

MICHAEL AARON

*Adult*  
PIANO COURSE

BOOK ONE

THE  
ADULT APPROACH  
TO  
PIANO STUDY

# MICHAEL AARON ADULT PIANO COURSE

*The Adult approach to piano study*



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# Introduction to Music

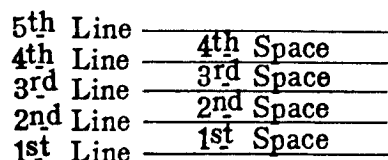
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## NOTE



A symbol used to express a musical sound or tone.

## STAFF



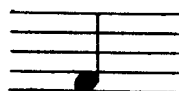
Five lines and four spaces to indicate the pitch (high or low) of a musical tone.

## LINE NOTE



So called when the line runs through the middle of the note.

## SPACE NOTE




So called when the note is between the lines on a space.

## TREBLE CLEF

Right  
Hand




The treble clef sign (  ) indicates the right half of the piano keyboard (usually played with the right hand).

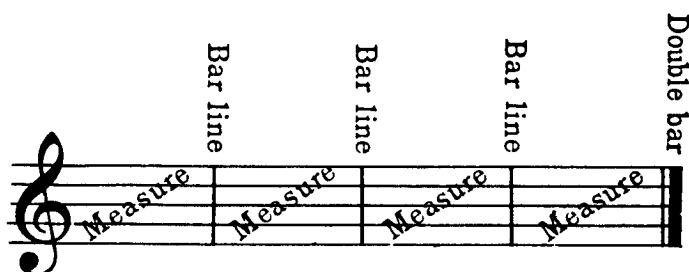
## BASS CLEF

Left  
Hand



The bass clef sign (  ) indicates the left half of the piano keyboard (usually played with the left hand).

## MEASURES



Music is divided into MEASURES, each usually containing a similar number of beats or counts. Each measure is separated by a BAR LINE. A DOUBLE BAR LINE shows the end of a piece.

Place your **RIGHT HAND** in the position shown below. Play five notes **UP** the scale. Start on **MIDDLE C**, which is the first white key to the left of the **TWO BLACK KEY GROUP** near the middle of the keyboard below the piano maker's name.

**FIRST**

Treble

UP THE SCALE →

Right Hand

Middle C D E F G

do re mi fa sol

Bass

Now play five notes **DOWN** the scale, starting on G.

**SECOND**

DOWN THE SCALE →

Right Hand

G F E D C

sol fa mi re do

Play the five notes **UP** and **DOWN** as follows:

**THIRD**

Right Hand

Middle C D E F G F E D C

do re mi fa sol fa mi re do

*Repeat each exercise several times.*

## TIME SIGNATURE

Upper 4 means count four to each measure

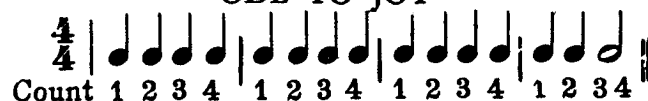
Lower 4 means

QUARTER NOTE  = 1 countHALF NOTE  = 2 countsWHOLE NOTE  = 4 counts

## RHYTHMIC PATTERN

FOR

"ODE TO JOY"

*Clap hands for each note and count aloud.**Clap out the rhythm of the entire piece in the above manner.*

THE following piece "Ode To Joy" is composed of the five notes in the RIGHT HAND which you have just learned. Study the notes carefully, so that you will recognize their names and positions on the staff, the next time you see them.

## Ode To Joy

(from Ninth Symphony)

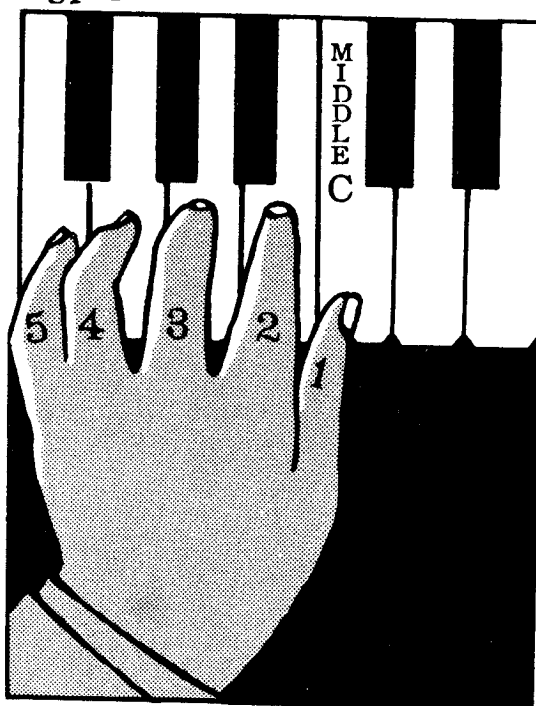
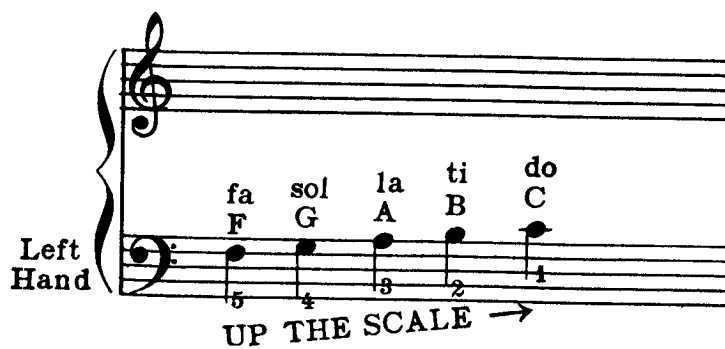
BEETHOVEN

Right  
Hand

Place your LEFT HAND in the position shown below.

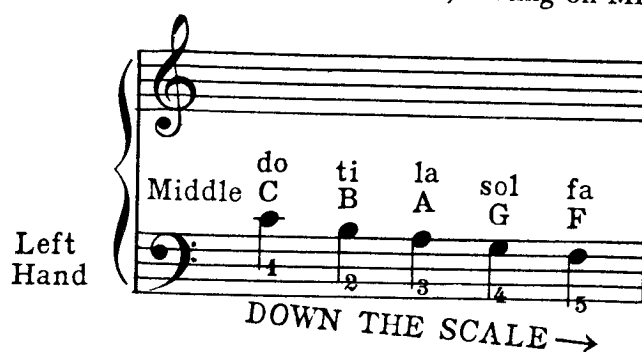
Play five notes UP the scale, starting on F.

FIRST



Now play five notes DOWN the scale, starting on MIDDLE C.

SECOND

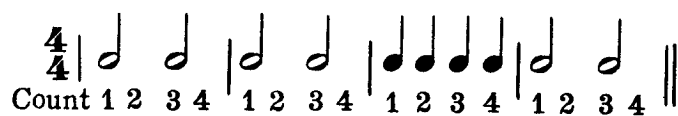


Play the five notes DOWN and UP the scale, starting on MIDDLE C.

THIRD



# RHYTHMIC PATTERN FOR "SONG OF THE CELLO"

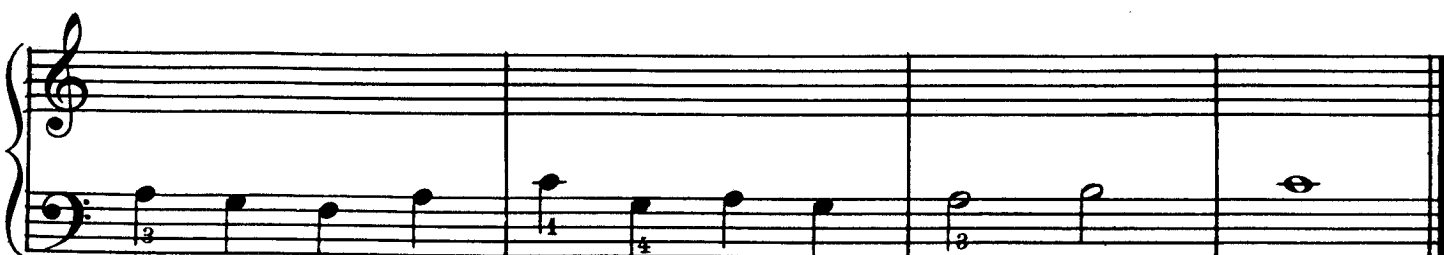


*Clap hands for each note and count aloud.*

*Clap out the rhythm of the entire piece in the above manner.*

THE following piece "Song of the Cello" is composed of the five notes in the LEFT HAND which you have just learned. Study these notes carefully, so that you will recognize their names and positions on the staff, the next time you see them.

## Song of the Cello





Place BOTH HANDS in the position shown below. Now play "Alpine Melody" at the bottom of the page, which is composed of notes in both the TREBLE and BASS staves.

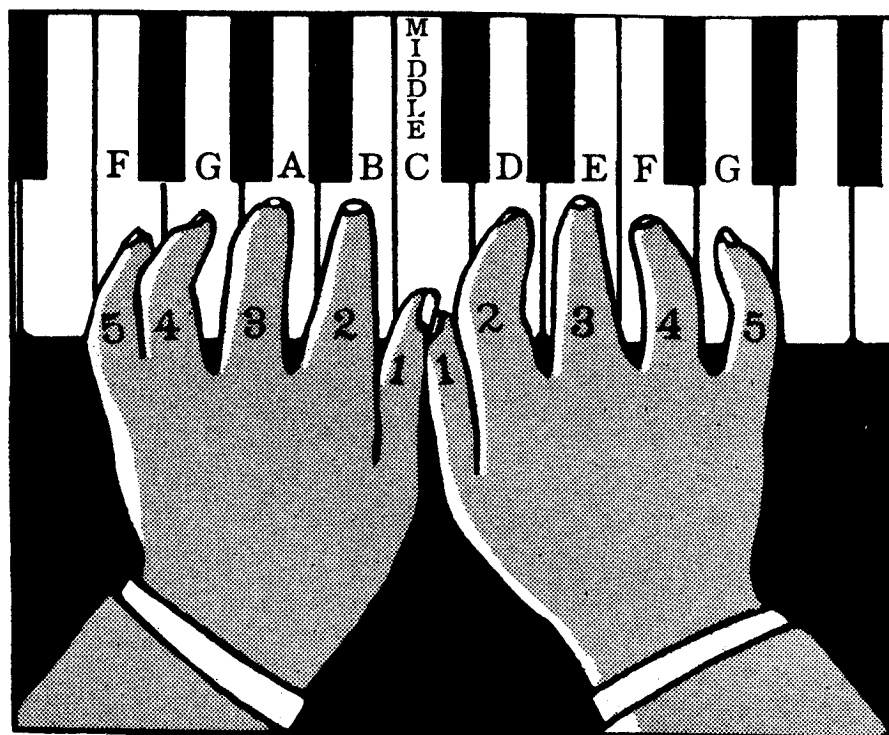
Treble Clef

Right Hand

Left Hand

Bass Clef

The diagram shows the starting position for both hands. The right hand is positioned on a treble clef staff, with the thumb on C, index on D, middle on E, ring on F, and pinky on G. The left hand is positioned on a bass clef staff, with the thumb on F, index on G, middle on A, ring on B, and pinky on C. The notes are written as whole notes.



