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MICHAEL AARON

Adult
PIANO COURSE

BOOK TWO

THE
ADULT APPROACH
TO
PIANO STUDY

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PREFACE

The simple, direct and modern approach which characterized GRADE ONE of this course, has been incorporated in the design of GRADE TWO. Below is an outlined plan of this book.

OUTLINE PLAN OF GRADE TWO

MELODIC MATERIAL

Original melodic material, especially composed to carry out a definite and progressive pedagogical plan. Easy arrangements of the Masters to awaken a desire to know more of the great music literature.

NOTE READING TESTS

To facilitate note reading, the student is asked to spell out words by writing the correct letter name of each note, in specially designed tests. These have been extended to include leger lines and spaces. These little games add interest to an important phase of music study.

PEDAL STUDIES

As the average student is inclined to experiment with the pedal, much to the annoyance of the family and the neighbours, it was deemed necessary to include Pedal Studies which clearly illustrate the correct usage of the pedal.

CONSTRUCTION OF MUSIC

Many aids in the form of Explanatory Charts give the student a knowledge of Theory, Harmony and the construction of music which is so essential to good musicianship.

DICTIONARY OF MUSICAL TERMS

The various musical terms used in this book are defined in the music dictionary on page 63.

STUDENTS PRACTICE RECORD

Systematic and daily practice lead to good results and a record of same is necessary in order to analyze the student's progress.

In summation, the purpose and aim of this book is to build solidly on the foundation established in GRADE ONE, increase the technical facility of the student, stimulate his appreciation of music, and serve as a reliable guide and helpmate to the teacher.



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M. M. 100



Riding in the Park

(Broken Chords)

Play this piece in a brisk and lively manner. The notes of the Treble Staff are composed of two broken chords. The notes of the Bass Staff are also composed of two broken chords.



Allegretto

f marcato

mp

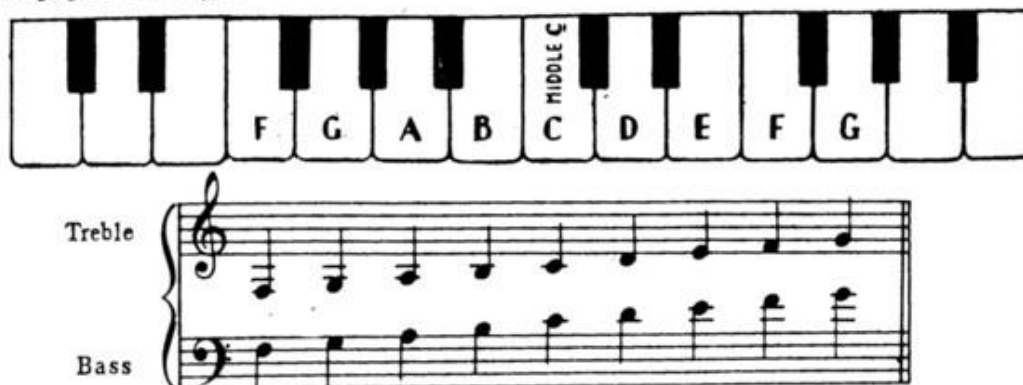
mf

004 Riding in The Park.png

NOTE READING TESTS

LEGER LINES AND SPACES ABOVE MIDDLE C AND BELOW MIDDLE C

In order to write music ABOVE or BELOW the staff, we have ADDED short lines and spaces called LEGER LINES and SPACES. The following chart shows how music may be written ABOVE or BELOW MIDDLE C without changing the CLEF signs.



In the above illustration the notes of the TREBLE STAFF and the notes of the BASS STAFF are played on the SAME KEYS of the piano.

See if you can SPELL OUT words by writing the correct letter name of each note.

To complete each test you must play the correct notes on the piano.

NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>
NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>

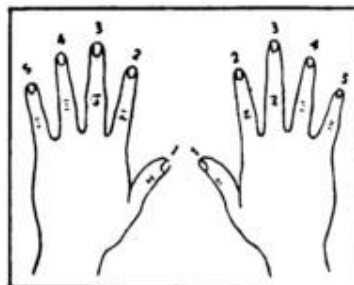
Five Finger Study

(Five Note Group)


In order to play music properly, it is essential to have a well developed hand. The first, second and third fingers of the hand are strong, while the FOURTH and FIFTH are usually weak. To strengthen the weak fingers, practise each five note group in the following manner:

R.H. 
pp p mp mf f,

L.H. 



Allegretto





Surf Riders

In the first bar of each line, cross the right hand over the left, BEFORE the left hand completes the bar. This will prepare your right hand for the next bar and help you keep a smooth, even tempo.

Allegretto

mf legato

R. H.

L. H.

R. H.

L. H.


R. H.

L. H.


R. H.

L. H. poco rit.


TABLE OF NOTE VALUES

Quarter note  (crotchet)

equals

Two eighth notes  (quavers)

or

Four sixteenth notes  (semiquavers)

RHYTHMIC DESIGN

$\frac{2}{4}$ 

Count 1 a 2 a 1 a 2 a

Clap hands for each note

Study in Sixteenths (semiquavers)

Each five note group under the slur should be played with one impulse. Practise with a high finger legato.

Allegretto scherzando

mp



Fine

D.C.

M. M. 100



In A Goldfish Bowl

The ACCIACCATURA commonly known as a GRACE NOTE (♪) is usually played with a very light and quick motion. Think of the GRACE NOTE as belonging to the note which follows it.

In this piece the GRACE NOTES should not be played too quickly as they are a part of the melody.

Allegretto e grazioso

p legato

015 In a Goldfish Bowl.png



Extension Study

(Extension between 1st and 2nd, and 4th and 5th fingers)

Practice this study four ways.

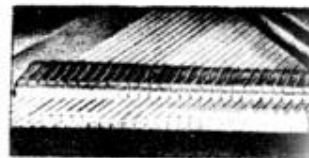
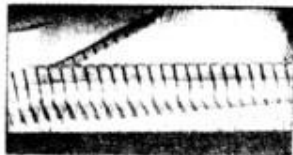
- 1st — Hands separately, one note to the beat (quarter notes or crotchets)
- 2nd — Hands separately, two notes to the beat (eighth notes or quavers)
- 3rd — Hands together, one note to the beat
- 4th — Hands together, two notes to the beat

HANON

The musical score is presented in four systems, each with a piano (piano) part on the left and a vocal part on the right. The piano part is written in treble and bass staves, while the vocal part is written in a single staff. The score includes various musical notations such as notes, rests, and bar lines. Fingerings are indicated by numbers 1 through 5 above or below the notes. The tempo is marked 'Allegretto' and the time signature is 2/4. The key signature is one flat (B-flat major or D minor). The score concludes with a double bar line and a final chord.

THE DAMPER PEDAL

Look at the strings of your piano and you will notice the FELT BLOCKS (DAMPERS) lying against them.



Now strike a key on the piano and observe how its DAMPER is raised. This permits the string to vibrate and the tone to continue sounding.

Release the key and you will see the DAMPER fall back into place against the string, thereby stopping the sound.

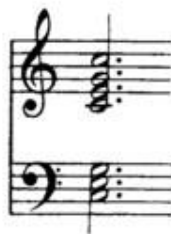
Look at the PEDALS of your piano. The one on the RIGHT is called the DAMPER PEDAL. Press this pedal down with your foot. Notice how this action raises ALL the DAMPERS off the strings.

Now release the DAMPER PEDAL and all the DAMPERS fall back into their proper places against the strings.

