



ALFRED'S BASIC ADULT PIANO COURSE

LESSON BOOK LEVEL ONE

WILLARD A. PALMER MORTON MANUS AMANDA VICK LETHCO

Correlated materials to be used with Adult Lesson Book, Level 1:

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Adult CHRISTMAS BOOK 1 (2466)	29	Adult POP SONG BOOK 1 (2463)	45
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A CD  (14039) and a General Midi disk  (8490) are available, each including a full piano recording and background accompaniment.

Alfred's Basic Adult Piano Course is designed for the adult beginner who wishes to learn the piano by playing chords quickly. The course has a number of features that make it particularly successful in achieving this goal. It progresses very smoothly, with no gaps that cause the skipping of hard sections. In addition, it teaches chords for both hands. Because of this, the pieces in Alfred's Basic are more musical and make playing a richer, more rewarding experience.

Also taught is the understanding of how chords are formed. Instead of memorizing chords,

students learn how to derive them regardless of what key they are playing in. Finally, the choice of song material is outstanding, with some popular and familiar favorites mixed with tuneful originals, all adding to the fun and enjoyment of making music.

The student is encouraged to use the compact disc recording or the General MIDI disk. Playing along with these recordings is not only enjoyable, but is invaluable for reinforcing musical concepts such as rhythm, dynamics and phrasing.



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How to Sit at the Piano

SIT TALL!

Lean slightly forward.

Let arms hang loosely from shoulders.

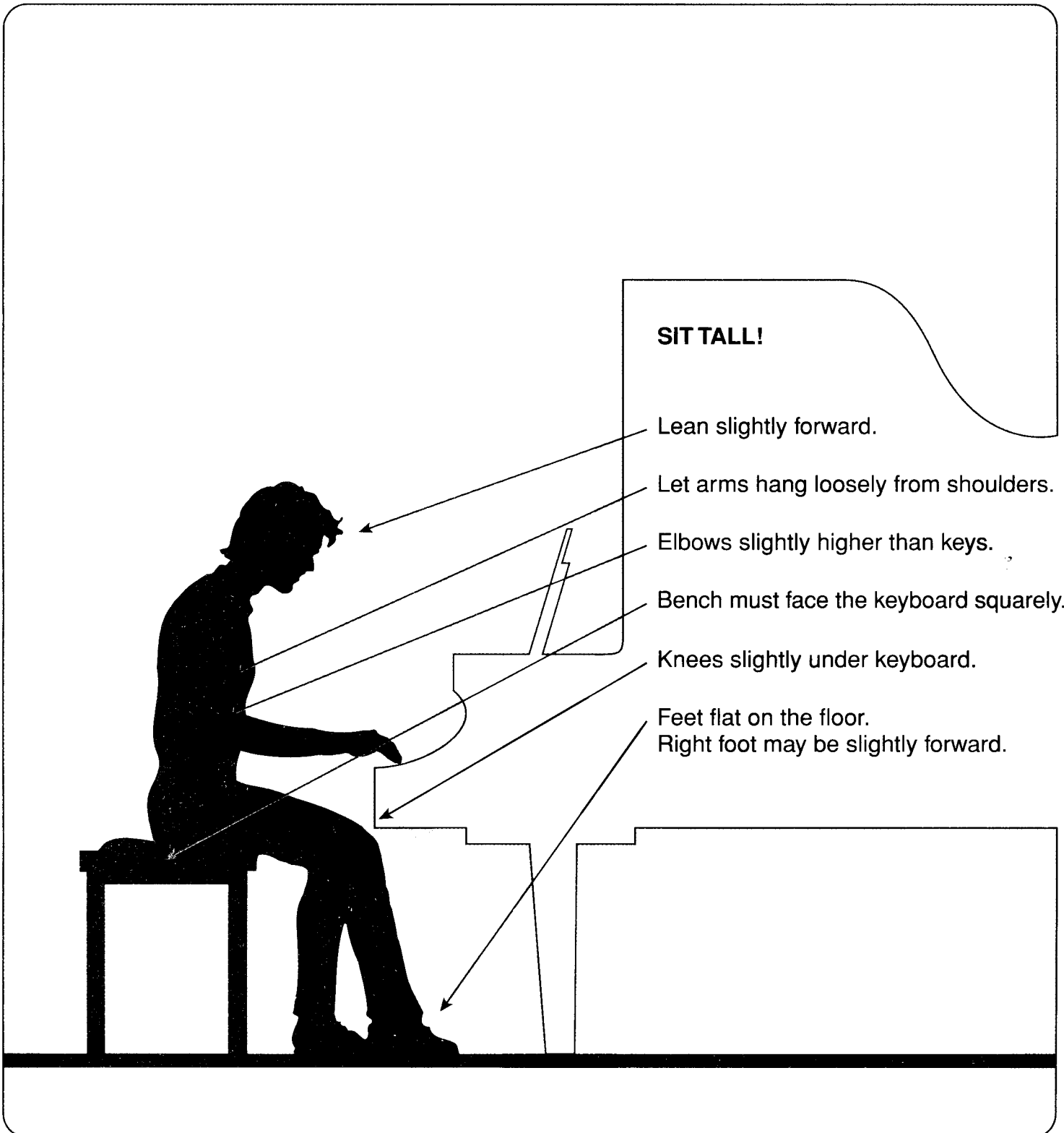
Elbows slightly higher than keys.

Bench must face the keyboard squarely.

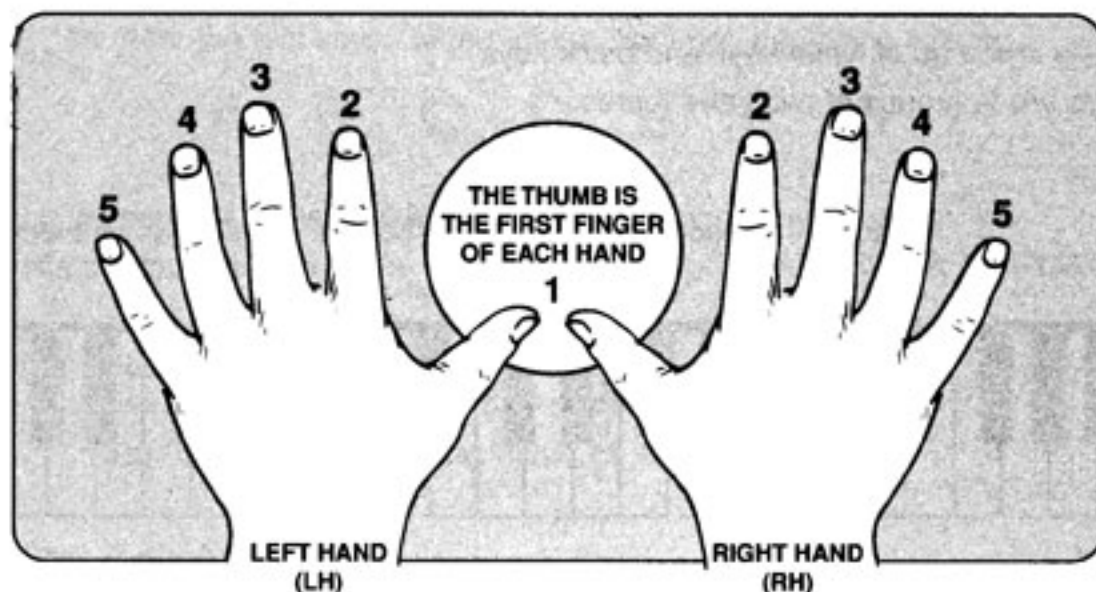
Knees slightly under keyboard.

Feet flat on the floor.

Right foot may be slightly forward.



Finger Numbers



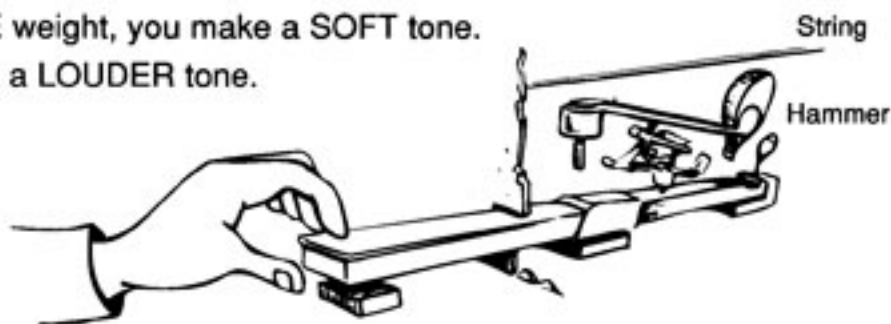
Response to reading finger numbers should be automatic. Before you begin to play, practice moving each finger as you say its number aloud.

Piano Tones

When you play a key, a hammer inside your piano touches a string to make a tone.

When you drop into a key with a **LITTLE** weight, you make a **SOFT** tone.

When you use **MORE** weight, you make a **LOUDER** tone.



Curve your fingers when you play!

Pretend you have a bubble in your hand.

Hold the bubble gently, so it doesn't break!



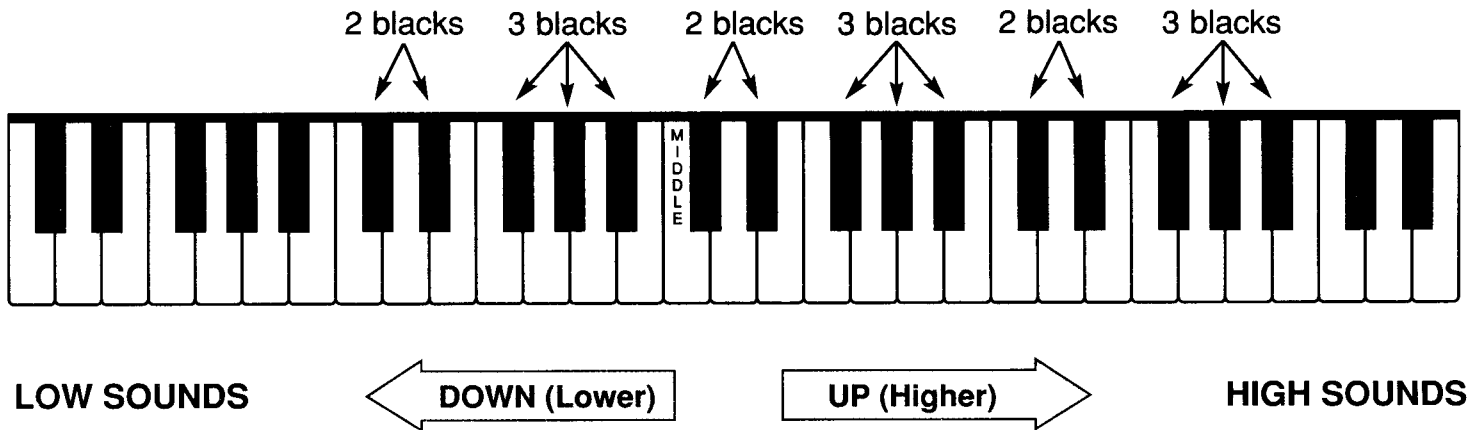
1. Play any white key with the 3rd finger of either hand, softly.
2. See how many times you can repeat the same key, making each tone a little louder.

Before you play any key, you should always decide how soft or loud you want it to sound.

For the first pieces in this book, play with a **MODERATELY LOUD** tone.

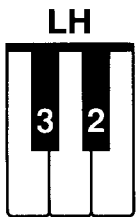
The Keyboard

The keyboard is made up of white keys and black keys.
The black keys are in groups of twos and threes.



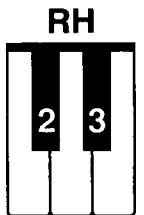
On the keyboard, DOWN is to the LEFT, and UP is to the RIGHT.
As you move LEFT, the tones sound LOWER. As you move RIGHT, the tones sound HIGHER.

Play the 2-BLACK-KEY groups!

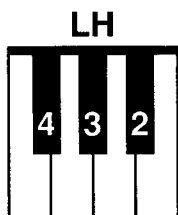


- Using LH 2 3, begin at the middle and play all the 2-black-key groups going DOWN the keyboard (both keys at once).

- Using RH 2 3, begin at the middle and play all the 2-black-key groups going UP the keyboard (both keys at once).

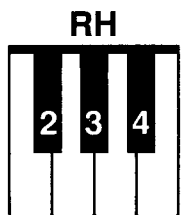


Play the 3-BLACK-KEY groups!



- Using LH 2 3 4, begin at the middle and play all the 3-black-key groups going DOWN the keyboard (all three keys at once).

- Using RH 2 3 4, begin at the middle and play all the 3-black-key groups going UP the keyboard (all three keys at once).



Name That Key!

Piano keys are named for the first seven letters of the alphabet, beginning with **A**.

A B C D E F G

Each white key is recognized by its position in or next to a black-key group!

For example: **A**'s are found between the **TOP TWO KEYS** of each **3-BLACK-KEY GROUP**.

Play the following. Use LH 3 for keys below the middle of the keyboard.

Use RH 3 for keys above the middle of the keyboard.

Say the name of each key aloud as you play!

Play all the **A**'s
on your piano.



Play all the **B**'s.



Play all the **C**'s.



Play all the **D**'s.



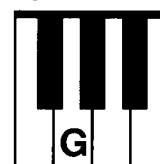
Play all the **E**'s.



Play all the **F**'s.



Play all the **G**'s.



You can now name every white key on your piano!

The key names are **A B C D E F G**, used over and over!



The lowest key
on your piano
is **A**.

The C nearest the
middle of the piano is
called **MIDDLE C**.

Going **UP** the keyboard, the notes sound **HIGHER and HIGHER!**

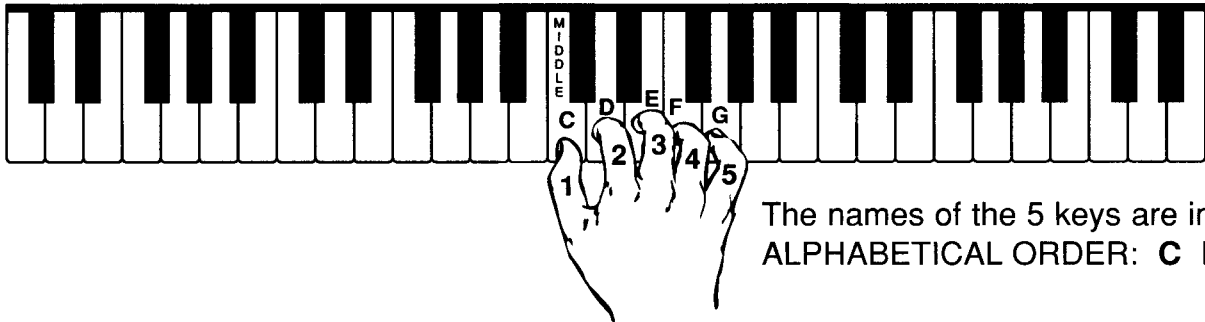
Play and name every white key beginning with bottom A.

Use LH 3 for keys below middle C, and RH 3 for keys above middle C.

You are now ready to begin ADULT THEORY BOOK 1 and ADULT FLASHCARDS.

Right Hand C Position

Place the RH on the keyboard so that the **1st FINGER** falls on **MIDDLE C**.
Let the remaining 4 fingers fall naturally on the next 4 white keys.
Keep the fingers curved and relaxed.



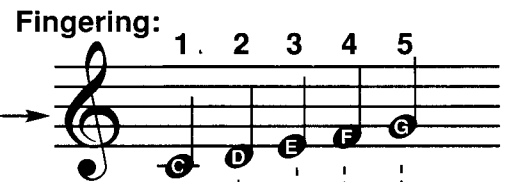
The names of the 5 keys are in ALPHABETICAL ORDER: **C D E F G**.

Notes for this position are written on the **TREBLE STAFF**.

The **TREBLE STAFF** has 5 lines and 4 spaces.

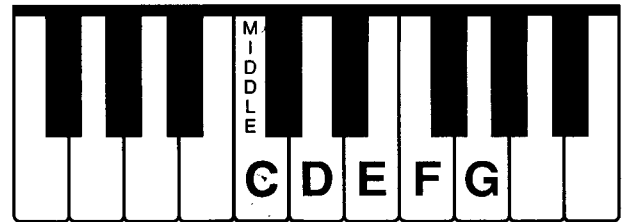
Middle C is written on a short line below the staff, called a *leger* line.

TREBLE CLEF SIGN:
used for RH notes.



D is written in the space below the staff.


Each next higher note is written on the next higher line or space.



RIGHT HAND WARM-UP *

Play the following *WARM-UP*. Say the name of each note aloud as you play.
Repeat until you can play smoothly and evenly. As the notes go higher on the keyboard, they are written higher on the staff!

Fingers:

*  This symbol indicates the track number of the selection on the CD and cassette tape. See the General MIDI (GM) disk sleeve for the GM track numbers.

Quarter Notes & Half Notes

Music is made up of **short** tones and **long** tones. We write these tones in **notes**, and we measure their lengths by **counting**. The combining of notes into patterns is called RHYTHM.

Quarter Note

a **short** note.



COUNT: "1"
or: "Quarter"

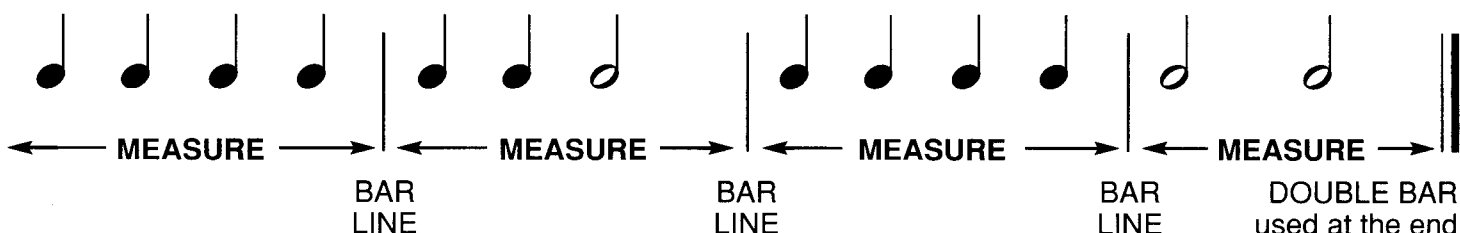
Half Note

a **long** note.



COUNT: "1 - 2"
or: "Half note"

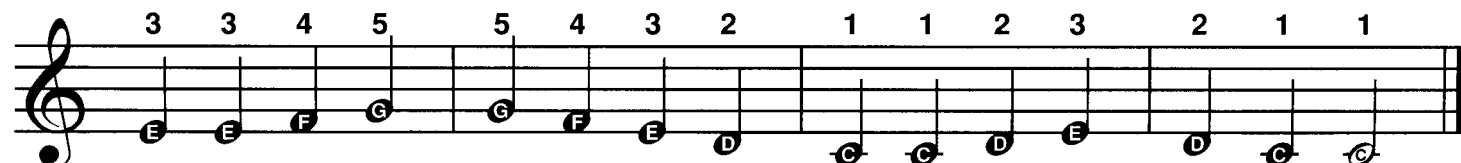
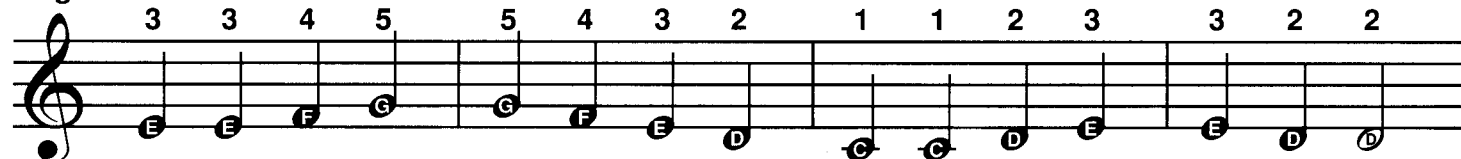
Clap (or tap) the following rhythm. Clap ONCE for each note, counting aloud.
Notice how the BAR LINES divide the music into MEASURES of equal duration.



