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MICHAEL AARON

*Adult*  
PIANO COURSE

BOOK TWO

THE  
ADULT APPROACH  
TO  
PIANO STUDY

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## P R E F A C E

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. 190



5

## 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.

*R.H.*

*L.H.*

*Allegretto*

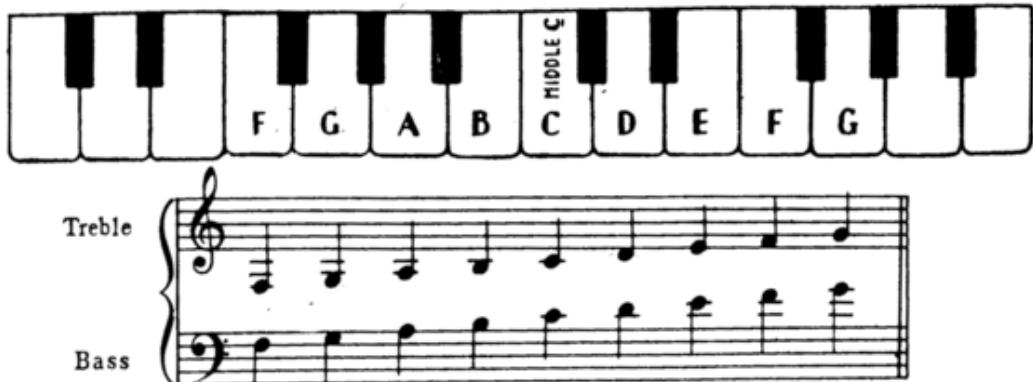
*f marcato*

M.M. 120

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

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

## Five Finger Study

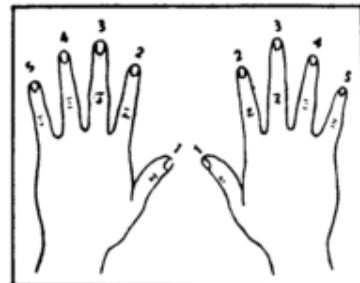
(Five Note Group)

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**

Sheet music for piano featuring four staves of music. The top two staves are for the right hand (treble clef) and the bottom two are for the left hand (bass clef). Each staff consists of four measures of music. The notes are primarily eighth notes, grouped in sets of five. Fingerings are indicated above the notes: measure 1 (R.H.) shows 1, 2, 3, 4, 5; measure 2 shows 1, 2, 3, 4, 5; measure 3 shows 1, 5; measure 4 shows 1. Measure 5 (L.H.) shows 5, 4, 3, 2, 1; measure 6 shows 5, 4, 3, 2, 1; measure 7 shows 5; measure 8 shows 5. Measures 9-12 (R.H.) show 1, 2, 3, 4, 5; measures 13-16 (L.H.) show 1, 2, 3, 4, 5. Measures 17-20 (R.H.) show 5, 4, 3, 2, 1; measures 21-24 (L.H.) show 5, 4, 3, 2, 1. Measures 25-28 (R.H.) show 1, 2, 3, 4, 5; measures 29-32 (L.H.) show 1, 2, 3, 4, 5. Measures 33-36 (R.H.) show 5, 4, 3, 2, 1; measures 37-40 (L.H.) show 5, 4, 3, 2, 1. Measures 41-44 (R.H.) show 1, 2, 3, 4, 5; measures 45-48 (L.H.) show 1, 2, 3, 4, 5. Measures 49-52 (R.H.) show 5, 4, 3, 2, 1; measures 53-56 (L.H.) show 5, 4, 3, 2, 1. Measures 57-60 (R.H.) show 1, 2, 3, 4, 5; measures 61-64 (L.H.) show 1, 2, 3, 4, 5. Measures 65-68 (R.H.) show 5, 4, 3, 2, 1; measures 69-72 (L.H.) show 5, 4, 3, 2, 1. Measures 73-76 (R.H.) show 1, 2, 3, 4, 5; measures 77-80 (L.H.) show 1, 2, 3, 4, 5. Measures 81-84 (R.H.) show 5, 4, 3, 2, 1; measures 85-88 (L.H.) show 5, 4, 3, 2, 1. Measures 89-92 (R.H.) show 1, 2, 3, 4, 5; measures 93-96 (L.H.) show 1, 2, 3, 4, 5. Measures 97-100 (R.H.) show 5, 4, 3, 2, 1; measures 101-104 (L.H.) show 5, 4, 3, 2, 1.

M. M. 190



## 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**

M. M. 190

## INVERSIONS OF TRIADS

The word INVERSION means a change of order or position.

### C MAJOR TRIAD

In GRADE ONE 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 in one bar.

### C MAJOR TRIAD

Root	First	Second
position.	Invers.	Invers.

### CHORD STUDY IN INVERSIONS

*The above Chord Study may be practised in all keys.*

M. M. 190



## Song Without Words

To develop a good SINGING TONE, play with a "HEAVY ARM" and "CLINGING FINGERS".

