

ALFRED'S BASIC ADULT PIANO COURSE

LESSON BOOK LEVEL TWO

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MORTON MANUS

AMANDA VICK LETHCO

Correlated materials to be used with *Adult Lesson Book, Level 2*:

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With the goal of teaching the adult beginner to play the piano in an enjoyable, quick and easy way, Alfred's Basic Adult Piano Course, Level Two, continues to progress smoothly and easily, without gaps, toward the development of technique and knowledge required to play in all the most frequently used keys. This book begins with an extensive review of the chords and keys previously studied, using fresh and interesting material that will provide enjoyment as well as reinforcement. Particularly significant and noteworthy is the easy presentation of chords in *all positions* in both hands.

The complete reference section that closes the book will enable the student to continue to learn to play scales and chords in all major and minor keys. The pieces used consist of familiar favorites borrowed from folk-song material, themes from operas and the classics, as well as original keyboard compositions.

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Review—The Key of C Major

Primary chords in C Major:

Block chords

Block chords in C Major:

- C (I)
- F (IV)
- G7 (V7)

Broken chords

Broken chords in C Major:

- C
- F
- G7
- C
- F
- G7

DOWN IN THE VALLEY

American Folk Song

Moderato

Down in the valley, Val - ley so

low, Late in the eve

EXTENDED POSITION

You are now ready to begin ADULT ALL-TIME FAVORITES BOOK 2, ADULT CHRISTMAS BOOK 2, ADULT POP SONG BOOK 2, ADULT SACRED BOOK 2 and ADULT THEORY BOOK 2.

ning, Hear the wind blow.

C

Hear the wind blow, love, Hear the wind

5 3

blow, Late in the eve ning,

G7

EXTENDED POSITION

1 2 3 5

5 2

Hear the wind blow.

C F C

EXTENDED POSITION

5 2 1 5 4 2 1

Review—The Key of A Minor

REMEMBER! The keys of C MAJOR and A MINOR are called RELATIVES, because they have the same key signature: no sharps, no flats.

Primary chords in A minor:

Block chords

Am Dm E7

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

i iv V7

Broken chords

Am Dm E7

5 1 3 : 5 1 2 : 5 1 2 :
i 3 iv V7 2

REMEMBER: Small Roman numerals (i & iv) are used to indicate minor chords.

TUMBALALAIKA

Allegro moderato

Traditional

Am E7

mf

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

Am

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

EXTENDED POSITION F Dm Am

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

Dm E7 Am

1 2 4

p *f*

4 2 E7 2

p *f*

4 2 Am

p *f*

EXTENDED POSITION

Dm Am

1 2 3 5 3 5 1 3

p *f*

Dm E7 Am

5 2 1 2 4

p *f*

Technique Builder: Crossing 1 Under 2

It is important to develop the ability to cross 1 under 2 and 1 under 3 with a relaxed wrist, and with no "twisting" motion of the hand. The next four pages of this book will help you improve this technique. Play the exercises slowly at first, then faster.

RH: *mf*

Cross 1 under 2

1 2 1 2 3 1 1 1 1 1

LH: *mf*

Cross 1 under 2

1 2 1 2 3 1 1 1 1 1

LIGHT AND BLUE

Moderate blues tempo

Willard A. Palmer

p

C 5 1 F C

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

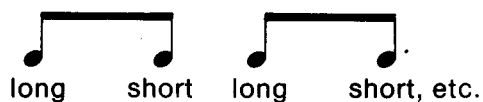
8va

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

C *8va* G7

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

The eighth notes may be played a bit unevenly:



System 1: Measures 1-3. Treble clef: F (2), C (5 1 2), G7 (5 1 2). Bass clef: F (1 2 5), C (1 3 5), G7 (4).

System 2: Measures 4-6. Treble clef: C (4 2 1 2 1 2), F (2 1 2 1 2), C (1-2). Bass clef: C (4 2 1 2 1 2), F (2 1 2 1 2), C (1-2). Dynamics: *mf*.

System 3: Measures 7-9. Treble clef: 8va (4 3 2 1 2), F (4 2 1 2 1 2), C (1 2 1). Bass clef: C (4 2 1 2 1 2), F (4 2 1 2 1 2), C (1 2 1).

System 4: Measures 10-12. Treble clef: C (4 1-2), 8va (4 3 2), G7 (2 5 1). Bass clef: C (4 1-2), 8va (4 3 2), G7 (2 5 1).

System 5: Measures 13-15. Treble clef: F (5 1), C (5 1), 1. G7, 2. C. Bass clef: F (5 1), C (5 1), 1. G7, 2. C.

TEACHER'S NOTE:

1. The LH may be played *staccato*, except where slurred.
2. The repeat may be played *8va*, with notes marked *8va* played as written.
3. The final chord may be played with *tremolo*:

Diagram showing the final chord (C) with tremolo markings on the bass clef.

Technique Builder: Crossing 1 Under 3

- REMEMBER:
- Keep the wrist loose and relaxed.
 - Avoid any "twisting" of the wrist as 1 goes under 3.
 - Move the thumb under the hand as soon as it plays, to have it ready for its next note.
 - Play slowly at first, then gradually increase speed.

RH:

mf

Cross 1 under 3

LH:

mf

Cross 1 under 3

ROMAN HOLIDAY

Allegro moderato

C G7

mf

*Play the eighth notes EVENLY!

C F G7

1 1 1 1

1. C 2.* C

Fine

5 1

f p

1 2 3 1 2 3 1 1

5 1 5 2 1

D.C. al Fine

*When playing *D.C. al Fine*, always omit the 1st ending and play the 2nd ending.

Tempo Indications

Tempo is an Italian word meaning “rate of speed.” In most music, tempo indications are given in Italian.

Allegro = Quickly, happily

Andante = Moving along (“walking speed”)

Adagio = Slowly

Largo = Very Slowly

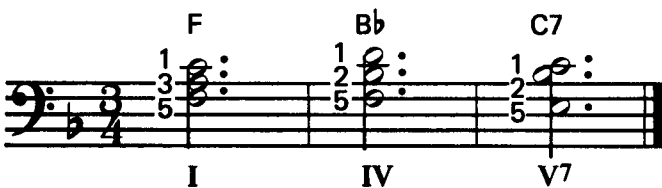
Moderato = Moderately

Moderato may be combined with the other words: **Allegro moderato** = moderately quick.

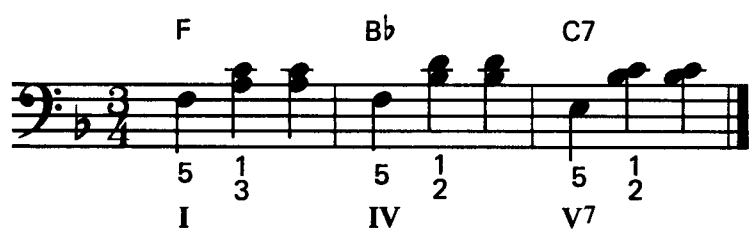
Review—The Key of F Major

Primary chords in F major:

Block chords



Broken chords



MORNING HAS BROKEN

KEY OF F MAJOR
Key Signature: 1 flat (Bb)

Moderato

8va 2nd time

Gaelic Folk Song

Musical score for "Morning Has Broken" in F major, 3/4 time. The score is in treble clef with a piano (*mp*) dynamic. The melody is written on a grand staff. Chords are indicated above the staff: F, Bb, C7, Bb, and F. Fingerings are shown for the melody: 1, 2, 3, 5-4, 5, 3. An "Extended Position" box covers the first three notes. The bass line consists of broken chords with fingerings: 5, 3, 5, 2, 5, 2, 5, 2, 5, 3.

*Play with 5, then change to 4 while holding the key down. This is called “finger substitution.”

You are now ready to begin ADULT DUET BOOK 2.

1 2 3 4 Bb F C7
 2 1 2 5 3 2 1 F Bb F C7
 2 1 F Bb C7 F
ritard. 2nd time

Most POPULAR SHEET MUSIC has chord symbols above the treble notes just as you see in *MORNING HAS BROKEN*. You may supply your own LH chords to such music, using BLOCK CHORDS or BROKEN CHORDS in various styles.

OPTIONAL: Play *MORNING HAS BROKEN* again, using broken chords as shown in the following examples. The chords you use should be the same as those indicated by the chord symbols above the treble notes in the music above.

Example 1:

F Bb C7 Bb F
 1 2 3 5-4 5 3 2 1
 5 3 1 5 2 1 5 2 1 5 2 1 5 3 1
mp etc.



Example 2:

F Bb C7 Bb F
 1 2 3 5-4 5 3 2 1
 5 3 1 5 3 1 5 2 1 5 2 1 5 3 1
mp etc.



A New Time Signature

6 means 6 beats to each measure.
8 means an **eighth note** gets one beat.




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

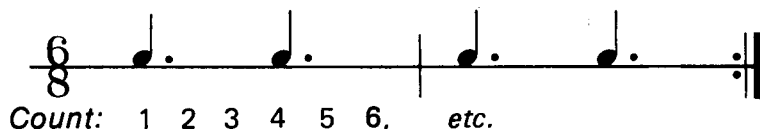
 = EIGHTH note (or  REST)
 Count "1"





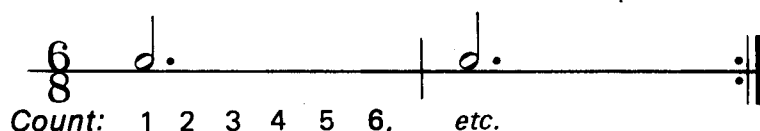
 = QUARTER note (or  REST)
 Count "1-2"



 = DOTTED QUARTER note
 (or   RESTS)
 Count "1-2-3"



 = DOTTED HALF note
 Count "1-2-3-4-5-6"
 For a WHOLE measure of silence,
 a  WHOLE REST is used.



LA RASPA

A Mexican Stamping Dance

KEY OF F MAJOR
 Key Signature: 1 flat (Bb)

Allegro

*2nd time accelerando poco a poco al fine**



*Accelerando means "gradually faster." Poco a poco means "little by little."
 Accelerando poco a poco al fine means "gradually faster little by little to the end."

4 1 2 4 F f

5 1 1 4 2 C7 sf*

1. To next strain 2. (Fine) F 3 2 sf* Fine

2nd time 8va segue

2 C7 3 2 F 3 sf sf

1. 8va -- 1 2. F D.C. al Fine C7 3 2 sf sf

* *sf* = *storzando*, Italian for "forcing." It means to play louder on one note or chord; in this case it applies to the note above *sf* and the chord below it.

Review—The Key of D Minor

REMEMBER: The keys of F MAJOR and D MINOR are called RELATIVES because they have the same key signature: 1 flat (B \flat).

Primary chords in D minor:

Dm Gm A7

i iv V7

SCHERZO*

Respectfully dedicated to the world-renowned concert pianist, Vladimir Horowitz.

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

Andante moderato

Dm Gm Dm Gm Dm A7

1 3 5 1 2 1

mf Much to my sor - row it's Vlad - i - mir Hor - o - witz Who plays pi - an - o much

Dm A7 Dm Gm Dm Gm

bet - ter than I, *pp* And pi - an - is - si - mo, *ff* al - so for - tis - si - mo,

KEY OF F MAJOR
(relative of D MINOR)

Allegro

Dm A7 Dm F Bb

1 2 1 1 3 5 5 3 1

I can't be - lieve how his fin - gers can fly! *L.H.* 3 *mf* If I just had a mere

*Scherzo. This word means "a musical jest or joke." It is applied to light and playful pieces.

F Bb F Bb F C7

por - tion of Vlad - i - mir Hor - o - witz' tal - ent I'd prac - tice all day!

KEY OF D MINOR

Dm 5 3 1 Gm Dm Gm Dm Gm

p I've a sus - pi - cion it's more than am - bi - tion, it's how man - y D. C. al

Dm A7 Dm 3 5 Gm Dm Gm

fi - nes you play. *mf* May - be to - mor - row it's Vlad - i - mir Hor - o - witz

accelerando poco a poco al fine
Both hands 8va -----

Dm 2 1 Gm Dm A7 Dm 3 5 Gm

who'll be ap - plaud - ing the mu - sic I play. *f* *Pres - to, pres - tis - si - mo.

(Both hands 8va) -----

Dm Gm Dm 2 1 A7 Dm 3 5

**Brav - o, brav - is - si - mo! I'm get - ting bet - ter and bet - ter each day! L.H. 3

*Presto. Italian for "fast." This tempo mark means "faster than *allegro*."
The word *prestissimo* means "very fast." It usually means "as fast as possible."

**Bravo, bravissimo! These Italian words are often shouted by audiences of virtuoso performers. They can't be exactly translated, but they mean something like "Marvelous, VERY marvelous!"

INTRODUCTION AND DANCE

This very popular folk tune uses mostly the primary chords in D MINOR, but you will also find two D MAJOR TRIADS, plus the V7 and I chords in A MINOR and F MAJOR.

The popular song "Those Were the Days" was based on this old folk melody.

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

Adagio Folk Song

System 1: Treble clef, Dm chord, melody: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4. Bass clef, mp, Dm chord (1, 3, 5). Dynamics: mp.

System 2: Treble clef, D chord (1), melody: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4. Bass clef, D chord (1, 3, 5), Gm chord (1, 2, 5), D chord (1). Dynamics: mf.

System 3: Treble clef, Dm chord, melody: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4. Bass clef, Dm chord (1, 2, 5), E7 chord (1, 2, 5), A chord (1, 3, 5), A7 chord (5, 1). Dynamics: mf.

Allegro

Dm D Gm

5 1 4 1 5 1 4 2 3 1 1

5 1 3 2

C7 F Gm

1 3 1 3

5 1 2 5 5 1 2

Dm A7

1 2 1 3

3 5 1 2

1. Dm A7 2. Dm gva

5 3 5 3

1 3 5 5 3

Review—The Key of G Major

Primary chords in G MAJOR:

Block chords

Musical notation for block chords in G major. The G chord (I) is shown with fingering 1-3-5. The C chord (IV) is shown with fingering 1-2-5. The D7 chord (V7) is shown with fingering 1-2-5. The chords are written in bass clef, 3/4 time.

Broken chords

Musical notation for broken chords in G major. The G chord (I) is shown with fingering 5-1-3. The C chord (IV) is shown with fingering 5-1-2. The D7 chord (V7) is shown with fingering 5-1-2. The chords are written in bass clef, 3/4 time.

LA CUCARACHA

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

Allegro moderato

2nd time 8^{va} segue

Traditional

Musical notation for the first system of 'La Cucaracha'. The treble clef part starts with a G chord in an extended position (1-2-3-5) and continues with a melodic line. The bass clef part provides harmonic support with chords G (5-1-3) and D7 (3-1). Dynamics include *f-p*.

