

LESSON BOOK

LEVEL

3B

PIANO

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



THE
F. J. H.
MUSIC
COMPANY
I N C.


Review Test

Rhythm

1. Define g for your teacher.

Now play this rhythm on an **F major chord**. (Your teacher may ask you to count aloud.)

Moderato


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

Play hands together for the repeat.

Define $\frac{4}{4}$ for your teacher.

Now play this rhythm on a **D major chord**. (Your teacher may ask you to count aloud.)

Andante

L.H. $\frac{4}{4}$ 

Play hands together for the repeat.

2. Fill in the blanks below.

Ritardando means _____

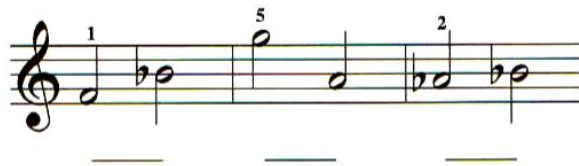
The term *a tempo* means _____

C means ___ counts in a measure. The ___ receives 1 count.

Reading

3. Name each interval in the blank. (2nd, 3rd, 4th, 5th, 6th, 7th)

Then play each on the keyboard.




4. Write these notes as:

upper ledger line
notes A C E 

lower ledger line
notes A C E 

Theory

5. Write the correct letter names for the *tonic*, *dominant*, or *leading tone* notes in each key.

Key of F: _____
dominant

Key of D: _____
leading tone

Key of G: _____
tonic

6. Add the correct sharps or flats in front of the notes for each scale.

G major scale *Circle the half steps.*



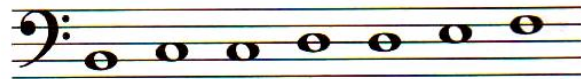
F major scale *Circle the half steps.*



D major scale *Circle the half steps.*



Chromatic scale



7. Label these examples as I, IV, or V7.

Key of G



Key of D



Key of F



Key of C



Symbols and Terms

8. Write these dynamic marks in order from softest to loudest.

f ff mp mf p pp

--	--	--	--	--	--

softest

loudest

9. Fill in the blanks below. Then play a **D major scale** at each tempo mark.

Andante means _____

Allegro means _____

Moderato means _____

Vivace means _____

10. Under each note draw:

a staccato mark:



an accent mark:



a tenuto (stress) mark:



Choose any scale and play examples of each.

Review Piece

Cut Time Review

$\text{C} = \frac{2}{2}$ 2 beats in a measure.
The ♩ gets the beat.

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



Rage Over a Lost Penny

(adapted from Op. 129)*

Hint: First practice the R.H. alone.
Notice the fingering.

Ludwig van Beethoven
(1770-1827, Germany)
arranged

Allegro ($\text{♩} = 80-100$)

The first system of the musical score for 'Rage Over a Lost Penny'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure contains a half note G4 with a fingering of 1. The second measure contains a half note A4 with a fingering of 2. The third measure contains a half note B4 with a fingering of 1. The fourth measure contains a half note C5 with a fingering of 3. The fifth measure contains a half note D5 with a fingering of 5. The sixth measure contains a half note E5 with a fingering of 5. The seventh measure contains a half note F#5 with a fingering of 3. The eighth measure contains a half note G5 with a fingering of 2. The ninth measure contains a half note A5 with a fingering of 3. The tenth measure contains a half note B5 with a fingering of 2. The eleventh measure contains a half note C6 with a fingering of 1. The twelfth measure contains a half note B5 with a fingering of 1. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The first measure contains a chord of G2, B2, D3 with a fingering of 1/3/5. The second measure contains a chord of A2, C3, E3 with a fingering of 1/3/5. The third measure contains a chord of B2, D3, F#3 with a fingering of 1/3/5. The fourth measure contains a chord of C3, E3, G3 with a fingering of 1/3/5. The fifth measure contains a chord of D3, F#3, A3 with a fingering of 1/3/5. The sixth measure contains a chord of E3, G3, B3 with a fingering of 1/3/5. The seventh measure contains a chord of F#3, A3, C4 with a fingering of 1/3/5. The eighth measure contains a chord of G3, B3, D4 with a fingering of 1/3/5. The ninth measure contains a chord of A3, C4, E4 with a fingering of 1/3/5. The tenth measure contains a chord of B3, D4, F#4 with a fingering of 1/3/5. The eleventh measure contains a chord of C4, E4, G4 with a fingering of 1/3/5. The twelfth measure contains a chord of D4, F#4, A4 with a fingering of 1/3/5. The dynamic marking *mf* is placed between the staves. A box containing the number 4 is located above the first measure of the treble staff.

The second system of the musical score for 'Rage Over a Lost Penny'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure contains a half note G4 with a fingering of 1. The second measure contains a half note A4 with a fingering of 2. The third measure contains a half note B4 with a fingering of 1. The fourth measure contains a half note C5 with a fingering of 3. The fifth measure contains a half note D5 with a fingering of 5. The sixth measure contains a half note E5 with a fingering of 5. The seventh measure contains a half note F#5 with a fingering of 3. The eighth measure contains a half note G5 with a fingering of 2. The ninth measure contains a half note A5 with a fingering of 3. The tenth measure contains a half note B5 with a fingering of 2. The eleventh measure contains a half note C6 with a fingering of 1. The twelfth measure contains a half note B5 with a fingering of 1. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The first measure contains a chord of G2, B2, D3 with a fingering of 1/3/5. The second measure contains a chord of A2, C3, E3 with a fingering of 1/3/5. The third measure contains a chord of B2, D3, F#3 with a fingering of 1/3/5. The fourth measure contains a chord of C3, E3, G3 with a fingering of 1/3/5. The fifth measure contains a chord of D3, F#3, A3 with a fingering of 1/3/5. The sixth measure contains a chord of E3, G3, B3 with a fingering of 1/3/5. The seventh measure contains a chord of F#3, A3, C4 with a fingering of 1/3/5. The eighth measure contains a chord of G3, B3, D4 with a fingering of 1/3/5. The ninth measure contains a chord of A3, C4, E4 with a fingering of 1/3/5. The tenth measure contains a chord of B3, D4, F#4 with a fingering of 1/3/5. The eleventh measure contains a chord of C4, E4, G4 with a fingering of 1/3/5. The twelfth measure contains a chord of D4, F#4, A4 with a fingering of 1/3/5. A box containing the number 4 is located above the first measure of the treble staff.

