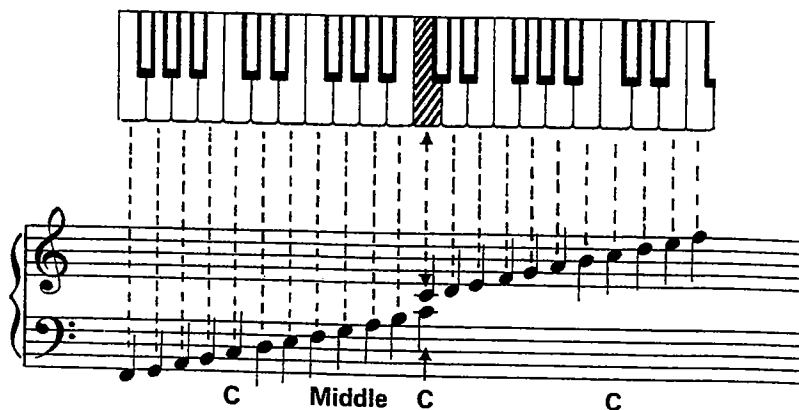


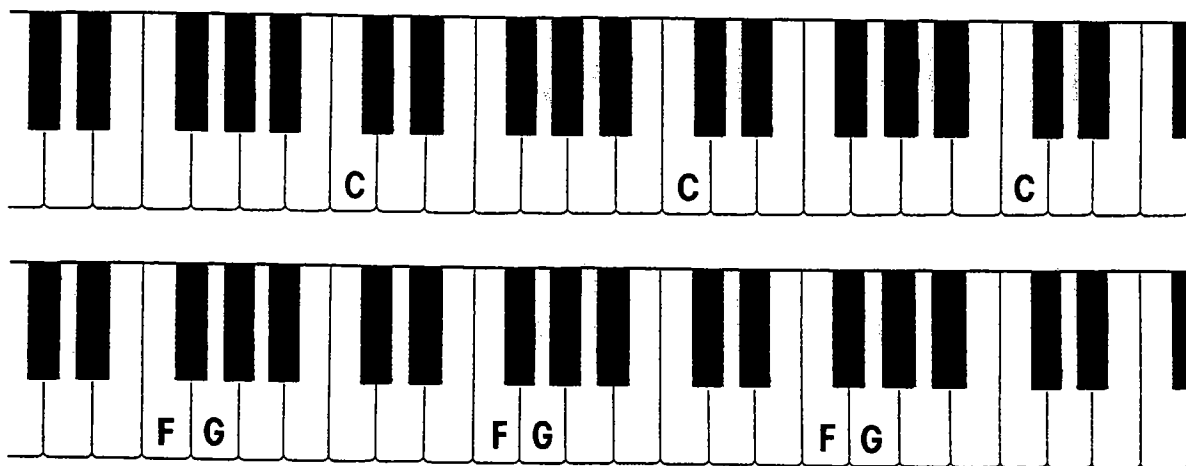
ANYONE CAN PLAY

PIANO *video*

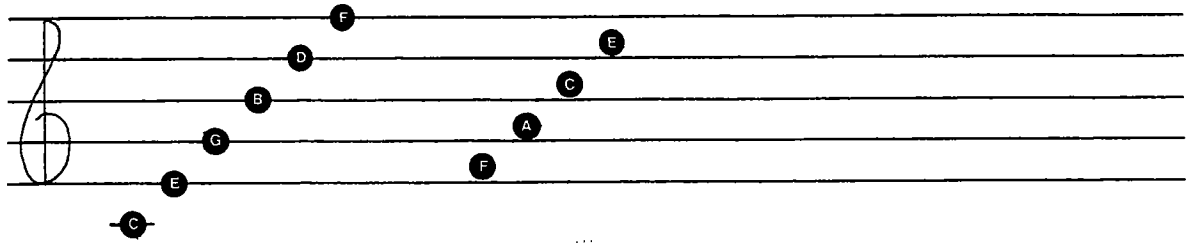
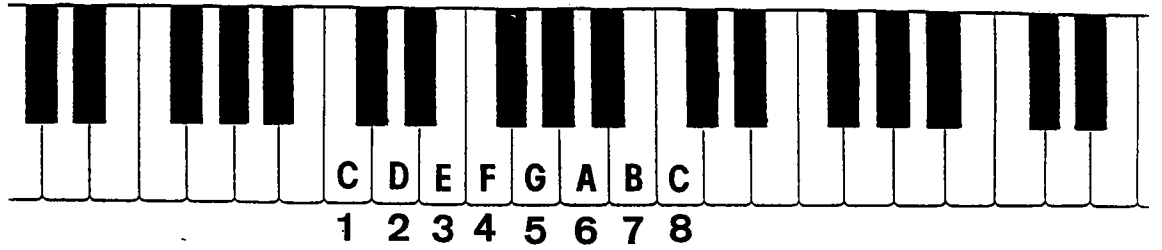
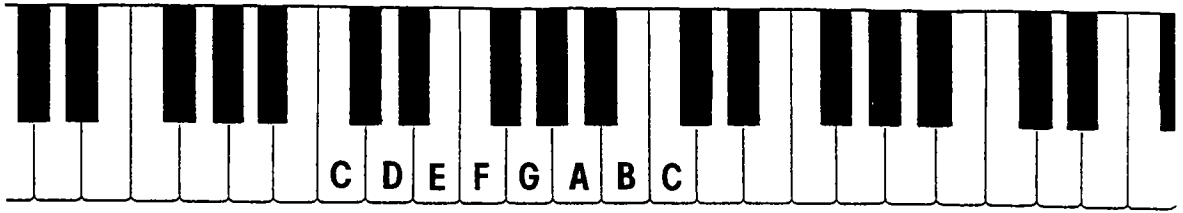
STAFF NOTATION AND KEYBOARD POSITION



