

LESSON BOOK

LEVEL 4

PIANO

*L*dventures® by Nancy and Randall Faber

A BASIC PIANO METHOD



Review Test

Rhythm

1. Match the symbols to the correct terms with a connecting line.



half rest



triplet



eighth note



cut time



half note



whole rest



the eighth note equals one beat



gets 3 beats in $\frac{4}{4}$ time



eighth rest



quarter rest

2. Fill in the blanks below.

Ritardando means to _____

The term *a tempo* means _____

This upbeat begins on beat _____. $\frac{4}{4}$ ||

Fermata means _____

Reading

3. Name the following intervals:
(2nd, 3rd, 4th, 5th, 6th, 7th)



4. Name these key signatures.



Key of ____



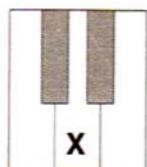
Key of ____



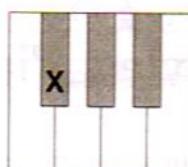
Key of ____

Theory

5. Circle the correct key from the X.



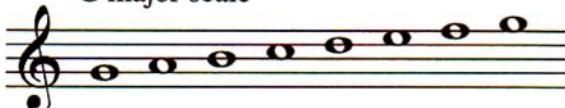
up a half step



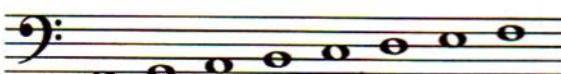
up a whole step

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

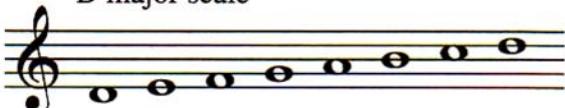
G major scale



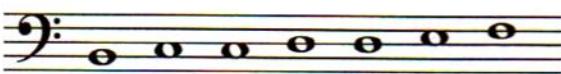
F major scale



D major scale



Chromatic scale

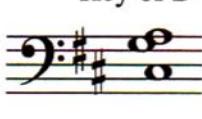


7. Label these chords correctly as I, IV, or V7.

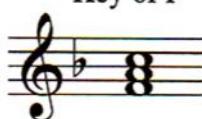
Key of G



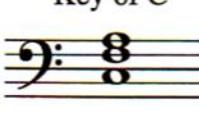
Key of D



Key of F



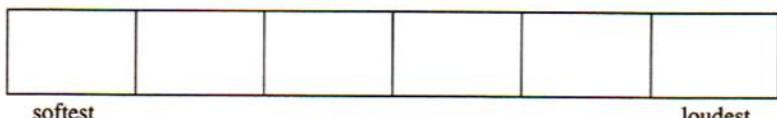
Key of C



Symbols & Terms

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

f *ff* *mp* *mf* *p* *pp*



9. Fill in the blanks below.

Draw a sharp —, a flat —, a natural —

Allegro means _____

Andante means _____

Vivace means _____

Moderato means _____

10. Under each note draw:



an accent mark:



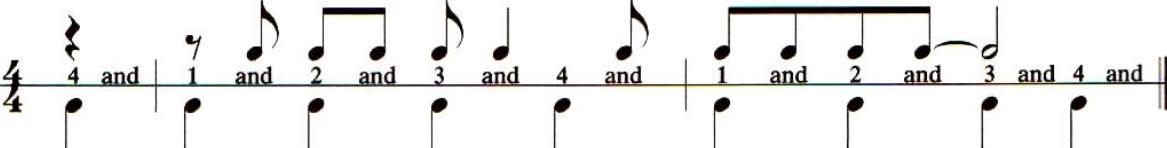
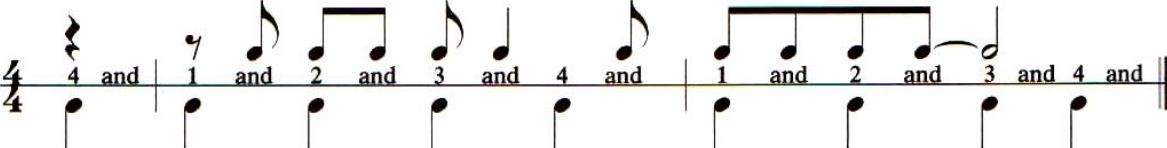
tenuto (stress) mark:



staccato mark:

Review Piece

Tap this rhythm from *Maple Leaf Rag* with both hands. Your teacher may ask you to count aloud. (Notice each beat is divided into 2 equal parts.)

