

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

ADULT PIANO

1

Adventures[®] by Nancy and Randall Faber



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PIANO ADVENTURES[®]

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PIANO
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1



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PIANO ADVENTURES[®]

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Welcome

New to the Piano?

This book offers musical instruction that will guide you as a beginning adult learner. 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 — essential for learning musical concepts.



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 refresher course. You may move quickly through Book 1, but take your time with the video content of each unit. You'll gain deeper understanding and find an expressive dimension in your playing.

Energize your Brain!

New and familiar melodies, basic music theory, creative exploration, and expressive playing 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.

Optional teacher duets provide a steady beat and a rich sound.

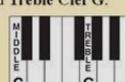
Online video and audio tracks are noted at the bottom of corresponding pages. When you see these icons, visit pianoadventures.com/adult

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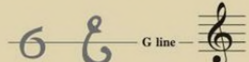
Reading Reinforcement

Treble Clef Note - G

Find the first G above Middle C. This is called **Treble Clef G**.



The treble clef is also called the **G clef** because it circles around the **G line** on the staff. The treble clef came from the old letter G shown below.




Hand Shape Warm-up

■ With R.H. fingers 1 and 5, play back and forth between Middle C and Treble Clef G. (This is the interval of a 5th.)

- A monk singing this piece would take a breath at the end of each slur.
- As you play this piece, let the music "breathe" by lifting your wrist at the end of each slur.

Chant of the Monk

Rather slowly, floating lift




Al - le - lu - ia, Al - le - lu - ia.

f-p on repeat

DISCOVERY This piece uses notes of the **C pentascale** moving by **2nds**. (See p. 22)
Transpose to the **G pentascale**. (See pp. 25 or 176)

Teacher Duet: (Student plays as written for page 42; 1 octave higher for page 43)



f-p on repeat

42 Unit 3: Reading Reinforcement

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2

Octave Sign (8^{va} - Ottava)

When 8^{va} is written *above* the staff, play one octave (8 notes) **higher** than written. When 8^{va} is written *below* the staff, play one octave **lower** than written. 15^{ma} means 2 octaves higher (or lower).

Technique Hints

- Tap the rhythm for each exercise with the correct hand. Count aloud, "1-2-3."
- Then play using a **rounded hand shape**. Balance on a **firm fingertip** as you play each key. Note: A circled finger number alerts you to a change of hand placement.

R.H. Fingerwork

Moderately fast

L.H. Fingerwork

Moderately fast

More Technique: Repeat this exercise starting on L.H. finger 2.

Sightreading

Sightreading means playing straight through a piece without stopping for corrections or adjustments.

- Determine the starting keys and fingers.
- Set a steady beat by counting one measure before you play. Ex. "1-2-3-4"
- Focus your eyes on the noteheads (the round part).
- Play rather slowly, always moving your eyes ahead.

1. Sightread this musical example in 4/4. Does it begin with a *blocked or broken 3rd*?

Rather slowly

2. Sightread this musical example in 3/4. Listen for an echo effect in the melody. Set a steady beat by counting one measure before you play. Ex. "1-2-3"

Rather slowly



Your teacher (or a friend) will play one of these short musical examples. Circle whether it is in 3/4 or 4/4 time. Hint: Listen for the accented notes. Do the accents occur every 3 or every 4 beats? —

- a. 3/4 or 4/4
- b. 3/4 or 4/4
- c. 3/4 or 4/4
- d. 3/4 or 4/4

For Teacher Use Only (The examples may be played in any order.)

New musical terms are shown in double-lined boxes.

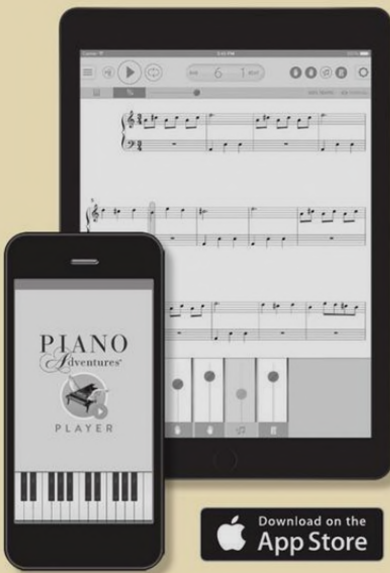
Each Technique page has a video so you can "see it in action."

Ear-training quizzes provide additional listening and learning activities.

At the end of each unit, you will find a 3-Minute Technique page and a Music Theory page. Technique pages develop an optimal physical approach to the piano, and build finger dexterity in just three minutes a day. Music theory activities 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 speed. Fun and easy to use!



Download on the App Store

Expand your repertoire!

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



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About the Instrument

THE PIANO



The piano is perhaps the world's most celebrated instrument. The standard acoustic piano boasts a range of sound that encompasses the longest string of a booming low A to the shortest string of the highest C, a dynamic range of hushed *pianissimo* (very soft) to thunderous *fortissimo* (very loud), and a unique capacity to play any number of notes at the same time.

The piano is a veritable orchestra at our fingertips. Since its invention around 1700 by Bartolomeo Cristofori, the piano has evolved to a magnificent instrument with over 10,000 parts.

Strings – Today's piano uses high tension steel for the strings. There are three strings for each key, except in the bass (lower) register where there are two strings per key or a single string wrapped in coiled copper. The pitch of a string is determined by its length and tension. The higher tones have shorter strings, while lower tones may have strings over three feet in length.

The strings of a grand piano are horizontal, whereas an upright piano utilizes vertical strings to save floor space.

Keys – The standard piano keyboard spans 88 keys. The key mechanism resembles a seesaw, with each key being a lever. As the key is struck, a hinged hammer on the other end comes up to strike the strings. At the moment of impact, the key also lifts the damper off of the strings, allowing the string to continue to vibrate. The white keys, formerly made of ivory, are plastic on today's piano. The black keys, formerly of ebony, are usually constructed of stained pear wood.

Hammers – The hammers (located underneath the strings) are covered with felt. The volume of sound is determined by the speed of the hammer striking the string.

To play louder, the hammer must strike the string faster. To play softer, the hammer must strike the string slower.

Escapement – The most brilliant and revolutionary feature of Cristofori's early piano was the escapement. This escapement action allows the hammer to fall away immediately after striking the string, thus letting the sound ring. Through continued improvements, the escapement in the modern piano makes rapid repetition of a key possible.

Soundboard – The soundboard is located below the strings (behind the strings on an upright piano). The soundboard amplifies the tone of the vibrating strings through sympathetic vibration. Cracks can develop in the soundboard due to dryness or extreme temperature changes. Humidity control and stable temperatures preserve the health of the soundboard.

Pedals – Pianos have two or three pedals. The damper pedal (the pedal to the right) is used most often. It lifts the dampers off the strings, sustaining the sound until the pedal is released. The damper pedal adds a soulfulness to melodies, a richness to harmonies, and a shimmer to fast passagework.

The *una corda* or "soft pedal" (left pedal) shifts the keyboard to the right, causing the hammers to strike one fewer string. In addition to softening the sound, the *una corda* pedal changes the tone quality to a more muted, veiled sound.

If a piano has a *sostenuto* pedal, it is the pedal in the middle. The *sostenuto* pedal sustains the sound of those keys depressed when the pedal goes down. Notes played after this are not sustained. The *sostenuto* pedal is not essential for playing the piano repertoire.





Introduction to Playing

Posture at the Piano

Distance



- Sit straight on the front half of the bench with your body weight balanced.
- With your arms extended out, **your knuckles should reach the fallboard**. If you have to lean, move the bench forward or backward.

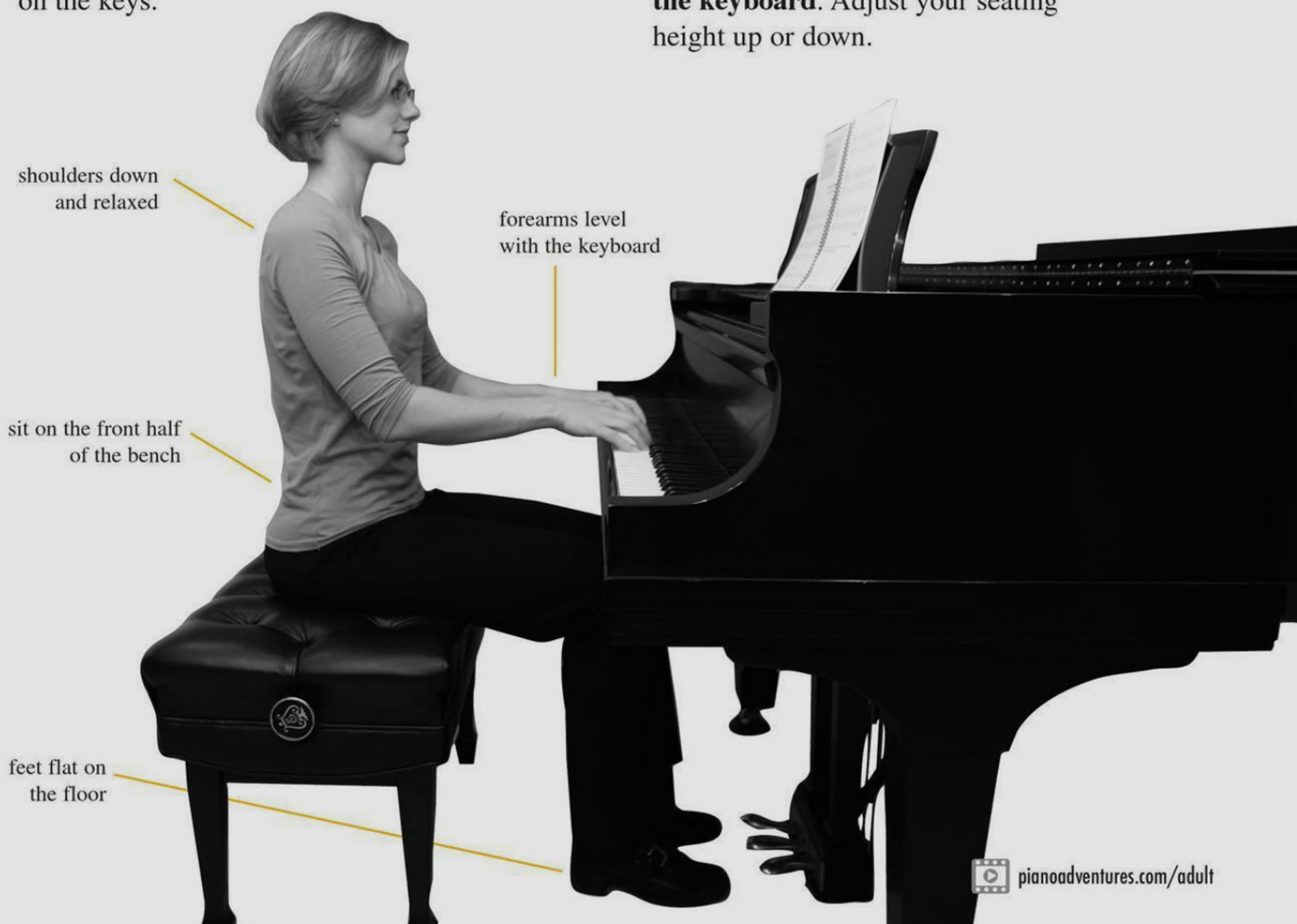
Hand Position



- Let your arms hang loosely at your sides. Notice the **natural curve** of your fingers.
- Now gently place your hands on the keys. It is important to keep a relaxed, **rounded hand position** as you play the piano.

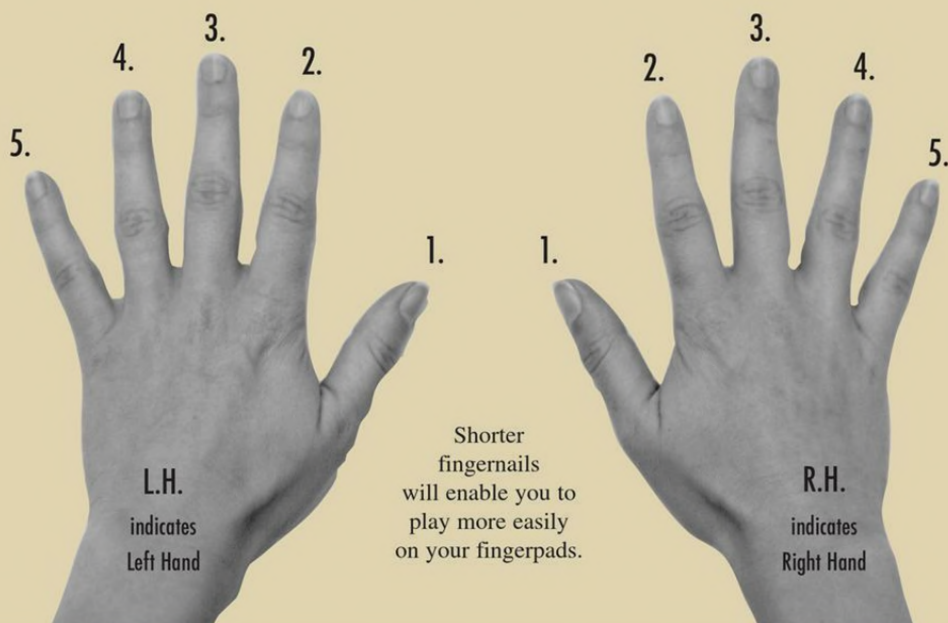
Seating Height Check

1. With shoulders relaxed, place your hands on the keys.
2. **Your forearms should be level with the keyboard**. Adjust your seating height up or down.



Finger Numbers

Each finger is given a number—1, 2, 3, 4 and 5. The thumb is finger 1.



Finger Number Warm-ups

- Place your hands in a *rounded hand position* on your lap.

Gently “scratch” **finger 1s** (thumbs),
finger 2s,
finger 3s,
finger 4s,
finger 5s.



- With a **rounded hand position** and **firm fingertips**, choose any white key. Play it with **RIGHT HAND** finger 1, then 2, 3, 4, and 5. Now reverse, starting with finger 5.



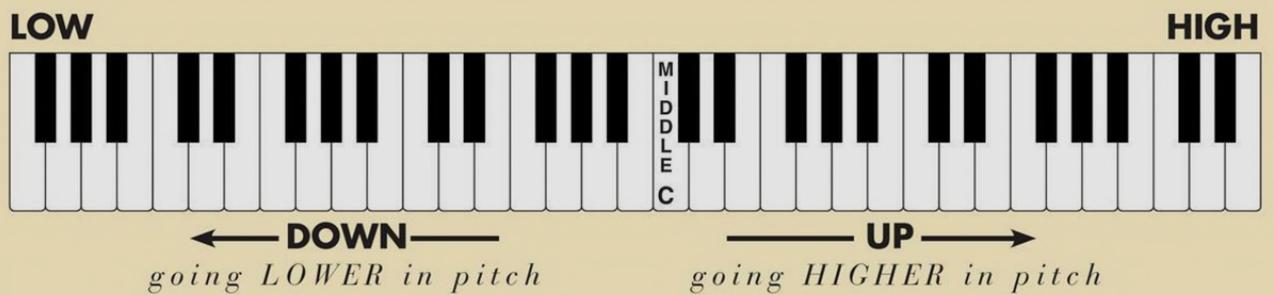
Hint: Play the thumb on the side tip.

- Then, with a rounded hand position and firm fingertips, choose any white key. Play it with **LEFT HAND** finger 1, then 2, 3, 4, and 5. Now reverse.

High and Low on the Keyboard

The piano KEYBOARD has white keys and black keys. Notice the black keys alternate between groups of **two** and **three**.

- Silently touch all the 2-black-key groups on the piano.
Use L.H. for lower groups and R.H. for higher groups.
- Now silently touch all the 3-black-key groups on the piano.
Use L.H. for lower notes and R.H. for higher notes.
- Now close your eyes. Can you find a group of 2-black-keys? A group of 3-black-keys?



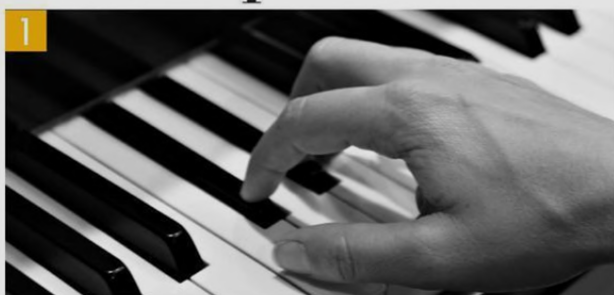
Soft and Loud on the Keyboard

The keys on the piano can be played softly or loudly, with many variations in between. Let's begin with these two basic tones:

p = *piano* The Italian word for soft, quiet.

f = *forte* The Italian word for loud. (Pronounced FOR-tay.)

Raindrops for R.H.



R.H. fingers 2-3 on a 2-black-key group



Damper pedal

1. Begin and end in the MIDDLE of the keyboard. Use R.H. fingers 2 and 3 together. Play the 2-black-key groups going UP, then back DOWN the keys (higher, then lower).
2. Play *piano*. Sink gently into the keys. Lift gently from the wrist as you move across the keys.
3. Now play and **depress the damper pedal** (right foot pedal) **throughout**. Keep your heel on the floor and your foot in contact with the surface of the pedal. Listen to the sound!

Thunder for L.H.



L.H. fingers 2-3 on a 2-black-key group



Damper pedal

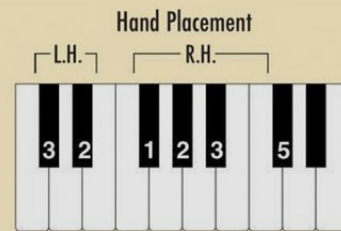
1. Begin and end in the MIDDLE of the keyboard. Use L.H. fingers 2 and 3 together. Play the 2-black-key groups going DOWN, then back UP the keys (lower, then higher).
2. Play *forte*. Drop with the weight of your arm for a deep, rich tone.
3. Now play and **depress the damper pedal** (right foot pedal) **throughout**. Listen to the sound!



Repeat *Raindrops* and *Thunder* using fingers 2-3-4 on the **3-black-key** groups.

Review of Finger Numbers (See page 9)

- Numbers below the words indicate L.H. fingers. Numbers above the words indicate R.H. fingers.
- Extended lines in the lyrics show held tones.
- The dots show quickly moving tones. Let your familiarity with the melody help guide you.



Amazing Grace

Words by John Newton
Early American Melody
arranged

Slowly

R.H. 1 3 1 3 2 1
A - maz - ing ... grace, _____ how sweet _____ the sound _____

L.H. 3 L.H. 2 3
f

R.H. 1 3 1 3 2 5
that saved _____ a wretch _____ like me! _____

L.H. 3

Teacher Duet: (Student plays *higher* on the keyboard)

R.H.

L.H.

p

1

5

2

cresc.

5

4

1

3

1

5

John Newton, an 18th-century British seaman who served on slave-trading ships, wrote the lyrics to *Amazing Grace* after experiencing a violent storm at sea. The sailor who replaced him on deck was swept overboard. Newton realized he was saved only by the grace of God. The lyrics are based on words of King David found in *1 Chronicles 17:16-17*. The actual composer is unknown, but the melody may be Scottish or Irish in origin. It is a simple pentatonic (five-note) tune. The hymn was popular on both sides during the American Civil War.

R.H. 3 5 5 3 1 R.H. 1
 I once _____ was . . . lost, ____ but now _____ am . . . found. _____
 L.H. 3 2 2 3

R.H. 1 3 1 3 2 1
 Was blind, _____ but . . . now ____ I see. _____
 L.H. 3



Shift your hands and play *Amazing Grace* on the white keys. Remember to follow the fingering, direction of the notes, and use your ear to help.



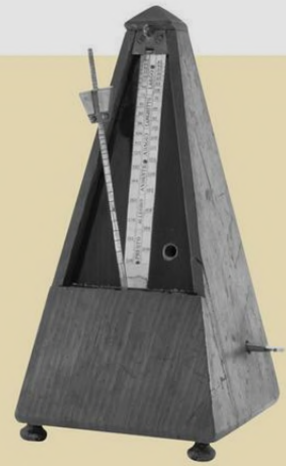
Rhythm

Note values indicate the duration of the sound.

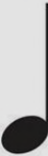

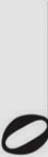
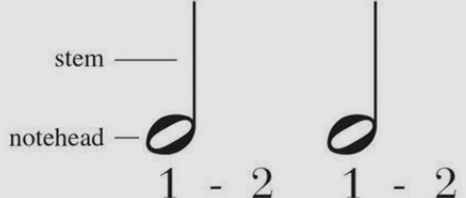

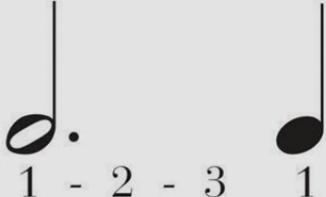

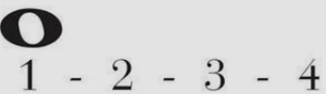
These durations are counted with a steady beat, creating RHYTHM.

You may wish to use a **metronome** for the Rhythm Chart below.

A metronome is a rhythmic device that provides a steady beat. Adjustable settings allow a faster or slower beat.



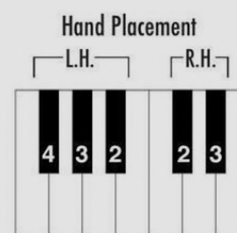
- Tap (or clap) the Rhythm Chart from top to bottom, counting aloud. **Feel a steady beat** (♩ = 100). Each click represents a quarter note.
- Choose any white key and play the notes in the Rhythm Chart from top to bottom, then bottom to top. Use finger 3.

Note Values	Rhythm Chart
 <p>quarter note count: "1"</p>	
 <p>half note count: "1 - 2"</p>	
 <p>dotted half note count: "1 - 2 - 3"</p>	
 <p>whole note count: "1 - 2 - 3 - 4"</p>	

- Tap the rhythm of this piece on the closed keyboard cover with the correct hand.

L.H. = stem down R.H. = stem up

- Playing *in the middle* of the piano, say or sing:
 - finger numbers
 - counts
 - words



Camptown Races

Stephen Foster
(1826-1864, U.S.)
arranged

Cheerfully

R.H. 2 2 2 3 2

f Camp - town la - dies sing this song, doo - dah, (3 - 4) doo - dah; (3 - 4)

L.H. 2 2 3 2 3

R.H. 2 2 2 3 2

Camp - town race track five miles long, oh, doo - dah day. (2 - 3 - 4)

L.H. 2 2 3 2 4

Double bar line means the end of the piece.

