

LESSON BOOK

LEVEL

2B

PIANO

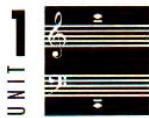
Adventures[®] by Nancy and Randall Faber

A BASIC PIANO METHOD



FABER
PIANO ADVENTURES[®]

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The Family of C's

High C

Treble C

Middle C

Bass C

Low C

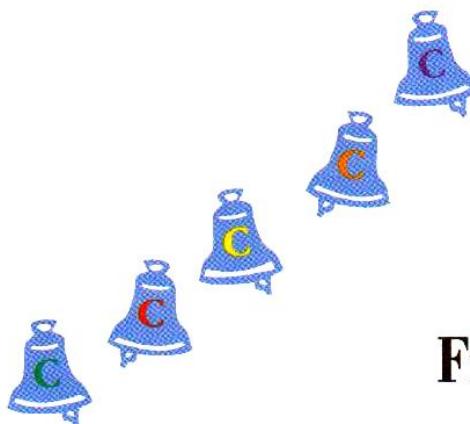
A **ledger line** is a short line added above or below the staff for notes that are too high or too low to be written on the staff.

LOW C is located 2 ledger lines *below* the bass clef staff.

HIGH C is located 2 ledger lines *above* the treble clef staff.

Play each C above on the piano saying its correct name aloud.

(Use finger 3 for each hand.)



For a ringing bell sound, use the weight of your arm to "drop into" each key.

Five Bells

Slowly, majestically

f

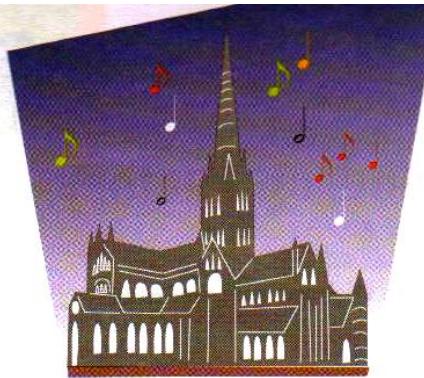
Pedal down. Lift pedal



Can you play this piece counting aloud "1 - 2 - 3 - 4"?

Practice Hint:

First learn *measures 5-8*.
These measures use only
notes from the C chord.



Cathedral Chimes

Quickly, joyously

Musical score for measure 1. Treble clef, 4/4 time. Dynamics: *f*. Fingerings: 5, >, >. Articulations: short vertical dashes under notes. Measure number: 1.

Musical score for measure 5. Treble clef, 4/4 time. Measure number: 5. Fingerings: 2, lift, (2), lift, (2), lift, (2). Articulations: short vertical dashes under notes. Measure number: 5.

Musical score for measure 9. Treble clef, 4/4 time. Dynamics: *p* (echo). Fingerings: 5, >. Articulations: short vertical dashes under notes. Measure number: 9.

Musical score for measure 13. Treble clef, 4/4 time. Dynamics: *mf*. Fingerings: 5, >, (1). Articulations: short vertical dashes under notes. Measure number: 13. Dynamic: *f*. Fingerings: (5) (or 3), >.



Sounds from the Gumdrop Factory

Tempo Check: Remember **tempo** means speed.

Can you play this piece with the metronome at $\text{♩} = 80$?

Moderately

The musical score consists of four staves of music for piano, arranged in two systems separated by a vertical bar line. The left hand (L.H.) plays primarily on the bass staff, while the right hand (R.H.) plays on the treble staff. Measure numbers 1 through 7 are indicated above the staves. Various dynamics and performance instructions are included:

- Measure 1: Treble clef, 4/4 time, dynamic *mf*.
- Measure 2: Bass clef, 4/4 time, dynamic *mf*. The R.H. has a sixteenth-note pattern.
- Measure 3: Treble clef, 4/4 time, dynamic *mf*. The L.H. has a sixteenth-note pattern. Measure number 3 is enclosed in a box.
- Measure 4: Treble clef, 4/4 time, dynamic *4*. The R.H. has a sixteenth-note pattern.
- Measure 5: Treble clef, 4/4 time, dynamic *f*. The L.H. has a sixteenth-note pattern. Measure number 5 is enclosed in a box.
- Measure 6: Treble clef, 4/4 time, dynamic *f*. The R.H. has a sixteenth-note pattern. The instruction "bounce loosely from wrist" is written near the R.H. notes.
- Measure 7: Treble clef, 4/4 time, dynamic *mf*. The L.H. has a sixteenth-note pattern. The R.H. has a sixteenth-note pattern. The instruction "rit." (ritardando) is written above the R.H. notes, and the dynamic *p* (pianissimo) is written below the R.H. notes.



CREATIVE Create your own “Gumdrop Factory” sounds.
Begin with 2 measures of the repeating L.H. pattern used in the piece.
Then add the R.H. by using any of the five C Position notes (C D E F G). Have fun!

Review: This sign  is a *fermata*.
It means to hold this note longer than usual.



Almost Like a Dream

Andante (walking speed, $\text{♩} = 66-72$)

mp

5 on
1 on ?

Press damper —?
pedal DOWN.

(prepare L.H.)

3

mf

5 1

3

5

1 5

4

5

1

7

rit.

1

3

p

L.H. (2)

Lift damper
pedal UP.

DISCOVERY

Is the starting position in this piece **A major** or **A minor**? (circle one)



Cross-Hand Arpeggios

Arpeggio comes from the Italian word for “harp.” Your teacher will help you pronounce it. To play an *arpeggio*, play the notes of a chord one after another going up or down the keyboard.

Practice these major and minor cross-hand arpeggios until you can play them smoothly and easily.

C major

R.H.
L.H. crosses over

(1)

C minor

R.H.
L.H.

(1)

D major

R.H.
L.H.

(1)

D minor

R.H.
L.H.

(1)

E major

mf

1 3 5

(2) R.H. 5 3

L.H.

1

5 3 1

(1)

Musical score for E minor, piano, page 5, measures 1-2. The score consists of two staves. The top staff (treble clef) has dynamics *p* and *R.H.*. Measure 1 starts with a dotted half note followed by eighth notes. Measure 2 starts with a sixteenth note (circled 2), followed by a quarter note (circled 5), and then an eighth note. The bottom staff (bass clef) shows eighth-note patterns. Measures 1 and 2 end with repeat signs and endings. Ending 1 continues the bass line. Ending 2 ends with a final chord.

F major

1 (2) R.H. 5 3 1 (1)

mf L.H.

5

Musical score for F minor, piano. The score consists of two staves. The top staff shows a melodic line with a treble clef, starting with a dynamic *p*. The bottom staff shows a bass line with a bass clef. The key signature is F minor, indicated by a single flat symbol. Measure 1 starts with a quarter note followed by a eighth-note pair. Measure 2 begins with a eighth-note pair, circled as (2), followed by a quarter note and another eighth-note pair. The bass line in measure 2 is labeled "L.H.". Measure 3 starts with a quarter note, circled as (1). Measure 4 concludes with a half note.

