

**FOR ENGLISH PROGRAM
SCHOOLS**

Part 1
Pages 1 to 18

Music Program
For Keyboard and Piano

A study of

- Scales**
- Chords**
- Rhythm**
- Songs**
- Exercises**

In English

Written and compiled by Len Barker B.C.R.M.T.

drumforfun@gmail.com

To whom it may concern.

If you want to reproduce this book for the benefit of your students, we only ask that you have the author's permission first.

In this book, I have tried to teach the student how to read music, and how chords are constructed and played on the piano or keyboard. There are songs that are included that use the chords that you will have studied in this book. With a song, the student can put into practice what they have learned, and start to appreciate their own talent.

**The Author
Musician and Teacher
Len Barker**

drumforfun@gmail.com

To whom it may concern.

If you want to reproduce this book for the benefit of your students, we only ask that you have the author's permission first.

In this book, I have tried to teach the student how to read music, and how chords are constructed and played on the piano or keyboard. There are songs that are included that use the chords that you will have studied in this book. With a song, the student can put into practice what they have learned, and start to appreciate there own talent.

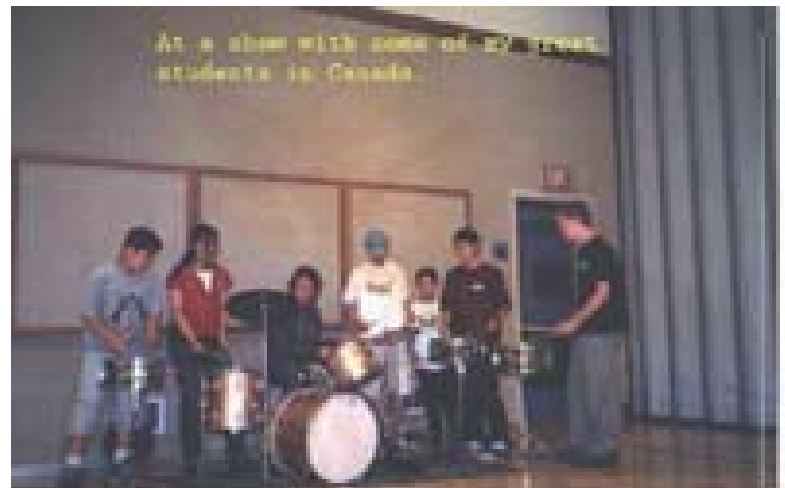
**The Author
Musician and Teacher
Len Barker**

drumforfun@gmail.com

The Author

Musician and Teacher

Len Barker
drumforfun@gmail.com



My name is Len Barker and I was born in Vancouver, Canada. I started playing drums at the age of 12 and was teaching for my first teacher by the time I was 16 years old.

With the money that I made from teaching, I invested it in further education in the music field. I found and started studying with the best drum teacher in western Canada. This teacher was a full time professional musician named Jim Blackley. It was with Jim that I learned my art. Jim was a perfectionist and insisted on me following a study of physical and mental practice. It was his training that gave me a good grounding in the field of drumming and the music that I loved. Jim insisted that I get out and play with other musicians in Vancouver, this I did. First with rehearsal groups where I learned to play with other musicians and sharpen my reading skills. This is how I started to pay my dues, as we say in the music business. From that I moved into playing as a professional on weekends and then 6 nights a week. Over the years I have played many kinds of music. I worked as a house band drummer as well as playing for a floor show. I was part of a floorshow, working with a Latin American band, under the leader George Cuba. George opened my eyes to many other sounds in music that I was not hearing around town. Playing for radio and television commercials and doing the drumming for a children's TV game show called "Five, Four, Three, Two, Run", gave me more experience.

Over the years, I have always taught drumming, and am very happy to see that many former students are now in the music business. One of my young students went to Scotland to compete in a world competition on snare drum. I am please to say the Jackie won and brought the trophy back to Canada. That young man came so far from the first time that he walked in my door with his mother for his initial drum lesson.

I had my own band and that is when I started to study piano. I was learning composing and arranging. Well, that was my plan but it was not long before I fell in love with the piano and loved to sit down and play it for hours. Before I left Canada, I was teaching drums and piano privately in the Vancouver area and teaching at a music school before moving to Thailand. I do miss the many good friends at Coquitlam School of Music, there I taught Drums for almost 10 years. Now I am in Thailand and still having fun with music. Here, I have been spending my time at Asian Crown School. The school showed me what they wanted their students to learn. This book is a marriage between some new material that the school wanted and the reading, theory, and playing studies from the book I wrote in Canada.

I have used photographs of the keyboard to show the chords. I feel that this book is a good start for any person wanting to learn about music, and how it is played. It teaches reading, and how we make, and play a chord in music. At the end of this book there are a few songs for the student to play. I hope that the student will add more songs that they like to play. All professional piano players have there own book of tunes. This is your start of a few songs that you can play for yourself or others.

I would like to wish you all the best of success in the world of music. This book is just to get you started so you can understand some of the basics in music. The music world is changing and growing every day. With every new artist that brings us a new sound, we musicians and those that just love to listen, are thankful.

Len Barker

About this Book

What we are trying to do is to teach you note values that produce the rhythm and about the sound of a note that will make the melody. Is the sound of the note, high or low in pitch? What a chord is and what notes we use to make a chord?

