



EASY KEYBOARD SONGS

For Beginners

LESSONS FOR KIDS INCLUDED



Master Music Reading Techniques Quickly. The Step
by Step Piano Workbook Perfect to Learn How to Play
Your First Song in Just 2 Days

THOMAS J. FERRANTE

EASY KEYBOARD SONGS FOR BEGINNERS

**MASTER MUSIC READING TECHNIQUES
QUICKLY. THE STEP BY STEP PIANO
WORKBOOK PERFECT TO LEARN HOW TO
PLAY YOUR FIRST SONG IN JUST 2 DAYS.**

AUTHOR

THOMAS J. FERRANTE

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KEYBOARD SONGS FOR BEGINNERS

PIANO BOOK WITH SIMPLE TUNES AND CHORDS FOR ADULT AND KIDS BEGINNERS



THE FAMOUS SONGS TO GET A START

Fuzzy Wuzzy

Fuz - zy wuz - zy was a bear.

Fuz - zy wuz - zy had no hair!

Fuz - zy wuz - zy was - n't

fuz - zy, was he?

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The image shows a four-system musical score for the song 'Fuzzy Wuzzy'. Each system consists of a vocal line and a piano accompaniment line. The lyrics are: 'Fuz - zy wuz - zy was a bear.', 'Fuz - zy wuz - zy had no hair!', 'Fuz - zy wuz - zy was - n't', and 'fuz - zy, was he?'. The piano accompaniment is simple, using quarter and eighth notes. The copyright notice at the bottom reads 'Copyright © 2016 Music-for-Music-Teachers.com All Rights Reserved'.

(you will find other scores in the end)

Jingle Bells

Jin - gle bella, jin - gle bells, jin - gle all the way.

The first line of music is in 4/4 time. The melody is written on a treble clef staff. The lyrics are: "Jin - gle bella, jin - gle bells, jin - gle all the way." The bass clef staff is empty.

Oh, what fun it is to ride in a one - horse op - en sleigh!

The second line of music is in 4/4 time. The melody is written on a treble clef staff. The lyrics are: "Oh, what fun it is to ride in a one - horse op - en sleigh!" The bass clef staff is empty.

Jin - gle bells, jin - gle bells, jin - gle all the way.

The third line of music is in 4/4 time. The melody is written on a treble clef staff. The lyrics are: "Jin - gle bells, jin - gle bells, jin - gle all the way." The bass clef staff is empty.

Oh, what fun it is to ride in a one - horse op - en sleigh!

The fourth line of music is in 4/4 time. The melody is written on a treble clef staff. The lyrics are: "Oh, what fun it is to ride in a one - horse op - en sleigh!" The bass clef staff is empty.

THEORY AND LESSONS FOR BEGINNERS

Music theory is an investigation that permits us to understand the language of music. Furthermore, it is a lot of rules and decides that assist us with perceiving the various approaches to express feelings with sound. Learning music theory is fundamental for upgrading your inventiveness and building up a sharp feeling of musical mindfulness.

Music is only Philosophy, which makes mind new and dynamic even an individual is in trouble or discouraged. Music has a fundamental association with the brain science of a person. These ragas are only various scales. There are 12 fundamental hubs in any sort of music. Music is made of a splendid choice of various hubs from these 12 hubs in highlight and not too bad. Any route appearance of music, which is our enjoying or disdaining, relies upon the method of playing and status of mental circumstance.

Musicians utilize the idea of time mark to express the connection among measures and beats. The first, or upper, number of the time signature demonstrates the number of beats in each measure, and the second, or lower, the number shows the essential beat esteem.

The rate at which beats happen in a bit of music is called its tempo. The tempo is estimated in beats every moment (bpm). Music with a functioning or energetic inclination will, in general, utilize a quicker tempo, while music with an increasingly loose or internal inclination will, in general,

utilize a more slow tempo. You can control the tempo of a Soundtrack project and change the tempo over the span of a project, particularly as an apprentice.

Why study music theory?

As opposed to what a few people may state, learning music theory doesn't lessen your capacity to appreciate music. Truth be told, you may appreciate music considerably increasingly after you become familiar with some theory on the grounds that the more you think about how music functions, the more you will have the option to do as a musician.

There are numerous motivations to contemplate music theory, yet the top reasons are:

1. You will be a superior performer. - If you don't know a lot of music theory and you are playing some music, and you experience an entry that has the notes C, E, and G, you would need to process those three notes independently intellectually, and this will hinder your capacity to perform. In the event that a musician who knows music theory plays a similar section they would quickly perceive that the notes C, E, and G make up a C Major chord and they would play those notes all the more effectively in light of the fact that it required less mental exertion to understand the music. Music theory makes getting the hang of rehearsing and performing a lot simpler.
2. You will have more choices as a musician. - All musical exercises will be a lot simpler. Performing, making, extemporizing, organizing, showing music, or getting a music degree will be a lot simpler on the off chance that you know music theory.

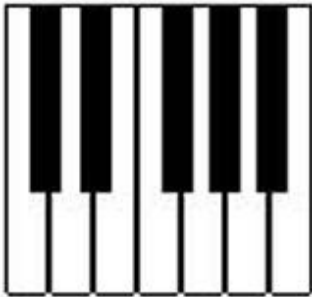
The most effective method to consider music theory

- The first thing musicians ought to find out about music theory is the documentation: the staff, clefs, note names, rhythms, rests, intervals, meter, and time signatures, key signatures, and dynamics.
- The next things musicians ought to learn are scales and chords(harmony).
- The next things to learn are melody, expressions, and musical forms.
- If you have adapted the entirety of the above, then you will have a firm handle of music theory.

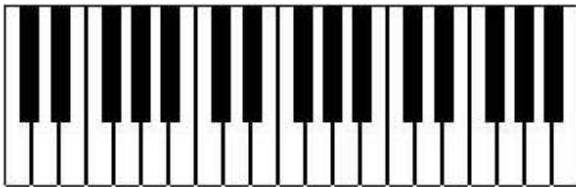
WHAT IS A MUSIC KEYBOARD

THE KEYBOARD

The Keyboard is organized with the goal that the pitch goes left to right, low to high. The keys on keyboard instruments are organized in a reoccurring pattern. The dark keys are masterminded in gatherings of two and three between the white keys.



This pattern proceeds all over the keyboard.



The note categories/names of the white keys are:



This key pattern rehashes on the keyboard with the goal that the note names of the white keys continue rehashing: CDEFGAB-CDEFGAB-CDEFGAB and so on.

Sharps and Flats:

In the event that we take a white key, D, for instance, and we go up (to one side) to the neighboring dark key, we are currently on the note D-sharp. On the off chance that we go down (to one side) to the neighboring dark key from D, we end up on the note D-flat. This is the means by which we decide the names of the dark keys, and therefore all dark keys will be a sharp or flat note.

You may have seen that dark keys can have more than one note name. For instance, C-sharp and D-flat are on a similar dark key, yet which name we should utilize relies on the setting, for example, the Key Signature.

Half-steps and Whole-steps:

A Half-advance is the separation of two neighboring notes, for example, D to D-sharp, E to F, or A-flat to G. (A half-advance is otherwise called a minor second.)

A Whole-advance is the separation of two Half-steps, for example, C to D, E to F-sharp, or B-flat to A-flat. (An entire advance is otherwise called a Major second.)

THE BASIC MUSIC CONCEPTS

WHAT IS BASIC MUSIC THEORY?

Music theory is an examination that permits us to understand the language of music. It is a lot of rules and practices used to perceive the various approaches to express feelings with sound. Music theory likewise encourages us to decipher musical arrangements, speak with other musicians, and become sure about making or performing music.

Learning fundamental music theory is likewise basic for upgrading imagination and building up a sharp feeling of musical mindfulness. It is a difficult yet remunerating set of abilities to learn. It is knowing how music functions will make the music generation process simpler and assist you with turning into an effective music maker.

This essential music theory manage looks at key signatures, pitches, intervals, scales, chords, and other music basics. It likewise gives knowledge into the essential structure squares of music that form harmony, melody, and beat.

Essential Music Concepts

So as to understand how the various components in a bit of music cooperate, and how you can utilize them to design and do projects in Soundtrack, it's useful to know some fundamental ideas about music.

Mood and Tempo

The mood is the most basic of all components of music. Individuals react to cadence unwittingly by tapping their feet or moving their bodies in time to the musicality. At the point when the musicality in a few music changes, a great many people feel a distinction in the character or disposition of the music immediately.

Musicality characterizes the feeling of time in music by making a repetitive heartbeat. The sentiment of cadenced heartbeat in music can be inconspicuous (for instance, in traditional music and some electronic music), or it can overwhelm every single other component of the music (as in ancestral drumming or in move music).

There are normally a few layers of mood happening at the same time in a bit of music. The most grounded musical layer happens in normal units called measures. Falling inside each measure are various milder heartbeats called pulsates. The beat that matches the start of the measure is known as the downbeat. There can likewise be increasingly unobtrusive heartbeats between thumps. In the Soundtrack interface, the Beat ruler and Beat show the division of musical time into measures, beats, and beat divisions.

Melody

Melody is frequently the most conspicuous or important piece of a bit of music. It's the

some portion of the music you leave singing, whistling or murmuring, and the part you

Generally consider when attempting to recognize the music or inform somebody concerning it.

A melody is a game plan of musical notes in a particular cadenced pattern.

Tunes

Set up the character of a bit of music, and quickly summon an inclination or temperament.