Musical notation for the second system of 'La Cucaracha'. The treble clef part continues with a melodic line, including an extended position (2-3-5) and a final G chord (3-1). The bass clef part continues with chords D7 (5-1-2) and G (5-1-3).

Musical notation for the third system of 'La Cucaracha'. It features two first endings. The first ending (1.) leads to a G chord. The second ending (2. loco) is marked 'as written, not 8^{va}' and leads to a G chord. The treble clef part includes a melodic line with fingering 3-4-3-2-1-2-3-1.

* Play the C and D together with the side of the thumb.

1 3 5 1 3 5 4
f
5

D7 1 3 5 1 3 5
1

G 3 4 3 2 1 2 1 1 3 1
p
5

D7 4
p
2

G 3 4 3 2 1 2 1 5 1 5
f
5

The Key of E Minor (Relative of G Major)

E MINOR is the relative of **G MAJOR**.

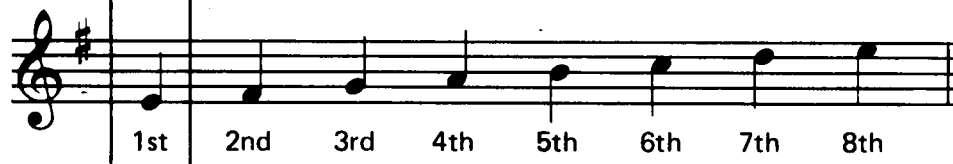
Both keys have the same key signature (1 sharp, F#).

REMEMBER: The **RELATIVE MINOR** begins on the 6th tone of the **MAJOR SCALE**.

G MAJOR SCALE



E MINOR SCALE



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

The E Harmonic Minor Scale

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

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

Practice the **E HARMONIC MINOR SCALE** with hands separate. Begin slowly.

KEY OF E MINOR
Key Signature: 1 sharp (F#)



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

THE HOUSE OF THE RISING SUN

KEY OF E MINOR
 Key signature:
 1 sharp (F#)

Andante moderato

2nd time both hands 8va segue

* *Ped. simile* = Continue to pedal in the same manner.

The Primary Chords in E Minor

Reviewing the E HARMONIC MINOR SCALE, LH ascending.

KEY OF E MINOR
 Key signature:
 1 sharp (F#)

The following positions are often used, for smooth progressions:

i iv V7
 E MINOR A MINOR B7(5th omitted)

E Minor Chord Progression with i, iv, V7 chords.

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

RH:

LH:

SAKURA

(Cherry Blossoms)

Andante moderato

Japanese Folk Song

Em Am Em B7

3 3 1 2

p

1 2 5

This system contains the first four measures of the piece. The treble clef has a key signature of one sharp (F#). The bass clef has a key signature of two sharps (F# and C#). The first measure has an Em chord and a triplet of eighth notes (F#, A, C). The second measure has an Am chord and a quarter note (F#) followed by a quarter note (A). The third measure has an Em chord and a quarter note (F#) followed by a quarter note (A). The fourth measure has a B7 chord and a quarter note (F#) followed by a quarter note (A). Dynamics include a piano (*p*) marking in the third measure and fingerings (1, 2, 5) in the fourth measure.

Em Am Em Am Em

3 3 3

p

This system contains measures 5 through 8. The treble clef has a key signature of one sharp (F#). The bass clef has a key signature of two sharps (F# and C#). The first measure has an Em chord and a triplet of eighth notes (F#, A, C). The second measure has an Am chord and a quarter note (F#) followed by a quarter note (A). The third measure has an Em chord and a quarter note (F#) followed by a quarter note (A). The fourth measure has an Am chord and a quarter note (F#) followed by a quarter note (A). The fifth measure has an Em chord and a triplet of eighth notes (F#, A, C). The sixth measure has an Am chord and a quarter note (F#) followed by a quarter note (A). The seventh measure has an Em chord and a quarter note (F#) followed by a quarter note (A). The eighth measure has an Am chord and a quarter note (F#) followed by a quarter note (A). Dynamics include a piano (*p*) marking in the fifth measure.

B7 Em Am Em Am

1 2 3

mf

This system contains measures 9 through 12. The treble clef has a key signature of one sharp (F#). The bass clef has a key signature of two sharps (F# and C#). The first measure has a B7 chord and a quarter note (F#) followed by a quarter note (A). The second measure has an Em chord and a triplet of eighth notes (F#, A, C). The third measure has an Am chord and a quarter note (F#) followed by a quarter note (A). The fourth measure has an Em chord and a quarter note (F#) followed by a quarter note (A). The fifth measure has an Am chord and a quarter note (F#) followed by a quarter note (A). The sixth measure has an Em chord and a quarter note (F#) followed by a quarter note (A). The seventh measure has an Am chord and a quarter note (F#) followed by a quarter note (A). The eighth measure has an Em chord and a quarter note (F#) followed by a quarter note (A). Dynamics include a mezzo-forte (*mf*) marking in the second measure.

Em

EXTENDED POSITION

ritardando

*morendo**

L.H.

1 5 1 2 3 5 2

3 3 5

This system contains measures 13 through 16. The treble clef has a key signature of one sharp (F#). The bass clef has a key signature of two sharps (F# and C#). The first measure has an Em chord and a quarter note (F#) followed by a quarter note (A). The second measure has an Em chord and a quarter note (F#) followed by a quarter note (A). The third measure has an Em chord and a quarter note (F#) followed by a quarter note (A). The fourth measure has an Em chord and a quarter note (F#) followed by a quarter note (A). Dynamics include a *ritardando* marking in the second measure and a *morendo* marking in the fourth measure. The text "EXTENDED POSITION" is written above the treble clef staff. The text "L.H." is written below the bass clef staff. Fingerings (1, 5, 1, 2, 3, 5, 2) are shown above the treble clef staff, and (3, 3, 5) are shown below the bass clef staff.

*Morendo means "dying away."

E MINOR PROGRESSION with broken i, iv, & V7 chords. Play several times with LH.

A single-line bass staff in 3/4 time, key of E minor. It shows a sequence of broken chords: i (5), 3 (1), iv (5), 2 (1), i (5), 3 (1), V7 (5), 2 (1). The notes are: E3, G3, B2; E3, G3, B2; D3, F3, A2; D3, F3, A2; E3, G3, B2; E3, G3, B2; F#3, A3, C#3; E3, G3, B2.

WAVES OF THE DANUBE

Melodies from *WAVES OF THE DANUBE* were used in the popular hit "THE ANNIVERSARY SONG."

KEY OF E MINOR
Key Signature: 1 sharp (F#)

Moderate waltz tempo

Ivanovici

First system of musical notation. Treble clef, 3/4 time, key of E minor. The melody starts with a half rest, followed by quarter notes G#4, A4, B4, G#4, A4, B4, G#4, A4, B4, G#4, A4, B4, G#4, A4, B4, G#4, A4, B4. The bass line has a half note E3, followed by quarter notes G3, B2, A2, G3, B2, A2, G3, B2, A2, G3, B2, A2, G3, B2, A2, G3, B2, A2. Chord symbols B7 and 4 3 1 are above the first two measures. A piano (*p*) dynamic marking is in the first measure.

Second system of musical notation. Treble clef, 3/4 time, key of E minor. The melody has a half rest, followed by quarter notes G#4, A4, B4, G#4, A4, B4, G#4, A4, B4, G#4, A4, B4, G#4, A4, B4, G#4, A4, B4. The bass line has a half note E3, followed by quarter notes G3, B2, A2, G3, B2, A2, G3, B2, A2, G3, B2, A2, G3, B2, A2, G3, B2, A2. Chord symbols Em and 4 2 1 are above the first two measures. A wavy line is under the first measure of the bass line. An asterisk (*) is above the final measure of the melody.

Third system of musical notation. Treble clef, 3/4 time, key of E minor. The melody has a half rest, followed by quarter notes G#4, A4, B4, G#4, A4, B4, G#4, A4, B4, G#4, A4, B4, G#4, A4, B4, G#4, A4, B4. The bass line has a half note E3, followed by quarter notes G3, B2, A2, G3, B2, A2, G3, B2, A2, G3, B2, A2, G3, B2, A2, G3, B2, A2. Chord symbols Am and 5 3 1 are above the first two measures. The final measure of the bass line has a wavy line and a '1' below it.

*The wavy line means that 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.

1. *To next strain* 2. *Fine*

B7 Em

2 1 2 1 2 3

5 2 2 1

p

Fine

D7 G

4 2

5 1

3 1

5 1

f

Fine

D7 G

4 2

5 1

3 1

5 1

mf

B7 Em

4

5 1

5 1

5 1

5

p

Am B7 Em

3 1 2 3

5 1

p

D.C. al Fine

The D Major Scale

Remember that the MAJOR SCALE is made up of two tetrachords *joined* by a whole step.
The 2nd TETRACHORD of the D MAJOR SCALE begins on A.

There are 2 sharps (F# & C#) in the D major scale.

The fingering for the D MAJOR SCALE is the same as for the C MAJOR & G MAJOR scales.

Play slowly and carefully!

KEY OF D MAJOR
 Key Signature: 2 sharps (F# & C#)

IMPORTANT! After you have learned the D MAJOR SCALE with hands separate, you may play the hands together in **CONTRARY MOTION**, as written on the staves above. Notice that both hands play the same numbered fingers at the same time! Begin with both thumbs on the same D.

ROCK-A MY SOUL

Allegro moderato

Spiritual

*Remember: Any SHARP sign raises the note one half step. E sharp is the same as F natural!
Pairs of eighth notes may be played a bit unevenly; long - short.

3

5 1

1. *To next strain* 1

2. *Fine*

4 2 5 2 *Fine*

5 3

3

4 2

3

5 3 1 5 3 1

2 1

3

5 1

5 4 2 5

D.C. al Fine

Primary Chords in D Major

Reviewing the D MAJOR SCALE, LH ASCENDING.

A musical staff in bass clef showing the D major scale with fingerings 1 through 8. Above the staff, the chords I, IV, and V7 are indicated. The V7 chord is shown with a diagram of its notes: G, A, C, E, and F#.

The following positions are often used, for smooth progressions:

Primary Chords in D MAJOR

Three chord positions are shown on a bass clef staff: D (I), G (IV), and A7 (V7 with 5th omitted). Each chord is shown with its root position and fingerings.

D MAJOR Chord Progression with I, IV, V7 Chords.

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

A musical staff showing a chord progression: D (I), G (IV), D (I), A7 (V7). Each chord is shown with its root position and fingerings.

The same, with chords broken 2 different ways.

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

Two different ways to break the chords D, G, D, A7 are shown on a bass clef staff. Each chord is shown with its root position and fingerings.

YOU'RE IN MY HEART

(Du, du, liegst mir im Herzen)

Allegro moderato

Folk Song

A musical score for 'You're in My Heart' in 3/4 time, D major. The melody is in the treble clef and the bass line is in the bass clef. The tempo is Allegro moderato. The score includes a dynamic marking of *mf* and a Folk Song label. The chords D and A7 are indicated above the staff.

*Play both keys with the side of the thumb.
 **Slide the thumb from C# to D.

BRAHMS' LULLABY

Johannes Brahms

Andante
D

legato

*mp espressivo**

mf

p

pp *mp* *pp* *ritardando*

L.H. over R.H.

* *espressivo* = expressively.

LONESOME ROAD

Andante moderato

Folk song

mf Look down, look down that lone some

mp 5 3 1 5 2 1

road, Hang down your head and cry;

5 2 1 5 2 1

The best of friends must part some -

time, Then why not you and I?

5 1 1 5

*This piece introduces a technique that produces a very legato effect between two melody notes when the 2nd note is part of the same chord. Play the 1st note and tie it over, holding it as you play the next note.

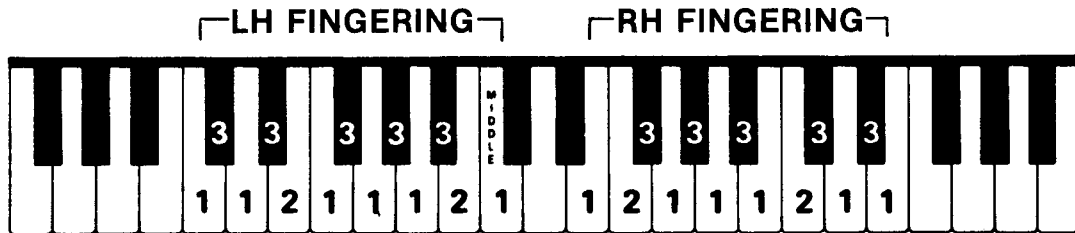
The Chromatic Scale

The **CHROMATIC SCALE** is made up entirely of **HALF STEPS**.

It goes up and down, using every key, black and white. It may begin on any note.

FINGERING RULES

- Use 3 on each **BLACK KEY**.
- Use 1 on each white key, except when two white keys are together (no black key between), then use 1 - 2, or 2 - 1.



1. Looking at the keyboard above, play the CHROMATIC SCALE with the LH. Begin on middle C and GO DOWN one octave.
2. Looking at the keyboard above, play the CHROMATIC SCALE with the RH. Begin on E above middle C and GO UP one octave.

Chromatic Warm-Ups

Two staves of musical notation in 4/4 time, marked *mf*. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a chromatic scale with fingering numbers 1, 2, 3, 1, 3, 1, 3, 2, 1 written above the notes. The scale starts on middle C and goes down one octave, then starts on E above middle C and goes up one octave.

One Octave Chromatic Scale

Play several times daily!

Two staves of musical notation in 4/4 time, marked *mf*. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a one-octave chromatic scale with fingering numbers 1, 2, 3, 1, 3, 1, 3, 1, 2, 3, 1, 3, 1, 3, 1, 3, 2, 1, 3, 1, 3, 1, 3, 2, 1 written above the notes. The scale starts on middle C and goes up one octave.

NOTE: It is easy, and fun, to play the CHROMATIC SCALE in **CONTRARY MOTION**! When the RH begins on E and the LH on C, as above, both hands play the same numbered fingers at the same time.

VILLAGE DANCE

This old folk melody was the inspiration for some of the music of "FIDDLER ON THE ROOF."

