

Easy to Follow Guide On: How to Play the Piano



Composed by: Kim Gardner

Table of Contents

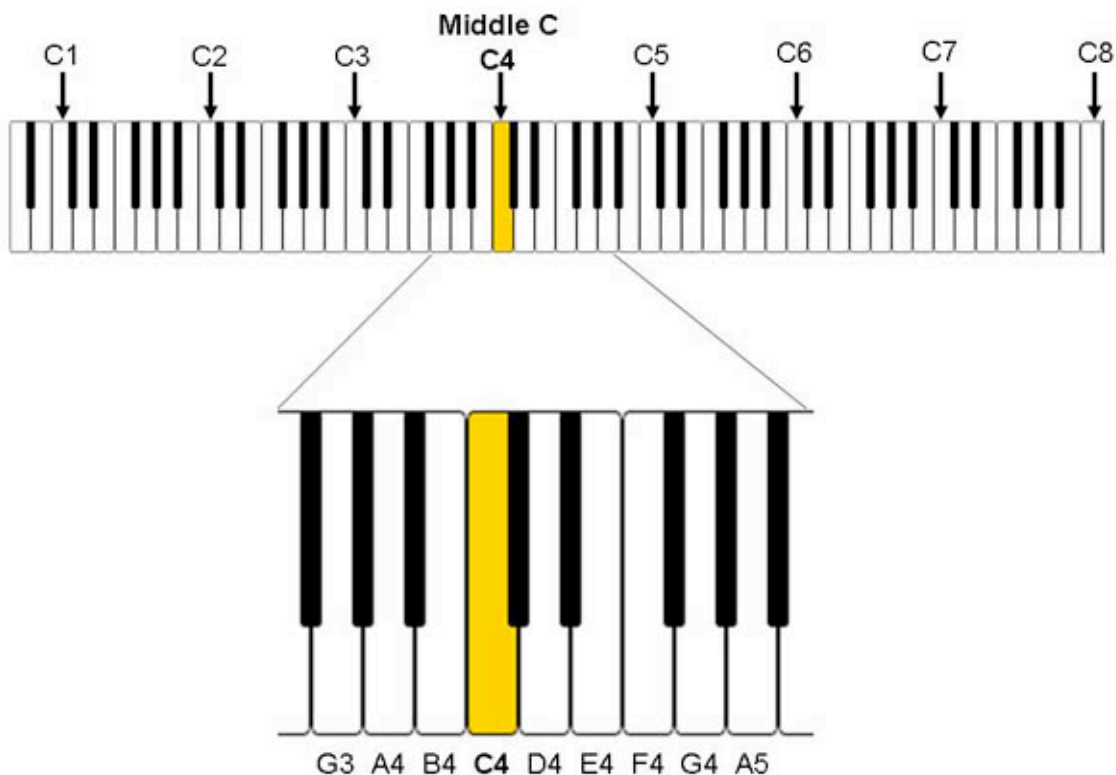
Unit 1 - Beginning in the Middle.....	Page 3
Unit 2 - Learning to Read the Beautiful Language of Music.....	Page 6
Unit 3 – I’ve Got Rhythm. Who Could Ask For Anything More?.....	Page 11
Unit 4 - Look For the Patterns.....	Page 16
Unit 5 - Harmonize Your Music.....	Page 18
Unit 6 - The Final Key to Understanding Music.....	Page 23
Unit 7 - Feel the Music.....	Page 27
Glossary	Page 29
Musical Italian Words.....	Page 31

Unit One: Beginning in the Middle

When beginning to learn music, one should know the **musical alphabet** is much smaller than the regular alphabet. The musical alphabet begins at A and only goes through G. On the piano, this alphabet repeats itself over and over again. Thankfully, that only gives you seven notes to learn. Unfortunately, the tricky part is finding where they all go.

The most important letter to start with is C. The first note on the piano you will learn is “middle C,” because everything on the piano is based around this note. Think back if you have ever seen someone play the piano, their arms are not in different corners of the piano, they are always in the center; one hand may move back and forth, but both hands are mostly be around center of the piano, and this center is “middle C.” In order to find it you must first recognized the black keys. You will see there are groups of two and groups of three black keys. Find the lowest group of black keys on the piano; now, count the groups of two black keys up toward the middle of the piano. You will count one, two, three (groups of two black keys), once you get to four, find the white key that is just to the left of the two black keys. This note is called “middle C.” You found it! This is also where your body should always be positioned when you play. Remember every time you sit down to play, the center of your body should be aligned with “middle C.”

Note: You may also start at the top of the piano and do this the other direction, going down, toward the middle. (get it? Middle C)



Now that you have found middle C, we are ready to start learning. If you know the alphabet, learning notes on the piano will be easy. Because you know where C is, you can count forward in the alphabet (i.e. C,D,E,F,G) while moving higher on the keyboard.

If you count backward, (B,A, start over at G,F,E,D,C) you will be going down to lower notes on the piano.

Practice saying the alphabet forward and backward to get yourself familiar with the notes all over the piano.

Unit Two: Learning to Read the Beautiful Language of Music

Learning to read music involves the same focus and commitment it takes to learn another language. Instead of learning letters that form words, you will be learning what different notes look like and where they go on the keyboard.

First, you have notes that fall above “middle C.” These notes will fall on lines and spaces that are next to an ‘S’ shaped symbol called the **Treble Clef**.