In Soundtrack projects, you work with prerecorded circles, some of which contain tunes or melodic expressions. If you are into music or you are a singer or play an instrument, you can likewise record unique tunes in Soundtrack. Whether you utilize existing circles or your very own chronicles, the most significant interesting point is whether a melody you need to utilize is suitable for the style and sentiment of a specific project.

Harmony and Key

Harmony happens when a few musical notes are played all the while, ordinarily in gatherings of at least three notes called chords. The harmony of a bit of music is regularly played by beat or going with instruments and works with the mood and melody to help build up the sentiment of the music. As a few music advances, the harmony changes, frequently toward the start of a measure or on a solid beat, making chord movements that help give the music a feeling of forwarding movement.

Most music utilizes gatherings of related notes called musical scales as the reason for both melody and harmony. The most widely recognized scales are the major scale and the minor scale. A scale based on a specific musical pitch is known as the key of a piece, and the focal note is known as the root note or tonic of that key. You can set the key of a

Soundtrack project, and include key changes throughout a project.

A few circles and one-shots you'll use in your projects contain accounts with harmonies and chords. The soundtrack consequently coordinates the key of every sound document you add to a project to the project's key. You can likewise transpose singular circles to make chord movements and accomplish other harmonic effects.

Instrumentation

The instruments utilized in any bit of music help characterize the style and the character of the music. Since each instrument includes its own specific scope of musical articulation to the piece, the decision of instrumentation is a pivotal one in doing your projects. In case you're working in a specific style, you ought to consistently think about whether an

Instrument fits the sound of that style. In case you're going for something unique, you can take a stab at joining instruments in a novel or irregular manner.

The specialty of orchestrating includes picking the correct instrumentation, and utilizing changes in the instrumentation throughout the piece to make musical intrigue and show. The plan turns into a fundamental piece of the character and articulation of the music.

Musical Patterns and Form

Most styles of music draw in their crowd by working up rehashing patterns, then breaking or transforming them after various redundancies. Bigger musical syntheses are made out of a progression of related patterns.

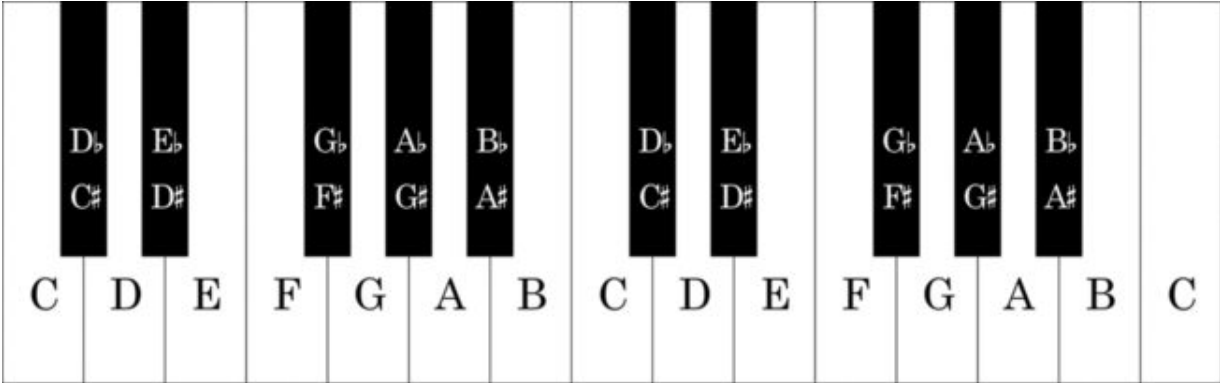
Musical patterns regularly happen in gatherings of two or four and changes starting with one pattern, then onto the next ordinarily happen at products of four. The form of a mainstream tune gives a basic model: Many pop melodies comprise of a short introduction followed by two principle segments, the refrain, and the ensemble. The section and tune substitute a few times, with the melody either sung or played by the lead instruments.

The introduction commonly keeps going 8 or 16 measures; each stanza endures 16 or 32 measures, and the melody goes on for another 16 or 32 measures. In both the stanza and chorale, the harmony may change toward the start of each measure, or every two or four measures. Frequently the last tune is rehashed a few times for a coda or "outro."

Most styles of contemporary music are put together somewhat with respect to tune form. You can, without much of a stretch, make projects dependent on this form, utilizing circles with rhythms and musical patterns to characterize each segment of the form. Every redundancy of the refrain and tune areas can be set off utilizing circles with vocals, or with changing lead or solo parts. You can scale the length of the piece to fill a particular measure of time, for example, the length of a motion picture you need to score, by either altering the tempo or changing the times the last segment rehashes.

Another run of the mill highlight of melody-based music is that there is frequently a sign toward the finish of each pattern that tells the crowd that the pattern is going to change. Frequently this happens in the drums or mood area parts. For instance, the drums may rehash a similar pattern for seven measures, yet present slight changes in the eighth measure that invigorate the music and sign that another pattern is going to begin. Musicians call these signs fills, and circle libraries regularly contain a few fills intended to be utilized with a circled drum pattern.

MUSICAL NOTES AND INTERVALS



How about we start this fundamental music theory for learners control by going over the establishments of harmony and melody. This segment portrays all the accessible notes and the particular connections between them.

THE MUSIC ALPHABET

Notes are the structure obstructs for all music. The musical letter set comprises of seven letters: A, B, C, D, E, F, G. Each note has an extraordinary pitch.

THE MAJOR 12 KEYS IN MUSIC.

There are important 12 notes on the piano keyboard in music: A \natural , A \sharp /B \flat , B, C, C \sharp /D \flat , D, D \sharp /E \flat , E, F, F \sharp /G \flat , G, G \sharp /A \flat .

THE WHITE KEYS.

The white keys on the keyboard normally play the "normal" notes in a scale (A, B, C, D, E, F, G). Playing just white keys places you in either the key of C major or A minor.

Dark KEYS

The dark keys on your keyboard play the "flat" and "sharp" notes in a scale (A#/B \flat , C#/D \flat , D#/E \flat , F#/G \flat , G#/A \flat). Each note has an image: \flat for flat and # for sharp. Playing a blend of white and dark keys permits you to write in every single accessible keys signature.

INTERVALS

An interval is a separation between two notes. There are a few unique intervals. We can recognise these intervals by their number of half advances, entire advances, and their situation in the scale. A half advance interval is one semitone. An entire advance interval is two semitones. Two half advances make an entire advance.

Also, intervals are the establishment of both harmony and melody. Playing at least two notes simultaneously makes harmonic intervals (chords). Playing a solitary note in a steady progression makes melodic intervals (songs).

Furthermore, we depict intervals by number (separation) and prefix (quality). The interval number speaks to the quantity of half-strides between two notes. These numbers are (harmony), second, third, fourth, fifth, sixth, seventh, and eighth (octave).

Intervals are likewise depicted by quality utilizing a prefix. The five interval characteristics are major, minor, great, increased and decreased.

OCTAVES

The following most noteworthy or least pitch of similar note. For instance, an octave up from C1 on a piano is C2. An octave down would be C0. There are 12 semitones in the octave.

KEY SIGNATURES

Key signatures mention to you what notes in a scale are sharp or flat. They likewise assist you with distinguishing the key of a melody, which is the tonal focus. For instance, a melody in the key of A minor uses notes from the A minor scale. There are twelve key signatures, and each got from the twelve accessible notes.

MUSICAL SCALES AND MODES

Musical scales are the major structure squares of music. Understanding musical scales and their capacities are fundamental when learning essential music theory. This area takes a gander at the two most regular scales, their scale degrees, and the seven music modes.

WHAT IS A SCALE?

A musical scale is a lot of notes inside an octave masterminded by their pitch. The rising or plunging interval connections among the note pitches characterize each scale. Additionally, the notes from a scale are utilized to form tunes and harmonies.

There are a few types of scales. Notwithstanding, the two primary types are the major scale and the minor scale. You can fabricate both major and minor scales from any note. How you construct them all relies upon the pattern of intervals you use.

MAJOR SCALES

Normal major scales are splendid, elevating, and upbeat sounding. The seven notes in every single major scale follow a similar interval pattern: W-W-H-W-W-W-H (entire half). There are twelve potential normal major scales.

MINOR SCALES

Common minor scales are dim, dismal, and passionate sounding. The seven notes in every single minor scale follow a similar interval pattern: W-H-W-W-H-W-W (entire half entire half-entire entirety). There are twelve potential normal minor scales. Furthermore, there are three varieties of the minor scale: regular, the harmonic, and the melodic.

THE SCALE DEGREES.

In the scale degrees, each of the note in a scale has a name that identifies with its capacity and a number to demonstrate its situation on the scale. There are 7 scale degrees. These names are applicable to all major and minor scales.

Music is about the creation and arrival of strain. The capacity of a scale degree identifies with the measure of the strain it makes. It likewise encourages you to choose what note(s) ought to follow to determine the strain.

Besides, recollecting all the various pitches in major and minor scales is troublesome. Alluding to the means of the scale by numbers rather than notes makes it simpler.

