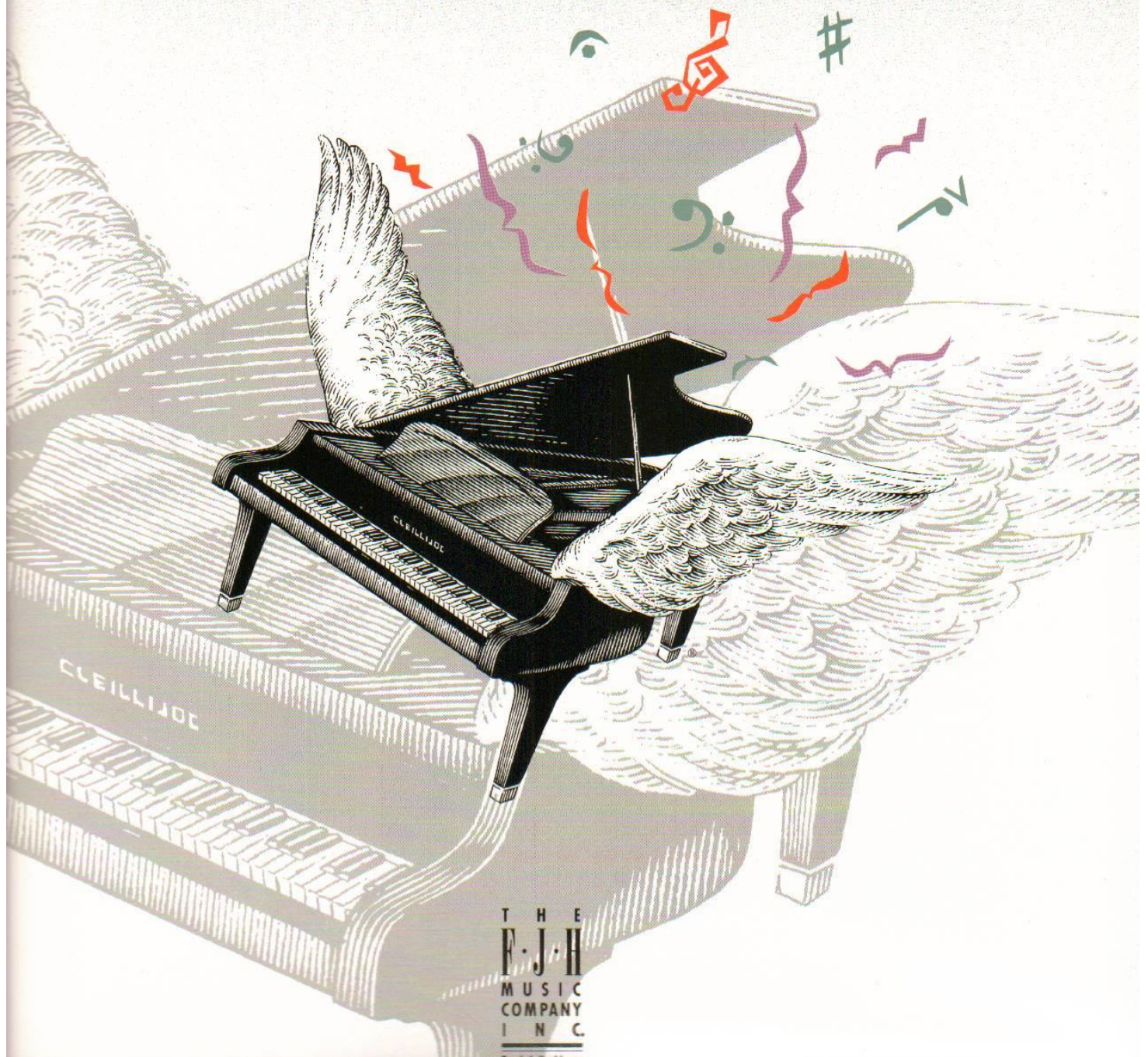


LESSON BOOK

LEVEL 5

PIANO

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




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


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.

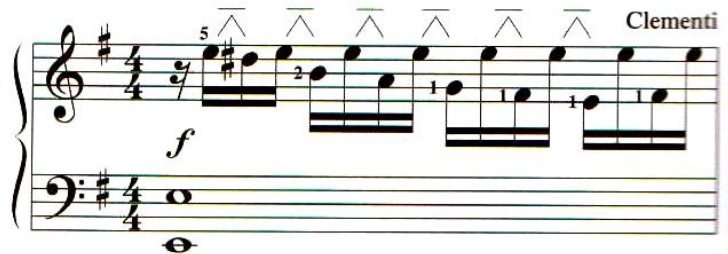


Write 1 2 3 4 5 6 under the correct beats.

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)



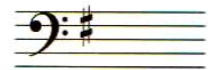
4. Name the major and relative minor key for each key signature below.



— 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

Musical notation for a jazz warm-up exercise in 4/4 time. The piece is written for piano with a treble and bass clef. The key signature has one flat (B-flat). The tempo and dynamics are marked *mf* (mezzo-forte) and *p* (piano). The exercise consists of four measures. The first three measures feature a sequence of left-hand chords: G7, F7, and E7. The fourth measure features a G7 chord with a 1 2 5 fingering. The right hand plays a simple melody in the first three measures and rests in the fourth. Fingerings are indicated as 1 5, 1 5, 1 5, 1 5, 1 5, 2, and 1 2 5.



Jazz Reflection

Freely, with expression (♩ = 100-108)

N. Faber

Musical notation for the first system of "Jazz Reflection". It is in 4/4 time with a key signature of one flat. The tempo is "Freely, with expression" and the metronome marking is ♩ = 100-108. The dynamics are *mf* and *mp*. The right hand plays a melodic line with a 2 1 5 fingering. The left hand plays a bass line with a 1 5 fingering.