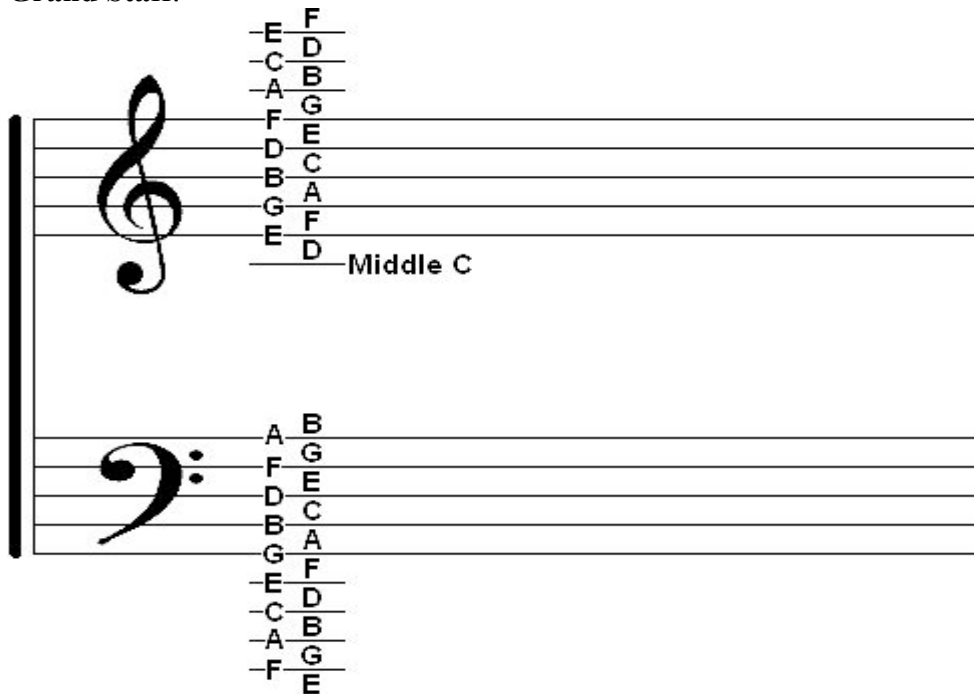
Next, you have notes that fall below “middle C.” These notes will fall on lines and spaces that are next to a backwards ‘C’ looking symbol called the **Bass Clef**.

Here is an example of what the Treble and Bass Clef look like together as in all music:



There is a note for every single line and space you see, as well as, notes that also fall in between, above and below the **Staffs**.

The diagram below shows what notes belong to what lines and spaces on **The Grand Staff**:



Most importantly you can see that Middle C gets its own line, and falls just in the middle of the two staves.

Let's practice. Start on Middle C on your piano; see if you can find all the notes in the Treble Clef by moving one by one up your keyboard. Next is a space note D, then a line E, space F, line G, space A, line B, and so on.

Once you understand the Treble Clef, move to the Bass Clef. Start with Middle C on the line, and then move down and backward in the alphabet. The next note is on a space B, line A, space G, line F, space E, line D, and so on.

Now that you are familiar with all of the notes on the Treble and Bass Clef there are a few easy sayings to remember when you're learning to read and memorize what notes go where. In order to remember the notes that fall on the Treble Clef lines, just think:

Every – line 1

Good – line 2

Boy – line 3

Does – line 4

Fine – line 5

This is a simple phrase that has worked for over a hundred years to help students learn their notes, just remember that the E is the first line on the bottom closest to Middle C. When you match this phrase up to the notes on the piano, start with the 'E' just after Middle C, then move up the keyboard playing every other note. You will notice this will take you up accordingly all the way to a high 'F'.

Now we need to learn the spaces on the Treble Clef. The space notes are easy to remember because they just spell FACE:

F - Space 1

A - Space 2

C - Space 3

E - Space 4

The F is close to Middle C, then move skipping notes up the keyboard to find all of the remaining notes: A, C and E. You will notice that each of these notes fall in between the line notes you just learned.

We are ready to learn the Bass Clef notes. The saying to remember for the lines is:

Great – Line 1

Big – Line 2

Dogs – Line 3

Fight – Line 4

Animals – Line 5

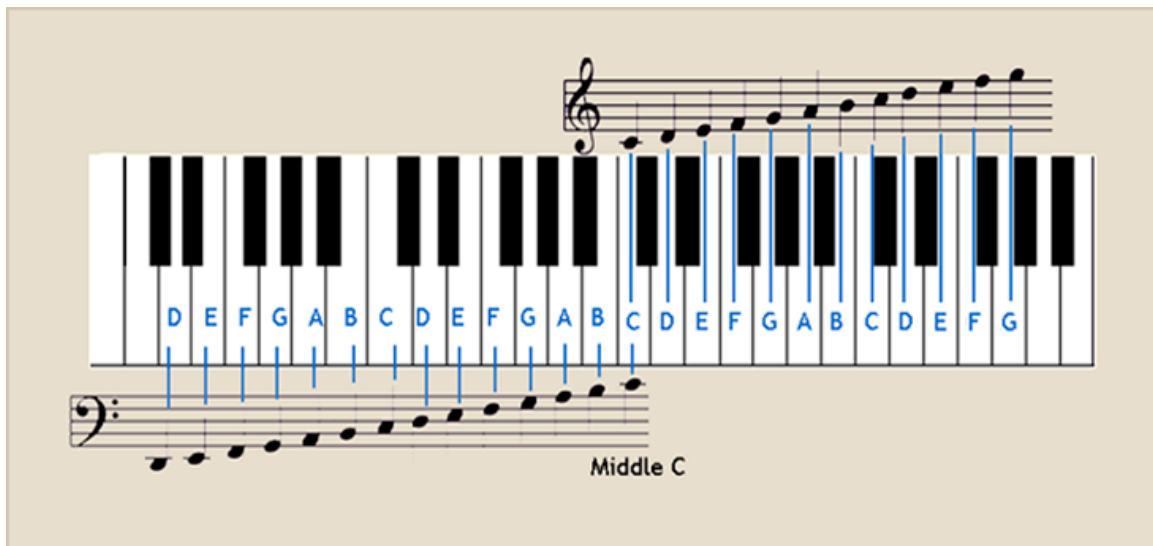
Begin playing the A just below Middle C. To find the remaining notes, simply skip every other note down the key board on the appropriate notes all the way down to a low G.