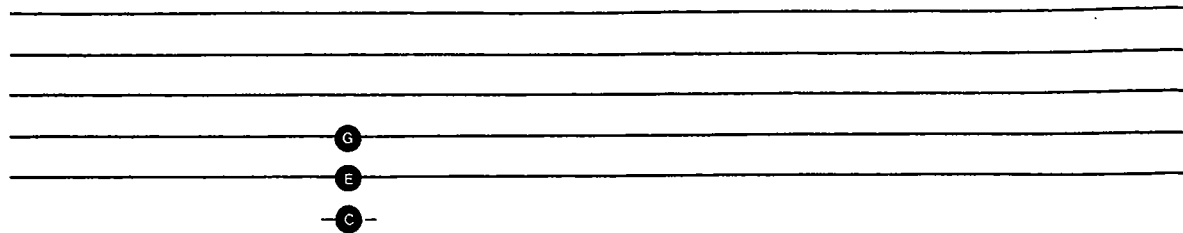
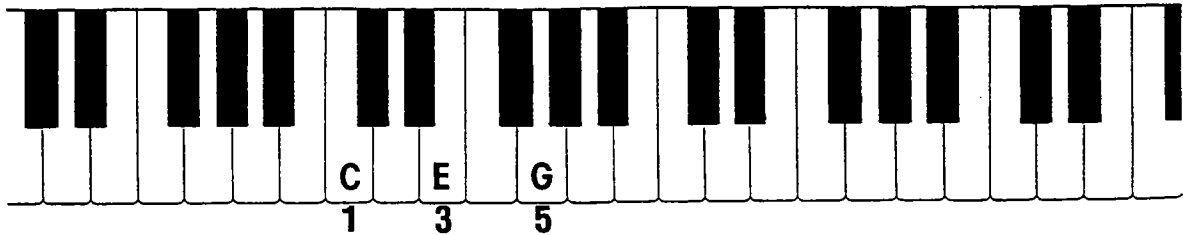
LESSON 1



C



C



F

F 1 A 3 C 5

C
A
F

G

G 1 B 3 D 5

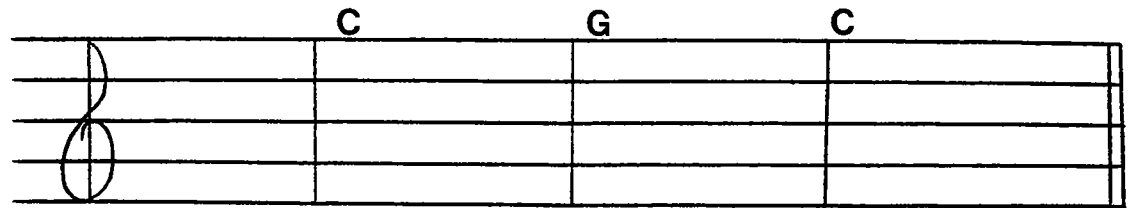
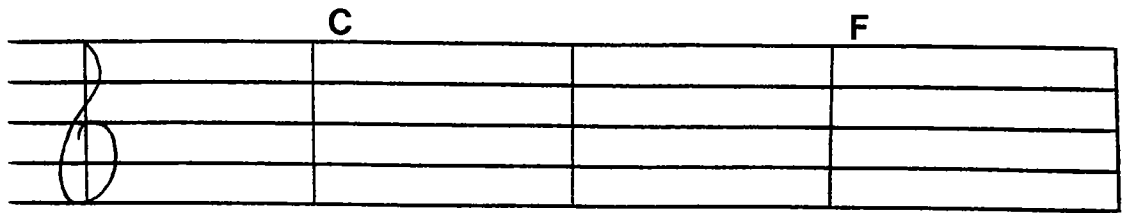
D
B
G

The Saints

C

4
4

G



LESSON 2

RESTS:

A REST is a sign used to designate a period of silence.