Musical notation for the second system of "Jazz Reflection", starting at measure 4. The tempo is *a tempo*. The dynamics are *p rit.* and *mf*. The right hand plays a melodic line with a 2 1 5 fingering. The left hand plays a bass line with a 5 2 fingering.

Musical notation for the third system of "Jazz Reflection", starting at measure 7. The dynamics are *mf*. The right hand plays a melodic line with a 4 3 1 fingering. The left hand plays a bass line with a 5 2 fingering.

10

13

16

18



Point out a pattern and sequence in this piece.

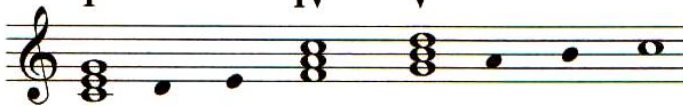
A **triad** is a 3-note chord built in 3rds.

All major and minor chords and their inversions are triads.

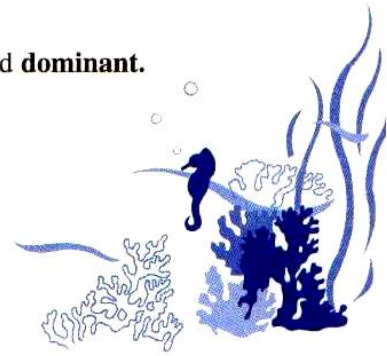
Play these **I, IV, and V** triads, naming them aloud: **tonic, subdominant, and dominant**.

tonic subdominant dominant

I **IV** **V**

Key of C: 

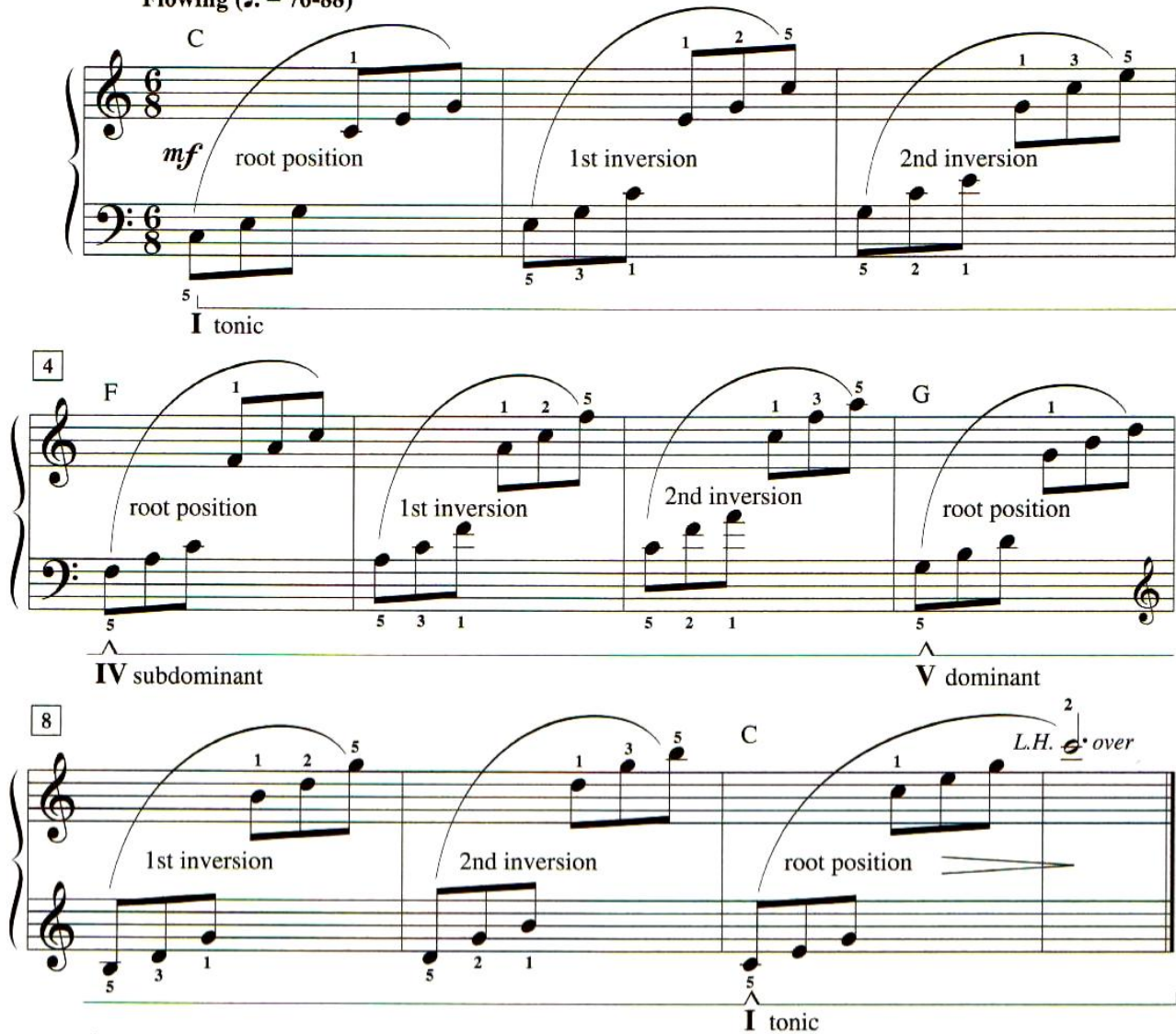
scale degree: 1 2 3 4 5 6 7 (8)



Coral Reef Etude

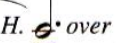
(Inversion Study in C)

Flowing (♩. = 76-88)



