

ALFRED'S
BASIC ADULT
PIANO
COURSE
LESSON BOOK LEVEL ONE

WILLARD A. PALMER MORTON MANCUS AMANDA VICK LETHCO

Correlated materials to be used with Adult Lesson Book, Level 1:

Title	Start on page	Title	Start on page
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A CD (14039) and a General Midi disk (8490) are available, each including a full piano recording and background accompaniment.

Alfred's Basic Adult Piano Course is designed for the adult beginner who wishes to learn the piano by playing chords quickly. The course has a number of features that make it particularly successful in achieving this goal. It progresses very smoothly, with no gaps that cause the skipping of hard sections. In addition, it teaches chords for both hands. Because of this, the pieces in Alfred's Basic are more musical and make playing a richer, more rewarding experience.

Also taught is the understanding of how chords are formed. Instead of memorizing chords,

students learn how to derive them regardless of what key they are playing in. Finally, the choice of song material is outstanding, with some popular and familiar favorites mixed with tuneful originals, all adding to the fun and enjoyment of making music.

The student is encouraged to use the compact disc recording or the General MIDI disk. Playing along with these recordings is not only enjoyable, but is invaluable for reinforcing musical concepts such as rhythm, dynamics and phrasing.



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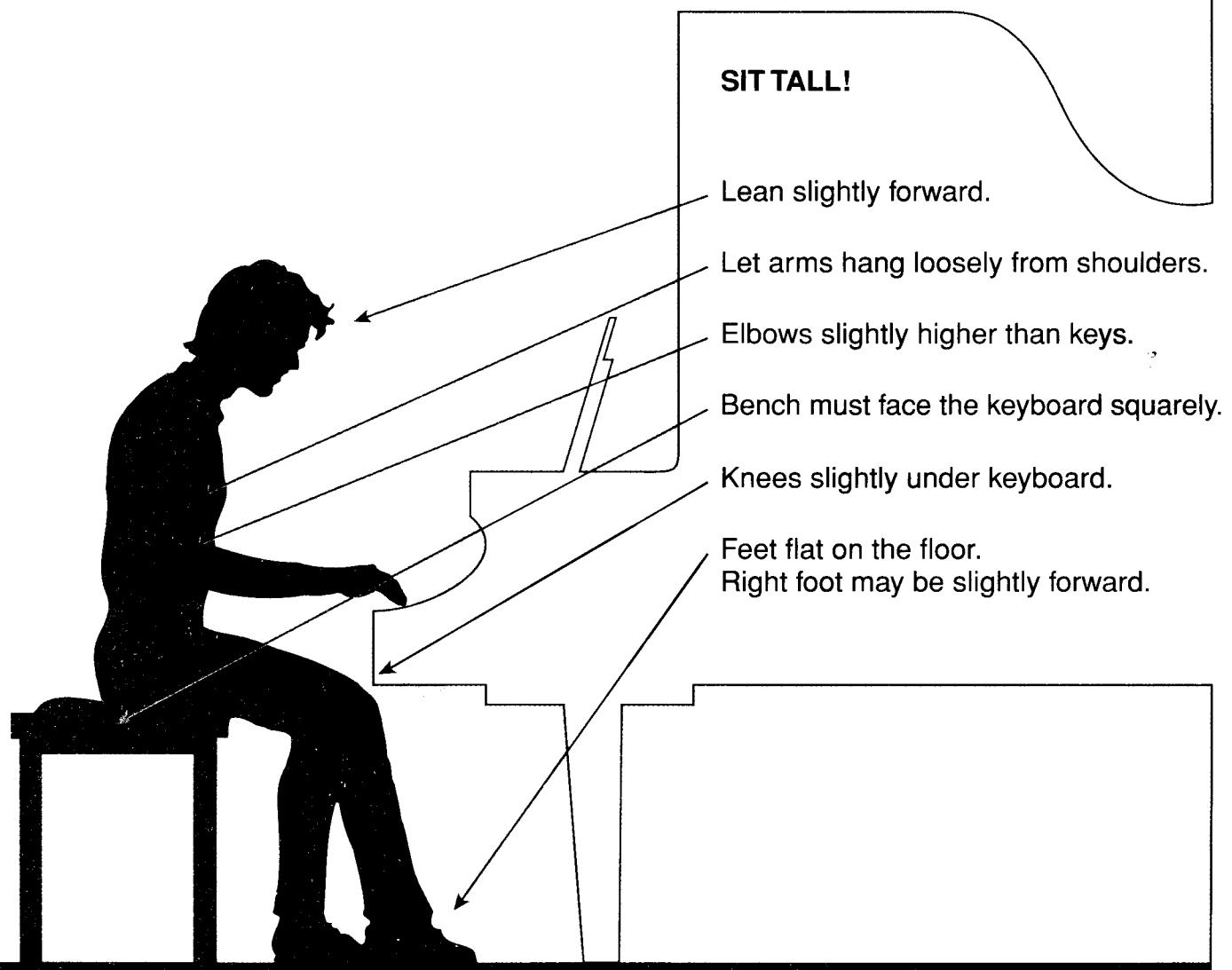
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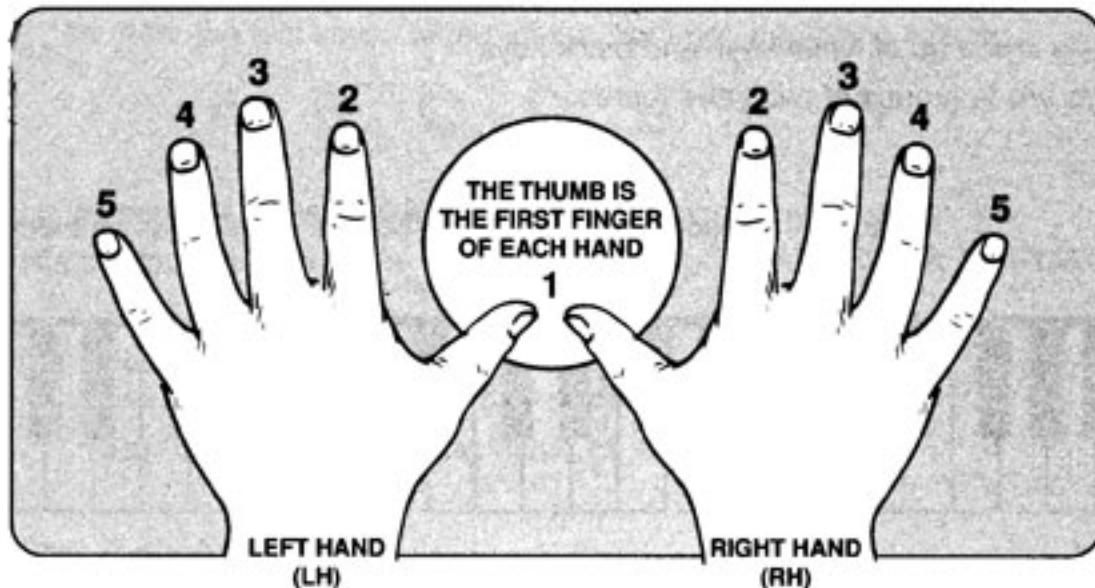
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How to Sit at the Piano



Finger Numbers



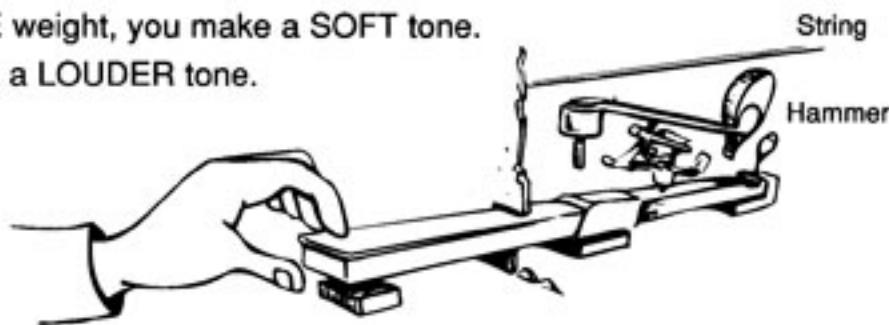
Response to reading finger numbers should be automatic. Before you begin to play, practice moving each finger as you say its number aloud.

Piano Tones

When you play a key, a hammer inside your piano touches a string to make a tone.

When you drop into a key with a LITTLE weight, you make a SOFT tone.

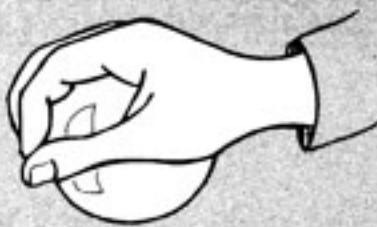
When you use MORE weight, you make a LOUDER tone.



Curve your fingers when you play!

Pretend you have a bubble in your hand.

Hold the bubble gently, so it doesn't break!



1. Play any white key with the 3rd finger of either hand, softly.

2. See how many times you can repeat the same key, making each tone a little louder.

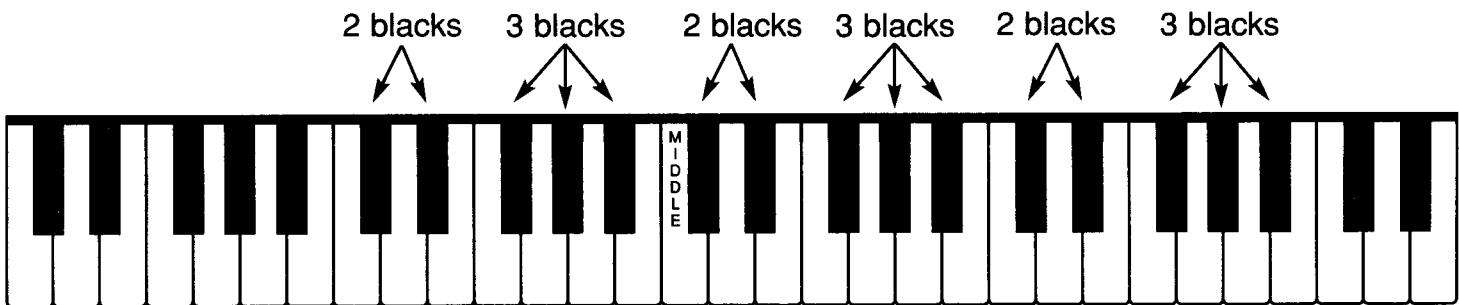
Before you play any key, you should always decide how soft or loud you want it to sound.

For the first pieces in this book, play with a MODERATELY LOUD tone.

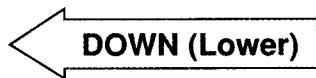
The Keyboard

The keyboard is made up of white keys and black keys.

The black keys are in groups of twos and threes.



LOW SOUNDS



UP (Higher)

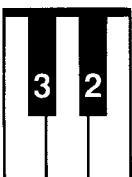
HIGH SOUNDS

On the keyboard, DOWN is to the LEFT, and UP is to the RIGHT.

As you move LEFT, the tones sound LOWER. As you move RIGHT, the tones sound HIGHER.

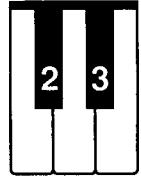
Play the 2-BLACK-KEY groups!

LH



- Using LH 2 3, begin at the middle and play all the 2-black-key groups going the keyboard (both keys at once).

RH



- Using RH 2 3, begin at the middle and play all the 2-black-key groups going the keyboard (both keys at once).

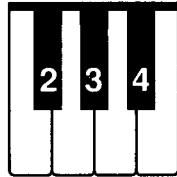
Play the 3-BLACK-KEY groups!

LH



- Using LH 2 3 4, begin at the middle and play all the 3-black-key groups going the keyboard (all three keys at once).

RH



- Using RH 2 3 4, begin at the middle and play all the 3-black-key groups going the keyboard (all three keys at once).

Name That Key!

Piano keys are named for the first seven letters of the alphabet, beginning with **A**.

A B C D E F G

Each white key is recognized by its position in or next to a black-key group!

For example: **A**'s are found between the **TOP TWO KEYS** of each **3-BLACK-KEY GROUP**.

Play the following. Use LH 3 for keys below the middle of the keyboard.

Use RH 3 for keys above the middle of the keyboard.

Say the name of each key aloud as you play!

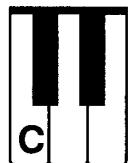
Play all the **A**'s
on your piano.



Play all the **B**'s.



Play all the **C**'s.



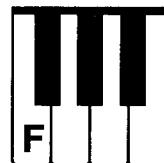
Play all the **D**'s.



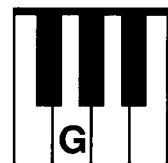
Play all the **E**'s.



Play all the **F**'s.



Play all the **G**'s.



You can now name every white key on your piano!

The key names are **A B C D E F G**, used over and over!



The lowest key
on your piano
is **A**.

The **C** nearest the
middle of the piano is
called **MIDDLE C**.

Going **UP** the keyboard, the notes sound **HIGHER** and **HIGHER**!

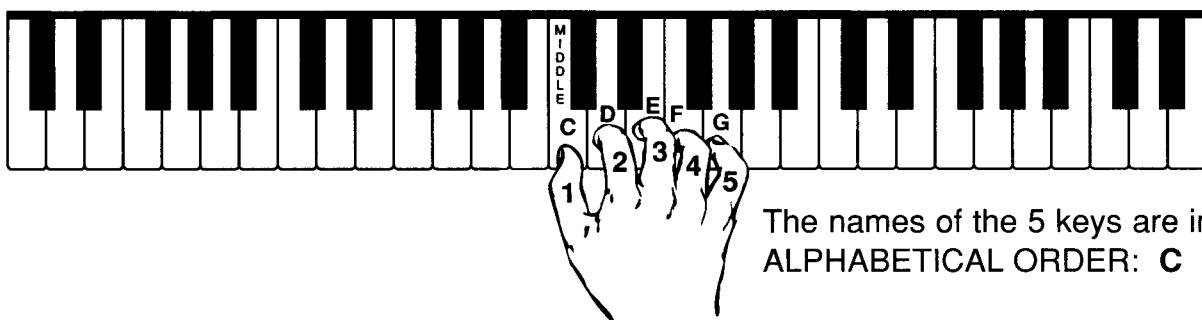
Play and name every white key beginning with bottom **A**.

Use LH 3 for keys below middle **C**, and RH 3 for keys above middle **C**.

You are now ready to begin ADULT THEORY BOOK 1 and ADULT FLASHCARDS.

Right Hand C Position

Place the RH on the keyboard so that the **1st FINGER** falls on **MIDDLE C**.
 Let the remaining 4 fingers fall naturally on the next 4 white keys.
 Keep the fingers curved and relaxed.



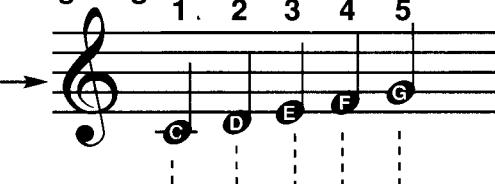
Notes for this position are written on the TREBLE STAFF.

The TREBLE STAFF has 5 lines and 4 spaces.

Middle C is written on a short line below the staff, called a *leger* line.

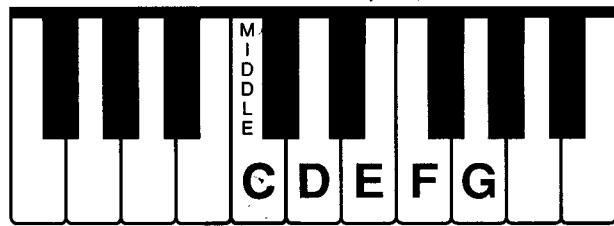
TREBLE CLEF SIGN:
used for RH notes.

Fingering: 1. 2 3 4 5



D is written in the space below the staff.

Each next higher note is written
on the next higher line or space.



RIGHT HAND WARM-UP *

Play the following *WARM-UP*. Say the name of each note aloud as you play.
 Repeat until you can play smoothly and evenly. As the notes go higher on the keyboard,
 they are written higher on the staff!

Fingers:

*  This symbol indicates the track number of the selection on the CD and cassette tape. See the General MIDI (GM) disk sleeve for the GM track numbers.

Quarter Notes & Half Notes

Music is made up of **short** tones and **long** tones. We write these tones in **notes**, and we measure their lengths by **counting**. The combining of notes into patterns is called **RHYTHM**.

Quarter Note

a **short** note.



COUNT:
or:

"1"
"Quarter"

Half Note

a **long** note.

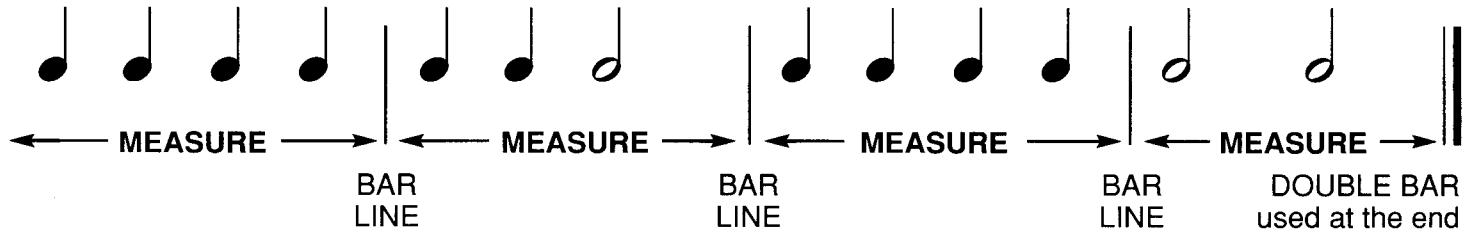


COUNT:
or:

"1 - 2"
"Half note"

Clap (or tap) the following rhythm. Clap ONCE for each note, counting aloud.

