

LESSON BOOK

LEVEL

3B

# PIANO

*L*dventures® by Nancy and Randall Faber

A BASIC PIANO METHOD



THE  
F.J.H.  
MUSIC  
COMPANY  
INC.

# Review Test

## Rhythm

1. Define  $\frac{6}{8}$  for your teacher.

Now play this rhythm on an **F major chord**. (Your teacher may ask you to count aloud.)

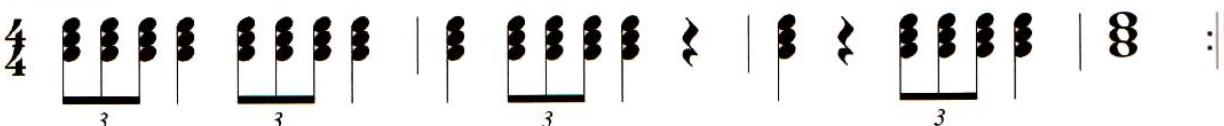
Moderato

R.H.  $\frac{6}{8}$   Play hands together for the repeat.

Define  $\frac{4}{4}$  for your teacher.

Now play this rhythm on a **D major chord**. (Your teacher may ask you to count aloud.)

Andante

L.H.  $\frac{4}{4}$   Play hands together for the repeat.

2. Fill in the blanks below.

*Ritardando* means \_\_\_\_\_

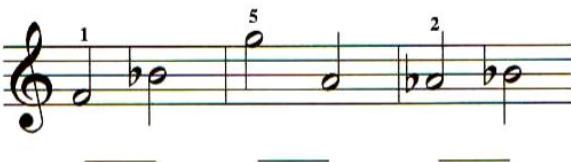
The term *a tempo* means \_\_\_\_\_

$\frac{C}{4}$  means \_\_\_ counts in a measure. The \_\_\_ receives 1 count.

## Reading

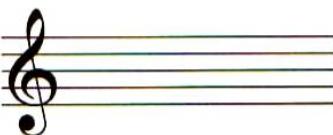
3. Name each interval in the blank. (2nd, 3rd, 4th, 5th, 6th, 7th)

Then play each on the keyboard.



4. Write these notes as:

upper ledger line  
notes A C E



lower ledger line  
notes A C E



## Theory

5. Write the correct letter names for the *tonic*, *dominant*, or *leading tone* notes in each key.

Key of F: \_\_\_\_\_  
*dominant*

Key of D: \_\_\_\_\_  
*leading tone*

Key of G: \_\_\_\_\_  
*tonic*

6. Add the correct sharps or flats in front of the notes for each scale.

G major scale      *Circle the half steps.*



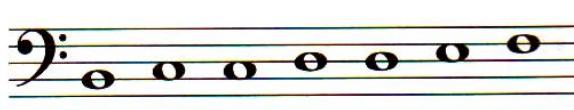
D major scale      *Circle the half steps.*



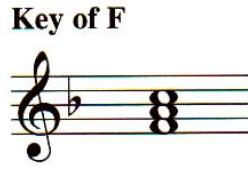
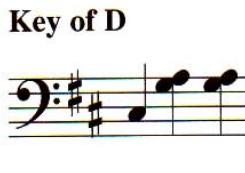
F major scale      *Circle the half steps.*



Chromatic scale



7. Label these examples as I, IV, or V7.



## Symbols and Terms

8. Write these dynamic marks in order from softest to loudest.

*f ff mp mf p pp*



9. Fill in the blanks below. Then play a **D major scale** at each tempo mark.

*Andante* means \_\_\_\_\_

*Allegro* means \_\_\_\_\_

*Moderato* means \_\_\_\_\_

*Vivace* means \_\_\_\_\_

10. Under each note draw:

a staccato mark:

an accent mark:

a tenuto (stress) mark:

Choose any scale and play examples of each.

## Review Piece



## Cut Time Review

**C = 2** 2 beats in a measure.  
The  $\frac{1}{2}$  gets the beat.

It is notated the same as  $\frac{4}{4}$  time, but is played with **2 beats per measure**.

## Rage Over a Lost Penny

(adapted from Op. 129)\*

Hint: First practice the R.H. alone.

Notice the fingering.

Ludwig van Beethoven  
(1770-1827, Germany)  
arranged

**Allegro** ( $\sigma = 80-100$ )

A musical score for piano, featuring a treble clef and a bass clef. The top staff uses a common time signature and includes fingerings: 1, 2, 1, 3, 5, 3, 2, 3, 2, 1. The bottom staff shows a continuous eighth-note pattern. The page number 135 is at the bottom left.

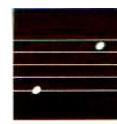
Musical score for piano, page 4, measures 1-5. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp (F#). Measure 1 starts with a forte dynamic. Measure 2 begins with a eighth-note rest followed by a eighth-note. Measures 3 and 4 show a sixteenth-note pattern with grace notes. Measure 5 ends with a half note. The bottom staff is in bass clef and has a key signature of one sharp (F#). It features sustained notes throughout the measures.

\*Op. is the abbreviation for *opus* (work).

**7**  
 Treble staff: Measures 1-2 show eighth-note patterns with fingerings 3, 2, 1 and 2. Measure 3 is a rest. Measure 4 starts with a dynamic *p*. Fingerings 5, 1, 2, 3, 4 are shown over measures 4-5.  
 Bass staff: Measures 1-3 show quarter-note chords. Measure 4 shows eighth-note chords. Measure 5 shows a bass note with a dynamic *p* and fingerings 1, 3, 5.  
  
**10**  
 Treble staff: Measures 1-2 show eighth-note patterns with fingerings 5, 2, 5. Measures 3-4 show eighth-note chords with fingerings 4, 3, 2, 1.  
 Bass staff: Measures 1-2 show quarter-note chords. Measures 3-4 show eighth-note chords.  
  
**13**  
 Treble staff: Measures 1-2 show eighth-note patterns with fingerings 5, 2, 1. Measures 3-4 show eighth-note chords with fingerings 4, 3, 2, 1.  
 Bass staff: Measures 1-2 show quarter-note chords. Measures 3-4 show eighth-note chords. A dynamic *f* is indicated at the end of measure 4.  
  
**17**  
 Treble staff: Measures 1-2 show eighth-note patterns with fingerings 1, 2, 1. Measures 3-4 show eighth-note chords with fingerings 3, 2, 1.  
 Bass staff: Measures 1-2 show quarter-note chords. Measures 3-4 show eighth-note chords. A dynamic *mf* is indicated at the beginning of measure 3.  
  