C
mf root position 1st inversion 2nd inversion
I tonic

4
F root position 1st inversion 2nd inversion G root position
IV subdominant V dominant

8
1st inversion 2nd inversion root position
I tonic L.H.  over



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

Ex. 1. *mf* Gurlitt

I → V

end of section

Ex. 2. *p* Gurlitt

I → V → I

end of piece

Ex. 3. *mf* *f* Beethoven

V → V7 → I

“Grand Cadence”

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

I IV I V I

Transposition Record

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



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

5

cadence on I or V? (circle one)

f

14

p

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

19

f *p* *f*

cadence on I or V? (circle one)

24

f

cadence on I or V? (circle one)

29

p *dim.* *p*

34

pp

cadence on I or V? (circle one)

40

f

45

50

55

cadence on
I or V? (circle one)

60


65

DISCOVERY



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

three times four times five times (circle one)

Key of F: 

Play and say: **I** (tonic) **IV** (subdominant) **V or V7** (dominant (7))

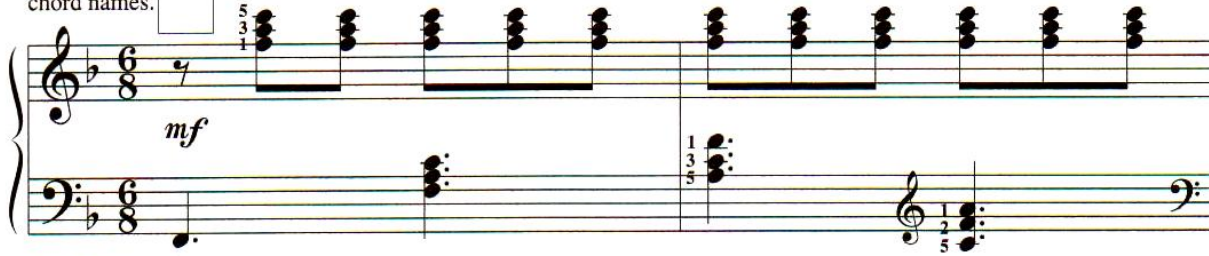
F B \flat C or C7

Blue Etude

(Inversion Study in F)

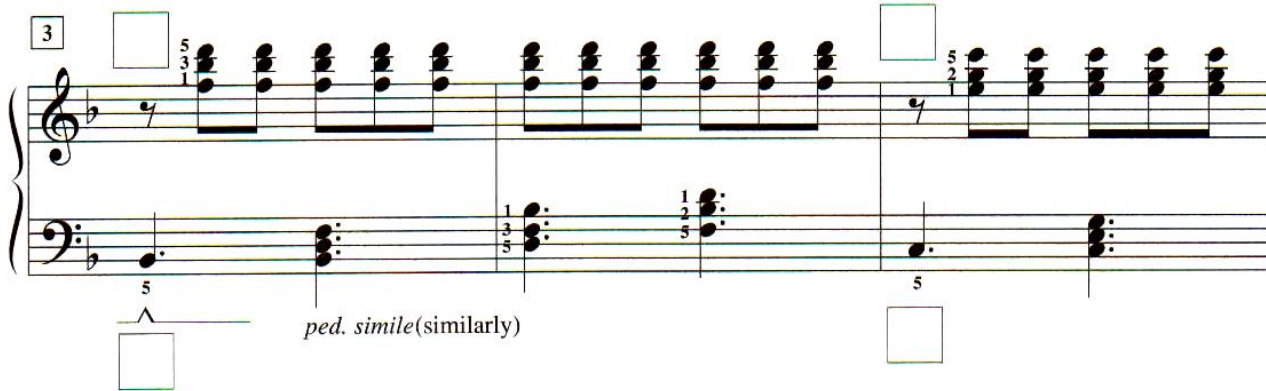
Moderately ($\text{♩} = 60-69$)

Write the chord names.



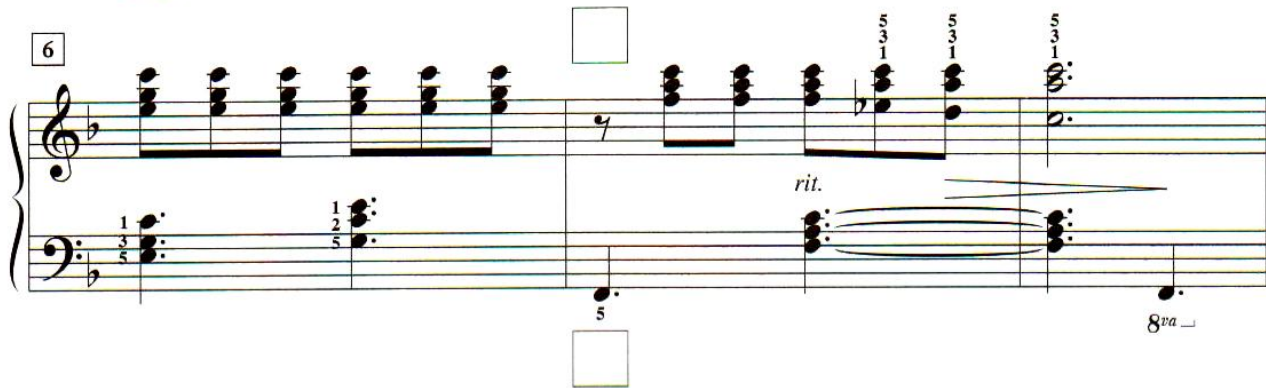
Write the Roman numerals.

3



ped. simile (similarly)

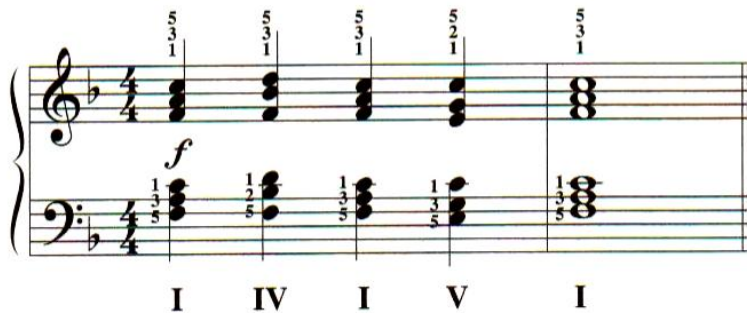
6



rit.