R.H. 
L.H. 

Practice Hints:

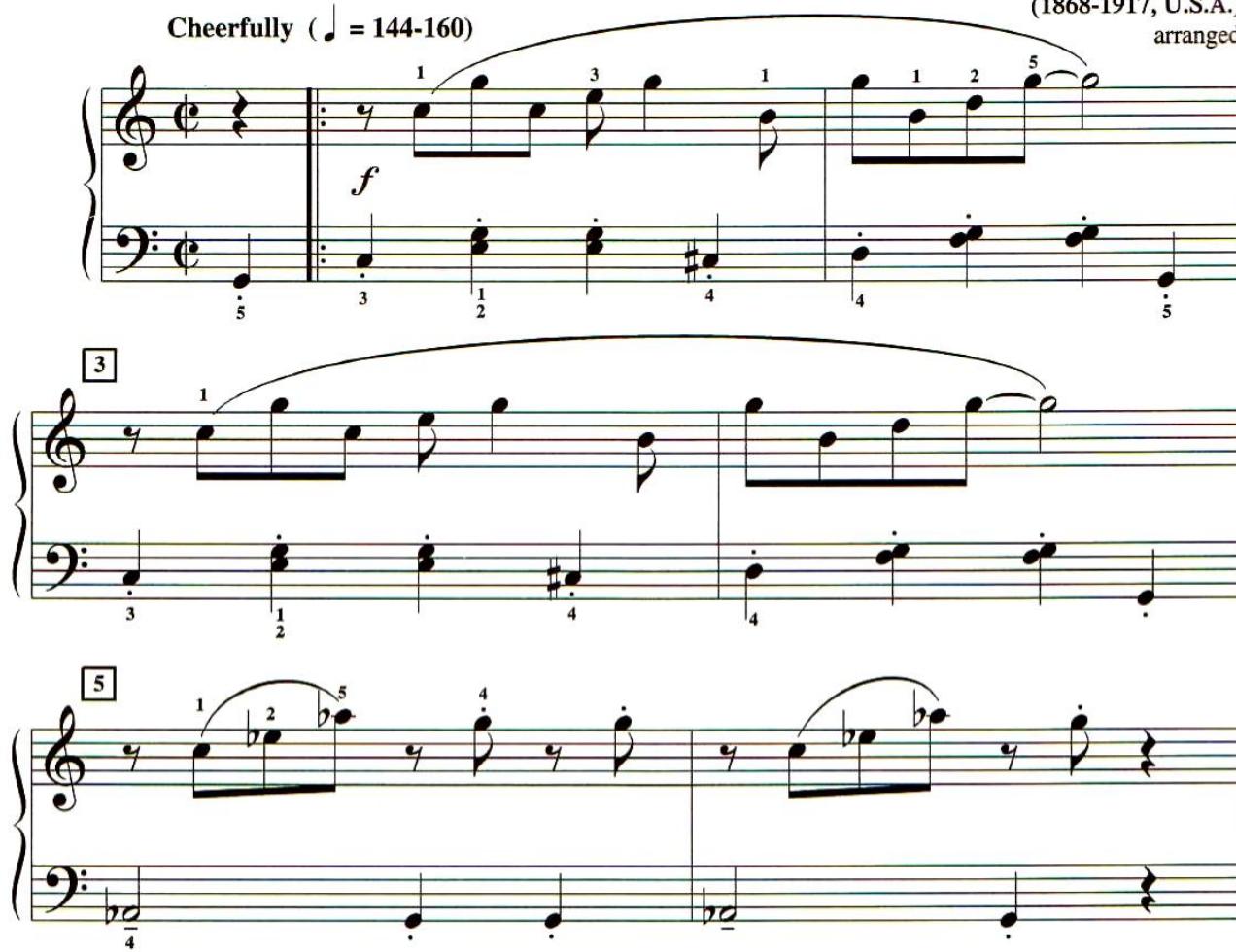
1. First tap the whole piece hands together at a slow tempo.
2. Play hands separately noticing the fingering and dynamics.
3. Now play hands together, gradually working up to performance speed.



