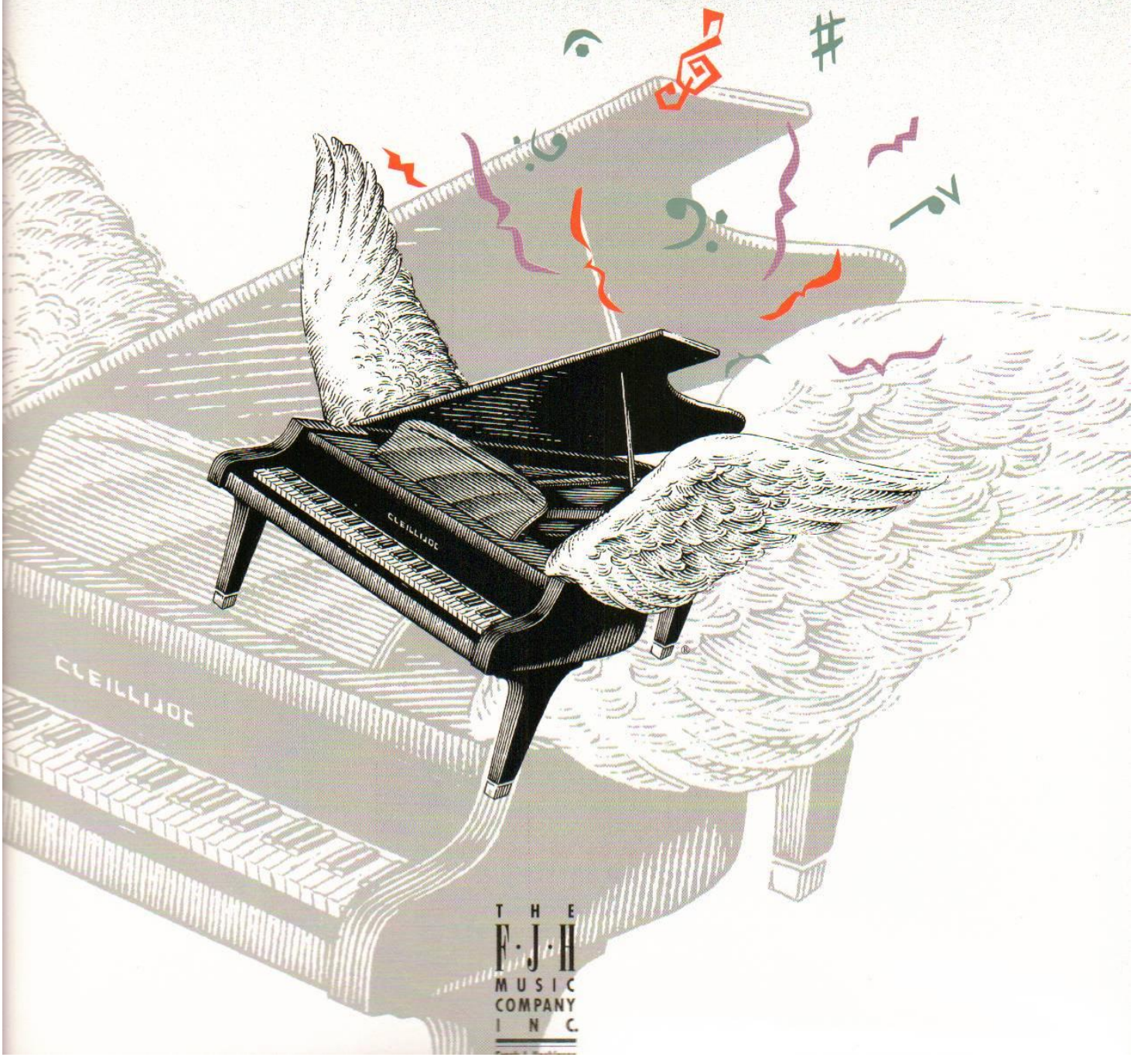
LESSON BOOK

LEVEL 5

PIANO Adventures®

by Nancy and Randall Faber

A BASIC PIANO METHOD



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Review Test

Rhythm

1. Fill in the blanks below.

In $\frac{4}{4}$ = ___ beat(s)

In $\frac{3}{4}$ = ___ beat(s)

In $\frac{3}{8}$ = ___ beat(s)

In $\frac{6}{8}$ = ___ beat(s)

2. Draw bar lines for the following time signatures.

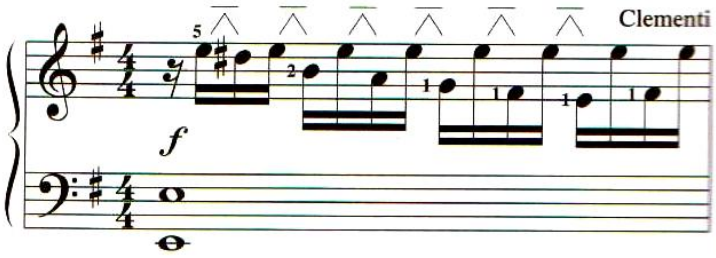
Write **1 2 3 4** under the correct beats.

Write **1 2 3 4 5 6** under the correct beats.

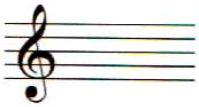
Extra Credit: Can you play each rhythm on the piano? Use any note of your choice.

Reading

3. Write the correct interval in the blank:
2nd, 3rd, 4th, 5th, 6th, 7th, 8ve (octave)



4. Name the major and relative minor key for each key signature below.



___ major
or
___ minor

___ major
or
___ minor

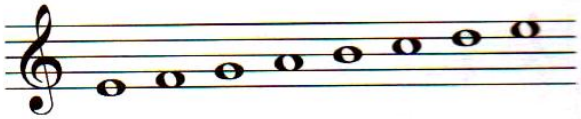
___ major
or
___ minor

Theory

5. Add the correct sharps or flats to complete each scale.

A major scale

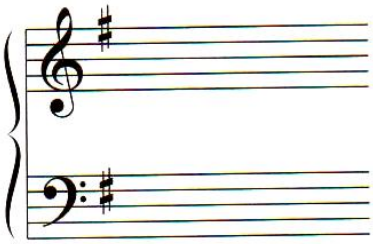
E major scale



D natural minor scale

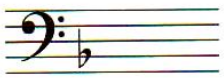
A harmonic minor scale

6. Complete the sharp pattern (7 sharps) in both clefs.



7. Write a 4-note V7 chord in **root position** in these keys:

F major



V7

G major

V7

Symbols & Terms

8. Match each symbol or term to the correct description with a connecting line.

sequence

adagio

poco a poco

sfz

molto

harmonic minor scale

root position

1st inversion

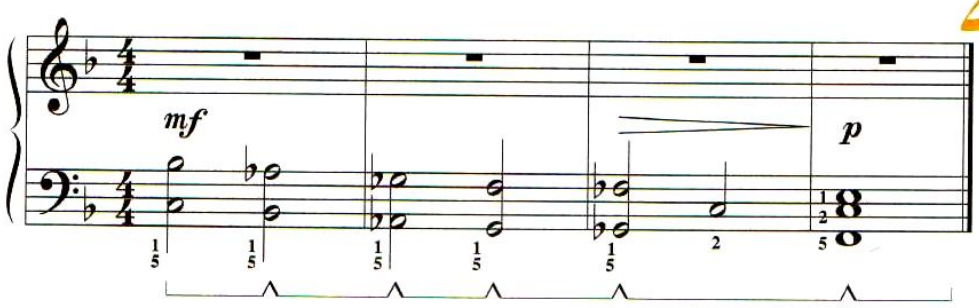
2nd inversion

- the 5th of the chord is the lowest note
- little by little
- very
- slow
- grace note
- natural minor scale with a raised 7th
- a musical pattern repeated on a different pitch
- a sudden, strong accent
- the root (chord name) is the lowest note
- the 3rd of the chord is the lowest note

Review Piece

Sevenths are commonly used in jazz. Practice left-hand 7ths with this jazz warm-up.

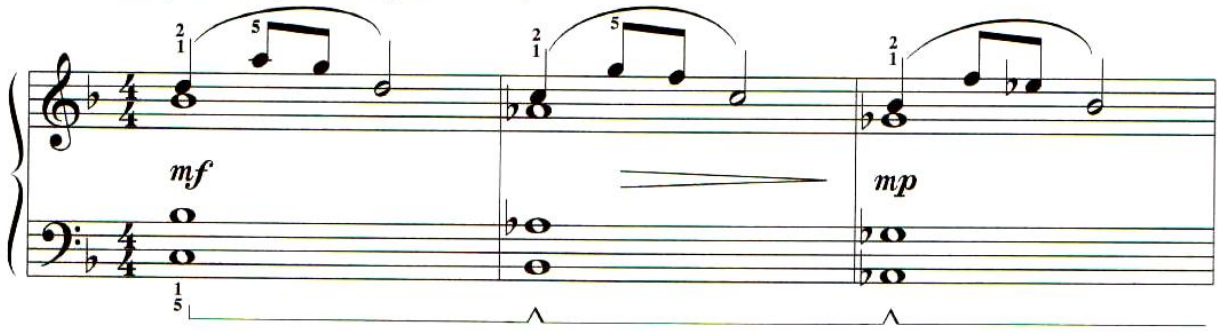
Jazz Warm-up

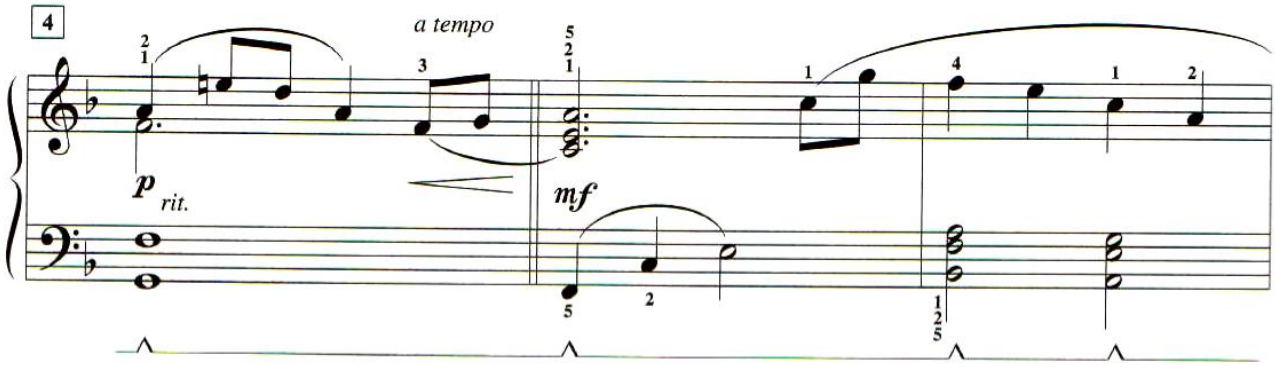


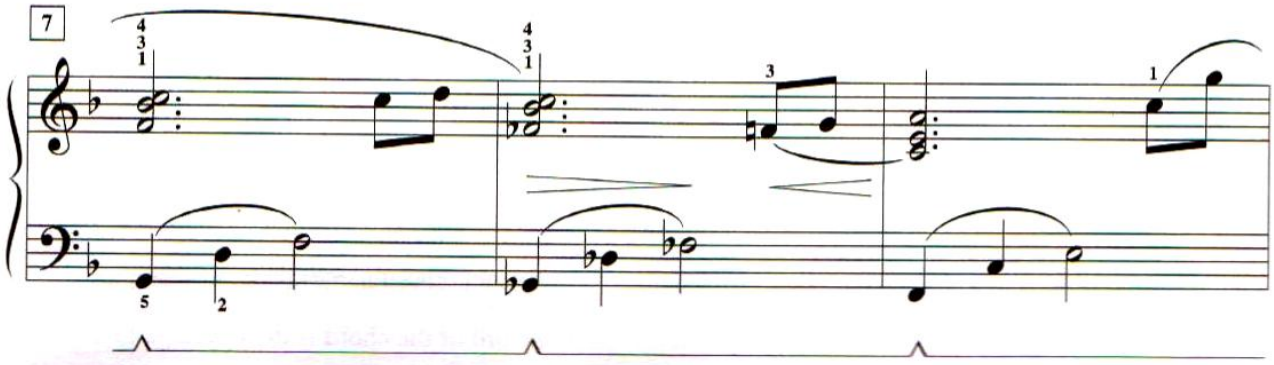
Jazz Reflection

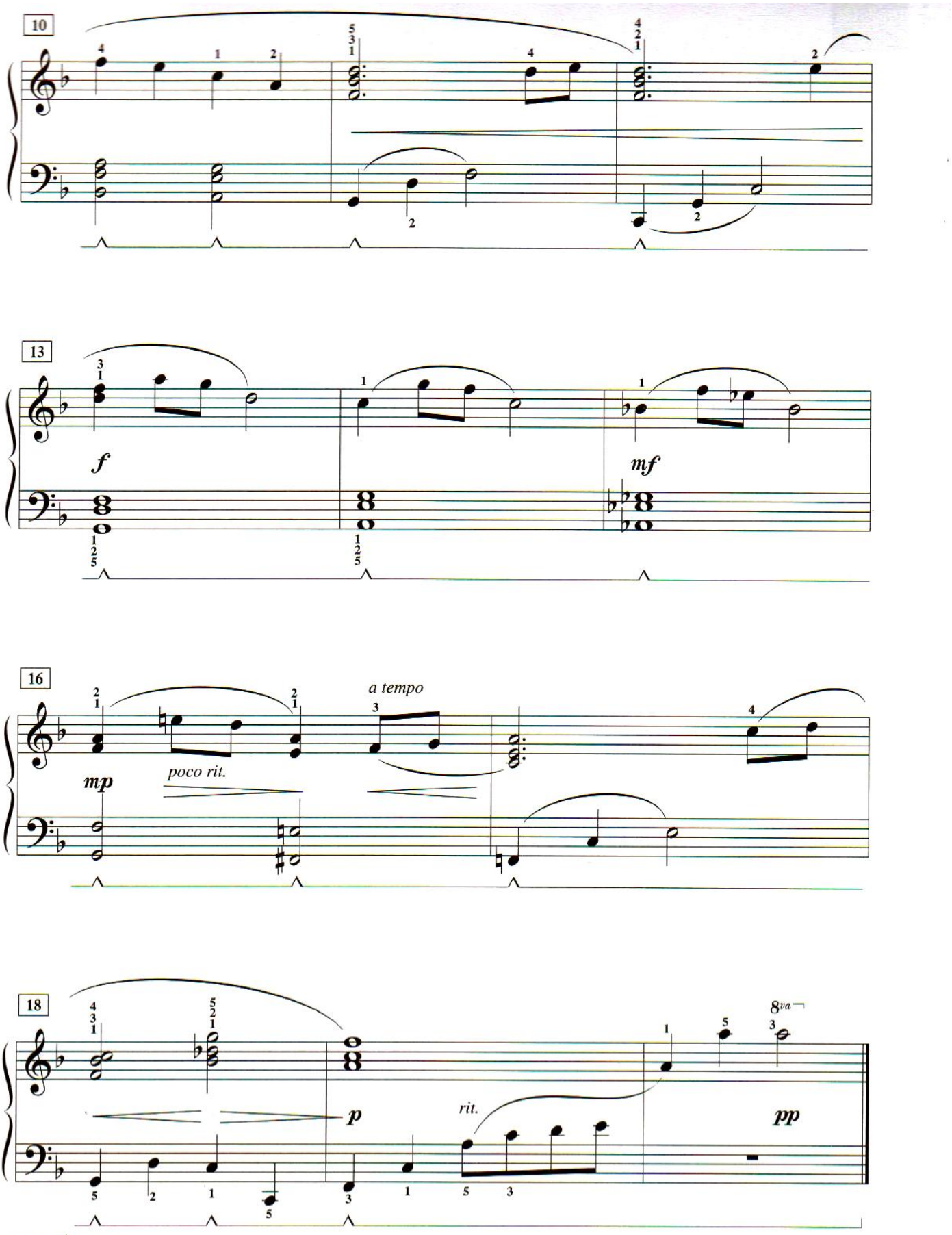
N. Faber

Freely, with expression (♩ = 100-108)





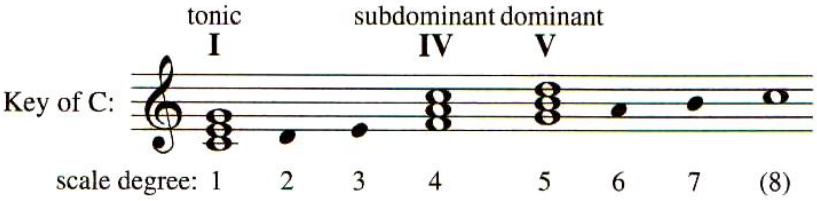


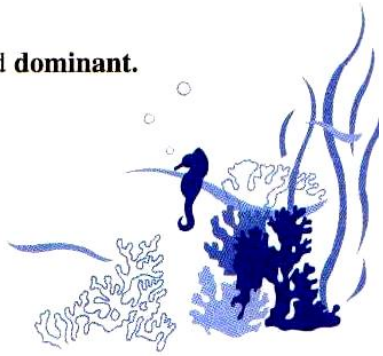


DISCOVERY

Point out a pattern and sequence in this piece.

A **triad** is a 3-note chord built in 3rds.
All major and minor chords and their inversions are triads.
Play these **I, IV,** and **V** triads, naming them aloud: **tonic, subdominant,** and **dominant.**

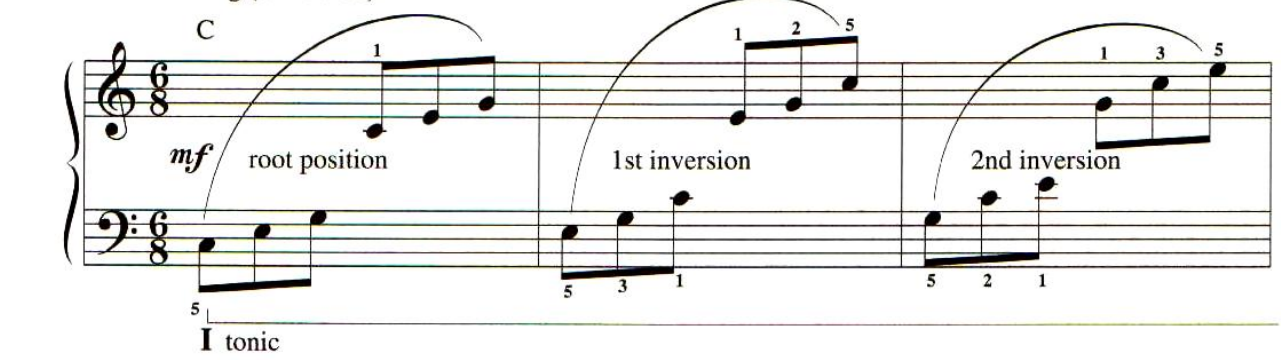


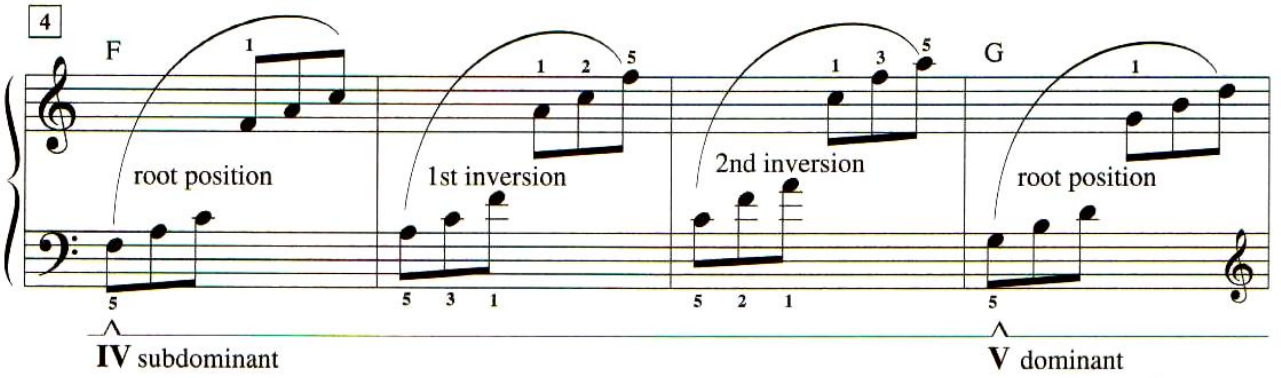


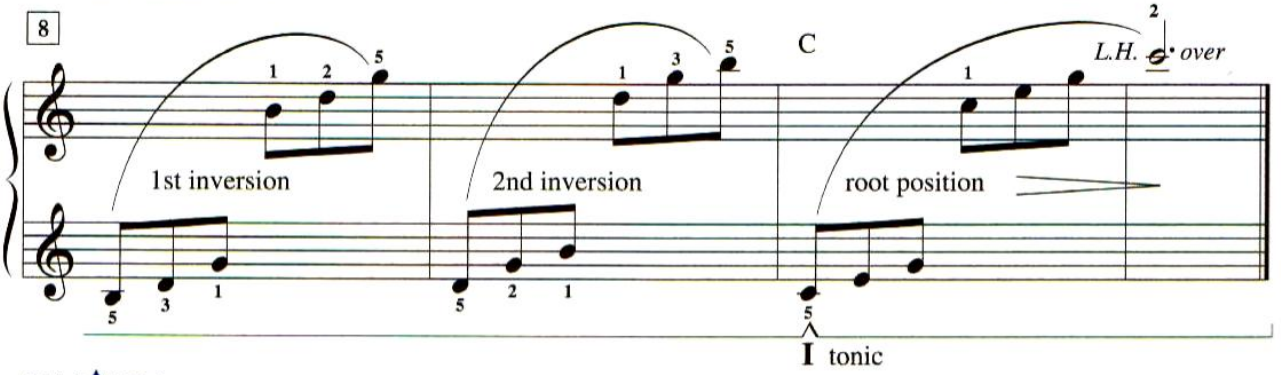
Coral Reef Etude

(Inversion Study in C)

Flowing (♩. = 76-88)







DISCOVERY

Transpose *Coral Reef Etude* to the Key of G major.
In the Key of G: the tonic is ____, the subdominant is ____, the dominant is ____.

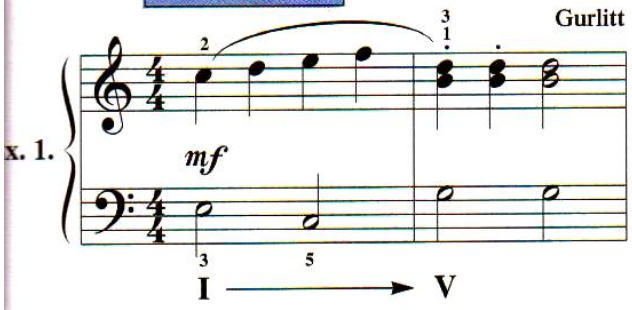
Cadences

A *cadence* is a progression of chords that leads to a natural resting point in the music.
A cadence occurs at the end of a phrase, section, or piece.
Cadences usually end on a **I** or **V** chord.

Play these cadences. *Listen* for the natural resting point in the music.

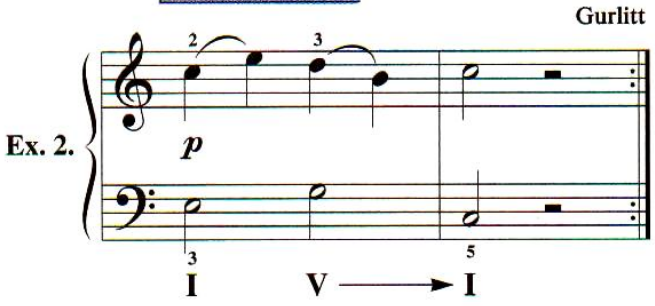
end of phrase

Gurlitt



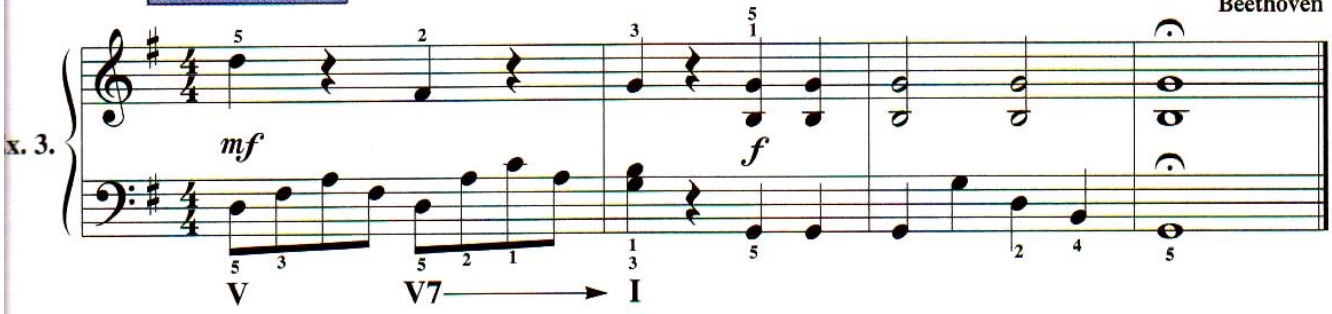
end of section

Gurlitt



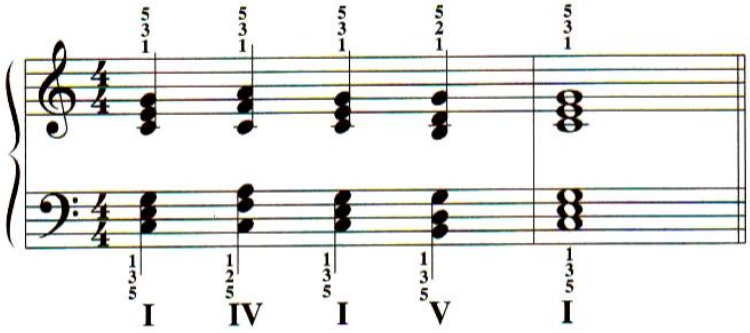
end of piece

Beethoven



"Grand Cadence"

Practice and memorize this cadence.
Your teacher may ask to transpose to other keys.



Transposition Record

- Key of G major ❑
- Key of D major ❑
- Key of A major ❑
- Key of E major ❑
- Key of F major ❑

CREATIVE

Can you make up a **broken chord exercise** using the chords of the "Grand Cadence"?

