

ALL-IN-ONE PIANO COURSE
Lessons • Technique • Theory • Online Support

2

ADULT PIANO

Adventures[®] by Nancy and Randall Faber



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PIANO ADVENTURES[®]

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PIANO
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PIANO ADVENTURES[®]

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Welcome

Continuing from Book 1?

This sequel continues your musical journey at the keyboard. Over two hours of instructional video provide a professional perspective to accelerate your musical training. Supporting audio tracks convey a sonic world of rhythm, melody, and harmony.



Enhance your learning with instructional videos by world-renowned pianist and educator Randall Faber.

Returning to the Piano?

If you had piano lessons previously, this is your opportunity to gain confidence at the keyboard. Learn to read and play lead sheets, polish your technique and increase your overall musical understanding. Take time to find and develop the expressive dimension in your playing.

Energize your Brain!

New and familiar melodies, basic music theory, creative exploration, and musical expressivity provide stimulation and enrichment!

How This Book is Organized

You will study 16 units, each covering a new concept while providing review of previous topics and skills.

Concepts are displayed in a shaded file folder.

Practice suggestions guide your first steps.

Discovery questions invite deeper analysis and creative activities engage your brain in new ways.

Online video and audio tracks are noted at the bottom of corresponding pages. When you see these icons, visit pianoadventures.com/adult

unit 16
Sixteenth Notes

Sixteenth Notes

← 2 flags

sixteenth note

← 2 flags

sixteenth rest

4 sixteenth notes = 1 quarter note

2 beams →

1 e and a 1 e and a

Feeling the Rhythm

- Tap (or clap) the rhythms below. Then play and transpose to other keys.

1.

Count: 1 e + a 2 e + a 3 e + a 4 (e) + (a)

Am - a - de - us Mo - zart
- This rhythm should have the same *feel* as saying "Bugs Bun-ny."
2.

1 (e) + a 2 (e) + a 3 (e) + a 4 (e + a)

Bugs Bun - ny
- This rhythm should have the same *feel* as saying "Car-y Grant."
3.

1 e + (a) 2 e + (a) 3 e + (a) 4 e + (a)

Car - y Grant

How many 16th notes equal one 8th note? ____

178 Unit 16: Sixteenth Notes
 pianoadventures.com/adult

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In popular music, the term "lead" refers to the melody.

A **lead sheet** consists of a melody with **chord symbols** shown above the staff. The chord symbols indicate the harmony to be played with your left hand (or guitar, autoharp, etc.).

- First, play the melody alone with pedal.
 - Then add **blocked chords** on *beat 1* of each measure, as indicated by the chord symbols. (See next page.)
- Note: Where no chord symbol is shown, repeat the chord of the previous measure. (No chord is needed for the opening *upbeat*.)

Brahms' Lullaby

Key of C Major
Lead Sheet

Johannes Brahms
(1833–1897, Germany)

New musical terms are shown in double-lined boxes.

Learn chords with lead sheets of familiar songs.

Hand Shape Warm-up

- Open your R.H. with the palm facing up. Bring your fingertips and thumb together. Notice your *cupped* hand.
- Turn your hand over and look for **tall knuckles**. Repeat with the L.H.



Technique Hints

- Look for a "tall knuckle" for **finger 3**. Play the thumb *lightly*, perched on the side tip.
- Listen for even triplets that "ripple" up and down the **A natural minor scale**.

Rippling Triplets

(for R.H.)

Rippling Triplets

(for L.H.)

Each Technique page has a video so you can "see it in action."

At the end of each unit, you will find 3-Minute Technique and Applied Music Theory pages. Technique pages develop an optimal physical approach to the piano, and build finger dexterity in just three minutes a day. Applied Music Theory pages help you learn chords and harmony while increasing your reading skills.

Enhanced Audio Support

Download the Piano Adventures Player™ app for interactive accompaniment tracks that adjust to any tempo. Fun and easy to use!



Download on the App Store

Expand your repertoire!

Play dozens of familiar songs at just the right level in the Adult Piano Adventures supplementary books. Choose among your favorite genres, including Popular, Classics, and Christmas.



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Note Values

Note values and their rests indicate the duration of sound.
These durations are counted with a steady beat, creating RHYTHM.

■ Draw each note or rest in the boxes provided.

Notes		Rests	
<p>whole note 4 beats "1-2-3-4"</p> 	<input type="text"/>	<p>whole rest silence for any <i>whole</i> measure</p> <p><i>Note: This would apply for $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, or any other time signature.</i></p> 	<input type="text"/>
<p>dotted half note 3 beats "1-2-3"</p> 	<input type="text"/>		
<p>half note 2 beats "1-2"</p> 	<input type="text"/>	<p>half rest 2 beats of silence</p> 	<input type="text"/>
<p>quarter note 1 beat "1"</p> 	<input type="text"/>	<p>quarter rest 1 beat of silence</p> 	<input type="text"/>
<p>eighth note 1/2 beat</p> 	<input type="text"/>	<p>eighth rest 1/2 beat of silence (presented on p. 64)</p> 	<input type="text"/>
<p>two eighth notes = 1 quarter note "1 and"</p> 	<input type="text"/>		

Time Signatures

The two numbers written at the beginning of a piece of music show the **time signature**.

- Ex. **3**—The *top* number indicates the number of beats per measure.
4—The *bottom* number represents the kind of note receiving one beat.
 The 4 = quarter = 

1. Tap (or clap) this $\frac{2}{4}$ rhythm, counting aloud. Then choose any key and play, using finger 3. (+ = “and”)



Count: 1 2 1 - 2 1 + 2 + 1 2 1 2 + 1 - 2

2. Tap (or clap) this $\frac{3}{4}$ rhythm, counting aloud. Then choose any key and play, using finger 3.



Count: 1 - 2 - 3 1 2 3 1 - 2 3 1 + 2 + 3 + 1 2 3

3. Tap (or clap) this $\frac{4}{4}$ rhythm, counting aloud. Then choose any key and play, using finger 3.



Count: 1 - 2 - 3 - 4 1 - 2 3 - 4 1 2 3 4 1 + 2 + 3 + 4 + 1 - 2 - 3 - 4

Bass Clef and Treble Clef

Bass refers to *low* sounds.

The two dots of the **bass clef** point out the **F line**.



For this reason, the bass clef is also known as the **F clef**.

Treble refers to *high* sounds.

The **treble clef** circles around the **G line**.

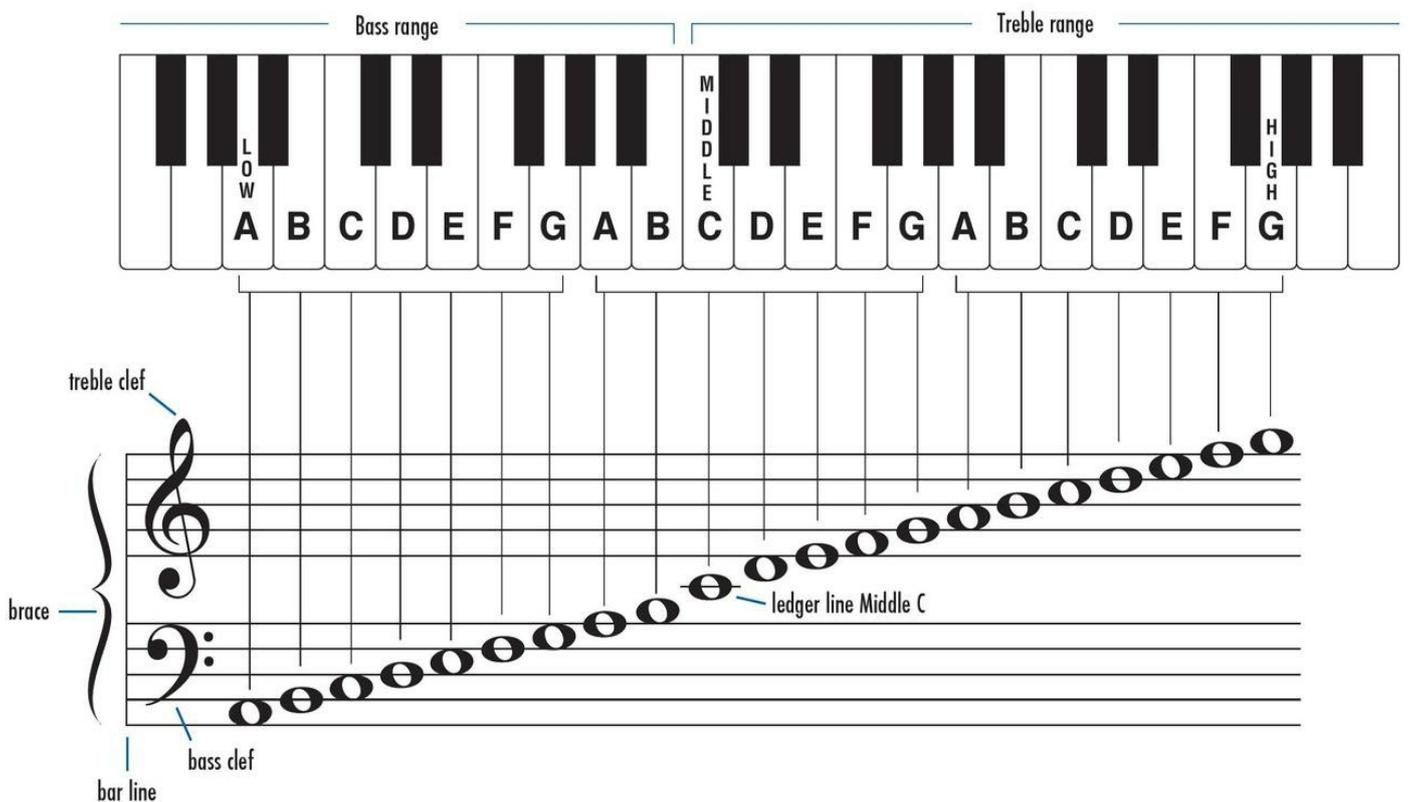


For this reason, the treble clef is also known as the **G clef**.

Notes on the Grand Staff

Piano music uses two 5-line staves (staves), connected by a brace and a bar line. Together they form the GRAND STAFF.

- Play these notes on the keyboard from *lowest* to *highest*, saying the note names aloud. Use left hand (L.H.) for bass clef notes; right hand (R.H.) for treble clef notes.



Dynamic Marks

The word **dynamics** comes from the Greek word for “power.” In music, *dynamics* means the “louds and softs” of the sound.

- Choose any key on the piano and play it at each of these dynamic marks. Listen to the change in sound.

Symbol	Term	Definition	Pronunciation
<i>pp</i>	<i>pianissimo</i>	very soft	“pyah-NEES-see-moh”
<i>p</i>	<i>piano</i>	soft	“PYAH-noh”
<i>mp</i>	<i>mezzo piano</i>	moderately soft	“MET-tsoh PYAH-noh”
<i>mf</i>	<i>mezzo forte</i>	moderately loud	“MET-tsoh FOR-tay”
<i>f</i>	<i>forte</i>	loud	“FOR-tay”
<i>ff</i>	<i>fortissimo</i>	very loud	“for-TEES-see-moh”

crescendo (cresc.)

Play gradually louder.



diminuendo (dim.)
or *decrescendo (decresc.)*

Play gradually softer.



- Play, observing the dynamic marks.

Dynamic Study

Rather slowly

Depress the damper (right foot) pedal. Lift.

Intervals

An **interval** is the distance between two musical *tones*, *keys* on the keyboard, or *notes* on the staff.

■ Play the examples on these pages. Notice that each interval is played two ways:

broken—the notes are played *melodically* (separately)

blocked—the notes are played *harmonically* (together)

Second (2nd)

A 2nd spans adjacent letter names (Ex. C–D). On the staff, the interval of a 2nd is from:

a **LINE** to the next **SPACE**

or

a **SPACE** to the next **LINE**

ascending 2nd
1

line - space

descending 2nd
5

line - space

ascending 2nd

space - line

descending 2nd

space - line

Third (3rd)

A 3rd skips a letter name (Ex. C–E). On the staff, the interval of a 3rd is from:

a **LINE** to the next **LINE**

or

a **SPACE** to the next **SPACE**

ascending 3rd
1

line - line

descending 3rd
5

line - line

ascending 3rd

space - space

descending 3rd

space - space

Fourth (4th)

A 4th spans four letter names (Ex. C–F). On the staff, the interval of a 4th is from:

a **LINE** (*skip-a-line*) to a **SPACE**

or

a **SPACE** (*skip-a-space*) to a **LINE**

ascending 4th descending 4th

1 5

line - space line - space

ascending 4th descending 4th

5 1

space - line space - line

Fifth (5th)

A 5th spans five letter names (Ex. C–G). On the staff, the interval of a 5th is from:

a **LINE** (*skip-a-line*) to a **LINE**

or

a **SPACE** (*skip-a-space*) to a **SPACE**

ascending 5th descending 5th

1 5

line - line line - line

ascending 5th descending 5th

5 1

space - space space - space

Sixth (6th)

A 6th spans six letter names (Ex. E–C). On the staff, the interval of a 6th is from:

a **LINE** (*skip 2 lines*) to a **SPACE**

or

a **SPACE** (*skip 2 spaces*) to a **LINE**

ascending 6th descending 6th

1 5

line - space line - space

ascending 6th descending 6th

5 1

space - line space - line

Reading Hints

The *odd-numbered* intervals (3rd, 5th) are always **line to line** or **space to space**.

The *even-numbered* intervals (2nd, 4th, 6th) are always **line to space** or **space to line**.

Key of C Major

The C Major Scale

A **major scale** is made of **whole steps** except for half steps between *scale degrees 3–4* and *7–8*. See the Dictionary of Musical Terms on p. 196 for review of whole steps (W) and half steps (H).

■ Play the C major scale below hands alone, then hands together.

Rather slowly

1 2 3 1 2 3 4 5 4 3 2 1 3 2 1

mf W W H W W W H

5 4 3 2 1 3 2 1 2 3 1 2 3 4 5

Primary Chords in C Major: I-IV-V

Chords can be built in **3rds** on each *degree* of the scale (scale step).

The **primary chords** (I, IV, and V or V7) are built on *scale degrees 1, 4, and 5* of the scale.

chord letter names: C

interval of a 7th

scale degrees: 1

2

3

4

5

5

6

7

8 (1)

Roman numerals: I

IV

V

V7

I

■ With your L.H., play the I, IV, V, and V7 chords shown above.

These chords are in **ROOT POSITION**: the letter name of the chord (*the root*) is the lowest tone.

C Major: Primary Chords in Close Position

Chord tones can be *inverted* (rearranged) to eliminate keyboard leaps.

■ With your L.H., play the close position I, IV, and V7 chords shown below.

The roots of the chords are shaded.

chord symbols: C

F

C

G7

C

chord functions: I

IV

I

V7

I

(How the chord is *functioning* in a given key. For example, the F chord functions as the IV chord in the Key of C.)

Key of G Major

The G Major Scale

■ Play the G major scale below hands alone, then hands together.

Rather slowly

Musical notation for the G major scale in 4/4 time. The treble clef starts on G4 and the bass clef starts on G3. Fingerings are indicated by numbers 1-5. Interval patterns are labeled as W (whole), H (half), and W (whole).

Key Signature

This sharp indicates the Key of G major. All Fs in the music are to be played as *F-sharps*.

Primary Chords in G Major: I-IV-V

The **primary chords** for the Key of G major are shown below in ROOT POSITION.

chord letter names: G

C

D

D7

G

Musical notation showing the root positions of the primary chords G, C, D, D7, and G in the key of G major on a bass clef staff.

scale degrees: 1 2 3 4 5 5 6 7 8 (1)

Roman numerals: I IV V V7 I

■ With your L.H., play the I, IV, V, and V7 chords shown above.

G Major: Primary Chords in Close Position

■ With your L.H., play the close position I, IV, and V7 chords shown below.

chord symbols: G

C

G

D7

G

Musical notation showing the close position of the primary chords G, C, G, D7, and G in the key of G major on a bass clef staff.

chord functions: I IV I V7 I

Musical Form

Musical form is the overall structure of a piece.

Binary Form or A B Form

“Binary” means two parts. Two-part form has an **A** section followed by a **B** section. In binary form, each section usually has a repeat sign.



■ Point out these sections in the music below.

Allegro Moderato

Review Piece

Nancy Faber

A SECTION

Allegro moderato* (♩ = 96-124)

Teacher Duet: (Student plays 1 octave higher)

*Allegro moderato—moderately fast

5

7

B SECTION

9

11



Review: **Transposition** means playing the same music in a different key. The note names change, but the *intervals* stay the same. Transpose *Allegro Moderato* to the **Key of C Major**.



Ledger Lines

A **ledger line** is a short line added above or below the staff for notes that are too high or too low to be written on the staff.

LOW C is located 2 ledger lines *below* the bass clef staff.

HIGH C is located 2 ledger lines *above* the treble clef staff.

- Play each C shown above, saying its correct name.
Review: From one C to the next C is the interval of an *octave* (8 notes).

Technique Hint

- *Measures 1–4:* Play with an open hand and extended fingers to comfortably play the octaves.

Octave Warm-up

Rather slowly



Transpose *Octave Warm-up* to the **Key of G Major**.

Dynamic Mark Review

***pp* – pianissimo**

Pianissimo means very soft, softer than *piano* (*p*).

Cathedral Chimes

Quickly, joyously

Musical notation for measures 1-4. Treble clef, 4/4 time. Measure 1: Treble clef has a whole rest; Bass clef has a whole note C4 with a dynamic marking *f*. Measure 2: Treble clef has a quarter note G4 with a fingering '5' and an accent '>'; Bass clef has a whole note C4. Measure 3: Treble clef has quarter notes A4, B4, C5; Bass clef has a whole note C4. Measure 4: Treble clef has a quarter note G4 with an accent '>'; Bass clef has a whole note C4. A bracket labeled '1' spans measures 1-4.

Musical notation for measures 5-8. Treble clef, 4/4 time. Measure 5: Treble clef has a quarter note G4 with a fingering '2' and an accent '>'; Bass clef has a whole note C4. Measure 6: Treble clef has a quarter note A4 with a fingering '5' and an accent '>'; Bass clef has a whole note C4. Measure 7: Treble clef has a quarter note B4 with a fingering '1' and an accent '>'; Bass clef has a whole note C4. Measure 8: Treble clef has a quarter note C5 with a fingering '5' and an accent '>'; Bass clef has a whole note C4. The instruction 'lift and move' is written above measures 6-8. A bracket labeled '1' spans measures 5-8.

Musical notation for measures 9-12. Treble clef, 4/4 time. Measure 9: Treble clef has a quarter note G4 with a fingering '5' and an accent '>'; Bass clef has a whole note C4. Measure 10: Treble clef has quarter notes A4, B4, C5; Bass clef has a whole note C4. Measure 11: Treble clef has a quarter note G4 with an accent '>'; Bass clef has a whole note C4. Measure 12: Treble clef has quarter notes A4, B4, C5; Bass clef has a whole note C4. The dynamic marking *pp* (echo) is written above measure 9. A bracket labeled '1' spans measures 9-12.

Musical notation for measures 13-16. Treble clef, 4/4 time. Measure 13: Treble clef has a whole rest; Bass clef has a quarter note C4. Measure 14: Treble clef has a whole rest; Bass clef has a whole note C4. Measure 15: Treble clef has a whole rest; Bass clef has a quarter note G4 with a fingering '1' and an accent '>'. The instruction 'rit.' is written above measure 15. Measure 16: Treble clef has a whole rest; Bass clef has a whole note C4. The instruction 'lift and move' is written above measure 16. A bracket labeled '1' spans measures 13-16.



Which two lines of music use only notes of the **C major chord**?

D.C. al Coda

Da Capo al Coda means “from the top to the *Coda*.”
Return to the beginning and play to Φ , then jump to
the *Coda* (ending).

Niagara Falls

Key of C Major

Nancy Faber

Moderately
R.H. 5

f

L.H. 1 3 5

1 3 5

Detailed description: This system contains measures 1 through 4. The right hand (R.H.) plays a melodic line starting on G4, moving up to A4, B4, and C5, then down to B4, A4, and G4. The left hand (L.H.) plays a bass line starting on C3, moving up to D3, E3, and F3, then down to E3, D3, and C3. Fingerings are indicated: R.H. 5, 3, 1; L.H. 1, 3, 5. A dynamic marking of *f* is present. A repeat sign is at the end of measure 4.

5

R.H. 2 over

f

L.H. 1

1 3 5

Detailed description: This system contains measures 5 through 8. The right hand (R.H.) plays a melodic line starting on G4, moving up to A4, B4, and C5, then down to B4, A4, and G4. The left hand (L.H.) plays a bass line starting on C3, moving up to D3, E3, and F3, then down to E3, D3, and C3. Fingerings are indicated: R.H. 2 over; L.H. 1. A dynamic marking of *f* is present. A repeat sign is at the end of measure 8.

11

R.H. 2 over

To Coda Φ

1

1 2 4

Detailed description: This system contains measures 9 through 12. The right hand (R.H.) plays a melodic line starting on G4, moving up to A4, B4, and C5, then down to B4, A4, and G4. The left hand (L.H.) plays a bass line starting on C3, moving up to D3, E3, and F3, then down to E3, D3, and C3. Fingerings are indicated: R.H. 2 over; L.H. 1. A dynamic marking of *f* is present. A Coda symbol (Φ) is at the end of measure 12. A repeat sign is at the end of measure 12.

17

p

1

2

cresc.

