

TORRINS



PIANO LEVEL 1

by **Chris Rottmayer, M.M.**

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About Torrins

Over the last decade, Torrins has become a recognized name in the online music education world. Torrins' mission is to use technology, innovation and passion for music to spread awareness and music education all over the world. Through its website, www.torrins.com, Torrins provides video-based instructional lessons on a variety of musical instruments, topics, styles, and genres to a variety of audiences. In addition to music lessons produced with world-class instructors and renowned music artists, the website features state-of-the-art video player controls, which has brought flexibility, convenience, and a personalized learning experience for music enthusiasts all over the world.

Since 2015, Torrins has developed a novel music education program for schools built on the mantra to bring learning to people instead of people to learning. The program includes a combination of classroom-based instruction by trained instructors, and online sessions via web-based application. This instructional manual is part of the curriculum and is intended to be used as a reference together with the video lessons.

About The Author - Chris Rottmayer, M. Mus.

Chris is a professional pianist and educator with over 25 years of experience in all facets of the music industry. Chris studied Percussion and Jazz at Capital University and graduated in music from Rollins College. He also has a Masters in Music and Jazz Composition from the University of South Florida.

Chris has been teaching Applied Jazz Piano and Jazz Organ lessons to graduate and undergraduate students as the Jazz Ensemble Director at University of South Florida since 2007. He was also the Jazz Piano Instructor and Ensemble Director at Daytona State College from 2010 to 2014, where he taught beginners and advanced piano classes. He was also the Specialist 42R Army Bandsperson in the 440th Army Band, North Carolina Army National Guard.

In addition to his teaching experience, Chris is an accomplished pianist at Walt Disney World for over 18 years. He has been featured in numerous Disney shows including the *Kids Of The Kingdom*, the *Walt Disney World Band*, the *Main Street Philharmonic*, the *Hollywood Hitmen*, and the *Grand Floridian Orchestra*. He has featured on TV multiple times including on the *Ellen DeGeneres Show*, *Walker Texas Ranger* and PBS. Chris also has done more than five years of educational recording project for *Warner Brothers Publishing*.

Chris has been associated with Torrins for the last three years, developing instructional video lessons on Piano for music enthusiasts all over the world.



NAME: _____

CLASS: _____



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Introduction

Welcome to the Torrins Piano LEVEL 1 program!

You're about to start the awesome journey of learning to play Piano / Keyboard; a journey that is both challenging and rewarding!

Whether you want to jam in a rock band or swing in a jazz combo, this series of lessons will get you ready to play the piano with skill and confidence.

WHAT YOU'LL LEARN

LEVEL 1 is geared towards beginners and assumes you might be playing the keyboard for the first time. Even if you do know a little about the Piano / Keyboard, you're still sure to find some useful new information in these lessons!

LEVEL 1 covers the following topics:

- *The layout of the piano keyboard*
- *Correct body and hand position for good playing technique*
- *Music notation and reading rhythms to quarter notes*
- *How to build a good practice routine, and how to use a Metronome*
- *Good starting hand positions and the C Major Scale*
- *Melodies and songs*
- *Listening, Transposing, and Ensemble Performance*
- *Major & Minor chords*

WHAT YOU'LL NEED

You will need the following items throughout LEVEL 1:

- *Access to a keyboard*
- *A metronome*
- *This book*
- *Access to the Internet*

You must find a good place to practice, where you will have some uninterrupted time daily. You must also be able to sit at your keyboard or piano, in the proper position for your arms and hands.

You will need access to your metronome, this book, and the internet in your practice space, so try and find a regular space if possible, and set it up in advance so that you can use it quickly and easily.

HOW TO PRACTICE AT HOME

There are written exercises that accompany many lessons. It's perfectly understandable that you are anxious to get your skills together quickly, but learning piano takes time. These exercises reinforce the concepts and techniques shown throughout the course, so be sure to take your time and practice them nice and slow.

We'll be going over these exercises during the lessons, but it's also important that you go over the material in-between classes.

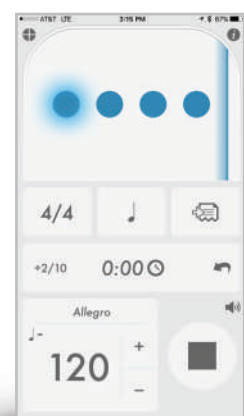
Slow and deliberate practice provides greater benefits and will make sure that you have a good foundation to build upon! Most importantly, remember to have patience with yourself and allow for enough time to let these new ideas and techniques to sink in.

Also, be sure to practice a little each day. It's always better to practice a little every day instead of trying to cram a lot into one practice session. You'll have great results with just 30 to 60 minutes of practice a day!

METRONOME

A metronome is a device that keeps a steady beat. It's a good idea to get a metronome and practice with it as much as possible! Just be sure you can hear it as you play along.

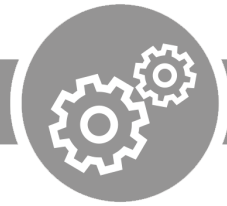
If you can't get your hands on a separate metronome, there are plenty of smart phone apps that you can use instead (many of them free!), and metronomes are often built into keyboards.



SECTIONS AND ICONS USED IN THIS BOOK

GEAR 101

These sections focus on providing you information about the instrument and different aspects of how the piano functions.



THE WOODSHED

These sections cover specific techniques and concepts about playing the piano effectively.



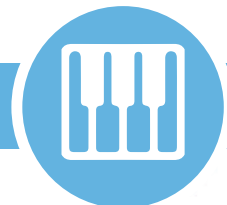
THE READING ROOM

In these sections, we highlight and explain the concepts of music theory which will help you understand and create music. We also focus on reading music notation.



LAY IT DOWN

These sections contain exercises and activities that allow you to directly apply the various techniques and concepts learned in the lessons.



CHECK UP

These sections are for different quizzes, dictation, and sight-reading exercises that test your knowledge and understanding of music theory and the concepts shown throughout the lessons.



HIT THE ROAD

These sections are activities for you to work on in class and at home during your own personal practice time. It's vital you work on the material between lesson times if you want to improve. You will notice strength in your skills if you take the time to practice at home.



TALENT SHOW

These sections are activities that let you show your stuff! Performances in class can be challenging and exciting!



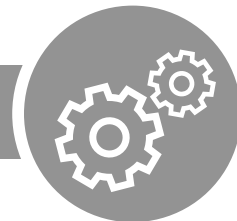
Lesson 1 - Getting Started

It all starts with a good foundation, so if you're ready to go, let's get started!

In today's lesson we're going to learn about:

- *The main elements of the keyboard*
- *Correct sitting position and hand position*
- *Proper finger action and wrist action*
- *Five-finger major pattern*

GEAR 101- MAIN ELEMENTS



MAIN ELEMENTS OF THE PIANO & ELECTRIC KEYBOARD



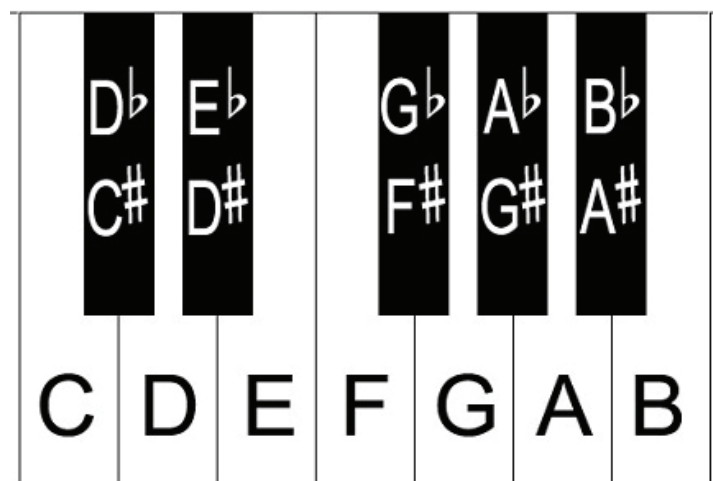
The Keys:

The keys are laid out in a repeating pattern of twelve white and black keys. The keys to the left of the player are lower in pitch, and the pitch rises with each key as the keys progress to the right.



The black keys are in two groups, the first consists of two keys and the second consists of three keys. The note “C” is the white key, just to the left of the group of two black keys. The Middle “C” is found directly in front of you as you sit in the middle of the keyboard. On an acoustic Piano, Middle “C” is found under the first letter of the manufacturer’s name on the fall board (the lid, or cover for the keys).

The white keys are named using letters of the alphabet, starting with “A” and ending with “G”, and then repeating A through G over the entire keyboard. The black keys are named by modifying the name of the closest white key. For example, the black key just to the right of “C” is called either “C#” or “Db”. We will study this in depth in a future lesson.



The white key letter names are called “**Natural Notes**”.

The Pedals:

Acoustic Piano

An acoustic piano will usually have three pedals. The left pedal is the soft pedal. It shifts the hammers so that they only play two of the three strings, resulting in a softer sound. The middle or sostunato pedal is rarely used. It sustains all notes that are depressed as the pedal is depressed, while allowing all other notes to be dampened. The right pedal is called the damper pedal, or sustain pedal. This pedal lifts the dampers, small pieces of felt that dampen the strings when you lift your finger off of the keys. With the pedal down, all notes will ring until they naturally decay.



Keyboards will also have a damper pedal or sustain pedal, but not usually a soft or sostunato pedal.



Sounds on the Electric Keyboard:

Each electric keyboard has a variety of built-in sounds. Typically, a piano / organ sounds are standard along with some other groups of instrument types (such as brass or percussion), each containing a few different instruments or voices. Some electronic keyboards have rhythm patterns you can access and play along with.



The Inside of the Piano:

The playing mechanism of the piano consists of a series of hammers, one for each key, that are covered with felt. They strike the strings of the piano, three strings for each key, whenever you depress a key on the keyboard. The velocity of your key strike determines the volume of sound that the strings produce. Each key has its own damper that stops the string from ringing. Depressing the key opens this damper and allows the strings to ring. If you hold the key down with your finger, the damper stays open and the string is allowed to ring. The minute you lift your finger from the key, the damper is closed and the strings are dampened. The pedal on the far right also lifts the dampers for all the keys, allowing every string to ring as long as the pedal is depressed.