8va

Grand Cadence in 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

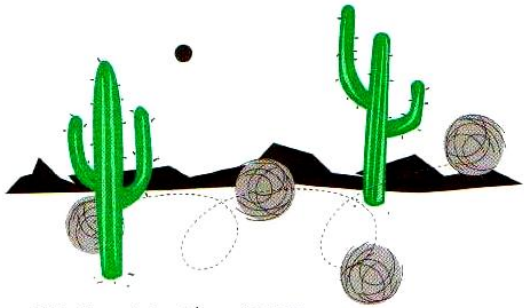
$\frac{6}{8}$ is often counted with 2 beats or PULSES per measure (instead of 6 beats per measure).

Count: 1 and a 2 and a 1 and a 2 and a 1 and a 2 and a

New Time Signature

$\frac{12}{8}$ is often counted with 4 beats or PULSES per measure. The $\frac{1}{2}$ gets the beat.

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



Tumbleweed Blues

N. Faber

Moderately ($\text{♩} = 63-72$)

Count: 1 *mf* 2 3 4 etc.

5

pp

7

mf

9

f

mf

11

mp

13


molto rit.

f

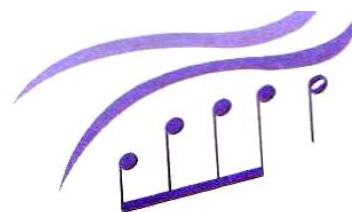
8va



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

Key of E: 

Play and say: **I** **IV** **V or V7**
 tonic subdominant dominant (7)

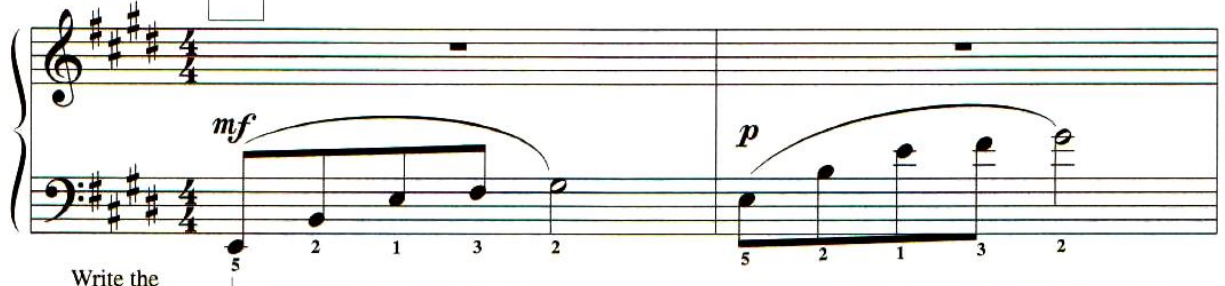


Rolling River Etude

(L.H. Accompaniment Study in E)

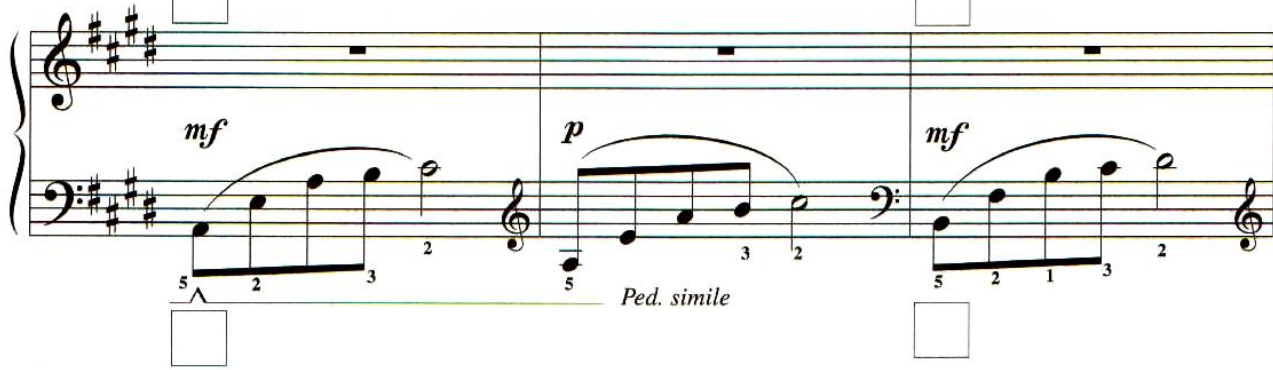
Flowing (♩ = 104-116)

Write the chord names.

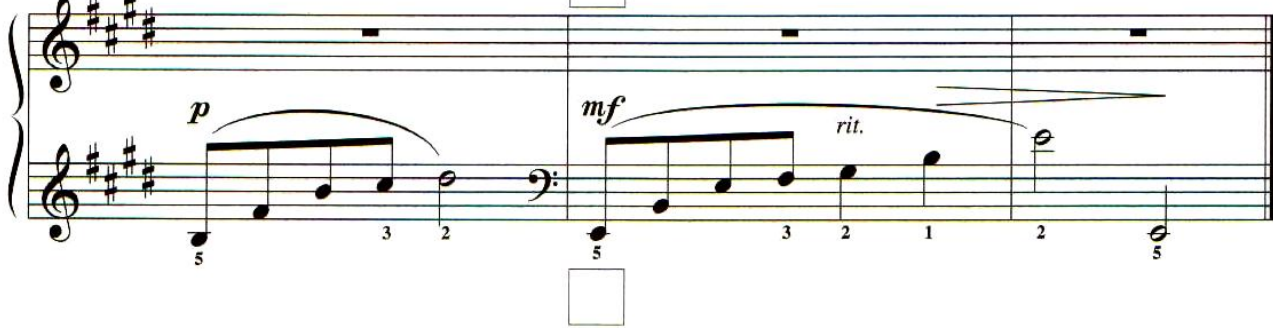


Write the Roman numerals.

