

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

ADULT PIANO

Adventures® by Nancy and Randall Faber

2



FABER
PIANO ADVENTURES®

EXCLUSIVELY DISTRIBUTED BY
 HAL•LEONARD®

ALL-IN-ONE PIANO COURSE

Lessons • Technique • Theory • Online Support

ADULT PIANO

Adventures[®]

by Nancy and Randall Faber

2



Production Coordinator: Jon Ophoff
Cover: Terpstra Design, San Francisco
Engraving: Dovetree Productions, Inc.

FABER
PIANO ADVENTURES[®]

Book Only ISBN 978-1-61677-334-2
Book & Disc Set ISBN 978-1-61677-332-8

Copyright © 2002, 2009, 2016 Dovetree Productions, Inc.
c/o FABER PIANO ADVENTURES, 3042 Creek Dr., Ann Arbor, MI 48108
International Copyright Secured. All Rights Reserved. Printed in U.S.A.
WARNING: The music, text, design, and graphics in this publication are
protected by copyright law. Any duplication is an infringement of U.S. copyright law.

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



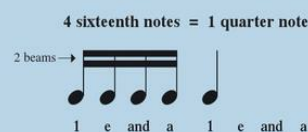
Sixteenth Notes

Sixteenth Notes



sixteenth note

sixteenth rest



Feeling the Rhythm

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



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."



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."



1

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



Car - y Grant



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

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)

28 Unit 2: Ledger Lines

© pianoadventures.com/adult

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.)

98 Unit 8: Theory of Minor Scales

© pianoadventures.com/adult

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.



Contents

UNIT 1 Music Fundamentals (Review of Book 1)6–15

note values, time signatures, grand staff notes, dynamic marks, intervals, C major and G major scale and primary chords (I, IV, V7)

Allegro Moderato (Review Piece)14

UNIT 2 Ledger Lines16–29

ledger line Cs, D.C. al Coda, connected pedaling, lead sheet in the Key of C

Octave Warm-up16

Cathedral Chimes17

Niagara Falls18

Pedal Exercise20

Taps21

'O Sole Mio!22

Yellow Bird24

3-MINUTE TECHNIQUE26

MUSIC THEORY (Brahms' Lullaby)28

UNIT 3 The F Major Scale.....30–43

Key of F major: tonic, dominant, leading tone, I-IV-V7 chords; swing rhythm, finger substitution, lead sheet in the Key of F

Theory of the F Major Scale30

Playing the F Major Scale31

Sloop John B32

Primary Chords (I-IV-V7) in F Major34

The V7 Chord in F Major: C735

Allegro in F Major (Beyer)36

The Lion Sleeps Tonight38

3-MINUTE TECHNIQUE40

MUSIC THEORY (Londonderry Air)42

UNIT 4 Major and Minor Triads44–53

major and minor 3rds, major and minor triads, primary and secondary chords in F Major

Major and Minor 3rds; Major and Minor Triads44

Malagueña46

Long, Long Ago48

3-MINUTE TECHNIQUE50

MUSIC THEORY (Aura Lee)52

UNIT 5 Triad Inversions.....54–63

root position, 1st inversion and 2nd inversion, accompanying with chord roots

1st Inversion Study54

Westminster Chimes55

2nd Inversion Study56

Gavotte (Carr)57

Swing Low, Sweet Chariot58

3-MINUTE TECHNIQUE60

MUSIC THEORY (Song of Joy)62

UNIT 6 Eighth Rest.....64–73

eighth rest, i-vi-ii-V chord progression, Alberti bass, primary and secondary chords, triads on the G Major scale

Coffee House Boogie64

Amen66

Looking Glass River68

3-MINUTE TECHNIQUE70

MUSIC THEORY (Shenandoah)72

UNIT 7 Dotted Quarter Note.....74–85

dotted quarter note, motive and sequence, imitation, primary and secondary triads

The Dotted Quarter Note74

Deck the Keys with Dotted Quarters74

Kum Ba Yah76

Theme from Scheherazade (Rimsky-Korsakov)78

In My Red Convertible80

3-MINUTE TECHNIQUE82

MUSIC THEORY (Auld Lang Syne)84

UNIT 8 Theory of Minor Scales.....86–101

Key of A minor, relative minor, natural and harmonic minor scales in Am, primary chords in Am, ostinato, inner ledger note A, triplet, i-VII-VI-V progression

Theory of Minor Scales86

A Natural and Harmonic Minor Scales87

Sakura88

Etude in A Minor (Köhler)90

Primary Chords in A Minor92

The V7 Chord in A Minor: E793

Finale: 'From The New World' Symphony (Dvořák)94

Hava Nagila96

3-MINUTE TECHNIQUE98

MUSIC THEORY (Greensleeves)100

UNIT 9 Interval of a Seventh (7th)102–109

interval of a seventh (7th), common time (C), cut time (C[♭]), lead sheet with waltz accompaniment

7th St. Blues102

Land of the Silver Birch103

Give My Regards to Broadway104

3-MINUTE TECHNIQUE106

MUSIC THEORY (Mexican Clapping Song)108

UNIT 10 Key of D Minor110–121

theory of the Key of D minor, D natural minor and D harmonic minor scales; primary chords in Dm, lead sheet in D minor

Theory of the Key of D Minor	110
D natural and harmonic minor scales	111
Primary Chords in D minor	112
The V7 Chord in D minor: A7	113
Habanera from Carmen (Bizet)	114
Joshua Fought the Battle of Jericho	116
3-MINUTE TECHNIQUE	118
MUSIC THEORY (Dark Eyes)	120

UNIT 11 $\frac{3}{4}$ and $\frac{6}{8}$ Time Signatures.....122–133

*$\frac{3}{4}$ time signature, $\frac{6}{8}$ time signature, dotted quarter rest (♩.)
lead sheet in $\frac{3}{4}$ time*

Scarborough Fair	122
$\frac{3}{4}$ Rhythms	124
Familiar $\frac{6}{8}$ Melodies	125
Campbells are Coming	126
Funiculì, Funiculà	128
3-MINUTE TECHNIQUE	130
MUSIC THEORY (Barcarolle)	132

UNIT 12 More Ledger Lines134–143

*upper ledger lines, inner ledger lines, lower ledger lines,
lead sheet with ledger lines*

Ledger Lines	134
March Slav (Tchaikovsky)	135
The Erie Canal	136
Morning (Grieg)	138
3-MINUTE TECHNIQUE	140
MUSIC THEORY (The Glow Worm)	142

UNIT 13 Key of E Minor144–155

theory of the Key of E minor, E natural minor and harmonic minor scales, primary chords in Em, tenuto mark, lead sheet in E minor

Theory of the Key of E Minor	144
E Natural and Harmonic Minor Scales	145
Primary Chords in E Minor	146
The V7 Chord in E Minor: B7	147
Lunar Eclipse	148
Swan Lake (Tchaikovsky)	150
3-MINUTE TECHNIQUE	152
MUSIC THEORY (House of the Rising Sun)	154

UNIT 14 Key of D Major156–167

Key of D major: tonic, dominant, leading tone, I-IV-V7 chords; lead sheet in D Major

Theory of the D Major Scale	156
The D Major Scale in Parallel and Contrary Motion	157
Primary Chords in D Major	158
The V7 Chord in D Major: A7	159
Song of Joy (Beethoven)	160
Gavotte in D Major (Hook)	162
3-MINUTE TECHNIQUE	164
MUSIC THEORY (Worried Man Blues)	166

UNIT 15 One-Octave Arpeggios168–177

*major and minor one-octave arpeggios, fortissimo (ff),
syncopation, lead sheet with arpeggio accompaniment*

One-Octave Arpeggios	168
Eine Kleine Nachtmusik (Mozart)	169
Wedding March (Mendelssohn)	170
Fiesta España	172
3-MINUTE TECHNIQUE	174
MUSIC THEORY (Liebestraum)	176

UNIT 16 Sixteenth Notes178–187

sixteenth note patterns: $\frac{1}{16}$, $\frac{2}{16}$, $\frac{4}{16}$, counting 1 e + a, lead sheet with 16th notes

Sixteenth-Note Rhythms	178
Rhythm Warm-up	179
Sea Chantey	180
Musetta's Waltz (Puccini)	182
3-MINUTE TECHNIQUE	184
MUSIC THEORY (Nocturne)	186

Review Piece

Pachelbel Canon	188
-----------------------	-----

Scale Chart192

Chord Chart194

Dictionary of Musical Terms196











Music Fundamentals (Review of Book 1)

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

Time Signatures

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

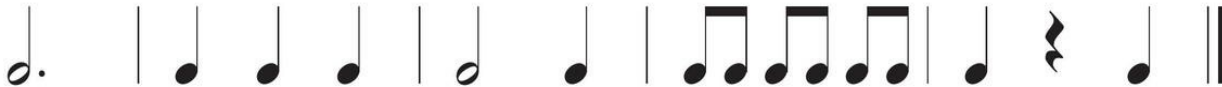
Ex. $\frac{3}{4}$ —The *top* number indicates the number of beats per measure.
 $\frac{4}{4}$ —The *bottom* number represents the kind of note receiving one beat.
 The 4 = quarter = 

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

$\frac{2}{4}$ 


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.

$\frac{3}{4}$ 

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.


$\frac{4}{4}$ 

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**.

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**.

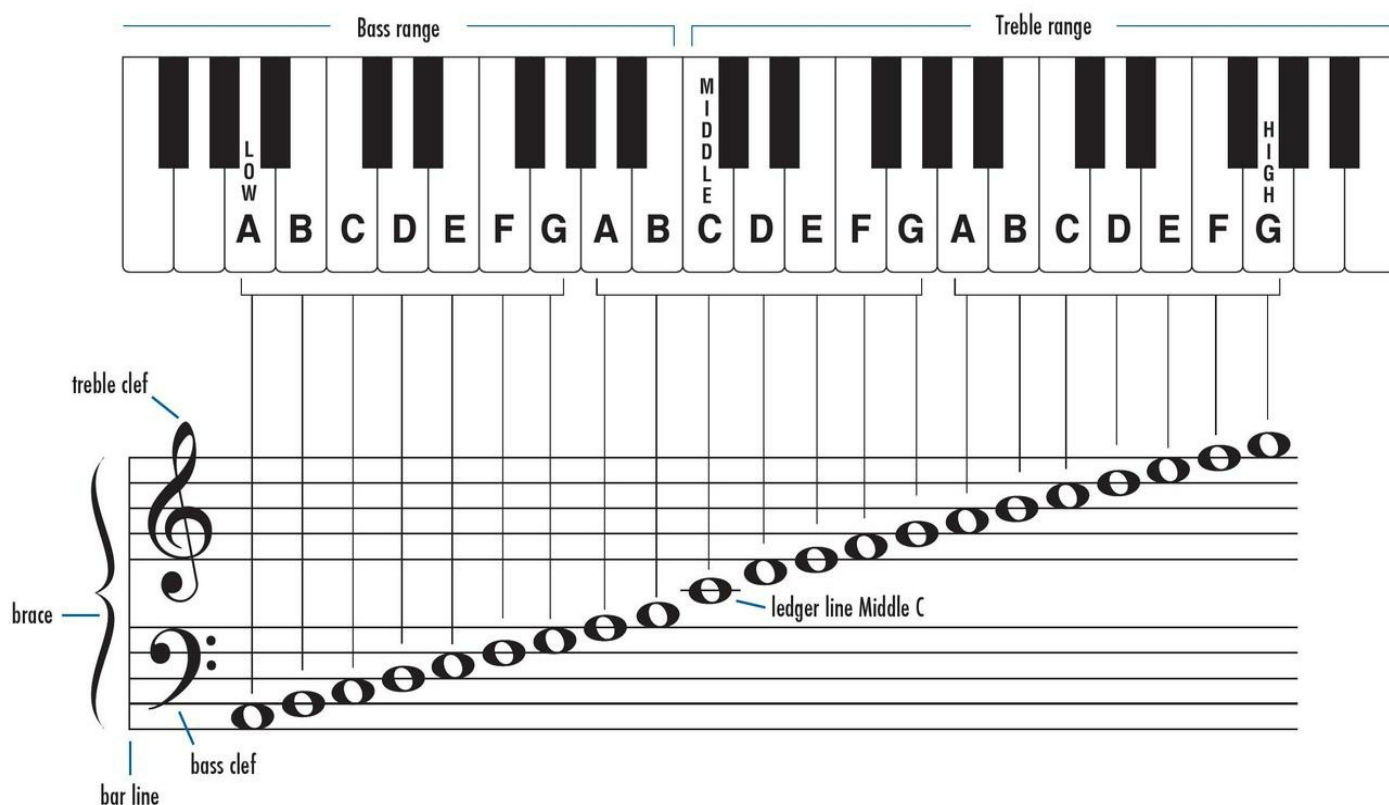
G line — 

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.



Dynamic Study

- Play, observing the dynamic marks.

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)

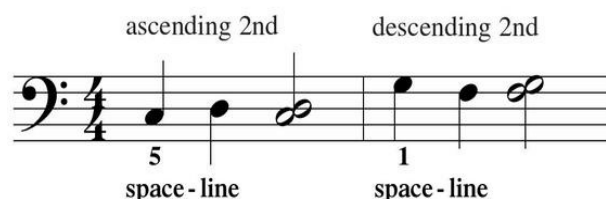
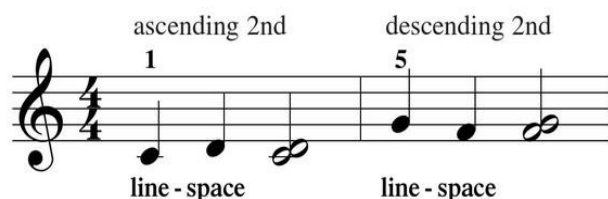
Second (2nd)

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



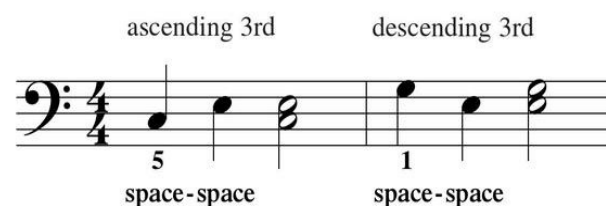
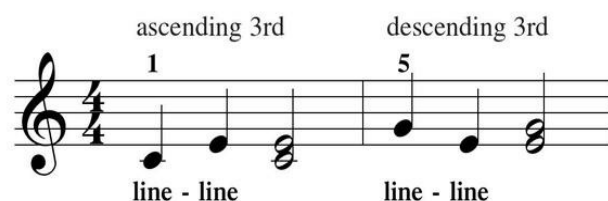
Third (3rd)

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



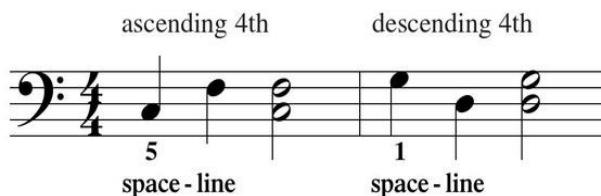
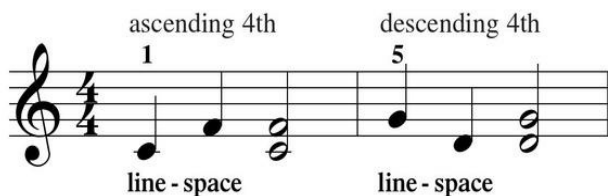
Fourth (4th)

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**



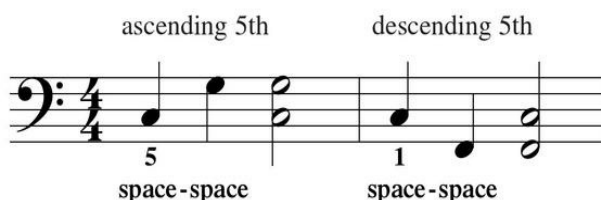
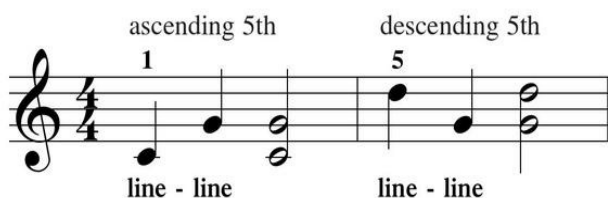
Fifth (5th)

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**



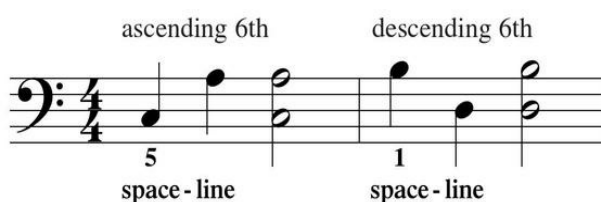
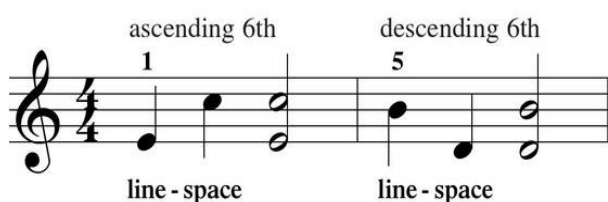
Sixth (6th)

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**



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

F

G

G7

interval
of a 7th

C

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

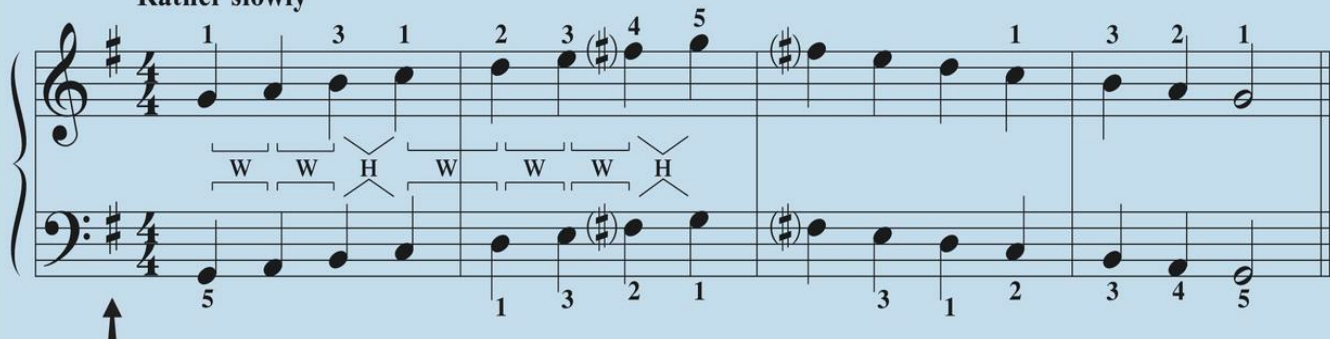
(How the chord is *functioning* in a given key. For example, the F chord functions as the IV chord in the Key of C.)