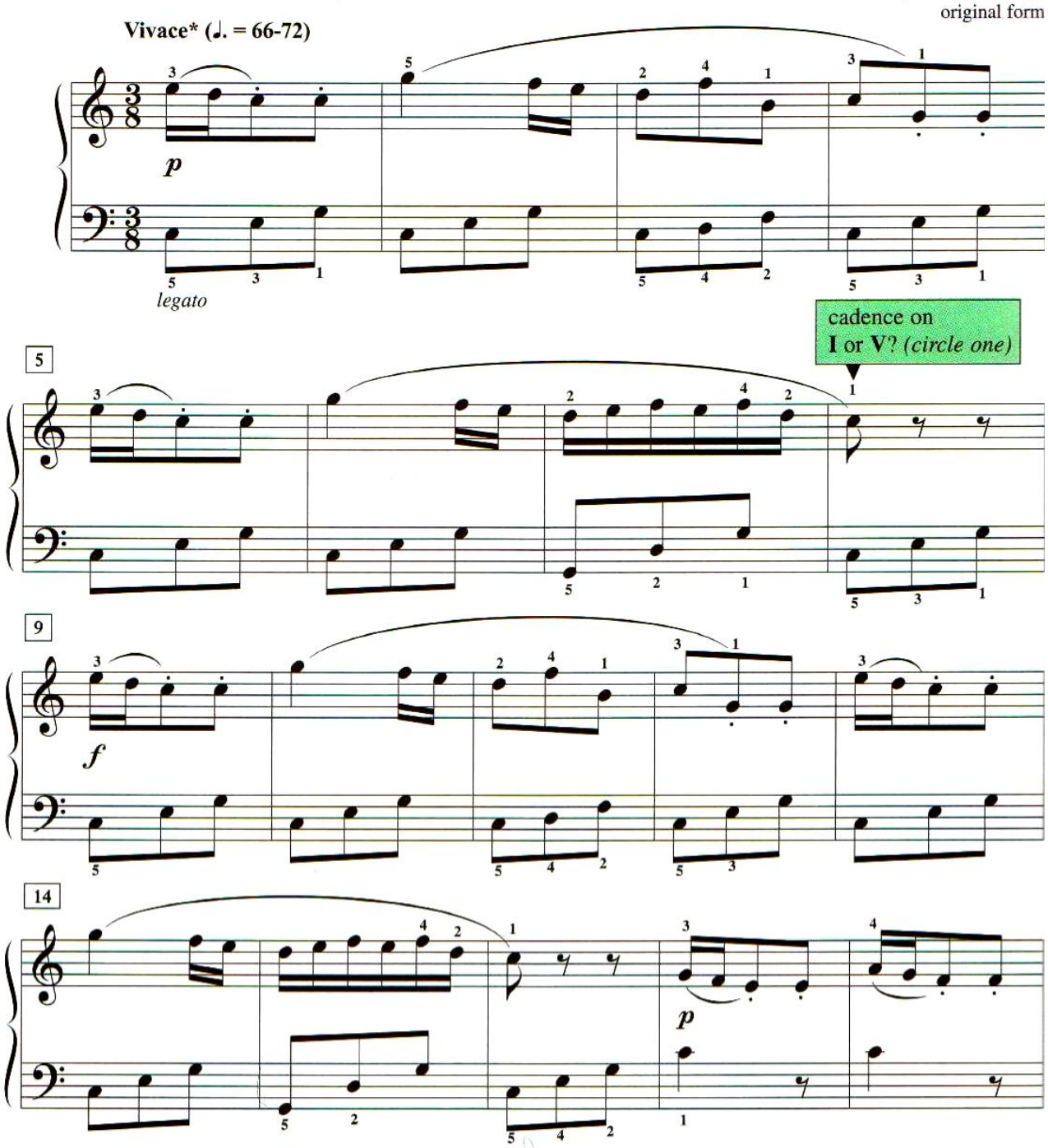
Practice Techniques for the Advancing Pianist

1. Practice hands separately for correct **notes and rhythm.**
2. Play hands together S-L-O-W-L-Y for **articulation.**
   (staccato and legato touches) ♪ = 100-108
3. Play at a moderate tempo hands together, focusing on **dynamics.**
   Mark any difficult measures with an X and give them extra practice.

Sonatina

Op. 36, No. 1
(3rd movement)

Muzio Clementi
(1752-1832, Italy)
original form



**Vivace* (♩. = 66-72)*

p

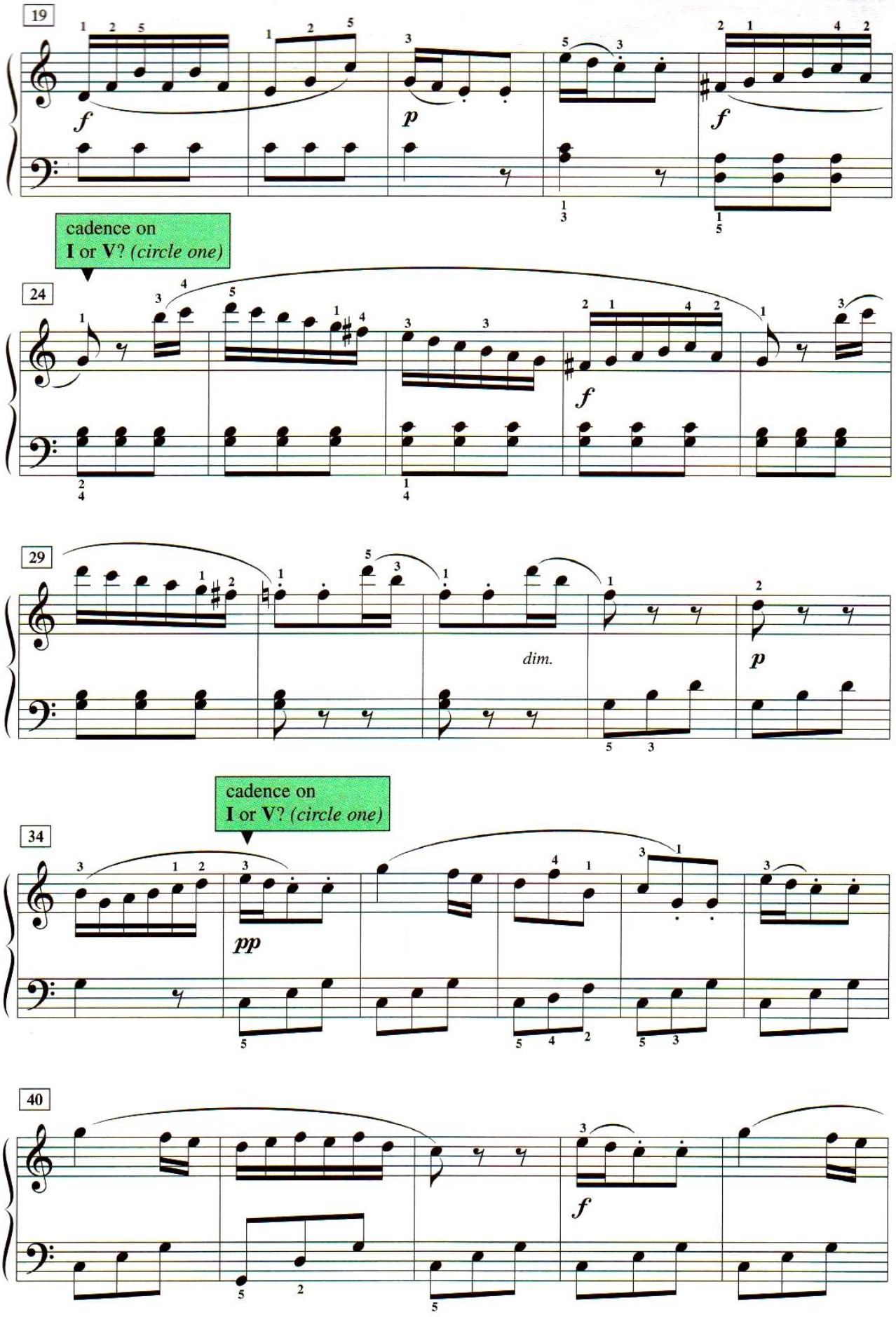
legato

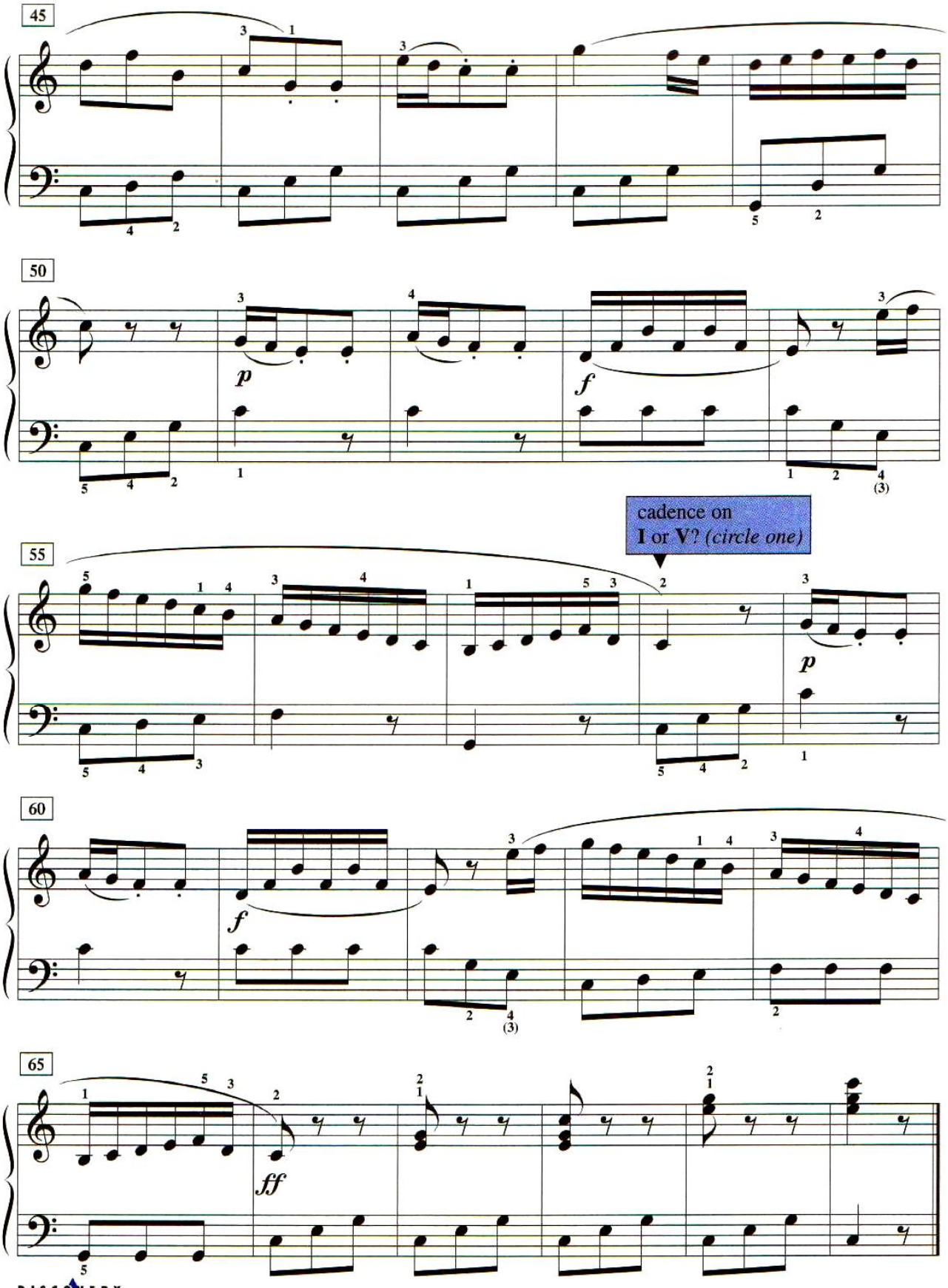
cadence on **I** or **V**? *(circle one)*

f

p

**Vivace* (pronounced "vee-VAH-chay") - means quick and lively*

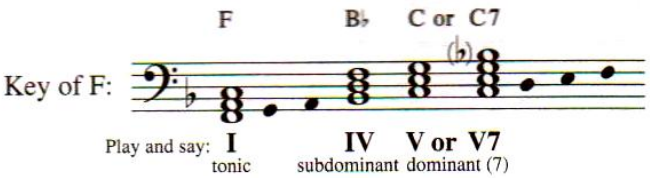

19
f
p
f
cadence on
I or V? (circle one)
24
f
29
dim.
p
cadence on
I or V? (circle one)
34
pp
40
f



DISCOVERY

How many times is the opening 8-measure theme stated?

three times four times five times *(circle one)*



Blue Etude

(Inversion Study in F)

Moderately (♩. = 60-69)

Write the chord names.

mf

Write the Roman numerals.

3

ped. simile(similarly)

6

rit.

8va

Grand Cadence in F

f

I IV I V I

MEMORIZE this cadence.

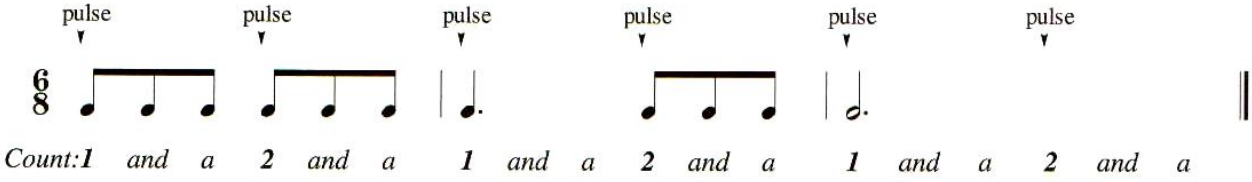
DISCOVERY

Play the Grand Cadence using an Alberti bass in the left hand. (R.H. plays blocked chords.)

Ex. I

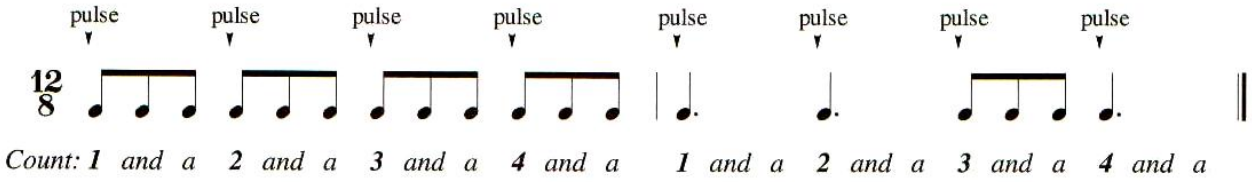
Review

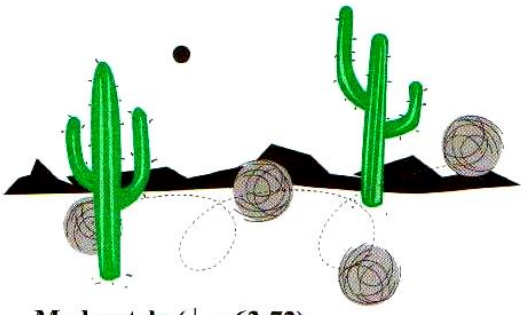
$\frac{6}{8}$ is often counted with 2 beats or PULSES per measure (instead of 6 beats per measure).



New Time Signature

$\frac{12}{8}$ is often counted with 4 beats or PULSES per measure. The ♩. gets the beat.





Tumbleweed Blues

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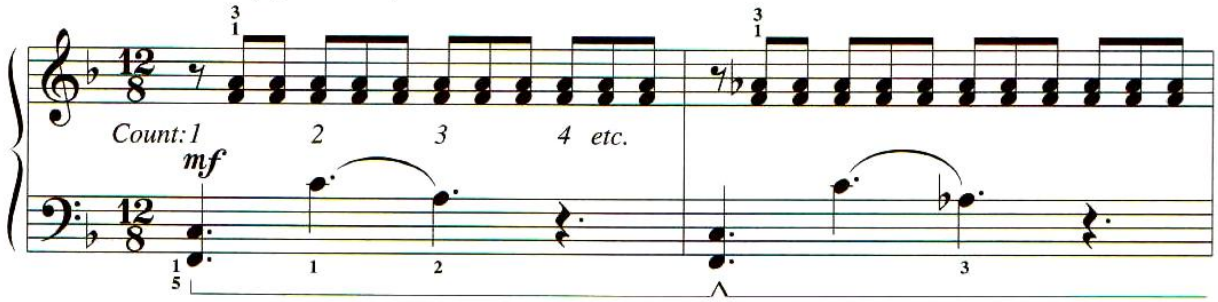
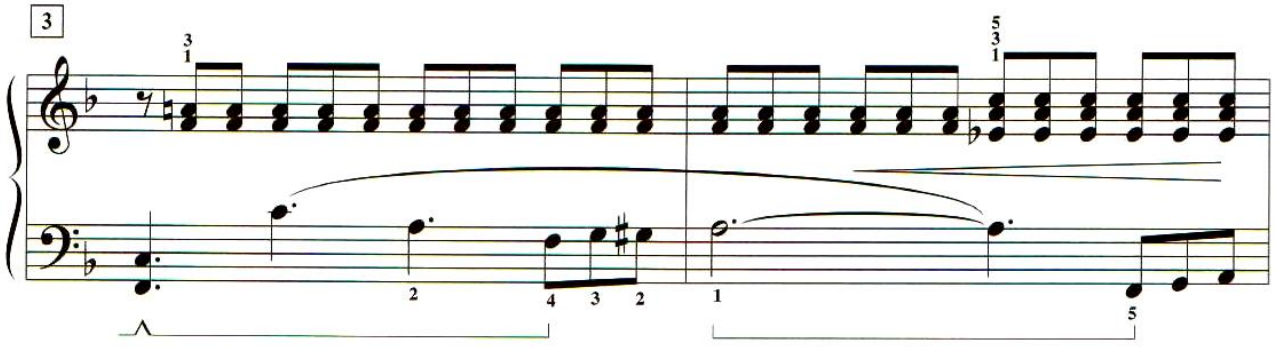
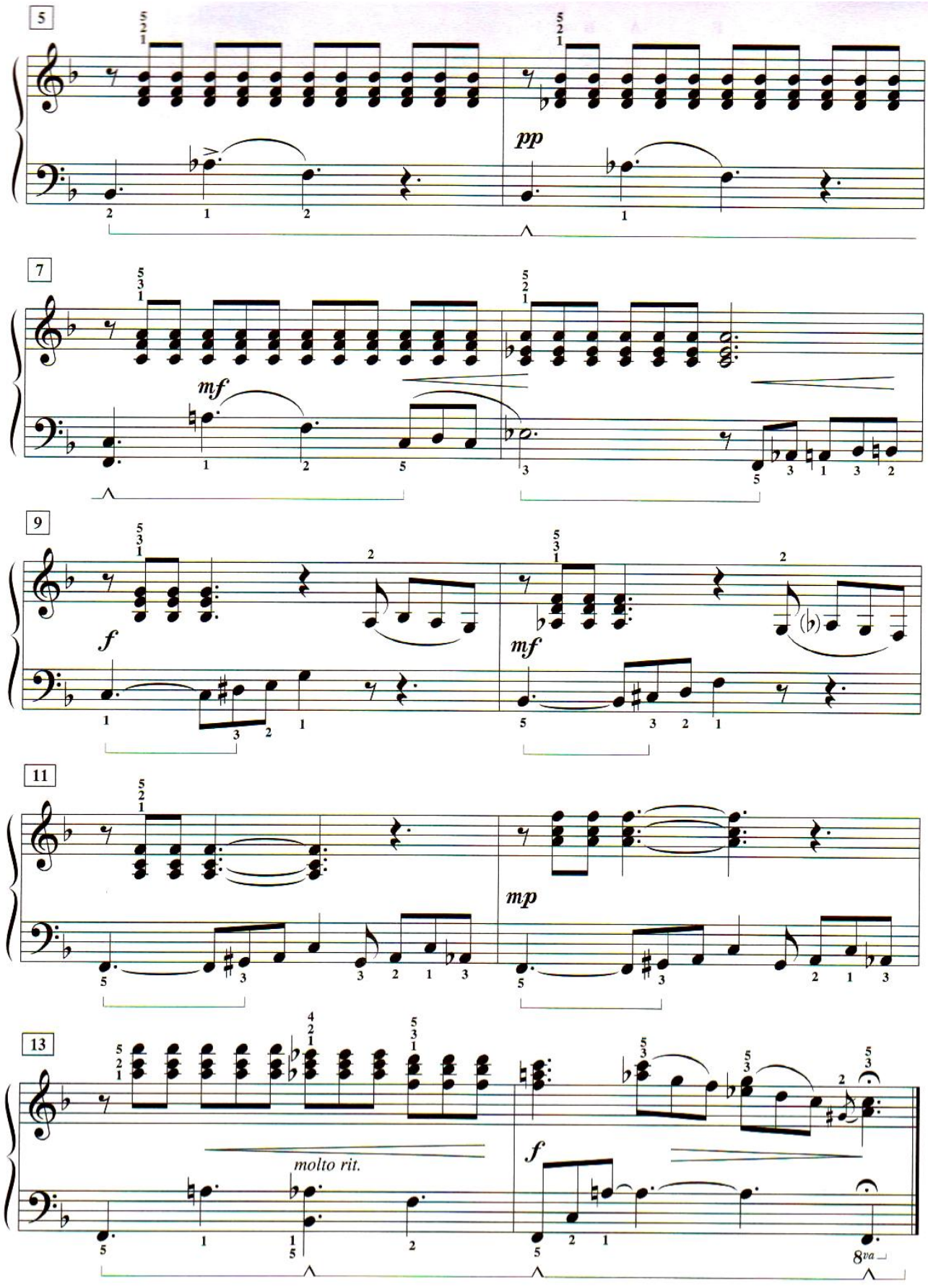
Moderately (♩. = 63-72)

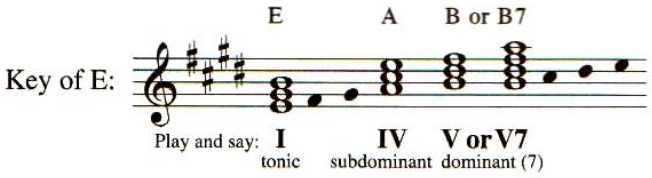






DISCOVERY

Can you play the L.H. alone (with pedal) while your R.H. taps beats 1 - 2 - 3 - 4 in your lap?

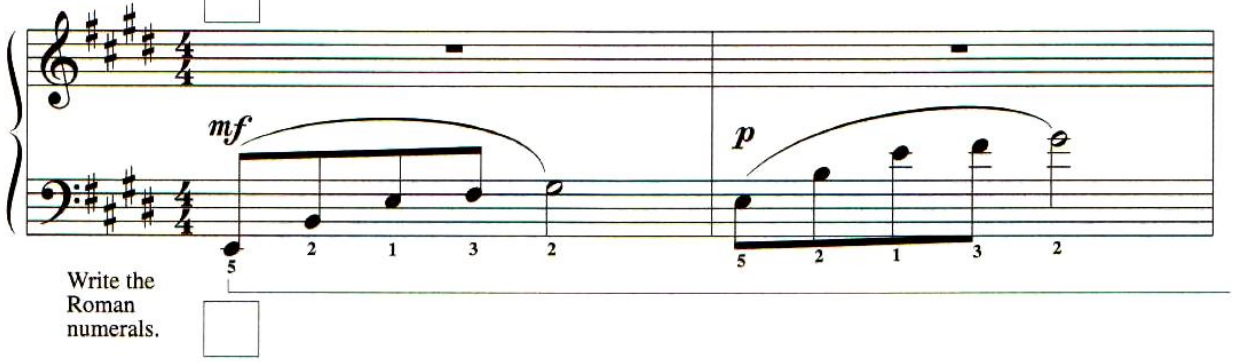


Rolling River Etude

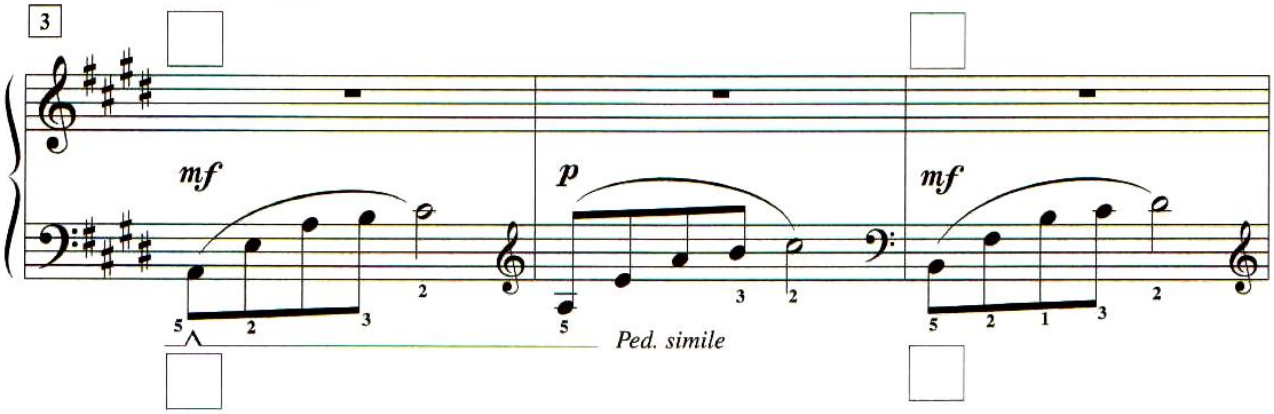
(L.H. Accompaniment Study in E)

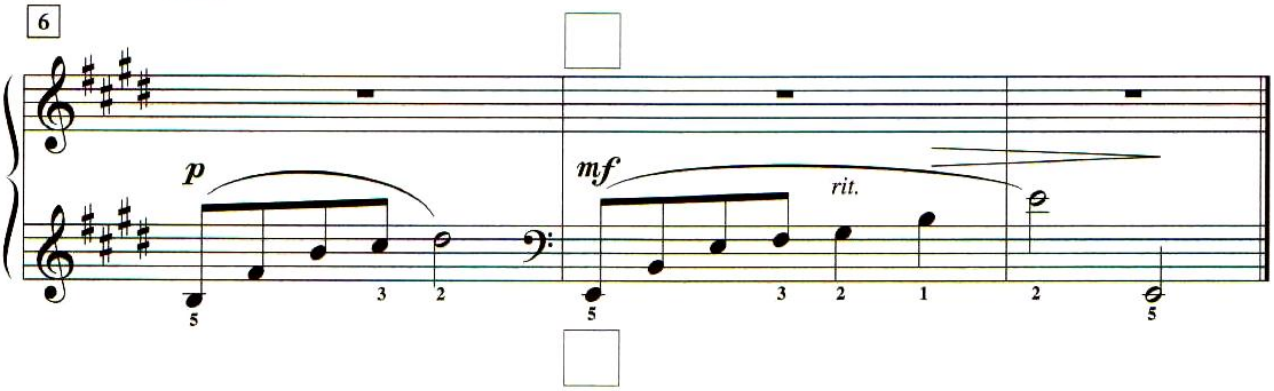
Flowing (♩ = 104-116)

Write the chord names.

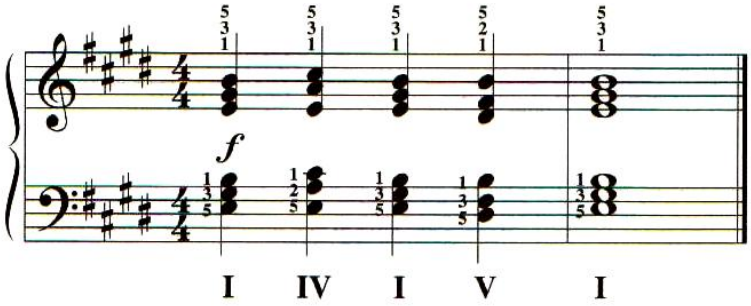


Write the Roman numerals.





Grand Cadence in E



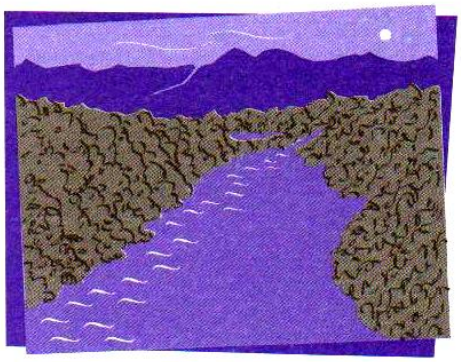
MEMORIZE this cadence.

DISCOVERY

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

This American song is about the Shenandoah river which was named after the great Indian chief Shenandoah.

Play the right hand melody expressively, with a deep, rich tone. The accompaniment may remind you of the rolling river valley.



