

Debra Perez

Will Baily

"Way Cool" Keyboarding!

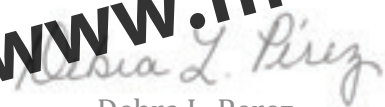


“Way Cool” Keyboarding is a new piano program designed to create a successful and motivating first experience at the piano.

This program:

- will have each student playing from the first lesson
- introduces original music in contemporary, rock ‘n roll, praise and worship and pop styles
- uses CD recordings and MIDI files to develop the students’ listening skills and accelerate their learning
- provides ensemble experience that allows students the enjoyment found in making music with others
- encourages playing ‘off the page’ through realizing Chord Charts and experimenting with improvisation
- prepares students to play in musically satisfying venues like Contemporary Worship Services and Garage Bands

May ***“Way Cool” Keyboarding*** be a program that encourages you to make music an important part of your life. At any age, at any level, making music is good for you.


Debra L. Perez


Will Bailly

Pedagogy
in Motion 

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Student Tips

Using the CD: Listening and playing with the CD will accelerate your learning. When learning a new song, try the following:

1. Listen to the CD without looking at the music. Begin to get the sound in your ear and experience the overall feeling of the piece.
2. Listen to the CD while looking at the music. First time through, watch the right hand. Listen again and watch the left hand. Imagine yourself playing as you listen and watch. This will help you connect what you see with what you hear.
3. Each piece begins with an introduction. As you work with the CD, you will become more familiar with the introductions. You will soon recognize when to begin playing.
4. The “Piano” version of each piece provides a piano only listening experience. Use this version to help you develop your ability to read music. Listen to the “Piano” version while following the music. This exercise allows your eyes to become familiar with the music before playing it on the piano. This familiarity will help you learn quicker and read faster.
5. The “Orchestration” version provides a similar experience to playing with a band or in an orchestra. Working with this ‘piano plus band’ recording helps develop both your listening skills and your rhythm.
6. The “Solo Accompaniment” version is the ‘band minus the piano’. After you feel comfortable with a piece, try this version which features you as the solo keyboardist. The “Solo Accompaniment” version will allow you to use your CD to share your music with others in an enjoyable way.

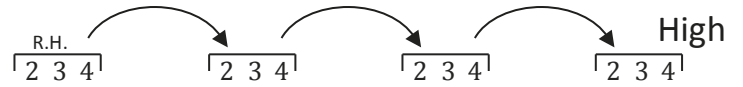
Technique: Developing as a keyboard player includes learning a set of technical skills. This skill set will ultimately help you express the mood and character of each piece you play. The *Technique* ideas throughout the book are based on the belief that particular motions will create certain sounds. And these hand, wrist and arm motions will become more natural with awareness and repetition.

Try This: The *Try This* suggestions throughout the book provide both learning tips and playing ideas. The learning tips will help you know how to approach a new piece of music and the playing tips show you how to create music off the page.

Replay

[CD 1]

Low



*RH starts on the 3 black keys in the middle of the keyboard and moves higher...

SAMPLE

Right Hand

2 3 4 5

1

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Low High

4 3 2 4 3 2 4 3 2 4 3 2

then, *LH starts on the 3 black keys in the middle of the keyboard and moves lower.

***LH** 2 3 4

float

2 3 4

float

2 3 4

float

2 3 4

Left Hand

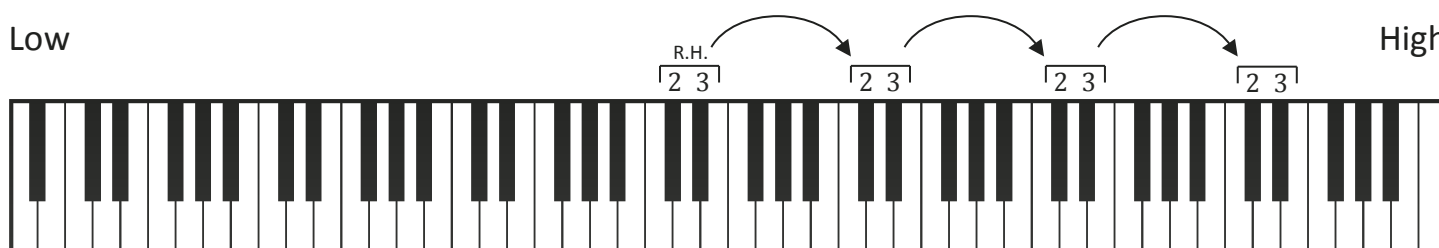
4 3 2 5 1

Lavender

[CD 2]

Low

High



*RH starts with fingers 2 and 3 on the 2 black keys in the middle of the keyboard. Follow the arrows up and then back down.

SAMPLE

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*RH | 2 3 2 | float | 2 3 2 | float | 2 3 2 | float | 2 3 2 | float | 2 3 2 |

Teacher Accompaniment

Flowing Calmly

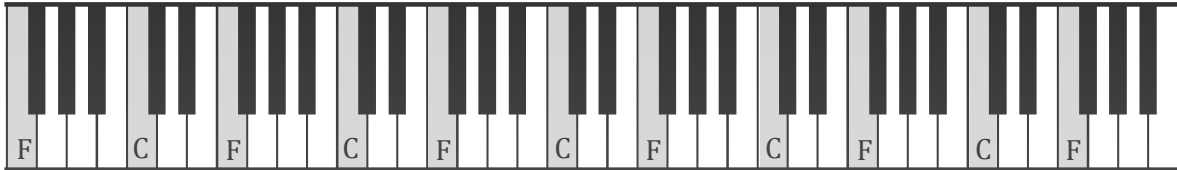
Student enters

The musical score is written for piano. The right hand (treble clef) plays a flowing melody, and the left hand (bass clef) provides a steady accompaniment. The student enters at measure 6, playing a melody in the right hand.

Try This: Using the Teacher Accompaniment, play Lavender as a Side-by-Side duet (2 people at one piano) or with each player at their own piano.

The Keyboard

The 2 and 3 black key groups are good reference points for locating and learning the white keys. On the keyboard below, notice how “C” is always to the left of the 2 black key groups and “F” is always to the left of the 3 black key groups.



The complete musical alphabet is shown on the keyboard below. Notice the repetition of the 7 notes and their relationship to the black keys. Take a moment to locate the musical alphabet on your keyboard.



The next two pieces, *Techno-Twins* and *Saturday Night*, are played on the white keys. The hand position for both pieces is found at the top of p. 7. Before playing, listen to the recording of each piece. Next, listen and follow the music with your eyes. Notice how the notes step up (higher) and step down (lower). Can you see how the longer and shorter notes are notated? Enjoy!

Techno-Twins

Off-Staff

[CD 3]

R.H.

1 C 2 D 3 E 4 F 5 G Play-hold-hold-hold 5 G 4 F 3 E 2 D 1 C P - h - h - h

L.H.

1 C 2 D 3 E 4 F 5 G Play-hold-hold-hold 1 G 2 F 3 E 4 D 5 C P - h

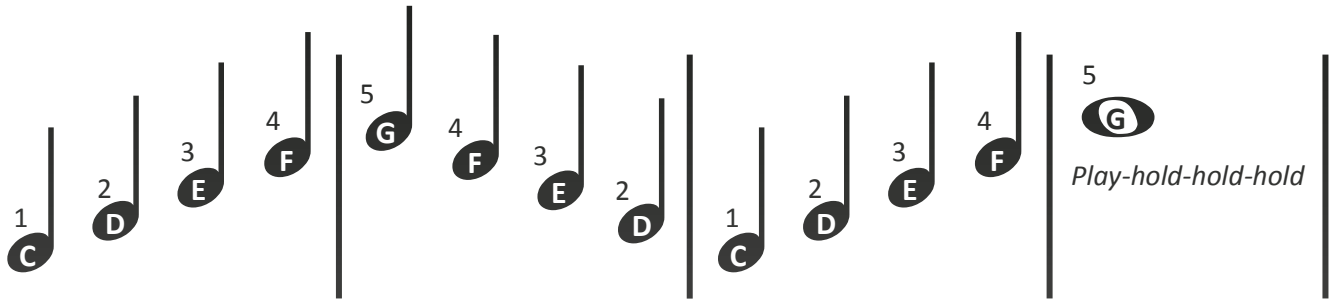
Try This: Play Techno-Twins starting on all the C's on your keyboard. Can you play this piece hands together?



