

## Chapter 1 : The Easiest Beethoven Piano Pieces (Beginner to Intermediate)

*Don't feel intimidated or overwhelmed by classical music - just start with these easy classical piano songs for beginners. If you're feeling stuck, you can find simplified arrangements to all of these songs in piano books, such as Hal Leonard and Alfred's course books.*

We are here to answer all the questions. What does LPM do? Currently, we offer lessons on piano, guitar, drums, and music theory. We will introduce more instruments, subjects, and services in the future to give you even more choices. Do I need any special equipment or software to take the lessons? All you need is a computer or a mobile device that allows web browsing. With a reasonably stable and fast internet connection, your viewing experience is optimized on your desktops, laptops, or tablets. How often do you release new lessons? So you always have new materials to work on. Does my membership only gives me access to one course or instrument? Your membership, regardless of of your plan, should give you access to the entire library of lessons. That means ALL lessons are available to you, across instruments, styles, levels, and subjects. For example, you can take piano and theory lessons at the same time, or if you have a good musical appetite, take our piano and drum kit lessons at the same time! Can I really learn music online? What are the benefits of online music lessons? Learning music online may seem novel to you, but if we can learn a language and other skills online, why not music? Online music lessons allow you to learn on your schedule, in the comfort of any locale of your choice, and at your own pace. You can pause when you need a moment to digest the lesson or rewind to view a particular section again. What types of payment do you accept? Will I be able to change my plan or cancel? You can upgrade or downgrade your plan at anytime. You can also cancel anytime. We will need you to select a membership level Balcony or Center Stage and provide your credit card information or use PayPal. We will NOT charge you anything for the first 30 days. After that, you will be billed monthly. I have more questions We are happy to answer any questions you have.

## Chapter 2 : Learn Classical Piano Online for Beginners - Online piano lessons

*Online piano lessons will teach you some of the most popular classical music including Piano Trio, Piano Sonata, Piano Concerto, Solo Piano and Piano Quintet. Impress everyone with your talents by learning melodious and enchanting music online.*

The ability to play Bach is a goal aspired to by players the world over. The goal of the contrapuntal composer is to weave together multiple lines to create a cohesive musical whole. This is a different compositional principle than most of us are used to. This makes it very important to pay extra attention to good fingering choices! In fact, for all the music that exists in the world, practicing Bach is still among the best ways to work on finger independence and interdependence. But where to begin? Here are six pieces to help get you started on the path to being a Bach player, complete with excerpts and explanations to help you navigate some key points, and YouTube links for some great renditions. These include the need to plan your fingering and finger grouping which fingers you use on which keys so that you can more easily get to other keys, the need to smoothly span the octave, and the need to string sequential patterns into longer phrases. Both of these minuets provide opportunities to work on hand positions, finger groupings, and octave reaches. Notice how reaching from thumb 1 to middle finger 3 at the end of the second bar of the G-major Minuet allows the hand to easily adjust from the G-position of the first figure blue margin to the C-position of the second figure purple margin. Below, in the G-minor Minuet, we see examples of octave-leaps taking us to new hand positions red margins. Instead of thinking of this as a passage of fifteen notes, try to think of it as three repetitions of the same figure on m. The trick here is to think of each measure as a chord, instead of a bunch of notes, and to follow the line of chords as they move by one or two notes at a time. As pianists in modern times, it is easy for us to take for granted that, unless it is out of tune, the piano will give us a similar set of sounds as long as we choose the same combination of keys up and down the keyboard. For example, a major chord sounds very similar whether the root of the chord is a C, E, F, Gb, etc. This is possible through a system of tuning known as equal-temperament. Equal-temperament tuning allows for each half-step to be tuned to an equal ratio from the notes around it, which gives us the ability to translate sounds equivalently across all keys. This was not always the case! The importance of these developments for Bach is nowhere better represented than in the Well-Tempered Clavier, which was the first compendium of keyboard works to be featured in all 24 major and minor keys. Bach apparently enjoyed the challenge of writing in all keys so much that, 20 years after writing the first book of pieces in the early 1700s, he composed a second! The WTC is generally thought of as the combination of both books. In addition to being the first full set of keyboard works in all keys, the WTC is a brilliant example of keyboard and counterpoint composition, and is considered standard literature for all serious pianists. Look at these chords in the small staff above the main score excerpt. Can you see that they can be broken up and expanded to build the shapes we see in the piece pink arrows? It is one of the easiest ways to make a basic harmonic idea e. Almost every measure of this piece is built in this way, and it is often easier to identify which chord makes up each measure and to think of playing chords instead of linear figures. In practicing this piece, try to think of the bass notes in red like stones tossed in a pond, out of which the succeeding notes radiate upward. A great exercise you can do is to try and vary the figuration of the upper notes. Try playing exactly the same notes, but after first playing the bass note, alter the order of the notes that come after. This way of taking an element of a piece and altering or playing with it can be an excellent learning tool! The different perspective will help deepen your knowledge of the piece, and reinforce the choices that were made in its composition. These particular brackets are telling you that both the bass note and the second note in the measure should be played with the left hand. This encourages smooth phrasing and ease of movement. C-major Prelude, BWV 999 Even if students were not destined to become composers by profession, they were still required to pursue composition as part of their music studies, and to familiarize themselves with the compositional and improvisational practices of the day. Short pieces, such as this one, were supposed to help students build themselves up to more challenging works, and to learn concise, creative compositional choices and techniques to bring to their own compositions. What you want to avoid is starting the piece at a