Maple Leaf Rag

Scott Joplin
(1868-1917, U.S.A.)
arranged

Cheerfully ($\text{♩} = 144\text{-}160$)



7

p

R.H. 1, 2, 5

L.H. 2

R.H. 1, 2, 5

cresc.

5

9

mf

1, 2, 5

11

2

5

mf

13

2, 1

1

5

16

1.

2.



Point out the following in this piece:

eighth rest

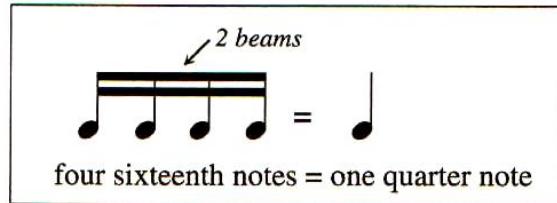
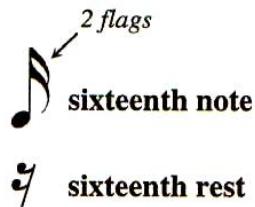
accidental

V7 chord

6th



16th Notes



With your teacher, tap and count aloud the rhythm below. Notice each beat is divided into 4 equal parts: **1 e and a**



"hot po-ta-to soup, hot po-ta-to soup, hot po-ta-to, hot po-ta-to, hot po-ta-to soup"

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

(Your teacher may have other ways for you to count.)



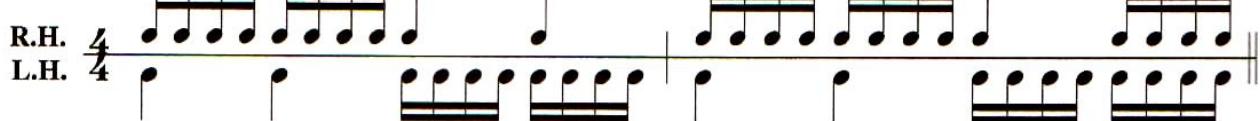
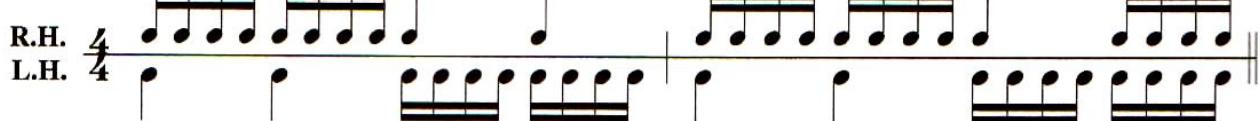
Drummer at the Keyboard

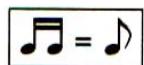
On the closed keyboard lid, tap your R.H. and L.H. together counting aloud.

Practice this drill until you can do it with ease. Can you tap with the metronome at $\text{♩} = 72$?



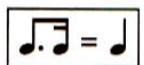
1 e and a 2 e and a 3 e and a 4 e and a (etc.)

R.H. 
L.H. 

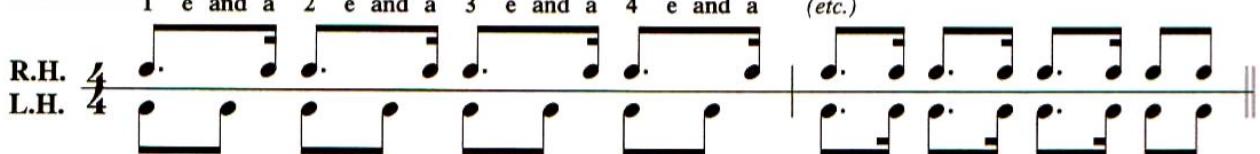
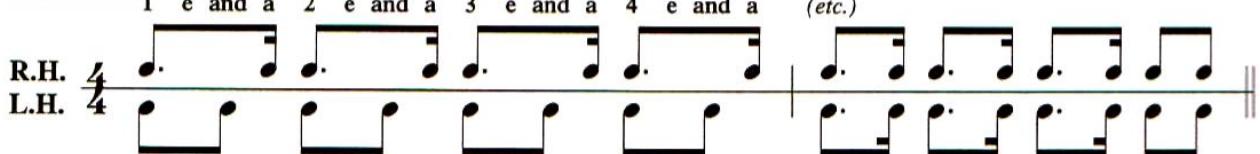


1 e and a 2 e and a 3 e and a 4 e and a (etc.)