This period of silence will be of the same duration of time as the note to which it corresponds.



THIS IS AN EIGHTH REST



THIS IS A QUARTER REST



THIS IS A HALF REST. NOTE THAT IT LAYS ON THE LINE.



THIS IS A WHOLE REST. NOTE THAT IT HANGS DOWN FROM THE LINE.

NOTES

WHOLE 4 COUNTS	HALF 2 COUNTS	QUARTER 1 COUNT	EIGHTH 2 FOR 1 COUNT

RESTS

THE TIME SIGNATURE



THE ABOVE EXAMPLES ARE THE COMMON TYPES OF TIME SIGNATURES TO BE USED.

4

THE TOP NUMBER INDICATES THE NUMBER OF BEATS PER MEASURE.

4

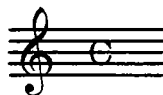
THE BOTTOM NUMBER INDICATES THE TYPE OF NOTE RECEIVING ONE BEAT.

4

BEATS PER MEASURE

4

A QUARTER-NOTE RECEIVES ONE BEAT



SIGNIFIES SO CALLED "COMMON TIME" AND IS SIMPLY ANOTHER WAY OF DESIGNATING $\frac{4}{4}$ TIME.

The Saints

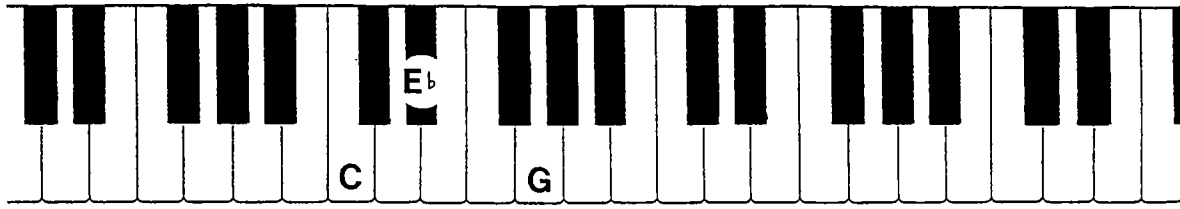
C

C F

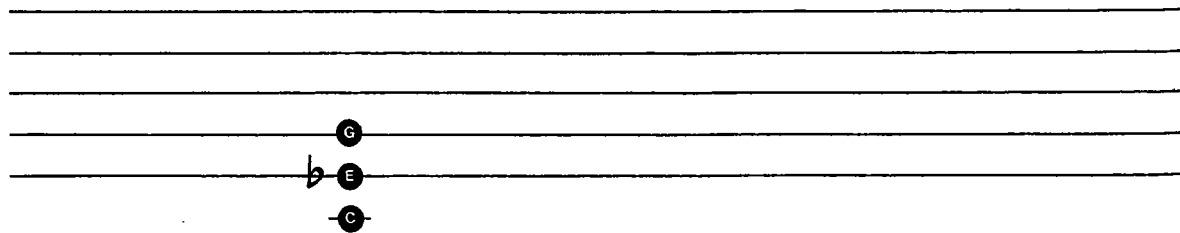
LESSON 3
ACCIDENTALS

#	Sharp	raises pitch a half-step
b	Flat	lowers pitch a half-step
♮	Natural	cancels a sharp or a flat

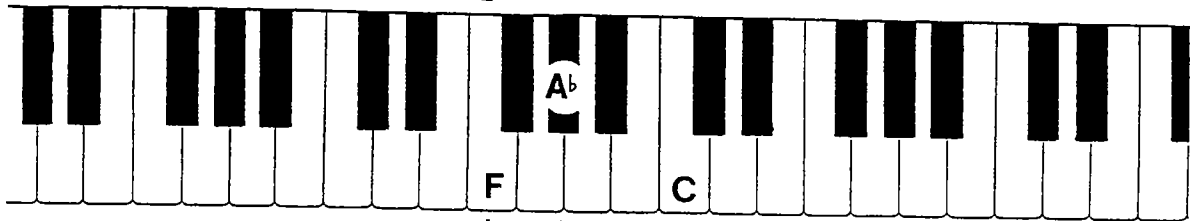
Cm



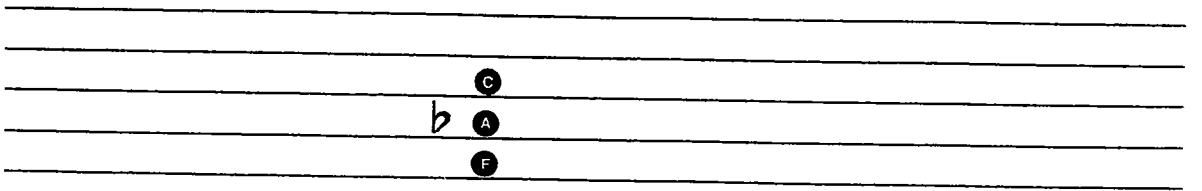
C Eb G
 1 b3 5



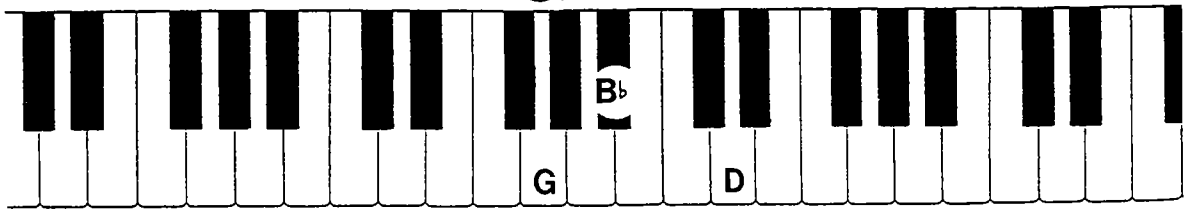
Fm



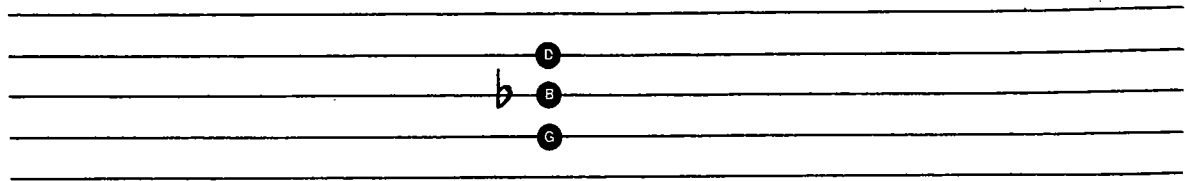
F Ab C
 1 b3 5

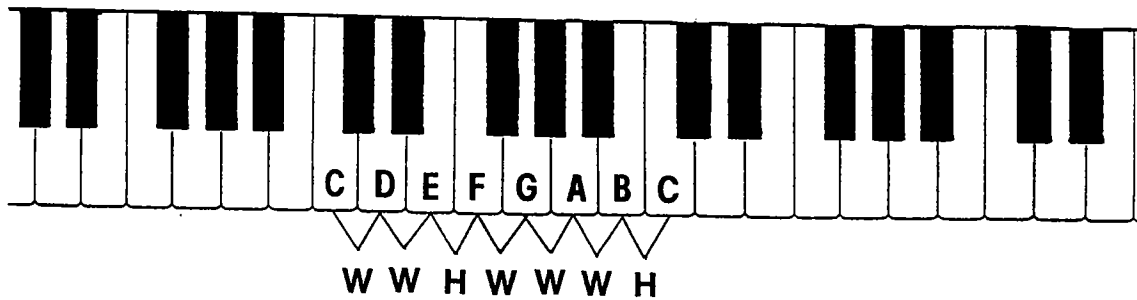


Gm

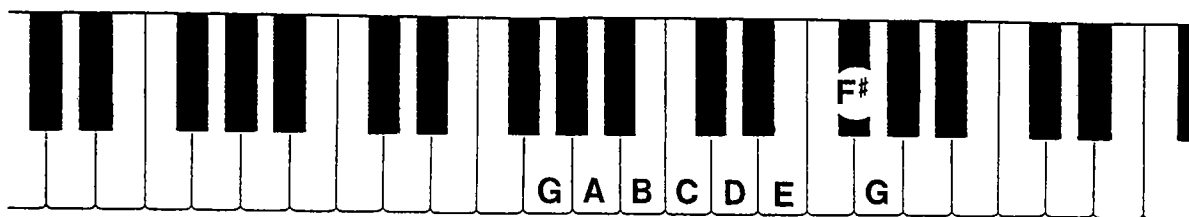


G Bb D
 1 b3 5



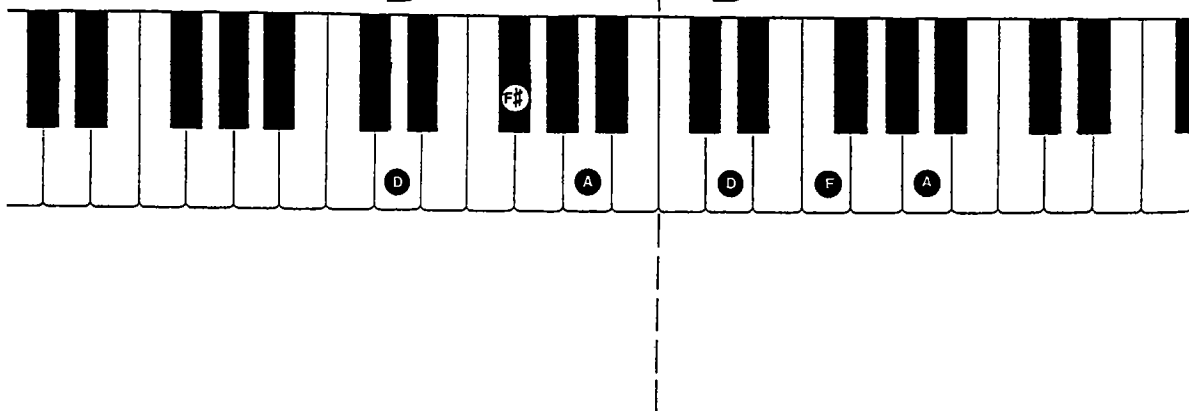


