

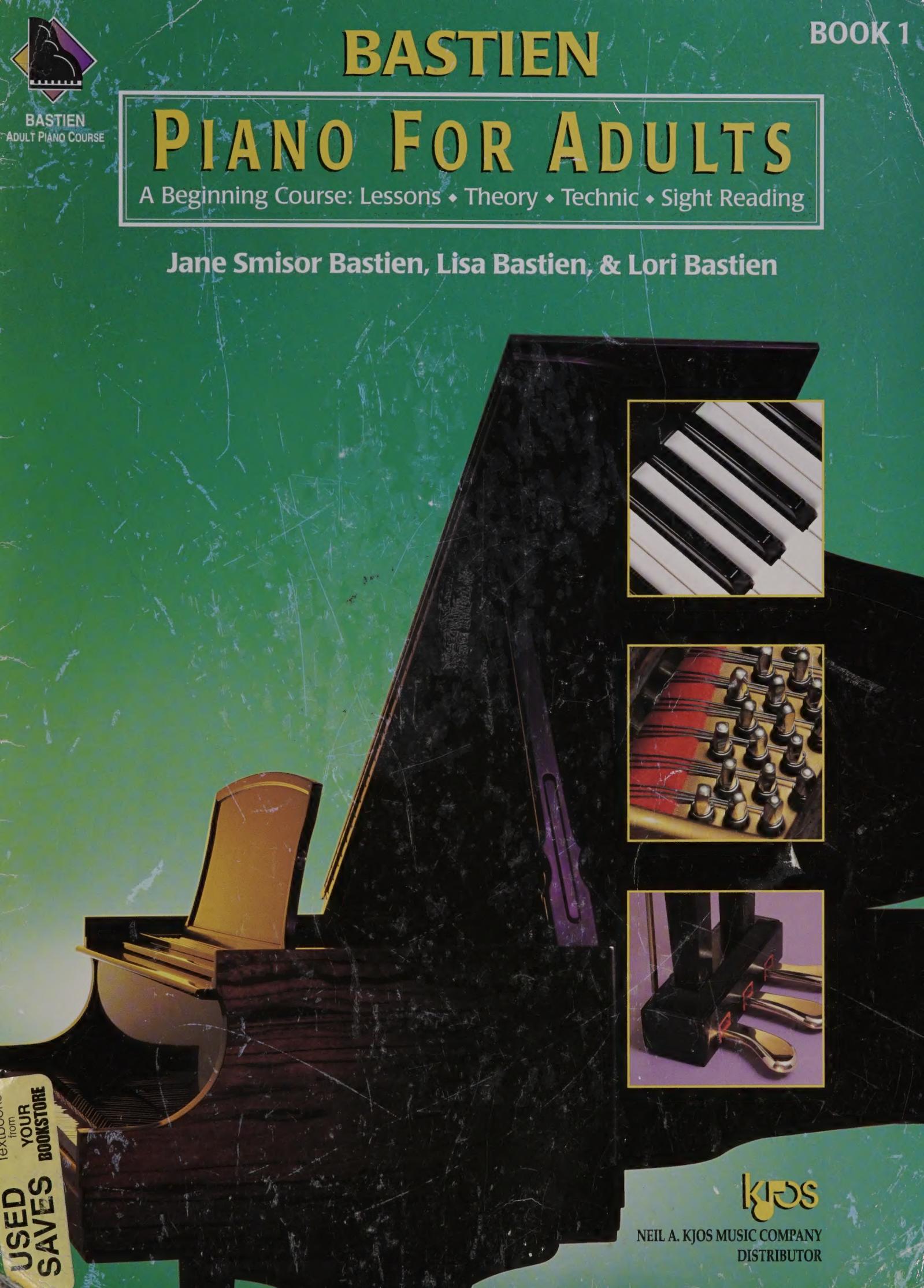
BOOK 1

BASTIEN

# PIANO FOR ADULTS

A Beginning Course: Lessons • Theory • Technic • Sight Reading

Jane Smisor Bastien, Lisa Bastien, & Lori Bastien



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# BASTIEN

## Piano

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## FOR ADULTS

Theory • Technic • Sight Reading

, Lisa Bastien, & Lori Bastien

### Preface

to add piano to your life! Whether this is your first  
 time, we hope you will find this experience fun and  
 endeavor.

Jane Smisor Bastien, Lisa Bastien, and Lori Bastien

### Table of Icons



This icon is used as a reminder to check your answers in the answer key. The answer key may be found on page 152.



This icon is used whenever any new notes are presented.



This icon is used when a historical or theoretical piece of information is given.



This icon is used to review important information which has been presented previously.



This icon is used whenever follow-up exercises are presented.



This icon is used as a reminder to locate the starting notes in each hand before playing.



This icon is used to indicate pieces included on the correlated *Accompaniment Compact Discs*. The circled number inside the icon indicates the particular CD track on Disc One or Disc Two. Also included is the metronome number at which the accompaniment has been recorded. The *Accompaniment Compact Discs* are either attached to the inside back cover of this book or may be purchased separately. More information about the compact discs may be found on page 160.

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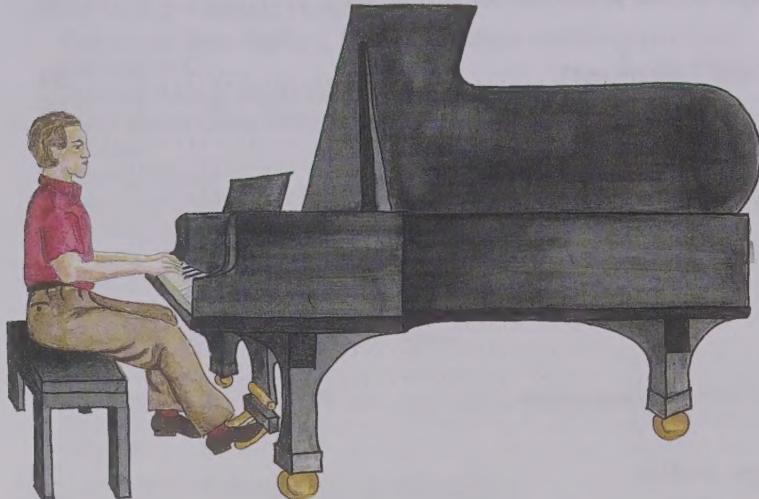
## Chapter 1

# An Introduction to the Piano

- ◆ Posture and Sitting Position
- ◆ Finger Numbers
- ◆ Hand Position

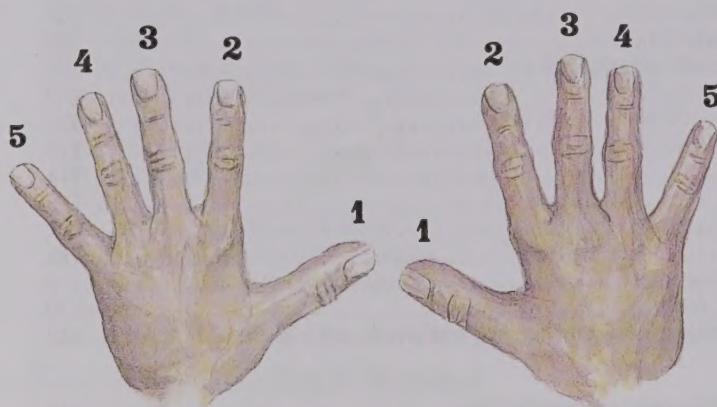
- ◆ Keyboard Geography
- ◆ The Music Alphabet
- ◆ Basic Rhythm

- ◆ C 5-Finger Position
- ◆ C Chord
- ◆ Repeat Sign



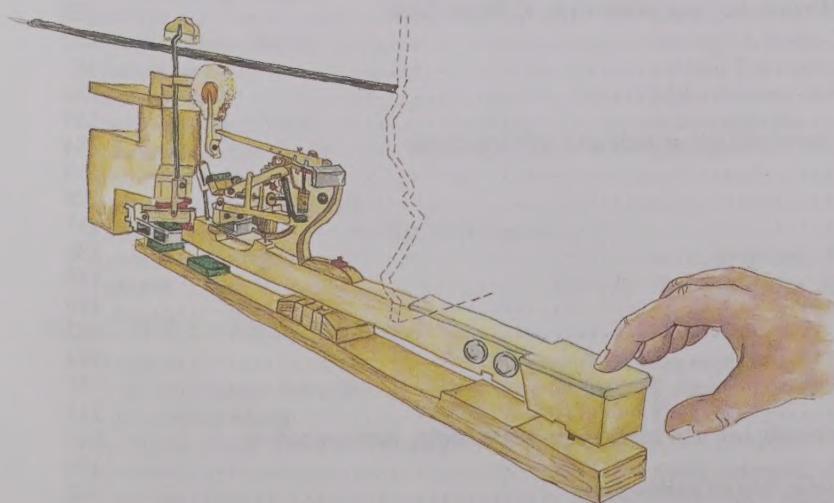
### Posture and Sitting Position

- ◆ Sit a comfortable distance from the piano with your knees slightly under the keyboard.
- ◆ Sit up straight, relax your shoulders, and lean your upper torso slightly forward.
- ◆ Keep your elbows slightly higher than the keys and your wrists level with your forearms.



### Finger Numbers

- ◆ Say these finger numbers aloud, moving the corresponding fingers.
- ◆ Learn these finger numbers so your response becomes automatic.



### Tone

- ◆ When a key is pressed down, a hammer inside the piano strikes two or three strings to make a sound of a definite pitch.
- ◆ We call this sound **tone**.

# Hand Position

A good hand position with curved fingers is extremely important when playing the piano.

Playing with curved fingers:

- ◆ Allows all fingers to function properly and efficiently together.
- ◆ Is essential in order to maintain control and consistency of sound.



## Loose Fist Technic

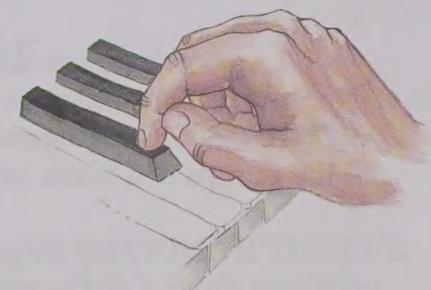
To prepare for a hand position with good shape and form, begin by making a loose fist with your Left Hand (L.H.).

### Practice Suggestions

1. Place your L.H. fist on any group of 3 black keys.
2. Decide whether you want the tones to sound loud or soft.  
Play two different ways:
  - a. To make a **louder sound**, sink quickly into the keys.
  - b. To make a **softer sound**, sink slowly into the keys.
3. After the tones are heard, roll your hand forward and upward in a relaxed and gentle manner. The wrist should lead.
4. Repeat this exercise with your Right Hand (R.H.).

## First Joint Technic

- ◆ The first joints of fingers 2, 3, 4, and 5 help control the beauty of tone and consistency of sound.
- ◆ The first joint technic uses the thumb to support the first joint of fingers 2, 3, 4 and 5 as shown in the diagram.

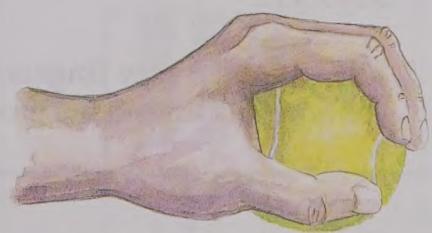


### Practice Suggestions

1. Place your supported L.H. second finger on any black key.
2. Decide whether you want the tone to sound loud or soft. Play.
3. After the tone is heard, roll your hand forward and upward in a relaxed and gentle manner. The wrist should lead.
4. Repeat this exercise with your R.H. second finger.
5. Repeat this exercise with fingers 3, 4, and 5 in both hands.

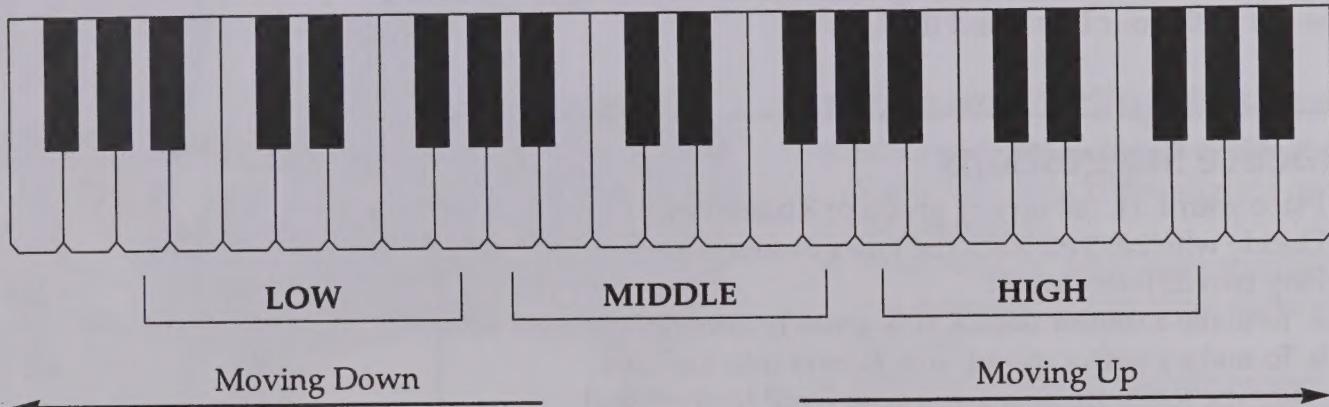
## Tennis Ball Image

- ◆ After you feel comfortable with the "Loose Fist" and "First Joint" technics, make a loose fist with your L.H. and place your hand and wrist on the table.
- ◆ Slowly open your hand and imagine that you are holding a tennis ball with a loose, relaxed grip.
- ◆ Picture this "tennis ball" image as you play the piano, continuing to keep your fingers gently curved.



# Keyboard Geography

- ◆ A complete working knowledge of keyboard geography is essential when playing the piano.
- ◆ The acoustic piano keyboard has a pattern of 88 black and white keys.
- ◆ The black keys are grouped in sets of twos and threes.
- ◆ Tones sound **higher** as you move **up** (to the right) on the keyboard.
- ◆ Tones sound **lower** as you move **down** (to the left) on the keyboard.



## 2 Black-Key Groups Moving Up

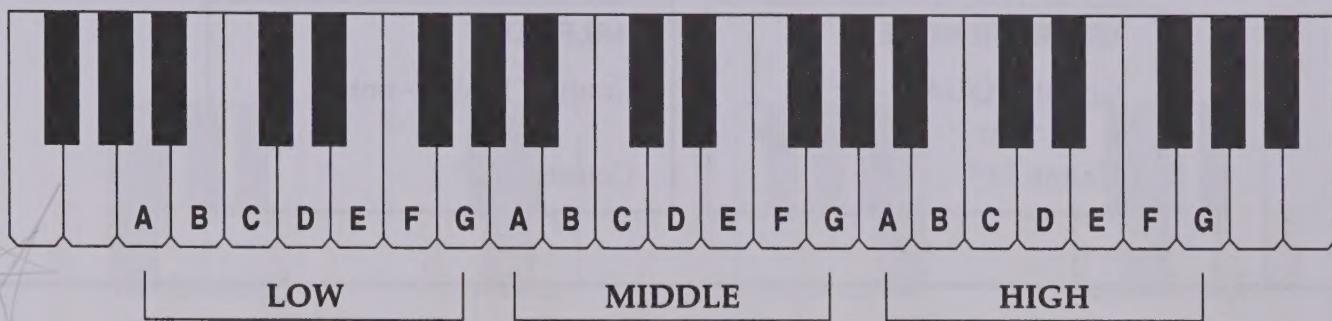
1. **LEFT HAND:** Play fingers 3 and 2 together. Beginning in the low section of the keyboard, play all the groups of 2 black keys moving up until reaching the middle section of the keyboard.
2. **RIGHT HAND:** Play fingers 2 and 3 together. Beginning in the middle section of the keyboard, continue playing all the groups of 2 black keys moving up the keyboard.

## 3 Black-Key Groups Moving Down

1. **RIGHT HAND:** Play fingers 2, 3, and 4 together. Beginning in the high section of the keyboard, play all the groups of 3 black keys moving down until reaching the middle section of the keyboard.
2. **LEFT HAND:** Play fingers 4, 3, and 2 together. Beginning in the middle section of the keyboard, continue playing all the groups of 3 black keys moving down the keyboard.

# The Music Alphabet

- ◆ The Music Alphabet names the white keys on the keyboard: **A B C D E F G**.
- ◆ The same seven keys, **A B C D E F G**, are repeated all the way up the keyboard.

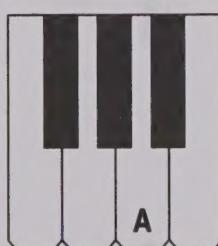


## Practice Suggestions

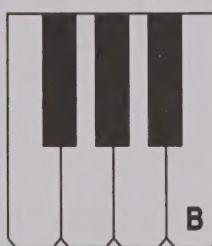
1. Using the L.H. second finger, find an **A** in the low section on the keyboard. Play the seven keys in the music alphabet both up and down the keyboard, saying the letter names of the keys aloud as you play.
2. Using the R.H. second finger, repeat this exercise in the middle and high sections of the keyboard.
3. Begin with the lowest **A**:
  - ◆ Using the L.H. second finger, play all the **A**'s in the low and middle sections on the keyboard.
  - ◆ Using the R.H. second finger, play all the **A**'s in the middle and high sections on the keyboard.
4. Repeat this exercise with the other individual white keys: **B C D E F G**.

- ◆ Individual white keys are located by referring to groups of two and three black keys.
- ◆ Be able to verbalize where the white keys are in relationship to the surrounding black keys. For example, "D is between the 2 black-key group."
- ◆ Memorize the location of each white key.

**A** is between the top two black keys of each 3 black-key group.



**B** is to the right of each 3 black-key group.



**C** is to the left of each 3 black-key group.



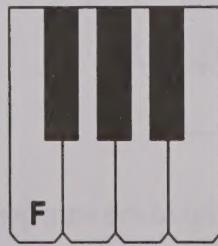
**D** is between each 2 black-key group.



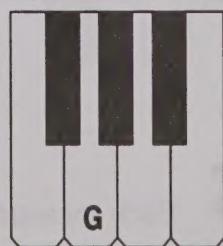
**E** is to the right of each 2 black-key group.



**F** is to the left of each 3 black-key group.

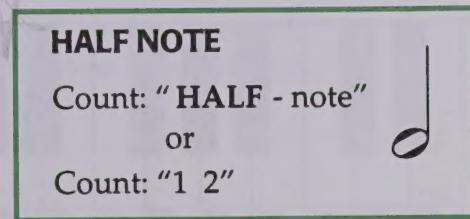
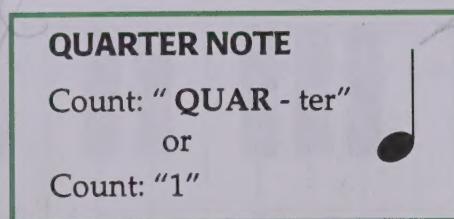


**G** is between the bottom two black keys of each 3 black-key group.



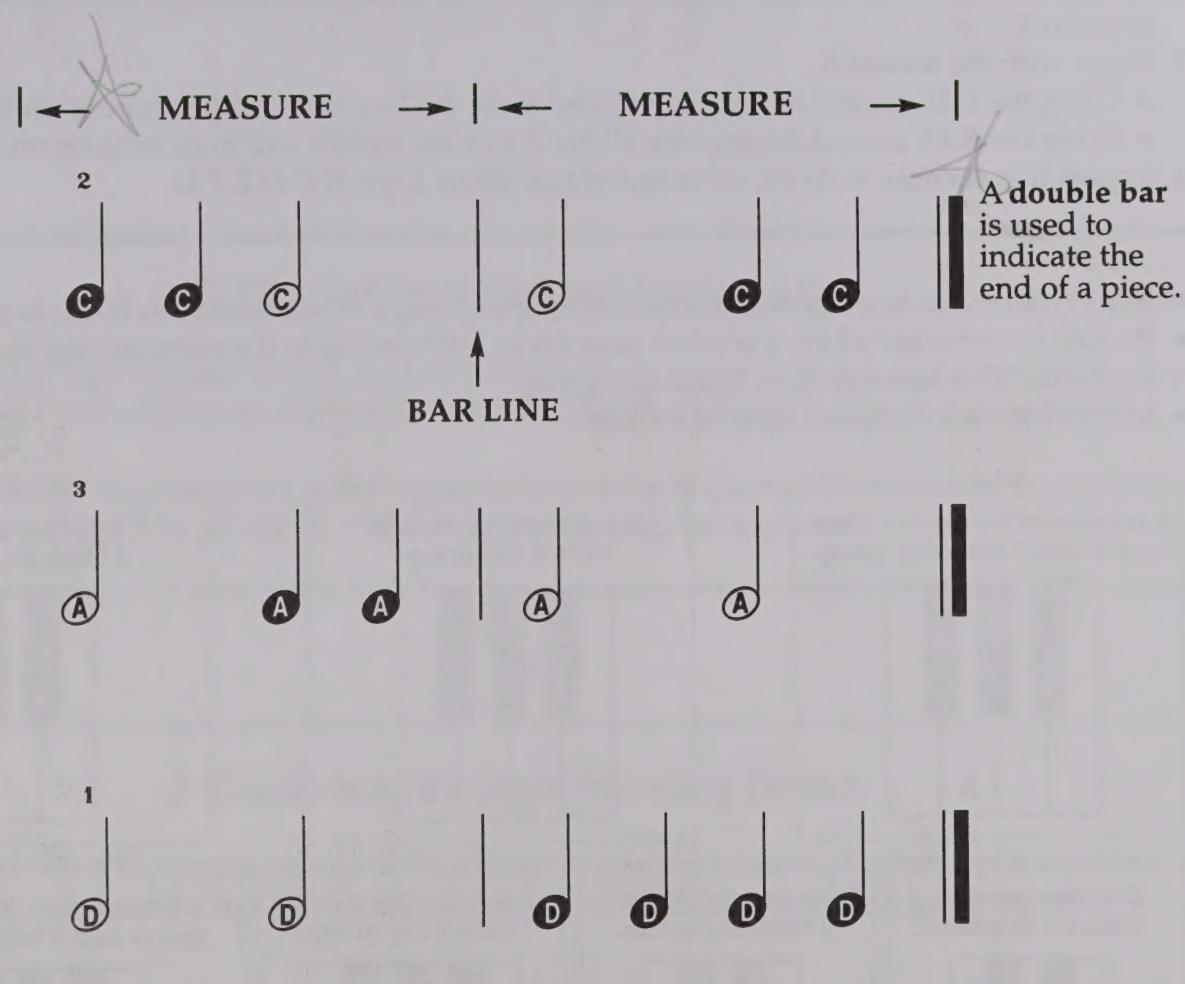
## **Basic Rhythm**

Music is made up of short and long tones. Notes symbolize the duration of each tone. This combination of short and long tones is called **rhythm**.



# Practice Suggestions

1. Clap and count the following rhythms aloud. Keep a steady beat.
  2. Practice playing the following rhythms with either hand in the middle section of the keyboard using the indicated keys and finger numbers.
  3. Count aloud while playing and hold each note for its full value. Keep a steady beat.

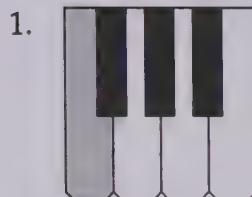


Each measure contains the same number of beats.

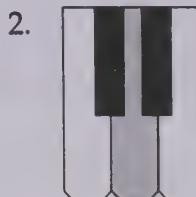


## Review

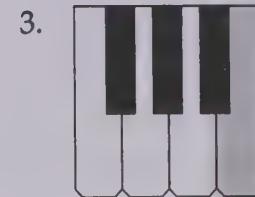
Write the letter names of each shaded key in the blanks provided.