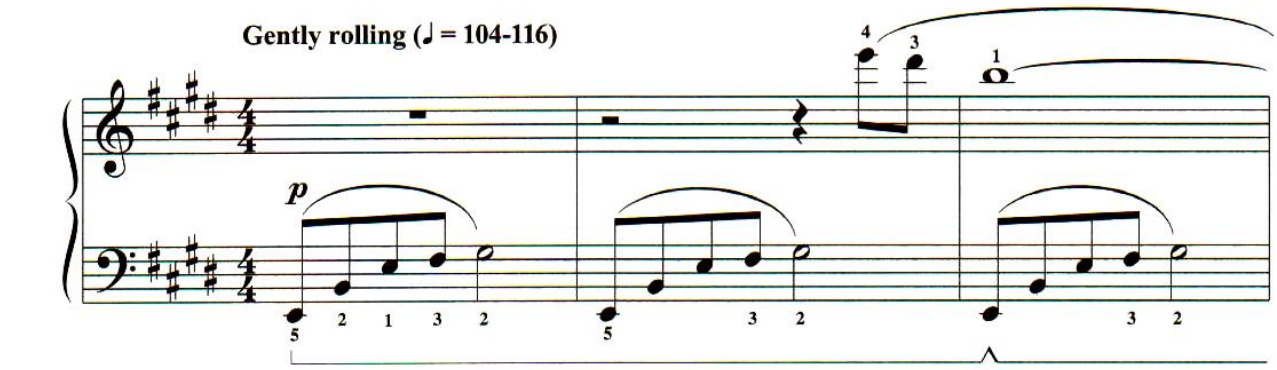
Finger Substitution

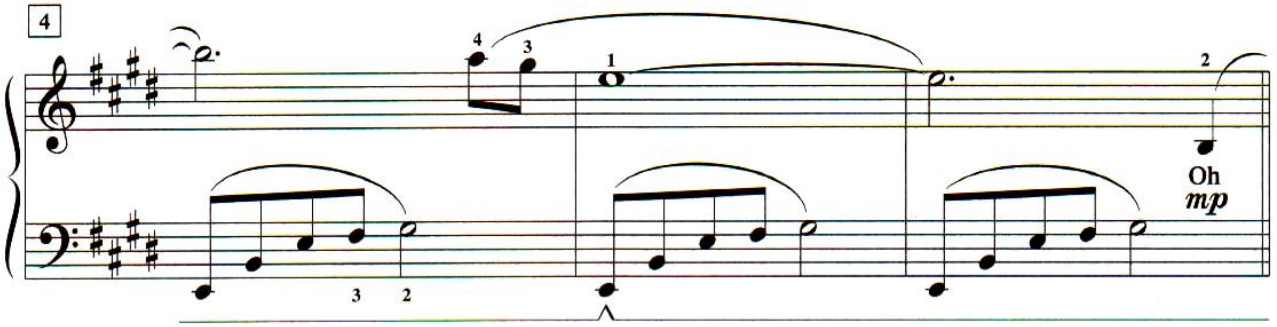
The R.H. silently changes fingers in *measure 7*.
Practice this finger substitution before playing the piece.

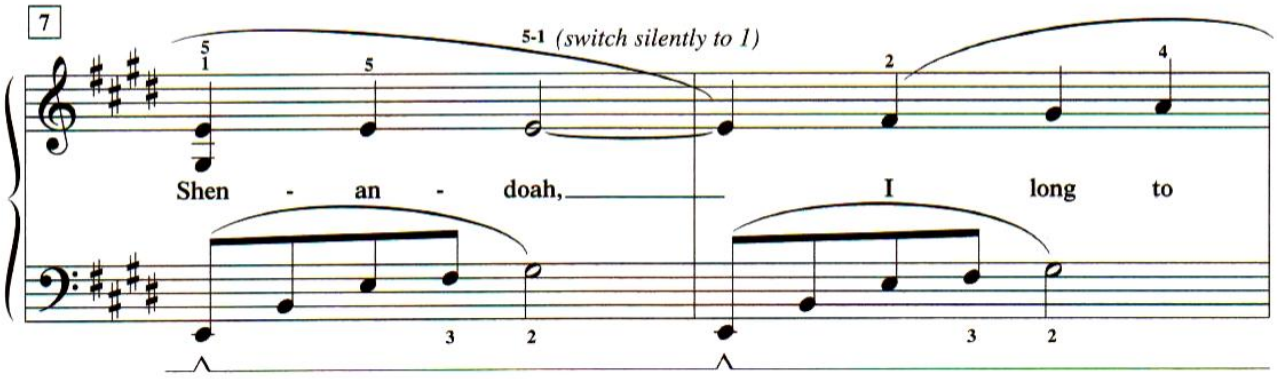
Shenandoah

American folk song

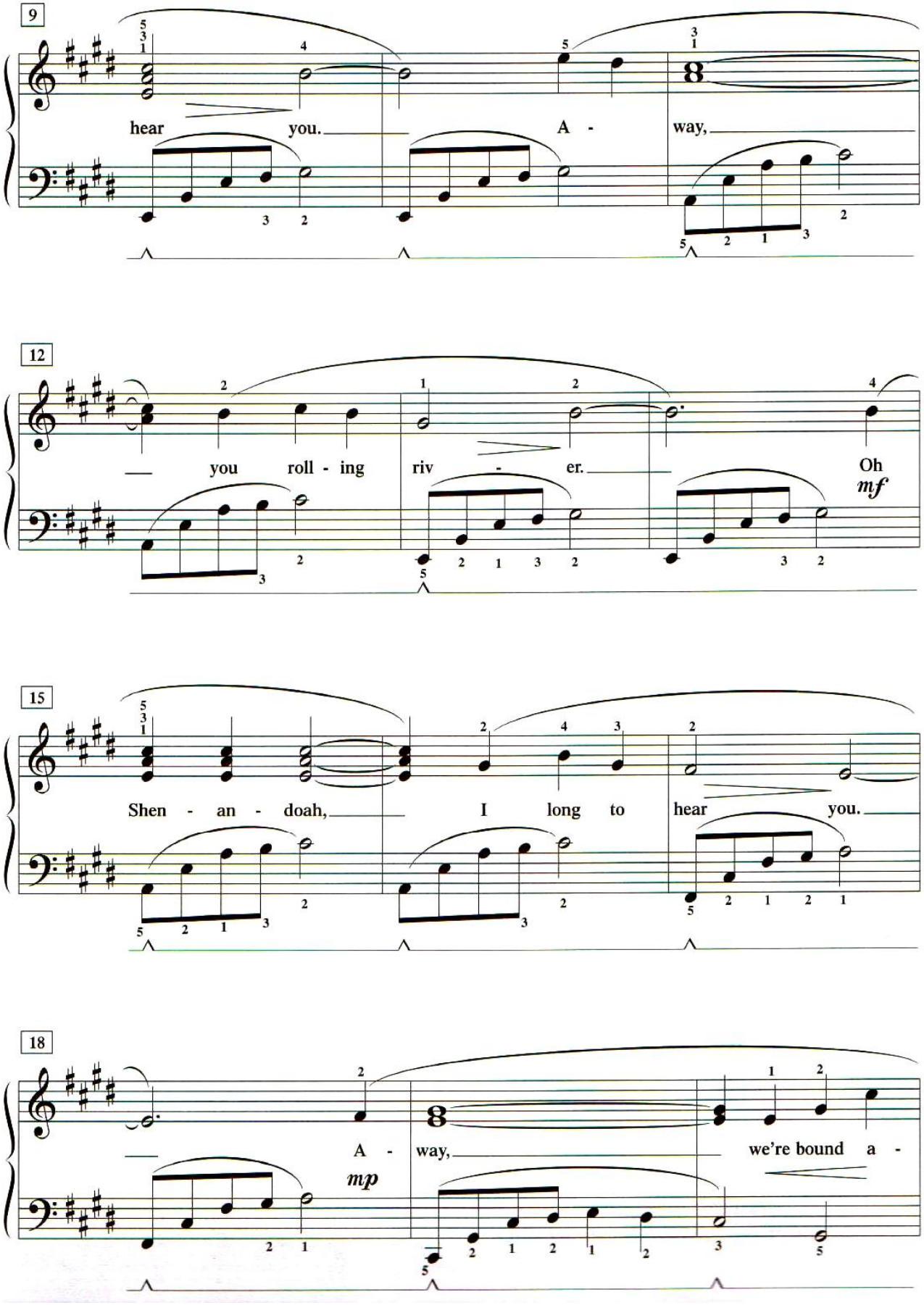
Gently rolling (♩ = 104-116)

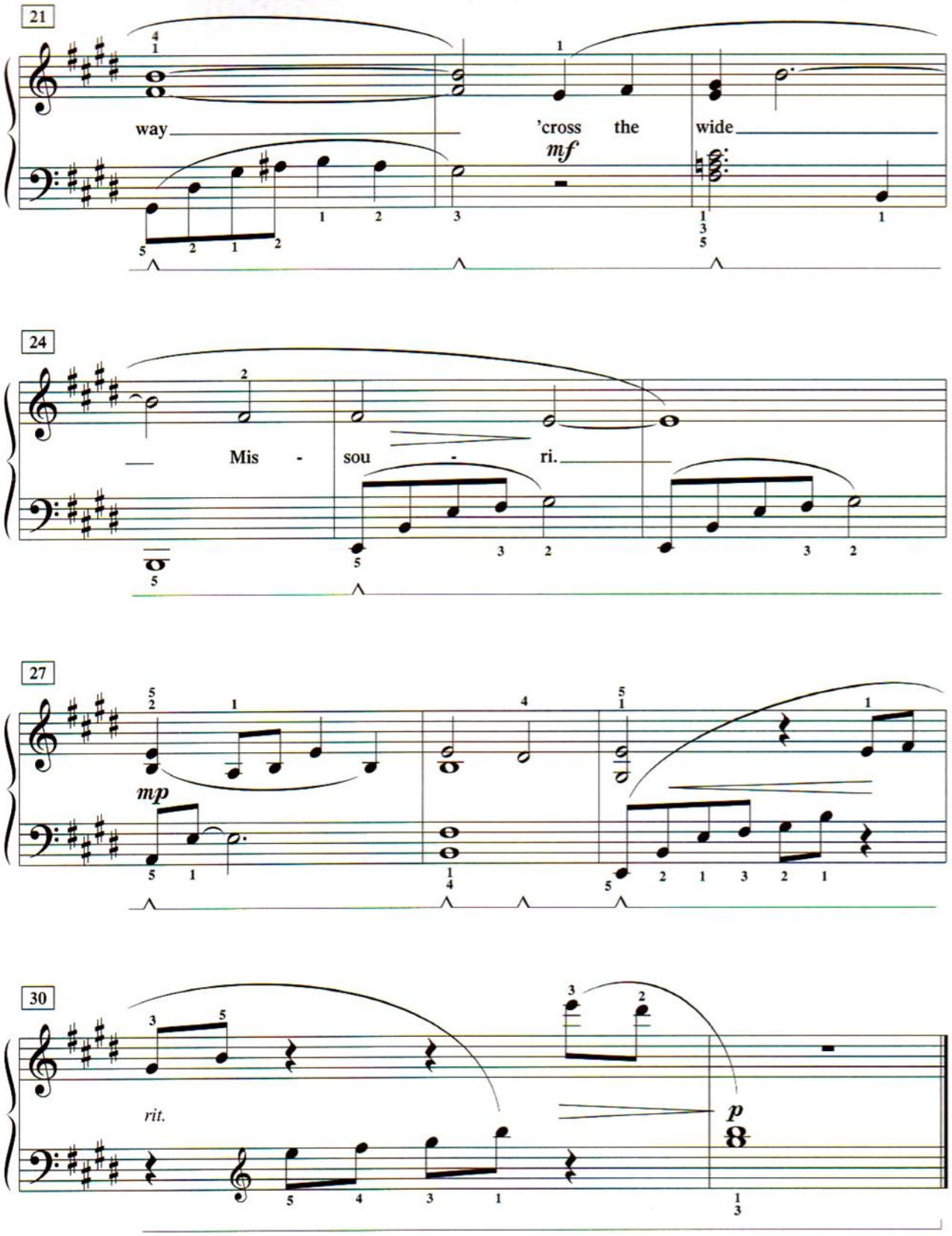






Theory p.7


9
hear you. A - way,
12
you roll - ing riv - er. Oh
mf
15
Shen - an - doah, I long to hear you.
18
A - way, we're bound a -
mp

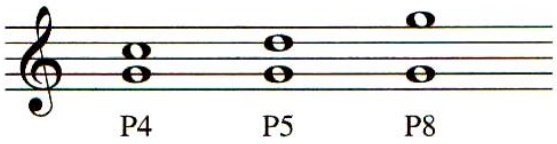


DISCOVERY Point out the final **V-I** cadence in the piece.

Naming Intervals

Perfect Intervals (4th, 5th, octave)

The intervals of a **4th, 5th,** and **octave** are called **perfect** intervals.
Perfect intervals are neither major nor minor.
(Use the letter "P" to label perfect intervals.)

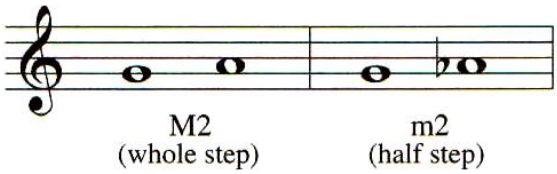


Ear Training: Close your eyes and *listen.*
Practice naming the intervals as your teacher plays perfect 4ths, perfect 5ths, and perfect octaves.

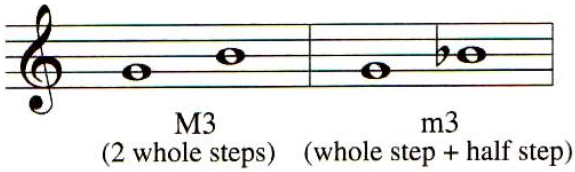
Major and Minor Intervals (2nd, 3rd, 6th, 7th)

The intervals of a **2nd, 3rd, 6th,** and **7th** can be either major or minor.
Study and play the examples below. (**M** = major; **m** = minor)

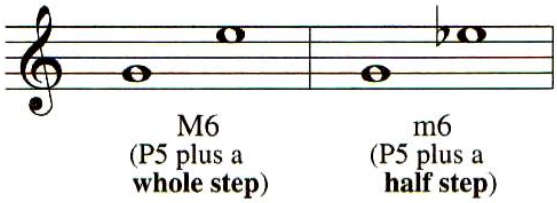
2nds



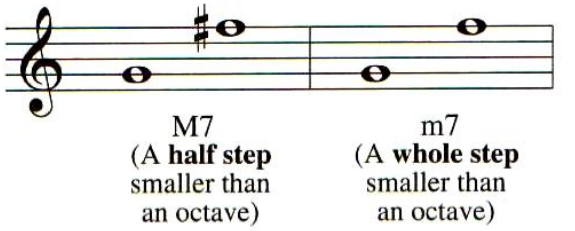
3rds



6ths



7ths



Interval Travel: Play these intervals on the piano. Can you land on the correct key?

Play C	**Play F**	**Play D**
• Up a P4, then	• Up a m3, then	• Up a m6, then
• Down a m7, then	• Down a P5, then	• Down a m2, then
• Up a M3	• Up a M7	• Up a m7
Did you land on B?	*Did you land on C?*	*Did you land on G?*

Practice Technique Review

1. Practice hands alone for **notes** and **rhythm.**
2. Play hands together S-L-O-W-L-Y for **articulation.**
3. Play at a moderate tempo for **dynamics.**
   Mark any difficult measures (X) for extra practice.

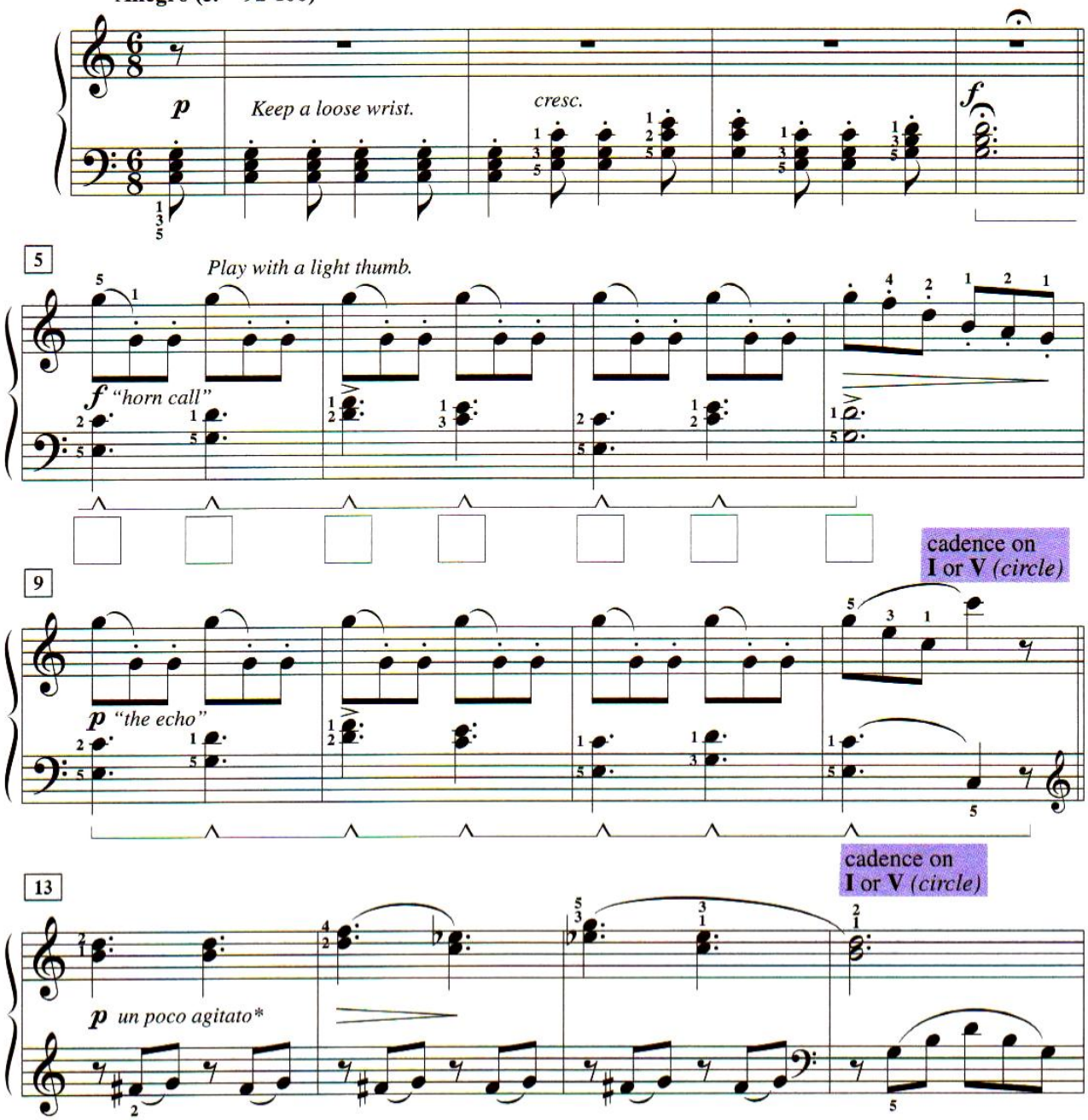
The Chase

Op. 100, No. 9

Johann Burgmüller
(1806-1874, Germany)
original form

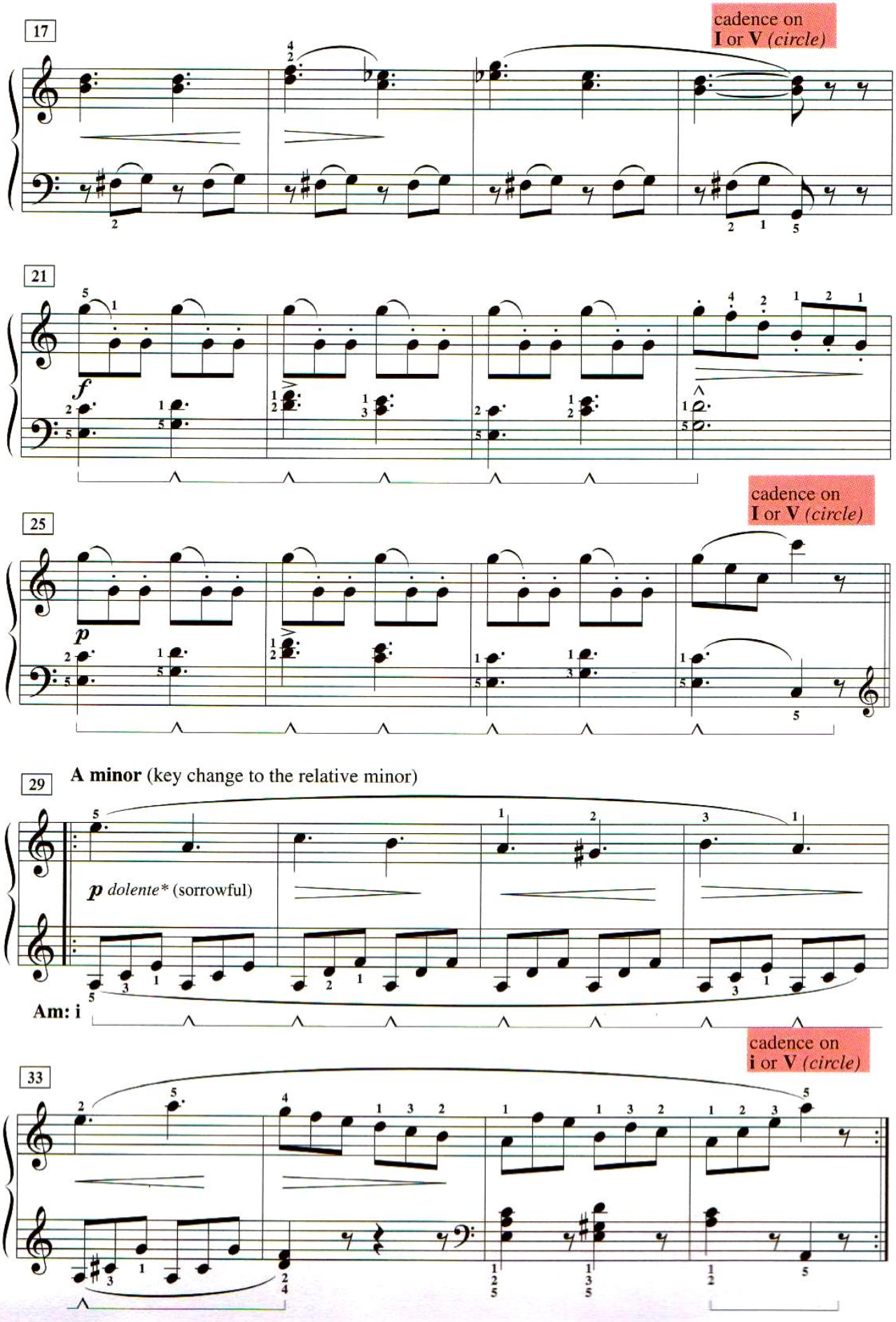
Name the intervals in the boxes on this page.
Hint: Include the **P** (Perfect), **M** (Major), or **m** (minor).

Allegro (♩. = 92-100)



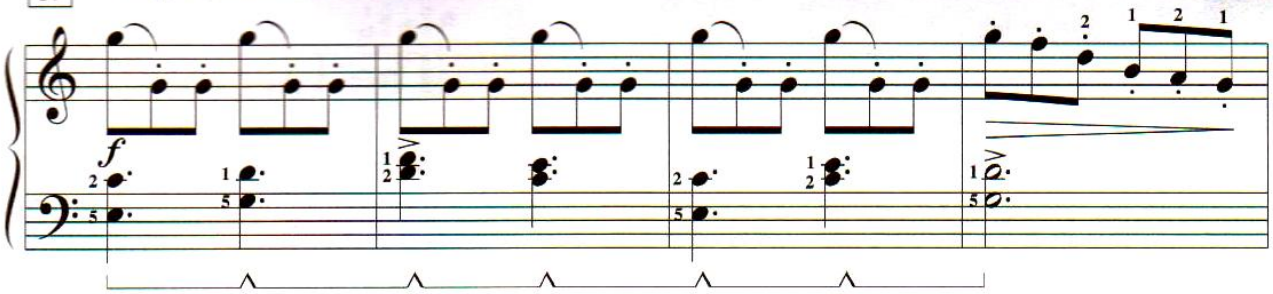
*agitato—means excited

Theory p. 12, 13, 14, 15, 16



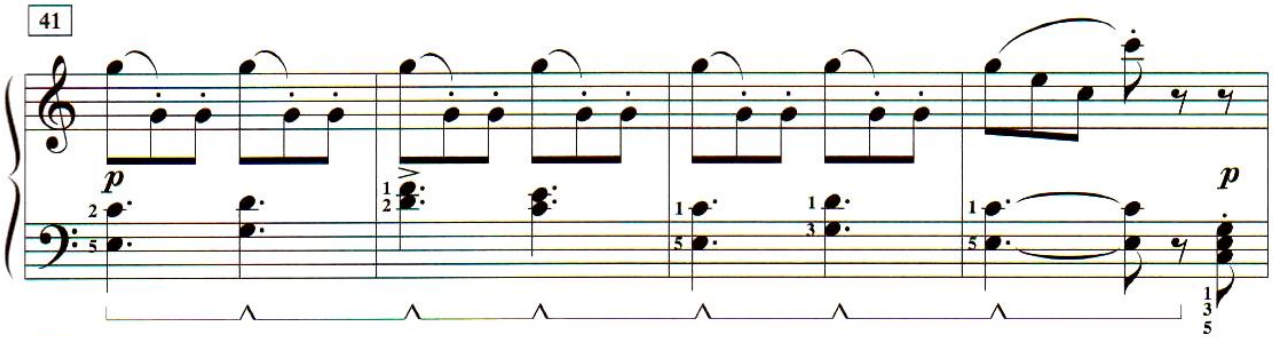
*pronounced "do-LEN-tay"

37 **C major** (return to the relative major)



CM: I

41



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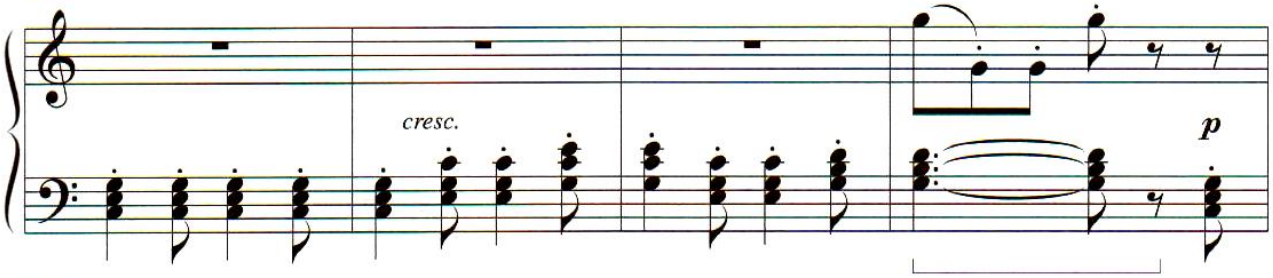

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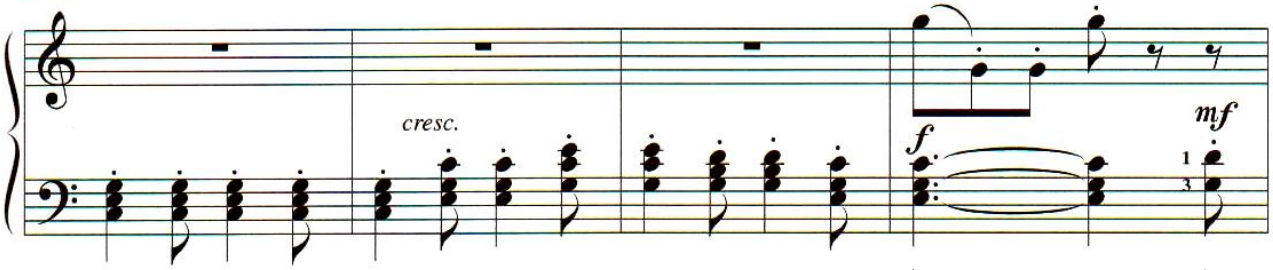

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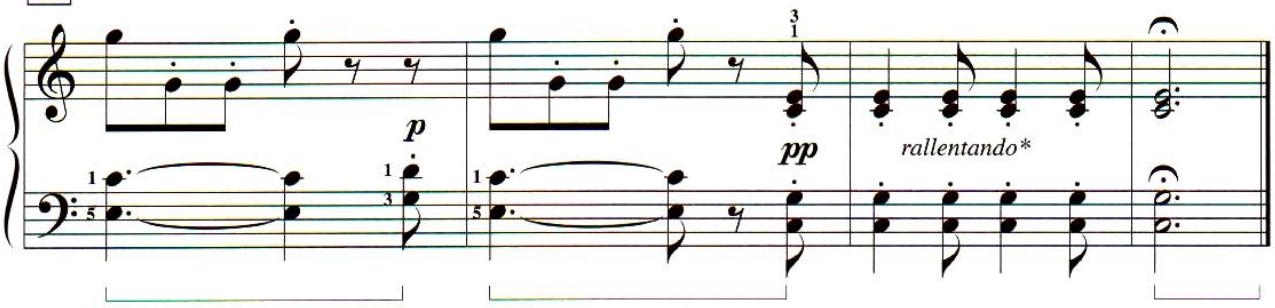


**rallentando*—same as *ritardando*

DISCOVERY

This piece represents an English fox hunt.
Which section of the piece suggests the fox's point of view?

