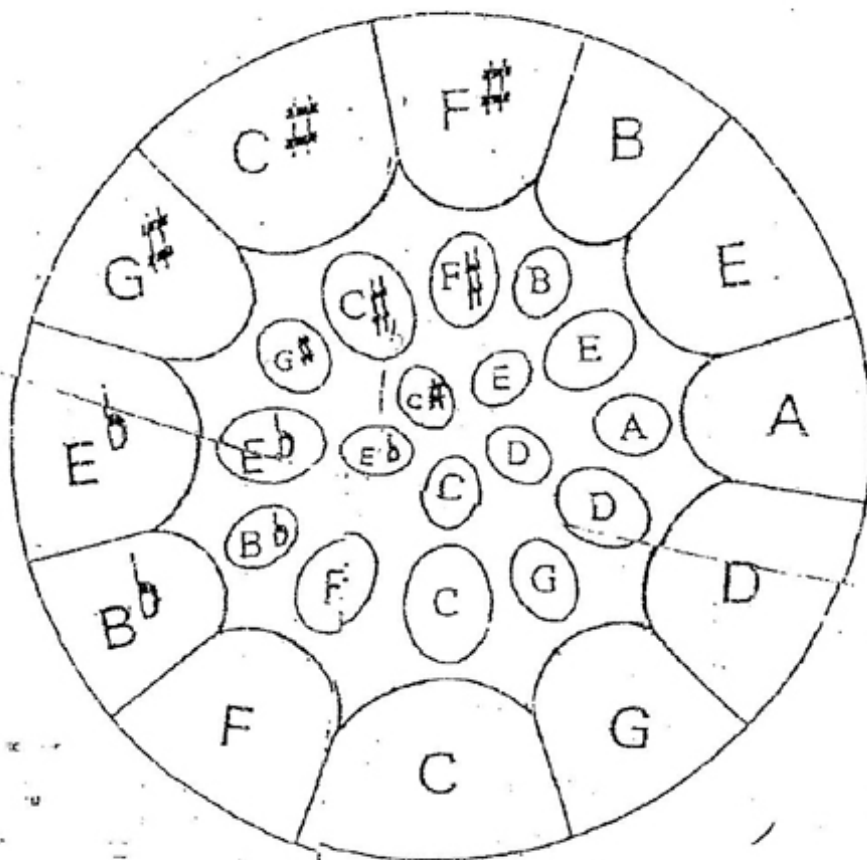


HOW TO PLAY
THE
SOPRANO PAN
(FROM MIDDLE C)



AN INTRODUCTORY BOOK
WITH EXERCISES ON
SCALES, CHORDS AND ARPEGGIOS

By: JIM "JIMI" PHILLIP

FOREWORD

JIMI PHILLIP authored a book on "How to Play the Soprano Pan (Fifth Style)" several years ago and subsequently produced a revised edition in 1992. I had endorsed the book as "one of the best to come out of the studio of Jimi Phillip. It is well suited to the school situation at both the Primary and Secondary Levels."

It is "well laid out in a manner consistent with the uniqueness of the medium of instruction – the pan. It is therefore a very appropriate vehicle for this type of musical education and by reason of its style commends itself to universal use."

It was recommended "to be essential in the pursuit of musical skill through the playing of the pan."

The book was well received and sold well, locally and internationally. Its simplicity suits the beginner but it is also very instructive for the more accomplished pan player (pannist) who wishes to learn to read music.

The book referred to above was for the so-called high tenor or D-pan. Jimi has adapted the text to produce a book on the low tenor called "How to Play the Soprano Pan (From Middle C)". I recommend this book as highly as I did the first one and I am impressed with the addition of the Introduction which "serves to give the reader a broad perspective of the steelpan as a musical instrument". I feel confident that this book will also be well received by students and practising pannists as well.

Melville Bryan,
*Past Steelband Leader,
Ex President – Pan Trinbago,
Present Executive Member – Pan Trinbago,
Retired Primary School Principal*

PREFACE

The steelpan is a musical instrument made from 560 mm (22 inch) diameter steel oil drums which are sunk and tuned to contain a number of notes in a musical range. The lead pan in a steelband is the soprano pan which is traditionally called the tenor pan or first pan. It is the pan with the highest range and most notes - typically 29 notes, although some tuners put an extra note or two. The most popular physical arrangement of the notes is the fourths and fifths style, so called because each note in the circle of the chromatic scales on the pan is a fourth from its neighbour in a clockwise direction, a fifth from its neighbour in an anti-clockwise direction.

Because of its range this pan is used primarily for melodic lines, as the lead in a band or as a solo instrument. It can also be used in harmony. It can be used for counter melody in a small ensemble or to allow a band a wider spread of chords.

In 1981 I published a book on "How to Play the Soprano Pan (Fifth Style)" which was designed to fill a need for an instructional text for the most common style of pan. This first book was done for the pan with notes starting with D4. The book sold well and was subsequently revised in 1992. This present book is, in effect, an adaptation of the first book for the range C4 to E6 and is written in the same format, with the addition of some general information in an introduction.

The Introduction starts with a very brief history of the development of the steelpan, then there is a description of how pan is made and the pan family. The Introduction serves to give the reader a broad perspective of the steelpan as a musical instrument.

The music text starts with the basics of music theory and then moves into the notes of the pan and their positions on the staff. The main part of the text then deals with scales and chords on the pan.

I wish to acknowledge the assistance and support of Alvin Daniell, Hettie De Gannes, Clément Imbert, Cathy Kennis and Alma Pierre. However, I take full responsibility for any errors and welcome suggestions and criticisms in order to improve the next edition.

Jimi Phillip
February 2000

INTRODUCTION

The steelpan is often referred to as the only truly new significant musical instrument invented in the 20th century. Born in the underbelly of the highly creative but restrictive society that was colonial Trinidad, the steelpan emerged from being primarily in the ghetto subculture to arguably the most defining cultural characteristic of the country of Trinidad and Tobago and a gift to the world.

Invented in Trinidad some 60 years ago, the steelpan (or pan as it is popularly called) quickly spread throughout the Caribbean and has become increasingly popular in North America and Europe as well as other parts of world.

The African skin drum, a powerful rhythmic symbol of the spirit of the oppressed African descendants, was banned from street parades. At the turn of the 20th century lengths of bamboo were used to carry the rhythm in the so called Bamboo Bamboo street bands. The use of metal containers was introduced in the bands. This increased in the 1930s and by the end of the decade biscuit tins, paint cans and other metal containers predominated. By the early 1940s crude notes were placed on these containers. Innovation flourished and by the end of the Second World War the first instrument was made with a 45 imperial gallon steel oil drum. Improvements continued apace and by 1951 the Trinidad All Steel Percussion Orchestra (TAPSO) toured Britain (and also played in Europe) to rave reviews. The pan evolved from an exotic curiosity to an authentic musical instrument.

The first step in the production of a steelpan is the process referred to as sinking where the face of the drum is sunk, the depth depending on the pitch range of the pan. The lead instrument (soprano pan) is about 200 mm (8 inches) at its deepest point. The notes are then marked and the boundaries grooved with a small flat punch. The cylindrical part (skirt) of the drum is then cut to length depending on the range of the pan, the soprano's skirt being of the order of 100-150 mm long. The pan is then subjected to a heat treatment process over an open flame of about 300 - 400° C to stress relieve the deformed metal which also results in hardening by strain aging. The final stage is the tuning of the instruments. Tuning is an iterative, complex process because the pan is a unique instrument in that notes are physically (and therefore acoustically) connected in a continuous membrane. The tuner uses a rounded hammer to shape each note in the middle and sides to generate the pitch and harmonics. Most of the higher range pans are chrome plated mainly for corrosion resistance and aesthetic purposes.

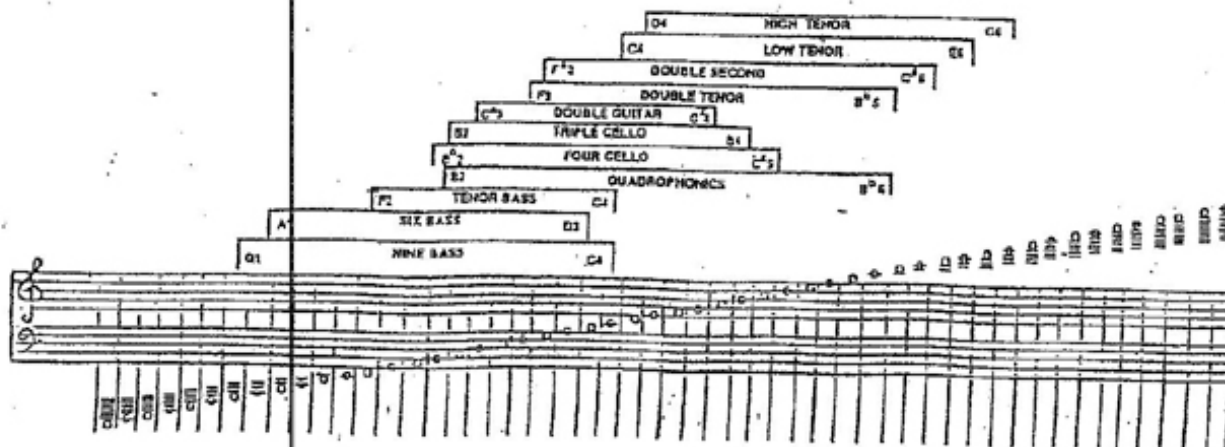
It was through the genius, dedication and courage of the steelpan pioneers (who had to endure social rejection, official harrassment and gang violence) that the steelpan came to be accepted as a serious artform of the highest order.

Steelman music is now formally taught at The University of the West Indies and also in music departments of many schools and universities in other parts of the world, particularly the U.S.A.

The steelpan family of instruments covers a full five-octave range, performing all types of music including popular, classical, jazz, latin and reggae, as well as calypso, the music with which pan is most often identified. Steelpans are used as solo instruments, as small ensembles, as large steelbands or as part of popular and symphony orchestras.

	Original Name of instrument	Theoretical Name and Range	Number of Drums	Numbers of n. Notes	Style of instrument
1	First Pan	Soprano	1	29-32	Varied circle of 5ths (most popular)
	Ping Pong				
	Tenor Pan				
2	Double Tenor	Mezzo-soprano	2	28-32	two types
3	Double Second	Alto	2	32-36	three types
4	Guitar Pan	Tenor (Two - Pan)	2	20-26	three types
5	Cello Pan	Tenor (Three - Pan)	3	24-30	three types
6	Triple Guitar	Tenor	3	30-32	two types
7	Quadrophonic	Tenor - Mezzo-soprano	4	40	two types
8	Harmony Pan	Tenor - Mezzo-soprano	6	40	one type
9	Four Pan	Bass - Tenor	4	20-24	two types
10	Tenor Bass	Bass - Tenor	4	20-24	three types
11	Five - Bass	Bass	5	20	two types
12	Six - Bass	Bass	6	18	three types
13	Nine - Bass	Bass	9	26	two types
14	Twelve - Bass	Bass	12	28-30	two types

Typical playing ranges of steel pans



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30) B Major Scale	30
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32) C# Major Scale	32

SOUND AND MUSIC

Sound is transmitted as travelling vibrations which occur at different frequencies or rates of vibration. Music can be defined as a structured combination of sounds that are pleasant to the ear. Musical sounds are made up of discrete combinations of different frequencies. These sounds are classified as notes, the pitch of the note, which defines the note on the musical scale, being the lowest frequency in the combination, called the fundamental frequency. The higher frequencies of a note are called partials which allows us to recognise the same note on different instruments.

We can learn to play music simply by ear, that is we can play by repeating the sounds we hear or we can put together new combinations to create our own music. But music is also a language which can be written and read. Like all languages music consists of symbols, signs and rules and is written on a series of five horizontal lines called the staff. These signs and symbols are placed on or between the lines as well as above and below.

TO THE LEARNER

The pan, like any other musical instrument, can be played without knowing how to read music. However, one gets a better appreciation of the instrument and a wider range of opportunity to learn by taking the time to understand the fundamentals of music theory and to learn to play with written musical scores.

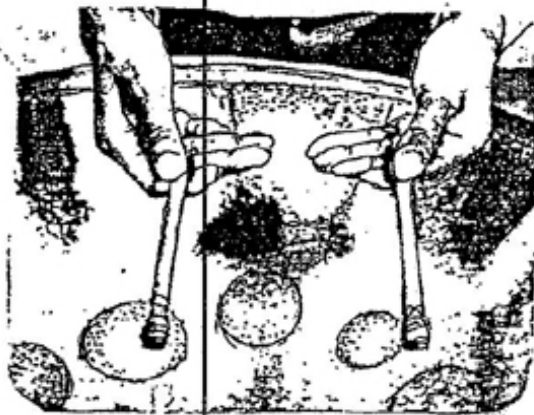
One should know the scales, chords, arpeggios etc., for playing in different keys. However, all the major scales do not have to be mastered before moving onto minor scales, chords and other material. It is best to practise some of each exercise to get a general idea then to go back to the remaining scales and continue, in order to get a thorough knowledge of all scales and chords.



THE STICKS

The pan is played with a pair of sticks half an inch in diameter and between 5 to 6 1/2 inches long. At one end, a strip of rubber about 6 inches long and half an inch wide is wrapped around from the tip to about 2 inches down. It is done something like a bandage. As an alternative, a bit of rubber tubing or surgical rubber may be used.

The sticks are held at the unwrapped end about one and a half inches up from the tip between the thumb and the first joint of the forefinger, as shown in the following example.



1



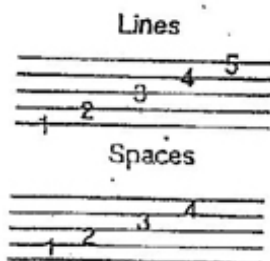
2

When playing, try to keep hands as low as possible; do not raise the sticks more than about 4 inches from the notes. Play the notes by turning the wrist with a flick. The instrument must be at a comfortable height for playing. To sustain a note on the Pan, it has to be rolled. This is done with the wrist moving at the fastest speed possible. For soft practice, lead pencils with erasers can be used to play notes. Cut lead pencils to length of sticks.