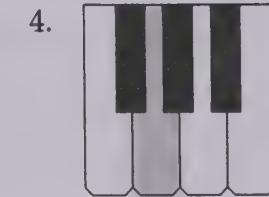
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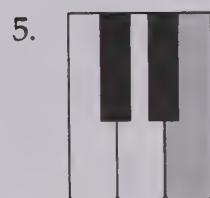
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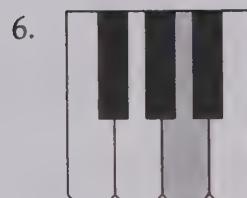
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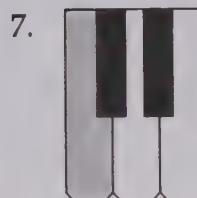
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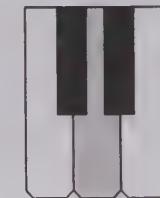
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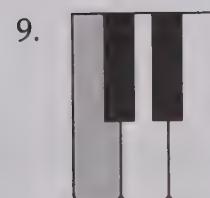
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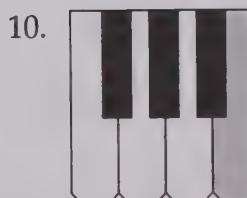
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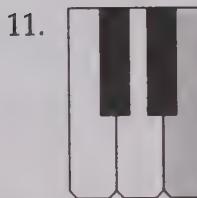
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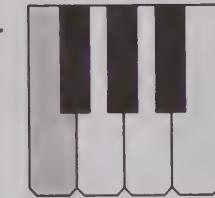
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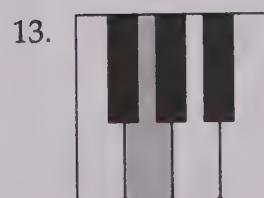
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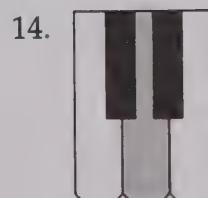
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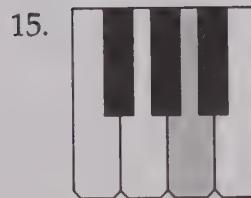
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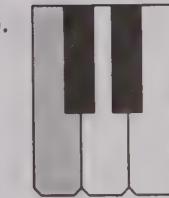
13.



14.



15.



16.

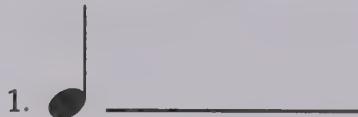


## Review

A. Without looking at the keyboard, fill in the letter names of the white keys in the blanks provided.

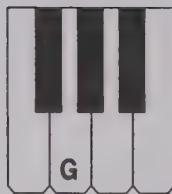
1. \_\_\_\_\_ is between each 2 black-key group.
2. \_\_\_\_\_ is to the right of each 3 black-key group.
3. \_\_\_\_\_ is between the bottom two black keys in each 3 black-key group.
4. \_\_\_\_\_ is to the left of each 2 black-key group.
5. \_\_\_\_\_ is between the top two black keys each 3 black-key group.
6. \_\_\_\_\_ is to the right of each 2 black-key group.
7. \_\_\_\_\_ is to the left of each 3 black-key group.

B. Identify the following notes:

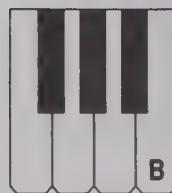


C. Play in Rhythm:

1. Clap and count the following rhythms aloud. Keep a steady beat.
2. Practice playing the following rhythms with either hand in the middle section of the keyboard using the indicated keys and finger numbers.
3. Count aloud while playing and hold each note for its full value. Keep a steady beat.



**3**

 A rhythmic pattern consisting of a series of eighth notes starting on the note 'G'. This is followed by a vertical bar line, then another series of eighth notes starting on 'G'.


**2**

 A rhythmic pattern consisting of a series of eighth notes starting on the note 'B'. This is followed by a vertical bar line, then another series of eighth notes starting on 'B'.


**4**

 A rhythmic pattern consisting of a series of eighth notes starting on the note 'A'. This is followed by a vertical bar line, then another series of eighth notes starting on 'A'.


**1**

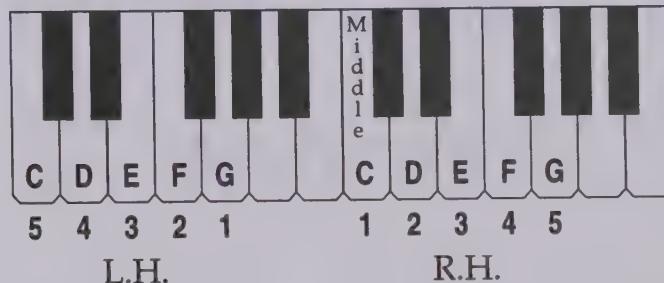
 A rhythmic pattern consisting of a series of eighth notes starting on the note 'C'. This is followed by a vertical bar line, then another series of eighth notes starting on 'C'.

## C 5-Finger Position

The first pieces you play will be in the C 5-Finger Position.

Each hand uses the same five keys: C, D, E, F, and G in two different places on the keyboard.

## C 5-Finger Position



Use the following practice suggestions throughout Chapter 1.

### Prepare to Play

1. Clap and count the rhythm aloud.
2. Find the C 5-Finger Position:  
R.H. 1 on Middle C.  
L.H. 5 on the C below Middle C.

### Play 3 Different Ways

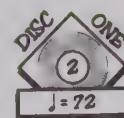
1. Play and say the finger numbers aloud.
2. Play and count the rhythm aloud.
3. Play and say the letter names aloud.

### Always Remember

1. Keep a good hand position as you play.
2. Keep your eyes on the music.

## ETUDE IN C

*Etude is a French word meaning "study."*



Position: C 5-Finger

R.H.\*

L.H.

\* In pre-staff notation: the R.H. plays the notes with stems going up.  
the L.H. plays the notes with stems going down.



Ludwig van Beethoven (1770 - 1827), German composer, studied piano with Haydn and began his career as a promising virtuoso pianist and composer. His increasing deafness at the age of 31 however, forced him to give up playing the piano in public and drove him to pursue composing with an unprecedented passion. A prolific composer, Beethoven wrote thirty-two piano sonatas, five piano concertos, one violin concerto, an opera, a great quantity of chamber music, symphonies, and many other works. An excerpt from his dramatic *Symphony No. 9* appears below. Beethoven conducted the premiere performance of *Symphony No. 9* on May 7, 1824, in Vienna. Milton Cross, author of *Milton Cross' Encyclopedia Of The Great Composers And Their Music*, wrote: "The symphony ended. But Beethoven, who had heard nothing – and who was several measures off – continued conducting even as the applause erupted. At last the contralto, Caroline Ungher, walked over to the master and gently turned him around to the demonstrative audience."

## ODE TO JOY



Ludwig van Beethoven

Position: C 5-Finger

R.H.

L.H.

### WHOLE NOTE



Count: "WHOLE note hold it"

or

Count: "1 2 3 4"

## AU CLAIR DE LA LUNE



French Folk Song

Position: C 5-Finger

R.H.

L.H.

KP1

# GOOD KING WENCESLAS



Traditional Carol

Position: C 5-Finger

L.H.

R.H.



In pre-staff notation: the R.H. plays the notes with stems going up.  
the L.H. plays the notes with stems going down.

Note: In *Frère Jacques* you will change hands within a measure for the first time.

# FRÈRE JACQUES



French Folk Song

Position: C 5-Finger

R.H.

R.H.

R.H.

R.H.

L.H.

L.H.

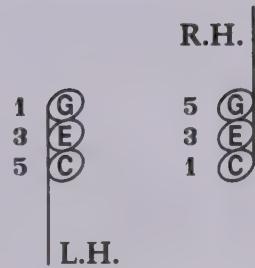
L.H.

L.H.

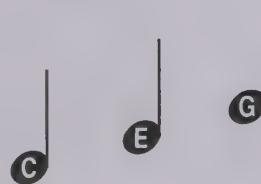
## The C Chord

The C Chord is formed from three of the keys in the C 5-Finger Position: C E G.

**Block Chord:** Notes in a chord played simultaneously.



**Broken Chord:** Notes in a chord played one at a time.



### DOTTED HALF NOTE

Count: "Half - note - dot"



or

Count: "1 2 3"

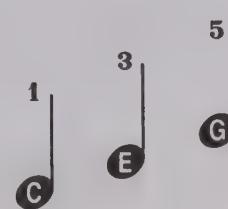
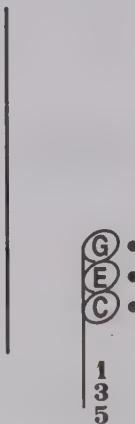
The repeat sign means to repeat (play again) from the beginning of the piece.

## GENTLE WAVES

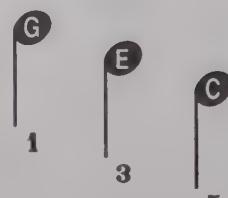
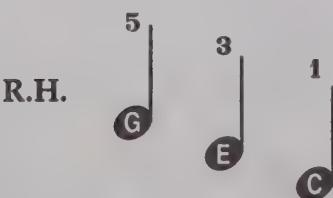


Position: C 5-Finger

R.H.



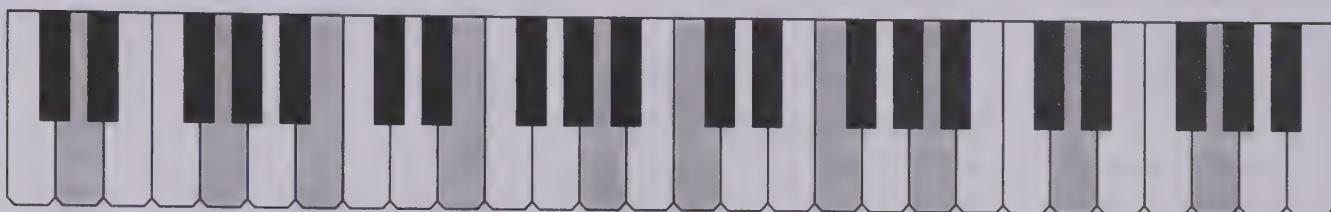
L.H.





## Review

A. Write the letter names of each shaded key in the blanks provided.



1. \_\_\_\_ 2. \_\_\_\_ 3. \_\_\_\_ 4. \_\_\_\_ 5. \_\_\_\_ 6. \_\_\_\_ 7. \_\_\_\_ 8. \_\_\_\_ 9. \_\_\_\_ 10. \_\_\_\_

B. On the keyboard to the right:

1. Write the letter names on the keys to form the C 5-Finger Position with both hands.
2. Shade the three keys to form C chords for both hands.



L.H. R.H.

C. Draw the following notes:

1. Quarter Note \_\_\_\_ 2. Half Note \_\_\_\_ 3. Dotted Half Note \_\_\_\_ 4. Whole Note \_\_\_\_

D. Play the following C chords. Count aloud as you play.

## BLOCK AND BROKEN CHORDS

1.

R.H.

L.H.

5  
3  
1

5  
3  
1

2.

R.H.

L.H.

5  
3  
1

5  
3  
1

# Music Notation

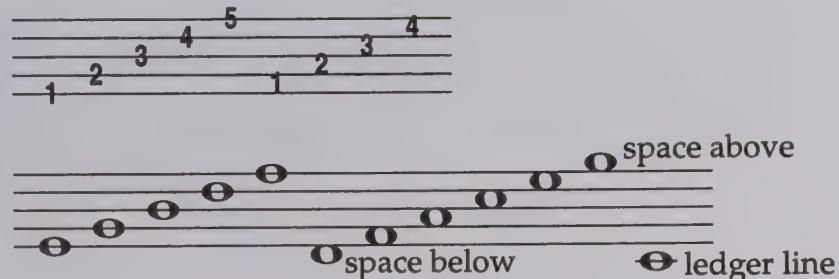
- ◆ Notes on the Staff
- ◆ Rests
- ◆ Dynamics
- ◆ Time Signatures  $\frac{3}{4}$   $\frac{4}{4}$
- ◆ Melodic & Harmonic Intervals: 2nd, 3rd, 4th, and 5th
- ◆ Damper Pedal
- ◆ Slurs and Ties

## Treble and Bass Staffs

- ◆ Music is written on lines and spaces called a staff.

- ◆ Notes are written:

1. On the 5 lines.
2. In the 4 spaces between the lines.
3. In the spaces above and below the staff.
4. On ledger lines (short lines added above or below the staff).

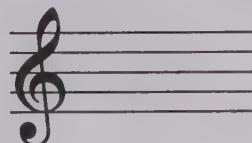


- ◆ Piano music uses two clefs:

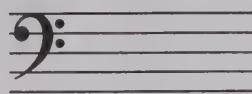
Treble Clef  
or G Clef sign:

Bass Clef  
or F Clef sign:

- ◆ Middle and high tones are written on the treble staff.  
Notes written on the treble staff are usually played by the R.H.

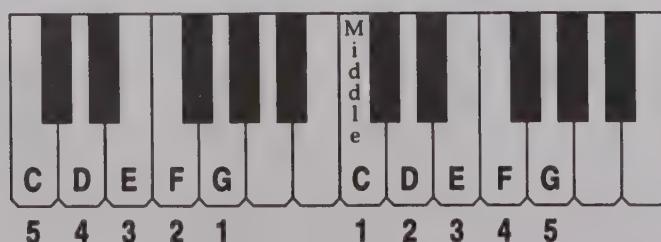


- ◆ Low and middle tones are written on the bass staff.  
Notes written on the bass staff are usually played by the L.H.



## C 5-Finger Position on the Grand Staff

- ◆ The treble staff and the bass staff are joined together by a brace to form the Grand Staff. Below are the notes in the C 5-Finger Position. Memorize the letter names and their placement on the Grand Staff.



## Time Signature

- The two numbers written at the beginning of each piece are called the time signature.
- The upper number indicates the number of beats (or counts) in each measure.
- The lower number indicates what kind of a note gets one beat (or count).

|          |                         |
|----------|-------------------------|
| <b>4</b> | = 4 beats in a measure. |
| <b>4</b> | =  receives 1 beat.     |
|          | receives 2 beats.       |
|          | receives 3 beats.       |
|          | receives 4 beats.       |

Follow these practice suggestions throughout the rest of the book:

### Practice Suggestions

- Write the counts in the music (1 2 3 4).
- Clap and count the rhythm aloud.
- Find your position on the keyboard.
- Play and sing (or say) the letter names aloud.
- Play and count the rhythm aloud.



**Stem rule:** Any note on or above the middle line of the staff has a stem going down on the left side of the note head. Any note on or below the middle line of the staff has a stem going up on the right side of the note head.



### PRELUDE IN C




The use of flashcards is highly recommended to aid in recognizing individual notes. *Music Flashcards* (GP27) by Jane Smisor Bastien may be obtained from your local music dealer. Each flashcard is numbered. Find the numbered cards shown below from your set of music flashcards. Name, play, and memorize these new notes.

|    |    |    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|----|----|
|    |    |    |    |    |    |    |    |    |    |
| 11 | 12 | 13 | 14 | 15 | 25 | 26 | 27 | 28 | 29 |

## **Rest Signs**

Rest signs in music indicate measured silence. There is a rest sign with the same value as each note.

|              |   |          |           |   |           |            |   |                                 |
|--------------|---|----------|-----------|---|-----------|------------|---|---------------------------------|
| Quarter note |  | = 1 beat | Half note |  | = 2 beats | Whole note |  | = 4 beats                       |
| Quarter rest |  | = 1 beat | Half rest |  | = 2 beats | Whole rest |  | = 4 beats<br>or a whole measure |

# MOVING ALONG



quarter rest

half rest

whole rest

A musical staff in G clef and common time. The staff consists of five horizontal lines and four spaces. The first measure contains three quarter notes (C) and a half note (D). The second measure contains two quarter notes (D) and a half note (E). The third measure contains one quarter note (E) and a half note (D). The fourth measure contains one quarter note (D) and a half note (C). The fifth measure contains a half note (C).

# JINGLE BELLS



Words and Music by  
James S. Pierpont

James B. Pierpoint

The musical score consists of two staves. The top staff is in treble clef, 4/4 time, with a key signature of one sharp. It features a melody line with eighth-note patterns and specific notes labeled with letters (E, G, C, D) above them. The lyrics "Jin - gle bells," are written below the notes. The bottom staff is in bass clef, also in 4/4 time and one sharp. It has a continuous eighth-note pattern. The lyrics "jin - gle all the way." are written below the bass line.

3

Jin - gle bells, jin - gle bells, jin - gle all the way.

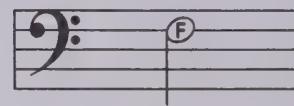
A musical score for a single melodic line, likely for a keyboard instrument like a piano. The score consists of two staves. The top staff uses a treble clef and has four measures of rests. The lyrics are: "Oh, what fun it is to ride a one horse open sleigh!" The bottom staff uses a bass clef and has four measures of notes. The notes are: F, F, F, F; E, E, E; G, G; D, C. The measure numbers 1, 2, 3, and 4 are written below the staff.

Oh, what fun it is to ride a one horse open sleigh!

KP1 2

## More About Clefs

- The Treble Clef sign is also known as the G Clef Sign.
- The Treble Clef sign wraps around the 2nd line.  
The 2nd line indicates the note G.
- The Bass Clef sign is also known as the F Clef Sign.
- The dots of the Bass Clef sign surround the 4th line on the staff.  
The 4th line indicates the note F.
- It is helpful to use these reference points to recognize notes.



### Note Review

Write the letter names of the notes in the blanks.

Trace the  
Treble Clef  
Sign.

Tracing guide for Treble Clef:

1. G    2. E    3. C    4. F    5. D    6. B

Trace the  
Bass Clef  
Sign.

Tracing guide for Bass Clef:

7. F    8. A    9. C    10. E    11. D    12. B

Draw a  
Treble Clef  
Sign.

Tracing guide for Treble Clef:

13. G    14. E    15. C    16. F    17. D    18. B

Draw a  
Bass Clef  
Sign.

Tracing guide for Bass Clef:

19. F    20. A    21. C    22. E    23. D    24. B



## Review

Use the staff example shown to help answer the following questions.

A. What is the name of the note on the:

1. 3rd line



D

2. 1st line



E

3. 2nd line



G

4. ledger line between  
the treble and bass  
staffs

-

5. 4th line



F

B. What is the name of the note in the:

1. 1st space



E

2. space below



D

3. 3rd space



E

4. 2nd space



C

5. 4th space



B

C. Write the number of beats each rest or note receives in  $\frac{4}{4}$ .



1. \_\_\_\_\_



2. \_\_\_\_\_



3. \_\_\_\_\_



4. \_\_\_\_\_



5. \_\_\_\_\_



6. \_\_\_\_\_



7. \_\_\_\_\_

D. Add bar lines to divide the rhythm into measures.



E. Add one note to complete each measure.



F. Add one rest to complete each measure.

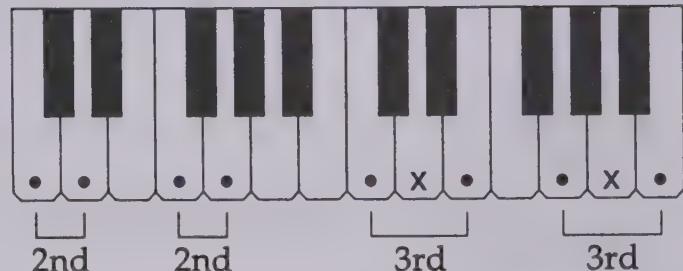


## Melodic and Harmonic Intervals: 2nds and 3rds

- The distance between two notes is called an interval.
- Melodic intervals consist of notes played one at a time to form a melody (tune).
- Harmonic intervals consist of notes played simultaneously to form harmony.

On the keyboard:

- Neighbor white keys are a 2nd apart.
- A 3rd skips a white key.



On the staff:

A 2nd is written from a line to the next space OR a 2nd is written from a space to the next line.

Melodic                      Harmonic

Up a 2nd

Melodic                      Harmonic

Down a 2nd

On the staff:

A 3rd is written from a line to the next line

OR

a 3rd is written from a space to the next space.

Melodic                      Harmonic

Up a 3rd

Melodic                      Harmonic

Down a 3rd

## INTERVAL ETUDE



**1 2**

**1 2**

# Dynamic Signs

Dynamic signs in music indicate how loudly or softly to play.



| SIGN      | ITALIAN NAME       | MEANING     |
|-----------|--------------------|-------------|
| <b>p</b>  | <i>piano</i>       | soft        |
| <b>mp</b> | <i>mezzo piano</i> | medium soft |
| <b>mf</b> | <i>mezzo forte</i> | medium loud |
| <b>f</b>  | <i>forte</i>       | loud        |

Write the names of the intervals (2nd or 3rd) in the boxes provided.

# **DOWN BY THE STATION**



R.H. 1 begins on \_\_\_\_.  
L.H. 5 begins on \_\_\_\_.

## Traditional

A handwritten musical score for piano. The top staff is in treble clef and 4/4 time, with a dynamic marking of *mf*. It contains eight measures of music with notes: C, B, B, A, G, F, E, D, C, C. The bottom staff is in bass clef and 4/4 time, with four measures of silence indicated by dashes.

A handwritten musical score for piano, page 5. The score consists of two staves. The top staff uses a treble clef and has four measures of rests. The bottom staff uses a bass clef and has a continuous line of eighth notes. The measure numbers 1 through 4 are written above the top staff, and the number 5 is written below the bass staff.



L.H. 5 begins on \_\_\_\_.  
R.H. 1 begins on \_\_\_\_.

MARCH



A handwritten musical score for two voices. The top staff is in treble clef, 4/4 time, dynamic forte (f), and consists of six measures. The first measure has a single note. The second measure has a note followed by a rest. The third measure starts with a bass note 'C' followed by three eighth-note pairs. The fourth measure starts with a bass note 'C' followed by three eighth-note pairs. The bottom staff is in bass clef, 4/4 time, and consists of five measures. The first measure starts with a bass note 'C'. The second measure has a note followed by a rest. The third measure has a note followed by a rest. The fourth measure has a note followed by a rest. The fifth measure has a note followed by a rest.

Musical score page 5, measures 5-6. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, an A clef, and a common time signature. Measure 5 starts with a half note on the G line, followed by a rest. Measure 6 starts with a half note on the F line, followed by a rest. Measures 5 and 6 end with a repeat sign.

## Tied Notes

A tie is a curved line which connects notes on the same line or space. Play the first note only and hold for the value of both notes.

Hold, do not play again.

Count: 1 2 3 4      1 2 3 4



## ALL THROUGH THE NIGHT



Welsh Lullaby

R.H. 4 begins on \_\_\_\_.  
L.H. 2 begins on \_\_\_\_.

4

*mp* Sleep, my child, and peace at - tend thee,

All through the night. \_\_\_\_\_

Guard - ian an - gels, God will send thee,

All through the night. \_\_\_\_\_

4



## Review

- A. Draw arrows (up or down) and write the names of the intervals (2nd or 3rd) in the boxes provided.  
 B. Write the letter names of the notes in the blanks.  
 C. Play these notes in the correct place on the keyboard.

1. FE

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

2nd

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

9. \_\_\_\_\_

10. \_\_\_\_\_

D. Write the names of the intervals (2nd or 3rd) in the boxes provided.

E. Write the letter names of the notes in the blanks.

F. Play these notes in the correct place on the keyboard.

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

G. Draw notes up or down from the given notes to form the indicated melodic intervals.

H. Write the letter names of the notes in the blanks.

I. Play these notes in the correct place on the keyboard.

1. \_\_\_\_\_ 3rd

2. \_\_\_\_\_ 2nd

3. \_\_\_\_\_ 3rd

4. \_\_\_\_\_ 2nd

5. \_\_\_\_\_ 2nd

6. \_\_\_\_\_ 3rd

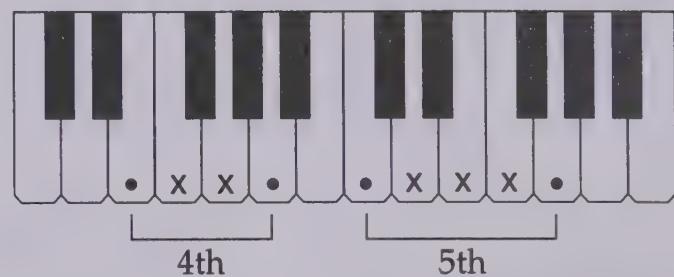
7. \_\_\_\_\_ 3rd

8. \_\_\_\_\_ 2nd

## Melodic and Harmonic Intervals: 4ths and 5ths

On the keyboard:

- ◆ A 4th skips two white keys.
- ◆ A 5th skips three white keys.



On the staff:

A 4th is written from a line to a space

OR a 4th is written from a space to a line.

| Melodic | Harmonic |
|---------|----------|
|         |          |

Up a 4th

| Melodic | Harmonic |
|---------|----------|
|         |          |

Down a 4th

On the staff:

A 5th is written from a line to a line

OR a 5th is written from a space to a space.

| Melodic | Harmonic |
|---------|----------|
|         |          |

Up a 5th

| Melodic | Harmonic |
|---------|----------|
|         |          |

Down a 5th

## INTERVAL WORKOUT



R.H. 1 begins on \_\_\_\_.  
L.H. 1 begins on \_\_\_\_.



1                          4                          5

1                          4                          5



Richard Wagner (1813 - 1883), German composer, was fifteen when he heard *Symphony No. 9* by Beethoven and decided to become a composer. He began writing operas in the German Romantic style. As his career progressed, Wagner's operas evolved into musical dramas and he revolutionized opera as an art form. To create drama, he greatly enlarged the orchestra, expanded the instrumentation, and created new and exciting harmonies. Wagner wrote his own opera *librettos* (words), basing his mature works on history and medieval myths and legends. In addition, he used highly dramatic and powerful singers and *leitmotifs* (short descriptive tunes) to describe characters. Wagner strove to merge the different arts: poetry, dance, music, and painting, into one extraordinary unified art work through a new synthesis of music and drama. The *Bridal March* excerpt below is from Wagner's famous opera *Lohengrin*. Franz Liszt conducted the first performance of *Lohengrin* at Weimar in 1850.



