

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

2

ADULT PIANO

Adventures[®] by Nancy and Randall Faber



FABER
PIANO ADVENTURES[®]











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Note Values

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

■ Draw each note or rest in the boxes provided.


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

Time Signatures


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

Ex. **3**—The *top* number indicates the number of beats per measure.

4—The *bottom* number represents the kind of note receiving one beat.


The 4 = quarter = 

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

$\frac{2}{4}$ 

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

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

$\frac{3}{4}$ 

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

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

$\frac{4}{4}$ 

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

Dynamic Marks

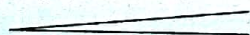
The word **dynamics** comes from the Greek word for “power.”
In music, *dynamics* means the “lounds and softs” of the sound.

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

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

crescendo (cresc.)

Play gradually louder.



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

Play gradually softer.



Dynamic Study

- Play, observing the dynamic marks.

Rather slowly

Depress the damper (right foot) pedal.

Lift.

5

7

B SECTION

9

11



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



Ledger Lines

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

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

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

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

Review: From one C to the next C is the interval of an *octave* (8 notes).

Technique Hint

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

Octave Warm-up

Rather slowly



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

Dynamic Mark Review

pp — *pianissimo*

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

Cathedral Chimes

Quickly, joyously

The first system of music is in 4/4 time. The right hand (treble clef) plays a melody of eighth notes: G4, A4, B4, C5, G4, F4, E4, D4. The left hand (bass clef) plays a bass line of half notes: C3, G2, C3, G2. The first measure of the right hand has a fingering '5' above the G4 note. The first measure of the left hand has a dynamic marking 'f'.

The second system of music is in 4/4 time. The right hand (treble clef) plays a melody of quarter notes: G4, A4, B4, C5. The left hand (bass clef) plays a bass line of half notes: C3, G2, C3, G2. The first measure of the right hand has a fingering '2' above the G4 note. The second measure of the right hand has a fingering '5' above the A4 note. The third measure of the right hand has a fingering '1' above the B4 note. The fourth measure of the right hand has a fingering '2' above the C5 note. The instruction 'lift and move' is written above the right hand. The first measure of the left hand has a dynamic marking 'f'.

The third system of music is in 4/4 time. The right hand (treble clef) plays a melody of eighth notes: G4, A4, B4, C5, G4, F4, E4, D4. The left hand (bass clef) plays a bass line of half notes: C3, G2, C3, G2. The first measure of the right hand has a fingering '5' above the G4 note. The instruction 'pp (echo)' is written above the left hand.

The fourth system of music is in 4/4 time. The right hand (treble clef) plays a melody of quarter notes: G4, A4, B4, C5. The left hand (bass clef) plays a bass line of half notes: C3, G2, C3, G2. The first measure of the right hand has a fingering '5' above the G4 note. The second measure of the right hand has a fingering '1' above the A4 note. The third measure of the right hand has a fingering '5' above the B4 note. The fourth measure of the right hand has a fingering '1' above the C5 note. The instruction 'lift and move' is written above the right hand. The instruction 'rit.' is written above the left hand. The first measure of the left hand has a dynamic marking 'f'.



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

D.C. al Coda

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

Niagara Falls

Key of C Major

Nancy Faber

Moderately
R.H. 5

Musical notation for measures 1-4. Treble clef, 3/4 time. Right hand (R.H.) starts with a forte (*f*) dynamic. Fingerings: R.H. 5, 3, 1; L.H. 1, 3, 5. A slur covers the first three notes of the R.H. and the first two notes of the L.H. in measure 4.

5

R.H. 2 over

Musical notation for measures 5-8. Bass clef, 3/4 time. Right hand (R.H.) starts with a forte (*f*) dynamic. Fingerings: R.H. 5, 3, 1; L.H. 1. A slur covers the last three notes of the R.H. in measure 8.

11

R.H. 2 over

To Coda Φ

Musical notation for measures 9-12. Treble clef, 3/4 time. Right hand (R.H.) starts with a forte (*f*) dynamic. Fingerings: R.H. 5, 3, 1; L.H. 1. A slur covers the first three notes of the R.H. in measure 12. The piece ends with a Coda symbol (Φ).

17

Musical notation for measures 13-16. Bass clef, 3/4 time. Right hand (R.H.) starts with a piano (*p*) dynamic. Fingerings: R.H. 1, 2. A slur covers the first two notes of the R.H. in measure 16. The piece ends with a Coda symbol (Φ).

22

27

Coda

38

43

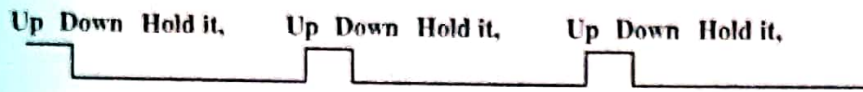


Find 8 consecutive measures that use only notes of the G major chord.

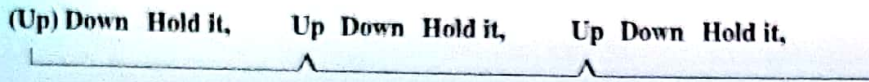
Connected Pedaling

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

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



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



Pedal Hints

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

Pedal Exercise

Moderately



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

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

Practice Suggestions

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

Taps

(for L.H. alone)

Traditional

Calmly

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

p

3 1 5 5 2 1 5

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

mf

5

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

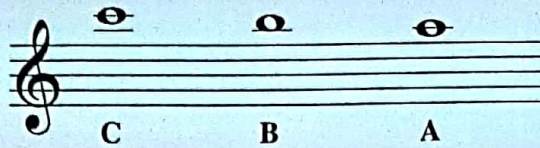
1 2 5 3 1 5 5



On which beat does this piece begin?

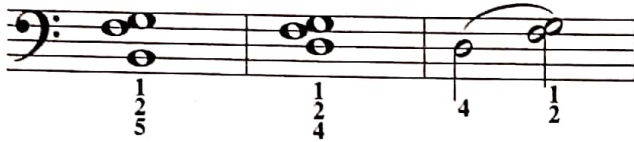
New Ledger Line Notes

■ Play these notes on the keyboard.



Alternate V7 Chord in Close Position

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



V7 alternate V7

'O Sole Mio!

Key of ___ Major

Eduardo di Capua
(1864-1917, Italy)
arranged

Andante*



*Andante—walking speed

14

19

24

29



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

New Rhythm

- Tap and count aloud.

Each beat is divided into two parts: 1 and, 2 and, 3 and, 4 and.

- Now play these two rhythms on a I, IV, then V7 chord in the Key of G.



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



NEW

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

Yellow Bird

Key of ___ Major

West Indies Folk Song
arranged

Cheerfully (♩ = 104)

10

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

(prepare)

13

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

15

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

17

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

20

dim. *p* *pp* rit.



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

Pedal Hints

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

Pedaling the Scale

(for L.H.)

Andante

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

5

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

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

Pedaling Intervals

(for L.H.)

Moderato

Count: 1 2 3 4 1 2 3 4

Pedal: Up - down up - down

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

5

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

Technique Hints

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

Pedaling Chords

Andante

Chord diagrams for the first system: C (I), F (IV), C (I). Fingerings: 5 3 1, 5 3 1, 5 3 1. Dynamics: mf, mf.

Chord diagrams for the second system: G7 (V7), C (I), F (IV). Fingerings: 5 4 1, 5 4 1. Dynamics: p.

Chord diagrams for the third system: Csus4* (Isus4), G7 (V7), C (I). Fingerings: 5 4 1, 5 4 1. Dynamics: rit., f.



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

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

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

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

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

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

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

Brahms' Lullaby

Key of C Major
Lead Sheet

Johannes Brahms
(1833–1897, Germany)

Andante

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

Dynamics: *mp*, *mf*, *mp*, *p*.

Phrase

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

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

Sloop John B

Key of ___ Major

Moderately, bright Rock

Traditional

Musical notation for the first system. The treble clef staff contains a melody with fingerings 1, 3, 2, 3. The bass clef staff contains a bass line with fingerings 5, 1. The dynamic marking is *mp*. A phrase mark is placed over the first two measures.

Musical notation for the second system. The treble clef staff continues the melody. The bass clef staff has a *mf* dynamic marking and the word "Oh" written below the staff. A phrase mark is placed over the first two measures.

Musical notation for the third system. The treble clef staff contains the melody with lyrics: "hoist up The John B sails,". Fingerings 3, 2, 4, 3 are shown. A phrase mark labeled "1st phrase" spans the first two measures. The bass clef staff has a 1/5 fingering below the staff.

Musical notation for the fourth system. The treble clef staff contains the melody with lyrics: "see how the main sail sets.". A phrase mark labeled "2nd phrase" spans the first two measures. The bass clef staff has a 1/5 fingering below the staff.

9 *3rd phrase*

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

12 *4th phrase, etc.*

Please let me go home, please let me go

15

f home. feel so broke up,

18

I wan-na go home. *mp*

21

rit. *p*



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

Motive

a short musical idea

Imitation

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

Allegro in F Major

Ferdinand Beyer
(1803-1863, Germany)
original form

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

Allegro

1 *motive* 5 3 1

mf *imitation* *p*

5 1/3 5 1 3 5

4

mf

1/2

7

p *f*

5

10

1 *p*

13

2 3 5 1 2 5 1 2 3 1

$\frac{1}{2}$ 5 $\frac{1}{2}$

16

4 Fine 5 2 1 *f*

5

19

4 2 1

22

D.C. al Fine

1



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

Swing Rhythm

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

■ Practice tapping the 8th notes below in "swing." (Teacher Note: ♪ = ♪¹♪)



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

Say: "jazz - y jazz - y jazz - y jazz"

The Lion Sleeps Tonight

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

Moderately

mf Wee
ooh wim - o-weh,

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

swing the 8ths!