MUSIC THEORY

THE STAFF

The staff is made up of five lines and four spaces.
The lines and spaces are numbered from the bottom up.

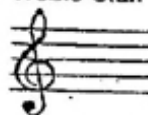


THE CLEF

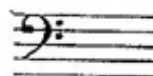
The Clefs are signs that are used at the beginning of the Staff to show that the music is written for a high, medium or low voice, or instrument.

The two most common clefs that are used today are the Treble and the Bass.

Treble Staff



Bass Staff



NAMES OF THE LINES AND SPACES

Notes on the lines of Treble Staff:



Notes in spaces of Treble Staff:



Notes on the lines of Bass Staff:



Notes in spaces of Bass Staff:



LEDGER LINES

Ledger Lines are lines that are drawn above and below the Staff for notes that go beyond the five lines.

Notes on lines above Treble Staff:



Notes on lines below Treble Staff:



Notes in spaces above Treble Staff:



Notes in spaces below Treble Staff:



Notes on lines above Bass Staff:



Notes on lines below Bass Staff:

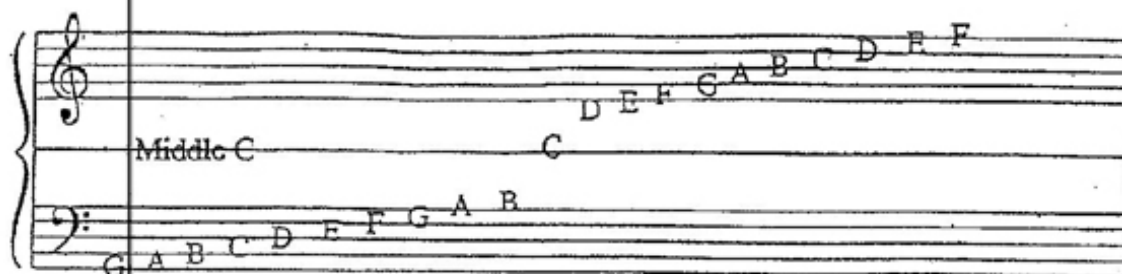


Notes in spaces above Bass Staff:

Notes in spaces below Bass Staff:

THE GRAND STAFF

The Grand Staff is the Treble and Bass Staff put together and joined by a line and bracket.



Middle "C" is the note on the line in the middle of the Grand Staff, which is also the first ledger line below the Treble Staff, or the first ledger line above the Bass Staff.

NOTES AND RESTS

Notes are signs that are used to show the value or length of time of a sound.













- The Whole note is a white dot.
- The Half note is a white dot with a stem.
- The Quarter note is a black dot with a stem.
- The Eighth note is a black dot with a stem and a hook.
- The Sixteenth note is a black dot with a stem and two hooks.
- The thirty-second note is a black dot with the stem and three hooks.

RESTS

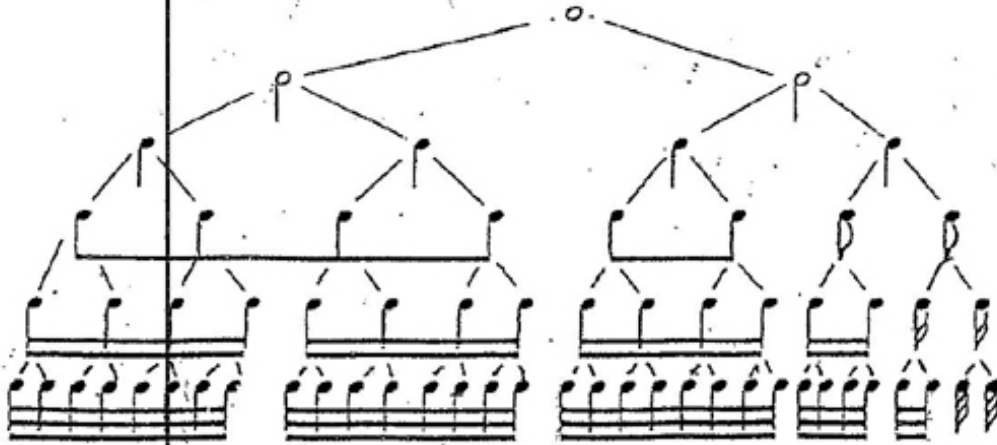
Rests are signs that are used as a means of silence in place of a note. there is a rest for each note and has the same time value of that note.

- | | | | |
|-------------------|--|-------------------------|--|
| The Whole rest: | | The Eighth rest: | |
| The Half rest: | | The Sixteenth rest: | |
| The Quarter rest: | | The Thirty-second rest: | |

DURATION OF NOTES AND RESTS

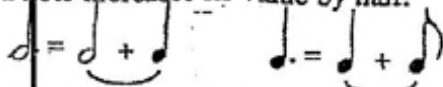
Notes		Rests
Whole		= 4 beats 
Half		= 2 beats 
Quarter		= 1 beat 
Eighth		= 1/8 beat 
Sixteenth		= 1/16 beat 
Thirty-second		= 1/32 beat 

VALUE OF NOTES

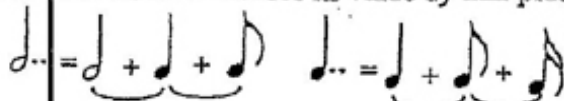


Dotted Notes

A dot after a note increases its value by half.




A double dot after a note increases its value by half plus a quarter.

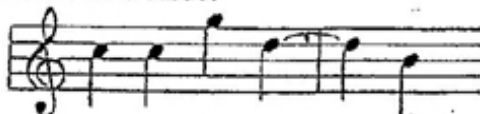


Dotted Rests

Dotted rests are the same as dotted notes, the same rule applies.

The Tie

The tie is a curved line,  that joins two of the same notes to show that they are to be played as one unbroken note with their total time value.



The Legato

Is a curved line placed above or below a group of notes to show that they are to be played smoothly.



Staccato

The term staccato means that notes are not to be sustained for their full value, but played shorter. Staccato is usually indicated by small dots above or below the note. There are different degrees of staccato shown in the following ways.

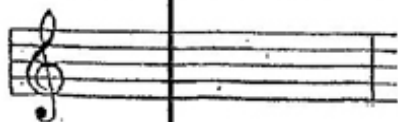
Mezzo Staccato —  shorten notes about 1/4

Staccato —  shorten notes about 1/2

Staccatissimo —  shorten notes about 3/4

The Bar or Measure

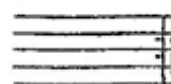
A line drawn on the Staff to divide the notes in equal sections, also called a Measure.



Bar



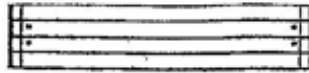
Double Bar



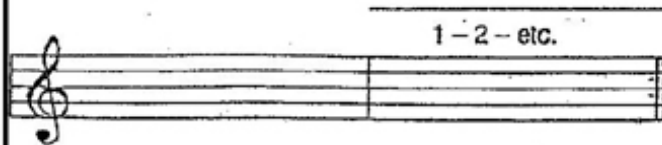
Repeat

The double bar tells the end of a piece or section.

The double bar with two dots tells that a section is to be repeated either from the beginning or from the sign facing it.



If a section is to be repeated more than once a line is drawn above the last bar with numbers telling how many lines to repeat.

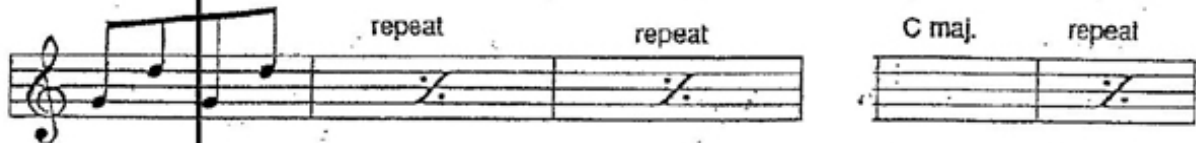


D.C. or Da Capo, means from the head;
i.e. return to the beginning.

D.S. or Dal Segno, means from the sign;
i.e. return to the mark S

D.C. Al Segno or Coda, means from the beginning to the mark S and then the Coda.

A Pause sign C placed over a note can be held for as long as possible ...
To avoid needless writing, the repetition of a short passage can be written as below.



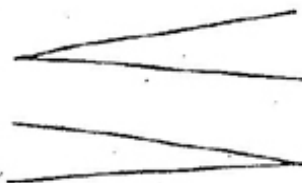
DYNAMICS

Terms that relate to the loud and soft of music.

<i>pp</i>	- pianissimo	- or very soft
<i>p</i>	- piano	- or soft
<i>mf</i>	- mezzo forte	- or moderately loud
<i>f</i>	- forte	- or loud
<i>ff</i>	- fortissimo	- or very loud

Cres. - Crescendo: i.e. increase gradually in power.

Decres. - Decrescendo:
Dim. - Diminuendo i.e. decrease gradually in power.



MARKS OF EXPRESSIONS

Italian words written above the music score showing speed.

Grave,	.....	extremely slow.
Lento,	.....	slow.
Largo,	.....	broad.
Larghetto,	.....	rather broad.
Adagio,	.....	slow, leisurely.
Andante,	.....	going at an easy pace.
Andantino,	.....	at a moderate pace, but not as slow as Andante.
Moderato,	.....	moderate speed.
Allegretto,	.....	rather fast.
Allegro,	.....	fast.
Vivace,	.....	lively.
Presto,	.....	quick.
Prestissimo,	.....	very quick indeed, as fast as possible.

ACCIDENTALS

Signs that are used to raise or lower pitches and to bring them back to normal.

The Sharp Sign \sharp

raises the note a half-step or semi-tone

The Flat Sign \flat

lowers the note a half step or semi-tone

The Double Sharp Sign $\sharp\sharp$

raises the note a full step or tone

The Double Flat $\flat\flat$

lowers the note a full step or tone

The natural sign \natural restores the note to its normal pitch after a sharp or flat.

OCTAVE

An Octave is the difference in pitch of two of the same name notes.

e.g. - C to C is an octave or vice versa.



OCTAVE SIGNS

8 va or 8
or
Ottava

- to play an octave
higher than written.

8 va bassa
or
Sotto

to play an octave
lower than written.

C or 8

play the passage
not in single notes
as marked but in octaves.

Loco

After playing an
octave higher, resume
the playing as written.

KEY SIGNATURE

The Key that the music is written in, is known by the sharp and flat signs placed at the beginning of the staff, arranged in a special order. This is to avoid writing every sharp and flat sign next to every note where they appear on the staff.

There are seven sharps, F - C - G - D - A - E - B and
seven flats, B - E - A - D - G - C - F (which is the reverse of the sharps)

Keys with Sharps



C major G major D major A major E major B major F# major C# major
A minor E minor B minor F# minor C# minor G# minor D# minor A# minor

Keys with flats



F major B^b major E^b major A^b major D^b major G^b major C^b major
D minor G minor C minor F minor B^b minor E^b minor A^b minor

In the diagram above, white notes are the major keys and the black notes are the minor keys (called relative minor). They are related because they have the same key signature and the same notes in the scales.

The sharp sign on the fifth line of the treble staff tells that all F notes no matter where they appear on the staff are sharpened, unless posted by an accidental. (same with the other signs).

The keys of C major and A minor do not have any sharps or flats.

The time signature are two numbers written one above the other that tells how many beats to a bar and the type of note used.

Example : $\frac{4}{4}$ - the figure above tells the beat, and the beat is four beats to a bar. The figure below tells what type of note used, and the note is four quarter notes to a bar.

There are other signs used as the time signature instead of numbers.

The letter C is used in place of the numbers $\frac{4}{4}$.

The letter C with a stroke is used in place of the numbers $\frac{2}{2}$.

There are two types of time, simple time and compound time. In simple time the figure above which tells how many beats to a bar, is divisible by two.

In compound time the figure above is divisible by three.

SOME TIME SIGNATURES

The image displays musical notation for various time signatures, organized into six rows and three columns. Each example shows a short musical phrase with notes and rests, with the time signature written above the staff.

- Row 1:**
 - $\frac{2}{2}$: Four quarter notes.
 - $\frac{2}{4}$: Four eighth notes.
 - $\frac{2}{8}$: Four sixteenth notes.
- Row 2:**
 - $\frac{6}{4}$: Six quarter notes.
 - $\frac{6}{8}$: Six eighth notes.
 - $\frac{6}{16}$: Six sixteenth notes.
- Row 3:**
 - $\frac{3}{2}$: Six quarter notes.
 - $\frac{3}{4}$: Six eighth notes.
 - $\frac{3}{8}$: Six sixteenth notes.
- Row 4:**
 - $\frac{9}{4}$: Nine quarter notes.
 - $\frac{9}{8}$: Nine eighth notes.
 - $\frac{9}{16}$: Nine sixteenth notes.
- Row 5:**
 - $\frac{4}{2}$: Eight quarter notes.
 - $\frac{4}{4}$: Eight eighth notes.
 - $\frac{4}{8}$: Eight sixteenth notes.
- Row 6:**
 - $\frac{12}{4}$: Twelve quarter notes.
 - $\frac{12}{8}$: Twelve eighth notes.
 - $\frac{12}{16}$: Twelve sixteenth notes.

RHYTHM

A form of playing beats or notes in time, as with keeping with every tick of a clock. It includes the effects of beats, accents, measures, (or bars) grouping of notes into beats, grouping of measures into phrases, etc.

It is chiefly the accent which is written over a note or section which gets a stronger beat than the others. There are strong and weak accents written like this:

Strong accent >

Weak accent >

Example: $\frac{2}{4}$



Example: $\frac{3}{4}$



Example: $\frac{4}{4}$



Where the measure has 4 beats the 1st and 3rd notes are accented with the stronger accent on the 1st note.

HOW TO READ RHYTHM

Following are some exercises on reading some of the more common rhythms.