R.H. 
L.H. 



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

R.H. 
L.H. 

Little Joke

(Op. 39, No. 12)

Dmitri Kabalevsky
(1904-1987, Russia)
original form

As you play *Little Joke*, drop into beat 1 of each measure.
Play the right hand eighth notes with a crisp, staccato touch.

Allegro ($\text{♩} = 132\text{-}152$)

DISCOVERY



Play the L.H. alone as blocked chords. Then play the R.H. alone as blocked chords.
Can you play hands together using blocked chords?

Sequence

A short musical pattern that is repeated on another pitch is called a *sequence*.

Play:

The musical notation shows a sequence pattern on a treble clef staff in 2/4 time with a key signature of one sharp. The pattern consists of two groups of notes. The first group has notes labeled 4, 4, 2, followed by a bracket labeled 'pattern'. The second group has notes labeled 3, 4, 2, 3, followed by a bracket labeled 'sequence'. The third group has notes labeled 3, 4, 2, followed by a bracket labeled 'sequence'.

Can you make up
a pattern and sequence
of your own?

Practice Hints:

1. Play *Burlesca* with the right hand alone, noticing the patterns and sequences.
2. The left hand uses broken octaves. Practice the L.H. alone slowly, keeping a relaxed wrist. Shift your hand slightly to help reach the octave.
3. Now play hands together, gradually working up to performance speed.

Burlesca*

Review: *Allegretto* means cheerful and rather fast
(but not as fast as *Allegro*).

(from Notebook for Wolfgang)

Leopold Mozart
(1719-1787, Austria)
original form

Allegretto ($\text{♩} = 100-116$)

The musical score consists of two staves. The top staff is for the treble clef (right hand) and the bottom staff is for the bass clef (left hand). The music is in 2/4 time with a key signature of one sharp. The right hand part features various note patterns, some with numbers above them (e.g., 1, 3, 4, 2, 5) and some with slurs. The left hand part consists of broken octaves. Dynamics include *mf*, *mp*, and *3* (indicating a triplet). Measure numbers 1, 3, and 1 are indicated above the staves.

*A *burlesca* is a composition with a lively, playful character.

Leopold Mozart wrote this piece while teaching his son, the famous Wolfgang Amadeus Mozart.

6

9

12

15



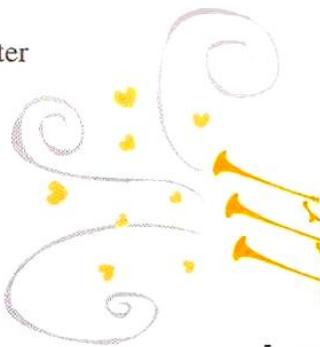
Compose your own pattern followed by 3 sequences.
Call it "Mountain Climbing" or a title of your choice.

Extra Credit: Can you transpose the first 8 measures of *Burlesca* to the Key of C?
Reading the intervals and using your "ear" will help you transpose.

The  rhythm is used in many marches. This familiar wedding march will help you master this common dotted rhythm.

Bridal March

(from the opera *Lohengrin*)



Richard Wagner
(1813-1883, Germany)
arranged

Slow march ($\text{♩} = 63\text{-}72$)