## BRIDAL MARCH



R.H. 1 begins on \_\_\_\_.  
L.H. 5 begins on \_\_\_\_.

Richard Wagner

Musical score for the Bridal March, measures 1-5. Treble clef, 4/4 time, dynamic *f*, key signature C. Bass clef, 4/4 time, dynamic *c*.

Musical score for Star Gazing, measures 5-9. Treble clef, 4/4 time, dynamic *c*. Bass clef, 4/4 time, dynamic *c*.



## STAR GAZING



R.H. 1 begins on \_\_\_\_.  
L.H. 1 begins on \_\_\_\_.

Musical score for Star Gazing, measures 1-4. Treble clef, 4/4 time, dynamic *mf*. Bass clef, 4/4 time, dynamic *c*.

Musical score for Star Gazing, measures 5-9. Treble clef, 4/4 time, dynamic *c*. Bass clef, 4/4 time, dynamic *c*.

## Slur

A **slur** is a curved line over or under two or more different notes that are to be played **legato** (smooth, connected). The slur is used to show a musical thought called a **phrase**. Lift your hand at the end of each slur by rolling the wrist forward and upward in a relaxed and gentle manner.



L.H. 5 begins on \_\_\_\_.  
R.H. 1 begins on \_\_\_\_.

## AURA LEE



George R. Poulton



## MARCHING ON MAIN STREET



L.H. 1 begins on \_\_\_\_.  
R.H. 5 begins on \_\_\_\_.



## Review

- A. Draw arrows (up or down) and write the names of the intervals (4th or 5th) in the boxes provided.  
 B. Write the letter names of the notes in the blanks.  
 C. Play these notes in the correct place on the keyboard.

1. CF

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

A bass clef musical staff with five notes. The first note has a green arrow pointing upwards from below it. The second note has a green arrow pointing downwards to its right.

4th

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

9. \_\_\_\_\_

10. \_\_\_\_\_

A treble clef musical staff with five notes. The first note has a green arrow pointing upwards from below it. The second note has a green arrow pointing downwards to its right.

D. Write the names of the intervals (4th or 5th) in the boxes provided.

E. Write the letter names of the notes in the blanks.

F. Play these notes in the correct place on the keyboard.

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

A bass clef musical staff with four notes. The first note has a green arrow pointing upwards from below it. The second note has a green arrow pointing downwards to its right.

5. \_\_\_\_\_

6. \_\_\_\_\_

6. \_\_\_\_\_

G. Draw notes up or down from the given notes to form the indicated **melodic** intervals.

H. Write the letter names of the notes in the blanks.

I. Play these notes in the correct place on the keyboard.

A treble clef musical staff with four notes. The first note has a green arrow pointing upwards from below it. The second note has a green arrow pointing downwards to its right.

1. \_\_\_\_\_ 5th \_\_\_\_\_

2. \_\_\_\_\_ 3rd \_\_\_\_\_

3. \_\_\_\_\_ 2nd \_\_\_\_\_

4. \_\_\_\_\_ 4th \_\_\_\_\_

A bass clef musical staff with four notes. The first note has a green arrow pointing upwards from below it. The second note has a green arrow pointing downwards to its right.

5. \_\_\_\_\_ 3rd \_\_\_\_\_

6. \_\_\_\_\_ 5th \_\_\_\_\_

7. \_\_\_\_\_ 4th \_\_\_\_\_

8. \_\_\_\_\_ 2nd \_\_\_\_\_

## Challenge Piece

A "Challenge Piece" is included at the end of every chapter. These pieces offer a variety of challenges to help improve your piano skills.



### CHIMES



Westminster Quarters

**3**

**4**

*mf*

**3**

**4**

Prepare to use pedal

**3**

**4**

**3**

**1**

**E**:  
**C**:

**f**

**3**

**1**

Press pedal and hold

Release  
Pedal

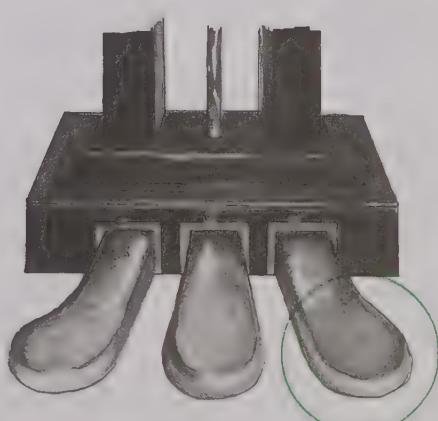
### Damper Pedal

The damper pedal (on the right) is used to sustain tones. When pressed, the dampers lift from the strings to allow the strings to vibrate freely. This sign

indicates when to use the damper pedal. Before you begin to play, put the ball of your foot on the pedal and keep your heel on the floor. Your heel should always remain in contact with the floor.

Press pedal and hold

Release  
pedal





## Review

- A. Write the letter names of the notes in the blanks.  
 B. Play these notes in the correct place on the keyboard.

1. \_\_\_\_ 2. \_\_\_\_ 3. \_\_\_\_ 4. \_\_\_\_ 5. \_\_\_\_ 6. \_\_\_\_

7. \_\_\_\_ 8. \_\_\_\_ 9. \_\_\_\_ 10. \_\_\_\_ 11. \_\_\_\_ 12. \_\_\_\_

13. \_\_\_\_ 14. \_\_\_\_ 15. \_\_\_\_ 16. \_\_\_\_ 17. \_\_\_\_ 18. \_\_\_\_

C. Draw arrows up or down and write the names of the intervals (2nd, 3rd, 4th, or 5th) in the boxes provided.

D. Write the letter names of the notes in the blanks.

E. Play these notes in the correct place on the keyboard.

1. F E 2. \_\_\_\_ \_\_\_\_ 3. \_\_\_\_ \_\_\_\_ 4. \_\_\_\_ \_\_\_\_ 5. \_\_\_\_ \_\_\_\_

**2nd**





6. \_\_\_\_ \_\_\_\_ 7. \_\_\_\_ \_\_\_\_ 8. \_\_\_\_ \_\_\_\_ 9. \_\_\_\_ \_\_\_\_ 10. \_\_\_\_ \_\_\_\_






11. \_\_\_\_ \_\_\_\_ 12. \_\_\_\_ \_\_\_\_ 13. \_\_\_\_ \_\_\_\_ 14. \_\_\_\_ \_\_\_\_ 15. \_\_\_\_ \_\_\_\_

F. Write the number of beats each rest and note receives in  $\frac{4}{4}$ .

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_ 7. \_\_\_\_\_

G. Add bar lines to divide the rhythm into measures.

H. Add one note to complete each measure.

I. Add one rest to complete each measure.

J. Identify the following as a slur or a tie.

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_

K. Identify the following dynamic markings.

- |                                |                   |                           |              |
|--------------------------------|-------------------|---------------------------|--------------|
| 1. <b>f</b> = forte<br>Italian | = loud<br>English | 3. <b>mp</b> =<br>Italian | =<br>English |
| 2. <b>mf</b> =<br>Italian      | =<br>English      | 4. <b>p</b> =<br>Italian  | =<br>English |

# Harmonizing Melodies

- ◆ The Flat Sign ♭
- ◆ Chord symbols
- ◆ Harmonizing melodies with C, G7, and F chords
- ◆ Upbeat
- ◆ Fermata

## More about the C Chord

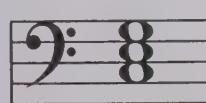
Roman numerals are used to name tones or degrees within each key.

In the Key of C:

- ◆ The C chord is built on **Degree I** which is C.
- ◆ C is called the **tonic note**, or **key note**.
- ◆ A chord built on the tonic note is called a **tonic chord** or a **I chord**.
- ◆ The **root** is the note from which a chord originates. The root of the C chord is C.



C Chord = Tonic Chord = I Chord



## CHORD PRELUDE



L.H. 5 begins on \_\_\_\_.  
R.H. 1 begins on \_\_\_\_.



*3*

*f-p*

Press pedal and hold

\* **f-p** means to play the first time *forte* and the second time *piano*.

Release pedal

## Balancing Melody and Accompaniment

Chords are often used to form the accompaniment for melodies. The melody should always sing above the accompaniment. To achieve a good sound, balance your hands by playing the melody louder and the chords softer.



## ROUND AND ROUND



L.H. 1 begins on \_\_\_\_.  
R.H. begins on a \_\_\_\_ chord.

5  
3  
1

*mf*

L.H. melody

5  
3  
1



## BELLS IN THE DISTANCE



R.H. 3 begins on \_\_\_\_.  
L.H. begins on a \_\_\_\_ chord.

3

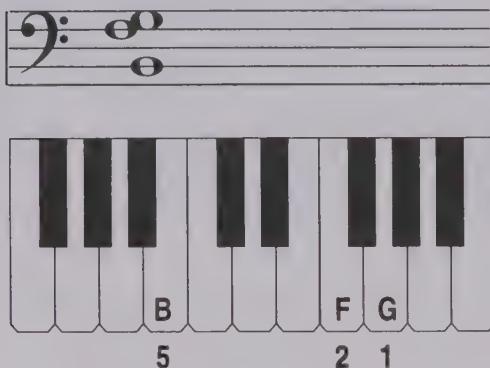
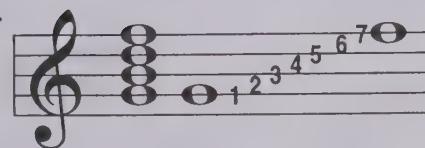
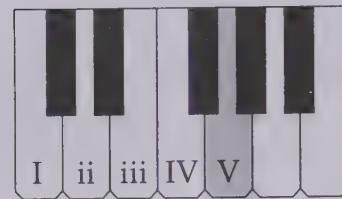
*f*

*mp*  $\frac{1}{3} \frac{5}{5}$

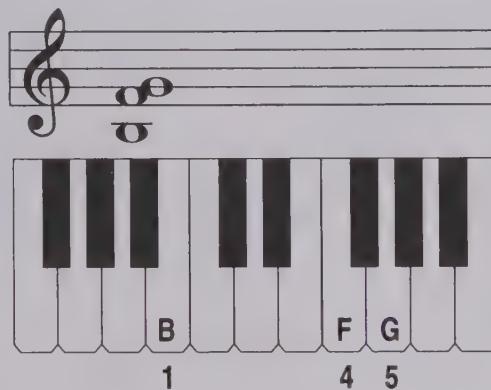
## Moving to the G7 Chord

In the C 5-Finger Position:

- The G7 chord is built on **Degree V** which is G.
- G is called the **dominant note**.
- A G7 chord is also called a **dominant 7th chord** or a **V7 chord**.
- There are 4 notes in the complete G7 chord: **G B D F**
- G** is the **root** of the G7 chord.
- The number 7 means that F is 7 tones above G.
- For ease in accompanying at the introductory level, you will play a G7 chord made up of 3 notes in the arrangement shown below:



L.H. (5) moves DOWN to B.



R.H. (1) moves DOWN to B.



L.H. 5 begins on \_\_\_\_.  
R.H. 1 begins on \_\_\_\_.

## CHORD ETUDE



## Chord Progressions and Chord Symbols

A Chord Progression consists of two or more chords played consecutively. The I and V7 chords are used in many chord progressions to harmonize melodies. Chord Symbols name specific chords. A letter placed over a note indicates a chord that could be played with that note. You will see a new chord symbol each time a chord change occurs. Chord symbols are often placed above the treble staff in popular music. The chord symbol for the C chord is C. The chord symbol for the G7 chord is G7.

### GOODNIGHT, LADIES



R.H. 3 begins on \_\_\_\_.  
L.H. 1 begins on \_\_\_\_.

Words and Music by  
E.P. Christy

*mf*

Good - night, la - dies, Good - night, la - dies,

1

Good - night, la - dies, we're going to leave you now.

2

C 3

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

G7

mp  $\frac{1}{3} \frac{5}{5}$   $\frac{1}{2} \frac{5}{5}$   $\frac{1}{3} \frac{5}{5}$

3

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

G7

C

$\frac{1}{3} \frac{5}{5}$   $\frac{1}{2} \frac{5}{5}$   $\frac{1}{3} \frac{5}{5}$

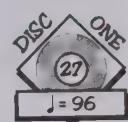
# WARM UP

C      G7      C      G7      C



R.H. 5 begins on \_\_\_\_.  
L.H. 1 begins on \_\_\_\_.

## PROMENADE



G7

C      f      G7

C      G7      C

G7      C      G7

*mf*

C      G7      C

*f*

# ROW, ROW, ROW YOUR BOAT



L.H. 5 begins on \_\_\_\_.  
R.H. 1 begins on \_\_\_\_.



Traditional Round

G7

$\begin{smallmatrix} 5 \\ 4 \\ 1 \end{smallmatrix}$

C

Row, row, row your boat

Gent - ly down the stream.

Mer - ri - ly, mer - ri - ly, mer - ri - ly,

Life is but a dream.



## Review

- A. In the C 5-Finger position:
1. The tonic note is \_\_\_\_\_.
  2. The dominant note is \_\_\_\_\_.
- B. Write chord symbols (C,G7) in the boxes provided.
- C. Play this example in the correct place on the keyboard.

1.  2.

3.  4.

Note: The notes of a chord are often divided between the hands. In *Peaceful Dreams*, the L.H. plays C and G together while the R.H. plays E.

## PEACEFUL DREAMS



- R.H. 3 begins on \_\_\_\_.  
L.H. 1 begins on \_\_\_\_.  
L.H. 5 begins on \_\_\_\_.

## Upbeat

**4**

Count: 3 4 | 1 2 3 4

Notes that come before the first full measure of a piece are called **upbeats**. Usually, the time value of the upbeats is taken away from the final measure, making the final measure incomplete. The beats in the first measure plus the beats in the last measure equal one full measure.



L.H. 1 begins on \_\_\_\_.  
R.H. 1 begins on \_\_\_\_.

## SIMPLE GIFTS



Shaker melody

C  
1

*mf* 'Tis a gift to be sim - ple, 'tis a gift to be free, 'tis a

G7

1 2 5

gift to come down where you ought to be, When

C  
1

we find our - selves in the place just — right, it will

G7 C

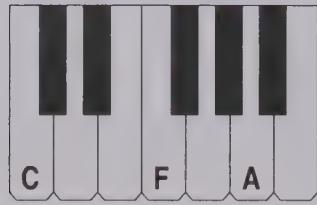
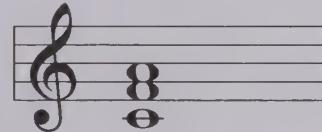
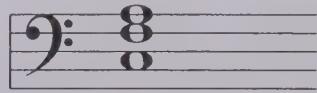
1 2 5

be in the val - ley of love and de - light.

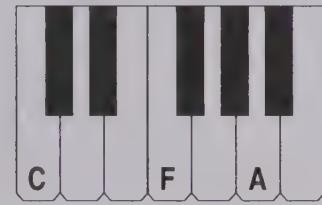
## Moving to the F Chord

In the C 5-Finger Position:

- The F chord is built on Degree IV which is F.
- F is called the **subdominant note**.
- The F chord is also called a **subdominant chord**, or a **IV Chord**.
- There are 3 notes in the F chord: F A C
- F is the **root** of the F chord.
- For ease in accompanying at the introductory level, you will play an F chord in the arrangement shown below:



L.H. (1) moves UP to A

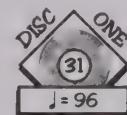


R.H. (5) moves UP to A  
R.H. (3) moves UP to F



L.H. 5 begins on \_\_\_\_.  
R.H. 1 begins on \_\_\_\_.

## CHORD ETUDE



**C**

*mf*

5                    1  
3 5

**F**

5    2    1  
1  
2  
5

**C**

1  
3 5

**F**

3    5    1  
1  
3 5

**C**

1  
3 5

**F**

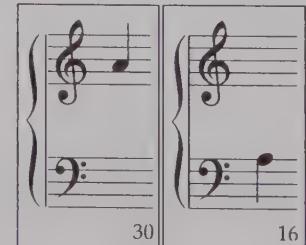
1  
3 5

**C**

1  
3 5



Find the numbered cards shown from your set of *Music Flashcards*.  
Name, play, and memorize these notes.



# WARM UP



L.H. 5 begins on \_\_\_\_.  
R.H. begins on a \_\_\_\_ chord.

## KUM BA YAH



Folk Hymn

# WARM UP

C      F      C      G7      C      F      C

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



R.H. 1 begins on \_\_\_\_.  
L.H. 5 begins on \_\_\_\_.

## FANFARE



F  
5 3 1

C      F      C

1      5 3 1    5 3 1

*f*

C      F      C

5 3 1    5 3 1    5 3 1

F      C      G7      C

5 3 1    5 3 1    5 4 1    5 3 1

F      C

5 3 1    5 3 1

## Fermata Sign

A fermata sign indicates a pause in music. Hold the note or notes under a fermata sign longer than their original time value.



1. Write the chord symbols (C or F) in the boxes provided.
2. Begin by playing hands separately, naming the L.H. melody notes aloud as you play.
3. Play hands together, counting aloud.



## FOR HE'S A JOLLY GOOD FELLOW



L.H. 5 begins on \_\_\_\_.  
R.H. begins on a \_\_\_\_ chord.

Traditional English Song

*mf*

For he's a jol - ly good fel **p** - low, for

5

Traditional English Song

he's a jol - ly good fel - low. For

Traditional English Song

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

Traditional English Song

no - bod - y can de - ny.

Traditional English Song

# WHEN THE SAINTS GO MARCHING IN



R.H. 1 begins on \_\_\_\_.  
L.H. 5 begins on \_\_\_\_.

Traditional African-American Song

C

*mf* Oh when the Saints go march - ing in, \_\_\_\_\_

*mp* 5

G7

Oh when the Saints go march - ing in. \_\_\_\_\_

C

F

Oh, I want to be in that num - ber, \_\_\_\_\_

C

G7

C

When the Saints go march - ing in. \_\_\_\_\_

## Challenge Piece

### Flat Sign $\flat$

A flat sign  $\flat$  before a note means to play the nearest key to the left.  
The nearest key may be a black or white key.



A flat note remains flat for the whole measure.



R.H. 1 begins on \_\_\_\_.  
L.H. 2 begins on \_\_\_\_.

### PERSIAN MARKET



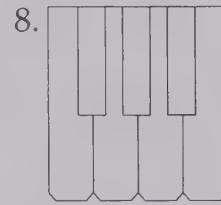
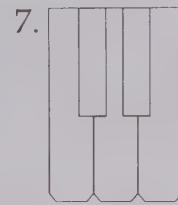
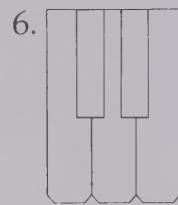
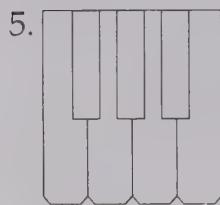
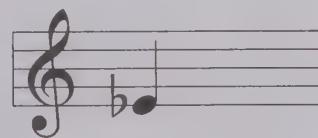
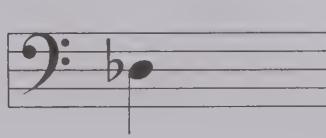
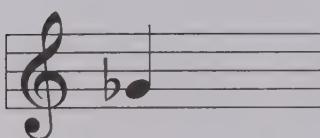
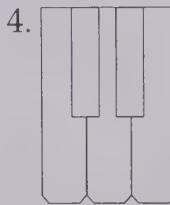
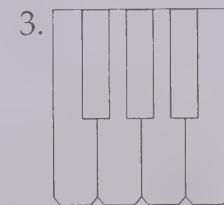
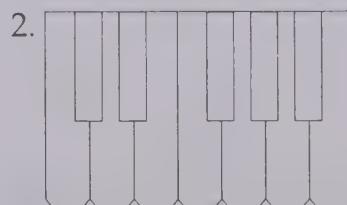
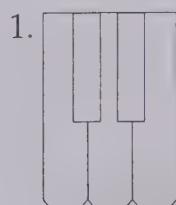
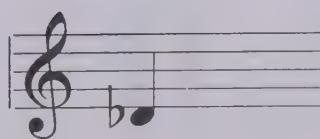
also D $\flat$

\* The term *dim.* (an abbreviation for the word *diminuendo*) means to gradually play softer; *rit.* (an abbreviation for the word *ritardando*) means to gradually slow down; the letter "e" means "and." KP1



## Review

A. Draw X's on the keyboards to indicate the given notes.



B. Draw a flat sign before each note that has a flat written above or below it.

C. Write the names of the flat notes in the blanks.

D. Play and name the notes aloud.

The "round" part of the flat is centered:

on a line      or      in a space



1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_ 7. \_\_\_\_\_

8. \_\_\_\_\_ 9. \_\_\_\_\_ 10. \_\_\_\_\_ 11. \_\_\_\_\_ 12. \_\_\_\_\_ 13. \_\_\_\_\_ 14. \_\_\_\_\_

3 \_\_\_\_\_ 1 \_\_\_\_\_ 4 \_\_\_\_\_ 3 \_\_\_\_\_

E. Write the names of the intervals (2nd, 3rd, 4th, or 5th) in the boxes provided.

F. Write the letter names of the notes in the blanks.

G. Play the notes in the correct place on the keyboard.

1. **D**  
B

2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_

8  
3rd

6. \_\_\_\_\_ 7. \_\_\_\_\_ 8. \_\_\_\_\_ 9. \_\_\_\_\_ 10. \_\_\_\_\_

H. Write the chord symbols (C, G7, F) in the boxes provided.

I. Play the chords in the correct place on the keyboard.

1.  2.  3.  4.  5.

4 8 8 8 8

6.  7.  8.  9.  10.

J. Harmonize

When playing *Hot Cross Buns*, add L.H. chords by following the chord symbols given.

C G7 C C G7 C

G7 C G7 C

## Chapter 4

# Reading in Middle C

- ◆ 1st and 2nd endings
- ◆ Sharp Sign ♯
- ◆ Tempo marks
- ◆ Eighth notes 
- ◆ Staccato touch
- ◆ 8va sign

### Middle C Position



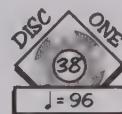
Middle C is played with:

- ◆ R.H. if the stem is up.
- ◆ L.H. if the stem is down.

### MIDDLE C PRELUDE



L.H. 5 begins on \_\_\_\_.  
R.H. 1 begins on \_\_\_\_.




Find the numbered cards shown from your set of *Music Flashcards*. Name, play, and memorize these notes.

## Tempo Marks

Tempo Marks are placed at the beginning of a piece to tell the rate of speed at which a piece is to be played. Tempo marks are usually in Italian. The most common tempo marks are:

**Andante** Slowly, walking tempo  
**Moderato** Moderately

**Allegretto** Moderately fast  
**Allegro** Fast



R.H. 1 begins on \_\_\_\_.  
L.H. 4 begins on \_\_\_\_.

## YANKEE DOODLE



Traditional  
18th Century  
American Song

**Allegretto**

**f** Yan - kee Doo - dle went to town a - rid - ing on a pon - y,

Stuck a feath - er in his hat and called it mac - a - ro - ni.



L.H. 4 begins on \_\_\_\_.  
R.H. 1 begins on \_\_\_\_.

## DOWN IN THE VALLEY



Traditional Kentucky  
Mountain Song

**Moderato**

**mf** Down in the val - ley, val - ley so low,

Hang your head o - ver, hear the wind blow.



## Review

- A. Draw arrows (up or down) and write the names of the intervals (2nd, 3rd, 4th, or 5th) in the boxes provided.  
 B. Write the letter names of the notes in the blanks.  
 C. Play these notes in the correct place on the keyboard.

1. AG

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

A bass clef staff with five black notes. The first note has a green arrow pointing upwards from below it, indicating an interval of a 2nd above the previous note.

**2nd**

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

9. \_\_\_\_\_

10. \_\_\_\_\_

A treble clef staff with five black notes. The first note has a red arrow pointing downwards from above it, indicating an interval of a 2nd below the previous note.

11. \_\_\_\_\_

12. \_\_\_\_\_

13. \_\_\_\_\_

14. \_\_\_\_\_

15. \_\_\_\_\_

A bass clef staff with five black notes. The first note has a green arrow pointing upwards from below it, indicating an interval of a 2nd above the previous note.

D. Draw notes up or down from the given notes to form the indicated intervals.

E. Write the letter names of the notes in the blanks.

F. Play these notes in the correct place on the keyboard.

A treble clef staff with four notes. The first note is a quarter note, followed by three eighth notes. Below the staff are blank boxes for writing note names.