When reading, say "AN" for the plus sign (+).

Always keep a check on the rhythm chart in the following pages.

RHYTHM CHART 1

- 1 1 2 3 4 1 2 3,4 1 2,3 4 1,2 3 ah 4
- 2 1 2 3 4 1 2 + 3 4 1 2 + 3 4 + 1 + 2 3 4
- 3 1 + ah 2 3 4 1 + 2 + 3 + 4 + 1 + + ah 2 + + ah 3 + + ah 4 + + ah
- 4 1,2,3 4 1 2,3 + 4 1,2 + 3,4 1 2,3,4
- 5 1 2 3 1,2 3 1 2 + 3 1 + 2 3
- 6 1 + 2 3 1 2 3 + 1 + 2 + 3 + 1 + + ah 2 + + ah 3 + + ah
- 7 1 2,3 + 1,2,3 1,2 + 3 1 + ah 2 3
- 8 1 2 1 + 2 1,2 1 + 2 +
- 9 1,2 + 1 + + ah 2 + + ah 1+ a 2 1+ a 2+ ah
- 10 1 2 1 + 2 + 1 +2 + 1 + + ah 2 + + ah
- 11 1,2 1 2+ ah 1,2 + ah 1+ ah 2+ ah

RHYTHM CHART 2

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

2 1 2 3 4 1 2 + 3 4 1 2 + 3 1 + 2,3,4

3 1,2,3,4 1 + 2 3 + 4 + 1 + + ah 2 + + ah 3 + + ah 4 + + ah

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

5 1 + 2 3 1 2 3 + 1,2,3 1 + + ah 2 + + ah 3 + + ah

6 1+ 2 1 + + ah 2 + + ah 1+ + + 2 1++ ah2++ ah

7 1 2 1 + 2 1,2 1 + 2 +

8 1+ 2+ 1 + 2 + 1 + 2 + 1 + + ah 2 + + ah

9 1+2+ 1+ 2+ ah 1+ 2 + ah 1+ ah 2+ ah

10 1 2 3 + ah 4 1 2 + ah 3 4 + ah 1 + ah 2 + ah 3 + ah 4 + ah

ENHARMONICS

Notes that have two names:

- B \flat - A \sharp is the same note.
- E \flat - D \sharp is the same note.
- A \flat - G \sharp is the same note.
- D \flat - C \sharp is the same note.
- G \flat - F \sharp is the same note.
- C \flat - B is the same note.

Example: When going up the chromatic scale the notes are sharp.

C \sharp D \sharp F \sharp

When the scale is reversed the notes are flat.

D \flat E \flat G \flat

Like in the key signature, the key of F \sharp major has six sharp notes:

F \sharp C \sharp G \sharp D \sharp A \sharp E \sharp

The key of G \flat major has six flat notes.

B \flat E \flat A \flat D \flat G \flat C \flat

But the notes F \sharp and G \flat are the same, the difference is one is with a sharp and one is with a flat. (See key signature)

RANGE

Range tells the distance from the lowest to the highest note that a voice or instrument can play.

Soprano range: C₄ to C₅

Alto range: F₃ to D₄

Tenor range: B₂ to G₄

Baritone range: G₂ to E₄

Bass range: E₂ to F₃

SCALE

A scale is a stepwise arrangement of the chief notes in a particular passage of music. Some of the more common scales are:

- 1) The Chromatic scale
- 2) The Diatonic scale (major and minor)
- 3) The Ten Tone Scale
- 4) The Pentatonic scale
- 5) The Whole Tone scale.

THE CHROMATIC SCALE

The Chromatic scale is made up of twelve semitones.

A semitone is the smallest interval used in normal European music.

Example: C to C sharp — B to C

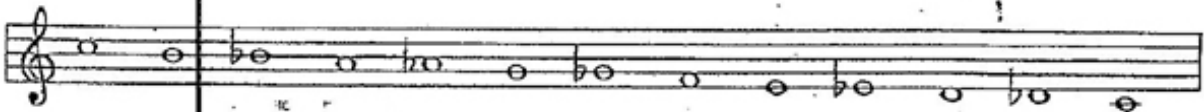
A tone is made up of two semitones.

Example: C to D — B to C sharp

The C — chromatic scale ascending.



The C — chromatic scale descending.



When the scale is played descending flats are used. The scale can also start on any note but in the same order.

THE DIATONIC SCALES

The Major scale is made up of two tones followed by one semitone, then three tones followed by one semitone;

Major Scale

1 2 3 4 5 6 7 8

The semitones are between 3 - 4 and 7 - 8;

Harmonic minor

1 2 3 4 5 6 7 8

The semitones are between 2 - 3, 5 - 6 and 7 - 8;

ascending

Melodic minor

1 2 3 4 5 6 7 8

The semitones are between 2 - 3 and 7 - 8;

descending

Melodic minor

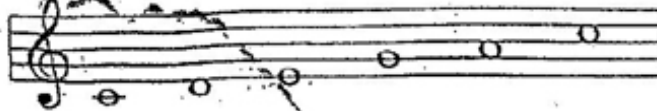
8 7 6 5 4 3 2 1

The semitones are between 2 - 3 and 5 - 6;

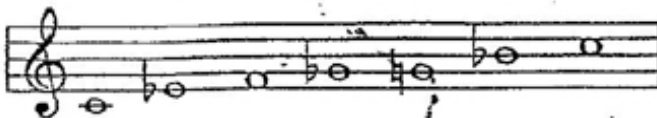
The whole tone scale

This scale is made up of six tones;

The Pentatonic scale;



The C Blues scale;



INTERVAL

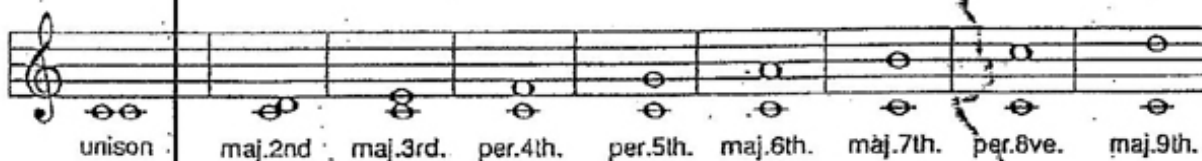
An Interval is the distance between two notes counting from the lowest note.

Example; (using the scale of C major)

From C to E is a 3rd because E is the 3rd note in the scale of C and from C to G, is a 5th because G is the 5th note in the scale of C.

C to C# is a half step or semitone.

D to D is a whole step or tone.



The 2, 3, 6 and 7 are all Major Intervals.

The 4, 5 and octave 8, are all Perfect Intervals.

If any major interval is lowered by a semitone it becomes minor.

If any perfect interval or minor interval is lowered by a semitone it becomes diminished.

If any perfect or major interval is raised by a semitone it becomes augmented.

Some other Intervals



min. 2nd. min. 3rd. min. 6th. min. 7th.



dim. 2nd. dim. 3rd. dim. 4th. dim. 5th dim. 6th. dim. 7th. dim. 8ve.



aug. 2nd. aug. 3rd. aug. 4th. aug. 5th. aug. 6th. aug. 7th. aug 8ve.

Modes.

A type of scale that comes from the diatonic scale.

1	IONIAN	2	DORIAN
<p>A musical staff in treble clef showing the Ionian mode (C4 to C5) and the Dorian mode (D4 to D5).</p>			
3	PHRYGIAN	4	LYDIAN
<p>A musical staff in treble clef showing the Phrygian mode (E4 to E5) and the Lydian mode (F4 to F5).</p>			
5	MIXOLYDIAN	6	AEOLIAN
<p>A musical staff in treble clef showing the Mixolydian mode (G4 to G5) and the Aeolian mode (A4 to A5).</p>			
7	LOCRIAN		
<p>A musical staff in treble clef showing the Locrian mode (Bb4 to Bb5).</p>			

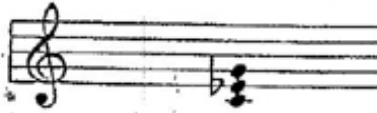
CHORDS

Chords are a combination of notes taken from the scale. The least amount of notes put together to form a chord is three.

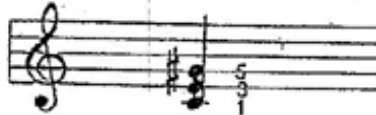
Example:) By taking the 1st, 3rd and 5th notes of the major scale, we get a major chord.



The minor chord is formed by lowering the third note by a semitone.



The Augmented chord is formed by raising the 5th note by a semitone.



The Diminished chord is formed by lowering the 3rd, and 5th notes by a semitone.



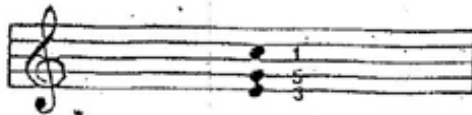
INVERSIONS

A chord is said to be in root position when the name note of the chord is in the bottom position.

Example:)



C maj in root position



1st Inversion



2nd Inversion

other chords

There are chords with more than three notes, like the major 6 - 7 - 9 etc. A major 6th is formed by using the 1st. 3rd. 5th. and 6th. notes of the scale;

C maj. scale;

C maj. 6th.

A major 7th. chord is formed by using the 1st. 3rd. 5th. and 7th. notes of the scale;

C maj. 7th.

The dominant 7th. chord is formed by lowering the 7th. note by a semitone;

C dom. 7th.

The major 9th. is formed by using the 1st. 3rd. 5th. 7th. and 9th. notes;

C maj. 9th.

ARPEGGIOS

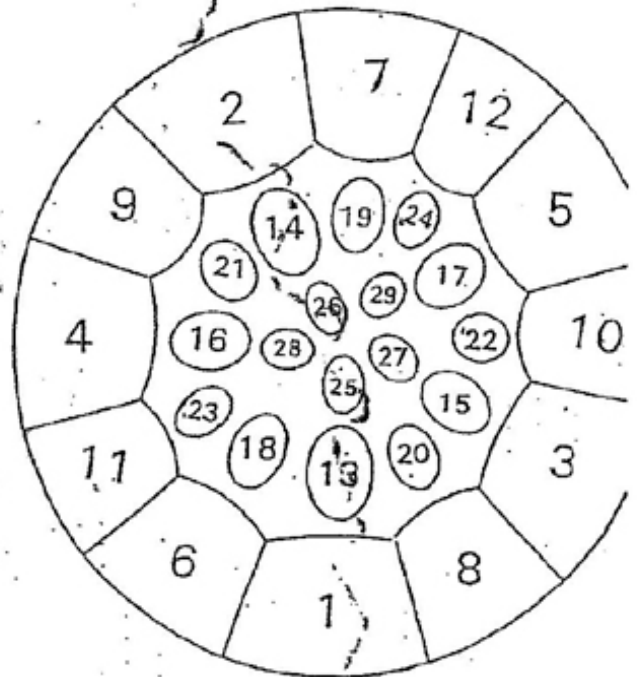
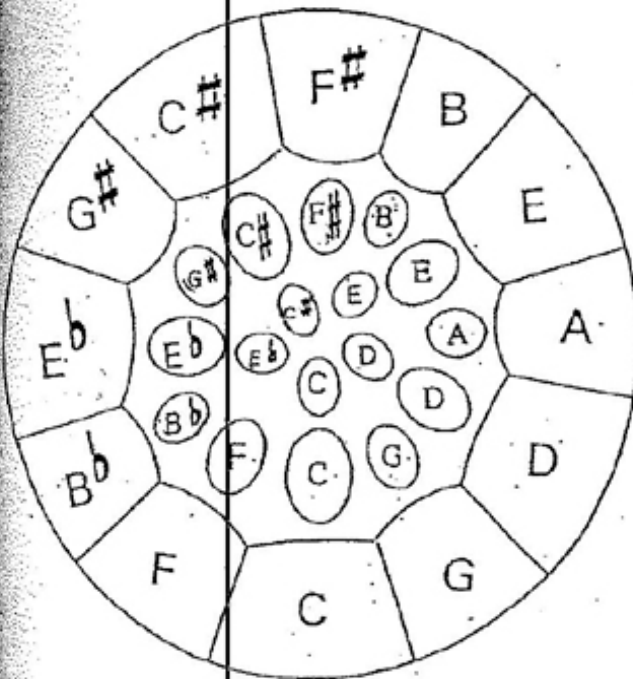
Arpeggios is playing the notes of a chord separately from the bottom upwards.

when the notes of a chord is to be played together it is written like this;

PREPARING TO PLAY THE PAN

The next step is going to know the instrument, by the amount of notes it has, and their positions on the pan and on the staff.

Besides knowing the notes on the Pan, it is very important knowing their positions on the staff. Mainly for music reading and writing. Match the numbers on the diagram of the pan with the numbers below the staff.



Db Eb Gb Ab Bb Db Eb Gb Ab Db
 C C# D D# E F F# G G# A A# B B# C# D# E



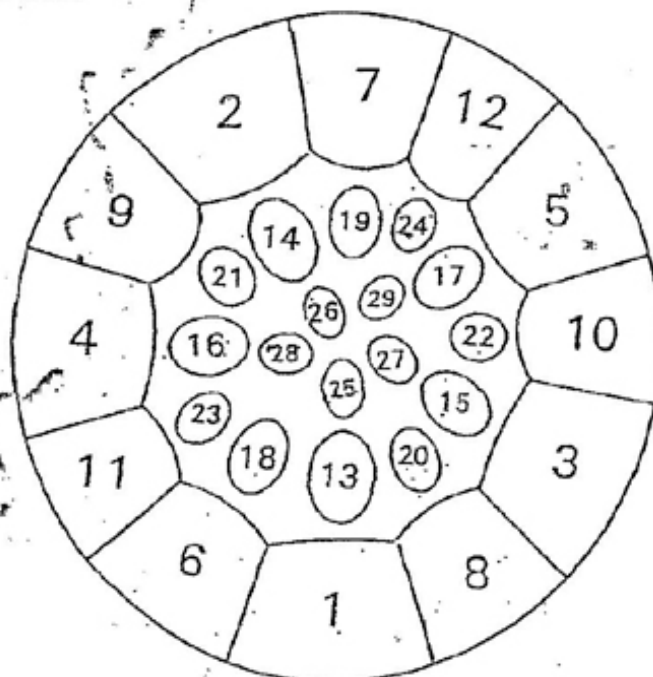
1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29

Notice the notes with two names.

