BASIC MUSIC COURSE

# KEYBOARD COURSE

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# INTRODUCTION TO THE BASIC MUSIC COURSE

Music has always been an important part of worship for Latter-day Saints. It inspires and strengthens, brings beauty and unity, and is a unique way to express feelings about the gospel.

Many Church members want to learn how to read music, conduct hymns, and play a keyboard instrument. The purpose of the Basic Music Course is to help you develop these skills. As you do, you will enrich your life and be able to serve in new ways.

The Basic Music Course has two parts: the Conducting Course and the Keyboard Course. You do not need previous musical training to begin these courses. As you progress through them, you will learn music skills in a carefully planned order.

You should begin with the Conducting Course. After completing it, you will know the basics of rhythm and note reading; you will also know how to use the Church hymnbook and conduct most hymns. After completing the Keyboard Course, you will know how to read music and play some simple hymns on a keyboard instrument.

The Basic Music Course can be used in branches, wards, stakes, and homes to teach all interested members and nonmembers. No fees beyond the cost of materials should be charged. The materials that are available are listed in the next column:

Conducting Course Kit

- *Conducting Course* manual
- *Conducting Course* audiocassette
- (The videocassette *Music Training* [53042] includes the segment "How to Conduct a Hymn," which correlates with the Conducting Course but is not part of it.)

Keyboard Course Kit

- *Keyboard Course* manual
- *Keyboard Course* audiocassette
- *Hymns Made Easy* (31249; also available separately)
- Cardboard keyboard
- Music note cards
- Carrying sack

Electronic keyboard (80509; has four octaves of full-sized keys and is suitable for playing all of the hymns)

To order these materials, contact Distribution Services as outlined below:

Telephone: 240-3800 (Salt Lake City)
1-800-537-5971 (U.S. and Canada)
1-801-240-1126 (other countries)

Mail: Distribution Services
1999 West 1700 South
Salt Lake City, UT 84104-4233

Internet: www.ldscatalog.com

# The Keyboard Course

## PURPOSES

The Keyboard Course will help train you to be a keyboard accompanist for hymn singing. One of your goals in this course is to learn to play the hymns as they are arranged in *Hymns Made Easy*. As you reach this goal, you will be prepared to serve as an accompanist in your ward or branch.

A second purpose of the Keyboard Course is to train you to teach others how to play a keyboard instrument. After completing the course, you will be qualified to teach it to others. The "Guidelines for Teachers" section in the back of this manual includes materials to help you teach keyboard classes. Even though you may not feel confident with your new keyboard skills, the Church needs you to help others learn them. Teaching others will improve your own skills and give you more confidence.

No previous musical training is necessary for you to begin this course. However, it would be helpful for you to complete the Conducting Course first.

## COMPONENTS

The Keyboard Course Kit includes several resources to help you learn to play hymns:

The audiocassette tape provides recorded examples of exercises in this manual. The boxed numbers in the manual correspond to numbered examples on the tape. Listen to each example and follow the music in the book as you listen. Then try to perform each skill as it is done on the tape. You might try performing with the tape. If the recorded example is too fast, practice slowly without the tape, then gradually go faster until you can perform with the tape.

*Hymns Made Easy* is a collection of sixty simplified hymns. These can be used to accompany singing at home and at church.

The cardboard keyboard will help you study and practice when a keyboard instrument is not available. Practice every day or as often as possible with a keyboard. Whenever you can, use a real keyboard instrument.

The music note cards will help you learn to read music notes. It is important that you learn to recognize them instantly and associate them with the correct keys on the keyboard.

# Advice to Students

Following are some suggestions that will help you complete this course successfully.

1. *Follow the course in order.* This course is arranged to help you learn concepts in a logical progression. Even if you already understand a concept, review it and do the practice assignments.
2. *Try to master each concept and skill before moving ahead.* Practice each skill until you feel comfortable with it. If a skill is too hard for you, do your best and move on. It is better to finish the course than to quit because you have difficulty with one or two skills. With patience and practice, you will eventually master all the skills.
3. *Follow all the practice instructions.* This will help you learn the skills more quickly.
4. *Use the resources provided.* The audio-cassette, the cardboard keyboard, the music note cards, *Hymns Made Easy,* and the Handy Helps (a foldout attached to the back cover of this manual) are all important resources for succeeding in this course.
5. *Use the Church's standard hymnbook.* Get to know the hymnbook well and keep a copy with you whenever you work on this course. This manual will sometimes instruct you to refer to the hymnbook.
6. *Use the Glossary of Musical Terms* (pp. 142–53 in this manual) to learn more about the words printed in bold type in the manual. Each of these words appears in bold type the first time it is used.
7. *Use your skills as you learn them.* The Lord will bless you as you use your talents to worship him and serve others.

# A Note of Encouragement

Learning to play a keyboard instrument is sometimes difficult and frustrating. It may take months and even years before you are proficient at it. These skills will come with time and practice, so persist and be patient with yourself. This course is designed to help you learn step by step. Take time to get comfortable with one step before moving on to the next. Don't push yourself too fast.

Set goals for yourself and work hard to accomplish them. When you complete this course, continue to study and practice. Practice the hymns in *Hymns Made Easy* until you can play most of them; then progress into *Hymns: Simplified Accompaniments* and the standard hymnbook. Pray sincerely, and the Lord will enlarge your talent and increase your ability to learn. Blessings will come to you as you use your talents to serve and worship the Lord. The Lord has promised,

"For my soul delighteth in the song of the heart; yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads" (D&C 25:12).

Some hymns are easier to play than others. Playing even the simplest arrangements of the hymns at church and at home will allow you to serve.

Before you begin the Keyboard Course, take a moment to imagine that you've already completed it. Imagine yourself as a successful pianist or organist, having learned all the concepts and skills needed to make you a good musician. Picture yourself playing the piano or organ while the congregation sings a hymn. You are confident and sure of yourself as you play. Your playing is smooth and easy for the singers to follow. The congregation feels the spirit of the hymn, and there is a feeling of worship in the room.

This image of yourself can become reality as you work and pray to achieve it. You will find joy through sharing your new talents at church and at home.

# SECTION 1

## Concepts and Skills You Will Learn in Section 1

1. How to prepare to play a keyboard instrument
2. How to read the rhythm of music notes
3. How to name the keys on the keyboard

# GETTING READY TO PLAY THE PIANO

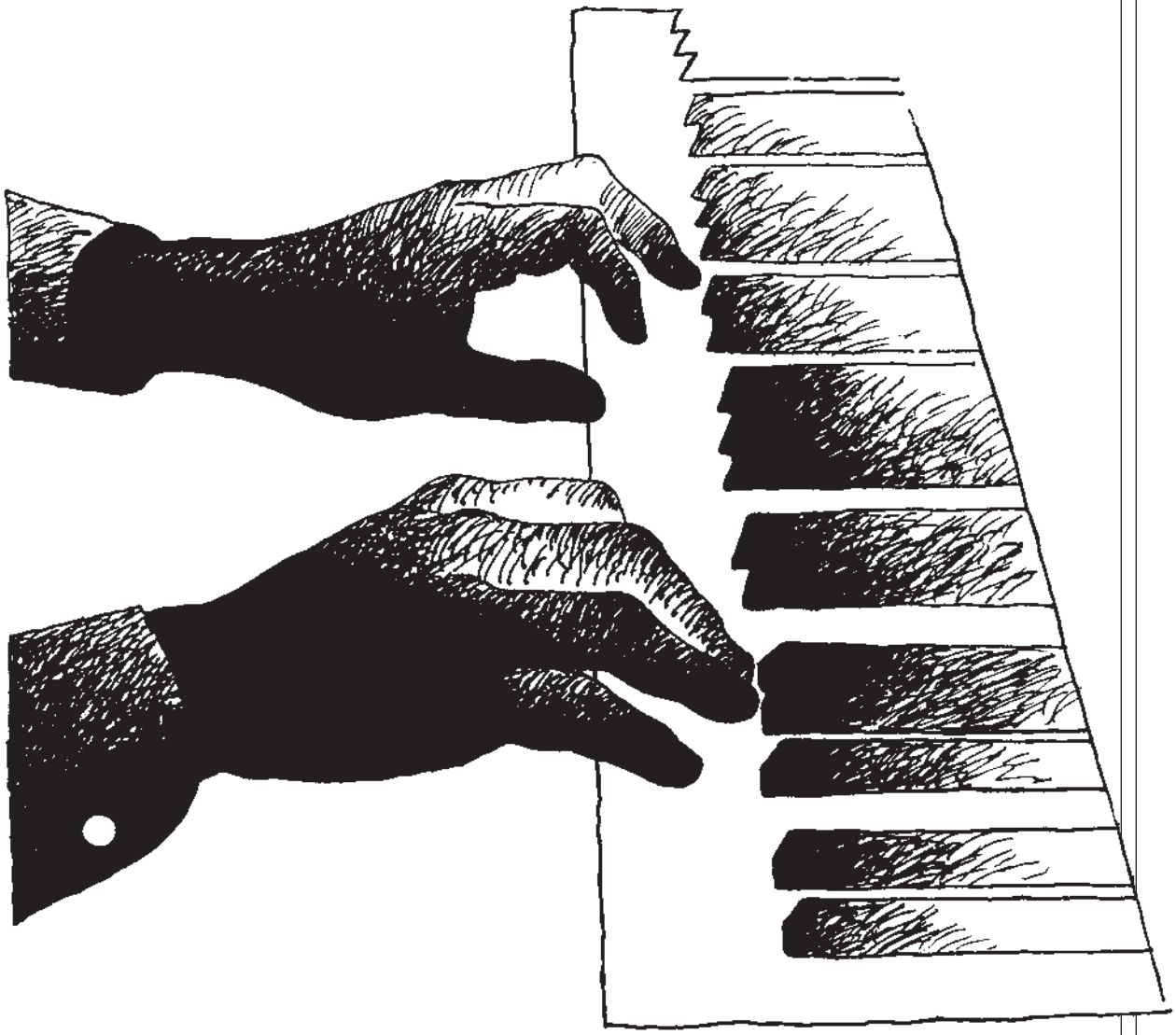
## Nine-point Checklist

1. As you sit at the piano and rest your fingers on the keyboard, move the bench back far enough so your elbows are slightly bent.
2. Sit in the center of the bench, directly in front of the center of the keyboard.
3. Sit toward the front edge of the bench with your back straight and your weight forward.
4. Rest your feet on the floor.
5. Sit comfortably, maintaining good posture.
6. Make sure there is good light for you to see the music and the keyboard.

7. Stand. Drop your hands to your sides and relax them. Notice their natural curve, as if they were holding a ball. As you sit again, place your fingers on the keyboard, keeping the same natural curve.

8. Position your hands above the keyboard, letting your fingers touch near the center of the large area on the white keys. Hold your palms above the keyboard, but don't rest them on the keys or on the wood below the keys.

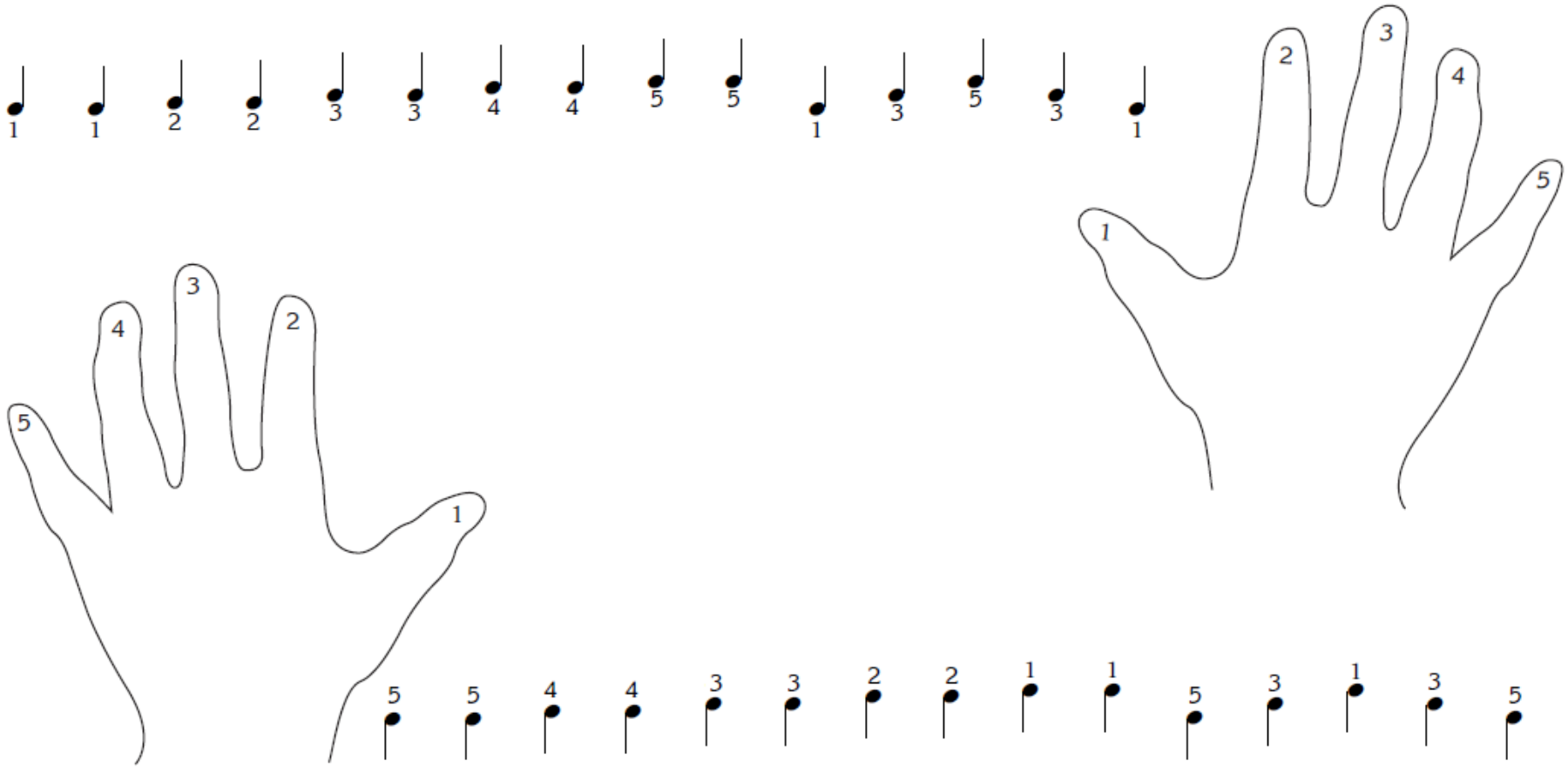
9. Strike the key with the pad of your finger just below the fingertip. Keep each finger curved, lifting it from the knuckle on the back of your hand. As you strike the key, keep your finger joints bent.



# Playing by Finger Numbers

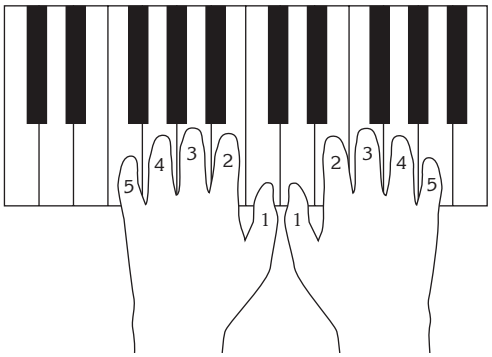
To help you place the correct finger on each key, the fingers are given numbers as shown below. Finger numbers are written above or below the notes on the page.

Place your hand above any group of five keys, holding each finger above one key. Practice the finger numbers by playing the keys with the correct finger as indicated. The notes with stems going up are for the right hand. Notes with stems going down are for the left hand.



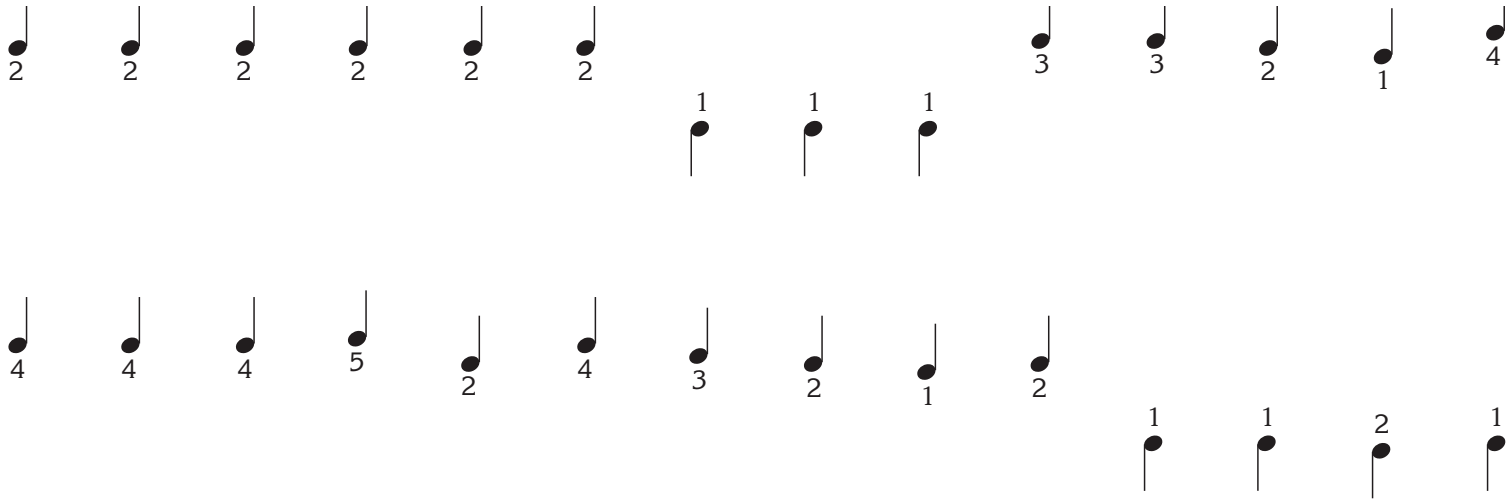
# *There Is a Green Hill Far Away*

Place your hands on the keyboard as shown to the right. Use the groups of two and three black keys to help you find the correct position.




**1** Play this hymn, following the finger numbers as shown. Notes with stems going up are for the right hand, and notes with stems going down are for the left. Practice the hymn until you are comfortable with it. Use the principles of good fingering technique listed on pages 6 and 7.

(The numbers in black boxes in the Keyboard Course correspond to the numbered examples on the *Keyboard Course* audiocassette tape. When you see a number in a black box, listen to that selection on the tape. Then try to perform each skill as it is done on the tape.)




Now you've been introduced to playing the piano and have learned a simple hymn melody. To play other hymns, you need to learn some basic principles about beats, rhythm, and notes.

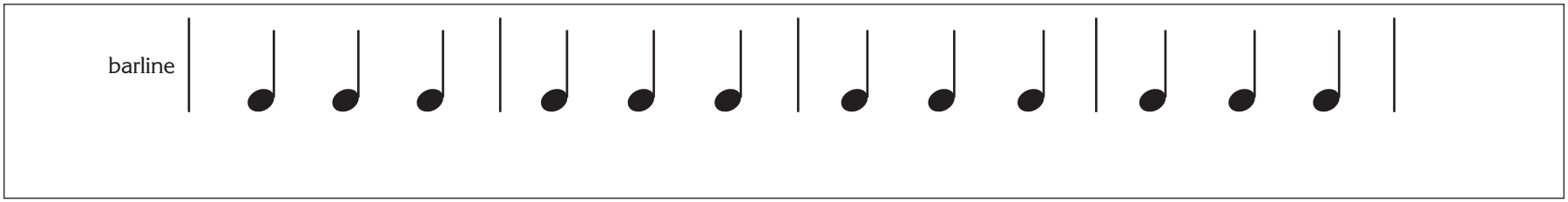
The next few pages of this manual teach these principles. If you have already studied these sections in the Conducting Course, you may want to review them and then go to the keyboard section of this manual (p. 22).

# LEARNING ABOUT BEATS AND RHYTHM

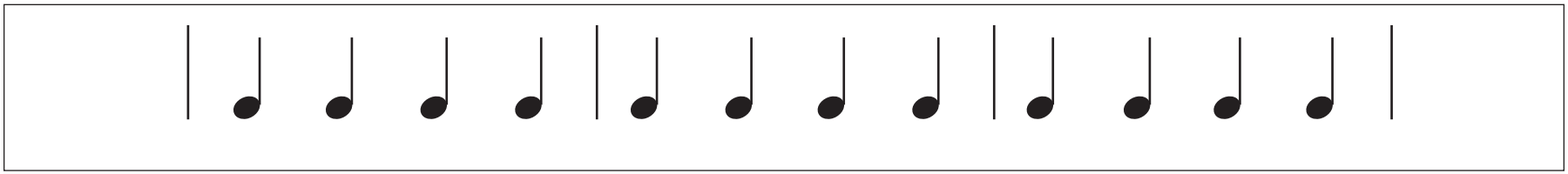
The first step in reading **rhythm** is finding the **beat.** The beat in music is steady, like your heartbeat or a ticking clock. The rhythm in a piece of music is based on a constant **fundamental beat** that you can hear and feel. When you tap your foot to music, you are feeling the fundamental beat and marking it with your foot. This fundamental beat can be shown by evenly spaced music notes like these:

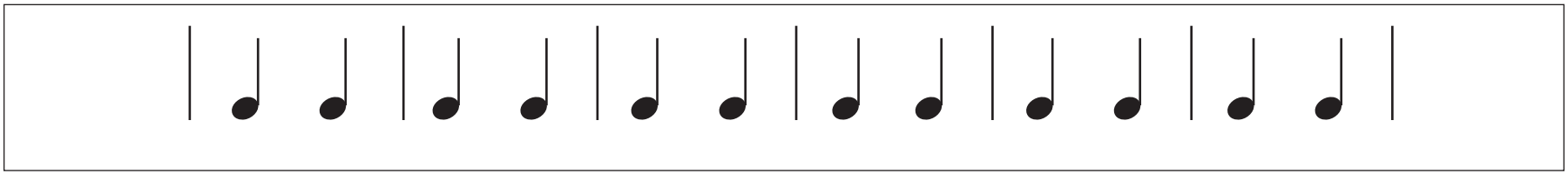
**2** Clap the beats in the box above. Clap evenly and steadily, once for each note.

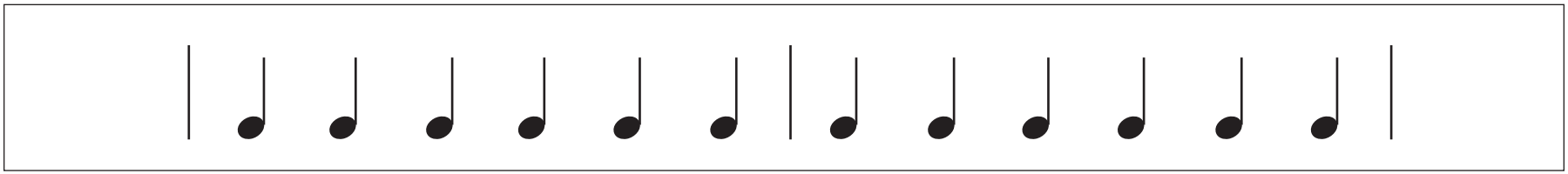
In written music, beats and notes are grouped into **measures**. Measures are divided by **barlines**.




Music can be written with any number of beats per measure. Most hymns and children's songs have three beats per measure as shown above, or four beats, two beats, or six beats per measure as shown below.





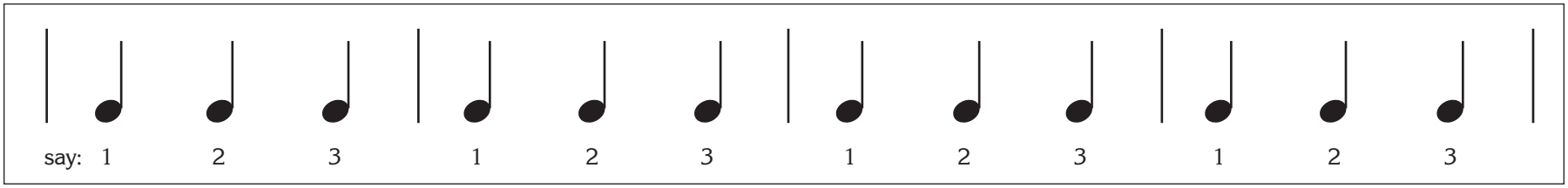


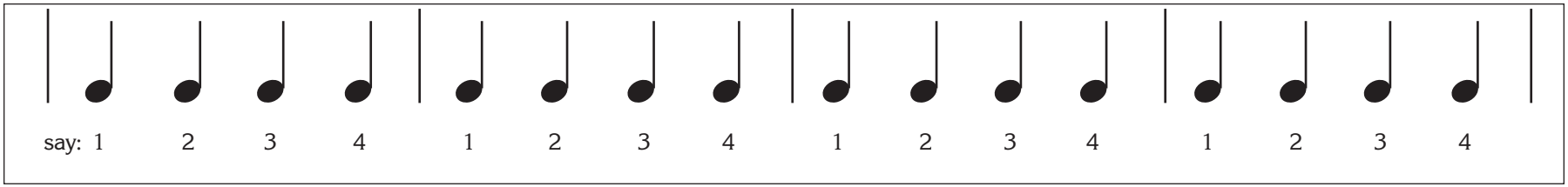
**3** Clap each line of notes on this page. Clap evenly, once for each note. Do not pause at the barlines.

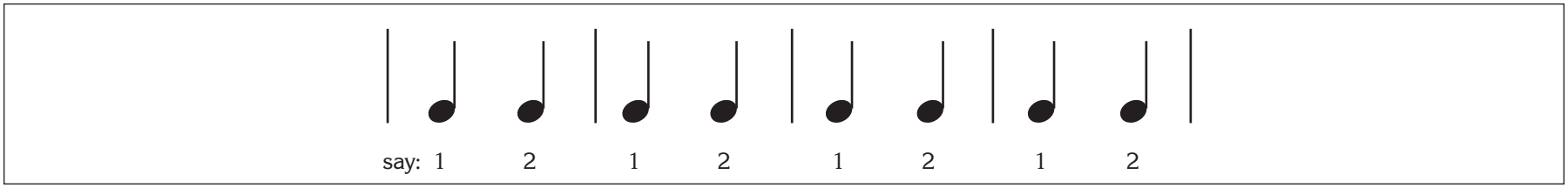
# Counting the Beats

Counting the beats correctly will help you read rhythm better.

1. Count the beats in each measure of the examples below, starting at *one* again after every barline.
2. 4 Count aloud as you clap the beats in each measure.
3. Count aloud as you clap the beats in the examples on the previous page.



# The Time Signature

You can find out the number of beats per measure for any hymn or song by reading the **time signature** at the beginning of the music. The time signature is made up of two numbers, one above the other:

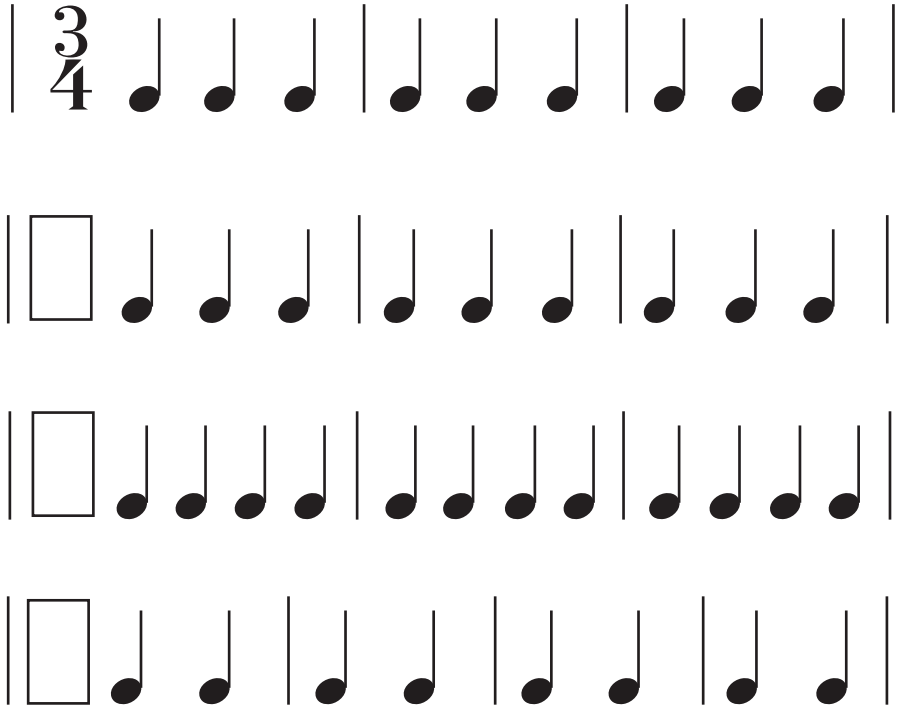
$$\frac{3}{4}$$

$$\frac{4}{4}$$

$$\frac{2}{4}$$

The top number shows the number of beats per measure. The bottom number shows the kind of note that is the fundamental beat for each measure. You will learn more about the bottom number later.

The time signature for the first example below is $\frac{3}{4}$ (say "three-four"). Count the beats per measure in the other examples and write $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{4}{4}$ in the boxes.



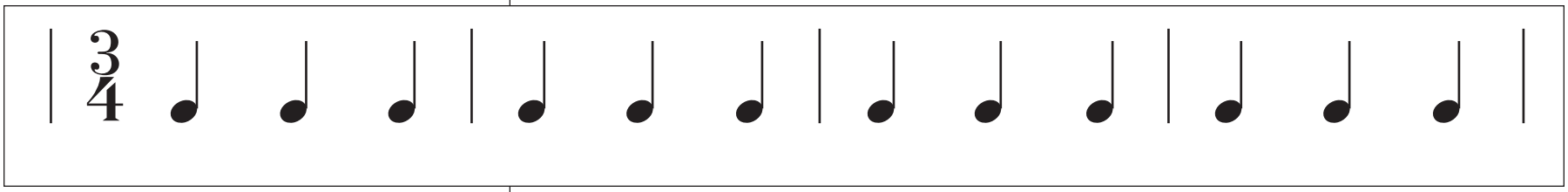
Open a hymnbook and find time signatures, measures, and barlines in several hymns. Look up "Time signature" in this manual's Glossary of Musical Terms for more information.

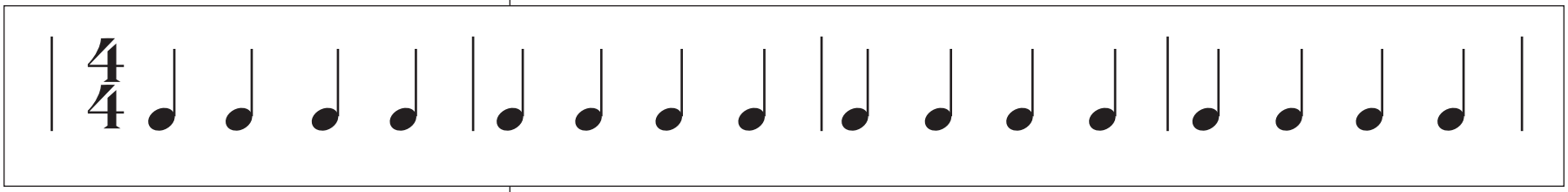
# Time and Tempo

The number of beats per measure and the time signature usually stay the same from the beginning of a song to the end. In only a few hymns does the time signature change (see, for example, "Come, Come, Ye Saints" [*Hymns,* no. 30]).

Another aspect of rhythm that usually stays the same throughout a hymn or song is **tempo**. The tempo is the speed of the fundamental beat. It should stay even from beat to beat.

**5** Clap the following lines three times. First clap the line fast, then slow, then medium fast. Count as you clap.

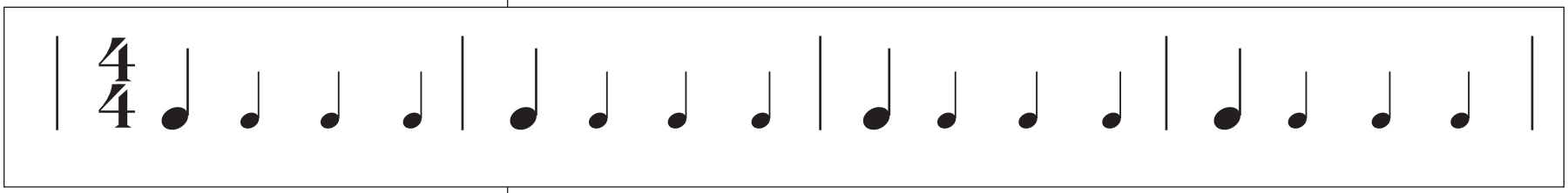


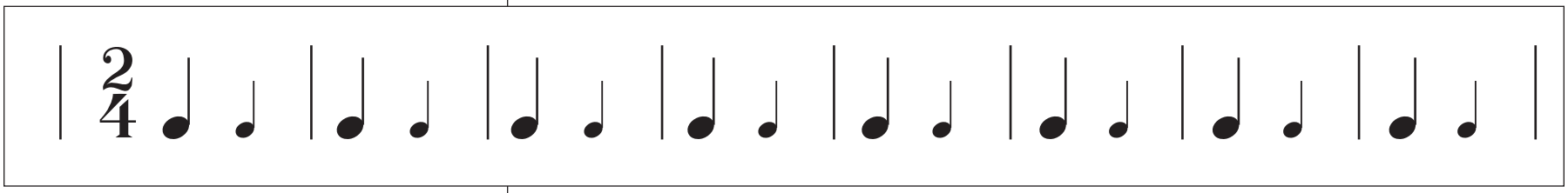


# The Downbeat

Each beat in a measure is important, but the first beat, the **downbeat,** is the strongest. Although it is felt more strongly, it is not usually played or sung more loudly.

**6** Clap the beats in the following lines, emphasizing the downbeats.





When listening to a song, you can find out the top number of the time signature (or the number of beats per measure) by listening for or feeling the downbeats. Since you know the downbeat is count one, continue counting beats until you feel the next downbeat.

Listen to a recording of music or to someone playing a piano. Can you feel the beat? Is the tempo fast or slow? Clap with the beat, emphasizing the downbeat. Count the beats to find the top number of the time signature.

# LEARNING ABOUT NOTES AND RHYTHM

## Using Rhythmic Names for Notes

In music, beats are represented by notes. There are several kinds of notes, and each receives a different value, or number of beats.

To determine the number of beats a note receives, look at the bottom number of the time signature. If the bottom number is 4, notes have the following values:

The quarter note (♩) receives one beat.

The half note (𝅗𝅥) receives two beats.

The dotted half note (𝅗𝅥.) receives three beats.

The whole note (𝅝) receives four beats.

When a time signature has a bottom number other than 4, these notes have different values. We will study some of these different values later in the course.

You can quickly learn to read rhythm by using rhythmic names to express each kind of note. The chart below shows some of these rhythmic names. Say "dah" for the first beat of each note; say "ah" for each other beat.

| Note name | Beats | Note | Rhythmic name |
|---|---|---|---|
| quarter note | 1 | ♩ | dah |
| half note | 2 | 𝅗𝅥 | dah-ah |
| dotted half note | 3 | 𝅗𝅥. | dah-ah-ah |
| whole note | 4 | 𝅝 | dah-ah-ah-ah |

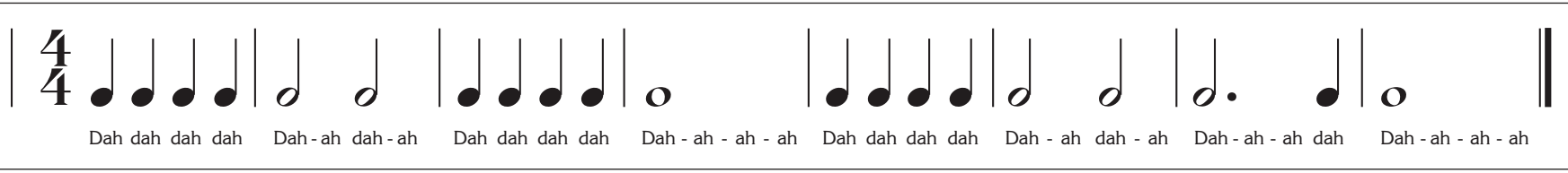
# PRACTICING THE RHYTHMIC NAMES

**7** Clap a steady beat while saying the rhythmic names of the notes below. Asterisks (*) show when to clap. Review and practice the rhythmic names until you know them well.

# Combining Notes of Different Rhythms

The four notes you have learned can be combined in several ways within a measure. These combinations give each piece of music its distinct rhythm.

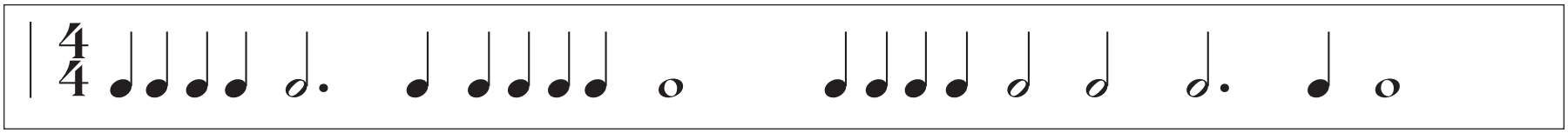
**8** Clap a steady beat while saying the rhythmic names of the notes below.

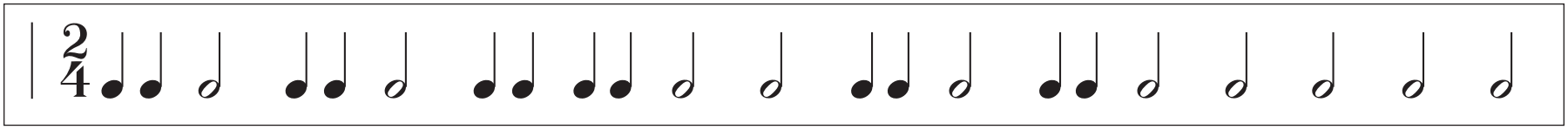


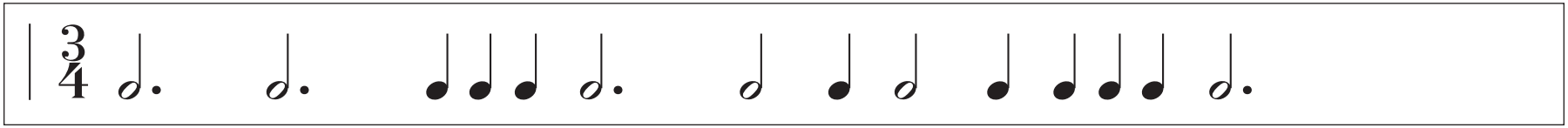

Notice the **double bar** at the end of the line. Double bars should be placed at the end of every piece of music.

Draw barlines to divide the following lines of notes into measures. The top number of the time signature will tell you how many beats to put in each measure. End each line with a double bar.

**9** Say the rhythmic names of the notes below. Then clap a steady fundamental beat while saying the rhythmic names.





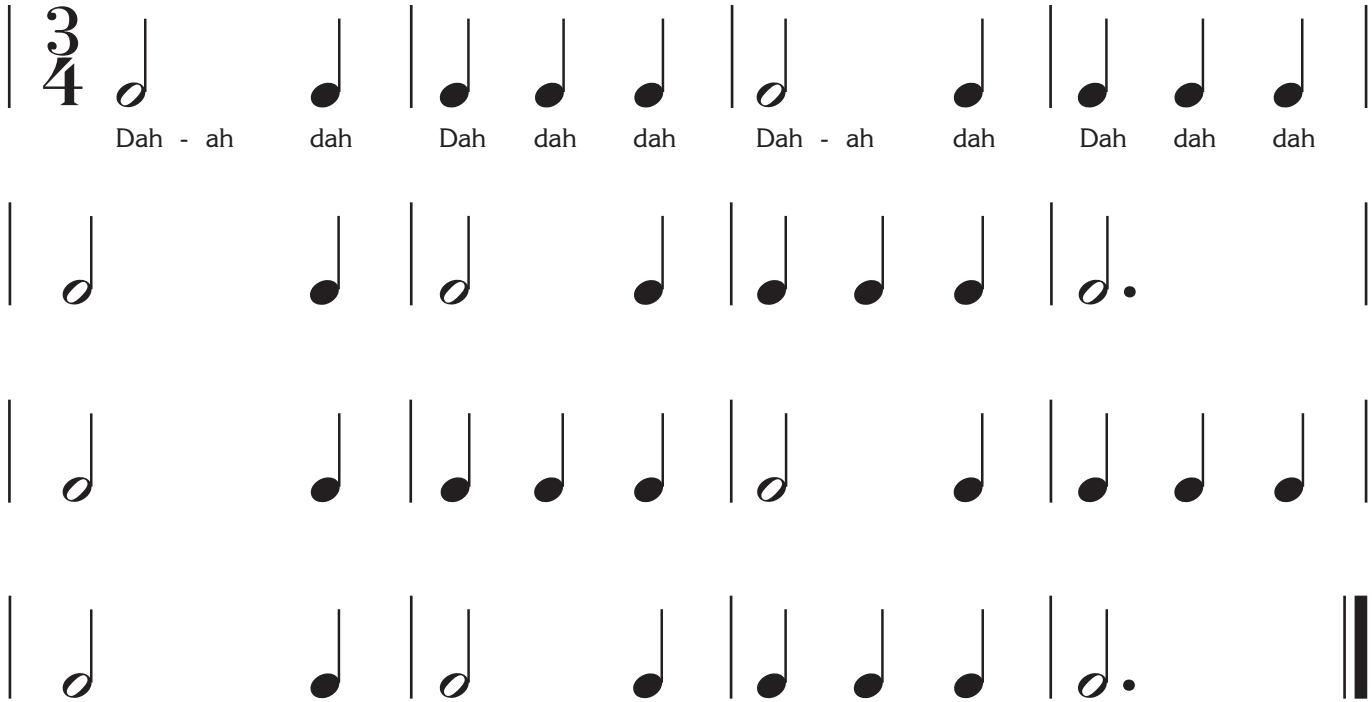


# Reading the Rhythm of the Hymns

You read music like you read a book—from left to right. When you come to the end of a line, begin on the next line without pausing.

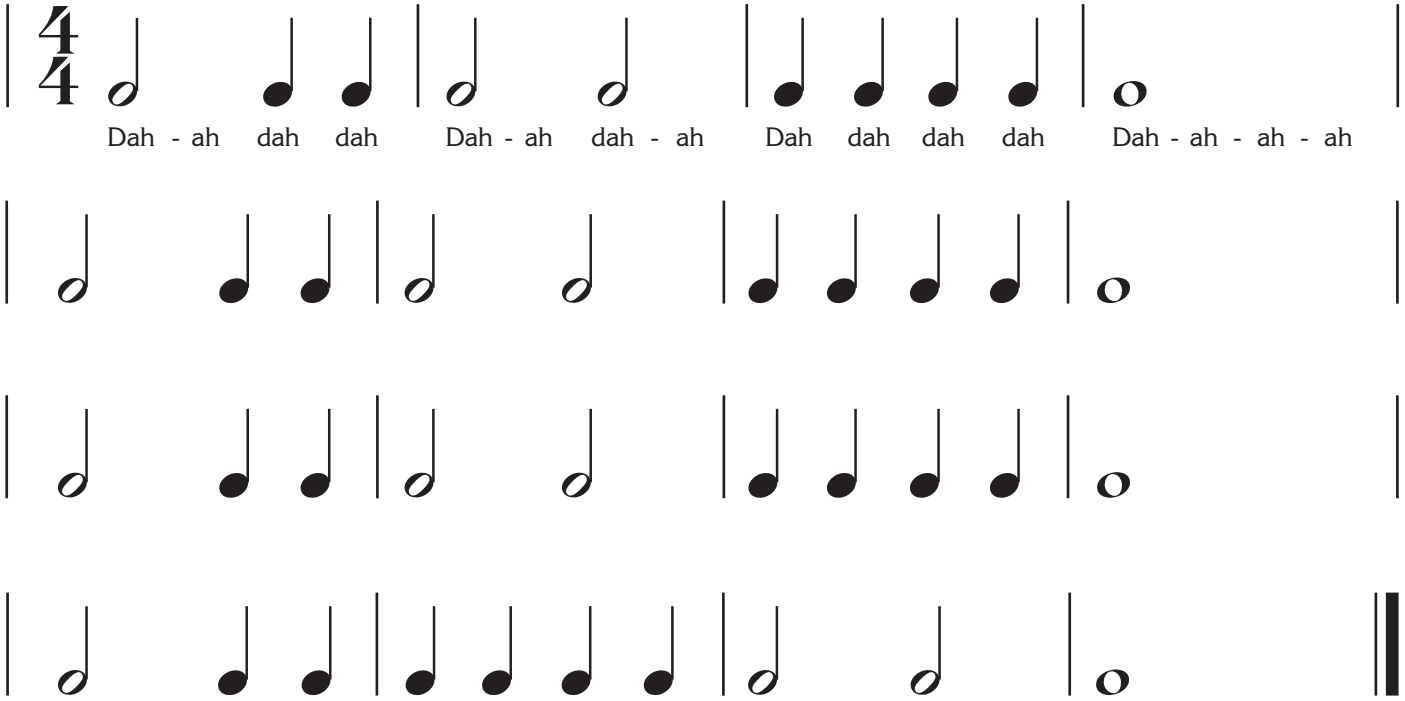
## *In Humility, Our Savior*

**10** Clap a steady beat and say the rhythmic names of the notes in this hymn.



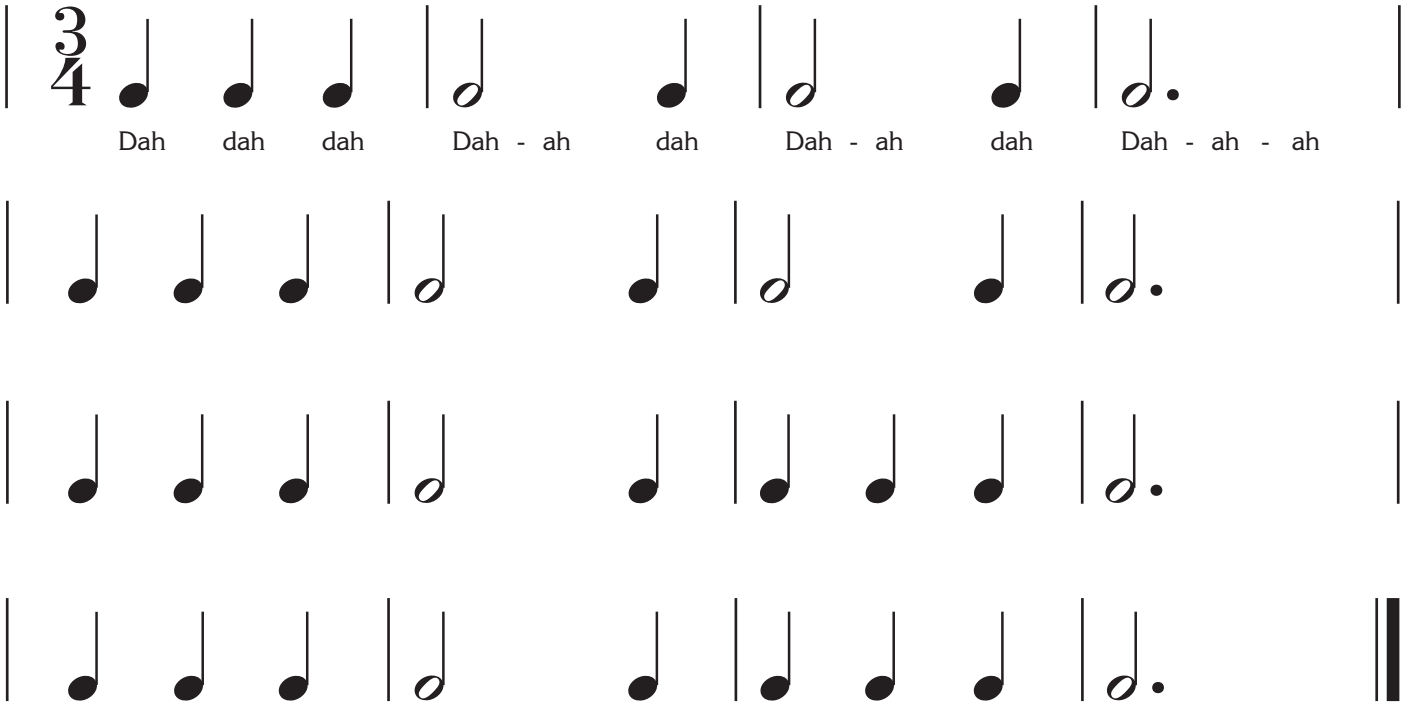
# *Abide with Me!*

**11** Clap a steady beat and say the rhythmic names of the notes in this hymn.



# *Sweet Is the Work*

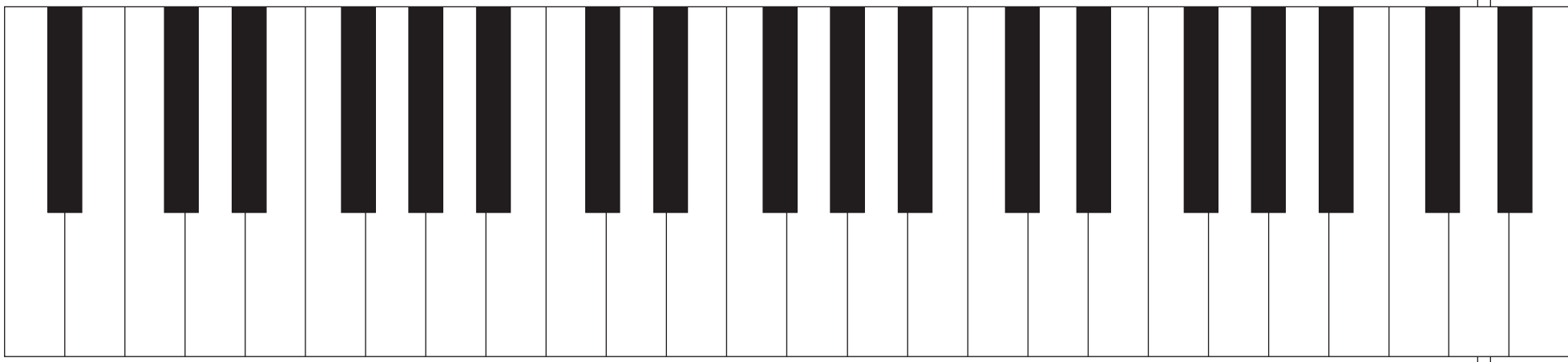
**12** Clap a steady beat and say the rhythmic names of the notes in this hymn.



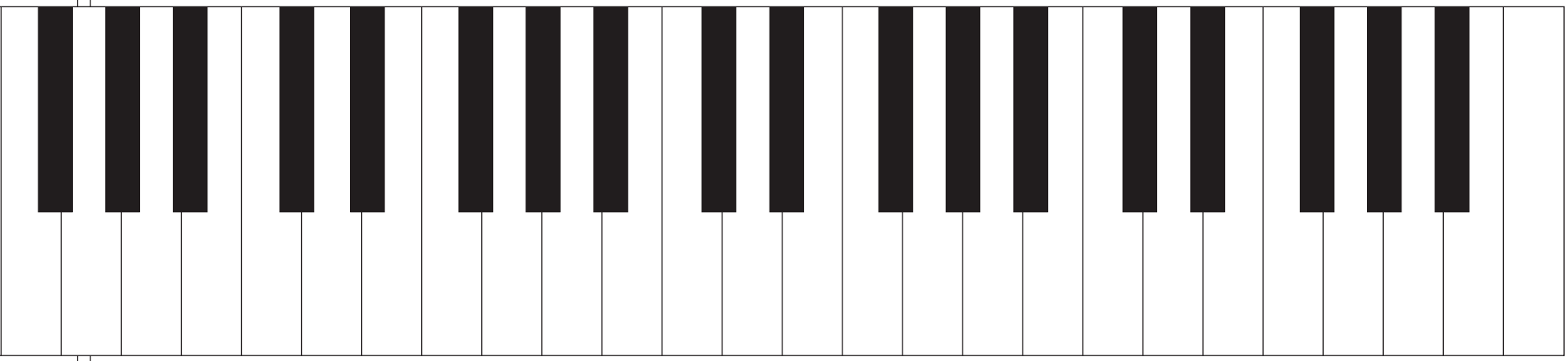
# THE KEYBOARD

The keyboard is made up of white keys and black keys. Black keys are in groups of two and three.

Find the group of three black keys at the left end of the keyboard. Beginning here and moving to the right, play all the groups of three black keys until you reach the middle of the keyboard. Play one key at a time, using fingers four, three, and two of your left hand. Do the same exercise with the right hand, beginning at the rightmost group of three and moving toward the middle.



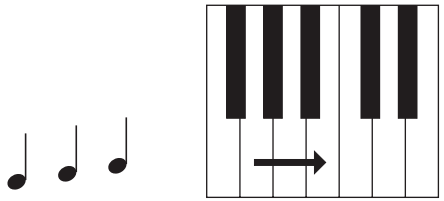
lower notes ←



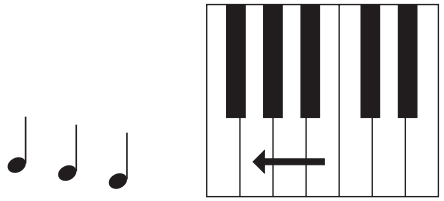
higher notes

# Playing by Finger Numbers

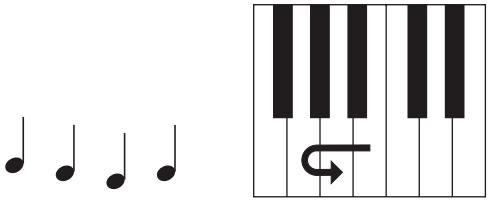
Music notes on the page show you which keys to play on the keyboard. Groups of notes that move up on the page mean to play a sequence of keys moving to the right, or up the keyboard.



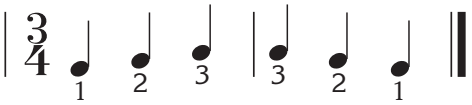
Notes that move down the page tell you to play a sequence of keys moving to the left, or down the keyboard.

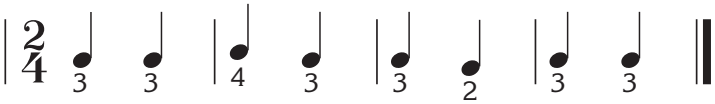


Notes can be written in any sequence: moving up, moving down, changing directions, or repeating the same note.

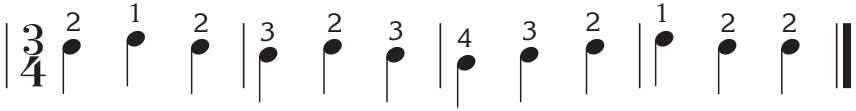


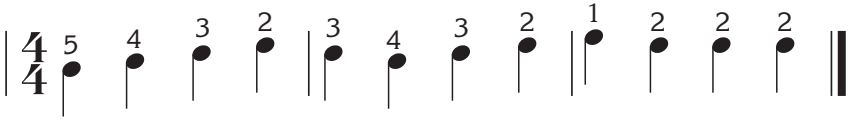
Earlier in this course you were introduced to playing the keyboard by finger numbers (see pp. 8–9). Using your right hand, play the following note sequences on any consecutive white keys on the keyboard. Follow the finger numbers written below the notes.



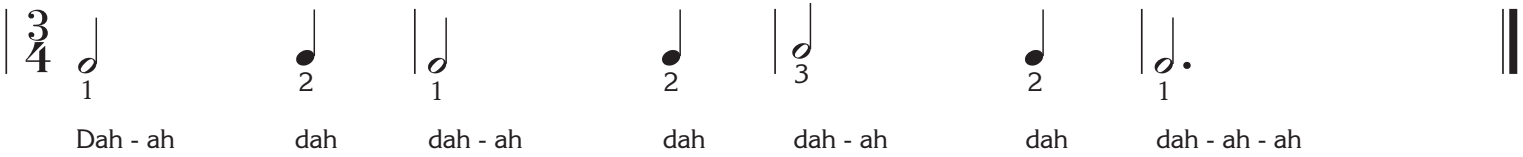

Play the following note sequences with your left hand on any consecutive white keys. Follow the finger numbers written above the notes.



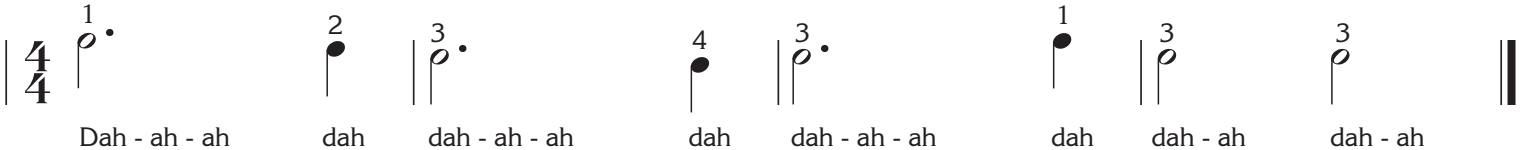



Clap a steady beat and say the rhythmic names of the notes below. Then play the first two examples with your right hand. Then play the next two examples with your left hand. Use any white keys on the keyboard.

Right hand

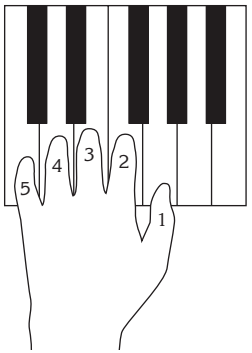


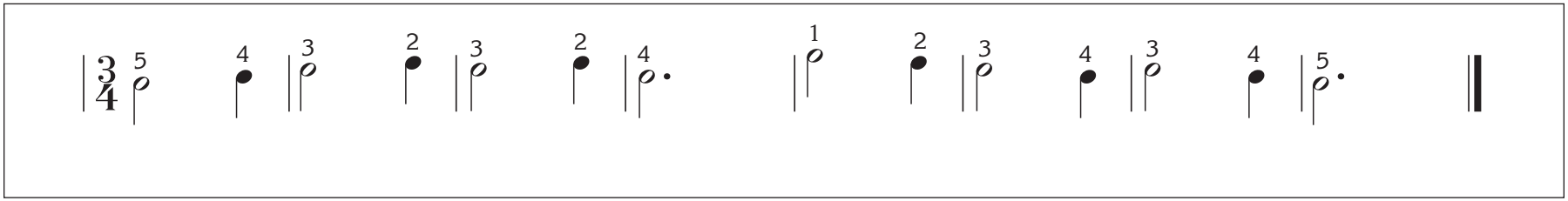
Left hand

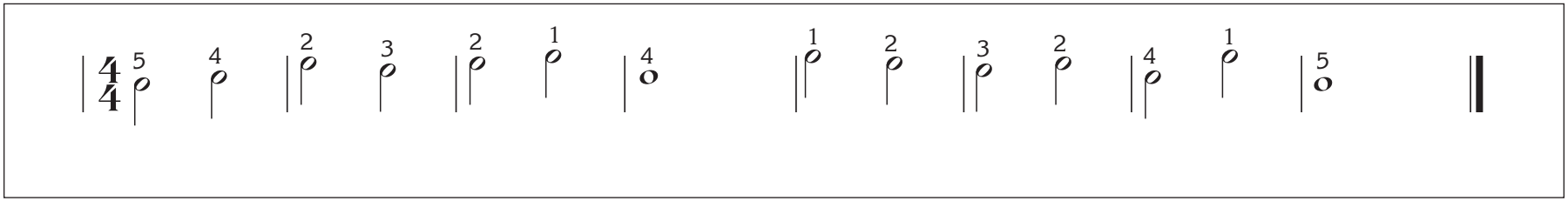


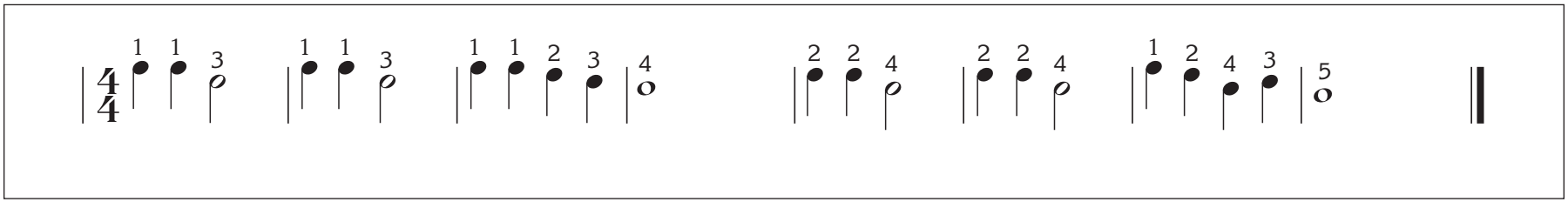
# PRACTICING NOTES AND FINGER NUMBERS

1. Clap a steady beat and say the rhythmic names of the notes below.
2. 13 Place your left hand as shown in the illustration and play the notes below.