## Alpine Melody

The first staff of the Alpine Melody. The right hand is on a treble clef staff and the left hand is on a bass clef staff. The melody is written in 4/4 time. The right hand plays a sequence of notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (half). The left hand plays a sequence of notes: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (half).

The second staff of the Alpine Melody. The right hand is on a treble clef staff and the left hand is on a bass clef staff. The melody is written in 4/4 time. The right hand plays a sequence of notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (half). The left hand plays a sequence of notes: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (half).

## RHYTHMIC PATTERN FOR "INTERMEZZO"

Count 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 ||

Clap hands for each note and count aloud.  
 Clap out the rhythm of the entire piece in the above manner.

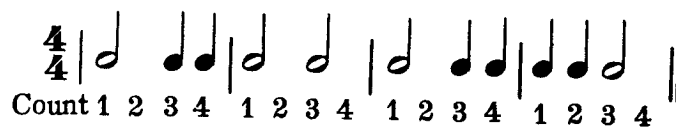
SCHUBERT'S great melodic gift is evidenced in this beautiful melody from "Rosamond." Play with expression and strive for a good singing tone.

## Intermezzo

(from "Rosamond")

SCHUBERT

# RHYTHMIC PATTERN FOR "HOW CAN I LEAVE THEE?"



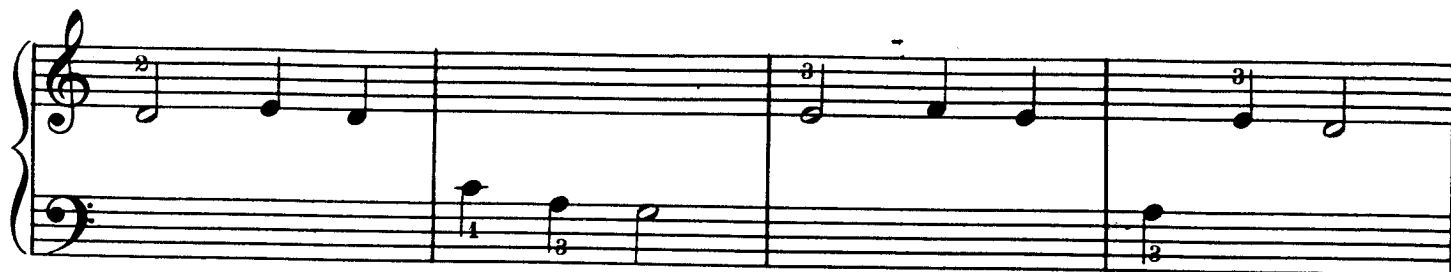
*Clap hands for each note and count aloud.*

*Clap out the rhythm of the entire piece in the above manner.*

## How Can I Leave Thee?

Moderato

THURINGIAN FOLK SONG



## RESTS

RESTS are PERIODS of SILENCE.

Here are various rests and their time values.

Whole Rest      Half Rest      Quarter Rest

Count 1 2 3 4      1 2 3 4      1 2 3 4

## NEW POSITIONS OF THE LEFT HAND

So far, we have always played MIDDLE C of the bass staff with the thumb of the left hand. Now we are going to change hand positions, thus:

Thumb on "Middle C"      Thumb on B      Thumb on A      Thumb on G

Middle C 1 2 3 4 5      B 1 2 3 4 5      A 1 2 3 4 5      G 1 2 3 4 5

E      D      C

## Progress

## HAND POSITION FOR "LULLABY"

(Introducing 3rd SPACE C in the BASS POSITION of the LEFT HAND)

Treble Clef

Right Hand

Left Hand

Bass Clef

The musical notation shows a two-staff system. The top staff is in Treble Clef and the bottom staff is in Bass Clef. The right hand (treble) plays a melody starting on middle C (C4) and moving up stepwise to G4 (labeled 1, 2, 3, 4, 5). The left hand (bass) plays a bass line starting on 3rd space C (C3) and moving up stepwise to G3 (labeled 5, 4, 3, 2, 1). Below the notation is a keyboard diagram. The left hand is positioned with its thumb on 3rd space C (labeled 5) and its fifth finger on the first C to the left of middle C (labeled 1). The right hand is positioned with its thumb on middle C (labeled 1) and its fifth finger on G4 (labeled 5). Fingerings are indicated by numbers 1-5 on the fingers.

3d SPACE C

MIDDLE C

LEFT HAND

RIGHT HAND

Notice the new position of the left hand. The fifth finger of the left hand is placed on 3rd SPACE C which is the first C to the left of MIDDLE C on the keyboard. Think of this C as the third space from the top of the Bass staff (counting downwards).



# The Three C's

3<sup>rd</sup> SPACE C

MIDDLE C

3<sup>rd</sup> SPACE C

3<sup>rd</sup> SPACE C

MIDDLE C RIGHT HAND

MIDDLE C LEFT HAND

3<sup>rd</sup> SPACE C  
(Counting down)

## Do Mi Sol

1 2 3 4 5

L.H.

## The C Major Scale

Play stems up with right hand. Play stems down with left hand.

RIGHT HAND

LEFT HAND

RIGHT HAND

LEFT HAND

RIGHT HAND

LEFT HAND

RIGHT HAND

LEFT HAND

## CO-ORDINATION OF THE HANDS

(Playing hands together)

You will notice that whenever the hands play together, the same fingers of each hand are used.

### Around and Around

*Allegretto*





# EXPRESSION MARKS

Word	Abbreviation	Meaning
PIANO	<i>p</i>	means play softly
FORTE	<i>f</i>	means play loud

THE words of this piece are the guide to its expression. When you sing "Soft, soft" etc., play softly. When you sing "Loud, loud" etc., play loudly.

## Soft, Soft, Music Is Stealing

Arranged by  
MICHAEL AARON

**Moderato**

Soft, soft mu - sic is steal - ing,

Sweet, sweet lin - gers the strain

Loud, loud now it is peal - ing,

Wak - ing the ech - oes a gain.

Yes, yes, yes, yes, Wak - ing the ech - oes a - gain.

CONTRARY means in an opposite direction. When the notes of the RIGHT HAND move downwards, the notes of the LEFT HAND move upwards and vice versa.

FOR EXAMPLE



## Contrary Motion

(Study in Co-ordination of the Hands)



## G POSITION

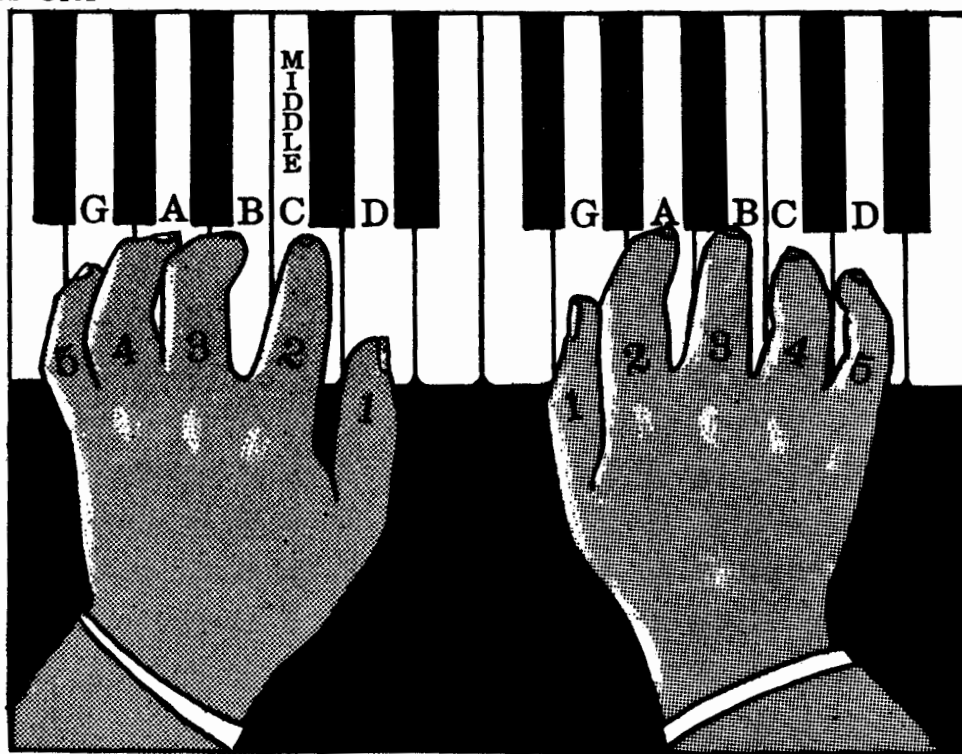
Treble Clef

Right Hand

Left Hand

Bass Clef

The musical notation shows two staves. The top staff is in Treble Clef and the bottom staff is in Bass Clef. The right hand (treble clef) plays a scale G-A-B-C-D with fingerings 4, 2, 3, 4, 5. The left hand (bass clef) plays a scale G-A-B-C-D with fingerings 5, 4, 3, 2, 1.



LEFT  
HAND

RIGHT  
HAND

In this new position of the hands, the thumb of the right hand is placed on the first G to the RIGHT of MIDDLE C, while the fifth finger of the left hand is placed on the first G to the LEFT of MIDDLE C.

# EIGHTH NOTES

## EIGHTH NOTES

Quarter note  $\bullet = \bullet \bullet =$  two eighth notes

Usually written thus 

## RHYTHMIC PATTERN



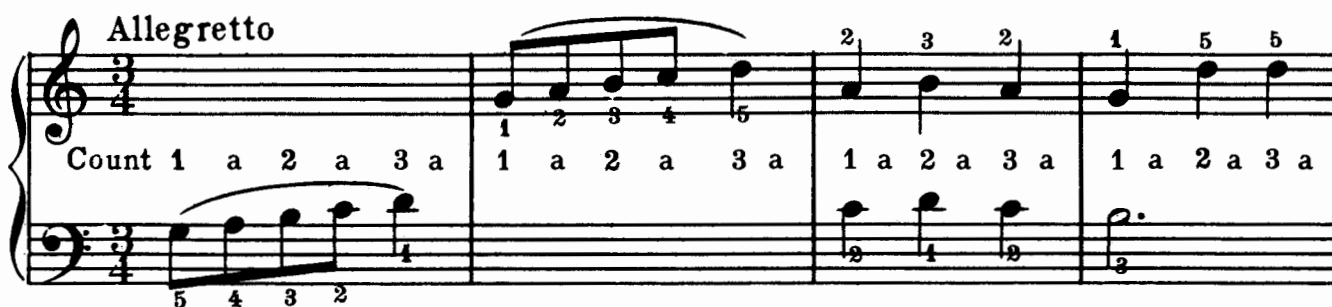
Count 1 a 2 a 3 a 1 a 2 a 3 a

*Clap hands for each note and count aloud.*

*Clap out the rhythm of the entire piece in the above manner.*

In counting pronounce the syllable "a" lightly in the following manner: ONE-UH, TWO-UH, THREE-UH.