Teacher Duet: (Student plays *higher* on the keyboard)

White Key Names

Each white key has a letter name from the music alphabet: **A B C D E F G**

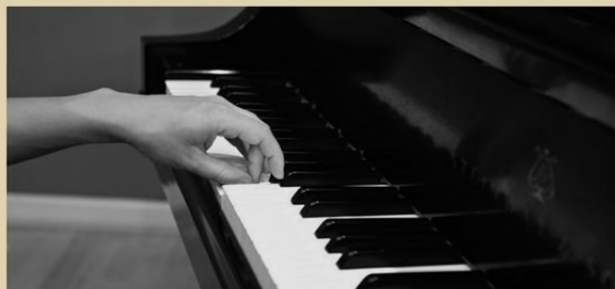
Middle C (The C in the *middle* of the keyboard)



■ Play and name aloud the white keys from *lowest* to *highest*.

Use L.H. finger 3 for lower notes.

Use R.H. finger 3 at Middle C and higher.



■ Find an “A” in the *middle* of the keyboard. (Look for the three-black-key group. The **A** key is *between* black keys two and three.)

■ Play and sing the music alphabet up and down. Use R.H. finger 3.



Music Alphabet Melody

R.H.

f-p on repeat

Repeat Sign
Return to the beginning and play once again.

Teacher Duet: (Student plays *higher* on the keyboard)

R.H.

L.H.

mf-pp on repeat

Learning C-D-E

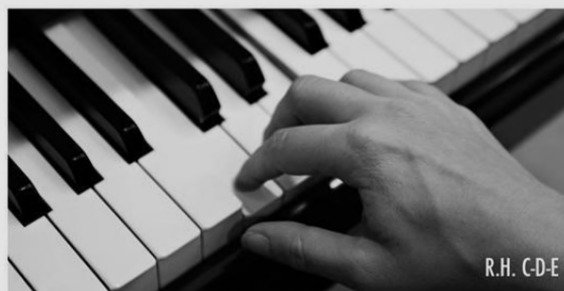
Use the 2-black-key group to locate C-D-E.

Think: D is in the middle of the 2-black-keys.
 “Hey diddle-diddle, D’s in the middle.”

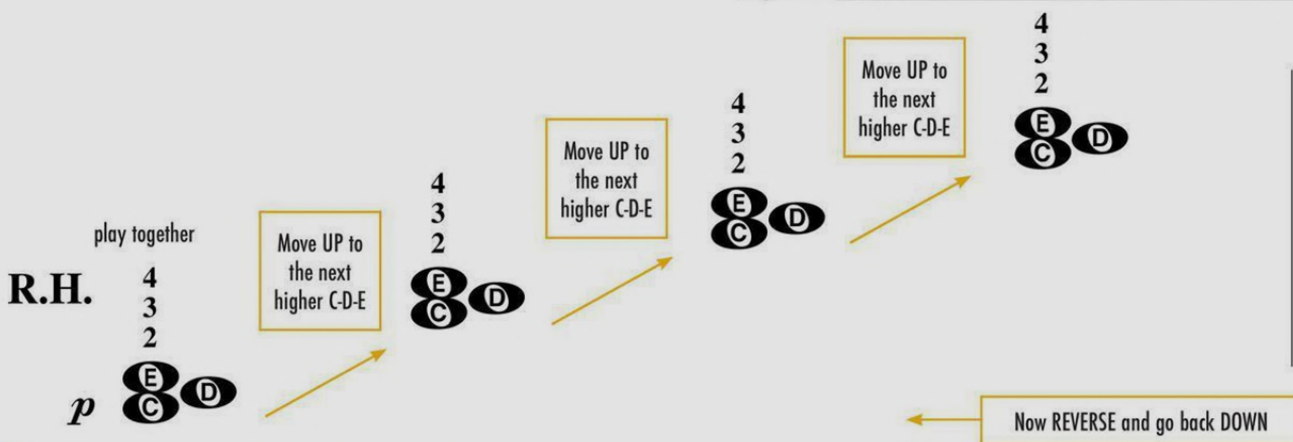


R.H. on C-D-E Keys

Begin in the MIDDLE and play *piano* (*p*).
 Using **R.H. fingers 2-3-4**, play all the C-D-E’s
 together going *up*, then *down* the keyboard.



R.H. C-D-E

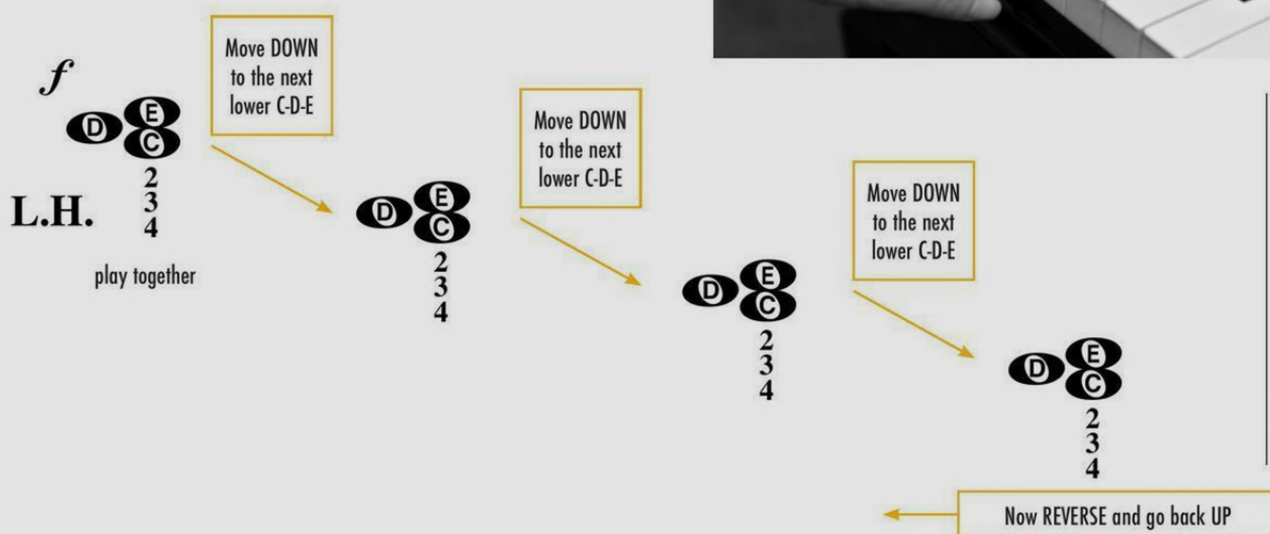


L.H. on C-D-E Keys

Begin in the MIDDLE and play *forte* (*f*).
 Using **L.H. fingers 4-3-2**, play all the C-D-E’s
 together going *down*, then *up* the keyboard.



L.H. C-D-E



Interval

An **interval** is the distance between two keys, including the *first* and *last* key.

Ex. From C up to E is the interval of a **third (3rd)**.
The interval of a third spans three letter names.

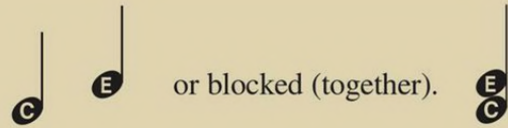


Interval of a 3rd
(or "skip")

count: 1 2 3

Blocked or Broken

An interval can be played broken (separately)



or blocked (together).

R.H. Interval Warm-up

Begin in the MIDDLE. Use **R.H. fingers 1-3**.
Depress the damper pedal and play C and E *broken*,
then *blocked*. Go higher and higher up the keyboard.
Play *forte (f)*.



■ Repeat with R.H. fingers **2-4** on C and E.

R.H.

1 3 3 1 1 3 3 1 1 3 3 1

Move UP to the next higher C-E

Move UP to the next higher C-E

Move UP to the next higher C-E

1 3 3 1

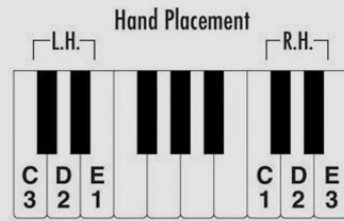
L.H. Interval Warm-up

Begin in the MIDDLE with **L.H. fingers 3-1**.
Depress the damper pedal and play C and E *broken*,
then *blocked*. Go lower and lower down the keyboard.
Play *piano (p)*.



■ Repeat with L.H. fingers **4-2** on C and E.

- Tap (or clap) the rhythm, counting aloud.
- Playing *in the middle* of the piano, say or sing:
 - finger numbers
 - letter names
 - counts
 (Say the higher finger number or letter name for the *blocked 3rds.*)



Merrily We Roll Along

Traditional

Lively

(repeated notes)

R.H. *p*

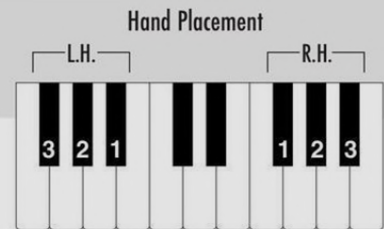
L.H.

(repeated notes)



DISCOVERY

Try playing this song on the 3 black keys.



Teacher Duet: (Student plays *higher* on the keyboard)

Learning F-G-A-B

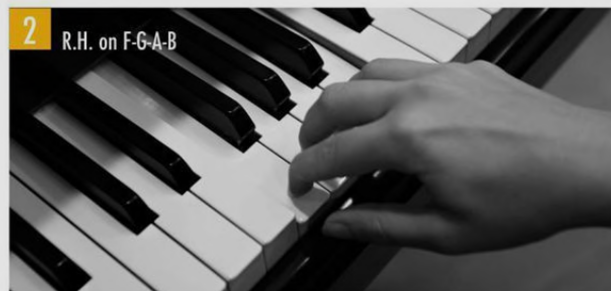
Use the 3-black-key group to locate F-G-A-B.



F-G-A-B on the Keys



1. Begin in the MIDDLE. Play *piano* (*p*). Using **L.H. fingers 5-4-3-2**, play all the **F-G-A-B's** together going *down*, then *up* the keyboard.



2. Begin in the MIDDLE. Play *forte* (*f*). Using **R.H. fingers 2-3-4-5**, play all the **F-G-A-B's** together going *up*, then *down* the keyboard.



3. Begin in the MIDDLE of the keyboard. Use **L.H. fingers 3 and 1**. Depress the damper pedal and play F and A *broken*, then *blocked* going lower and lower down the keyboard. Play *forte* (*f*).

■ Repeat using L.H. fingers **4 and 2** on F and A.



4. Begin in the MIDDLE. Use **R.H. fingers 1 and 3** on F and A. Depress the damper pedal and play F and A *broken*, then *blocked* going higher and higher up the keyboard. Play *forte* (*f*).

■ Repeat using R.H. fingers **2 and 4** on F and A.

Transposing

Playing the same piece using different keys is called transposing. On page 19, you played *Merrily We Roll Along* using keys C-D-E. On the next page, *Merrily We Roll Along* is transposed to keys F-G-A.

The Measure

A *measure* is a group of beats.

Measures within the same piece usually have the same number of beats.

Bar lines divide the music into measures.

Keep the rhythm flowing smoothly *over* the bar lines.

■ Study the musical example below.



■ How many measures are in *Merrily We Roll Along*?

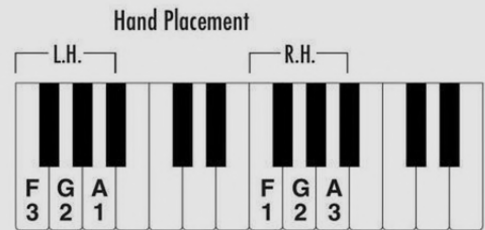
■ How many beats are in each measure?

■ Tap (or clap) the rhythm, counting aloud.

■ Playing *in the middle* of the piano, say or sing:

a. finger numbers b. letter names c. counts

(Say the higher finger number or letter name for the *blocked 3rds*.)



Merrily We Roll Along

Traditional

Lively

measure

R.H. *f* 3 2 1 2

bar line

3 2 3

The right hand notation shows a sequence of notes: A (finger 3), G (finger 2), F (finger 1), G (finger 2). After a bar line, it shows A (finger 3), A (finger 2) over F (finger 1), and A (finger 3) over F (finger 1). The next measure shows G (finger 2), G (finger 2), G (finger 2). The final measure shows A (finger 3), A (finger 2) over F (finger 1), and A (finger 3) over F (finger 1). The dynamic *f* is indicated at the start.

5 measure number

L.H. 1 2 3 2

1 2 2 1 2

3

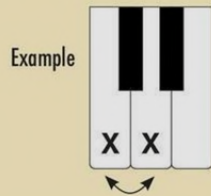
The left hand notation shows a sequence of notes: A (finger 1), G (finger 2), F (finger 3), G (finger 2). After a bar line, it shows A (finger 1), A (finger 1) over F (finger 2), and A (finger 1) over F (finger 2). The next measure shows G (finger 2), G (finger 2), A (finger 1), G (finger 2). The final measure shows F (finger 3). The piece ends with a double bar line.

Seconds (2nds)

Remember, an *interval* is the distance between two keys.

The interval of a **2nd** moves up or down to the:

next KEY – next LETTER NAME – next FINGER



C - D



Scale

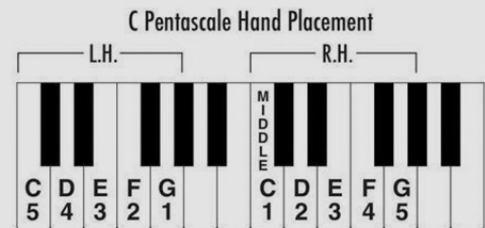
The word **scale** comes from the Latin *scala*, meaning “ladder.” The notes of a scale move up or down by **2nds** (steps). *Penta* is Latin for “five.” A pentascale is a 5-note scale.

- Place your R.H. fingers on the keys of the **C Pentascale**. Play up, then down, singing **C-D-E-F-G-F-E-D-C**.

- Playing *in the middle* of the piano, say or sing:
 - finger numbers
 - letter names
 - counts

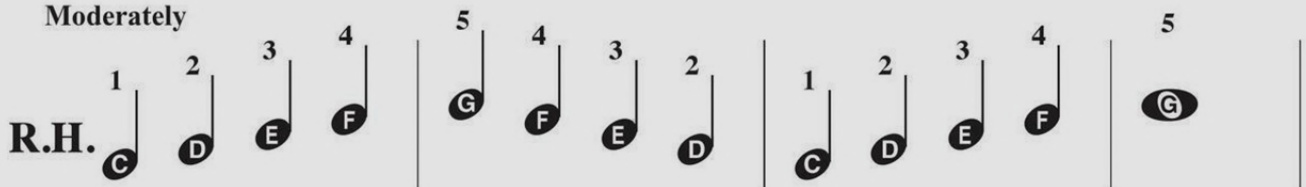
Keep the quarter notes steady.

- Transpose** to *higher* and *lower* C Pentascales.

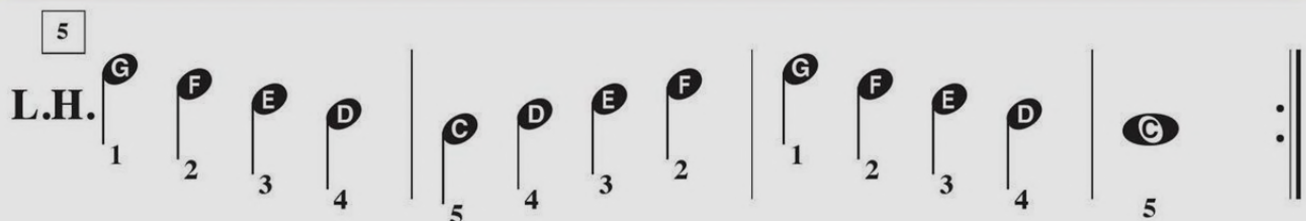


C Pentascale Warm-up

Moderately



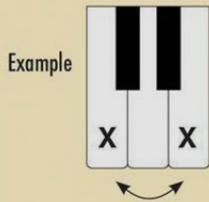
f-p on repeat



Thirds (3rds)

The interval of a **3rd**:

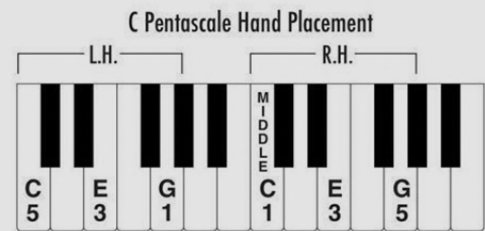
skips a **KEY** – skips a **LETTER NAME** – skips a **FINGER**



C - E



- First tap (or clap) the rhythm while counting aloud, “1 1 1 - 2”, etc.
- Playing *in the middle* of the piano, say or sing:
 - a. finger numbers
 - b. letter names
 - c. counts
 Keep the quarter notes steady.
- **Transpose** to *higher* and *lower* C Pentascales daily.
- This piece uses **broken 3rds** within the C Pentascale. Depress the damper pedal throughout.



Warm-up with 3rds

Moderately slow

R.H. *f-p*

L.H.



Depress the damper pedal and play any combination of **3rds** (blocked and broken) *high* on the keyboard. *Listen* to the sound of 3rds.

Musical Form

The overall structure or plan of a piece is called **musical form**. In *Ode to Joy*:

Section A – Measures 1-4 can be labeled **A**.

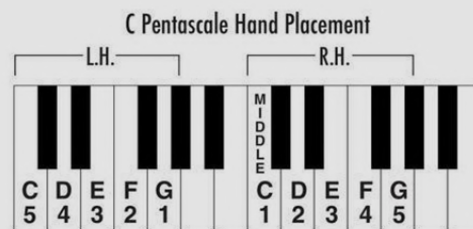
Section A¹ – Measures 5-8 can be labeled **A¹** because in *measure 8* it is changed slightly from **A**.

Section B – Measures 9-12 present a new musical idea and can be labeled **B**.

Section A¹ – Measures 13-16 return to the same musical idea as *measures 5-8*.

The form of *Ode to Joy* is **A A¹ B A¹**.

- Circle all the **repeated notes**.
- Playing *in the middle* of the piano, say or sing:
 - a. finger numbers
 - b. letter names
- Label each section of the musical form in the boxes below.



Ode to Joy (Theme from the 9th Symphony)

Ludwig van Beethoven
(1770-1827, Germany)
arranged

Moderately

R.H.

5

L.H.

9

R.H. *p*

growing louder

L.H. 1

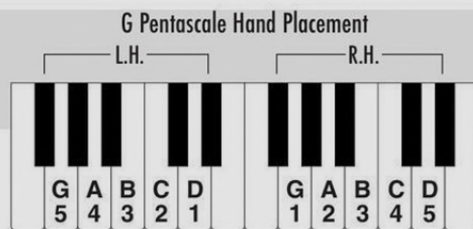
13

R.H. *f* Play hands together.

L.H.



DISCOVERY Transpose *Ode to Joy* to the **G Pentascale**. Remember to follow the fingering, direction of the notes, and use your ear to help you to transpose.



Teacher Duet for C Pentascale: (Student plays very high on the keyboard)

1 5 13 3 5 1. 2. *Fine*

R.H.

L.H. *mp* with pedal

9 3 2 4 5 2 4 1 5 2 5

pp *cresc.* *D.C. al Fine to 2nd ending on repeat*

Dynamic Marks

Remember *p* is soft, *f* is loud. (See p. 10)
These are called **dynamic marks**.

mezzo forte (*mf*)

means moderately loud
(pronounced MET-tsoh FOR-tay)

Musical Pattern

A *musical pattern* (a short set of notes) that is repeated higher or lower on the keyboard is called a **sequence**.

Technique Hint: Play with a rounded hand position on firm fingertips for each musical pattern.

■ For each exercise, start *in the middle* of the piano.

Study in 2nds and 3rds for R.H.

Moderately

R.H. *mf*

musical pattern sequence sequence etc.

move up to D move to E

Continue playing sequences up the white keys on F, G, A, B, and C.

Study in 2nds and 3rds for L.H.

Moderately

L.H. *mf*

musical pattern sequence sequence etc.

move down to B move to A

Continue playing sequences down the white keys on G, F, E, D, and C.

1. Review of 2nds and 3rds

- Review **2nds** and **3rds** by naming the keys marked with an X.

2. Rhythm Tap

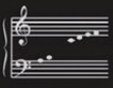
- Tap this two-handed rhythm on the closed keyboard cover while counting aloud. Your R.H. taps the *top line* while your L.H. taps the *bottom line*. (Your teacher will demonstrate.)

3. Black-Key Improvisation

To improvise is to create “on the spot.”

- Find a friend or ask your teacher to play the duet part below. First, *listen* and feel the beat.
- When you are ready, improvise a piece using **only black keys**. Use either hand (or both). There are no right or wrong notes, only music!

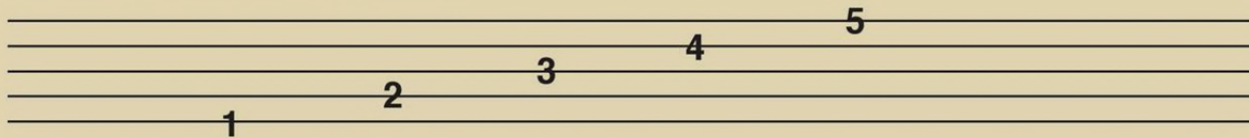
Teacher Duet: (Student improvises *higher* on the same keyboard)



Orientation to the Staff

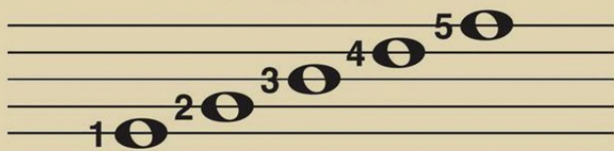
The Staff

Music is written on a five-line staff.

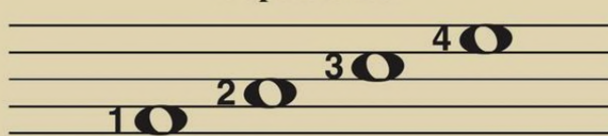


Notes are written on **lines** (line notes) or in **spaces** (space notes).

5 Line Notes



4 Space Notes

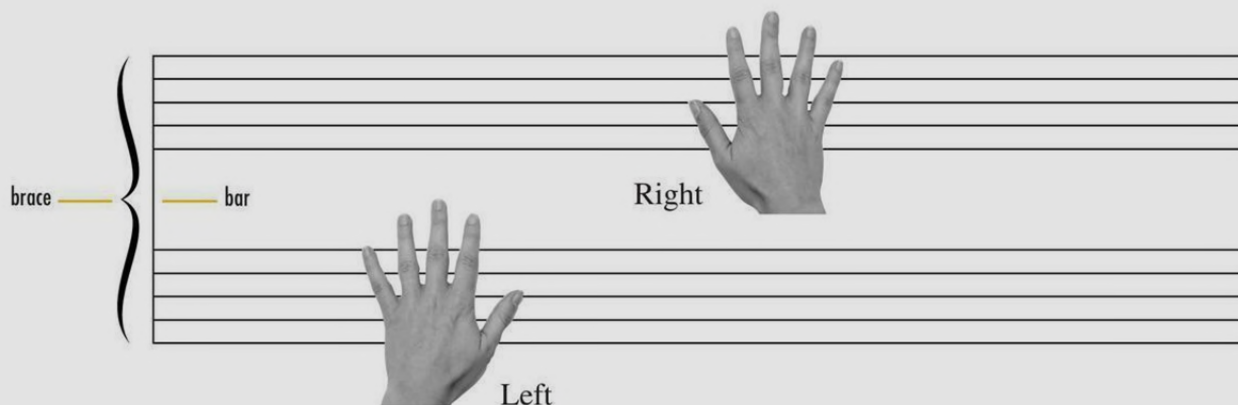


■ Identify each note as a *line note* or *space note* on the following pages: 33 and 38.