SEATING POSITION AND HAND POSITION AT THE PIANO

Seating Position:

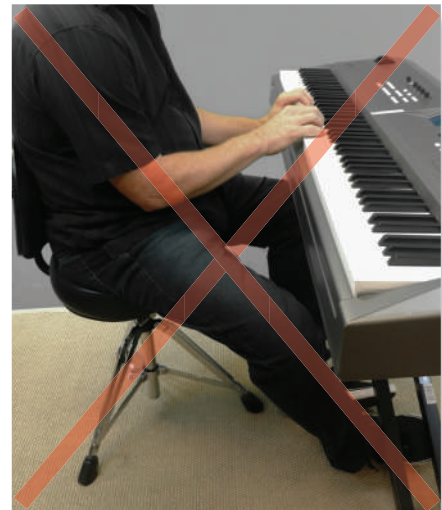
- Centered, equidistant from the lowest and highest keys

- Distance from keyboard should cause elbows to be slightly in front of body

- Sit high enough the forearm are slightly greater than 90 degrees

- Feet flat on the floor

An easy way to achieve this position is to sit forward, on the edge of the chair or bench, with arms hanging freely at the player's side. Simply lift the hands and place them on the keyboard! This results in the most relaxed position, almost always following the above guidelines naturally.



Hand Position:

- Wrists slightly slanted downward, same with forearm

- No upward angle to wrist, this can lead to injury

- Fingers curved so pads of fingers, just beneath fingernails, make contact with the keys



THE WOODSHED- WRIST AND FINGER



PROPER WRIST AND FINGER POSITION AND USE

Wrist Action:

The wrist is mostly quiet while playing the keyboard. Too much wrist action, especially up and down motion, can cause inaccuracy and fatigue the player.

The proper use of the wrist is a rotation, used to support the finger action. Think of the motion that one uses to turn a key in a lock. This is the wrist rotation that players use at the keyboard.



Finger Action:

The fingers move up and down, independently from the wrist, striking the keys with the pad just below the fingernail.

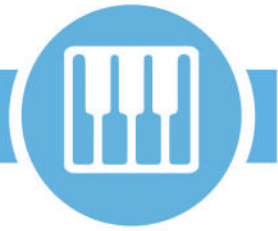
At first, the player learns to raise each finger in preparation, just before striking the key. Strike the key as if trying to drive the finger through the key into the ground and hold the key down with the finger.

It takes some tension to play the key, and a small amount of tension to hold the key down, but after the key is struck, the player can relax the finger almost completely.

Players should practice playing the key, relaxing, and holding down the key. This feeling must be memorized and become second nature.

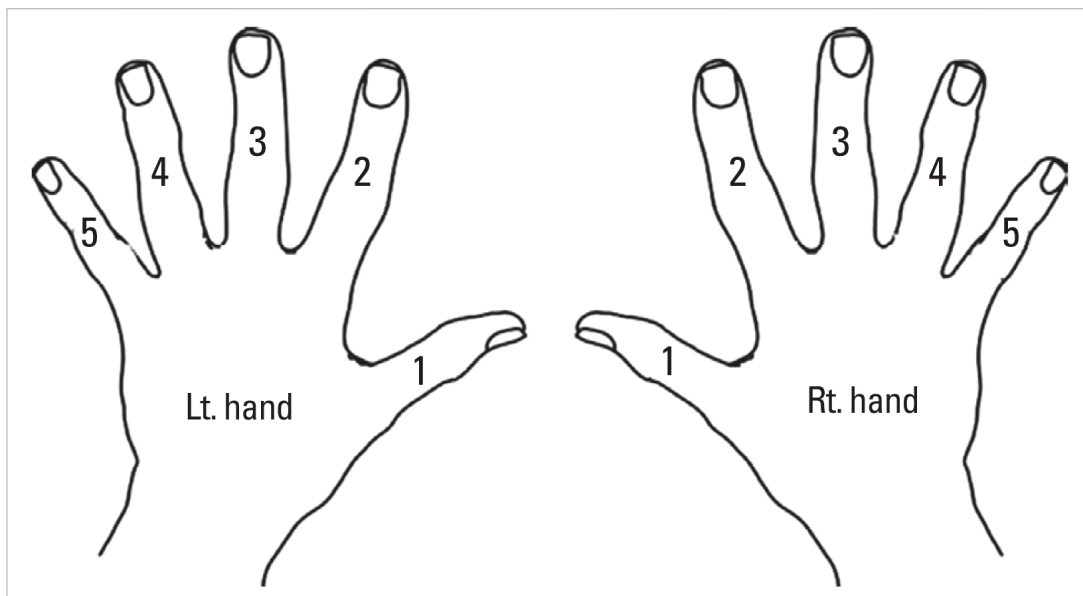
If the player feels tension in his / her elbow or shoulder while holding down the key, this must be eliminated.

LAY IT DOWN - FINGER NUMBERING



The finger numbering system:

Each finger is assigned a number. In this way, we can indicate which finger should be playing at any one time. You will learn the exercises in this lesson using these numbers instead of music notation, which we will learn in later lessons. With each hand, the fingers are notated with the thumb as “1” and the pinky as “5”. The other fingers are listed in order.



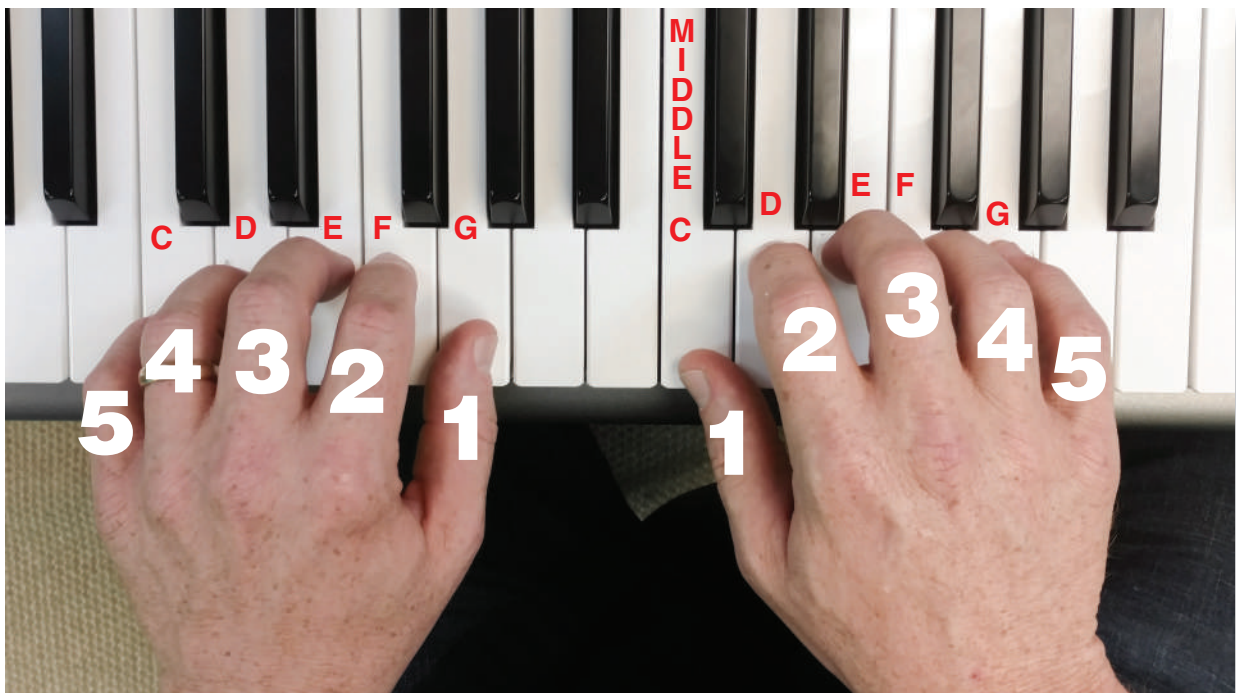
Correct hand position:

The hand and fingers will be relaxed and slightly curved, and each finger will touch one of the five keys. It is important that you keep your fingers in contact with the keys! This allows you to look at the music, or the numbers of the finger patterns, and not have to look at your hands. This is a crucial skill to develop.

EXERCISE

The five-finger major pattern:

The five-finger pattern is five consecutive notes that constitute the basic hand position at the piano. This is a home position, and will be the first position you learn, and the starting position for many pieces that you play. We call this a Major pattern, because the five notes are the first notes of a major scale. We will learn the C Major Five-Finger Pattern to begin. Place your hands on the keyboard, with your Right Thumb on Middle C, and your Left Pinky on the C an octave below. Each of your other fingers should rest comfortably, touching consecutive white keys on the keyboard. Both hands will cover the keys C, D, E, F, and G, one octave apart.



Pattern exercises for exploring the Five-Finger Major Pattern:

- | | | | |
|--|---|--|---------------------------------------|
| 1. (RH) 1, 2, 3, 4, 5
[C, D, E, F, G] | (LH) 5, 4, 3, 2, 1
[C, D, E, F, G] | 4. (RH) 5, 4, 3, 2, 1
[G, F, E, D, C] | (LH) 1, 2, 3, 4, 5
[G, F, E, D, C] |
| 2. (RH) 1, 3, 5, 3, 1
[C, E, G, E, C] | (LH) 5, 3, 1, 3, 5
[C, E, G, E, C] | 5. (RH) 5, 3, 1, 3, 5
[G, E, C, E, G] | (LH) 1, 3, 5, 3, 1
[G, E, C, E, G] |
| 3. (RH) 1, 3, 2, 4, 3, 5
[C, E, D, F, E, G] | (LH) 5, 3, 4, 2, 3, 1
[C, E, D, F, E, G] | 6. (RH) 5, 1, 2, 3, 4
[G, C, D, E, F] | (LH) 1, 5, 4, 3, 2
[G, C, D, E, F] |

HIT THE ROAD - PRACTICE AT HOME!