Key of G Major

The G Major Scale

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

Rather slowly



Key Signature

This sharp indicates the Key of G major. All **F**s 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



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



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

B SECTION



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**.

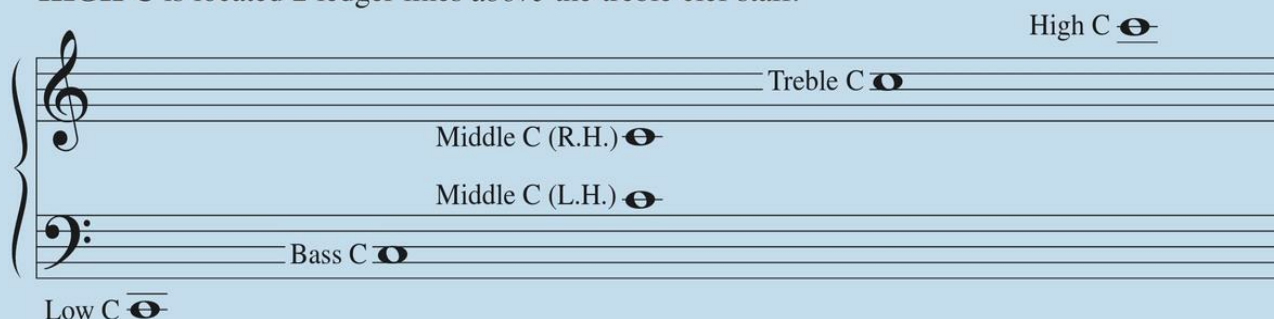


Ledger Lines

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.



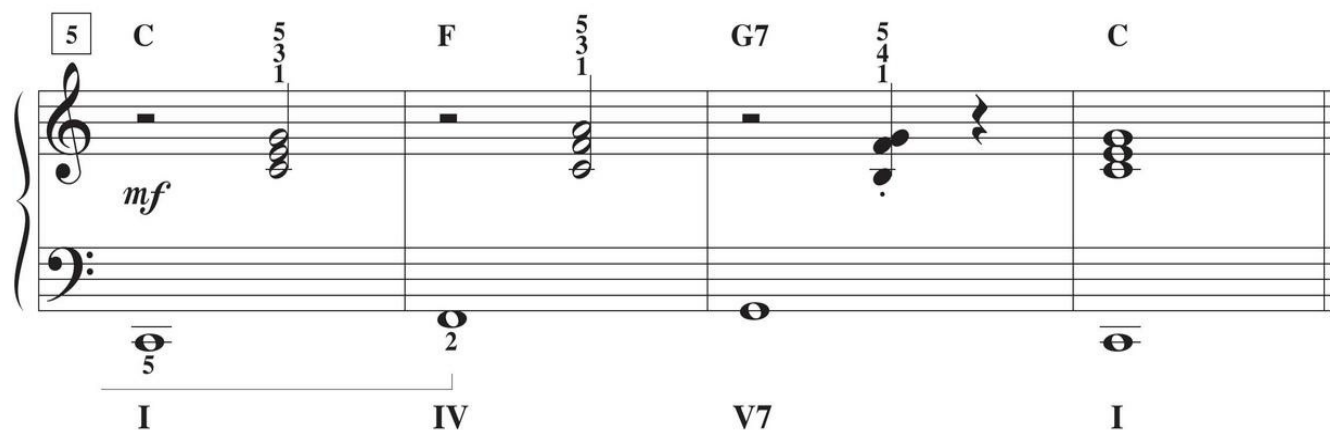
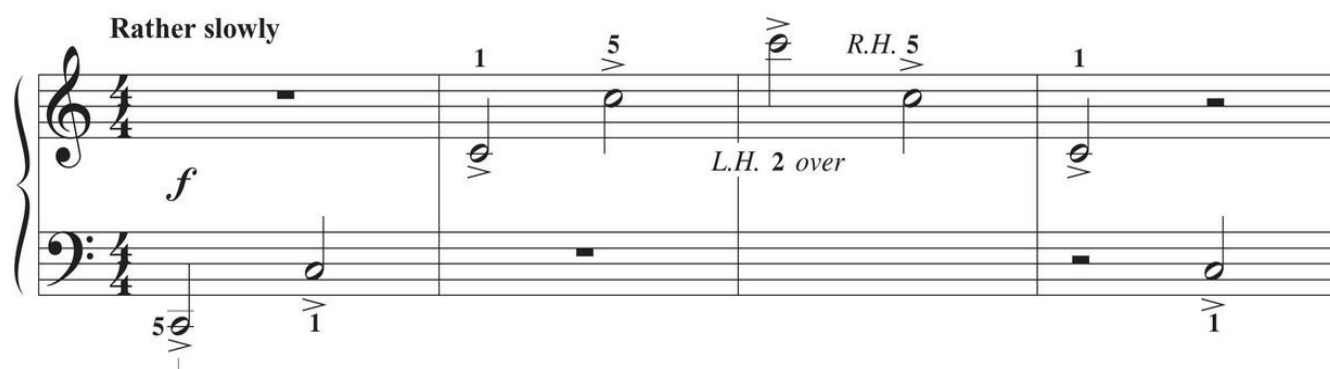
■ Play each C shown above, saying its correct name.

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



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

Measures 1-4 of the piece. The music is in 4/4 time. The right hand plays a melody starting on G4, moving up stepwise to D5. The left hand plays a bass line starting on C3, moving up stepwise to G3. The first measure has a forte (*f*) dynamic marking. The second measure has a piano (*p*) dynamic marking. The third measure has a piano (*p*) dynamic marking. The fourth measure has a piano (*p*) dynamic marking. The piece ends with a double bar line.

Measures 5-8 of the piece. The right hand plays a melody starting on G4, moving up stepwise to D5. The left hand plays a bass line starting on C3, moving up stepwise to G3. The first measure has a piano (*p*) dynamic marking. The second measure has a piano (*p*) dynamic marking. The third measure has a piano (*p*) dynamic marking. The fourth measure has a piano (*p*) dynamic marking. The piece ends with a double bar line.

Measures 9-12 of the piece. The right hand plays a melody starting on G4, moving up stepwise to D5. The left hand plays a bass line starting on C3, moving up stepwise to G3. The first measure has a piano (*p*) dynamic marking. The second measure has a piano (*p*) dynamic marking. The third measure has a piano (*p*) dynamic marking. The fourth measure has a piano (*p*) dynamic marking. The piece ends with a double bar line.

Measures 13-16 of the piece. The right hand plays a melody starting on G4, moving up stepwise to D5. The left hand plays a bass line starting on C3, moving up stepwise to G3. The first measure has a piano (*p*) dynamic marking. The second measure has a piano (*p*) dynamic marking. The third measure has a piano (*p*) dynamic marking. The fourth measure has a piano (*p*) dynamic marking. The piece ends with a double bar line.



DISCOVERY

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

5

R.H. 2 over

f

L.H. 1

1 3 5

11

R.H. 2 over

To Coda Φ

f

1

1 2 4

17

p

1

2

cresc.

22

mf *p*

R.H. 1 3 5

L.H. 5 3 1

27

cresc. *f*

R.H. 1 3 5

L.H. 5 3 1

8va

D.C. al Coda

L.H. 5 3 1

Coda

rit. *p* *cresc.*

R.H. 1 3 5

L.H. 5

(prepare L.H.)

38

f

R.H. 1 3 5

L.H. 5

L.H. 2 over

L.H. 1 3

43

f

R.H. 1 3 5

L.H. 5




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

Connected Pedaling

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

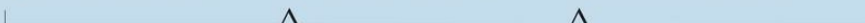
1. Say these words aloud as you practice this foot motion.

Up Down Hold it, Up Down Hold it, Up Down Hold it,



2. 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.

(Up) Down Hold it, Up Down Hold it, Up Down Hold it,

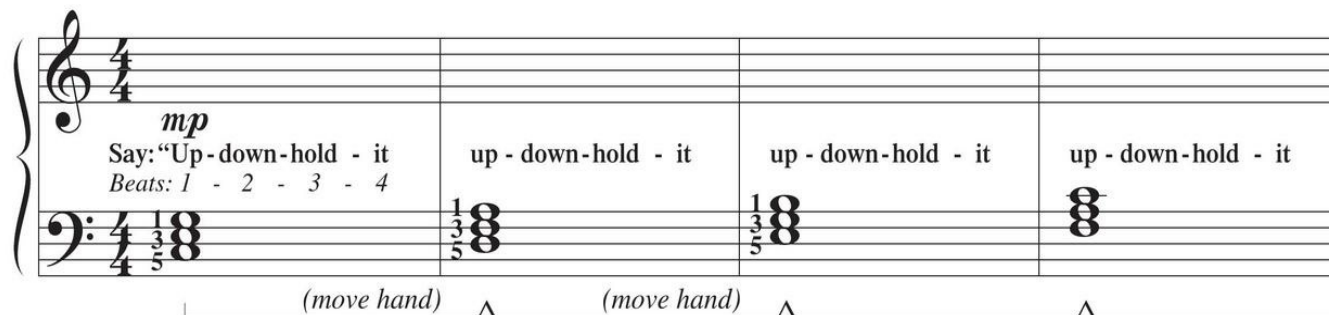


Pedal Hints

- 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

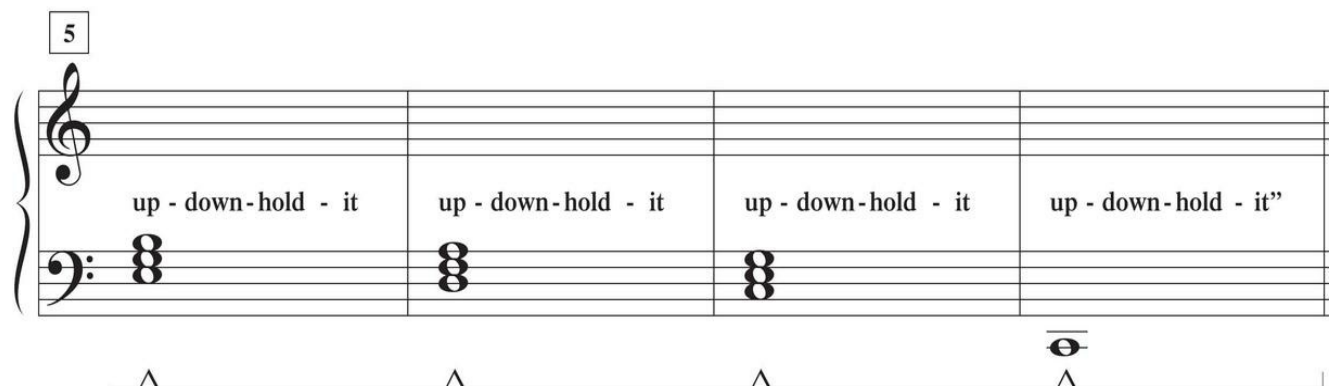


mp
Say: "Up-down-hold - it
Beats: 1 - 2 - 3 - 4

up - down-hold - it up - down-hold - it up - down-hold - it up - down-hold - it

(move hand) (move hand)

5



up - down-hold - it up - down-hold - it up - down-hold - it up - down-hold - it"



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

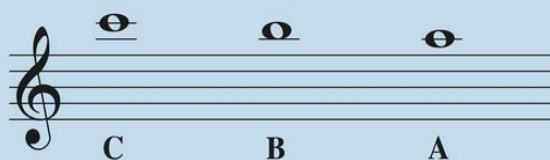
well, safe - ly rest, (2 - 3) God is nigh. (2 - 3 - 4)



On which beat does this piece begin?

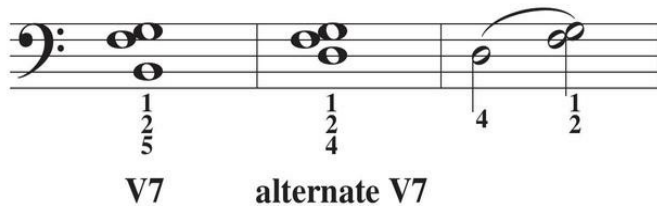
New Ledger Line Notes

■ 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* 5 on __?

mf

5 on __?

5

9

*Andante—walking speed

14

p *mp*

19

24

mf

$\frac{1}{2}$

29

rit. *p*

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)

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

f

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

mf

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Pedal: Up - down up - down up - down up - down

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

5

3 4 1 2 3 4

- 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

The musical score is written in 4/4 time with an Andante tempo. It features three systems of piano and bass staves. The first system begins with a C major chord (I) in the right hand and a low C ledger note (5) in the left hand, marked *mf*. This is followed by an F major chord (IV) and another C major chord (I), also marked *mf*. The second system starts with a G7 chord (V7) and a C major chord (I), marked *p*, followed by an F major chord (IV). The third system begins with a Csus4* chord (Isus4), marked *rit.*, followed by a G7 chord (V7) and a C major chord (I), marked *f*. Fingerings and dynamics are indicated throughout the score.



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

1 *mp* C 2 5

4 *G7* 3 1 2

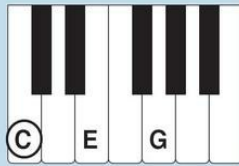
7 *(G7)* 5 1 *C* 5 1 *F* 5 3 *mf*

10 *C* 2 3 1 3 *G7* *C* 1 *mp*

13 *F* *C* 3 *G7* *C* *p*

Chord References

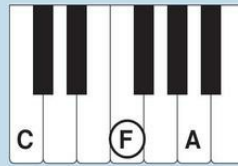
Practice the chords used in *Brahms' Lullaby*. The **root** of each chord is circled.



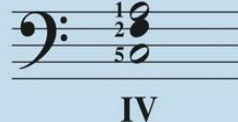
C



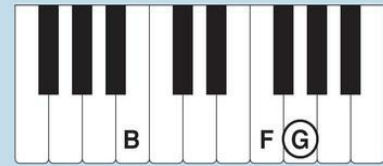
I



F



IV



G7

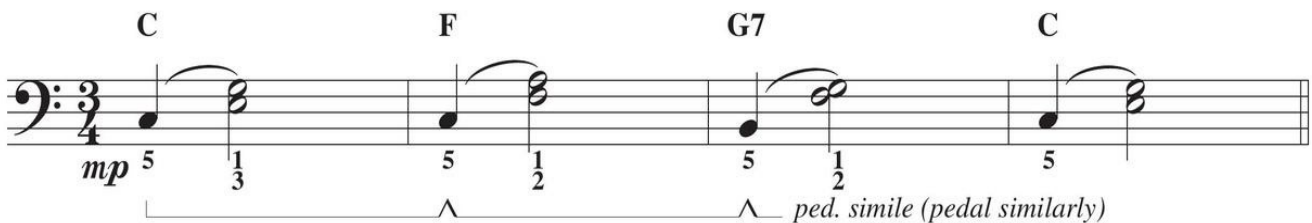


V7

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.