**21**  
 Treble staff: Measures 1-2 show eighth-note patterns with fingerings 1, 2, 1. Measures 3-4 show eighth-note chords with fingerings 3, 2, 1.  
 Bass staff: Measures 1-2 show quarter-note chords. Measures 3-4 show eighth-note chords.

**DISCOVERY**

This piece is in **ABA** form (also called ternary form).  
 Label the **A** section, **B** section, and **A** section in your music.



## Interval Review

Transpose to G major and D major.  
(Remember the sharps!)

R.H.

L.H.

## Octave Playing

Play this C major scale in **octaves**.

Hint: Spring *lightly* from the keys as you play each octave. Prepare each new octave during the quarter rest.

Transpose to G major and D major.  
(Remember the sharps!)

*o c t a u e*  
1 2 3 4 5 6 7 8

## The Scale in Octaves\*

Steady

5



**CREATIVE** Explore playing these familiar melodies in octaves. (Play by ear.)

*Hot Cross Buns* in F major for left hand. (Begin on an A octave.)

*Twinkle, Twinkle Little Star* in C major for right hand. (Begin on a C octave.)

\*Teacher Note: Omit this exercise if the student cannot reach an octave.

Leopold Mozart was the father of the famous composer Wolfgang Amadeus Mozart.



**Form Check:** This minuet is in two parts (A B form).  
Is two-part form called **binary form**  
or **ternary form**? \_\_\_\_\_

## Minuet in F

Leopold Mozart  
(1719-1787, Austria)  
original form

Andante ( $\text{J} = 96-108$ )

### DISCOVERY



Does the L.H. in the **B section** begin on the *tonic* or *dominant* note?

### **Dal Segno al Coda (D.S. al Coda)**

means "from the sign to the coda." Return to the **S** sign and play to the **Ø**, then jump to the *Coda* (ending).

# humischief @stinating

e Storzand  
que

## Ostinato Review:

An *ostinato* is a musical pattern that is repeated over and over.

Name the two intervals used for this L.H. ostinato. \_\_\_\_\_ and \_\_\_\_\_

## Humoresque\*

Musical score page 5, measures 4 through 8. The key signature changes to A major (no sharps or flats). Measure 4 starts with a half note on G, followed by eighth notes on F# and E. Measures 5 and 6 show eighth-note patterns on D, C, B, and A. Measures 7 and 8 feature sixteenth-note patterns on G, F#, E, D, C, and B. The bass line consists of eighth-note patterns on D, C, B, and A.

Musical score for piano, page 10, measures 9-10. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two sharps. Measure 9 starts with a forte dynamic. Measure 10 begins with a piano dynamic. Measure numbers 9 and 10 are indicated above the staves. Measure 9 has measure numbers 3 and 1 above the first two notes. Measure 10 has measure numbers 2 and 1 below the first two notes. Measure 10 also has measure numbers 5 and 3 below the last two notes.

\* *humoresque*—an instrumental piece of humorous quality.

13

To Coda  $\emptyset$

*sfz*      *sfz*

17

*cresc.*

22

D.S. al Coda

Coda  $\emptyset$

*cross over*

R.H. 3 1 3 1 3 2 1 3 1

*sfz*      *sfz*

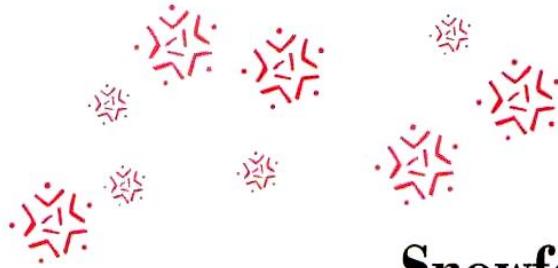
*f*

*8va*



Where does the music change from D major to D minor?

Practice Hint: Learn the R.H. melody  
before playing hands together.



## Snowfall

Gently moving ( $\text{J} = 100-112$ )

N. Faber

Musical score for measures 1-5. Treble clef, 3/4 time, dynamic *mp*. The right hand (top staff) plays eighth-note patterns with fingerings: 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1. The left hand (bottom staff) plays quarter notes with fingerings: 5, 1, 5. Measure 5 ends with a repeat sign.

Musical score for measures 3-6. Treble clef, 3/4 time. The right hand continues its eighth-note pattern. A "cross over" instruction is shown above the staff. The left hand plays quarter notes. Measure 6 ends with a repeat sign and a colon at the end of the line.

Musical score for measures 6-9. Treble clef, 3/4 time. The right hand continues its eighth-note pattern. The left hand plays quarter notes. Measure 9 ends with a repeat sign and a colon at the end of the line.

Musical score for measures 9-12. Treble clef, 3/4 time. The right hand continues its eighth-note pattern. The left hand plays quarter notes. Measure 12 ends with a final repeat sign and a colon at the end of the line.

13

*rit.*

*cross over*

*a tempo*

*mp*

*(8va)*

*loco (as written)*

*mf*

*p (echo)*

*rit.*

*pp*

*8va*

DISCOVERY



Point out two measures with octaves.



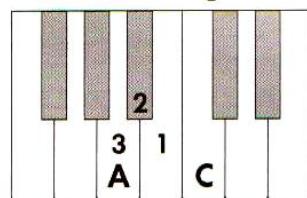
The A minor scale shares the same key signature as C major.

The key of A minor is the **RELATIVE MINOR** of C major.

To find the relative minor key, count 3 half steps DOWN from the tonic of the major key.

## Key of A Minor

3 half steps



**A natural minor scale** Practice hands separately, then hands together.

For the HARMONIC minor scale, raise the 7th tone a half step.

**A harmonic minor scale** Practice hands separately, then hands together.

### Primary Chords in A minor: i iv V<sup>7</sup>

In a minor key, the **i** and **iv** chords are minor. (Shown in lower case Roman numerals.)

G# is the leading tone from the harmonic minor scale.



Make up your own chord exercise in A minor using **i**, **iv**, and **V7** chords. (Play hands alone or hands together.)

Teacher Note: The melodic minor scale is introduced in Level 4.

## Grace Note



A *grace note* is a small note with a slash. It is an ornamental note that is played quickly into the note that follows.

### Warm-up:

Practice each grace note several times with the fingering given. (Your teacher will help you.)