speed that makes those 16th-notes far too challenging to tackle once you get to them. Also, this piece is usually written with mordents trills on the 1st and 3rd beats of the alternating left hand octaves in bars ; feel free to skip these until the core notes are easy for you. Composers employed a variety of symbols to specify where they wanted ornamentation to take place. The sharp in the parentheses below it indicates the note neighboring our written note the one we will be trilling with should be sharpened. Trills and mordents should be fluid, but should also happen in time. An example of how you might play this mordent is provided in the small ossia staff below the main measure in red. There are two parts to making this 16th-note run easier. First, we must approach it with good fingering so that we are in an optimal hand position top right, in magenta. Second, we must recognize that the line is really made up of two scales both of which are all white notes: We have one note in between them that serves as a pivot point. Notice how the fingerings for the scales mirror each other. Use a metronome, and go slowly! This heartstring-puller of a sarabande a slow, stately dance piece in triple meter, typically featured in a Baroque dance suite features some particularly lovely harmony, and is a good exercise piece for creating smooth, slow, one-handed lines and legato parallel sixths and thirds. As an aside, this particular sarabande was discovered complete with a written out ornamentation from Bach himself, a rarity given that most ornamentation at the time was simply assumed, or marked via trill marks and other such symbols. Feel free to omit all ornamentation until the core notes of the piece have been mastered. The stacked fingerings refer to the highest and lowest notes in the staves directly above or below them, and some fingerings have been separated for ease of viewing. The numbers with dashes in between them are notes that are held while those around them move. A good first step here would be to learn the bass and treble notes, being sure to play them with the same fingers you will use when you combine everything together. Next, using the right hand only for a moment, try to add the notes of the sixth and third intervals. Notice at the end of the first measure where the lower note jumps down into the left hand. Use your left hand thumb here even though it might seem a bit strange at first. Now, add the bass notes back. Finally, repeat the same thing first the right hand alone and then adding back the left with the remaining notes. Practice for cohesion and clarity; there are some lovely sounds in here, and they should be properly appreciated. You may use a small amount of pedal to help smooth the transition between harmonies. This sarabande is unique in that it was found with a separate, completely written out ornamentation, which now is almost always featured in published copies. Applying this ornamentation does make the piece more difficult, and thus, as with any ornamentation, should be reserved for when the piece has been learned first without. Sarabande in A-minor, BWV Note that the first and second parts of the piece repeat, and that during the repeats the pianist plays the written ornamentation. These teaching pieces have doubled as standard repertoire for pianists the world over for centuries. They are short pieces, meant to introduce students to both the playing of and good composition practice of first two voices Inventions , and then three Sinfonias. You might wonder why these are not introduced as the first pieces one should learn going in to Bach, and the answer is that, despite their origins as pieces for education, they can actually be quite tricky, and the phrasing and technical prowess they demand is actually more for the intermediate pianist than the beginner. Fortunately, the C-major Invention is rather accessible, featuring easy finger grouping, clear phrasing, and gentle counterpoint. Try to notice all of the ways in which the opening line in the right hand is manipulated to generate most of the material in the piece; it is a common feature in Bach, and in much counterpoint-based composition. Ideally, these lines will be both obviously related, and obviously independent. In a lot of contrapuntal writing writing using counterpoint , this opening line will be repeated, broken up, and even turned upside down to generate musical material for the piece. Check out how it is presented backwards in the construction of this sequence orange margin! Sequences are a tool by which composers can create movement in a piece, and can be identified by their tendency to repeat the same figure while moving up or down a scale or across a harmonic structure. Because they seem to move a lot, sequences can look a little scary, however they are almost always built with repeating notes and fingerings, and become much easier to think about once you figure out these elements. In this sequence starting with the teal notes, ending in purple , the note pattern corresponds to a pattern of fingerings in brackets, above. The figures all occur within a standard five-fingered position, except for the crossover from thumb 1 to index finger 2 at the end of each repetition. A good way to practice would be to slowly play the first figure to the first note of the

next teal to light blue , and then to stop, let the hand relax on that note for a beat or two, then repeat. Notice that the bass hand also has a sequential set of notes and fingerings. Once you have the sequence in the right hand, practice the left hand by itself, and then practice both by adding the bass note under the first note of each four-note group as you play through the sequence e. Go slowly this is not a fast piece , and make sure to use the correct fingering! Coda Few composers have had such a respected and lasting influence on the world of music as Bach. Remember when practicing to make sure you know your fingerings and hand positions, to break down your phrases and lines into more easily digestible chunks, and to use the metronome to help you manage your speed.

