

LESSON BOOK

LEVEL

2B

PIANO

Adventures[®] by Nancy and Randall Faber
A BASIC PIANO METHOD

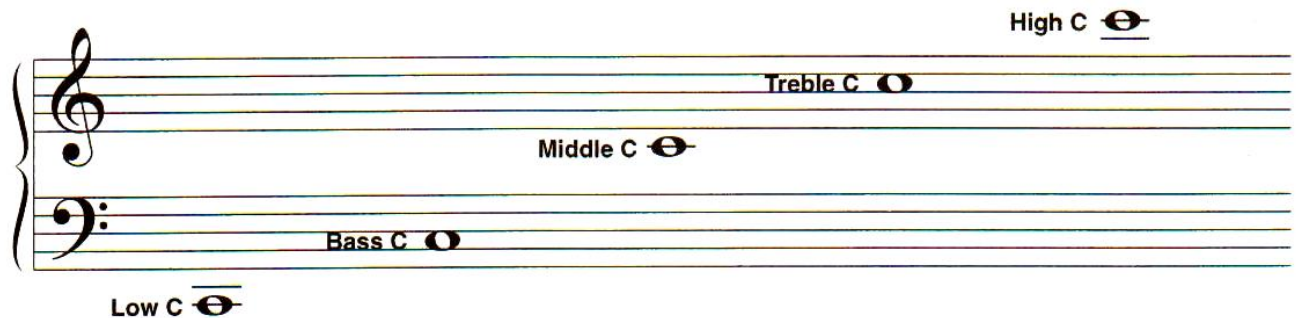


FABER
PIANO ADVENTURES[®]

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The Family of C's



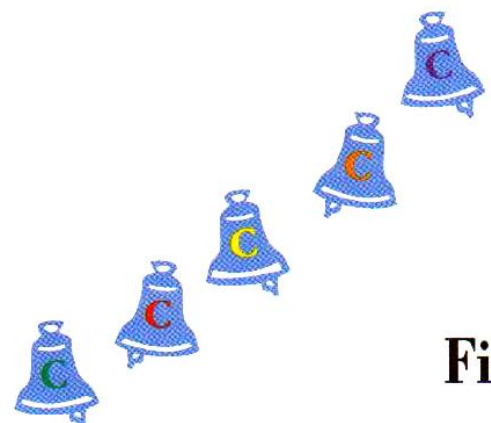
A **ledger line** is a short line added above or below the staff for notes that are too high or too low to be written on the staff.

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

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

Play each C above on the piano saying its correct name aloud.

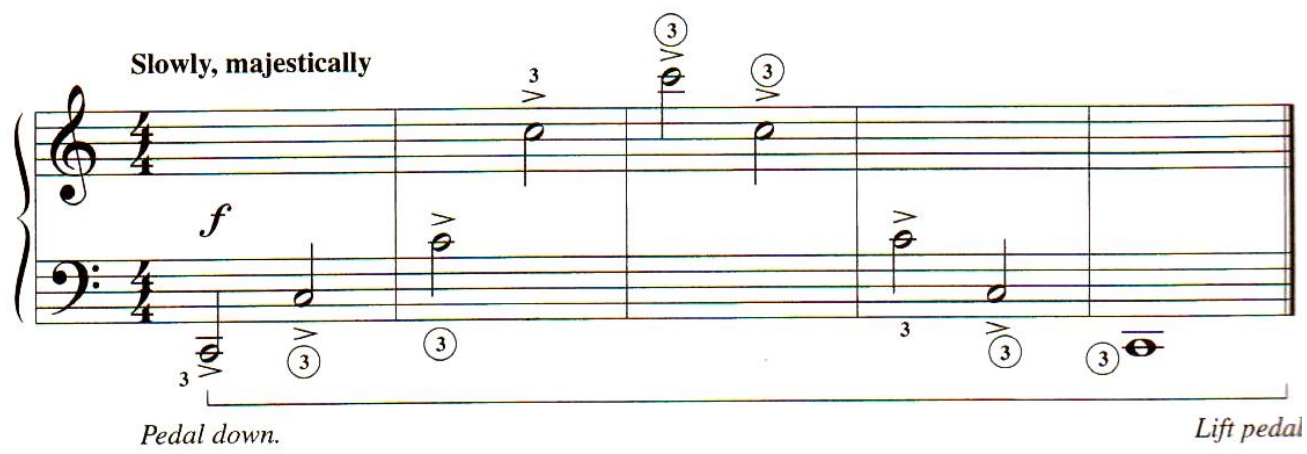
(Use finger 3 for each hand.)



For a ringing bell sound, use the weight of your arm to “drop into” each key.

Five Bells

Slowly, majestically



Pedal down. Lift pedal



Can you play this piece counting aloud “1 - 2 - 3 - 4”?

Practice Hint:

First learn *measures 5-8*.
These measures use only notes from the C chord.



Cathedral Chimes

Quickly, joyously

Musical notation for measures 1-4. Treble clef, 4/4 time. Bass clef accompaniment. Measure 1 starts with a forte (*f*) dynamic. Fingerings: 5 for the first note in both staves. Accents (>) are placed over the first notes of measures 1, 2, 3, and 4. A bracket labeled '1' spans the first two measures.

Musical notation for measures 5-8. Treble clef, 4/4 time. Bass clef accompaniment. Measure 5 starts with a circled '5' above the first note. Fingerings: 2 for the second note, circled '2' for the third, and circled '2' for the fourth. The word 'lift' is written above the second, third, and fourth notes. Accents (>) are placed over the first notes of measures 5, 6, 7, and 8. A circled '2' is above the first note of measure 8.

Musical notation for measures 9-12. Treble clef, 4/4 time. Bass clef accompaniment. Measure 9 starts with a piano (*p*) dynamic and the word '(echo)'. A circled '5' is above the first note. Accents (>) are placed over the first notes of measures 9, 10, 11, and 12.

Musical notation for measures 13-16. Treble clef, 4/4 time. Bass clef accompaniment. Measure 13 starts with a mezzo-forte (*mf*) dynamic. Measure 14 has a circled '5' above the first note. Measure 15 starts with a forte (*f*) dynamic. Measure 16 has a circled '5 (or 3)' above the first note. Fingerings: 1 for the first note in measure 14, circled '1' for the first note in measure 15, and circled '1' for the first note in measure 16. The word 'lift' is written above the first notes of measures 14 and 15. Accents (>) are placed over the first notes of measures 13, 14, 15, and 16.



Sounds from the Gumdrop Factory


Tempo Check: Remember **tempo** means speed.
Can you play this piece with the metronome at ♩ = 80?

Moderately

The musical score is written in 4/4 time and consists of four systems of piano and bass staves. The first system starts with a treble clef, a 4/4 time signature, and a dynamic marking of *mf*. It features a triplet of eighth notes in the treble staff and a steady eighth-note pattern in the bass staff. The second system continues the eighth-note pattern in the bass staff and includes a *mf* dynamic marking. The third system features a treble staff with chords and a dynamic marking of *f*, with the instruction "bounce loosely from wrist" below it. The bass staff continues with eighth notes. The fourth system includes a *mf* dynamic marking, a *rit.* (ritardando) marking, and a *p* (piano) dynamic marking. The bass staff in the final measures includes fingering numbers (5, 1, 5, 1, 5, 1, 5, 1) and a sharp sign (#) above the notes.