Play cross-hand arpeggios in G major and G minor, A major and A minor.

Teacher note: It is recommended that the student gradually learn cross-hand arpeggios in all 12 keys.

For a complete listing of all 12 major and minor cross-hand arpeggios, see:

Achievement Skill Sheet #1, Major 5-finger Patterns and Cross-Hand Arpeggios AS5001

Achievement Skill Sheet #2, Minor 5-finger Patterns and Cross-Hand Arpeggios AS5002



Spanish Caballero*

Allegro ($\text{♩} = 126-138$)

Musical score for measures 1-4. Treble clef, 3/4 time. Dynamics: *f*. Fingerings: 2, 2 5, 4, 1 1 4, 3.

Musical score for measure 5. Treble clef, 3/4 time. Dynamics: *f*. Fingerings: 2, 1.

Musical score for measures 9-11. Treble clef, 3/4 time. Dynamics: *f*, *p*. Fingerings: 1 3 5, 5 3 1, ① 3 5, 5 3 1. Measure 11 is bracketed under measure 9.

Musical score for measures 12-14. Treble clef, 3/4 time. Dynamics: *mf*, *cresc.* Fingerings: 5 3 1.

* *caballero* (kah-bah-YEH-roh) — a Spanish horseman

15 L.H. (2) over

f

(1) (3)

19

1 2

VVV

2 4

23

1 5

VVV

1

27

(1) (1)

p *mf*

30

(5) (5)

cresc. *f* *rit.* *f*

VVV

Play the lowest E on the piano!

1 3 5



Compose a short piece that uses cross-hand arpeggios.
Call it "The Flight of the Eagle" or a title of your choice.

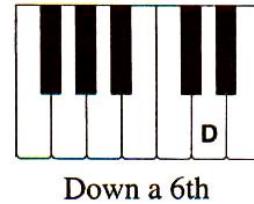
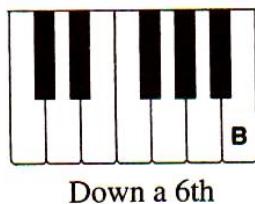
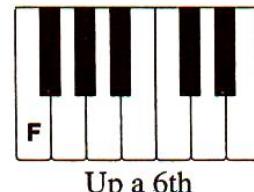
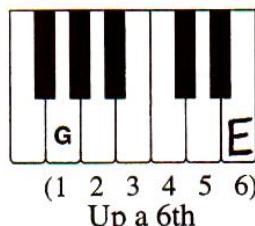


Sixth (6th)

Review: An interval is the distance between 2 notes on the keyboard or staff.

New: The interval of a 6th covers 6 keys and 6 letter names.
Write the correct letter name on each keyboard below.

Ex.



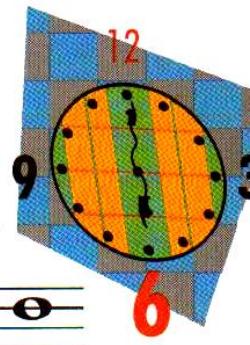
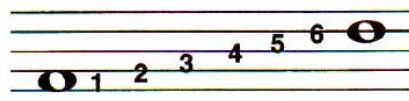
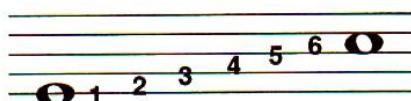
Now find and play the 6ths above on the piano.
Play the notes separately, then together. Use either hand.

On the staff, a 6th is:

a line to a space

or

a space to a line



Sixth Hour



Remember, playing the same music in a new position is called *transposing*.

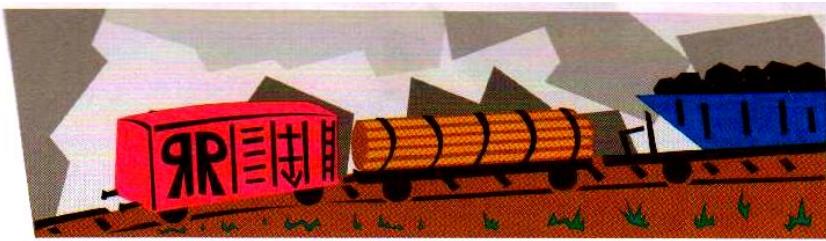
Play *Sixth Hour* with the R.H. beginning on



and L.H. on



Boxcar Rumble



Rhythm Check: Play each hand alone as a warm-up.

Can you play this piece while counting aloud “1-2-3-4”?

Rumbling along ($\text{♩} = 100\text{-}112$)

5 on ___?
1 on ___?

mp *mf*

5 *etc.* *4*

9

8 *mp* *rit.* *p*

move! *8va*

Sheet music for two hands, treble and bass clef, 4/4 time. The music consists of three staves. The first staff starts with a dynamic *mp*. The second staff starts with a dynamic *mf*. The third staff starts with a dynamic *p*. Various fingerings are indicated: circled '1' over a '5' in the first measure, a box containing '5' over '1' in the second measure, circled '1' over a '5' in the third measure, 'etc.' in the fourth measure, circled '3' over a '5' in the fifth measure, and a circled '4' over a '1' in the sixth measure. Measure 9 starts with a dynamic *9*, followed by four measures of eighth-note patterns with dynamics *8*, *mp*, *rit.*, and *p*. A 'move!' instruction points to the eighth note of the fourth measure, which is followed by a dynamic *8va*.



Circle three intervals below that are a line to a space or a space to a line.

2nd

3rd

4th

5th

6th

Teacher Duet: (Student plays as written)

8va throughout

p

2 3 5 2 *3* *9* *rit.* *8 trem.*

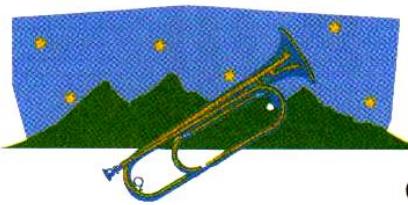
Sheet music for teacher duet. The top staff is for the teacher, starting with a dynamic *p*. Fingerings '4 1' and '5' are shown above the notes. The bottom staff is for the student, starting with a dynamic *8va* and fingerings '2 3 5 2'. Fingerings '3' and '1' are shown above the notes. Measures 9 and 10 show eighth-note patterns with a dynamic *rit.* and a tremolo marking. Measure 11 shows a dynamic *8 trem.*

In the armed forces, taps are played as a signal for lights out, everyone to bed.

Listen to the restful sound of 6ths in this piece.

This piece is written entirely for the LEFT HAND.

Your left hand will play the bass and treble notes!