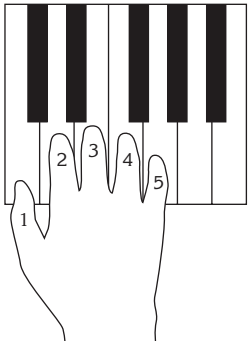


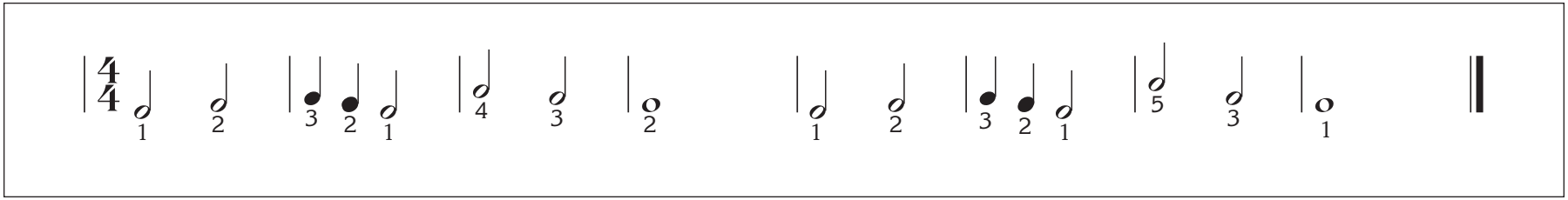



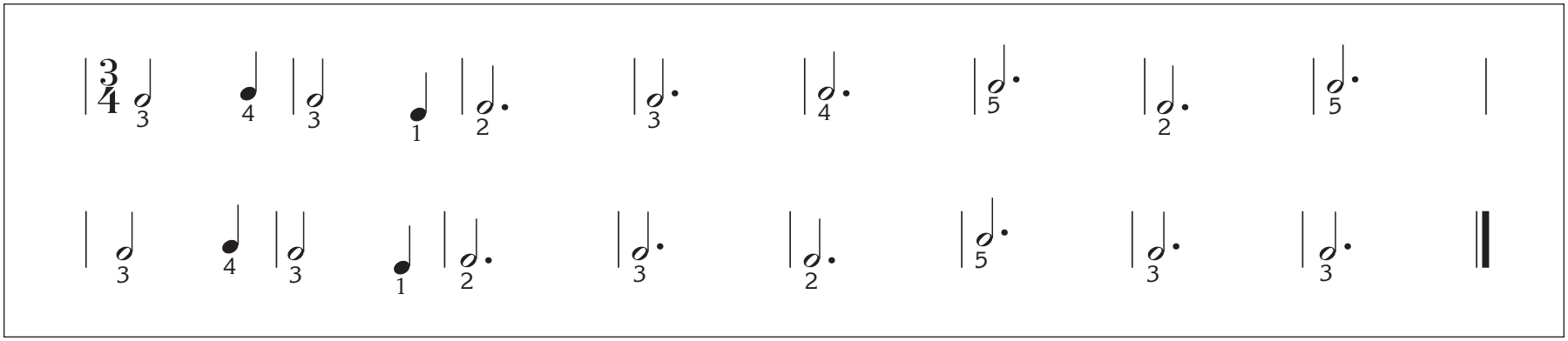



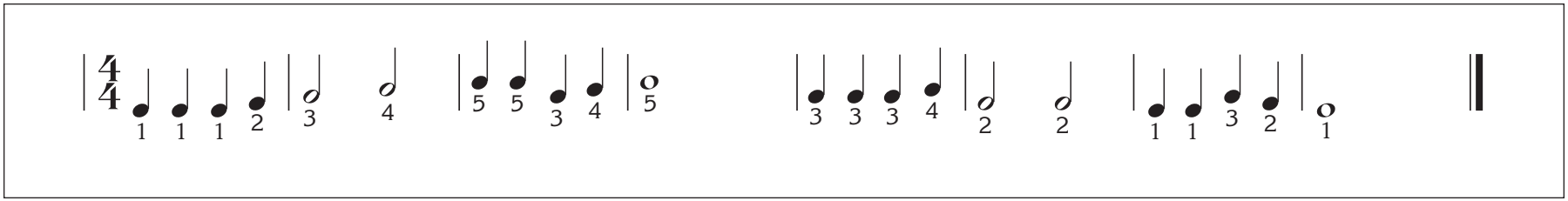



1. Clap a steady beat and say the rhythmic names of the notes below.
2. **14** Place your right hand as shown in the illustration and play the notes below.



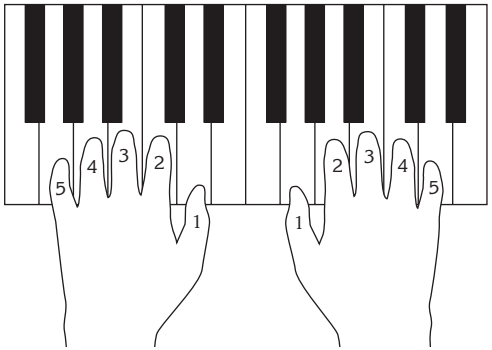



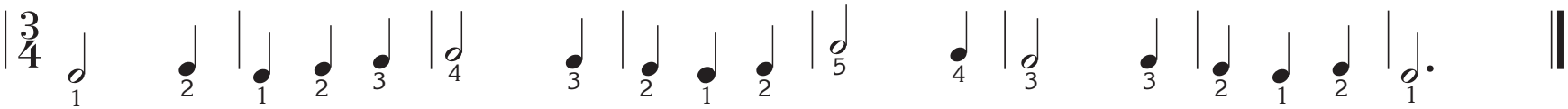



# *In Humility, Our Savior*

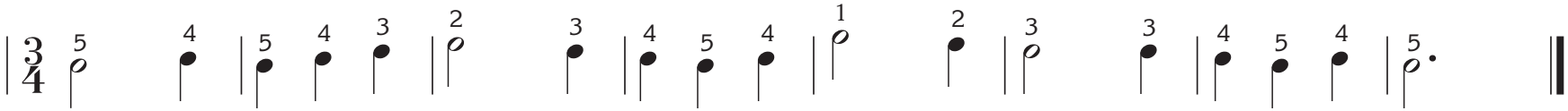
1. Clap a steady beat and say the rhythmic names of the notes in this hymn (only the first phrase of the hymn is given).
2. Place your hands on the keyboard, as shown to the right.
3. **15** Play the hymn with your right hand, then with your left hand. Sing the finger numbers as you play. Connect the notes so they flow smoothly, but do not let them overlap.




Right hand

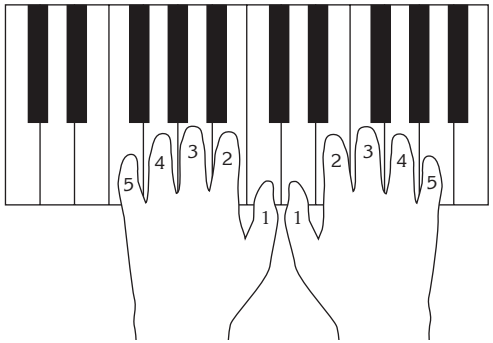


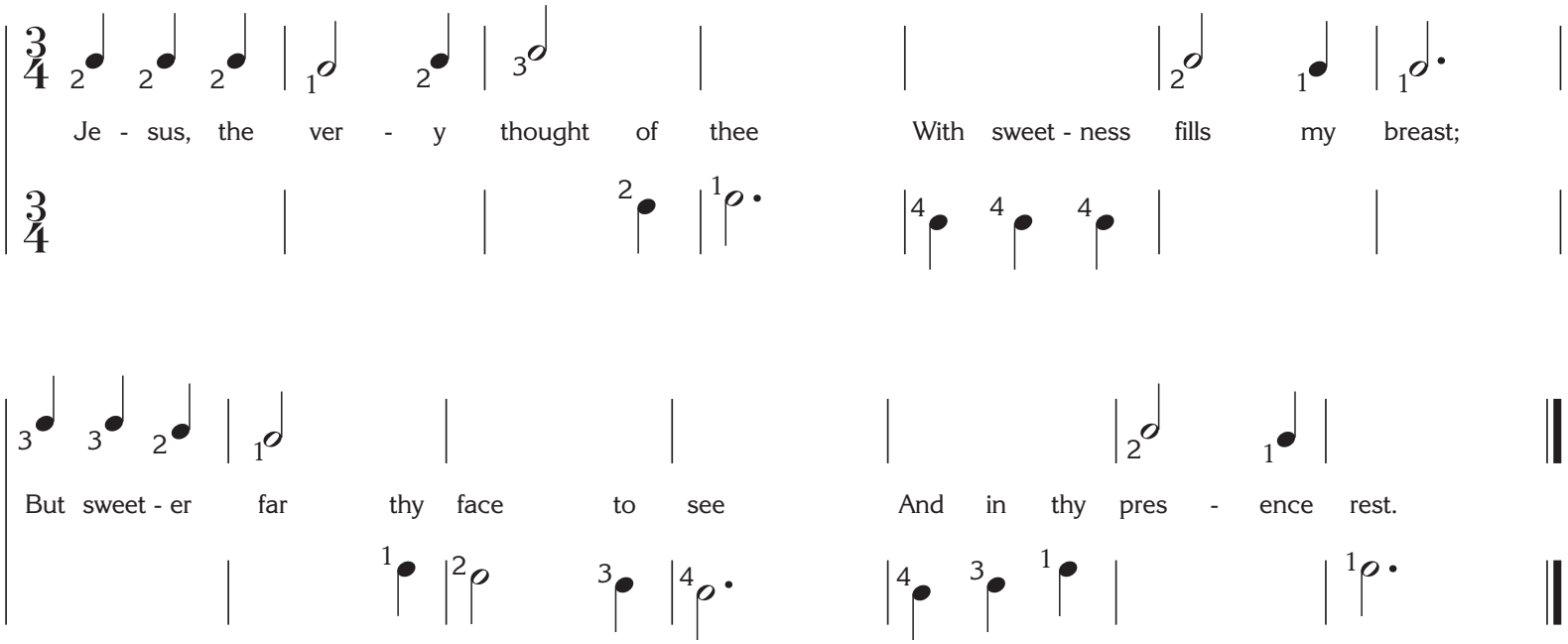

Left hand



# *Jesus, the Very Thought of Thee*

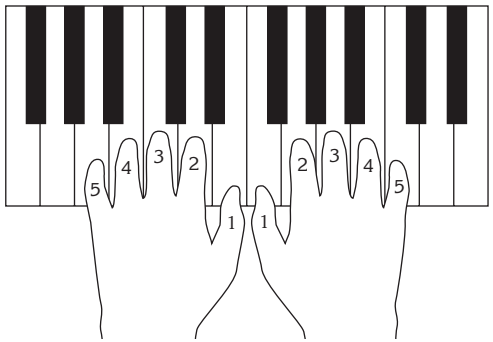
1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. Place your hands on the keyboard, as shown to the right.
3. **16** Play the hymn and sing the finger numbers. (The notes above the words are for the right hand; the notes below the words are for the left. Notes for the right hand have stems pointing up; notes for the left have stems pointing down.)
4. Play the hymn and sing the words.

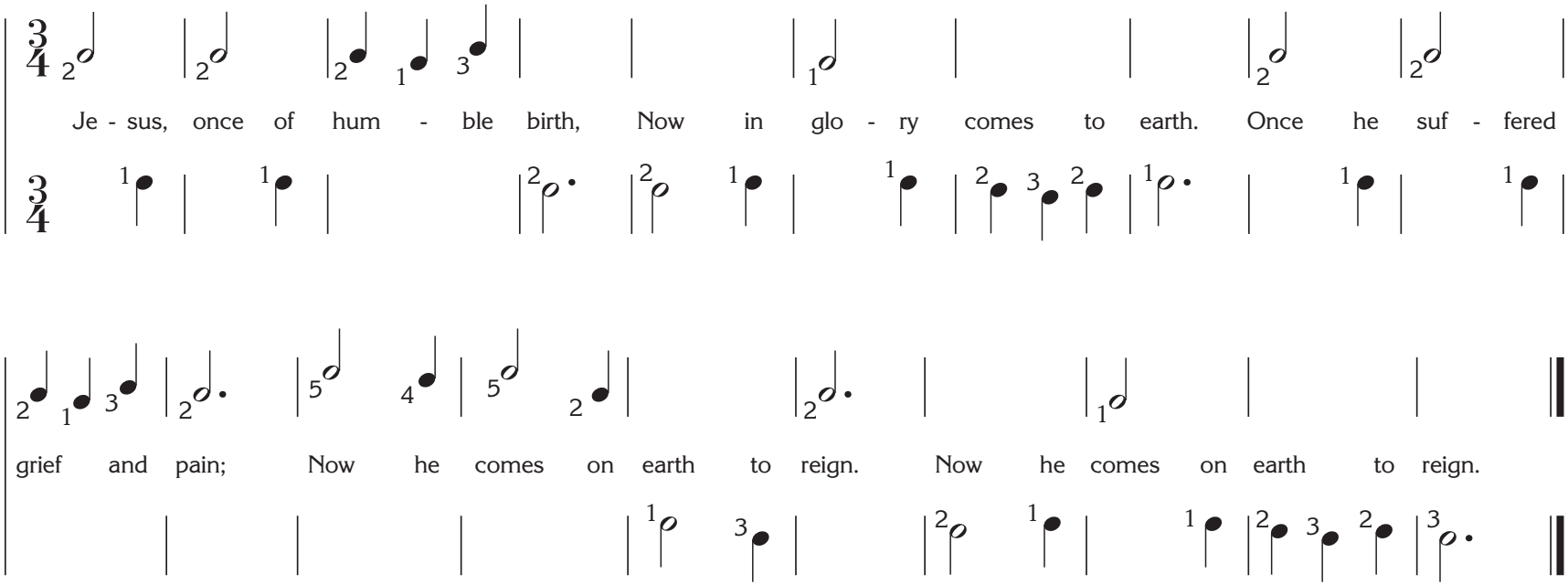


# *Jesus, Once of Humble Birth*

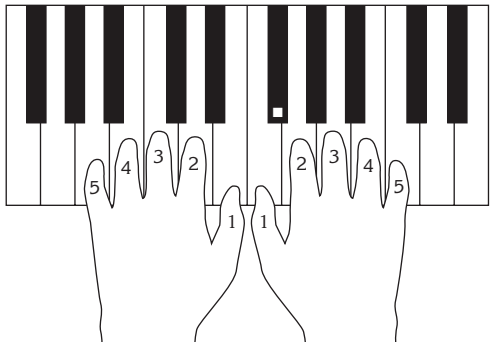
1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. Place your hands on the keyboard, as shown to the right.
3. **17** Play the hymn and sing the finger numbers.
4. Play the hymn and sing the words.

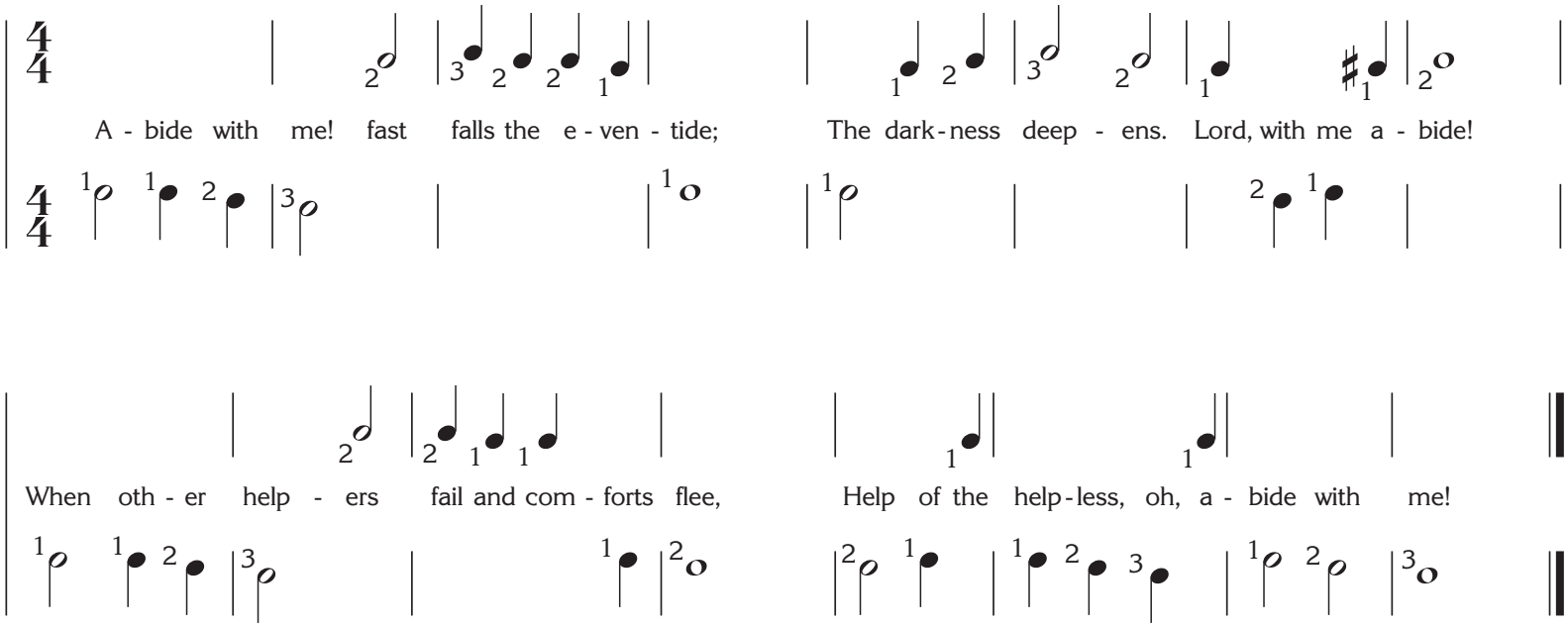


# *Abide with Me!*

1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. Place your hands on the keyboard, as shown to the right.
3. **18** Play the hymn and sing the finger numbers. Find the ♯ symbol in the first line of this hymn. It is called a **sharp**. This symbol means to play the black key to the right of the white key with your right thumb. See the box (□) on the keyboard picture to the right.
4. Play the hymn and sing the words.



# Finding and Practicing the White Keys

The white keys are named after the first seven letters of the alphabet:

A B C D E F G

These seven letter names are repeated several times in succession, giving every white key a name.

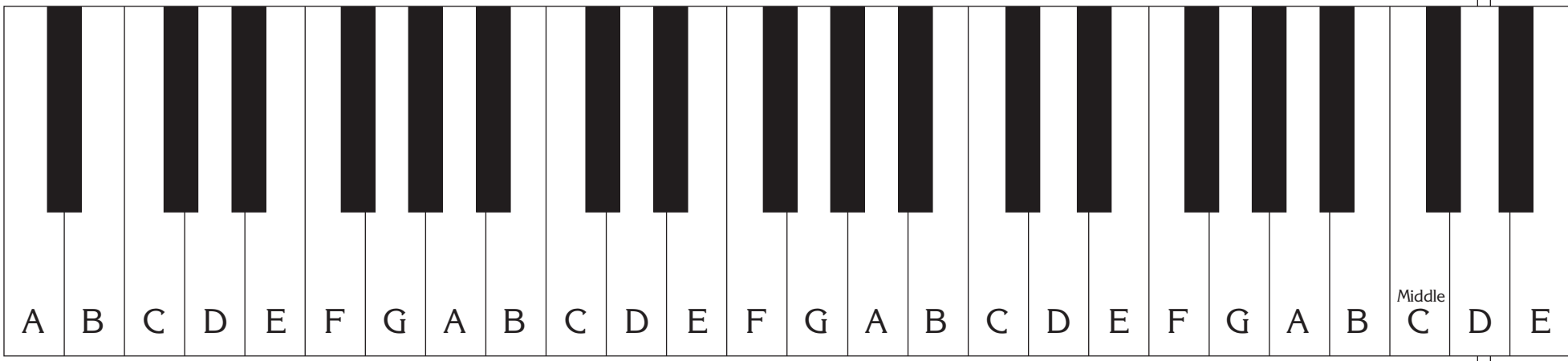
Below is an illustration of a full-length keyboard for a standard piano. How many times are the letter names repeated in order to give every white key on a standard keyboard a name? How many times are they repeated on your keyboard?

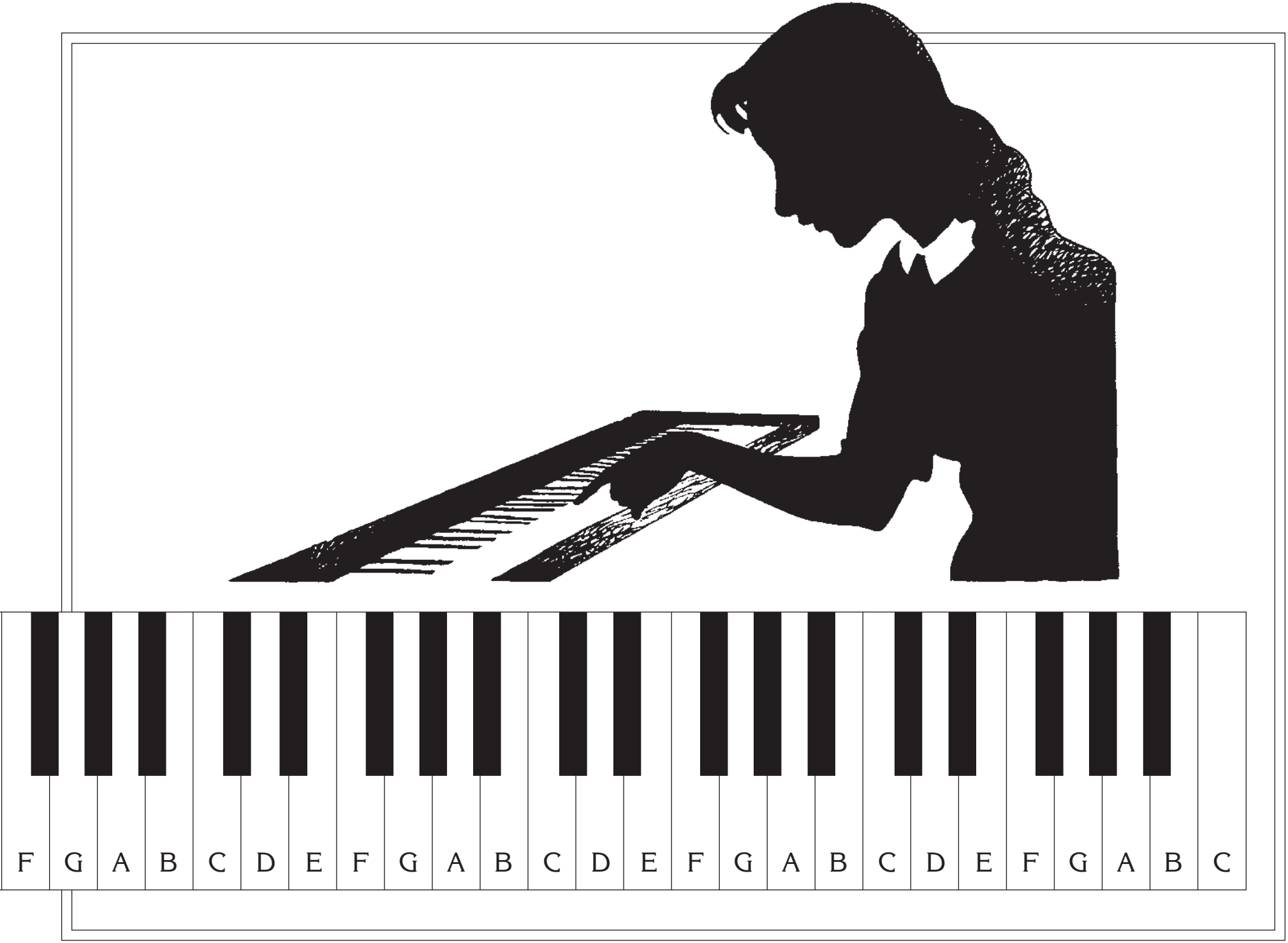
Play and name each white key on your piano. Begin with the lowest key (A on a standard keyboard) and move up to the highest (C). Then start at the highest key and move down the keyboard, playing and saying the letter names backwards.

## FINDING MIDDLE C

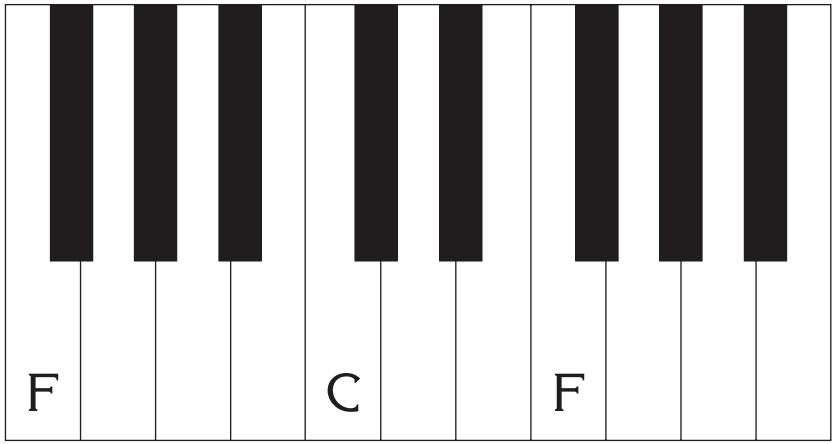
Middle C is an important key. C is located to the left of any group of two black keys. Middle C is the C nearest the middle of the piano keyboard, as shown below. The brand name of the piano is usually printed on the wood above middle C. When you sit at the keyboard to play, middle C should point to the middle of your body.

Find and play middle C on your keyboard.




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

# FINDING AND PRACTICING C AND F



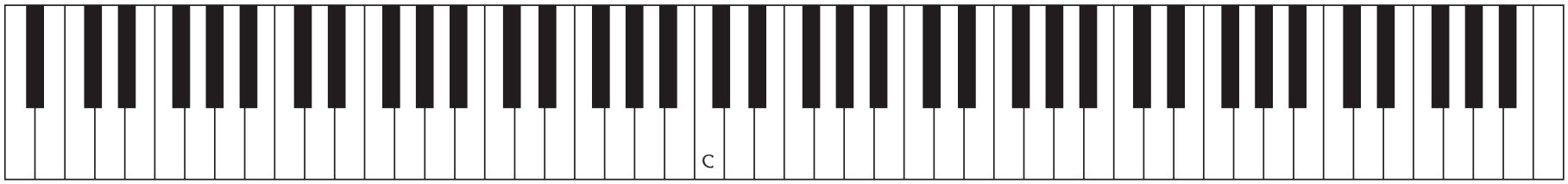

C is located to the left of any group of two black keys; F is located to the left of any group of three black keys (see the illustration to the right). These are known as guidepost keys.

1. Play and name all of the C's and F's on your keyboard.
2. Clap a steady beat and say the rhythmic names of the notes in the exercises below.
3. Find middle C with your right thumb. Place your fourth finger on the F above middle C. **19** Play the first exercise below using middle C and F. Then play the second exercise with the thumb and fifth finger of your left hand. Use middle C and the F below it.
4. Sing the name of each key as you play it.

Right hand

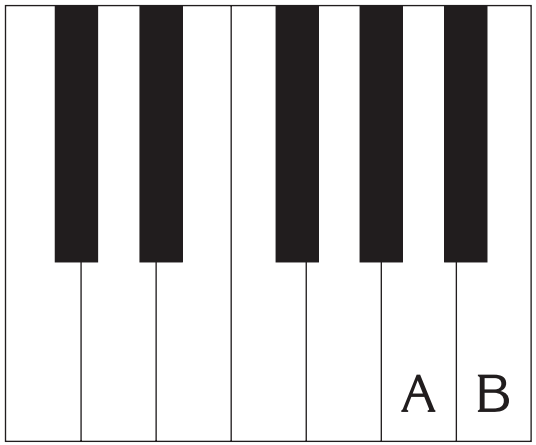
Left hand

5. Label all the C's and F's on the keyboard below.

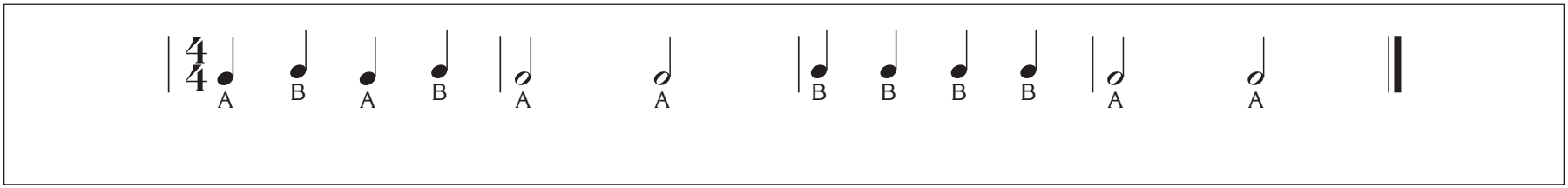


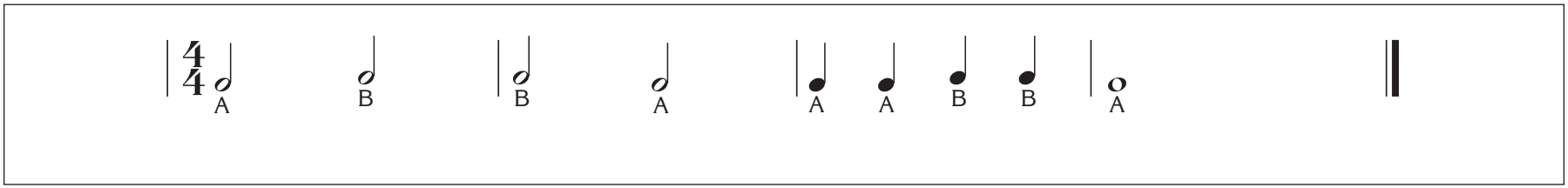
# FINDING AND PRACTICING A AND B

A and B surround the highest black key in any group of three black keys (see the illustration to the right).

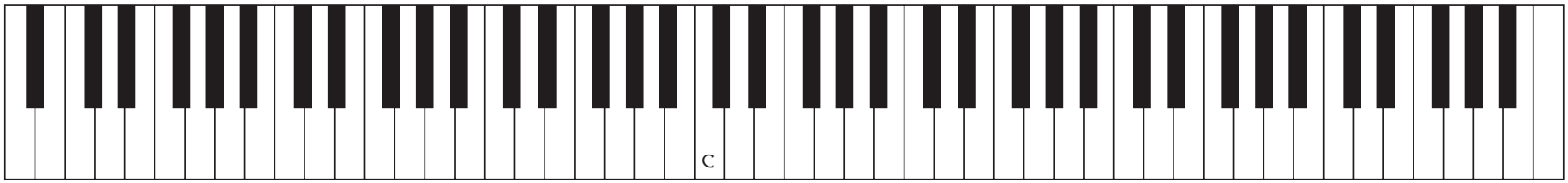



1. Play and name all of the A's and B's on your keyboard.
2. Clap a steady beat and say the rhythmic names of the notes in the exercises below.
3. Play the following exercises on any pair of A and B keys with your right hand; then play them with your left hand. Play them many times with each hand, using different sets of fingers (fingers 1 and 2, fingers 2 and 3, and so on).
4. Sing the name of each key as you play it.



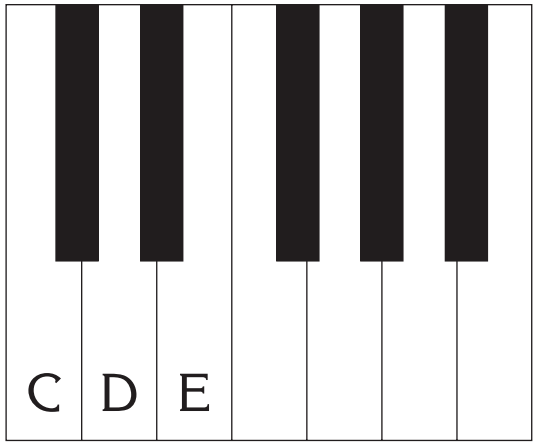




5. Label all the A's and B's on the keyboard below.

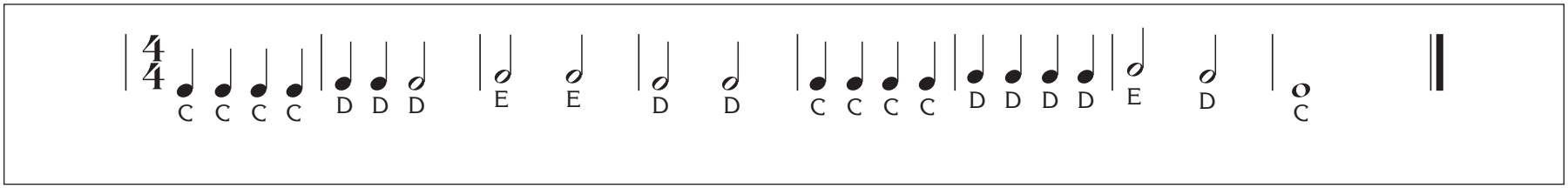


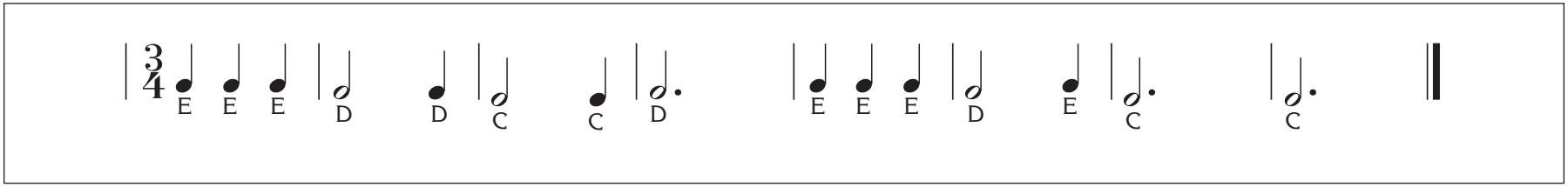
# FINDING AND PRACTICING D AND E

D and E are the white keys immediately to the right of C. C, D, and E surround any group of two black keys (see the illustration to the right).

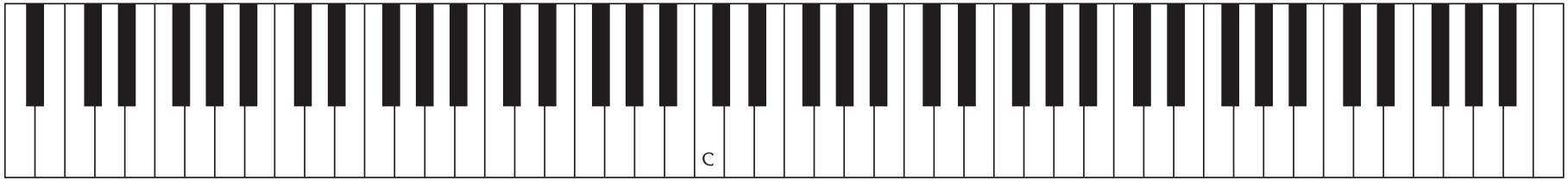



1. Play and name all the C's, D's, and E's on your keyboard.
2. Clap a steady beat and say the rhythmic names of the notes in the exercises below.
3. Play the following exercises on the C, D, and E in the middle of the keyboard with your right hand; then play them with your left hand. Play them many times with each hand, using different sets of fingers (fingers 1, 2, and 3; fingers 2, 3, and 4; and so on).
4. Sing the name of each key as you play it.



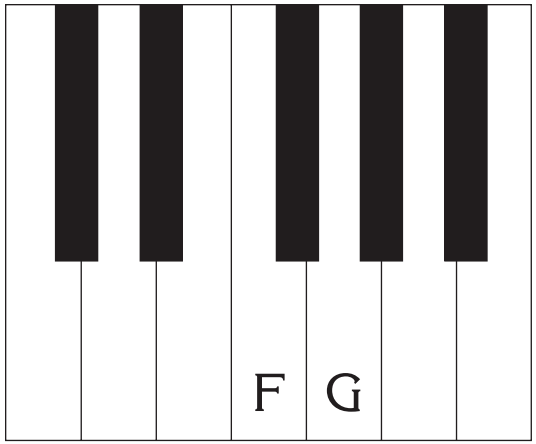




5. Label all the D's and E's on the keyboard below.

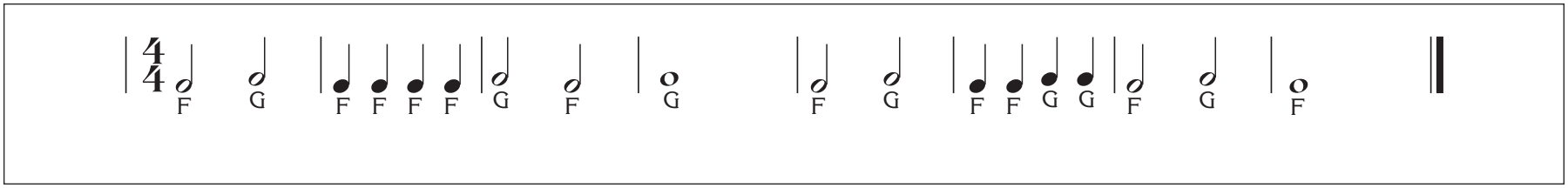


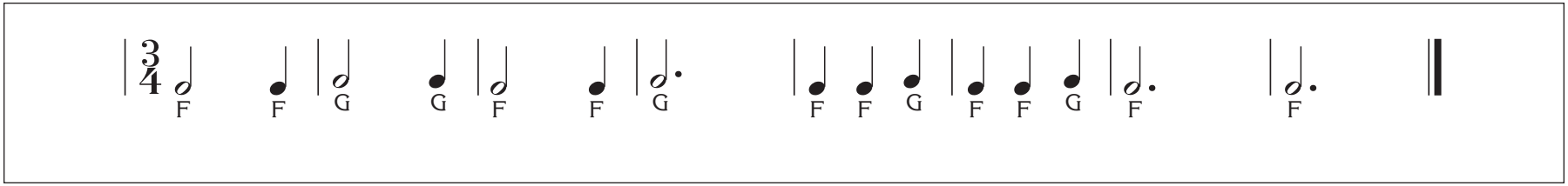
# FINDING AND PRACTICING G

G is on the right side of the lowest black key in any group of three black keys. It is also the key on the right side of F (see the illustration to the right).

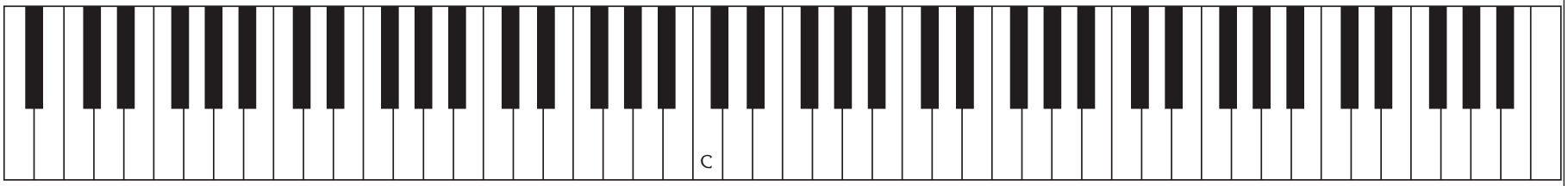



1. Play and name all the G's on your keyboard.
2. Clap a steady beat and say the rhythmic names of the notes in the exercises below.
3. Play the following exercises on any set of F and G keys on your keyboard, first using your right hand, then your left. Play them many times with each hand, using a variety of fingerings.
4. Sing the name of each key as you play it.



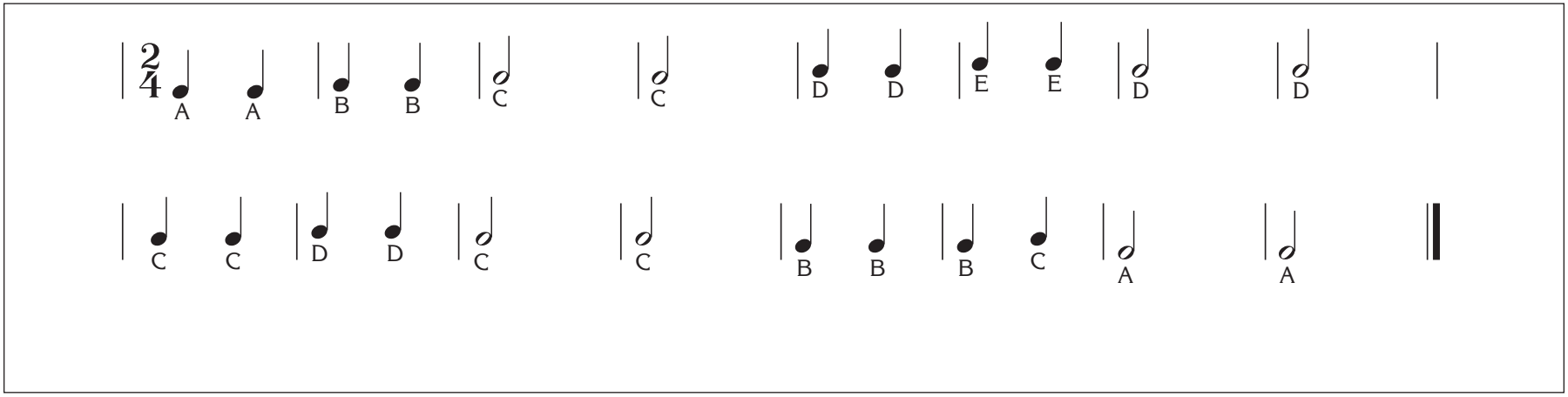

5. Label all the G's on the keyboard below.

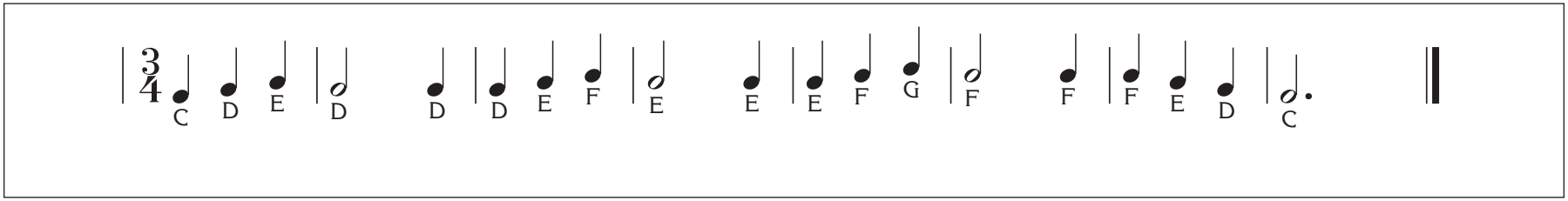


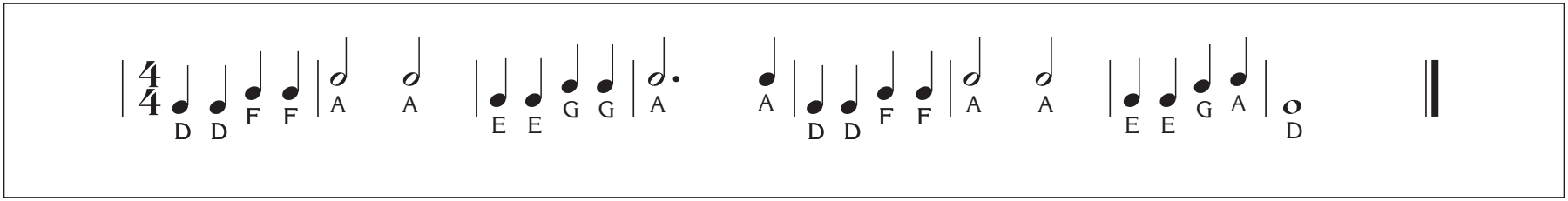
# PRACTICING ALL THE WHITE KEYS

Now that you have learned the names of all the white keys, you are ready to play some melodies.

1. Clap a steady beat and say the rhythmic names of the notes in the exercises below.
2. **20** Play the following melodies near the middle of the keyboard with your right hand, then with your left hand. When playing with the right hand, put your thumb on the first key of each melody and put each finger on keys moving to the right. When playing with the left hand, put your fifth finger on the first key of each melody and put each finger on keys moving to the right.
3. Sing the name of each key as you play it.

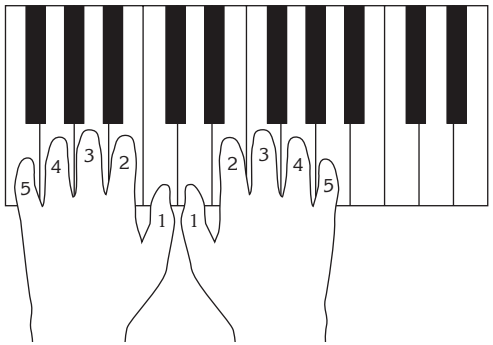


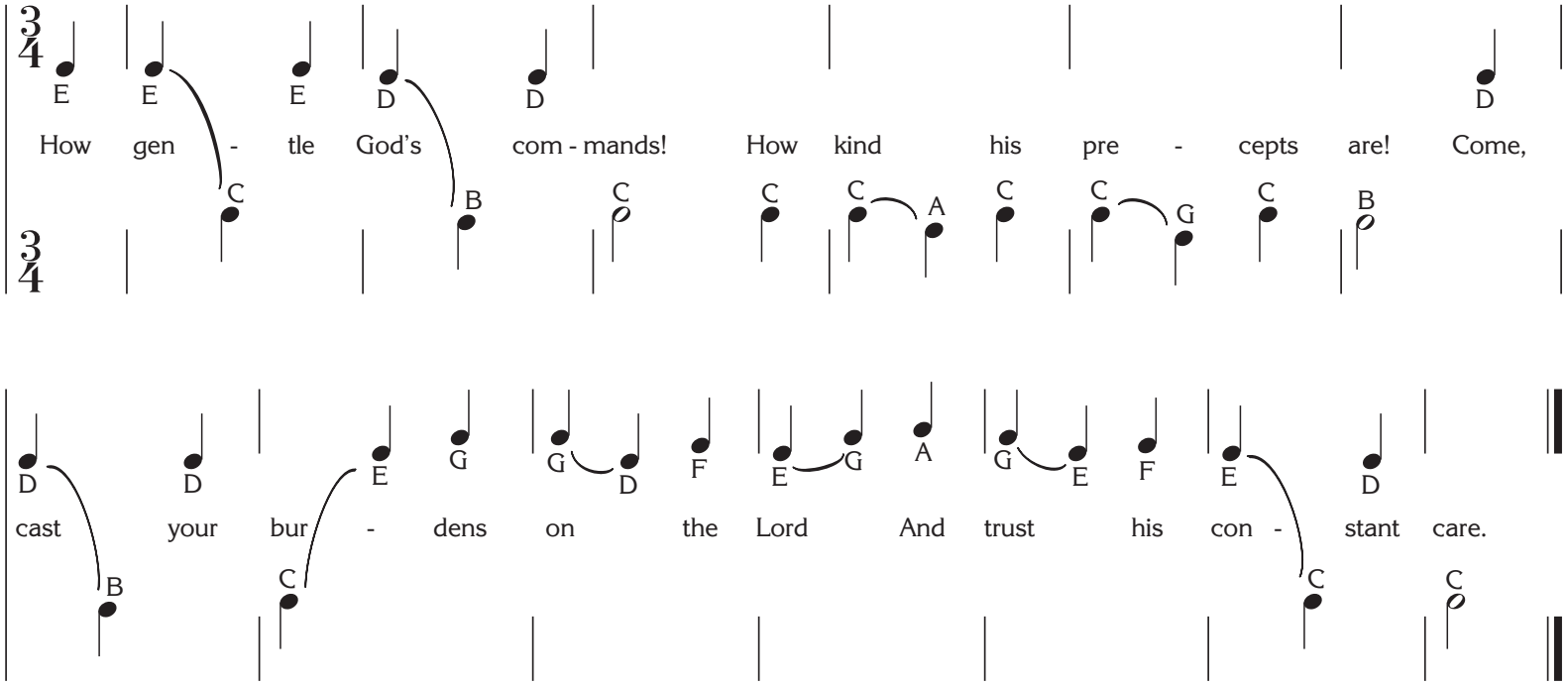
# *How Gentle God's Commands*

1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. **21** Play the hymn and sing the name of each key.
3. Sing the words as you play the hymn.




The first measure of this hymn has only one beat. (The first two beats are in the last measure.) Beginning notes in partial measures are called **pickup notes**. These are common in hymns because they allow the meter of the music to match the natural meter of the hymn text (see *Conducting Course,* p. 28).

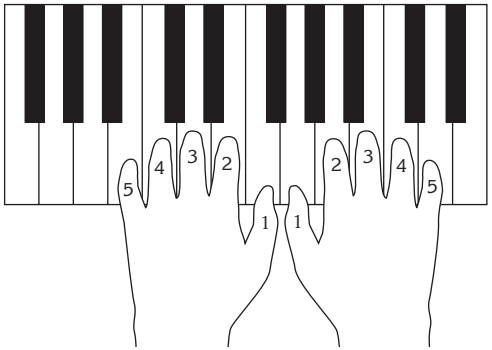
Notice the curved lines that connect some of the notes in this hymn. They are called **slurs** and indicate that the two notes are to be sung on the same word or syllable. Read more about slurs in the Glossary of Musical Terms.

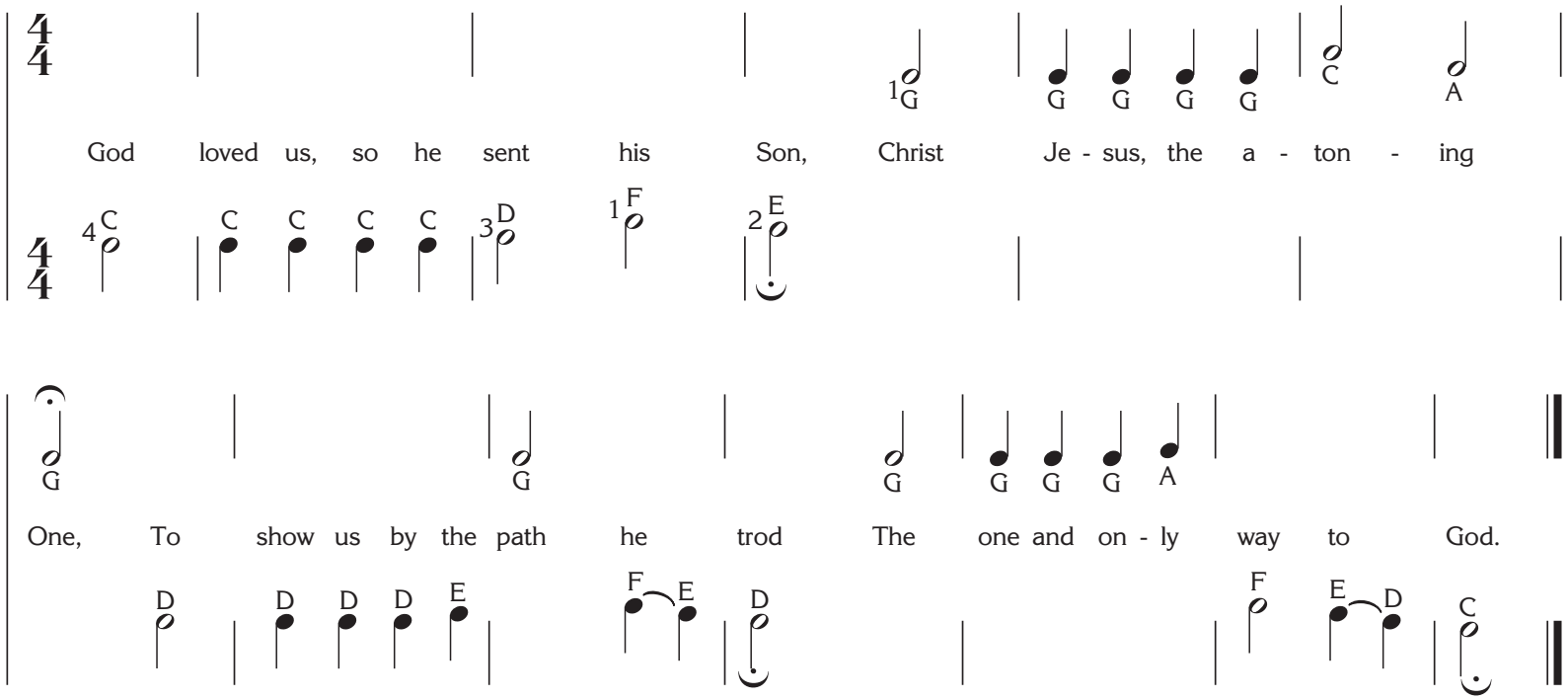


# *God Loved Us, So He Sent His Son*

1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. 22 Play the hymn and sing the name of each key.
3. Sing the words as you play the hymn.

Find these symbols ( 𝄐 ) in this hymn. They are called **fermatas**, and they allow you to hold the notes a little longer than their normal value.



# SECTION 2

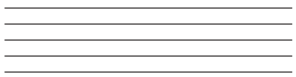
## Concepts and Skills You Will Learn in Section 2

1. How to read notes on a music staff
2. How to read accidentals (sharps, flats, and naturals)
3. How to read a key signature

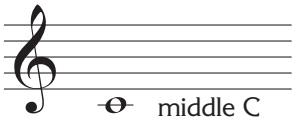
# THE STAFF

Music notes are written on a **staff**. This makes it possible to know which keys to play without labeling each key with its note name.

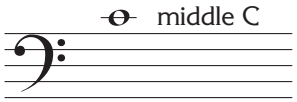
A staff is a kind of chart that has five lines and four spaces. It looks like this:



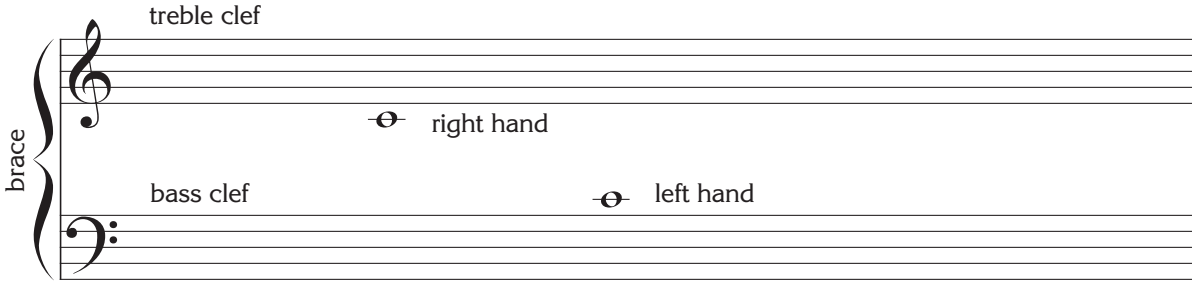
Notes above middle C are placed on a staff with a treble clef sign at the beginning:



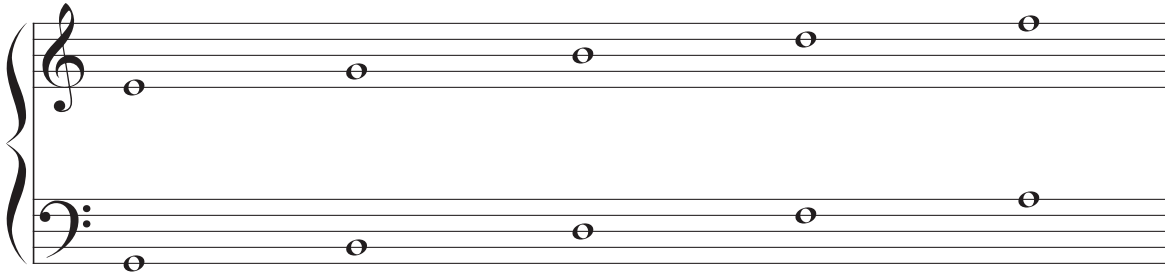

Notes below middle C are placed on a staff with a bass clef sign at the beginning:



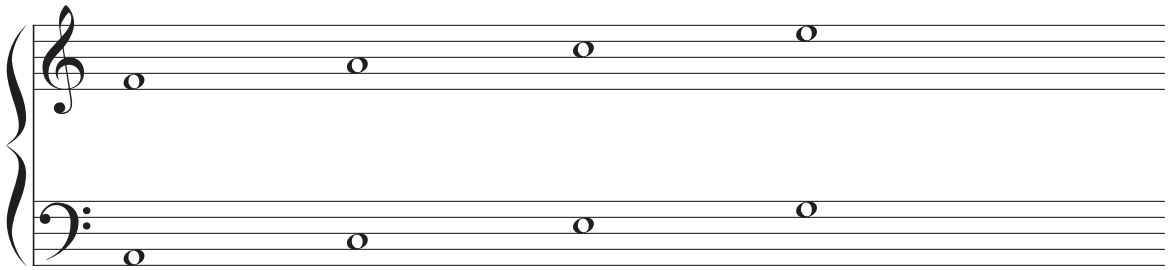

For keyboard instruments, these two staffs are joined together by a **brace**, creating a grand staff like the ones shown below. Notes in the treble clef are usually played by the right hand, and notes in the bass clef are usually played by the left hand.




Notes on lines:



Notes in spaces:

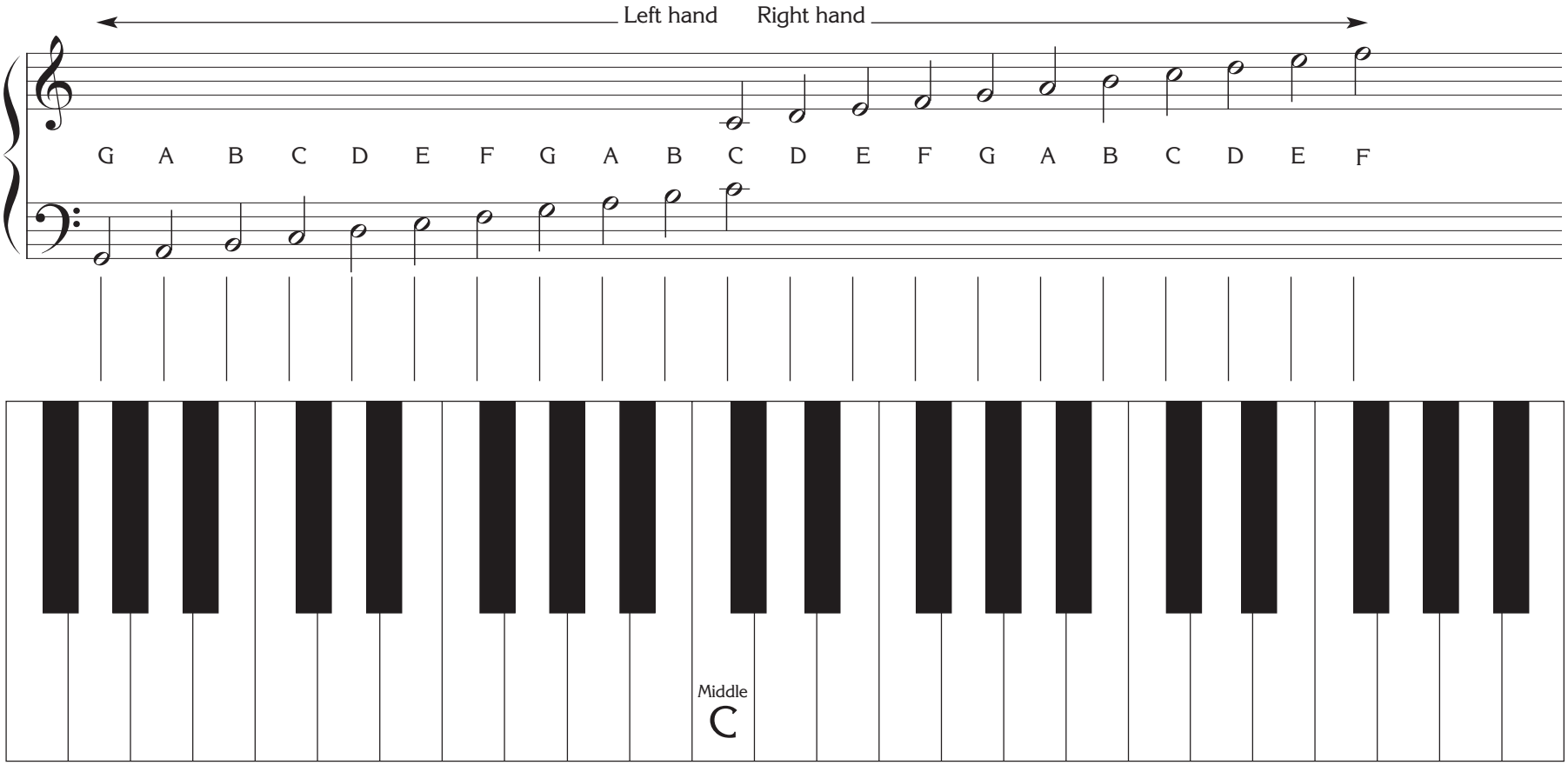


# Matching Notes on the Staff with White Keys on the Keyboard

Each note on the staff represents a white key on the keyboard.

Since the middle part of the keyboard is used most often, the grand staff represents only the middle keys. On the diagram below, each note on the grand staff is connected to its corresponding key on the keyboard.

Now that you have learned about the treble and bass clefs, you should use them to determine which hand to use in playing a note (treble = right hand; bass = left hand). You should no longer use a note's stem direction to determine which hand to use.