Notice how the BAR LINES divide the music into MEASURES of equal duration.



ODE TO JOY *(Theme from Beethoven's 9th Symphony)*



1. Clap (or tap) the rhythm evenly, counting aloud.
2. Play & sing (or say) the finger numbers.
3. Play & count.
4. Play & sing (or say) the note names.

Fingers:

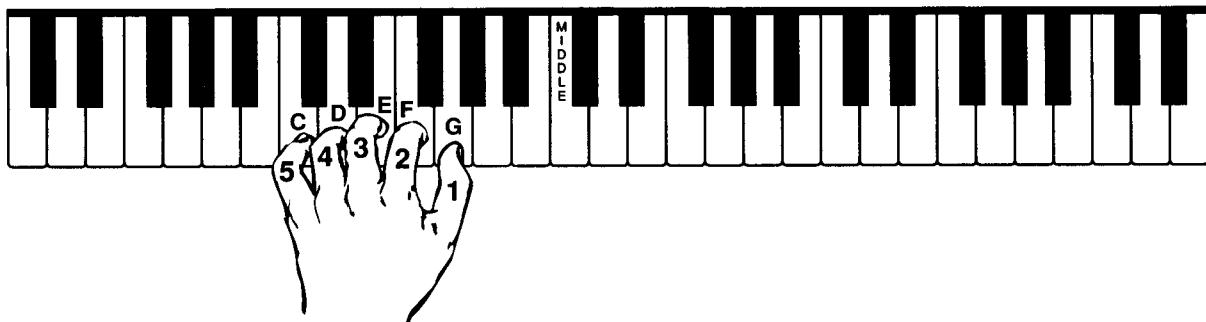
3 3 4 5 5 4 3 2 1 1 2 3 3 2 2

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

You are now ready to begin ADULT SIGHT READING BOOK 1.

Left Hand C Position

Place the LH on the keyboard so that the **5th FINGER** falls on the **C BELOW** (to the left of) **MIDDLE C**. Let the remaining fingers fall naturally on the next 4 white keys.
Keep the fingers curved and relaxed.



Notes for this position are written on the BASS STAFF.

The BASS STAFF also has 5 lines and 4 spaces.

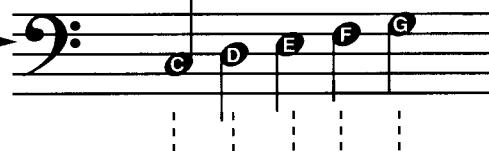
The C, played by 5, is written on the second space of the staff.

Each next higher note is written on the next higher line or space.

BASS CLEF SIGN:

used for LH notes.

Fingering: 5 4 3 2 1



LEFT HAND WARM-UP 🔈

Play the following *WARM-UP*. Say the name of each note aloud as you play.
Repeat until you can play smoothly and evenly.

Bass Staff: G, F, E, D, C, G, F, E, D, C

Fingers: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5

Bass Staff: G, F, E, D, C, G, F, E, D, C

Fingers: 5, 4, 3, 2, 1, 5, 4, 3, 2, 1

Bass Staff: G, F, E, D, C, G, F, E, D, C

Fingers: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5

When notes are **BELOW** the **MIDDLE LINE** of the staff, the stems usually point **UP**.
When notes are **ON** or **ABOVE** the **MIDDLE LINE**, the stems usually point **DOWN**.

The Whole Note

Whole Note

a very long note.



COUNT: "1 - 2 - 3 - 4"
or: "Whole note hold down"

Clap (or tap) the following rhythm. Clap ONCE for each note, counting aloud.

AURA LEE

This melody was made into a popular song, "LOVE ME TENDER," sung by Elvis Presley.

1. Clap (or tap) the rhythm, counting aloud.
2. Play & sing (or say) the finger numbers.
3. Play & count.
4. Play & sing (or say) the note names.

As the black-bird in the Spring, 'neath the wil-low tree

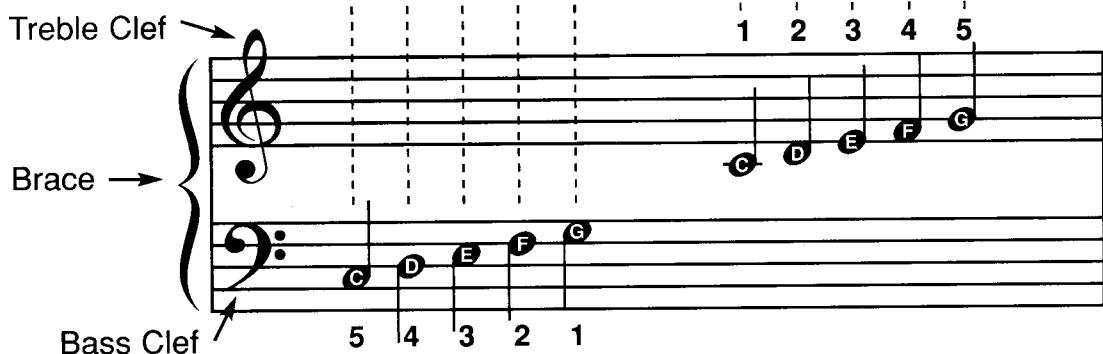
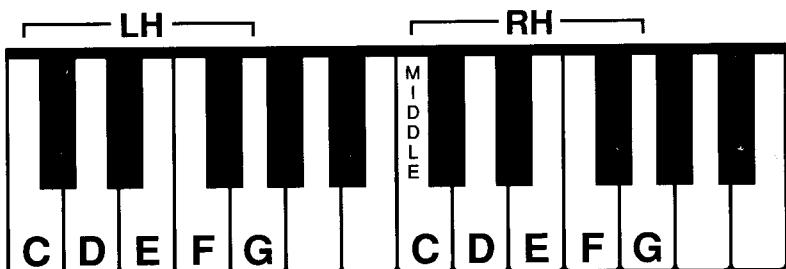
Fingers: 5 2 3 2 1 4 1 2 3 4 3 2

sat and piped, I heard him sing, sing-ing "Au-ra Lee."

Fingers: 5 2 3 2 1 4 1 2 3 4 3 2

The Grand Staff

The BASS STAFF and TREBLE STAFF, when joined together with a BRACE, make up the **GRAND STAFF**.



TIME SIGNATURE

Music has numbers at the beginning called the **TIME SIGNATURE**.

4 means 4 beats to each measure.
4 means a **QUARTER NOTE** gets one beat.

PLAYING ON THE GRAND STAFF

Only the starting finger number for each hand is given.

The following practice procedure is recommended for the rest of the pieces in this book:

1. Clap (or tap) & count.
2. Play & count.
3. Play & sing the words, if any.

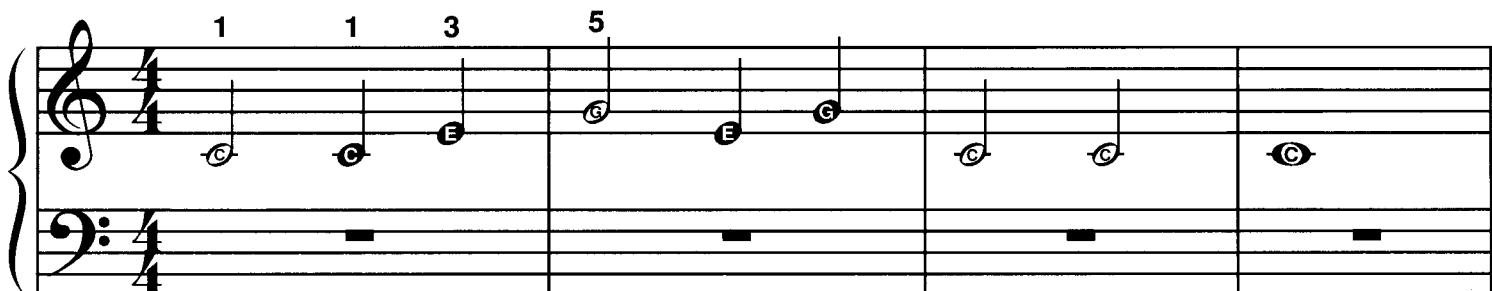
This sign is a **WHOLE REST**.
LH is silent a whole measure!

RH silent a whole measure.

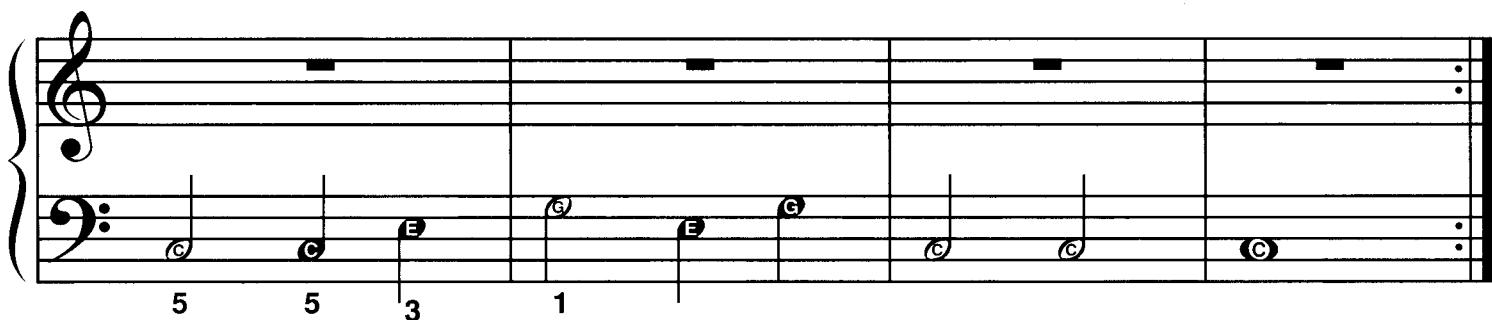
The double dots mean *repeat from the beginning*.

You are now ready to begin **ADULT FINGER AEROBICS**.

ROCK-ALONG



1 1 3 5



5 5 3 1

MEXICAN HAT DANCE



1. Play it!
2. Dance it!

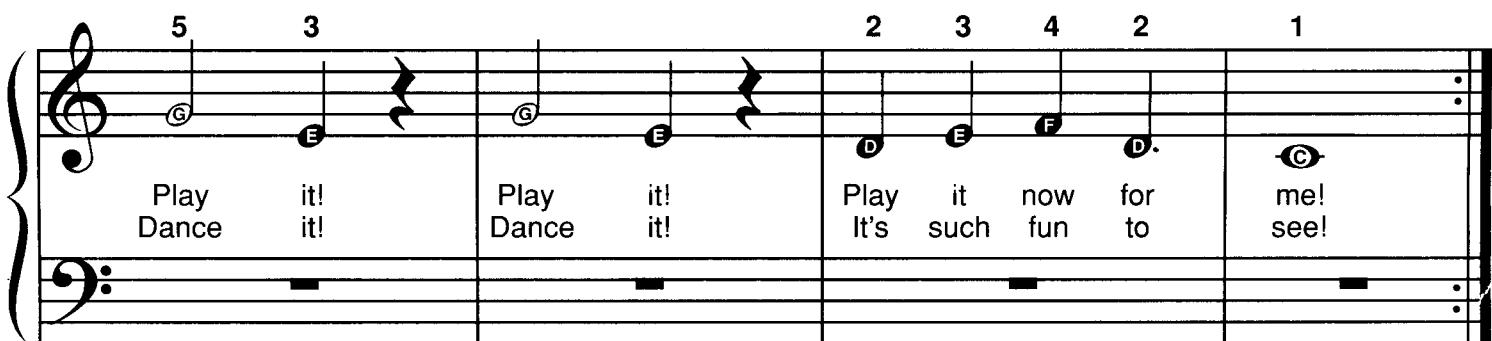
Play Dance it!

Play Dance the famous hat
hat famous hat dance!

1 3 5 3

This sign  is a QUARTER REST.

Rest for one count!



5 3 2 3 4 2 1

Play Dance it!

Play Dance it!

Play it now for me!
It's such fun to see!

You are now ready to begin ADULT DUET BOOK 1.

Melodic Intervals

Distances between tones are measured in **INTERVALS**, called 2nds, 3rds, 4ths, 5ths, etc.

Notes played *separately* make a *melody*.

We call the intervals between these notes **MELODIC INTERVALS**.

Play these MELODIC 2nds & 3rds. Listen to the sound of each interval.

A musical staff in G clef and common time. It consists of four measures. The first measure shows a 2nd interval between C and D, and a 3rd interval between C and E. The second measure shows a 2nd interval between D and E, and a 3rd interval between D and F. The third measure shows a 2nd interval between E and G, and a 3rd interval between E and G. The fourth measure shows a 2nd interval between G and F, and a 3rd interval between G and E. Below the staff, the numbers 1, 2, 1, 3 are aligned under the notes.

The following excerpts contain only repeated notes and MELODIC 2nds & 3rds.

AU CLAIRE DE LA LUNE

DYNAMIC SIGNS

tell how loud or soft to play.

P (*piano*) = soft

A musical staff in G clef and common time. The first measure starts with a dynamic 'p' (piano). The second measure shows a 2nd interval between C and D, and a 3rd interval between C and E. The third measure shows a 2nd interval between D and E, and a 3rd interval between D and F. The fourth measure shows a 2nd interval between E and G, and a 3rd interval between E and G.

TISKET, A TASKET

mf (*mezzo forte*) = moderately loud

A musical staff in G clef and common time. The first measure shows a 2nd interval between C and D, and a 3rd interval between C and E. The second measure shows a 2nd interval between D and E, and a 3rd interval between D and F. The third measure shows a 2nd interval between E and G, and a 3rd interval between E and G. The fourth measure shows a 2nd interval between G and F, and a 3rd interval between G and E.

A musical staff in G clef and common time. The first measure shows a 2nd interval between C and D, and a 3rd interval between C and E. The second measure shows a 2nd interval between D and E, and a 3rd interval between D and F. The third measure shows a 2nd interval between E and G, and a 3rd interval between E and G. The fourth measure shows a 2nd interval between G and F, and a 3rd interval between G and E.

Harmonic Intervals

Notes played *together* make *harmony*.

We call the intervals between these notes **HARMONIC INTERVALS**.

Play these HARMONIC 2nds & 3rds. Listen to the sound of each interval.

ROCKIN' INTERVALS

f (forte) = loud

Brightly

Rest for one count!

DUET PART: (Student plays 1 octave higher.)

RH

Melodic 4ths & 5ths

Play these MELODIC 4ths & 5ths.
Listen to the sound of each interval.

A musical staff in G clef and common time. It shows two measures of music with numbered fingerings above the notes: 1, 4, 1, 5. Below the notes, arrows indicate melodic intervals: a 4th between C and F, a 5th between C and G, a 4th between G and D, and a 5th between D and C. The staff ends with a repeat sign and a double bar line.

GOOD KING WENCESLAS 12

Moderately fast

A musical score for 'Good King Wenceslas' in G clef and common time. The vocal line starts with a forte dynamic (f). The lyrics are: Good King Wen - ces - las look'd out, On the feast of Ste - phen, The score includes a piano accompaniment with sustained notes.

Continuation of the musical score for 'Good King Wenceslas'. The vocal line continues with the lyrics: When the snow lay round a - bout, Deep and crisp and e - ven. The piano accompaniment provides harmonic support.

MY FIFTH 13

Seriously

A musical score for 'My Fifth' in G clef and common time. The vocal line begins with a piano dynamic (p) and the lyrics: This is my fifth, and may - be you've heard;. The piano accompaniment features sustained notes.

Continuation of the musical score for 'My Fifth'. The vocal line continues with the lyrics: Beet - hov - en's fifth is on - ly a third!. The piano accompaniment includes a dynamic marking (f) at the end of the measure.

Harmonic 4ths & 5ths

Play these HARMONIC 4ths & 5ths.
Listen to the sound of each interval.

4 5
1 1

4th 5th 4th 5th 4th 5th
mf 4th 5th 4th 5th 4th 5th

1 1
4 5

JINGLE BELLS

Before you play: 1. Find all the MELODIC 4ths & 5ths in the RH.
2. Find all the HARMONIC 4ths & 5ths in the LH.

Merrily

3

f

Jin - gle, bells! Jin - gle, bells! Jin - gle all the way!

Treble clef Bass clef: 1 (G) 5 (C)

4

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

Treble clef Bass clef: 1 (G) 4 (E)

3

Jin - gle, bells! Jin - gle, bells! Jin - gle all the way!

Treble clef Bass clef: 1 (G) 5 (C)

4 5 4 2

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

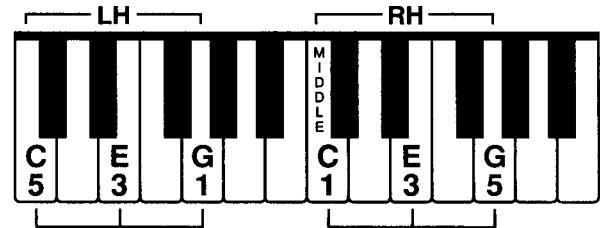
Treble clef Bass clef: 1 (G) 4 (E)

The C Major Chord

A chord is three or more notes played together.

The **C MAJOR CHORD** is made of three notes: **C E G**.

Be sure to play all three chord notes exactly together, with fingers nicely curved.



C MAJOR CHORDS for LH

Play & count.