PRACTICE

Here are the things you should be working on until the next lesson:

- *Spend at least 60 minutes practicing the Five Finger Major patterns. Focus on slow practice, hand separately, then slow practice hands together. When playing hands together, make sure that notes in the right hand and left hand strike together. Hold all notes down with the fingers, not releasing a key until the next key is played.*
- *Continue to develop your practice area. Make sure you can have an hour of uninterrupted time daily, have access to your keyboard, metronome, and the internet, and can practice in the proper seating position.*

Additional Five Finger Practice Patterns

- | | | | |
|--|---------------------------------------|---|---------------------------------------|
| 7. (RH) 1, 3, 2, 4, 5
[C, E, D, F, G] | (LH) 5, 3, 4, 2, 1
[C, E, D, F, G] | 10. (RH) 5, 3, 1, 2, 4
[G, E, C, D, F] | (LH) 1, 3, 5, 4, 2
[G, E, C, D, F] |
| 8. (RH) 5, 4, 1, 2, 3
[G, F, C, D, E] | (LH) 1, 2, 5, 4, 3
[G, F, C, D, E] | 11. (RH) 1, 4, 3, 2, 5
[C, F, E, D, G] | (LH) 5, 2, 3, 4, 1
[C, F, E, D, G] |
| 9. (RH) 3, 2, 4, 1, 5
[E, D, F, C, G] | (LH) 3, 4, 2, 5, 1
[E, D, F, C, G] | 12. (RH) 5, 1, 4, 2, 3
[G, C, F, D, E] | (LH) 1, 5, 2, 4, 3
[G, C, F, D, E] |

PRACTICE NOTES

[illegible]

Lesson 2 - Basic Rhythmic Values

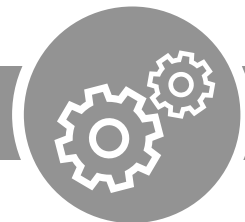
Think of music as a language, and like language, it can be passed down in written form. Learning how to read and write music allows us to communicate with other musicians! The study of how music is put together is called “music theory.”

Understanding how music works starts with knowing how to read and understand rhythms, so let's learn about Whole, Half, Quarter, and Eighth notes and how they combine with pitch to make music.

In today's lesson we're going to learn about:

- *The Metronome*
- *Basic Rhythmic terms and values*
- *Applying basic rhythms to the five-finger major pattern*
- *Song: “Mary Had a Little Lamb”*

GEAR 101- THE METRONOME



INTRODUCTION TO THE METRONOME AND ITS USE

The metronome is a device used to measure the passage of time. Metronomes use beats per minute, clicking to gauge the tempo. To use the metronome, you set the tempo and play along with the clicks.

The reason we use a metronome is that while you are learning a piece, you might not gauge the passage of time evenly. When you try and play a section of the piece that is difficult, your brain slows down your perception of time to allow you a better chance to play the piece correctly. Likewise, when the piece is easy, your brain moves your perception of time forward and you speed through. It becomes crucial that you use the metronome to properly meter time as you learn.

All rhythmic values are subdivisions of this basic pulse. We use the basic pulse of the metronome to determine the lengths of all the rhythms, either counting several clicks for longer notes, or playing several notes per click.



THE WOODSHED - RHYTHMIC VALUES



RHYTHMIC VALUES

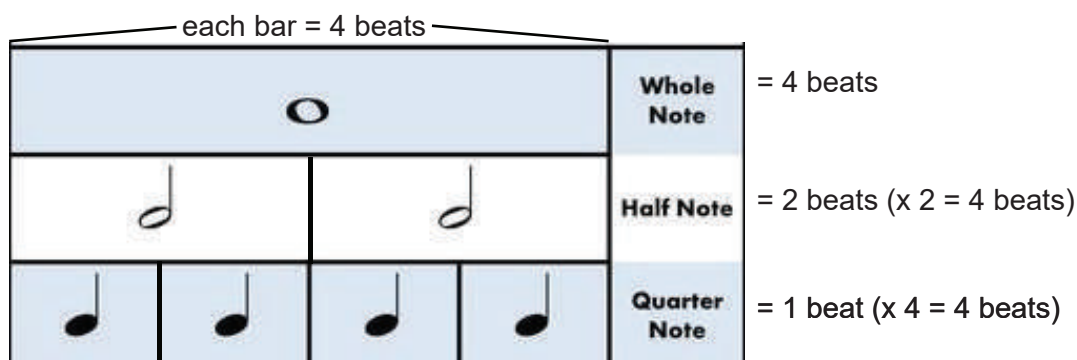
As we begin to look at written music, the first thing we need to understand is the length of each note, or the note's rhythmic value. This determines how long we hold each note, relative to the other notes and relative to the metronome. In this lesson we are learning four values: The whole, half, quarter, and eighth notes.

Basically, the whole note receives four beats, the half note receives two beats, and the quarter note receives one beat.

It is very common to set the metronome to quarter notes.

This makes the relative values of the notes very easy to understand.

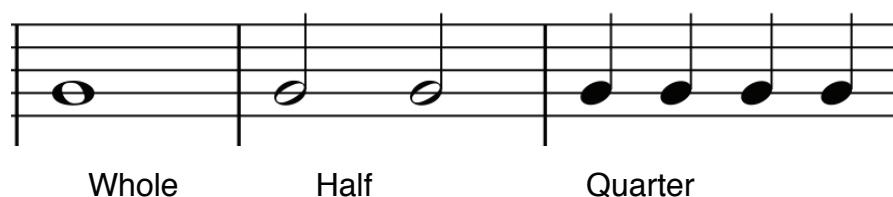
RHYTHMIC PYRAMID (EACH BAR IS DIVIDED BY THE NOTE TYPE)



NOTATION

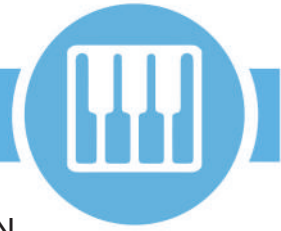
The whole note is an open note head with no stem, the half note is an open note head with a stem, the quarter note is a closed note head with a stem.

Here is an example of each:



Notice that each bar contains four beats. There are two half notes to each whole note and two quarter notes to each half note.

LAY IT DOWN - RHYTHMIC EXERCISES



APPLYING RHYTHMS TO THE FIVE-FINGER MAJOR PATTERN

Consult the video for a demonstration of the Five-Finger Patterns using the rhythmic values of whole, half, and quarter notes. Make sure to listen to the metronome and give each note its full value. Here are the patterns:

- | | | | |
|--|---|--|---------------------------------------|
| 1. (RH) 1, 2, 3, 4, 5
[C, D, E, F, G] | (LH) 5, 4, 3, 2, 1
[C, D, E, F, G] | 4. (RH) 5, 4, 3, 2, 1
[G, F, E, D, C] | (LH) 1, 2, 3, 4, 5
[G, F, E, D, C] |
| 2. (RH) 1, 3, 5, 3, 1
[C, E, G, E, C] | (LH) 5, 3, 1, 3, 5
[C, E, G, E, C] | 5. (RH) 5, 3, 1, 3, 5
[G, E, C, E, G] | (LH) 1, 3, 5, 3, 1
[C, E, G, E, C] |
| 3. (RH) 1, 3, 2, 4, 3, 5
[C, E, D, F, E, G] | (LH) 5, 3, 4, 2, 3, 1
[C, E, D, F, E, G] | 6. (RH) 5, 1, 2, 3, 4
[G, C, D, E, F] | (LH) 1, 5, 4, 3, 2
[G, C, D, E, F] |

Set the metronome at quarter notes then play each of the patterns above using each of the 3 rhythmic values for all of the notes (whole, half, quarter). Start with the metronome at 60BPM and try to play all of the notes as evenly as possible.

Adjust the metronome to a speed where you can play the exercise with no mistakes. Repeat this for all 6 exercises. If you get this quickly, speed up the metronome. Just make sure to start slowly and play with no mistakes before you get faster.

The value of playing “In Time”:

When we give each note its exact indicated length, and gauge this using the metronome, we call this “playing in time”. While this might seem to be obvious, melodies can be meaningless unless the notes have the correct values. Sing to yourself any song that you know well. Now change the lengths of some of the notes. Can you still recognize the song? When we play from written music, we need to make sure to play the correct values for each note, otherwise we might not recognize the song!

TALENT SHOW**MOVING THE 5 FINGER MAJOR PATTERN**

Try playing the 5 finger major pattern starting on different notes of the keyboard.

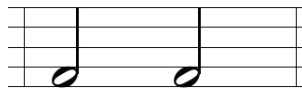
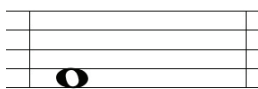
You can start on any white key you like but be sure to keep both of your hands on the relative notes.

For example, if you're playing with your right thumb on C, you're then placing your left hand pinky on the same note, just in the group below your right hand.

Make sure to cover all five consecutive keys.

CHECK UP -FILL IN THE RHYTHM

Identify the following rhythms by writing their names under the staff:



HIT THE ROAD

YOUR FIRST SONG: *MARY HAD A LITTLE LAMB*

This song everyone knows uses all of the note values we've learned - whole, quarter and half.

The song is mostly quarter notes with half notes on the word "lamb" the first 3 times and a whole note on the word "snow".

Sing the melody to yourself before playing so you can hear where the beats change.

You'll see the **NOTE NAMES**, the **FINGER NUMBER**, and the **LYRICS** below. Play all the way across then start at the next line below and play across.

Try playing this with the metronome at **60BPM**.

Once you have the right hand perfect, try playing it with the left hand and then both hands together once you are comfortable.