The phrase to learn for the Bass Clef spaces is:

All
Cows
Eat
Grass

The G will be just below the A you started playing for the Bass Clef lines. Skip a note lower to play the E and so on. You will end on a low A.

The diagram below demonstrates how the notes will look on the Treble and Bass Clefs and where those notes fall on your keyboard:

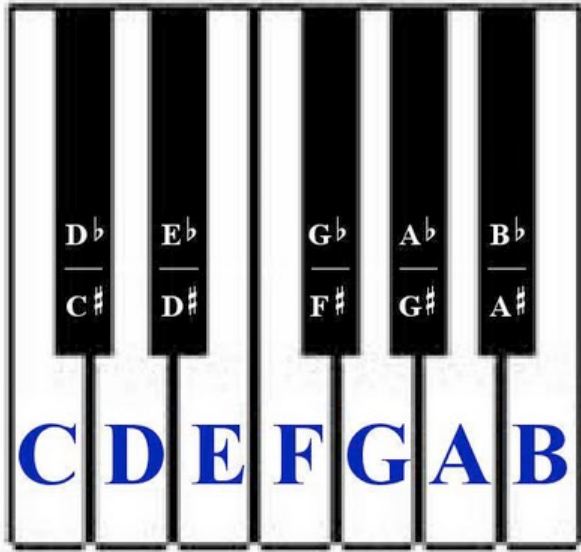


We can't forget about all of these black keys though. What do we call these notes? Play any white key on the piano that is in between two black keys. Next, move down to the closest black key. You have just played a **flat** note. In other words if I told you to play a B flat, find B and move down to the very next note. That is B flat.

Now, pick another white key to play in between two black keys. Move up to the next black key. You have just played a **sharp** note. Furthermore, if I told you to play an F sharp, you would then need to find F and move up to the next black key, which is F sharp.

However, this rule does not only apply for black keys. You may also be asked to play a C flat in music. There is no black key below C, this means that the composer really wants you to play a B (the next note lower). This exception does not happen very often because most composers would just write B instead of C flat. The only reason they would choose to write a C flat is because sometimes it is visually easier with the flow of the piece to play a C flat rather than a B. This can also happen with F flat, E sharp and B sharp.

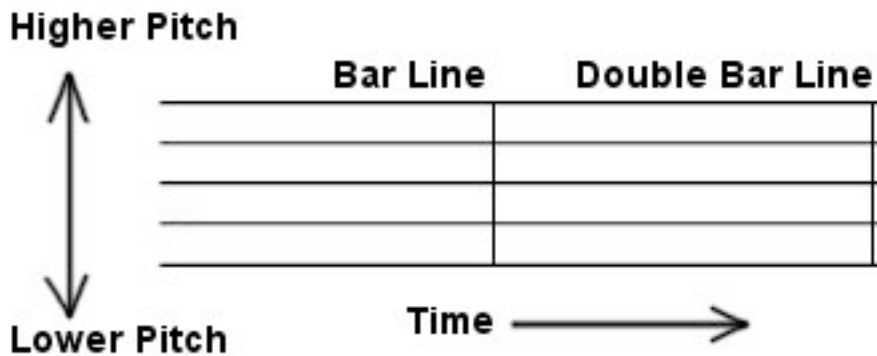
The following is an example of all sharps and flats:



The rule that stands place for all sharps and flats is when you have a sharp or flat labeled in a song, that note stays sharp or flat for the remainder of the **measure**, or unless otherwise indicated by a **natural sign** (see below example). Whenever you see sharps, flats or naturals written in a song that are not in the **key signature** (explained in unit 6), these signs are called accidentals.

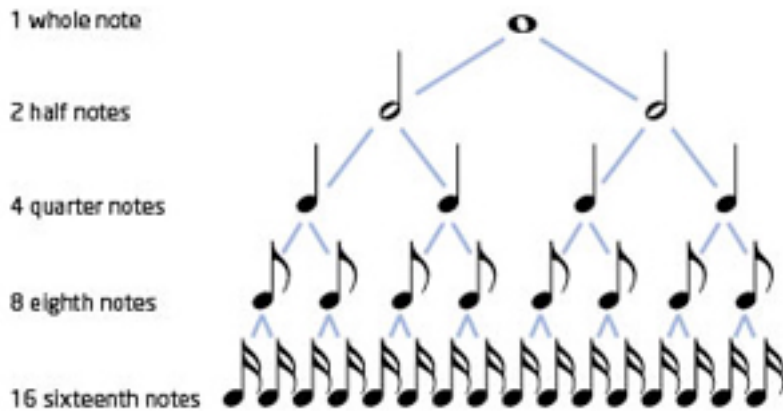


When learning your notes, it is also important to be familiar with how they all come together on the staff. You have now learned about the treble and bass clef, but your music will also be divided into measures that are the space in between **bar lines** are all things to make music easier to read visually. The **double bar line** illustrated below is also called the end line and means the song is finished.



Unit 3: I've Got Rhythm. Who Could Ask for Anything More?