**Allegretto**






## RHYTHMIC PATTERN FOR "HUNTING SONG"



*Clap hands for each note and count aloud.*

*Clap out the rhythm of the entire piece in the above manner.*

IN "Hunting Song" the first measure begins on the FOURTH BEAT and the last measure ends on the THIRD BEAT. These two measures, although incomplete in themselves, equal one complete measure.

## Hunting Song

**Allegro (Fast)**

*mf*

*f* *p* *pp*

## DOUBLE NOTE STUDY

(For Left Hand)

Sound both tones exactly together in measures 2,4,6 and 8. In order to do this, you must keep the fingers firm at first joints.

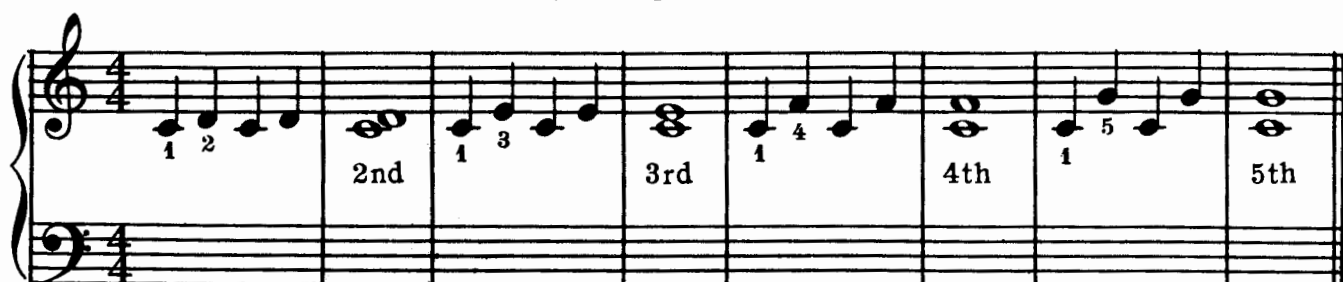


## Old English Dance



## DOUBLE NOTE STUDY (Intervals)

(For Right Hand)



## SIGHT READING

In order to become a good SIGHT READER, one should develop the habit of reading notes in GROUPS, rather than singly.

FOR EXAMPLE



The above group of notes is composed of LINE NOTES and SPACE NOTES in succession.

*DO NOT READ C-D-E-F-G*

*DO READ* Five notes moving UP the keyboard (to your right) starting at C.

### LINE NOTES

EXAMPLE



The above group is composed of five LINE NOTES in succession.

This means you will have to skip four spaces.

*DO NOT READ E-G-B-D-F*

*DO READ* Five notes moving UP the keyboard, starting on E with four skips.

### SPACE NOTES



The above group is composed of four SPACE NOTES in succession

This means you must skip three lines.

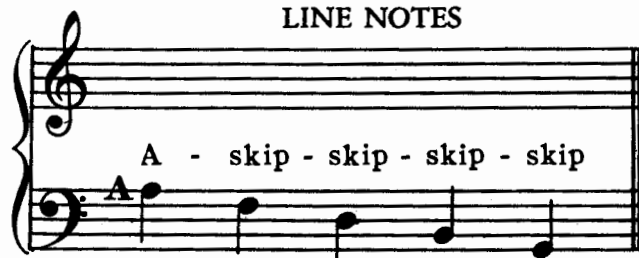
*DO NOT READ F-A-C-E*

*DO READ* Four notes moving UP the keyboard, starting on F with three skips.

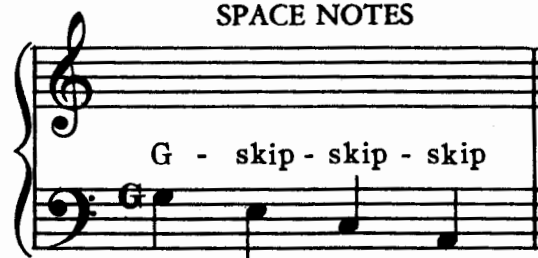
Apply this same method when reading the BASS NOTES—

EXAMPLE

LINE NOTES



SPACE NOTES



The above notes are all moving DOWN the keyboard (to your left).

UP AND DOWN GROUPS (Line Notes)



## UP AND DOWN GROUPS (Space Notes)

Eight musical exercises for 'UP AND DOWN GROUPS (Space Notes)' arranged in two rows of four. Each exercise is on a grand staff with a treble and bass clef. The exercises show ascending and descending patterns of space notes (F, G, A, B, C, D, E, F) in the treble and bass staves.



## MIXED GROUPS (Line and Space Notes)

Twelve musical exercises for 'MIXED GROUPS (Line and Space Notes)' arranged in three rows of four. Each exercise is on a grand staff with a treble and bass clef. The exercises show ascending and descending patterns of mixed line and space notes (F, G, A, B, C, D, E, F) in the treble and bass staves.

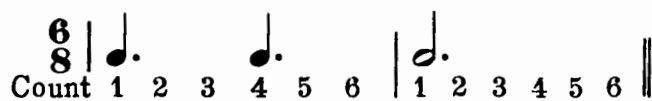
## TIME SIGNATURE

Upper 6 means count six to each measure

Lower 8 means

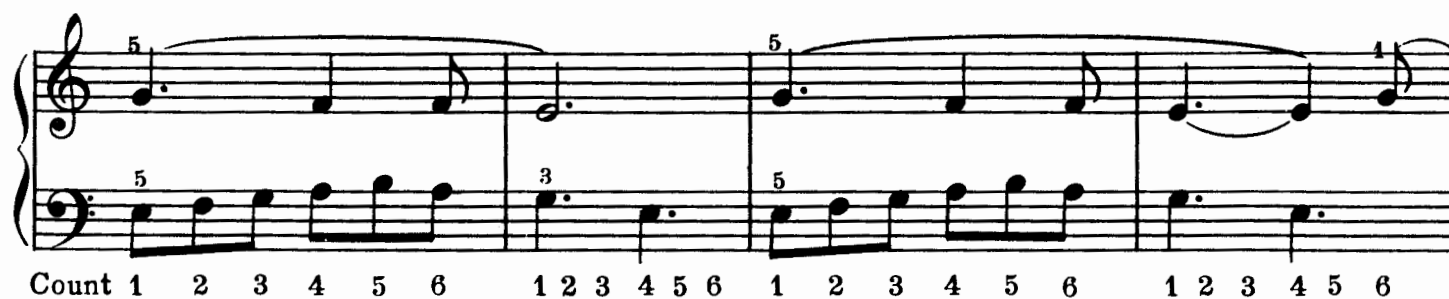
EIGHTH NOTE  = 1 countQUARTER NOTE  = 2 countsDOTTED QUARTER NOTE  = 3 counts

## RHYTHMIC PATTERNS IN SIX-EIGHT RHYTHM

*Clap hands for each note and count aloud.**Clap out the rhythm of the entire piece in the above manner.*

## Three Blind Mice

Allegretto



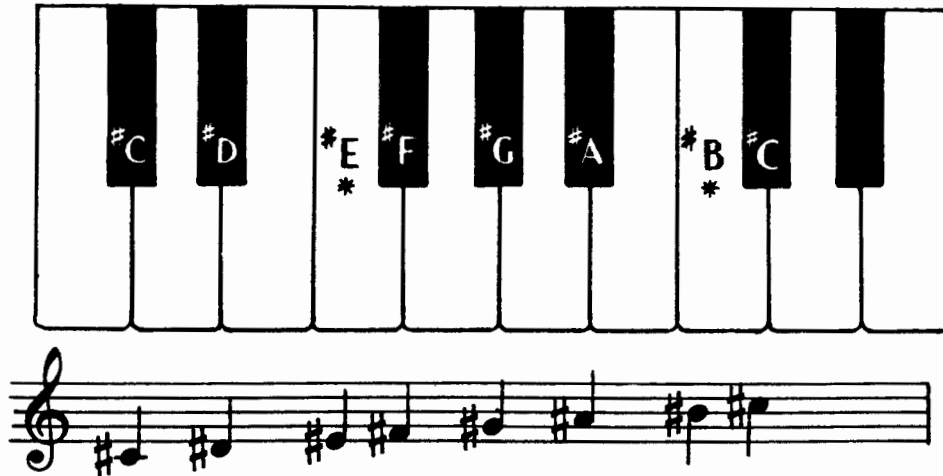
## THE HALF STEP

### (Sharps and Flats)

A HALF STEP or HALF TONE is the smallest difference in pitch (high or low) between two tones on the piano.

### S H A R P S

A SHARP (#) placed before a note RAISES it a half step.

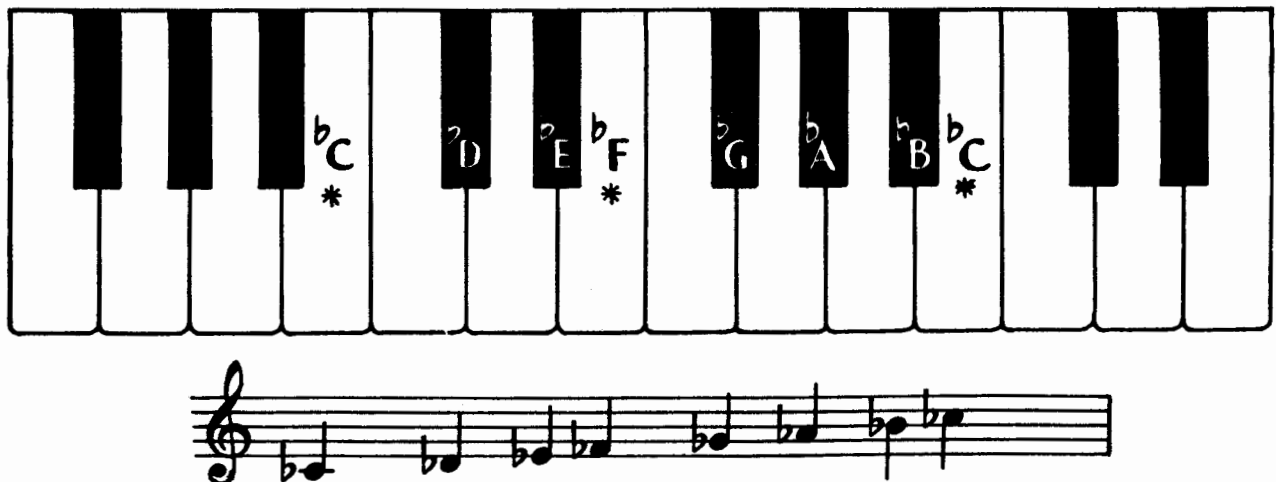


\*E Sharp is played on the same white key as F.