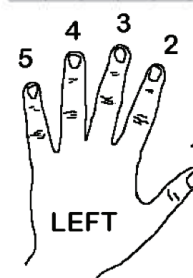
Rhythm		
(RH)	E D C D E E E	DD D E G G
Finger#	3, 2, 1, 2, 3, 3, 3,	2, 2, 2, 3, 5, 5,
Lyrics	Ma-ry had a lit-tle lamb	lit-tle lamb, lit-tle lamb

Rhythm		
(RH)	E D C D E E E	E D D E D C
Finger#	3, 2, 1, 2, 3, 3, 3,	3, 2, 2, 3, 2, 1
Lyrics	Ma-ry had a lit-tle lamb,	its fleece was white as snow



Rhythm		
(LH)	E D C D E E E	DD D E G G
Finger#	3, 4, 5, 4, 3, 3, 3,	4, 4, 4, 3, 1, 1,
Lyrics	Ma-ry had a lit-tle lamb	lit-tle lamb, lit-tle lamb

Rhythm		
(LH)	E D C D E E E	E D D E D C
Finger#	3, 4, 5, 4, 3, 3, 3,	3, 4, 4, 3, 4, 5
Lyrics	Ma-ry had a lit-tle lamb,	its fleece was white as snow



HIT THE ROAD- RHYTHMS



ADDITIONAL PRACTICE

Practice the various rhythmic values discussed in Exercise 2.a using the five finger major pattern. Spend at least 30 minutes per day developing strength in your fingers and learning to play the Five Finger Major patterns below in time with the metronome.

- | | | | |
|--|---|--|---------------------------------------|
| 1. (RH) 1, 2, 3, 4, 5
[C, D, E, F, G] | (LH) 5, 4, 3, 2, 1
[C, D, E, F, G] | 4. (RH) 5, 4, 3, 2, 1
[G, F, E, D, C] | (LH) 1, 2, 3, 4, 5
[G, F, E, D, C] |
| 2. (RH) 1, 3, 5, 3, 1
[C, E, G, E, C] | (LH) 5, 3, 1, 3, 5
[C, E, G, E, C] | 5. (RH) 5, 3, 1, 3, 5
[G, E, C, E, G] | (LH) 1, 3, 5, 3, 1
[C, E, G, E, C] |
| 3. (RH) 1, 3, 2, 4, 3, 5
[C, E, D, F, E, G] | (LH) 5, 3, 4, 2, 3, 1
[C, E, D, F, E, G] | 6. (RH) 5, 1, 2, 3, 4
[G, C, D E, F] | (LH) 1, 5, 4, 3, 2
[G, C, D, E, F] |

Lesson 3 - Basic Notation and Reading Music

We've learned a lot so far, but we're just getting warmed up! Now it's time to learn about more elements of musical notation so that you can read music on the page.

In today's lesson we're going to learn about:

- *Rhythm, Harmony and Melody*
- *Basic notation including notes, staves, clefs, rests, and rhythms.*
- *Examples of rhythmic notation and exercises to practice them*
- *Song: "Ode To Joy"*

THE READING ROOM



RHYTHM, HARMONY & MELODY

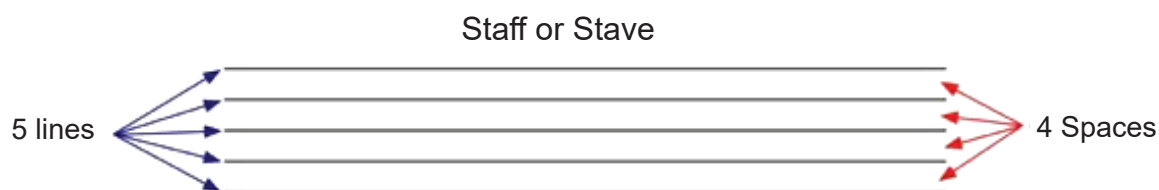
There are three basic elements of music: Rhythm, Harmony, and Melody. These three elements work together to create the music that we hear. Sometimes they can exist on their own, but as we will learn, they are almost always intertwined, and they are almost always present in all music.

Rhythm: Rhythm is the pulse or beat of the music. We have already learned some rhythmic values, but rhythm exists in everything. Even the silences in music have rhythmic value.

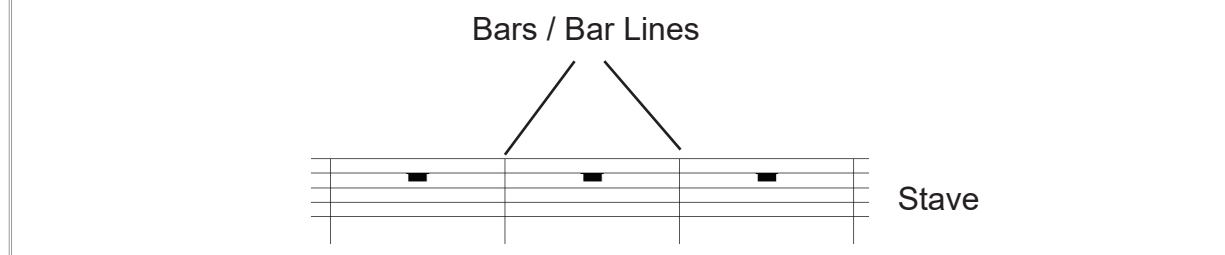
Melody: Melody is the sing-able part of any song. When you sing any song you know, you are singing the melody. It is important to note, as we saw in a previous lesson, that melody requires rhythm. If you change the rhythmic values, or lengths, of the notes that you sing, you can make a song unrecognizable. Therefore, melody and rhythm are almost always tied together.

Harmony: Harmony is the accompaniment to the melody. When a piano player plays music behind a singer, the piano is playing the harmony part. Melody and Rhythm can exist without harmony, and Harmony can exist without melody, but, like melody, harmony is intertwined with rhythm. Harmony can also be produced by singing two different melodies at the same time. The two melodies are said to be in harmony with each other.

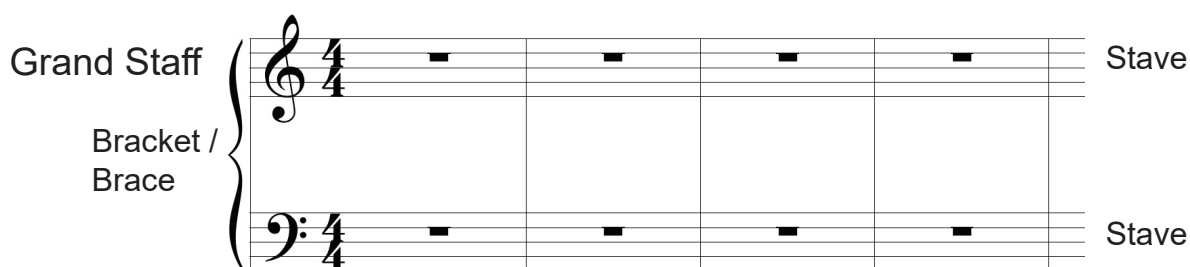
The staves or music staff (singular) are the lines upon which we write the notes and rests. These staves are comprised of five horizontal lines and 4 spaces.



Staves are broken up by bar lines. In-between bar lines exist one measure of music.



You may see any number of staves combined, but most commonly you will see two staves connected with a bracket or a brace. We call this the Grand Staff.



Clefs:

The clefs are graphics that indicate the range of the pitches of the notes. Look again at the graphic above of the Grand Staff. On the upper staff we see a Treble Clef. The curl in the middle of the clef circles the second line from the bottom. In Treble Clef this is a "G", the "G" above Middle "C". For that reason, the Treble Clef is sometimes called the G Clef. Now look at the lower staff. The curl there is the Bass Clef. The dot on the end of the curl is centered on the second line from the top. In Bass Clef, this indicates the "F" below Middle "C", so this clef is sometimes called the "F" Clef.



Notes:

Notes are the dots that we place on the music to indicate pitch. They are placed either on lines or spaces in the music, and the pitch of the note is lower if the note is placed lower on the staff, and higher if placed higher on the staff. Notes can be either solid dots or hollow dots. That, and their stems, help us to identify their rhythmic value, or how long they last. Remember, notes equal sound!

Here are some examples of notes. See if you can tell if they are lower or higher pitches.

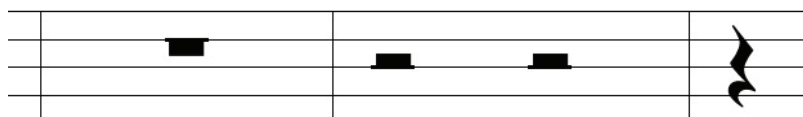
**Rests:**

Rests are the symbols we use to indicate the lack of sound. They have their own shapes but their rhythmic values correspond to the value of the notes.

Whole Rest

Half Rests

Quarter Rest



Notes We've Played:

In *Mary Had A Little Lamb*, in our *5 Finger Major Positions*, we had our fingers already playing the following notes, we just didn't see them on the staff.

If you notice, our Right Hand is playing all notes on the treble clef staff and our Left Hand is playing notes only on the Bass Clef Staff.

This is how we'll be playing all songs in Level 1.

(RH)

(LH)

Play through this part of the song one time so you can see how the notes look on the staff.

We'll be labeling our fingering for the next few lessons so as long as you're in the **5 Finger Major Position**, you'll be able to play these tunes without having to worry about the note names - for now!

LAY IT DOWN - RHYTHMIC EXERCISE 1-3



Here we have some exercises dealing with rests.

We'll only be playing the C note with our right thumb to keep it simple so we can focus on our rhythm.

Remember to count as you play and use a metronome at 60-80BPM.

The half rest and the whole rest look similar so make sure you can tell the difference.

EXERCISE 1



EXERCISE 2



EXERCISE 3



TALENT SHOW - Song: *Ode To Joy*



ODE TO JOY

This song by Beethoven uses quarter and half notes on the right hand line. Stay in the major position and remember your finger numbers for each note.

We are using both hands playing different parts in this song so make sure to practice each measure slowly and repeat it until you have it perfect before moving on to the next measure.

Remember to play slowly and accurately and make sure your notes are even with the beat.

A metronome at 60BPM is recommended as a starting point.