*Op. is the abbreviation for *opus* (work).

7

10

13

17

21

DISCOVERY



This piece is in **ABA** form (also called ternary form).

Label the **A** section, **B** section, and **A** section in your music.

Interval Review

Transpose to G major and D major.
(Remember the sharps!)

R.H. *mf* 5 4 3 2 1 2 3 4 5 6 7 8ve (octave)

L.H. *mf* 1 2 3 4 5 5 5 5 5 2 3 4 5

Transpose to G major and D major.
(Remember the sharps!)

Octave Playing

Play this C major scale in **octaves**.

Hint: Spring *lightly* from the keys as you play each octave. Prepare each new octave during the quarter rest.

octave
1 2 3 4 5 6 7 8

The Scale in Octaves*

Steady

mf relax relax relax relax

5

CREATIVE Explore playing these familiar melodies in octaves. (Play by ear.)



Hot Cross Buns in F major for left hand. (Begin on an A octave.)

Twinkle, Twinkle Little Star in C major for right hand. (Begin on a C octave.)

*Teacher Note: Omit this exercise if the student cannot reach an octave.

Leopold Mozart was the father of the famous composer Wolfgang Amadeus Mozart.



Form Check: This minuet is in two parts (A B form).
Is two-part form called **binary form**
or **ternary form**? _____

Minuet in F

Leopold Mozart
(1719-1787, Austria)
original form

Andante (♩ = 96-108)

DISCOVERY



Does the L.H. in the **B** section begin on the *tonic* or *dominant* note?

Dal Segno al Coda (D.S. al Coda)

means "from the sign to the coda." Return to the $\text{\$}$ sign and play to the $\text{\textcircled{C}}$, then jump to the *Coda* (ending).

humorischief
ostinato
r
Storzandi
que

Ostinato Review:

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

Name the two intervals used for this L.H. ostinato. _____ and _____

Humoresque*

With mischief ($\text{\textcircled{J}} = 84-96$) N. Faber

The first system of the musical score is in treble and bass clefs with a key signature of two sharps (F# and C#) and a common time signature (C). The bass line features a repeating ostinato pattern of quarter notes: F#3, C#4, F#4, C#4. The first measure is marked *p* and the second measure is marked *ostinato*. The right hand has a whole rest in the first two measures. In the third measure, the right hand begins with a triplet of eighth notes (F#4, C#5, F#5) marked *mp*. The piece is marked with a $\text{\$}$ sign at the beginning of the third measure.

5

The second system continues the piece. The bass line remains the same. The right hand has a whole rest in the first two measures. In the third measure, the right hand has a triplet of eighth notes (F#4, C#5, F#5) marked *sfz*. In the fourth measure, the right hand has a triplet of eighth notes (F#4, C#5, F#5) marked *sfz*. The piece is marked with a $\text{\textcircled{C}}$ sign at the beginning of the third measure.

9

The third system continues the piece. The bass line remains the same. The right hand has a whole rest in the first two measures. In the third measure, the right hand has a triplet of eighth notes (F#4, C#5, F#5) marked *p*. In the fourth measure, the right hand has a triplet of eighth notes (F#4, C#5, F#5). The piece is marked with a $\text{\textcircled{C}}$ sign at the beginning of the third measure.

* *humoresque*—an instrumental piece of humorous quality.

13

To Coda \oplus

17

22

D.S. al Coda

Coda \oplus

cross over

R.H. 3 1 3 1 3 2 1 3 1



Where does the music change from D major to D minor?

Practice Hint: Learn the R.H. melody
before playing hands together.



Snowfall

Gently moving ($\text{♩} = 100-112$)

N. Faber

The first system of musical notation for 'Snowfall' is in 3/4 time. The right hand (RH) plays a melody of eighth notes with a dynamic marking of *mp*. The notes are: G4 (finger 3), A4 (finger 1), B4 (finger 3), C5 (finger 1), D5 (finger 3), E5 (finger 1), F5 (finger 3), G5 (finger 1), A5 (finger 3), B5 (finger 1), C6 (finger 3), D6 (finger 1). The left hand (LH) plays a bass line of quarter notes: G3 (finger 5), F3 (finger 1), E3 (finger 5), D3 (finger 1), C3 (finger 5), B2 (finger 1), A2 (finger 5), G2 (finger 1).

The second system of musical notation continues the piece. It begins with a box containing the number 3. The RH melody continues with notes: A4 (finger 3), B4 (finger 1), C5 (finger 3), D5 (finger 1), E5 (finger 3), F5 (finger 1), G5 (finger 3), A5 (finger 1), B5 (finger 3), C6 (finger 1). A 'cross over' instruction is placed above the notes G5 and A5. The LH continues with notes: F3 (finger 5), E3 (finger 1), D3 (finger 5), C3 (finger 1), B2 (finger 5), A2 (finger 1), G2 (finger 5), F2 (finger 1).