The Grand Staff

Piano music uses two staves (staves) which are connected by a brace and beginning bar line. Together we call them the **GRAND STAFF**.

The R.H. plays the notes in the *upper* staff.



The L.H. plays the notes in the *lower* staff.

Bass Clef and Treble Clef



This is a **Bass Clef** sign.
Bass refers to *low* sounds.

The bass clef shows notes *below* Middle C.

Bass Clef Orientation

- With L.H. finger 2, play Middle C and all the keys below while naming them aloud. These are in the *bass clef* range.



This is a **Treble Clef** sign.
Treble refers to *high* sounds.

The treble clef shows notes *above* Middle C.

Treble Clef Orientation

- With R.H. finger 2, play Middle C and all the keys above while naming them aloud. These are in the *treble clef* range.

Note: Middle C is written on a *ledger line* (short line) between the treble and bass staves.

The Alphabet on the Staff

- As notes on the staff move from a **space** to the next **line** to the next **space**, etc., they move by **2nds** (steps) on the keyboard. (See page 34.)
- How many times can the music alphabet be written on the grand staff? Begin at the bottom and count up. _____

The diagram illustrates the relationship between a piano keyboard and a grand staff. The keyboard is divided into a **Bass range** (left) and a **Treble range** (right). The notes are labeled with letters: A, B, C, D, E, F, G, A, B, C, D, E, F, G. The notes A, B, C, D, E, F, G are in the bass range, and the notes A, B, C, D, E, F, G are in the treble range. The note C is labeled as **MIDDLE**. Below the keyboard, a grand staff is shown with a treble clef and a bass clef. A brace groups the two staves. A bar line is shown between the staves. A ledger line is shown below the bass staff, labeled **ledger line Middle C**. The notes on the grand staff are arranged to show the sequence of notes from the lowest to the highest, illustrating the concept of moving by 2nds (steps) on the keyboard.

The $\frac{4}{4}$ Time Signature

The **time signature** is written at the beginning of a piece of music.

- The *top* number indicates the number of beats per measure.
- The *bottom* number represents the kind of note receiving one beat.

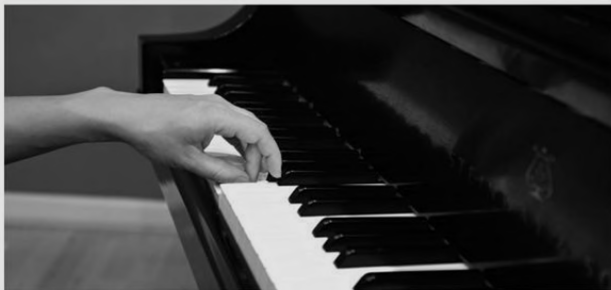
$\frac{4}{4}$ = 4 beats in each measure (“1-2-3-4”)
 $\frac{4}{4}$ = ♩ The quarter note receives one beat.

Warm-up

Tap (or clap), counting aloud, “1-2-3-4” in each measure. Notice this is a new way to count.

Then choose any key on the piano and play, counting aloud. Use R.H. finger 3.

Count: 1 2 3 4 | 1 - 2 3 - 4 | 1 - 2 - 3 4 | 1 2 3 4



4-Beat Alphabet uses only finger 3.

- First play, saying the **letter names**. (Begin two A's *below* Middle C.)
- Then play, counting aloud, “1-2-3-4.” Accent (play louder) beat 1 of each measure.

4-Beat Alphabet

Moderately

Use R.H. finger 3 for these notes.

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

Use L.H. finger 3 for these notes.

Accent Mark means to emphasize the note by playing it louder than the notes around it.

The $\frac{3}{4}$ Time Signature

$\frac{3}{4}$ = 3 beats in each measure (“1-2-3”)

$\frac{3}{4}$ = ♩ The quarter note receives one beat.

Warm-up

Tap (or clap), counting aloud, “1-2-3” in each measure.

Then choose any key on the piano and play, counting aloud. Use R.H. finger 3.



Count: 1 2 3 | 1 - 2 - 3 | 1 - 2 3 | 1 - 2 - 3



Count: 1 - 2 3 | 1 2 3 | 1 - 2 - 3 | 1 2 - 3

- Now play feeling **3 beats** per measure.
- Count aloud, “1-2-3.” Accent beat 1 of each measure.

3-Beat Alphabet

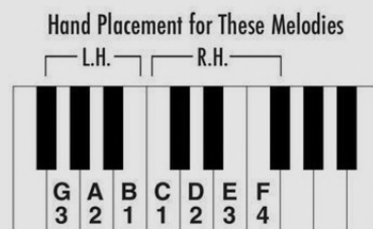
Moderately

Use R.H. finger 3 for these notes.

Use L.H. finger 3 for these notes.

Play these familiar melodies which use $\frac{4}{4}$ and $\frac{3}{4}$ **time signatures**.
The letter names inside the notes will guide you.

- Determine the **time signature** for each melody. Write it at the *beginning* of each piece after the treble and bass clefs.
- Tap (or clap) the rhythm, counting aloud.
- Playing *in the middle* of the piano, say or sing:
 - a. finger numbers
 - b. letter names
 - c. counts



Yankee Doodle

Traditional

Cheerfully

1 2 3 1 3 2 1 2 3 1

f Yan - kee Doo - dle went to town rid - ing on a po - ny,

5

1 2 3 4 3 2 1 1

stuck a feath - er in his cap and called it mac - a - ro - ni!

1 3 2 1

Teacher Duet: (Student plays 1 octave higher)

R.H. 5 2 1

L.H. 1

mf

Row, Row, Row Your Boat

Lively Traditional

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

3 3 2 1 1 2 1

1

■ Can you finish the melody to *Row, Row, Row, Your Boat*?

Pedal Mark

Pedal DOWN hold it down Pedal UP

Clock Tower Bells

Moderately Traditional

f

3 1 2 2 3 1

5

3 2 1 2 3 1

3



Transpose *Clock Tower Bells* using these keys and finger numbers.

Hand Placement

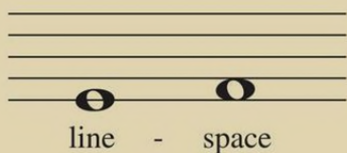
L.H. R.H.

C 3 F 1 G 2 A 3

Reading 2nds (Steps) on the Staff

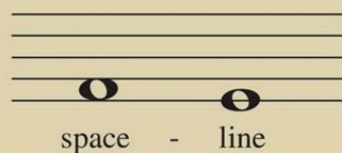
On the staff, the **interval of a 2nd (step)** is from:

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



or

a **SPACE** to the next **LINE**
(See p. 29)



Learn and memorize these four notes: **B, C, D, and E**. Remember, Middle C is written on a *ledger line* between the treble and bass staves. (See p. 29)



Play and say: **B C D E**
space-line-space-line

Warm-up with 2nds

Name each note in the blanks below.

Moderately

note names: _ _ _ _ _

The Tie



The **tie** is a curved line connecting two repeated notes on the *same line* or *space*. The note is played *once*, but held for the length of both notes combined.

Catch a Falling Star

Words and Music by Paul Vance and Lee Pockriss

Cheerfully 1 on ___? 5

mf Catch a fall - ing star and put it in your pock - et, nev - er let it

2 on ___?

fade a - way. *p* 9 *mf* Catch a fall - ing star and

1

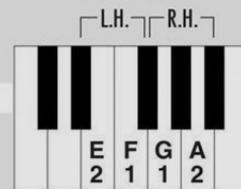
13

1 put it in your pock - et, save it for a rain - y day.

DISCOVERY

Transpose this piece using this set of keys.

Hand Placement



Teacher Duet: (Student plays 1 octave higher, without pedal)

1 9 5 13

R.H.

L.H. *mp*

Bass Clef Note - A

This **A** is the top line of the bass staff.
It is a **2nd** below B.



• Play and say: **A B C D E**
line - space - line - space - line

L.H. Warm-up

Moderately

mf 1 on C
blocked 3rd
play $\frac{1}{3}$ together

Repeat beginning with L.H. finger 2 on C.

- Tap (or clap) the rhythm. Count aloud, “1-2-3-4.”
- Look through the piece, noting the *form*: **A A B B A¹**
- Play, observing the *f*, *p*, and > marks.

Russian Folk Song

With spirit

Traditional Russian
arranged

A 3 on 1 on
f
3 on 1 on

4 **A** (Measures 1–3 are repeated.)

7 **B**

10 **B** (Measures 7–9 are repeated.)

13 **A¹** (Measures 1–3 return, altered for the ending.)



Transpose this piece using this set of keys.

Hand Placement

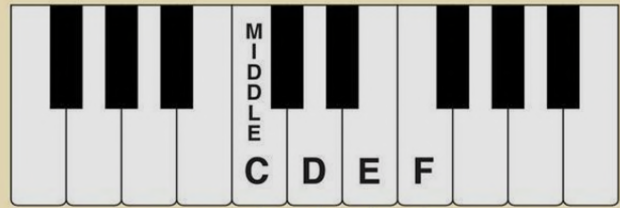
L.H. R.H.



Teacher Duet: (Student plays 1 octave higher)

Treble Clef Note - F

This **F** is the first space of the treble staff.
It is a **2nd** above E.



Play and say: **C D E F**
line-space-line-space

Legato

Legato means smooth and connected, with no break in the sound. To play *legato*, one finger goes down as the previous finger releases.

A **slur** is a curved line over or under a group of notes. It indicates *legato*.

- Play this example. Listen for a smooth, connected sound.



- Tap (or clap) the rhythm. Count aloud, “1-2-3.”
- Repeat, tapping only on beat 1 of each measure.

Midnight Ride

Fast, urgent

5

9

13

17



Can you play this piece counting aloud, “1-2-3” for each measure?
Which beat is the strongest? **beat 1** **beat 2** **beat 3** (circle one)

Teacher Duet: (Student plays 1 octave higher)

Octave Sign (8^{va} - Ottava)

When 8^{va} is written *above* the staff, play one octave **higher** than written. When 8^{va} is written *below* the staff, play one octave **lower** than written. 15^{ma} means 2 octaves higher (or lower).

Technique Hints

- Tap the rhythm for each exercise with the correct hand. Count aloud, “1-2-3.”
- Then play using a **rounded hand shape**. Balance on a *firm fingertip* as you play each key. Note: A circled finger number alerts you to a change of hand placement.

R.H. Fingerwork

Moderately fast

1 *mf* lift ① 8^{va} lift

5 15^{ma} ① *mf*

L.H. Fingerwork

Moderately fast

1 *mf* lift ① 8^{va} lift

5 ① 15^{ma} *mf*

More Technique: Repeat this exercise starting on L.H. finger 2.

Sightreading

Sightreading means playing straight through a piece without stopping for corrections or adjustments.

1. Determine the starting keys and fingers.
2. Set a steady beat by counting one measure before you play. Ex. "1-2-3-4"
3. Focus your eyes on the noteheads (the round part).
4. Play rather slowly, always moving your eyes ahead.

1. Sightread this musical example in $\frac{4}{4}$. Does it begin with a *blocked* or *broken* 3rd?

Rather slowly

3 on —?
1 on —?

mf

4

1 on —?

2. Sightread this musical example in $\frac{3}{4}$. Listen for an echo effect in the melody. Set a steady beat by counting one measure before you play. Ex. "1-2-3"

Rather slowly

mf

p

mf

1 on —?

3



Your teacher (or a friend) will play one of these short musical examples. Circle whether it is in $\frac{3}{4}$ or $\frac{4}{4}$ time. Hint: *Listen* for the accented notes. Do the accents occur every 3 or every 4 beats?

- a. $\frac{3}{4}$ or $\frac{4}{4}$ b. $\frac{3}{4}$ or $\frac{4}{4}$ c. $\frac{3}{4}$ or $\frac{4}{4}$ d. $\frac{3}{4}$ or $\frac{4}{4}$

For Teacher Use Only (The examples may be played in any order.)

Rather slowly

mf

March tempo

mf

Waltz tempo

mf

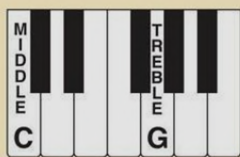
March tempo

mf



Treble Clef Note - G

Find the first G above Middle C.
This is called **Treble Clef G**.



The treble clef is also called the **G clef** because it circles around the **G line** on the staff. The treble clef came from the old letter G shown below.



Hand Shape Warm-up

- With R.H. fingers 1 and 5, play back and forth between Middle C and Treble Clef G. (This is the interval of a 5th.)

- A monk singing this piece would take a breath at the end of each slur.
- As you play this piece, let the music “breathe” by lifting your wrist at the end of each slur.

Chant of the Monk

Rather slowly, floating

1 lift 2 4 lift

Al - le - lu - ia, Al - le - lu - ia.

f-p on repeat

The score is in 4/4 time. The melody is on a treble clef staff. It consists of two phrases, each starting with a slur over four notes and ending with a half note. The first phrase is 'Al - le - lu - ia,' and the second is 'Al - le - lu - ia.' There are 'lift' markings above the first and fourth measures of each phrase. The dynamics are *f-p on repeat*.



This piece uses notes of the **C pentascale** moving by *2nds*. (See p. 22)
Transpose to the **G pentascale**. (See pp. 25 or 176)

Teacher Duet: (Student plays as written for page 42; 1 octave higher for page 43)

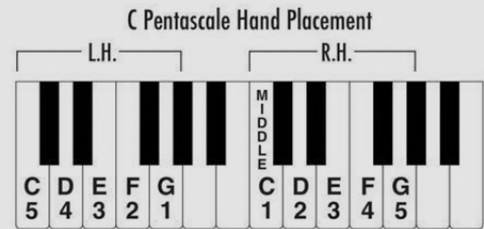
R.H. 1 2 5

L.H. 5 4 2

f-p on repeat

The score is in 4/4 time. The right hand (R.H.) plays a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand (L.H.) plays a sequence of notes: C3, D3, E3, F3, G3, A3, B3, C4. The notes are grouped into pairs: (C4, C3), (D4, D3), (E4, E3), (F4, F3), (G4, G3), (A4, A3), (B4, B3), (C5, C4). The dynamics are *f-p on repeat*.

- First play each hand separately. The L.H. will play the same melody using a lower C Pentascale. Listen for a smooth, *legato* sound.
- Now play hands together. Let your R.H. “teach” your L.H. Notice the letter names stay the same, but the finger numbers are different.



Chant of the Monks

Rather slowly, flowing

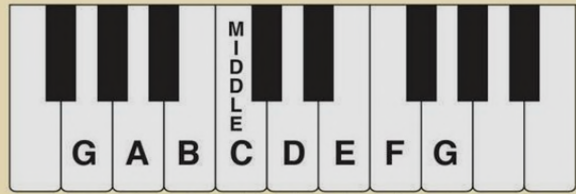


Transpose *Chant of the Monks* to the **G pentascale**. Then create a short “Alleluia Chant” of your own. Use the **G pentascale** and play up or down by **2nds** (steps). Play R.H. alone, L.H. alone, or hands together.

Teacher Duet: See bottom of page 42.

Bass Clef Note - G

This G in the bass clef is a 2nd (step) *below* A. It is located on the top space of the bass staff.



Play and say: **G A B C D E F G**
 space-line-space-line-space-line-space-line

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

Shining Stars

Moving gently

A *3 on*
—?

f *slur*

2 on
—? *3*

Damper pedal down.

Teacher Duet: (Student plays 1 octave higher, without pedal)

R.H. *mf* *p* *pp*

L.H. *mf-p on repeat* *pp*

5 **A**

p (echo)

9 **B**

f *p*

play $\frac{3}{1}$ together

play $\frac{2}{3}$ together

13 **A¹**

f

17 **Coda** (ending section)

$\frac{3}{1}$ *f* *p*

BOTH HANDS lift 8^{va} **BOTH HANDS** lift 15^{ma} (2 octaves higher)

Play both hands together. *as soft as possible*

$\frac{2}{3}$

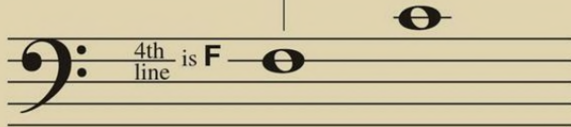
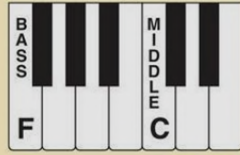
Pedal up.



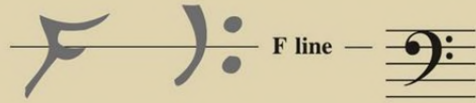
Point out a **broken 2nd**, **blocked 2nd**, then a **blocked 3rd**.
(Find a broken 3rd in *measure 1*. Look between treble and bass notes.)

Bass Clef Note - F

Find the first F below Middle C.
This is called Bass Clef F.



The bass clef is also called the **F clef**. The two dots point out the F line on the staff. The bass clef came from the old letter F shown below.



Hand Shape Warm-up

- With L.H. fingers 1 and 5, play back and forth between Middle C and Bass Clef F. (This is the interval of a **5th**.)

Musical Form Check

The form of this piece is **A A B A¹**.

- Label each section in your music.

Roman Trumpets

Proudly
4 on ___?

1 on ___?
5 on ___?

5

9

mf

3

13

f

4

4

s-l-o-w-i-n-g d-o-w-n

(1 - 2 - 3 - 4)

8^{va}



DISCOVERY

Find the following: accent mark, interval of a 5th, octave sign.

Teacher Duet: (Student plays as written, without pedal)

f

5

2

1

4

2

1

5

3

1

2

1

5

3

1

2

9

mp

13

f

rit.

Tempo

The tempo is the speed of the music.

- Practice these exercises at a slow, medium, then faster tempo. Play with firm fingertips.

Study in 2nds

(for R.H. alone)

Steady moderate tempo

1

mf

5

2

9

3

Repeat 8^{va} higher

Study in 2nds

(for L.H. alone)

Steady moderate tempo

1

mf

5

2

9

3

Repeat 8^{va} lower

1. For each musical example, circle the correct description:



- repeat, 2nd ↑, 2nd ↓
- repeat, 2nd ↓, 2nd ↓
- 2nd ↑, 2nd ↓, repeat



- repeat, 2nd ↑, 2nd ↑
- 2nd ↑, repeat, 2nd ↓
- 2nd ↑, repeat, 2nd ↑



- 2nd ↑, 2nd ↓, repeat
- 2nd ↑, repeat, 2nd ↓
- 2nd ↓, 2nd ↑, repeat



- 2nd ↑, repeat, 2nd ↑
- repeat, 2nd ↑, repeat
- 2nd ↑, 2nd ↓, repeat



- repeat, 2nd ↓, 2nd ↑
- 2nd ↓, repeat, 2nd ↓
- 2nd ↓, repeat, 2nd ↑



- 2nd ↓, 2nd ↓, repeat
- repeat, 2nd ↓, repeat
- 2nd ↑, 2nd ↓, repeat



- 2nd ↓, repeat, 2nd ↑
- 2nd ↓, 2nd ↓, 2nd ↑
- 2nd ↓, 2nd ↓, repeat



- repeat, 2nd ↑, 2nd ↑
- 2nd ↑, 2nd ↑, repeat
- 2nd ↑, repeat, 2nd ↑



- 2nd ↓, 2nd ↑, 2nd ↓
- 2nd ↓, 2nd ↓, 2nd ↑
- 2nd ↓, repeat, 2nd ↓

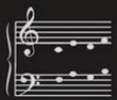
2. Play each example above. Notice the fingering.

3. C Pentascale Improvisation

■ Ask a friend or your teacher to play the duet part below. First, listen and feel the beat.

■ When you are ready, improvise a melody using the **C pentascale** notes (C-D-E-F-G) *in any order*. For rhythmic variety, use longer and shorter notes.

Teacher Duet: (Student improvises *higher* on the keyboard)



More About Staff Reading

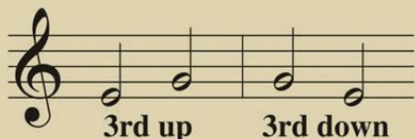
3rds (Skips) on the Staff

■ On the staff, the **interval of a 3rd (skip)** is from:

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

or

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



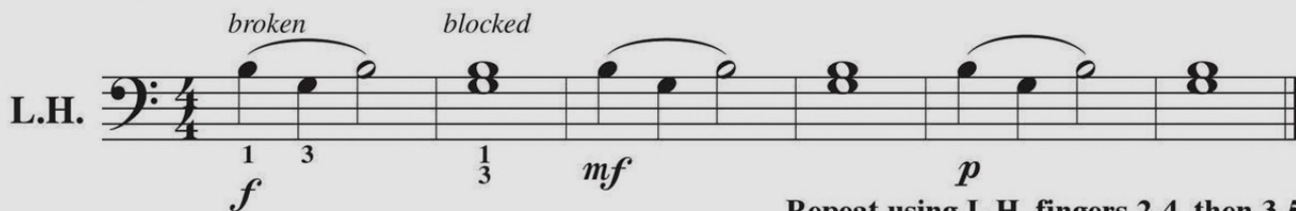
Warm-up with 3rds

■ Play this *line-to-line* 3rd with R.H. fingers 1-3. Notice the dynamic marks.



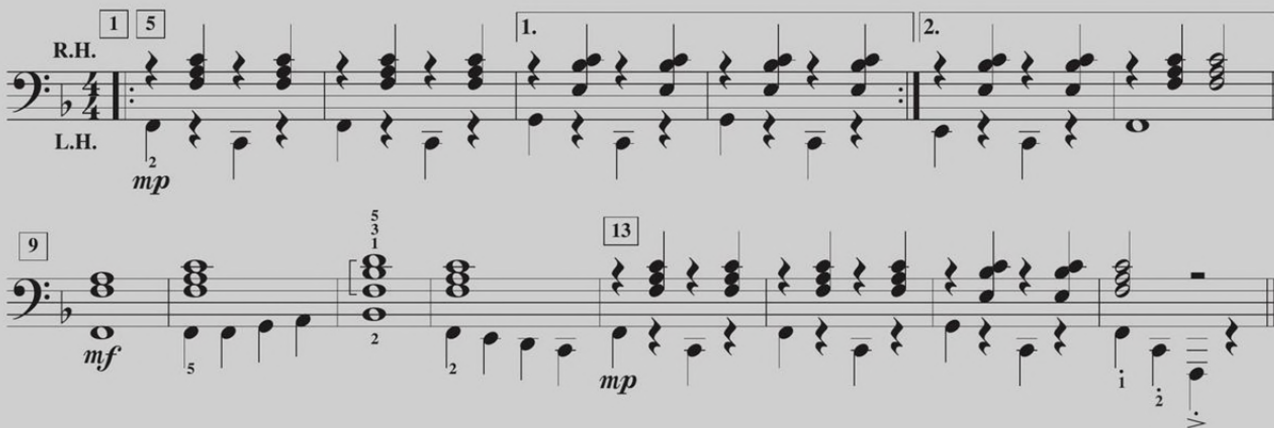
Repeat using R.H. fingers 2-4, then 3-5.