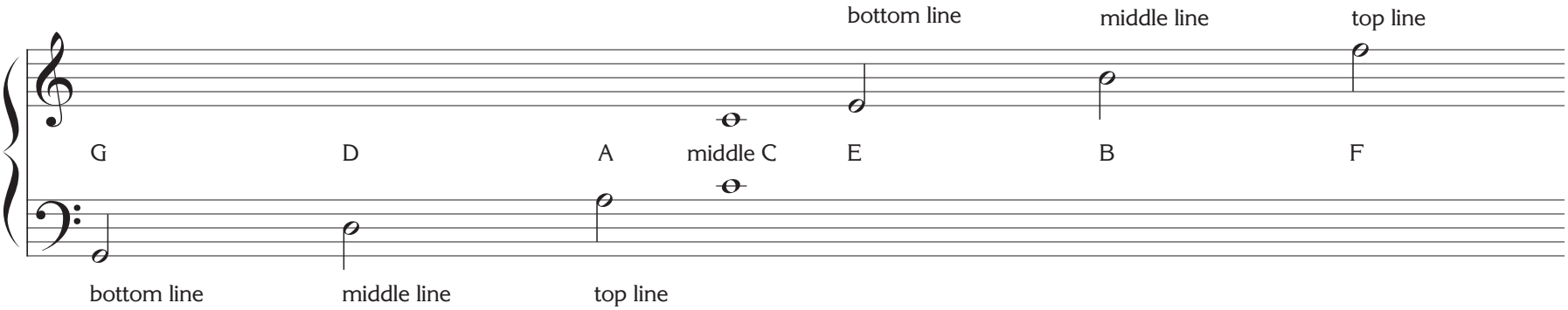
# Seven Important Line Notes

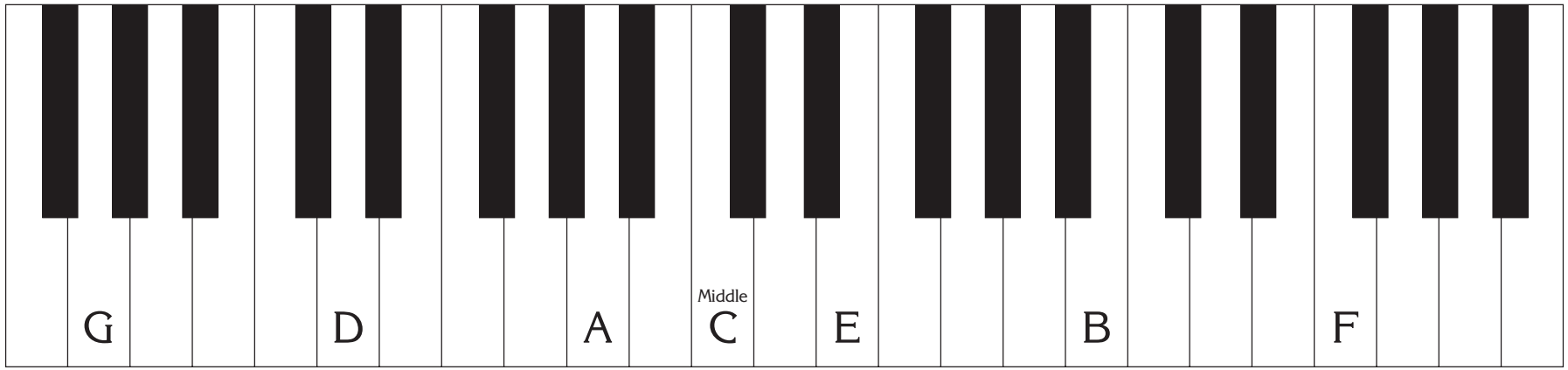
Memorize the seven line notes shown in the diagram below. G, D, and A are on the bottom, middle, and top lines of the bass clef. E, B, and F are on the bottom, middle, and top lines of the treble clef. Middle C is between the two clefs on a small line.

Cover the picture of the keyboard below and point at random to notes on the staff. As you point to a note, play it on the piano.

Use music note cards 3, 7, 11, 13, 18, 20, 24, and 28 to help you learn these notes. Look at the side of each card that has the note on it. Say the name of the note and play it on the keyboard. Then turn the card over to check yourself.

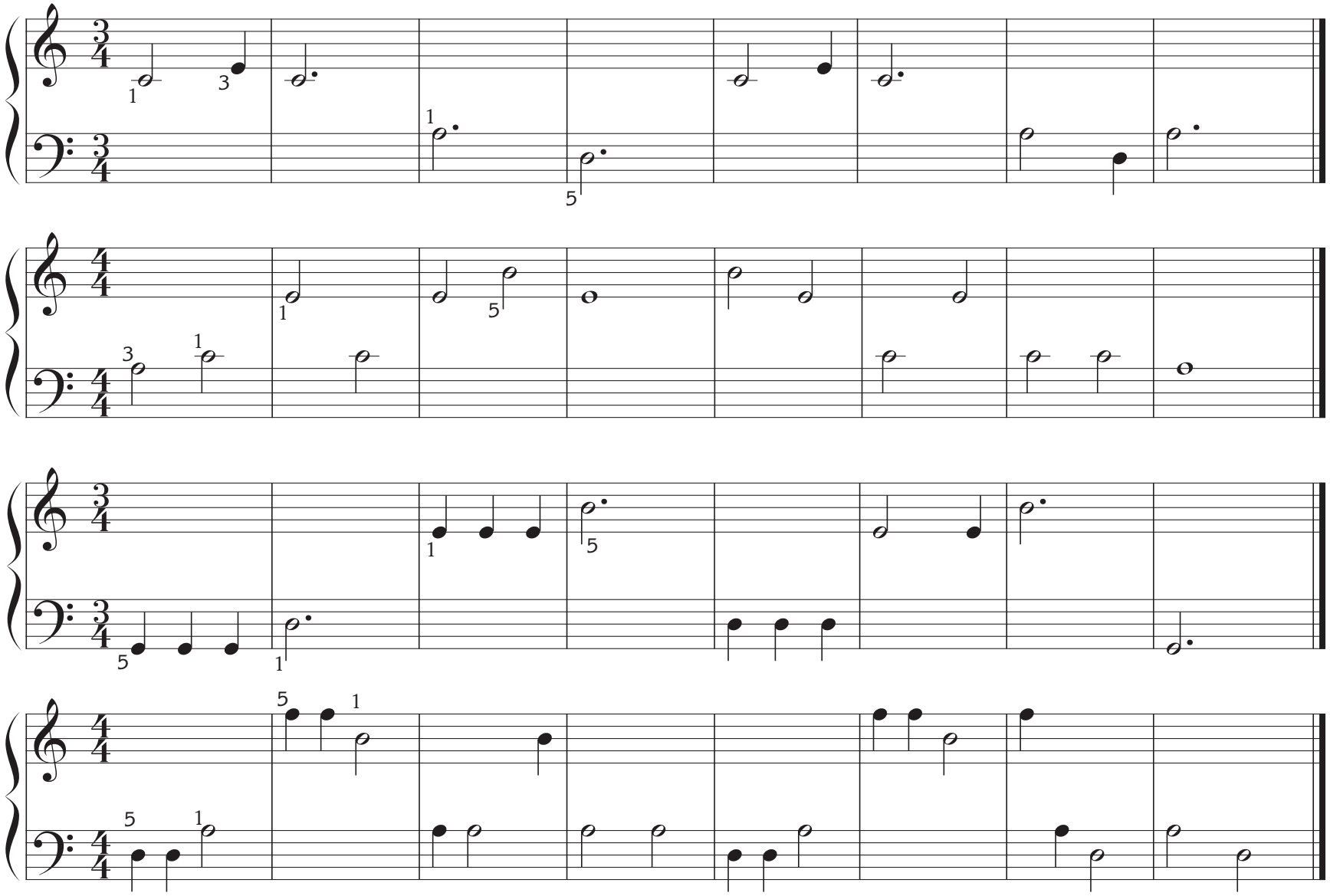
Have someone show you the cards one at a time to help you learn to recognize the notes quickly.



# PRACTICING SEVEN IMPORTANT LINE NOTES

1. 23 Practice the exercises below until you can play them smoothly.
2. Sing the name of each key as you play it.
3. When you've learned these exercises, try to play them without looking at your hands.

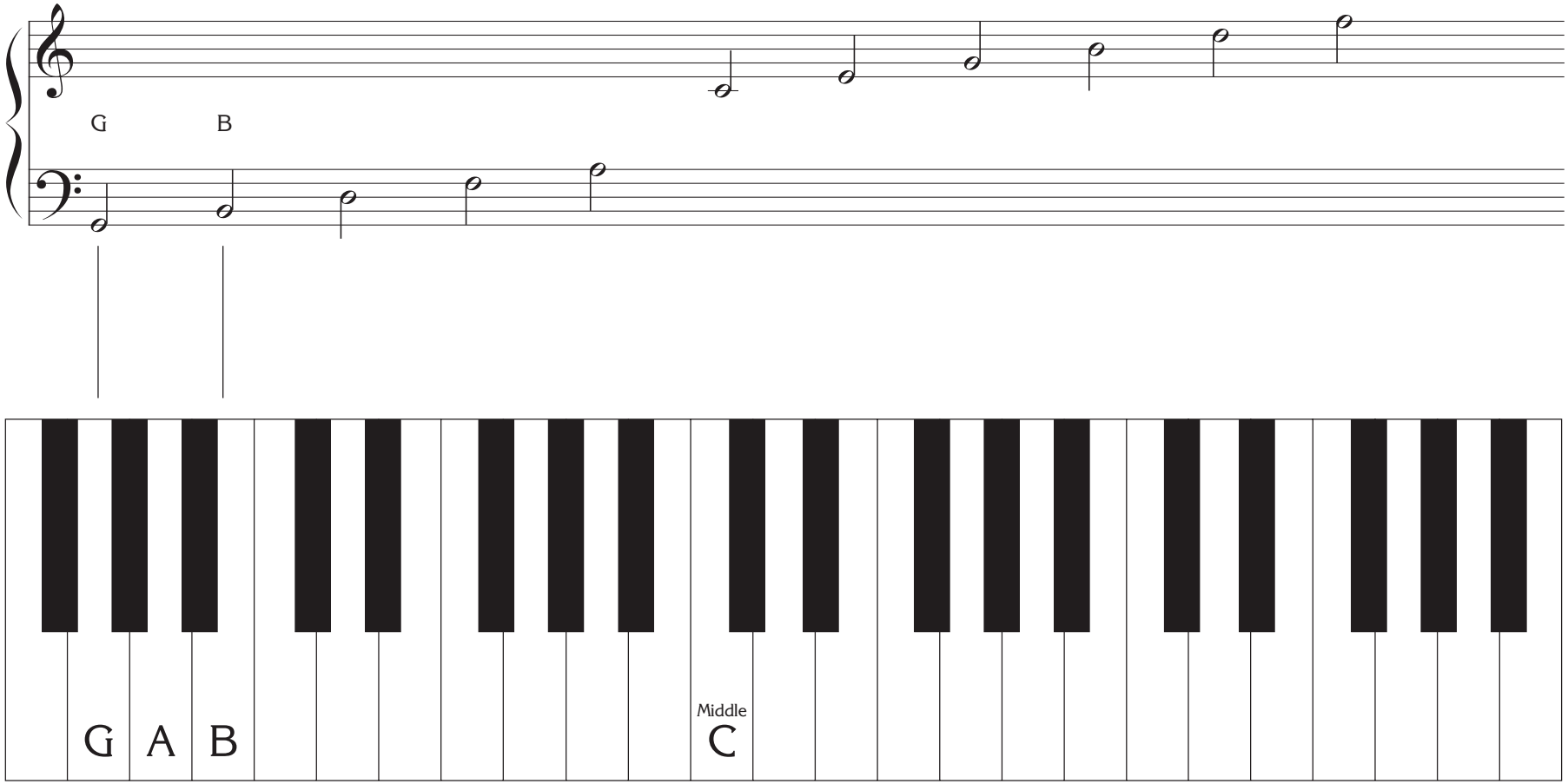


# Other Line Notes

On the staff below, label each line note with its alphabet name. Then draw a line to its corresponding key and label each key with its name. (See page 43 if you need help.)

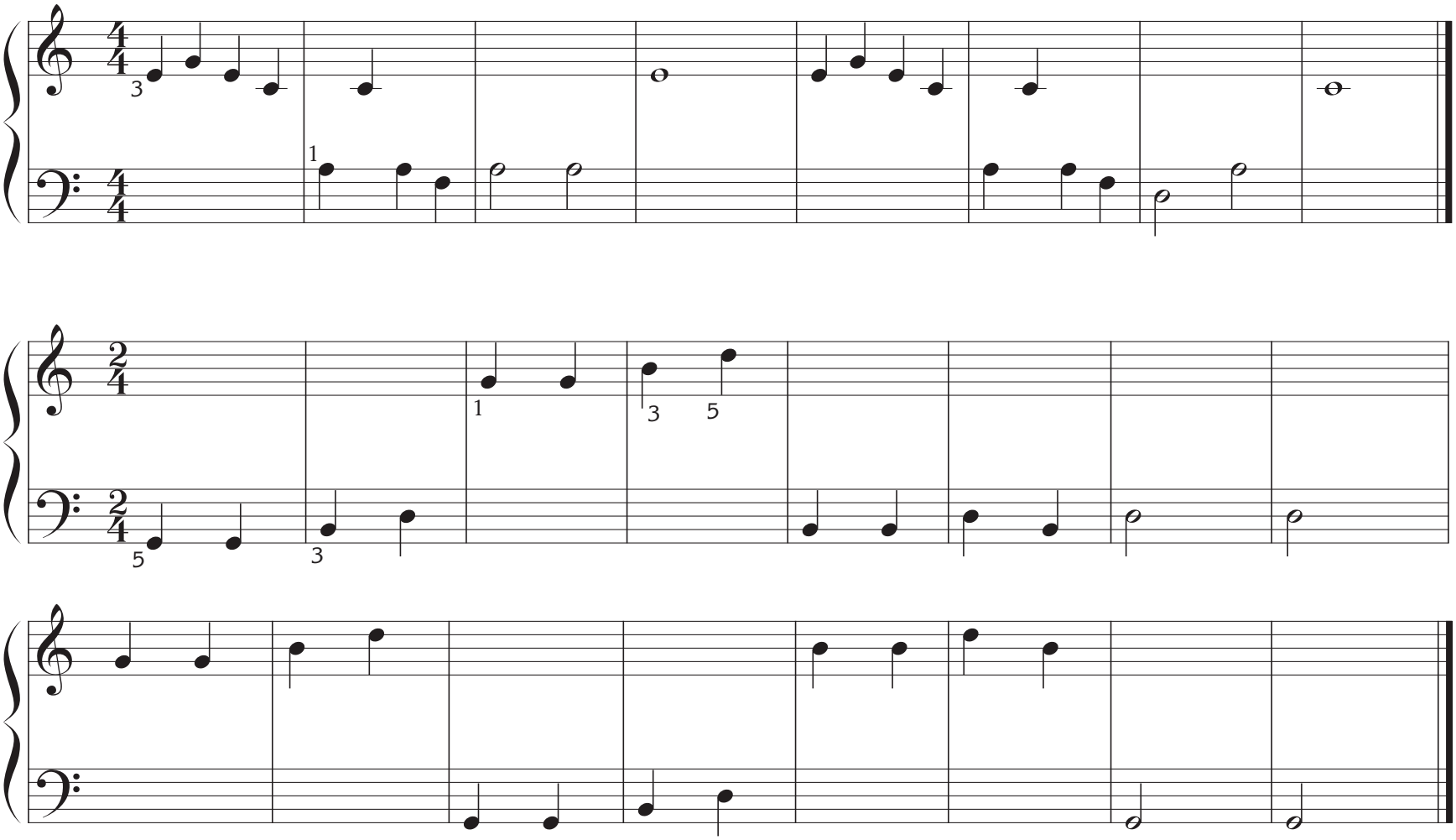
When you complete this exercise, memorize the new notes. Use music note cards 3, 5, 7, 9, 11, 13, 20, 22, 24, 26, and 28 to help you. Look at the side of each card that has the note on it. Say the name of the note and play it on the keyboard. Then turn the card over to check yourself.

Have someone show you the cards one at a time to help you learn to recognize them quickly.



# PRACTICING ALL THE LINE NOTES

1. Practice the exercises below until you can play them smoothly.
2. Sing the name of each key as you play it.
3. When you've learned these exercises, try to play them without looking at your hands.

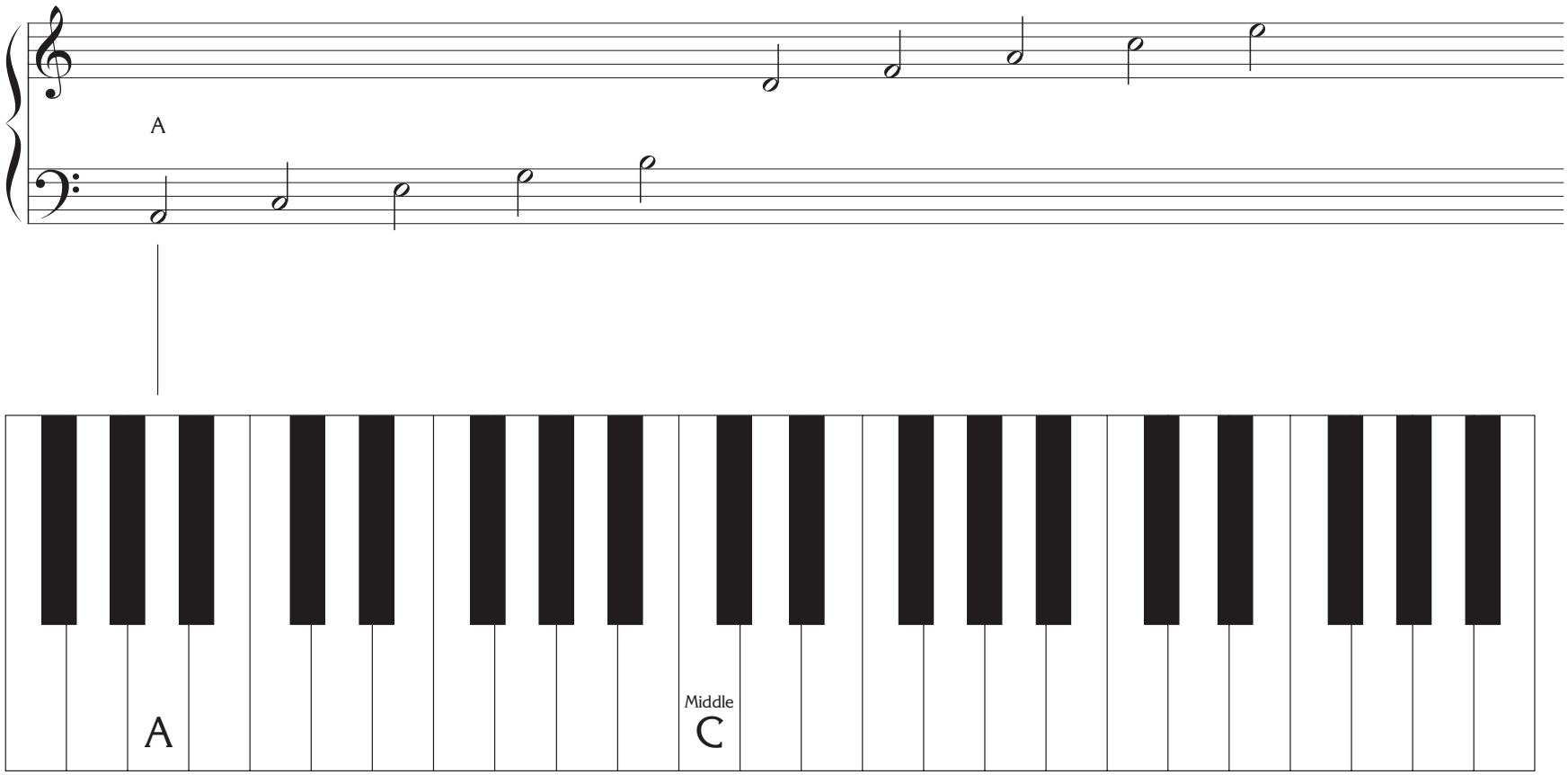


# The Space Notes

On the staff below, label each space note with its alphabet name. Then draw a line to its corresponding key and label each key with its name.

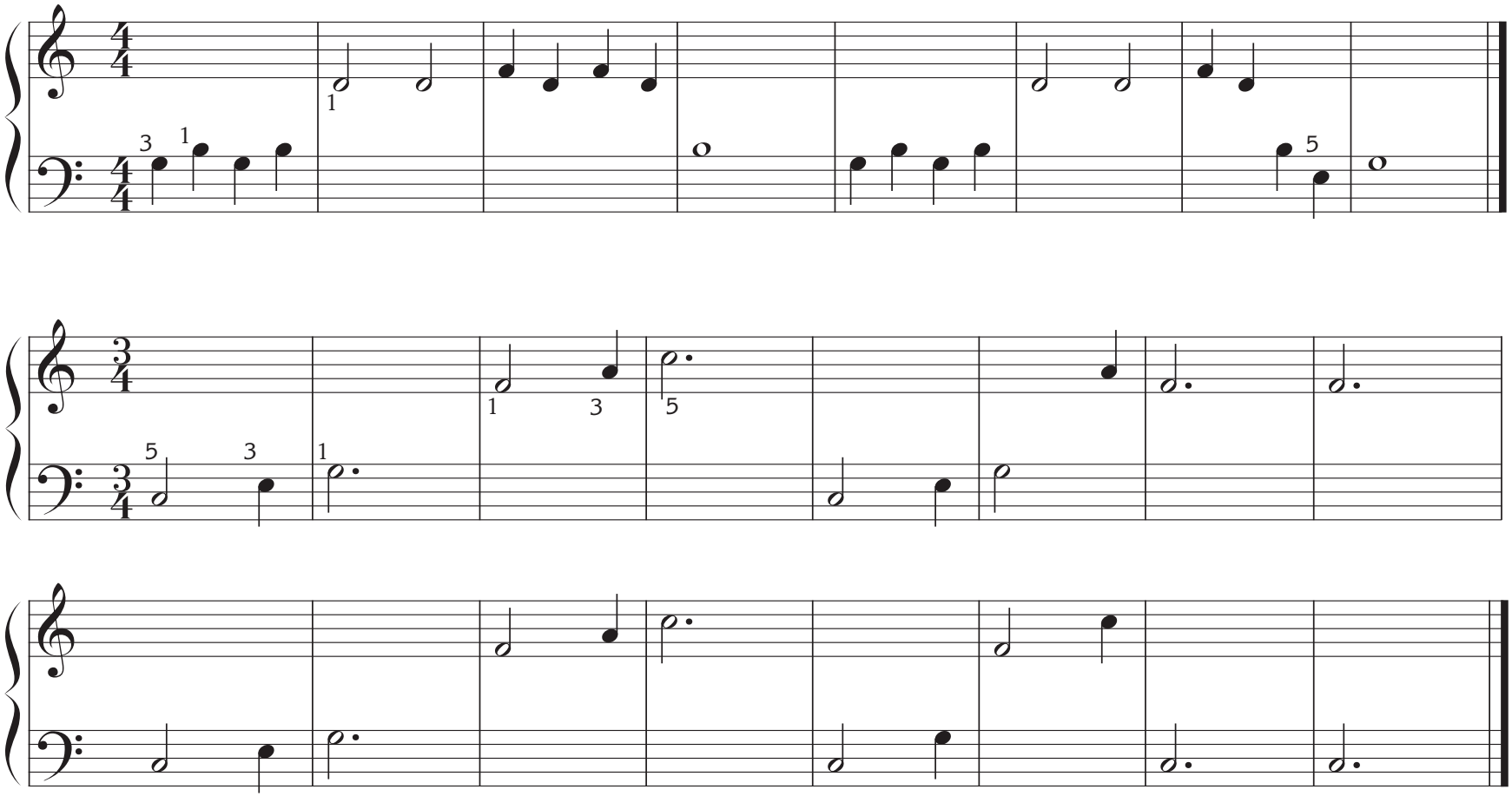
When you complete this exercise, memorize the new notes. Use music note cards 4, 6, 8, 10, 12, 19, 21, 23, 25, and 27 to help you. Look at the side of each card that has the note on it. Say the name of the note and play it on the keyboard. Then turn the card over to check yourself.

Have someone show you the cards one at a time to help you learn to recognize them quickly.



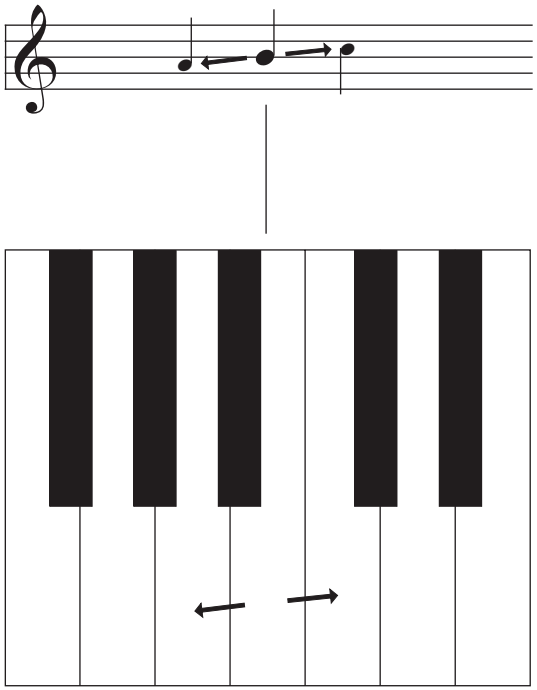
# PRACTICING THE SPACE NOTES

1. Practice the exercises below until you can play them smoothly.
2. Sing the name of each key as you play it.
3. When you've learned these exercises, try to play them without looking at your hands.



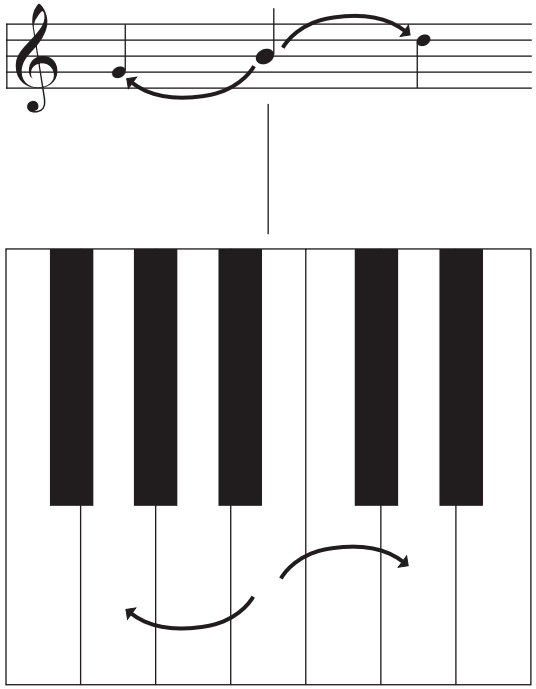
# Steps and Skips

On the staff, a step usually moves from a line note to the space note above or below it, or from a space note to the line note above or below.



In this section of the course, a “step” moves from one white key to the nearest white key to the right or left. (Ignore the black keys when finding steps and skips.)

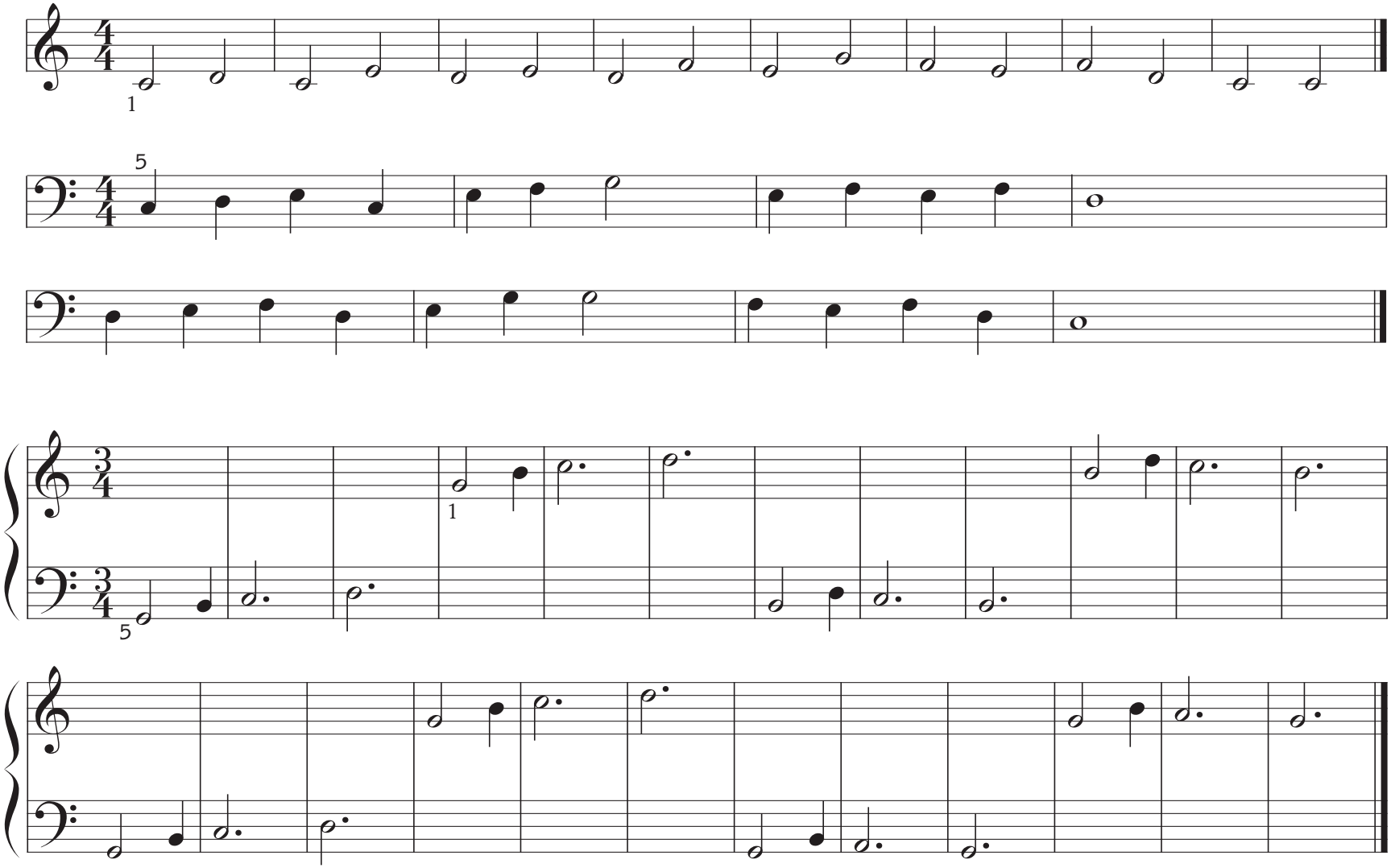
On the staff, a skip moves from a line to the nearest line above or below, or from a space to the nearest space above or below.



In this section of the course, a “skip” jumps over the nearest key to the next nearest key to the right or left.

# PRACTICING STEPS AND SKIPS

1. Practice the exercises below until you can play them smoothly (notes in the treble clef are for the right hand; notes in the bass clef are for the left hand).
2. Sing the name of each key as you play it.
3. When you've learned these exercises, try to play them without looking at your hands.

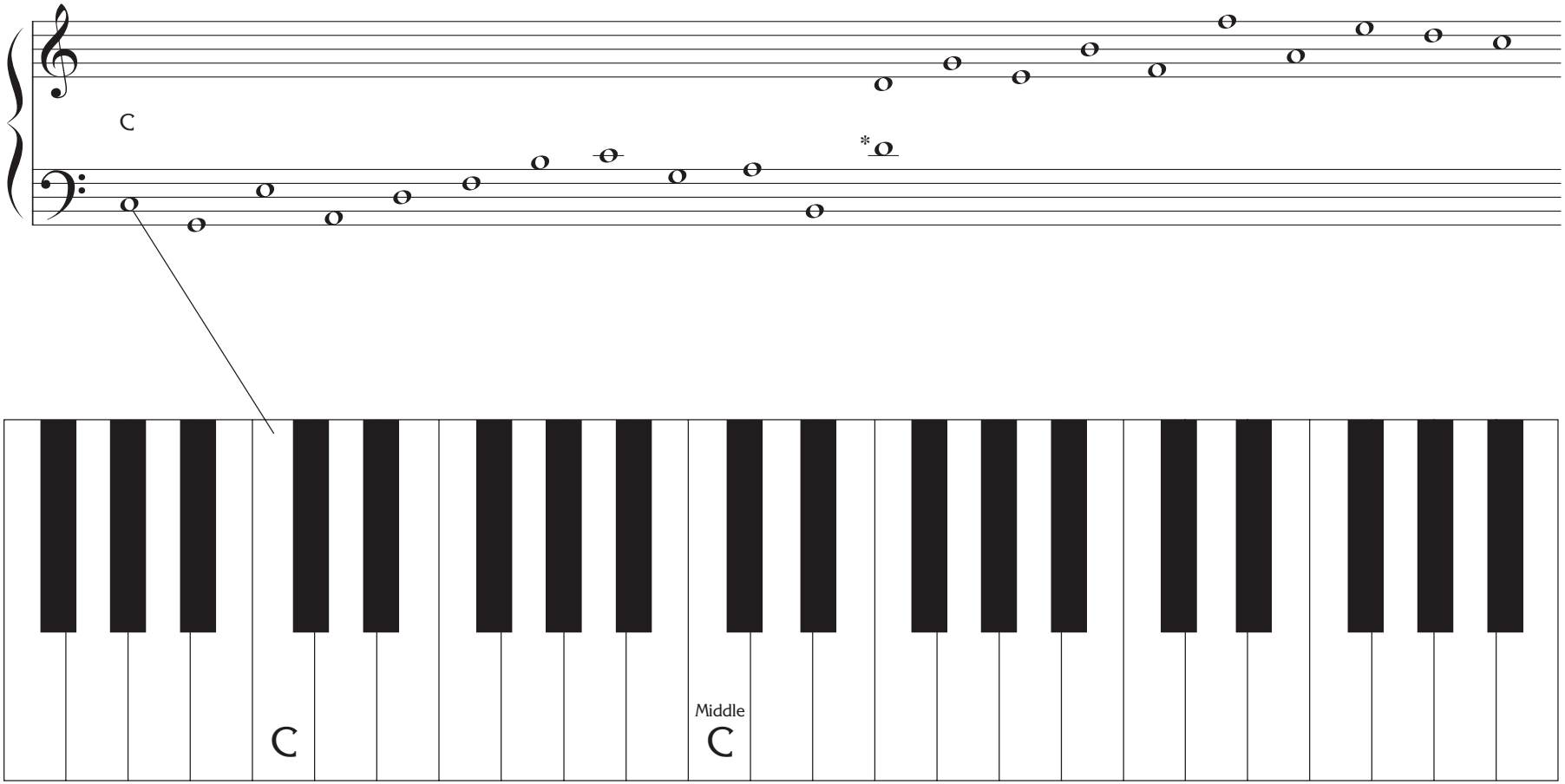


# Reviewing Line Notes, Space Notes, Steps, and Skips

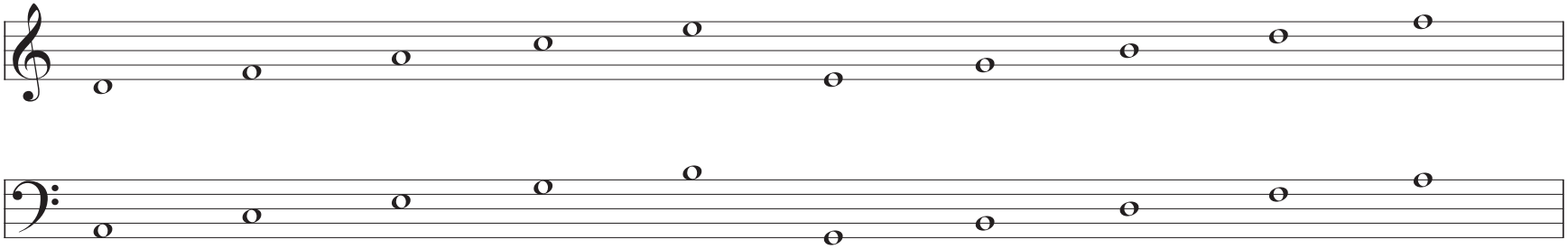
On the staff below, label each note with its alphabet name. Then draw a line to its corresponding key and label each key with its name.

The note with an asterisk (*) is called a **ledger line** note. The short line represents the middle C line. This note and the note above it are the same (D). See the Glossary of Musical Terms to learn more about ledger lines.

Review these notes with the music note cards. Look at the side of each card that has the note on it. Say the name of the note and play it on the keyboard. Then turn the card over to check yourself. Go through four or five cards at a time, then review them ten at a time. Have someone show you the cards one at a time to help you learn to recognize them quickly. Lay cards on a table and have someone point to them in random order.

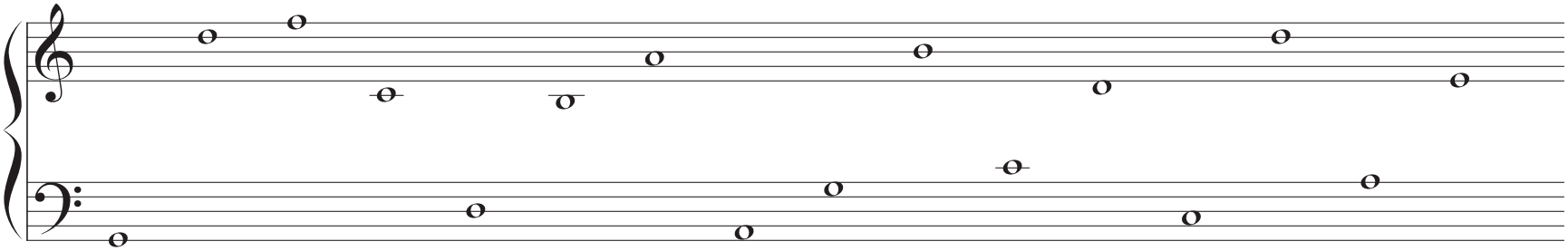


Play the notes below while saying their names. Then have someone point to the notes randomly while you play and say the names.



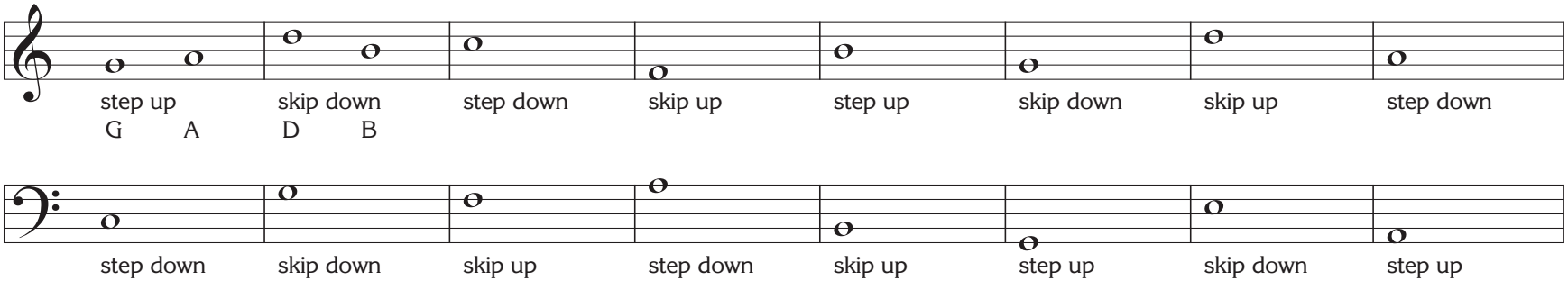
Without looking at your hands, use the raised black keys to find and play the white keys for each of the notes on the staff below. Say the name of each key as you play it.

Right hand



Left hand

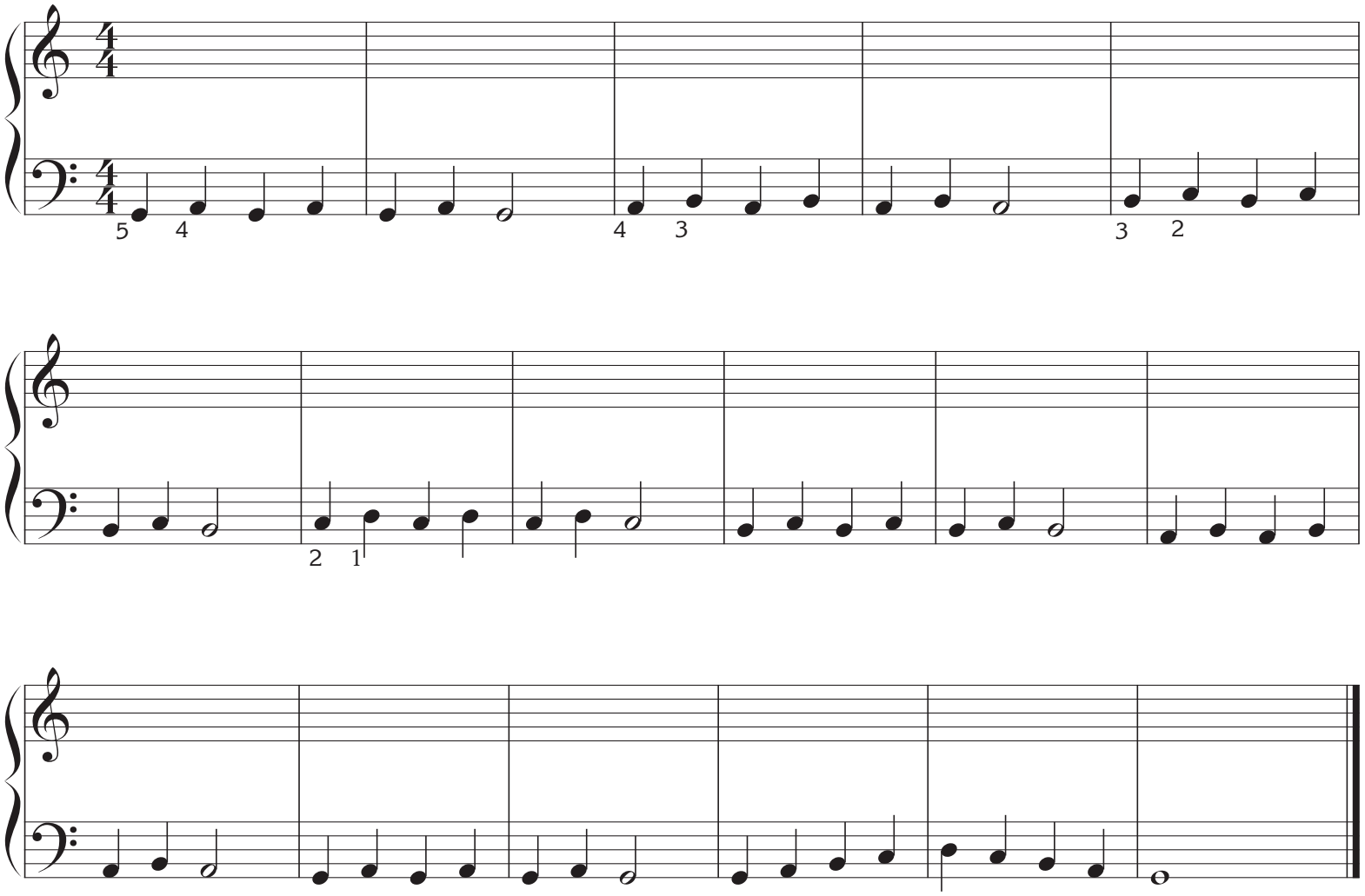
On the staffs below, draw the missing notes as shown in the first two measures. Then write the note names below each note. Next, play the notes while saying their names.



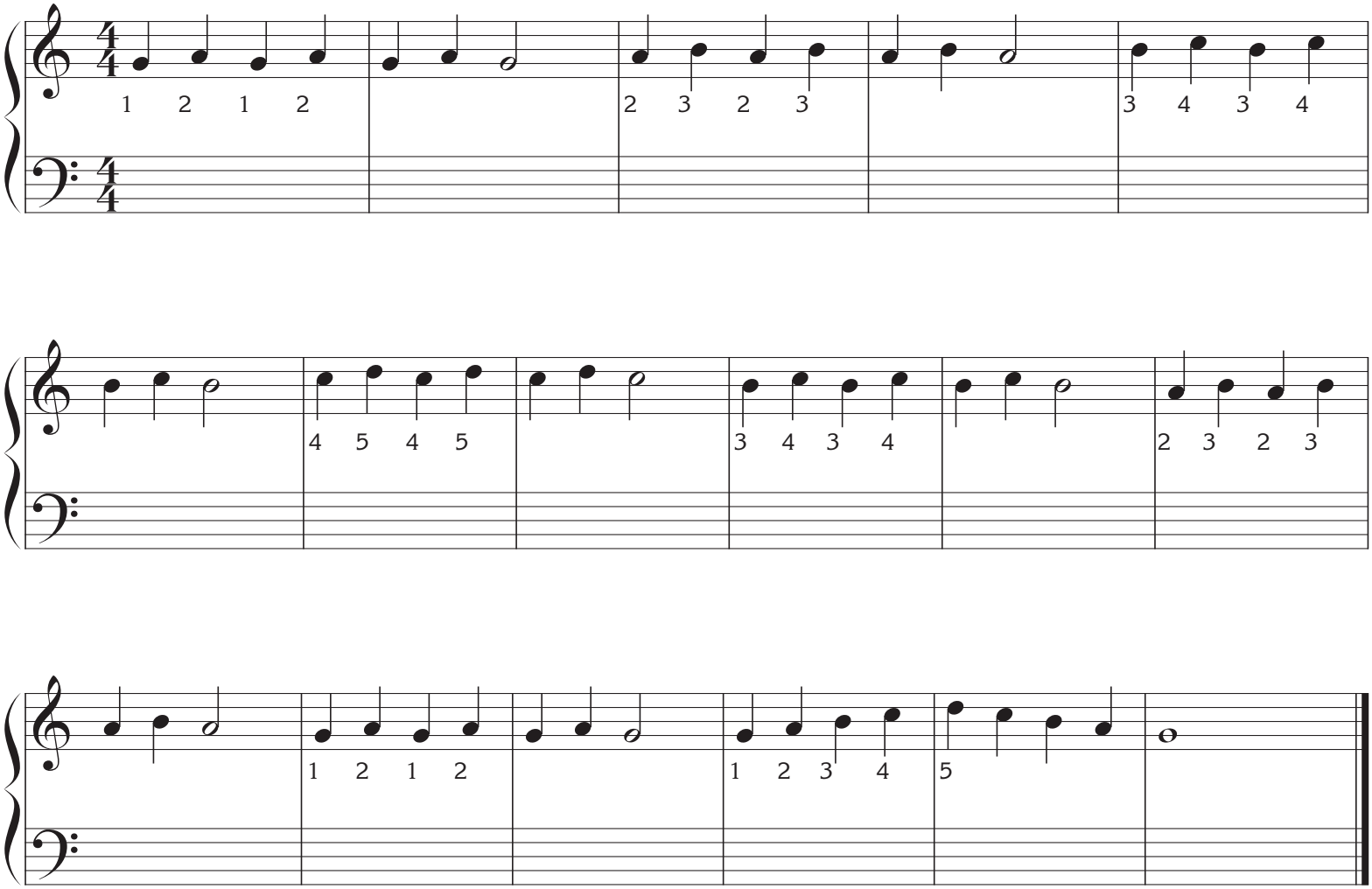
# DAILY EXERCISES

The following exercises will strengthen your fingers and help you play evenly and smoothly.

**24** Using your left hand, practice the exercise below every day until you can play it smoothly and naturally.



**25** Using your right hand, practice the exercise below every day until you can play it smoothly and naturally.

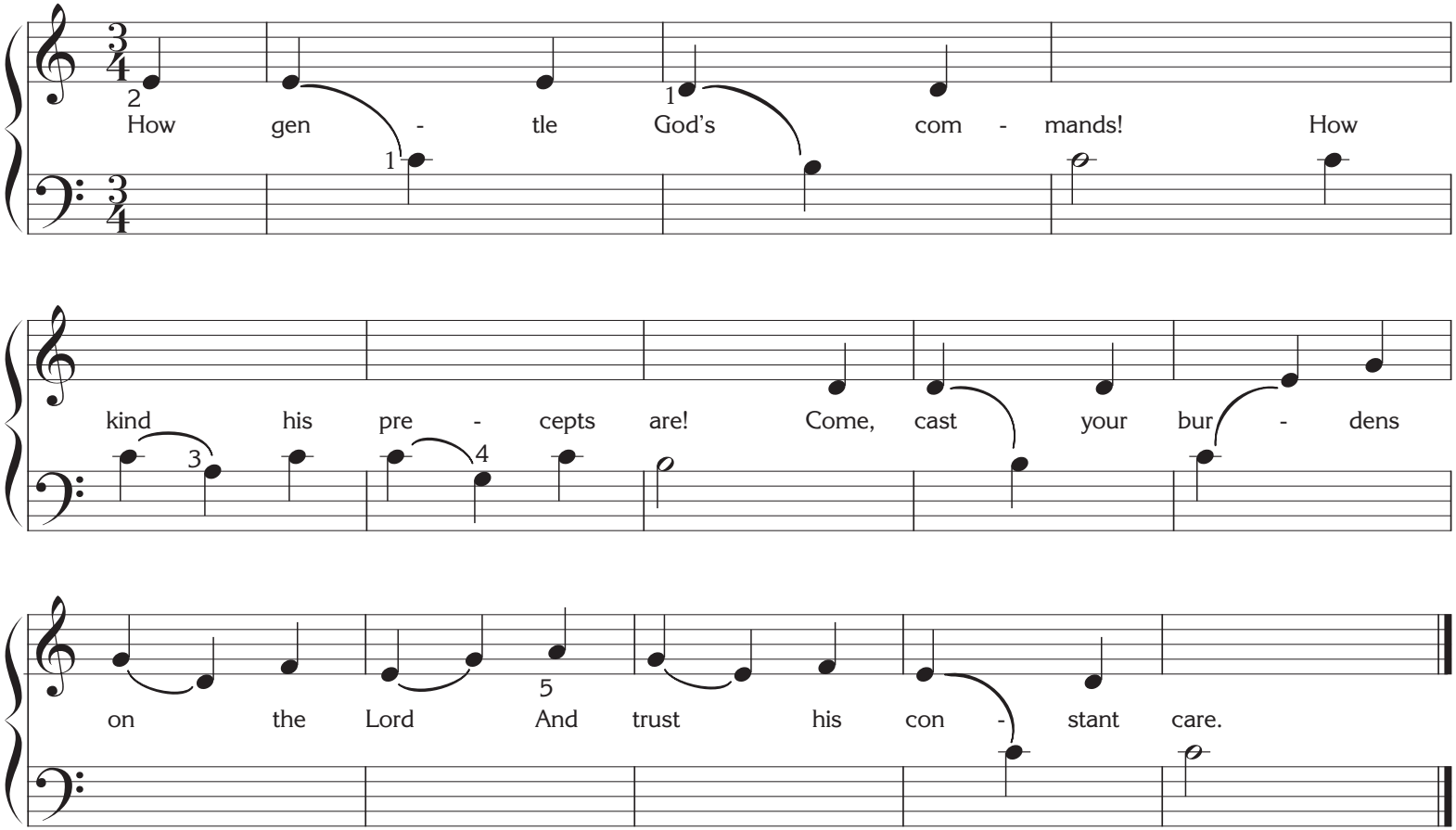


# HYMNS TO LEARN

Practice the following hymns until you know them well. Follow the instructions for learning each hymn.

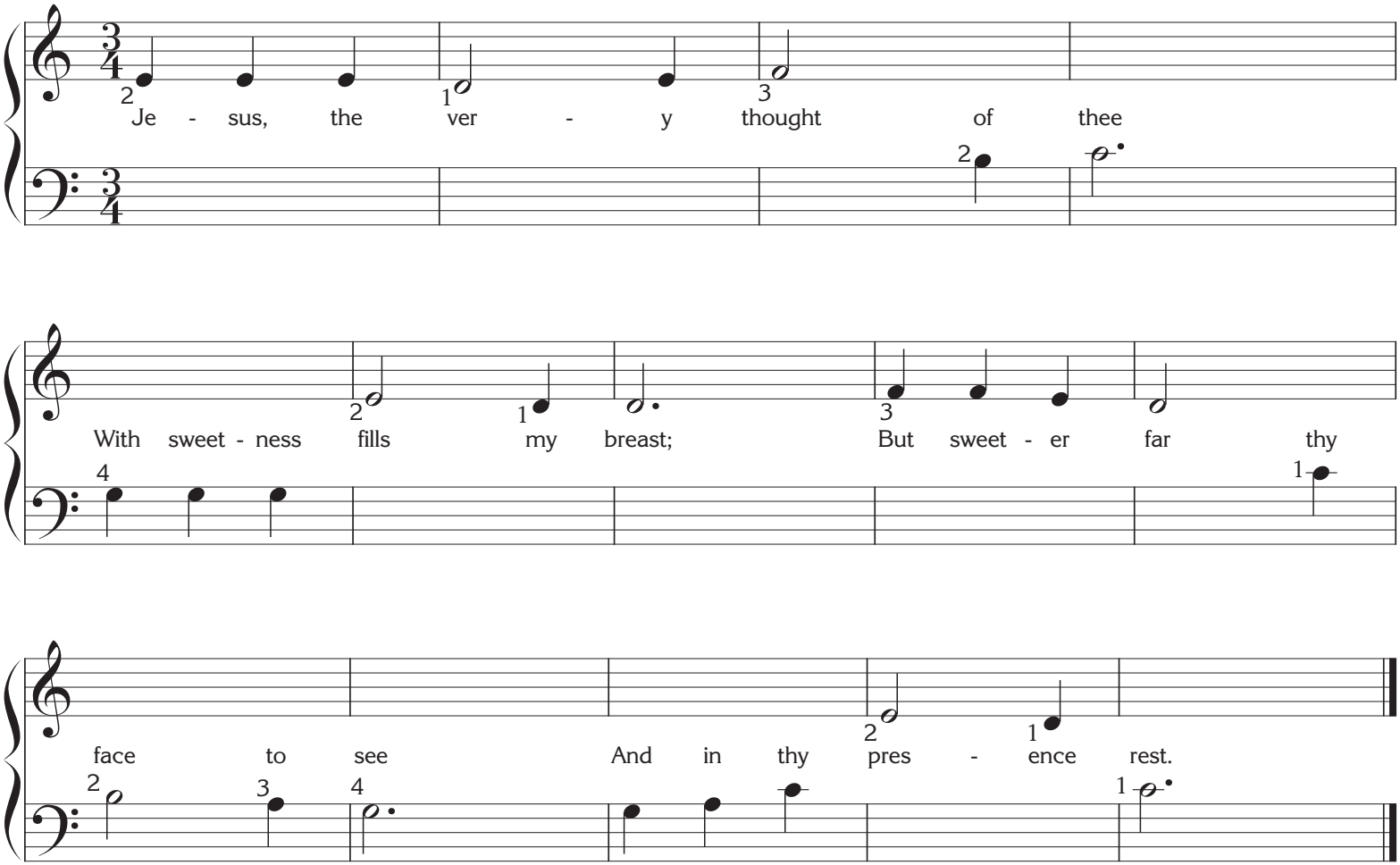
## *How Gentle God's Commands*

1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. **26** Play the hymn and sing the name of each key as you play it.
3. Sing the words as you play.



# *Jesus, the Very Thought of Thee*

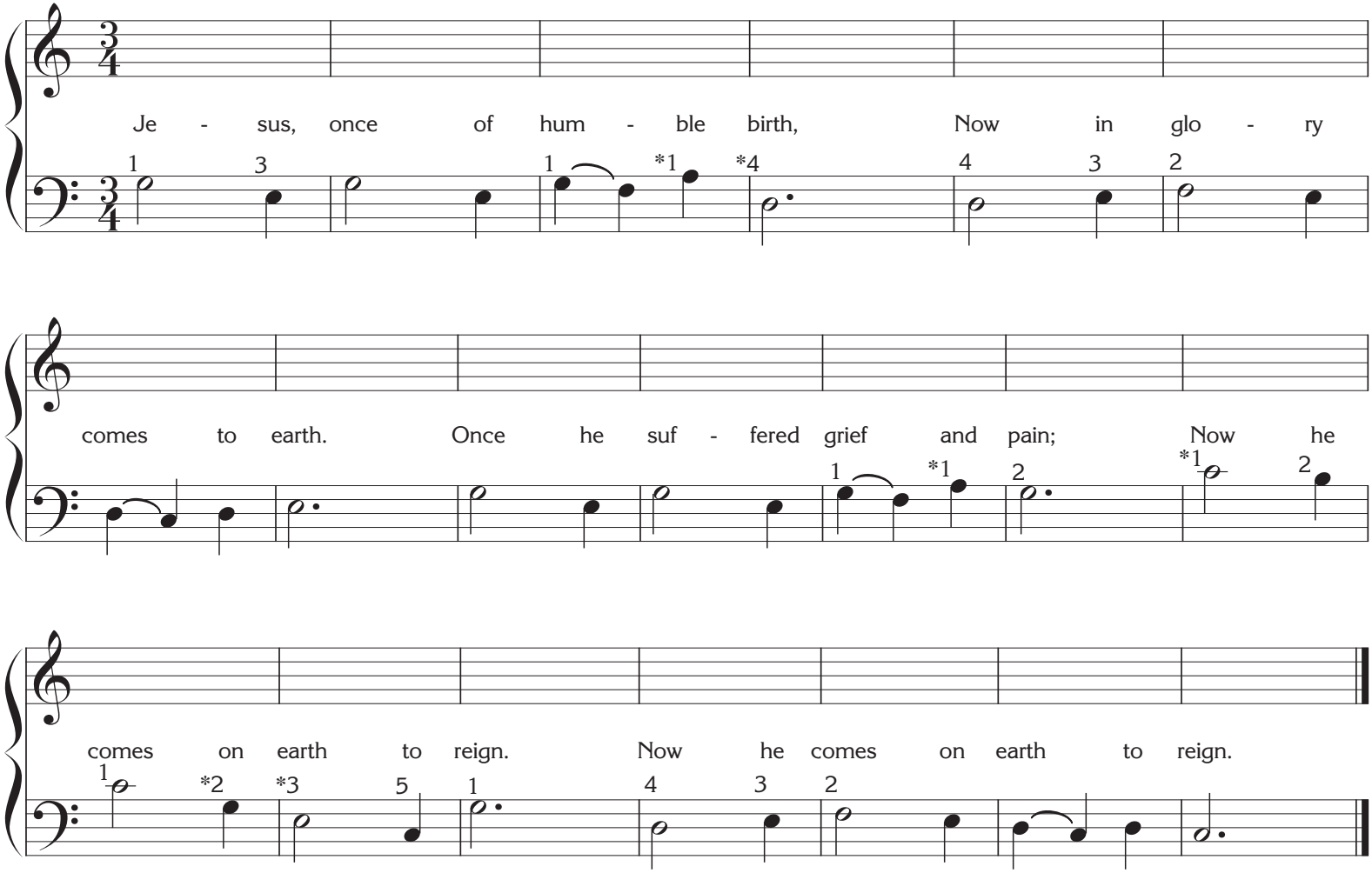
1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. **27** Play the hymn and sing the name of each key as you play it.
3. Sing the words as you play.



# *Jesus, Once of Humble Birth*

1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. **28** Play the hymn with the left hand only and sing the name of each key as you play it.
3. Sing the words as you play.

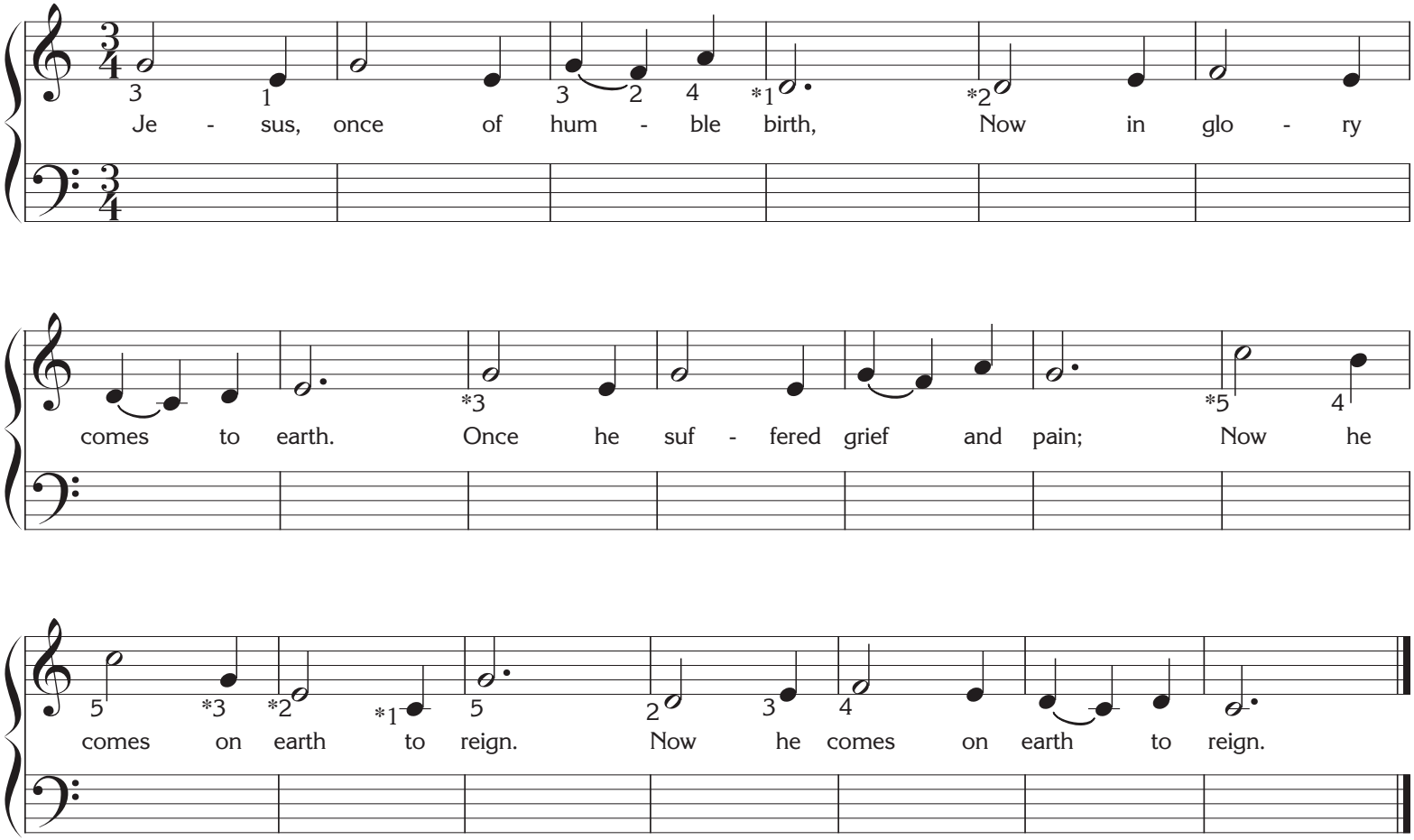
The asterisks (*) show where to shift your hand position to follow the fingering.