In this unit you will learn how to read and feel the rhythm in music. Rhythm is just like fractions and measuring cups; therefore, if you know basic math, and/or know how to bake, you can easily understand rhythm. There are quarter notes, half notes, whole notes, eighth notes, dotted half notes, dotted quarter notes, dotted eighth notes, sixteenth notes, thirty second notes. Different looking notes have different rhythm. The following example is a visual rhythm breakdown. Moreover, it shows what kind of note gets what value and compares note values:



Starting from the top of the diagram you will see a whole note, this note looks like an open circle with no lines attached to it. A **whole note** is always held for four counts (in other words, when you play the note, you will hold it down and count to four, then stop playing it). The next note is a **half note**. A half note, gets two counts and looks like an open circle with a line (or stem) attached to it. The most common note is a **quarter note**, which gets one count. The quarter note looks just like the half note, except it is a filled in note. **Eighth notes** are a little more tricky because they only get a half count, this note needs to be cut evenly in half when you play it so that the notes get played evenly between one count. They look like quarter notes, only they have a tail. You won't be getting into **sixteenth notes** until you become a more intermediate player; however, we will talk about them a little so you can have an understanding. Sixteenth notes look like eighth notes, only have an extra tail. They get $\frac{1}{4}$ of a count, therefore, two sixteenth notes fit into one eighth note.

In the example on the following page you will see these notes in a different form and also the rests that have the same name and counting as the notes we have just learned. Rests are held just as long as notes are, except they mean the opposite. When you see a rest symbol, you need to stop playing for the appropriate number of counts.

Notes

Whole notes



Half notes



Quarter notes



Eighth notes



Sixteenth notes



Rests

Whole notes



Half notes



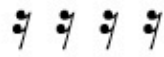
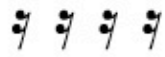
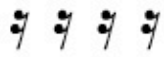
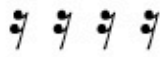
Quarter notes



Eighth notes



Sixteenth notes



Before we get into how to count these notes properly within a song, you need to learn what a **time signature** is. Time signatures are how you tell time in music. They come at the beginning of every song. See example on page 12:

Time Signatures

$\text{♩} = 120$

1 2 3 4 1 2 3 4

1 2 3 4 5 1 2 3 4 5

1 (&) 2 & 3 (&) 1 (&) 2 (&) 3 (&) 1 2 3 1 & 2 & 3 &

1 2 3 4 5 6 1 2 3 4 & 5 & 6 &

The top number of the time signature is the number of counts you will have available in each measure. The bottom number tells you what note value is considered one count. The easiest way to read the bottom number is to treat it like a fraction. For example, most commonly you will see 4/4 time. The bottom number of this time signature tells you a quarter note gets one count, and there are four counts in a measure.

Lets review, a measure is the space in between the vertical lines called bar lines. Measures are there to make it easier for your eyes to separate multiple notes, rather than grouping them in one long line. In these examples, in addition to the double bar lines, you also see two dots. These added dots change the double bar lines into **repeat signs**. These signs mean just what they are called, to return back to the beginning and play the song or passage one more time. In 4/4 time, you will assign the appropriate counts to each note in the measure and count to four. Once you reach the next measure, begin counting at one again. Notice how the notes are appropriately numbered above.

Also keep in mind, when you have eighth notes in a measure, you will need to split up your full counts evenly between two notes. In order to do this, you will need to use the word 'and' or a '+' sign to symbolize the second half of the beat because eight notes only receive a half count. Therefore, instead of counting 1,2,3,4 you will now count 1+2+3+4+. You can see how this is demonstrated in the 3/4 time illustrated above.

The next example you see is $5/4$ time, this means there are five counts in a measure, and a quarter note gets one beat. Next you will see $3/2$ time. Since the bottom note is a 2, make it a fraction, it stands for a half note, this means there are three counts in a measure and the half note gets one beat. At this point, the time signatures begin to get confusing because we already learned a half note gets two counts, not one; however, because the time signature tells time for us, we need to follow its' instructions. Therefore, if in $3/2$ the half note gets one beat, that means that a quarter note will receive a half count, an eighth note will receive one-fourth of a count, and so on. The very last time signature we will look at is also a common one, $6/8$ time. This means an eighth note gets one count and there are six counts in a measure.

All of this changing in the counting of things may seem confusing, yet, time signatures are around to make things easier. Which ever song you are playing has a time signature that was chosen by the composer to make reading the rhythm more simple. It may seem difficult to give an eighth note one beat in $6/8$ time, but this means instead of counting $1 + 2 + 3 + \dots$ you can count easily $1\ 2\ 3\ 4\ 5\ 6$, $1\ 2\ 3\ 4\ 5\ 6\dots$. The composer knew their song was full of eighth notes and it only made sense to break it up and count in even numbers.

It is very important to understand three major things when you are learning how to read rhythm:

1. How many counts each different kind of note receives.
2. How many counts each measure receives according to its time signature.
3. What count each note falls on in each measure. (you can practice this by following the counting that is demonstrated in the diagram on p.14)

Unit 4: Look for the Patterns

You now have an understanding of the two most important aspects of learning the piano. You have learned about your notes and about rhythm. When first looking at a new piece of music (or sight-reading), the first thing you need to learn are the notes and the melody. Then you will add the rhythm. However, when you are just beginning, you may find it challenging to remember all of your notes. Lucky for you, there is a short cut. All you need to do is find your starting notes (i.e. where to put your hands) and follow the patterns from there. Follow the notes from your starting point, pay attention to whether they are moving up or down, and also how far apart up and down they are moving. Let's look at a familiar song, "Twinkle Twinkle Little Star":

Twin-kle, twin-kle, lit - tle star, how I won - der what you are!