R.H.

L.H.



## Phantom of the Keys

Key of \_\_\_\_\_ major/minor (circle)

Mischiefous, with energy ( $\text{♩} = 88-100$ )

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11



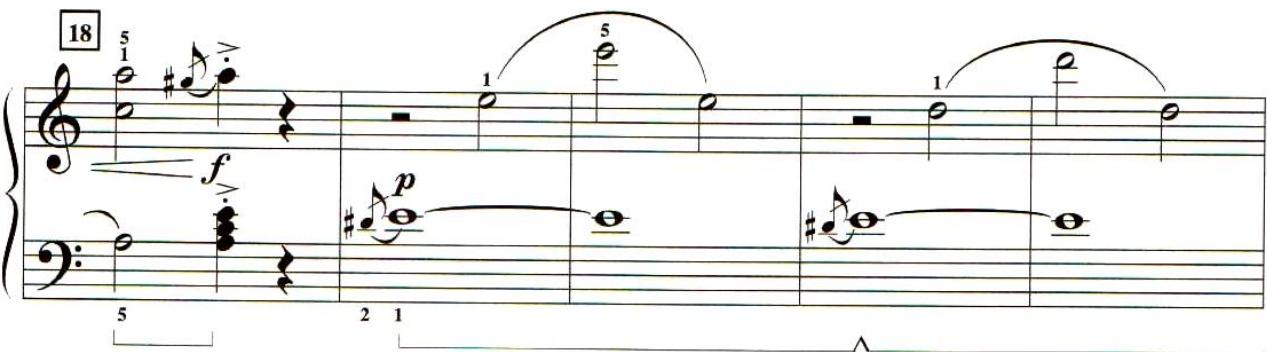
Musical score page 11. Treble and bass staves. Measure 1: Treble has a dotted quarter note (1), a half note (2), and a half note (2). Bass has eighth notes (5). Measure 2: Treble has a dotted quarter note (3), a half note (3), and a half note (3). Bass has eighth notes (1). Measure 3: Treble has eighth notes (3) and (1). Bass has eighth notes (1).

14



Musical score page 14. Treble and bass staves. Measure 1: Treble has eighth notes (2) and (1). Bass has eighth notes (2). Measure 2: Treble has eighth notes (5), (4), (1), and (2). Bass has eighth notes (2). Measure 3: Treble has eighth notes (4), (3), (1), and (2). Bass has eighth notes (2). Measure 4: Treble has eighth notes (3), (2), and (1). Bass has eighth notes (1), (2), and (1). Measure 5: Treble has eighth notes (1) and (2). Bass has eighth notes (1).

18



Musical score page 18. Treble and bass staves. Measure 1: Treble has eighth notes (5) and (1). Bass has eighth notes (5). Measure 2: Treble has eighth notes (1) and (2). Bass has eighth notes (2) and (1). Measure 3: Treble has eighth notes (1) and (2). Bass has eighth notes (1) and (2). Measure 4: Treble has eighth notes (1) and (2). Bass has eighth notes (1) and (2).

23



Musical score page 23. Treble and bass staves. Measure 1: Treble has eighth notes (1) and (2). Bass has eighth notes (1) and (2). Measure 2: Treble has eighth notes (1) and (2). Bass has eighth notes (1) and (2). Measure 3: Treble has eighth notes (1) and (2). Bass has eighth notes (1) and (2).

27



Musical score page 27. Treble and bass staves. Measure 1: Treble has a dotted quarter note (1), a half note (2), and a half note (2). Bass has eighth notes (5). Measure 2: Treble has a dotted quarter note (3), a half note (3), and a half note (3). Bass has eighth notes (1). Measure 3: Treble has eighth notes (3) and (1). Bass has eighth notes (1).

30

34

38

42

46



DISCOVERY

Is the G# sharp in *measure 9* from the **natural minor** or **harmonic minor** scale?

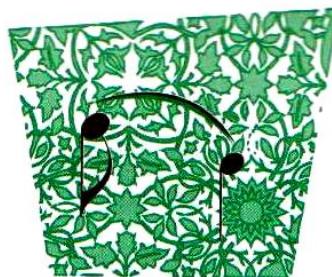
Is G $\sharp$  the tonic, dominant, or leading tone in the key of A minor?

## Motive and Sequence

**motive**—a short musical pattern.

**sequence**—a musical pattern repeated on another pitch. A sequence may be higher or lower than the pattern.

*Andante* uses a 2-note *motive* that is sequenced up the keyboard.



## Andante

Key of \_\_\_\_\_ major/minor (circle)

Johann Christian Bach \*  
(1735-1782, Germany)  
original form

**Andante** ( $\downarrow = 88-100$ )

Sheet music for *Andante* by Johann Christian Bach, Opus 1, No. 1. The music is in 2/4 time, treble and bass staves. The key signature changes from C major to G major at measure 12. The music consists of four systems of two measures each. Measure numbers 1 through 12 are indicated above the staves. The first system starts with a dynamic of *mf*. The second system begins with a dynamic of *cresc.*. The third system begins with a dynamic of *f*. The fourth system begins with a dynamic of *mf*. The music features a two-note motive (eighth note followed by sixteenth note) which is sequenced up the keyboard. The sequence is indicated by numbered arrows (1, 2, 3, 4, 5) above the notes. Measures 1-3 show the motive in its original form. Measures 4-6 show the sequence starting at the second note of the motive. Measures 7-9 show the sequence starting at the third note of the motive. Measures 10-12 show the sequence starting at the fifth note of the motive.

\*J.C. Bach was one of the 23 children of the great composer Johann Sebastian Bach.

17

21

26

31

36



In your practice this week, make up a **motive** followed by 2 **sequences** each day.

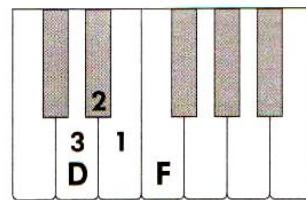


**Review:** The relative minor key is 3 half steps below the tonic of the major key.

The key of D minor is the **RELATIVE MINOR** of F major. **D minor** and **F major** share the same key signature: 1 flat.

## Key of D Minor

3 half steps



**D natural minor scale** Practice hands separately, then hands together.

For the HARMONIC minor scale, raise the 7th tone a half step.