p l e and a 2 e and a

5

9 *mf*

13

17 *mf*

21

25

29

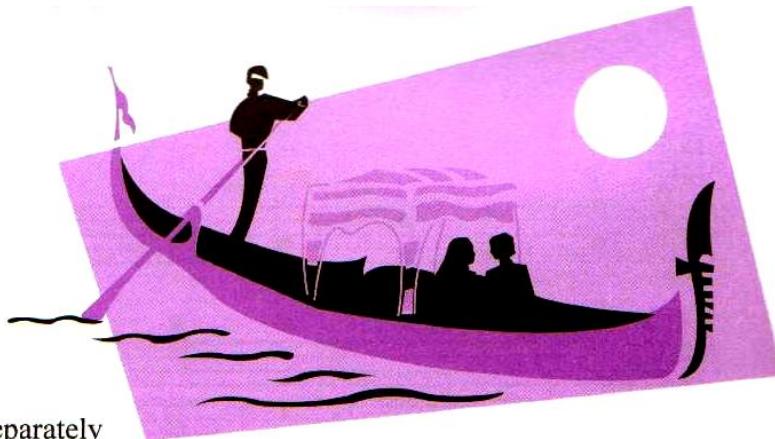
33

37



DISCOVERY The $\text{J} \cdot \text{J}$ rhythm in this piece always occurs on:
beat 1 beat 2 (circle one)

Review: $\frac{6}{8}$ = 6 beats in a measure
 gets 1 beat



The Gondola

Success Hint: Learn this piece hands separately before playing hands together.

Andante ($\text{♩} = 120$)

*cantabile** (singing)

Count: 1 and 2 3 4 5 6 1 and 2 3 4 5 6

p **mp**

4

lift

7

Ped. simile (pedal similarly)

10

*The Italian word *cantabile* is pronounced, “con-TAH-bee-lay.”

13

16

19

22

26

DISCOVERY

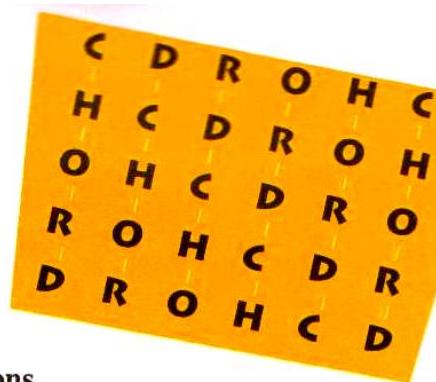
In $\frac{6}{8}$ time, how many beats does each rhythm below receive?

$\text{J} \cdot \text{J} =$ ___ beats

$\text{J} \cdot \text{J} =$ ___ beats

$\text{J} \cdot \text{J} =$ ___ beats

Chord Inversions



1. Major and minor chords are composed of a **root**, **3rd**, and **5th**.
These notes can be rearranged, or **inverted** to form **chord inversions**.

To invert a chord, bring the lowest tone up an octave.

C major chord

(one octave higher)

root (chord name)

The letter names stay the same, even though the notes are rearranged.

2. Major and minor chords have three positions: **root position**, **1st inversion**, and **2nd inversion**.

Play the following positions of the C major chord. Notice the fingering.

Root position

The root (chord name)
is on the bottom.

1st inversion

The 3rd is on the bottom.

2nd inversion

The 5th is on the bottom.

3. To find the root (chord name) of a chord inversion:

Locate the interval of a 4th in the inversion.

The root will always be the *upper* note of the 4th.

Ex.

The root is C.
(upper note of the 4th)

Ex.

The root is G.
(upper note of the 4th)

4. For each chord below, darken the interval of a 4th.
Then write the name of the root (chord name) in the blank.

Ex. C

chord name

chord name

chord name

chord name

Table of Chord Inversions

Put a check (✓) in the box as you master the following chord inversions at a moderate tempo.

C major chords

A musical score for C major chords in 4/4 time. The treble clef is on the first line, and the bass clef is on the fourth line. The key signature is C major (no sharps or flats). The score consists of four measures. The first measure shows a C major chord in root position (C-E-G). The second measure shows a C major chord in first inversion (G-C-E). The third measure shows a C major chord in second inversion (E-G-C). The fourth measure shows a C major chord in root position (C-E-G). Fingerings are indicated above the notes: 1, 2, 3, 5 for the first measure; 1, 2, 3, 5 for the second measure; 1, 2, 3, 5 for the third measure; and 1, 2, 3, 5 for the fourth measure. Dynamics include 'mf' (mezzo-forte) and a short dash indicating a rest or silent measure.