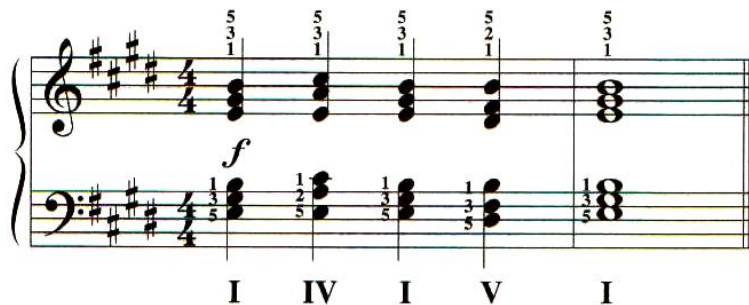
3



6



Grand Cadence in E



I IV I V I

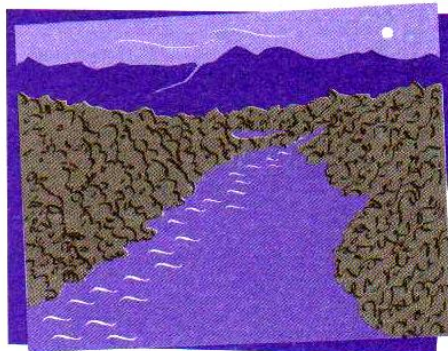
MEMORIZE this cadence.



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)

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. The first system (measures 1-3) features a piano accompaniment in the bass clef with a melody of eighth notes and a treble clef with a whole note chord. The second system (measures 4-6) continues the accompaniment and adds a vocal melody in the treble clef. The third system (measures 7-9) includes the vocal melody with lyrics and a finger substitution instruction: "5-1 (switch silently to 1)".

Measures 1-3: Bass clef accompaniment with fingerings 5, 2, 1, 3, 2, 5, 3, 2, 3, 2. Treble clef has a whole note chord with fingerings 4, 3, 1.

Measures 4-6: Bass clef accompaniment with fingerings 3, 2, 3, 2. Treble clef has a vocal melody with fingerings 4, 3, 1, 2. Dynamic marking *mp* is present.

Measures 7-9: Bass clef accompaniment with fingerings 3, 2, 3, 2. Treble clef has a vocal melody with lyrics "Shen - an - doah, I long to" and fingerings 5, 1, 5, 2, 4. Instruction: "5-1 (switch silently to 1)".

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, *mp* we're bound a -

21

way 'cross the wide
mf

24

Mis - sou - ri.

27

mp

30

rit. *p*

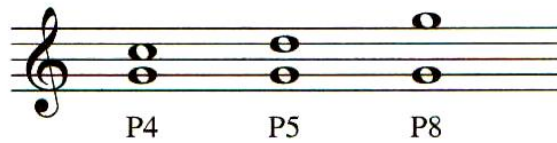


Point out the final V-I cadence in the piece.

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.)

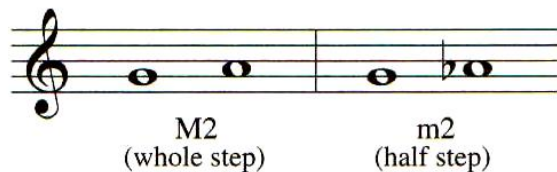


Ear Training: Close your eyes and *listen*.
Practice naming the intervals as your teacher plays perfect 4ths, perfect 5ths, and perfect octaves.

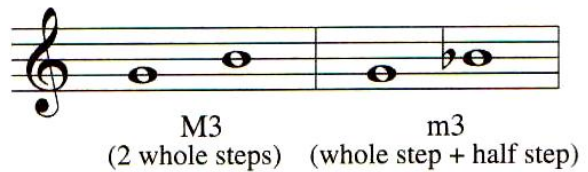
Major and Minor Intervals (2nd, 3rd, 6th, 7th)

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)

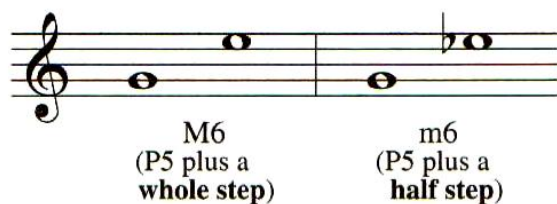
2nds



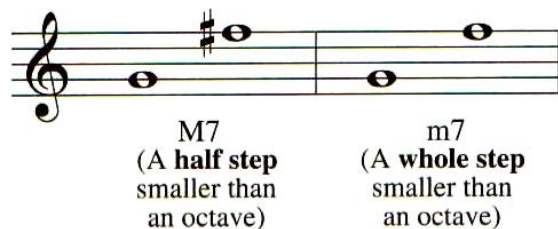
3rds



6ths



7ths



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

Play C

- Up a P4, then
- Down a m7, then
- Up a M3

Did you land on B?

Play F

- Up a m3, then
- Down a P5, then
- Up a M7

Did you land on C?