THE FIRST EXERCISE

The first exercise is the chromatic scale; by playing this scale every note on the instrument will be touched.

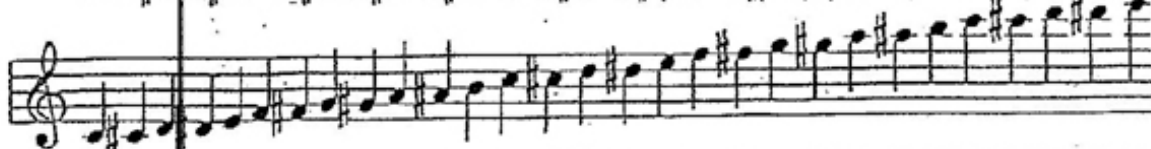
There are some suggested hand positions on playing the scales, written with the letters L and R for left hand and right hand.



Play the Chromatic Scale

Ascending;

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



1-2-3 4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29
R L R L R L R R L R L R R L R L R L R R L R L R L R

Descending;

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



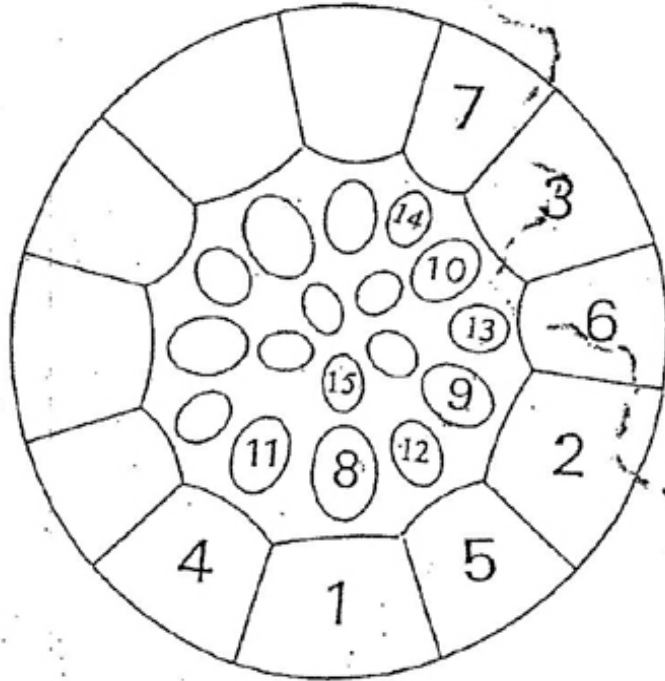
29-28-27-26-25-24-23-22-21-20-19-18-17-16-15-14-13-12-11-10-9-8-7-6-5-4-3-2-1
R L R L R R L R L R R L R L R L R R L R L R R L R L R L R

Scale of C Major

D E F G A B C B A G F E D C
 3 4 5 6 7 8 7 6 5 4 3 2 1

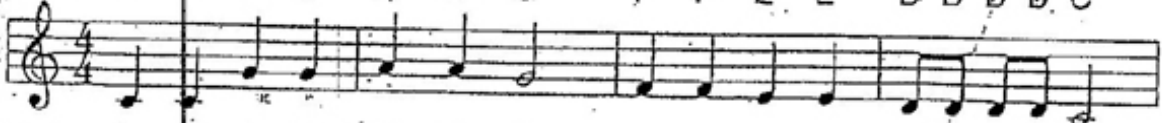


1,2 3 4 1 2 3 4 1,2 3 4 1 2 3 4 1,2,3,4
 L R R L L R R L R R L L R R RL



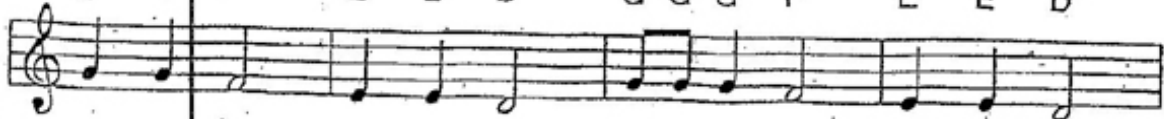
The A B C Song

Adagio 1 5 6 5 4 3 2 1
 C C G G A A G F F E E D D D C



L L R R R R RL L L R R R R RL

5 4 3 2 5 4 3 2
 G G F E E D G G G F E E D



R R RL R R RL R R RL R R RL

1 5 6 5 4 3 2 1
 C C G G A A G F F E E D D C

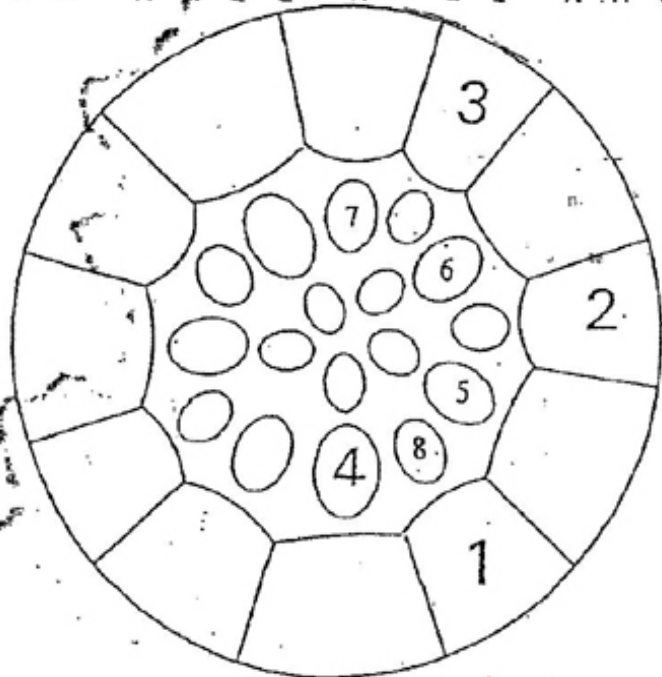


L L R R R R RL L L R R R R RL

Scale of G Major

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
 G A B C D E F# G F# E D C B A

count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1,2,3,4
 R R L R L R L L R L L R R L R R L



12 BAR BLUES PROGRESSION

Chords - Moderate

B 3 D 5 E 6 G 8 E 6 D 5 B 1 3 5 6 8 6 5 3

C 4 E 6 G 8 A 9 C 11 A 9 G 8 E 6 1 3 5 6 8 6 5 3

D 5 F# 7 A 9 B 10 C 4 E 6 G 8 A 9 1 3 5 6 8 5 6 8

R L R L L L R L L R L R L R L L R L

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Scale of D Major

Two Octaves. Ascending

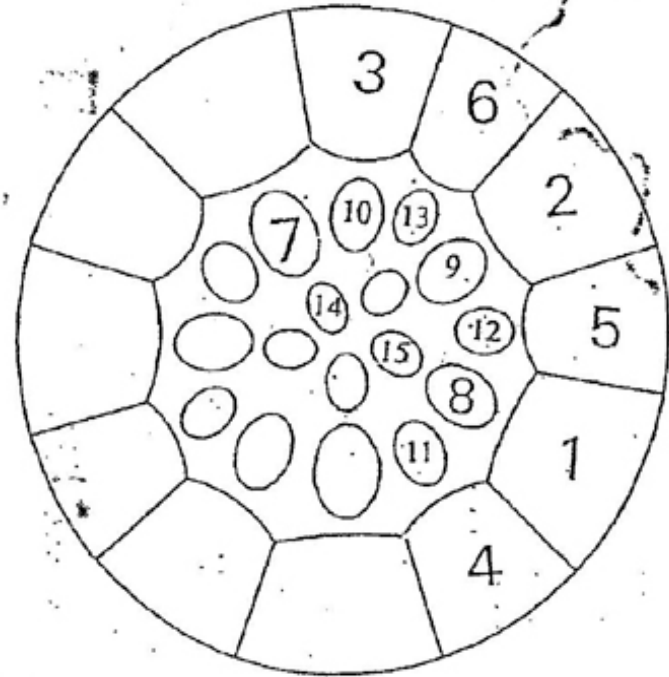
1 D 2 E 3 F# 4 G 5 A 6 B 7 C# 8 D 9 E 10 F# 11 G 12 A 13 B 14 C# 15 D

R L R R L L R R L R R L L L R L

15 D 14 C# 13 B 12 A 11 G 10 F# 9 E 8 D 7 C# 6 B 5 A 4 G 3 F# 2 E 1 D

Descending

R L L R R L R R L L R R L R R L



SCALE EXERCISES

3 2 4 3 5 4 6 5 7 6 8 7 9 8 10

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

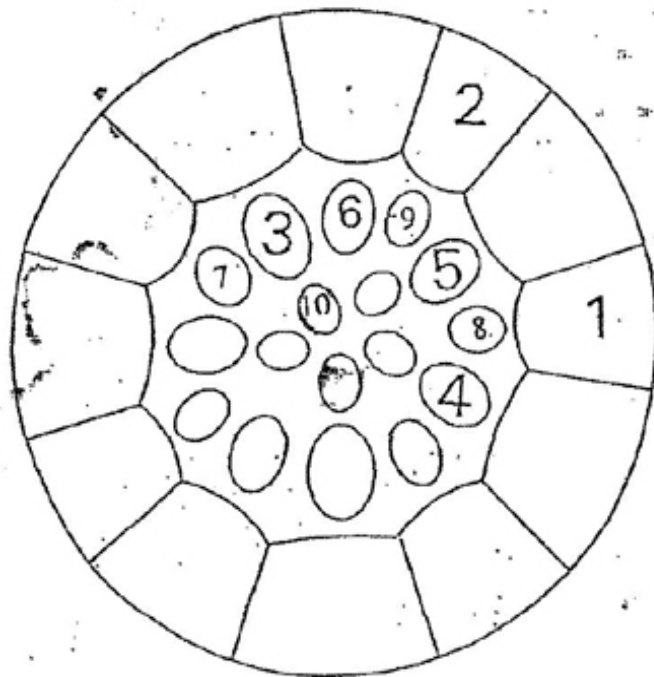
R L L R L R R L R L L R L R R L

Scale of A Major

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

2 3 4 5 6 7 8 7 6 5 4 3 2 A

R L R R L L R L L R R L R R



Play the scale in harmony

3 4 5 6 7 8 9 10 9 8 7 6 5 4 3

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

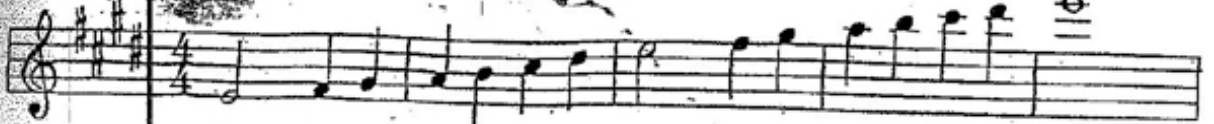
L L R L L R R L R R L L R L L

R R L R R L L R L L R R L R R

Scale of E Major

Two octave
Ascending

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
E F# G# A B C# D# E F# G# A B C# D# E



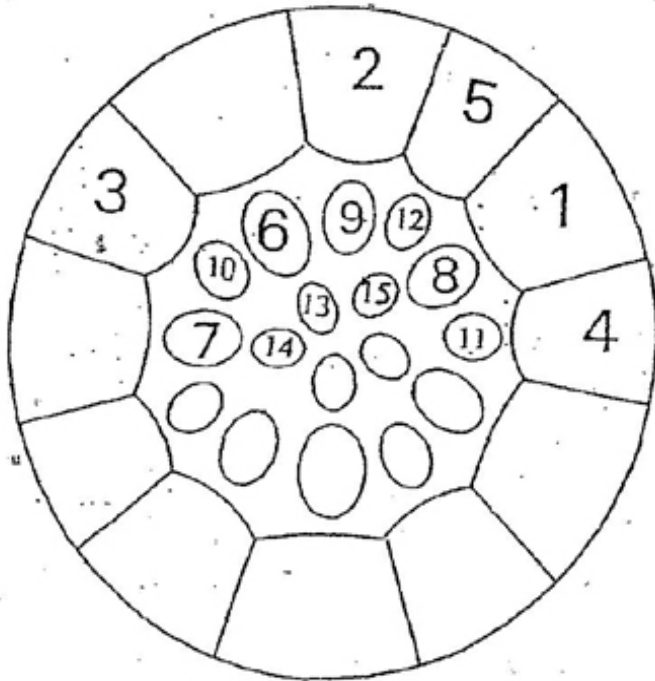
R R L R R L L R R L R R L L R L

Descending

15 14 13 12 11 10 9 8 7 6 5 4 3 2 1
E D# C# B A G# F# E D# C# B A G# F# E



R L L R R L R R L L R R L R R L

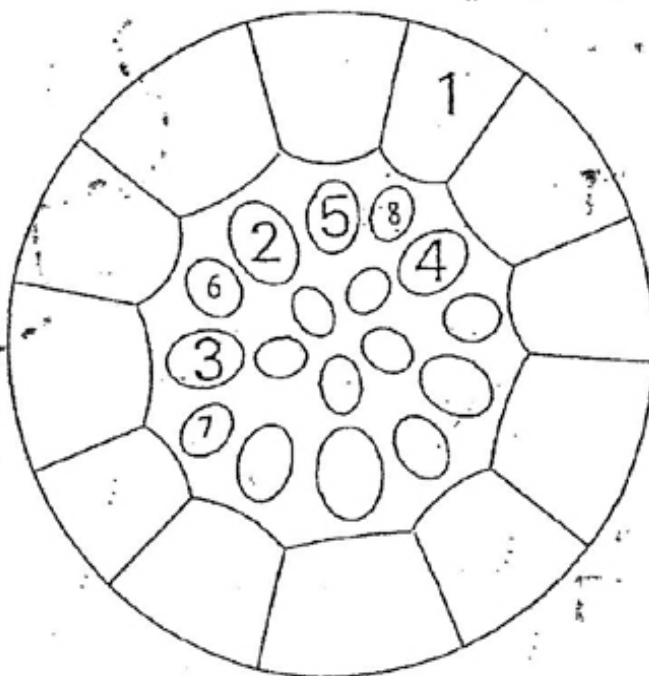


Always keep a check with key signature

Scale of B Major

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
B C# D# E F# G# A# B A# G# F# E D# C# B

R L L R R L L R L L R R L L R L



Always keep a check with rhythm chart.