1. \_\_\_\_\_ 4th \_\_\_\_\_

2. \_\_\_\_\_ 2nd \_\_\_\_\_

3. \_\_\_\_\_ 5th \_\_\_\_\_

4. \_\_\_\_\_ 3rd \_\_\_\_\_

A bass clef staff with four notes. The first note is a quarter note, followed by three eighth notes. Below the staff are blank boxes for writing note names.

5. \_\_\_\_\_ 3rd \_\_\_\_\_

6. \_\_\_\_\_ 5th \_\_\_\_\_

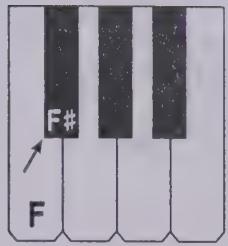
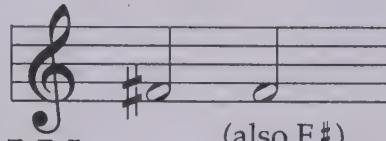
7. \_\_\_\_\_ 2nd \_\_\_\_\_

8. \_\_\_\_\_ 4th \_\_\_\_\_

## Sharp Sign #

A sharp sign # before a note means to play the nearest key to the right.  
The nearest key may be a black or white key.

A sharp note remains sharp for the whole measure.



**CAN CAN**

from the opera *Orpheus in the Underworld*

Jacques Offenbach

Allegretto

5

*f*

4

4

5

4

3

2

4

2

3

3

4



**Frédéric Chopin (1810-1849)**, Polish composer, became the favorite French *salon* player of the 1830's in Paris. Chopin specialized in composing works for the piano; almost all of his work is for solo piano. He created masterpiece after masterpiece and was his own worst critic. French novelist Georges Sand (Madame Dudevant) described Chopin's composing "state" as follows: "He analyzed very much when writing down what was conceived as a whole, and his regret that he could not represent it perfectly made him desperate. For days, he locked himself up in his room, running up and down, breaking pens, repeating, changing one single measure a hundred times, writing, scratching it out, and the next morning starting all over again with painstaking and desperate efforts. He would work six weeks on one single page . . ." (*Milton Cross' Encyclopedia Of The Great Composers And Their Music*). Chopin's works include concertos, polonaises, waltzes, études, mazurkas, ballades, scherzos, preludes, nocturnes, and others. The following excerpt is from Chopin's famous *Fantaisie Impromptu*.



A flat sign  $\flat$  before a note means to play the next key to the left.  
A sharp sign  $\sharp$  before a note means to play the next key to the right.



## FANTAISIE IMPROMPTU

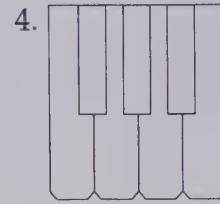
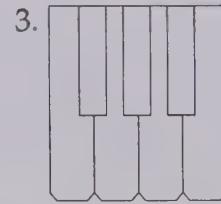
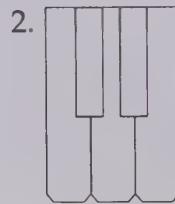
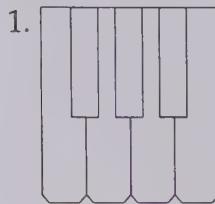
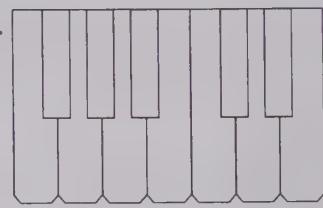
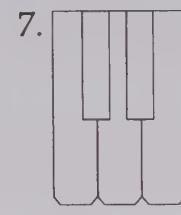
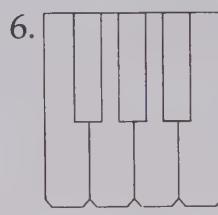
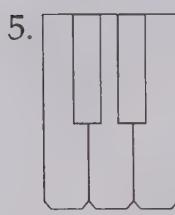
Frédéric Chopin

Andante



## Review

A. Draw X's on the keyboards to indicate the given notes.

B. Draw a sharp sign before each note that has a sharp (#) over or under it.

C. Write the names of the sharp notes in the blanks.

D. Play and name the notes aloud.

The "square" part of the sharp is centered:

on a line      or      in a space.



1. \_\_\_      2. \_\_\_      3. \_\_\_      4. \_\_\_      5. \_\_\_      6. \_\_\_      7. \_\_\_

8. \_\_\_      9. \_\_\_      10. \_\_\_      11. \_\_\_      12. \_\_\_      13. \_\_\_      14. \_\_\_

## Two Eighth Notes

Two eighth notes are equal to one quarter note in duration.

Two eighth notes are paired together with a beam.

To count eighth notes, it is helpful to subdivide each single beat into two parts.



**TWO EIGHTH NOTES**

Count: "TWO - eighths"  
or  
Count: "1 and"

Clap and count to the following rhythm aloud.

**3/4**

Count aloud: 3 and | 1 and 2 and...



Write the counts in the music.



## ANOTHER YEAR OLDER?



L.H. 4 begins on \_\_\_\_.  
R.H. 1 begins on \_\_\_\_.

**Moderato**

**3/4**

*mf*

**3/4**

*f*



Johann Sebastian Bach (1685 - 1750), German composer, was the musical director to several royal courts where his duties included writing music for church services and for special events such as weddings and funerals. Bach wrote an extraordinary amount of music including chorale preludes, cantatas, keyboard music such as *The Well Tempered Clavier*, sonatas for various instruments, orchestral pieces such as the *Brandenburg Concertos*, the *Mass in B Minor*, and many others. Today, Bach is considered to be one of the most gifted figures in the history of music. During his lifetime however, he was highly respected more as an organ player and organ technician than as a composer. The excerpt below from Bach's *Minuet in G* is part of the collection entitled *Notebook for Anna Magdalena Bach*. Anna Magdalena was Bach's second wife. On her twenty-fifth birthday, he gave her a notebook containing pieces for the members of his family to play.

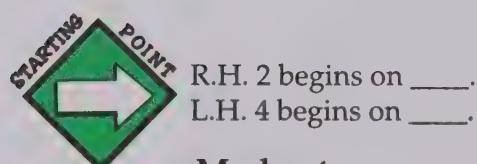
## 1st and 2nd Endings

In order to save space, 1st and 2nd endings are used when a portion of a piece is repeated.

1. Return to the beginning and repeat.

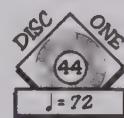


2. After repeating the 1st section, skip the measures within the 1st ending and go directly to the 2nd ending.



R.H. 2 begins on \_\_\_\_.  
L.H. 4 begins on \_\_\_\_.

## MINUET IN G



Johann Sebastian Bach

Moderato

When repeating, skip the 1st ending, and go directly to the second ending.

1. Return to the beginning and repeat.

2.



## Review

A. Write the number of beats each note or rest receives in  $\frac{4}{4}$ .

1.   2.   3.   4.   5.   6.   7.   8.

B. Add bar lines to complete each measure.

$\frac{4}{4}$  ||

C. Add one note to complete each measure.

$\frac{4}{4}$  | | - | ||

D. Add one rest to complete each measure.

$\frac{4}{4}$  | | | ||

E. Write the chord symbols (C, G7, F) in the boxes provided.

F. Play the chords in the correct place on the keyboard.

1.  2.  3.  4.  5.

$\frac{4}{4}$  ||

6.  7.  8.  9.

$\frac{4}{4}$  ||

## Octave Sign *8va*

When the sign *8va* is placed over a note(s), play the note(s) one octave (eight notes) higher than written.  
When the sign *8va* is placed under a note(s), play the note(s) one octave lower than written.

# EARLY MORNING STROLL



Moderato

C  
*8va*  
3

*f*      *mp*      *p*

G7

5  
4  
1

C  
5

*mp*

G7

1  
1  
2  
5

C  
*mf*

F

G7

C

1  
2  
5

*8va*  
5

*f*      *mf*      *mp*

8va

**Staccato**

Staccato means to play in a short or detached manner by releasing a key immediately after playing. A dot over  or under  a note indicates to play staccato.



# FOOTSTEPS IN THE NIGHT



L.H. 4 begins on \_\_\_\_.  
R.H. 2 begins on \_\_\_\_.

Moderato

4 2 3

4 2 R 3

1 2 3 4 5

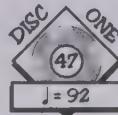
4 5



**Franz Joseph Haydn** (1732 - 1809), Austrian composer, was extremely important in the development of the symphony, sonata, and string quartet. He expanded the outlines of these forms, experimented with orchestrations and harmonies, added new instruments to the symphonic ensemble, created unprecedented lyrical and expressive melodies, and helped to form the symphonic ensemble as we know it today. The excerpt below is taken from the second movement of *Symphony No. 94 in G Major*, better known as *Surprise Symphony*. This movement begins with a soft and placid theme only to be interrupted without warning by a loud "surprise" chord for full orchestra. Legend has it that Haydn placed this "surprise" chord in the slow movement to wake up the audience members.



R.H. 1 begins on \_\_\_\_.  
L.H. 2 begins on \_\_\_\_.



Franz Joseph Haydn

**Allegro**

1

2

5 4 2

③ 1

2

①

2 4 1 3 5

## Technic

Technical exercises are designed to help develop hand and finger coordination, and to develop ease, control, and facility at the keyboard. Throughout the remainder of this book, use the technic exercises in each chapter as a warm up to your daily practice.

### Practice Suggestions

1. Playing and counting aloud with a metronome will help ensure a steady tempo. Play this piece three times a day, using three different tempos:

Slow ( $\text{♩} = 60$ )      Medium ( $\text{♩} = 72$ )      Fast ( $\text{♩} = 96$ )

2. Play using the correct articulation marks; some notes are staccato and some are legato.
3. Focus on forming a good hand position with a relaxed wrist.



L.H. 5 begins on \_\_\_\_.  
R.H. 1 begins on \_\_\_\_.

### JUMP AND GLIDE



Moderato

1

mp

## Challenge Piece



When the melody is in the L.H., the R.H. chords are played softer.  
All dotted half notes  $\text{♩}.$  receive 3 full beats.



L.H. 3 begins on \_\_\_\_.  
R.H. begins on a \_\_\_\_ chord.

## WALTZ FOR THE LEFT HAND



**Andante**

Sheet music for "Waltz for the Left Hand" in 3/4 time. The music consists of four systems of piano notation, each with a treble clef and bass clef staff. The left hand (melody) and right hand (chords) are indicated by arrows above the staves. Measure numbers 1 through 4 are shown above the staves. Various dynamics and performance instructions are included, such as *mp*, *mf*, *dim.*, *e*, *rit.*, and *rit.*

Measure 1: Treble staff has a fermata over the first note. Bass staff has a dynamic *mf* and a measure number 3 below it. Right hand chords are marked with 5, 3, 1. Measures 2-4: Treble staff has a dynamic *mp*. Bass staff has measure numbers 1, 2, and 3. Right hand chords are marked with 5, 3, 1. Measure 5: Treble staff has a dynamic *mp*. Bass staff has measure numbers 1, 2, and 3. Right hand chords are marked with 5, 4, 1. Measures 6-8: Treble staff has a dynamic *mp*. Bass staff has measure numbers 1, 2, and 3. Right hand chords are marked with 5, 4, 1. Measures 9-12: Treble staff has a dynamic *mp*. Bass staff has measure numbers 1, 2, and 3. Right hand chords are marked with 5, 4, 1. Measures 13-16: Treble staff has a dynamic *mp*. Bass staff has measure numbers 1, 2, and 3. Right hand chords are marked with 5, 4, 1. Measures 17-20: Treble staff has a dynamic *mp*. Bass staff has measure numbers 1, 2, and 3. Right hand chords are marked with 5, 4, 1.



## Review

- A. Write the names of the intervals (2nd, 3rd, 4th, or 5th) in the boxes provided.  
 B. Write the letter names of the notes in the blanks.  
 C. Play the notes in the correct place on the keyboard.

1. AC

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

**3rd**

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

9. \_\_\_\_\_

10. \_\_\_\_\_

11. \_\_\_\_\_

12. \_\_\_\_\_

13. \_\_\_\_\_

14. \_\_\_\_\_

15. \_\_\_\_\_

- D. Write the chord symbols (C, G7, F) in the boxes provided.

- E. Play the chords in the correct place on the keyboard.

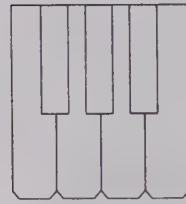
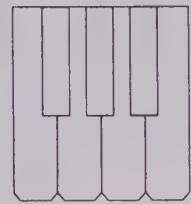
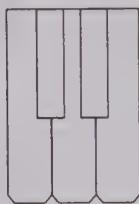
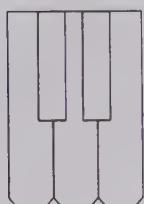
F. Add one note to complete each measure.

1. 

2. 

3. 

G. Draw X's on the keyboards to indicate the given notes.

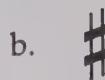


H. Match each music example to its correct definition.

Play one octave higher than written



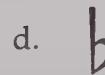
Play short, detached.



The symbol indicating to play the next key to the right.



The symbol indicating to play the next key to the left.



# Reading in G

- ◆ Reading in the Key of G
- ◆ Time Signature  $\frac{2}{4}$
- ◆ Harmonizing melodies with G, D7, and C chords
- ◆ Key Signature
- ◆ Melodic and Harmonic 6ths



The **key signature** is the sharp(s) or flat(s) located at the beginning of each staff. It indicates which notes are sharp or flat throughout the piece.

## G 5-Finger Position

**Key Signature**

Key of G  
1 sharp: F#



L.H. 5 begins on \_\_\_\_.  
R.H. 1 begins on \_\_\_\_.  
**Moderato**

## ETUDE IN G




Find the numbered cards shown from your set of *Music Flashcards*. Name, play, and memorize these notes.

|    |    |    |    |
|----|----|----|----|
| 19 | 31 | 32 | 33 |
|----|----|----|----|

## Time Signature



- The upper number indicates the number of beats (or counts) in each measure.
- The lower number indicates what kind of a note gets one beat (or count).

|          |                         |
|----------|-------------------------|
| <b>2</b> | = 2 beats in a measure. |
| <b>4</b> | = receives 1 beat       |
|          | receives 2 beats        |



R.H. 1 begins on \_\_\_\_.  
L.H. 1 begins on \_\_\_\_.

## INTERVAL STRETCH



$\text{J} = 72$

**Andante**

***mf***

Music staff for Treble and Bass clefs in 2/4 time. The melody consists of eighth notes. Fingerings 1, 3, 1, 4, 1, 5 are indicated above the notes. The bass staff has five dashes.

Music staff for Treble and Bass clefs in 2/4 time. The melody consists of eighth notes. Fingerings 1, 3, 1, 4, 1, 5 are indicated above the notes. The bass staff has five dashes.



L.H. 1 begins on \_\_\_\_.  
R.H. 1 begins on \_\_\_\_.

## REVEILLE



Traditional Bugle Call

**Allegro**

***f***

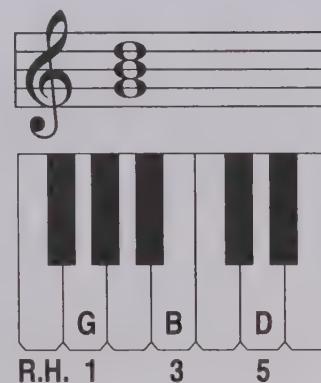
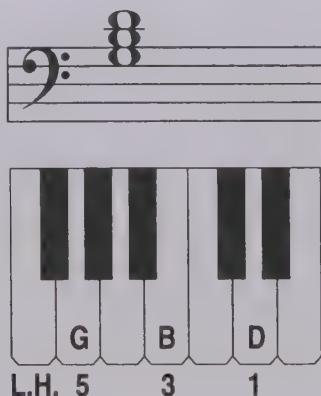
Music staff for Treble and Bass clefs in 4/4 time. The melody consists of eighth notes. Fingerings 1, D, D, D, D, D, D are indicated above the notes. The bass staff has five dashes.

Music staff for Treble and Bass clefs in 4/4 time. The melody consists of eighth notes. Fingerings 1, D, D, D, D, D, D are indicated above the notes. The bass staff has five dashes.

## The G Chord

In the Key of G:

- ◆ The G Chord is built on **Degree I** which is **G**.
- ◆ There are 3 notes in the G chord: **G B D**
- ◆ **G** is the **root** of the G chord.
- ◆ G is called the **tonic note** or **key note**, and a chord built on G is called a **tonic chord** or a **I chord**.



The term *Aeolian Harp* comes from Aeolus, the mythological keeper of the winds. The aeolian harp was a sixteenth-century string instrument in the shape of a box, about three feet long. When set in a breezy spot, the wind allowed the strings to vibrate, producing a chord-like sound.

## THE AEOLIAN HARP

**Moderato**

**f-p**

**DISC ONE**  
56  
 $\text{J} = 104$



Find the numbered card shown from your set of *Music Flashcards*. Name, play, and memorize this note.

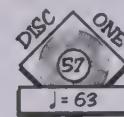




Write the names of the intervals (2nd, 3rd, 4th, or 5th) in the boxes provided.



## WALTZ FOR VIOLA



L.H. 1 begins on \_\_\_\_.  
R.H. begins on a \_\_\_\_ chord.

**Moderato**



## LOVE SOMEBODY



R.H. 1 begins on \_\_\_\_.  
L.H. 5 begins on \_\_\_\_.

**Moderato**

Traditional  
Song



## Review

- A. Write the interval names (2nd, 3rd, 4th, or 5th) in the boxes provided.  
 B. Write the letter names of the notes in the blanks.  
 C. Play the notes in the correct place on the keyboard.

1. **G****B**

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

**3rd**





6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

9. \_\_\_\_\_

10. \_\_\_\_\_






11. \_\_\_\_\_

12. \_\_\_\_\_

13. \_\_\_\_\_

14. \_\_\_\_\_

15. \_\_\_\_\_






D. Draw notes up or down from the given notes to form the indicated intervals.

E. Write the letter names of the notes in the blanks.

F. Play the notes in the correct place on the keyboard.

1. **Up a  
3rd** \_\_\_\_\_2. **Down a  
4th** \_\_\_\_\_3. **Down a  
2nd** \_\_\_\_\_4. **Up a  
5th** \_\_\_\_\_

5. **Down a  
4th** \_\_\_\_\_6. **Up a  
3rd** \_\_\_\_\_7. **Down a  
5th** \_\_\_\_\_8. **Down a  
2nd** \_\_\_\_\_

## Legato R.H. – Staccato L.H.

Music notation often indicates that one hand is to be played legato and the other hand is to be played staccato. Mastering this technic takes concentration, coordination, and slow practice.

### Practice Suggestions

1. Play hands separately first.
2. Play hands together slowly, listening for a singing legato R.H. and a soft staccato L.H.



### WARM UP

R.H. 3 begins on \_\_\_\_.  
L.H. 1 begins on \_\_\_\_.  
L.H. 5 begins on \_\_\_\_.



### MUSSETTE



R.H. 5 begins on \_\_\_\_.  
L.H. 5 begins on \_\_\_\_.

Johann Sebastian Bach

**Allegro**

# BELLS IN THE TOWER



R.H. 5 begins on \_\_\_\_.  
L.H. 1 begins on \_\_\_\_.  
L.H. 5 begins on \_\_\_\_.

**Moderato**

5

*mf.*

1 5

*f*

*p*

*mf.*

*mp.*

*8va*  
(3)

*p*

Sheet music for piano, 4/4 time, key signature of one sharp. The music consists of five staves of music. The first staff starts with a dynamic of *mf.*. Measure 5 begins with a dynamic of *mf.* Measures 1 and 5 begin with dynamics of *f* and *p* respectively. Measure 3 begins with a dynamic of *mf.* Measure 7 begins with a dynamic of *mp.* Measure 8 ends with a dynamic of *p* and a fermata over the bass note.



# TAKE ME OUT TO THE BALL GAME



L.H. 5 begins on \_\_\_\_.  
R.H. 4 begins on \_\_\_\_.

Words by Jack Norworth  
Music by Albert von Tilzer

**Moderato**

*mf* Take me out to the ball game, take me out to the

5

crowd. Buy me some peanuts and Crack - er Jacks,

3

I don't care if I ev - er come back. 'Cause it's root, root, root for the

home team, if they don't win it's a shame. 'Cause it's

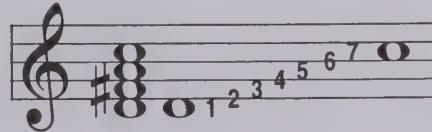
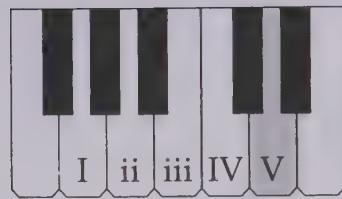
one, two, three strikes yer out at the old ball game!

3

## Moving to the D7 Chord

In the Key of G:

- The D7 chord is built on **Degree V** which is **D**.
- D** is called the **dominant note**.
- The **D7 chord** is also called a **dominant 7th chord** or a **V7 chord**.
- There are 4 notes in the D7 chord: **D F# A C**
- D** is the **root** of the D7 chord.
- The number **7** means that **C** is **7** tones above **D**.



- For ease in accompanying at the introductory level, you will play a D7 chord made up of 3 notes in the arrangement shown below:

L.H. (5) moves down to F#

R.H. (1) moves down to F#



The key signature indicates which notes are sharp or flat throughout the piece. In *Chord Etude* every F will be played as F#.



L.H. 5 begins on \_\_\_\_.  
R.H. 1 begins on \_\_\_\_.

## CHORD ETUDE



**Moderato**

# WARM UP

## HUSH, LITTLE BABY



Traditional  
Lullaby

Moderato

**G** 3                      **D7**

*mp* Hush, lit - tle ba - by, don't say a word. Dad - dy's gon - na buy you a

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

**G**                      **D7**

mock - ing bird. If that mock - ing bird does - n't sing,

**8**

**G**

Dad - dy's gon - na buy you a dia - mond ring.

**8**

**p**

**rit.**

**8**

**pp**

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



Find the numbered card shown from your set of *Music Flashcards*. Name, play, and memorize this note.



**1 5**                      **5**



Write the chord symbols (G or D7) in the boxes provided.

# LIGHTLY ROW



Traditional Folk Song

Andante

*mf*

5 3 1  
5 4 1  
5 3 1

5 3 1  
5 4 1

5 4 1  
5 3 1

*l.h. cross over*

①  
②

5 3 1  
5 4 1  
5 3 1

*mf*  
*mp*

Note: The second finger crosses over the first finger in both hands throughout *Stars Above*.

# STARS ABOVE



R.H. 5 begins on \_\_\_\_.  
L.H. begins on a \_\_\_\_ chord.

**Moderato**

*cross over*

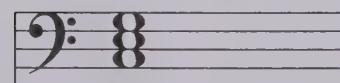
*a tempo*

\* *a tempo* means to return to the original tempo.

## Moving to the C Chord

In the Key of G:

- The C chord is built on Degree IV which is C.
- C is called the **subdominant note**.
- A chord built on the subdominant note is called the **subdominant chord, or the IV chord**.
- C is the **root** of the C chord.
- You have already played the C chord arranged: **C E G**



- To allow for a smooth chord progression in the Key of G, you will play the C chord in the arrangement shown below:

L.H. ① moves UP to E

R.H. ⑤ moves UP to E  
R.H. ③ moves UP to C

## CHORD ETUDE



**Moderato**



Find the numbered cards shown from your set of *Music Flashcards*. Name, play, and memorize these notes.

# WARM UP

**WARM UP**

## AT SUNSET



Moderato

G C G D7

*mf*

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

G C D7 G

*p*

1/3 1/5

C G D7

*mf*

1/2 1/5

G C D7 G

*p*

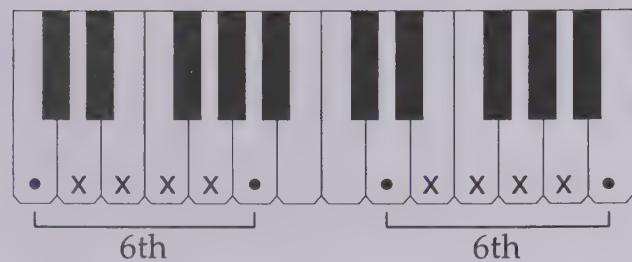
rit.

1/3 1/5 (5)

## Melodic and Harmonic Intervals: 6ths

On the keyboard

A 6th skips four white keys.



On the staff

A 6th is written from a line to a space

OR

a 6th is written from a space to a line.

Melodic                      Harmonic

Down a 6th

Melodic                      Harmonic

Up a 6th



R.H. 1 begins on \_\_\_\_.  
L.H. begins on a \_\_\_\_ chord.