Allegro

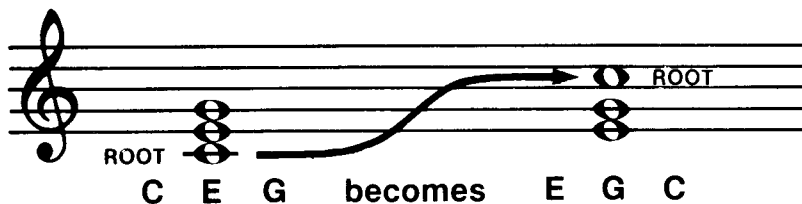
Folk tune

The musical score for "Village Dance" is presented in five systems. Each system consists of a treble clef staff and a bass clef staff. The time signature is common time (C). The first system begins with a star symbol and includes dynamics *p* and *f*. The second system includes chords Fm and C. The third system includes chords Fm and C. The fourth system includes chords Fm and C. The fifth system includes chords Fm and C. Fingerings and other performance markings are provided throughout the score.

*The time signature C indicates COMMON TIME, which is the same as $\frac{4}{4}$ TIME.

Triads: The 1st Inversion

ANY ROOT POSITION TRIAD MAY BE INVERTED BY MOVING THE ROOT TO THE TOP.



ALL LETTER NAMES ARE THE SAME, BUT THE ROOT IS ON THE TOP.
This is called the **FIRST INVERSION**.

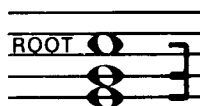
1st INVERSION TRIADS IN C

Play with RH. Use 1 2 5 on each triad. With the fingers properly spaced for the 1st triad, you need only move the hand up ONE WHITE KEY for each of the following triads.



Play the above with LH ONE OCTAVE LOWER. Use 5 3 1 on each triad.

In the 1st inversion, the **ROOT** is always the **TOP** note of the **INTERVAL OF A 4th!**



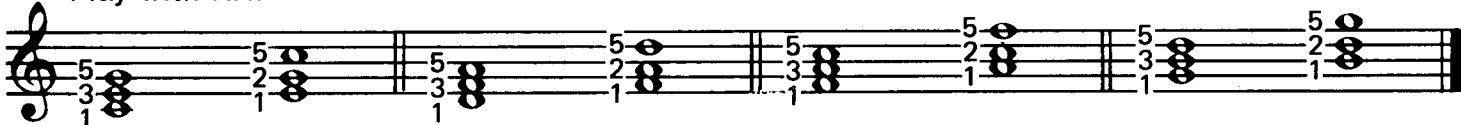
This interval is a 4th.
This interval is a 3rd.

In the following line, each triad is played first in its **ROOT POSITION**, then in the 1st **INVERSION**.

The important trick in reading these triads easily is this:

READ ONLY THE LOWEST NOTE of each triad, then add the upper 2 notes by **INTERVAL!**

Play with RH.



THE HOKEY-POKEY

All triads down to the 1st double bar on the next page are 1st inversion triads. After the double bar, root position triads are also included. **READ BY INTERVAL!**

Slow swing tempo



All of the chords in this piece are 1st inversion triads except three. Find those three and name them before you play. The eighth notes may be played long-short.

L.H. staccato

f

mp

8va

f

8va]

NIGHT SONG

A "Night Song" could also be called a NOCTURNE or a SERENADE.

This piece is much easier than it looks or sounds, because every 3-note chord, including the broken chords in the beginning of the RH, is a 1st inversion triad. They are all fingered 1 2 5 in the RH, or 5 3 1 in the LH.

Andante moderato

The first system of the musical score is marked "Andante moderato". It consists of two staves: a right-hand (RH) staff in treble clef and a left-hand (LH) staff in bass clef. The RH staff begins with a piano (*p*) dynamic and features a melodic line with slurs and fingerings (1, 2, 5, 5, 2, 1, 1, 2, 5, 5, 2, 1, 1, 2, 5, 5, 2, 1, 4). The LH staff provides harmonic support with first-inversion triads, each with fingerings 5, 3, 1. A "ritard." marking with a dashed line appears in the final measure of the system.

a tempo (resume tempo)

The second system is marked "*a tempo* (resume tempo)". It continues with two staves. The RH staff has a melodic line with slurs and fingerings (1, 2, 5, 5, 2, 1, 1, 5, 1, 5). The LH staff continues with first-inversion triads and fingerings (5, 3, 1). A "ritard." marking with a dashed line and a double bar line with a diamond symbol is present at the end of the system.

a little faster

The third system is marked "*a little faster*". It consists of two staves. The RH staff begins with a mezzo-forte (*mf*) dynamic and features a melodic line with slurs and fingerings (5, 2, 1, 5, 2, 1, 5, 2, 1). The LH staff continues with first-inversion triads and fingerings (5, 3, 1). A piano (*p*) dynamic marking is present in the final measure of the system.

5 2 1
5 2 1
4
2 1

mf

5 5

a little slower

5 2 1
mp
p

5 5

pp
R.H.

5 1 G 5 2

After repeating, D.C. al \oplus , then CODA
(Repeat from the beginning to the sign \oplus ,
then skip to the CODA.)

CODA (an added ending)

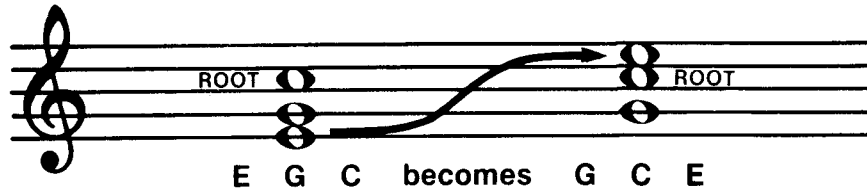
molto ritardando

1 5
pp
L.H.

5 1
1 5

Triads: The 2nd Inversion

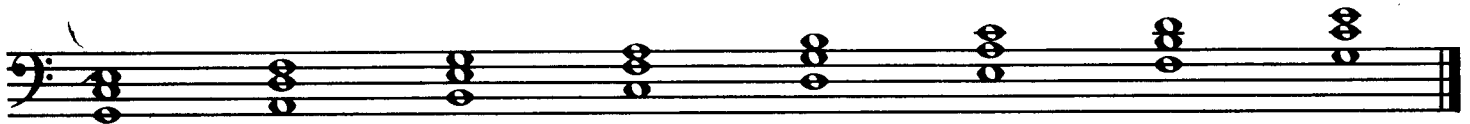
ANY 1st INVERSION TRIAD MAY BE INVERTED AGAIN BY MOVING THE LOWEST NOTE TO THE TOP:



ALL LETTER NAMES ARE THE SAME, BUT THE ROOT IS IN THE MIDDLE.
This is called the **SECOND INVERSION**.

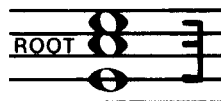
2nd INVERSION TRIADS IN C

Play with LH. Use 5 2 1 on each triad. With the fingers properly spaced for the 1st triad, you need only move the hand up **ONE WHITE KEY** for each of the following triads.



Play the above with RH ONE OCTAVE HIGHER. Use 1 3 5 on each triad.

In the 2nd inversion, the **ROOT** is always the **TOP** note of the **INTERVAL OF A 4th!**



This interval is a 3rd.
This interval is a 4th.

In the following line, each **ROOT POSITION** triad is followed by the same triad in the 1st **INVERSION**, then in the 2nd **INVERSION**. Read only the bottom note of each triad, and add the remaining notes by **INTERVAL!**

Play with RH.



REMEMBER: If the root is on the *bottom*, the triad is in **ROOT POSITION**.
If the root is on the *top*, the triad is in the **1st INVERSION**.
If the root is in the *middle*, the triad is in the **2nd INVERSION**.

Play the last line of music above with the RH, saying "ROOT POSITION, 1st INVERSION, 2nd INVERSION," etc., as you play.

SPACE SHUTTLE BLUES

Play the LH alone first, naming the root of each triad.

Every LH chord is a 2nd inversion triad, so the root is always the MIDDLE note!

Moderate blues tempo

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

mf I'm gon - na build my - self a shut - tle; I'm gon - na take off to the

1 2 5 1 2 5

5 1 4 3

moon! I'm gon - na build my - self a shut - tle;

1 2 5 1 2 5

4 4 3 2 1 2 1 2 3 4 ** >

I'm gon - na take off to the moon! I don't know how I'm gon - na build it,

2/4 4/4

4 3 4 2 1 5 3 1

I on - ly know I'll build it soon!

p

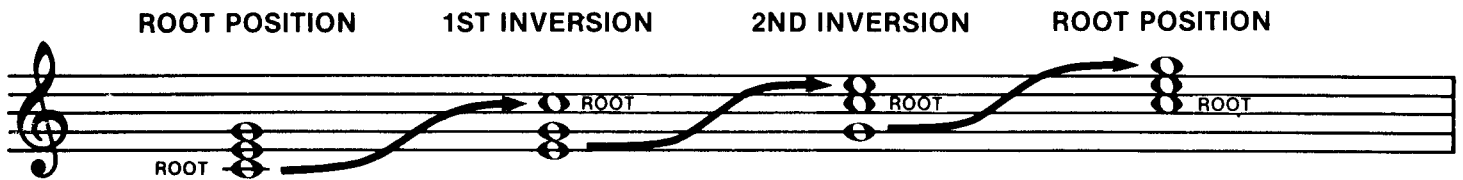
*Play the pairs of eighth notes a bit unevenly, long-short.

**Notice that the time signature changes for one measure only.

In this new time signature: $\frac{2}{4}$ means 2 beats to each measure.

$\frac{4}{4}$ means a quarter note gets one beat.

Triads in All Positions



PLAY THE FOLLOWING:

C MAJOR TRIAD

LH: *mf*

RH: *mf*

G MAJOR TRIAD

LH: *mf*

RH: *mf*

The same, beginning one octave higher:

mf

IMPORTANT!

Repeat all of the above, using ARPEGGIATED CHORDS:

ETC.

FAREWELL TO THEE (ALOHA OE)

“Aloha Oe” is used in the Hawaiian Islands as a greeting or farewell. This well-known song, which is played and sung for tourists arriving and leaving the Islands, was composed by the last queen of the Hawaiian Islands, Lydia Kamekaha Liliuokalani, who reigned in 1891–93.

Adagio

2nd time play both hands 8va throughout.

Queen L. K. Liliuokalani

The first system of musical notation for 'Aloha Oe' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of chords with fingerings: C (5 3 1), G (5 3 1), and G (5 2 1). The lower staff is in bass clef with a common time signature (C). It contains a melodic line with fingerings 5, 4, 2, and 4. The dynamic marking *mf-p* is present. A slur covers the first four measures of the bass line.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features chords with fingerings: D7 (5 4 1), G (5 3 1), G (5 2 1), and G (5 3 1). The lower staff is in bass clef with a common time signature (C). It contains a melodic line with fingerings 3, 1, 3, 1, 2, 4, and 5. A slur covers the last four measures of the bass line.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features chords with fingerings: C and G. The lower staff is in bass clef with a common time signature (C). It contains a melodic line with fingerings 4, 2, 4, 2, and 2. A slur covers the last four measures of the bass line.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features chords with fingerings: D7 (5 4 1), C (5 2 1), G (5 3 1), G (5 3 1), and G (5 2 1). The lower staff is in bass clef with a common time signature (C). It contains a melodic line with fingerings 3, 1, 2, and a final measure with a *ritard.* marking. A slur covers the last four measures of the bass line.

Two-Part Writing

In some music, one hand must play two melodies that have notes of different time values, at the same time.

1st or principal part (the melody). Play with RH.

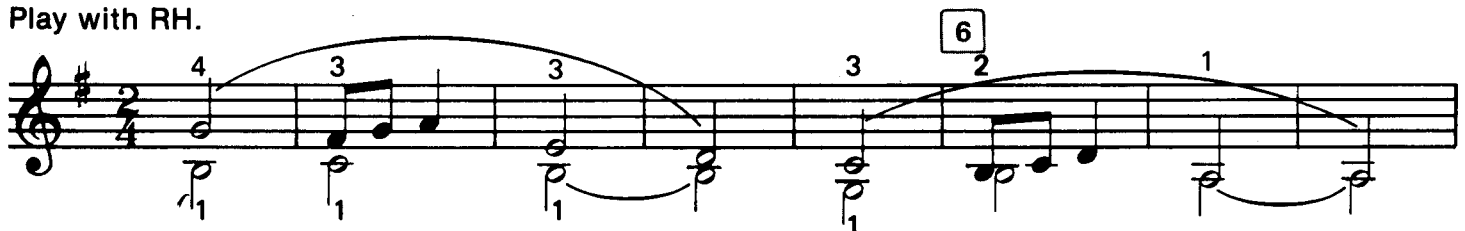


2nd part (counter-melody). Play with RH.



When both parts are written on ONE staff, the note-stems of the UPPER melody are turned UP, and the note-stems of the LOWER melody are turned DOWN. This is called TWO-PART WRITING.

Play with RH.



In the 6th measure, the upper (1st) part begins with the eighth note B. The lower (2nd) part has the same B, but it is a half note. Play the B only once, and hold it for the value of the half note while the upper melody continues.

In the 7th and 8th measures, both parts are the same. In this case the note is given two stems, but it is played only once.

Processional from POMP AND CIRCUMSTANCE NO. 1

This is one of the most famous of all melodies. It is often played for royal coronation celebrations and graduation ceremonies.

Molto maestoso*

Sir Edward Elgar

**Molto* means "very." *Molto maestoso* means "very majestically."

System 1: Treble clef, key signature of one sharp (F#). The melody is marked with a slur and includes fingerings 2, 1, 2, 3, 1, 2, 5. The bass line includes fingerings 1, 3, 2, 1, 1, 2, 1, 3.

System 2: First ending, marked "1.". Treble clef, key signature of one sharp. The melody is marked with a slur and includes fingerings 4, 5, 2. The bass line includes fingerings 1, 3, 1, 1, 3.

System 3: Second ending, marked "2.". Treble clef, key signature of one sharp. The melody is marked with a slur and includes fingerings 5, 2, 1, 2, 1. The bass line includes fingerings 1, 3, 2, 4, 1, 5, 1, 5.

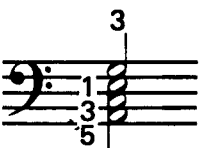
System 4: Treble clef, key signature of one sharp. The melody is marked with a slur and includes fingerings 2, 3, 1-2, 5. The bass line includes fingerings 1, 5, 1, 5, 1, 5, 1, 3.


System 5: Treble clef, key signature of one sharp. The melody is marked with a slur and includes fingerings 3, 5, 4, 3, 5. The bass line includes fingerings 1, 5, 1, 5, 1, 2, 8va. Performance markings include *allargando**, *ff*, and *p*.

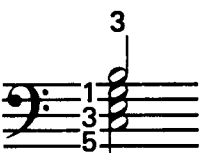
**Allargando* means "broadening." It means an increased dignity of style, slowing the tempo while maintaining or increasing volume.

