

PROGRESSIVE

Beginner

**FREE
Video
available**

Keyboard

by Gary Turner and Peter Gelling



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Progressive Beginner Keyboard

by LearnToPlayMusic.com, Gary Turner and Peter Gelling

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GLOSSARY OF MUSICAL TERMS



INTRODUCTION

Progressive Beginner Keyboard assumes you have no prior knowledge of music or playing the keyboard. This book will show you:

- How to play over 25 songs, across a range of two octaves.
- Major, Minor and Seventh chords.
- 12 Bar Blues and Turnaround progressions.

This book also features a chord chart section with over 50 different chords. After completing the book you will have a solid understanding of the fundamentals of keyboard playing and be ready for further study on specific styles of playing, e.g., Rock, Blues, etc. **All keyboard players should know all of the information contained in this book.** The best and fastest way to learn is to use this book in conjunction with:

- Buying sheet music and song books of your favorite recording artists and learning to play their songs.
- Practicing and playing with other musicians. You will be surprised how good a basic keyboard/drums/bass/guitar combination can sound, even when playing easy music.
- Learning by listening to your favorite songs.

Approach to Practice

It is important to have a correct approach to practice. You will benefit more from several short practices (e.g., 15-30 minutes per day) than one or two long sessions per week. This is especially so in the early stages, because of the basic nature of the material being studied. In a practice session you should divide your time evenly between the study of new material and the revision of past work. It is a common mistake for semi-advanced students to practice only the pieces they can already play well. Although this is more enjoyable, it is not a very satisfactory method of practice. You should also try to correct mistakes and experiment with new ideas. It is the authors' belief that the guidance of an experienced teacher will be an invaluable aid in your progress.

Know Your Keyboards...

Electric Organ

The electric organ, invented in the 1930s, gained mainstream popularity through models like the Hammond B-3 (pictured), which is used extensively in jazz, blues and rock music. The unique sound is created by "tonewheels" rotating in front of electromagnetic pickups, and the sound that this produces can be modified through several switches and drawbar combinations to create millions of different tonal variations. Many modern electric organs are digital, although they still share common design traits with original electro-mechanical organs.



How to Sit at the Keyboard

Sit up straight and relaxed. If your seat can move up or down, adjust it to a comfortable height, as shown in **photo 1**.



Photo 1

Hand Shape

Always curve your fingers. This helps keep your fingers at the same level, as shown in **photo 2**.



Photo 2

When you play the keys on the keyboard, use the tips of your fingers, and the side of your thumb. See **photo 3**.



Photo 3

Music Notes

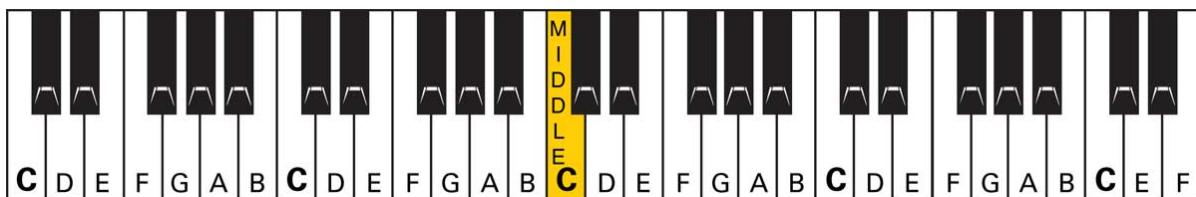
There are only **seven** letters used for notes in music. They are:

A B C D E F G

These notes are known as the **musical alphabet**. They are the names of the **white** keys on the keyboard.

The Keyboard

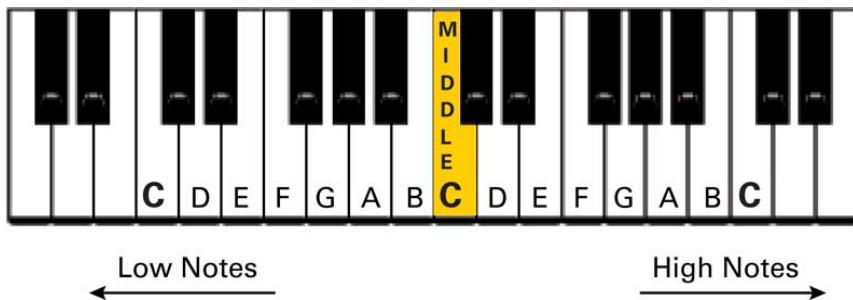
The black keys always appear in groups of two or three. The **C note** is a **white key**. It is always on the left hand side of a group of two black keys. Find all the **C** notes on your keyboard.



The first note you will learn to play is **Middle C**.

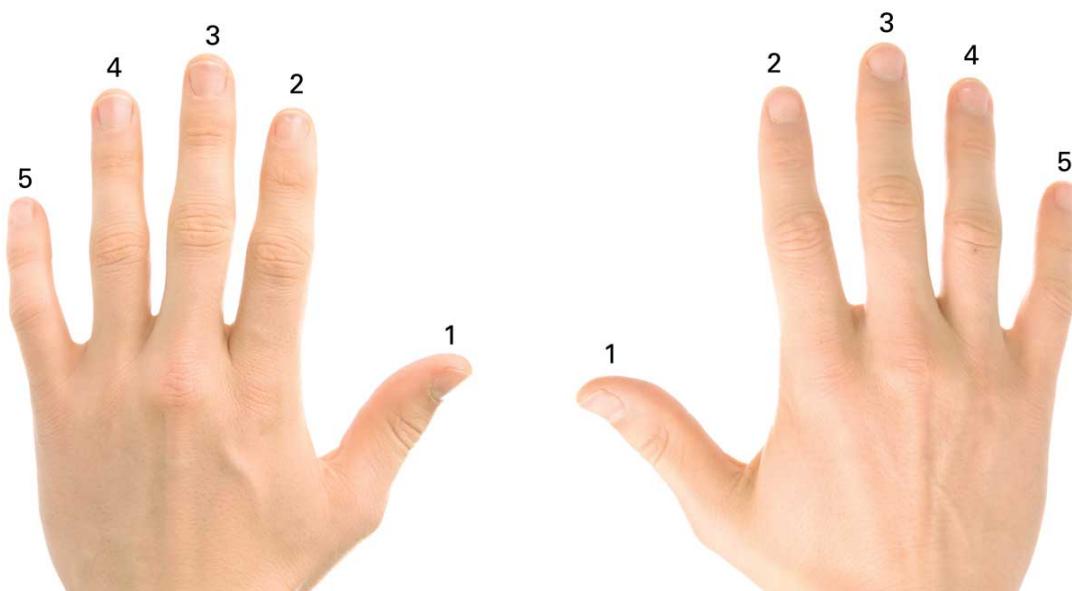
How to Find Middle C

Middle C is the note in the **middle** of a piano keyboard. Play middle C with the thumb of your right hand.



Fingers

Each finger has its own number.



The **thumb** of each hand is counted as the **first** finger and has the number **1**.

How to Read Music



These five lines are called the **staff** or **stave**.

Music notes are written in the spaces and on the lines of the staff.

Treble Clef

This symbol is called a **treble clef**.



Treble Staff

A staff with a treble clef written on it is called a **treble staff**.

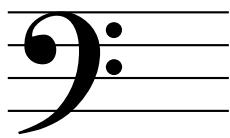


Bass Clef

This symbol is called a **bass clef**.



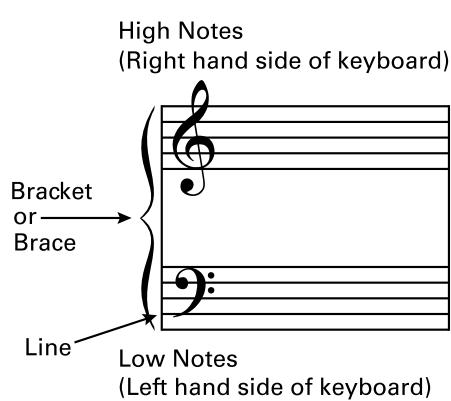
Bass Staff



A staff with a bass clef written on it is called a **bass staff**.

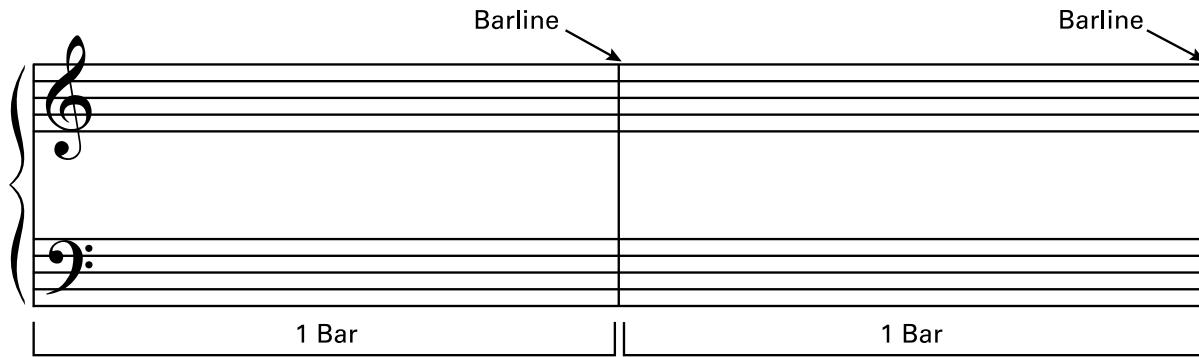
High notes are written on the **treble staff**, and are usually played with your **right hand**. Low notes are written on the **bass staff**, and are usually played with your **left hand**.

The Grand Staff



When the treble and bass staves are joined together by a line and a bracket, they are called a **grand staff**. Music notes are written in the spaces and on the lines of the staff.

Music is divided into **bars** (sometimes called **measures**) by **barlines**. In this example there are two bars of music.



Note and Rest Values

The following table sets out the most common notes used in music and their respective time values (i.e., length of time held). For each note there is an equivalent rest, which indicates a period of silence.

Whole Note and Rest (Semibreve)	Half Note and Rest (Minim)	Quarter Note and Rest (Crotchet)	Eighth Note and Rest (Quaver)	Sixteenth Note and Rest (Semiquaver)
4	2	1	1/2	1/4

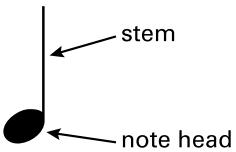
To remember the notes on the lines of the **treble** staff, **E**very **G**ood **B**oy **D**eserves **F**ruit

To remember the notes in the spaces of the bass staff, say: **A**ll **C**ows **E**at **G**rass

The notes in the spaces of the treble staff spell the word **FACE**.

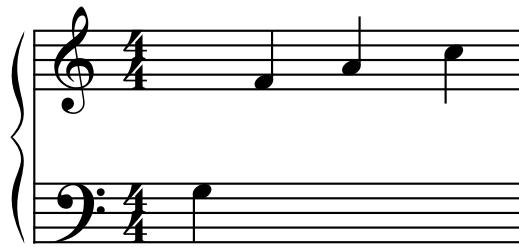
say: **G**ood **B**oys **D**eserve **F**ruit **A**lways To remember the notes on the lines of the bass

The Quarter Note



This is a musical note called a **quarter** note. A quarter note lasts for **one** beat.

The Four Four Time Signature



The two pairs of numbers after the clefs are called the **time signature**.

This is called the **four four** time signature. It tells you there are **four** beats in each bar. There are **four** quarter notes in a bar of $\frac{4}{4}$ time.



LESSON ONE

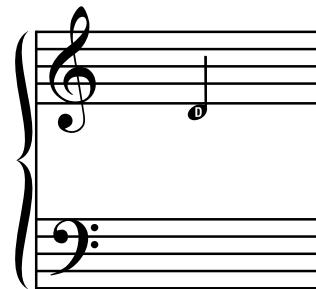
The Notes Middle C, D and E

Middle C is written just **below** the treble staff on a short line called a **ledger** line. See How to Find Middle C section to locate middle C on the keyboard.

C Note

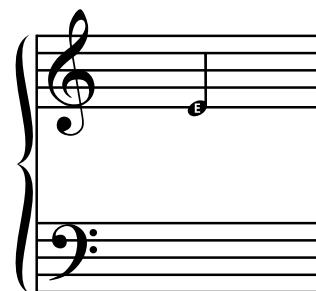
Middle C is played with the **first** finger (thumb) of your right hand.

D Note



The **D** note is played with the **second** finger of your right hand.

E Note



The **E** note is played with the **third** finger of your right hand.

The Quarter Note



This is a **quarter** note. It lasts for **one** beat. There are four quarter notes in one bar of $\frac{4}{4}$ time.



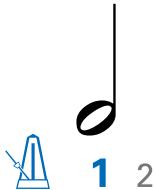
1

In the following example there are four bars of music, **two** bars of **middle C** (bars 1 and 4), **one** bar of the **D** note (bar 2) and **one** bar of the **E** note (bar 3). There are four quarter notes in each bar.

A musical staff in G clef (treble clef) and bass clef (bass clef) with a 4/4 time signature. It consists of four measures. Measures 1 and 4 have four quarter notes each, all aligned under the number '1'. Measure 2 has four quarter notes aligned under the number '2'. Measure 3 has four quarter notes aligned under the number '3'. A blue arrow points from the text below to the final bar line at the end of the staff.

The final bar line at the end indicates that the exercise has finished.

The Half Note



This is a **half** note. It lasts for **two** beats. There are **two** half notes in one bar of $\frac{4}{4}$ time.

The Whole Note



This is a **whole** note. It lasts for **four** beats. There is **one** whole note in **one** bar of $\frac{4}{4}$ time.

The **larger** bold numbers in the count indicate that a note is to be played. The smaller numbers indicate that a note is to be held until the next bold number (note).



2

In the Light of the Moon

This song contains quarter, half and whole notes. Make sure you use the correct fingers and follow the count carefully.

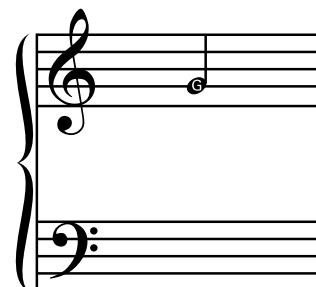
The Notes F and G

F Note



Play the note **F** with the **fourth** finger of your right hand.

G Note



Play the note **G** with the **fifth** finger of your right hand.



3

Aura Lee

The song **Aura Lee** contains 8 bars of music in $\frac{4}{4}$ time. Remember to count as you play, to help you keep time.

Sheet music for the first four bars of "Aura Lee". The music is in G major (treble clef) and common time (4/4). The notes are quarter notes and eighth notes. Below the notes, fingerings are indicated: bar 1 has 1 2 3 4; bar 2 has 1 2 3 4; bar 3 has 1 2 3 4; bar 4 has 1 2 3 4. The bass staff is also shown with a bass clef and a 4/4 time signature. Arrows point to the numbers 2 and 3 under the heading "Bar Numbers".

Sheet music for the last four bars of "Aura Lee". The music continues in G major (treble clef) and common time (4/4). The notes are quarter notes and eighth notes. Fingerings are indicated: bar 5 has 1 2 3 4; bar 6 has 1 2 3 4; bar 7 has 1 2 3 4; bar 8 has 1 2 3 4. The bass staff is also shown. Bar numbers 5, 6, 7, and 8 are labeled below the staves.

Things to Remember

- Play the keys with the tips of your fingers.
- Keep your fingers curved.





LESSON TWO

Chords

A **chord** is a group of notes which are played together. Chords are used to accompany the melody of a song. Chords are usually played with the **left** hand and the melody is played with the right. The first chord you will learn is **C major**, usually just called the **C chord**.

The C Major Chord

The diagram illustrates the C major chord. On the left, a portion of a keyboard is shown with three red-highlighted keys: C, E, and G. A yellow arrow points from these keys to a musical staff on the right. The staff features a treble clef at the top and a bass clef at the bottom. It contains four horizontal lines. The first line from the bottom has a note labeled 'C' with a '5' below it. The second line has a note labeled 'E' with a '3' below it. The third line has a note labeled 'G' with a '1' above it. A brace groups these three notes together.

The C chord contains three notes - **C**, **E** and **G**. To play the C chord use the **first**, **third** and **fifth** fingers of your left hand, as shown in the C chord diagram.

Seventh Chords

Another common type of chord is the **dominant seventh** chord, usually called a **seventh** chord. A seventh chord is indicated by the number **7** written after the chord name, e.g., **G seventh** is written as **G7**. The following **G7** chord contains a new note - the **B** to the **C** below Middle C.

The G Seventh Chord

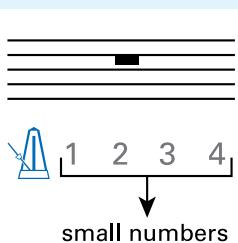
The diagram illustrates the piano keys for the G7 chord. On the keyboard, the notes B, F, and G are highlighted in green. A yellow arrow points from the piano keys to a musical staff. The staff shows a treble clef, a bass clef, and a G note on the top line. Below the staff, the notes B, F, and G are shown with fingerings: 2, 1, and 1 respectively.

The **G7** chord contains the notes **G**, **B** and **F**. Play the **B** with the **fifth** finger of your left hand, and use your first and **second** fingers to play the **G** and **F** notes, as shown in the chord diagram.

Changing Chords

Practice changing between the **C** and **G7** chords. As both these chords contain the same **G** note, changing between them is quite easy because the **thumb** stays in the same position. It is important to always use the correct fingering when playing notes and chords.

The Whole Rest



This is a **whole rest**. It indicates **one bar** of silence. A whole rest in $\frac{4}{4}$ time is four beats of silence.



4

Chord symbols are placed above the staff. There are two chords in bar 3. Each chord in this bar receives **two beats**.

4/4

C G⁷ C G⁷ C

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

8 8 8

Songs with Chords

Before playing songs with chords, practice each part separately. First practice the **melody** of the song by itself (right hand part), then practice the **chords** by themselves (left hand part). Once you have learned both parts, play them together. Practice slowly and evenly, and count as you play. The part containing the chords is called the **accompaniment**.



5

Ode to Joy

This song is the main theme to **Beethoven's 9th Symphony**. It contains all the notes and chords you have learned so far and has two chords in bar 8.

Ludwig van Beethoven

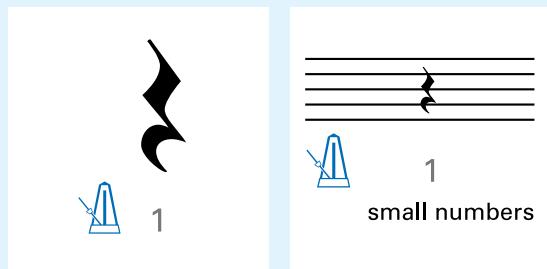
Musical notation for bars 1-4 of "Ode to Joy". The key signature is common C. The time signature is 4/4. The melody consists of eighth notes. The chords are C, G7, C, and G7. The bass line consists of quarter notes. Fingerings are indicated below the notes: bar 1 (1 2 3 4), bar 2 (1 2 3 4), bar 3 (1 2 3 4), and bar 4 (1 2 3 4). The bass notes are labeled 2, 3, 4, and 5 respectively.

Musical notation for bars 5-8 of "Ode to Joy". The key signature is common C. The time signature is 8/8. The melody consists of eighth notes. The chords are C, G7, C, G7, and C. The bass line consists of quarter notes. Fingerings are indicated below the notes: bar 5 (1 2 3 4), bar 6 (1 2 3 4), bar 7 (1 2 3 4), and bar 8 (1 2 3 4). The bass notes are labeled 5, 6, 7, and 8 respectively.



LESSON THREE

The Quarter Rest



This symbol is a **quarter rest**. It indicates **one beat of silence**. Do not play any note. Remember that small counting numbers are placed under rests.

Good Evening Friends

G7

1 2 3 4 1 2 3 4

One beat of silence

These two dots are a repeat sign and indicate that the song is to be played again.

The F Chord

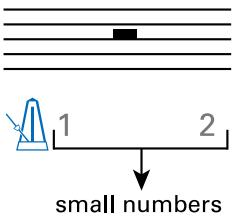
The next chord you will learn to play is the F chord. To play the F chord, use the **first**, **second** and **fifth** fingers of your left hand, as shown in the F chord diagram. The F chord introduces the note **A** below middle C.

The diagram illustrates the F chord. On the left, a portion of a piano keyboard is shown with three white keys highlighted in red, labeled C, F, and A. A yellow arrow points from the A key down to a musical staff on the right. This staff features a treble clef at the top and a bass clef at the bottom. It contains two notes: a black dot on the fourth line of the treble staff and a blue circle on the fifth line of the bass staff. Above these notes, the numbers 1, 2, and 5 are written in blue, corresponding to the fingers used to play the F chord (index, middle, and ring).

When changing between the **C** and **F** chords keep your **fifth** finger in position as this note is common to both chords. When changing between the **F** and **G7** chords keep your second finger in position as this note is common to both chords. Practice changing between **C**, **F** and **G7**.

The Half Rest

This is a **half** rest. It indicates **2 beats** of silence.



The Lead-In

Sometimes a song does not begin on the first beat of a bar. Any notes which come before the first full bar are called **lead-in notes** (or **pick-up notes**). When lead-in notes are used, the last bar is also incomplete. The notes in the lead-in and the last bar add up to one full bar.



7

When the Saints Go Marchin' In

When the Saints Go Marchin' In is an early Jazz standard made popular by brass bands in New Orleans. The song uses a lead-in and also contains both quarter and half rests. The counting numbers refer to the melody (right hand part). Instead of writing a chord symbol above each bar of music, it is common to only write a chord symbol when the chord changes, e.g., the first 6 bars of this song are a C chord.

Lead-In notes

C

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

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

G⁷

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

4 5 6 7

C

F

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

8 9 10 11

C **F** **G⁷** **C**

12 13 14 15 16

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



LESSON FOUR

The Three Four Time Signature

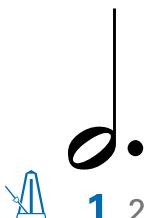
**3
4**



This is the **three four** time signature. It tells you there are **three** beats in each bar. There are three quarter notes in a bar of $\frac{3}{4}$ time. Three four time is also known as waltz time.

Time signatures always come after the clef. The **top number** indicates the **number of beats** per bar and the **bottom number** indicates the **length of each beat**.

The Dotted Half Note



This is a **dotted half note**. It lasts for **three** beats. One dotted half note makes one bar of music in $\frac{3}{4}$ time.
A dot written after a note extends its value by half.



8

Austrian Waltz

This song has **dotted half notes** in the left hand part. Once again, the counting numbers refer to the melody (right hand part). From this point on, **all** counting numbers will refer to the melody. The left hand part is the **accompaniment** to the melody.

C

G7

C

G7

G7

C

Legato

The next song contains two curved lines called **slurs**. A slur indicates that the notes written above (or sometimes below it) should be played **legato**. Legato means to play the notes smoothly, so that they sound connected to each other. To play notes legato, keep your finger on the key until you have started to play the next key.



9

Orange Blossom

This song has dotted half notes in both the left hand part and the right hand part. Play the melody legato.

C

A musical score for two hands. The top staff is in treble clef, 3/4 time, and C major (key signature). It features a single melodic line with slurs over groups of three notes. The bottom staff is in bass clef, 3/4 time, and C major. The right hand part consists of a continuous series of eighth-note chords. Fingerings are indicated below the notes: measure 1 (right hand) shows 1, 2, 3; measure 2 shows 1, 2, 3; measure 3 shows 1, 2, 3; measure 4 shows 1, 2, 3. Measure numbers 1 through 4 are positioned below the bass staff.

G⁷ **C**

A continuation of the musical score. The top staff remains in treble clef, 3/4 time, and C major. The bottom staff changes to G major (two sharps) and 3/4 time. The right hand part continues with eighth-note chords. Fingerings are indicated below the notes: measure 5 (right hand) shows 1, 2, 3; measure 6 shows 1, 2, 3; measure 7 shows 1, 2, 3; measure 8 shows 1, 2, 3. Measure numbers 5 through 8 are positioned below the bass staff.

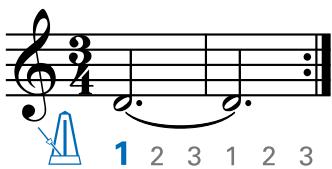
Know Your Keyboards...

Keytar

The Keytar is an unusual hybrid instrument, utilizing design elements from both keyboards and guitars. It is basically a light-weight keyboard which can be slung over the shoulder like a guitar while still retaining the playing characteristics of a keyboard. In most designs, like the Roland AX-7 (pictured), the "neck" of the Keytar contains controls for pitch bend, sustain and modulation.



The Tie



A **tie** is a curved line that connects two notes with the **same** position on the staff. A tie tells you to play the **first** note only, and to hold it for the length of both notes.



10

Play the C note and chord and hold them for six beats.

C



11

Roses From the South

This song was written by **Johann Strauss**, who wrote some of the most famous waltzes. In the melody, a tie is used between bars **15** and **16** (two E notes), and between bars **31** and **32** (two F notes). The tie is also used for the chords in these bars. Do not confuse the tie with the legato slur introduced in the previous section.

Johann Strauss

F C G7 C G7

C **F** **C** **G⁷**

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

7 8 9 10 11 12

C **F**

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

13 14 15 16 17

C **G⁷** **C** **G⁷**

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

18 19 20 21 22

C **F** **C**

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

23 24 25 26 27

G7 **C** **F**

28 29 30 31 32

Know Your Keyboards...