Studying these capacities brings us into cutting edge music theory. Until further notice, it is acceptable to know the names:

- 1st – Tonic
- 2nd – Supertonic
- 3rd – Mediant
- 4th – Subdominant
- 5th – Dominant

- 6th – Submediant
- 7th – Leading Tone

MUSIC MODES

Key	Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Locrian
C Major	C	D	E	F	G	A	B
G Major	G	A	B	C	D	E	F#
D Major	D	E	F#	G	A	B	C#
A Major	A	B	C#	D	E	F#	G#
E Major	E	F#	G#	A	B	C#	D#
B Major	B	C#	D#	E	F#	G#	A#
F Major	F	G	A	Bb	C	D	E
Bb Major	Bb	C	D	Eb	F	G	A
Eb Major	Eb	F	G	Ab	Bb	C	D
Ab Major	Ab	Bb	C	Db	Eb	F	G
Db Major	Db	Eb	F	Gb	Ab	Bb	C
Gb Major	Gb	Ab	Bb	Cb	Db	Eb	F
ROMAN NUMERAL MAJOR	i	ii	iii	IV	V	vi	vii dim

Musical modes are scales gotten from a parent scale. There are seven music modes. Every mode is a slight variation of a scale. They utilize no different notes and interval patterns as the parent scale. The fundamental contrast is the root note used to construct the scale. Beginning a scale on an alternate note characterizes the tonal focus, giving it unmistakable melodic qualities.

The seven musical modes are:

The seven musical modes are:

- I – Ionian (major scale)
- ii – Dorian (major scale beginning the second degree)
- iii – Phrygian (major scale beginning the third degree)
- IV – Lydian (major scale beginning the fourth degree)

- V – Mixolydian (major scale beginning the fifth degree)
- vi – Aeolian (common minor scale or major scale beginning the sixth degree)
- vii – Locrian (major scale beginning the seventh degree)

Learning musical modes goes past essential music theory and is further developed. Notwithstanding, getting acquainted with these terms and essential capacities is useful.

CHORDS AND CHORD EXTENSIONS

Chords are the agreeable structure squares, everything being equal. They summon feelings and give the establishment for making songs. Realizing how to manufacture chords and understand how they cooperate with one another is significant when learning fundamental music theory. This segment sees essential chords types, chord augmentations, and reversals.

WHAT ARE CHORDS IN MUSIC?

A chord is a mix of at least two notes played simultaneously. They're worked off a solitary beginning note called the root. You can make chords from each of the twelve notes. There are additionally four fundamental types of chords in music:

- Major – Has a major third and an ideal fifth over the root
- Minor – Has a minor third and an ideal fifth over the root.
- Diminished – Has a minor-third and a reduced fifth over the root.
- The Augmented – Has a major-third and an enlarged fifth over the root.

TERNION CHORDS

The most widely recognized chords are groups of three. A set of three is a chord made of three notes. Sets of three have a root note, a third (four semitones over the root), and an ideal fifth (seven semitones over the root). Groups of three are additionally the establishment for progressively complex chords.

THE MAJOR CHORDS.

The Major-chords have a root note, a major third, and an ideal fifth. A chord with these 3 notes alone is known as a major group of three. For instance, a C major set of three has the notes: C-E-G. You can likewise add notes to assemble increasingly complex chords.

THE MINOR CHORDS.

The Minor-chords have a root note, a minor third, and an ideal fifth. A chord with the 3 three notes alone is known as a minor set of three. For instance, a C minor set of three has the notes C-E^b-G. You can likewise add notes to construct progressively complex chords.

Decreased CHORDS

Decreased chords sound tense, noisy, and sensational. They have a root note, minor-third, and a decreased fifth (six semitones over the root). For instance, a C decreased group of three has the notes: C-E^b-G^b.

Expanded CHORDS

Expanded chords sound noisy, agitating, and baffling. They have a root-note, major third, and an expanded fifth (eight semitones over the root). For instance, a C increased set of three has the notes: C–E–G#.

THE SEVENTH CHORDS.

The seventh-chords adds a note to the fundamental set of three. Seventh-chords have a root note, a third, an ideal fifth, and a seventh. For instance, a C major seventh has the notes: C–E–G–B. There are additionally five principle types of seventh chords: major, minor, predominant, lessened, and half-reduced.

CHORD EXTENSIONS

Chord Extensions are notes added to the essential tertion past the seventh. These notes reach out into the following octave. Broadened chords make a more extravagant, more harmonically complex sound than essential major and minor groups of three. They likewise give extra voice driving potential outcomes, which makes chord movements sound additionally fascinating. There are four chord augmentations: the ninth, eleventh, and thirteenth.

Broadened chords make a more extravagant, more harmonically complex sound than essential major and minor groups of three. Chord expansions additionally give more voice driving conceivable outcomes and make chord movements sound all the more intriguing.

Expanded chords have notes that broaden further than a three-note set of three and the octave. All the more explicitly, an expansion happens when you broaden a chord past the seventh note of the scale. They are additionally worked by stacking thirds over a group of three.

The accessible chord augmentations are the seventh, ninth, eleventh, and thirteenth. The thirteenth is the farthest expansion diatonically conceivable in light of the fact that it incorporates each of the seven tonal degrees. The following expansion after the thirteenth would arrive at the base of the chord one octave higher.

CHORD INVERSIONS

Chord reversals are varieties of a similar chord. The more the notes a chord has, the more the potential reversals. Transposing notes in a chord to various octaves makes a reversal. Chord reversals include variety, fervor, and smoother changes to chord movements.

CHORD PROGRESSIONS

A chord movement or a harmonic movement is an arranged arrangement of chords. Chord movements bolster both the melody and the cadence. They additionally give the establishment of making harmony and melody.

ROMAN NUMERAL ANALYSIS

Roman numerals are utilized to show the chords in a movement. They recognize the musical key and the root note for each chord. Capitalized Roman numerals speak to major chords, while lowercase numerals speak to minor chords. For instance, a chord movement in the key of C major would seem as though I-vi-IV-V (C-Am-F-G). Digging further into this point goes past fundamental music theory. In any case, it assists in presenting this numerical framework.

VOICE LEADING

Voice driving is a principal part of music theory that improves the direct development between melodic lines or voices to make a solitary musical thought. Basically, voice driving is the musical specialty of joining vocal or instrumental movements after some time to make harmony.

- Used since the beginning of synthesis to support instrumentalists and vocalists contribute one note to the general chord movement while remaining inside their playable or singable range.
- Makes parts simpler to sing or play with insignificant separation holes between notes.
- Keeps various instruments in their "sweet spot" by remaining in a progressively musical recurrence extend.

This procedure additionally centers around the smooth development of notes or vocals, starting with one expression or chord, then onto the next utilizing regular tones. Voice driving permits arrangers and vocalists to exploit connections between notes to make increasingly melodic lines. For instance, when playing chord movements, it's increasingly consistent with limiting the development of your hands so you can play quicker, more tightly fitting harmonies that move easily starting with one chord then onto the next. In addition, limiting the vertical and flat change between notes in a chord sounds progressively common and satisfying. Melodic lines or voices that bounce around across wide intervals sound shaking and clumsy.

Voice driving is the straight development between melodic lines or voices to make a solitary musical thought. This system centers around the smooth development of notes, starting with one chord then onto the next utilizing basic tones. Also, it limits the vertical and even changes between notes in a chord movement or melody. These littler moves sound increasingly normal and satisfying.

INTRODUCTION TO PIANO

The piano, as the name implies is a musical instrument played by methods for a keyboard. Generally utilized in an old style and jazz music for solo performances, group use, orchestral arrangements and backup, the piano is additionally famous as a device for forming and practice. In spite of the fact that not convenient and regularly costly, the piano's flexibility and omnipresence have made it one of the world's most commonplace musical instruments.

Piano is an abbreviated form of pianoforte (PF), the Italian word for the instrument (which thus gets from the past terms *gravicembalo col piano e strong point* and *fortepiano*). The musical terms piano and strong point signify "calm" and "uproarious," individually, and in this setting allude to varieties in tumult the instrument delivers in light of a musician's touch on the keys: the more noteworthy the speed of a keypress, the more noteworthy the power of the mallet hitting the string(s), and the stronger the note created.

THE PIANO THEORY

THE MODERN PIANO

Current pianos have two essential arrangements (with subcategories): the grand piano and the upstanding piano.

In grand pianos, the casing and strings are levels, with the strings expanding endlessly from the keyboard. The activity lies underneath the strings and uses gravity as its methods for coming back to a condition of rest.

Upstanding pianos, additionally called vertical pianos, are progressively reduced in light of the fact that the edge and strings are vertical. The sleds move on a level plane and come back to their resting position by means of springs, which are powerless to debasement. Upstanding pianos with abnormally tall casings and long strings are sometimes called upstanding grand pianos. A few creators characterize present-day pianos as per their tallness and to changes of the activity that are important to suit the stature.

Introduction to Ancient Pianos

THE ANCIENT PIANO

The most punctual pianos by Cristofori (ca. 1700) were lightweight items, scarcely sturdier in confining than a contemporary harpsichord, with slender strings of low elasticity steel and metal and little, rounded formed mallets. During the Classical period, when pianos originally became generally utilized by significant authors, the piano was just, to some degree more hearty than in Cristofori's time.

It was during the period from around 1790 to 1870 that the majority of the significant changes were made that made the cutting edge piano. The prototype of the advanced piano, with these adjustments set up, was displayed to general praise by Steinway at the Paris show of 1867; by around 1900, most driving piano producers had fused the greater part of these changes.

OTHER MUSICAL INSTRUMENT

INTRODUCTION TO PICKUPS

A pickup gadget is a transducer that catches mechanical vibrations, for the most part, from reasonably prepared stringed instruments, for example, the electric guitar, electric bass, Chapman Stick, or electric violin, and changes over them to an electrical sign that is enhanced, recorded, or communicate. An attractive pickup comprises a perpetual magnet with a center of the material, for example, alnico or earthenware, wrapped with a loop of a few thousand turns of fine enameled copper wire. The pickup is regularly mounted on the body of the instrument. However, it can be appended to the extension, neck, and/or pickguard, as on numerous electro-acoustic archtop jazz guitars and string basses. The perpetual magnet charges the steel strings above it[citation needed] and the steel strings when they vibrate become moving magnets[citation needed], thereby initiating a substituting current through the loop of wire. This sign is then conveyed to enhancement or recording hardware by means of a link. There may likewise be an inside preamplifier arrange between the pickup and link.