■ Play this *space-to-space* 3rd with L.H. fingers 1-3. Notice the dynamic marks.



Repeat using L.H. fingers 2-4, then 3-5.

Teacher Duet for *Camptown Races*, page 51: (Student plays 1 octave higher)



Camptown Races

Stephen Foster
(1826-1864, U.S.)
arranged

Cheerfully 1 on __?

mf Camp-town la - dies sing this song, doo - dah, (3 - 4) doo - dah; (3 - 4)

1 on __?

5

Camp-town race - track five miles long, oh, doo - dah day. (2 - 3 - 4)

9

Going to run all night. (2 - 3 - 4) Going to run all day. (2 - 3 - 4)

3 1

1

13

mf Bet my money on (the) bob - tail nag, somebody bet on (the) bay. (2 - 3 - 4)



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

Quarter Rest

The quarter rest = 1 beat of *silence*



- Tap (or clap) this rhythm example, counting aloud, "1 - 2 - 3 - 4." Count, but **do not clap** (or play) for the quarter rest.

1 - 2 3 - 4 1 2 3 4

Eine Kleine Nachtmusik

(A Little Night Music)

Wolfgang Amadeus Mozart
(1756-1791, Austria)
arranged

With energy

1 on __? lift

f

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

3 on __?

5 4

1

Teacher Duet: (Student plays 1 octave higher)

R.H.

L.H.

mf

9 13

p

9

13

17



Create two measures of $\frac{4}{4}$ rhythm and write them below. Include a **quarter rest**. Then tap (or clap) your rhythm.

$\frac{4}{4}$

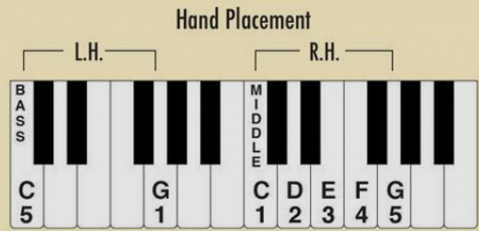


17

Melody and Harmony

- *melody* — the tune
- *harmony* — notes played with the melody to give a rich, fuller sound.

The interval of a **5th** (C up to G) is used to *harmonize* the melody in this piece.



The Slavic composer Dvořák wrote this famous theme for his *Symphony No. 9, 'From the New World'*. "The New World" refers to America in the late 1800s.

New World Symphony Theme

Antonín Dvořák
(1841-1904, Bohemia)
arranged

Moderately flowing

3 on —? lift lift

p

1 on —? 5 on —?

5 9

13 pedal down pedal up

Fine

(prepare L.H. for measure 17)

Teacher Duet: (Student plays 1 octave higher without pedal)

R.H. L.H. *pp*

5 2

17 21

mf

3

25

29 2 *D.C. al Fine**

(prepare L.H. for measure 1)

Da Capo al Fine

***D.C. al Fine** means return to the beginning and play to *Fine*.

Da Capo (abbreviated D.C.) means from the beginning.

Fine (pronounced FEE-nay) means the end.

9 13 *Fine*

17 25 21 29 1. 2. *D.C. al Fine*

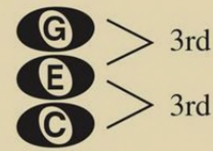
mp

Playing a Chord

The word **chord** is derived from the Old French word *acorde*, meaning “to agree.” Three or more tones played together form a chord.

The **C chord** is made of 3 tones built in *3rds* above C. A 3-note chord built in 3rds is also called a **triad**.

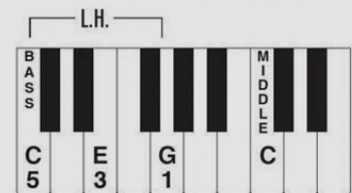
C chord (or triad)



C Chord Warm-up (for L.H. alone)

- On the closed keyboard cover, “silently” play *C Chord Warm-up*.
- On the piano, find the **Bass C Chord** shown on the keyboard to the right.
- Practice *C Chord Warm-up* with your L.H. until it is secure.

Bass C Chord Hand Placement



Rather slowly

L.H. *f*

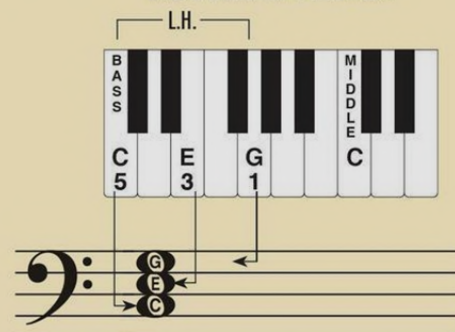
Now play *C Chord Warm-up* with your R.H. higher on the keyboard. Use **fingers 1–5**.

The C Chord (C - E - G) on the Bass Staff

- Notice that on the **bass staff** the top 3 spaces spell the **Bass C chord**. (bottom to top: C-E-G)

Note: Though these bass notes will be introduced formally on page 62, you may now use L.H. C chords with many of your early pieces.

Bass C Chord Hand Placement



Warm-up for Jingle Bells

■ In this piece, the interval of a **5th** and a **C chord** are used to harmonize the melody.

Slowly

Jingle Bells

Words and Music by
J. Pierpont

Brightly

3 on __?

f

Jin - gle bells, jin - gle bells, jin - gle all the way;

5 Pedal optional

mf

Oh, what fun it is to ride in (a) one - horse o - pen sleigh! _____

9 *8va* 3

f

Jin - gle bells, jin - gle bells, jin - gle all the way;


13 *8va*

mf

Oh, what fun it is to ride in (a) one - horse o - pen sleigh!

Half and Whole Rests


The half rest sits *above* middle line 3.

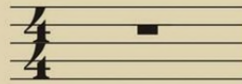
 = 2 beats of silence



Count: "1 2 3 4"

The whole rest hangs *below* line 4.

 = a whole measure of silence



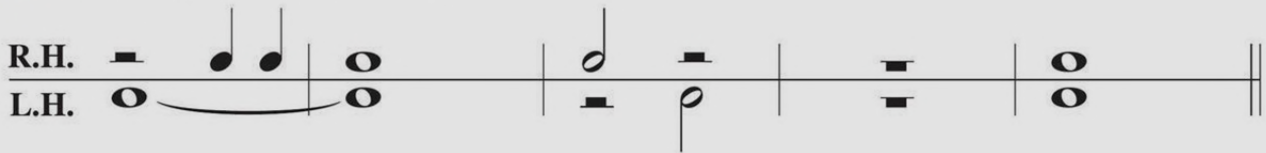
4 beats of silence
Count: "1-2-3-4"



3 beats of silence
Count: "1-2-3"

Rhythm Warm-up

Tap the rhythm below, counting aloud.

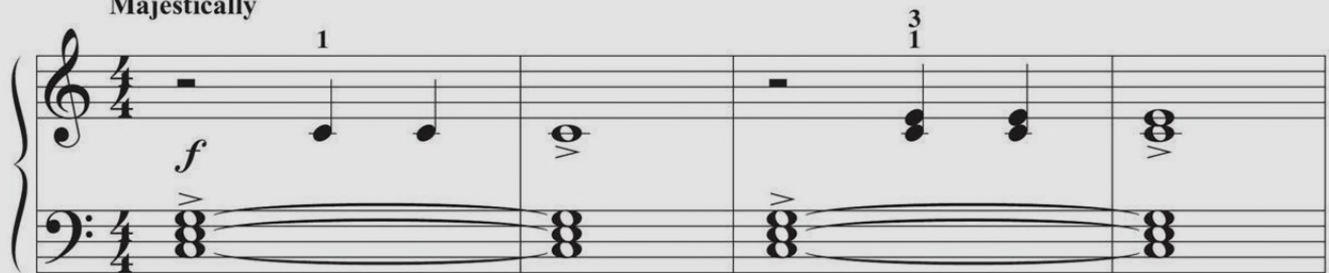


Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Identify each rest in *measures 1-8* as a half rest or whole rest.

Royal Procession

Majestically



1 on G
3 on E
5 on C



9

2

mf

1

13

17

f

21

f



The form of this piece is **A B A¹**. Look for the section that is different. Mark it **B**. When section **A** returns at *measure 17*, compare it to *measures 1–8* to discover the difference in *measures 23–24*.

Technique Hints

- Play the thumb on the side tip.
- Keep your wrist flexible; however, do not let it sag as you play.

Study in Broken 3rds

R.H. *mf* **Steady** *broken 3rd pattern* *lift* *move to D* *move to E* *etc.*

Count: 1 2 3 4 1 2 3 4

Continue these sequences up the white keys beginning on F, G, A, B, and C.

L.H. *mf* **Steady** *broken 3rd pattern* *lift* *lift* *etc.*

Continue these sequences down the white keys beginning on G, F, E, D, and C.

Rhythm Study

R.H. *mf* **With energy** *pattern* *move to D* *etc.*

Continue these sequences up the white keys beginning on E, F, G, A, B, and C.

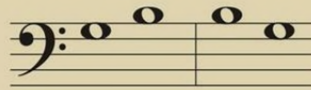
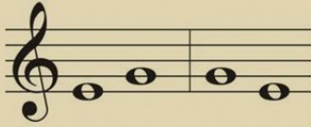
L.H. *mf* **With energy** *pattern* *move to B* *etc.*

Continue these sequences down the white keys beginning on A, G, F, E, D, and C.

Review of 3rds (See page 50)

On the staff, the **interval of a 3rd** (skip) is from:

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



1. Draw a **3rd up** or **down** from each note below. Use whole notes. Then name both notes in the blanks.

up a 3rd



up a 3rd



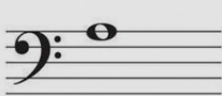
down a 3rd



down a 3rd



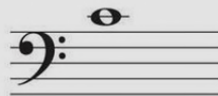
down a 3rd



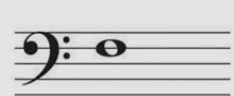
up a 3rd



down a 3rd



up a 3rd



2. Write the counts *1-2-3-4* under this rhythm. Then clap or tap, counting aloud.



3. Write the counts *1-2-3* for this rhythm. Then clap or tap, counting aloud.



Your teacher (or a friend) will play example **a** or **b**. Circle the musical example you hear.



or

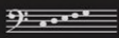


or



or





More Bass Clef Note Reading

Bass C Pentascale

Review: A pentascale is a five-note scale.

New: Familiarize yourself with these notes that step up from **Bass C**.



• Play and say: **Bass C** **D** **E** **F** **G**
space - line - space - line - space

Rules for Stems

Notice the stem on **Bass C** goes *up*. The stems on **Bass D, E, F, and G** go *down*.

Notes *below* the middle line
(line 3) have UP stems.



Notes *on or above* line 3
have DOWN stems.



Bass Clef Melodies

- First tap (or clap) each melody. Count aloud.
- Play each melody s-l-o-w-l-y, then at a moderate tempo.
- Notice each melody begins on a *different* note of the **Bass C Pentascale**.

Give My Regards to Broadway

George M. Cohan

Lively

Give my re - gards to Broad - way. Re -



5 mem - ber me to Her - ald Square.



Rise and Shine

Traditional spiritual

Cheerfully

Rise ___ and shine ___ and give God the glo - ry, glo - ry.

Musical notation for 'Rise and Shine' in bass clef, 4/4 time. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The first note is marked with a forte *f* dynamic and the instruction '4 on ___?'.

Ode to Joy

Ludwig van Beethoven

Moderately

Musical notation for 'Ode to Joy' in bass clef, 4/4 time. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The first note is marked with a mezzo-piano *mp* dynamic and the instruction '3 on ___?'.

Musical notation for 'Ode to Joy' in bass clef, 4/4 time. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. A box containing the number '5' is placed at the beginning of the line.

All Through the Night

Traditional lullaby

Gently

Sleep, my child and peace at - tend thee, all through the night. _____

Musical notation for 'All Through the Night' in bass clef, 4/4 time. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The first note is marked with a piano *p* dynamic and the instruction '2 on ___?'.

Lightly Row

Traditional

Brightly

Musical notation for 'Lightly Row' in bass clef, 4/4 time. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The first note is marked with a mezzo-forte *mf* dynamic and the instruction '1 on ___?'.

Musical notation for 'Lightly Row' in bass clef, 4/4 time. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. A box containing the number '5' is placed at the beginning of the line.

Staccato

Staccato sounds are crisp and detached. To play *staccato*, quickly bring the finger off the key. The staccato mark is a small dot placed above or below the note.

Warm-ups

Moderately

R.H.  *mf-p on repeat*

Moderately

L.H.  *mf-p on repeat*

The Octave

From *Middle C* to *Bass C* is the distance of 8 white keys and spans 8 letter names: C-B-A-G-F-E-D-C. This is the interval of an **octave**.

Theme from the “Surprise” Symphony

Franz Joseph Haydn
(1732–1809, Austria)
arranged

■ This piece begins with the hands playing an octave apart.

Cheerfully

1 on ___?

p

5 on ___?

A circled finger number alerts ① you to a change of hand placement.




Hungarian Dance

Johannes Brahms
(1833-1897, Germany)
arranged

Repeat Signs

Play the section within the repeat signs again.



Quickly, spirited

4

Repeat playing piano (softly)

7

11

Teacher Duet: (Student plays 1 octave higher)

rit. - ritardando

This means a gradual slowing of the music.
Ritardando is often shortened to *ritard.* or *rit.*

Shepherd's Song

(From the Sixth Symphony)

Ludwig van Beethoven
(1770–1827, Germany)
arranged

Peacefully

p

5 on ___?
1 on ___?

mp

5 3 1

5 9 13

Teacher Duet: (Student plays 1 octave higher)

R.H.

L.H.

pp

p

pp

rit.

8va

9 13 17 21

9

4

p

$\frac{1}{2}$

13

4

mp

3

17

②

1

3

$\begin{matrix} 1 \\ 3 \\ 5 \end{matrix}$

21

p

ritardando

as soft as possible

3
8va-



The beats of a $\frac{3}{4}$ time signature have this feeling: (circle one)
 strong-weak-strong strong-weak-weak strong-strong-weak

Parallel Promenade

Parallel Motion: Hands-together playing with the notes moving in the SAME direction.

Practice at slow, medium, and faster *tempi* (plural of tempo).

Steadily

1 5

f *p*

Steadily

f *p*

Contrary Cakewalk

Contrary Motion: Hands-together playing with the notes moving in OPPOSITE directions.

Practice at slow, medium, and faster tempi.

Steadily

1 2 3 2

mf

5

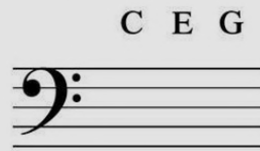
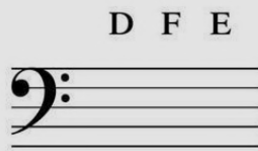
Extra Practice: Repeat the exercises above with the R.H. playing 1 octave HIGHER.
Then repeat the exercises above with the L.H. playing 1 octave LOWER.

- Use the example below to help you write the five notes of the **Bass C Pentascale**. Remember, the stem on **Bass C** goes *up* and to the *right*. The stems on **Bass D E F** and **G** go *down* and to the *left*. (See p. 62)



Ex. C _____

- Lightly shade the **Bass C space** for each staff below. Then, using quarter notes, draw the notes specified that are in the **Bass C Pentascale**. Add stems correctly on each note.



Ex.

3. Staccato Improvisation

- Ask a friend or your teacher to play the duet part below. First, listen and feel the beat.
- When you are ready, improvise a *staccato* melody using the **Bass C Pentascale** notes (C-D-E-F-G) in *any order*. End on Bass C for a final conclusion.

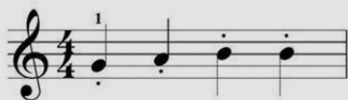
Teacher Duet: (Student improvises using Bass C-D-E-F-G)



Close your eyes as your teacher (or a friend) plays each example below. Write **S** for **staccato**, **L** for **legato**, or **SL** if you hear both.

1. _____ 2. _____ 3. _____ 4. _____

For Teacher Use Only (The examples may be played in any order.)





Eighth (8th) Notes

Eighth Notes

A single eighth note has a *flag*.



2 eighth notes = 1 quarter note

- Two (or more) eighth notes are connected by a beam.

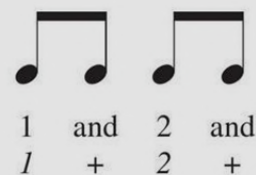


- Think of quarter notes as *walking* notes and eighth (8th) notes as *running* notes.

Counting Eighth Notes

For rhythms with **eighth notes**, each beat is *divided* into two equal parts. In the rhythms below, each eighth note receives one-half beat.

- Tap (or clap) the rhythms below while counting aloud.
- Count the 8th note between the beats using the word “and” (written “+”).
- Choose any key on the piano and play each rhythm, counting aloud.



1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 +

Say: “One and two and three and”

Notice four eighth notes are often beamed together.



1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +



Clap each rhythm with the metronome ticking at : ♪ = 72 ♪ = 88 ♪ = 104

mezzo piano (*mp*)

means moderately soft

A **minuet** is a stately dance in $\frac{3}{4}$ time.

French Minuet

Jean-Philippe Rameau
(1683–1764, France)
arranged

■ **Rhythm Check:** Are your eighth notes flowing gently, with a steady, even rhythm?

Flowing smoothly, rather slowly

5 on ___?



French Minuet uses what two intervals? _____ and _____.
Circle all the **3rds** in this piece. (Hint: There are 8.)

Teacher Duet: (Student plays 1 octave higher)

Crescendo and Diminuendo

crescendo (*cresc.*)

means play gradually louder
(pronounced “kreh-SHEN-doh”).

Play and listen.



diminuendo (*dim.*)

means play gradually softer
(pronounced “di-min-u-EN-doh”).

Play and listen.



This symbol \rightrightarrows is also called *decrescendo*
(day-kreh-SHEN-doh).

Phrase

A **phrase** is a musical idea or “sentence.”

A phrase is often shown in the music with a long slur,
also called a *phrase mark*.

Morning

(from *Peer Gynt Suite No. 1*)

Edvard Grieg
(1843-1907, Norway)
arranged

■ Notice the long eight-measure phrases in *Morning*.
“Shape” each phrase with a \rightrightarrows and \leftleftarrows as marked.

Gently moving

9

mf 2nd phrase

13

1
3
5 on G
on E
on C

17

mp 3rd phrase

21

tie within a slur



Transpose the melody only in *measures 9–16* with your R.H. beginning on D.
Hint: Read by **2nds** and **3rds**.

Teacher Duet: (Student plays 1 octave higher, without pedal)

1 17 R.H. 5 21 Fine

L.H. *p* 5 1 5-3

9 13 D.C. al Fine

mp 1

Upbeat (or Pick-up Note)

The first beat of any complete measure is referred to as the *downbeat*. Upbeat(s) or pick-up note(s) lead into the first full measure. This piece begins on *beat 4* with **two eighth notes** on the upbeat (*4 and*).

If a piece begins with an upbeat, the last measure is often incomplete. The combined beats of the incomplete first and last measures will equal one full measure.

Taps

U.S. Army Bugle Call

Peacefully
upbeat

downbeat

complete measure

1 1 3

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

mp 4 + 1 2 3 4 +

3 on ___?

3

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

(prepare L.H.)

5

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

mf *p*

1 3 5

Teacher Duet: (Student plays 1 octave higher)

R.H.

L.H.

p *mp*

with pedal

3 5

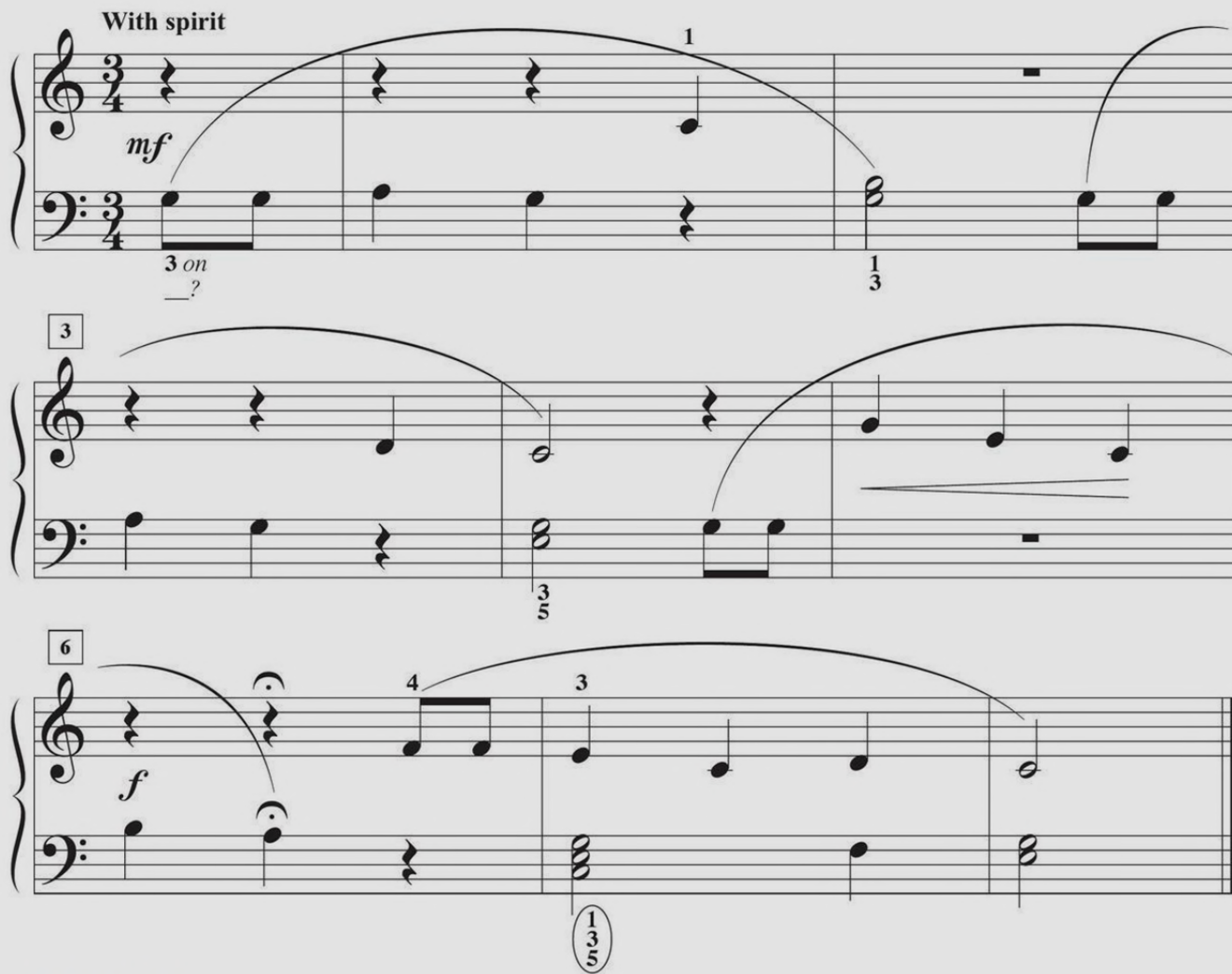
Fermata (Pronounced fer-MAH-tah)

Hold this note longer than usual.