Korg OASYS

The Korg OASYS is a high-end software-based workstation synthesizer which contains features more common to a personal computer (PC) than your average electronic keyboard, such as a Pentium processor chip, internal hard disk and large LCD touch screen. It uses highly advanced synthesizer technology to provide almost limitless capabilities in the realm of sound production, making this keyboard very popular for use in the recording studio as well as live performance.





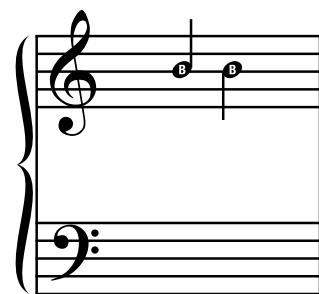
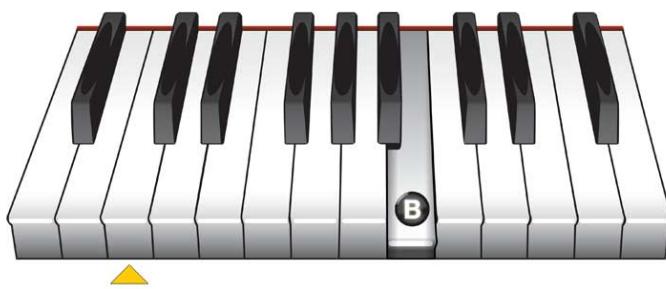
LESSON FIVE

The Notes A, B and C

A Note



B Note



C Note



Notes written **above** the middle line of a staff usually have their stems going **down**. Notes written **below** the middle line of the staff usually have their stems going **up**. The stem for the **B** note can go **up or down**.

The C Major Scale

A **major scale** is a group of eight notes that gives the familiar sound:

Do Re Mi Fa So La Ti Do

You now know enough notes to play the **C major scale**. To play the C major scale smoothly you will need to play the F note with your **thumb**. Do this by moving your thumb **underneath** your second and third fingers on the way up the scale. On the way **down** the scale, move your second and third fingers **over** your thumb. This is called the **crossover**. The small numbers placed above, below or beside notes on the staves tell you which finger to play each note with. Be sure to use the correct finger.



12

A musical staff in 4/4 time, featuring a treble clef and a bass clef. The notes of the C major scale are shown: C, D, E, F, G, A, B, C. Above the notes, the letters C, D, E, F, G, A, B, C are written in blue. Fingering numbers 1 through 5 are placed above each note. Brackets labeled "One Octave" are positioned above the first four notes and the last four notes, indicating the range of one octave.

The Octave

An **octave** is the range of eight notes of a major scale. The **first** note and the **last** note of a major scale always have the **same** name. In the C major scale, the distance from Middle C to the C note above it (or below it) is one octave (eight notes). All the songs you have studied so far and the next, use notes from the C major scale. Pay close attention to any fingering numbers near the notes. It is important to use the indicated fingering, as this will make the songs easier to play. Use this same fingering every time you play the songs.



13

La Spagnola

La Spagnola uses notes from the **C major scale** and uses the **thumb under** between bars **20** and **21**.

C

G⁷

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

2 3 4 5

C

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

6 7 8 9 10

G⁷

C

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

11 12 13 14 15

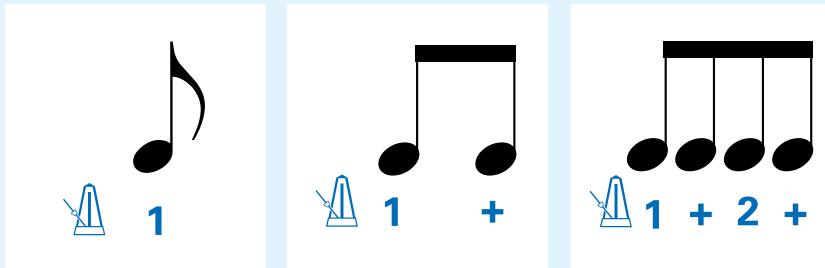
G7

A musical staff in G clef and common time. It consists of two systems of five measures each. The first measure shows notes 1, 2, and 1. The second measure shows note 1. The third measure shows note 3. The fourth measure shows notes 1, 2, and 3. The fifth measure shows note 1. Below the staff, the notes are labeled with blue numbers: 1, 2, 3; 1, 2, 3; 1, 2, 3; 1, 2, 3.

C

A musical staff in G clef and common time. It consists of two systems of four measures each. The first measure shows notes 1, 2, and 3. The second measure shows notes 1, 2, and 3. The third measure shows notes 1, 2, 3. The fourth measure shows notes 1, 2, and 3. Below the staff, the notes are labeled with blue numbers: 1, 2, 3; 1, 2, 3; 1, 2, 3; 1, 2, 3.

The Eighth Note



This is an **eighth note**. It lasts for half a count. There are eight eighth notes in one bar of $\frac{4}{4}$ time. When two or more eighth notes are joined together the tails are replaced by a **beam**.

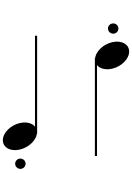


14

How to Count Eighth Notes

1 + 2 + 3 + 4 +
1 and 2 and 3 and 4 and

Staccato



A **dot** placed above or below a note tells you to play it **staccato**. Staccato means to play a note short and separate from other notes. To play a note short, lift your finger off the key as quickly as possible after striking the note.



15

Shave and a Haircut

There are two eighth notes on the second beat of the first bar of this example. Play the notes and chords in the second bar staccato.

The musical score consists of two staves. The top staff is in treble clef and 4/4 time, starting with a C major chord (E, G, B). The first beat has an upbeat of four eighth notes labeled 1, 2, +, 3, 4. The second beat has two eighth notes. The third beat has a quarter note. The fourth beat has a half note. The bottom staff is in bass clef and 4/8 time, starting with an F major chord (F, A, C, E). The first beat has a half note. The second beat has a quarter note. The third beat has a half note. The fourth beat has a quarter note. Blue numbers 1, 2, 3, 4 are placed under the first bar's notes, and blue dots are placed under the second bar's notes to indicate staccato performance.

The Key of C Major

When a song consists of notes from a particular scale, it is said to be written in the **key** which has the **same** name as that scale. For example, if a song contains notes from the **C major scale**, it is said to be in the key of C major. Nearly all the songs you have studied so far have been in the **key of C major**.



16

Lavender's Blue

This well known English folk song is in the key of **C major**. It uses a crossover in bar **14**.

C

F

C

G⁷

5 6 7 8

C

9 10 11 12

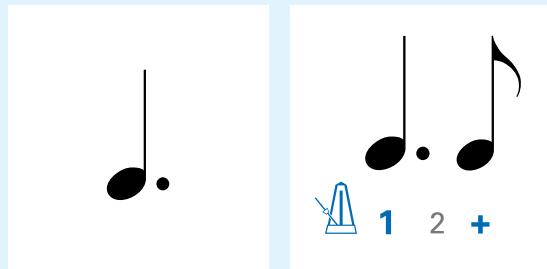
F **C** **G⁷** **C**

13 14 15 16



LESSON SIX

The Dotted Quarter Note



A dot written after a quarter note indicates that you should hold the note for **one and a half** beats. A dotted quarter note is often followed by an eighth note.



17



18

Lullaby

Brahms' Lullaby is one of the most well known melodies of all time. It is written here in the key of **C major** and uses dotted quarter notes in bars 1, 3, 9 and 13.

Johannes Brahms

C

1 2 3 + 1 2 + 3 1 2 3 + 1 2 3 +

1 2 3 + 1 2 3 + 1 2 3 +

1 2 3 + 1 2 3 + 1 2 3 +

G⁷

1 2 3 + 1 2 3 + 1 2 3 + 1 + 2 3

1 2 3 + 1 2 3 + 1 2 3 + 1 + 2 3

1 2 3 + 1 2 3 + 1 2 3 + 1 + 2 3

C **F** **C** **F**

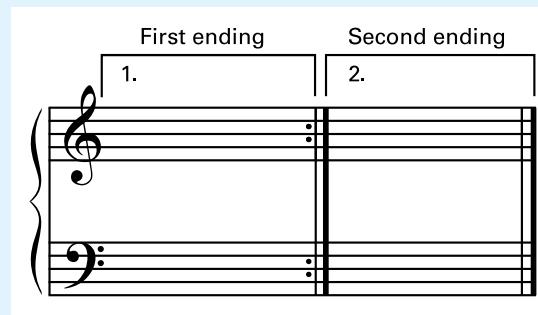
5 1 2 3 + 1 2 + 3 1 2 3 + 1 2 3

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

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

12 13 14 15 16

First And Second Endings



The next song contains first and second endings. The **first** time you play through the song, play the **first** ending, (**1.**), then go back to the beginning. The **second** time you play through the song, play the **second** ending (**2.**) instead of the first.



19

Jingle Bells

Jingle Bells is one of the most popular Christmas songs. It contains first and second endings. The first time through, play from the beginning to the end of bar **8**. Then play again from the beginning, but this time **do not** play bars **7** and **8** (the first ending) but play bars **9** and **10** (the second ending).

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

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

The image shows two staves of musical notation. The top staff is for the F chord, starting at measure 4. It has a treble clef, a common time signature, and a bass clef in the bass staff below it. The F chord is played with fingers 1, 2, 3, and 4. The C chord follows at measure 5, also with fingers 1, 2, 3, and 4. The bottom staff is for the C chord, starting at measure 6. The bass clef is present here. The C chord is also played with fingers 1, 2, 3, and 4. The notation includes a plus sign (+) after the 4th finger in both chords.

F

C

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

4 5 6

G7

G7 **C**

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

7 8 9 10

Minor Chords

There are three main types of chords: **major**, **seventh** and **minor** chords. You have already learned some major chords and one seventh chord. The first **minor** chord you will learn is the D minor chord. Minor chords are indicated by a small "**m**" written after the chord name, for example: **Dm**.

The D Minor Chord

The diagram illustrates the D minor chord across two pages. On the left, a portion of a piano keyboard is shown with three white keys highlighted in blue, labeled D, F, and A. A yellow triangle points from the A key down to a musical staff on the right. This staff begins with a treble clef and shows a note on the second line. It then transitions to a bass clef, where three notes are shown on the fourth line, corresponding to the D, F, and A keys on the keyboard.

To play the **D minor** chord, use the **first, third and fifth** fingers of your left hand.

The Common Time Signature



This symbol is called **common time**. It means exactly the same as $\frac{4}{4}$.



19

Mussi Den

This song is in the key of **C major** and contains a **Dm** chord in bar 13. It also contains two lead-in notes at the beginning of the song.

1 2 3 4

1 2 3 4

5 6 7 8

1. C 2. C Dm

9 10 11 12 13

C F

14 15 16 17

G⁷ C

18 19 20 21

F G⁷ C G⁷

22 23 24 25

Sheet music showing chords C, F, G⁷, and C. The top staff is in treble clef and the bottom staff is in bass clef. The chords are indicated by Roman numerals above the staff.

Chord	Notes (Treble)	Notes (Bass)
C	2, 4, 1	8
F	2, 3, 4	8
G ⁷	3, 4, 5	8
C	5	8

Measure numbers 26, 27, 28, 29, and 30 are shown below the staff.



21

Scarborough Fair

Scarborough Fair is another well known folk music piece. It contains **D minor** chords and also introduces the **D note** above the C note which is **one octave higher** than middle C. When changing between the **Dm** and **F** chords, keep your **first** finger in position, as it is common to both chords.

Sheet music for Dm, C, and Dm chords. The top staff is in treble clef and the bottom staff is in bass clef. Fingerings are shown above the notes.

Chord	Notes (Treble)	Notes (Bass)
Dm	1, 3, 5	3
C	2, 3, 4	3
Dm	2, 3, 4	4

Sheet music for F, Dm, and F chords. The top staff is in treble clef and the bottom staff is in bass clef. Fingerings are shown above the notes.

Chord	Notes (Treble)	Notes (Bass)
F	5	3
Dm	2, 4, 5	3
F	2, 3, 4	3

Dm

9 10 11 12

F

9 10 11 12

C

13 14 15 16

Dm

13 14 15 16

C

17 18 19 20

Dm

17 18 19 20

This block contains three staves of musical notation. The first two staves are identical, spanning measures 9 through 12. They are labeled 'Dm' at the top and feature a treble clef, a bass clef, and a common time signature. The notes are numbered 2, 5, 5, 4, and 2 respectively. The third staff, labeled 'C', spans measures 13 through 16. It features a treble clef, a bass clef, and a common time signature. The notes are numbered 1, 3, 2, 1, 2, 1, and 5. The fourth staff, labeled 'Dm', spans measures 17 through 20. It features a treble clef, a bass clef, and a common time signature. The notes are numbered 4, 3, 2, 1, 2, 1, and 1.



LESSON SEVEN

The G Major Chord

The diagram illustrates the G major chord. On the left, a portion of a piano keyboard is shown with three white keys highlighted in red, labeled B, D, and G. A yellow arrow points from the G key to a musical staff on the right. The staff has a treble clef and a bass clef. It shows three notes: G1 (the top note), D3 (the middle note), and B3 (the bottom note).

The **G** chord contains the notes **G**, **B** and **D**. To play the **G** chord use the **first**, **third** and **fifth** fingers of your left hand, as shown in the **G** chord diagram.

Sharp Signs



A **sharp** sign raises the note played by **one semitone**. On the keyboard, play the key immediately to the right of the note to play a sharp. When a sharp sign is written on the staff it is always written before the note.

The D Seventh Chord

The diagram illustrates the D7 chord. On the left, a portion of a piano keyboard is shown with the keys C and D highlighted in green. A yellow arrow points from these keys to a musical staff on the right. The staff has a treble clef and a bass clef. It shows the notes D (4th space), F# (1st line), and C (3rd space) with fingerings 1, 2+3, and 4 respectively.

The **D7** chord contains the notes **D**, **F#** and **C**. To play the D7 chord use the **first**, **third** and **fourth** fingers of your left hand, as shown in the **D7** chord diagram.

When changing between the **G** and **D7** chords, keep your **third** finger in position as this note is common to both chords.



22

Hush Little Baby

This popular children's song makes use of the chords **G** and **D7**.

A musical score for 'Hush Little Baby' in 4/4 time. The top staff is in G major (G-C-E-G) and the bottom staff is in G major (G-B-D-G). The score consists of four measures. Measure 1: G chord (G, B, D) with fingerings 1, 2+3, 4. Measure 2: D7 chord (G, B, D, F#) with fingerings 1, 2+3, 4. Measure 3: G chord (G, B, D) with fingerings 1, 2+3, 4. Measure 4: G chord (G, B, D) with fingerings 1, 2, 3, 4. A bell icon is placed above the first measure.

G **D7** **G**

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

5 6 7 8



23

Tom Dooley

When playing the melody of this song, be careful to play the correct timing in bars 9, 11, 13 and 15. Practice the timing in these bars separately before playing the complete song.

G **D7**

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

2 3 4

G

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

5 6 7 8

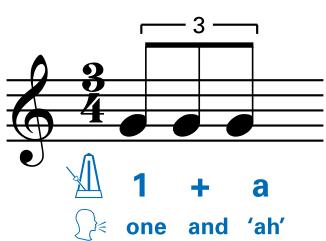
D7

A musical staff in G clef and common time. The staff consists of four measures. Measure 9: A eighth note followed by a sixteenth note, another eighth note, another sixteenth note, and a quarter note. Measure 10: An eighth note followed by a sixteenth note, another eighth note, another sixteenth note, and a quarter note. Measure 11: An eighth note followed by a sixteenth note, another eighth note, another sixteenth note, and a quarter note. Measure 12: A dotted half note followed by an eighth note. Below the staff, blue numbers indicate fingerings: 1 + 2 + 3 4, 1 2 3 4, 1 + 2 + 3 4, 1 2 3 4. The bass staff shows a bass clef and an 8th note. Measure numbers 9, 10, 11, and 12 are at the bottom.

C G

A musical staff in G clef and common time. The staff consists of four measures. Measure 13: A eighth note followed by a sixteenth note, another eighth note, another sixteenth note, and a quarter note. Measure 14: An eighth note followed by a sixteenth note, another eighth note, another sixteenth note, and a quarter note. Measure 15: An eighth note followed by a sixteenth note, another eighth note, another sixteenth note, and a quarter note. Measure 16: An eighth note followed by a sixteenth note, another eighth note, another sixteenth note, and a quarter note. Below the staff, blue numbers indicate fingerings: 1 + 2 + 3 4, 1 2 3 4, 1 + 2 + 3 4, 1 2 3 4. The bass staff shows a bass clef and an 8th note. Measure numbers 13, 14, 15, and 16 are at the bottom. Above the staff, the letters C and G are shown.

The Eighth Note Triplet



An **eighth note triplet** is a group of three evenly spaced notes played within one beat. Eighth note triplets are indicated by **three** eighth notes with the number 3 written either above or below the group. Sometimes the triplet has a bracket or a curved line around the number 3. The notes are played a third of a beat each. **Accent** (play louder) the first note of each triplet group as it will help you keep time.



24

Amazing Grace

Amazing Grace is a Gospel song which contains a lead-in and triplets.

1 2 3 1 2 3 + a 1 2 3 1 2 3

1 2 3 + a 1 2 3 1 2 3 1 2 3 +

G

5

1 2 3 + a 1 2 3 1 2 3

9 10 11 12

G

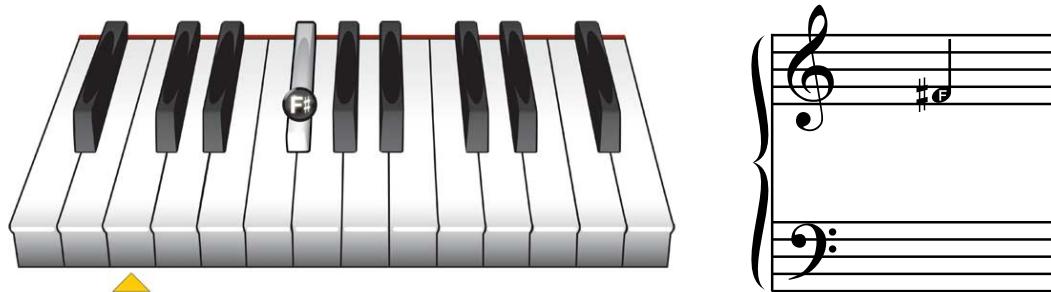
D⁷

G

1 2 3 + a 1 2 3 1 2 3 1 2

13 14 15 16

The Note F♯ (above Middle C)



This F♯ note is written in the **first space** of the treble staff and is the **black** key immediately to the **right** of the F note, as shown in the diagram.



25

The William Tell Overture

Most of the melody notes in this song are played **staccato** as indicated by the dot placed under or over the note. All the chords are played staccato except for the first **D7** chord in bar 7.

G. Rossini

G

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

1 2 2

D7 **G**

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

3 4 5

D7 **G**

1 2 3 4 1 2 3 4 1 2 3

6 7 8



LESSON EIGHT

Turnaround Progressions

A **Turnaround** progression is a set pattern of chords that repeats itself. There are hundreds of well known songs based upon Turnaround progressions. All these songs contain basically the same chords in the same order. A Turnaround may repeat over any number of bars; usually 2, 4 and 8 bars. However the **chord sequence** remains the same. Some of the biggest hit records of all time are based upon a Turnaround progression. Turnarounds always contain at least one minor chord. The following Turnaround uses a new chord **E minor (Em)**.

The E Minor Chord

The **E minor** chord contains the notes **E**, **G** and **B**. To play the **E minor** chord use the **first**, **third** and **fifth** fingers of your left hand, as shown in the Em chord diagram.



26

This progression is a Turnaround in the key of G. It will probably sound familiar to you. To make the left hand part easier to play, use the **first**, **second** and **fourth** fingers to play the C chord in this example.

The score shows two measures. The top staff is treble clef, 4/4 time, with a G chord (1st finger) followed by an Em chord (2nd finger). The bottom staff is bass clef, 4/4 time, with a G chord (1st finger) followed by an Em chord (2nd finger). Measure numbers 1 and 2 are indicated below the bass staff.

The score shows three measures. The top staff is treble clef, 4/4 time, with a C chord (2nd finger), a D7 chord (3rd and 4th fingers), and a G chord (5th finger). The bottom staff is bass clef, 4/4 time, with a C chord (2nd finger), a D7 chord (3rd and 4th fingers), and a G chord (5th finger). Measure numbers 5, 6, 7, 8, and 9 are indicated below the bass staff.

- When changing between **G** and **Em** chords, keep your **first** and **fifth** fingers in position.
- When changing between **Em** and **C** chords, keep your **first** and **second** fingers in position.
- When changing between **C** and **D7** chords, keep your **fourth** finger in position.

Some songs based on a Turnaround progression are:

- *Stand by Me* - John Lennon
- *I Will Always Love You* - Whitney Houston
- *Return to Sender* - Elvis Presley
- *All I Have to do is Dream* - Everly Brothers
- *Tell Me Why* - The Beatles
- *Let's Twist Again* - Chubby Checker
- *Be My Baby* - The Ronettes
- *Blue Moon* - Various Artists
- *Everlasting Love* - U2
- *Can't Smile Without You* - Barry Manilow
- *Please Mr Postman* - The Beatles

The A Minor Chord

The diagram illustrates the A minor chord. On the left, a portion of a piano keyboard is shown with three white keys highlighted in blue: C, E, and A. These correspond to the notes of the A minor chord. On the right, a musical staff is shown with a treble clef and a bass clef. The notes A, E, and C are positioned on the staff, with small numbers 1, 3, and 5 above them respectively, indicating the first, third, and fifth degrees of the chord.

The **A minor** chord contains the notes **A**, **C** and **E**. To play the **A minor** chord use the **first**, **third** and **fifth** fingers of your left hand, as shown in the **Am** chord diagram.



27

Minuet

The melody of this song was a number one hit record and was based on a minuet by famous classical composer **Bach**. It introduces the note **B** below middle C in bars 7 and 15.

Musical score for bars 1-4. Treble and bass staves. Key signature: C major (no sharps or flats). Time signature: Common time (indicated by 'C'). Chords: C, Em, F, C. Fingerings: Bar 1: 5, 1. Bar 2: 2. Bar 3: 3. Bar 4: 5.

Musical score for bars 5-8. Treble and bass staves. Key signature: C major (no sharps or flats). Time signature: Common time (indicated by 'C'). Chords: Dm, G⁷, C, Am, G⁷, C, G⁷. Fingerings: Bar 5: 4. Bar 6: 3. Bar 7: 2, 1. Bar 8: 2, 3, 4, 5.

Musical score for bars 9-12. Treble and bass staves. Key signature: C major (no sharps or flats). Time signature: Common time (indicated by 'C'). Chords: C, Em, F, C. Fingerings: Bar 9: 4. Bar 10: 1. Bar 11: 3. Bar 12: 5.

Dm G⁷ C Am Dm G⁷ C

13 14 15 16

Broken Chords



28

Broken Chords

Sometimes when you play a chord, instead of playing all three notes together, you play the lowest note of the **chord shape** (chord fingering), followed by the other two notes of the chord. The following example demonstrates broken chords in $\frac{3}{4}$ time using the chords C, F and G7.

The musical notation shows a treble clef at the top left. The time signature is $\frac{3}{4}$. Above the staff, there are five labels: C, F, C, G7, and C. The staff consists of five measures. Measure 1 starts with a C chord (root position). Measure 2 starts with an F chord (root position). Measure 3 starts with a C chord (root position). Measure 4 starts with a G7 chord (root position). Measure 5 starts with a C chord (root position). Below the staff, measure numbers 1 through 5 are indicated under each measure. The bass clef is shown at the beginning of the staff.

Know Your Keyboards...

MIDI

MIDI (Musical Instrument Digital Interface) is a method of allowing communication between electronic musical instruments, such as keyboard synthesizers and computers. The way that MIDI differs from connecting a "line out" from an instrument such as a guitar to an amplifier, or a microphone to a PA, is that no audio signal is transmitted. Instead, a series of computer data is sent through a MIDI cable to compatible hardware or software, where it is then converted into sound.





29

Lavender's Blue

Here is a new version of the song you learned in example 16, this time using broken chords in the left hand part. Practice the left hand separately at first if necessary.

C

This measure shows a treble clef staff with a 3/4 time signature. The melody consists of eighth notes. The left hand part is shown below, consisting of four chords: C major (C-E-G), F major (F-A-C), C major (C-E-G), and C major (C-E-G). The right hand part continues the melody. Measure numbers 1 through 4 are indicated below the staff.

G7

This measure shows a treble clef staff with a 3/4 time signature. The melody consists of eighth notes. The left hand part is shown below, consisting of four chords: G7 (G-B-D-F#-A), C major (C-E-G), G7 (G-B-D-F#-A), and C major (C-E-G). The right hand part continues the melody. Measure numbers 5 through 8 are indicated below the staff.

C

This measure shows a treble clef staff with a 3/4 time signature. The melody consists of eighth notes. The left hand part is shown below, consisting of four chords: C major (C-E-G), F major (F-A-C), C major (C-E-G), and C major (C-E-G). The right hand part continues the melody. Measure numbers 9 through 12 are indicated below the staff.