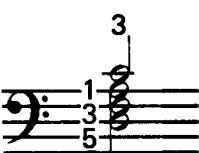
THE COMPLETE "7TH CHORD VOCABULARY"

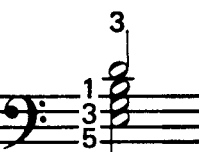
Play each of the following 7th chords. Stems up = RH. Stems down = LH. Say the note names as you play.

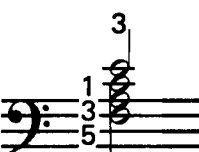
A C E G 


B D F A 

C E G B 

D F A C 

E G B D 

F A C E 

G B D F 

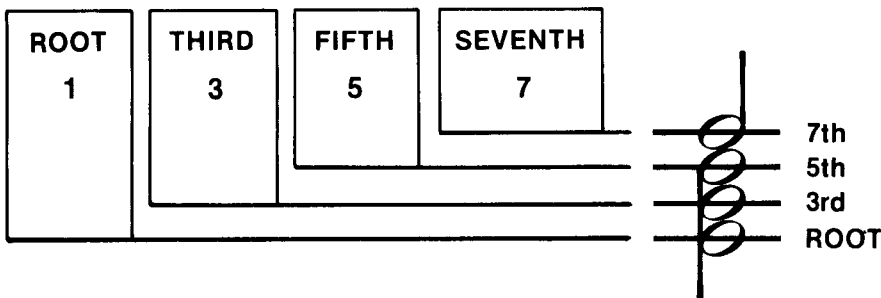
WITH THIS "VOCABULARY" YOU CAN PLAY 7TH CHORDS IN ANY KEY, SIMPLY BY USING THE KEY SIGNATURE.

MEMORIZE THE COMPLETE "7TH CHORD VOCABULARY."

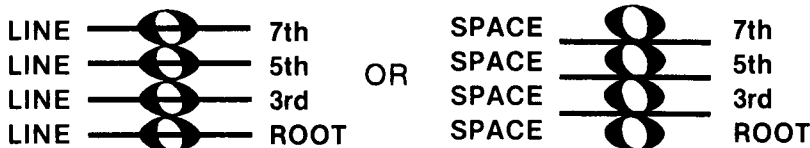
Seventh Chord Review

A SEVENTH CHORD MAY BE FORMED BY ADDING TO THE ROOT POSITION TRIAD A NOTE THAT IS A SEVENTH ABOVE THE ROOT.

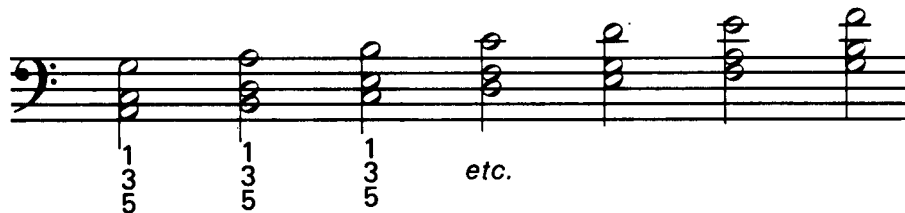
THE FOUR NOTES OF A SEVENTH CHORD ARE:



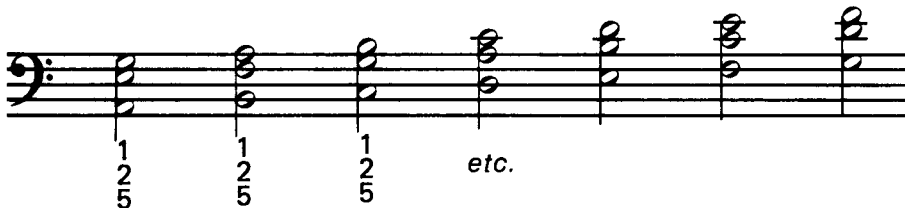
SEVENTH CHORDS IN ROOT POSITION (WITH ROOT AT THE BOTTOM) LOOK LIKE THIS:



The 5th is often omitted from the 7th chord. This makes it simple to play with one hand. PLAY WITH LH.



The 3rd is sometimes omitted. PLAY WITH LH.



All 7th chords on this page are in ROOT POSITION!

REMEMBER: When the interval from the lowest note of the chord to the highest is a 7th, the BOTTOM NOTE is the ROOT!

SWINGING SEVENTHS

Every LH chord in this piece is a 7th chord in root position! Play the LH alone at first. Notice which 7th chords have the 5th omitted and which have the 3rd omitted.

Moderately slow, with a "swing feeling"

First system of musical notation. The right hand (RH) plays a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (LH) plays a bass line with notes G2, B2, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The piece is in common time (C) and starts with a piano (*p*) dynamic. Fingerings are indicated: RH (5, 3, 1) and LH (1, 3, 5).

Second system of musical notation. The RH continues the melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The LH continues the bass line with notes G2, B2, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The dynamic is mezzo-forte (*mf*). A first ending bracket covers the final two measures, which repeat the previous two measures. Fingerings are indicated: RH (5) and LH (1, 3, 5).

Third system of musical notation. The RH continues the melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The LH continues the bass line with notes G2, B2, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The dynamic is mezzo-piano (*mp*). Fingerings are indicated: RH (2) and LH (1, 2, 5).

Fourth system of musical notation. The RH continues the melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The LH continues the bass line with notes G2, B2, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The dynamic is mezzo-forte (*mf*) and then forte (*f*). Fingerings are indicated: RH (2) and LH (1, 2, 5).

D.C. at \oplus , then CODA

CODA

CODA section of musical notation. The RH plays a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The LH plays a bass line with notes G2, B2, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The dynamic is piano (*p*) and includes markings for *morendo*, *e*, and *ritardando*. Fingerings are indicated: RH (5) and LH (5, 2, 1).

Inversions of Seventh Chords

Four-note seventh chords may be played in the following positions.
All note-names are the same in each position, but in a different order!

ROOT POSITION
1ST INVERSION
2ND INVERSION
3RD INVERSION

The 1st, 2nd & 3rd inversions are easily recognized by the interval of a 2nd in each chord. THE TOP NOTE OF THE 2nd IS ALWAYS THE ROOT!

Here are some 7th chords with omitted 5ths or 3rds. Play the LH as written, then the RH one octave higher.

1. The G⁷ chord is the V⁷ chord in the key of C MAJOR. Its notes are **G B D F**.

5th (D) omitted:

R.H.
R.H.
R.H.

L.H.
L.H.
L.H.

3rd (B) omitted:

R.H.
R.H.
R.H.

L.H.
L.H.
L.H.

2. The D⁷ chord is the V⁷ chord in the key of G MAJOR. Its notes are **D F# A C**.

5th (A) omitted:

R.H.
R.H.
R.H.

L.H.
L.H.
L.H.

3rd (F#) omitted:

R.H.
R.H.
R.H.

L.H.
L.H.
L.H.

3. The C⁷ chord is the V⁷ chord in the key of F MAJOR. Its notes are **C E G Bb**.

5th (G) omitted:

R.H.
R.H.
R.H.

L.H.
L.H.
L.H.

3rd (E) omitted:

R.H.
R.H.
R.H.

L.H.
L.H.
L.H.

AMERICA, THE BEAUTIFUL

Samuel A. Ward

Andante

mf

2nd time molto maestoso

mf-f

molto ritard.

allargando

Draw an arrow to the root of each 7th chord.

Theme from THE POLOVETSIAN DANCES

This melody from Borodin's opera "Prince Igor" was used in the 1953 Broadway musical "Kismet," as the basis for the very popular song, "Stranger in Paradise."

See if you can identify all the 7th chords.

A. Borodin

Adapted by P.M. & L.

Moderato

The first system of the musical score is in 4/4 time and marked *mp*. The melody in the treble clef consists of eighth notes: G4 (finger 1), A4 (finger 5), B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The bass line features four chords: 1) G major 7 (fingerings: 1, 3, 5, 4), 2) A major 7 (fingerings: 1, 3, 5, 4), 3) B major 7 (fingerings: 1, 3, 5, 4), and 4) C major 7 (fingerings: 1, 2, 4).

The second system continues the melody in the treble clef: A5 (finger 1), B5 (finger 4), C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7. The bass line features four chords: 1) G major 7 (fingerings: 1, 3, 5, 4), 2) A major 7 (fingerings: 1, 3, 5, 4), 3) B major 7 (fingerings: 1, 3, 5, 4), and 4) C major 7 (fingerings: 1, 3, 5, 4).

The third system continues the melody in the treble clef: G6 (finger 1), A6 (finger 3), B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8. The bass line features four chords: 1) G major 7 (fingerings: 1, 3, 5, 4), 2) A major 7 (fingerings: 1, 3, 5, 4), 3) B major 7 (fingerings: 1, 2, 5, 4), and 4) C major 7 (fingerings: 1, 3, 5, 4).

Eighth notes should be played evenly!

*OPTIONAL: Roll each LH chord. Pedal as you wish.

The first system of music consists of two staves. The treble staff contains a melodic line with a slur over the first four notes, marked with fingerings 2, 4, 1, and 3. The bass staff provides accompaniment with chords and fingerings 1, 3, 4, 5, 3, 5, 4. A dynamic marking of *f* is placed above the bass staff.

The second system continues the piece. The treble staff has a slur over the first three notes, with fingerings 5, 2, 1, and 3. The bass staff has chords with fingerings 1, 3, 5, 2, 4, 1, 2, 4. A dynamic marking of *mf* is placed above the bass staff.

The third system features a treble staff with a slur over the first four notes, marked with fingerings 1, 4, and 4. The bass staff has chords with fingerings 1, 3, 5, 1, 3, 5, 4. A dynamic marking of *mp* is placed above the bass staff.

The fourth system concludes the piece. The treble staff has a slur over the first three notes, marked with a '3'. The bass staff has chords with fingerings 1, 2, 1, 3, 5, 1, 5. A dynamic marking of *ritard.* is placed above the bass staff. The final note in the bass staff is marked *8va*.

Sixteenth Notes

When one sixteenth note is written alone, it looks like this:



Sixteenth notes are usually in **pairs**
or **groups of four**, written like this:



OR



Four sixteenth notes are played in the time of one quarter note.

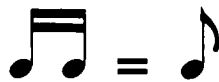


COUNT: 1 - a - & - a
or Four sixteenth notes

There can be 16 sixteenth notes in one measure of **COMMON** ($\frac{4}{4}$) **TIME!**

Play several times: first ADAGIO, then ANDANTE, then ALLEGRO MODERATO.

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



Play several times: first ADAGIO, then ANDANTE, then ALLEGRO MODERATO.

ARKANSAS TRAVELER

Allegro moderato

American Folk Tune

Musical notation for the first system. The piece is in 2/4 time. The treble clef staff contains the melody with fingerings: 1, 3 5 4 3 2, 1 3, 4 5, 4 2 1. The bass clef staff contains the accompaniment with chord symbols C and G7, and fingerings 1 3 5 and 1 2 5. The dynamic marking is *mf*.

Musical notation for the second system. The treble clef staff contains the melody with chord symbols C, C, F, G7, and C, and fingerings 3 2, 5 3, 2 1 3. The bass clef staff contains the accompaniment with chord symbols C, C, F, G7, and C, and fingerings 1 2 5. The system ends with the word *Fine*.

Musical notation for the third system. The treble clef staff contains the melody with chord symbols C, G7, C, G7, C, G7, C, G7, and fingerings 3 5, 4 3, 3 5 4 2, 3 2. The bass clef staff contains the accompaniment with chord symbols C, G7, C, G7, C, G7, C, G7, and fingerings 5 1 3, 5 1 2. The dynamic marking is *f - p*.

Musical notation for the fourth system. The treble clef staff contains the melody with chord symbols C, G7, C, G7, C, F, G7, and C, and fingerings 5 4 3 2, 5 3, 2 1 3. The bass clef staff contains the accompaniment with chord symbols C, G7, C, G7, C, F, G7, and C, and fingerings 5 4 3 2, 5 3, 2 1 3. The system ends with the instruction *D.C. al Fine*.

Anna Magdalena Bach's notebook may be the most famous musical collection in the world. It was probably presented by Johann Sebastian Bach, one of the greatest musicians of all time, to his wife, Anna Magdalena, as a birthday present. It must have been a delight to the eye when it was new. The initials "A.M.B." and the date "1725" were stamped on the cover in gold. The book was green with gold borders, two locks and a red satin ribbon. In this book the members of the Bach family were to write many of their favorite pieces. No one knows who actually composed this famous MUSETTE. It is in the handwriting of Anna Magdalena. In the original manuscript there are no indications of tempo, dynamics, fingering, phrasing, staccato, etc. These have all been added by the editor. This MUSETTE has been recorded by many celebrated keyboard artists.

MUSETTE

Moderato

From ANNA MAGDALENA BACH'S NOTEBOOK

The musical score for "Musette" is presented in a grand staff format, consisting of three systems of two staves each (treble and bass clef). The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked "Moderato".

System 1: The first measure begins with a treble clef and a bass clef. The treble staff starts with a quarter note G5 (fingered 5) followed by a slur over a quarter-note pair (A5, B5). The bass staff starts with a quarter note G2 (fingered 5) followed by a slur over a quarter-note pair (A2, B2). The dynamic marking *p* is placed in the bass staff.

System 2: The second measure features a treble staff with a triplet of eighth notes (G5, A5, B5) and a slur over a quarter-note pair (A5, B5). The bass staff has a slur over a quarter-note pair (A2, B2). The dynamic marking *mf* is in the bass staff. The third measure has a treble staff with a quarter note G5 and a slur over a quarter-note pair (A5, B5). The bass staff has a slur over a quarter-note pair (A2, B2). The dynamic marking *p* is in the bass staff. The fourth measure has a treble staff with a quarter note G5 and a slur over a quarter-note pair (A5, B5). The bass staff has a slur over a quarter-note pair (A2, B2).

System 3: The fifth measure has a treble staff with a quarter note G5 and a slur over a quarter-note pair (A5, B5). The bass staff has a slur over a quarter-note pair (A2, B2). The sixth measure has a treble staff with a triplet of eighth notes (G5, A5, B5) and a slur over a quarter-note pair (A5, B5). The bass staff has a slur over a quarter-note pair (A2, B2). The dynamic marking *mf* is in the bass staff. The seventh measure has a treble staff with a quarter note G5 and a slur over a quarter-note pair (A5, B5). The bass staff has a slur over a quarter-note pair (A2, B2). The eighth measure has a treble staff with a quarter note G5 and a slur over a quarter-note pair (A5, B5). The bass staff has a slur over a quarter-note pair (A2, B2). The piece concludes with a double bar line and the word *Fine*.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic. The upper staff contains a melodic line with slurs and fingerings: a slur over the first two notes with a '2' above, a slur over the next two notes with a '5' above, and a slur over the final two notes with a '2' above. The lower staff provides a harmonic accompaniment with dotted rhythms.