Detailed description: This system contains measures 13 through 16. The right hand (R.H.) plays a melodic line starting on G4, moving up to A4, B4, and C5, then down to B4, A4, and G4. The left hand (L.H.) plays a bass line starting on C3, moving up to D3, E3, and F3, then down to E3, D3, and C3. Fingerings are indicated: R.H. 1, 2. A dynamic marking of *p* is present. A *cresc.* marking is present. A repeat sign is at the end of measure 16.

22

27

Coda

38

43

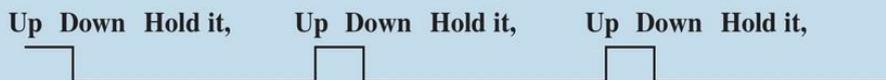


Find 8 consecutive measures that use only notes of the G major chord.

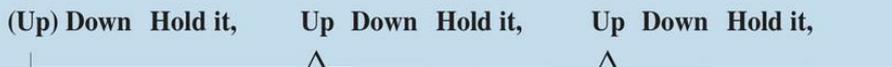
Connected Pedaling

Connected pedaling will make the music sound *legato* (connected).

- Say these words aloud as you practice this foot motion.



- The pedal mark \wedge indicates exactly the same foot motion practiced above. Lift the damper pedal on the beat, then depress it again after the keys are played.



Pedal Hints

- Say the words aloud as you play. Notice that the pedal is depressed **AFTER** the chord is struck.
- Prepare the next chord during *beats 3 and 4*.
- Listen* carefully for a smooth, connected sound.

Pedal Exercise

Moderately

5



Play *Pedal Exercise* **hands together**.
(R.H. plays the same chord 1 octave *higher*.)

The bugle call *Taps* as we know it today had its origins on a battlefield of the Civil War. After the Union suffered extensive casualties in a battle near Richmond, Virginia, Colonel Daniel Butterfield reflected with sadness upon the men he had lost. Reportedly, he hummed a melody that his aide transcribed. The company bugler played it that night to signal "lights out," and other brigades quickly adopted it. Officially recognized by the United States Army in 1874, it is performed to this day whenever a service member is buried with military honors.

Practice Suggestions

- First practice *without* pedal, concentrating on the L.H. position changes.
- Then play *with* pedal. Observe all the **dynamic marks** for an expressive sound.

Taps

(for L.H. alone)

Calmly

Traditional

Day is done, (2 - 3) gone the sun, (2 - 3) from the

lake, from the hills, from the sky. (2 - 3) All is

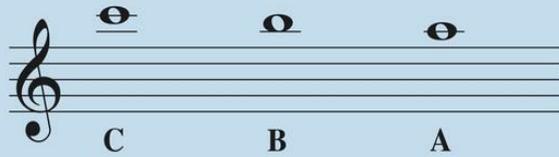
well, safe - ly rest, (2 - 3) God is nigh. (2 - 3 - 4)



On which beat does this piece begin?

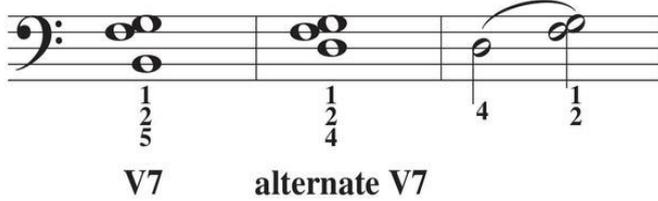
New Ledger Line Notes

■ Play these notes on the keyboard.



Alternate V7 Chord in Close Position

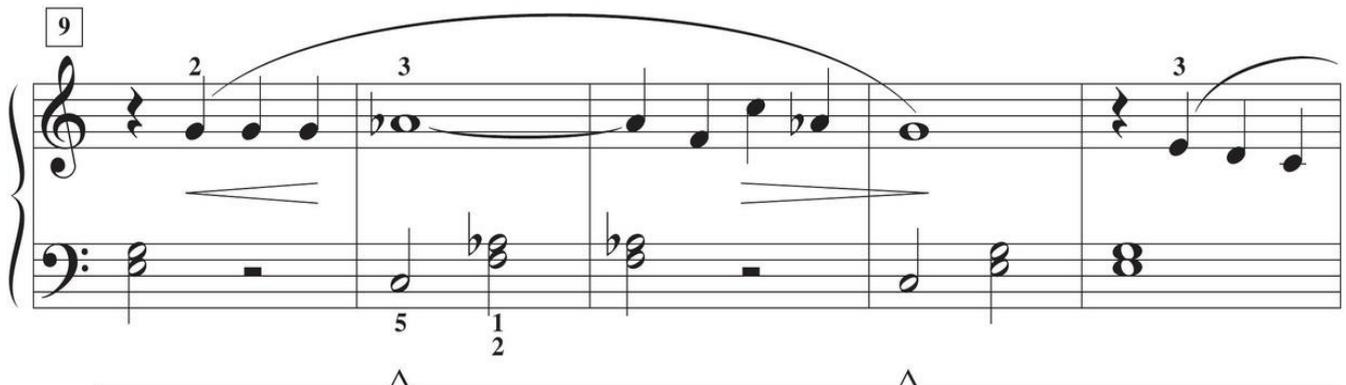
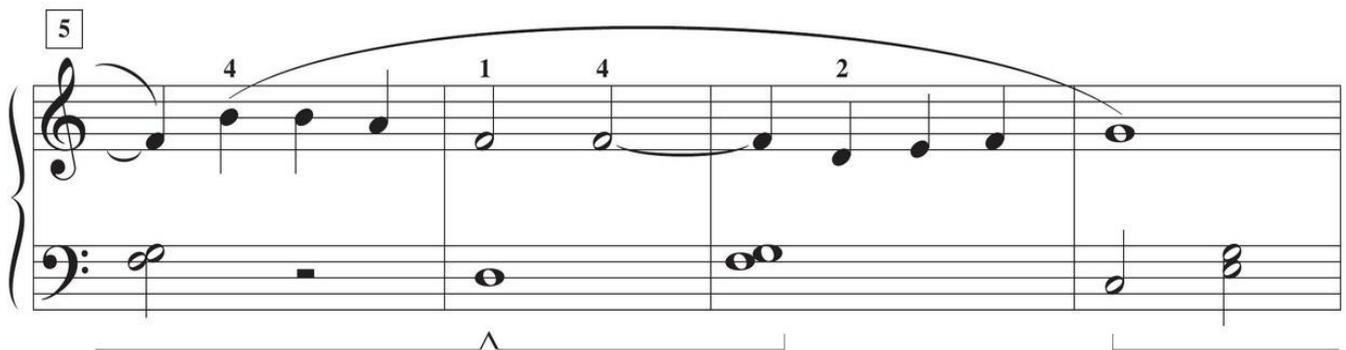
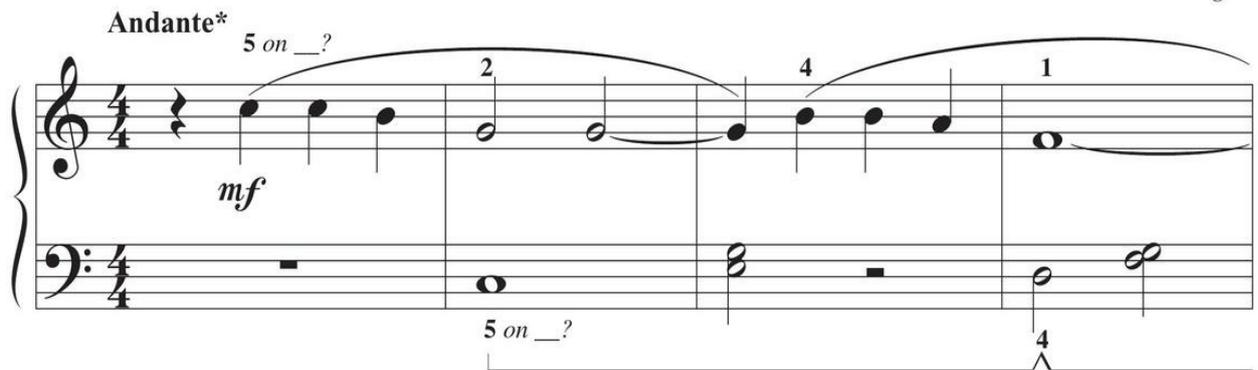
Instead of B, D can be the lowest note of a 3-note V7 chord. (The full, 4-note V7 includes G-B-D-F.)



'O Sole Mio!

Key of ___ Major

Eduardo di Capua
(1864–1917, Italy)
arranged



*Andante—walking speed

14

p *mp*

19

mp *mf*

24

mf *mf*

$\frac{1}{2}$

29

mf *p*

rit.

8

5



The form of this piece is section A followed by section A¹.
 Mark the sections in the music. What is different about section A¹?

New Rhythm

- Tap and count aloud.
Each beat is divided into two parts: **1 and, 2 and, 3 and, 4 and.**
- Now play these two rhythms on a **I, IV, then V7** chord in the **Key of G.**



Play and say: 1 and 2 and 3 and 4 and



NEW
Play and say: 1 and 2 and 3 and 4 and

Yellow Bird

Key of ___ Major

West Indies Folk Song
arranged

Cheerfully (♩ = 104)

p

mp

Yel - low

bird, up high in ba - na - na tree.

Yel - low bird, you sit all a - lone like

10

me. *mf* Did your bird - ie friend, leave the nest a - gain?

(prepare)

13

That is ver - y sad, makes me feel so bad.

15

You can fly a - way, in the sky a - way.

17

You're more luck - y than me. *mp*

20

dim. *p* *pp rit.*



Transpose *Yellow Bird* to the Key of C Major.

Pedal Hints

- Always keep your heel on the floor.
- The UP motion of the pedal occurs as the key is struck.
The pedal goes DOWN immediately *after* the note is played.
- Use the half rests to prepare L.H. finger 3 over the next key.

Pedaling the Scale

(for L.H.)

Andante

Say: "Up - down, move hand, up - down, move hand, up - down, move hand, up - down, move hand,"

5

up - down, move hand, up - down, move hand, up - down, move hand, up - down, move hand."

- Now repeat the exercise **hands together** (R.H. plays 2 octaves higher).

Pedaling Intervals

(for L.H.)

Moderato

Count: 1 2 3 4 1 2 3 4

Pedal: Up - down up - down

Say: "Up - down 3 4, up - down 3 4,"

5

- Transpose *Pedaling Intervals* to the **Key of C Major**.

Technique Hints

- Drop with arm weight into the **Low C** ledger notes. Then lift from the wrist to prepare the upcoming chord.
- Play the chords close to the keys, with wrists relaxed.

Pedaling Chords

Andante

Handwritten musical score for "Pedaling Chords" in 4/4 time, *Andante* tempo. The score is divided into three systems, each with a piano staff and a bass staff. The first system shows chords C, F, and C with fingerings 5-3-1 and 1-2-5. The second system shows G7, C, and F with fingerings 5-4-1 and 1-2-5. The third system shows Csus4*, G7, and C with fingerings 5-4-1 and 1-2-5. Dynamics include *mf*, *p*, and *f*. Pedaling instructions include "(prepare L.H.)" and a final double bar line.



DISCOVERY

Transpose *Pedaling Chords* to the **Key of G Major**.

* **sus4** is the abbreviation for **suspended 4th**. The **Csus4** chord uses a 4th above C (which is F) instead of a 3rd above C (which is E). (See Book 1, p. 77.)

In popular music, the term “lead” refers to the melody.

A **lead sheet** consists of a melody with **chord symbols** shown above the staff.

The chord symbols indicate the harmony to be played with your left hand (or guitar, autoharp, etc.).

- First, play the melody alone with pedal.
- Then add **blocked chords** on *beat 1* of each measure, as indicated by the chord symbols. (See next page.)

Note: Where no chord symbol is shown, repeat the chord of the previous measure. (No chord is needed for the opening *upbeat*.)

Brahms' Lullaby

Key of C Major
Lead Sheet

Johannes Brahms
(1833–1897, Germany)

Andante C

1 *mp*

4 **G7**

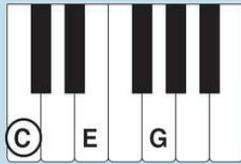
7 **(G7)** C F

10 **C** G7 C *mp*

13 **F** C G7 C *p*

Chord References

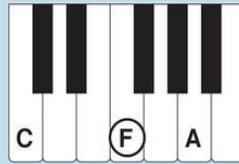
Practice the chords used in *Brahms' Lullaby*. The **root** of each chord is circled.



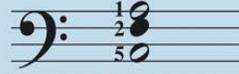
C



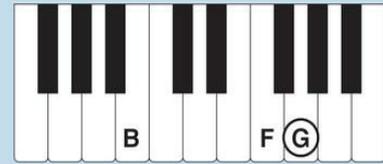
I



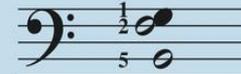
F



IV



G7



V7

Broken-Chord Accompaniment

accompaniment—notes or chords that support the melody

When you can comfortably play *Brahms' Lullaby* with **blocked chords**, practice playing the melody with this L.H. accompaniment pattern.

Example:

F Scale Warm-ups

R.H. *Slow, steady* *mf*

L.H. *Slow, steady* *mf*

Playing the F Major Scale

- Practice s-l-o-w-l-y, listening for an even tone.
- Memorize the fingering for each hand.

R.H. *f-p on repeat*

The L.H. fingering for the F major scale is the same as the L.H. fingering for the C and G major scales.

L.H. *f-p on repeat*

Metronome Practice

Put a ✓ in the blank when you can play the F major scale **hands alone** at these tempi.
Play each hand *ascending*, then *descending*.

legato ♩ = 88 ___ legato ♩ = 112 ___ legato ♩ = 144 ___
staccato ♩ = 88 ___ staccato ♩ = 112 ___ staccato ♩ = 144 ___

Phrase

A **phrase** is a musical idea, often indicated by a long slur called a *phrase mark*.

Phrase marks show where a singer might breathe. A pianist may “breathe with the wrist” by lifting gently at the end of each phrase.

Sloop John B

Key of ___ Major

Moderately, bright Rock

Traditional

1st phrase

2nd phrase

9 *3rd phrase*

Send for the cap-tain a - shore, let me go home.

12 *4th phrase, etc.*

Please let me go home, please let me go

15

f home. I feel so broke up,

18

I wan-na go home. *mp*

21

8va *rit.* *p*



Mark the **introduction** and **coda** in this piece.

The V7 Chord in F Major: C7

A **7th chord** is a four-note chord built up in 3rds: The **C7** chord is **C - E - G - B \flat** .

When the root (C) is the *lowest* note, the chord is in **ROOT POSITION**.

C7 chord (root position)

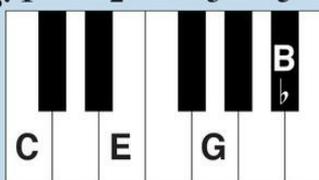
7th

5th

3rd

root

R.H. fingering: 1 2 3 5



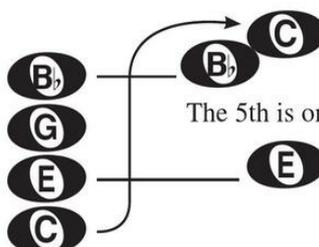
L.H. fingering: 5 3 2 1

C is *scale degree 5* (the dominant) in the Key of F.

The **C7** chord is the **V7** or **dominant 7th** chord in the Key of F.

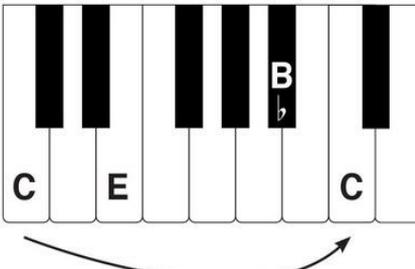
Inverting the V7 Chord: C7

To eliminate the leap between the **I** and **V7** chords (F chord to **C7** chord), the notes of the **V7** chord are often inverted, with one of the chord tones omitted.



The 5th is omitted.

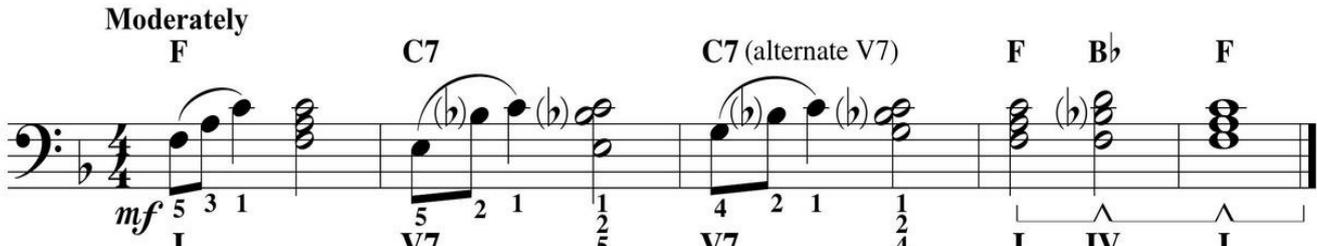
C7 chord



The C moves up an octave.

F Major: I-IV-V7 Chords in Close Position

Moderately



I
V7
V7
I
IV
I

Motive

a short musical idea

Imitation

the immediate repetition of a musical idea in a different "voice" (in the other hand or in a different octave)

Allegro in F Major

Ferdinand Beyer
(1803-1863, Germany)
original form

■ In this piece, a R.H. motive is *imitated* by the L.H.

Allegro

1 *motive* 5 3 1 1

mf *imitation* *p*

5 1 3 5 5 1 3 5

4

mf

1/2

7

p *f*

5

10

1

p

13

16

19

22



Write I, IV, or V7 below the bass staff for *measures 1–16*.

Swing Rhythm

In many jazz and blues pieces, **8th notes** are played in a *long-short* pattern known as **swing rhythm**. Whenever the tempo mark includes the word “swing,” play the 8th notes in swing rhythm.

■ Practice tapping the 8th notes below in “swing.” (Teacher Note: $\text{♪} = \overset{\sim}{\text{♪}}\overset{\sim}{\text{♪}}$)



lo - ng short lo - ng short lo - ng short lo - ng

Say: “jazz - y jazz - y jazz - y jazz”

The Lion Sleeps Tonight

Words and Music by George David Weiss,
Hugo Peretti, Luigi Creatore, and Solomon Linda.

Moderately

mf Wee - ooh wim - o-weh,

mp Wim - o-weh, o - wim - o - weh, o - wim - o - weh.

mf In the jun - gle, the
Near the vil - lage, the

1 3/5

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11

might-y jun - gle, the li - on sleeps to - night. In the jun - gle, the
 peace-ful vil - lage, the li - on sleeps to - night. Near the vil - lage, the

1 5 5

15

might-y jun - gle, the li - on sleeps to - night. Wim-o-weh, o-wim-o-weh, o -
 peace-ful vil - lage, the li - on sleeps to - night. } mp

1 5 2 1 5

19

wim - o - weh, o - wim - o - weh.

22

Whuh, whuh, whuh, wim - o - weh.

mf

1 3 1 3 5

26

Wee ooh wim - o - weh.

p

2 1 5 1

F Major Scale Hints

Both thumbs play on C.

- First practice s-l-o-w-l-y, concentrating on **fingering** and **dynamics**.
- Use firm fingertips for even 8th notes and control of each \langle and \rangle .

Scale Etude in F (Op. 101)

Ferdinand Beyer
original form

Allegro

1 4 1 5 1 4 3 2

p

$\frac{1}{3}$ $\frac{1}{2}$

3

1 4 1 5 1 4

5

cresc.

4 5 1 3 2

7 (hold)

3 2 1 4 3 2

f

1 2 3 1 2

■ Optional: Play *Scale Etude in F* using **swing rhythm**.

The Londonderry Air is a 17th-century Irish folk melody. It has been put to song with countless lyrics, including the highly popular *Danny Boy*, penned in 1913. The plaintive melody, often played on bagpipes, has been heard at the memorial service of John F. Kennedy and at ceremonies honoring heroic police officers and firefighters.

Directions

- First play the melody alone, carefully observing the fingering.
- Then add L.H. **blocked chords** on *beat 1* of each measure, as indicated by the chord symbols. (See next page.)

Notice there is no chord on the opening *upbeats*.

The Londonderry Air

Key of F Major
Lead Sheet

Traditional

Moderato

1 4 1 2 5 4 2 1 3 1

mp

5 (repeat B \flat) F C7

1 2 3 4 4 2 1 3

mf

9 (repeat C7 chord) F B \flat

1 4 1 4 2 1 3 1

mp

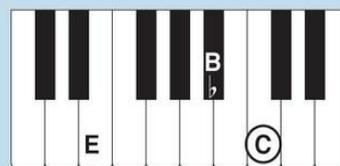
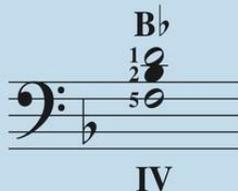
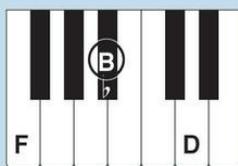
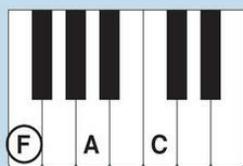
13 F C7 F B \flat F

1 4 5 4

*Release the L.H. thumb (of the B \flat chord) for the melody note D.

Chord References

Practice the chords used in *The Londonderry Air*.