Introduction to Strings

A string is a vibrating component that produces sound in string instruments, for example, the guitar, harp, piano, and individuals from the violin family. Strings are lengths of an adaptable material that a musical instrument holds under pressure so they can vibrate uninhibitedly, however controllably. Strings might be "enhancing" (comprising just of a solitary material, similar to steel, nylon, or gut). "Wound" strings have a "center" of one material, with an overwinding of other materials. This is to cause the string to vibrate at the ideal pitch while keeping up a position of safety and adequate adaptability for playability.

Effects Unit

Effects units are electronic gadgets that modify how a musical instrument or other sound source sounds. A few effects inconspicuously "shading" a sound, while others transform it drastically. Effects are utilized during live performances or in the studio, normally with electric guitar, keyboard, and bass. While most every now and again utilized with electric or electronic instruments, effects can likewise be utilized with acoustic instruments, drums, and vocals. Instances of regular effects units incorporate wah-wah pedals, fuzzboxes, and reverb units

Guitar Harmonic

Harmonics are, for the most part, created physically by various playing strategies. Another technique is the sound wave input of a guitar enhancer at high volume, which causes an "unending" vibration of certain string harmonics. A third strategy, attractive string drivers like the EBow, can create string harmonics.

Introduction to Harmonica

The harmonica, likewise French harp, blues harp, and mouth organ, is a free reed wind instrument utilized worldwide in about each musical class, remarkably in blues, American society music, jazz, nation, and awesome. There are numerous types of harmonica, including diatonic, chromatic, tremolo, octave, instrumental, and bass adaptations. A harmonica is played by utilizing the mouth (lips and/or tongue) to coordinate air into and out of at least one gap along with a mouthpiece. Behind the gaps are chambers containing, in any event, one reed. The harmonica reed is recognised as a flat elongated spring commonly made of metal, tempered steel, or bronze, which is verified toward one side over an opening that fills in as an aviation route. At the point when the free end is made to vibrate by the player's air, it, on the other hand, squares and unblocks the aviation route to deliver sound.

Introduction to Ukulele

THE UKULELE

The ukulele began in the nineteenth century as a Hawaiian understanding of the blade, a little guitar-like instrument identified with the cavaquinho, braguinha and the rajas, taken to Hawaii by Portuguese migrants. It increased incredible fame somewhere else in the United States during the mid-twentieth century, and from that point spread internationally.◦

The tone and volume of the instrument shifts with size and development. Ukuleles usually come in four sizes: soprano, show, tenor, and baritone.

Introduction to Modern Jazz(Bebop)

THE MODERN JAZZ AND BEBOP

Bebop or bop is a style of jazz described by quick tempo, instrumental virtuosity, and spontaneous creation dependent on the blend of harmonic structure and melody. It was created in the early and mid-1940s. It first surfaced in quite a while's vernacular some time during the initial two years of American association in the Second World War. This style of jazz, at last, got synonymous with present-day jazz, as either classification arrived at a specific last development during the 1960s.

Introduction to Saxophone

THE SAXOPHONE

The saxophone (additionally alluded to informally as the sax) is a conelike bore woodwind musical instrument. Saxophones are normally made of metal and played with a solitary reed mouthpiece like that of the clarinet. The saxophone was developed by the Belgian instrument producer Adolphe Sax in 1846. He needed to make an instrument that would be the most dominant and vocal of the woodwinds, and the most versatile of the metal—that would fill the empty middle ground between the two areas. He licensed the saxophone on June 24, 1846, out of two gatherings of 7 instruments each. Every arrangement compriseS of major instruments of different sizes in exchanging transposition. The arrangement pitched in B \flat and E \flat , intended for military bands, has demonstrated very well known, and most saxophones experienced today are from this arrangement. Instruments from the purported "symphonic" arrangement pitched in C and F never increased and a dependable balance, and the B \flat and E \flat instruments have now supplanted the C and F instruments in old-style music.

While demonstrating extremely famous in military band music, the saxophone is most ordinarily connected with jazz and old-style music. There is a considerable collection of show music in the traditional figure of speech for the individuals from the saxophone family. Saxophone players are called saxophonists.

The Great Master of Romantic Music–Chopin

THE GREAT MASTER OF ROMANTIC MUSIC-CHOPIN

Frédéric François Chopin (1 March or 22 February 1810[1] – 17 October 1849), conceived (and referred to in Poland as) Fryderyk Franciszek Chopin, was a Polish author and virtuoso musician. He is recognised as one of the best Romantic piano arrangers. Chopin was conceived in Żelazowa Wola, a town in the Duchy of Warsaw. A prestigious kid wonder, he experienced childhood in Warsaw and finished his music training there; he made many out of his develop works in Warsaw before leaving Poland in 1830 at age 20, shortly before the November 1830 Uprising.

Following the Russian concealment of the Uprising, he settled in Paris as a component of Poland's Great Emigration. During the staying 19 years of his life, Chopin gave just around 30 open performances, inclining toward the more cozy climate of the salon; he upheld himself by selling his structures and educating piano. After some sentimental dalliances with Polish ladies, including an unsuccessful commitment, from 1837 to 1847 he carried on an association with the French essayist Amandine Dupin, otherwise known as George Sand. For the greater part of his life, Chopin experienced unexpected weakness; he kicked the bucket in Paris in 1849 at age 39.

A large portion of Chopin's works are for solo piano. However, he likewise composed two piano concertos, a couple of chamber pieces, and a few tunes to Polish verses. His piano works are frequently, in fact, demanding, accentuating subtlety and expressive profundity. Chopin concocted the

instrumental melody and made major advancements to the piano sonata, mazurka, waltz, nocturne, polonaise, étude, offhand, scherzo, and prélude.

JAZZ INSTRUMENT

Jazz is a music that started toward the start of the twentieth century, ostensibly prior, inside the African-American people group of the Southern United States. Its underlying foundations lie in the appropriation by African-Americans of European harmony and form, taking on those European components and consolidating them into their current African-based music.

Its African musical premise is apparent in its utilization of blue notes, the act of spontaneity, polyrhythms, syncopation, and the swung note.[1] From its initial advancement until the present day, jazz has likewise consolidated components from well-known music particularly, in its initial days, from famous American music.

Introduction to Cajon

THE CAJON

A cajón (Spanish articulation: [ka'xon], "carton," "cabinet," or "box") is a container molded percussion instrument initially from Peru, played by smacking the front face (by and large meager compressed wood) with the hands.

Today, the cajón is heard broadly in Cuban, Coastal Peruvian, or Musica Criolla musical styles: Dondero, Zamacueca, and Peruvian Waltz, modern Flamenco and certain styles of modern Rumba.

The modern cajón is frequently used to go with the acoustic guitar and is appearing on overall stages in contemporary music. Truth be told, the cajón is getting quickly famous in styles, for example, blues, pop, rock, funk, world music, combination, jazz, and so forth. It is additionally regularly alluded to as a drum unit in a case or cajón box.

Size of Ukulele

THE SIZE OF UKULELE

Ukulele's typical size:

- Soprano : 21" (Length: 21 inches, Note: G-C-E-A_n, otherwise known as Standard)
- Concert : 23"(Length: 23 inches, c.58cm, Note: G-C-E-A)
- Tenor : 26" (Length: 26 inches, c.66cm, Note: G-C-E-A)
- Baritone : 30" (Length: 30 inches, c.76cm, Note: D-G-B-E)

Note: 1 inch = 2.54cm

Piano Structure and Theory

Introduction to Pop Drum Set

POP DRUM SET

A drum unit, drum set or trap set is an assortment of drums and other percussion instruments set up to be played by a solitary player.

Standard modern unit

A standard modern unit (for a right-handed player), as utilized in well-known music and educated in numerous music schools, contains:

- A catch drum, mounted on a specific stand, put between the player's knees and played with drum sticks (which may incorporate routes or brushes).
- The bass drum, played by a pedal worked by the correct foot.
- A howdy cap stand and cymbals, worked by the left foot and played with the sticks, especially however not just the correct hand stick.
- One or more tom-tom drums played with the sticks.
- One or more of the cymbals, played with the sticks, especially yet not just the correct hand stick.

Introduction to Bass Guitar

THE BASS GUITAR

The low pitch guitar (additionally called electric bass, or basically bass;/'beIs/) is a stringed instrument played principally with the fingers or thumb, by culling, slapping, popping, tapping, pounding, or picking.

The low registered guitar is comparative in appearance and development to an electric guitar, yet with a longer neck and scale length, and four, five, six, or eight strings. The four-string bass—by a wide margin, the most well-known—is normally tuned equivalent to the twofold basis, which compares to pitches one octave lower than the four least pitched strings of a guitar (E, A, D, and G). The low register guitar is another transposing instrument, as it is recorded in bass clef an octave higher than it sounds (similar to the twofold bass) to maintain a strategic distance from over the top record lines. Unlike the electric guitar, the low pitch guitar is connected to an enhancer and speaker for live performances.