ODE TO JOY

ODE TO JOY

E E F G G F E D C C D E E D D

C G C G C G C G C

5 E E F G G F E D C C D E D C C

C G C G C G C G C

NOTICE

For classes 3-5, play this piece without the left hand part.

Lesson 4 - Note Reading

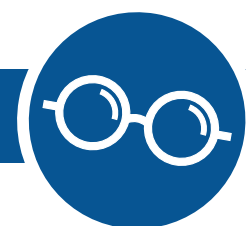
Today, we're going to continue a bit more about reading music as well as working on a new position for your right and left hands.

We'll learn a new song as well, *London Bridge*.

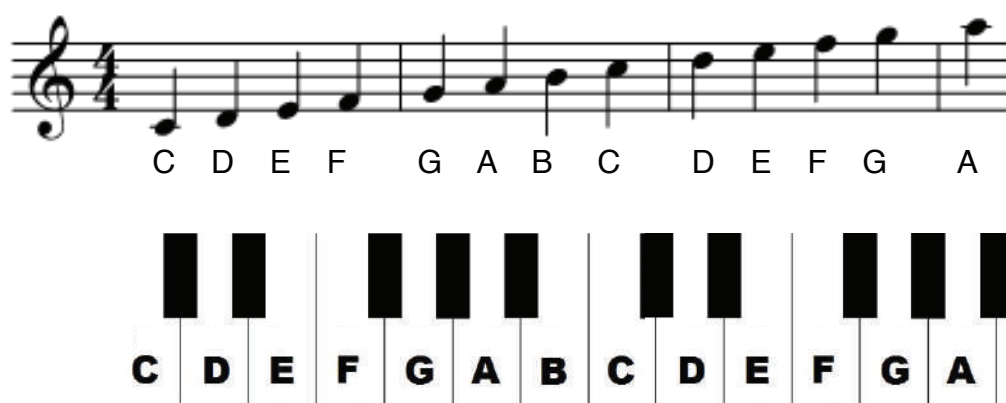
In today's lesson we're going to learn about:

- *Notes with the right hand*
- *Notes with the left hand*
- *Note names and identification*
- *"London Bridge"*

THE READING ROOM- NOTE READING



Each line and space is a different white key on the keyboard. Since the note names are A-G and move forward through the alphabet as they move higher on the keyboard, they also move forward through the alphabet as they are written higher on the staff, and backward through the alphabet as they move lower on the keyboard and staff. The names of all the notes on the Grand Staff can be derived from the given clef. Students will learn to recognize the note names by sight, but until they are memorized find the pitches by counting from the "G" or "F" identified by the clef.



NOTES WITH THE RIGHT HAND

For now, all notes in the Treble Clef will be played with the Right Hand. Start with your hand in the position indicated by the fingering written in the piece.

NOTES WITH THE LEFT HAND

For now, all notes in the Bass Clef will be played with the Left Hand. Start with your hand in the position indicated by the fingering written in the piece.

Names of the notes:

Names of the notes of the Treble Clef:



Names of the notes of the Bass Clef:



Notice that we have used the spaces above and below the staff, as well as adding notes above and below those using a line through the note. This is called a Ledger Line, and it should be treated as an extension of the staff. Both staves can be extended as far as needed, but the grand staff helps eliminate some ledger lines between staves.



The note “C”, which is the first note in our treble clef example and the last note in our bass clef example, corresponds to Middle C on the piano. This is the “C” that is directly in front of you as you sit at the keyboard, and is found under the first letter of the piano manufacturer’s name above the keys. Notice that the ledger line above the Bass Clef, and the ledger line below the Treble Clef are both “C” notes. Actually, these are both the same pitch, Middle “C”. This is the point where the pitches of the staves cross over. Pitches above Middle C should be written in the Treble Clef, and pitches below Middle C should be written in the Bass Clef.

Sharps, Flats, and Naturals:

You may have noticed by now that we have not been playing any of the black keys of the keyboard! All of the pitches of the C Major scale, and most of the notes that we have seen written out so far, have all been white keys on the piano.

If we want to indicate the pitch of one of the black keys, we use an Accidental, a term that includes Sharps, Flats, and Naturals. It is important to note that accidentals only apply to notes within the measure that they are written. If the measure contains an F#, and the next measure has a written F, that second F will return to its natural state.

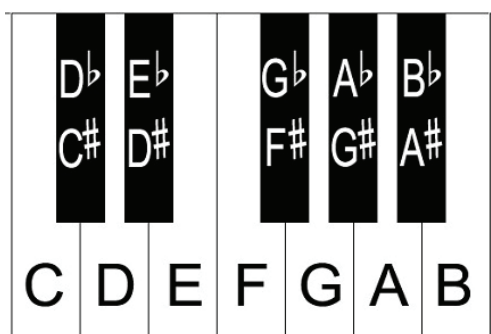
Sharps indicate that the pitch is one note higher on the keyboard than the written pitch. The note below is a written F, but there is a sharp sign, #, in front of the note. That modifies the pitch to be one note higher than F, which is the first black key in the grouping of three black keys on the keyboard. Find the F# for yourself on the keyboard.



Flats indicate that the pitch is one note lower than the written pitch. The note below is a written B, but the flat sign indicates that the note is one key lower than B. This is the furthest right key of the grouping of three black keys on the keyboard. Find the Bb for yourself on the keyboard.



Naturals occur when a note is flat or sharp and the composer wishes you to play the natural version of the note. The note below is a Bb (according to the indicated flats on the staff), but the natural sign next to it signals to the player to play the natural, or white key version of the note.



Sharps, flats, and natural notes on the keyboard

CHECK UP- IDENTIFY WRITTEN NOTES



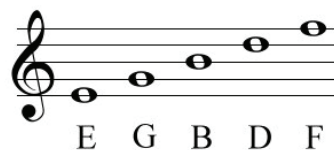
MNEMONICS FOR THE NOTES ON THE STAFF:

For our check up exercise, let's identify the notes on the staff by writing them underneath. A great way to remember the notes on the treble clef is by using a device called a *mnemonic*.

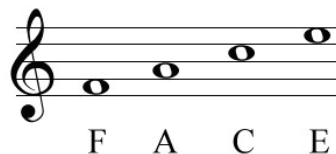
A mnemonic is a phrase that helps us remember the letters.

So for the treble clef, the lines are **E G B D F**

a mnemonic for that is **Every Good Boy Does Fine**, **Empty Garbage Before Dad Flips**, or **Elephants Get Big Dirty Feet**.

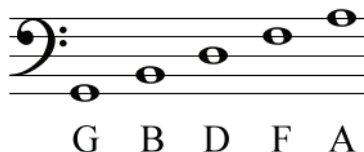


The spaces in between the lines are easy because they spell the word **FACE**.

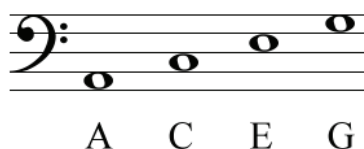


The bass stave, our lines are **G B D F A**

A helpful mnemonic is **Good Bikes Don't Fall Apart** or **Giving Blood Doesn't Feel Agreeable**.



For the bass spaces, we have **A C E G** – **All Cows Eat Grass**.



EXERCISE

Identify the following notes, write in the correct note names, and find the notes on the keyboard:

HIT THE ROAD- SONG: LONDON BRIDGE



Another familiar melody, “London Bridge” uses both hands playing separate parts. This time, we are moving our major position to start on D instead of C so we can hit the A note easily, then one the last 2 bars, shifting to C major position again. We move our hand down so our 5th finger is on G and our 1st finger moves to C position for the last 3 notes.

Notice the 2 half notes in the left hand on the 7th measure followed by the full rest in the last bar.

There are 2 versions below:

The first version is with a simpler left hand part in the last 4 bars.

Once students can comfortably play that, they should try the slightly more advanced version underneath.

In the video, only version 2 is demonstrated.

LONDON BRIDGE

Version 1

Version 1 of London Bridge in 4/4 time. The score consists of two systems of piano accompaniment. The first system has four measures with notes G, A, G, F, E, F, G in the treble and E, G, D, E in the bass. The second system has four measures with notes G, A, G, F, E, F, G, D, G, E, C in the treble and E, G, D in the bass. Fingerings are indicated by numbers 1-5.

LONDON BRIDGE

Version 2

Version 2 of London Bridge in 4/4 time. The score consists of two systems of piano accompaniment. The first system has four measures with notes G, A, G, F, E, F, G in the treble and E, G, D, E in the bass. The second system has four measures with notes G, A, G, F, E, F, G, D, G, E, C in the treble and G, E, D, G in the bass. Fingerings are indicated by numbers 1-5.

Lesson 5 - Notes With Both Hands & The C Major Scale

We've done a lot of reading and we've done a lot of playing in the course so far! In this lesson, we're going to dive a little deeper into key structures and their scales and see their importance in the music you'll learn.

In today's lesson we're going to learn about:

- *Scales and Key Identities*
- *C Major Scale*
- *Octaves & Time Signatures*
- *Song: "Faded"*
- *C Major Scale & "Crossover Landing"*

THE READING ROOM

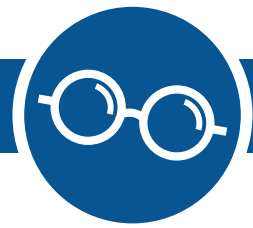


SCALES AND KEY IDENTITIES

A **Scale** is defined as a series of notes that are connected to one another and played consecutively. Generally, a scale will consist of one of each of the note names, with some notes possibly altered by accidentals.

A **Key** is a sonic home area, defined by an underlying scale. In the scale following, can see that all the notes are white keys (no accidentals), so when we play all the white notes in a piece, with only some occasional accidentals, we say that the Key of the piece is C Major.

THE READING ROOM- C MAJOR SCALE



Notes of the C Major Scale:

Right Hand: C D E F G A B C



Left Hand: C D E F G A B C



To play these scales, place your hand over the first 5 notes of the scale (as we've done with the *C major position*).