Broken-5th Accompaniment

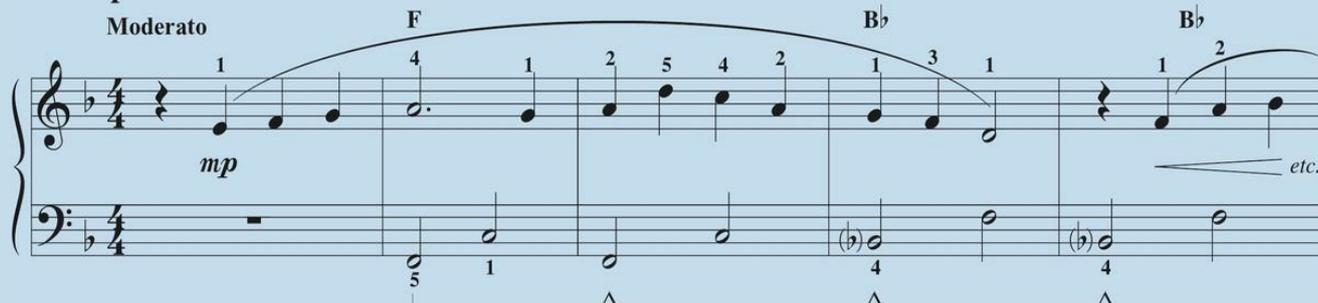
When you can comfortably play the melody for *The Londonderry Air* with **blocked chords**, practice the melody with this L.H. accompaniment pattern.

Note: Begin each accompaniment pattern after the opening upbeats (E F G).

Play with pedal.



Example:



Major and Minor 3rds

A **major 3rd (M3)** = 4 half steps
(or two whole steps)

A **minor 3rd (m3)** = 3 half steps
(whole step plus a half step)

■ Find and play these **major 3rds**:

D, up a major 3rd to ____?

F, up a major 3rd to ____?

■ Find and play these **minor 3rds**:

G, up a minor 3rd to ____?

E, up a minor 3rd to ____?

Review: A triad is a 3-note chord built in 3rds.

A *major* triad has a **M3** between the root and 3rd.

A *minor* triad has a **m3** between the root and 3rd.

Major and Minor Triads

Moderately fast

C Cm C Cm C

mf Root - 3rd - 5th, ma - jor chord. Root - 3rd - 5th, mi - nor chord.

G Gm G Gm G

mf Root - 3rd - 5th, ma - jor chord. Root - 3rd - 5th, mi - nor chord.

F Fm F Fm F

mf Root-3rd - 5th, ma - jor chord. Root-3rd - 5th, mi - nor chord.

D Dm D Dm D

mf Root-3rd - 5th, ma - jor chord. Root-3rd - 5th, mi - nor chord.

A Am A Am A

mf Root-3rd - 5th, ma - jor chord. Root-3rd - 5th, mi - nor chord.

E Em E Em E

mf Root-3rd - 5th, ma - jor chord. Root-3rd - 5th, mi - nor chord.

■ Continue this pattern with these **major** and **minor** chords:*

D \flat D \flat m A \flat A \flat m E \flat E \flat m

F \sharp F \sharp m B \flat B \flat m B Bm

*Compare the black/white patterns of D, A, E and D \flat , A \flat , E \flat chords.

The malagueña is a colorful Spanish folk dance in rapid triple time. Originating in the provinces of Málaga and Murcia, it is often accompanied by guitars and castanets.

- Write the letter name of each triad in the box given. Be sure to indicate minor with a lowercase m.

Malagueña

Traditional theme
arranged

Allegro Ex.

5

9

13

17 Repeat from measure 13.

4 5 1

21 *mp*

5 3 1 2

25 *mf*

5 3 1

29 *f* *mf*

1 5

34 *f*

1 3 5 5 3 1 1 3 3 2

L.H. over R.H. 2 (A) L.H. 1 3 5 1 3 5

Triads on the C Major Scale

Primary chords: In a major key, the **I, IV, and V** chords are **major** triads.

Secondary chords: In a major key, the **ii, iii, and vi** chords are **minor** triads.

■ Play the triads below and listen to the *major* and *minor* sounds.

Note: The **vii** chord is neither major nor minor. It is *diminished*—comprised of two minor 3rds. (Diminished chords are indicated by a superscript °)

chord letter names:	C	Dm	Em	F	G	Am	Bdim	C
chord functions:	I	ii	iii	IV	V	vi	vii°	I
chord quality:	Major	minor	minor	Major	Major	minor	diminished	Major

Long, Long Ago

Key of ___ Major

Words and Music by
Thomas H. Bayly

Smoothly

System 1:

- Measure 1: C (I), *mp* Tell
- Measure 2: Dm (ii), me
- Measure 3: Em (iii), the
- Measure 4: F (IV), tales that to

System 2:

- Measure 5: G (V), me
- Measure 6: Am (vi), were
- Measure 7: Bdim (vii°), so
- Measure 8: C (I), dear,

System 3:

- Measure 9: Dm (ii), long,
- Measure 10: G (V), long a - go,
- Measure 11: G7 (V7), long,
- Measure 12: C (I), long a - go.

5 C Dm Em F

Sing me the songs I delight-ed to hear, *mf*

I ii iii IV

7 Dm G C Dm C

long, long a-go, long a-go.

ii V I ii I

9

f Now you have come, all my grief is re-moved; *p* Let me for-get that so

1 4 1

12 C Dm Em F

long you have roved. *mp* Let me be-lieve that you love as you loved,

I ii iii IV

15 Dm G C Dm C

long, long a-go, long a-go. *p*

ii V I ii I

Chord Technique Hints

For full, rich chords, “cushion” the weight of your arm with a slight *down-up* motion of the wrist.

As you play each chord, let your wrists dip slightly, then return to position. The arrows indicate this *down-up* motion.

Hint: Begin with thumbs perched on the *side tips*.

■ Practice and memorize the major triads below.

Major Triads

Steady

C D \flat D E \flat etc. E F

Dip-ping, ris-ing Dip-ping, ris-ing Dip-ping, ris-ing Dip-ping, ris-ing

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

■ Play *variations* on the triad exercise above using the following two patterns:

1. Broken-Chord Variation

Quickly

C D \flat D etc.

“Roll to the right.”

Continue this pattern moving up by half steps (E \flat -E-F-F \sharp -G-A \flat -A-B \flat -B-C).

2. L.H. Octave Variation

With energy

C D \flat D E \flat etc.

Continue this pattern moving up by half steps.

- Practice and memorize the *minor* triads below. Then play the two variations presented, using *minor* triads.

Minor Triads

Steady

C \flat m C \sharp m Dm E \flat m Em Fm

F \sharp m Gm G \sharp m Am B \flat m Bm C \flat m

ped. simile

This Civil War song, long popular with barbershop quartets and college glee clubs, had been set to new lyrics as the West Point class song *Army Blues*, and much later as the Elvis Presley hit *Love Me Tender*.

Directions

- First, play the melody with pedal.
At measures 9–11, the melody is shown in octaves.
Keep your wrist relaxed and flexible.
- Then add L.H. **root position** chords on *beat 1* of each measure.
(A chord reference is provided on the next page.)

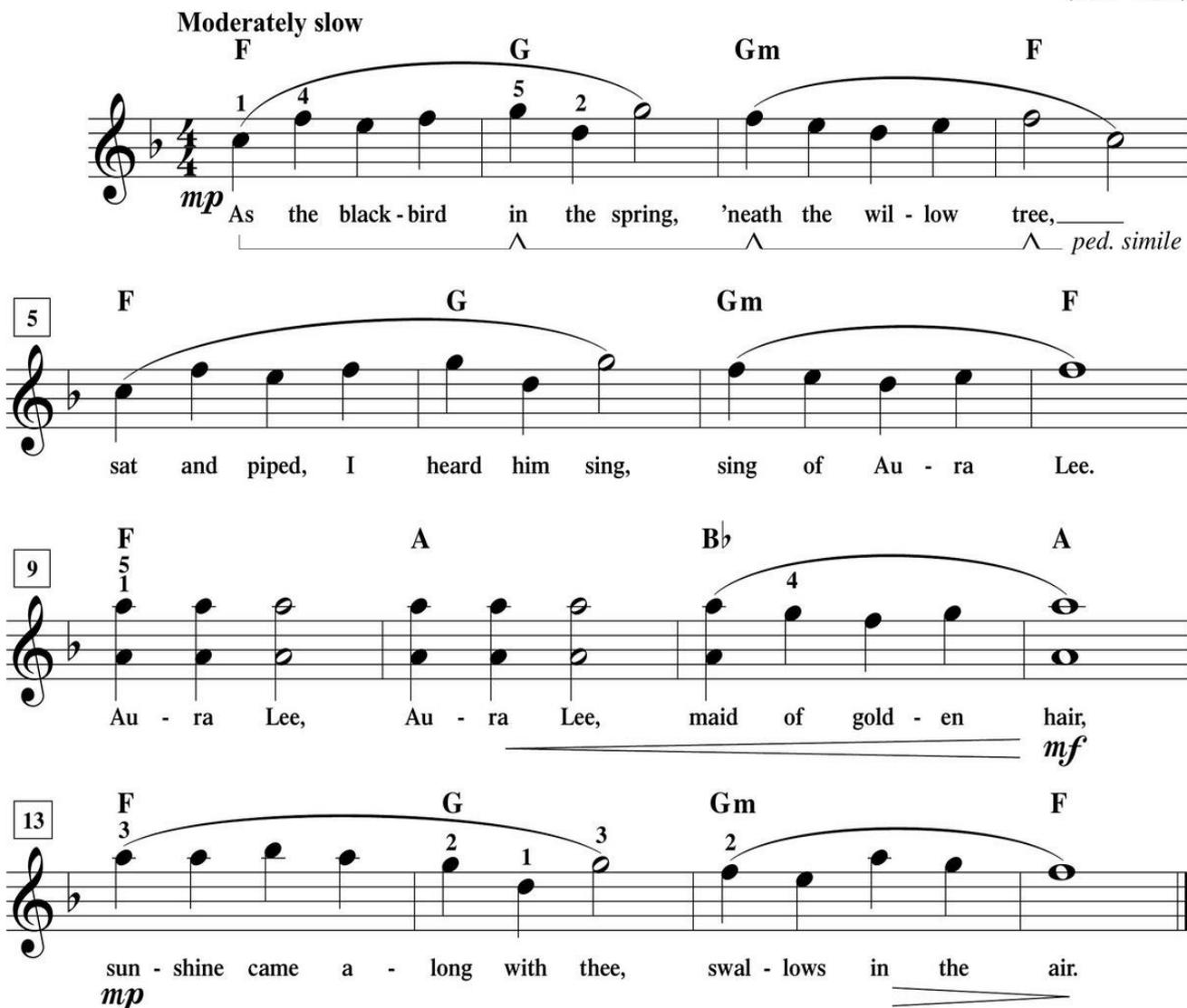
Aura Lee

Key of F Major
Lead Sheet

Music by George R. Poulton
(1825–1867)

Words by William Whiteman Fosdick
(1825–1862)

Moderately slow



As the black-bird in the spring, 'neath the wil-low tree, _____
mp *ped. simile*

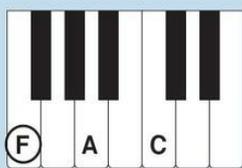
5 sat and piped, I heard him sing, sing of Au-ra Lee.

9 Au-ra Lee, Au-ra Lee, maid of gold-en hair,
mf

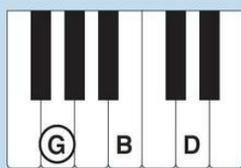
13 sun-shine came a-long with thee, swal-lows in the air.
mp

Chord References

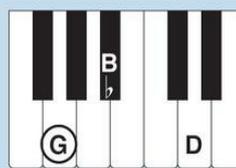
Practice the chords used in *Aura Lee*.



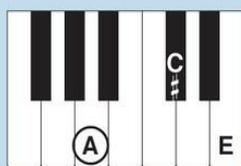
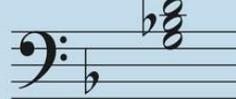
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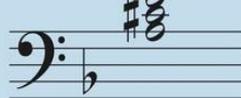
G



G_m



A



B_b



Broken-Chord Accompaniment

When you can comfortably play *Aura Lee* with **blocked chords**, use the **broken chord** accompaniment below.

Example:

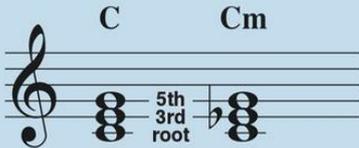
Moderately slow



Triad Inversions

Root Position

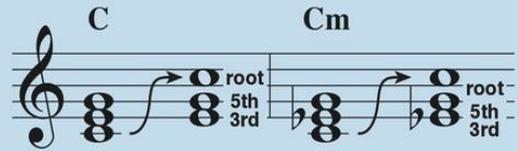
The three notes of a triad are the **root**, **3rd**, and **5th**.



When the **root** is the *lowest* note, the chord is in **ROOT POSITION**.

1st Inversion

The notes of a triad can be *inverted*. (The letter names stay the same.)



When the **3rd** is the *lowest* note, the chord is in **1st INVERSION**.

Notice the interval of a **4th** (G up to C). The root is the *top note* of the 4th.

Hand Shape Warm-up

- Open the R.H., extending between thumb and finger 2.
- Keep fingers 2-3-4-5 together and round the hand slightly. This is the hand shape for 1st inversion chords.

1st Inversion Study

R.H. *Steadily* *mf*

- Repeat *Hand Shape Warm-up* with your L.H.

L.H. *Steadily* *mf*

In *Westminster Chimes*, the right hand plays the melody using **1st inversion triads**.

■ As preparation for 1st inversion triads, play the opening measures using **6ths**.

Musical notation for the opening measures of *Westminster Chimes*. The right hand plays a melody using first inversion triads. The notes are G4, A4, B4, C5, B4, A4, G4. Fingerings are indicated as 5, 1, 5, 1, 5, 1, 5, 1. The dynamic is *mf*.

Technique Hints

- Keep your right hand “molded” in a 1st inversion hand shape.
- Your wrist should stay relaxed and flexible.

Westminster Chimes

Joyously, slowly (♩ = 66-72)

Traditional

Musical notation for the first system of *Westminster Chimes*. The right hand plays first inversion triads with fingerings 5, 2, 1. The dynamic is *f*. The bass line consists of a single note G3 in the first measure, followed by a half note G3 and a half note B3 in the second measure, and a half note G3 and a half note B3 in the third measure.

Musical notation for the second system of *Westminster Chimes*, starting at measure 5. The right hand plays first inversion triads with fingerings 5, 2, 1. The dynamic is *p*. The bass line continues with a half note G3 and a half note B3 in the fourth measure, and a half note G3 and a half note B3 in the fifth measure.

Musical notation for the third system of *Westminster Chimes*, starting at measure 9. The right hand plays first inversion triads with fingerings 5, 2, 1. The dynamic is *p*. The bass line has a half note G3 and a half note B3 in the sixth measure, and a half note G3 and a half note B3 in the seventh measure. The right hand has a *rit.* marking and ends with a *f* dynamic. The bass line has a half note G3 and a half note B3 in the eighth measure.



Explore the *Westminster Chimes* with R.H. playing 1 octave *higher*.
Listen to the ringing sound!

Three Positions for Triads

Every triad has 3 positions: **root position**, **1st inversion**, and **2nd inversion**.
 Play these 3 positions for the C major triad. *Listen* to the sound.

The **root** is the lowest note.

The **3rd** is the lowest note.

The **5th** is the lowest note.

2nd Inversion Study

■ Notice the R.H. fingering and the *feel* of each chord position as you play.

■ Notice the L.H. fingering and the *feel* of each chord position as you play.



Play *2nd Inversion Study* using **F major** and **D minor** triads.

A *gavotte* is a French dance from the 17th century.
It is danced at a moderate tempo in $\frac{4}{4}$ time.

Gavotte

Benjamin Carr
(1768-1831, U.S.A.)
original form

Moderato



Name the R.H. chord inversions used in *measures 1-2*.

Originating as plantation work songs, African-American spirituals typically express hope in God and freedom from the burdens of slavery. The inspiration for *Swing Low, Sweet Chariot* may have come from an earlier source: an ancient African legend of a good king who was carried to heaven in a golden chariot.

Swing Low, Sweet Chariot

Spiritual

With a steady beat (♩ = ♪³)

The musical score is written in 4/4 time and consists of four systems of piano accompaniment and vocal lines. The piano part uses a steady beat of quarter notes, with fingerings indicated by numbers 1-5. The vocal line includes lyrics and rests. Chord symbols (C, F, G, Dm) are placed above the piano part. Dynamics include *mp* and *mf*. The score includes measure numbers 3, 5, and 7 in boxes. The lyrics are: "Swing low, sweet chariot, coming for to carry me home. Swing low, sweet chariot, coming for to carry me home." The piece ends with a *f* dynamic marking and a fermata.

9

looked o - ver Jor - dan and what did I see,

1 extend 3 5 5 3 2 4

11

com-ing for to car-ry me home. band of an - gels

mp *mf* *f*

C G C

2 1 3 5 1 2 5 3 5

14

com - ing af - ter me, com - ing for to car - ry me

mp

F G C Dm G

4 2 4 1 3 5 3 5

16

home.

mf *rit.* *p* *pp*

C F C C 5/2 1 5/3 1 5/1 1 5/2 1

5



Find *two* places where the L.H. plays the melody. What are the dynamic marks for each?

Technique Hint

■ Toss your R.H. thumb into each *accented* note.

Review: This back-and-forth tossing (rocking) motion is called **rotation**.
Keep fingers 5 and 2 close to the keys.

1st Inversion Toss (for R.H.)

Fast, lightly

mp Toss, toss, toss and land. Toss, toss, toss and land.

5 etc.

Continue this 1st inversion pattern beginning on B, C, D, and E.

Technique Hint

■ Toss L.H. finger 5 into each *accented* note using **rotation**. Keep fingers 1 and 3 close to the keys.

1st Inversion Toss (for L.H.)

Fast, lightly

mp Toss, toss, toss and land. Toss, toss, toss and land.

5 etc.

Continue this 1st inversion pattern beginning on B, C, D, and E.

Hand Shape Review

To play inversions, the hand opens by extending between the thumb and *finger 2*. Fingers 2-3-4-5 stay together.

Sunrise

(1st and 2nd Inversions for R.H.)

Moderately

root position

1 3 5

mf

1st inv.

1 2 5

6

1 2 1 5 2 1

2nd inv.

1 3 5

11

1 3 1 5 3 1

root position

1 3 5

■ Transpose to A minor.

Sunset

(1st and 2nd Inversions for L.H.)

Moderately

root position

1 3 5

mf

2nd inv.

1 2 5

6

1 2 1 5 2 1

1st inv.

1 3 5

11

1 3 1 5 3 1

root position

1 3 5

■ Transpose to E minor.

In this lead sheet the melody is the top note of the *1st inversion* chords.

- Practice the R.H. alone. Keep fingers 1-2-5 in a set, molded position with your wrist relaxed.

Song of Joy

Ludwig van Beethoven
(1770–1827)

Moderato

The score is written in 4/4 time and consists of five systems of music. Each system shows a treble clef staff with a melody line and a bass line. Chord symbols (C, G, E, Am, D) are placed above the staff. Fingerings (1-5) are indicated for the right hand. Dynamics include *mf*, *mp*, and *f*. The score includes measure numbers 1, 4, 7, 10, and 13.

System 1: Measures 1-3. Chords: C, G, C. Fingerings: 5 2 1, 5 2 1. Dynamics: *mf*.

System 2: Measures 4-6. Chords: G, C, G. Dynamics: *mf*.

System 3: Measures 7-9. Chords: C, G, C, G, C. Fingerings: 3 1, 4 2, 2. Dynamics: *mp*.

System 4: Measures 10-12. Chords: G, C, G, E, Am, D, G. Fingerings: 3 1, 3 1, 4 1, 3, 2 1, 3, 1. Dynamics: *mf*.

System 5: Measures 13-15. Chords: C, G, C, G, C. Dynamics: *f*.

Accompanying with Chord Roots

Playing only the root of each chord can be a simple and effective L.H. accompaniment. This is similar to the bass guitar part in a pop, rock, or jazz ensemble.

Directions

Harmonize *Song of Joy* with your L.H., playing only the **root** of each chord.

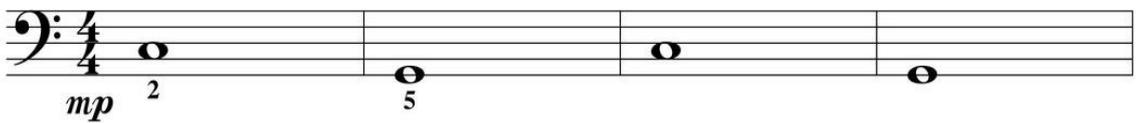
- First, practice the **L.H. accompaniment** as shown below.
(You might enjoy *singing* the melody while you play only the L.H. bass.)
- When ready, play the R.H. as written (p. 62) while your L.H. accompanies using **chord roots**. (Follow the chord symbols shown above the melody.)

Song of Joy

Left-Hand Accompaniment

Moderato

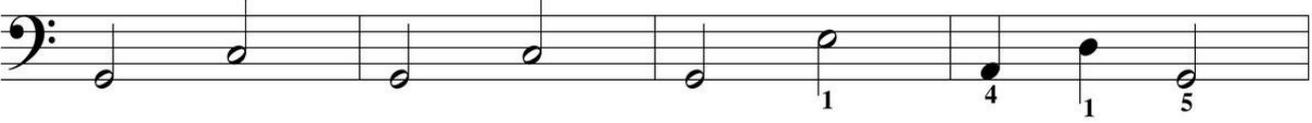
C G C G

L.H. chord roots 

5 C G C G C



9 G C G C G E Am D G



13 C G C G C



Eighth Rest

Eighth Rest



eighth note = 1/2 beat



eighth rest = 1/2 beat

Tap this rhythm as you count aloud, "1 and 2 and 3 and 4 and."