Taps

(for L.H. alone)

Calmly ($\text{J} = 72$)

U.S. Army Bugle Call

The musical score consists of three staves of music for the left hand. The top staff uses the treble clef, the middle staff uses the bass clef, and the bottom staff uses the bass clef. The music is in common time (indicated by a '4'). The lyrics are: "Day is done, gone the sun, from the lake, from the hill, from the sky. All is well, safe - ly rest, God is nigh." The dynamics include *p*, *mf*, and *mp*. Measure numbers 1, 2, 3, 4, and 5 are indicated at the beginning of each staff. Fingerings such as $\frac{1}{5}$ and $\frac{3}{4}$ are also present.



Compose a short melody for the left hand that uses 6ths.

1st and 2nd endings

1.

Play the 1st ending and take the repeat.

Then play the 2nd ending, skipping over the 1st ending.



Shave and a Haircut

Fast and happy

Traditional

Fast and happy

3 1 5

mf

1

3 4 1

4

6 1.

3

9 2.

Shave and a hair-cut,
f two bits!

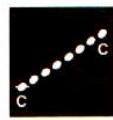
(prepare L.H.)

5

Performance p.6 Theory p.9 Technique p.11



Identify each L.H. rest in the last line of music.



The C Major Scale

C 5-finger position 2 new notes

tonic *dominant* *leading tone* *tonic*
 leads to tonic

The C major scale is the C 5-finger position plus two added notes (A and B). All seven letters of the musical alphabet are used in a major scale.

In the Key of C:

The 1st tone, **C**, is the **tonic**.

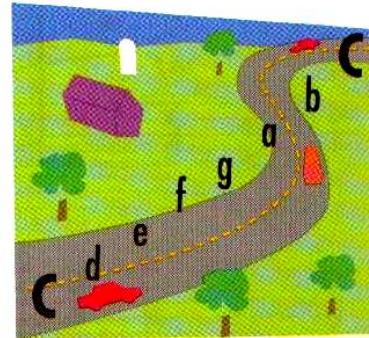
The 5th tone, **G**, is the **dominant**.

The 6th tone, **A**, is a whole step above the dominant.

The 7th tone, **B**, is the **leading tone**. It is a half-step below C and pulls up to C, the tonic.

Point out the **tonic**, **dominant** and **leading tone** on the staff above.

Then find and play them on the piano.



Roadmap for the Key of C

Moderately



Your teacher may ask you, "In the Key of C major, play a high **tonic** note," or "play a low **dominant** note," or "play the **leading tone**," etc.

See how quickly you can play each one on the piano.



Warm-ups for the C Major Scale

R.H. 4
 1 3 (1) 5 1 cross over (3) 2 1

mf *thumb under* *shift hand to new position*

L.H. 4
 1 3 (1) 5 1 cross over (3) 2 1.

mf *thumb under* *shift hand to new position*

Playing the C Major Scale

Practice slowly and listen for an even tone!

Memorize the fingering for the C major scale.



R.H. 4
 1 3 (1) 2 4 1 cross over (3) 2 Repeat 8va higher
 thumb under *f-p on repeat*

L.H. 4
 5 1 (3) 2 1 2 3 Repeat 8va lower
 f-p on repeat *crosses over* *thumb under*

Scale Expert



Put a \star in the blank when you can play the C major scale (hands alone) with the metronome ticking at:

legato $\text{♩} = 80$ _____

legato $\text{♩} = 104$ _____

legato $\text{♩} = 138$ _____

staccato $\text{♩} = 80$ _____

staccato $\text{♩} = 104$ _____

staccato $\text{♩} = 138$ _____



Da Capo means the beginning (abbreviated D.C.).

Fine means the end.

D.C. al Fine means return to the beginning and play to *Fine*.

Circle *Fine* and *D.C.* at *Fine* in this piece.

Jumpin' Jazz Cat

Key of C

Tempo Check: Practice *Jumpin' Jazz Cat* until you can play it at $\text{♩} = 132$.

Allegro

5 on __?

mf

3 (boxed)

4 (circled), 2

3 on __?

5 (circled), 3, 1

jump!

Teacher Duet: (Student plays one octave higher)

Sheet music for bassoon, page 10, measures 1-16. The music is in common time. Measure 1: Bassoon part starts with a dynamic *mp*. Measure 2: Bassoon part continues with a dynamic *mp*. Measure 3: Bassoon part continues with a dynamic *mp*. Measure 4: Bassoon part continues with a dynamic *mp*. Measure 5: Bassoon part continues with a dynamic *mp*. Measure 6: Bassoon part continues with a dynamic *mp*. Measure 7: Bassoon part continues with a dynamic *mp*. Measure 8: Bassoon part continues with a dynamic *mp*. Measure 9: Bassoon part continues with a dynamic *mp*. Measure 10: Bassoon part continues with a dynamic *mp*. Measure 11: Bassoon part continues with a dynamic *mp*. Measure 12: Bassoon part continues with a dynamic *mp*. Measure 13: Bassoon part continues with a dynamic *mp*. Measure 14: Bassoon part continues with a dynamic *mp*. Measure 15: Bassoon part continues with a dynamic *mp*. Measure 16: Bassoon part continues with a dynamic *mp*.

5 5
 1 3 >
 3 3

7 4 2
Fine
 3 2 *prepare L.H.*

9
mp
 5 1 2 3 2 1 5 1 2
mf

12 2 5 1
mp
 5 1 3 5 1 3

15 2 4
mf
 2 4 *D.C. al Fine*



Point out a descending (going down) C major scale.
 Point out an ascending (going up) C major scale.

I and V⁷ Chords in the Key of C

In your earlier lessons you learned a 2-note V7 chord in the Key of C.
To play a 3-note V7 chord, add the *leading tone* (a half step below the tonic).

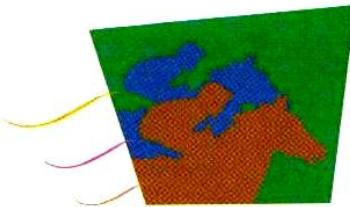
Practice and memorize these I and V7 chords.

Musical notation for I and V⁷ chords in C major. The first measure shows a C major chord (I) with fingers 1 and 3 on the 3rd and 5th strings respectively. The second measure shows a G major chord (V⁷) with fingers 2 and 3 on the 2nd and 3rd strings. The third measure shows a C major chord (I) with fingers 1 and 3 on the 3rd and 5th strings. A horizontal arrow points from the G chord to the C chord, labeled "leading tone leads to tonic".

Musical notation for I and V⁷ chords in C major. The first measure shows a C major chord (I) with fingers 1 and 3 on the 3rd and 5th strings. The second measure shows a G major chord (V⁷) with fingers 2 and 3 on the 2nd and 3rd strings. The third measure shows a C major chord (I) with fingers 1 and 3 on the 3rd and 5th strings. A horizontal arrow points from the G chord to the C chord, labeled "leading tone leads to tonic".