*Andante cantabile*

Sheet music for piano, four staves, treble clef, key signature of one sharp, common time.

Staff 1: Measures 1-4. Fingerings: 2 4 5 2, 3, 2 4 5 3, 2 1. Dynamics: *p*.

Staff 2: Measures 1-4. Fingerings: 1 2 1 2, 5, 2 5 3 5, 8.

Staff 3: Measures 1-4. Fingerings: 2 4 5 2, 3, 2 4 5 3, 2 1.

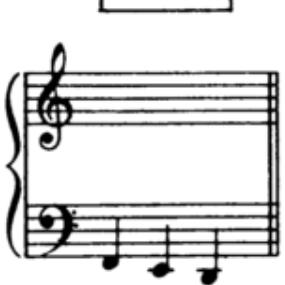
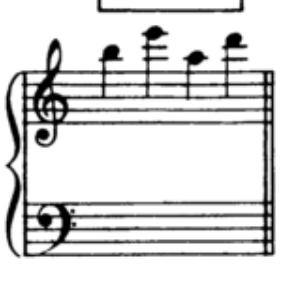
Staff 4: Measures 1-4. Fingerings: 1 2 1 2, 5, 2 5 3 5, 8. Dynamics: *poco rit.*

## NOTE READING TESTS

**(LEGER LINES AND SPACES ABOVE THE TREBLE AND BELOW THE BASS)**

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"/>
			

SPELL OUT the following words with the correct notes. Write on LEGER LINES and SPACES.

DEED 	CAGE 	FED 	BEAD 
---	---	---	---

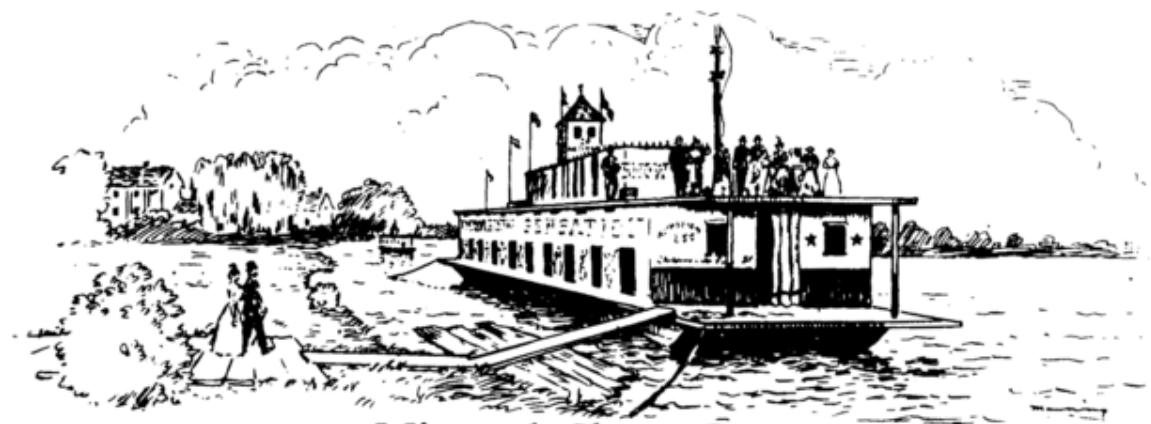
# Five Finger Study

(Nine Note Group)

FIRST TIME—Practise one note to the beat (quarters or crotchets)

SECOND TIME—Practise two notes to the beat as written (eighthths or quavers)

*Allegretto*



## Minstrel Show-Boat

(Syncopation)

### RHYTHMIC DESIGN

Study RHYTHMIC DESIGN  
before practising this piece.

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

Clap hands for each note

Moderato espressivo



M. M. 190

## Extension Study

(Extension between 1st and 2nd fingers)

Allegretto

M. M. 190

## TABLE OF NOTE VALUES

**Quarter note**      ♩      (crotchet)

*equals*  
Two eighth notes  (quavers)

Four sixteenth  
notes       (semitriplets)



## 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. 160

The image shows four staves of piano sheet music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth-note patterns with fingerings (1-2-3-4-5) and dynamic markings like *mp*. The second staff starts with a bass clef and continues the pattern. The third staff also starts with a bass clef and includes a dynamic *f*. The fourth staff concludes with a bass clef and a dynamic *D.C.* (Da Capo). Fingerings are indicated above the notes throughout the piece.



## In A Goldfish Bowl

The ACCIACCATURA commonly known as a GRACE NOTE ( $\text{♪}$ ) 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*

M. M. 190

Piano sheet music consisting of four staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The second staff shows a bass clef, a key signature of one sharp, and a common time signature. The third staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The music includes various notes, rests, and dynamic markings such as  $\text{rit.}$  (ritardando) and  $\text{p.}$  (pianissimo). Fingerings are indicated above the notes in the first three staves.