# *Jesus, Once of Humble Birth*

1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. Play the hymn with the right hand only and sing the name of each key as you play it.
3. Sing the words as you play.

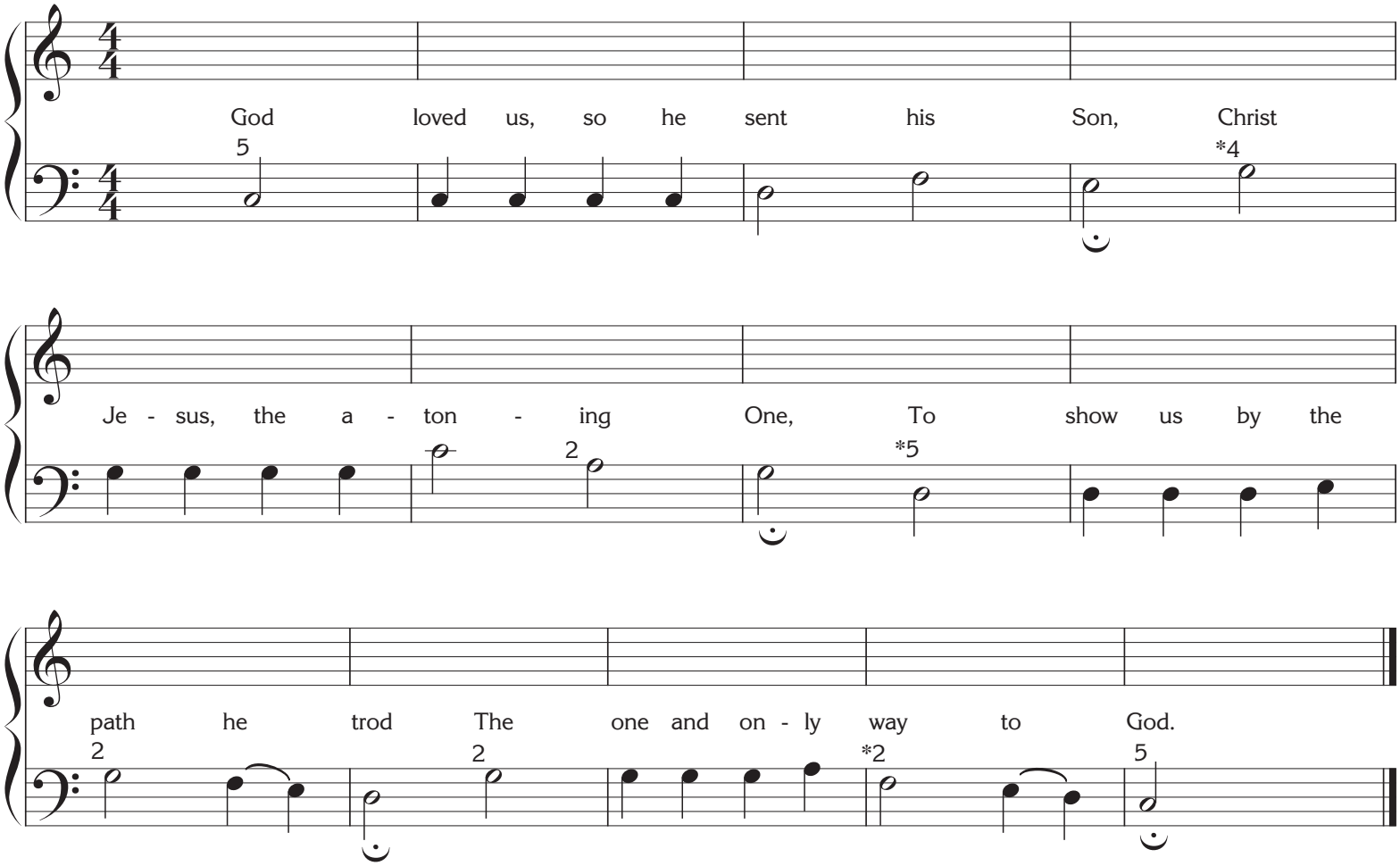
The asterisks (*) show where to shift your hand position to follow the fingering.



# *God Loved Us, So He Sent His Son*

1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. **29** Play the hymn with the left hand only and sing the name of each key as you play it.
3. Sing the words as you play.

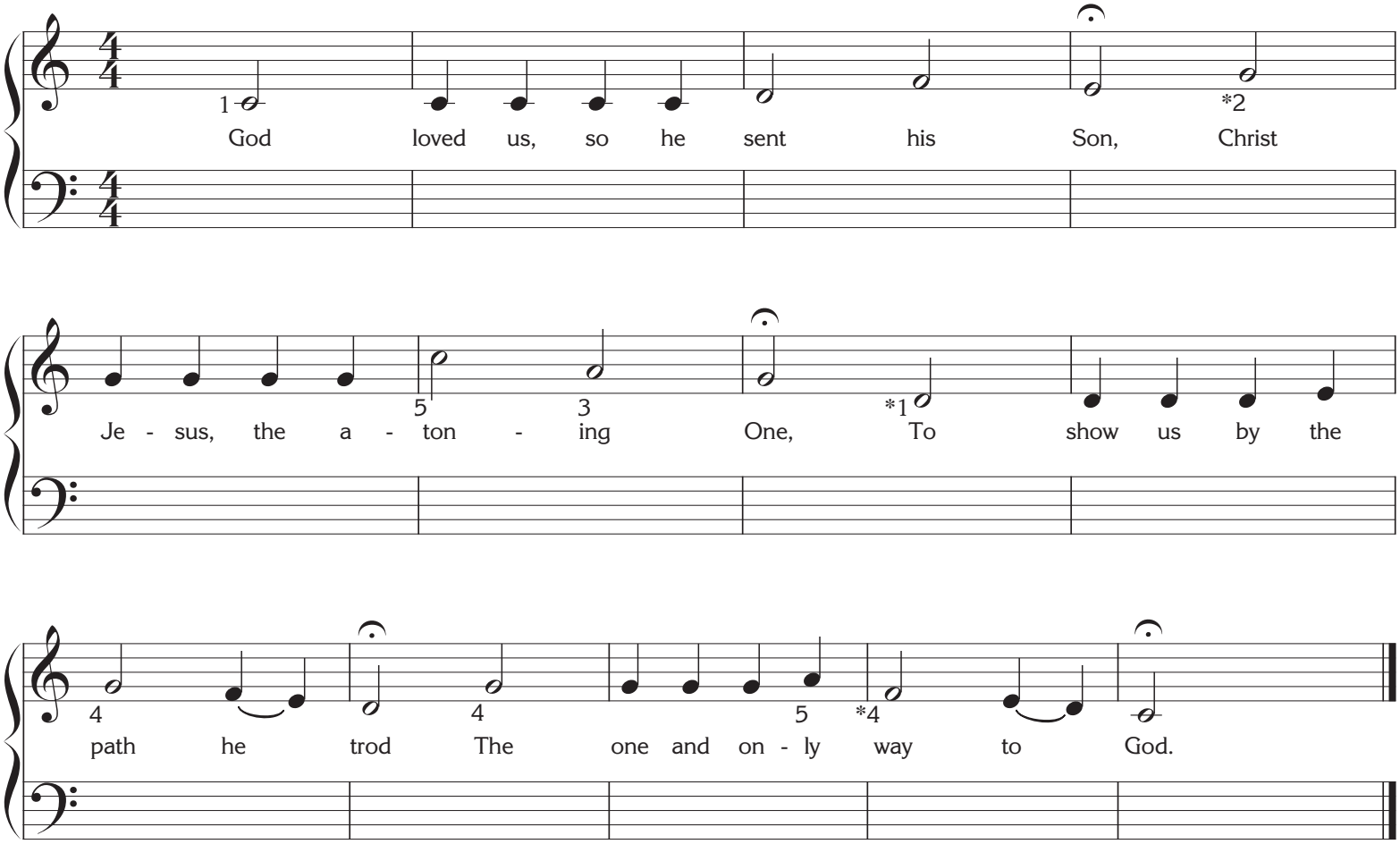
The asterisks (*) show where to shift your hand position to follow the fingering.



# *God Loved Us, So He Sent His Son*

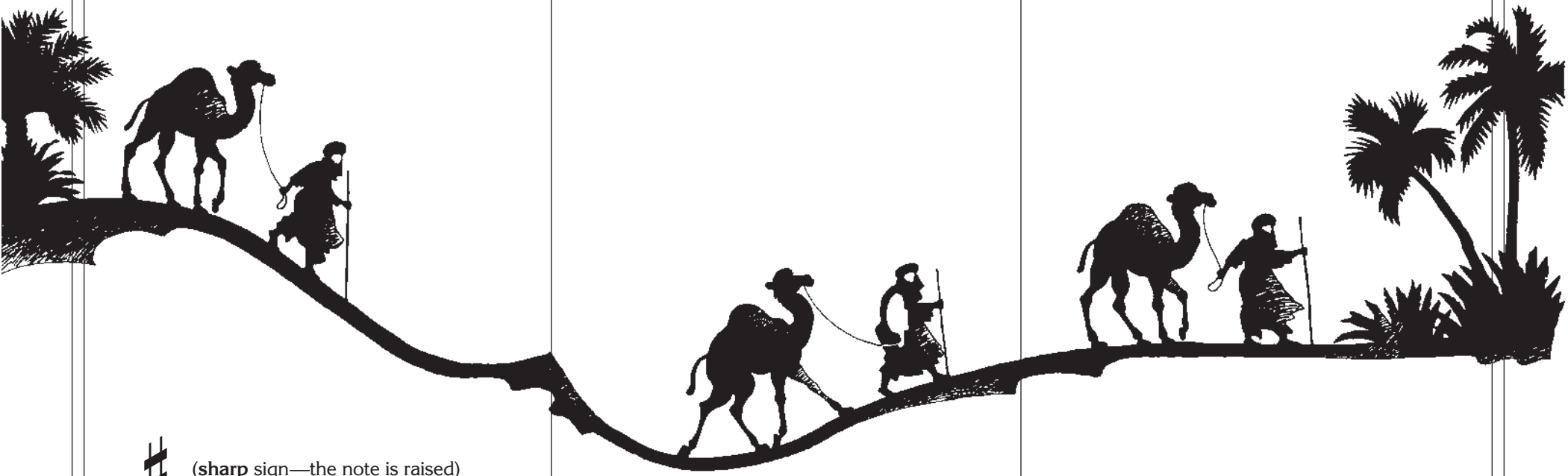
1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. Play the hymn with the right hand only and sing the name of each key as you play it.
3. Sing the words as you play.

The asterisks (*) show where to shift your hand position to follow the fingering.



# ACCIDENTALS

**Accidentals** are signs that look like this:



♯ (**sharp** sign—the note is raised)

♭ (**flat** sign—the note is lowered)

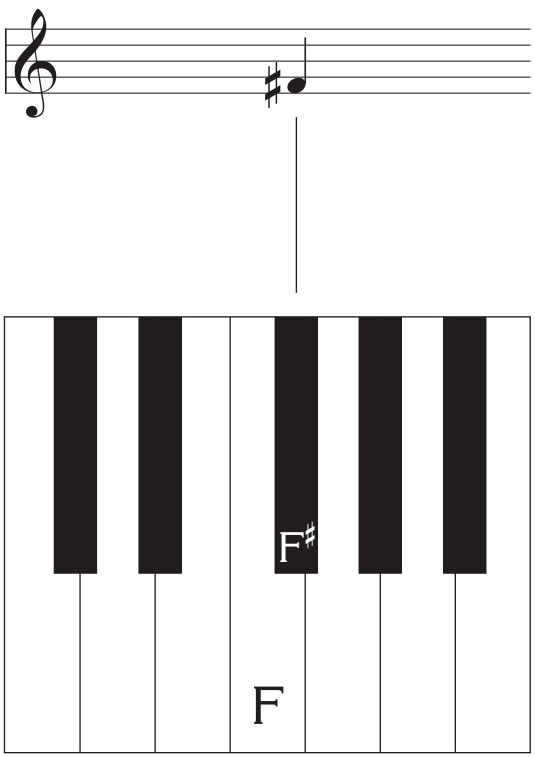
♮ (**natural** sign—the note returns to normal)

When placed in front of notes on the staff, accidentals change the notes as shown on the following page.

# SHARPS

A sharp sign (♯) means to raise the note by playing the next key to the right, usually a black key.

As shown in the diagram below, when a sharp sign is placed in front of an F on the staff, you should play the black key to the right of the F. Its name then becomes F-sharp.

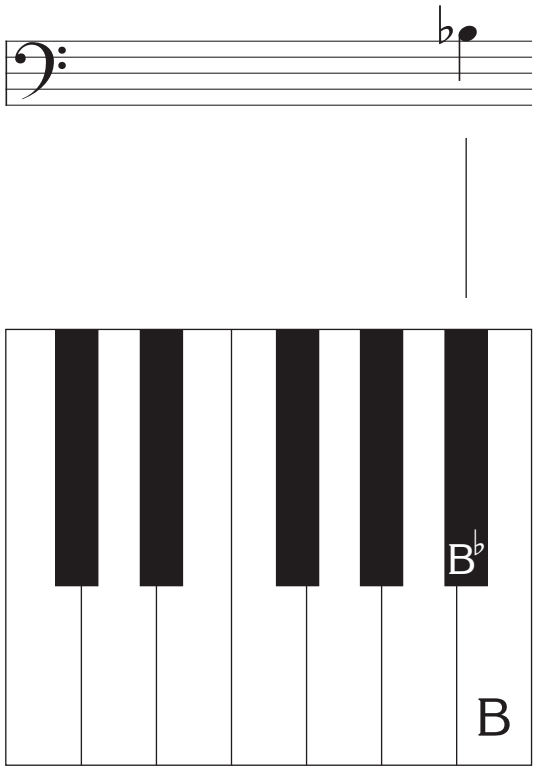



# FLATS

A flat sign (♭) means to lower the note by playing the next key to the left, usually a black key.

As shown in the diagram below, when a flat sign is placed in front of a B on the staff, you should play the black key to the left of the B.

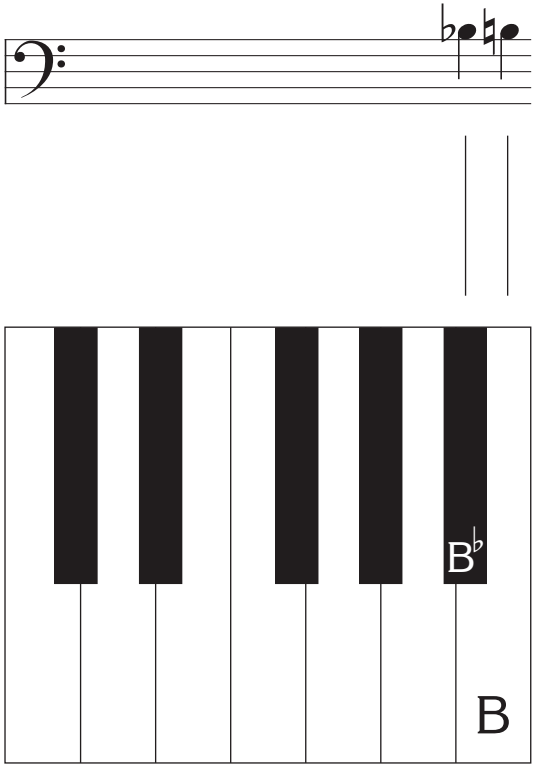
Can the same black key be both a sharp and a flat? Play A-sharp and B-flat to find out.




# NATURALS

A natural sign (♮) means to play the note as written. Do not raise or lower it.

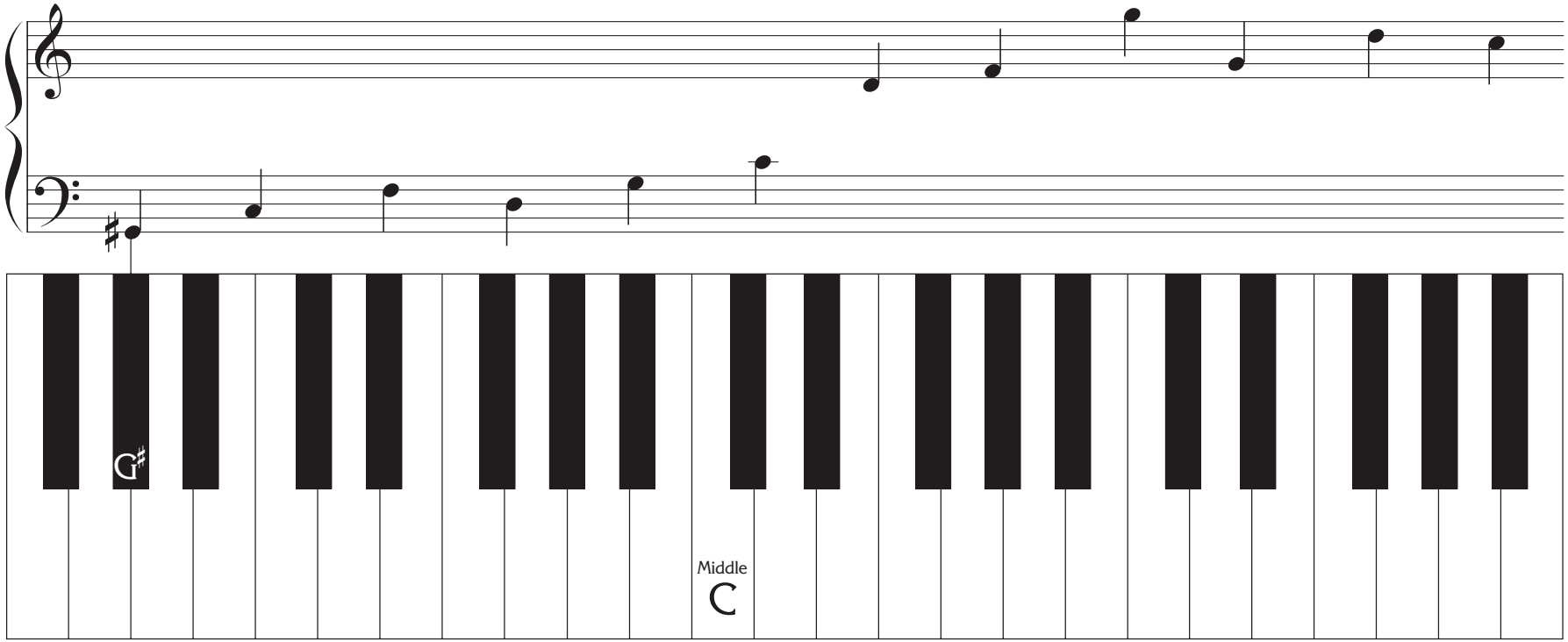
When an accidental makes a note sharp, flat, or natural, play the note that way throughout the measure. A barline cancels any accidentals.



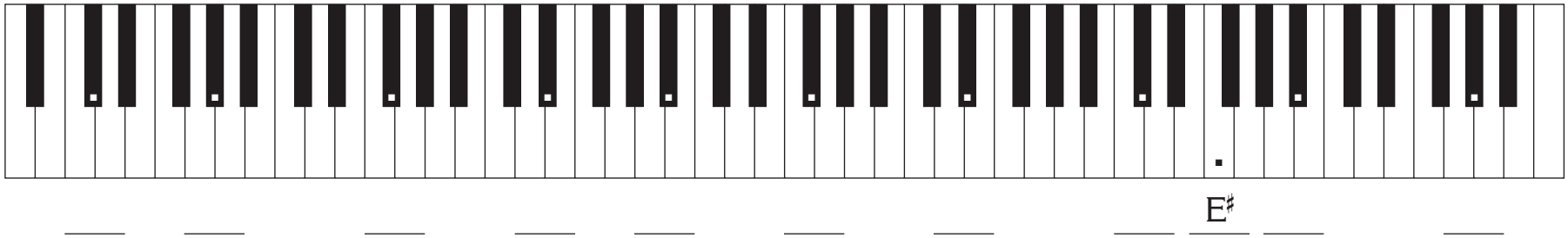
# Learning about Sharps

Draw a sharp sign (♯) in front of each of the following notes. Then draw a line from each note to its corresponding key.

After drawing lines to the keys, find each of the notes on your keyboard instrument. Say the name of each key as you play it.

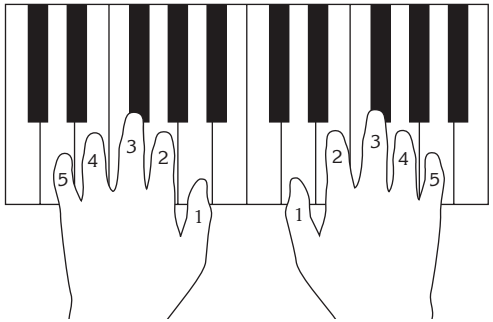



On the lines below, write the names of the sharps marked with □.

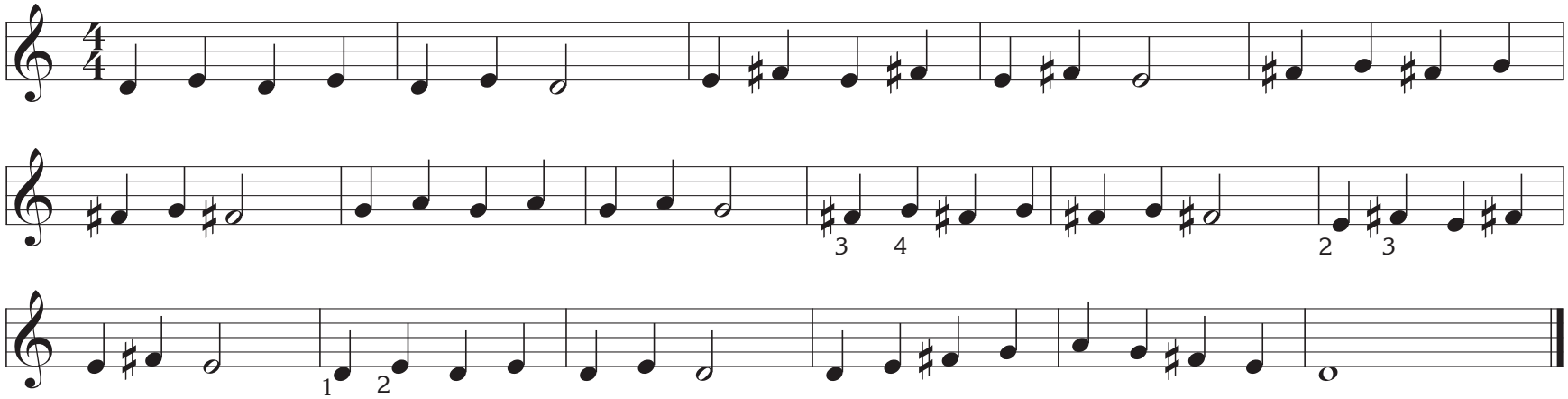


# DAILY EXERCISES WITH A SHARP

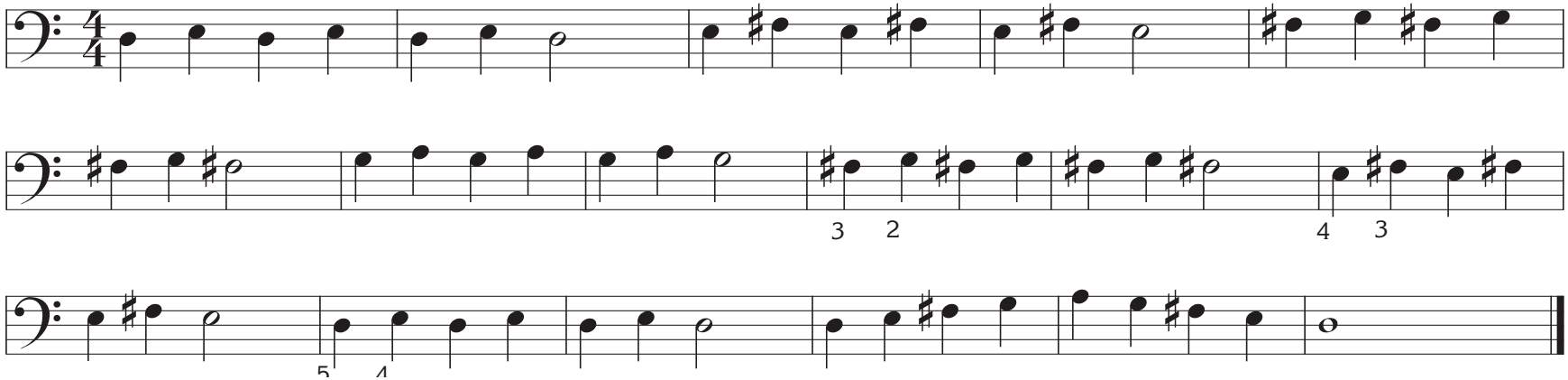
Play the following exercises evenly, smoothly, and firmly. Remember to raise each finger high to strike the key. You should hold your wrists high, away from the keys but level with your forearm. Increase the tempo a little each day.




Right hand




Left hand

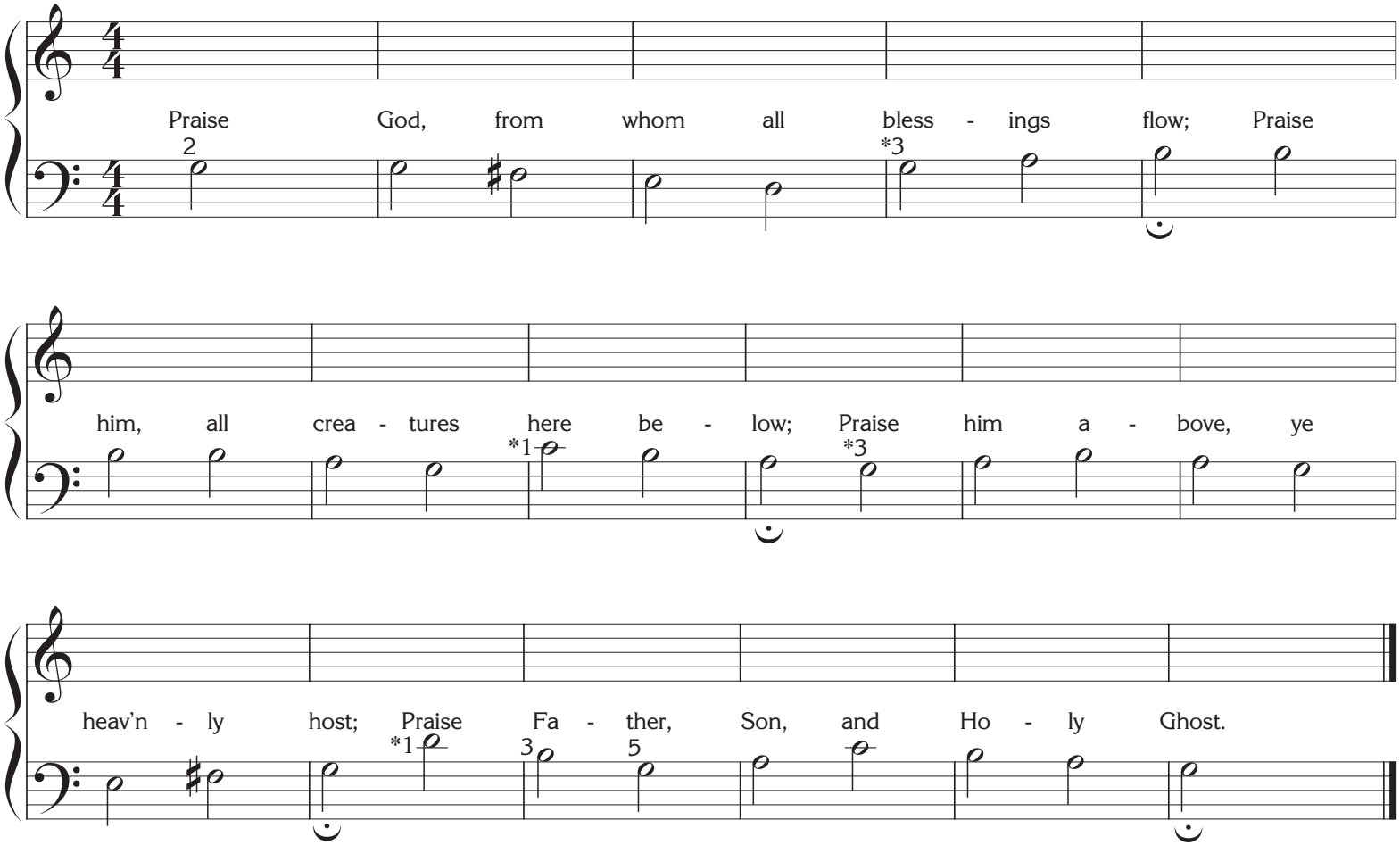


# HYMN TO LEARN

Practice the following hymn until you know it well.

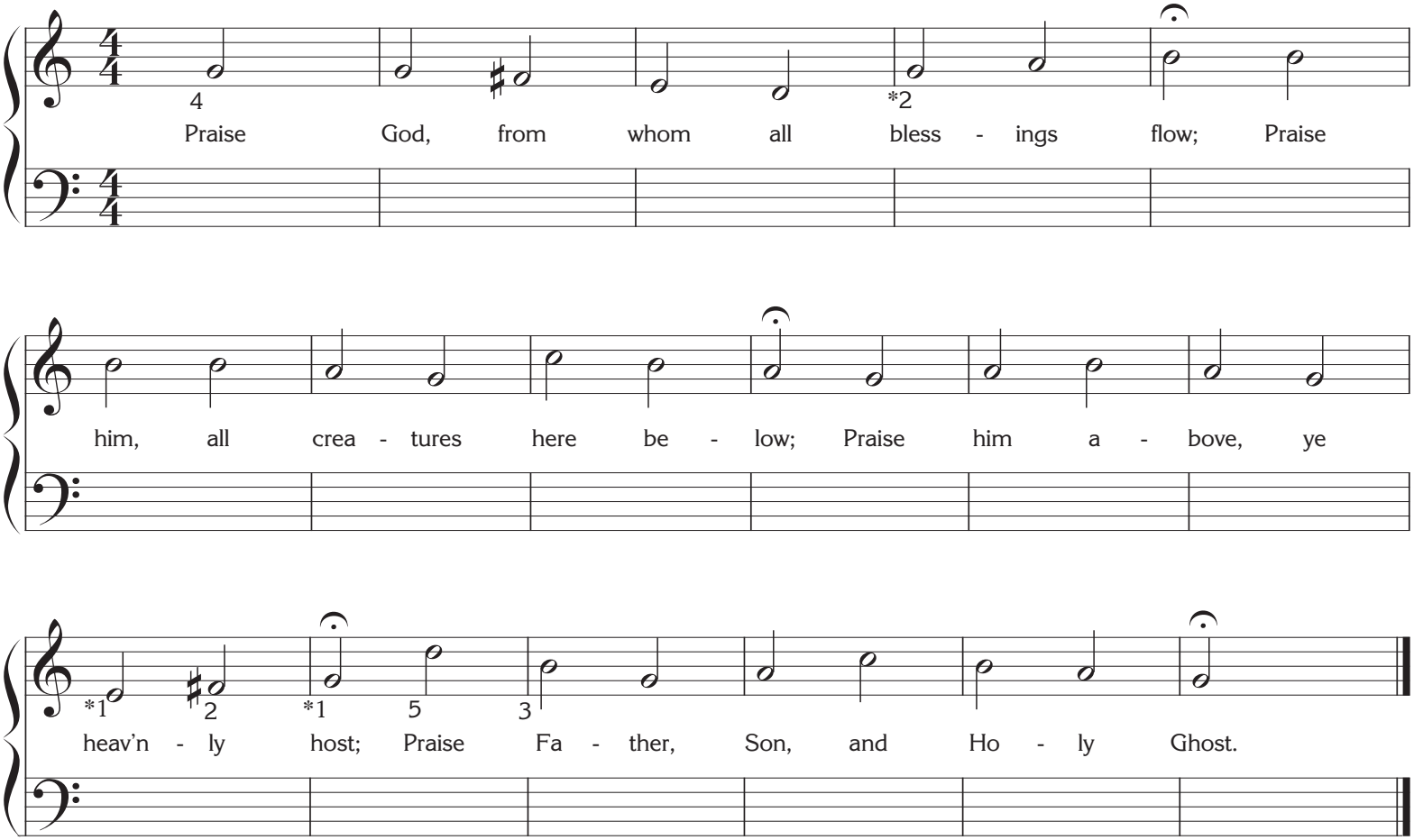
## *Praise God, from Whom All Blessings Flow*

1. **30** Play this hymn with the left hand only.
2. Sing the words as you play.



# *Praise God, from Whom All Blessings Flow*

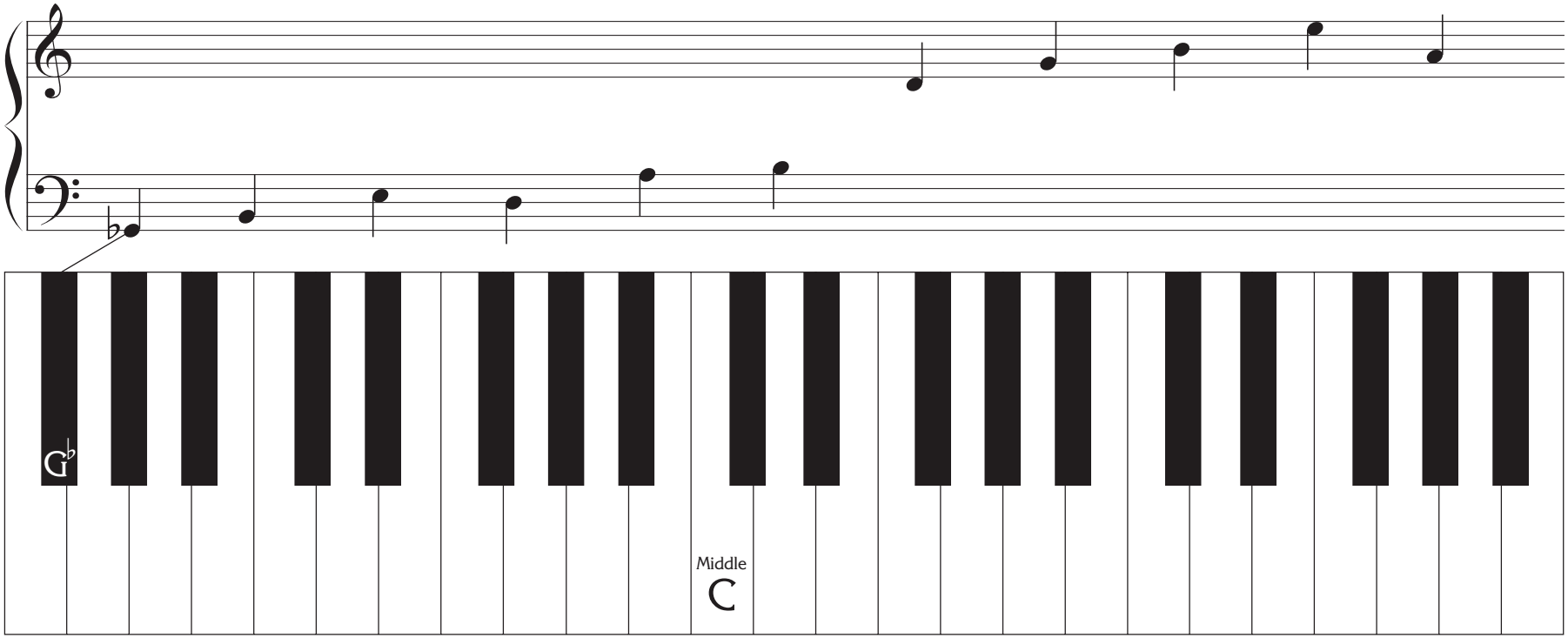
1. Play this hymn with the right hand only.
2. Sing the words as you play.



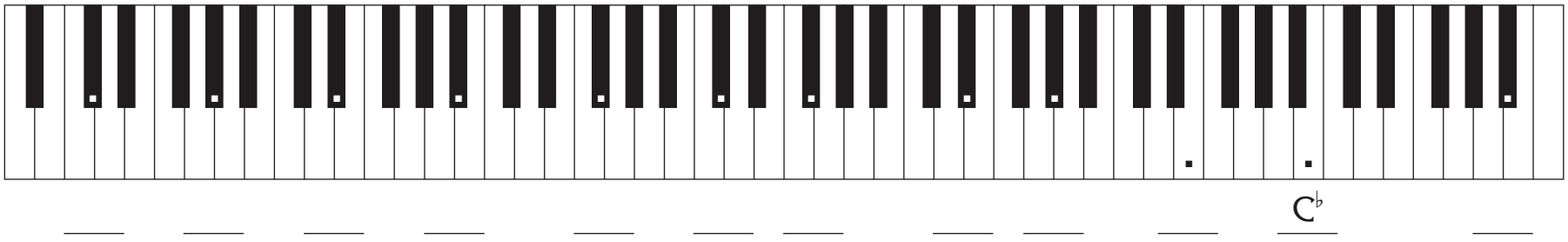
# Learning about Flats

Draw a flat sign (♭) in front of each of the following notes. Then draw a line from each note to its corresponding key.

After drawing lines to the keys, find each of the notes on your keyboard instrument. Say the name of each key as you play it.

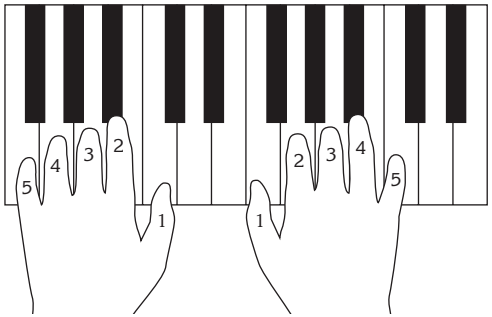



On the lines below, write the names of the flats marked with □.

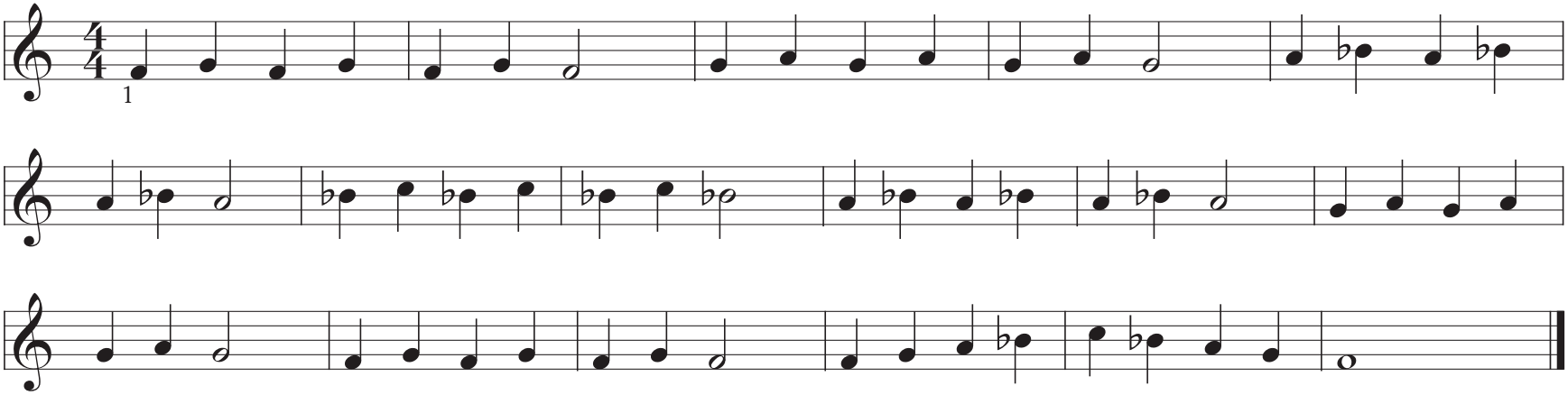


# DAILY EXERCISES WITH A FLAT

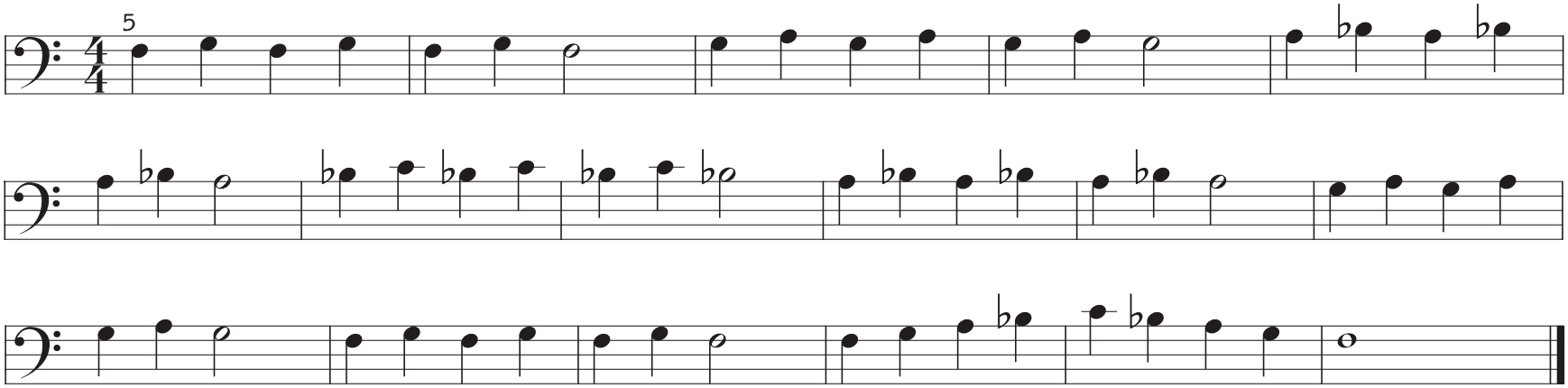
Play the following exercises until you have mastered them. Play evenly, smoothly, and firmly. Remember to raise each finger high to strike the key. Hold your wrists high, away from the keys but level with your forearm. Increase the tempo a little each day.




Right hand




Left hand

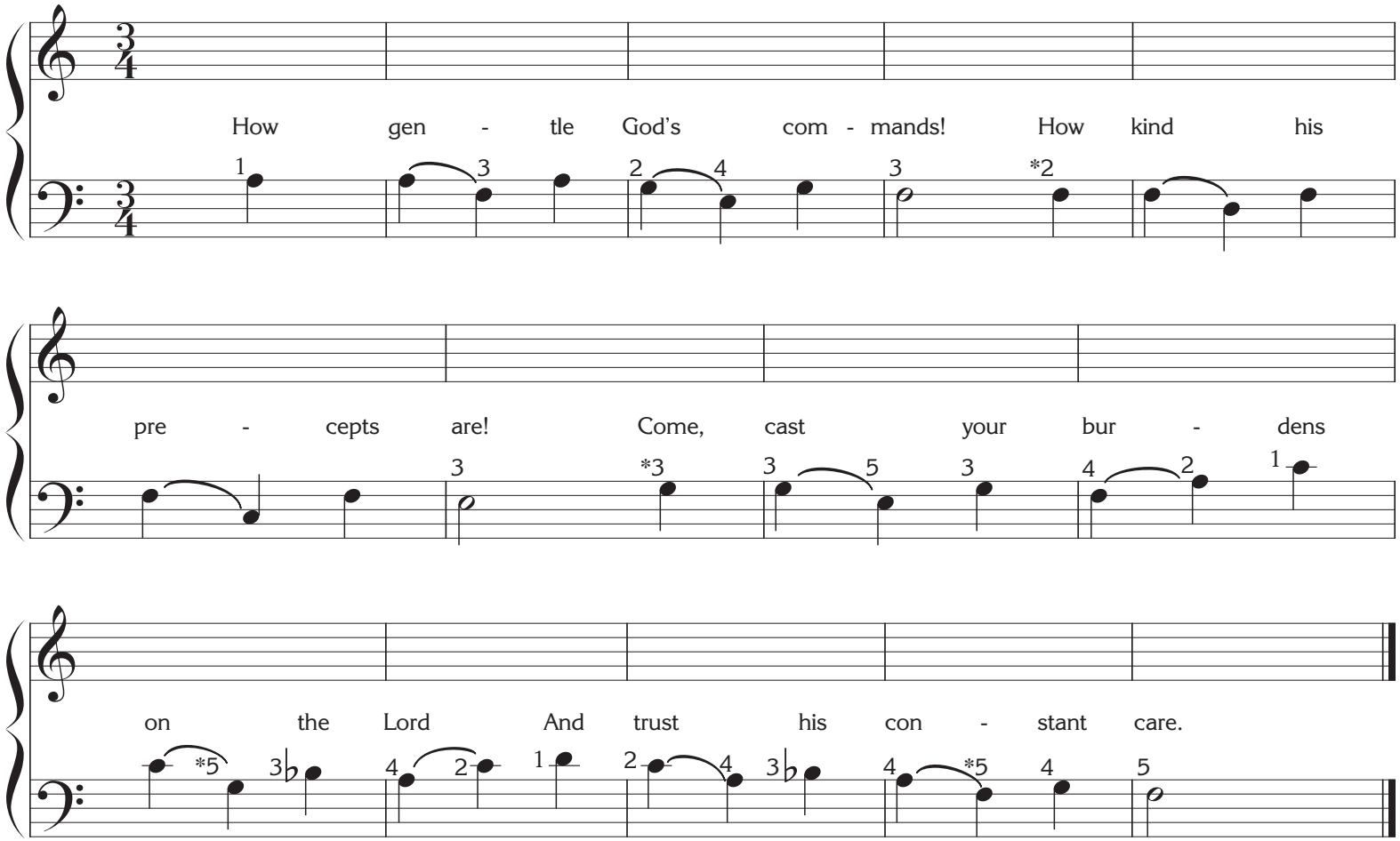


# HYMN TO LEARN

Practice the following hymn until you know it well.

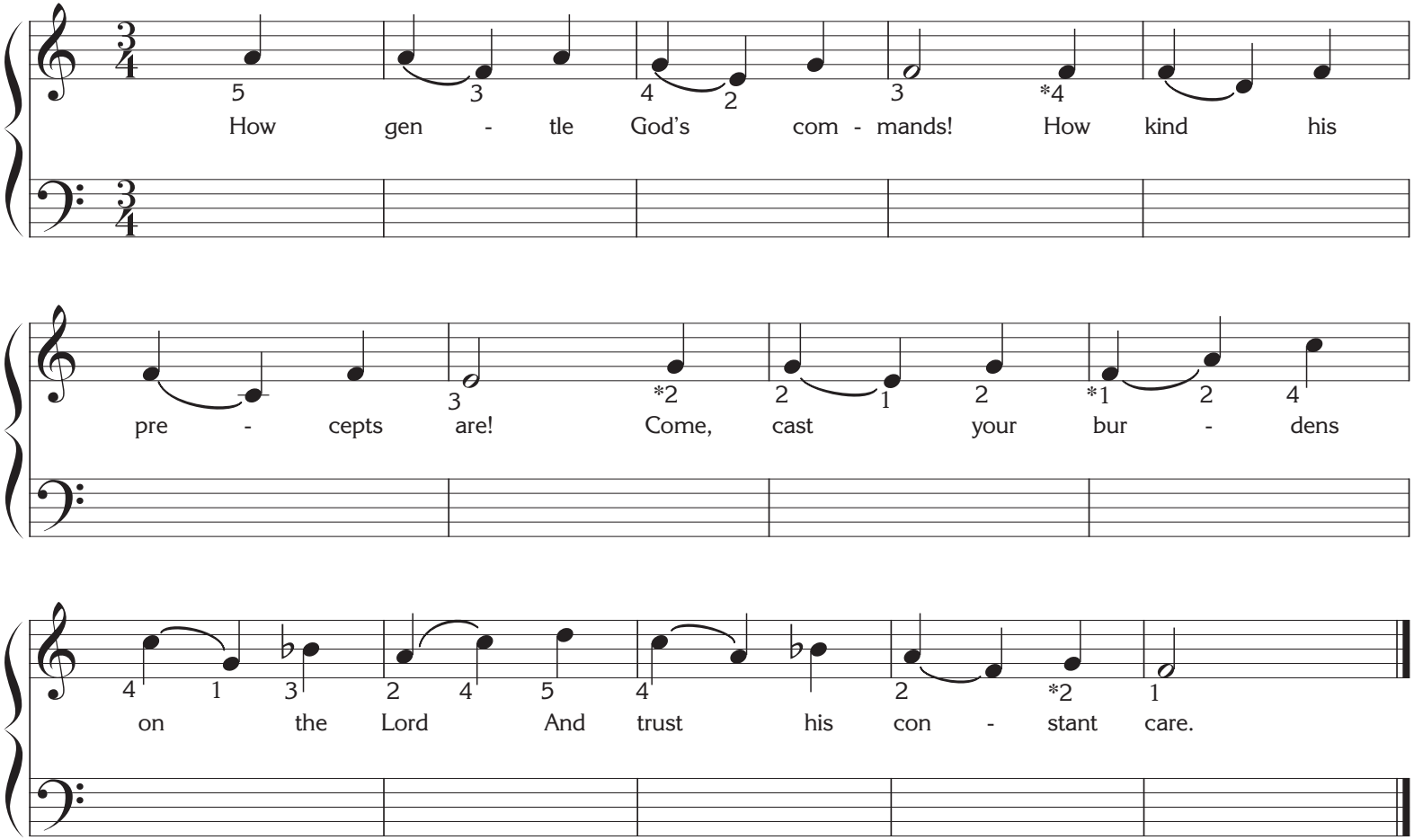
## *How Gentle God's Commands*

1. Play this hymn with the left hand only.
2. Sing the words as you play.



# *How Gentle God's Commands*

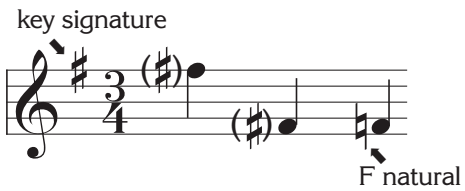
1. Play this hymn with the right hand only.
2. Sing the words as you play.



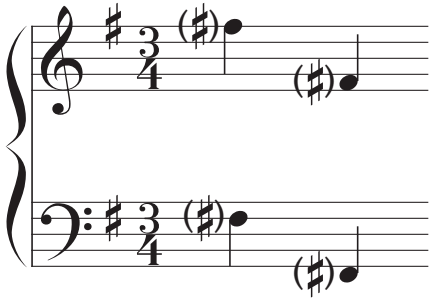
# THE KEY SIGNATURE

The **key signature** is found at the beginning of a staff of music. It shows which notes are to be sharped (raised) or flatted (lowered) throughout the hymn. This eliminates the need to put a sharp sign or flat sign by every note that needs to be sharped or flatted.

If there is a sharp sign on the F line, for example, all the F's should be played sharp unless the key signature changes or an F has a natural sign in front of it. This includes all the F's wherever they are on the staff:



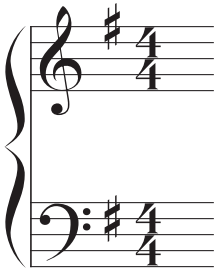

The key signature will always be the same in both the treble clef and the bass clef:



Fill in the proper key signature for "How Gentle God's Commands" on pages 70 and 71.

Look at each staff below. On the line below each staff, write the names of the notes that should be played sharp or flat.

1.



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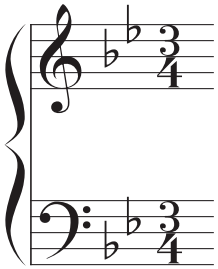
2.



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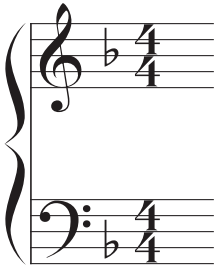
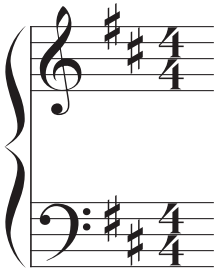
3.



_____

4.



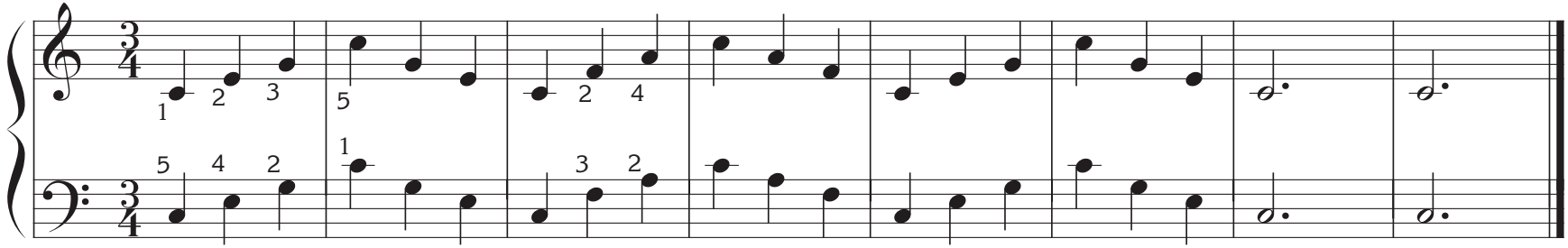
_____

Answers: 1. F 2. B, E 3. B 4. F, C

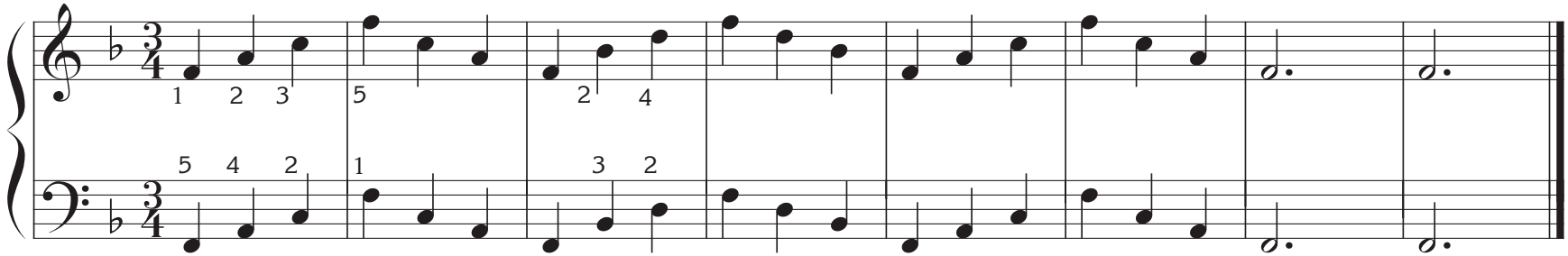
# DAILY EXERCISES

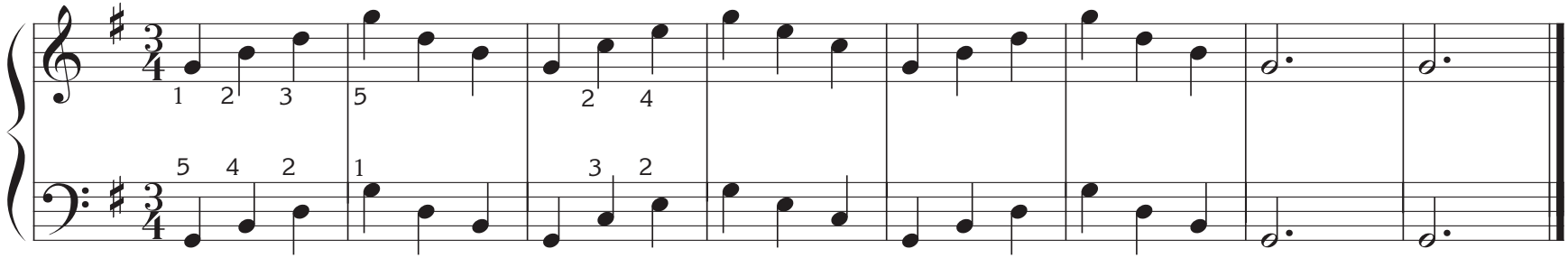
Play the following exercises with each hand separately. Play them every day until you know them well, beginning slowly and increasing the speed a little each day. With practice, your fingers will become accustomed to each hand position.

Right hand



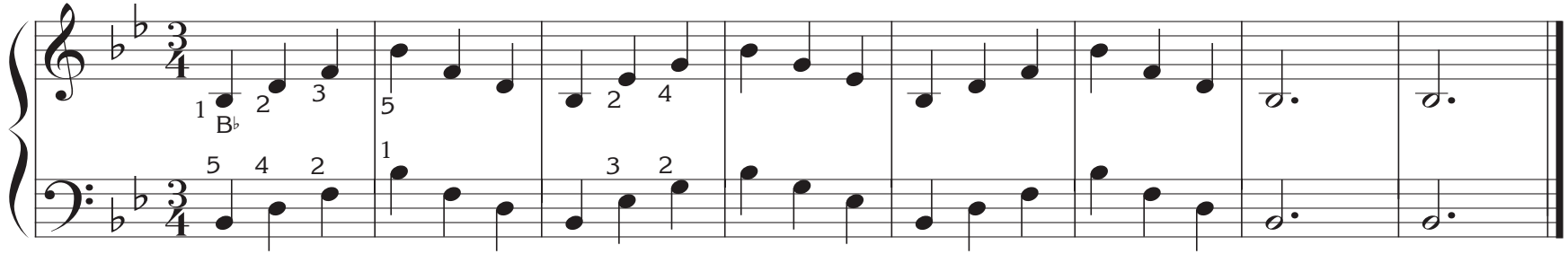

Left hand



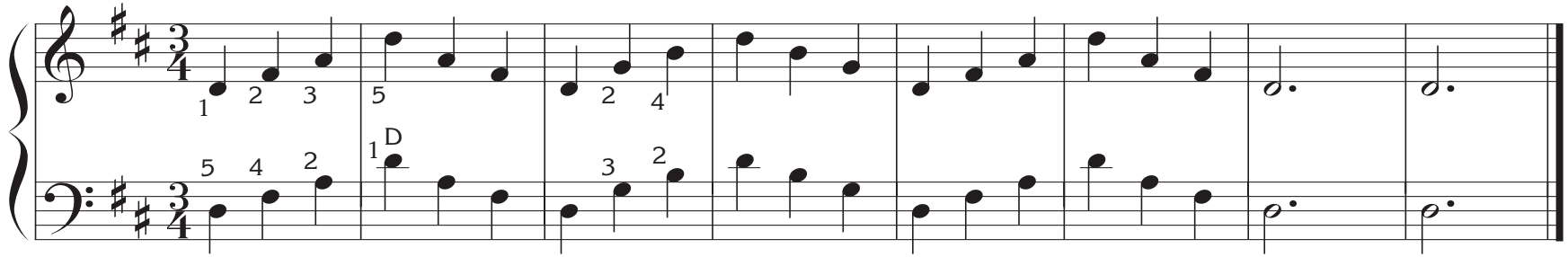



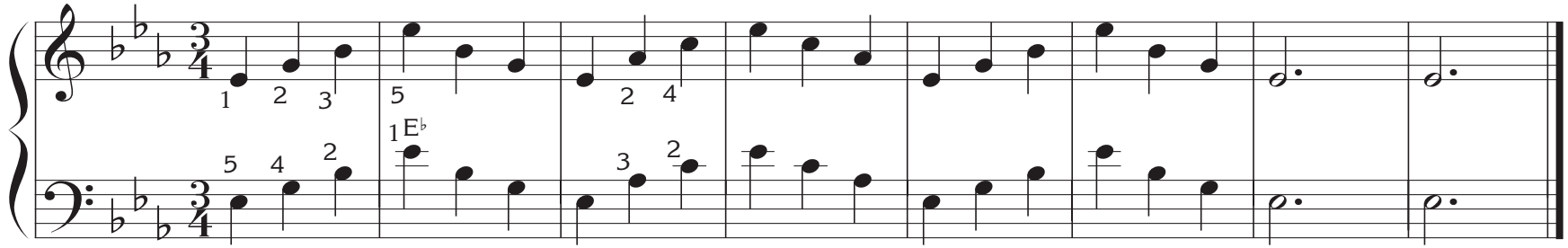
Play the following exercises with each hand separately. Play them every day until you know them well. Begin slowly and increase the speed a little bit each day.