Performance Style of Guitar

- Classical guitars otherwise called Spanish guitars are commonly hung with nylon strings, culled with the fingers, played in a situated position, and are utilized to play a decent variety of musical styles, including old-style music. The traditional guitar's wide, flat neck permits the musician to play scales, arpeggios, and certain chord forms all the more effectively and with less contiguous string obstruction than on other styles of guitar.
- Acoustic guitars are a few remarkable subcategories inside the acoustic guitar gathering: old-style and flamenco guitars; steel-string guitars, which incorporate the flat-beat, or "society," guitar; twelve-string guitars; and the curved top guitar. The acoustic guitar bunch additionally incorporates unamplified guitars intended to play in various registers, for example, the acoustic low register guitar, which has a comparative tuning to that of the electric low register guitar.
- The flamenco guitar is like the traditional guitar, however of lighter development, with a cypress body and tidy top. The Tuning pegs like those of a violin are customary, albeit numerous modern flamenco guitars have machine heads. A distinctive element of all flamenco guitars is the tapping plates (golpeadores) stuck to the table, to insure them against the taps with the fingernails that are a basic element of the flamenco style.
- Electric guitars can have strong, semi-empty, or empty bodies, and produce minimal sound without intensification. The electromagnetic

pickups can convert the vibration of the steel strings into signals, which are encouraged to an intensifier through a link or radio transmitter. The sound is as often as possible changed by other electronic gadgets or the common bending of valves (vacuum tubes) in the enhancer. There are two principal types of attractive pickups, single-and twofold curl (or humbucker), every one of which can be aloof or dynamic. The electric guitar is utilized broadly in jazz, blues, R and B, and awesome.

THE HAND POSITION AND FINGER NUMBERS

Legitimate finger position is urgent for adapting piano, in any event, when you're simply beginning and playing basic melodies or rehearsing scales. Begin by sitting in the middle of the keyboard with a great stance. Bend your fingers over the keys in a casual manner, with your correct thumb on middle C. In the event that you train your hands and fingers early, you'll see it simpler to advance to progressively complex bits of music

Learning the best possible piano hand position is fundamental for both learners and achieved piano players.

If you somehow managed to take a seat at a piano at this moment and toss your hands on the keys, how might they land? Would your fingers be bent or flat? How might your wrist look comparative with your arm? Okay, feel any strain in your shoulder, or would you feel loose?

Contemplations like these are regularly disregarded by both beginners and achieved musicians. Maybe the idea of having a reliable piano hand position was never educated to you or never struck you.

Whatever the case might be, having acceptable piano hand arrangement is critical for both yearning and achieved musicians.

The Importance of Proper Piano Hand Position

For what reason does great piano hand position matter? So happy you inquired! To address this inquiry, permit me to give you a little look into my history as a musician.

Notwithstanding the recently referenced advantages, appropriate piano finger positions permit a musician to play speedier, with greater nimbleness, and with more noteworthy precision.

What is the Proper Piano Hand Position?

With the entirety of the previously mentioned advantages of utilizing appropriate piano hand positions, no doubt, the main thing left to do is to figure out how to really do it!

Fortunately, a great piano hand position is, in reality, a lot simpler to learn than numerous individuals might suspect! Like any new aptitude, be that as it may, keeping up great piano hand position requires steady practice in the interest of the understudy.

Agreeable hand position and agreeable stance are absolutely critical when playing the piano or keyboard. Poor hand position can make your piano performance languish over two reasons:

- **Lack of mastery:** If your hands are in tight, unbalanced positions, you can't get to the keys rapidly and effectively. Your performance will sound cumbersome and be loaded with wrong notes.
- **Potential for squeezing:** If your hands cramp regularly, you won't rehearse frequently. In the event that you don't rehearse frequently, you won't be an excellent player.

Curve those hands and fingers

At the point when you place your hands on the keys, you should keep your hands curved, and your fingers marginally twisted consistently. It feels strange from the outset, yet you can't improve your playing strategy until you become accustomed to holding your hands along these lines. Curving your hands and fingers pays off with the accompanying advantages:

- Your hands don't get drained as fast.
- Your hands are more averse to squeeze.
- You can rapidly and effectively get to any key, dark or white.

To get a thought of the hand shape you're after, discover two tennis balls (or also estimated balls) and hold one in each hand. This is the means by which your hand should look when you play the piano.

Fingering

Fingering alludes to utilizing the best finger to play each note of a tune, and right fingering is constantly a significant piece of piano playing. A few pieces, even the simple ones, have fingerings set apart in the sheet music to assist you with arranging which fingers to use to execute a specific musical entry most proficiently and serenely.

Number your fingers 1 through 5, starting with the thumb as number 1 and advancing toward the little finger or pinkie.

Give your hands and fingers a rest.

Poor stance can prompt the start of genuine and difficult issues in your piano profession. The games guarantee "no torment, no addition" has no legitimacy when applied to piano playing. Muscle pressure and poor stance can cause torment. In the event that you hurt, you won't play. In the event that you don't play, you won't be generally excellent.

Feeling squeezed

Regardless of whether your stance is completely great, your hands will unavoidably start to squeeze sooner or later. Issues are your body's method for saying, "Hello, how about we go accomplish something different for some time." By all methods, tune in to your body.

By and large, you'll experience hand squeezes long before you experience some other sort of body cramp during training. Your back and neck may get sore from poor stance, yet your hands will start to squeeze essentially from a lot of utilization.

Staying away from carpal passage disorder

Much has been said about a profession situated damage called carpal passage disorder (CTS). Without getting into its specialized definition, which would require a degree in medication, get the job done it to state that CTS creates from overstraining the muscles and tendons in your wrist through consistent, tedious activity. And piano playing is consistent, monotonous activity.

Extreme CTS expects the medical procedure to cure. However, the outcomes aren't constantly 100 percent fruitful. As a piano player, you need 100 percent of your hand movement, so don't release any agony unaddressed.

The Proper Piano Hand Position Steps

- Step One: To get a characteristic piano finger position, have a go at standing up next to your piano and loosening up your hands at your sides. In the event that you feel tense, shake out any pressure that you may have in your arms, hands, and fingers.
- Step Two: One ought to sit far enough from the keyboard to let the fingertips lay on the keys without exertion when the arms are regularly twisted, and the feet should arrive at the pedals without extending.
- Step Three: Notice how your fingers normal bend in toward your body and how your knuckles bend out somewhat away from your body. Likewise, notice how the thumb and forefinger make a slight "C" shape. Keep your hands and fingers in a similar situation as this, yet twist your arm at your elbow, so your hands are before you with your palms down.
- Step Four: The outcome ought to be that the fingertips are in contact with the cover, the knuckles of the hand ought to be genuinely even with each other, and they ought to be somewhat higher than the wrist. The primary knuckle nearest to the fingertips ought to be flexed during most playing styles. It ought not to fall or make the fingers become consummately straight.
- Step Five: The wrist ought to be loose and level with the hand. To locate the perfect position, hold your fingertips on the outside of the

keys while keeping up the solidness of the knuckles of the hand. Move your wrist upwards and downwards and notice the pressure made by having the wrist be either excessively high or excessively low. Presently discover the spot in your wrist that generally feels common; frequently, it will be the place the wrist is even with the arm.

- Step Six: Finally, try to see whether or no the piece of your arm has worried. Check your wrist, shoulder, and lower arm – in the event that they feel tense, loosen up them while keeping your fingers on the keys.

Utilizing the Correct Hand

1. Number your fingers. All sheet music utilizes a similar all-inclusive numbering for the fingers and thumb on each hand. In the event that you retain the number for each finger, you'll have the option to peruse finger situating notations.[9]

- The numbering begins with your thumb at number 1 and goes to your pinky finger at number 5.
- The left hand is a perfect representation of the correct hand, utilizing similar numbers for similar fingers.

2. To begin, start at the middle C. To play the piano, place the finger 1 of your correct hand on middle C. The other fingers of your correct hand normally fall on the white keys to one side of your thumb. This is the normal five-finger situation for the privilege hand.[10]

- Your left thumb actually sits on the middle C also. Be that as it may, in case you're playing with two hands, you'll move your left hand over a key rather than attempting to play middle C with the two thumbs.

3. Put your thumb under your other fingers to move upward. You'll be utilizing in excess of 5 keys when you play the piano. To move your hand upward, you need to cross your thumb under your other fingers to lay on the following key. Practice this development with scales until it becomes propensity.

- Since you just utilize your pinky to begin or end a scale, you're commonly passing your thumb under your three middle fingers.

- To move your hand descending, ignore your ring finger your other fingers and spot it to one side of your thumb.

4. Play longer keys with your shorter fingers. If you take a gander at the keyboard, you'll see longer white keys and shorter dark keys. Make your shortest fingers are your thumb and your pinky, and ordinarily, they will just play white keys.

5. Play the shorter keys with your long fingers. In case you're playing music with sharps or flats, you'll have to play the shorter dark keys. For the most part, you'll utilize your file, middle, and ring fingers to play these keys.[13]

- As you're playing the shorter keys, you'll need to flatten your fingers out somewhat more with the goal that you can contact them all the more effectively. Along these lines, you don't need to continue pushing your hands ahead and back over the keys. Rather, you can keep them in a similar spot they would be the point at which you were playing the white keys.

6. Keep your left and right hand balanced. Your left and right hands are perfect representations of one another, regardless of whether they're moving in various ways or playing various patterns. Attempt to orchestrate your fingering with the goal that you're utilizing similar fingers at the equivalent time.[14]

- It will get simpler to play progressively complex bits of music on the off chance that you can keep up this balance in your fingering. At the point when your hands are in a state of harmony, the music will stream all the more normally.