In this piece, the teacher plays the *melody* (tune).
The student plays the chords or *accompaniment*.

After learning your part well, see if you and your teacher can sing
the melody while you *accompany* yourself with I and V7 chords.



Camptown Races Duet

Brightly ($\text{♩} = 116\text{--}144$)

Stephen C. Foster
(1826-1864, American)

Musical score for "Camptown Races" Duet. The score consists of two parts: Teacher and Student. The Teacher part is in treble clef and 4/4 time, singing the melody. The Student part is in bass clef and 4/4 time, providing the harmonic accompaniment. The music includes lyrics and fingerings for the chords. The Teacher's melody starts with a series of eighth notes, followed by a vocal rest, and then continues with eighth notes. The Student's accompaniment consists of chords played on the bass line, with specific fingerings indicated (e.g., 1, 3, 5 for the I chord, 1, 2, 5 for the V7 chord). The lyrics describe a race track in Camptown.

Boom Boom!



Happily (♩ = 112-120)

Traditional

1

mf Boom boom! ain't it great to be cra - zy, Boom boom! ain't it great to be

1 3 2 5

4

cra - zy. Gid - dy and fool - ish all day long, Boom

2 4

7 1

boom! ain't it great to be cra - zy. move quickly

f *L.H.*

10 4 2

R.H. move quickly Both hands 8va higher - - - - - 2 4 2 5

mf L.H. p 2 4 f

Play the lowest C on the piano!

8va - 3

Reading Chord Symbols

Play I and V7 chords in the Key of C by reading the chord symbols below.

Use L.H. I V7 I V7 I

Use R.H. I I V7 V7 I

The Waltz Pattern

A waltz is a dance in $\frac{3}{4}$ time.

Here is a popular left hand pattern for a waltz.

The I Chord

Blocked chord Waltz pattern



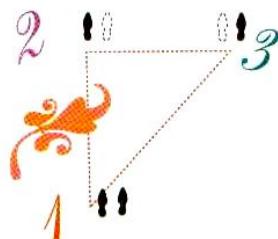
The V7 Chord

Blocked chord Waltz pattern



Practice the above examples until you can play them easily.

Play beats 2 and 3 *lightly*.



Carefree Waltz Key of C Major

With a lilt ($\text{♩} = 100-120$)

Traditional German

A musical score for two hands. The top staff is in treble clef (R.H.) and the bottom staff is in bass clef (L.H.). The key signature is C major. The tempo is indicated as $\text{♩} = 100-120$. Fingerings 3, mp, and 1 are shown. The L.H. part features a repeating eighth-note pattern. Measure 3 ends with a fermata over the bass note.

Teacher Duet: (Student plays one octave higher)

A musical score for teacher and student duet. The R.H. part (Teacher) has dynamics p and R.H. The L.H. part (Student) has dynamics p and finger 2. Measures 1-12 are identical. Measure 13 begins with a new section. Measure 17 is marked "Fine". The score concludes with "D.C. al Fine" and a repeat sign with finger 5.



5

(5) 1 2

*prepare
thumb*

9

13

Fine

17

D.C. al Fine

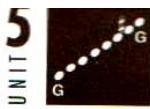


Create a waltz of your own!

Use the L.H. from *Carefree Waltz* and create a new R.H. melody.

Have your waltz end at measure 16.

Call it _____'s Carefree Waltz.
(your name)



The G Major Scale

G 5-finger position 2 new notes

tonic *dominant* *leading tone* *tonic*
leads to tonic

In the Key of G:

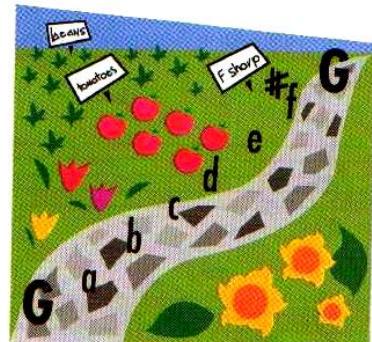
The 1st tone, **G**, is the **tonic**.

The 5th tone, **D**, is the **dominant**.

The 6th tone, **E**, is a whole step above the dominant.

The 7th tone, **F[#]**, is the **leading tone**. It is a half-step below G and pulls up to G, the tonic.

Find the **tonic**, **dominant** and **leading tone** in the Key of G.



Roadmap for the Key of G

Moderately fast

2

f Ton - ic up to dom - i - nant,

p ton - ic up to dom - i - nant.

5

5

mf Ton - ic up to dom - i - nant and

4

lead - ing tone to G!

5

1

p

1

5

DISCOVERY



See how quickly you can play the **tonic**, **dominant** and **leading tone** in the Key of G major as your teacher drills you on them.

Warm-ups for the G Major Scale



Playing the G Major Scale

Practice slowly and listen for an even tone!
Memorize the fingering for the G major scale.




Scale Expert

Put a **★** in the blank when you can play the G major scale (hands alone) with the metronome ticking at:

legato $\text{♩} = 80$ _____

legato $\text{♩} = 104$ _____

legato $\text{♩} = 138$ _____

staccato $\text{♩} = 80$ _____

staccato $\text{♩} = 104$ _____

staccato $\text{♩} = 138$ _____

Review: The G major scale has an F#.

New: A piece in the Key of G major will also use F#.

Instead of a sharp before every F, an F# is written at the beginning of each staff in the piece. This is called the **key signature**.

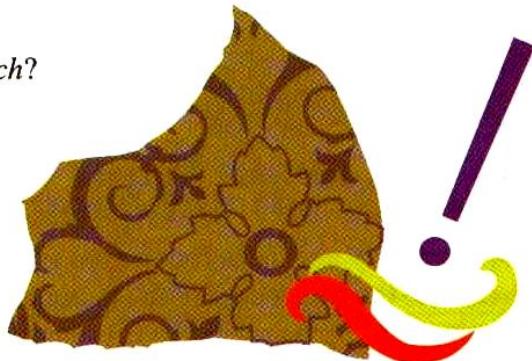
**Key signature
for G major**

The diagram shows a musical staff with a treble clef and two sharps (F# and C#) in the key signature. A brace groups the two sharps together. The first sharp is positioned above the second line, and the second sharp is positioned below the fourth line.

(F#)

(F#)

Can you find and circle all the F sharps in *Turkish March*?
The first two lines of music have been done for you.



Turkish March

Key signature for G major

Ludwig van Beethoven (1770-1827, Germany)

Spirited ($\text{♩} = 112\text{--}120$)

mf

1 on *5 on* *—?*

1

2

(1770-1827, Germany)

Teacher Duet: (Student plays 1 octave higher)

Teacher Duet. (Student plays 1 octave higher)

R.H.