F major chords

A musical score for F major chords in 4/4 time. The treble clef is on the first line, and the bass clef is on the fourth line. The key signature is F major (no sharps or flats). The score consists of four measures. The first measure shows an F major chord in root position (F-A-C). The second measure shows an F major chord in first inversion (C-F-A). The third measure shows an F major chord in second inversion (A-C-F). The fourth measure shows an F major chord in root position (F-A-C). Fingerings are indicated above the notes: 1, 2, 3, 5 for the first measure; 1, 2, 3, 5 for the second measure; 1, 2, 3, 5 for the third measure; and 1, 2, 3, 5 for the fourth measure. Dynamics include 'mf' (mezzo-forte) and a short dash indicating a rest or silent measure.

G major chords

A musical score for G major chords in 4/4 time. The treble clef is on the first line, and the bass clef is on the fourth line. The key signature is G major (one sharp). The score consists of four measures. The first measure shows a G major chord in root position (G-B-D). The second measure shows a G major chord in first inversion (D-G-B). The third measure shows a G major chord in second inversion (B-D-G). The fourth measure shows a G major chord in root position (G-B-D). Fingerings are indicated above the notes: 1, 2, 3, 5 for the first measure; 1, 2, 3, 5 for the second measure; 1, 2, 3, 5 for the third measure; and 1, 2, 3, 5 for the fourth measure. Dynamics include 'mf' (mezzo-forte) and a short dash indicating a rest or silent measure.

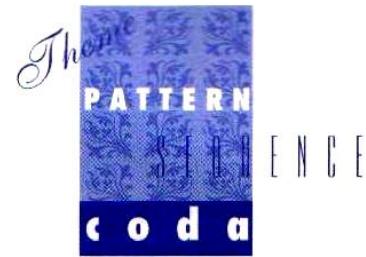
D major chords

A musical score for D major chords in 4/4 time. The treble clef is on the first line, and the bass clef is on the fourth line. The key signature is D major (two sharps). The score consists of four measures. The first measure shows a D major chord in root position (D-F#-A). The second measure shows a D major chord in first inversion (F#-D-A). The third measure shows a D major chord in second inversion (A-D-F#). The fourth measure shows a D major chord in root position (D-F#-A). Fingerings are indicated above the notes: 1, 2, 3, 5 for the first measure; 1, 2, 3, 5 for the second measure; 1, 2, 3, 5 for the third measure; and 1, 2, 3, 5 for the fourth measure. Dynamics include 'mf' (mezzo-forte) and a short dash indicating a rest or silent measure.

Your teacher may ask you to play the exercise above using the following chords.
(You may proceed in the book while practicing these chords.)

1. A minor
2. D minor
3. E minor
4. C minor
5. G minor
6. F minor
7. A major
8. E major

Analyzing a piece (studying the patterns) can help you learn and memorize the music quickly.
Analyze this piece with your teacher before playing hands together.



Sonatina in C

1st Theme

Allegro ($\text{♩} = 88-104$)

Frank Lynes
(1853-1913, U.S.A.)
original form

The musical score for the 1st Theme starts with a treble clef and a bass clef, both in 2/4 time. Measure 1 begins with a piano dynamic (**p**). The melody consists of eighth-note chords: 2nd inversion (3, 5, 3), 1st inversion (1, 5, 3, 1), and root position (2, 1). Measures 2-5 continue this pattern with different inversions and dynamics. Measure 5 ends with a fermata over the bass note.

4

Measure 4 continues the melodic line with eighth-note chords. The bass part provides harmonic support with sustained notes.

2nd Theme

7

Measure 7 introduces the 2nd Theme. It features a treble clef and a bass clef, with a dynamic marking of **mf**. The melody consists of eighth-note chords: 3, 2, 1, 3. The bass part includes slurs and grace notes.

10

Measures 10-12 show sequences of eighth-note chords: 3, 2, 1, 3. The bass part features sustained notes and slurs. The word "sequence" is written below the bass staff in measure 10.

Transition back to 1st Theme

13

sequence
dim.

3 3 3 2 3 1 1 2

2 1 3

16

cresc.

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

19 **1st Theme**

p

3 5 5 2 1

p

22

3 5 5 5

25 **2nd Theme**

3 1

mf

28

31

Coda C scale over Alberti bass

(skip!)

mf

34

p

37

f



DISCOVERY What inversion of the C major chord is used for the R.H. in measures 37-40? _____

Extra Credit: Can you transpose the Coda to the Key of G?