Tap at three *tempi*: slow, medium, then fast.



Count: 1 (+) 2 (+) 3 (+) 4 (+) 1 + 2 + 3 (+) 4 (+)

- Practice the R.H. alone for *measures 5 and 6* at a **slow, medium, then fast** tempo.

Coffee House Boogie

Moderately, with a swing

Measures 1-3 of the piece. The right hand (RH) starts with a *mf* dynamic. Measure 1 has a whole note chord with a fingering of 5, 3, 1. Measure 2 has a whole note chord. Measure 3 has a whole note chord. The left hand (LH) has a bass line with eighth notes and a triplet of eighth notes in measure 3. The tempo is 'Moderately, with a swing'.

Measures 4-6 of the piece. Measure 4 has a whole note chord. Measure 5 has a half note chord with a *p* dynamic and a fingering of 1, 3, 2. Measure 6 has a half note chord with a fingering of 3, 2, 1. The right hand has a melody with eighth notes and an eighth rest. The left hand has a bass line with eighth notes.

Measures 7-9 of the piece. Measure 7 has a half note chord with a fingering of 1. Measure 8 has a half note chord with a fingering of 1. Measure 9 has a whole note chord with a *mf* dynamic and a fingering of 1, 4, 3, 2, with a 'cross over' instruction. The right hand has a melody with eighth notes and an eighth rest. The left hand has a bass line with eighth notes.

10 *cross over*

mf *p* *mf*

1 2 1 5 (prepare L.H.)

13

f

1 1 1 3 1 3 1 3 1

16

mf

1 3/2 1 3/2 3

(prepare L.H.)

19

mp *p*

1 3/2 1 3/2 1

8va

22 (8va)

f

5 1 3 1

8va



Name the opening chord. Is it major or minor?

Syncopation

Syncopation occurs when notes are accented BETWEEN the beats instead of ON the beat.

Amen

Key of ___ Major

■ Notice the syncopation that occurs in *measure 1* and repeats throughout.

With a lively swing Traditional

F B♭ F B♭

The accent is on the weak part of beat 2.

Count: 1 2 3 4

3 F B♭ F 5 1 2

mf A

6 men! A - men!

9 B♭ F B♭ F C7 1. F

A - men, A - men, A - men!

13 2. F G

men! men!

Key change
The natural cancels the B♭.

16

A men! A C

19 G C G D7 G G C

men, A - men, A - men! p

23 G C G C G

cresc. f



Write Roman numerals I, IV, or V7, below the L.H. for measures 10-12.

The Alberti Bass

The Alberti bass is a L.H. **broken chord** pattern named after the Italian composer Domenico Alberti.

1. In the Key of F, play a blocked **I chord** (F) with your L.H. Then play the notes separately in this order, saying aloud:

“bottom top middle top”

2. Play a blocked **IV chord** (B \flat) with your L.H. Then play the Alberti bass example below.

“bottom top middle top”

3. Play a blocked **V7 chord** (C7) with your L.H. Then play the Alberti bass example below.

“bottom top middle top”

4. Play the Alberti bass example below using the alternate **V7 chord** (C7).

“bottom top middle top”

5. Now play the Alberti bass using **I, IV, and V7** chords. (Use **rotation**.)

- Before playing, scan the music and observe the musical form.

Looking Glass River

Key of ___ Major

Andante (♩ = 112-120)

3 F A¹

6 C7 F

9 B B^b F C7

12 F C7 A¹ F

14 C7 F



The form of this piece is A A¹ B A¹.
 Label the harmony of the B section using Roman numerals (I, IV, V7).

- First, play the L.H. alone until the Alberti bass feels comfortable. Rotate to the first note of each grouping.
- Then, play hands together at an *andante* tempo.

Alberti Bass Study

Andante

mp (*rotate and play the L.H. thumb lightly*)

3 F B♭

5 F C7 B♭

7 F C7 F

rit.

■ Transpose *Alberti Bass Study* to the **Key of G Major**.

Scale Hints

- Play each scale with a rounded, cupped hand and firm fingertips.
- Play the thumb *lightly* as it passes under (to prevent an accent).

Eighth-Rest Study

Allegro ascending G major scale

descending G major scale

- Transpose *Eighth-Rest Study* to the **Key of F Major**.
Hint: Remember the R.H. scale fingering for F major:
1 - 2 - 3 - 4 - 1 - 2 - 3 - 4.

Chord Symbol Review

A capital letter indicates a MAJOR chord.

For example: **G** = G major chord (G-B-D)



In **major** chords, from root to 3rd is the interval of a **major 3rd** (4 half steps).

A capital letter plus lower-case “m” indicates a MINOR chord.

For example: **Gm** = G minor chord (G-B \flat -D)



In **minor** chords, from root to 3rd is the interval of a **minor 3rd** (3 half steps).

Primary chords

In a major key, the **I**, **IV**, and **V** chords are MAJOR triads.

Secondary chords

In a major key, the **ii**, **iii**, and **vi** chords are MINOR triads.

Triads on the G Major Scale

- Play the **I**, **IV**, and **V** (primary) chords and listen to the *major* sound.
- Play the **ii**, **iii**, and **vi** (secondary) chords and listen to the *minor* sound.
- Now play the triads going up the scale, as shown below.

chord letter names:	G	Am	Bm	C	D	Em	F\sharpdim	G
chord functions:	I	ii	iii	IV	V	vi	vii$^\circ$	I
chord quality:	Major	minor	minor	Major	Major	minor	diminished	Major

The song *Shenandoah* probably had its origins among the working rivermen in early America. The song celebrates the Shenandoah River, named after the Indian chief Shenandoah.

Directions

- First, play the melody alone with pedal.
- Then add L.H. **blocked chords** on *beat 1* of each measure, as indicated by the chord symbols.

Use root position chords, except for the **IV chord** (C) and **V7 chord** (D7), which may be played in *close position*.

Shenandoah

Key of G Major
Lead Sheet

Traditional

Slowly

mp

I

G

(G)

mf

3 **C (close position)** **G**

IV **I**

5 **Em** **C (close position)** **G**

vi **IV** **I**

8 **Bm** **G** **D7 (close position)** **G**

iii **I** **V7** **I**



Dotted Quarter Note

■ Tap or clap the rhythms below, counting aloud.

■ Repeat, playing on an F major chord. (Play hands alone, or hands together.)

a.
 1 (+) 2 + 1 (+) 2 + 1 (+) 2 + 1 (+) 2 (+)

Now **tie** the first eighth note. Feel the tied note on beat 2.

b.
 1 (+) 2 + 1 (+) 2 + 1 (+) 2 + 1 (+) 2 (+)

Below, a **dot** replaces the **tied eighth note** used in the example above.
 Feel the dot on beat 2! Rhythms **b** and **c** should sound exactly the same.

c.
 1 (+) 2 + 1 (+) 2 + 1 (+) 2 + 1 (+) 2 (+)

Deck the Keys with Dotted Quarters

Brightly

Traditional melody

7

fa la la la la la la la la. Dot - ted quar - ter,
p

10

dot - ted quar - ter, fa la la la la la, *mf* down the scale.

13

Play the an - cient rhy - thm for - ward, *mp* dot - ted quar - ter,

16

dot - ted quar - ter. *mf* *jump!* Deck the keys to *f* C!



Transpose *measures 1–8* to the **Key of G**. Hint: Remember the F# (leading tone) when crossing the R.H. over in *measure 4* and *measure 8*.

This African spiritual has become a campfire favorite.
Kum ba yah translates to "come by here."

Kum Ba Yah

Key of Major

Traditional

Slowly (♩ = 76-84)

The score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a vocal line and a piano accompaniment line. The tempo is marked 'Slowly' with a quarter note equal to 76-84 beats per minute. The dynamics range from *mp* (mezzo-piano) to *p* (piano). The lyrics are: 'Kum ba yah, my Lord, Some - one's cry - ing, Lord, kum ba yah. Kum ba yah, my Lord, ing, Lord, kum ba yah. Kum ba yah, my Lord, ing, Lord, kum ba yah. Oh, Lord, kum ba yah.' Chord diagrams are provided below the piano accompaniment, including F major (I), Bb major (IV), C7, and F major (I). The score includes measure numbers 1, 3, 6, and 9.

12

F B \flat F

4
1

Some - one's sing - ing, Lord,
Some - one's sleep - ing, Lord,

kum ba yah.

p *mf*

5 5 3 1 2 1

15

F C7

4

Some - one's sing - ing, Lord,
Some - one's sleep - ing, Lord,

kum ba yah.

p *mf*

5 4

18

F B \flat F

5
1

Some - one's sing - ing, Lord,
Some - one's sleep - ing, Lord,

kum ba yah.

p *mf*

1 2 1

21

F C7 F

Oh, Lord, kum ba yah.

p

1 3 5



Write **Roman numerals** in the boxes for the chord symbols shown.
The first five measures have been done for you.

The Russian composer Rimsky-Korsakov penned this theme for his orchestral work *Scheherazade*. The composer took his inspiration from an exotic tale of a young woman named Scheherazade, as told in *The Arabian Nights*.

Arpeggiated (rolled) chord

Play the notes quickly, from bottom to top.
Use a slight upward motion of the wrist.



Theme from Scheherazade

Key of ___ Major

Nicolai Rimsky-Korsakov
(1844–1908, Russia)

arranged

Allegretto* *cross over*

4 3 2 3 2 1 2 4

$\frac{1}{3}$ $\frac{5}{5}$ *ped. simile* $\frac{1}{3}$

8 1 3 2 4

$\frac{2}{4}$ $\frac{2}{4}$ $\frac{1}{3}$

12 1 2

$\frac{1}{2}$ $\frac{1}{3}$

**Allegretto*—cheerful; rather fast (a tempo mark between *Moderato* and *Allegro*)

16

mp

1
3
5

20

24

28

32

p

rit.

pp

8va



The form of this piece is A A¹ Coda.
Label each section in your music.

Practice Suggestions

- Practice the L.H. alone until you can play the chord changes easily.
- Next, mark the first R.H. slur as Pattern I. Mark the other identical patterns.
- Now play with a steady groove.

In My Red Convertible

Key of ___ Major

Cruising along

mf In my red con - vert - i - ble,

dream - y red con - vert - i - ble,

I'd be in the driv - er's seat,

cruis - in' down the cit - y street.

(prepare L.H.)

(prepare L.H.)

9

Get a bur-ger down on Main, cruise in, cruise

(prepare L.H.) 1 5 move 1 5 move

4 1 3

12

on.

1 3 5

15

mp *p*

5 1 2 5 3 2 3 1



DISCOVERY

Can you play this song at a slow tempo using swing rhythm?

Duet: (Student plays as written)

R.H. 1 5 5 2 1 3 5 7 9 12 15

L.H. *f* *mf* *p*

8va tremolo

L.H. Technique Hint

- Use a quick “up-motion” on beat 4 to carry the hand to the next inversion.

Dotted-Quarter March

G Major Primary Chords and Inversions

Slow march tempo

The musical score is divided into four systems, each representing a different primary chord in G Major. Each system contains four measures: the first measure is the root position, the second and third are the first and second inversions, and the fourth is the root position again, marked with a fortissimo (*f*) dynamic. The left hand (L.H.) is the focus, with specific fingerings and up-bow/brush strokes indicated for each measure. The right hand (R.H.) is mostly silent, with some notes in the final measure of each system.

System 1: G Major
 Chord: G (root), (1st inv.), (2nd inv.), *f*(root)
 Fingerings: 1 3 5, 1 3 5, 1 2 5, 1 3 5

System 2: C Major
 Chord: C (root), (1st inv.), (2nd inv.), *f*(root)
 Fingerings: 1 3 5, 1 3 5, 1 2 5, 1 3 5

System 3: D Major
 Chord: D (root), (1st inv.), (2nd inv.), *f*(root)
 Fingerings: 1 3 5, 1 3 5, 1 2 5, 1 3 5

System 4: G Major
 Chord: G (root), (1st inv.), (2nd inv.), *f*(root)
 Fingerings: 1 3 5, 1 3 5, 1 2 5, 1 3 5

Technique Hint

- Think of each measure as one smooth gesture of the hand, rather than separate, individual notes.

Dotted-Quarter Arpeggios

Andante

Count: 1 + 2 + 3

mp motive

imitation

R.H. 1 3 5

L.H. 5 over 3 1

R.H. 2 over

5

imitation

R.H. 1 3 5

L.H. 5 over 2 1

mf

R.H. 2 over

9

R.H. 1 3 5

mp

R.H. 1 4 5

L.H. 5 4 2 1

13

p

R.H. 1 3 5

L.H. 5 rit.

pp

R.H. 2 over

Literally translated as "old long since," *Auld Lang Syne* continues to conclude many a New Year's Eve gathering. The song has Scottish origins, with similar words dating to 1711. A number of melodies had been paired with the text, until Robert Burns published *A Select Collection of Original Scottish Airs*, which established the current version of the song in 1798.

Directions

- First play the melody alone with pedal.
- Then add L.H. **blocked chords** on *beat 1* of each measure, as indicated by the chord symbols. (See next page.)

Auld Lang Syne

Key of C Major
Lead Sheet

Moderately Traditional

mf Should auld ac - quain - tance be for - got, and

nev - er brought to mind? Should auld ac - quain - tance

be for - got, and days of auld lang syne? For

auld lang syne, my dear, for auld lang syne, *f* we'll

take a cup of kind - ness yet for auld lang syne.

Chord References

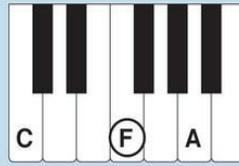
Practice the chords used in *Auld Lang Syne*.



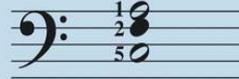
C



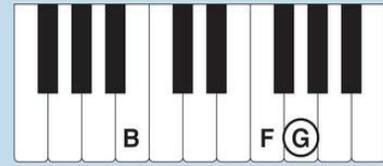
I



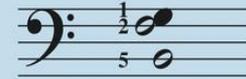
F



IV



G7



V7

Broken-Chord Accompaniment

When you can comfortably play *Auld Lang Syne* using **blocked chords**, practice accompanying the melody using **broken chords**.

Example:

Moderately

Theory of Minor Scales

A piece in a **minor key** may sound mysterious, sad, or dark.

A piece in a **major key** generally has a brighter quality.

Relative Minor Key

Every *major* key also has a *minor* key that shares the same key signature. This minor key is called the **relative minor** because it is related by key signature.

To find the relative minor scale, start on **scale degree 6** of the major scale.

C major scale

scale degrees: 1 (tonic) 2 3 4 5 6 (6th scale degree) 7 8 (1)

half step (between 3-4 and 7-8)

A natural minor scale

scale degrees: 1 (tonic) 2 3 4 5 6 (dominant) 7 8 (1)

half step (between 2-3 and 5-6)

Playing and Listening

- Play the **C major scale** above and listen to the sound.
The major scale has half steps between *scale degrees* 3–4 and 7–8.
- Now play the **A natural minor scale** (the relative minor scale).
Listen to the difference in sound. The natural minor scale has half steps between *scale degrees* 2–3 and 5–6.

Notice that the natural minor scale uses only notes from the relative major scale.

Key of A Minor

The **A NATURAL MINOR** scale shares the same key signature as the **C major** scale.

- Notice the whole step between *scale degrees* 7 and 8 in the natural minor scale.
- Practice hands separately, then hands together.

A Natural Minor Scale

Steady

For the **HARMONIC** form of the minor scale, raise the 7th scale degree a half step.

This forms a **half step** between *scale degrees* 7 and 8, creating the *leading tone* to tonic.

Notice a *sharp* is needed to raise the 7th scale degree.

This sharp is not in the key signature; it is an *accidental*.

A harmonic minor scale

- Practice hands separately, then hands together.
- Listen for the *leading tone* to tonic.

A Harmonic Minor Scale

Steady

More About Key Signatures

This key signature is either **C major** or **A minor**.



A key signature indicates a **major key** or its **relative minor key**.

After recognizing the key signature in a piece, look at the *final* measure to determine the key (major or relative minor). Most pieces end on a I chord with the *tonic* note in the bass.

Ostinato

An **ostinato** is a musical pattern that is repeated over and over.

- Name the two intervals used for the L.H. ostinato in this piece: _____ and _____

Sakura

Key of ____ Major/Minor (circle)

Traditional, Japan

Peacefully (♩ = 66-76)

The Japanese song *Sakura* (Cherry Blossoms) celebrates the springtime flowering of the cherry blossom tree, Japan's most beloved plant and official flower.

9

like a mist of float - ing clouds in the fra - grant

12

blush of spring. Come, oh come, come, oh come,

15

come and see the cher - ry trees.

17

p *rit.* *pp*

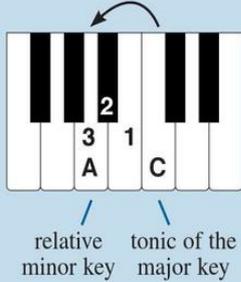


What is the final *bass* note (lowest note)? (circle one)
 tonic dominant leading tonic

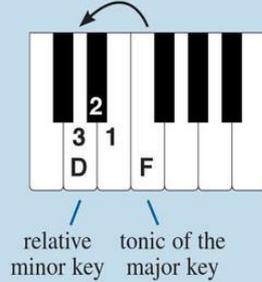
Finding the Relative Minor

You can also quickly find the relative minor key by counting down 3 half steps from the tonic (home note) of the major key.

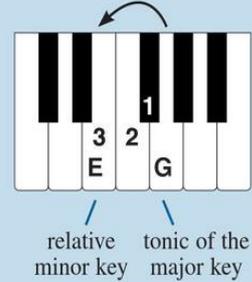
C major — A minor
3 half steps lower



F major — D minor
3 half steps lower



G major — E minor
3 half steps lower



A piece in a *minor* key often has a section in the *relative major* key.

In this A minor piece, the **B section** (*m. 9*) opens in the key of C major—the **relative major**. The harmony returns to A minor at *measure 13*.

Etude in A Minor

A SECTION

A minor

Louis Köhler
(1820–1886, Germany)
original form

Moderato

6

2 3

B SECTION

C major—relative major

9

p

5 1 3 1

11

mp

4 # 1 2 # 3 1 5 1

14

mf

3



What is the name of the L.H. accompaniment pattern? _____
 For a music box effect, play both hands *high* on the keyboard.

Primary Chords in A Minor: i - iv - V7

In a minor key, the **i** and **iv** chords are minor.
The **V** chord is usually major.

- Find and play the **ROOT POSITION** primary chords in the **Key of A minor** shown below. (Note: Lower-case Roman numerals may be used to indicate minor chords.)

chord letter names: A m Dm Em E*

chord functions: **i** **iv** **v** **V** **i**

 tonic subdominant dominant tonic

*The V chord is minor per the key signature, but is usually major because of the accidental from the harmonic minor scale.

Inverting the iv Chord: Dm

Review: To eliminate the leap between the **i** and the **iv** chords (**Am** chord to **Dm** chord), the notes of the **iv** chord can be *inverted*.

root position
The root is the bass note.

1st inversion
The 3rd is in the bass.
(The root moves up an octave)

2nd inversion
The 5th is in the bass.

A Minor: i - iv Chords in Close Position

The **2nd inversion** of the **iv chord** (Dm) is often used to play **i-iv** chords in *close position*.

Rather quickly

Am (root position) Dm (2nd inversion) Am Dm Am

mf 5

i **iv** 2 1 **i** **iv** **i**

The V7 Chord in A Minor: E7

The **E7 chord** is a four-note chord built up in **3rds** from **E**.

Remember, when *E* (the root) is the *lowest* note, the chord is in root position.

E7 chord (root position)

R.H. fingering: 1 2 3 5

L.H. fingering: 5 3 2 1

7th **D**
5th **B**
3rd **G**
root **E**

E is *scale degree 5* (the dominant) in the Key of A minor.

The **E7** chord is the **V7** or **dominant 7th** chord in the Key of A minor.

Inverting the V7 Chord: E7

Review: To eliminate the leap between the **i** and **V7** chords (Am to E7),

the **V7** chord is often inverted, with one of the chord tones omitted.

root position

The root is the bass note.

root position

with the 5th omitted
(a 3-note E7 chord)

1st inversion

The 3rd is in the bass.
(the 5th is omitted)

2nd inversion

The 5th is in the bass.
(the 3rd is omitted)

A Minor: i-iv-V7 Chords in Close Position

An inversion of the **V7** chord (E7) allows the **i-iv-V7** chords to be played in *close position*.

Moderately

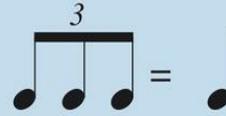
mf 5 3 1 5 2 1 4 2 1 1 2 4

i **V7** **V7** **i** **iv** **i**

The Triplet

Sometimes 3 eighth notes equal a quarter note. This is called a **triplet**.

- Tap (or clap) and count aloud: "1 - and - a" (one-and-uh)



The italic 3 indicates a triplet, not finger number 3.