F C G⁷ C

13 14 15 16



30

Morning Has Broken

Morning Has Broken uses all the chords you have learned so far and once again uses broken chords in the left hand part. It also introduces the note A below middle C in bar 17. If you have trouble co-ordinating both hands, practice each hand separately until you are confident playing each part and then combine them.

C Dm G F

1 2 3 4 5

C Em Am C

6 7 8 9 10

G⁷ **C** **F**

Musical staff showing measures 11 through 15. The melody consists of eighth and sixteenth notes. Blue numbers 1, 2, 3, 4, and 5 indicate specific notes: 2 at 11, 1 at 13, 2 at 13, 5 at 14, and 3 at 15. Measures 11-12 are G7, 13-14 are C, and 15 is F.

C **D⁷** **G** **C**

Musical staff showing measures 16 through 20. The melody consists of eighth and sixteenth notes. Blue numbers 1, 2, 3, 4, and 5 indicate specific notes: 2 at 16, 1 at 17, 3 at 17, 2 at 18, 1 at 18, 2 at 18, 3 at 19, 4 at 19, 1 at 19, 2 at 19, and 4 at 20. Measures 16-17 are C, 18 is D7, 19 is G, and 20 is C.

F **G⁷** **C**

Musical staff showing measures 21 through 24. The melody consists of eighth and sixteenth notes. Blue numbers 1, 2, 3, 4, and 5 indicate specific notes: 5 at 21, 2 at 22, 3 at 22, 2 at 23, 1 at 23, and 5 at 24. Measures 21-22 are F, 23 is G7, and 24 is C.

Broken Chords in $\frac{4}{4}$ Time

Broken chords work equally well in $\frac{3}{4}$ time and $\frac{4}{4}$ time. Here are some examples of broken chords in the key of C in $\frac{4}{4}$ time. Once you are comfortable playing them, try applying broken chord accompaniments to some of the other songs you have learned.



31

A musical staff in $\frac{4}{4}$ time. The top line shows a treble clef and the bottom line shows a bass clef. The staff consists of four measures. The first measure is labeled 'C' above the staff. The second measure is labeled 'F'. The third measure is labeled 'G7'. The fourth measure is labeled 'C'. The notes are represented by vertical stems with small circles at the top, indicating the pitch. The chords are broken, meaning they are played one note at a time.



32

O Susanna

This traditional folk song is played with a broken chord accompaniment. Take care with the chord change from **C** to **G7** on the third beat of bars 7 and 15.

A musical staff in $\frac{4}{4}$ time. The top line shows a treble clef and the bottom line shows a bass clef. The staff consists of four measures, each numbered 1 through 4 below the staff. The first measure is labeled 'C' above the staff. The second measure is labeled 'F'. The third measure is labeled 'G7'. The fourth measure is labeled 'C'. The melody is indicated by blue numbers 1, 2, 3, 4, and 5 placed above the notes. The bass line provides a harmonic foundation with chords C, F, G7, and C respectively. Measure 1 starts with a rest followed by a eighth note. Measures 2 and 3 start with a quarter note. Measure 4 starts with a half note.

C

5 6 7 8

G⁷ **C**

F

9 10 11 12

C **G⁷**

C

13 14 15 16

G⁷ **C**

Know Your Keyboards...

Minimoog

The Minimoog is an iconic analog synthesizer produced by the Moog company, which became popular with electronic musicians in the early 70s and 80s. The classic sound of the Minimoog (which is able to produce a variety of sounds from a rich bass line to a soaring lead solo) can be heard on many famous recordings by artists such as Pink Floyd and Emerson, Lake & Palmer.





LESSON NINE

The G Major Scale

In Lesson 5 the C Major scale was introduced. The **G major scale** starts and ends on the note **G**, and contains an **F♯** note instead of an **F** note. Play the following G major scale and notice that it still has the familiar sound **Do Re Mi Fa So La Ti Do**.



33

The key of C major was discussed in Lesson Five. Songs that use notes from the **C major scale** are said to be in the **key of C major**. Similarly songs that use notes from the **G major scale** are said to be in the **key of G major**. Songs in the key of G will contain **F♯** notes.

A musical staff diagram for the G major scale. The staff is in treble clef, 4/4 time, and bass clef. The scale notes are G, A, B, C, D, E, F♯, G. Fingerings are shown above the notes: 1, 2, 3, 1, 2, 3, 4, 5, 5, 4, 5, 4, 3, 2, 1, 3, 2, 1. A bracket labeled "thumb under" points to the transition between the first and second octaves. A bracket labeled "cross over" points to the transition between the second and third octaves. Below the staff, the notes are labeled with their corresponding solfège names: Do Re Mi Fa So La Ti Do.

Key Signatures

Instead of writing a sharp sign before every F note on the staff, it is easier to write just **one** sharp sign after each clef. This means that **all** the F notes on the staff are played as F♯, even though there is no sharp sign written before them. This is called a **key signature**.

The G Major Key Signature



This is the key signature for the key of **G major**. It contains one **F sharp (F♯)** because the G major scale contains F♯.

The C Major Key Signature



This is the key signature for the key of **C Major**. It contains **no** sharps or flats because the C major scale contains **no** sharps or flats.



34

I Yi Yi Yi (Cielito Lindo)

I Yi Yi Yi is in the key of **G major**. Notice the key signature and play all F notes as F#. This is one of the most well known songs from Mexico. The left hand accompaniment contains chords played **staccato** in the first part of the song and **broken chords** in the second half.

The sheet music consists of three staves of music for piano, numbered 1 through 13. Staff 1 (top) shows a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody line with black dots and blue numbers 1, 2, 3 indicating fingerings. Chords are marked with G and D7 above the staff. Staff 2 (middle) shows a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a bass line with black dots and blue numbers 1, 2, 3 indicating fingerings. Chords are marked with D7 above the staff. Staff 3 (bottom) shows a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody line with black dots and blue numbers 1, 2, 3 indicating fingerings. Chords are marked with G, G, and C above the staff. The music is divided into sections labeled 1., 2., and 3. The first section (measures 1-8) uses staccato chords. The second section (measures 9-13) uses broken chords.

C **D⁷** **G**

A musical staff in G major (one sharp) and common time. It consists of two systems of four measures each. The top system starts with a C major chord (A-C-E), followed by a D⁷ chord (D-G-B-E). The bottom system starts with a G major chord (E-G-B). Blue numbers 1 through 5 are placed above the notes to indicate a specific fingering pattern: 1 at the beginning of the first measure, 2 at the second note of the first measure, 4 at the first note of the second measure, 5 at the first note of the third measure, 3 at the second note of the third measure, and 1 at the end of the fourth measure.

14 15 16 17 18

G **D⁷**

A musical staff in G major (one sharp) and common time. It consists of two systems of four measures each. The top system starts with a G major chord (E-G-B). The bottom system starts with a D⁷ chord (D-G-B-E). Blue numbers 1 through 5 are placed above the notes to indicate a specific fingering pattern: 2 at the first note of the first measure, 5 at the second note of the first measure, 3 at the first note of the second measure, and 1 at the end of the third measure.

19 20 21 22

C **D⁷** **G**

A musical staff in G major (one sharp) and common time. It consists of two systems of four measures each. The top system starts with a C major chord (A-C-E). The bottom system starts with a G major chord (E-G-B). Blue numbers 1 through 5 are placed above the notes to indicate a specific fingering pattern: 2 at the first note of the first measure, 1 at the second note of the first measure, 4 at the first note of the second measure, 3 at the second note of the second measure, 5 at the first note of the third measure, 3 at the second note of the third measure, and 1 at the end of the fourth measure.

23 24 25 26

Arpeggios

In Lesson Eight you were introduced to broken chords. Another useful way of playing chords is **arpeggio style**. An **arpeggio** is a chord played one note at a time. This technique can be applied to **any chord** and can make the accompaniment to a melody much more interesting. The following example demonstrates the chords **C** and **G7** played as arpeggios in $\frac{3}{4}$ time.



35

A musical staff in 3/4 time. The top line shows a treble clef and a key signature of one sharp (F#). The bottom line shows a bass clef and a key signature of one sharp (F#). The staff consists of five vertical measures. Above each measure, the letter 'C' is written above the treble line, and 'G7' is written above the bass line. Below the staff, the numbers '2', '3', '4', and '5' are placed under the corresponding measures to indicate the count of the measure.

Once you are comfortable playing these chords as arpeggios, try adding a melody with the right hand, as shown in the next example. This is a new arrangement of the song you learned in [Exercise 4](#).



36

Austrian Waltz

A musical staff in 3/4 time. The top line shows a treble clef and a key signature of one sharp (F#). The bottom line shows a bass clef and a key signature of one sharp (F#). The staff consists of four vertical measures. Above the first measure, the letter 'C' is written above the treble line. The second measure contains a dotted half note. The third measure contains a quarter note followed by a eighth note. The fourth measure contains a quarter note followed by a eighth note. Below the staff, the numbers '2', '3', and '4' are placed under the corresponding measures to indicate the count of the measure.

G7

5 6 7 8

A musical staff consisting of two systems of five lines each. The top system starts with a treble clef, and the bottom system starts with a bass clef. Measure 5: Treble has a dotted half note. Bass has a quarter note followed by a eighth note pair. Measure 6: Treble has a dotted half note. Bass has a quarter note followed by a eighth note pair. Measure 7: Treble has a quarter note followed by a eighth note pair. Bass has a quarter note followed by a eighth note pair. Measure 8: Treble has a quarter note followed by a eighth note pair. Bass has a quarter note followed by a eighth note pair.

9 10 11 12

A musical staff consisting of two systems of five lines each. The top system starts with a treble clef, and the bottom system starts with a bass clef. Measure 9: Treble has a dotted half note. Bass has a quarter note followed by a eighth note pair. Measure 10: Treble has a dotted half note. Bass has a quarter note followed by a eighth note pair. Measure 11: Treble has a quarter note followed by a eighth note pair. Bass has a quarter note followed by a eighth note pair. Measure 12: Treble has a quarter note followed by a eighth note pair. Bass has a quarter note followed by a eighth note pair.

G7

13 14 15 16

A musical staff consisting of two systems of five lines each. The top system starts with a treble clef, and the bottom system starts with a bass clef. Measure 13: Treble has a quarter note followed by a eighth note pair. Bass has a quarter note followed by a eighth note pair. Measure 14: Treble has a quarter note followed by a eighth note pair. Bass has a quarter note followed by a eighth note pair. Measure 15: Treble has a dotted half note. Bass has a quarter note followed by a eighth note pair. Measure 16: Treble has a dotted half note. Bass has a quarter note followed by a eighth note pair, ending with a double bar line and repeat dots.



37

Chopsticks

Chopsticks is one of the most well known pieces of music for keyboard. If your hand is not big enough to stretch the octave in bar 7 you can play the whole right hand part of the song using two hands. The left hand part consists of arpeggios of the chords **C** and **G7**. Practice each hand separately at first if you have trouble co-ordinating the two parts. This song is in the key of **C major** as indicated by the key signature (i.e., no sharps or flats).

G7 **C**

1 2 3 4

G7 **C**

5 6 7 8

G7 **C**

9 10 11 12

A musical score for piano in G major (indicated by a treble clef and a key signature of one sharp). The score consists of two staves: a treble staff and a bass staff. The music is in 4 time. The piece starts with a G7 chord (arpeggiated), followed by a C chord, another G7 chord, and finally a C chord. The arpeggios are indicated by blue numbers 1, 2, 3, 4, and 5 placed above the notes. Measure numbers 13, 14, 15, and 16 are written below the staves.

Arpeggios In $\frac{4}{4}$ Time

Like broken chords, arpeggios work equally well in any time signature. The following examples demonstrate some of the ways arpeggios can be used in $\frac{4}{4}$ time. These examples are written in the key of G major as indicated by the key signature.



38

A musical staff in G major (one sharp) and common time (4/4). It consists of two lines: a treble clef line and a bass clef line. The top line (treble) has four notes per measure: a quarter note G, a half note C, a quarter note D7, and a half note G. The bottom line (bass) has eight eighth notes per measure, grouped into four pairs of eighth-note chords: G, C, D7, and G.



39

Banks of the Ohio

This time the arpeggios are played as **eighth notes**. The pattern of four notes per chord is exactly the same but they are played over two beats instead of four beats. This may seem difficult at first, but remember that these arpeggios are the **same** chord shapes you already know, played one note at a time. Once again, practice each hand separately at first if necessary.

A musical staff in G major (one sharp) and common time (4/4). It consists of two lines: a treble clef line and a bass clef line. The top line (treble) shows two measures of eighth-note arpeggios for the G chord (quarter note G, half note C, quarter note D7) followed by two measures of eighth-note arpeggios for the D7 chord (quarter note D7, half note G, quarter note A, half note C). The bottom line (bass) shows two measures of eighth-note chords for the G chord (quarter note G, half note C, quarter note D7) followed by two measures of eighth-note chords for the D7 chord (quarter note D7, half note G, quarter note A, half note C). Numbered boxes under the bass line indicate specific notes: 1 (D7), 2 (G), 3 (A), 4 (C).

A musical staff in G major (one sharp) and common time (4/4). It consists of two lines: a treble clef line and a bass clef line. The top line (treble) shows two measures of eighth-note arpeggios for the D7 chord (quarter note D7, half note G, quarter note A, half note C) followed by two measures of eighth-note arpeggios for the G chord (quarter note G, half note C, quarter note D7). The bottom line (bass) shows two measures of eighth-note chords for the D7 chord (quarter note D7, half note G, quarter note A, half note C) followed by two measures of eighth-note chords for the G chord (quarter note G, half note C, quarter note D7).

C

9 10 11 12

G **D7** **G**

13 14 15 16

The Sloop John B

This song is in the key of **G major**. There is a **tie** between an eighth note and a quarter note in bar **13**. This gives an "off beat" feel called **syncopation**.



40

Musical notation for exercise 40. It consists of two staves. The top staff is in treble clef, 4/4 time, and has a single note followed by a measure with four notes. The bottom staff is in bass clef, 4/4 time, and has a single note. Below the notes are blue numbers indicating fingerings: 1, 2 + 3, and 4.



41

The Sloop John B

Musical notation for the song "The Sloop John B" in G major. It features two staves. The top staff is in treble clef, 4/4 time, and includes a key signature of one sharp. The bottom staff is in bass clef, 4/4 time, and includes a key signature of one sharp. The notation shows a melody with various note values and fingerings (1, 2, 3, 4, 3+4) indicated by blue numbers below the notes.

D7

Musical notation for the song "The Sloop John B" in the D7 chord. It features two staves. The top staff is in treble clef, 4/4 time, and includes a key signature of one sharp. The bottom staff is in bass clef, 4/4 time, and includes a key signature of one sharp. The notation shows a melody with various note values and fingerings (1, 2, 3, 4, 5, 3+4, 5, 2) indicated by blue numbers below the notes.

G

C

A musical score for a single melodic line. The top staff is treble clef with a key signature of one sharp. The bottom staff is bass clef with a key signature of one sharp. Measure 8 starts with a note, followed by eighth notes 1, 2, 3, and 4. Measure 9 starts with a note, followed by eighth notes 1, 2, 3, and 4. Measure 10 starts with a note, followed by eighth notes 1, 2, 3, and 4. Measure 11 starts with a note, followed by eighth notes 1, 2, 3, and 4. Blue numbers above the notes indicate fingerings: 1, 2, 3, + 4; 1, 2, 3, 4; 1, 2, 3, + 4; 1, 2, 3, 4.

G

D7

G

A musical score for a single melodic line. The top staff is treble clef with a key signature of one sharp. The bottom staff is bass clef with a key signature of one sharp. Measure 12 starts with a note, followed by eighth notes 1, 2, 3, and 4. Measure 13 starts with a note, followed by eighth notes 1, 2+3, and 4. Measure 14 starts with a note, followed by eighth notes 1, 2, 3, and 4. Measure 15 starts with a note, followed by eighth notes 1, 2, 3, and 4. Measure 16 starts with a note, followed by eighth notes 1, 2, 3, and 4. Blue numbers above the notes indicate fingerings: 1, 2, 3, 4; 1, 2+3, 4; 1, 2, 3, + 4; 1, 2, 3, 4; 1, 2, 3.



LESSON TEN

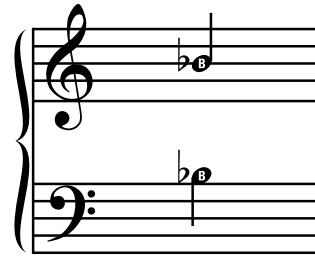
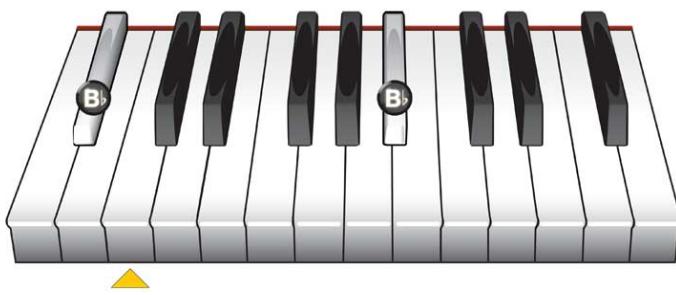
Flat Signs

A **flat** sign lowers the note played by **one semitone**.



On the keyboard, play the key immediately to the left of the note to play a flat. When a flat sign is written on the staff it is always written before the note.

The Note B♭



Two **B flat** notes (written as **B♭**) are shown in the following diagram.

These **B♭** notes are written on the **third** line of the **treble staff** and **second** line of the **bass staff**. The **B♭** note is the **black** key immediately to the **left** of the B note, as shown in the diagram.

12 Bar Blues

12 Bar Blues is a pattern of chords which repeats every 12 bars. There are hundreds of well known songs based on this chord progression, i.e., they contain basically the same chords in the same order. 12 Bar Blues is commonly used in Rock music and is the basis of Blues music. Some well known Rock and Roll songs which use this 12 bar chord pattern are:

- *Original Batman T.V. Theme*
- *Hound Dog - Elvis Presley*
- *Rock Around The Clock - Bill Haley*
- *Roll Over Beethoven - Chuck Berry*
- *Blue Suede Shoes - Elvis Presley*
- *In The Mood - Glen Miller*
- *Shake, Rattle and Roll - Bill Haley*
- *Barbara Ann - The Beach Boys*
- *Johnny B. Goode - Chuck Berry*
- *Dizzy Miss Lizzy - The Beatles*
- *Surfin' U.S.A. - The Beach Boys*
- *Good Golly Miss Molly - Little Richard*

12 Bar Blues in the Key of C Major

The following 12 Bar Blues is in the key of **C major**, and uses some of the chords you have learned so far. When a song is said to be in the key of C major, it means that the most important chord (and usually the first chord) is the C chord.

This pattern of chords will probably sound familiar to you.



42

12 Bar Blues in the Key of C Major

C

1 3 5 4 3
2
3
4

F C

1 3
5 4 3
1 3 5 4 3
5 6 7 8

G F C G⁷ C

1 3
5 4 3
1
9 10 11 12 13

The Key of F Major

The **F major scale** starts and ends on the note F and it contains a **B♭** note instead of a B note. Play the following F major scale and listen for the **Do Re Mi Fa So La Ti Do** sound. Songs that use notes from the F major scale are in the **F major scale** and hence contain the note **B♭**.



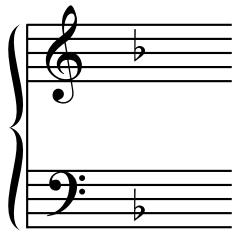
43

F G A B_b C D E F

Do Re Mi Fa So La Ti Do

thumb under cross over

The F Major Key Signature



This is the key signature for the key of **F major**. It contains one **B flat (B_b)** because the F major scale contains **B_b**.

Instead of writing the flat sign before every B note on the staff, **one** flat sign can be written after each clef. This means that **all** B notes on the staff are played as **B_b**, even though there is no flat sign written before them.



44

Marianne

Marianne is in the key of **F major**. The left hand part here is a variation of the eighth note arpeggio style. Instead of playing the arpeggio straight up and down, the pattern alternates between the lowest note and the other two notes of each chord. This style of accompaniment is very popular in Classical music and is called an **Alberti bass**.

Sheet music for measures 1-4. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The music consists of two staves. The top staff has a single note on the first beat, followed by a half note on the second beat. The bottom staff has an eighth-note arpeggio (B, A, G) on the first beat, followed by an eighth-note arpeggio (E, D, C) on the second beat. Measure 2 starts with a single note on the first beat, followed by a half note on the second beat. The bottom staff has an eighth-note arpeggio (B, A, G) on the first beat, followed by an eighth-note arpeggio (E, D, C) on the second beat. Measure 3 starts with a single note on the first beat, followed by a half note on the second beat. The bottom staff has an eighth-note arpeggio (B, A, G) on the first beat, followed by an eighth-note arpeggio (E, D, C) on the second beat. Measure 4 starts with a single note on the first beat, followed by a half note on the second beat. The bottom staff has an eighth-note arpeggio (B, A, G) on the first beat, followed by an eighth-note arpeggio (E, D, C) on the second beat.

Sheet music for measures 5-8. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The music consists of two staves. The top staff has a single note on the first beat, followed by a half note on the second beat. The bottom staff has an eighth-note arpeggio (B, A, G) on the first beat, followed by an eighth-note arpeggio (E, D, C) on the second beat. Measure 6 starts with a single note on the first beat, followed by a half note on the second beat. The bottom staff has an eighth-note arpeggio (B, A, G) on the first beat, followed by an eighth-note arpeggio (E, D, C) on the second beat. Measure 7 starts with a single note on the first beat, followed by a half note on the second beat. The bottom staff has an eighth-note arpeggio (B, A, G) on the first beat, followed by an eighth-note arpeggio (E, D, C) on the second beat. Measure 8 starts with a single note on the first beat, followed by a half note on the second beat. The bottom staff has an eighth-note arpeggio (B, A, G) on the first beat, followed by an eighth-note arpeggio (E, D, C) on the second beat.

Sheet music for measures 9-12. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The music consists of two staves. The top staff has a single note on the first beat, followed by a half note on the second beat. The bottom staff has an eighth-note arpeggio (B, A, G) on the first beat, followed by an eighth-note arpeggio (E, D, C) on the second beat. Measure 10 starts with a single note on the first beat, followed by a half note on the second beat. The bottom staff has an eighth-note arpeggio (B, A, G) on the first beat, followed by an eighth-note arpeggio (E, D, C) on the second beat. Measure 11 starts with a single note on the first beat, followed by a half note on the second beat. The bottom staff has an eighth-note arpeggio (B, A, G) on the first beat, followed by an eighth-note arpeggio (E, D, C) on the second beat. Measure 12 starts with a single note on the first beat, followed by a half note on the second beat. The bottom staff has an eighth-note arpeggio (B, A, G) on the first beat, followed by an eighth-note arpeggio (E, D, C) on the second beat.

You have now learned all three of the basic methods of accompanying melodies: **chord style**, **broken chord style** and **arpeggio style**. The accompaniment you use can make a big difference to how good the overall piece of music sounds. You can often make a simple melody sound great just by giving it an interesting accompaniment. Go back through the book and experiment with various accompaniments to each of the songs. Remember that each accompaniment style is based on the same basic **chord shapes**.

The following song **Molly Malone** (also called "Cockles And Mussels") is a well known traditional Irish song, written here in the key of **F major**. The left hand part is a variation of the Alberti bass pattern, altered to fit in with $\frac{3}{4}$ time. Once again, practice each hand separately at first if necessary.



45

Molly Malone

F C

This measure consists of two staves. The top staff has a treble clef, a key signature of one flat, and a 3/4 time signature. The bottom staff has a bass clef, a key signature of one flat, and a 3/4 time signature. The melody starts with a single note followed by a eighth-note pair. The bass line consists of eighth-note pairs.

F G⁷ C F

This measure consists of two staves. The top staff has a treble clef, a key signature of one flat, and a 3/4 time signature. The bottom staff has a bass clef, a key signature of one flat, and a 3/4 time signature. The melody includes a grace note (labeled 5) before the first note of the second measure. The bass line consists of eighth-note pairs.

F C F

This measure consists of two staves. The top staff has a treble clef, a key signature of one flat, and a 3/4 time signature. The bottom staff has a bass clef, a key signature of one flat, and a 3/4 time signature. The melody consists of eighth-note pairs. The bass line consists of eighth-note pairs.

C F C

This measure consists of two staves. The top staff has a treble clef, a key signature of one flat, and a 3/4 time signature. The bottom staff has a bass clef, a key signature of one flat, and a 3/4 time signature. The melody consists of eighth-note pairs. The bass line consists of eighth-note pairs.

A musical score for two staves, Treble and Bass, in common time with a key signature of one flat. The Treble staff begins with a note C, followed by a note F, then a dotted half note C, and a note F. The Bass staff consists of four measures labeled 20, 21, 22, and 23, each featuring an eighth-note pattern. Measure 24 concludes with a bass clef and a bass note.