Right hand




Left hand



# SECTION 3

## Concepts and Skills You Will Learn in Section 3

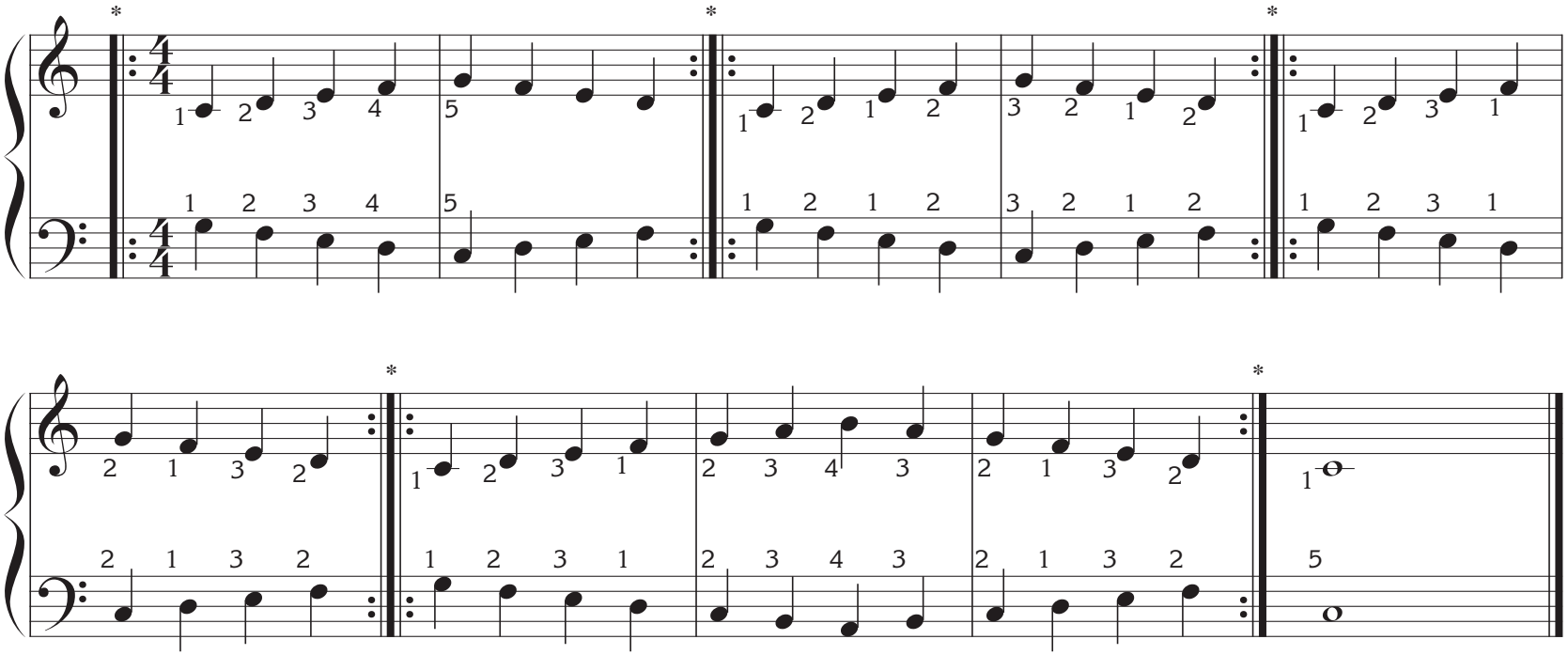
1. How to play the keyboard with both hands
2. How to read more note values
3. How to play in more time signatures

# PLAYING WITH BOTH HANDS

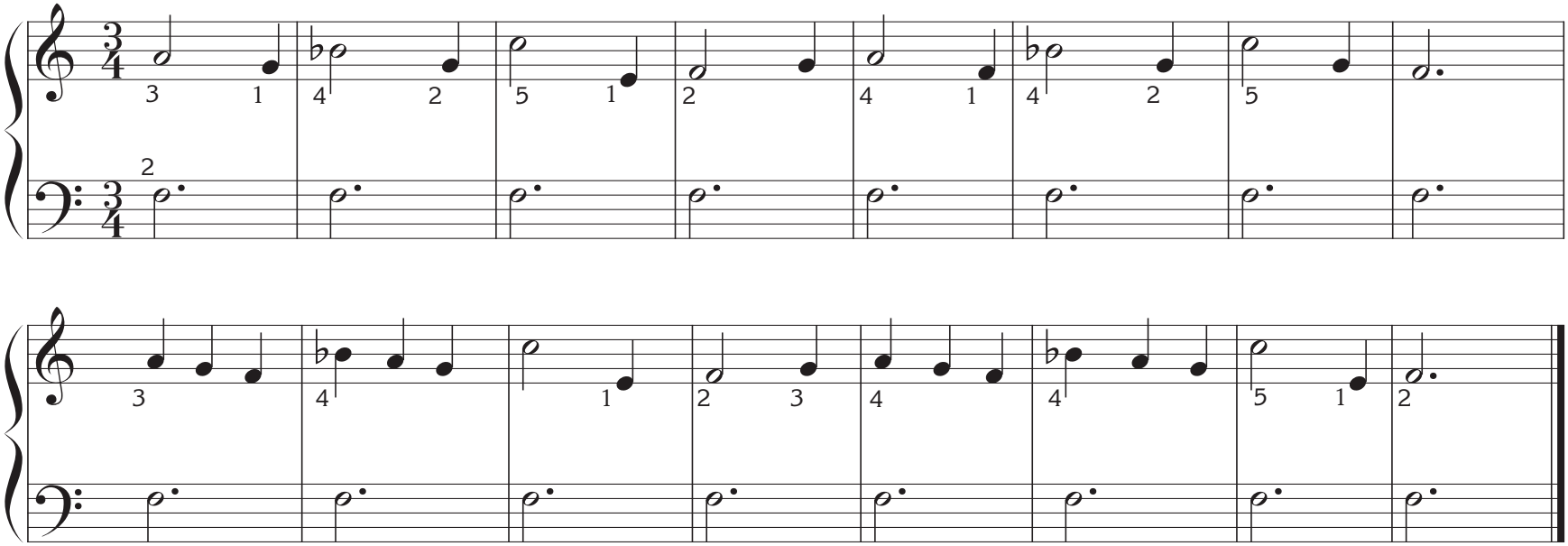
## DAILY EXERCISES

You are now ready to play with both hands together. This may seem awkward at first, but it will soon come naturally as you work hard and patiently. The following exercises should help you learn this new skill.

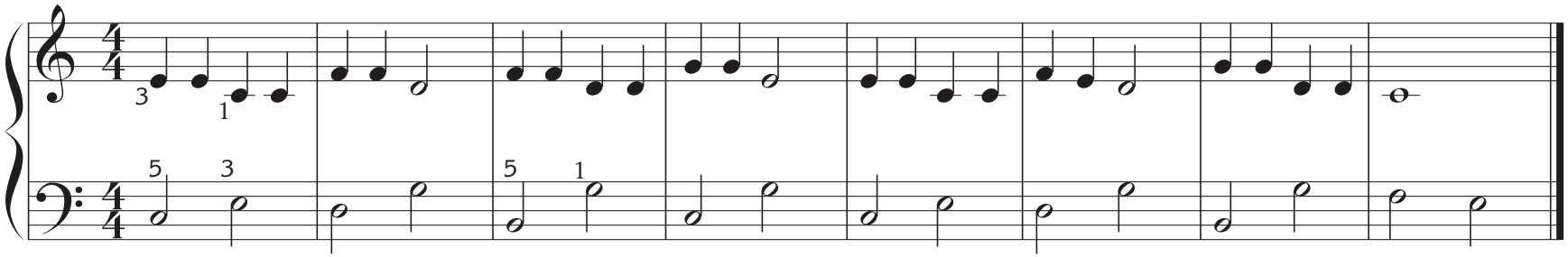
1. Play this exercise slowly and evenly, mastering it with each hand alone.
2. Play the exercise with both hands together and increase the tempo a little each day. The finger numbers are important, so follow them carefully.
3. The asterisks (*) indicate **repeat bars**. Play the measures between the repeat bars over and over until you can play that section well. Then move to the next section. **31** When you know all the sections, play them without stopping, repeating each section four times.



1. **32** Play this exercise slowly and evenly, mastering it with each hand alone.
2. Play the exercise with both hands together and increase the tempo a little each day.



1. **33** Play this exercise slowly and evenly, mastering it with each hand alone.
2. Play the exercise with both hands together and increase the tempo a little each day.



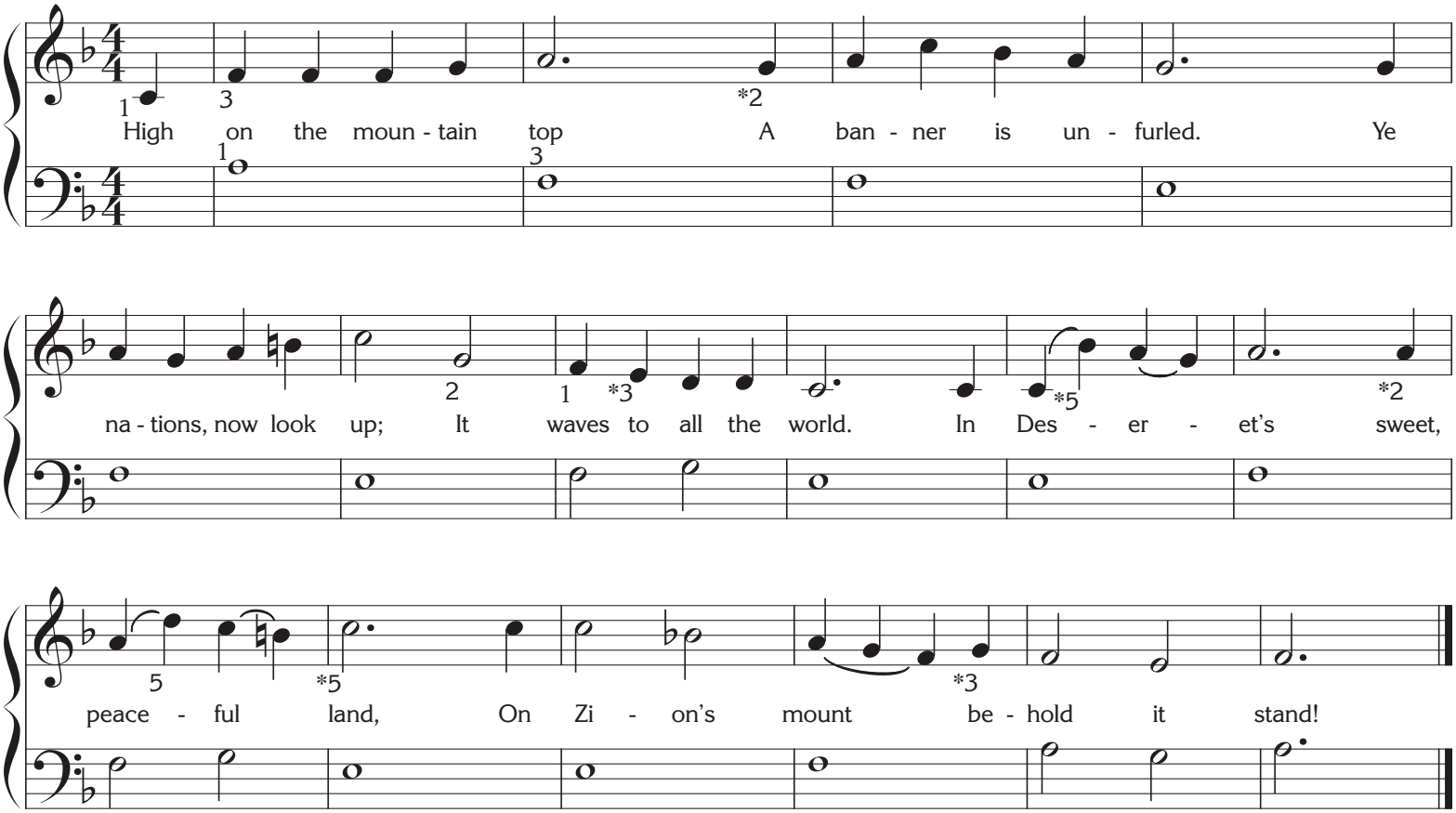
Play the exercises on pages 73 and 74 with both hands together. Play slowly and evenly, increasing the tempo a little each day.

# HYMNS TO LEARN

Practice the following hymns until you know them well. Follow the instructions for learning each hymn. When you learn these hymns, begin using them to accompany singing at home and at church.

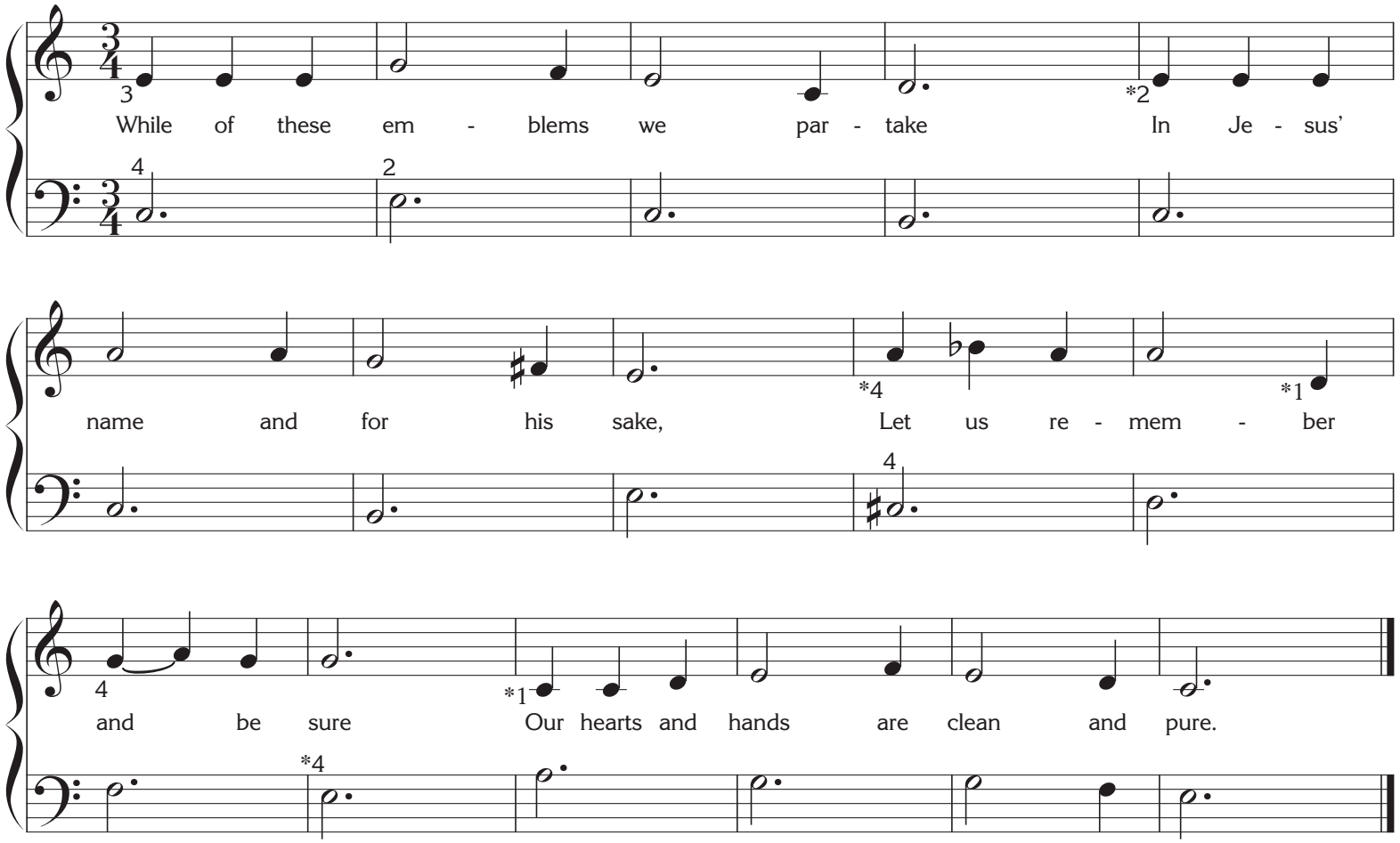
## *High on the Mountain Top*

1. Clap a steady beat and say the rhythmic names of the notes in the bass clef.
2. Play the notes in the treble clef and sing the melody (right hand only).
3. Play the notes in the bass clef (left hand only).
4. **34** Play the hymn with both hands together.



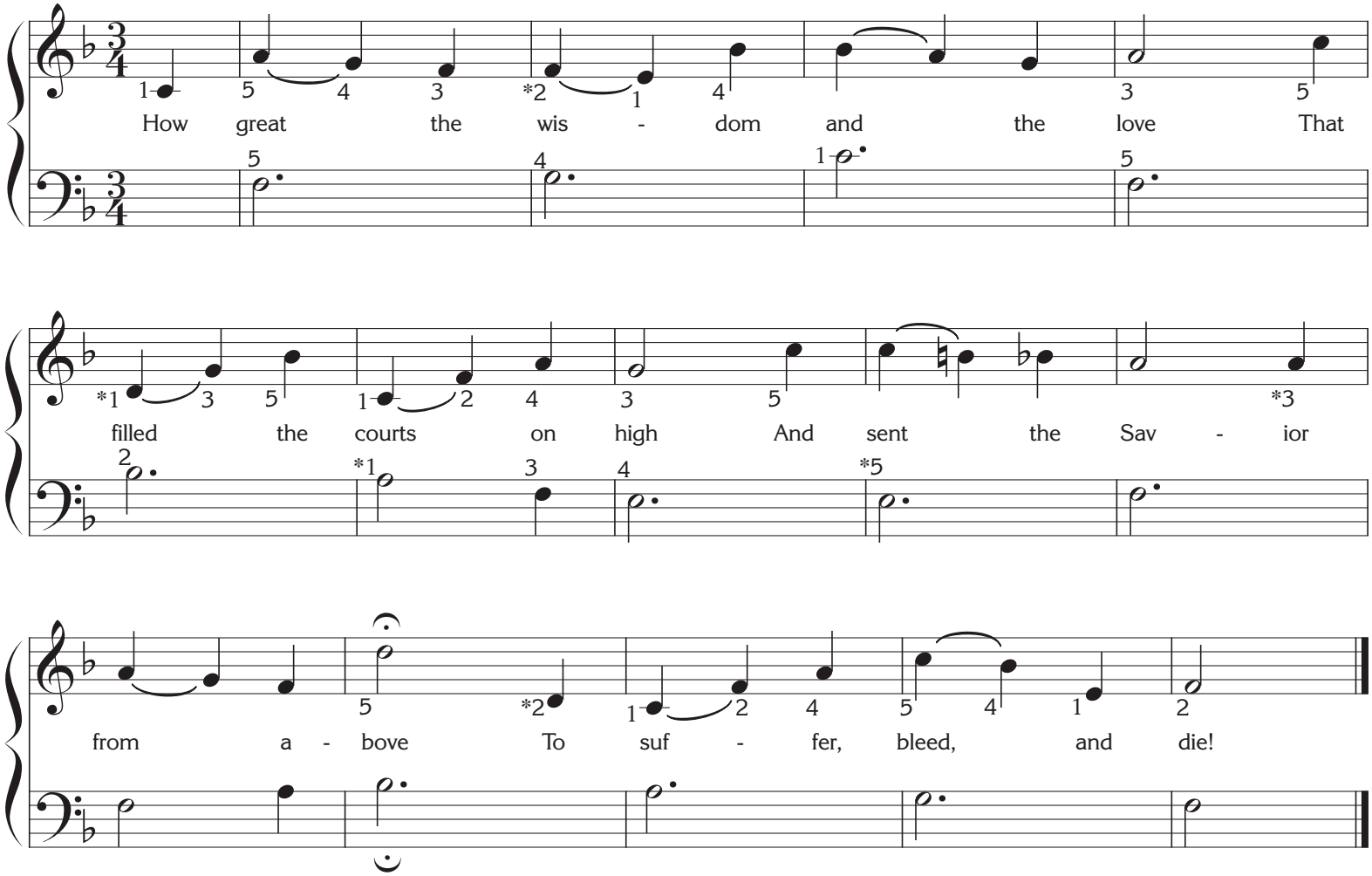
# *While of These Emblems We Partake*

1. Play the hymn with each hand separately.
2. **35** Play the hymn with both hands together.
3. Sing the words as you play.



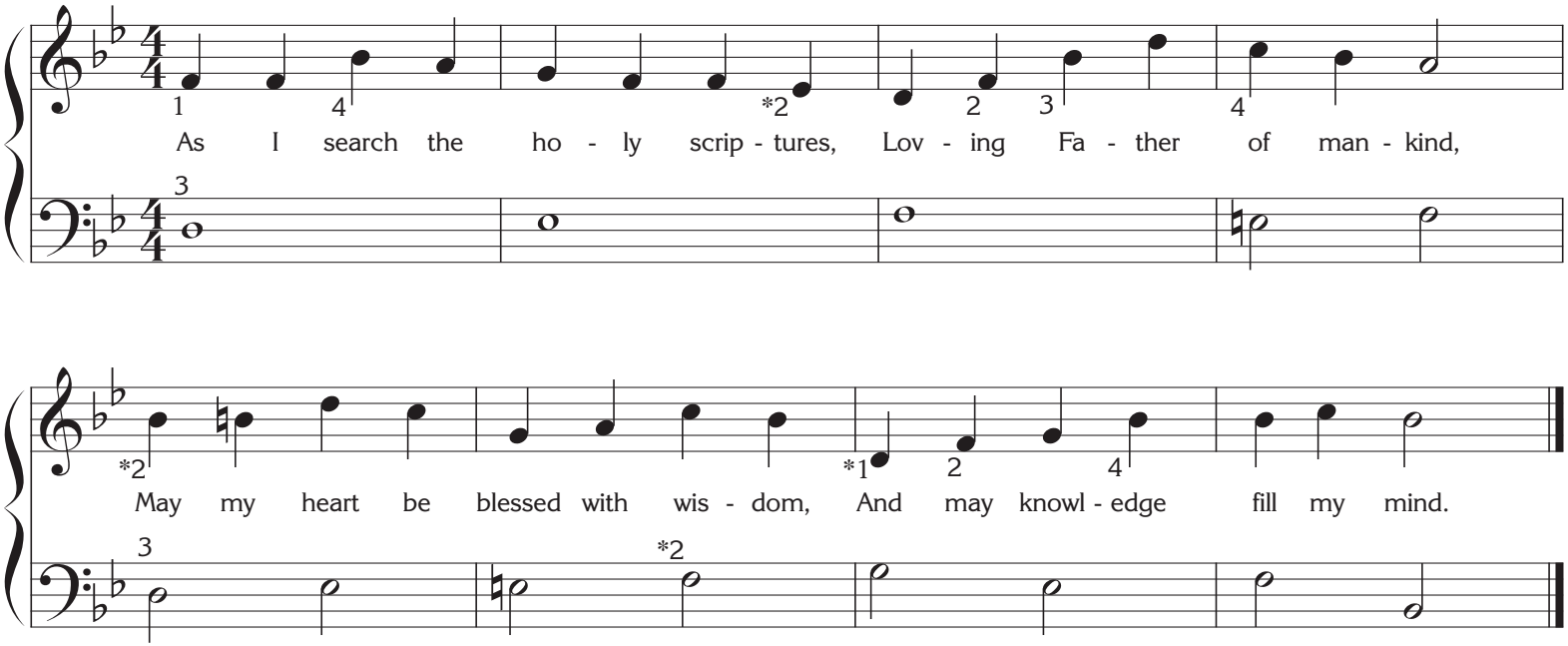
# *How Great the Wisdom and the Love*

1. Play the hymn with each hand separately.
2. **36** Play the hymn with both hands together.
3. Sing the words as you play.



# *As I Search the Holy Scriptures*

1. Play the hymn with each hand separately.
2. **37** Play the hymn with both hands together.
3. Sing the words as you play.

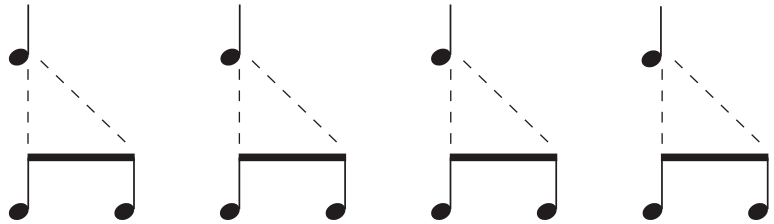


# OTHER NOTE VALUES

## Eighth Notes

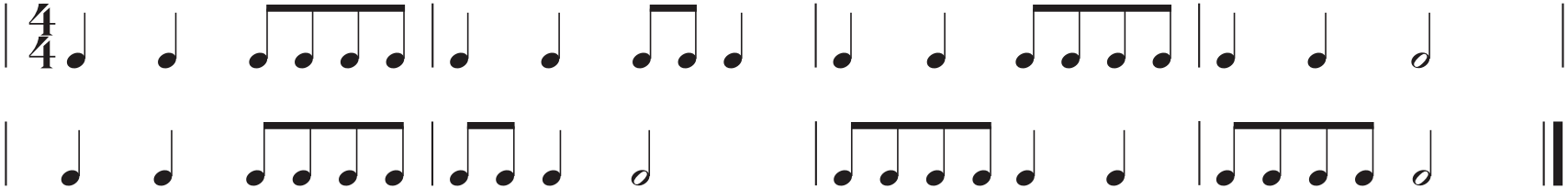
A quarter note (♩) can be divided in half, creating two notes that are ½ beat each. These notes are called **eighth notes**. They are flagged on the stems (♪) or connected by a beam (♫). Eighth notes are twice as fast as quarter notes. See the chart to the right for a comparison of quarter notes and eighth notes.

In this course, the rhythmic name for two eighth notes is dah-nah. As shown below, say "dah" on the beat and "nah" between beats (or off the beat).



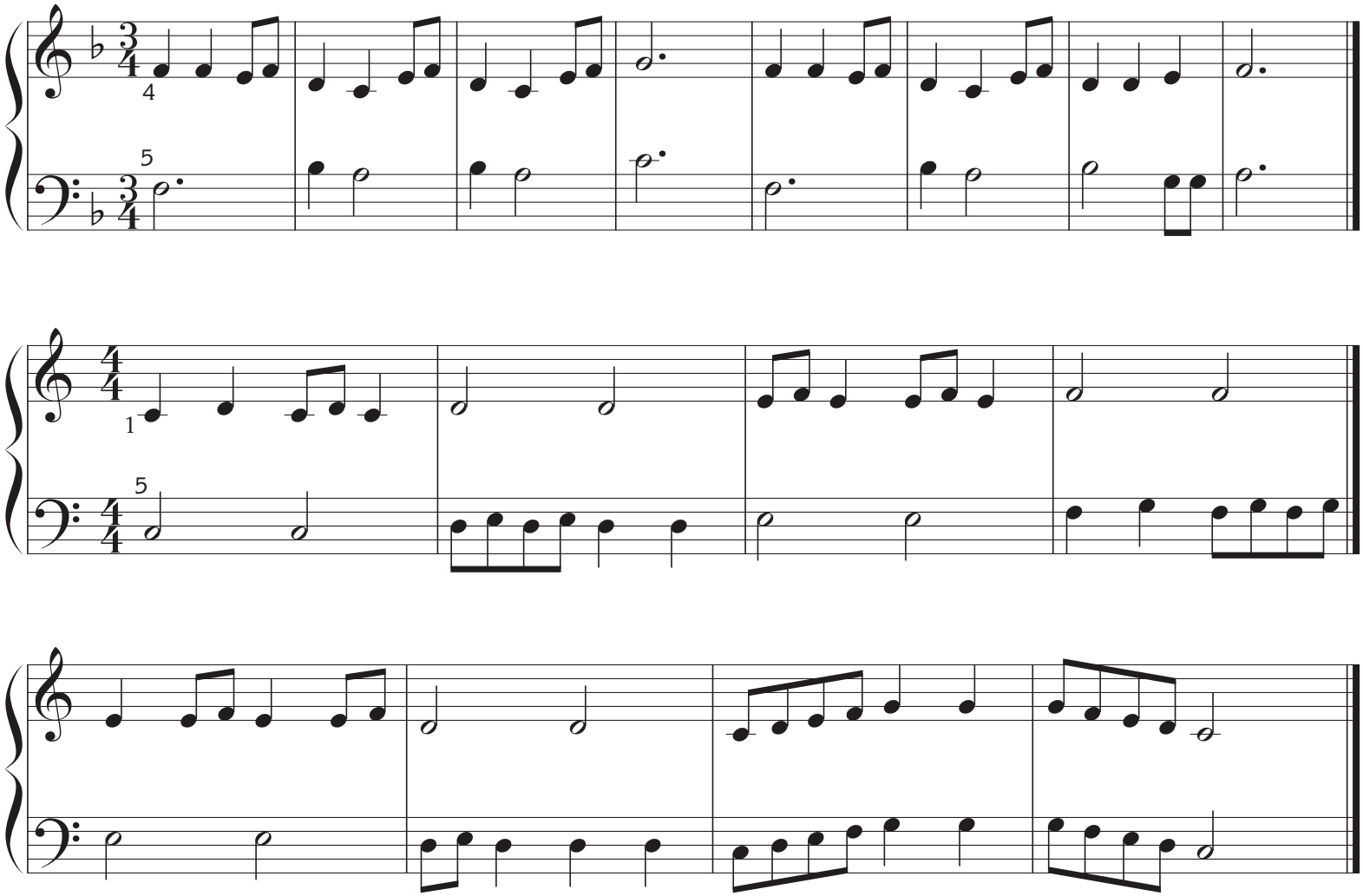
**38** Clap once for each beat as you say the rhythmic names of the notes below. The asterisks (*) show the beats.

**39** Say the rhythmic names of the notes below while clapping once for each beat.



# PRACTICING EIGHTH NOTES

1. Clap a steady beat and say the rhythmic names of the notes in the exercises below.
2. Play the exercises with each hand separately.
3. 40 Play the exercises with both hands together.

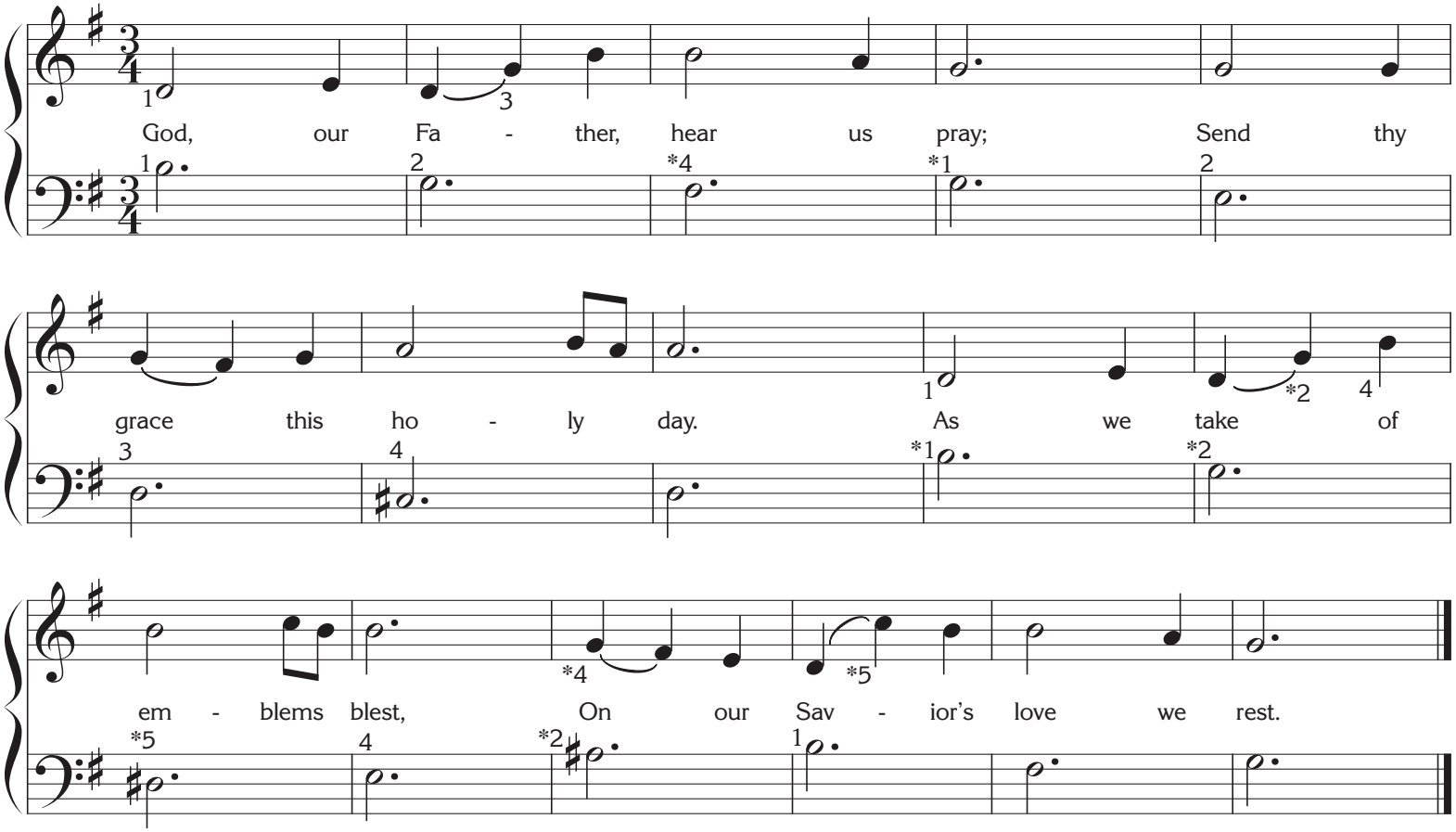


# HYMNS TO LEARN

Practice the following hymns until you know them well. Follow the instructions for learning each hymn. Follow these instructions also as you learn "Keep the Commandments" and "Let the Holy Spirit Guide," hymns 82 and 65 of *Hymns Made Easy.* Where three notes are played at the same time, leave out the middle note for now. When you learn these hymns, begin using them to accompany singing at home and at church.

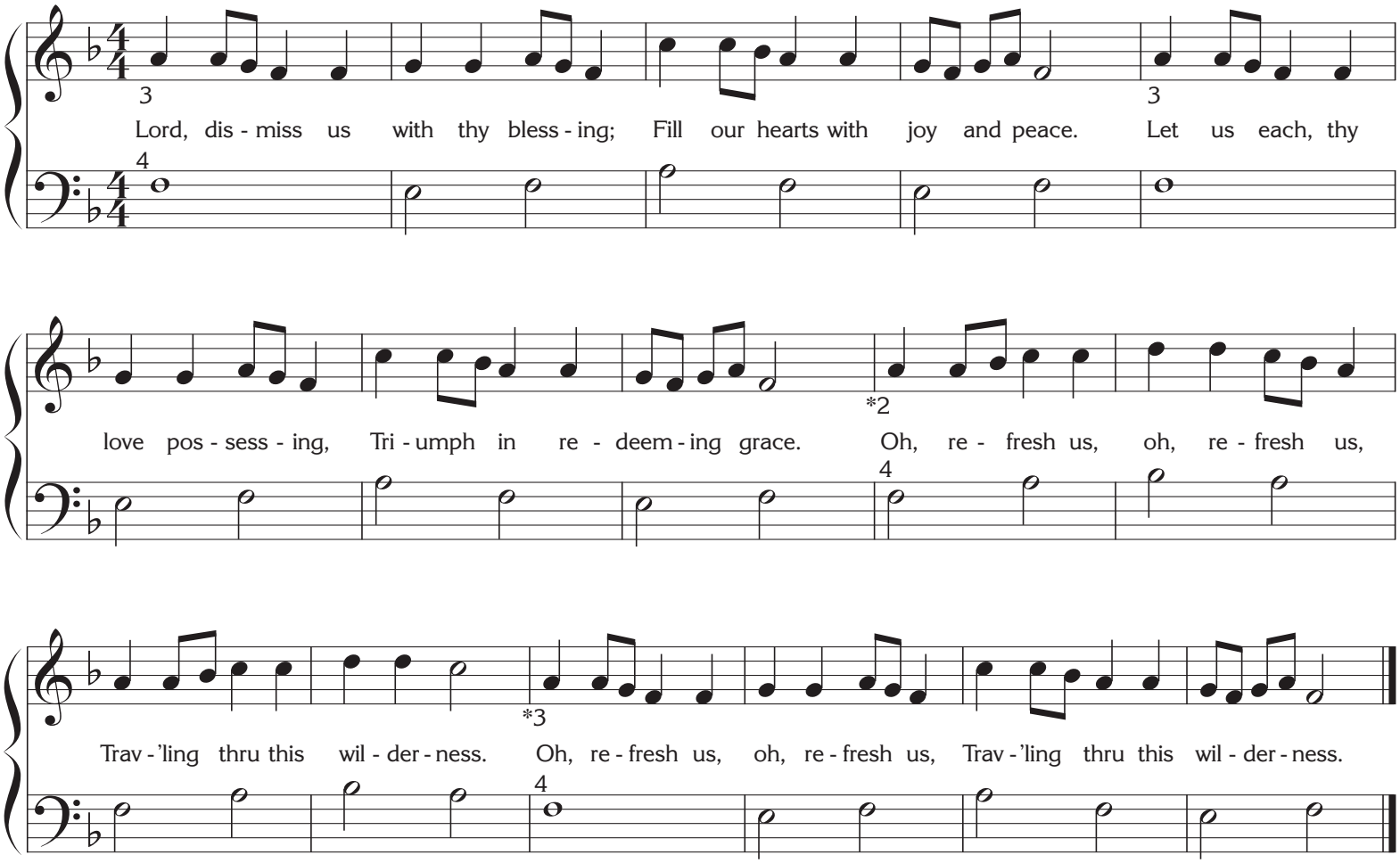
## *God, Our Father, Hear Us Pray*

1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. Play the hymn with each hand separately.
3. Play the hymn with both hands together.
4. Sing the words as you play.



# *Lord, Dismiss Us with Thy Blessing*

1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. Play the hymn with each hand separately.
3. **41** Play the hymn with both hands together.
4. Sing the words as you play.



# THE SUSTAINING PEDAL

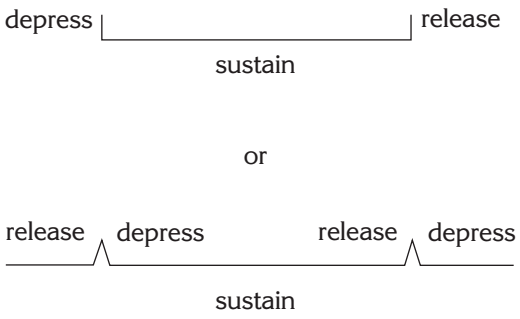
Learning to use the sustaining pedal is an important part of learning to play the piano with both hands together. The sustaining pedal can help you play the piano in a smooth and flowing style. It adds a rich, fluid quality to the sound.

The sustaining pedal is located in the center of the piano near the floor. It is the pedal on the right and is usually played with the right foot. Rest the heel of your right foot on the floor and depress this pedal with the ball of your foot.

When using the sustaining pedal, let your ear be your guide. When you depress the pedal, the strings of the piano are allowed to vibrate unstopped until you release the pedal. If you hold the pedal too long while playing several notes that don't go together well, the sound becomes muddy and unpleasant. If you don't hold the pedal long enough, the sound becomes choppy. You might change the pedal (release it and depress it again) one or more times in a measure. You'll want to change it at least with every harmony change to avoid a muddy, confused sound.

The general rule is to change the pedal just after you play a chord. While the fingers hold the keys down, the foot makes a quick up-and-down motion, clearing away the previous chord and sustaining the current one. The pedal can sustain tones while the fingers are preparing to play the next chord.

With practice, using the sustaining pedal becomes so natural that you seldom think about it when you play. Pedal markings can be written in the music below the bass clef to show you when to depress and release the pedal.

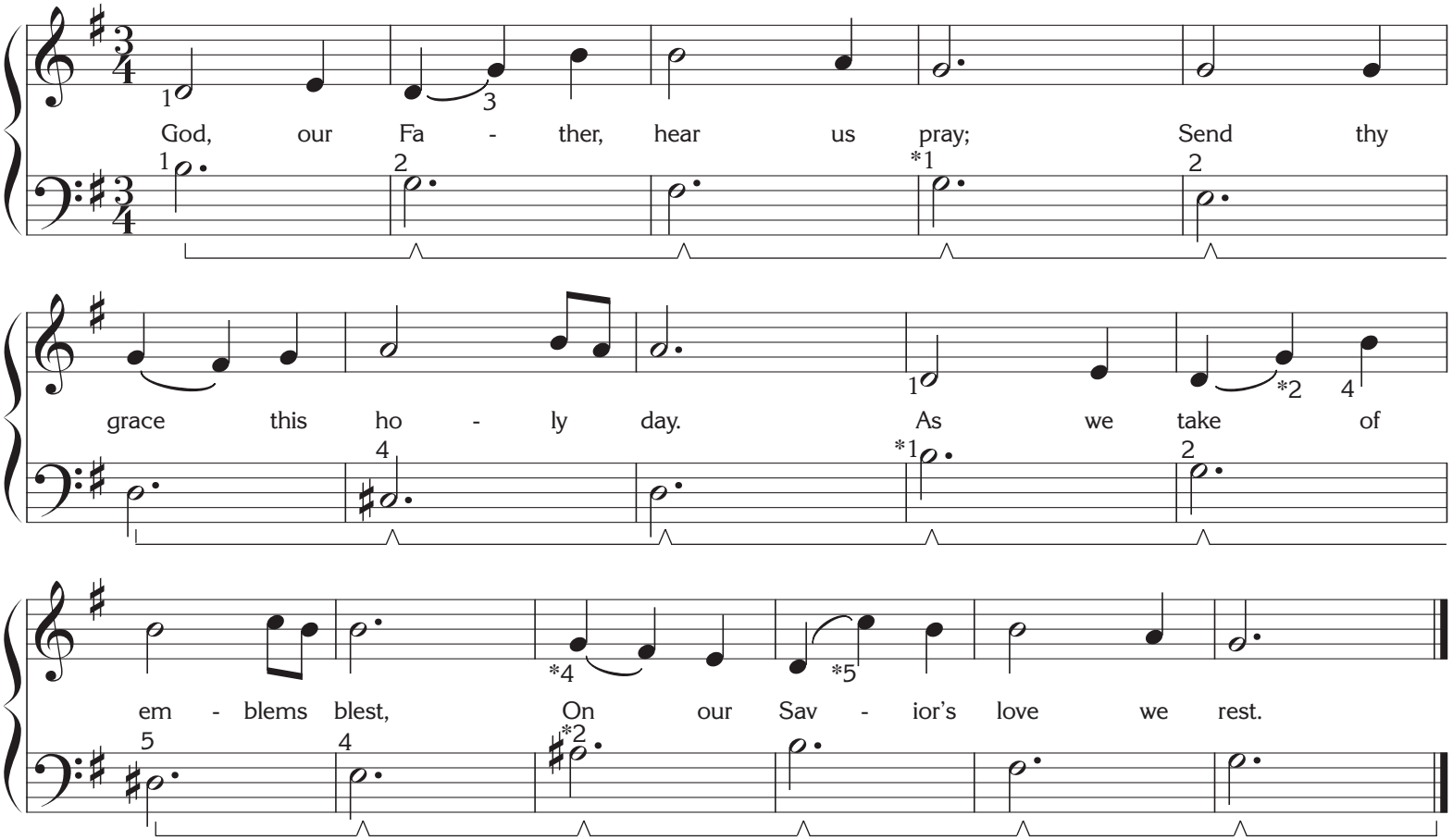


# *God, Our Father, Hear Us Pray*

**42** Practice using the sustaining pedal as you play the following hymn. Follow the pedal markings. **43** Next, experiment with the sustaining pedal. Try holding it too long or too short. Find the right combination by letting your ear guide you.

Use the sustaining pedal while playing the hymns you have already learned. Begin with the hymn on page 78.

You may write pedal markings in this book or in your hymnbook. Use the sustaining pedal through the remainder of this course.



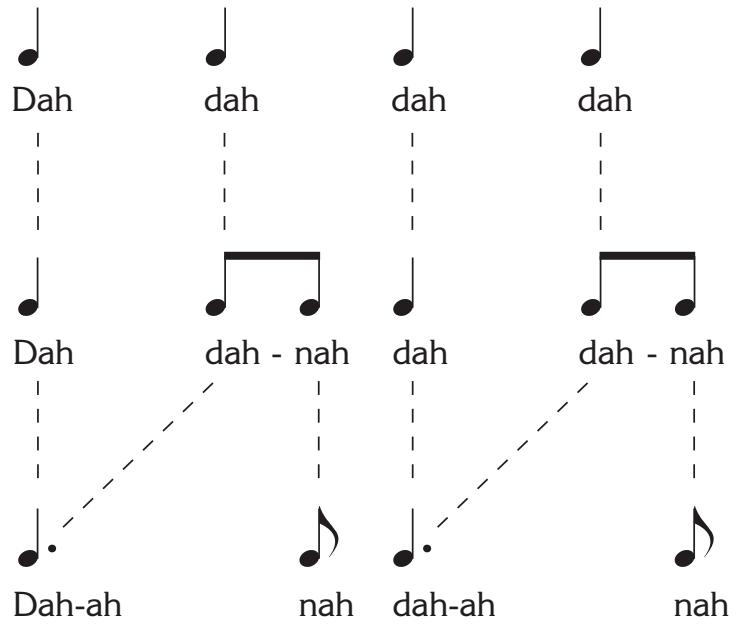
# Dotted Notes

A dot next to a note increases the value of the note by one-half.

A half note (𝅗𝅥) gets two beats. If you add a dot to it (𝅗𝅥.  ), its value increases one beat (half of the original note), making it get three beats.

A quarter note (♩) gets one beat. If you add a dot to it (♩.), its value increases by ½ beat (half of the original note), making it get 1½ beats. The remaining ½ beat is usually written as an eighth note.

Compare the rhythms to the right:



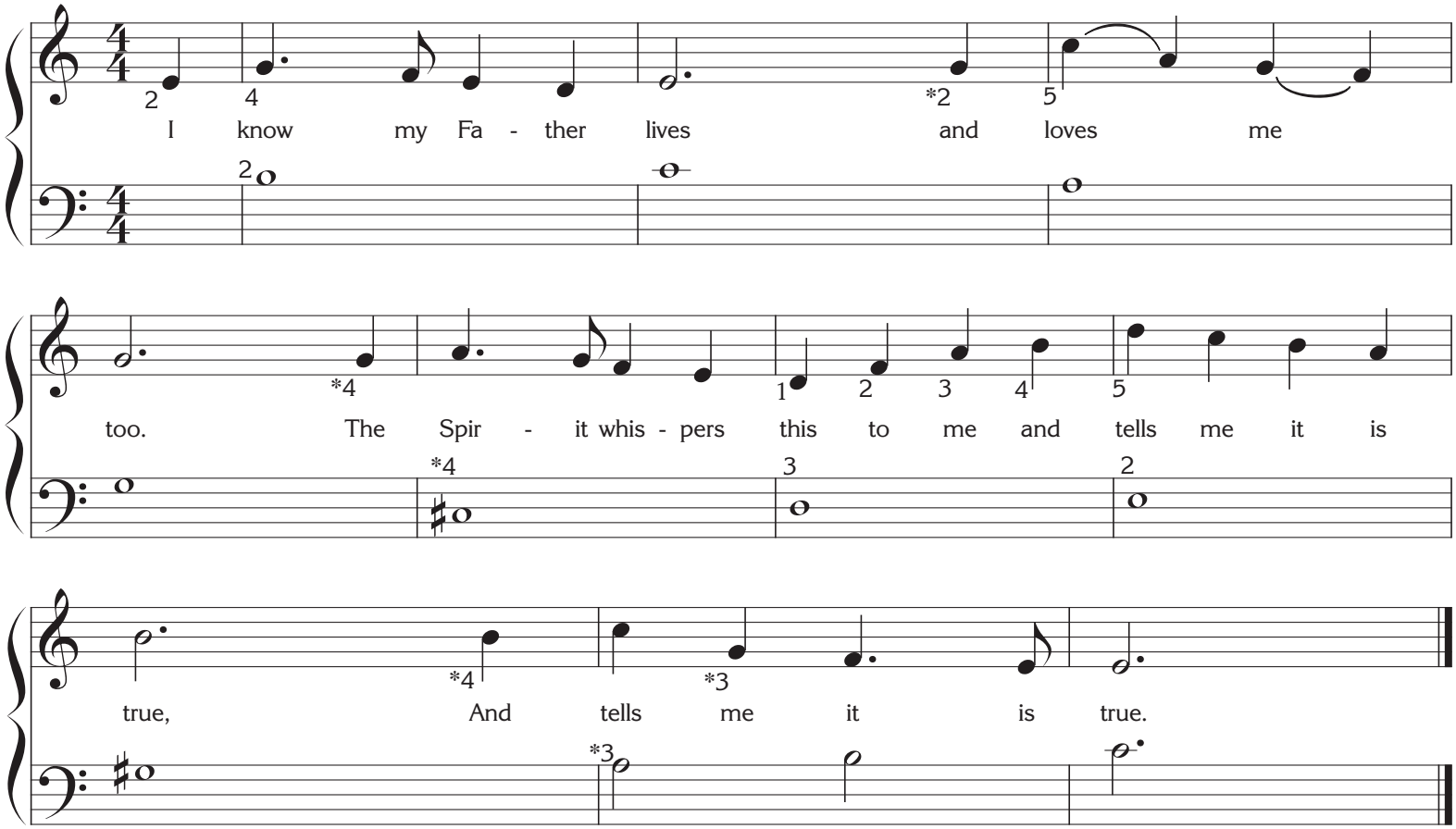

**44** Clap a steady beat and say the rhythmic names of the notes in the examples below. The asterisks (*) show the beats.

# HYMNS TO LEARN

Practice the following hymns until you know them well. Follow the instructions for learning each hymn. Remember to use the sustaining pedal as you play. When you learn these hymns, begin using them to accompany singing at home and at church.

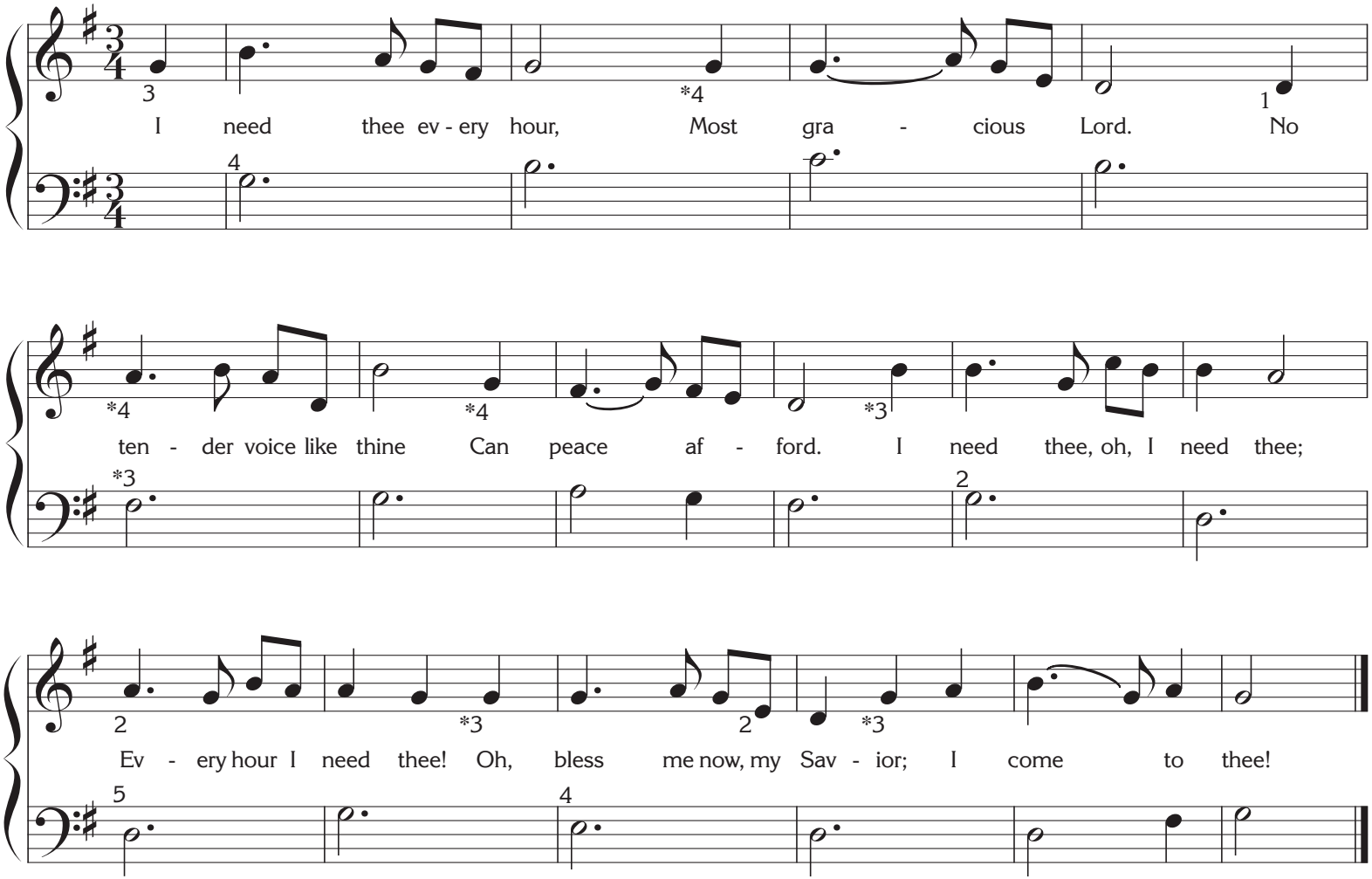
## *I Know My Father Lives*

1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. Play the hymn with each hand separately.
3. **45** Play the hymn with both hands together.
4. Sing the words as you play.



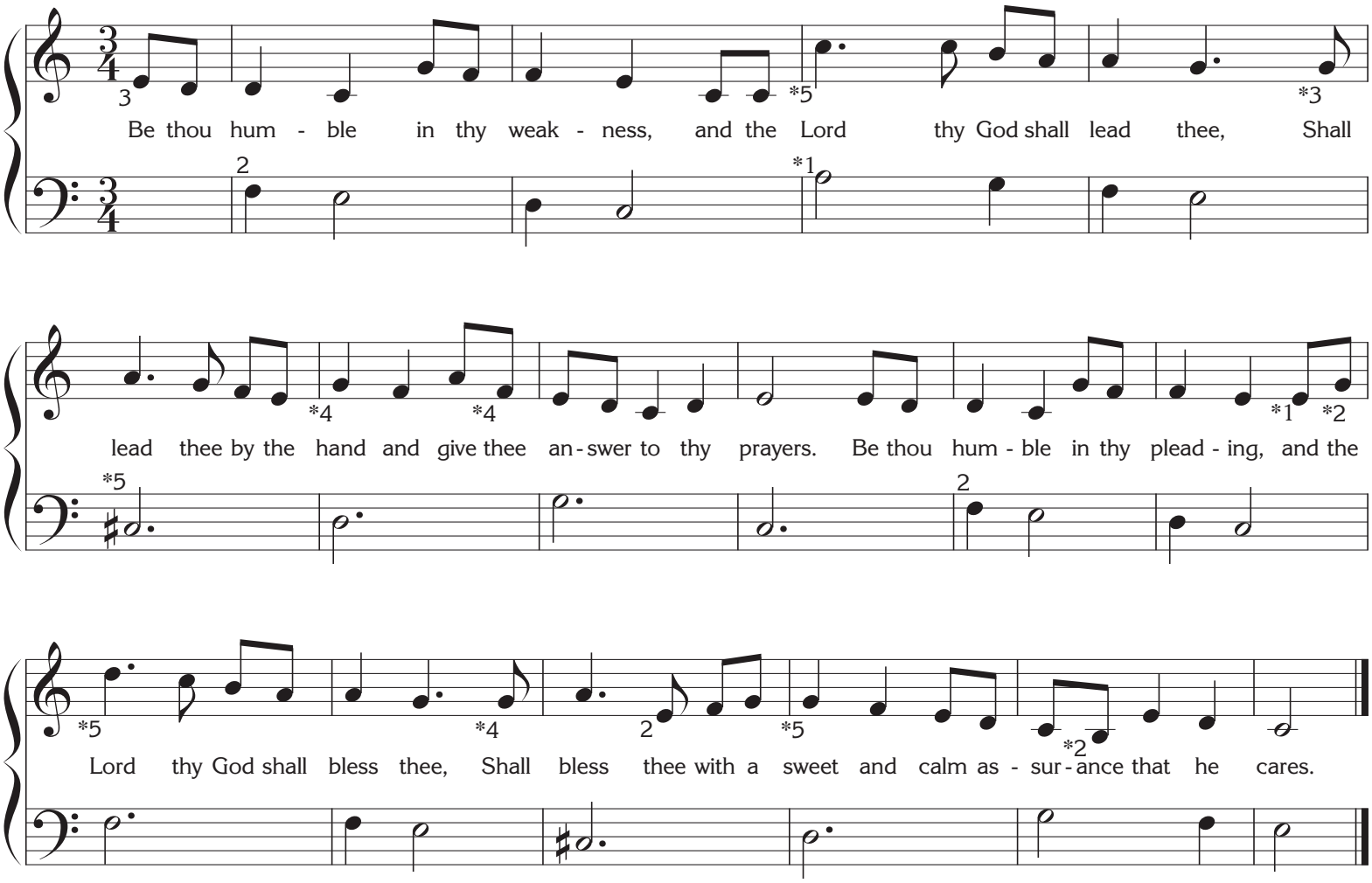
# *I Need Thee Every Hour*

1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. Play the hymn with each hand separately.
3. Play the hymn with both hands together.
4. Sing the words as you play.



# *Be Thou Humble*

1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. Play the hymn with each hand separately.
3. **46** Play the hymn with both hands together.
4. Sing the words as you play.



# RESTS

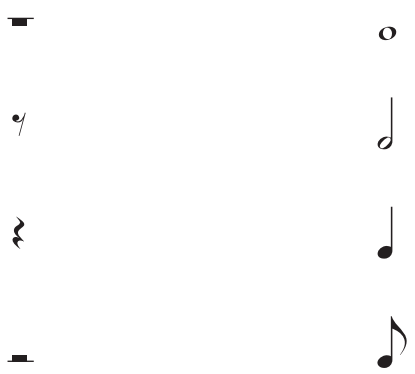
Rests are symbols that indicate a certain length of silence. When you see a rest, don't play. The beat is still there, but it is a beat of silence rather than sound.

Rests are held for the same number of beats as the notes of the same name.

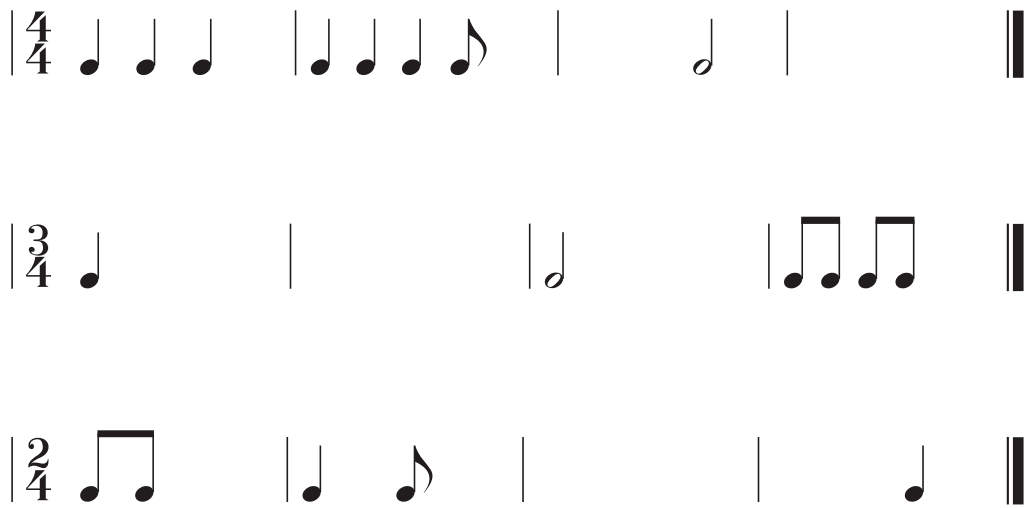
| | | |
|---|---|---|
| | whole rest | 4 beats |
| | half rest | 2 beats |
| | quarter rest | 1 beat |
| | eighth rest | ½ beat |

Sometimes one hand plays while the other rests, and sometimes both hands rest together. Open the hymnbook and find rests. Name them.

Draw a line from each rest below to its corresponding note of the same value.



Complete the measures below by adding rests to equal the number of beats per measure as shown by the time signatures.

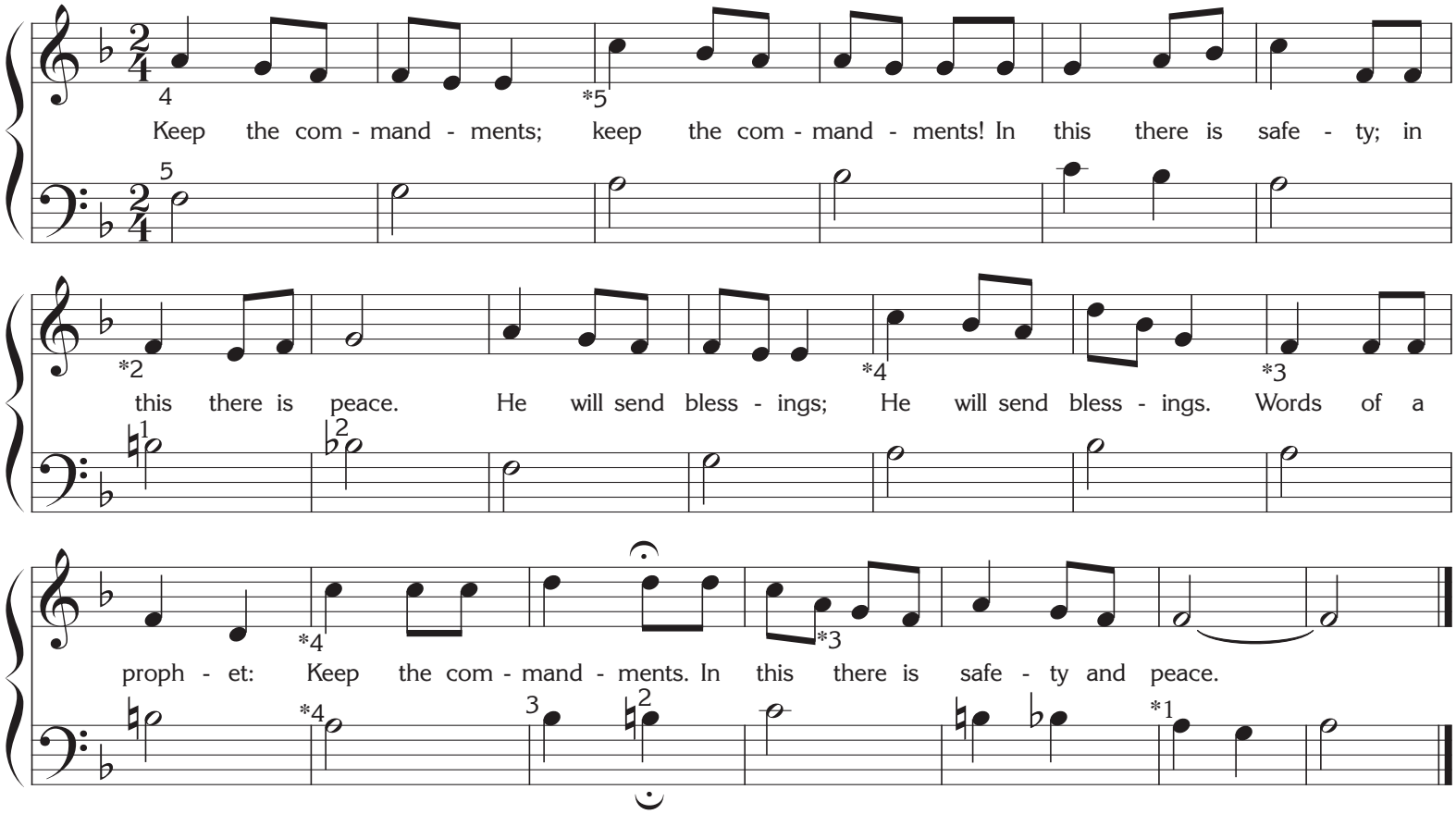


# HYMNS TO LEARN

The following hymns will give you practice with eighth notes, dotted notes, and rests. Follow the instructions for learning each hymn, and practice it until you know it well. Use these hymns to accompany singing at home and at church. Be sure to check the key signature for sharps and flats, and continue to use the sustaining pedal.