Play D

- Up a m6, then
- Down a m2, then
- Up a m7

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)

5 *f* "horn call" *Play with a light thumb.*

9 *p* "the echo"

13 *p un poco agitato**

cadence on I or V (circle)

cadence on I or V (circle)

**agitato*—means excited

17

cadence on I or V (circle)

21

f

25

cadence on I or V (circle)

p

29

A minor (key change to the relative minor)

*p dolente** (sorrowful)

Am: i

33

cadence on i or V (circle)

*pronounced "do-I.FN-tav"

37 C major (return to the relative major)

CM: I

*rallentando—same as ritardando



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

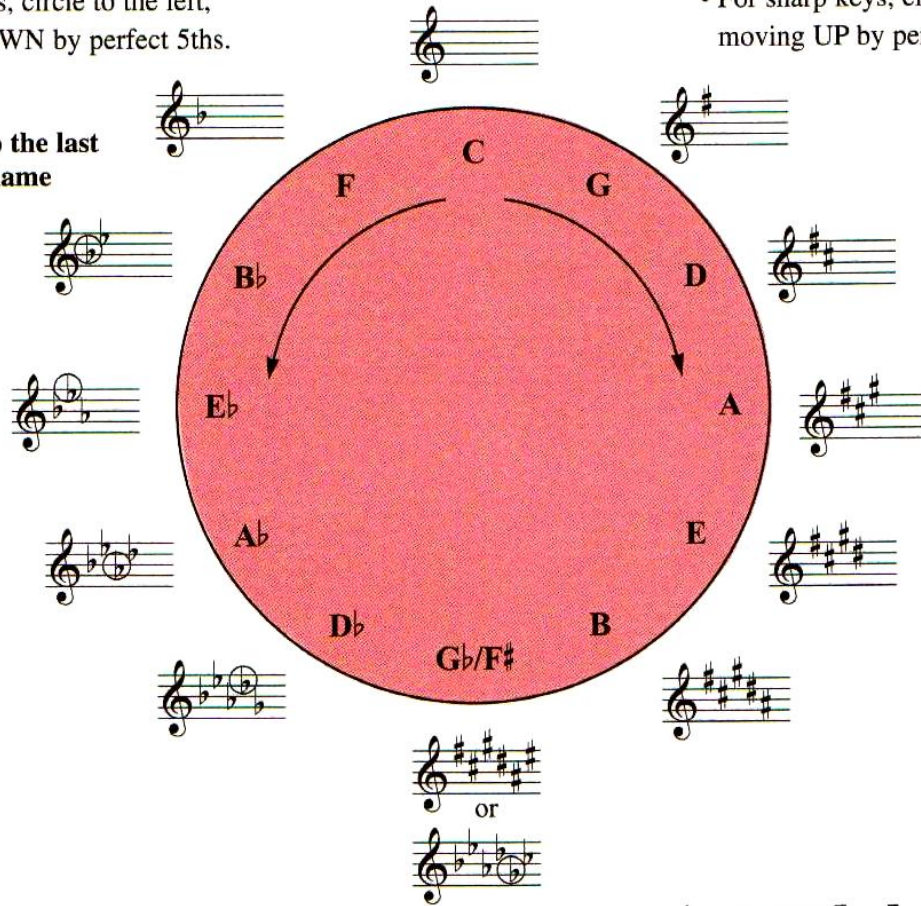
The Circle of 5ths

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

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

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

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



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.

E major (4 sharps) **B major (5 sharps)**

F# major (6 sharps) **Gb major (6 flats)**

Db major (5 flats) **Ab major (4 flats)**

Eb major (3 flats) **Bb major (2 flats)**

F major (1 flat) **C major (no flats)**



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 Ballad

N. Faber

Andante (♩ = 69-76)

Chord roots: $\overset{5}{C}$ $\overset{5}{F}$ $\overset{4}{Bb}$

Chord roots: $\overset{5}{Eb}$ $\overset{4}{Ab}$ $\overset{5}{D}$ $\overset{4}{G}$ $\overset{5}{C}$

(you write)

cresc.

13 *più mosso*

(5 2 1 2 5 2 1 2) etc. etc. (5 2 1 2 5 2 1 2) etc. etc.

mf

16

(5 2 1 2) (5 1 2 1)

The circle of 5ths is complete!

19

molto rit. *a tempo*

f

22

25

p *molto rit.* *pp*

L.H. 2 over



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

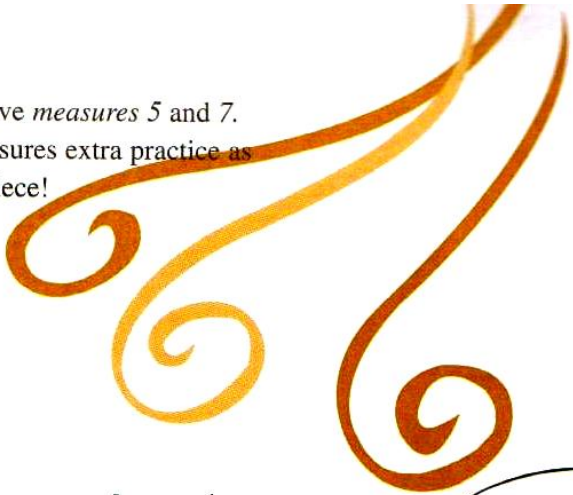
mf-mp

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

13

cresc. molto

15

17

ff

21

ff



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.

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

'Cause my ba-by,...

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

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

13

St. Lou - is blues, just as blue as I can be.

16

That man got a heart like a rock cast in the sea.

19

Or else he would - n't have

22

gone so far from me. Got the

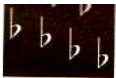
25

Got the

molto rit. *p*



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 \flat major



E \flat major



A \flat major



D \flat major



G \flat 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 \flat E \flat A \flat D \flat G \flat C \flat F \flat**

1. Always begin with B \flat .
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.

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. $\text{♩} = \underline{\quad}$ L.H. $\text{♩} = \underline{\quad}$ H.T. $\text{♩} = \underline{\quad}$

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

B \flat major

R.H. $\text{♩} = \underline{\quad}$ L.H. $\text{♩} = \underline{\quad}$ H.T. $\text{♩} = \underline{\quad}$

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

E \flat major

R.H. $\text{♩} = \underline{\quad}$ L.H. $\text{♩} = \underline{\quad}$ H.T. $\text{♩} = \underline{\quad}$

*In the G \flat scale the thumb plays C \flat .