## LAVENDER'S BLUE



Allegretto

G

*mf*

*mp*  $\frac{1}{3} \frac{5}{5}$

C

$\frac{1}{2} \frac{5}{5}$

English Folk Song

1. G

D7

$\frac{1}{3} \frac{5}{5}$

2. G

D7

G

$\frac{1}{3} \frac{5}{5}$

# WARM UP

## OH, SUSANNA



Words and Music by  
Stephen Foster

**Allegretto**

G

D7

5

4

1

*mf* Oh, I come from Al - a - ba-ma with my ban-jo on my knee, For I'm

5

1

②

goin' to Lou' - si - an - a my — true love for to see.

1

②

1

5

3

1

C G D7  
Oh, Su - san - na, Oh, don't you cry for me. For I've

③

5

4

2

①

2

1

5

1

G D7 G  
come from Al - a - ba - ma with my ban - jo on my knee.

8

5

4

2

①

1

3

5

2

3

5



## Review

A. In the Key of C:

1. The tonic note is \_\_\_\_.
2. The subdominant note is \_\_\_\_.
3. The dominant note is \_\_\_\_.

B. Write the chord symbols (C, G7, F) in the boxes provided.

C. Play the chords in the correct place on the keyboard.

|                         |                         |                         |                         |                         |                         |
|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|
| 1. <input type="text"/> | 2. <input type="text"/> | 3. <input type="text"/> | 4. <input type="text"/> | 5. <input type="text"/> | 6. <input type="text"/> |
|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|

D. In the Key of G:

1. The tonic note is \_\_\_\_.
2. The subdominant note is \_\_\_\_.
3. The dominant note is \_\_\_\_.

E. Write the chord symbols (G, D7, C) in the boxes provided.

F. Play the chords in the correct place on the keyboard.

|                         |                         |                         |                         |                         |                         |
|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|
| 1. <input type="text"/> | 2. <input type="text"/> | 3. <input type="text"/> | 4. <input type="text"/> | 5. <input type="text"/> | 6. <input type="text"/> |
|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|

G. Write the letter names in the blanks.

H. Write the interval names (2nd, 3rd, 4th, 5th, or 6th) in the boxes provided.

I. Play the notes in the correct place on the keyboard.

|          |          |          |       |          |          |       |          |       |
|----------|----------|----------|-------|----------|----------|-------|----------|-------|
| 1. _____ | 2. _____ | 3. _____ | _____ | 4. _____ | 5. _____ | _____ | 6. _____ | _____ |
| _____    | _____    | _____    | _____ | _____    | _____    | _____ | _____    | _____ |

# WALKING ALONG



R.H. 1 begins on \_\_\_\_.  
L.H. begins on a \_\_\_\_ chord.

Andante

1 C F C F

G7 C Fine ① f

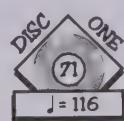
G C G

\* D.C. al Fine G

\* D.C. al Fine is an abbreviation for *Da Capo al Fine*. It means to go back to the beginning of the piece and play to the *Fine* (end).

**Coda** ♦

A *Coda* is a section of a composition added as a conclusion. *D.C. al Coda* means to return to the beginning and play until the directions or the *Coda* sign ♦ indicate to skip to the *Coda*. At that point, play the *Coda*, which ends the piece.

**MORNING RAINBOW**

♩ = 116

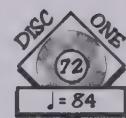
**Moderato**

♦ *Coda*
*D.C. al Coda*

## Technic

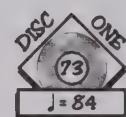
Use a medium tempo ( $\text{♩}=84$ ) when playing each of the following exercises.

## HARMONIC 5THS AND 6THS



*mf*

## LEGATO-STACCATO INTERVALS



R.H. 1 begins on \_\_\_\_.  
L.H. begins on a \_\_\_\_ chord.

*mf*

*mp*

## Challenge Piece



**Antonio Vivaldi (1678 - 1741)**, Italian composer, was a priest, a violin virtuoso, a violin teacher, and a prolific composer. For most of his career, Vivaldi was the "music master" at a famous orphanage for girls called the Pio Ospedale della Pietà in Venice, where music was heavily emphasized. His duties included teaching violin lessons and composing music. Vivaldi is famous for expanding the possibilities and sounds of the violin and for his concertos. Joseph Machlis and Kristine Fornay, authors of *The Enjoyment of Music*, write: "His novel use of rapid scale passages, extended arpeggios, and contrasting registers contributed decisively to the development of violin style and technique. He played a leading part in the history of the concerto, effectively exploiting the contrast in sonority between large and small groups of players." The excerpt below is taken from the first movement, *Spring*, of *The Four Seasons*. *The Four Seasons* is a group of four violin concertos and is probably Vivaldi's best-known work.



R.H. 3 begins on \_\_\_\_.  
 L.H. 1 begins on \_\_\_\_.  
 L.H. 5 begins on \_\_\_\_.

### SPRING



Antonio Vivaldi

**Allegretto**

Musical score page 1, measures 1-5. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 1: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has quarter notes. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5 concludes with a dynamic **f**.

Musical score page 1, measures 6-10. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 1, measures 11-15. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15 concludes with a dynamic **p**.

Musical score page 1, measures 16-20. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20 concludes with a dynamic **rit.** and a measure repeat sign.



## Review

- A. Write the names of the intervals (2nd, 3rd, 4th, 5th or 6th) in the boxes provided.  
 B. Write the letter names of the notes in the blanks.  
 C. Play the notes in the correct place on the keyboard.

1. GB

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

**3rd**                       

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

9. \_\_\_\_\_

10. \_\_\_\_\_

11. \_\_\_\_\_

12. \_\_\_\_\_

13. \_\_\_\_\_

14. \_\_\_\_\_

15. \_\_\_\_\_

D. In the Key of C:

1. The tonic note is \_\_\_\_\_.
2. The subdominant note is \_\_\_\_\_.
3. The dominant note is \_\_\_\_\_.

E. Write the chord symbols (C, G7, F) in the boxes provided.

F. Play the chords in the correct place on the keyboard.

1. 2. 3. 4. 5. 6. 

**2**      **3**      **6**      **3**      **6**      **3**

**G. In the Key of G:**

1. The tonic note is \_\_\_\_.
2. The subdominant note is \_\_\_\_.
3. The dominant note is \_\_\_\_.

**H. Write the chord symbols (G, D7, C) in the boxes provided.**

**J. Draw X's on the keyboards to indicate the given notes.**

**K. Harmonize.**

When playing *Evening Wind*, add L.H. chords by following the chord symbols given.

## EVENING WIND

# Chapter 6

# New Rhythms

- ◆ Single eighth note ♪
- ◆ D. S. al Fine

- ◆ Dotted quarter note ♫
- ◆ New Dynamics ***ff*** and ***pp***

### EIGHTH NOTE

♪ or ♫ = half of a beat  
 $\begin{array}{c} \text{♪} \\ \text{♪} \end{array}$  =  $\begin{array}{c} \text{♪} \\ \text{♪} \end{array}$  = ♪ = 1 beat

### EIGHTH REST

♩ = one eighth rest  
 ♩ = half of a beat

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### THE KING'S COURT



Steady march beat

Sheet music for "The King's Court" in 4/4 time, key of G major.

**Steady march beat**

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **100** **101** **102** **103** **104** **105** **106** **107** **108** **109** **110** **111** **112** **113** **114** **115** **116** **117** **118** **119** **120** **121** **122** **123** **124** **125** **126** **127** **128** **129** **130** **131** **132** **133** **134** **135** **136** **137** **138** **139** **140** **141** **142** **143** **144** **145** **146** **147** **148** **149** **150** **151** **152** **153** **154** **155** **156** **157** **158** **159** **160** **161** **162** **163** **164** **165** **166** **167** **168** **169** **170** **171** **172** **173** **174** **175** **176** **177** **178** **179** **180** **181** **182** **183** **184** **185** **186** **187** **188** **189** **190** **191** **192** **193** **194** **195** **196** **197** **198** **199** **200** **201** **202** **203** **204** **205** **206** **207** **208** **209** **210** **211** **212** **213** **214** **215** **216** **217** **218** **219** **220** **221** **222** **223** **224** **225** **226** **227** **228** **229** **230** **231** **232** **233** **234** **235** **236** **237** **238** **239** **240** **241** **242** **243** **244** **245** **246** **247** **248** **249** **250** **251** **252** **253** **254** **255** **256** **257** **258** **259** **260** **261** **262** **263** 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**389** **390** **391** **392** **393** **394** **395** **396** **397** **398** **399** **400** **401** **402** **403** **404** **405** **406** **407** **408** **409** **410** **411** **412** **413** **414** **415** **416** **417** **418** **419** **420** **421** **422** **423** **424** **425** **426** **427** **428** **429** **430** **431** **432** **433** **434** **435** **436** **437** **438** **439** **440** **441** **442** **443** **444** **445** **446** **447** **448** **449** **450** **451** **452** **453** **454** **455** **456** **457** **458** **459** **460** **461** **462** **463** **464** **465** **466** **467** **468** **469** **470** **471** **472** **473** **474** **475** **476** **477** **478** **479** **480** **481** **482** **483** **484** **485** **486** **487** **488** **489** **490** **491** **492** **493** **494** **495** **496** **497** **498** **499** **500** **501** **502** **503** **504** **505** **506** **507** **508** **509** **510** **511** **512** **513** **514** **515** **516** **517** **518** **519** **520** **521** **522** **523** **524** **525** **526** **527** **528** **529** **530** **531** **532** **533** **534** **535** **536** **537** **538** **539** **540** **541** **542** **543** **544** **545** **546** **547** **548** **549** **550** **551** **552** **553** **554** **555** **556** **557** **558** **559** **560** **561** **562** **563** **564** **565** **566** **567** **568** **569** **570** **571** **572** **573** **574** **575** **576** **577** **578** **579** **580** **581** **582** **583** **584** **585** **586** **587** **588** **589** **590** **591** **592** **593** **594** **595** **596** **597** **598** **599** **600** **601** **602** **603** **604** **605** **606** **607** **608** **609** **610** **611** **612** **613** **614** **615** **616** **617** **618** **619** **620** **621** **622** **623** **624** **625** **626** **627** **628** **629** **630** **631** **632** **633** **634** **635** **636** **637** **638** 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**764** **765** **766** **767** **768** **769** **770** **771** **772** **773** **774** **775** **776** **777** **778** **779** **780** **781** **782** **783** **784** **785** **786** **787** **788** **789** **790** **791** **792** **793** **794** **795** **796** **797** **798** **799** **800** **801** **802** **803** **804** **805** **806** **807** **808** **809** **810** **811** **812** **813** **814** **815** **816** **817** **818** **819** **820** **821** **822** **823** **824** **825** **826** **827** **828** **829** **830** **831** **832** **833** **834** **835** **836** **837** **838** **839** **840** **841** **842** **843** **844** **845** **846** **847** **848** **849** **850** **851** **852** **853** **854** **855** **856** **857** **858** **859** **860** **861** **862** **863** **864** **865** **866** **867** **868** **869** **870** **871** **872** **873** **874** **875** **876** **877** **878** **879** **880** **881** **882** **883** **884** **885** **886** **887** **888** 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D.C. al Fine

# PARISIAN STREET SCENE



Moderato

$\frac{5}{4}$

$\frac{3}{4}$

*mf*

$\frac{5}{4}$

$\frac{3}{4}$

*mp*

Fine

rit. 2nd time

$\frac{3}{4}$

$\frac{1}{4}$

$\frac{2}{4}$

*mf*

$\frac{3}{4}$

$\frac{1}{4}$

$\frac{2}{4}$

*mp*

D.C. al Fine

rit.

A dot after any note is equal to half the value of the note.

$$\text{Note} + \cdot = \text{Note}$$

$$1 + \frac{1}{2} = 1\frac{1}{2} \text{ beats}$$

### DOTTED QUARTER NOTE

Count: "QUAR - ter dot"  
or  
Count: "1 & 2"



Count: 1 & 2 & 3 & 4 &

## LONDON BRIDGE

Moderato



Traditional English Folk Song

*mf*

Lon - don Bridge is fall - ing down, fall - ing down, fall - ing down,

**2**

2

Music notation for 'London Bridge' in 4/4 time. The vocal line starts with 'mf' dynamic. The lyrics 'fall - ing down' are repeated three times. Measure 2 begins with a fermata over the first note of the first 'fall - ing down' phrase.

Lon - don Bridge is fall - ing down, my fair lad - y

Music notation for 'London Bridge' continuing from the previous page. The lyrics 'my fair lad - y' are shown. Measure 2 begins with a fermata over the first note of the first 'fall - ing down' phrase.

## DECK THE HALL

Allegretto



Traditional American words to an Old Welsh Air

*mf*

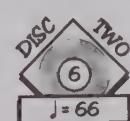
Deck the hall with boughs of hol - ly, fa la la

**5**

**2**

Music notation for 'Deck the Hall' in 4/4 time. The vocal line starts with 'mf' dynamic. The lyrics 'Deck the hall with boughs of hol - ly' and 'fa la la' are shown. Measure 2 begins with a fermata over the first note of the first 'Deck the hall' phrase.

## AMERICA THE BEAUTIFUL



Words by Katharine Lee Bates  
Music by Samuel A. Ward

Andante

*mf*

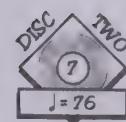
Oh, beau - ti-ful, for spa - cious skies, for am - ber waves of grain.

**1**

**2**

Music notation for 'America the Beautiful' in 4/4 time. The vocal line starts with 'mf' dynamic. The lyrics 'Oh, beau - ti-ful, for spa - cious skies, for am - ber waves of grain.' are shown. Measure 2 begins with a fermata over the first note of the first 'Oh, beau - ti-ful' phrase.

# ANGELS WE HAVE HEARD ON HIGH



Traditional French Carol

Andante

*mp*

This section starts with a treble clef and a key signature of one sharp. The tempo is Andante. Measure 1 consists of eighth notes. Measure 2 begins with a bass note followed by eighth notes. Measure 3 ends with a bass note.

G

5

*mf*

An-gels we have heard on high, sweet - ly sing-ing o'er the plains.

This section continues with a treble clef and one sharp. It includes lyrics: "An-gels we have heard on high, sweet - ly sing-ing o'er the plains." Measure 3 ends with a bass note.

3

1  
5

And the moun-tains

in re-ply,

ech - o - ing their

joy - ous strains.

This section continues with a treble clef and one sharp. It includes lyrics: "And the moun-tains in re-ply, ech - o - ing their joy - ous strains." Measure 3 ends with a bass note.

3

C

G

D7

(4)

1

(3)

 $\frac{3}{5}$  $\frac{2}{5}$ 

ri - a,

This section starts with a treble clef and one sharp. It includes lyrics: "Glo - - - - ri - a,". Measures 4 and 5 show eighth-note patterns. Measure 6 ends with a bass note.

G

1.

2.G

in ex - cel - sis

De - o,

De - o.

This section starts with a treble clef and one sharp. It includes lyrics: "in ex - cel - sis De - o, De - o." Measure 2 ends with a bass note.



**Wolfgang Amadeus Mozart** (1756 - 1791), Austrian composer, was and continues to be an unparalleled musical genius. Mozart was given harpsichord and violin lessons by his father, Leopold. By the age of five he could play and compose pieces. He learned almost by instinct and was able to reproduce melodies after one hearing. When he was six years old his father arranged for Mozart to perform throughout Europe. He displayed his remarkable musical ability to perform, sight read, improvise, and play his own compositions. Goethe, a teenager at the time, heard young Mozart perform and wrote, "I was only fourteen years old, but I see, as if I were still there, the little man with his child's sword and curly hair. . . A phenomenon like that of Mozart remains an inexplicable thing" (*Milton Cross' Encyclopedia Of The Great Composers And Their Music*). During his brief life, he wrote numerous symphonies, operas, concertos, songs, church music, chamber music, and keyboard music. Below is an excerpt from Mozart's *Sonata in A Major, K. 331*.

## SONATA THEME



Wolfgang Amadeus Mozart

Andante

1 3 5 ③

5 3 1 ①

5 3 5 ③

5 3 1 ① 3

## D.S. al Fine

*D.S. al Fine* is an abbreviation for *Dal Segno al Fine*. It means to return to the *Segno* (sign  ) and play until the *Fine* (end).



L.H. 5 begins on \_\_\_\_.  
R.H. 5 begins on \_\_\_\_.

## ALOUETTE



French-Canadian Folk Song

Allegretto

*Fine*

*D.S. al Fine*

# AMERICA



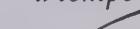
R.H. 3 begins on \_\_\_\_.  
L.H. begins on a \_\_\_\_ chord.

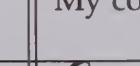
**Words by Samuel Francis Smith  
to the tune *God Save the King***

### **Moderato**

C  
 3  
*mf*  



  
 F  
 ⑤  
 rit.  
 C  
 2  
 1  
 G7  
 ②  
 C  
 ②  
*a tempo*  
 My coun-tr-y  







The musical score for the first verse of "The Star-Spangled Banner" is shown. The top staff is a soprano vocal line with lyrics: "'tis of thee sweet land of lib - er - ty of thee I sing." The bottom staff is a basso continuo line with a bassoon part. Chords are indicated above the staff: G7, C, G7, C. Measure numbers 1 and 4 are marked above the staff.

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are as follows:

Land where my fath - ers died,  
Land of the pil - grims' pride,

A circled '5' is above the first measure, and a 'G7' chord symbol is above the second measure.

C F C G7 C

The musical score consists of two staves. The top staff is for voice and piano, starting with a C major chord. The lyrics are: "From ev'-ry mountain-side, let freedom ring." The piano part has a sustained bass note. The bottom staff is for cello, with a bass line consisting of eighth and sixteenth notes. The page number 125 is at the bottom right.

# MORNING MOOD



L.H. 5 begins on \_\_\_\_.  
R.H. 1 begins on \_\_\_\_.

**Moderato**

*2nd time play both hands one octave higher.*

1

5

① 3 5

1

2 ①

② 1

5

1

① 3 5

5

1

2 ①

dim. e rit. 2nd time

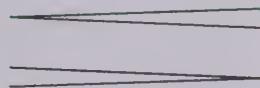
8

# Dynamics and Shading

**ff** = fortissimo  
very loud

**pp** = pianissimo  
very soft

**Crescendo** means to start softly and gradually play louder.



**Decrescendo** means to start loudly and gradually play softer.



## DYNAMIC CHASE



R.H. 1 begins on \_\_\_\_.  
L.H. 1 begins on \_\_\_\_.  
L.H. 5 begins on \_\_\_\_.

Mysteriously

1                    3                    4

*p*

Fine

*mp*

(5)  
8va

*p*

8va

(5) 4 3 2

*pp*

(5)

D.C. al Fine

\* ||: Repeat the music between the repeat signs :||

## Technic

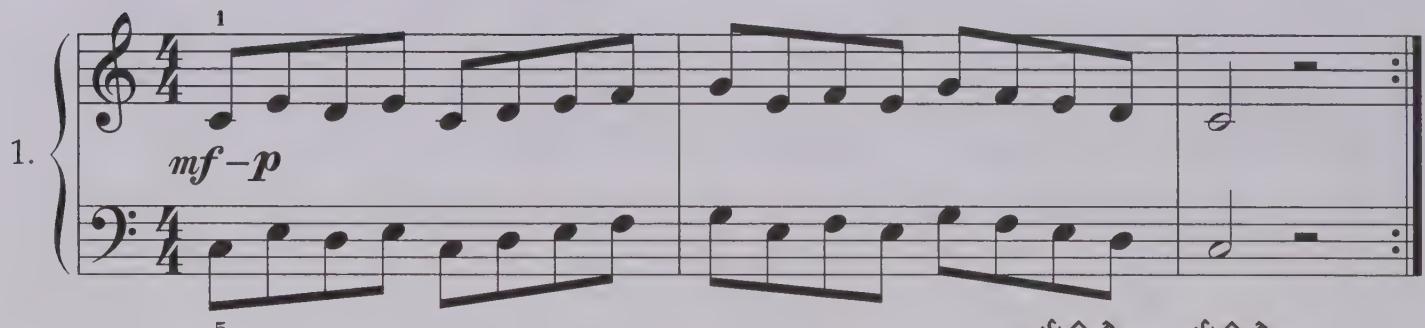
1. Use a slow tempo ( $\text{♩} = 50$ ) when playing the following exercises and listen for hands playing exactly together.
2. When you are comfortable at the slow tempo, try using a medium tempo ( $\text{♩} = 66$ ).

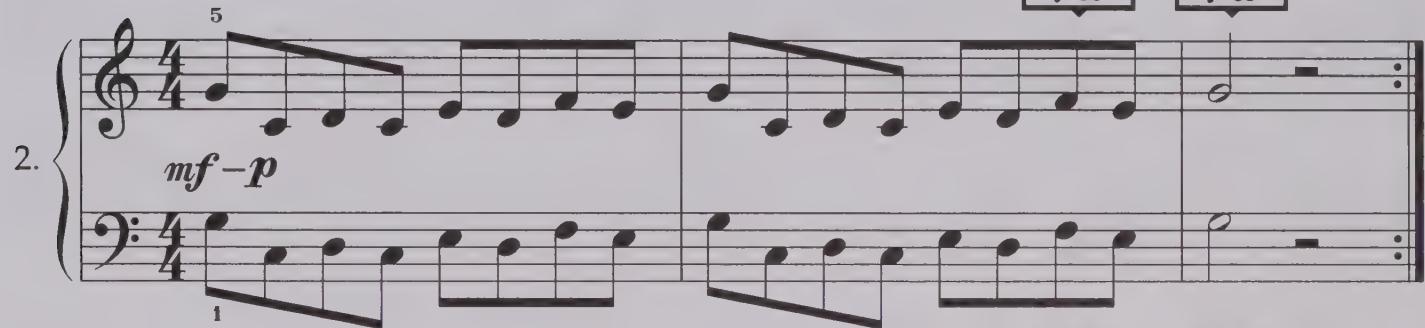
## FOUR EXERCISES

from *Opus 16*



Aloys Schmitt

1. 

2. 

3. 

4. 



## Challenge Piece



R.H. 5 begins on \_\_\_\_.  
L.H. 1 begins on \_\_\_\_.

**Steady march beat**

# THE CAISSON SONG



Words and music by  
Edmund L. Gruber

5

*f*

1

4

*mf*  
O - ver

hill, o - ver dale, we have hit the dust - y trail, And the

2

3

cais-sons go roll - ing a - long. In and

4

1 5

cais-sons go roll - ing a - long.

2

3

out, hear them shout, "Coun - ter march and right a - bout," And the

1

cais-sons go roll - ing a - long. *f* For it's

KP1

4

Hi! Hi! Hee! In the Field Ar - til - ler - y,

4

Sound off your num-bers loud and strong.

So where

4

e'er you go,

you will al - ways know that the

cais-sons are roll - ing a - long.

Keep them roll - ing! And the

cais-sons go roll - ing a - long.



Find the numbered card shown from your set of *Music Flashcards*. Name, play, and memorize this note.



⑤  
8va



## Review

- A. Write the letter names of the notes in the blanks.  
 B. Play the notes in the correct place on the keyboard.

1. \_\_\_\_      2. \_\_\_\_      3. \_\_\_\_      4. \_\_\_\_      5. \_\_\_\_      6. \_\_\_\_      7. \_\_\_\_

8. \_\_\_\_      9. \_\_\_\_      10. \_\_\_\_      11. \_\_\_\_      12. \_\_\_\_      13. \_\_\_\_      14. \_\_\_\_

15. \_\_\_\_      16. \_\_\_\_      17. \_\_\_\_      18. \_\_\_\_      19. \_\_\_\_      20. \_\_\_\_      21. \_\_\_\_

22. \_\_\_\_      23. \_\_\_\_      24. \_\_\_\_      25. \_\_\_\_      26. \_\_\_\_      27. \_\_\_\_      28. \_\_\_\_      29. \_\_\_\_      30. \_\_\_\_      31. \_\_\_\_      32. \_\_\_\_      33. \_\_\_\_

34. \_\_\_\_      35. \_\_\_\_      36. \_\_\_\_      37. \_\_\_\_      38. \_\_\_\_      39. \_\_\_\_      40. \_\_\_\_      41. \_\_\_\_      42. \_\_\_\_      43. \_\_\_\_      44. \_\_\_\_      45. \_\_\_\_

C. Write the number of beats each rest or note(s) receives in  $\frac{4}{4}$ .

1. \_\_\_\_    2. \_\_\_\_    3. \_\_\_\_    4. \_\_\_\_    5. \_\_\_\_    6. \_\_\_\_

7. \_\_\_\_    8. \_\_\_\_    9. \_\_\_\_    10. \_\_\_\_    11. \_\_\_\_    12. \_\_\_\_

D. Add barlines to divide this melody into measures.

E. Play this melody on the keyboard.

F. Add one rest to complete each of the following measures.

G. Match each music example to its correct definition.

- D.S. al Fine
- Allegro
- Andante
- Moderato
- D.C. al Fine
- Allegretto
- a tempo

- a. slowly (walking tempo)
- b. moderately
- c. repeat from the sign  to the *Fine* (end)
- d. moderately fast
- e. fast
- f. repeat from the beginning and play to the *Fine*
- g. return to the original tempo

H. Harmonize

When playing *This Old Man*, add L.H. chords by following the chord symbols given.