**D harmonic minor scale** Practice hands separately, then hands together.

### Primary Chords in D minor: i iv V<sup>7</sup>

Which two primary chords are minor in a minor key? \_\_\_\_\_ and \_\_\_\_\_



Play the exercise 3 times, moving up an octave for each repeat. Use pedal.

## Finger Substitution

To maintain a smooth *legato*, it sometimes is necessary to silently change fingers on a key.

**Warm-up:** Practice this finger substitution.

R.H.

1    3 - 1    2  
mp



## House of the Rising Sun

Key of \_\_\_\_\_ major/minor (circle)

Traditional  
arranged

**Soulfully**

2    1  
mp

5    3-1    2    3    lift    3    3  
5    2    1    5    2    1    5

5    2    1    3    5    3  
5    2    1    5    2

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

11

14

18

21

**24**

**27**

**30**

**34**



The left-hand accompaniment is based on a repeating one-measure rhythm.  
Write this one-measure rhythm in the box.

## Repeated Notes

Quick, repeated notes are often played using changing fingers. This helps keep the hand relaxed.

### Warm-up:

(Play at slow, moderate, and faster tempos.)



## Tum-Balalaika\*

**p**

Moderately ( $\text{♩} = 126\text{-}160$ )

Russian Folk Song  
arranged

**5**

**9**

**13**

\*The *balalaika* is a 3-string Russian folk instrument with a triangular body.  
It is similar to the guitar or mandolin.

17

p

sequence of measures 17-20

cross over

21

cross over

25

mf

29

mp

33

rit.

f



Experiment by changing the R.H. rhythm in the music from *measures 17-20*. Make sure you play the same changes in the **sequence** from *measure 21-24*.

## Intervals: Major and Minor 3rds

**Major 3rd** (abbreviated M3)  
(2 whole steps, or 4 half steps)



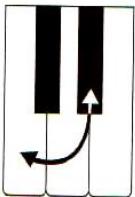
melodic M3      harmonic M3

Find and play these **Major 3rds**.

D, up a major 3rd to \_\_\_\_?

F, up a major 3rd to \_\_\_\_?

**minor 3rd** (abbreviated m3)  
(whole step plus half step, or 3 half steps)

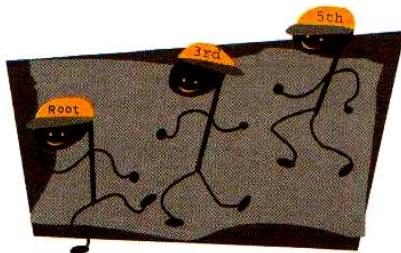


melodic m3      harmonic m3

Find and play these **minor 3rds**.

G, up a minor 3rd to \_\_\_\_?

E, up a minor 3rd to \_\_\_\_?



A triad is a 3-note chord built in 3rds.

The 3 notes of a triad are the **root**, **3rd**, and **5th**.

### F Major triad

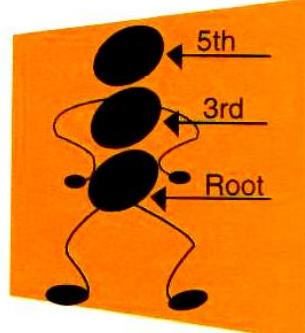
Major 3rd

## Major and Minor Triads

**8** 5th  
3rd  
root

**F minor triad**

minor 3rd



- Play the **root** and **3rd** of the F major triad.  
*Listen to the sound of the **major 3rd**.*
- Now play the triad.  
*Listen to the sound of the **major triad**.*

- Play the **root** and **3rd** of the F minor triad.  
*Listen to the sound of the **minor 3rd**.*
- Now play the triad.  
*Listen to the sound of the **minor triad**.*

Practice *Triad Maneuvers* going up the keyboard chromatically (by half steps).

Use the chart at the bottom of the page as a guide.

## Triad Maneuvers

**Continue the exercise beginning on D, E♭, E, F, F♯, G, A♭, A, B♭, B, and C.**

## The 12 Major and Minor Triads

Your teacher will check the boxes for each triad assigned and completed.

Your goal is to play all 12 “triad maneuvers” going up chromatically, without hesitation.

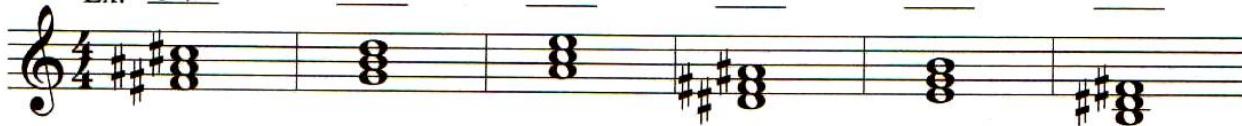
|   |   |   |   |
|---|---|---|---|
| <b>C    Cm</b>  | <b>D<math>\flat</math>    D<math>\flat</math>m</b>                                  | <b>D    Dm</b>  | <b>E<math>\flat</math>    E<math>\flat</math>m</b>                                    |
|  |  |  |  |
| <input type="checkbox"/> assigned<br><input type="checkbox"/> completed               |
| <b>E    Em</b>  | <b>F    Fm</b>  | <b>F<math>\sharp</math>    F<math>\sharp</math>m</b>                                | <b>G    Gm</b>  |
|  |  |  |  |
| <input type="checkbox"/> assigned<br><input type="checkbox"/> completed               |
| <b>A<math>\flat</math>    A<math>\flat</math>m</b>                                  | <b>A    Am</b>  | <b>B<math>\flat</math>    B<math>\flat</math>m</b>                                  | <b>B    Bm</b>  |
|  |  |  |  |
| <input type="checkbox"/> assigned<br><input type="checkbox"/> completed               |

## Triad Quiz

Write the name for each triad below.

Use a **capital letter** for *major* (ex: G) and a **capital letter with a small m** for *minor* (ex: Gm)

Ex: F#



Now play each triad on the piano.



## Tropical Island

**Lazy and relaxed (  $\text{♩} = 80-88$  )**

N. Faber

*Remember the F#’s!*

Musical score for piano, page 7, measures 4-5. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 4 starts with a forte dynamic (f) and ends with a decrescendo line. Measure 5 begins with a piano dynamic (mf). The score includes fingerings (1, 2, 3, 4, 5) and pedaling marks (wavy lines under the bass notes).