Your right thumb (finger 1) should be over "Middle C" and your left pinky (finger 5) should be over the C note below "Middle C".

As you play the notes up the scale, you will have to cross fingers to reach higher notes.

On the right hand, you will cross your thumb under after the 3rd note.

On the left hand, you will cross your 3rd finger over your thumb after you play the 5th note.

Make sure your fingers are touching consecutive keys after you cross over.

The finger just before the cross should be held down and used as a pivot point.

After the cross, the hand should quickly cover the upper position.



LAY IT DOWN- C MAJOR PRACTICE



Practice the C Major Scale slowly, hands separately. Work on getting used to the crossing of the fingers and identify the two positions of the scale. If you find this easy, begin to work slowly with hands together as demonstrated in the video.

As you work on your first scale, start in the *Five Finger Home Position* for C Major.

The fingerings below will show you the crossings (each hand crosses at a different point).

When you cross the thumb under the third finger in the right hand, make sure you hold each finger down on the corresponding key and use those keys as pivot points for you hand.

For example, when you play the E with your 3rd finger, hold that finger and shift your thumb under it until it rests on top of the note F. Then play the F with your thumb and shift your fingers to cover the rest of the scale.

You will do a similar thing with your left hand, except that you will cross the 3rd finger over the thumb.

Play using the right hand first, then practice the left hand.

Once you feel comfortable with both hands, play them together.

It's written in half notes below but practice in whole, half, and quarter notes with a metronome at 70BPM.

C	D	E		F	G	A	B	C
1	2	3 (cross)	1	2	3	4	5	

5	4	3	2	1 (cross)	3	2	1	
C	D	E	F	G	A	B	C	

THE READING ROOM - OCTAVES & TIME SIGNATURES

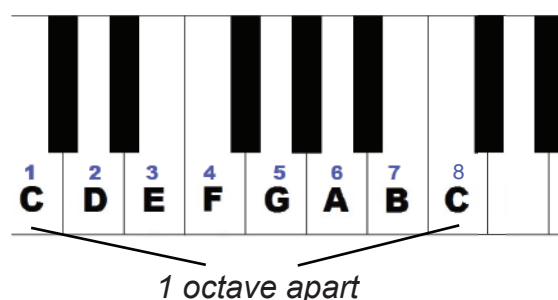
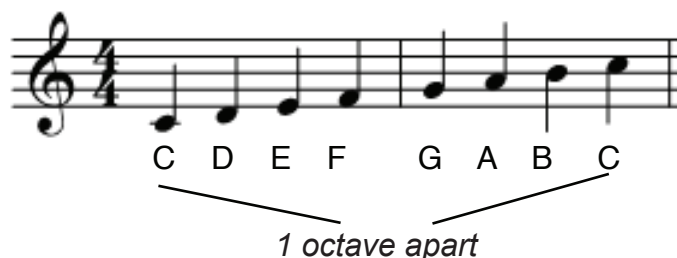


OCTAVES

An octave is a note separated by 8 steps in either direction of the scale / keyboard. We will discuss steps and intervals at a later time but for now, it's important to recognize octaves as you see them.

An example of an octave on the staff is the low note C and the high note C. They are 1 octave apart.

You can see it on the keyboard as well. C and C look the same on the keys, just in higher or lower positions.



TIME SIGNATURES

Along with the clef, each staff will have a **TIME SIGNATURE**.

The time signature tells two things: the number of beats in each measure (**top number**) and which note gets one beat (**bottom number**).

Bar lines divide the staff into the number of beats specified by the time signature.



4 = Number of beats per measure
4 = type of note that gets one beat

This example consists of 3 bars of a 4/4 time signature.

The vertical lines (bar lines) divide the staff into bars of four beats.

If we were to put our metronome on at 4/4 and count 4 clicks, that would be 1 measure (1 bar).

A time signature of 4/4 does not mean that each measure has only four quarter notes. It simply means each measure has only four beats.

These beats may contain whole notes, half notes, quarter notes, rests - whatever the composer wants, but all note and rest values must combine to equal no more or less than the top number of the time signature.

Though, we won't get into other time signatures for a while, for comparison:

4/4 time = 4 quarter notes worth of time per measure

3/4 time = 3 quarter notes worth of time per measure

2/4 time = 2 quarter notes worth of time per measure

LAY IT DOWN - SONG: *FADED*



Now we're going to have some fun and play the introduction melody line to the song *Faded*.

We're going to use both hands but we're going to move our hands up 1 octave each, so our left hand pinky will now be on *Middle C*.

Our left hand thumb should be on A instead of G and remain there throughout the song. We won't be playing the G note in the left hand.

The hand switching is indicated below the music.

This arrangement will sound a little different from the original recording as we are playing it lower than it was written to keep all of the notes on the white keys.

FADED

F F F A D D D C A A A A E E E D
 LH RH LH LH

HIT THE ROAD



C MAJOR SCALE & CROSSOVER LANDING (advanced)

Things to practice for this week are the C Major Scale and an advanced piece *Crossover Landing*.

Make sure to practice each with a metronome slowly.

Pay careful attention to the fingerings, since we are now straying from the 5 Finger Major Position.

You need to keep your fingers in contact with the keys and cover as many keys as possible. That way, you can know where you are on the keyboard without looking down.

You will need to know the geography of the keyboard by feel and use your peripheral vision in order to be successful at reading music!

C MAJOR SCALE



Play the C Major Scale using the right hand first and then adding the left hand after you are confident in your crossover fingering positions.

Practice slowly and smoothly until you no longer have to think about your finger positions, then, increase the tempo.

Let's try some more exercises so you get comfortable with crossing over.

The first one is just in the right hand.

Notice how the notes you used to play with your 4th and 5th finger are now going to be played with your 1st and 2nd.

If it helps, mark in your book where the crosses are so you're ready for them.

Try this at 60BPM until you have it with no mistakes.



Now, let's try some with the left hand.

Play as slowly as you need to so you get the crosses correct.

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

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

FOR ADVANCED STUDENTS TO PRACTICE AT HOME

CROSSOVER LANDING

In *Crossover Landing*, the finger numbers are indicated next to each note.

We are crossing over and under a few times in each hand so take each section bar by bar and make sure you are getting the fingering correct.

At the end of the piece (bar 12), since we are no longer going down the scale in the left hand, we stay in major position for the 3 notes (using the 4th finger on G instead of crossing under again)

CROSSOVER LANDING

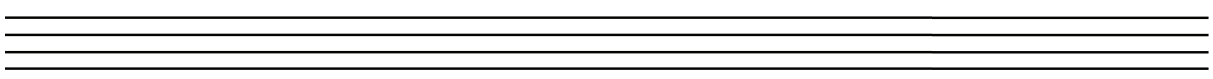
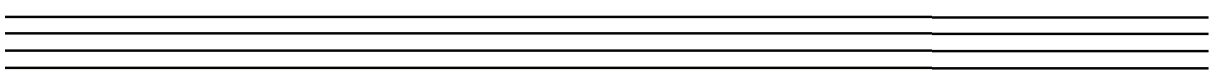
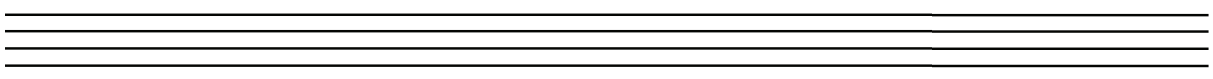
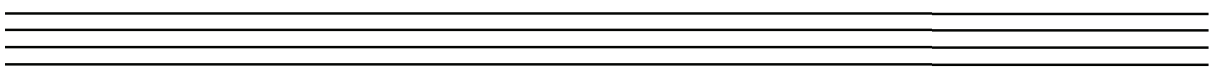
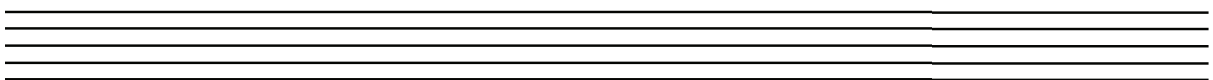
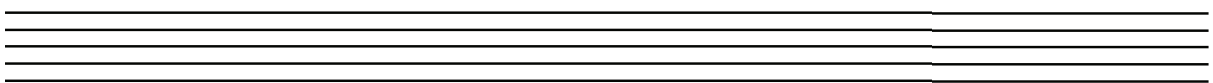
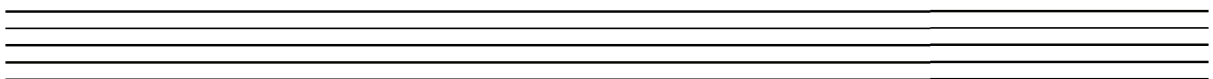
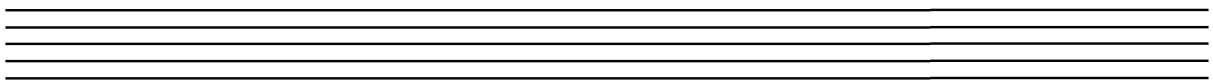
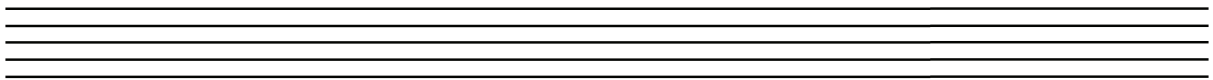
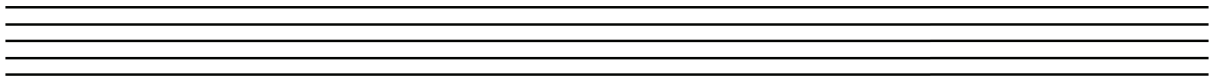
C D E F C B A G F B A G F E F G

5 A B G F E C C E D

9 C D E E F G A B C

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

Feel free to write down some of your own ideas!
STAFF PAPER

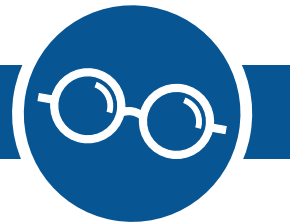


Lesson 6 - Intervals

In today's lesson we're going to learn about:

- *Intervals - Half and Whole steps*
- *Major Scale in Half and Whole Steps (C Major & G Major)*
- *Octaves and Unisons*
- *Identifying intervals*
- *"Happy Birthday" in G Positions (Key of C)*

THE READING ROOM- INTERVALS



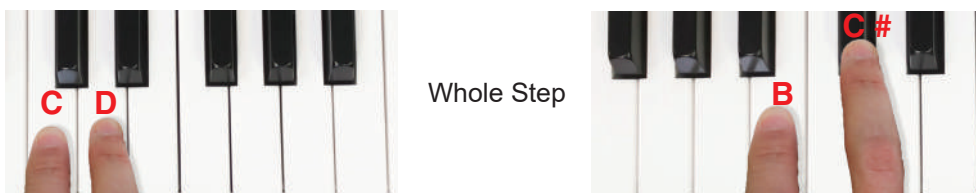
INTERVALS - HALF AND WHOLE STEPS

When we describe the distance between any two notes on the keyboard we use the interval scale. Intervals describe the distance between those notes. The first two intervals we will learn are the half step and the whole step.