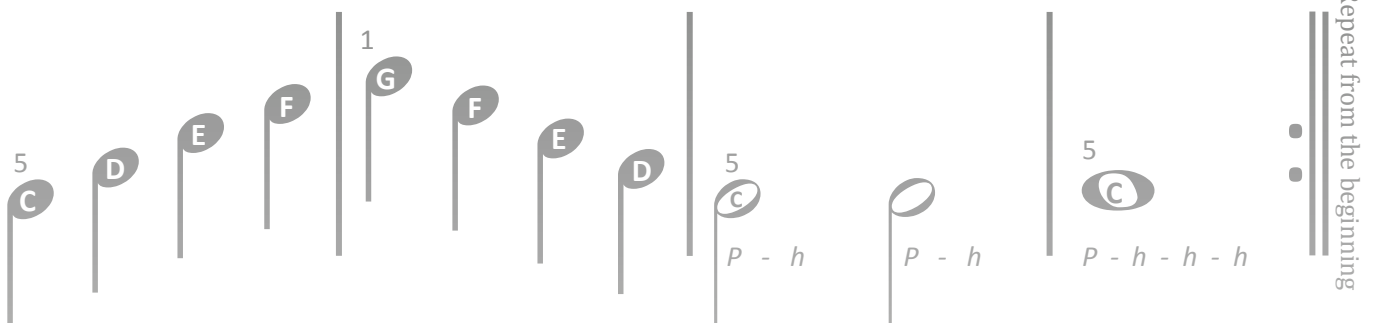
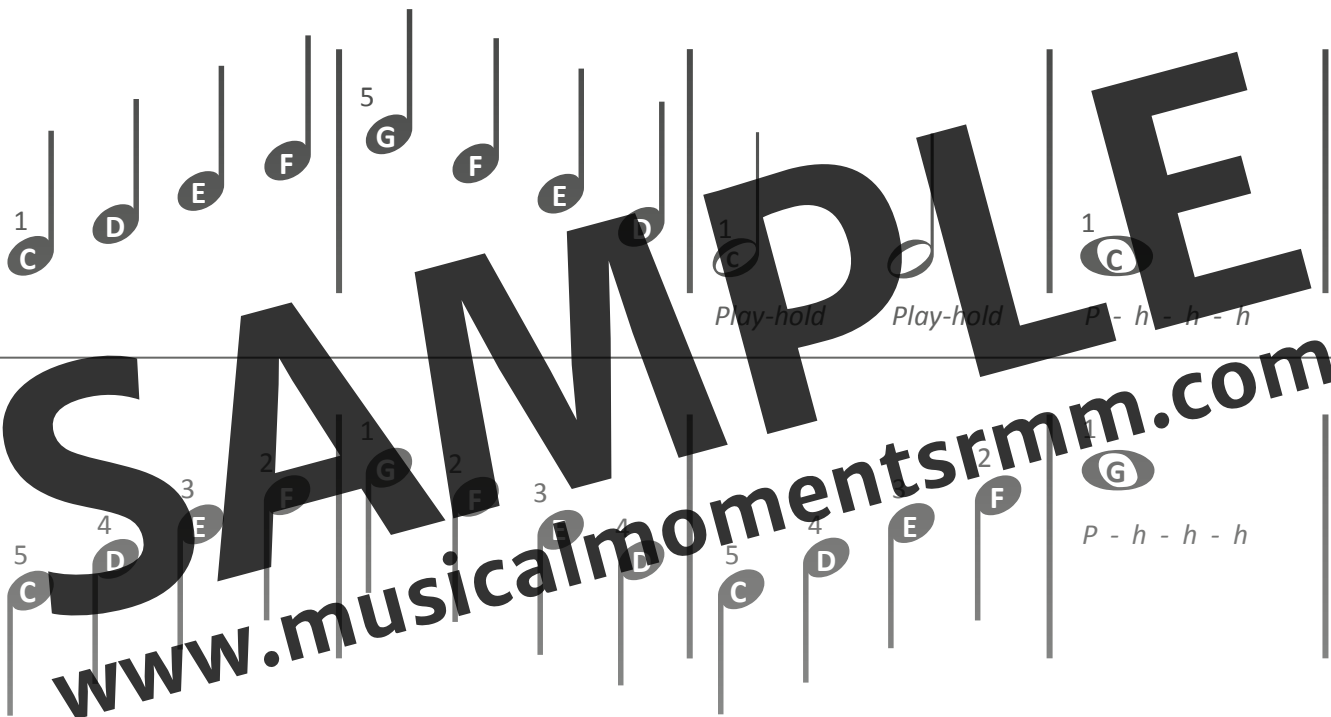
Saturday Night

Off-Staff
[CD 4]

R.H.



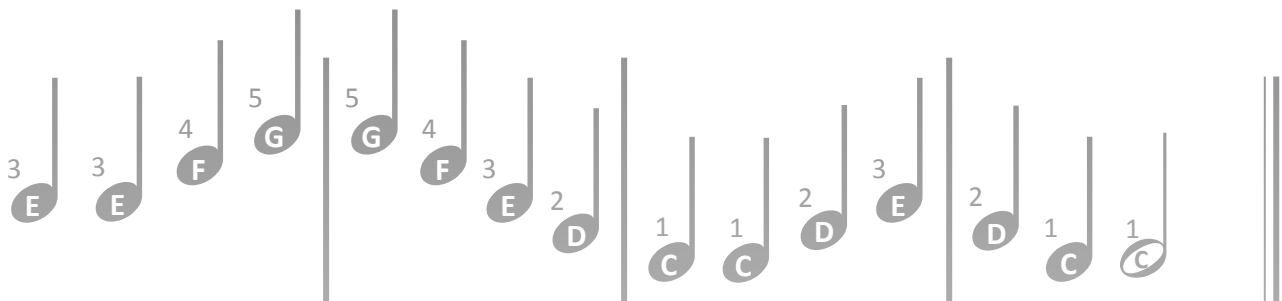
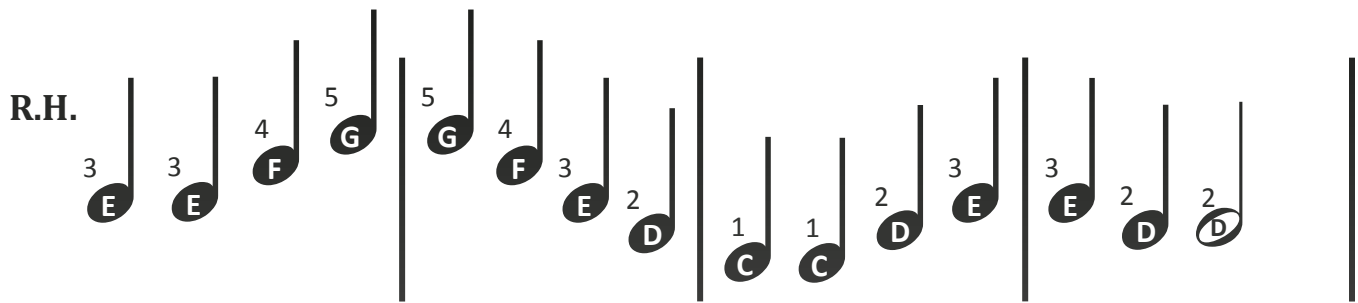
L.H.



Try This: Think the names of the notes while playing. This will help you learn the note names both forward and backward.

Radically Joyful

Off-Staff
[CD 5]

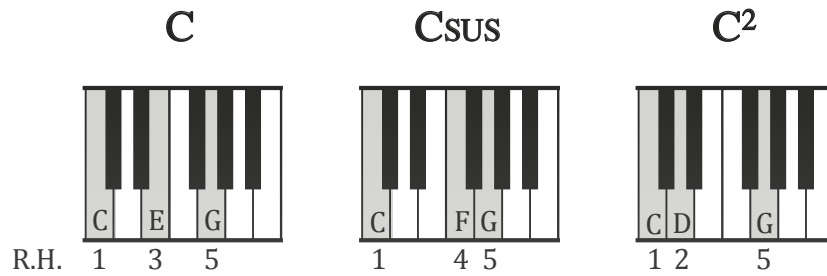


Try This: As you begin connecting what you hear to what you see, notice how this tune moves. Some notes repeat, some step up and down, while others skip. This is called directional reading.

"Way Cool" Chords 1

[CD 6]

Will Bailly



R.H. C / / / Csus / / / C / / / C² / / /

SAMPLE

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C / / / Csus / / / C / / / C² / / / C

In popular music, keyboardists often read from Chord Charts. In this style, the right hand provides the harmony by playing the chords. The slash marks (/) simply mean to repeat the same chord until a new chord is indicated. This repetition helps maintain the pulse of the music.

Black Key Improvisation 1

[CD 7]

Improvisation is the act of composing, performing or otherwise playing without prior planning or consulting specific music notation. The individual player or singer may create something entirely new or elaborate on something they have previously heard.

The wonderful thing about this experience is that there is no right or wrong. The *Black Key Improvisation 1* works with any black keys you choose to play. Take a moment to listen to the recording [CD 7]. Begin to respond to what you are hearing and feeling. Experiment and try not to judge yourself along the way. Stay on the black keys and you will be amazed at how good the music will sound. Each time you try this, expect to play something different.

Teacher Accompaniment

This is the chord progression used for *Black Key Improvisation 1*. As you listen, you will discover that m. 1-8 are played four times before playing the final chord. You may want to play along with the recording, or create your own improvisation using these chords. Be creative and enjoy.