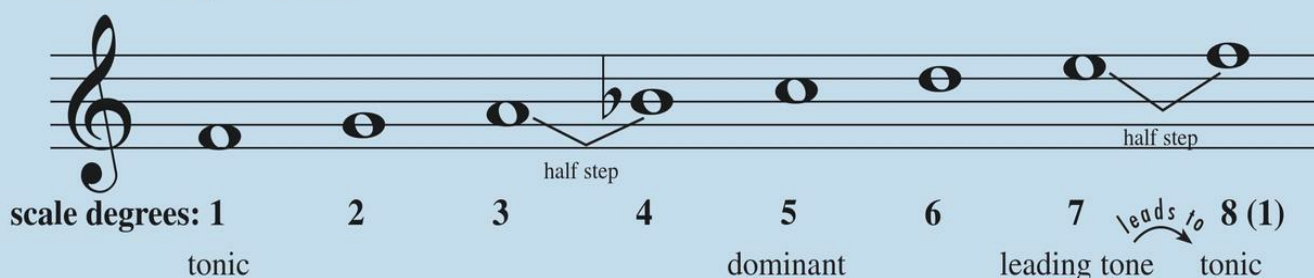
Example:





The F Major Scale

The F Major Scale



Review: a **major scale** is made of **whole steps** except for **half steps** between *scale degrees 3–4* and *7–8*.

Find and play these tones in the Key of F Major:

■ Scale degree 1,
the **tonic (F)**.

■ Scale degree 5,
the **dominant (C)**.

■ Scale degree 7,
the **leading tone (E)**.
It is a half step below F.

Listen and Discover

- Using R.H. finger 3, play the F major scale and stop on the *leading tone*.
Do you hear how the *leading tone* pulls up to the *tonic* note F?
- Complete the scale by playing the tonic note.

Key Signature for F Major



The half step between *scale degrees 3–4* requires the **B** (scale degree 4) to be flatted (**B \flat**).

Since the F major scale has a B-flat, a piece in the **Key of F Major** will use B-flats throughout.

Instead of a flat appearing before every B in the piece, a flat is shown on the B line at the beginning of each staff. This is called the **key signature**.

F Scale Warm-ups

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

L.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*.

<i>legato</i> ♩ = 88 ____	<i>legato</i> ♩ = 112 ____	<i>legato</i> ♩ = 144 ____
<i>staccato</i> ♩ = 88 ____	<i>staccato</i> ♩ = 112 ____	<i>staccato</i> ♩ = 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

3rd phrase

9

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

5 2

3 1

12

1 4th phrase, etc.

Please let me go home, please let me go

5 1/2

15

4 1

f home. I feel so broke up,

5

18

2 3 2 1

I wan-na go home. *mp*

5

21

8va - - - - - 5

rit. *p*

5




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

Primary Chords in F Major: I - IV - V7

Review: The **I**, **IV**, and **V7** chords are built on *scale degrees 1, 4, and 5* of the major scale.

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

chord letter names: **F** **B \flat** **C**



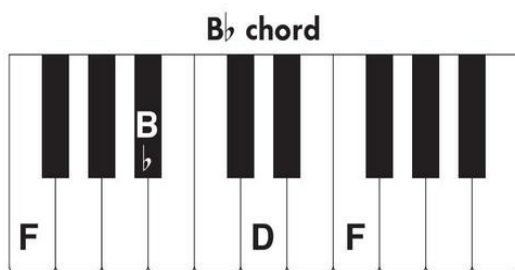
scale degrees: **1** **2** **3** **4** **5** **6** **7** **8 (1)**

chord functions: **I** **IV** **V**

tonic subdominant dominant

Inverting the IV Chord: B \flat

To eliminate the leap between the **I** and **IV** chords (F chord to B \flat chord), the notes of the **IV** chord can be *inverted*.




The F moves down an octave.

F Major: I-IV Chords in Close Position

Rather quickly

F (root position) **B \flat (2nd inversion)** **F** **B \flat** **F**

Play: 

I **IV** **I** **IV** **I**



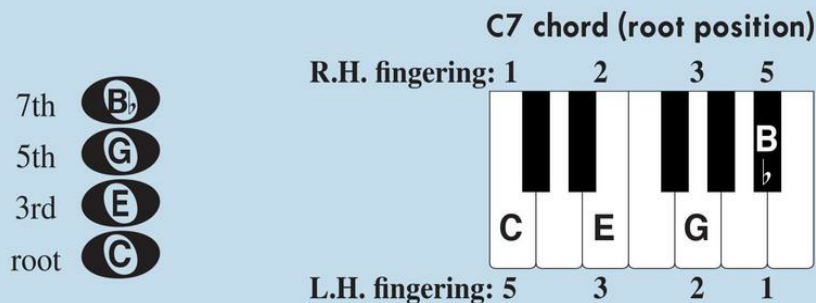
Draw pedal marks for the exercise above.

Hint: The pedal should change for each new harmony.

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**.

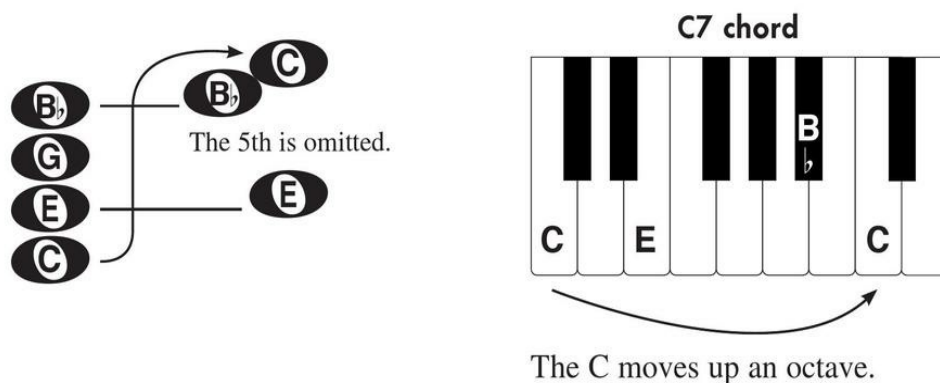


C is *scale degree 5* (the dominant) in the Key of F.

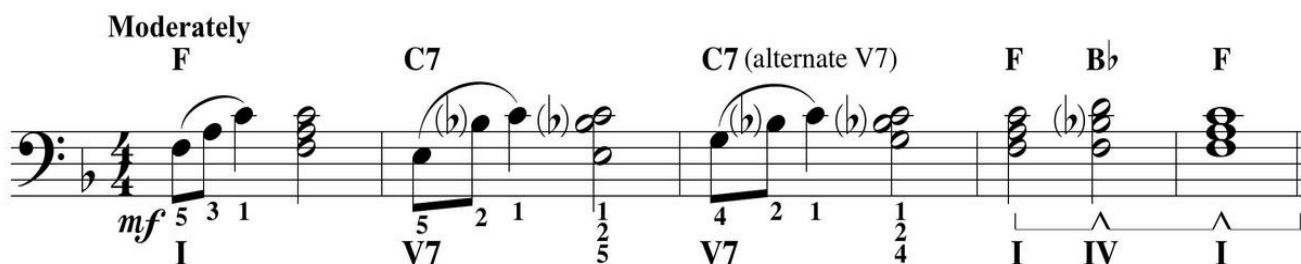
The **C7** chord is the **V7** or **dominant 7th** chord in the Key of F.

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.



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



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

The score is written for piano in F major, 3/4 time. It consists of four systems of music. The first system shows the initial motive in the right hand (R.H.) and its imitation in the left hand (L.H.). The second system continues the development. The third system shows a change in dynamics. The fourth system concludes the piece. Fingerings and dynamics are indicated throughout.

System 1: Measures 1-3. R.H. motive: *mf*, 1 5 3. L.H. imitation: *p*, 5 1 3.

System 2: Measures 4-6. R.H. continuation: *mf*. L.H. continuation: *mf*, 1 2.

System 3: Measures 7-9. R.H. continuation: *p*, 5. L.H. continuation: *f*.

System 4: Measures 10-12. R.H. continuation: *p*. L.H. continuation: *p*.

13

16

19

22

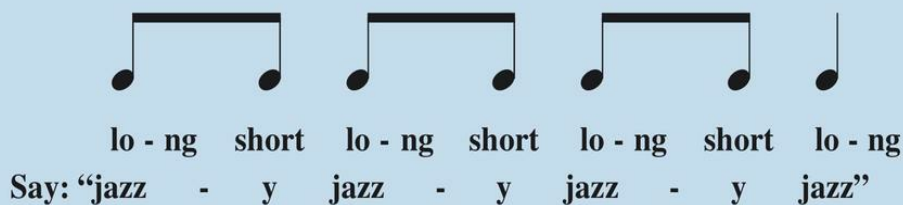


Write I, IV, or V7 below the bass staff for *measures 1–16*.

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: $\text{♪} = \text{♩}^3$)



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

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

Copyright © 1961 Folkways Music Publishers Inc. Copyright Renewed 1989 by George David Weiss, Luigi Creatore, and June Peretti.
Copyright Assigned to Abilene Music Inc. c/o Larry Spier Music, LLC, & The Estate of Solomon Linda.
This arrangement © 2009 Abilene Music Inc. c/o Larry Spier Music, LLC, & The Estate of Solomon Linda.
International Copyright Secured. All Rights Reserved. Used by Permission.

11

might - y jun - gle, the
peace - ful vil - lage, the

li - on sleeps to - night.
li - on sleeps to - night.

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

2 1
5
1 5

15

might - y jun - gle, the
peace - ful vil - lage, the

li - on sleeps to - night.
li - on sleeps to - night. }

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

1 5 2 1
3 1
5

19

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

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

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

22

Whuh, *mf*

whuh, *mf*

whuh, wim - o - weh.

wim - o - weh.

4
1 3 1 3 5

26

Wee

Wee

ooh wim - o - weh.

ooh wim - o - weh.

1 2 5 1
rit. *p*
2 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 $<$ and $>$.

Scale Etude in F (Op. 101)

Ferdinand Beyer
original form

Allegro

System 1: Treble clef: 1 4 1 5 1 4 3 2. Bass clef: $\frac{1}{3}$ 8. Dynamics: *p*.

System 2: Treble clef: 1 4 1 5 1 4. Bass clef: 8. Dynamics: *p*.

System 3: Treble clef: 1 4 1 5 4. Bass clef: 8. Dynamics: *cresc.*

System 4: Treble clef: (hold) 3 2 1 4 3 2. Bass clef: 1 2 3 1 2. Dynamics: *f*.

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

Rotation

With your R.H., make the motion of turning a key in a lock.

At the piano, this back-and-forth rocking motion is called **rotation**.

- Practice the R.H. alone using **rotation**.
- Then play hands together.

Chord Caper

Moderately

4 (F) **Bb** **F**

7 **F** **C**

10 **Bb** **F** **Fsus4** **F**

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

5 (repeat B \flat) F C7

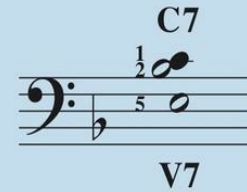
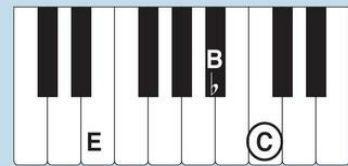
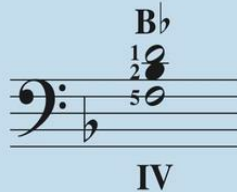
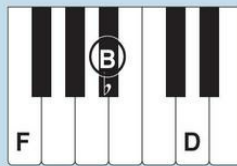
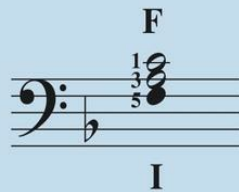
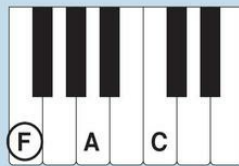
9 (repeat C7 chord) F B \flat

13 F C7 F B \flat F

*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*.

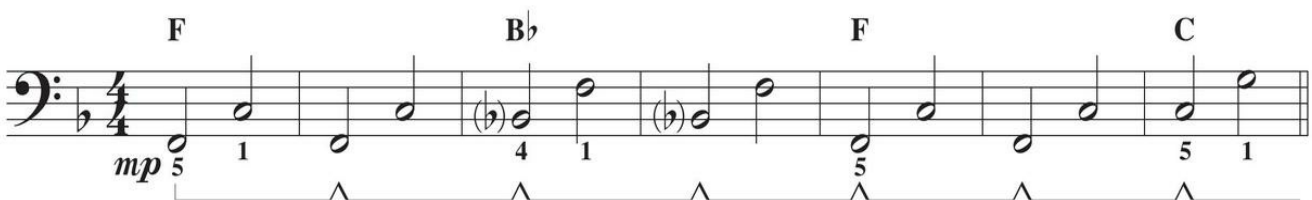


Broken-5th Accompaniment

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

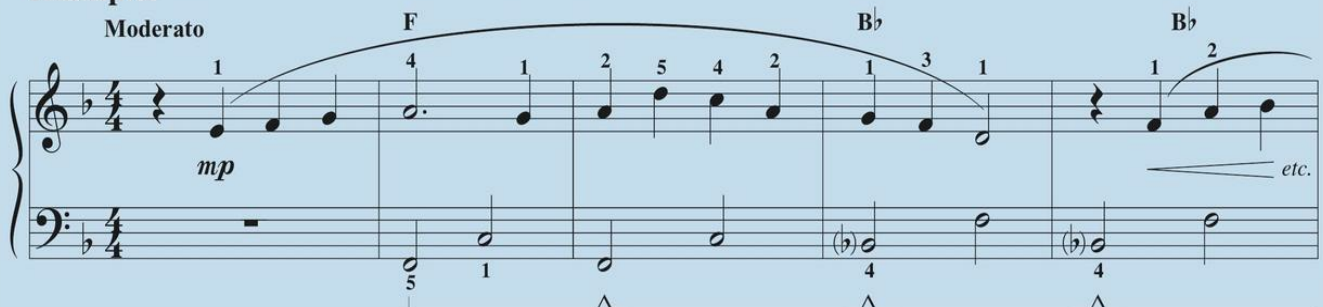
Note: Begin each accompaniment pattern after the opening upbeats (E F G).

Play with pedal.



Example:

Moderato



Major and Minor Triads

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**

1 3 5 3 3

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

G **Gm** **G** **Gm** **G**

1 3 5 3 3

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

Handwritten musical notation for piano triads in 3/4 time, showing the pattern for F, Fm, D, Dm, A, Am, and E, Em chords. The notation includes the root position (Root-3rd-5th) and the corresponding major and minor chords. The pattern is repeated for each chord, with the root position shown in the first measure and the major and minor chords in the subsequent measures. The notation is written in treble and bass clefs, with the root position shown in the first measure and the major and minor chords in the subsequent measures.

F 1 3 5 *mf* Root-3rd - 5th, ma - jor chord. **Fm** 3 Root-3rd - 5th, mi - nor chord. **F** **Fm** **F**

D 1 3 5 *mf* Root-3rd - 5th, ma - jor chord. **Dm** 3 Root-3rd - 5th, mi - nor chord. **D** **Dm** **D**

A 1 3 5 *mf* Root-3rd - 5th, ma - jor chord. **Am** 3 Root-3rd - 5th, mi - nor chord. **A** **Am** **A**

E 1 3 5 *mf* Root-3rd - 5th, ma - jor chord. **Em** 3 Root-3rd - 5th, mi - nor chord. **E** **Em** **E**

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

Handwritten musical notation for piano triads in 3/4 time, showing the pattern for 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, and Bm chords. The notation includes the root position (Root-3rd-5th) and the corresponding major and minor chords. The pattern is repeated for each chord, with the root position shown in the first measure and the major and minor chords in the subsequent measures. The notation is written in treble and bass clefs, with the root position shown in the first measure and the major and minor chords in the subsequent measures.

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. E Traditional theme
arranged

1 2 1

5 3 1

5 1

9 3 1 5

13 5 3 1 5 3 1

mf

f

mf

17

Repeat from measure 13.

21

mp

25

mf

29

f *mf*

34

R.H. 2 (A) *L.H. over* *f* *L.H.*









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

mp Tell me the tales that to **mf** me were so dear,

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

3

Chord progressions shown below the staff:

- Measure 1: C (I)
- Measure 2: Dm (ii)
- Measure 3: Em (iii)
- Measure 4: F (IV)
- Measure 5: Dm (ii)
- Measure 6: G (V)
- Measure 7: G7 (V7)
- Measure 8: C (I)

5 C Dm Em F

Sing me the songs I de - light - 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 p

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

1 4 1

12 C Dm Em F

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

mp

I ii iii IV

15 Dm G C Dm C

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

ii V I ii I

p

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

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.”

mp

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

ped. simile

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

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

Staff 1 (Measures 1–4): Moderately slow. Key of F Major (one flat). 4/4 time. Melody: As the black-bird in the spring, 'neath the wil-low tree, *ped. simile*. Chords: F, G, Gm, F. Dynamics: *mp*.