At the end of this course, you will be able to read and write a rhythm. You will be able to read and play chords. Most important is that you will be able to play a song that you may like or compose your own song. This book is just the start; there are many more things to learn after you have mastered the material here.

Therefore, here is the plan.

Pages 1 to 4 is about the keyboard.

Pages 5 to 8, we talk about reading notes.

Pages 9 to 36, we work on the keyboard learning note and chords. Page 25 is a reading review.

Pages 37 to 43 we go back to studying our reading skills.

Page 44 you will see three scales and start to work on them.

Pages 45 to 54 we go back to reading. At the end of page 54 you will have learned to play whole, half, quarter, eighth, and sixteenth notes and rests. You will understand dotted notes and tied notes.

Pages 55 to 58 we work on chords that you should know and a look at a four-part chord.

Page 59 is just one reading exercise.

Pages 60 to 77 are all keyboard work. We add many more chords and play exercises to study them.

Pages 78 to 90 we study more reading skills.

Pages 91 to 113 are keyboard work again. We add more chords and play exercises to study moving from one chord to the other.

Pages 114 to 117 we study a little more music theory.

Pages 118 and 119 we study the Blues in C major and the Blues scale.

Pages 120 to 135 is keyboard work again with more chords and exercises to study moving from one chord to the other.

Pages 136 to 138 are more triplets. Reading and playing of sixteenth note triplets.

Pages 139 to 141 we play in 6/8 time.

Pages 142 to 144 we look at syncopation.

Page 145 is few notes on chords.

Pages 146 to 150 are the major scales and the best fingering to play them.

Pages 151 and 152 are chords built on C.

Pages 153 and 154 are the chords built on Eb.

Pages 155 to 158 are the chords that you have now studied.

Pages 159 to 171 are for Music Composition, rhythm and melody.

----- SONGS -----

INDEX

Page	1	The Keyboard
Page	2	The Keyboard. Key names printed
Page	3	The numbers we give our fingers.
Page	4	A Song
Page	5	Whole notes and Half notes.
Page	6	One more look at Whole and Half notes
Page	7	More reading
Page	8	More reading
Page	9	The Major scale
Page	10	C Major scale
Page	11	Sharps and Flats.
Page	12	Right hand melodic exercise.
Page	13	The 12 tones
Page	14	Notes on the keyboard.
Page	15	What is a Chord.
Page	16	The C Major Chord and notes on chords.
Page	17	The Chords G7 and D minor
Page	18	The Chord F and A minor.
Page	19	Emin and chords in the C Major scale
Page	20	Changing from C, Dm, F, and then to G7
Page	21	Changing from C, Em, Am, then to G7
Page	22	Changing from C, Am, F, and then to G7
Page	23	Review of moving from C to G7
Page	24	Chord inversions.
Page	25	More reading.
Page	26	Reading two hands on the keyboard.
Page	27	G Major and Progression from G to D7
Page	28	Chords D7 and Bm
Page	29	A run from G major to D7.
Page	30	Changing from G, Am, C, and then to D7
Page	31	Changing from G, Bm, Em, then to D7
Page	32	Changing from G, Em, C, and then to D7
Page	33	Three part Chords
Page	34	Playing Eight notes
Page	35	Intervals part 1
Page	36	Intervals part 2

INDEX

Page	73	Changing chords from E, G#m, C#m, B7
Page	74	Changing chords from E, C#m, A, B7
Page	75	B major and Progression from B to F#7
Page	76	Chord F#7 and D#min
Page	77	Chords in B major
Page	78	Reading review. 1/8 th & 1/16 th 's.
Page	79	Reading, more 1/8 th & 1/16 th 's.
Page	80	A new look at 1/8 th & 1/16 th 's.
Page	81	A new look (2) 1/8 th & 1/16 th 's.
Page	82	Reading 1/8 & 1/16 exercise 1
Page	83	Reading 1/8 & 1/16 exercise 2
Page	84	Reading Ties and dots part 1.
Page	85	Reading Ties and dots part 2
Page	86	What is a Triplet in music ?
Page	87	Reading 1/8 th note triplets.
Page	88	More reading of 1/8 th note triplets.
Page	89	Triplets with rests
Page	90	Eighth note triplets and sixteenth notes.
Page	91	Changing chords from B, C#min, E,F#7
Page	92	Changing chords B, D#min, G#min ,F#7
Page	93	Changing chords from B, G#min, E,F#7
Page	94	F# major and Progression F# to C#7
Page	95	Chords C#7,A# min. Chords in F# major
Page	96	Changing chords from F#,D#min, B, C#7
Page	97	Changing chords F#, A#min, D#min,C#7
Page	98	Changing chords from F#, G#min,B,C#7
Page	99	F major and Progression F major to C7
Page	100	Chords C7 and Bb major.
Page	101	Chord G minor and Chords in F major
Page	102	Changing chords from F, Gmin, Bb,C7
Page	103	Changing chords F, Amin, Dmin, C7
Page	104	Changing chords from F,Dmin, Bb, C7
Page	105	Eb major and Progression from Bb to F7
Page	106	Chords F7 and Eb major.
Page	107	Chord C minor and Chords in Bb major
Page	108	Changing chords from Bb, Cmin, Eb,F7