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

1/3 5

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11

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

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

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

2 1 5

1 5

15

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

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

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

1 5 2 1 5

19

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

22

Whuh, _____
mf

whuh, _____

whuh, wim - o - weh. _____

4 1 3 1 3 5

26

Wee _____

ooh wim - o - weh. _____ *rit.* _____ *p*

1 2 5 1

2 1

F Major Scale Hints

Both thumbs play on C.

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

Scale Etude in F

(Op. 101)

Ferdinand Beyer
original form

Allegro

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

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

Directions

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

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

The Londonderry Air

Key of F Major
Lead Sheet

Traditional

Moderato

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

Major and Minor Triads

Major and Minor 3rds

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

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

■ Find and play these major 3rds:

D, up a major 3rd to ____?

F, up a major 3rd to ____?

■ Find and play these minor 3rds:

G, up a minor 3rd to ____?

E, up a minor 3rd to ____?

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

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

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

Major and Minor Triads

Moderately fast

The musical score consists of two systems, each with a treble and bass clef staff. The first system is for C major and C minor triads. The second system is for G major and G minor triads. Each system includes a melodic line with fingering (1, 3, 5) and a bass line with fingering (5, 3, 1). Labels indicate 'Root - 3rd - 5th' and 'ma - jor chord' or 'mi - nor chord'. Chord symbols C, Cm, G, and Gm are placed above the notes.

F **Fm** **F** **Fm** **F**

1 3 5 3

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

D **Dm** **D** **Dm** **D**

1 3 5 3

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

A **Am** **A** **Am** **A**

1 3 5 3

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

E **Em** **E** **Em** **E**

1 3 5 3

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

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

D \flat **D \flat m**

A \flat **A \flat m**

E \flat **E \flat m**

F \sharp **F \sharp m**

B \flat **B \flat m**

B **Bm**

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

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

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

Malagueña

Traditional theme
arranged

Ex. **Allegro** *mf*

17 Repeat from measure 13.

21

25

29

34

Triads on the C Major Scale

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

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

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

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

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

Long, Long Ago

Key of Major

Words and Music by
Thomas H. Bayly

Smoothly

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

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

Chord diagrams and Roman numerals are provided for each measure of the piano accompaniment.

5 C Dm Em F

Sing me the songs I de - light - ed to hear,

mf

I ii iii IV

7 Dm G C Dm C

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

mf

ii V I ii I

9

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

p

1 4 1

12 C Dm Em F

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

mp

I ii iii IV

15 Dm G C Dm C

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

p

ii V I ii I

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

Directions

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

Aura Lee

Key of F Major
Lead Sheet

Music by George R. Poulton
(1825–1867)

Words by William Whiteman Fosdick
(1825–1862)

Moderately slow

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

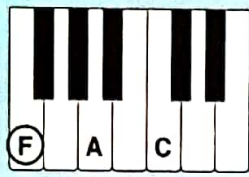
5 sat and piped, I heard him sing, sing of Au-ra Lee.

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

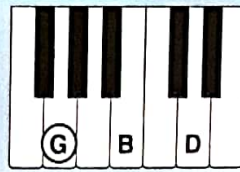
13 *mp* sun-shine came a-long with thee, swal-lows in the air.

Chord References

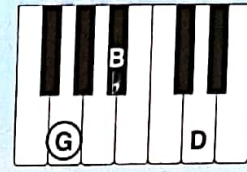
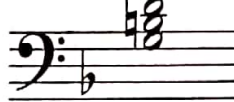
Practice the chords used in *Aura Lee*.



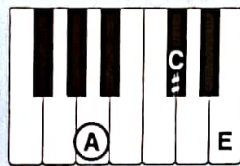
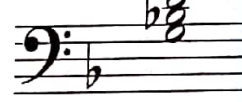
F



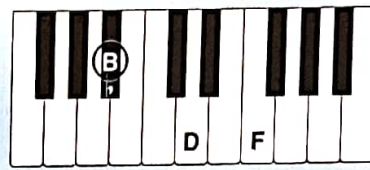
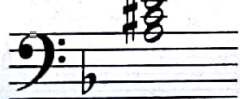
G



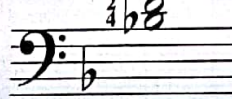
Gm



A



B^b



Broken-Chord Accompaniment

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

Example:

Moderately slow

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

Gavotte

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

Moderato

5
2
1
f
5
3
1
3
3

5
3
3

9
5
1
3
3
3
mf
3

13
f
3
4
5
2
1
2



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

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

Swing Low, Sweet Chariot

Spiritual

With a steady beat ($\text{♩} = \text{♩}^{\text{3}}$)

Musical notation for the first system, measures 1-3. Chords: C, F, C. Dynamics: *mp*. Lyrics: "Swing low, sweet char - i - ot,"

Musical notation for the second system, measures 4-5. Chord: G. Dynamics: *mp*. Lyrics: "com - ing for to car - ry me home."

Musical notation for the third system, measures 6-8. Chords: C, F, G. Dynamics: *mf*. Lyrics: "Swing low, sweet char - i - ot,"

Musical notation for the fourth system, measures 9-10. Chords: C, Dm, G, C, F, C. Dynamics: *f*. Lyrics: "com - ing for to car - ry me home."

9

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

11

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

mp *mf* *f*

14

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

mp

16

home. _____

mf *rit.* *p* *pp*



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

Technique Hint

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

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

1st Inversion Toss (for R.H.)

Fast, lightly

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

etc.

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

Technique Hint

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

1st Inversion Toss (for L.H.)

Fast, lightly

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

etc.

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

Hand Shape Review

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

Sunrise

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

Moderately
root position

1 3 5

mf

1st inv. 1 2 5

6

1 2 5

2nd inv. 1 3 5

11

root position 1 3 5

■ Transpose to A minor.

Sunset

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

Moderately
root position

1 3 5

mf

2nd inv. 1 2 5

6

1 2 5

1st inv. 1 3 5

11

root position 1 3 5

■ Transpose to E minor.

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

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

Song of Joy

Ludwig van Beethoven
(1770-1827)

Moderato

The musical score is written in 4/4 time and consists of five staves of music. The first staff begins with a *mf* dynamic marking and a **C** chord diagram (5 2 1). The second staff starts at measure 4 with a **G** chord diagram (5 2 1) and a **C** chord diagram (5 2 1). The third staff starts at measure 7 with a **C** chord diagram (5 2 1), a **G** chord diagram (5 2 1), a **C** chord diagram (5 2 1), a **G** chord diagram (5 2 1), and a **C** chord diagram (5 2 1). The fourth staff starts at measure 10 with a **G** chord diagram (5 2 1), a **C** chord diagram (5 2 1), a **G** chord diagram (5 2 1), an **E** chord diagram (5 2 1), an **Am** chord diagram (5 2 1), a **D** chord diagram (5 2 1), and a **G** chord diagram (5 2 1). The fifth staff starts at measure 13 with a **C** chord diagram (5 2 1), a **G** chord diagram (5 2 1), a **C** chord diagram (5 2 1), a **G** chord diagram (5 2 1), and a **C** chord diagram (5 2 1). The score includes various dynamics such as *mf* and *mp*, and includes a *f* dynamic marking at the end of the fifth staff. The tempo is marked *Moderato*.

Accompanying with Chord Roots

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

Directions

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

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

Song of Joy

Left-Hand Accompaniment

Moderato

C G C G

L.H. chord roots *mp*

5 C G C G C

9 G C G C G E Am D G

13 C G C G C

Syncopation

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

Amen

Key of ___ Major

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

Traditional

With a lively swing

The accent is on the weak part of beat 2.

Count: 1 2 3 4

mf

men!

men, A - men, A - men!

Detailed description of the musical score: The score is for a piano accompaniment of the hymn 'Amen'. It is in 4/4 time and consists of 12 measures. The key signature has one flat (Bb). The tempo/style is 'With a lively swing'. Measure 1 starts with a piano (f) dynamic and a count of 1. The first four measures (1-4) show a syncopated pattern where the accent is on the weak part of beat 2. Measures 3-5 show a continuation of this pattern with a mezzo-forte (mf) dynamic. Measures 6-8 include vocal entries with the word 'men!'. Measure 9 begins the vocal line with 'men, A - men, A - men!'. The piano accompaniment provides harmonic support with chords F, Bb, A, and C7. Fingerings and articulation marks are provided throughout the score.

13 2. F G

men!

f A

men!

Key change
The natural cancels the Bb.

16

A

men!