ODE TO JOY *(Theme from Beethoven's 9th Symphony)*

1. Clap (or tap) the rhythm evenly, counting aloud.
2. Play & sing (or say) the finger numbers.
3. Play & count.
4. Play & sing (or say) the note names.

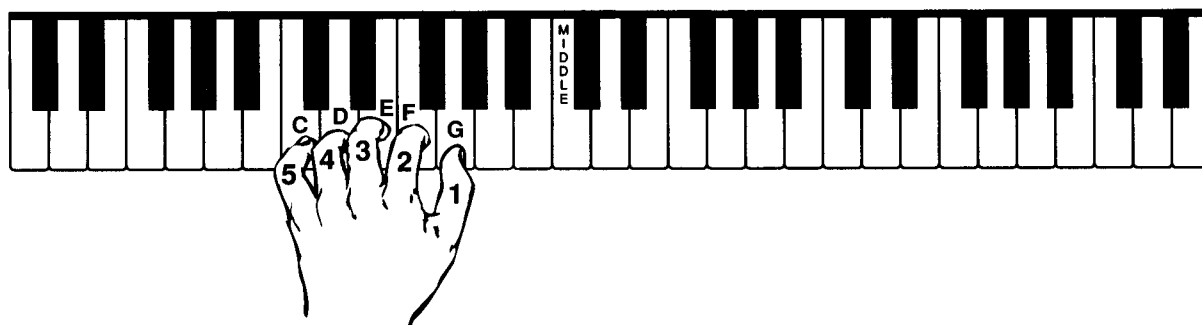
Fingers:



You are now ready to begin ADULT SIGHT READING BOOK 1.

Left Hand C Position

Place the LH on the keyboard so that the **5th FINGER** falls on the **C BELOW** (to the left of) **MIDDLE C**. Let the remaining fingers fall naturally on the next 4 white keys. Keep the fingers curved and relaxed.



Notes for this position are written on the **BASS STAFF**.

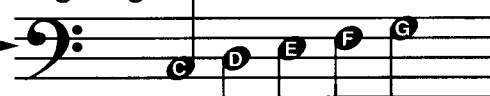
The **BASS STAFF** also has 5 lines and 4 spaces.

The C, played by 5, is written on the second space of the staff.

Each next higher note is written on the next higher line or space.

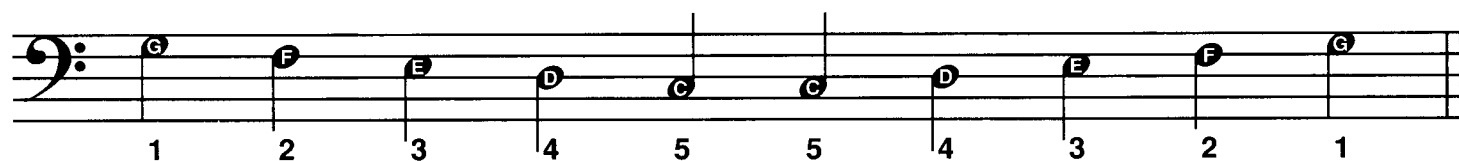
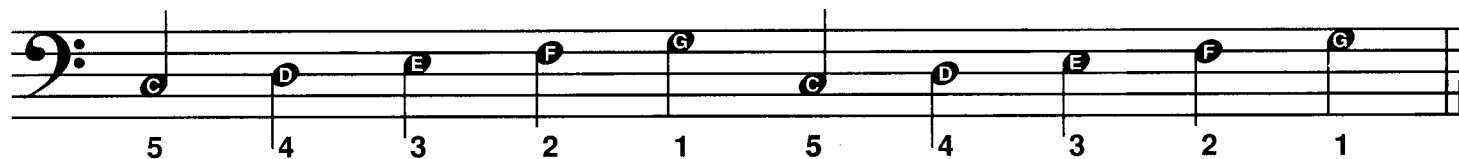
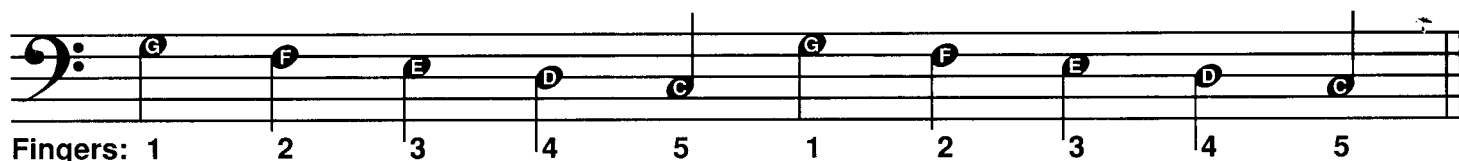
BASS CLEF SIGN:
used for LH notes.

Fingering: 5 4 3 2 1



LEFT HAND WARM-UP

Play the following *WARM-UP*. Say the name of each note aloud as you play. Repeat until you can play smoothly and evenly.



When notes are **BELOW** the **MIDDLE LINE** of the staff, the stems usually point **UP**.
When notes are **ON** or **ABOVE** the **MIDDLE LINE**, the stems usually point **DOWN**.

The Whole Note

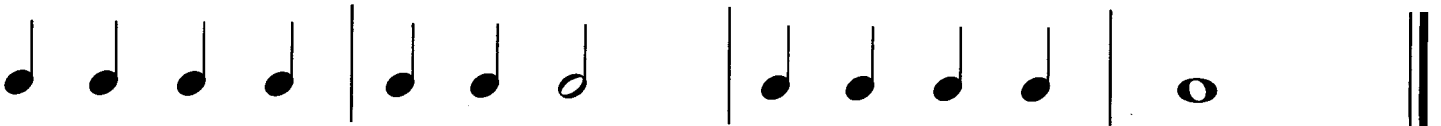
Whole Note

a very long note.



COUNT: "1 - 2 - 3 - 4"
or: "Whole note hold down"

Clap (or tap) the following rhythm. Clap ONCE for each note, counting aloud.



AURA LEE

This melody was made into a popular song, "LOVE ME TENDER," sung by Elvis Presley.

1. Clap (or tap) the rhythm, counting aloud.
2. Play & sing (or say) the finger numbers.
3. Play & count.
4. Play & sing (or say) the note names.

As the black - bird in the Spring, 'neath the wil - low tree

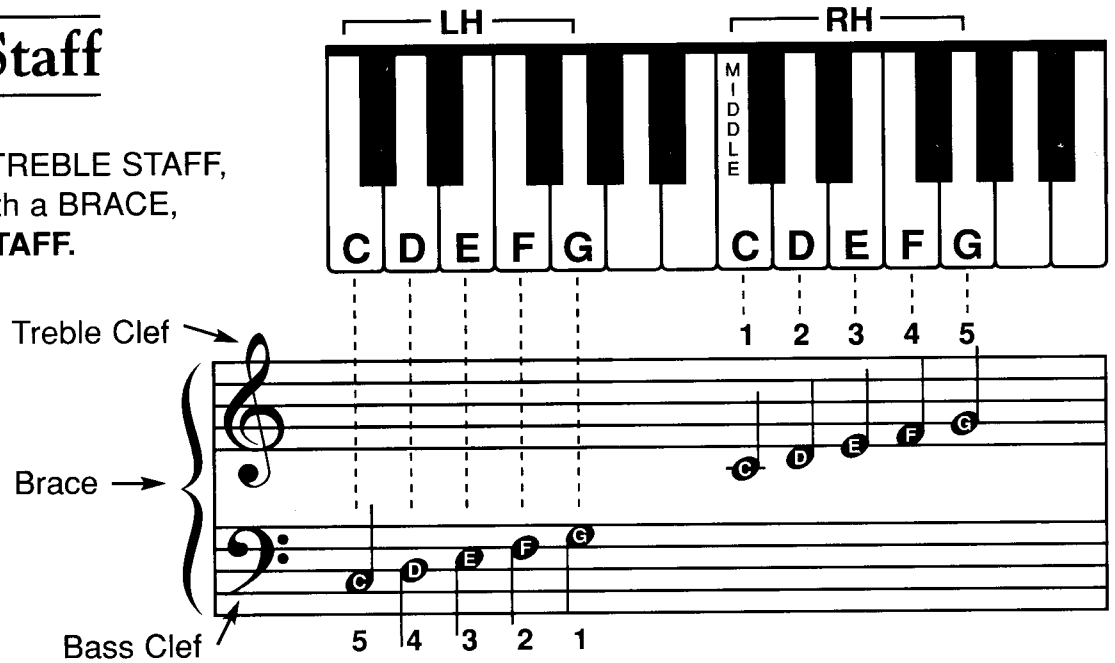
Fingers: 5 2 3 2 1 4 1 2 3 4 3 2

sat and piped, I heard him sing, sing - ing "Au - ra Lee."

Fingers: 5 2 3 2 1 4 1 2 3 4 3 2

The Grand Staff

The **BASS STAFF** and **TREBLE STAFF**, when joined together with a **BRACE**, make up the **GRAND STAFF**.



TIME SIGNATURE

Music has numbers at the beginning called the **TIME SIGNATURE**.



means 4 beats to each measure.


means a **QUARTER NOTE**  gets one beat.

PLAYING ON THE GRAND STAFF

Only the starting finger number for each hand is given.

The following practice procedure is recommended for the rest of the pieces in this book:

1. Clap (or tap) & count.
2. Play & count.
3. Play & sing the words, if any.

This sign  is a **WHOLE REST**.
LH is silent a whole measure!

RH silent a whole measure.

The double dots mean *repeat from the beginning.*

You are now ready to begin ADULT FINGER AEROBICS.

ROCK-ALONG


1 1 3 5

5 5 3 1

MEXICAN HAT DANCE

1. Play it! Play it! Play the fa-mous hat dance!
2. Dance it! Dance it! Dance the fa-mous hat dance!

1 3 4 3 2 4 3 5

This sign  is a QUARTER REST.
Rest for one count!

5 3 2 3 4 2 1

Play it! Play it! Play it now for me!
Dance it! Dance it! It's such fun to see!

You are now ready to begin ADULT DUET BOOK 1.

Melodic Intervals

Distances between tones are measured in **INTERVALS**, called 2nds, 3rds, 4ths, 5ths, etc.

Notes played *separately* make a *melody*.

We call the intervals between these notes **MELODIC INTERVALS**.

Play these MELODIC 2nds & 3rds. Listen to the sound of each interval.

1 2 1 3

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

1 2 1 3

The following excerpts contain only repeated notes and MELODIC 2nds & 3rds.

AU CLAIRE DE LA LUNE

DYNAMIC SIGNS

tell how loud or soft to play.

p (*piano*) = soft

1

p

TISKET, A TASKET

mf (*mezzo forte*) = moderately loud

mf 1

2

Harmonic Intervals

Notes played *together* make *harmony*.

We call the intervals between these notes **HARMONIC INTERVALS**.

Play these HARMONIC 2nds & 3rds. Listen to the sound of each interval.

ROCKIN' INTERVALS

f (*forte*) = loud

DUET PART: (Student plays 1 octave higher.)

Melodic 4ths & 5ths

Play these MELODIC 4ths & 5ths.
Listen to the sound of each interval.

GOOD KING WENCESLAS Find the 4ths before you play!

Moderately fast

MY FIFTH Find the 5ths before you play!

Seriously

Harmonic 4ths & 5ths

Play these HARMONIC 4ths & 5ths.
Listen to the sound of each interval.

JINGLE BELLS

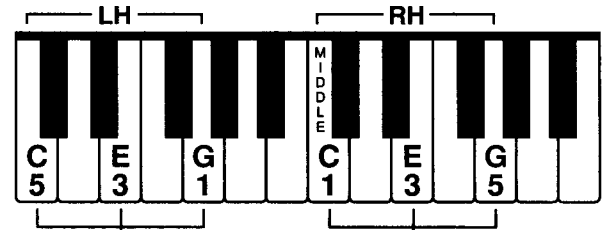
- Before you play:
1. Find all the MELODIC 4ths & 5ths in the RH.
 2. Find all the HARMONIC 4ths & 5ths in the LH.

Merrily

The C Major Chord

A chord is three or more notes played together.

The **C MAJOR CHORD** is made of three notes: **C E G**.



Be sure to play all three chord notes exactly together, with fingers nicely curved.

C MAJOR CHORDS for LH

Play & count.

C MAJOR CHORDS for RH

Play & count.

C MAJOR CHORDS for BOTH HANDS

BROTHER JOHN

Read by patterns! For RH, think: "C, up a 2nd, up a 2nd, down a 3rd," etc. Think the pattern, then *play* it!

Moderately fast


1 3

p Are you sleep- ing, Are you sleep- ing, Broth - er John? Broth - er John?

1 3 5 G E C

5 4 3 1

f Time for break-fast! Time for break-fast! Please come on! Please come on!

1 ↑
This sign  is a HALF REST.
Rest for two counts!

HERE'S A HAPPY SONG!

Read by patterns! For LH, think: "G, down a 2nd, down a 2nd, up a 2nd," etc.

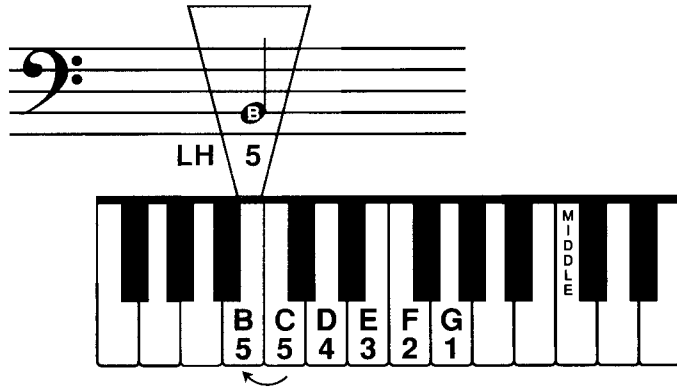
Happily

f

1 3 5 G E C

1

Introducing (B) for Left Hand

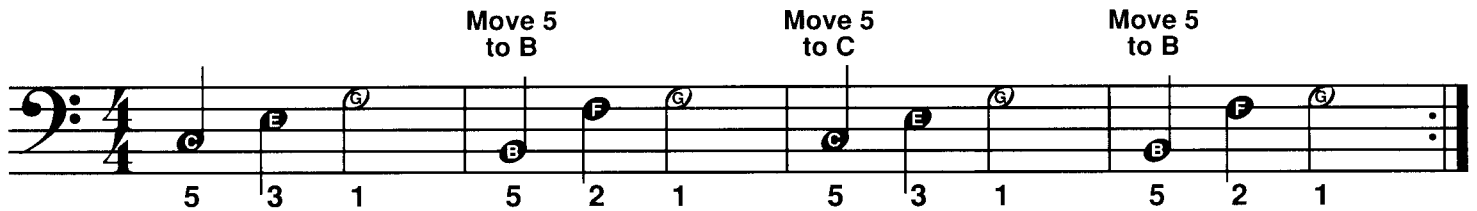


TO FIND B:

Place the LH in **C POSITION**.

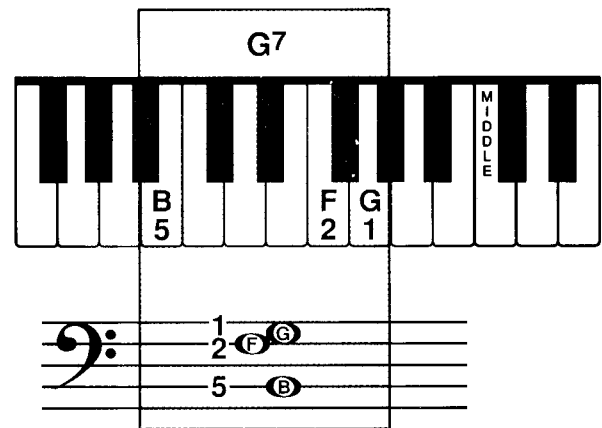
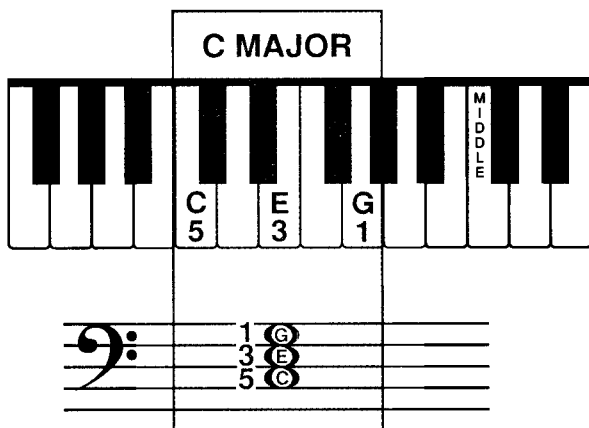
Reach finger 5 one white key to the left!

Play slowly. Say the note names as you play.



Two Important Chords

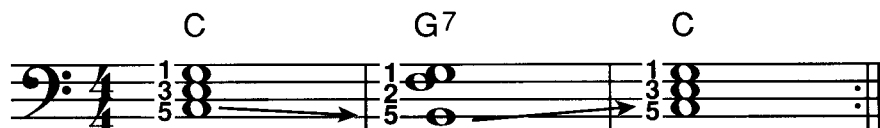
Two frequently used chords are **C MAJOR** & **G⁷**.



Chord symbols are always used in popular music to identify chord names.

Practice changing from the C chord to the G⁷ chord and back again:

1. The 1st finger plays G in both chords.
2. The 2nd finger plays F in the G⁷ chord.
3. Only the 5th finger moves out of C POSITION (down to B) for G⁷.



TIED NOTES: When notes on the *same* line or space are joined with a curved line, we call them *tied notes*.

The key is held down for the
COMBINED VALUES OF BOTH NOTES!



Count: "1 - 2 - 3 - 4, 1 - 2 - 3 - 4."

MERRILY WE ROLL ALONG

Play the RH & LH separately at first, then together. Practice the RH *mf* and the LH *p*.
The melody should always be clearly heard above the accompaniment.

Merrily

mf *p* (TIED NOTES!)

LARGO (from "The New World")

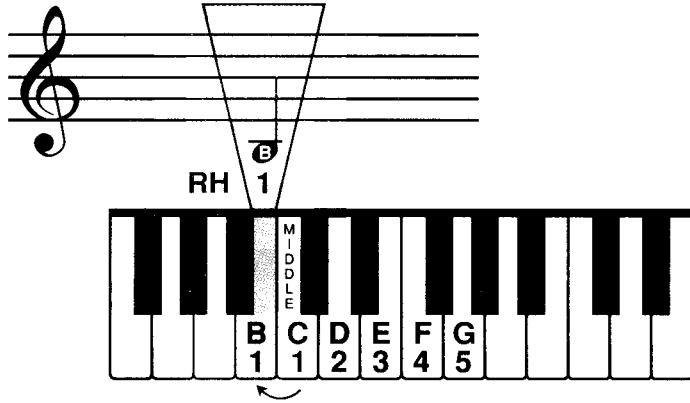
This melody is also known as *GOING HOME*.

Slow

mf *p* Dvořák

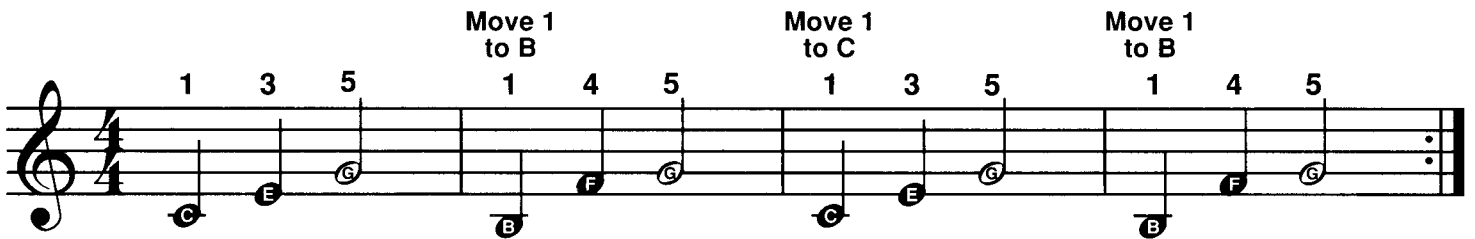
*In most popular sheet music, the chord symbols appear ABOVE the RH melody.
The symbol appears ONLY WHEN THE CHORD CHANGES.