# Reading in F

- ◆ Reading in the Key of F
- ◆ Natural Sign ♮
- ◆ Major and minor chords
- ◆ Harmonizing melodies with F, C7, and B♭ chords.
- ◆ Group 1 keys: C G F
- ◆ 12 Bar Blues
- ◆ Overlapping pedal



The **key signature** is the sharp(s) or flat(s) located at the beginning of each staff. The **key signature** indicates which notes are sharp or flat throughout the piece.

## F 5-Finger Position

**Key of F**  
1 flat: B♭

1 2 3 4 5

5 4 3 2 1

Note: In the key of F, play every B as B♭.

## ETUDE IN F



Moderato

# INTERVAL DANCE



Moderato

*mp*

# SONG OF THE SEA

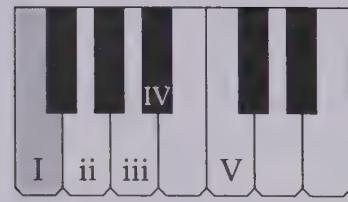


Moderato

## Chords in F

In the Key of F:

- The F chord is built on **Degree I** which is F.
- F is called the **tonic note**, or **key note**, and a chord built on F is called the **tonic chord** or the **I chord**.
- F is the **root** of the F chord.
- You have already played the F chord with the notes arranged: C F A
- You will now play the F chord in the arrangement shown below:



- The **B<sub>b</sub>** chord is built on **Degree IV** which is B<sub>b</sub>.
- B<sub>b</sub> is called the **subdominant note** and a chord built on B<sub>b</sub> is called the **subdominant chord** or the **IV chord**.
- There are 3 notes in the B<sub>b</sub> chord: B<sub>b</sub> D F
- B<sub>b</sub> is the **root** of the B<sub>b</sub> chord.
- For ease in accompanying at the introductory level, you will play the B<sub>b</sub> chord in the arrangement shown below:

- The **C7** chord is built on **Degree V** which is C.
- The C7 chord is also called the **dominant 7th chord** or the **V7 chord**.
- There are 4 notes in the complete C7 chord: C E G B<sub>b</sub>
- C is the **root** of the C chord.
- The number 7 means that B<sub>b</sub> is 7 tones above C. For ease in accompanying at the introductory level, you will play the C7 chord in the arrangement shown below:



# PRELUDE



L.H. 5 begins on \_\_\_\_.  
R.H. 1 begins on \_\_\_\_.

**Moderato**

F

3

*mp*

5                    1

1 3 5

B<sub>b</sub>

*mf*

3

5      2      1      3      5

1 2 5

C7

*mp*

1      4      5

5      2      1

F

*p*

1

l.h.

(F)

2

5



Find the numbered card shown from your set of *Music Flashcards*.  
Name, play, and memorize this note.



# WARM UP

**WARM UP**

Sheet music for two hands. Treble clef,  $\text{B}_\flat$  key signature, common time. Dynamics: *mf*. Fingerings: 531, 531, 531, 541, 531. Measure 5 shows a large oval brace over the bass line.

Sheet music for two hands. Treble clef,  $\text{B}_\flat$  key signature, common time. Fingerings: 135, 125, 135, 125, 135. Measure 5 shows a large oval brace over the bass line.



## JINGLE BELLS



R.H. 3 begins on \_\_\_\_.  
L.H. begins on a \_\_\_\_ chord.  
**Moderato**

Words and Music by  
James S. Pierpont

F

***mf*** Jin-gle bells, jin-gle bells, jin-gle all the way! Oh, what fun it

Bass clef,  $\text{B}_\flat$  key signature, common time. Fingerings: 3, 4. Measure 5 shows a large oval brace over the bass line.

1  
3  
5

F                    1. G                    C7                    2. C7                    F

is to ride in a one-horse o - pen sleigh! one-horse o - pen sleigh!

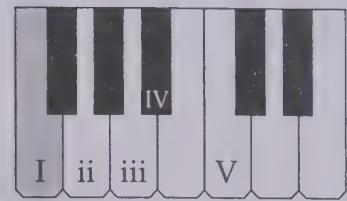
Treble clef,  $\text{B}_\flat$  key signature, common time. Fingerings: 4, 3, 5. Measures 1 and 2 show a large oval brace over the bass line.



## Review

A. In the Key of F:

1. The tonic note is \_\_\_\_.
2. The root of the tonic chord (I) is \_\_\_\_.
3. The subdominant note is \_\_\_\_.
4. The root of the subdominant chord (IV) is \_\_\_\_.
5. The dominant note is \_\_\_\_.
6. The root of the dominant chord (V) is \_\_\_\_.



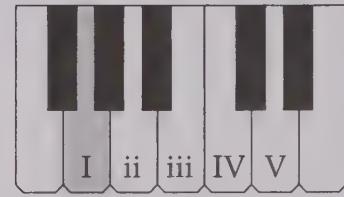
B. Write the chord symbols (F, Bb, or C7) in the boxes provided.

C. Play the chords in the correct place on the keyboard.

1.  2.  3.  4.  5.

D. In the Key of G:

1. The tonic note is \_\_\_\_.
2. The root of the tonic chord (I) is \_\_\_\_.
3. The subdominant note is \_\_\_\_.
4. The root of the subdominant chord (IV) is \_\_\_\_.
5. The dominant note is \_\_\_\_.
6. The root of the dominant chord (V) is \_\_\_\_.



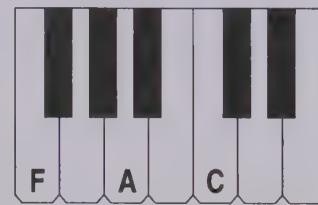
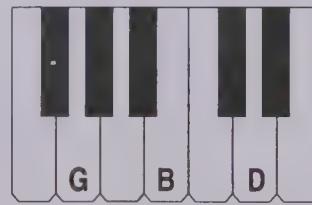
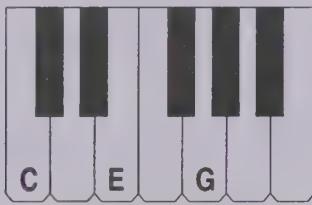
E. Write the chord symbols (G, C, or D7) in the boxes provided.

F. Play the chords in the correct place on the keyboard.

1.  2.  3.  4.  5.

## Group 1 Keys: C, G, F

You have learned to play in three keys: C, G, and F. These three keys are called the **Group 1 keys** because they all have the same look and feel in their I chords. Each chord has only white keys.



When playing the following exercise, move your hands as early as possible for each position change in order to keep a steady beat.

## WARM UP

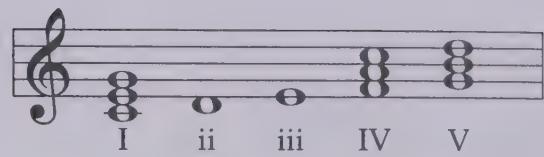
## CHORD HOP



Moderato

## The 12 Bar Blues and Primary Chords

The 12 Bar Blues is a form in music based on I, IV and V chords. The I, IV, and V chords are called **primary chords**. These three chords are the most important chords in any key.



### Natural Sign ♭

A natural sign ♭ before a note cancels a sharp or flat. This sign indicates to play the natural (white) key.

### 12 Bar Blues

|          |   |            |
|----------|---|------------|
| I chord  | = | 4 measures |
| IV chord | = | 2 measures |
| I chord  | = | 2 measures |
| V chord  | = | 1 measure  |
| IV chord | = | 1 measure  |
| I chord  | = | 2 measures |



R.H. 2 begins on \_\_\_\_.  
L.H. begins on a \_\_\_\_ chord.

Moderato

C

mf

1 2  
I II III  
1 2

F

④

C

1  
IV

I

G

② 3

F

② 3

C

5  
rit.

1  
V

IV

I



## TWILIGHT BLUES



Moderato

Musical score for 'TWILIGHT BLUES' in four staves:

- Staff 1:** Treble clef, 4/4 time, dynamic *mf*. Fingerings: 1, 2, 3. Measures show eighth-note patterns.
- Staff 2:** Treble clef, 4/4 time, dynamic *mp*. Fingerings: 1, 2. Measures show eighth-note patterns.
- Staff 3:** Treble clef, 4/4 time, dynamic *mf*. Fingerings: 1, 2. Measures show eighth-note patterns.
- Staff 4:** Treble clef, 4/4 time, dynamic *f*. Fingerings: 1, 2. Measures show eighth-note patterns. Fingerings: 1, 2, 3, 4. Measure 4 includes a dynamic *dim. e rit.*

Below the staff numbers (1, 2, 3, 4) are corresponding bass clef measures with fingerings 1, 3, 5.



Find the numbered card shown from your set of *Music Flashcards*. Name, play, and memorize this note.



## Half Step

A half step is the distance from one key to the very next key, with **no key in between**.

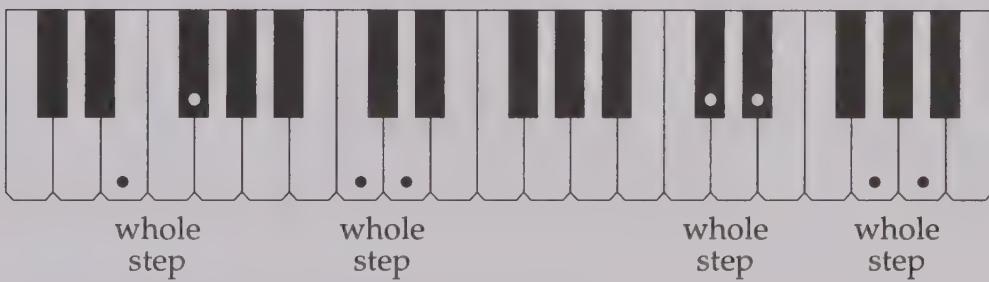


**Moderato**

A musical score for piano in 4/4 time. The treble clef is on the top staff, and the bass clef is on the bottom staff. The tempo is **Moderato**. Dynamics include **mf-p**. The score shows a sequence of notes and rests. Below the notes, fingerings indicate specific key presses. The first two pairs of keys are labeled "half step". The measure ends with a fermata over the last note, which is labeled "half step".

## Whole Step

A whole step is the distance from one key to the next key, with **one key in between**.



**Moderato**

A musical score for piano in 4/4 time. The treble clef is on the top staff, and the bass clef is on the bottom staff. The tempo is **Moderato**. Dynamics include **mf-p**. The score shows a sequence of notes and rests. Fingerings indicate specific key presses. The first four pairs of keys are labeled "whole step". The measure ends with a fermata over the last note, which is labeled "whole step".

## Boogie Bass Line

Notice the half steps in the following boogie bass line.



L.H. 5 begins on \_\_\_\_.  
R.H. 2 begins on \_\_\_\_.

## RIVERBOAT BOOGIE



Moderate boogie beat

\* For clearer reading, the circles around finger numbers will no longer be included. Be sure to check if a hand position change is needed.

3

*mf*

*cross over*

1

3 1 3

5 3 2 1

2

*f*

5 1

4

*mp*

5 3 1



Find the numbered cards shown from your set of *Music Flashcards*. Name, play, and memorize these notes.

5

6

7



Johann Strauss, Jr. (1825 - 1899), Austrian composer, came from a musical family. His father, Johann, Sr., was the proprietor of a beer-house and dance-hall, and a conductor and composer of light music. Johann, Jr. became a musician against the will of his father, who apprenticed him to become a bookbinder. After running away from home, Johann, Jr. was finally allowed to study violin and composition. By the time he was nineteen he formed his own orchestra and performed as conductor of that group. His ensemble received instantaneous success, and Strauss composed new waltzes for their performances. He made a tour through Austria, Germany, Poland, and Russia, and in 1872 he came to America to direct concerts in Boston and New York. Strauss wrote almost five hundred dance-music pieces (waltzes, polkas, marches, gallops, etc.). He also wrote such operetta favorites as *Die Fledermaus* (*The Bat*, 1874) and *The Gypsy Baron* (1855), which are filled with famous melodies. Because of his numerous famous waltzes, he justly earned the title "Waltz King." The excerpt below is from Strauss' famous work *The Blue Danube Waltz*.

## THE BLUE DANUBE WALTZ



L.H. 5 begins on \_\_\_\_.  
R.H. 5 begins on \_\_\_\_.  
R.H. 3 begins on \_\_\_\_.

Johann Strauss, Jr.

**Waltz Tempo**

*p*

Piano sheet music in G major. Treble clef, bass clef. Measures 1-5. Fingerings: 5, 2, 5, 2, 1. Articulation: *mf*. Measure 5 ends with a bracket under the right hand.

Piano sheet music in G major. Treble clef, bass clef. Measures 5-9. Fingerings: 5, 4, 2, 5, 2, 1. Articulation: *p*. Measure 9 ends with a bracket under the right hand.

Piano sheet music in G major. Treble clef, bass clef. Measures 10-14. Fingerings: 5, 4, 2, 5, 3, 1, 3, 1, 1. Articulation: *p*. Measure 14 ends with a bracket under the right hand.

Piano sheet music in G major. Treble clef, bass clef. Measures 15-19. Fingerings: 1, 3, 5, 1, 3, 5, 1, 2, 5. Articulation: *f*. Measure 19 ends with a bracket under the right hand. Instruction: *thumb under*.

Piano sheet music in G major. Treble clef, bass clef. Measures 20-24. Fingerings: 4, 1, 2, 5, 4, 1. Articulation: *dim. e rit.*. Measure 24 ends with a bracket under the right hand.

## CLASSIC DANCE



Allegro

A musical score for two staves. The top staff is treble clef, B-flat key signature, 4/4 time, dynamic f, measure 5. The bottom staff is bass clef, B-flat key signature, 4/4 time. Measure 1 starts with a bass note followed by a rest. Measures 2-4 show eighth-note patterns. Measure 5 ends with a fermata over the first note of the next measure. Measure 6 begins with a bass note followed by a rest.

A continuation of the musical score. The top staff starts with a dynamic p. Measures 2 and 3 show eighth-note patterns. Measure 4 begins with a bass note followed by a rest. Measures 5 and 6 show eighth-note patterns.

A continuation of the musical score. The top staff starts with a dynamic f. Measures 2-4 show eighth-note patterns. Measure 5 ends with a fermata over the first note of the next measure. Measure 6 begins with a bass note followed by a rest.

A continuation of the musical score. The top staff starts with a dynamic p. Measures 2 and 3 show eighth-note patterns. Measure 4 begins with a bass note followed by a rest. Measures 5 and 6 show eighth-note patterns.

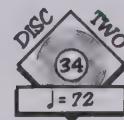


The **12 Bar Blues** follows this chord progression:

## 12 Bar Blues

|          |   |            |
|----------|---|------------|
| I chord  | = | 4 measures |
| IV chord | = | 2 measures |
| I chord  | = | 2 measures |
| V chord  | = | 1 measure  |
| IV chord | = | 1 measure  |
| I chord  | = | 2 measures |

## GOT THE BLUES



R.H. 1 begins on \_\_\_\_.  
L.H. begins on a \_\_\_\_ chord.

Slow blues tempo

C

1 2 3

*mf*

I

1  
3  
5

F

1 2 3

C

1

IV

I

G

1

F

5

C

1

*rit.*

V

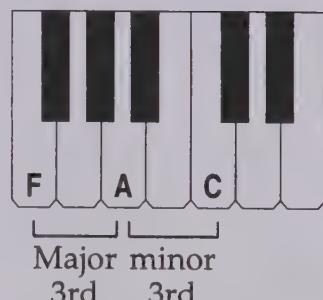
IV

I

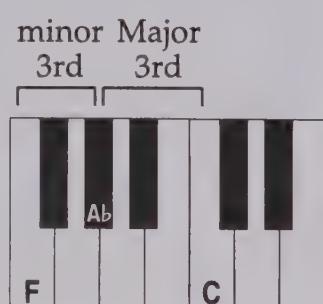
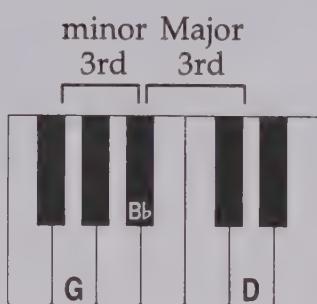
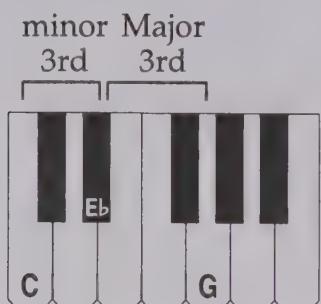
## Major and Minor Chords

You have now learned three Major chords: C, G, and F.

Major chords are made up of a **Major 3rd** (4 half steps) and a **minor 3rd** (3 half steps).



Minor chords are made up of a **minor 3rd** (3 half steps) and a **Major 3rd** (4 half steps).



From every Major chord, a minor chord may be formed by moving the middle note of the chord down one half step.

C Major    C minor      F Major    F minor      G Major    G minor

## WARM UP

C                      \*Cm                      F                      Fm                      G                      Gm                      C

\* A lowercase "m" is used next to the letter name of the chord symbol to indicate a minor chord.

## Technic

1. Use a medium tempo ( $\text{♩} = 66$ ) when playing each of the following exercises.
2. Practice hands separately first. Then practice hands together.



### OCEAN WAVES



R.H. 1 begins on \_\_\_\_.  
L.H. 5 begins on \_\_\_\_.

1

*mp*

5

1

*mf*

5

1

*f*

5

1

*mp*

5

# Challenge Piece

change pedal



**Overlapping Pedal:** The overlapping pedal is indicated by this sign:

Practice the following left hand chord progression with pedal as a warm up for *Blue Mood*.

F                    Dm                    Gm                    C



## BLUE MOOD



R.H. 2 begins on \_\_\_\_.  
L.H. begins on a \_\_\_\_ chord.

**Andante con rubato\***

F                    Dm                    Gm

C                    F                    Dm

Gm                    C                    F

\* Rubato means that time is "borrowed," or that some tones are held longer than their actual values, while others are curtailed, in order to allow more freedom and spontaneity.

B<sub>b</sub>

B<sub>b</sub>m

*rit.*

8

F

*a tempo*

Dm

Gm

C

F

*pp*

B<sub>b</sub>

B<sub>b</sub>m

F

*mp*

Dm

Gm

C

F

*dim.*

*e*

*rit.*

KP1



## Review

- A. Write the letter names of the following notes.  
 B. Play the notes in the correct place on the keyboard.

1. \_\_\_\_      2. \_\_\_\_      3. \_\_\_\_      4. \_\_\_\_      5. \_\_\_\_      6. \_\_\_\_

—      —      —      —      —      —

7. \_\_\_\_      8. \_\_\_\_      9. \_\_\_\_      10. \_\_\_\_      11. \_\_\_\_      12. \_\_\_\_

—      —      —      —      —      —

13. \_\_\_\_      14. \_\_\_\_      15. \_\_\_\_      16. \_\_\_\_      17. \_\_\_\_      18. \_\_\_\_

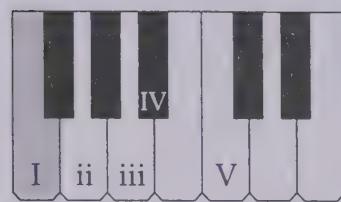
19. \_\_\_\_      20. \_\_\_\_      21. \_\_\_\_      22. \_\_\_\_      23. \_\_\_\_      24. \_\_\_\_

25. \_\_\_\_      26. \_\_\_\_      27. \_\_\_\_      28. \_\_\_\_      29. \_\_\_\_      30. \_\_\_\_

31. \_\_\_\_      32. \_\_\_\_      33. \_\_\_\_      34. \_\_\_\_      35. \_\_\_\_      36. \_\_\_\_

## C. In the Key of F:

1. The tonic note is \_\_\_\_.
2. The root of the tonic chord is \_\_\_\_.
3. The subdominant note is \_\_\_\_.
4. The root of the subdominant chord is \_\_\_\_.
5. The dominant note is \_\_\_\_.
6. The root of the dominant chord is \_\_\_\_.



D. Write the chord symbols (F, B♭, or C7) in the boxes provided.

E. Play the chords on the keyboard.

1. 2. 3. 4. 5. 6. 

F. Identify the following as either half or whole steps.

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_

6. \_\_\_\_\_ 7. \_\_\_\_\_ 8. \_\_\_\_\_ 9. \_\_\_\_\_ 10. \_\_\_\_\_

G. The Group 1 keys are \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_.

H. The Roman numerals for the primary chords in any key are \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_.

## I. Harmonize

Add your own choice of L.H. Chords (F, B♭, or C7) to the following R.H. melody line.  
Write chord symbols in the boxes provided.

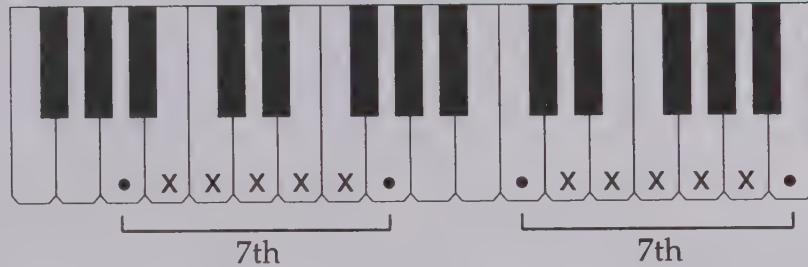
# Scales, Chords, and Inversions

- ◆ Melodic and Harmonic 7ths and octaves
- ◆ Chords and inversions
- ◆ C Major scale
- ◆ A minor scale and chords
- ◆ Common Time 
- ◆ Cut Time 

## Melodic and Harmonic Intervals: 7ths

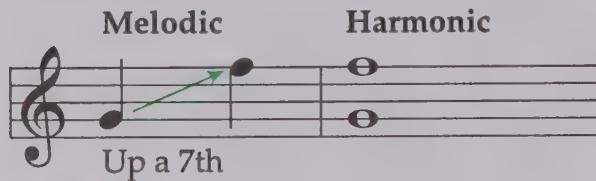
**On the keyboard**

A 7th skips five white keys.



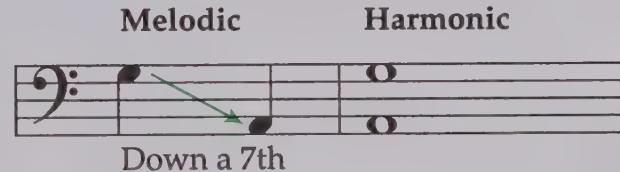
**On the staff**

A 7th is written from a line to a line



OR

a 7th is written from a space to a space.



Write the names of the intervals (5th, 6th, or 7th) in the boxes provided.

## INTERVAL MARCH



**Moderato**

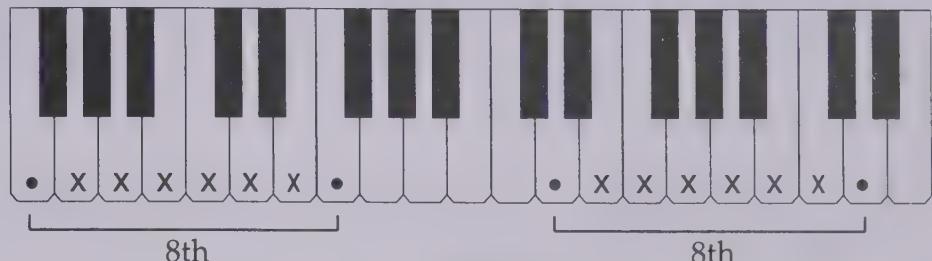
*mf*

1 5

## Melodic and Harmonic Intervals: Octaves

On the keyboard

An octave skips six white keys.



On the staff

An octave is written from a line to a space

OR

An octave is written from a space to a line.

Melodic      Harmonic

Up an 8th

Melodic      Harmonic

Down an 8th

### SING THE BLUES



**Andante**

4/4 time signature, Treble and Bass staves.

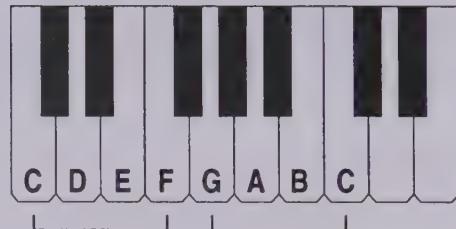
**Performance Instructions:**

- Measure 1:** Dynamics: **mp**. Fingerings: 1, 5. Articulation: **mf**.
- Measure 2:** Fingerings: 2, 3, 5. Articulation: **rit.**
- Measure 3:** Fingerings: 3, 1. Articulation: **dim.**
- Measure 4:** Fingerings: 2, 3, 1. Articulation: **e**.
- Measure 5:** Fingerings: 5, 1. Articulation: **pp**.