## Extension Study

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

*Practise 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

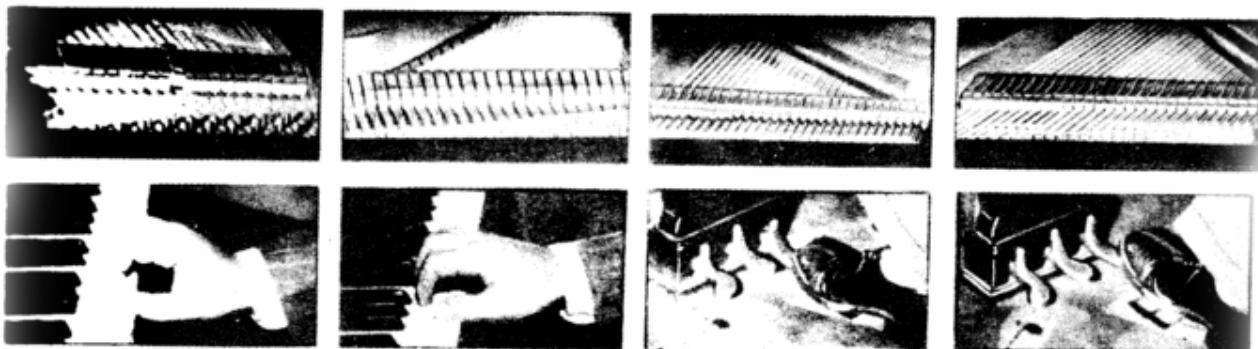
HANON

The image shows a page of sheet music for piano. The top half features a treble clef staff with four measures of music. Each measure contains eight eighth notes, and each note is accompanied by a number indicating a specific finger to be used: 1, 2, 3, 4, 5, 4, 3, 2. The bottom half features a bass clef staff with four measures of music. Each measure contains six eighth notes, and each note is also accompanied by a number indicating a specific finger to be used: 5, 4, 3, 2, 1, 2, 3, 4; 5, 4, 3, 2, 1, 2, 3, 4; 5, 4, 3, 2, 1, 2, 3, 4; 5, 4, 3, 2, 1, 2, 3, 4.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The score consists of four measures, each starting with a 5/4 time signature. The right hand plays eighth-note patterns, and the left hand provides harmonic support. Measure 5 ends with a repeat sign and a 2 in parentheses, followed by a blank measure. Measure 6 starts with a 1 in parentheses under the bass note. Measure 7 starts with a 1 in parentheses under the bass note. Measure 8 starts with a 4 in parentheses under the bass note. The page number 190 is at the bottom center.

## 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.

*L.H.*

Press Down                      Pedal Mark

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:

Count	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
Press					Down		Up		Down		Up		Down		Up	

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.

M. M. 190



## Dreamland

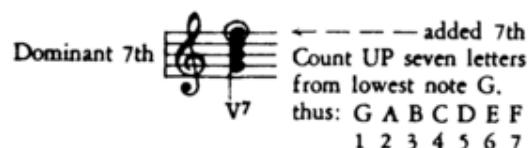
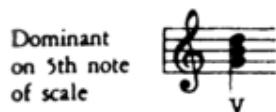
The use of the DAMPER PEDAL will aid you in connecting the melody and will also provide a rich harmonic background. Be sure to pedal as marked.

## 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.

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

Root position	First Inversion	Second Inversion	Third Inversion

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



Practise the following accompaniment several times

Now play MERRILY WE ROLL ALONG

Mer - ri - ly we roll a - long, roll a - long, roll a - long.

Mer - ri - ly we roll a - long, O'er the deep blue sea.

M.M. 190

## FOREARM STACCATO

HAND IN POSITION  
TO STRIKE



DOWN ARM



UP ARM



### At The Band Rehearsal

Play the chords with a forearm staccato touch.

Moderato con brio

*mf sempre marcato*

A musical score for a band rehearsal featuring four staves of music. The top staff is in treble clef, the bottom staff is in bass clef, and the two middle staves are also in bass clef. Each staff consists of four measures. The music is written in common time (indicated by '2' over '4'). The notes are represented by vertical stems with small dots indicating pitch. Above each note, there is a number indicating the finger used: '5' or '3' for the index finger, '1' for the thumb, '4' for the middle finger, and '2' for the ring finger. The instruction 'mf sempre marcato' is placed between the first and second staves. The score is divided into four sections by vertical bar lines.

## STEPHEN FOSTER

(B.1826-D.1864)



Stephen Foster is known as the greatest writer of American folk-songs. His melodies are simple, but very expressive, and will live as long as music is sung or played. Among his many famous songs, "Swanee River" is the most popular.

