

## KEYBOARD: ABSOLUTE BEGINNER

Workshop Live's Absolute Beginner Keyboard lessons are perfect for anyone who wants to learn to play piano or keyboard. Even if you have no musical background at all, these lessons will get you started on the right foot. These keyboard lessons cover a variety of essential topics such as posture and hand position, the parts of a keyboard, how to read music, finger warm-ups, basic Major and Minor scales, and Major and Minor chords. You'll also learn about the different musical styles and directions you can take your keyboard playing, as well as how to learn to play a piece of music without having looked at it before. Once you have completed these lessons, you'll be able to play many of the great beginner keyboard songs here at Workshop Live.

[Return to Study Guide List](#)

COURSE	LESSON	TEACHER	DESCRIPTION
<b>Posture, Hand Position and the Keyboard</b>	<b>Posture</b>	Rosser, Amy	In this lesson, we will learn the correct way to sit at the piano or keyboard. While these guidelines may seem daunting at first, they will eventually become second nature as you get into the habit of checking your seating position every time you sit down to play. It's important to be comfortable when you sit down to play the piano or keyboard. Learning to sit properly at your instrument will help you also balance your body and prevent fatigue and injury. It will also help you develop control and flexibility.
<b>Posture, Hand Position and the Keyboard</b>	<b>Hand and Finger Position</b>	Rosser, Amy	In this lesson, you will learn about the proper hand and finger position for playing the piano or keyboard. Just as we learned how important it is to sit correctly at the piano in the first lesson, in this lesson we will learn how to position our hands and how to use our fingers to their best advantage. Our fingers may not automatically play with great technique but with understanding, practice and patience, you can develop a dependable technique that will serve you throughout all your years of music making.
<b>Posture, Hand Position and the Keyboard</b>	<b>Keyboard, Pitch, and the Musical Alphabet</b>	Rosser, Amy	In this lesson, you will learn about the keyboard and its patterns. We'll discuss pitch, the highness or lowness of a sound, and the musical alphabet. By the end of the lesson, you should know the names of all the white keys and be able to locate any note on the keyboard.
<b>Reading Music and Finger Warm-Ups</b>	<b>Finger Warm-Ups in C Position</b>	Rosser, Amy	This lesson contains finger exercises, or warm-ups for you to play on the white keys. The notes that we're using in these exercises look like black circles with the name of the key to be played inside. We're going to work with each hand separately. The fingering numbers appear above notes to be played with the right hand, which will be abbreviated RH, and below notes to be played with the left hand, which will be abbreviated LH.
<b>Reading Music and Finger Warm-Ups</b>	<b>Rhythm and Notes Values</b>	Rosser, Amy	A beat is the most basic musical concept. It is a unit of musical time and the pulse that keeps the music alive. When you turn on the radio and realize that you are tapping your foot, you are tapping the steady beat. The idea of the steady beat crosses over into our everyday lives all the time. Our hearts have a steady beat and young children have to develop a sense of steady beat before they can learn to do things like bounce a ball or cut with scissors. In this lesson, you will learn how steady beats become rhythm in music. We will discuss basic note values and how to count them and we will practice counting with many musical examples.
<b>Reading Music and Finger Warm-Ups</b>	<b>Time Signatures</b>	Rosser, Amy	In this lesson, we will learn about two of the most common time signatures in music, how to read them and what those numbers really mean to us as musicians. We will continue to acquaint ourselves with the notes in C position in both the right hand and left hand, and work on rhythm and counting