SAMPLE

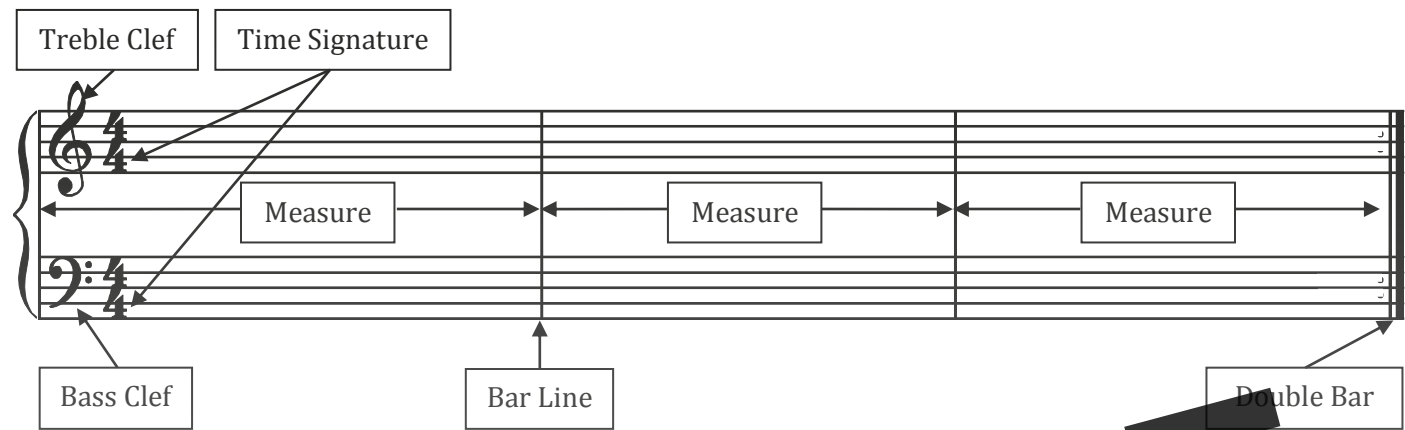
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[5] Cbm7 / Dbsus / Gb2

Repeat 4xs

Refer to the information on this page as you move your off-staff pieces to the Grand Staff.

Grand Staff



SAMPLE




Time Signature

3/4 = 3 beats per measure
4/4 = 4 beats per measure

1/4 = 1 beat

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Note Values

	Whole Note	4 Beats	<i>Play-hold-hold-hold</i>
	Dotted Half Note	3 Beats	<i>Play-hold-hold</i>
	Half Note	2 Beats	<i>Play-hold</i>
	Quarter Note	1 Beat	<i>Play</i>

Techno-Twins

[CD 3]

R.H.

1 2 3 4 5 5 4 3 2 1

Play-hold-hold-hold

P - h - h - h

5

1 5 5 1

Play-hold-hold-hold

P - h - h - h

L.H.

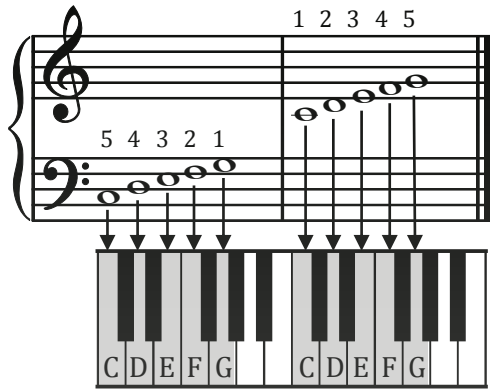
5 4 3 2 1 1 3 4 5

13

5 1 1 5

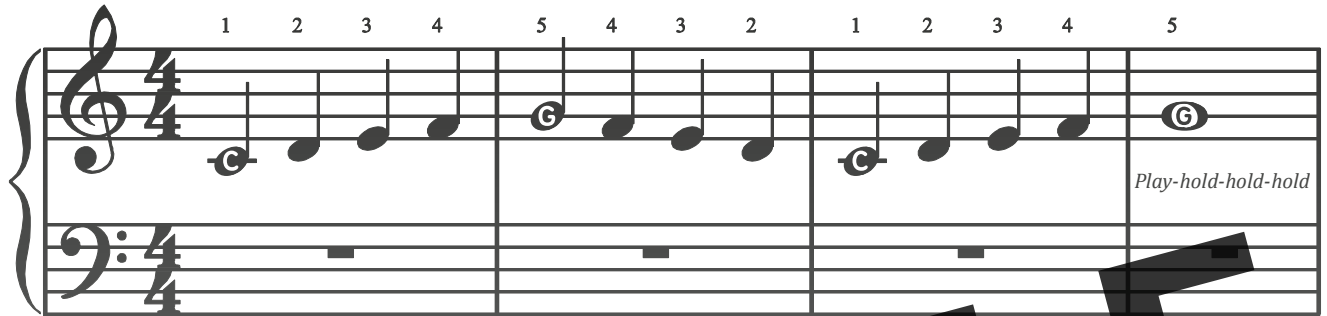
P - h - h - h

Try This: Alternate between playing while looking at the music and playing while looking at your hands. As you develop your skills at the keyboard, you will become comfortable doing both.



Saturday Night

[CD 4]



Radically Joyful

[CD 5]

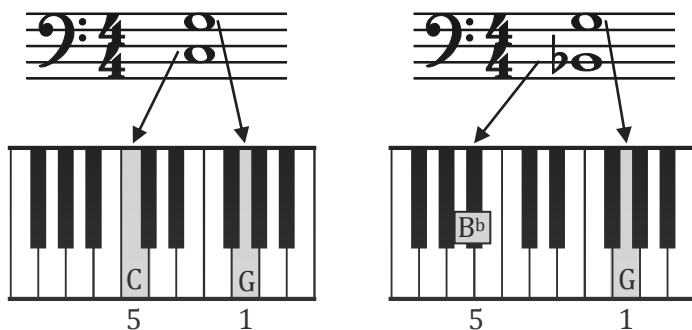
Measures 1-4 of the piece. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble clef, and the bass clef contains whole rests. Fingerings are indicated above the notes: 3, 5, 1, 2.

Measures 5-8 of the piece. The melody continues in the treble clef. Fingerings are indicated: 3, 5, 1, 2, 1. A large 'SAMPLE' watermark is overlaid across the page.

Measures 9-12 of the piece. The melody continues in the treble clef. Fingerings are indicated: 2, 2, 4, 2, 4, 1, 2, 5. The 'SAMPLE' watermark is still present.

Measures 13-16 of the piece. The melody continues in the treble clef. Fingerings are indicated: 3, 5, 1, 2, 1. The 'SAMPLE' watermark is still present.

Chord Shells



Feelin' Groovy

[CD 8]

When moving to a black key, slide both the 5th and 1st fingers forward to play the notes.
Do not twist your wrist.

SAMPLE

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13

= Play

= Play-hold

= Play-hold-hold-hold

Radically Joyful

[CD 9 - Orchestration]

Arr. Will Bailly

Measures 1-4 of the piece. The key signature has one flat (B-flat). The time signature is 4/4. The melody in the treble clef starts on E4, with fingerings 3, 5, 1, and 2 indicated above the notes. The bass clef accompaniment consists of whole notes: B2, B-flat2, B2, and B-flat2.

Measures 5-8 of the piece. The melody continues with fingerings 3, 5, 1, 2, and 1. The bass clef accompaniment continues with whole notes: B2, B-flat2, B2, and B-flat2. A large diagonal watermark 'SAMPLE' and the URL 'www.musicalmomentsrmm.com' are overlaid on the notation.

Measures 13-16 of the piece. The melody continues with fingerings 3, 5, 1, 2, and 1. The bass clef accompaniment continues with whole notes: B2, B-flat2, B2, and B-flat2. The notation ends with a double bar line.

"Way Cool" Chords 2

[CD 9 - Orchestration]

Will Bailly

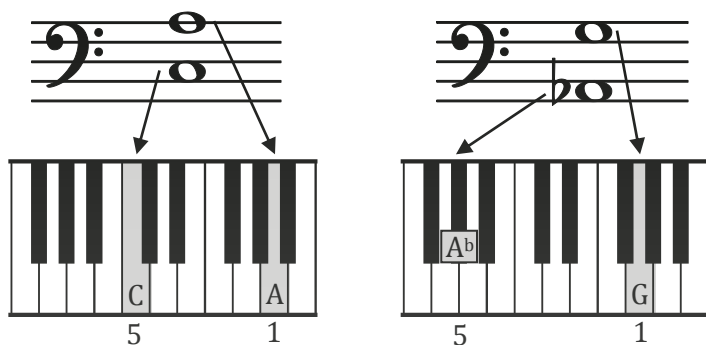
C / / / C² / / / C / / / C² / / /

5 C / / / C² / / / C / / / C² / C /

9 C² / C / C² / C / C² / C / C² / C /

13 C / / / C² / / / C / / / C² / C

Try This: The chord symbols above the staff indicate what your right hand plays while your left hand plays chord shells. [CD 9] is "Way Cool" Chords 2 played at the same time as **Radically Joyful**. Can you identify the instruments playing each part? Choose a part and play along.