## Swanee River

Play with expression and shade your melody

Andante cantabile

STEPHEN FOSTER

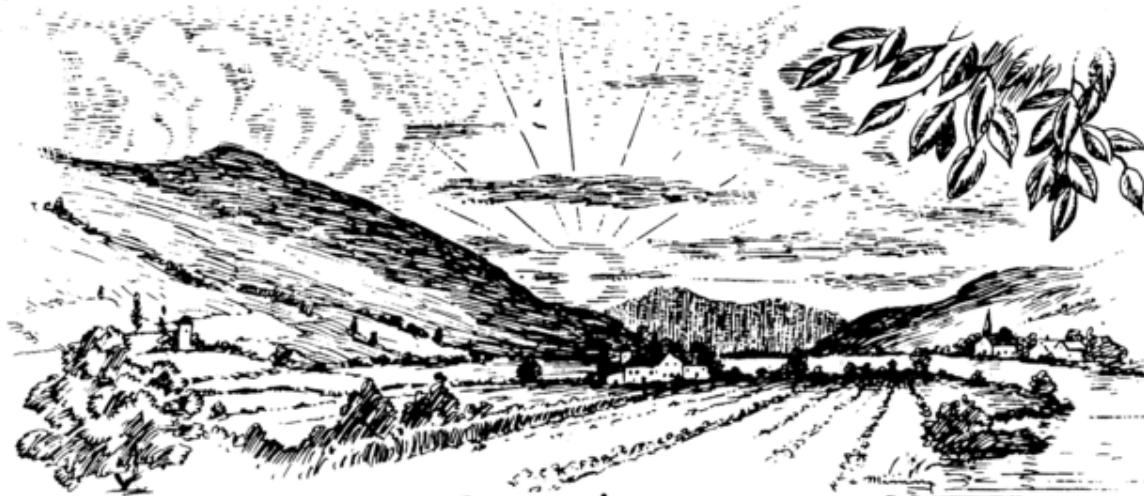
'Way down up-on the Swa-nee Riv-er, Far, far a - way,

That's where my heart is turn-ing ev - er, That's where the old folks stay.

All the world is sad and drear-y, Ev -'ry -where I roam;

Oh, dark - ies how my heart grows wear-y, Far from the old folks at home.

M. M. 190



## Sunrise

(Broken Chords)

The first note of each bar should be strongly accentuated. This will bring out the HIDDEN MELODY. Use DAMPER PEDAL as MARKED. Practise each three note group as a chord. This will give you additional chord practice and will also help in attaining speed.

*Allegro*

*p*

*cresc.*

*R.H.*

*p*

M. M. 190

Sheet music for piano, page 25, featuring five staves of musical notation. The music is in common time and consists of measures 1 through 5 of a piece titled "Sunrise (broken Chords) Part 2".

**Staff 1:** Treble clef. Dynamics: *cresc.*, *f*, *f*. Fingerings: 5, 5, 5. Pedal marking: *R.H.* 2. Measure 1: 1. Measure 2: 1. Measure 3: 1, 2, 5. Measure 4: 1, 2, 5. Measure 5: 1.

**Staff 2:** Treble clef. Dynamics: *f*. Fingerings: 5, 3, 1, 5, 3, 1. Measure 1: 1, 3, 5. Measure 2: 1, 3, 5. Measure 3: 1. Measure 4: 1.

**Staff 3:** Treble clef. Dynamics: *dim.* Fingerings: 5, 5, 5, 5. Measure 1: 1. Measure 2: 1. Measure 3: 1. Measure 4: 1.

**Staff 4:** Treble clef. Dynamics: *p*. Fingerings: 5, 3, 1, 5, 2, 1, 5, 3, 1, 5, 3, 1. Measure 1: 1, 3, 5. Measure 2: 1, 3, 5. Measure 3: 1, 3, 5. Measure 4: 1, 2, 5. Measure 5: 1, 2, 5.

**Staff 5:** Treble clef. Dynamics: *f*. Fingerings: 5, 2, 1, 5, 2, 1. Measure 1: 1, 3, 5. Measure 2: 1, 3, 5. Measure 3: 1, 3, 5. Measure 4: 1, 3, 5. Measure 5: 1, 3, 5.

## FRANZ SCHUBERT (B.1797-D.1828)



Schubert was a great composer who might have risen to greater heights, if death had not overtaken him at the early age of thirty-one. His "Unfinished Symphony" is a favourite among music lovers and possesses that haunting loneliness and purity which are characteristics of Schubert's music. He also created a new and distinctive form in song writing and will always be remembered for his many songs of rare beauty.

### Theme from Unfinished Symphony

F. SCHUBERT

*Allegretto espressivo*

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

*p*      *marcato il basso*

*poco rit.*      *a tempo*

*dim.*      *e rit.*

M. M. 190

## CROSSING THE THUMB

THUMB ON C  
2nd finger ready to strike



2nd FINGER ON C#  
Thumb crossing UNDER



THUMB ON D



## CHROMATIC SCALE

The CHROMATIC SCALE is a series of twelve half-step intervals. A RELAXED THUMB will help you attain smooth crossings. Practise hands separately. This scale should be practised daily.