## Major Scale

A Major scale has eight tones formed in a pattern of whole and half steps. The scale is divided into two equal parts, each having four notes. Each part is called a **tetrachord**. The pattern for each tetrachord is:

whole step, whole step, half step.



### C Major Scale

1st tetrachord                                    2nd tetrachord

whole step      whole step      half step      whole step      whole step      whole step      half step

*Each tetrachord is joined by a whole step.*

## WARM UP

1.

Thumb under    Cross over

2.

Thumb under    Cross over

## C Major Scale

Play hands separately first. Memorize this fingering.

## Common Time C

The symbol C, which stands for Common Time, is another way to indicate the  $\frac{4}{4}$  time signature.

**C** =  $\frac{4}{4}$  = 4 beats in a measure.  
 $\frac{4}{4}$  = receives 1 beat.



## SCALING THE ROCKIES



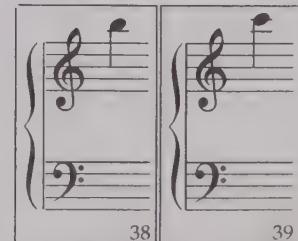
J = 60

R.H. 1 begins on \_\_\_\_.  
L.H. 1 begins on \_\_\_\_.

Moderato



Find the numbered cards shown from your set of *Music Flashcards*. Name, play, and memorize these notes.



**Cut Time** 

The symbol  , which stands for Cut Time, is another way to indicate the  $\frac{2}{2}$  time signature.

 =  = 2 beats in a measure.  
 =  receives 1 beat.

**HALLELUJAH CHORUS**from the oratorio *Messiah*

George Frideric Handel

**Moderato**

Moderato



## Review

- A. Write the names of the intervals in the boxes provided.  
 B. Play the notes in the correct place on the keyboard.

1.  2.  3.  4.  5.  6.

7.  8.  9.  10.  11.  12.

- C. Identify the following notes as half steps or whole steps in the blanks provided.  
 D. Play the notes in the correct place on the keyboard.

1.  2.  3.  4.  5.  6.  7.  8.

9.  10.  11.  12.  13.  14.  15.  16.

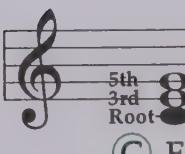
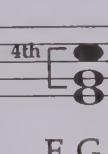
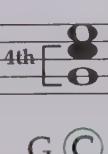
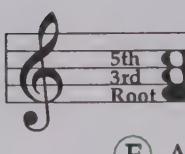
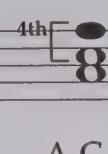
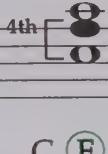
- E. Write the C Major scale ascending and descending.  
 F. Circle the half steps.  
 G. Play the scale on the keyboard.

1                    5                    1  
 5                    1                    5

## Inversions of Triads and Seventh Chords

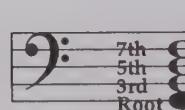
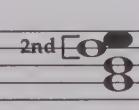
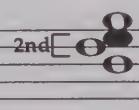
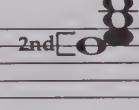
A **triad** is a three-note chord. A **root position triad** is a triad in its most basic form. All notes are stacked in intervals of 3rds, beginning with the root located on the bottom.

An **inversion** is a different arrangement of notes in a triad. An inverted triad contains an interval of a 3rd and an interval of a 4th. The shaded note indicates the root in the inversions shown below. When the triad is inverted, the root is the **top note** of the **interval of a 4th**.

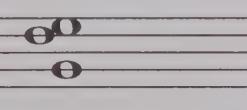
| Root position  | 1st inversion   | 2nd inversion   |
|--|---|---|
| <b>C chord</b><br>root = C <br><b>(C) E G</b> | <br><b>E G (C)</b> | <br><b>G (C) E</b> |
| <b>F chord</b><br>root = F <br><b>(F) A C</b> | <br><b>A C (F)</b> | <br><b>C (F) A</b> |

A **seventh chord** is a four-note chord. The complete G7 chord has 4 notes: **G B D F**

The G7 chord has three inversions. The shaded note indicates the root in the inversions shown below. When the chord is inverted, the root is the top note of the **interval of a 2nd**.

| Root<br>position  | 1st<br>inversion  | 2nd<br>inversion  | 3rd<br>inversion  |
|---|---|---|---|
| <b>G7 chord</b><br>root = G <br><b>(G) B D F</b> | <br><b>B D F (G)</b> | <br><b>D F (G) B</b> | <br><b>F (G) B D</b> |

Throughout this book, you have played G7 as a three-note 1st inversion chord. For ease in accompanying at the introductory level, the D has been omitted.

|                                   |   |   |
|-----------------------------------|---|---|
| <b>1st inversion</b><br><b>G7</b> | <br><b>B D F G</b> | <br><b>B F G</b> |
|-----------------------------------|---|---|

# WARM UP

Hand positions: Top staff: 1, 3; 2, 5. Bottom staff: 1, 3; 2, 5.



# AUTUMN FEST



**Allegro**

C F C G7 C F C

*mf*

1 3 1 2 1 2 1 3

F C G7 C F C

5

1 3 1 2 1 2 1 3

F C G7 C F C

*mp* rit.

1 3 1 2 1 2 1 3

**WARM UP***Joy to the World*

**5** **3** **1**

**f**

**1** **3** **5** **2** **8**

Music staff for piano with treble and bass clefs. Measure 1 starts with a forte dynamic 'f'. Measures 2-3 show chords G7, B7, and D7. Measures 4-5 show chords A7, C7, and E7.



Write chord symbols (C, F, or G7) in the boxes provided.

**COUNTRY GARDENS**

English Folk Dance

**Moderato**

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

**mf**

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

Music staff for piano. Measure 1 starts with a dynamic 'mf'. Measures 2-3 show chords B7, D7, and G7. Measures 4-5 show chords E7, A7, and C7.

**5** **3**

**mp**

**Fine**

Music staff for piano. Measures 1-2 are blank. Measures 3-4 show chords G7, B7, and D7. Measures 5-6 show chords E7, A7, and C7.

**3** **3**

**f-p**

**8** **8**

**D.C. al Fine**

Music staff for piano. Measures 1-2 show chords G7, B7, and D7. Measures 3-4 show chords E7, A7, and C7. Measures 5-6 show chords G7, B7, and D7.

# INTERLUDE



Andante

3/4

*mf*

*mp*

*dim.*

*rit.*

## Relative Minor Scale

For each Major key there is a **relative minor**. The same key signature is used for both keys. The relative minor scale uses the 6th tone of the Major scale for its starting note. There are three types of minor scales. The most common form is the **harmonic minor**. The harmonic minor scale uses the same tones as the Major scale, with one exception: the 7th note in the harmonic minor scale is raised one half step.

### C MAJOR SCALE

A musical staff in G clef. Notes are placed on the first six lines of the staff. Below the staff, the degrees are labeled: 1st, 2nd, 3rd, 4th, 5th, and 6th. The 6th note is highlighted with a vertical bar and a box around it.

### A HARMONIC MINOR SCALE

A musical staff in G clef. Notes are placed on the first eight lines of the staff. Below the staff, the degrees are labeled: 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, and 8th. The 7th note is circled with a sharp sign, indicating it is raised one half step.

## Primary Chords in the Key of A minor

Notice that chords i and iv are minor; lower case Roman numerals indicate minor.

A musical staff in A minor (three sharps). The chords shown are Am, Dm, and E7. Below the staff, the labels are: i Tonic, iv Subdominant, and V7 Dominant seventh.

## WARM UP

A musical staff in 4/4 time. The tempo is marked 'mf'. The measure numbers 1, 1, and 3 are indicated above the staff. Fingerings '1' and '3' are shown above the notes.

A musical staff in 4/4 time. The chords shown are Am, Dm, Am, E7, and Am. Fingerings '1', '3', and '5' are shown above the notes. Below the staff, the labels are: 2nd inversion, 1st inversion, and i.



L.H. 1 begins on \_\_\_\_.  
R.H. 1 begins on \_\_\_\_.

# IN BAGDAD



Moderato

\* Molto means much, or very; dim. molto means gradually becoming much softer.



Find the numbered card shown from your set of *Music Flashcards*.  
Name, play, and memorize this note.



## PRELUDE IN A MINOR



Moderato

Musical score for 'Prelude in A Minor' (Moderato). The score consists of six staves of music. The first two staves are in treble clef (G-clef) and common time (indicated by a '4'). The third staff is in bass clef (F-clef) and common time. The fourth staff is in treble clef and common time. The fifth staff is in treble clef and common time. The sixth staff is in bass clef and common time.

Performance instructions include:

- mp** (mezzo-forte) dynamic marking in the first staff.
- mf** (mezzo-forte) dynamic marking with a crescendo arrow at the end of the third staff.
- p** (piano) dynamic marking with a decrescendo arrow at the end of the sixth staff.
- molto rit.** (molto ritardando) instruction at the end of the sixth staff.
- l.h.** (left hand) instruction above the bass clef staff.
- 1**, **3**, **5** fingering markings above specific notes in the first staff.
- 1**, **4**, **5** fingering markings above specific notes in the second staff.
- \*** (asterisk) markings above specific notes in the third and fifth staves.
- 1** fingering marking above the first note of the sixth staff.

\* Observe the clef changes in the left hand.



Find the numbered card shown from your set of *Music Flashcards*. Name, play, and memorize this note.





The dotted quarter note receives  $1\frac{1}{2}$  beats. The eighth note receives half of a beat.



L.H. 3 begins on \_\_\_\_.  
R.H. 1 begins on \_\_\_\_.

**Moderato**



Traditional English

# GREENSLEEVES

# SCARBOROUGH FAIR



R.H. 1 begins on \_\_\_\_.

L.H. 1 begins on \_\_\_\_.

L.H. 5 begins on \_\_\_\_.



Traditional British Folk Song

**Moderato**

1

*mf* Are you goin' to Scar - bor-ough Fair? \_\_\_\_\_

*pp*  $\frac{1}{5}$

2

Pars - ley sage rose - mar - y and thyme. Re -

5

mem - ber me to one who lives there. \_\_\_\_\_

3 4 5 2

1

She once was a true love of mine. \_\_\_\_\_

2 1 2 3

rit.

5



Find the numbered card shown from your set of *Music Flashcards*. Name, play, and memorize this note.



# POLOVTSIAN DANCE

from the opera *Prince Igor*



Alexander Borodin

Moderato

*mf*

1 2 1 2 5 2 1 3

1 4 5 2 1 3  
2 1 2 3 5

2 1 5 2 1 3  
1 2 1 2 3

1 4 rit. 8 8  
2 1 2 1 2



# CAROL OF THE BELLS



R.H. 3 begins on \_\_\_\_.  
L.H. 1 begins on \_\_\_\_.

Ukrainian Carol

**Allegretto**

**p**

*with pedal*

**mf**

\* Hold the "A" (it is tied) for 4 measures. Notice the tie extends across the bar lines.

Musical score page 141, measures 1-4. Treble and bass staves. Dynamics: **f**. Fingerings: 3, 1, 2, 1. Measure 4 ends with a key change.

Musical score page 141, measures 5-8. Treble and bass staves. Fingerings: 5, 3, 4, 1. Measure 8 ends with a key change.

Musical score page 141, measures 9-12. Treble and bass staves. Dynamics: **mf**, **mp**. Fingerings: 1, 4, 1. Measure 12 ends with a key change.

Musical score page 141, measures 13-16. Treble and bass staves. Dynamics: **p**. Fingerings: 1, 2, 3, 4.

Musical score page 141, measures 17-20. Treble and bass staves. Dynamics: **dim.**, **e**, **rit.**, **3**. Fingerings: 1, 2, 3.



**Scott Joplin (1868 - 1917)**, American composer, is thought to have been born in Texarkana, Texas in 1868. He came from a musical family. When his father bought a square grand piano, Scott taught himself how to play. By the age of eleven he had become proficient enough to attract the attention of a German music teacher who gave him lessons. At seventeen, Joplin left home to seek his fortune in music. He moved to St. Louis where he played in the "honky-tonks" on Chestnut and Market Streets from 1885 to 1893. During the latter half of the 1890's, Joplin continued to travel, perform, and develop his own style. During this period, Joplin began to write down some of the compositions he performed, and subsequently some were published. His first published composition was *Original Rags* in 1899. Joplin became the acknowledged "King of Ragtime." This style was characterized by a bouncing, steady oom-pah bass under a colorful, syncopated melody. The melody was so syncopated, in fact, that this style of music was originally called "ragged time." The excerpt below is from the rag entitled *The Entertainer*. Clamor for ragtime broke loose again in 1974 with the movie *The Sting*, which featured many of Joplin's rags arranged by Marvin Hamlisch. Practically overnight *The Entertainer* became one of the top tunes on the charts and its catchy melodies were heard everywhere.

## THE ENTERTAINER



Scott Joplin

Moderato

8va -

4

*f*

2 1

4 2 1

5 4 1

1 2

*p*

1

5 5 1 1 1

1 1 1 1 1

2

1 2

*f*

3 5 1 1 1

1 1 1 1 1

1 2

*p*

3 5 1 1 1

1 1 1 1 1

1 2 3 4 5

1 2 3 4 5

2 1 3 5 1 2 2 5

1 2 3 4 5

1 2 3 4 5

*mf* cresc.

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5



# AMAZING GRACE



Words by John Newton  
Traditional American Tune

R.H. 1 begins on \_\_\_\_.  
L.H. 5 begins on \_\_\_\_.

Moderato G

*mf* A - maz - ing grace, how sweet the sound that

**p**

1 3 5 5 5 2 1

G D7 G

saved a wretch like me. I

5 5 5

Em C G

once was lost, but now am found; was

5 5 5

Em D7 G

blind, but now I see. **p**

5

\* While holding the half note "G" with R.H. 3, change to R.H. 1 without releasing the key.

# Technic

Play this exercise three times a day, using three different tempos:

Slow ( $\text{♩} = 50$ ), Medium ( $\text{♩} = 72$ ), and Fast ( $\text{♩} = 96$ ).



R.H. 1 begins on \_\_\_\_.  
L.H. 5 begins on \_\_\_\_.



Charles-Louis Hanon

## FINGER EXTENSION STUDY 1

from *The Virtuoso Pianist*

**Clef:** Treble (G) and Bass (F)  
**Key Signature:** None  
**Tempo:** f-p (forte-piano)  
**Time Signature:** Common Time (indicated by 'c')  
**Instrument:** Piano

**Notes:** The study consists of five staves of piano music. The first staff shows a pattern of eighth-note pairs (1 2 5) in the treble clef, with the bass clef below it. Fingerings are indicated above the notes: 1 2 5, 1 2 5, 1 2 5, 1 2 5, 1 2 5. Below the notes, hand and finger numbers show the stroke: 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 3 1. The second staff continues the pattern. The third staff introduces a new pattern: 5 2 1, 5 2 1, 5 2 1, 5 2 1. The fourth staff continues the 5 2 1 pattern. The fifth staff concludes the study with a final 5 2 1 pattern.

## Challenge Piece

## FÜR ELISE



Ludwig van Beethoven

Poco moto (with motion)

Sheet music for "Für Elise" by Ludwig van Beethoven, arranged for piano. The music is in common time (indicated by a '3' over a '4') and consists of four staves. The top two staves are for the right hand (treble clef) and the bottom two staves are for the left hand (bass clef). The music is divided into measures by vertical bar lines and separated by double bar lines with repeat signs. Measure numbers are placed above the staves. Fingerings are indicated above the notes: '5' for the thumb, '1' for the index finger, '2' for the middle finger, '3' for the ring finger, and '4' for the pinky finger. Articulation marks (short diagonal lines) are placed under some notes. Dynamics are indicated: 'pp' (pianissimo) in the first measure and 'mf' (mezzo-forte) in the fourth measure. The music is labeled "Poco moto (with motion)" at the beginning.

dim.  
pp

\*pedal simile

dim. e poco rit.

\* *Simile* means "the same as." *Pedal simile* means to use the same pedal markings throughout the piece or until a new pedal marking is given.



## Review

- A. Write the names of the intervals (2nd, 3rd, 4th, 5th, 6th, 7th, or 8th) in the boxes provided.  
 B. Write the letter names of the notes in the blanks.  
 C. Play the notes in the correct place on the keyboard.

1. **F**  
G

2. \_\_\_\_\_  
\_\_\_\_\_

3. \_\_\_\_\_ —

4. \_\_\_\_\_ —

5. \_\_\_\_\_ —

7th

6. \_\_\_\_\_  
\_\_\_\_\_

7. \_\_\_\_\_  
\_\_\_\_\_

8. \_\_\_\_\_ —

9. \_\_\_\_\_ —

10. \_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_

- D. Identify the following as either half or whole steps.

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

7. \_\_\_\_\_ 8. \_\_\_\_\_ 9. \_\_\_\_\_ 10. \_\_\_\_\_ 11. \_\_\_\_\_ 12. \_\_\_\_\_

- E. Write the C Major Scale ascending and descending. Circle the half steps.

- F. Write the A harmonic minor scale ascending and descending. Circle the half steps.

G. Write the letter names of the notes in the blanks.

H. Play the notes in the correct place on the keyboard.

1. \_\_\_\_

2. \_\_\_\_

3. \_\_\_\_

4. \_\_\_\_

5. \_\_\_\_

6. \_\_\_\_

7. \_\_\_\_

8. \_\_\_\_

9. \_\_\_\_

10. \_\_\_\_

11. \_\_\_\_

12. \_\_\_\_

13. \_\_\_\_

14. \_\_\_\_

15. \_\_\_\_

16. \_\_\_\_

17. \_\_\_\_

18. \_\_\_\_

19. \_\_\_\_

20. \_\_\_\_

21. \_\_\_\_

22. \_\_\_\_

23. \_\_\_\_

24. \_\_\_\_

25. \_\_\_\_

26. \_\_\_\_

27. \_\_\_\_

28. \_\_\_\_

29. \_\_\_\_

30. \_\_\_\_

31. \_\_\_\_

32. \_\_\_\_

33. \_\_\_\_

34. \_\_\_\_

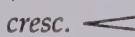
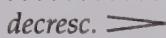
35. \_\_\_\_

I. Harmonize

Add your own choice of L.H. chords (C, F, or G7) to the following R.H. melody line.

Write chord symbols in the boxes provided.

# Music Dictionary

| Term  | Sign or Abbreviation   | Meaning  |
|---|--|--|
| <b>Allegretto</b> (p. 49) . . . . .                           |  | moderately fast  |
| <b>Allegro</b> (p. 49) . . . . .                              |  | fast   |
| <b>Andante</b> (p. 49) . . . . .                              |  | slowly (walking tempo)   |
| <b>A tempo</b> (p. 75) . . . . .                              |  | return to the original tempo   |
| <b>Block Chord</b> (p. 14) . . . . .                          |  | notes in a chord played simultaneously   |
| <b>Broken Chord</b> (p. 14) . . . . .                         |  | notes in a chord played one at a time  |
| <b>Chord Progression</b> (p. 35) . . . . .                    |  | two or more chords played consecutively  |
| <b>Chord Symbol</b> (p. 35) . . . . .                         |  | a letter name placed over a note to indicate a chord that could be played with that note   |
| <b>Clef</b> (p. 16)   |  |  |
| <b>Treble Clef</b> . . . . .                                  |               | the staff sign used for middle and high tones  |
| <b>Bass Clef</b> . . . . .                                    |               | the staff sign used for middle and low tones   |
| <b>Coda</b> (p. 82) . . . . .                                 |               | a section at the end of a composition added as a conclusion  |
| <b>Common Time</b> (p. 127) . . . . .                         | c  | another way to indicate the $\frac{4}{4}$ time signature   |
| <b>Cut Time</b> (p. 128) . . . . .                            |               | another way to indicate the $\frac{2}{2}$ time signature   |
| <b>Crescendo</b> (p. 96) . . . . .                            | cresc.        | gradually play louder  |
| <b>Da Capo al Coda</b> (p. 82) . . . . .                      | D.C. al Coda  | return to the beginning and play until the coda sign  indicates to skip to the coda  |
| <b>Da Capo al Fine</b> (p. 81) . . . . .                      | D.C. al Fine   | return to the beginning and play to the <i>Fine</i>  |
| <b>Dal Segno al Fine</b> (p. 93) . . . . .                    | D.S. al Fine   | return to the sign (  ) and play to the <i>Fine</i>   |
| <b>Damper Pedal</b> (p. 29) . . . . .                         |  | the pedal on the right that is used to sustain tones   |
| <b>Decrescendo</b> (p. 96) . . . . .                          | decresc.    | gradually play softer  |
| <b>Degrees</b> (p. 32) . . . . .                              |  | the Roman numerals that name the tones within each key   |
| <b>Diminuendo</b> (p. 45) . . . . .                           | dim.   | gradually play softer  |
| <b>Dominant Seventh Chord</b> (p. 37, 72, 104, 134) . . . . . |  | a seventh chord built on Degreee V of the scale  |
| <b>Dominant Note</b> (p. 34) . . . . .                        |  | Degree V within any key  |
| <b>Dynamics</b> (p. 22) . . . . .                             |  | signs in music that indicate how loudly or softly to play  |
| <b>Fermata</b> (p. 43) . . . . .                              |             | A sign indicating a pause in music. Hold the note or notes under the fermata sign longer than their original time value  |
| <b>Fine</b> (p. 81) . . . . .                                 |  | the end  |
| <b>Flat Sign</b> (p. 45) . . . . .                            |             | a sign indicating to play the nearest key to the left  |
| <b>Forte</b> (p. 22) . . . . .                                |             | loud   |
| <b>Fortissimo</b> (p. 96) . . . . .                           |             | very loud  |
| <b>Grand Staff</b> (p. 16) . . . . .                          |  | an arrangement of two staffs connected by a brace, the upper staff usually with a treble clef and the lower staff usually with a bass clef   |
| <b>Half Step</b> (p. 111) . . . . .                           |  | the distance from one key to the very next key with no key in between  |
| <b>Harmonic Minor Scale</b> (p. 134) . . . . .                |  | A scale which uses the same tones as the relative Major scale with one exception: the 7th tone in the harmonic minor scale is raised one half step   |
| <b>Interval</b> (p. 21) . . . . .                             |  | the distance between two notes   |
| <b>Inversion</b> (p. 130) . . . . .                           |  | a different arrangement of notes in a chord  |
| <b>Key Signature</b> (p. 64) . . . . .                        |  | the sharps or flats located at the beginning of each staff   |
| <b>Legato</b> (p. 27) . . . . .                               |  | smooth and connected tones, usually indicated by a slur  |
| <b>Major Chord</b> (p. 118) . . . . .                         |  | a chord made up of a Major 3rd (4 half steps) and a minor 3rd (3 half steps)   |
| <b>Major Scale</b> (p. 126) . . . . .                         |  | eight tones formed in a pattern of whole and half steps: whole, whole, half, whole, whole, whole, half   |
| <b>Mezzo Piano</b> (p. 22) . . . . .                          |             | medium soft  |
| <b>Mezzo Forte</b> (p. 22) . . . . .                          |             | medium loud  |
| <b>Minor Chord</b> (p. 118) . . . . .                         |  | a chord made up of a minor 3rd (3 half steps) and a Major 3rd (4 half steps)   |

|   |      |  |
|---|------|--|
| <b>Natural Sign</b> (p. 109) . . . . .          |      | a sign before a note which cancels a sharp or flat   |
| <b>Note Values</b> . . . . .                    |      | indicate the duration of each tone   |
| <b>Eighth Note</b> (p. 88) . . . . .            |      |  |
| <b>Two Eighth Notes</b> (p. 54) . . . . .       |      |  |
| <b>Quarter Note</b> (p. 8) . . . . .            |      |  |
| <b>Dotted Quarter Note</b> (p. 90) . . . . .    |      |  |
| <b>Half Note</b> (p. 8) . . . . .               |      |  |
| <b>Dotted Half Note</b> (p. 14) . . . . .       |      |  |
| <b>Whole Note</b> (p. 12) . . . . .             |      |  |
| <b>Octave Sign</b> (p. 57) . . . . .            | 8va  | a sign indicating to play one octave higher or one octave lower  |
| <b>Pedal Sign</b> (p. 29) . . . . .             |      | a sign indicating when to press and lift the damper pedal  |
| <b>Phrase</b> (p. 27) . . . . .                 |      | a musical thought indicated by a slur  |
| <b>Piano</b> (p. 22) . . . . .                  |      | soft   |
| <b>Pianissimo</b> (p. 96) . . . . .             |      | very soft  |
| <b>Relative Minor Scale</b> (p. 134) . . . . .  |      | eight tones formed in a pattern of whole and half steps using the 6th tone of the Major scale for its starting note                                    |
| <b>Repeat Sign</b> (p. 14) . . . . .            |      | a sign indicating to repeat (play again) from the beginning of a piece   |
| <b>Repeat Signs</b> (p. 96) . . . . .           |      | signs indicating to repeat the music between the pairs of dots and barlines  |
| <b>Rest Signs</b> (p. 18) . . . . .             |      | indicate measured silence in music   |
| <b>Eighth Rest</b> (p. 88) . . . . .            |      |  |
| <b>Half Rest</b> (p. 18) . . . . .              |      |  |
| <b>Quarter Rest</b> (p. 18) . . . . .           |      |  |
| <b>Whole Rest</b> (p. 18) . . . . .             |      |  |
| <b>Rhythm</b> (p. 8) . . . . .                  |      | combination of short and long tones  |
| <b>Ritardando</b> (p. 45) . . . . .             | rit. | gradually slow down  |
| <b>Root</b> (p. 32) . . . . .                   |      | the note from which a chord originates   |
| <b>Root Position</b> (p. 130) : . . . . .       |      | a chord in its most basic form: root on the bottom, other notes stacked in intervals of thirds   |
| <b>Rubato</b> (p. 120) . . . . .                |      | time is "borrowed," or some tones are held longer than their actual values, while others are curtailed, in order to allow more freedom and spontaneity |
| <b>Sharp Sign</b> (p. 51) . . . . .             |      | a sign before a note indicating to play the nearest key to the right   |
| <b>Simile</b> (p. 147) . . . . .                |      | the same as  |
| <b>Slur</b> (p. 27) . . . . .                   |      | a curved line over or under two or more different notes that are to be played legato (smooth, connected)   |
| <b>Staccato</b> (p. 58) . . . . .               |      | a dot placed over or under a note indicating to play in a short or detached manner   |
| <b>Staff</b> (p. 16) . . . . .                  |      | a group of five horizontal lines on which notes are placed   |
| <b>Subdominant Chord</b> (p. 40) . . . . .      |      | a chord built on Degree IV in any key  |
| <b>Subdominant Note</b> (p. 40) . . . . .       |      | Degree IV in any key   |
| <b>Tempo</b> (p. 49) . . . . .                  |      | rate of speed  |
| <b>Tetrachord</b> (p. 126) . . . . .            |      | four tones formed in a pattern of whole and half steps: whole, whole, half   |
| <b>Tie</b> (p. 23) . . . . .                    |      | a curved line that connects notes on the same line or space. Play the first note only and hold it for the value of both notes                          |
| <b>Time Signature</b> (p. 17) . . . . .         |      | the two numbers written at the beginning of each piece   |
| <b>Tone</b> (p. 4) . . . . .                    |      | sound of a definite pitch  |
| <b>Tonic Chord</b> (p. 32) . . . . .            |      | a chord built on Degree I in any key   |
| <b>Tonic Note or Key Note</b> (p. 32) . . . . . |      | Degree I in any key  |
| <b>Triad</b> (p. 130) . . . . .                 |      | three-note chord   |
| <b>Upbeat</b> (p. 39) . . . . .                 |      | a note (or notes) that come before the first full measure  |
| <b>Whole Step</b> (p. 111) . . . . .            |      | the distance from one key to the next key, with one key in between   |

# Answer Key for Review Pages

## Chapter 1

### Page 9

A.