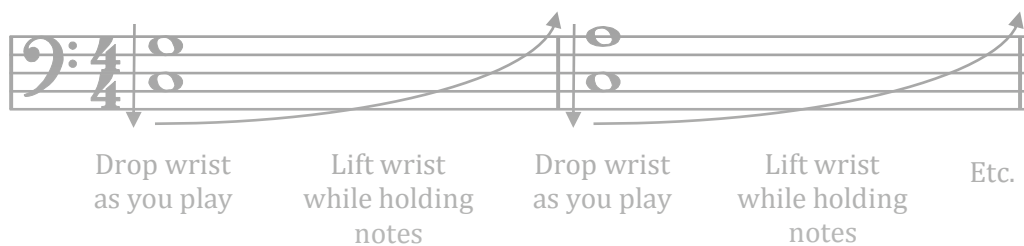
Chord Shells*Thru' the Storm*

[CD 10]

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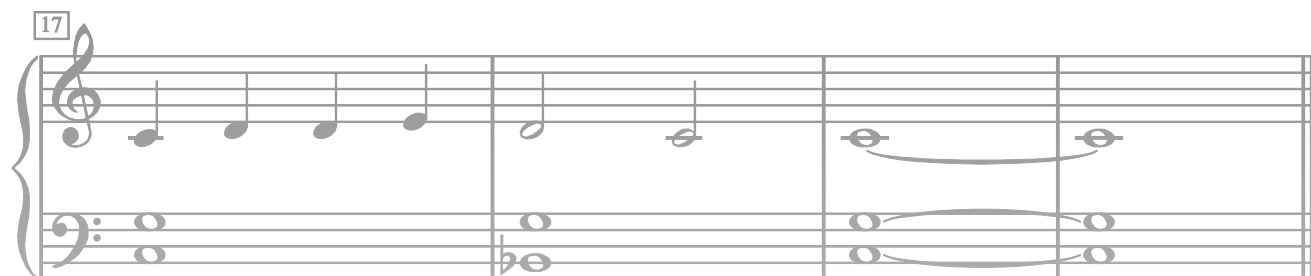
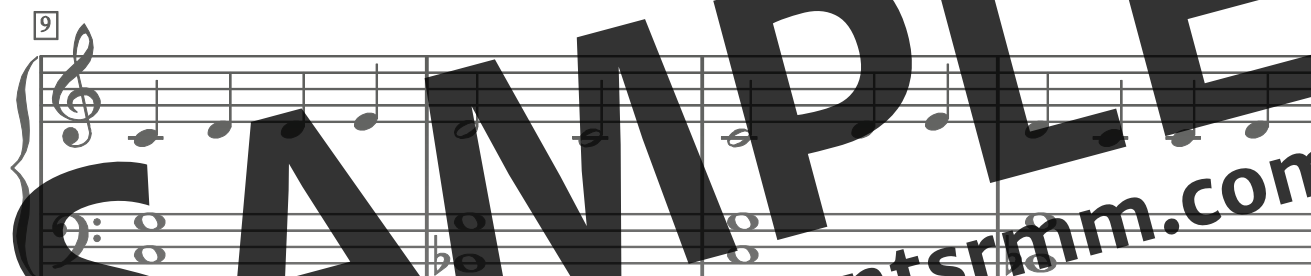
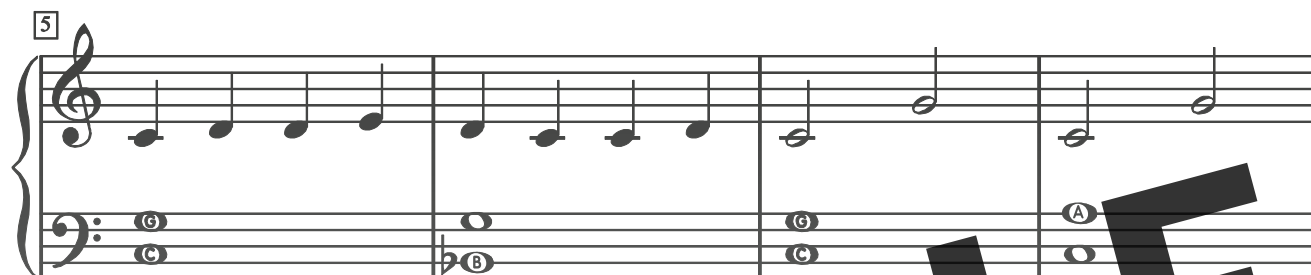
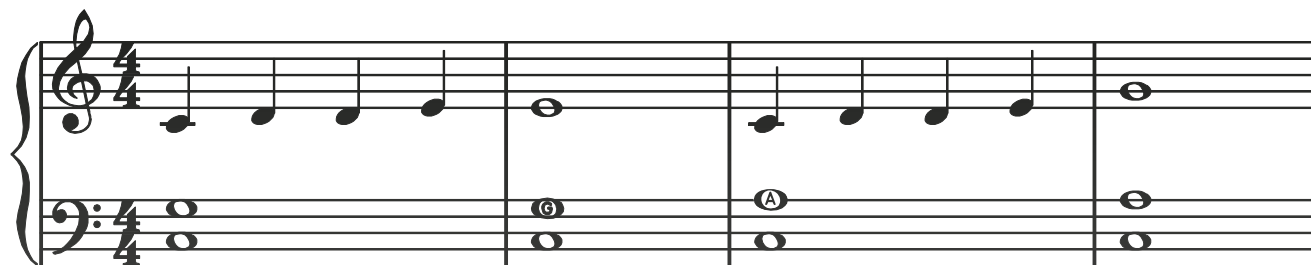
Technique: Having a flexible wrist while maintaining strong fingers is important when playing the piano. Try the following movements as you play *Thru' the Storm*.



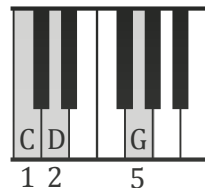
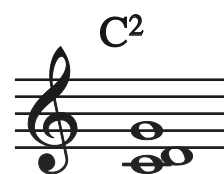
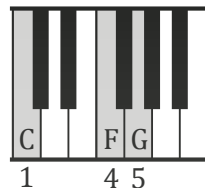
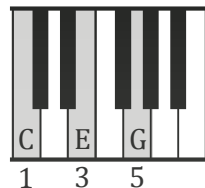
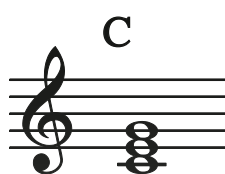
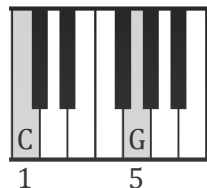
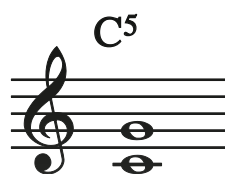
Friends

[CD 11 - Piano / CD 12 - Orchestration]

Will Bailly



A *tie* is a curved line placed between two notes that are the same pitch (m. 19-20). The two should be played and held for the combined value of both notes.

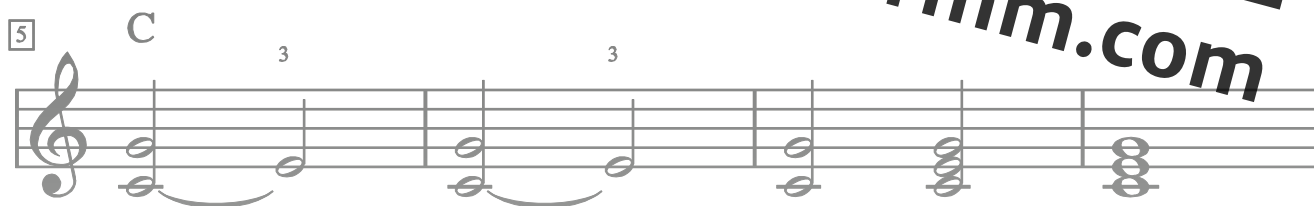


SAMPLE

"Way Cool" Chords 3

[CD 13]

Will Bailly

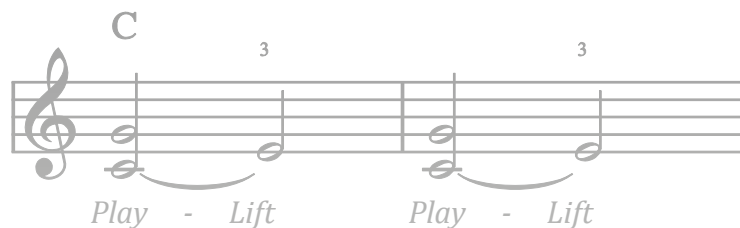




SAMPLE
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gradually slow down

Technique: A curved line either under or over two notes is called a *two-note slur*. This curved line indicates the notes are to be played legato (smooth and connected). Try the playing directions below to create this sound each time you see the two-note slur in “Way Cool” Chords 3.



Cool Down

[CD 14 - Piano / CD 15 - Orchestration]

Will Bailly

Both hands play one octave higher than written

C₃ / / / Csus₄ / / /

5 C₃ / / / C²₂ / / /

9 C₃ / / / Csus₄ / / /

13 C₃ / / C²₂ / / 1 2 5 2 C₁

Try This: Experiment with these options for playing **Cool Down**.