\*B Sharp is played on the same white key as C.

### F L A T S

A FLAT (b) placed before a note LOWERS it a half step.



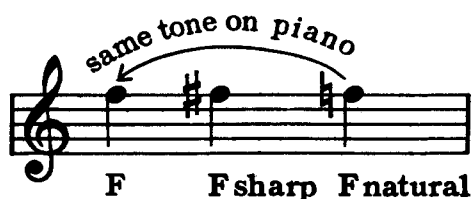
\*C Flat is played on the same white key as B.

\*F Flat is played on the same white key as E.

## NATURAL

A NATURAL ( $\natural$ ) before a note cancels any previous sharp or flat.

### EXAMPLE



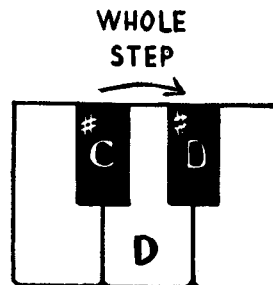
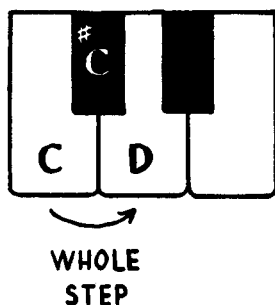
## THE WHOLE STEP

A WHOLE STEP or WHOLE TONE is the same distance as TWO HALF STEPS. For example:  
C to  $\sharp$ C is a half step;  $\sharp$ C to D is a half step.

$\sharp$ C to D is a half step; D to  $\sharp$ D is a half step.

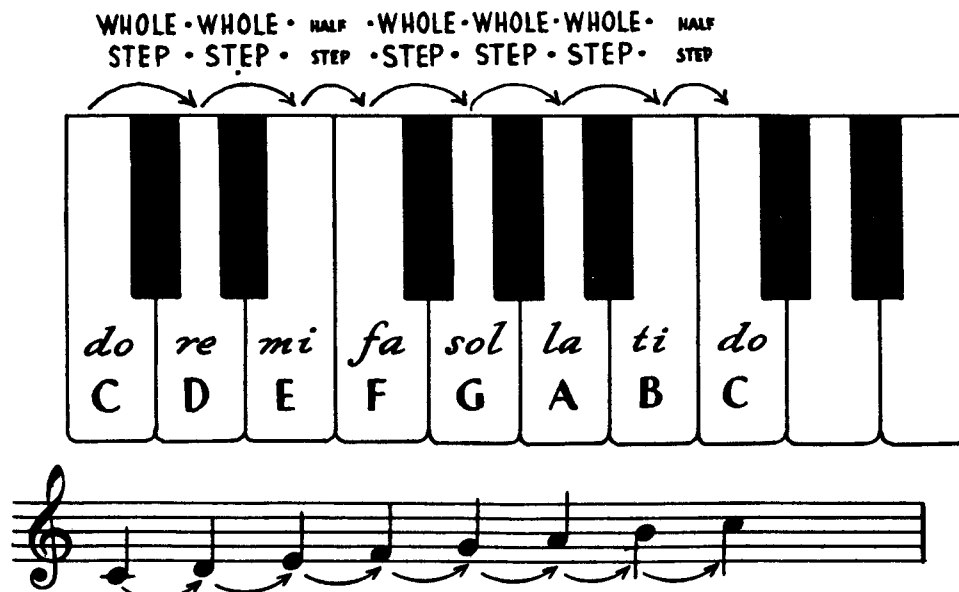
Therefore C to D is a whole step.

Therefore  $\sharp$ C to  $\sharp$ D is a whole step.



## MAJOR SCALE PATTERN

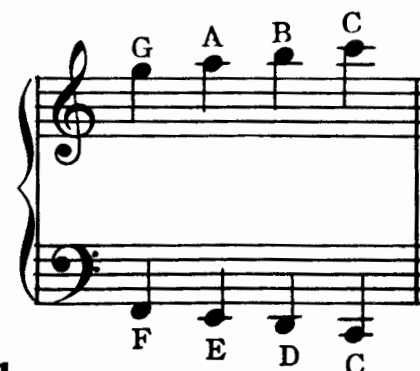
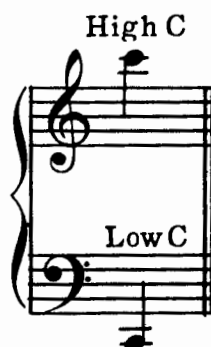
Every MAJOR SCALE is composed of WHOLE STEPS and HALF STEPS. Here is the order:



## LEGER LINES AND SPACES

Extra lines and spaces are used to show notes above and below the staves. These are called **LEGER LINES** and **SPACES**.

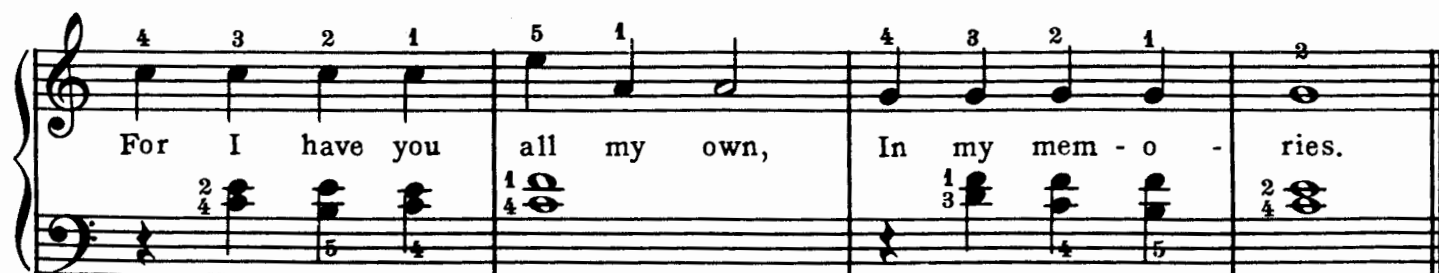
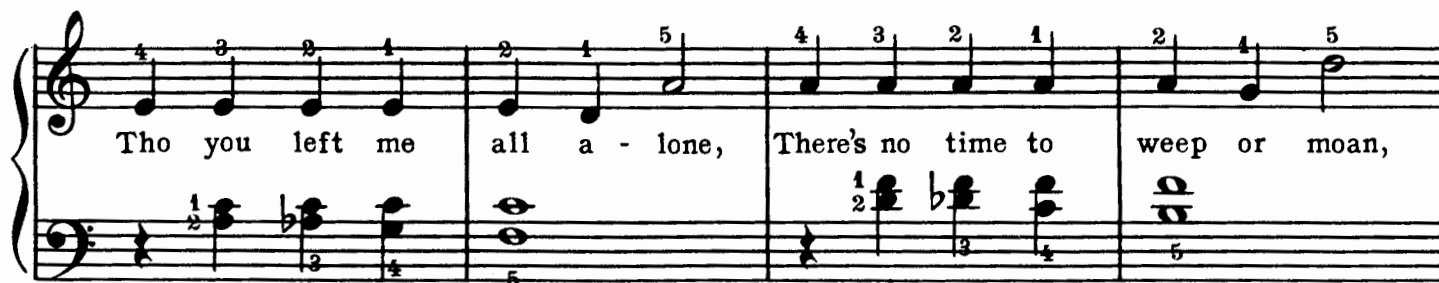
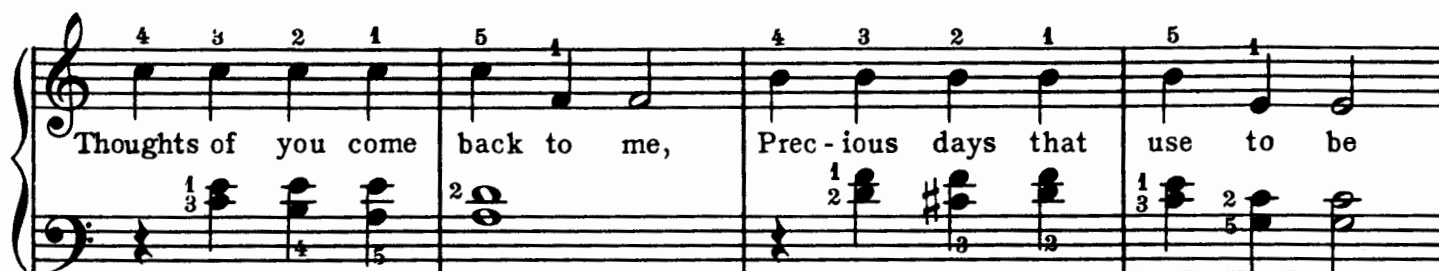
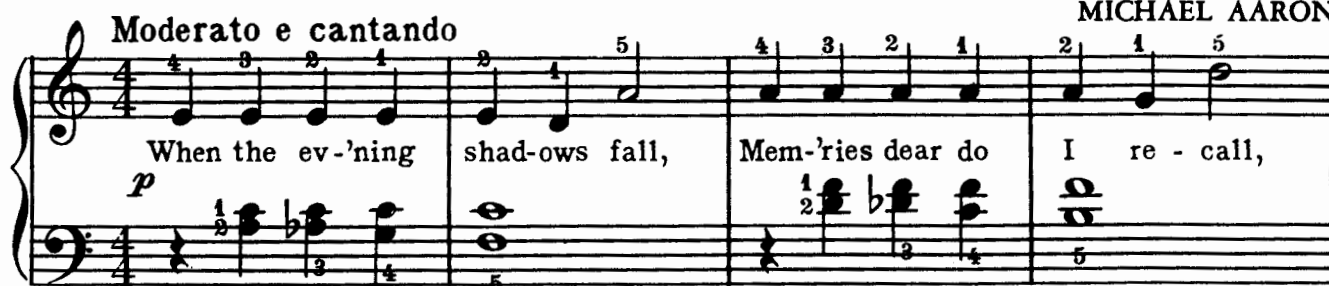
These Treble and Bass notes are played on the *same* keys of the piano.



## Thoughts At Twilight

(Introducing Sharps and Flats)

MICHAEL AARON



## \*FINGER DRILLS

The importance of FINGER DRILLS for the beginner cannot be overemphasized. However, lengthy sustained exercises at the outset can be more harmful than beneficial. Therefore, in order to avoid any tightening of the muscles, these exercises have been written in short groups, with rest periods following each group.

Practice hands alone at first, then together.