- |      |       |
|------|-------|
| 1. F | 9. C  |
| 2. D | 10. B |
| 3. B | 11. E |
| 4. G | 12. F |
| 5. E | 13. G |
| 6. A | 14. D |
| 7. C | 15. A |
| 8. D | 16. C |

### Page 10

A.

1. D
2. B
3. G
4. C
5. A
6. E
7. F

B.

1. quarter note
2. half note

### Page 15

A.

- |      |       |
|------|-------|
| 1. D | 9. D  |
| 2. G | 10. G |
| 3. B |       |
| 4. E |       |
| 5. A |       |
| 6. C |       |
| 7. F |       |
| 8. A |       |

B.



C.

1.      2.      3.      4.

### Page 19

- |      |       |       |
|------|-------|-------|
| 1. G | 9. C  | 17. C |
| 2. E | 10. G | 18. G |
| 3. C | 11. D | 19. D |
| 4. F | 12. C | 20. G |
| 5. D | 13. F | 21. E |
| 6. G | 14. E | 22. C |
| 7. F | 15. G | 23. G |
| 8. E | 16. D | 24. F |

## Chapter 2

### Page 20

A.

1. D
2. E
3. G
4. C
5. F

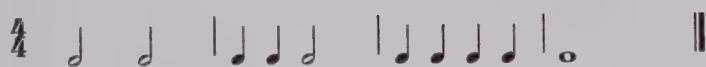
B.

1. F
2. D
3. E
4. C
5. G

C.

1. 2
2. 1
3. 4
4. 1
5. 3
6. 2
7. 4

D.



E.



F.



### Page 22

2nd, 2nd, 3rd, 2nd

### Page 24

A. and B.

- |                     |                      |
|---------------------|----------------------|
| 1. F, E, down a 2nd | 9. E, D, down a 2nd  |
| 2. C, E, up a 3rd   | 10. G, E, down a 3rd |
| 3. E, G, up a 3rd   |                      |
| 4. D, C, down a 2nd |                      |
| 5. F, G, up a 2nd   |                      |
| 6. F, G, up a 2nd   |                      |
| 7. E, C, down a 3rd |                      |
| 8. D, F, up a 3rd   |                      |

D. and E.

- |              |              |
|--------------|--------------|
| 1. 2nd, F, G | 4. 3rd, C, E |
| 2. 3rd, E, G | 5. 3rd, E, G |
| 3. 3rd, C, E | 6. 2nd, F, G |

**Page 24 continued**

G. and H.

1. C Up a 3rd E      2. G Down a 2nd F      3. D Up a 3rd F      4. F Down a 2nd E  
 5. C Up a 2nd D      6. F Down a 3rd D      7. E Up a 3rd G      8. G Down a 2nd F

**Page 28**

A. and B.

- |                     |                    |
|---------------------|--------------------|
| 1. C, F, up a 4th   | 9. C, G, up a 5th  |
| 2. G, C, down a 5th | 10. D, G, up a 4th |
| 3. D, G, up a 4th   |                    |
| 4. C, G, up a 5th   |                    |
| 5. F, C, down a 4th |                    |
| 6. C, F, up a 4th   |                    |
| 7. G, C, down a 5th |                    |
| 8. G, D, down a 4th |                    |

D. and E.

1. 4th, C, F
2. 5th, C, G
3. 4th, D, G
4. 4th, C, F
5. 5th, C, G
6. 4th, D, G

G. and H.

1. C Up a 5th G      2. D Up a 3rd F      3. F Down a 2nd E      4. G Down a 4th D  
 5. F Down a 3rd D      6. G Down a 5th C      7. C Up a 4th F      8. E Up a 2nd F

**Page 30**

A.

- |      |       |       |
|------|-------|-------|
| 1. D | 9. D  | 17. G |
| 2. F | 10. F | 18. E |
| 3. E | 11. C |       |
| 4. C | 12. E |       |
| 5. G | 13. C |       |
| 6. D | 14. E |       |
| 7. G | 15. F |       |
| 8. E | 16. D |       |

C. and D.

- |                     |                      |
|---------------------|----------------------|
| 1. F, E, down a 2nd | 9. G, D, down a 4th  |
| 2. C, F, up a 4th   | 10. E, G, up a 3rd   |
| 3. D, F, up a 3rd   | 11. F, G, up a 2nd   |
| 4. G, C, down a 5th | 12. C, G, up a 5th   |
| 5. F, G, up a 2nd   | 13. E, C, down a 3rd |
| 6. F, D, down a 3rd | 14. F, C, down a 4th |
| 7. E, F, up a 2nd   | 15. G, D, down a 4th |
| 8. C, G, up a 5th   |                      |

**Page 31**

F.

1. 4
2. 4
3. 1
4. 2
5. 3
6. 1
7. 2

G.



H.



I.



J.

1. tie
2. slur
3. slur
4. tie

K.

1. forte = loud
2. mezzo forte = medium loud
3. mezzo piano = medium soft
4. piano = soft

## Chapter 3

### Page 38

A.

1. C  
2. G

B.

1. G7  
2. C  
3. G7  
4. C

### Page 43

F, C, F, C

### Page 46

A.

C.

1. D♭  
2. D♭  
3. F♭  
4. E♭  
5. E♭  
6. D♭  
7. D♭  
8. D♭
9. D♭  
10. F♭  
11. E♭  
12. E♭  
13. D♭  
14. D♭

### Page 47

E. and F.

1. 3rd, B, D  
2. 4th, F, C  
3. 3rd, E, G  
4. 3rd, D, F  
5. 5th, C, G  
6. 3rd, A, F  
7. 2nd, F, G
8. 4th, C, F  
9. 5th, C, G  
10. 2nd, E, D

H.

1. F  
2. C  
3. G7  
4. G7  
5. C  
6. C  
7. F  
8. C
9. G7  
10. C

### Page 50

A. and B.

1. A, G, down a 2nd  
2. B, C, up a 2nd  
3. F, B, up a 4th  
4. G, A, up a 2nd  
5. B, G, down a 3rd  
6. F, D, down a 3rd  
7. E, G, up a 3rd  
8. C, F, up a 4th
9. G, D, down a 4th  
10. G, C, down a 5th  
11. F, C, up a 5th  
12. A, B, up a 2nd  
13. A, F, down a 3rd  
14. B, F, down a 4th  
15. G, B, up a 3rd

D. and E.

### Page 53

A.

C.

1. F♯  
2. C♯  
3. D♯  
4. C♯  
5. A♯  
6. G♯  
7. F♯  
8. F♯
9. C♯  
10. D♯  
11. C♯  
12. A♯  
13. G♯  
14. F♯

**Page 56**

A.

- 1.1  
2.2  
3.2  
4.1  
5.4  
6.1  
7.3  
8.4

B.



C.



D.



E.

- 1.C  
2.G7  
3.C  
4.F  
5.C  
6.F  
7.C  
8.G7  
9.C

**Page 62**

A. and B.

- |             |               |
|-------------|---------------|
| 1.3rd, A, C | 9. 2nd, F, G  |
| 2.4th, G, C | 10. 5th, C, G |
| 3.2nd, C, D | 11. 2nd, G, A |
| 4.4th, F, B | 12. 4th, F, B |
| 5.5th, C, F | 13. 3rd, C, A |
| 6.3rd, D, F | 14. 5th, D, A |
| 7.3rd, G, E | 15. 3rd, B, G |
| 8.4th, C, F |               |

D.

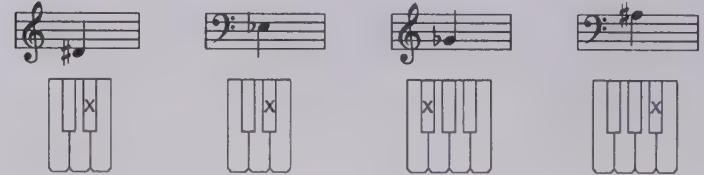
- |      |       |
|------|-------|
| 1.G7 | 9.C   |
| 2.C  | 10.G7 |
| 3.F  | 11.C  |
| 4.C  |       |
| 5.F  |       |
| 6.C  |       |
| 7.G7 |       |
| 8.F  |       |

**Page 63**

F.



G.



H.

- C  
A  
B  
D

## Chapter 5

### Page 67

2nd, 3rd, 2nd, 4th, 2nd, 3rd

### Page 68

A. and B.

- |              |               |
|--------------|---------------|
| 1. 3rd, G, B | 9. 5th, A, E  |
| 2. 4th, A, D | 10. 2nd, B, C |
| 3. 2nd, C, B | 11. 3rd, D, B |
| 4. 5th, G, D | 12. 4th, A, D |
| 5. 3rd, B, D | 13. 4th, C, G |
| 6. 4th, G, C | 14. 2nd, B, C |
| 7. 2nd, B, A | 15. 5th, B, E |
| 8. 3rd, B, D |               |

D. and E.

1. A Up a 3rd    2. C Down a 4th    3. B Down a 2nd    4. G Up a 5th

5. D Down a 4th    6. A Up a 3rd    7. B Down a 5th    8. C Down a 2nd

### Page 74

G, D7, G, G, D7, D7, G, G, D7, G

### Page 80

A.

1. C
2. F
3. G

B.

1. G7
2. C
3. F
4. C
5. G7
6. C

D.

1. G
2. C
3. D

E.

1. C
2. G
3. D7
4. G
5. C
6. G

G. and H.

1. 4th, C, F
2. 6th, C, A
3. 2nd, F, G
4. 3rd, G, B
5. 6th, G, E
6. 5th, G, C

### Page 86

A. and B.

- |              |               |
|--------------|---------------|
| 1. 3rd, G, B | 9. 4th, C, F  |
| 2. 5th, G, D | 10. 6th, B, G |
| 3. 6th, G, E | 11. 3rd, C, E |
| 4. 2nd, B, C | 12. 6th, A, C |
| 5. 4th, A, D | 13. 3rd, F, A |
| 6. 5th, G, D | 14. 2nd, G, A |
| 7. 3rd, F, A | 15. 4th, A, D |
| 8. 6th, E, G |               |

D.

1. C
2. F
3. G

E.

1. F
2. C
3. G7
4. F
5. G7
6. C

### Page 87

G.

1. G
2. C
3. D

H.

1. D7
2. G
3. C
4. G
5. D7
6. G

J.

## Chapter 6

### Page 100

A.

- |      |       |       |       |       |
|------|-------|-------|-------|-------|
| 1. B | 10. F | 19. G | 28. B | 37. E |
| 2. A | 11. B | 20. G | 29. G | 38. B |
| 3. E | 12. B | 21. A | 30. F | 39. D |
| 4. C | 13. C | 22. C | 31. D | 40. D |
| 5. D | 14. E | 23. A | 32. B | 41. E |
| 6. G | 15. A | 24. B | 33. A | 42. B |
| 7. B | 16. F | 25. D | 34. A | 43. G |
| 8. E | 17. D | 26. E | 35. F | 44. A |
| 9. A | 18. E | 27. D | 36. C | 45. G |

### Page 101

C.

- |                   |       |
|-------------------|-------|
| 1. $\frac{1}{2}$  | 9. 4  |
| 2. 1              | 10. 1 |
| 3. $1\frac{1}{2}$ | 11. 2 |
| 4. 2              | 12. 4 |
| 5. 3              |       |
| 6. 1              |       |
| 7. 2              |       |
| 8. $\frac{1}{2}$  |       |

D.



E.



G.

- C  
E  
A  
B  
F  
D  
G

## Chapter 7

### Page 107

A.

- |              |
|--------------|
| 1. F         |
| 2. F         |
| 3. B $\flat$ |
| 4. B $\flat$ |
| 5. C         |
| 6. C         |

B.

- |              |
|--------------|
| 1. F         |
| 2. B $\flat$ |
| 3. F         |
| 4. C7        |
| 5. F         |

D.

- |      |
|------|
| 1. G |
| 2. G |
| 3. C |
| 4. C |
| 5. D |
| 6. D |

E.

- |       |
|-------|
| 1. G  |
| 2. C  |
| 3. G  |
| 4. D7 |
| 5. G  |

### Page 122

A.

- |         |          |       |       |
|---------|----------|-------|-------|
| 1. F, C | 10. C, F | 19. D | 28. E |
| 2. G, B | 11. E, C | 20. E | 29. G |
| 3. F, G | 12. B, D | 21. F | 30. E |
| 4. E, B | 13. F    | 22. A | 31. G |
| 5. A, D | 14. C    | 23. D | 32. E |
| 6. G, E | 15. D    | 24. E | 33. F |
| 7. B, C | 16. E    | 25. B | 34. G |
| 8. A, F | 17. D    | 26. C | 35. D |
| 9. G, B | 18. C    | 27. A | 36. C |

### Page 123

C.

- |              |
|--------------|
| 1. F         |
| 2. F         |
| 3. B $\flat$ |
| 4. B $\flat$ |
| 5. C         |
| 6. C         |

**Page 123 continued**

D.

1. B♭
2. B♭
3. F
4. C7
5. F
6. F

F.

- |          |          |
|----------|----------|
| 1. Whole | 9. Whole |
| 2. Half  | 10. Half |
| 3. Half  |          |
| 4. Whole |          |
| 5. Whole |          |
| 6. Whole |          |
| 7. Half  |          |
| 8. Half  |          |

G.

- C, G, F

H.

- I, IV, V

**Chapter 8****Page 124**

6th, 7th, 5th

**Page 129**

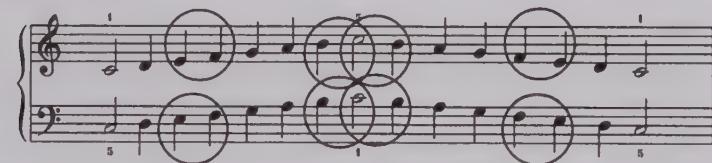
A.

- |        |         |
|--------|---------|
| 1. 6th | 7. 5th  |
| 2. 5th | 8. 7th  |
| 3. 7th | 9. 7th  |
| 4. 8th | 10. 5th |
| 5. 6th | 11. 2nd |
| 6. 8th | 12. 6th |

C.

- |          |           |
|----------|-----------|
| 1. Whole | 9. Whole  |
| 2. Half  | 10. Whole |
| 3. Half  | 11. Half  |
| 4. Whole | 12. Whole |
| 5. Half  | 13. Half  |
| 6. Whole | 14. Whole |
| 7. Half  | 15. Whole |
| 8. Whole | 16. Whole |

E. and F.

**Page 132**

- C  
F  
G7  
C  
F  
C  
C  
F  
G7  
C

**Page 148**

A. and B.

- |              |               |
|--------------|---------------|
| 1. 7th, G, F | 8. 6th, A, F  |
| 2. 8th, E, E | 9. 2nd, B, C  |
| 3. 3rd, D, F | 10. 7th, C, B |
| 4. 6th, G, E |               |
| 5. 4th, A, D |               |
| 6. 8th, G, G |               |
| 7. 5th, B, F |               |

**Page 148 continued**

D.

- |          |           |
|----------|-----------|
| 1. Whole | 7. Whole  |
| 2. Half  | 8. Half   |
| 3. Half  | 9. Whole  |
| 4. Whole | 10. Whole |
| 5. Whole | 11. Whole |
| 6. Half  | 12. Half  |

E. and F.

The image contains two staves of musical notation. The top staff is in G clef and common time, featuring a melody with quarter notes and eighth notes. The bottom staff is also in G clef and common time, showing a harmonic progression with quarter notes and eighth notes. Both staves include circled notes to indicate specific pitch or rhythm patterns for identification.

**Page 149**

- |         |          |          |          |
|---------|----------|----------|----------|
| 1. A    | 10. B, F | 19. C    | 28. E    |
| 2. F    | 11. E    | 20. B, F | 29. F, E |
| 3. E, E | 12. D, C | 21. B    | 30. G, B |
| 4. B, F | 13. F    | 22. D    | 31. C    |
| 5. C    | 14. G, G | 23. E, A | 32. D, G |
| 6. C, G | 15. A    | 24. B, D | 33. A    |
| 7. E    | 16. D, G | 25. E    | 34. F    |
| 8. C    | 17. D    | 26. C, A | 35. G    |
| 9. A, C | 18. A    | 27. A, G |          |

## More About the Accompaniment Compact Discs

The *Bastien Piano For Adults Accompaniment Compact Discs* were created to musically enhance student practice sessions and improve understanding of phrasing, balance, rhythm, and pulse. Disc One includes accompaniments for Chapters 1-5 of *Piano For Adults*; Disc Two includes accompaniments for Chapters 6-8. If this book does not include the *Accompaniment Compact Discs*, they may be purchased separately (Kjos edition number KP1CD).



In the book, an icon is used to indicate pieces included on the compact discs. The circled number inside the icon indicates the particular CD track on Disc One or Disc Two. Also included is the metronome number at which the accompaniment has been recorded.

Every "Challenge Piece" and some "Technic" exercises include more than one CD track:

- ◆ Challenge Pieces combine new and recently-learned piano skills in a musical context. To facilitate a methodical mastery of these challenges, two CD tracks are included — one at a slower "practice tempo," and one at a faster "goal tempo."
- ◆ Technical exercises help develop hand and finger coordination, and ease, control, and facility at the keyboard. In cases where more than one practice tempo is recommended for a Technic exercise, a CD track reflecting each recommended tempo is provided.

All other pieces in *Piano For Adults* include a single CD track, recorded at a slow to moderate practice tempo. The tempos allow students to use the accompaniments as they learn each piece, rather than waiting until the particular challenges of a piece have been mastered.

Each piece on the *Accompaniment Compact Discs* is preceded by a two measure count-off. On the first beat of each count-off measure, a metallic triangle "ding" is heard, followed by wooden stick "clicks" on the remaining beats of the measure. Once the music begins, tempo will vary as dictated by the nature of the musical line and the markings in the music (such as a fermata or *ritardando*). Students must listen carefully as they play, and match their performances with those on the compact discs.

On each piece, the background accompaniment instruments are heard on the left channel of the recording. The piano part as it appears in the book is demonstrated on the right channel. On many sound systems, balance between the left and right channels may be changed, either by adjusting a single "left/right balance control," or by adjusting the volume of the left and right speakers individually. These adjustments allow isolation of either the accompaniment instruments or the demonstration piano part, or modification of the blend between the two.

When first learning a piece, it is recommended that students adjust their sound systems so that the left and right channels are equal, or so that the right channel is favored, allowing the demonstration piano part to be heard as clearly as possible. As students become more proficient playing a piece, it is suggested that they try adjusting their systems to favor the left channel, thus making the demonstration piano part on the right channel very soft or completely silent. This will allow students to play the piano over the accompaniment without the added sound of the demonstration piano coming from the CD.

If using an electronic keyboard, it is important that the pitch of the keyboard match the tuning note found on track 1 of Disc One and Disc Two. The tuning note on the compact discs is A above middle C. The reference manual of each particular keyboard should provide information on how to make tuning adjustments.



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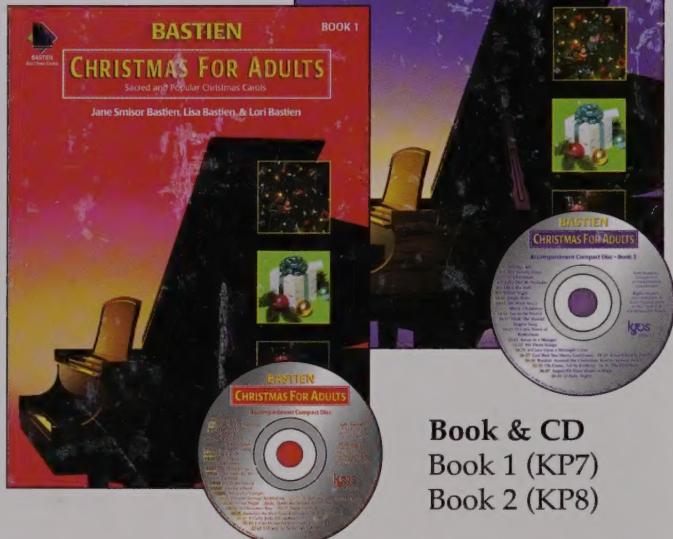
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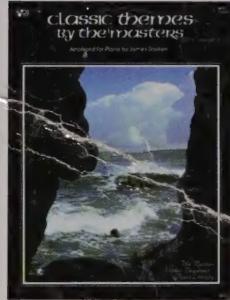
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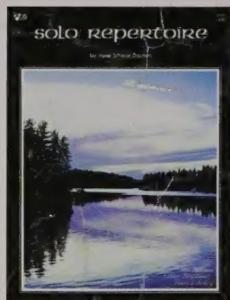


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Book 2 (KP8)

## Bastien Supplementary Collections For Adults



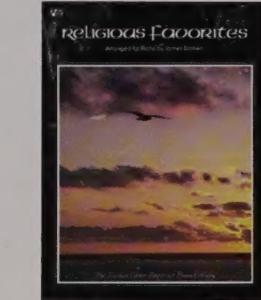
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Accessible arrangements of universally popular classical themes by Tchaikovsky, Verdi, Bach, Brahms, and many more. The timeless appeal of these well-known themes will make this a favorite.



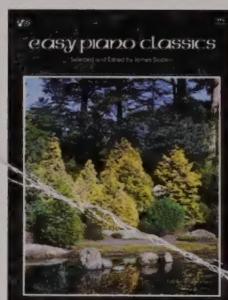
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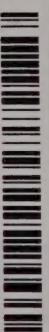
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KP1B - 1595 KP1 - 2595