

LESSON BOOK

LEVEL

5

PIANO

Adventures[®] by Nancy and Randall Faber

A BASIC PIANO METHOD



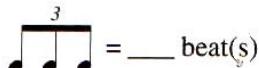
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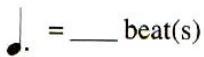
Review Test

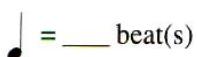
Rhythm

1. Fill in the blanks below.

In $\frac{4}{4}$  = ___ beat(s)

In $\frac{3}{4}$  = ___ beat(s)

In $\frac{3}{8}$  = ___ beat(s)

In $\frac{6}{8}$  = ___ beat(s)

2. Draw bar lines for the following time signatures.



Write 1 2 3 4 under the correct beats.

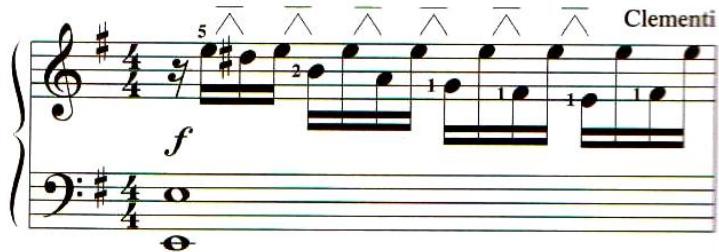


Write 1 2 3 4 5 6 under the correct beats.

Extra Credit: Can you play each rhythm on the piano? Use any note of your choice.

Reading

3. Write the correct interval in the blank:
2nd, 3rd, 4th, 5th, 6th, 7th, 8ve (octave)



4. Name the major and relative minor key for each key signature below.



— major
or
— minor



— major
or
— minor



— major
or
— minor

Theory

5. Add the correct sharps or flats to complete each scale.

A major scale



D natural minor scale



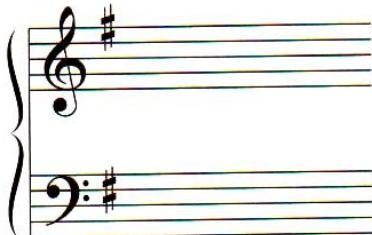
E major scale



A harmonic minor scale



6. Complete the sharp pattern (7 sharps) in both clefs.



7. Write a 4-note V7 chord in **root position** in these keys:

F major



V7

G major



V7

Symbols & Terms

8. Match each symbol or term to the correct description with a connecting line.



sequence

adagio

poco a poco



molto

harmonic minor scale

root position

1st inversion

2nd inversion

- the 5th of the chord is the lowest note
- little by little
- very
- slow
- grace note
- natural minor scale with a raised 7th
- a musical pattern repeated on a different pitch
- a sudden, strong accent
- the root (chord name) is the lowest note
- the 3rd of the chord is the lowest note

Review Piece

Sevenths are commonly used in jazz. Practice left-hand 7ths with this jazz warm-up.

Jazz Warm-up

A musical score for alto saxophone, page 2. The score consists of two staves. The top staff is in treble clef, G major, and 4/4 time. It features a dynamic marking 'mf' and a crescendo line leading to a dynamic 'p'. The bottom staff is in bass clef, B-flat major, and 4/4 time. It shows a series of notes with rhythmic values of 1/5, 1/5, 1/5, 1/5, 1/5, 2, and 5/8. Below the staff, a bracket groups the first five notes under a single 'A' symbol, and the last note is under another 'A' symbol. To the right of the music, there is a drawing of an alto saxophone and some handwritten numbers '2', 'a', and '3'.

Jazz Reflection

Freely, with expression (♩ = 100-108)

N. Faber

Musical score for piano, page 4, measures 2-5. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 2 starts with a dynamic *p* and *rit.*. The right hand plays a sixteenth-note pattern with fingers 1, 2, 3, and 4. The left hand plays a sustained note. Measure 3 begins with a dynamic *a tempo*. The right hand plays eighth notes with fingers 3, 2, and 1. The left hand plays a sustained note. Measure 4 begins with a dynamic *mf*. The right hand plays eighth notes with fingers 1, 4, 1, and 2. The left hand plays a sustained note. Measure 5 concludes with a dynamic *p*.

Musical score for piano, page 7, measures 1-4. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time (indicated by a '7'). The bottom staff is in bass clef, B-flat key signature, and common time. Measure 1 starts with a forte dynamic. Measure 2 shows a melodic line with eighth-note pairs. Measure 3 begins with a forte dynamic. Measure 4 concludes the section.

10

13

16

18



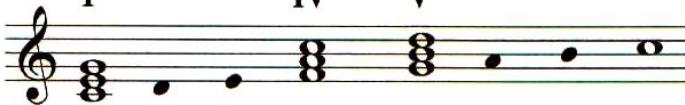
DISCOVERY Point out a pattern and sequence in this piece.

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

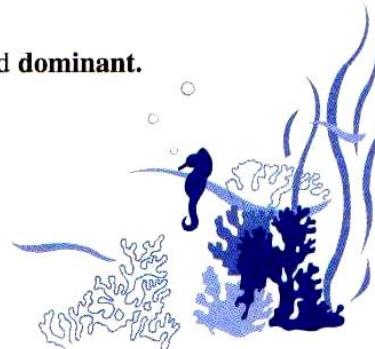
All major and minor chords and their inversions are triads.

Play these **I**, **IV**, and **V** triads, naming them aloud: **tonic**, **subdominant**, and **dominant**.

tonic subdominant dominant
I IV V

Key of C: 

scale degree: 1 2 3 4 5 6 7 (8)



Coral Reef Etude

Flowing ($\text{J.} = 76\text{--}88$)

(Inversion Study in C)

C

mf root position 1st inversion 2nd inversion

F

root position 1st inversion 2nd inversion root position

G

IV subdominant **V** dominant

C

1st inversion 2nd inversion root position L.H. over

I tonic

DISCOVERY



Transpose *Coral Reef Etude* to the Key of G major.

In the Key of G: the tonic is ____, the subdominant is ____, the dominant is ____.

Cadences

A *cadence* is a progression of chords that leads to a natural resting point in the music.

A cadence occurs at the end of a phrase, section, or piece.

Cadences usually end on a **I** or **V** chord.

Play these cadences. Listen for the natural resting point in the music.

Ex. 1. end of phrase

Gurlitt

Ex. 2. end of section

Gurlitt

Ex. 3. end of piece

Beethoven

“Grand Cadence”

Practice and memorize this cadence.

Your teacher may ask to transpose to other keys.

Transposition Record

- | | |
|----------------|--------------------------|
| Key of G major | <input type="checkbox"/> |
| Key of D major | <input type="checkbox"/> |
| Key of A major | <input type="checkbox"/> |
| Key of E major | <input type="checkbox"/> |
| Key of F major | <input type="checkbox"/> |



Can you make up a **broken chord exercise** using the chords of the “Grand Cadence”?