This piece begins on *beat 3* with two eighth notes on the upbeat (*3 and*).

Happy Birthday

With spirit



mf

f

3 on ?

1

1/3

3

4 3

1 3 5



DISCOVERY

Draw a \uparrow over the upbeat. Draw a \downarrow over the downbeat. (See p. 74)

Teacher Duet: (Student plays 1 octave higher)



R.H.

L.H.

mp

mf

with pedal

5 2 1

3

6

2 3 1

The C Major Chord: Root - 3rd - 5th

The 3 tones of the C major chord (or C major triad) build up in **3rds** from C.

- G is the 5th
- E is the 3rd
- C is the root

C

blocked chord

C

broken chord

This folk song is composed only of C **chord tones**.

- In each blank, write **blocked** or **broken** to describe the chord.
- Write the 3 letter names used in this piece. _____, _____, _____
- In which 3 measures does the R.H. melody begin on the **3rd** of the chord?
measures _____, _____, _____

English Folk Song

Traditional

Cheerfully

3 on
—?

5

11

The Csus4 Chord

“Sus4” is short for “suspended 4th.”

The **sus4 chord** uses the 4th note (F) in place of the 3rd note (E) to give a suspended feeling to this chord.

The **Csus4 chord** usually resolves to the **C chord**, for a feeling of peaceful resolution.

Csus4 resolves to C

Csus4 C

mf $\frac{1}{2}$ / $\frac{5$ $\frac{1}{3}$ / $\frac{5$

Chord symbol

The letter name of a chord, written *above* the treble staff, indicates the harmony.

A **gavotte** is a lively French dance in $\frac{4}{4}$ time. It usually begins with two upbeats.

Gavotte

George Frideric Handel
(1685–1759, Germany)
arranged

Moderately

Count: 3 4 +

3

6

Inner Ledger Note B

Play these notes on the piano, saying the note names aloud.

Musical notation showing two staves (treble and bass clef) in 4/4 time. The notes are: Treble clef: C4 (middle C), B3 (inner ledger line), C4 (middle C), B3 (inner ledger line). Bass clef: C3 (two ledger lines), B2 (inner ledger line). The notes are labeled C, B = C, B.

R.H. Warm-ups

1. For this warm-up, *extend* the thumb (thumb extension) to play **ledger note B**.

Musical notation for the first warm-up exercise in 4/4 time, marked *mf*. The notes are: C4, D4, E4, F4, G4, A4, B4, C5. The notes are numbered 2, ①, 2, 1, 2, 1, 2. A slur covers the last four notes (G4, A4, B4, C5).

2. Now cross finger 2 *over* the thumb to play **ledger note B**.

Musical notation for the second warm-up exercise in 4/4 time, marked *mf*. The notes are: C4, D4, E4, F4, G4, A4, B4, C5. The notes are numbered 1, ②, 1, 2, 1, 2, 1, ②, 3. The note B4 is circled with a 2 and labeled "crosses over". A slur covers the last four notes (G4, A4, B4, C5).

Teacher Duet for *Simple Gifts*, page 79: (Student plays 1 octave higher)

Musical notation for a duet exercise in 4/4 time. The right hand (R.H.) plays eighth-note patterns in the bass clef, starting on G4. The left hand (L.H.) plays a bass line in the bass clef, starting on G2. The L.H. part is marked *p* with pedal. The R.H. part is marked *mp* and *p*. The notation includes fingerings (1, 2, 3, 5) and dynamic markings.

Simple Gifts

Traditional Shaker melody
arranged

Rather slowly

mp 'Tis the gift to be sim - ple, 'tis the gift to be free, 'tis the

1 on _?

C

3 Csus4

2 gift to come down where we ought to be, and

extend 1

5

cross over

1 2 1 3 when we find our - selves in the place just right, 'twill

cresc.

5

7 Csus4 C Csus4 C

mf be in the val - ley of love and de - light.

p



On what beat does the opening *upbeat* occur?

Review of Tempo

Tempo is the speed of the beat.

■ Tap (or clap) each Rhythm Drill, counting aloud at a moderate *tempo*.

■ Practice on the piano at slow, moderate, and faster *tempi* (plural for tempo).

Rhythm Drills

R.H. *Repeat 8^{va} higher*

L.H. *Repeat 8^{va} lower*

R.H. *Repeat 8^{va} higher*

L.H. *Repeat 8^{va} lower*





R.H. *Repeat 8^{va} higher*

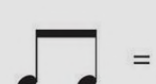

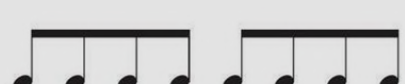

L.H. *Repeat 8^{va} lower*



Review of 8th Notes (See page 70)




 =  1 count or beat



1. Draw *one note* to equal the 8th notes below.

Ex.  =   = 

 =   = 

2. Each measure below is incomplete. Complete each measure using **8th notes** ( or ). Then play the rhythms on any white key at a moderate tempo.

$\frac{4}{4}$  |  |  ||

$\frac{3}{4}$  |  | ||

3. Write **1 + 2 + 3 + 4 +** (*1 and 2 and 3 and 4 and*) under this melody.

Then sightread the music. Set a steady beat by counting one free measure before starting.

Rather slowly

mf 

Write **1 + 2 + 3 +** for this melody. Then sightread the music, counting as you play.

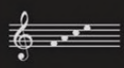
Rather slowly

mp 

4. Identify each example as a **C chord** or **Csus4 chord**. Then play each.

Ex. **Csus4**

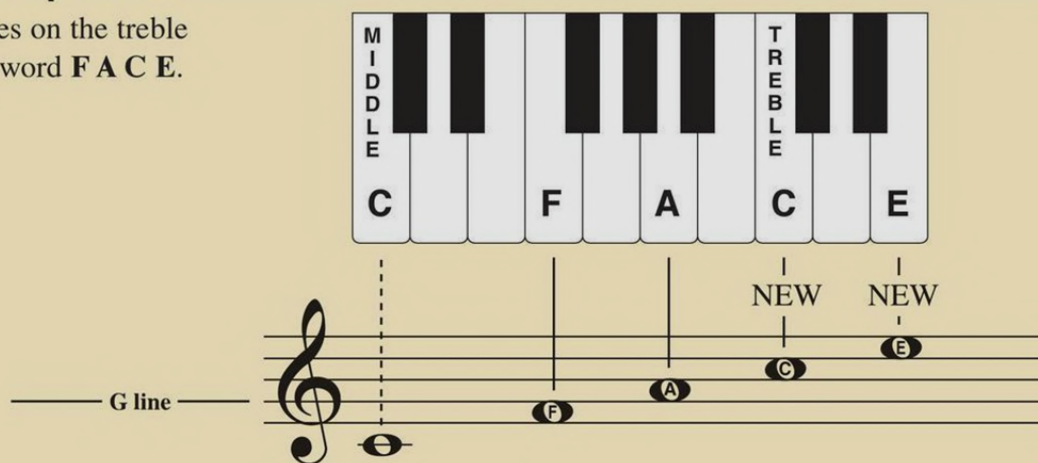
    



Treble Space Notes: F-A-C-E

F-A-C-E the Spaces

The space notes on the treble staff spell the word **F A C E**.



Space Note Warm-up

- Starting with the F above Middle C, **play** and **say** the treble space notes F-A-C-E, going up and going down. Use R.H. finger 2.
- Are you playing **2nds** or **3rds**?

Moon on the Water

- Before playing, write the name of each note in the blank for *measures 1-4*.

Teacher Duet: (Student plays 1 octave higher, without pedal)

5

p (echo)

L.H. ② over

R.H. 5

9

13

mf

L.H. ② over

R.H. 5

17

mp

p

3 1

1 5



DISCOVERY Transpose *Moon on the Water* to the notes of the C pentascale.

13

mp

p

pp

8va

This beautiful, old melody dates back over 500 years. It has had many different words written through the centuries, including an Italian song, Spanish hymn, Polish and Swedish folk song, and Israeli anthem, among others.

500-Year-Old Melody

based on a 16th century Italian melody

Moderately

mf

1 on ___?

3 5 2

5

1

3 on ___?

repeat!

9 13

5 4 2

f-p on repeat

repeat from m. 9

3

Teacher Duet: (Student plays 1 octave higher)

R.H.

L.H.

mp with pedal

5

9

13

f

mf

pp

17

mf

21

25

f

29

p



Can you name and define each **dynamic mark** in this piece?

17

mp

21

25

mf

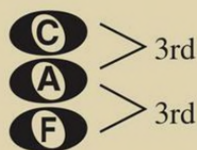
29

pp

Playing the F Major Chord

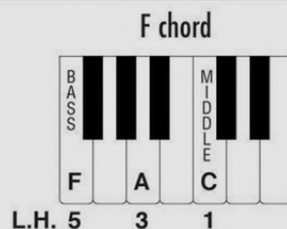
The **F major chord** (or **F major triad**) is made of 3 tones built in *3rds* above F.

F major chord



F Major Chord Warm-up

- On the piano, find the **F major chord** with your L.H. as shown on the keyboard.
- Practice *F Major Chord Warm-up* with your L.H. until it is secure. Repeat with R.H. fingers 1-3-5, playing one octave higher.



Rather slowly

Note: To learn the **F major pentascale**, refer to p. 177.

Reveille

(pronounced REV-eh-lee)

U.S. Army Bugle Call

Teacher Duet: (Student plays 1 octave higher)

3

6

9

13



Transpose *Reveille* to the notes of the **C pentascale**. (L.H. begins on **G**; R.H. begins on **C**). Remember to observe the finger numbers, read the intervals, and use your ear when transposing.

13

Arpeggio

Arpeggio (pronounced “ar-PEJ-ee-oh”) comes from the Italian word for “harp.” To play an arpeggio, play the **notes of a chord** one after another, going up or down the keyboard.

Cross-Hand Arpeggios

Practice these **cross-hand arpeggios** until you can play them smoothly and easily.

Smoothly

5 3 1

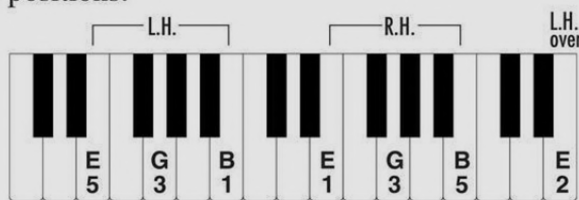
5 3 1

5 3 1

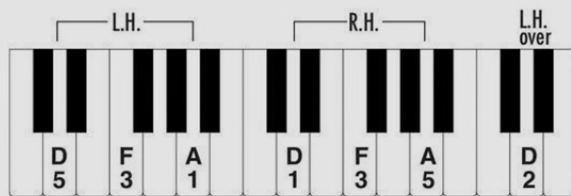
5

Continue *Cross-Hand Arpeggios* using these hand positions:

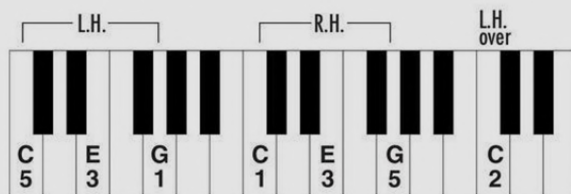
Down a 2nd: **beginning on E**



Down a 2nd: **beginning on D**



Down a 2nd: **beginning on C**



1. Name each space note below. Then play each with your R.H., using the fingering given.

2. Write the counts under examples **a** and **b**. Tap or clap, counting aloud. Then sightread.

a.

b.



Your teacher (or a friend) will play the given note and then another note a 3rd up or 3rd down. Close your eyes and listen. Draw a note a 3rd up or down from the given note. Play and name both notes.

a. _____

b. _____

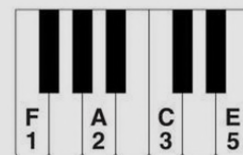
c. _____

d. _____

Improvisation with Treble Spaces F-A-C-E

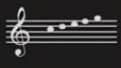
- Ask your teacher or a friend to play the duet below. First, *listen* and feel the beat.
- When you are ready, improvise a R.H. melody using treble spaces F-A-C-E in any order.

R.H. Placement



Teacher Duet: (Student improvises *higher* on the keyboard.)

_____ simile



Treble C Pentascale

Playing Treble C-D-E-F-G

Learn these notes that step up by 2nds from **Treble C**. (You already know the circled notes.)



Play and say: **Treble C** **D** **E** **F** **G**
space - line - space - line - space

Learn and play this piece by:

- reading *2nds*, *3rds*, and *repeated notes*
- recognizing note names, **Treble C D E F G**
- practicing slowly, as you count aloud.

May Dance

Cheerfully
1 on
—?

Count: 1 and 2 and 3 and 1 and 2 and 3 and 1 and 2 and 3 and etc.

1 on
—?

5

p

Teacher Duet: (Student plays 1 octave higher)

mp-pp on repeat

1. 2.

When the Saints Go Marching In

Lively Traditional

mf Oh, when the saints go march - ing in,

4

Oh, when the saints go march - ing in, (go march - ing

8

in) Oh, how I want to be in that num - ber, (yes, I

12

do) when the saints go march - ing in.

Teacher Duet: (Student plays 1 octave higher)

R.H. 1 5 8

L.H. *mp*

mf

12

Review of *rit.* - ritardando (See page 66)

This means a gradual slowing of the music. *Ritardando* is often shortened to *ritard.* or *rit.*

- Notice that in *measure 25* the R.H. shifts higher to Treble C.

African Celebration

Traditional African melody

Quickly, with energy

1 on ___?
5 on ___?

6

4 1

11

5 3

mf

2 4

16

5 3

3 1 2

Thin double bar lines indicate the end of a section of music.

21

f *mf*

26

30

f

35

40

mf *rit.* 8va 3

Imitative Study

- Notice that the R.H. *imitates* each L.H. musical pattern. Play on firm fingertips, keeping the eighth notes very steady.

Imitation

Imitation is the immediate repetition of a musical idea played by the other hand. (Turn back to p. 91 and find the imitation in that piece.)

Moderately

f

5 on —?

1 on —?

3

(prepare R.H.)

1

5

5 3 1

5

7

(prepare R.H.)

1

Repeat playing *piano*.

1. Draw the notes of three **C Pentascales** in different locations on the grand staff. Use whole notes. Write the note names in the blanks.

Begin on **Bass C** Begin on **Middle C** Begin on **Treble C**

Bass C ___ ___ ___ ___

Middle C ___ ___ ___ ___

Treble C ___ ___ ___ ___

2. Circle **2nd** or **3rd** for each measure. Then name each note in the blanks below.

2nd or 3rd 2nd or 3rd 2nd or 3rd 2nd or 3rd

___ ___ ___ ___ ___ ___ ___ ___

3. Sightread these two lines of music. Watch for slurs and ties. (Remember to set a steady beat of one full measure before beginning to play.)



Listen as your teacher (or a friend) plays intervals of a **2nd** or **3rd** *broken*, then *blocked*. Circle 2nd or 3rd below.

- | | | | | | | | | | |
|----|-----|----|-----|----|-----|----|-----|----|-----|
| a. | 2nd | b. | 2nd | c. | 2nd | d. | 2nd | e. | 2nd |
| | 3rd | | 3rd | | 3rd | | 3rd | | 3rd |

For Teacher Use Only (The examples may be played in any order and repeated several times.)



G Pentascales in 3 Locations

Playing G-A-B-C-D on the Grand Staff

The 5 notes of the **G pentascale** are **G A B C D**.

■ Find and play these G pentascales on the piano. Say the letter names aloud.

The diagram illustrates three locations for the G pentascale on a piano keyboard and their corresponding notation on a grand staff. Each location is labeled with 'L.H.' (Left Hand) or 'R.H.' (Right Hand) and shows the notes G, A, B, C, D on the keyboard. The first location is in the Bass clef, labeled 'Low G', with the left hand fingering 5, 4, 3, 2, 1. The second location is also in the Bass clef, labeled 'Bass clef G', with the left hand fingering 5, 4, 3, 2, 1. The third location is in the Treble clef, labeled 'Treble clef G', with the right hand fingering 1, 2, 3, 4, 5. The notation shows the notes on a grand staff with appropriate clefs and fingerings.

Review of the Octave (See page 64)

From G up or down to the next G is an *octave* (8 notes).

■ Practice *Octave Warm-up* to help you memorize the location of these 3 G's on the piano.

Octave Warm-up

The musical notation for the Octave Warm-up is in 4/4 time, marked 'With energy' and 'f'. The bass clef part consists of a sequence of notes: G (finger 5), A (finger 1), G (finger 5), A (finger 1), G (finger 5), A (finger 1), G (finger 5), A (finger 1). The treble clef part consists of chords: a whole note G chord (finger 5), a whole note A chord (finger 1), a whole note G chord (finger 5), a whole note A chord (finger 1), and a whole note G chord (finger 5). The exercise is enclosed in a bracket at the bottom.

G Pentascale Warm-ups

Treble Clef G Warm-up

R.H. **Steady**
mf

1 1 2

5

G

Bass Clef G Warm-up

L.H. **Steady**
mf

5 5 4

5

G

Low G Warm-up

L.H. **Steady**
mf

5 5 4

5

G

Italian Tempo Marks

Remember, *tempo* means the speed of the music (fast, slow, etc.). The tempo mark is located at the beginning of a piece, just above the time signature. Italian words are commonly used as tempo marks.

← SLOWER ————— FASTER →

Andante
(ahn-DAH-n-tay)
“walking speed”

Moderato
(mod-eh-RAH-toh)
moderately

Allegro
(ah-LEH-groh)
fast and lively

A **musette** is a lively piece imitating the bagpipe.

Musette

composer unknown
from the Anna Magdalena Bach Notebook
adapted

■ Name the pentascale used below: _____

Allegro

The musical score consists of three systems of two staves each (treble and bass clef).
 System 1: Treble clef has a half note G4 with a slur over it and '5 on ___?' written above. Bass clef has a half note G3 with a slur over it and '5 on ___?' written below.
 System 2: Treble clef has a triplet of eighth notes G4-A4-B4 with a slur over it and '3' written above. Bass clef has a triplet of eighth notes G3-A3-B3 with a slur over it and '3' written below.
 System 3: Treble clef has a half note G4 with a slur over it and '6' written above. Bass clef has a half note G3 with a slur over it and '3' written below.



Transpose *Musette* to the notes of the **C pentascale**. For additional pentascales, see page 176.

American Fiddle Tune

(Turkey in the Straw)

■ Name the pentascale used below: _____

Traditional

Moderato



Transpose *American Fiddle Tune* to the notes of the **C pentascale**. For additional pentascales, see page 176.

The G and Gsus4 Chords

L.H. Warm-up

Andante

G Gsus4 G Gsus4 G

mp broken blocked broken blocked

Theme by Mozart*

Key of G Major

Wolfgang Amadeus Mozart
(1756-1791, Austria)
arranged

Andante

G Gsus4

mp

5 3 1 2 1 3 5

Teacher Duet: (Student plays 1 octave higher)

R.H. L.H. *p*

1 17 5 21 9 25 13 29

rit.

*From *Sonata in A Major*, K. 331

9 **G** **Gsus4**

3 1 3

15

mf

1 4

21 **G**

mp

5

27 **Gsus4**

1 3

rit.



How many beats does each *whole rest* receive in this piece?

3-Minute Technique

- Tap the rhythm on the closed keyboard cover or your lap, counting aloud, “1-2-3-4, 1 + 2 + 3 + 4 +,” etc.
- Name the pentascale used below: _____
- Then play, counting aloud.

Finger Fanfare

Moderately fast

1 on
—?

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

mf

4

1

7

f

10

5

rit.

1





Transpose *Finger Fanfare* to the notes of the **C** pentascale.



- Sightread these **G major pentascale** melodies.
- Then, add harmony by writing **G** or **Gsus4** in the boxes. Listen and let your ears guide you.
- Lastly, play each melody with the chords.

Ex. G Gsus4

Moderato

mp

Moderato

f



Your teacher (or friend) will play a short example that will end on the **G** or **Gsus4** chord. Circle the correct answer for the last chord.
 Hint: The **G** chord sounds *restful* and **complete**.
 The **Gsus4** chord sounds *restless* and **incomplete**.

- | | | | |
|-------|-------|-------|-------|
| a. G | b. G | c. G | d. G |
| Gsus4 | Gsus4 | Gsus4 | Gsus4 |


For Teacher Use Only (The examples may be played in any order.)

Slowly

mp

March tempo

f

Moderately

mf

Gently

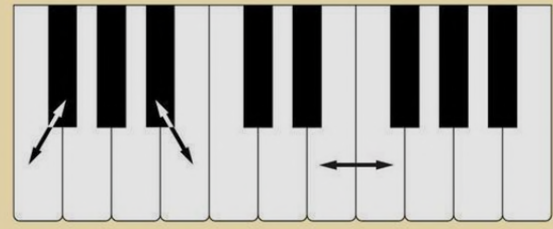
mf

Sharps and Flats

Half Step

A **half step** is from one key to the very *closest* key.

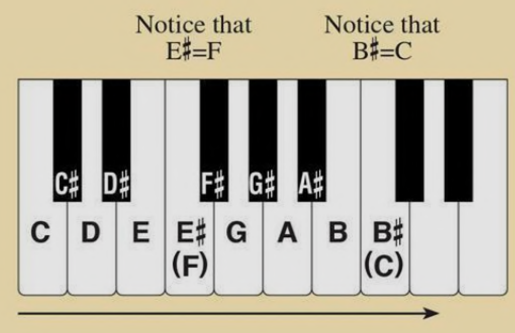
- Play these half steps on the piano. Find and play several more half steps.



The Sharp

A **sharp** means to play the key that is a **half step HIGHER**.

- Play these keys up the keyboard while naming them aloud. Use R.H. finger 2.



Warm-up with Sharps

- Play slowly with the fingering given.

R.H. *Steady* 1 (3) (1) (3) *cross under* (1) 2 3 (1) *cross under* (3) (1) (3) (1) 2

L.H. *Steady* 1 (3) (1) (3) *cross over* 2 1 (3) (1) *cross over* (3) (1) (3) *cross over* 2 1

The warm-up exercises are written in 4/4 time. The R.H. part starts on a treble clef with a steady eighth-note pattern: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The L.H. part starts on a bass clef with a steady eighth-note pattern: C3, C#3, D3, D#3, E3, E#3, F3, F#3, G3, G#3, A3, A#3, B3, B#3, C4. Both parts include 'cross under' and 'cross over' instructions for the right hand.