CREATIVE Create your own "Gumdrop Factory" sounds.
Begin with 2 measures of the repeating L.H. pattern used in the piece.
Then add the R.H. by using any of the five C Position notes (C D E F G). Have fun!

Review: This sign  is a *fermata*.
It means to hold this note longer than usual.



Almost Like a Dream

Andante (walking speed, ♩ = 66-72)

5 on ___?
1 on ___?

mp

5 on ___?
Press damper pedal DOWN. (prepare L.H.)

mf

(prepare L.H.)

5

5 1

7

rit.

p

L.H. ②

Lift damper pedal UP.

DISCOVERY



Is the starting position in this piece **A major** or **A minor**? (circle one)

Technique p. 2 Painter's Brush Stroke, p. 6, 7



Cross-Hand Arpeggios

Arpeggio comes from the Italian word for “harp.” Your teacher will help you pronounce it. To play an *arpeggio*, play the notes of a chord one after another going up or down the keyboard.

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

C major

mf

R.H. 1 3 5 2 5 1

L.H. crosses over

5 3 1

①

C minor

p

R.H. 1 3 5 ② 5 3 1

L.H.

5 3 1

①

D major

mf

R.H. 1 3 5 ② 5 3 1

L.H.

5 3 1

①

D minor

p

R.H. 1 ② 5 1

L.H.

5

①

E major

mf

R.H. 1 3 5 ② 5 3 1

L.H. 5 3 1 ①

E minor

p

R.H. 1 ② 5 1

L.H. 5 ①

F major

mf

R.H. 1 ② 5 3 1

L.H. 5 ①

F minor

p

R.H. 1 ② 5 1

L.H. 5 ①

Play cross-hand arpeggios in G major and G minor, A major and A minor.

Teacher note: It is recommended that the student gradually learn cross-hand arpeggios in all 12 keys.

For a complete listing of all 12 major and minor cross-hand arpeggios, see:

Achievement Skill Sheet #1, Major 5-finger Patterns and Cross-Hand Arpeggios AS5001

Achievement Skill Sheet #2, Minor 5-finger Patterns and Cross-Hand Arpeggios AS5002

Spanish Caballero*



Allegro (♩ = 126-138)

Musical notation for the first system (measures 1-4). The piece is in 3/4 time. The first measure starts with a forte (*f*) dynamic. Fingerings are indicated: 2, 2, 5, 4, 1, 1, 4, 3. The bass line has fingerings 1/3 and 2/4.

Musical notation for the second system (measures 5-8). Measure 5 is boxed with the number 5. Fingerings are indicated: 2, 1.

Musical notation for the third system (measures 9-11). Measure 9 is boxed with the number 9. The first measure is marked *f* and the last measure is marked *p*. Fingerings are indicated: 1, 3, 5, 1, 3, 5, 5, 3, 1, 5, 3, 1. A circled 5 is also present.

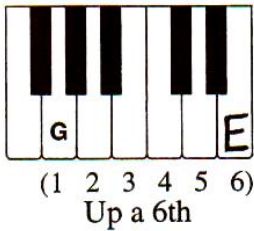
Musical notation for the fourth system (measures 12-14). Measure 12 is boxed with the number 12. The second measure is marked *mf* and *cresc.*. Fingerings are indicated: 1, 5, 3, 1.

* *caballero* (kah-bah-YEH-roh) — a Spanish horseman

Sixth (6th)

Review: An interval is the distance between 2 notes on the keyboard or staff.

New: The interval of a 6th covers 6 keys and 6 letter names. Write the correct letter name on each keyboard below.


Ex. 



Up a 6th



Down a 6th



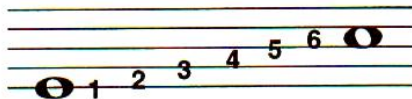
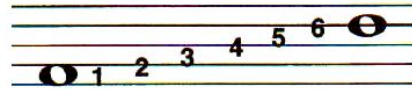
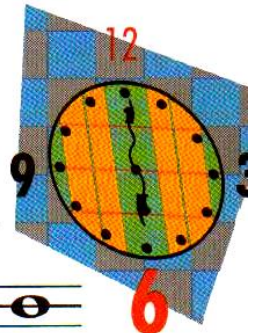
Down a 6th

Now find and play the 6ths above on the piano. Play the notes separately, then together. Use either hand.

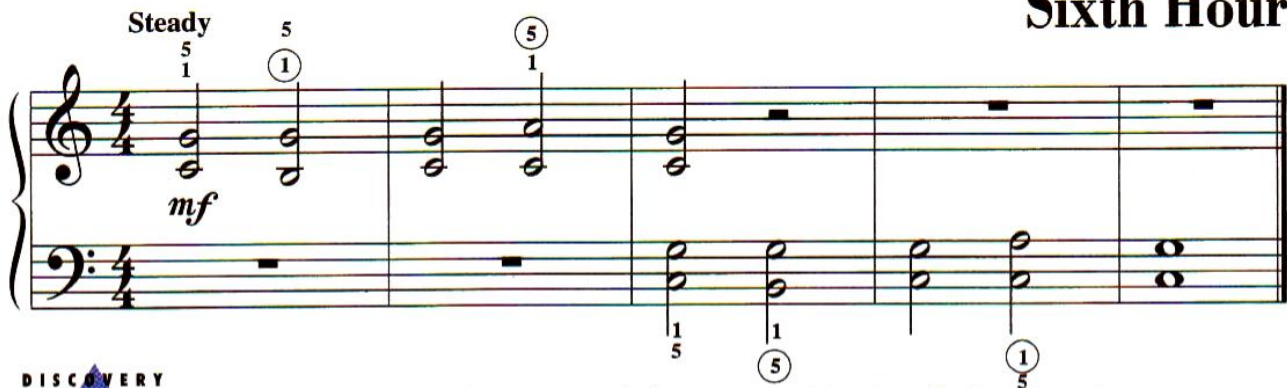
On the staff, a 6th is:
a line to a space

or



a space to a line

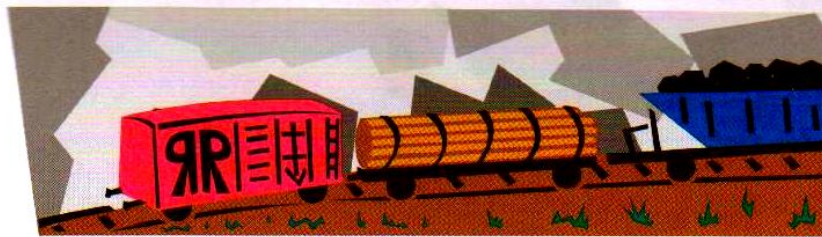
Sixth Hour




Remember, playing the same music in a new position is called *transposing*.

Play *Sixth Hour* with the R.H. beginning on  and L.H. on 

Boxcar Rumble



Rhythm Check: Play each hand alone as a warm-up.
Can you play this piece while counting aloud "1-2-3-4"?

Rumbling along (♩ = 100-112)

5 on ___?
1 on ___?

mp *mf*

5 1 5 5 1 5 5 1 etc. 4 1

9

mp *rit.* *p*

move! 3 2 1 3 2 1 3 5

8^{va}



Circle three intervals below that are a **line to a space** or a **space to a line**.