SCALE OF F# MAJOR

Two octaves

Ascending

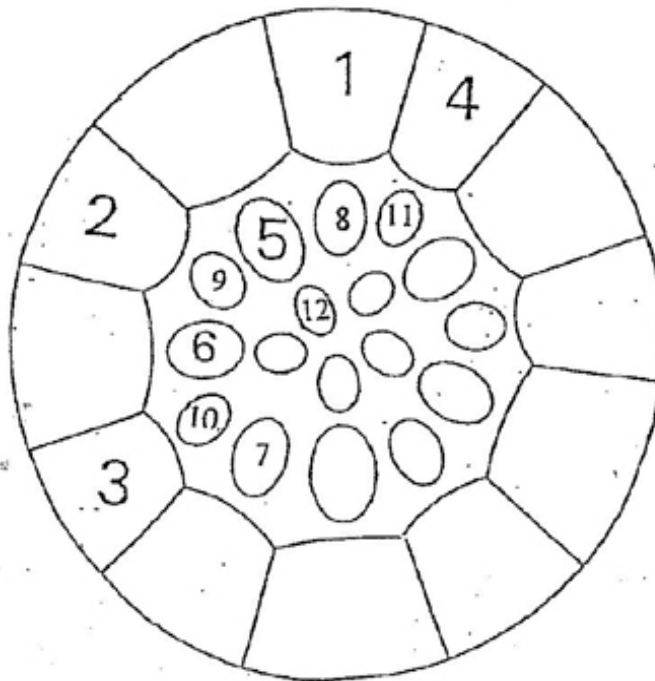


R L L R R L L R L L R R L L R L

Descending



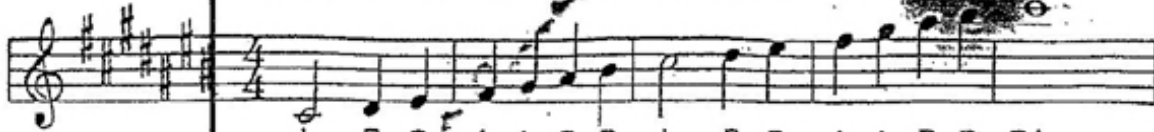
R L L R R L L R L L R R L L R L



Check the tie.

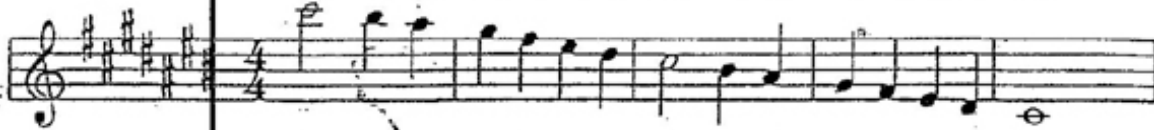
Scale of C# Major

1 2 3 4 5 6 7 8 9 10 11 12 13 14
 C# D# E# F# G# A# B# C# D# E# F# G# A# B# C#

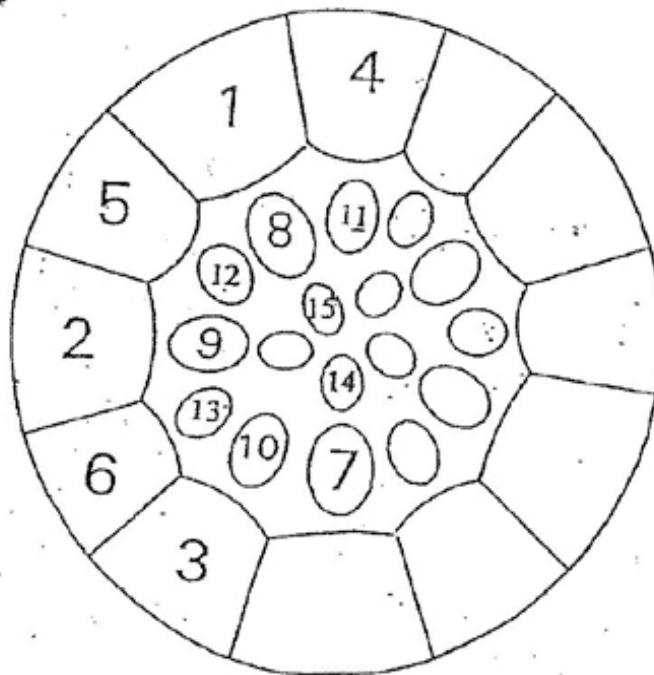


L R R L L R R L R R L L R R R L

15 14 13 12 11 10 9 8 7 6 5 4 3 2 1
 C# B# A# G# F# E# D# C# B# A# G# F# E# D# C#



L R R L L R R L R R L L R R Roll

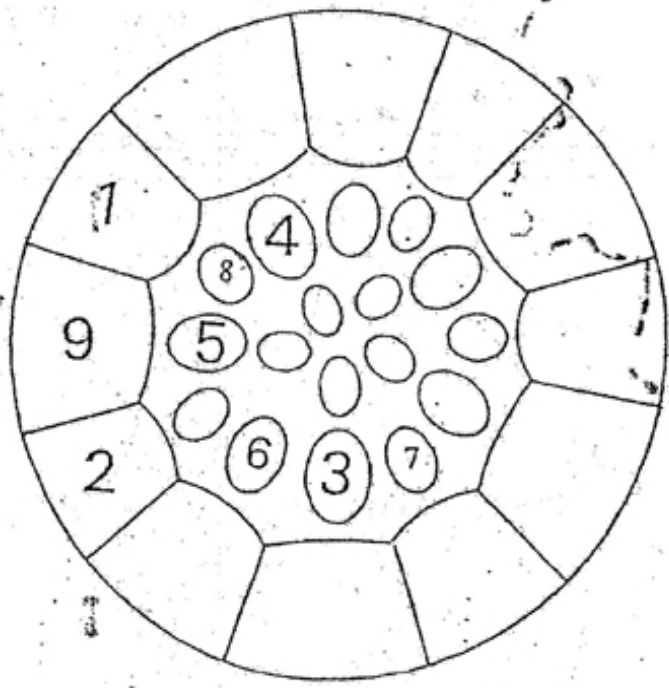


Check interval

Scale of A^b Major

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
 b B^b C D^b E^b F G A^b G F E^b D^b C B^b A^b

L R R L L R R L R R L L R R RL



THE RACING CALL

9 1 3 5 5 5 5 3 3 3 3 1 3 1 9

L L R L L L R R R R L R L RL

9 1 3 5 5 5 5 5 3 3 1 9 9 9 9 1

L R R L L L L L R R L L L L RL

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Scale of E^b Major

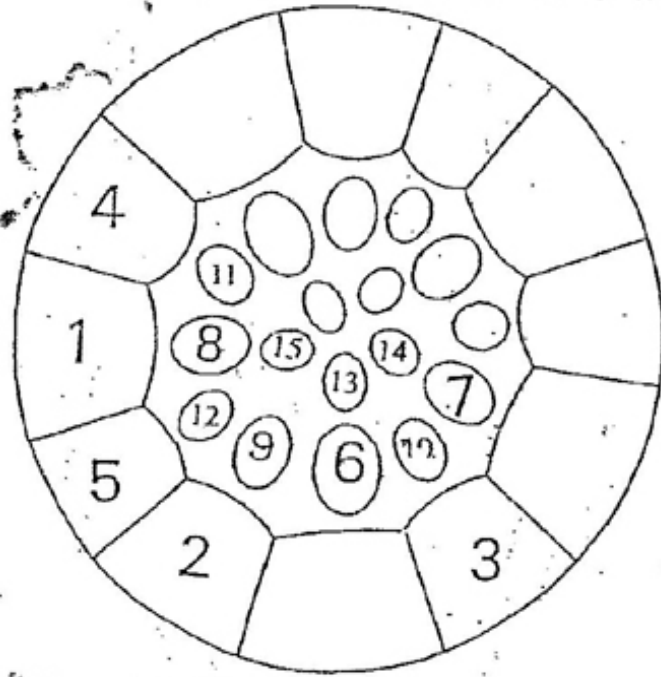
Ascending

1	2	3	4	5	6	7	8	9	10	11	12	13	14	1
E ^b	F	G	A ^b	B ^b	C	D	E ^b	F	G	A ^b	B ^b	C	D	E ^b

L R R L L R R L R R L L R R RL
 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1
 Eb D C B^b A^b G F E^b D C B^b A^b G F E^b

Descending

L R R L L R R L R R L L R R RL



MARY HAD A LITTLE LAMB

Lento

3	2	1	2	3	3	3	2	2	2	3	5	5
---	---	---	---	---	---	---	---	---	---	---	---	---

R.L R L R R R RL R R RL R L RL

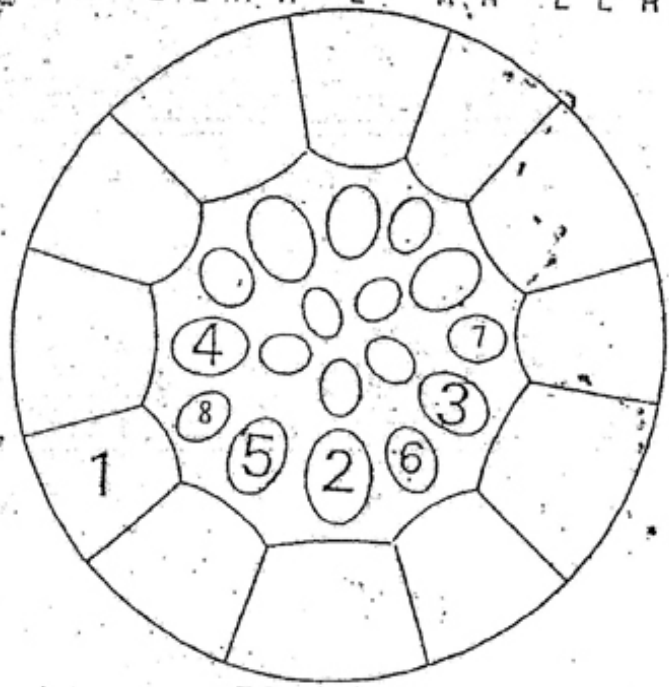
5	2	1	2	3	3	3	3	2	2	3	2	1
---	---	---	---	---	---	---	---	---	---	---	---	---

R.L R L R R R RL L L R L RL

Scale of B^b Major

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
 B^b C D E^b F G A B^b A G F E^b D C B^b

L R R L L R R L R R L L R R R L



DOH RAE ME

Moderate

1 2 3 1 3 1 3 2 3 4 4 3 2 4
 R,L R R,L L R,L,R,L R,L R,L R L L R R R,L

3 4 5 3 5 3 5 4 5 6 6 5 4 6
 R,L L R,L R R,L,R,L R,L R,L R R R L R,L

5 1 2 3 4 5 6 6 6 2 3 4 5 6 7
 R,L L R R L L R,L R,L L R L L R R,L

7 3 4 5 6 7 8 8 7 6 4 7 5 8
 R,L R L L R R R,L L R R,L R,L R,L R,L

Scale of F Major

Two octaves.
Ascending.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

F G A B \flat C D E F G A B \flat C D E F

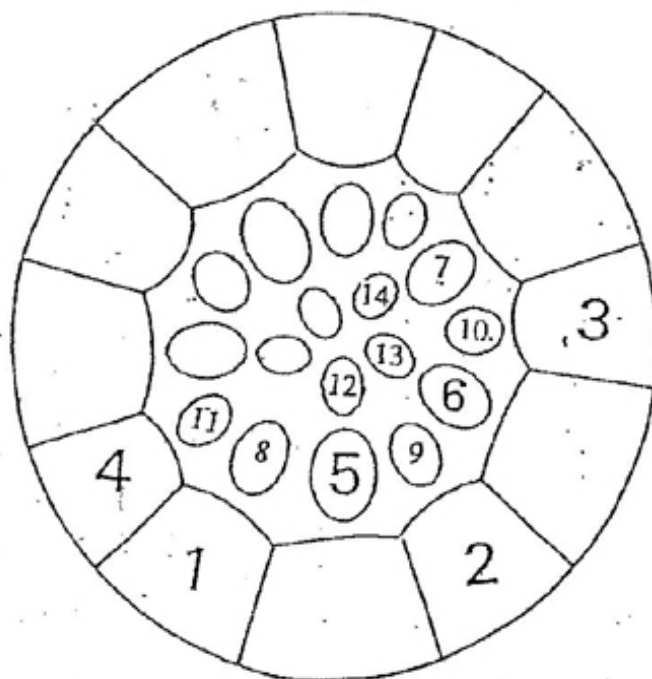
L R R L L R R L R R L L R R RL

Descending

15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

F E D C B \flat A G F E D C B \flat A G F

L R R L L R R L R R L L R R RL

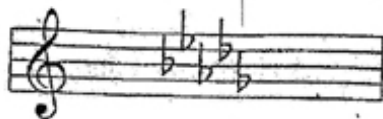


Always check enharmonics.

Scale of D^b major

Relative to E^b minor.

It is not necessary to write for the scale of D^b major

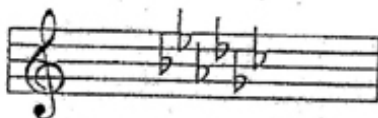


because it is the same as the scale of $C^\#$ major, which is already written.
(see key signature) also see scale of $C^\#$ major.