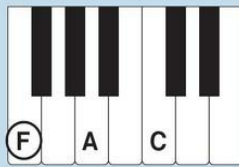
Staff 2 (Measures 5–8): Melody: sat and piped, I heard him sing, sing of Au-ra Lee. Chords: F, G, Gm, F.

Staff 3 (Measures 9–12): Melody (octaves): Au-ra Lee, Au-ra Lee, maid of gold-en hair, *mf*. Chords: F, A, Bb, A.

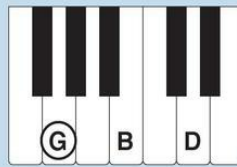
Staff 4 (Measures 13–16): Melody: sun-shine came a-long with thee, swal-lows in the air. Chords: F, G, Gm, F. Dynamics: *mp*.

Chord References

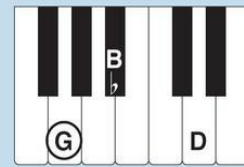
Practice the chords used in *Aura Lee*.



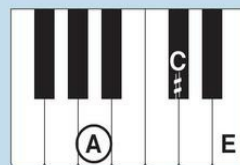
F



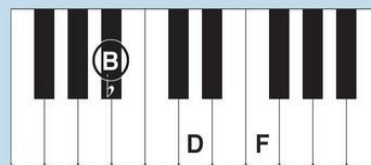
G



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:

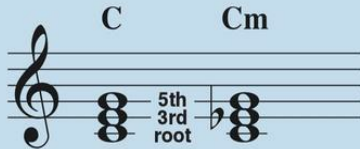
Moderately slow



Triad Inversions

Root Position

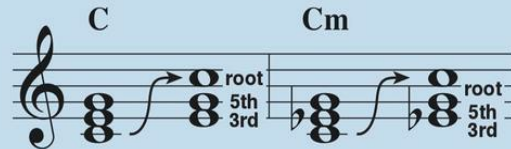
The three notes of a triad are the **root**, **3rd**, and **5th**.



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, pedaling each measure.

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

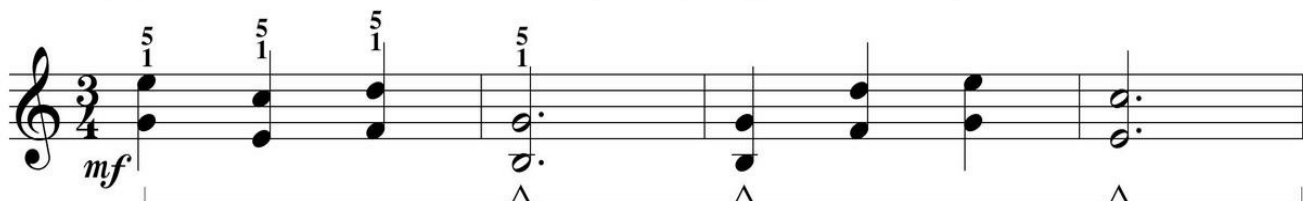
L.H. *Steadily* *mf*

Repeat, pedaling each measure.



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**.



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 *Westminster Chimes*, showing the full score in 3/4 time, marked Joyously, slowly (♩ = 66-72). The score includes measures 1-4, 5-8, and 9-12, with dynamic markings *p*, *mp*, and *f*, and articulation marks like *rit.* and *etc.*



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.

Root Position 1st Inversion 2nd Inversion

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.

C major: root position, 1st inv., 2nd inv., root position, 2nd inv., root position

A minor: root position, 1st inv., 2nd inv., root position, 2nd inv., root position

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

C major: root position, 1st inv., 2nd inv., root position, 2nd inv., root position

A minor: root position, 1st inv., 2nd inv., root position, 2nd inv., root position



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

The musical score is written for piano in 4/4 time, marked Moderato. It consists of four systems of two staves each (treble and bass clef).
 - **Measure 1:** Treble staff has a triad of G4, B4, D5 (labeled with fingering 5, 2, 1) and a dotted quarter note. Bass staff has a dotted half note G2. Dynamic *f*.
 - **Measure 2:** Treble staff has a triad of G4, B4, D5 (labeled with fingering 5, 3, 1) and a dotted quarter note. Bass staff has a dotted half note G2.
 - **Measure 3:** Treble staff has a dotted quarter note G4, an eighth note A4, and a beamed eighth-note pair B4-A4. Bass staff has a half note G2.
 - **Measure 4:** Treble staff has a dotted quarter note G4, an eighth note A4, and a beamed eighth-note pair B4-A4. Bass staff has a half note G2.
 - **Measure 5:** Treble staff has a triad of G4, B4, D5 and a dotted quarter note. Bass staff has a dotted half note G2.
 - **Measure 6:** Treble staff has a triad of G4, B4, D5 and a dotted quarter note. Bass staff has a dotted half note G2.
 - **Measure 7:** Treble staff has a dotted quarter note G4, an eighth note A4, and a beamed eighth-note pair B4-A4. Bass staff has a half note G2.
 - **Measure 8:** Treble staff has a dotted quarter note G4, an eighth note A4, and a beamed eighth-note pair B4-A4. Bass staff has a half note G2.
 - **Measure 9:** Treble staff has a dotted quarter note G4, an eighth note A4, and a beamed eighth-note pair B4-A4. Bass staff has a half note G2. Dynamic *mf*.
 - **Measure 10:** Treble staff has a dotted quarter note G4, an eighth note A4, and a beamed eighth-note pair B4-A4. Bass staff has a half note G2.
 - **Measure 11:** Treble staff has a dotted quarter note G4, an eighth note A4, and a beamed eighth-note pair B4-A4. Bass staff has a half note G2.
 - **Measure 12:** Treble staff has a dotted quarter note G4, an eighth note A4, and a beamed eighth-note pair B4-A4. Bass staff has a half note G2.
 - **Measure 13:** Treble staff has a triad of G4, B4, D5 (labeled with fingering 5, 2, 1) and a dotted quarter note. Bass staff has a dotted half note G2. Dynamic *f*.
 - **Measure 14:** Treble staff has a triad of G4, B4, D5 and a dotted quarter note. Bass staff has a dotted half note G2.
 - **Measure 15:** Treble staff has a dotted quarter note G4, an eighth note A4, and a beamed eighth-note pair B4-A4. Bass staff has a half note G2.
 - **Measure 16:** Treble staff has a dotted quarter note G4, an eighth note A4, and a beamed eighth-note pair B4-A4. Bass staff has a half note G2.



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 (♩ = $\overset{\sim}{\underset{\sim}{\text{♩}}} \overset{\sim}{\underset{\sim}{\text{♩}}}$)

C **F** **C**

mp Swing low, sweet char - i - ot, _____

G

com - ing for to car - ry me home. _____

C **F** **G**

mf Swing low, sweet char - i - ot, _____

C **Dm** **G** **C** **F** **C**

com - ing for to car - ry me home. _____

f

9

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

1 extend 3 5 5 3 2 4

11

C G C

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

mp *mf* *f*

2 1 3 5 1 2 5 3

14

F G C Dm G

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

mp

4 2 4 1 3 5 4 3

16

C F C C

home. *mf* *rit.* *p* *pp*

5 3 5 3 5 2 1 5 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

mf

1 3 5

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

mf

1 3 5

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 musical score for "Song of Joy" is written in 4/4 time. It consists of five staves of music. The melody is the top note of the first inversion chords. The chords are: C (5 2 1), G (5 2 1), C, G, C, G, C, G, E, Am, D, G, C, G, C. The score includes fingerings, dynamics (mf, mp, f), and a final double bar line.

Staff 1: Moderato. Chords: C (5 2 1), G (5 2 1), C. Dynamics: *mf*.

Staff 2: Chords: G, C, G. Dynamics: *mf*.

Staff 3: Chords: C, G, C, G, C. Dynamics: *mp*.

Staff 4: Chords: G, C, E, Am, D, G. Dynamics: *mf*.

Staff 5: 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

L.H. chord roots

C **G** **C** **G**

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

mf

swing!

p

cross over

10 *cross over*

1 2 1

mf

p

5

mf

2 1

(prepare L.H.)

13

3 1

f

1

1 3 1

3

1 3 1

16

1 3 2

mf

1

3

(prepare L.H.)

19

1 3 2

mp

p

1

1

22 (8va)

5

f

3



Name the opening chord. Is it major or minor?

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

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

Key of ____ Major

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

 pianoadventures.com/adult

13 2. F G

men! *f* A men!

Key change
The natural cancels the B \flat .

16 5 1 5 3 1 C

A - men! A -

19 G C G D7 G G C

men, A - men, A - men! *p*

23 G C G C G

cresc. *f*

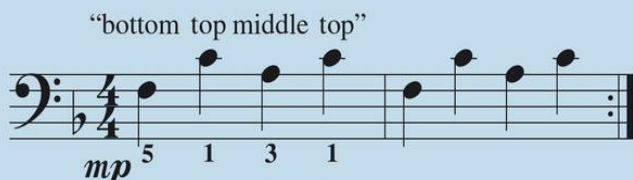


Write **Roman numerals** I, IV, or V7, below the L.H. for *measures 10-12*.

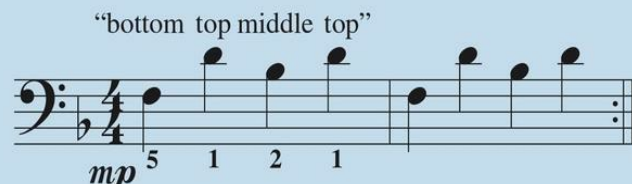
The Alberti Bass

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

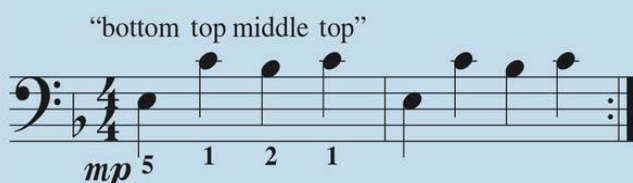
1. In the Key of F, play a blocked **I chord** (F) with your L.H. Then play the notes separately in this order, saying aloud:



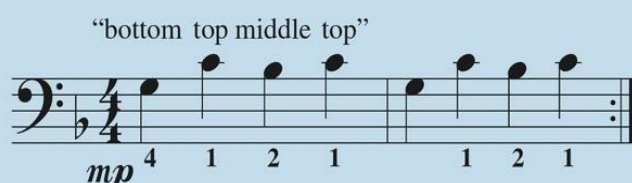
2. Play a blocked **IV chord** (B♭) with your L.H. Then play the Alberti bass example below.



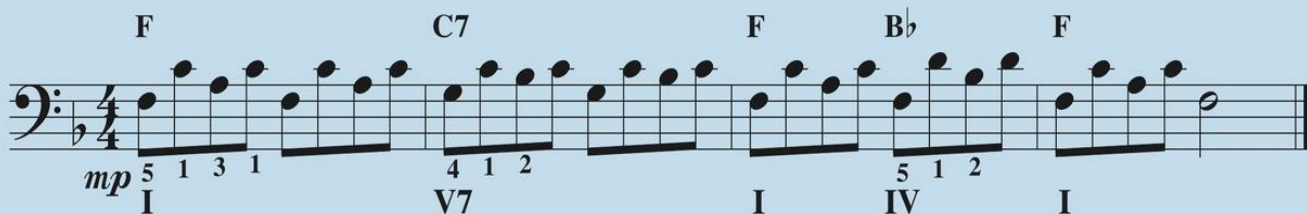
3. Play a blocked **V7 chord** (C7) with your L.H. Then play the Alberti bass example below.



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



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)

A F 1

C7

(light thumb, lift gently)

mp

(p) 5 1 3 1

optional pedal

4 1 2 1

3

2 1 4 1

F

A¹

6

C7

F

9

B B♭

F

C7

mf

5 1 2

4 1 2

12

F

C7

A¹

F

mp

5

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

F
3

B♭
4

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

5 1 3 1

I **IV**

3

F **C7**

5 1 2 1 4

I **V7**

5

F **B♭**

I **IV**

7

F **C7** **F**

rit.

I **V7** **I**

■ 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-Note Study

Allegro ascending G major scale

descending G major scale

- Transpose *Eighth-Note 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	A\flatm	B\flatm	C	D	E\flatm	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

Staff 1: Melody (Treble Clef, 4/4). Notes: G (1), A (3), B (2), C (1), D (2), E (3), F# (1), G (3), A (5). Dynamics: *mp* to *mf*. Chord symbols: I, (G).

Staff 2: Left Hand (Treble Clef, 4/4). Notes: C (close position), G (1), A (2), B (1), C (3). Chord symbols: IV, I.

Staff 3: Left Hand (Treble Clef, 4/4). Notes: Em, C (close position), G. Notes: C (3), D (1), E (3), F# (1), G (2), A (1), B (3), C (5). Chord symbols: vi, IV, I.

Staff 4: Left Hand (Treble Clef, 4/4). Notes: Bm, G, D7 (close position), G. Notes: G (4), A (1), B (2), C (3), D (1), E (2), F# (3), G (1), A (2). Chord symbols: 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

2 1

fa la la la la la la la la la.

Dot - ted quar - ter,

p

4

10

dot - ted quar - ter,

fa la la la la la,

mf
down the scale.

3 4 1 3 2 3 4

13

5 2

Play the an - cient rhy - thm for - ward,

mp
dot - ted quar - ter,

1 3 5 4

16

3 1

dot - ted quar - ter.

mf

Deck the keys to C!

f

3 5 1 5

jump!



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 musical 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 (♩ = 76-84)'. 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. Oh, Lord, kum ba yah.' The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Chord symbols are provided for the piano accompaniment: F, Bb, C7, and F. The score is divided into measures by bar lines, and the systems are numbered 1, 3, 6, and 9.

System 1: Measures 1-3. Chords: F, Bb, F. Dynamics: *mp*. Lyrics: 'Kum ba yah, my Lord, Some one's cry - ing, Lord, kum ba yah.'

System 2: Measures 4-6. Chords: F, C7, V7. Dynamics: *mp* (melody), *p* (bass). Lyrics: 'Kum ba yah, my Lord, Some one's cry - ing, Lord, kum ba yah.'

System 3: Measures 7-9. Chords: F, Bb, F. Dynamics: *mp* (melody), *p* (bass). Lyrics: 'Kum ba yah, my Lord, Some one's cry - ing, Lord, kum ba yah.'

System 4: Measures 10-12. Chords: Bb, F, C7, F. Dynamics: *mp* (melody), *p* (bass). Lyrics: 'Oh, Lord, kum ba yah.'

12

F B \flat F

4 1

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

p *mf*

kum ba yah.

5 5 3 1 2 1

☐ ☐ ☐

15

F C7

4

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

p *mf*

kum ba yah.

5 4

☐ ☐

18

F B \flat F

5 1

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

p *mf*

kum ba yah.

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*

System 1: Treble clef, key signature of one sharp (F#). Melody starts on G4, marked *p*. Bass clef accompaniment features arpeggiated chords. A "cross over" instruction is present.

System 2: Continuation of the melody. Includes a measure rest at the beginning. The melody is marked with fingerings: 2, 4, 3, 2, 3, 2, 1, 2. The bass clef accompaniment continues with arpeggiated chords. A "ped. simile" instruction is present.

System 3: Continuation of the melody. Includes a measure rest at the beginning. The melody is marked with fingerings: 1, 3. The bass clef accompaniment continues with arpeggiated chords. A "ped. simile" instruction is present.

System 4: Continuation of the melody. Includes a measure rest at the beginning. The melody is marked with fingerings: 1, 2, 3, 4. The bass clef accompaniment continues with arpeggiated chords. A "ped. simile" instruction is present.

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

16

mp

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

The musical score is written for piano and voice in 4/4 time. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The piano part features a steady groove of chords in the right hand and a bass line in the left hand. Fingerings and slurs are indicated for both hands in the piano part. The vocal part has lyrics and slurs for phrases.

System 1: The piano part starts with a treble clef and a 4/4 time signature. The right hand has a slur over the first four notes (F#, A, C, E) with fingerings 5, 1, 3, 4. The left hand has a slur over the first four notes (F, A, C, E) with fingerings 1, 3, 4, 1. The vocal part has the lyrics "In my red con - vert - i - ble," with a slur over the first four notes (F#, A, C, E) and a finger number 1 above the fifth note (F#).

System 2: The piano part continues with a slur over the first four notes (F#, A, C, E) with fingerings 1, 3, 4, 1. The left hand has a slur over the first four notes (F, A, C, E) with fingerings 1, 3, 4, 1. The vocal part has the lyrics "dream - y red con - vert - i - ble," with a slur over the first four notes (F#, A, C, E) and a finger number 1 above the fifth note (F#).