- 2nd
- 3rd
- 4th
- 5th
- 6th

Teacher Duet: (Student plays as written)

8^{va} throughout

p

5

9

rit. *trem.*

In the armed forces, taps are played as a signal for lights out, everyone to bed.

Listen to the restful sound of **6ths** in this piece.

This piece is written entirely for the LEFT HAND.

Your left hand will play the bass and treble notes!

Warm-up:

- First circle and play each **6th**.
- Then play *Taps*, using the pedal.



Taps

(for L.H. alone)

U.S. Army Bugle Call

Calmly (♩ = 72)

Day is done, gone the sun, from the

lake, from the hill, from the sky. All is

well, safe - ly rest, God is nigh.



Compose a short melody for the left hand that uses 6ths.



1st and 2nd endings

1. 2.

Play the 1st ending and take the repeat.
Then play the 2nd ending, skipping over the 1st ending.

Shave and a Haircut

Traditional

Fast and happy

mf

3

5

1

3

4

1

6

1.

9

2.

Shave and a hair - cut, two bits!

f

(prepare L.H.)

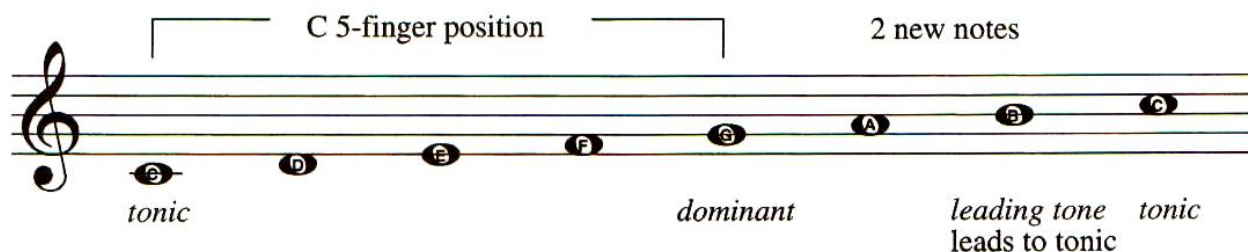
1 5

Performance p.6 Theory p.9 Technique p.11



Identify each L.H. rest in the last line of music.

The C Major Scale



The C major scale is the C 5-finger position plus two added notes (A and B).
All seven letters of the musical alphabet are used in a major scale.

In the Key of C:

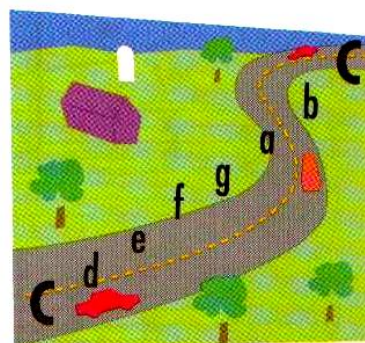
The 1st tone, **C**, is the **tonic**.

The 5th tone, **G**, is the **dominant**.

The 6th tone, **A**, is a whole step above the dominant.

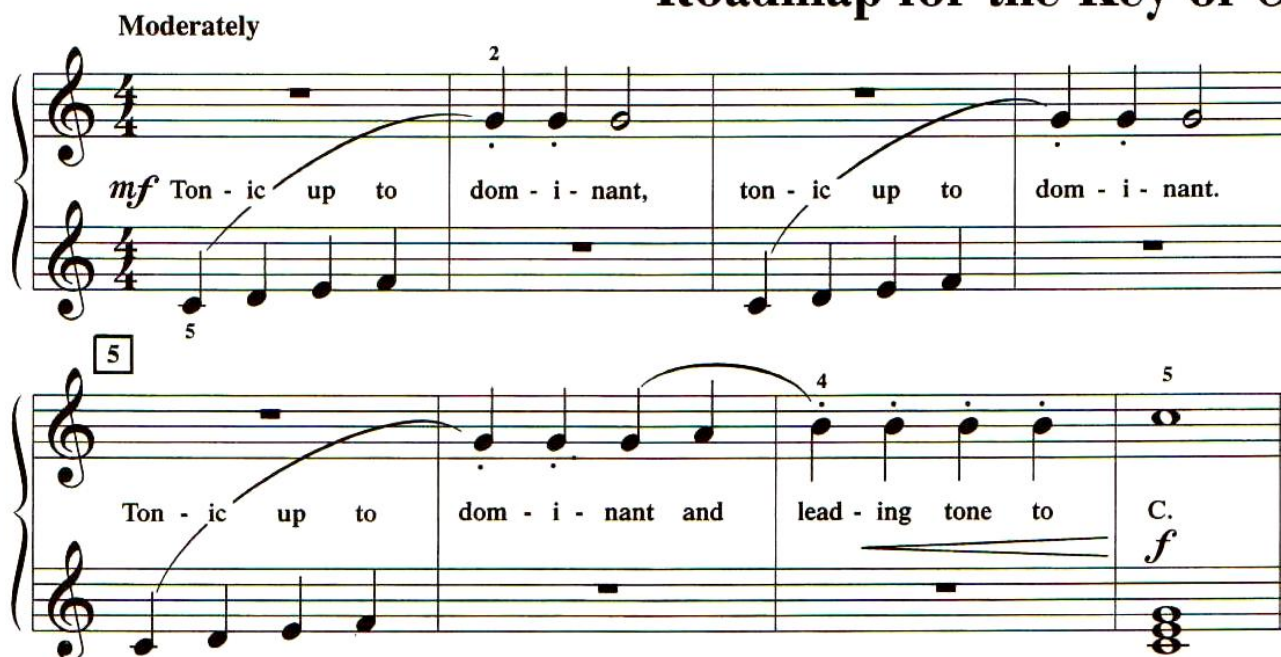
The 7th tone, **B**, is the **leading tone**. It is a half-step below C and pulls up to C, the tonic.

Point out the **tonic**, **dominant** and **leading tone** on the staff above.
Then find and play them on the piano.



Roadmap for the Key of C

Moderately



mf Ton - ic up to dom - i - nant, ton - ic up to dom - i - nant.

Ton - ic up to dom - i - nant and lead - ing tone to C. *f*



Your teacher may ask you, "In the Key of C major, play a high **tonic** note," or "play a low **dominant** note," or "play the **leading tone**," etc.

See how quickly you can play each one on the piano.

Warm-ups for the C Major Scale



R.H. *mf* 1 3 ① 5 1 *cross over* ③ 2 1
thumb under shift hand to new position

L.H. *mf* 1 3 ① 5 1 *cross over* ③ 2 1
thumb under shift hand to new position

Playing the C Major Scale

Practice slowly and listen for an even tone!
Memorize the fingering for the C major scale.



R.H. *f-p* on repeat 1 3 ① 2 4 1 *cross over* ③ 2 1 *Repeat 8^{va} higher*
thumb under

L.H. *f-p* on repeat 5 1 ③ 2 ① 2 3 *crosses over* thumb under *Repeat 8^{va} lower*

Scale Expert



Put a ☆ in the blank when you can play the C major scale (hands alone) with the metronome ticking at:

legato ♩ = 80 _____

legato ♩ = 104 _____

legato ♩ = 138 _____

staccato ♩ = 80 _____

staccato ♩ = 104 _____

staccato ♩ = 138 _____

Da Capo means the beginning (abbreviated D.C.).
Fine means the end.
D.C. al Fine means return to the beginning and play to *Fine*.
 Circle *Fine* and *D.C. al Fine* in this piece.