A

C

19 G C G D7 G G C

men, A - men, A - men!

p

23 G C G C G

cresc.

f



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

The Alberti Bass

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

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

"bottom top middle top"

mp 5 1 3 1

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

"bottom top middle top"

mp 5 1 2 1

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

"bottom top middle top"

mp 5 1 2 1

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

"bottom top middle top"

mp 4 1 2 1 1 2 1

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

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

I V7 I IV I

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

Looking Glass River

Key of ___ Major

Andante ($\text{♩} = 112-120$)

A F C7 (light thumb, lift gently)

mp (p) 5 1 3 1 4 1 2 1

optional pedal

3 A¹

6 C7 F

9 B B^b F C7

12 A¹ F

14 C7 F



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

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

Alberti Bass Study

Andante

System 1: Treble clef: F (F3), 3. Bass clef: *mp* (rotate and play the L.H. thumb lightly). Fingering: 5, 1, 3, 1. Chords: I, IV.

System 2: Treble clef: F. Bass clef: Fingering: 5, 1, 2, 1, 4. Chords: I, V7.

System 3: Treble clef: F. Bass clef: Fingering: 5, 1, 2, 1, 4. Chords: I, IV.

System 4: Treble clef: F, C7, F. Bass clef: *rit.* Fingering: 4. Chords: I, V7, I.

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

Scale Hints

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

Eighth-Rest Study

Allegro ascending G major scale

descending G major scale

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

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

Directions

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

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

Shenandoah

Key of G Major
Lead Sheet

Traditional

Slowly

1 *mp* **G** **I** **(G)** *mf*

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

5 **Em** **C (close position)** **G** **vi** **IV** **I**

8 **Bm** **G** **D7 (close position)** **G** **iii** **I** **V7** **I**



Dotted Quarter Note

■ Tap or clap the rhythms below, counting aloud.

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

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

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

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

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

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

Deck the Keys with Dotted Quarters

Brightly

Traditional melody

7

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

10

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

13

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

16

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



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

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

Kum Ba Yah

Key of Major

Traditional

Slowly (♩ = 76-84)

The score is written in 4/4 time with a tempo of 76-84 bpm. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The piano part includes chord diagrams and fingering numbers.

System 1: Starts with a piano (*mp*) dynamic. The vocal line begins with "Kum ba yah, my Lord, kum ba yah." The piano accompaniment features chords F, Bb, and F. Chord diagrams are provided below the staff: $\frac{1}{3}$ I, $\frac{2}{4}$ IV, and I.

System 2: Starts with a piano (*p*) dynamic. The vocal line continues with "Kum ba yah, my Lord, kum ba yah." The piano accompaniment features chords F and C7. Chord diagrams are provided: $\frac{1}{3}$ I and V7.

System 3: Starts with a piano (*mp*) dynamic. The vocal line continues with "Kum ba yah, my Lord, kum ba yah." The piano accompaniment features chords F, Bb, and F. Chord diagrams are provided: $\frac{1}{3}$ [], [], and [].

System 4: Starts with a piano (*p*) dynamic. The vocal line includes "Oh, Lord, kum ba yah." The piano accompaniment features chords Bb, F, C7, and F. Chord diagrams are provided: $\frac{1}{5}$ [], $\frac{1}{5}$ [], $\frac{1}{25}$ [], and [].

12

F B \flat F

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

p *mf*

kum ba yah.

5 5 3 1 2 1

15

F C7

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

p *mf*

kum ba yah.

5 4

18

F B \flat F

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

p *mf*

kum ba yah.

5 1 1 1 2 1

21

F C7 F

Oh, Lord, — kum ba yah.

p

1 3 5



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

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

Arpeggiated (rolled) chord

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



Theme from Scheherazade

Key of Major

Nicolai Rimsky-Korsakov
(1844–1908, Russia)

arranged

Allegretto*

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

16

2

mp

20

2

3

2

1

2

4

24

1

3

28

32

3

p

rit.

pp

8va

50

10

10

50



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

Practice Suggestions

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

In My Red Convertible

Key of ___ Major

Cruising along

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

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

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

(prepare L.H.)

7 cruis - in' down the cit - y street.

(prepare L.H.)

9

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

(prepare L.H.) move move

12

on.

15

mp *p*



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

Duet: (Student plays as written)

R.H. L.H. *f* *mf*

8^{va} tremolo *p*

L.H. Technique Hint

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

Dotted-Quarter March

G Major Primary Chords and Inversions

Slow march tempo

The musical score is divided into four systems, each representing a different primary chord in G major. Each system contains four measures: the first measure is the root position, the second and third are first and second inversions, and the fourth is the root position in fortissimo. Fingerings are indicated by numbers 1, 2, 3, 4, 5. Dynamics range from piano (p) to fortissimo (f).

- System 1 (Measures 1-4):** Chord G. Root position (p), (1st inv.), (2nd inv.), f (root).
- System 2 (Measures 5-8):** Chord C. Root position (p), (1st inv.), (2nd inv.), f (root).
- System 3 (Measures 9-12):** Chord D. Root position (p), (1st inv.), (2nd inv.), f (root).
- System 4 (Measures 13-16):** Chord G. Root position (p), (1st inv.), (2nd inv.), f (root).

Technique Hint

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

Dotted-Quarter Arpeggios

Andante

Count: 1 + 2 + 3

mp motive

imitation

R.H. 1 3 5

L.H. 5 over 3

R.H. 2 over

5

imitation

imitation

R.H. 1 3 5

L.H. 5 over 2 1

mf

9

R.H. 1

mp

R.H. 1 4 5

L.H. 5

L.H. 4 1 2

13

p

R.H. 1

L.H. 5 rit.

pp

R.H. 2 over

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

Directions

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

Auld Lang Syne

Key of C Major
Lead Sheet

Moderately Traditional

mf Should auld acquaintance be forgot, and

nev - er brought to mind? Should auld acquaintance

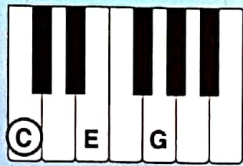
be forgot, and days of auld lang syne? For

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

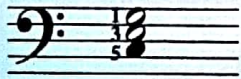
take a cup of kind - ness yet for auld lang syne.

Chord References

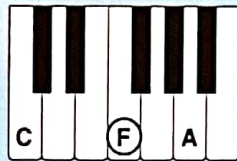
Practice the chords used in *Auld Lang Syne*.



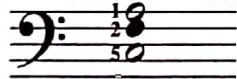
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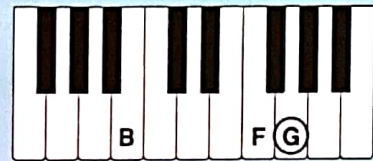
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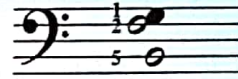
F



IV



G7



V7

Broken-Chord Accompaniment

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

Example:

Theory of Minor Scales

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

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

Relative Minor Key

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

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

The image shows two musical staves. The top staff is titled "C major scale" and shows the notes C, D, E, F, G, A, B, C. Brackets indicate half steps between degrees 3-4 and 7-8. The 6th scale degree (A) is highlighted with a vertical bar. The bottom staff is titled "A natural minor scale" and shows the notes A, B, C, D, E, F, G, A. Brackets indicate half steps between degrees 2-3 and 5-6. The 1st scale degree (A) is highlighted with a vertical bar. Both staves have "scale degrees: 1 2 3 4 5 6 7 8 (1)" written below them, with "tonic" under degree 1 and "dominant" under degree 5.

Playing and Listening

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

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

Key of A Minor

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

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

A Natural Minor Scale

Steady

whole step

p *mf* *p*

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

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

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

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

A harmonic minor scale

half step

tonic dominant leading tone (L.T.)

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

A Harmonic Minor Scale

Steady

half step

p *mf* *p*

raised 7th

leading tone

More About Key Signatures

This key signature is either C major or A minor.



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

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

Ostinato

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

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

Sakura

Key of ____ Major/Minor (circle)

Traditional, Japan

Peacefully (♩ = 66-76)

3

6

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

9

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

12

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

15

come and see the cher - ry trees.

17

p *rit.* *pp*

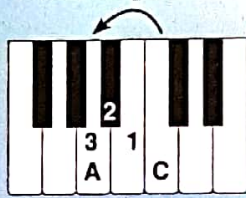


What is the final *bass* note (lowest note)? (circle one)
 tonic dominant leading tonic

Finding the Relative Minor

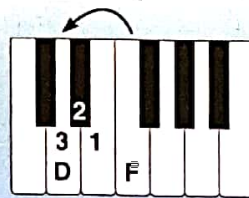
You can also quickly find the relative minor key by counting down 3 half steps from the tonic (home note) of the major key.

C major — A minor
3 half steps lower



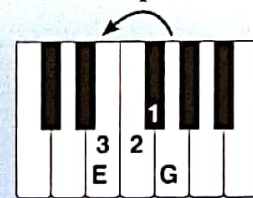
/ \
relative tonic of the
minor key major key

F major — D minor
3 half steps lower



/ \
relative tonic of the
minor key major key

G major — E minor
3 half steps lower



/ \
relative tonic of the
minor key major key

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

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

Etude in A Minor

A SECTION

A minor

Louis Köhler
(1820–1886, Germany)
original form

Moderato

6

B SECTION

C major—relative major

9

p

11

mp

mf

14

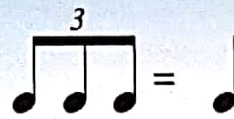


What is the name of the L.H. accompaniment pattern? _____
 For a music box effect, play both hands *high* on the keyboard.