The second system continues the piece. The upper staff features a melodic line with slurs and fingerings: a slur over the first two notes with a '4' above, a slur over the next two notes with a '4' above, a slur over the next two notes with a '5' above, a slur over the next two notes with a '3' above, and a final slur with a '2' above. The lower staff continues the accompaniment. The dynamic is marked mezzo-forte (*mf*).

The third system shows the continuation of the melodic and accompaniment lines. The upper staff has slurs and fingerings: a slur over the first two notes with a '5' above, a slur over the next two notes with a '3' above, a slur over the next two notes with a '2' above, and a final slur over four notes with '4', '3', and '2' above. The lower staff continues the accompaniment. The dynamic is marked piano (*p*) and a crescendo (*cresc*) is indicated by a dashed line.

The fourth system concludes the piece. The upper staff has slurs and fingerings: a slur over the first two notes with a '2' above, a slur over the next two notes with a '1' above, a slur over the next two notes with a '4' above, a slur over the next two notes with a '3' above, a slur over the next two notes with a '1' above, a slur over the next two notes with a '4' above, and a final slur with a '3' above. The lower staff continues the accompaniment. The dynamic is marked forte (*f*). The system ends with the instruction *D.C. al Fine*.

Theme from MUSETTA'S WALTZ

(From "La Bohème")

Giacomo Puccini

Moderately slow

First system of the musical score. The treble clef staff begins with a piano (*p*) dynamic. The melody features a sequence of notes with fingerings: 5, 1 2 3 5, 4, 1 2 3 5, 4, and 3. The bass clef staff provides harmonic support with chords and fingerings: 5 1 3, 5 1 3, 5 1 3 4, and 5.

Second system of the musical score. The treble clef staff continues the melody with fingerings: 5, 2, 4, and 1 2 3. The bass clef staff continues with chords and fingerings: 5 1 2, 5 1 3, 5 1 3, and 5 2 1.

Third system of the musical score. The treble clef staff begins with a mezzo-forte (*mf*) dynamic. The melody features fingerings: 1 2 3, 1 2 3, and 1. The bass clef staff continues with chords and fingerings: 4 and 4.

Fourth system of the musical score. The treble clef staff begins with a *poco ritard.* marking and a tempo change to *a tempo*. The melody features fingerings: 5 4 3 2 1 2 3 and 2. The bass clef staff continues with chords and fingerings: 4 1 4, 1 3, 1 5, 1 3, 2, and 5.

5 1

mf

1 2 3

1 2 3

3

4

5

2

1 2 3

5 2 1

1 2 3

3

2

1

5

5

4

5 4 3

1 2

2 1 2 4

ritard.

a tempo

4 5 1

5 2 1

4

1

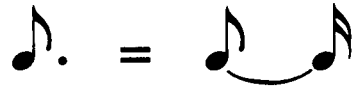
2

2

5

The Dotted Eighth Note

A DOTTED EIGHTH NOTE has the same value as an eighth note tied to a sixteenth note.



Count aloud and play:



COUNT: 1 a & a etc.

The following line should sound exactly the same as the above line. The only difference is the way it is written.



COUNT: 1 a & a etc.

THE BATTLE HYMN OF THE REPUBLIC

Slow march tempo

Steffe-Howe

mf

4 3 2 1 3 4

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

1 3 5 1 2 5 1 2 5 1

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

ritardando - - - - -

2

Maestoso

5
3
1

f

ff 3

1 2 1

5
3
1

ff

3 2 3

4

ff

1 3

f

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

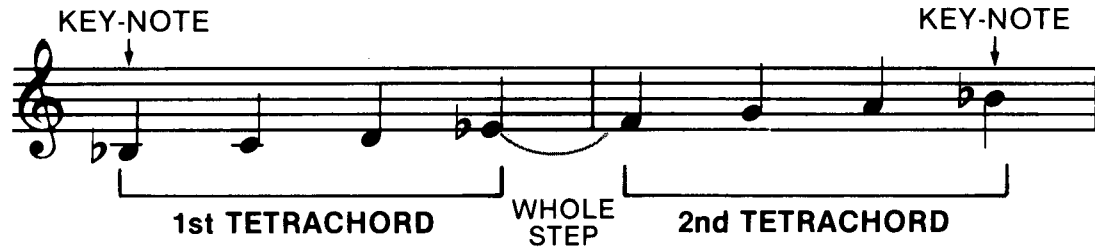
5 2 1 4 2 1 5 2 1 5 2 1 5 3 1

allargando - - - - -

1 3 5 3 5 1 5 2 5

The B \flat Major Scale

REMEMBER! The MAJOR SCALE is made of TWO TETRACHORDS joined by a WHOLE STEP. The pattern of each tetrachord is: WHOLE STEP—WHOLE STEP—HALF STEP.



The fingering for the B \flat MAJOR SCALE is irregular. The 5th finger is not used in either hand. The RH plays the key note, B \flat , with the 4th finger. The fingering groups then fall 1 2 3 - 1 2 3 4 ascending, then 4 3 2 1 - 3 2 1 descending, ending on 4.

Play slowly and carefully!

KEY OF B \flat MAJOR
Key signature: 2 flats (B \flat & E \flat)

The musical notation shows the right hand part of the B \flat Major Scale in 4/4 time. The notes are B \flat , C, D, E \flat , E, F, G, A, B \flat . Fingering numbers are placed above the notes: 4, 1, 2, 3, 1, 2, 3, 4, 4, 3, 2, 1, 3, 2, 1, 4. The dynamic marking *mf* is at the beginning.

The LH plays the key note, B \flat with the 3rd finger. The fingering groups then fall 1 2 3 4 - 1 2 3 descending, then 3 2 1 - 4 3 2 1 ascending, ending on 3.

Play slowly and carefully!

The musical notation shows the left hand part of the B \flat Major Scale in 4/4 time. The notes are B \flat , C, D, E \flat , E, F, G, A, B \flat . Fingering numbers are placed below the notes: 3, 1, 2, 3, 4, 1, 2, 3, 3, 2, 1, 4, 3, 2, 1, 3. The dynamic marking *mf* is at the beginning.

THE RIDDLE

The popular song "The Twelfth of Never" was based on this well-known folk melody.

Moderato Folk song

The musical notation is for a piece in 2/4 time with a key signature of two flats. The tempo is **Moderato**. The dynamic marking is *mf - p*. The melody is written in the treble clef. Fingering numbers 1, 2, 4, and 3 are placed above the notes. The bass line is written in the bass clef with fingering numbers 3, 5, 2, 5, 4, 3, 2, 1 below the notes. A slur covers the first three measures of the melody.

The first system of music consists of two staves. The treble staff begins with a chord of G4 and Bb4, followed by a melodic line: G4 (finger 2), A4 (finger 1), Bb4, C5, D5, E5, F5, G5. The bass staff starts with a chord of G2 and Bb2, followed by a melodic line: G2 (finger 2), F2, E2, D2, C2, Bb1, A1, G1. Fingerings are indicated by numbers 1-5. A slur covers the first two measures, and another slur covers the last two measures.

The second system continues the piece. The treble staff has a melodic line: G4 (finger 3), A4 (finger 1), Bb4, C5, D5, E5, F5, G5. The bass staff has a melodic line: G2 (finger 5), F2, E2, D2, C2, Bb1, A1, G1. Fingerings are indicated by numbers 1-5. A slur covers the first two measures, and another slur covers the last two measures.

The third system continues the piece. The treble staff has a melodic line: G4 (finger 2), A4, Bb4, C5, D5, E5, F5, G5. The bass staff has a melodic line: G2 (finger 1), F2, E2, D2, C2, Bb1, A1, G1. Fingerings are indicated by numbers 1-5. A slur covers the first two measures, and another slur covers the last two measures.

The fourth system concludes the piece. The treble staff has a melodic line: G4 (finger 2), A4, Bb4, C5, D5, E5, F5, G5. The bass staff has a melodic line: G2 (finger 1), F2, E2, D2, C2, Bb1, A1, G1. Fingerings are indicated by numbers 1-5. A slur covers the first two measures, and another slur covers the last two measures.

The Primary Chords in B \flat Major

Reviewing the B \flat MAJOR SCALE, LH ascending.

KEY OF B \flat MAJOR
Key signature:
2 flats (B \flat & E \flat)

I
B \flat MAJOR

IV
E \flat MAJOR

V7
F7

The following positions are often used for smooth progressions:

I
B \flat MAJOR

IV
E \flat MAJOR

V7
F7 (5th omitted)

B \flat Major Chord Progression with I, IV, & V7 chords.

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

RH:

I IV I V7 (5th omitted) I

LH:

I IV I V7 (5th omitted) I

NOBODY KNOWS THE TROUBLE I'VE SEEN

Adagio

Spiritual

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

B \flat 5 Eb 2 3 B \flat Eb

p

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

F7 Bb 5 Eb 3 Bb

Glo - ry, hal - le - lu - jah! lu - jah!

F7 Bb Eb Bb Bb Eb Bb

1. *To next strain* 2. *Fine*

Fine

Some - times I'm up, some - times I'm down, Oh, yes, Lord! Some -

Bb 5 F7

mf *f* *mf*

times I'm al - most to the ground, Oh, yes, Lord! Oh,

Bb 4 F7 Bb 5

p

D.C. al Fine

LA DONNA E MOBILE

from the Opera, *RIGOLETTO*

This is one of the most popular operatic songs ever written. The rest in the 8th measure of the introduction must have come as quite a surprise at the first performance, and it still lends the piece a certain special charm. The entire piece may be played twice, right from the beginning, including the repeated two lines, since that is the way it is performed in the opera.

Allegro moderato

Giuseppe Verdi
Adapted by P.M. & L.

First system of the musical score. The piece is in 3/4 time and B-flat major. The right hand (RH) starts with a forte (*f*) dynamic, playing a series of chords: B-flat (finger 3), F7 (finger 3), B-flat (finger 3), and B-flat (finger 5). The left hand (LH) plays a bass line with staccato articulation, indicated by the instruction "L.H. staccato". Fingerings for the LH are: 5, 3, 5, 2, 5, 2.

Second system of the musical score. The RH continues with F7 (finger 4), a slur over notes 5, 4, 2, and then rests. The LH continues with notes 4, 2, 5, 2, and rests. The dynamic changes to piano (*p*) in the third measure. A B-flat chord is indicated above the RH in the third measure.

Third system of the musical score. The RH starts with a mezzo-forte to forte (*mf - f*) dynamic, playing chords: B-flat (finger 3), F7 (finger 3), B-flat (finger 3), and B-flat (finger 3). The LH continues with notes 5, 2, 5, 2, and rests.

Fourth system of the musical score. The RH continues with B-flat (finger 5), F7 (finger 4), a slur over notes 5, and B-flat (finger 5). The LH continues with notes 4, 5, and rests. The piece concludes with a final B-flat chord in the RH.

C7 F D7 Gm F7

p

5 2 5 3 5 2 5 3 5 2

Bb F7 Bb F7

f rit. p a tempo

5 1 4 3 1 2 1 5

4 3 1 3 5 2

Bb F7 Bb F7 Bb

pp

3 1 2 1

4 3 1 3 5 2

F7 Bb F7 Bb

f

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

5 1 3 5 1 2

FRANKIE AND JOHNNIE

This "eight-to-the bar" style is known as "Boogie Woogie." Play with a driving rhythm, with the eighth notes in long-short pairs. This is an excellent review in syncopation, and is fun to play.

Traditional

Moderato blues tempo

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a dynamic marking of *mf*. The lower staff is in bass clef with the same key signature and time signature. The bass line features a steady eighth-note accompaniment. Fingerings are indicated: 5 2 1 in the bass line and 2 1 2 5 4 2 in the treble line.

The second system continues the piece. The upper staff has a treble clef, one flat key signature, and common time. It includes a fingering of 1 in the first measure and 2 1 2 5 4 2 in the second measure. A bracketed instruction reads: "Play both black keys with the side of the thumb!". The lower staff continues the bass line accompaniment.

The third system features more complex melodic lines in the upper staff. Fingerings include 2 1 2 4, 4 2, 2, 4 2, 5 4 1 3 1. The lower staff continues the bass line, with a bracketed fingering of 5 2 1 and a bracketed fingering of 4.

The fourth system concludes the piece. The upper staff has a treble clef, one flat key signature, and common time. It features a fingering of 2 1 3 in the first measure, 1 in the second measure, and 5 in the third measure. The lower staff continues the bass line with a bracketed fingering of 5 2 1.

The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and a long, sweeping melodic line that spans across the first two measures. The lower staff provides a rhythmic accompaniment with eighth-note patterns. Fingerings are indicated with numbers 1-5. The system concludes with a mezzo-forte (*mf*) dynamic and a melodic phrase with fingerings 2, 1, 2, 5, 4, 2.

The second system continues the piece. The upper staff features a melodic line with fingerings 1, 2, 1, 2, 5, 4, 2. The lower staff maintains the eighth-note accompaniment. A key signature change to B-flat major is indicated by a flat sign and a double bar line in the lower staff.

The third system shows more complex melodic and harmonic development. The upper staff includes fingerings such as 2, 1, 2, 4, 4, 2, 5, 4, 3, 1, 2, 1, 3. The lower staff includes articulation marks like accents (>) and slurs. A bracketed section in the lower staff indicates a four-measure phrase.

The fourth system concludes the piece. The upper staff features a melodic line with fingerings 1, 3, 5, 1, and a final cadence with fingerings 5, 2, 1. The lower staff includes a forte (*f*) dynamic and a final cadence with fingerings 5, 2, 1. The system ends with a double bar line.

The Key of G Minor (Relative of B \flat Major)

G MINOR is the relative of **B \flat MAJOR**.

Both keys have the same key signature (2 flats, B \flat & E \flat).

REMEMBER: The **RELATIVE MINOR** begins on the 6th tone of the **MAJOR SCALE**.

B \flat MAJOR SCALE

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

G MINOR SCALE

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

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

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

The G Harmonic Minor Scale

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

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

Practice the **G HARMONIC MINOR SCALE** with hands separate. Begin slowly.

KEY OF G MINOR

Key Signature: 2 flats (B \flat & E \flat)

mf

7th raised

mf

7th raised

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

BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR

KEY OF G MINOR
Key Signature: 2 flats (Bb & Eb)

American Folk Song

Very slowly

Black, black, black is the col - or of my true love's hair; Her

p espressivo

lips are some-thing won-drous fair; The blu - est eyes and the

dain - ti - est hands; I love the ground where - on she stands. Black is the

p

col - or of my true love's hair.