Rules for Sharps (See page 105)

- A sharp carries through an entire measure, but not past a bar line. (*See measure 14*)
- In a new measure, the sharp must be written again.

Note: Flats are introduced on page 108.

Half-Time Band

With pep

1 on _? 3 4 ④ 5 1 ④

Count: 1 2 3 4 1 2 3 4 etc.

mf

5 on _? 3 2 ② 1 5 ②

5 ④ 5 1 ④ 5 ④

9 3 1 4* 1

f

5 ② ②

13 5 1 ② still C# 1 5 ⑤ 8va



Name the pentascale used above: _____
 Transpose *Half-Time Band* to the notes of the C pentascale.

*This is the interval of a 4th. 4ths are presented on page 116.

Greensleeves

English Folk Song
arranged

Gently moving

1 on ___? 4 3

mp

A - las, my love you do me wrong to

2 on ___? 1

5 9

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

2 3 5

Teacher Duet: (Student plays 1 octave higher)

R.H. *p* with pedal

L.H. *mp* *p* *dim.* *pp*

5 9 13 17 21 25 29

4 13

loved you oh so long, de-light-ing

17

in your com-pa-ny. *mf* Green sleeves was

21

all my joy, Green sleeves was my de-

25

light. *mp* Green sleeves was my heart of gold, and

29

who but my la-dy *p* Green sleeves.

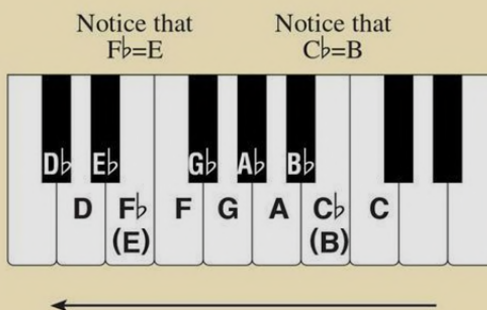


How many beats does the **whole rest** receive in this song?

The Flat

A **flat** means to play the key that is a **half step LOWER**.

- Play these keys down the keyboard while naming them aloud. Use R.H. finger 2.



Warm-up with Flats

- Play slowly with the fingering given.

R.H. *mf*

Steady 2 1 ③ ① *cross over* ③ ① ③ 2 *cross over* ③ ① ③ 2 *cross over* ③ ① ③ 2

L.H. *mf*

Steady 1 2 3 ① ③ ① ③ ① 2 3 ① ③ ①

cross under *cross under* *cross under* *cross under*

Teacher Duet for *Romance*, page 109: (Student plays 1 octave higher)

R.H. 1 9 3 4 1 2 4 1. 5

L.H. *p* with pedal 2 3 3 1 5 *mp* 3 5 rit.

Rules for Flats

- A flat carries through an entire measure, but not past a bar line. (See measure 3)
- In a new measure, the flat must be written again.

Romance

(from *A Little Night Music*)

Wolfgang Amadeus Mozart
(1756-1791, Austria)
arranged

Peacefully

mp

3 on __?

2 on __?

5

4

still B \flat

9

13

mf

rit.

3 5



The 8th notes in this piece begin on: **beat 1 2 3 4** (circle one)

The Natural

A natural cancels a sharp or a flat.
A natural is always a white key.

■ Play

Sometimes a natural is written as a reminder to play a white key in a new measure. (See measure 6)

This is called a “courtesy” natural.

Sleeping Beauty Waltz

Peter Ilyich Tchaikovsky
(1840-1893, Russia)
arranged

Andante 4 on ?
 2 on ?

2 on ?

mf

p

5

mf

p

2

5

Teacher Duet: (Student plays 1 octave higher, without pedal)

R.H. *simile*

L.H. *mp*

5

3

1

5

2

5

5

10

15

10

3 2 ① 3

$\frac{2}{4}$

15

p

4 3 2 1

21

1 5

f

4

27

p

Because of the tie, the flat does not need to be written again in the last measure.

21

27

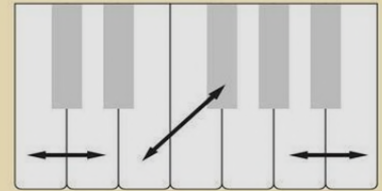
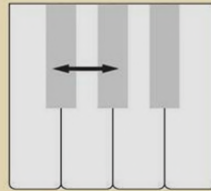
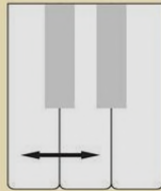
mf 2 3 1 3 4 2 1 2 *p*

Whole Steps

A **whole step** is made of two half steps.

Think of a whole step as two keys with one key in between.

- Find and play these whole steps on the piano.



This piece depicts rumbling mountain thunder, rain, and then emerging sunshine.

- The opening four measures are *whole steps*, starting with the **lowest C–D** on the keyboard.
- Observe all the dynamic markings for a “colorful” sound.



Summer Mountain Rain

Moderately slow (♩ = 80-96)

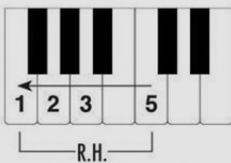
Thun - der rolls. Ech - oes soft.

f *p*

move higher

ped. down throughout

8va⁻

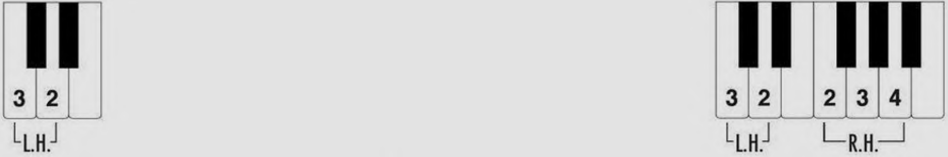


Rain is fall - ing.

mp

(prepare L.H.)

7



p

mp Sun is com - ing out.

R.H. 2 3 4

L.H. 3 2

8va

10

R.H. 2 3 4

R.H. 2 3 4

4 3 2

L.H. 3 2

L.H. *mf* 3 2

f 2 3

8va



13

(still 8va)

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


ritardando

Rain is stop - ping.

mf

R.H.

15



p Was that thunder?

8va

f

mf The rainbow shimmers!

15va

p Hold and let the sound ring!

2 3

8va

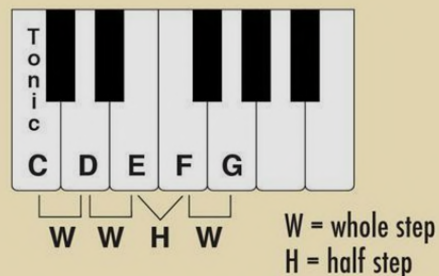
Two Kinds of 2nds

The notes of a scale move up or down by **2nds**.
A 2nd may be a *whole step* or *half step*.

Major pentascales (5-note scales) use this pattern:

Whole Step - Whole Step - Half Step - Whole Step

- Study the keyboard diagram to the right.
Notice the **W W H W** pattern.



Major Pentascale Study

Allegro

mf

1 5

Begin crossing L.H. over

3

L.H. (5) over

8va

1

6

Begin crossing R.H. over

L.H.

R.H. 5 over

1 5

1 5

The exercise is presented in three systems of piano notation. The first system shows the initial scale in the bass clef (left hand) and treble clef (right hand). The second system shows the left hand crossing over the right hand. The third system shows the right hand crossing over the left hand. Fingerings (1-5) and dynamic markings (mf) are provided throughout.

- Transpose this exercise to the **G major pentascale**.

The **Whole-Whole-Half-Whole** pattern will help you learn the **D** and **A** major pentascales. Memorize the look and feel of these patterns.

- Practice hands alone, then hands together.

D and A Major Pentascales

D Major

A Major

Moderato

Moderato

More Major Pentascales

- Transpose the warm-up above to other major pentascales.

The keyboard diagrams in the *Major Pentascale Appendix* (pages 176-177) will guide you. Note: There are 12 major pentascales. Gradually learn and memorize each.

C G D A E B F# (G \flat) C# (D \flat) A \flat E \flat B \flat F

Teacher Duet: (Student plays 1 octave higher)

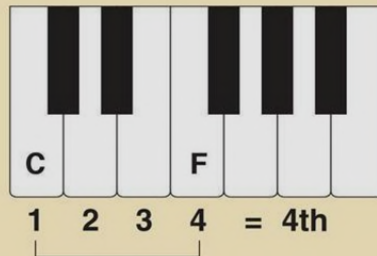


Intervals: 4ths, 5ths, 6ths

Intervals are easy to measure at the keyboard. Count the **number of white keys** (or letter names), including the *first* and *last* key. This is the number (size) of the interval.

The Interval of a 4th

A 4th spans 4 letter names.



On the staff, **the interval of a 4th** is from:

a **LINE** to a **SPACE**

or

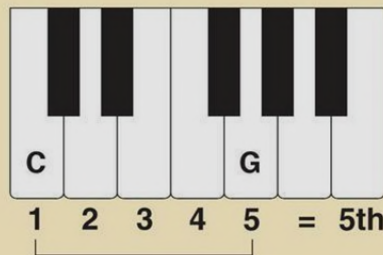
a **SPACE** to a **LINE**



■ What other interval have you learned that is from a **line** to a **space** or a **space** to a **line**? _____

The Interval of a 5th

A 5th spans 5 letter names.



On the staff, **the interval of a 5th** is from:

a **LINE** to a **LINE**

or

a **SPACE** to a **SPACE**



■ What other interval have you learned that is from a **line** to a **line** or a **space** to a **space**? _____

Note: 6ths are introduced on page 122.

Focus on Fourths (4ths)

To draw an interval, count the starting note and each line and space.

■ Draw a **4th** *above* these line notes.

■ Then play each. Listen to the sound.

Think: **line skip-a-line to a space**

■ Draw a **4th** *below* these space notes.

■ Then play each. Listen to the sound.

Think: **space skip-a-space to a line**

Promenade

(from *Pictures at an Exhibition*)

Modest Mussorgsky
(1839–1881, Russia)
arranged

Slow march



Circle all the **4ths**. (There are 8.)
(Remember to include the intervals between the staves.)

Teacher Duet: (Student plays 1 octave higher)

Musical Form Check

- Label the sections of this piece.
Write **A**, **A¹**, or *coda* in the boxes given.

Chinese Kites

Moderato

5 on ___?
2 on ___?

4
1

Hold the pedal down throughout the piece.

5

mf

1 on ___?
4 on ___?

9 13

f mf

1 2

17 8va

5
2

f rit. mp p



Name the pentascale used above: _____
Transpose to the **G** and **D** major pentascales.
(For additional pentascales, see page 176.)

■ For the ending of this piece, the top note is *tied* (R.H. finger 4) while fingers 1 and 2 move from **D** to **E**.

Danny Boy

Words by Fred E. Weatherly
Irish melody

Andante

Oh, Dan - ny Boy, the pipes, the pipes are call - ing
from glen to glen, and down the moun - tain - side.
The sum - mer's gone, and all the ros - es fall - ing.
Oh, Dan - ny Boy, oh, Dan - ny Boy, I love you so.

mp *mf* *mp* *mf* *p*

1 on —? 2 5 1 3 5 2 1 2 5 4 1 2

2 on —? 1 4 1 2 5 4 1 2 5 4 1 2

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

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



How many musical phrases are in this arrangement of *Danny Boy*?

Focus on Fifths (5ths)

■ Draw a **5th** above these line notes.

■ Draw a **5th** below these space notes.

■ Then play each. Listen to the “open” sound.

■ Then play each. Listen to the sound.

Ex.

Think: **line skip-a-line to a line**

Ex.

Think: **space skip-a-space to a space**

■ Before playing, name the intervals (2nd, 3rd, 4th, or 5th) in the blanks.

New Age Sounds

Andante

5 on ___?
4
3
2
1 on ___?
mf-p on repeat

5
1
4
3
1
f-p on repeat

5
4
3
2
1
mf
p



Name the pentascale used above: _____

Transpose *New Age Sounds* to the notes of the **D major pentascale**.

An **aria** is a vocal piece – a song. Many arias are from operas – dramas in which music is an essential part. Operas feature arias, choruses, and orchestral playing.

Aria

(from *The Marriage of Figaro*)

Wolfgang Amadeus Mozart
(1756-1791, Austria)
arranged

Moderato

5 on __? 3 4

mp

5 on __? 1

4

3 1 1

f *p*

5 3 1

7

1 3 4 1 3 1

10

f

3 4 5



Name the pentascale used above: _____
Name the three letter names used in *measures 4, 5, and 6*.
What **major chord** do these notes form?

The Interval of a 6th

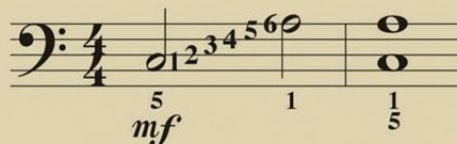
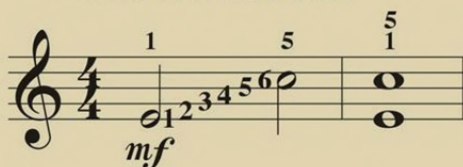
A **sixth (6th)** spans 6 keys and 6 letter names.

On the staff, the **interval of a 6th** is from:

a **LINE** to a **SPACE**

or

a **SPACE** to a **LINE**



Write the correct letter name that forms a **6th** on each keyboard below.

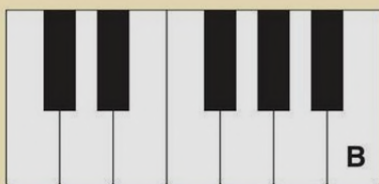


(1 2 3 4 5 6)
UP a 6th

Ex.



UP a 6th



DOWN a 6th



DOWN a 6th

Now find and play the **6ths** above on the piano.

Play the notes *broken*, then *blocked*, using L.H., then R.H.

Sixth Sense

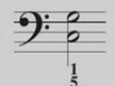
Steady



Transpose *Sixth Sense* with the R.H. beginning on



and L.H. on



The Lion Sleeps Tonight

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

■ Name the pentascale used below: _____

Flowing gently

mf In the jun - gle, the might - y jun - gle, the

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

li - on sleeps to - night.

In the jun - gle, the might - y jun - gle, the

li - on sleeps to - night. *rit.* *p*

Teacher Duet: (Student plays 1 octave higher, without pedal)

R.H. 2 5

L.H. 5 9 13

mp *p*

rit.

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Nobody Knows the Trouble I've Seen

Spiritual

Moderately, with feeling

3 on ___?
mf No - bod - y knows the trou - ble I've seen,
 3
 2 on ___?
 1
 5

5
 no - bod - y knows my sor - row.
 5 1
p
 2

Teacher Duet: (Student plays 1 octave higher, without pedal)

R.H. 5 3 1
 L.H. 5 3 2 1
mp with pedal
 5
 9 13
mf
 17 21
mf
 25 29
mp *cresc.* *mf*
 D.C. al Fine

9

No - bod - y knows the trou - ble I've seen,

mf

13

glo - ry hal - le - lu - jah!

f

1/5

Fine

17

Some - times I'm up, some - times I'm down. Oh,

mp *f*

25

yes, Lord! Some - times I'm al - most

mp

29

to the ground. Oh, yes, Lord!

f

D.C. al Fine



Find two places where the hands play in **parallel motion**. (See p. 68)

- Play the thumb *lightly*. This will help bring out the accented notes.

Left-Hand Interval Study

Steady

Musical notation for the Left-Hand Interval Study in bass clef, 4/4 time. The first staff shows a sequence of intervals: 2nd (mf), 1/2, 3rd, 1/3, 4th, 1/4, 5th, and 1/5. The second staff, starting with a box containing the number 5, shows a continuous sequence of intervals: 2, 3, 4, 5, 5, 5, 5, 3.

Right-Hand Interval Study

Steady

Musical notation for the Right-Hand Interval Study in treble clef, 4/4 time. The first staff shows a sequence of intervals: 2 (mf), 2/1, 3, 3/1, 4, 4/1, 5, and 5/1. The second staff, starting with a box containing the number 5, shows a continuous sequence of intervals: 2, 3, 4, 5, 5, 5, 5, 3.

Hands-Together Interval Study

- Play the R.H. *legato*—with no break in the sound.
- Lift the L.H. slightly on each quarter rest to prepare the next interval.

Walking tempo

Musical notation for the Hands-Together Interval Study in 4/4 time. The right hand (treble clef) plays a sequence of intervals: 1, 2, 3, 4, 5. The left hand (bass clef) plays chords corresponding to these intervals, with 'lift' markings under the first and second chords. The notation includes a repeat sign and a final chord marked with an 8.



Transpose each exercise on this page to the **D** and **A** major pentascales. For additional pentascales, see page 176.

1. Write a whole note a **4th up** or **down** from each note. (See p. 116.) Then name both notes.

down a 4th up a 4th down a 4th up a 4th up a 4th

2. Write a whole note a **5th up** or **down** from each note. (See p. 116.) Then name both notes.

up a 5th down a 5th down a 5th up a 5th down a 5th

3. Identify each interval as a **5th** or **6th**. Then play each on the piano. Play *mf*.

4. Sightread the two melodies below at a slow tempo. Watch for **4ths**, **5ths**, and **6ths**.



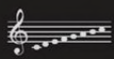
Your teacher (or a friend) will play example **a** or **b**.
Circle the musical example you hear.

1a. or 2a.

3a. or 4a.

1b. or 2b.

3b. or 4b.



The C Major Scale

The C Major Scale

The C major scale is the C pentascale plus two added notes: A and B (and the higher C, tonic). All seven letters of the music alphabet are used in a major scale.

A major scale is composed of **whole steps** *except* for two **half steps** between scale degrees 3–4 and 7–8.

C major pentascale two new notes

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

tonic dominant leading tone tonic

C Scale Warm-ups

R.H. *Slow, steady* *mf* *thumb under* *shift hand to new position* *cross over*

L.H. *Slow, steady* *mf* *thumb under* *shift hand to new position* *cross over*

Key of C Roadmap

Steady *mp*

Ton - ic up to dom - i - nant. Ton - ic up to dom - i - nant.

Ton - ic up to dom - i - nant and lead - ing tone to C!



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

One Octave C Major Scale

- Practice s-l-o-w-l-y and *listen* for an even tone!
- Memorize the fingering for the C major scale.

R.H. *f-p* on repeat

thumb under

cross over

Repeat 8^{va} higher

L.H. *f-p* on repeat

crosses over

thumb under

Repeat 8^{va} lower

Metronome Practice

Put a ✓ in the blank when you can play the C major scale **hands alone** at these tempi. Play *ascending* (going up), then *descending* (going down) as in the above examples.

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

Review of Parallel and Contrary Motion

parallel motion — notes moving in the *same* direction. (See p. 68)

contrary motion — notes moving in *opposite* directions. (See below.)

Notice the **same** fingers play together in both hands.

C Major Scale in Contrary Motion

Steady

mp

Playing in the Key of C Major

A piece in the **Key of C major** uses the notes of the **C major scale** (or pentascale) for its melody and harmony.

A piece in the Key of C will almost always end on C in the bass clef.

Vive la France!

French Folk Song

Cheerfully

5 on ___? 4 2

Think: Vi - ve la Vi - ve la Vi - ve la France!

f

5 on ___? 1 3

5 1 cross (3) over

mf *p*

1/5 1/5

Teacher Duet: (Student plays 2 octaves higher)

2 1 3 1 3 1 4 2

mp *p*

5 1 4 1 1 2

9 3 1 4 2 3 1 13

pp *cresc.* *mp* *pp*

1 5 1 2

9

1 1

p *mf*

5 5

13

2 2

p *mf*

4 4

17

5 1 3 2

f *p*

2



Point out two lines of music where the hands play in **parallel motion**.

17

3 1 5 4

cresc. *mp* *mf*

1

Review of Melody and Harmony (See page 54)

In this piece the R.H. plays a *melody* which uses the C major scale.

The L.H. plays the *harmony* (notes or chords which support the melody).

The harmony should be played *softer* than the melody.

- Play the L.H. intervals lightly, on the surface of the key. Notice the **dynamic markings** for each hand.

Scale Waltz

Key of C Major

Gracefully

1

mf

p

1 on ___?
5 on ___?

1

5

2

4

1

9

mf

p

13

1

3

rit.

Repeat playing the R.H. 8^{va}

1. Write the **R.H. fingering** for the C major scale.

Write **T** (tonic), **D** (dominant), or **LT** (leading tone) below the correct notes.

Mark the *half steps* between scale degrees 3–4 and 7–8 with a wedge (∨) below the notes.

fingering:

2. Do the above three steps for the **L.H.** C major scale.

fingering:

Improvisation with Sixths (6ths)

- Your teacher (or a friend) will play the duet below. First, *listen* and feel the beat.
- When you are ready, use only white keys and improvise a short piece using **blocked 6ths** in the mid-range of the piano. Use mostly **♩** notes. Begin and end with this **6th**:

C
E

Teacher Duet:

Moderately Repeat over and over Ending



Close your eyes and listen. Your teacher (or a friend) will play a short example that will end on the *tonic* or *dominant*. Circle the correct answer.
Note: Each example begins on the *tonic*.

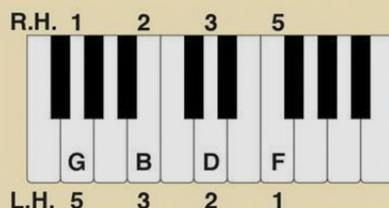
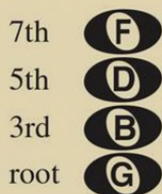
- | | | | | | | | |
|----|----------|----|----------|----|----------|----|----------|
| a. | tonic | b. | tonic | c. | tonic | d. | tonic |
| | dominant | | dominant | | dominant | | dominant |

For Teacher Use Only (The examples may be played in any order.)

The G7 Chord

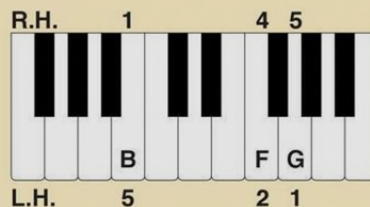
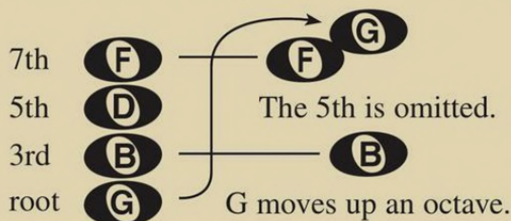
G7 Chord in Root Position

The G7 chord is a four-note chord built up in **3rds** from **G**.
When G (the root) is the *lowest* note, the chord is in **ROOT POSITION**.



Inverted G7 Chord

Then notes of the **G7** chord are often *inverted* (rearranged) to form a **3-note G7 chord**.



G7 = V7 in the Key of C

Because G is *scale degree 5* (the dominant - V) in the Key of C, the **G7 chord** is called the **V7** (“five-seven”) or **Dominant 7** chord in the Key of C.

Inverted G7 (V7) for L.H.

