

# **MICHAEL AARON**

## **CURSO PARA PIANO**

### **Piano Course**

## **Libro Tercero**

### **Grade Three**

### **III**

**EDICION BILINGÜE**  
**BILINGUAL EDITION**

by  
**Vincent E. Buonora**  
**Calixto García Ph.D.**

**METODO MODERNO**  
**PARA**  
**EL ESTUDIO del PIANO**  
**MODERN APPROACH**  
**to**  
**PIANO STUDY**





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El Libro Segundo le ofrece al estudiante mucha materia de repaso. Sus ejercicios y melodías dan oportunidades al estudiante para perfeccionar la técnica. Estudios del Pedal, Escalas cromáticas y menores. Piezas originales y melódicas, Arreglos fáciles de algunas piezas clásicas. El staccato con la muñeca y el antebrazo, Ejercicios rítmicos, Composición de la música.

**Michael Aaron Piano Course – Grade Two Libro Segundo (Edición Bilingüe) (Bilingual)**

*Having established a cordial alliance with the student throughout Grade One, Grade Two continues to sustain interest and advances the principles already impressed upon the student in his Grade One studies. Contents include: Pedal Studies – Minor and Chromatic Scales – Original Melodic Material – Easy Arrangements of Classics – Broken Chords – Forearm, Wrist Staccato – Hidden Melody – Rhythmic Designs – Construction of Music.*

**Curso para Piano por Michael Aaron Libro Tercero (Edición Bilingüe)**

En este grado, el estudiante está preparado para asimilar algunas piezas más difíciles y emplear nuevas técnicas. Las piezas son originales y aunque parecen difíciles no lo son. Estudio de la Sonata. Estudios por Heller, Burgmuller, Czerny, Duvernoy . . . Clásicos populares, Estudios cromáticos. Octavas, Armonía, Arpeggios de los acordes mayores y menores, Triadas. . .

**Michael Aaron Piano Course – Grade Three Libro Tercero (Edición Bilingüe) (Bilingual)**

*The pupil now has arrived at the point where he is ready to absorb a wider range of composition. Included are original descriptive pieces which "sound difficult" but are in keeping with the third grade. The student develops genuine musicianship through embracing ample varieties in style which increasing his technical proficiency. Contents include: Original Etudes as well as Studies by Heller, Burgmuller, Czerny, Duvernoy, etc. – Sight Reading – Popular Classics – Chromatic Studies – Octaves – Keyboard Harmony – Major and Minor Tonic Chord Arpeggios – Minor Scales and Triads.*

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Vincent Buonora y Calixto García

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## Prólogo al Maestro *Foreword To The Teacher*

El Libro Tercero es una meta importante que debe alcanzar ahora el estudiante. Al dominar la técnica de los Libros precedentes ya estará preparado para tocar con acierto y entusiasmo piezas mas difíciles. El Libro Tercero tiene el propósito de desarrollar aún mas la habilidad del estudiante por incluir los siguientes aspectos:

1. Más teoría de la armonía y de la musica en general.
2. Adaptaciones de piezas de autores célebres.
3. Material sobre la técnica del piano que incluye estudios de Heller, Burgmuller, Duvernoy, Czerny, Krause y Berens.
4. Música Clásica, algunas piezas en su forma original y otras en interesante arreglos para piano.

*Book Three is an important milestone for the student. Upon mastering the technique of the preceding books he should be prepared to play with skill more difficult pieces. Book Three is designed to develop the skills of the student in the following areas:*

- 1. More music theory and harmony*
- 2. Arrangements of pieces by celebrated authors*
- 3. Piano Technique including studies by Heller, Burgmuller, Duvernoy, Czerny, Krause and Berens*
- 4. Classical Music in original form and other interesting arrangements.*

### Los Editores de la Edición Bilingüe *The Editors Of The Bilingual Edition*

Vincent Buonora nació en Nueva York. Como músico profesional ha tocado en varios conciertos, habiendo hecho, igualmente, múltiples presentaciones en teatros, clubes, radio y televisión. Recibió su B. A. en español en el Marist College donde ganó un premio escolar por su contribución a las actividades culturales y artísticas del Departamento de Español. Cursó estudios en España y en Guadalajara, México, bajo el Programa de la Universidad de Arizona. Obtuvo su M.A. en español en la Universidad de Hofstra, Nueva York. Enseñó durante varios años en diferentes colegios de Nueva York. En la actualidad trabaja en el Departamento de música extranjera del Belwin Mills.