## Chapter 3 : Beginners Level Free Classical Piano Sheet Music - [blog.quintoapp.com](http://blog.quintoapp.com)

*Besides accumulating theoretical knowledge, learning a number of simple classical pieces can be an excellent option for beginners, in order to keep the motivation levels high and to boost confidence.*

Share1 Shares Hopefully no one is coming to this looking for something they can sit down and play brilliantly in one sitting. Bear in mind though, the key to this, like anything, is practice. If you want something to sound good, you have to be prepared to work on it, but these are the top ten pieces, in my opinion, that sound amazing, and can be performed with not too much difficulty on your behalf. If you disagree with any of these, by all means, give your opinion in the comments. The right hand theme is also relatively simple, presenting only a small challenge to someone with a particularly small hand. The hardest part of this piece by far is the speed factor, but even played slowly, this is sure to blow everyone away, if you have the discipline to learn it as a slow piece, and avoid the temptation of running away with it. If played at a moderate speed, there are no excessively challenging passages in the entire piece. This is a must-have on any dinner party list, and given how well-known it is, people will immediately recognize this piece. Some of the stretches are wide – so wide hands are helpful, but it is actually a very simple piece. It manages to sound more complex than it is through unusual harmonies but it is well worth the go. The end is particularly cool. He is also known for extremely jarring and dissonant music. It also uses the sustain pedal throughout without lifting your foot so you can concentrate on the fingerwork not the footwork. This set of three pieces number 1 is the one we have here are considered to be precursors to the modern ambient music movement. The only tricky thing in this is to avoid heaviness, and maintain fluidity throughout. This will without a doubt be one of your most impressive pieces if executed correctly. While not a mainstream piece, this small gem is an astounding portrayal of emotion through music. The simple melody, interspersed with the accompaniment, is simply beautiful. Mozart adapted the theme of a well known French folk song into 12 different variations, each of which focus on a different aspect of the piano. I promise you, this piece is not too difficult, but it will sound amazing if treated right. This piece is technically very simple, but it takes a certain emotional maturity to play it as more than just notes. This may well prove to be one of the more challenging on the list, simply because there is a tendency to play it too fast, or too heavily, which will utterly destroy the piece. If perfected, this will be one of the most emotional pieces in your repertoire, I know many people who have actually been driven to tears by this piece. This animation is a perfect summary of the piece. This is a remarkably simple piece that is potentially among the most recognized pieces of all time, and remains one of the favorite piano pieces ever written. Nothing needs to be said, just listen. And for completion, here is the virtuosic talent of Glenn Gould playing the incredible third movement.

## Chapter 4 : Free Piano Collection for Beginners

*Mix - 15 Easy Classical Piano Pieces for Beginners YouTube Calm Piano Music 24/7: study music, focus, think, meditation, relaxing music relaxdaily 4, watching Live now.*

## Chapter 5 : Classical Piano For Beginners Learn Piano Online Here

*Play 10 famous and beautiful piano pieces for Beginners by composers such as as Johann Sebastian Bach, Ludwig van Beethoven, and AntonÅ-n DvoÅ™Åjk. Great value for beginners, only took this course for the sheet music and out of curiosity. But you will learn the basics and get a great musical start.*

## Chapter 6 : Top 10 Easy Piano Pieces That Sound Great - Listverse

*15 easy piano pieces for beginners A collection aimed at piano players and students of all ages to help them in their daily practice. Discover 15 great piano pieces, brought to you by the world's most famous classical composers, and find*

*new pieces to practice during your piano lessons.*

### Chapter 7 : Getting Started with Bach - 6 Key Pieces for Beginner Pianists

*So you are a beginning piano student who knows the basics and you are ready to learn your first classical piano piece. Classical piano pieces are a large leap forward in terms of complexity, so.*

### Chapter 8 : Classical piano pieces for beginners? | Yahoo Answers

*12 Easy Classical Pieces for piano solo Collection 1 [blog.quintoapp.com](http://blog.quintoapp.com)*

### Chapter 9 : 15 Easy Classical Piano Pieces for Beginners - Piano Daily Tips

*The Great Composers of Piano Classical Music For beginners, knowing which composer to start with can be an intimidating task. There are many wonderful composers, but some never wrote music for piano, while others wrote exclusively for it.*