			music. We will also add one more piece of music to our repertoire. So, let's get started!
<b>Reading Music and Finger Warm-Ups</b>	<b>Treble Clef</b>	Rosser, Amy	In this lesson, we will look at the treble staff and learn how it is constructed and how we read notes on this system. We'll learn what the lines and spaces are called and also talk about ledger lines which extend the staff. You will begin to understand steps and skips while reading and playing music and how the direction of notes relates to high and low pitches. We'll be using the musical alphabet for this one, so make sure you remember that information before we begin. Let's get started!
<b>Reading Music and Finger Warm-Ups</b>	<b>Bass Clef</b>	Rosser, Amy	In this lesson we'll learn about the bass clef along with the names of the lines and spaces. We'll talk about some practice tips and play through several pieces of music utilizing this lower clef and the left hand.
<b>Reading Music and Finger Warm-Ups</b>	<b>The Grand Staff</b>	Rosser, Amy	This lesson, we will learn how to read the grand staff and we will begin to play with both hands at the same time. The process will begin playing with hands separately, then combining them to create harmony. We'll do some warm-ups and learn some new pieces and we'll talk about how the music actually looks as far as notation is concerned.
<b>Reading Music and Finger Warm-Ups</b>	<b>Introduction to Rests</b>	Rosser, Amy	This lesson will address silences in music, which we call rests. We will learn the basic rests used in music the whole rest, the half rest and the quarter rest. We will identify their symbols and begin to use them and read them on the grand staff. So let's not just sit back and rest, let's get started!
<b>Introducing Dynamics and Intervals</b>	<b>Dynamics and Tempo</b>	Rosser, Amy	In this lesson, we are going to look at dynamic markings which tell us how loud or soft music should be played. And we are also going to learn about tempo, which is how fast or slow music should be played. These two concepts are based upon Italian vocabulary, so our lesson will have an international flair to it! Then we'll apply these ideas to a piece of music. Utilizing dynamics and tempo will help to give our playing more emotion and meaning, making our music even more enjoyable to listen to. So andiamo - let's go!
<b>Introducing Dynamics and Intervals</b>	<b>Advanced Dynamic Markings and Other Common Musical Terms</b>	Rosser, Amy	In this lesson we will learn additional dynamic markings and common signs and symbols that you are likely to encounter. Marking the music with dynamic instructions is something that became increasingly popular as time passed. 18th century music has very few dynamic directions but as we move in the 19th century, composers become exacting with instructions in the music. No matter what kind of music you are playing, dynamics make it more expressive so don't hesitate to add your own if they are not already printed in the music.
<b>Introducing Dynamics and Intervals</b>	<b>Melodic and Harmonic 2nds and 3rds</b>	Rosser, Amy	In this lesson, you will learn about intervals and what it means to call an interval melodic or harmonic. You will begin to recognize various 2nd and 3rd intervals in music and be introduced to playing more than one note at a time.
<b>Introducing Dynamics and Intervals</b>	<b>Melodic and Harmonic 4ths and 5ths</b>	Rosser, Amy	In this lesson, we will continue to work on recognizing and playing intervals with two wider intervals the 4th and the 5th. We'll start with melodic intervals and then work on a piece of using harmonic intervals. Spend some time playing different intervals on your piano. Start with the 2nd and 3rd and play them up and down on the keyboard. This simple exercise will help you become more familiar with the keyboard.
<b>New Rhythms and Accidentals</b>	<b>Eighth Notes</b>	Rosser, Amy	In this lesson, we're going to learn about eighth notes. Eighth notes add movement and speed to a piece of music. We will add this concept to the note values that we have already learned and play a piece of music that will give much to think