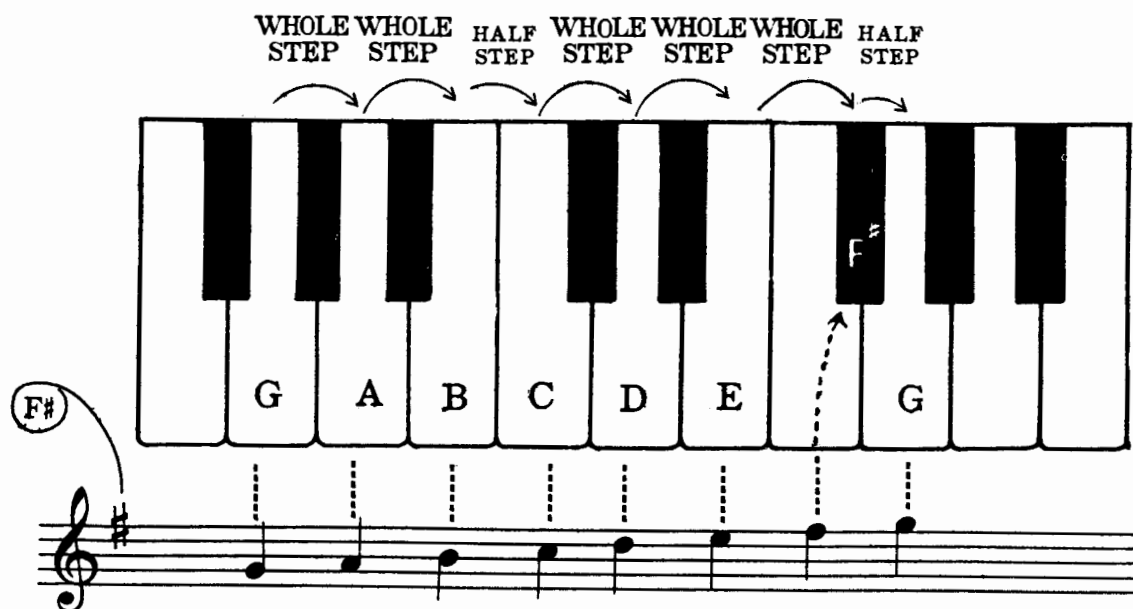
*\*These FINGER DRILLS should be practiced daily throughout this book.*

## SCALE AND KEY OF G MAJOR

We learned the MAJOR SCALE PATTERN on Page 29.

The following chart will show you why the F's are SHARPED in the Scale or Key of G MAJOR.

### G MAJOR SCALE PATTERN



### G MAJOR SCALE

Practice hands separately

The musical notation shows the G Major Scale for both hands. The right hand starts on G4 and ends on G5, with fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand starts on G3 and ends on G4, with fingerings: 5, 4, 3, 2, 1, 2, 3, 4, 5. The notation includes the key signature of one sharp (F#) and the time signature of 4/4. Fingerings are indicated by numbers 1 through 5. The right hand has a 'THUMB UNDER' instruction for the first measure and a 'THIRD FINGER OVER' instruction for the last measure. The left hand has a 'THIRD FINGER OVER' instruction for the first measure and a 'THUMB UNDER' instruction for the last measure.

# He's A Jolly Good Fellow

(Key of G Major)

Allegretto

*mf* He's a jol-ly good fel - low, He's a jol-ly good fel - low,

He's a jol-ly good fel - low, That no-bod-y can de - ny, That

no one can de - ny That no one can de - ny For

he's a jol-ly good fel - low, He's a jol-ly good fel - low,

He's a jol-ly good fel - low, That no-bod-y can de - ny. —



## FINGER DRILL

Practice this FINGER DRILL daily throughout this book. Play hands separately at first, then together.

The first system of the Finger Drill consists of four measures. The right hand (treble clef) plays a sequence of eighth notes: C4 (finger 1), D4 (finger 5), E4 (finger 1), F4 (finger 3), G4 (finger 5), A4 (finger 3), and B4 (finger 1). The left hand (bass clef) plays a sequence of eighth notes: C3 (finger 5), D3 (finger 1), E3 (finger 5), F3 (finger 3), G3 (finger 1), A3 (finger 3), and B3 (finger 5). The word "relax" is written above the right hand staff in the second and fourth measures.

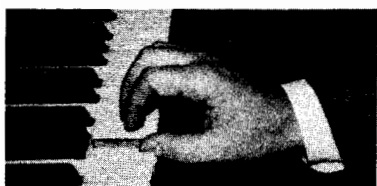
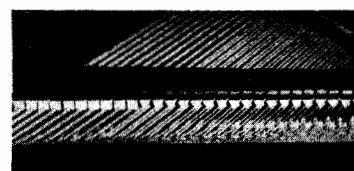
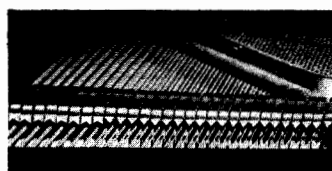
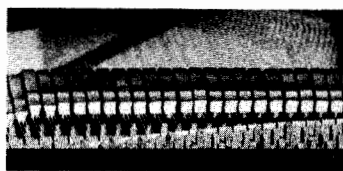
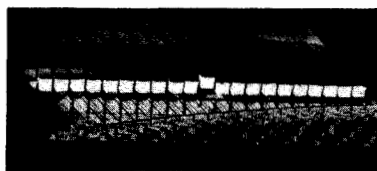
The second system of the Finger Drill consists of four measures. The right hand (treble clef) plays a sequence of eighth notes: C4 (finger 1), D4 (finger 1), E4 (finger 1), F4 (finger 1), G4 (finger 1), A4 (finger 1), and B4 (finger 1). The left hand (bass clef) plays a sequence of eighth notes: C3 (finger 5), D3 (finger 5), E3 (finger 5), F3 (finger 5), G3 (finger 5), A3 (finger 5), and B3 (finger 5). The word "relax" is written above the right hand staff in the second and fourth measures.

The third system of the Finger Drill consists of four measures. The right hand (treble clef) plays a sequence of eighth notes: C4 (finger 1), D4 (finger 1), E4 (finger 1), F4 (finger 1), G4 (finger 1), A4 (finger 1), and B4 (finger 1). The left hand (bass clef) plays a sequence of eighth notes: C3 (finger 5), D3 (finger 5), E3 (finger 5), F3 (finger 5), G3 (finger 5), A3 (finger 5), and B3 (finger 5). The word "relax" is written above the right hand staff in the second and fourth measures.

The fourth system of the Finger Drill consists of four measures. The right hand (treble clef) plays a sequence of eighth notes: C4 (finger 1), D4 (finger 1), E4 (finger 1), F4 (finger 1), G4 (finger 1), A4 (finger 1), and B4 (finger 1). The left hand (bass clef) plays a sequence of eighth notes: C3 (finger 5), D3 (finger 5), E3 (finger 5), F3 (finger 5), G3 (finger 5), A3 (finger 5), and B3 (finger 5). The word "relax" is written above the right hand staff in the second and fourth measures.

## THE DAMPER PEDAL

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



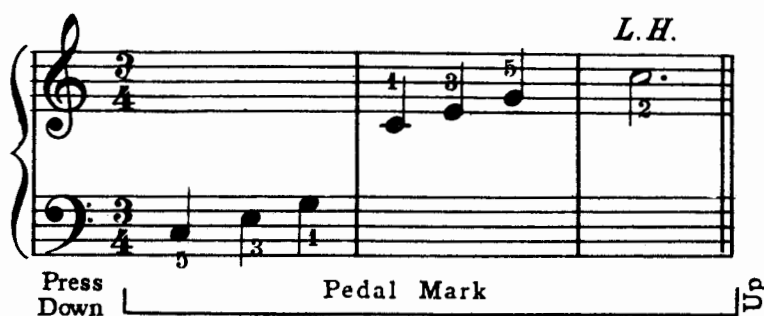
Now strike a key on the piano and observe how its DAMPER is raised. This permits the string to vibrate and the tone to continue sounding.

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. Pedaling after the key has been struck is known as SYNCOPATED PEDALING and is used to give clarity to your playing and to avoid a sloppy effect of overlapping tones.

**A**FTER learning this piece thoroughly, practice using pedal as marked. Notice how the pedal enriches your playing and brings out the harmonies.

## Drink To Me Only With Thine Eyes

Arranged by  
MICHAEL AARON

Moderato cantabile

Drink to me on - ly with thine eyes, And

I will pledge with mine;

Or leave a kiss with in the cup, And

I'll not ask for wine. The

thirst that from the soul doth rise, Doth

ask a drink di - vine;

But might I of Jove's nea - tar sip I

would not change for thine.

# SCALE OF F MAJOR

Notice the B $\flat$ 's in this scale.



When the B $\flat$  is written in the Key Signature, all the B's must be flattened even though they are not marked.



## Carnival Time

(Key of F Major)

MICHAEL AARON



## TRIADS

A triad is a chord composed of three tones formed in the following manner:

1. Play a succession of five tones in the scale, thus:



2. Omit 2nd and 4th tones, thus:



3. Strike the three tones together on the piano, thus:



# TRIADS OF THE MAJOR SCALE

Form a triad on each note of the scale

Play hands separately at first.

do re mi fa

sol la ti do

## THE THREE MAJOR TRIADS

TONIC (do) SUB-DOMINANT (fa)

DOMINANT (sol)

ONLY three chords are used to harmonize this piece. They are Tonic, Sub-Dominant and Dominant triads, which you have just learned on the preceding page.

## Song Of Happiness

Allegretto

*mf* When you're feel-ing sad and blue, Just can't think of what to do,

Gloom and cares will melt to - day, If you sing your blues a - way.

Ha! Ha! Ha! Can't you see, Gloom and I just don't a - gree

Ha! Ha! Ha! Can't you see, Hap - pi - ness for you and me.

TONIC (do) SUB-DOMINANT (fa) DOMINANT (sol)



# INVERSIONS OF TRIADS

The word **INVERSION** means a contrary change of order or position.

## C MAJOR TRIAD

On page 39 we studied the first or **ROOT POSITION**



C the **ROOT**, at **BOTTOM**

Now place C the **ROOT** of the chord  
on top, and you have **FIRST INVERSION**



C the **ROOT**, on **TOP**

Place E the 3rd of the chord on top,  
and you have **SECOND INVERSION**

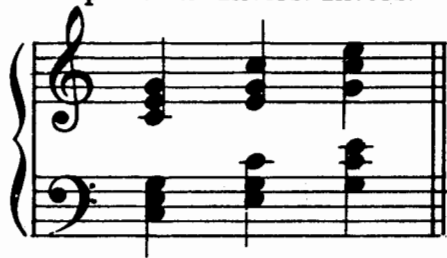


C the **ROOT**, in the **MIDDLE**

Here are the three positions of the Tonic, Sub-Dominant and Dominant triads in the Key of C Major.