Musical score for piano, page 9, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '8'). The key signature is one sharp (F#). Measure 1: Treble staff has a note at the 4th space, bass staff has notes at the 4th and 3rd spaces. Measure 2: Treble staff has notes at the 3rd and 2nd spaces, bass staff has notes at the 3rd and 2nd spaces. Measure 3: Treble staff has a note at the 1st space, bass staff has notes at the 1st and 2nd spaces. Measure 4: Treble staff has a note at the 3rd space, bass staff has notes at the 1st, 2nd, and 3rd spaces. The dynamic 'f' (fortissimo) is indicated above the first measure.

Musical score for piano, page 11, measures 4-5. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 4 starts with a forte dynamic (*mf*) and a 1-2-1 bass pattern. Measure 5 begins with a piano dynamic (*mp*) and continues the bass pattern. The score includes measure numbers 4 and 5, and rehearsal marks 11 and 12.

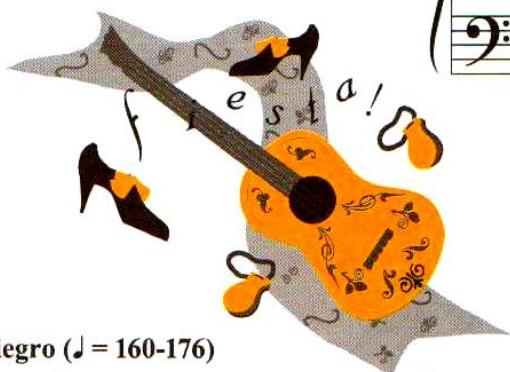
Musical score for orchestra, page 13, measures 5-8. The score consists of four staves. Measure 5: Treble clef, key signature of one sharp, dynamic *p*, 5th finger position. Bass clef, dynamic *p*, 5th finger position. Measure 6: Treble clef, key signature of one sharp, dynamic *p*, 5th finger position. Bass clef, dynamic *p*, 5th finger position. Measure 7: Treble clef, key signature of one sharp, dynamic *p*, 5th finger position. Bass clef, dynamic *p*, 5th finger position. Measure 8: Treble clef, key signature of one sharp, dynamic *p*, 5th finger position. Bass clef, dynamic *p*, 5th finger position.



Create an extended ending by playing the F $\sharp$  and G major chords going down the keyboard. End with the final *pianissimo* chord.

## Syncopation

*Syncopation* occurs when notes are accented BETWEEN the beats instead of ON the beat.  
Play this example as you count aloud.



## Fiesta España

N. Faber

Allegro ( $\text{J} = 160-176$ )

18

21

24

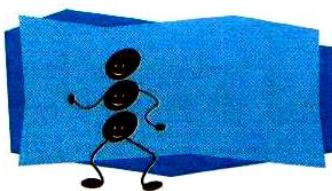
27

30

DISCOVERY



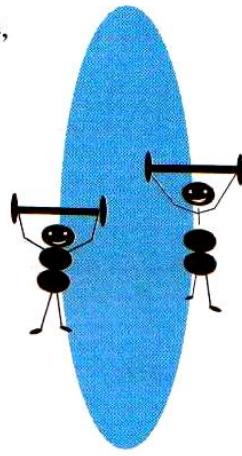
Find two motives that are sequenced in this piece.



## Root Position

Major and minor triads are composed of a **root**, **3rd**, and **5th**.

When the *root* is the lowest note, the chord is in **root position**.



Notice the R.H. fingering.

Notice the L.H. fingering.



Can you play *1st Inversion Workout* s-l-o-w-l-y hands together?

## Triad Inversions

### 1st Inversion

The notes of a triad can be rearranged, or *inverted*. (The letter names stay the same.)

Play:

When the **3rd** is the lowest note, the chord is in **1st inversion**.

Notice the interval of a **4th** at the top. The root is the *top note* of the 4th.

## 1st Inversion Workout

In *Westminster Chimes*, the right hand plays the melody using **1st inversion triads**.

**Warm-up with 6ths:**

As a preparation for **1st inversion triads**, play the opening 4 measures using **6ths**.

*mf*



**Technique Hint:** Keep your right hand “molded” in a **1st inversion position**.

Your wrist should stay relaxed and flexible.

## Westminster Chimes

**Joyous, rather slowly ( $\text{♩} = 66-72$ )**

**Traditional  
arranged**

**5**

**9**

**10**



**DISCOVERY** Explore *Westminster Chimes* with the R.H. playing 1 octave higher.  
Listen to the ringing sound!

**molto rit.** – *Molto* is the Italian word for “much,” or “very.”  
*Molto rit.* indicates a big *ritard*.



**Grace Note Hint:** Play the grace note with the interval of the 5th, then quickly lift finger 2.

## Highland Jig

Traditional  
arranged

Allegro, “in two” ( $\text{J.} = 108-116$ )

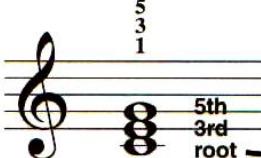
**DISCOVERY**  
 Transpose measures 1-8 to the key of G major and D major.

# Three Positions for Triads

Every triad has 3 positions: **root position**, **1st inversion**, and **2nd inversion**.

Play these 3 positions for the C major triad. *Listen* to the sound!

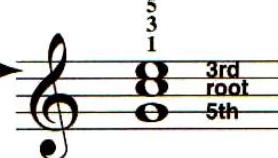
**Root Position**

Play: 

**1st Inversion**



**2nd Inversion**

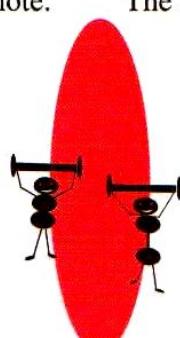


The **root** is the lowest note.

The **3rd** is the lowest note.

The **5th** is the lowest note.

The chord name (root) is the *upper note* of the 4th.



## 2nd Inversion Workout

Notice the R.H. fingering and the *feel* of each chord position as you play.

R.H.