1. R.H. Plays Chord Chart Only. Can you hear how the acoustic guitar is playing the chords on [CD 15]? Try creating your own rhythm as you play the chord chart.

| C / | / / | Csus / | / / |

2. R.H. plays Chord Chart
L.H. plays Chord Shells

C / / / Csus / / /

3. Play what is written without Chord Chart

4. Play what is written plus Chord Chart

C Csus

"Way Cool" Chords 4

[CD 16]

Will Bailly

C⁵ / / / Csus / / / C / / / C² / / /

5 C / / / C² / / / C / / / C² / / /

9 C⁵ / Csus / C / / / C² / / /

13 C⁵ / C² / C / / / C⁵ / C² / C

Technique: Listen carefully to the R.H. chords as you play. Are all the notes of the chord sounding together? As you change the middle note of the chord, try for an even and solid sound.

Black Key Improvisation 2

[CD 17]

Digital pianos and keyboards provide the opportunity to experiment with various instrument sounds. If you have a digital piano, try improvising with different instrument sounds. Some instrument possibilities include: Strings, Choir, Pad, Pan Flute, Saxophone and French Horn. As you experiment, notice how certain instruments blend with this style better than others. Remember, there is no right or wrong. Stay on the black keys, experiment with what you hear and enjoy.

Teacher Accompaniment

This is the chord progression used for *Black Key Improvisation 2*. As you listen, you will discover that m. 1-8 are played three times before going to the bridge. After the bridge, return to the beginning and play through m. 8. You may want to play along with the recording or create your own improvisation using these chords. Be creative and enjoy.

SAMPLE
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Chord progression for *Black Key Improvisation 2*:

Measure 1: $G\flat M7$ / Measure 2: $E\flat m7$ / Measure 3: $C\flat M7$ /

Measure 4: $G\flat M7$ / Measure 5: $E\flat m7$ / Measure 6: $C\flat M7$ /

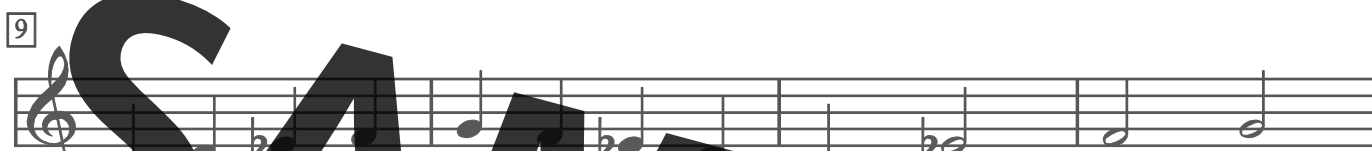
Measure 7: $D\flat sus$ / Measure 8: $A\flat m7$ $D\flat sus$ $A\flat m7$ $D\flat sus$ /

3xs (Bridge)

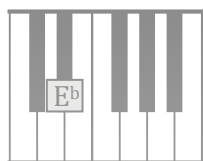
Circus Phantom

[CD 18]

When you repeat, move up to the next C and play staccato.



Flat Signs



Rule: The flat remains active for the entire measure unless otherwise marked.

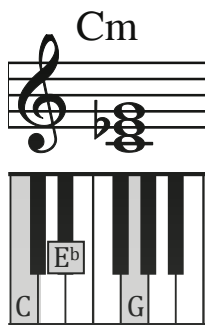
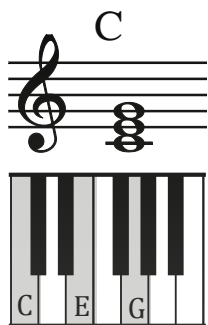
Staccato



To play a note detached or separated. A dot is placed above or below a note to indicate that it should be played staccato.

Legato

Smooth and connected with no pause in sound between notes. The opposite of staccato.



In a Trance

[CD 19 - Piano / CD 20 - Orchestration]

Will Bailly

Cm 3 / / / Csus 4 / / /

5 Cm 3 / / / C2 2 / / /

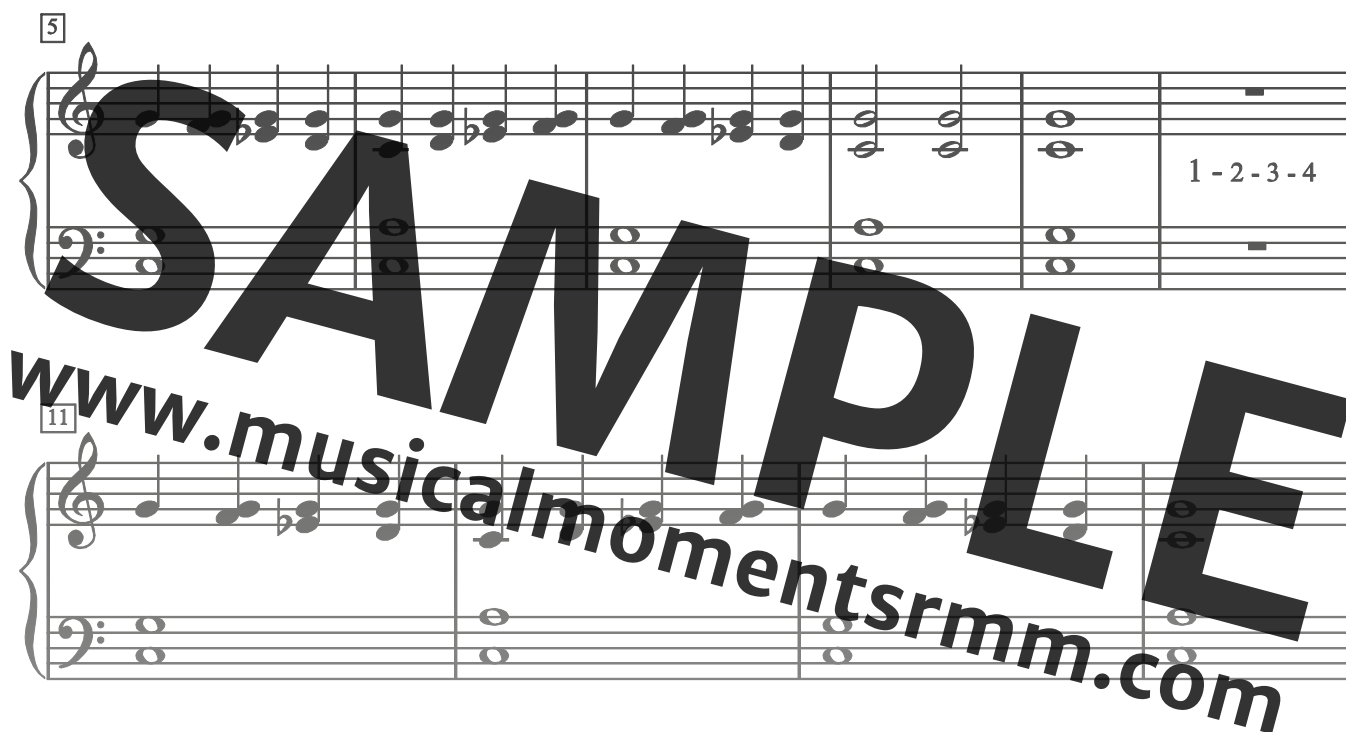
9 Cm 3 / / / Csus 4 / / /

13 Cm 3 / C2 2 / 1 2 5 2 / Cm 1

Drivin'

[CD 21 - Piano / CD 22 - Orchestration]

Will Bailly



Try This: Before playing hands together, listen to the CD and practice reading both hands at once. Notice which notes stay and which notes change. Try to keep your eyes relaxed and moving forward.

Technique: Playing the piano is more than just moving your fingers on the keys. Many of the finger muscles needed to play the piano originate in the forearm. These same muscles continue through the upper arm and connect to the shoulder. As you develop your skills at the piano, including using the pedal, you will realize why playing the piano is considered a total body experience.

The following information is included to help you play the piano more comfortably and with minimal tension. Finding this place of ease and comfort at the piano will ultimately help you create a beautiful and expressive sound.

Posture - Slouching over the keyboard can lead to tension in the lower back, shoulders and neck area. Sitting tall, without feeling rigid, helps your entire upper torso function more freely. Here are some ideas to help you find a comfortable position at your piano.

- Sit on the front half of your piano bench and place both feet on the floor in front of you. This position will help you remain balanced when playing in different areas on the keyboard.
- Distance from the keyboard is also important. Too close and your arms are cramped. Too far away and your arms are too stiff. Find a distance where your elbows fall in front of your torso when your hands are on the keys.