Practice Techniques for the Advancing Pianist

1. Practice hands separately for correct **notes and rhythm**.
 2. Play hands together S-L-O-W-L-Y for **articulation**.
(staccato and legato touches) $\text{♪} = 100-108$
 3. Play at a moderate tempo hands together, focusing on **dynamics**.
Mark any difficult measures with an X and give them extra practice.

Sonatina

Op. 36, No. 1
(3rd movement)

Muzio Clementi
(1752-1832, Italy)

Vivace* (♩. = 66-72)

original form

5

9

14

cadence on
I or V? (circle one)

**Vivace* (pronounced “vee-VAH-chay”) - means quick and lively

19

cadence on I or V? (circle one)

24

29

34

cadence on I or V? (circle one)

40

45

50

55

cadence on
I or V? (circle one)

60

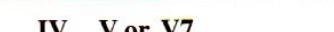
65



How many times is the opening 8-measure theme stated?

three times four times five times (circle one)

F B^b C or C7

Key of F:    

Play and say: I tonic IV subdominant V or V7 dominant (7)

Blue Etude

(Inversion Study in F)

Moderately (♩ = 60-69)

Write the
chord names.

Write the
Roman
numerals.

Grand Cadence in F

MEMORIZE this cadence.



DISCOVERY

Play the Grand Cadence using
an Alberti bass in the left hand.
(R.H. plays blocked chords.)

Ex. I

Review

6 is often counted with 2 beats or PULSES per measure (instead of 6 beats per measure).

pulse pulse pulse pulse pulse pulse

6  |  | 

Count: 1 and a 2 and a 1 and a 2 and a 1 and a 2 and a

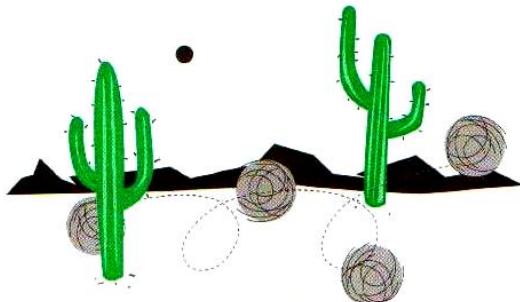
New Time Signature

12 is often counted with 4 beats or PULSES per measure. The  gets the beat.

pulse pulse pulse pulse pulse pulse pulse pulse

12  | 

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



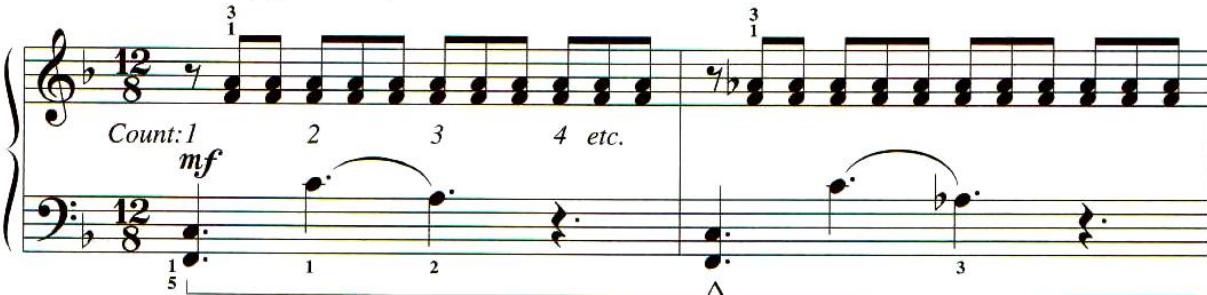
Tumbleweed Blues

N. Faber

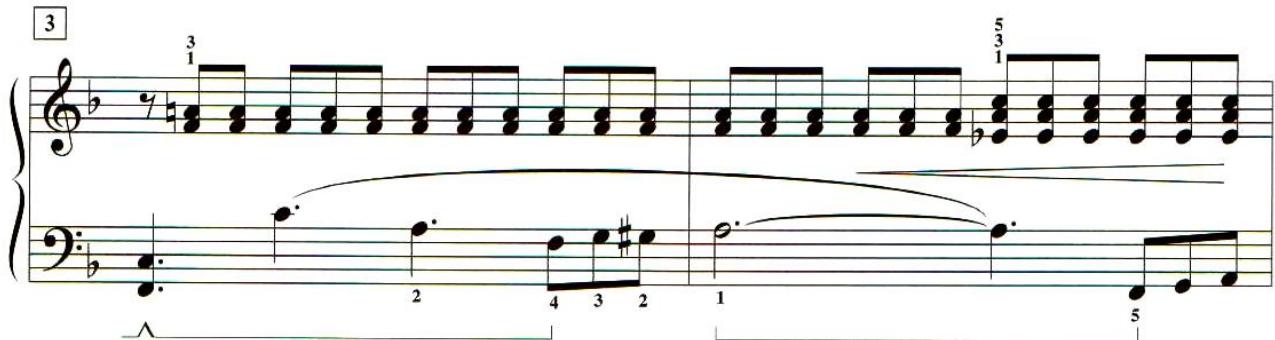
Moderately ( = 63-72)

12

Count: 1 *mf* 2 3 4 etc.



3



5

7

mf

9

f

mf

11

mp

13

molto rit.

f

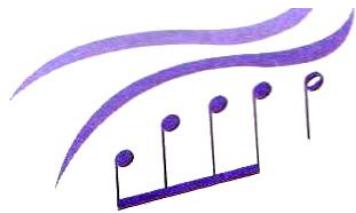
8va



DISCOVERY Can you play the L.H. alone (with pedal) while your R.H. taps beats 1 - 2 - 3 - 4 in your lap?

Key of E: E A B or B7

Play and say: I tonic IV subdominant V or V7 dominant (7)



Rolling River Etude

(L.H. Accompaniment Study in E)

Flowing ($\text{♩} = 104\text{--}116$)

Write the
chord names.

mf

Write the
Roman
numerals.

3

mf

p

Ped. simile

5

mf

6

p

mf

rit.

Grand Cadence in E

f

I IV I V I

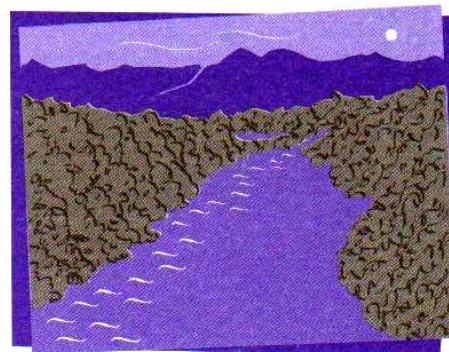
MEMORIZE this cadence.