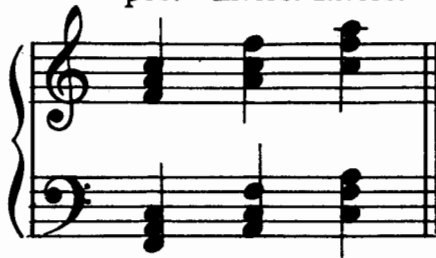
### C MAJOR TONIC TRIAD

Root position First Invers. Second Invers.



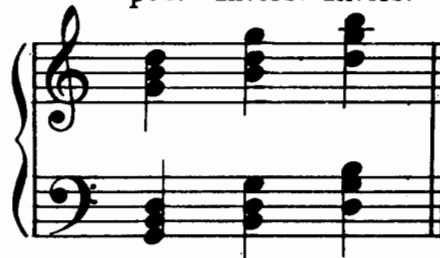
### SUB-DOMINANT

Root pos. First Invers. Second Invers.



### DOMINANT TRIAD

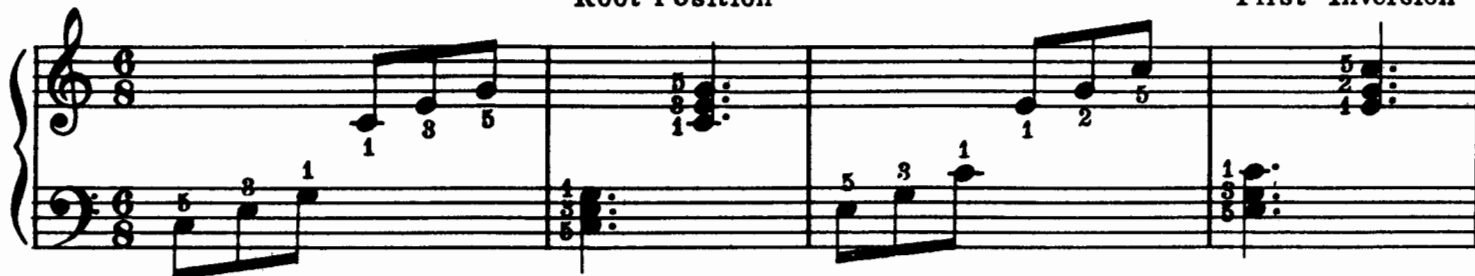
Root pos. First Invers. Second Invers.



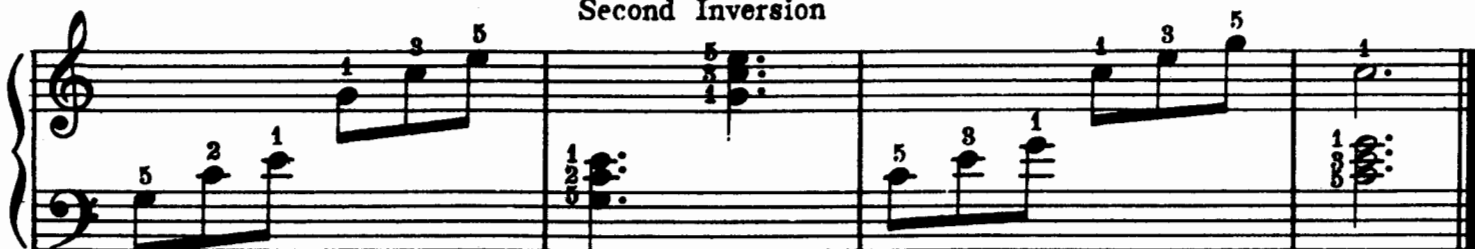
## CHORD STUDY IN INVERSIONS

### Root Position

### First Inversion



### Second Inversion



Practice the Sub-Dominant and Dominant triads in the same manner as the above example.

THE word "FANFARE" means a flourish of trumpets. This piece is composed of TRIADS and INVERSIONS of TRIADS. See if you can identify the different positions of the chords.

## Fanfare

Moderato

The musical score for 'Fanfare' is written for piano in 4/4 time, marked 'Moderato'. It consists of two systems of music. The first system has four measures, and the second system has four measures. The right hand (treble clef) plays triads and inversions of triads, while the left hand (bass clef) plays a simple eighth-note accompaniment. The first measure of the first system is marked with a forte 'f' dynamic. Fingering numbers (1-5) are provided for many of the notes in the right hand. Brackets are used to group measures within each system.

## Chord Study

(For Left Hand)

The 'Chord Study' is a piece for the left hand in 4/4 time. It consists of two systems of music, each with four measures. The right hand (treble clef) is mostly silent, indicated by a horizontal line. The left hand (bass clef) plays various triads and inversions of triads. Fingering numbers (1-5) are provided for many of the notes. Brackets are used to group measures within each system.

## THE DOMINANT-SEVENTH CHORD

Next to the TONIC CHORD (I) the DOMINANT-SEVENTH (V<sup>7</sup>) is the most important chord in harmonizing music.

The three chords, TONIC, SUB-DOMINANT and DOMINANT-SEVENTH harmonize or form the accompaniment to many well known melodies and songs. See "Cradle Song" on the next page.

### HOW TO FORM A DOMINANT-SEVENTH

Dominant  
on 5th note  
of scale



Dominant 7th



← — — — added 7th  
Count UP seven letters  
from lowest note G.  
thus: G A B C D E F  
1 2 3 4 5 6 7

Here are the four positions of the DOMINANT-SEVENTH

Root position First Inversion Second Inversion Third Inversion



Here is the First Inversion of the  
DOMINANT-SEVENTH with the D omitted.



### CHORD STUDY IN C MAJOR (Introducing Dominant-Seven Chord)

TONIC CHORD

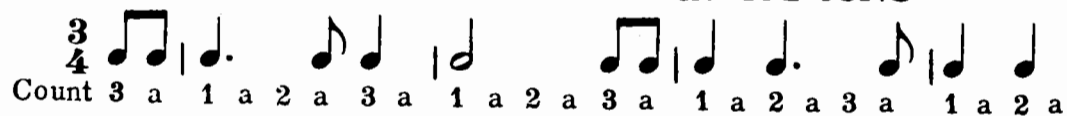
SUB-DOMINANT (Second Inversion)

DOMINANT-SEVENTH (First Inversion)

# DOTTED QUARTERS

A Dotted Quarter  $\text{♩} \cdot = \text{♩} \text{ } \text{♩}$  (Quarter tied to an Eighth)

## RHYTHMIC PATTERN FOR "CRADLE SONG"



Clap hands for each note and count aloud.

Clap out the rhythm of the entire piece in the above manner.

## Cradle Song

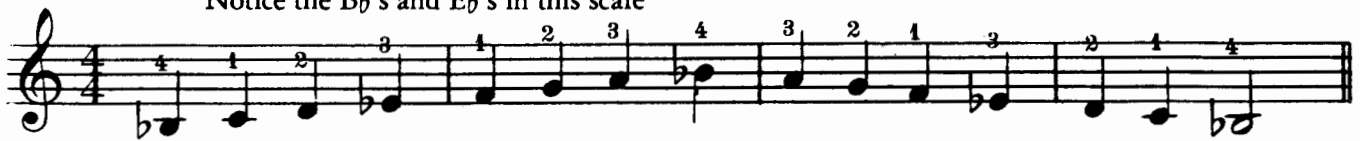
BRAHMS

Arranged by Michael Aaron

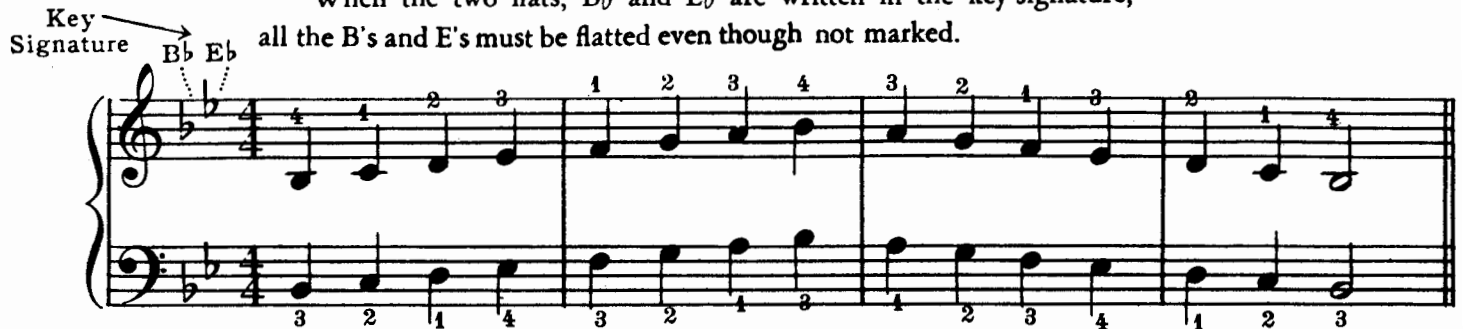
Moderato

# SCALE OF B FLAT MAJOR

Notice the B $\flat$ 's and E $\flat$ 's in this scale



When the two flats, B $\flat$  and E $\flat$  are written in the key signature, all the B's and E's must be flatted even though not marked.



## Romance

RUBINSTEIN

Arranged by Michael Aaron

Andante con moto



## CHORD STUDIES

## The Rose of Tralee

GLOVER

Moderato

The cool shades of eve-ning their man-tle were spread-ing, And

Ma-ry all smil-ing was list'-ning to me; The

moon through the val-ley her pale rays was shed-ding, When

I won the heart of The Rose of Tra-lee.

**P**RACTICE this LEFT HAND study several times before playing "Alouette."

Notice the harmony which is composed of the following chords.