INDEX

Page	109	Changing chords Bb, Dmin, Gmin, F7
Page	110	Changing chords Bb, Gmin, Eb, F7
Page	111	Ab major and Progression from Eb to Bb7
Page	112	Chords Bb7 and F minor
Page	113	Chords in Eb
Page	114	Tetrachords (1)
Page	115	Tetrachords (2)
Page	116	Sharp Keys
Page	117	Flat Keys
Page	118	12 Bar Blues in C and the Blues scale.
Page	119	12 Bar Blues in C (2)
Page	120	Changing chords Eb, Fmin, Ab, Bb7
Page	121	Changing chords Eb, Gmin, Cmin, Bb7
Page	122	Changing chords Eb, Cmin, Ab, Bb7
Page	123	Db major and Progression from Ab to Eb7.
Page	124	Chords Ab7 and Eb minor
Page	125	Chords Eb7 and Bb minor
Page	126	The key of Ab major and the chords.
Page	127	Chord writing exercise
Page	128	Changing chords Ab, Bbmin, Db, Eb7
Page	129	Changing chords Ab, Cmin, Fmin, Eb7
Page	130	Changing chords Ab, Fmin, Db, Eb7
Page	131	GB major and Progression from Db to Ab7.
Page	132	The key of Db major and the chords.
Page	133	Changing chords Db, Ebmin, Gb, Ab7
Page	134	Changing chords Db, Fmin, Bbmim, Ab7
Page	135	Changing chords Db, Bbmin, Gb, Ab7
Page	136	Sixteenth note triplets
Page	137	Sixteenth note triplets and rests
Page	138	Sixteenth notes and triplets
Page	139	6/8 time
Page	140	More in 6/8
Page	141	More in 6/8 with dotted eighth notes.
Page	142	Syncopation (1a)
Page	143	Syncopation (1b)
Page	144	Syncopation (2)

INDEX

Page	109	Changing chords Bb, Dmin, Gmin, F7
Page	110	Changing chords Bb, Gmin, Eb, F7
Page	111	Ab major and Progression from Eb to Bb7
Page	112	Chords Bb7 and F minor
Page	113	Chords in Eb
Page	114	Tetrachords (1)
Page	115	Tetrachords (2)
Page	116	Sharp Keys
Page	117	Flat Keys
Page	118	12 Bar Blues in C and the Blues scale.
Page	119	12 Bar Blues in C (2)
Page	120	Changing chords Eb, Fmin, Ab, Bb7
Page	121	Changing chords Eb, Gmin, Cmin, Bb7
Page	122	Changing chords Eb, Cmin, Ab, Bb7
Page	123	Db major and Progression from Ab to Eb7.
Page	124	Chords Ab7 and Eb minor
Page	125	Chords Eb7 and Bb minor
Page	126	The key of Ab major and the chords.
Page	127	Chord writing exercise
Page	128	Changing chords Ab, Bbmin, Db, Eb7
Page	129	Changing chords Ab, Cmin, Fmin, Eb7
Page	130	Changing chords Ab, Fmin, Db, Eb7
Page	131	GB major and Progression from Db to Ab7.
Page	132	The key of Db major and the chords.
Page	133	Changing chords Db, Ebmin, Gb, Ab7
Page	134	Changing chords Db, Fmin, Bbmim, Ab7
Page	135	Changing chords Db, Bbmin, Gb, Ab7
Page	136	Sixteenth note triplets
Page	137	Sixteenth note triplets and rests
Page	138	Sixteenth notes and triplets
Page	139	6/8 time
Page	140	More in 6/8
Page	141	More in 6/8 with doted eighth notes.
Page	142	Syncopation (1a)
Page	143	Syncopation (1b)
Page	144	Syncopation (2)