Introducing **B** for Right Hand



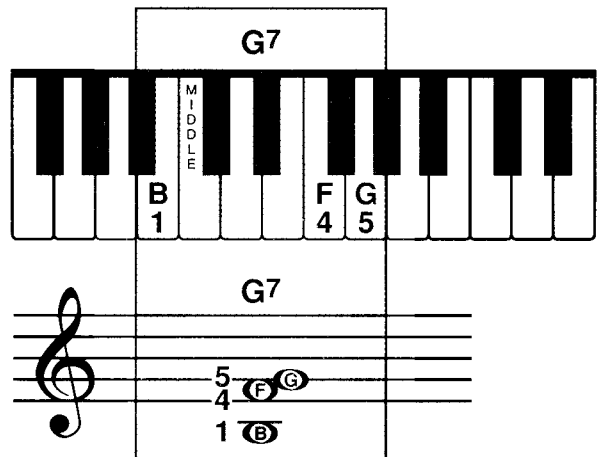
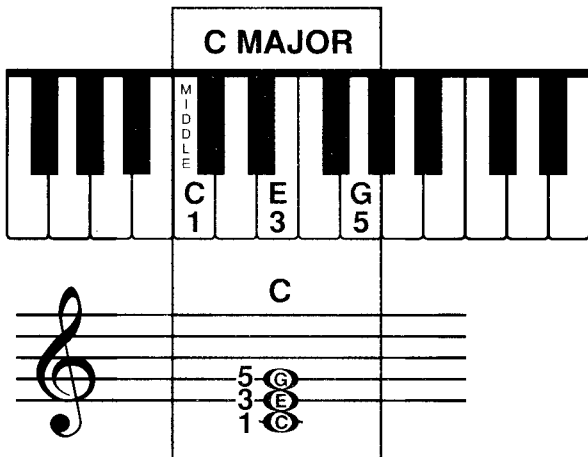
TO FIND B:
Place the RH in **C POSITION**.
Reach finger 1 one white key to the left!

Play slowly. Say the note names as you play.



C & G⁷ Chords for Right Hand

It is very important to be able to play all chords with the RIGHT hand as well as the LEFT. Chords are used in either or both hands in popular and classical music.



Practice changing from the C chord to the G⁷ chord and back again:

1. The 5th finger plays G in both chords.
2. The 4th finger plays F in the G⁷ chord.
3. Only the 1st finger moves out of C POSITION (down to B) for G⁷.



MARY ANN

Calypso tune

Moderately fast

mf ³ *p* ^{G7}

All day, all night, Ma - ry Ann, (Ma - ry Ann,)

^C

Down by the sea - shore, sift - in' sand; (sift - in' sand;)

^{G7}

All the lit - tle chil - dren love Ma - ry Ann, (Ma - ry Ann,)


^C

Down by the sea - shore, sift - in' sand. (sift - in' sand.)


New Time Signature

Dotted Half Note

3/4 means 3 beats to each measure.
4 means a **QUARTER NOTE** gets one beat.



A **DOTTED HALF NOTE** gets 3 counts.
 (2 counts for the half note, plus 1 count for the dot!)



COUNT: "1 - 2 - 3"

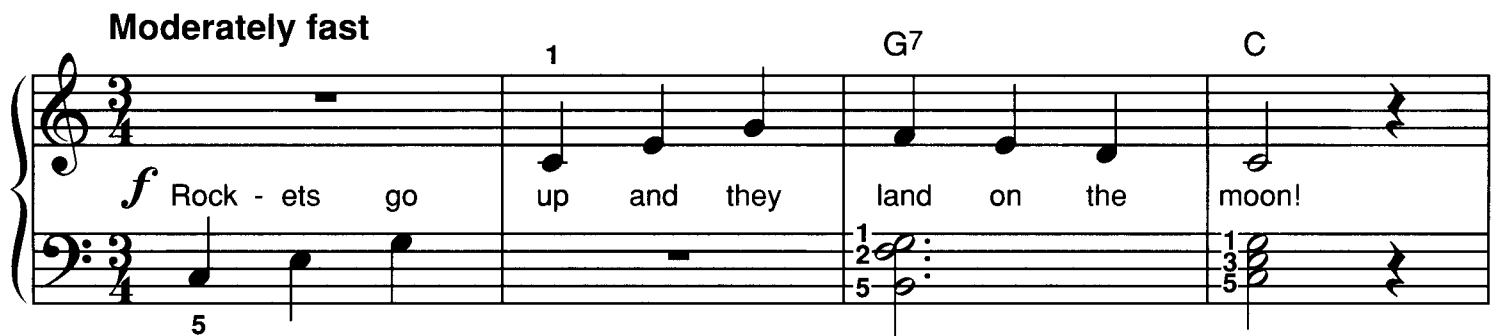
Clap (or tap) the following rhythm.
 Clap **ONCE** for each note, counting aloud.



ROCKETS


Moderately fast

1 G7 C



f Rock - ets go up and they land on the moon!

1 G7 C



p Rock - ets will trav - el to oth - er worlds soon!

IMPORTANT! Play *ROCKETS* again, playing the second line one octave (8 notes) higher. The rests at the end of the first line give you time to move your hands to the new position! Play *ROCKETS* one more time, now with the first line one octave higher than written, and the second line two octaves higher. This is excellent training in moving freely over the keyboard!

Slurs & Legato Playing

A **SLUR** is a curved line over or under notes on *different* lines or spaces.

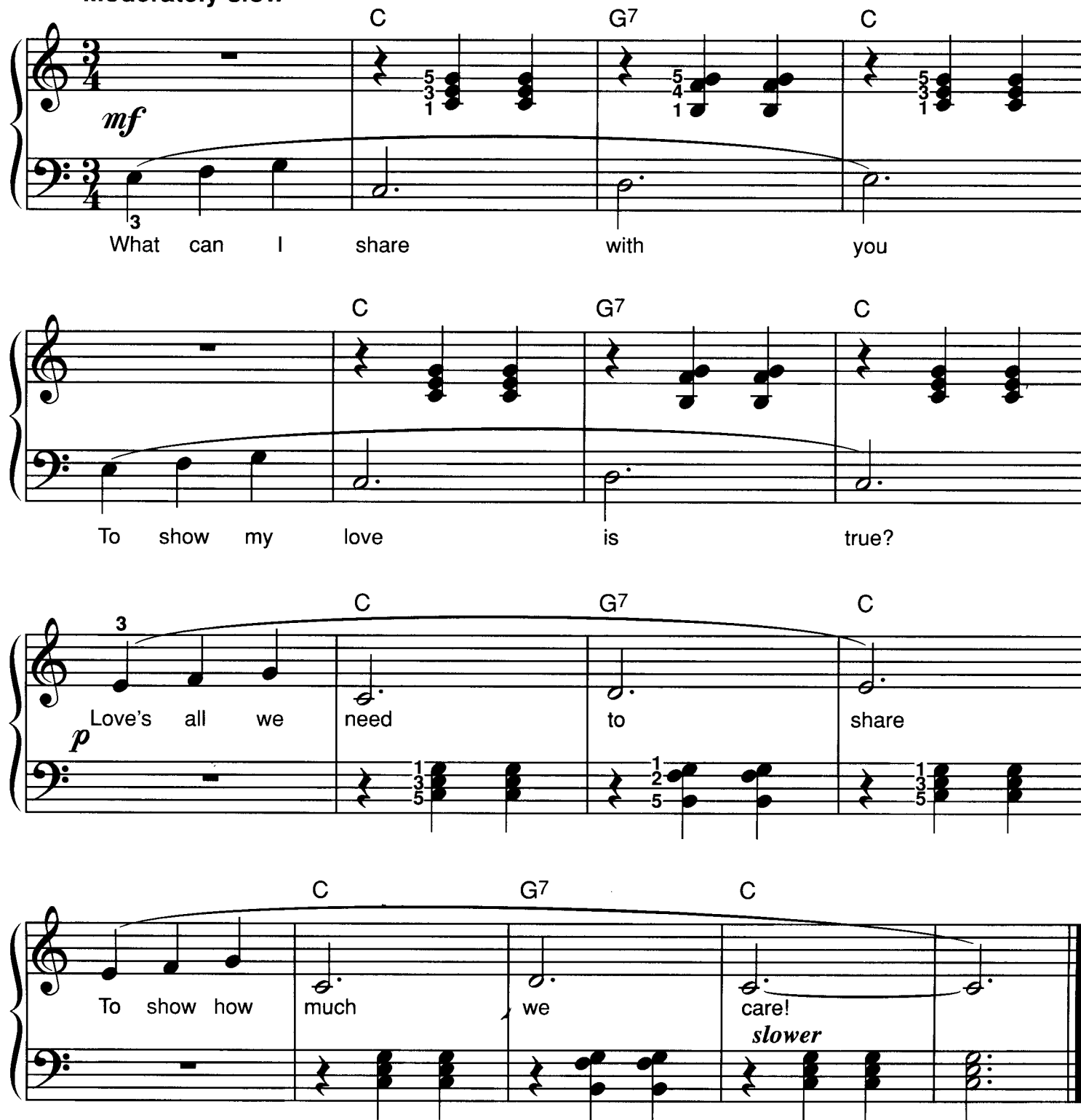
SLURS mean play **LEGATO** (smoothly connected).

Slurs often divide the music into **PHRASES**.

A **PHRASE** is a musical thought or sentence.

WHAT CAN I SHARE?

Moderately slow



The musical score is written in 3/4 time and consists of four systems. The piano accompaniment is in the left hand, and the vocal melody is in the right hand. The score includes lyrics and musical markings such as dynamics (*mf*, *p*), slurs, and chord symbols (C, G7).

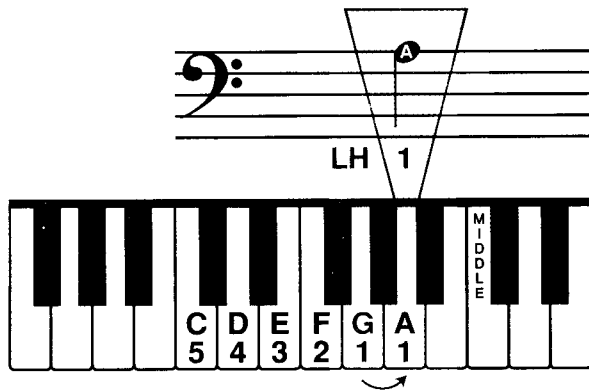
System 1: *mf* What can I share with you

System 2: To show my love is love true?

System 3: *p* Love's all we need to share

System 4: To show how much we care! *slower*

Introducing (A) for Left Hand

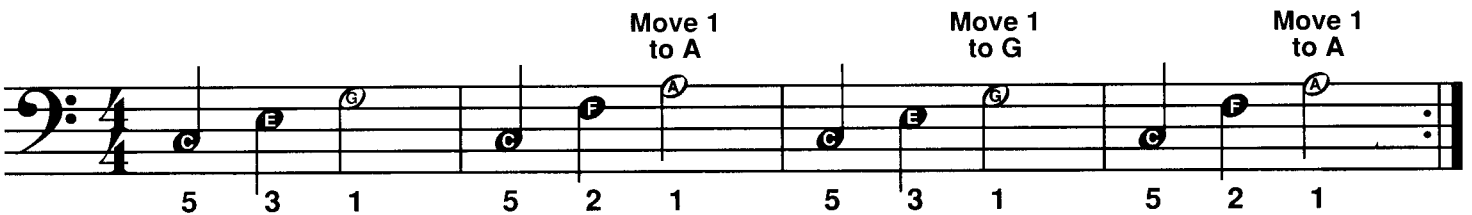


TO FIND A:

Place the LH in **C POSITION**.

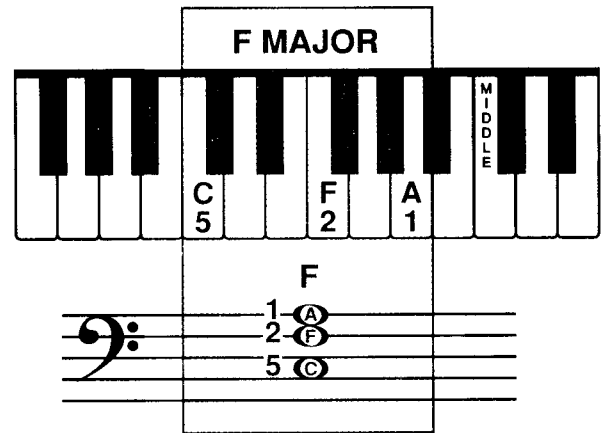
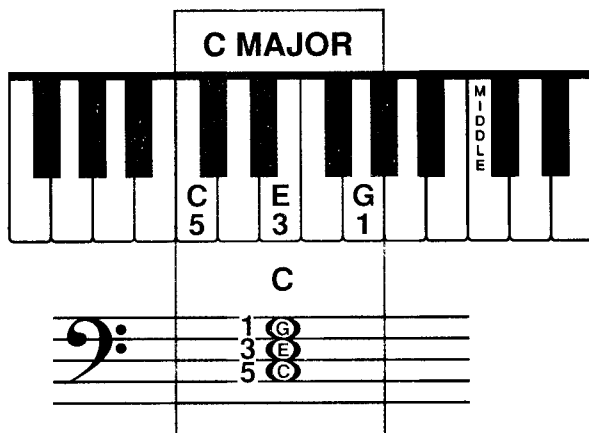
Reach finger 1 one white key to the right!

Play slowly. Say the note names as you play.



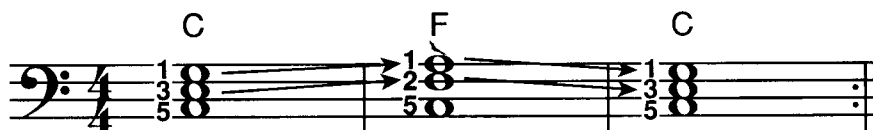
Introducing the F Major Chord

The C MAJOR chord is frequently followed by the F MAJOR chord, and vice-versa.



Practice changing from the C chord to the F chord and back again:

1. The 5th finger plays C in both chords.
2. The 2nd finger plays F in the F chord.
3. Only the 1st finger moves out of C POSITION (up to A) for the F chord.



Warm-Up using C, G⁷ & F Chords

Practice SLOWLY at first, then gradually increase speed.

WHEN THE SAINTS GO MARCHING IN

(With RH MELODY & LH CHORDS)

INCOMPLETE MEASURE Some pieces begin with an *incomplete measure*. The first measure of this piece has only 3 counts. The missing count is found in the last measure! When you repeat the whole song, you will have one whole measure of 4 counts when you play the last measure plus the first measure.

March time

System 1: Oh, when the Saints go march-ing in, (go march-ing

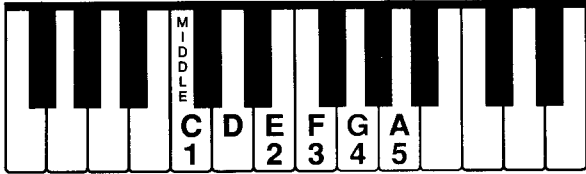
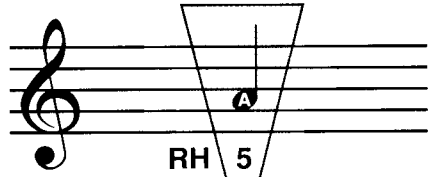
System 2: in,) Oh, when the Saints go march - ing in, (go march-ing

System 3: in,) How I want to join that num - ber, (yes, I

System 4: do,) When the Saints go march - ing in! (go march-ing in!)

You are now ready to begin ADULT SACRED BOOK 1.

Introducing (A) for Right Hand



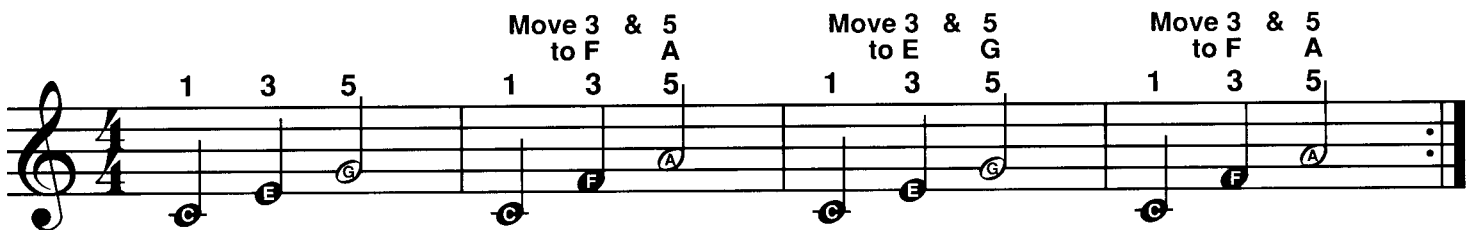
TO FIND A:

Place the RH in **C POSITION**.

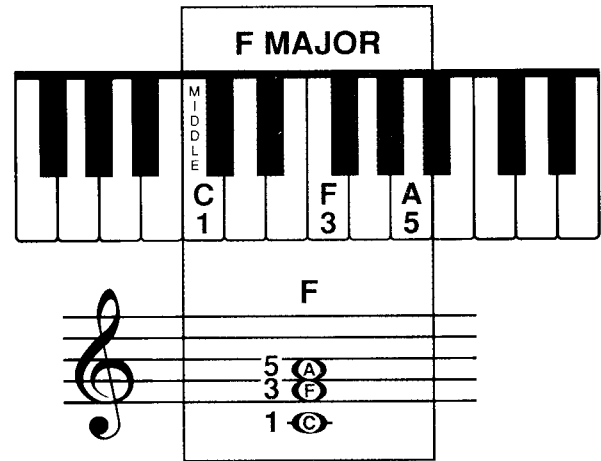
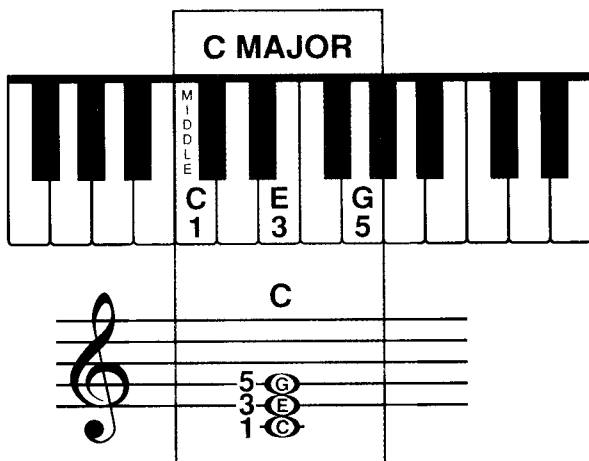
Leave 1 on C.

Shift all other fingers one white key to the right!

Play slowly. Say the note names as you play.



C & F Chords for Right Hand



Practice changing from the C chord to the F chord and back again:

1. The 1st finger plays C in both chords.
2. The 3rd finger moves up to F and the 5th finger moves up to A for the F chord.