C



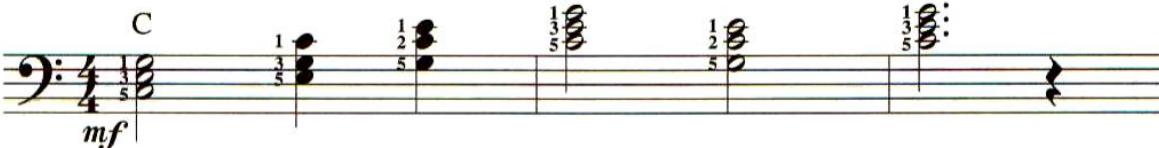
Am



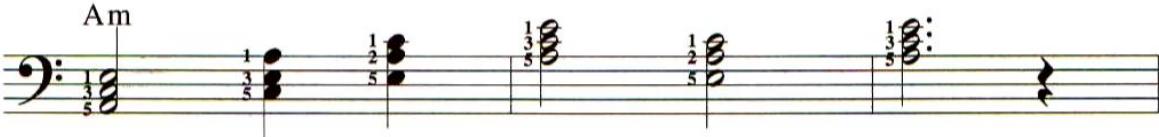
Notice the L.H. fingering and the *feel* of each chord position as you play.

L.H.

C



Am



### DISCOVERY



Play *2nd Inversion Workout* using F major and D minor triads.

## Rounded Binary Form

When part of the A section returns *within* the B section, the form is **rounded binary**.

Is *Gavotte* in binary form or rounded binary?



## Gavotte\*

Moderato

Benjamin Carr  
(1768-1831, America)  
original form

Moderato

Benjamin Carr  
(1768-1831, America)  
original form

Musical score for Gavotte by Benjamin Carr. The score consists of four systems of music for two voices (treble and bass) in common time. Measure numbers 1 through 13 are indicated at the beginning of each system. The first system starts with a forte dynamic (f). Measures 1-4 show a repeating pattern of chords and eighth-note patterns. Measures 5-8 continue this pattern. Measures 9-12 show a more complex melodic line with sixteenth-note figures. Measure 13 concludes with a forte dynamic (f).

\*A *gavotte* is a French dance of the 17th century in moderate  $\frac{4}{4}$  time.

DISCOVERY



Find a **motive** with two **sequences** in this piece.

## Warm-up

**R.H.**

G

*mf* 5/3/1

5/3/2/1

5/3/1/2/1

*p*

5/3/2/1/1

5/3/2/1/1/1

**L.H.**

G

*mf*

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

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

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

*p*

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

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



## Swing Low, Sweet Chariot

## Spiritual arranged

**Moderately slow, no swing ( $\downarrow = 69-76$ )**

Moderately slow, no swing ( $\text{\textit{J}} = 69\text{--}76$ )

*mp*

Swing low, sweet chariot, i - ot, \_\_\_\_\_.  
char - i - ot,

3

5 3 1 5 3 1 5 2 1

com - ing for to car - ry me home.

1 2 3 5 1 3 5 1 3 5

Musical score for "Swing low, sweet chariot" featuring two staves. The top staff is in treble clef with a key signature of one sharp, and the bottom staff is in bass clef with a key signature of one sharp. Measure 5 starts with a dynamic *mf*. The lyrics "Swing low," "sweet," "chariot," and "i - ot," are written below the notes. Fingerings are indicated above the notes: 5-1 for the first note of "low," 4 for the note before "sweet," 1 for the note before "char," 4 for the note before "i," and 2 for the note before "ot." The bass staff has three notes with fingerings 1-3, 1-2-5, and 2-4.

7

coming for to carry me home. I

9

looked o - ver Jor - dan and what did I see,

*extend*

11

com - ing for to car - ry me home, a f band of an - gels

*mp*

14

com - ing af - ter me, com - ing for to car - ry me

*mp*

16

home. rit. p pp

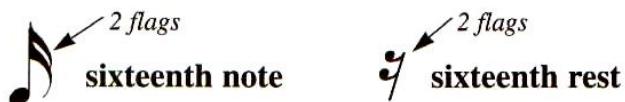


Now play *Swing Low, Sweet Chariot* using **swing rhythm** (8th notes played in a long-short pattern,  $\text{J} \overline{\text{J}} = \text{J}^3 \overline{\text{J}}$ ).

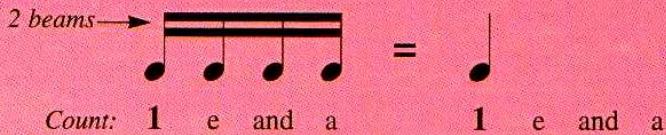


# 1 e and a...

## 16th Notes



Four 16th notes = one quarter note



### Feeling the Rhythm

Tap (or clap) the rhythms below. Then play and transpose to the keys given.

Pea-nut but-ter, pea-nut but-ter, pea-nut but-ter sand - wich.

1. Transpose to:  
**D major and A major**

This rhythm should have the same *feel* as:

Fudge sun - dae, fudge sun - dae, fudge sun - dae fudge.

2. Transpose to:  
**G major and F major**

This rhythm should have the same *feel* as:

Bub - ble gum, bub - ble gum, bub - ble gum, bub - ble gum.

3. Transpose to:  
**D major and A major**



How many 16th notes equal one 8th note? \_\_\_\_\_

## Drummer at the Keyboard

On the closed keyboard lid, tap your R.H. and L.H. together as you count aloud.

Practice this drill until you can do it with ease. Can you tap with the metronome at  $\text{J} = 69$ ?

R.H.  $\frac{4}{4}$

L.H.  $\frac{4}{4}$

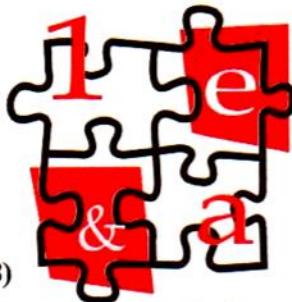
1 e and a 2 e and a 3 e and a 4 e and a (etc.)

R.H.  $\frac{4}{4}$

L.H.  $\frac{4}{4}$

1 e and a 2 e and a 3 e and a 4 e and a (etc.)

Practice this rhythm puzzle as written.  
Then transpose to the keys suggested.



### Rhythm Puzzle

Lively, with precise rhythm ( $\text{J} = 72-88$ )

$\frac{4}{4}$

$mf$

1 e and a 2 e and a 3 e and a 4 e and a 1 e and a 2 e and a 3 e and a 4 e and a

$\frac{4}{4}$

1 2 3

$\frac{4}{4}$

1 e and a 2 e and a 3 e and a 4 e and a 1 e and a 2 e and a 3 e and a 4 e and a

$\frac{4}{4}$

1 2 3

$\frac{4}{4}$

1 e and a 2 e and a 3 e and a 4 e and a 1 e and a 2 e and a 3 e and a 4 e and a

$\frac{4}{4}$

1 2 3

### Transposing Adventure

Put a check in the box when you can easily transpose *Rhythm Puzzle* to each key.