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

This American song is about the Shenandoah river which was named after the great Indian chief Shenandoah.

Play the right hand melody expressively, with a deep, rich tone. The accompaniment may remind you of the rolling river valley.



Finger Substitution

The R.H. silently changes fingers in *measure 7*. Practice this finger substitution before playing the piece.

Shenandoah

American folk song

Gently rolling ($\text{J} = 104\text{-}116$)

Musical score for piano showing measures 1-6 of the accompaniment. The right hand plays eighth-note chords in a 'gently rolling' style. Fingerings are indicated: 5-2-1-3-2, 5-3-2, and 3-2. The left hand provides harmonic support with sustained notes.

Musical score for piano showing measures 7-10 of the accompaniment. The right hand continues the eighth-note chords. Fingerings include 3-2 and 2. The left hand supports the chords. A dynamic marking 'Oh mp' appears in measure 10.

Musical score for piano showing the vocal melody starting in measure 7. The right hand plays the melody. Fingerings include 5-1 (switch silently to 1), 2, and 4. The lyrics 'Shen - an - doah,' and 'I long to' are written below the notes.

9

hear you. A - way,

5 3 1 4
8
5 3 1 2
5 3 1 2
5 3 1 2
5 3 1 2

12

— you roll - ing riv - er. Oh mf

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

15

Shen - an - doah, I long to hear you.

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

18

A - way, we're bound a -

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

21

way cross the wide

mf

1 2 3 5

24

Mis - sou - ri.

2 1 3 2

5

27

mp

5 2 1 4 5 1

5 1 3 2 1

30

rit.

3 5 1 2 3 2

5 4 3 1

p

8

1 3



DISCOVERY Point out the final V-I cadence in the piece.

Naming Intervals

Perfect Intervals (4th, 5th, octave)

The intervals of a **4th**, **5th**, and **octave** are called **perfect** intervals.

Perfect intervals are neither major nor minor.

(Use the letter “P” to label perfect intervals.)

A musical staff in G clef. It shows three notes: a C note at P4, a D note at P5, and an E note at P8. The notes are black circles with stems pointing down.

Ear Training: Close your eyes and *listen*. Practice naming the intervals as your teacher plays perfect 4ths, perfect 5ths, and perfect octaves.

Major and Minor Intervals (2nd, 3rd, 6th, 7th)

The intervals of a **2nd**, **3rd**, **6th**, and **7th** can be either major or minor.

Study and play the examples below. (M = major; m = minor)

2nds

A musical staff in G clef. It shows two pairs of notes. The first pair consists of a C note and a D note, labeled M2 (whole step). The second pair consists of a C note and a D-flat note, labeled m2 (half step).

3rds

A musical staff in G clef. It shows two pairs of notes. The first pair consists of a C note and an E note, labeled M3 (2 whole steps). The second pair consists of a C note and an E-flat note, labeled m3 (whole step + half step).

6ths

A musical staff in G clef. It shows two pairs of notes. The first pair consists of a C note and a G note, labeled M6 (P5 plus a whole step). The second pair consists of a C note and a G-flat note, labeled m6 (P5 plus a half step).

7ths

A musical staff in G clef. It shows two pairs of notes. The first pair consists of a C note and a B note, labeled M7 (A half step smaller than an octave). The second pair consists of a C note and a B-flat note, labeled m7 (A whole step smaller than an octave).

Interval Travel: Play these intervals on the piano. Can you land on the correct key?

Play C

- Up a P4, then
- Down a m7, then
- Up a M3

Did you land on B?

Play F

- Up a m3, then
- Down a P5, then
- Up a M7

Did you land on C?

Play D

- Up a m6, then
- Down a m2, then
- Up a m7

Did you land on G?

Practice Technique Review

1. Practice hands alone for **notes** and **rhythm**.
2. Play hands together S-L-O-W-L-Y for **articulation**.
3. Play at a moderate tempo for **dynamics**.
Mark any difficult measures (X) for extra practice.

The Chase

Op. 100, No. 9

Johann Burgmüller
(1806-1874, Germany)
original form

Name the intervals in the boxes on this page.

Hint: Include the **P** (Perfect), **M** (Major), or **m** (minor).

Allegro ($\text{J.} = 92\text{-}100$)

Keep a loose wrist.

cresc.

Play with a light thumb.

f "horn call"

p "the echo"

cadence on I or V (circle)

p un poco agitato*

cadence on I or V (circle)

*agitato—means excited

17

cadence on I or V (circle)

21

cadence on I or V (circle)

25

cadence on I or V (circle)

29 A minor (key change to the relative minor)

*p dolente** (sorrowful)

cadence on I or V (circle)

Am: i

33

cadence on I or V (circle)

*pronounced "do-LEN-tav"

37 C major (return to the relative major)

CM: I

41

45

49

53

*rallentando—same as ritardando

DISCOVERY

This piece represents an English fox hunt.

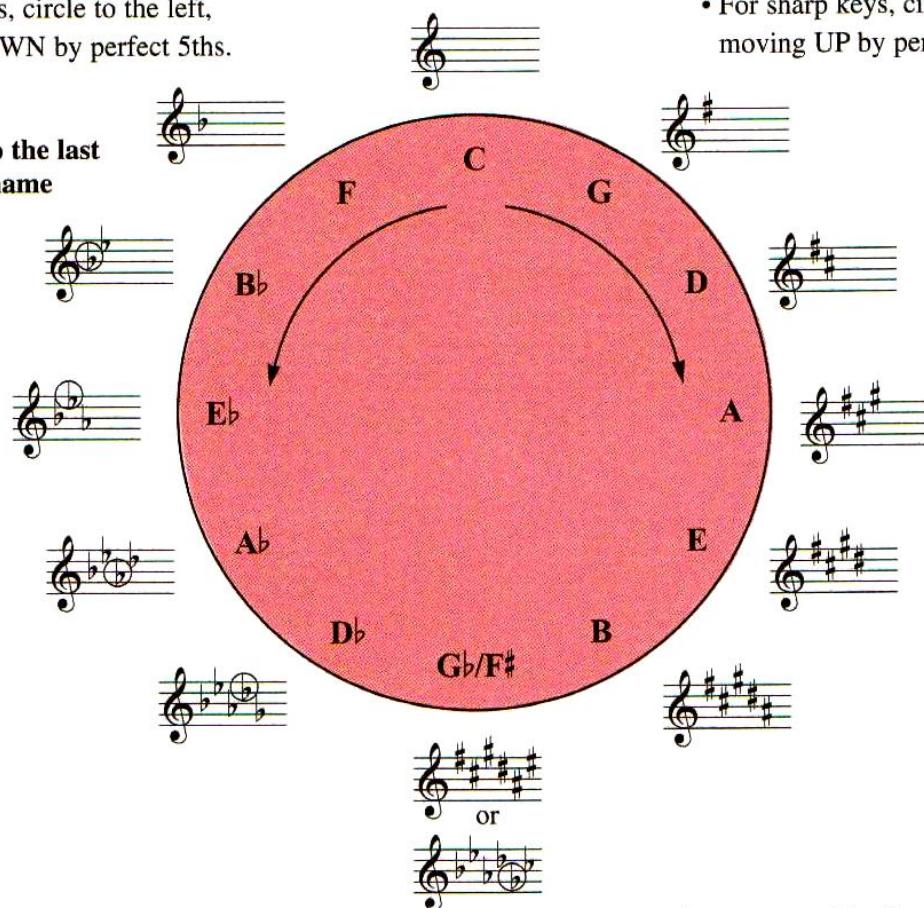
Which section of the piece suggests the fox's point of view?