The Triplet

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

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



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



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

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

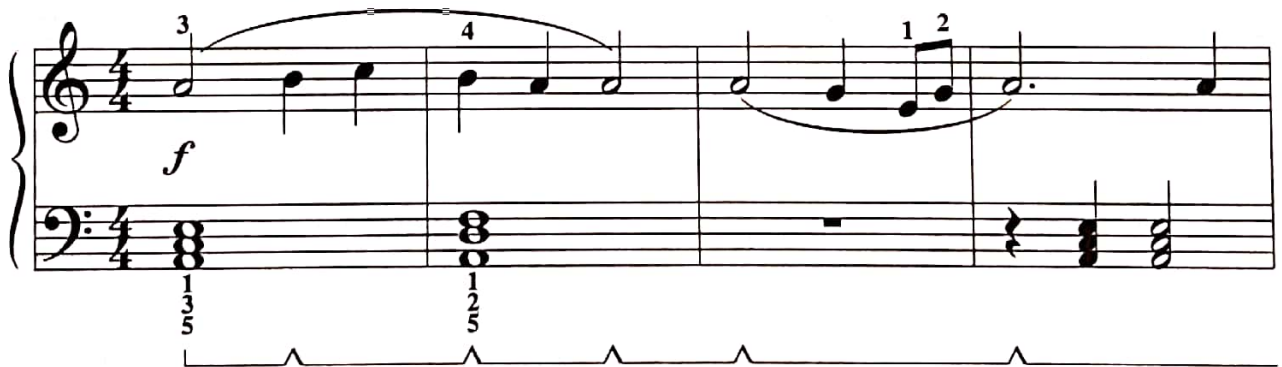
Finale

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

Key of ___ Major/Minor

Antonín Dvořák
(1841-1904, Bohemia)
arranged

Strong and vigorous



9

mp

13

mf

rit.

17

f a tempo

21



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

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

Hava Nagila

Key of A Minor

Israeli Folk Song
arranged

With energy ($\text{♩} = 92 - 100$)

Musical notation for the first system (measures 1-4). The treble clef staff contains the melody with lyrics: Ha - va na - gi - la, Ha - va na - gi - la. The bass clef staff provides harmonic accompaniment. Fingerings are indicated above the notes: 1, 3, 2, 1, 5. Dynamics include *f* and *mf*.

Musical notation for the second system (measures 5-8). The treble clef staff contains the melody with lyrics: Ha - va na - gi - la v' nis - m' - cha. The bass clef staff provides harmonic accompaniment. Fingerings are indicated above the notes: 4, 1, 3, 1, 3, 2. First and second endings are marked with 1. and 2. Dynamics include *f*.

Musical notation for the third system (measures 9-13). The treble clef staff contains the melody with lyrics: Ha - va n' - ra - ne - nah, Ha - va n' - ra - ne - nah. The bass clef staff provides harmonic accompaniment. Fingerings are indicated above the notes: 3, 2, 3, 2, 1, 3. Dynamics include *mf*.

Musical notation for the fourth system (measures 14-17). The treble clef staff contains the melody with lyrics: Ha - va n' - ra - ne - nah, v' - nis - m' - cha. The bass clef staff provides harmonic accompaniment. Fingerings are indicated above the notes: 5, 4, 2. First ending is marked with 1. Dynamics include *f*.

Musical notation for the fifth system (measures 18-21). The treble clef staff contains the melody with lyrics: cha. The bass clef staff provides harmonic accompaniment. Fingerings are indicated above the notes: 1, 5, 2, 1, 2. Dynamics include *f*.

23

mp

27

mf *cresc.*

31

f

35

mf-f on repeat

41

rit.



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

Hand Shape Warm-up

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



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



Technique Hints

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

Rippling Triplets

(for R.H.)

Allegro

Rippling Triplets

(for L.H.)

Allegro

Practice Suggestions

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

Broken-Chord Etude

Broken Chords in A Minor

Moderato

Am Dm Am E7

3 Am Dm Am E7

5 Am Dm

7 Am

Directions

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

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

Greensleeves

Key of A Minor
Lead Sheet

Flowing smoothly
Am

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

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

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

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

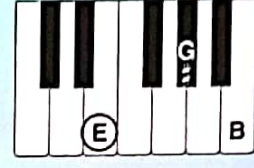
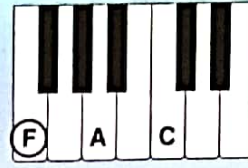
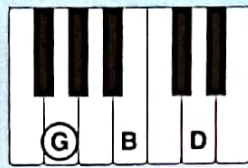
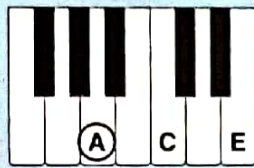
Green-sleeves was my de-light. Green-sleeves was my

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

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

Chord Reference

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



Broken-5th Accompaniment

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



Example:

Flowing smoothly
Am

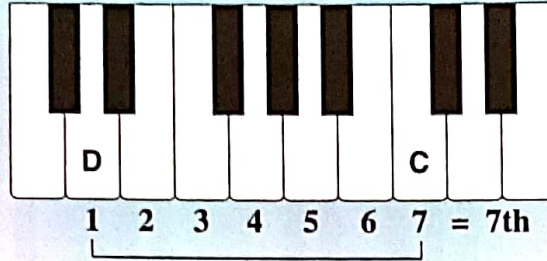
A - las, my love, you do me wrong to cast me off dis - cour - teous - ly. And



Interval of a Seventh (7th)

Interval of a 7th

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



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

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

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

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

■ Play

3rd 5th 7th

1 3 1 5 1 5

■ Play

3rd 5th 7th

5 3 5 1 5 1

7th St. Blues

Steady walk (♩ = 88-112)

Common Time

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

Land of the Silver Birch

Key of ___ Major/Minor (circle)

Folk Song of Canada
arranged

Moving gently

mf 1. Land of the silver birch, home of the beaver,
p 2. High on a rocky ledge, I'll build my wig-wam,

where close by the the mighty water's edge, wanders at will. still.

Blue lake and rocky shores, I will return once more.

Boom de de boom, boom. Boom de de boom, boom. Boom de de boom, boom, boom.
rit. (2nd time)

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



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

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

Cut time is $\frac{1}{4}$ time divided in half: $\frac{2}{2}$

It is notated the same as $\frac{1}{4}$ time, but is played with 2 beats per measure.

The \downarrow gets the beat.

Cut time is also known as *alla breve*.

■ Play quickly, feeling 2 beats per measure.



Count: 1 and 2 and 1 and 2 and

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

Give My Regards to Broadway

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

Fast and bright

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

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

Count: 1 + 2 + 1 + 2 + 1 + 2 +, etc. (b)

$\frac{1}{2}$ 5 5 2 $\frac{1}{5}$

optional pedal

5 2

mem - ber me to Her - ald Square.

$\frac{1}{3}$ 5 $\frac{1}{3}$ $\frac{2}{4}$

9

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

$\frac{1}{2}$ lift 2

13

I will soon be there.

17

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

21

min - gle wth the old - time throng.

25

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

29

f I'll be there 'ere long!



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

Technique Hint

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

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

Fanfare Etude

Key of ___ Major/Minor (*circle*)

Energetic and triumphant, “in two”

Count: 1 and 2 and 1 and 2 and 1 and 2 and

1 and 2 and 1 and 2 and 1 and 2 and, etc.

p subito (suddenly)

9

mp

13

mf

17

f

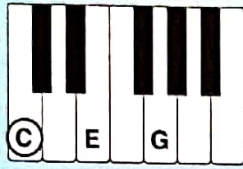
20

rit.

8va

Chord Reference

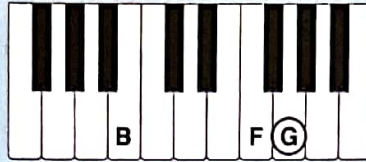
Review the chords used in *Mexican Clapping Song*.



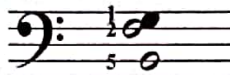
C



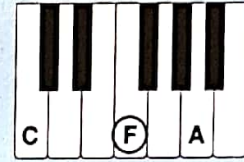
I



G7



V7



F



IV

Waltz Accompaniment

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



Example:

Lively



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

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

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

Habanera

(from the opera *Carmen*)

Georges Bizet
(1838–1875, France)
arranged

Moderato

The natural cancels the Bb.

11

14

17

20

23



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

sfz* – *sforzando
a sudden, strong accent

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

Joshua Fought the Battle of Jericho

Key of ___ Major/Minor

With vigor and swing
swing the 8ths!

Spiritual

Dm 1 2 1 3 5 1

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

3 **A7** 4 1 **Dm** 5 1 **A7** **Dm** 1 2 1

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

6 **A7** **Dm**

Jer - i - cho, ___ and the walls come tum - blin' down. You may

9 **Dm** 5 2 **A** **Dm** **Gm** 5

talk 'bout your kings of Gid - e - on, and

11 Dm A Dm A

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

14 Dm Gm Dm A7

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

17 Dm

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

19 A7 Dm A7 Dm

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

22

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



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

Balance Between the Hands

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

Theme and Variations on the D Minor Scale

THEME

Moderato

Musical notation for the first system (measures 1-4). The key signature is D minor (two flats). The time signature is 3/4. The tempo is Moderato. The melody is in the right hand, starting on a half note D4. The accompaniment is in the left hand, starting with a piano (pp) dynamic. Chord symbols above the staff are Dm (1), A7, Dm, and A7 (1). The first measure has a mezzo-piano (mp) dynamic marking.