Jumpin' Jazz Cat

Key of C

Tempo Check: Practice *Jumpin' Jazz Cat* until you can play it at ♩ = 132.

Allegro
mf
 5 on ___?
 1 3 2 1
 3 1
 3 on ___?
 3
 3
 4 2
 5 3 1
 jump!

Teacher Duet: (Student plays one octave higher)

1 5
 L.H. *mp* 5 2 1
 R.H. 4 3 1
 3 7
 R.H. 4 3 1
 1. R.H.
 2. *Fine* 9
 2
 12
 15
 1 2 1
 4
 4 3 1
 D.C. al Fine
 f



5

7

Fine

9

12

15

D.C. al Fine

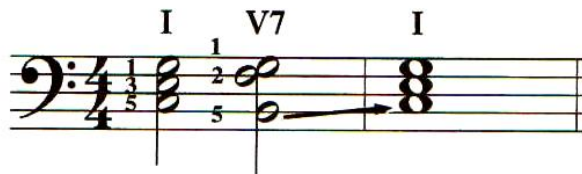


Point out a descending (going down) C major scale.
Point out an ascending (going up) C major scale.

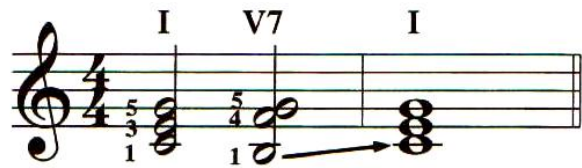
I and V⁷ Chords in the Key of C

In your earlier lessons you learned a 2-note V⁷ chord in the Key of C. To play a 3-note V⁷ chord, add the *leading tone* (a half step below the tonic).

Practice and memorize these I and V⁷ chords.



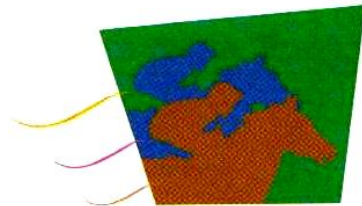
leading tone leads to tonic



leading tone leads to tonic

In this piece, the teacher plays the *melody* (tune). The student plays the chords or *accompaniment*.

After learning your part well, see if you and your teacher can sing the melody while you *accompany* yourself with I and V⁷ chords.



Camptown Races Duet

Stephen C. Foster
(1826-1864, American)

Brightly (♩ = 116-144)

Teacher

f Camp-town la - dies sing this song, doo-dah, doo-dah,

Student

mf I I V⁷ I V⁷

Camp-town race-track five miles long, oh, doo-dah day.

I I V⁷ I

Boom Boom!



Happily (♩ = 112-120)

Traditional

The musical score is written for piano and includes the following elements:

- Staff 1 (Measures 1-4):** Treble clef with lyrics: "Boom boom! ain't it great to be cra - zy, Boom boom! ain't it great to be". Bass clef accompaniment with fingerings 1, 3, 1 2 5.
- Staff 2 (Measures 5-7):** Treble clef with lyrics: "cra - zy. Gid - dy and fool - ish all day long, Boom". Bass clef accompaniment with fingerings 2, 4.
- Staff 3 (Measures 8-10):** Treble clef with lyrics: "boom! ain't it great to be cra - zy." and a final measure with "move quickly" and a dynamic marking of *f*. Bass clef accompaniment with fingerings 1, 2 4, and a circled 2. A circled 4 2 is also present above the treble clef.
- Staff 4 (Measures 11-13):** Treble clef with "Both hands" and "8va higher" markings. Dynamics include *mf*, *p*, and *f*. Fingerings 2 4 and 2 4 are shown. A circled 2 is above the treble clef. The bass clef has a circled 2.
- Staff 5 (Measure 14):** Treble clef with the instruction "Play the lowest C on the piano!" and a circled 3. The bass clef has a circled 3.

Reading Chord Symbols

Play I and V7 chords in the Key of C by reading the chord symbols below.

Use L.H. I V7 I V7 I Use R.H. I I V7 V7 I

The Waltz Pattern

A waltz is a dance in $\frac{3}{4}$ time.
Here is a popular left hand pattern for a waltz.

The I Chord

Blocked chord Waltz pattern

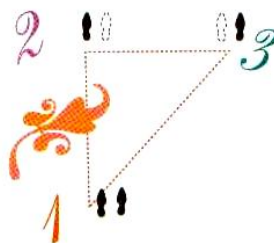
Musical notation for the I Chord. It shows a blocked chord in the bass clef with a 3/4 time signature. The first measure contains a blocked chord with a '5' above the first note and a '1' above the second note. The second measure contains a waltz pattern with a '3' below the first note.

The V7 Chord

Blocked chord Waltz pattern

Musical notation for the V7 Chord. It shows a blocked chord in the bass clef with a 3/4 time signature. The first measure contains a blocked chord with a '5' above the first note and a '1' above the second note. The second measure contains a waltz pattern with a '2' above the first note and a '3' above the second note.

Practice the above examples until you can play them easily.
Play beats 2 and 3 *lightly*.



Carefree Waltz

Key of C Major

Traditional German

With a lilt (♩ = 100-120)

Musical score for Carefree Waltz. It is in 3/4 time and marked 'mp'. The score consists of two staves: a treble clef staff and a bass clef staff. The first measure of the bass staff contains a blocked chord with a '5' above the first note and a '1' above the second note. The rest of the score is a waltz melody in the treble clef.

Teacher Duet: (Student plays one octave higher)

Musical score for Teacher Duet. It is in 3/4 time and marked 'p'. The score consists of two staves: a treble clef staff (R.H.) and a bass clef staff (L.H.). The R.H. staff contains a waltz melody. The L.H. staff contains a waltz pattern. The score is divided into measures 5, 9, 13, and 17. The piece ends with 'D.C. al Fine' and 'Fine'.



5

5 1 2

9

prepare thumb

13

1 3 5 4 stretch 1

Fine

17

p *cresc.* *mf* *D.C. al Fine*

1 5 1 1 5 1 5



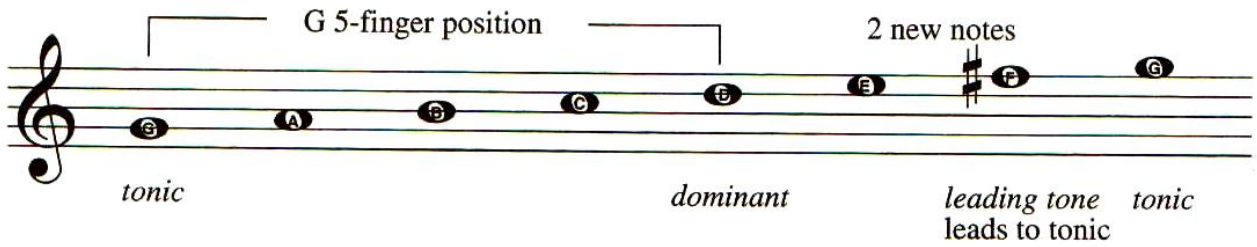
Create a waltz of your own!

Use the L.H. from *Carefree Waltz* and create a new R.H. melody.

Have your waltz end at measure 16.