Rehearsing with scales

1. Gain proficiency with every one of the scales with legitimate fingering. Scales are one of the fundamental structure squares of music, and in the event that you practice scales with appropriate fingering, your fingers will naturally realize where to go when you see portions of a scale in a bit of music.[15]

- Keep as a primary concern that fingers are not notes. For instance, since you start playing middle C with your correct thumb doesn't mean your correct thumb will always play middle C. There might be bits of music where this is cumbersome or unnatural.

2. Utilize your fifth finger just for beginning or completion of a scale. By and large, your pinky is most vulnerable and will be the least utilized finger on your hand. As you play the scale, you'll pass your thumb under your middle fingers to slide your hand over and play the following notes, just playing the last note with your pinky.

- Likewise, in case you're playing a descending scale rather than an upward scale, you'll start with your pinky.

3. Locate the best fingering for arpeggios. Arpeggios, or broken chords, ordinarily have standard fingerings. Contingent upon the notes in the chord, that standard fingering may not work for you. In the event that it's progressively agreeable for you to utilize various fingers, do as such – simply ensure you're reliably utilizing similar fingers unfailingly and that the arpeggios sound even.

- Practicing arpeggios is a decent method to retain fundamental chords all over the keyboard.

4. Adjust standard fingerings for your own hands. You may discover fingering documentations on sheet music, and this can be a decent spot to begin when you're learning another tune. Be that as it may, standard fingerings don't really work for all hands.[18]

- For model, on the off chance that you have little hands, you may think that it is simpler to pass your thumb under simply your list and middle finger when you have to move your hand up.

- If you change the standard fingering, ensure you keep it predictable. On the off chance that you switch up the fingering inside a similar piece, you won't create muscle memory for that tune and may end up making more blunders.

5. Compose your fingerings on your sheet music. Particularly when you're simply beginning to adapt piano, recording the quantity of the finger that will play each note empowers you to advance more quickly.

- After you've played for some time, recording fingerings may begin to feel like an exercise in futility. On the off chance that it's not helping you any longer, don't do it. Be that as it may, remember this training for very mind-boggling pieces.

POSITIONS (C/G/middle C) INTRODUCTION TO CHORDS

Chords are notes played at the same time. The most normally utilized chords are developed from stacked thirds. Chords can likewise be developed from seconds, fourths, or fifths, yet these types of chords are less normal.

The essential type of chord is a group of three, a chord made of three notes worked from stacked thirds. Every group of three contains a chord root and notes a third and a fifth over the root.

Fundamental chords:

Seventh Chords:

On the off chance that we stack another third onto any of the essential chords, including an interval of a seventh over the root, we currently have Seventh-Chords.

From the left to right, the names of these chords are Major-Major seventh, Major-minor seventh, minor-minor seventh, minor-Major seventh.

These chords names are ordinarily truncated, for example, M7 for Major-Major Seventh and 7 for Major-minor seventh.

Other Seventh-Chords:

From left to right, the names of these chords are: Augmented-Major seventh, Augmented-minor seventh, Half lessened, decreased seventh.

The Major-Chords.

The major-chord is a chord containing a chord root, a note a major-third above the root, and a note an ideal fifth over the root. The accompanying shows a couple of major chords beginning on various notes.

Major chords beginning on various notes

Along with minor chords, major chords are the most generally utilized chords in music. There are three major chords conceivable in any major scale, or its related modes. The accompanying shows the three major chords in the C-Major scale and the three major chords in the A-characteristic minor scale.

The major chords in the key of C-Major

The major chords in the key of A-minor

Minor Chords

A minor chord is a chord containing a chord root, a note a minor-third above the root, and a note an ideal fifth over the root. The accompanying shows a couple of minor chords beginning on various notes.

Minor chords beginning on various notes

Along with major chords, minor chords are the most normally utilized chords in music. There are three minor chords conceivable in any major scale, or its related modes. The accompanying shows the three minor chords in the C-Major scale and the three minor chords in the A-characteristic minor scale.

C major chord

C major chord for piano (counting C/E and C/G reversals) exhibited by keyboard graphs.

Clarification: The customary C chord is a set of three, implying that it comprises of three notes. On the image of the keyboard, you can see the three notes of the C chord set apart in red shading.

THEORY: The C major chord is developed with a root, a major third, and an ideal fifth.

FINGERINGS: Little finger, middle finger, thumb (left hand); thumb, middle finger, little finger (right hand).

C

Likely the most widely recognized way numerous tenderfoot guitar course books and educators encourage the G chord is the formation and fingering appeared underneath utilizing the First (a/k/a record), Second (a/k/a middle) and third (a/k/a ring) fingers (documented as 1,2 and 3 individually).

From this G fingering - you should flip failure your whole hand starts to finish to find a workable pace regular first position C chord (presented previously). With this G fingering - your first finger is at the bass finish of the fretboard, and the other fingers are beneath it, and with the standard basic C in the first position, your pointer is at the treble (far edge) of the fretboard, and the other fingers are above it.

This total inversion requires a lot of development (fingers travel a significant stretch among chords), and in spite of the fact that it is

exceptionally regular progress, it might be one of the more troublesome advances to ace effectively at any small amount of speed.

Thus, I encourage my starting guitar understudies to play the G chord utilizing their pinkie on the third fret g of the high e string rather than their ring finger. Your middle (2) and ring (3) fingers are utilized to fess the two bass strings as appeared in the outline underneath.

When playing the G in this formation, you can hold your first finger straightforwardly over the primary worry on the B string with the goal that when you change to the standard first position C chord you just need to move your first finger to the string and move your middle and pointer south by one string each. Changing from this G fingering to the C chord requires next to no development and should be possible quickly.

It's additionally simpler to progress from the G major to the standard first position G7 when fingering the G chord with the pinkie on the e string.

Note that from the position appeared in this image, you can undoubtedly change from G to G7 or the other way around by switching back and forth between your first finger on the primary fess of the high e and your pinkie on the third worry utilizing a practically indistinct measure of development. Likewise, notice that the main, second, and third fingers are adjusted a similar path as they will be when playing a standard C chord, and going from G to C will require just a slight move from this position.

It is somewhat more hard to play any chord utilizing your pinkie in the first place in light of the fact that the pinkie is a finger that we once in a while use inconsistent life, so it is more fragile and less planned. The sooner you

figure out how to begin utilizing your pinkie in chords, the quicker you will advance as a guitar understudy.

One other "cheat" I frequently instruct apprentices to help make them play two and three-chord melodies rapidly, so they are progressively urged to proceed with guitar lessons - is utilizing the Cadd9 chord (as a substitute for C major) to G chord change utilizing a third method to play the G h. This cheat just requires an exceptionally slight development of two fingers to change from C (Cadd9 substitute) to G.

To attempt this chord progress (which really sounds sort of cool and will normally work instead of a G to C) play the G utilizing the fingering presented underneath:

From this, you can without much of a stretch change to the Cadd9 (presented above) basically by moving your first (list) and second (middle) fingers down marginally from the E and A string to the An and D string.

Try not to expel your third (ring) and fourth (pinkie) fingers from the strings - simply leave them right where they are.

The G to C/C to G progress portrayed above (utilizing a Cadd9 as a substitute for C major) may be probably the most straightforward change a starting guitarist can learn and can make them play two-chord melodies in the key of G or C directly out of the door.

Everything takes practice; however, ideally, a portion of these tips will assist you with the G to C progress.

SCALES AND CHORDS (MAJOR KEYS/MINOR KEYS)

The musical custom where "major" and "minor" bodes well - a key, for the most part, comprises of 7 notes out of the 12 notes in an octave. For instance, C major uses C,D,E,F,G,A,B. The D-major uses D,E,F#,G,A,B,C#.

A major key is characterized by the number of semitones between steps. C to D is two semitones. D to E is 2 semitones. E to F is 1 semitone. Checking up the entire scale of C major along these lines, you get 2,2,1,2,2,2,1.

A minor key is characterized by an alternate pattern of semitone steps:
2,1,2,2,2,1,2

A simple method to understand this is by giving things a shot at a piano. A piano keyboard is spread out as indicated by that major key pattern - that is the reason some white piano keys have dark piano keys among them, and some don't.

In the event that you can't get at a piano or a keyboard, a PC recreation is fine. These patterns are similarly as legitimate on other instruments - however, the pattern of high contrast notes on a piano makes it more clear.

A key mark is a method for conveying which key you are utilizing, by advising the peruser which notes to sharpen or flatten. The key mark for D major is a sharp sign at F and another at C - on the grounds that in D major, you never play F or C, yet you do play F# and C#. The key mark for C major is no imprints since you never play any sharps or flats in that key.

Presently, back to the piano keyboard.

Consider the key of C major. What characterizes the key is that you're utilizing the 7 notes C,D,E,F,G,A,B. You are not utilizing C#,D#,F#,G#,A#.

The essential chords are groups of three made up of:

- the root-note of the chord.
- 2 notes up in the key's notes (the third)
- another 2 notes up (the fifth)

Play the C group of three - C,E,G - and tune in. It's a major chord. Just as telling by tuning in, you can reveal to it's a major chord by tallying the semitones between the first and the third. E is 4 semitones up from C.

Presently play the D set of three - D,F,A - and once more, tune in. You can percieve that it's a minor chord. Check the semitones between the first and third. F is 3 semitones up from D.

Rehash this with the various sets of three, and you'll see that C, F, G are major chords and that D, E, A are minor chords.

B is exceptional. In every one of those other chords, you'll notice that the fifth is 7 semitones up from the root note. Anyway, in the B ternion, B, D, F, F is just 6 semitones up from B. That is the thing that makes it a diminished chord.