*Vincent Buonora was born in New York. As a professional musician he has played in various concerts and in many night club, theatre, radio and television appearances. He received his B.A. in Spanish from Marist College where he won the student award for his contribution to the cultural and academic activities of the Foreign Language Department. He continued studies in Madrid, Spain and then in Guadalajara, Mexico under the University of Arizona. He obtained his M.A. from Hofstra University, New York. He also taught Spanish in various high schools on Long Island. Presently, he works in the Foreign Music Department of Belwin-Mills.*

El Dr. Calixto García es graduado de la Facultad de Educación de la Universidad de La Habana. Además de fecundo poeta e inspirado compositor, es autor de cinco libros para la enseñanza de la gramática española. Entre sus obras infantiles sobresale una adaptación de la Biblia para los niños. Estudió música en el Conservatorio "Peyrellade" de La Habana. Obtuvo sus Grados de Master of Arts y Ph.D. en la Universidad de la Ciudad de Nueva York. Desde 1967 enseña literatura española e hispanoamericana en la Universidad de Hofstra, en Hempstead, N.Y. Actualmente está escribiendo una antología crítica sobre la literatura negra del Caribe. Su gran talento de poeta se ve en la belleza de la letra de las canciones de este libro.

*Doctor Calixto García is a graduate of the School of Education of the University of La Habana, Cuba. Besides being a prolific writer and an inspired poet, he is the author of five books on the teaching of grammar and reading. His adaptation of the Bible in Spanish for children is one of his outstanding literary productions. He studied music at the Peyrellade Conservatory of La Habana. After coming to New York, he obtained his M.A. and another Ph.D. from the City University of New York. Since 1967 he has been teaching Spanish and Hispanoamerican literature at Hofstra University. Presently, he is writing a critical anthology of Negroid literature in the Caribbean. His talent as a poet can be seen in the beautiful lyrics of this book.*





El siguiente estudio formado por notas dobles (terceras) es una buena práctica para el adiestramiento de los dedos. Se deben tocar las teclas con los dedos muy firmes. Asegúrate de tocar las dos teclas juntas.

*The double notes (3rds) in this study are splendid practice for the development of the hand. Fingers must be held firmly at first joints. Be sure to sound both tones exactly together.*

## Las Campanas de la Victoria Victory Bells

Allegretto

*f marcato*

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Las notas que están en la clave de Fa exigen el cruce del pulgar de la mano izquierda. La numeración de los dedos se puede usar como ejercicio de práctica para la extensión de la mano.

*The notes in the bass clef of this piece form an interesting etude in thumb crossings for the left hand. For additional practice, the upper fingering may be used throughout as an extension study.*

## La Canción del Vaquero Singing Cowboy

Span. tr. by C. García

**Vivace**

*mf*

5 3 2 1 2 3

5 2 1 3 1 2

5 3

5 3

Fe - liz co - rrien - do va  
Ride on, Pin - to ride on,

mi ca - ba - llo sin pa - rar  
Out where the plain meets the sky,

Ya pron - to lle - ga - ra,  
Ride on, Pin - to ride on,

La pra - de - ra que dó a - trás.  
Hap - py and care - free am I.

*p* El cie - lo all vis - te la tar - de de a - zul, new,  
Gone is all sor - row, The world's born a -

Yel sol des gra - na to the rren old tes trail de with luz, Fe -  
When I go roam - ing to the old trail de with you, Ride  
*cresc.* *a tempo*

liz, on, co - rrien to go ride va on,  
on, Pin - to ride

mi ca - ba - llo sin pa - rar. Ya  
Out where the plain meets the sky, Ride

pron on, to lle - ga - rá, on,  
on, Pin - to ride

la pra - de ra que - dó a - trás.  
Hap - py and care - free am I.