5 Up a - bove the world so high, like a dia-mond in the sky.

9 Twin-kle, twin-kle, lit - tle star, how I won - der what you are!

The starting note is simple, it's Middle C. We know this because Middle C gets its own line. From there, you can count every single line and space to get to the next note, *C is the first line, 2 for the space, 3 for the next line, 4 for the space, and 5 is the line that the note is on.* Another word for counting the difference between notes is called an **interval**. When we are looking at intervals in the melody of a song, these are called **melodic intervals**. This first interval starts with your thumb on C and a jump up a "5th" to G with your pinky. To count intervals, you need to start counting with the note you're coming from, count every single line and space in the middle, last, count the note that you are ending with. From G to the next note, this is a 2nd interval because it involves two notes, but there are no lines or spaces in between. Another word for a 2nd is a **step**, because it's just like taking a step up or down. From this step up to A, you will now step down to G, then F, then E, then D, then C.

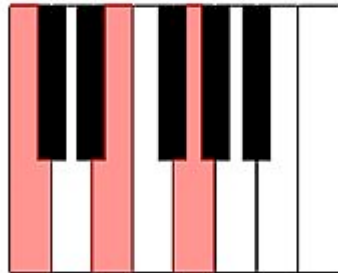
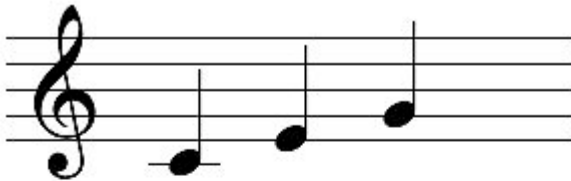
For the next line, see if you can follow the patterns and find the intervals on your own. All it takes is counting the difference. Finally, do you see a pattern for the last line? It is exactly the same as the first! Luckily, this happens a lot in music. Sometimes patterns are not exactly the same, but you will be able to find enough similarities to help you out.

The biggest tip to take note of when you are beginning to learn how to read is to get used to skipping over the similarities you see in your music and letting your eyes jump to and notice the differences. Moreover, skim through the similarities and notice the differences. This will save you a lot of time once you train yourself. It's how professionals are able to read music so quickly. They have spent so much time training themselves numerous patterns, when they see them in their music, they already know it, and can therefore quickly skip over it.

Unit 5: Harmonize your Music

Now that we've touched on the subject of reading patterns that fall in melodies, we are ready to learn the power behind all songs, the chords. The chords are the harmony in music that creates the organization for the song and keeps the rhythm. To understand how chords come together, we will begin with a simple chord and then demonstrate how they change within the same format.

First you learn play a C major chord. This chord involves three notes stacked evenly on top each other.



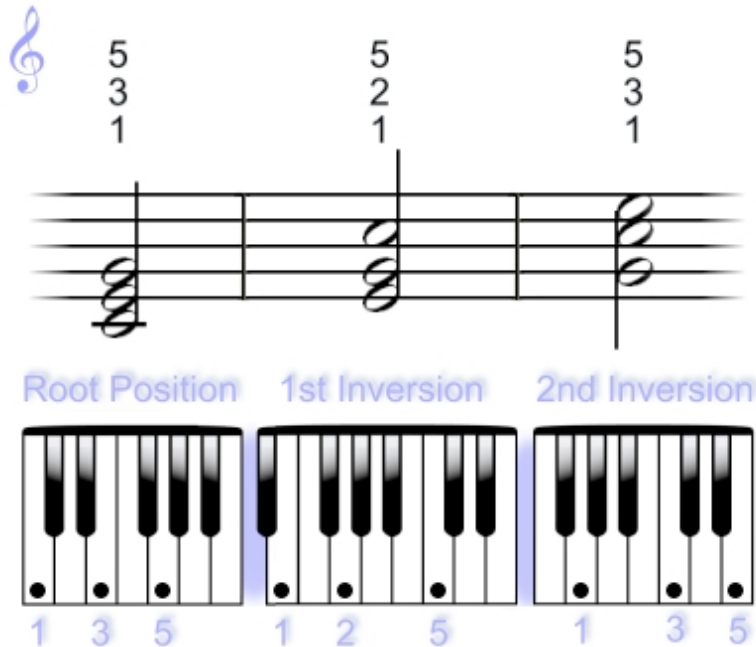
By stacked evenly, I mean each note is exactly a 3rd (interval) or a **skip** apart from each other. Another name for this kind of chord that has three notes evenly spaced is an I (Roman numeral) Chord. This example demonstrates a C chord because C is the bottom or “root” of the chord. You can make this same chord using any root note and it would then become that chord. Try moving up the keyboard with this chord format using different root notes.

Listen to the tone of each chord as you try out different root notes. You will notice that some may have a happy tone while others may have an eerie or sad tone. What you are hearing is the difference between **major and minor chords**. In order to control whether you want to play or identify a major and minor chord, you just need to apply a formula, 4 + 3 and 3 + 4. It's just simple math. Furthermore, take your root note, let's use C, and count up to four using every single key, or **half step** (this includes the black keys), this should bring you to E. E is the middle note of the chord. Next count three half steps until you reach G. G is the last note of the chord. The formula you just used showed you how to create a major chord. Try using this formula on any note, see if you can find some major chords that have one or two black keys in them. You will notice that all the major chords you create, even the ones using all black keys, have the same happy tonality. Now if we reverse that equation and only move three half steps from your root C to the middle note of the chord. This will become an E flat. For your last note, add four half steps. This

note still remains a G. Listen to the chord you have made. It now has an eerie tone to it. You are playing a C minor chord. Practice making more minor chords with different roots, you can probably create your own sad song with all these chords.

Return to your C minor chord and think back to the C major chord you were just playing. There was only one difference between the two chords. That difference is the middle note. This shows you that all you need to do to move from a major to a minor chord is move the middle note down one half-step. Conversely, if you need to move from a minor to a major chord, simply move the middle note up one half-step higher.