To take a gander at it another way - in the event that you play the C major ternion, then move every one of your fingers one white note to one side, then two of the notes go up by two semitones (C to D, G to An) and if one goes up by the semitone (E to F). As you continue moving your hand to one

side, the notes underneath each finger go up at various rates, making you sometimes play major chords and sometimes play minor chords.

Rehash this test in an alternate key. For instance, in D major, you have the notes D, E, F#, G, A, B, C# - and don't play D#, F, G#, A#, C. Why - in light of the fact that that is the thing that you get when you raise each note in the C major scale by two semitones.

Scale - a progression of notes sorted out dependent on a formula that characterizes the interval between the notes. There is a wide range of scales, each characterized by an extraordinary formula. Intervals are most usually communicated as a difference of "half advances" and "entire strides" between the notes that make up a scale. A half advance on a piano is the interval between a white and a dark key, or the interval among B and C or E and F white keys on a piano. An entire advance is two half advances. The most ordinarily utilized scale is the major scale. It depends on the formula, the W-W-H-W-W-W-H (W means the whole step, H means half step). A scale can be named after it's "root note," the main note in the scale. The C-major scale follows the major scale formula superbly: C, D, E, F, G, A, B, C. This is because of the way that there is just a half advance among E&F and B&C and an entire advance between the rest of the notes. Be that as it may, start on any note other than C, and the major scale formula can't be followed without some assistance. That help comes as sharps/flats. These are two names for a similar note (Google it). Here, we will call them sharps (spoke to by the image "#"), and these notes are spoken to by the dark keys on a piano. A sharp is one-half advance higher than the "common" note (e.g., F versus F#). Next, how about we investigate a D major scale got from the major scale formula: D, E, F#, G, A, B, C#, D. Why the F# and

C#? Once more, the interval among E and F is just a half advance. The major scale formula says we need an entire advance between the second and third notes of the scale. F# adds a half advance to F. In this manner, the interval from E to F# is an entire advance, as required by the formula. The interval among F# and G is one-half advance. This is additionally what the formula requires. A similar rationale applies to B, C#, and D as to the major scale formula. All the major scales are inferred thusly.

Key- - A key gets from a scale. A key comprises of just notes and chords got from the notes of a scale as characterized by the root note and the formula for the scale being referred to. Model: C major scale, where C is the root note, and the major scale formula characterizes the notes in the scale and the subsequent chords. We should look at the C-major and D-major keys. There will be no no F# or C# in the C major scale when contrasted with the D major scale, so these notes are not played in the key of C major, and no chords in C major will contain these notes. Conversely, there is no F or C on the scale of D major. Therefore, these notes won't be played and won't contain in any chords in the key of D major.

Sets of three - These are chords gotten from the notes that make up a scale, and taken together, form a key-dependent on the root note of the scale. Each note of a scale can be utilized as the primary note (set of three root note) to form a set of three. A ternion regularly comprises of the root note and the third and fifth notes as checked up from the root note. Model: Key of C major, with C as the root note of the principal group of three, the set of three would be C, E, G. For the following note in the C major key, D, the set of three would comprise of D, F, A. Presently, we should investigate the intervals between the notes in these two ternions, explicitly, between the

root and the third note. For the ternion with C as the root, there are two entire strides among C and E (C to D and D to E). Two entire strides between the establishment and third note in a set of three are known as a major third. Sets of three with a major third are called major chords. For the chord with the principal note of D, there are just a stage and a half among D and F (D to E = one stage and E to F = half advance). One and a half strides between the root and the third note of a group of three is known as a "flattened third." A group of three that contains a flattened third is known as a minor chord. On the off chance that one forms sets of three for the remainder of the notes in the C major scale, you will find that the groups of three that start with C, F, and G have major thirds. The groups of three that start with D, E and A have flattened thirds and are therefore minor chords. This is the manner by which a major key comes to contain minor chords. In any major key, the first, fourth, and fifth chords will be major. In the model given here, the C chord was the first chord, and the D chord was the second chord of the C major key. The second, third, and sixth chords in any major key are minor. By show, the chords in a key are spoken to by roman numerals, the major chords are spoken to by capital roman numerals I, IV, V, and the minors by little roman numerals ii, iii, vi. The last chord in the C major scale, with B as it's the root, has a flattened third and a flattened fifth (just 6 semitones from the root rather than the ordinary 7). This is alluded to as a decreased chord.

THE MUSICAL SCORES

A musical score is a huge bit of music. Score, documentation, in original copy or printed form, of a musical work, presumably purported from the vertical scoring lines that associate progressive related fights. A score may contain a single part for a performance work or the numerous parts that make up a symphonic or group organization.

A full, or symphonic, score shows every one of the pieces of huge work, with each part on isolated fights in the vertical arrangement (however subdivisions of related instruments as often as possible offer a fight), and is for the utilization of the director. (The documentation for every performer, called a section, contains just the line or lines the individual is to perform.) Thus, the conductor can see initially what every performer ought to play and what the troupe sound ought to be.

The score, notation, in original copy or printed form, of a musical work, most likely supposed from the vertical scoring lines that interface progressive related fights. A score may contain the single part for a performance work or the numerous parts that make up a symphonic or outfit arrangement. A full, or symphonic, score shows every one of the pieces of huge work, with each part on independent fights in the vertical arrangement (however subdivisions of related instruments habitually share a fight), and is for the utilization of the director. (The notation for every performer, called a section, contains just the line or lines the individual in

question is to perform.) Thus, the conductor can see initially what every performer ought to play and what the gathering sound ought to be. A few conductors want to submit the score to memory so as to focus altogether on managing the performance.

The decrease of a full score to fit the extent of the piano is known as a piano score. Such a score, particularly when it is of a mind-boggling piece, is frequently separated between two pianos. A vocal score, utilized for huge works, for example, shows and oratorios, in practice, contains the piano decrease of the symphonic parts, along with the vocal lines demonstrated independently over the piano. The ordinary game plan of gatherings as they show up in a full symphonic score is, through and through of the page, woodwinds, metal, percussion, harps, and keyboard instruments, and strings. Inside every classification, the parts go from most noteworthy to least in pitch. If there is a performance part, as in a concerto, it usually shows up quickly over the strings. In vocal works, the standard plan start to finish is the soprano, alto, tenor, and bass, coming about in the frequently utilized abbreviation SATB on the cover sheet of scores for four-section vocal works.

The act of composing music in score dates from the schools of polyphony (many-voiced music) in the early Middle Ages yet declined during the thirteenth sixteenth century. Toward the start of the thirteenth century, it was supplanted by the ensemble book—an enormous original copy wherein soprano and alto parts typically confronted each other on the upper parts of two inverse pages, with the tenor and bass parts involving the lower parts (an affordable course of action on the grounds that the upper parts, which sang the writings, required more space than the moderate moving lower

parts). The music was perused by the whole ensemble gathered around the ensemble book set on a stand. In the fifteenth and sixteenth hundreds of years, vocal and instrumental music was distributed to some extent books, each containing music for a solitary part. The pieces of madrigals (a type of common part-melody) were sometimes distributed transversely on a solitary sheet, permitting vocalists to be situated around a rectangular table. The modern form of a score, wherein the bar lines are scored vertically all through the parts, showed up in sixteenth-century Italy in the madrigals of Cipriano de Rore and the instrumental troupe music of Giovanni Gabrieli. A few conductors like to submit the score to memory so as to focus completely on controlling the performance. The score (in music) should contain all the music for every one of the parts, composed in agreement and vertically adjusted, associated by barlines In film; A score is the music that guides the film typically made up of symphony music (violins, Drums, Horns, Cellos, Piano, and so on). Normally these scores, likewise called soundtracks by and large (as they go to film and TV), are styled traditionally yet with a modern contort.

The capacity of a musical score is to archive a bit of music in a composed format, yet a wide range of types of documentation can be utilized to accomplish this. Take a gander at these models and think about how they sound, and the visual portrayal of that sound identify with one another.

A few documentations instruct the peruser physically with fingers and hands-on an instrument while others demonstrate a general sound structure, for example, a chord and anticipate that the player should understand the musicality and melody from that.

Types of Scores...

Which Type of Score Do I Need?

Full/Orchestral/Conductor's Score - gives documentation to the entirety of the instruments and/or voices in a group; parts are masterminded in "score request;" director's scores are commonly the biggest and are for use by directors in a performance - the bigger print empowers the director to peruse the entirety of the parts effortlessly.

Study Score/Miniature Score - full scores of a diminished size or print, normally 25 cm. High (or less); intended to be utilized for study and examination rather than for performance.

Score and Parts - a release of a musical work created for chamber or bigger troupe (e.g., string quintet, orchestra, jazz outfit, wind group, and so forth.), which incorporates both a full or smaller than usual score and parts for the entirety of the instruments.

Piano Reduction - music initially for the symphony or some bigger group that has been diminished so that it very well may be played by a keyboard instrument; regularly, concertos are imprinted in this format with a going with part for the performance instrument.

Piano-Vocal Score/Vocal Score - scores of enormous works (e.g., oratorios, shows, and so on.) initially formed for voice and/or tune and instrumental outfit which have the instrumental parts diminished for

keyboard backup. Such scores are frequently utilized for showing purposes, practices, and tryouts.

Close Score - by and large found in hymn books, this scoring format, as a rule, exhibits every one of the parts deciphered onto two fights.