C MAJOR CHORDS for RH

Play & count.

C MAJOR CHORDS for BOTH HANDS

BROTHER JOHN

Moderately fast

Musical score for "Are You Sleeping?". The score consists of two staves. The top staff is in treble clef, 4/4 time, with dynamic *p*. It has four measures, each containing four eighth notes. The lyrics are: "Are you sleep-ing," "Are you sleep-ing," "Broth - er John?", and "Broth - er John?". The bottom staff is in bass clef, 4/4 time, with a bassoon part. It features a bassoon key signature of one sharp (F#) and a bassoon dynamic. The bassoon part consists of four measures, each with a bassoon note followed by a bassoon rest.

Read by patterns! For RH, think:
“C, up a 2nd, up a 2nd, down a 3rd,” etc.
Think the pattern, then play it!

A musical score for a single melodic line, likely for a recorder or soprano voice. The music is in common time (indicated by '8'). The key signature is A major (one sharp). The melody consists of eighth and sixteenth notes. The lyrics are: 'Time for break-fast!', 'Please come on!', and 'Please come on!'. Measure 1 starts with a forte dynamic (f) and includes a fermata over the first note. Measures 2-4 show a repeating pattern of two eighth notes followed by a sixteenth note. Measures 5-6 show a similar pattern with a fermata over the first note of each measure.

This sign is a HALF REST.
Rest for two counts!

HERE'S A HAPPY SONG!

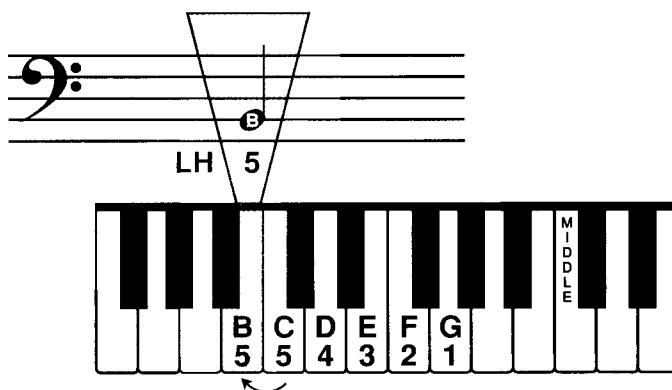
Happily

1

Read by patterns! For LH, think:
“G, down a 2nd, down a 2nd, up a 2nd,” etc.

A musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score is divided into four measures by vertical bar lines. Measures 1, 2, and 3 are entirely blank, with no notes or rests. Measure 4 begins with a bass note (A) on the second line of the bass staff, followed by a treble note (D) on the fourth line of the treble staff. This is followed by another bass note (B) on the third line of the bass staff, and finally a treble note (E) on the fifth line of the treble staff. The score concludes with a repeat sign and three dots at the end of measure 4.

Introducing (B) for Left Hand



TO FIND B:

Place the LH in **C POSITION**.

Reach finger 5 one white key to the left!

Play slowly. Say the note names as you play.

Move 5 to B Move 5 to C Move 5 to B

Two Important Chords

Two frequently used chords are **C MAJOR & G⁷**.

C MAJOR

C 5 E 3 G 1

Chord symbol: **C**

G⁷

B 5 F 2 G 1

Chord symbol: **G⁷**

Chord symbols are always used in popular music to identify chord names.

Practice changing from the C chord to the G⁷ chord and back again:

1. The 1st finger plays G in both chords.
2. The 2nd finger plays F in the G⁷ chord.
3. Only the 5th finger moves out of C POSITION (down to B) for G⁷.

C G⁷ C

TIED NOTES: When notes on the *same* line or space are joined with a curved line, we call them *tied notes*.

The key is held down for the
COMBINED VALUES OF BOTH NOTES!



Count: "1 - 2 - 3 - 4, 1 - 2 - 3 - 4."

MERRILY WE ROLL ALONG

Play the RH & LH separately at first, then together. Practice the RH ***mf*** and the LH ***p***.
The melody should always be clearly heard above the accompaniment.

Merrily

C*
3

mf

p (TIED NOTES!)

G7 C

3 G7 C

LARGO (from "The New World")

This melody is also known as *GOING HOME*.

Slow

C
3

mf

p

G7

Dvořák

G7

G7

C

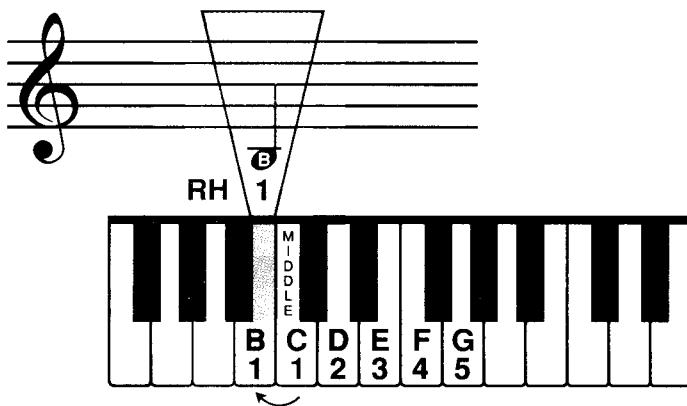
C
3

p

G7 C

*In most popular sheet music, the chord symbols appear **ABOVE** the RH melody.
The symbol appears **ONLY WHEN THE CHORD CHANGES**.

Introducing **B** for Right Hand



TO FIND B:

Place the RH in **C POSITION**.

Reach finger 1 one white key to the left!

Play slowly. Say the note names as you play.

C & G⁷ Chords for Right Hand

It is very important to be able to play all chords with the **RIGHT hand** as well as the **LEFT**. Chords are used in either or both hands in popular and classical music.

C MAJOR

G⁷

Practice changing from the C chord to the G⁷ chord and back again:

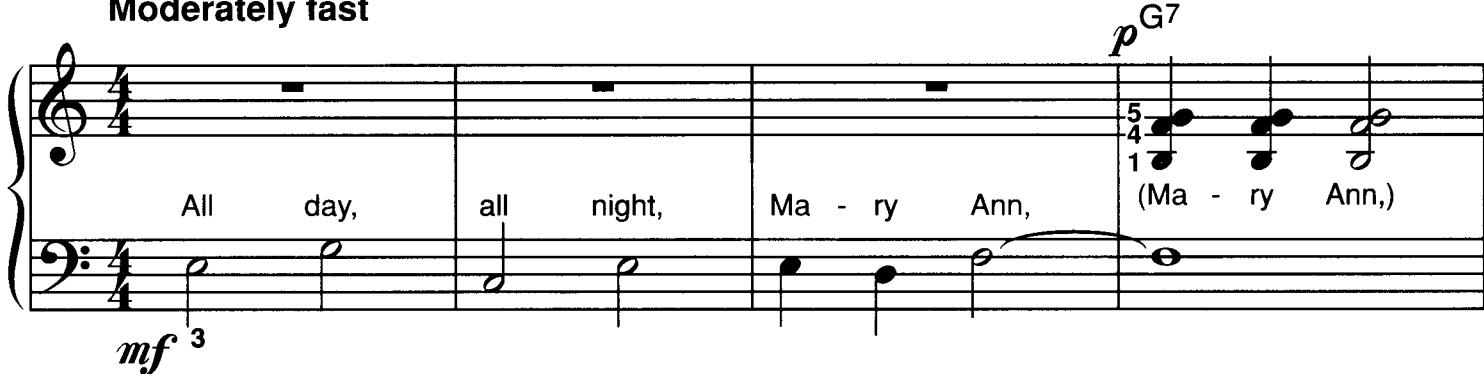
1. The 5th finger plays G in both chords.
2. The 4th finger plays F in the G⁷ chord.
3. Only the 1st finger moves out of C POSITION (down to B) for G⁷.

MARY ANN

Calypso tune

Moderately fast

mf



All day, all night, Ma - ry Ann,
(Ma - ry Ann,)

Down by the sea - shore, sift - in' sand;
(sift - in' sand;)

G7

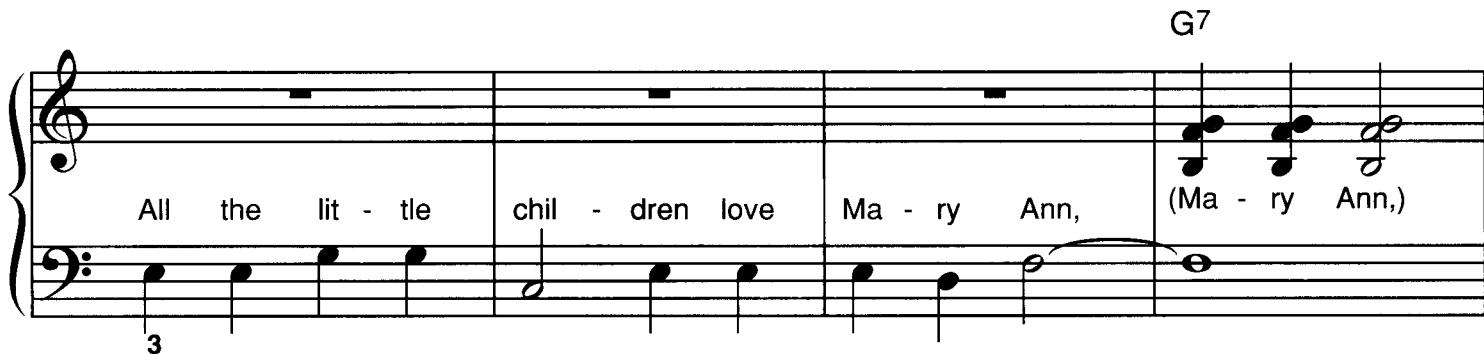
C



All the lit - tle chil - dren love Ma - ry Ann,
(Ma - ry Ann,)

Down by the sea - shore, sift - in' sand;
(sift - in' sand;)

G7



All the lit - tle chil - dren love Ma - ry Ann,
(Ma - ry Ann,)

Down by the sea - shore, sift - in' sand;
(sift - in' sand;)

G7

C



All the lit - tle chil - dren love Ma - ry Ann,
(Ma - ry Ann,)

Down by the sea - shore, sift - in' sand;
(sift - in' sand;)

G7

New Time Signature

Dotted Half Note

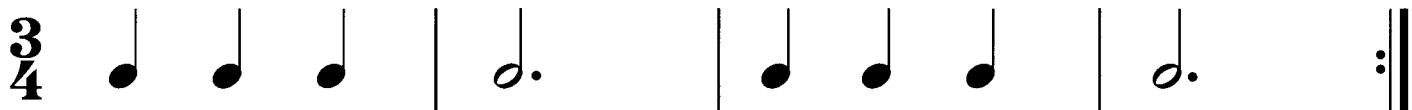
3 means 3 beats to each measure.
4 means a **QUARTER NOTE** gets one beat.

A **DOTTED HALF NOTE** gets 3 counts.
 (2 counts for the half note,
 plus 1 count for the dot!)



COUNT: "1 - 2 - 3"

Clap (or tap) the following rhythm.
 Clap **ONCE** for each note, counting aloud.



ROCKETS

Moderately fast

Rock - ets go up and they land on the moon!

Rock - ets will trav - el to oth - er worlds soon!

IMPORTANT! Play *ROCKETS* again, playing the second line one octave (8 notes) higher. The rests at the end of the first line give you time to move your hands to the new position!
 Play *ROCKETS* one more time, now with the first line one octave higher than written, and the second line two octaves higher.

This is excellent training in moving freely over the keyboard!

Slurs & Legato Playing

A **SLUR** is a curved line over or under notes on *different* lines or spaces.

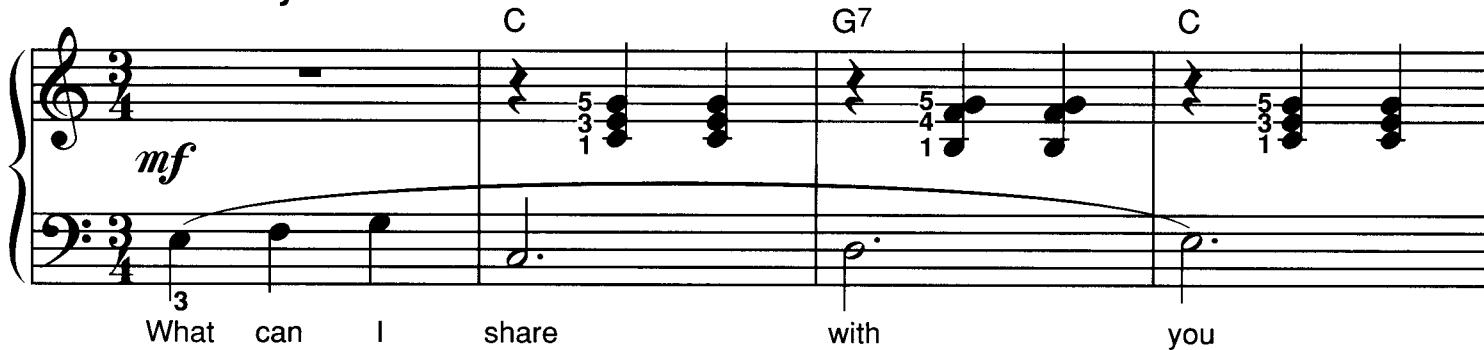
SLURS mean play **LEGATO** (smoothly connected).

Slurs often divide the music into **PHRASES**.

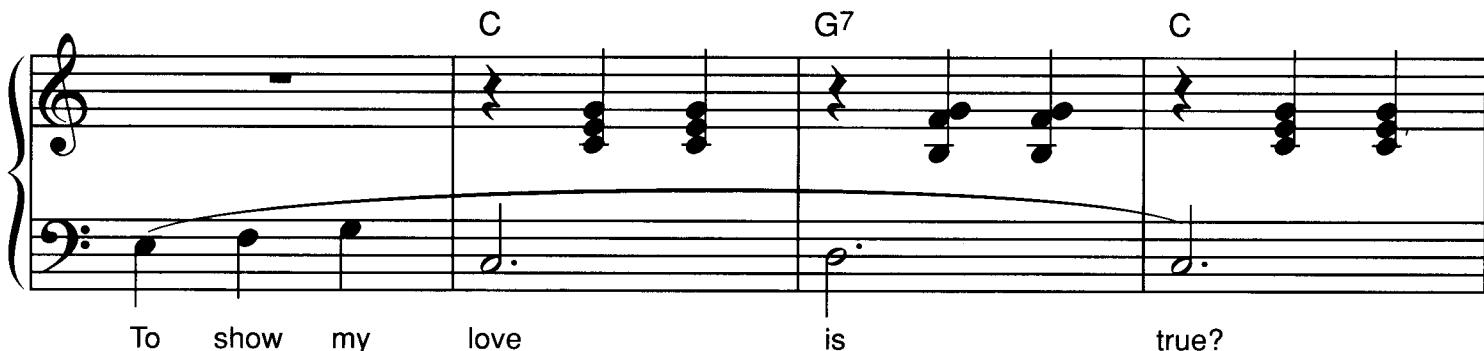
A **PHRASE** is a musical thought or sentence.

WHAT CAN I SHARE?

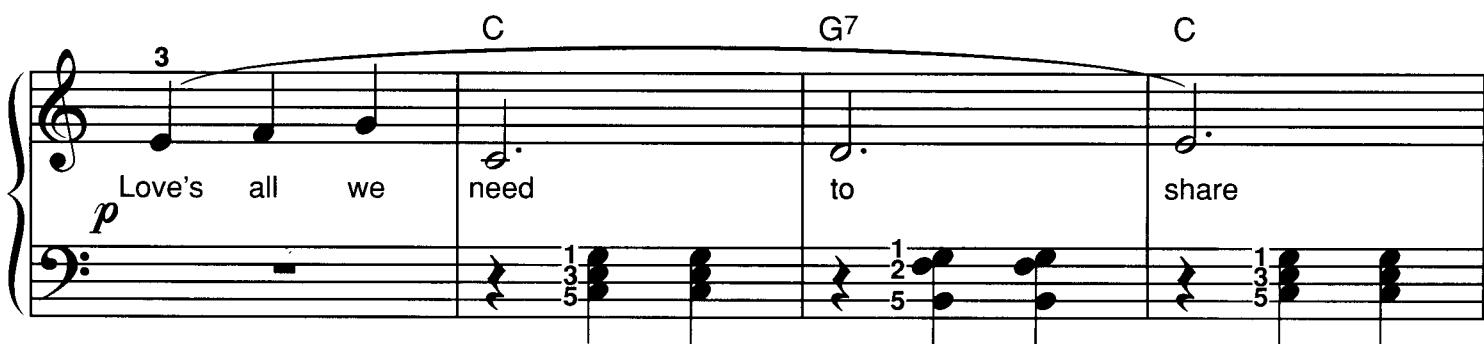
Moderately slow



What can I share with you



To show my love is true?

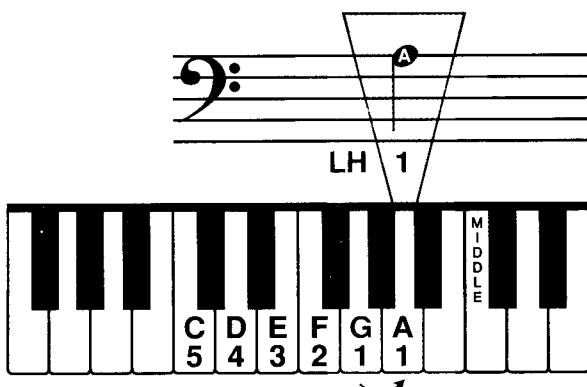


Love's all we need to share



To show how much we care!