The third system of musical notation continues the piece. It begins with a box containing the number 6. The RH melody continues with notes: A4 (finger 3), B4 (finger 1), C5 (finger 3), D5 (finger 1), E5 (finger 3), F5 (finger 1), G5 (finger 3), A5 (finger 1), B5 (finger 3), C6 (finger 1). The LH continues with notes: E3 (finger 5), D3 (finger 1), C3 (finger 5), B2 (finger 1), A2 (finger 5), G2 (finger 1), F2 (finger 5), E2 (finger 1).

The fourth system of musical notation continues the piece. It begins with a box containing the number 9. The RH melody continues with notes: A4 (finger 3), B4 (finger 1), C5 (finger 3), D5 (finger 1), E5 (finger 3), F5 (finger 1), G5 (finger 3), A5 (finger 1), B5 (finger 3), C6 (finger 1). The LH continues with notes: D3 (finger 5), C3 (finger 1), B2 (finger 5), A2 (finger 1), G2 (finger 5), F2 (finger 1), E2 (finger 5), D2 (finger 1). A dynamic marking of *mf* is present in the LH part.

13

f *rit.*
5 1 2
cross over

16

mp
8va

19

8va

22

8va

25 *loco (as written)*

mf *p (echo)* *rit.* *pp*
8va

DISCOVERY



Point out two measures with octaves.

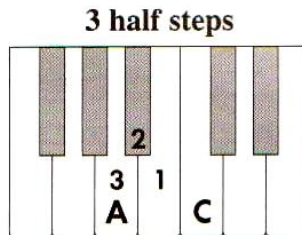


Key of A Minor

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

The key of A minor is the **RELATIVE MINOR** of C major.

To find the relative minor key, count 3 half steps **DOWN** from the tonic of the major key.



A natural minor scale Practice hands separately, then hands together.

For the **HARMONIC** minor scale, raise the 7th tone a half step.

A harmonic minor scale Practice hands separately, then hands together.

Primary Chords in A minor: i iv V7

In a minor key, the **i** and **iv** chords are minor. (Shown in lower case Roman numerals.)

G# is the leading tone from the harmonic minor scale.



Make up your own chord exercise in A minor using **i**, **iv**, and **V7** chords. (Play hands alone or hands together.)

Teacher Note: The melodic minor scale is introduced in Level 4.

Grace Note



A *grace note* is a small note with a slash. It is an ornamental note that is played quickly into the note that follows.

Warm-up:

Practice each grace note several times with the fingering given. (Your teacher will help you.)

R.H. *mp*

L.H. *mp*



Phantom of the Keys

Key of ____ major/minor (circle)

Mischievous, with energy ($\text{♩} = 88-100$)

N. Faber

11

Musical score for measures 11-13. Treble clef has a melody with triplets and slurs. Bass clef has chords. Dynamics include *mf*. Fingerings 1, 3, 3, 1 are shown in the treble.

14

Musical score for measures 14-16. Treble clef has a melody with slurs and fingerings. Bass clef has chords. Dynamics include *mp* and *mf*. Fingerings 2, 5, 4, 1, 4, 3, 1, 3, 2 are shown in the treble.

18

Musical score for measures 18-20. Treble clef has a melody with slurs and fingerings. Bass clef has chords. Dynamics include *f* and *p*. Fingerings 5, 1, 1, 5, 1 are shown in the treble.

23

Musical score for measures 23-25. Treble clef has a melody with slurs and fingerings. Bass clef has chords. Fingerings 1, 1 are shown in the treble.

27

Musical score for measures 27-29. Treble clef has a melody with triplets and slurs. Bass clef has chords. Dynamics include *mp*. Fingerings 1, 3, 3, 1 are shown in the treble.

30

34

38

42

46



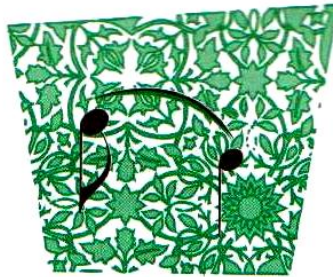
DISCOVERY Is the G# sharp in *measure 9* from the **natural minor** or **harmonic minor** scale?
Is G# the tonic, dominant, or leading tone in the key of A minor?

Motive and Sequence

motive—a short musical pattern.

sequence—a musical pattern repeated on another pitch. A sequence may be higher or lower than the pattern.

Andante uses a 2-note *motive* that is sequenced up the keyboard.



Andante

Key of ____ major/minor (circle)

Johann Christian Bach*
(1735-1782, Germany)
original form

Andante (♩ = 88-100)

The musical score is presented in four systems, each with a treble and bass clef. The first system (measures 1-4) starts with a *mf* dynamic and includes a 'motive' bracketed over measures 3-4. The second system (measures 5-8) includes a 'cresc.' marking and a 'sequence' bracketed over measures 6-7. The third system (measures 9-12) includes a 'mf' dynamic and another 'sequence' bracketed over measures 10-11. The fourth system (measures 13-16) includes a 'cresc.' marking and a 'sequence' bracketed over measures 14-15. The piece concludes with a final chord in G major.

*J.C. Bach was one of the 23 children of the great composer Johann Sebastian Bach.

17

21

p cresc. *f* *mf*

26

cresc. *f*

31

mf

36

cresc. *f*



In your practice this week, make up a **motive** followed by 2 **sequences** each day.