Call it _____'s Carefree Waltz.
(your name)

The G Major Scale



G 5-finger position

2 new notes

tonic

dominant

leading tone leads to tonic

In the Key of G:

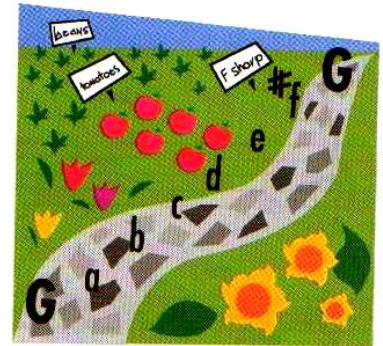
The 1st tone, **G**, is the **tonic**.

The 5th tone, **D**, is the **dominant**.

The 6th tone, **E**, is a whole step above the dominant.

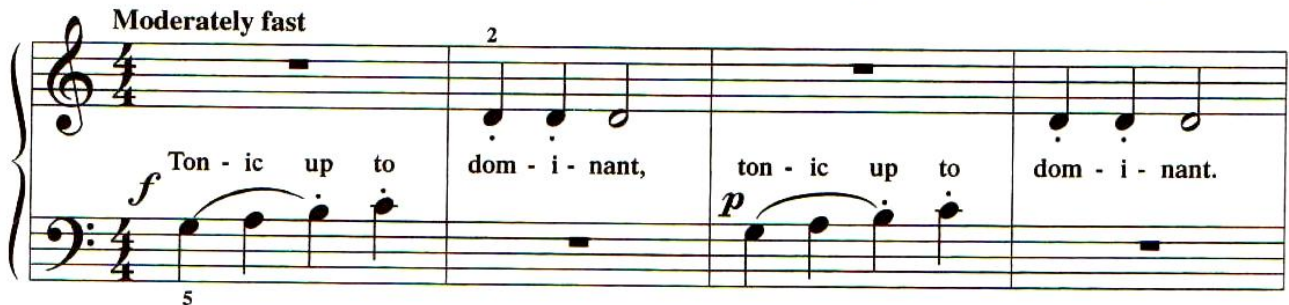
The 7th tone, **F#**, is the **leading tone**. It is a half-step below G and pulls up to G, the tonic.

Find the **tonic**, **dominant** and **leading tone** in the Key of G.

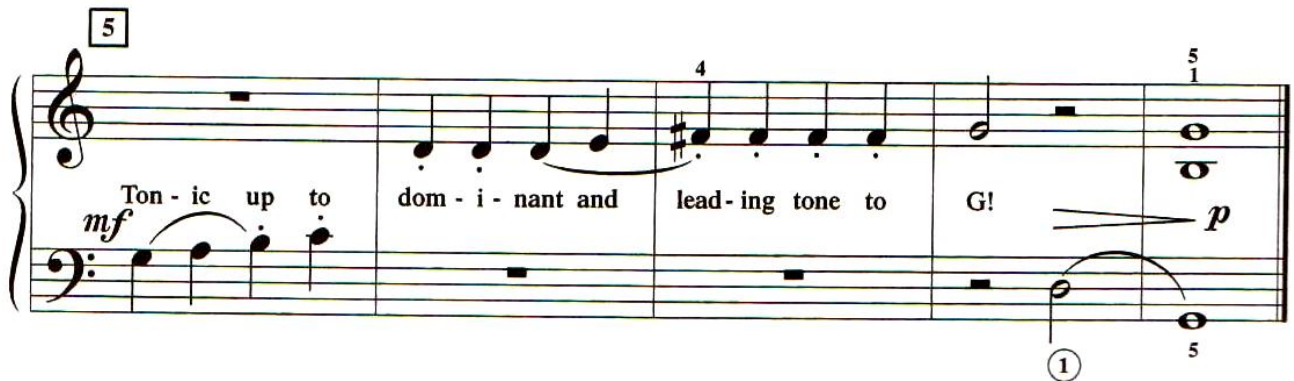


Roadmap for the Key of G

Moderately fast



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



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

DISCOVERY



See how quickly you can play the **tonic**, **dominant** and **leading tone** in the Key of G major as your teacher drills you on them.

Warm-ups for the G Major Scale



R.H. *mf* 1 3 ① 5 *thumb under* *shift hand to new position* *cross over* ③ 2 1

L.H. *mf* 1 3 ① 5 *thumb under* *shift hand to new position* *cross over* ③ 2 1

Playing the G Major Scale



Practice slowly and listen for an even tone!
Memorize the fingering for the G major scale.

R.H. *f-p* on repeat *thumb under* 1 3 ① 2 4 *cross over* ③ 2 1 *Repeat 1 octave higher*

L.H. *f-p* on repeat 5 1 ③ *crosses over* 2 ① *thumb under* 2 3 *Repeat 1 octave lower*

Scale Expert



Put a ☆ in the blank when you can play the G major scale (hands alone) with the metronome ticking at:

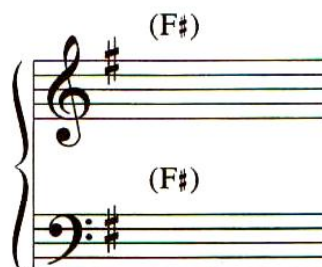
- | | | |
|-----------------------|------------------------|------------------------|
| legato ♩ = 80 _____ | legato ♩ = 104 _____ | legato ♩ = 138 _____ |
| staccato ♩ = 80 _____ | staccato ♩ = 104 _____ | staccato ♩ = 138 _____ |

Review: The G major scale has an F#.

New: A piece in the Key of G major will also use F#.

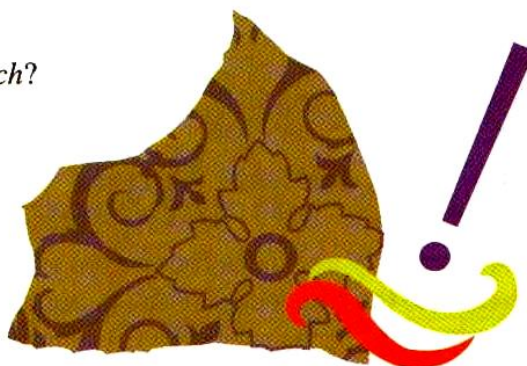
Instead of a sharp before every F, an F# is written at the beginning of each staff in the piece. This is called the **key signature**.

**Key signature
for G major**



These sharps mean to play all F's as **F sharp!**

Can you find and circle all the F sharps in *Turkish March*?
The first two lines of music have been done for you.



Turkish March

**Key signature
for G major**

Ludwig van Beethoven
(1770-1827, Germany)

Spirited (♩ = 112-120)

Musical score for the first two lines of 'Turkish March'. It is in G major (one sharp) and 4/4 time. The tempo is 'Spirited' with a quarter note equal to 112-120. The first line of music has a treble clef and a sharp sign on the line for F. The second line has a bass clef and a sharp sign on the line for C. The score includes dynamics like 'mf' and 'mp', and fingering instructions like '1 on ___?' and '1', '2', '4'.

Teacher Duet: (Student plays 1 octave higher)

Musical score for a Teacher Duet of 'Turkish March'. It is in G major (one sharp) and 4/4 time. The score is written for two parts: R.H. (Right Hand) and L.H. (Left Hand). The R.H. part is written on a treble clef and the L.H. part is written on a bass clef. The score includes dynamics like 'mp' and fingering instructions like '3', '2', '5', '1', '2', '3', and '5'.

5 *cross over*

9 *mp*

13 *mf*



Make up a short L.H. melody in the Key of G.
Be sure to play all the F's as F sharps. Call it "Submarine."