L.H. $\frac{3}{2}$

mp

5

3 2

1 2 3

5

5

cross over

5 2 1

1 3 5

9

3 1 4 2 5

mp

1 3

13

2

mf



Make up a short L.H. melody in the Key of G.

Be sure to play all the F's as F sharps. Call it "Submarine."

3 2 5 9 13

p

mp

I and V⁷ Chords in the Key of G

In your earlier lessons you learned a 2-note V7 chord in the Key of G.

To play a 3-note V7 chord, add the *leading tone* (a half step below the tonic).

Practice and memorize these I and V7 chords.

Musical notation for a 2-note V7 chord in G major. It shows a bass clef, a key signature of one sharp, and a 4/4 time signature. The left hand (L.H.) plays a 2-note V7 chord consisting of the 5th and 6th strings (B and G) with fingers 1 and 2 respectively. The right hand (R.H.) plays the 1st string (E) with finger 1. An arrow points from the L.H. chord to the R.H. note.

leading tone leads to tonic

Musical notation for a 3-note V7 chord in G major. It shows a treble clef, a key signature of one sharp, and a 4/4 time signature. The left hand (L.H.) plays a 3-note V7 chord consisting of the 5th, 4th, and 3rd strings (B, A, and G) with fingers 1, 2, and 3 respectively. The right hand (R.H.) plays the 1st string (E) with finger 1. An arrow points from the L.H. chord to the R.H. note.

leading tone leads to tonic

Reading Chord Symbols in G

Play the chord patterns below in the Key of G:

Use L.H. I V7 I V7 I

Use L.H. I I V7 V7 I

Use R.H. I V7 V7 I

Use R.H. I V7 I V7 I



Down By the Bay

In this piece, the L.H. I and V7 chords in the Key of G are used to accompany the melody.



Traditional

Musical score for "Down By the Bay". The score consists of two staves. The top staff is for the left hand (piano) and the bottom staff is for the right hand (piano). The music is in G major, 4/4 time. The lyrics are written below the notes. The first measure starts with a piano dynamic (mf) and includes a question mark above the notes. The second measure begins with "Down by the". The third measure begins with "bay,". The fourth measure begins with "where the wa - ter - mel - ons". The fifth measure begins with "grow,". The sixth measure begins with "back to my". The seventh measure begins with "home". Fingerings are indicated above certain notes: "1 on __?" above the first note of the first measure, "3 on __?" above the third note of the first measure, "5 on __?" above the fifth note of the first measure, and "4" above the first note of the fifth measure. Measure numbers 1, 2, 3, 4, and 5 are placed above the first, second, third, fourth, and fifth measures respectively. The bass clef is on the left staff and the treble clef is on the right staff. The key signature is one sharp (G major). The time signature is 4/4. The page number 125 is at the bottom center.



7

I dare not go.

For if I

2

10

do my moth - er will say,

4

2 5

13

①

"Did you ev - er see a goose
"Did you ev - er see a whale

kiss - ing a moose }
wag - ging his tail }

1 2

16

4

1.

①

down by the bay?" Down by the

2.

5 > 1



Can you sing the R.H. melody (not play) and accompany yourself by playing the L.H. part? Your teacher may want to sing along with you.

Musical Form

This piece has two parts, the **A Section** and the **B Section**. Point out these sections in the music below.

This overall plan or **form** is called **AB form**.



Horse Drawn Carriage

Key of _____ Major

Scale Check: Practice until you can play this piece with the metronome ticking at $\text{♩} = 132$.

A Section

Allegro moderato ($\downarrow = 96-108$)

3 on
—?
5

mp

1 on __?
3 on __?
5 on __?

(1)

4

p

mp

2

Teacher Duet: (Student plays 1 octave higher)

Play this section 4 times

mp - p on repeat

5

3

1

7

3

p

1

9

B Section

4

2

5

mp - p on repeat

4 1 2 5

11

4

3

1.

2.

rit.

4



Remember that transposition means playing the same music in a different key.
The note names change, but the intervals stay the same.

Transpose *Horse Drawn Carriage* to the Key of C major.
Reading the intervals and listening to the sound will help you transpose.

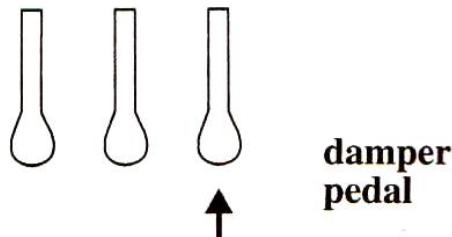


More About the Damper Pedal

The piano has 2 or 3 pedals.

The pedal on the right is called the **damper pedal**.

It is called the damper pedal because it lifts the felts (called dampers) off the strings. This allows the strings to continue to vibrate, which makes the sound ring.



Foot Position for the Damper Pedal

- Use your right foot.
- Always keep your **HEEL ON THE FLOOR**.
- The toes and ball of your right foot should rest comfortably on the pedal. (Your teacher may wish to demonstrate.)

Pedal Marks

1. Say the words aloud as you pedal this preparatory exercise. Remember your foot position!

foot
motion: Up Down Hold it, Up Down Hold it, Up Down Hold it,
 _____ _____ _____

2. In music, the same foot motion is shown with these pedal marks.

The —^— tells you to lift the damper pedal, then depress it again.

foot
motion: Up Down Hold it, Up Down Hold it, Up Down Hold it,
 _____ —^— _____

First play the R.H. without pedal.

Pedal Hints:

- Say the words aloud as you play *Pedal Power*. Notice the pedal goes down AFTER the chord.
- Prepare the next R.H. chord during beats 3 and 4.
- Listen carefully for a smooth, connected sound.



Pedal Power

Moderately ($\text{♩} = 100-120$)

5
3
1

5
3
1

Say: "Up-down (move hand)
mp"

up - down (move hand)

5

up - down (move hand)

up - down (move hand)

up - down (move hand)

5

up - down (move hand)

up - down (move hand)

up - down (move hand)

up - down (move hand)"



Try playing *Pedal Power* playing hands together.
(L.H. plays the same chord 1 octave lower)

Teacher Duet: (Student plays as written.)

8va --

3

mp

5 (8va) --

4

4

2

3

1

New Note

line - space - line

C B A

Cover up the notes to the left and quiz yourself by naming these notes.

Notice this A is one ledger line lower than Middle C.