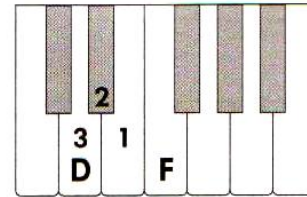


Key of D Minor

Review: The relative minor key is 3 half steps below the tonic of the major key.

The key of D minor is the **RELATIVE MINOR** of F major. **D minor** and **F major** share the same key signature: 1 flat.

3 half steps



D natural minor scale Practice hands separately, then hands together.

For the **HARMONIC** minor scale, raise the 7th tone a half step.

D harmonic minor scale Practice hands separately, then hands together.

Primary Chords in D minor: i iv V⁷

Which two primary chords are minor in a minor key? ___ and ___

C# is the leading tone from the harmonic minor scale.

DISCOVERY



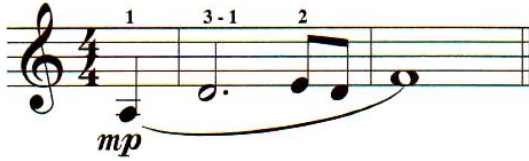
Play the exercise 3 times, moving up an octave for each repeat. Use pedal.

Finger Substitution

To maintain a smooth *legato*, it sometimes is necessary to silently change fingers on a key.

Warm-up: Practice this finger substitution.

R.H.



mp



House of the Rising Sun

First practice hands alone for accurate rhythm and fingering.

Key of ____ major/minor (circle)

Traditional
arranged

Soulfully



p *mp*

5 5 2 1 5 2 1 1 5

3-1 2 3 *lift* 3 3

8 2 5 1 3 5 1 3

mf

5 5 3

11

Musical score for measures 11-13. The piece is in G major (one sharp) and 3/4 time. Measure 11 features a triplet of eighth notes in the right hand and a bass line starting on G5. Measure 12 has a half note in the right hand and a bass line with a sharp sign. Measure 13 concludes with a quarter note in the right hand and a bass line. Fingerings are indicated with numbers 1-5.

14

Musical score for measures 14-17. The piece is in G major (one sharp) and 3/4 time. Measure 14 has a triplet of eighth notes in the right hand and a bass line. Measure 15 has a half note in the right hand and a bass line. Measure 16 has a half note in the right hand and a bass line with a sharp sign. Measure 17 has a half note in the right hand and a bass line. A *mp* dynamic marking is present in measure 16. Fingerings are indicated with numbers 1-5.

18

Musical score for measures 18-20. The piece is in G major (one sharp) and 3/4 time. Measure 18 has a quarter note in the right hand and a bass line. Measure 19 has a quarter note in the right hand and a bass line. Measure 20 has a quarter note in the right hand and a bass line. Fingerings are indicated with numbers 1-5.

21

Musical score for measures 21-24. The piece is in G major (one sharp) and 3/4 time. Measure 21 has a quarter note in the right hand and a bass line. Measure 22 has a quarter note in the right hand and a bass line. Measure 23 has a quarter note in the right hand and a bass line. Measure 24 has a quarter note in the right hand and a bass line. A *f* dynamic marking is present in measure 21. A *lift* instruction is present in measure 23. Fingerings are indicated with numbers 1-5.

24

27

30

34



The left-hand accompaniment is based on a repeating one-measure rhythm. Write this one-measure rhythm in the box.

Repeated Notes

Quick, repeated notes are often played using changing fingers. This helps keep the hand relaxed.

Warm-up:

(Play at slow, moderate, and faster tempos.)



Tum-Balalaika*

Russian Folk Song
arranged

Moderately (♩ = 126-160)

*The *balalaika* is a 3-string Russian folk instrument with a triangular body. It is similar to the guitar or mandolin.

17

p

3 2 1 3 2 1 3 2 1 3 2 1 3 2 1

2 3 2 1

cross over

21

sequence of measures 17-20

p

3 2 1 3 2 1 3 2 1 3 2 1 3 2 1

2 3 2 1

cross over

25

mf

1 2 3 5 3 1 3

29

mp

2 1 2 4

4 5 1

33

rit. *f*

3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2

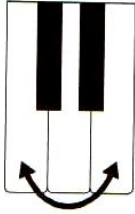
5 1



Experiment by changing the R.H. rhythm in the music from *measures 17-20*.
Make sure you play the same changes in the **sequence** from *measure 21-24*.

Intervals: Major and Minor 3rds

Major 3rd (abbreviated **M3**)
(2 whole steps, or 4 half steps)

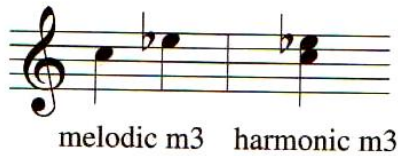


Find and play these **Major 3rds**.

D, up a major 3rd to ____?

F, up a major 3rd to ____?

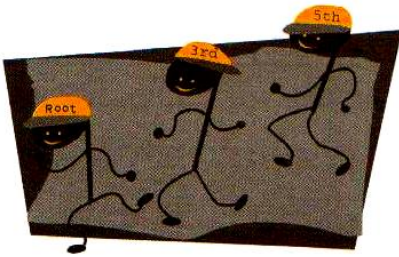
minor 3rd (abbreviated **m3**)
(whole step plus half step, or 3 half steps)



Find and play these **minor 3rds**.