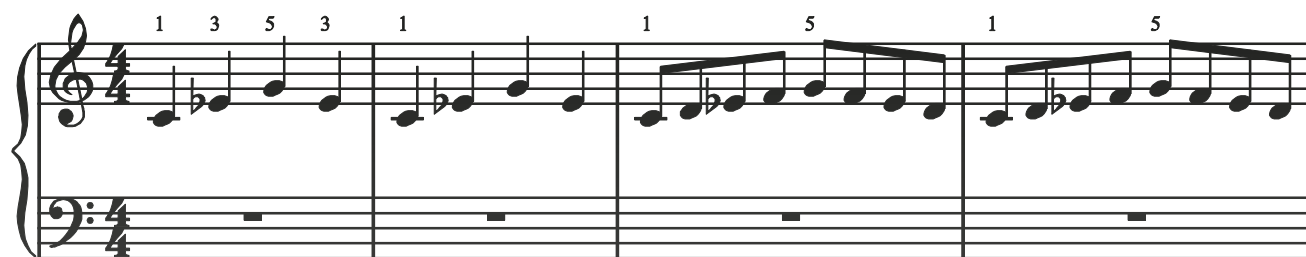
Shoulders - Raising your shoulders or holding tension in the shoulder area can place stress on the arms and hands. It is easy for your shoulders to begin to creep up when you are focused on learning a new piece. Be aware of your body when playing. Try to keep your shoulders down and relaxed for optimal use of your arms and hands.

Wrists - The wrist is another important component for creating sound at the piano. Try this experiment. While maintaining a stiff and rigid wrist and forearm, play a few chords with your R.H. Can you describe this sound? Now play the same chords with a flexible wrist. As you play the chords, let the weight of your arm bring your wrist down. Float the wrist up and prepare to play another chord. Did you hear a difference in the sound you created? A flexible wrist helps keep the arm relaxed and affects the tone you produce.

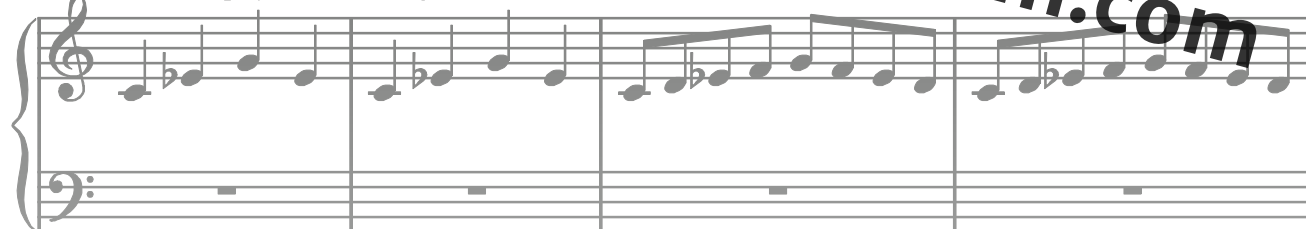
Begin to connect how you use your hands, wrists, arms and shoulders to the sound you create.

Jazz Hands

[CD 23]



13 Both hands play one octave higher than written



17



Missing You

[CD 24 - Piano / CD 25 - Orchestration / CD 26 - Solo Accompaniment]

Will Bailly

Measures 1-4 of the piano accompaniment for 'Missing You'. The music is in 4/4 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. Fingering numbers 2 and 5 are indicated above and below the notes respectively.

Measures 5-8 of the piano accompaniment for 'Missing You'. The right hand continues the melody, and the left hand continues the bass line. A large 'SAMPLE' watermark is overlaid on the page.

Measures 9-12 of the piano accompaniment for 'Missing You'. The right hand continues the melody, and the left hand continues the bass line. A large 'SAMPLE' watermark is overlaid on the page.

Measures 13-16 of the piano accompaniment for 'Missing You'. The right hand continues the melody, and the left hand continues the bass line. A large 'SAMPLE' watermark is overlaid on the page.

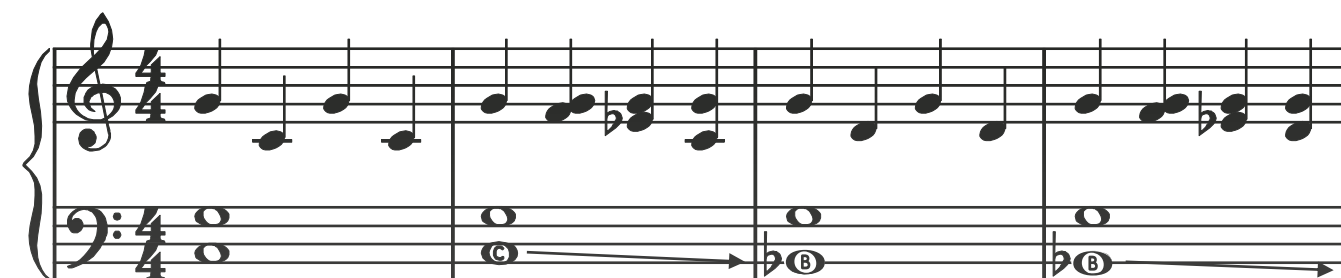
Play one octave
lower than written.

Try This: Try exchanging all of the E's in **Missing You** with E flats. Can you describe the change in sound this exchange creates?

After Dark

[CD 27 - Piano / CD 28 - Orchestration / CD 29 Solo Accompaniment]

Will Bailly



5



9



13



17



21



25



29

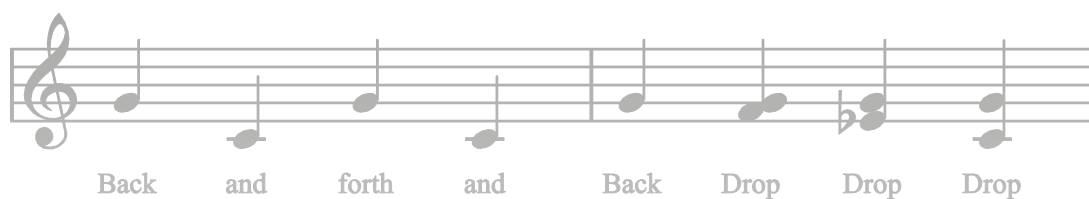


33



8vb

Technique: The R.H. of this piece uses two movements: A back and forth arm rotation and an arm drop from the elbow. As you play, think:

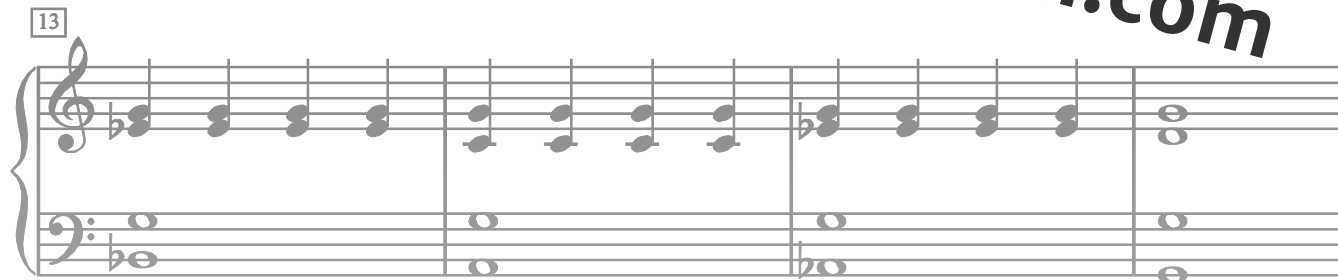


By Myself

DUET

[CD 30 - Piano (SOLO/DUET) / CD 32 - Orchestration]

Will Bailly

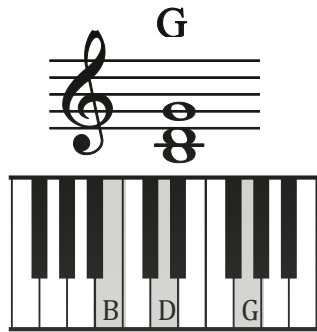


[CD 31 - Piano (SOLO) / CD 33 - Solo Accompaniment]

Both hands play one octave higher than written

17

17



"Way Cool" Chords 5

[CD 34]

Will Bailly

R.H. | C² / C / | C² / C / | C² / C / | C² / G / |

L.H. | C | F | A | G |

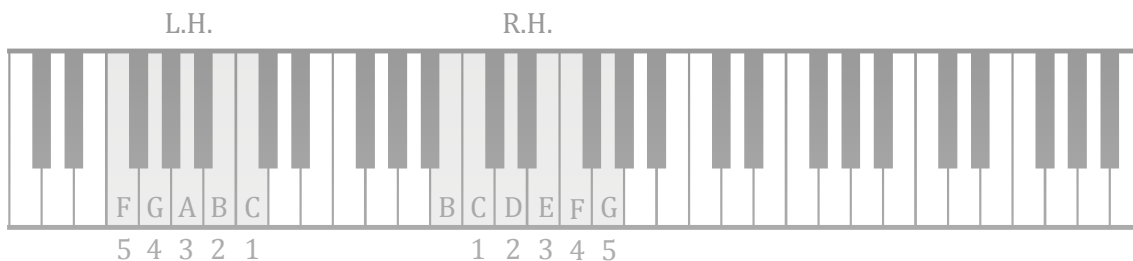
R.H. | C² / C / | C⁵ / / / | C² / C / | C² / G / | C² /

L.H. | A | F | A | G | C |

SAMPLE

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The keyboard below shows the hand position for "Way Cool" Chords 5. This new L.H. position will be used in several of the upcoming pieces in this book.