The Circle of 5ths

The circle of 5ths will help you learn scales and key signatures.

- For flat keys, circle to the left, moving DOWN by perfect 5ths.

The next to the last flat is the name of the key.



- For sharp keys, circle to the right, moving UP by perfect 5ths.

C major (no sharps)

Musical score for C major (no sharps) in 4/4 time. The score consists of two staves. The top staff starts with a dynamic of *mf*. The bottom staff begins with a bass clef. The music features a series of eighth-note chords: C major (C-E-G), G major (G-B-D), D major (D-F#-A), A major (A-C#-E), E major (E-G#-B), B major (B-D#-F#), C major (C-E-G), F major (F-A-C#-E), Bb major (Bb-D-F#), Eb major (Eb-G-B-D), Ab major (Ab-C#-E-G), and Db major (Db-F-A-C#).

G major (1 sharp)

Musical score for G major (1 sharp) in 4/4 time. The score consists of two staves. The top staff starts with a dynamic of *mf*. The bottom staff begins with a bass clef. The music features a series of eighth-note chords: G major (G-B-D), D major (D-F#-A), A major (A-C#-E), E major (E-G#-B), B major (B-D#-F#), C major (C-E-G), F major (F-A-C#-E), Bb major (Bb-D-F#), Eb major (Eb-G-B-D), Ab major (Ab-C#-E-G), and Db major (Db-F-A-C#).

D major (2 sharps)

Musical score for D major (2 sharps) in 4/4 time. The score consists of two staves. The top staff starts with a dynamic of *mf*. The bottom staff begins with a bass clef. The music features a series of eighth-note chords: D major (D-F#-A), A major (A-C#-E), E major (E-G#-B), B major (B-D#-F#), C major (C-E-G), G major (G-B-D), D major (D-F#-A), A major (A-C#-E), E major (E-G#-B), B major (B-D#-F#), and C major (C-E-G).

A major (3 sharps)

Musical score for A major (3 sharps) in 4/4 time. The score consists of two staves. The top staff starts with a dynamic of *mf*. The bottom staff begins with a bass clef. The music features a series of eighth-note chords: A major (A-C#-E), E major (E-G#-B), B major (B-D#-F#), C major (C-E-G), G major (G-B-D), D major (D-F#-A), A major (A-C#-E), E major (E-G#-B), B major (B-D#-F#), and C major (C-E-G).

Note: For visual reinforcement, accidentals have been included along with the key signature.

E major (4 sharps)

B major (5 sharps)

F# major (6 sharps)

Gb major (6 flats)

Db major (5 flats)

Ab major (4 flats)

Eb major (3 flats)

Bb major (2 flats)

F major (1 flat)

C major (no flats)



Can you make up your own exercise using the circle of 5ths?

Try using blocked or broken chords, one-octave arpeggios, or another musical pattern.

This lush, chordal piece follows the circle of 5ths moving counterclockwise (**down a 5th**).

The **roots** of the chords are named for measures 1-6.
Write the roots of the chords for measures 7-16.

più mosso—means more motion (faster)
Circle this new term in your music.



Autumn Ballad

N. Faber

Andante ($\text{♩} = 69\text{-}76$)

Chord roots:

Measure 1: C (5 3 1), F (5 3 1), B_b (4 2 1)

Measure 4: E_b (5 3 1), A_b (4 2 5), D (4 2 1), G (5 3 1), C (1 3)

Measure 7: (you write)

Measure 10: (cresc.)

A musical score for piano featuring two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 1 starts with a forte dynamic (mf) and shows chords C, F, and Bb. Measures 2-3 show a transition. Measure 4 begins with a forte dynamic (f) and shows chords Eb, Ab, D, G, and C. Measures 5-6 show a transition. Measure 7 starts with a dynamic (mp) and shows chords Eb, Ab, D, G, and C. Measures 8-9 show a transition. Measure 10 begins with a dynamic (cresc.) and shows chords Eb, Ab, D, G, and C. The score includes various dynamics, articulations, and performance instructions like "you write".

più mosso

13 (5 2 1 2 1 5 2 1 1 2) etc.

16 (5 2 1 2 1)

The circle of 5ths
is complete!

19 5 2 1 2

molto rit.

4 5 3 1 a tempo

22 4 2 1 3 4

25 4 2 5 2 5 3 1

p molto rit. pp

L.H. 2 over



The form of this piece is A B A with a *codetta* (short ending). Label each section.

Two-Octave Arpeggios

Arpeggio Technique for the Right Hand

Begin with your hand slightly lower and fingers rather straight (extended).

- C major**
- Thum begins crossing under as finger 2 plays.
 - The hand opens as the thumb plays.
 - The wrist rises slightly for descending.
 - Keep a taller thumb as finger 3 "throws" to the G.

mf-mp on repeat

G major

mf-mp

D major

mf-mp

A major

mf-mp

E major

mf-mp

B major

mf-mp



Can you play a 3-octave arpeggio for the right hand?

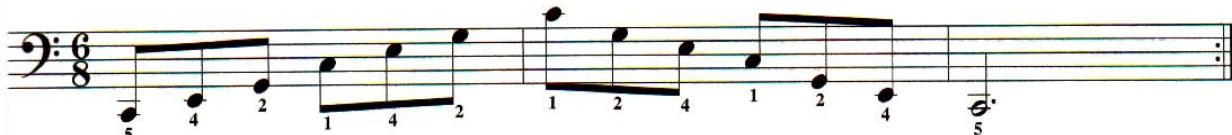
The student may proceed with the pieces that follow while learning these arpeggios.

Arpeggio Technique for the Left Hand

Begin with your hand open and fingers rather straight (extended).