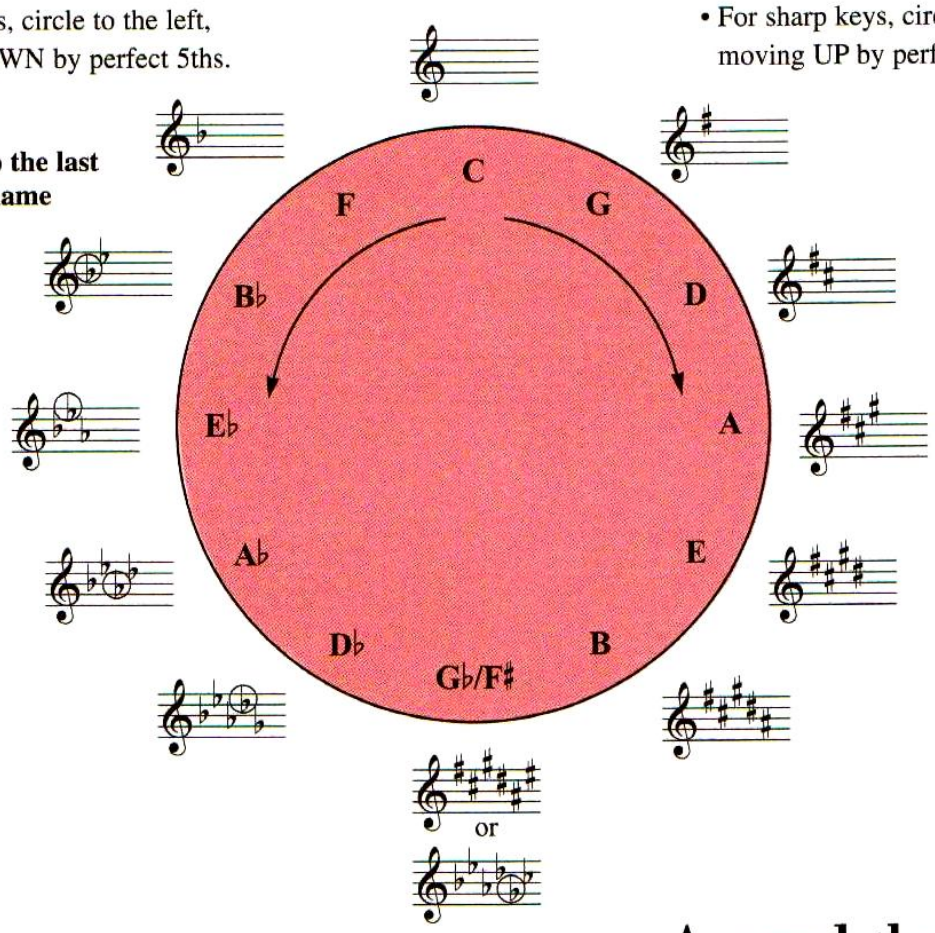
The Circle of 5ths

The circle of 5ths will help you learn scales and key signatures.

- For flat keys, circle to the left, moving DOWN by perfect 5ths.

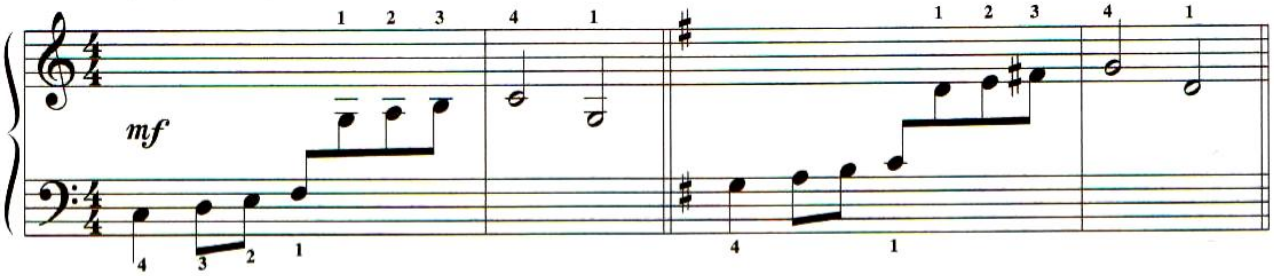
The next to the last flat is the name of the key.

- For sharp keys, circle to the right, moving UP by perfect 5ths.



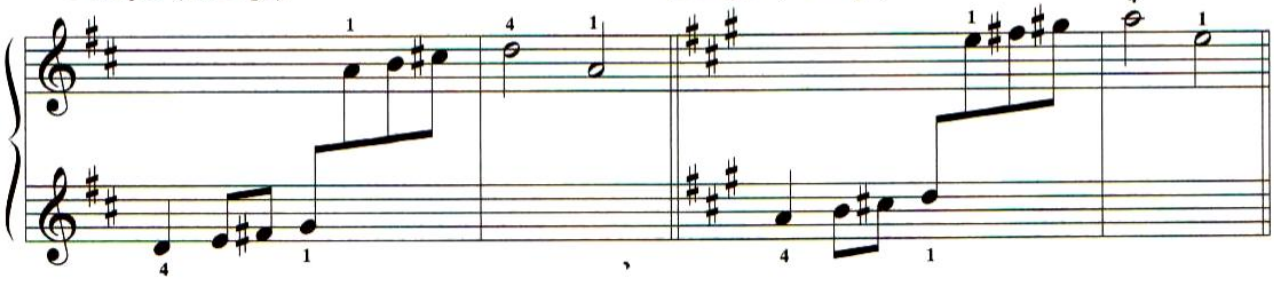
Around the World

C major (no sharps)



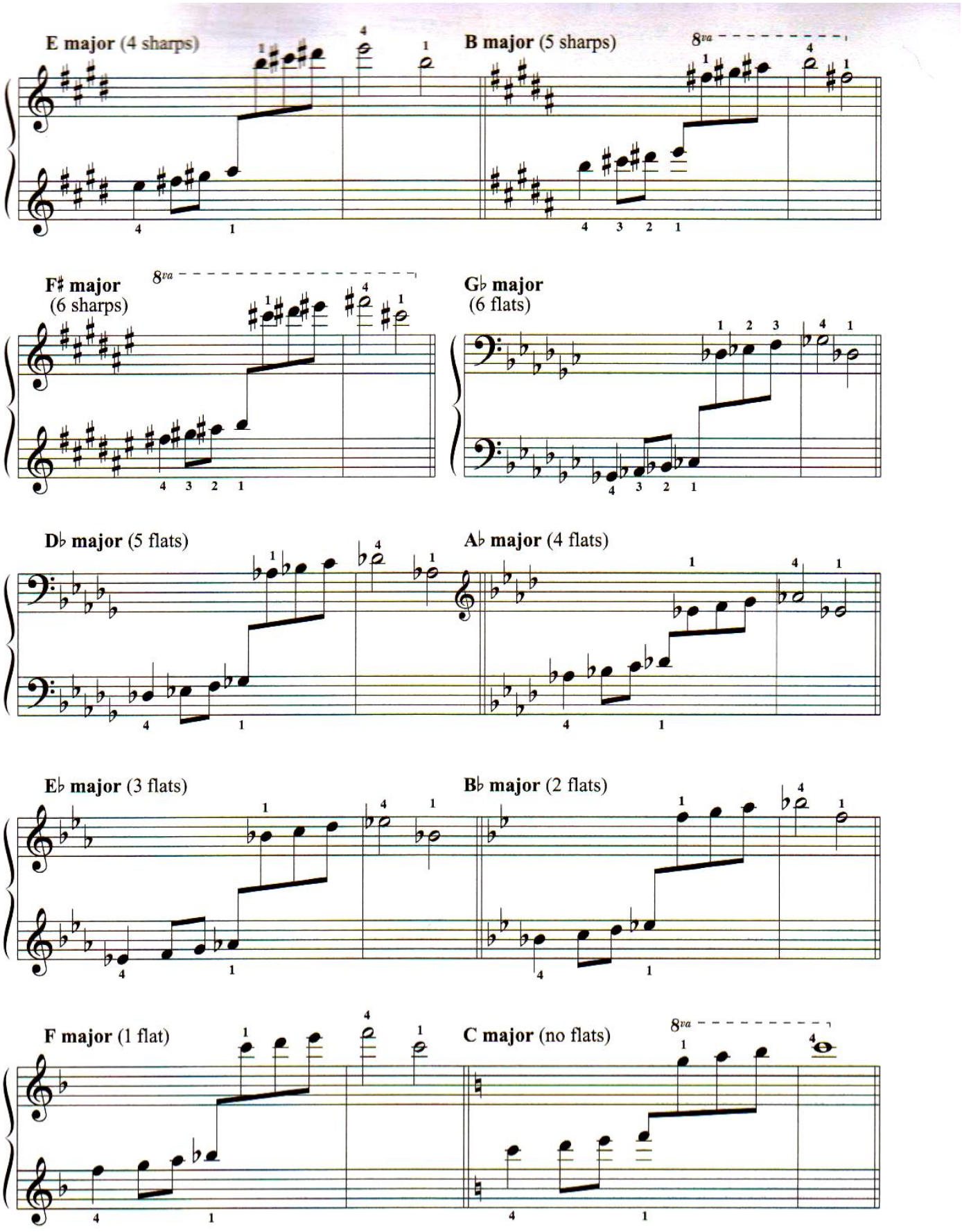
G major (1 sharp)

D major (2 sharps)



A major (3 sharps)

Note: For visual reinforcement, accidentals have been included along with the key signature.



CREATIVE

Can you make up your own exercise using the circle of 5ths?
Try using blocked or broken chords, one-octave arpeggios, or another musical pattern.

This lush, chordal piece follows the circle of 5ths moving counterclockwise (**down a 5th**).

The **roots** of the chords are named for measures 1-6. Write the roots of the chords for measures 7-16.

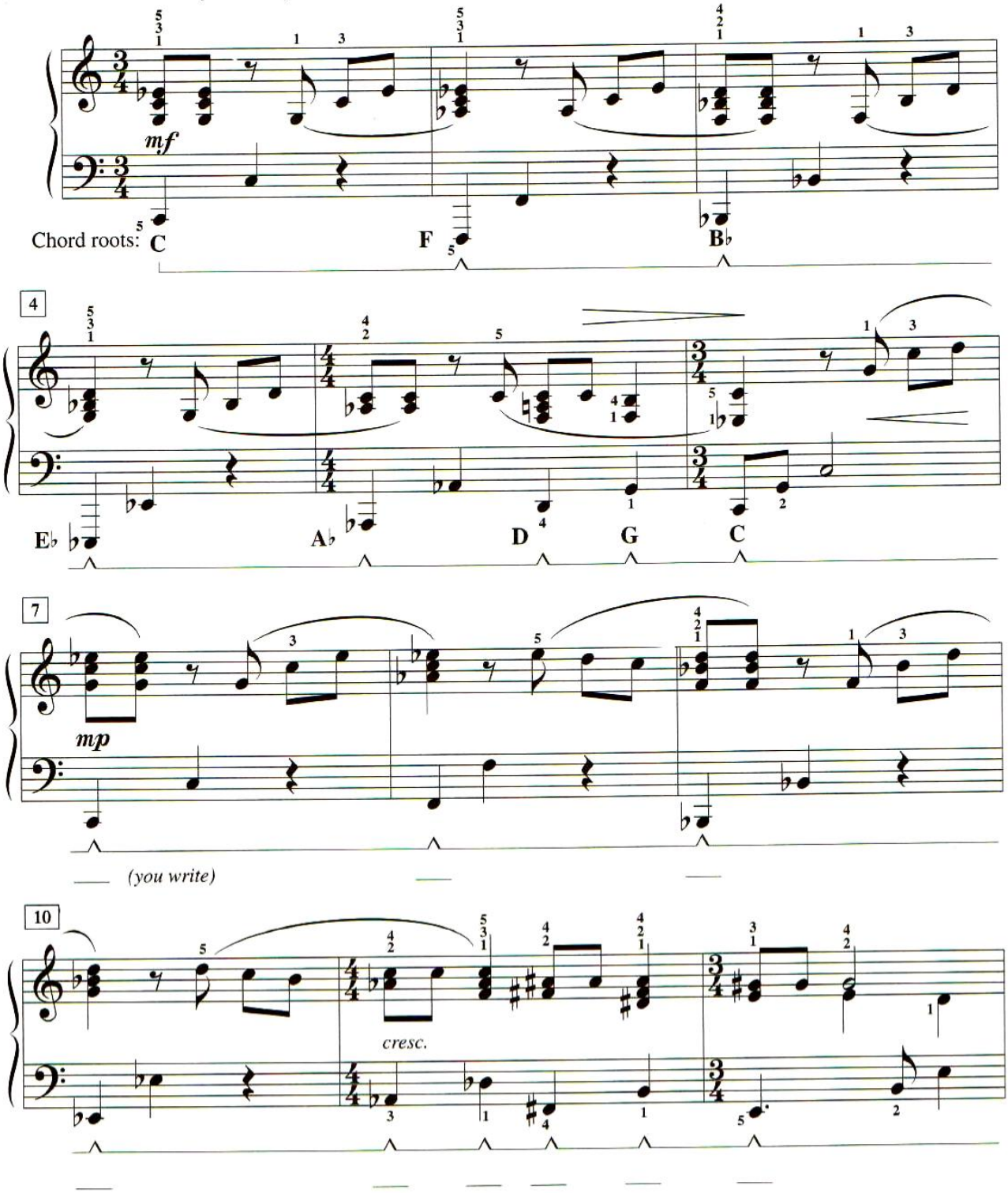
più mosso—means more motion (faster)
Circle this new term in your music.

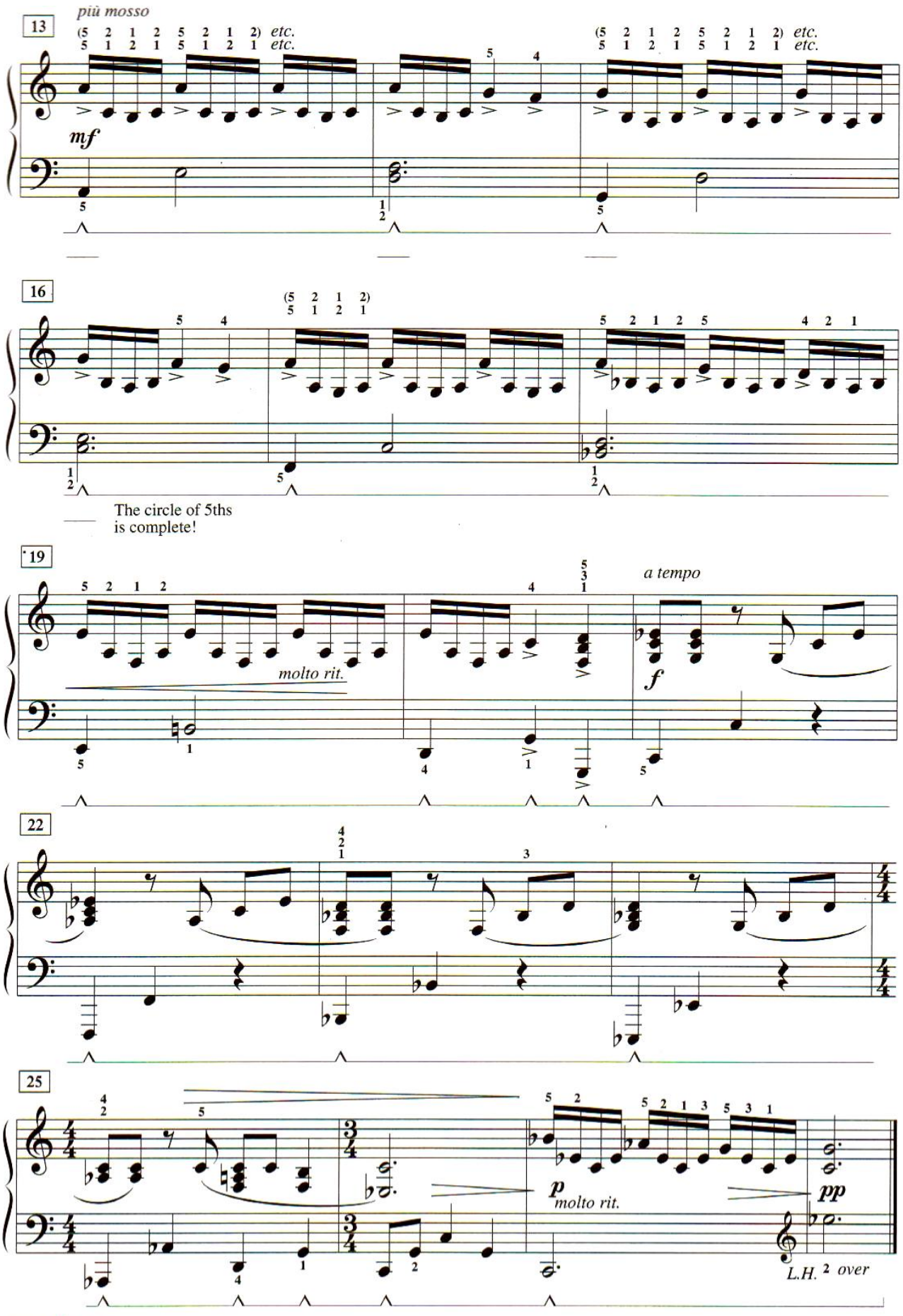
autumn

Autumn Ballad

N. Faber

Andante (♩ = 69-76)





DISCOVERY

The form of this piece is **A B A** with a *codetta* (short ending). Label each section.

Two-Octave Arpeggios

Arpeggio Technique for the Right Hand

Begin with your hand slightly lower and fingers rather straight (extended).

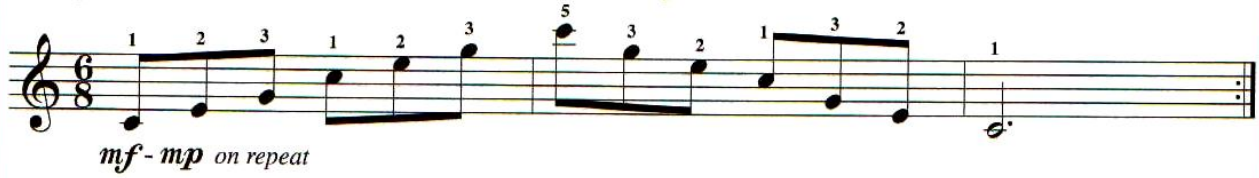
C major

Thumb begins crossing under as finger 2 plays.

The hand opens as the thumb plays.

The wrist rises slightly for descending.

Keep a taller thumb as finger 3 "throws" to the G.

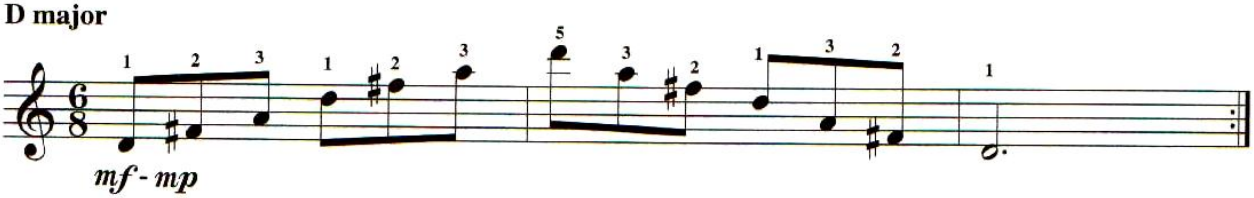


mf - mp on repeat

G major

mf - mp

D major

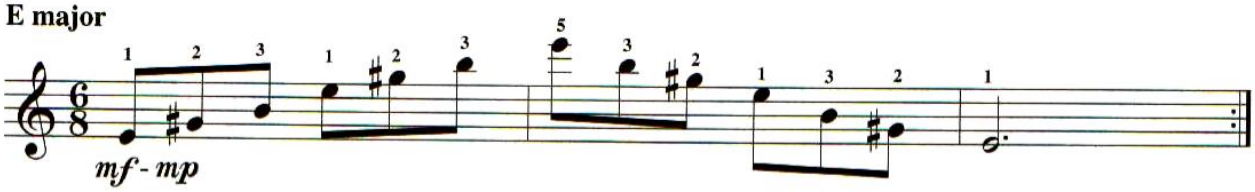


mf - mp

A major

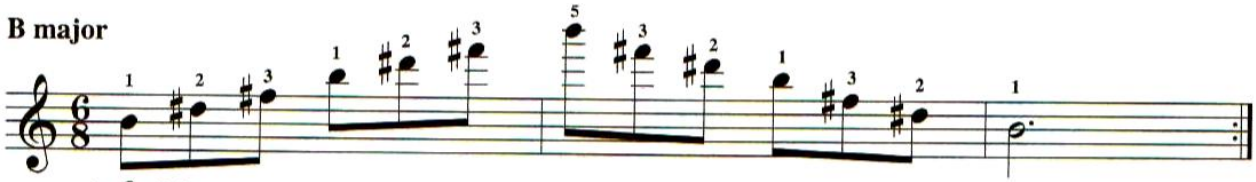
mf - mp

E major



mf - mp

B major



mf - mp

DISCOVERY

Can you play a 3-octave arpeggio for the right hand?

The student may proceed with the pieces that follow while learning these arpeggios.

Arpeggio Technique for the Left Hand

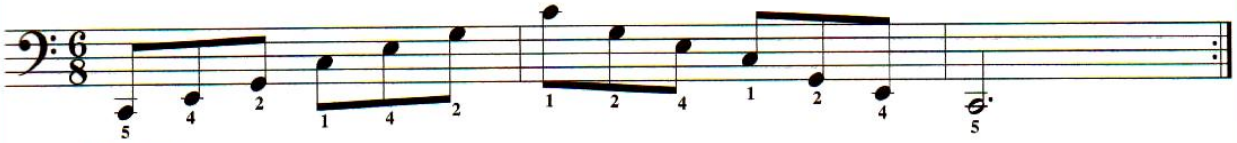
Begin with your hand open and fingers rather straight (extended).

C major

Keep a taller thumb as finger 4 "throws" to the E.

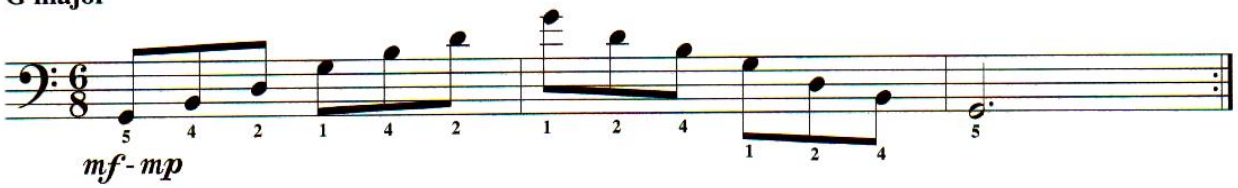
The hand lowers slightly for the descent.

Thumb begins crossing under as finger 2 plays.



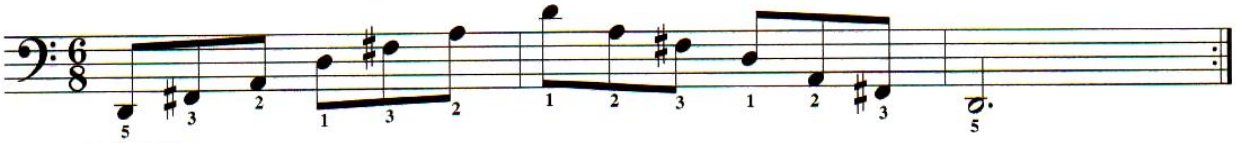
mf - mp

G major



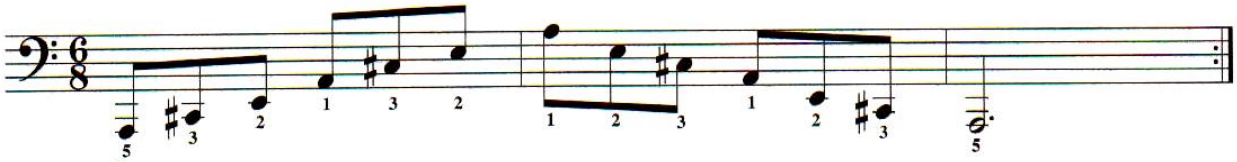
mf - mp

D major



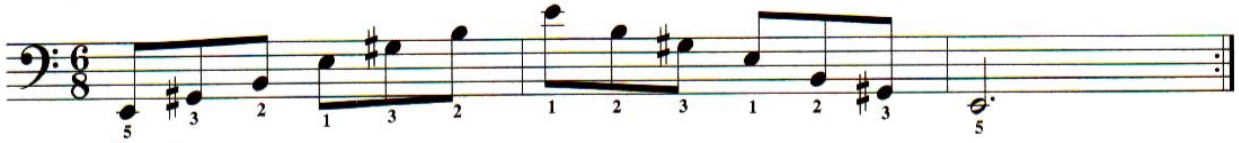
mf - mp

A major



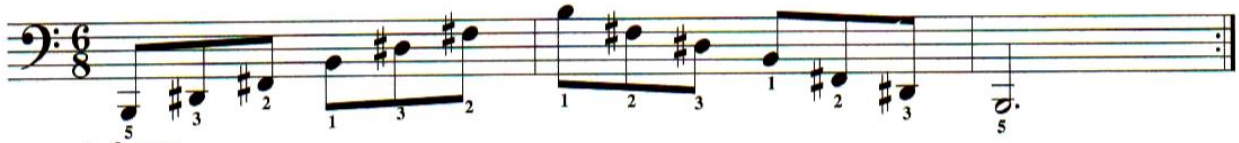
mf - mp

E major



mf - mp

B major



mf - mp

For a complete illustration of all the major 2-octave arpeggios, see **Achievement Skill Sheet #5,** Two-Octave Major Scales & Arpeggios.