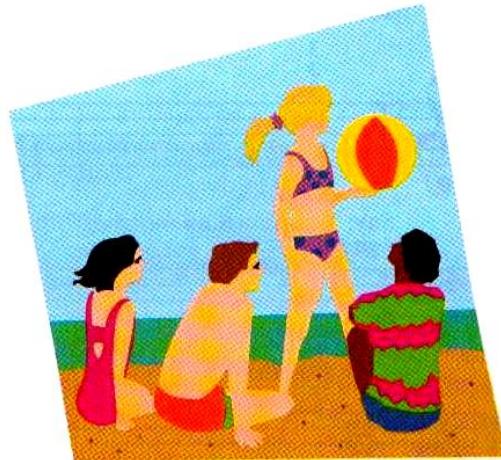
Play these 3 notes on the piano saying the note names aloud.

R.H. Warm-up

1 C Am F G

mf

R.H.



Listen for smooth, connected pedaling!

Beach Party

Moderately

mf

R.H.

1 on ___?

5

4

R.H.

7

R.H. 1

10

R.H. 1

13

mp

rit.

f



1. Make up your own version of *Beach Party*.
- or
2. Play *Beach Party* slowly using **only the L.H.!** (Omit the last L.H. note.)

Teacher Duet: (Student plays *as written*.)

8va *throughout*

4

7

10

13

rit.

f

This piece has 3 parts: the **A Section**, the **B Section**, and the return of the **A Section**.

The form of this piece is ABA.

Riding the Wind



A Section

Moving freely, with expression ($\text{J} = 104\text{-}132$)

The musical score consists of four systems of music for two hands on a single staff. The top hand (right) is in treble clef, and the bottom hand (left) is in bass clef. Measure numbers 1, 5, 9, and 13 are indicated in boxes above the staves. Various dynamics and performance instructions are included:

- Measure 1: p (piano), *cresc.* (crescendo), *L.H. crosses over R.H. to E* (left hand crosses over right hand to E).
- Measure 5: *mf* (mezzo-forte), *prepare L.H.* (prepare left hand).
- Measure 9: p (piano), *cresc.* (crescendo), *(3)* (mark 3).
- Measure 13: *mf* (mezzo-forte), *5* (mark 5), *2* (mark 2).

Technical markings include fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings like p and *mf*. Measure 1 includes a tempo marking $\text{2 on } ?$ and measure 5 includes a tempo marking $\text{3 on } ?$.

B Section

A handwritten musical score for piano. The title "B Section" is at the top left, and the page number "17" is in a box at the top left. Measure 5 starts with a treble clef, a key signature of one sharp, and a tempo marking of 120 BPM. The dynamic "mp" is written below the staff. The melody consists of eighth-note patterns. Measure 6 begins with a bass clef, a key signature of one sharp, and a tempo marking of 120 BPM. The melody continues with eighth-note patterns. The score is on five-line staff paper.

21

1

3 move quickly

4

A Section

25

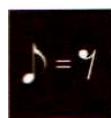
Musical score for piano, measures 25-27. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 25 starts with a dynamic *p*. Measure 26 begins with a eighth note followed by a sixteenth-note grace. Measure 27 starts with a eighth note followed by a sixteenth-note grace.

29

Musical score for page 29, measures 4-5. The score consists of two staves. The top staff uses a treble clef and has a dynamic marking of *mf*. Measure 4 starts with a eighth-note followed by a sixteenth-note pattern. Measure 5 begins with a eighth-note followed by a sixteenth-note pattern. The bottom staff also uses a treble clef. Measure 4 starts with a eighth-note followed by a sixteenth-note pattern. Measure 5 begins with a eighth-note followed by a sixteenth-note pattern. Measure 5 concludes with a dynamic marking of *p* and a grace note. The measure number 5 is circled in the top right corner.



Your teacher may ask you to play this piece at a slower tempo,
counting aloud “1 and 2 and.” (You are dividing each beat into two equal parts.)



The Eighth Rest 7

eighth note = one half beat

eighth rest = one half beat

Tap this rhythm with your teacher while counting aloud “1 and 2 and.”

Notice that each beat is divided into two equal parts.

2 ||: 1 and 2 and 1 and 2 and

Now tap the rhythm above at these 3 tempos on the metronome:

80

96

112



Pumpkin Boogie

The teacher may wish to demonstrate the rhythm in measures 5-6 at $\text{♩} = 144$.

Jiving along at a moderate speed

mf

p

1 2 3 4 1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

9
cross over
 1 (2) 1
mf
p
 1 3 2 5
12
 3 1
mf *f*
 1 (3) (1) (3)
(prepare L.H.)
15
 1 3 1 3 (move quickly) 1 3 2
mf
 1 (3) (1) (3)
18
 1 3 2
mp
 1
21 *8va*
 1 3 2
p *f*
 1 3
8va



Point out the following rests: eighth rest, quarter rest, half rest, whole rest.



The Dotted Quarter Note

With your teacher, tap the rhythms below on the closed piano lid. Use both hands.

Practice suggestion: Tap the rhythms again with the metronome set at $\text{J} = 88$.

a. $\frac{2}{4}$

1 (and) 2 and 1 (and) 2 and 1 (and) 2 and 1 (and) 2 (and) ||

Now tie the first 8th note. *Feel* the tied note on beat 2.

b. $\frac{2}{4}$

1 (and) 2 and 1 (and) 2 and 1 (and) 2 and 1 (and) 2 (and) ||

Below, a **dot** replaces the **tied eighth note** used in the example above.

Feel the dot on beat 2! Rhythms **b** and **c** should sound *exactly* the same.

c. $\frac{2}{4}$

1 (and) 2 and 1 (and) 2 and 1 (and) 2 and 1 (and) 2 (and) ||

(Your teacher may suggest other ways for you to count the $\downarrow \downarrow$ rhythm.)



London Bridge

Key of _____ Major

Very steady beat



Transpose *London Bridge* to the Key of C. (The R.H. finger 4 begins on G.)



America

Key of ___ Major

This piece uses the $\text{J} \quad \text{J}$ rhythm in $\frac{3}{4}$ time.
Feel the dot on beat 2.

Samuel F. Smith

Majestically

Sheet music for "America" in 3/4 time, treble and bass clefs. The music is divided into four staves, each with a different vocal line. Fingerings and dynamics are indicated throughout the piece.

Staff 1: Treble clef, 3/4 time. Dynamics: *mf*, *f*. Fingerings: 2, 1, 4 (circled), 2. Words: My coun - try, 'tis of thee, sweet land of lib - er - ty,

Staff 2: Bass clef, 3/4 time. Dynamics: *f*. Fingerings: 1, 3, 5. Words: of thee I sing. Land where my fa - thers died,

Staff 3: Treble clef, 3/4 time. Dynamics: *p*, *cresc.* Fingerings: 2, 1. Words: land of the pil - grim's pride. From ev ery —

Staff 4: Bass clef, 3/4 time. Dynamics: *p*. Fingerings: 3, 1, 2, 3, 1. Words: moun - tain - side, rit. let free - dom ring!