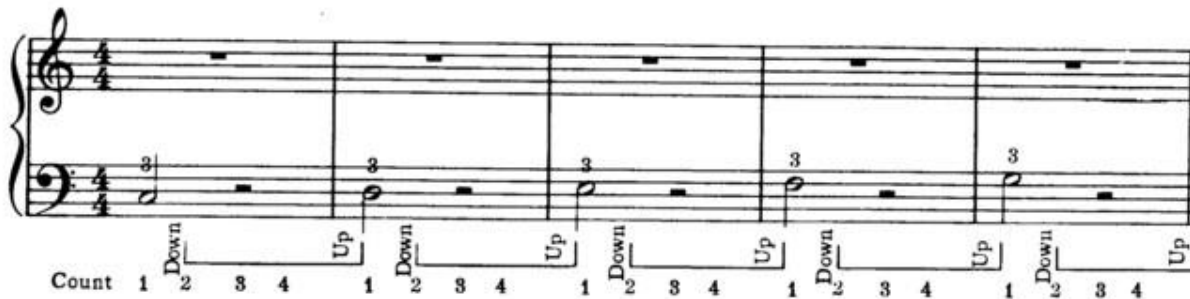
Press the DAMPER PEDAL down and play the following notes.



Hold the pedal down and you will hear this chord. This blending of tones enriches your piano playing.



The DAMPER PEDAL may also be used to connect tones as in the following:



Press the damper pedal DOWN on the numeral 2 and UP on numeral 1. Pedalling after the key has been struck is known as SYNCOPATED PEDALLING and is used to give clarity to your playing and to avoid a sloppy effect of overlapping tones.



Dreamland

The use of the DAMPER PEDAL will aid you in connecting the melody and will also provide a rich harmonic background. Be sure to pedal as marked.

Moderato

P la melodia marcato

L.H.

rit. *pp*

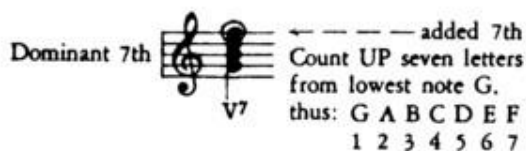
M. M. 190

THE DOMINANT-SEVENTH CHORD

Next to the TONIC CHORD (I) the DOMINANT-SEVENTH (V⁷) is the most important chord in harmonizing music.

With the use of these two chords, TONIC and DOMINANT-SEVENTH, it is possible to harmonize or form the accompaniment to many well known melodies and songs.

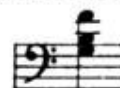
HOW TO FORM A DOMINANT-SEVENTH



Here are the four positions of the DOMINANT-SEVENTH



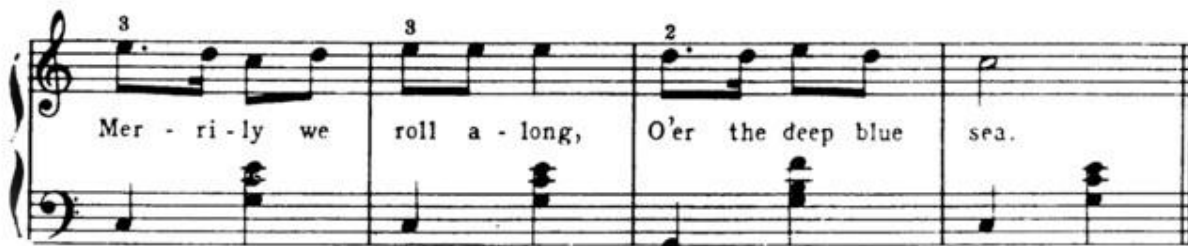
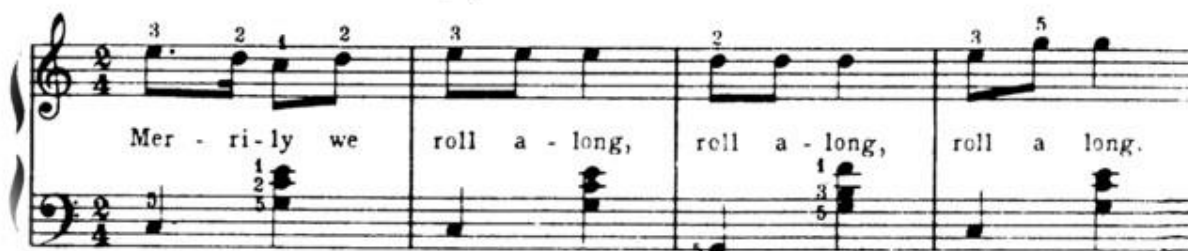
Here is the DOMINANT-SEVENTH an octave higher with the D omitted.