4/4

1-and-a 2-and-a 3-and-a 4-and-a 1-and-a 2-and-a 3-and-a 4-and-a

Antonín Dvořák completed the "New World Symphony" during his first year of living in the United States, with a wildly successful New York debut in 1893. The composer reports influence from African American and Native American melodies, and proposed the idea that American concert music be based on these origins.

Finale

(from Symphony No. 9, 'From The New World')

Key of ___ Major/Minor

Antonín Dvořák
(1841-1904, Bohemia)
arranged

Strong and vigorous

5

9

mp

13

mf

rit.

17

f a tempo

21



Label the sections of this piece **A B A**.
Then label each chord as **i**, **iv**, or **V7**.

Hava nagila means "Let us rejoice and be happy."

Hava Nagila

Key of A Minor

Israeli Folk Song
arranged

With energy (♩ = 92 - 100)

The musical score is presented in a grand staff format, with a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature is one sharp (F#), indicating A minor. The tempo is marked 'With energy' with a quarter note equal to 92-100 beats per minute. The score is divided into systems, with measure numbers 1, 5, 10, 14, and 18 indicated in boxes. Fingerings are shown with numbers 1-5 above notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). The lyrics are: 'Ha - va na - gi - la, Ha - va na - gi - la, Ha - va na - gi - la v' nis - m' - cha. cha. Ha - va n' - ra - ne - nah, Ha - va n' - ra - ne - nah, Ha - va n' - ra - ne - nah, v' nis - m' - cha. cha.' The score concludes with a final chord in the piano part.

23

mp

27

mf *cresc.*

31

f

35

mf-f on repeat

41

rit.



Does this piece begin on the **tonic** (i) or **dominant** (V) chord?

Hand Shape Warm-up

- Open your R.H. with the palm facing up. Bring your fingertips and thumb together. Notice your *cupped* hand.



- Turn your hand over and look for **tall knuckles**. Repeat with the L.H.



Technique Hints

- Look for a “tall knuckle” for **finger 3**. Play the thumb *lightly*, perched on the side tip.
- Listen for even triplets that “ripple” up and down the **A natural minor scale**.

Rippling Triplets

(for R.H.)

Allegro

Rippling Triplets

(for L.H.)

Allegro

Practice Suggestions

- First, play the *broken* chords as *blocked* chords. This will help you recognize the *i*, *iv*, and *V7* harmonies.
- Then play as written, with pedal.

Broken-Chord Etude

Broken Chords in A Minor

Moderato

Am **Dm** **Am** **E7**

f

3 **1** **3** **5** **1** **4**

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

3 **Am** **Dm** **Am** **E7**

p

1 **3** **5** **1**

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

5 **Am** **Dm** **Am**

f

L.H. 2 *over to A* **L.H. 2** *over to A*

R.H. 3 **R.H. 3**

5 **1** **5** **1**

2

7 **Am**

L.H. 2 **L.H. 2**

1 **5** **3** **1**

R.H. **R.H.**

mf **f** **rit.**

5 **1** **8va** **3**

Directions

- Play the R.H. melody alone.
- Now add L.H. blocked chords on *beat 1* of each measure, as indicated by the chord symbols.

Notice the descending chord progression. (See next page.)

Greensleeves

Key of A Minor
Lead Sheet

Flowing smoothly

Am **G**

mp 1 2 5 4 3 1 *cross over* 2

A - las, my love, you do me wrong to

5 **F** **E** **Am**

5 4 2 1 1 2

cast me off dis - cour - teous - ly. And I have

10 **G** **F** **E**

3 1 2 5 2 1

loved you oh so long, de - light - ing in your

15 **Am** **C** **G**

3 2 1 5 2 1 2 3 4

com - pa - ny. *mf* Green - sleeves was all my joy,

21 **F** **E** **C**

5 4 2 1 5

Green - sleeves was my de - light. Green - sleeves was my

27 **G** **F** **E** **Am**

1 2 5 2

heart of gold, and who but my la - dy Green - sleeves.

The lyric of "Lady Greensleeves" dates to the 16th century. Not exactly an innocent love song, the early lyric recounts the pleading of a gentleman for love from his bored mistress. The melody was first published in 1652. Two centuries later, the Christmas carol *What Child Is This* was set to the same tune.

Chord Reference

This popular chord progression steps down from the **i chord (Am)** to the **V chord (E)**.

Am G F E

Broken-5th Accompaniment

When you can comfortably play *Greensleeves* using **blocked chords**, practice accompanying the melody using this L.H. broken-5th pattern.

Am G F E

mp

Example:

Flowing smoothly

Am G F E

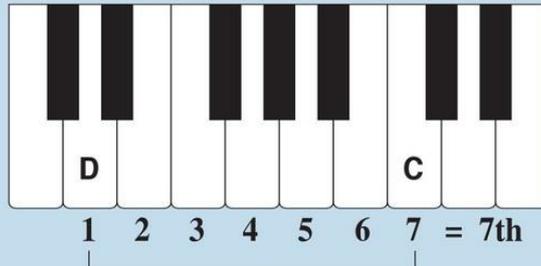
A - las, my love, you do me wrong to cast me off dis - cour - teous - ly. And



Interval of a Seventh (7th)

Interval of a 7th

The interval of a **7th** spans seven letter names (and seven white keys).



Find and play the following **7ths** on the keyboard. (Hint: A 7th is one note less than an octave.)

■ L.H. finger 5 on E. **Play up a 7th.**
Did you land on D?

■ R.H. finger 5 on F. **Play down a 7th.**
Did you land on G?

On the staff, a **7th** is *line to line* or *space to space*, similar to the **3rd** and **5th**.

■ Play

■ Play

7th St. Blues

Steady walk (♩ = 88-112)

Common Time

C is the symbol for common time.
Common time is the same as $\frac{4}{4}$.

Land of the Silver Birch

Key of ___ Major/Minor (circle)

Folk Song of Canada
arranged

Moving gently

1 5 2

mf 1. Land of the sil - ver birch, home of the bea - ver,
p 2. High on a rock - y ledge, I'll build my wig - wam,

5 7th 1 5 1

5 4 2 1 2

where close still by the might - y moose wan - ders at will.
wa - ter's edge, si - lent and still.

9 5 2 1 3 4 2 1

Blue lake and rock - y shores, I will re - turn once more.

13 1 3

Boom de de boom, boom. Boom de de boom, boom. Boom de de boom, boom, boom.

rit. (2nd time)

1 5 1 5

R.H. play 8^{va} on repeat



Notice this piece uses a L.H. 7th as an *ostinato*.
Explore creating a short piece of your own using this ostinato.
For the R.H. melody, play notes from the **A natural minor scale**.

Cut Time $\text{C} = \frac{2}{2}$

Cut time is $\frac{4}{4}$ time divided in half: $\frac{2}{2}$

It is notated the same as $\frac{4}{4}$ time, but is played with **2 beats per measure**.

The ♩ gets the beat.

Cut time is also known as *alla breve*.

■ Play quickly, feeling **2 beats per measure**.



Count: 1 and 2 and 1 and 2 and

Give My Regards to Broadway is from George M. Cohan's first original musical comedy *Johunny Jones* (1904). This musical stood in sharp contrast to other musicals of the day because of its American theme and speech.

Give My Regards to Broadway

George M. Cohan
(1878–1942, U.S.A.)
arranged

Fast and bright

mf Give my re - gards to Broad way, re -

Count: 1 + 2 + 1 + 2 + 1 + 2 +, etc.

mem - ber me to Her - ald Square.

Tell all the gang at For - ty Sec - ond Street that

lift

optional pedal

13 I will soon be there.

17 *p* Whis - per of how I'm yearn - ing to

21 min - gle wth the old - time throng.

25 *mf* Give my re - gards to old Broad - way, say that

29 *f* I'll be there 'ere long!



Point out three *accidentals* in this arrangement, including a sharp, a flat, and a natural.

9

mp

13

mf

17

f

20

rit.

8va-

Directions

- First, play the melody alone with pedal.
- Then add **blocked chords** on *beat 1* of each measure. (N.C. means *no chord*.)

Mexican Clapping Song

C Major
Lead Sheet

Mexican Folk Song

Lively

Chords: C, G7, N.C., N.C., G7, C, N.C., N.C., C, G7, C, F, C, F, C, F, G7, C.

Dynamics: *mf*, *p*, *f*.

Tempo: **Lively**

Time Signature: 3/4

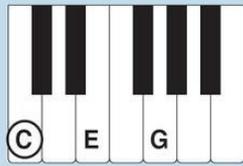
Key Signature: C Major

Measure numbers: 1, 5, 9, 15, 21.

Performance instructions: *mf*, *p*, *f*, *Fine*, *D.C. al Fine*.

Chord Reference

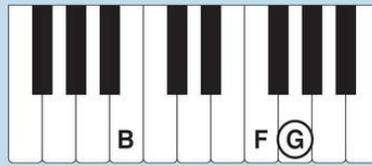
Review the chords used in *Mexican Clapping Song*.



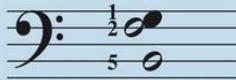
C



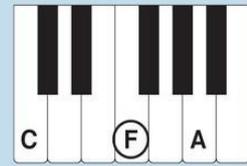
I



G7



V7



F



IV

Waltz Accompaniment

When you can comfortably play *Mexican Clapping Song* using **blocked chords**, play the **B section** (*mm. 11–26*) using the L.H. **waltz accompaniment** below. (Use blocked chords for the *D.C.*)

Example:

Lively

Key of D Minor

F Major and D Minor

Review: The **relative minor** scale begins on *scale degree 6* of the major scale.

New: The key of **D minor** is the RELATIVE MINOR of **F major**. (D is the 6th scale degree in the F major scale.) **D minor** and **F major** share the same key signature: one flat (B \flat).

F major scale

D natural minor scale

scale degrees: 1 2 3 4 5 6 7 8 (1)
tonic *dominant*

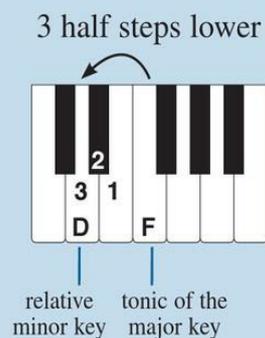
scale degrees: 1 2 3 4 5 6 7 8 (1)
tonic *dominant*

Playing and Listening

- Play the **F major scale** and listen to the sound.
 The major scale has **half steps** between *scale degrees 3–4* and *7–8*.
- Now play the **D natural minor scale** (the relative minor scale).
Listen to the difference in sound. The natural minor scale has half steps between *scale degrees 2–3* and *5–6*.

Reminder

You can also find the **relative minor key** by counting down 3 half steps from the *tonic* of the major key.



Primary Chords in D Minor: i - iv - V7

Review: In a minor key, the **i** and **iv** chords are minor.
The **V** chord is usually major.

■ Find and play the ROOT POSITION primary chords in the **Key of D minor** shown below.

chord letter names: **Dm**



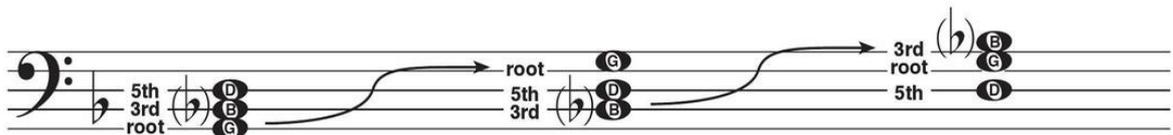
chord functions: **i**
tonic

iv **V** **V7**
subdominant dominant dominant 7

*The **V** chord is minor per the key signature, but is usually major because of the accidental from the harmonic minor scale.

Inverting the iv Chord: Gm

Review: To eliminate the leap between the **i** and the **iv** chords (**Dm** chord to **Gm** chord), the notes of the **iv** chord can be *inverted*.



root position

The root is the bass note.

1st inversion

The 3rd is in the bass.
(The root, G, moves up an octave)

2nd inversion

The 5th is in the bass.

D Minor: i-iv Chords in Close Position

The **2nd inversion** of the **iv chord** (**Gm**) is often used to play **i-iv** chords in *close position*.

Steady

Dm (root position) **Gm** (2nd inversion) **Dm** **Gm** **Dm**

The V7 Chord in D Minor: A7

The **A7 chord** is a four-note chord built up in **3rds** from A.

A7 chord (root position)

R.H. fingering: 1 2 3 5

L.H. fingering: 5 3 2 1

7th **G**
5th **E**
3rd **C#**
root **A**

A is *scale degree 5* (the dominant) in the Key of D minor.

The **A7 chord** is the **V7** or **dominant 7th** chord in the Key of D minor.

Inverting the V7 Chord: A7

An inversion of the **A7 chord** eliminates the leap between root position chords.

root position
The root is the bass note.

root position
with the 5th omitted
(a 3-note A7 chord)

1st inversion
The 3rd is in the bass.
(the 5th is omitted)

2nd inversion
The 5th is in the bass.
(the 3rd is omitted)

D Minor: i-iv-V7 Chords in Close Position

An inversion of the **V7** chord (A7) allows the **i-iv-V7** chords to be played in *close position*.

Moderately

Dm (root position) **A7** (1st inversion) **A7** (2nd inversion) **Dm** **Gm** **Dm**

mf 5 3 1 5 2 1 4 2 1 1/2 4

i **V7** **V7** **i** **iv** **i**

Habanera is the famous aria from Georges Bizet's opera *Carmen*. Though the opera is now considered a masterpiece, the French critics and public condemned the work and its gypsy theme. Bizet died in despair shortly thereafter. The story is set in Spain, with the habanera dance rhythm providing an exotic flair.

Habanera opens in the **Key of D minor** and changes to the **Key of D major** at *measure 10*.

The exotic mood of the minor section contrasts with the triumphant quality of the major section.

Habanera

(from the opera *Carmen*)

Georges Bizet
(1838–1875, France)
arranged

Moderato

p Count: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

3

5

1 3 2 1

5

1 3 2 1 3 2

5 1 2

8 1. 2.

mf

3

The natural cancels the B \flat .

11

14

17

20

23



Habanera uses the primary chords in D minor (i, iv, V7) and D major (I, IV, V7). Write the Roman numerals under the bass staff.

sfz* – *sforzando
a sudden, strong accent

This spiritual tells the story of Joshua leading the Israelites into the Promised Land. The battle of Jericho is recounted in the Old Testament of the Bible, Book of Joshua.

Joshua Fought the Battle of Jericho

Key of ___ Major/Minor

With vigor and swing
swing the 8ths!

Spiritual

Musical notation for the first system, measures 1-2. Chord: Dm. Fingerings: 1 2 1 3. Lyrics: *mf* Josh - ua fought the bat - tle of ___ Jer - i - cho, ___

Musical notation for the second system, measures 3-5. Chords: A7, Dm, A7, Dm. Fingerings: 4 1, 5 1, 1 2 1. Lyrics: Jer - i - cho, ___ Jer - i - cho, ___ Josh - ua fought the bat - tle of ___

Musical notation for the third system, measures 6-8. Chords: A7, Dm. Fingerings: 3, 2. Lyrics: Jer - i - cho, ___ and the walls come tum - blin' down. You may

Musical notation for the fourth system, measures 9-10. Chords: Dm, A, Dm, Gm. Fingerings: 5, 2, 5. Lyrics: talk 'bout your kings of Gid - e - on, and

11 Dm A Dm A

talk 'bout your man Saul, There's none like good old

14 Dm Gm Dm A7

Josh - ua *f* at the bat-tle of Jer - i - cho.

17 Dm

mf Josh - ua fought the bat - tle of Jer - i - cho,

19 A7 Dm A7 Dm

Jer - i - cho, Jer - i - cho, Josh-ua fought the bat - tle of

22

Jer - i - cho, and the *f* walls come tum - blin' down! *sfz*



This song is in *ternary* form (A B A form).
Label the sections in the music.

Balance Between the Hands

- Bring out the melody by using **arm weight**, sinking gently to the bottom of the key.
- Soften the accompaniment by using *less* arm weight. Play lightly from the surface of the key.

Theme and Variations on the D Minor Scale

THEME

Moderato

1 Dm A7 Dm A7

5 Dm Gm A7 Dm

9 Gm Dm

12

mp

pp

f

rit.

p

When you can easily play the *theme* (page 118), learn these *variations* for more practice with **i**, **iv**, and **V7** accompaniments.

VARIATION 1: Waltz bass pattern

Complete Variation 1 by playing *measures 9–14* on the previous page.

VARIATION 2: Broken chord pattern

Complete Variation 2 by playing *measures 9–14* on the previous page.

Dark Eyes (Ochi Chiornie) is one of the most popular of Russian "Gypsy songs." Although *Dark Eyes* is often performed by Gypsy (Romany) musicians who take pride in their renditions of it, they are quick to point out that *Dark Eyes* is not a real Romany song, but was written by a Russian. Despite this assertion, the song has become synonymous with Gypsy music.

Directions

- First, play the melody alone.
- Then add a L.H. *staccato* blocked chord on *beat 1* of each measure, as indicated by the chord symbols. (See next page for chords.)

Reminder: There is no chord on the upbeats.

Dark Eyes

D minor
Lead Sheet

Quickly, spirited Traditional Russian

Count: 2 3 1 2 + 3 1 2 3

3 **Dm** 1 2 + 3, etc.

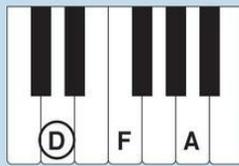
6 **Dm** 2 3 *mf*

9 **Gm** 2 **Dm**

12 **A7** 2 3 5 **Dm** 1 3 *f*

Chord Reference

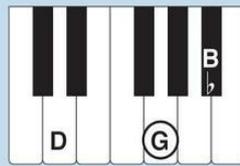
Practice the chords used in *Dark Eyes*.



Dm



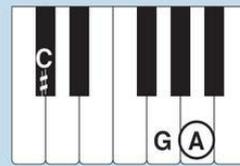
i



Gm



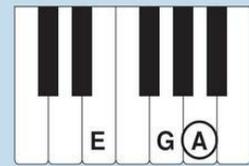
iv



A7



V7



A7 (alternate)



V7(alternate)

Rhythmic Chord Accompaniment

When you can comfortably play *Dark Eyes* with **blocked chords**, practice playing the melody with this L.H. accompaniment pattern.

Example:

3/8 and 6/8 Time Signatures

New Time Signature

3/8—3 beats in a measure
 —the eighth note  gets 1 beat

Note Values in 3/8 Time

 = 1 beat  = 2 beats  = 3 beats

These are some common rhythm patterns in 3/8 time.

■ Tap and count. (You may wish to set the metronome at $\text{♩} = 160$.)

	Pattern 1		Pattern 2		Pattern 3	
						
Count:	1 2 3	1 2 3	1 - 2 3	1 - 2 3	1 2 - 3	1 2 - 3

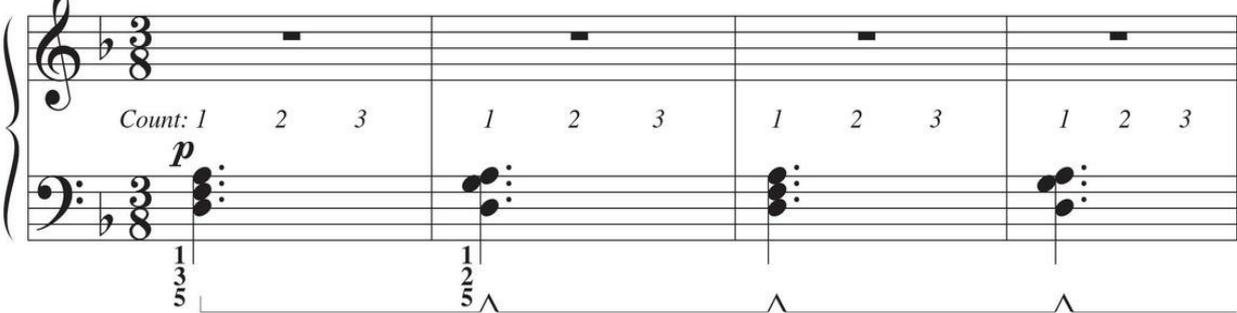
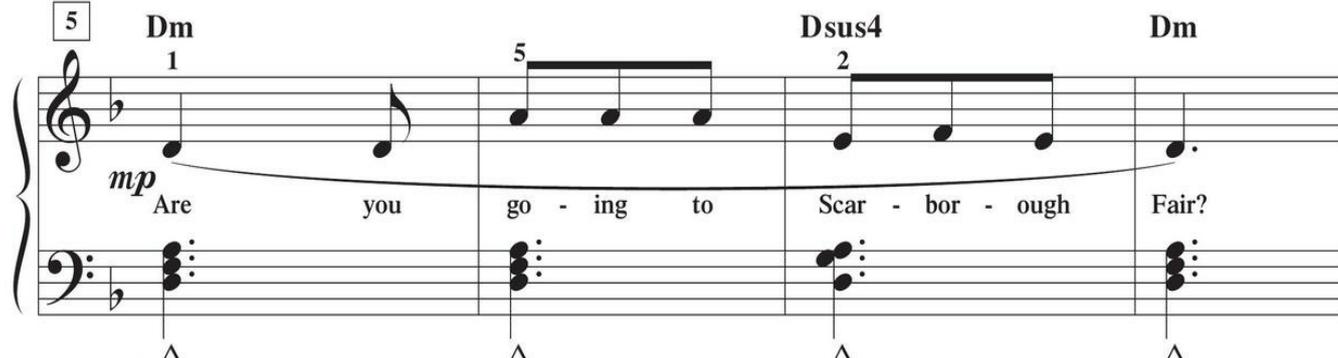
In the various renditions of this English folk song, two qualities are always present: a list of impossible tasks for a lover to perform, and the repetition of four herbs—parsley, sage, rosemary, and thyme.