Try This: As you first learn this Chord Chart, play single notes in the L.H. while playing the R.H. chords. As you become comfortable, experiment with adding different rhythms in the L.H.

There are numerous ways to play Chord Charts. [CD 35] demonstrates 3 possibilities for playing "Way Cool" Chords 5. After listening to [CD 35], try playing "Way Cool" Chords 5 using the Blocked, Rocking and Broken versions of the chords.

Blocked

C² / C / C² / G /

Rocking

Broken

C² C C² G

Try This: Go back to your previous Chord Chart pieces and try playing with these three options.

On My Own

[CD 36 - Piano / CD 37 - Orchestration / CD 38 - Solo Accompaniment]

Will Bailly

First system of musical notation (measures 1-4). The treble clef staff contains a melody with eighth and sixteenth notes, including fingerings 5, 5/2, 3, 5/2, 5/1, and 5/2. The bass clef staff contains a simple accompaniment with whole notes 1, 3, 5, and 4.

Second system of musical notation (measures 5-8). The treble clef staff continues the melody with fingerings 5, 5/2, 3, 5/2, 5/2, and 5/1. The bass clef staff contains whole notes 1, 3, 5, and 4.

Third system of musical notation (measures 9-12). The treble clef staff continues the melody with fingerings 5, 5/4, and 5. The bass clef staff contains whole notes 3, 5, 3, and 5. A large 'SAMPLE' watermark is overlaid on this system.

Fourth system of musical notation (measures 13-16). The treble clef staff continues the melody with fingerings 5, 5, 5, and 5. The bass clef staff contains whole notes 3, 5, 3, and 5.

Fifth system of musical notation (measures 17-20). The treble clef staff continues the melody with fingerings 5, 5, 5, and 5. The bass clef staff contains whole notes 1, 3, 5, 5, 4, and 5. The final measure includes a '5 8vb' marking.

Technique: The *accent mark* > means to stress the note by dropping the weight of your arm stronger into the key.

Remembering

[CD 39 - Piano / CD 40 - Orchestration / CD 41 - Solo Accompaniment]

Will Bailly

Both hands play one octave higher than written

5

9

13

17

SAMPLE

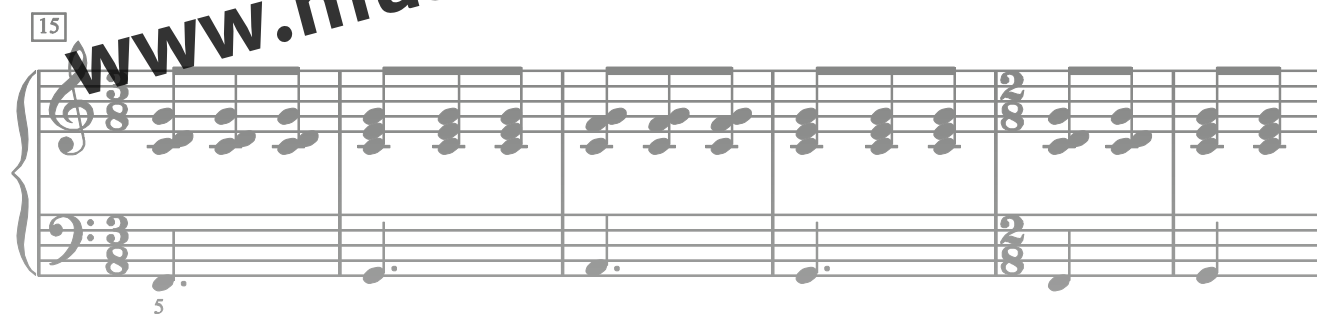
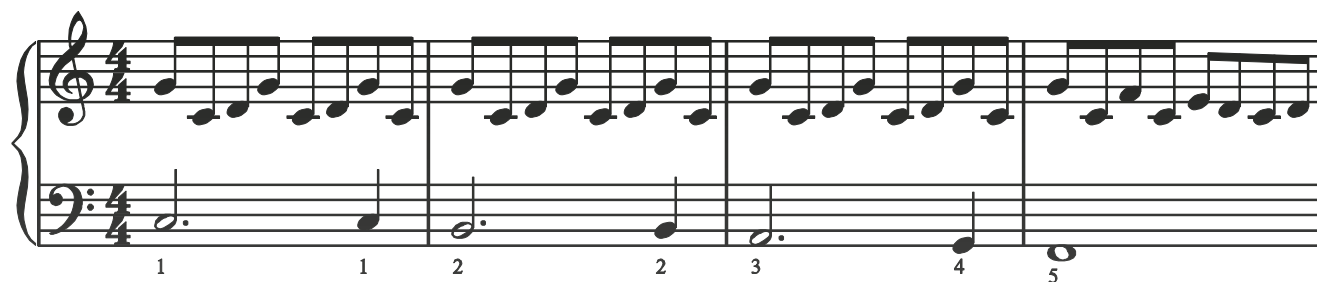
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Technique: When playing m. 7-10 and 17-20, imagine that you are tossing the sound from hand to hand. A flexible wrist will help create this sound.

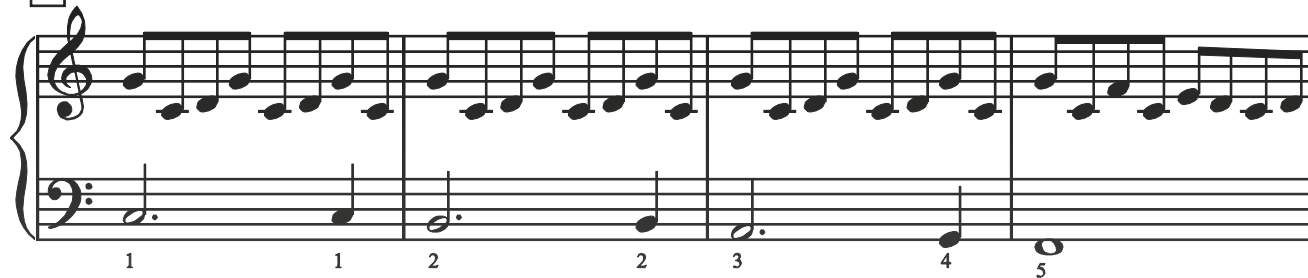
Hold On!

[CD 42 - Piano / CD 43 - Orchestration / CD 44 - Solo Accompaniment]

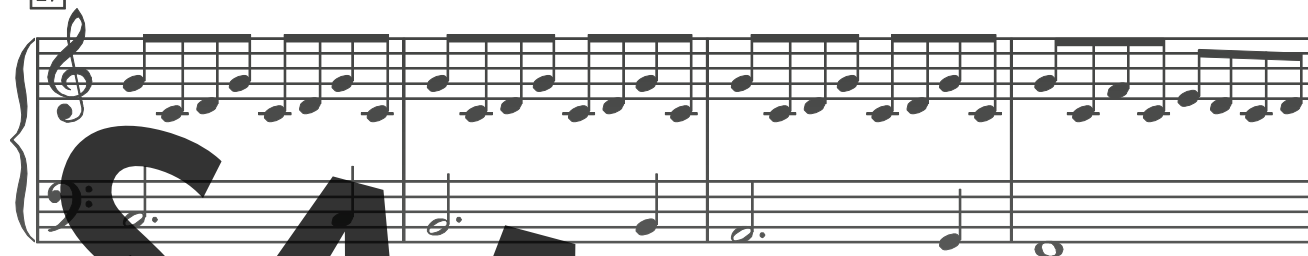
Will Bailly



23



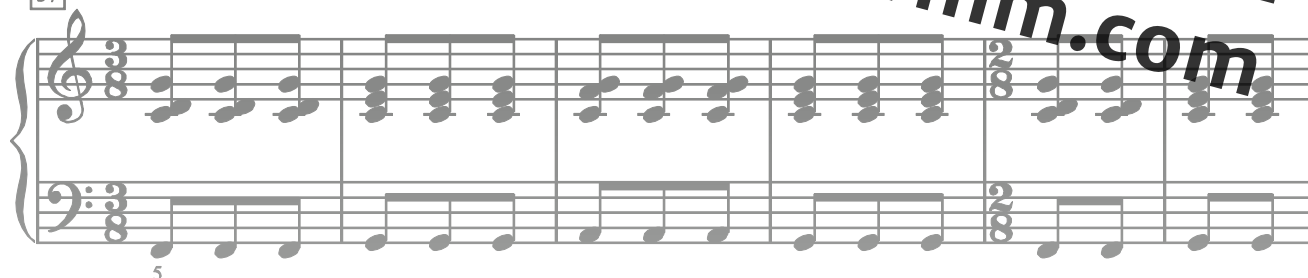
27



31



37



43



Lost in Thought

[CD 45 - Piano / CD 46 - Orchestration / CD 47 - Solo Accompaniment]

Will Bailly

A musical score for the song 'The Rose Tree'. The score is written for piano (indicated by a large curly brace on the left) and features two staves: a treble staff and a bass staff. The time signature is 4/4. The melody is primarily in the treble staff, with the bass staff providing a simple accompaniment. The key signature is one flat (B-flat). The score consists of three measures. The first measure has a treble staff with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2. The second measure has a treble staff with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2. The third measure has a treble staff with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2. The score is written in a simple, clear style, suitable for a children's songbook.