System 3: The piano part continues with a slur over the first four notes (F#, A, C, E) with fingerings 1, 3, 4, 1. The left hand has a slur over the first four notes (F, A, C, E) with fingerings 1, 3, 4, 1. The vocal part has the lyrics "I'd be in the driv - er's seat," with a slur over the first four notes (F#, A, C, E) and a finger number 1 above the fifth note (F#). Below the piano part, the text "(prepare L.H.)" is written.

System 4: The piano part continues with a slur over the first four notes (F#, A, C, E) with fingerings 1, 3, 4, 1. The left hand has a slur over the first four notes (F, A, C, E) with fingerings 1, 3, 4, 1. The vocal part has the lyrics "cruis - in' down the cit - y street." with a slur over the first four notes (F#, A, C, E) and a finger number 1 above the fifth note (F#). Below the piano part, the text "(prepare L.H.)" is written.

9

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

(prepare L.H.)

12

on.

15

mp

p

1 2 5 3 2

5 3 2

5



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

Duet: (Student plays as written)

R.H. 1 5 2

L.H. *f* *mf*

3

5

7

9

12

15

8va

R.H. 5 2

tremolo

L.H. 2 4

p

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 written in 4/4 time and consists of four systems, each for a different chord in G Major. Each system shows the root position and two inversions (1st and 2nd) in the bass clef, with a final measure showing the root position in the treble clef. The tempo is 'Slow march tempo'.

- System 1: G Major**
 - Measure 1: Root position (G2, B2, D3) with *p* (root).
 - Measure 2: 1st inversion (B2, D3, E3) with *p* (1st inv.).
 - Measure 3: 2nd inversion (D3, E3, F#3) with *p* (2nd inv.).
 - Measure 4: Root position (G2, B2, D3) with *f* (root).
- System 2: C Major**
 - Measure 1: Root position (C3, E3, G3) with *p* (root).
 - Measure 2: 1st inversion (E3, G3, A3) with *p* (1st inv.).
 - Measure 3: 2nd inversion (G3, A3, B3) with *p* (2nd inv.).
 - Measure 4: Root position (C3, E3, G3) with *f* (root).
- System 3: D Major**
 - Measure 1: Root position (D3, F#3, A3) with *p* (root).
 - Measure 2: 1st inversion (F#3, A3, B3) with *p* (1st inv.).
 - Measure 3: 2nd inversion (A3, B3, C#4) with *p* (2nd inv.).
 - Measure 4: Root position (D3, F#3, A3) with *f* (root).
- System 4: G Major**
 - Measure 1: Root position (G2, B2, D3) with *p* (root).
 - Measure 2: 1st inversion (B2, D3, E3) with *p* (1st inv.).
 - Measure 3: 2nd inversion (D3, E3, F#3) with *p* (2nd inv.).
 - Measure 4: Root position (G2, B2, D3) with *f* (root).

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

R.H. 2 over

5

imitation

R.H. 1 3 5

L.H. 5 over 2

mf

9

R.H. 1

mp

L.H. 5

L.H. 4 2

R.H. 1 4 5

13

p

R.H. 1

L.H. 5 rit.

R.H. 2 over

pp

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

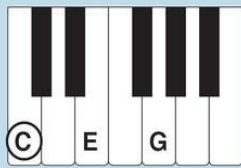
be for - got, and days of auld lang syne? For

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

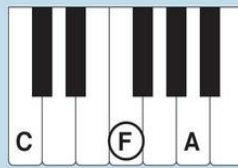
Practice the chords used in *Auld Lang Syne*.



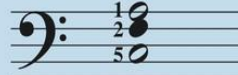
C



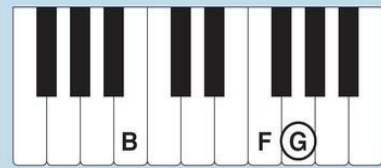
I



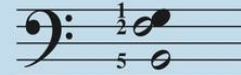
F



IV



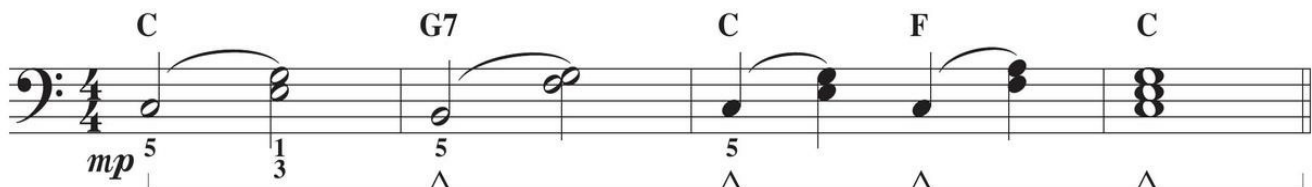
G7



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

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

6th scale degree

A natural minor scale

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

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.

Sakura

Key of ____ Major/Minor (*circle*)

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

Peacefully (♩ = 66-76)

Traditional, Japan

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*

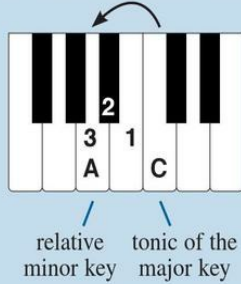


What is the final *bass* note (lowest note)? (circle one)
 tonic dominant leading tonic

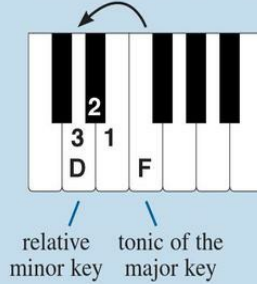
Finding the Relative Minor

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

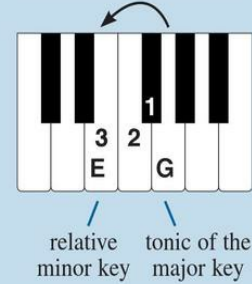
C major — A minor
3 half steps lower



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

B SECTION

C major—relative major

9

11

14



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 D m E m E* A m

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 (**A**m chord to **D**m chord), the notes of the **iv** chord can be *inverted*.

Diagram illustrating the progression of a triad from root position to third inversion:

- Root Position:** The triad consists of the root (D), third (F), and fifth (A).
- First Inversion:** The triad is rearranged so the third (F) is the lowest note, followed by the fifth (A) and the root (D).
- Third Inversion:** The triad is rearranged so the fifth (A) is the lowest note, followed by the root (D) and the third (F).

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

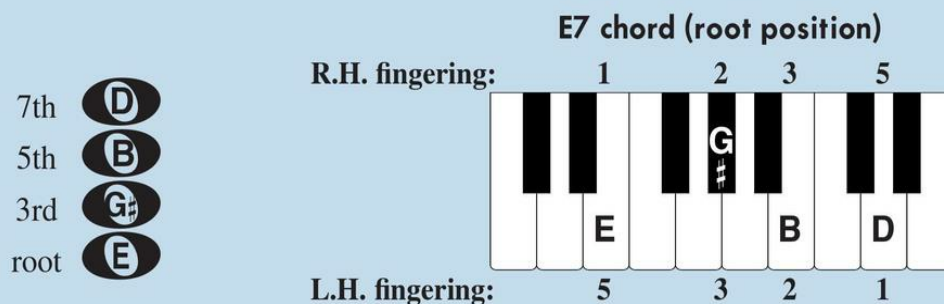
mf 5 4 3 2 1

i iv 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.

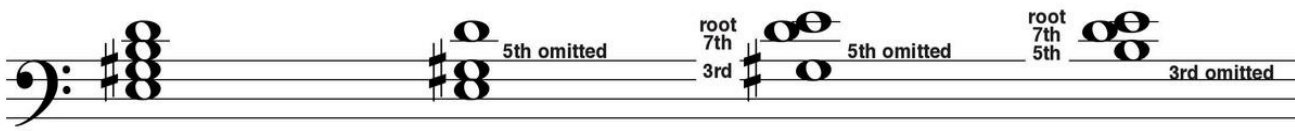


E is *scale degree 5* (the dominant) in the Key of A minor.

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

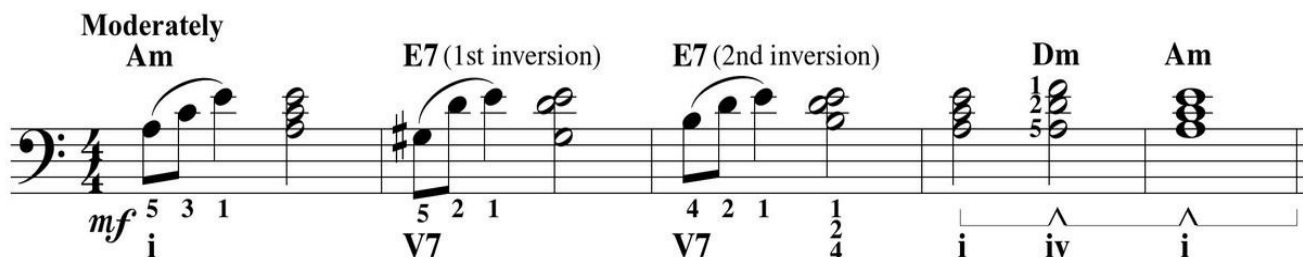
The 3rd is in the bass.
(the 5th is omitted)

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*.



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.*

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

1 2-and-a 3 4

9

mp

3 3 1 3

1 3 1

13

mf

rit.

1

1 5

17

f a tempo

3

21

1 1

3



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 written for piano and voice in the key of A minor (three sharps: F#, C#, G#). The tempo is marked "With energy (♩ = 92 - 100)". The score is divided into five systems, each with a measure number in a box at the beginning.

- System 1 (Measures 1-4):** Starts with a piano introduction (measures 1-2) and vocal entry (measures 3-4). The lyrics are "Ha - va na - gi - la, Ha - va na - gi - la,". Fingering numbers 1, 3, 2, 1, and 5 are indicated above the notes.
- System 2 (Measures 5-8):** Continues the vocal line with lyrics "Ha - va na - gi - la v' nis - m' - cha." and includes first and second endings. Fingering numbers 4, 1, 3, 1, 3, 2 are shown.
- System 3 (Measures 9-12):** Features a piano accompaniment section starting at measure 9 with a mezzo-forte (*mf*) dynamic. The lyrics are "Ha - va n' - ra - ne - nah, Ha - va n' - ra - ne - nah,". Fingering numbers 3, 2, 3, 2, 1, 3 are shown.
- System 4 (Measures 13-16):** Continues the piano accompaniment with lyrics "Ha - va n' - ra - ne - nah, v' - nis - m' - cha." and includes a first ending. Fingering numbers 5, 4, 2 are shown.
- System 5 (Measures 17-20):** Concludes the piece with a piano accompaniment section. The lyrics "cha." are shown at the beginning. Fingering numbers 1, 5, 2, 1, 2 are shown.

23

mp

27

mf

cresc.

31

f

35

mf-f on repeat

41

1.

2.

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

The score is written for piano in 4/4 time, featuring broken chords in A minor. The key signature has one flat (B-flat).

System 1: Starts with a forte (*f*) dynamic. The first measure is Am (A minor), followed by Dm (D minor), then Am (A minor), and finally E7 (E7). The right hand plays a series of eighth notes, while the left hand plays a series of eighth notes. Pedal marks are present under the first and third measures.

System 2: Starts with a piano (*p*) dynamic. The first measure is Am (A minor), followed by Dm (D minor), then Am (A minor), and finally E7 (E7). The right hand plays a series of eighth notes, while the left hand plays a series of eighth notes. Pedal marks are present under the first and third measures.

System 3: Starts with a forte (*f*) dynamic. The first measure is Am (A minor), followed by Dm (D minor). The right hand plays a series of eighth notes, while the left hand plays a series of eighth notes. A left-hand trill is marked over the right-hand accompaniment, with the instruction "L.H. 2 over to A". The right hand plays a series of eighth notes, while the left hand plays a series of eighth notes. Pedal marks are present under the first and third measures.

System 4: Starts with a mezzo-forte (*mf*) dynamic. The first measure is Am (A minor), followed by Dm (D minor). The right hand plays a series of eighth notes, while the left hand plays a series of eighth notes. A left-hand trill is marked over the right-hand accompaniment, with the instruction "L.H. 2 over to A". The right hand plays a series of eighth notes, while the left hand plays a series of eighth notes. Pedal marks are present under the first and third measures. The piece ends with a ritardando (*rit.*) and a final chord marked 8va and 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** *cross over*

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

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

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

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

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

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

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

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

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

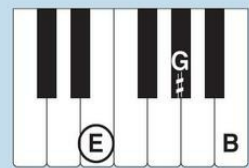
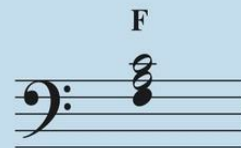
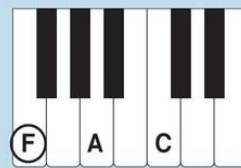
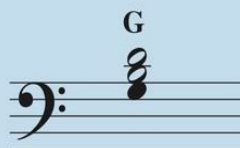
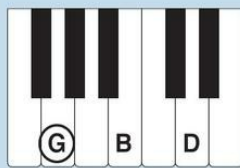
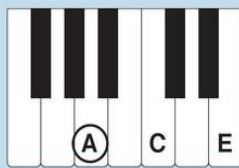
27 **G** **F** **E** **Am**

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.

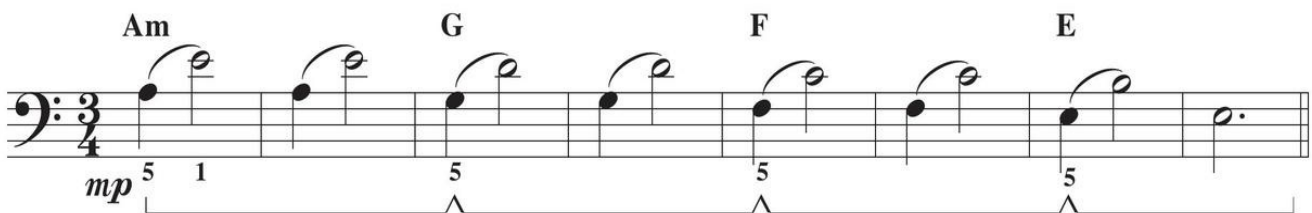
Chord Reference

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



Broken-5th Accompaniment

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



Example:

Flowing smoothly
Am

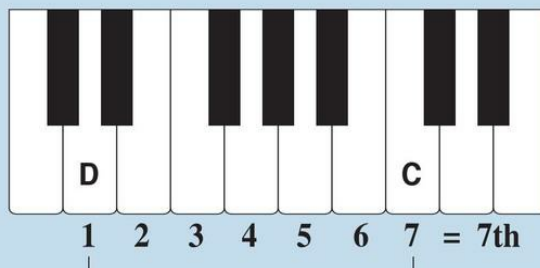
A - las, my love, you do me wrong to cast me off dis - cour - teous - ly. And



Interval of a Seventh (7th)

Interval of a 7th

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

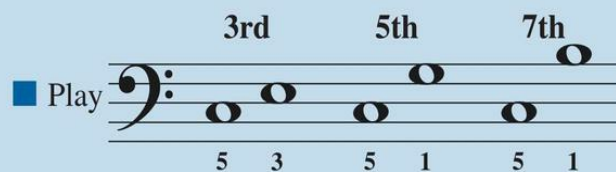
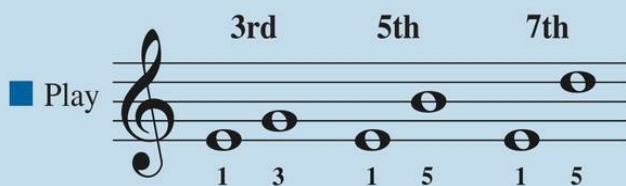


Find and play the following **7ths** on the keyboard. (Hint: A 7th is one note less than an octave.)

■ 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**.



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

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

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

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

R.H. play 8va on repeat

rit. (2nd time)



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 *Johanny 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

1

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

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

2

mem - ber me to Her - ald Square.

3

1 2 3 4

9

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.

Technique Hint

- Play the final *forte* chords (m. 19) using a slight *down-up* wrist motion. This “cushioning” motion of the wrist helps produce a full, round tone.

Note: The arrows at mm. 19–21 indicate this motion.

Fanfare Etude

Key of ____ Major/Minor (circle)

Energetic and triumphant, “in two”

The musical score for the first six measures of the Fanfare Etude is presented in a grand staff format. The key signature is one flat (B-flat major or D minor). The time signature is 2/4, indicated by the tempo/style marking "Energetic and triumphant, 'in two'".