Grace note



A *grace note* is an ornamental note that has no time value of its own.

It is played quickly into the note that follows.

Your teacher will show you how to play the grace notes in the last measures.

A *suite* is a set of pieces that are usually performed together. A suite is often a collection of dances, or may be a set of pieces that share a common idea. *Seaside Suite* depicts a day at the seashore.

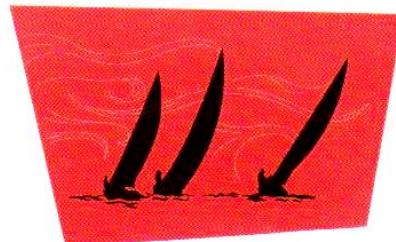
The first movement, *Sailboats in the Wind*, uses **1st inversion chords** for the right hand.

Practice Hint: First play the broken chords as blocked chords.

This will help you recognize chord names and patterns.

Seaside Suite

1. Sailboats in the Wind



Moving quickly ($\text{♩} = 116-132$)

mp

slur simile

3

5

mp

mf

A series of five staves of musical notation for piano, numbered 7 through 15. Each staff includes a treble clef, a bass clef, and a key signature. The notation consists of various note heads and stems, some with horizontal strokes above them. Performance markings are present in each staff:

- Staff 7:** Fingerings 1, 2, 5; 1, 2, 5; 1, 2, 5. Pedal markings: 3, 4, 3, 3. Dynamic: *p*. Articulation: *lift*.
- Staff 9:** Fingerings 1, 2, 5; 1, 2, 5; 1, 2, 5; 1, 2, 5; 1, 2, 5. Pedal markings: 3, 3, 5, 3. Dynamic: *pp*. Articulation: *lift*.
- Staff 11:** Fingerings 1, 2, 5; 1, 2, 5; 1, 2, 5; 1, 2, 5; 1, 2, 5. Pedal markings: 3, 3. Dynamic: *p*. Articulation: *lift*.
- Staff 13:** Fingerings 1, 2, 5; 1, 2, 5; 1, 2, 5; 1, 2, 5; 1, 2, 5. Pedal markings: 3, 3. Dynamic: *mp*. Articulation: *lift*.
- Staff 15:** Fingerings 1, 2, 5; 1, 2, 5; 1, 2, 5; 1, 2, 5; 1, 2, 5. Pedal markings: cross over (3), 1, cross over (3). Dynamics: *mf*, *f*, *poco rit.*. Articulations: *cross over*, *lift*.

17 *a tempo*

p

19

21 *poco rit.*

23 *a tempo*

mp

25

rit.

pp

DISCOVERY

Find a two-measure pattern and sequence for the L.H. on p. 22.

trill (tr) - a rapid alternation between two neighboring notes.
Your teacher will show you how to play the trill in the last measure.



2. Mysterious Cove

Slow and mysterious ($\text{♩} = 60-69$)

The sheet music consists of four staves of musical notation for a two-piano piece. The top two staves are in treble clef, G major, and common time. The bottom two staves are in bass clef, C major, and common time. Measure numbers 1 through 10 are indicated in boxes above the staves. Dynamics include *pp*, *mp*, and *p*. Articulation marks like dots and dashes are present. Measure 1 starts with a piano dynamic and a bass note. Measures 2-3 show a series of chords. Measure 4 begins with a forte dynamic. Measures 5-6 show more chords. Measure 7 starts with a piano dynamic and includes a bass line. Measures 8-9 show chords. Measure 10 ends with a piano dynamic. Measure 11 is indicated at the bottom of the page.

13

16

19

22

25



Hold the pedal down and play a low G in the L.H.
For the R.H., play *1st inversion chords* using only white keys.

This last movement uses **2nd inversion chords** for the R.H.

Keeping your hand in a relaxed, but molded playing position will help you play the consecutive 2nd inversion chords.