Warm-Up using C, G⁷ & F Chords

C G⁷ C F C

mf

WHEN THE SAINTS GO MARCHING IN

(With LH MELODY & RH CHORDS)

March time

f

C G⁷ C F C

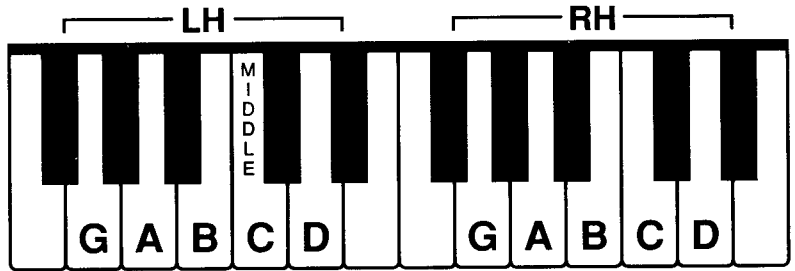
After you have learned both versions of *WHEN THE SAINTS GO MARCHING IN*, you will find it very effective to play page 27 followed immediately by page 29. Instead of playing the piece one way and repeating, you will be playing the melody first in the RH, then in the LH!

You are now ready to begin ADULT CHRISTMAS BOOK 1.

G Position

Until now you have played only in the C POSITION.

Now you will move to the G POSITION:



RH 1 on the G above middle C.

LH 5 on the G below middle C.

Play and say the note names. Be sure to do this SEVERAL TIMES!

Intervals in G Position

1. MELODIC INTERVALS

Say the name of each interval as you play.

2. HARMONIC INTERVALS

Say the name of each interval as you play.

LOVE SOMEBODY!

Before playing hands together, play LH alone, naming each harmonic interval!

Happily

Musical score for 'Love Somebody!' in 4/4 time. The piece is marked 'Happily' and 'f-p (1st time f, 2nd time p)'. The score consists of two systems of piano accompaniment. The first system has four measures with fingerings 1, 2, 3, 4 in the right hand and 2, 3, 4 in the left hand. The second system has four measures with fingerings 4, 3, 2 in the right hand and 4, 3, 2 in the left hand. The bass line consists of chords in the left hand and rests in the right hand.

A FRIEND LIKE YOU

Before playing hands together, play LH alone, naming each harmonic interval!

Moderately slow

- 1. A friend like you is hard to find.
- 2. Where could I find a friend like you?

Musical score for 'A Friend Like You' in 4/4 time. The piece is marked 'Moderately slow' and 'mf'. The score consists of two systems of piano accompaniment. The first system has four measures with lyrics 'A friend like you is hard to find.' and fingerings 5, 3, 2, 1 in the right hand and 5 in the left hand. The second system has four measures with lyrics 'Where could I find a friend like you?' and fingerings 1, 4 in the right hand and 1, 4 in the left hand. The bass line consists of chords in the left hand and rests in the right hand.

- You're al-ways true, You're al-ways kind.
- A friend so kind, so good, so true.

Repeat with LH one octave (8 notes) lower.

THE DONKEY

G POSITION

Before playing hands together, play LH alone, naming each harmonic interval.

Brightly

Sweet - ly sings the don - key at the break of day.

Musical notation for the first system, measures 1-3. The treble clef staff contains a melody starting on G4, moving up stepwise to D5, then down stepwise to G4. The bass clef staff contains a bass line with a whole note G2 in measure 1, a whole note G2 in measure 2, and a whole note G2 in measure 3. Dynamics include a piano (*p*) marking in measure 1 and a forte (*f*) marking in measure 3. A first ending bracket spans measures 1-3. Fingerings are indicated as 1 in measure 1 and 2, 3 in measure 3.

If you do not feed him, This is what he'll say, "Hee -

Musical notation for the second system, measures 4-5. The treble clef staff contains a melody starting on G4, moving up stepwise to D5, then down stepwise to G4. The bass clef staff contains a bass line with a whole note G2 in measure 4, a whole note G2 in measure 5, and a whole note G2 in measure 5. Dynamics include a piano (*p*) marking in measure 4 and a forte (*f*) marking in measure 5. A first ending bracket spans measures 4-5. Fingerings are indicated as 3 in measure 4 and 4, 5 in measure 5.

haw, Hee - haw, Hee - haw, hee - haw, hee - haw!"

Musical notation for the third system, measures 6-8. The treble clef staff contains a melody starting on G4, moving up stepwise to D5, then down stepwise to G4. The bass clef staff contains a bass line with a whole note G2 in measure 6, a whole note G2 in measure 7, and a whole note G2 in measure 8. Dynamics include a piano (*p*) marking in measure 6 and a forte (*f*) marking in measure 8. A first ending bracket spans measures 6-8.

THE DONKEY may be played as a round for two to four pianos.

The second piano begins after the first has played 4 measures.

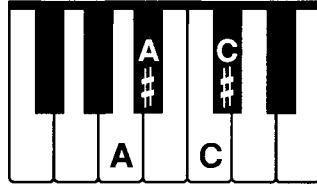
The third begins after the second has played 4 measures, etc.

Play 4 times.

The Sharp Sign



The **SHARP SIGN** before a note means play the next key to the **RIGHT**, whether black or white!



When a SHARP (#) appears before a note, it applies to that note for the rest of the measure!

Circle the notes that are SHARP:



MONEY CAN'T BUY EV'RYTHING!

March time

Mon - ey can't buy ev - 'ry - thing! Mon - ey can't make you a king.

f

5 4 3 2 1

Mon - ey may not bring suc - cess; Mon - ey can't buy hap - pi - ness!

1 2

But of one thing I am sure: Mon - ey does - n't make you poor.

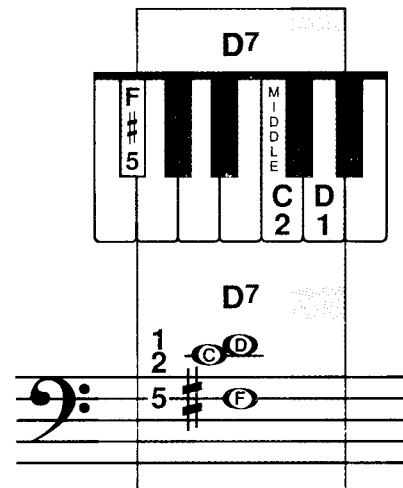
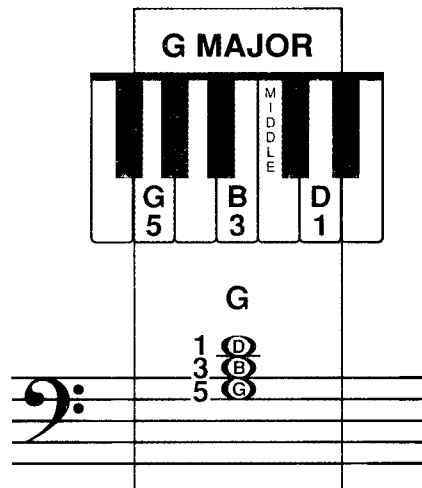
p

Mon - ey does - n't make you sad; Mon - ey can't be all that bad!

f

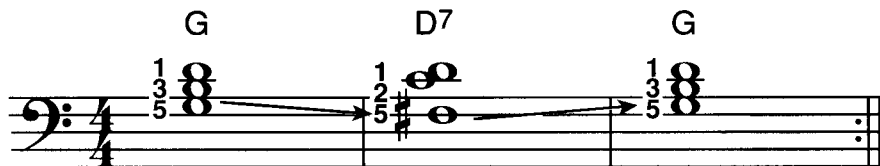
You are now ready to begin GREATEST HITS, Level 1, and CHRISTMAS HITS, Level 1.

The G Major & D7 Chords for Left Hand

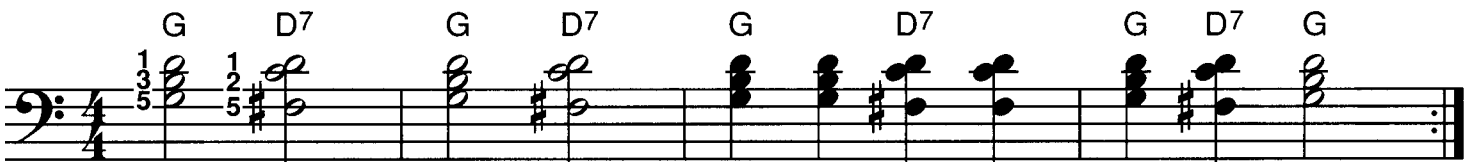
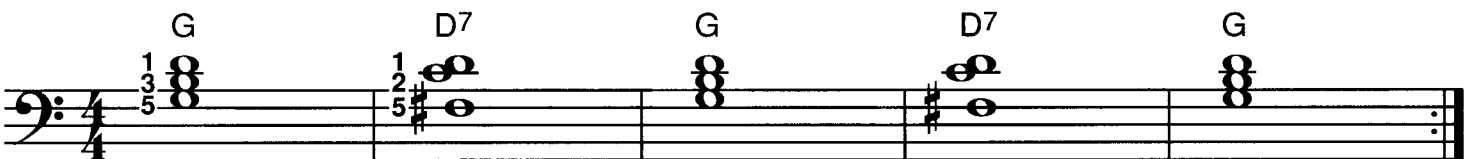


Practice changing from the G chord to the D7 chord and back again:

1. 1 plays D in both chords.
2. 2 plays C in the D7 chord.
3. Only 5 moves out of G POSITION (down to F#) for D7.



Play the following several times.



Preparation for *THE CUCKOO*:



THE CUCKOO

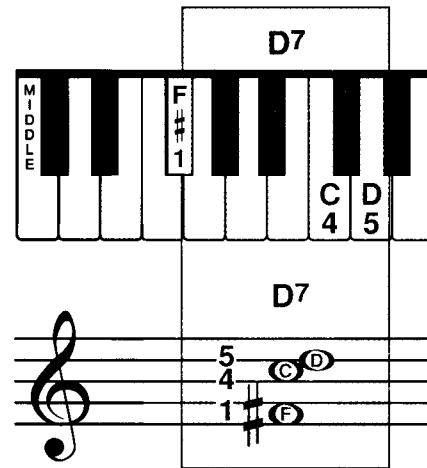
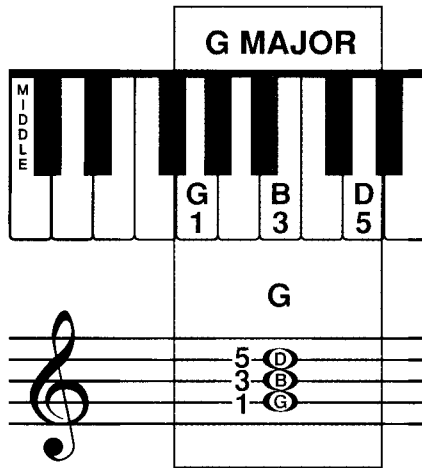
Happily

The first system of music consists of two staves. The treble clef staff has a 3/4 time signature and contains a melody of quarter notes: G4 (marked with a '5' above it), A4, B4, C5, and D5. The bass clef staff contains a bass line of quarter notes: G3, F3, E3, and D3. The first measure is marked with a 'G' chord and a '5' above it. The second measure is marked with a 'D7' chord. The third measure is marked with a 'G' chord. The dynamic marking 'mf' is placed in the first measure. Below the bass staff, the fingering '1 3 5' is written under the first measure, and '1 2 5' is written under the second measure.

The second system of music consists of two staves. The treble clef staff has a 3/4 time signature and contains a melody of quarter notes: D5, E5, F5, G5, and A5. The bass clef staff contains a bass line of quarter notes: G3, F3, E3, and D3. The first measure is marked with a 'D7' chord and a '2' above it. The second measure is marked with a 'G' chord. The dynamic marking 'mf' is placed in the first measure. Below the bass staff, the fingering '1 3 5' is written under the first measure, and '1 2 5' is written under the second measure.

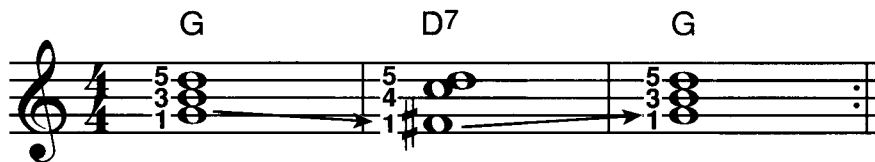
The third system of music consists of two staves. The treble clef staff has a 3/4 time signature and contains a melody of quarter notes: G4 (marked with a '5' above it), A4, B4, C5, and D5. The bass clef staff contains a bass line of quarter notes: G3, F3, E3, and D3. The first measure is marked with a 'G' chord and a '5' above it. The second measure is marked with a 'D7' chord. The dynamic marking 'mf' is placed in the first measure. Below the bass staff, the fingering '1 3 5' is written under the first measure, and '1 2 5' is written under the second measure.

The G Major & D7 Chords for Right Hand

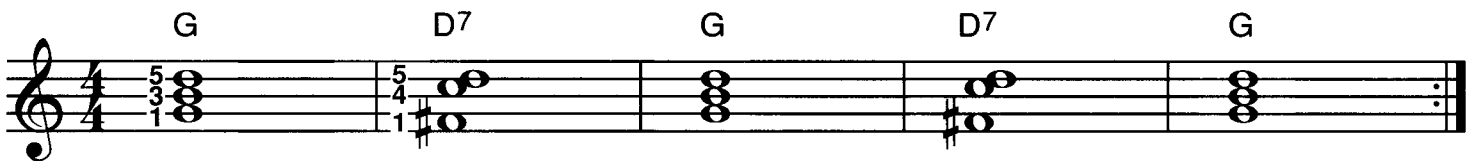


Practice changing from the G chord to the D7 chord and back again:

1. 5 plays D in both chords.
2. 4 plays C in the D7 chord.
3. Only 1 moves out of G POSITION (down to F#) for D7.



Play several times:

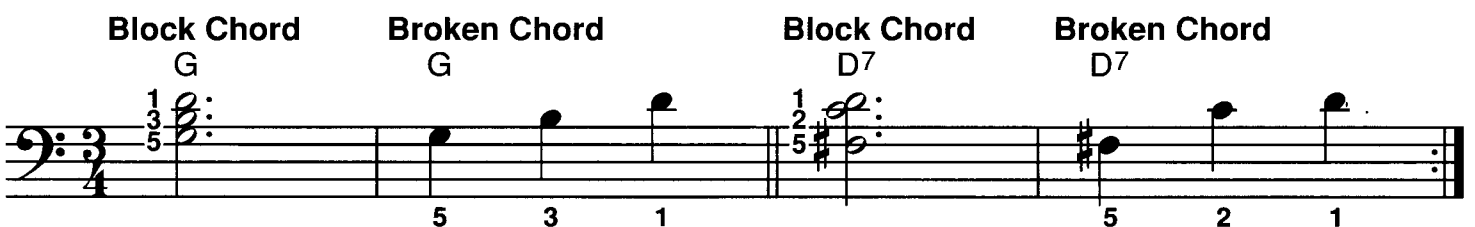
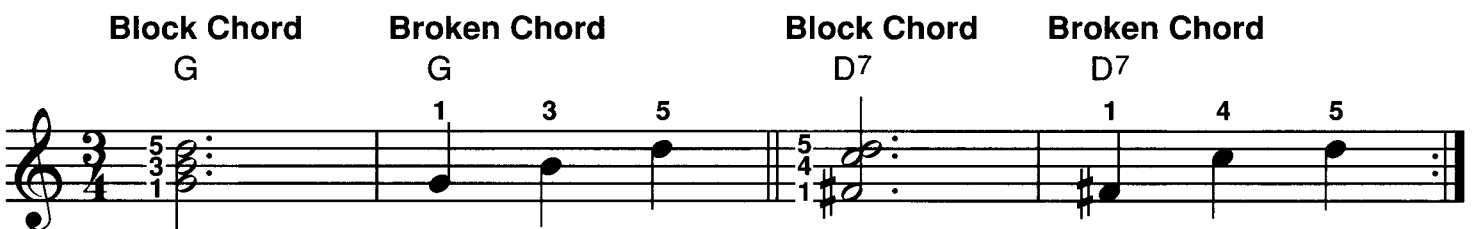


Block Chords & Broken Chords

When all three notes of a chord are played together, it is called a BLOCK chord.

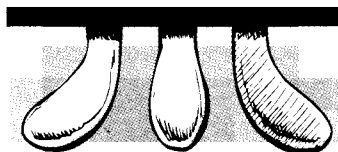
When the three notes of a chord are played separately, it is called a BROKEN chord.

Play several times:



The Damper Pedal

- Use the RIGHT foot on the damper pedal.
- Always keep your heel on the floor.
- Use your ankle like a hinge.



The RIGHT pedal is called the **DAMPER** pedal.

When you hold the damper pedal down, any tone you sound will continue after you release the key.

This sign means:

PEDAL DOWN

HOLD PEDAL

PEDAL UP

HARP SONG



Many pieces are made entirely of broken chords, as this one is!

Moderately slow

G

mf-p (1st time *mf*, 2nd time *p*)

D7

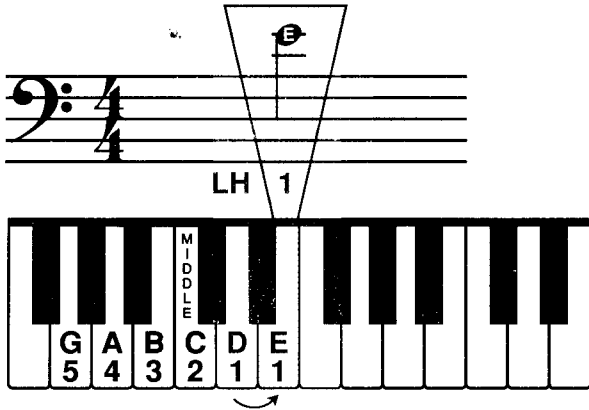
G

D7 G

Also play *HARP SONG* in the following ways:

1. Play the third and fourth measures of each line one octave higher than written.
2. Play the first and second measures of each line one octave lower than written.

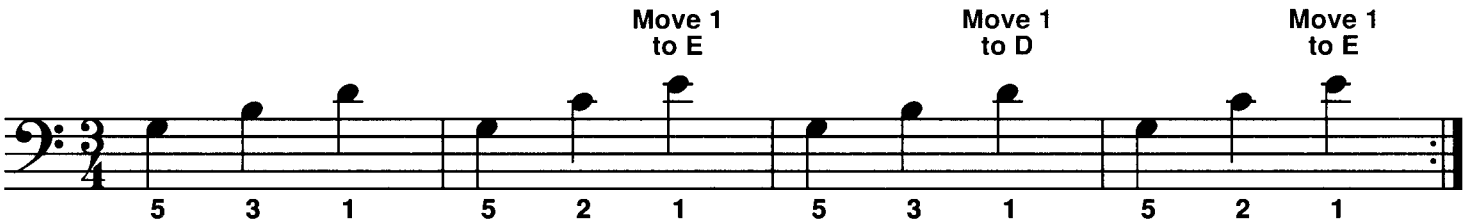
Introducing (E) for Left Hand



TO FIND E:

Place the LH in G POSITION.
Reach finger 1 one white key to the right!

Play slowly. Say the note names as you play.



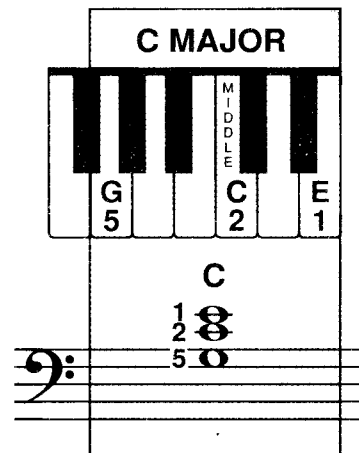
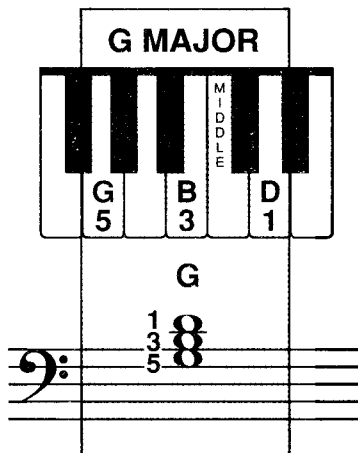
A New Position of the C Major Chord

You have already played the C MAJOR CHORD with C as the lowest note: **C E G**.