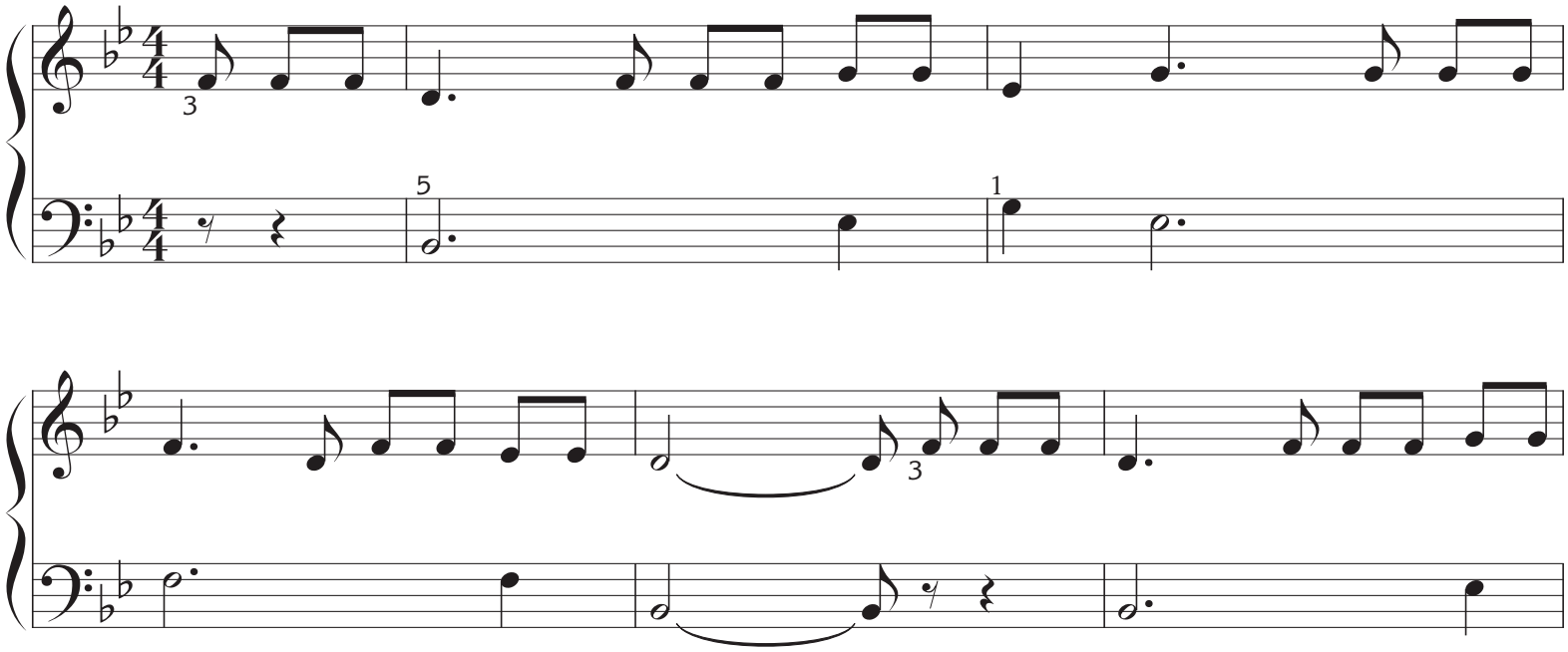
## *Keep the Commandments*

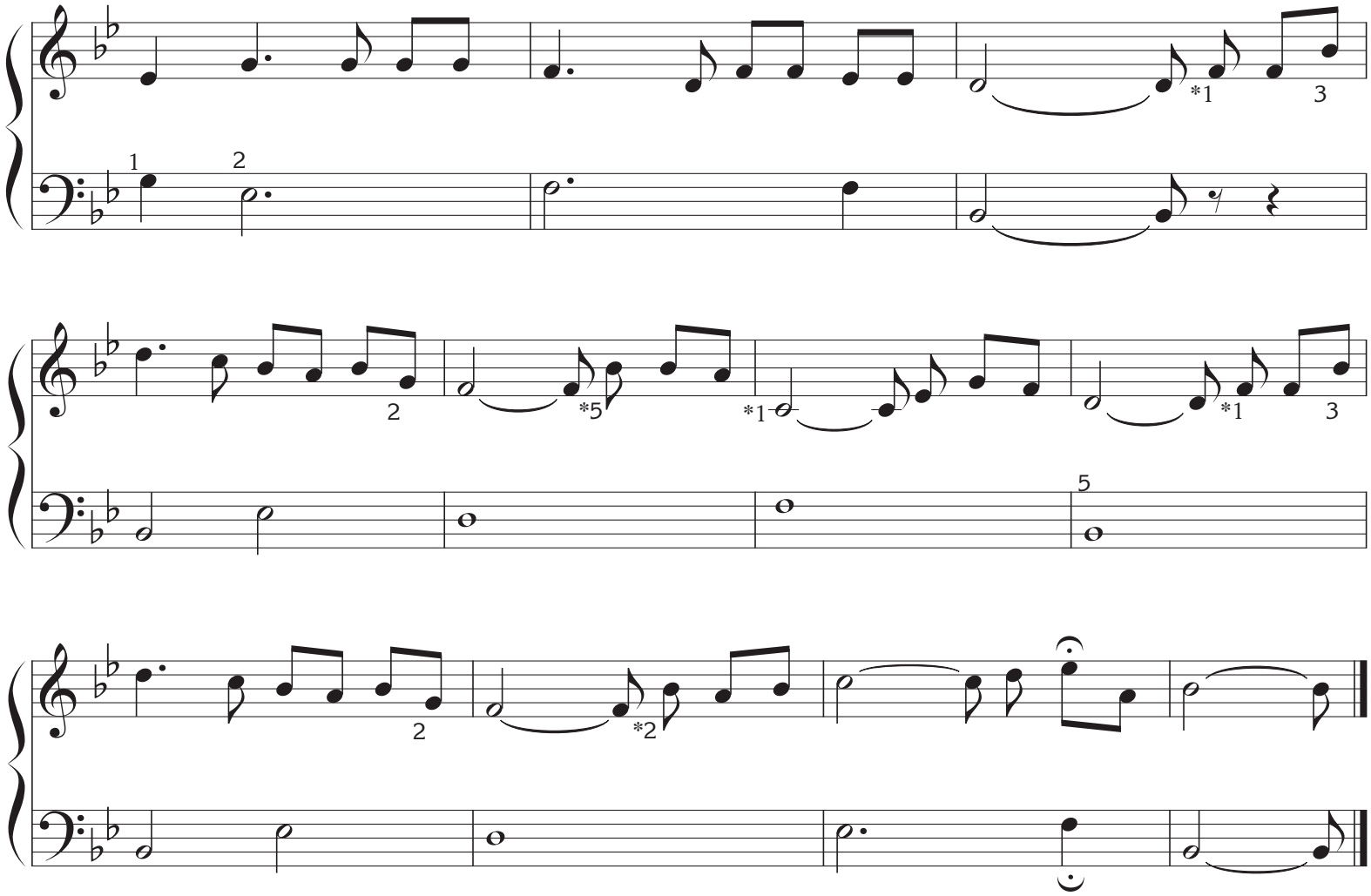
1. Clap a steady beat and say the rhythmic names of the notes in this hymn. (Notice the **tie** in the last two measures. A tie is a curved line that connects notes. When two or more notes are tied, add them together and play them as one long note.)
2. Play the hymn with each hand separately. 47 Then play it with both hands together.
3. Sing the words as you play.



# *How Great Thou Art*

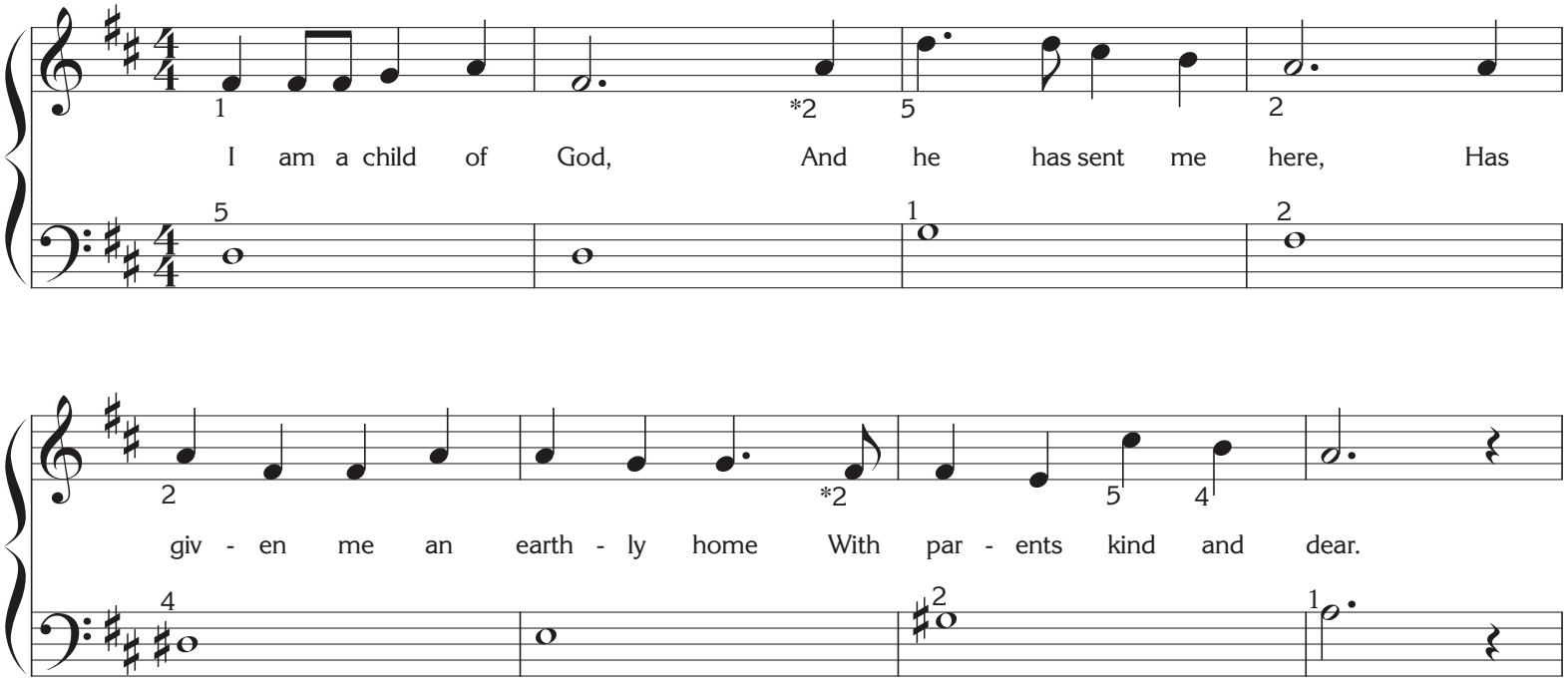
1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. Play the hymn with each hand separately.
3. 48 Play the hymn with both hands together.
4. Sing the words as you play.




1
2
*1
3
2
*5
*1
*1
3
5
2
*2

# *I Am a Child of God*

1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. Play the hymn with each hand separately.
3. Play the hymn with both hands together.
4. Sing the words as you play.



1 3 3 2 5

Lead me, guide me, walk be - side me, Help me find the way.

5 2 3

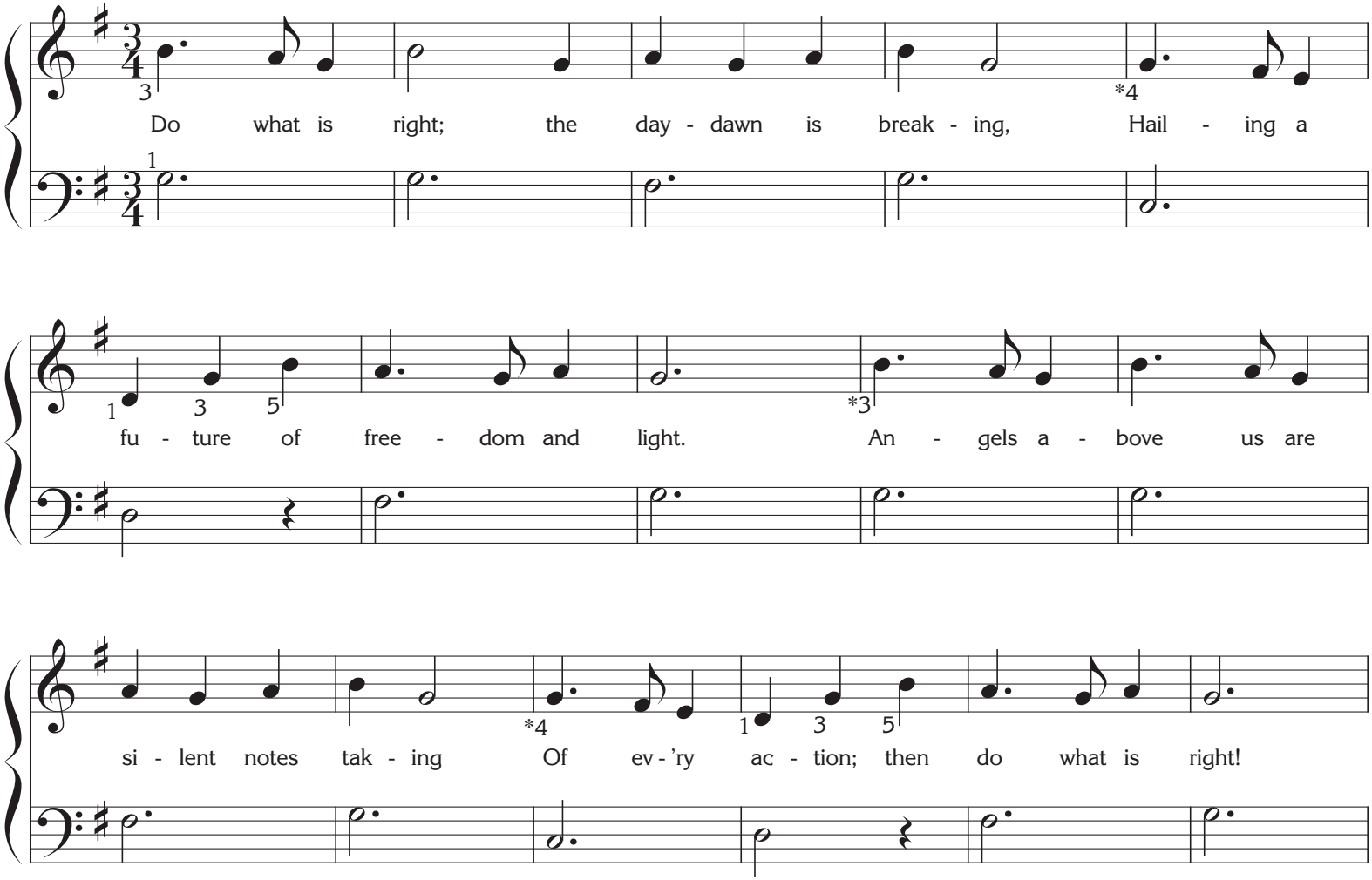
1 3 5 4 2 1 *4 3

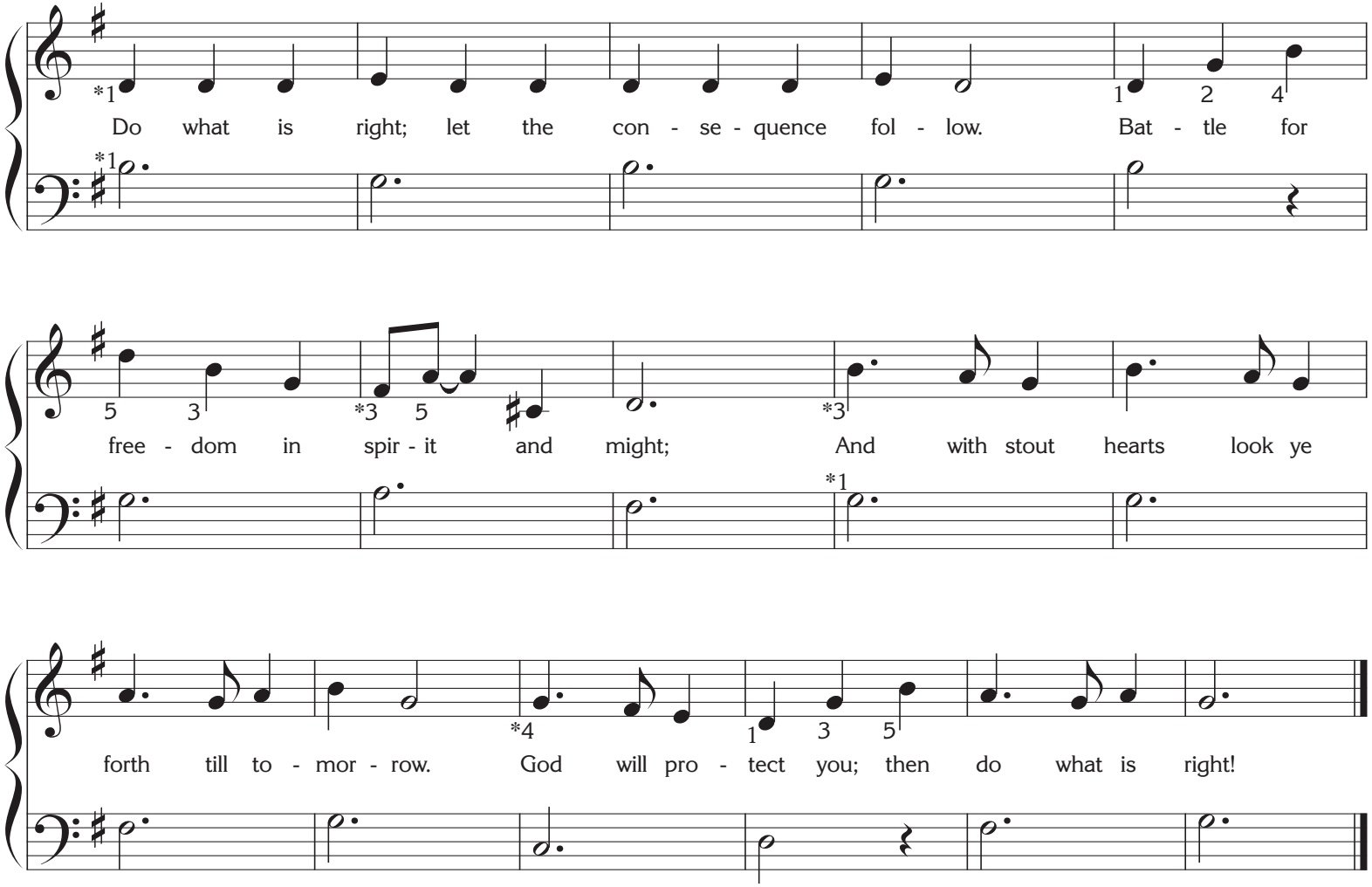
Teach me all that I must do To live with him some - day.

5 1

# *Do What Is Right*

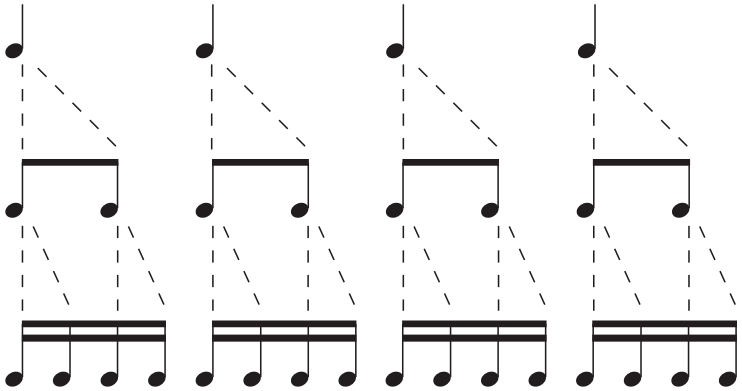
1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. Play the hymn with each hand separately.
3. Play the hymn with both hands together.
4. Sing the words as you play.




*1
Do what is right; let the con - se - quence fol - low. Bat - tle for
1 2 4
*1
5 3 *3 5 *3
free - dom in spir - it and might; And with stout hearts look ye
*1
*4
forth till to - mor - row. God will pro - tect you; then do what is right!
1 3 5

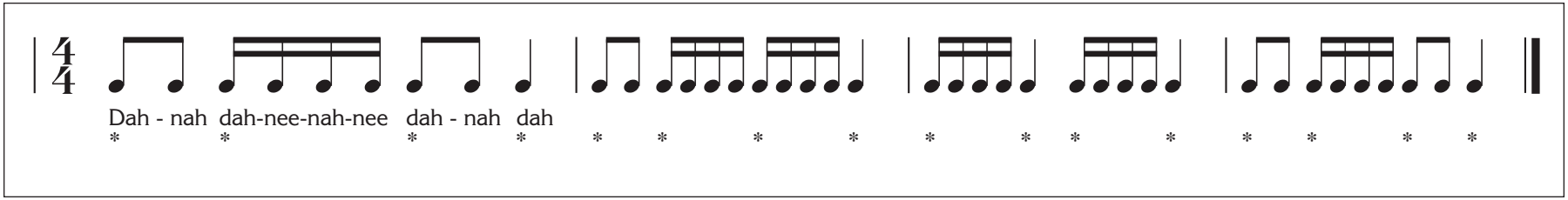
# Sixteenth Notes

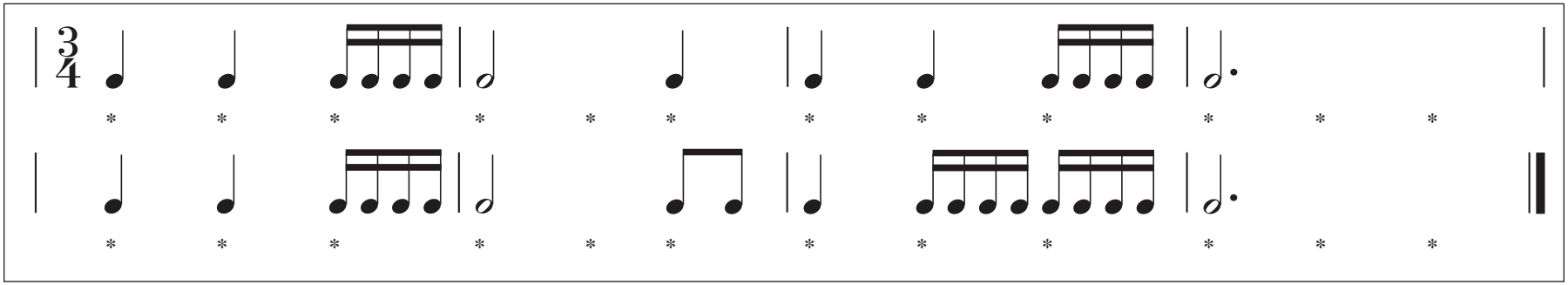
Two eighth notes ( ♪ ♪ ) can be divided in half, creating four notes
that are ¼ beat each. These are sixteenth notes and are double flagged (𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 ) or double beamed ( ). Sixteenth notes are twice as fast as eighth notes. Four sixteenth notes ( ) equal one quarter note (♩). See the chart to the right for a comparison of quarter notes, eighth notes, and sixteenth notes.



In this course, the rhythmic name for four sixteenth notes is dah-nee-nah-nee.

**49** Clap once for each beat as you say the rhythmic names of the notes in the exercises below. The asterisks (*) show the beats.

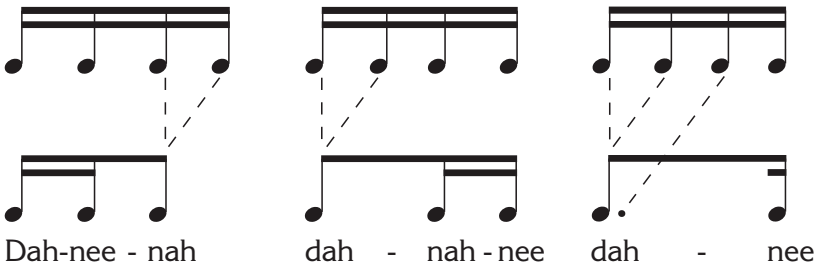


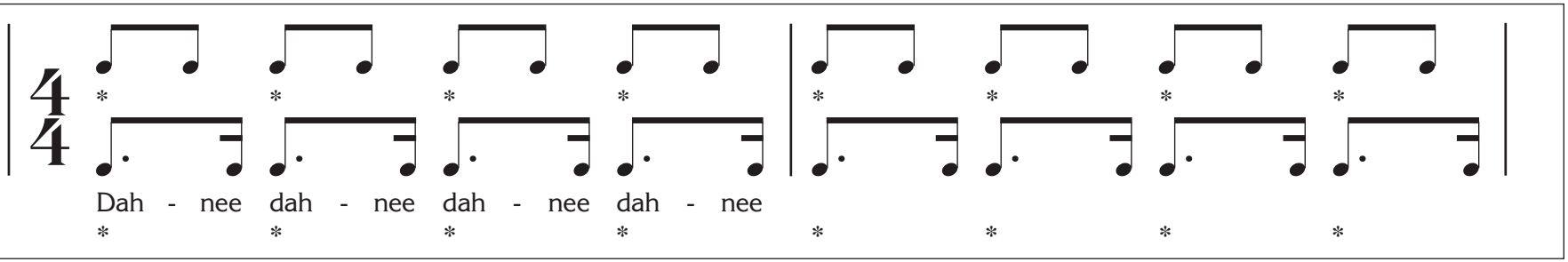
# PRACTICING SIXTEENTH NOTES

Combining two or three of the sixteenth notes in a group of four creates some interesting rhythms, as shown to the right.

The third rhythm, a dotted eighth note and a sixteenth note, is used most often in the hymns. It has an irregular, short, skipping motion unlike the regular dah-nah. This rhythm is sometimes called "dotted rhythm."




**50** Clap a steady beat and say the rhythmic names of the following notes. The asterisks (*) show the beats.




**51** Clap a steady beat and say the rhythmic names of the following notes.

# HYMNS TO LEARN

Practice the following hymns until you know them well. When you learn them, begin using them to accompany singing at home and at church.

After you learn the hymns on pages 102 through 108 in this manual, learn the following hymns in *Hymns Made Easy*.

"There Is a Green Hill Far Away" (p. 51)

"Teach Me to Walk in the Light" (p. 83)

"Praise God, from Whom All Blessings Flow" (p. 13)

"Testimony" (p. 37)

"Help Me Teach with Inspiration" (p. 73)

"Keep the Commandments" (p. 82)

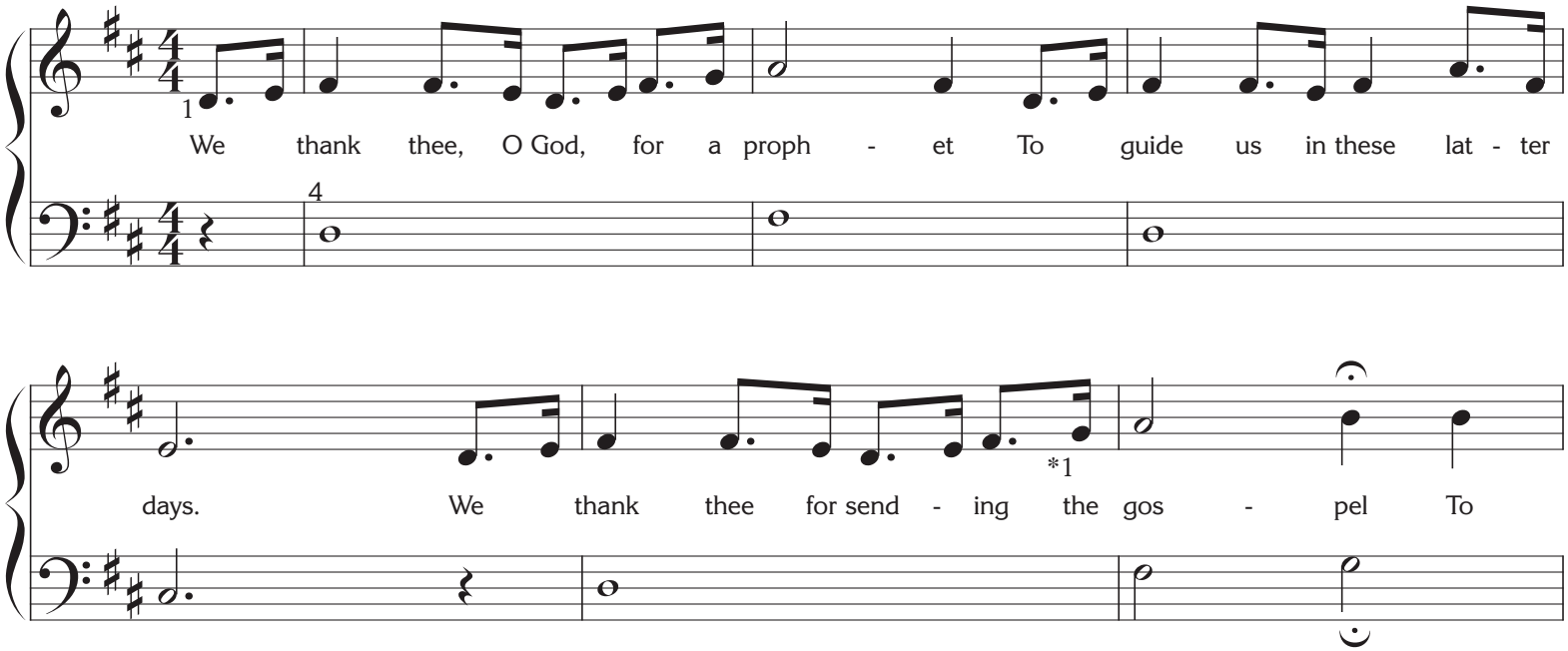
"How Great the Wisdom and the Love" (p. 48)

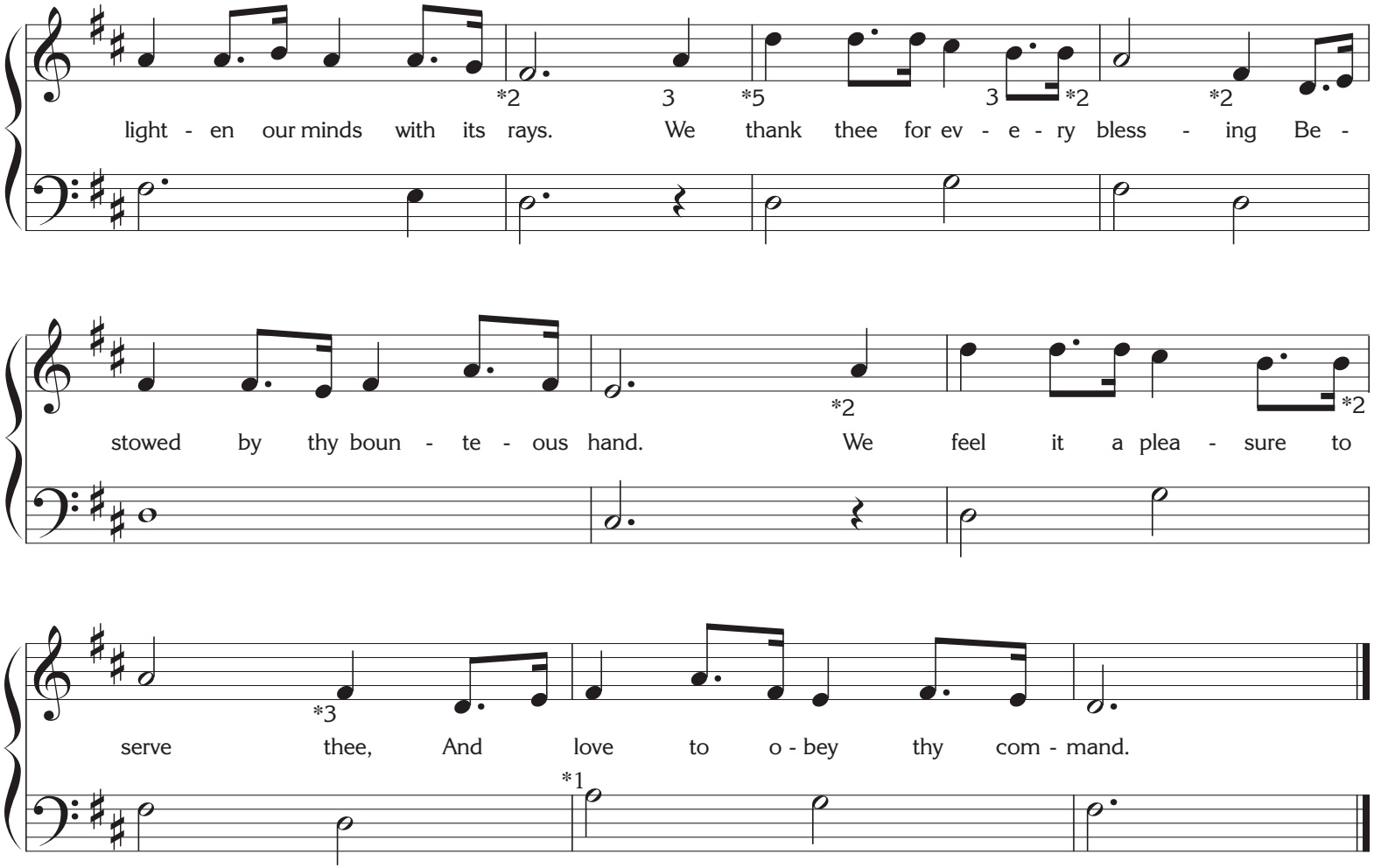
"O God, the Eternal Father" (p. 46)

While first learning these hymns, you may want to leave out the middle note where three notes are to be played at the same time.

## *We Thank Thee, O God, for a Prophet*

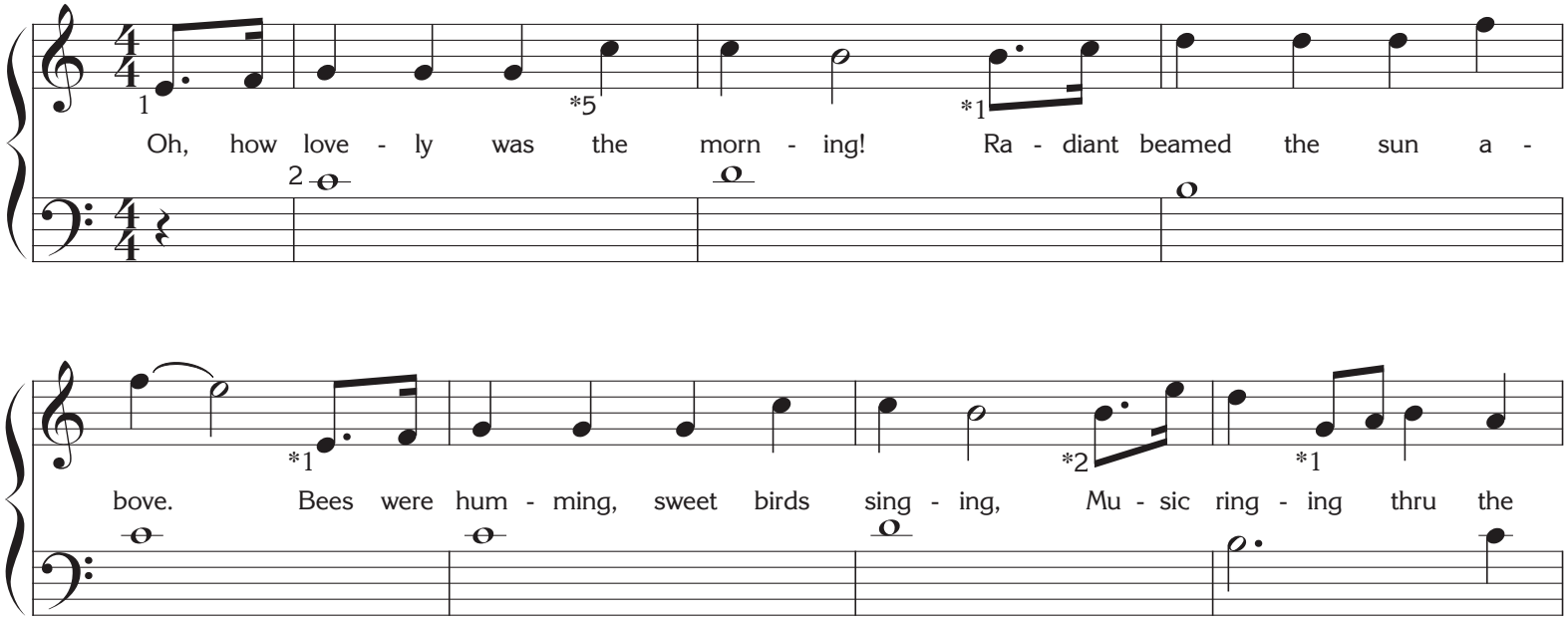
1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. Play the hymn with each hand separately.
3. **52** Play the hymn with both hands together.
4. Sing the words as you play.

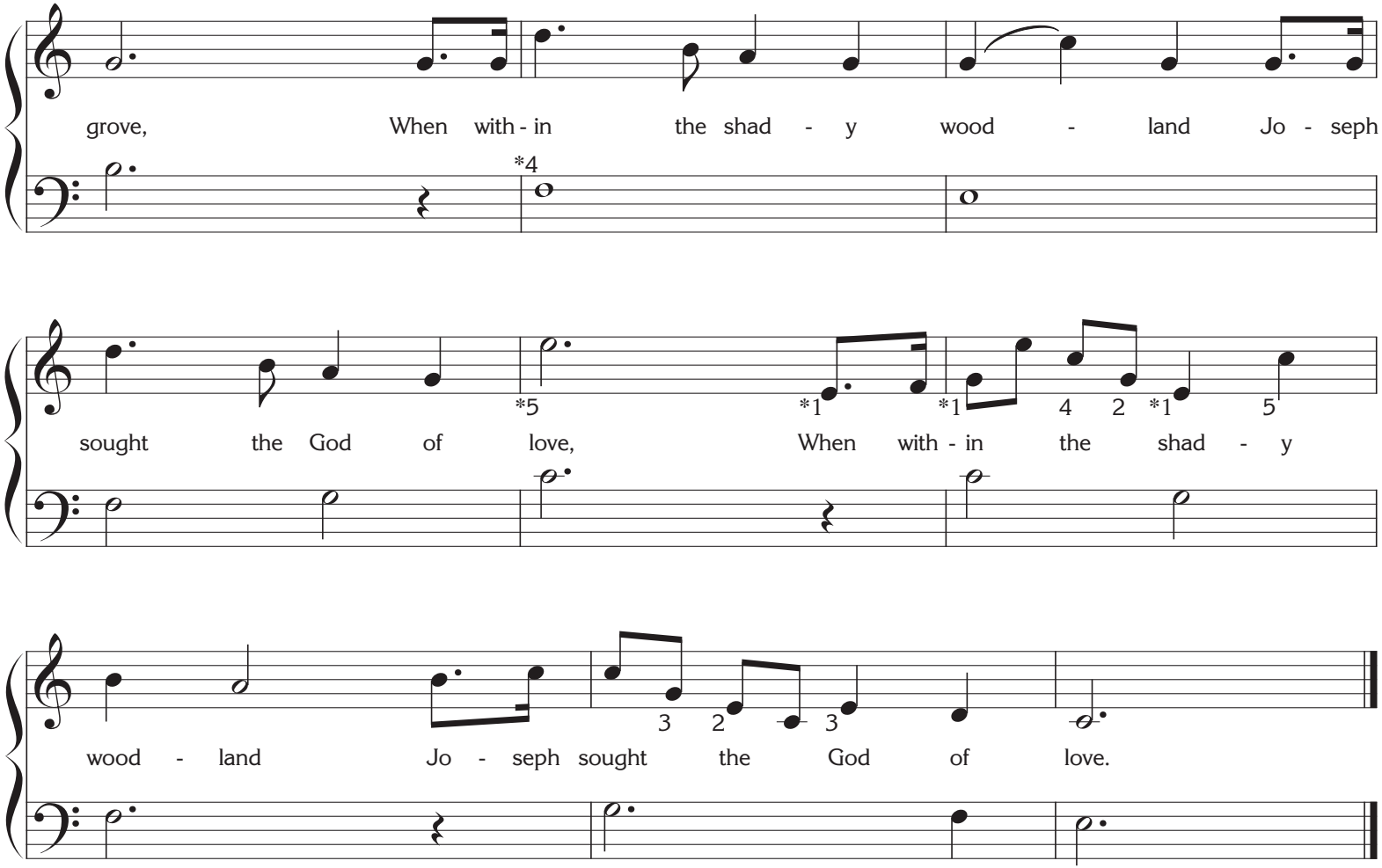



*2 3 *5 3 *2 *2
light - en our minds with its rays. We thank thee for ev - e - ry bless - ing Be -
*2 *2
stowed by thy boun - te - ous hand. We feel it a plea - sure to
*3
serve thee, And love to o - bey thy com - mand.
*1

# *Joseph Smith's First Prayer*

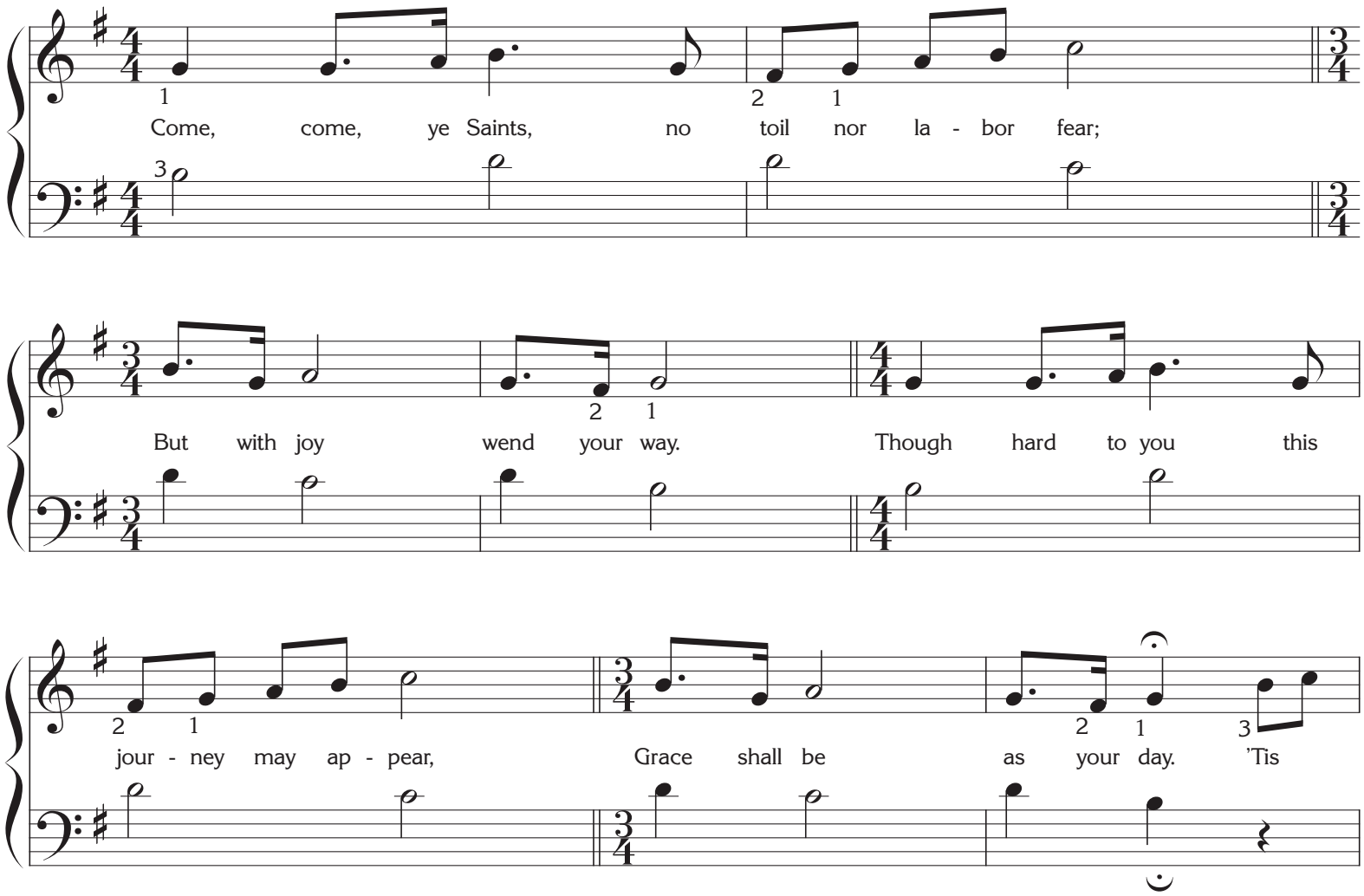
1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. Play the hymn with each hand separately.
3. Play the hymn with both hands together.
4. Sing the words as you play.

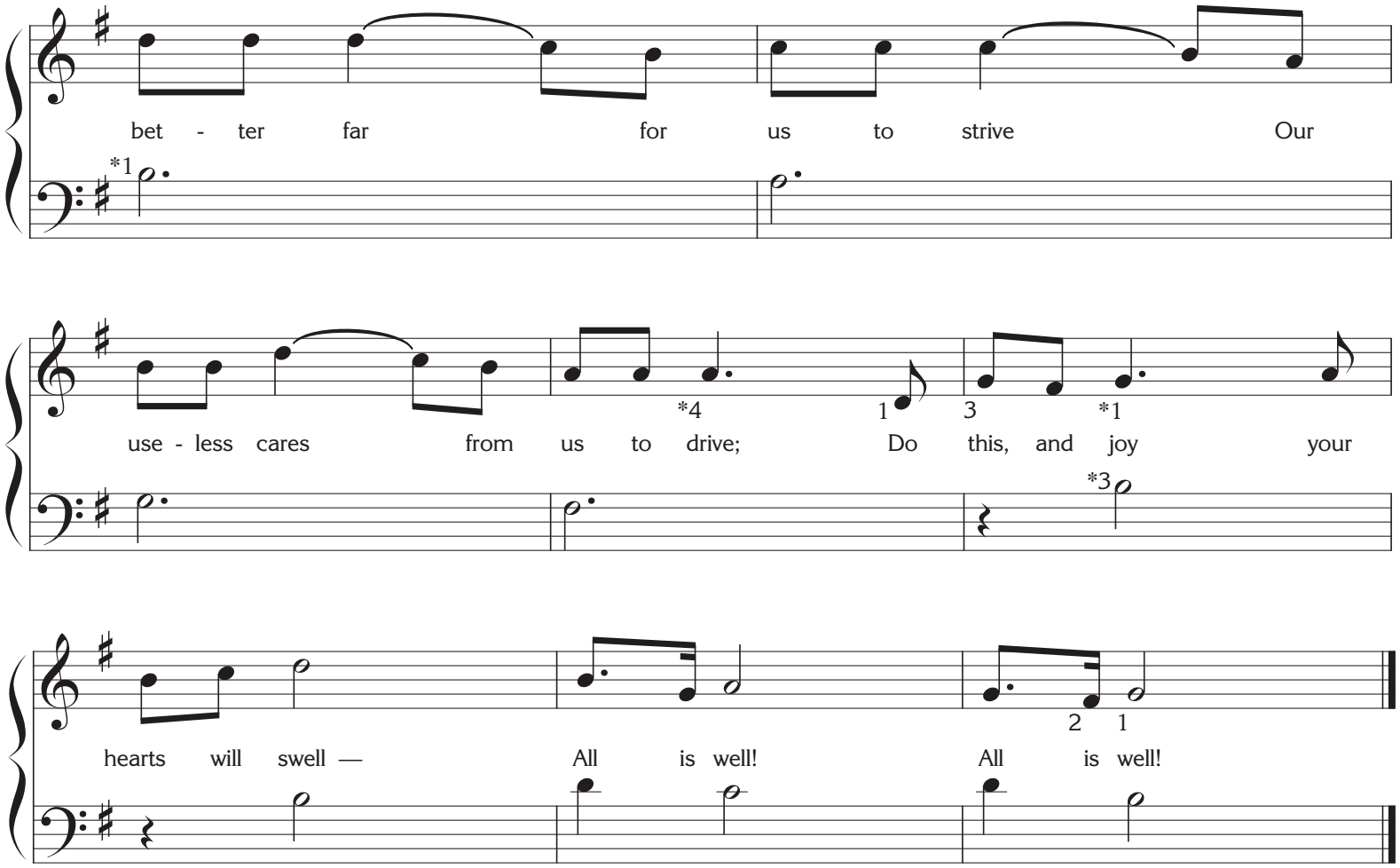



grove, When with - in the shad - y wood - land Jo - seph
*4
sought the God of love, When with - in the shad - y
*5 *1 *1 4 2 *1 5
wood - land Jo - seph sought the God of love.
3 2 3

# *Come, Come, Ye Saints*

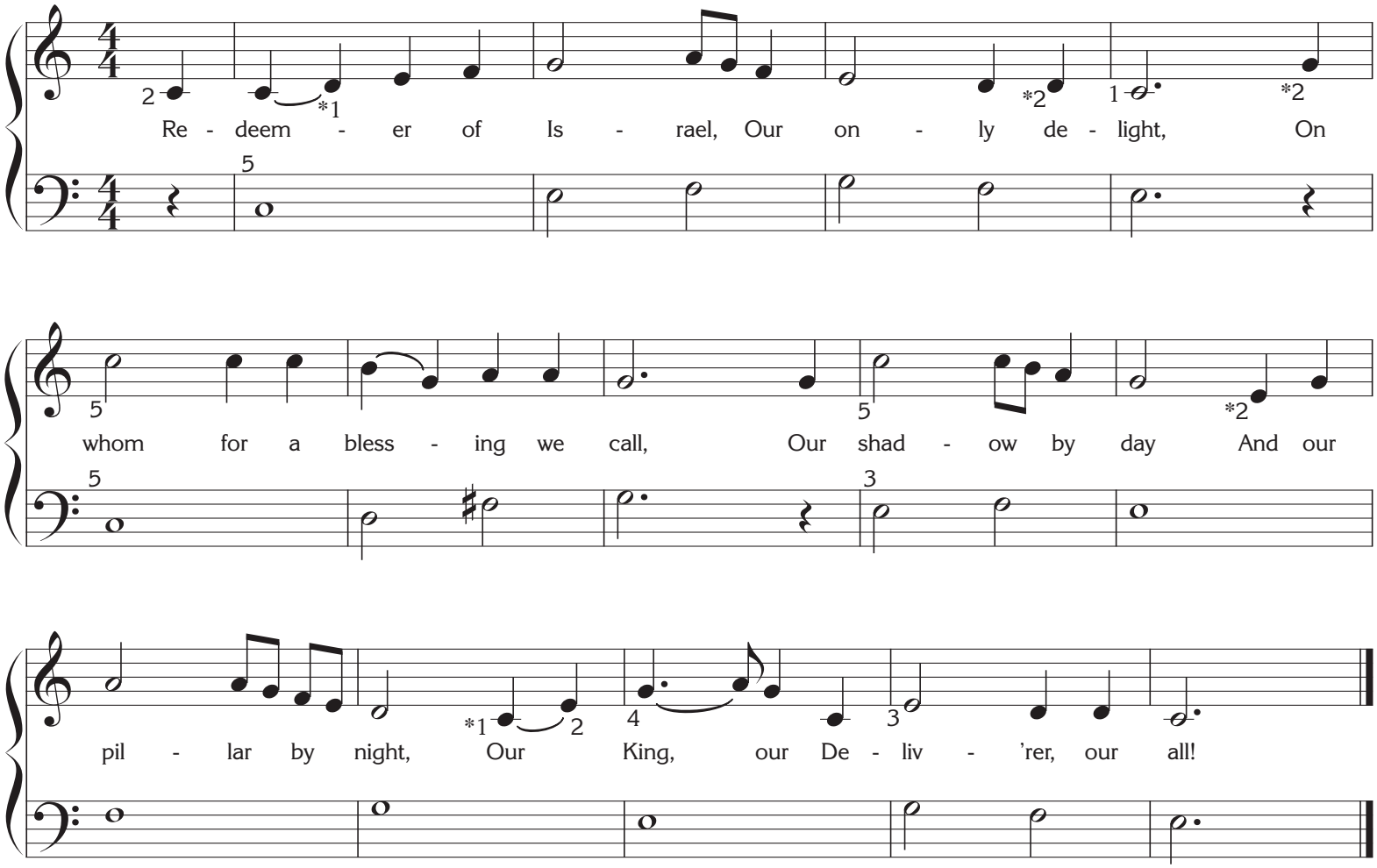
1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. Play the hymn with each hand separately (notice that the hymn changes time signatures).
3. 53 Play the hymn with both hands together.
4. Sing the words as you play.




bet - ter far for us to strive Our
*1
use - less cares from us to drive; Do this, and joy your
*4
1
3
*1
*3
hearts will swell — All is well! All is well!
2
1

# *Redeemer of Israel*

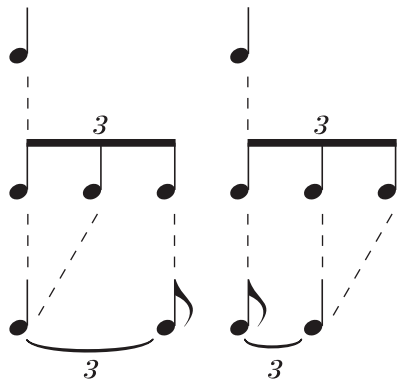
1. Clap a steady beat and say the rhythmic names of the notes in this hymn.
2. Play the hymn with each hand separately.
3. Play the hymn with both hands together.
4. Sing the words as you play.



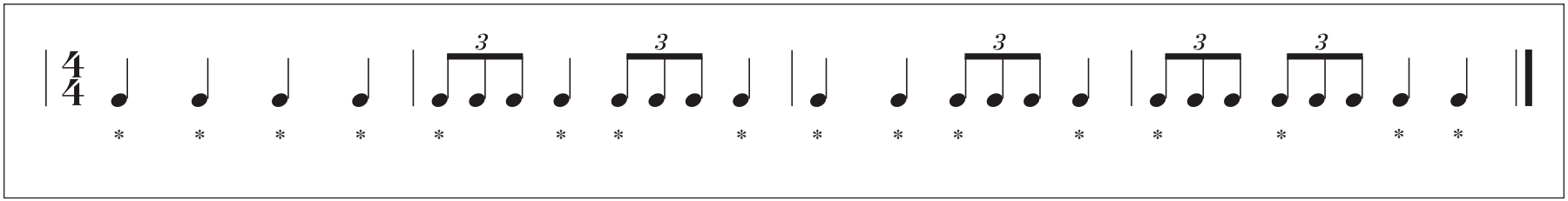
# Triplets

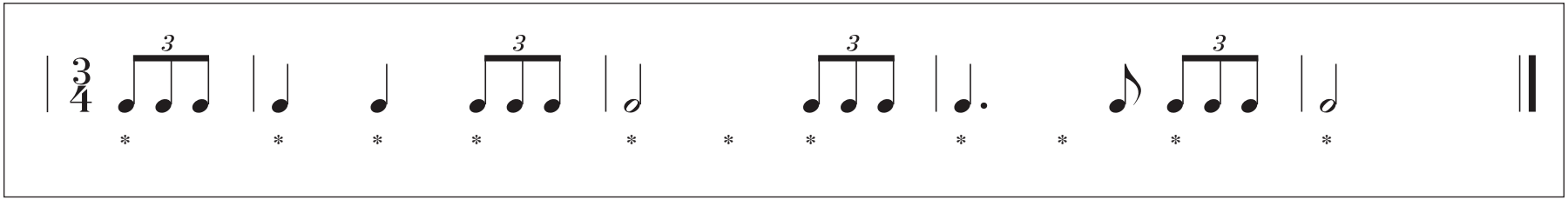
You have learned that a quarter note ( ♩ ) can be divided in half (creating two eighth notes) and in half again (creating four sixteenth notes). A triplet ( ♫ ) is a group of notes that divides the quarter note into thirds. The triplet always has a little three ( 3 ) above or below it, and the three notes combined get one beat.

In this course, the rhythmic name for triplets is trip-a-let. The notes in a triplet may be combined, forming figures like those to the right.



The first two measures in the example below are counted like this: one, two, three, four, trip-a-let, two, trip-a-let, four. Clap the following rhythms:





## HYMN TO LEARN

**54** Learn "O My Father" from *Hymns Made Easy* (p. 74). Say or clap the rhythms before playing them on the keyboard.

# OTHER TIME SIGNATURES

## The $\frac{6}{8}$ Time Signature

You already know that the top number in the time signature shows the number of beats per measure. The bottom number shows the kind of note that is the fundamental beat.

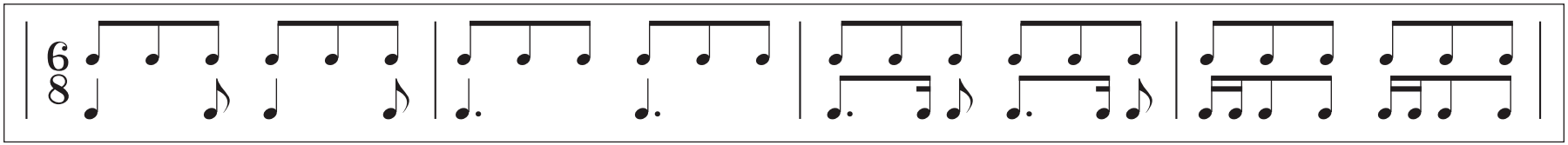
So far you have learned to play hymns in which the quarter note ( ♩ ) is the fundamental beat. Hymns written in $\frac{6}{8}$ time have the eighth note ( ♪ ) as the fundamental beat. In $\frac{6}{8}$ time there are six eighth notes (or the equivalent) in each measure.

In $\frac{4}{4}$, $\frac{3}{4}$, and $\frac{2}{4}$ times, the eighth notes are connected in groups of two ( ♫ ) or four ( ♬ ). In $\frac{6}{8}$ time, the eighth notes are connected in groups of three ( ♫♪ ). The three notes can be added together or divided in ways you have already learned, but the result must always equal six beats (six eighth notes) per measure.

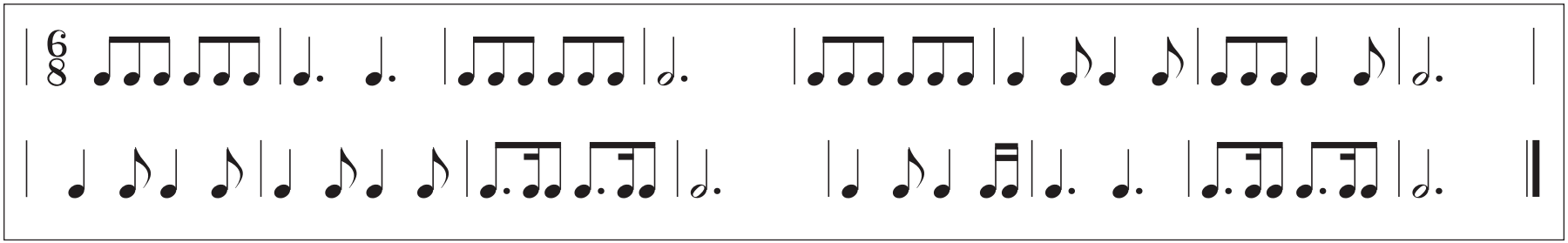
Study the chart below to learn about note values and rhythmic names in $\frac{6}{8}$ time. Then study the examples at the bottom of the page.