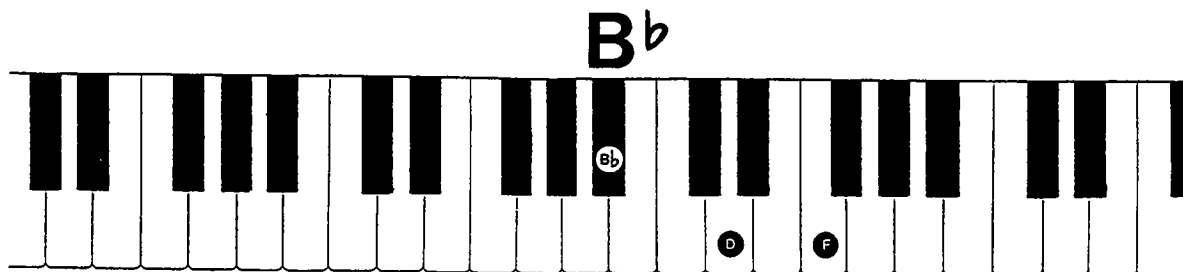
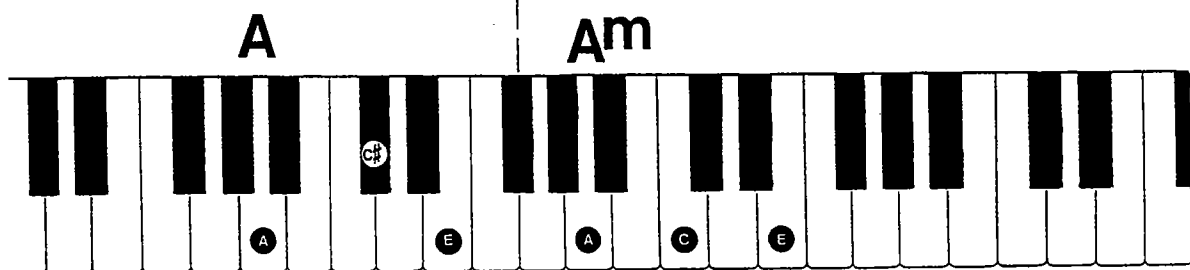
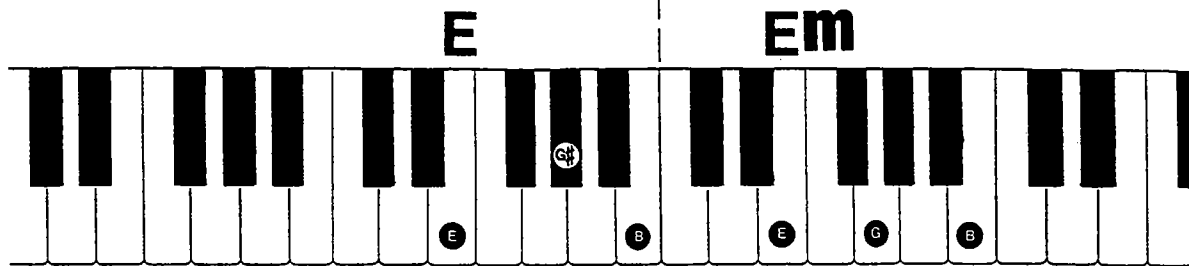
G



D

Dm





Kum-Ba-Ya

AFRICAN HYMN

Musical score for 'Kum-Ba-Ya' in C major, 4/4 time. The score consists of three staves of music. The first staff has a treble clef and a common time signature. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The second staff has a treble clef and a common time signature. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The third staff has a treble clef and a common time signature. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chord symbols are placed above the notes: C, Dm, G, C, F, C, Dm, C, G, C.