When you play these same three notes in any order, you still have a C MAJOR CHORD.

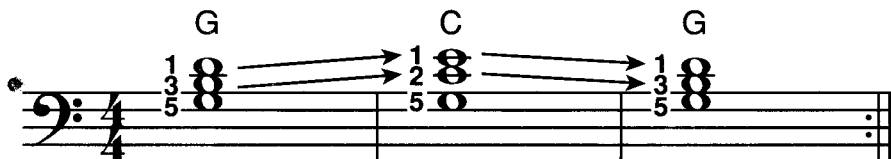
When you are playing in G POSITION, it is most convenient to play G as the lowest note: **G C E**.

The following diagrams show how easy it is to move from the G MAJOR CHORD to the C MAJOR CHORD, when G is the lowest note of both chords.



Practice changing from the G chord to the C chord and back again:

1. 5 plays G in both chords.
2. 2 plays C in the C chord.
3. Only 1 moves out of G POSITION (up to E) for the C chord.



Warm-Up using G, D7 & C Chords

This warm-up introduces a new way of playing BROKEN CHORDS.

G Broken C Broken D7 Broken G Broken

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

BEAUTIFUL BROWN EYES

Moderately fast

G₃ C

mf

1 3 5 5 2

G₃ D7

5 2

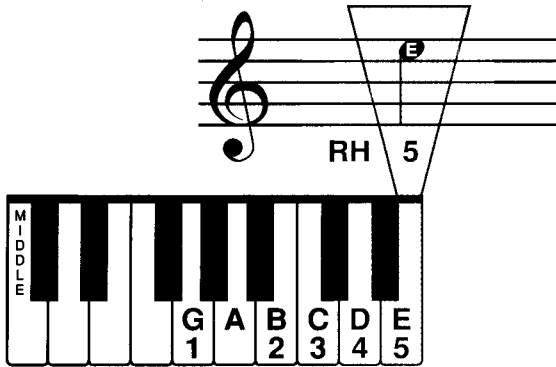
G₃ C

5 2

D7₅ G

5 1 3

Introducing **(E)** for Right Hand



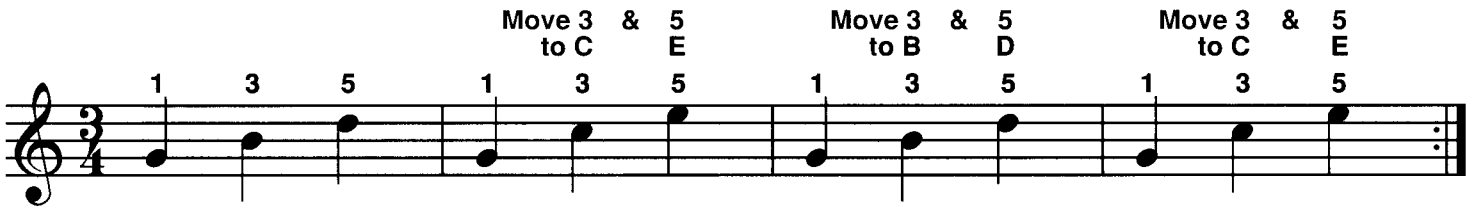
TO FIND E:

Place the RH in **G POSITION**.

Leave finger 1 on G.

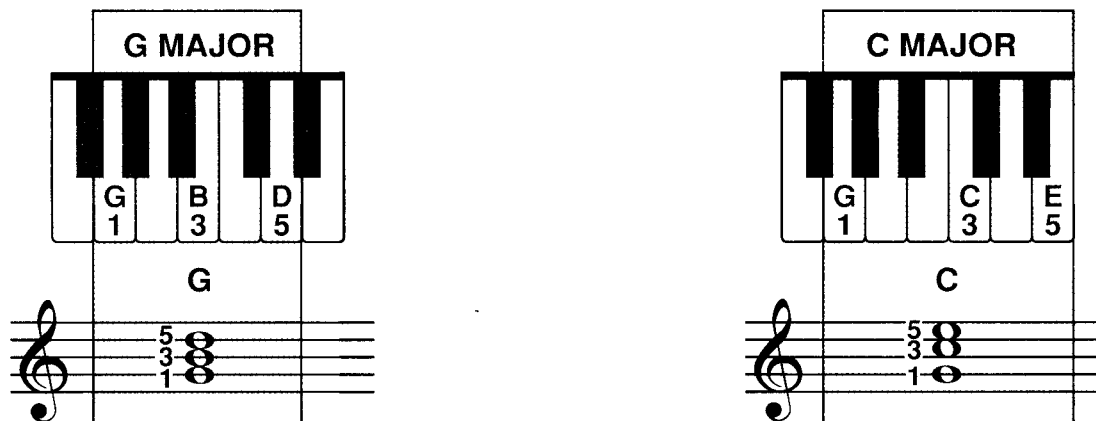
Shift all other fingers one white key to the right.

Play slowly. Say the note names as you play.



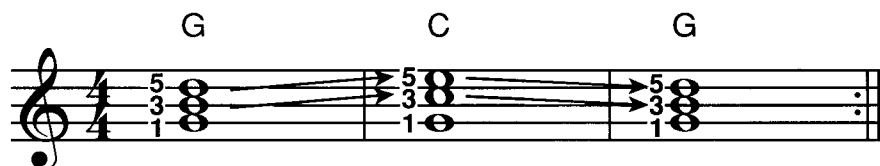
New C Major Chord Position—Right Hand

Notice that *two* fingers must move to the right when changing from the G MAJOR CHORD to the C MAJOR CHORD.



Practice changing from the G chord to the C chord and back again:

1. 1 plays G in both chords.
2. 3 moves up to C and 5 moves up to E for the C chord.



Warm-Up using G, D7 & C Chords

Play SLOWLY at first, then gradually increase speed.

ALPINE MELODY

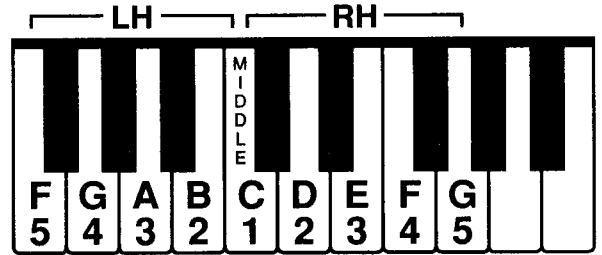
The LH melody of this piece consists entirely of BROKEN CHORDS, which are the same as the BLOCK CHORDS played by the RH in each measure!

Moderately slow

Middle C Position

The MIDDLE C POSITION uses notes you already know!

- RH is in C POSITION.
- LH moves one note down from G POSITION.
- Both thumbs are now on Middle C.



Play and say the note names. Do this several times!

THUMBS ON C! 📢

Moderately slow



This sign is called a **FERMATA**.

Hold the note under the fermata *longer* than its value.

GOOD MORNING TO YOU!

MIDDLE C POSITION

Happily

4
mf
4
4

Good morn - ing to you! Good

Detailed description: This system shows the first four measures of the piece. The bass clef line contains the melody, starting with a quarter note G4 (finger 4), followed by quarter notes A4 (finger 4), B4 (finger 4), and C5 (finger 4). A fermata is placed over the C5 note. The treble clef line contains accompaniment, starting with a quarter rest, followed by a quarter note G4, and then quarter notes A4 and B4. A fermata is placed over the B4 note. The lyrics 'Good morn - ing to you! Good' are written below the notes.

2
5
3
5
3

morn - ing to you! Good morn - ing, Dear

Detailed description: This system shows the next four measures. The bass clef line continues the melody with quarter notes D5 (finger 2), E5 (finger 5), F5 (finger 3), and G5 (finger 5). A fermata is placed over the G5 note. The treble clef line contains accompaniment, starting with a quarter note G4, followed by quarter notes A4 and B4. A fermata is placed over the B4 note. The lyrics 'morn - ing to you! Good morn - ing, Dear' are written below the notes.

4
2

! Good morn - ing to you!

Detailed description: This system shows the final four measures. The bass clef line continues the melody with quarter notes A4 (finger 4), B4 (finger 4), C5 (finger 4), and D5 (finger 4). A fermata is placed over the D5 note. The treble clef line contains accompaniment, starting with a quarter note G4, followed by quarter notes A4 and B4. A fermata is placed over the B4 note. The lyrics '! Good morn - ing to you!' are written below the notes.

Eighth Notes

Two eighth notes are played in the time of one quarter note.

When a piece contains eighth notes, count:

“1 - &” or “**quar - ter**” for each quarter note;

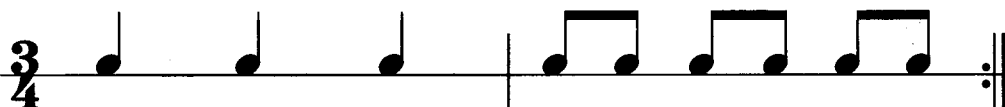
“1 - &” or “**two eighths**” for each pair of eighth notes.

Eighth notes
are usually played
in **pairs**.



COUNT: “1 &”
or: “two eighths”

Clap (or tap) these notes,
counting aloud:



HAPPY BIRTHDAY TO YOU!

HAPPY BIRTHDAY is exactly the same as *GOOD MORNING TO YOU*, except for the eighth notes!

Happily

mf

4 Hap - py Birth - day to you! Hap - py

3 Birth - day to you! Hap - py Birth - day, Dear

2 _____! Hap - py Birth - day to you!

STANDING IN THE NEED OF PRAYER

For this popular spiritual, we return to C POSITION (LH 5 on C).


Rhythmically, not too fast

It's ³ me! It's me, Oh Lord! Stand-ing in the need of prayer. It's



mf (It's me!) *f*

me! It's me, Oh Lord! Stand-ing in the need of prayer.




(It's me!) *f* *Fine*

Not my broth-er, not my sis-ter, but it's me, oh Lord! Stand-ing in the need of prayer. Not my



mf *f*

broth-er, not my sis-ter, but it's me, oh Lord! Stand-ing in the need of prayer.



f *D. C. al Fine**

**D. C. al Fine (Da Capo al Fine)* means repeat from the beginning and play to the end (*Fine*).

THE GIFT TO BE SIMPLE

COMBINING MIDDLE C POSITION & C POSITION

You are now ready to play music that involves more than one position. This piece begins with the hands in MIDDLE C POSITION. After the first full measure is played, the LH moves to C POSITION to play chords. Change positions as indicated in the music.

This beautiful old Shaker melody was used by the famous American composer, Aaron Copland, in his well-known symphonic composition, *Appalachian Spring*.

Moderately slow Folk melody

p

4 1

Move LH to C POSITION!

1 3 5

1 2 3 5

Return LH to MIDDLE C POSITION!

2 4

Move LH to C POSITION!

2nd time ritardando*

1 2 3 5

*ritardando means gradually slowing.

Introducing Dotted Quarter Notes

A DOT INCREASES THE LENGTH OF A NOTE BY ONE HALF ITS VALUE.

A dotted half note is equal to a half note tied to a quarter note.

$$\begin{array}{c} \text{2} \\ \text{COUNTS} \end{array} + \begin{array}{c} \text{1} \\ \text{COUNT} \end{array} = \begin{array}{c} \text{3} \\ \text{COUNTS} \end{array}$$

A dotted quarter note is equal to a quarter note tied to an eighth note.

$$\begin{array}{c} \text{1} \\ \text{COUNT} \end{array} + \begin{array}{c} \text{1/2} \\ \text{COUNT} \end{array} = \begin{array}{c} \text{1 1/2} \\ \text{COUNTS} \end{array}$$

Clap (or tap) the following rhythm. Clap **ONCE** for each note, counting aloud.

COUNT: "1 & 2 &" etc.
or: "quar - ter tie, eighth" etc.

The only difference between the following measure and the one directly above it is the way they are written. They are played the same.

COUNT: "1 & 2 &" etc.
or: "quar - ter dot, eighth" etc.

In $\frac{4}{4}$ or $\frac{3}{4}$ time, the DOTTED QUARTER NOTE is almost *always* followed by an EIGHTH NOTE!

MEASURES FROM FAMILIAR SONGS USING DOTTED QUARTER NOTES

1. Count & clap (or tap) the notes.

2. Play & count.

3. Play & sing the words.

C POSITION

Si - lent night, Ho - ly night,

MIDDLE C POSITION (Both thumbs on Middle C)

1. Deck the halls with boughs of hol - ly, Fa-la-la-la-la - la - la - la!
2. 'Tis the sea - son to be jol - ly, Fa-la-la-la-la - la - la - la!

MIDDLE C POSITION

Should auld ac - quaint - ance be for - got,

C POSITION

Here comes the bride! All dressed in white!

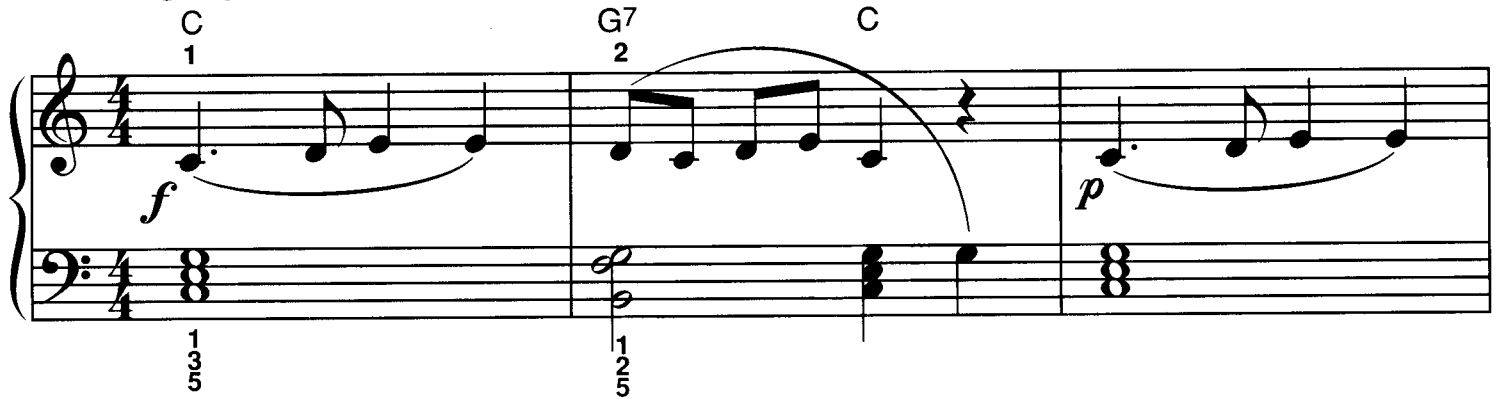
You are now ready to begin ADULT ALL-TIME FAVORITES, Book 1.

ALOUETTE 

C POSITION

Brightly

French folk song



Chords: C, G7, C

Dynamics: *f*, *p*

Fingerings: 1 3 5, 1 2 5




Chords: G7, C, (no chord)



Chord: C

Dynamics: *f*

Fingerings: 1



Chords: G7, C, G7, C

Dynamics: *p*

Measuring 6ths

When you skip 4 white keys, the interval is a 6th.



6ths are written line-space or space-line.



This is C POSITION plus 1 note (A) played with 5.



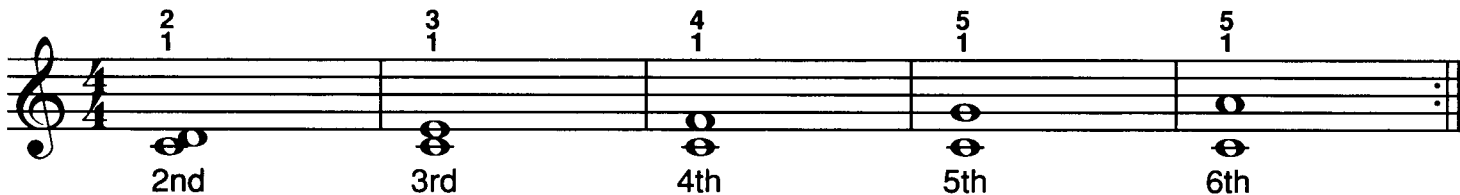
RH 5 plays G or A!

Say the names of these intervals as you play!

MELODIC INTERVALS



HARMONIC INTERVALS



This is C POSITION plus 1 note (A) played with 1.



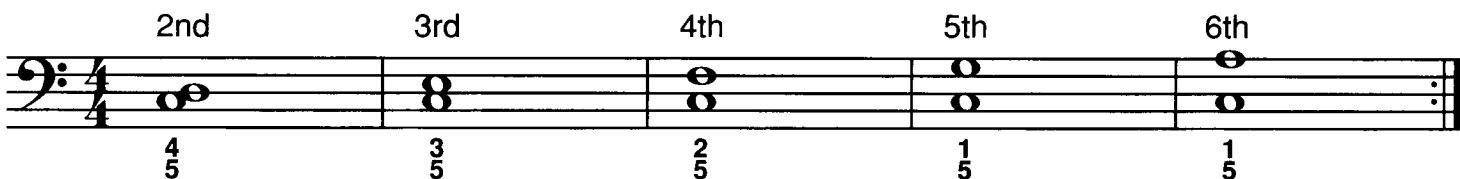
LH 1 plays G or A!

Say the names of these intervals as you play!

MELODIC INTERVALS



HARMONIC INTERVALS



In *LAVENDER'S BLUE*, 5ths and 6ths are played with 1 & 5.
Practice this warm-up before playing *LAVENDER'S BLUE*.

LAVENDER'S BLUE

C POSITION + 1

Moderately fast

KUM-BA-YAH!*

WITH CHANGING TIME SIGNATURES

NEW TIME SIGNATURE

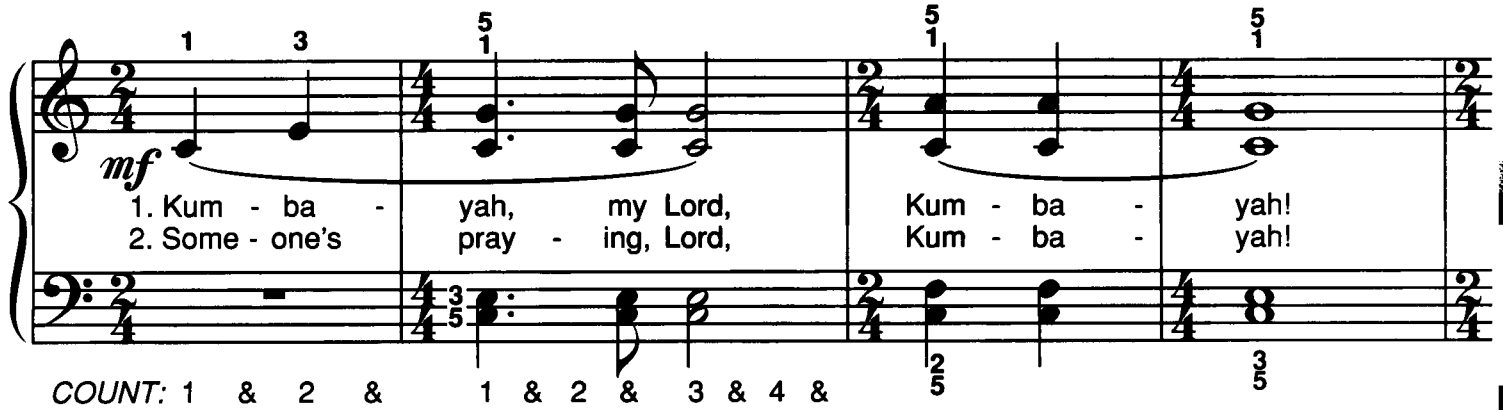
2
4

means 2 beats to each measure.

means a **QUARTER NOTE**  gets one beat.

Moderately slow

2nd time both hands 8va



mf

1. Kum - ba - yah, my Lord,
2. Some - one's pray - ing, Lord,

Kum - ba - yah!
Kum - ba - yah!

