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He Sb La Sol Do Du Do Re Do Sb Sol Fa
 D A G C C C D F D C Bb G F
 7 4 M N N V N N D M G

Hark! The Herald Angels Sing

Text by: C.Wesley (1707-1780) E.Mendelssohn-Bartholdy (1809-1847)

Moderato

Violin I
 Violin II
 Piano

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Christmas Carols collection 2

O Holy Night

Text by: J.S.Dwight (1813-1893) A.Adam (1803-1856)

Moderato

O ho - ly night!... The stars are bright - ly shin - ing, it is the
 night of the dear Sav - iour's birth. Long lay the
 world... in sin and er - ror pin - ing Till he ap - peared and the soul felt its
 worth. A thrill of hope the wea - ry world re - joic - es, For -

Am G7 C
 C F C Gdim Em B7
 Em G7 C

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Jingle Bells

L. Pierpont (19th c.)

Allegretto

Tuba in E

Piano

Dash ing through the snow In a one horse o - pen sleigh, O'er the fields we

go, Laugh - ing all the way; Bellson Bob - nail ring, Mak - ing spir - its

bright, What fun it is to ride and sing A sleigh - ing song to - night!

Refrain:

Jin - gle bells, jin - gle bells! Jin - gle all the way! Oh what fun it

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Jazzy jingle bells piano sheet music, Jingle bells jazz piano sheet music pdf.