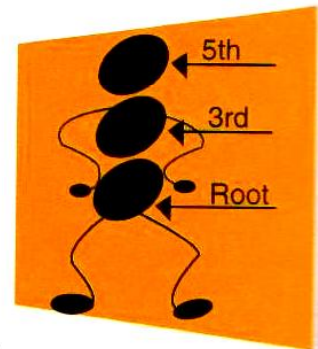
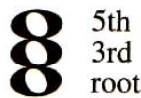
G, up a minor 3rd to ____?

E, up a minor 3rd to ____?

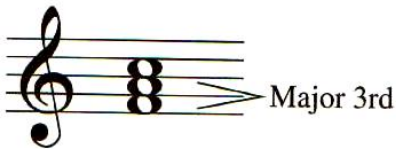


A **triad** is a **3-note chord built in 3rds**.
The 3 notes of a triad are the **root**, **3rd**, and **5th**.

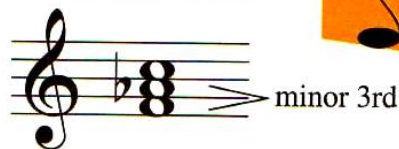
Major and Minor Triads



F Major triad



F minor triad



- Play the **root** and **3rd** of the F major triad.
Listen to the sound of the **major 3rd**.
 - Now play the triad.
Listen to the sound of the **major triad**.

- Play the **root** and **3rd** of the F minor triad.
Listen to the sound of the **minor 3rd**.
 - Now play the triad.
Listen to the sound of the **minor triad**.

Practice *Triad Maneuvers* going up the keyboard **chromatically** (by half steps).

Use the chart at the bottom of the page as a guide.

Triad Maneuvers

Allegro

C Cm C Cm C

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

5 D \flat D \flat m D \flat D \flat m D \flat

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

Continue the exercise beginning on D, E \flat , E, F, F \sharp , G, A \flat , A, B \flat , B, and C.

The 12 Major and Minor Triads

Your teacher will check the boxes for each triad assigned and completed.

Your goal is to play all 12 "triad maneuvers" going up chromatically, without hesitation.

<p>C Cm</p> <p><input type="checkbox"/> assigned <input type="checkbox"/> completed</p>	<p>D\flat D\flatm</p> <p><input type="checkbox"/> assigned <input type="checkbox"/> completed</p>	<p>D Dm</p> <p><input type="checkbox"/> assigned <input type="checkbox"/> completed</p>	<p>E\flat E\flatm</p> <p><input type="checkbox"/> assigned <input type="checkbox"/> completed</p>
<p>E Em</p> <p><input type="checkbox"/> assigned <input type="checkbox"/> completed</p>	<p>F Fm</p> <p><input type="checkbox"/> assigned <input type="checkbox"/> completed</p>	<p>F\sharp F\sharpm</p> <p><input type="checkbox"/> assigned <input type="checkbox"/> completed</p>	<p>G Gm</p> <p><input type="checkbox"/> assigned <input type="checkbox"/> completed</p>
<p>A\flat A\flatm</p> <p><input type="checkbox"/> assigned <input type="checkbox"/> completed</p>	<p>A Am</p> <p><input type="checkbox"/> assigned <input type="checkbox"/> completed</p>	<p>B\flat B\flatm</p> <p><input type="checkbox"/> assigned <input type="checkbox"/> completed</p>	<p>B Bm</p> <p><input type="checkbox"/> assigned <input type="checkbox"/> completed</p>

Triad Quiz

Write the name for each triad below.

Use a **capital letter** for *major* (ex: G) and a **capital letter with a small m** for *minor* (ex: Gm)

Ex: **F#**

Now play each triad on the piano.



Tropical Island

Lazy and relaxed (♩ = 80-88)

N. Faber

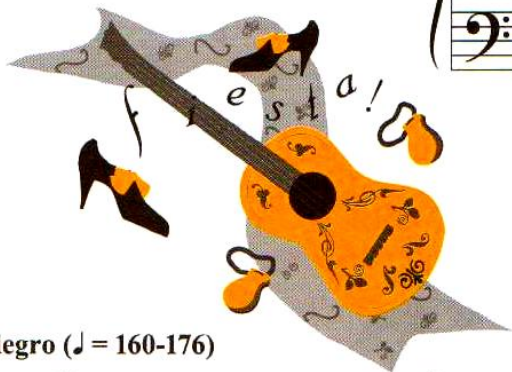
Remember the F#s!

7

Syncopation

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

Play this example as you count aloud.



syncopation

mf

beats: 1 and 2 and 3 and 4 and

Fiesta España

N. Faber

Allegro (♩ = 160-176)

Count: 1 and 2 and 3 and 4 and

f

4 8

repeat!

sfz *mp* *p*

11

mp *p* *mp*

cross over

14

p *mp*

18

ff

21

f

24

sfz

8^{va}

27

sfz

8^{va}

30

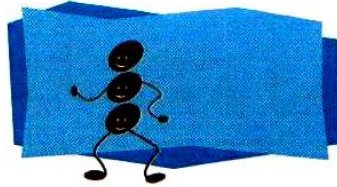
mf *f* *rit.* *ff* *sfz*

8^{va}

DISCOVERY



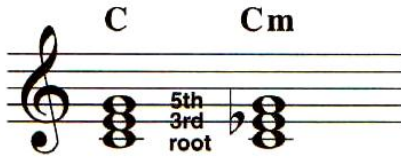
Find two **motives** that are **sequenced** in this piece.