Musical notation for the second system (measures 5-8). The melody continues in the right hand. Chord symbols above the staff are Dm, Gm (3), A7 (4), and Dm (5). The left hand accompaniment continues with chords and some melodic movement.

Musical notation for the third system (measures 9-11). The melody in the right hand features a slur over measures 10 and 11, with a forte (f) dynamic marking. Chord symbols above the staff are Gm and Dm. The left hand accompaniment continues with chords and some melodic movement.

Musical notation for the fourth system (measures 12-14). The melody in the right hand features a slur over measures 12 and 13, with a piano (p) dynamic marking. The left hand accompaniment includes a ritardando (rit.) marking. The system concludes with a piano (p) dynamic marking.

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

VARIATION 1: Waltz bass pattern

1
mp

5
pp

5 1/2

5

3 4

mf

1/2 4 1/2

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

VARIATION 2: Broken chord pattern

1
mp

pp

5 1 3 1

5 1 2 1

5 1 2 1

4 1 2 1

1

mf

3/5

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

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

Directions

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

Reminder: There is no chord on the upbeats.

Dark Eyes

D minor
Lead Sheet

Quickly, spirited

Traditional Russian

Musical notation for measures 1-5. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur covers these three notes. Fingerings 2, 3, and 4 are indicated above the notes. A dynamic marking of *mp* is below the first measure. A chord symbol **A7** is placed above the second measure. The notation continues with a quarter rest, a quarter note G4, and a quarter note F#4. A slur covers the last two notes. Fingerings 1, 2, and 3 are indicated below the notes. A count 'Count: 2 3 1 2 + 3 1 2 3' is written below the staff.

Musical notation for measures 3-5. Measure 3 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur covers these three notes. Fingerings 1, 2, and 3 are indicated below the notes. A chord symbol **Dm** is placed above the first measure. The notation continues with a quarter rest, a quarter note G4, and a quarter note F#4. A slur covers the last two notes. Fingerings 1 and 4 are indicated above the notes. A chord symbol **A7 (alternate)** is placed above the second measure. The notation ends with a quarter note G4 and a quarter note F#4. A slur covers these two notes. Fingerings 3 and 3 are indicated above the notes.

Musical notation for measures 6-8. Measure 6 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur covers these three notes. Fingerings 2, 3, and 3 are indicated above the notes. A chord symbol **Dm** is placed above the first measure. The notation continues with a quarter rest, a quarter note G4, and a quarter note F#4. A slur covers the last two notes. Fingerings 1 and 3 are indicated above the notes. A dynamic marking of *mf* is below the second measure.

Musical notation for measures 9-11. Measure 9 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur covers these three notes. Fingerings 1, 2, and 3 are indicated above the notes. A chord symbol **Gm** is placed above the first measure. The notation continues with a quarter rest, a quarter note G4, and a quarter note F#4. A slur covers the last two notes. Fingerings 2 and 3 are indicated above the notes. A chord symbol **Dm** is placed above the second measure.

Musical notation for measures 12-14. Measure 12 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur covers these three notes. Fingerings 2, 3, and 3 are indicated above the notes. A chord symbol **A7** is placed above the first measure. The notation continues with a quarter rest, a quarter note G4, and a quarter note F#4. A slur covers the last two notes. Fingerings 1 and 3 are indicated above the notes. A dynamic marking of *f* is below the second measure. Measure 13 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur covers these three notes. Fingerings 3, 3, and 3 are indicated above the notes. A chord symbol **Dm** is placed above the first measure. The notation continues with a quarter rest, a quarter note G4, and a quarter note F#4. A slur covers the last two notes. Fingerings 1 and 3 are indicated above the notes. A dynamic marking of *f* is below the second measure.

Chord Reference

Practice the chords used in *Dark Eyes*.



Dm



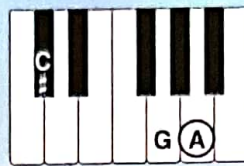
i



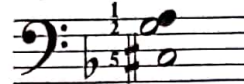
Gm



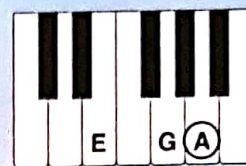
iv



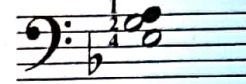
A7



V7



A7 (alternate)



V7(alternate)

Rhythmic Chord Accompaniment

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

Example:

3/8 and 6/8 Time Signatures

New Time Signature

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

Note Values in 3/8 Time

♪ = 1 beat ♪♪ = 2 beats ♪. = 3 beats

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

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

Pattern 1: ♪♪♪ | ♪♪♪ | ♪♪♪ | ♪♪♪
 Count: 1 2 3 1 2 3 1 2 3 1 2 3

Pattern 2: ♪ | ♪♪ | ♪ | ♪♪ | ♪ | ♪♪
 Count: 1 - 2 3 1 - 2 3 1 - 2 3 1 - 2 3

Pattern 3: ♪♪ | ♪ | ♪♪ | ♪ | ♪♪ | ♪
 Count: 1 2 - 3 1 2 - 3 1 2 - 3 1 2 - 3

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

Scarborough Fair

Key of ___ Major/Minor

English Folk Song
 arranged

Moderato ($\text{♪} = 116-132$)

Chords: Dm Dsus4 Dm Dsus4

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

5 **Dm** **Dsus4** **Dm**

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

1 5 2

9 G Dm

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

13

Re - mem - ber me to one who lives

17 C Dm G

there. *mp* She once was a

21 Dm

true love of mine. *p*

26

mf *rit.* *p*



Find an example of each rhythm pattern in this piece.



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

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

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

Over the River and Through the Woods

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

Write: 1 2 3 4 5 6

Row, Row, Row Your Boat

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

Write: 1 2 3

For He's a Jolly Good Fellow

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

Write: 6 1 2 3

Sailing, Sailing

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

Write:



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

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

Campbells Are Coming

Key of ___ Major/Minor

Traditional Scottish
arranged

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

With spirit (♩ = 96-108)

Musical notation for measures 1-6. The piece is in 6/8 time. Measure 1 starts with a forte (*f*) dynamic and a count of 6. Fingerings are indicated above the notes: 1, 2 4 5, 4 2 1, 2, 1, 2. The bass line consists of a single note (G) in the first measure and a series of dotted notes in the following measures.

Musical notation for measures 7-9. Measure 7 starts with a boxed measure number '4' and a fingering of 2. Measure 8 has fingerings 1, 2, 4, 2, 1, 2. Measure 9 has a fingering of 2. The bass line continues with dotted notes.

Musical notation for measures 10-12. Measure 10 starts with a boxed measure number '7' and fingerings 2, 2, 1, 2. Measure 11 has a fingering of 3. Measure 12 has a piano (*p*) dynamic and a fingering of 5. The bass line continues with dotted notes.

Musical notation for measures 13-15. Measure 13 starts with a boxed measure number '10' and fingerings 2, 3, 1, 3, 2, 1. The bass line continues with dotted notes.

13

(draw bar lines)

17

21

25

28



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

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

Tap this rhythm, counting aloud.

Count: 1 2 1 and a 2

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

Funiculì, Funiculà

Key of ___ Major

Luigi Denza
(1846-1922, Italy)
arranged

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

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

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

L.H. lightly $\frac{1}{3}$ $\frac{5}{5}$

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

8 2
I! Some think it well to

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

16

but no, not Il Hark - en!

20

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

24

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

28

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

32

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



In faster tempos, $\frac{6}{8}$ is felt as:

6 beats to a measure

2 beats to a measure

(circle one)

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

Pedal Study

(for L.H. alone)

Key of ___ Major/Minor

Andante

C

Dm

3

Em

F

G

6

Gsus4

G

C

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

Directions

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

Barcarolle

(from the opera *The Tales of Hoffmann*)

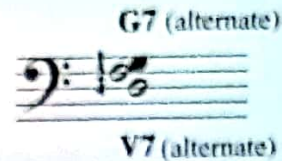
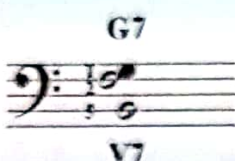
Jacques Offenbach
(1819–1880, France)

Gently swaying

The musical score is written in 6/8 time and consists of four staves. The first staff begins with the tempo marking 'Gently swaying' and the dynamic 'mp'. It features a melody of eighth notes with triplet markings (3) and is accompanied by blocked chords in the left hand. The chord symbols are C, G7, and C. The second staff starts at measure 5 and continues the melody and chords. The third staff starts at measure 9 and includes fingering numbers (1, 2, 3, 4, 5) above the notes and the dynamic 'mf'. The fourth staff starts at measure 13 and continues the piece. The overall mood is sentimental and melancholy.

Chord Reference

Practice the chords used in *Barcarolle*.