Scale of G^b major

Relative to E^b minor.

It is also not necessary to write for the scale of G^b major

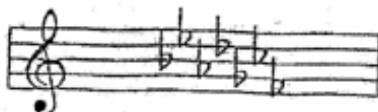


because it is the same as the scale of $F^\#$ major, which is already written.
(see key signature) also see scale of $F^\#$ major.

Scale of C^b major

Relative to A^b minor.

Same as the ones above. It is also not necessary to write for the scale of C^b major



because it is the same

scale of B major, which is already written. (see key signature) also see scale of B major.

Scale of A Harmonic minor

A minor is the relative minor to C Major, which means, they have the same notes (see scales). There are two other forms of minor scales, the Harmonic minor and the Melodic minor. Which should also be practiced in all keys.

8

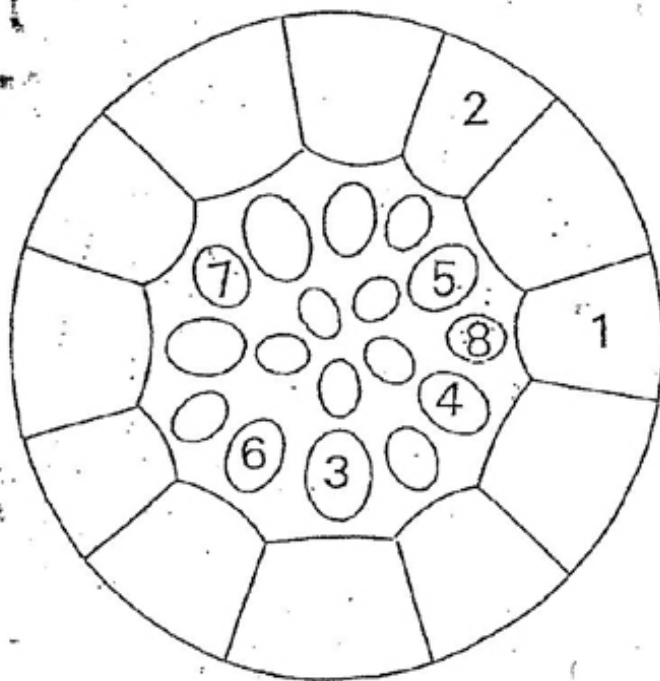
A Harmonic minor

Relative to C Major.

1	2	3	5	6	7	8	7	6	5	4	3	2	1	
A	B	C	D	E	F	G \sharp	A	G \sharp	F	E	D	C	B	A



R	R	L	R	R	L	L	R	L	L	R	R	L	R	RL
---	---	---	---	---	---	---	---	---	---	---	---	---	---	----



Check scales and key signature.

Scale of E Harmonic minor

Major

Two octaves

Asc

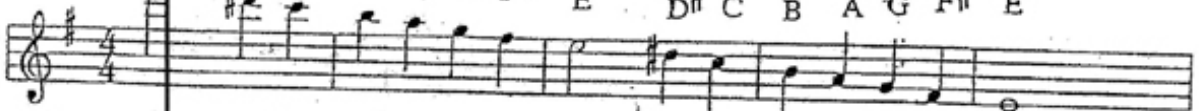
2 3 4 5 6 7 8 9 10 11 12 13 14 15
 E F# G A B C D# E F# G A B C D# E



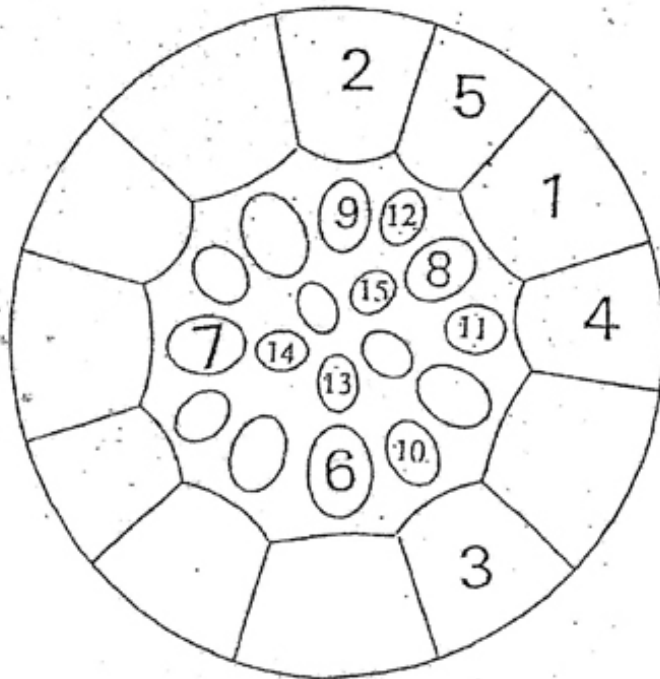
R R L R R L L R R L R R L L RL

Des

15 14 13 12 11 10 9 8 7 6 5 4 3 2 1
 E D# C B A G F# E D# C B A G F# E



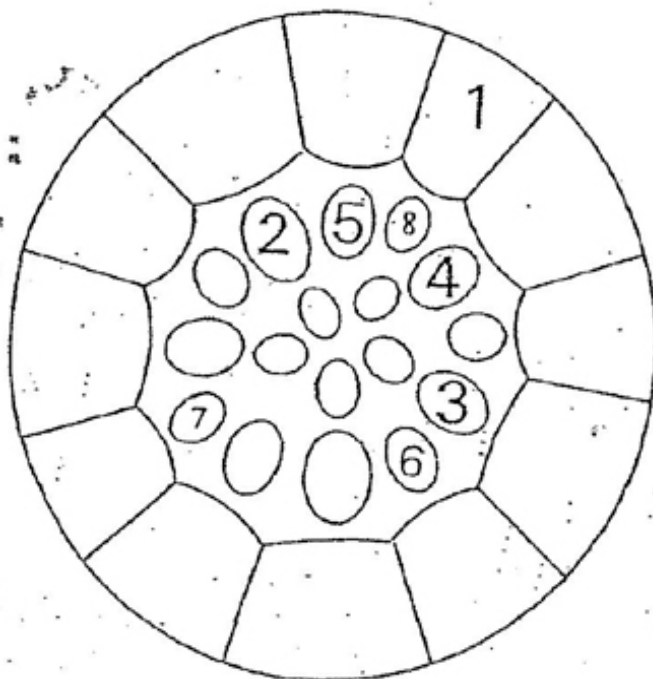
R R L R R L L R R L R R L RL



Scale of B Harmonic minor

Relative to D Major.

R L R R L R L L R L R L R R L RL



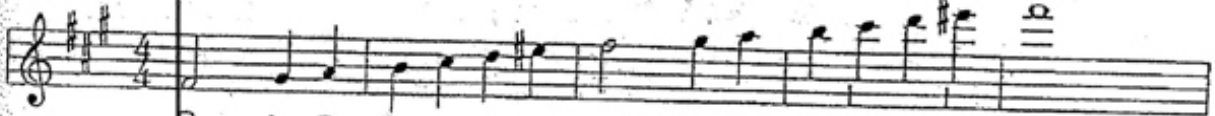
Scale of F# Harmonic minor

Relative to A Major.

Two octaves.

Asc:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
 F# G# A B C# D E# F# G# A B C# D E# F#



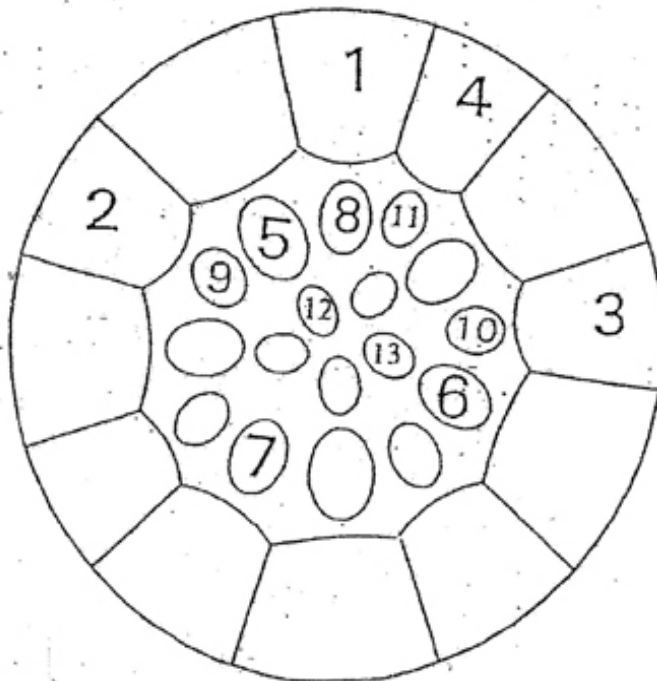
R L R R L R L R L R R R RL

Des.

15 14 13 12 11 10 9 8 7 6 5 4 3 2 1
 F# E# D C# B A G# F# E# D C# B A G# F#



R L R L R R L R L R L R R L RL



Scale of C[#] Harmonic minor

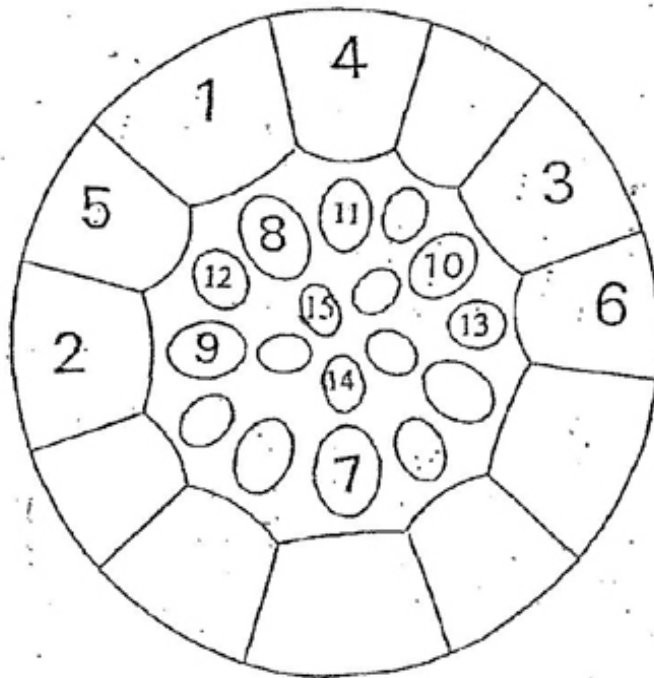
Relative to E Major

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
 C[#] D[#] E F[#] G[#] A B[#] C[#] D[#] E F[#] G[#] A B[#] C[#]

L L R R L R R L R R L R R E R L

15 14 13 12 11 10 9 8 7 6 5 4 3 2 1
 C[#] B[#] A G[#] F[#] E D[#] C[#] B[#] A G[#] F[#] E D[#] C[#]

L R R L R R L L R R L R R L R L



Always keep a check with key signature.

Scale of G# Harmonic minor

Relative to B Major.

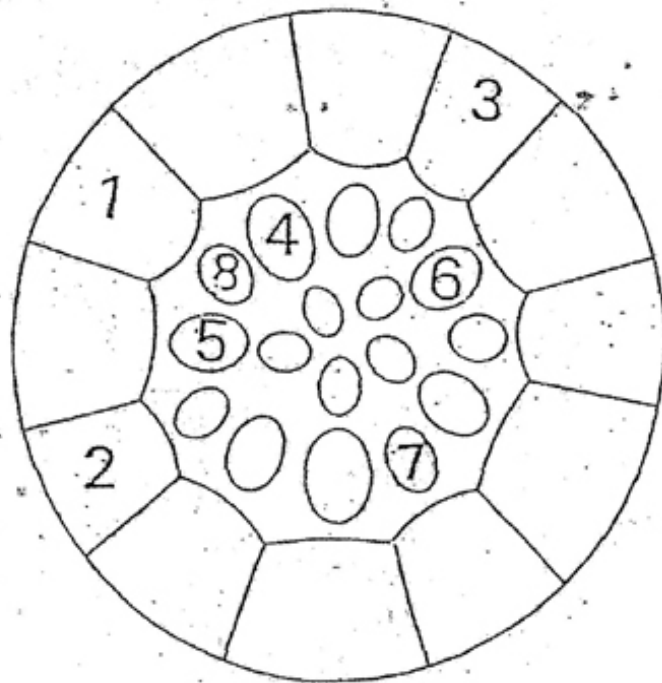
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

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



L L R R L R R L R R L R R L RL

Detailed description: A musical staff in treble clef with a key signature of two sharps (F# and C#). The scale is written as a sequence of notes: G# (finger 1), A# (finger 2), B (finger 3), C# (finger 4), D# (finger 5), E (finger 6), F# (finger 7), G# (finger 8), F# (finger 7), E (finger 6), D# (finger 5), C# (finger 4), B (finger 3), A# (finger 2), G# (finger 1). Below the staff, a sequence of letters indicates the fingering for each note: L, L, R, R, L, R, R, L, R, R, L, R, R, L, RL.



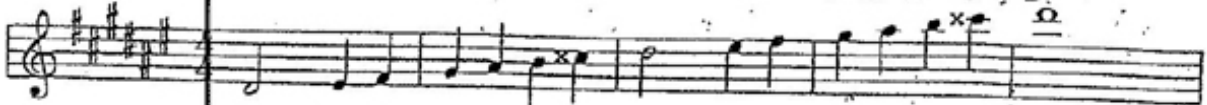
Scale of D \sharp Harmonic minor

Relative to F \sharp Major

Two octaves.