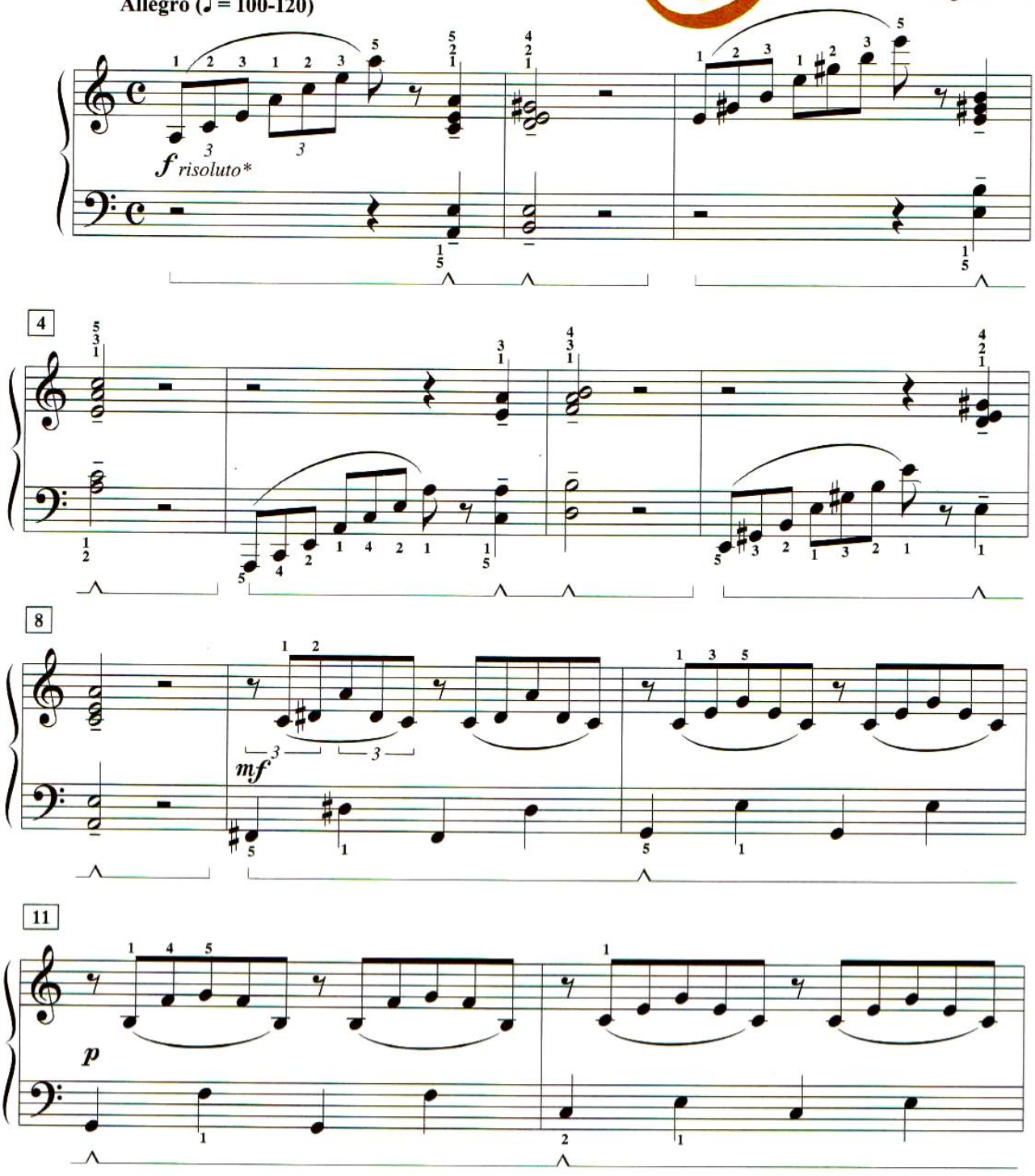
Practice Hint: Write an X above *measures 5* and *7*. Give these measures extra practice as you learn the piece!

Whirlwind

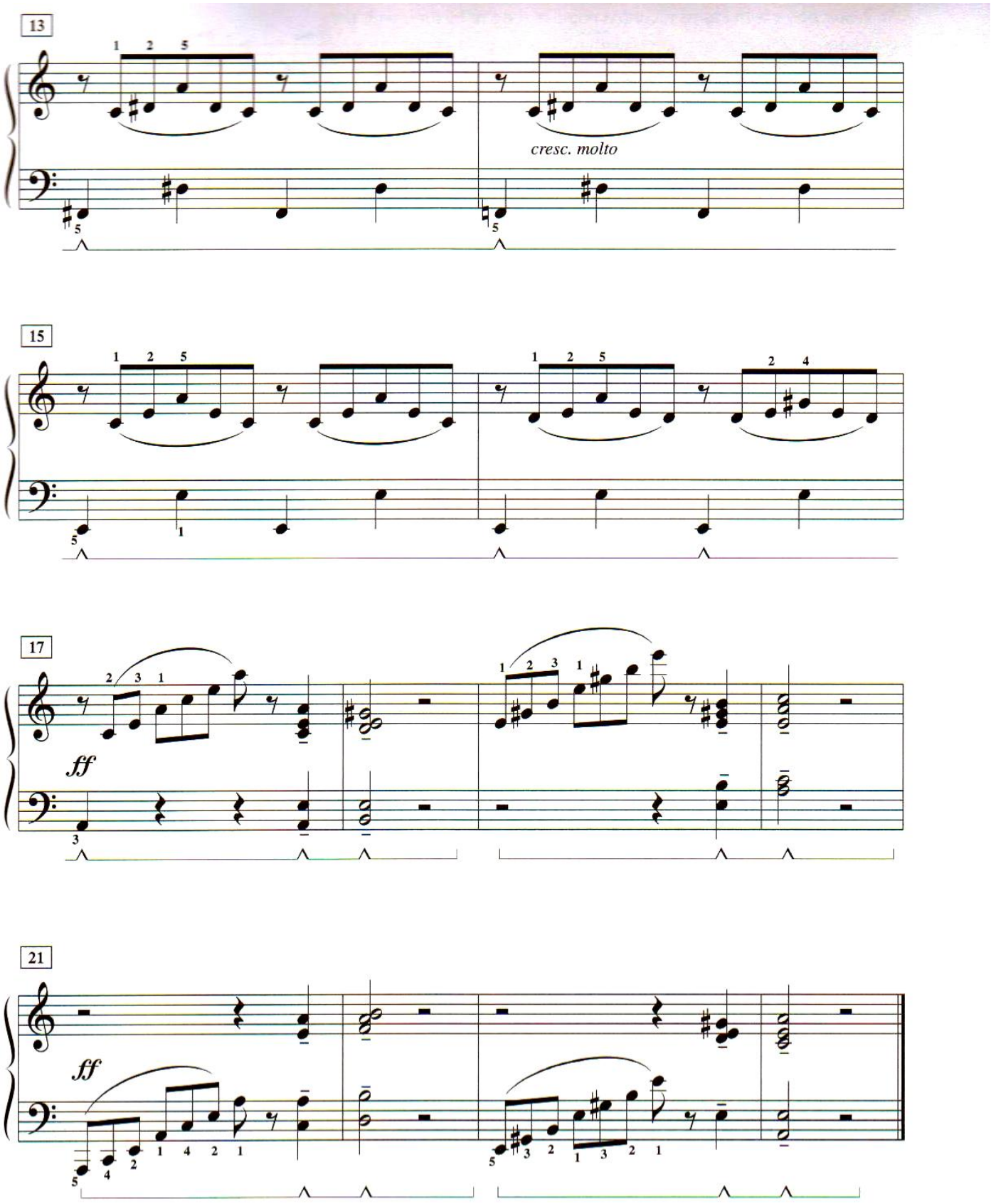
Op. 141, No. 14

Cornelius Gurlitt
(1820-1901, Germany)
original form

Allegro (♩ = 100-120)



*risoluto—means decisive

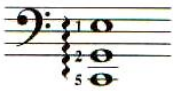


CREATIVE

Compose a short "Whirlwind" of your own using arpeggios for the right hand.
Use this chord progression: **Am - GM - FM - EM**
Hint for the left hand: Use triads, octaves, or a single note on the root.

St. Louis Blues is the most recorded popular song in history, with the exception of *Jingle Bells.* Enjoy learning this blues favorite!

Arpeggiated or Rolled Chord:



Play the notes quickly, bottom to top. (Hint: Let your wrist rise in one smooth motion as you play to the thumb.)

St. Louis Blues

W.C. Handy
(1873-1958, U.S.)
arranged

Slow blues swing* (♩ = 80-92)

Swing the 8ths!

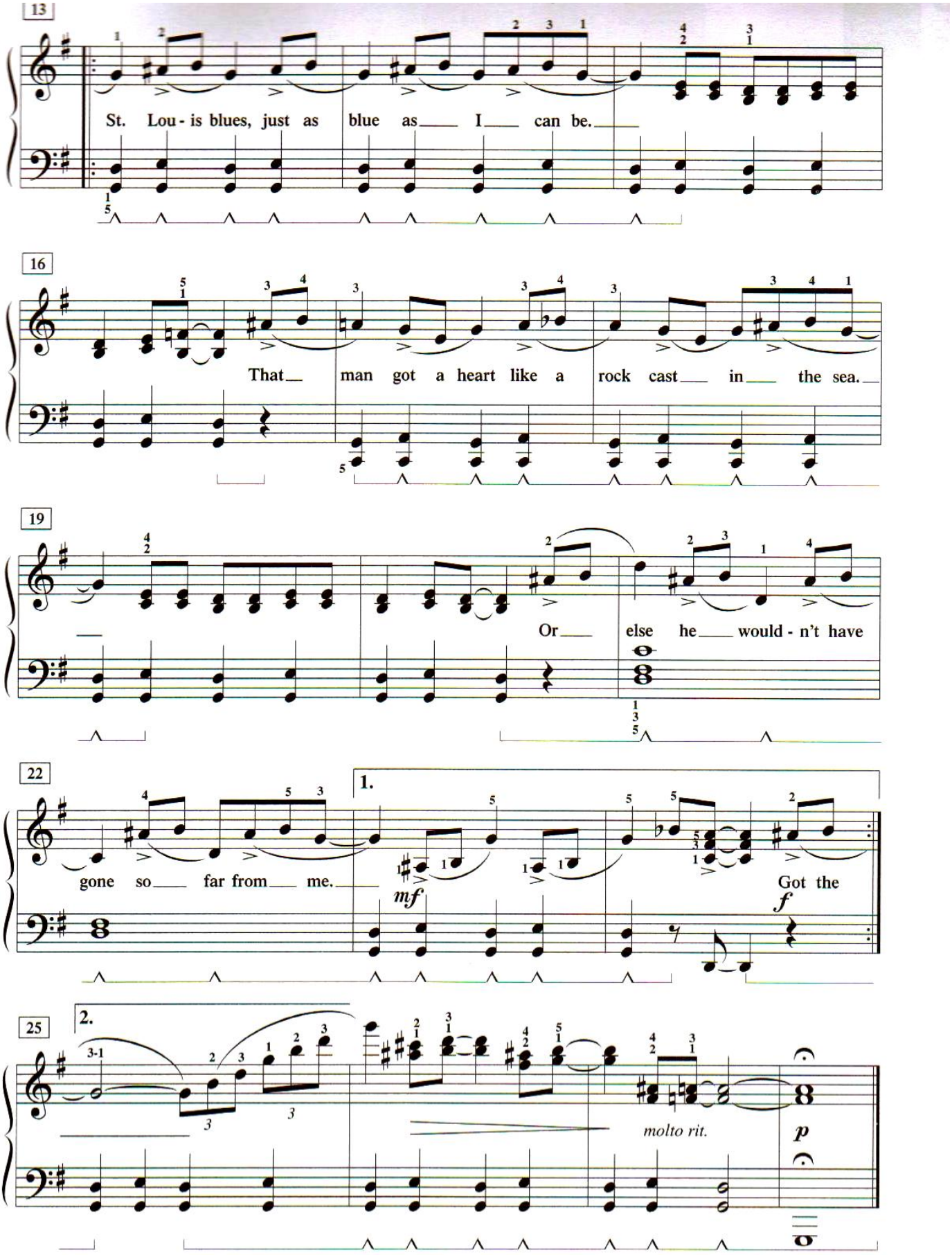
mf I hate to see the eve-nin' sun go down.

4 8va *mf* Hate to see the eve-nin' sun go down.

7 8va 'Cause my ba - by,

10 he done left this town. *mp* Got the *f*

*Play the 8th notes in a long-short "swing rhythm."



DISCOVERY Write **I, IV,** or **V7** below *beat 1* of each measure on this page.

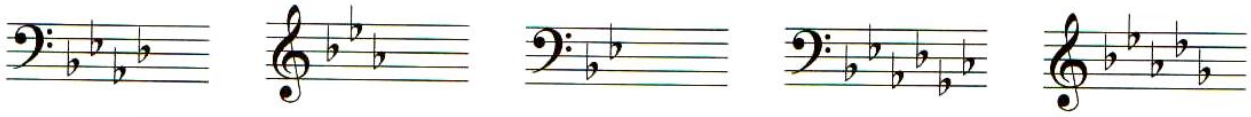
Flat Key Signatures

To name a key signature with flats, follow this rule:

The next to the last flat is the name of the key.

B♭ major E♭ major A♭ major D♭ major G♭ major

Circle the next to the last flat and name the key signatures below.



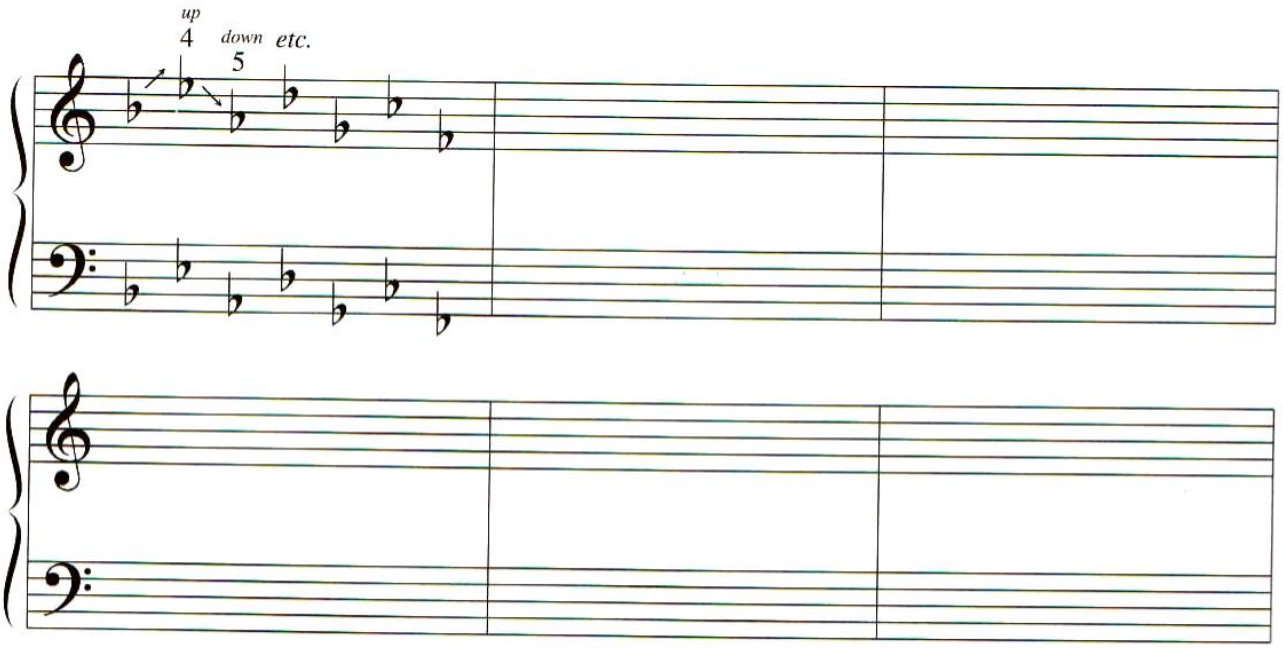
____ major ____ major ____ major ____ major ____ major

The Flat Pattern

There are 7 flats in a complete pattern: **B♭ E♭ A♭ D♭ G♭ C♭ F♭**

1. Always begin with B♭.
2. Continue the pattern moving **up a 4th** and **down a 5th**.

Write a complete flat pattern daily for the next five days of your practice.



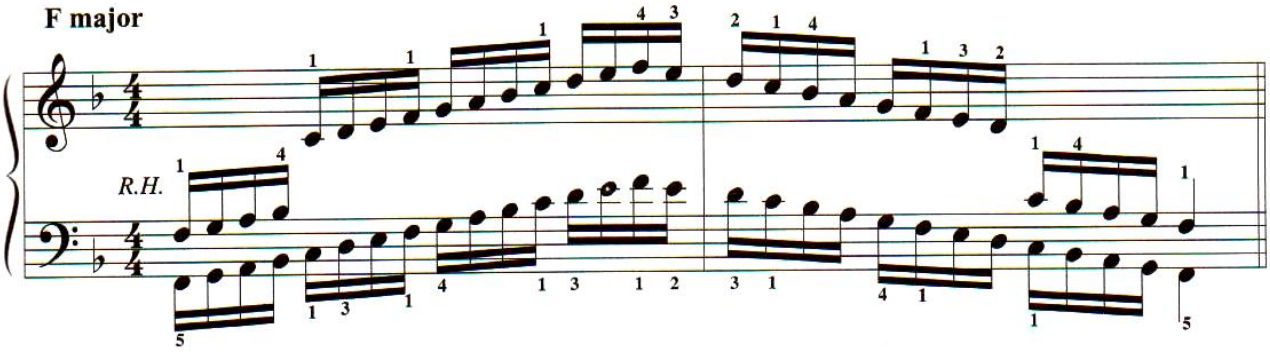
The student may proceed with the pieces that follow while learning these flat scales.

Two-Octave Flat Scales

Play these scales hands separately before playing hands together.
Your teacher may set metronome goals and suggest dynamics.

Fingering Secret: For flat scales, the right-hand thumb always plays on C and F!*

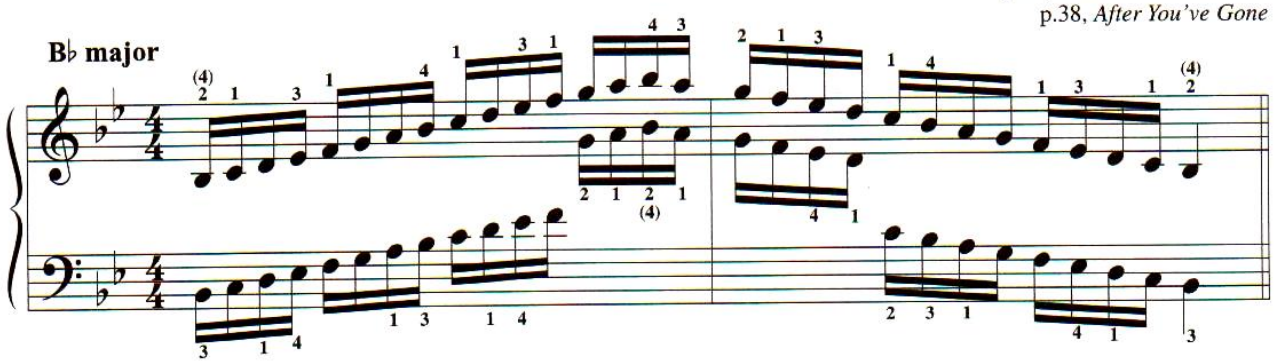
F major



R.H. ♩ = ___ L.H. ♩ = ___ H.T. ♩ = ___

Use with p.34, *Risoluto*
p.36, *When the Sun Rises...*
p.38, *After You've Gone*

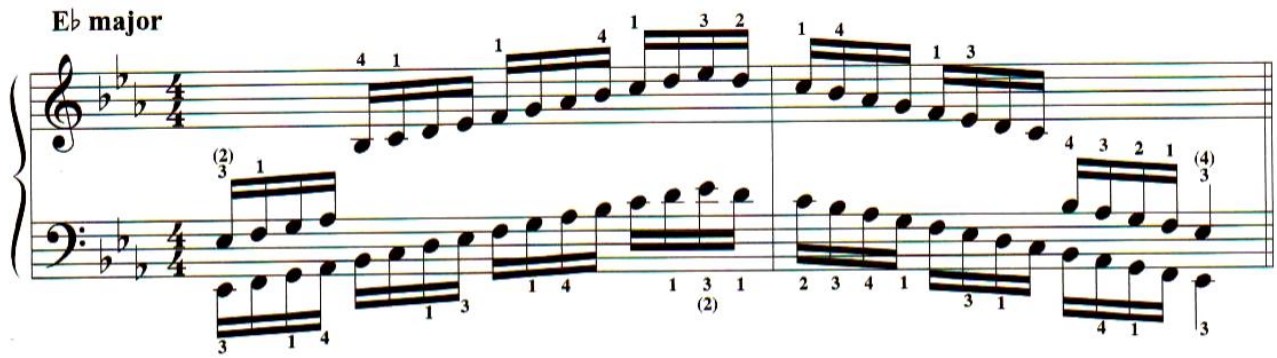
B♭ major



R.H. ♩ = ___ L.H. ♩ = ___ H.T. ♩ = ___

Use with p.40, *Pomp and Circumstance*
p.42, *Carillon Fantasia*

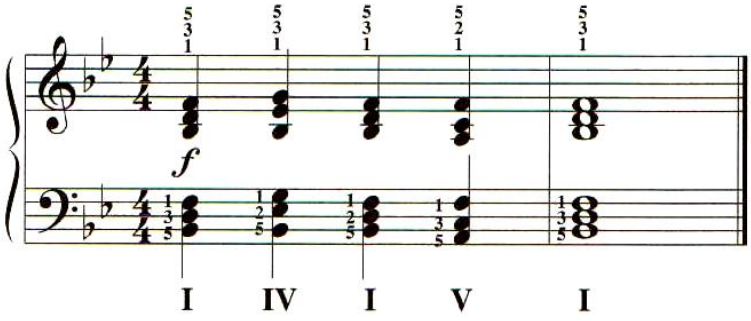
E♭ major



R.H. ♩ = ___ L.H. ♩ = ___ H.T. ♩ = ___

*In the G♭ scale the thumb plays C♭.

Grand Cadence in B♭



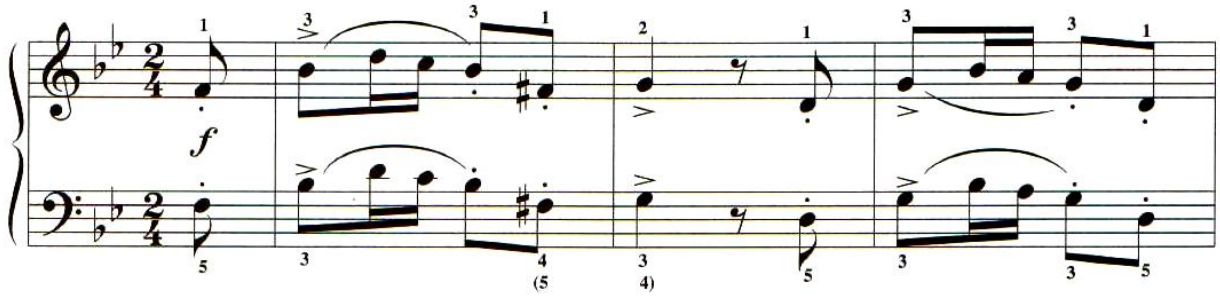
Can you play the Grand Cadence in B♭ with the left hand playing only the **root** of each chord?

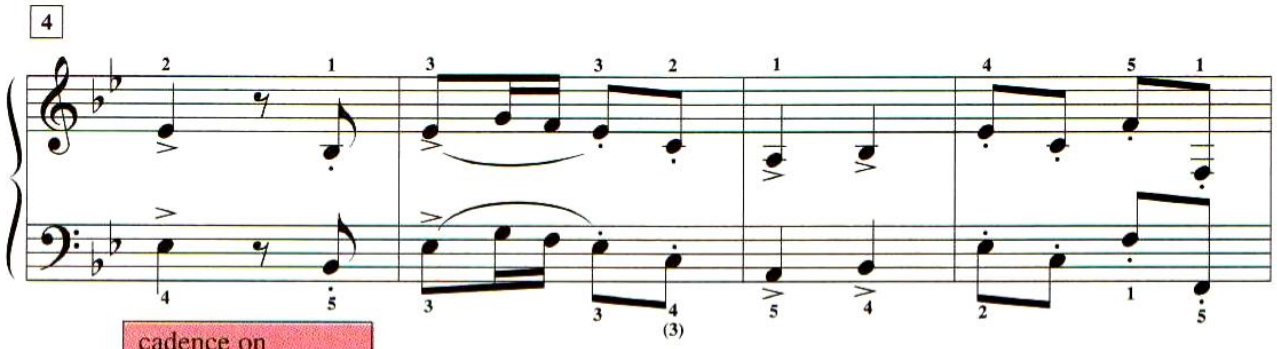
I (tonic) = ___ **IV** (subdominant) = ___ **V** (dominant) = ___

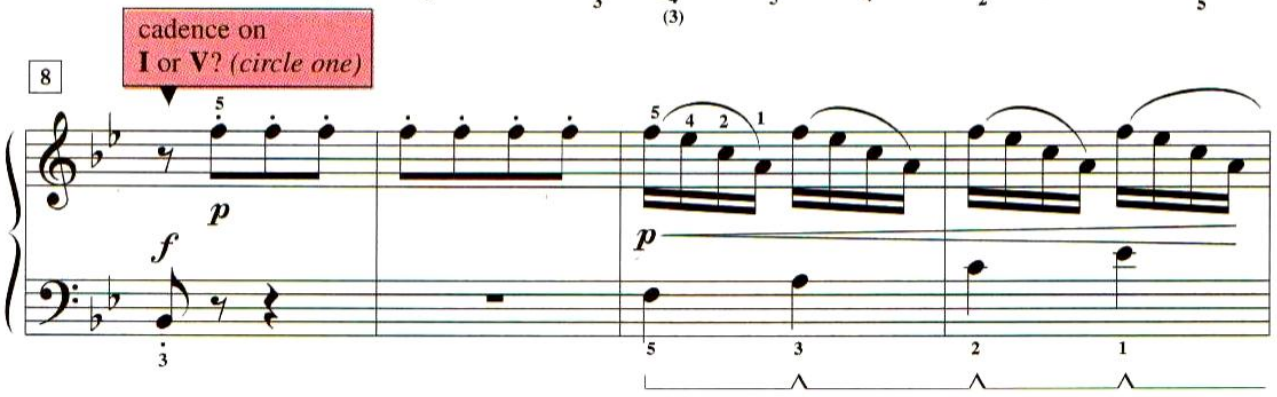
Risoluto

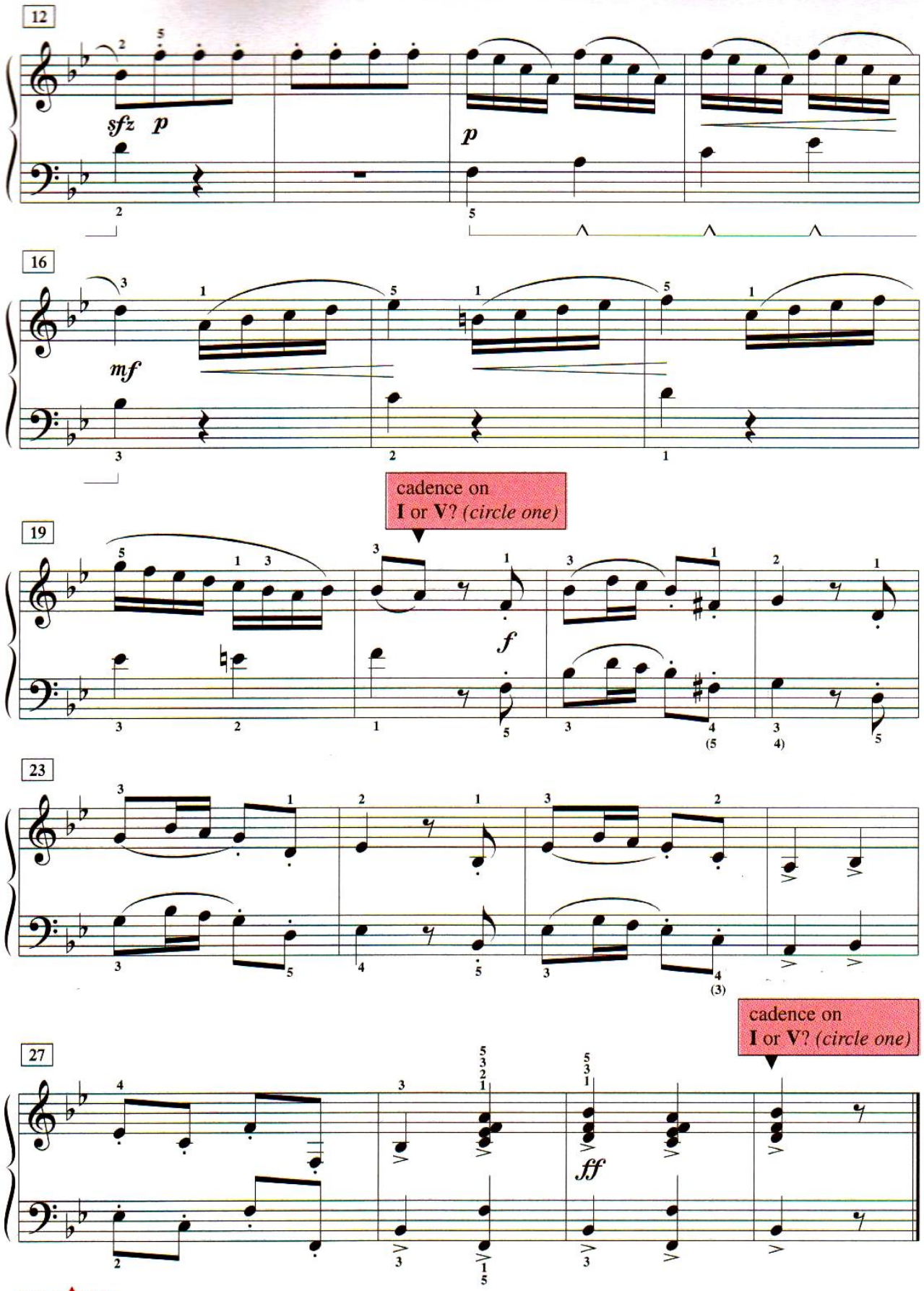
Johann Christian Bach
(1735-1782, Germany)
original form

Allegro (♩ = 92-104)









DISCOVERY

Find and label two broken V7 chords (F7) for the left hand.