G minor

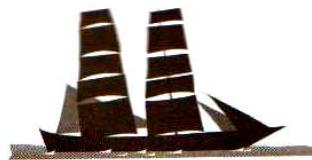
C major

C minor

D major



A *chantry* is an energetic sailor song.



Notice the **theme** is mostly 8th notes.  
**Variations 1 and 2** use the  rhythm.  
Can you find this  rhythm in **Variation 3**?

(Do not pause between sections when playing *Sea Chantey*.)

# Sea Chanterey

## Theme

### With energy ( $\downarrow = 100\text{-}108$ )

## Traditional melody arranged

A musical score for three hands (Piano 1, Piano 2, and Piano 3) in 3/4 time. The score consists of two staves. The top staff (Piano 1) has a treble clef and a key signature of one flat. The bottom staff (Piano 2) has a bass clef and a key signature of one flat. The score includes measure numbers 1 through 5, dynamic markings (>), and a 'cross over' instruction. Measure 1 starts with a forte dynamic. Measures 2-3 show a melodic line with eighth-note patterns. Measure 4 features a sustained note with a grace note. Measure 5 concludes with a forte dynamic.

## Variation 1

5

5  
3  
1

1 and *mp* 2 e and a 3 and 4 and

mf

1 2 5

2

1 2

5

3  
1



7

5  
3  
1

1

1

*mf*

*mp*

*cresc.*

*cross over*

*cross over*

*mf*

**Variation 2** Practice Hint: First practice the R.H. alone.



9

*p*

Count: 1 *e and a* 2 *e and a* 3 *and* 4 *and*

1 3 5

1 3 5

1 3 5

Musical score for page 11, measures 5-11. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 5 starts with a eighth note followed by a sixteenth note. Measure 6 starts with a eighth note followed by a sixteenth note. Measure 7 starts with a eighth note followed by a sixteenth note. Measure 8 starts with a eighth note followed by a sixteenth note. Measure 9 starts with a eighth note followed by a sixteenth note. Measure 10 starts with a eighth note followed by a sixteenth note. Measure 11 starts with a eighth note followed by a sixteenth note.

### Variation 3



13

*f*

Count: 1 *e and a* 2 *and* 3 *and* 4 *and*

1 3 5

5  
2  
1.

1 3 5

5  
1

1 3 5

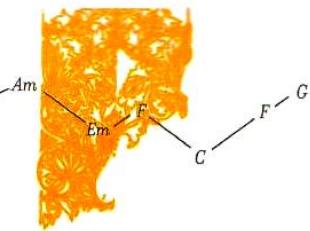


Can you make up your own variation of *Sea Chantey*?  
(Hint: Change the rhythm, notes, dynamics, etc.)

*Pachelbel's Canon* is one of the most popular pieces of all time. It has been featured in movies, television, and in countless recordings and concerts.

The canon is based on a repeating 4-measure chord pattern:

||: C G | Am Em | F C | F G ||



## Pachelbel Canon

**Inversion Check:** Name the inversions used for the R.H. in *measures 1-4*.

Johann Pachelbel  
(1653-1706, Germany)  
arranged

**Andante**

chord names: C      G      Am      Em

Count: 1 and 2 and 3 and 4 and

3      F      C      F      G      C      G

6      Am      Em      F      C      F      G

9 C G

*mp*

2 1 5 4 2 1 2 5

^ ^ ^ ^ ^ ^ ^ ^

11 F C F G

4 2 1 5

^ ^ ^ ^

1 (lift)

13 C G Am Em

1 2 1 3 1 3

^ ^ ^ ^ ^ ^

Thin double bar  
means the end  
of a section.

15 F cross over C F G

2 3 4 5 1 3 5 3 1 1

^ ^ ^ ^ ^ ^ ^ ^ ^

3 e and a 4 e and a

**17** C G Am Em

*mf*

Count: 1 e and a 2 e and a 3 e and a 4 e and a 1 e and a 2 e and a 3 e and a 4 e and a

1 2 3

^ ^ ^ ^ ^ ^ ^ ^

**19** F C F G

1 e and a 2 e and a 3 e and a 4 e and a 1 e and a 2 e and a 3 e and a 4 e and a

1 2 3

^ ^ ^ ^ ^ ^ ^ ^

**21** C G Am Em

*f*

1 e and a 2 e and a 3 e and a 4 e and a etc.

1 2 3

^ ^ ^ ^ ^ ^ ^ ^

**23** F C F G

1 2 3

^ ^ ^ ^ ^ ^ ^ ^

25 C 5 G 4 3 2 Am 3 Em 1 3 2 3 4 C  
*f*  
 28 F G C 4 1 G 3 Am 3 Em  
*mf*  
 31 F 1 3 2 3 4 C F G C 1 5 3 G 4 2  
*mp*  
 34 Am 3 1 Em 3 1 F 3 1 C 3 1 F 3 1 G 4 2  
 37 C G Am Em F C F G C  
*p*  
*rit.*

The musical score consists of five systems of music. System 1 (measures 25-27) starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes chords C, G, Am, Em, and F, with a dynamic of *f*. System 2 (measures 28-30) continues with a treble clef, a key signature of one sharp, and common time. It includes chords F, G, C, G, Am, and Em, with a dynamic of *mf*. System 3 (measures 31-33) starts with a treble clef, a key signature of one sharp, and common time. It includes chords F, G, C, F, G, and C, with a dynamic of *mp*. System 4 (measures 34-36) starts with a treble clef, a key signature of one sharp, and common time. It includes chords Am, Em, F, C, F, and G. System 5 (measures 37-39) starts with a treble clef, a key signature of one sharp, and common time. It includes chords C, G, Am, Em, F, C, F, G, and C, with a dynamic of *p* and a ritardando (rit.) indicated.



Can you play the L.H. bass line for *measures 1-4* by memory?

*Challenge:* Repeat, saying the chord names aloud.

*Hint:* Which measure has only minor chords?