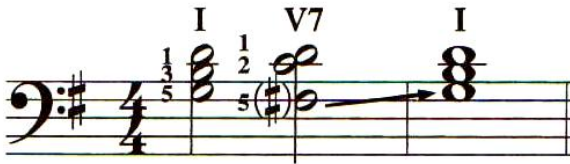
9 *p*

13 *mp*

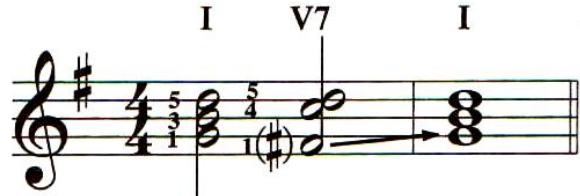
I and V⁷ Chords in the Key of G

In your earlier lessons you learned a 2-note V⁷ chord in the Key of G.
To play a 3-note V⁷ chord, add the *leading tone* (a half step below the tonic).

Practice and memorize these I and V⁷ chords.



leading tone leads to tonic



leading tone leads to tonic

Reading Chord Symbols in G

Play the chord patterns below in the Key of G:

Use L.H. I V⁷ I V⁷ I

Use R.H. I V⁷ V⁷ I

Use L.H. I I V⁷ V⁷ I

Use R.H. I V⁷ I V⁷ I



Down By the Bay

In this piece, the L.H. I and V⁷ chords in the Key of G are used to accompany the melody.



Happily Traditional

1 on ___?

mf Down by the bay, where the wa - ter - mel - ons

4

4 3

grow, back to my home

1 on ___?
3 on ___?
5 on ___?

1
2
5



7

I dare not go. For if I

10

do my moth - er will say,

13

"Did you ev - er see a goose kiss - ing a moose
"Did you ev - er see a whale wag - ging his tail }

16

1. down by the bay?" Down by the bay?"
2. down by the bay?"



Can you sing the R.H. melody (not play) and accompany yourself by playing the L.H. part? Your teacher may want to sing along with you.

Musical Form

This piece has two parts, the **A Section** and the **B Section**.
Point out these sections in the music below.

This overall plan or **form** is called **AB form**.



Horse Drawn Carriage

Key of _____ Major

Scale Check: Practice until you can play this piece with the metronome ticking at ♩ = 132.

A Section

Allegro moderato (♩ = 96-108)

Teacher Duet: (Student plays 1 octave higher)

9 B Section



Remember that transposition means playing the same music in a different key. The note names change, but the intervals stay the same.

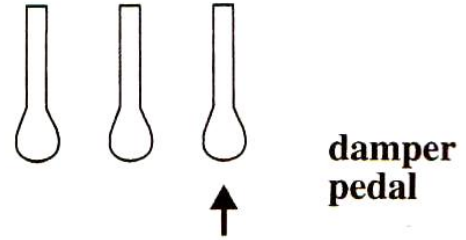
Transpose *Horse Drawn Carriage* to the Key of C major. Reading the intervals and listening to the sound will help you transpose.

More About the Damper Pedal

The piano has 2 or 3 pedals.

The pedal on the right is called the **damper pedal**.

It is called the damper pedal because it lifts the felts (called dampers) off the strings. This allows the strings to continue to vibrate, which makes the sound ring.

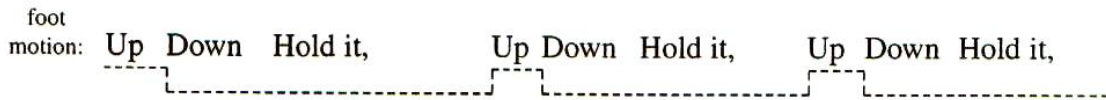


Foot Position for the Damper Pedal

- Use your right foot.
- Always keep your **HEEL ON THE FLOOR**.
- The toes and ball of your right foot should rest comfortably on the pedal. (Your teacher may wish to demonstrate.)

Pedal Marks

1. Say the words aloud as you pedal this preparatory exercise. Remember your foot position!



2. In music, the same foot motion is shown with these pedal marks.

The  tells you to lift the damper pedal, then depress it again.



First play the R.H. without pedal.

Pedal Hints:

- Say the words aloud as you play *Pedal Power*. Notice the pedal goes down AFTER the chord.
- Prepare the next R.H. chord during beats 3 and 4.
- *Listen* carefully for a smooth, connected sound.

Pedal Power



Moderately (♩ = 100-120)

5 3 1 (5 3 1) (5 3 1)

Say: "Up- down (move hand) *mp* up- down (move hand) up- down (move hand) up- down (move hand)"

up - down (move hand) up - down (move hand) up - down (move hand) up - down (move hand)"

DISCOVERY



Try playing *Pedal Power* playing **hands together**.
(L.H. plays the same chord 1 octave lower)

Teacher Duet: (Student plays as written.)

8va

mp

5 (8va)

New Note

line - space - line

Notice this A is one ledger line lower than Middle C.
Play these 3 notes on the piano saying the note names aloud.

Cover up the notes to the left and quiz yourself by naming these notes.

R.H. Warm-up



Listen for smooth, connected pedaling!

Beach Party

Moderately

7

R.H. 1

10

R.H.

13

mp *rit.* *f*



1. Make up your own version of *Beach Party*.

or

2. Play *Beach Party* slowly using **only the L.H.!** (Omit the last L.H. note.)

Teacher Duet: (Student plays as written.)

8va *throughout* *mp* 4 7 10 13 *rit.* *f*

This piece has 3 parts: the **A Section**, the **B Section**, and the return of the **A Section**.

The form of this piece is **ABA**.

Riding the Wind



A Section

Moving freely, with expression ($\text{♩} = 104-132$)

2 on
—?

p

cresc.

L.H. crosses over
R.H. to E ③

②

⑤

mf

4 3 2 3

4 3 2 3

(prepare L.H.)

⑨

p

cresc.

②

③

③

⑬

mf

5 3 2

5 2

4 2

B Section

17

mp

21

4

3 move quickly

A Section

25

p

cresc.

2

2

3

3

29

mf

8va

5

p

rit.

4



Your teacher may ask you to play this piece at a slower tempo, counting aloud "1 and 2 and." (You are dividing each beat into two equal parts.)



The Eighth Rest 7

eighth note ♪ = one half beat

eighth rest 7 = one half beat

Tap this rhythm with your teacher while counting aloud "1 and 2 and."

Notice that each beat is divided into two equal parts.

2/4 ||: ♪ ♪ 7 | ♪ ♪ :||

1 and 2 and 1 and 2 and

Now tap the rhythm above at these 3 tempos on the metronome:

♪ = 80

♪ = 96

♪ = 112



Pumpkin Boogie

The teacher may wish to demonstrate the rhythm in measures 5-6 at ♪ = 144.

Jiving along at a moderate speed

mf

1 2 3 4 1

5

p

1 2 3 4

7

1

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9 *cross over*

1 2 1
1 4 3 2 5
mf *p*

12

3 1 1
mf *f*

(prepare L.H.)

15

1 3 1 3 (move quickly) 1
1 3 2
mf

18

1 3 2 1
mp

21 *8va*

1 3 2 1 3
p *f*

3 *8va*



Point out the following rests: eighth rest, quarter rest, half rest, whole rest.



The Dotted Quarter Note

With your teacher, tap the rhythms below on the closed piano lid. Use both hands.