## STUDY IN THUMB CROSSINGS

Practise hands separately and slowly. The speed may be increased gradually.

First time 2 1 2 1 2 1 2 1      2 1 2 1 2 1  
 Second " 3 1 3 1 3 1 3 1      etc.  
 Third " 4 1 4 1 4 1 4 1      etc.

First time 2 1 2 1 2 1 2 1      2 1 2 1  
 Second " 3 1 3 1 3 1 3 1      etc.  
 Third " 4 1 4 1 4 1 4 1      etc.

M. M. 190



## The Mosquito

(Thumb Crossings for Right Hand)

Notice the form or structure of this piece. It is composed of notes of the CHROMATIC SCALE. Play with a LIGHT and RELAXED THUMB. The first three bars suggest the humming sound of the mosquito and the fourth bar the "sting" and ensuing slap.

*Allegretto*



## Cradle Song

(Thumb Crossings for Left Hand)

Try to "feel" the rocking of the cradle as you play the left hand. The upper dotted half notes of the right hand are MELODY NOTES and should be accented so that they may be heard above the left hand accompaniment.

**Moderato**

*p e legato*

M.M. 190

028 Cradle Song (Thumb crossing Left Hand).png

## NOTE READING TESTS

(All Positions)

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

NAME OF WORD

NAME OF WORD

NAME OF WORD



NAME OF WORD

NAME OF WORD

NAME OF WORD

NAME OF WORD



NAME OF WORD

NAME OF WORD

NAME OF WORD

NAME OF WORD





## On Parade

Marches should always be played with well marked rhythm and accents. In  $\frac{4}{4}$  time the FIRST BEAT or count is the strongest and is called the PRIMARY ACCENT. The next accent falling on the THIRD BEAT or count is called the SECONDARY ACCENT and is played with a lighter accent.

*Alla marcia*

*mf marcato*



## The Breakers

Have you spent a day at the sea shore? If you have, you probably experienced the thrill of the surging tide, as it rolled on to the beach and broke into countless white caps. Try to picture this when playing "THE BREAKERS". The melody is in the treble staff and should be well accented. Use the pedal as indicated.

*Allegretto*

*mf*

*R.H.* 1 2 3      4  
3 2 1

*L.H.*

*R.H.* 1 3 5      2  
5 3 1

*L.H.*

*R.H.* 1 2 3      4  
3 2 1

*L.H.*

*R.H.* 1 3 5      2  
5 3 1

*L.H.*

*mp*

3  
1 3 5  
3 2 1

1 2 3  
5 3 1

2.

*poco rit.*

*a tempo*

*mf*

*L. H.*

*2*

*L. H.*

*mp*

*L. H.*

*R. H. 3 5*

*R. H. 1 3 5*

*L. H.*

*L. H.*

M. M. 190

## NOTE READING TESTS

(Four Positions)

See if you can SPELL OUT the following words with the correct notes in four positions on the staff.

EXAMPLE

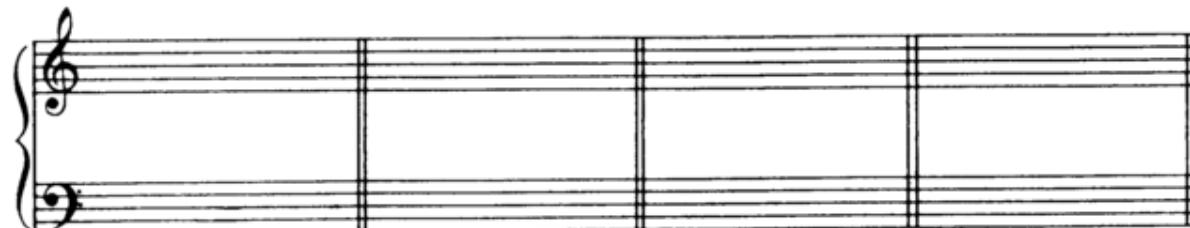
SPELL OUT "FACE" in four positions



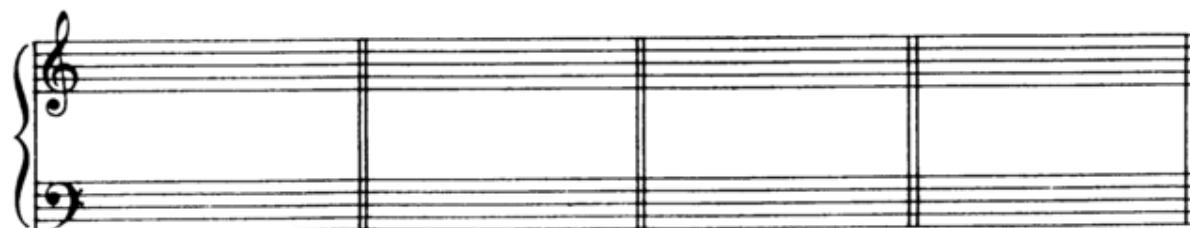
SPELL OUT "CAGE" in four positions



SPELL OUT "DEAF" in four positions



SPELL OUT "BAG" in four positions





## Chorale

Notice the new key signature A FLAT MAJOR. The four flats in this key spell B<sub>b</sub> E<sub>b</sub> A<sub>b</sub> D<sub>b</sub> and will help you to remember the flats. Play the chords with a DOWN ARM touch and strive for a full rich "organ tone".