Rocking-Chord Accompaniment

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



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

March Slav

Peter Ilyich Tchaikovsky
(1840–1893, Russia)
arranged

Slow march (♩ = 72)



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

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

The Erie Canal

Key of ___ Major/Minor

Moderate swing (♩ = 112-120)

Traditional American

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a piano accompaniment and a vocal line. The piano part includes chords (Dm, A7, A, Dm) and fingerings (1, 2, 3, 4, 5). The vocal line includes lyrics and dynamic markings (mp, mf). The tempo is 'Moderate swing' and the style is 'Traditional American'. The score includes a box with the number 4, a box with the number 7, and a box with the number 10. The lyrics are: 'I've got a mule, her name is Sal, fif - teen miles on the E - rie Ca - nal. She's a good old work - er and a good old pal, fif - teen miles on the E - rie Ca - nal. We've'.

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

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

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

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

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

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



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

Duet: (Student plays as written)

5 9

p *mp*

(8^{va}) *loco* *mf*

13 *mf*

16 *p* *mp* *mf*

19 *mf*

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

Morning

(from *Peer Gynt Suite No. 1*)

Key of ___ Major/Minor

Edvard Grieg
(1843–1907, Norway)
arranged

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

Moderately slow

Measures 1-5. Treble clef, 3/4 time. Right hand: *p*. Fingerings: 4, 2, 1, 2, 1, 2, 4, 2, 1, 2, 1, 2, 4, 2. 'cross over' markings above measures 2 and 4. Left hand: *p*. Bass line with ledger lines below the staff.

Measures 6-11. Treble clef, 3/4 time. Right hand: *mp*. Fingerings: 5, 2, 1, 2, 4, 2, 1, 2, 4, 2, 1. 'cross over' markings above measures 8 and 10. Left hand: *mp*. Bass line with ledger lines below the staff.

Measures 12-16. Treble clef, 3/4 time. Right hand: *mf*. Fingerings: 2, 1, 2, 1, 2, 4, 2, 5, 1, 4, 5, 1. Left hand: *mf*. Bass line with ledger lines below the staff.

Measures 17-20. Treble clef, 3/4 time. Right hand: *mf*. Fingerings: 5, 3, 2, 3, 1, 2, 4, 2. Left hand: *mf*. Bass line with ledger lines below the staff.

22

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

27

1 1 3 1 2 4 2 1 3

32

5 5 5 5 5

f ECA

37

5 3 1 5 5 5 1 3 5 1 3 5

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

43

5 1 3 5 1 5 1

pp

Technique Hints

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

Ascending Scales

Quickly, but steadily

The musical score consists of three systems of piano notation. Each system has a grand staff with a treble clef on top and a bass clef on the bottom. The first system is marked *mf*. The right hand (R.H.) plays an ascending scale starting on middle C, with fingerings 1, 2, 3, 4. The left hand (L.H.) plays a descending scale starting on G4, with fingerings 4, 3, 2, 1. The second system continues the same pattern. The third system ends with a final chord in the right hand marked *f*, with fingerings 4 and 1, and a 2/4 time signature below it.

- Repeat *Ascending Scales* using swing rhythm.

Technique Hints

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

Descending Scales

Quickly, but steadily

- Repeat *Descending Scales* using swing rhythm.

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

Directions

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

The Glow Worm

Lead Sheet

Moderately

The musical score is written in 4/4 time and consists of 13 measures. The melody is written in treble clef and includes several notes on the upper ledger line. The score is marked 'Moderately' and 'mp' (mezzo-piano). Chord symbols are placed above the first note of each measure. Fingerings are indicated by numbers 1-4. Measure numbers 4, 7, 10, and 13 are boxed. The score ends with a double bar line and a fermata over the final note.

Measures 1-3: Chords C, G7, G7. Dynamics: *mp*.

Measure 4: Chord C. Measure 5: Chord C. Measure 6: Chord G7. Measure 7: Chord (G7), C. Measure 8: Chord C. Measure 9: Chord C. Measure 10: Chord G7, G7, C. Measure 11: Chord C. Measure 12: Chord C, G7, C. Measure 13: Chord C, F, C, G7, C. Dynamics: *mf*.

Half-Note Broken Chord Pattern

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

C G7 G7 C

p 5 1/3 5 1/2

Example:
Moderately

C G7 G7 C

mp 4 2 1 2 3 4 2 1 2 3

5 1/3 5 1/2 5

Quarter-Note Broken Chord Pattern

C G7 G7 C

p 5 1/3 5 1/2

Example:
Moderately

C G7 G7 C

mp 4 2 1 2 3 4 2 1 2 3

5 1/3 5 1/2

Tenuto Mark (stress mark)

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

Musical Form Check

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

Lunar Eclipse

Moving freely (♩ = 112-113)

cross L.H. 2 over

Musical notation for measures 1-4. Treble clef, key signature of one sharp (F#), 3/4 time. The piece begins with a mezzo-piano (*mp*) dynamic. The right hand plays a melodic line with fingerings 1 and 3. The left hand plays a bass line with fingerings 5, 2, and 3. A tenuto mark is placed over the final note of the first measure. A 'cross L.H. 2 over' instruction is written above the final measure.

Musical notation for measures 5-8. The right hand continues the melodic line with fingerings 5, 1, and 2. The left hand continues with fingerings 5, 1, and 2. A tenuto mark is placed over the final note of the first measure.

Musical notation for measures 9-12. The right hand continues the melodic line with fingerings 5, 2, and 3. The left hand continues with fingerings 5, 2, and 3. A 'cross 1 under' instruction is written below the first measure of this system. A tenuto mark is placed over the final note of the first measure.

Musical notation for measures 13-16. The right hand starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The left hand starts with a piano (*p*) dynamic and ends with a piano (*p*) dynamic. A tenuto mark is placed over the final note of the first measure. A 'To Coda' symbol is at the end of the system. An 'L.H. over 2' instruction is written above the final measure.

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

17 *mf* (upper voice)

p (inner voice)

21 *D.C. al Coda*

(prepare L.H.)

p

mp

Coda

25

E minor cross-hand arpeggio

R.H. 1 3 5

L.H. 5 3 1

pp

27

R.H. 5 3 1 3 5

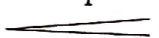

L.H. 2 over

L.H. 2 over rit.

L.H. 2 over



Circle three different 7ths in this piece.

- Create an expressive R.H. melody by shaping with  and  marks.
- Play the L.H. chords more softly, staying close to the keys.

Swan Lake

Theme from *Overture to Act II*
Key of ___ Major/Minor

Peter Ilyich Tchaikovsky
(1840–1893, Russia)
arranged

Moderato

11

13

16

Coda

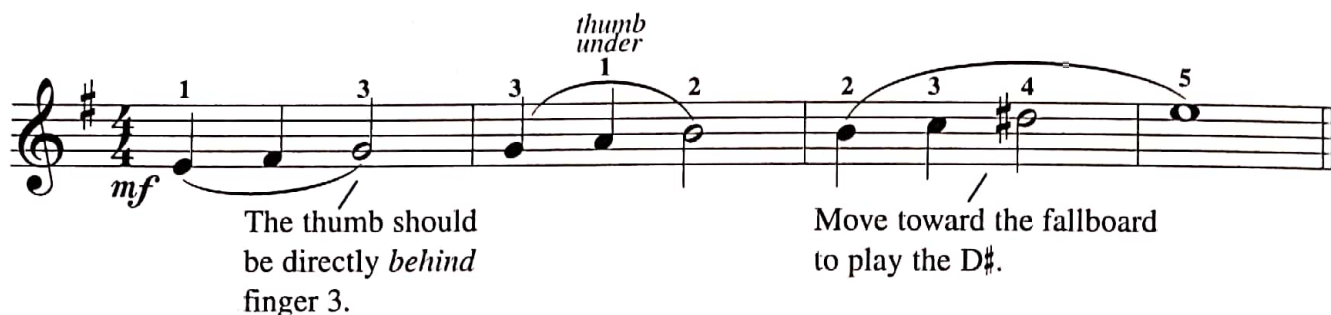
18



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

Scale Warm-up

■ Let your thumb follow behind each finger being played.