Practise the following accompaniment several times



Now play MERRILY WE ROLL ALONG



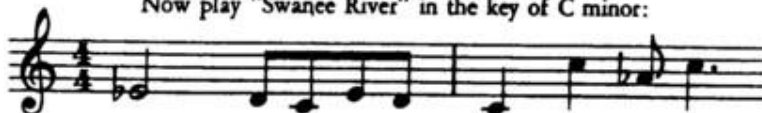
020 Dominant 7th Chord.png

MINOR SCALE

The MINOR SCALE or KEY is often used to express sad or mysterious moods in musical composition. For example, play "Swanee River" in the key of C major:



Now play "Swanee River" in the key of C minor:



Notice how the FLATTED E and A change the mood of the piece to one of sadness.

Every MAJOR SCALE can be changed to a MINOR SCALE (harmonic form) by lowering the 3rd and 6th degrees a half step.

EXAMPLE



In the ORIGINAL or NATURAL FORM of the MINOR SCALE the 3rd, 6th and 7th degrees of the major scale were lowered a half step.

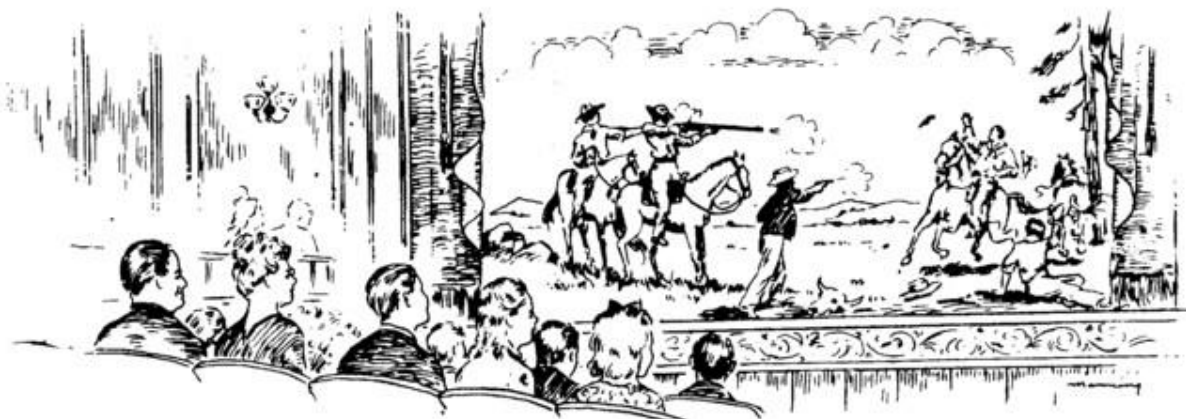


The LOWERED 3rd, 6th and 7th degrees Eb-Ab-Bb are also found in the KEY of E FLAT MAJOR. Therefore C MINOR is called a RELATIVE of E FLAT MAJOR and has the same KEY SIGNATURE.

The 3rd degree of the MINOR SCALE will always give you the name of its' RELATIVE MAJOR.

The 6th degree of the MAJOR SCALE will always give you the name of its' RELATIVE MINOR.

The HARMONIC FORM is the one most commonly used.



Film Thriller

"FILM THRILLER" is an impression of a Saturday Matinee at the Films. The Film Series usually present plenty of exciting action. Try to express this in your playing of this piece.