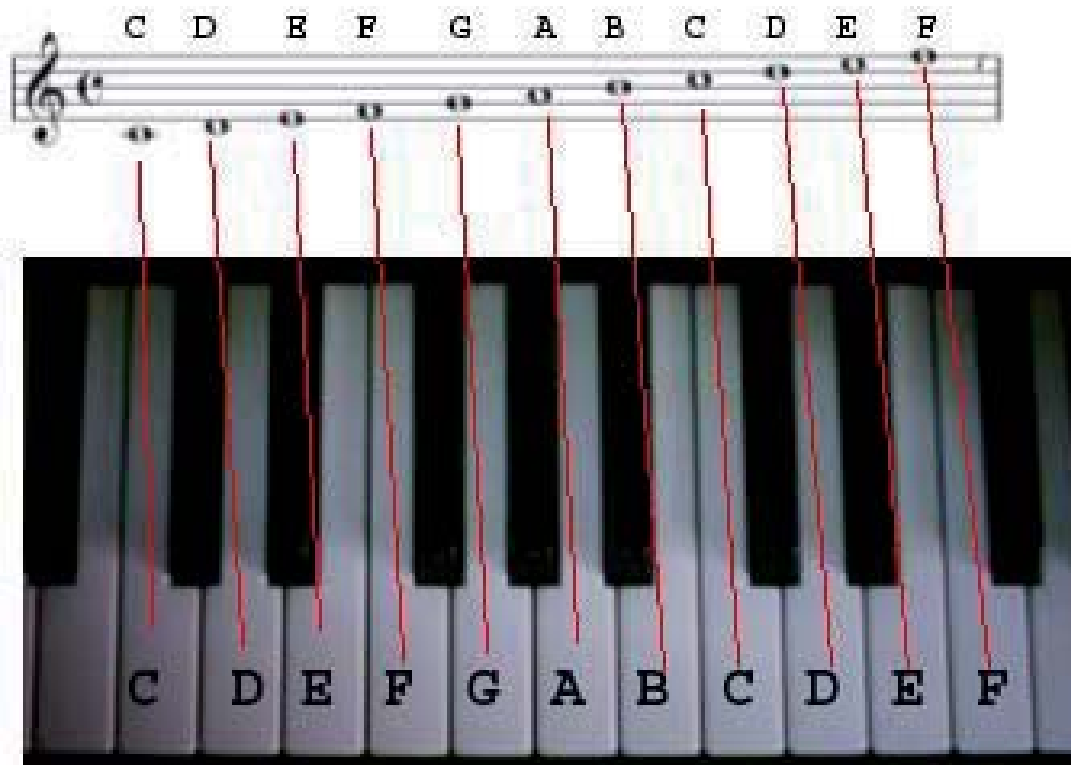
The Keyboard

The keyboard is made up of black and white keys. Each key is called a note and has a different sound.

When we move to the right on the keyboard, the sound become higher. When we move to the left on the keyboard, the sound will becomes deeper or lower.



The keyboard and the notes in the scale of C Major



The 1st C that you see on the left is called middle C. Middle C is in the center or middle of the keyboard.

For notes that are below middle C, we use a BASS clef. Notes found on the Bass clef are normally played with your left hand.

Keyboard Exercise

Write in the letter name, that we call each note you see below. Write your answer above or below each note.



Write the letter name on each white key.

THE NUMBERS WE GIVE EACH FINGER.



Number **1** is the **T**humb

Number **2** finger is the **P**ointer finger

Number **3** finger is the **I**ndex or **M**iddle finger

Number **4** finger is the **R**ing finger

Number **5** finger is the **L**ittle or **B**aby finger



5 2 1 fingers



5 3 1 fingers



C Major



G Major

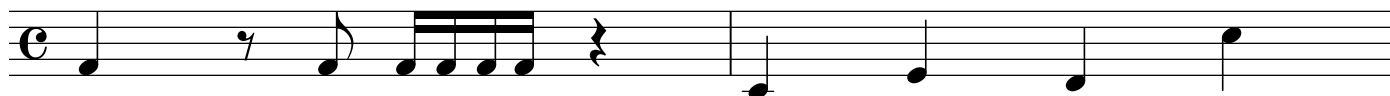
A Song

There are two main parts to a song or piece of music. First there is **RHYTHM**, and then **MELODY**. Rhythm is produced by playing long and short notes. You may also think of this as slow and fast notes or sounds. In writing a rhythm, you may want no sound played. We call the use of no sound a rest, and it is just as valuable as writing a note to produce a good rhythm. The **MELODY** is written with different sound or tones. Some of these notes will be high and played on the right side of the piano or keyboard and some notes will be low or deep sounds and played on the left side of the piano or keyboard.

To write the rhythm part of a song we use different note or rest values. This means that you will play, sing, or strike a note, and hold it for the note value that is written before you play the next note. For a rest you would just wait or be silent for the rest value that it written. Music is written on a stave that has 5 horizontal lines. There is a treble clef written on a stave for the notes in the middle of the piano and up to the right that get higher in pitch or sound. The bass clef written on a stave is for the deeper notes that are left of the middle "C" on the piano keyboard. The higher on the stave, the higher the sound will be.

All the same sound but
there is a **RHYTHM**.

Here is a **MELODY**

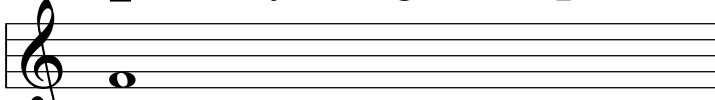
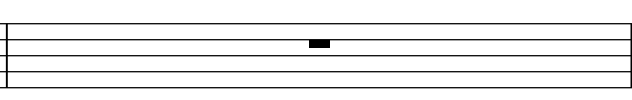
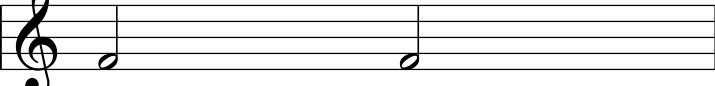
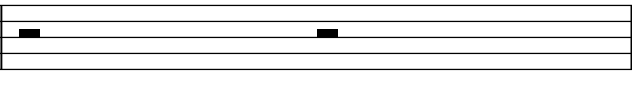
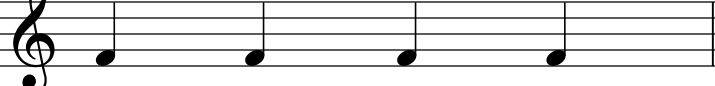

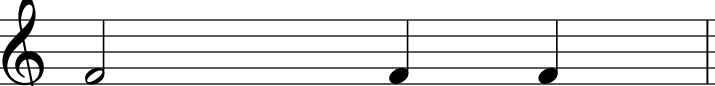
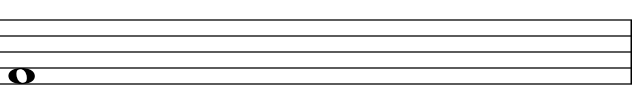
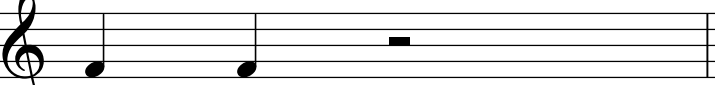



The Whole note, Half note, and Quarter note. 5

First we will start to study RHYTHM with the use of note and rest values. We will look at the Whole note, Half note, and the Quarter note. Also we will learn the whole, half, and quarter note rest.