The half step is the distance between two keys that are right next to each other on the keyboard, black or white. It is the smallest interval. Notice that it is possible for white keys to be separated by a half step. B and C are one half step away from each other, and E and F are also one half step apart.



The whole step is the distance of two half steps. This means that mostly whole steps will be from one white key to the next, or from one black key to the next in each black key grouping. C and D are a whole step apart, and so are B and C#.



THE MAJOR SCALE IN WHOLE AND HALF NOTES

All major scales have the same pattern of half and whole steps between their notes. This is how the major scales are defined.

Using this pattern as a guide, you can start on any key of the keyboard and build the major scale for that note.

Since each key can be the start of the pattern, there are 12 total major scales. We will use **W** for whole step and **H** for half step.

The major scale pattern is always: **W W H W W W H**

On the **C Major** scale:

The image shows the C Major scale on a grand staff (treble and bass clefs). The notes are C, D, E, F, G, A, B, C. Below the notes, the intervals are labeled: W (C-D), W (D-E), H (E-F), W (F-G), W (G-A), W (A-B), and H (B-C). Below this is a keyboard diagram showing the first eight keys: C (white), D (white), E (white), F (black), G (white), A (black), B (black), and C (white). The intervals W, W, H, W, W, W, H are written below the keyboard diagram.

Now that you know how to build the major scale with intervals (**W W H W W W H**), let's move to the G note and create the **G Major Scale**.

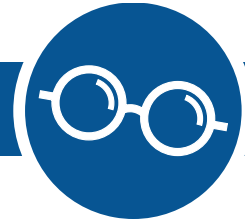
The image shows the G Major scale on a grand staff. The notes are G, A, B, C, D, E, F#, G. The intervals are labeled: W (G-A), W (A-B), H (B-C), W (C-D), W (D-E), W (E-F#), and H (F#-G). To the left is a keyboard diagram showing the notes G, A, B, C, D, E, and F# (black key). The intervals W, W, H, W, W, W, H are written below the keyboard diagram. The text "G Major Scale" appears below both diagrams.

The intervals are the same even though the notes sound different.

You'll see when we do the whole step from E, we skip the F natural note and play F# on the black key.

All the notes we play that are within these intervals are in the key of G Major.

THE READING ROOM- INTERVALS



INTERVALS - OCTAVES AND UNISONS

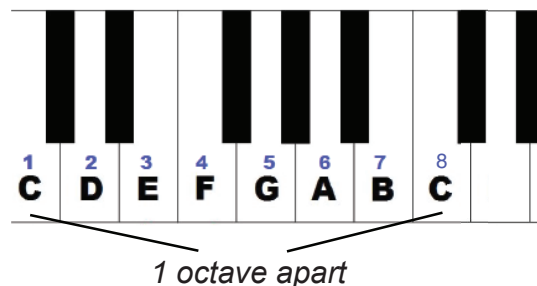
Octaves and **Unisons** are intervals refer to the distance between a given note and another note of the same name.

Two C notes played at the same time and pitch are said to be in **Unison**.

There is no distance between them.

This may seem strange but we use this term to describe two different instruments playing the same note in the same register at the same time.

Two notes of the same name but 12 half steps apart (in either direction) are said to be an **Octave** apart.



INTERVALS OF THE C MAJOR SCALE

If we number each note of the C major scale, we see the relationship from our **ROOT NOTE**, C, to each note above it.



From the C at 1 to the C at 8, we have our **OCTAVE** - while 12 half steps away, they are considered 8 scale degrees apart (*OCT* means 8).

From note 1 (C) to note 3 (E) is a 3rd / Third.

From note 1 (C) to note 5 (G) is a 5th / Fifth

From note 1 (C) to note 7 (B) is a 7th / Seventh and so on for each note in the scale.

CHECK UP - HAPPY BIRTHDAY



IDENTIFYING INTERVALS IN *HAPPY BIRTHDAY*

Practice labeling intervals throughout a familiar song: *Happy Birthday*.

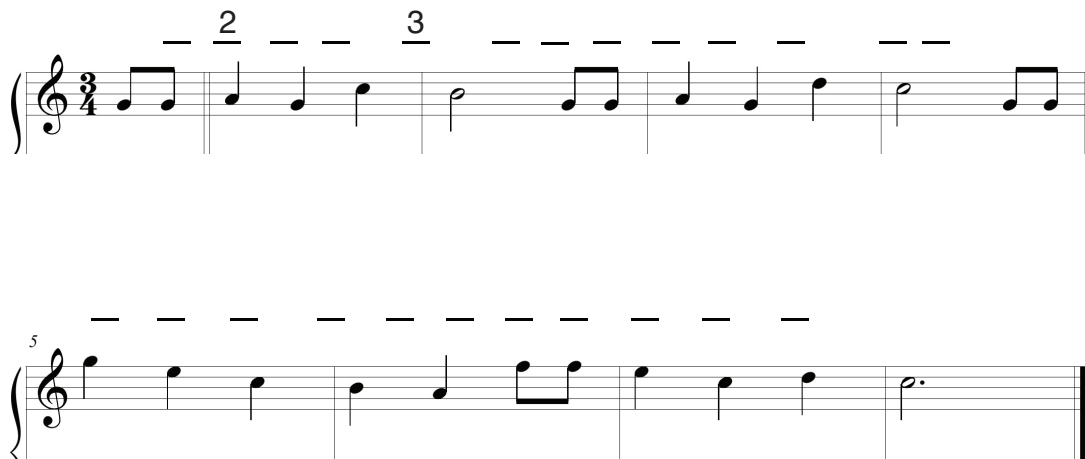
We'll be using G as our root note so we are writing the distance from G.

Write the scale degrees / intervals from G.

If it is the same G note, it is a unison or # 1.

There are 2 answers already provided.

Happy Birthday



CHECK UP



IDENTIFYING INTERVALS IN C MAJOR

Using what we know about intervals, write the note name next to the interval name in the following sequences.

You'll have the root note followed by the interval.

Feel free to use your keyboard to help you.

ROOT NOTE: C INTERVAL: 5th Note Name: _____

ROOT NOTE: C INTERVAL: 3rd Note Name: _____

ROOT NOTE: C INTERVAL: 6th Note Name: _____

ROOT NOTE: C INTERVAL: 2nd Note Name: _____

ROOT NOTE: C INTERVAL: 4th Note Name: _____

ROOT NOTE: C INTERVAL: 7th Note Name: _____

HIT THE ROAD - *Happy Birthday*



With the right hand only, let's play *Happy Birthday*.

This song is in the key of C but we will be placing our right thumb on the G note for our starting position.

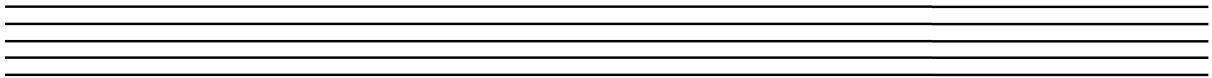
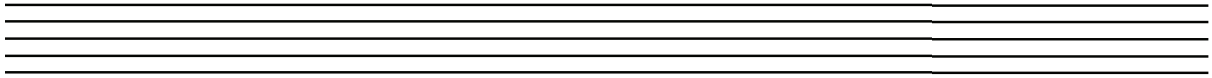
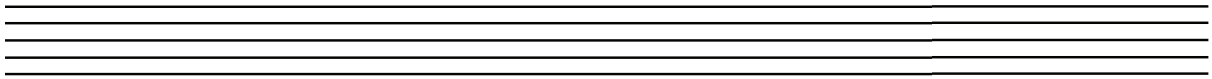
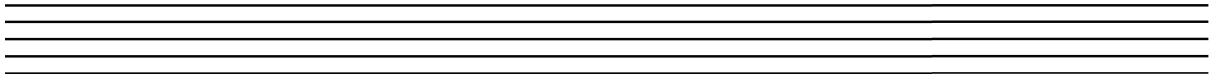
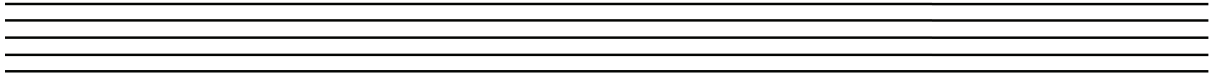
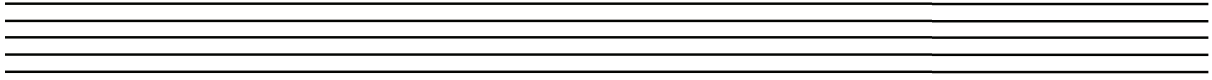
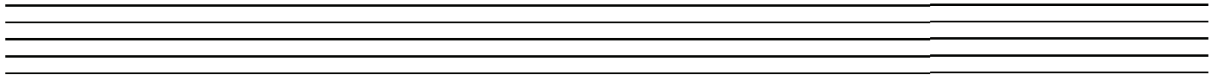
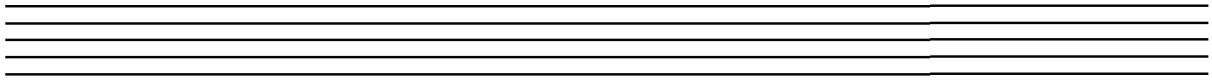
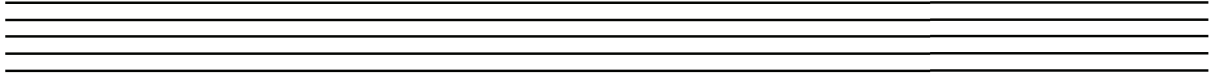
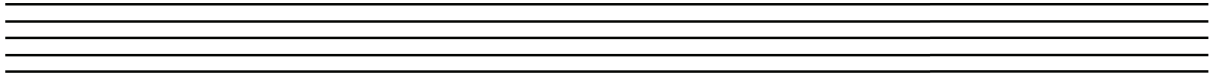
On bar 5, your hand will have to jump up to the octave then move back down. This will happen again when your hand jumps up to the F.