Moderato

*mp*

## STUDY IN TRIPLETS

*Practise this study three ways.*

1st — Finger 1-2-3 throughout

2nd — Finger 2-3-4 ..

### 3rd — Finger 3-4-5     "

## Kittens At Play

### (Triplets)

The TRIPLETS(  ) in this piece are eighth notes and should be played three notes to the beat instead of the usual two. If you say the word "Won-der-ful" it will help you to feel the RHYTHM. Count in this manner ONE-der-ful, TWO-der-ful.

### Allegretto

Allegretto

M.M. 190

The image shows four staves of piano sheet music. The top two staves are treble clef, and the bottom two are bass clef. The first staff has a tempo marking of 'Allegretto' and a 'M.M. 190'. The music consists of eighth-note patterns. In the first staff, the right hand plays eighth-note triplets (1 2 3) over a sustained bass note. The left hand provides harmonic support with sustained notes and eighth-note chords. The second staff continues this pattern. The third and fourth staves show the continuation of the right-hand pattern, with the left hand providing harmonic support. The bass line features eighth-note chords and sustained notes.

## 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

<b>C MAJOR</b>  Degrees of scale 1 <sup>st</sup> 2 <sup>nd</sup> 3 <sup>rd</sup> 4 <sup>th</sup> 5 <sup>th</sup> 6 <sup>th</sup> 7 <sup>th</sup> 8 <sup>th</sup> <small>or octave</small>	<b>C MINOR</b> 
--	--------------------

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.

<b>C MAJOR</b> 	1 <sup>st</sup> 2 <sup>nd</sup> 3 <sup>rd</sup> 4 <sup>th</sup> 5 <sup>th</sup> 6 <sup>th</sup> 7 <sup>th</sup> 8 <sup>th</sup>	
<b>C MINOR</b> <small>Relative</small> 		
<small>to</small> <b>E FLAT MAJOR</b> 		

The LOWERED 3rd, 6th and 7th degrees E<sub>b</sub>-A<sub>b</sub>-B<sub>b</sub> 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.

M. M. 180



## Film Thriller

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

**Allegretto**

*p*

*oreo.*

*f*

*f*

5

M. M. 190



## 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**

French Folk Tune

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

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.

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

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

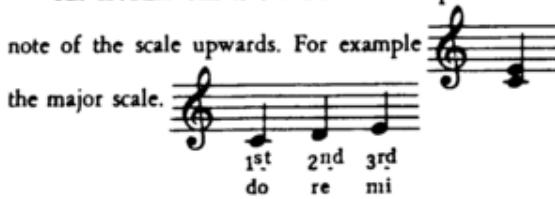
rit.

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.

## 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*

M. M. 190

## WRIST STACCATO

HAND IN POSITION  
TO STRIKE

DOWN STROKE

UP STROKE



## Study in Wrist Staccato

Moderato

Musical score for 'Study in Wrist Staccato' in Moderato tempo. The score consists of four staves of music for two hands (right hand in treble clef, left hand in bass clef). The music is divided into four measures. In each measure, the right hand plays a series of eighth-note chords (e.g., G-C-E, A-C-E, B-D-F#) using wrist staccato. The left hand provides harmonic support with sustained notes. Fingerings (e.g., 1, 2, 3, 4, 5) are indicated above the right-hand notes to guide the performer.

M. M. 190

## 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.

## W a l t z

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*

M. M. 190

45

*f* *rit.*

*p a tempo*

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

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

*p*

*cresc.*

4, 1, 1, 4  
4, 2, 1, 2  
5, 2, 1, 4  
4, 2, 2, 4

*f* *rit.*

*p a tempo*

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

*poco cresc.*

*rit.*

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

M. M. 190

## 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**

Musical score for the first system of the Scale in Sixteenths study. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The bass staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The tempo is marked 'Moderato'. The music consists of two measures. In the first measure, the treble staff has a sixteenth-note scale run starting at 1 and ending at 5. The bass staff has a sustained note. The second measure also has a sixteenth-note scale run starting at 1 and ending at 5. Measure numbers 1 and 2 are indicated below the bass staff.

Musical score for the second system of the Scale in Sixteenths study. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The bass staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The tempo is marked 'Moderato'. The music consists of three measures. The first measure has a sixteenth-note scale run starting at 1 and ending at 5. The second measure has a sixteenth-note scale run starting at 1 and ending at 5. The third measure has a sixteenth-note scale run starting at 1 and ending at 5. Measure numbers 1 and 2 are indicated below the bass staff. A dynamic marking 'poco rit.' is placed above the third measure.