20 21 22 23 24



APPENDICES

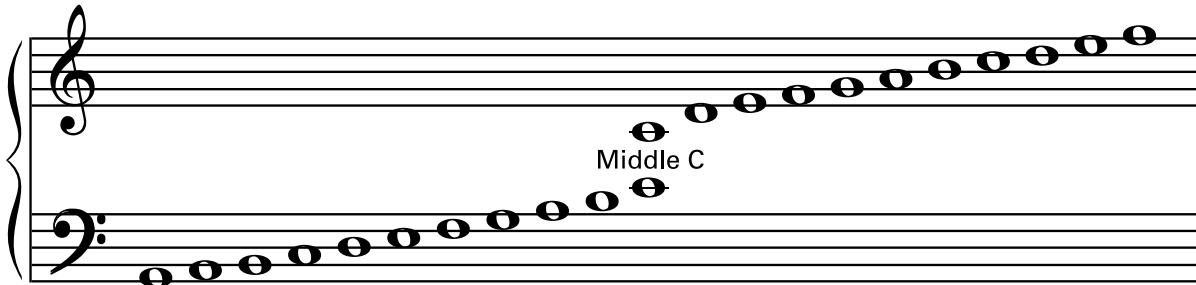
Know Your Keyboards...

Nord ns88

Stage pianos, like the Nord ns88, are electronic keyboards designed primarily for live performance. They often feature characteristics of both digital pianos and synthesizers, with weighted-action keys to feel like a real piano, and strong cases to withstand the rigors of touring. They generally contain a small selection of digitally-sampled piano and electric piano sounds, however they are of a higher quality in comparison with electronic keyboards designed for home use.



Notes on the Keyboard



Easy Chord Substitution

When playing from sheet music and you come across an unfamiliar chord study the following table to find an easier chord to play. This chord will still sound correct. E.g., when you see a **Cmaj7** symbol, play a **C** chord instead. For a **Cm6**, you can substitute a **Cm** chord, etc.

Chord Written on Sheet Music	Use This Chord
7 - Seventh	
6 - Sixth	Major
maj7 - Major Seventh	
sus - Suspended	
9 - 9th	
11 - Eleventh	Seventh(7)
13 - Thirteenth	
m6 - Minor Sixth	
m7 - Minor Seventh	Minor(m)
m(maj)7 - Minor Major Seventh	

Chord Charts

In this book you are introduced to **major**, **minor** and **seventh** chords. The following chord charts contain many other chords you may find in sheet music. Other important chord types are the **minor seventh** chord (**m7**), **augmented** (+) and **diminished** (o) chords. These are listed on the following pages. There are many other types of chords e.g., **sixth** (6), **suspended** (sus), **ninth** (9) etc. The following charts show three different positions for each chord:

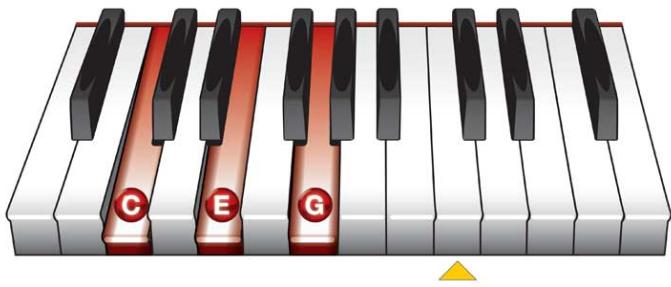
- The **root position** - This shape has the **root note** (i.e., the note the chord is named after) as the **lowest** note of the chord.
- The **first inversion** contain the **same** notes as the root position but places them in a **different** order.
- The **second inversion** contain the **same** notes as the root position but places them in a **different** order again.

Major Chord Chart

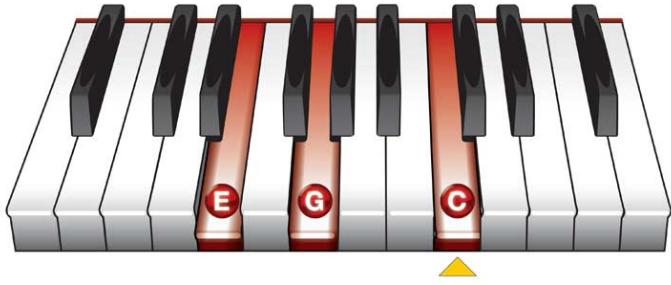
C Major Chord

C	C E G
<i>Chord Symbol</i>	<i>Notes in Chord</i>

C (Root Position)



C (First Inversion)



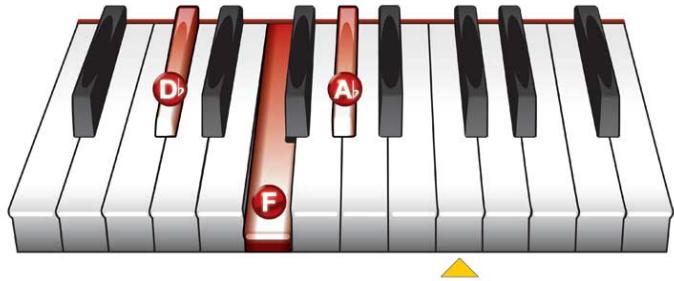
C (Second Inversion)



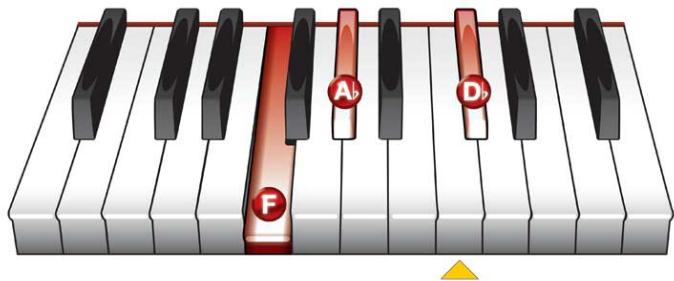
D♭ Major Chord

D♭	D♭ F A♭
<i>Chord Symbol</i>	<i>Notes in Chord</i>

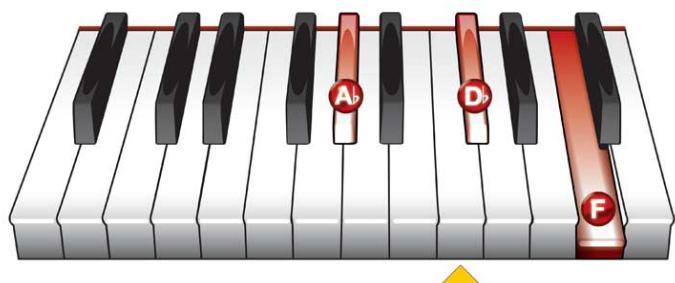
D♭ (Root Position)



D♭ (First Inversion)



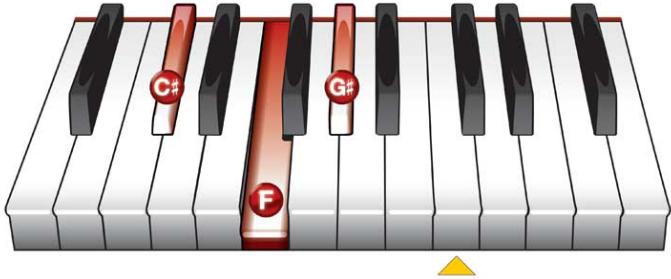
D♭ (Second Inversion)



C♯ Major Chord

C♯	C♯ F G♯
<i>Chord Symbol</i>	<i>Notes in Chord</i>

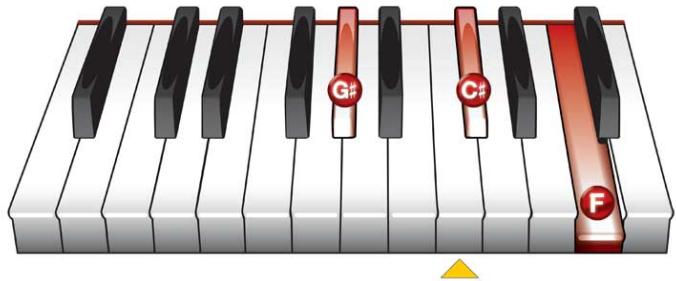
C♯ (Root Position)



C♯(First Inversion)



C♯ (Second Inversion)



D Major Chord

D <i>Chord Symbol</i>	D F♯ A <i>Notes in Chord</i>
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D (Root Position)



D (First Inversion)



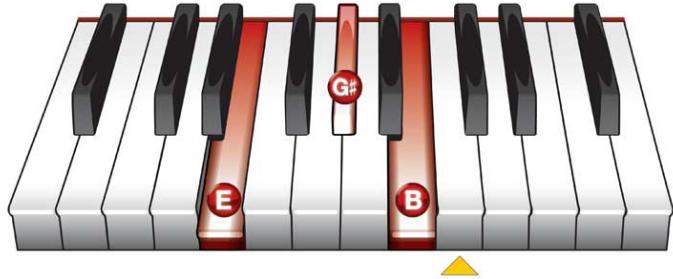
D (Second Inversion)



E♭ Major Chord

E♭	E♭ G B♭
<i>Chord Symbol</i>	<i>Notes in Chord</i>

E♭ (Root Position)



E♭(First Inversion)



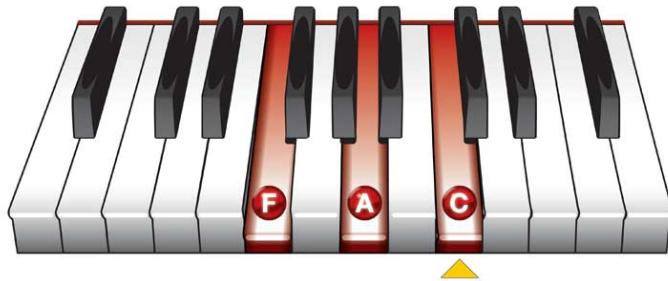
E♭ (Second Inversion)



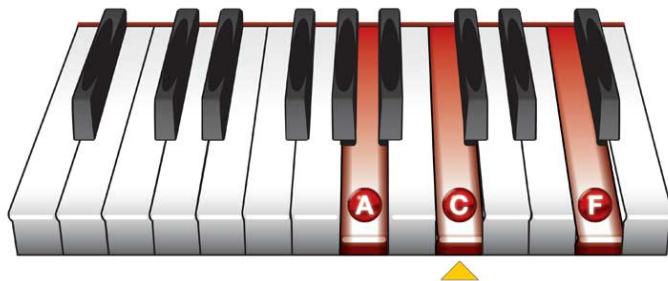
E Major Chord

E <i>Chord Symbol</i>	E G♯ B <i>Notes in Chord</i>
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E (Root Position)



E (First Inversion)



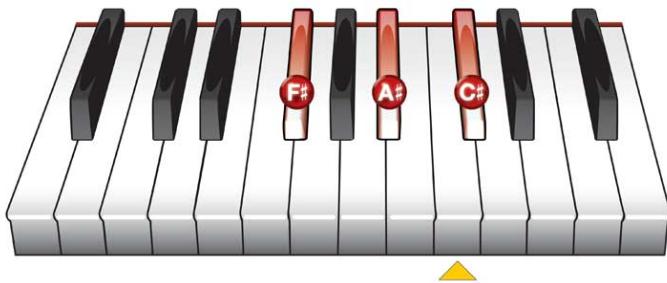
E (Second Inversion)



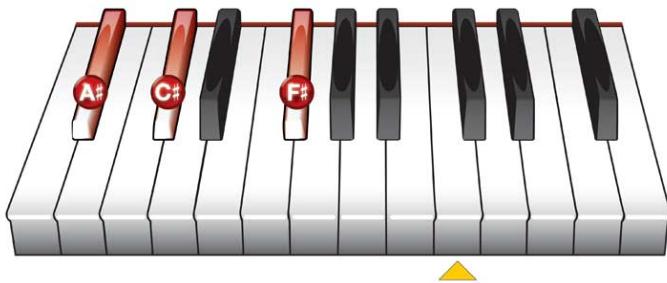
F Major Chord

F	F A C
<i>Chord Symbol</i>	<i>Notes in Chord</i>

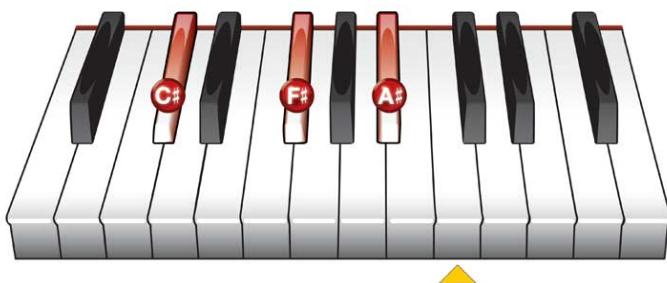
F (Root Position)



F (First Inversion)



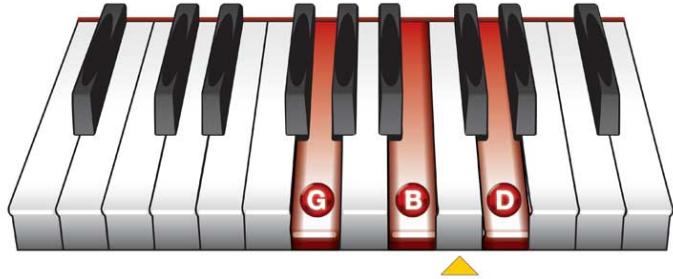
F (Second Inversion)



F♯ Major Chord

F♯	F♯ A♯ C♯
<i>Chord Symbol</i>	<i>Notes in Chord</i>

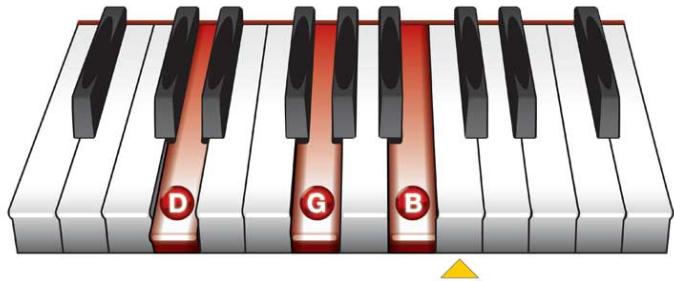
F♯ (Root Position)



F♯ (First Inversion)



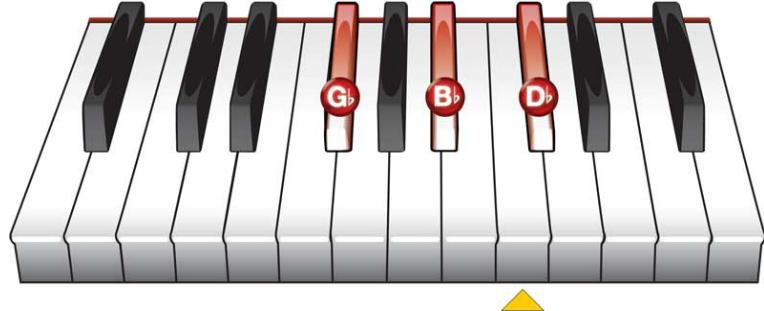
F♯ (Second Inversion)



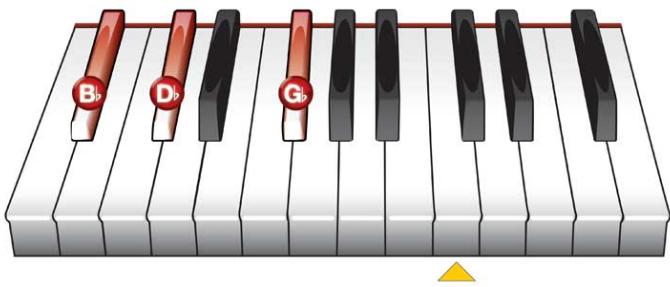
G♭ Major Chord

G♭	G♭ B♭ D♭
<i>Chord Symbol</i>	<i>Notes in Chord</i>

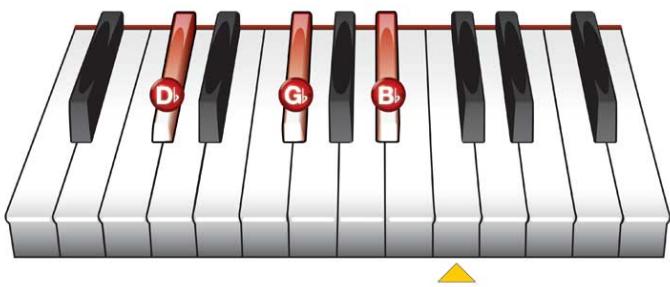
G♭ (Root Position)



G♭ (First Inversion)



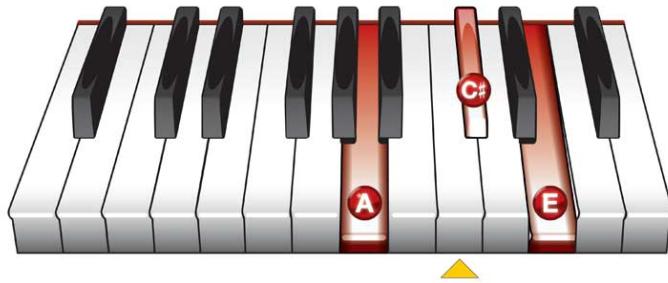
G♭ (Second Inversion)



G Major Chord

G	G B D
<i>Chord Symbol</i>	<i>Notes in Chord</i>

G (Root Position)



G (First Inversion)



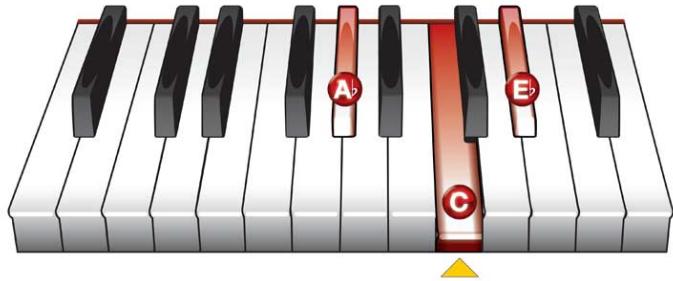
G (Second Inversion)



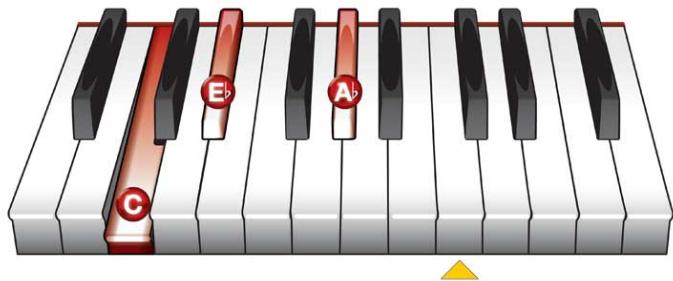
A♭ Major Chord

A♭	A♭ C E♭
<i>Chord Symbol</i>	<i>Notes in Chord</i>

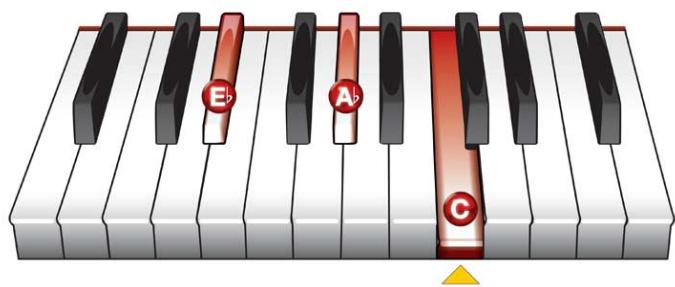
A♭ (Root Position)



A♭ (First Inversion)



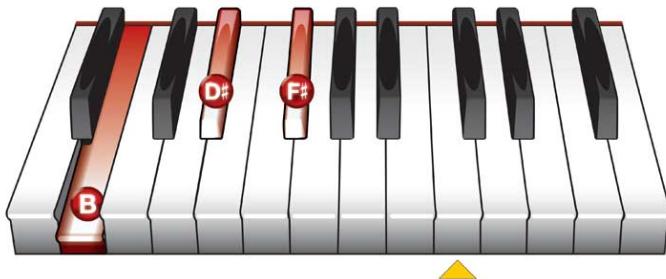
A♭ (Second Inversion)



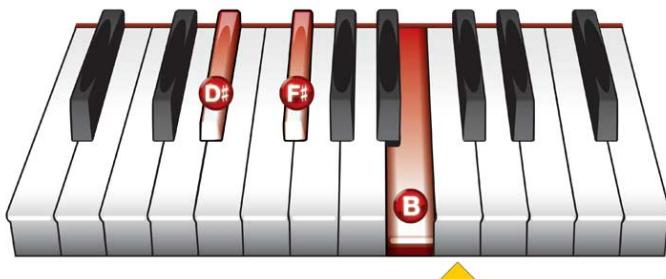
A Major Chord

A <i>Chord Symbol</i>	A C♯ E <i>Notes in Chord</i>
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A (Root Position)



A (First Inversion)



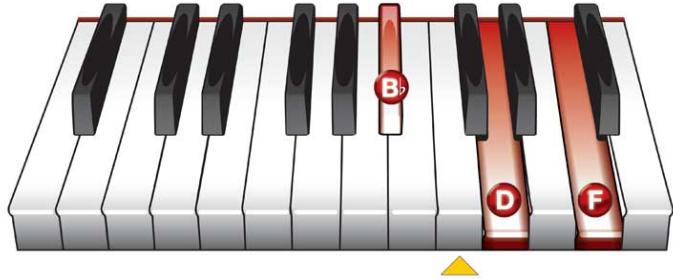
A (Second Inversion)



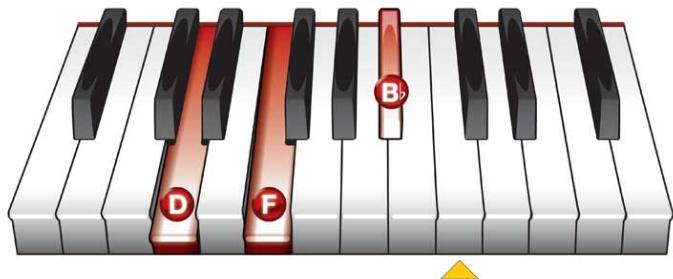
B♭ Major Chord

B♭	B♭ D F
<i>Chord Symbol</i>	<i>Notes in Chord</i>

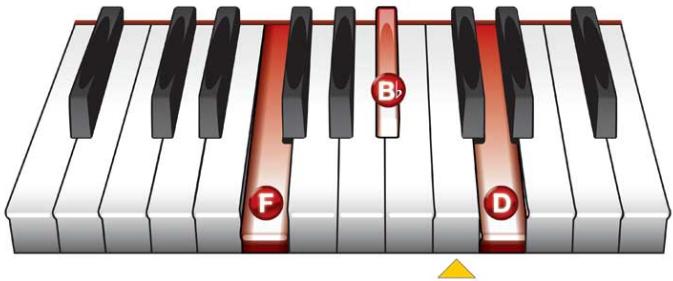
B♭ (Root Position)



B♭ (First Inversion)



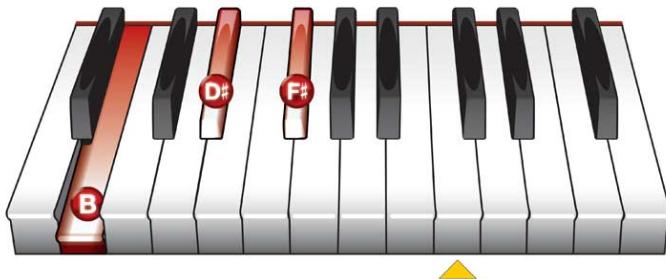
B♭ (Second Inversion)



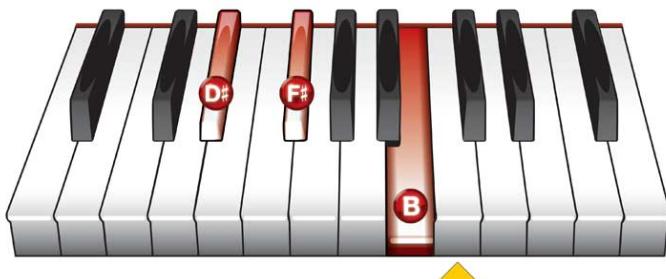
B Major Chord

B <i>Chord Symbol</i>	B D♯ F♯ <i>Notes in Chord</i>
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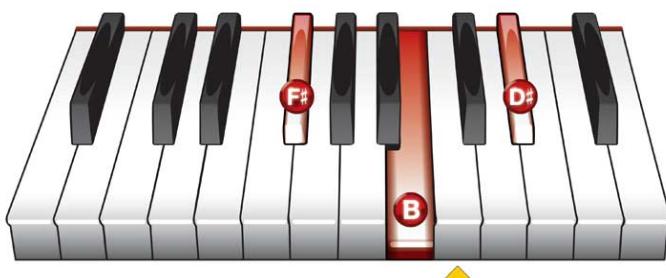
B (Root Position)



B (First Inversion)



B (Second Inversion)

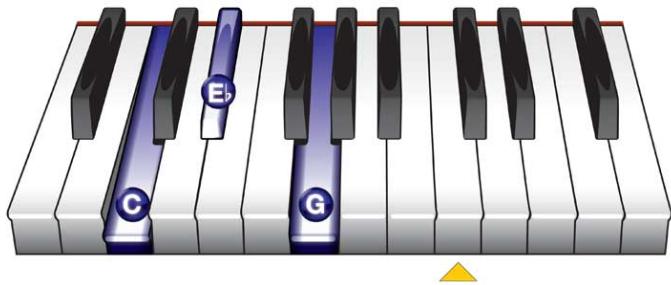


Minor Chord Chart

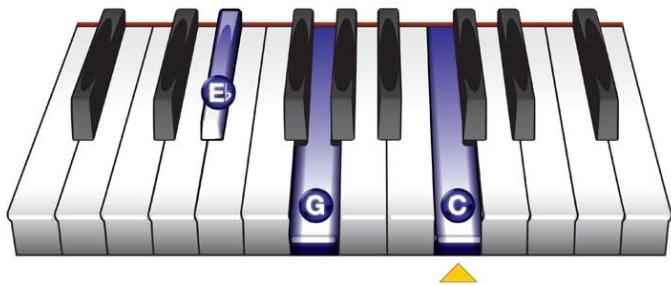
C Minor Chord

Cm	C E♭ G
<i>Chord Symbol</i>	<i>Notes in Chord</i>

Cm (Root Position)