You may also play the same chord using the same notes, simply in a different order. Notice the different names given to the order of the notes.



The same chords can be played anywhere on the keyboard as long as they are the same notes in the same order. In addition, this inversion pattern works for any other I chord you choose to use with a different root note other than C. Furthermore, notice the differences between the notes in the above chords. These are intervals just like we learned when discussing melody; however, because these intervals are played simultaneously, they are called **harmonic intervals**. The harmonic intervals in the chords shown above demonstrate 3^{rds} for the root position, (from the bottom, up) a 3rd then 4th for the first inversion, and a 4th then 3rd for the second inversion.

The next basic chord to learn is called a IV (four) chord. This chord is easy to find because of its name. In the key of C (*see key signatures in unit 6*) to find the IV chord, simply start counting on C with one, D – 2, E – 3, until you get to F – 4. You will now form a chord on F that looks just like the C chord we previously learned, but because it starts on F, another name for this chord is a IV chord. The IV chord also has the same root, 1st and 2nd inversions as the I chord. Following the IV chord is the V chord. The same rules apply for this one. If you are in the key of C, begin counting on C all the way to 5, which will now be G. Create a chord with G at the root; this makes a V chord. Again, you may create inversions with this chord.

The diagram on below demonstrates the form/inversion you will most often see the I, IV and V chord in:

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

I	IV	V	IV
---	----	---	----

C	F	G	F
5	2	1	2

Also, below is an example of a different chord pattern that can be used with the same notes. There can be **blocked chords**, which means the notes of the chords stand on top of each other, like blocks, or, **broken chords**, which means the notes of the chord are played separate, but still in a pattern so that you may identify them.

C G F C

After learning what the V chord is, you can easily create another common chord called the V7 chord. This is actually a four-note chord that we will learn to shrink to a three-note chord. To do so, already playing the V chord, skip one note higher than the last note you are currently playing. This is called the 7th because it is the 7th note from the root note G that you are playing with your V chord. Commonly, V7 chords will be played in an inverted form. This inverted form uses the root note G as the top note, the 7th will become the middle note of the chord, and the B, or 3rd, will be played at the bottom of the chord. Sometimes the D, or 5th, is played as the bottom note of the chord.

The V7 chord using the B as a higher note is shown below:

V I V₇ I

This example shows a standard waltz pattern with I and V7 chords. The V7 chord is in its common form with the B as the lower note of the chord:



To create cohesiveness in music, these forms of the I, IV, V, and V7 chords are how a majority of music is composed. Once you fully grasp how these chords work, you will begin to see the patterns involved in music, and reading it will become much easier.

The form of these chords will always stay the same no matter what note you are starting on. This is why it is important to memorize all of the different forms of the I, IV, V, and V7 chords. The only difference is when you have different sharps or flats applied to the notes in their original form because of its given key. The next unit discusses the sharps and flats that are involved in different keys. Also, see the example given below that demonstrates the chords you just learned in a different key (the key of D major).

4
2
1

5
3
1

5
3
1

Root Position 1st Inversion 2nd Inversion

1 2 4

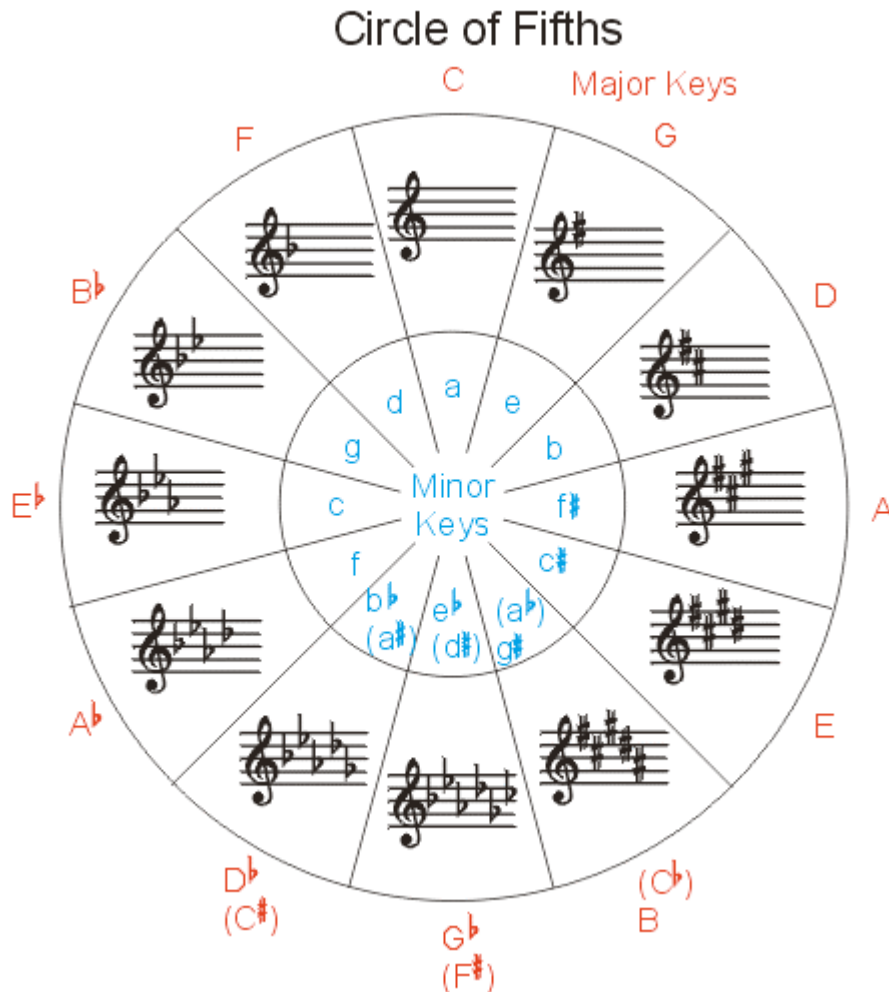
1 3 5

1 3 5

Unit 6: The Final Key to Understanding Music

If you completely break down the dimensions of a piano by the number of white keys, black keys, and the notes it includes, you will find exact mathematics. How the piano was created was based on the music it creates. Furthermore, the dimensions of all music created for the piano is mathematically exact as well. These statements may seem too mathematical for someone just trying to learn how to play the piano; however, this exactness is what makes music easily creatable, playable, and translatable.