DISCOVERY Circle the following for the left hand:

V7 chord in the Key of C, an eighth note, a ledger line C, a C major chord.

Review: The key signature for C major has no flats or sharps.

New: Flats or sharps that are written in the music but are not in the key signature are called **accidentals**. A *natural* is also an accidental.

Notice the B♭ accidental in measure 2.

How many accidentals are in the last measure? _____



New Orleans Celebration

Rhythm Check: With your L.H., tap the rhythm for measures 1-4.

Keep the beat steady and *feel* the dot on beat 2.

Moderately, with a strong beat ($\text{j} = 96\text{-}108$)

mf

1 on ____?
4

2
4
2
1

4

5 on ____?
1 on ____?

2
1

7

5
1

5

10

5
1

5
2

13

5
1

3

5
1

3

4

15

5
1

5
1

18

5
3
1

8

f

3
4
1

p

2

5



Compose a short piece in the Key of C major that uses one or more **accidentals**.
Call it “Accidentally on Purpose” or a title of your choice.

The Primary Chords

are

I IV V7
 (“one”) (“four”) (“five-seven”)

These 3 chords are the primary (most important) chords used with the major scale. They are built on the first, fourth and fifth tones (steps 1, 4, 5) of the scale.

Watch and listen as your teacher plays the I, IV, and V7 chords in the Key of C.

I IV V7

Chord Drill: Watch the keyboard as your teacher plays one of the chords above in the key of C major. Say aloud, “I chord,” “IV chord” or “V7 chord,” depending on what is played.

Chord Jumps

Key of C Major

Practice *Chord Jumps* saying the words aloud.



Lively

Lively

I chord to the IV chord, V 7 to I.

1 3 5

1 3 5

1 3 5

DISCOVERY



Write the letter names of the **I** chord. — — —

Write the letter names of the **IV** chord. — — —

Write the letter names of the **V7** chord. — — — —

Did you notice how much jumping the L.H. did in *Chord Jumps*?
By rearranging the notes, the same chords can be played more smoothly.

Helpful Hints:

To play the L.H. IV chord —

- Finger 5 stays in the 5-finger pattern
- Finger 2 stays in the 5-finger pattern
- The thumb moves UP a whole step

I IV I
(still F - A - C
but rearranged)

Lazy Chord Blues

Key of C Major

Practice Hints:

1. Practice L.H. alone, without pedal.
2. Practice L.H. with pedal.
3. Now play hands together.



Write I, IV, or V7 for each measure.

Rather slowly ($\text{♩} = 76$)

Chord Warm-up in C

Review:

Play
L.H.

I IV I

New:

Play
R.H.

Notice the R.H. fingering!

I IV I

Practice and memorize the I and IV chords in the Key of C.

New World Symphony Theme*

Moderately ($\text{♩} = 80-88$)



Antonin Dvořák
(1841-1904, Bohemia)

1 2 5 9

*The Slavic composer Dvořák wrote this famous theme for his *Symphony No. 9, 'From the New World.'* "The New World" refers to America in the late 1800's.



13

17

20

23

Reading Chord Symbols

Play I, IV and V7 chords in the Key of C by reading the chord symbols below.

L.H. I IV I IV I

R.H. I I IV IV I

L.H. I IV I V7 I

R.H. I IV I V7 I

I, IV and V⁷ Chords in the Key of G

Say the chord symbols aloud as you play each chord. Notice the fingering.
Practice and memorize the I, IV and V7 chords in the key of G.

Two staves of musical notation. The top staff is in bass clef (F), 4/4 time, with a key signature of one sharp. It shows two chords: I (G major) and IV (C major). The bottom staff is in bass clef (F), 4/4 time, with a key signature of one sharp. It shows the same two chords: I (G major) and IV (C major).

I IV I V7 I

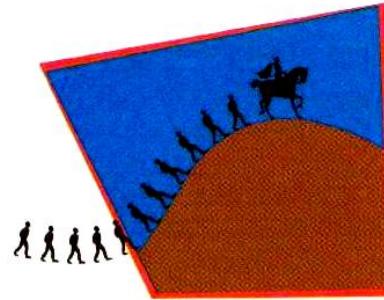
Two staves of musical notation. The top staff is in treble clef (G), 4/4 time, with a key signature of one sharp. It shows three chords: I (G major), IV (C major), and V7 (D7). The bottom staff is in treble clef (G), 4/4 time, with a key signature of one sharp. It shows the same three chords: I (G major), IV (C major), and V7 (D7).

I IV I V7 I

Reading Chord Symbols

Play the chord patterns below in the Key of G. Play the L.H. and then the R.H.

I I IV IV I
I IV I IV I V7 I
I V7 I IV I V7 I



The Duke of York

Traditional

Sheet music for 'The Duke of York'. The top staff is in treble clef (G), 4/4 time, with a key signature of one sharp. It includes dynamic markings 'mf' and '3 on ____?'. The lyrics 'Oh, the' and '(prepare L.H.)' are written above the notes. The bottom staff is in bass clef (F), 4/4 time, with a key signature of one sharp. It includes a dynamic marking '5 on ____?' and the number '5' in a box above the staff. The lyrics 'brave old Duke of' are written below the notes.

With energy ($\text{♩} = 120$)

mf

3 on
____?

Oh, the

(prepare L.H.)

5 on
____?

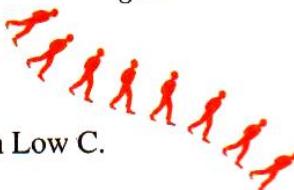
Continuation of the sheet music for 'The Duke of York'. The top staff continues with the lyrics 'York, he had ten thou - sand'. The bottom staff continues with the lyrics 'brave old Duke of' and includes fingerings '1 3' under the first note, '1 2' under the second note, and '1 2 5' under the third note.

5

brave old Duke of York, he had ten thou - sand

1 3 1 2 1 2 5

wrist loose and relaxed!

men. He marched them up to the top of the hill and he

marched them down a - gain. And when they were up they were

up, and when they were down they were down. And

when they were on - ly half-way up, they were nei- ther up nor down.

1

mf *mp* *p*
 $(1 \ 2 \ 3 \ 4)$
 $5 \qquad \qquad \qquad 3 \cdot \qquad \qquad \qquad 8va$



Which hand has the accompaniment? _____ the melody? _____

Transpose the *Duke of York* to the Key of C. The L.H. will begin on Low C.

New Dynamic Sign

pp — *pianissimo*

Pianissimo means very soft, softer than *piano*.

In this G major piece the notes of the I, IV and V7 chords are played separately.

Combining broken chords with pedal creates a lovely sound on the piano.