<b>New Rhythms and Accidentals</b>	<b>Ties, Slurs, and Phrases</b>	Rosser, Amy	about as we play. So let's get going!  In this lesson we're going to learn about ties (not the kind your dad wears) and tied notes. This concept creates some really interesting patterns in music which we will see in the exercises and pieces that we'll play. We'll also learn about phrases in music and legato playing; and, we'll take a detailed look at a good way to practice and learn a piece of music.
<b>New Rhythms and Accidentals</b>	<b>Dotted Half Notes and 3/4 Time</b>	Rosser, Amy	Previously we learned about tied notes and found that using a tie lengthens the value of a note. Another way to lengthen the value of the note is by using a dot. In this lesson we'll learn how dots work and will play some pieces with the dotted half note.
<b>New Rhythms and Accidentals</b>	<b>Dotted Quarter Notes</b>	Rosser, Amy	We've learned that a dot adds half of the original value to the length of the note and we've worked on playing and counting dotted half notes. In this lesson we're going to learn about another dotted note - the dotted quarter note. Then we'll learn a piece that combines the dotted quarter with the dotted half. So before you start to see dots before your eyes, let's get started!
<b>New Rhythms and Accidentals</b>	<b>Accidentals</b>	Rosser, Amy	In this lesson we're going to learn about accidentals - half steps, whole steps, and enharmonic equivalents. We'll talk about what to call the black keys, and work on how to spell different notes. We'll also learn about correct placement of accidentals on the staff. We'll start by covering the three most common accidentals - the sharp, the flat, and the natural. Then we'll move on to two less common accidentals, the double sharp and double flat.
<b>Middle C/G Position, Scales and Key Signatures</b>	<b>Middle C Position</b>	Rosser, Amy	In this lesson, we're going to learn the middle C position and discover what it is like for fingers to share notes or finger positions. We'll learn a new piece that you can use for a holiday celebration and we'll talk about how to read notes that occur simultaneously. We'll be using many of the skills that we've worked on in previous lessons, like reading thirds and reading the bass clef, so you should feel comfortable diving into this lesson.
<b>Middle C/G Position, Scales and Key Signatures</b>	<b>Scales and the Circle of 5ths</b>	Rosser, Amy	In this lesson, we're going to learn about scales and in particular the major scale. Scales contained the fundamental building blocks for any piece of music in any style. Knowing how to construct scales and being able to play them gives you a much deeper understanding of any music you will learn at any time. You may have heard of major scales, minor scales, or even pentatonic scales. We're going to start with the most basic form the major scale.
<b>Middle C/G Position, Scales and Key Signatures</b>	<b>Key Signatures and the Circle of Fifths</b>	Rosser, Amy	In this lesson we'll gain an understanding of keys and key signatures and discuss the order of the sharps and flats. The circle of fifths will also be presented in this lesson and you will begin to see how organized learning sharps and flat can be! We'll also see how scales are ordered and learn about the three groups of major scale fingerings and hand positions and how to play them correctly with good technique.
<b>Middle C/G Position, Scales and Key Signatures</b>	<b>G Position</b>	Rosser, Amy	In previous lessons we've learned C position and middle C position. Now you're going to move your hands a little farther apart and learn G position. G position introduces several new notes: low B, low A, and low G for the left hand bass clef, and A, B, high C and high D for the right hand in treble clef. We've discussed the importance of learning to read the notes without depending on the fingering numbers. Now that we're moving to a new hand position, this skill is crucial.
<b>Basic Harmony</b>	<b>Chords and</b>	Rosser, Amy	We've played many pieces that have a melody and 1 or 2 part

	<b>Inversions</b>		<p>harmony but now we're going to add a fuller sound by using chords. A chord is a combination of 3 or more notes that are played simultaneously. This lesson we're going to learn how to build and play a C Major chord in its root position and learn a new piece of music to apply the sound of this chord. We've played many pieces that have a melody and 1 or 2 part harmony but now we're going to add a fuller sound by using chords. A chord is a combination of 3 or more notes that are played simultaneously. In this lesson, we're going to learn how to build and play a C Major chord in its root position and learn a new piece of music to apply the sound of this chord.</p>
<b>Basic Harmony</b>	<b>Pick-Ups and Incomplete Measures</b>	Rosser, Amy	<p>In this lesson, we are going to talk about a different way that pieces of music can begin and end. In this case, we'll be learning about pick-ups, which start the piece and incomplete measures, which happen at the end of a piece. We'll learn two familiar pieces each in different time signatures. So let's "pick up" here and begin our lesson!</p>
<b>Basic Harmony</b>	<b>G7 Chord and Inversions</b>	Rosser, Amy	<p>This lesson will introduce you to a new chord. We've already learned the C Major chord. Another chord that is used frequently in the key of C Major is the G7 chord. It's actually a 4 note chord and will give greater richness and harmony to whatever music you are playing. We will also discuss inversions of chords and how they make chord transitions easier and efficient.</p>
<b>Basic Harmony</b>	<b>F Major Chord and Primary Chords in C Major</b>	Rosser, Amy	<p>In this lesson we will learn to build and play the F Major chord. We will also learn about chord progressions and the primary chords in the key of C Major. This lesson will include exercises that will help you learn to play the F Major chord and the I, IV, V7 chord progression in the key of C Major. We'll finish with a piece which uses that chord progression.</p>
<b>Basic Harmony</b>	<b>G Major I, IV, V</b>	Rosser, Amy	<p>In this lesson, we will work on pieces that are written in the key of G Major. We will discuss the key signature and discuss how to tell what key the piece is in. We will also cover the primary chords in the key of G Major and do some left-hand exercises and play a chord progression to get you ready to play some new pieces.</p>
<b>Basic Harmony</b>	<b>F Major I IV V</b>	Rosser, Amy	<p>In this lesson we'll work in the first flat key, the key of F major, which we will find from the circle of fifths. We'll learn how to build and play the primary chords in the key of F and we'll play some new pieces in this new key. One is a traditional folk song and the other is Brahms' Lullaby. They have techniques that we have covered in previous lessons, so you should feel comfortable moving ahead in this lesson!</p>
<b>Basic Harmony</b>	<b>Relative Major and Minor</b>	Rosser, Amy	<p>We've learned to play in several major keys - C Major, G Major and F Major - but everything can't be in a major key. That's where minor comes in. In this lesson we're going to talk about the relationship between major and minor keys - where do minor keys come from? We'll work specifically with a minor and learn the primary chords and a couple of pieces in a minor key.</p>
<b>Practice Tips</b>	<b>How to Practice and Get Better on Your Own</b>	Schane-Lydon, Cathy	<p>Hi! Cathy Schane-Lydon here. I am here to guide you a bit on how to practice and get better as a musician. We music teachers sometimes forget that not everyone knows what to do to get better as a musician. And since I'm not going to be breathing down your neck over your computer screen, you have to do it on your own. So here are my suggestions-- although I may mention piano and maybe specific piano-type ideas, many of my ideas could be used with any instrument. Hope it helps.</p>
<b>Chords and</b>	<b>Chords and</b>	Schane-Lydon,	<p>Hi! I'm Cathy Schane-Lydon, and this piano lesson is the first</p>