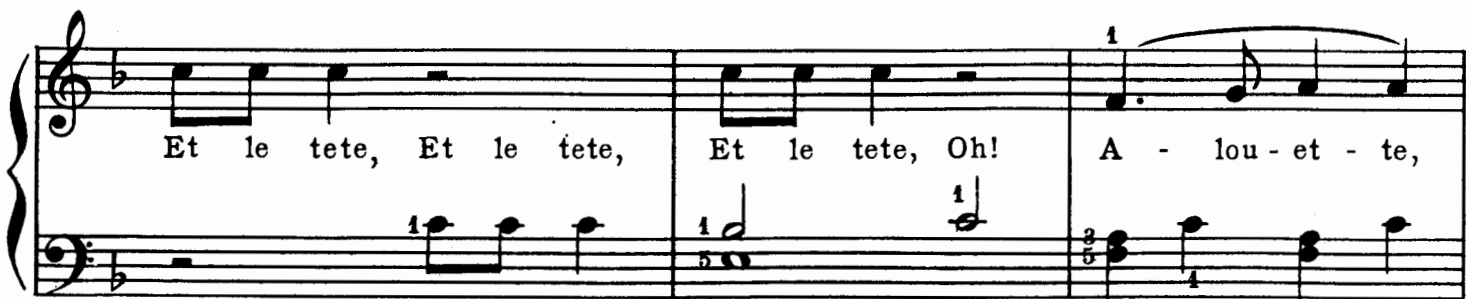
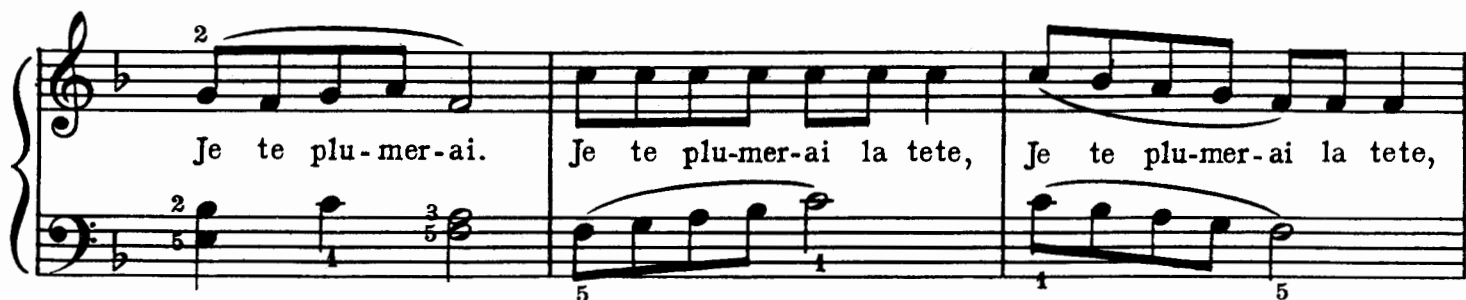
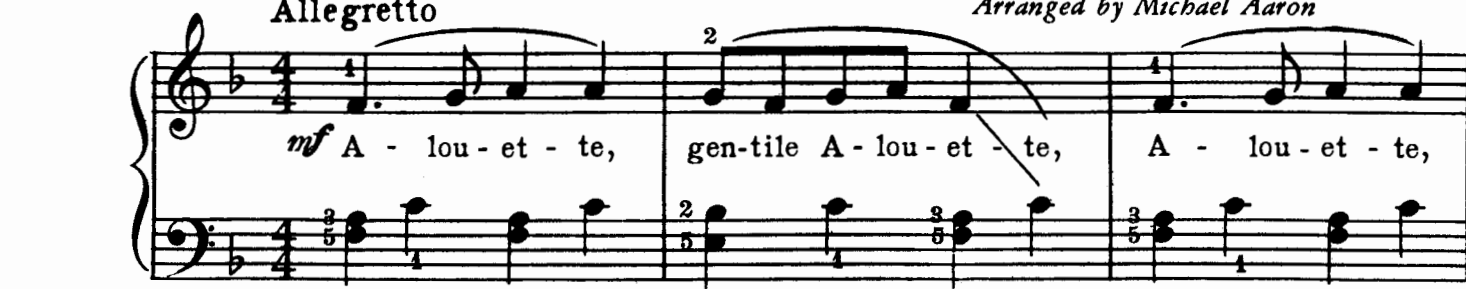


## Alouette

FRENCH CANADIAN FOLK SONG

*Arranged by Michael Aaron*

**Allegretto**



**PLAY** this piece with strongly marked rhythm and accent 1st and 4th beats of each measure.

## Marche Slave

TSCHAIKOWSKY

Arranged by Michael Aaron

*f marcato*

*f*

*p*

*cresc.*

*f*

*accel.*



# Home On The Range

Arranged by  
MICHAEL AARON

Moderato espressivo

*mf* Oh give me a home, Where the buf - fa - lo roam, Where the

deer and the an - te - lope play, Where

sel - dom is heard A dis - cour - ag - ing word, And the

skies are not cloud - y all day.

## CHORUS

*p* Home, home on the range, Where the

deer and the an - te - lope play *mf* Where

sel - dom is heard, A dis - cour - ag - ing word And the

skies are not cloud - y all day. *rit.*

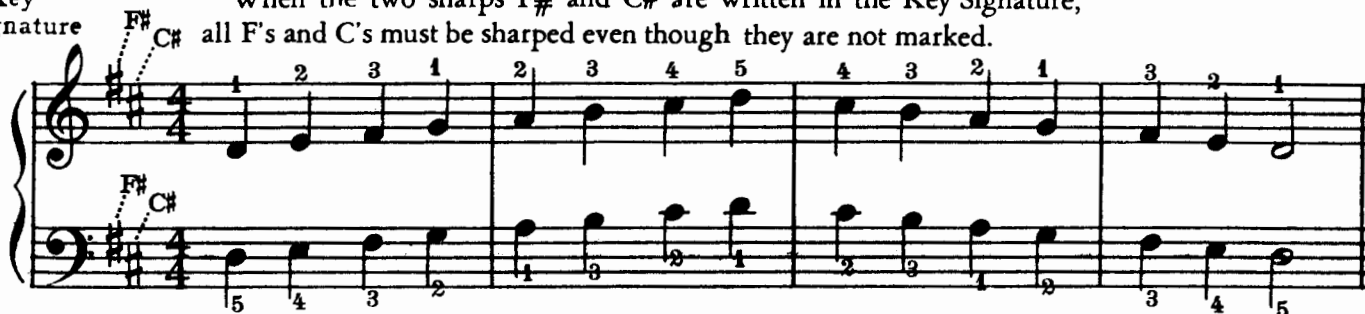
# SCALE OF D MAJOR

Notice the F#'s and C#'s in this scale.



Key  
Signature

When the two sharps F# and C# are written in the Key Signature, all F's and C's must be sharped even though they are not marked.



## A Hundred Pipers

(Key of D Major)

Arranged by  
MICHAEL AARON

Allegretto



# Sweet and Low

BARNBY

Arranged by Michael Aaron

Moderato e espressivo

*p* Sweet and low, Sweet and low, Wind of the west-ern sea;


Blow, blow, Breathe and blow, Wind of the west-ern sea;—

O - ver the roll - ing wa - ters go, Come from the dy - ing

moon and blow, Blow him a - gain to me,—

*pp* While my lit - tle one, While my pret - ty one sleeps.

# STACCATO

The dot above or below a note  means that note is to be played in a short and sharp manner. Just imagine you are plucking the strings of a banjo. Release the piano key at the instant of sound. Practice the following exercise.



## Strumming On The Old Banjo

MICHAEL AARON



# SCALE OF E FLAT MAJOR

Notice the B $\flat$ 's, E $\flat$ 's and A $\flat$ 's in this scale.

Key  
Signature

When the three flats B $\flat$ , E $\flat$  and A $\flat$  are written in the Key Signature, all the B's, E's and A's must be flatted even though they are not marked.

## Down On The Delta

Andante con espressivo

MICHAEL AARON

**PLAY** this Mexican folk song with a well marked sense of rhythm. Be sure to observe all marks of legato and staccato. They add interest and character to the piece.

## La Cucaracha

MEXICAN FOLK SONG

*Arranged by Michael Aaron*

**Allegretto**

The musical score for 'La Cucaracha' is presented in four systems, each consisting of a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Allegretto' and the dynamics are marked 'mf' (mezzo-forte). The score includes various musical notations such as slurs, ties, and fingerings (1-5) to guide the performer. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment with chords and single notes. The piece is characterized by its rhythmic patterns and the use of slurs to indicate legato playing.

*a la guitar*

*p e staccato*

The first system of musical notation is for guitar, marked 'a la guitar' and 'p e staccato'. It consists of two staves. The treble staff has a 4/2 time signature and contains four measures of chords. The bass staff contains four measures of eighth-note patterns with fingerings 3, 5, 3, 2, 1, 2, 2, 3, 5. The first measure of the bass staff has a 3 and a 5 below the notes.

The second system of musical notation continues the piece. The treble staff has four measures of chords, with the last measure containing a forte 'f' dynamic marking and a descending eighth-note triplet (3, 2, 1). The bass staff has four measures of eighth-note patterns with fingerings 3, 5, 3, 2, 1, 2, 1, 2, 5. The first measure of the bass staff has a 3 and a 5 below the notes.

The third system of musical notation continues the piece. The treble staff has four measures of eighth-note patterns with fingerings 3, 5, 3, 2, 1, 3, 5, 4, 3, 2, 1. The bass staff has four measures of eighth-note patterns with fingerings 1, 2, 5, 1, 2, 3, 5, 1, 2, 3, 5. The first measure of the bass staff has a 1 and a 2 below the notes.

The fourth system of musical notation concludes the piece. The treble staff has four measures of eighth-note patterns with fingerings 2, 4, 3, 2, 1, 2, 4, 4, 5, 4, 3, 2, 1, 2, 5, 1. The bass staff has four measures of eighth-note patterns with fingerings 1, 3, 5, 1, 3, 5, 1, 2, 5, 1, 2, 5. The first measure of the bass staff has a 1 and a 3 below the notes. The piece ends with a double bar line and a forte 'sf' dynamic marking.



THIS beautiful melody by Franz Liszt should be played with a good SING-  
ING TONE Be sure to shade the accompaniment as well as the melody.

## Liebesträume

(Dream of Love)