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## Clases de Tonos *Rest Tones and Active Tones*

Como toda la música está compuesta por tonos de la escala es importante entender algo sobre la característica de cada tono.

*As all music is composed of tones of the scale, it is important to understand something of the quality of each tone.*

**POR EJEMPLO  
FOR EXAMPLE**

**TONOS PASIVOS  
REST TONES**

Grados de la escala  
*Degrees of Scale*

1ero	3ero	5°	8°
1st	3rd	5th	8th
do	mi	sol	do

{do - mi - sol - do}  
{1ero 3ero 5° 8°} podemos llamarlos TONOS PASIVOS porque una melodía o pieza de piano puede terminar o hacer una pausa en cualquiera de estos tonos.

{do - mi - sol - do}  
{1st 3rd 5th 8th} are called **REST TONES** because a melody or piano piece may end or rest on any of these tones.

**TONOS ACTIVOS  
ACTIVE TONES**

2°	4°	6°	7°
2nd	4th	6th	7th
re	fa	la	si

{re - fa - la - si}  
{2° 4° 6° 7°} son llamados TONOS ACTIVOS porque poseen la cualidad de hacer progresar la melodía hasta los Tonos pasivos.

{re - fa - la - si}  
{2nd 4th 6th 7th} are called **ACTIVE TONES** because they possess a restless quality and progress or resolve to the nearest **REST TONES**.

Activo Pasivo	Activo Pasivo	Activo Pasivo	Activo Pasivo	Activo Pasivo
Active Rest	Active Rest	Active Rest	Active Rest	Active Rest
Tone Tone	Tone Tone	Tone Tone	Tone Tone	Tone Tone
2° a 1° 2nd to 1st re do	2° a 3° 2nd to 3rd re mi	4° a 3° 4th to 3rd fa mi	6° a 5° 6th to 5th la sol	7° a 8° 7th to 8th ti do

¿Puedes hallar los TONOS ACTIVOS y PASIVOS en las progresiones siguientes?

*Can you find the ACTIVE and REST TONES in the following progressions?*



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El intervalo de quinta es característico de la música folklórica noruega y debe ser tocado con un ritmo muy bien marcado.

*The open fifth in the bass is characteristic of Norwegian folk music and should be played with well marked rhythm.*

## Danza Noruega Norwegian Village Dance

*Allegretto*

*p marcato*

*mp*

*f*

*rit.*

1 5

1 5

1 5

1 5

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of four systems of staves. The first system is marked *p marcato* and *Allegretto*. The second system is marked *mp*. The third system is marked *f*. The fourth system is marked *f* and includes a *rit.* (ritardando) marking. Fingerings are indicated by numbers 1-5 above the notes. The bass line features a characteristic open fifth (1-5) interval in the first, third, and fourth systems.



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FEDERICO CHOPIN (1809-1849) *FREDERIC CHOPIN (1809-1849)*



A pesar de haber sido una persona débil y enfermiza, Chopin pudo componer una gran cantidad de hermosa y romántica música para piano. Sus Preludios, Estudios, Valses, Polonesas y Scherzos se destacan por su encanto poético, delicadeza y fuerza. Este gran maestro del piano ha merecido el título de "Poeta del Piano."

*Although Chopin was not very robust, and was handicapped a great deal of his life by illness he still managed to compose a tremendous amount of wonderful piano music. His Preludes, Etudes, Waltzes, Polonaises and Scherzos contain the poetic charm, delicacy and strength which characterizes all of his music. No piano recital would be quite complete without the inclusion of some music by this Great Master, who has often been referred to as "The Poet of the Piano."*

Estudio de la Mariposa *Butterfly Etude*

Este estudio es apropiado para la práctica de la octava.

*This is a splendid octave study and should be practiced daily. Play lightly with a rather high and flexible wrist action.*

F. CHOPIN

**Vivace**

*p* *leggiero*



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# La Balada Ballade

Una Balada es una historia en forma musical. Trata de imaginar una escena en el bosque donde los duendecillos y las hadas estén bailando. El sonido de los truenos imitado en las teclas bajas anuncia la aproximación de la tempestad. Las hadas se dispersan, pero vuelven cuando la tormenta disminuye. Ellas continúan su baile y lo interrumpen sólo una vez más.