<b>Inversions</b>	<b>Inversions: Review and Learn Some More!</b>	Cathy	of a series about chords and their inversions. As you probably know, chords are a really important part of playing the piano; they fill out the sound of the melody, and they can move the song along with rhythm. When we play solo piano (or by ourselves) we play both the melody and the harmony together, and the music sounds full and complete. How we play the chords with the melody sets the tone (pardon the pun) giving an idea of the feeling of the piece. Is it pensive? Is it rollicking? Does it make you want to sway, or does it make you really want to tap your feet? We'll take some chords and play with some rhythms today. So, let's get started!
<b>Chords and Inversions</b>	<b>Chords and First Inversions</b>	Schane-Lydon, Cathy	Hi! Welcome to this lesson on chords and inversions. In a previous lesson, we explored root-position chords, also known as triads. They are functional, easy to play and pretty handy for playing some popular tunes. They are, however, pretty limited in scope, mostly because they they are clunky. You have to move your hand around a lot, and they just don't help you have any subtlety in your playing. Today, we are going to take those chords and learn a new way to play them, and learn a tune to go with them; and, as an extra added bonus, you will learn about my chocolate-chip-cookie theory of chords. So, let's get busy!
<b>Chords and Inversions</b>	<b>Second-Inversion Chords</b>	Schane-Lydon, Cathy	Welcome back! So, by now you should understand the difference between root-position chords and first-inversion chords. In this lesson, we'll learn another inversion; and finally, you'll get to hear about my chocolate chip cookie theory of chords. Having the ability to play each chord with a variety of options will not only enhance your knowledge of the keyboard, but will also make your playing smoother. So, let's get started!
<b>Chords and Inversions</b>	<b>Minor Chords</b>	Schane-Lydon, Cathy	In this lesson, we are going to be adding minor chords to our repertoire. Minor chords, at least in our Western music view of the world, sound much different from major chords. In the most simplistic way of explaining, major sounds happy and minor sounds sad, but really there is a lot more to it than that. Rarely do you only hear one sort of chord in a piece, even if the song is considered in a major or a minor key. Adding chords of both sorts into music makes it more complex and interesting; much like adding herbs to food can take that uninteresting chicken dish and make it something really special. We'll discover some new chords, learn how to manipulate them with inversions, and play a couple of new songs. So, let's get going!
<b>Chords and Inversions</b>	<b>Major and Minor Chords</b>	Schane-Lydon, Cathy	In this lesson, we are going to start to explore different ways to play all those chords we've been discovering. Thus far, we've been playing them as block chords, all the notes at one time. This is all right, and we've made some pretty good music thus far. However, once we start manipulating them in different ways, it will exponentially increase our musicality. Gentle love songs won't have the same accompaniment as strong marches, for example. And, with our knowledge of chords, we'll be able to recognize chords where we never knew there were chords, and anticipate the music better. Wow, all this? Stay tuned and see!
<b>Chords and Inversions</b>	<b>Broken Chords</b>	Schane-Lydon, Cathy	Welcome to more fun and frivolity with chords. In previous lessons, we've been exploring using chords to make arpeggios, a really common way to dress up a chord. Now we're going to explore another way to dress up a chord: broken chords. I'll explain what that's all about, and I'll take a well-known piano piece and dissect it so that you can see how it is put together; then, armed with that knowledge, you'll learn how to play that famous piece, and really impress your