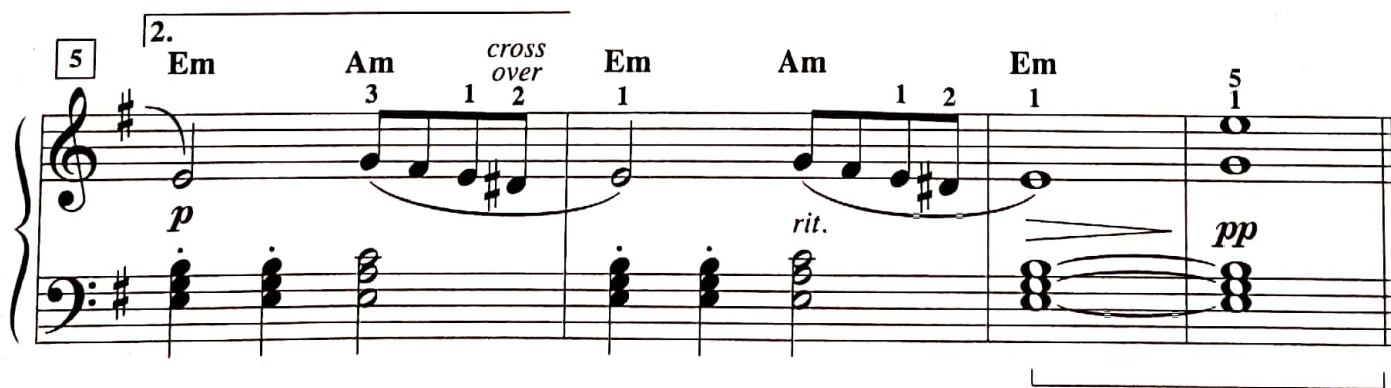
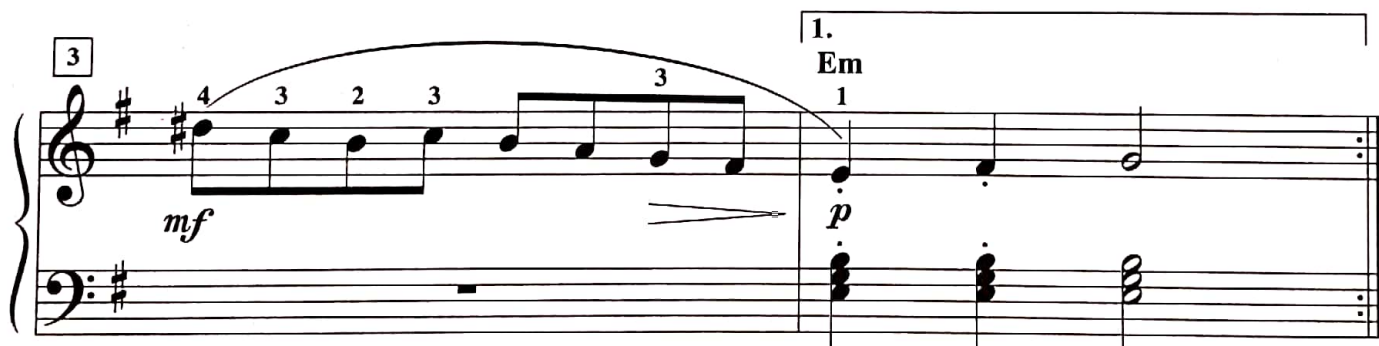
The thumb should be directly behind finger 3.

Move toward the fallboard to play the D#.

E Minor Scale Study

(with i, iv, and V7 chords)

Andante



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

Directions

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

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

House of the Rising Sun

E Minor Lead Sheet

Traditional

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

mf There is a house in New Orleans they

Em **D** **G**

call the Rising Sun. It's

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

been the ruin of many a young girl, and

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

boy I know I am one.

3/4 Broken-Chord Pattern (♩ ♩)

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

Em B7(1st inv.) E7 D G

mp 5 1/3 5 1/2 5 1/3 5 1/3 *ped. simile*

Example:

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

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

5 1 2 3 5 1 3 5

ped. simile

3/4 Broken-Chord Pattern (♩ ♩)

Em B7 Em D G

mp 5 3 1 *ped. simile*

Example:

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

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

5 1 2 3 5 1 3 5

ped. simile

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

L.H. Warm-up

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

mf 5 1 2

Song of Joy

Theme from *Symphony No. 9*

Key of ___ Major

Ludwig van Beethoven
(1770–1827)
arranged

Allegro (♩ = 108-112)

Imagine the string basses!
p
3
legato

4 1. 2.
3 4 4

8
cresc.
4 1 2 1 5 1 3

12

15

18

21

24



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

Practice Suggestions

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

Gavotte in D Major

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

Allegro (♩ = 69-76)

System 1: Treble clef, *f*. Treble staff: measure 1 (finger 4), measure 2 (finger 1), measure 3 (finger 4), measure 4 (finger 1). Bass staff: measure 1 (finger 5), measure 2 (finger 1), measure 3 (finger 4), measure 4 (finger 1). Labels: "pattern" above measures 1-2, "repetition" above measures 3-4.

System 2: Treble clef, measure 1 (finger 2), measure 2 (finger 4), measure 3 (finger 2), measure 4 (finger 5). Bass staff: measure 1 (finger 3), measure 2 (finger 4), measure 3 (finger 1), measure 4 (finger 1). Label: "3" in a box above measure 1.

System 3: Treble clef, *mp*. Treble staff: measure 1 (finger 4), measure 2 (finger 4), measure 3 (finger 4), measure 4 (finger 4). Bass staff: measure 1 (finger 5), measure 2 (finger 4), measure 3 (finger 4), measure 4 (finger 4). Labels: "pattern" above measures 1-2, "repetition" above measures 3-4.

System 4: Treble clef, measure 1 (finger 2), measure 2 (finger 3), measure 3 (finger 3), measure 4 (finger 3). Bass staff: measure 1 (finger 3), measure 2 (finger 2), measure 3 (finger 4), measure 4 (finger 1), measure 5 (finger 5). Label: "7" in a box above measure 1.

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

Directions

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

Worried Man Blues

D Major Lead Sheet

Traditional

Moderately **D**

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

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

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

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

5th-6th Accompaniment Pattern (♩ ♩)

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

Steady
D G A D

Example:
Moderately

5th-6th Accompaniment Pattern (♩ ♩ ♩)

Steady
D G A D

Example:
Rather slowly

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

Theme from *Eine Kleine Nachtmusik*

Wolfgang Amadeus Mozart
(1756–1791, Austria)
arranged

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

Allegro

f (open the hands)

3

6

cross over

9

f



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

Dynamic Mark

ff – fortissimo

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

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

Wedding March

from *A Midsummer Night's Dream*

Felix Mendelssohn
(1809–1847, Germany)
arranged

Bright March tempo (♩ = 120-132)

Musical notation for the first system (measures 1-4) in 4/4 time. The treble clef staff contains the melody with dynamics *f*, *mf*, and *cresc.* and fingerings 2, 3, 3, 3, 3. The bass clef staff contains a simple accompaniment.

Musical notation for the second system (measures 5-6). Measure 5 starts with a *ff* dynamic and includes a fermata. Measure 6 ends with a fermata. Fingerings 2, 5, 2, 4, 3, 2, 1 are indicated.

Musical notation for the third system (measures 7-9). Measure 7 starts with a *mf* dynamic. Measure 9 includes a *ff* dynamic and a fermata. Fingerings 3, 1, 5, 2, 5, 2 are indicated.

Musical notation for the fourth system (measures 10-12). Measure 11 starts with a *mf* dynamic. Measure 12 ends with a fermata. Fingerings 4, 3, 2, 1, 2, 1, 3 are indicated.

13

Musical notation for measures 13-16. Treble clef, piano (*p*), crescendo (*cresc.*). Fingerings: 1, 2, 1. Includes slurs and dashed lines for phrasing.

17

Musical notation for measures 17-20. Treble clef, mezzo-forte (*mf*). Fingerings: 3, 3, 1, 2, 4, 3, 2, 2. Includes slurs and accents (>).

21

Musical notation for measures 21-24. Treble clef, fortissimo (*ff*). Fingerings: 5, 5, 2, 4, 3, 2, 1, 2, 1, 1, 2, 3. Includes slurs and accents (>).

25

Musical notation for measures 25-28. Treble clef, fortissimo (*ff*). Fingerings: 5, 5, 4, 3, 2, 1, 2. Includes slurs and accents (>).

29

Musical notation for measures 29-32. Treble clef, fortissimo (*ff*). Fingerings: 3, 2. Includes slurs and accents (>).



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

Review: Syncopation

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

■ Play this example, counting aloud.

1 + 2 + 3 + 4 +

Fiesta Española

Allegro (♩ = 160-176)

Nancy Faber

Count: 1 and 2 and 3 and 4 and

f

5 1 5 5

4

hand extension

1 2 3

repeat!

sfz *mp* *p*

5 4 5

7

1 1 2 1

cross over

2

mp *p* *mp*

4 5 4

10

p *mp*

4 2/4

14

ff

17

f hand extension

20

hand extension etc.

sfz

23

sfz

26

mf *f* *rit. ff* *sfz*

8^{va}



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

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

Directions

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

Liebestraum

(Dream of Love)

Key of ___ Major/Minor

Franz Liszt
(1811–1886, Hungary)

Moderato

Measures 1-5: *mp*, Chords: C, E

Measure 5: Chords: A, D, Dm

Measure 10: Chords: G, C (1st ending), C (2nd ending), *Fine*

Measure 15: *p*, Chords: Fm, C, *mp*

Measure 19: Chords: Am, E, G, *mf*, *rit.*, *D.C. al Fine*

Arpeggio Accompaniment

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

Moderato

Measures 1-4: C chord (fingering: 5, 4, 2, 1) *p*

Measures 5-8: E chord (fingering: 5, 3, 2, 1)

Measures 9-12: A chord (fingering: 5, 3, 2) and D chord (fingering: 5, 3, 2)

Measures 13-16: Dm chord (fingering: 5, 3, 1) and G chord (fingering: 4, 2)

Measures 17-18: C chord (fingering: 5, 4) *p*

Measures 19: Am chord (fingering: 5, 4) *mp*

Measures 20-22: E chord (fingering: 5, 3, 1) and G chord (fingering: 4) *rit.*


Fine


Example:

Moderato

Measures 1-4: C chord (fingering: 1, 5), E chord (fingering: 3), and A chord (fingering: 4) *mp*

A chantey is an energetic sailor song.