Foundation scores are fundamentally the disposition tonners.

that is the sound/music which goes on the back during a clasp is on

model:- Horror motion pictures, when the apparition is going to appear, you hear some interesting sounds, those are you BG

unique soundtrack

alludes to two angles

1. BG scores made totally without any preparation work
2. Music arrangements unique.

The distinction between a film score and a soundtrack

A film score is the music made explicitly for the motion picture to serve and improve the story. It is typically instrumental just so as not to rival exchange. It is additionally called underscore (a term I, as an arranger, find marginally disparaging) or even accidental music (that one makes me bristle a piece).

The term soundtrack can allude to a few things, contingent upon use. In the broadest sense, it essentially implies all that you hear in the motion picture - audio effects, discourse, music. This importance is normally applied in an increasingly specialized setting, in reference to the sound instead of the visuals. A soundtrack can likewise allude to the whole of the music in the film, enveloping score AND tunes that were either authorized or composed for the film. Confusingly enough, oftentimes, record organizations will

discharge a soundtrack from a film that does exclude any of the scores. For the most part, that is on the grounds that individuals are increasingly keen on tuning in to tunes from the motion picture that were composed to stand alone instead of the score, which was composed to be a piece of the entire film. So the term soundtrack can likewise allude to just the melodies in a film, barring the score.

To represent the point - a couple of years prior, I was enlisted, along with the artist of Korn, Jonathan Davis, to create and deliver five unique tunes and the score for the film Queen of the Damned. At the point when the motion picture turned out, Warner Bros. Records discharged what they called the Queen of the Damned Soundtrack. That assortment was included the five melodies Jon and I composed in addition to a lot of other tunes that were authorized for use in the film. That record immediately sold more than 700,000 duplicates - I really don't have the foggiest idea what the absolute is at this point. Following discharging the 'soundtrack' record, WB Records additionally discharged what they named Queen of the Damned, the Score Album. That record had just the symphonic score tracks on it - and, in light of association limitations, just 30 minutes of the 70 or more minutes of the score were incorporated. That maybe has sold 20,000 duplicates aggregate to date: same film, same record organization, same names on the spreads (me and Jonathan).

As an aside - writers will frequently request and get a credit in the fundamental title and promotions for a motion picture that peruses 'music by,' as in Music by Danny Elfman. It is generally a touch of an off base credit, as it infers that all music in the film was made by that individual. That is infrequently the situation as most movies additionally contain prior melodies authorized for use in the film. Be that as it may, most film writers,

myself notwithstanding, lean toward the 'music by' credit on the grounds that the overall population doesn't have the foggiest idea what 'score by' signifies. Capice?

Adapted Score

Adjustment Score Example:

Resting Beauty

Greatness

Stinger: An abrupt effect, for example, a slap, punch or something hitting the ground can be joined by a symphonic complement

Sign: an entry of underscoring from its passage to its end

One end to the other music: music plays ceaselessly all through the film

Quietness is an effective device to make the increased show in certain motion pictures

Opening and Closing Frames:

- Music is regularly heard toward the start of the film, giving a system, similar to a suggestion in a drama.
- It cautions crowds to the opening of the film
- Introduces the predominant musical theme of the film
- Presents other musical themes (can be a few called a variety)

- Establishes state of mind and anticipates certain significant story occasions.
- At the finish of the film, it might be like the opening by repeating themes, or it can make lively vibe for a leaving crowd.

THE FAMOUS SONGS TO GET A START

Peck! Peck! Peck!

Peck! Peck! Peck! the chick - ens peck the

The first line of musical notation for the song 'Peck! Peck! Peck!'. It consists of a treble clef and a bass clef. The treble clef has a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: 'Peck! Peck! Peck! the chick - ens peck the'.

worms and bugs that they have found.

The second line of musical notation. The treble clef continues the melody with the lyrics: 'worms and bugs that they have found.' The bass line provides a simple accompaniment.

I'm so glad I'm not a chick - en,

The third line of musical notation. The treble clef continues the melody with the lyrics: 'I'm so glad I'm not a chick - en,'. The bass line continues with a simple accompaniment.

Find - ing break - fast on the ground.

The fourth and final line of musical notation. The treble clef continues the melody with the lyrics: 'Find - ing break - fast on the ground.' The bass line continues with a simple accompaniment.

Fairies in the Garden

Lyrics & Music
Dana Thyne

Fai - ries in the gar - den, un - der leaves,

The first system of music is in 4/4 time. The treble clef staff contains the melody: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The lyrics are placed below the treble staff. The bass clef staff contains a single quarter note G2 in the first measure, followed by two empty measures.

4 in the trees. Fai - ries in the gar - den

The second system of music is in 4/4 time. The treble clef staff contains the melody: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The lyrics are placed below the treble staff. The bass clef staff contains a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a half note F#2. The number '4' is written above the first measure of both staves.

7 hide from you and me.

The third system of music is in 4/4 time. The treble clef staff contains the melody: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The lyrics are placed below the treble staff. The bass clef staff contains a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a half note F#2. The number '7' is written above the first measure of both staves.

Rain, Rain, Go Away

[2 positions]

Play right hand up an octave on repeat

Rain, rain, go a - way,

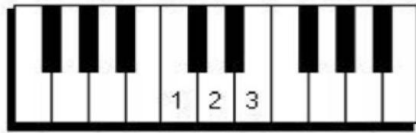
The first system of music is in 4/4 time. The right hand starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The left hand plays a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F4, G4.

come a - gain some o - ther day, Lit - tle _____

The second system continues the melody. The right hand plays quarter notes: D4, E4, F4, G4, A4, B4, C5, D5. The left hand continues the eighth-note accompaniment: A3, B3, C4, D4, E4, F4, G4, A4.

wants to play, Rain, rain, go a - way.

The third system concludes the piece. The right hand plays quarter notes: E4, F4, G4, A4, B4, C5, D5. The left hand continues the eighth-note accompaniment: B3, C4, D4, E4, F4, G4, A4, B4. The system ends with a double bar line.



Right hand
fingers



Mary Had a Little Lamb

First Pieces

Arr: Gilbert DeBenedetti

Ma - ry had a lit - tle lamb, lit - tle lamb, lit - tle lamb,

Ma - ry had a lit - tle lamb it's fleece was white as snow.

See You Again

Fast and Furious 7

Words and music by Cameron Thomas,
Charlie Puth, Justin Franks and Andrew Cedar

Arranged by Lynda Irvine

15^{me} -----]

4 15^{me} -----]

7 15^{me} -----]

11

The image displays a piano arrangement of the song 'See You Again' from the movie 'Fast and Furious 7'. The score is written in 4/4 time and consists of four systems of music. Each system includes a treble and bass clef staff. The first system starts at measure 1 and ends at measure 4. The second system starts at measure 5 and ends at measure 7. The third system starts at measure 8 and ends at measure 10. The fourth system starts at measure 11 and ends at measure 13. A dashed line with a bracket labeled '15^{me}' spans across the first two systems, indicating a 15-measure phrase. The music features a mix of eighth and quarter notes in the treble clef, with a steady bass line in the bass clef.

Approximate Performance Time — 2:30

IMMORTAL, INVISIBLE

Welsh Hymn
Arr. James Koerts

Moderato, with a Celtic feel ($\text{♩} = 120$)

The image displays a piano score for the hymn 'Immortal, Invisible'. The score is written in G major (one sharp) and 6/8 time. It consists of four systems of music, each with a treble and bass clef staff. The first system begins with a dynamic marking of *mf*. The second system is marked with a box containing the number 3. The third system is marked with a box containing the number 5 and a dynamic marking of *dim.*. The fourth system is marked with a box containing the number 7 and a dynamic marking of *mp*. The music features a mix of eighth and sixteenth notes, with some chords and rests. The overall feel is described as 'Moderato, with a Celtic feel'.

How Great Thou Art

Carl G. Boberg

Stuart K. Hine

Choir

O Lord my God, when I in awe-some won - der con - sid - er
When through the woods and for - est glades I wan - der, I hear the
But when I think that God, His Son not spar - ing, sent Him to
When Christ shall come, with shout of ac - cla - ma - tion, and take me

3

all the works Thy hand hath made, I see the stars, I hear the migh - ty
birds sing sweet - ly in the trees; when I look down from lof - ty moun - tain
die, I scarce can take it in, that on the cross my bur - den glad - ly
home, what joy shall fill my heart! Then I shall bow in hum - ble a - dor -

6

thun - der, Thy pow'r through - out the u - ni - verse dis - played; Then sings my
gran - deur and hear the brook and feel the gen - tle breeze;
bear - ing He bled and died to take a - way my sin;
ra - tion and there pro - claim, "My God, how great Thou art!"

9

soul, my Sav - ior God, to Thee. How great Thou art! How great Thou art! Then sings my

13

soul, my Sav - ior God, to Thee. How great Thou art! How great Thou art!

Silent Night

E. Gruber (19th c.)

Andante

Flute I *mp*

Flute II *mp*

7

15 *f*

20 *mp* *mp* **rall.**

www.virtualsheetmusic.com

Trust And Obey

Words and Music by
Bee Wakerley and David Wakerley

♩ = 92



The introduction consists of four measures. The top staff is a treble clef with a slash, indicating a guitar accompaniment. The bottom two staves are a grand staff (treble and bass clefs) with piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



Verse 1:

Of all the things, that I ___ could do for You,

Piano accompaniment for the first line of the verse, corresponding to the vocal line above. It shows the right and left hand parts.



and all the things, that I ___ could say. Noth - ing is bet -

Piano accompaniment for the second line of the verse, corresponding to the vocal line above. It shows the right and left hand parts.