8va --- 1
8va
(cross L.H. over)

The Primary Chords in G Minor

Reviewing the G MINOR SCALE, LH ascending.

KEY OF G MINOR
Key signature: 2 flats (B \flat & E \flat)

i
G MINOR

iv
C MINOR

V7
D7

The following positions are often used, for smooth progressions:

i
G MINOR

iv
C MINOR

V7
D7(5th omitted)

G MINOR PROGRESSION with **i**, **iv** & **V7** chords. Play several times.

R.H.

L.H.

i **iv** **i** **V7** **i**

i **iv** **i** **V7** **i**

WHEN JOHNNY COMES MARCHING HOME

American Folk Song

March tempo

pp *f*

Gm

4
2

*A whole rest means *rest for a whole measure in ANY time signature.*

1 *Gm* 2 4 3 *Bb* 2 1 2 1
mf
 3/5 1/3/5 1/2/5

Gm 2 2 3 *Bb* *D7* 3
mf
 3/5 1/3/5 1/2/5 1/2/5

Gm 5 *Cm* 4 *Gm* 3 *D7* 2
f
 1/2/5

Gm 5 *Cm* *Gm* *D7* *Gm* 1 4 *Cm* *Gm*
mf
 1/2/5 1/2/5 1/2/5

(No chord) 1 *Gm* 4 2
pp
 4/4 *pp* 4/4

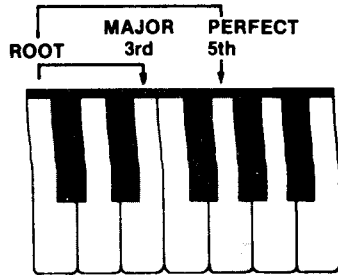
*This inversion of the *Bb* MAJOR CHORD was used in the key of F MAJOR.

Reviewing: Major & Minor Triads

You have already learned the following:

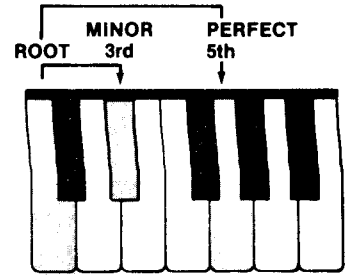
MAJOR TRIADS consist of a ROOT, MAJOR 3rd, & PERFECT 5th.

C MAJOR TRIAD =



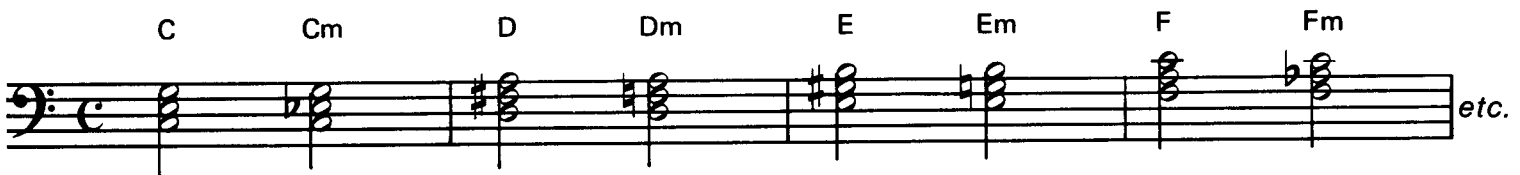
MINOR TRIADS consist of a ROOT, MINOR 3rd, & PERFECT 5th.

C MINOR TRIAD =



Any MAJOR triad may be changed to a MINOR triad by LOWERING the 3rd ONE HALF STEP!

Play a MAJOR triad, then a MINOR triad, on each note of the C MAJOR SCALE. Begin as shown below. Play with LH, using 5 3 1 on each triad. Repeat 8va with RH, using 1 3 5.



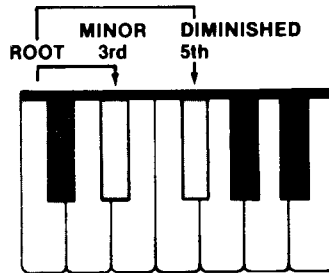
Introducing: Diminished Triads

The word DIMINISHED means "made smaller."

When a PERFECT 5th is made smaller by one half step, it becomes a DIMINISHED 5th.

A DIMINISHED TRIAD consists of a ROOT, MINOR 3rd, & DIMINISHED 5th.

C DIMINISHED TRIAD =

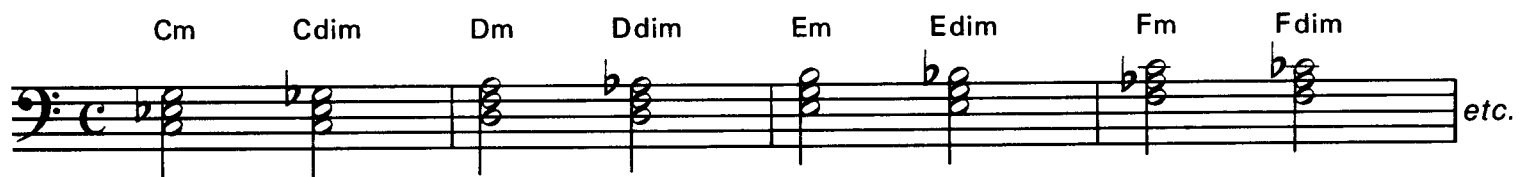


IMPORTANT!

It is helpful to note that the interval between each note of a DIMINISHED TRIAD is 3 HALF STEPS!

Any MINOR triad may be changed to a DIMINISHED triad by LOWERING the 5th ONE HALF STEP!

Play a MINOR triad, then a DIMINISHED triad, on each note of the C MAJOR SCALE. Begin as shown below. Play with LH, using 5 3 1 on each triad. Repeat 8va with RH, using 1 3 5. The symbol for the diminished triad is **dim** (or \circ).



Any MAJOR triad may be changed to a DIMINISHED triad by LOWERING the 3rd & 5th ONE HALF STEP!

Play a MAJOR triad, then a DIMINISHED triad, on each note of the C MAJOR SCALE. Begin as shown below. Play with LH, using 5 3 1 on each triad. Repeat 8va with RH, using 1 3 5.



Theme from SYMPHONY NO. 6 (1st MOVEMENT)

This expressive theme from Peter Ilyich Tchaikovsky's 6th Symphony, known as "The Pathétique Symphony," was the basis for a popular song.

Andante moderato

Tchaikovsky

The musical score is presented in six systems, each containing a piano (left) and treble (right) staff. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked "Andante moderato".

- System 1:** Treble clef starts with a whole note D5. Bass clef has a half-note chord of G2-B2-D3. Dynamics: *p espressivo*. Chord symbols: D, D dim, D. Fingering: 5, 2, 1, 2, 1, 1, 3.
- System 2:** Treble clef continues with eighth notes. Bass clef has a half-note chord of G2-B2-D3. Chord symbols: A7, D. Fingering: 5, 1, 2, 1, 2, 5, 1, 2.
- System 3:** Treble clef has a half note with an accent. Bass clef has a half-note chord of G2-B2-D3. Dynamics: *mf-f*. Chord symbols: Cdim, Em, A#dim, D. Fingering: 5, 3, 5, 1, 2, 5, 1, 3, 5, 1, 2.
- System 4:** Treble clef has a half note with an accent. Bass clef has a half-note chord of G2-B2-D3. Chord symbols: E7, D, A7, D. Fingering: 5, 1, 2, 1, 2, 1, 1, 2, 5, 1, 2.
- System 5:** Treble clef has a half note with an accent. Bass clef has a half-note chord of G2-B2-D3. Dynamics: *mf ritardando*. Chord symbols: D. Fingering: 5, 2, 1, 2, 5, 5.
- System 6:** Treble clef has a half note with an accent. Bass clef has a half-note chord of G2-B2-D3. Dynamics: *pp*. Fingering: 5, 1, 5, 5.

Play these measures several times to prepare for *FASCINATION*.

Fingering C chord with 4 2 1 makes reaching down to G easier.

Play the 2nd (F & G) with the side of the thumb!



FASCINATION

F. Marchetti

Moderato C

C D#dim Dm

Musical notation system 1. Treble clef with notes and fingerings (2, 1-2-3, 2, 1, 3, 2). Bass clef with chords. Chord labels: Ddim, G7.

Musical notation system 2. Treble clef with notes and fingerings (2, 1-2-3). Bass clef with chords and fingerings (4, 1, 2, 5, 4). Chord label: C.

Musical notation system 3. Treble clef with notes and fingerings (2, 1-2-3). Bass clef with chords. Chord labels: C, D#dim, Dm.

Musical notation system 4. Treble clef with notes and fingerings (2, 3-1-2, 2, 1, 3). Bass clef with chords and fingerings (5). Chord label: G7.

Musical notation system 5. Treble clef with notes and fingerings (2, 3, 4-1, 3). Bass clef with chords and fingerings (4, 1, 2, 5). Chord labels: Dm, G7, C.

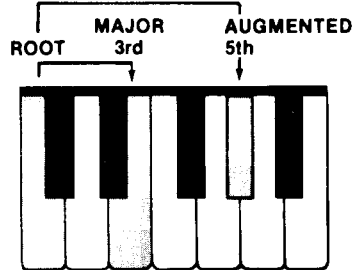
Introducing: Augmented Triads

The word AUGMENTED means "made larger."

When a PERFECT 5th is made larger by one half step, it becomes an AUGMENTED 5th.

An AUGMENTED TRIAD consists of a ROOT, MAJOR 3rd, & AUGMENTED 5th.

AUGMENTED TRIAD =



Any MAJOR triad may be changed to an AUGMENTED triad by raising the 5th ONE HALF STEP!

C MAJOR C AUGMENTED F MAJOR F AUGMENTED G MAJOR G AUGMENTED

Play a MAJOR triad, then an AUGMENTED triad, on each note of the C MAJOR SCALE, as shown below. Play very slowly with LH, using 5 3 1 on each triad. Repeat 8va with RH, using 1 3 5. The symbol for the augmented triad is **aug** (or +).

C C^{aug} D D^{aug} E E^{aug} F F^{aug}

G G^{aug} A A^{aug} B B^{aug} C C^{aug}

DOUBLE SHARP (x)
Raises a sharped note another half step, or a natural note one whole step.

DEEP RIVER

Adagio moderato

Traditional

Deep Riv - er, My home is o - ver

C C^{aug} F C Am

Jor - dan. Oh, Deep Riv - er, Lord! I
 Em G7 C 4 Caug Dm D#dim

2 3 p

want to cross o - ver in - to Camp-ground! Oh, don't you want to
 Dm G7 C F C Am

2 3 3 *pp ritard.* *f poco più mosso* Fine

go to that Gos - pel Feast; That
 Em Am F#dim Em G7

2 2 1

Prom - ised Land Where all is peace? Oh,
 C Caug F C G7 E G7

5 4 1 3 2 1 2 3 *ff* *p*

*Poco più mosso = "a little faster."

D.S. al Fine
 (Repeat from the sign D.S. , and play to the Fine.)

The E \flat Major Scale

The 5th finger is not used in either hand in the E \flat MAJOR SCALE.
The key note, E \flat , is played by the 3rd finger of the RH and the LH.

Play slowly and carefully!

KEY OF E \flat MAJOR
Key Signature: 3 flats (B \flat , E \flat , & A \flat)

After you have learned to play the E \flat MAJOR SCALE with hands separate, you may play the hands together in contrary motion. Both hands play the same numbered fingers at the same time!

LOCH LOMOND

Andante Traditional

By yon bon - nie banks and by yon bon - nie braes, Where the

sun shines bright on Loch Lo - mond, Where me and my true love were

3 1 2 5 4 3 5 5 2 1

2 1 4 2 3 1 1 5

p

ev - er wont to be, On the bon-nie, bon-nie banks of Loch Lo - mond.

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

4 5 3 1 3 2 5

ritard. *a tempo*

Risoluto*

Oh, you'll take the high road and I'll take the low road, And

1 3 1 2 1

2 5 1 3 3

mf

I'll be in Scot - land be - fore you, But me and my true love will

3 1 2 5 4 3 5 2 1

2 1 4 2 3 1 1 5

p espressivo

nev - er meet a - gain, On the bon - nie, bon-nie banks of Loch Lo - mond.

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

4 5 3 1 3 2 5

ritard. *a tempo* *ritard.*

* *Risoluto* = resolutely.

The Primary Chords in E \flat Major

Reviewing the E \flat MAJOR SCALE, L.H. ascending.

KEY OF E \flat MAJOR
 Key Signature: 3 flats (B \flat , E \flat , & A \flat)

I
E \flat MAJOR
IV
A \flat MAJOR
V7
B \flat 7

The following positions are often used, for smooth progressions:

I
E \flat MAJOR
IV
A \flat MAJOR
V7
B \flat 7(5th omitted)

E \flat MAJOR CHORD PROGRESSION with I, IV & V 7 Chords.

Play with RH as written, then with LH one octave lower.

I
IV
I
V 7
I

E \flat MAJOR PROGRESSION with broken I, IV, & V 7 chords. Play several times with LH.

I
IV
I
V 7

The next piece contains the E \flat MAJOR TRIAD in ALL POSITIONS. Practice the following as a warm-up exercise.

RH: BLOCK CHORDS			BROKEN CHORDS		
Root position	1st inversion	2nd inversion	Root position	1st inversion	2nd inversion

LH: BLOCK CHORDS			BROKEN CHORDS		
Root position	1st inversion	2nd inversion	Root position	1st inversion	2nd inversion

Aria from "THE MARRIAGE OF FIGARO"

This famous aria is prominently featured in the theatrical production, "Amadeus."

Andante maestoso

W. A. Mozart

First system of the musical score. The treble clef staff begins with a *mf* dynamic and a triplet of eighth notes. The bass clef staff has a 5-3 fingering. Chords Eb and Bb7 are indicated above the staff. Fingerings 1, 2, 1, 3, 1 are shown for the treble staff.


Second system of the musical score. The treble clef staff features a *f* dynamic and a *p* dynamic. The bass clef staff has a 5-3 fingering. Chords Eb and Bb7 are indicated. Fingerings 2, 1, 1, 2, 4, 1, 2, 5, 1, 3, 5, 2, 5 are shown for the treble staff.

Third system of the musical score. The treble clef staff features a *f* dynamic. The bass clef staff has a 3-5-5-5 fingering. Chords Bb7 and Eb are indicated. Fingerings 1, 3, 2, 1, 4, 2, 1, 1, 1 are shown for the treble staff.