- Play a 5th in the C major scale.
- Move finger 5 a **half step lower** (B). (This expands the interval to a 6th.)
- Add **L.H. finger 2** (scale degree 4).



Inverted G7 (V7) for R.H.

- Play a 5th in the C major scale.
- Move finger 1 a **half step lower** (B). (This expands the interval to a 6th.)
- Add **R.H. finger 4** (scale degree 4).



Play a **C major pentascale** up and down s-l-o-w-l-y with your R.H.
Harmonize each note by playing a **C (I)** or **G7 (V7)** chord with your L.H.
Listen and let your ears guide you.

Trumpet Voluntary

Key of C Major

■ Chord letter names (C, G7, etc.) are *above* the staff. Roman numerals (I, V7, etc.) are *below*.

Jeremiah Clarke
(1673-1707, England)
arranged

Dignified march

Musical notation for measures 1-4. Treble clef, 4/4 time. Chords: C (measures 1-2), G7 (measure 3), C (measures 4-8). Dynamics: *f*. Fingerings: 5 (measure 1), 1, 2, 5 (measure 3).

I V7 I

Musical notation for measures 5-8. Treble clef, 4/4 time. Chords: I (measures 5-6), V7 (measure 7), I (measures 8-12). Dynamics: *f*. Fingerings: 3 (measure 5), 2 (measure 8).

C G7 C

Musical notation for measures 9-12. Treble clef, 4/4 time. Chords: C (measures 9-10), G7 (measure 11), C (measures 12-16). Dynamics: *f*.

I V7 I

Musical notation for measures 13-16. Treble clef, 4/4 time. Chords: I (measures 13-14), G7 (measure 15), C (measures 16-20). Dynamics: *f*. Fingerings: 1, 2, 3 (measures 13-14), 3 (measure 15).

G7 C V7 I

Teacher Duet: (Student plays 1 octave higher)

Teacher Duet musical notation for measures 1-4. Right Hand (R.H.) and Left Hand (L.H.) parts. Dynamics: *f*, *mf*. Fingerings: 1, 2, 3, 4, 5 (R.H.); 2, 1, 2, 1 (L.H.).

Finger Substitutions

Finger substitution means changing to a new finger on a *repeated note*. This places the hand in a new location on the keys.

Warm-up *mf*

■ Notice the finger substitution in *measures 3, 5, 11, and 13* below.

can-can – a lively French dance that features high kicks performed by women in a chorus line.

Can-Can

Key of C Major

Jacques Offenbach
(1819-1880, France)
arranged

Allegro moderato (moderately fast)

Ex. *mf*

Chord Boxes:
 Box 1: C
 Box 2: $G7$
 Box 3: \square
 Fingerings: 1, 7, 5, 4, 5, 4

Fingerings: 5 on $_{-}?$ 1 3

Teacher Duet: (Student plays 1 octave higher)

R.H. *mp*

L.H. *mp*

Fingerings: 1 9 3 1, 3 2, 3 1, 3 1, 3 1, 3 1, 3 1, 3 1

First Ending: 1. 3 1, 3 1, 4

Second Ending: 2. 3 1, 2

8va

4

2 1 2

1 2 5

7

octave

1 5 3 1

1 3

11

5 4 1 2

15

2 5 1



Write chord symbols: C, Csus4, or G7 in the boxes *above* the measures.

Waltz Chord Pattern

Play each example four times as a daily warm-up.

I Chord

(light, light)

V7 Chord

(light, light)

V7 Chord

(light, light)

Ice Skaters*

Emile Waldteufel
(1837-1915, France)
arranged

Gliding along

1 on _?

mp

(light, light)

(light, light)

(light, light)

5 on _?

5

2

5

(prepare)

9

5

4

1

4

3

2

mf

*original French title *Les Patineurs*

13

3

5 1 2

5 1

p

Fine

2 1

On repeat, play R.H. 8^{va} higher

17

1 4 2 4 1 4 2 1 2 1 3

p

(play light - ly, play light - ly)

21

1 5 2 5 1 5 2 1 2 1 4

mp

(play light - ly, play light - ly)

25

1 4 2 1 2 3

29

3 4

mf

rit.

D.C. al Fine

2 1

Chord Warm-ups

Blocked Chords

Moderately

C Csus4 C G7 C

1a. 

1b. 

Can you play exercise 1a and 1b hands together?

Blocked and Broken Chords

Moderately

C Csus4 G7 C

2a. 

2b. 


Can you play exercise 2a and 2b hands together?

Broken Chords

Moderately

C Csus4 G7 C

3a. 

3b. 

Can you play exercise 3a and 3b hands together?

1. Write C, Csus4, or G7 above each *blocked* or *broken* chord.

2. Write 1 + 2 + 3 + 4 + below each measure. Then sightread, counting aloud.

Rather slowly

3. Play hands together slowly, reading the **chord letter names** (without written music).

- First play with *blocked* chords. (Hint: Count 3 beats for each measure.)
- Repeat using *broken* chords.

$\frac{3}{4}$ C | G7 | C | Csus4 | G7 | G7 | C :||



Your teacher will play a short example that will end with a **I** or **V7** chord.
Circle the chord that you hear at the end.
Hint: The **I chord** sounds finished or complete. The **V7 chord** sounds “restless.”

- | | | | | | | | |
|----|----------|----|----------|----|----------|----|----------|
| a. | I chord | b. | I chord | c. | I chord | d. | I chord |
| | V7 chord | | V7 chord | | V7 chord | | V7 chord |

For Teacher Use Only (The examples may be played in any order.)

Slowly

March tempo

Moderately

Gently

Primary Chords in C Major

The Primary Chords: I-IV-V

The I, IV, and V chords are called the *primary* chords. They are built on scale degrees 1, 4, and 5 of the major scale.

chord letter names:	C	F	G					
scale degrees:	1	2	3	4	5	6	7	8 (1)
Roman numerals:	I			IV	V			
chord names:	tonic			subdominant	dominant			

The C, F, and G chords shown above are in **root position**. Remember, this means the letter name of the chord is the bottom note.

Primary Chord Study

Practice and memorize, using the root position C, F, and G chords.

Andante

C

f blocked chords

R.H. $\begin{pmatrix} 5 \\ 3 \\ 1 \end{pmatrix}$ 8va

L.H. $\begin{pmatrix} 1 \\ 3 \\ 5 \end{pmatrix}$ crosses over

mf broken chords

R.H. $\begin{pmatrix} 1 \\ 3 \\ 5 \end{pmatrix}$ 8va

L.H. $\begin{pmatrix} 5 \\ 3 \\ 1 \end{pmatrix}$ over

p

Fine

9 **F**

f blocked chords

8^{va} 15^{ma} (2 octaves higher)

L.H. (1 3 5) crosses over

(1 3 5) IV

13

mf broken chords

8^{va} 15^{ma}

L.H. over

p

17 **G**

f blocked chords

8^{va} 15^{ma}

L.H. (1 3 5) crosses over

(1 3 5) V

21

mf broken chords

8^{va} 8^{va} 15^{ma} D.C. al Fine

L.H. over

p



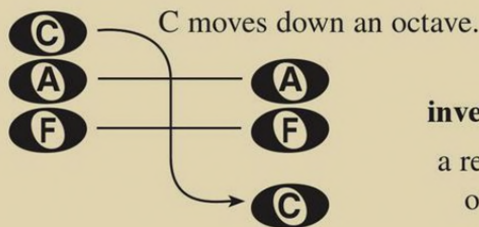
Transpose Primary Chord Study using root position **D**, **G**, and **A** major chords.

Inverting the IV Chord

To eliminate the leap from the **I** chord to the **IV** chord, the notes of the IV chord can be rearranged, or inverted.

root position F chord

F (the root) is on the bottom.



inverted F chord

a rearrangement of F - A - C

Inverted IV Chord for L.H.

- Play a 5th in the C major scale.
- The thumb moves UP a *whole step* (A).
- L.H. finger 2 plays F (scale degree 4).

Play L.H. *mf*

F C

IV I

Inverted IV Chord for R.H.

- Play a 5th in the C major scale.
- Finger 5 moves UP a *whole step* (A).
- R.H. finger 3 moves up a *half step* to F (scale degree 4).

Play R.H. *mf*

F C

IV I

Notice the R.H. fingering!

IV Chord Warm-up in C

Steady

C F C G7 C

I IV I V7 I

mp *broken* *blocked*



Play a **C major pentascale** up and down s-l-o-w-l-y with your R.H. Harmonize *each* note by playing a C (I), F (IV), or G7 (V7) chord with your L.H. Use *inversions* for the F and G7 chords. *Listen* and let your ears guide you.

- Tap the rhythm for the R.H. on the closed keyboard cover. Count aloud, "1-2-3-4."
- Play the R.H. melody alone, without chords.
- Play hands together, slowly.

Rise and Shine

Key of C Major

Brightly Traditional

Rise and shine, and give God the glo - ry, glo - ry.

Ex. I

Rise and shine, and give God the glo - ry, glo - ry.

Rise and shine and give God the glo - ry, glo - ry,

chil - dren of the Lord.



Write I, IV, or V7 below each chord.

Technique Hint

- Play beats 2 and 3 lightly with the L.H., from the surface of the key.

Theme from Trumpet Concerto

Key of C Major

Franz Joseph Haydn
(1732-1809, Austria)
arranged

Ex. C

Brightly

1 on __?

mf

Ex. I

4

7

p cresc.

10

cross over

13

f

5

17

20

p *cresc.* *mf*

cross over

24

p *f* *rit.*



For each chord, write **C**, **F**, or **G7** above the treble staff.
Then, write **I**, **IV**, or **V7** below each chord.

Accidentals

Remember, the Key of C Major has no sharps or flats.

Sharps, flats, and naturals that are added to a piece are called **accidentals**.

Accidentals give “spice and color” by adding notes that are not in the major scale of the piece.

For example, the **D# upbeat** in *The Entertainer* is an accidental.

■ Learn the R.H. melody thoroughly before playing hands together.

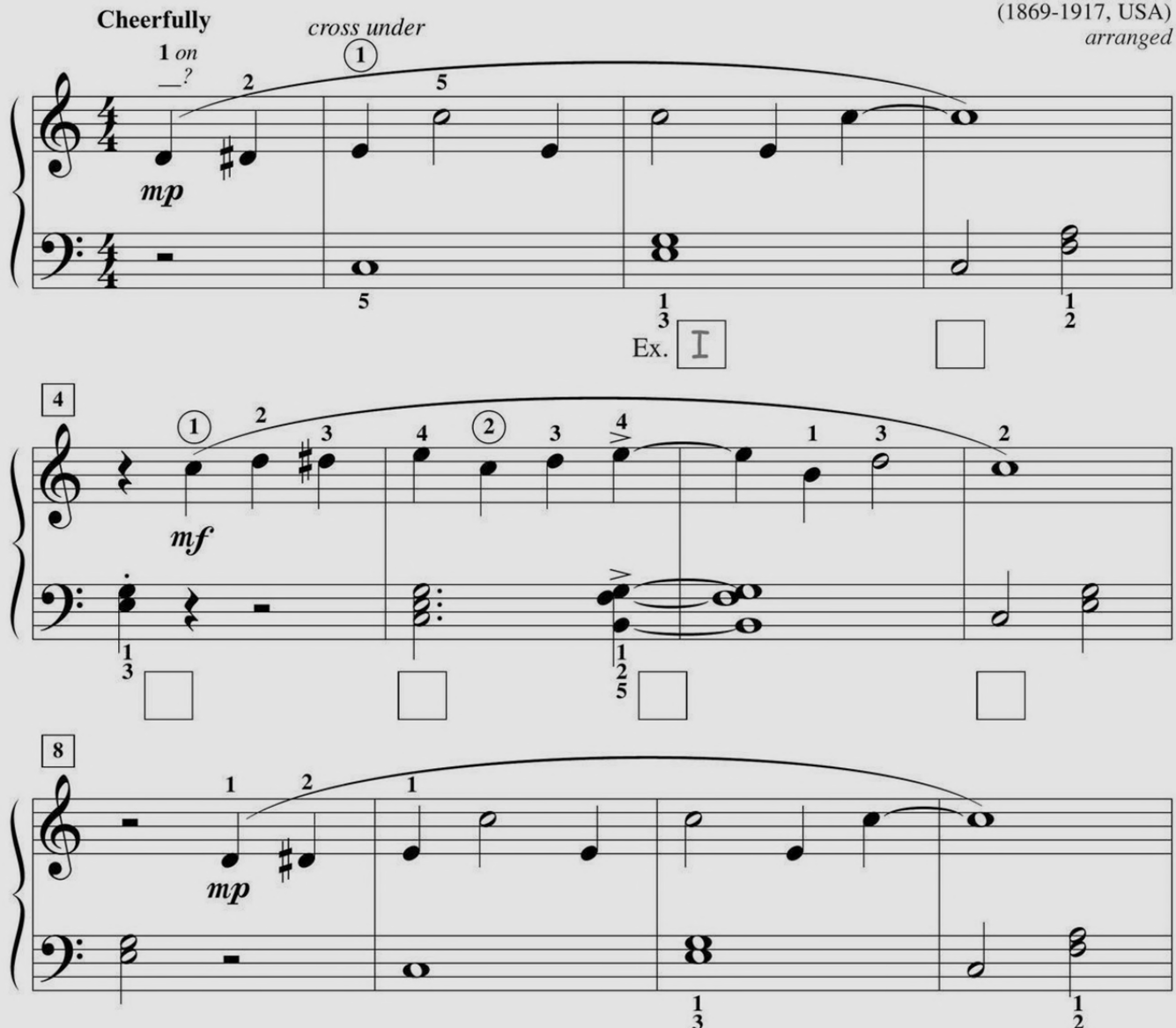
■ Write **I**, **IV**, or **V7** in each box for *measures 1–7*.
The treble staff notes will help you determine the chord. Some chords may be incomplete or broken.
(See *measure 4*.)

The Entertainer

Key of C Major

Scott Joplin
(1869-1917, USA)
arranged

Cheerfully *mp* *cross under*



1 on —? 2 5

1

mp

5

1 3

Ex.

4

1 2 3 4 2 3 4 1 3 2

mf

1 3

1 2

1 2 5

8

1 2 1

mp

1 3

12 *mf* *cross under*

16 *mp*

20 *mf*

24 *f*

28



Remember, a *phrase* is a musical sentence, often marked with a slur (phrase mark). Find three phrases that use the interval of a **6th** in the melody.

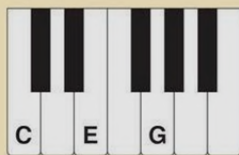
Lead Sheet

In popular music, the “lead” means the melody. A *lead sheet* consists of a melody *only*, with **chord symbols** written above the staff.

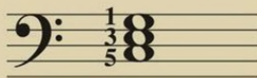
Explore playing *melody* and *harmony* from a lead sheet by following the directions below.

Chord References in C Major

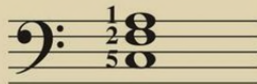
Practice the chords used in *Home on the Range*.



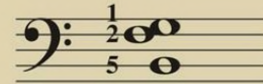
C



F



G7



- Play the melody only with the damper pedal, as shown. (Pedal marks are usually not included as part of a lead sheet.)
- Then add L.H. **blocked chords** on *beat 1* of each measure as indicated by the chord symbols. (If no chord symbol is present, repeat the chord of the previous measure.)

Home on the Range

Moderately Traditional

mf Oh, give me a home where the buf - fa - lo roam and the

deer and the an - te - lope play, where

9 C F

sel - dom is heard a dis - cour - ag - ing word, and the

13 C G7 C

skies are not cloud - y all day.

17 C G7 C

f Home, home on the range, *mf* where the deer and the

22 (C) G7 C

an - te - lope play, where sel - dom is heard a dis -

27 F C G7 C

cour - ag - ing word, and the skies are not cloud - y all day.

Technique Hint

- Let your R.H. wrist gently lift, gracefully leading your hand to the next higher chord. The quarter rest will give you time to *prepare* the next chord.

Chord Etude

Key of C

Slow and peacefully

2

F

lift

5 3 1

lift

8va

5 3 1

lift

as written

5 3 1

lift

5 3 1

lift

4

Csus4

5 4 1

lift

5 4 1

lift

8va

5 4 1

lift

as written

5 4 1

lift

5 4 1

lift

7

G7

5 4 1

lift

5 4 1

lift

8va

5 4 1

lift

as written

5 4 1

lift

5 4 1

lift

10

C

5 3 1

lift

5 3 1

lift

8va

5 3 1

lift

as written

5 3 1

lift

5 3 1

lift

pp

8va

Primary Chords in the Key of C Major

- Draw a line connecting the chord letter names and Roman numerals shown on the left to the matching chords on the right.
- Then write the **chord letter names** in the boxes given.

I IV I V7 I

Ex.

C F C C_{sus}4 C

I I V7 V7 I

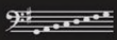
C C_{sus}4 C F C

F C C_{sus}4 C

I V7 I IV I

At the Keyboard

- With your L.H., play all the chords in the boxes on the left. You are reading **chord symbols**.
- Then *sightread* the chords on the right with the correct hand. (Check the clef sign.)



The G Major Scale

The G Major Scale

The G major scale is the G pentascale plus two added notes: E and F-sharp (and the higher G, tonic).

Remember, a major scale is made up of all **whole steps** *except* for **half steps** between scale degrees 3–4, and 7–8.

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

G Scale Warm-ups

R.H. *Slow, steady* *mf* 1 3 ① 5 *cross 1 over* ③ 2 1

L.H. *Slow, steady* *mf* 1 3 ① 5 *cross 1 over* ③ 2 1

thumb under *shift hand to new position*

Key of G Roadmap

Steady *mp* 1 3 ① 2 1 3 ① 2

Ton - ic up to dom - i - nant. Ton - ic up to dom - i - nant.

1 3 ① 2 4 5

Ton - ic up to dom - i - nant and lead - ing tone to G!



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

One Octave G Major Scale

- Practice s-l-o-w-l-y and *listen* for an even tone!
- Memorize the fingering for the G major scale.

R.H. *f-p* on repeat

thumb under

cross over

Repeat 8^{va} higher

L.H. *f-p* on repeat

crosses over

thumb under

Repeat 8^{va} lower

Metronome Practice

Put a ✓ in the blank when you can play the G 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 ___

G Major Scale in Contrary Motion

- Notice the **same** fingers play together in both hands for contrary motion.

Steady

mp

Key Signature for G Major

Since the G major scale has an *F-sharp*, a piece in the **Key of G major** will use F-sharps throughout. Remember, F-sharp is the *leading tone* in the Key of G major.

Instead of a sharp appearing before every F, a sharp is written **on the F line** at the beginning of *each* staff in the piece. This is called the **key signature**.



These sharps mean to play all F's in the piece as **F-sharp**.

- First, scan the music and circle all the *F-sharps*.
- Practice the **R.H. alone** until you can play it easily. When you are ready, play hands together slowly.

Minuet in G

Christian Pezold
from the Notebook for
Anna Magdalena Bach
adapted

Moderato

5 on -?
1 3 4 5
p
(light thumb)
1 3 5
3 5 1 4
mp *mf*
2 4

6 *cross over* 3 2 1 3 1

9 *p* 5 3 *mp* 3

12 *mf* 4 3

15 *cross over* 2 1 2 1 *rit.*



Point out at least two places where the *leading tone* moves up to the *tonic*.

- This piece opens with the G major scale divided between the left hand and right hand.
- The piece, almost entirely quarter notes, must be played with a steady, unwavering tempo.

Bells on a G Scale

Traditional

Moderately *f*

R.H. 4 3 2 1 4

L.H. 4 1 2 3 4

4

7

p

11

R.H. 4 1 5 1

mf *f* *mf* *p*

L.H. 1 2 4

1. Write the **R.H. fingering** for the G major scale below.
Write **T** (tonic), **D** (dominant) or **LT** (leading tone) below the correct notes.
Mark the *half steps* with a wedge (∨) below the notes.

fingering:

2. Now do the above three steps for the **L.H.** G major scale.

fingering:

3. Circle each note that would be played as **F-sharp** in the music. Then *sightread* the music.
Remember, this key signature means *all F's will be sharpened*.

Gently

Steady march



Close your eyes and listen. Your teacher (or a friend) will play a short example that will end on the *tonic*, *dominant*, or *leading tone*. Circle the correct answer.
Note: Each example begins on the **tonic**.

- | | | | | | | | |
|----|--------------|----|--------------|----|--------------|----|--------------|
| a. | tonic | b. | tonic | c. | tonic | d. | tonic |
| | dominant | | dominant | | dominant | | dominant |
| | leading tone | | leading tone | | leading tone | | leading tone |

For Teacher Use Only (The examples may be played in any order.)

Primary Chords in G Major

D7 Chord in Root Position

The D7 chord is a four-note chord built up in **3rds** from **D**.

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

7th		
5th		
3rd		
root		

Inverted D7 Chord

The notes of the **D7** chord are often *inverted* (rearranged) to form a **3-note D7 chord**.

7th			
5th			
3rd			
root			

D7 = V7 in the Key of G

Because D is *scale degree 5* (the dominant - V) in the Key of G, the **D7 chord** is called the **V7** (“five-seven”) or **Dominant 7** chord in the Key of G.

Inverted D7 (V7) for L.H.

- Play a 5th in the G major scale.
- Move finger 5 a **half step lower** (F#). (This expands the interval to a 6th.)
- Add **L.H. finger 2** (scale degree 4).

Inverted D7 (V7) for R.H.

- Play a 5th in the G major scale.
- Move finger 1 a **half step lower** (F#). (This expands the interval to a 6th.)
- Add **R.H. finger 4** (scale degree 4).

Teacher Note: The student should shift the R.H. “in” (toward the fallboard) to easily play the black key (F#).

Alexander March

Key of G Major

Ludwig van Beethoven
(1770-1827, Germany)

arranged

■ First play the R.H. alone rather slowly.

■ Observe the *staccatos* and *slurs*.

Brightly

Chord symbols: G, D7, I, V7

Measure numbers: 4, 7, 11, 14

Dynamics: *mp*, *f*, *mf*, *p*

pianissimo (*pp*)

means very soft, softer than *piano*
(pronounced “pyah-NEES-see-moh”)

Amazing Grace

Key of G Major

Words by John Newton
Early American melody
arranged

Gently moving

Musical score for the first system of 'Amazing Grace'. It features a treble and bass clef with a 3/4 time signature. The melody is in G major. The lyrics are: "A - maz - ing - grace, how". Fingerings are indicated: 3 on __? for the first measure, 5 3 for the second, and 1 for the third. Chords G and A are marked above the staff. The piano part has a dynamic marking of *mp* and includes a first ending bracket labeled '1'.

Musical score for the second system of 'Amazing Grace'. The lyrics are: "sweet the sound that saved a___". Fingerings are indicated: 3 1 for the first measure, 1 for the second, 1 3 1 for the third, and 1 for the fourth. Chords C, G, and G are marked above the staff. The piano part includes a first ending bracket labeled '2' and a second ending bracket labeled '1'.