Carrots haven't worked with Pakistan. Neither have sticks. Now the U.S. has enlisted the power of jazz music to improve relations with Pakistan at a time when the important alliance has hit rock bottom. The Ari Roland Jazz Quartet certainly faced a daunting task. The U.S. has spent billions of dollars over the past 10 years to win Pakistan's support in fighting al-Qaida and Taliban militants and turn around rampant anti-American sentiment in the country. Now, Congress is threatening to cut off funding given the lack of results. The performances are part of a recent stepped-up effort by the U.S. Embassy to sponsor cultural events in Pakistan. Already this year, an American director has staged Neil Simon's play "The Odd Couple." The embassy also plans to bring over a country rock band and a hip hop group as well as American documentary filmmakers who will give workshops to Pakistanis. The jazz quartet from New York City arrived in Pakistan about two weeks ago for a series of concerts and music classes with local musicians. The trip culminated with a live recording of a "friendship song" with a Pakistani rock band during a concert Tuesday night. But relations between the two countries have been anything but friendly during their trip. Only two days before the musicians got here, militants fired rocket-propelled grenades and assault rifles at the U.S. Embassy and NATO headquarters in Afghanistan, killing seven Afghans in an attack that the top U.S. military officer said was carried out by fighters supported by Pakistan's main spy agency. Adm. Mike Mullen, chairman of the Joint Chiefs of Staff, also blamed the Inter-Services Intelligence agency for helping militants from the Pakistan-based Haqqani network who carried out a recent truck bombing in Afghanistan that wounded 77 American soldiers. Pakistan's leaders have lashed out in response, warning the U.S. that the allegations in Washington could destroy the alliance between the two countries. The accusations have also sparked a fresh wave of anti-American anger in the local media and among ordinary Pakistanis. Talk about a tough audience for a music group. But Ari Roland, an energetic double bass player, and his band members, two saxophonists and a drummer, didn't show any hesitation when they took the stage in front of several hundred people seated in a small outdoor auditorium in Pakistan's capital, Islamabad. Mostly dressed in suits and ties, the band played several jazz standards, such as Louis Armstrong's "What a Wonderful World" and George Gershwin's "Summertime." They also invited a Pakistani musician onstage who played tabla, traditional percussion instruments that look like bongo drums. The crowd cheered as the tabla player accompanied them on several Pakistani songs, his fingers flying up and down like pistons over the drums. The energy hit its peak as the crowd sang along to "Jazba-e-Junoon," or "Spirit of Passion," a patriotic song by the Pakistani rock band Junoon. There was plenty of bilateral good cheer, but the group's performances, which also took place in the cities of Karachi and Lahore, will likely do little to win over Pakistanis. The crowds have been small and largely made up of elite Pakistanis who are more likely to have positive attitudes toward the U.S. Across the country, only 12 percent of Pakistanis have a favorable view of the U.S., and 69 percent see the country as an enemy, according to a poll this year by the U.S.-based Pew Research Center. The poll had a margin of error of plus or minus 4 percentage points. Attitudes haven't improved even though the U.S. has given Pakistan roughly \$20 billion in military over the past 10 years and has pledged \$7.5 billion in economic aid to help build things like schools, hospitals and power plants. Momentum to cut off or reduce funding began growing this year following the covert U.S. raid that killed al-Qaida leader Osama bin Laden in a garrison town not far from Islamabad. Bin Laden's hiding place sparked suspicions among many U.S. officials even though the government hasn't found evidence that senior Pakistani leaders knew he was there. The Pakistani government was outraged by the May 2 operation because it wasn't told about it beforehand. Relations plunged to a new low following Mullen's allegations about Pakistan's spy agency helping the Haqqani network. The U.S. has long accused the ISI of having ties to the group, which is based in Pakistan's North Waziristan tribal area, but this was the first time officials publicly linked the agency to attacks against Americans. The U.S. has repeatedly demanded that Pakistan attack Haqqani fighters, but the government has refused, saying its troops are stretched too thin by operations in other parts of the tribal region. Many analysts believe, however, that Pakistan wants to remain on good terms with the group because it could be a useful ally in Afghanistan after foreign forces withdraw. Despite the larger issues at stake, U.S. officials present at the concert Tuesday night expressed hope in the power of music, especially the "friendship song" that the jazz band recorded with the Pakistani rock group, Fuzon. The song is "something that I think will guide us as we go forward and something that I hope will provide a path for Americans and Pakistanis to continue working together and creating wonderful things together," said Mark Davidson, a senior public affairs official at the U.S. Embassy. Fuzon's lead singer, Rameez Mukhtar, said the song was called "Friendship is Life and Life is Beautiful." "Let's talk. Replace the face of hatred with a new face," sang Mukhtar in Urdu. "Shun differences, cut distances ... let's light the lamp of friendship." Mazhar Hussain, a 40-year-old media professional who attended the concert, said it represented the kind of ties the two countries should foster. "This is what we need to carry forward, not just arguments with each other about fighting a proxy war," said Hussain. "It needs to be a lasting relationship." STasker/The Image Bank/Getty Images Learning how to play piano may take time but is manageable with proper training. While it is possible to learn how to play by ear, it is important for beginners to get familiar with music notes by practicing pitch and keys off of sheet music. Instructional books or online learning tools. This will go hand in hand with understanding piano keys and practicing classic basics like "Do-Re-Mi." One trick to learning piano is by playing easier songs, such as Christmas carols, children's songs or music that you love and are passionate about. Understanding and practicing sheet music for piano beginners may be a challenge at first but is a must in order to achieve playing piano at an intermediate level and beyond in the long run. Some basic piano knowledge to understand is as follows: The Staff: The set of five horizontal lines and four spaces representing a musical pitch. Treble Clef: The music symbol known as the G clef, located above middle C on the second-lowest line of the staff. Bass Clef: The symbol of music on the fourth line of the staff indicating that it relates to the F next below middle C. Music Notes: Notes are signs used in music to represent the duration and pitch of a sound. Chords: Chords include a group of notes together as a form of harmony. Often, there are two or three or more chords in music which sound simultaneous together. Scales: A scale is a set of musical notes ordered by frequency or pitch. In piano, there are 12 keys in an octave; thus, there are 36 scales total unless you are adding chromatic scales, which would total to 48 scales. Finger Placement: How your fingers rest on specific keys. The correct hand position for piano depends on the type of finger. For example, the thumb finger may go on middle C. The above music sheets are from 8Notes.com. Visit them for more music sheets. New Orleans in the first two decades of the 20th century was a musical melting pot of musical styles. African music was still prominent, as drumming and dancing were some of the few freedoms allowed slaves before emancipation. Ragtime was popular, and its up-tempo and syncopated rhythms had a profound influence on later styles. Military marching bands had begun to influence New Orleans music, in terms of musical forms and also the types of instruments that were available. Communities formed brass bands that played and marched in parades to accompany funerals and holidays. Musicians based in the red light district of New Orleans, known as "Storyville," combined these styles with blues and improvisation, developing the first forms of jazz in bars and brothels. Early jazz is often referred to as "Hot Jazz," and sometimes "Dixieland music." It incorporated the fast and spirited nature of ragtime, and the use of trumpets, trombones, drums, saxophones, clarinets, banjos, and either a bass or a tuba. Also, contrasting with classical music and ragtime, there was an emphasis on improvisation as opposed to written arrangements. Some sections of pieces involved collective improvisation, and others featured soloists, who strove for virtuosity. Directly influenced by ragtime, the stride piano style became popular in New York during World War I. Stride pieces are characterized by a bass line with a half-note pulse played in the left hand while the melody and chords are played in the right hand. The term "stride" comes from the action of the left hand as it strikes a bass note and then moves swiftly up the keyboard to strike chord tones on every other beat. Stride pianists also incorporated improvisation and blues melodies and were keen on technical prowess. Hot jazz groups and stride pianists often toured the country in vaudeville acts and developed followings throughout the south, and in cities such as Chicago, Detroit, New York, and Kansas City. Bands in those regions formed as jazz became more and more popular and were soon filling the airwaves and dancehalls leading into the swing era. Louis Armstrong - Quickly rising to fame because of his unique melodic approach and technical skill, Armstrong was a hot jazz trumpeter and singer in New Orleans who was instrumental in spreading the music's popularity across the country. Bix Beiderbecke - Heavily influenced by Armstrong, Beiderbecke was a cornet player whose cleanly improvised melodies had an influence lasting into the swing era and beyond. Fats Waller - an exuberant performer and composer who was a master of stride piano. He composed "Jitterbug Waltz," "Honeysuckle Rose," and "Ain't Misbehavin'." Kid Ory - a trombonist and bandleader, Kid Ory is credited with developing the tailgate style of playing, which is when the trombonist improvises a simple rhythmic line underneath the melody in early jazz ensembles. Louis Armstrong, King Oliver, and Sidney Bechet played in Ory's band in New Orleans. Sidney Bechet - The first saxophone player to display great technical and improvisational skill, Bechet was an early jazz musician whose influence stretched into later periods of jazz.

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