Fourth system of the musical score, including a first and second ending. The treble clef staff features a *p* dynamic and a *f* dynamic. The bass clef staff has a 5-2-1 fingering. Chords Bb7 and Eb are indicated. Fingerings 2, 1, 1, 4 are shown for the treble staff. The first ending leads to a second ending with a *f* dynamic and a 5-2-1 fingering.

Introducing: The Trill

The **TRILL** is a rapid alternation of the written note with the note above it. In some pieces, the trill is written out in notes. In others, a TRILL SIGN is used.

The most commonly used signs for the trill are: *tr* and *tr* 

In music of the 17th and 18th centuries, and most music of the early 19th century, the trill begins on the note ABOVE the written note. In later music the trill begins on the WRITTEN note.



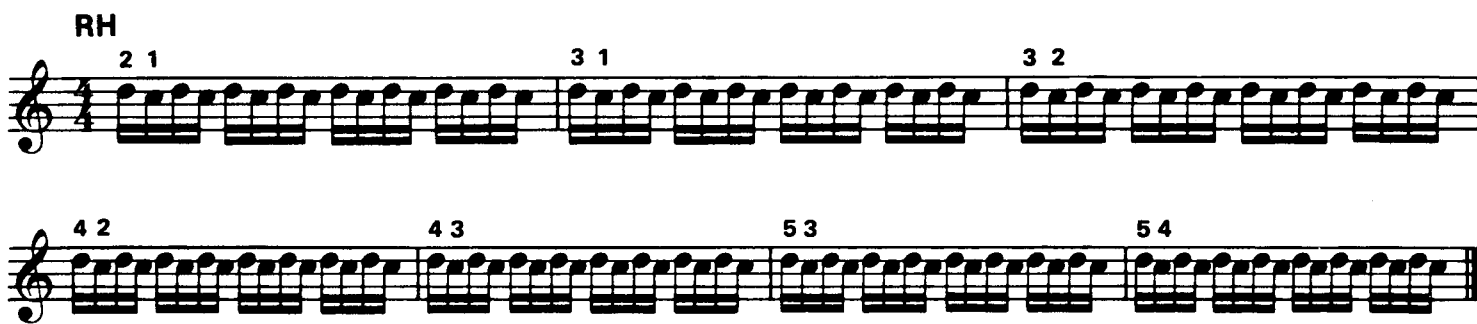
Trills do not always need to have an EXACT number of notes. They may be played faster than indicated above, with additional alternations of the two notes, but they must fit into the time value of the note.

Mozart's Trill Exercise

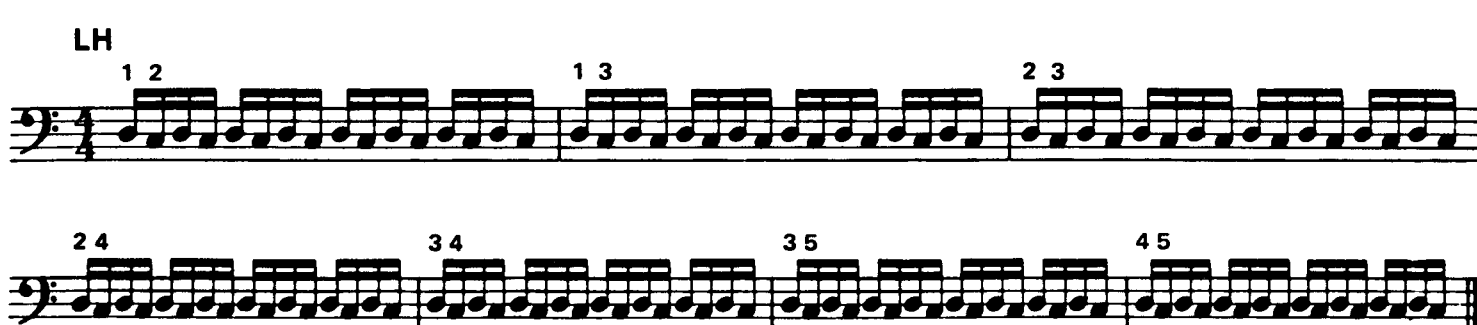
This valuable exercise was handed down to us by one of Mozart's most famous pupils, J. N. Hummel. If you practice it daily you will be able to trill with all combinations of fingers with either hand!

Practice the entire exercise slowly at first. Gradually increase speed.

RH



LH



THEME FROM A FESTIVE RONDEAU

This piece is part of a larger composition for wind instruments, strings and drums. It is typical of the festive music played in the French courts in the early 1700's. It has recently become a familiar favorite because of its use as the theme for Alistair Cooke's popular television series, *Masterpiece Theatre*.

Jean Joseph Mouret (1682-1753)

Transcribed by P.M.L.

Andante

TENUTO* MARK

f

1. 2.

ritardando

*The short line over or under the note or chord is a *tenuto* mark. *Tenuto* is an Italian word meaning "held." Play the note or chord with a slight stress and hold it for its *full value*.

PREPARATION FOR THE FOLLOWING PIECE

All the variations in the RH are based on this chord progression. Play it several times before beginning the piece. Also play the LH of the piece several times.

RH:

VARIATIONS ON THE THEME FROM THE CELEBRATED CANON IN D

Pachelbel's *CANON IN D* was used as background in the film "Ordinary People," and has been heard in many different settings, in supermarkets, movies, radio and television productions. Everywhere!

Pachelbel
arr. P.M.L.

Andante moderato

System 1: Treble clef, key signature of two sharps (F# and C#). The right hand plays a sequence of chords: G5 (5-3), F#4 (4-2), G5 (5-3), F#4 (4-2), G5 (5-3), F#4 (4-2), G5 (5-3), and F#4 (5-1). The left hand plays a sequence of notes: G1 (1), B3 (3), G1 (1), B3 (3), G2 (2), B3 (5), G3 (3), and F#4 (1). A *Ped simile* marking is present below the left hand.

System 2: Treble clef, key signature of two sharps. The right hand plays a sequence of chords: G5 (5), F#4 (4), G5 (5), F#4 (4), G5 (5), F#4 (4), G5 (5), and F#4 (5). The left hand plays a sequence of notes: G1 (1), B3 (3), G1 (1), B3 (3), G2 (2), B3 (5), G3 (3), and F#4 (5). A *p* marking is present at the beginning of the right hand.

System 3: Treble clef, key signature of two sharps. The right hand plays a sequence of chords: G5 (5), F#4 (4), G5 (5), F#4 (4), G5 (5), F#4 (4), G5 (5), and F#4 (5). The left hand plays a sequence of notes: G1 (1), B3 (3), G1 (1), B3 (3), G2 (2), B3 (5), G3 (3), and F#4 (5). Fingerings for the right hand are: 1 3, 1 2, 1 3, 1 2, 1 3, 1 2, 1 3, 1 2 1.

System 4: Treble clef, key signature of two sharps. The right hand plays a sequence of chords: G5 (5), F#4 (4), G5 (5), F#4 (4), G5 (5), F#4 (4), G5 (5), and F#4 (5). The left hand plays a sequence of notes: G1 (1), B3 (3), G1 (1), B3 (3), G2 (2), B3 (5), G3 (3), and F#4 (5). Fingerings for the right hand are: 3 1, 2, 3, 2, 3, 2, 3, 3 1 2 1.

mp

mf

Ped simile

f

poco ritard.

Slower

First system of musical notation. The treble clef staff contains six measures of music with fingerings: 5 3 1, 4 2 1, 5 3 1, 4 2 1, 5 3 1, and 4 2 1. The bass clef staff contains six measures of music with fingerings: 3, 2, 3, 2, 3, and 2. The music is in a key with one sharp (F#) and a 3/4 time signature.

Still slower

Second system of musical notation. The treble clef staff contains six measures with fingerings: 5 3 1, 4 2 1, 5 3 1, 4 2 1, 5 3 1, and 4 2 1. The bass clef staff contains six measures with fingerings: 3, 2, 3, 2, 3, and 2. The instruction *poco ritard.* is written below the first measure. The music is in a key with one sharp (F#) and a 3/4 time signature.

Maestoso

Third system of musical notation. The treble clef staff contains six measures with fingerings: 5 3 1, 4 2 1, 5 3 1, 4 2 1, 5 3 1, and 4 2 1. The bass clef staff contains six measures with fingerings: 3, 2, 3, 2, 3, and 2. The instruction *poco ritard.* is written below the first measure, and *ff* is written below the fifth measure. The music is in a key with one sharp (F#) and a 3/4 time signature.

molto allargando

Fourth system of musical notation. The treble clef staff contains six measures with fingerings: 5 3 1, 4 2 1, 5 3 1, 4 2 1, 5 3 1, and 4 2 1. The bass clef staff contains six measures with fingerings: 3, 2, 3, 2, 3, and 2. The instruction *molto allargando* is written below the first measure. The music is in a key with one sharp (F#) and a 3/4 time signature.

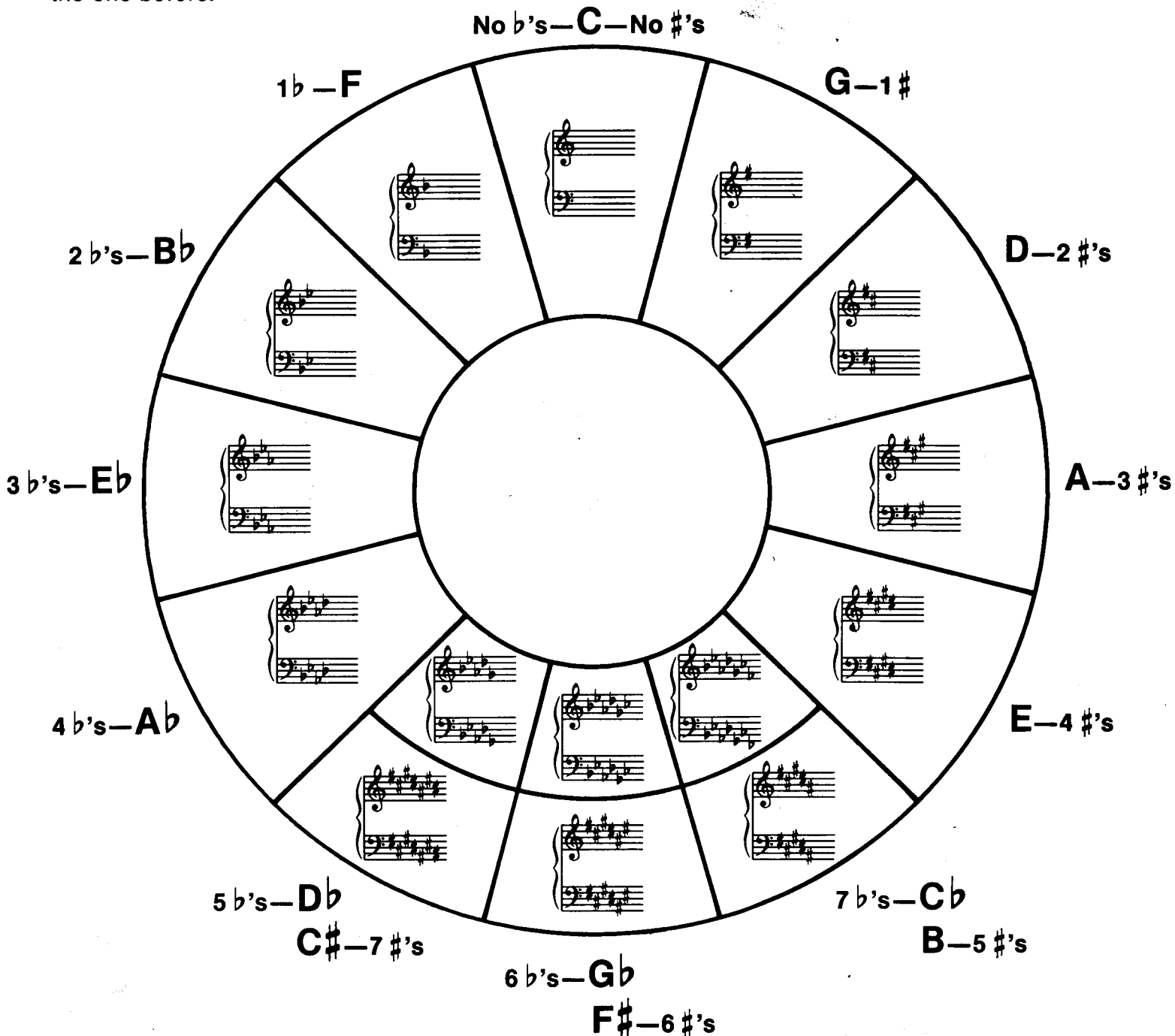
The Circle of 5ths—Major Keys

The CIRCLE OF FIFTHS is a useful tool for memorizing the order or sharp or flat keys, as well as the order in which the sharps or flats occur within the key signatures.

The circle is easy to memorize. Starting with F (the first sharp that occurs in any key signature containing sharps) and moving CLOCKWISE, the keys on the circle can be learned by saying "Fat Cats Go Down Alleys, Eating Bread." The keys COUNTERCLOCKWISE beginning with B (the first flat that occurs in any key signature containing flats) are easily learned by spelling "B E A D," then finishing with "G C F."