Cm (First Inversion)



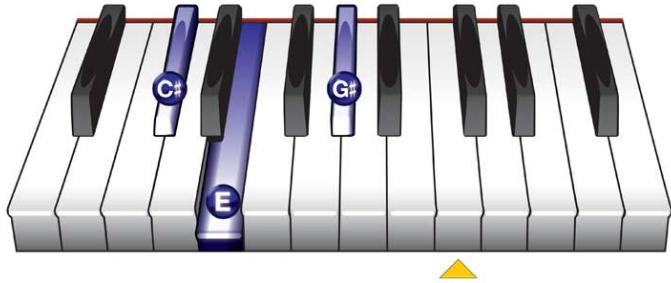
Cm (Second Inversion)



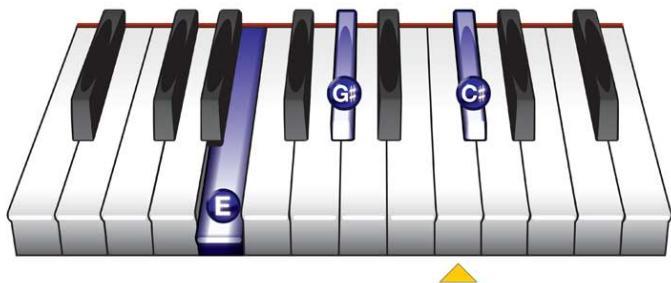
C♯ Minor Chord

C♯m	C♯ E G♯
<i>Chord Symbol</i>	<i>Notes in Chord</i>

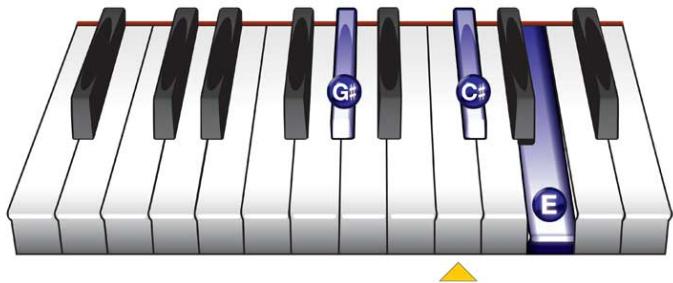
C♯m (Root Position)



C♯m (First Inversion)



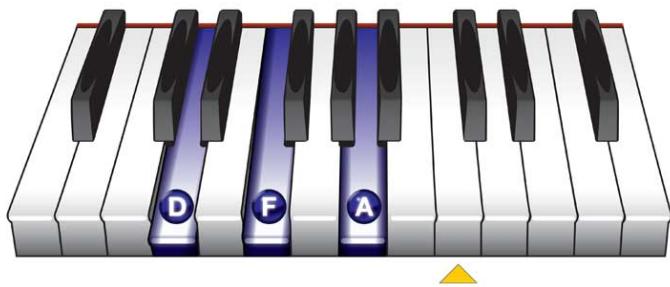
C♯m (Second Inversion)



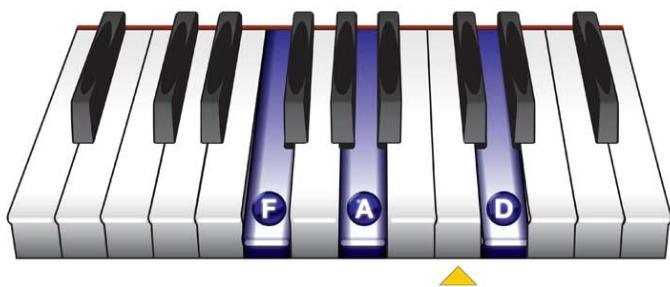
D Minor Chord

Dm	D F A
<i>Chord Symbol</i>	<i>Notes in Chord</i>

Dm (Root Position)



Dm (First Inversion)



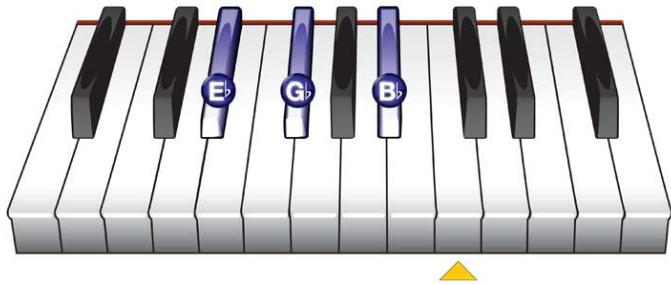
Dm (Second Inversion)



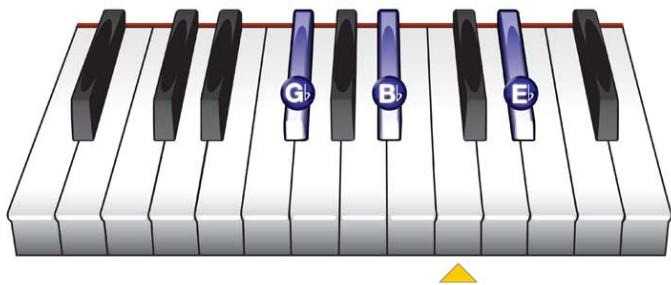
E♭ Minor Chord

E♭m	E♭ G♭ B♭
<i>Chord Symbol</i>	<i>Notes in Chord</i>

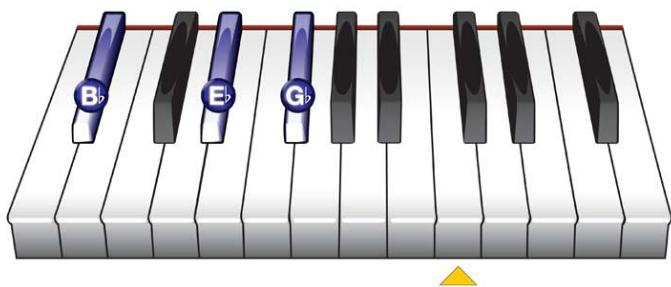
E♭m (Root Position)



E♭m (First Inversion)



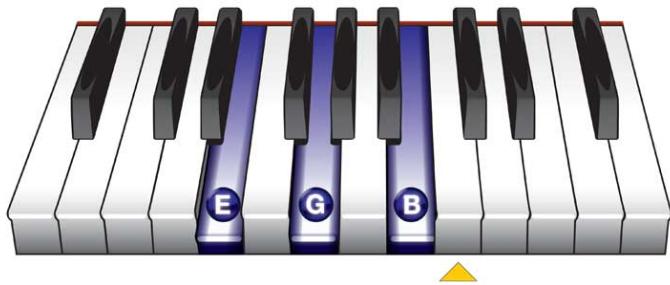
E♭m (Second Inversion)



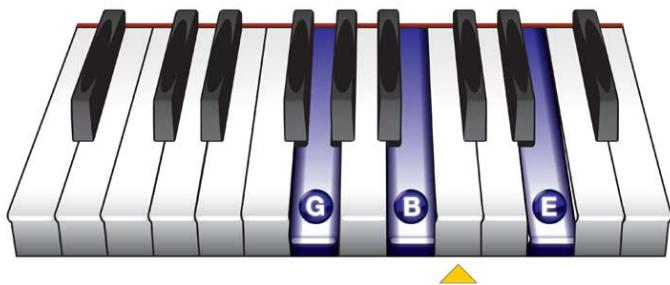
E Minor Chord

Em	E G B
<i>Chord Symbol</i>	<i>Notes in Chord</i>

Em (Root Position)



Em (First Inversion)



Em (Second Inversion)



F Minor Chord

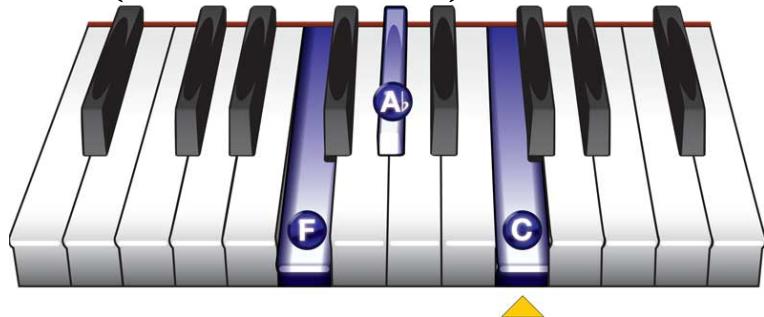
Fm

Chord Symbol

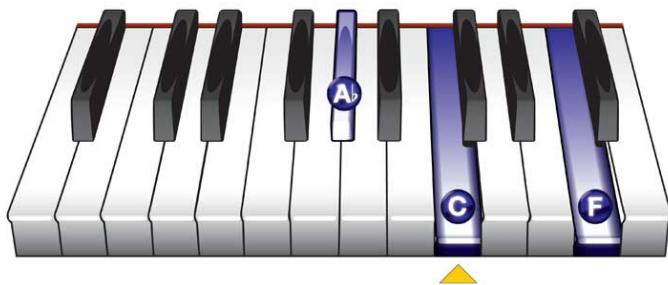
F A♭ C

Notes in Chord

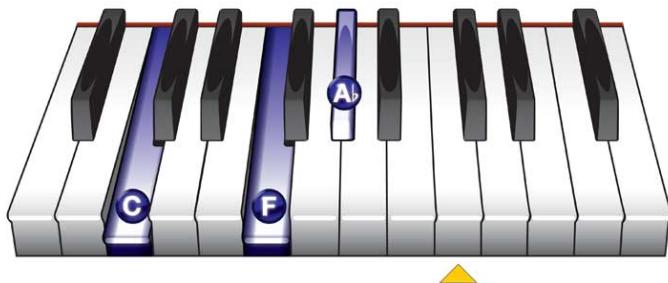
Fm (Root Position)



Fm (First Inversion)



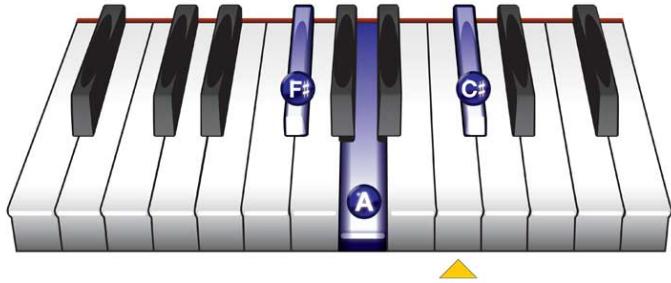
Fm (Second Inversion)



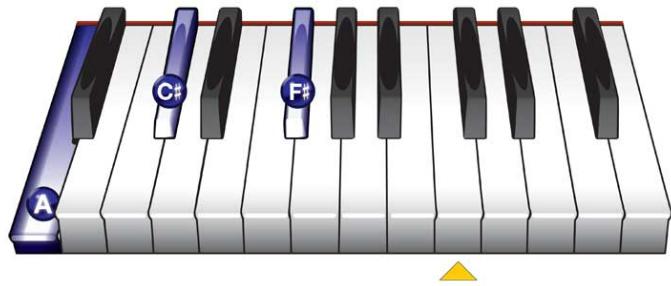
F♯ Minor Chord

F♯m	F♯ A C♯
<i>Chord Symbol</i>	<i>Notes in Chord</i>

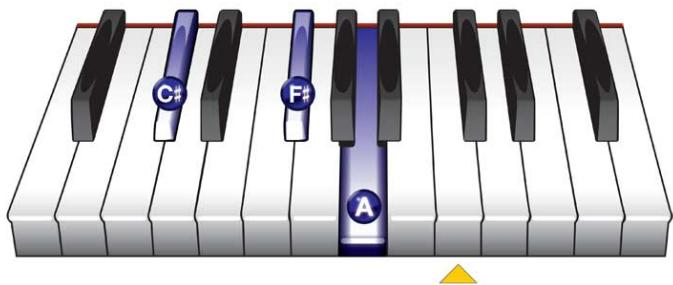
F♯m (Root Position)



F♯m (First Inversion)



F♯m (Second Inversion)



G Minor Chord

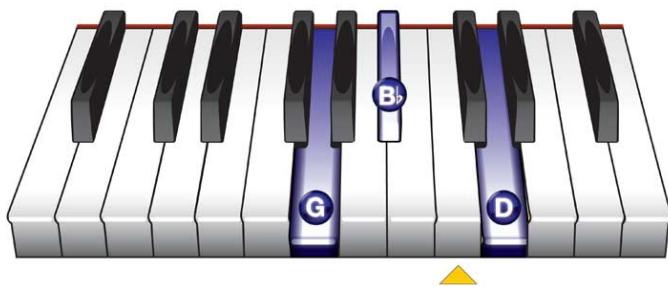
Gm

Chord Symbol

G B \flat D

Notes in Chord

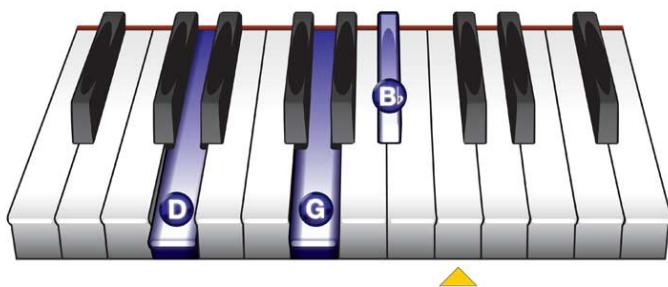
Gm (Root Position)



Gm (First Inversion)



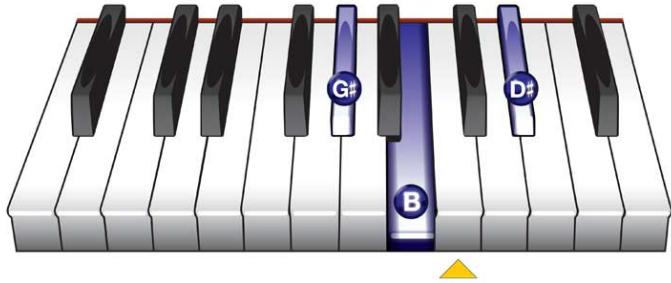
Gm (Second Inversion)



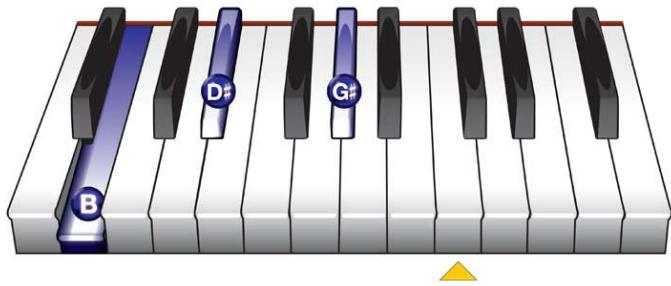
G♯ Minor Chord

G♯m	G♯ B D♯
<i>Chord Symbol</i>	<i>Notes in Chord</i>

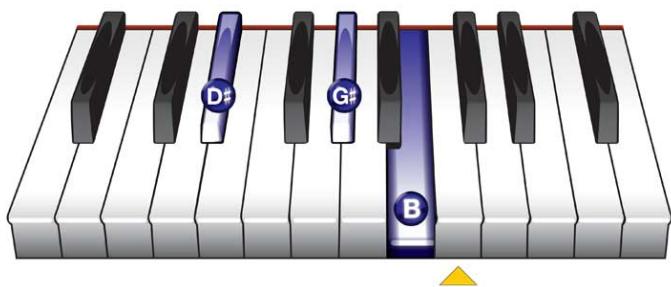
G♯m (Root Position)



G♯m (First Inversion)



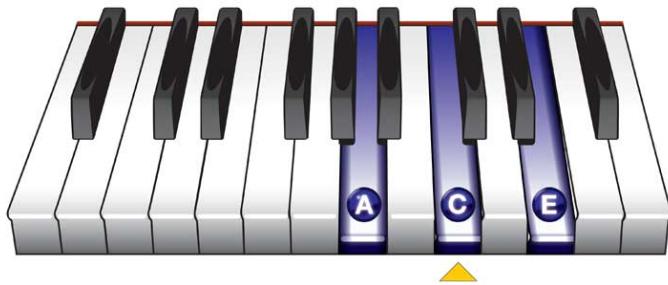
G♯m (Second Inversion)



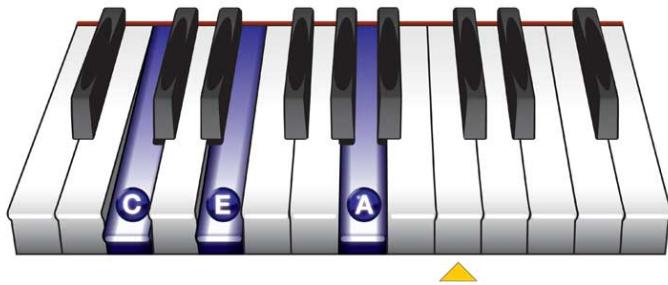
A Minor Chord

Am	A C E
<i>Chord Symbol</i>	<i>Notes in Chord</i>

Am (Root Position)



Am (First Inversion)



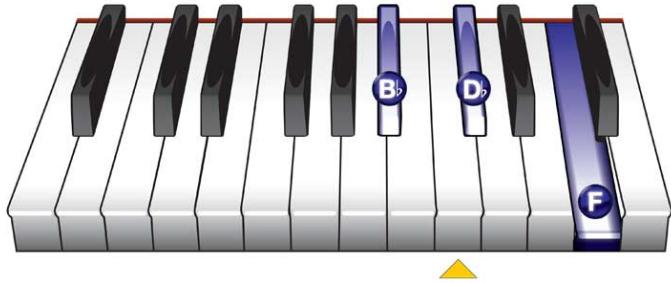
Am (Second Inversion)



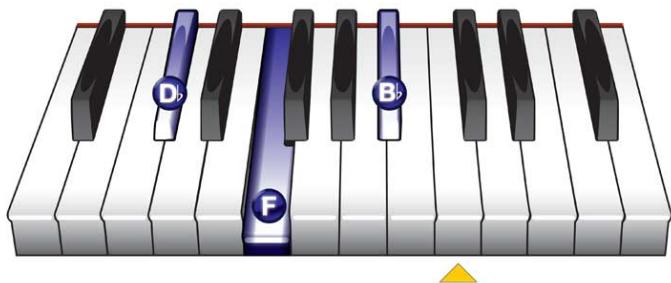
B♭ Minor Chord

B♭m	B♭ D♭ F
<i>Chord Symbol</i>	<i>Notes in Chord</i>

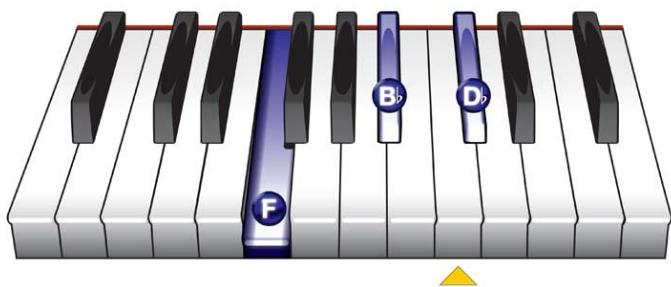
B♭m (Root Position)



B♭m (First Inversion)



B♭m (Second Inversion)



B Minor Chord

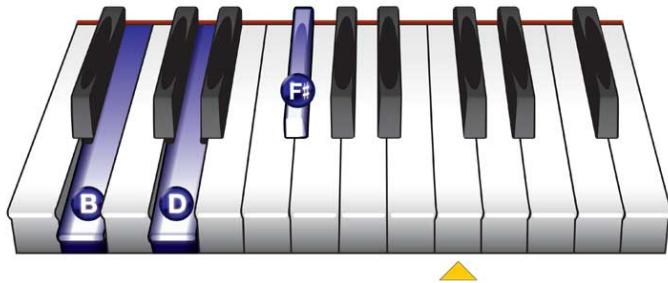
Bm

Chord Symbol

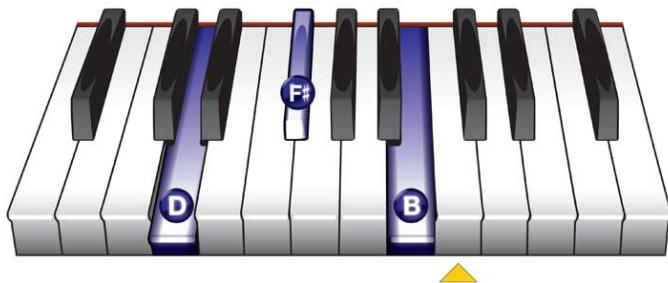
B D F♯

Notes in Chord

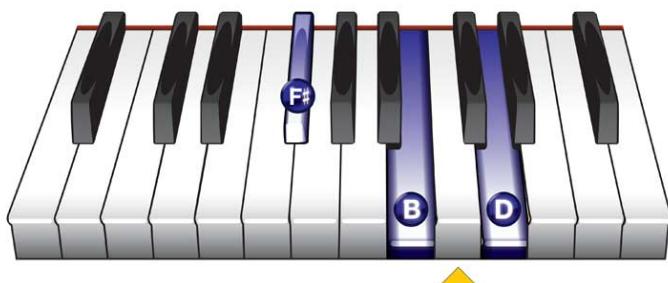
Bm (Root Position)



Bm (First Inversion)



Bm (Second Inversion)

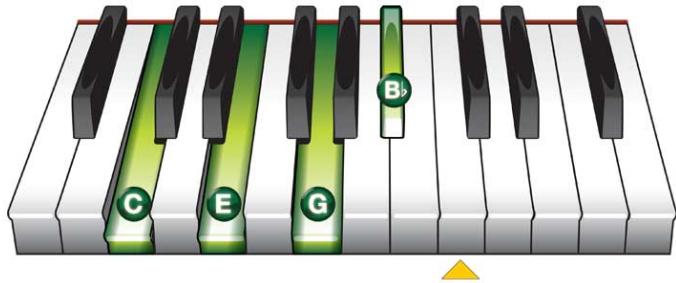


Seventh Chord Chart

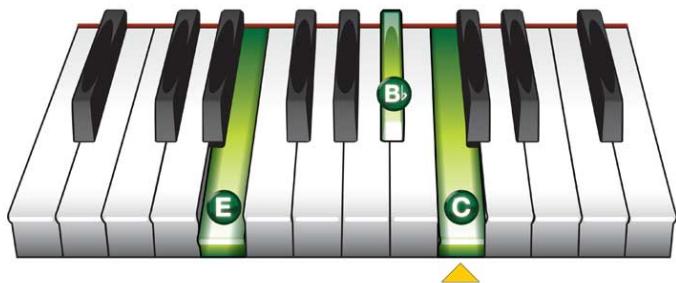
C Seventh Chord

C⁷	C E G B_b
<i>Chord Symbol</i>	<i>Notes in Chord</i>

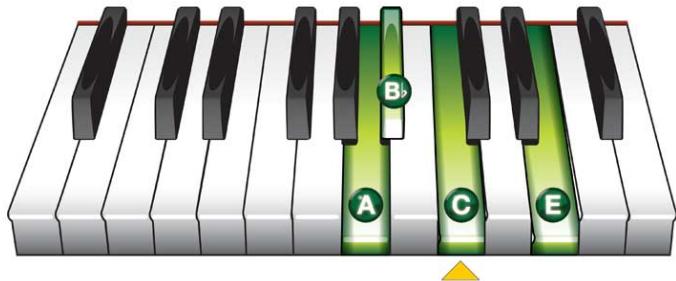
C⁷ (Root Position)



C⁷ (First Inversion)



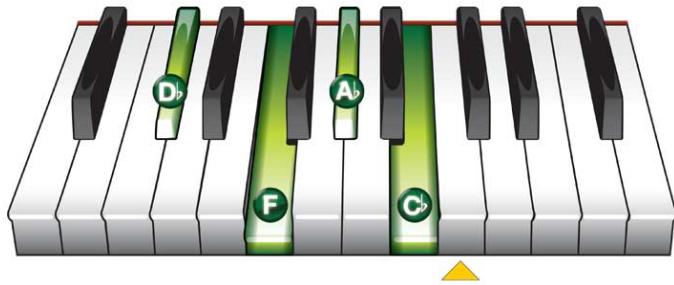
C⁷ (Second Inversion)