Notice there is a crossover in bar 5 from C to B.

Once you've got it down, for fun, try to play it with your left hand, pinky starting on G.

G G A G C B G G
 3 A G D C G G
 5 G E C B A F F
 7 E A B A

Feel free to write down some of your own ideas!
STAFF PAPER



Lesson 7 - Chord Basics

In today's lesson we're going to learn about:

- *Understanding Chords*
- *Major and Minor triads*
- *Chords in the Key of C*
- *"Twinkle, Twinkle" with chords and melody*

THE WOODSHED- CHORDS



WHAT IS A CHORD?

A CHORD is any two or more notes played together at the same time.

We will play mostly TRIADS in this first level - which means three notes played at the same time.

For our lessons, we will almost always play chords with our left hand and melody with our right.

It is important to remember, chords are used to accompany melody so they should be played softer so the melody can always be heard.

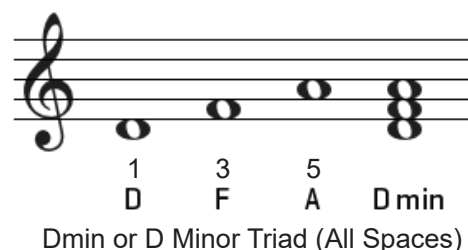
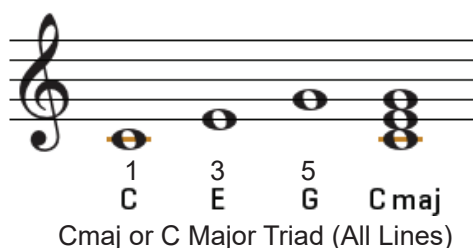
THE READING ROOM- TRIADS



MAJOR AND MINOR TRIADS

Major and Minor triads make up most of the chords that we will play. To understand how they work, we need to understand how they are built.

First, we build chords in thirds - which means chords use either alternating spaces or lines in the staff, depending on where the root note is located.

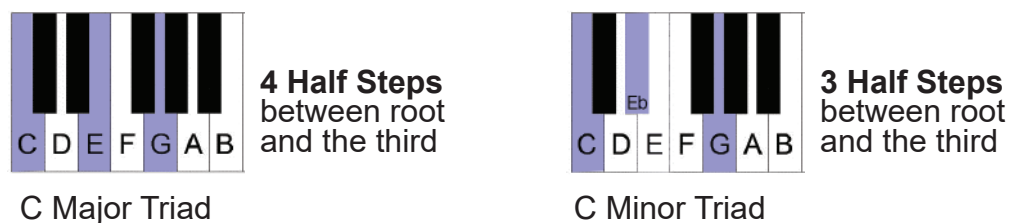


If we want to build a triad that starts on the note “C” in the treble clef, say Middle C, we will place notes on C, E, and G, which means the lower ledger line, the first line, and the second line. This always results in the outside interval being a fifth, and the inside interval being a third.

The quality of the triad (whether it is *Major* or *Minor*) is determined by the **type of third interval** in the middle of the triad.

You can determine the type of third by counting the number of half steps between the root note and the third on the piano.

If there are four half steps, then the interval is a **Major Third**, and the triad is a **Major Triad**. If there are only three half steps between the root and the third, then the interval is a **Minor Third**, and the triad is a **Minor Triad**.



Major and Minor Triads have very different sounds.

The major triad is often said to sound happy or light whereas the minor triad is said to sound sad or heavy.

Play the two triads above on your keyboard and hear the difference.

CHORD TONES

When we talk about the notes in a chord, we call each note a *Chord Tone*.

We name these chord tones based upon their distance from the root note of the chord, not from the degrees of the major scale, like we did with melodies.

If we have an *A Minor Chord* (Am = notes A, C, and E), even if we are in the key of C Major, we call A the **Root Note**, C the 3rd, and E the 5th of the chord.

We also use a short hand system called **Chord Symbols** to define chords without writing them out in notes. You will see these chord symbols written above the grand staff in all our pieces, and you will also see the chords written out for the left hand.

1. If the symbol is just a note name, say “C”, then the chord is a Major Triad
2. If the symbol is a note name followed by an “m” or an “mi”, as in Cm or Cmi, then the chord is a Minor Triad
3. If the symbol is a note name followed by a number, say G7, then the chord has four notes. We will examine these chords in a future lesson.

LAY IT DOWN



PRACTICE PLAYING TRIADS IN MAJOR / MINOR KEYS

Start on any white key on the keyboard and find both the major and minor triads. Then move to the next white key and do the same. Keep going up the white keys until you've played all the major and minor triads for each note.

Remember how triads are built: by skipping notes -

Major triad = the 3rd being 4 half steps from the root note

Minor triad = the 3rd being 3 half steps from the root note

The 5th is always 7 half steps away from the root (or the 5th interval of the scale).

Once you've done all the white keys, try finding both major and minor triads on the 5 black keys!

THE WOODSHED - KEY OF C CHORDS



CHORDS IN THE KEY OF C

There are seven chords we can play in the key of C using the same triad fingering as the C major chord. We call these chords **DIATONIC** - which means they are made of notes only in the key.

Try playing up and down the C major scale notes while keeping your fingers in the C major triad position (right hand fingers = 1-3-5, left hand fingers = 5-3-1). Try one hand then the other.

We also number each chord in the scale according to their interval from C.

		C Major			1st Chord					C		C	
RH		1	3	5									
LH		5	3	1									

		D Minor			2nd Chord					Dm		Dm	
RH		1	3	5									
LH		5	3	1									

E Minor 3rd Chord

RH 1 3 5
LH 5 3 1

Em Em

F Major 4th Chord

RH 1 3 5
LH 5 3 1

F F

G Major 5th Chord

RH 1 3 5
LH 5 3 1

G G

A Minor 6th Chord

RH 1 3 5
LH 5 3 1

Am Am

B Diminished 7th Chord

RH 1 3 5
LH 5 3 1

B dim B dim

LAY IT DOWN



CHORD PROGRESSIONS IN KEY OF C

Let's try some chord progressions with the triads we just learned.
We'll use whole notes and play each chord for 4 beats.
Try using a metronome at 60BPM.

Chord Number	1	4	5	4	1	4	5	4
Chord Name	C	F	G	F	C	F	G	F

Ex. 1

Chord Number	1	6	4	5	1	6	4	5
Chord Name	C	Am	F	G	C	Am	F	G

Ex. 2

Chord Number	2	3	6	7	2	3	6	7
Chord Name	Dm	Em	Am	B dim	Dm	Em	Am	B dim

Ex. 3

TALENT SHOW- TWINKLE CHORDS



TWINKLE, TWINKLE, LITTLE STAR - MELODY & CHORDS

Now we're going to play our first song which uses chords in the left hand and melody in the right.

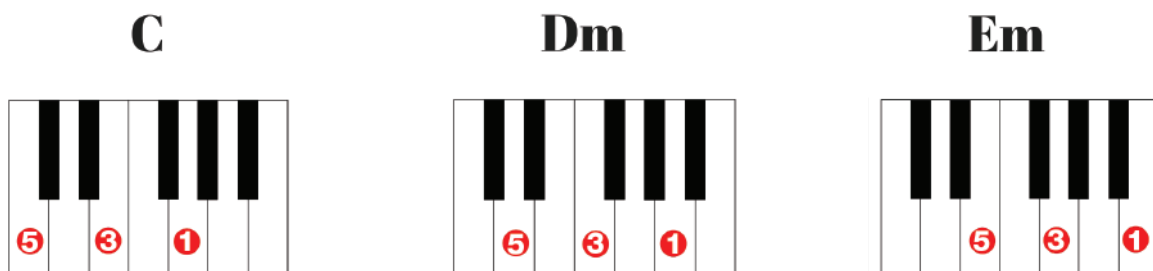
Since this melody is pretty common, you shouldn't have to focus too much on learning the right hand part but like all of our songs, you should have the right hand part strong under your fingers before adding the chords.

In our first 2 bars (and again in bars 9-10), you'll notice we shift the pinky finger from G to A and then back to G.

This is more efficient than moving our whole hand over for 1 note since we play the majority of the song in our normal *5 Finger Major Position*.

The chords are labeled above the notes and since we are in the key of C Major, we have no black keys to worry about.

There are only 3 chord positions to move your hand to but play the chords by themselves several times so you get used to feeling your way up and down the keyboard based on the notes. Keep your eyes on the music and avoid watching your fingers for too long.



TWINKLE, TWINKLE, LITTLE STAR

The musical score for 'Twinkle, Twinkle, Little Star' is presented in three systems, each with a treble and bass clef. The key signature is C major, and the time signature is 4/4. The chords are labeled above the notes: C, Em, Dm, C, D, Em, Dm, C. The first system covers measures 1-4, the second system covers measures 5-8, and the third system covers measures 9-12. The melody is played in the treble clef, and the bass clef provides a simple harmonic accompaniment.

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