Grand Cadence in B \flat

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

f

I IV I V I



Can you play the Grand Cadence in B \flat 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)

f

4

cadence on I or V? (circle one)

f *p*

12

16

cadence on I or V? (circle one)

19

23

cadence on I or V? (circle one)

27



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**

The musical score is written for piano in 4/4 time, featuring a right-hand melody and a left-hand accompaniment. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each starting with a measure number in a box: 1, 4, 7, and 10. The first system includes dynamic markings *p* and *mp*, and the word *cantabile**. The second system includes a measure number 4 in a box. The third system includes a measure number 7 in a box. The fourth system includes a measure number 10 in a box and a dynamic marking *mf*. The right-hand part consists of a melodic line with various ornaments and slurs, while the left-hand part provides a steady accompaniment with fingerings indicated by numbers 1-5. The piece concludes with a final cadence in the left hand.

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

12

14

17

20



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*

Slow March

Samuel F. Smith

The first system of musical notation is in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a series of chords, each with a fingering of 5 2 1. The bass staff starts with a forte (*f*) dynamic and features a series of notes, including a triplet of eighth notes. The system concludes with a quarter note in the treble staff and a half note in the bass staff.

The second system continues the piece. The treble staff has chords with fingerings 5 3 1 and 5 3 1. The bass staff continues with a triplet of eighth notes. The system ends with a quarter note in the treble staff and a half note in the bass staff.

The third system features a treble staff with chords (5 2 1 and 4 2 1) and a melodic line with fingerings 1, 2, 4, 1, 2, 4. The bass staff continues with a steady eighth-note accompaniment. The system concludes with a quarter rest in the treble staff and a quarter note in the bass staff.

The fourth system begins with a piano (*p*) dynamic. The treble staff has chords (5 2 1 and 5 1) and a melodic line with a slur. The bass staff continues with a melodic line and a slur. The system ends with a quarter note in the treble staff and a half note in the bass staff.

9

cresc.

11

f

14

mp

molto rit.

16

f

sfz



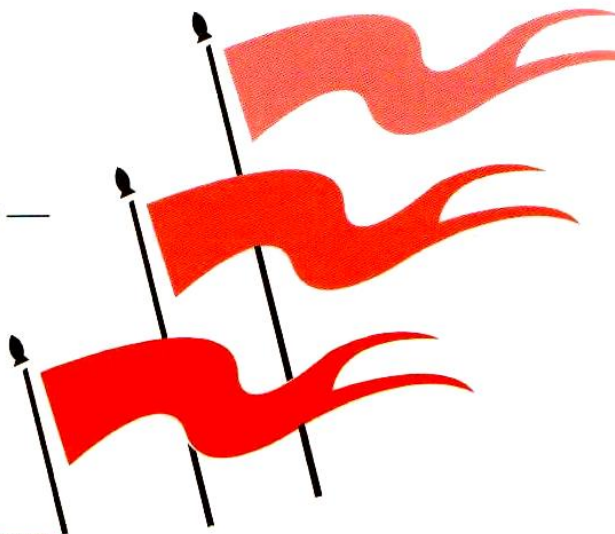
The harmony of *measure 7* is in 1st inversion. (The 3rd is in the bass.)
 What is the chord letter name?

Grand Cadence in E \flat

I IV I V I

Can you play the Grand Cadence in E \flat 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)

3

6

9

12

15

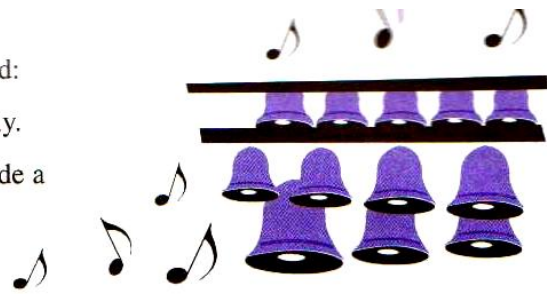
18



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 ($\text{♩} = 84-92$)

L.H. over

L.H. over

Musical score for measures 1 and 2. The piece is in 3/4 time with a key signature of two flats. The right hand (RH) plays a melody starting on G4, moving up stepwise to B4, then down to G4, and finally to E4. The left hand (LH) plays a broken chord pattern: G3-B3-E3, G3-B3-E3, G3-B3-E3. Dynamics include *ff* and accents. Fingerings are indicated: RH (1, 5) and LH (3).Musical score for measures 3, 4, and 5. The RH continues the melody with slurs and accents. The LH provides harmonic support with broken chords. Dynamics include *mf* and accents. Fingerings are indicated: RH (1, 4) and LH (3, 4, 1).Musical score for measures 6, 7, and 8. The RH features more complex melodic lines with slurs and accents. The LH continues with broken chords. Dynamics include *p* and accents. Fingerings are indicated: RH (2, 1, 4) and LH (5, 4, 5).Musical score for measures 9, 10, 11, and 12. The RH plays a scale-like passage with slurs and accents. The LH plays broken chords. Dynamics include *ff* and accents. Fingerings are indicated: RH (1, 3, 5, 5, 3, 1) and LH (1, 5).

12

L.H. $\frac{1}{5}$ L.H. $\frac{1}{5}$ L.H. R.H. 3 2 1 3 2 4 2

R.H.

15

p

18

8va $\frac{1}{5}$ *sfz* *f*

21

ff

1 5 8va

24

L.H. 3 L.H. L.H. 3 L.H. 3 Broadly *sfz*

rit. (R.H.)