COUNT: 1 & 2 & 1 & 2 & 3 & 4 & 5 3 5



Kum - ba yah, my Lord,
Some - one's pray - ing, Lord,

Kum - ba yah!
Kum - ba yah!

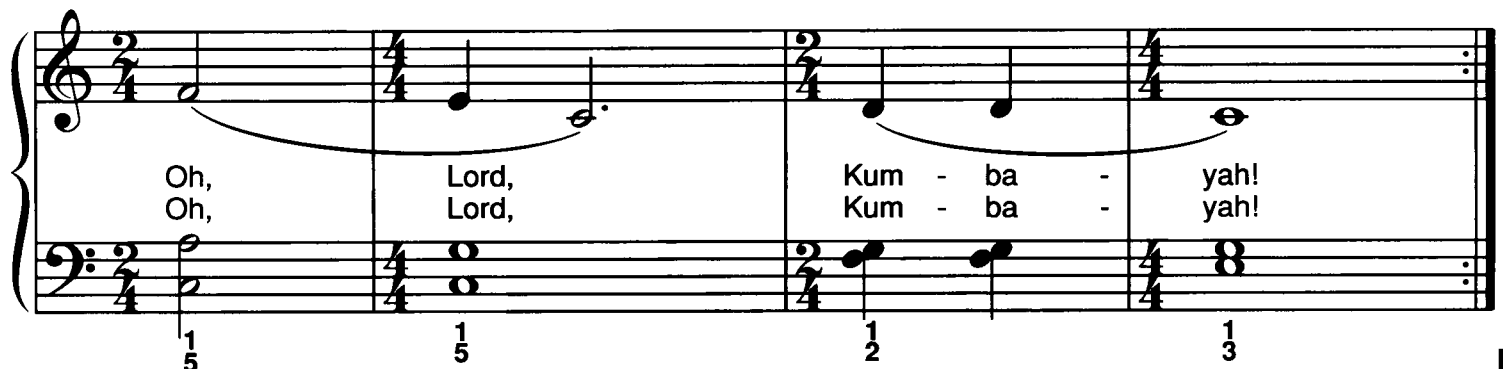
4 2



Kum - ba yah, my Lord,
Some - one's pray - ing, Lord,

Kum - ba yah!
Kum - ba yah!

5 1



Oh, Oh,
Lord, Lord,

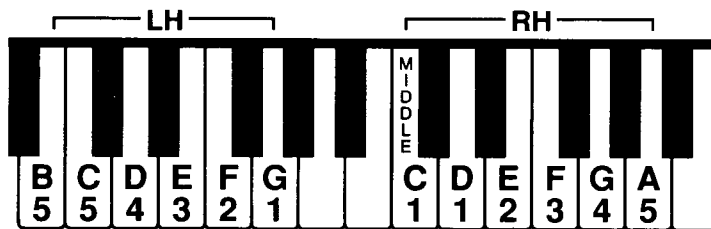
Kum - ba yah!
Kum - ba yah!

1 5 1 5 2 3

*Kum-ba-yah means "Come by here."

When you play in positions that include six or more notes, any finger may be required to play two notes.

LONDON BRIDGE



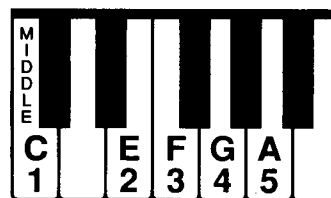
5 on B or C!

1 on C or D!

Brightly

2nd time play RH 8va

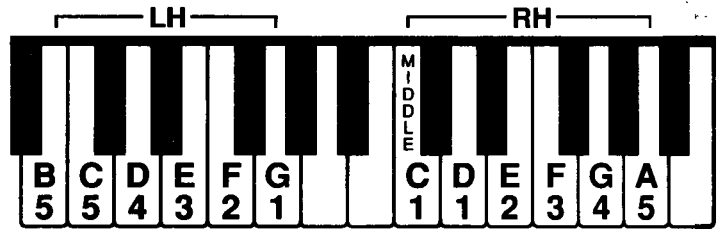
RH 1 plays C, RH 2 plays E.



MICHAEL, ROW THE BOAT ASHORE

Moderately slow

BLOW THE MAN DOWN!



5 on B or C!

1 on C or D!

Moderately fast

Come all ye young fel - lows who fol - low the

4 2 1 2 4
3rd 3rd
5 3

sea, Sing-ing "Way! Hey! Blow the man

1 2 4 3
3rd 5 2

down!" And please pay at - ten - tion and lis - ten to

1 3

me; Give us some time to blow the man down!

4 1 2 1
3rd
ritardando

Moving Up & Down the Keyboard in 6ths

To play popular and classical music, you must be able to move freely over the keyboard. These exercises will prepare you to do this. Each hand plays 6ths, moving up and down the keyboard to neighboring keys. READ ONLY THE LOWEST NOTE OF EACH INTERVAL, adding a 6th above!

RH 6ths, MOVING FROM $\begin{matrix} \boxed{A} \\ \boxed{C} \end{matrix}$ UP TO $\begin{matrix} \boxed{E} \\ \boxed{G} \end{matrix}$ AND BACK.

Begin with RH 1 on MIDDLE C.

Musical notation for the right hand exercise. It shows a sequence of sixths: A-C, B-D, C-E, D-F, E-G, F-A, G-B, A-C. The first two intervals are marked with a '5' and a '1' below the notes, indicating fingerings. The word 'etc.' is written above the third interval. The piece ends with a double bar line and repeat dots.

LH 6ths, MOVING FROM $\begin{matrix} \boxed{C} \\ \boxed{E} \end{matrix}$ DOWN TO $\begin{matrix} \boxed{F} \\ \boxed{A} \end{matrix}$ AND BACK.

Begin with LH 1 on MIDDLE C.

Musical notation for the left hand exercise. It shows a sequence of sixths: C-E, B-D, A-C, G-F, F-A, E-G, D-F, C-E. The first two intervals are marked with a '1' and a '5' below the notes, indicating fingerings. The word 'etc.' is written above the third interval. The piece ends with a double bar line and repeat dots.

LONE STAR WALTZ

This piece combines the positions used in *LONDON BRIDGE* with *Moving Up & Down the Keyboard in 6ths*.

Moderate waltz tempo
2nd time both hands 8va

Musical notation for the first time of Lone Star Waltz. It is in 3/4 time and starts with a piano (*p*) dynamic. The right hand has a melody with fingerings 1, 2, 5, 1, 3, 5. The left hand has a bass line with fingerings 1, 5, 5, 3, 1. The piece ends with a double bar line and repeat dots.

Musical notation for the second time of Lone Star Waltz. It is in 3/4 time and starts with a piano (*p*) dynamic. The right hand has a melody with fingerings 1, 2, 1, 3. The left hand has a bass line with fingerings 5, 3, 1. The piece ends with a double bar line and repeat dots, followed by the word 'Fine'.



The dot over or under the notes indicates the **STACCATO** touch. Make these notes very short!

5 1 5 1 etc.

f

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

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

mf

1 5 1 5 etc.

D. C. al Fine

Measuring 7ths & Octaves

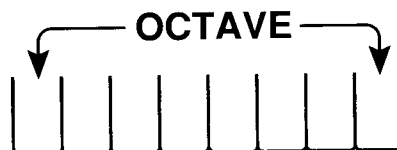
When you skip 5 white keys,
the interval is a **7th**.



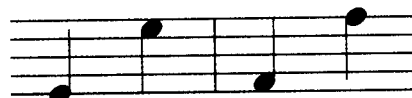
7ths are written
line-line or **space-space**.



When you skip 6 white keys,
the interval is an **OCTAVE**.

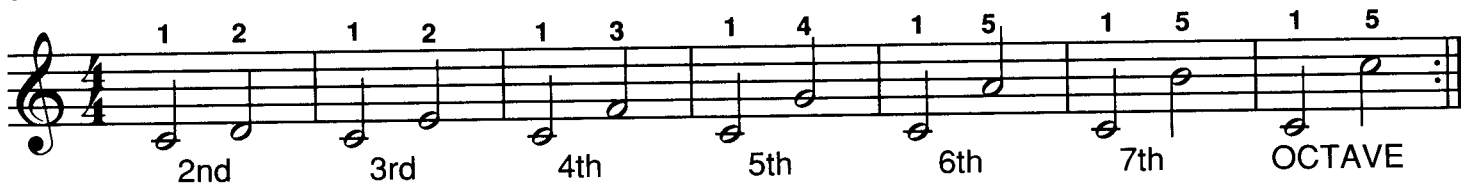


OCTAVES are written
line-space or **space-line**.

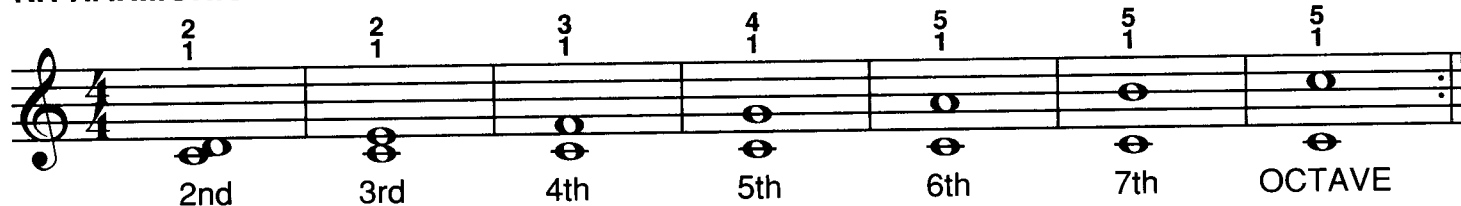


Say the names of these intervals as you play!

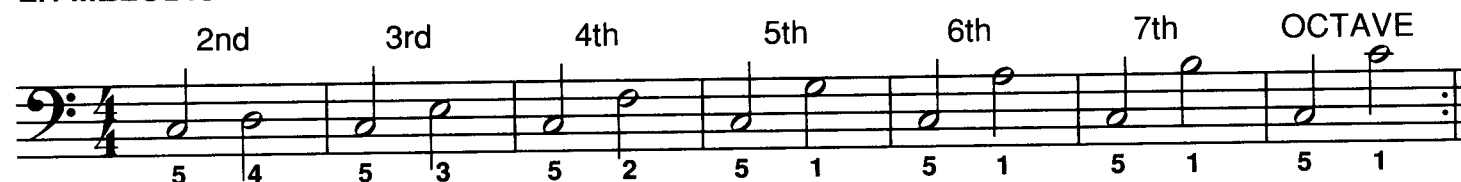
RH MELODIC INTERVALS



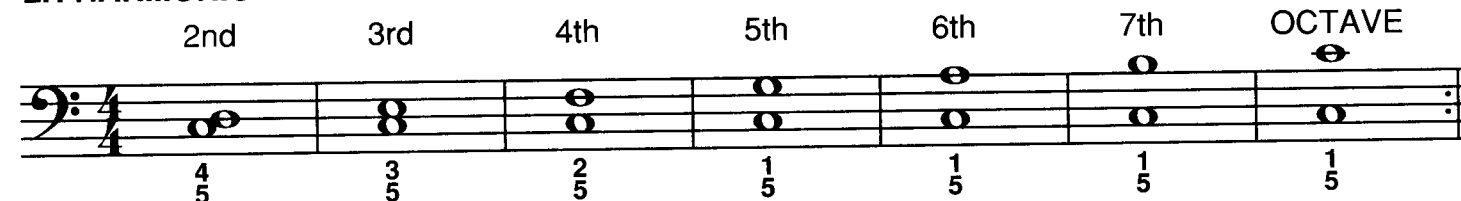
RH HARMONIC INTERVALS



LH MELODIC INTERVALS



LH HARMONIC INTERVALS



CAFÉ VIENNA

Play hands separately at first, then together.

Be especially careful of the RH fingering!

Notice that the first two notes, a melodic 3rd, are played with 2 & 1!

Moderate waltz tempo

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It contains four measures of music. The first measure has notes G4, A4, B4 with a slur over them and fingerings 2, 1, 4 above. The second measure has notes G4, A4, B4 with a slur and fingerings 2, 1, 5 above. The third measure has notes G4, A4, B4 with a slur and fingerings 2, 1, 5, 4 above. The fourth measure has notes G4, A4, B4 with a slur and fingerings 3, 2, 1 above. The lower staff is in bass clef and contains four measures of accompaniment. The first measure has notes G2, B2, D3 with a fingering of 5 below. The second measure has notes G2, B2, D3 with a fingering of 1, 3 below. The third measure has notes G2, B2, D3 with a fingering of 5 below. The fourth measure has notes G2, B2, D3 with a fingering of 5, 2 below. Dynamics include *p* in the first measure and *f* in the fourth measure.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It contains four measures of music. The first measure has notes G4, A4, B4 with a slur and fingerings 2, 1, 5 above. The second measure has notes G4, A4, B4 with a slur. The third measure has notes G4, A4, B4 with a slur. The fourth measure has notes G4, A4, B4 with a slur and fingerings 3, 1 above. The lower staff is in bass clef and contains four measures of accompaniment. The first measure has notes G2, B2, D3. The second measure has notes G2, B2, D3. The third measure has notes G2, B2, D3. The fourth measure has notes G2, B2, D3. Dynamics include *mf* in the first measure.

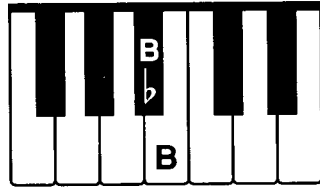
The third system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It contains four measures of music. The first measure has notes G4, A4, B4 with a slur and fingerings 2, 4 above. The second measure has notes G4, A4, B4 with a slur. The third measure has notes G4, A4, B4 with a slur. The fourth measure has notes G4, A4, B4 with a slur. The lower staff is in bass clef and contains four measures of accompaniment. The first measure has notes G2, B2, D3. The second measure has notes G2, B2, D3. The third measure has notes G2, B2, D3. The fourth measure has notes G2, B2, D3. Dynamics include *p* in the first measure and *f* in the fourth measure.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It contains four measures of music. The first measure has notes G4, A4, B4 with a slur. The second measure has notes G4, A4, B4 with a slur. The third measure has notes G4, A4, B4 with a slur and a fingering of 5 above. The fourth measure has notes G4, A4, B4 with a slur. The lower staff is in bass clef and contains four measures of accompaniment. The first measure has notes G2, B2, D3. The second measure has notes G2, B2, D3. The third measure has notes G2, B2, D3. The fourth measure has notes G2, B2, D3. Dynamics include *mf* in the first measure and *ritardando* in the third measure.

The Flat Sign



The **FLAT SIGN** before a note means play the next key to the **LEFT**, whether black or white!



When a **FLAT (b)** appears before a note, it applies to that note for the rest of the measure.

Circle the notes that are **FLAT**:



ROCK IT AWAY!

Moderately fast

If you're feel - in' blue, if you're feel - in' kind - a wear - y,

Musical notation for the first line of the song. The treble clef staff shows the melody with notes G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef staff shows chords G and C. The first measure has a dynamic marking *mf*. Fingerings are indicated: 1, 3, 5 for the first measure and 1, 2, 5 for the second measure.

If you're feel - in' blue, bet - ter hear what I say!

Musical notation for the second line of the song. The treble clef staff shows the melody with notes G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef staff shows chords G, C, and D7. Fingerings are indicated: 1, 2, 5 for the D7 chord.

Play this rock - in' tune, it will sure - ly make you cheer - y;

Musical notation for the third line of the song. The treble clef staff shows the melody with notes G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef staff shows chords G and C.

When you feel in trou - ble, just rock it a - way!

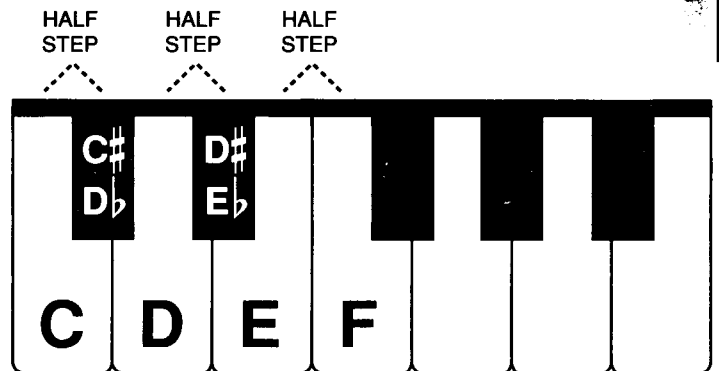
Musical notation for the fourth line of the song. The treble clef staff shows the melody with notes G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef staff shows chords G, C, D7, and G. A sharp sign (#) is present on the bass line in the third measure.

Measuring Half Steps & Whole Steps

Half Steps

A **HALF STEP** is the distance from any key to the very next key above or below (black or white).

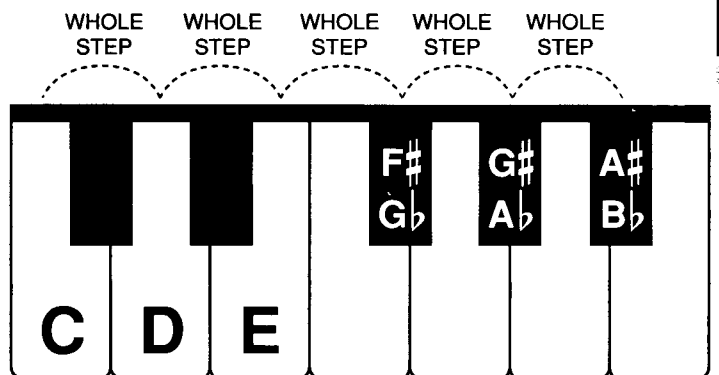
HALF STEPS • NO KEY BETWEEN



Whole Steps

A **WHOLE STEP** is equal to 2 half steps. Skip one key (black or white).

WHOLE STEPS • ONE KEY BETWEEN

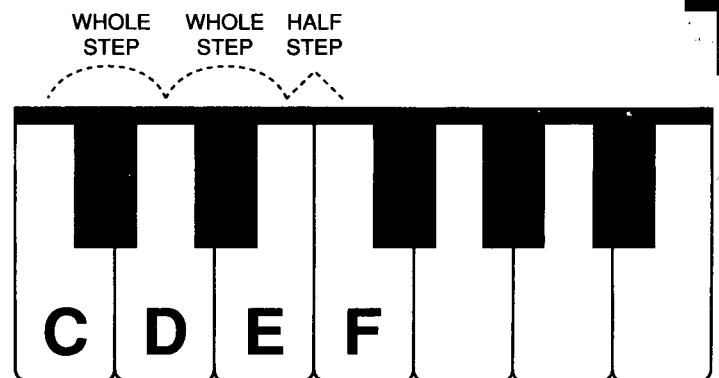


Tetrachords

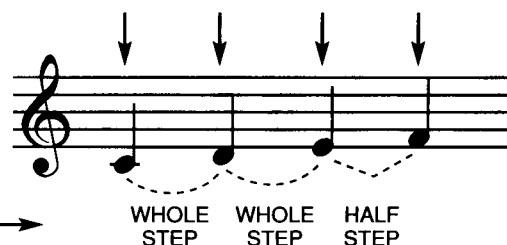
A **TETRACHORD** is a series of **FOUR NOTES** having a pattern of

WHOLE STEP, WHOLE STEP, HALF STEP.

The notes of a tetrachord must be in alphabetical order →



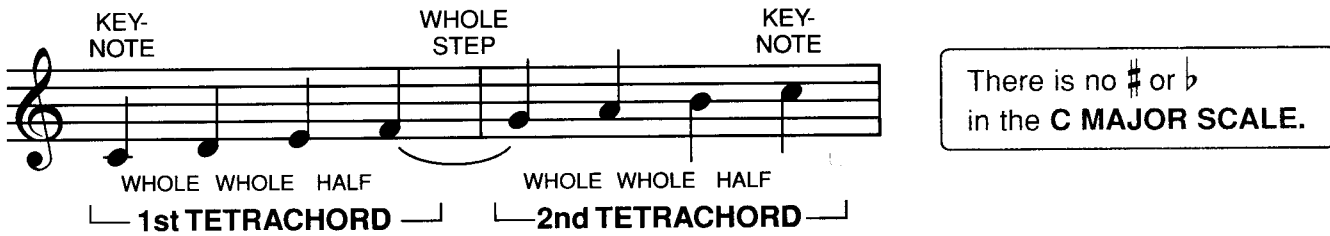
and must also have this pattern! →



The Major Scale

The MAJOR SCALE is made of **TWO TETRACHORDS** joined by a **WHOLE STEP**.