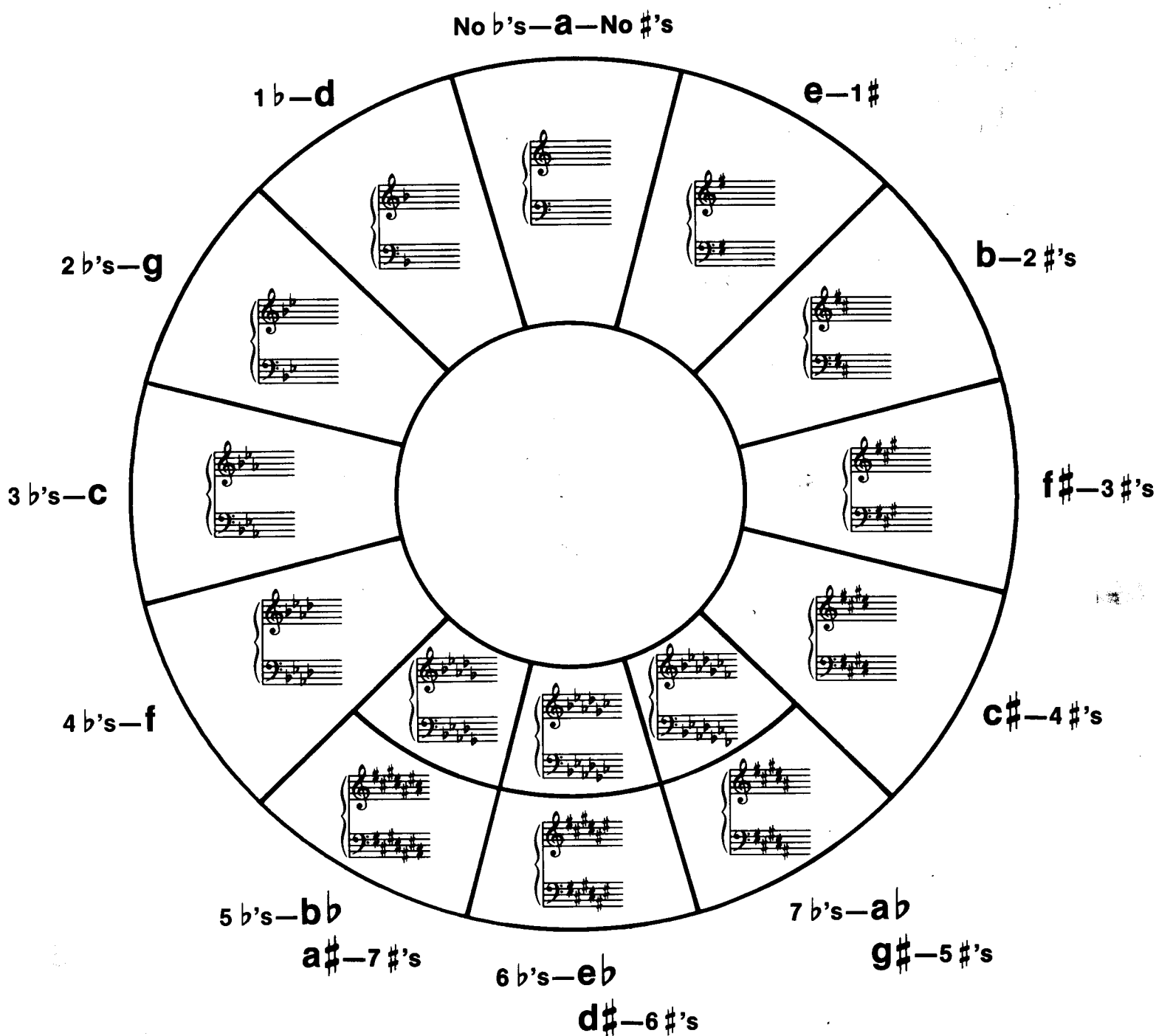
There are TWELVE different MAJOR keys, but three of them have 2 different names. Notice the bottom 3 keys of the circle. $D\flat$ Major may also be called $C\sharp$ Major. $G\flat$ may be called $F\sharp$, and $C\flat$ may be called B. (These keys also have 2 names on the keyboard.) Keys that have 2 names are called ENHARMONIC KEYS.

Beginning with the key of C MAJOR at the top of the circle, and moving CLOCKWISE, each new key has one more sharp than the one before. Moving COUNTERCLOCKWISE, each key has one more flat than the one before.



The Circle of 5ths—Minor Keys

There are also TWELVE different MINOR keys, 3 of which have 2 different names. The names of the keys around the circle are in the same order as those for the MAJOR keys, except we find "a" located at the top of the circle. (Small letters are used to indicate the names of the minor keys.) Each MINOR key is the relative of the MAJOR key found in the same position around the circle on the previous page.



Major Scales and Primary Chords

C Major & Sharp Keys

C MAJOR (No #'s, no b's)

RH (8va)
 LH

C 5 3 1
 F 5 3 1
 C 5 3 1
 G7 5 4 1
 C 5 3 1

I IV I V7 I

G MAJOR (One sharp: F#)

RH (8va)
 LH

G 5 3 1
 C 5 3 1
 G 5 3 1
 D7 5 4 1
 G 5 3 1

I IV I V7 I

D MAJOR (Two sharps: F# & C#)

RH (8va)
 LH

D 5 3 1
 G 5 3 1
 D 5 3 1
 A7 5 4 1
 D 5 3 1

I IV I V7 I

A MAJOR (Three sharps: F#, C# & G#)

RH (8va)
 LH

A 5 3 1
 D 5 3 1
 A 5 3 1
 E7 5 4 1
 A 5 3 1

I IV I V7 I

E MAJOR (Four sharps: F#, C#, G# & D#)

RH (8va)
 LH

E 4 2 1
 A 5 3 1
 E 4 2 1
 B7 4 3 1
 E 4 2 1

I IV I V7 I

B MAJOR (Five sharps: F#, C#, G#, D# & A#)

RH (8va)
 LH

B 4 2 1
 E 5 3 1
 B 4 2 1
 F#7 4 3 1
 B 4 2 1

I IV I V7 I

When playing popular sheet music, you may occasionally find chord symbols different from those you've already learned. If any chord symbol contains a 6, cross out the 6. Example: for C6, use simply C major. If a chord symbol has a number

(continued on next page)

Major Scales and Primary Chords

Flat Keys

F MAJOR (One flat: B \flat)

RH (8va)
 LH

F 5 3 1
 B \flat 5 3 1
 F 5 3 1
 C7 5 4 1
 F 5 3 1

I IV I V7 I

B \flat MAJOR (Two flats: B \flat & E \flat)

RH (8va)
 LH

B \flat 4 2 1
 E \flat 5 3 1
 B \flat 4 2 1
 F7 4 3 1
 B \flat 4 2 1

I IV I V7 I

E \flat MAJOR (Three flats: B \flat , E \flat & A \flat)

RH (8va)
 LH

E \flat 4 2 1
 A \flat 5 3 1
 E \flat 4 2 1
 B \flat 7 4 3 1
 E \flat 4 2 1

I IV I V7 I

A \flat MAJOR (Four flats: B \flat , E \flat , A \flat & D \flat)

RH (8va)
 LH

A \flat 4 2 1
 D \flat 5 3 1
 A \flat 4 2 1
 E \flat 7 4 3 1
 A \flat 4 2 1

I IV I V7 I

D \flat MAJOR (Five flats: B \flat , E \flat , A \flat , D \flat & G \flat)

RH (8va)
 LH

D \flat 4 2 1
 G \flat 5 3 1
 D \flat 4 2 1
 A \flat 7 4 3 1
 D \flat 4 2 1

I IV I V7 I

G \flat MAJOR (Six flats: B \flat , E \flat , A \flat , D \flat , G \flat , & C \flat)

RH (8va)
 LH

G \flat 4 2 1
 C \flat 5 3 1
 G \flat 4 2 1
 D \flat 7 4 3 1
 G \flat 4 2 1

I IV I V7 I

greater than a 7, substitute a 7. Example: for C9, C11, or C13, use C7. For any diminished or augmented chord, use the augmented or diminished triad. This will take care of most of the situations you are likely to encounter.

92 **Harmonic Minor Scales and Primary Chords**

A Minor & Sharp Keys

A MINOR, Relative of C Major, (No #’s, no b’s)

RH (*8va*)

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
i iv i V7 i

E MINOR, Relative of G Major, (One sharp: F#)

RH (*8va*)

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

Em Am Em B7 Em
4 2 1 5 3 1 4 2 1 4 3 1 4 2 1
i iv i V7 i

B MINOR, Relative of D Major, (Two sharps: F# & C#)

RH (*8va*)

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

Bm Em Bm F#7 Bm
4 2 1 5 3 1 4 2 1 4 3 1 4 2 1
i iv i V7 i

F# MINOR, Relative of A Major, (Three sharps: F#, C# & G#)

RH (*8va*)

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

F#m Bm F#m C#7 F#m
4 2 1 5 3 1 4 2 1 4 3 1 4 2 1
i iv i V7 i

C# MINOR, Relative of E Major, (Four sharps: F#, C#, G# & D#)

RH (*8va*)

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

C#m F#m C#m G#7 C#m
4 2 1 5 3 1 4 2 1 4 3 1 4 2 1
i iv i V7 i

G# MINOR, Relative of B Major, (Five sharps: F#, C#, G#, D# & A#)

RH (*8va*)

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

G#m C#m G#m D#7 G#m
4 2 1 5 3 1 4 2 1 4 3 1 4 2 1
i iv i V7 i

Harmonic Minor Scales and Primary Chords

Flat Keys

D MINOR, Relative of F Major, (One flat: B \flat)

RH (*8va*)
 LH

Dm Gm Dm A7 Dm
 4 5 4 4 5
 2 3 2 3 3
 1 1 1 1 1
 1 3 5 1 3 5
 i iv i V7 i

G MINOR, Relative of B \flat Major, (Two flats: B \flat & E \flat)

RH (*8va*)
 LH

Gm Cm Gm D7 Gm
 4 5 4 4 5
 2 3 2 3 3
 1 1 1 1 1
 1 3 5 1 3 5
 i iv i V7 i

C MINOR, Relative of E \flat Major, (Three flats: B \flat , E \flat , & A \flat)

RH (*8va*)
 LH

Cm Fm Cm G7 Cm
 4 5 4 4 5
 2 3 2 3 3
 1 1 1 1 1
 1 3 5 1 3 5
 i iv i V7 i

F MINOR, Relative of A \flat Major, (Four flats: B \flat , E \flat , A \flat & D \flat)

RH (*8va*)
 LH

Fm Bbm Fm C7 Fm
 4 5 4 4 5
 2 3 2 3 3
 1 1 1 1 1
 1 3 5 1 3 5
 i iv i V7 i

B \flat MINOR, Relative of D \flat Major, (Five flats: B \flat , E \flat , A \flat , D \flat & G \flat)

RH (*8va*)
 LH

Bbm Ebm Bbm F7 Bbm
 4 5 4 4 5
 2 3 2 3 3
 1 1 1 1 1
 1 3 5 1 3 5
 i iv i V7 i

E \flat MINOR, Relative of G \flat Major, (Six flats: B \flat , E \flat , A \flat , D \flat , G \flat & C \flat)

RH (*8va*)
 LH

Ebm Abm Ebm Bb7 Ebm
 4 5 4 4 5
 2 3 2 3 3
 1 1 1 1 1
 1 3 5 1 3 5
 i iv i V7 i

Use these charts to form chords in any key!

Chord Chart

ANY KEY			
MAJOR			
ROOT	3rd	5th	
MINOR			
ROOT	3rd lowered 1/2 step	5th	
DIMINISHED			
ROOT	3rd lowered 1/2 step	5th lowered 1/2 step	
AUGMENTED			
ROOT	3rd	5th raised 1/2 step	
DOMINANT 7th (3rd or 5th may be omitted)			
ROOT	3rd	5th	7th lowered 1/2 step

Major Scale Chart

ROOT	2nd	3rd	4th	5th	6th	7th	8th
A ^b	B ^b	C	D ^b	E ^b	F	G	A ^b
A	B	C [#]	D	E	F [#]	G [#]	A
B ^b	C	D	E ^b	F	G	A	B ^b
B	C [#]	D [#]	E	F [#]	G [#]	A [#]	B
C ^b	D ^b	E ^b	F ^b	G ^b	A ^b	B ^b	C ^b
C	D	E	F	G	A	B	C
C [#]	D [#]	E [#]	F [#]	G [#]	A [#]	B [#]	C [#]
D ^b	E ^b	F	G ^b	A ^b	B ^b	C	D ^b
D	E	F [#]	G	A	B	C [#]	D
E ^b	F	G	A ^b	B ^b	C	D	E ^b
E	F [#]	G [#]	A	B	C [#]	D [#]	E
F	G	A	B ^b	C	D	E	F
F [#]	G [#]	A [#]	B	C [#]	D [#]	E [#]	F [#]
G ^b	A ^b	B ^b	C ^b	D ^b	E ^b	F	G ^b
G	A	B	C	D	E	F [#]	G

HOW TO USE THE CHARTS

All chords are formed by combining certain tones of the major scale according to definite rules. For example, any MAJOR CHORD is formed by combining the ROOT, 3rd & 5th tones of the MAJOR SCALE of the same name. The chord may, of course, be inverted by moving the root to the top: 3rd, 5th, ROOT, and again by moving the 3rd to the top: 5th, ROOT, 3rd.

The construction of some chords involves lowering or raising one or more tones 1/2 step. For example, to form the C DIMINISHED CHORD, look up DIMINISHED in the CHORD CHART on the left, above. Note that the diminished chord consists of a ROOT, a 3rd lowered 1/2 step, and a 5th lowered 1/2 step. Look up the C MAJOR SCALE in the chart on the right, above. Note that the ROOT is C, the 3rd is E, and the 5th is G. Since the 3rd and 5th must be lowered, make each of these FLAT (play the next key to the left, black or white); thus the C DIMINISHED CHORD is C E^b G^b. The chord may be inverted, of course.

Dictionary of Musical Terms

Accelerando	gradually increasing in speed
Accent sign (>)	play with special emphasis
Adagio	slow
Allargando	becoming slower and broader
Allegro	quickly, happily, fast
Andante	moving along (walking speed)
A tempo	resume original speed
Cantabile	in singing style
Coda	an added ending
Coda sign (⦿)	indication to proceed to CODA
Common time (C)	same as 4/4 time
Contrary motion	hands moving in opposite directions
Crescendo (≪)	gradually louder
Da Capo al Fine	Repeat from the beginning to the word "Fine"
Decrescendo	gradually softer (same as "diminuendo")
Dal Segno al Fine	Repeat from the sign ♯ to the word "Fine"
Diminuendo (≫)	gradually softer
Dolce	sweetly
Double flat (bb)	lowers a flatted note ½ step, or a natural note one whole step
Double sharp (x)	raises a sharped note ½ step, or a natural note one whole step
Espressivo	expressively
Fermata (⤿)	hold the note or notes under the sign longer
Fine	the end
Forte (f)	loud
Fortissimo (ff)	very loud
Grazioso	gracefully
Interval	the distance from one note to the next
Largo	very slow
Legato	smoothly connected
Loco	as written (not 8va)
Maestoso	majestically
Mezzo Forte	moderately loud
Mezzo Piano	moderately soft
Moderato	a moderate speed
Molto	much, very
Morendo	dying away
Octave sign (8va)	play 8 scale tones (one octave) higher when the sign is above the notes; 8 scale tones lower when the sign is below the notes.
Pianissimo (pp)	very soft
Piano (p)	soft
Piú mosso	faster
Poco	little, small
Poco a poco	little by little
Prestissimo	very fast
Presto	fast
Repeat sign (≡)	repeat from the beginning, or from ≡
Risoluto	resolutely
Ritardando	slowing
Scherzo	a musical joke
Segue	continue
Sforzando	forcing; suddenly loud on one note or chord
Simile	continue in the same manner
Staccato	short, detached notes
Tempo	rate of speed
Tenuto (—)	hold for full value; emphasize slightly
Tetrachord	4 tones having a pattern of whole step—whole step—half step

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