<b>Chords and Inversions</b>	<b>Introducing 7th Chords</b>	Schane-Lydon, Cathy	<p>friends and family. So get out your Viennese sausages and your favorite beverage, and let's get started!</p> <p>In this lesson, we are going to, yet again, expand our repertoire of chords by adding the 7th to the chords. Thus far, we have been using major and minor chords, inverting them, breaking them and arpeggiating them. We have found them in both left-hand accompaniments, and melody lines in the right hand. By adding the seventh, we are going to add some more drama to our chord progressions, because the seventh makes the progressions sound more compelling. We are also going to learn about cadences, my 'fluorescent-light' theory, and why Brahms couldn't get to sleep at night when his students broke into his faculty housing on campus. Curious? Let's go!</p>
<b>Scales and Fingerings</b>	<b>Introducing Scales</b>	Schane-Lydon, Cathy	<p>Hi there. Now we're going to start looking at scales and how they can help our playing. You are already pretty familiar with how chords look, both in their block forms and various forms of manipulation. Now we are going to look at keys, fingering of scales, and learn a nifty little piece that uses scales in it. But first, I'll give you a little exercise to help train your fingers to play many scales with just the right fingering. Are you ready? Let's go.</p>
<b>Scales and Fingerings</b>	<b>Constructing Major Scales</b>	Schane-Lydon, Cathy	<p>Hi there! Today I'm going to give you the keys of understanding a major scale. You will be able to play the notes of any major scale, because a major scale is made up of a pattern. Just start the pattern from any point on the keyboard, and you can construct a major scale. You are going to learn about whole steps and half steps and why knowing the pattern is going to be helpful in your piano life. Are you ready? Let's get going.</p>
<b>Scales and Fingerings</b>	<b>Fingerings for G and D Major</b>	Schane-Lydon, Cathy	<p>Hi there! In this lesson we are going to put into practice what I've been preaching. You are going to learn how to manipulate your fingers to get the first three scales that piano players learn. They all have the same fingering and they are pretty commonly used in piano music. We'll play some music and experience how much easier it is to learn a piece of music if you know the scale behind it. Ready? Let's go!</p>
<b>Scales and Fingerings</b>	<b>Fingering for E and A Major</b>	Schane-Lydon, Cathy	<p>Hi there! Today were going to learn the A and E Major scales, and you'll discover 'why in the world am I doing these scales in this particular order!' (It's called the circle of 5ths.) Plus, a great method of reading key signatures so you can tell what scale a piece is in. And, you'll be playing a tune as well. So much to do, so little time, so lets go!</p>
<b>Scales and Fingerings</b>	<b>Minor Scale Patterns</b>	Schane-Lydon, Cathy	<p>Hi there! Today we're going to learn how to construct the three types of minor scales. We are going to find out what their patterns of whole steps and half steps are so we can find them anywhere on the keyboard. Also, we are going to explore why in the world we have three minor scales, and try to distinguish between them. And, you'll learn the difference between parallel minor and relative minor. So much to learn, no time to dilly-dally!</p>
<b>Scales and Fingerings</b>	<b>Fingerings for A and E Natural and Harmonic Minor</b>	Schane-Lydon, Cathy	<p>Hi there! Today we're going to learn the A and E Minor scales. You are going to find out how these scales are related to ones we already know from previous lessons, and we'll discover how things 'used to be different in the old days.' And of course, we'll not only play the scales, but learn a new tune to go with the scales. Ready? Let's get busy!</p>
<b>Scales and Fingerings</b>	<b>Fingering for B Natural and Harmonic Minor</b>	Schane-Lydon, Cathy	<p>Hi there! Today we're going to learn the B Natural and Harmonic Minor scales. B Minor is the relative minor of D Major, so it has an F-sharp and a C-sharp in the key signature. It is also going to be the first of the variants in</p>