Introducing A for Left Hand



TO FIND A:

Place the LH in **C POSITION**.

Reach finger 1 one white key to the right!

Play slowly. Say the note names as you play.

Introducing the F Major Chord

The C MAJOR chord is frequently followed by the F MAJOR chord, and vice-versa.

C MAJOR

F MAJOR

Practice changing from the C chord to the F chord and back again:

1. The 5th finger plays C in both chords.
2. The 2nd finger plays F in the F chord.
3. Only the 1st finger moves out of C POSITION (up to A) for the F chord.

Warm-Up using C, G⁷ & F Chords

Practice SLOWLY at first, then gradually increase speed.

C G⁷ C F C

mf

WHEN THE SAINTS GO MARCHING IN

(With RH MELODY & LH CHORDS)

INCOMPLETE MEASURE Some pieces begin with an *incomplete measure*. The first measure of this piece has only 3 counts. The missing count is found in the last measure! When you repeat the whole song, you will have one whole measure of 4 counts when you play the last measure plus the first measure.

March time

C C

1 3 4 5

f Oh, when the Saints (Oh, when the Saints) go march-ing in, (go march-ing)

G⁷

in,) Oh, when the Saints go march - ing in, (go march-ing)

C

in,) How I want to join that num - ber, (yes, I

F

do,) When the Saints go march - ing in! (go march-ing in!)

You are now ready to begin ADULT SACRED BOOK 1.

Introducing (A) for Right Hand

TO FIND A:

Place the RH in **C POSITION.**

Leave 1 on C.

Shift all other fingers one white key to the right!

Play slowly. Say the note names as you play.

C & F Chords for Right Hand

C MAJOR

F MAJOR

Practice changing from the C chord to the F chord and back again:

1. The 1st finger plays C in both chords.
2. The 3rd finger moves up to F and the 5th finger moves up to A for the F chord.

Warm-Up using C, G⁷ & F Chords

Musical staff showing chords C, G⁷, C, F, and C. The first chord (C) has a dynamic marking 'mf'.

WHEN THE SAINTS GO MARCHING IN

(With LH MELODY & RH CHORDS)

March time

Musical staff for "When the Saints Go Marching In" in March time, showing the melody line and chords C, C, C, and C.

Continuation of the musical staff showing the melody line and chords C, C, C, and G⁷.

Continuation of the musical staff showing the melody line and chords C, C, F, and C.

Continuation of the musical staff showing the melody line and chords C, G⁷, C, and C.

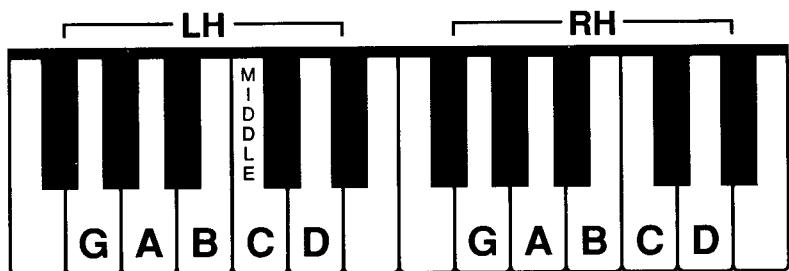
After you have learned both versions of *WHEN THE SAINTS GO MARCHING IN*, you will find it very effective to play page 27 followed immediately by page 29. Instead of playing the piece one way and repeating, you will be playing the melody first in the RH, then in the LH!

You are now ready to begin ADULT CHRISTMAS BOOK 1.

G Position

Until now you have played only in the C POSITION.

Now you will move to the G POSITION:



RH 1 on the G above middle C.

LH 5 on the G below middle C.

Play and say the note names. Be sure to do this SEVERAL TIMES!

Intervals in G Position

1. MELODIC INTERVALS

Say the name of each interval as you play.

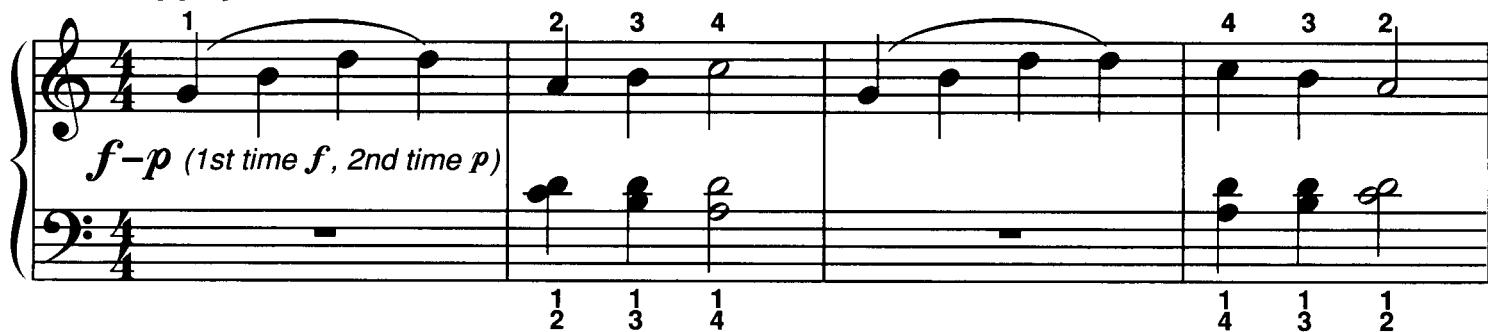
2. HARMONIC INTERVALS

Say the name of each interval as you play.

LOVE SOMEBODY!

Before playing hands together, play LH alone, naming each harmonic interval!

Happily



*f-p (1st time **f**, 2nd time **p**)*

2 3 4 1 3 2



2 3 4 1 3 2

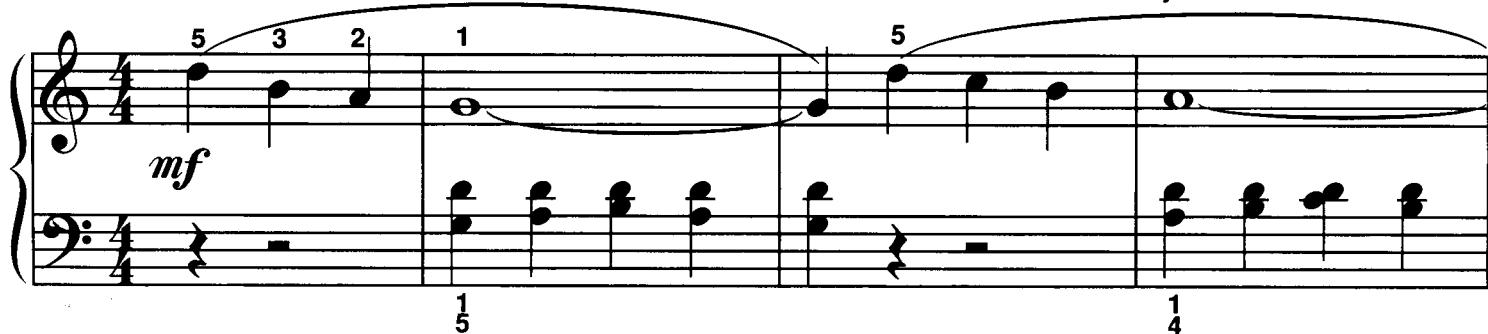
A FRIEND LIKE YOU

Before playing hands together, play LH alone, naming each harmonic interval!

Moderately slow

1. A friend like you
2. Where could I find

is hard to find.
a friend like you?



mf

5 3 2 1 5 4 3 2

5 4

You're al - ways
A friend so true,

You're al - ways
so good, so kind.



5 4

5 4

*Repeat with LH
one octave (8 notes) lower.*

THE DONKEY

G POSITION

Before playing hands together, play LH alone, naming each harmonic interval.

Brightly

Sweet - ly sings the don - key at the break of day.



Musical score for the first line of "The Donkey". The score consists of two staves. The top staff is in treble clef, 4/4 time, dynamic *p*, and has a melodic line with a harmonic interval of 1 above the melody. The bottom staff is in bass clef, 4/4 time, and has a harmonic interval of 8 below the melody. Measure numbers 1, 2, and 3 are indicated below the bass staff.

If you do not feed him, This is what he'll say, "Hee -



Musical score for the second line of "The Donkey". The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Measure numbers 3, 4, and 5 are indicated below the bass staff. The dynamic *f* is shown in the treble staff of measure 5.

haw, Hee - haw, Hee - haw, hee - haw, hee - haw!"



Musical score for the third line of "The Donkey". The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Measure numbers 1, 2, 3, 4, and 8 are indicated below the bass staff. The dynamic *f* is shown in the treble staff of measure 4.

THE DONKEY may be played as a round for two to four pianos.

The second piano begins after the first has played 4 measures.

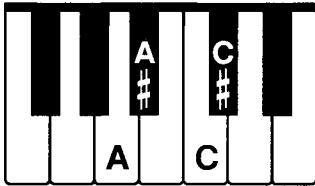
The third begins after the second has played 4 measures, etc.

Play 4 times.

The Sharp Sign



The **SHARP SIGN** before a note means play the next key to the **RIGHT**, whether black or white!



When a **SHARP (#)** appears before a note, it applies to that note for the rest of the measure!

Circle the notes that are SHARP:



MONEY CAN'T BUY EV'RYTHING!

March time

Mon - ey can't buy ev - 'ry - thing! Mon - ey can't make you a king.

5 4 3 2 1

f

1 3

Mon - ey may not bring suc - cess; Mon - ey can't buy hap - pi - ness!

1 2

But of one thing I am sure: Mon - ey does - n't make you poor.

p

Mon - ey does - n't make you sad; Mon - ey can't be all that bad!

f

The G Major & D⁷ Chords for Left Hand

The diagram illustrates the fingerings for G Major and D⁷ chords on a bass guitar. Above each chord, a piano keyboard diagram shows the required fingerings: G Major (5, 3, 1) and D⁷ (F#5, 2, C, D). Below each chord, a bass guitar neck shows the fingerings: G chord (1, 3, 5) and D⁷ chord (1, 2, 5, C, D).

Practice changing from the G chord to the D⁷ chord and back again:

1. 1 plays D in both chords.
2. 2 plays C in the D⁷ chord.
3. Only 5 moves out of G POSITION (down to F#) for D⁷.

A bass guitar tab showing a sequence of chords: G, D⁷, and G. The first G chord is played with fingers 1, 3, and 5. An arrow points to the D⁷ chord, which is played with fingers 1, 2, and 5 (with 5 being F#). Another arrow points to the second G chord, which is played with fingers 1, 3, and 5.

Play the following several times.

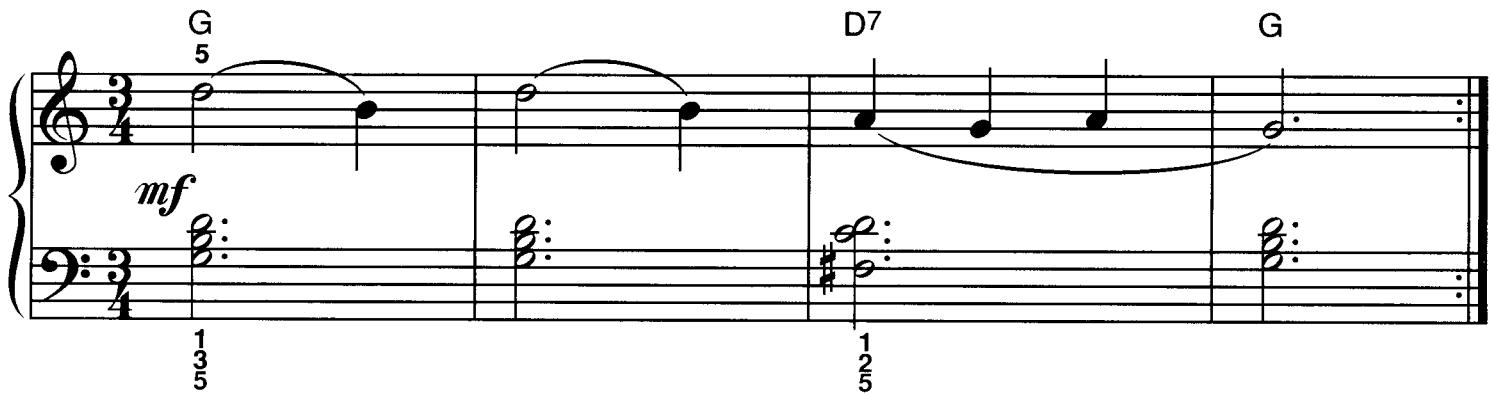
Two sets of bass guitar tabs showing repetitive sequences of G, D⁷, and G chords. The top set consists of three measures: G (fingers 1, 3, 5), D⁷ (fingers 1, 2, 5/F#), and G (fingers 1, 3, 5). The bottom set consists of six measures: G (fingers 1, 3, 5), D⁷ (fingers 1, 2, 5/F#), G (fingers 1, 3, 5), D⁷ (fingers 1, 2, 5/F#), G (fingers 1, 3, 5), and D⁷ (fingers 1, 2, 5/F#).

Preparation for *THE CUCKOO*:

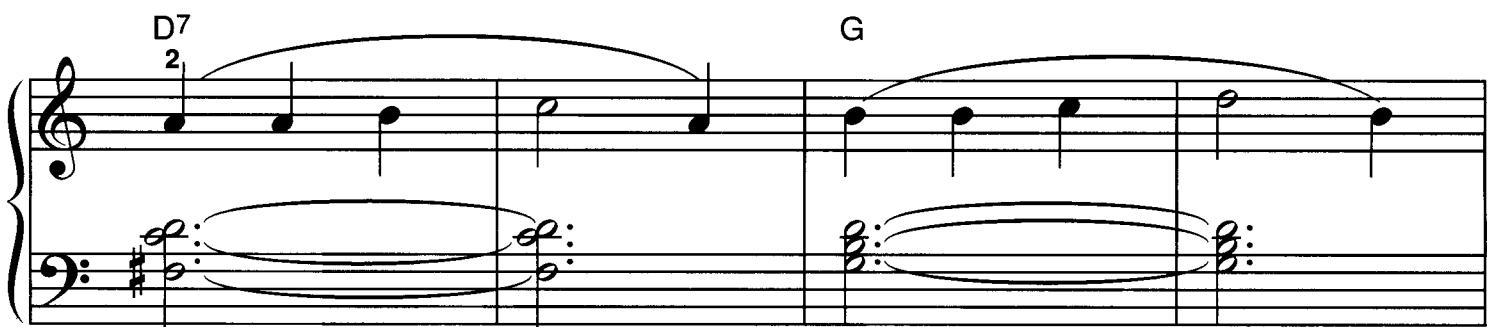
A bass guitar tab showing a sequence of chords: G (fingers 1, 3, 5), D⁷ (fingers 1, 2, 5/F#), G (fingers 1, 3, 5), D⁷ (fingers 1, 2, 5/F#), and G (fingers 1, 3, 5). This sequence likely serves as a preparation for the piece "The Cuckoo".

THE CUCKOO

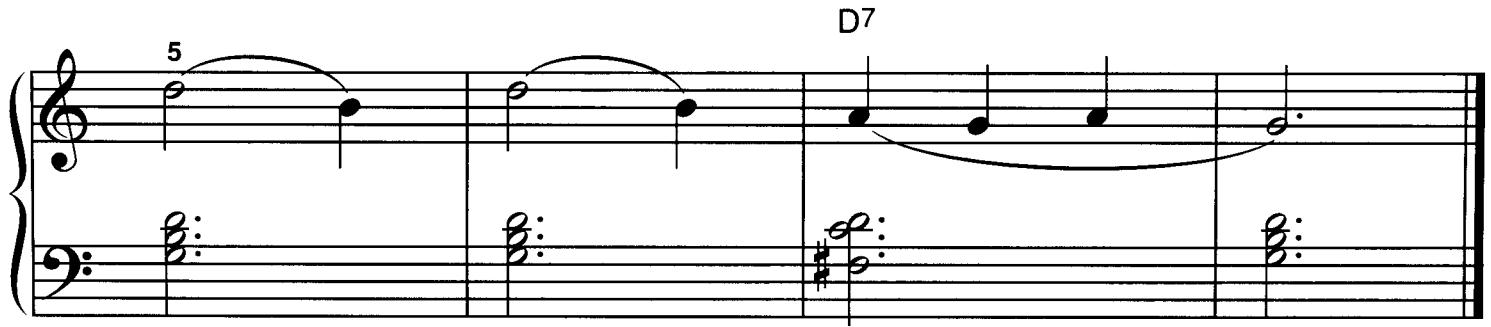
Happily



Musical score for piano, Treble and Bass staves, 3/4 time. The key signature is G major (no sharps or flats). The tempo is marked *mf*. The first measure shows a melodic line in the Treble staff with a grace note (G) over the 5th finger. The second measure continues the melodic line. The third measure starts with a D7 chord (D, F#, A, C) followed by a G chord. Fingerings are indicated: 1 3 5 for the first measure, and 1 2 5 for the third measure.