The C MAJOR SCALE is constructed as follows:



KEY-NOTE WHOLE STEP KEY-NOTE

WHOLE WHOLE HALF WHOLE WHOLE HALF

1st TETRACHORD 2nd TETRACHORD

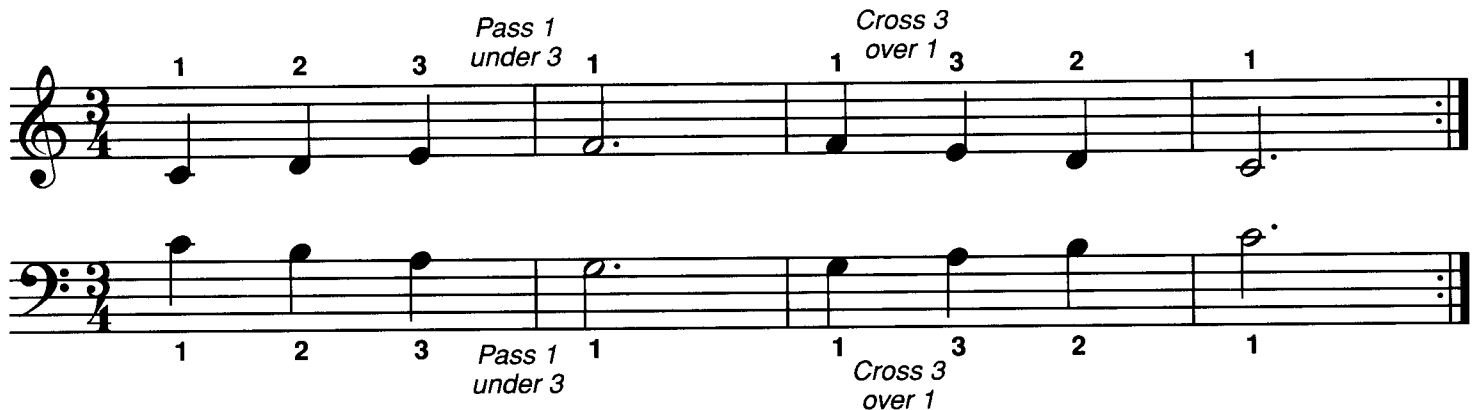
There is no # or b in the C MAJOR SCALE.

Each scale begins and ends on a note of the same name as the scale, called the **KEY NOTE**.

Preparation for Scale Playing

IMPORTANT! Since there are **8** notes in the C major scale and we only have **5** fingers, an important trick must be mastered: **passing the thumb under the 3rd finger!** This exercise will make this trick easy.

Play **HANDS SEPARATELY**. Begin **VERY SLOWLY**. Keep the wrist loose and quiet!

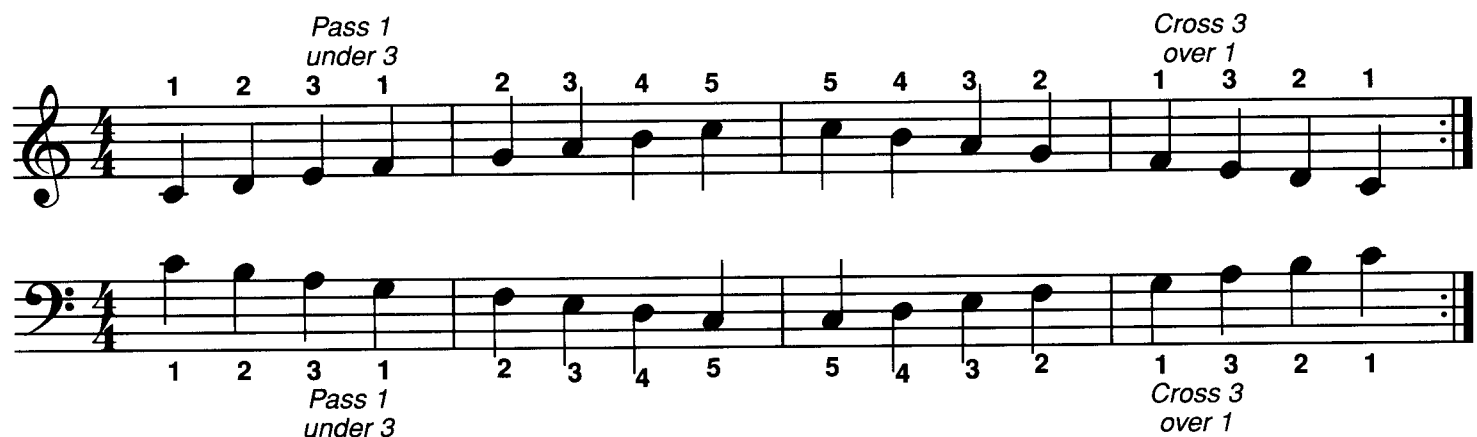


1 2 3 Pass 1 under 3 1 Cross 3 over 1 3 2 1

1 2 3 Pass 1 under 3 1 Cross 3 over 1 3 2 1

The C Major Scale

Begin **SLOWLY**. *Lean* the hand slightly in the direction you are moving. The hand should move smoothly along, with no twisting motion of the wrist!



1 2 3 1 Pass 1 under 3 2 3 4 5 5 4 3 2 Cross 3 over 1 1 3 2 1

1 2 3 1 Pass 1 under 3 2 3 4 5 5 4 3 2 Cross 3 over 1 1 3 2 1

JOY TO THE WORLD

Scales occur often in melodies. This favorite melody is made up almost entirely of major scales.

NEW DYNAMIC SIGN

ff (*fortissimo*) = very loud

George Frideric Handel

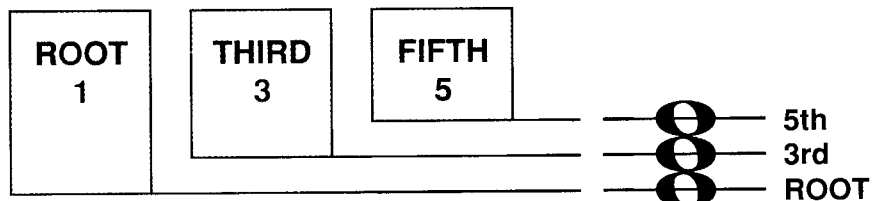
Joyfully

The musical score is written for piano and bass. It consists of four systems of music. The first system starts with a treble clef, a 4/4 time signature, and a dynamic marking of *f*. The bass line begins with a scale of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The second system features a dynamic marking of *ff* and includes a scale of eighth notes in the treble: C5, B4, A4, G4, F4, E4, D4, C4. The third system has a dynamic marking of *mf* and shows a treble line with a scale of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The fourth system starts with a dynamic marking of *f* and continues the treble scale: C5, B4, A4, G4, F4, E4, D4, C4. Fingerings are indicated by numbers 1-5 above or below notes. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

More About Chords

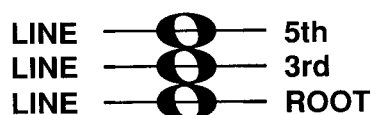
A TRIAD IS A 3-NOTE CHORD.

The three notes of a triad are:

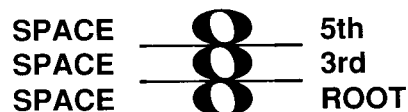


The ROOT is the note from which the triad gets its name. The root of a C triad is C.

Triads in **ROOT POSITION** (with root at the bottom) always look like this:



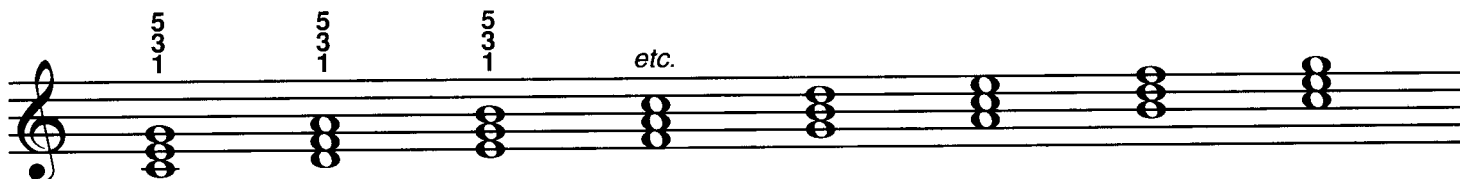
or this:



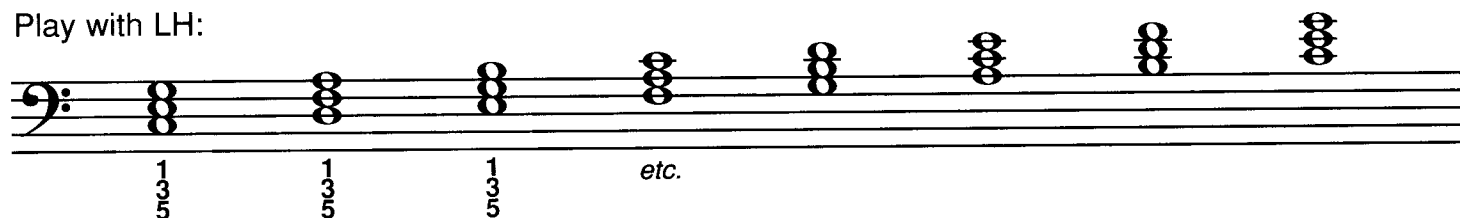
Triads may be built on any note of any scale.

TRIADS BUILT ON THE C MAJOR SCALE

Play with RH:



Play with LH:



Listen carefully to the sound of these root position triads!

When you name the notes of any **TRIAD IN ROOT POSITION**, you will always skip **ONE** letter of the musical alphabet between each note. The triads you played above are:

C E G D F A E G B F A C G B D A C E B D F

This is the complete "TRIAD VOCABULARY." It should be memorized!

COCKLES AND MUSSELS

KEY OF C MAJOR

Key Signature: no #, no b

Music based on any particular scale is said to be in the **KEY** of that scale. If there are sharps or flats in the scale, they are shown at the beginning of the music. This is called the **KEY SIGNATURE**.

Moderately slow

In Dub - lin's fair cit - y where girls are so pret - ty I

first set my eyes on sweet Mol - ly Ma - lone, She

wheeled a wheel - bar - row through streets broad and nar - row, Cry - ing

"Cock - les and mus - sels, a - live, a - live - o!"

The Primary Chords in C Major

The three most important chords in any key are those built on the 1st, 4th & 5th notes of the scale. These are called the **PRIMARY CHORDS** of the key.

The chords are identified by the Roman numerals **I, IV & V** (1, 4 & 5).

The V chord usually adds the note a 7th above the root to make a **V⁷** (say "5-7") chord.

In the key of C major, the **I CHORD** is the C MAJOR TRIAD.

The **IV CHORD** is the F MAJOR TRIAD.

The **V⁷ CHORD** is the G⁷ CHORD (G major triad with an added 7th).

The Primary Chords in C Major

I IV V⁷

Chord Progressions

When we change from one chord to another, we call this a **CHORD PROGRESSION**.

When all chords are in root position, the hand must leap from one chord to the next. To make the chord progressions easier to play and sound better, the **IV** and **V⁷** chords may be played in other positions by moving one or more of the higher chord tones down an octave.

The **I** chord is played in **ROOT POSITION**:

The top note of the **IV** chord is moved down an octave:

In the **V⁷** chord, the 5th (D) is usually omitted. All notes except the root are moved down an octave:

I IV V⁷

The three **PRIMARY CHORDS** are then comfortably played as follows:

I IV V⁷

It is important that you now think of the C, F & G⁷ chords in the key of C MAJOR as the **I, IV & V⁷** chords!

Play the following line several times, saying the numerals of each chord as you play.

C F C G⁷ C F C G⁷ C

I IV I V⁷ I IV I V⁷ I

About the Blues

Music called **BLUES** has long been a part of the American musical heritage. We find it in the music of many popular song writers, in ballads, boogie, and rock.

BLUES music follows a basic formula, that is, a standard chord progression. If you learn the formula for *GOT THOSE BLUES!* you will be able to play the blues in any key you learn, simply by applying the formula to that key.

Formula for the Blues

There are 12 measures in one chorus of the blues:

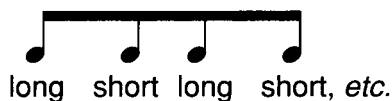
- 4 measures of the **I** chord
- 2 measures of the **IV** chord
- 2 measures of the **I** chord
- 1 measure of the **V⁷** chord
- 1 measure of the **IV** chord
- 2 measures of the **I** chord

GOT THOSE BLUES!

Moderately slow

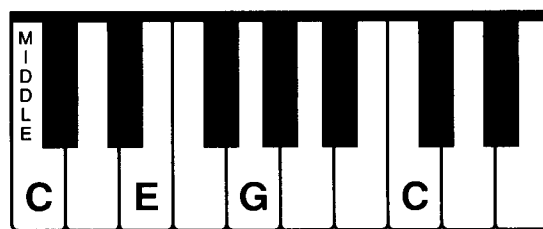
The musical score is written in 4/4 time and consists of four systems of piano and bass staves. The piano part features a melodic line with eighth notes and slurs, while the bass part provides harmonic support with chords and eighth notes. Dynamics include *f* (forte), *p* (piano), and *ritardando*. Chord progressions are labeled as I, IV, V⁷, and I. Fingerings are indicated by numbers 1-5. A double bar line with repeat dots is used to indicate the end of a phrase.

*The eighth notes may be played a bit unevenly:



RH: An Extended Position

ON TOP OF OLD SMOKY begins and ends with the RH in an EXTENDED POSITION.



Play several times:

LH Review: Block Chords & Broken Chords in C

BLOCK CHORDS

BROKEN CHORDS

ON TOP OF OLD SMOKY

KEY OF C MAJOR
Key Signature: no #, no b

Moderately slow

EXTENDED POSITION

er, From a - court-in' too slow. For

2 3 5 3 1
court - in's a pleas - ure, And part - in' is

1 3
grief, A false heart-ed lov - er,

1 2 3 5
Is worse than a thief.

The G Major Scale

Remember that the MAJOR SCALE is made up of two tetrachords *joined* by a whole step. The second TETRACHORD of the G MAJOR SCALE begins on D.

KEY-NOTE WHOLE STEP KEY-NOTE

1st TETRACHORD 2nd TETRACHORD

There is 1 sharp (F#) in the G MAJOR SCALE.

The Key of G Major

A piece based on the G major scale is in the **KEY OF G MAJOR**. Since F is sharp in the G scale, every F will be sharp in the key of G major.

Instead of placing a sharp before every F in the entire piece, the sharp is indicated at the beginning in the KEY SIGNATURE.

KEY OF G MAJOR

Key Signature: 1 sharp (F#)
Play all "F's" sharp throughout.

Practice the G major scale with **HANDS SEPARATE**. Begin **SLOWLY**. Keep the wrist loose and quiet.

Pass 1 under 3 NEW NOTES Cross 3 over 1

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

NEW NOTES

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

Pass 1 under 3 Cross 3 over 1

IMPORTANT! After you have learned the G MAJOR SCALE with hands separate, you may play the hands together. When the scale is played as written on the staves above, the LH descends as the RH ascends, and vice versa. This is called **CONTRARY MOTION**—both hands play the *same numbered* fingers at the same time!

You may also play the C MAJOR SCALE at the bottom of page 62 with the hands together, in **CONTRARY MOTION!**

A New Trick!

CHANGING FINGERS ON THE SAME NOTE: Sometimes it is necessary to replay the same note with a different finger. Practice the following line to prepare for *THE CAN-CAN*.

THE CAN-CAN

KEY OF G MAJOR
Key Signature: 1 sharp (F#)

Jacques Offenbach

*Descending G major scale

The Primary Chords in G Major

Reviewing the G MAJOR SCALE, LH ascending

KEY OF G MAJOR
 Key Signature: 1 sharp (F#)

I
IV
V7

The following chord positions (which you have already learned) are used for smooth progressions:

Primary Chords in G

I
IV
V7

G Major Chord Progression with I, IV & V7 Chords

Play several times, saying the chord names and numerals aloud:

I
IV
I
V7
I

THE MARINES' HYMN

Moderate march tempo

I
V7
I
V7
I
Fine

IV
I
IV
I
D. C. al Fine

SYNCOPIATED NOTE

Notes played between the main beats of the measure and held across the beat are called **SYNCOPIATED NOTES**.

COUNT: 1 & 2 & 3 & 4 &

WHY AM I BLUE?

The **NATURAL SIGN** cancels a sharp or flat! A note after a natural sign is always a *white key*!

Moderately slow blues tempo

Why am I blue, Blu - er than the deep blue sea?

mf

cross 2 over 1

I

Since my ba-by's gone and left me? Why am I blue, Blu - er than the deep blue

IV

sea, Since my ba-by's gone and left me? If you see my ba - by,

I V7

Tell her to come home to me!

IV I V7

1. (Play 1st time only!) 2. (Play 2nd time)

IMPORTANT! Compare the Roman numerals in this piece with those in *GOT THOSE BLUES*, on page 67.

You are now ready to begin the Adult JAZZ/ROCK Course.

The F Major Scale

KEY-NOTE WHOLE STEP KEY-NOTE

1st TETRACHORD 2nd TETRACHORD

There is 1 flat (B \flat)
in the **F MAJOR SCALE**.

The fingering for the F MAJOR SCALE with the LH is the same as for all the scales you have studied so far: 5 4 3 2 1 – 3 2 1 ascending; 1 2 3 – 1 2 3 4 5 descending.

Play slowly and carefully!

KEY OF F MAJOR
Key Signature: 1 flat (B \flat)

NEW NOTE

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

Cross 3 over 1 Pass 1 under 3

To play the F MAJOR SCALE with the RH, the 5th finger is not used! The fingers fall in the following groups: 1 2 3 4 – 1 2 3 4 ascending; 4 3 2 1 – 4 3 2 1 descending.

Play slowly and carefully!

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

Pass 1 under 4 Cross 4 over 1

As soon as you play the thumb, move it under, carrying it at the base of the 3rd and 4th fingers until it is needed. Keep the wrist even, and move the hand smoothly along. Never twist the wrist when the thumb goes under.

Practice the F major scale several times daily. Begin slowly and gradually increase speed.

Play only with **HANDS SEPARATE**:

mf *mf*

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

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

9 **EIGHTH REST** means rest for the value of an eighth note.

> **ACCENT SIGN** means play with special **EMPHASIS!**

LITTLE BROWN JUG

American folk song

Moderately fast

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). It consists of four systems of two staves each (treble and bass clef). The first system is marked *mf* and includes the tempo instruction 'Moderately fast'. The second system is also marked *mf*. The third and fourth systems are marked *f* (forte). The score includes various musical notations such as eighth notes, quarter notes, and chords. Fingerings are indicated by numbers 1-5 above or below notes. Accents (>) are placed over several notes in the third and fourth systems. The piece concludes with a double bar line and repeat dots.

The Primary Chords in F Major

Reviewing the F MAJOR SCALE, LH ascending

KEY OF F MAJOR

Key Signature: 1 flat (B \flat)

I IV V7

The following chord positions are often used for smooth progressions:

Primary Chords in F

I IV V7

F Major Chord Progression with I, IV & V7 Chords

Play several times, saying the chord names and numerals aloud:

I IV I V7

CHIAPANECAS (Mexican Hand-Clapping Song)

Moderately fast

F C7

1. F C7 F

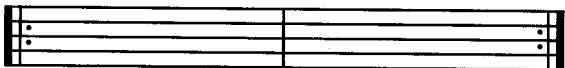
First system of musical notation. The key signature is Bb. The first measure is marked with a * and a > above the treble clef. The bass clef has a forte (*f*) dynamic. Fingerings are indicated as 5 and 1/2 in the bass clef. The treble clef has a 3/1 fingering. The system contains four measures of music.