Sound Check:
Is your L.H. playing softly while your R.H. "sings" the melody?

When the Sun Rises...

N. Faber

Allegretto (♩ = 92-100)

*cantabile**

p *mp*

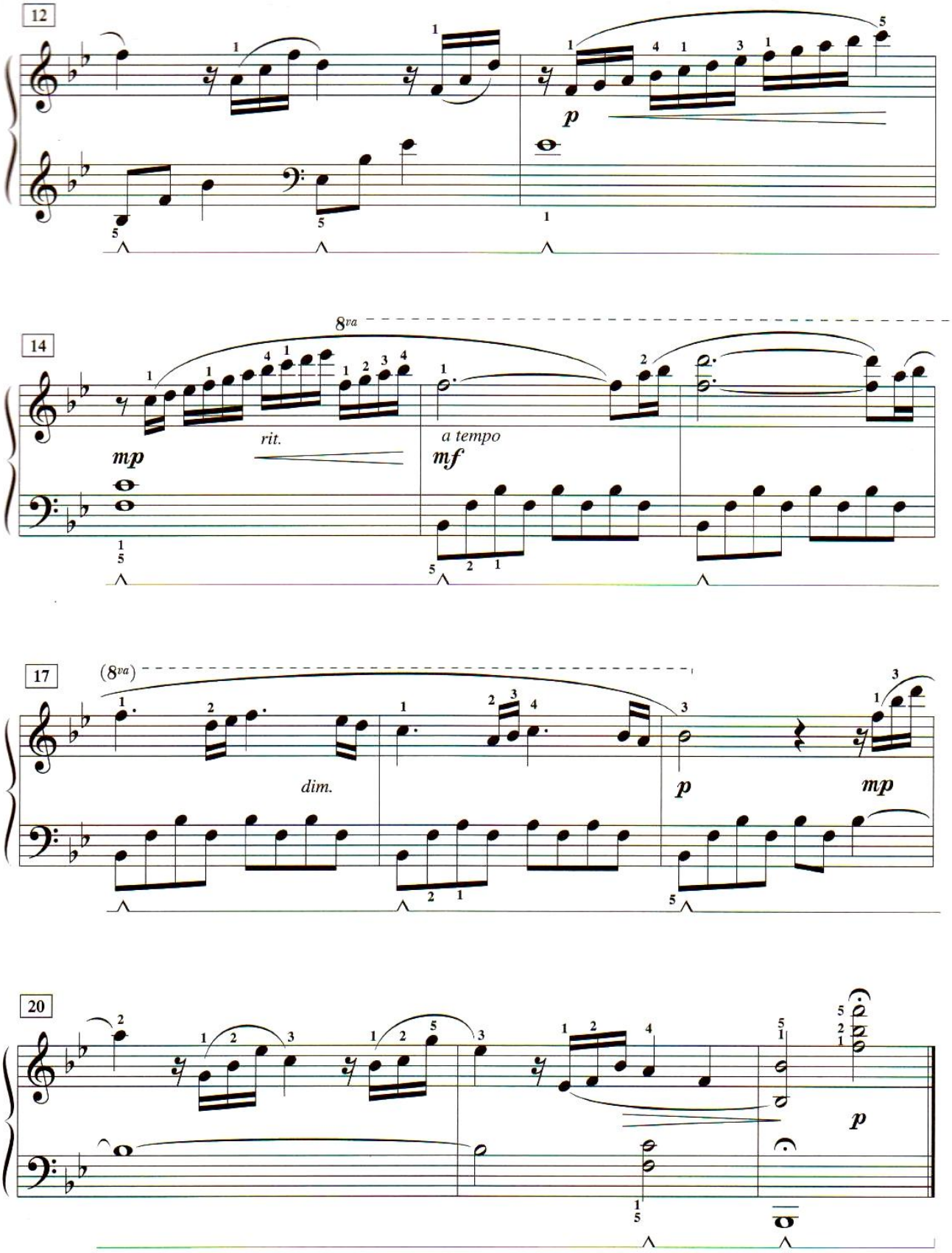
4

7

10

mf

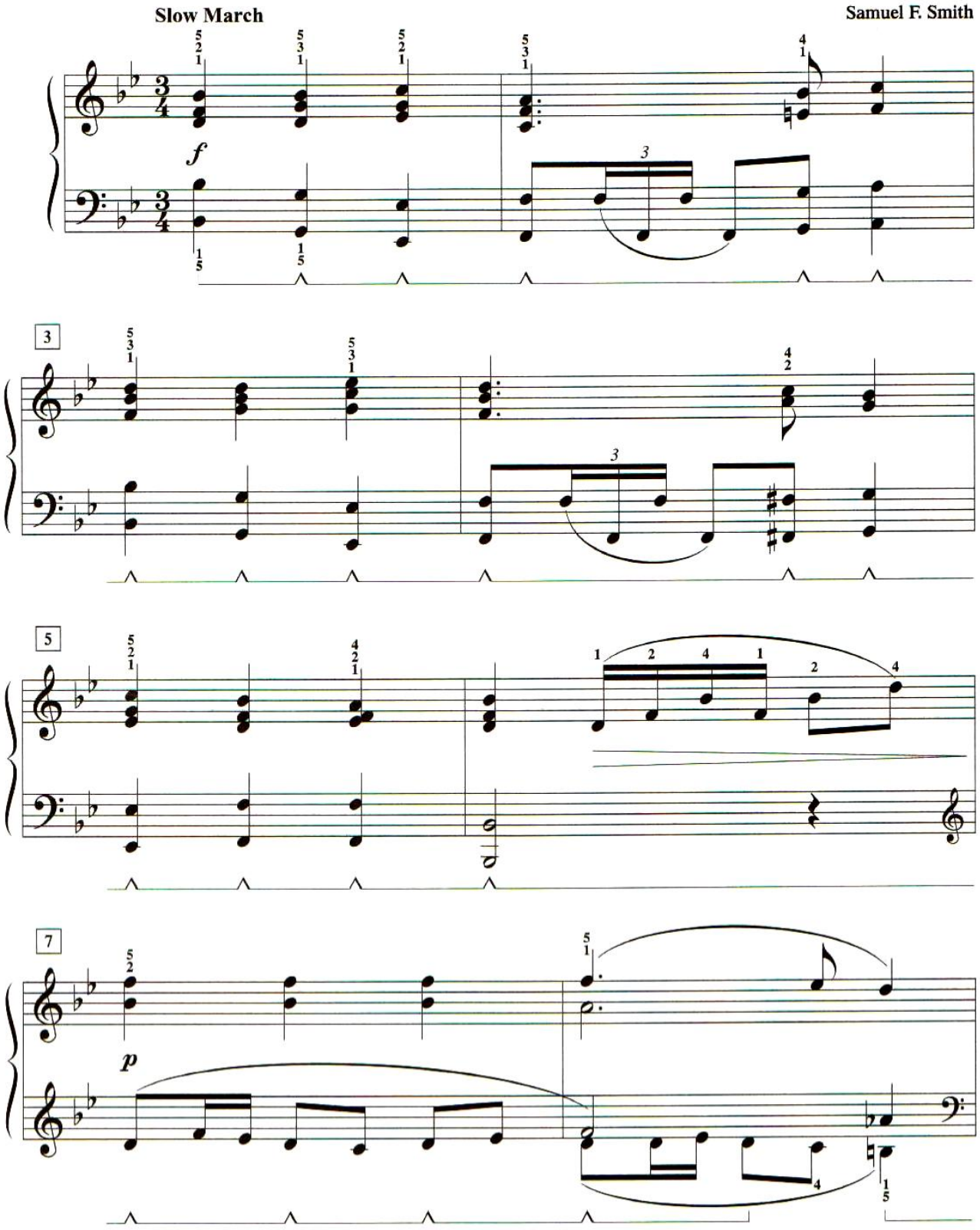
**cantabile*—means singing (pronounced "con-TAH-bee-lay")

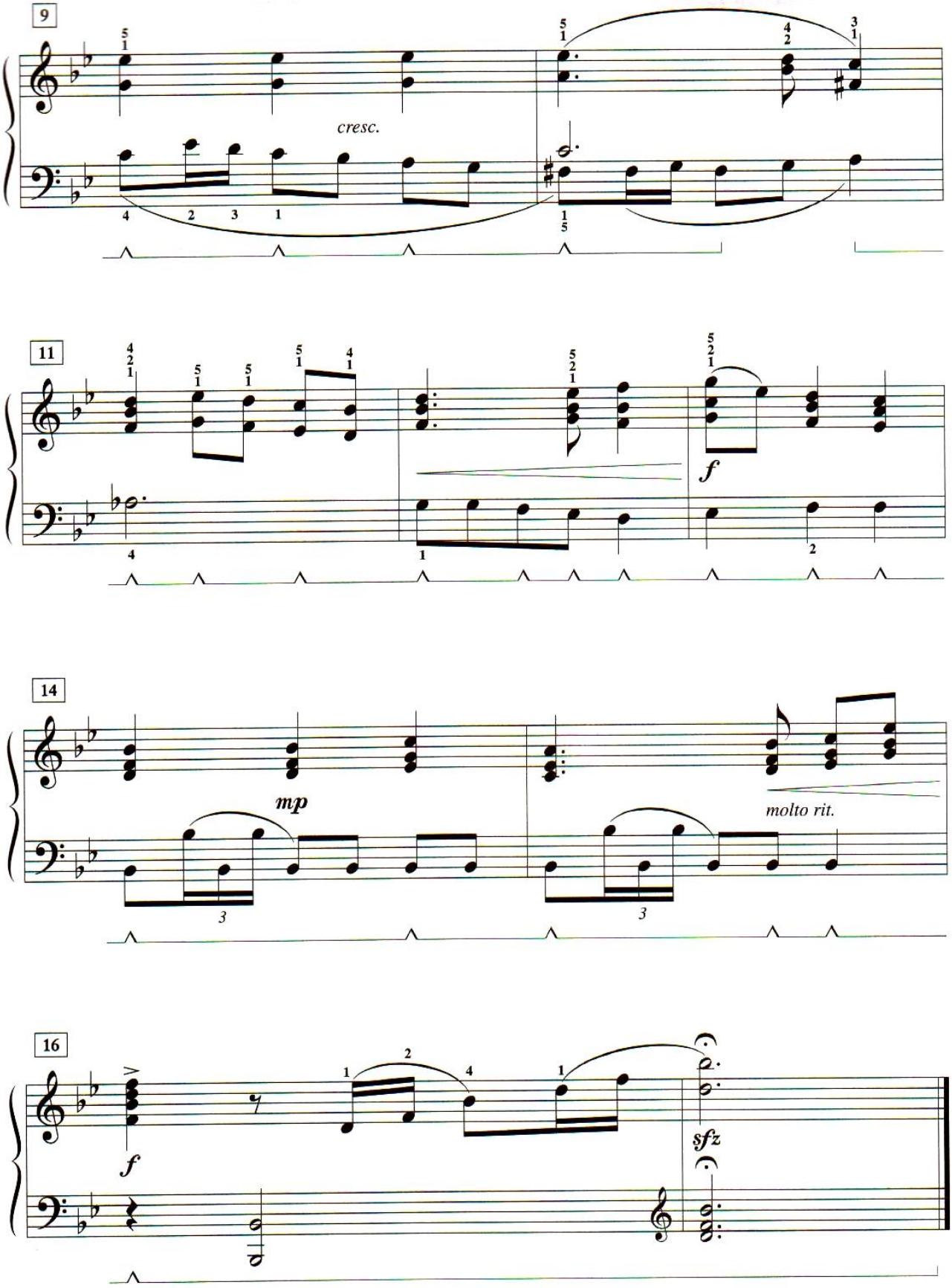


DISCOVERY Write **I, IV,** or **V** to show the harmony in measures 10-15.

This majestic arrangement of *America* features the big sound of L.H. octaves.
(If you can't reach an octave, play only the lower note.)

Fanfare on *America*

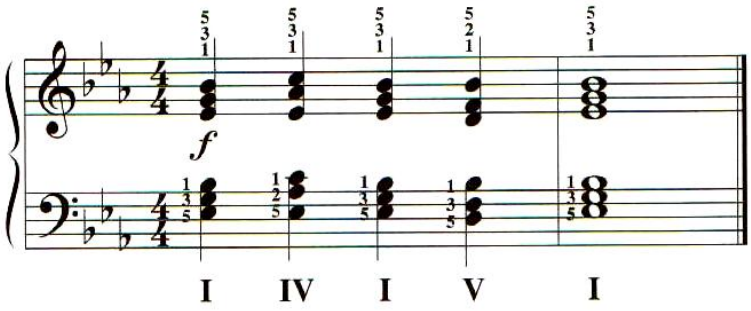




CREATIVE DISCOVERY

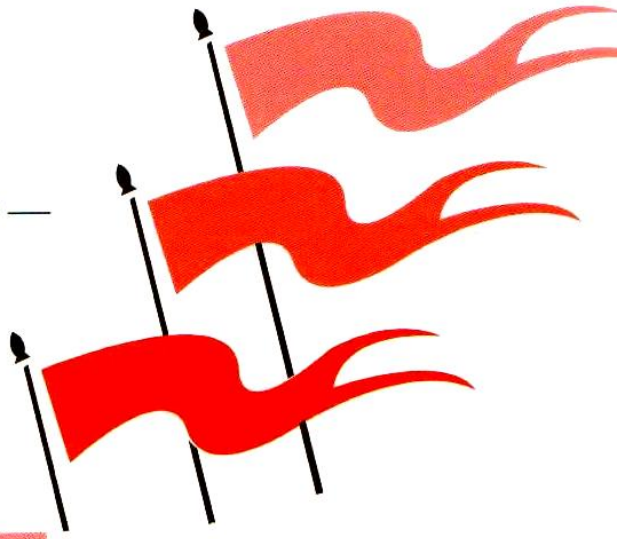
The harmony of *measure 7* is in 1st inversion. (The 3rd is in the bass.)
What is the chord letter name?

Grand Cadence in E♭



Can you play the Grand Cadence in E♭ with the left hand playing only the **root** of each chord?

I (tonic) = ___ **IV** (subdominant) = ___ **V** (dominant) = ___

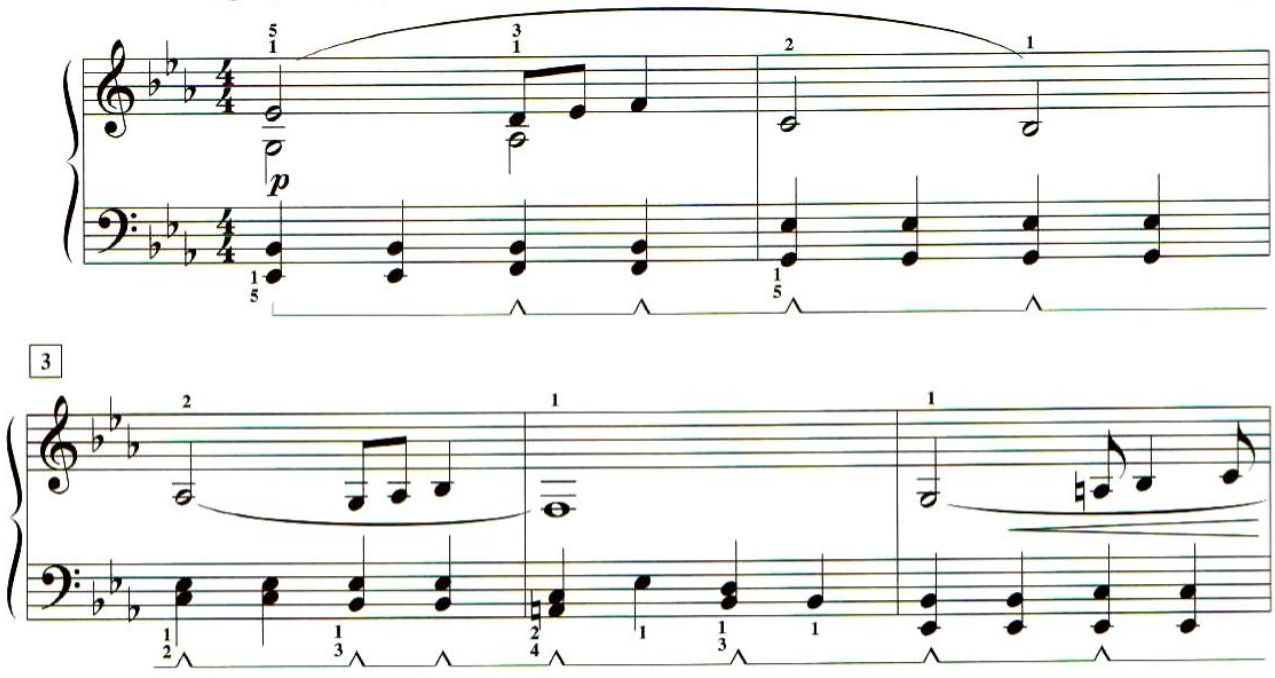


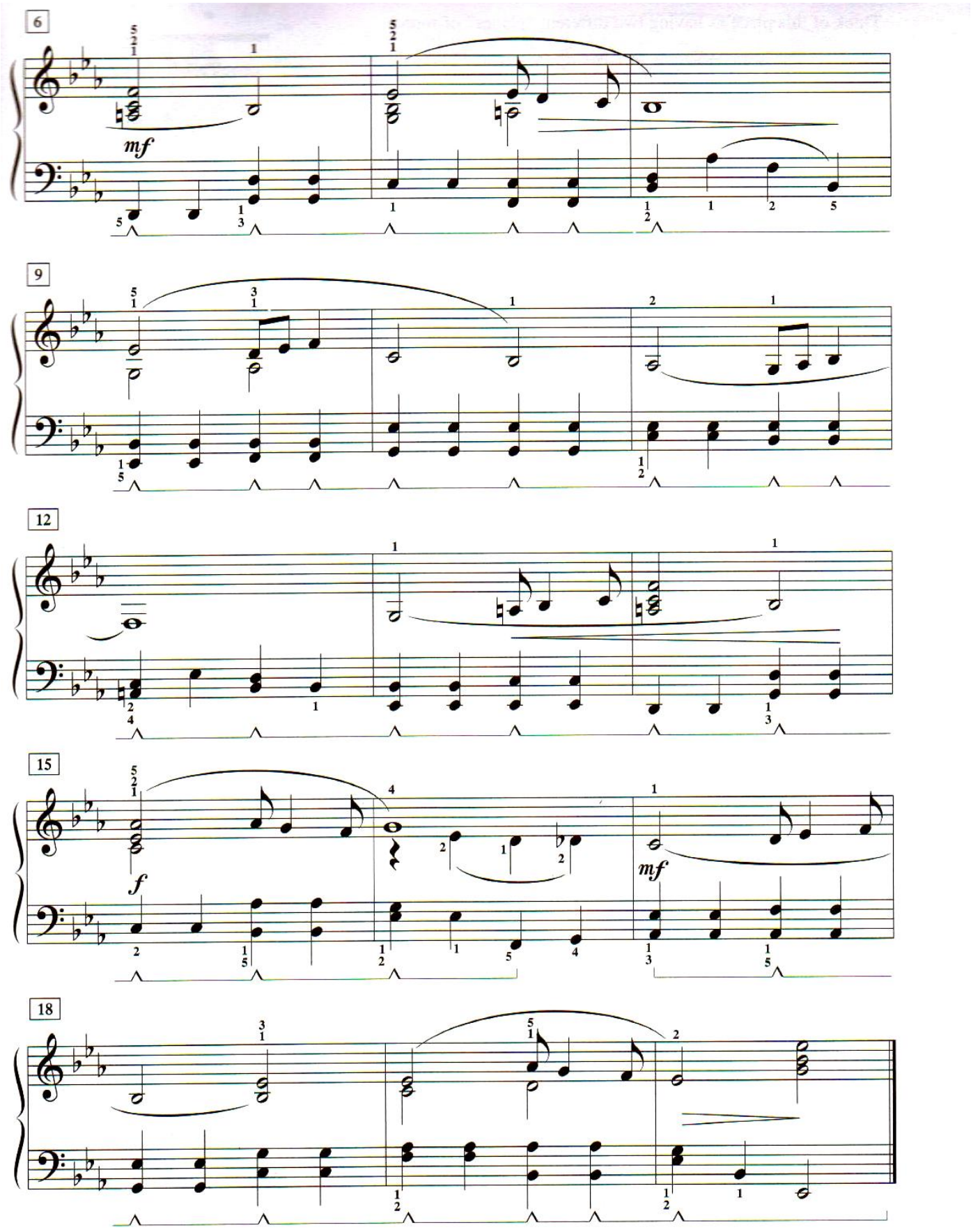
Pomp and Circumstance is one of five marches which Elgar composed for orchestra. The title is taken from a phrase in Shakespeare's play *Othello*. This ever-popular march has become a standard for high school and college graduations.

Pomp and Circumstance

Edward Elgar
(1857-1934, England)
arranged

Adagio (♩ = 66-80)





DISCOVERY Point out a phrase which cadences on the V7 chord; a phrase which cadences on the I chord.

Think of this piece as having two different "planes" of sound:

- The accented notes should ring clearly and joyously.
- The broken-chord and scale passages should provide a contrasting "wash of sound."

Carillon Fantasia

R. Faber

Fast, joyous (♩ = 84-92)

L.H. over

ff

L.H. over

3

mf

6

p

9

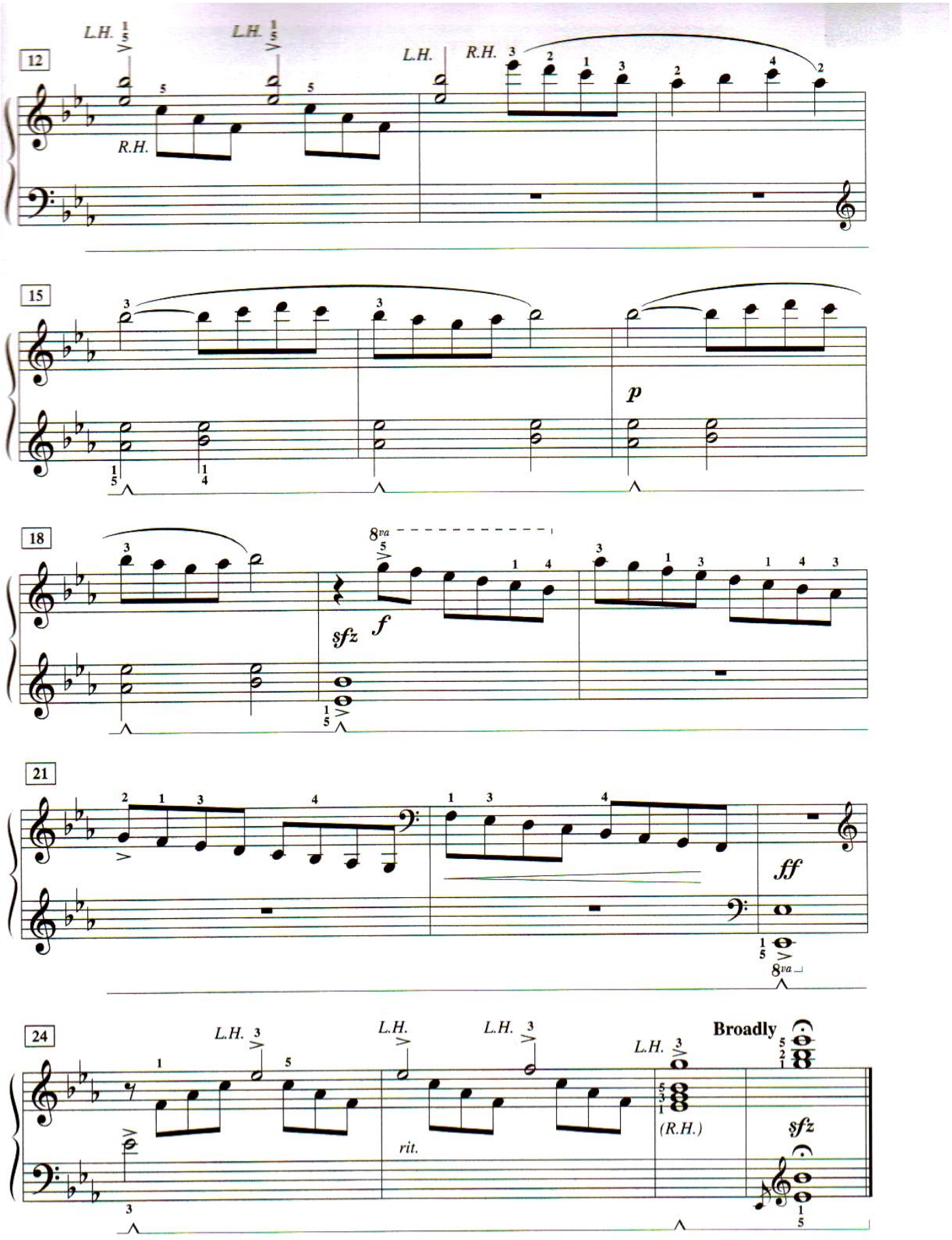
L.H. $\frac{1}{5}$ *over*

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

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

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

ff



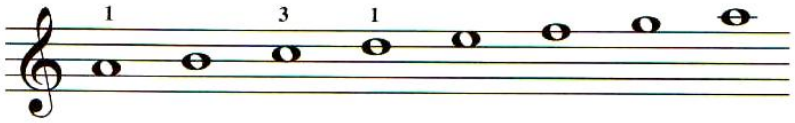
DISCOVERY Point out two places where the musical ideas in *measures 1* and *2* are used later in the piece.