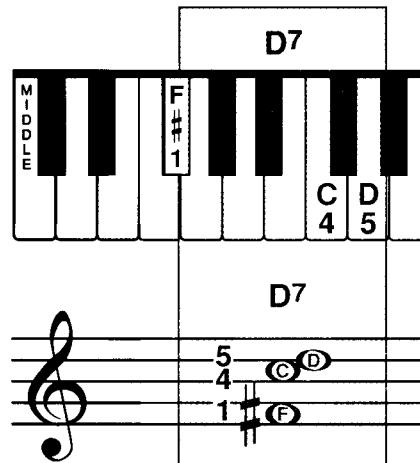
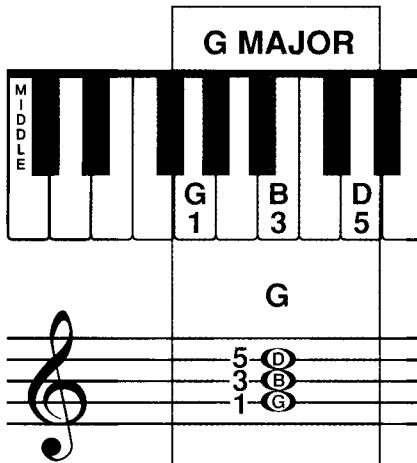


Continuation of the musical score. The Treble staff begins with a D7 chord (D, F#, A, C) over the 2nd finger. The Bass staff features sustained notes with slurs. The music then transitions to a G chord.



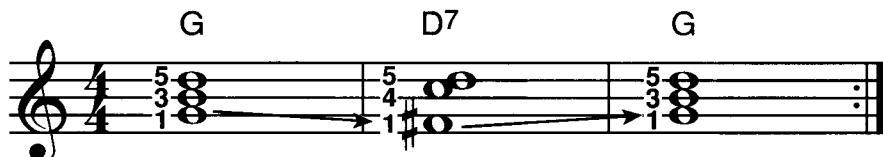
Continuation of the musical score. The Treble staff begins with a G chord. The Bass staff features sustained notes with slurs. The music then transitions back to a D7 chord.

The G Major & D⁷ Chords for Right Hand

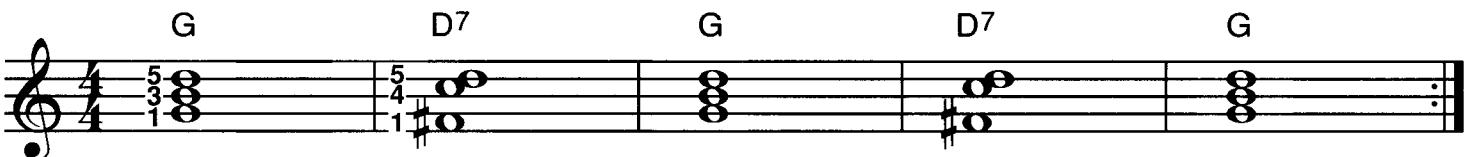


Practice changing from the G chord to the D⁷ chord and back again:

1. 5 plays D in both chords.
2. 4 plays C in the D⁷ chord.
3. Only 1 moves out of G POSITION (down to F#) for D⁷.



Play several times:

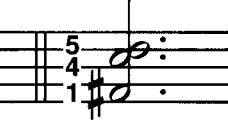


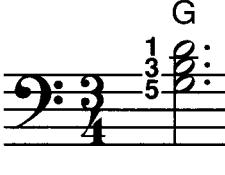
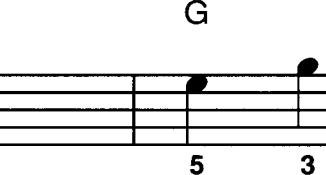
Block Chords & Broken Chords

When all three notes of a chord are played together, it is called a **BLOCK** chord.

When the three notes of a chord are played separately, it is called a **BROKEN** chord.

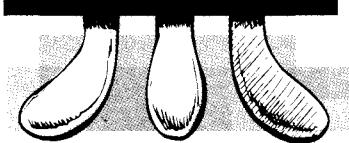
Play several times:

Block Chord G	Broken Chord G 1 3 5	Block Chord D ⁷	Broken Chord D ⁷ 1 4 5
			

Block Chord G	Broken Chord G 5 3 1	Block Chord D ⁷	Broken Chord D ⁷ 1 2 5
			

The Damper Pedal

- Use the **RIGHT** foot on the damper pedal.
- Always keep your heel on the floor.
- Use your ankle like a hinge.



The **RIGHT** pedal
is called the
DAMPER pedal.

When you hold the damper pedal down, any tone you sound will continue after you release the key.

This sign means:

PEDAL DOWN



HOLD PEDAL

PEDAL UP

HARP SONG Many pieces are made entirely of broken chords, as this one is!

Moderately slow

G

mf-p (1st time *mf*, 2nd time *p*)

5

D7

1 4 5

5 2 1

G

5

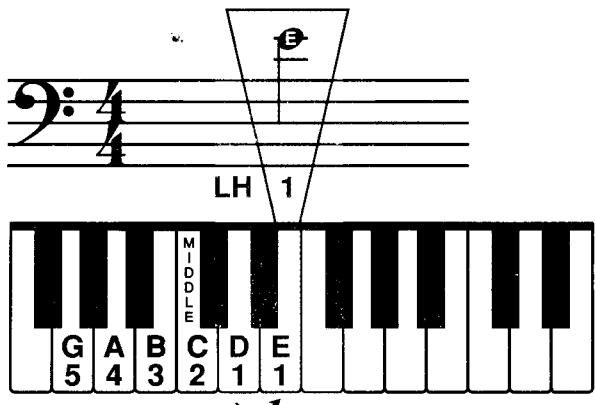
D7 G

5

Also play *HARP SONG* in the following ways:

1. Play the third and fourth measures of each line one octave higher than written.
2. Play the first and second measures of each line one octave lower than written.

Introducing (E) for Left Hand



TO FIND E:

Place the LH in **G POSITION**.

Reach finger 1 one white key to the right!

Play slowly. Say the note names as you play.

Musical staff with fingerings: Move 1 to E, Move 1 to D, Move 1 to E.

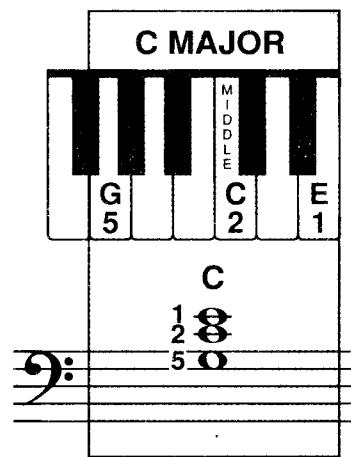
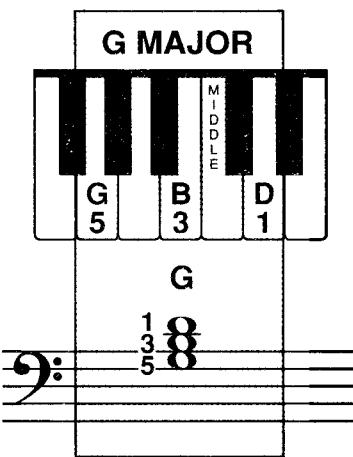
A New Position of the C Major Chord

You have already played the C MAJOR CHORD with C as the lowest note: **C E G**.

When you play these same three notes in any order, you still have a C MAJOR CHORD.

When you are playing in G POSITION, it is most convenient to play G as the lowest note: **G C E**.

The following diagrams show how easy it is to move from the G MAJOR CHORD to the C MAJOR CHORD, when G is the lowest note of both chords.



Practice changing from the G chord to the C chord and back again:

1. 5 plays G in both chords.
2. 2 plays C in the C chord.
3. Only 1 moves out of G POSITION (up to E) for the C chord.

Musical staff with chords: G, C, G.

Warm-Up using G, D⁷ & C Chords

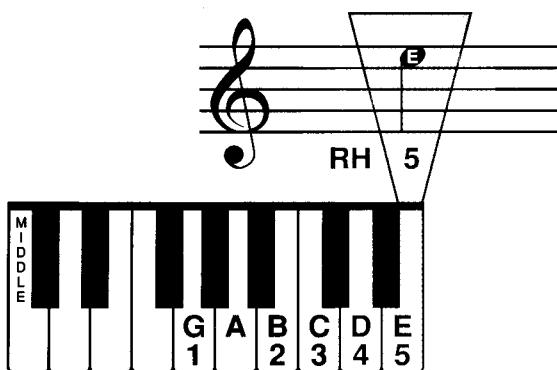
This warm-up introduces a new way of playing BROKEN CHORDS.

G Broken C Broken D⁷ Broken G Broken

BEAUTIFUL BROWN EYES

Moderately fast

Introducing E for Right Hand



TO FIND E:

Place the RH in **G POSITION**.

Leave finger 1 on G.

Shift all other fingers one white key to the right.

Play slowly. Say the note names as you play.

Musical notation for three measures in 3/4 time. The first measure shows a G major chord (1, 3, 5). The second measure shows a C major chord (3, 5, E) with a note on 1. The third measure shows a B major chord (1, 3, 5).

New C Major Chord Position—Right Hand

Notice that *two* fingers must move to the right when changing from the G MAJOR CHORD to the C MAJOR CHORD.

The diagram compares two piano keyboard diagrams. The left diagram, labeled "G MAJOR", shows a G major chord (G, B, D) with fingers 1, 3, and 5. The right diagram, labeled "C MAJOR", shows a C major chord (C, E) with fingers 3 and 5 moved up to the next white keys. Both diagrams include a treble clef and a staff below the keyboard.

Practice changing from the G chord to the C chord and back again:

1. 1 plays G in both chords.
2. 3 moves up to C and 5 moves up to E for the C chord.

Musical notation for three measures in 4/4 time. The first measure is G (5, 3, 1). The second measure is C (3, 5, 1). The third measure is G (5, 3, 1).

Warm-Up using G, D⁷ & C Chords

Play SLOWLY at first, then gradually increase speed.

ALPINE MELODY

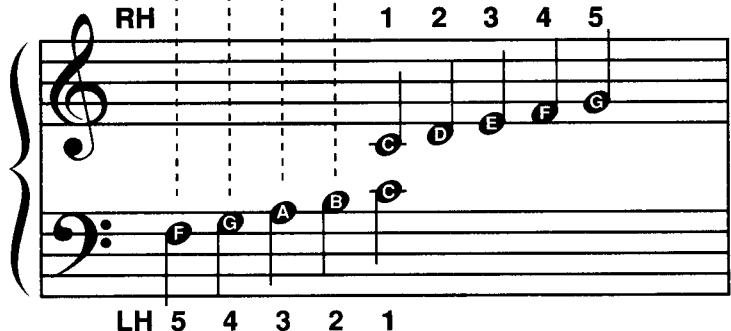
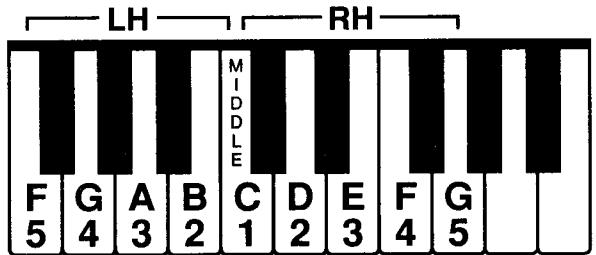
The LH melody of this piece consists entirely of BROKEN CHORDS, which are the same as the BLOCK CHORDS played by the RH in each measure!

Moderately slow

Middle C Position

The MIDDLE C POSITION uses notes you already know!

- RH is in C POSITION.
- LH moves one note down from G POSITION.
- Both thumbs are now on Middle C.



Play and say the note names. Do this several times!

THUMBS ON C!

Moderately slow



This sign is called a **FERMATA**.

Hold the note under the fermata *longer* than its value.

GOOD MORNING TO YOU!

MIDDLE C POSITION

Happily

Good morn - ing to you! Good

morn - ing to you! Good morn - ing, Dear

Good morn - ing to you!

Eighth Notes

Two eighth notes are played in the time of one quarter note.

Eighth notes
are usually played
in **pairs**.

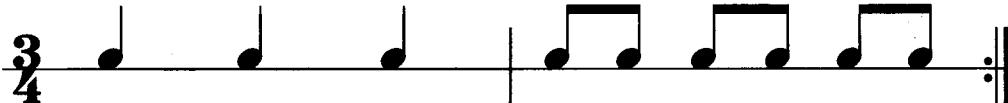


COUNT: "1 &"
or: "two eighths"

When a piece contains eighth notes, count:

"1 - &" or "quar - ter" for each quarter note;
"1 - &" or "two eighths" for each pair of eighth notes.

Clap (or tap) these notes,
counting aloud:



HAPPY BIRTHDAY TO YOU!

HAPPY BIRTHDAY is exactly the same as *GOOD MORNING TO YOU*, except for the eighth notes!

Happily

4 Birth - day to you! Hap - py

3 Birth - day to you! Hap - py Birth - day, Dear

2 ! Hap - py Birth - day to you!

STANDING IN THE NEED OF PRAYER

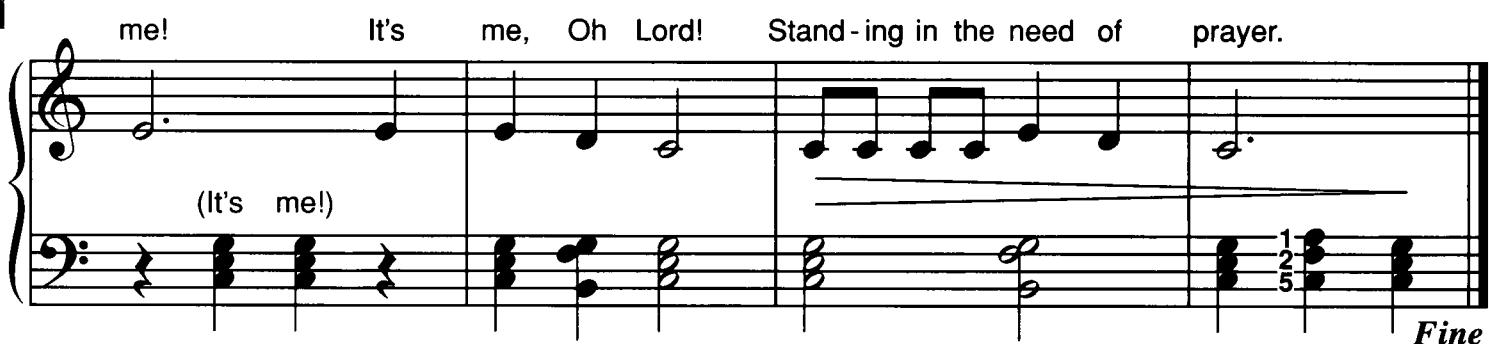
For this popular spiritual, we return to C POSITION (LH 5 on C).

Rhythmically, not too fast

It's me! It's me, Oh Lord! Stand-ing in the need of prayer. It's



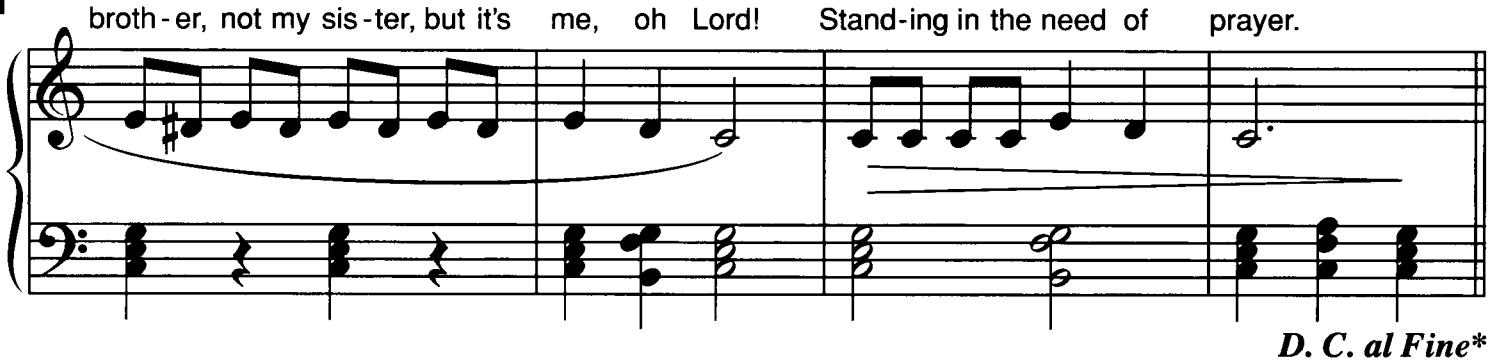
me! It's me, Oh Lord! Stand-ing in the need of prayer.



Not my broth-er, not my sis-ter, but it's me, oh Lord! Stand-ing in the need of prayer. Not my



broth-er, not my sis-ter, but it's me, oh Lord! Stand-ing in the need of prayer.



**D. C. al Fine* (*Da Capo al Fine*) means repeat from the beginning and play to the end (*Fine*).

THE GIFT TO BE SIMPLE

COMBINING MIDDLE C POSITION & C POSITION

You are now ready to play music that involves more than one position. This piece begins with the hands in MIDDLE C POSITION. After the first full measure is played, the LH moves to C POSITION to play chords. Change positions as indicated in the music.

This beautiful old Shaker melody was used by the famous American composer, Aaron Copland, in his well-known symphonic composition, *Appalachian Spring*.

Moderately slow

Folk melody

p

1

4 1 Move LH to C POSITION! 1 3 5

Return LH to MIDDLE C POSITION! 2 4

1 2 5

Move LH to C POSITION!