- Measure 1:** Treble clef starts with a half note G4 (finger 1), followed by a quarter note A4 (finger 3), a quarter note B4 (finger 1), and a quarter note C5 (finger 3). The bass clef has a whole note B2. A dynamic marking of *f* (forte) is present. A "Count: 1" is written below the first note. Fingerings 1, 3, 1, 3 are indicated above the notes.
- Measure 2:** Treble clef continues with a quarter note D5 (finger 1), a quarter note E5 (finger 3), a quarter note F5 (finger 1), and a quarter note G5 (finger 3). The bass clef has a whole note B2. Fingerings 1, 3, 1, 3 are indicated above the notes. The word "and" is written below the first and third notes.
- Measure 3:** Treble clef starts with a half note G5 (finger 1), followed by a quarter note F5 (finger 3), a quarter note E5 (finger 1), and a quarter note D5 (finger 3). The bass clef has a whole note B2. Fingerings 1, 3, 1, 3 are indicated above the notes. The word "and" is written below the first and third notes.
- Measure 4:** Treble clef starts with a half note C5 (finger 1), followed by a quarter note B4 (finger 3), a quarter note A4 (finger 1), and a quarter note G4 (finger 3). The bass clef has a whole note B2. Fingerings 1, 3, 1, 3 are indicated above the notes. The word "and" is written below the first and third notes.
- Measure 5:** Treble clef starts with a half note F4 (finger 1), followed by a quarter note E4 (finger 3), a quarter note D4 (finger 1), and a quarter note C4 (finger 3). The bass clef has a whole note B2. Fingerings 1, 3, 1, 3 are indicated above the notes. The word "and" is written below the first and third notes.
- Measure 6:** Treble clef starts with a half note B3 (finger 1), followed by a quarter note A3 (finger 3), a quarter note G3 (finger 1), and a quarter note F3 (finger 3). The bass clef has a whole note B2. Fingerings 1, 3, 1, 3 are indicated above the notes. The word "and, etc." is written below the first and third notes.

Arrows at the bottom of measures 19–21 (which correspond to measures 1–3 in this excerpt) indicate a slight down-up wrist motion.

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
C

1. 3. 7th 5 4

mf p

5 G7 1. 3. C N.C. N.C.

mf p

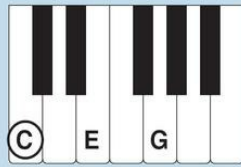
9 2. 4. C G7 C F Fine 3 f

15 C 2 3 F 4 3

21 G7 C D.C. al Fine G7 5

Chord Reference

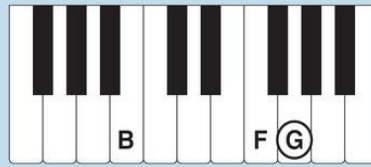
Review the chords used in *Mexican Clapping Song*.



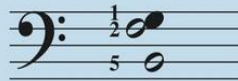
C



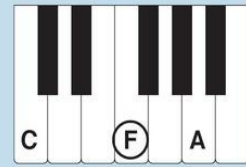
I



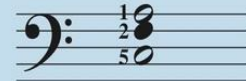
G7



V7



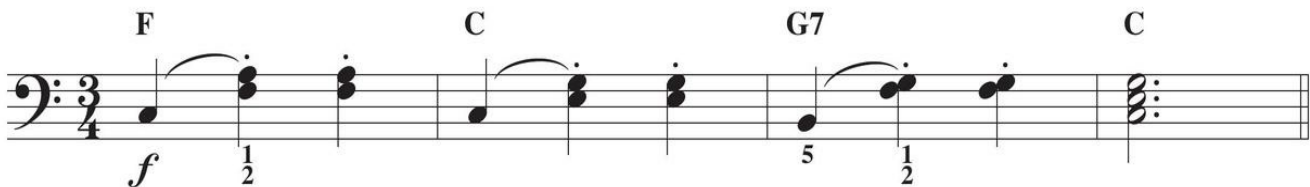
F



IV

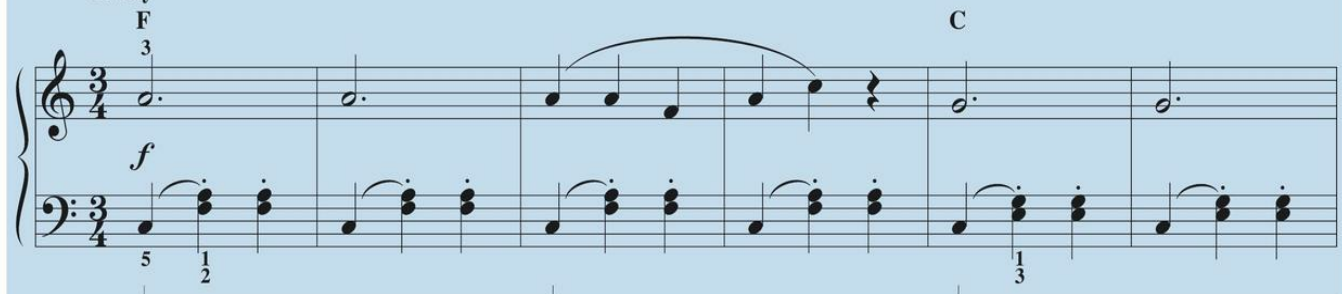
Waltz Accompaniment

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

half step

6th scale degree

half step

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

tonic *dominant*

D natural minor scale

half step

half step

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

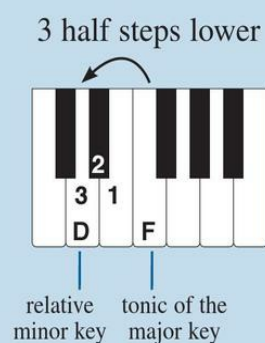
tonic *dominant*

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.



The **D NATURAL MINOR** scale shares the same key signature as the **F major** scale.

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

■ Practice hands separately, then hands together.

D Natural Minor Scale

Steady

whole step

p *mf* *p*

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.

D harmonic minor scale

half step

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

tonic *i* dominant *V* leading tone (L.T.)

■ Practice hands separately, then hands together.

■ Listen for the *leading tone* to tonic.

D Harmonic Minor Scale

Steady

half step

p *mf* *p*

raised 7th

leading tone

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**



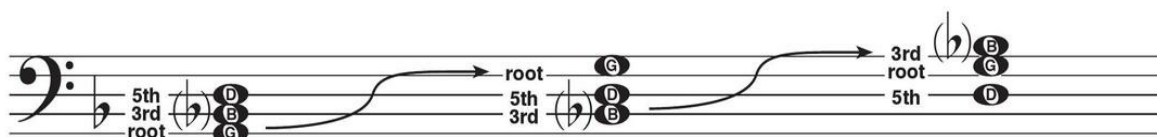
chord functions: **i**
tonic

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

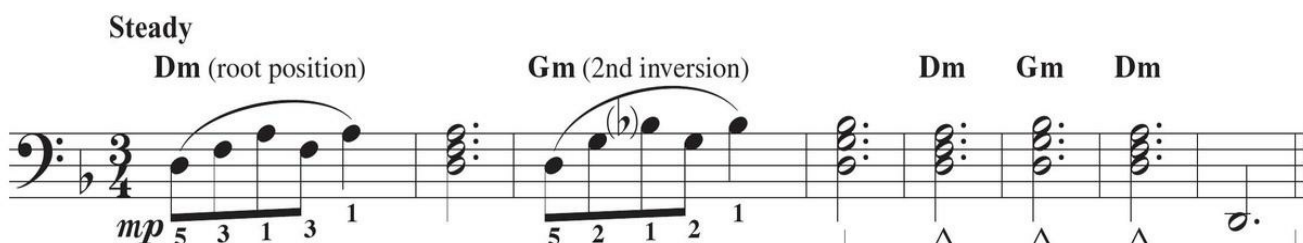
The 3rd is in the bass.
(The root, G, moves up an octave)

2nd inversion

The 5th is in the bass.

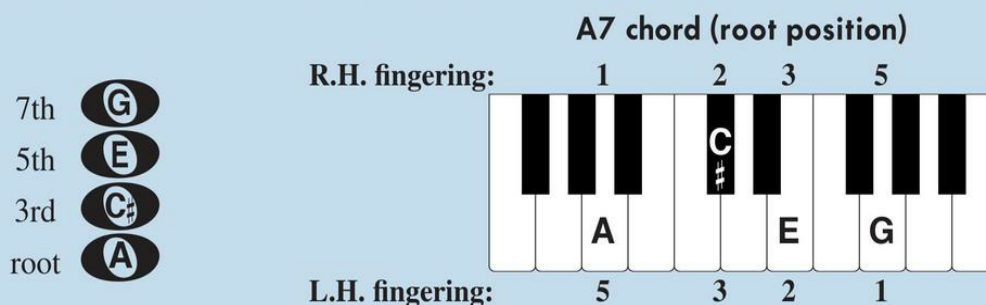
D Minor: i-iv Chords in Close Position

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



The V7 Chord in D Minor: A7

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

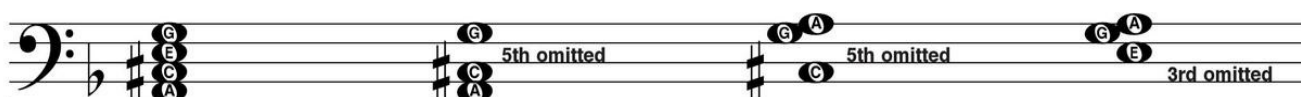


A is *scale degree 5* (the dominant) in the Key of D minor.

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.

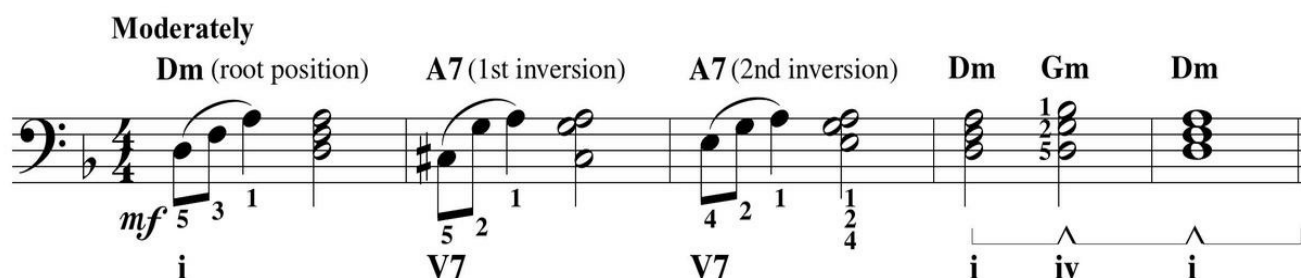
root position
with the 5th omitted
(a 3-note A7 chord)

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*.



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

The musical score for the piano introduction of 'Habanera' is presented in four systems. The first system begins with a piano (*p*) dynamic and a 'Count' section. The key signature is D minor (two flats). The second system continues the melody and accompaniment. The third system shows the key change to D major (no flats) at measure 10. The fourth system includes a first ending and a second ending, with a mezzo-forte (*mf*) dynamic. A callout box points to a natural sign in the second ending, explaining its function.

The natural
cancels the B \flat .

11

14

17

20

23

The musical score consists of five systems, each with a treble and bass staff. The key signature is D minor (two sharps). The bass staff features a repeating pattern of chords: D minor (i), F major (IV), and D minor with a flat seventh (v7). The treble staff contains the melody with various rhythmic values and fingerings. Dynamics like *f* and *p* are indicated. Measure numbers 11, 14, 17, 20, and 23 are marked at the beginning of their respective systems.



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

System 1: Measure 3. Chord: Dm. Melody: 1 2 1 3. Lyrics: *mf* Josh - ua fought the bat - tle of ____ Jer - i - cho, ____

System 2: Measures 4-5. Chords: A7, Dm, A7. Melody: 4 1, 5 1. Lyrics: Jer - i - cho, ____ Jer - i - cho, ____

System 3: Measures 6-7. Chords: Dm, A7. Melody: 1 2 1. Lyrics: Josh - ua fought the bat - tle of ____ Jer - i - cho, ____ and the walls come tum - blin' down. You may

System 4: Measures 8-9. Chords: Dm, A, Dm, Gm. Melody: 5 2, 5. Lyrics: talk 'bout your kings of Gid - e - on, and

11 Dm A Dm A

5 5 1 2 5

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

14 Dm Gm Dm A7

3 5 5 4 1

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

17 Dm

1 2 1

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

3 *f* *sfz*

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



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

mp

pp

5 Dm Gm A7 Dm

9 Gm Dm

12

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.

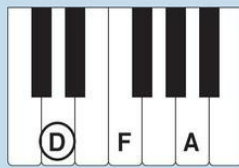
6 Dm 2 3 mf

9 Gm 2 Dm

12 A7 5 Dm 1 3 f

Chord Reference

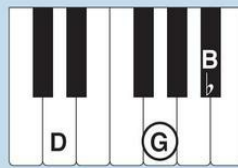
Practice the chords used in *Dark Eyes*.



Dm



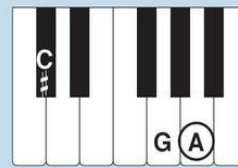
i



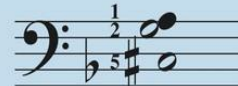
Gm



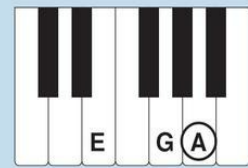
iv



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



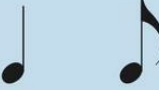




$\frac{3}{8}$ —3 beats in a measure
 $\frac{6}{8}$ —the eighth note  gets 1 beat

Note Values in 3/8 Time

 = 1 beat  = 2 beats  = 3 beats

These are some common rhythm patterns in $\frac{3}{8}$ time.

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

Pattern 1			Pattern 2			Pattern 3		
$\frac{3}{8}$								
Count:	1 2 3	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.


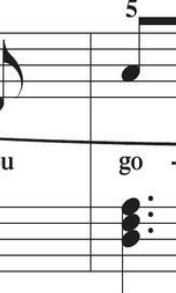
Scarborough Fair

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

Dm	Dsus4	Dm
		
1	5	2

mp Are you go - ing to Scar - bor - ough Fair?

9 **G** **Dm**

2 5 2

mf

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

13 **F**

2 2 1 4

Re - mem - ber me to one who lives

17 **C** **Dm** **G**

3 1 1

there. She once was a

mp

21 **Dm**

2 1 2 1 3 1 4 2

cross over

true love of mine. *p*

26 *mf* *rit.* *p*


5 1 3 1 5 ³ 1 _{8va}



Find an example of each rhythm pattern in this piece.




New Time Signature

6—6 beats in a measure
8—the **eighth note**  gets one beat

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


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

Note Values in 6/8 Time




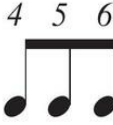

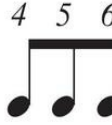
 (or ♩) = 1 beat






 (or ♮) = 2 beats

 (or $\text{♩}.$) = 3 beats

 (or ♮) = 6 beats

PATTERN 1







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






L.H.     

Count: 1 2 3 4 5 6 1 2 3 1 2 3

■ Now play using **C major** chords.

PATTERN 2




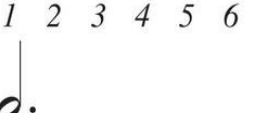
R.H. $\frac{6}{8}$      





L.H.     

Count: 1 2 3 4 5 6 1 2 3 1 2 3

■ Now play using **D minor** chords.

PATTERN 3

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

L.H.    

Count: 1 2 3 4 5 6 1 2 3 4 5 6

■ Now play using **F major** chords.

Familiar $\frac{6}{8}$ Melodies

Each of these melodies is in $\frac{6}{8}$ time.

- Write the counts “1 2 3 4 5 6” under each measure.
- Then play the melodies on the piano. Play more of the melody “by ear” if you wish.

Over the River and Through the Woods

Lively
O - ver the riv - er and through the woods to grand-moth-er's house we go.

Write: 1 2 3 4 5 6

Row, Row, Row Your Boat

Brightly
Row, row, row your boat gen - tly down the stream.

Write: 1 2 3

For He's a Jolly Good Fellow

Happily
For he's a jol - ly good fel - low, for he's a jol - ly good fel - low.

Write: 6 1 2 3

Sailing, Sailing

Cheerfully
Sail - ing, sail - ing, o - ver the bound - ing main.

Write:



Circle this rhythm pattern in the music above: (There are 10 of these.)

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 for a piano in 6/8 time. It consists of four systems of music, each with a treble and bass staff. The first system begins with a treble staff starting on a G4 note, followed by a series of eighth and sixteenth notes with fingerings (1, 2, 4, 5, 4, 2, 1, 2, 1, 2). The bass staff has a single eighth note G2. The second system continues the treble staff melody with similar fingerings. The third system introduces a piano (p) dynamic in the treble staff and a bass line with eighth notes and a 5-fingered note. The fourth system continues the treble staff melody and the bass line. The score includes various musical notations such as notes, rests, and fingerings.

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 ♩. gets the beat.

Tap this rhythm, counting aloud.



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” (♩. = 104-120)

mf Some think the world is made for fun and
Count and feel: 1 2 1 2 1 2 etc.