Scarborough Fair

Key of ___ Major/Minor

English Folk Song
arranged

Moderato ($\text{♩} = 116-132$)

	Dm	Dsus4	Dm	Dsus4
	Count: 1 2 3	1 2 3	1 2 3	1 2 3
	5 1	5	2	
<i>mp</i>	Are you	go - ing to	Scar - bor - ough	Fair?

9 G Dm

Pars - ley, *mf* sage, rose - mar - y and thyme.

13 F

Re - mem - ber me to one who lives

17 C Dm G

there. *mp* She once was a

21 Dm

true love of mine. *p*

26

mf *rit.* *p*



Find an example of each rhythm pattern in this piece.



New Time Signature

$\frac{6}{8}$ —6 beats in a measure
 $\frac{8}{8}$ —the **eighth note**  gets one beat

The $\frac{6}{8}$ time signature is a combination of $\frac{3}{8} + \frac{3}{8}$.

Note Values in 6/8 Time

 (or ) = 1 beat

 (or ) = 2 beats

 (or ) = 3 beats

 (or ) = 6 beats

- Tap and count these $\frac{6}{8}$ rhythms ($\text{♩} = 144-160$).
- Then play each rhythm on the chord suggested.

PATTERN 1

R.H. $\frac{6}{8}$ 

L.H. 

Count: 1 2 3 4 5 6

■ Now play using **C major** chords.

PATTERN 2

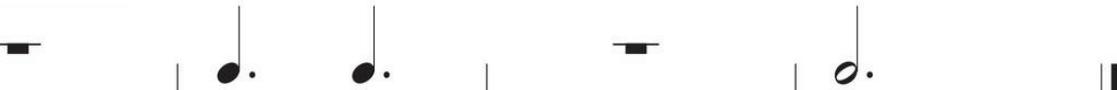
R.H. $\frac{6}{8}$ 

L.H. 

Count: 1 2 3 4 5 6

■ Now play using **D minor** chords.

PATTERN 3

R.H. $\frac{6}{8}$ 

L.H. 

Count: 1 2 3 4 5 6

■ Now play using **F major** chords.

Campbells Are Coming is a traditional dance tune of Scottish heritage. Commonly played on the bagpipes, it is usually accompanied by drone 5ths. The tune may have been used as a battle march by the rebelling Stuart clan when opposed by the Clan Campbell, who allied with the King of England.

Campbells Are Coming

■ Before you play, draw bar lines for measures 13–24.

Key of ___ Major/Minor

Traditional Scottish
arranged

With spirit (♩ = 96-108)

The musical score is written in 6/8 time and consists of four systems of music. Each system has a treble clef and a bass clef. The first system starts with a dynamic marking of *f* and includes a 'Count: 6' instruction. Fingerings are indicated by numbers 1-5 above notes. The second system begins with a measure number '4' in a box. The third system begins with a measure number '7' in a box and includes a dynamic marking of *p*. The fourth system begins with a measure number '10' in a box. The bass clef part of the score features drone 5ths, represented by dotted notes with a '5' below them.

13 (draw bar lines)

17 *mf*

21

25 *p*

28 *mf* *cresc.* *sfz*



Transpose this piece to the **Key of C Major**.
Hint: At *measure 9*, your L.H. will move up to an A-E 5th.

In faster tempos, $\frac{6}{8}$ is felt with **2 beats** per measure.
The \downarrow gets the beat.

Tap this rhythm, counting aloud.

Count: 1 2 1 and a 2

Pronounced "fu-nee-ku-lee, fu-nee-ku-lah."
This Italian song was written to celebrate the opening of a funicular railway (a mountain cable car) that went to the top of Mt. Vesuvius.

Funiculì, Funiculà

Key of ___ Major

■ Notice the L.H. chords mark out the two "big beats" per measure.

Luigi Denza
(1846-1922, Italy)
arranged

Moderato, "in two" (\downarrow = 104-120)

mf
Count and feel:
L.H. lightly

Some think the world is made for fun and
frolic, and so do I! And so do
I! Some think it well to
be all melancholic, to pine and sigh,

16

but no, not I! Hark - en!

20

Hark - en! Mu - sic sounds a - far! Hark - en!

24

Hark - en! Mu - sic sounds a - far! Tra - la - la - la, tra - la - la -

28

la, tra - la - la - la, tra - la - la - la! Joy is ev - 'ry

32

where, Tra - la - la - la, tra - la - la - la!



In faster tempos, $\frac{6}{8}$ is felt as:
 6 beats to a measure 2 beats to a measure (circle one)

- Feel two ♩. beats per measure for this primary chord exercise.

Chord Study “in Two”

Key of ____ Major/Minor

Quickly, “in two”

Count: 1
mf

4

8

11

I IV I

V7 I IV I

V7 I IV

I V7 I

- Transpose to the keys of F major and C major.

■ Notice the *andante* tempo mark. Feel this graceful pedal study with 6 beats per measure.

Pedal Study

(for L.H. alone)

Key of ___ Major/Minor

Andante

C

Dm

3

Em

F

G

6

Gsus4

G

C

A barcarolle is a piece of music that suggests the songs sung by gondoliers as they row their gondolas on the canals of Venice. The sentimental, melancholy mood of the barcarolle has led to its frequent use in romantic opera. Perhaps, the most famous example is that of Offenbach in Act 2 of *Les Contes d'Hoffmann* (The Tales of Hoffmann).

Directions

- First, play the melody alone with pedal.
- Then add L.H. **blocked chords** on *beat 1* of each measure, as indicated by the chord symbols.

Barcarolle

(from the opera *The Tales of Hoffmann*)

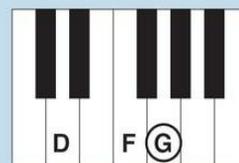
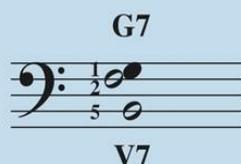
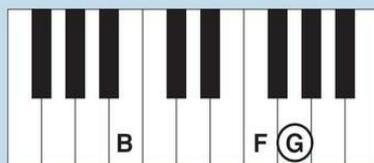
Jacques Offenbach
(1819–1880, France)

Gently swaying

The musical score is written in 6/8 time and consists of four systems of music. The first system starts with the tempo marking 'Gently swaying' and the dynamic 'mp'. The melody is in the right hand, and the left hand plays blocked chords. The chords are C, G7, and C. The second system starts at measure 5 and continues the melody and chords. The third system starts at measure 9 and includes fingering numbers (2 1, 3 1, 4 2, 5 3, 3 1, 2 1) for the left hand chords. The dynamic is 'mf'. The fourth system starts at measure 13 and continues the melody and chords. The score ends with a double bar line.

Chord Reference

Practice the chords used in *Barcarolle*.



Rocking-Chord Accompaniment

When you can comfortably play *Barcarolle* with **blocked chords**, practice playing the melody with this L.H. accompaniment pattern.

Example:

Gently swaying



More Ledger Lines

Review

Ledger lines are used to extend the staff.
The pieces in this unit explore *upper*, *inner*, and *lower* ledger notes.

Reading Hint: The letter names **A-C-E** are each a 3rd apart.
Remembering this pattern can help you learn the UPPER, INNER, and LOWER ledger line notes.

■ Play these exercises on the piano. Notice that *measure 1* skips and *measure 2* steps.

1. Upper Ledger Notes

2. Inner Ledger Notes

3. Lower Ledger Notes

Tchaikovsky wrote this dignified march as a memorial for soldiers of war.

March Slav

Peter Ilyich Tchaikovsky
(1840–1893, Russia)
arranged

Slow march (♩ = 72)

4 3

4

2 1 2 1

7

5 4 3

10

13

2 1 3

rit.



The form of this arrangement is A A¹.
Name the two bass ledger notes used in A¹.

13 **F** **C** **Dm**

f hauled some barg - es in our day — *mp* filled with lum - ber,

16 **A** **Dm** **A**

coal, and hay. — *mf* we know ev - 'ry inch (of) the way, —

19 **Dm** *swing the 8ths!*

f all the way from Al - ba - ny to Buf - fa - lo! —



The form of this song is **Intro A A B A¹**. Label each section in the music.
Notice the **B section** opens in the relative major key (F major).

Duet: (Student plays as written)

Edvard Grieg wrote the music for the play *Peer Gynt*, a colorful folk tale about the adventuresome travels of a Norwegian mountain boy. *Morning* was written for Act IV, when the young Peer Gynt has just arrived in Africa.

Morning

(from *Peer Gynt Suite No. 1*)

Key of ___ Major/Minor

Edvard Grieg
(1843–1907, Norway)
arranged

■ Notice the treble clef for the L.H. in *measures 33–40*.

Moderately slow

Musical score for measures 1–5. The piece is in 3/4 time. The right hand (RH) plays a melody with fingerings 4, 2, 1, 2, 1, 2, 4, 2, 1, 2, 1, 2, 4, 2. A 'cross over' instruction is placed over the first two measures. The left hand (LH) plays a bass line with a treble clef, indicated by a '1/3' and '5' below the staff. The dynamic is *p* (piano).

Musical score for measures 6–11. The right hand (RH) continues the melody with fingerings 5, 2, 1, 2, 4, 2, 1, 2, 1, 2, 4, 2, 1. A 'cross over' instruction is placed over measures 8–9. The left hand (LH) plays a bass line with a treble clef, indicated by a '1/3' and '5' below the staff. The dynamic is *mp* (mezzo-piano).

Musical score for measures 12–16. The right hand (RH) plays a melody with fingerings 2, 1, 2, 1, 2, 4, 2, 5, 1, 4, 5, 1. The left hand (LH) plays a bass line with a treble clef, indicated by a '1/3' and '5' below the staff. The dynamic is *mf* (mezzo-forte).

Musical score for measures 17–20. The right hand (RH) plays a melody with fingerings 5, 3, 2, 3, 1, 2, 4, 2. The left hand (LH) plays a bass line with a treble clef, indicated by a '1/3' and '5' below the staff. The dynamic is *mf* (mezzo-forte).

22

1 3
5

27

1 3 1 2 4 2 1 3

32

5
E C A

f

5

37

dim. *rit.* *pp* *a tempo*

1 1

1 3 5 1 3 5

43

3 5 1

pp

1

Technique Hints

- Drop with arm weight on the downbeat of each measure (L.H. finger 4).
- Play the R.H. thumb lightly for a smooth, *legato* sound.
Play each scale as one continuous gesture between the hands.

Ascending Scales

Quickly, but steadily

The musical score consists of three systems of piano notation, each with a treble and bass clef. The first system is marked *mf* and includes the instruction "L.H." and "R.H.". The right hand part features an ascending scale with a slur and a fermata over the final notes, with fingerings 1, 2, 3, 4. The left hand part features a descending scale with a slur and a fermata over the final notes, with fingerings 4, 3, 2, 1. The second system continues the exercise with similar phrasing. The third system concludes with a final measure marked *f*, showing a final chord with fingerings 4, 1, 2, 4.

■ Repeat *Ascending Scales* using swing rhythm.

Technique Hints

- Drop with arm weight on the downbeat of each measure (R.H. finger 4).
- Play the L.H. thumb lightly for a smooth, *legato* sound.
Play each scale as one continuous gesture between the hands.

Descending Scales

Quickly, but steadily

mf

f

- Repeat *Descending Scales* using swing rhythm.

The Glow Worm is an adaptation of a 1902 song from the German operetta *Lysistrata*. It has been featured in a Broadway musical and was recorded by both the Mills Brothers and Spike Jones, and the City Slickers during the 1940s and '50s.

Directions

- First, play the melody alone for practice in reading *upper ledger line* notes.
- Then add L.H. **blocked chords** on *beat 1* of each measure, as indicated by the chord symbols.

The Glow Worm

Lead Sheet

Moderately

Chord symbols: C, G7, (G7), F, C, G7, C

Dynamics: *mp*, *mf*

Half-Note Broken Chord Pattern

When you can comfortably play *The Glow Worm* with **blocked chords**, practice playing the melody with these two **broken-chord** accompaniment patterns.

Musical notation for a half-note broken chord pattern in the bass clef, 4/4 time. It consists of four measures with chords C, G7, G7, and C. The notes are: C (C4, E4, G4), G7 (B3, D4, F4, G4), G7 (B3, D4, F4, G4), and C (C4, E4, G4). Fingerings are indicated as 5, 1/3 for C; 5, 1/2 for G7; and 5 for C.

Example:

Moderately

Musical notation for an example of a half-note broken chord pattern. It shows a piano accompaniment in the bass clef and a melody in the treble clef. The chords are C, G7, G7, and C. The piano part uses the same half-note broken chord pattern as shown above. The melody part uses fingerings 4, 2, 1 for C; 2, 3 for G7; 4, 2, 1 for G7; and 2, 3 for C.

Quarter-Note Broken Chord Pattern

Musical notation for a quarter-note broken chord pattern in the bass clef, 4/4 time. It consists of four measures with chords C, G7, G7, and C. The notes are: C (C4, E4, G4), G7 (B3, D4, F4, G4), G7 (B3, D4, F4, G4), and C (C4, E4, G4). Fingerings are indicated as 5, 1/3 for C; 5, 1/2 for G7; and 5 for C.

Example:

Moderately

Musical notation for an example of a quarter-note broken chord pattern. It shows a piano accompaniment in the bass clef and a melody in the treble clef. The chords are C, G7, G7, and C. The piano part uses the same quarter-note broken chord pattern as shown above. The melody part uses fingerings 4, 2, 1 for C; 2, 3 for G7; 4, 2, 1 for G7; and 2, 3 for C.

The **E NATURAL MINOR** scale shares the same key signature as the **G major** scale.

■ Notice the **whole step** between scale *degrees* 7 and 8 in the natural minor scale.

■ Practice hands separately, then hands together.

E Natural Minor Scale

For the **HARMONIC MINOR** scale, raise the 7th scale degree a half step.

This forms a **half step** between *scale degrees* 7 and 8 (leading tone to tonic).

Remember, an accidental is needed to raise the 7th scale degree.

E harmonic minor scale

■ Practice hands separately,
then hands together.

E Harmonic Minor Scale

The V7 Chord in E Minor: B7

The **B7 chord** is a four-note chord built up in **3rds** from **B**.

B7 Chord (root position)

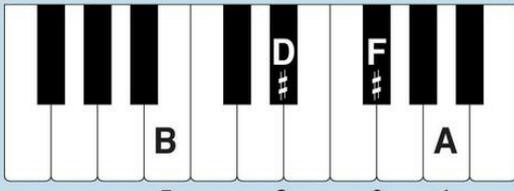
R.H. fingering: 1 2 3 5

7th    

5th    

3rd    

root    



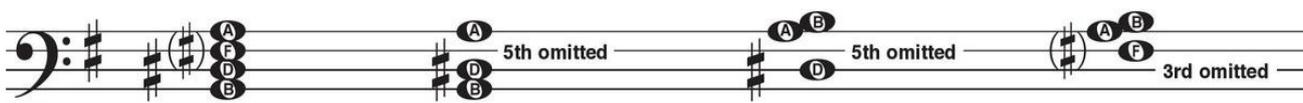
L.H. fingering: 5 3 2 1

B is *scale degree 5* (the dominant) in the Key of E minor.

The **B7** chord is the **V7** or **dominant 7th** chord in the Key of E minor.

Inverting the V7 Chord: B7

An inversion of the **B7** chord eliminates the leap between root position chords.



root position

The root is the bass note.

root position

with the 5th omitted
(a 3-note B7 chord)

1st inversion

The 3rd is in the bass.
(the 5th is omitted)

2nd inversion

The 5th is in the bass.
(the 3rd is omitted)

E Minor: i-iv-V7 Chords in Close Position

An inversion of the **V7** chord (B7) allows the **i-iv-V7** chords to be played in *close position*.

Andante

Em (root position) Am (2nd inversion) Em B7 (1st inv.) Em



mp 5 1 3 1 1 2 i 5 1 2 1 i

i iv i V7 i

Tenuto Mark (stress mark)

This mark means to hold the note its full value.
Hint: Press deeply into the key.

Musical Form Check

- Label the sections of this piece.
- Name the form: _____

Lunar Eclipse

Moving freely (♩ = 112-113)

cross L.H. 2 over

Musical notation for measures 1-3. The piece is in 3/4 time with a key signature of one sharp (F#). The first measure starts with a mezzo-piano (*mp*) dynamic. Fingerings are indicated: 1 and 3 for the right hand, and 5, 2, and 3 for the left hand. A tenuto mark is placed under the second note of the left hand in measure 2. A fermata is placed over the final note of measure 3.

Musical notation for measures 4-6. Measure 4 begins with a fermata over the final note of the previous measure. Fingerings are 5 for the left hand and 1 and 2 for the right hand. A tenuto mark is under the first note of the left hand in measure 5. A fermata is over the final note of measure 6.

Musical notation for measures 7-9. Measure 7 starts with a fermata over the final note of the previous measure. Fingerings are 5, 2, and 3 for the left hand, and 1 and 2 for the right hand. A tenuto mark is under the first note of the left hand in measure 7. A cross-fingering instruction "cross 1 under" is written between measures 8 and 9. A fermata is over the final note of measure 9.

Musical notation for measures 10-12. Measure 10 begins with a mezzo-forte (*mf*) dynamic and a fermata over the final note of the previous measure. A slur covers measures 10, 11, and 12. The dynamic changes to piano (*p*) in measure 11. A tenuto mark is under the first note of the left hand in measure 11. A fermata is over the final note of measure 12. The piece concludes with the instruction "To Coda" and a Coda symbol.

■ In measures 17–20 the R.H. plays both the melody and harmony (two voices).
 Play the upper voice *mf* with a rich tone. Play the thumb *lightly* for the inner voice.

17 *mf* (upper voice)

p (inner voice)

21 *D.C. al Coda*

p *mp*

(prepare L.H.)

Coda

25 Φ

E minor cross-hand arpeggio

R.H. 1 3 5

L.H. 5 3 1

pp

27

R.H. 5 3 1 3 5

L.H. 2 over

L.H. 2 over rit.

L.H. 2 over



Circle three different 7ths in this piece.

11

13

16

Coda

18



Find an example of these chords: **E minor** (root position) **D major** (root position)
A minor (2nd inversion) **C major** (1st inversion)

Scale Warm-up

■ Let your thumb follow behind each finger being played.

The thumb should be directly *behind* finger 3.

Move toward the fallboard to play the D#.

E Minor Scale Study

(with i, iv, and V7 chords)

Andante

Technique Hints

- First, play each broken chord as a **blocked chord**. Then play as written. Listen for smooth, *legato* crossings between the hands.
- Observe all **dynamic marks**. For a deep, rich tone, use *more* weight; for a softer tone, use *less* weight.

E Minor Arpeggio Study

Flowing gently
Em

mf-pp on repeat R.H. 1 2 L.H. crosses over repeat!

5 iv 2 1

Am *f-pp on repeat* R.H. 1 3 5 L.H. over repeat!

9 Em *p* R.H. 1 3 5 L.H. 2 5 3 L.H. *cresc.* *f*

14 L.H. 1 3 *dim.* 5 R.H. 5 3 1 Am 4 Em *mp* iv i

- Transpose this study to the keys of **A minor** and **D minor**.

House of the Rising Sun has traditional American roots and has been popularized by both folk and rock musicians, including Bob Dylan. The Animals made it a hit in 1964 with the "agonized delivery" of Eric Burdon and the sparse keyboard style of Alan Price on the Vox Continental electronic organ.

Directions

- First, play the melody alone with pedal.
- Then add L.H. **blocked chords** on *beat 1* of each measure, as indicated by the chord symbols.

Play all of the chords in **root position**, except the **B7** chord, which may be played in 1st inversion (for close position).

House of the Rising Sun

E Minor Lead Sheet

Traditional

Soulfully **Em** **B7** (1st inversion) **Em**

mf There is a house in New Orleans they call the Rising Sun. It's been the ruin of many a young girl, and boy I know I am one.

3/4 Broken-Chord Pattern (♩ ♩)

When you can comfortably play *House of the Rising Sun* with **blocked chords**, practice playing the melody with these L.H. accompaniment patterns.

Em B7(1st inv.) E7 D G

mp 5 1 3 5 1 2 5 1 3 5 1 3

ped. simile

Example:

Soulfully *mf* Em B7(1st inv.) Em Em D

There is a house in New Or - leans they call the Ris - ing

5 1 2 3 5 1 3

ped. simile

3/4 Broken-Chord Pattern (♩ ♩)

Em B7 Em D G

mp 5 3 1

ped. simile

Example:

Soulfully *mf* Em B7(1st inv.) Em Em D

There is a house in New Or - leans they call the Ris - ing

5 3 1 5 1 3

ped. simile

Parallel Motion

Notes moving in the same direction.

Contrary Motion

Notes moving in opposite directions.

D Major Scale in Parallel Motion

■ Practice hands separately, then hands together.

Steady

1 2 3 ① 2 3 4 5 4 3 2 1 ③ 2 1

p

5 4 3 2 1 ③ 2 1 2 3 ① 2 3 4 5

D Major Scale in Contrary Motion

■ Notice that the *same* fingers play *together* for **contrary motion**.