# DICTIONARY OF MUSICAL TERMS

## DYNAMIC MARKS

|                                |                      |                                       |                                       |                      |                                |
|--------------------------------|----------------------|---------------------------------------|---------------------------------------|----------------------|--------------------------------|
| <b><i>pp</i></b>               | <b><i>p</i></b>      | <b><i>mp</i></b>                      | <b><i>mf</i></b>                      | <b><i>f</i></b>      | <b><i>ff</i></b>               |
| <i>pianissimo</i><br>very soft | <i>piano</i><br>soft | <i>mezzo piano</i><br>moderately soft | <i>mezzo forte</i><br>moderately loud | <i>forte</i><br>loud | <i>fortissimo</i><br>very loud |

**crescendo (cresc.)**  
Play gradually louder.



**diminuendo (dim.) or decrescendo (decresc.)**  
Play gradually softer.



## TEMPO MARKS

|                      |   |                        |                          |                               |                      |
|----------------------|---|------------------------|--------------------------|-------------------------------|----------------------|
| <b><i>Adagio</i></b> | <b><i>Andante</i></b>                     | <b><i>Moderato</i></b> | <b><i>Allegretto</i></b> | <b><i>Allegro</i></b>         | <b><i>Vivace</i></b> |
| slowly               | "walking speed"<br>(slower than Moderato) | moderate tempo         | rather fast              | fast and lively<br>cheerfully | very fast            |

### SIGN



### TERM

**accent**

**accidental**

### DEFINITION

Play this note louder.



**Alberti bass**

A sharp or flat that is not in the key signature. A natural is also an accidental.



**arpeggio**

***a tempo***

A left-hand accompaniment which outlines the notes of a chord using the pattern: bottom-top-middle-top.

The tones of a chord played up or down the keyboard.

**binary form (A B)**

Return to the beginning tempo (speed).

**chord**

A musical form with 2 sections (section A and section B). Each section usually repeats. || A || B ||

**chromatic scale**

Three or more tones sounding together.

**coda**

A 12-note scale composed only of half steps.

**common time**

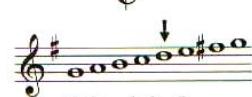
Ending section.

**C**

**$\frac{4}{4}$  time.**

**C**

Short for  $\frac{2}{2}$  time signature. The half note gets the beat.  
(Two half-note beats per measure.)



**dominant**

The 5th note of the scale.

**D.S. al Coda**

Return to the  $\frac{2}{2}$  and play to  $\emptyset$ , then jump to the *Coda*.

**↓**

**fermata**

Hold this note longer than usual.

**↓**

**finger substitution**

Silently changing fingers on a key to maintain legato playing.

**↓**

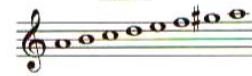
**grace note**

An ornamental note that is played quickly into the note that follows



**half step**

The smallest distance between two keys on the keyboard.  
(Ex. D-E $\flat$ )



**harmonic minor scale**

The form of the minor scale which has a raised 7th scale step.  
An accidental is used to raise the 7th note a half step.

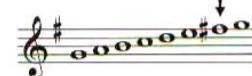
**interval**

The distance between two musical tones or keys on the keyboard.  
(Ex. 2nd, 3rd, 4th, 5th, 6th, 7th, octave)



**key signature**

Sharps or flats of the key. The key signature appears at the beginning of each line of music. A key signature indicates a major key or its relative minor key.



**leading tone**

The 7th note of the scale. The leading tone is a *half step* below the tonic.

**legato**

Smooth, connected.

| SIGN     | TERM                         | DEFINITION   |
|----------|------------------------------|--|
|          | <b>maestoso</b>              | Majestic.  |
|          | <b>major scale</b>           | A seven-note scale with half steps between steps 3-4 and 7-8.  |
|          | <b>molto</b>                 | Much, very.  |
|          | <b>motive</b>                | A short musical pattern.   |
|          | <b>natural minor scale</b>   | The form of the minor scale which uses only the notes of the key signature (no accidentals).   |
| Ex.      | <b>octave</b>                | The interval which spans 8 letter names. (Ex. C to C)  |
| Op.      | <b>opus</b>                  | Work. A composer's compositions are often given <i>opus</i> numbers.   |
|          | <b>ostinato</b>              | A repeating musical pattern.   |
|          | <b>pedal simile</b>          | Pedal similarly.   |
|          | <b>phrase</b>                | Think of a phrase as a "musical sentence." A phrase is shown in the music with a slur, also called a phrase mark.  |
|          | <b>poco</b>                  | A little.  |
| I, IV, V | <b>primary (main) chords</b> | These are names for the three most common chords in any key.<br><b>I</b> is the Roman numeral for 1. ( <b>i</b> in a minor key.)<br><b>IV</b> is the Roman numeral for 4. ( <b>iv</b> in a minor key.)<br><b>V</b> is the Roman numeral for 5. |
|          | <b>relative minor</b>        | The minor key which shares the same key signature as its relative major. The relative minor is 3 half steps below the tonic of the major key.  |
|          | <b>rit.</b>                  | Gradually slow down.   |
|          | <b>sequence</b>              | A musical pattern repeated on another pitch (higher or lower).   |
|          | <b>sforzando</b>             | A sudden, strong accent.   |
|          | <b>slur</b>                  | Connect the notes over or under a slur.  |
|          | <b>sonatina</b>              | An instrumental piece, often with several movements.   |
|          | <b>staccato</b>              | Play <i>staccato</i> notes detached, disconnected.   |
|          | <b>swing rhythm</b>          | Eighth notes played in a long-short pattern. ( =  )  |
|          | <b>syncopation</b>           | Accenting notes between the beats, instead of on the beat.   |
|          | <b>tempo</b>                 | The speed of the music.  |
|          | <b>tenuto mark</b>           | Hold this note its full value. Press gently into the key.  |
|          | <b>ternary (A B A)</b>       | A musical form with 3 sections: <b>A B A</b>   |
|          | <b>theme</b>                 | Melody. A piece may have several themes.   |
| Ex.      | <b>time signature</b>        | Two numbers at the beginning of a piece (one above the other).<br>The top number indicates the number of beats per measure.<br>The bottom number indicates the note receiving one beat.  |
|          | <b>tonic</b>                 | The 1st note of the scale. (The "key note.")   |
|          | <b>transpose</b>             | To play music in a different key.  |
|          | <b>tremolo</b>               | Rapidly playing back and forth between two notes.  |
|          | <b>triad</b>                 | A 3-note chord consisting of a root-3rd-5th. Major and minor chords are triads.  |
|          | <b>triplet</b>               | Three eighth notes equal a quarter note.   |
|          | <b>variation</b>             | An altered presentation of the theme.<br>(different rhythm, harmony, accompaniment, etc.)  |
| Ex.      | <b>whole step</b>            | Composed of two half steps. (Ex. D-E)  |