26

C7

Piano keyboard diagram for the C7 chord. The notes are C (root), E (3rd), G (5th), and B^b (7th). The fingers are numbered 1, 3, 5, and 7 respectively.

Fingerings for the C7 chord on a four-line staff. The notes are B^b, G, E, and C, with a flat sign to the left of the B^b note.

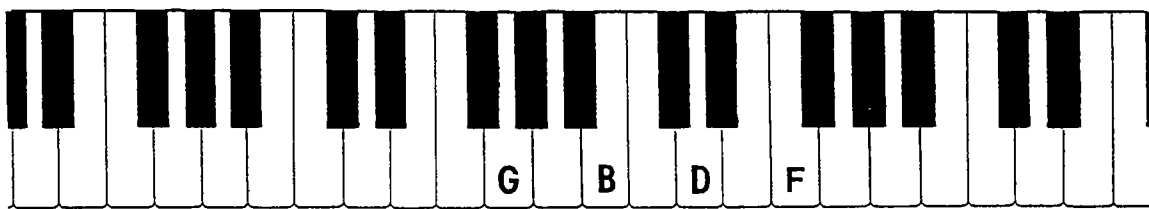
27

F7

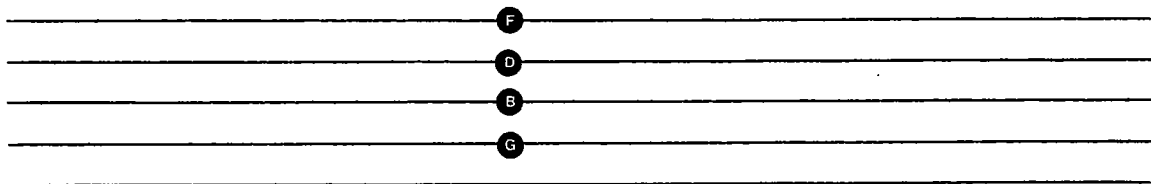
Piano keyboard diagram for the F7 chord. The notes are F (root), A (3rd), C (5th), and E^b (7th). The fingers are numbered 1, 3, 5, and 7 respectively.

Fingerings for the F7 chord on a four-line staff. The notes are E^b, C, A, and F, with a flat sign to the left of the E^b note.

G7

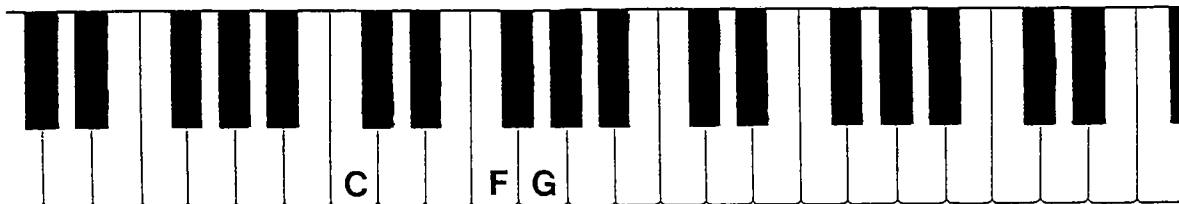


1 3 5 7



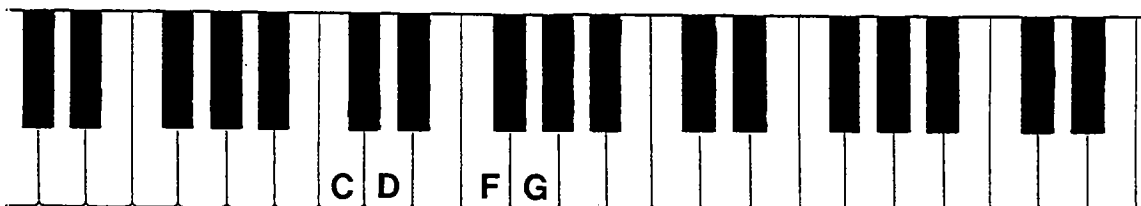
LESSON 4

Chord Progressions



1 4 5

Chord Progressions



1 2 4 5

All Through the Night

C F D G

F G C

32

C F D G

F G C

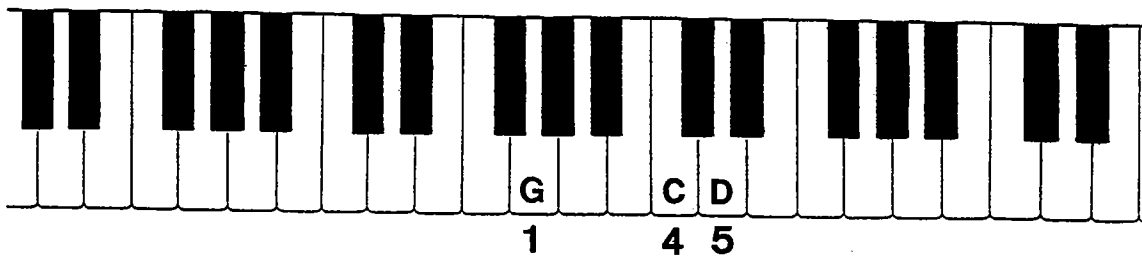
3

Relative Minors

1 2 3 4 5 6

C A (Am)