Canoeing in the Moonlight

Key of ___ Major

Gliding smoothly ($\text{♩} = 80$)

Piano sheet music in G major (two staves). Treble staff: Measure 1 starts with a dynamic *mp*, followed by a sixteenth-note pattern (5, 3, 1). Measure 2 begins with a sixteenth-note pattern (5, 2, 1). Bass staff: Measures 1 and 2 show eighth-note patterns (5, 3, 1) and (5, 2, 1) respectively. Fingerings 1, 3, and 5 are indicated above the treble staff.

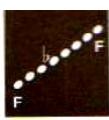
Piano sheet music in G major (two staves). Treble staff: Measure 3 starts with a dynamic **3**, followed by a sixteenth-note pattern (5, 3, 1). Bass staff: Measures 3 and 4 show eighth-note patterns (5, 3, 1) and (5, 3, 1) respectively. Fingerings 1, 3, and 5 are indicated above the treble staff. Pedal markings *L.H.* (left hand) and *R.H.* (right hand) are shown.

Piano sheet music in G major (two staves). Treble staff: Measure 5 starts with a dynamic *mp*, followed by a sixteenth-note pattern (4, 2, 1). Bass staff: Measures 5 and 6 show eighth-note patterns (5, 3, 1) and (5, 3, 1) respectively. Fingerings 1, 4, and 5 are indicated above the treble staff.

7
 Treble clef, key signature of one sharp.
 Bass clef, key signature of one sharp.
 L.H. (Left Hand) fingering: 2, 5, 3, 1.
 Dynamics: **pp**, **p**, **rit.**, **8va**, **15^{ma}**, **4/2 (2 octaves higher)**, **pp**.
 Fingering: 1, 2, 3, 4, 5.
 Articulation: **cross L.H. over**.



Compose your own broken chord piece in the Key of G.
Call it "Ripples in the Water" or a title of your choice.



The F Major Scale

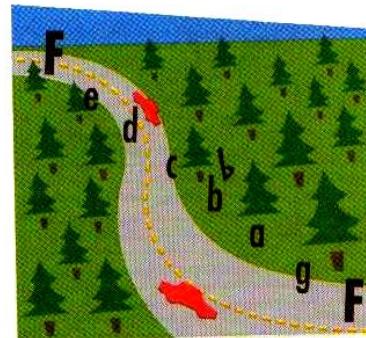
In the Key of F:

Which note is the **tonic**? _____

Which note is the **dominant**? _____

Which note is the **leading tone**? _____

The key signature of F is one flat – B^b.
Circle the key signature for the music below.



Roadmap for the Key of F

Musical score for page 5, measures 4-5. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 4 starts with a dynamic **p**. The first two measures show eighth-note patterns with "1 and 2 and" counts. Measure 5 begins with a dynamic **mf**. The first measure shows eighth-note patterns with "1 and 2 and" counts. The second measure shows eighth-note patterns with "1 and 2 and" counts, ending with a dynamic **p**.



On the piano, find the **tonic**, **dominant** and **leading tone** in the Key of F as your teacher calls for each one.

Warm-ups for the F Major Scale

R.H. *mf*

L.H. *mf*

Playing the F Major Scale

Practice slowly and listen for an even tone!

Memorize the fingering for the F major scale.



R.H. *f-p on repeat*

The L.H. fingering for the F scale is the same as the L.H. fingering for the C and G scales.

L.H. *f-p on repeat*

Scale Expert



Put a \star in the blank when you can play the F major scale (hands alone) with the metronome ticking at:

legato $\text{♩} = 80$ _____

legato $\text{♩} = 104$ _____

legato $\text{♩} = 138$ _____

staccato $\text{♩} = 80$ _____

staccato $\text{♩} = 104$ _____

staccato $\text{♩} = 138$ _____

Amaryllis*



Key signature for F Major

Circle all the B flats in this piece before playing.

Henri Ghys (France)

Moderato ($\text{♩} = 112$)
(prepare R.H.)

*Amaryllis is a plant with clusters of large red, white, purple, or pink flowers.

Teacher Duet: (Student plays 1 octave higher)

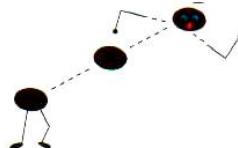
I, IV and V⁷ Chords in the Key of F



Blocked Chords — The chord tones are played together.

Musical score for blocked chords in F major. The key signature has one flat. The score consists of four measures. Measure 1: I (F major) and IV (B-flat major). Measure 2: I (F major), V⁷ (C major), and I (F major). Measure 3: I (F major) and IV (B-flat major). Measure 4: I (F major), V⁷ (C major), and I (F major). Dynamics: *mf* for measure 1, and I for measures 2, 3, and 4. Fingerings: 1, 3, 5 for the first measure, and 1, 3, 5 for the second measure.

Transpose the blocked chords above to the Key of G.



Broken Chords — The chord tones are played separately.

Musical score for broken chords in F major. The key signature has one flat. The score consists of three measures. Measure 1: I (F major) with notes 5, 3, 1. Measure 2: IV (B-flat major) with notes 5, 2, 1. Measure 3: I (F major) with notes 5, 3, 1. Dynamics: *mp* for all measures. Fingerings: 5, 3, 1 for the first measure, and 5, 2, 1 for the second measure. Measure 4: IV (B-flat major) with notes 5, 3, 1.

Transpose the broken chords above to the Key of C.



Reading Chord Symbols

Play the chord patterns below in the key suggested.

Use blocked chords, playing hands alone or hands together.

Key of F:	I	I	IV	IV	I	IV	I
Key of G:	I	IV	I	I	V7	V7	I
Key of C:	I	V7	I	V7	I	IV	I



Make up your own broken chord exercise using one of the three chord patterns above.

Auld Lang Syne



Key of _____ Major

Write I, IV or V7 in the boxes below the chords.

Slowly, with expression

The musical score consists of two staves. The top staff is in treble clef, 4/4 time, and the bottom staff is in bass clef, 4/4 time. The key signature is one flat. The music begins with a forte dynamic (f). The first measure contains a 'V7 chord' with fingers 1, 2, and 4. The second measure starts with a 'lift' on finger 5. The third measure shows a 'b' and 'o' keen. The fourth measure contains a 'should' dynamic with finger 1. The fifth measure has a 'stretch' with fingers 1, 2, and 4. The lyrics are: 'Should I not be glad?'. The bottom staff provides harmonic support with sustained notes.

Traditional

Should I not be glad?

Slowly, with expression

V7 chord

b' o' keen

lift

should

mf

stretch

auld ac-quaint- ance be for - got, and ___ nev - er brought to

3 1 2 4

5 8 8

3 5

Teacher Duet: (Student plays 1 octave higher)



When you can play *Auld Lang Syne* well in the Key of F major, transpose it to G major. You may begin with the upbeat to measure 3.