Allegretto

The musical score for "Film Thriller" is written in 2/4 time and consists of four systems of music. Each system contains a treble staff and a bass staff. The first system begins with a piano (*p*) dynamic and features a series of eighth-note patterns in the treble staff, with fingerings 1 2 3 2 1 and 1 2 3 2 1. The second system includes a crescendo (*cresc.*) marking and continues the eighth-note patterns with fingerings 1 2 3 2 1 and 1 2 3 4 5. The third system starts with a forte (*f*) dynamic and features a series of eighth-note patterns with fingerings 2 3 2 3 2 and 2 3 2 3 2. The fourth system concludes with a final cadence and features a series of eighth-note patterns with fingerings 5 4 3 2 1 and 1 3 2 1. The piece is marked "Allegretto" at the beginning.



Alphonse et Gaston

(Cross Hand)

Play this arrangement of a French Folk-tune in a gay and lively manner. Study the first line thoroughly before practising the cross hand part in the second line.

French Folk Tune

Allegretto

mf

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

cross R. H. over L. H.


mf *p* *rit.*

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

mf a tempo *rit.* cross R. H. over L. H.

038 Alphonse et Gascon (Cross Hands).png

INTERVALS

An INTERVAL is the difference in pitch between two tones of the scale. Intervals are counted from the first note of the scale upwards. For example  is called a 3rd because the upper note E is the third note of the major scale.



INTERVALS OF THE C MAJOR SCALE



MAJOR AND MINOR THIRDS

A MAJOR 3rd is an interval of FOUR HALF STEPS.

A MINOR 3rd is an interval of THREE HALF STEPS.

Here are the major and minor 3rds built on each degree of C major scale.



Any MAJOR 3rd may be changed to a MINOR 3rd by LOWERING the upper note a half step or RAISING the lower note a half step.



Any MINOR 3rd may be changed to a MAJOR 3rd by RAISING the upper note a half step or LOWERING the lower note a half step.





The Canary

(Trill Study)

To obtain an even trill you must practise slowly at first. Listen carefully to your playing and try to "match" each tone.

Allegretto

p legato

poco rit.

The musical score is written for piano and treble clef. It consists of four systems of music. The piano part (left hand) features a continuous trill in the right hand, while the treble part plays a melody. Fingerings and articulation marks are provided throughout. The tempo is marked 'Allegretto' and the dynamics include 'p legato' and 'poco rit.'

WRIST STACCATO

HAND IN POSITION
TO STRIKE

DOWN STROKE



UP STROKE



Study in Wrist Staccato

Moderato

mf

041 Wrist Staccato.png

MAJOR AND MINOR SIXTHS

A MAJOR SIXTH is an interval of NINE HALF STEPS.

A MINOR SIXTH is an interval of EIGHT HALF STEPS.

Here are the major and minor SIXTHS built on each degree of C MAJOR SCALE.



Any MAJOR 6th may be changed to a MINOR 6th by LOWERING the upper note a half step or RAISING the lower note a half step.



Any MINOR 6th may be changed to a MAJOR 6th by RAISING the upper note a half step or LOWERING the lower note a half step.



JOHANNES BRAHMS (B.1833-D.1897)



Brahms' music is everywhere admired for its wonderful craftsmanship. Brahms, the man, was very quiet and scholarly, and his own severest critic. He was very painstaking in his composing and therefore progressed slowly in order to attain perfection. Although a symphonist and composer of two piano concertos in D minor and B flat major, both true masterpieces, Brahms also wrote many shorter works for the piano. Because of his brilliance, and creative imagination, he has been classified as one of the great "Three B's", of music, namely Bach, Beethoven and Brahms.

Waltz

In this lovely waltz by Brahms one feels the "floating" sway of the dancer. Follow the expression marks carefully.

BRAHMS

Teneramente e grazioso

p dolce e legato

poco cresc.

p

cresc.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and fingerings (5, 2, 2, 4, 4, 3, 2, 1, 3, 1, 1, 3, 3, 1, 1, 3). The left hand (bass clef) provides harmonic support with chords and single notes, including fingerings (5, 1/2, 5, 1/3, 5, 3). Dynamics include *f* (forte) and *rit.* (ritardando), followed by a crescendo hairpin and *p a tempo* (piano at tempo).