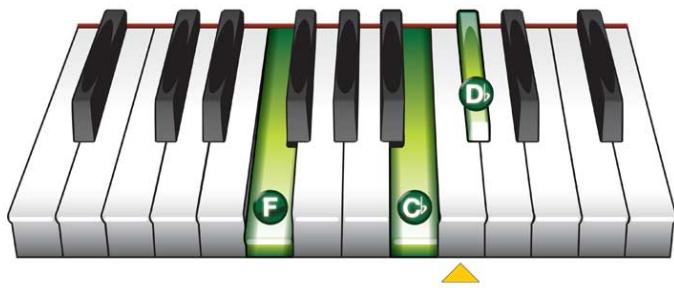
D♭ Seventh Chord

D♭⁷	D♭ F A♭ C♭
<i>Chord Symbol</i>	<i>Notes in Chord</i>

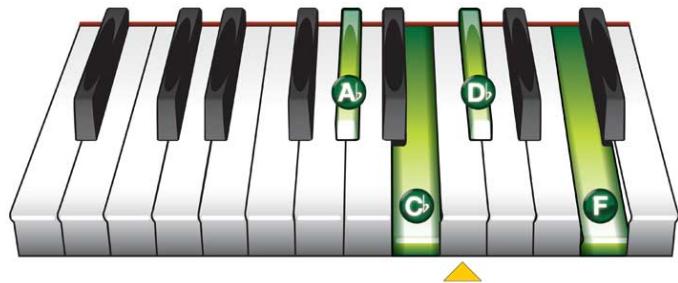
D♭⁷ (Root Position)



D♭⁷ (First Inversion)



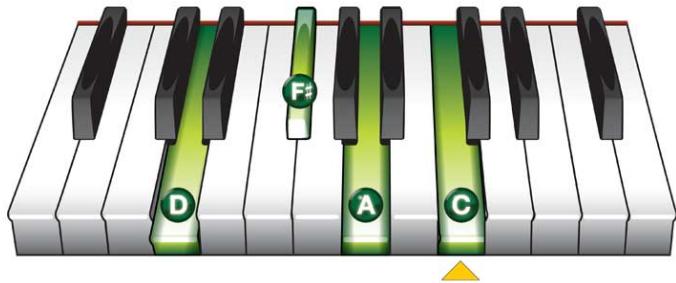
$D\flat^7$ (Second Inversion)



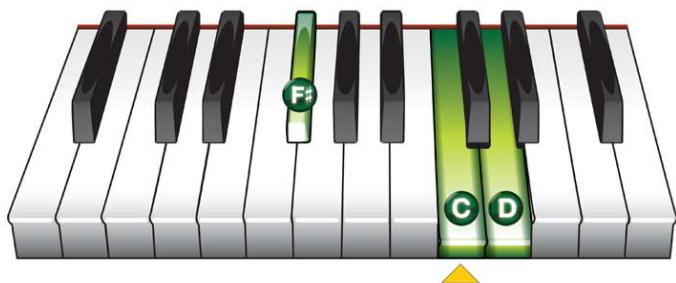
D Seventh Chord

D⁷	D F♯ A C
<i>Chord Symbol</i>	<i>Notes in Chord</i>

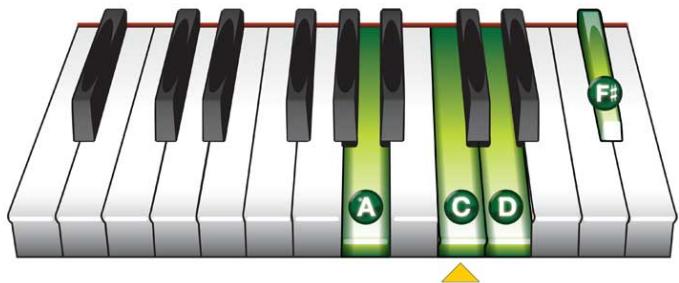
D⁷ (Root Position)



D⁷ (First Inversion)



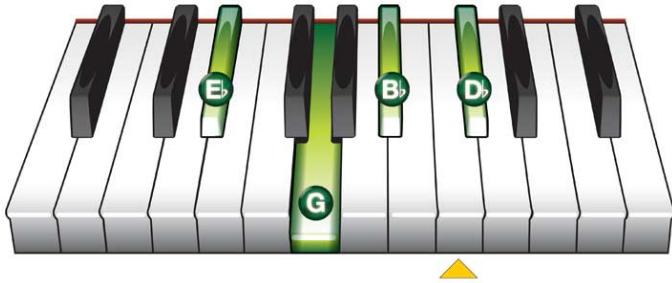
D⁷ (Second Inversion)



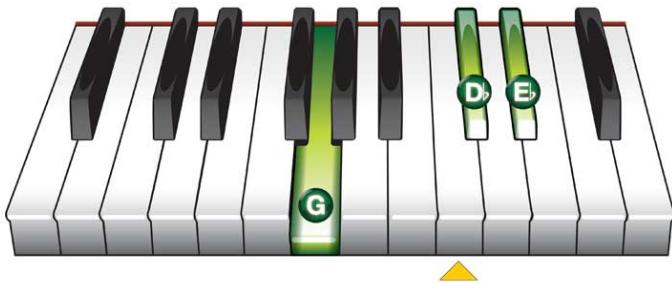
E♭ Seventh Chord

E♭7	E♭ G B♭ D♭
<i>Chord Symbol</i>	<i>Notes in Chord</i>

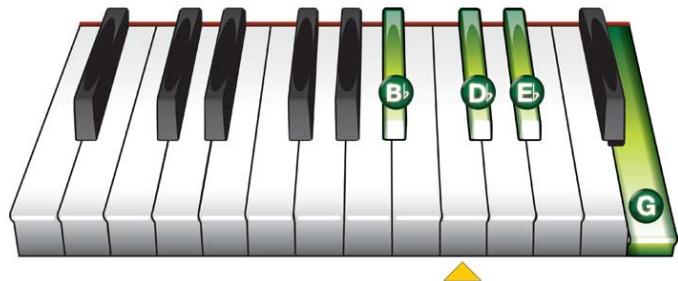
E♭7 (Root Position)



E♭7 (First Inversion)



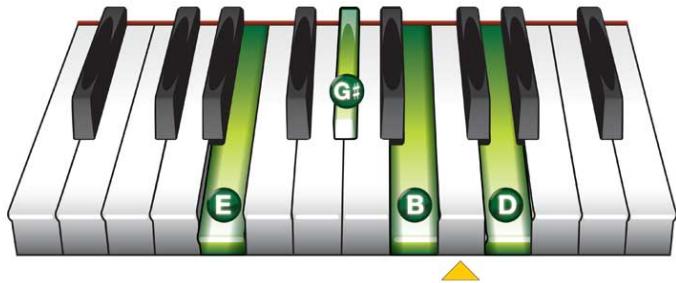
E♭⁷ (Second Inversion)



E Seventh Chord

E^7	$E \ G\# \ B \ D$
<i>Chord Symbol</i>	<i>Notes in Chord</i>

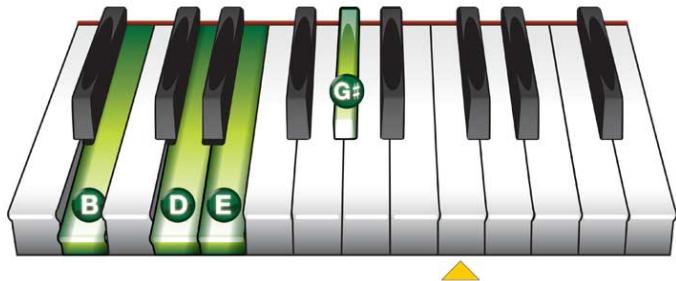
E^7 (Root Position)



E^7 (First Inversion)



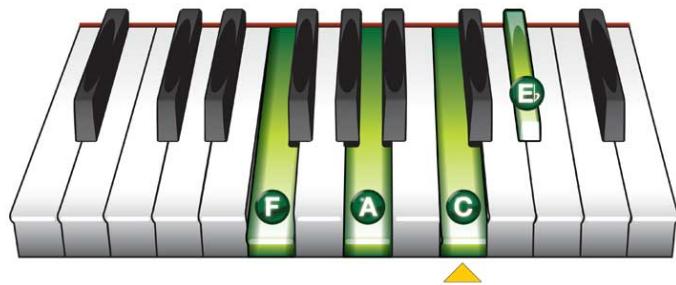
E⁷ (Second Inversion)



F Seventh Chord

F^7	F A C E \flat
<i>Chord Symbol</i>	<i>Notes in Chord</i>

F^7 (Root Position)



F^7 (First Inversion)



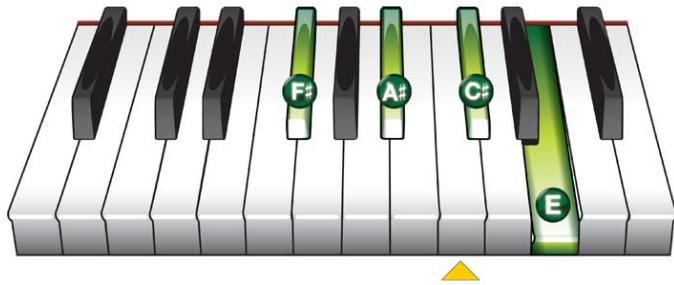
F⁷ (Second Inversion)



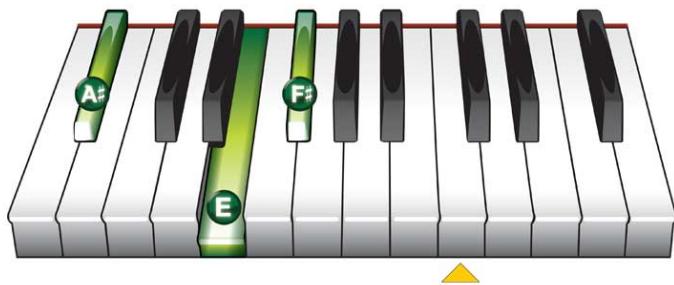
F♯ Seventh Chord

F♯⁷	F♯ A♯ C♯ E
<i>Chord Symbol</i>	<i>Notes in Chord</i>

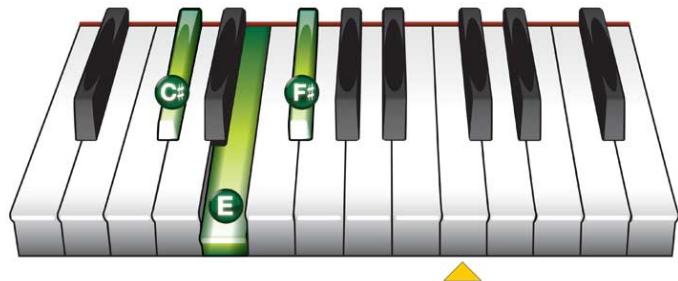
F♯⁷ (Root Position)



F♯⁷ (First Inversion)



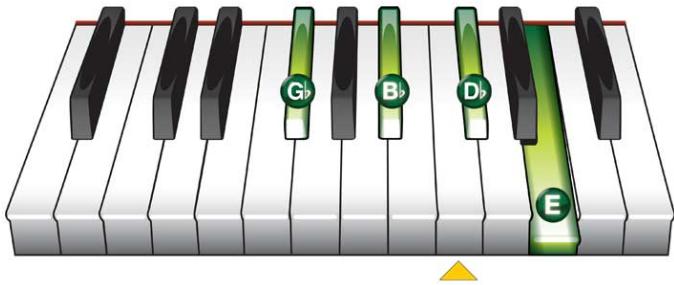
F \sharp ⁷ (Second Inversion)



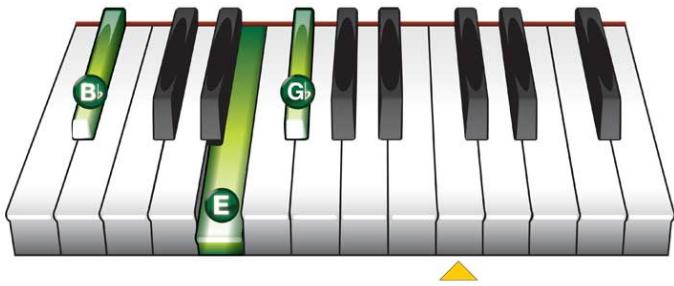
G♭ Seventh Chord

G♭⁷	G♭ B♭ D♭ E
<i>Chord Symbol</i>	<i>Notes in Chord</i>

G♭⁷ (Root Position)



G♭⁷ (First Inversion)



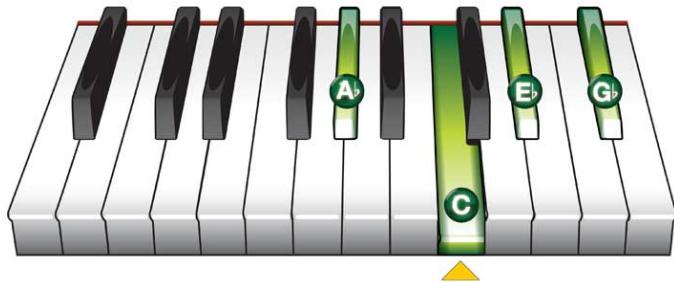
$G\flat^7$ (Second Inversion)



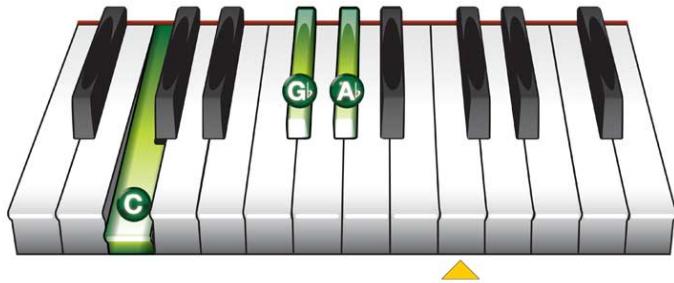
G Seventh Chord

G⁷	G B D F
<i>Chord Symbol</i>	<i>Notes in Chord</i>

G⁷ (Root Position)



G⁷ (First Inversion)



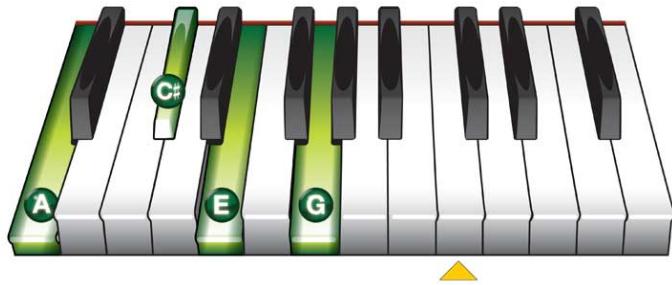
G⁷ (Second Inversion)



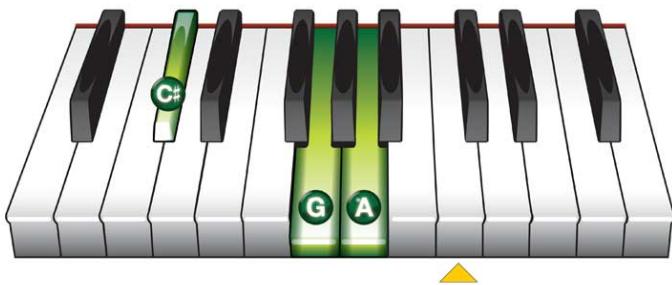
A♭ Seventh Chord

$A\flat^7$	$A\flat C E\flat G\flat$
<i>Chord Symbol</i>	<i>Notes in Chord</i>

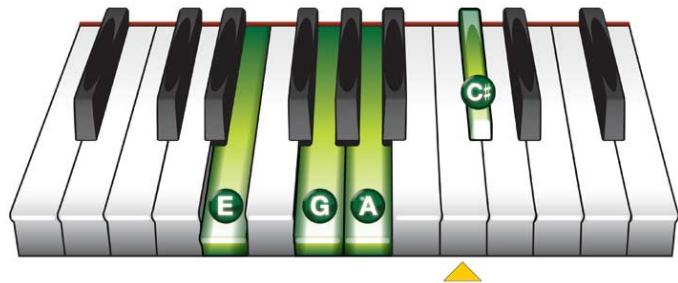
A♭⁷ (Root Position)



A♭⁷ (First Inversion)



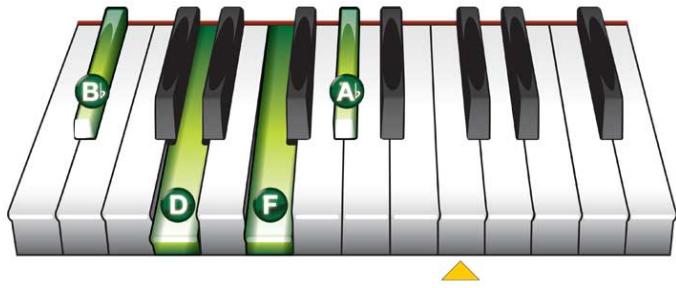
A♭⁷ (Second Inversion)



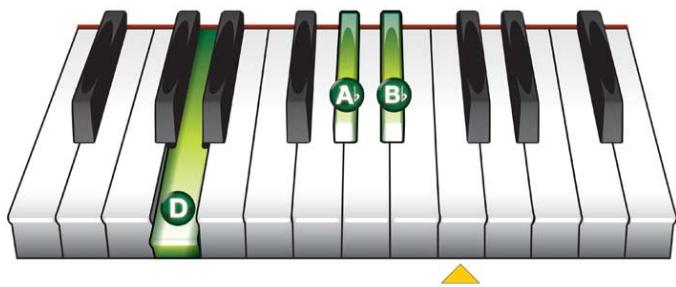
A Seventh Chord

A^7	$A\ C\sharp\ E\ G$
<i>Chord Symbol</i>	<i>Notes in Chord</i>

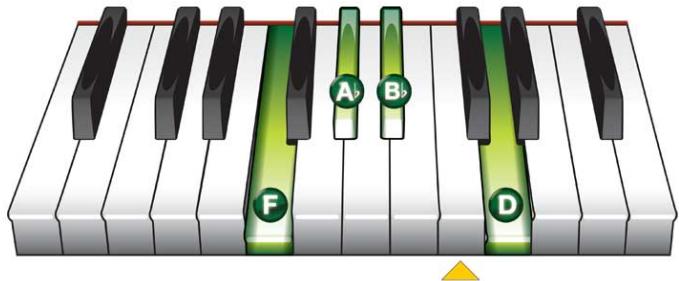
A^7 (Root Position)



A^7 (First Inversion)



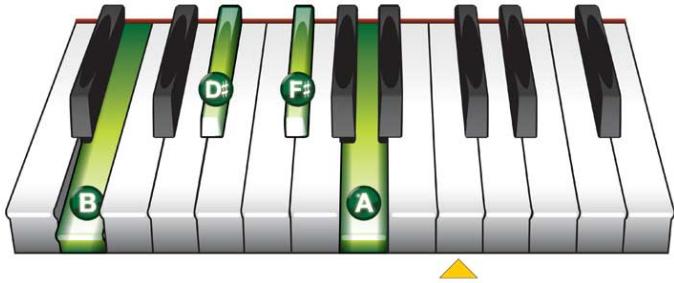
A⁷ (Second Inversion)



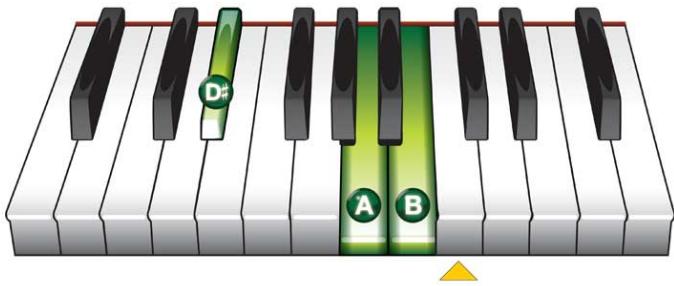
B♭ Seventh Chord

B♭⁷	B♭ D F A♭
<i>Chord Symbol</i>	<i>Notes in Chord</i>

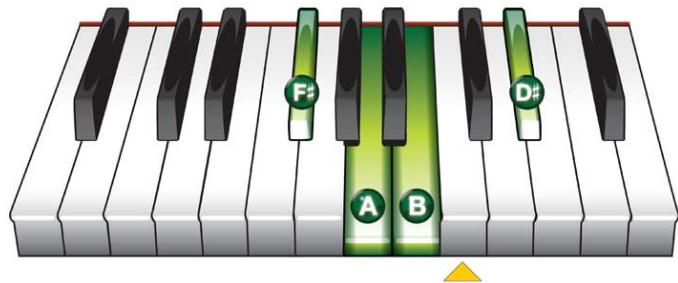
B♭⁷ (Root Position)



B♭⁷ (First Inversion)



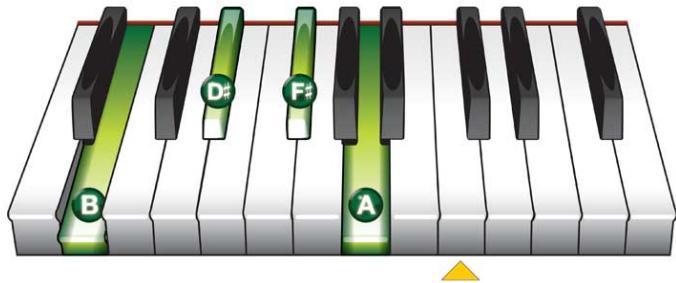
B♭⁷ (Second Inversion)



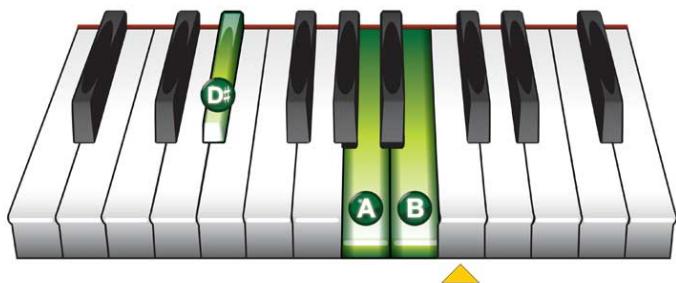
B Seventh Chord

B^7	$B\ D^\# \ F^\# \ A$
<i>Chord Symbol</i>	<i>Notes in Chord</i>

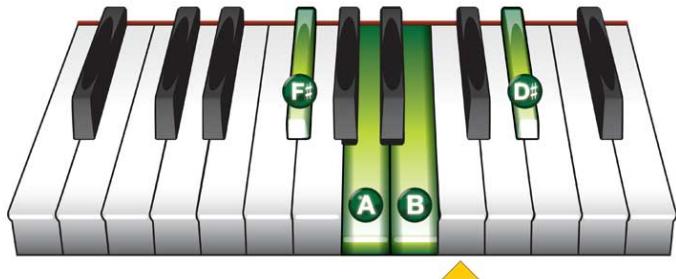
B^7 (Root Position)



B^7 (First Inversion)



B⁷ (Second Inversion)

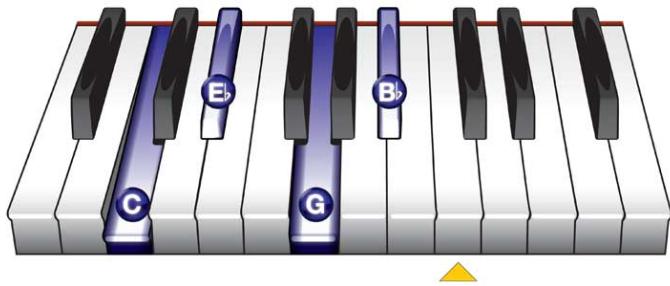


Minor Seventh Chord Chart

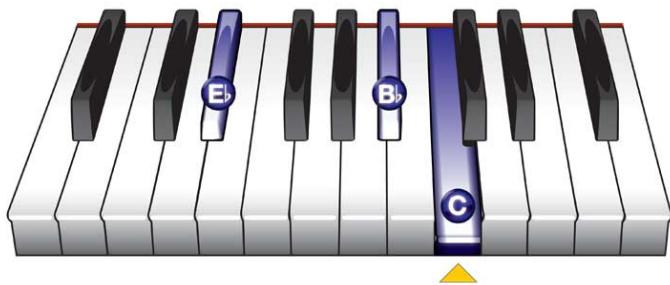
C Minor Seventh Chord

Cm⁷	C E♭ G B♭
<i>Chord Symbol</i>	<i>Notes in Chord</i>

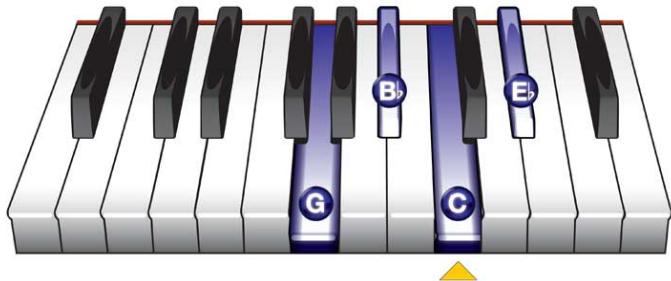
Cm⁷ (Root Position)



Cm⁷ (First Inversion)



Cm⁷ (Second Inversion)