L.H. lightly 1 3 5

4 1 3 frol - ic, and so do I! And so do

8 I! Some think it well to

12 2 3 be all mel - an - chol - ic, to pine and sigh,

16

but no, not I! *f* 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 - *p*

28

la, tra - la - la - la, tra - la - la *f* la! Joy is ev - 'ry *mf* *a tempo*

32

where, Tra - la - la - la, tra - la - la - la! *f*



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

Measure 1: G (I) | C (IV) | G (I)

Measure 2: D7 (V7) | G (I) | C (IV) | G (I)

Measure 3: D7 (V7) | G (I) | C (IV) | C (IV)

Measure 4: G (I) | D7 (V7) | G (I) | G (I)

rit.

- 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

Chord progression: C Dm

Measure 1: C (I) *mf* Count: 1 2 3 4 5 6. Fingering: 5, 1, 3.

Measure 2: Dm (ii) *mf*. Fingering: (D) 5, 1, 3.

Measure 3: Em (iii) *mf*. Fingering: (E) 5, 1, 3.

Measure 4: F (IV) *mf*. Fingering: 5, 1, 3.

Measure 5: G (V) *mf*. Fingering: 5, 1, 3.

Measure 6: Gsus4 (V^{sus4}) *f*. Fingering: 1, 2, 5.

Measure 7: G (V) *f*. Fingering: 1, 2, 5.

Measure 8: C (I) *f*. Fingering: 5, 1, 3.

Measure 9: C (I) *f*. Fingering: 1, 2, 5.

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

C G7 C

mp

5 C G7 C

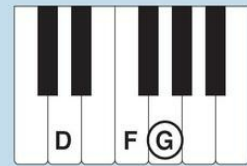
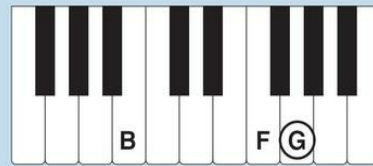
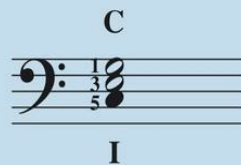
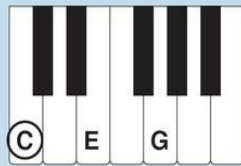
9 C G7 C

mf

13 C G7 C

Chord Reference

Practice the chords used in *Barcarolle*.



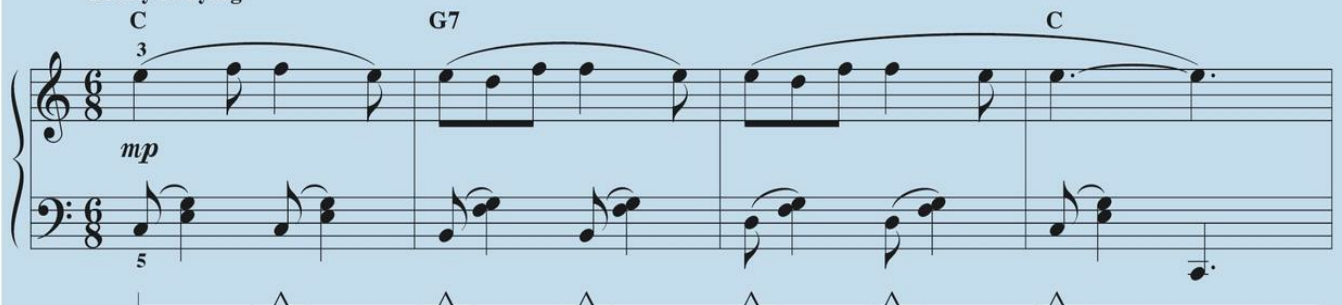
Rocking-Chord Accompaniment

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

f-p A C E E C A

2. Inner Ledger Notes

f-p A C E A C E

3. Lower Ledger Notes

f-p A C E E C A

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.

The opening of the Erie Canal in 1825 (connecting Lake Erie and the Hudson River) drew tens of thousands of settlers from the east to Detroit and made New York the country's primary financial center. The Canal trafficked lumber, produce, and manufactured goods hauled by barge and mule. *The Erie Canal* emerged as a folk song that celebrates this achievement in transportation.

The Erie Canal

Key of ____ Major/Minor

Moderate swing (♩ = 112-120)

Traditional American

Musical score for "Swing the 8ths!" featuring piano accompaniment and vocal melody. The score includes chords (Dm, A7, A), dynamics (mp, mf), and lyrics: "I've got a mule, her name is Sal, fifteen miles on the Erie Canal. She's a good old work-er and a good old pal, fifteen miles on the Erie Canal. We've".

13 **F** 5 1 **C** 2 1 **Dm** 5 1

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

16 **A** 2 1 **Dm** **A**

coal, and hay. — *mf* And 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! —

8^{va} — — —



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)

8^{va} — — —

5 9

p *mp*

(8^{va}) — — — *loco* *mf*

13

16 8^{va} *mp* 19 *mf*

p

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

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

Edvard Grieg
(1843–1907, Norway)
arranged

Moderately slow

The musical score for 'Morning' by Edvard Grieg is presented in four systems, covering measures 1 through 17. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The tempo is 'Moderately slow'. The score is written for piano, with a treble clef for the right hand and a bass clef for the left hand. The right hand plays a melody with various fingerings (1-5) and a 'cross over' instruction in measures 1, 6, 12, and 17. The left hand plays a bass line with chords and a '1 3 5' fingering. The dynamics range from piano (p) to mezzo-forte (mf). The score is arranged for piano and includes a treble clef for the left hand in measures 33-40.

22

1 3 5

27

1 3 1 2 4 2 1 3

32

f

37

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

43

pp

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 is written for piano in 2/4 time. It consists of three systems of staves, each with a grand staff (treble and bass clef). The first system is marked *mf* and includes fingerings for the right hand (1, 2, 3, 4) and left hand (4, 3, 2, 1). The second system is marked with a box containing the number 4. The third system is marked with a box containing the number 7 and ends with a final chord marked *f* with fingerings 4, 1, 2, 4. The exercise involves ascending and descending scales in both hands, with the left hand starting on a lower note than the right hand.

- 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

The musical score for 'Descending Scales' is written in C major, 4/4 time. It consists of three systems of two staves each (treble and bass).
 - Measure 1: Treble clef has a descending scale (G4, F4, E4, D4) starting on the downbeat with finger 4. Bass clef has an ascending scale (C3, D3, E3, F3) starting on the downbeat with finger 1. The measure is marked *mf*.
 - Measures 2-3: Similar pattern, with the right hand descending scale starting on the downbeat of each measure.
 - Measures 4-5: Similar pattern, with the right hand descending scale starting on the downbeat of each measure.
 - Measure 6: Similar pattern, with the right hand descending scale starting on the downbeat.
 - Measure 7: Treble clef has a final chord (G4, F4, E4, D4) starting on the downbeat with finger 1. Bass clef has a fermata over the final chord (C3, D3, E3, F3). The measure is marked *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

The musical score for "The Glow Worm" is written in 4/4 time. It consists of five staves of music. The melody is written in treble clef and includes upper ledger line notes. Chord symbols (C, G7, F) are placed above the first note of each measure. Fingerings are indicated by numbers 1-4. Dynamics include *mp* and *mf*. Measure numbers 4, 7, 10, and 13 are marked in boxes.

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.

Example:

Moderately

Quarter-Note Broken Chord Pattern

Example:

Moderately

Key of E Minor

G Major and E Minor

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

New: The key of **E minor** is the **RELATIVE MINOR** of **G major**. (E is the 6th scale degree in the G major scale.) **E minor** and **G major** share the same key signature: one sharp (F#).

G major scale

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

E natural minor scale

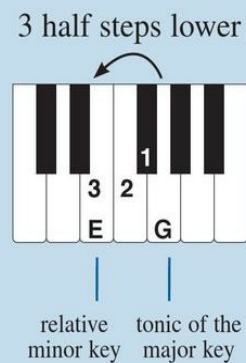
scale degrees: 1 2 3 4 5 6 7 8 (1)
tonic dominant

Playing and Listening

- Play the **G major scale** and listen to the sound.
The major scale has **half steps** between *scale degrees 3–4* and *7–8*.
- Now play the **E 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.



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

Steady

whole step

p *mf* *p*

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

half step

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

tonic *i* dominant *V* leading tone (L.T.)

■ Practice hands separately,
then hands together.

E Harmonic Minor Scale

Steady

half step

p *mf* *p*

raised 7th


leading tone

Primary Chords in E 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 E minor** shown below.

chord letter names: **Em** **Am** **B** **B7**



chord functions: **i** **iv** **V** **V7**

tonic subdominant dominant dominant 7

Inverting the iv Chord: Am

Review: The notes of the **iv** chord can be *inverted* to eliminate the leap from the **i** chord to the **iv** chord (**Em** to **Am**).

The diagram illustrates the relationship between the 5th and 3rd of one triad and the root of the next triad in a sequence. It shows three triads on a bass clef staff with a key signature of one sharp (F#). The first triad has a root of A (below the staff), a 3rd of C (below the staff), and a 5th of E (below the staff). The second triad has a root of C (below the staff), a 3rd of E (below the staff), and a 5th of G (below the staff). The third triad has a root of E (below the staff), a 3rd of G (below the staff), and a 5th of B (below the staff). Arrows indicate the progression from the 5th of the first triad to the root of the second triad, and from the 3rd of the second triad to the root of the third triad.

root position

The root is the bass note.

1st inversion

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

2nd inversion

The 5th is in the bass.

E Minor: i-iv Chords in Close Position

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

Brightly
Em (root position)

Am (2nd inversion)

5 3 1

5 2 1

5

Em **Am** **Em** **Am** **Em**

The image shows a musical score for the song 'Brightly' in E minor, 6/8 time. The score is written on two staves. The first staff contains two measures of music. The first measure is labeled 'Em (root position)' and the second measure is labeled 'Am (2nd inversion)'. Both measures have a slur over the notes and fingerings 5, 3, 1 and 5, 2, 1 respectively. The second staff contains five measures of music. The first measure is labeled 'Em' and the second measure is labeled 'Am'. The third, fourth, and fifth measures are labeled 'Em', 'Am', and 'Em' respectively. A box with the number '5' is placed above the first measure of the second staff. The score ends with a double bar line.

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

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

1 3

mp

5 2 3

5

1 2

9

5 2 cross 1 under 3

13

mf *p* *p*

4

To Coda

L.H. over

■ 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 *E minor cross-hand arpeggio*

pp

R.H. 1 3 5

L.H. 5 3 1

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

mf

1 3, 1 3 5, 2

13

p, *mp*, *mf*

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

16

f, *rit.*

5, 2, 1, 2, 5, 5, 2, 1

Coda

18

mp, *rit.*, *p*

1, 1, 5, 1 3 5, 1, 5



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.

mf

thumb under

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

Em

p

B7

f

mf

1. *Em*

p

2. *Em*

Am

cross over

Em

Am

Em

p

rit.

pp

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 *repeat!*

R.H. 1 2 L.H. crosses over

Am

f-pp on repeat *repeat!*

R.H. 1 3 5 L.H. over

Em

p *f*

R.H. 1 3 5 L.H. 2 5 3

R.H. 1 L.H. 5 *cresc.*

Am **Em**

mp

dim.

L.H. 1 3 5 R.H. 5 3 1

1 3 5 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

Em **D** **G**

call the Ris - ing Sun. It's

Em **C** **B (root position)** **C**

been the ruin of many a young girl, and

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

boy I know I am one.

$\frac{3}{4}$ 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 Orleans they call the Rising...

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

ped. simile

$\frac{3}{4}$ Broken-Chord Pattern (♩ ♩)

Em B7 Em D G

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

ped. simile

Example:

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

There is a house in New Orleans they call the Rising...

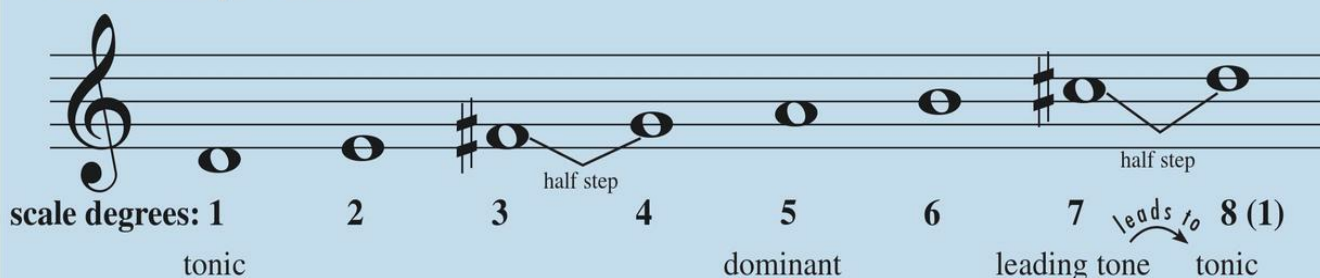
mp 5 3 1 5 3 1 5 3 1 5 3 1

ped. simile



Key of D Major

The D Major Scale



Review: a **major scale** is made of **whole steps** except for **half steps** between *scale degrees* 3–4 and 7–8.

Find and play these tones in the Key of D Major:

- Scale degree 1,
the **tonic** (D).
- Scale degree 5,
the **dominant** (A).
- Scale degree 7,
the **leading tone** (C#).

Listen and Discover

- Using R.H. finger 3, play the **D major scale** and stop on the *leading tone*.
Do you hear how the *leading tone* pulls up to the *tonic* note D?
- Complete the scale by playing the *tonic*.

Key Signature for D Major



The half step between *scale degrees* 3–4 and 7–8 requires the **F** (scale degree 3) and **C** (scale degree 7) to be sharped (**F#** and **C#**).

Since the D major scale has an F# and C#, a piece in the **Key of D Major** will use F# and C# throughout.

Instead of a sharp appearing before every F and C in the piece, a sharp is shown on the *F line* and *C space* at the beginning of each staff.

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


D G D G D


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**.

7th 

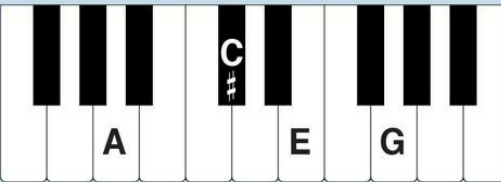
5th 

3rd 

root 

A7 chord (root position)

R.H. fingering: 1 2 3 5



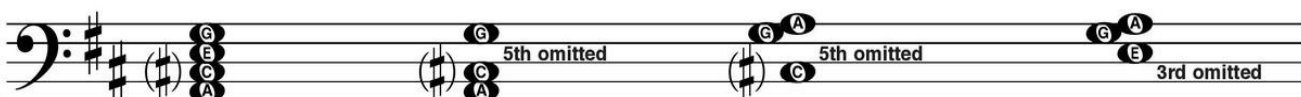
L.H. fingering: 5 3 2 1

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)

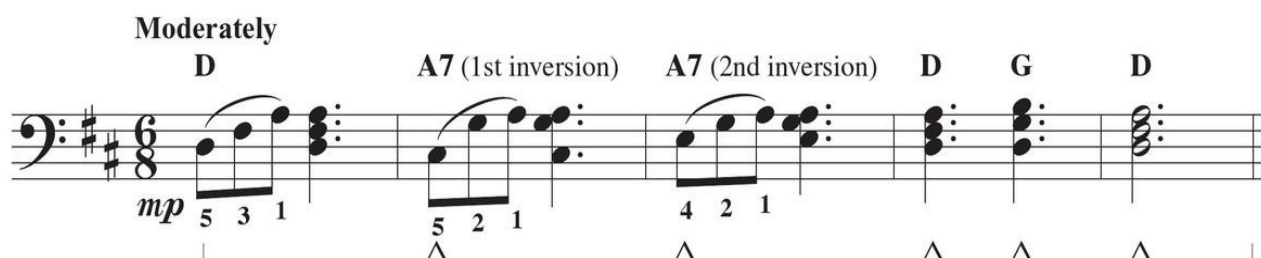
1st inversion
The 3rd is in the bass.
(the 5th is omitted)

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



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)

Imagine the string basses!
p
legato

4 1. 2.

8 *cresc.*

12

mf

3

5 1 4 3

15

5

4 5 2 3 4 1 5

1. 2

18

2.

2 1

2 1

mp

5 1 2

21

cresc.

1 2 3

1 3 2

f

5

cross (2) over

24

5

3 2 3 4

5

1 2

rit.



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)

System 1: Treble clef, 4/4 time. Key signature: two sharps (F# and C#). Dynamics: *f*. Tempo: **Allegro** (♩ = 69-76). The first measure is marked with a box containing the number 4. The first system includes a "pattern" section and a "repetition" section.

System 2: Treble clef, 4/4 time. Key signature: two sharps (F# and C#). The second measure is marked with a box containing the number 3. The second system includes a "pattern" section and a "repetition" section.