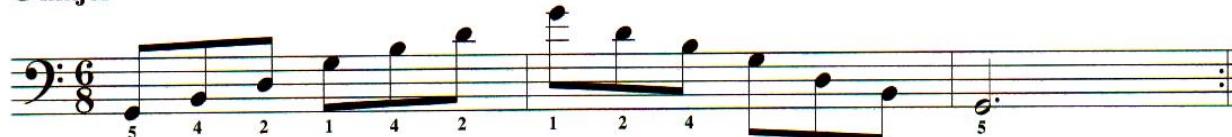
C major

Keep a taller thumb as finger 4 "throws" to the E.
The hand lowers slightly for the descent.
Thumb begins crossing under as finger 2 plays.



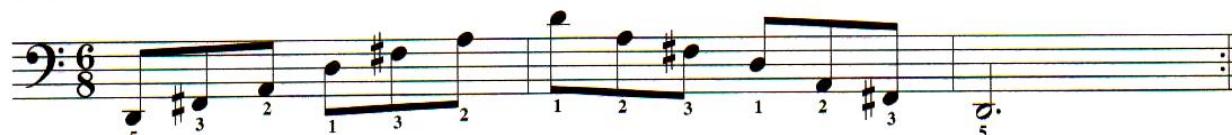
Musical notation for C major arpeggio. The key signature is C major (no sharps or flats). The time signature is 6/8. The bass clef is used. The arpeggio starts on the 5th string (A) and goes up to the 1st string (E), then back down to the 5th string. Fingerings are indicated below the notes: 5, 4, 2 for the ascent; 1, 4, 2 for the descent. The dynamic marking is *mf-mp*.

G major



Musical notation for G major arpeggio. The key signature is G major (one sharp). The time signature is 6/8. The bass clef is used. The arpeggio starts on the 5th string (G) and goes up to the 1st string (E), then back down to the 5th string. Fingerings are indicated below the notes: 5, 4, 2 for the ascent; 1, 4, 2 for the descent. The dynamic marking is *mf-mp*.

D major



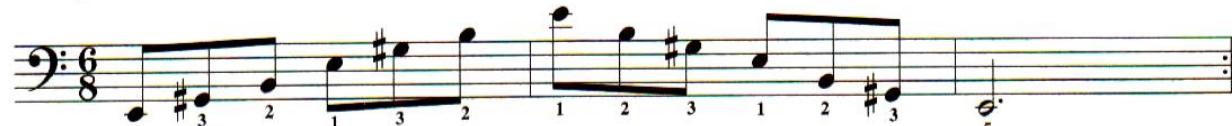
Musical notation for D major arpeggio. The key signature is D major (two sharps). The time signature is 6/8. The bass clef is used. The arpeggio starts on the 5th string (D) and goes up to the 1st string (A), then back down to the 5th string. Fingerings are indicated below the notes: 5, 3, 2 for the ascent; 1, 3, 2 for the descent. The dynamic marking is *mf-mp*.

A major



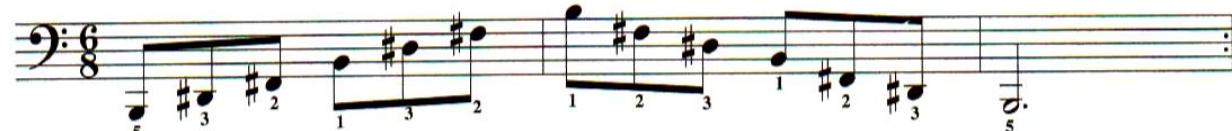
Musical notation for A major arpeggio. The key signature is A major (three sharps). The time signature is 6/8. The bass clef is used. The arpeggio starts on the 5th string (A) and goes up to the 1st string (E), then back down to the 5th string. Fingerings are indicated below the notes: 5, 3, 2 for the ascent; 1, 3, 2 for the descent. The dynamic marking is *mf-mp*.

E major



Musical notation for E major arpeggio. The key signature is E major (four sharps). The time signature is 6/8. The bass clef is used. The arpeggio starts on the 5th string (E) and goes up to the 1st string (B), then back down to the 5th string. Fingerings are indicated below the notes: 5, 3, 2 for the ascent; 1, 3, 2 for the descent. The dynamic marking is *mf-mp*.

B major



Musical notation for B major arpeggio. The key signature is B major (five sharps). The time signature is 6/8. The bass clef is used. The arpeggio starts on the 5th string (B) and goes up to the 1st string (F#), then back down to the 5th string. Fingerings are indicated below the notes: 5, 3, 2 for the ascent; 1, 3, 2 for the descent. The dynamic marking is *mf-mp*.

For a complete illustration of all the major 2-octave arpeggios, see
Achievement Skill Sheet #5, Two-Octave Major Scales & Arpeggios.

Practice Hint: Write an X above *measures 5 and 7*.
Give these measures extra practice as you learn the piece!

Whirlwind

Op. 141, No. 14

Cornelius Gurlitt
(1820-1901, Germany)
original form

Allegro ($\downarrow = 100\text{-}120$)

*f risoluto**

The sheet music consists of four staves of musical notation for piano, arranged vertically. The top staff is in common time (indicated by 'c') and has a treble clef. It features a melodic line with various note values and dynamic markings like 'f' and 'risoluto*'. Fingerings are indicated above the notes, such as '1 2 3 1 2 3' over a sixteenth-note pattern. The second staff is also in common time ('c') and has a bass clef. The third staff begins with a measure number '4' in a box, followed by a treble clef and a key signature of one sharp. The fourth staff begins with a measure number '8' in a box, followed by a treble clef and a key signature of one sharp. The music includes various note heads, stems, and bar lines, with some notes having horizontal dashes or dots. Fingerings like '1 2', '3 1', '4 3', and '1 3 5' are shown above certain notes. Dynamics like 'mf' (mezzo-forte) are also present. The bottom staff is a continuation of the bass line from the previous staff.

13

15

17

21



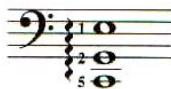
CREATIVE Compose a short “Whirlwind” of your own using arpeggios for the right hand.

Use this chord progression: **Am - GM - FM - EM**

Hint for the left hand: Use triads, octaves, or a single note on the root.

St. Louis Blues is the most recorded popular song in history, with the exception of *Jingle Bells*. Enjoy learning this blues favorite!

Arpeggiated or Rolled Chord:



Play the notes quickly, bottom to top.

(Hint: Let your wrist rise in one smooth motion as you play to the thumb.)

St. Louis Blues

W.C. Handy
(1873-1958, U.S.)
arranged

Slow blues swing* ($\text{♩} = 80\text{-}92$)
Swing the 8ths!

*Play the 8th notes in a long-short “swing rhythm.”

13

St. Lou - is blues, just as blue as I can be.

16

That man got a heart like a rock cast in the sea.

19

Or else he would - n't have

22

gone so far from me.

1.

mf

Got the
f

2.