2nd time ritardando*

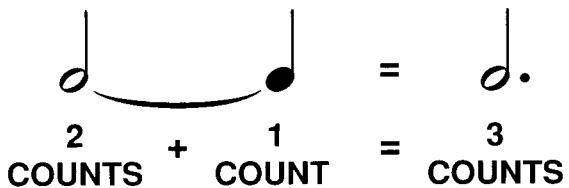
1 2 5

**ritardando* means gradually slowing.

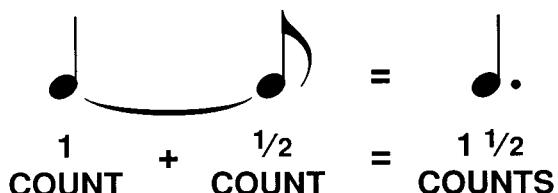
Introducing Dotted Quarter Notes

A DOT INCREASES THE LENGTH OF A NOTE BY ONE HALF ITS VALUE.

A dotted half note is equal to a half note tied to a quarter note.



A dotted quarter note is equal to a quarter note tied to an eighth note.



Clap (or tap) the following rhythm. Clap ONCE for each note, counting aloud.

4

COUNT: "1 & 2 &" etc.
or: "quar - ter tie, eighth" etc.

The only difference between the following measure and the one directly above it is the way they are written. They are played the same.

4

COUNT: "1 & 2 dot, &" etc.
or: "quar - ter eighth" etc.

In $\frac{4}{4}$ or $\frac{3}{4}$ time, the DOTTED QUARTER NOTE is almost always followed by an EIGHTH NOTE!

MEASURES FROM FAMILIAR SONGS USING DOTTED QUARTER NOTES

1. Count & clap (or tap) the notes.
2. Play & count.
3. Play & sing the words.

C POSITION

3/4 time signature, treble clef, key of C. The music consists of two measures of dotted quarter notes. Below the notes are the lyrics: "Si - lent night," followed by a repeat sign and "Ho - ly night," also followed by a repeat sign.

MIDDLE C POSITION (Both thumbs on Middle C)

4/4 time signature, treble and bass clefs. The music includes three measures of notes and lyrics: "1. Deck the halls with boughs of holly, 2. 'Tis the sea-son to be jol-ly, Fa-la-la-la-la-la-la-la-lal!" The number 5 is above the first measure, and the number 1 is below the fourth measure.

MIDDLE C POSITION

4/4 time signature, treble and bass clefs. The music includes four measures of notes and lyrics: "Should auld ac-quaint-ance be for-got," The number 4 is below the first measure.

C POSITION

4/4 time signature, treble clef. The music consists of two measures of dotted quarter notes. Below the notes are the lyrics: "Here comes the bride! All dressed in white!"

You are now ready to begin ADULT ALL-TIME FAVORITES, Book 1.

ALOUETTE

38

C POSITION

Brightly

French folk song

G⁷
2 C (no chord)

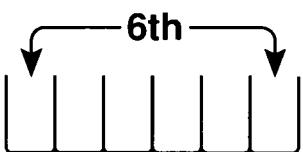
C

G⁷ C

G⁷ C

Measuring 6ths

When you skip 4 white keys, the interval is a 6th.



6ths are written line-space or space-line.



RH

This is C POSITION plus 1 note (A) played with 5.

RH 5 plays G or A!

Say the names of these intervals as you play!

MELODIC INTERVALS

HARMONIC INTERVALS

LH

This is C POSITION plus 1 note (A) played with 1.

LH 1 plays G or A!

Say the names of these intervals as you play!

MELODIC INTERVALS

HARMONIC INTERVALS

In *LAVENDER'S BLUE*, 5ths and 6ths are played with 1 & 5.
Practice this warm-up before playing *LAVENDER'S BLUE*.

Bass clef, 3/4 time signature. A six-measure bass line consisting of eighth notes. The notes are grouped by vertical lines under the first, second, and third measures, labeled 1, 5, 1, 5, 1, 5 respectively.

Treble clef, 3/4 time signature. A six-measure treble line consisting of eighth notes. The notes are grouped by vertical lines under the first, second, and third measures, labeled 5 1, 5 1, 5 1 respectively.

LAVENDER'S BLUE

C POSITION + 1

Moderately fast

Sheet music for the first measure of *Lavender's Blue*. Treble clef, 3/4 time signature. Dynamics: *mf*. The melody consists of eighth notes. The bass line consists of quarter notes. Fingerings: 1 5 above the first note, 5 above the second note, 1 2 5 below the bass notes.

Sheet music for the second measure of *Lavender's Blue*. Treble clef, 3/4 time signature. The melody continues with eighth notes. The bass line consists of quarter notes. Fingerings: 5 above the first note, 1 5 below the bass notes.

Sheet music for the third measure of *Lavender's Blue*. Treble clef, 3/4 time signature. The melody continues with eighth notes. The bass line consists of quarter notes. Fingerings: 5 above the first note, 1 5 below the bass notes. Dynamic: *p ritardando*.

KUM-BA-YAH!*



WITH CHANGING TIME SIGNATURES

Moderately slow

2nd time both hands 8va

NEW TIME SIGNATURE



means 2 beats to each measure.

means a QUARTER NOTE gets one beat.

1 3 5
1 1

mf

1. Kum - ba - - yah, my Lord,
2. Some - one's pray - ing, Lord,

5
1

Kum - ba - - yah!
Kum - ba - - yah!

COUNT: 1 & 2 & 1 & 2 & 3 & 4 & 2 5 3

4

Kum - ba - - yah, my Lord,
Some - one's pray - ing, Lord,

Kum - ba - - yah!
Kum - ba - - yah!

1

5
1

Kum - ba - - yah, my Lord,
Some - one's pray - ing, Lord,

Kum - ba - - yah!
Kum - ba - - yah!

2 4

1 5

Oh, Oh, Lord, Lord,

Kum - ba - - yah!
Kum - ba - - yah!

1 3

1 5

2 4

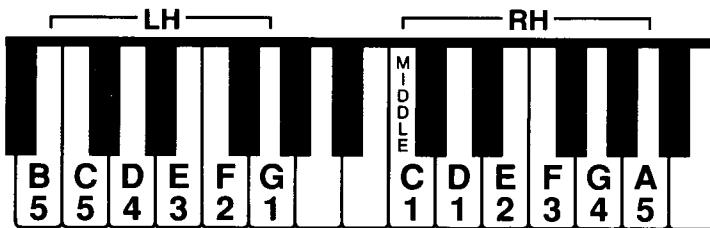
*Kum-ba-yah means "Come by here."

When you play in positions that include six or more notes, any finger may be required to play two notes.

LONDON BRIDGE

Brightly

2nd time play RH 8va



5 on B or C!

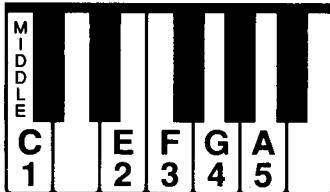
1 on C or D!

Skip of a 3rd
with 2 & 1

RH 1 plays C, RH 2 plays E.

MICHAEL, ROW THE BOAT ASHORE

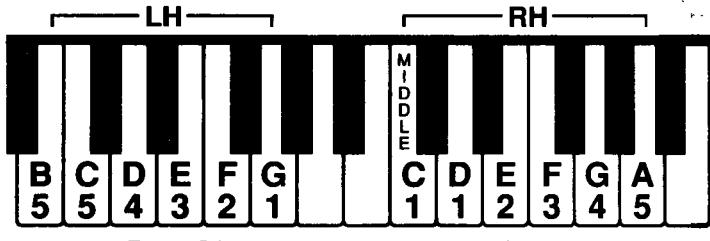
Moderately slow



4

You are now ready to begin ADULT COUNTRY BOOK 1.

BLOW THE MAN DOWN!



Moderately fast

Come all ye young fel - lows who fol - low the

4
2
1
2
4

3rd
3rd

5 1
3

sea, Sing-ing "Way!" Hey! Blow the man

1
2
4

3rd

3

5 1
2

down!" And please pay at - ten - tion and lis - ten to

1
3

me; Give us some time to blow the man down!

4
1
2
1

ritardando

Moving Up & Down the Keyboard in 6ths

To play popular and classical music, you must be able to move freely over the keyboard. These exercises will prepare you to do this. Each hand plays 6ths, moving up and down the keyboard to neighboring keys. READ ONLY THE LOWEST NOTE OF EACH INTERVAL, adding a 6th above!

**RH 6ths, MOVING FROM A
C UP TO E
G AND BACK.**

Begin with RH 1 on MIDDLE C.

**LH 6ths, MOVING FROM C
E DOWN TO F
A AND BACK.**

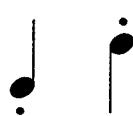
Begin with LH 1 on MIDDLE C.

LONE STAR WALTZ

This piece combines the positions used in *LONDON BRIDGE* with *Moving Up & Down the Keyboard in 6ths*.

Moderate waltz tempo

2nd time both hands 8va



The dot over or under the notes indicates the **STACCATO** touch.
Make these notes very short!

5 5
1 1

etc.

f

mf 1

1 3

p 4
3

4
2

mf

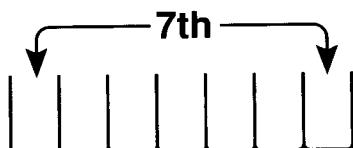
1 1
5 5

etc.

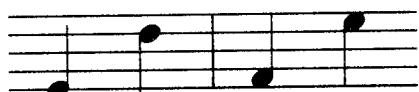
D. C. al Fine

Measuring 7ths & Octaves

When you skip 5 white keys,
the interval is a **7th**.



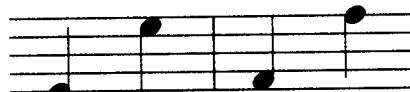
7ths are written
line-line or **space-space**.



When you skip 6 white keys,
the interval is an **OCTAVE**.



OCTAVES are written
line-space or **space-line**.



Say the names of these intervals as you play!

RH MELODIC INTERVALS

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

2nd 3rd 4th 5th 6th 7th OCTAVE

RH HARMONIC INTERVALS

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

2nd 3rd 4th 5th 6th 7th OCTAVE

LH MELODIC INTERVALS

2nd 3rd 4th 5th 6th 7th OCTAVE

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

LH HARMONIC INTERVALS

2nd 3rd 4th 5th 6th 7th OCTAVE

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

CAFÉ VIENNA

Play hands separately at first, then together.

Be especially careful of the RH fingering!

Notice that the first two notes, a melodic 3rd, are played with 2 & 1!

Moderate waltz tempo



Musical score for piano, Treble and Bass staves. Key signature: G major (one sharp). Time signature: Common time (indicated by '3'). Dynamics: *p* (piano) and *f* (forte). Fingerings: 2 1 4, 2 1 5, 2 1 5, 3 1. Measures show eighth-note patterns with specific fingerings for the right hand.



Musical score for piano, Treble and Bass staves. Key signature: G major (one sharp). Time signature: Common time (indicated by '3'). Dynamics: *mf* (mezzo-forte). Fingerings: 2 1 5, 3 1. Measures show eighth-note patterns with specific fingerings for the right hand.



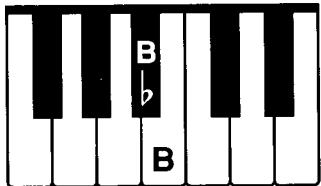
Musical score for piano, Treble and Bass staves. Key signature: G major (one sharp). Time signature: Common time (indicated by '3'). Dynamics: *p* (piano) and *f* (forte). Fingerings: 2 4, 2 4. Measures show eighth-note patterns with specific fingerings for the right hand.



Musical score for piano, Treble and Bass staves. Key signature: G major (one sharp). Time signature: Common time (indicated by '3'). Dynamics: *mf* (mezzo-forte). Fingerings: 5. Measure shows eighth-note patterns with specific fingerings for the right hand, including a *ritardando* instruction.

The Flat Sign

The FLAT SIGN
before a note means
play the next key
to the LEFT, whether
black or white!



When a FLAT (\flat) appears before a note, it applies to that note for the rest of the measure.

Circle the notes that are FLAT:



ROCK IT AWAY!

Moderately fast

If you're feel - in' blue, if you're feel - in' kind - a wear - y,

G 1 C 3

If you're feel - in' blue, bet - ter hear what I say!

G C 3 D7

Play this rock - in' tune, it will sure - ly make you cheer - y;

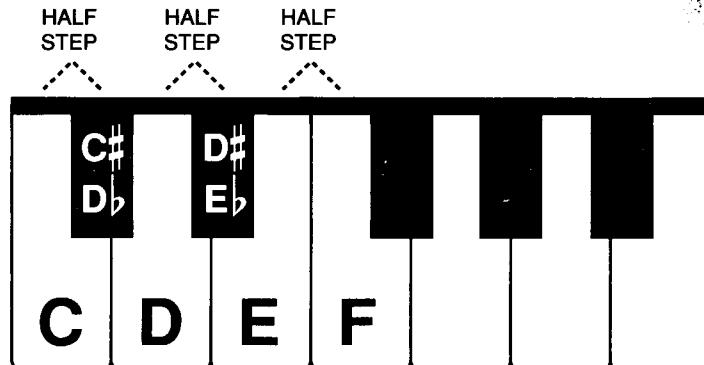
G C

When you feel in trou - ble, just rock it a - way!

G C D7 G

Measuring Half Steps & Whole Steps

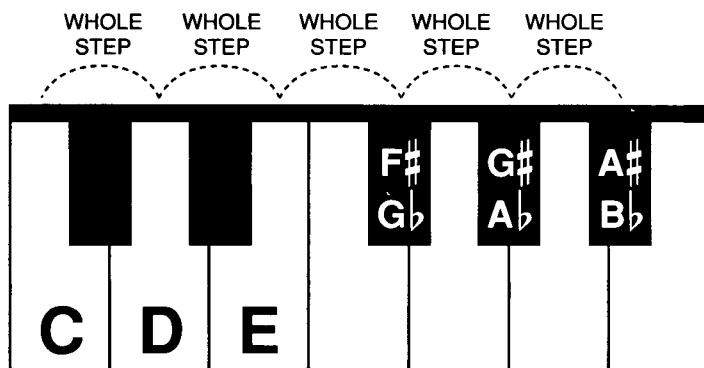
HALF STEPS • NO KEY BETWEEN



Half Steps

A **HALF STEP** is the distance from any key to the very next key above or below (black or white).

WHOLE STEPS • ONE KEY BETWEEN



Whole Steps

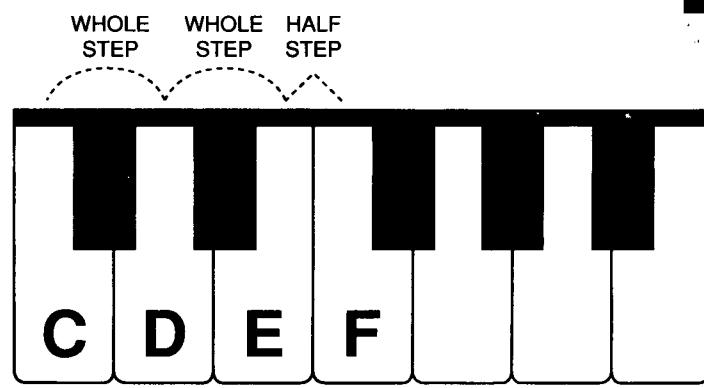
A **WHOLE STEP** is equal to 2 half steps.
Skip one key (black or white).

Tetrachords

A **TETRACHORD** is a series of **FOUR NOTES** having a pattern of

WHOLE STEP, WHOLE STEP, HALF STEP.

The notes of a tetrachord
must be in alphabetical order



and must also have this pattern!



WHOLE STEP WHOLE STEP HALF STEP

The Major Scale

The MAJOR SCALE is made of **TWO TETRACHORDS joined by a WHOLE STEP.**

The C MAJOR SCALE is constructed as follows:

There is no \sharp or \flat
in the **C MAJOR SCALE.**

Each scale begins and ends on a note of the same name as the scale, called the **KEY NOTE**.

Preparation for Scale Playing

IMPORTANT! Since there are **8** notes in the C major scale and we only have **5** fingers, an important trick must be mastered: **passing the thumb under the 3rd finger!** This exercise will make this trick easy.

Play **HANDS SEPARATELY**. Begin **VERY SLOWLY**. Keep the wrist loose and quiet!

The C Major Scale

Begin **SLOWLY**. *Lean* the hand slightly in the direction you are moving. The hand should move smoothly along, with no twisting motion of the wrist!

JOY TO THE WORLD



Scales occur often in melodies. This favorite melody is made up almost entirely of major scales.

NEW DYNAMIC SIGN

ff (*fortissimo*) = very loud

George Frideric Handel

Joyfully

Musical score for the first system of "Joyfully". The score consists of two staves: Treble and Bass. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a '4'). The dynamic is *f* (forte). Fingerings are indicated above the notes: 1, 2, 3, 1, 2, 3, 4, 5, 2. The bass staff has a bass clef and a '4' below it. The treble staff has a treble clef.

Musical score for the second system of "Joyfully". The score consists of two staves: Treble and Bass. The key signature changes to F major (one sharp). The time signature is common time. The dynamic is *ff* (fortissimo). Fingerings are indicated above the notes: 5, 4, 3, 2, 1, 3. The bass staff has a bass clef and a '8' below it. The treble staff has a treble clef.