If playing a drum you would tap or strike the note and wait until it is time to strike the next note. On the piano or on a trumpet, you would play the note, or hold the note until it is time to play the next note. For a rest, we remain silent until it is time to play the next note or to remain silent if a rest should follow.

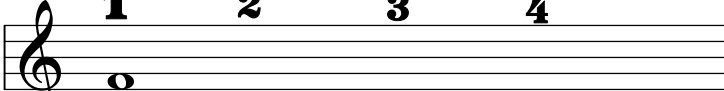

Count all notes and tap or play where the count is in large type. REMEMBER, a note has sound and a rest does not.

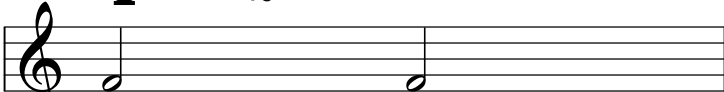
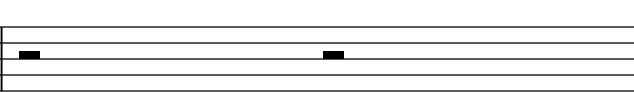
Whole note	Whole note rest. Only count
1 2 3 4	1 2 3 4
	
Half note	Half note rest
1 2 3 4	1 2 3 4
	
Quarter note	Quarter note rest
1 2 3 4	1 2 3 4
	
1 2 3 4	1 2 3 4
	
1 2 3 4	1 2 3 4
	



The Whole note, Half note, and Quarter note.


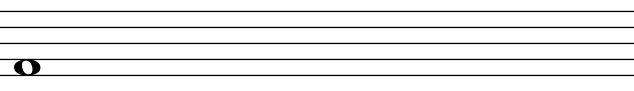
One more look so everything is clear to you.

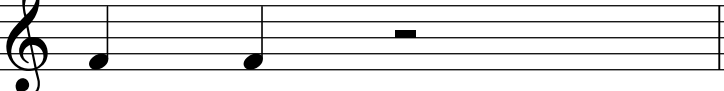

Count all notes and tap or play where the count is in large type.

Whole note				Whole note rest. Only count			
1	2	3	4	1	2	3	4
							
Tap	count	count	count	count	count	count	count
Play	and keep the the sound playing.			Just count	count	count	count

Half note				Half note rest			
1	2	3	4	1	2	3	4
							
Tap	count	Tap	count	count	count	count	count
Play	count	Play	count	Just count	count	count	count

Quarter note				Quarter note rest			
1	2	3	4	1	2	3	4
							
Tap	Tap	Tap	Tap	count	count	count	count
Play	Play	Play	Play	Just count	count	count	count

1	2	3	4	1	2	3	4
							

1	2	3	4	1	2	3	4
							

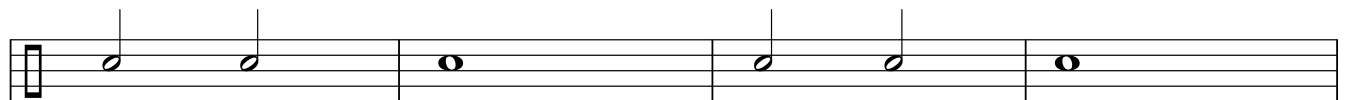
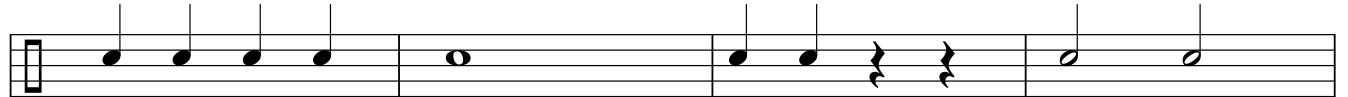

Reading Study

Whole, Half, and Quarter Notes and Rests.

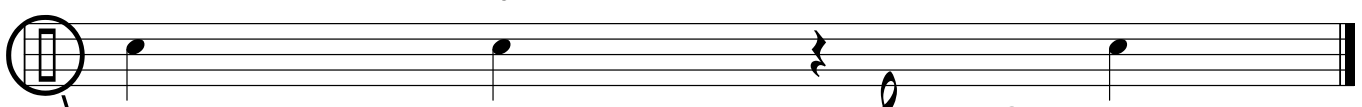
Written by Len Barker



Tap the notes on this page with your hand.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

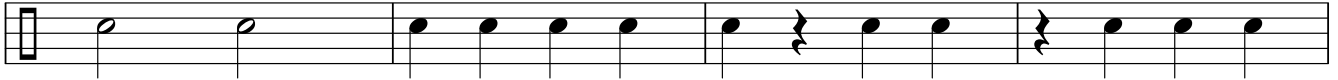
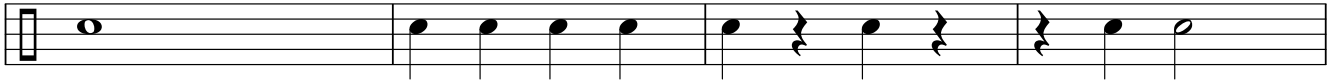


1 2 3 4



This clef is used for drum music, For melody you will see  and 

are the same



The C Major Scale 9

If we start the scale on the note **C**, and only play on the white keys, then we are playing the **C Major scale**.