			<p>fingering, because of where the F-sharp falls and how our hands are shaped. It's only slightly different, nothing to get alarmed about. On the contrary, freeing you up to different fingerings is the first step to a whole bunch of cool scales. So, let's go!</p>
<b>Scales and Fingerings</b>	<b>Variations in Scales</b>	Schane-Lydon, Cathy	<p>Hi! So, we've learned a whole bunch of scales and there are so many more to learn. But, many folks find scales tough to practice, despite the fact that scales make our playing so much better. Today, I'm going to give a whole bunch of tips to make scales more interesting. Between the 'rocking the stuck car out of the snow' trick, parallel 3rds and 6ths, various timings and articulations, there are so many ways to make them a bit more fun. So, let's see what we can do to make those scales more tantalizing.</p>
<b>Intervals: See Them, Hear Them, Play Them</b>	<b>Unisons and Octaves</b>	Schane-Lydon, Cathy	<p>Hi there! Today we are going to be starting an expedition about intervals. Intervals are the distance in pitch one note is from another. What's really cool about learning about intervals is that once you get to recognize the interval in your ear, and in your hand, and in the music, reading music gets much easier and playing music by ear gets easier too. So, what are we waiting for? Let's go!</p>
<b>Intervals: See Them, Hear Them, Play Them</b>	<b>2nds and 3rds</b>	Schane-Lydon, Cathy	<p>Hi there! Today we are going to be continuing our expedition about intervals. 2nds and 3rds are small intervals, which are very distinctive in feel on the keyboard, in sound, and in the shape on the page. You will be able to recognize them when you read and hear music and be able to use them in almost every song you tackle. So, let's get started!</p>
<b>Intervals: See Them, Hear Them, Play Them</b>	<b>4ths and 5ths</b>	Schane-Lydon, Cathy	<p>Hi there! Today we are going to be continuing our expedition about intervals. 4ths and 5ths are very common intervals, used extensively in both melodic and harmonic fashions. We'll learn to recognize how they look, how they feel in the hand, and how they sound. And of course, we're going to have to play a couple of tunes, as well. So, let's get going!</p>
<b>Intervals: See Them, Hear Them, Play Them</b>	<b>6ths and 7ths</b>	Schane-Lydon, Cathy	<p>Hi there! Today we are going to be continuing our expedition about intervals, with 6ths and 7ths. These intervals fit nicely in the hand, they sound great, and they look pretty different on the page. They add a lot in both our melodic and harmonic realms. So let me introduce you to the intervals of a 6th and a 7th.</p>
<b>More Advanced Rhythms</b>	<b>Combining Note Values in a Measure</b>	Schane-Lydon, Cathy	<p>Hi there! Today we are going to stop being so square. There are so many things we can do with rhythm, but so many of us take a look at trickier rhythms and we just faint. So, we'll go over note values, and find ways to tackle the rhythms that intimidate us and we'll open up a whole new world of possibilities. Sound good? Let's go!</p>
<b>More Advanced Rhythms</b>	<b>Syncopation</b>	Schane-Lydon, Cathy	<p>Hi there! Today we are going to explore syncopation, which is technically defined as rhythm that makes you tap your feet and move your hips. Alright, you might not find that definition in the Oxford Dictionary of Music, but I'll give you a more traditional definition. We'll talk about parades and marching bands, and we'll clap and play some syncopated rhythms. You ready? Let's go.</p>
<b>More Advanced Rhythms</b>	<b>Trickier Rhythms</b>	Schane-Lydon, Cathy	<p>Hi there! Today we are going to explore some more syncopation. Latin rhythms are so much fun to play, and really challenging on the piano because, generally speaking, we play both melody and rhythm; so, we have to put our left hand on autopilot, which means it really has to know what to do. But, if you can rub your belly and pat your head, you can do this, and no matter what, it's fun to try. Don't worry, we won't expect you to gig with Santana until next week. That'll give</p>

you a week to practice.