Practice suggestion: Tap the rhythms again with the metronome set at ♩ = 88.

a. $\frac{2}{4}$ ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ ||
 1 (and) 2 and 1 (and) 2 and 1 (and) 2 and 1 (and) 2 (and)

Now tie the first 8th note. *Feel* the tied note on beat 2.

b. $\frac{2}{4}$ ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ ||
 1 (and) 2 and 1 (and) 2 and 1 (and) 2 and 1 (and) 2 (and)

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

c. $\frac{2}{4}$ ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ ||
 1 (and) 2 and 1 (and) 2 and 1 (and) 2 and 1 (and) 2 (and)

(Your teacher may suggest other ways for you to count the ♩ ♩ rhythm.)



London Bridge

Key of ____ Major

Very steady beat

mf Lon - don Bridge is fall - ing down, fall - ing down, fall - ing down.

Lon - don Bridge is fall - ing down, my fair la - dy!

DISCOVERY



Transpose *London Bridge* to the Key of C. (The R.H. finger 4 begins on G.)

America

Key of Major

This piece uses the ♩ rhythm in $\frac{3}{4}$ time.
Feel the dot on beat 2.



Samuel F. Smith

Majestically

mf My coun - try 'tis of thee, sweet land of lib - er - ty,

of thee I sing. Land where my fa - thers died,

land of the pil - grim's pride. From ev - ery

cresc.

thumb under

12 moun - tain - side, *rit.* let free - dom ring!

f

Handwritten annotations: Circled numbers 1, 2, 3, 4, 5, 9, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.



Circle the following for the left hand:
V7 chord in the Key of C, an eighth note, a ledger line C, a C major chord.

Review: The key signature for C major has no flats or sharps.

New: Flats or sharps that are written in the music but are not in the key signature are called **accidentals**. A *natural* is also an accidental.

Notice the B \flat accidental in measure 2.

How many accidentals are in the last measure? _____



New Orleans Celebration

Rhythm Check: With your L.H., tap the rhythm for measures 1-4.
Keep the beat steady and *feel* the dot on beat 2.

Moderately, with a strong beat (♩ = 96-108)

Musical score for 'New Orleans Celebration' in 4/4 time, marked *mf*. The score is written for piano with treble and bass staves. It consists of three systems of music. The first system contains measures 1-3. The second system contains measures 4-6. The third system contains measures 7-9. Fingerings and accents are indicated throughout. Measure numbers 4, 7, and 9 are boxed. A '5 on ___?' and '1 on ___?' are written above the treble staff in measures 5 and 6 respectively. A '5' and '1' are written above the treble staff in measure 9. A '5' is written below the bass staff in measure 9.

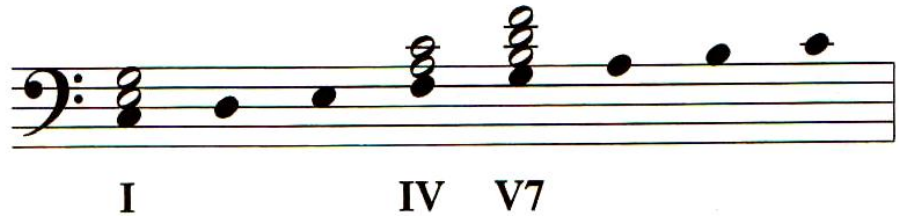
The Primary Chords

are

I **IV** **V7**
 (“one”) (“four”) (“five-seven”)

These 3 chords are the primary (most important) chords used with the major scale. They are built on the first, fourth and fifth tones (steps 1, 4, 5) of the scale.

Watch and listen as your teacher plays the I, IV, and V7 chords in the Key of C.



Chord Drill: Watch the keyboard as your teacher plays one of the chords above in the key of C major. Say aloud, “I chord,” “IV chord” or “V7 chord,” depending on what is played.

Chord Jumps

Key of C Major



Practice *Chord Jumps* saying the words aloud.

Lively

DISCOVERY



- Write the letter names of the **I** chord. ___ ___ ___
- Write the letter names of the **IV** chord. ___ ___ ___
- Write the letter names of the **V7** chord. ___ ___ ___ ___

Did you notice how much jumping the L.H. did in *Chord Jumps*?
By rearranging the notes, the same chords can be played more smoothly.

Helpful Hints:

To play the L.H. IV chord —

- Finger 5 stays in the 5-finger pattern
- Finger 2 stays in the 5-finger pattern
- The thumb moves UP a whole step



I IV I
(still F - A - C but rearranged)

Lazy Chord Blues

Key of C Major

Practice Hints:

1. Practice L.H. alone, without pedal.
2. Practice L.H. with pedal.
3. Now play hands together.



Write I, IV, or V7 for each measure.

Rather slowly (♩ = 76)

Chord Warm-up in C

Review:

Play
L.H.



I IV I

New:

Notice the R.H. fingering!

Play
R.H.



I IV I

Practice and memorize the I and IV chords in the Key of C.

New World Symphony Theme*



Moderately (♩ = 80-88)

Antonin Dvořák
(1841-1904, Bohemia)

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



13

17

mp

20

cresc.

23

f

p rit.

Reading Chord Symbols

Play I, IV and V7 chords in the Key of C by reading the chord symbols below.

L.H. I IV I IV I R.H. I I IV IV I
 L.H. I IV I V7 I R.H. I IV I V7 I

I, IV and V⁷ Chords in the Key of G

Say the chord symbols aloud as you play each chord. Notice the fingering. Practice and memorize the I, IV and V⁷ chords in the key of G.

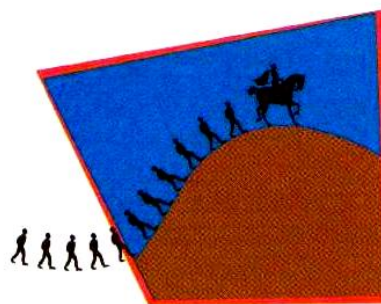
I IV I V⁷ I

I IV I V⁷ I

Reading Chord Symbols

Play the chord patterns below in the Key of G. Play the L.H. and then the R.H.

I I IV IV I
 I IV I IV I V⁷ I
 I V⁷ I IV I V⁷ I



The Duke of York

Wrist Check: This piece has many repeated notes.

Play them with firm fingertips, but with a loose, relaxed wrist.

Traditional

With energy (♩ = 120)

mf Oh, the
 5 on ___?
 (prepare L.H.)

5
 brave old Duke of York, he had ten thousand
 1 3 5 1 2 5 1 2 5



8 *wrist loose and relaxed!*

men. He marched them up to the top of the hill and he

11

marched them down a - gain. And when they were up they were

14

up, and when they were down they were down. And

17

when they were on - ly half - way up, they were nei - ther up nor down.

21

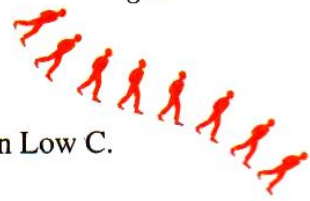
mf *mp* *p*

(1 2 3 4)

5 3[•] 8^{va}—



Which hand has the accompaniment? _____ the melody? _____
 Transpose the *Duke of York* to the Key of C. The L.H. will begin on Low C.



New Dynamic Sign

pp — *pianissimo*

Pianissimo means very soft, softer than *piano*.

In this G major piece the notes of the I, IV and V7 chords are played separately.