C♯ Minor Seventh Chord

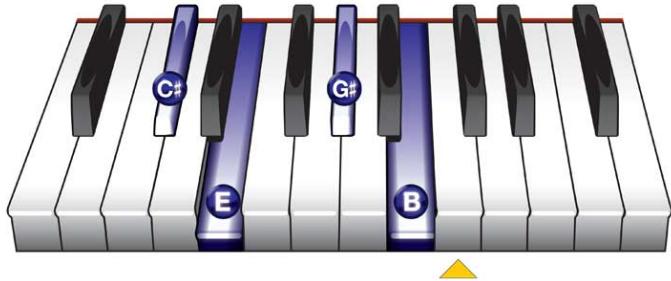
C♯m⁷

Chord Symbol

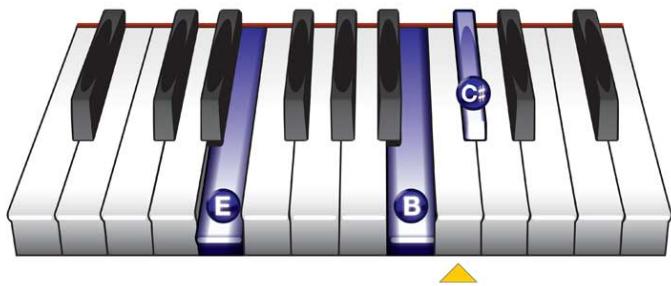
C♯ E G♯ B

Notes in Chord

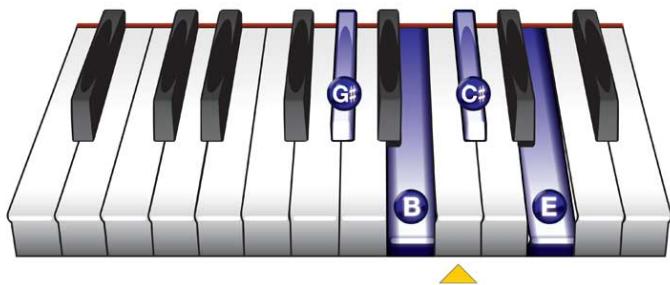
C♯m⁷ (Root Position)



C♯m⁷ (First Inversion)



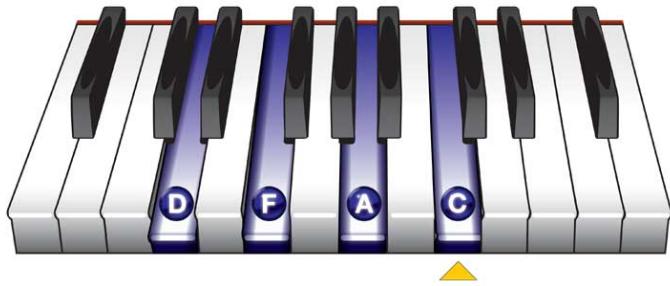
C♯m⁷ (Second Inversion)



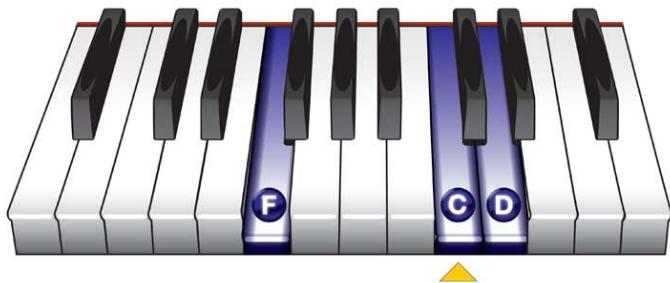
D Minor Seventh Chord

Dm⁷	D F A C
<i>Chord Symbol</i>	<i>Notes in Chord</i>

Dm⁷ (Root Position)



Dm⁷ (First Inversion)



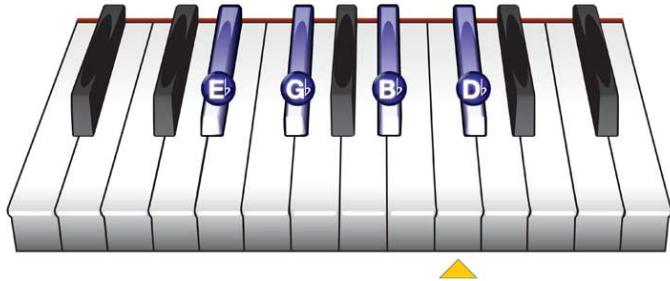
Dm⁷ (Second Inversion)



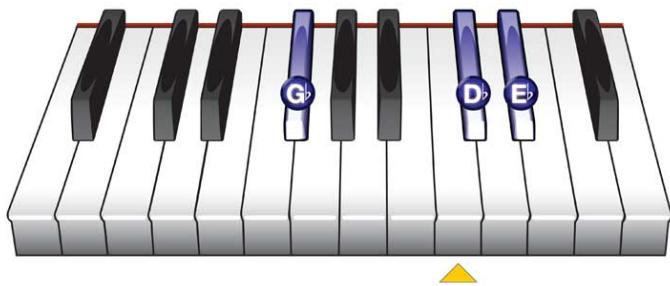
E♭ Minor Seventh Chord

E♭m⁷	E♭ G♭ B♭ D♭
<i>Chord Symbol</i>	<i>Notes in Chord</i>

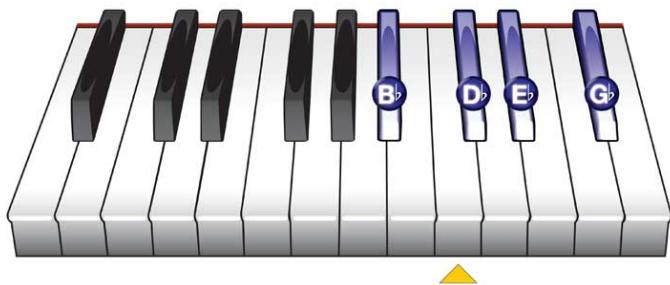
E♭m⁷ (Root Position)



E♭m⁷ (First Inversion)



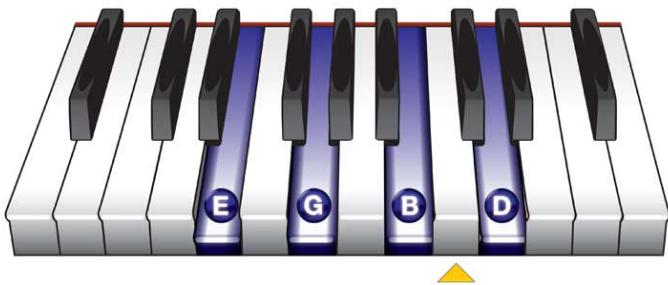
E♭m⁷ (Second Inversion)



E Minor Seventh Chord

Em⁷	E G B D
<i>Chord Symbol</i>	<i>Notes in Chord</i>

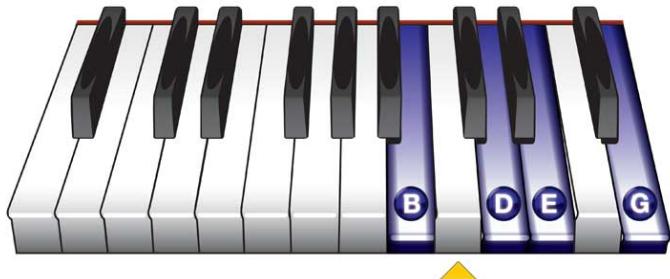
Em⁷ (Root Position)



Em⁷ (First Inversion)



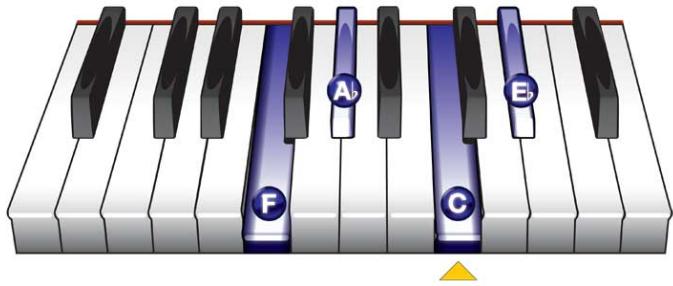
Em⁷ (Second Inversion)



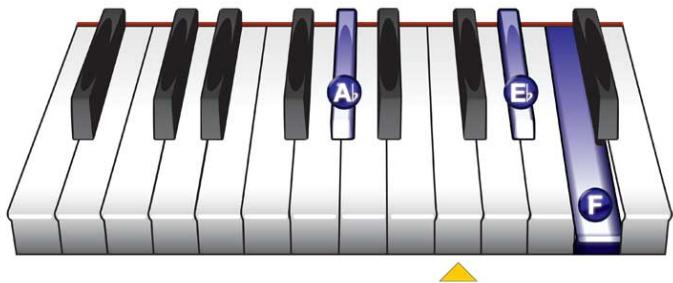
F Minor Seventh Chord

Fm⁷	F A♭ C E♭
<i>Chord Symbol</i>	<i>Notes in Chord</i>

Fm⁷ (Root Position)



Fm⁷ (First Inversion)



Fm⁷ (Second Inversion)



F♯ Minor Seventh Chord

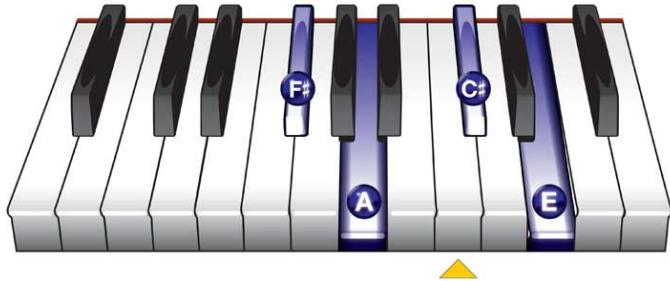
F♯m⁷

Chord Symbol

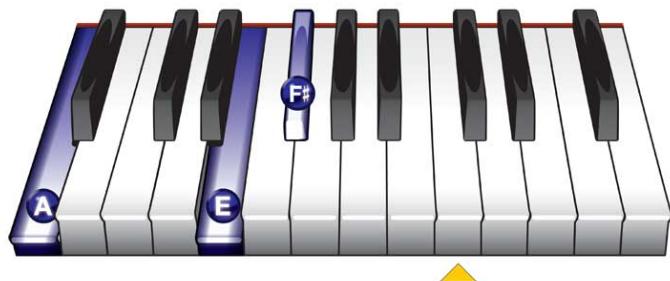
F♯ A C♯ E

Notes in Chord

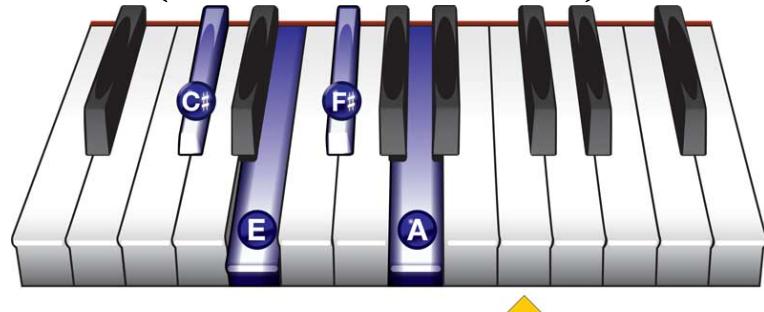
F♯m⁷ (Root Position)



F♯m⁷ (First Inversion)



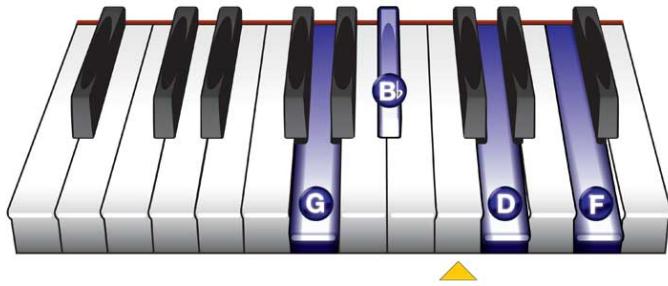
F♯m⁷ (Second Inversion)



G Minor Seventh Chord

Gm⁷	G B_b D F
<i>Chord Symbol</i>	<i>Notes in Chord</i>

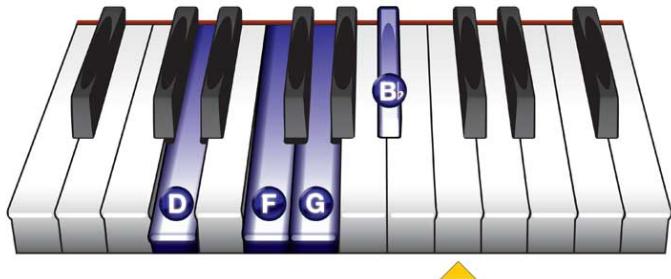
Gm⁷ (Root Position)



Gm⁷ (First Inversion)



Gm⁷ (Second Inversion)



G♯ Minor Seventh Chord

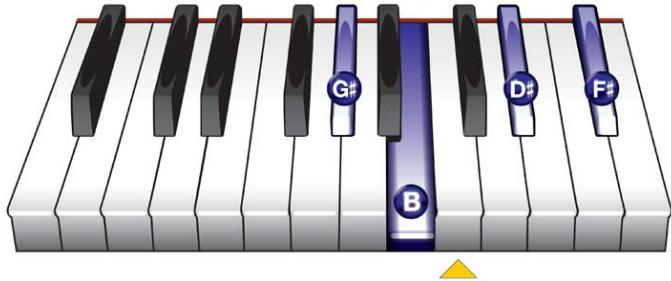
G♯m⁷

Chord Symbol

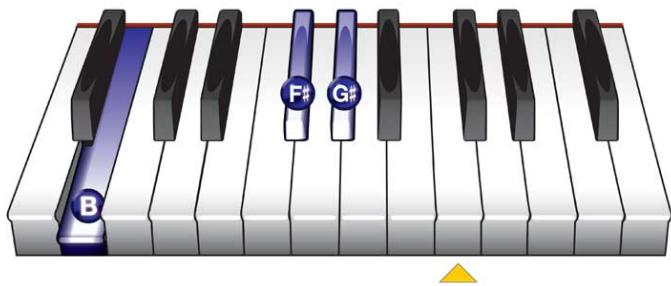
G♯ B D♯ F♯

Notes in Chord

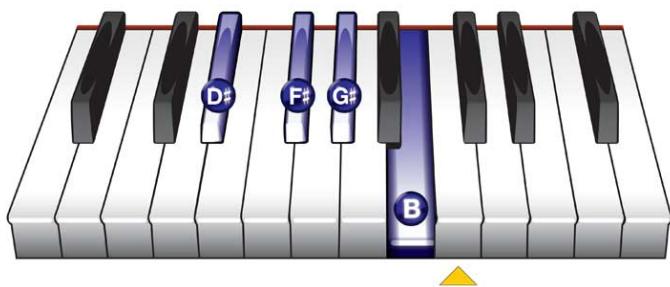
G♯m⁷ (Root Position)



G♯m⁷ (First Inversion)



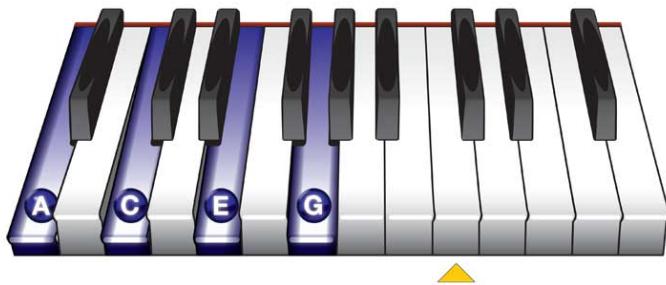
G \sharp m⁷ (Second Inversion)



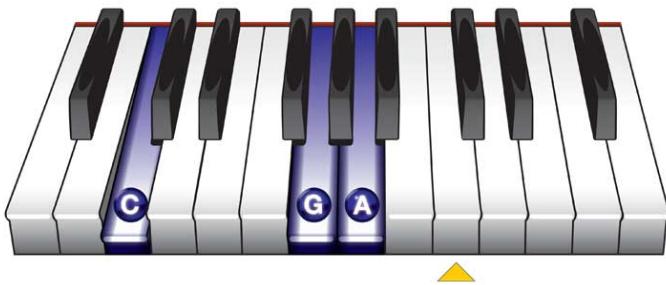
A Minor Seventh Chord

Am⁷	A C E G
<i>Chord Symbol</i>	<i>Notes in Chord</i>

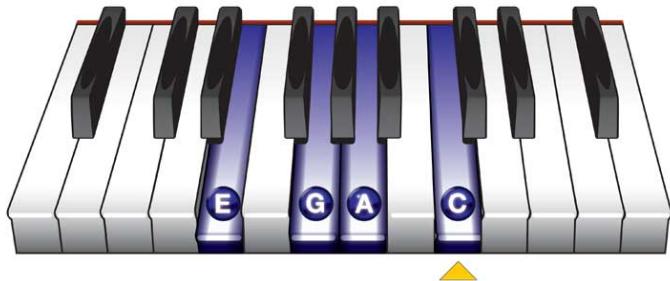
Am⁷ (Root Position)



Am⁷ (First Inversion)



Am⁷ (Second Inversion)



B♭ Minor Seventh Chord

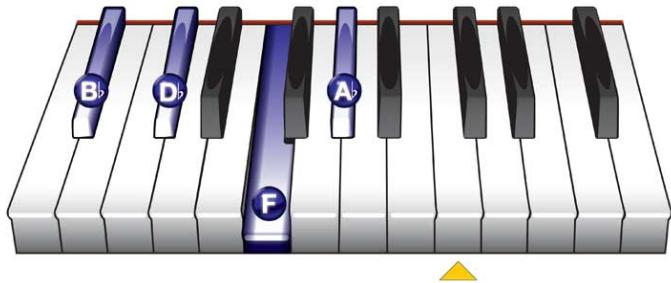
B♭m⁷

Chord Symbol

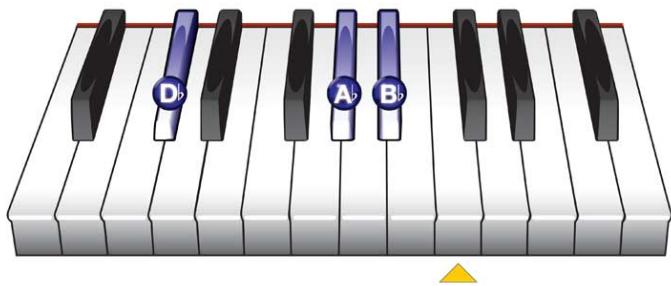
B♭ D♭ F A♭

Notes in Chord

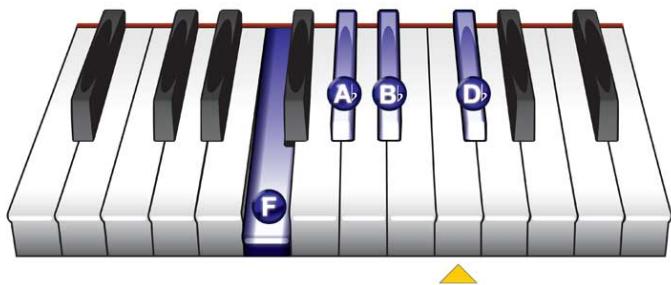
B♭m⁷ (Root Position)



B♭m⁷ (First Inversion)



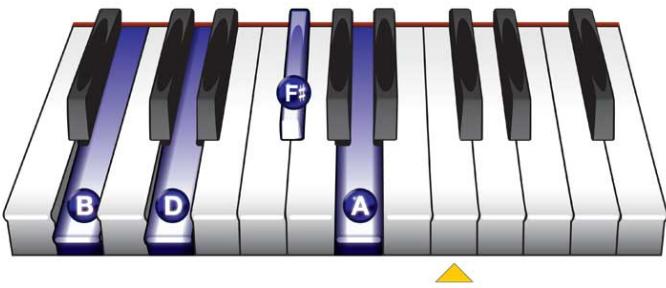
B♭m⁷ (Second Inversion)



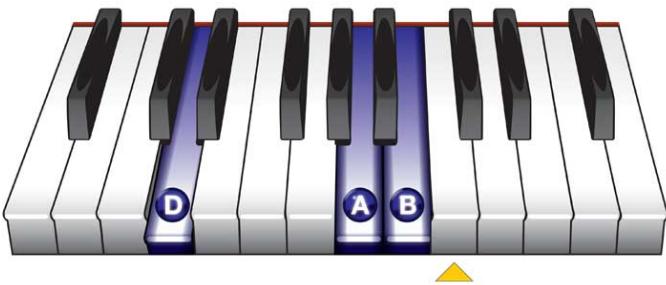
B Minor Seventh Chord

Bm⁷	B D F♯ A
<i>Chord Symbol</i>	<i>Notes in Chord</i>

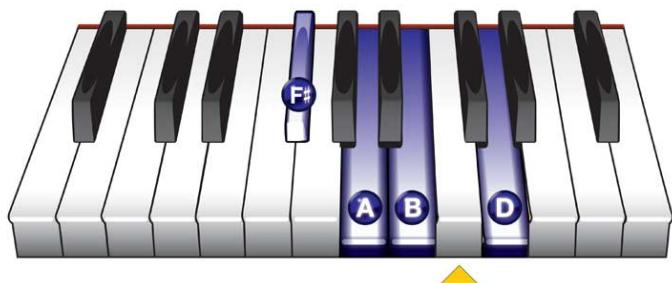
Bm⁷ (Root Position)



Bm⁷ (First Inversion)



Bm⁷ (Second Inversion)