Musical score for the third system of the Scale in Sixteenths study. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The bass staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The tempo is marked 'a tempo'. The music consists of three measures. The first measure has a sixteenth-note scale run starting at 5 and ending at 1. The second measure has a sixteenth-note scale run starting at 3 and ending at 2. The third measure has a sixteenth-note scale run starting at 3 and ending at 1. Measure numbers 5, 4, 3, 2, 1 and 3, 2, 1 are indicated below the bass staff.

Musical score for the fourth system of the Scale in Sixteenths study. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The bass staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The tempo is marked 'a tempo'. The music consists of three measures. The first measure has a sixteenth-note scale run starting at 5 and ending at 1. The second measure has a sixteenth-note scale run starting at 4 and ending at 2. The third measure has a sixteenth-note scale run starting at 5 and ending at 1. Measure numbers 5, 4, 3, 2, 1 and 5, 4, 3, 2, 1 are indicated below the bass staff. A dynamic marking 'rit.' is placed above the third measure.



## 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*

## 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**

M. M. 190

## 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

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

*Andante cantabile*

*p e tranquillo*

*l. h.*

*2 3 4*      *3*      *3 4 5*      *5*

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

*4*      *1 2 3*      *mf*      *poco accelerando*

*a tempo*

*rit.*      *p a tempo*

*rit.*      *a tempo*      *f*      *p*      *rit.*      *pp*

M. M. 190

**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.

**M i n u e t**

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 and DECREASE the tone when the melody goes DOWN , but there are as many different ways of shading as we have moods.

**Allegretto**

**J. S. BACH**

The sheet music consists of five staves of musical notation for piano. The top staff shows the right hand's melody in treble clef, with fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings (mp). The bottom staff shows the left hand's bass line in bass clef. The subsequent staves continue the melodic line, with the right hand's melody becoming more complex and featuring grace notes and slurs. Fingerings like 1, 2, 3, 4, 5 are used throughout. The music is in common time, with key signatures of one sharp (F# major or C major). The piece concludes with a dynamic marking of 'poco rit.' followed by a repeat sign and a bass clef.



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*

Sheet music for Jig, featuring four staves of musical notation. The music is in common time (indicated by 'C') and consists of eighth-note patterns. The first staff starts with a forte dynamic (*f marcato*). The second staff begins with a piano dynamic. The third and fourth staves continue the rhythmic pattern. Measure numbers 1 through 5 are indicated above the notes. The tempo is marked as Allegro con brio (M.M. 190).

M. M. 190

*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 sheet music consists of four staves of musical notation for piano. The top two staves are for the treble clef (right hand) and the bottom two are for the bass clef (left hand). The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The tempo is Allegretto. The music features grace notes indicated by small numbers above the main notes. Measure 1 starts with a dynamic 'p' (pianissimo). Measures 2-4 show a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. Measures 5-6 show a similar pattern with a slight increase in volume. Measures 7-8 show a continuation of the pattern. Measures 9-10 show a further increase in volume with dynamics 'mf' (mezzo-forte) and 'poco cresc.'. Measures 11-12 show a continuation of the pattern. Measures 13-14 show a final increase in volume with dynamics 'f' (fortissimo) and 'poco rit.'. The bass line provides harmonic support with sustained notes and chords.

M. M. 190



## The Whistler

Blessings on thee, little man,  
Barefoot boy, with cheeks of tan,  
With thy turned-up pantaloons,  
And thy merry whistled tunes.

*Whittier*

Allegretto

Sheet music for piano, page 55, measures 190-195. The music is in common time and consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Fingerings are indicated above the notes. Measure 190: Treble staff - 1 2 1, 2 3 2; Bass staff - 5. Measure 191: Treble staff - 3 5 3, 2 3 2; Bass staff - 5. Measure 192: Treble staff - 1. Measure 193: Treble staff - 3 4 3 1, 3 1; Bass staff - 5. Measure 194: Treble staff - 3 4 3 1, 3 1; Bass staff - 5. Measure 195: Treble staff - 1 2 1, 2 4 2; Bass staff - 5. Measure 196: Treble staff - 4, 1 3 1; Bass staff - 5. Measure 197: Treble staff - 4, 5; Bass staff - 5. Measure 198: Treble staff - 1. Measure 199: Treble staff - 3 4 3 1, 3 1; Bass staff - 5. Measure 200: Treble staff - 3 4 3 1, 3 1; Bass staff - 5. Measure 201: Treble staff - 1 2 1, 2 3 2; Bass staff - 5. Measure 202: Treble staff - 3, 2 5 4, 2; Bass staff - 5. Measure 203: Treble staff - 2, 1; Bass staff - 5. Measure 204: Treble staff - 5. Bass staff - 5.