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

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

Sea Chantey

Key of ___ Major/Minor

With energy (♩ = 100-108)

Traditional melody

Musical notation for Variation 1. Treble clef, 4/4 time. Chords: Dm (5 3 1), C (5 3 1). Bass clef, 4/4 time. Rhythm: eighth notes with accents. Count: 1 and 2 and 3 and 4 and. Dynamics: *mf*. Fingering: 1, 5, 3, 1, 2, 1, 3, 1.

Musical notation for Variation 2. Treble clef, 4/4 time. Chord: Dm (5 3 1). Bass clef, 4/4 time. Rhythm: eighth notes with accents. Dynamics: *mf*. Fingering: 2, 2, 1, 3, 5, 1. Includes the instruction "cross over".

Musical notation for Variation 3. Treble clef, 4/4 time. Chords: Dm (5 3 1), C (5 3 1). Bass clef, 4/4 time. Rhythm: eighth notes with accents. Count: 1 and 2 e and a 3 and 4 and. Dynamics: *mf*, *mp*. Fingering: 1, 1, 2, 5, 2, 1, 2.

Musical notation for Variation 4. Treble clef, 4/4 time. Chord: Dm (5 3 1). Bass clef, 4/4 time. Rhythm: eighth notes with accents. Dynamics: *mf*, *mp*, *cresc.*, *mf*. Fingering: 2, 1, 2, 1, 2, 1. Includes the instruction "cross over".

9 **Dm** **C**

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

11 **Dm**

mf

13 **Dm** **C**

f
1 e and a 2 and 3 and 4 and

15 **Dm**

molto rit. *ff*



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

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

Musetta's Waltz

from the opera *La Bohème*

Giacomo Puccini
(1858–1924, Italy)
arranged

Slow waltz

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

mp

17

mp

ped. simile

4 3

20

3 2 3

23

26

4 3 2 1

29

Slowly

mf

2 L.H.

Cresc.

$\frac{1}{2}$



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

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

Directions

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

Nocturne

from *String Quartet No. 2*

Alexander Borodin
(1833–1887, Russia)

Andante

Chord symbols: F, C, B \flat , C, D, G m , A, D m , G, B \flat m , F, B \flat m , F

Dynamic markings: *mf*, *mp*

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

Broken 5th Accompaniment

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

Example:
Andante

F **C** **B \flat** **C** **D**
mf 5 5 5 5 5
 etc.

Root-5th-Octave Accompaniment

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

Example:
Andante

F **C** **B \flat** **C** **D**
mf 5 5 5 5 5
 etc.

9

mp

2 1 5 3 4 2 1 2 5

11

4 2 1 5 1 (lift)

13

1 2 1 3

15 *cross over*

3 e + a 4 e + a

17

mf

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

19

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

21

f

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

23

25

f

28

mf

31

mp

34

37

p

rit.

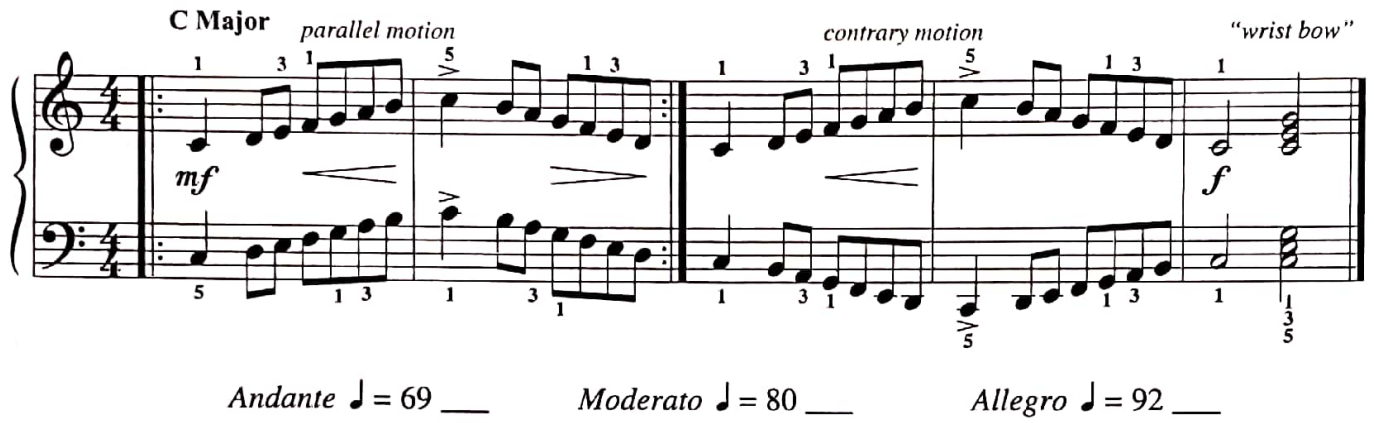


Find and listen to one of the many recordings of Pachelbel's *Canon in D*. Listen for the repeating bass line, which supports the melodic variations.

Scale Chart

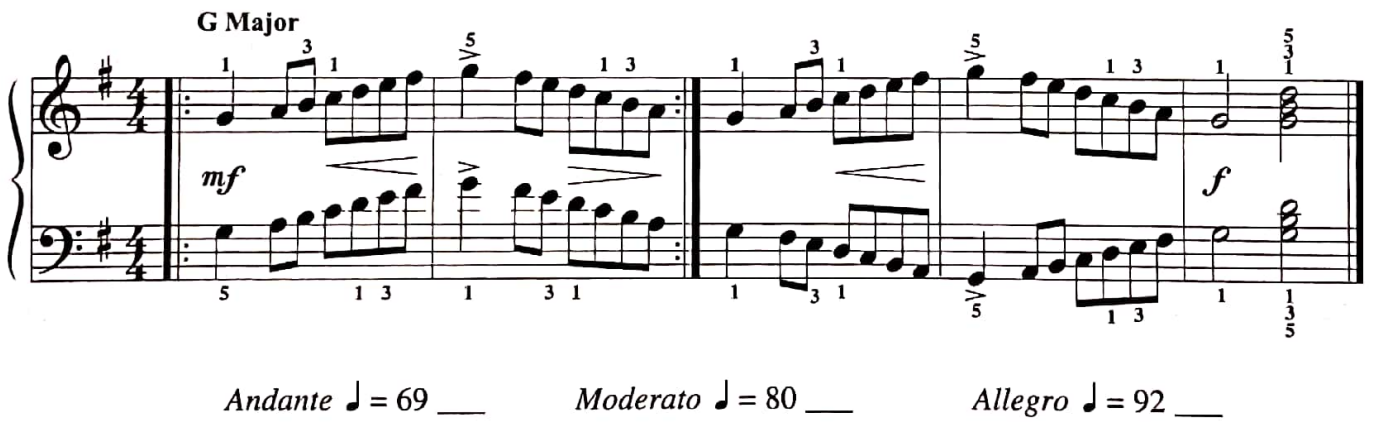
- Practice these scales hands separately, then hands together. Listen for the fingers playing *exactly* together.
- Draw a ✓ in the blank when you can accurately play at the metronome marks given.

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



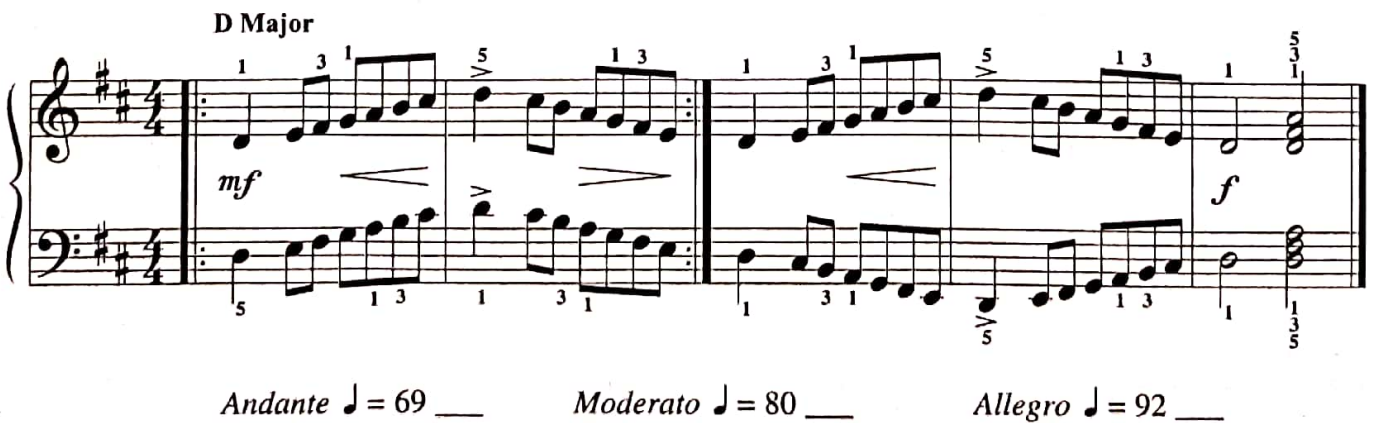
Andante ♩ = 69 Moderato ♩ = 80 Allegro ♩ = 92

G Major



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

D Major



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

F Major

mf *f*

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

A Harmonic Minor

mf *f*

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

D Harmonic Minor

mf *f*

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

E Harmonic Minor

mf *f*

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