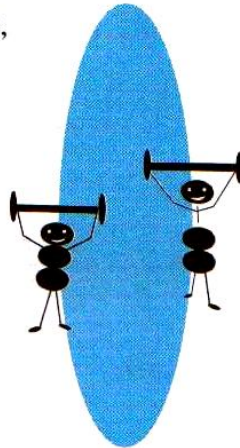
Triad Inversions

Root Position

Major and minor triads are composed of a **root**, **3rd**, and **5th**.

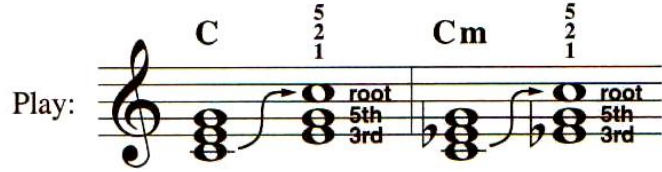


When the *root* is the lowest note, the chord is in **root position**.



1st Inversion

The notes of a triad can be rearranged, or *inverted*. (The letter names stay the same.)

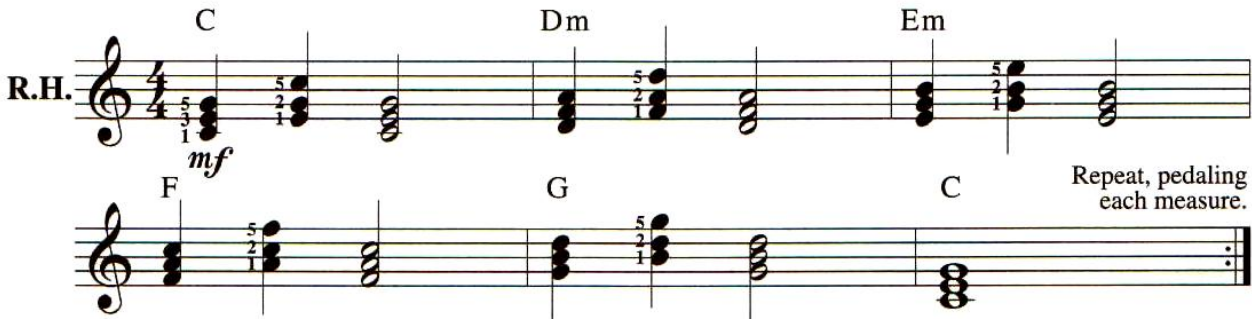


When the **3rd** is the lowest note, the chord is in **1st inversion**.

Notice the interval of a **4th** at the top. The root is the *top note* of the 4th.

1st Inversion Workout

Notice the R.H. fingering.



Notice the L.H. fingering.



Can you play *1st Inversion Workout* s-l-o-w-l-y hands together?

In *Westminster Chimes*, the right hand plays the melody using **1st inversion triads**.

Warm-up with 6ths:

As a preparation for **1st inversion triads**, play the opening 4 measures using **6ths**.



Technique Hint: Keep your right hand “molded” in a **1st inversion position**.

Your wrist should stay relaxed and flexible.

Westminster Chimes

Joyous, rather slowly ($\text{♩} = 66-72$)

Traditional
arranged

DISCOVERY Explore *Westminster Chimes* with the R.H. playing 1 octave higher.
Listen to the ringing sound!

molto rit. – *Molto* is the Italian word for “much,” or “very.”
Molto rit. indicates a big *ritard.*



Grace Note Hint: Play the grace note with the interval of the 5th, then quickly lift finger 2.

Highland Jig

Traditional
arranged

Allegro, “in two” (♩. = 108-116)

Musical notation for the first system of Highland Jig. It consists of a grand staff with a treble and bass clef. The key signature has one flat (Bb). The time signature is 6/8. The first measure starts with a forte (f) dynamic and a grace note on the treble staff. The bass staff has a sequence of notes with fingerings 2, 1, 5. The melody is a series of eighth notes.

Musical notation for the second system of Highland Jig. It starts with a measure number '4' in a box. The treble staff has a sequence of notes with fingerings 2, 1, 2, 1, 5. The dynamic is piano (p). The bass staff continues with notes and fingerings.

Musical notation for the third system of Highland Jig. It starts with a measure number '7' in a box. The treble staff has a sequence of notes with fingerings 1, 2, 1, 5. The dynamic is mezzo-piano (mp). The text 'Remember the Bb's!' is written above the treble staff. The bass staff has notes and fingerings.

Musical notation for the fourth system of Highland Jig. It starts with a measure number '11' in a box. The treble staff has chords with fingerings 5, 2, 1. The dynamic is mezzo-forte (mf). The bass staff has notes and fingerings.

15

18

21

25

29



Transpose measures 1-8 to the key of G major and D major.

Three Positions for Triads

Every triad has 3 positions: **root position**, **1st inversion**, and **2nd inversion**.
 Play these 3 positions for the C major triad. *Listen* to the sound!

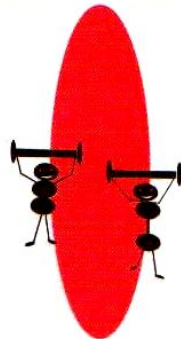
Play:

Root Position

1st Inversion

2nd Inversion

The **root** is the lowest note. The **3rd** is the lowest note. The **5th** is the lowest note.



The chord name (root) is the *upper note* of the 4th.

2nd Inversion Workout

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

R.H.

C

mf

root position 1st inv. 2nd inv. root position 2nd inv. root position

Am

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

L.H.

C

mf

root position 1st inv. 2nd inv. root position 2nd inv. root position

Am

DISCOVERY



Play *2nd Inversion Workout* using F major and D minor triads.