Combining broken chords with pedal creates a lovely sound on the piano.



Canoeing in the Moonlight

Key of _____ Major

Gliding smoothly (♩ = 80)

Musical notation for the first system of "Canoeing in the Moonlight". The piece is in G major (one sharp) and 3/4 time. The tempo is marked "Gliding smoothly" with a quarter note equal to 80 beats per minute. The dynamic is *mp*. The right hand (R.H.) plays a melody of quarter notes: G4, A4, B4, C5, with a slur over the first two notes and a fingering of 1. The left hand (L.H.) plays a bass line of quarter notes: G3, F3, E3, with a slur over the first two notes and a fingering of 5, 3, 1. The system consists of two measures.

Musical notation for the second system of "Canoeing in the Moonlight". The piece is in G major (one sharp) and 3/4 time. The dynamic is *mf*. The right hand (R.H.) plays a melody of quarter notes: G4, A4, B4, C5, with a slur over the first two notes and a fingering of 5, 3, 1. The left hand (L.H.) plays a bass line of quarter notes: G3, F3, E3, with a slur over the first two notes and a fingering of 5. The system consists of two measures.

Musical notation for the third system of "Canoeing in the Moonlight". The piece is in G major (one sharp) and 3/4 time. The dynamic is *mp*. The right hand (R.H.) plays a melody of quarter notes: G4, A4, B4, C5, with a slur over the first two notes and a fingering of 1, 4. The left hand (L.H.) plays a bass line of quarter notes: G3, F3, E3, with a slur over the first two notes and a fingering of 4, 2, 1. The system consists of two measures.

7

L.H.

9

pp

12

p *mp*

15

8^{va} 15^{ma}
4/2 (2 octaves higher)

rit. *pp*

cross L.H. over



Compose your own broken chord piece in the Key of G.
Call it "Ripples in the Water" or a title of your choice.

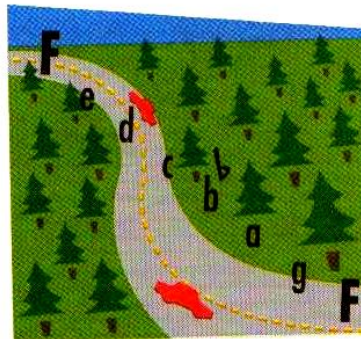
The F Major Scale

F 5-finger position 2 new notes

tonic dominant leading tone leads to tonic

In the Key of F:

- Which note is the **tonic**? _____
- Which note is the **dominant**? _____
- Which note is the **leading tone**? _____



The key signature of F is one flat – B \flat .
Circle the key signature for the music below.

Roadmap for the Key of F

Moderately

Say: 1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and

mf

4 3

p 1 and 2 and 1 and 2 and 1 and 2 and.

mf *p*



On the piano, find the **tonic**, **dominant** and **leading tone** in the Key of F as your teacher calls for each one.

Warm-ups for the F Major Scale



R.H. *mf* 1 4 *thumb under* ① 2 3 4 *shift hand to new position*

cross over ④ 3 2 1 *shift hand to new position*

L.H. *mf* 1 3 ① 5 *thumb under* *shift hand to new position* *cross over* ③ 2 1

Playing the F Major Scale



Practice slowly and listen for an even tone!
Memorize the fingering for the F major scale.

R.H. *f-p* on repeat *thumb under* ① *cross over* ④ 3 2 1 *Repeat 1 octave higher*

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

L.H. *f-p* on repeat ⑤ *cross over* ③ 2 3 ① *thumb under* 2 3 *Repeat 1 octave lower*

Scale Expert



Put a ☆ in the blank when you can play the F major scale (hands alone) with the metronome ticking at:

legato ♩ = 80 _____

legato ♩ = 104 _____

legato ♩ = 138 _____

staccato ♩ = 80 _____

staccato ♩ = 104 _____

staccato ♩ = 138 _____

Amaryllis*



Key signature for F Major

Circle all the B flats in this piece before playing.

Henri Ghys (France)

Moderato (♩ = 112) (prepare R.H.)

The musical score is written for piano in 4/4 time. It consists of four systems of two staves each (treble and bass clef).
- System 1 (measures 1-4): Treble clef starts with a quarter rest, then a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Bass clef has a half note F3, quarter note G3, quarter note A3, quarter note Bb3. Dynamics: *p*.
- System 2 (measures 5-8): Treble clef has a quarter rest, then quarter notes G4, A4, Bb4, C5. Bass clef has a half note F3, quarter note G3, quarter note A3, quarter note Bb3. Dynamics: *mf*.
- System 3 (measures 9-12): Treble clef has a quarter rest, then quarter notes G4, A4, Bb4, C5. Bass clef has a half note F3, quarter note G3, quarter note A3, quarter note Bb3. Dynamics: *p*.
- System 4 (measures 13-16): Treble clef has a quarter rest, then quarter notes G4, A4, Bb4, C5. Bass clef has a half note F3, quarter note G3, quarter note A3, quarter note Bb3. Dynamics: *mf*.
Measure numbers 1, 4, 8, and 12 are boxed in the treble clef. Fingerings and articulations are indicated throughout.

*Amaryllis is a plant with clusters of large red, white, purple, or pink flowers.

Teacher Duet: (Student plays 1 octave higher)

The Teacher Duet score is written for two parts: Right Hand (R.H.) and Left Hand (L.H.), both in 4/4 time.
- R.H. part: Treble clef. Starts with a quarter rest, then quarter notes G4, A4, Bb4, C5. Dynamics: *pp*.
- L.H. part: Bass clef. Starts with a quarter rest, then quarter notes G3, A3, Bb3, C4. Dynamics: *pp*.
The score includes various musical notations such as slurs, ties, and repeat signs. Measure numbers 4, 8, and 12 are boxed. The piece concludes with a double bar line and a repeat sign.

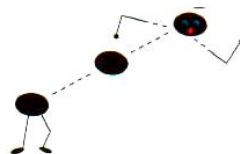
I, IV and V⁷ Chords in the Key of F



Blocked Chords — The chord tones are played together.

Transpose the blocked chords above to the Key of G.

Broken Chords — The chord tones are played separately.



Transpose the broken chords above to the Key of C.

Reading Chord Symbols

Play the chord patterns below in the key suggested.
Use blocked chords, playing hands alone or hands together.



Key of F:	I	I	IV	IV	I	IV	I
Key of G:	I	IV	I	I	V7	V7	I
Key of C:	I	V7	I	V7	I	IV	I



Make up your own broken chord exercise using one of the three chord patterns above.

Auld Lang Syne

Key of ___ Major



Write I, IV or V7 in the boxes below the chords.

Slowly, with expression Traditional

f *broken V7 chord* *mf* *Should*

5 lift 5 2 1 1 2 4 5 1

3 stretch

1 1 2 4

auld ac-quaint-ance be for-got, and nev-er brought to

3 5

Teacher Duet: (Student plays 1 octave higher)

3 6 9 12 15 3

mp with pedal

1 2 5 1 2 5 8^{va}

6

mind? Should auld ac- quaint - ance be for - got, and ___

9

days of auld lang syne? For auld ___ lang ___

12

syne, my dear, for auld ___ lang ___ syne, We'll

15

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

19

mp *rit.* *pp* (F)



When you can play *Auld Lang Syne* well in the Key of F major, transpose it to G major. You may begin with the upbeat to measure 3.