4

Both hands play one octave higher

8va

7

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10 (8)

Musical score for measures 10-12. Measure 10: Treble clef has a quarter rest, then eighth notes G4 and A4, then a quarter rest, then eighth notes B4 and C5. Bass clef has eighth notes G3 and A3, then a quarter rest, then eighth notes B3 and C4. Measure 11: Treble clef has a quarter rest, then eighth notes B4 and C5, then eighth notes D5 and E5, then eighth notes F5 and G5, then a quarter rest. Bass clef has eighth notes D3 and E3, then a quarter rest, then eighth notes F3 and G3, then a whole rest. Measure 12: Treble clef has a quarter rest, then eighth notes G4 and A4, then a quarter rest, then eighth notes B4 and C5. Bass clef has eighth notes G3 and A3, then a quarter rest, then eighth notes B3 and C4.

13 (8)

16

19

22

Both hands play one octave higher 8va

Both hands play two octaves higher 15ma

The *Enlightened* exercise on the following page is a form of improvisation. Three lines of music are provided. You will determine what you want to do with these lines of music. Similar to the *Black Key Improvisation* exercises, there are many ways to create music using these three lines. And each time you sit down to play *Enlightened* expect to have a different musical experience.

1. Become familiar with each line of music

The L.H. is a great place to start. Play through the L.H. of each line several times until you feel comfortable and the sound begins to be smooth and connected.

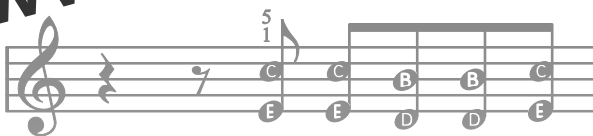


Technique: The 5th finger begins on “A”. As you move to the “E”, begin to pivot on your 2nd finger. This motion will help you reach your thumb up to the next “A”. Use this same motion at the start of each measure.

Next, look at the R.H. The R.H. of line ① is playing broken chords. Try blocking the chords first to discover the feel of each chord in your hand.



The following ideas will help when playing the R.H. of line ③. Begin by finding the hand shape needed to play the “E” and “C”. Without clenching your hand, keep this hand shape and practice bouncing on the “E” and “C”. Now, while watching the bottom note, begin to bounce down to “D” and back to “E”.



2. Listen to the recording of *Enlightened* [CD 48]

This is one version of how these three lines can be played to create music. Listen while watching the music and try to identify what you hear.

3. Play and enjoy. Here are some ideas of things you may want to try.

- Mix up the order of the lines
- Change octaves
- Repeat lines
- Use measures from each line to create a line ④
- Find an ending

Remember not to judge or plan. Just play and listen.

Enlightened

[CD 48]

Will Bailly

1

A F

2

www.musicalmomentsrmm.com

3

Chill - Part 1

[CD 49 - Piano / CD 51 - Orchestration / CD 52 - Solo Accompaniment]

Will Bailly

Measures 1-4 of the piece. The key signature is one flat (B-flat), and the time signature is 4/4. The melody in the right hand starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line in the left hand consists of quarter notes F3, G3, and A3, followed by a half note G3. Chord labels 'C' and 'A' are placed below the first and third measures respectively.

Measures 5-8 of the piece. The melody continues with quarter notes D5, E5, and F5, followed by a half note E5. The bass line continues with quarter notes F3, G3, and A3, followed by a half note G3. Chord labels 'F' and 'G' are placed below the first and third measures of this system.

Measures 9-12 of the piece. The melody continues with quarter notes G5, A5, and Bb5, followed by a half note A5. The bass line continues with quarter notes F3, G3, and A3, followed by a half note G3.

Measures 13-16 of the piece. The melody continues with quarter notes C6, Bb5, and A5, followed by a half note G5. The bass line continues with quarter notes F3, G3, and A3, followed by a half note G3.

Measures 17-20 of the piece. The melody continues with quarter notes G5, F5, and E5, followed by a half note D5. The bass line continues with quarter notes F3, G3, and A3, followed by a half note G3. Chord labels 'F', 'G', 'C', 'F', and 'G' are placed below the first, second, third, fourth, and fifth measures of this system.

21

A

25

29

33

Both hands
8va

Both hands
15ma

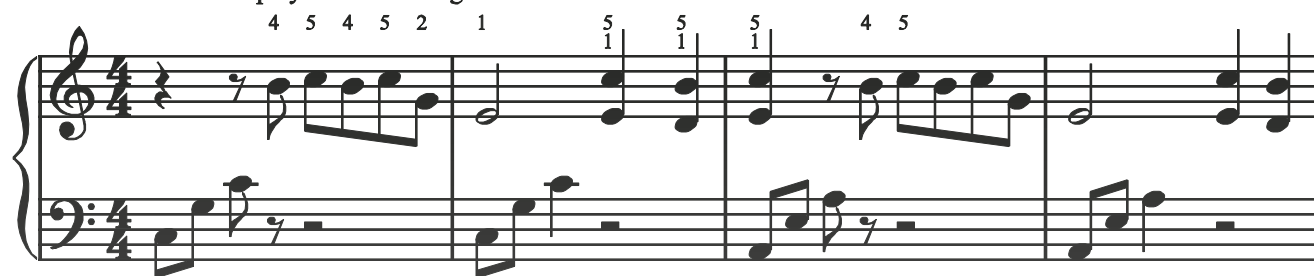
Chill - Part 2

[CD 50 - Piano]

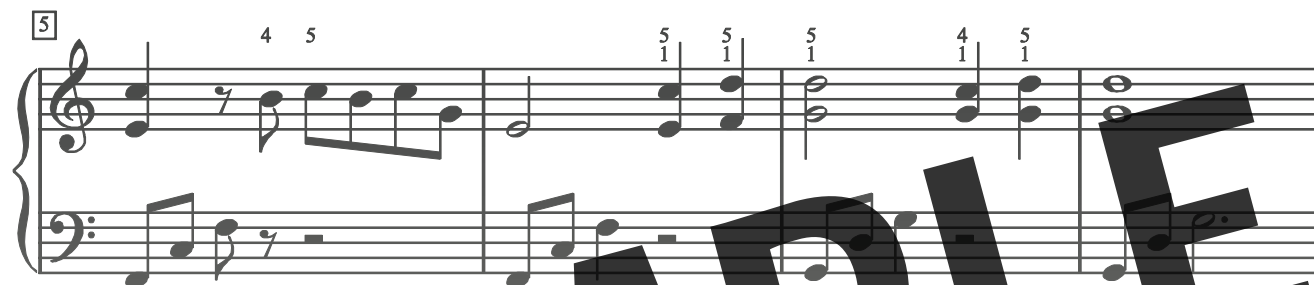
Will Bailly

Both hands play one octave higher than written

4 5 4 5 2 1 5 1 5 1 5 1 4 5



5 4 5 5 1 5 1 5 1 4 1 5 1



9 4 5 4 5



13 4 5 5 1 4 1 5 1



17 4 3 5 4 1 2 4 3



The image displays a musical score for two parts, 'Chill - Part 1' and 'Chill - Part 2'. The score is written for piano, with a grand staff (treble and bass clefs) for each part. The first system (measures 21-24) is for 'Chill - Part 1' and the second system (measures 25-28) is for 'Chill - Part 2'. The score includes fingerings (4, 3, 2, 5 for Part 1; 5, 1, 2, 5, 4, 5 for Part 2) and a large, diagonal watermark reading 'SAMPLE' and 'www.musicalmomentsrmm.com'.

Try This: Chill - Part 1 and Chill - Part 2 can be played as an ensemble for 3 players.

Player 1 - plays the R.H. of Part 1

Player 2 - plays the R.H. of Part 2

Player 3 - plays either L.H. part

Experiment with different instrument voices and octaves as you create this ensemble version.

"Way Cool" Chords 6

[CD 53]

Will Bailly

R.H.	C ² / C /	C ⁵ C _{SUS} C C ²	C ² / C /	C ⁵ / / /
L.H.	C	F	C	F

R.H.	C ² / C /	C ⁵ C _{SUS} C C ²	C ² / C /	C ² / G /
L.H.	C	F	A	G

R.H.	C ² / C /	C ⁵ C _{SUS} C C ²	C ² / C /	C ⁵ / / /
L.H.	C	F	C	F

R.H.	C ² / C /	C ² / C /	C ² / G /	C ⁵ / / /	C ⁵
L.H.	A	F	G	C	C



"Way Cool" Keyboarding

"Way Cool" Keyboarding 4 Kids

SAMPLE

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