Scales are made up of Half steps (half tones) and Whole steps (Whole tones).

Measuring Half Steps and Whole Steps.

A Half (1/2) Step on the keyboard is the distance from any key (note) to the very next key (note) below or above it. These can be Black or White keys. From 1 to 2 or 5 to 6 is a half step or tone.

A Whole Step is the same as two $\frac{1}{2}$ steps on the keyboard. We skip one key (note) Black or White. From 1 to 3 or 5 to 7 is a whole step or tone.



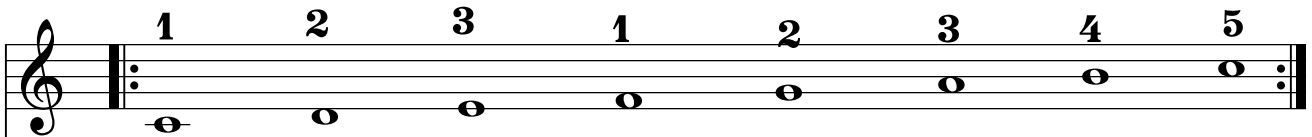
C MAJOR SCALE

10

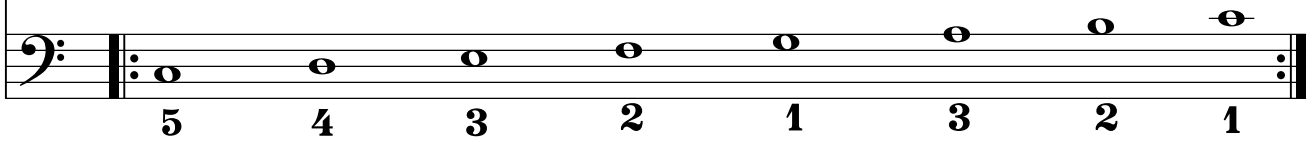
Len Barker

The numbers show what finger it is best to use when playing this scale. See page 3. Practice slowly at first and work to perform the scale so that all notes have the same loudness and you move smoothly from one note to the next. Speed will come with practice.

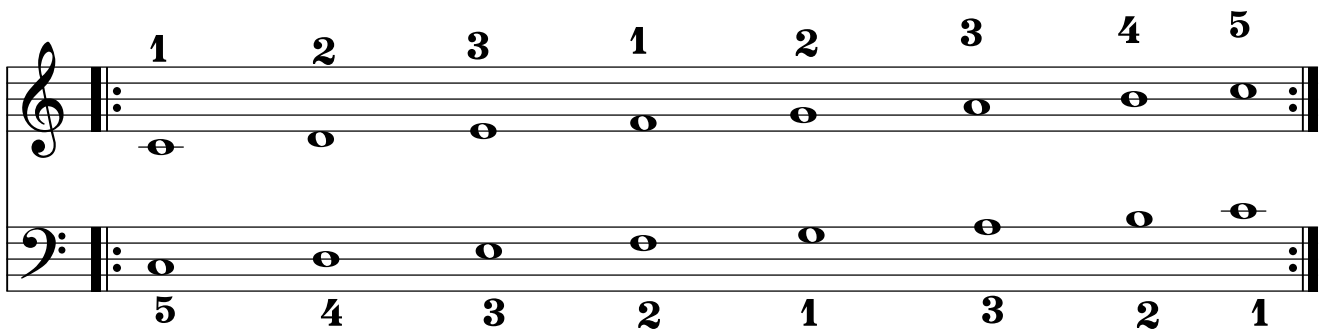
Play 10 times with the right hand only.



Now play 10 times, the scale with your left hand.



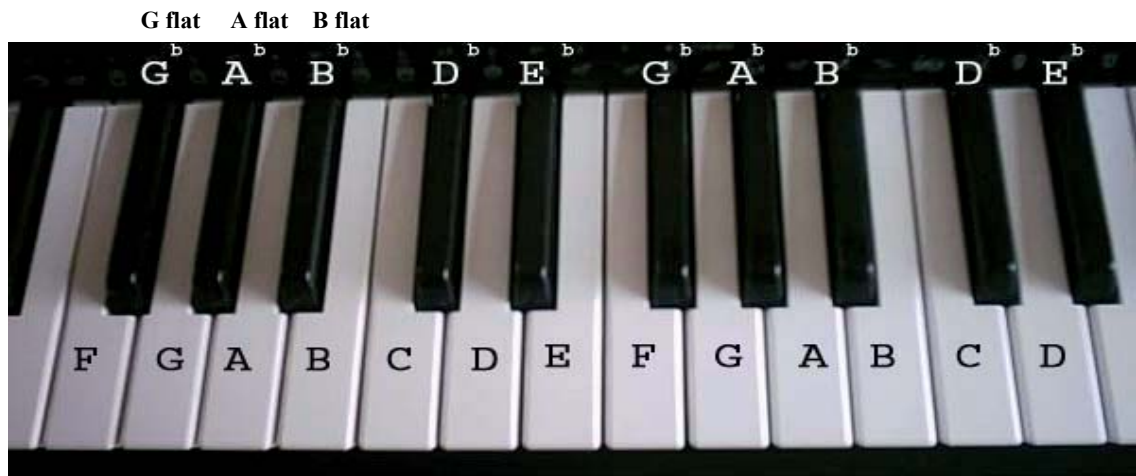
Play your two hand together. 20 times.