Steady

1 2 3 ① 2 3 4 5 4 3 2 1 ③ 2 1

mp

1 2 3 ① 2 3 4 5 4 3 2 1 ③ 2 1

Metronome Practice

Put a ✓ in the blank when you can play the D major scale **hands alone** at these tempi.

Play each hand *ascending*, then *descending*.

legato ♩ = 88 ___

legato ♩ = 112 ___

legato ♩ = 144 ___

staccato ♩ = 88 ___

staccato ♩ = 112 ___

staccato ♩ = 144 ___

Primary Chords in D Major: I - IV - V7

Find and play the ROOT POSITION primary chords in the **Key of D** shown below.

chord letter names:	D			G	A	A7			D
scale degrees:	1	2	3	4	5	(5)	6	7	8 (1)
chord functions:	I			IV	V	V7			I
	tonic			subdominant	dominant	dominant 7			

Inverting the IV Chord: G

Review: The notes of the **IV** chord can be *inverted* to eliminate the leap from the **I** chord to the **IV** chord (D to G).

root position
The root is the bass note.

1st inversion
The 3rd is in the bass.
(The root, G, moves up an octave)

2nd inversion
The 5th is in the bass.

D Major: I-IV Chords in Close Position

The **2nd inversion** of the **IV** chord (G) is often used to play **I-IV** chords in *close position*.

Moderately

D (root position) **G (2nd inversion)**

5

The V7 Chord in D Major: A7

The **A7 chord** is a four-note chord built up in **3rds** from **A**.

Review: When A (the root) is the *lowest* note, the chord is in **ROOT POSITION**.

A7 chord (root position)

R.H. fingering: 1 2 3 5

L.H. fingering: 5 3 2 1

7th **G**
5th **E**
3rd **C#**
root **A**

A is *scale degree 5* (the dominant) in the Key of D major.

The **A7 chord** is the **V7** or **dominant 7th** chord in the Key of D major.

Inverting the V7 Chord: A7

An inversion of the A7 chord eliminates the leap between root position chords.

root position
The root is the bass note.

root position
with the 5th omitted
(a 3-note A7 chord)

1st inversion
The 3rd is in the bass.
(the 5th is omitted)

2nd inversion
The 5th is in the bass.
(the 3rd is omitted)

D Major: I-IV-V7 Chords in Close Position

An inversion of the **V7** chord (A7) allows the **I-IV-V7** chords to be played in *close position*.

Moderately

D A7 (1st inversion) A7 (2nd inversion) D G D

This theme from the last movement of Beethoven's ninth symphony is one of the most famous melodies of all time. The theme is introduced softly by the string basses and is later played *forte* by full orchestra and chorus, for a victorious ending. Beethoven wrote and conducted his ninth symphony when he was completely deaf. When the audience broke into thunderous applause, a friend had to turn Beethoven around so he would see the overwhelming response to his final symphony.

L.H. Warm-up

Hint: Move your thumb into the black key (F#) by raising your wrist slightly.

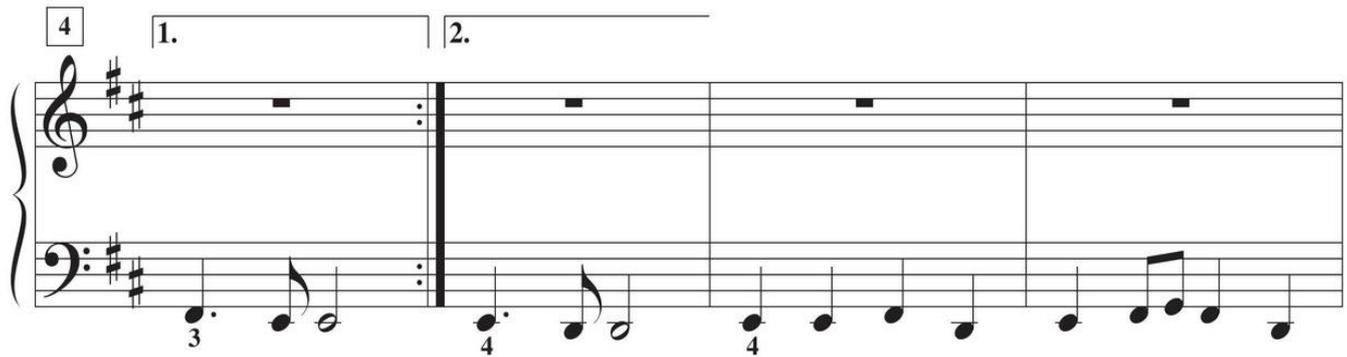
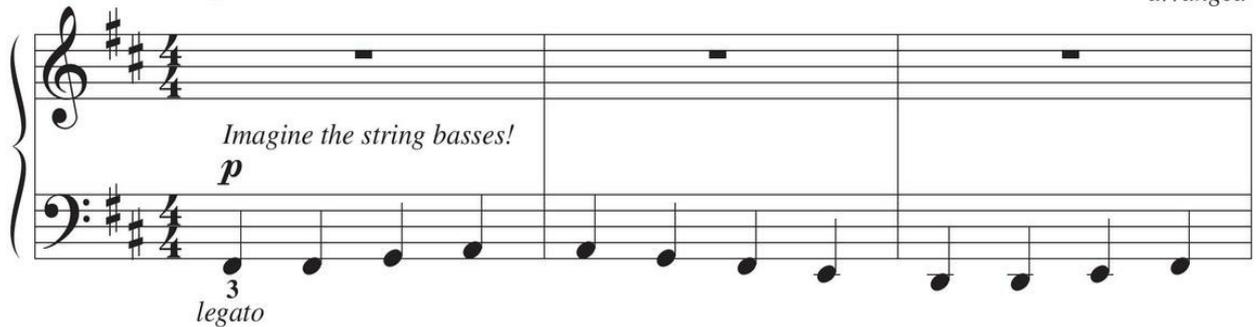


Song of Joy

Theme from *Symphony No. 9*
Key of ___ Major

Ludwig van Beethoven
(1770–1827)
arranged

Allegro (♩ = 108-112)



12

15

18

21

24



The opening L.H. melody begins on *scale degree 3* (F-sharp in the Key of D major). Transpose *Song of Joy* down a whole step to the **Key of C major**.

Practice Suggestions

- Practice hands alone. Notice the patterns.
- Next, s-l-o-w-l-y play hands together. You will find some measures more difficult than others.
- Isolate the tricky measures and practice them repeatedly 3–8 times.
- Gradually play up to tempo.

Gavotte in D Major

James Hook
(1746–1827, England)
original form (transposed from C major)

Allegro (♩ = 69-76)

The musical score is presented in a grand staff with treble and bass clefs. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'Allegro' with a quarter note equal to 69-76 beats per minute. The score is divided into four systems, each with a measure number in a box at the beginning.

- System 1 (Measure 1):** The treble clef has a quarter note G4 (finger 4), followed by a quarter note A4, and a half note B4-A4-G4 (finger 4). The bass clef has a half note G3 (finger 5), followed by a quarter note A3, and a quarter note B3 (finger 1). The dynamic is *f*. Brackets above the treble staff label the first two measures as 'pattern' and the next two as 'repetition'.
- System 2 (Measure 3):** The treble clef has a half note G4 (finger 2), followed by a quarter note A4 (finger 4), and a quarter note B4 (finger 2). The bass clef has a half note G3 (finger 3), followed by a quarter note A3 (finger 4), and a quarter note B3 (finger 1). The dynamic is *f*.
- System 3 (Measure 5):** The treble clef has a quarter note G4 (finger 4), followed by a quarter note A4, and a half note B4-A4-G4 (finger 4). The bass clef has a half note G3 (finger 5), followed by a quarter note A3, and a quarter note B3 (finger 1). The dynamic is *mp*. Brackets above the treble staff label the first two measures as 'pattern' and the next two as 'repetition'.
- System 4 (Measure 7):** The treble clef has a half note G4 (finger 2), followed by a quarter note A4 (finger 2), and a quarter note B4 (finger 3). The bass clef has a half note G3 (finger 3), followed by a quarter note A3 (finger 2), and a quarter note B3 (finger 4). The dynamic is *mp*.

9

pattern

repetition

mf

p

11

mf

13

pattern

repetition

mf

p

15

f rit. (2nd time)



What is the form of this piece: binary or ternary?
Transpose this piece to **C major**.

A scale often *leads* to a particular note.

- Before playing this piece, circle the note that is the “goal” for each scale.
- Listen for **musical direction** in your playing.
- Practice at **slow, medium, and fast** tempi.

Scale Study in D Major

Ferdinand Beyer
Op. 101, Tonlieder in D
original form

With direction

The musical score consists of three systems of piano accompaniment in D major (two sharps) and 4/4 time. Each system is marked with a box containing a number (1, 3, or 6) in the top left corner. The first system is labeled 'With direction'. The right hand starts with a quarter note D4 (finger 1), followed by an eighth-note scale: E4 (finger 1), F#4 (finger 1), G4 (finger 1), A4 (finger 1), B4 (finger 1), C5 (finger 5). The left hand has a whole rest in the first measure, then an eighth-note scale: D3 (finger 5), E3 (finger 1), F#3 (finger 3), G3 (finger 1), A3 (finger 3), B3 (finger 1). The second system is marked with a box containing '3'. The right hand has a quarter note D4 (finger 4), followed by an eighth-note scale: E4 (finger 3), F#4 (finger 1), G4 (finger 1), A4 (finger 1), B4 (finger 1), C5 (finger 1). The left hand has a quarter note D3 (finger 1), followed by an eighth-note scale: E3 (finger 2), F#3 (finger 3), G3 (finger 1), A3 (finger 3), B3 (finger 1), C4 (finger 3). The third system is marked with a box containing '6'. The right hand has a quarter note D4 (finger 4), followed by an eighth-note scale: E4 (finger 3), F#4 (finger 1), G4 (finger 1), A4 (finger 1), B4 (finger 1), C5 (finger 1), D5 (finger 5), E5 (finger 2). The left hand has a quarter note D3 (finger 1), followed by an eighth-note scale: E3 (finger 2), F#3 (finger 3), G3 (finger 1), A3 (finger 3), B3 (finger 1), C4 (finger 3), D4 (finger 1), E4 (finger 4). Technical annotations include 'right hand leads', 'left hand imitates', 'tie', and '(parallel motion)'. Fingerings are indicated by numbers 1-5 above or below notes.

- Transpose to the keys of C major and G major.

Technique Hints

- Begin the L.H. *crossover* while the R.H. is playing.
- Extend (open) the L.H. to easily play the octaves in *measures 3–4, 7–8, and 15–16*.

Chord Study in D Major

With energy

D

mf

1 3 5

2

L.H. over

1 3 5

1 3 5

1

octave

1

extend

5

5

G (2nd inversion)

5 3 1

2

L.H. over

1 2 5

1

5

9

D

A7 (1st inversion)

2

L.H. over

1 2 5

2

L.H. over

1

5

13

D

2

L.H.

1

rit.

f

5

1

5

Worried Man Blues is an old chain-gang tune. It was reworked in the late '50s by The Kingston Trio to tell the story of a man whose only worry in life is whether his girlfriend Sue is faithful while he is traveling on a business trip.

Directions

- First, play the melody alone with pedal.
- Then play **root position blocked 5ths** on *beat 1* of each measure, as indicated by the chord symbol.

Worried Man Blues

D Major Lead Sheet

Traditional

Moderately **D**

mf It takes a wor - ried man to sing a wor - ried song. It *simile*

5 **G** takes a wor - ried man to sing a wor - ried song. It **D**

9 **D** takes a wor - ried man to sing a wor - ried song. I'm wor - ried

13 **A** now, but I won't be wor - ried long. **D** *f*

5th-6th Accompaniment Pattern (♩ ♩)

When you can comfortably play the melody for *Worried Man Blues* with **blocked 5ths**, try these two accompaniment patterns, which use a **5th-6th** pattern.

Steady

D G A D

mf

Example:

Moderately

D (still D) G

mf

5th-6th Accompaniment Pattern (♩ ♩ ♩)

Steady

D G A D

mf

Example:

Rather slowly

D (still D) G

mf



One-Octave Arpeggios

Review: *Arpeggio* means “harp-like.”

To play a **one-octave arpeggio**, the hand is *extended* over the keys.

■ Practice these arpeggios slowly with a loose, relaxed wrist. Notice the R.H. fingering is **1-2-3-5**.

C 3 2 1 (3 2 1) 1 2 3 5 3 2 1
mf 1 + a 2 + a 3 - 4
Dm 3 2 1 (3 2 1) 1 2 3 5 3 2 1

Em 3 2 1 (3 2 1) 1 2 3
F 3 2 1 (3 2 1)

G 3 2 1 (3 2 1)
Am 3 2 1 (3 2 1)

■ Now play L.H. one-octave arpeggios. Notice the fingering is **5-4-2-1**.

C 2 5 (2 5) 5 4 2 1 2 4 5
mf 1 3 5
Dm 2 5 (2 5) 5 4 2 1 2 4 5

Em 2 5 (2 5) 5 4 2
F 2 5 (2 5)

G 2 5 (2 5)
Am 2 5 (2 5)

Mozart's *Eine Kleine Nachtmusik* (A Little Night Music) was originally written for a string quintet. Here is the opening theme, which demands precise rhythm.

Theme from *Eine Kleine Nachtmusik*

Wolfgang Amadeus Mozart
(1756–1791, Austria)
arranged

■ First practice *measures 1–4* hands alone, then hands together.

Allegro

f (open the hands)

3

mp

6 *cross over*

9 ***f***



What chord is outlined in *measures 1–2*? _____
 What chord is outlined in *measures 3–4*? _____

13

1 2 1

p

cresc.

17

3 3 1 2 4 3 2 2

mf

21

5 1 5 2 4 3 2 1 2 1 1 2 3

ff

25

5 1 5 4 3 2 1 2

ff

29

3 1 2

ff



Label the sections in the music: **Intro A B A Coda**

Review: Syncopation

Syncopation occurs when notes are accented BETWEEN the beats instead of ON the beat.

■ Play this example, counting aloud.

1 + 2 + 3 + 4 +

Fiesta Española

Nancy Faber

Allegro (♩ = 160-176)

Count: 1 and 2 and 3 and 4 and

f

5 1 5 5

4 hand extension repeat! *sfz* *mp* *p*

5 4 5

7 *mp* *p* *mp* cross over

4 5 4

10 *p* *mp*

4 2 4

14

ff

17

f hand extension

20

hand extension etc.
sfz

23

sfz

26

mf *f* rit. *ff* *sfz*
8va



The harmony of this piece is based on four triads.
Name them, indicating major or minor. _____, _____, _____, _____

One-Octave Arpeggio Hint

- To play a one-octave arpeggio for the R.H., use a circular “**under and over**” motion of the wrist.

The words are a guide for your arpeggio technique.

Arpeggio Power (for R.H.)

C
low wrist 1 2 3 *higher wrist* 5 3 2 *low wrist* 1 2 3 *higher wrist* 5

mf Un - der and o - ver and un - der and o - ver in
cir - cles that help me to play.

Dm
1 2 3 5 3 2 1 2 3 5

mf Un - der and o - ver and un - der and o - ver in
cir - cles that help me to play.

Em
1 2 3 5 3 2 1 2 3 5

mf Un - der and o - ver and un - der and o - ver in
cir - cles that help me to play.

Continue playing R.H. arpeggios on F, G, and Am chords.

One-Octave Arpeggio Hint

- To play a one-octave arpeggio for the L.H., use a circular “**under and over**” motion of the wrist.

Notice this motion is the mirror image of the R.H.

Arpeggio Power

(for L.H.)

C
low wrist *higher wrist* *low wrist* *higher wrist*
 Un - der and o - ver and un - der and o - ver in

mf 1 2 4 5 4 2 1 2 4 5

1 2

Dm
 Un - der and o - ver and un - der and o - ver in

mf 1 2 4 5 4 2 1 2 4 5

1 2

Em
 Un - der and o - ver and un - der and o - ver in

mf 1 2 4 5 4 2 1 2 4 5

1 2

Continue playing L.H. arpeggios on F, G, and Am chords.

Franz Liszt was the most esteemed pianist of the Romantic Period and *Liebestraum* is one of his best-loved works. When pianist Vladimir Horowitz played Liszt's *Liebestraum* during his historic "return to Moscow concert" in 1986, many were moved to tears. The concert was televised for all the world to see.

Directions

- First, play the melody alone with pedal.
- Then add L.H. root position **blocked chords** on *beat 1* of each measure, as indicated by the chord symbols.

Liebestraum

(Dream of Love)

Key of ___ Major/Minor

Franz Liszt
(1811–1886, Hungary)

Moderato

1 *mp* C 5. 3. E

5 A 4 D 3. 1 Dm

10 G 5 1. C 2. 3. C *Fine*

15 3 Fm 2 1 C *mp*

19 Am 2 1 2 E 3 G 2 *mf* *rit.* *D.C. al Fine*

Arpeggio Accompaniment

- First, practice this L.H. accompaniment, listening for smooth chord changes.
- When you can easily play the one-octave arpeggios, use this pattern to accompany *Liebstraum*.

Moderato

5

10

15

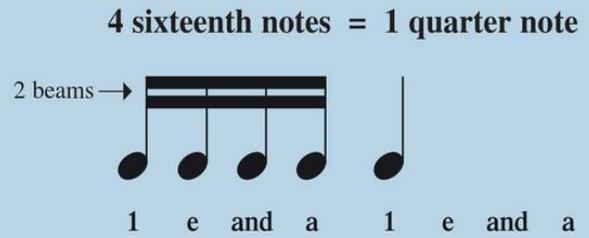
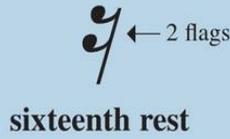
19

Example:

Moderato



Sixteenth Notes



Feeling the Rhythm

■ Tap (or clap) the rhythms below. Then play and transpose to other keys.

1. *mf*

Count: 1 e + a 2 e + a 3 e + a 4 (e) + (a)

Am - a - de - us Mo - zart

2. *mf*

5 3 1 5

1 (e) + a 2 (e) + a 3 (e) + a 4 (e + a)

Bugs Bun - ny

3. *mf*

5 3 1 5

1 e + (a) 2 e + (a) 3 e + (a) 4 e + (a)

Car - y Grant



DISCOVERY How many 16th notes equal one 8th note? ____

Drummer at the Keyboard

■ On the closed key cover, tap your R.H. and L.H. together as you count aloud.

Practice this exercise until you can do it with ease. Can you tap with the metronome at ♩ = 69?

1 e and a 2 e and a 3 e and a 4 e and a etc.

R.H. 4/4

L.H. 4/4

1 e and a 2 e and a 3 e and a 4 e and a etc.

R.H. 4/4

L.H. 4/4

■ Practice this rhythm warm-up as written.

Then transpose to the keys suggested.

Rhythm Warm-up

Lively, with precise rhythm (♩ = 72-88)

mf 1 e and a 2 e and a 3 e and a 4 e and a

1 2 3

1 e and a 2 e and a 3 e and a 4 e and a

1 2 3

3

1 3 2 1

1 e and a 2 e and a 3 e and a 4 e and a

1 3 2 1

5 1 2 3

1 e and a 2 e and a 3 e and a 4 e and a

1 2 3



Transpose *Rhythm Warm-up* to these keys: G minor, D major, and D minor.

A *chantey* is an energetic sailor song.

Notice the *theme* is mostly eighth notes.
Variations 1 and *2* use the  rhythm.

■ Can you find the  rhythm in *Variation 3*?

Sea Chantey

Key of ___ Major/Minor

With energy (♩ = 100-108)

Traditional melody

Musical notation for Variation 1. Chords: Dm (5 3 1), C (5 3 1). Rhythm: eighth note triplet. Count: 1 and 2 and 3 and 4 and. Dynamics: *mf*. Fingerings: 1, 1 5 3 1, 2, 1 3 1.

Musical notation for Variation 2. Chord: Dm (5 3 1). Rhythm: eighth note triplet. Dynamics: *mf*. Fingerings: 2, 2, 1 3 5. Includes instruction: *cross over*.

Musical notation for Variation 3. Chords: Dm (5 3 1), C (5 3 1). Rhythm: eighth note triplet. Count: 1 and 2 e and a 3 and 4 and. Dynamics: *mf*, *mp*. Fingerings: 1, 1 2 5, 2, 1 2.

Musical notation for Variation 4. Chord: Dm (5 3 1). Rhythm: eighth note triplet. Dynamics: *mf*, *mp*, *cresc.*, *mf*. Fingerings: 2, 1 2, 1 2, 1. Includes instruction: *cross over*.

9 **Dm** **C**

p
Count: 1 e and a 2 e and a 3 and 4 and

11 **Dm**

mf

13 **Dm** **C**

f

15 **Dm**

molto rit. *ff*



Explore playing your own variation of *Sea Chantey*.
(Hint: Change the rhythm, notes, dynamics, etc.)

Musetta's Waltz (*Quando me'n vo' soletta*) is a much loved aria from *La Bohème* (Act II) by Giacomo Puccini. Phenomenally successful from its debut in 1896, *La Bohème* continues to be one of the most beloved of the Italian operas.

Musetta's Waltz

from the opera *La Bohème*

Giacomo Puccini
(1858–1924, Italy)
arranged

Slow waltz

p
Count: 1 + 2 + 3 e + a 1 + 2 + 3 e + a

mp

4

8

11

14

17

mp

ped. simile

20

23

26

29

Slowly

mf

2 L.H.



In *measure 30*, the sixteenth notes begin on *beat 1*.
 On which beat do the sixteenth notes occur in the rest of the piece? beat ____

Each line of music uses a different **sixteenth-note** rhythm pattern.