The example below will simply demonstrate how it all comes together and the remainder of the unit will be spent relating it to the material you have already learned.



The outer letters show the major keys that you are in. This is another word for the note that your song mostly begins with and chords that it will use. For example, in the key of C, most songs begin with an I chord (or some inversion of it) in the left hand. In the right hand, or treble clef, the song will have a melody that will begin with C in most beginning music that you will be playing. For the remainder of the song, you will be playing all of the chords that we learned in Unit 5. The I, IV, V, and V7 chords with some of their inversions.

Now, move five keys higher on the keyboard from C. You are now in the key of G and have one sharp in your **key signature**. The key signature is the area next to the treble and bass clef signs that may or may not have any sharps or flats in it depending on

what key the song you are playing is in. Furthermore, if you look at the key signature on the Circle of Fifths for the key of G, you will see that it has an F sharp. This means that all of the Fs you will play in your song need to be played sharp. Playing your Fs sharp helps maintain the major happy tonality. For example, try playing from C every single note to the next higher C playing close attention to the overall tone you are hearing. Now, try playing every note from G to the next higher G. You should notice there is one note that doesn't quite sound right. If you try playing from G to G again, but this time make your F sharp, you will notice the tone matches the same tone when you started from C. What you were just playing is called a C scale and a G scale. Scales are a good thing to play for warm-ups to get your fingers conditioned for playing and to get yourself familiar with the different keys you may be playing your songs in. Make sure you invest in a good book of warm-ups and scales to help get your fingers and brain ready before you practice each day.

From G, add five more notes, you are now on D. The key of D has two sharps in it, C# and F#. Add five more notes from there, and you are on A. The key of A has three sharps, G#, C#, and F#. Do you see a pattern forming? For every five note pattern added from C, you also add a new sharp, but keep the old. This pattern is helpful when you become advanced and are playing songs with several sharps. In order to know what key you are playing in, you don't need to memorize what sharps go with what keys. Just look at the last sharp closest to the right side, go up a half-step to the next line or space, and that is the key you are in. For example, if you have two sharps, the outer sharp is a C#, a half-step up from there is D. You are in the key of D.

From C on the Circle of Fifths if you decide to go counter-clockwise, you will run into flats instead of sharps. The rules that apply for sharps also apply for flats, with a few exceptions. The next note counter-clockwise on the Circle of Fifths is a F. F is five notes lower than C. The first flat in the key signature this direction is B flat. If you move five more notes down you get to B. The rule hereafter is the remaining keys you have for flats, are also named as flats. Therefore, the next key is not B, but B flat. In the key of B flat you have a B flat and an E flat. Move five more notes down and you will be in the key of E flat with a B, E, and A flat in the key signature. Do you see the pattern here? For flats you need to learn the first two keys, for the next key signatures, there is a trick to find the key you are in. Rather than taking your last flat and moving up to the next note, you will need to move in to not the first, but the second flat from the right. This second flat is the name the key you are in. Notice how the key of B flat has two flats in the key signature; the flat second from the right, even though there are only two, is a B flat. Therefore, now when you add more and more flats down the Circle of Fifths, you will still only count in two flats and this tells you the name of the key you are in.

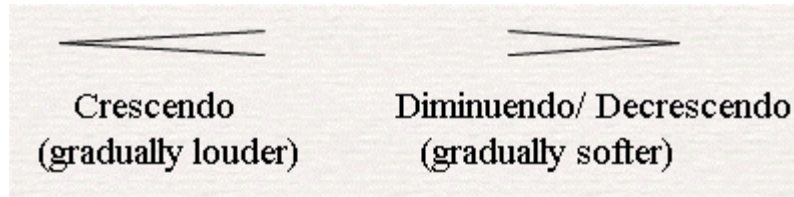
All of the keys we have just talked about have been major keys, in order to find the relative minor, it's simple. Take any major key you have, let's use the easiest, C major, play C on your piano, count up to the sixth note of your scale. Now you are on the relative minor. This means that in the key of A minor, you will have no sharps or flats, just like in the key of C.

Now that you have learned about key signatures, you may be a little confused to why they are important if you are just beginning to learn about music. These are things that you don't need to memorize because your music will always tell you in the key signature what key you are in and what chords you will be playing. This unit was to help

you understand the method behind the madness. If you know where it all comes from, it will help you grasp music better overall.

Unit 7: Feel the Music

Once you have learned a song fully you need to add your own personal touch and feeling behind the notes. You can do this by adding **dynamics**; in other words, making the song more dynamic. After you have learned the notes and rhythm of a song, you are ready to add the dynamics written in the song. The following symbols are dynamic signs you will see in the music you play and what they mean.



These signs will be spread about your music, immediately when you see a symbol you need to play louder or softer accordingly until you see another different symbol that prompts you to another louder or softer dynamic.