Al final se puede sentir el gradual apaciguamiento de la tormenta que termina con un relámpago.

A "Ballade" is a story in musical form. Try to picture a woodland scene in which elves and woodland sprites are dancing. The rumbling of thunder imitated in the bass clef heralds the approaching storm. The sprites disperse but return when the storm subsides. They continue their dancing only to be interrupted once more. In the final measures you can feel the gradual subsiding of the storm ending with a lightning crash.

**Allegro con brio** **F. BURGMULLER**

*p misterioso*

*sf* *cresc.* *p*

*f*

*p dolce* *p*

*poco rit.* *animato*



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# Canción de la Hilandera

## Spinning Song

Esta pieza está compuesta casi enteramente por un solo motivo o patrón musical.



(cuenta 1 a y a 2 y 1 y 2.) Da una palmada en cada nota.

This composition is composed almost entirely of one leading motive or musical pattern.



(count 1 a & a 2 & 1 & 2.) Clap hands for each note.

A. ELLMENREICH

*Allegretto*

*mp*

*p cresc.*

*poco rit.*

*p a tempo*

*marcato il canto*

*p*



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La práctica de cambiar los dedos en notas repetidas es muy útil para desarrollar sensibilidad y control en la yema de los dedos. Practica muy despacio al principio y aumenta la velocidad gradualmente, empleando un toque ligero.

*The practice of changing fingers on repeated notes is very helpful in developing sensitivity and control at the finger tips. Practice very slowly at first and gradually increase the tempo, employing a light touch.*

Lluvia de Abril  
(Estudio de Notas Repetidas)  
*April Shower*  
(Study in Repeated Notes)

BURGMULLER

*Allegretto*

*p*

*p leggiero*

*cresc.*



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# Preludio

## Prelude

Estudia los acordes de esta página cuidadosamente porque van a estar repetidos en la página siguiente en forma quebrada.

Study the chords on this page very carefully, as they are repeated on the next page in broken form.

BERENS

Moderato

*mf*

*Ped. simile*



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A fin de conectar las notas dobles en esta composición, es necesario observar correctamente la pulsación. Toca con gracia y expresión. Trata de imaginar una escena en la Corte de Luis XVI.

*In order to connect the double notes in this composition it is necessary to observe the correct fingering. Play in a graceful manner and with much expression. Try to picture a scene in the grand Ballroom of Louis the Sixteenth.*

## Minué en Sol *Minuet in G*

LUDWIG VAN BEETHOVEN  
1770 - 1827

Moderato

The musical score is presented in three systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and a tempo marking of *Moderato*. It features a series of chords and single notes with specific fingerings indicated above and below the notes. The second system continues the piece with a mezzo-forte (*mf*) dynamic, showing more complex chordal textures and melodic lines. The third system concludes the piece, featuring a crescendo from mezzo-forte (*mf*) to sforzando (*sf*), with a final cadence. The score is annotated with numerous fingerings and slurs to guide the performer.



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# Arpeggios y Acordes Tónicos Mayores

## Major Tonic Chord Arpeggios

59

DO  
MAYOR  
C  
MAJOR

Handwritten musical notation for the C Major arpeggio. The treble clef staff shows an ascending arpeggio (C4, E4, G4) and a descending arpeggio (F5, D5, C5). The bass clef staff shows an ascending arpeggio (C3, E3, G3) and a descending arpeggio (B2, A2, G2). Fingering numbers are written above and below the notes.

FA  
MAYOR  
F  
MAJOR

Handwritten musical notation for the F Major arpeggio. The treble clef staff shows an ascending arpeggio (F4, A4, C5) and a descending arpeggio (B5, G5, F5). The bass clef staff shows an ascending arpeggio (F3, A3, C4) and a descending arpeggio (B4, G4, F4). Fingering numbers are written above and below the notes.