Notes, Flats, and Sharps.

11

Written by Len Barker



**A FLAT, is a $\frac{1}{2}$ a tone down to the left of the note on the right.
The BLACK key on the left of the note E is E FLAT**

**A SHARP is a $\frac{1}{2}$ tone up to the right of the note on the left.
The BLACK key on the right of F is F SHARP**



The note C# (C Sharp) is the same as the note D_b (D Flat)
The note D# (D Sharp) is the same as the note E_b (E Flat)
The note F# (F Sharp) is the same as the note G_b (G Flat)
The note G# (G Sharp) is the same as the note A_b (A Flat)
The note A# (A Sharp) is the same as the note B_b (B Flat)

Now we will start to play melody with the right hand. The numbers are for what finger it is best to use. We will be playing in Four Four time, that simply means, there are Four quarter notes in each BAR or MEASURE of music. There are 12 BARS in this exercise. All the notes are quarter notes and should be counted 1,2,3,4.

The numbers that tell you what finger to use is just a suggestion and not a rule. When you see the numbers, I would try them because many musicians have found that this is the best way to play the melody.

A Bar or Measure.

The exercise consists of four staves of music in 4/4 time, each containing three measures. The notes and fingerings are as follows:

- Staff 1:**
 - Measure 1: C4 (1), D4 (3), E4 (4), F4 (5)
 - Measure 2: G4 (1), A4 (3), B4 (4), C5 (5)
 - Measure 3: D5 (1), E5 (3), F5 (4), G5 (5)
- Staff 2:**
 - Measure 1: C4 (1), D4 (3), E4 (4), F4 (5)
 - Measure 2: G4 (1), A4 (3), B4 (4), C5 (5)
 - Measure 3: D5 (1), E5 (3), F5 (4), G5 (5)
- Staff 3:**
 - Measure 1: C4 (1), D4 (3), E4 (4), F4 (5)
 - Measure 2: G4 (1), A4 (3), B4 (4), C5 (1)
 - Measure 3: D5 (1), E5 (3), F5 (4), G5 (5)
- Staff 4:**
 - Measure 1: C4 (1), D4 (3), E4 (4), F4 (5)
 - Measure 2: G4 (1), A4 (3), B4 (4), C5 (5)
 - Measure 3: D5 (1), E5 (3), F5 (4), G5 (5)



As you can see from C, (number 1) to the next C, there are 12 steps. These steps are called half tones or semi-tones.

From the number 1 to the number 2 there is a half step or semi-tone.

From number 5 to number 6 is also a half step or semi-tone.

From number 1 to number 3 is a full tone, made up of two semi-tones or half tones. From number 2 to number 4 is also a full tone.

THE MAJOR SCALE

This scale is produced by playing a **TONE, TONE, SEMI-TONE, TONE, TONE, TONE, SEMI-TONE.**

The C Major scale

This scale starts on C. The note to be played next is a full tone up to the right of it, the D number 3, then one more tone that brings us to the E number 5. After this we play the F number 6. The F is a semitone up from the E. Now after the F we play three more full tones, the G, A, and the B. This is followed by a semi-tone that brings us back to C.

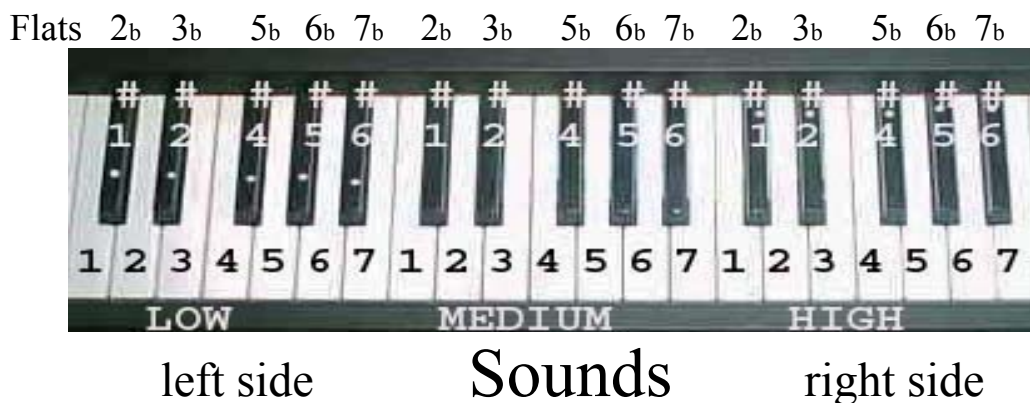
C Major is	C	D	E	F	G	A	B	C
		Tone	Tone	Semi-tone	Tone	Tone	Tone	Semi-tone
START ON	#1	#3	#5	#6	#8	#10	#12	#1

The D Major scale

Start on D, then move right up a tone to the E, then one more full tone to the F#(sharp) and now a semi-tone to the G. Three more full tones, the A, B, and C# (sharp), followed by a semi-tone that takes us back to D.

Try and play the major scale starting on other notes. If you need to check and see if you got it right, look at the scales on pages 146 to 150.