Glossary

1. **Bar Line** – The line that rhythmically and visually separates each measure.
2. **Bass Clef** – Symbol at the beginning of each line of music to indicate notes that are played mostly with the left hand and below Middle C.
3. **Blocked Chords** – At least three notes played simultaneously.
4. **Broken Chords** – Notes of a chord pattern played separately.
5. **Double Bar Line** – The end of a song.
6. **Dynamics** – Symbols written into a piece to make the appropriate sections loud or soft.
7. **Eighth Note/or Rest** – Gets $\frac{1}{2}$ count. Two eighth notes equal one count.
8. **Flat** – Moves the indicated note down to the next note.
9. **Grand Staff** – The Treble and the Bass Clefs and staves connected with a bracket to hold all music notes and symbols within a song.
10. **Half Note/ or Rest** – Gets two counts.
11. **Half-Step** – Move up or down to the immediate note, whether it is a black or white key.
12. **Harmonic Intervals** – The distance between two notes played simultaneously, or like a harmony.
13. **Interval** – The distance between two notes, counting the two notes involved and all of the lines and spaces in between.
14. **Key Signature** – At the beginning of a piece. Tells you what notes will be played sharp or flat for the entire song.
15. **Major Chord** – 4 + 3 pattern, or happy sound.
16. **Measure** – The space between each bar line.
17. **Melodic Interval** – Interval with notes played separately, or melodically.
18. **Minor Chord** – 3 + 4 pattern, or eerie and sad sound.
19. **Musical Alphabet** – A, B, C, D, E, F, G
20. **Natural Sign** – Cancels a sharp or flat.
21. **Quarter Note/ or Rest** – Gets one count.
22. **Repeat Sign** – Return to the beginning of the passage or song and play through it again.
23. **Time Signature** – How to tell time in music. The top number indicates the number of beats in a measure. The bottom number indicates what kind of note (rhythm) gets one count.
24. **Treble Clef** – Symbol at the beginning of each line of music to indicate notes that are played mostly with the right hand and above Middle C.
25. **Sharp** – Moves the indicated note up to the next note.
26. **Sixteenth Note/ or Rest** – Gets $\frac{1}{4}$ of a count. Four sixteenth notes equal one count.
27. **Skip** – A 3rd interval, skipping one note.
28. **Staff** – Five lines and four spaces where all music notes and symbols have meaning and appear on.
29. **Step** – A 2nd interval, or to the very next note.
30. **Whole Note/ or Rest** – Gets four counts.

31. **Whole Step** – Move up or down with one note in between, whether it is a black or white key.

Musical Italian Words

<u>Tempo</u>	<i>time</i>	The speed of a piece of music
<u>Largo</u>	<i>broad</i>	Slow and dignified
<u>Larghetto</u>	<i>a little bit broad</i>	Not as slow as largo
<u>Lento</u>	<i>slow</i>	Slow
<u>Adagio</u>	<i>adagio, at ease</i>	Slow, but not as slow as largo
<u>Adagietto</u>	<i>little adagio</i>	Faster than adagio; or a short adagio composition
<u>Andante</u>	<i>walking</i>	Moderately slow, flowing along
<u>Moderato</u>	<i>moderately</i>	At a moderate speed
<u>Allegretto</u>	<i>a little bit joyful</i>	Slightly slower than allegro
<u>Allegro</u>	<i>joyful; lively and fast</i>	Moderately fast
<u>Fermata</u>	<i>stopped</i>	Marks a note to be held or sustained
<u>Presto</u>	<i>ready</i>	Very fast
<u>Prestissimo</u>	<i>very ready</i>	Very very fast, as fast as possible
<u>Accelerando</u>	<i>accelerating</i>	accelerating
<u>Affrettando</u>	<i>becoming hurried</i>	accelerating
<u>Allargando</u>	<i>to slow and broaden</i>	slowing down and broadening, becoming more stately and majestic, possibly louder
<u>Ritardando</u>	<i>to slow</i>	decelerating
<u>Rallentando</u>	<i>becoming progressively slower</i>	decelerating
<u>Rubato</u>	<i>robbed</i>	free flowing and exempt from steady rhythm
<u>Tenuto</u>	<i>sustained</i>	holding or sustaining a single note
<u>Accompagnato</u>	<i>accompanied</i>	The accompaniment must follow the singer who can speed up or slow down at will
<u>alla marcia</u>	<i>as a march</i>	In strict tempo at a marching pace (e.g. 120 bpm)
<u>Affettuoso</u>	<i>with feeling</i>	Tenderly
<u>Agitato</u>	<i>agitated</i>	Excited and fast
<u>Animato</u>	<i>animated</i>	Animated

<u>Brillante</u>	<i>brilliant</i>	Brilliant, bright
<u>Bruscamente</u>	<i>brusquely</i>	Brusquely
<u>Cantabile</u>	<i>singable</i>	In a singing style
<u>Comodo</u>	<i>easily</i>	Unrestrainedly
<u>Con amore</u>	<i>with love</i>	with love
<u>Con fuoco</u>	<i>with fire</i>	with fiery manner
<u>Con brio (Con Spirito)</u>	<i>with spirit</i>	With spirit
<u>Con moto</u>	<i>with movement</i>	With movement
<u>Dolce</u>	<i>sweetly</i>	Sweet
<u>Grazioso</u>	<i>graciously or gracefully</i>	With charm
<u>Maestoso</u>	<i>majestic</i>	Stately
<u>Misterioso</u>	<i>mysterious</i>	Mysteriously, secretively, enigmatic
<u>Scherzando</u>	<i>playfully</i>	Playfully
<u>Sotto</u>	<i>subdued</i>	Subdued
<u>Semplicemente</u>	<i>simply</i>	Simply
<u>Vivace</u>	<i>vivacious</i>	up-tempo