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

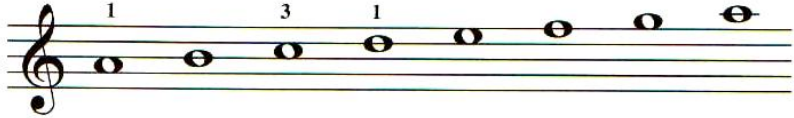
Review:

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

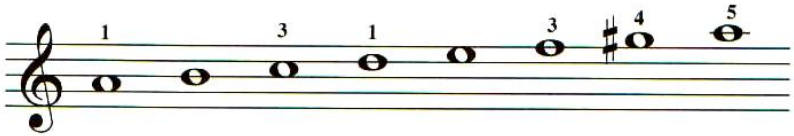
The **natural minor scale** uses only the notes of the key signature.

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.

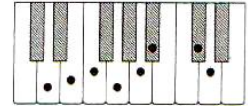
A melodic minor scale

Natural minor when descending!



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

Minor Scale Practice



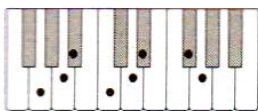
Use with p.46, *Two Guitars*

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.



G harmonic minor

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

G melodic minor

R.H. ♩ = L.H. ♩ = H.T. ♩ =



C harmonic minor

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

C melodic minor

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

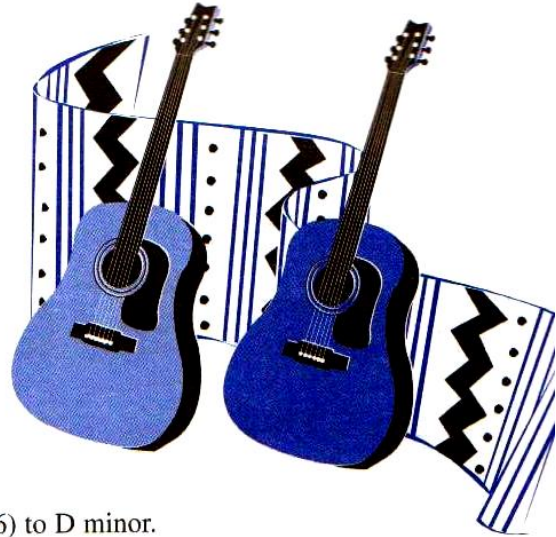
For a complete illustration of all the minor scales and arpeggios, see
Achievement Skill Sheet #6, Two-Octave Minor Scales & Arpeggios Booklet.

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.)

Dm	Gm	A or A7
Key of Dm: <i>i</i> tonic	<i>iv</i> subdominant	<i>V</i> or <i>V7</i> dominant (7)



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

Two Guitars

Traditional

Moderato (♩ = 104-116)

10 *Fine*

13

16

20

Return to the C sign and play to *Fine*.

24 *D.S. al Fine*



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)

Use a circular wrist motion:

over and under

over and under

over and under, etc.

13

f

17

mf

rit.

21

a tempo, calm

p

25

mf

poco rit.

a tempo

28

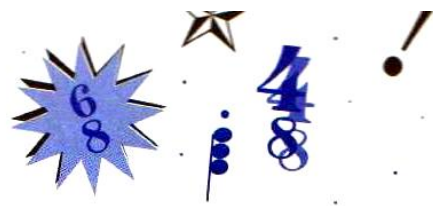
rit.

p



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

N. Faber

Energetic, driving

Count: 1 2 3 1 2 3 1 2 1 2

4

7

11

14

18

1 3 5

21

mf

5 2 1

1 3 5

5 2 1

25

f

5 2 1

5 4 3 2 1 3

1 3 5

5 2 1

29

cresc.

2 1 3 4

3 2 1 3

2 1 3 4 3 2

1 4

33

BOTH ^{8va} HANDS

Play 3 times!

mp

last time rit.

p

1

1 3 5

1 3 5

1 3 5

Key of Cm: Cm Fm G or G7

Play and say: **i** (tonic) **iv** (subdominant) **V or V7** (dominant (7))

Hot Pursuit

(Inversion Study in Cm)

Allegro (♩. = 60-69)

Write the Roman numerals.

3

6

Grand Cadence in Cm

i iv i V i

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)

6

12

18

24

p misterioso

p

sf

sf

sf

f

31

p dolce

37

42

poco rit. *animato**

47

53

sf *poco rit.* *a tempo* *p*

**animato*—means with spirit

59

Musical score for measures 59-64. The treble clef contains a series of chords. The bass clef contains a melodic line with triplets and dynamics *p* and *sf*. Measure numbers 59, 60, 61, 62, 63, and 64 are indicated.

65

Musical score for measures 65-70. The treble clef contains a series of chords. The bass clef contains a melodic line with dynamics *sf* and *p*. Measure numbers 65, 66, 67, 68, 69, and 70 are indicated.

71

Musical score for measures 71-76. The treble clef contains a series of chords. The bass clef contains a melodic line with dynamics *sf*. Measure numbers 71, 72, 73, 74, 75, and 76 are indicated.

77

Musical score for measures 77-83. The treble clef contains melodic lines with fingerings (1, 3, 5, 4, 5, 3, 2, 1, 3, 2). The bass clef contains chords with dynamics *f*. Measure numbers 77, 78, 79, 80, 81, 82, and 83 are indicated.

84

Musical score for measures 84-89. The treble clef contains chords with dynamics *f* and *dim.*. The bass clef contains chords with dynamics *f* and *dim.*. Measure numbers 84, 85, 86, 87, 88, and 89 are indicated.

90

Musical score for measures 90-95. The treble clef contains chords with dynamics *p* and *sf*. The bass clef contains chords with dynamics *p* and *sf*. Measure numbers 90, 91, 92, 93, 94, and 95 are indicated.