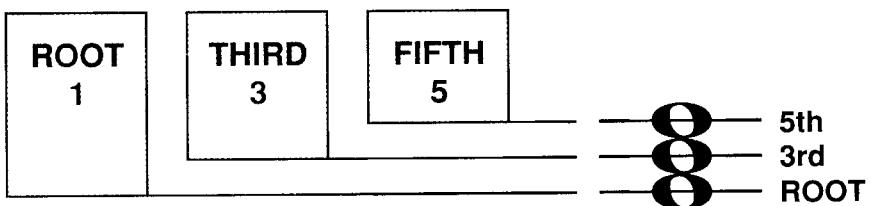
Musical score for the third system of "Joyfully". The score consists of two staves: Treble and Bass. The key signature changes to C major (no sharps or flats). The time signature is common time. The dynamic is *mf* (mezzo-forte). Fingerings are indicated above the notes: 3, 2, 3, 1, 3, 5. The bass staff has a bass clef and a '8' below it. The treble staff has a treble clef.

Musical score for the fourth system of "Joyfully". The score consists of two staves: Treble and Bass. The key signature changes to G major (one sharp). The time signature is common time. The dynamic is *f* (forte). Fingerings are indicated above the notes: 5, 2, 1, 3, 4. The bass staff has a bass clef and a '8' below it. The treble staff has a treble clef.

More About Chords

A TRIAD IS A 3-NOTE CHORD.

The three notes of a triad are:



The ROOT is the note from which the triad gets its name. The root of a C triad is C.

Triads in **ROOT POSITION** (with root at the bottom) always look like this:



Triads may be built on any note of any scale.

TRIADS BUILT ON THE C MAJOR SCALE

Play with RH:

5
3
1 5
3
1 5
3
1 etc.

Play with LH:

1
3
5 1
3
5 1
3
5 etc.

Listen carefully to the sound of these root position triads!

When you name the notes of any **TRIAD IN ROOT POSITION**, you will always skip **ONE** letter of the musical alphabet between each note. The triads you played above are:

C E G D F A E G B F A C G B D A C E B D F

This is the complete "**TRIAD VOCABULARY.**" It should be memorized!

COCKLES AND MUSSELS


KEY OF C MAJOR

 Key Signature: no \sharp , no \flat

Music based on any particular scale is said to be in the **KEY** of that scale. If there are sharps or flats in the scale, they are shown at the beginning of the music. This is called the **KEY SIGNATURE**.

Moderately slow

In Dub - lin's fair cit - y where girls are so pret - ty I

first set my eyes on sweet Mol - ly Ma - lone, She

wheeled a wheel - bar - row through streets broad and nar - row, Cry - ing

"Cock - les and mus - sels, a - live, a - live - o!"

The Primary Chords in C Major

The three most important chords in any key are those built on the 1st, 4th & 5th notes of the scale. These are called the **PRIMARY CHORDS** of the key.

The chords are identified by the Roman numerals **I, IV & V** (1, 4 & 5).

The **V** chord usually adds the note a 7th above the root to make a **V⁷** (say "5-7") chord.

In the key of C major, the **I CHORD** is the C MAJOR TRIAD.

The **IV CHORD** is the F MAJOR TRIAD.

The **V⁷ CHORD** is the G⁷ CHORD (G major triad with an added 7th).

The Primary Chords in C Major

A musical staff in bass clef. It shows three chords: I (C major triad), IV (F major triad), and V⁷ (G⁷ chord). The notes are represented by circles on the staff. The first note of each chord is labeled 'root'. Above the first note of the V⁷ chord, the labels '7th', '5th', and '3rd' are shown above the note, indicating the notes of the G⁷ chord (G, B, D, G).

I IV V⁷

Chord Progressions

When we change from one chord to another, we call this a **CHORD PROGRESSION**.

When all chords are in root position, the hand must leap from one chord to the next. To make the chord progressions easier to play and sound better, the **IV** and **V⁷** chords may be played in other positions by moving one or more of the higher chord tones down an octave.

The **I** chord is played in **ROOT POSITION**:

The top note of the **IV** chord is moved down an octave:

In the **V⁷** chord, the 5th (D) is usually omitted. All notes except the root are moved down an octave:

A musical staff in bass clef. It shows three chords: I (C major triad), IV (F major triad), and V⁷ (G⁷ chord). Curved arrows indicate note movements: from the top note of the IV chord down to the middle note, and from the top note of the V⁷ chord down to the middle note. The notes are represented by circles on the staff.

I IV V⁷

The three **PRIMARY CHORDS** are then comfortably played as follows:

A musical staff in bass clef. It shows three chords: I (C major triad), IV (F major triad), and V⁷ (G⁷ chord). Fingerings are indicated above the notes: I (1, 3, 5), IV (1, 2, 5), and V⁷ (1, 2, 5).

I IV V⁷

It is important that you now think of the C, F & G⁷ chords in the key of C MAJOR as the **I, IV & V⁷** chords!

Play the following line several times, saying the numerals of each chord as you play.

A musical staff in bass clef. It shows a sequence of chords: C, F, C, G⁷, C, F, C, G⁷, C. Fingerings are indicated above the notes: C (1, 3, 5), F (1, 3, 5), C (1, 3, 5), G⁷ (1, 2, 5), C (1, 3, 5), F (1, 3, 5), C (1, 3, 5), G⁷ (1, 2, 5), C (1, 3, 5). Below the staff, the Roman numerals I, IV, I, V⁷, I, IV, I, V⁷, I are written under each corresponding chord.

About the Blues

Music called **BLUES** has long been a part of the American musical heritage. We find it in the music of many popular song writers, in ballads, boogie, and rock.

BLUES music follows a basic formula, that is, a standard chord progression. If you learn the formula for *GOT THOSE BLUES!* you will be able to play the blues in any key you learn, simply by applying the formula to that key.

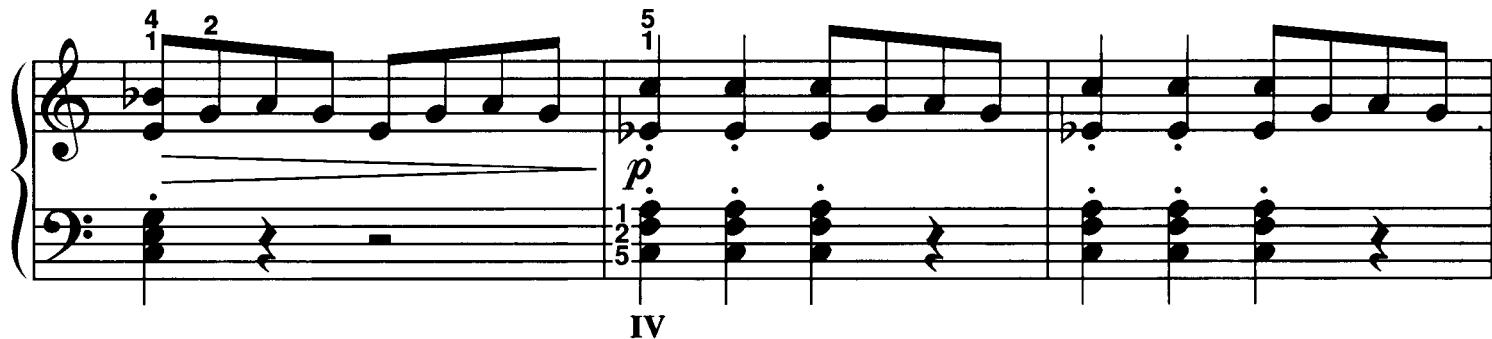
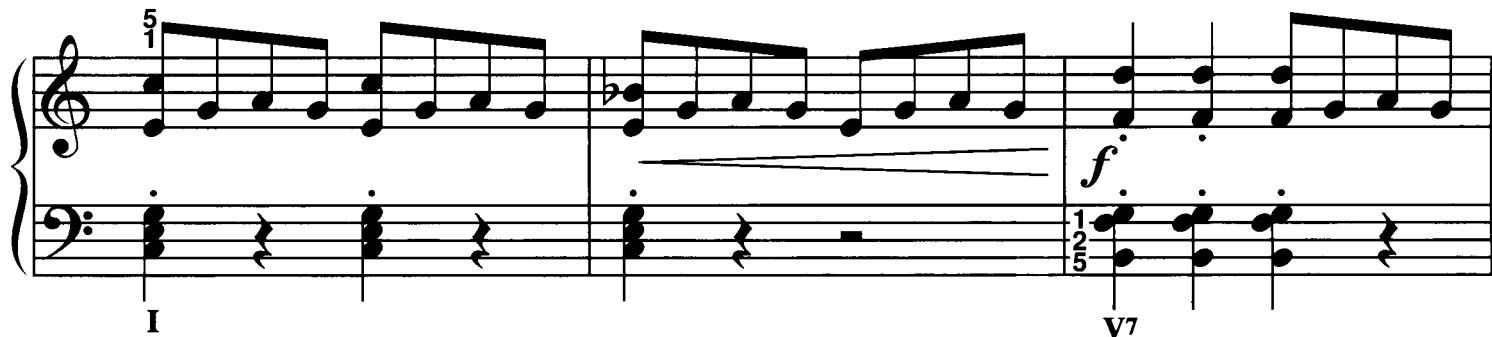
Formula for the Blues

There are 12 measures in one chorus of the blues:

- 4 measures of the **I** chord
- 2 measures of the **IV** chord
- 2 measures of the **I** chord
- 1 measure of the **V⁷** chord
- 1 measure of the **IV** chord
- 2 measures of the **I** chord

GOT THOSE BLUES!

Moderately slow

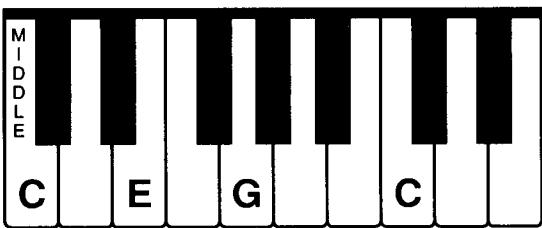





*The eighth notes may be played a bit unevenly:

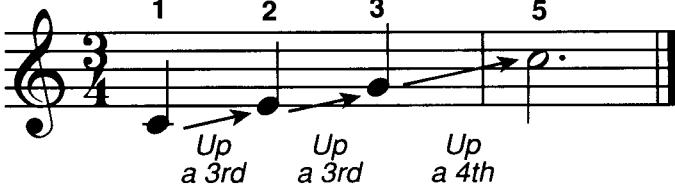
 long short long short, etc.

RH: An Extended Position

ON TOP OF OLD SMOKY begins and ends with the RH in an EXTENDED POSITION.



Play several times:



LH Review: Block Chords & Broken Chords in C

BLOCK CHORDS

I IV V7

BROKEN CHORDS

I IV V7

ON TOP OF OLD SMOKY

KEY OF C MAJOR

Key Signature: no ♯, no ♭

Moderately slow

EXTENDED POSITION

er, From a - court-in' too slow. For

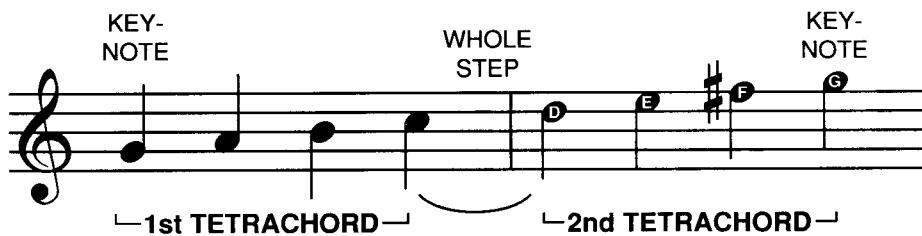
court - in's a pleas - ure, And part - in' is

grief, A false heart-ed lov - er,

Is worse than a thief.

The G Major Scale

Remember that the MAJOR SCALE is made up of two tetrachords *joined* by a whole step.
The second TETRACHORD of the G MAJOR SCALE begins on D.



There is 1 sharp (F[#]) in the **G MAJOR SCALE**.

The Key of G Major

A piece based on the G major scale is in the **KEY OF G MAJOR**.
Since F is sharp in the G scale, every F will be sharp in the key of G major.

Instead of placing a sharp before every F in the entire piece,
the sharp is indicated at the beginning in the KEY SIGNATURE.

KEY OF G MAJOR

Key Signature: 1 sharp (F[#])
Play all "F's" sharp throughout.

Practice the G major scale with HANDS SEPARATE.
Begin SLOWLY. Keep the wrist loose and quiet.

IMPORTANT! After you have learned the G MAJOR SCALE with hands separate, you may play the hands together. When the scale is played as written on the staves above, the LH descends as the RH ascends, and vice versa. This is called CONTRARY MOTION—both hands play the *same numbered* fingers at the same time!

You may also play the C MAJOR SCALE at the bottom of page 62 with the hands together, in CONTRARY MOTION!

A New Trick!

CHANGING FINGERS ON THE SAME NOTE: Sometimes it is necessary to replay the same note with a different finger. Practice the following line to prepare for *THE CAN-CAN*.

THE CAN-CAN

KEY OF G MAJOR

Key Signature: 1 sharp (F#)

Jacques Offenbach

Brightly

D with
5

D with
4 5 2 3

A with
1

A with
2 4

1 5* 4 3 2 1 3 2

1 5* 4 3 2 1 3 2

*Descending G major scale

The Primary Chords in G Major

Reviewing the G MAJOR SCALE, LH ascending

KEY OF G MAJOR
Key Signature: 1 sharp (F#)

I IV V⁷

The following chord positions
(which you have already learned)
are used for smooth progressions:

Primary Chords in G

I IV V⁷

G Major Chord Progression with I, IV & V⁷ Chords

Play several times, saying the chord names
and numerals aloud:

I IV I V⁷ I

THE MARINES' HYMN

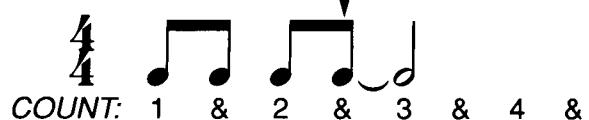
Moderate march tempo

I V⁷ I V⁷ I Fine

IV I IV I D. C. al Fine

Notes played between the main beats of the measure and held across the beat are called **SYNCOPATED NOTES**.

SYNCOPATED NOTE



WHY AM I BLUE?

Moderately slow blues tempo



The **NATURAL SIGN** cancels a sharp or flat!
A note after a natural sign is always a *white key*!

Why am I blue, Blu - er than the deep blue sea?

mf

3 1 2 1
cross 2 over 1

I L

Since my ba-by's gone and left me? Why am I blue, Blu - er than the deep blue sea,

IV

sea, Since my ba-by's gone and left me? If you see my ba - by,

3 5 1 2 5
V7

Tell her to come home to me!

1. (Play 1st time only!) 2. (Play 2nd time)

3 5 4 5
IV I V7

IMPORTANT! Compare the Roman numerals in this piece with those in *GOT THOSE BLUES*, on page 67.

You are now ready to begin the Adult JAZZ/ROCK Course.

The F Major Scale

There is 1 flat (B \flat) in the **F MAJOR SCALE**.

The fingering for the F MAJOR SCALE with the LH is the same as for all the scales you have studied so far: 5 4 3 2 1 – 3 2 1 ascending; 1 2 3 – 1 2 3 4 5 descending.

Play slowly and carefully!

KEY OF F MAJOR

Key Signature: 1 flat (B \flat)

To play the F MAJOR SCALE with the RH, the 5th finger is not used! The fingers fall in the following groups: 1 2 3 4 – 1 2 3 4 ascending; 4 3 2 1 – 4 3 2 1 descending.

Play slowly and carefully!

As soon as you play the thumb, move it under, carrying it at the base of the 3rd and 4th fingers until it is needed. Keep the wrist even, and move the hand smoothly along. Never twist the wrist when the thumb goes under.

Practice the F major scale several times daily. Begin slowly and gradually increase speed.

Play only with HANDS SEPARATE:



EIGHTH REST means
rest for the value of an eighth note.



ACCENT SIGN means
play with special EMPHASIS!

LITTLE BROWN JUG

American folk song

Moderately fast

Musical score for the first system of "Little Brown Jug". The score consists of two staves: treble and bass. The key signature is one flat, and the time signature is common time (indicated by a '4'). The tempo is moderately fast. The melody is primarily composed of eighth notes. Fingerings are indicated above the notes: 3, 1, 2, 1, 3, 4, 1, 5, 1, 5, 1, 5. Articulation marks include accents over the 5th and 1st fingers. Dynamics include *mf*. The bass staff provides harmonic support with sustained notes and occasional eighth-note chords.

Musical score for the second system of "Little Brown Jug". The score continues on two staves. The key signature remains one flat. The melody continues with eighth-note patterns and fingerings (1, 2, 1, 4, 1, 5). Articulation marks and dynamics (*mf*) are consistent with the previous system. The bass staff provides harmonic support.

Musical score for the third system of "Little Brown Jug". The score continues on two staves. The key signature remains one flat. The melody features eighth-note patterns and fingerings (5, 3, 1, 1, >, >, 4, 1, 5, 1, 5). Articulation marks and dynamics (*f*, *mf*) are present. The bass staff provides harmonic support.

Musical score for the fourth system of "Little Brown Jug". The score continues on two staves. The key signature remains one flat. The melody features eighth-note patterns and fingerings (5, >, >, 1, >, >, 4, 1, 5). Articulation marks and dynamics (*f*, *mf*) are present. The bass staff provides harmonic support.