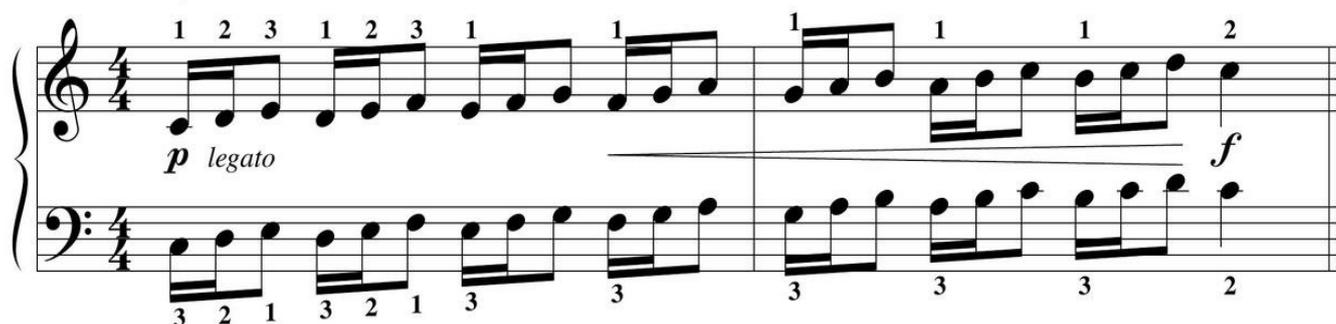
- Practice each line of music hands alone, then hands together.
- You may wish to practice these patterns using the metronome marks shown at the bottom of the page.

Rhythm Trainer

Sixteenth-Note Rhythm Study

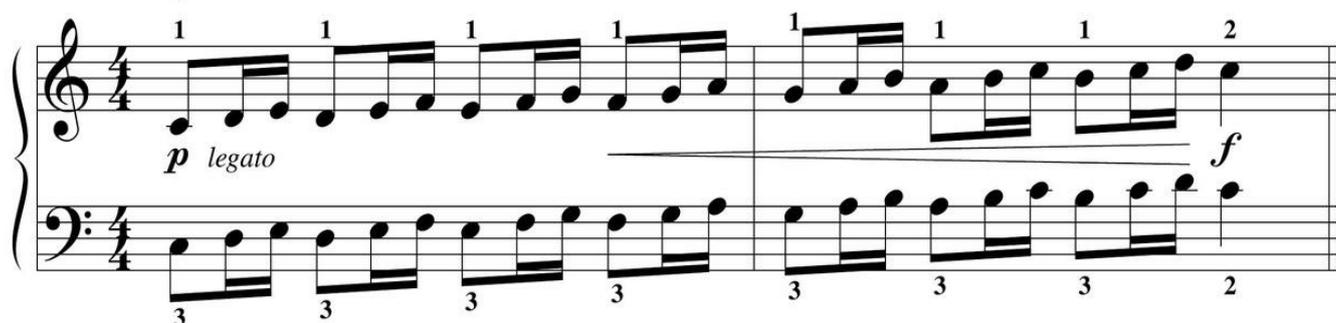
Rhythm pattern: 

Steady



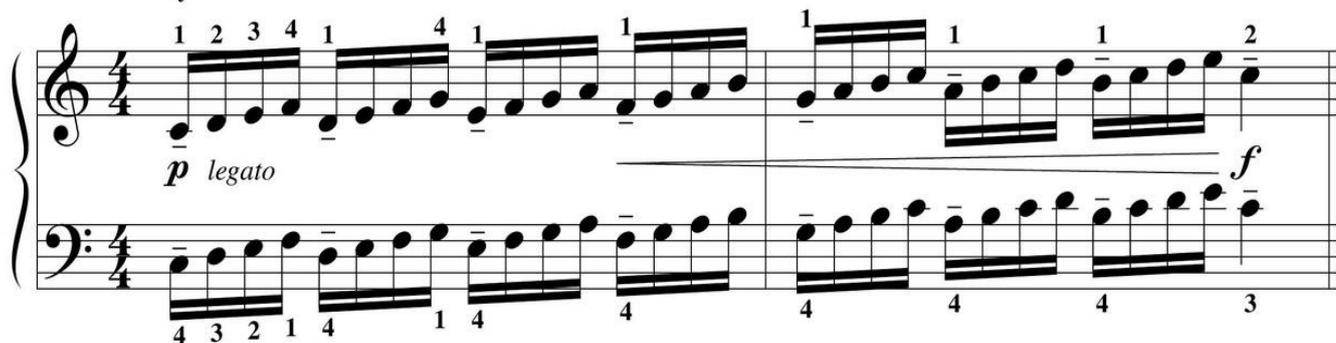
Rhythm pattern: 

Steady



Rhythm pattern: 

Steady



Andante ♩ = 69

Moderato ♩ = 80

Allegro ♩ = 92

Technique Hints

- Practice the R.H. alone, shaping each scale passage with a *cresc.* and *dim.*
- Practice the L.H. alone, lifting gently for *beats 2 and 3.*

Scale Journey

Sixteenth-Note Scale Study

Allegretto

The musical score consists of four systems, each with two measures. The right hand (RH) plays sixteenth-note scale passages, while the left hand (LH) provides harmonic accompaniment.

- System 1:** RH starts with a *mp* dynamic, marked "down" for the first measure and "up" for the second. LH accompaniment includes chords with fingerings 5 and 1/3.
- System 2:** RH continues with *mf* dynamics. LH accompaniment includes chords with fingerings 5 and 1/2.
- System 3:** RH continues with *mp* dynamics. LH accompaniment includes chords with fingerings 5 and 1/2.
- System 4:** RH continues with *mf* dynamics. LH accompaniment includes chords with fingerings 5 and 1/2.

Though Borodin's profession as a medical doctor and researcher occupied most of his time, he nonetheless achieved lasting fame as a composer. The Russian composer dedicated his *Second String Quartet in D* to his wife, a concert pianist. The third movement *Nocturne*, which has been described as a "haunting love song without words," is luxuriant in texture. The famous melody is played by the cello—an instrument that Borodin himself played.

Directions

- First, play the melody alone with pedal.
- Then play L.H. **blocked 5ths** on *beat 1* of each measure, as indicated by the chord symbols.

Nocturne

from *String Quartet No. 2*

Alexander Borodin
(1833–1887, Russia)

Andante

The musical score consists of four systems of music. The first system starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Andante'. The first measure is marked with a dynamic of *mf*. Chord symbols F, C, B \flat , and C are placed above the notes. The second system starts at measure 5, with a first ending bracketed. Chord symbols D and Gm are present. The third system starts at measure 9, with a second ending bracketed. Chord symbols Gm, A, Dm, and G are present. The fourth system starts at measure 13, with a dynamic of *mp*. Chord symbols B \flat m, F, B \flat m, and F are present. The score includes various fingering numbers (1-5) and articulation marks like slurs and accents.

When you can comfortably play *Nocturne* with **blocked chords**, practice using these L.H. accompaniment patterns.

Broken 5th Accompaniment

F **C** **B \flat** **C** **D** **G m**
mp 5 5 5 5 5 5
 ped. simile

Example:
Andante

F **C** **B \flat** **C** **D**
mf 4 3 4 1 5
 etc.

Root-5th-Octave Accompaniment

F **C** **B \flat** **C** **D**
mp 5 2 1 5 2 1 5 2 1 5 2 1 5 2 1
 ped. simile

Example:
Andante

F **C** **B \flat** **C** **D**
mf 4 3 3 2 1 5
 etc.

Review Piece

Pachelbel's *Canon* is one of the most popular pieces of all time.

It has been featured in movies, television, and in countless recordings and concerts.

The canon is based on this four-measure chord pattern which repeats throughout the piece:

chord names:	: C	G	Am	Em	F	C	F	G	:
chord functions:	I	V	vi	iii	IV	I	IV	V	

Pachelbel Canon

■ Write the chord letter names for *measures 1–4*.

Johann Pachelbel
(1653–1706, Germany)
arranged

Andante

Count: 1 + 2 + 3 + 4 +

9

mp

2 1 5 4 2 1 2 5

11

(lift)

13

1 2 1 3

15

cross over

3 e + a 4 e + a

17 *mf*

Count: 1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a

19

1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a

21 *f*

1 e + a 2 e + a 3 e + a 4 e + a

23

25 *f*

28

mf

31

mp

34

37

p

rit.



Find and listen to one of the many recordings of Pachelbel's *Canon in D*. Listen for the repeating bass line, which supports the melodic variations.

Scale Chart

- Practice these scales hands separately, then hands together. Listen for the fingers playing *exactly* together.
- Draw a ✓ in the blank when you can accurately play at the metronome marks given.

C Major *parallel motion* *contrary motion* "wrist bow"

Andante ♩ = 69 ___ Moderato ♩ = 80 ___ Allegro ♩ = 92 ___

G Major

Andante ♩ = 69 ___ Moderato ♩ = 80 ___ Allegro ♩ = 92 ___

D Major

Andante ♩ = 69 ___ Moderato ♩ = 80 ___ Allegro ♩ = 92 ___

F Major

Musical score for F Major in 4/4 time. The piece consists of two measures of music, each repeated. The first measure is marked *mf* and the second *f*. The melody is in the right hand, and the bass line is in the left hand. Fingering is indicated by numbers 1-5. The piece concludes with a final chord in the right hand.

Andante ♩ = 69 ___ Moderato ♩ = 80 ___ Allegro ♩ = 92 ___

A Harmonic Minor

Musical score for A Harmonic Minor in 4/4 time. The piece consists of two measures of music, each repeated. The first measure is marked *mf* and the second *f*. The melody is in the right hand, and the bass line is in the left hand. Fingering is indicated by numbers 1-5. The piece concludes with a final chord in the right hand.

Andante ♩ = 69 ___ Moderato ♩ = 80 ___ Allegro ♩ = 92 ___

D Harmonic Minor

Musical score for D Harmonic Minor in 4/4 time. The piece consists of two measures of music, each repeated. The first measure is marked *mf* and the second *f*. The melody is in the right hand, and the bass line is in the left hand. Fingering is indicated by numbers 1-5. The piece concludes with a final chord in the right hand.

Andante ♩ = 69 ___ Moderato ♩ = 80 ___ Allegro ♩ = 92 ___

E Harmonic Minor

Musical score for E Harmonic Minor in 4/4 time. The piece consists of two measures of music, each repeated. The first measure is marked *mf* and the second *f*. The melody is in the right hand, and the bass line is in the left hand. Fingering is indicated by numbers 1-5. The piece concludes with a final chord in the right hand.

Andante ♩ = 69 ___ Moderato ♩ = 80 ___ Allegro ♩ = 92 ___

Chord Chart

Primary Chords in Major Keys

Key of C Major

C (5 3 1), F (5 3 1), C (5 3 1), G7 (5 4 1), C (5 3 1)

mf

Key of G Major

G (5 3 1), C (5 3 1), G (5 3 1), D7 (5 4 1), G (5 3 1)

mf

Key of F Major

F (5 3 1), B \flat (5 3 1), F (5 3 1), C7 (5 4 1), F (5 3 1)

mf

Key of D Major

D (5 3 1), G (5 3 1), D (5 3 1), A7 (5 4 1), D (5 3 1)

mf

Diagram showing primary chords in major keys (C, F, G, D, A) with fingerings and Roman numerals (I, IV, V7).

Primary Chords in Minor Keys

Key of A Minor

Am (5 3 1), Dm (5 3 1), Am (5 3 1), E7 (5 4 1), Am (5 3 1)

mf

Key of D Minor

Dm (5 3 1), Gm (5 3 1), Dm (5 3 1), A7 (5 4 1), Dm (5 3 1)

mf

Key of E Minor

Em (5 3 1), Am (5 3 1), Em (5 3 1), B7 (5 4 1), Em (5 3 1)

mf

Diagram showing primary chords in minor keys (Am, Dm, Em, B7) with fingerings and Roman numerals (i, iv, V7).

The 12 Major Triads

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

mf

The 12 Minor Triads

Cm C \sharp m Dm E \flat m Em Fm F \sharp m Gm G \sharp m Am B \flat m Bm Cm

mf

Triad Inversions

mf C major

D minor

E minor

F major

G major

A minor

L.H.

Dictionary

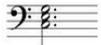
DYNAMIC MARKS

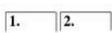
<i>pp</i> <i>pianissimo</i> very soft	<i>p</i> <i>piano</i> soft	<i>mp</i> <i>mezzo piano</i> moderately soft	<i>mf</i> <i>mezzo forte</i> moderately loud	<i>f</i> <i>forte</i> loud	<i>ff</i> <i>fortissimo</i> very loud
<i>crescendo (cresc.)</i> Play gradually louder. 			<i>diminuendo (dim.) or decrescendo (decresc.)</i> Play gradually softer. 		

SIGN

TERM

DEFINITION

	<i>a tempo</i>	Returning to the beginning tempo (speed). (See p. 19)
	accent mark	Play this note louder.
	accidental	Sharps, flats, or naturals added to a piece and not in the key signature.
	accompaniment	The harmony and rhythm that accompany the melody. (See p. 29)
	Alberti bass	A left-hand accompaniment that outlines the notes of a chord using the pattern: bottom-top-middle-top. (See pp. 68, 70, 90)
	Allegretto	Cheerful; rather fast. (See p. 78)
	Allegro	Fast, lively tempo. (See p. 36)
	Allegro moderato	Moderately fast. (See p. 14)
	Andante	Walking tempo. (See p. 22)
	arpeggio	“Harp-like.” The notes of a chord played one after another, going up or down. (See pp. 18, 47, 83, 153, 169, 174, 175, 177)
	binary form (AB)	A musical form with two sections (section A and section B). Each section usually repeats. (See pp. 14, 57)
	blocked chord	The tones of a chord or interval played together. (See p. 28)
	broken chord	The tones of a chord or interval played separately. (See p. 29)
	chord	Three or more tones sounding together. (See p. 12)
	chord analysis	Naming the chord letter names (Ex. Dm) or the Roman numerals (Ex. I, IV, V7) of a piece. (See pp. 48, 49)
	chord symbol	The letter name of a chord indicated above the music. A lowercase “m” is used to show minor. (See pp. 48, 49)

	chorus	A repeated section (music and lyrics) of a popular piece that often features the words of the title. (See p. 162)
	close position	The closest position of chord tones; avoiding leaps between chords. (See pp. 12, 13)
	coda	Ending section. (See p. 19)
	common time	$\frac{4}{4}$ time. (See p. 103)
	contrary motion	Two musical lines moving in opposite directions at the same time. (See p. 157)
	cut time (<i>alla breve</i>)	Short for $\frac{2}{2}$ time. The half note receives the beat (Two half-note beats per measure). (See p. 104)
<i>D.C. al Coda</i>	Da Capo al Coda	Return to the beginning and play to Φ , then jump to the <i>Coda</i> . (See pp. 19, 25)
<i>D.C. al Fine</i>	Da Capo al Fine	Return to the beginning and play until <i>Fine</i> (end). (See p. 37)
	damper pedal	The right pedal, which sustains the sound, played with the right foot. (See pp. 9, 20)
	dominant	Scale degree 5 or the chord built on scale degree 5. (See p. 34)
	dominant 7th chord	A four-note chord built in 3rds on scale degree 5 (the dominant). (See p. 35)
	dotted quarter note	A dot adds half the value to the note. A dotted quarter is the equivalent of a quarter note tied to an eighth note. (See p. 74)
	eighth rest	Silence for the value of an eighth note. (See p. 64)
	etude	A piece of music for the development of a certain technical skill. (See p. 40)
	fermata	Hold this note longer than its normal value. (See p. 19)
	1st and 2nd endings	Play the 1st ending and repeat. Then play the 2nd ending, skipping over the 1st ending. (See p. 15)
	gavotte	A lively French dance in $\frac{4}{4}$ time. It usually begins with two upbeats. (See p. 57)
	half step	The distance from one key to the very closest key on the keyboard. (Ex. C-C \sharp , or E-F) (See p. 12)
	harmonic minor scale	The form of the minor scale that has a raised 7th scale degree. An accidental is used to raise the 7th note a half step. (See pp. 87, 111, 145)

SIGN

TERM

DEFINITION

harmony

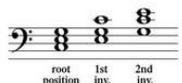
Notes or chords played along with the melody.

imitation

The immediate repetition of a musical idea played by the other hand. (See p. 36)

interval

The distance between two musical tones, keys on the keyboard, or notes on the staff. (Ex. 2nd, 3rd, 4th, 5th) (See pp. 10, 11, 16, 102)



inversion

Rearranging the notes of a chord. Ex. C-E-G may invert to E-G-C or G-C-E. (See pp. 54, 56)

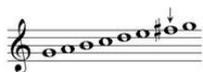


key signature

The key signature appears at the beginning of each line of music. It indicates sharps or flats to be used throughout the piece. (See p. 30)

lead sheet

The melody only, with chord symbols written above the staff. (See p. 28)



leading tone

Scale degree 7. (See p. 30)



ledger lines

Short lines used to extend the staff. (See pp. 16, 22, 94, 134)

legato

Smooth, connected. (See p. 18)



major scale

An eight-note scale with half steps between scale degrees 3–4 and 7–8. (See pp. 12, 13, 30, 156)



minor scale

An eight-note scale with half steps between scale degrees 2–3 and 5–6. (See pp. 86–87, 110–111, 144–145)

Moderato

Moderate tempo (See p. 24)

molto

Much, very. (See p. 181)

motive

A short musical idea. (See p. 36)



natural

A natural (always a white key) cancels a sharp or a flat. (See p. 25)

natural minor scale

The form of the minor scale that uses only the notes of the key signature. (See pp. 87, 111, 145)

nocturne

Night piece. (See p. 186)

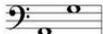


octave

The interval that spans eight letter names. (Ex. C to C) (See pp. 142, 160, 174)

opera

A drama set to music, with singing, acting, and sometimes dancing. (See pp. 114, 132, 182)

	<i>ostinato</i>	A musical pattern that is repeated over and over. (See p. 88)
	<i>ottava</i>	Play one octave higher (or lower) than written. (See p. 19)
	parallel motion	Two musical lines moving in the same direction at the same time. (See p. 157)
	pedal mark	Shows the down-up motion of the damper pedal. (See p. 20)
<i>ped. simile</i>	<i>pedale simile</i>	Pedal similarly. (See p. 29)
	phrase	A musical sentence. A phrase is often shown by a slur, also called a phrase mark. (See p. 32)
	<i>poco</i>	A little.
I, IV, V	primary chords	The I, IV, and V chords are the primary chords in a major key. The i, iv, and V chords are the primary chords in a minor key. (See pp. 12, 13, 92, 112, 146, 158)
	relative minor	The minor key that shares the same key signature as its relative major. The relative minor is three half steps below the tonic of the major key. (See pp. 88, 90)
	repeat signs	Play the music within the repeat signs again. (See pp. 14–15)
<i>rit.</i>	<i>ritardando</i>	Gradually slowing down. (See p. 15)
	root	The chord tone that is the letter name of the chord. (See p. 12)
	root position	The letter name of the chord is the lowest note. (See p. 12)
	rotation	A back-and-forth rocking motion of the hand. (See pp. 41, 60)
	scale degree	The numeric position of the tone in the scale. (See p. 12)
	secondary chords	Chords built on scale degrees 2, 3, 6, and 7. (See p. 48)
	seventh (7th)	The interval of a 7th spans seven letter names. (Ex. A–G) On the staff, a 7th is a from line to a line or a space to a space. (See p. 102)
<i>sfz</i>	<i>sforzando</i>	A sudden, strong accent. (See p. 116)
	sightread	Playing through a piece for the first time (at sight).
	sixteenth notes	Four sixteenth notes equal one quarter note. (See p. 178)
	slur	A curved line that indicates legato playing.

SIGN

TERM

DEFINITION



staccato

Detached, disconnected.

string quartet

A string ensemble comprised of two violins, viola, and cello. (See p. 186)

sub.

subito

Suddenly. (See p. 106)

suite

A set of short pieces, often written in dance forms. (See p. 138)

sus4

suspended-4 chord

A three-note chord that uses the 4th instead of the 3rd. (See pp. 27, 122)

swing rhythm

Eighth notes played in a long-short pattern. ($\text{♩} = \overline{\text{♩}} \overline{\text{♩}}$) (See p. 38)

symphony

A long composition for orchestra usually consisting of three or four related movements. (See pp. 96, 160)



syncopation

A shift of accent to the weaker beats, or between the beats. (See pp. 66, 172)

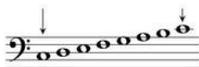
tempo

The speed of the music.



tenuto mark

Hold this note its full value. Press gently into the key. (See p. 148)



tonic

Scale degree 1. (The tone on which a scale is built.) Also, a triad built on the tonic note. (See pp. 30, 86, 110, 144, 156)



triad

A 3-note chord built in 3rds. (See p. 48)



triplet

Three eighth notes to a quarter note. (See p. 96)

upbeat (pick-up note)

The note(s) of an incomplete opening measure. (See pp. 21, 28)

variation

An alteration of the theme: different notes, rhythm, dynamics, etc. (See p. 118)

verse

A section of a song that changes lyrics with each repeat. A verse(s) leads into the chorus. (See p. 162)

waltz

A dance piece in $\frac{3}{4}$ time. (See pp. 109, 119)



whole step

The distance of two half steps. (See p. 12)