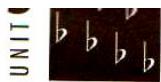
3-1

molto rit.

p



DISCOVERY Write I, IV, or V7 below beat 1 of each measure on this page.



Flat Key Signatures

To name a key signature with flats, follow this rule:

The next to the last flat is the name of the key.

Below each staff is the name of the key:

- B♭ major
- E♭ major
- A♭ major
- D♭ major
- G♭ major

Circle the next to the last flat and name the key signatures below.

Below each staff is the name of the key:

- major
- major
- major
- major
- major

The Flat Pattern

There are 7 flats in a complete pattern: **B♭ E♭ A♭ D♭ G♭ C♭ F♭**

1. Always begin with B♭.
2. Continue the pattern moving **up a 4th and down a 5th**.

Write a complete flat pattern daily for the next five days of your practice.

Up 4, down 5, etc.

The page contains two sets of musical staves. The top set consists of a treble clef staff and a bass clef staff, both with a key signature of four flats. The bottom set consists of a treble clef staff and a bass clef staff, both with a key signature of one flat.

The student may proceed with the pieces that follow while learning these flat scales.

Two-Octave Flat Scales

Play these scales hands separately before playing hands together.

Your teacher may set metronome goals and suggest dynamics.

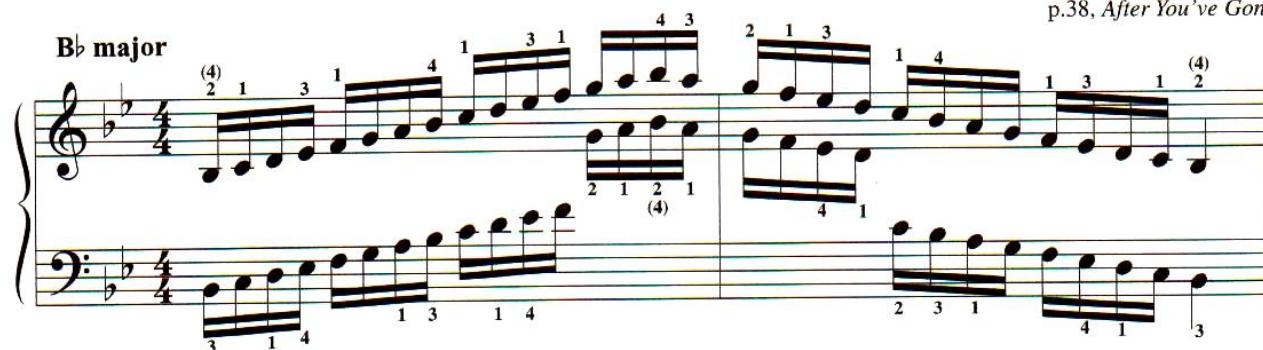
Fingering Secret: For flat scales, the right-hand thumb always plays on C and F!*

F major

R.H. ♩ = _____ L.H. ♩ = _____ H.T. ♩ = _____

Use with p.34, *Risoluto*
p.36, *When the Sun Rises...*
p.38, *After You've Gone*

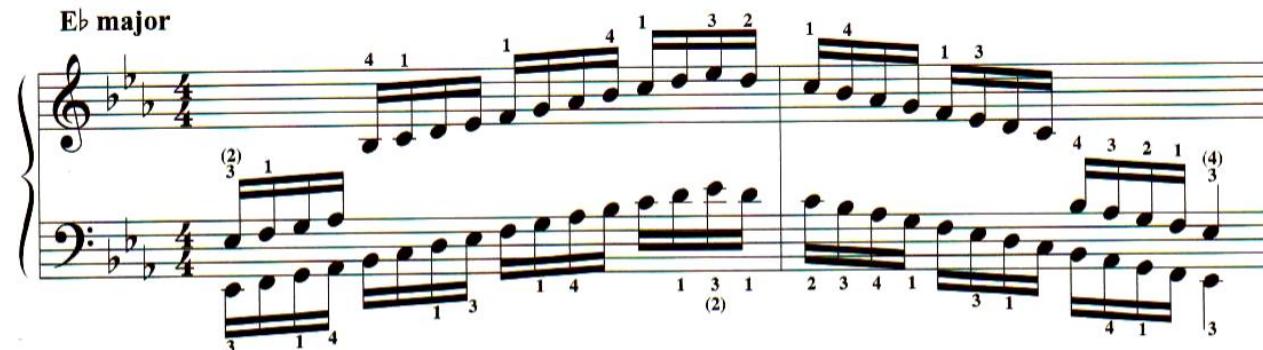
B♭ major



R.H. ♩ = _____ L.H. ♩ = _____ H.T. ♩ = _____

Use with p.40, *Pomp and Circumstance*
p.42, *Carillon Fantasia*

E♭ major



R.H. ♩ = _____ L.H. ♩ = _____ H.T. ♩ = _____

*In the G♭ scale the thumb plays C♭.

Grand Cadence in B♭

I IV I V I

Can you play the Grand Cadence in B♭ with the left hand playing only the **root** of each chord?

I (tonic) = — IV (subdominant) = — V (dominant) = —



Risoluto

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

Allegro ($\text{J} = 92\text{-}104$)

4

2 1 3 3 2 1 4 5 1

4 5 3 3 4 5 4 5 1

cadence on
I or V? (circle one)

8

p

f

3 5 4 2 1 5 3 2 1

12

16

cadence on
I or V? (circle one)

19

23

cadence on
I or V? (circle one)

27



DISCOVERY Find and label two broken V7 chords (F7) for the left hand.

Sound Check:

Is your L.H. playing softly while your R.H.
“sings” the melody?



When the Sun Rises...

N. Faber

Allegretto ($\text{J} = 92\text{-}100$)

The sheet music features four staves of musical notation for piano. The right hand (melody) and left hand (harmony) are clearly defined. The music is set in common time. Various dynamics are used, including *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Fingerings such as 1, 2, 3, 4, and 5 are marked above specific notes. Measure numbers 1, 4, 7, and 10 are indicated on the left side of the staves. The music is composed by N. Faber.

**cantabile*—means singing (pronounced “con-TAH-bee-lay”)

12

14

17

20



DISCOVERY Write I, IV, or V to show the harmony in measures 10-15.

This majestic arrangement of *America* features the big sound of L.H. octaves.
(If you can't reach an octave, play only the lower note.)