The Primary Chords in F Major

Reviewing the F MAJOR SCALE, LH ascending

KEY OF F MAJOR
Key Signature: 1 flat (B♭)

I IV V⁷

The following chord positions are often used for smooth progressions:

Primary Chords in F

F B♭ C7
I IV V⁷

F Major Chord Progression with I, IV & V⁷ Chords

Play several times, saying the chord names and numerals aloud:

F B♭ F C7
I IV I V⁷

CHIAPANECAST (Mexican Hand-Clapping Song)

Moderately fast

F 3 1 3 5 3 1 C7 2 5 > 1 2
1 3 5 > 1 3 5 > 2 5 > 1 3 5 > 1 2
mf . 1 3 5 > 1 3 5 > 2 5 > 1 3 5 > 1 2
1 3 5 > 1 3 5 > 2 5 > 1 3 5 > 1 2

1. F 4 2 1 5 > >
2. F 2 > 5 > 1 2
4 2 1 . f > >
2 > 5 > 1 2 > >

B_b

* > >

f

5 1 2

F

> >

mf

5 1 3

C7

> >

5 1 2

1. F

2

3 4 5 1 2 3 4 5 *

2. F

2

C7 1 F C7 F

f

* The double dots inside the double bars indicate that everything between the double bars must be REPEATED.

A New Style of Bass

Play this several times before beginning *O SOLE MIO*:

Moderately slow

COUNT: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

O SOLE MIO!

From Enrico Caruso to a recording entitled "In Concert," by José Carreras, Placido Domingo and Luciano Pavarotti, this great old favorite has provided tenors with surefire encore material. "There's No Tomorrow," popular in the 50s and 60s, was sung to this melody.

KEY OF F MAJOR

Key Signature: 1 flat (B \flat)

Eduardo di Capua

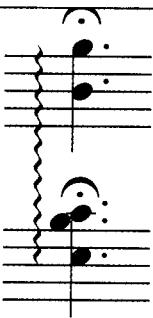
Moderately slow

The musical score consists of four staves of music for piano, spanning four measures. The first staff uses treble and bass clefs. Fingerings are indicated above the notes: measure 1 has 5, 3; measure 2 has 2; measure 3 has 3, 1; measure 4 has 5, 1. Measure 4 also includes a dynamic marking $\ast b$. The second staff uses treble and bass clefs. Fingerings are indicated above the notes: measure 1 has 1, 5, 3; measure 2 has 3, 1; measure 3 has 2; measure 4 has 3. The third staff uses treble and bass clefs. Fingerings are indicated above the notes: measure 1 has 1, 5; measure 2 has 3; measure 3 has 1. The fourth staff uses treble and bass clefs. Fingerings are indicated above the notes: measure 1 has 2, 5; measure 2 has 2, **5, 1; measure 3 has 4; measure 4 has 5. A dynamic marking *ritardando* is placed over the second measure of the fourth staff.

*Note the D \flat in the B \flat chord. This changes the IV chord to a MINOR chord, as will be explained later.

**ARPEGGIATED CHORDS

When a wavy line appears beside a chord, the chord is *arpeggiated* (broken or rolled). Play the lowest note first, and quickly add the next higher notes one at a time until the chord is complete. The first note is played on the beat.



The Key of A Minor (Relative of C Major)

Every MAJOR key has a **RELATIVE MINOR** key that has the same KEY SIGNATURE.

The RELATIVE MINOR begins on the **6th** tone of the MAJOR scale.

The RELATIVE MINOR of C MAJOR is, therefore, A MINOR.

C MAJOR SCALE

Because the keys of C MAJOR and A MINOR have the same KEY SIGNATURE (no sharps, no flats), they are **RELATIVES**.

The minor scale shown above is called the **NATURAL MINOR SCALE**.

It uses only notes that are found in the relative major scale.

The A Harmonic Minor Scale

The most frequently used MINOR SCALE is the **HARMONIC MINOR**. In this scale, the 7th tone is raised ascending and descending.

The raised 7th in the key of A MINOR is G#. It is not included in the key signature, but is written in as an "accidental" sharp each time it occurs.

Practice the A HARMONIC MINOR SCALE with hands separate. Begin slowly.

KEY OF A MINOR
 Key Signature: no #, no ♭

IMPORTANT! After you have learned the A HARMONIC MINOR SCALE with hands separate, you may play the hands together in CONTRARY MOTION, by combining the two staves above.

MORE SYNCOPATED NOTES:

SYNCOPATED NOTES

COUNT: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

JERICHO **KEY OF A MINOR**Key Signature: no \sharp , no \flat *See how many syncopated notes you can find in *JERICHO*.**Moderately fast**

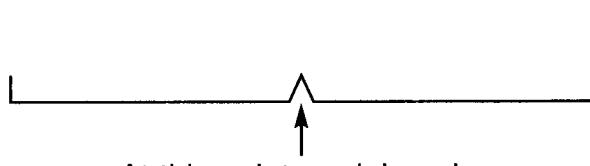
1.

2.

*To determine whether a piece is in a major key or its relative minor, look at the end of the piece. It will end on the key note or chord. This piece has no sharps or flats in the key signature and it ends on A (an A MINOR chord); therefore, the piece is in the key of A MINOR.

Introducing “Overlapping Pedal”

The following sign is used to indicate OVERLAPPING PEDAL.



At this point, pedal again.



As the hand goes *down*,
the foot comes *up*.
Pedal again immediately.

Practice the following exercises before playing *GREENSLEEVES*.

GREENSLEEVES

NEW DYNAMIC SIGN

mp (*mezzo piano*) = medium soft

KEY OF A MINOR

Key Signature: no \sharp , no \flat

Moderately slow

The sheet music consists of five staves of guitar tablature. Each staff uses a treble clef on the top line and a bass clef on the bottom line. The key signature is one sharp. Fingerings are indicated above the notes: 3, 4, 2, 1, 1, 2, 4, 1, 2, 1-3, 2, 3, 1, 3, 4, 2, 1-3, 2, 3, 1, 3, 4. Slurs and grace notes are also present.

*FINGER SUBSTITUTION: While holding the note down with 1, change to 3 on the 2nd beat.

More About Triads

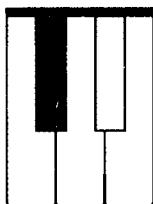
1. Some of the 3rds you have been playing are MAJOR 3rds, and some are MINOR (smaller) 3rds.

MAJOR 3rd



(4 half steps)

MINOR 3rd



(3 half steps)

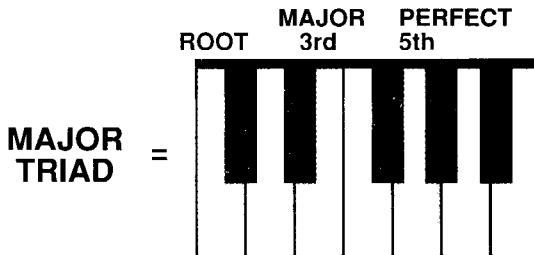
PERFECT 5th



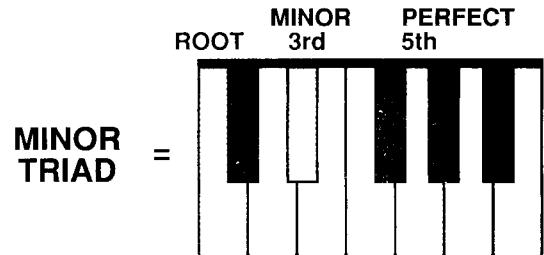
(7 half steps)

Any MAJOR 3rd may be changed to a MINOR 3rd by lowering the upper note one half step!

3. MAJOR TRIADS consist of a ROOT, MAJOR 3rd & PERFECT 5th.



4. MINOR TRIADS consist of a ROOT, MINOR 3rd & PERFECT 5th.



Any MAJOR triad may be changed to a MINOR triad by lowering the 3rd one half step!

5. Play the following triads with RH 1 3 5. Say "C major triad, C minor triad," etc., as you play each pair. Then repeat ONE OCTAVE LOWER, using LH 5 3 1.

The Primary Chords in A Minor

Reviewing the A HARMONIC MINOR SCALE, LH ascending

Small (lower case) Roman numerals are used to indicate minor triads (i & iv).

Small (lower case) m = minor

The following positions are often used for smooth progressions:

Am Dm E⁷

The same, one octave higher.

Am Dm E⁷

Go Down, MOSES 59)

KEY OF A MINOR

Key Signature: no \sharp , no \flat

Moderately slow

When Is - rael was in E - gypt's land, Let my peo - ple go! Op -

Music for the first line of the song. The vocal line consists of quarter notes and eighth notes. The piano accompaniment has bass notes with slurs and chords. Fingerings (1, 2, 3, 4, 5) and dynamic markings (*p*, *mf*) are included.

pressed so hard they could not stand, Let my peo - ple go!

Music for the second line of the song. The vocal line consists of quarter notes and eighth notes. The piano accompaniment has bass notes with slurs and chords. Fingerings (1, 2) and dynamic markings (*p*) are included.

Go down, Mos - es, 'Way down in E - gypt's land,

Music for the third line of the song. The vocal line consists of quarter notes and eighth notes. The piano accompaniment has bass notes with slurs and chords. Fingerings (1, 2, 4, 5) and dynamic markings (*f*) are included.

Tell old Pha - raoh, Let my peo - ple go.

Music for the fourth line of the song. The vocal line consists of quarter notes and eighth notes. The piano accompaniment has bass notes with slurs and chords. Fingerings (1, 2) and dynamic markings (*mf*, *p*) are included.

The Key of D Minor (Relative of F Major)

D MINOR is the relative of **F MAJOR**.

Both keys have the same key signature (1 flat, B \flat).

REMEMBER: The RELATIVE MINOR begins on the **6th** tone of the major scale.

The relative minor of F MAJOR is, therefore, D MINOR.

F MAJOR SCALE

The top staff shows the F Major scale with note heads and stems. The notes are labeled: 1st, 2nd, 3rd, 4th, 5th, 6th, followed by three more notes. The 6th note is enclosed in a vertical rectangle. The bottom staff shows the D Minor scale with note heads and stems. The notes are labeled: 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th. The 1st note of the D Minor scale is aligned with the 6th note of the F Major scale.

The minor scale shown above is the NATURAL MINOR scale. Remember, the natural minor uses only notes that are found in the relative major scale.

The D Harmonic Minor Scale

In the HARMONIC MINOR scale, the 7th tone is raised ascending and descending.

The raised 7th in the key of D MINOR is C \sharp . It is not included in the key signature, but is written as an "accidental" sharp each time it occurs.

Practice the D HARMONIC MINOR scale with hands separate. Begin slowly.

KEY OF D MINOR
Key Signature: 1 flat (B \flat)

The musical notation shows two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time (4/4). The key signature is one flat (B \flat). The music is marked 'mf'. Arrows point to the 7th note in both staves, which is explicitly written as a sharp (C \sharp) to indicate it is raised. The notes are numbered 1 through 8 to show the sequence of the scale.

IMPORTANT! After you have learned the D HARMONIC MINOR SCALE with hands separate, you may play the hands together in CONTRARY MOTION, by combining the two staves above.

SCARBOROUGH FAIR


NEW DYNAMIC SIGN

pp (*pianissimo*) = very soft

KEY OF D MINOR

Key Signature: 1 flat (B♭)

Moderately slow
2nd time 8va

Are you goin' to Scar - bor - ough

1

5

2

fair? Pars - ley, sage, Rose - mar - y and thyme. Re -

mem - ber me to one who lives there. She was

 once a true love of
1 2 3 mine.

8va -----

5 1

pp ritard.

The Primary Chords in D Minor

Reviewing the D HARMONIC MINOR SCALE, LH ascending

KEY OF D MINOR
Key Signature: 1 flat (B \flat)

D MINOR G MINOR A⁷

The following positions are often used for smooth progressions:

Dm Gm A⁷

i iv V⁷

Play several times, saying the chord names and numerals aloud:

Dm Gm Dm A⁷

i iv i V⁷

D MINOR PROGRESSION with broken i, iv & V⁷ chords

Play several times.

Dm Gm Dm A⁷

i iv i V⁷

RAISINS AND ALMONDS

Folk song

Moderately

Dm

mf When I was a tiny sleep-y - head, Ma - ma

mp

gent - ly would tuck me in - to bed,
 And

A⁷
 2

sing of rais - ins and al -monds,
 And the

5 2 1
 5 2 1

Dm

sweet years to be,
 Sweet as rais - ins and

Dm

al -monds, Oh, that dear mem - o - ry!

A⁷
 2

4 1

5 1

Dm

Oh, *p* that dear mem - o - ry!
 pp

4 1

6

5 4 2 1

HE'S GOT THE WHOLE WORLD IN HIS HANDS

This piece reviews the **I**, **IV** & **V⁷** chords of the keys of G MAJOR, C MAJOR and F MAJOR. It also reviews syncopated notes, in preparation for *THE ENTERTAINER*, on pages 92–93.

KEY OF G MAJOR

Key Signature: 1 sharp (F#)

Moderately & rhythmically

Spiritual

1
3
5

1
2
5

1
2
5

KEY OF C MAJOR

Key Signature: no #, no ♭

1
3
5

3 4 2 1 4 2

1
2
5

4 4 5 4 2 1

1
2
5

KEY OF F MAJOR

Key Signature: 1 flat (B♭)

f

4 2 2 1 4 4

1
3
5

3 4 2 1 4 2

1
2
5

4 2 1 5

ritardando

(A - men!)

1
2
5

LH Warm-Up

Practice many times, very slowly. These four measures contain everything new that you will find in the LH of *THE ENTERTAINER!*

THE ENTERTAINER

Scott Joplin

Not fast!*

8va

f

* "Not fast" is the composer's own indication!

Musical score page 1. Treble and bass staves. Measure 1: Treble staff has eighth notes 1, 2, 1, 5. Bass staff has eighth notes 5, 1, 3. Measure 2: Treble staff has eighth note 4, bass staff has eighth note 3.

Musical score page 2. Treble and bass staves. Measure 1: Treble staff has eighth notes 2, 1, 3, 5, 4, 3, 2. Bass staff has eighth notes 5, 1. Measure 2: Treble staff has eighth notes 1, 2, 1. Bass staff has eighth notes 5, 4, 3, 5.

Musical score page 3. Treble and bass staves. Measure 1: Treble staff has eighth notes 1, 2. Bass staff has eighth notes 5, 4, 3, 5. Measure 2: Treble staff has eighth notes 1. Bass staff has eighth notes 5, 4, 3, 5.

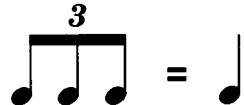
Musical score page 4. Treble and bass staves. Measure 1: Treble staff has eighth notes 1, 2. Bass staff has eighth notes 5, 4, 3, 5. Measure 2: Treble staff has eighth notes 1. Bass staff has eighth notes 5, 4, 3, 5.

Musical score page 5. Treble and bass staves. Measure 1: Treble staff has eighth notes 1, 3. Bass staff has eighth notes 5, 4, 3, 5. Measure 2: Treble staff has eighth notes 1. Bass staff has eighth notes 5, 4, 3, 5.

Eighth Note Triplets

When three notes are grouped together with a figure "3" above or below the notes, the group is called a **TRIPLET**.

The three notes of an eighth-note triplet group = one quarter note.



When a piece contains triplets, count "trip-a-let"
or "one & then"
or any way suggested by your teacher.

AMAZING GRACE

John Newton, J. Carrell & D. Clayton
Arr. by P. M. & L.

Moderately slow

p legato, with feeling

*simile**

p.

**simile* = same. This means *continue playing in the same manner*. In this case, continue to play triplets each time three eighth notes are joined with one beam.

Sheet music for piano right hand. The melody consists of eighth and sixteenth notes. Fingerings are indicated above the notes: 2, 1, 2, 5, 1, 5, 1, 4, 3, 3. Pedal marks are shown below the bass staff.

Sheet music for piano right hand. The melody consists of eighth and sixteenth notes. Fingerings are indicated above the notes: 1, 3, 5, 2, 2, 8, 4, 3, 3. A dynamic marking *mf* is present. Pedal marks are shown below the bass staff.

Sheet music for piano right hand. The melody consists of eighth and sixteenth notes. Fingerings are indicated above the notes: 2, 1, 1, 3, 5, 2, 2, 5. Pedal marks are shown below the bass staff.

Sheet music for piano right hand. The melody consists of eighth and sixteenth notes. Fingerings are indicated above the notes: 2, 3, 1, 5, 2, 1, 3. Pedal marks are shown below the bass staff.

*2nd time slower
with RH one octave lower*

Sheet music for piano right hand. The melody consists of eighth and sixteenth notes. Fingerings are indicated above the notes: 2, 1, 2, 1, 4, 2, 3, 2, 5, 3, 2, 5, 3, 2, 1, 3, 1. A dynamic marking *p-pp* is present. Pedal marks are shown below the bass staff.

The Most Frequently Used Keys, and Their Primary Chords

MAJOR KEYS

C MAJOR (no ♯, no ♭)

RH (8va)

5 3 1 5 3 1 5 3 1 5 4 1 5 3 1
I IV I V7 I

G MAJOR (1 sharp, F♯)

RH (8va)

5 3 1 5 3 1 5 3 1 5 4 1 5 3 1
I IV I V7 I

F MAJOR (1 flat, B♭)

RH (8va)

5 3 1 5 3 1 5 3 1 5 4 1 5 3 1
I IV I V7 I

MINOR KEYS (HARMONIC MINORS)

A MINOR, relative of C major (no ♯, no ♭)

RH (8va)

5 3 1 5 3 1 5 3 1 5 4 1 5 3 1
i iv i V7 i

D MINOR, relative of F major (1 flat, B♭)

RH (8va)

5 3 1 5 3 1 5 3 1 5 4 1 5 3 1
Dm Gm Dm A7 Dm
i iv i V7 i