Asc.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
 D \sharp E \sharp F \sharp G \sharp A \sharp B C \times D \sharp E \sharp F \sharp G \sharp A \sharp B C \times D \sharp



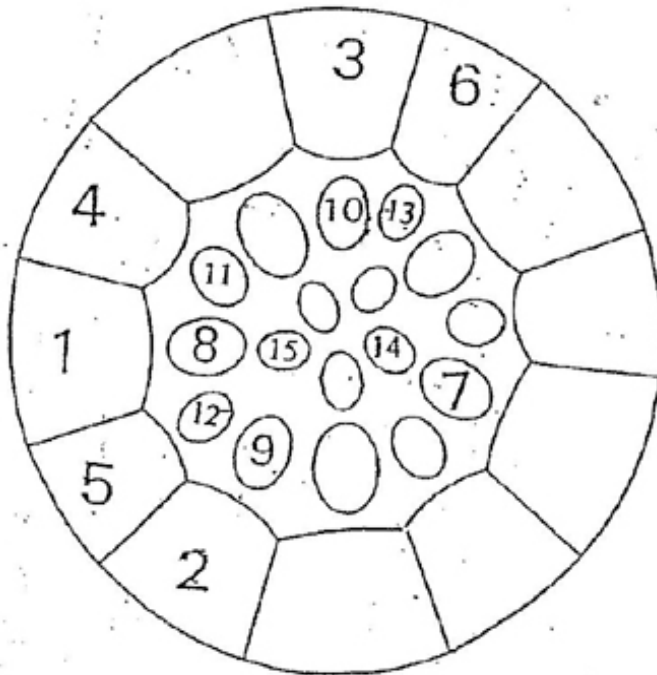
L L R R L R R L L R R L R R RL

Des.

15 14 13 12 11 10 9 8 7 6 5 4 3 2 1
 D \sharp C \times B A \sharp G \sharp F \sharp E D \sharp C \times B A \sharp G \sharp F \sharp E \sharp D \sharp



L R R L R R L L R R L R R L RL



Scale of A \sharp Harmonic minor

Relative to C \sharp Major.

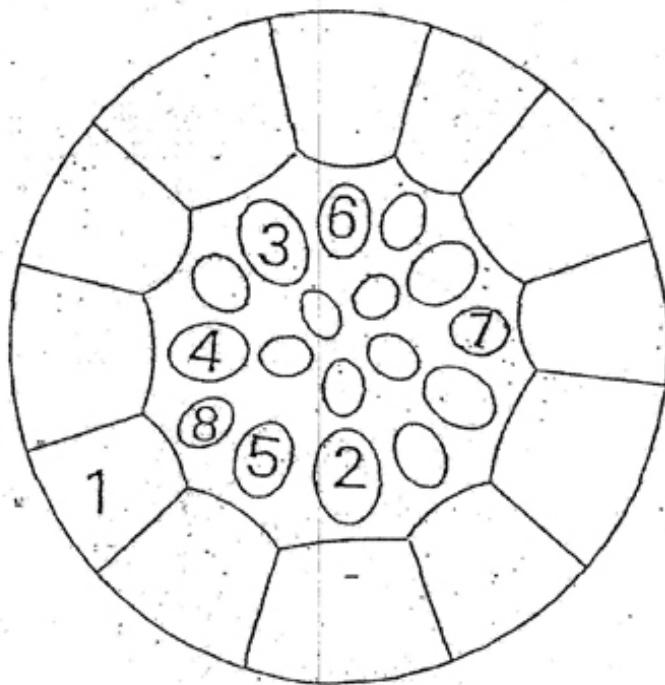
Two octaves

Asc.

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

A \sharp B \sharp C \sharp D \sharp E \sharp F \sharp G \times A \sharp G \times F \sharp E \sharp D \sharp C \sharp B \sharp A \sharp

L L R L L R R L R R L L R L RL



Scale of F Harmonic minor

Relative to A^b Major.

Two octaves

Asc.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
F	G	A ^b	B ^b	C	D ^b	E ^b	F	G	A ^b	B ^b	C	D ^b	E ^b	F



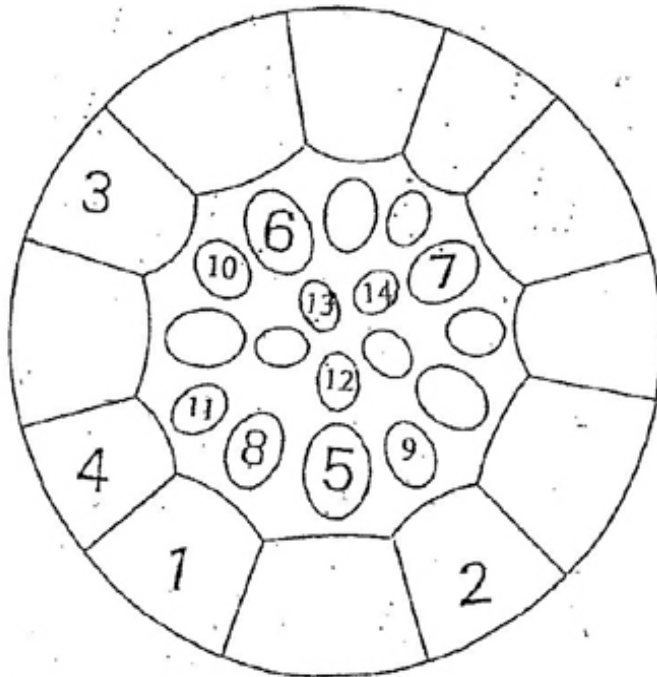
L R L L R L R L R L L R L R RL

Des.

15	14	13	12	11	10	9	8	7	6	5	4	3	2	1
F	E ^b	D ^b	C	B ^b	A ^b	G	F	E ^b	D ^b	C	B ^b	A ^b	G	F



L R L R L L R L R L R L L R RL

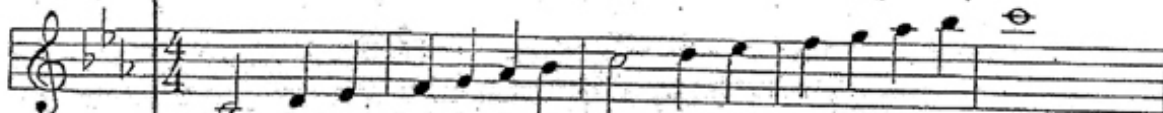


Check octaves.

Scale of C Harmonic minor

Relative to $E\flat$ Major

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
 C D $E\flat$ F G $A\flat$ $B\flat$ C D $E\flat$ F G $A\flat$ $B\flat$ C

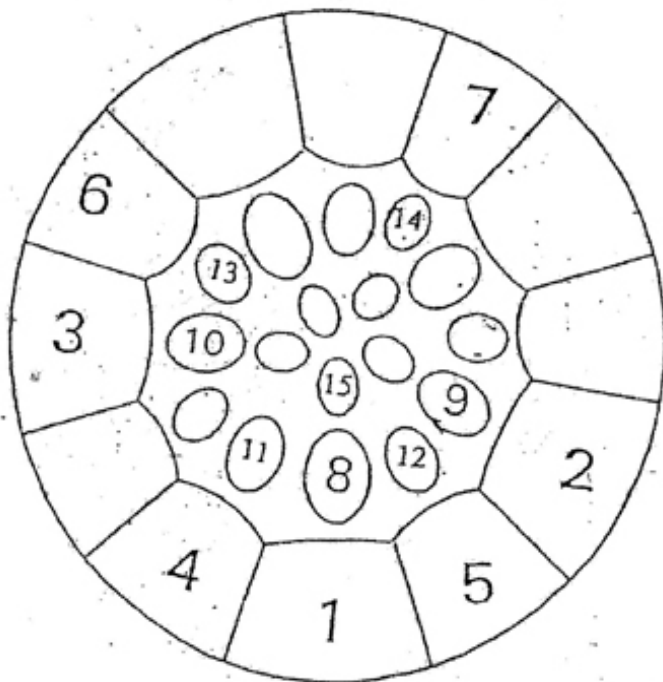


R R L L R L R R R L R L L R R L

15 14 13 12 11 10 9 8 7 6 5 4 3 2 1
 C $B\flat$ $A\flat$ G F $E\flat$ D C $B\flat$ $A\flat$ G F $E\flat$ D C



R R L R L L R R R L R L L R R L



Check enharmonics.

Scale of G Harmonic minor

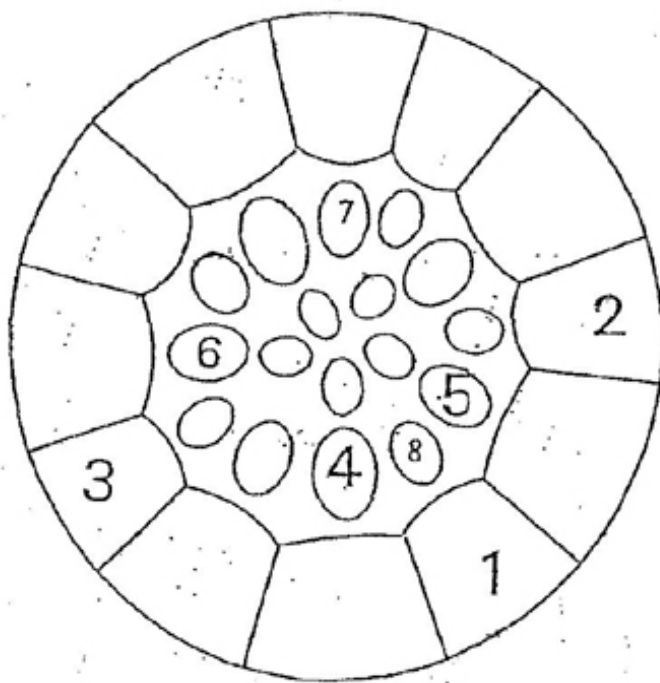
Relative to B \flat Major.

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

G A B \flat C D E \flat F \sharp G F \sharp E \flat D C B \flat A G



R R L R R L R L R L R R L R RL



Check time signature.

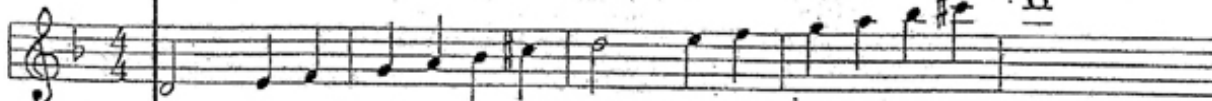
Scale of D Harmonic minor

Relative to F Major.

Two octaves.

Asc.

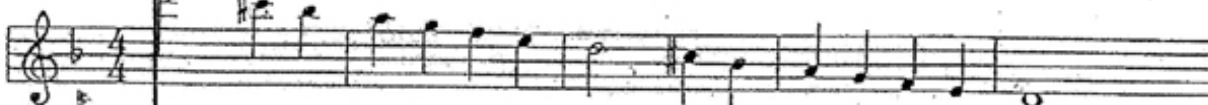
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
D	E	F	G	A	B \flat	C \sharp	D	E	F	G	A	B \flat	C \sharp	D



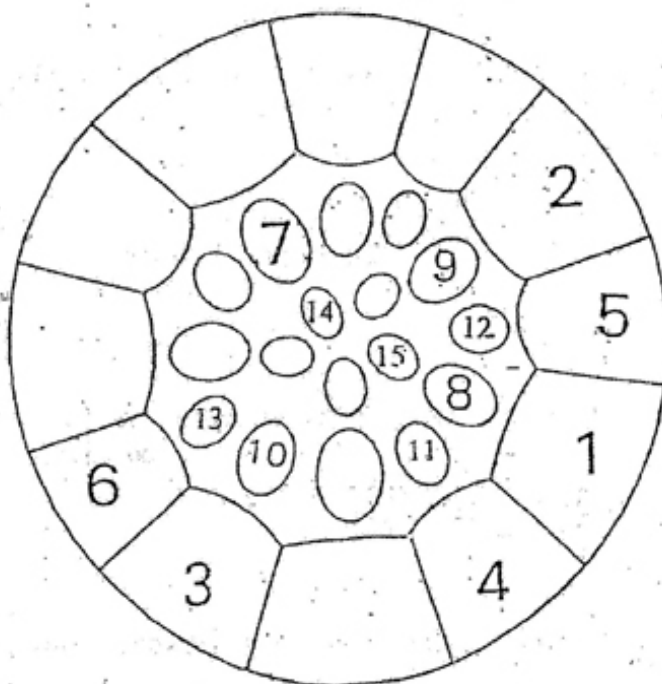
R R L R R L L R R L R R L L RL

Des.

5	14	13	12	11	10	9	8	7	6	5	4	3	2	1
D	C \sharp	B \flat	A	G	F	E	D	C \sharp	B \flat	A	G	F	E	D



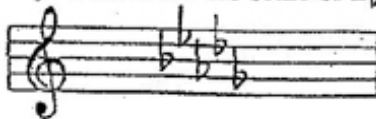
R L L R R L L R L L R R L R RL



Scale of D^b major

Relative to D^b major.

It is not necessary to write for the scale of B^b minor

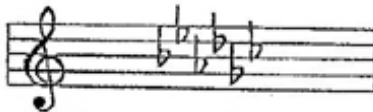


because it is the same as the scale of $A^\#$ minor, which is already written.
(see key signature) also see scale of $A^\#$ minor.

Scale of E^b major

Relative to G^b major.

It is also not necessary to write for the scale of E^b minor

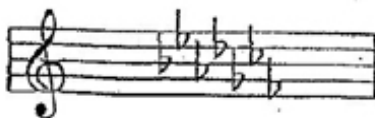


because it is the same as the scale of $D^\#$ minor, which is already written.
(see key signature) also see scale of $D^\#$ minor.

Scale of C^b major

Relative to C^b major.

Same as the ones above. It is also not necessary to write for the scale of A^b major because it is the same



scale of $G^\#$ minor, which is already written. (see key signature) also see scale of $G^\#$ minor.