Review:
A key signature represents both a major key and a minor key. The minor key *(relative minor)* is easily found by counting down **3 half steps** from the tonic of the major key *(relative major)*.

Three Forms of Minor Scales

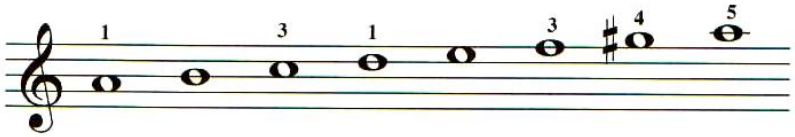
The **natural minor scale** uses only the notes of the key signature.

A natural minor scale



The **harmonic minor scale** is formed by *raising the 7th step* of the natural minor scale.

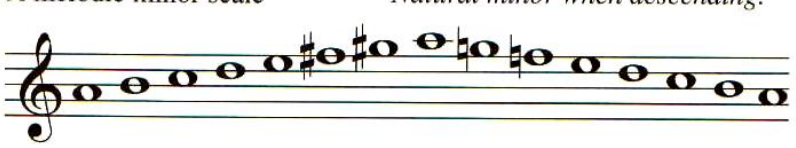
A harmonic minor scale



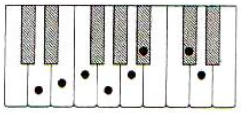
The **melodic minor scale** is formed by *raising steps 6 and 7* of the natural minor scale.

However, when the scale descends, the natural minor scale is used.

A melodic minor scale *Natural minor when descending!*

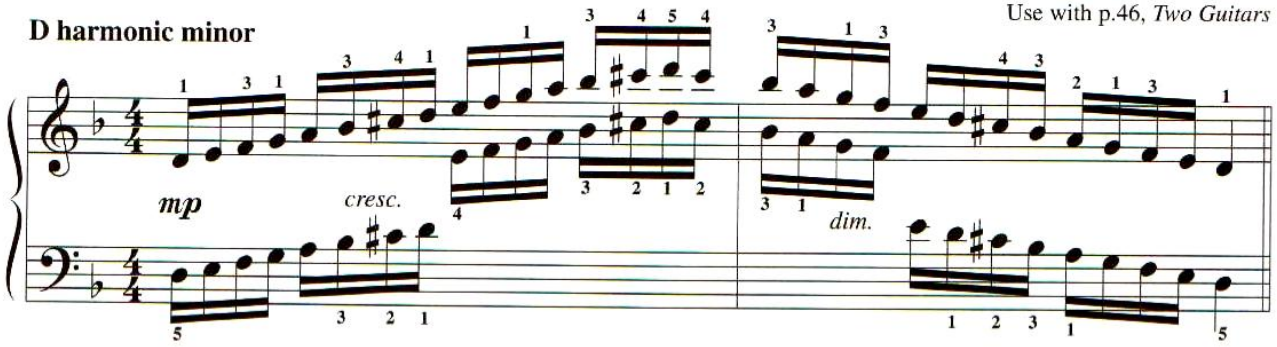


Minor Scale Practice

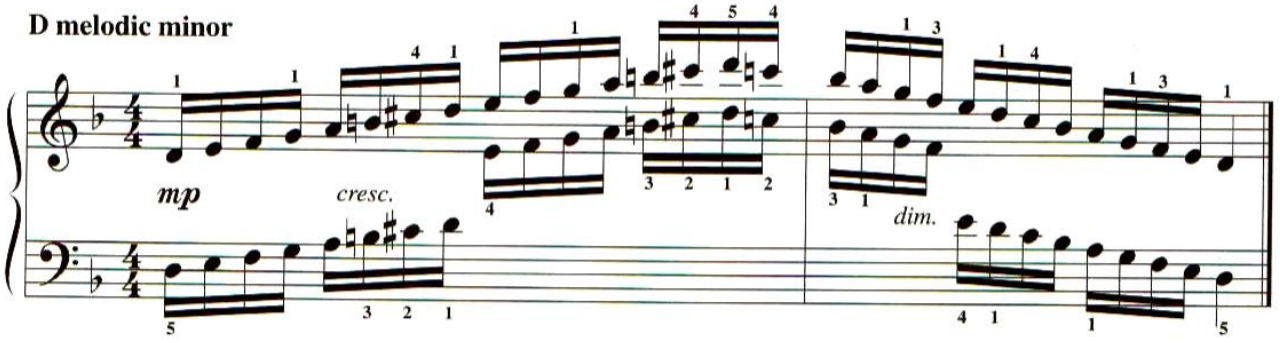


Use with p.46, *Two Guitars*

D harmonic minor

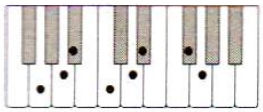


D melodic minor



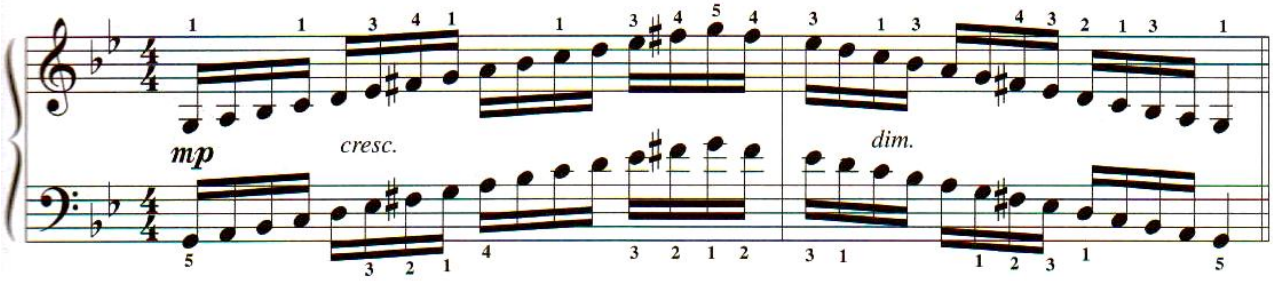
R.H. ♩ = ___ L.H. ♩ = ___ H.T. ♩ = ___ (teacher chooses)

The student may proceed with the pieces that follow while learning these minor scales.

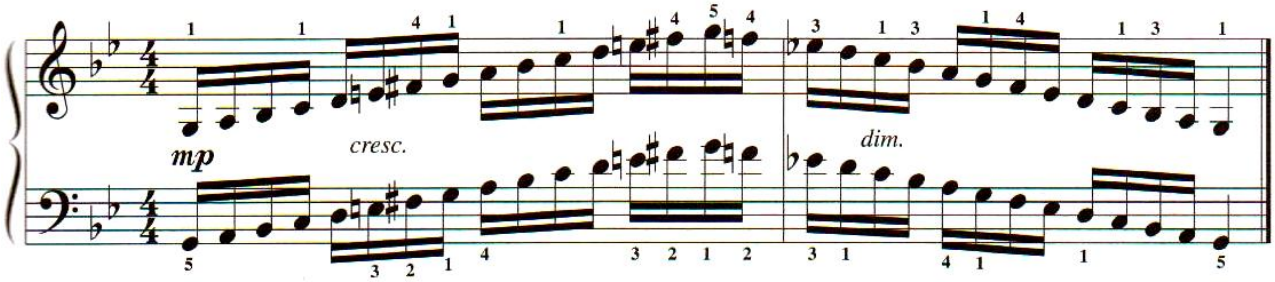


Use with p.48, *Smoky Mountain Prelude*
p.50, *Rhythm Flight*

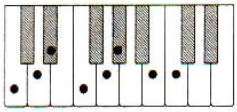
G harmonic minor



G melodic minor

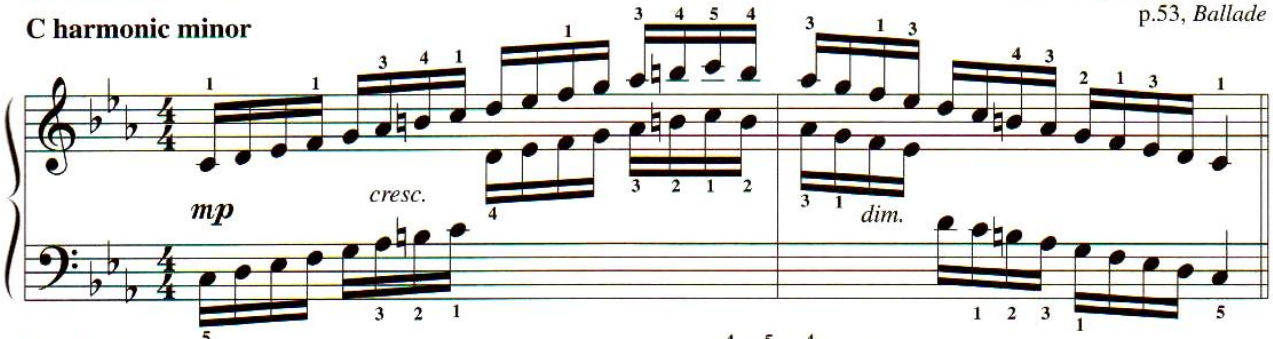


R.H. ♩ = L.H. ♩ = H.T. ♩ =

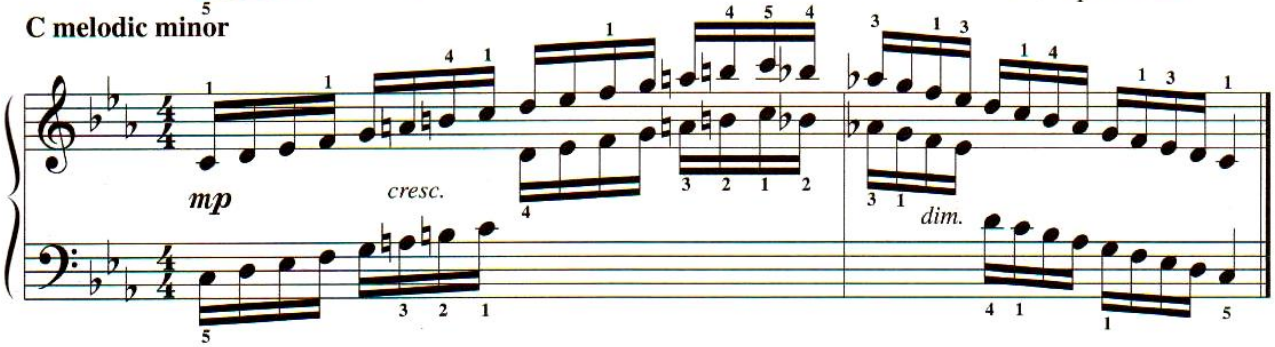


Use with p.52, *Hot Pursuit*
p.53, *Ballade*

C harmonic minor



C melodic minor



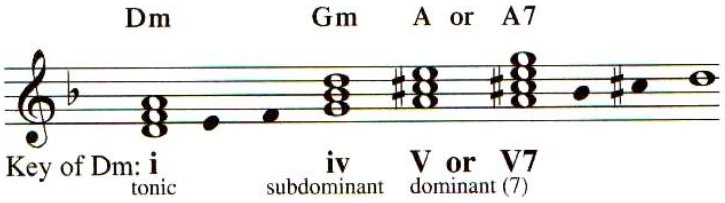
R.H. ♩ = ___ L.H. ♩ = ___ H.T. ♩ = ___

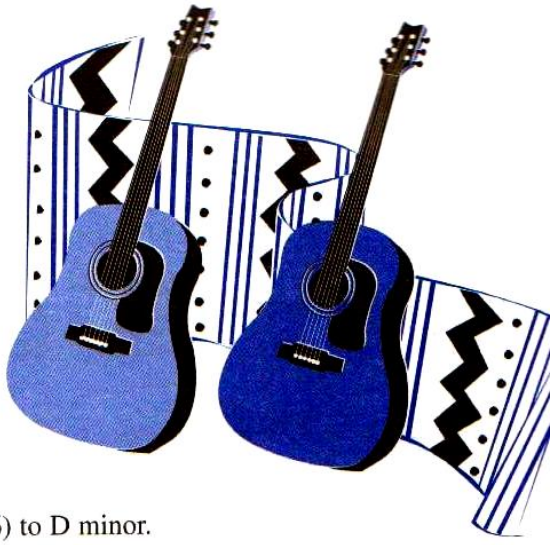
For a complete illustration of all the minor scales and arpeggios, see
Achievement Skill Sheet #6, Two-Octave Minor Scales & Arpeggios Booklet.

Primary Chords in Minor Keys

In a minor key, the **i** and **iv** chords are minor triads.
(Small Roman numerals indicate minor.)

The **V** chord uses an accidental to form a major triad.
(The accidental is from the harmonic minor scale.)

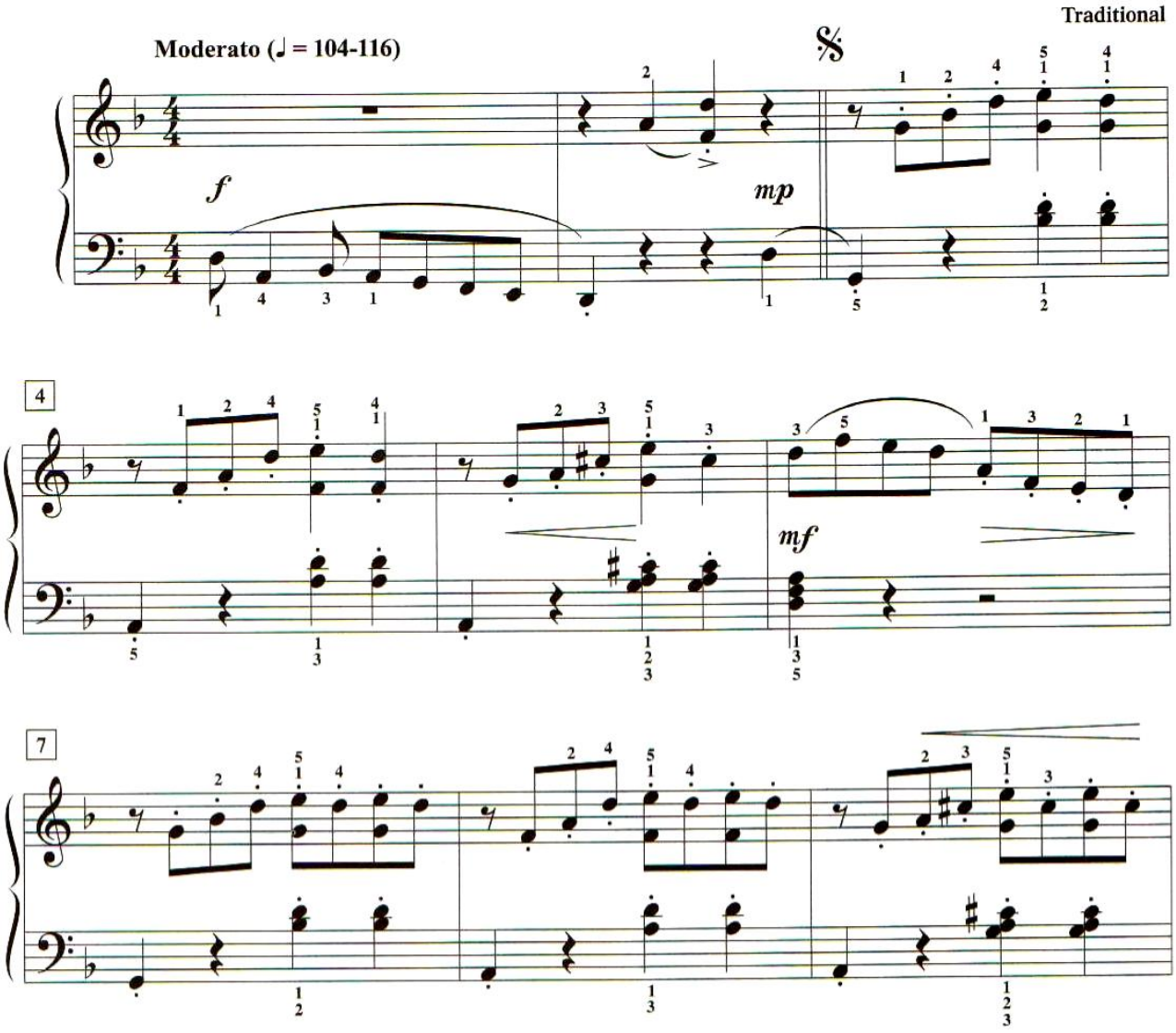


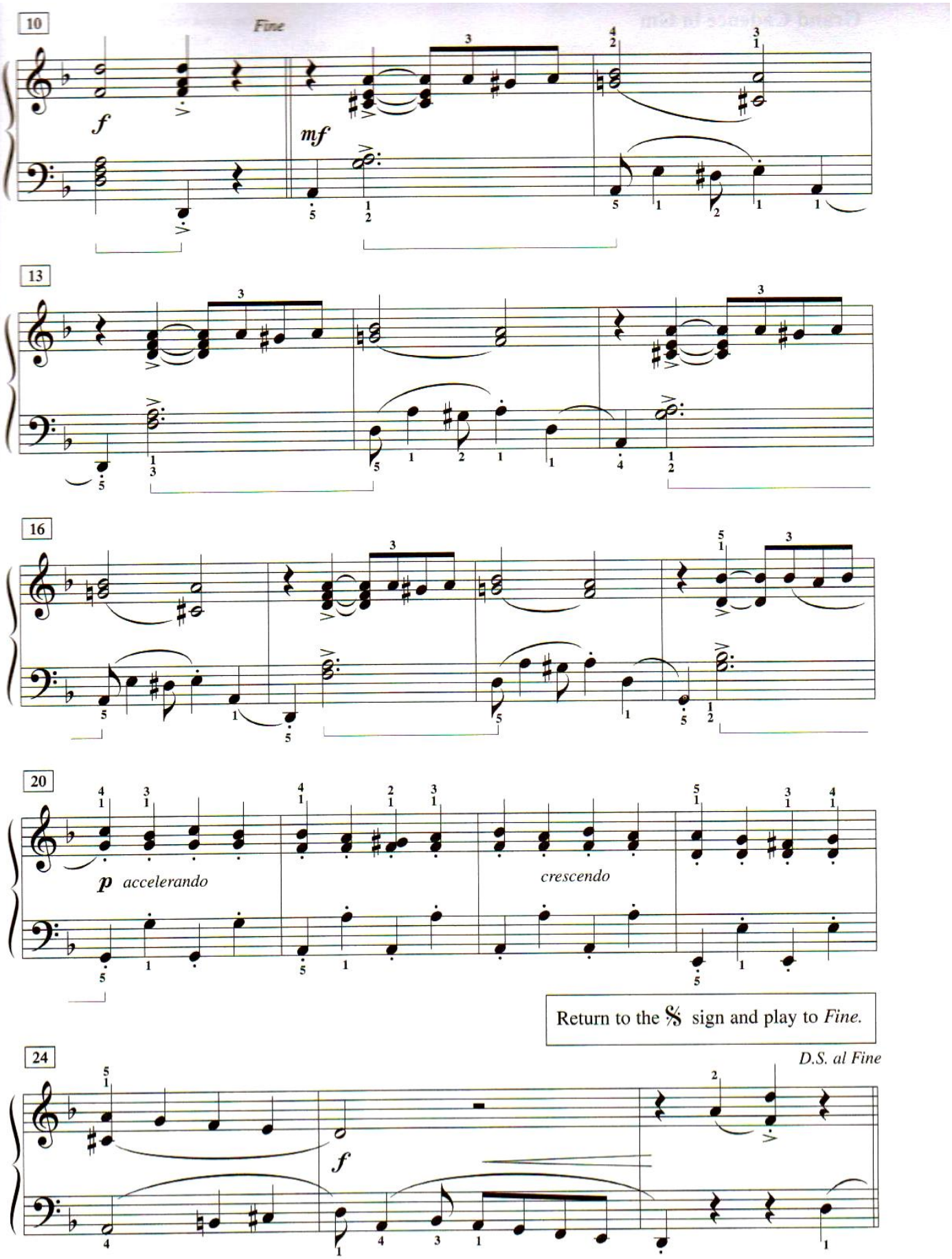


For a chord inversion exercise, transpose *Coral Reef Etude* (p.6) to D minor.

Two Guitars

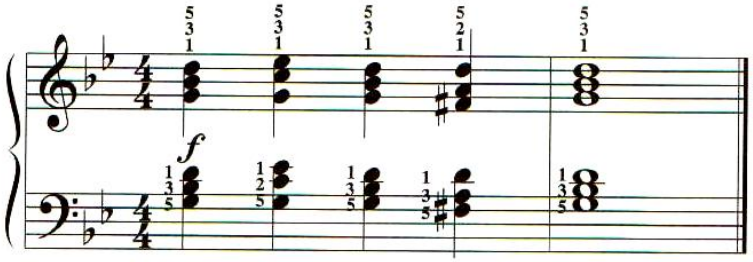
Traditional





CREATIVE Improvise a short "snake charmer" melody:
Play a low L.H. 5th on D-A.
Use the notes of the D harmonic minor scale for the R.H. (Pedal as needed.)

Grand Cadence in Gm



i **iv** **i** **V** **i**

Can you play the Grand Cadence in Gm with the left hand playing only the **root** of each chord?

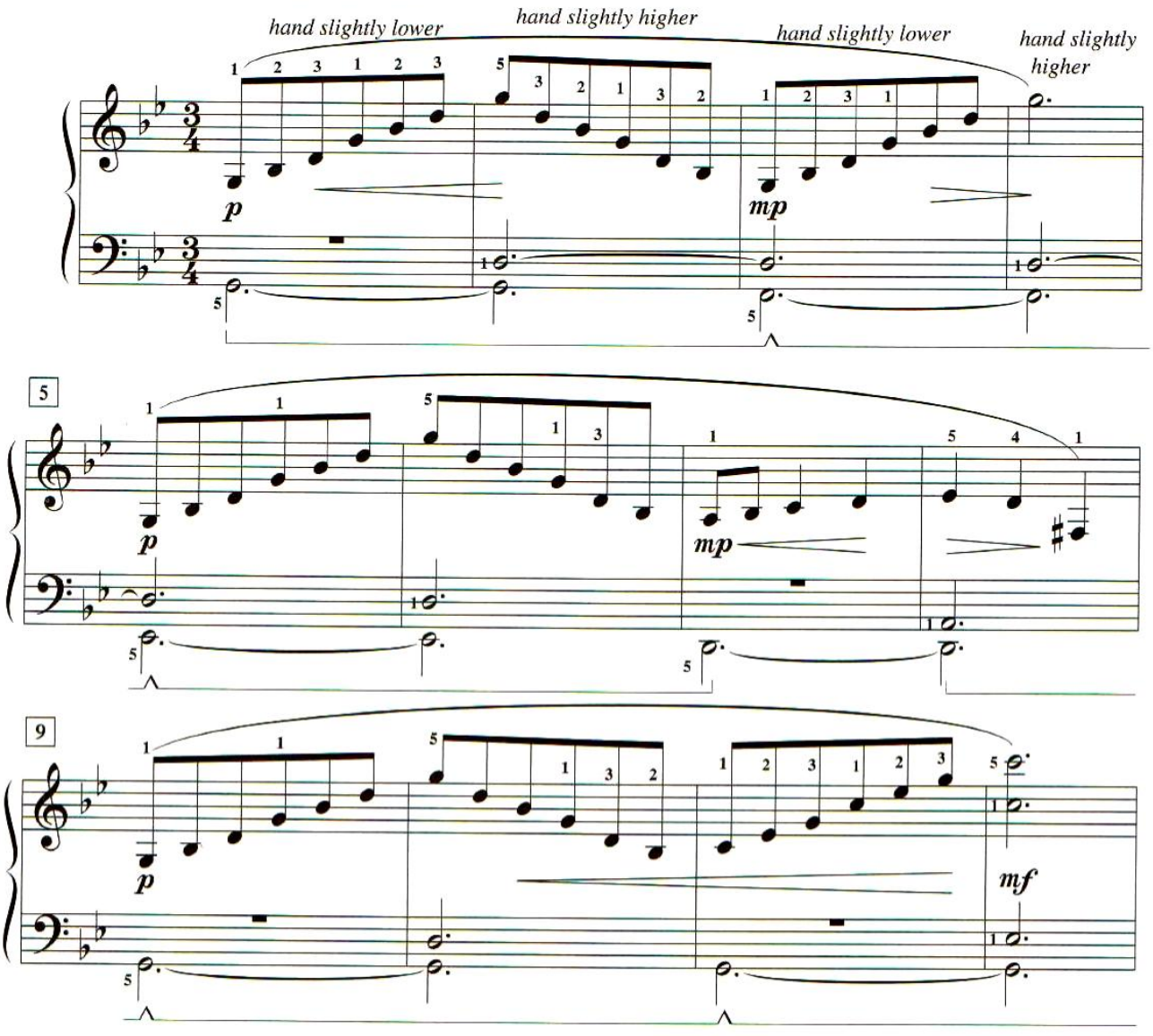
i (tonic) = ___ **iv** (subdominant) = ___ **V** (dominant) = ___

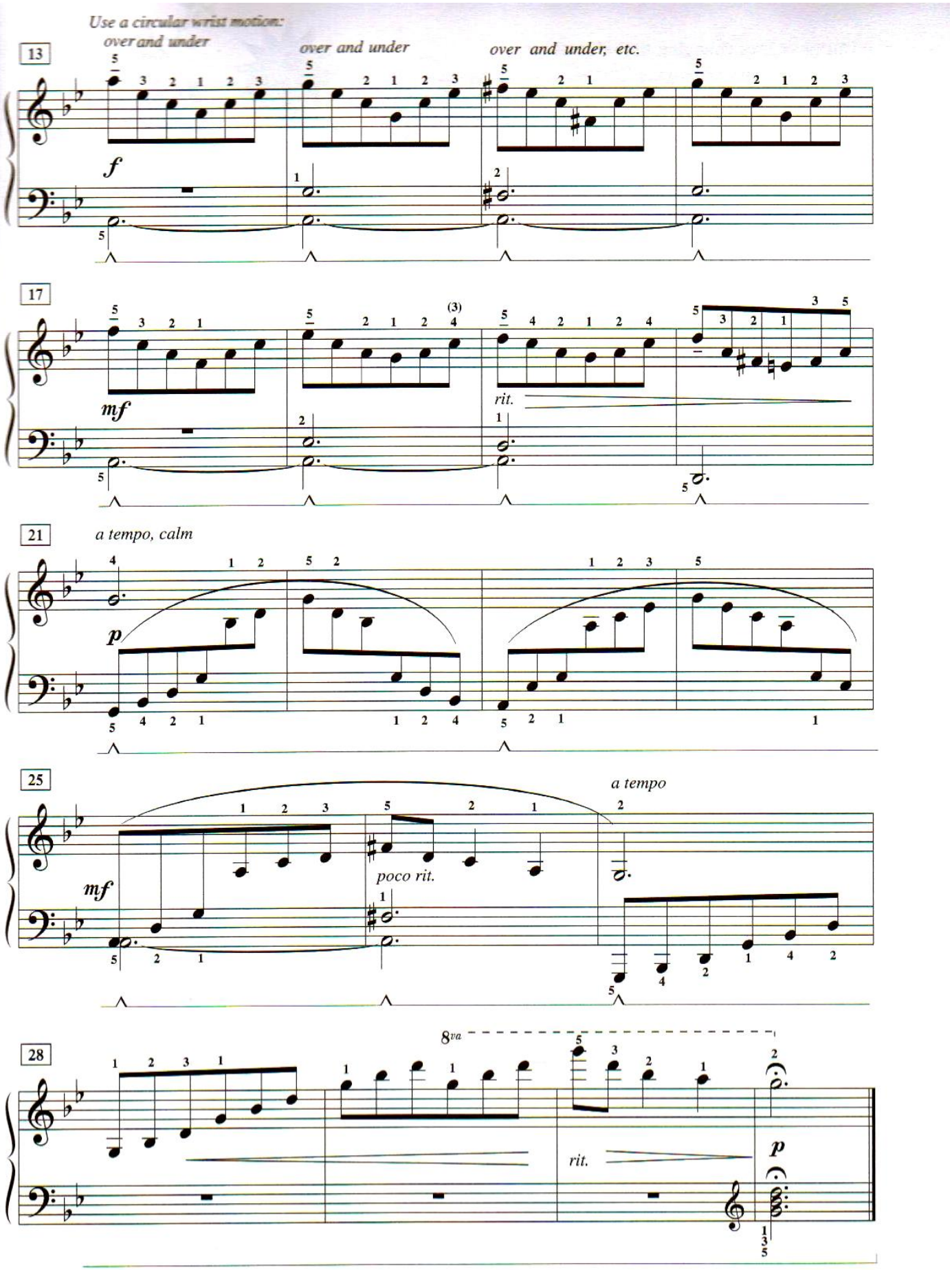
Technique Hint: The italic text will help you keep a relaxed, flexible wrist.