Fanfare on *America*

Slow March

Samuel F. Smith

The sheet music consists of four staves of music for two hands. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one flat. The time signature is 3/4. The music is divided into measures by vertical bar lines. Measure 1: Treble staff has notes 5, 2, 1; Bass staff has notes 1, 5. Measure 2: Treble staff has notes 5, 3, 1; Bass staff has notes 1, 5. Measure 3: Treble staff has notes 5, 3, 1; Bass staff has notes 1, 5. Measure 4: Treble staff has notes 4, 1; Bass staff has notes 1, 5. Measure 5: Treble staff has notes 5, 3, 1; Bass staff has notes 1, 5. Measure 6: Treble staff has notes 4, 2; Bass staff has notes 1, 5. Measure 7: Treble staff has notes 5, 2, 1; Bass staff has notes 1, 5. Measure 8: Treble staff has notes 4, 2, 1; Bass staff has notes 1, 5. Measure 9: Treble staff has notes 1, 2, 4, 1; Bass staff has notes 2, 4. Measure 10: Treble staff has notes 5, 2; Bass staff has notes 1, 5. Measure 11: Treble staff has notes 5, 1; Bass staff has notes 1, 5.

9

11

14

16

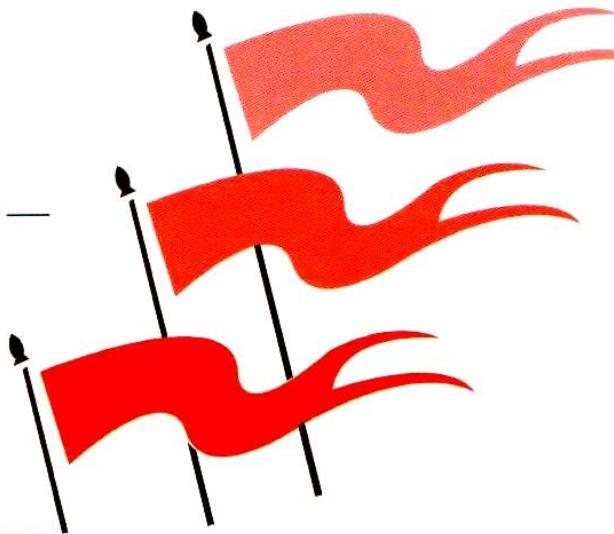


The harmony of *measure 7* is in 1st inversion. (The 3rd is in the bass.)
What is the chord letter name?

Grand Cadence in E♭

Can you play the Grand Cadence in E♭ with the left hand playing only the **root** of each chord?

I (tonic) = ____ IV (subdominant) = ____ V (dominant) = ____



Pomp and Circumstance is one of five marches which Elgar composed for orchestra. The title is taken from a phrase in Shakespeare's play *Othello*. This ever-popular march has become a standard for high school and college graduations.

Pomp and Circumstance

Edward Elgar
(1857-1934, England)
arranged

Adagio ($\downarrow = 66\text{--}80$)

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

3

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

6

9

12

15

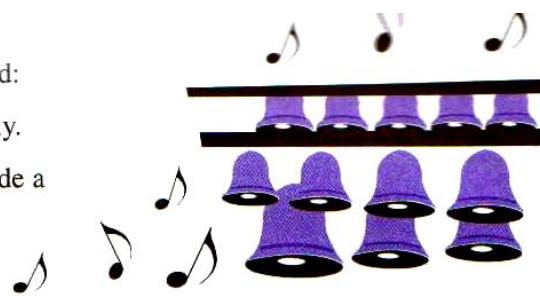
18



DISCOVERY Point out a phrase which cadences on the V7 chord; a phrase which cadences on the I chord.

Think of this piece as having two different “planes” of sound:

- The accented notes should ring clearly and joyously.
- The broken-chord and scale passages should provide a contrasting “wash of sound.”



Carillon Fantasia

R. Faber

Fast, joyous ($\text{♩} = 84-92$)

L.H. over

3

mf

6

p

9

ff

L.H. $\frac{1}{5}$ over

L.H. $\frac{1}{5}$

L.H. $\frac{1}{5}$

L.H. $\frac{1}{5}$

Sheet music for Carillon Fantasia, featuring two staves (treble and bass) in common time, key signature of four flats, and dynamic markings such as *ff*, *mf*, and *p*. The music includes various note patterns, including eighth-note chords and sixteenth-note scales, with specific fingerings indicated by numbers above the notes. Measure numbers 3, 6, and 9 are marked at the beginning of their respective sections.

12 L.H. $\frac{1}{5}$ > L.H. $\frac{1}{5}$ >

15

18

21

24



DISCOVERY Point out two places where the musical ideas in *measures 1* and *2* are used later in the piece.

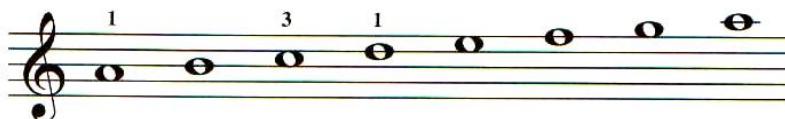
Review:

A key signature represents both a major key and a minor key. The minor key (*relative minor*) is easily found by counting down **3 half steps** from the tonic of the major key (*relative major*).

Three Forms of Minor Scales

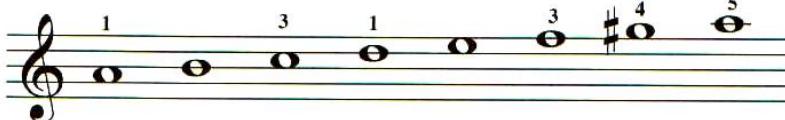
The **natural minor scale** uses only the notes of the key signature.

A natural minor scale



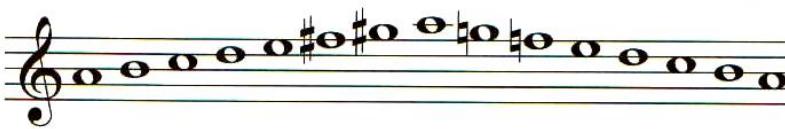
The **harmonic minor scale** is formed by *raising the 7th step* of the natural minor scale.

A harmonic minor scale



The **melodic minor scale** is formed by *raising steps 6 and 7* of the natural minor scale.

A melodic minor scale



However, when the scale descends, the natural minor scale is used.

Natural minor when descending!

Minor Scale Practice

D harmonic minor

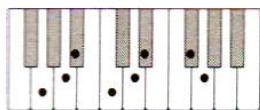


Use with p.46, Two Guitars

D melodic minor

R.H. \downarrow = ____ L.H. \downarrow = ____ H.T. \downarrow = ____ (teacher chooses)

The student may proceed with the pieces that follow while learning these minor scales.



G harmonic minor

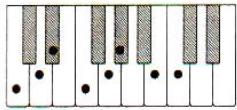
Use with p.48, *Smoky Mountain Prelude*
p.50, *Rhythm Flight*

Sheet music for G harmonic minor. It consists of two staves: Treble and Bass. The key signature is one sharp (F#). Fingerings are indicated above the notes: 1, 1, 3, 4, 1; 1, 3, 4, 5, 4; 3, 1, 3; 4, 3, 2, 1, 3, 1. Dynamics include mp (mezzo-forte), cresc. (crescendo), and dim. (diminuendo).