FOURTH EXERCISE
CHORDS ————— Arpeggios

Chords that have two octaves should be played two octaves

Major Chords

C maj. C E G C C G E C
1

1 + 2 + 3 + 4 +
L R R L L R R L

G maj. G B D G G D B G
2

1 + 2 + 3 + 4 +
L R R L L R R L

D maj. D F# A D D A F# D
3

R L R R R R L R

A maj. A C# E A A E C# A
4

R L R R R R L R

E maj. E G# B E E B G# E
5

R L R R R R L R

B maj. B D# F# B B F# D# B
6

R L R R R R L R

F# maj. F# A C# F# F# C# A F#
7

R L R R R R L R

C# maj. C# E G# C# C# G# E C#
8

R L R R R R L R

F maj. F A C F F C A F
9

L R R L L R R L

Bb maj. Bb D F Bb Bb F D Bb
10

L R R L L R R L

Eb maj. Eb G Bb Eb Eb Bb G Eb
11

L R R L L R R L

Ab maj. Ab C Eb Ab Ab Eb C Ab
12

L R R L L R R L

Minor Chords

A min.

1

R L R R R R L R

B min.

3

R L R R R R L R

C# min.

5

L R L L L L R L

G min.

7

R L R R R R L R

F min.

9

R L R R R R L R

Eb min.

11

L R L L L L R L

E min.

2

R L R R R R L R

F# min.

4

L R L L L L R L

D min.

6

R L R R R R L R

C min.

8

R L R R R R L R

Bb min.

10

R L R R R R L R

Ab min

12

L R L L L L R L

See Arpeggio and Enharmonics

Major 6th Chords

C maj. 6

1

L R L R R L R L

G maj. 6

2

L R L R R L R L

D maj. 6

3

R L R L L R L R

A maj. 6

4

R L R L L R L R

E maj. 6

5

R L R L L R L R

B maj. 6

6

R L R L L R L R

F# maj. 6

7

R L R L L R L R

C# maj. 6

8

R L R L L R L R

F maj. 6

9

L R L R R L R L

Bb maj. 6

10

L R L R R L R L

Eb maj. 6

11

L R L R R L R L

Ab maj. 6

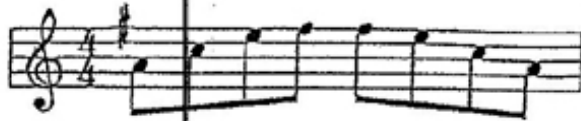
12

L R L R R L R L

See Enharmonics;

Minor 6th chords

A min. 6



R L R L L R L R

E min. 6



R L R L L R L R

B min. 6



L R L R R L R L

F# min. 6



L R L R R L R L

C# min. 6



L R L R R L R L

D min. 6



R L R L L R L R

G min. 6



R L R L L R L R

C min. 6



R L R L L R L R

F min. 6



R L R L L R L R

Bb min. 6



L R L R R L R L

Eb min. 6



L R L R R L R L

Ab min. 6



L R L R R L R L

See Enharmonics

Major 7th chords

C maj. 7

R L R L L R L R

G maj. 7

R L R L L R L R

D maj. 7

R L R L L R L R

A maj. 7

R L R L L R L R

E maj. 7

R L R L L R L R

B maj. 7

R L R L L R L R

F# maj. 7

R L R L L R L R

C# maj. 7

L R L R R L R L

F maj. 7

L R L R R L R L

B^b maj. 7

L R L R R L R L

E^b maj. 7

L R L R R L R L

A^b maj. 7

L R L R R L R L

See enharmonics

Minor 7th chords

A min. 7



R L R L L R L R

E min. 7



R L R L L R L R

B min. 7



L R L R R L R L

F[#] min. 7



L R L R R L R L

C[#] min. 7



L R L R R L R L

D min. 7



R L R L L R L R

G min. 7



R L R L L R L R

C min. 7



R L R L L R L R

F min. 7



R L R L L R L R

B^b min. 7



L R L R R L R L

E^b min. 7



L R L R R L R L

A^b min. 7



L R L R R L R L

See enharmonics

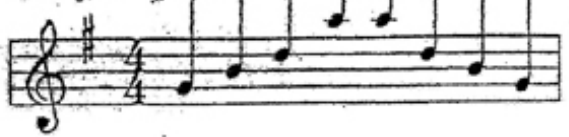
Major add 9th chords

Cmaj.(add 9)



L R L R R L R L

Gmaj.(add 9)



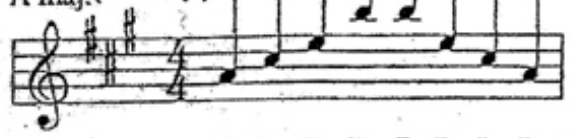
L R L R R L R L

Dmaj.(add 9)



R L R L L R L R

Amaj.(add 9)



R L R R R L R

E maj.(add 9)



R L R R R L R

Bmaj.(add 9)



R L R R R L R

F#maj.(add 9)



R L R R R L R

C#maj.(add 9)



L L L R L L L

Fmaj.(add 9)



L R L R R L R L

B^b maj.(add 9)



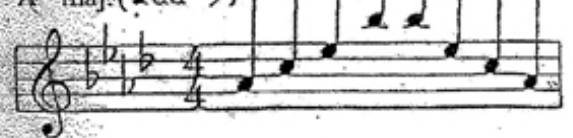
L R L R R L R L

E^b maj.(add 9)



L R L R R L R L

A^b maj.(add 9)



L R L R R L R L

Minor add 9th chords

1 A min. (add 9)



R L R R R L R

3 B min. (add 9)



L R L L L L R L

5 C# min. (add 9)



L R L R R L R L

7 G min. (add 9)



R L R R R L R

9 F min. (add 9)



R L R L L R L R

11 E b min. (add 9)



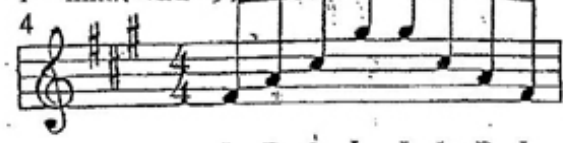
L R L R R L R L

2 E min. (add 9)



R L R R R L R

4 F# min. (add 9)



L R L L L L R L

6 D min. (add 9)



R L R R R L R

8 C min. (add 9)



R L R R R L R

10 B b min. (add 9)



R L R R R L R

12 A b min. (add 9)



L R L L L L R L

See enharmonics;

Dominant 7th chords

C Dom 7

1



L R R L L R R L

Detailed description: A musical staff in 4/4 time with a key signature of one flat (Bb). The exercise consists of a single melodic line with eighth notes. The notes are: Bb, A, G, F, E, D, C, Bb. The rhythm is: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.

D Dom 7

3



R L R L L R L R

Detailed description: A musical staff in 4/4 time with a key signature of two sharps (D major). The exercise consists of a single melodic line with eighth notes. The notes are: D, E, F#, G, A, B, C, D. The rhythm is: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.

E Dom 7

5



R L R L L R L R

Detailed description: A musical staff in 4/4 time with a key signature of three sharps (E major). The exercise consists of a single melodic line with eighth notes. The notes are: E, F#, G#, A, B, C, D, E. The rhythm is: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.

F# Dom 7

7



L R L R R L R L

Detailed description: A musical staff in 4/4 time with a key signature of three sharps (F# major). The exercise consists of a single melodic line with eighth notes. The notes are: F#, G#, A, B, C, D, E, F#. The rhythm is: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.

F Dom 7

9



L R R L L R R L

Detailed description: A musical staff in 4/4 time with a key signature of two flats (Bb major). The exercise consists of a single melodic line with eighth notes. The notes are: F, G, Ab, Bb, C, D, E, F. The rhythm is: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.

Eb Dom 7

11



L R R L L R R L

Detailed description: A musical staff in 4/4 time with a key signature of three flats (Eb major). The exercise consists of a single melodic line with eighth notes. The notes are: Eb, F, G, Ab, Bb, C, D, Eb. The rhythm is: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.

G Dom 7

2



L R R L L R R L

Detailed description: A musical staff in 4/4 time with a key signature of one sharp (G major). The exercise consists of a single melodic line with eighth notes. The notes are: G, A, B, C, D, E, F#, G. The rhythm is: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.

A Dom 7

4



R L R L L R L R

Detailed description: A musical staff in 4/4 time with a key signature of two sharps (A major). The exercise consists of a single melodic line with eighth notes. The notes are: A, B, C, D, E, F#, G, A. The rhythm is: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.

B Dom 7

6



L R L R R L R L

Detailed description: A musical staff in 4/4 time with a key signature of three sharps (B major). The exercise consists of a single melodic line with eighth notes. The notes are: B, C, D, E, F#, G#, A, B. The rhythm is: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.

C# Dom 7

8



L R L R R L R L

Detailed description: A musical staff in 4/4 time with a key signature of four sharps (C# major). The exercise consists of a single melodic line with eighth notes. The notes are: C#, D#, E#, F#, G#, A#, B, C#. The rhythm is: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.

Bb Dom 7

10



L R R L L R R L

Detailed description: A musical staff in 4/4 time with a key signature of two flats (Bb major). The exercise consists of a single melodic line with eighth notes. The notes are: Bb, C, D, Eb, F, G, Ab, Bb. The rhythm is: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.

Ab Dom 7

12



L R L R R L R L

Detailed description: A musical staff in 4/4 time with a key signature of three flats (Ab major). The exercise consists of a single melodic line with eighth notes. The notes are: Ab, Bb, C, D, Eb, F, G, Ab. The rhythm is: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.

see enharmonics;
59

Augmented chords

C Aug.

1



L R L R R L R L

D Aug.

3



R L R R R L R

E Aug.

5



R L R R R L R

F# Aug.

7



L R R L L R R L

F Aug.

9



L R R L L R R L

E^b Aug.

11



L R R L L R R L

G Aug.

2



L R L R L R L

A Aug.

4



R L R R R L R

B Aug.

6



R L L R R L L R

C# Aug.

8



L R R L L R R L

B^b Aug.

10



L R R L L R R L

A^b Aug.

12



L R R L L R R L

see enharmonics;

Diminished chords

C Dim.

1



L R R L R R L

G Dim.

2



R L L R R L L R

D Dim.

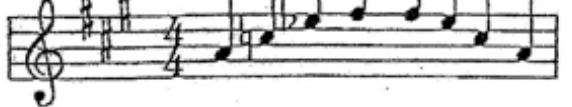
3



R L L R R L L R

A Dim.

4



R L L R R L L R

E Dim.

5



R L L R R L L R

B Dim.

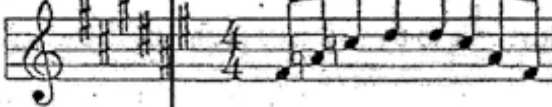
6



R R L L L L R R

F# Dim.

7



R R L L L L R R

C# Dim.

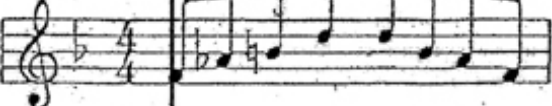
8



L R R L L L R L

F Dim.

9



L L R R R R L L

Bb Dim.

10



L L R R R R L L

Eb Dim.

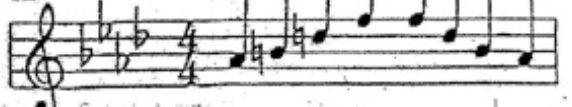
11



L R R L L R R L

Ab Dim.

12



L R R L L R R L

see enharmonics;

Note

The C Aug., E Aug., and A^b Aug., has the same notes.

The D Aug., F[#]Aug., and A[#] Aug., has the same notes.

The A Aug., C[#] Aug., and F Aug., has the same notes.

The G Aug., B Aug., and E^b Aug., has the same notes.

The C Dim., E^b Dim., F[#] Dim., and A Dim., has the same notes.

The G Dim., B^bDim., C[#] Dim., and E Dim., has the same notes.

The D Dim., F Dim., A^b Dim., and B Dim., has the same notes.

When playing a tune in a certain key, it is advisable to try and keep the hands in the same positions as if playing the scale of that key.

Rolling Exercise

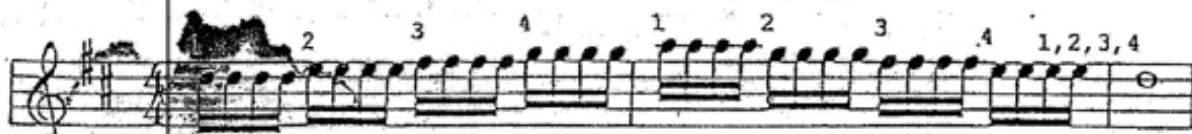
In order to sustain or hold a note, it has to be rolled smoothly. Remember to roll by using the wrist and not the arm.

	1	2	3	4	1 +	2 +	3 +	4 +
R	L	R	L	R	L	R	L	R

	1 + + +	2 + + +	3 + + +	4 + + +			
R L R L	R L R L	R L R L	R L R L	R L R L	R L R L	R L R L	R L R L



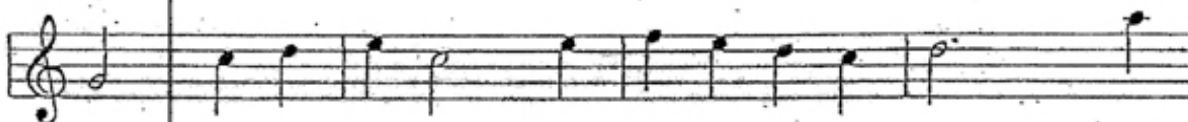
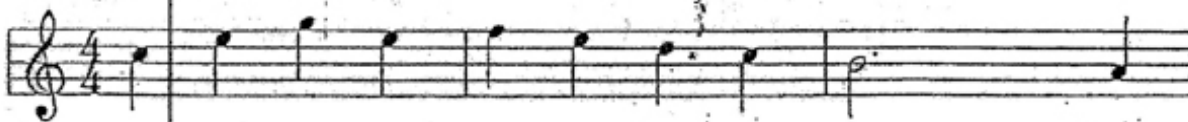
L R L R Roll



RLRLRLRLRLRLRL RLRLRLRLRLRLRL Roll

Playing a Melody

Adagio



TRINIDAD AND TOBAGO NATIONAL ANTHEM

Moderate
Intro



Verse



Notice change in key Signature.