Teacher Duet: (Student plays 1 octave higher, without pedal)

Teacher Duet musical score for 'Amazing Grace'. It is written for Right Hand (R.H.) and Left Hand (L.H.) in 3/4 time. The score is divided into three systems. The first system starts with a dynamic marking of *p*. The second system includes a dynamic marking of *cresc.* and a first ending bracket labeled '6'. The third system starts with a dynamic marking of *mf* and ends with a dynamic marking of *p*. Fingerings and articulation marks are provided throughout the piece.

6 G D7 D7

wretch like me! I

f

9 G G C

once was lost, but now am

12 G G D7

found; was blind but now I

mp

15 G

see.

rit. *pp*

L.H. 2/4 over
B G



DISCOVERY

Identify each chord as I or V7 in *Amazing Grace*.

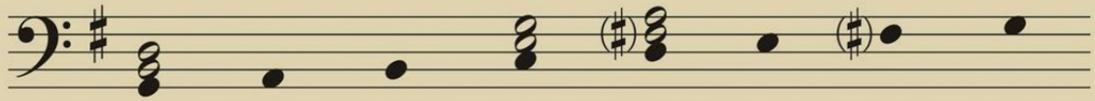
p *rit.*

Inverting the IV Chord

Remember: The primary chords are built on steps 1, 4, and 5 of the major scale.

chord letter names: G

C D



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

Roman numerals: I

IV V

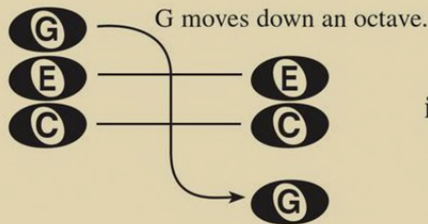
chord names: tonic

subdominant dominant

To eliminate the leap from the **I chord** to the **IV chord**, the notes of the IV chord can be rearranged, or inverted.

root position C chord

C (the root) is on the bottom.



inverted C chord

a rearrangement of C - E - G

Inverted IV Chord for L.H.

- Finger 5 stays in the G major scale.
- The thumb moves UP a *whole step* (E).
- L.H. finger 2 plays C (scale degree 4).



Inverted IV Chord for R.H.

- The thumb stays in the G major scale.
- Finger 5 moves UP a *whole step* (E).
- R.H. finger 3 moves up a *half step* to C (scale degree 4).



Play a **G major pentascale** up and down s-l-o-w-l-y with your R.H.
Harmonize *each* note by playing a **G** (I), **C** (IV), or **D7** (V7) chord with your L.H.
Use *inversions* for the **C** and **D7** chords. Listen and let your ears guide you.

IV Chord Warm-up in G

Steady

I **IV** **I** **V7** **I**

1st and 2nd endings

1. 2.

Play the 1st ending and repeat from the beginning (or the facing repeat sign). Then play the 2nd ending, skipping the 1st ending.

French Dance

Key of ___ Major

17th Century Melody
anonymous

Moderato
2 on ?

3

5 1 3

descending G major scale

6

1. 3 2. 2.

D7 D7 G



Write **I**, **IV**, or **V7** below each chord of *French Dance*.

Hint: Practice these two “tricky spots” below playing hands together.

- 3rd finger cross-over at *measures 4–5*
- R.H. finger substitution at *measure 9*

Polovtsian Dance

(No. 17) (pronounced “pol-o-VETZ-ian”)

Key of G Major

Alexander Borodin
(1833-1887, Russia)
arranged

Andante *change to*

2 on _? (1)

mp

1 on _?
2 on _?
5 on _?

1
2
5

3

2

5

2

1 (3)

cross over

5

1

4

2

Teacher Duet: (Student plays 1 octave higher, without pedal)

R.H.

L.H.

p-mp on repeat

3 11

5 13

7

9

change to

mf

11

cross over

13

rit.

pp



Point out the following in this piece:
phrase mark, tie, I chord, IV chord, V7 chord, *cresc.*, *dim.*, octave

7

1.

15

2.

pp

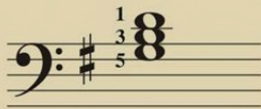
Lead Sheet in G Major

Now that you have learned the *primary chords* (I-IV-V7) in the Key of G major, explore playing the *melody* and *harmony* from a lead sheet in **G major**, following the directions below.

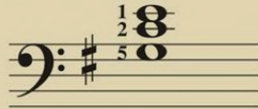
Chord References: Practice the chords used in *For He's a Jolly Good Fellow*.



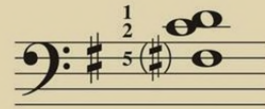
G



C



D7



For He's a Jolly Good Fellow

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

Moderately

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

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

9

he's a jol - ly good fel - low, that

f

13

no - bod - y can de - ny.

Fine

17

That no - bod - y can de - ny, that

21

no - bod - y can de - ny.

D.C. al Fine

Banuwa (Village)

Folk Melody from Liberia

Very fast

3 4 3 1 *repeat!*

p Ba - nu - wa, ba - nu - wa, ba - nu - wa yo.

5 5 3 1 5 3 1 5 3 1

mp Ba - nu - wa, ba - nu - wa, ba - nu - wa yo.

9 1

mf Ba - nu - wa, ba - nu - wa, ba - nu - wa yo.

13 4 2 1 4

f

17

21

$\begin{matrix} 5 \\ 3 \\ 1 \end{matrix}$

mf Ba - nu - wa, ba - nu - wa, ba - nu - wa yo.

25

Ba - nu - wa, ba - nu - wa, ba - nu - wa yo.

29

f

33

f

$\begin{matrix} 5 \\ 1 \end{matrix}$

$\begin{matrix} 5 \\ 1 \end{matrix}$

$\begin{matrix} 5 \\ 1 \end{matrix}$

8va



Which two primary chords are used in this piece? I, IV, or V7

3-Minute Technique

In this etude, each slur requires a gentle rolling gesture from L.H. to R.H. for a smooth, connected sound.

Notice the R.H. always enters with the thumb.
Play it lightly for a flowing sound between the hands.

■ For a music box effect, play both hands *8^{va}* higher.

Music Box Etude

Key of ___ Major

Flowing smoothly

5

1 5 3

1

3

1 3 1 5

mf

5 2 1

1

4 1 5

1

4 2 1

7

1 5

L.H. 2 over

mp

rit.

p

5

Chord Progressions in C and G Major

1. Write the **chord letter names** and **Roman numerals** to complete the examples below.

chord letter names: ___ C ___ G ___ D7 ___

Roman numerals: I ___ Isus4 ___ IV ___ I

2. Now play all the chords written on the staves. Can you play hands together?



Your teacher (or a friend) will play one of the chord progressions above. Which chord progression did you hear?

Improvisation in G Major

- Your teacher (or a friend) will play the duet below. First, *listen* and feel the beat.
- When you are ready, improvise a melody using notes from the **G major scale** in any order, using *2nds* and *3rds*. Begin and end on **G** (the tonic).

R.H. G major scale

Teacher Duet: (Student improvises *higher* on the keyboard)

Review Piece

The Carnival of Venice

(Carnivale di Venezia)

Key of ___ Major

Traditional Italian

Moderate Waltz tempo

(down - up, bounce)
p
rit.
mp
5 on ___? 1/3
4 5

5

a tempo
5 3 3 1 4 5 3 1
∞:

9

3 2 4 5 5
2

13

cross over
5 1 2 3 1
∞:

The Carnival of Venice dates back to 1162 A.D.—over 800 years. St. Mark’s Square was and still is the heart of the feast and celebration. The wearing of masks at the carnival has been hugely popular throughout the centuries. Apart from the style, fascination, and fun the masks offered, they also allowed people of different classes to mingle together. This traditional Italian melody has the carefree holiday spirit that surrounds the *Carnivale di Venezia*.

17

3 4 1

mf

4 1

21

4/2

(p)

1 2 3 (1) 2 3 4 2 cross (3) over

26

(2) 5 2 1 (2) over

(p) mf

1 4 5

31

3 1 4 (5)

4 (5)

rit. f



Which two primary chords are used in this piece? I, IV, or V7

Congratulations! Your musical journey continues in **Adult Piano Adventures®** Course Book 2.

Major Pentascales

There are 12 major pentascales. You will benefit from learning and memorizing each.

H = Half Step W = Whole Step

C Major

C D E F G
W W H W

C Major

mf-mp on repeat

G Major

G A B C D
W W H W

G Major

mf-mp on repeat

D Major

D E F# G A
W W H W

D Major

mf-mp on repeat

A Major

A B C# D E
W W H W

A Major

mf-mp on repeat

E Major

E F# G# A B
W W H W

E Major

mf-mp on repeat

B Major

B C# D# E F#
W W H W

B Major

mf-mp on repeat



F# Major

mf-mp on repeat

5



Gb Major
(also written as)

mf-mp on repeat

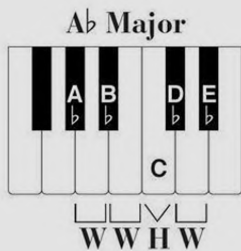
5



Db Major

mf-mp on repeat

5



Ab Major

mf-mp on repeat

5



Eb Major

mf-mp on repeat

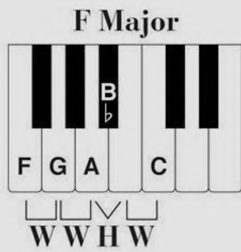
5



Bb Major

mf-mp on repeat

5



F Major

mf-mp on repeat

5

Major Cross-Hand Arpeggios

There are 12 major cross-hand arpeggios. You will benefit from learning and memorizing each.

C Major

mf- p on repeat

R.H.
1 3 5 2 5 3 1

L.H.
over

optional

G Major

mf- p on repeat

R.H.
1 2 5 3 1

L.H.
over

D Major

mf- p on repeat

R.H.
1 2 5 3 1

L.H.
over

A Major

mf- p on repeat

R.H.
1 2 5 3 1

L.H.
over

E Major

mf- p on repeat

R.H.
1 2 5 1

L.H.
over

B Major

mf- p on repeat

R.H.
1 2 5 1

L.H.
over

G^b Major

mf- p on repeat

L.H. over

D^b Major

mf- p on repeat

L.H. over

A^b Major

mf- p on repeat

L.H. over

E^b Major

mf- p on repeat

L.H. over

B^b Major

mf- p on repeat

L.H. over

F Major

mf- p on repeat

L.H. over

Dictionary

DYNAMIC MARKS

pp

pianissimo

very soft

p

piano

soft

mp

mezzo piano

moderately soft

mf

mezzo forte

moderately loud

f

forte

loud

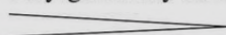
crescendo (cresc.)

Play gradually louder.



diminuendo (dim.) or decrescendo (decresc.)

Play gradually softer.



SIGN

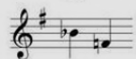
TERM

DEFINITION



accent mark

Play this note louder. (See p. 30)



accidental

Sharps, flats, or naturals added to a piece and not in the key signature. (See p. 148)

Allegro

Fast, lively tempo. (See p. 98)

Andante

Walking tempo. (See p. 98)



arpeggio

The notes of a chord played one after another, going up or down. (See pp. 88, 178)



bar line

A line which divides the music into measures. (See p. 21)



bass clef

The bass clef is used to show lower notes and is usually on the bottom staff. It is also called the F clef because the two dots point out the F line. (See pp. 29, 46)



blocked

The tones of a chord or interval played together. (See pp. 18, 142)



broken

The tones of a chord or interval played separately. (See pp. 18, 23, 116, 142)

C major chord

A three-note chord built in 3rds above C: C-E-G. (See pp. 56, 76, 142, 164)



C major scale

An eight-note scale (C-D-E-F-G-A-B-C) with half steps between scale steps 3-4 and 7-8. (See pp. 128-129)



C pentascale

Five notes stepping up from C: C-D-E-F-G. (See pp. 22, 42, 62, 90)

can-can

A lively 19th-century French dance that features high kicks performed by women in a chorus line. (See p. 136)

chord

Three or more tones sounding together. (See p. 56)

I (“one”) chord

Three notes built up in 3rds from the tonic note. (See pp. 142, 144, 160)

IV (“four”)

Three notes built up in 3rds from the fourth note of the scale. (See pp. 142, 144, 164)

V7 (“five-seven”)

A four-note chord built up in 3rds from the dominant note (scale degree 5), often played with only three notes. (See pp. 134, 160)



chord symbol




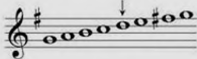




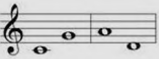
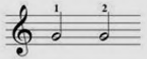
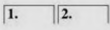



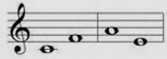
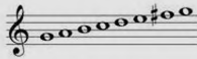
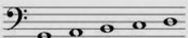
The letter name of a chord, written above the treble staff, which indicates the harmony. (See p. 77)

coda

Ending section. (See p. 45)

contrary motion

Two musical lines moving in opposite directions at the same time. (See pp. 68, 129, 155)

	crescendo	Play gradually louder. (See p. 72)
	Csus4 chord	The 3 tones of the Csus4 chord are C-F-G. The Csus4 chord uses the 4th note (F) in place of the 3rd note (E) to give a suspended feeling to this chord. (See p. 77)
	D7 chord	A four-note chord built up in 3rds from D (D-F#-A-C). The notes of the D7 chord are often inverted to form a 3-note D7 chord. (See p. 160)
<i>D.C. al Fine</i>	Da Capo al Fine	Return to the beginning and play until Fine (end). (See p. 55)
	damper pedal	The right pedal, which sustains the sound, played with the right foot. (See pp. 6, 11)
	decrescendo	Play gradually softer. (See p. 72)
	diminuendo	Play gradually softer. (See p. 72)
	dominant	Scale degree 5 of a scale. (See pp. 128, 134, 142, 160)
	dotted half note	Three counts or beats. (See p. 14)
	double bar line	A thin, then thick bar line indicating the end of a piece. (See p. 15)
	dynamics	The “louds and softs” of music. See dynamic markings at the top of page 180. (See pp. 10, 26, 71)
	eighth notes	Two eighth notes equal one quarter note. (See p. 70)
	etude	A piece of music for the development of a certain technical skill. (See pp. 152, 172)
	F major chord	A three-note chord built in 3rds above F: F A C. F is the root. A is the 3rd. C is the 5th. (See p. 86)
	fermata	Hold this note longer than its normal value. (See p. 75)
	fifth (5th)	The interval of a 5th spans five letter names. (Ex. C up to G, or A down to D) Line-(skip-a-line)-line, or space-(skip-a-space)-space. (See pp. 116, 120)
	finger substitution	Changing to a new finger on a repeated note. (See p. 136)
	1st and 2nd endings	Play the 1st ending and repeat from the beginning (or the facing repeat sign). Then play the 2nd ending, skipping over the 1st ending. (See p. 165)
	flat	A flat lowers a note one half step. (See p. 108)
	forte	Loud (See p. 10)
	fortissimo	Very loud.
	fourth (4th)	The interval of a 4th spans four letter names. (Ex. C up to F, or A down to E) Line-(skip-a-line)-space, or space-(skip-a-space)-line. (See pp. 116–117)
	G major chord	A three-note chord built in 3rds above G: G B D. G is the root. B is the 3rd. D is the 5th. (See pp. 100, 168)
	G major scale	An eight-note scale (G-A-B-C-D-E-F#-G) with half steps between scale degrees 3-4 and 7-8. (See pp. 154–155)
	G pentascale	Five notes stepping up from G: G-A-B-C-D. (See pp. 25, 96–97)
	G7 chord	A four-note chord built up in 3rds from G (G-B-D-F). The notes of the G7 chord are often inverted to form a 3-note G7 chord. (See p. 134)

SIGN

TERM

DEFINITION



gavotte

A lively French dance in $\frac{4}{4}$ time. It usually begins with two upbeats. (See p. 77)

grand staff

Two staves connected by a bar and brace, used for keyboard music. (See p. 28)

Gsus4 chord

The 3 tones of the Gsus4 chord are G-C-D. (See p. 100)



half note

Two counts or beats (one-half the value of a whole note). (See p. 14)



half rest

Two counts of silence. (Sits on line 3 of the staff) (See p. 58)



half step

The distance from one key to the very closest key on the keyboard. (Ex. D-E \flat , or E-F) (See pp. 104, 114)

harmony

Notes or chords played along with the melody. (See p. 54)

imitation

The immediate repetition of a musical idea played by the other hand. (See pp. 91, 94)

improvisation

To make up or compose music “on the spot,” without preparation. (See pp. 27, 49, 69, 89, 133, 173)

interval

The distance between two musical tones, keys on the keyboard, or notes on the staff. (Ex. 2nd, 3rd, 4th, 5th) (See pp. 18, 22, 23, 34, 50, 57, 61, 116–117, 120, 122)



inversion

Rearranging the notes of a chord. Ex. C-E-G may invert to E-G-C or G-C-E. (See pp. 134, 144, 160, 164)

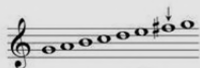


key signature

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. 156)

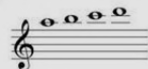
lead sheet

The melody only with chord symbols written above the staff. (See pp. 150, 168)



leading tone

Scale degree 7 of a scale. (See pp. 128, 154)



ledger line

A short line used to extend the staff. (See pp. 29, 78, 112)

legato

Smooth, connected. (See p. 38)



major pentascale

A five-note scale formed by this pattern of whole steps (W) and half-steps (H): W W H W (See pp. 114, 115, 176, 177)



major scale

An eight-note scale with half steps between scale degrees 3-4 and 7-8. (See pp. 128, 154)

march

A piece in $\frac{2}{4}$ or $\frac{4}{4}$ time, characterized by a strong rhythmic beat. (See p. 161)



measure

Music is divided into groups of beats called measures. Each measure has an equal number of beats. (See p. 21)

melody

The tune. (See pp. 32, 54)

metronome

A rhythm device that ticks a steady beat. Adjustable settings allow a faster or slower beat. (See pp. 14, 129, 155)

mf

mezzo forte

Moderately loud (See p. 26)

mp

mezzo piano















Moderately soft (See p. 71)


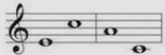



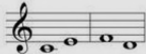
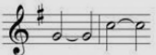

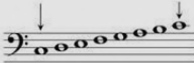





minuet (menuet)

A stately dance in $\frac{3}{4}$ time. (See pp. 71, 156)

Moderato

Moderate tempo (See p. 98)

	musette	A lively piece imitating the sound of a bagpipe. (See p. 98)
	music alphabet	A-B-C-D-E-F-G. These letters repeated over and over, name the keys on the piano and notes on the grand staff. (See p. 16)
	musical form	The overall structure or plan of a piece. (See pp. 24, 36, 44, 46, 59)
	musical pattern	A short rhythmic and melodic set of notes. (See p. 26)
	natural	A natural (always a white key) cancels a sharp or a flat. (See p. 110)
	octave	The interval which spans 8 letter names. (Ex. C to C) (See pp. 40, 64, 96)
	ottava	Play one octave higher (or lower) than written. (See p. 40)
	parallel motion	Two musical lines moving in the same direction at the same time. (See pp. 68, 129)
	pedal mark	Shows the down-up motion of the damper pedal. (See p. 33)
	pentascale	See major pentascale.
	phrase	A musical sentence. A phrase is often shown by a slur, also called a phrase mark. (See p. 72)
	pianissimo	Very soft. (See p. 162)
	piano	Soft, quiet. (See p. 10)
	pick-up note, upbeat	The note(s) of an incomplete opening measure. (See p. 74)
	pitch	The highness or lowness of a tone (sound). (See p. 10)
	primary chords	The I, IV, and V chords are the primary chords in any major key. (See pp. 142, 164)
	promenade	A slow, dignified march of the guests at the opening of an important event. (See p. 117)
	quarter note	One count or beat. (One-quarter the value of a whole note.) (See p. 14)
	quarter rest	One beat of silence. (See p. 52)
	quindicesima	Play two octaves higher (or lower) than written. (See p. 40)
	repeat sign	Play the music within the repeat signs again. (See pp. 16, 65)
	repeated note	A note on the same line or space as the preceding note. (See p. 19)
	rhythm	Music has short, medium, and long notes. Counting the duration of each note using a steady beat (or pulse) creates rhythm. (See p. 14)
	ritardando	Gradually slowing down. (See pp. 66, 92)
	root position	The letter name of the chord is the lowest note. (See pp. 134, 142, 160, 164)
	scale	From the Latin word <i>scala</i> , meaning "ladder." The notes of a scale move up or down by 2nds (steps). (See pp. 22, 128, 154)
	second (2nd) (step)	The interval that spans two letter names. (Ex. C up to D, or F down to E) On the staff: line-to-the-next-space or space-to-the-next-line. (See pp. 22, 34)
	sequence	A musical pattern repeated at a higher or lower pitch. (See pp. 26, 60)

SIGN	TERM	DEFINITION
	sharp	A sharp raises the note one half step. (See p. 104)
	sightread	Playing through a piece for the very first time (at sight). (See p. 41)
	sixth (6th)	The interval that spans six letter names. (Ex. E up to C, or A down to C) On the staff a 6th is written line-(skip 2 lines)-space or space-(skip 2 spaces)-line. (See p. 122)
	slur	A curved line that indicates legato playing. (See p. 38)
	staccato	Detached, disconnected. (See p. 64)
	staff	The five lines and four spaces on which notes are written. (See p. 28)
sus4	suspended-4 chord	A three-note chord that uses the 4th instead of the 3rd. (See pp. 77, 100)
	symphony	A long composition for orchestra usually consisting of three or four related movements. (See pp. 24, 54, 64)
	tempo	The speed of the music. (See pp. 48, 100)
	theme	A principal melody, often made of several phrases. (See pp. 24, 54, 64, 84, 100)
	third (3rd) (skip)	The interval that spans three letter names. (Ex. C up to E, or F down to D) On the staff: line-to-the-next-line or space-to-the-next-space. (See pp. 19, 23, 50)
	tie	A curved line that connects two notes on the same line or space. Hold for the total counts of both notes. (See p. 35)
	time signature	Two numbers at the beginning of a piece (one above the other). The top number indicates the number of beats per measure; the bottom number represents the note receiving the beat. (See pp. 30–31)
	tonic	Scale degree 1 of a scale. The tone on which a scale is built. (See pp. 128, 154)
	transpose	To play music in a different key. (See p. 20)
	treble clef	The treble clef is used to show higher notes and is usually on the top staff. It is also called the G clef because it circles around the G line. (See pp. 29, 42)
	triad	A 3-note chord built in 3rds. (See pp. 56, 76)
	upbeat (pick-up note)	The note(s) of an incomplete opening measure. (See p. 74)
	waltz	A dance piece in 3/4 time. (See pp. 110, 132, 138)
	whole note	Four counts or beats. (See p. 14)
	whole rest	Silence for any whole measure. (Hangs below line 4) (See p. 58)
	whole step	The distance of two half steps. (See p. 112)