Chord Progressions

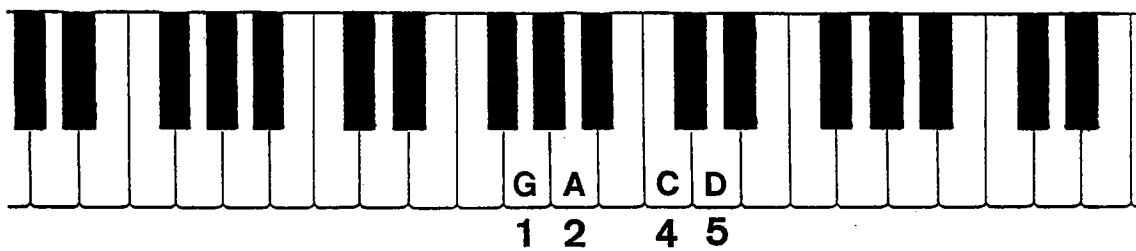


Amazing Grace

HYMN

Musical notation for the hymn "Amazing Grace" in 3/4 time. The melody is written on a treble clef staff. Chord symbols G, D, C, G, D7, and G are placed above the notes.

Chord Progressions



Amazing Grace

HYMN

Musical notation for page 37, featuring three staves of music. The first staff has a treble clef and a 3/4 time signature. Chord symbols G, C, and G are placed above the notes. The second staff has chord symbols A, D, G, and G. The third staff has chord symbols C, G, A, D, and G.

A piano keyboard diagram showing fingerings for G, E, and Em chords. The G chord is formed by fingers 1, 2, and 3 on the G, A, and B keys. The E chord is formed by fingers 4, 5, and 6 on the E, F#, and G keys. The Em chord is formed by fingers 2, 3, and 4 on the E, F, and G keys.

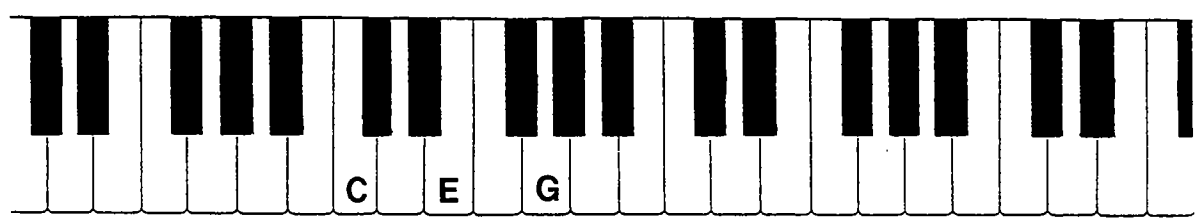
Amazing Grace

HYMN

Musical notation for page 39, featuring three staves of music. The first staff has a treble clef and a 3/4 time signature. Chord symbols G, G7, C, G, and Em are placed above the notes. The second staff has chord symbols A, D7, G, and G7. The third staff has chord symbols C, G, Em, A, D7, and G.