Second system of musical notation. The key signature is Bb. The first measure is marked with an F chord and a > above the treble clef. The bass clef has a mezzo-forte (*mf*) dynamic. Fingerings are indicated as 5 and 1/3 in the bass clef. The treble clef has a 2/1 fingering. The system contains four measures of music.

Third system of musical notation. The key signature is Bb. The first measure is marked with a C7 chord and a > above the treble clef. The bass clef has a 5 and 1/2 fingering. The system contains four measures of music.

First ending of the piece. It is marked with a bracket labeled "1." and a repeat sign. The treble clef has a 2, 3, 4, 5, 1, 2, 3, 4, 5 sequence of notes. The bass clef has a 5 and 1/2 fingering. The system contains five measures of music.

Second ending of the piece. It is marked with a bracket labeled "2." and a repeat sign. The treble clef has an F chord and a 2 fingering. The bass clef has a forte (*f*) dynamic. The system contains five measures of music, with chords F, C7, F, C7, and F indicated above the treble clef.

*  The double dots inside the double bars indicate that everything between the double bars must be REPEATED.

A New Style of Bass

Play this several times before beginning *O SOLE MIO*:

Moderately slow

COUNT: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

O SOLE MIO!

From Enrico Caruso to a recording entitled "In Concert," by José Carreras, Plácido Domingo and Luciano Pavarotti, this great old favorite has provided tenors with surefire encore material. "There's No Tomorrow," popular in the 50s and 60s, was sung to this melody.

KEY OF F MAJOR

Key Signature: 1 flat (B \flat)

Eduardo di Capua

Moderately slow

*Note the $D\flat$ in the $B\flat$ chord. This changes the IV chord to a MINOR chord, as will be explained later.

****ARPEGGIATED CHORDS**

When a wavy line appears beside a chord, the chord is *arpeggiated* (broken or rolled). Play the lowest note first, and quickly add the next higher notes one at a time until the chord is complete. The first note is played on the beat.

Handwritten notes in the bottom right corner, including the name 'A. J. ...' and some illegible scribbles.

The Key of A Minor (Relative of C Major)

Every MAJOR key has a **RELATIVE MINOR** key that has the same KEY SIGNATURE.

The RELATIVE MINOR begins on the **6th** tone of the MAJOR scale.

The RELATIVE MINOR of C MAJOR is, therefore, A MINOR.

C MAJOR SCALE

1st 2nd 3rd 4th 5th 6th

A MINOR SCALE

1st 2nd 3rd 4th 5th 6th 7th 8th

Because the keys of C MAJOR and A MINOR have the same KEY SIGNATURE (no sharps, no flats), they are RELATIVES.

The minor scale shown above is called the **NATURAL MINOR SCALE**.

It uses only notes that are found in the relative major scale.

The A Harmonic Minor Scale

The most frequently used MINOR SCALE is the **HARMONIC MINOR**. In this scale, the 7th tone is raised ascending and descending.

The raised 7th in the key of A MINOR is G#. It is not included in the key signature, but is written in as an "accidental" sharp each time it occurs.

Practice the A HARMONIC MINOR SCALE with hands separate. Begin slowly.

KEY OF A MINOR
Key Signature: no #, no ♭

7th RAISED

mf

7th RAISED

mf

IMPORTANT! After you have learned the A HARMONIC MINOR SCALE with hands separate, you may play the hands together in **CONTRARY MOTION**, by combining the two staves above.

MORE SYNCOPATED NOTES:

← SYNCOPATED NOTES →

COUNT: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

JERICHO

KEY OF A MINOR
Key Signature: no #, no b*

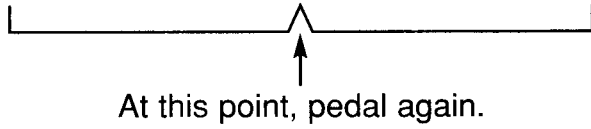
See how many syncopated notes you can find in *JERICHO*.

Moderately fast

*To determine whether a piece is in a major key or its relative minor, look at the end of the piece. It will end on the key note or chord. This piece has no sharps or flats in the key signature and it ends on A (an A MINOR chord); therefore, the piece is in the key of A MINOR.

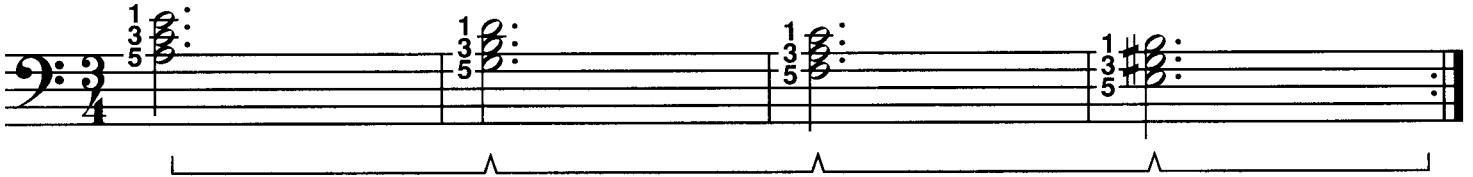
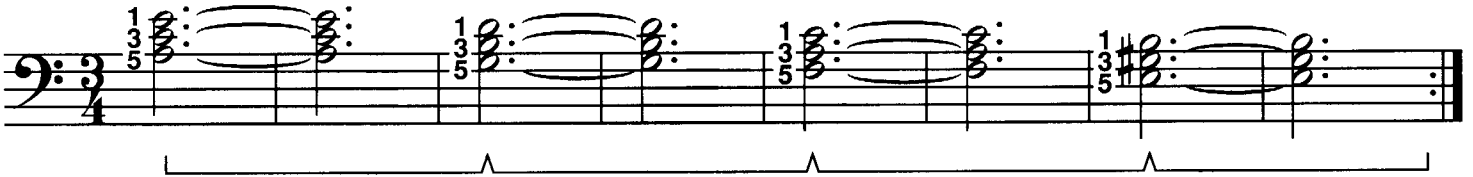
Introducing "Overlapping Pedal"

The following sign is used to indicate OVERLAPPING PEDAL.



As the hand goes *down*,
the foot comes *up*.
Pedal again immediately.

Practice the following exercises before playing *GREENSLEEVES*.



GREENSLEEVES

NEW DYNAMIC SIGN

mp (*mezzo piano*) = medium soft

KEY OF A MINOR
Key Signature: no #, no b

Moderately slow

First system of musical notation (measures 1-4). The treble clef staff shows a melodic line with fingerings 3, 4, 2, 1, 1, 2. The bass clef staff shows a harmonic accompaniment with fingerings 1/3/5, 1/3/5, 1/3/5, 1/3/5.

Second system of musical notation (measures 5-8). The treble clef staff shows a melodic line with fingerings 2, 1, 3, 1, 3, 4, 1. The bass clef staff shows a harmonic accompaniment with fingerings 1/3/5, 1/3/5, 1/3/5, 1/2/5.

Third system of musical notation (measures 9-12). The treble clef staff shows a melodic line with fingerings 4, *1-3, 2, 3. The bass clef staff shows a harmonic accompaniment with fingerings 1/2/5, 1/3/5, 1/3/5, 1/3/5. The dynamic marking is *mf*.

Fourth system of musical notation (measures 13-16). The treble clef staff shows a melodic line with fingerings 4, 2, 4. The bass clef staff shows a harmonic accompaniment with fingerings 1/3/5, 1/3/5, 1/2/5, 1/2/5.

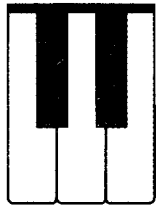
Fifth system of musical notation (measures 17-20). The treble clef staff shows a melodic line with fingerings 1-3, 2, 3, 1, 3, 4, 1. The bass clef staff shows a harmonic accompaniment with fingerings 1/3/5, 1/3/5, 1/3/5, 1/2/5.

*FINGER SUBSTITUTION: While holding the note down with 1, change to 3 on the 2nd beat.

More About Triads

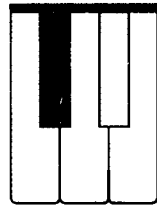
1. Some of the 3rds you have been playing are MAJOR 3rds, and some are MINOR (smaller) 3rds.

MAJOR 3rd



(4 half steps)

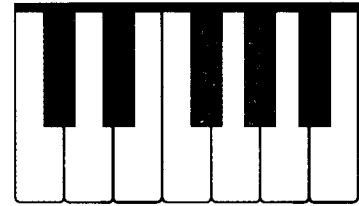
MINOR 3rd



(3 half steps)

2. All of the 5ths you have played so far are PERFECT 5ths.

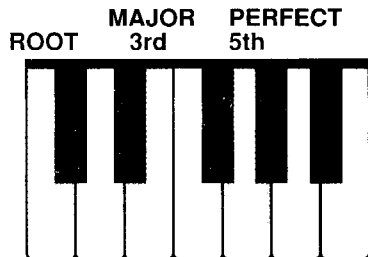
PERFECT 5th



(7 half steps)

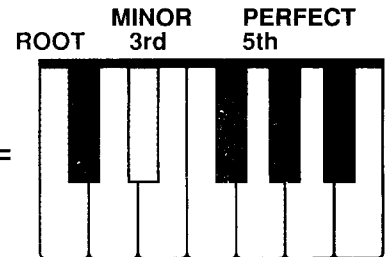
Any MAJOR 3rd may be changed to a MINOR 3rd by lowering the upper note one half step!

3. MAJOR TRIADS consist of a ROOT, MAJOR 3rd & PERFECT 5th.



MAJOR TRIAD =

4. MINOR TRIADS consist of a ROOT, MINOR 3rd & PERFECT 5th.



MINOR TRIAD =

Any MAJOR triad may be changed to a MINOR triad by lowering the 3rd one half step!

5. Play the following triads with RH 1 3 5. Say "C major triad, C minor triad," etc., as you play each pair. Then repeat ONE OCTAVE LOWER, using LH 5 3 1.

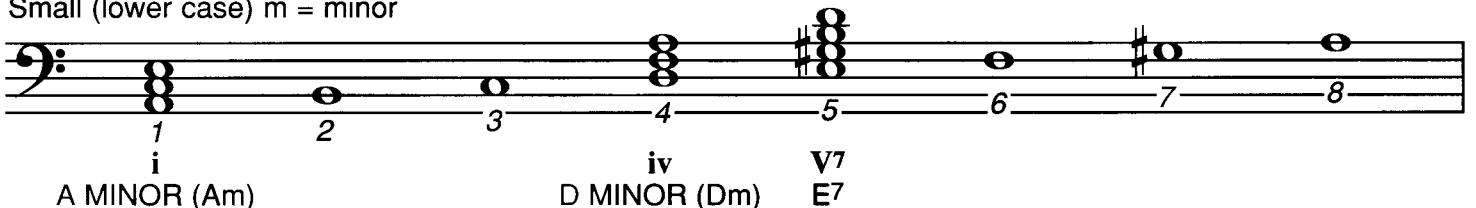


The Primary Chords in A Minor

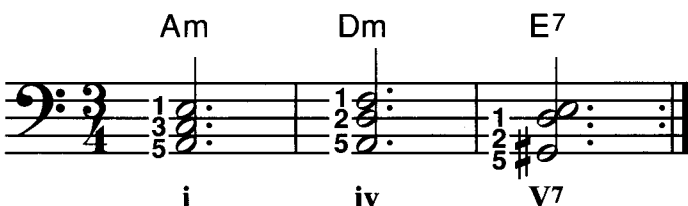
Reviewing the A HARMONIC MINOR SCALE, LH ascending

Small (lower case) Roman numerals are used to indicate minor triads (i & iv).

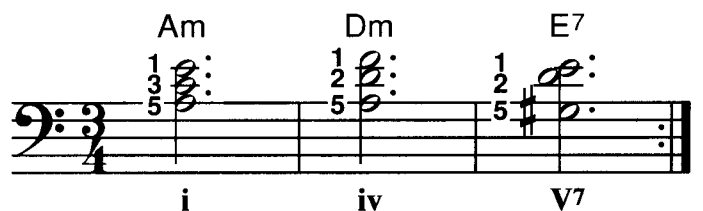
Small (lower case) m = minor



The following positions are often used for smooth progressions:



The same, one octave higher.



Go Down, MOSES

KEY OF A MINOR

Key Signature: no #, no b

Moderately slow

When Is - rael was in E - gypt's land, Let my peo - ple go! Op -

pressed so hard they could not stand, Let my peo - ple go!

Go down, Mos - es, 'Way down in E - gypt's land,

Tell old Pha - raoh, Let my peo - ple go.

The Key of D Minor (Relative of F Major)

D MINOR is the relative of **F MAJOR**.

Both keys have the same key signature (1 flat, B \flat).

REMEMBER: The RELATIVE MINOR begins on the **6th** tone of the major scale.

The relative minor of F MAJOR is, therefore, D MINOR.

F MAJOR SCALE



D MINOR SCALE



The minor scale shown above is the NATURAL MINOR scale. Remember, the natural minor uses only notes that are found in the relative major scale.

The D Harmonic Minor Scale

In the HARMONIC MINOR scale, the 7th tone is raised ascending and descending.

The raised 7th in the key of D MINOR is C \sharp . It is not included in the key signature, but is written as an "accidental" sharp each time it occurs.

Practice the D HARMONIC MINOR scale with hands separate. Begin slowly.

KEY OF D MINOR
 Key Signature: 1 flat (B \flat)

IMPORTANT! After you have learned the D HARMONIC MINOR SCALE with hands separate, you may play the hands together in **CONTRARY MOTION**, by combining the two staves above.

SCARBOROUGH FAIR

NEW DYNAMIC SIGN

pp (pianissimo) = very soft

KEY OF D MINOR
Key Signature: 1 flat (B \flat)

Moderately slow

2nd time 8va

Are you goin' to Scar - bor - ough

The first system of musical notation is in 3/4 time and D minor. It features a piano introduction with a dynamic marking of *p* in the bass clef. The melody begins with a whole note rest, followed by a half note G4 and a quarter note F4. A double bar line indicates the start of the second time through, marked with *mp*. The melody continues with a quarter note E4, a quarter note D4, and a quarter note C4. The lyrics 'Are you goin' to Scar - bor - ough' are written above the notes, with fingerings 1, 5, and 2 indicated below the notes. The bass line consists of a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F4, G4.

fair? Pars-ley, sage, Rose - mar - y and thyme. Re -

The second system continues the melody. The lyrics 'fair? Pars-ley, sage, Rose - mar - y and thyme. Re -' are written above the notes. Fingerings 2, 4, and 5 are indicated below the notes. The dynamic marking *mf* is present. The bass line continues with eighth notes: G3, A3, B3, C4, D4, E4, F4, G4.

mem - ber me to one who lives there. She was

The third system continues the melody. The lyrics 'mem - ber me to one who lives there. She was' are written above the notes. Fingerings 3, 1, 2, 1, and 5 are indicated below the notes. The dynamic marking *p* is present. The bass line continues with eighth notes: G3, A3, B3, C4, D4, E4, F4, G4.

once a true love of mine.

The fourth system concludes the piece. The lyrics 'once a true love of mine.' are written above the notes. Fingerings 1, 2, and 3 are indicated below the notes. The final measure is marked with *pp* and *ritard.* (ritardando). The melody ends with a whole note G4. The bass line continues with eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. A double bar line is followed by a final chord in the right hand, marked with *8va* and fingerings 5 and 1.

The Primary Chords in D Minor

Reviewing the D HARMONIC MINOR SCALE, LH ascending

KEY OF D MINOR
 Key Signature: 1 flat (B \flat)

i
D MINOR
iv
G MINOR
V7
A7

The following positions are often used for smooth progressions:

Play several times, saying the chord names and numerals aloud:

Dm
i
Gm
iv
A7
V7

Dm
i
Gm
iv
Dm
i
A7
V7

D MINOR PROGRESSION with broken i, iv & V7 chords

Play several times.

Dm
i
Gm
iv
Dm
i
A7
V7

RAISINS AND ALMONDS

Folk song

Moderately

Dm

mf When I was a ti - ny sleep - y - head, *Ma - ma*

mp

gent - ly would tuck me in - to bed, And

A7 2 Dm Gm 3

5 2 1 5 2 1

sing of rais - ins and al - monds, And the

Dm A7 2

4 1 5 1

sweet years to be, Sweet as rais - ins and

Dm A7 2 Dm

4 1 5 1

al - monds, Oh, that dear mem - o - ry!

A7 2 Dm

5 4 2 1

p Oh, that dear mem - o - ry! *pp*

HE'S GOT THE WHOLE WORLD IN HIS HANDS

This piece reviews the I, IV & V⁷ chords of the keys of G MAJOR, C MAJOR and F MAJOR. It also reviews syncopated notes, in preparation for *THE ENTERTAINER*, on pages 92–93.

KEY OF G MAJOR
Key Signature: 1 sharp (F#)

Moderately & rhythmically

Spiritual

KEY OF C MAJOR
Key Signature: no #, no b

3 4 2 1 4 2

4 4 5 4 2 1

KEY OF F MAJOR
Key Signature: 1 flat (B \flat)

f 4 2 2 1 4

3 4 2 1 4 2

ritardando 4 2 5 1 5 2 5 1

(A - men!)

LH Warm-Up

Practice many times, very slowly. These four measures contain everything new that you will find in the LH of *THE ENTERTAINER!*

THE ENTERTAINER

Not fast!*

Scott Joplin

* "Not fast" is the composer's own indication!

1 2 1 5 4 3

p

5 1 3

2 1 3 5 4 3 2 1 2 1

f *p*

5 1 3 1 4 3 5

1 2 1

f

1 2 3 3

1. 2.

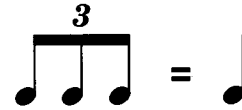
1 3

1 4 5 4 3 1 5

Eighth Note Triplets

When three notes are grouped together with a figure “3” above or below the notes, the group is called a **TRIPLET**.

The three notes of an eighth-note triplet group = one quarter note.



When a piece contains triplets, count “trip-a-let”

or “one & then”

or any way suggested by your teacher.

AMAZING GRACE

John Newton, J. Carrell & D. Clayton

Arr. by P. M. & L.

Moderately slow

**simile* = same. This means *continue playing in the same manner*. In this case, continue to play triplets each time three eighth notes are joined with one beam.

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

5 1 3 5 1 2

mf

1 5 3 2 3 5 2 4 3 1 3

5 1 3 5

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

5 1 3 5 1 2 4

2 1 2 5 3 1 5 2 1 3

5 1 3 5 1 2

2nd time slower
with RH one octave lower

p-pp

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

5 1 2 1

The Most Frequently Used Keys, and Their Primary Chords

MAJOR KEYS

C MAJOR (no #, no b)

RH (8va)
1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

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

C F C G7 C

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

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

I IV I V7 I

G MAJOR (1 sharp, F#)

RH (8va)
1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

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

G C G D7 G

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

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

I IV I V7 I

F MAJOR (1 flat, Bb)

RH (8va)
1 2 3 4 1 2 3 4 4 3 2 1 4 3 2 1

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

F Bb F C7 F

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

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

I IV I V7 I

MINOR KEYS (HARMONIC MINORS)

A MINOR, relative of C major (no #, no b)

RH (8va)
1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

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

Am Dm Am E7 Am

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

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

i iv i V7 i

D MINOR, relative of F major (1 flat, Bb)

RH (8va)
1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

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

Dm Gm Dm A7 Dm

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

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

i iv i V7 i

You have now successfully completed Level 1 of the LESSON BOOK of Alfred's Basic Adult Piano Course and are ready to begin Level 2.