# P r e l u d e

Notice the new time signature. This means a half note will now receive one beat. When you have learned the first page thoroughly you will have less difficulty in mastering the second which is composed of the same chords in broken form.

**Andante**

*mf*

**Ad. simile**

## Allegretto

Musical score for piano, two staves. Treble staff: dynamic *p*, fingerings (4, 2, 1, 2) over 5, (5, 2, 1, 2) over 4, (5, 2, 1, 2) over 4, (5, 2, 1, 2) over 4. Bass staff: sustained notes. Measure repeat signs below both staves.

Treble staff: fingerings (5, 2, 1, 2) over 5, (5, 3, 4, 3) over 5, (5, 2, 1, 2) over 4, (5, 2, 1, 2) over 5. Bass staff: sustained notes. Measure repeat signs below both staves. Below the treble staff, the instruction *Ad. simile* is written.

Musical score continuation. Treble staff: fingerings (4, 2, 1, 2) over 5, (5, 2, 1, 2) over 4, (5, 2, 1, 2) over 4, (5, 2, 1, 2) over 4. Bass staff: sustained notes.

Treble staff: fingerings (5, 2, 1, 2) over 5, (5, 3, 4, 3) over 5, (5, 2, 1, 2) over 4, (5, 2, 1, 2) over 3. Bass staff: sustained notes. Measure repeat signs below both staves.



## Tarantella

The name TARANTELLA is derived from a poisonous spider called a tarantula. The victims of this poisonous spider were said to be imbued with a wild desire to leap into the air and dance for hours.

Be sure to play "TARANTELLA" with strong rhythm and well marked accents on the FIRST and FOURTH beats.

*Allegro vivace*

M. M. 160

The image shows six staves of musical notation for piano, arranged vertically. The top two staves are treble clef, and the bottom four are bass clef. Each staff consists of five horizontal lines. Fingerings are indicated above the notes in the treble clef staves, and below the notes in the bass clef staves. Various dynamics such as forte (f), piano (p), and sforzando (sf) are marked throughout. Performance instructions include 'a tempo' and 'rit.'. The music includes measures with different note values and rests.



## In The Toy Shop

This piece describes a scene in a toy shop. See if you can guess which musical instrument is being imitated.

*8-----* means play an octave higher.

Moderato

*pp leggiero*

*8-----*

*p*

*8-----*

*poco rit.*

M.M. 190

The musical score consists of four staves of music. The first staff starts with a rest, followed by a dynamic marking of *pp leggiero*. The second staff begins with a eighth-note rest, followed by a sixteenth-note pattern. The third staff starts with a eighth-note rest, followed by a sixteenth-note pattern. The fourth staff starts with a eighth-note rest, followed by a sixteenth-note pattern. The music is in common time (indicated by '4'). The notes are primarily eighth and sixteenth notes, with some rests. The dynamics include *pp leggiero*, *p*, and *poco rit.*. The tempo is indicated as 'Moderato' and the metronome mark is 'M.M. 190'. The score is written for a single instrument, likely a piano or harp, given the hand-like fingering markings above the notes.

## MAJOR SCALES AND MAJOR TRIADS

Root First Second  
Pos. Inver. Inver.

M. M 160

## MAJOR SCALES AND MAJOR TRIADS

Root First Second  
Pos. Inver. Inver.

F Major

B<sub>b</sub> Major

E<sub>b</sub> Major

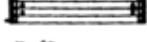
A<sub>b</sub> Major

D<sub>b</sub> Major

G<sub>b</sub> Major

M. M. 190

## 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.....	>.....	Accent note
Agitato.....	<i>Agitato</i> .....	Agitated
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
Animato.....	<i>Animato</i> .....	With spirit, lively
Cantabile.....	<i>Cantabile</i> .....	In a singing or vocal style
Con brio.....	<i>Con brio</i> .....	With spirit
Crescendo.....	<i>Cresc.</i> ——	Gradually louder
Da Capo.....	<i>D.C.</i> .....	Return to the beginning
Decrescendo.....	<i>Decresc.</i> ——	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.....	—	Sound note longer than its actual value
Il canto.....	<i>Il Canto</i> .....	The melody
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
Lento.....	<i>Lento</i> .....	A little slower than andante
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)
Molto vivace.....	<i>Molto Vivace</i> .....	Very lively
Piano.....	<i>p</i> .....	Soft
Pianissimo.....	<i>pp</i> .....	Very soft
Poco.....	<i>Poco</i> .....	Little
Poco a poco.....	<i>Poco a poco</i> .....	By degrees
Poco moto.....	<i>Poco Moto</i> .....	A little motion
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>sfs</i> .....	Very strong accent
Simile.....	<i>simile</i> .....	Same as indicated previously
Slight Accent.....	— .....	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
Vivo.....	<i>Vivo</i> .....	Lively, briskly

## STUDENT'S PRACTICE RECORD

Student's Name ..... Address .....

Teacher's Name ..... Address .....