Rounded Binary Form

When part of the A section returns *within* the B section, the form is **rounded binary**.

Is *Gavotte* in binary form or rounded binary form?



Gavotte*

Benjamin Carr
(1768-1831, America)
original form

Moderato

*A *gavotte* is a French dance of the 17th century in moderate $\frac{4}{4}$ time.

DISCOVERY



Find a **motive** with two **sequences** in this piece.

Warm-up

R.H. *mf* *p*

L.H. *mf* *p*



Swing Low, Sweet Chariot

Spiritual
arranged

Moderately slow, no swing (♩ = 69-76)

mp

Swing low, sweet char - i - ot,

3

com - ing for to car - ry me home.

5

mf

Swing low, sweet char - i - ot,

7

com - ing for to car - ry me home.

9

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

11

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

14

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

16

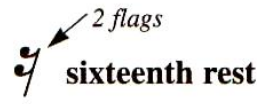
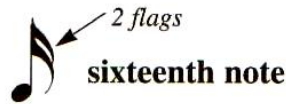
home.



Now play *Swing Low, Sweet Chariot* using **swing rhythm** (8th notes played in a long-short pattern, (♩ = ♪♩)).



16th Notes



Four 16th notes = one quarter note

2 beams →

Count: 1 e and a 1 e and a

Feeling the Rhythm

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

Pea- nut but- ter, pea- nut but- ter, pea- nut but- ter sand - wich.

1. *mf*

Count: 1 e and a 2 e and a 3 e and a 4 (e) and (a)

Transpose to:
D major and A major

This rhythm should have the same *feel* as:

Fudge sun - dae, fudge sun - dae, fudge sun - dae fudge.

2. *mf*

Count: 1 (e) and a 2 (e) and a 3 (e) and a 4 (e and a)

Transpose to:
G major and F major

This rhythm should have the same *feel* as:

Bub- ble gum, bub- ble gum, bub- ble gum, bub- ble gum.

3. *mf*

Count: 1 e and (a) 2 e and (a) 3 e and (a) 4 e and (a)

Transpose to:
D major and A major

DISCOVERY



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

Drummer at the Keyboard



On the closed keyboard lid, tap your R.H. and L.H. together as you count aloud.
Practice this drill until you can do it with ease. Can you tap with the metronome at ♩ = 69?

1 e and a 2 e and a 3 e and a 4 e and a (etc.)

R.H. $\frac{4}{4}$

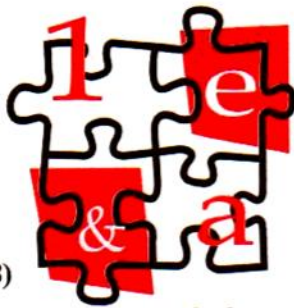
L.H. $\frac{4}{4}$

1 e and a 2 e and a 3 e and a 4 e and a (etc.)

R.H. $\frac{4}{4}$

L.H. $\frac{4}{4}$

Practice this rhythm puzzle as written.
Then transpose to the keys suggested.



Rhythm Puzzle

Lively, with precise rhythm (♩ = 72-88)

$\frac{5}{4}$

mf

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

1 2 3

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

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

3

1 3 2 1

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

5 1 2 3

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

1 3 2 1

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


Transposing Adventure


Put a check in the box when you can easily transpose *Rhythm Puzzle* to each key.

- G minor C major C minor D major

A *chantey* is an energetic sailor song.

Notice the **theme** is mostly 8th notes.

Variations 1 and 2 use the  rhythm.

Can you find this  rhythm in **Variation 3**?



(Do not pause between sections when playing *Sea Chantey*.)

Sea Chantey

Theme

With energy ($\text{♩} = 100-108$)

Traditional melody
arranged

mf
Count: 1 and 2 and 3 and 4 and

3
mf
cross over

Variation 1

5
mf *mp* *mp*

7
mf *mp* *cresc.* *mf*
cross over



Variation 2 Practice Hint: First practice the R.H. alone.



9

p

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

5 1 3 5 5 1 3 5

1 3 5

11

mf

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

1 2 3 5

Variation 3



13

f

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

5 1 3 5 5 1 3 5

15

molto rit. *ff*

1 3 5 2 1 3 2 1

3 5

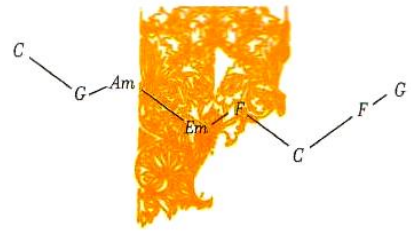


Can you make up your own variation of *Sea Chantey*?
(Hint: Change the rhythm, notes, dynamics, etc.)

Pachelbel's Canon is one of the most popular pieces of all time. It has been featured in movies, television, and in countless recordings and concerts.

The canon is based on a repeating 4-measure chord pattern:

||: C G | Am Em | F C | F G ||



Pachelbel Canon

Inversion Check: Name the inversions used for the R.H. in *measures 1-4*.

Johann Pachelbel
(1653-1706, Germany)
arranged

Andante

chord names: C G Am Em

3 F C F G C G

6 Am Em F C F G

9 C G Am Em

mp

11 F C F G

(lift)

13 C G Am Em

15 F C F G

cross over

3 e and a 4 e and a

Thin double bar means the end of a section.

17 C G Am Em

mf

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

19 F C F G

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

21 C G Am Em

f

1 e and a 2 e and a 3 e and a 4 e and a etc.