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings (4, 3, 2, 3, 1, 1, 4, 5, 2, 1, 3, 4, 1, 1, 2, 5, 2, 1, 2, 1, 3, 2, 4). The left hand continues with chords and single notes, including fingerings (5, 2, 5, 3, 5, 4). The system concludes with a repeat sign in the left hand.

Third system of musical notation. The right hand continues the melodic line with slurs and fingerings (4, 1, 1, 4, 4, 2, 1, 2, 5, 2, 1, 4, 4, 2, 2, 4). The left hand continues with chords and single notes, including fingerings (6, 2, 6, 3, 5, 1/2, 5, 3). Dynamics include *p* (piano) and *cresc.* (crescendo).

Fourth system of musical notation. This system is identical to the first system, featuring the same melodic and harmonic material, dynamics (*f*, *rit.*, crescendo, *p a tempo*), and fingerings.

Fifth system of musical notation. The right hand continues the melodic line with slurs and fingerings (4, 3, 2, 3, 1, 1, 4, 5, 2, 1, 3, 4, 1, 1, 2, 5, 2, 1, 2, 1, 3, 1). The left hand continues with chords and single notes, including fingerings (6, 3, 5, 3, 5, 4). Dynamics include *poco cresc.* (poco crescendo) and *rit.* (ritardando).

Scale in Sixteenths (semiquavers)

As a general rule INCREASE your tone gradually as you play UP the scale and DECREASE your tone as you play DOWN the scale.

The fifteenth bar of this study is an exception to this rule and should be played with a gradual decrescendo.

Moderato

The musical score is written for piano in 9/4 time, marked **Moderato**. It consists of 16 bars, organized into four systems of four bars each. The right hand (RH) and left hand (LH) parts are as follows:

- System 1 (Bars 1-4):** RH plays an ascending scale of eighth notes (semiquavers) with fingerings 1-2-3-1, 2-3-4-5, 1-2-3-1, 2-3-4-5. LH plays a descending scale of eighth notes with fingerings 5-4-3-2, 1-3-2-1, 5-4-3-2, 1-3-2-1.
- System 2 (Bars 5-8):** RH continues the ascending scale. LH has rests in bars 5 and 6, then continues the descending scale in bars 7 and 8.
- System 3 (Bars 9-12):** RH has rests in bars 9 and 10, then plays a descending scale in bars 11 and 12. LH continues the descending scale. A *poco rit.* marking and a decrescendo line appear in bar 11.
- System 4 (Bars 13-16):** RH has rests in bars 13 and 14, then plays a final descending scale in bars 15 and 16. LH continues the descending scale. A *rit.* marking and a decrescendo line appear in bar 15.

Other markings include *a tempo* in bar 9 and *rit.* in bar 15.

045 Scale In Sixteenths.png



Fireflies

(Study in Style)

Play this piece with a light and "airy" touch. Notice that the left hand is played in the treble.

All slur and staccato marks should be carefully observed. They add meaning and character to your playing.

Allegretto

P e leggiero

The musical score is written for piano in G major, 6/8 time. It consists of five systems of two staves each. The left hand is in the treble clef and the right hand is in the bass clef. The music features a light, airy character with slurs and staccato marks. The tempo is marked 'Allegretto' and the dynamics include 'P e leggiero' and 'rit.'.

046 Fireflies.png

MAJOR AND MINOR TRIADS

We learned the three MAJOR TRIADS
of the major scale in GRADE ONE

(do)
TONIC
I

(sol)
DOMINANT
V

(fa)
SUB-DOMINANT
IV

Now we will study the three MINOR TRIADS
on the 2nd, 3rd, and 6th degrees of the
major scale.

(re)
SUPER-TONIC
II

(mi)
MEDIANT
III

(la)
SUB-MEDIANT
VI

MAJOR AND MINOR TRIADS OF C MAJOR SCALE



Any MAJOR TRIAD may be changed to a MINOR TRIAD
by LOWERING the 3rd of the chord a half step.



Any MINOR TRIAD may be changed to a MAJOR TRIAD
by RAISING the 3rd of the chord a half step.