Smoky Mountain Prelude

N. Faber

Moderato (♩ = 108-120)





DISCOVERY

Which note in the last 4 measures is not part of the G minor chord?

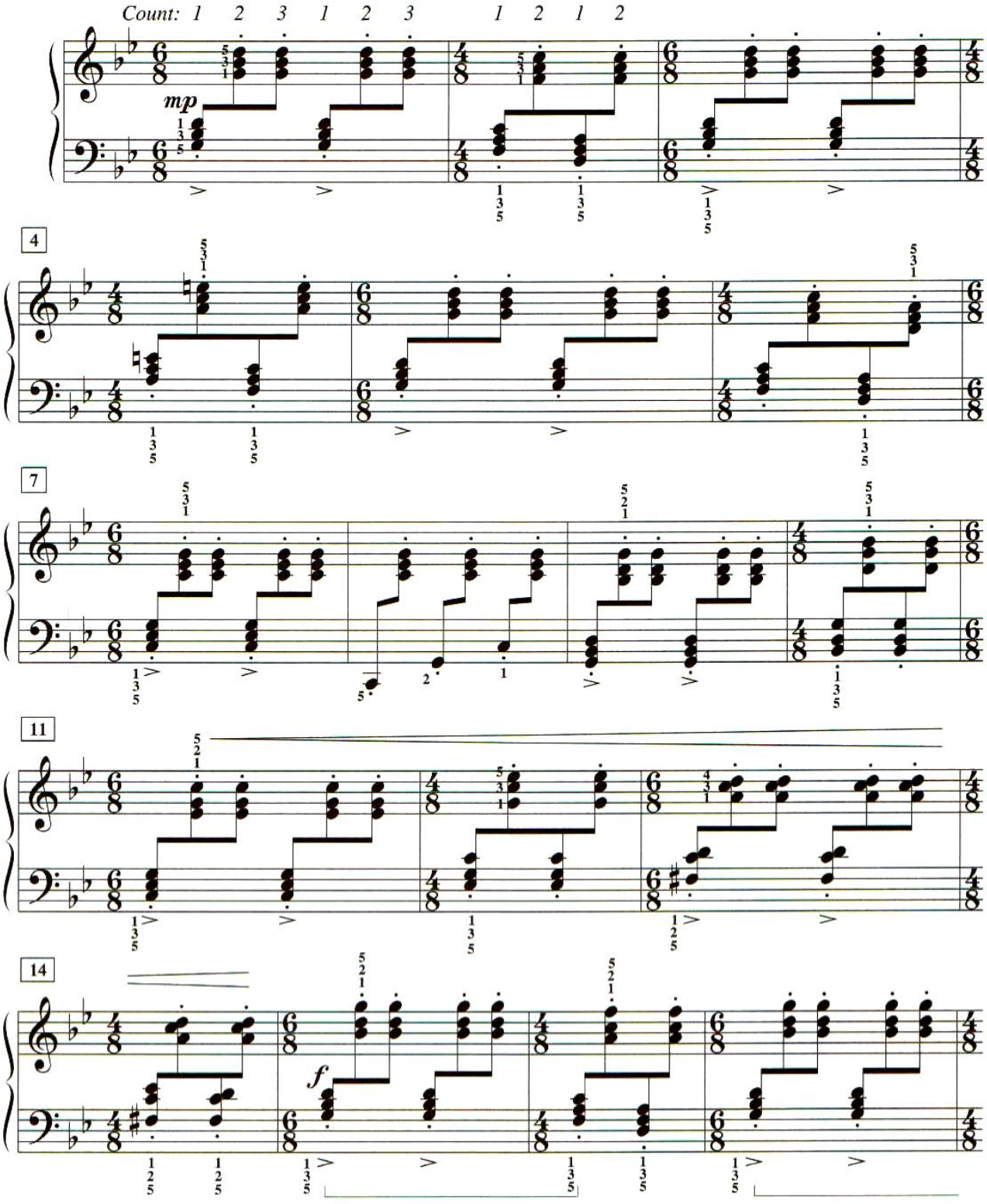
This piece uses **changing time signatures**.
To feel the pulse and rhythmic drive, count as shown.

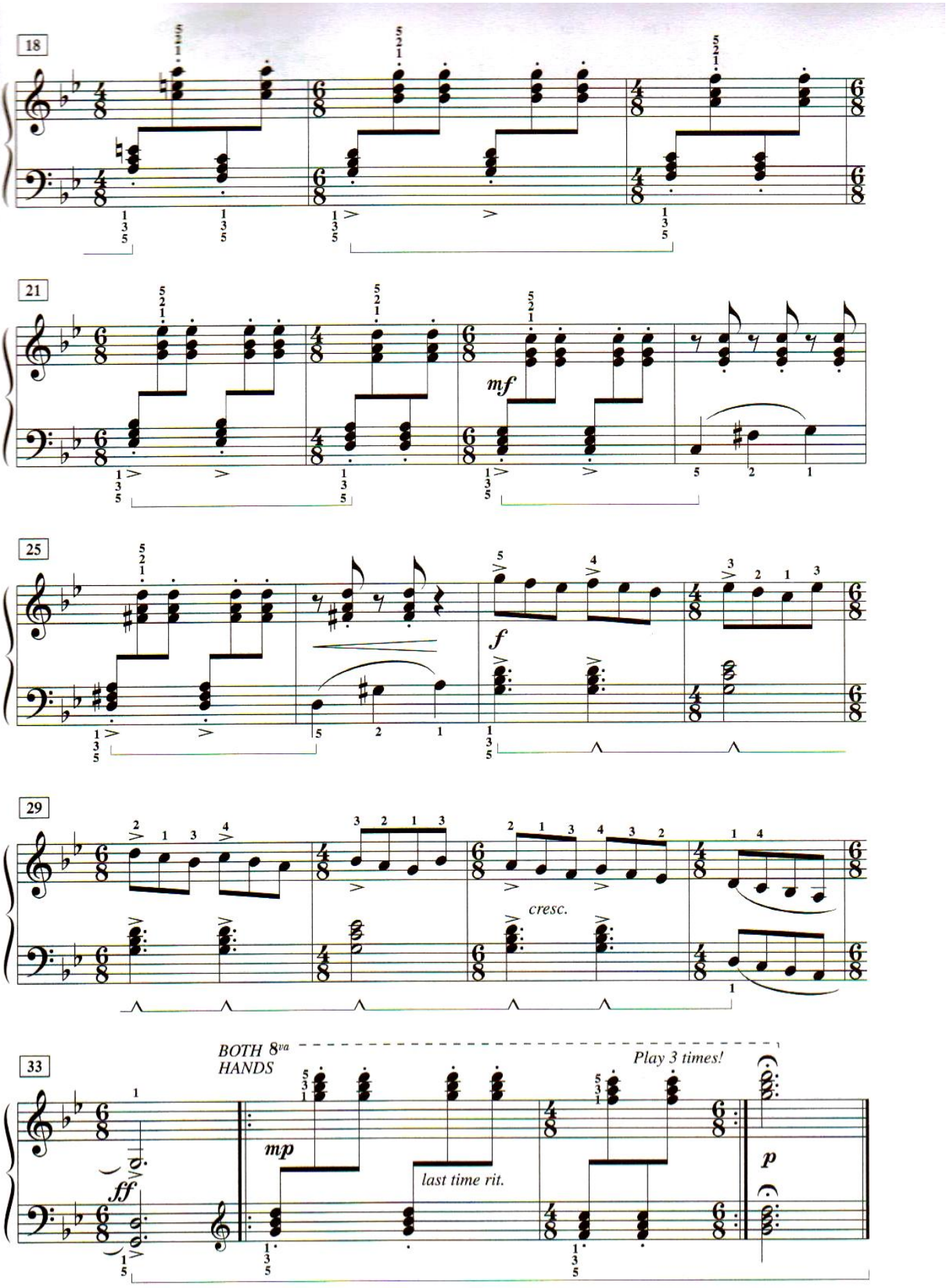
Rhythm Warm-up: Tap and count the first page on your lap.
Be sure to tap with the correct hand!

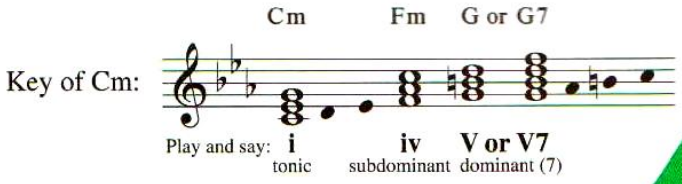
Rhythm Flight

Energetic, driving

N. Faber



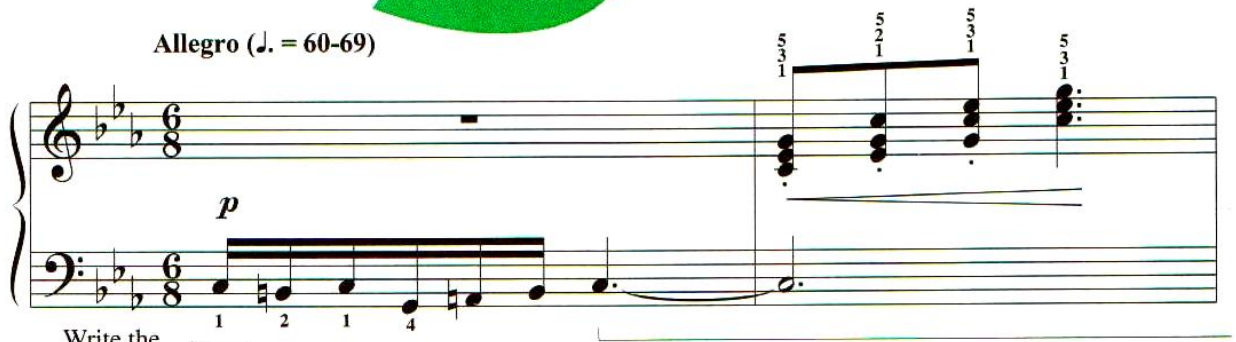

18
21
mf
25
f
29
cresc.
33
BOTH HANDS
8va
Play 3 times!
ff
mp
last time rit.
p



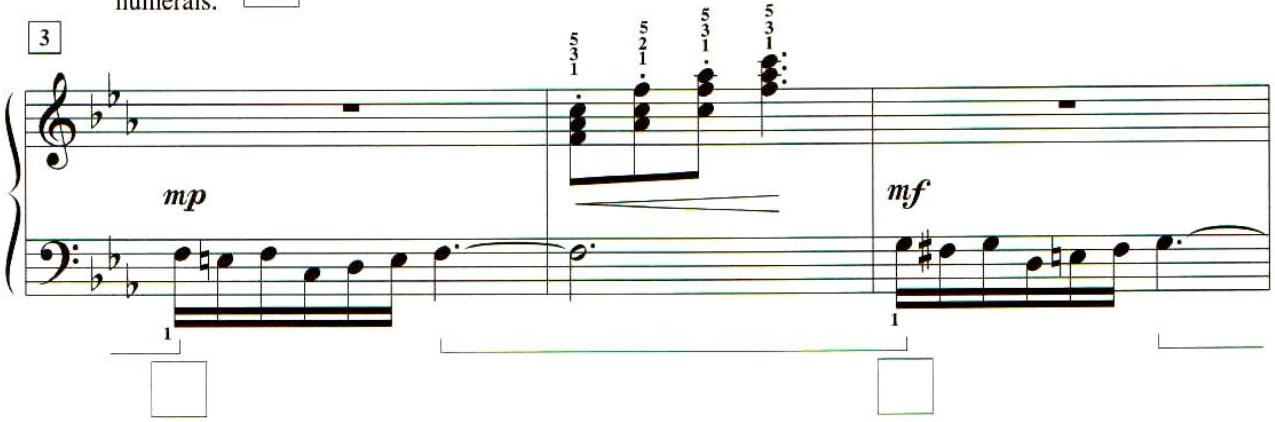
Hot Pursuit

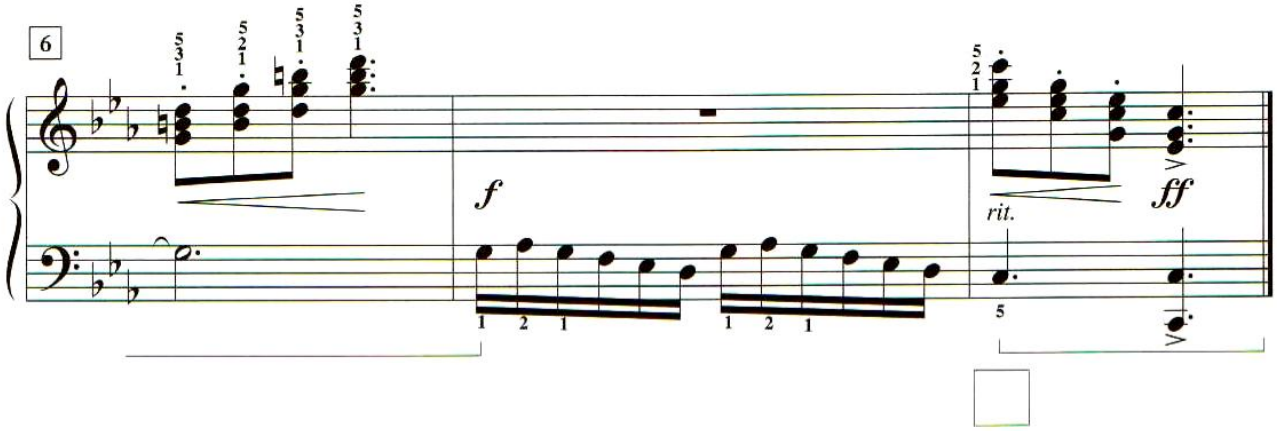
(Inversion Study in Cm)

Allegro (♩. = 60-69)

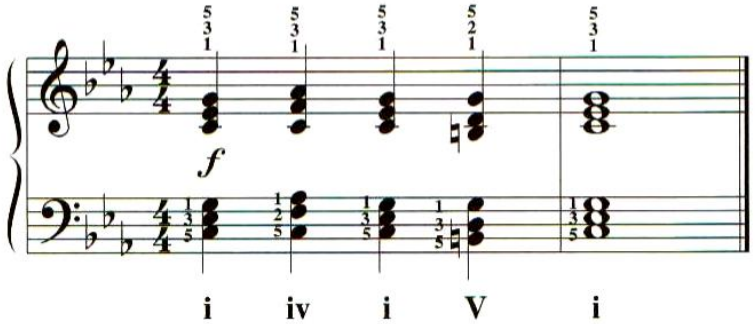


Write the Roman numerals.





Grand Cadence in Cm



MEMORIZE this cadence.

DISCOVERY

Play the Grand Cadence four times. Begin low on the piano, moving up an octave for each repeat. Use pedal.

Relative major and minor keys share the same key signature. (Ex: CM and Am)

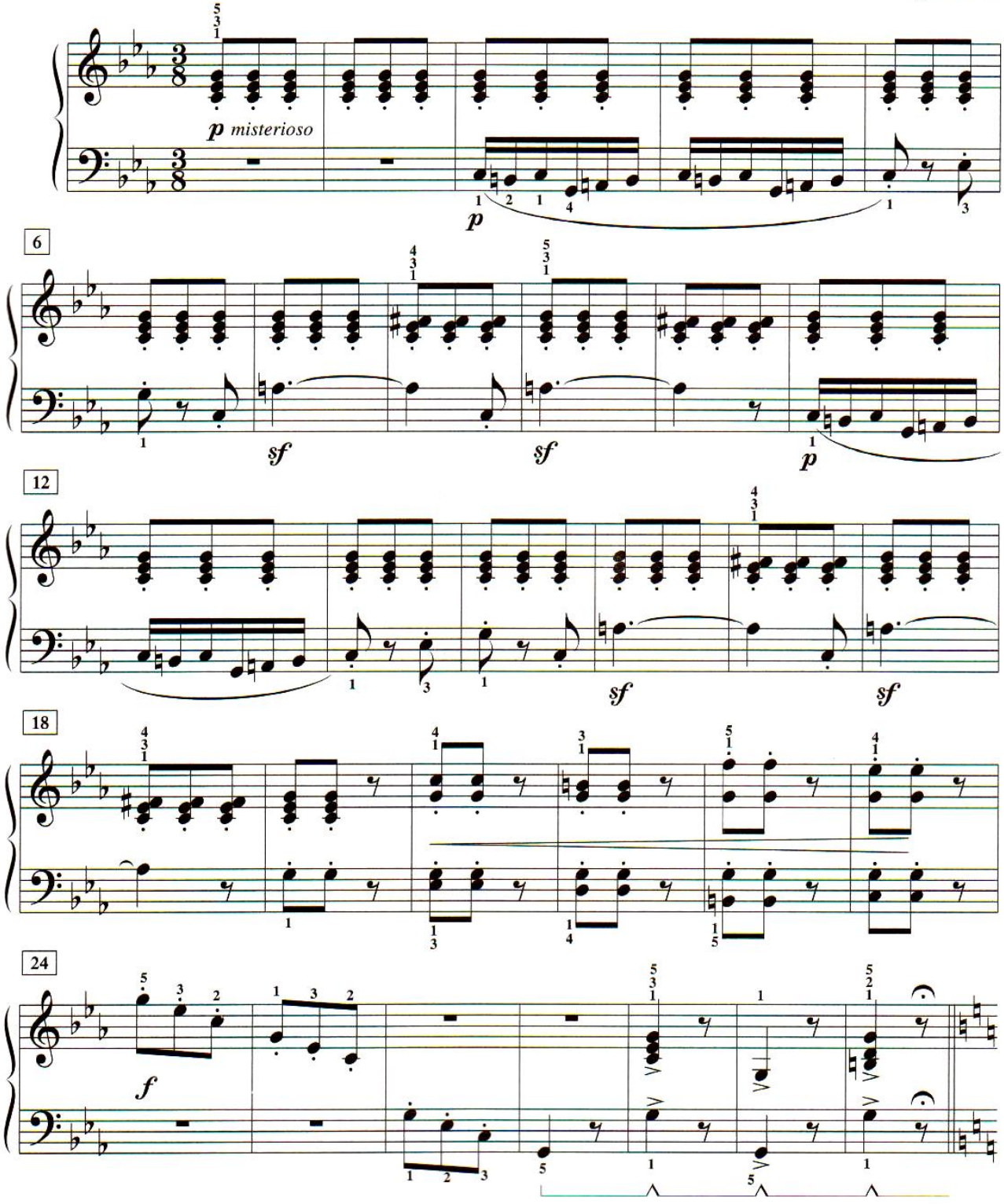
Parallel major and minor keys share the same tonic. (Ex: CM and Cm)

Is the **B section** of this piece in the *relative* or *parallel* major key?

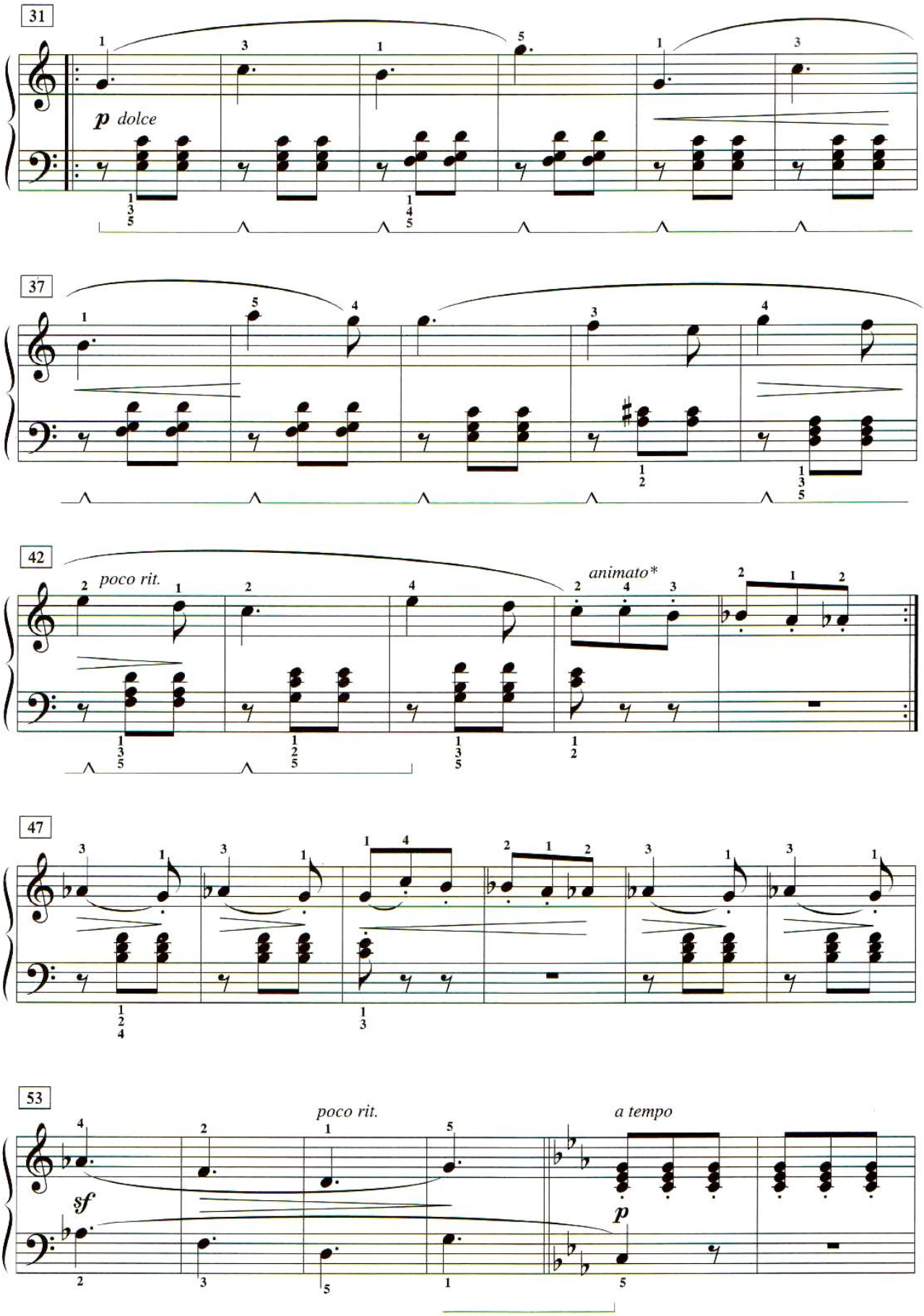
Ballade

Johann Burgmüller
(1806-1874, Germany)
original form

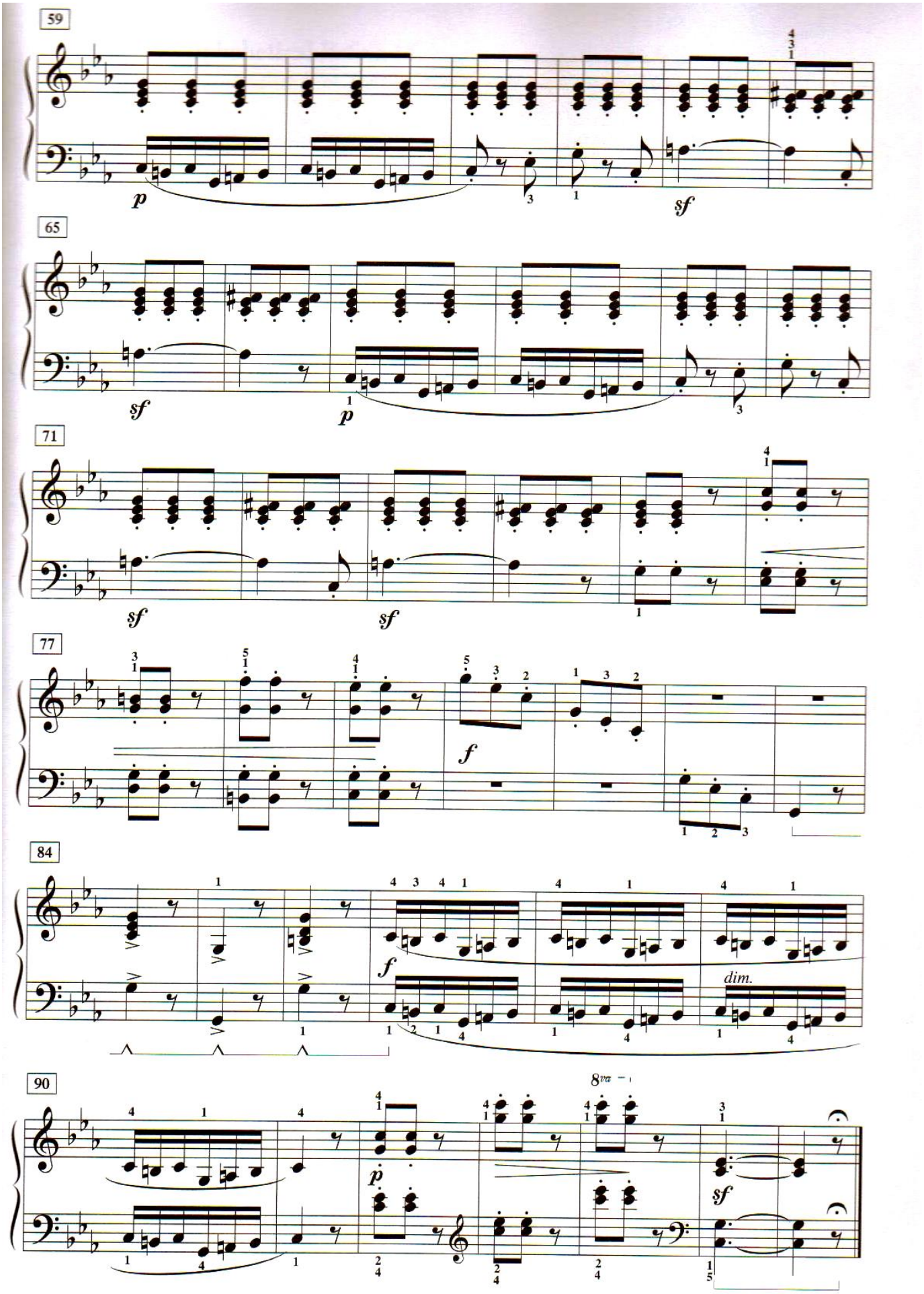
Allegro con brio (♪ = 180-200)



Performance p. 30 Theory p. 39, 40



animato—means with spirit


59
p
sf
65
sf
p
71
sf
sf
77
f
84
f
dim.
90
8va
p
sf