23 F C F G

25 C G Am Em F C

f

28 F G C G Am Em

mf

31 F C F G C G

mp

34 Am Em F C F G

37 C G Am Em F C F G C

p
rit.



Can you play the L.H. bass line for *measures 1-4* by memory?
 Challenge: Repeat, saying the chord names aloud.
 Hint: Which measure has only minor chords?

DICTIONARY OF MUSICAL TERMS

DYNAMIC MARKS

pp
pianissimo
very soft

p
piano
soft


mp
mezzo piano
moderately soft

mf
mezzo forte
moderately loud


f
forte
loud

ff
fortissimo
very loud

crescendo (cresc.)
Play gradually louder.



diminuendo (dim.) or decrescendo (decrec.)
Play gradually softer.



TEMPO MARKS

Adagio
slowly

Andante
“walking speed”
(slower than Moderato)

Moderato
moderate tempo

Allegretto
rather fast

Allegro
fast and lively
cheerfully

Vivace
very fast

SIGN



TERM

accent

accidental

Alberti bass

arpeggio

a tempo

binary form (A B)

chord

chromatic scale

coda

common time

cut time (*alla breve*)

dominant

Dal Segno al Coda

fermata

finger substitution

grace note

half step

harmonic minor scale

interval

key signature

leading tone

legato

DEFINITION

Play this note louder.

A sharp or flat that is not in the key signature. A natural is also an accidental.

A left-hand accompaniment which outlines the notes of a chord using the pattern: bottom-top-middle-top.

The tones of a chord played up or down the keyboard.

Return to the beginning tempo (speed).

A musical form with 2 sections (section A and section B). Each section usually repeats. ||: A :||: B :||

Three or more tones sounding together.

A 12-note scale composed only of half steps.

Ending section.

$\frac{4}{4}$ time.

Short for $\frac{2}{2}$ time signature. The half note gets the beat. (Two half-note beats per measure.)

The 5th note of the scale.

Return to the Segno and play to Coda , then jump to the *Coda*.

Hold this note longer than usual.

Silently changing fingers on a key to maintain legato playing.

An ornamental note that is played quickly into the note that follows

The smallest distance between two keys on the keyboard. (Ex. D-E \flat)

The form of the minor scale which has a raised 7th scale step. An accidental is used to raise the 7th note a half step.

The distance between two musical tones or keys on the keyboard. (Ex. 2nd, 3rd, 4th, 5th, 6th, 7th, octave)

Sharps or flats of the key. The key signature appears at the beginning of each line of music. A key signature indicates a major key or its relative minor key.

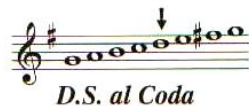
The 7th note of the scale. The leading tone is a *half step* below the tonic.

Smooth, connected.



C

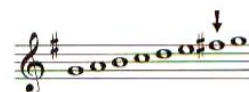
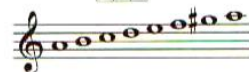
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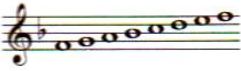

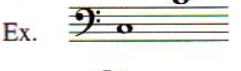


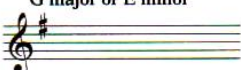













D.S. al Coda

♯

♯



SIGN	TERM	DEFINITION
	<i>maestoso</i>	Majestic.
	major scale	A seven-note scale with half steps between steps 3-4 and 7-8.
	<i>molto</i>	Much, very.
	motive	A short musical pattern.
	natural minor scale	The form of the minor scale which uses only the notes of the key signature (no accidentals).
Ex. 	octave	The interval which spans 8 letter names. (Ex. C to C)
	opus	Work. A composer's compositions are often given <i>opus</i> numbers.
	ostinato	A repeating musical pattern.
	pedal simile	Pedal similarly.
	phrase	Think of a phrase as a "musical sentence." A phrase is shown in the music with a slur, also called a phrase mark.
	<i>poco</i>	A little.
I, IV, V	primary (main) chords	These are names for the three most common chords in any key. I is the Roman numeral for 1. (i in a minor key.) IV is the Roman numeral for 4. (iv in a minor key.) V is the Roman numeral for 5.
	relative minor	The minor key which shares the same key signature as its relative major. The relative minor is 3 half steps below the tonic of the major key.
	<i>ritardando</i>	Gradually slow down.
	sequence	A musical pattern repeated on another pitch (higher or lower).
	<i>sforzando</i>	A sudden, strong accent.
	slur	Connect the notes over or under a slur.
	sonatina	An instrumental piece, often with several movements.
	<i>staccato</i>	Play <i>staccato</i> notes detached, disconnected.
	swing rhythm	Eighth notes played in a long-short pattern. ($\text{♪} = \text{♪}^{\text{3}}\text{♪}$)
	syncopation	Accenting notes between the beats, instead of on the beat.
	tempo	The speed of the music.
	tenuto mark	Hold this note its full value. Press gently into the key.
	ternary (A B A)	A musical form with 3 sections: A B A
	theme	Melody. A piece may have several themes.
Ex. 	time signature	Two numbers at the beginning of a piece (one above the other). The top number indicates the number of beats per measure. The bottom number indicates the note receiving one beat.
	tonic	The 1st note of the scale. (The "key note.")
	transpose	To play music in a different key.
	tremolo	Rapidly playing back and forth between two notes.
	triad	A 3-note chord consisting of a root-3rd-5th. Major and minor chords are triads.
	triplet	Three eighth notes equal a quarter note.
	variation	An altered presentation of the theme. (different rhythm, harmony, accompaniment, etc.)
Ex. 	whole step	Composed of two half steps. (Ex. D-E)