G melodic minor

Sheet music for G melodic minor. It consists of two staves: Treble and Bass. The key signature is one sharp (F#). Fingerings are indicated above the notes: 1, 1, 4, 1; 1, 4, 5, 4; 3, 1, 3; 1, 4; 1, 3, 1. Dynamics include mp (mezzo-forte), cresc. (crescendo), and dim. (diminuendo).

R.H. ♩ = L.H. ♩ = H.T. ♩ =



C harmonic minor

Use with p.52, *Hot Pursuit*
p.53, *Ballade*

Sheet music for C harmonic minor. It consists of two staves: Treble and Bass. The key signature is one sharp (F#). Fingerings are indicated above the notes: 1, 1, 3, 4, 1; 1, 3, 4, 5, 4; 3, 1, 3; 4, 3, 2, 1, 3, 1. Dynamics include mp (mezzo-forte), cresc. (crescendo), and dim. (diminuendo).

C melodic minor

Sheet music for C melodic minor. It consists of two staves: Treble and Bass. The key signature is one sharp (F#). Fingerings are indicated above the notes: 1, 1, 4, 1; 1, 4, 5, 4; 3, 1, 3; 1, 4; 1, 3, 1. Dynamics include mp (mezzo-forte), cresc. (crescendo), and dim. (diminuendo).

R.H. ♩ = ____ L.H. ♩ = ____ H.T. ♩ = ____

For a complete illustration of all the minor scales and arpeggios, see

Achievement Skill Sheet #6, Two-Octave Minor Scales & Arpeggios Booklet.

Primary Chords in Minor Keys

In a minor key, the **i** and **iv** chords are minor triads.
(Small Roman numerals indicate minor.)

The **V** chord uses an accidental to form a major triad.
(The accidental is from the harmonic minor scale.)

Dm Gm A or A7

Key of Dm: **i**
tonic **iv**
subdominant **V or V7**
dominant (7)



For a chord inversion exercise, transpose *Coral Reef Etude* (p.6) to D minor.

Two Guitars

Moderato ($\downarrow = 104\text{--}116$)

Traditional

Measures 1-3:

Top Staff: f , mp , \ss

Bottom Staff: Fingerings 1, 2, 3, 4, 5

Measure 4:

Top Staff: Fingerings 1, 2, 3, 4, 5; 2, 3, 5; 3, 5

Bottom Staff: Fingerings 1, 3, 2, 1

Measure 5:

Top Staff: Fingerings 1, 3, 2, 1

Bottom Staff: Fingerings 1, 3, 2, 1

Measure 6:

Top Staff: Fingerings 1, 3, 2, 1

Bottom Staff: Fingerings 1, 3, 2, 1

Measure 7:

Top Staff: Fingerings 1, 3, 2, 1

Bottom Staff: Fingerings 1, 3, 2, 1

10

Fine

13

16

20

p accelerando

crescendo

Return to the sign and play to *Fine*.

24

D.S. al Fine



Improvise a short “snake charmer” melody:

Play a low L.H. 5th on D-A.

Use the notes of the D harmonic minor scale for the R.H. (Pedal as needed.)

Grand Cadence in Gm

i iv i V i

Can you play the Grand Cadence in Gm with the left hand playing only the **root** of each chord?

i (tonic) = ____ iv (subdominant) = ____ V (dominant) = ____



Technique Hint: The italic text will help you keep a relaxed, flexible wrist.

Smoky Mountain Prelude

Moderato ($\text{♩} = 108\text{-}120$)

N. Faber

Use a circular wrist motion:

over and under

over and under

over and under, etc.

13

f

mf

17

rit.

21 *a tempo, calm*

p

25 *a tempo*

poco rit.

28 *8va*

p



DISCOVERY Which note in the last 4 measures is not part of the G minor chord?

This piece uses **changing time signatures**.
To feel the pulse and rhythmic drive, count as shown.

Rhythm Warm-up: Tap and count the first page on your lap.
Be sure to tap with the correct hand!



Rhythm Flight

Energetic, driving

N. Faber

Count: 1 2 3 1 2 3 1 2 1 2

mp

4

7

11

14

Sheet music for "Rhythm Flight" by N. Faber. The music is written for two staves: Treble and Bass. It features changing time signatures, primarily 6/8 and 4/8. The music is divided into measures numbered 1 through 14. Measure 1 starts with a treble clef, a key signature of one flat, and a 6/8 time signature. The bass staff begins with a bass clef, a key signature of one flat, and a 6/8 time signature. Measure 2 continues with the same key signature and time signature. Measures 3 and 4 show changes in time signature: 4/8, 6/8, 4/8, 6/8. Measures 5 and 6 show changes in time signature: 6/8, 4/8, 6/8, 4/8. Measures 7 and 8 show changes in time signature: 6/8, 4/8, 6/8, 4/8. Measures 9 and 10 show changes in time signature: 6/8, 4/8, 6/8, 4/8. Measures 11 and 12 show changes in time signature: 6/8, 4/8, 6/8, 4/8. Measures 13 and 14 show changes in time signature: 6/8, 4/8, 6/8, 4/8. The music includes various dynamics such as *mp*, *f*, and *p*. Rhythms include eighth and sixteenth note patterns. Measure 14 ends with a fermata over the bass staff.

18

21

25

29

33

Key of Cm: Cm Fm G or G7

Play and say:
tonic iv V or V7
subdominant dominant (7)

Hot Pursuit

(Inversion Study in Cm)

Allegro ($\text{J.} = 60\text{-}69$)

p

Write the Roman numerals.

3

mp

mf

f

rit. **ff**

i **iv** **i** **V** **i**

Grand Cadence in Cm

f

i **iv** **i** **V** **i**

MEMORIZE this cadence.



Play the Grand Cadence four times. Begin low on the piano, moving up an octave for each repeat. Use pedal.

Relative major and minor keys share the same key signature. (Ex: CM and Am)

Parallel major and minor keys share the same tonic. (Ex: CM and Cm)

Is the **B section** of this piece in the *relative* or *parallel* major key?

Ballade

Johann Burgmüller
(1806-1874, Germany)
original form

Allegro con brio ($\text{♩} = 180-200$)

6

sf

sf

p

12

sf

sf

18

f

24

sforza

31

p dolce

1 3 1 1 3 1 3 1 3 1 3

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

37

1 5 4 1 3 4 1 2 1 3 5

1 3 5 1 2 3 1 2 1 3 5

42

2 *poco rit.* 1 2 4 2 *animato** 3 2 1 2 1 2

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

47

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

1 2 4 1 3

53

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

sf

poco rit. 1 5 1 2 3 5 1 2 3 5

a tempo

**animato*—means with spirit

59

65

71

77

84

90