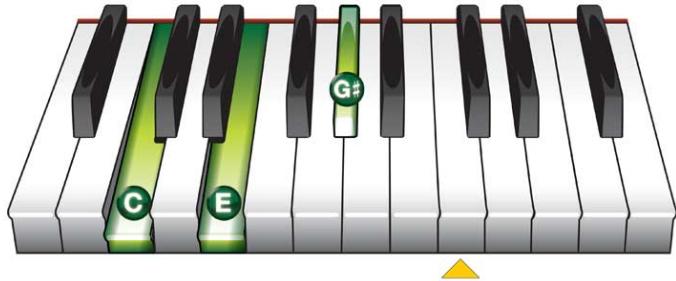


Augmented Chord Chart

C Augmented Chord

C aug
Chord Symbol

C E G♯
Notes in Chord



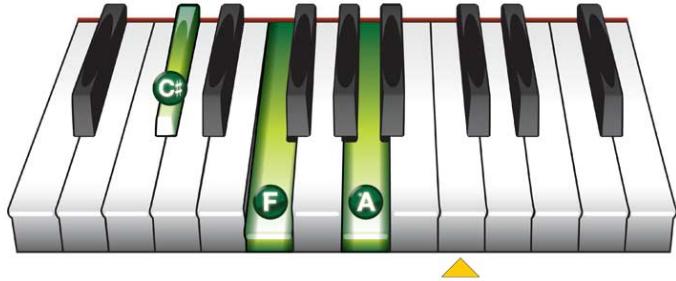
C♯ Augmented Chord

C♯ aug

Chord Symbol

C♯ F A

Notes in Chord



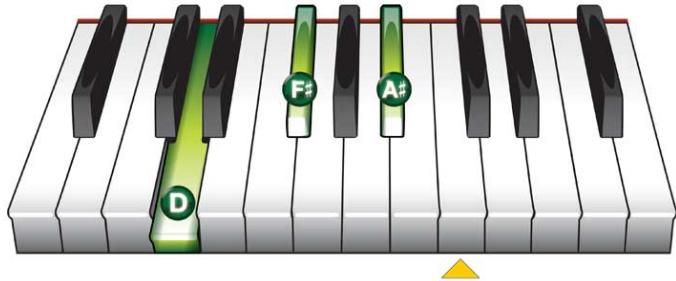
D Augmented Chord

D aug

Chord Symbol

D F♯ A♯

Notes in Chord



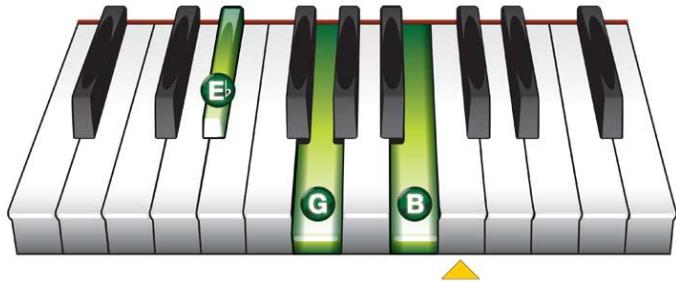
E♭ Augmented Chord

E♭ aug

Chord Symbol

E♭ G B

Notes in Chord



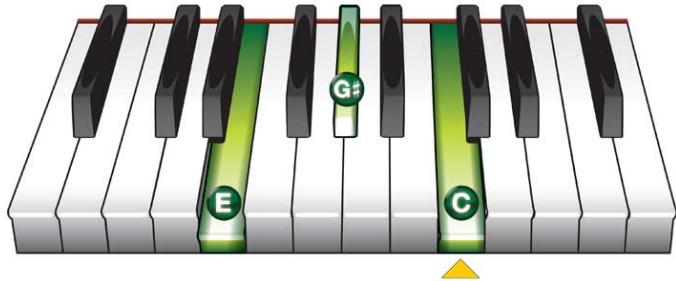
E Augmented Chord

E aug

Chord Symbol

E G♯ C

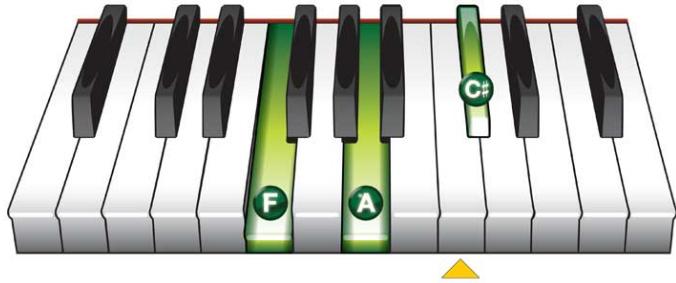
Notes in Chord



F Augmented Chord

F aug
Chord Symbol

F A C♯
Notes in Chord



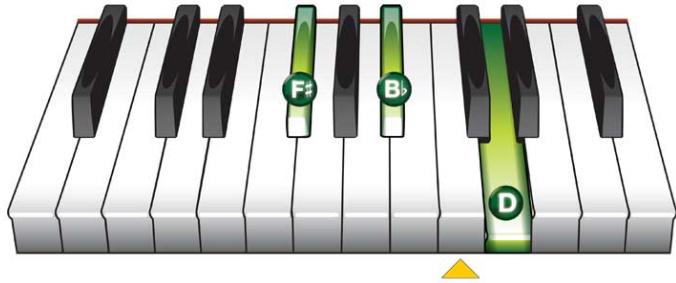
F♯ Augmented Chord

F♯ aug

Chord Symbol

F♯ A♯ D

Notes in Chord



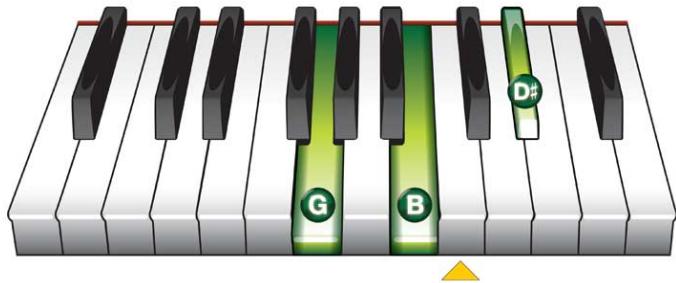
G Augmented Chord

G aug

Chord Symbol

G B D \sharp

Notes in Chord



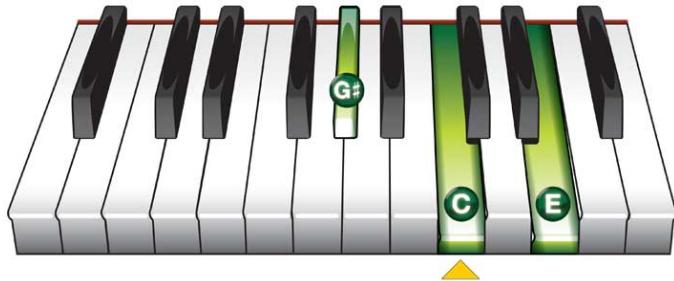
G♯ Augmented Chord

G♯ aug

Chord Symbol

G♯ C E

Notes in Chord



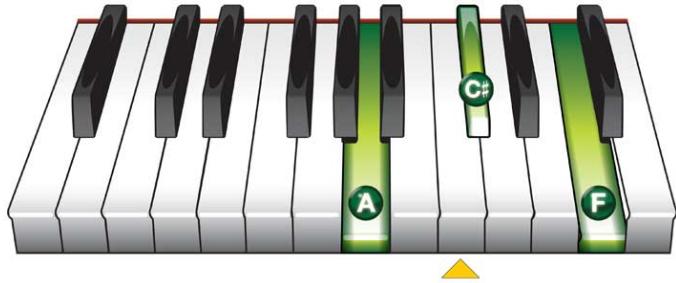
A Augmented Chord

A aug

Chord Symbol

A C♯ F

Notes in Chord



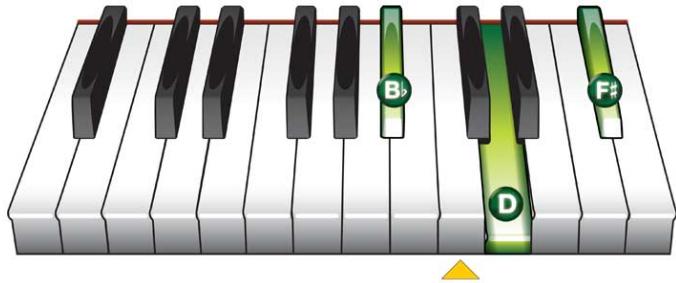
B♭ Augmented Chord

B♭ aug

Chord Symbol

B♭ D F♯

Notes in Chord



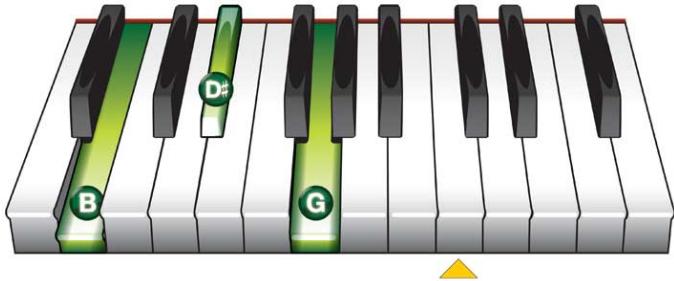
B Augmented Chord

B aug

Chord Symbol

B E \flat G

Notes in Chord



Know your Keyboards...



Synthesizers

Synthesizers are electronic instruments which can produce a wide range of sounds through analog or digital means. Early analog synths, like the Roland Jupiter-8, operated by generating audio signals of different frequencies, however most modern synths, like

the Roland Fantom-X (pictured) use digital technology to produce sounds. Synthesizers generally incorporate a traditional piano-style keyboard in their design with additional controls such as buttons and knobs to allow users to modify the sound.

Diminished Chord Chart

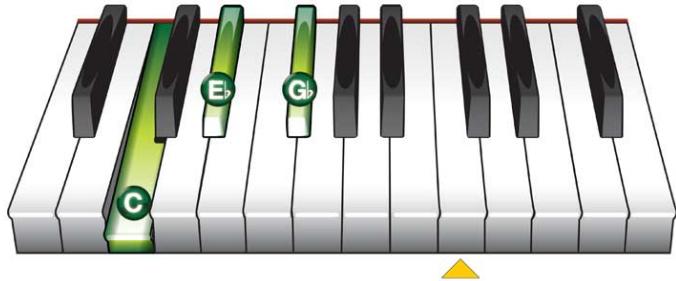
C Diminished Chord

C dim

Chord Symbol

C E♭ G♭

Chord Symbol



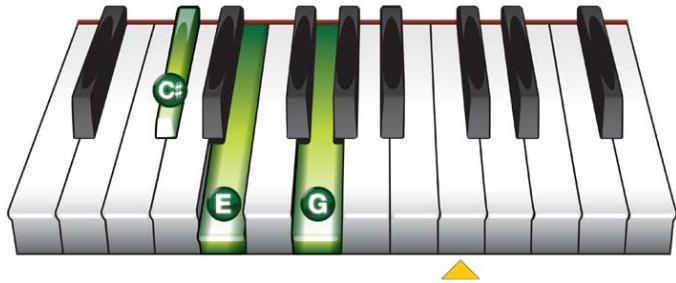
C♯ Diminished Chord

C♯ dim

Chord Symbol

C♯ E G

Notes in Chord



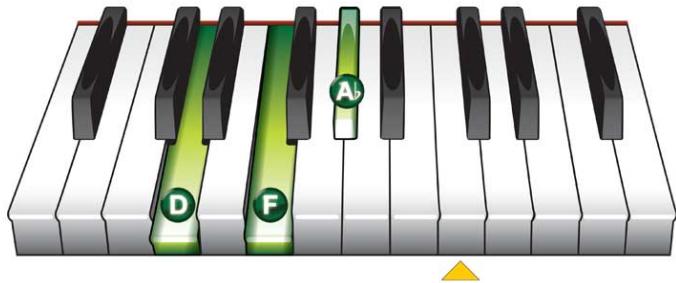
D Diminished Chord

D dim

Chord Symbol

D F A \flat

Notes in Chord



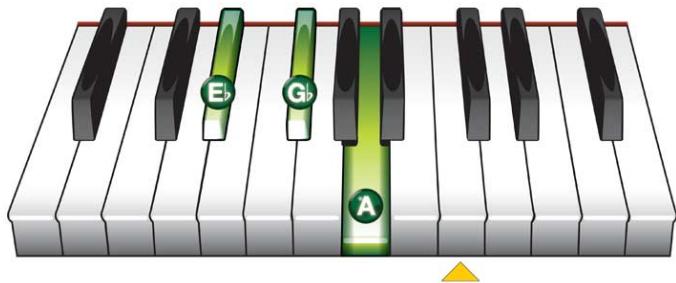
E♭ Diminished Chord

E♭ dim

Chord Symbol

E♭ G♭ A

Notes in Chord



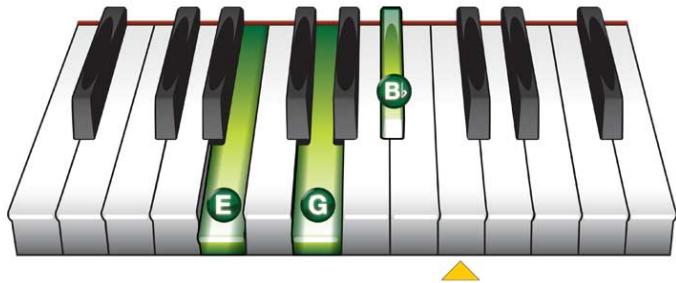
E Diminished Chord

E dim

Chord Symbol

E G B \flat

Notes in Chord



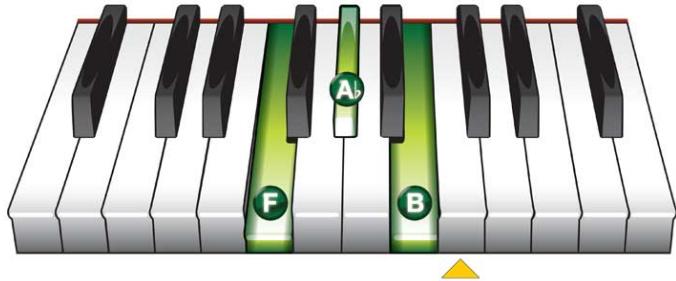
F Diminished Chord

F dim

Chord Symbol

F A♭ B

Notes in Chord



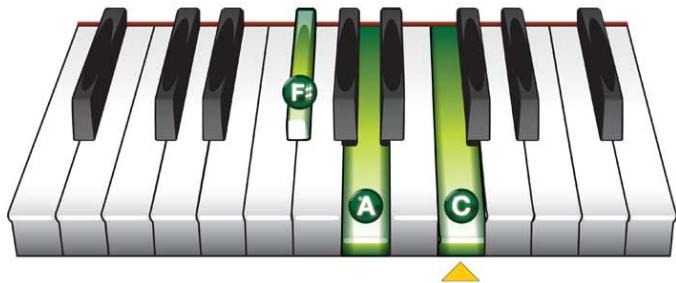
F♯ Diminished Chord

F♯ dim

Chord Symbol

F♯ A C

Notes in Chord



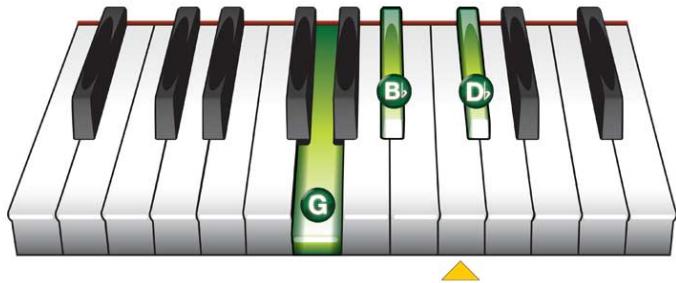
G Diminished Chord

G dim

Chord Symbol

G B \flat D \flat

Notes in Chord



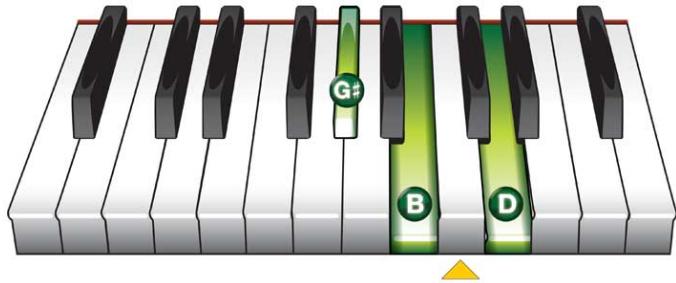
G♯ Diminished Chord

G♯ dim

Chord Symbol

G♯ B D

Notes in Chord



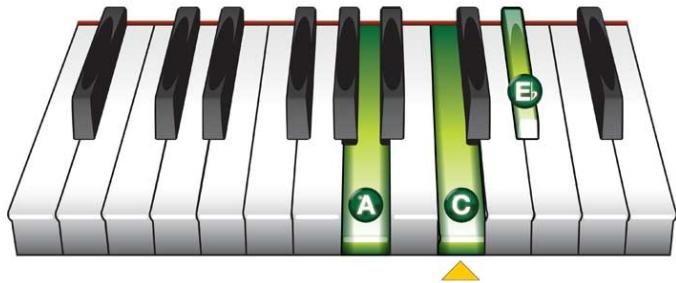
A Diminished Chord

A dim

Chord Symbol

A C E \flat

Notes in Chord



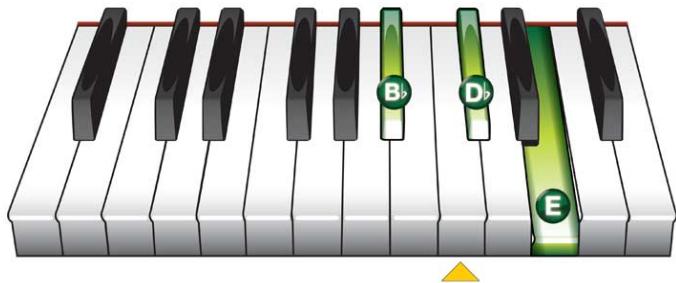
B♭ Diminished Chord

B♭ dim

Chord Symbol

B♭ D♭ E

Notes in Chord



B Diminished Chord

B dim

Chord Symbol

B D F

Notes in Chord



Know your Keyboards...



Yamaha Tyros

Keyboard workstations like the Yamaha Tyros include a vast array of high-quality sampled instrument sounds and accompaniment styles, making them great for performing solo as a one-man band or providing karaoke backing music. They also often feature easy-to-use recording capabilities, allowing a player to record and produce their own songs and some even include lesson

modules which can assist in learning to play the keyboard.



Glossary of Musical Terms

Accidental — a sign used to show a temporary change in pitch of a note (i.e., sharp ♯, flat ♭, double sharp ×, double flat ♭, or natural ♮). The sharps or flats in a key signature are not regarded as accidentals.

Ad lib — to be played at the performer's own discretion.

Allegretto — moderately fast.

Allegro — fast and lively.

Anacrusis — a note or notes occurring before the first bar of music (also called "lead-in" notes).

Andante — an easy walking pace.

Arpeggio — the playing of a chord in single note fashion.

Bar — a division of music occurring between two bar lines (also called a "measure").

Barline — a vertical line drawn across the staff which divides the music into equal sections called bars.

Bass — the lower regions of pitch in general. On keyboard, the notes to the left of the keyboard.

Chord — a combination of three or more different notes played together.

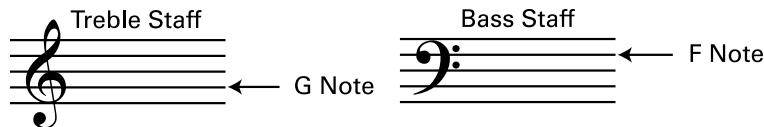
Chord progression — a series of chords played as a musical unit (e.g., as in a song).

Chromatic scale — a scale ascending and descending in semitones.

e.g., **C** chromatic scale:

ascending:	C	C♯	D	D♯	E	F	F♯	G	G♯	A	A♯	B	C
descending:	C	B	B♭	A	A♭	G	G♭	F	E	E♭	D	D♭	C

Clef — a sign placed at the beginning of each staff of music which fixes the location of a particular note on the staff, and hence the location of all other notes, e.g.:



Coda — an ending section of music, signified by the sign Φ .

Common time — an indication of $\frac{4}{4}$ time — four quarter note beats per bar (also indicated by C)

D.C. al fine — a repeat from the sign (indicated thus %) to the word "fine".

Duration — the time value of each note.

Dynamics — the varying degrees of softness (indicated by the term "piano") and loudness (indicated by the term "forte") in music.

Eighth note — a note with the value of half a beat in $\frac{4}{4}$ time, indicated thus ♪ (also called a quaver).

The eighth note rest — indicating half a beat of silence is written: ♩

Enharmonic — describes the difference in notation, but not in pitch, of two notes, e.g.:



Fermata — a sign, \smile , used to indicate that a note or chord is held to the player's own discretion (also called a "pause sign").

First and second endings — signs used where two different endings occur. On the first time through ending one is played (indicated by the bracket [1.]); then the progression is repeated and ending two is played (indicated [2.]).

Flat — a sign, (♭) used to lower the pitch of a note by one semitone.

Forte — loud. Indicated by the sign *f*.

Half note — a note with the value of two beats in $\frac{4}{4}$ time, indicated thus: \downarrow (also called a minim). The half note rest, indicating two beats of silence, is written: \blacksquare on the third staff line.

Harmonics — a chime like sound created by lightly touching a vibrating string at certain points along the fret board.

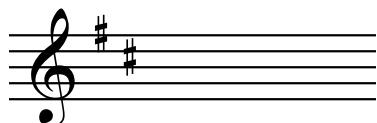
Harmony — the simultaneous sounding of two or more different notes.

Improvise — to perform spontaneously, i.e., not from memory or from a written copy.

Interval — the distance between any two notes of different pitches.

Key — describes the notes used in a composition in regards to the major or minor scale from which they are taken; e.g., a piece "in the key of C major" describes the melody, chords, etc., as predominantly consisting of the notes, **C, D, E, F, G, A, and B** — i.e., from the C scale.

Key signature — a sign, placed at the beginning of each stave of music, directly after the clef, to indicate the key of a piece. The sign consists of a certain number of sharps or flats, which represent the sharps or flats found in the scale of the piece's key, e.g.:



indicates a scale with F♯ and C♯, which is **D** major; **D E F♯ G A B C♯ D**. Therefore the key is D major (or its relative minor, Bm).

Lead-In — same as anacrusis (also called a pick-up).

Ledger lines — small horizontal lines upon which notes are written when their pitch is either above or below the range of the staff, e.g.:



Legato — smoothly, well connected.

Lyric — words that accompany a melody.

Major scale — a series of eight notes in alphabetical order based on the interval sequence tone - tone - semitone - tone - tone - tone - semitone, giving the familiar sound **do re mi fa so la ti do**.

Melody — a succession of notes of varying pitch and duration, and having a recognizable musical shape.

Metronome — a device which indicates the number of beats per minute, and which can be adjusted in accordance to the desired tempo.

e.g., **MM** (Maelzel Metronome) $\text{♩} = 60$ — indicates 60 quarter note beats per minute.

Moderato — at a moderate pace.

Natural — a sign (\natural) used to cancel out the effect of a sharp or flat. The word is also used to describe the notes **A, B, C, D, E, F** and **G**; e.g., "the natural notes".

Notation — the written representation of music, by means of symbols (music on a staff), letters (as in chord and note names) and diagrams (as in chord illustrations.)

Note — a single sound with a given pitch and duration.

Octave — the distance between any given note with a set frequency, and another note with exactly double that frequency. Both notes will have the same letter name:



Pitch — the sound produced by a note, determined by the frequency of the string vibrations. The pitch relates to a note being referred to as "high" or "low".

Quarter note — a note with the value of one beat in $\frac{4}{4}$ time, indicated thus ♩ (also called a crotchet). The quarter note rest, indicating one beat of silence, is written: $\text{♩}.$

Repeat signs — in music, used to indicate a repeat of a section of music, by means of two dots placed before a double bar line:



In chord progressions, a repeat sign $\text{X}.$ indicates an exact repeat of the previous bar.

Rhythm — the natural pattern of strong and weak pulses in a piece of music.

Riff — a pattern of notes that is repeated throughout a progression (song).

Root note — the note after which a chord or scale is named.

Scale Tone Chords — chords which are constructed from notes within a given scale.

Semitone — the smallest interval used in conventional music. On guitar, it is a distance of one fret.

Sharp — a sign (\sharp) used to raise the pitch of a note by one semitone.

Simple time — occurs when the beat falls on an undotted note, which is thus divisible by two.

Sixteenth note — a note with the value of a quarter of a beat in $\frac{4}{4}$ time, indicated as such  (also called a semiquaver).

The sixteenth note rest, indicating a quarter of a beat of silence, is written:



Slide — a technique which involves a finger moving along the string to its new note. The finger maintains pressure on the string, so that a continuous sound is produced.

Slur — sounding a note by using only the left hand fingers. (An ascending slur is also called a "hammer on"; a descending slur is also called a "pull off").

Staccato — to play short and detached. Indicated by a dot placed above or below the note: 

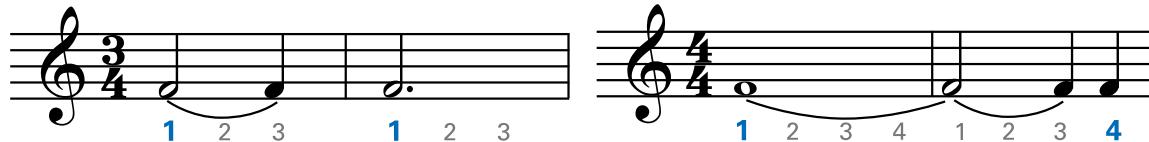
Staff — five parallel lines together with four spaces, upon which music is written.

Syncopation — the placing of an accent on a normally unaccented beat, e.g.:



Tempo — the speed of a piece.

Tie — a curved line joining two or more notes of the same pitch, where the second note(s) is not played, but its time value is added to that of the first note.



Timbre — a quality which distinguishes a note produced on one instrument from the same note produced on any other instrument (also called "tone color"). A given note on the guitar will sound different (and therefore distinguishable) from the same pitched note on piano, violin, flute etc. There is usually also a difference in timbre from one guitar to another.

Time signature — a sign at the beginning of a piece which indicates, by means of figures, the number of beats per bar (top figure), and the type of note receiving one beat (bottom figure).

Tone — a distance of two frets, i.e., the equivalent of two semitones.

Transposition — the process of changing music from one key to another.

Treble — the upper regions of pitch in general.

Treble clef — a sign placed at the beginning of the staff to fix the pitch of the notes placed on it. The treble clef (also called "G clef") is placed so that the second line indicates a G note:



Tremolo — A technique involving rapid repetition of a given note or notes.

Triplet — a group of three notes played in the same time as two notes of the same kind.

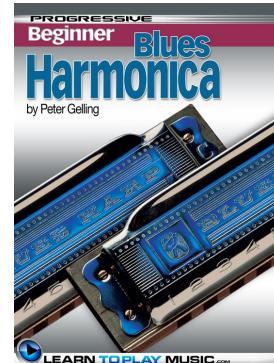
Vibrato — A feature on some electronic keyboards which rapidly fluctuates the pitch of a note.

Whole note — a note with the value of four beats in $\frac{4}{4}$ time, indicated thus  (also called a semibreve).

Progressive Beginner Blues Harmonica

For Beginning Blues Harmonica Players

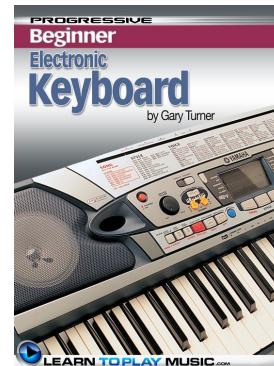
An informative, easy to follow introduction to the world of Blues Harmonica. Introduces cross harp playing immediately and covers essential techniques such as note bending, vibrato, slides, train rhythms, call and response and improvisation.



Progressive Beginner Electronic Keyboard

For Beginner Keyboard Players

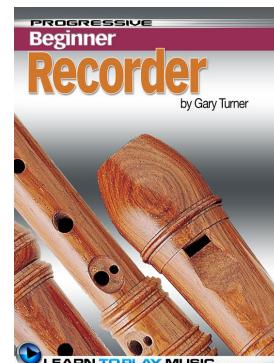
An easy to follow Electronic Keyboard method for the complete beginner. Covers note reading, finger technique, using the automatic accompaniment function and playing chords with the left hand. Includes many well known songs in a variety of styles.



Progressive Beginner Recorder

For Beginning Recorder Players

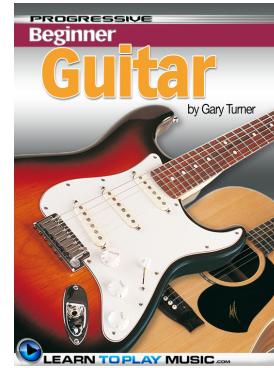
A great introduction to the fundamentals of Recorder playing and understanding music. All examples sound great and are fun to play. Covers a variety of styles including Classical, Jazz, Blues, Pop and Rock in four major keys and three minor keys.



Progressive Beginner Guitar

For Beginner Guitar Students

An easy to follow Guitar method for the complete beginner. Covers both melody and chord playing using standard notation and tablature. Introduces all the essential techniques and music fundamentals. Includes chords and melodies of many well known songs in a variety of musical styles.



Progressive Beginner Bass

For Beginner Bass Players

An easy and informative introduction to playing the Electric Bass. The emphasis is on making music right from the start. Includes all the essential techniques and music fundamentals as they apply to bass playing.