Note to Teacher

Major and minor triads of other scales may be introduced at the discretion of the teacher.

* The DIMINISHED TRIAD is explained in MICHAEL AARON PIANO COURSE, GRADE THREE.
M. M. 190



The Old Tar

All sixteenth notes should be practised at three different speeds.

1st as quarter notes, one note to a count. (crotchets)

2nd as eighth notes, two notes to a count. (quavers)

3rd as sixteenth notes, four notes to a count. (semiquavers)

Allegretto

Handwritten musical score for "The Old Tar" in G major (one sharp) and 2/4 time. The tempo is marked *Allegretto*. The score consists of four systems, each with a treble and bass staff. The first system begins with a mezzo-forte (*mf*) dynamic marking. The melody in the treble staff features sixteenth-note runs with fingerings (1-5) indicated above the notes. The bass staff provides a simple harmonic accompaniment. The piece concludes with a final cadence in the fourth system.

On Wings of Song

The melody of this beautiful song by Mendelssohn rises above the smooth even flowing accompaniment of the left hand. Shade the accompaniment as well as the melody.



Andante cantabile
P e tranquillo

F. MENDELSSOHN (B.1809-D.1847)

l.h.

l.h.

mf poco accelerando

a tempo

rit. P a tempo

rit. a tempo f p rit. pp



JOHANN SEBASTIAN BACH (B.1685-D.1750)

Although Bach lived and composed in the early Eighteenth Century, his music possesses that immortal quality which belongs to all ages. Bach has often been called a "musicians' musician", and rightly so, since his music proved to be a source of inspiration to many of the great composers. The student will also derive much benefit from the study of Bach, which is so helpful in training the fingers and the mind. Bach wove his melodies into beautiful designs in much the same manner as a master weaver of carpets. His "Twenty-four Preludes and Fugues" in all keys is one of the great contributions to the development of music.

Minuet

To make your playing of "MINUET" more expressive, be sure to "shade" the melody. One way of shading is to INCREASE the tone when the melody goes UP \nwarrow and DECREASE the tone when the melody goes DOWN \searrow , but there are as many different ways of shading as we have moods.

Allegretto J. S. BACH

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of four systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegretto' and the dynamics are marked 'mp'. The melody in the treble clef features several slurs and fingerings (1-2-3-4, 5, 1, 3, 1-2-3-4, 5, 1). The bass clef accompaniment consists of a simple harmonic pattern. The second system continues the melody with slurs and fingerings (4, 5, 4, 3, 2, 3, 4, 3, 2, 1, 2, 3, 1, 3, 2). The third system shows the melody with slurs and fingerings (5, 1, 5, 1, 3, 1, 5, 1). The fourth system concludes the piece with a 'poco rit.' marking and a final cadence. The bass clef accompaniment throughout the piece is a steady harmonic support.

050 Minuet.png



Jig

Rhythm has often been called the "Heart Beat of Music". Without rhythm music is lifeless. In "JIG" the first and fourth beats are strongly accentuated. Play as rapidly as possible; however, do not sacrifice clarity for speed.

Allegro con brio

f marcato



LUDWIG van BEETHOVEN (B.1770-D.1827)

Beethoven's music possesses a lofty and noble character, and is best described in his Piano Sonatas and Symphonies which rank among the world's greatest music literature. Despite being handicapped by deafness in his later years, it was then that he composed some of his best music. This shining example shows how one can overcome even the greatest of handicaps if the ambition and desire is strong enough.

Turkish March

In this march by Beethoven you can hear the footsteps of the soldiers in the distance. As they come closer and closer the music increases in volume. Play the grace notes with a light touch.

Allegretto BEETHOVEN

The musical score for 'Turkish March' is presented in four systems. Each system consists of a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegretto'. The dynamics progress from piano (*p*) to mezzo-forte (*mf*) to forte (*f*). Performance instructions include 'poco cresc.' and 'poco rit.'. Fingerings and grace notes are meticulously marked throughout the piece.