SOL  
MAYOR  
G  
MAJOR

Handwritten musical notation for the G Major arpeggio. The treble clef staff shows an ascending arpeggio (G4, B4, D5) and a descending arpeggio (C6, A5, G5). The bass clef staff shows an ascending arpeggio (G3, B3, D4) and a descending arpeggio (C5, A4, G4). Fingering numbers are written above and below the notes.

SIb  
MAYOR  
Bb  
MAJOR

Handwritten musical notation for the Bb Major arpeggio. The treble clef staff shows an ascending arpeggio (Bb4, D5, F5) and a descending arpeggio (Eb6, Cb6, Bb5). The bass clef staff shows an ascending arpeggio (Bb3, D4, F4) and a descending arpeggio (Cb5, Ab4, Bb4). Fingering numbers are written above and below the notes.

RE  
MAYOR  
D  
MAJOR

Handwritten musical notation for the D Major arpeggio. The treble clef staff shows an ascending arpeggio (D4, F#4, A4) and a descending arpeggio (B5, G#5, D5). The bass clef staff shows an ascending arpeggio (D3, F#3, A3) and a descending arpeggio (B4, G#4, D4). Fingering numbers are written above and below the notes.

MIb  
MAYOR  
Eb  
MAJOR

Handwritten musical notation for the Eb Major arpeggio. The treble clef staff shows an ascending arpeggio (Eb4, G4, Bb4) and a descending arpeggio (Cb5, Ab5, Eb5). The bass clef staff shows an ascending arpeggio (Eb3, G3, Bb3) and a descending arpeggio (Cb4, Ab4, Eb4). Fingering numbers are written above and below the notes.

LA  
MAYOR  
A  
MAJOR

Handwritten musical notation for the A Major arpeggio. The treble clef staff shows an ascending arpeggio (A4, C#5, E5) and a descending arpeggio (F#6, D#5, A5). The bass clef staff shows an ascending arpeggio (A3, C#4, E4) and a descending arpeggio (F#5, D#4, A4). Fingering numbers are written above and below the notes.

LAb  
MAYOR  
Ab  
MAJOR

Handwritten musical notation for the Ab Major arpeggio. The treble clef staff shows an ascending arpeggio (Ab4, Bb4, D5) and a descending arpeggio (Eb5, Cb5, Ab5). The bass clef staff shows an ascending arpeggio (Ab3, Bb3, D4) and a descending arpeggio (Eb4, Cb4, Ab4). Fingering numbers are written above and below the notes.

MI  
MAYOR  
E  
MAJOR

Handwritten musical notation for the E Major arpeggio. The treble clef staff shows an ascending arpeggio (E4, G#4, B4) and a descending arpeggio (C#6, A#5, E5). The bass clef staff shows an ascending arpeggio (E3, G#3, B3) and a descending arpeggio (C#5, A#4, E4). Fingering numbers are written above and below the notes.

REb  
MAYOR  
Db  
MAJOR

Handwritten musical notation for the Db Major arpeggio. The treble clef staff shows an ascending arpeggio (Db4, F4, Ab4) and a descending arpeggio (Cb5, Ab5, Db5). The bass clef staff shows an ascending arpeggio (Db3, F3, Ab3) and a descending arpeggio (Cb4, Ab4, Db4). Fingering numbers are written above and below the notes.

SI  
MAYOR  
B  
MAJOR

Handwritten musical notation for the B Major arpeggio. The treble clef staff shows an ascending arpeggio (B4, D#5, F#5) and a descending arpeggio (G#6, E#5, B5). The bass clef staff shows an ascending arpeggio (B3, D#4, F#4) and a descending arpeggio (G#5, E#4, B4). Fingering numbers are written above and below the notes.

SOLb  
MAYOR  
Gb  
MAJOR

Handwritten musical notation for the Gb Major arpeggio. The treble clef staff shows an ascending arpeggio (Gb4, Bb4, D5) and a descending arpeggio (Eb5, Cb5, Gb5). The bass clef staff shows an ascending arpeggio (Gb3, Bb3, D4) and a descending arpeggio (Eb4, Cb4, Gb4). Fingering numbers are written above and below the notes.



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