LISZT

Arranged by Michael Aaron

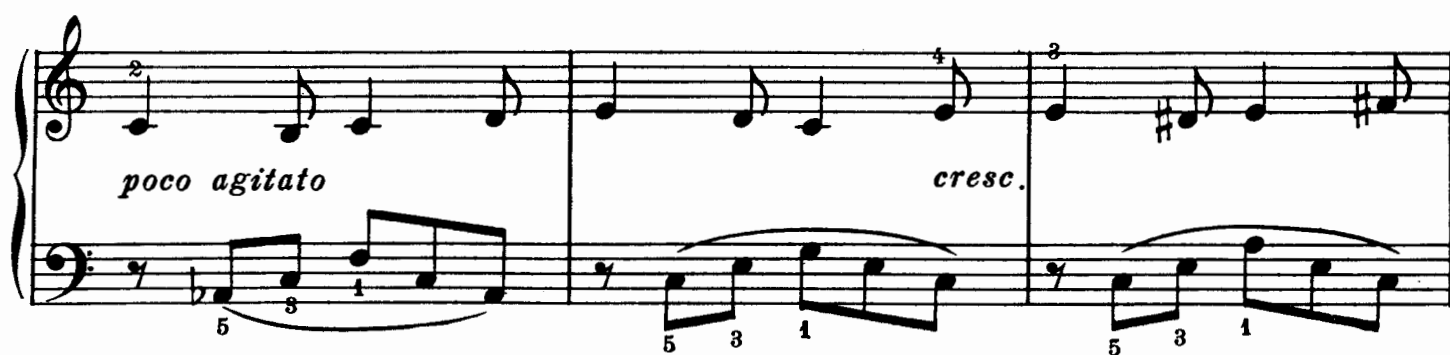
Cantando e poco allegro

*p e legato*

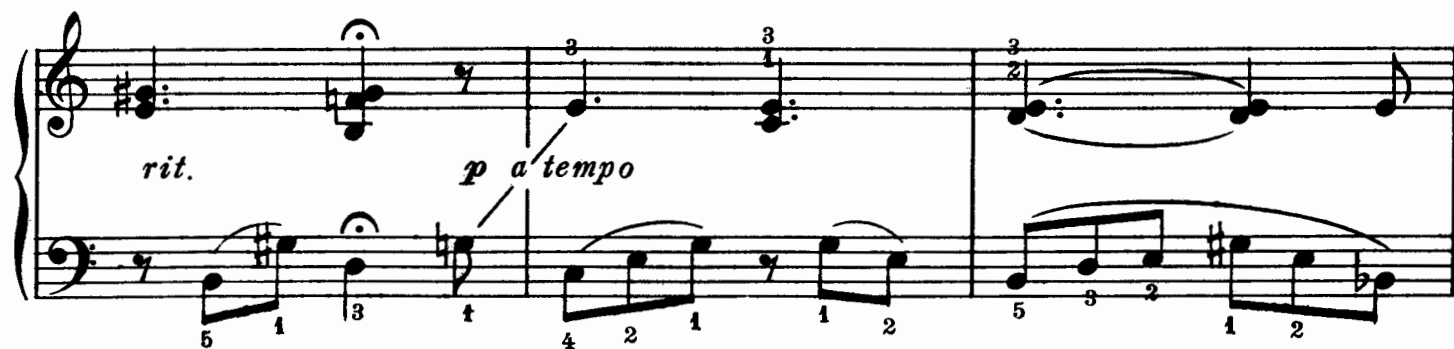
*Con Ped.*



First system of musical notation, featuring treble and bass staves. The treble staff contains a half note G4, a half note A4, and a half note B4. The bass staff contains a half note G2, a half note F2, and a half note E2. Fingering numbers are indicated below the notes: 2, 1, 2, 4 in the bass staff and 5, 2, 4 in the treble staff.



Second system of musical notation, featuring treble and bass staves. The treble staff contains a half note G4, a half note A4, and a half note B4. The bass staff contains a half note G2, a half note F2, and a half note E2. Fingering numbers are indicated below the notes: 5, 3, 1 in the bass staff and 2, 4, 3 in the treble staff. The tempo marking *poco agitato* is present in the bass staff, and the dynamic marking *cresc.* is present in the treble staff.



Third system of musical notation, featuring treble and bass staves. The treble staff contains a half note G4, a half note A4, and a half note B4. The bass staff contains a half note G2, a half note F2, and a half note E2. Fingering numbers are indicated below the notes: 5, 1, 3, 4, 2, 1, 1, 2 in the bass staff and 3, 2, 3 in the treble staff. The tempo marking *rit.* is present in the bass staff, and the dynamic marking *p a tempo* is present in the treble staff.



Fourth system of musical notation, featuring treble and bass staves. The treble staff contains a half note G4, a half note A4, and a half note B4. The bass staff contains a half note G2, a half note F2, and a half note E2. Fingering numbers are indicated below the notes: 3, 4, 1, 2, 1, 3, 2, 1, 2, 4 in the bass staff and 5, 2, 1, 2 in the treble staff. The tempo marking *poco rit.* is present in the bass staff, and the dynamic marking *ritard.* is present in the treble staff.

ALTHOUGH this piece was written many years ago, it is still a favorite of music lovers. Play with expression.

## Waves Of The Danube

IVANOVICI

Arranged by Michael Aaron

**Moderato**

*f*

*Con espressione*

*p e legato*

The musical score is written for piano and treble clef. It consists of five systems of music. The first system is marked 'Moderato' and 'f'. The second system is marked 'Con espressione' and 'p e legato'. The third system continues the 'Con espressione' marking. The fourth system has a 'f' marking. The fifth system has a 'p' marking. The score includes various musical notations such as notes, rests, slurs, and fingerings.

First system of musical notation. The treble clef staff contains a sequence of notes with fingerings 3, 2, 1, 3, 2, 1, 4, 1, 5, 3, 3, 1. The bass clef staff contains chords with fingerings 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5. The system includes the markings *dim.* and *rit.*

Second system of musical notation. The treble clef staff contains notes with fingerings 2, 1, 2, 4, 2, 1, 4. The bass clef staff contains chords with fingerings 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5. The system includes the marking *p*.

Third system of musical notation. The treble clef staff contains notes with fingerings 5, 4, 5, 4, 3. The bass clef staff contains chords with fingerings 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5.

Fourth system of musical notation. The treble clef staff contains notes with fingerings 1, 3, 2, 1, 3, 2, 1. The bass clef staff contains chords with fingerings 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5. The system includes the marking *mf*.

Fifth system of musical notation. The treble clef staff contains notes with fingerings 3, 2, 1, 2, 4, 5. The bass clef staff contains chords with fingerings 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5. The system includes the marking *rit. e dim.*

## THE MAJOR SCALES AND CHORDS

C Major

The C Major scale is shown in 4/4 time, spanning two staves. The right hand starts on middle C (C4) and ascends to C5, while the left hand starts on C3 and ascends to C4. Fingering is indicated by numbers 1-5. The scale is played in two measures: C4-D4-E4-F4-G4-A4-B4-C5 and C5-B4-A4-G4-F4-E4-D4-C4. The final measure shows the C Major triad (C4-E4-G4) in both hands.

G Major

The G Major scale is shown in 4/4 time, spanning two staves. The right hand starts on G4 and ascends to G5, while the left hand starts on G3 and ascends to G4. Fingering is indicated by numbers 1-5. The scale is played in two measures: G4-A4-B4-C5-D5-E5-F#5-G6 and G6-F#5-E5-D5-C5-B4-A4-G4. The final measure shows the G Major triad (G4-B4-D5) in both hands.

D Major

The D Major scale is shown in 4/4 time, spanning two staves. The right hand starts on D4 and ascends to D5, while the left hand starts on D3 and ascends to D4. Fingering is indicated by numbers 1-5. The scale is played in two measures: D4-E4-F#4-G4-A4-B4-C#5-D5 and D5-C#5-B4-A4-G4-F#4-E4-D4. The final measure shows the D Major triad (D4-F#4-A4) in both hands.

A Major

The A Major scale is shown in 4/4 time, spanning two staves. The right hand starts on A3 and ascends to A4, while the left hand starts on A2 and ascends to A3. Fingering is indicated by numbers 1-5. The scale is played in two measures: A3-B3-C#4-D4-E4-F#4-G#4-A4 and A4-G#4-F#4-E4-D4-C#4-B3-A3. The final measure shows the A Major triad (A3-C#4-E4) in both hands.

E Major

The E Major scale is shown in 4/4 time, spanning two staves. The right hand starts on E4 and ascends to E5, while the left hand starts on E3 and ascends to E4. Fingering is indicated by numbers 1-5. The scale is played in two measures: E4-F#4-G#4-A4-B4-C#5-D5-E5 and E5-D5-C#5-B4-A4-G#4-F#4-E4. The final measure shows the E Major triad (E4-G#4-B4) in both hands.

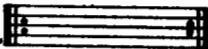
B Major

The B Major scale is shown in 4/4 time, spanning two staves. The right hand starts on B3 and ascends to B4, while the left hand starts on B2 and ascends to B3. Fingering is indicated by numbers 1-5. The scale is played in two measures: B3-C#4-D4-E4-F#4-G#4-A4-B4 and B4-A4-G#4-F#4-E4-D4-C#4-B3. The final measure shows the B Major triad (B3-D4-F#4) in both hands.

## THE MAJOR SCALES AND CHORDS

F  
MajorBb  
MajorEb  
MajorAb  
MajorDb  
MajorGb  
Major

# DICTIONARY OF MUSICAL TERMS

MUSICAL TERM	ABBREVIATION or SIGN	MEANING
A Tempo.....	<i>A tempo</i> .....	On time
Accelerando.....	<i>Accel.</i> .....	Increase speed gradually
Accent Mark.....	$\text{>}$ .....	Accent note
Alla marcia.....	<i>Alla marcia</i> .....	In march style
Allegretto.....	<i>Allegretto</i> .....	Merrily (fairly rapid)
Allegro.....	<i>Allegro</i> .....	Fast
Andante.....	<i>Andante</i> .....	Slowly
Cantabile.....	<i>Cantabile</i> .....	In a singing or vocal style
Con brio.....	<i>Con brio</i> .....	With spirit
Crescendo.....	<i>Cresc.</i> $\text{<—}$ .....	Gradually louder
Da Capo.....	<i>D. C. D.</i> .....	Return to the beginning
Decrescendo.....	<i>Decresc.</i> $\text{—>}$ .....	Gradually softer
Diminuendo.....	<i>Dim.</i> .....	Softer by degrees
Dolce.....	<i>Dolce</i> .....	Sweetly
Espressivo.....	<i>Espressivo</i> .....	With expression
Fine.....	<i>Fine</i> .....	The end
Forte.....	<i>f</i> .....	Loud
Fortissimo.....	<i>ff</i> .....	Very loud
Grazioso.....	<i>Grazioso</i> .....	Gracefully
Hold.....	$\text{⌒}$ .....	Sound note longer than its actual value
Left Hand.....	<i>L. H.</i> .....	To be played by the left hand
La Melodia.....	<i>La Melodia</i> .....	The melody
Legato.....	<i>Legato</i> .....	Smooth and connected
Leggiero.....	<i>Leggiero</i> .....	Light and airy
Marcato.....	<i>Marcato</i> .....	Play with emphasis
Mezzo-forte.....	<i>mf</i> .....	Moderately loud
Mezzo-piano.....	<i>mp</i> .....	Moderately soft
Misterioso.....	<i>Misterioso</i> .....	In a mysterious manner
Moderato.....	<i>Moderato</i> .....	Moderate rate of speed (not too fast)
Piano.....	<i>p</i> .....	Soft
Pianissimo.....	<i>pp</i> .....	Very soft
Poco a poco.....	<i>Poco a poco</i> .....	By degrees
Presto.....	<i>Presto</i> .....	Very fast
Repeat Sign.....	 .....	Repeat
Right Hand.....	<i>R. H.</i> .....	To be played with the right hand
Ritard.....	<i>rit.</i> .....	Gradually slower
Scherzando.....	<i>Scherzando</i> .....	In a playful manner
Sempre.....	<i>Sempre</i> .....	Always
Sforzando.....	<i>sfz</i> .....	Very strong accent
Simile.....	<i>simile</i> .....	Same as indicated previously
Slight Accent.....	$\text{—}$ .....	Sustain
Staccato.....	<i>Stacc.</i> .....	Detached, short
Tempo.....	<i>Tempo</i> .....	Rate of speed
Teneramente.....	<i>Teneramente</i> .....	With tender emotion
Tranquillo.....	<i>Tranquillo</i> .....	Quiet, calm
Vivace.....	<i>Vivace</i> .....	Fast and lively