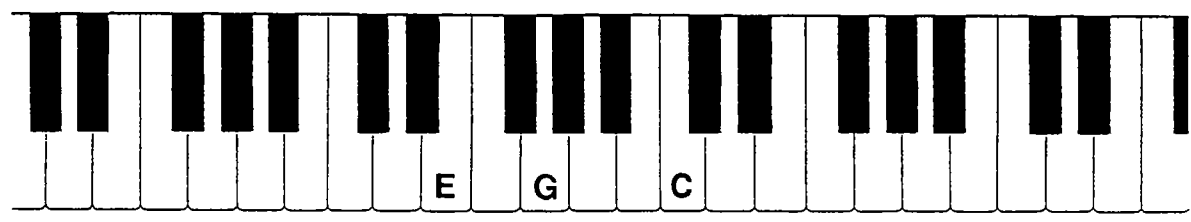
LESSON 5

Root Position

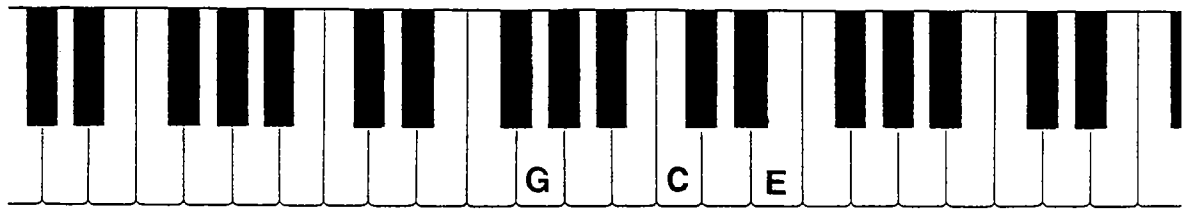


41

1st Inversion



2nd Inversion



42

Aura Lee

FOLK SONG

Red River Valley

WESTERN SONG

Musical score for "Red River Valley" in C major, 2/4 time. The score consists of four staves. The first staff begins with "(Pick-up Notes)". Chords are indicated above the notes: C, C, F, G7, C, C7, F, C.

44

Cockles and Mussels

BALLAD

Musical score for "Cockles and Mussels" in 2/4 time. The score consists of four staves. Chords are indicated above the notes: G, Em, Am, D7, G, Em, A7, D7, G, Em, Am, D7, G, Em, Am, D7, G.

45

Buffalo Gals

WESTERN SONG

Musical score for "Buffalo Gals" in C major, 2/4 time. The score consists of four staves. Chords are indicated above the notes: C, G7, C, G7, C, G7, C, G7, C.

Michael, Row The Boat Ashore

SPIRITUAL

BASIC CHORD PROGRESSIONS

Practice the following chord progressions until you become proficient with them in all keys. * (Use a variety of inversions if possible.)

1. I—IV—V₇—I
2. I—II—V₇—I—IV—V₇—I
3. I—III—IV—VI—II—V₇—I
4. I—VI—II—V₇—I—III—IV—V₇—I

* These should be practiced with both the left and right hands separately and together. Most contemporary music uses these basic chords in the left hand and a melody played with the right hand.

CHORD BUILDING CHART*

Chord Type	Scale Degrees Used	Symbols	Chord Type	Scale Degrees Used	Symbols
Major	Root, 3rd, 5th	Maj	Ninth	Root, 3rd, 5th, b7th, 9th	9
Minor	Root, b3rd, 5th	mi, -m	Minor Ninth	Root, b3rd, 5th, b7th, 9th	mi 9 ^b -9
Diminished	Root, b3rd, b5th, bb7th	dim, °	Major Ninth	Root, 3rd, 5th, maj. 7th, 9th	Ma 9
Augmented	Root, 3rd, #5th	+, aug.	Ninth Augmented 5th	Root, 3rd, #5th, b 7th, 9th	9 ⁺ , 9 ^{#+}
Dominant Seventh	Root, 3rd, 5th, b7th	dom. 7, 7	Ninth Flatted 5th	Root, 3rd, b5th, b 7th, 9th	9 ⁻ , 9 ^{#+}
Minor Seventh	Root, b3rd, 5th, b7th	-7, min 7	Seventh b9	Root, 3rd, 5th, b7th, b9th	7 ⁻ , 7 ^{b9}
Major Seventh	Root, 3rd, 5th, maj. 7th	M7, ma 7	Augmented Ninth	Root, 3rd, 5th, b7th, #9th	9 ⁺ , 7 ^{#+}
Major Sixth	Root, 3rd, 5th, 6th	M6, M6, 6	9/6	Root, 3rd, 5th, 6th, 9th	± 6 add 9
Minor Sixth	Root, b3rd, 5th, 6th	mi 6, -6	Eleventh	Root, 3rd, 5th, b7th, 9th, 11th	11
Seventh #5th	Root, 3rd, #5th, b7th	7 ⁺ , 7 ^{#+}	Augmented Eleventh	Root, 3rd, 5th, b7th, 9th, #11th	11 ⁺ , 7 aug 11
Seventh b5th	Root, 3rd, b5th, b7th	7 ⁻ , 7 ^{b5}	Thirteenth	Root, 3rd, 5th, b7th, 9th, 11th, 13th	13
Major 7th b3rd	Root, b3rd, 5th, maj. 7th	Ma 7 ⁻	Thirteenth b9	Root, 3rd, 5th, b7th, b9th, 11th, 13th	13 ^{b9}
Minor 7th b5th	Root, b3rd, b5th, b7th	mi 7 ⁻ , -7 ^{b5}	Thirteenth b9b5	Root, 3rd, b5th, b7th, b9th, 11th, 13th	13 ^{b9b5}
Seventh Suspended 4th	Root, 4th, 5th, b7th	7 sus 4	Half Diminished	Root, b3rd, b5th, b7th	ø

*Note: To arrive at scale degrees above 11 (12th, 13th, 14th, 15th) add the number of scale degrees in 2 octaves.