**NOTE VALUES AND RHYTHMIC NAMES IN $\frac{6}{8}$ TIME**

| Note name | Beats | Note | Rhythmic name |
|---|---|---|---|
| Eighth note | 1 | ♪ | lah |
| Quarter note | 2 | ♩ | lah-ah |
| Dotted quarter | 3 | ♩. | lah-ah-ah |
| Dotted half note | 6 | 𝅗𝅥. | lah-ah-ah-ah-ah-ah |
| Sixteenth note | ½ | 𝅘𝅥𝅯 | kee |
| Dotted eighth, sixteenth | 1½, ½ | ♪ . 𝅘𝅥𝅯 | lah-kee |



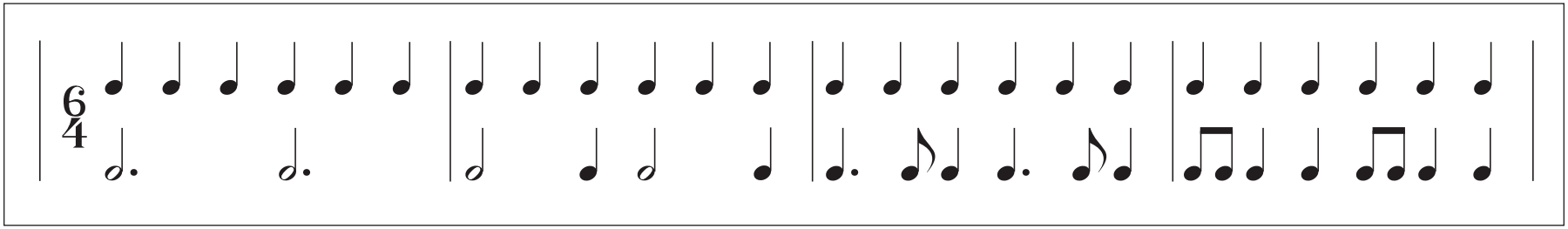
**55** Clap the following rhythms:



**56** Clap the rhythm of "I'll Go Where You Want Me to Go" (*Hymns,* no. 270).

# The $\frac{6}{4}$ Time Signature

Another time signature that has six beats in each measure is $\frac{6}{4}$. The fundamental beat is the quarter note, as shown by the 4 on the bottom of the time signature. The notes in each measure must equal the value of six quarter notes. Study the examples below:



## HYMNS TO LEARN

Learn the following hymns from *Hymns Made Easy.* The first two are written in $\frac{6}{8}$ time, and "Silent Night" is in $\frac{6}{4}$ time. Say or clap the rhythms before playing them on the keyboard. When you learn these hymns, begin using them to accompany singing at home and at church.

**57** "Love One Another," p. 80
**58** "Come unto Jesus," p. 31
**59** "Silent Night," p. 60

Other time signatures that use eighth notes as the fundamental beat are $\frac{9}{8}$ and $\frac{12}{8}$.

# SECTION 4

## Concepts and Skills You Will Learn in Section 4

1. How to play three-part hymns
2. How to use the standard hymnbook
3. How to play four-part hymns in the standard hymnbook

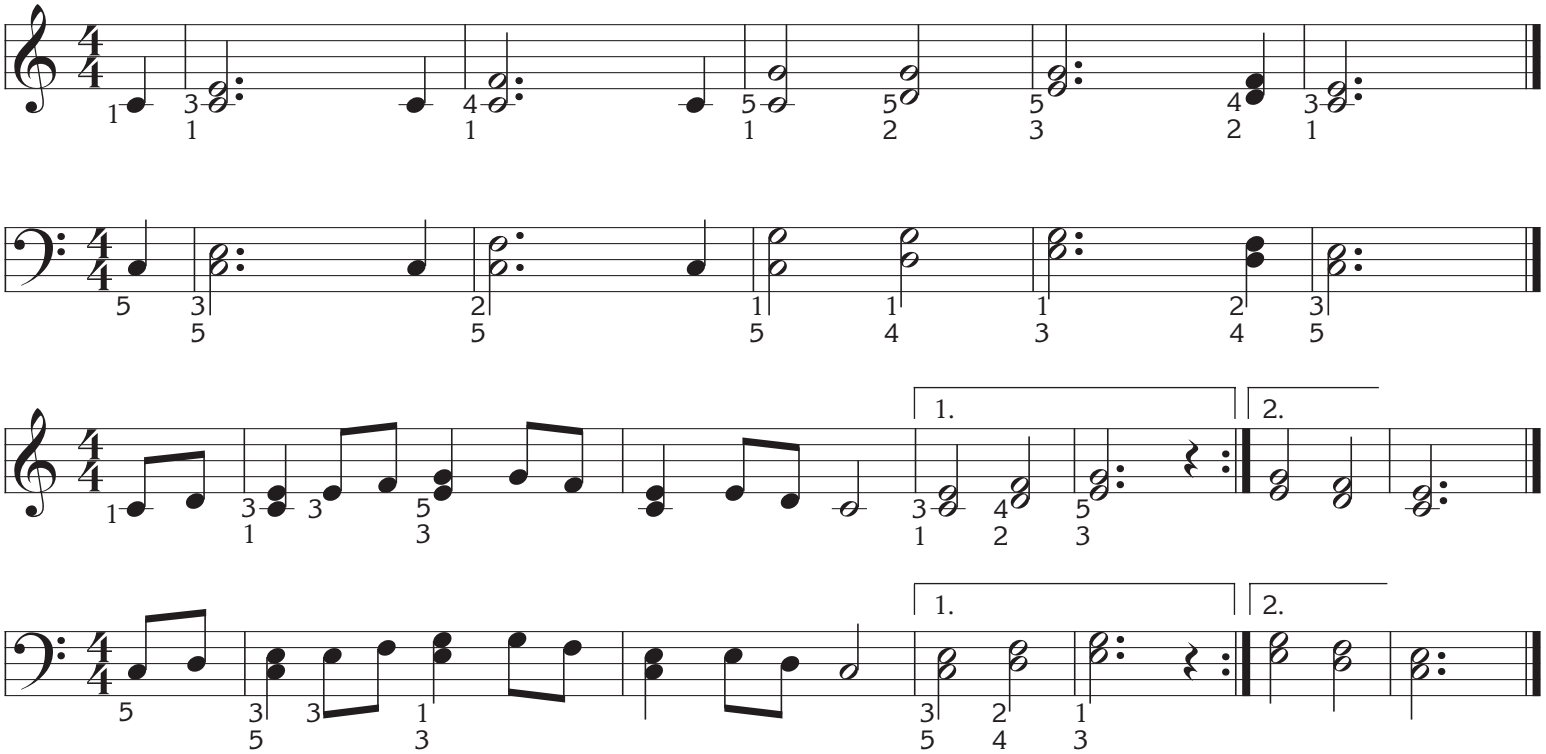
# PLAYING THREE-PART HYMNS

Most hymns in *Hymns Made Easy* are written in two or three voices rather than in four, as found in the standard hymnbook. In these simplified hymns there is always a soprano and a bass line, but the middle voice, when present, can change from alto to tenor, or from the treble to the bass staff. These simplified hymns are designed for accompanying unison singing but will usually work for part singing also.

For a list of hymns grouped according to ease of learning, see *Hymns Made Easy*, p. 87.

## DAILY EXERCISES

Because most hymns in *Hymns Made Easy* are written in two or three voices, you will usually need to play two notes with the same hand and the third note with the other hand. **60** To help prepare you to play two notes with the same hand, practice the following exercises with each hand alone. Play slowly at first and increase the speed as you are able. Always play smoothly and evenly.



# PLAYING FOUR-PART HYMNS

## Using the Hymnbook

Playing four-part hymns from the hymnbook is the next step in becoming a Church accompanist. The transition from three-part to four-part hymns should not be too difficult, though it will require a lot of patience and practice.

When learning a new hymn, follow the study techniques you have learned in this course. First, study the music, looking for unusual or difficult rhythms. Say or clap the rhythms until you know them well. Learn one hand at a time, marking the fingering on the page for complicated passages. Play slowly at first and speed up the tempo a little each day until it fits the mood of the hymn.

To help you get started, some of the easiest four-part hymns in the standard hymnbook are listed below:

"Now Let Us Rejoice" (no. 3)

"Redeemer of Israel" (no. 6)

"We Thank Thee, O God, for a Prophet" (no. 19)

"Come, Follow Me" (no. 116)

"How Gentle God's Commands" (no. 125)

"Sweet Hour of Prayer" (no. 142)

"Let the Holy Spirit Guide" (no. 143)

"Sweet Is the Work" (no. 147)

"God Be with You Till We Meet Again" (no. 152)

"I Stand All Amazed" (no. 193)

"Do What Is Right" (no. 237)

"Keep the Commandments" (no. 303)

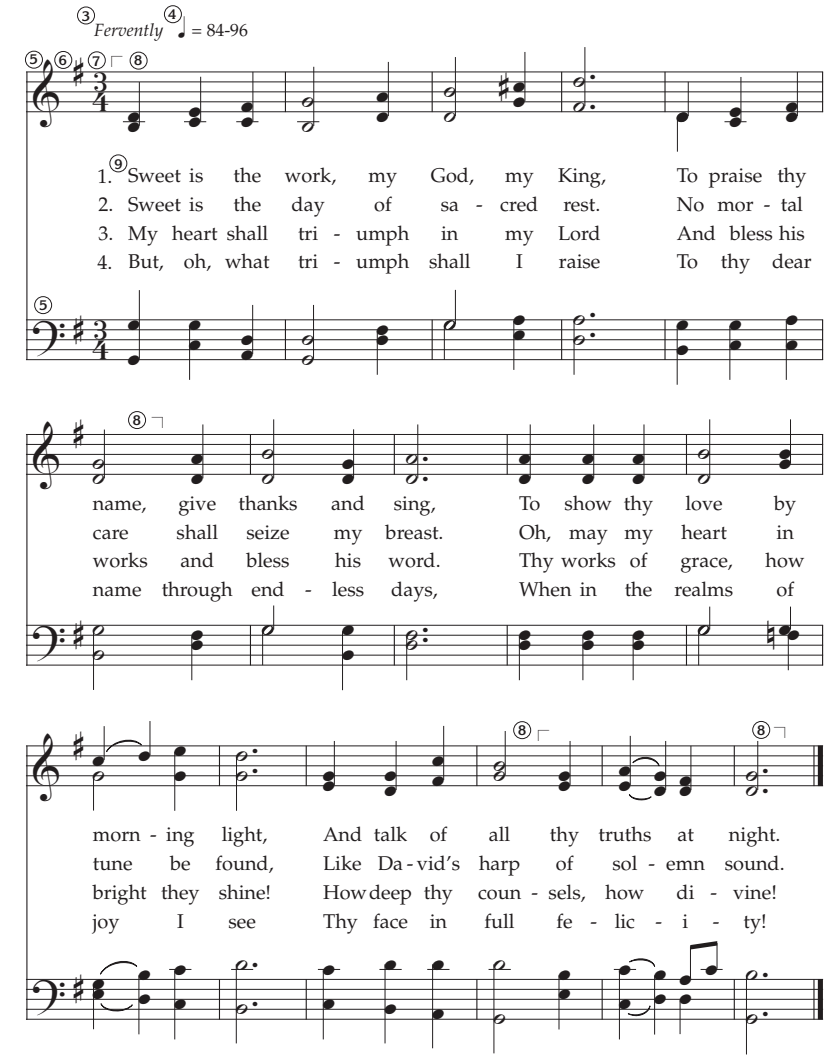
"Teach Me to Walk in the Light" (no. 304)

# Hymnbook Resources

The hymnbook provides many important resources that you should become familiar with. A few of these are listed below and referenced by number in the hymn to the right.

1. The title of the hymn.
2. The hymn number. It is correct to refer to hymn numbers rather than page numbers.
3. The mood marking, suggesting the general feeling of the hymn.
4. The tempo marking, suggesting a general tempo (rate of beats per minute) for the hymn. Here, ♩ = 84–96 tells us that 84 to 96 quarter notes can be played in sixty seconds, or about three quarter notes every two seconds.
5. The treble clef sign (𝄞) and the bass clef sign (𝄢). These are placed on five-line staffs.
6. The key signature, showing what key the hymn is written in. This tells how many sharps or flats the hymn has.
7. The time signature (see p. 13).
8. Introduction brackets, showing a suitable piano or organ introduction.
9. The hymn text. There are six verses (or stanzas) in this text.
10. Additional verses of the text. You are encouraged to include these when you sing the hymns.
11. The author of the text.
12. The composer or music source.
13. Suggested scriptures that may be cross-referenced with the hymns. Study these scriptures to help you better understand the hymns.

For more information about using the hymnbook, see pages 379–86 in *Hymns*. Page 385 suggests some helps for beginning organists and pianists.




⑩5. Sin, my worst enemy before,
Shall vex my eyes and ears no more.
My inward foes shall all be slain,
Nor Satan break my peace again.

6. Then shall I see and hear and know
All I desired and wished below,
And every pow'r find sweet employ
In that eternal world of joy.

⑪Text: Isaac Watts, 1674–1748
⑫Music: John J. McClellan, 1874–1925

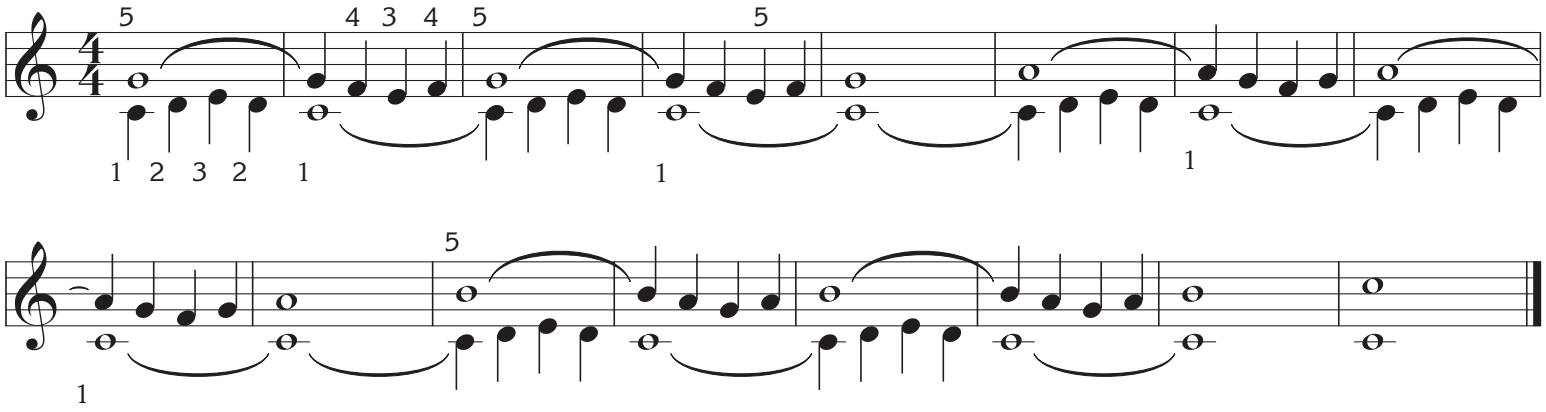
⑬Psalm 92:1–5
Enos 1:27

# DAILY EXERCISES

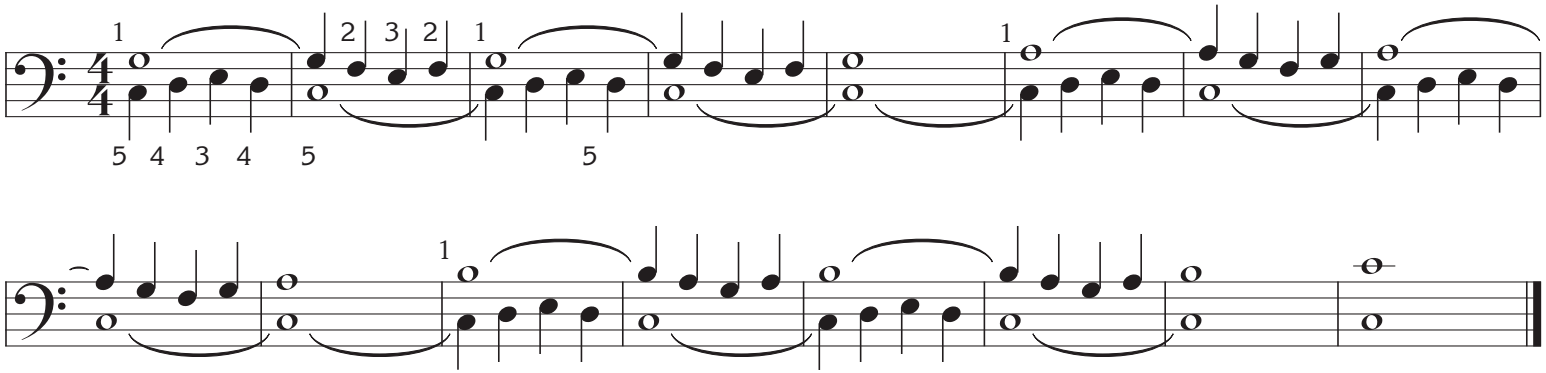
The following exercises will prepare you to play hymns from *Hymns Made Easy, Hymns: Simplified Accompaniments,* and the standard hymnbook.

**61** Play the following exercises slowly at first; then increase the speed as you are able. Always play smoothly and evenly.

Right hand

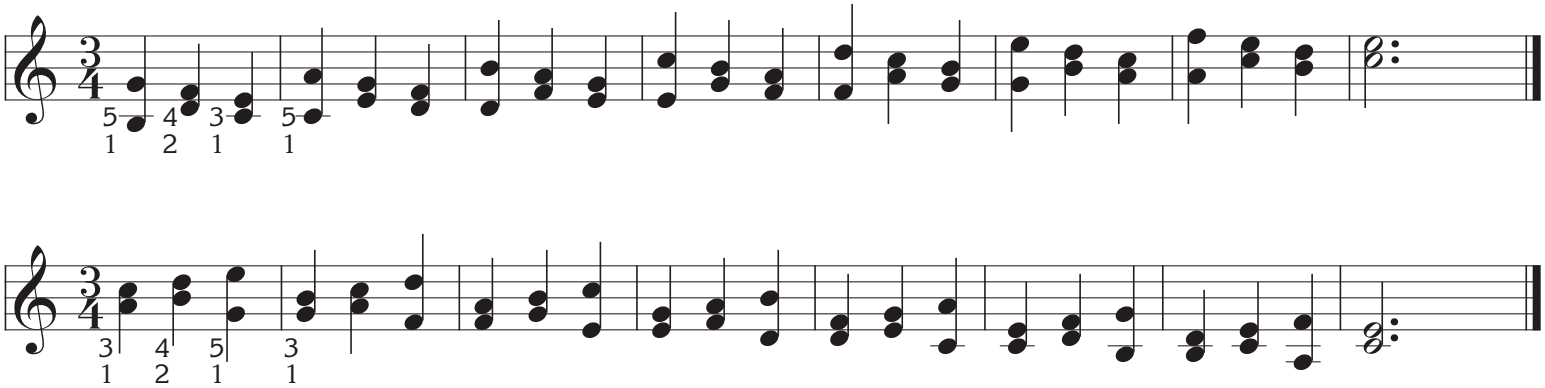


Left hand

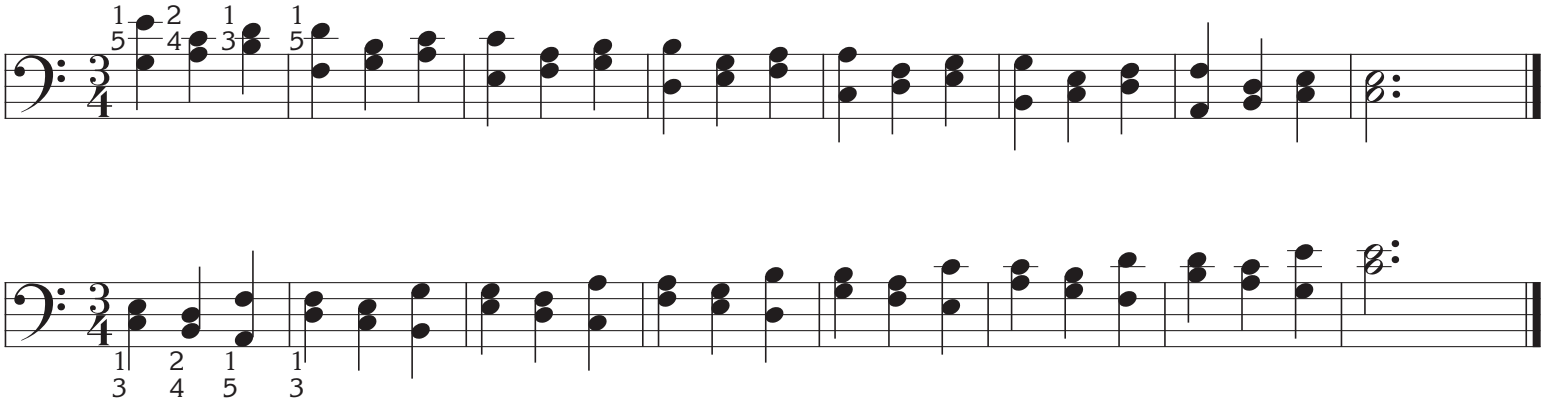


**62** Play the following exercises slowly at first; then increase the speed as you are able. Always play smoothly and evenly.

Right hand

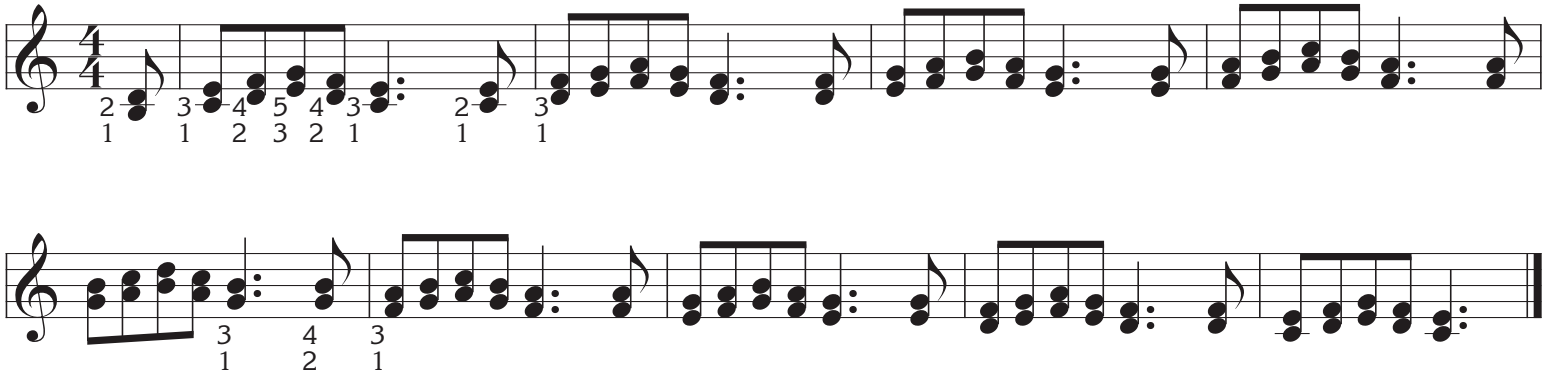



Left hand

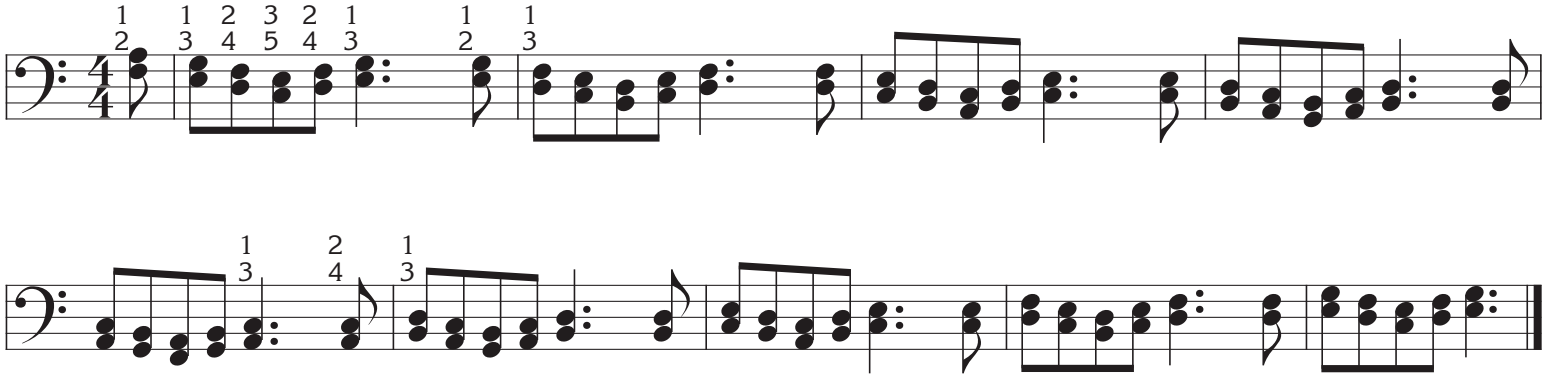


**63** Play the following exercises slowly at first; then increase the speed as you are able. Always play smoothly and evenly.

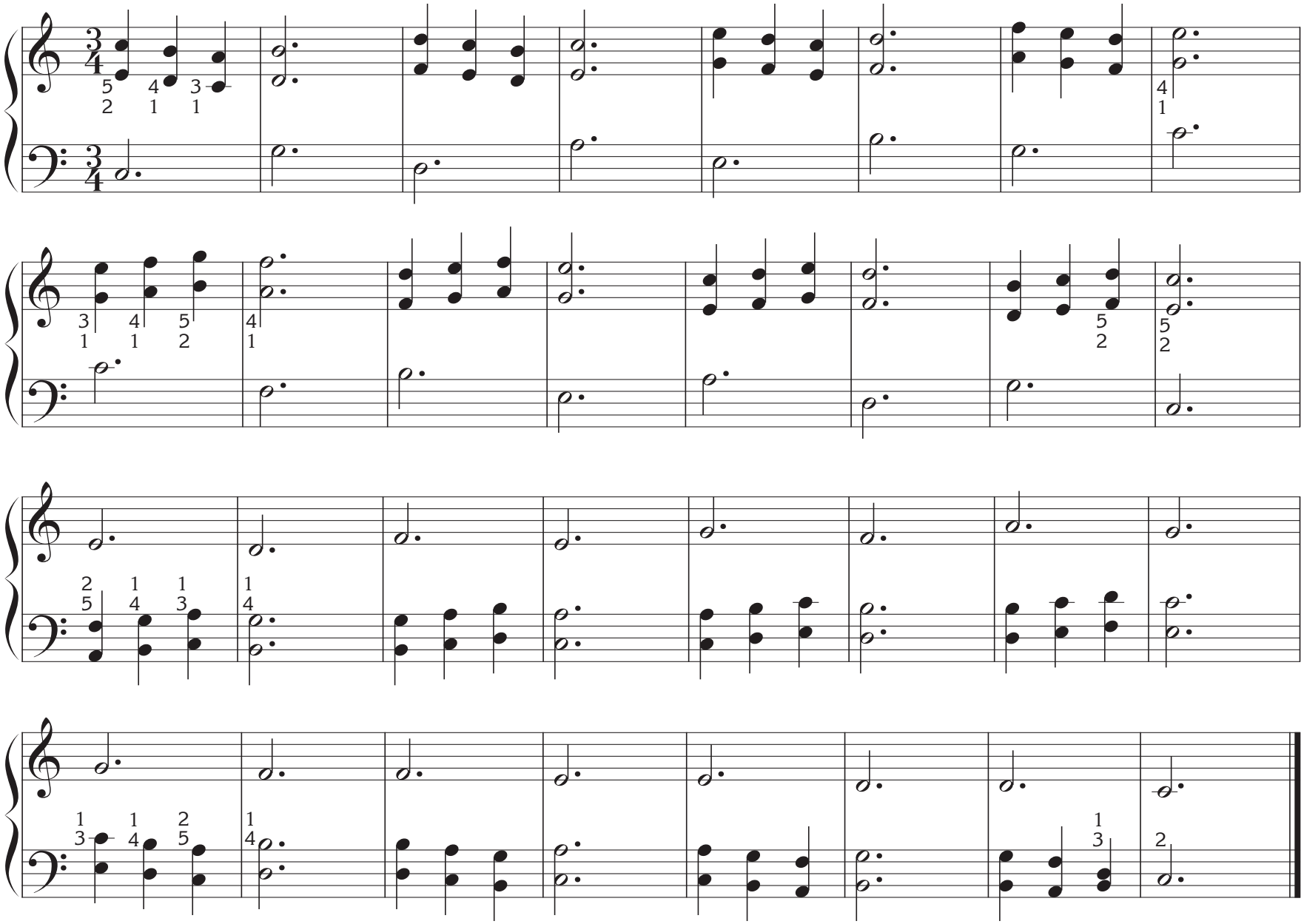
Right hand



Left hand



**64** Play the following exercises slowly at first; then increase the speed as you are able. Always play smoothly and evenly.



# SECTION 5


Guidelines for Teachers p. 122
Keyboard Skills p. 129
Chording p. 129
Fingering p. 133
Learning to Play an Organ or Electronic Keyboard p. 134
Glossary of Musical Terms p. 142
Certificate of Achievement p. 155
Handy Helps inside back cover

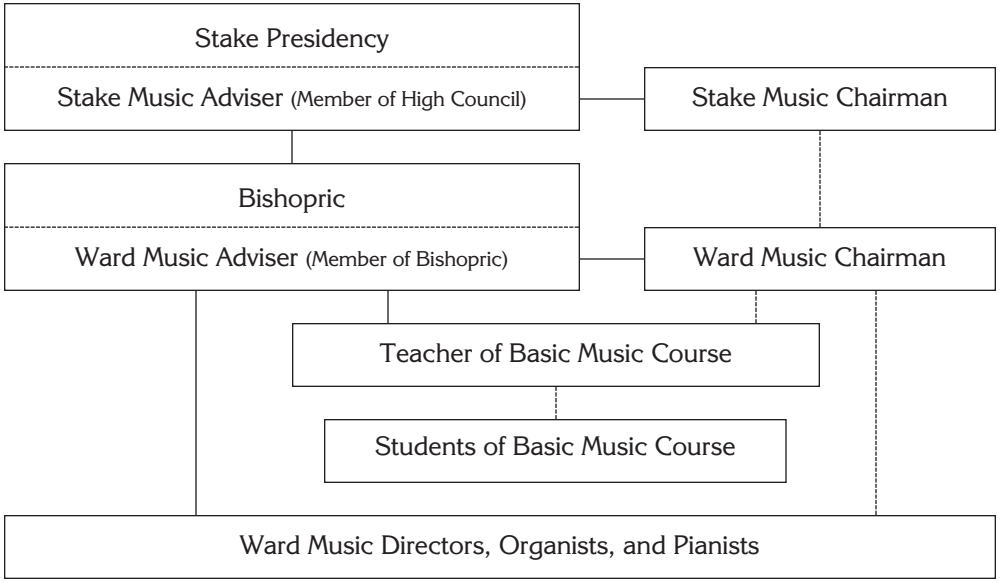
# GUIDELINES FOR TEACHERS

The goal of the Basic Music Course is two-fold. First, it helps students learn the basic skills of musicianship. Second, it prepares them to teach these skills to others. Students can use the manual and materials to teach themselves, but they usually progress more quickly when a teacher demonstrates techniques, answers questions, and offers encouragement.

Every person who completes the course should be willing to teach it to others. If all students will become teachers of the course, soon there will be many talented musicians able to serve in the home, Church, and community.

These guidelines explain how to set up Basic Music Course programs. They also provide materials to help teachers present the course to individual students or in a classroom.

## MUSIC ORGANIZATION FOR STAKES AND WARDS




## HOW TO SET UP BASIC MUSIC COURSE PROGRAMS

### In Stakes

The Basic Music Course may be taught in the stake, ward, or branch under the direction of stake priesthood leaders (see the "Music Organization for Stakes and Wards" chart). The stake music chairman may organize and teach the course or ask others to do so. Members of the stake class might be ward representatives who could then teach the course to ward members.

### In Wards and Branches

The ward or branch music chairman should make sure interested ward members receive music training. Under the bishopric's direction, the ward music chairman may organize and teach the Basic Music Course or ask others to do so.

### In Developing Areas

In developing areas of the Church, each unit could sponsor its own class. It may be best to provide training individually or to use the Basic Music Course in the home. Capable members may be called as music specialists to coordinate the Basic Music Course program.

### In the Home

Families can use the Basic Music Course in their homes on their own initiative. Even parents who know little about music can use the course successfully in the home.

## BASIC GUIDELINES

Whether you live in a stake, ward, branch, or developing area of the Church, follow these basic guidelines when you set up a Basic Music Course program:

1. Keep the organization simple. Work under the direction of local priesthood leaders. Use existing priesthood lines, organizations, and auxiliaries.
2. If practical, first teach the course on a stake level to representatives from each ward. These representatives can then become teachers in their own wards.
3. Be flexible. Design your program to meet the unique needs of members. Some units of the Church may welcome a full-fledged music program with large classes, weekly sessions, and large commitments of time and resources. Other units may choose a smaller program with fewer students, fewer class sessions, and more one-on-one or individual study.
4. The Basic Music Course should meet the needs of people, not the needs of organizations. Music programs can help people increase their talents and find new ways to serve.

## TO THE TEACHER: GETTING STARTED

Teaching the Basic Music Course is an exciting opportunity. If you have never taught music skills before, you will soon discover the rewards of helping others develop their talents.

Before teaching this course, you should become familiar with the course materials (see page 1 for a complete list). You will teach from the same materials that your students will use. Preview each of the course manuals and audiocassettes, noting the concepts presented and the order and manner of presentation.

When teaching the Basic Music Course, it is best to begin with the Conducting Course. The skills presented in the Conducting Course lay a foundation for the skills presented in the Keyboard Course. Even students who already know how to conduct music should review the Conducting Course and listen to its audiocassette tape before beginning the Keyboard Course.

Once you have a general knowledge of the materials, you are ready to start preparing specific lesson outlines. Writing a lesson outline helps give you confidence as you teach and will be useful when you teach the course again. An outline can be very general—simply a list of the page numbers you want to cover. Or it can be quite specific—a list of each concept to be taught with the activities and assignments you plan to use. You might want to copy the lesson outline on page 128 to help you prepare.

Your students may need more or less time than you have planned to learn the concepts you teach, so do not prepare too many lessons in advance. How much material you cover in each session will be determined by your students' abilities.

The Basic Music Course teaches in a simple way all the concepts and skills necessary to conduct and play Church music. You should not need to use any outside materials; these may complicate the concepts or be unavailable to the students. Prepare your lessons to be simple and direct, following the order of the course materials whenever possible.

## IN-CLASS DUTIES

Your in-class duties are to teach musical principles, help students practice skills, and assign homework.

### Teaching Musical Principles

This course provides simple explanations of musical principles. To teach them well, study each principle carefully, finding how it builds on previous principles and leads to future ones. Discover ways to use the chalkboard or other visual aids. Think of ways to clarify the principle and show how it applies to what the students already know.

Don't spend a lot of class time *talking* about musical principles. Teach the principle in the clearest, quickest way you can; then practice it with the students. If students are confused,

you will notice when they try to practice. It is easiest to clear up the confusion at this point.

### Practicing Musical Skills

Practice assignments are given for almost every principle in the Conducting and Keyboard courses. Your job may be as simple as instructing students to practice musical skills, watching and helping where needed, and having them repeat assignments if necessary.

An example of a typical practice assignment is on page 15. The assignment is to listen to music and (1) find the beat of the music, (2) determine the tempo, (3) clap with the beat, (4) count the beat, and (5) determine the time signature.

To help students complete this assignment, bring some music. You may want to provide several examples of music that represent a variety of tempos. If students are having problems with an assignment, you may need to demonstrate or give other help. Encourage the students to keep practicing until they learn all the skills.

As you preview the course material and prepare lesson outlines, watch for these practice assignments. They should occupy most of the class time.

### Assigning Homework

To develop musical skills, students must study and practice at home. At the end of each class session, review the material and assign homework. Encourage students to practice at least half an hour each day.

Keyboard students can use the piano, electronic keyboard, or cardboard keyboard for home practice. Conducting students should use the audiocassette tape and practice in front of a mirror. Emphasize that the more students practice, the faster they learn.

Homework may include the assignments given in the course materials. You may also create special assignments to help a student strengthen a particular weakness. Try to give enough work to keep the students progressing but not so much that they cannot finish it. Try to give assignments in a variety of skills to keep students interested.

Always follow up on homework assignments. At the beginning of each class session, review the principles learned in the previous session and ask the students to perform the skills they practiced at home.

## EFFECTIVE TEACHING METHODS

1. Involve the students actively as they learn. Because musical skills are physical skills, students learn them best through physical practice. Seeing and hearing are not enough. Students need to touch, do, feel, and move.

   The following five-step teaching method will help you involve your students physically in the learning process. Use and adapt these steps for each new skill or concept you teach.

| | TEACHER | STUDENT |
|---|---|---|
| A. | Explains | Listens |
| B. | Performs | Observes |
| C. | Performs, corrects, praises | Performs, adjusts |
| D. | Observes | Performs |
| E. | Listens | Explains |

   Step A: The teacher explains the new principle and describes the skill while the student listens.

   Step B: The teacher performs the skill, demonstrating the new principle for the student.

   Step C: The student and the teacher perform the new skill together. The teacher praises proper actions and kindly corrects improper ones, helping the student adjust and improve.

   Step D: The student performs the skill alone for the teacher.

   Step E: The student shows understanding of the principles or skill by explaining it or teaching it back to the teacher or to a student partner.

   If a student ever seems confused as you follow these steps, return to step A and start again, making your explanation simpler and giving more examples.

2. As you teach new skills, combine them with skills students already know. This

puts the new skills in perspective and helps increase the students' physical coordination. Teach so that each learned skill leads logically to the next new skill. Combine skills in a variety of ways to add diversity and fun to your lessons. Consider activities such as (*a*) clapping a steady beat while singing and (*b*) speeding or slowing the tempo while playing the piano.

3. Be flexible. Each class or student may have different needs. Be sensitive to these needs and adapt your lessons as you go.

   If the material seems to move too quickly for a student, take more time, allow more practice, or add materials that review or reinforce. If the material moves too slowly for a student, present more principles each class session or give extra assignments to keep quicker students busy.

   Feel free to introduce concepts in a different order than the manuals present them. Always encourage progress, but let the students' abilities set the pace.

4. Review regularly. At the start of each class session, spend a few minutes reviewing the principles already covered. You might ask review questions that will focus the students' minds and prepare them to learn something new. Let the students explain what they remember. It is also good to spend a few minutes at the end of class reviewing what was learned that day.

   You might also have a longer review every four to six class sessions, covering all of the major principles and skills learned in those sessions. Plan these reviews at natural breaks between principles.

   Reviews are best when they are fun. Relay races at the chalkboard, open-book fill-in-the-blank quizzes, games with music note cards, twenty questions, and other fun activities work well.

5. Use memory devices to illustrate concepts and help the students remember.

   A memory device can be a picture, a story, or a key word that represents a principle. For example, to teach about flats and sharps, show the students a picture of a bicycle about to run over a tack in the road. Tell them the tack is sharp; it points up. Sharps go up. Ask them what happens to the bicycle tire when it runs over the tack. It goes flat. Flats go down. Such memory devices add clarity to your teaching.

6. Have fun. Use humor and personality to make the class enjoyable. Lots of encouragement, praise, and enthusiasm will produce results.

7. Overcome discouragement. Help students realize that it is natural to have difficulty in learning new skills. Like most skills, musical skills require a lot of time and practice before a person can perform them well.

   Your encouragement and positive attitude are very important in helping students overcome discouragement.

8. Be consistent and follow through. Hold class regularly on the same day at the same time and place every week. Keep a record of students' attendance. Be consistent in your teaching methods and always follow through on what you say you will do and on assignments you give. Make sure that every new principle you teach is consistent with what you have taught in previous lessons. Nurture discipline in your students.

9. Recognize that the course has benefits beyond music. Although your students' future service will be a great blessing to the Church, perhaps an even greater blessing will be your students' feelings of accomplishment, personal development, and self-worth. The students will also be more sensitive to beauty and artistic expression.

   One of the world's greatest music teachers, Shinichi Suzuki, said: "Teaching music is not my main purpose. I want to make good citizens. If a child hears fine music from the day of his birth, and learns to play it himself, he develops sensitivity, discipline, and endurance. He gets a beautiful heart."

10. Seek spiritual guidance through prayer, fasting, and scripture study to help you with your teaching assignments.

# TIPS FOR TEACHING THE KEYBOARD COURSE

1. In keyboard classes, giving each student individual attention is even more important than in conducting classes. If possible, teach keyboard students in small groups. If many people want to take the course, it is better to teach them in two or three small groups rather than in one large group.

   In large classes, use teaching assistants to help give students the personal help they need. During practice sessions in class, the assistants can move from student to student, working with practice keyboards while you work with students at the piano or organ.

2. The music note cards included in the Keyboard Course kit will help students learn to read the notes.

3. The cardboard keyboards are meant to be used during group keyboard classes and for home practice assignments where no other keyboard instrument is available. Students should sit at a table with the keyboards; they should not use the keyboards on their laps.

4. It is very important to allow every student as much practice time as possible on a real keyboard instrument. In class, alternate students at the piano or organ. Between classes, make arrangements for the meetinghouse keyboard instrument(s) to be available for student practice.

5. Constantly encourage students to use good hand position and good fingering. Don't let them develop the bad habits of playing with stiff fingers, letting their hands rest close to the keys, or using awkward fingering.

   Remind students to curve their fingers, lift their hands, and play with natural fingering. If a student has difficulty with fingering, you may need to write the finger numbers above or below the notes on the page.

6. Students should practice each hymn or assignment in the Keyboard Course until they are able to perform it without mistakes. This may require one, two, or several weeks of practice, but students must master the assignment before progressing very far beyond it.

   When a student comes to class unable to perform a given assignment, provide help and reassign the hymn or page for homework, along with the new material from the current lesson. Practicing assignments from two or three past lessons at once is fine, but encourage students not to fall behind.

7. If students have trouble playing a sequence of complicated notes or rhythms, have them play the difficult measure again and again until they overcome the difficulty. Then they should add the measures that immediately precede and follow the difficult spot.

   Students should practice until they can play through the measures without stumbling. A particularly difficult hymn or other piece of music could be learned this way, one line at a time.

8. When a student has mastered a hymn or assignment, you may want to place a check mark or a star on the page.

9. Teach your students to play hymns in a style that reflects the nature of each hymn. A robust and energetic hymn should be played very differently from a slow and sustained hymn. Learning the notes is only the beginning to good musicianship. Students must also learn to play the notes with sensitivity and expression.

10. Part of learning to play hymns is learning to play an introduction for each hymn. Help students learn and practice the introductions to the hymns as marked in the hymnbook and in the simplified hymnbook. See pages 379–80 in *Hymns* for information about introductions.

11. When a student has learned to play a hymn, have him or her play it while another student conducts. Keyboard students must learn to follow a conductor.
12. You may want to schedule small recitals or master classes every month or two to give students the experience of performing in front of each other. Schedule larger recitals every four to six months for students to perform for family and friends. Let the students choose their favorite hymns to talk about and perform. Make the recital a fun and rewarding experience.
13. When students are ready, arrange with your priesthood leader to allow them to accompany the hymns at a youth meeting, priesthood meeting, or fireside. Make these arrangements far in advance so the students can be well practiced. A successful experience playing in such a meeting can boost confidence.

# BASIC MUSIC COURSE
# LESSON OUTLINE

Date to be taught: _____

❑ Conducting Course ❑ Keyboard Course

Lesson: _____ Pages to be covered: _____

A. _____

_____

B. _____

_____

C. _____

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D. _____

_____

E. _____

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F. _____

_____

G. _____

_____

Special activities:

Illustrations and other materials needed:

Home practice assignments:


# BASIC MUSIC COURSE
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F. _____

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G. _____

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Special activities:

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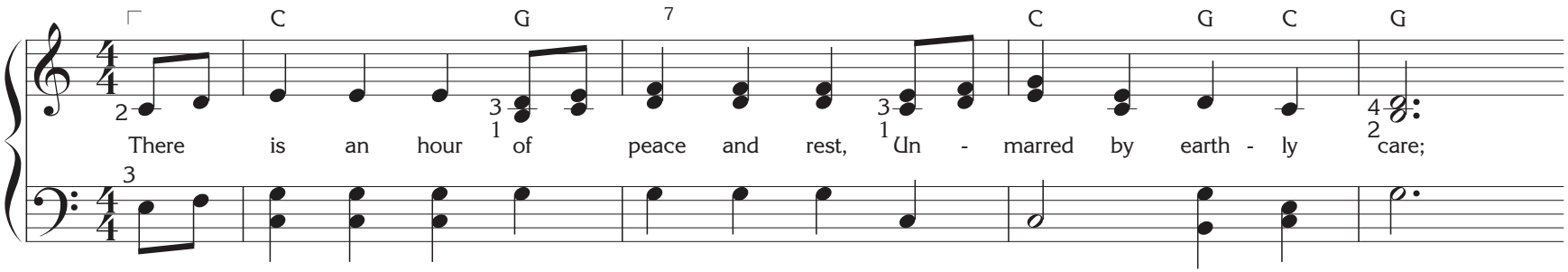
# KEYBOARD SKILLS

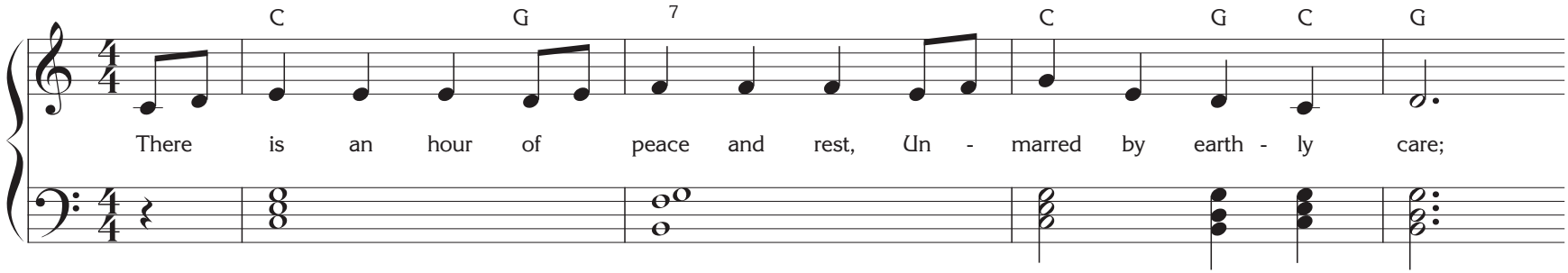
## Chording

The word *chord* means any set of three or more music notes played at the same time. Chording is a method of playing songs and hymns that simplifies the music so the right hand plays only the melody and the left hand plays simple, sustained chords. Chording is particularly easy on some electronic keyboards that have automatic chording.

Many songbooks, including *Hymns Made Easy* and *Hymns: Simplified Accompaniments,* are suited to the chording style. These songbooks have chording symbols written above the treble clef, as shown below.




The same excerpt written in chording style looks like this:

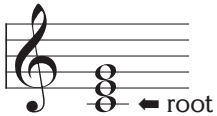



You can see that the right hand plays the melody while the left hand plays simple three-note chords. The chords are played according to the chord symbols and are sustained until the next symbol signals you to change a chord.

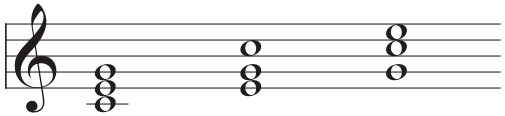
# READING CHORD SYMBOLS

In chording style, chord symbols above the melody line designate which notes you play. Generally each symbol stands for a three-note chord called a **triad**. The three notes of a triad make harmony when they are played together. One or two notes of a triad can be raised or lowered to make the harmony sound better with the melody. Sometimes a fourth note is added to the triad to alter its sound. Usually three or more different triads with their alterations are used in a hymn.

Each triad and alteration has a name. A triad gets its name from its bottom note, which is called the root. (The naming of these chords is further explained in the following section, "Using the Chord Chart.") When a triad looks like the one below, with the root on the bottom, it is in root position.

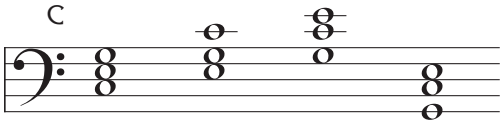


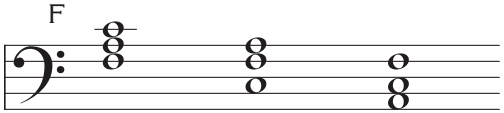

As shown below, the notes of the triad can be stacked in other ways with the root in the middle or top position. Whatever position the root is in, the chord symbol stays the same.

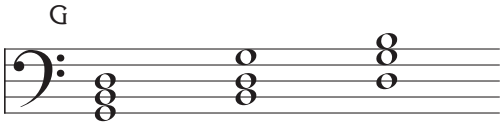


Playing some triads in these other positions makes it possible for the hand to move more easily to other triads.

Practice playing the following triads in their various positions.



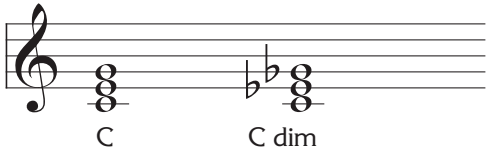
# USING THE CHORD CHART

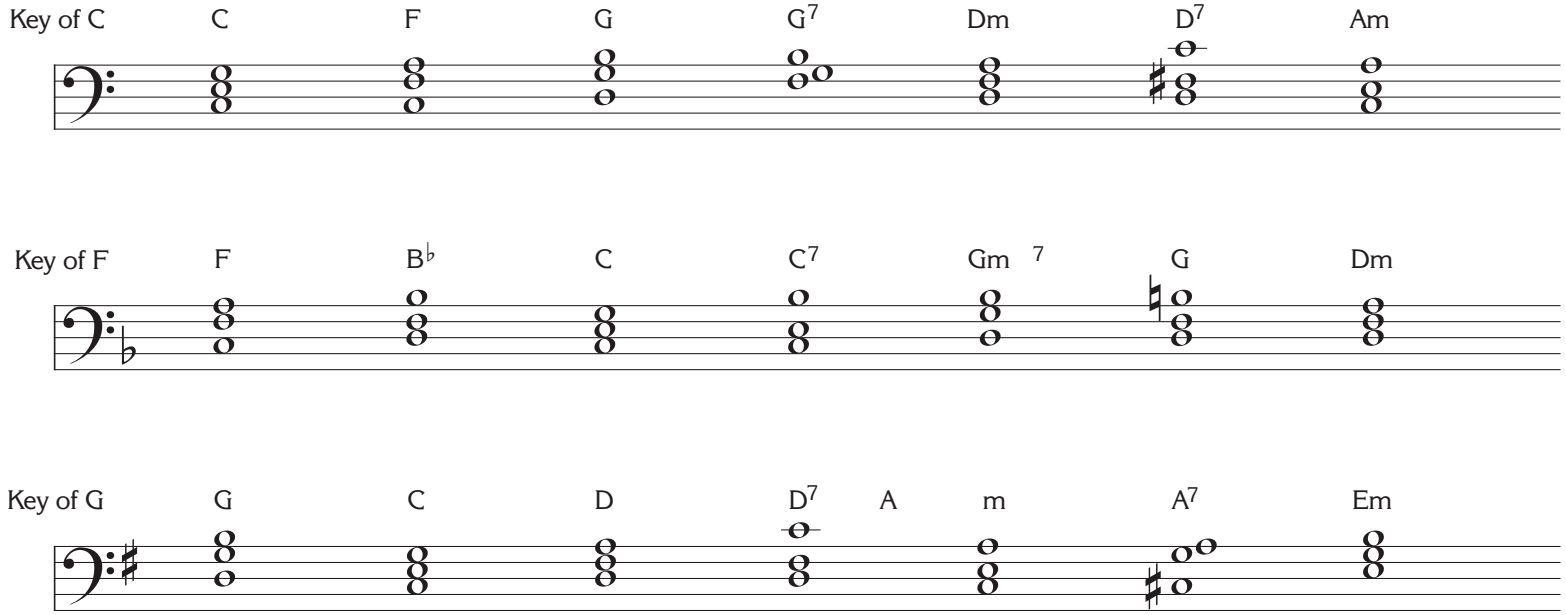
The chord chart below will help you learn chords and chord symbols. Find the line on the chart that has the same key signature as the hymn you want to play. The chords used most often in that key signature are listed on the chart. If a hymn lists a chord that is not on the chart, you can find it in the chord chart on page 86 of *Hymns Made Easy*.

A small *m* in a chord symbol stands for **minor** and means that the middle note of the triad should be lowered. A lowered note is shown on the chord chart as either a flat (if the original note was a natural) or a natural (if the original note was sharped).

When a chord symbol has a small 7 next to it, a fourth note is added to the triad. "Seventh chords" are easier to play if you leave out one of the triad notes and play it in a position other than root or basic position. The easier positions are shown on the chord chart.

When *dim* is part of the chord symbol, the middle and top notes of the triad are lowered one half-step each. (*Dim* is the abbreviation for *diminished*.)

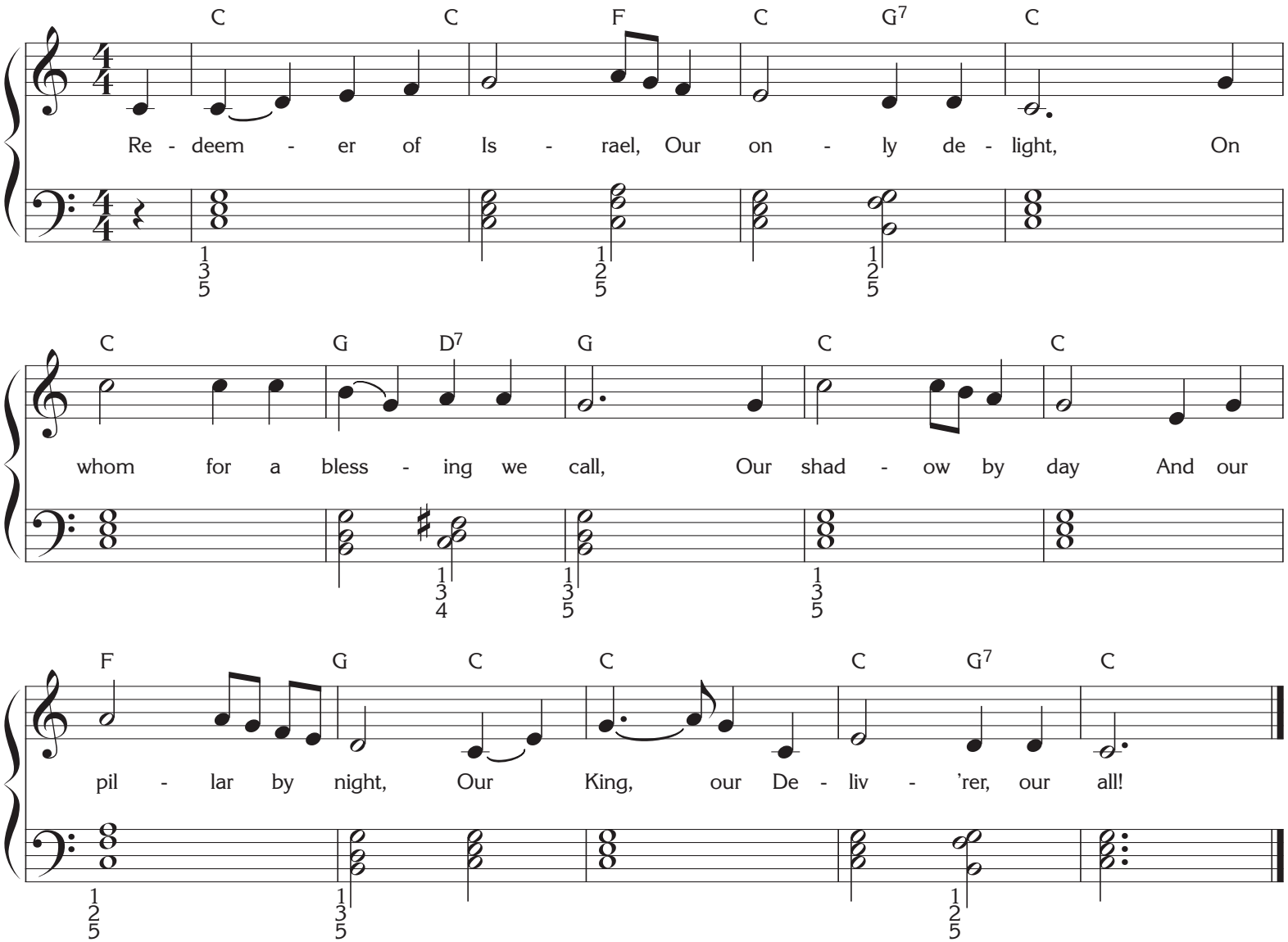


# *Redeemer of Israel*

This hymn is written in chord style.

1. Play the hymn with each hand separately.
2. **65** Play the hymn with both hands together.



# Fingering

Fingering is deciding which combination of fingers should be used to play a group of notes. The goal of fingering is to choose natural finger combinations. Good fingering minimizes awkward stretches and finger crossings, helping you play smoothly. When you use good fingering, your hand will be balanced, giving you good control over your fingers.

In some passages of music the notes are arranged conveniently for the fingers. The notes move within a narrow range, and there seem to be the same number of notes as there are fingers to play them. You can play these passages without using complicated finger combinations or shifting your hand from place to place on the keyboard.

Other passages are much more difficult to play, requiring finger acrobatics and many hand shifts. In these passages there aren't enough fingers to play all the notes unless you strategically play a note with a finger that allows your hand to shift, making other fingers available to play the upcoming notes. You may have to cross your thumb under your fingers or cross your fingers over your thumb. You might play a key with one finger and, while holding it down, switch to another finger. Whether a passage is easy or difficult to play, good fingering is always important.

Following are some general rules for good fingering:

1. Play the highest note in the passage with the fifth finger of the right hand or the thumb of the left.
2. Play the lowest note in the passage with the thumb of the right hand or the fifth finger of the left.
3. When you've placed your thumb or fifth finger on the highest or lowest note in the passage, use the most convenient finger on each key as you play the notes leading to and leading away from that note.
4. If you run out of fingers, go back and try stretching your hand to distribute them over a wider area of keys. If you are moving away from the center of the keyboard, try crossing your thumb under your hand. If you are moving toward the center, try crossing your second, third, or fourth finger over your thumb.
5. Never use your fifth finger before you arrive at the highest note in the right hand or the lowest note in the left hand. If you do, you might have to make an awkward hop as you shift your hand position.
6. Try several different fingerings for complicated passages. Choose the one that feels most natural to your hand.
7. Once you have chosen the best fingering for a passage, pencil the finger numbers above or below the notes on the page.
8. Always use the same fingering when practicing a hymn or a song.

Suggested fingerings are provided in many of this course's exercises and hymns, but feel free to use different fingerings if they work better for you. Good fingering will improve the smoothness of your playing, help you learn a song more quickly, and give you confidence against slipping or playing a wrong note.

# Learning to Play an Organ or Electronic Keyboard

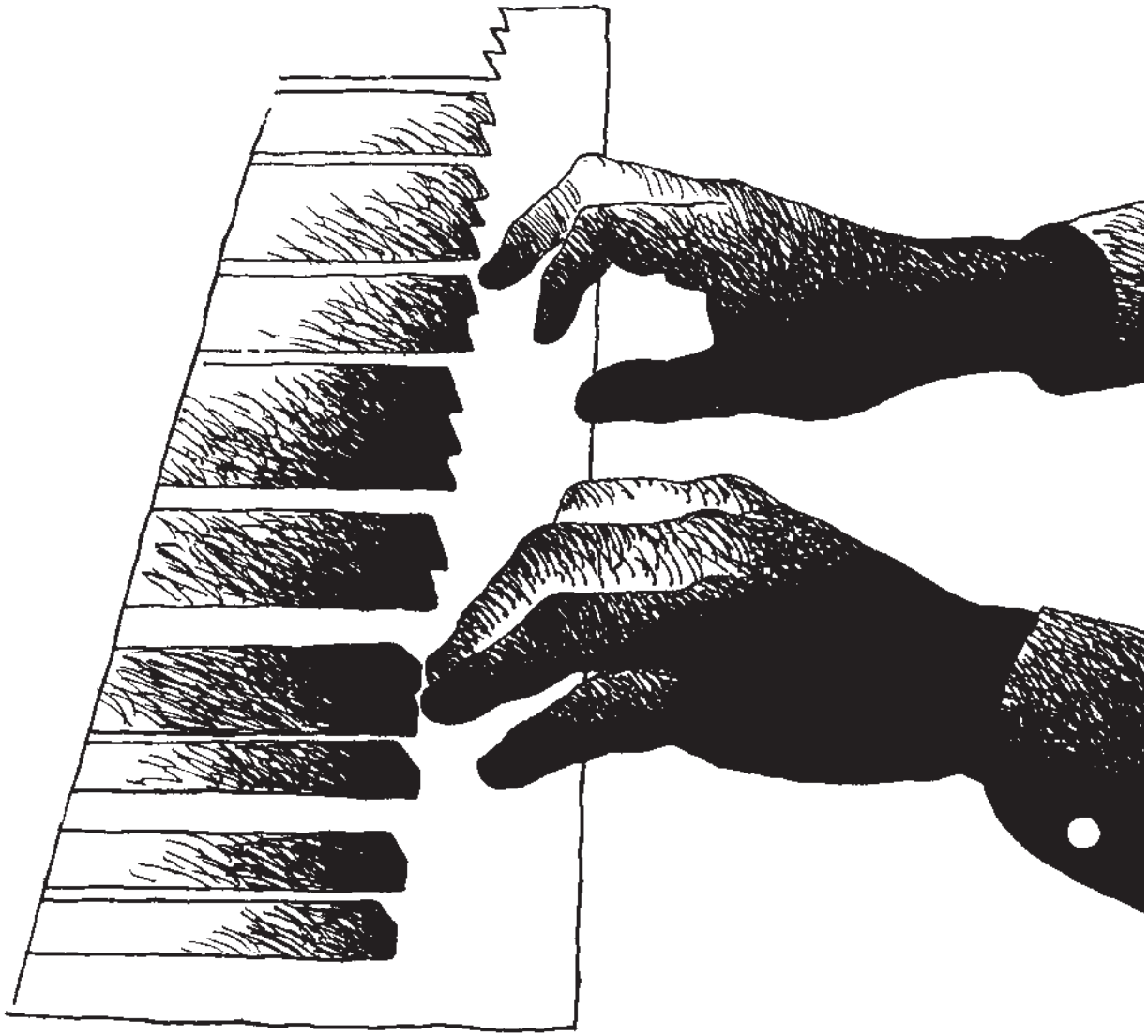
Playing an organ or electronic keyboard is much like playing the piano. However, some additional skills are needed to play an organ or electronic keyboard well. These include (1) keyboard skills, (2) pedal skills, and (3) organ registration skills.