System 3: Treble clef, 4/4 time. Key signature: two sharps (F# and C#). Dynamics: *mp*. The third measure is marked with a box containing the number 5. The third system includes a "pattern" section and a "repetition" section.

System 4: Treble clef, 4/4 time. Key signature: two sharps (F# and C#). The fourth measure is marked with a box containing the number 7. The fourth system includes a "pattern" section and a "repetition" section.

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 is written for piano in 4/4 time and D major (two sharps). It consists of three systems of music. The first system shows the right hand leading with a forte (*f*) dynamic and the left hand imitating. The second system shows parallel motion between the hands, with the right hand leading. The third system continues the parallel motion, ending with a final cadence. Fingerings and articulation marks are provided throughout.

System 1: Right hand leads with a forte (*f*) dynamic. Left hand imitates. Fingerings: 1, 5, 1, 3. Articulation: accents on the first and fifth notes of each hand.

System 2: Parallel motion. Right hand leads. Left hand imitates. Fingerings: 1, 2, 3, 1, 3, 5, 1, 3. Articulation: accents on the first and fifth notes of each hand.

System 3: Parallel motion. Right hand leads. Left hand imitates. Fingerings: 1, 2, 3, 1, 3, 5, 2, 1, 3, 1, 4. Articulation: accents on the first and fifth notes of each hand.

- 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

L.H. over

octave

extend

5

G (2nd inversion)

L.H. over

9

D

A7 (1st inversion)

L.H. over

L.H. over

13

D

L.H.

rit.

f

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** **D**

takes a wor - ried man to sing a wor - ried song. It

9 **D**

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

13 **A** **D**

now, but I won't be wor - ried long. *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

1 5 1 5 1 5 1 5 1 5 1 5

Example:

Moderately

D (still D) G

mf

1 2 3 4 5 3 1 1 3

It takes a wor-ried man to sing a wor-ried song. It takes a wor-ried

1 5 1 5 1 5 1 5 1 5 1 5

5th-6th Accompaniment Pattern (♩ ♩ ♩)

Steady

D G A D

mf

1 5 1 5 1 5 1 5 1 5 1 5

Example:

Rather slowly

D G

mf

1 2 3 4 5 3 1 1 3

It takes a wor-ried man to sing a wor-ried song. It takes a wor-ried

1 5 1 5 1 5 1 5 1 5 1 5



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**.

Right-hand one-octave arpeggio exercises for C, Dm, Em, F, G, and Am chords. Each exercise shows the chord, a whole-note chord, and an ascending/descending arpeggio with fingerings 1-2-3-5 and 5-3-2-1. A metronome-like rhythm "1 + a 2 + a 3 - 4" is indicated for the first exercise.

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

Left-hand one-octave arpeggio exercises for C, Dm, Em, F, G, and Am chords. Each exercise shows the chord, a whole-note chord, and an ascending/descending arpeggio with fingerings 5-4-2-1 and 1-2-4-5.

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.

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

Theme from Eine Kleine Nachtmusik

Wolfgang Amadeus Mozart
(1756–1791, Austria)
arranged

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*? _____

Dynamic Mark

ff — *fortissimo*

Fortissimo means very loud,
louder than *forte* (*f*).

Mendelssohn composed the music for Shakespeare's play *A Midsummer Night's Dream* at the request of King Frederick William. The *Wedding March* appears at the end of the play for a triple wedding ceremony.

Wedding March

from *A Midsummer Night's Dream*

Felix Mendelssohn
(1809–1847, Germany)
arranged

Bright March tempo (♩ = 120-132)

4

7

10

ff

mf

cresc.

ff

mf

13

p

cresc.

17

mf

21

ff

25

ff

29

ff

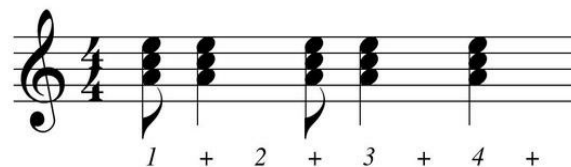


Label the sections in the music: **Intro A B A Coda**

Review: Syncopation

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

■ Play this example, counting aloud.



Fiesta España

Nancy Faber

Allegro (♩ = 160-176)

Count: 1 and 2 and 3 and 4 and

f

5 1 5 5

4

hand extension

1 2 3

sfz

repeat!

mp

p

5 4 5

7

1 2 1

mp

p

cross over

1 2 1

3

4 5 4

10

p

mp

4

8

2 4

14 *ff*

17 *f* hand extension

20 *sfz* hand extension etc.

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

1
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

1
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

1
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

cir - cles that help me to play.

1 2 4 5

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

mf 1 2 4 5 4 2 1 2 4 5

cir - cles that help me to play.

1 2 4 5

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

mf 1 2 4 5 4 2 1 2 4 5

cir - cles that help me to play.

1 2 4 5

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 Fm 3 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 *Liebestraum*.

Moderato

5

10

15

19

p

pp

p

mp

rit.

Fine

D.C. al Fine

Example:

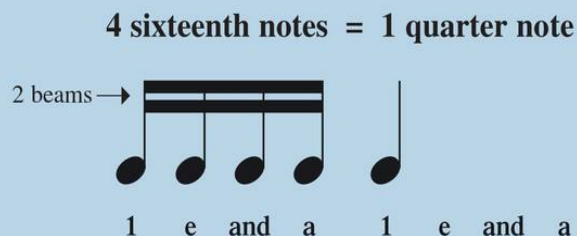
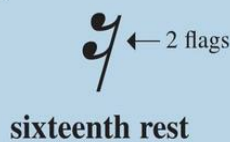
Moderato

mp



Sixteenth Notes

Sixteenth Notes



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)



2.

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



3.

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



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 $\text{♩} = 69$?

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 ($\text{♩} = 72-88$)

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

1 2 3

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

Count: 1 and 2 and 3 and 4 and

mf

Dm $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ C $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$

3

Dm $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ 1

mf *mp*

cross over

5

Dm $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ C $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$

mf *mp* *mf* *mp*

1 and 2 e and a 3 and 4 and

7

Dm $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ 1 1

mf *mp* *cresc.* *mf*

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

1 e and a 2 and 3 and 4 and

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

4

8

mp

11

14

17

mp

ped. simile

4 3

20

3 2 3

23

4 3 2

26

4 3 2 1

29

Slowly

mf

L.H.

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



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.

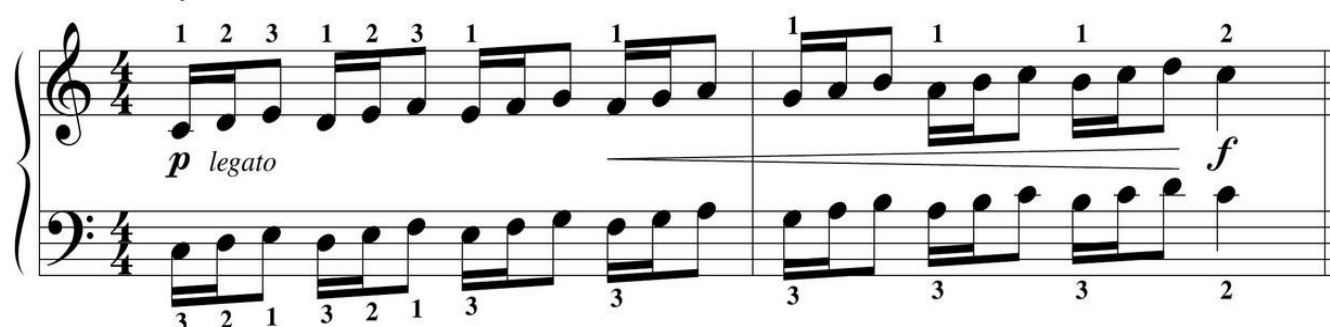
- Practice each line of music hands alone, then hands together.
- You may wish to practice these patterns using the metronome marks shown at the bottom of the page.

Rhythm Trainer

Sixteenth-Note Rhythm Study

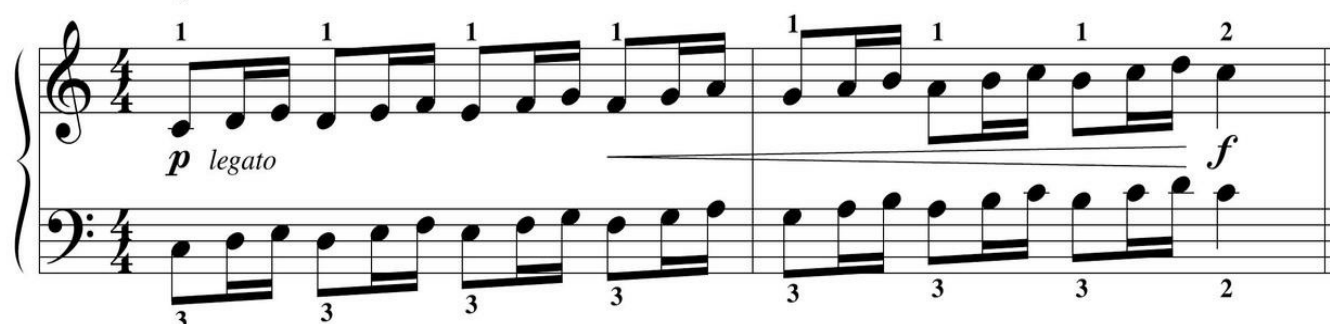
Rhythm pattern: 

Steady



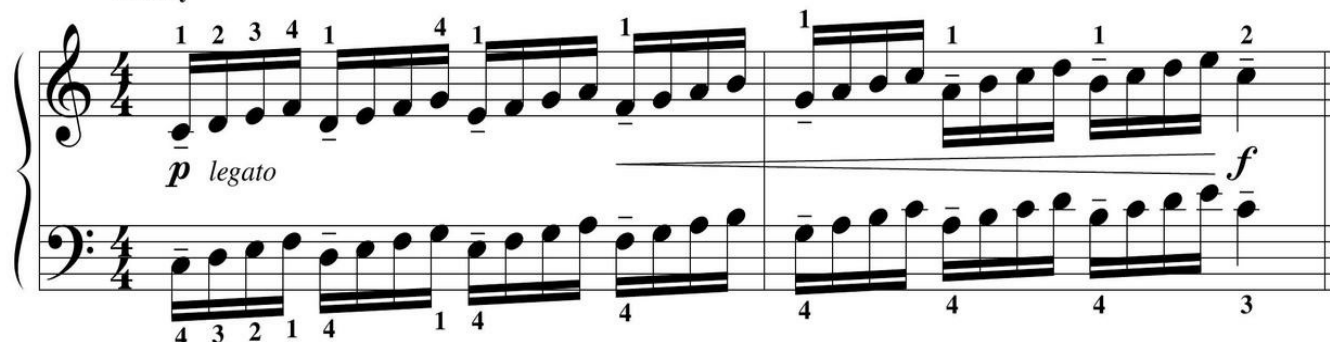
Rhythm pattern: 

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 is written for piano in 4/4 time, marked *Allegretto*. It consists of four systems, each with a right-hand (RH) and left-hand (LH) part. The RH part features ascending and descending sixteenth-note scale passages, often with slurs and fingerings (1, 2, 3). The LH part provides harmonic support with chords and single notes. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). Performance instructions like "down" and "up" are given for the LH. Measure numbers 3, 5, and 7 are indicated in boxes.

System 1: RH starts with an ascending sixteenth-note scale (C4 to G4) with fingerings 1, 1, 3. LH starts with a chord (C4, F4) and a descending sixteenth-note scale (G4 to C4) with fingerings 5, 1, 3. Dynamics: *mp*. Instructions: "down", "up", "up".

System 2: RH starts with an ascending sixteenth-note scale (C4 to G4) with fingerings 1, 1, 3. LH starts with a chord (C4, F4) and a descending sixteenth-note scale (G4 to C4) with fingerings 5, 1, 2. Dynamics: *mf*, *p*.

System 3: RH starts with an ascending sixteenth-note scale (C4 to G4) with fingerings 1, 1, 3. LH starts with a chord (C4, F4) and a descending sixteenth-note scale (G4 to C4) with fingerings 5, 1, 2. Dynamics: *mp*.

System 4: RH starts with an ascending sixteenth-note scale (C4 to G4) with fingerings 1, 1, 3. LH starts with a chord (C4, F4) and a descending sixteenth-note scale (G4 to C4) with fingerings 5, 1, 2. Dynamics: *mf*, *p*.

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 for "Nocturne" is written in 3/4 time with a key signature of one sharp (F#). The tempo is marked "Andante". The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It starts with a measure rest, followed by a treble clef, a key signature of one sharp, and a 3/4 time signature. The first measure is marked "mf" (mezzo-forte). The second staff starts with a measure rest, followed by a treble clef, a key signature of one sharp, and a 3/4 time signature. The third staff starts with a measure rest, followed by a treble clef, a key signature of one sharp, and a 3/4 time signature. The fourth staff starts with a measure rest, followed by a treble clef, a key signature of one sharp, and a 3/4 time signature. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Chord symbols are placed above the notes: F, C, Bb, C, D, Gm, C, Gm, A, Dm, G, Bbm, F, Bbm, F. Fingerings are indicated by numbers 1-5. A first ending bracket is shown above the second staff, and a second ending bracket is shown below the third staff. The score ends with a double bar line.

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 Gm
 mp 5 5 5 5 5 5
 ped. simile

Example:

Andante

F C B \flat C D
 mf 5 1 5 5 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
 ped. simile

Example:

Andante

F C B \flat C D
 mf 5 2 1 5 2 1 5 2 1 5 2 1
 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

Musical score for "The Alphabet Song" in 4/4 time. The score is divided into three systems, each with a piano (p) and bass staff. The piano staff contains the melody, and the bass staff contains the accompaniment. The score includes fingerings (1-5) and a count: 1 + 2 + 3 + 4 +. The melody is written in treble clef, and the accompaniment is written in bass clef. The score is for a single instrument, likely a piano.

9

mp

11

13

15

cross over

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

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

A Harmonic Minor

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

D Harmonic Minor

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

E Harmonic Minor

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

Chord Chart

Primary Chords in Major Keys

Key of C Major

C $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ F $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ C $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ G7 $\begin{smallmatrix} 5 \\ 4 \\ 1 \end{smallmatrix}$ C $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$

mf

I IV I V7 I

Key of G Major

G $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ C $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ G $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ D7 $\begin{smallmatrix} 5 \\ 4 \\ 1 \end{smallmatrix}$ G $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$

mf

I IV I V7 I

Key of F Major

F $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ B \flat $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ F $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ C7 $\begin{smallmatrix} 5 \\ 4 \\ 1 \end{smallmatrix}$ F $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$

mf

I IV I V7 I

Key of D Major

D $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ G $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ D $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ A7 $\begin{smallmatrix} 5 \\ 4 \\ 1 \end{smallmatrix}$ D $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$

mf

I IV I V7 I

Primary Chords in Minor Keys

Key of A Minor

Am $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ Dm $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ Am $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ E7 $\begin{smallmatrix} 5 \\ 4 \\ 1 \end{smallmatrix}$ Am $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$

mf

i iv i V7 i

Key of D Minor

Dm $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ Gm $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ Dm $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ A7 $\begin{smallmatrix} 5 \\ 4 \\ 1 \end{smallmatrix}$ Dm $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$

mf

i iv i V7 i

Key of E Minor

Em $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ Am $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ Em $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$ B7 $\begin{smallmatrix} 5 \\ 4 \\ 1 \end{smallmatrix}$ Em $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$

mf

i iv i V7 i

The 12 Major Triads

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

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

Triad Inversions

mf C major

D minor

E minor



F major

G major

A minor

Dictionary







DYNAMIC MARKS


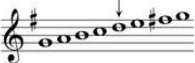


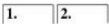
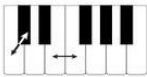

<i>pp</i> <i>pianissimo</i> very soft	<i>p</i> <i>piano</i> soft	<i>mp</i> <i>mezzo piano</i> moderately soft	<i>mf</i> <i>mezzo forte</i> moderately loud	<i>f</i> <i>forte</i> loud	<i>ff</i> <i>fortissimo</i> very loud
<i>crescendo (cresc.)</i> Play gradually louder. 			<i>diminuendo (dim.) or decrescendo (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>	<i>Da Capo al Coda</i>	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>	<i>Da Capo al Fine</i>	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)
	<i>fermata</i>	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

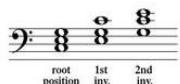
Notes or chords played along with the melody.

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)

	ostinato	A musical pattern that is repeated over and over. (See p. 88)
	ottava	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>	pedale simile	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)
	poco	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>	ritardando	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>	sforzando	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. ($\text{♩} = \text{♩}^{\sim} \text{♩}^{\sim}$) (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)

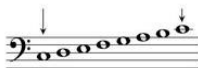
tempo

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)