Notes on the keyboard



Number 1#(C sharp) is the same note as Number 2^b(D flat)
Number 2#(D sharp) is the same note as Number 3^b(E flat)
Number 4#(F sharp) is the same note as Number 5^b(G flat)
Number 5#(G sharp) is the same note as Number 6^b(A flat)
Number 6#(A sharp) is the same note as Number 7^b(B flat)

White Keys	Black Keys
Note 1 C means the sound Do	Note 1# (C#) is Do# or Re ^b (D ^b)
Note 2 D means the sound Re	Note 2# (D#) is Re# or Mi ^b (E ^b)
Note 3 E means the sound Mi	-----
Note 4 F means the sound Fa	Note 4# (F#) is Fa# or Sol ^b (G ^b)
Note 5 G means the sound Sol	Note 5# (G#) is Sol# or La ^b (A ^b)
Note 6 A means the sound La	Note 6# (A#) is La# or Ti ^b (B ^b)
Note 7 B means the sound Ti	_____

Chords

15

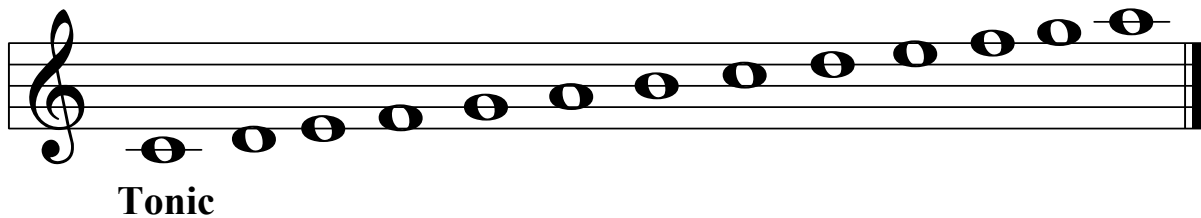
Written by Len Barker

What is a chord? A chord is made up of three (3) or more notes. When these notes are all played together at one time, we call it a **BLOCK CHORD**. If we play one note at a time, we call this an **OPEN CHORD**.

How do we get the name of the chord?

If we look at the **C MAJOR** scale below, you will see that the notes are moving up to the right, or up the scale. We call the sound, or the measured distance from the first note to the second note, an **INTERVAL**. We build a three part chord with the use of First degree note, that we will call the **ROOT**. The second note will be the **THIRD**, and the next note for our chord will be the **Fifth**. **THE ROOT GIVES US THE NAME OF THE CHORD.**

C Major scale



DEGREE'S OF THE SCALE

First degree	- tonic	- C
Second degree	- supertonic	- D
Third degree	- mediant	- E
Forth degree	- subdominant	- F
Fifth degree	- dominant	- G
sixth degree	- submediant	- A
seventh degree	- leading tone	- B

THE CHORD C (or C Major)

First note	1 (ROOT)	note C
Second note	3rd	note E
Third note	5th	note G

Study of Chords

16

review

Remember that chords are built from the ROOT note. The chord "C" is "C" (root) "E" (3rd) "G" (5th). You can also play it as "G", "C", "E" or "E", "G", "C".

If the chord was C7, you would add the minor 7th to your chord making it a four part chord. Counting from the root "C", number 1. The note "D" is number 2 and you will find the "B" is your 7th. The 4th note of C7 is a minor 7th or the B flat.

Chord C (C major)

Notes	G	+	C	+	E
Finger	#5-Baby		#2-Pointer		#1-Thumb



Chord Progressions

From C to G7

- Style 1 from chord C - G7
- Style 2 from chord C - F - G7
- Style 3 from chord C - Dm - F - G7
- Style 4 from chord C - Dm - Am - G7
- Style 5 from chord C - Em - F - G7
- Style 6 from chord C - Em - Am - G7
- Style 7 from chord C - Am - Dm - G7
- Style 8 from chord C - Am - F - G7

A short note on chord progressions. 17

A chord progression is the movement from one chord to another. Listed where a number of progressions from C to G7, that sounds good to the ear. We will start with these but it is only a start.

CHORD G7 (G seventh chord)



Place baby finger	5	On the white key	G
Place index finger	3	On the white key	B
Place pointer finger	2	On the white key	D
Place thumb	1	On the white key	F

CHORD Dm (D minor chord)



Place ring finger	4	On the white key	A
Place pointer finger	2	On the white key	D
Place thumb	1	On the white key	F

CHORD F (F major chord)

Place ring finger	4	On the white key	A
Place pointer finger	2	On the white key	C
Place thumb	1	On the white key	F

CHORD Am (A minor chord)

Place ring finger	4	On the white key	A
Place pointer finger	2	On the white key	C
Place thumb	1	On the white key	E

Donations

Dear friends,

I hope this book is helping you with your music studies.

If you have some questions, please write and we will try and help you. Also keep checking our webpage because we are adding to it all the time.

I have made this book available for you to download at no cost. In the past as a teacher and musician, I have always been paid for my work. Over the years I met many students that wanted to learn but their parents could not afford lessons for them. I felt bad about this, and started teaching in the park once every week for free to anyone that wanted to learn.

Now I can continue to help people learn music over the internet. For those that can help us, a donation may be sent. This would be appreciated, because we do have expenses, and would like to expand the work we are doing.

When donating,

Please email us first, and in the subject put ***donation.***

drumforfun@gmail.com

We will send you the best address for you to send your donation to us. With your donation, please also include your address, or phone number with the country code, or your email address. We would like to thank you, and by doing so, you will know that we did receive your kind help.

Thanking you in advance,

Len Barker.