<b>Pedal Techniques</b>	<b>Sustain Pedal Techniques</b>	Schane-Lydon, Cathy	Hi there! Now there is a good chance that you have something called a sustain pedal on your keyboard (actually, underneath your keyboard). If you are playing a real piano, you definitely do--it is the right pedal in the center, near the floor. If you are playing a keyboard, you might have one or you might not. If you don't have one and don't anticipate getting, one you can skip on to another lesson; but if you're lucky enough to have one, let's teach you how to use it, because using a sustain pedal well can really enhance your playing. Let's press on...
<b>Pedal Techniques</b>	<b>Practicing with the Sustain Pedal</b>	Schane-Lydon, Cathy	Hi there! Now that you know a little bit about how the sustain pedal behaves, we can start practicing using both hands and the pedal at the same time. We have to be especially vigilant with listening because playing with both hands can sometimes distract us and we forget that our pedal is on. Hey, but that's why we practice, so we can get all our mistakes out of the way so we can start playing music! So, let's get started!
<b>Sight Reading</b>	<b>Reading a Piece Cold</b>	Schane-Lydon, Cathy	Hi there! Now we're going to be exploring some other clues that we need to decipher a piece of music we've never seen before. Reading a new song is much like planning a road trip to someplace you've never been. If you are like me, you like to learn a bit about where you are going, get out a roadmap and familiarize yourself with some of the routes to get there. Not too many of us just hop in the car, start driving, and then figure out where we are going. Looking at the music before we even put our hands to the keyboard can tell us a lot of things, making our trip easier. So, let's pack our bags and embark upon this little journey.
<b>Exploring Styles</b>	<b>Exploring Different Styles of Music: Folk</b>	Schane-Lydon, Cathy	Hi there! One of the best things about the piano is that you can play so many styles of music. This is the first lesson in a series about different styles. I'm going to demonstrate and teach music from different genres, and you will end up with a varied repertoire of music. Folk music is generally thought of as 'music of the people.' It got a tremendous boost in the 60s and 70s, so I chose tunes that we remember from those decades. Ready? Let's go!
<b>Exploring Styles</b>	<b>Blues and Jazz</b>	Schane-Lydon, Cathy	Hi there! Welcome to another lesson about different styles of music we can play with the piano. Blues and jazz are both styles of music that are especially good for pianists. Both styles give us an opportunity for improvisation, or spontaneously creating music while performing. We can be jazz or blues soloists, playing the bass line, the chord progressions and melodic lines, or we can be part of a jazz ensemble, playing rhythmic chord changes. It's really fun to play; so let's give it a wee taste.
<b>Exploring Styles</b>	<b>Pop and Rock</b>	Schane-Lydon, Cathy	Hi there! Welcome to another lesson about different styles of music we can play with the piano. You might have the idea that pop and rock are entirely the realm of guitars, bass, and drums, and I tell you now, you are SO wrong. Let me name a few greats: Ray Charles, Stevie Wonder, Boston, Yes, Billy Joel, The Doors, Peter Gabriel, Elton John. Piano and the keyboard are part of the rock and roll fantasy, and you can have a taste of it! Today we are going to dabble in some pop and rock knock-offs that I wrote for you. So, let your hair down and lets rock out, dudes!
<b>Exploring Styles</b>	<b>Classical, Romantic, Baroque</b>	Schane-Lydon, Cathy	Hi there! Welcome to another lesson about different styles of music we can play with the piano. You know, I really love playing the piano. And part of that is that over the years, my hands have grown accustomed to the keyboard, and they feel at home here. Part of that is classical training. There is SO

much wonderful music from the classical realm, more than a lifetime's worth of study, and I say that quite literally. Just with Bach, Mozart, and Beethoven, you would be amused for decades, and what about Chopin? Scarlatti? Liszt? I could go on and on. Today were going to play some of the greats, and I'll introduce you to some of the eras and composers of our amazing piano heritage. Ready? Let's go!

[Return to Study Guide List](#)