## PLAYING THE ORGAN KEYBOARD

### Achieving a Smooth Style (Legato)

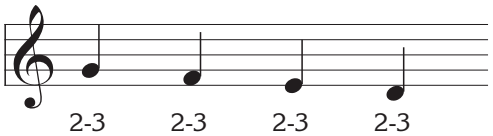
Playing an organ requires special keyboard skills because it produces sound differently than a piano. When you play a piano key, the note sounds, immediately gets softer, and continues for a few seconds after you release the key. When you play an organ key, the note remains at the same loudness until you release the key, which stops the sound immediately.

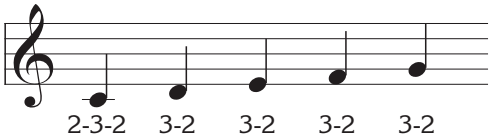
To achieve an organ sound that is smooth and clear rather than choppy or muddy, you need to depress each key firmly and release it at exactly the same time you play the next key. Some skills that will help you do this include (1) finger substitution, (2) **finger crossing**, and (3) **glissando**. Use any combination of these skills to help you move from one key to the next while sustaining the notes.



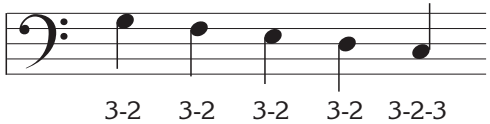
1. *Finger Substitution.* If a finger that is already playing a key is needed to play another one, move a second finger to the key, then move the first finger to the key it needs to play next. Play the following exercises with each hand, replacing the second finger with the third finger without releasing the key. Then play the exercises using other finger substitutions. Replace 3 with 4, then 4 with 5, and so on.

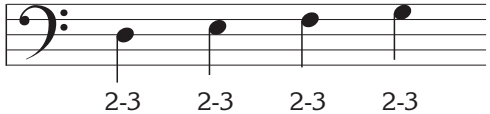
Right hand:



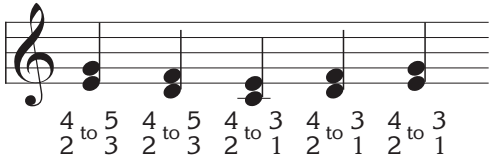

Left hand:



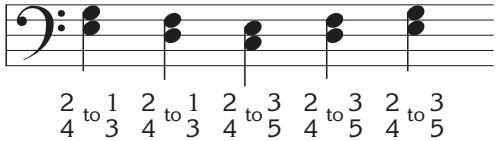




When playing chords, you may need to substitute two fingers at the same time. In the following exercise, begin by playing the first chord with the second and fourth fingers. Then substitute 3 for 2 and 5 for 4.

Right hand:

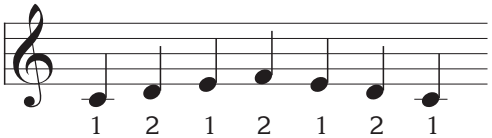



Left hand:

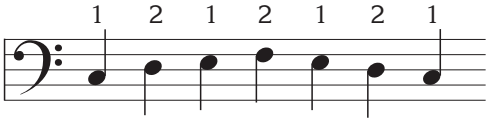



2. *Finger Crossing.* To play a neighboring key, instead of substituting fingers it is often better to cross a longer finger over a shorter one or a shorter finger under a longer one. Play the following exercises, crossing the first and second fingers as shown. Then play the exercises using other finger crossings.

Right hand:



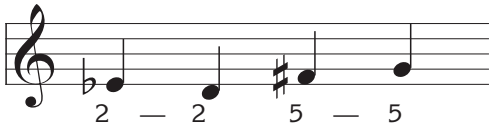

Left hand:



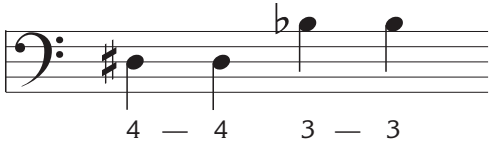

3. *Glissando.* Sliding a finger from one key to another is called glissando. While this technique can be used to move from one white key to another, it is best used when sliding from a black key to an adjacent white key.

Practice glissandos by playing the following exercises. Place your finger on the black key and slide your hand quickly toward your body so the tip of your finger slips off the end or corner of the black key onto the adjacent white key. Play the exercises with other fingers.

Right hand:

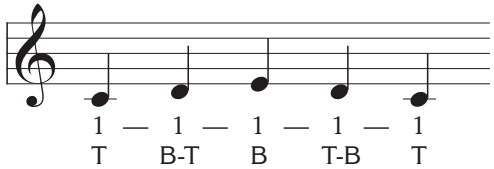



Left hand:

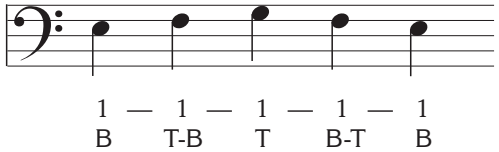



Thumb glissando is often useful when a sixth finger is needed. It uses the *base* and *tip* of the thumb as if they were two different fingers. Play the following exercises using the base (B) and tip (T) of your thumb as indicated.

Right thumb:




Left thumb:



### Breaking the Tone in the Right Places

Singers usually breathe at the end of each musical phrase. Organists also should break (rest) the tone slightly at the ends of phrases while maintaining the beat or pulse of the music.

Repeated notes in the melody should usually be separated by a small break (rest) to clarify the rhythm of the notes. The length of the separations will vary according to the spirit and rhythm of the music. Repeated notes in other voices, such as the bass (or pedal) voice, are sometimes tied over to help maintain a legato sound. However, if this makes the hymn sound muddy, break slightly between other repeated notes also.

Practice these organ keyboard skills on "There Is a Green Hill Far Away" (*Hymns Made Easy,* p. 51) and "Do What Is Right" (*Hymns Made Easy,* p. 66).

### Playing on Separate Manuals (Keyboards)

Many organs have more than one manual (keyboard) that the hands can play. When accompanying hymns, use both hands on the same manual. For some preludes, postludes, or organ solos, you may want to play a solo melody that is accompanied by harmonies played on a separate manual. The accompaniment and pedal notes should be softer than the solo melody.

## PLAYING THE ORGAN PEDALS

Many organs have a pedal keyboard that may be used to play the bass notes of the hymns, creating a fuller, richer sound. As you become comfortable with the organ, begin trying to play the pedals. This will add another dimension to your organ playing that listeners and singers will appreciate.

### Learning to Play the Pedals

1. When playing the organ, it is best to wear shoes. A proper shoe will fit snugly and have a thin sole and a wide heel so it can slide freely on the pedals. (Narrow heels can slip between the pedals.)
2. Sit on the center of the bench, beginning with your left foot over the second C pedal from the left and your right foot over the next E pedal. Sit comfortably back on the bench for good body support, yet forward enough so your feet can reach both ends of the pedal board.
3. Rather than sliding back and forth on the bench to reach high or low notes, swivel your body on the bench from the hips down so you can keep your balance.
4. Keep your knees together and your heels together as much as possible. When your knees are touching, they can work like a compass to measure large intervals.When your feet are touching at the heel, you have a smaller compass that helps you measure short distances.
5. You should normally play on the inside (ball) of your foot rather than the outside of your foot.
6. Develop "eyes" in your feet. The eyes in your head will be busy following the music and music director. Trust your feet. They will develop accuracy quickly if you will resist the temptation to look at them.
7. Play the white pedals with your toes close to the black pedals to minimize foot movement.
8. When a foot is not playing a note, move it into position for the next note it will play. Continue to touch the pedal lightly with your foot. You can feel the pedals through the thin soles of your shoes as your feet glide over the pedal surface.
9. Practice away from the organ occasionally. Sit on a piano bench and move your feet as if there were a pedal board.
10. Learn the pedal part separately as you learn a hymn.

## Marking Pedal Notes

Marking pedal notes in your music should make it easier to play them. Mark notes to be played by the toe with ^ and those to be played with the heel with o. Mark underneath a note if the left foot will play it (see the first marked bass note in the following illustration) and above or to the right of a note if the right foot will play it (see the second marked bass note).

# *I Know That My Redeemer Lives*

Peacefully ♩ = 72–84

C7 F C7 F C7

I know that my Re - deem - er lives. What com - fort this sweet sen - tence gives! He lives, he lives, who once was

F C7 F C7 F

dead. He lives, my ev - er - liv - ing Head. He lives to bless me with his love. He

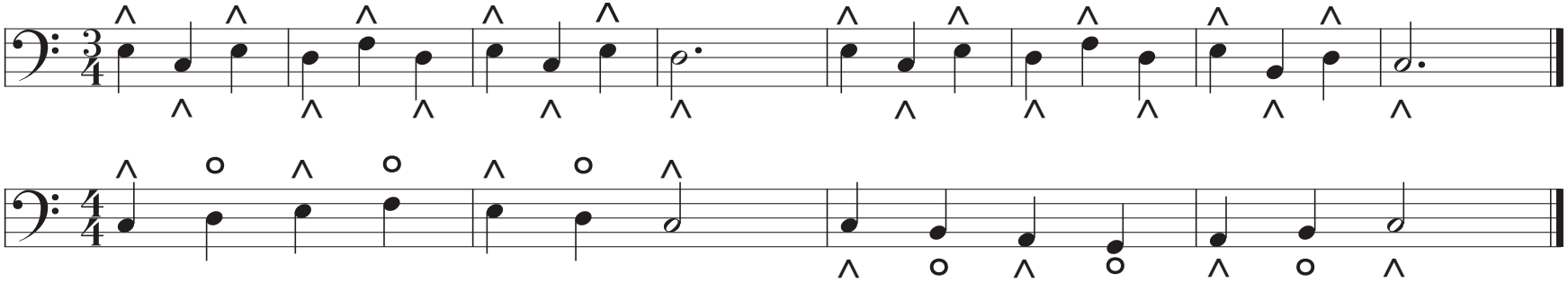
C7 F B♭ F C7 F

lives to plead for me a - bove. He lives my hun - gry soul to feed. He lives to bless in time of need.

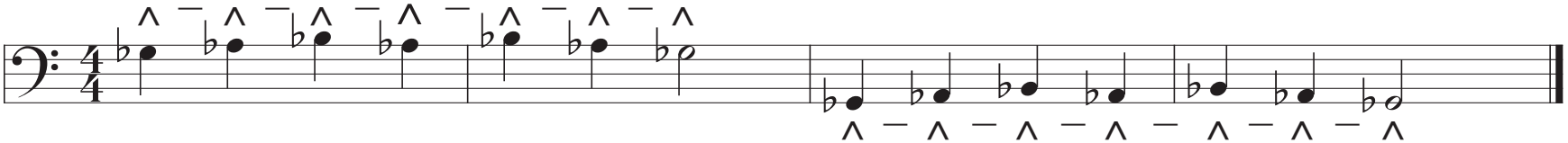
## Practicing Pedal Techniques

Listed below are ten techniques for playing the pedals. Use these as guidelines when marking pedal notes in your music. Practice the exercise that follows each technique.

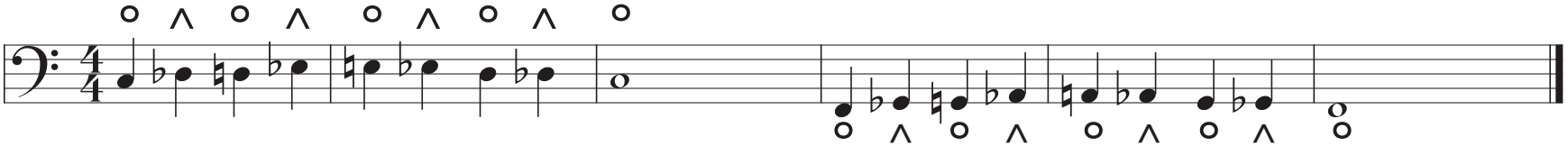
1. Use the toe as often as possible; use the heel to move smoothly from one note to another with the same foot.



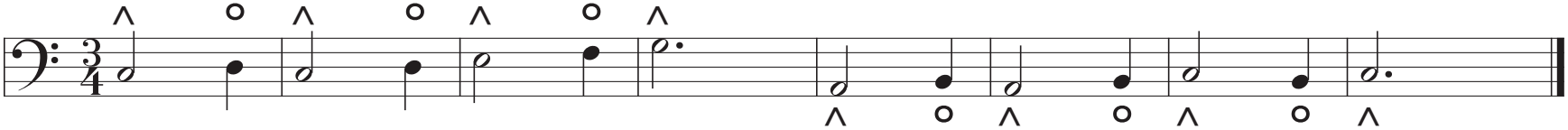
2. To play two black pedals that are next to each other, slide your toe from one pedal to the other with a pivoting motion similar to the thumb glissando.



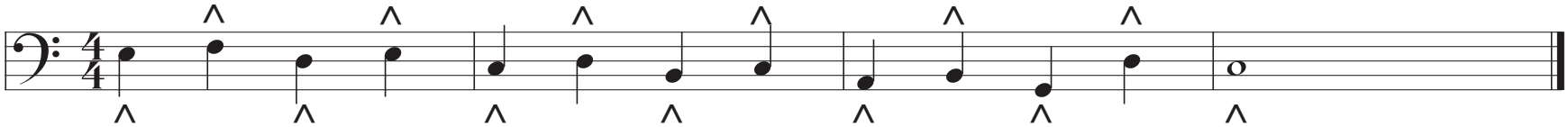
3. Use the toe on black pedals and the heel (of the same foot) on white pedals if they are next to each other.



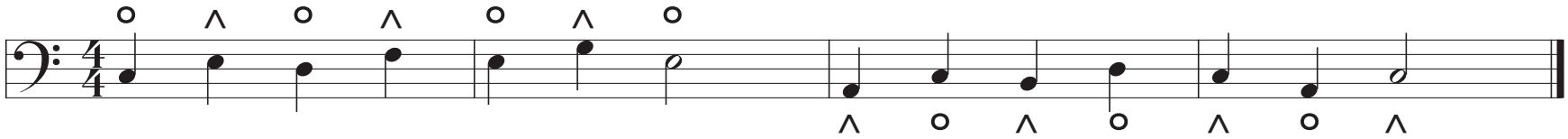
4. Alternate your toe and heel on adjacent white pedals.



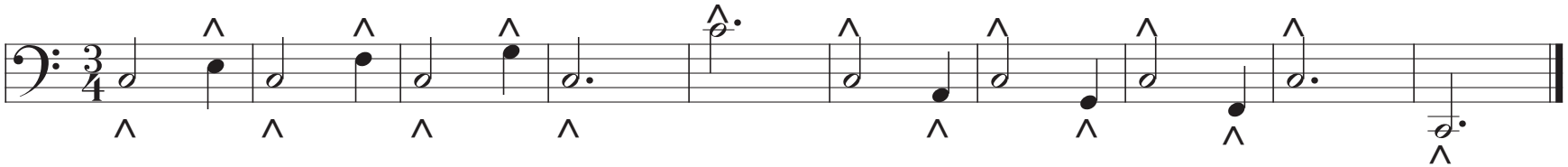
5. Keep one foot forward and the other foot back when playing two adjacent white pedals. The forward toe plays about one inch from the black pedals.



6. Try to play skips of less than two notes with the toe and heel of the same foot.

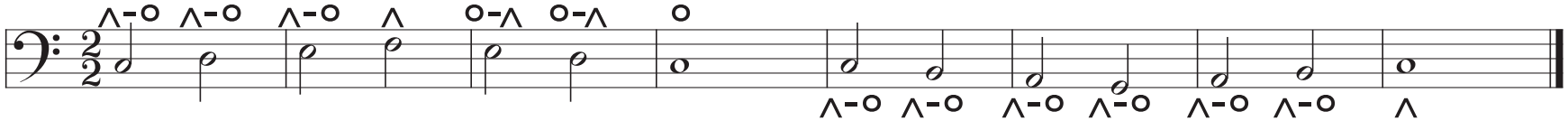


7. Alternate your feet for skips of more than two notes.



8. Substitute one foot for another on a note that is repeated or held if you need to prepare for a wide skip. The principle of foot substitution is the same as finger substitution. The foot that substitutes can come under or over the first foot, depending on which is more comfortable.

9. Substitute with the same foot by replacing the toe with the heel or the heel with the toe.



10. Cross your feet if necessary when playing several adjacent notes in the same direction. When playing white pedals, the right foot often crosses over the left foot, and the left foot often crosses under the right foot. When playing black pedals, one foot usually crosses under the other.

(cross left foot under right) ( cross right foot over left)

### Using the Pedals While Playing Hymns

Select some hymns you already know and mark a few bass notes to play on the pedals. Begin with the most important notes, such as those that are long or that are the final note of a phrase. Then play all four voice parts with your hands and the selected bass notes on the pedals. At first it may be easier to play with just one foot, but you will soon be able to use both feet for even better results.

To develop your ability to play with your hands and feet at the same time, begin with hymns that are easiest to play (see *Hymns Made Easy,* p. 87, for a listing of these hymns). Learn one line at a time, practicing with each hand separately and then with the pedals separately. Then play the hymn with your right hand and the pedals, followed by your left hand and the pedals. Finally, play the hymn with both hands and the pedals.

Difficult passages may include tricky rhythms, accidentals, and hands and feet going in opposite directions. You can master these passages by learning just a few notes at a time and practicing them until you know them well.

# ORGAN REGISTRATION

## Four Kinds of Organ Stops (Sounds)

When playing an organ, you can make one key produce many different sounds. Choosing these sounds is called organ registration. To do this, the organist selects organ stops (or tabs) that are classified into four families of sound: (1) principals (or diapasons), (2) flutes, (3) strings, and (4) reeds.

1. *Principals*. Principals (or diapasons) produce a solid, rich sound that serves as the foundation for other organ sounds. Stop names include principal, diapason, octave, choral bass, twelfth, and fifteenth.
2. *Flutes.* Organ flutes share some of the sound qualities of orchestral flutes—clear, hollow, crisp, and bright in their higher notes. Flute stops include bourdon, gedeckt, melodia, piccolo, nazard, and tierce.
3. *Strings.* Organ strings share some of the characteristics of strings in an orchestra. They are airy or ethereal and may have a slightly piercing tone. String stops include violone, viola, cello, gamba, salicional, and voix celeste.
4. *Reeds.* Reeds have a colorful and often powerful and assertive sound. They are sometimes identified on the stops by red letters and numbers.

   There are two kinds of reed stops. Solo reeds have a soft and gentle sound, imitating wind instruments such as the clarinet, English horn, and oboe. They are often used alone or combined with a flute as a solo voice while a softer accompaniment is played on another manual (keyboard).

   Chorus reeds have a strong sound, sometimes imitating the brass instruments of the orchestra. These stops include trumpet (or trompette), bassoon, bombarde, clarion, fagott, and posaune. They are used to add brilliance to the organ sound.

## Pitch Levels of Organ Stops

Organ stops play at different registers or pitch levels. The numbers on the tabs or draw knobs, followed by the symbol for foot ('), indicate the pitch level of the stop. Each 8' stop played anywhere on the organ keyboard will be the same pitch as the note played on a piano keyboard. Each 4' stop will be one octave higher than its comparable position on the piano, and each 2' stop will be two octaves higher. Each 16' stop will be one octave lower than the piano pitch.

## Other Organ Stops

In addition to the four families of sound, there are other organ stops you may want to know about:

1. *Hybrid stops.* Certain stops may draw from more than one sound family at the same time, usually flutes and strings. Hybrid stops are soft and include gemshorn and dulciana (or dolce).
2. *Mutation stops.* Mutation stops alter the flavor or color of other stops, usually of the flute family. They are labeled with fractions such as 2 2/3', 1 3/5', or 1 1/3' and include such stops as nazard and tierce. A flute 8' combined with a 2 2/3'

is an effective solo combination to feature a melody. Mutation stops should not be used alone.

3. *Mixtures.* Mixtures can add richness and brilliance when playing a full group or ensemble of 8', 4', and 2' principal stops. They are marked with Roman numerals such as II, III, or IV. Stop names include cymbale, fourniture, scharf, and sesquialtera. Two other mixtures, cornet and carillon, are used like mutations—combined with a flute 8' to feature a melody. They also should not be used alone.
4. *Couplers.* Couplers transfer organ sound from one manual to another, or from a manual to the pedal.
5. *Tremolo.* The tremolo, tremulant, or vibrato may be used sparingly when playing quiet and expressive organ melodies. These stops should not be used when accompanying a congregation or choir.

## Selecting Organ Stops

To learn what sounds your organ can produce, play any key several times, selecting a different stop each time. Listen carefully to each sound. You also could ask someone else to do this while you listen to the sound that each stop creates.

After becoming familiar with the sounds that are available, you are ready to begin combining stops to create appropriate organ registration. You may want to begin by combining stops within a family of sound—principals, flutes, or strings—and listening to the results. Then experiment with combining other stops. Listed below are a few guidelines to follow:

1. The 8' principal (or diapason) stops are the foundation for congregational accompaniment. Four-foot stops and 2' stops may be used to add clarity and color.
2. Flutes can serve as a foundation for prelude music and softer registrations. They also mix well with other sounds.
3. Strings can be used alone for very soft prelude music or passages. They can also be used to add color to soft flute sounds.
4. Reeds, as well as mutations and mixtures, add color and excitement when you are playing vigorous hymns.
5. Pedal registration should include at least an 8' stop and a 16' stop that corresponds and balances with the manual registration.
6. Solo reeds and flute combinations often make a good solo melody, accompanied by flutes or strings.

As you experiment, note the combinations of sounds you like for prelude and postlude music, congregational and choir accompaniment, and special musical selections.

Select organ sounds that will help people think of the kind of hymn they are singing. For joyful hymns, a bright sound with high pitches may be appropriate. For sacrament hymns and other quiet hymns, a more restful sound with subdued pitches could be used. Be sure to select sounds that will invite reverence and worship. The following chart may help you determine registrations for different situations.

---

**Soft prelude** (such as "How Gentle God's Commands"):

strings 8' or flute 8' or

flutes 8' and 4' (plus string 8' if needed)

---

**Soft hymn** (such as "There Is a Green Hill Far Away") or **medium prelude**:

flutes 8', 4', and 2' (plus string 8' if needed)

principal 8' (plus flutes 8' and 4' if needed)

---

**Medium hymn** (such as "Sweet Is the Work," "I Need Thee Every Hour," and "For the Beauty of the Earth") or **postlude**:

principals 8' and 4'

flutes 8', 4', and 2'

---

**Loud hymn** (such as "Now Let Us Rejoice," "How Firm a Foundation," and "Do What Is Right") or **postlude**:

principals 8', 4', 2', and mixture (plus reeds if needed)

---

## Setting the Organ's Volume

You can control the volume of most organs with the expression pedal, located just above the pedal keyboard. Most hymns have a descriptive word at the top of the page, such as *joyfully* or *prayerfully,* to help you know how loudly to play them. Set the desired volume level at the beginning of the hymn or when practicing. Avoid adjusting the expression pedal during the hymn.

# GLOSSARY OF MUSICAL TERMS

**A cappella**

To perform a choral piece without instrumental accompaniment.

**Accelerando, *accel.***

To quicken the tempo gradually.

**Accent**

To emphasize one note or one chord by playing it louder or slightly longer.

**Accidentals**

Signs that alter musical notes as follows:

♭ flat: lowers a note by one half step

♯ sharp: raises a note by one half step

♮ natural: cancels a flat or sharp

Accidentals remain in effect throughout the remainder of the measure in which they occur, though they may be written only once. A barline cancels the accidentals from the previous measure.

**Accompaniment**

The musical background that accompanies the melody. The piano or organ provides accompaniment for a solo singer, group, choir, or congregation.

**Adagio**

*See* Tempo markings.

**Alla breve**

To perform $\frac{4}{4}$ music briskly, treating the half note rather than the quarter note as the fundamental beat. Also known as *cut time.*

**Allargando**

To broaden (slow) the tempo and increase the volume.

**Allegretto**

*See* Tempo markings.

**Allegro**

*See* Tempo markings.

**Alto**

The lower vocal line in the treble clef. *See also* Vocal ranges.

**Andante**

*See* Tempo markings.

**Anthem**

A musical composition written for choirs.

**Arpeggio**

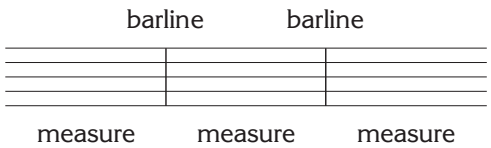
The notes of a chord played one at a time, usually starting with the lowest note and continuing up. Also called a *broken chord.*

**A tempo**

To return to the original tempo or rate of speed. This marking usually follows the word *rit.* (ritardando, or gradually slower) or *accel.* (accelerando, or gradually faster). See the last line of "Count Your Blessings" (*Hymns,* no. 241). *A tempo* can also follow a section of music that is marked slower or faster than the tempo marking at the beginning of the piece. Sometimes this is also indicated by *tempo I.*

**Barlines**

Vertical lines that divide measures.

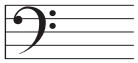



**Bass**

The lower vocal line in the bass clef. *See also* Vocal ranges.

**Bass staff**

The staff marked with a bass clef sign.



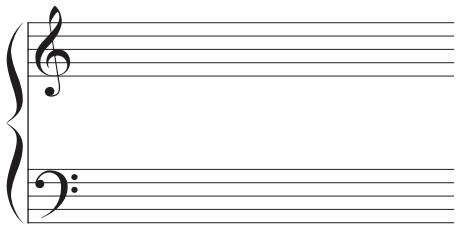
The bass staff is reserved for low musical notes and is usually played by the left hand on the keyboard. *See also* Clef.

**Beat**

Marks the passing of musical time. A regular, even beat, like the ticking of a clock, is the basis for all rhythm in music. *See also* Fundamental beat.

**Brace**

The bracket used to connect the two staves of a grand staff. The brace indicates that these two clefs are to be played at the same time.



**Cantata**

A work for choir and soloists consisting of a short series of pieces. It is similar to an oratorio but is shorter and is written for fewer performers. The cantata is usually accompanied by a piano or organ, and the oratorio by an orchestra. *See also* Oratorio.

**Choir**

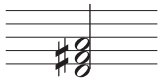
A group of singers that uses several performers for each voice part and usually performs music for church services (*see also* Vocal ranges). Commonly there are men's choirs, women's choirs, and mixed choirs for men and women. Children's and youth choirs are also common.

**Chorale**

A German Lutheran hymn style that had its beginnings in the sixteenth century and played an important historical role in the development of our modern hymn form. "A Mighty Fortress Is Our God" (*Hymns,* no. 68) and "O Savior, Thou Who Wearest a Crown" (*Hymns,* no. 197) are examples of the chorale.

**Chord**

A group of three or more notes played or sung together, making harmony. A broken chord is a chord whose notes are played one at a time. *See also* Triad.



**Chording**

See section five in the *Keyboard Course* manual.

**Chord symbols**

See section five in the *Keyboard Course* manual.

**Chorus**

1. A group of singers like a choir but not usually associated with a church.

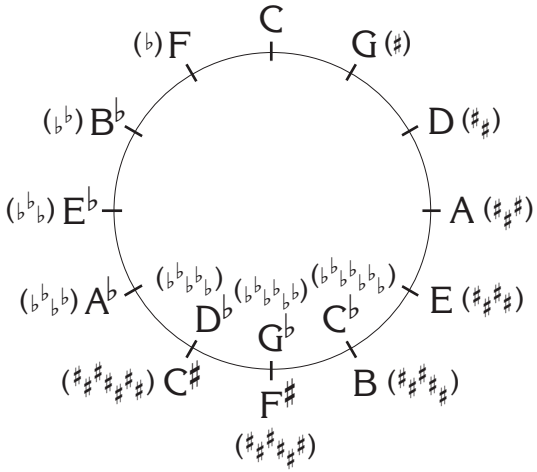
2. A piece of music written for a chorus or a choir.

3. The section of some hymns that is repeated after every verse, also called a *refrain.* The last two lines of "I Need Thee Every Hour" (*Hymns,* no. 98) are an example of a chorus.

**Circle of fifths**

A diagram showing the relationships among major keys and their key signatures. The key of C major, which has no sharps or flats, is at the top of the circle. Continuing clockwise, advancing an interval of a fifth and adding a sharp each time, are the keys of G, D, A, E, B, F♯, and C♯.

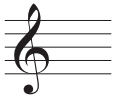
The key of C♯ has the maximum of seven sharps. Beginning at the bottom of the circle with C♭, which has the maximum of seven flats, the circle continues clockwise at intervals of a fifth, eliminating one flat each time until C is




reached again at the top. At the bottom of the circle of fifths is an area where sharps and flats overlap, showing that it is possible to write certain scales two ways. In other words, the scales of F♯ and G♭ contain the same keys when played on the keyboard (*see also* Enharmonic tones).

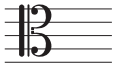
**Clef**

A symbol at the beginning of a staff that indicates the pitches of the staff.



The G clef or treble clef curls around G above middle C.

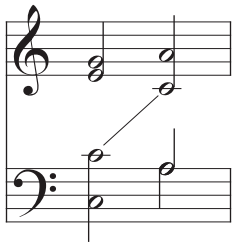
The F clef or bass clef centers on F below middle C.



*See* Tenor clef.

**Common notes**

Notes repeated in a different part. For example, if the tenors sing middle C in one chord and in the next chord the altos sing that same note, it would be a common note.



**Common time**

A synonym for $\frac{4}{4}$ time.

**Conductor**

Someone who directs a choir, congregation, or group of instrumentalists. The conductor, through arm and hand movements, shows the beat, sets the tempo, indicates dynamics, and interprets mood and phrasing.

**Couplers**

Organ stops that do not produce a sound of their own but link various organ sounds together.

**Crescendo, *cresc.***

To sing or play gradually louder.

**Cue notes**

Small notes in the hymns that are optional. To learn how these notes may be used, see "Cue Notes," *Hymns,* p. 386.

**Cut time**

*See* Alla breve.

**Da capo, *D.C.***

To repeat the piece of music from the beginning. *D.C. al fine* means to repeat the piece from the beginning to the place marked *fine* (the end).

**Dal segno, *D.S.***

To repeat the piece of music from the place marked with the sign 𝄋. *D.S. al fine* means to repeat from the sign 𝄋 to the place marked *fine* (the end).

**Damper pedal**

The sustaining pedal.

**Decrescendo**

To sing or play gradually softer.

**Diapason**

The stop on the organ that is best suited for accompanying congregational singing. It is the fullest sound on the organ and serves as the foundation for organ registration. Another term for *diapason* is *principal.*

**Diminuendo, *dim.***

The same as decrescendo.

**Dolce**

To sing or play sweetly and softly.

**Dotted note**

When a note has a dot beside it, the dot adds one-half the value of the regular note. Thus, in $\frac{4}{4}$ time a dotted quarter note (♩.) gets 1½ beats instead of 1 beat; a dotted half note (𝅗𝅥.) gets 3 beats instead of 2.

When a note has a dot under it or over it, it is played staccato. *See also* Staccato.

**Double bar**

Two closely spaced barlines that mark the end of a section of music. When the right barline is thicker than the left, it marks the end of the piece.

**Downbeat**

The first beat of a measure. It is felt more strongly than other beats and is marked by the conductor with a clear downward movement of the arm.

**Draw knobs**

*See* Tabs.

**Duet**

A musical work for two performers, with or without accompaniment.

**Dynamics**

Markings that suggest how loudly or softly a piece should be played or sung. The following dynamic markings are the most common:

| | |
|---|---|
| *pp* | (pianissimo), very soft |
| *p* | (piano), soft |
| *mp* | (mezzo piano), medium soft |
| *mf* | (mezzo forte), medium loud |
| *f* | (forte), loud |
| *ff* | (fortissimo), very loud |

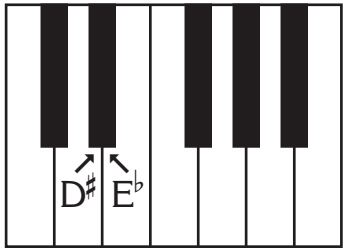
**Endings**

Some hymns have different endings for each verse. "That Easter Morn" (*Hymns,* no. 198) and "See the Mighty Priesthood Gathered" (*Hymns,* no. 325) have first endings, second endings, and third endings.

The first time through hymn no. 198, use the first ending. The second time through, skip the first ending and use the second ending. The third time, skip the first and second endings and use the third ending.

**Enharmonic tones**

Tones that sound the same but, because of their relationship to the key, have different names. D♯ and E♭ are examples of enharmonic tones. In a key with sharps the tone would be called D♯, but in a key with flats it would be E♭.




**Ensemble**

A small to medium-sized group of performers, usually with no more than one or two musicians to a part. They may perform with or without a conductor.

**Expression**

The variations of tempo, dynamics, and phrasing used to add emotional or spiritual meaning to music. A performance without expression is bland and may leave the listener uninvolved and bored. A good musician will go beyond the notes to convey to the listener deeper meanings and expressions of emotion and spirituality.

**Fermata**

A hold. The note or rest below the fermata sign ( 𝄐 ) should be held a little longer than its normal duration—sometimes twice as long. The performer or conductor decides how long the hold should be.

**Fine** (pronounced *fee-nay*)

The end.

**Finger crossing**

In keyboard playing, changing from one finger to another while a key is depressed so there is no audible break in the sound.

**Flat**

*See* Accidentals.

**Foot**

An organ term that designates the pitch level or register of a rank or a set of pipes. It is indicated by a number, followed by the symbol for foot (′). For example, 8′ is the same pitch level as the piano, 16′ is one octave lower, and 4′ is one octave higher.

**Foundation stop**

Any 8′ stop on an organ. Foundation stops should be used when accompanying congregational singing because the pitch level most closely resembles that of the piano.

**Fundamental beat**

The steady measurement of time marked by even beats, the movements of a conductor's arm, tapping the foot, or counting audibly or inaudibly. The bottom number of the time

signature shows which kind of note represents the fundamental beat. If the bottom number is 4, the quarter note represents the fundamental beat. If the number is 8, the fundamental beat is the eighth note. *See also* Time signature.

**Giocoso**

In a playful or joking style.

**Glissando**

In keyboard playing, sliding from one note to another with a thumb or a finger.

**Grave** (pronounced *grah-vey*)

In a slow and solemn style.

**Grand staff**

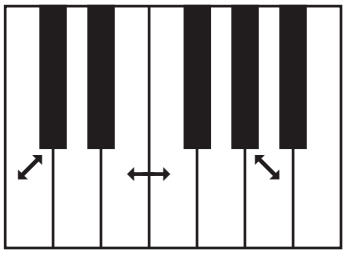
A treble clef staff and a bass clef staff connected by a brace. *See also* System.

**Great keyboard**

On an organ, one of the two or three keyboards. On a two-keyboard organ, the great is the bottom keyboard; on a three-keyboard organ, it is the middle one. *See also* Manuals and Swell keyboard.

**Half step**

The smallest musical interval, formed by playing two adjacent keys on the keyboard.



**Harmony**

1. The combination of two or more musical notes played or sung in a chord.

2. A signal to switch from singing in unison to singing in parts, as in system five of "For All the Saints" (*Hymns,* no. 82) and system four of "I Know That My Redeemer Lives" (*Hymns,* no.136).

**Hold**

The same as *fermata.*

**Hybrid**

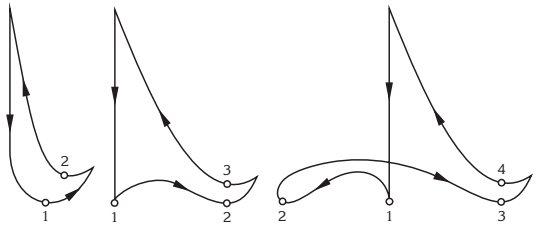
An organ stop that borrows characteristics from more than one family of organ sounds.

**Hymn**

Originally text written in praise of God. This term now includes a broad range of sacred songs. The music added to the text is properly called a *hymn setting,* but in common terms *hymn* refers to the words and music as one.

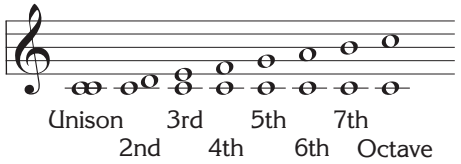
**Ictus**

The point in a conducting pattern where the beat occurs. On written conducting patterns in the hymnbook, it is shown by a tiny circle at the bottom of each curve. A little bounce with the arm and hand at the ictus makes the beat clear and easy to follow. (See *Hymns,* pp. 384–85.)

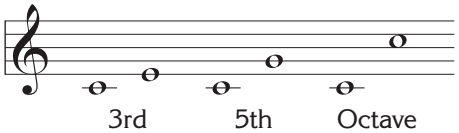



**Interval**

The distance in pitch or space between two tones or notes. Two notes of the same pitch are called a *unison* or *prime.* The space between a note and its neighboring note is the interval of a *second.* The space of a note between two notes is called a *third,* and so on as shown on the staff below.




When an interval is written one note over the other so that both tones are sounded at the same time, it is called a *harmonic interval* (see example above). When one note is followed by the other, as below, it is a *melodic interval.*




**Introduction**

The short phrase or phrases played before the hymn begins as a preparation for the congregation or choir. An introduction gives the key or pitch, the tempo, and the mood of the hymn. It serves to remind the singers of how the hymn sounds. (See "Using the Hymnbook," *Hymns,* pp. 379–80.)

**Key**

The tonal center of a piece of music. Each key name is the same name as the home note or home chord.

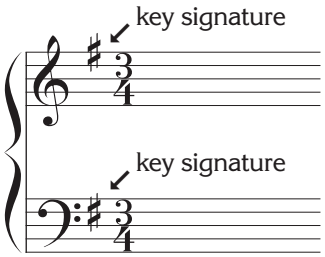
Every traditional piece of music has a tone that is the basis for all its harmonic progression. For example, a hymn composed in the key of C will usually begin and end with a C chord. Although the harmony may move away from C during the hymn, it will always return to the C chord because it is the home chord.

The key of a hymn can be determined two ways. The first is to examine the key signature. Learning how many sharps or flats each key has will help you discover the key of the hymn. *See also* Key signature and Circle of fifths.

The second way to determine the key of a hymn is to look at the last note of the hymn in the bass voice. If that ending note is a C, then the hymn is probably written in the key of C.

**Key signature**

The sharps or flats found between the clef and the time signature at the beginning of a piece of music. The key signature tells the key of the piece.




**Largo**

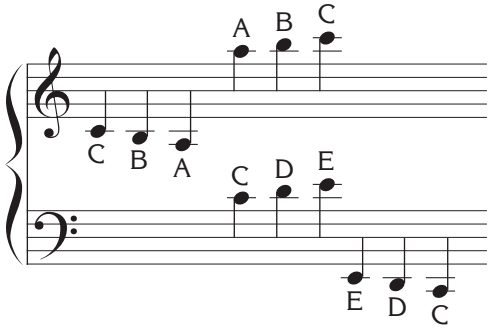
*See* Tempo markings.

**Legato**

Play or sing smoothly, connecting the notes in a flowing style without breaks or spaces.

**Ledger lines**

Short lines that represent lines and spaces above or below the limits of the staff.




Ledger lines are used to extend the treble staff below middle C and the bass staff above middle C. To name the note, count above or below the middle C line, counting each line and space. See the examples above.

Ledger lines are also used to extend above the treble staff and below the bass staff.

**Lento**

*See* Tempo markings.

**Loco**

*See* Ottava.

**Maestoso**

Play or sing in a majestic, dignified style.

**Major and minor**

Two general types of keys, scales, or chords. Major keys are based on major scales and usually have an upbeat or happy sound. Minor keys are based on minor scales and usually sound more somber than major scales. *See also* Scale.

**Manuals**

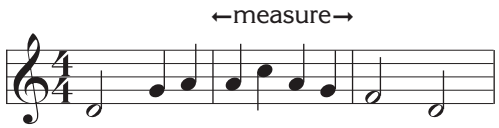
On the organ, the keyboards played by the hands. Each keyboard controls a certain set of pipes or ranks. *See also* Great keyboard and Swell keyboard.

**Marcato**

Playing a note with emphasis (but with less emphasis than an accent mark would indicate). Marcato is indicated by a short line above or below a note:

**Measures**

Small divisions in a piece of music. Measures are indicated by barlines and contain the number of beats shown on the top of the time signature. For example, each measure in $\frac{4}{4}$ time has four beats.



**Medley**

A musical work made by connecting a group of tunes or hymns and playing them without pause, as one piece.

**Melody**

The succession of notes that gives a piece of music its tune. The melody line is the most prominent line of the music. It is the line you hum or remember most vividly. A hymn gets its identity from its melody. Although a hymn's chords and harmonic movement may be similar to other hymns, its melody will be unique. The hymn melody is usually in the soprano line. The other voices accompany and harmonize with the melody.

**Meter**

The way beats are divided into measures. The meter of a musical piece is indicated by the time signature.

A hymn text also has meter, which refers to the number of syllables in each phrase. (See "Meters," *Hymns,* p. 405.)

**Metronome**

A device that maintains a steady beat at tempos from 40 to 208 beats per minute. A metronome marking is found at the beginning of each hymn in the hymnbook. The note symbol shows the fundamental beat, and the numbers show how many of these beats should occur in one minute.

If you do not have a metronome, use a watch or clock as a point of reference. A tempo of 60 would mean one beat per second. A tempo of 120 would mean two beats per second. *See also* Tempo.

**Minor**

*See* Major and minor.

**Mixtures**

Organ stops that produce a combination of two, three, or four sounds. The tabs or draw knobs are labeled with Roman numerals II, III, and IV in addition to their regular names.

**Modulation**

A series of notes or chords that makes a smooth harmonic transition from one key to another.

**Molto**

A word meaning "very." For example, *molto accelerando* means to play much faster.

**Mutations**

On the organ, any stop (except a mixture) whose pipes produce tones other than octave intervals measured from the foundation stops (8' stops). All tierce and quint stops and their octaves are mutations; the tab or draw knobs for these stops are labeled with fractions such as 2 2/3', 1 3/4', or 1 1/3'.

**Notes**

Notational symbols on a staff that represent musical tones and their durations.

𝅝 whole note

𝅗𝅥 half note

♩ quarter note

♪ eighth note

𝅘𝅥𝅯 sixteenth note

**Octave**

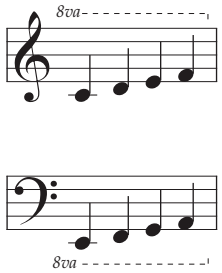
An interval made by combining a tone with the next higher or lower tone of the same name. *See also* Interval.

**Oratorio**

A lengthy work consisting of settings for chorus, soloists, and orchestra. Handel's *Messiah* is a well-known oratorio.

**Ottava**

To play a note an octave higher or lower than it is written. The symbol *8va* above a note means to play the note an octave higher. The same symbol below a note means to play it an octave lower. When more than one note is involved, the ottava symbol is followed by a dotted line above or below the affected notes. At the end of an ottava passage, sometimes the word *loco* appears, meaning to play the notes as they are written.



**Parallel motion**

Two voice lines whose pitches are moving in the same direction. In contrary motion they move in opposite directions.

**Part**

The music for any one voice. Sometimes *line* is used to mean a line of notes that a certain voice sings. Thus *tenor line* and *tenor part* mean the same thing. *See also* Singing in parts.

**Pedals**

On the organ, the keyboard played by the feet. On the piano, pressing the right pedal sustains the note and pressing the left pedal makes the piano play more softly.

**Phrase**

A series of notes or measures that presents a musical thought. At the end of a phrase, there is sometimes a rest in the music and a comma or period in the text.

Hymns are composed of two or more phrases. "There Is a Green Hill Far Away" (*Hymns,* no. 194) is made up of two phrases of four measures each. "Abide with Me!" (*Hymns,* no. 166) has four phrases of four measures each.

**Phrasing**

Dividing a piece of music into smaller units (phrases) to make it more pleasing. Generally, a phrase has a gentle, natural rise and fall in volume or intensity. Often the last note of a phrase is softened and cut a little short to allow a breath before the next phrase begins.

**Pickup beats**

Notes in partial measures at the beginning of a hymn (see *Conducting Course,* pp. 28–30, 38–39, 48).

**Pistons**

Round buttons, usually located immediately below the manuals on the organ keyboard, that are used to make quick stop changes. Pistons can be preset with any combination of stops.

**Pitch**

The vibration frequency of a sound, or the highness or lowness of a musical tone. A high pitch has many more vibrations per second than a low pitch. When you match your voice to a tone on a piano, you are matching the vibration frequency of the tone, so we say you are "on pitch" (or in tune). If your voice is above or below the tone, you are "off pitch" (or out of tune). *Pitch, tone,* and *note* are sometimes used interchangeably in speaking of a musical sound.

**Poco a poco**

Little by little.

**Postlude**

Music played at the conclusion of a worship service or meeting. The music should reflect the spirit of the meeting.

**Prelude**

Music played before a meeting begins. It should reflect a feeling of worship and encourage reverence and meditation as preparation for the service. Many pieces called "preludes" may not be appropriate for worship. Using the hymns for prelude music is appropriate and is encouraged, but if you choose another piece of music, use good judgment in the selection.

**Preparatory beat**

The beat the conductor directs just before the first beat of a song or hymn. It signals that the hymn is beginning, sets the tempo and mood for the hymn, and allows for a quick breath before starting to sing.

**Presto**

*See* Tempo markings.

**Psalm**

A sacred song of praise. The psalms from the book of Psalms were traditionally sung rather than read in ancient worship services. They have played an important role in the historical development of sacred music.

**Quartet**

Four-part music sung by four voices (all men, all women, or mixed).

**Rallentando, *rall.***

The same as *ritardando.*

**Rank**

A full set of organ pipes that produce a particular type of sound. (Electronic organs don't have real pipes, but rather imitate the sounds of a pipe organ.) *See also* Register.

**Reeds**

Organ stops that imitate the wind and brass instruments of an orchestra.

**Refrain**

*See* Chorus.

**Register**

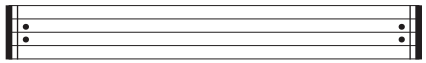
On the organ, a full set of pipes controlled by one stop. *See also* Rank.

**Registration**

The combining of organ stops to produce a desired sound, or mixing different families of sound to create a particular tone on the organ.

**Repeat bars**

A kind of barline that signals a repeat of the music between the repeat bars, using the first and second endings if they exist. (If there is only an ending repeat bar, the music repeats from the beginning of the piece of music.) If no separate endings exist, repeat the section once for every verse of text within that section. If no text is present, repeat only once unless otherwise noted in the music. *See also* Endings.



**Rest**

A symbol indicating a certain length of silence. Rests are held for the same number of beats as the notes of the same name.

- whole rest
- half rest
- quarter rest
- eighth rest
- sixteenth rest

**Rhythm**

The way movement is expressed in musical time. The time values of notes grouped in different combinations give an infinite variety of rhythmic movement to music. When you clap the time values of the notes in a hymn, you are clapping the hymn's rhythm.

**Ritardando, *rit.***

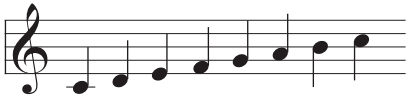
A gradual slowing in tempo. It can be used appropriately at the end of a hymn's introduction or at the hymn's closing.

**Rubato**

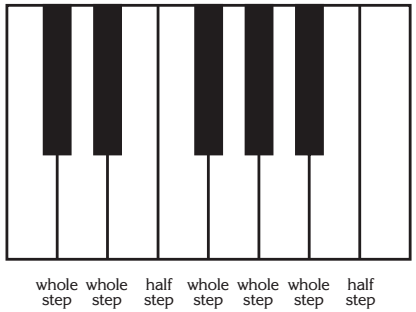
In a free style with flexible rhythm.

**Scale**

A series of musical tones. There are three basic types of scales: major, minor, and chromatic. Each major and minor key has a scale that includes all seven fundamental notes of that key. The scale for the key of C major is made of the notes C, D, E, F, G, A, B, and C sounded in that order or the reverse. It is written like this on the staff:



The name of the scale is based on the name of the first and last note. You can play a major scale in any key by beginning on a note and then playing two whole steps, one half step, three whole steps, and one half step. When you follow this pattern, you will automatically play any sharps or flats that belong to the scale in the key.




The most common minor scales have one whole step, one half step, two whole steps, one half step, one whole-and-a-half step, and one half step.

The chromatic scale pattern is twelve half steps. It includes all twelve tones on the keyboard and can begin on any key.

*See also* Half step and Whole step.

**Sempre**

Always, continuing. *Sempre crescendo* means to continue increasing volume.

**Sharp**

*See* Accidentals.

**Singing in parts**

Performing a hymn or song with each voice group (usually soprano, alto, tenor, and bass) singing its own part or line. This is sometimes referred to as *four-part singing* and produces a melody with full-sounding harmony. Two-part and three-part singing are also common. *See also* Part and Vocal ranges.

**Slur**

A curved line above or below two or more notes. Connect the notes in the slur, playing them in legato style. A slur may also indicate that one syllable is sung on two or more notes.

**Solo**

A musical work for one performer or for a solo performer with accompaniment.

**Soprano**

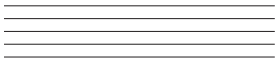
The highest vocal line in the treble clef. *See also* Vocal ranges.

**Staccato**

A dot above or below a note that indicates it should be played in a short, detached style. Release the key quickly instead of giving the note its full value. The last part of the beat becomes a rest, so the tempo is not quickened.

**Staff**

Five lines and four spaces that provide a graph for musical notation.

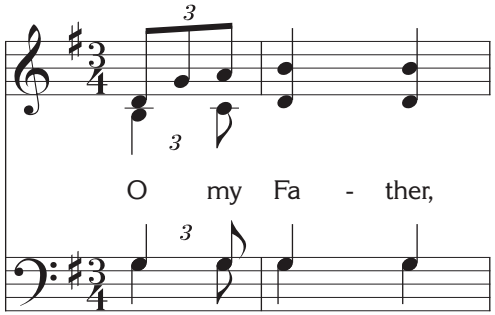


**Stanza**

A group of lines forming a section of text or poetry; a stanza is also called a verse. "Jesus, Once of Humble Birth" (*Hymns,* no. 196) has four stanzas or verses.

**Stem**

The vertical line attached to a note. A single note in the upper part of the staff will have a stem going downward, and a single note in the bottom part of the staff will have a stem going upward. When a note has two stems, one pointing up and the other pointing down, it is to be sung by both voices. Two or more notes may share a stem when their note values are the same.




**Step**

*See* Whole step.

**Stops**

Organ tablets or draw knobs that produce various types of sounds and pitch levels. *See also* Register.

**Strophic**

A musical setting of a text in which all its stanzas or verses are set to the same music. Hymns are strophic.

**Swell keyboard**

On an organ, one of the two or three keyboards. The swell keyboard will almost always be the top keyboard. *See also* Great keyboard and Manuals.

**System**

A group of staves forming one line of music across the page. "Jesus Once of Humble Birth" (*Hymns,* no. 196) has three systems or lines. "Abide with Me; 'Tis Eventide" (*Hymns,* no. 165) has five.

**Tabs**

Levers located at either the top or sides of the organ keyboard, also called *tablets* or *draw knobs.* Names of tonal qualities are printed on the tabs. Setting tabs directs the air to a certain rank of pipes.

**Tempo**

The rate of speed of a musical piece. *Tempo* refers to the speed of the fundamental beat, not to the speed of individual notes.

The tempo is indicated at the beginning of a musical piece in two ways: either by words (*see* Tempo markings) or by fixing the number of beats per minute with a metronome marking such as ♩=*66–84* (*see* Metronome).

The metronome markings in the hymnbook are provided as suggested ranges of proper tempos for the hymns. Music directors may choose an appropriate speed based on these suggestions. The words that accompany the metronome markings help interpret the mood of the hymns.

**Tempo markings**

Words that set the tempo for a musical piece. These words are often in Italian and are used in most music other than the Church hymnbook. Arranged from slowest to fastest, the common tempo markings are listed below:

*Largo*—broad

*Lento*—slow

*Adagio*—at ease (slow)

*Andante*—a walking pace

*Moderato*—moderate

*Allegretto, Allegro*—fast

*Vivace*—lively

*Presto*—very fast

*Prestissimo*—as fast as possible

**Tempo I**

*See* A tempo.

**Tenor**

The highest vocal line in the bass clef. *See also* Vocal ranges.

**Tenor clef**

Used in hymn arrangements for men's voices. The notes in the tenor staff are played or sung as if they were treble clef notes, but they are played or sung an octave lower than the treble staff. "Rise Up, O Men of God" (*Hymns,* no. 323) uses the tenor clef.

**Tie**

A short, curved line connecting two notes of the same pitch. The first note is played or sung and is held for the duration of both notes combined. ♩ ♩ is held for two beats; ♩‿𝅗𝅥 is held for three.

**Time signature**

A symbol made of two numbers, one above the other, found at the beginning of a piece of music, which shows the meter for the piece. The bottom number shows which note is the fundamental beat (the note that gets one beat), and the top number shows how many of these fundamental beats occur in one measure.

| Time Signature | Number of Beats per Measure / Fundamental Beat |
|---|---|
| 2/2 | 2 beats per measure / half note (𝅗𝅥) |
| 2/4 | 2 beats per measure / quarter note (♩) |
| 3/4 | 3 beats per measure / quarter note (♩) |
| 4/4 | 4 beats per measure / quarter note (♩) |
| 6/8 | 6 beats per measure / eighth note (♪) |
| 9/8 | 9 beats per measure / eighth note (♪) |
| 12/8 | 12 beats per measure / eighth note (♪) |

**Tone**

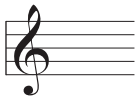
A musical sound.

**Transpose**

To change a piece of music to a key other than the one in which it is written by moving all the notes up or down the same number of half steps. Some musicians can transpose on sight, while others may prefer a written transposition. One purpose of transposing a piece might be to place it in a higher or lower key to better suit a performer's voice.

**Treble staff**

The staff marked with a treble clef sign. The treble staff is for high notes and is usually played by the right hand on the keyboard. *See also* Clef.

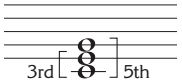


**Tremolo, Tremulant**

An organ stop that causes the tone to vibrate. This stop is usually used on solo or prelude music.

**Triad**

A chord of three notes comprising an interval of a third and an interval of a fifth. The three notes of a triad are called the *root, 3rd,* and *5th.*



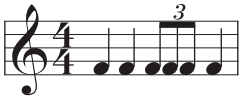

The three notes of a triad may be used in any order; any combination of C's, E's, and G's will always be a C chord.

**Trio**

A piece written for three performers.

**Triplet**

A group of three notes performed in the time of one, two, or four beats. The triplet shown here equals the time value of one quarter note. To count this example, say "one, two, trip-a-let, four."




**Unison**

When people sing in unison they all sing the melody line or tune only. Singing in unison can be on the same pitch, as when women sing, or an octave apart, as when men and women sing together. Unison singing is usually accompanied by parts or other accompaniment played on the keyboard.

**Upbeat**

The last beat of a measure, signaled in conducting by an upward motion of the arm. Also, one or more notes at the end of a measure that function as the beginning of a hymn or phrase. (For more information, see *Conducting Course,* p. 28.)

**Value**

The number of beats a note gets in a measure.

**Verse**

*See* Stanza.

**Vibrato**

*See* Tremolo.

**Vivace**

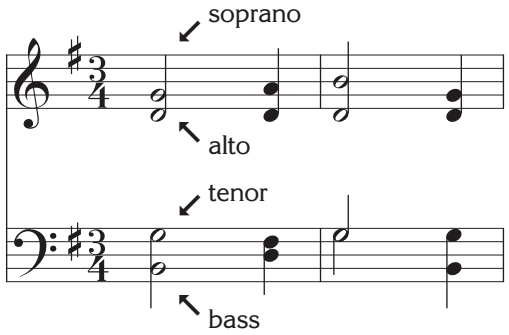
*See* Tempo markings.

**Vivo**

Lively.

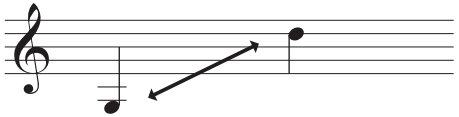
**Vocal ranges**

The four main vocal ranges in hymn and choral singing: soprano (high women's voices), alto (low women's voices), tenor (high men's voices), and bass (low men's voices).

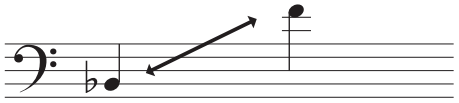



The staves below show the note range that each voice should be able to sing without much strain.

soprano: C–F



alto: G–D

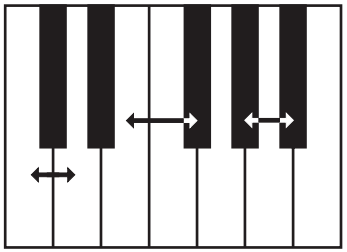


tenor: B♭–F

bass: G–D

**Whole Step**

An interval of two half steps.



# CERTIFICATE OF ACHIEVEMENT

*This is to certify that*

_____

*has completed the Keyboard Course*

_____ _____

*Date* *Teacher*

**Note to teachers of the Basic Music Course:**
When a student completes the Keyboard Course, copy the certificate on the other side of this page on special paper, fill in the blanks, and present it to acknowledge the student's accomplishment.

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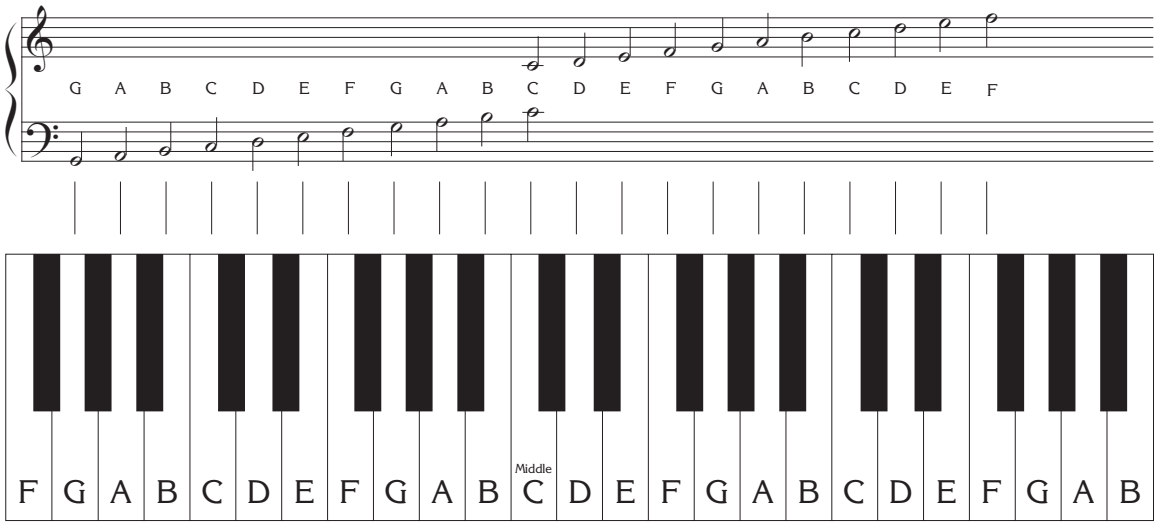
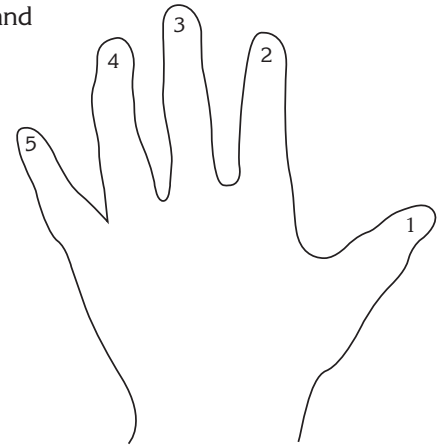
# HANDY HELPS

## GRAND STAFF

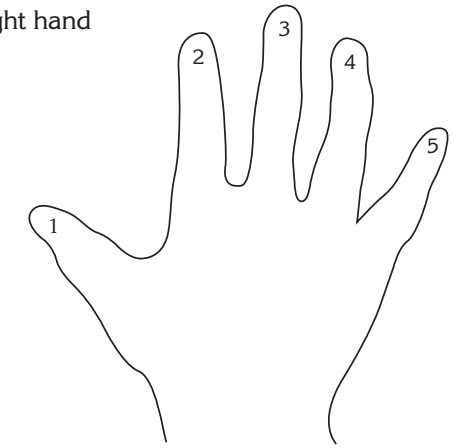



## FINGER NUMBERS

Left hand




Right hand




## NOTES

| Note | Note name | Rhythmic name |
|---|---|---|
| ♩ | quarter note | dah |
| 𝅗𝅥 | half note | dah-ah |
| 𝅗𝅥. | dotted half note | dah-ah-ah |
| 𝅝 | whole note | dah-ah-ah-ah |
| ♪ | eighth note | dah-nah |
| 𝅘𝅥𝅯 | sixteenth note | dah-nee-nah-nee |

## RESTS

| Rest | Rest name | Value |
|---|---|---|
| 𝄻 | whole rest | 4 beats |
| 𝄼 | half rest | 2 beats |
| 𝄽 | quarter rest | 1 beat |
| 𝄾 | eighth rest | ½ beat |

## ACCIDENTALS

♯ sharp (goes up one half step)

♭ flat (goes down one half step)

♮ natural (cancels a sharp or flat)

## TIME SIGNATURE

4 number of beats per measure

4 fundamental beat

THE CHURCH OF
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