3. Surfboards

Fast and fun ($\text{♩} = 144\text{--}168$)

A musical score for two hands. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is one sharp (F#). The tempo is indicated as "Fast and fun" with a quarter note value of 144-168. The score consists of five staves of music, numbered 1 through 10. Staff 1 starts with a forte dynamic (f). Staff 2 begins with a measure of eighth notes followed by a dynamic marking "mp". Staff 3 shows various 2nd inversion chords with fingerings like 5, 3, 1; 1, 5, 4; and 2, 5. Staff 4 features a melodic line with eighth-note patterns. Staff 5 concludes with a dynamic marking "mp". Fingerings are provided throughout the piece, such as 1, 5, 4, 2, 1 in the final measure.

*Delete lower note of octaves, if necessary.

14

DISCOVERY

Name the root of the 1st four R.H. chords. (Hint: Remember to look for the upper note of each 4th.) Is each chord major or minor?

Theory of Minor Scales

- Every major key also has a minor key that shares the **same key signature**.
The minor key is called the **relative minor**.
- The relative minor starts on the **6th step** of the major scale.
Hint: You can also find it quickly by counting down 3 half steps from the tonic of the major key.

The diagram illustrates two pairs of major and relative minor scales. The top pair shows C major (G clef, 4/4 time) and A natural minor (G clef, 4/4 time). The bottom pair shows F major (Bass clef, 4/4 time) and D natural minor (Bass clef, 4/4 time). In both cases, the 6th step of the major scale is highlighted, and the relative minor scale begins on that step. The relative minor scales include a natural accidental (A natural in C major, D natural in F major) at the 7th step.

Play these two major scales and their relative minors. Listen to the difference in sound!

The Harmonic Minor Scale

- The minor scales shown above are called **natural minor** scales.
Notice the **whole step** between steps 7 and 8 in the natural minor scale.
- The **harmonic minor** scale is formed by **raising the 7th step** of the natural minor scale.
This creates a **half step** between steps 7 and 8 (*leading tone to tonic*).
Notice an accidental is needed to raise the 7th step.

The diagram shows the A harmonic minor scale (G clef, 4/4 time). The 7th step, E, is raised to E# (F), creating a half step between the 7th and 8th steps. The 6th step, D, is also raised to D# (E), and the 3rd step, G, is raised to G# (A). The 1st, 2nd, and 4th steps remain natural. Step 5 is B, step 6 is C#, and step 8 is A. An illustration of a red hot air balloon is in the top right corner.

Play the A harmonic minor scale and listen to the sound!

Playing Minor Scales

Practice these minor scales listening for an even tone and steady rhythm.

Put a ✓ in the box when you have mastered the metronome speeds your teacher suggests.

1st week $\text{♩} =$ _____

2nd week $\text{♩} =$ _____

3rd week $\text{♩} =$ _____

Teacher note: The student may proceed in the book while developing speed on these scales.

A natural minor

R.H. Treble clef, 4/4 time. Fingerings: 1, 3, 1; 5; 3. L.H. Bass clef, 4/4 time. Fingerings: 5; 1, 3; 3, 1. Dynamics: *mf*–*p* on repeat.

A harmonic minor

L.H. Bass clef, 4/4 time. Fingerings: 5; 1, 3; 3, 1; 5; 1, 3, 2, 1; 2, 3, 1. Dynamics: *mf*–*p* on repeat.

D natural minor

R.H. Treble clef, 4/4 time. Fingerings: 1, 3, 1; 5; 3. L.H. Bass clef, 4/4 time. Fingerings: 5; 1, 3; 3, 1; 5; 1, 3, 2, 1; 2, 3, 1. Dynamics: *mf*–*p* on repeat.

D harmonic minor

L.H. Bass clef, 4/4 time. Fingerings: 5; 1, 3; 3, 1; 5; 1, 3, 2, 1; 2, 3, 1. Dynamics: *mf*–*p* on repeat.

E natural minor

R.H. Treble clef, 4/4 time. Fingerings: 1, 3, 1; 5; 3. L.H. Bass clef, 4/4 time. Fingerings: 5; 1, 3; 3, 1; 5; 1, 3, 2, 1; 2, 3, 1. Dynamics: *mf*–*p* on repeat.

E harmonic minor

L.H. Bass clef, 4/4 time. Fingerings: 5; 1, 3; 3, 1; 5; 1, 3, 2, 1; 2, 3, 1. Dynamics: *mf*–*p* on repeat.

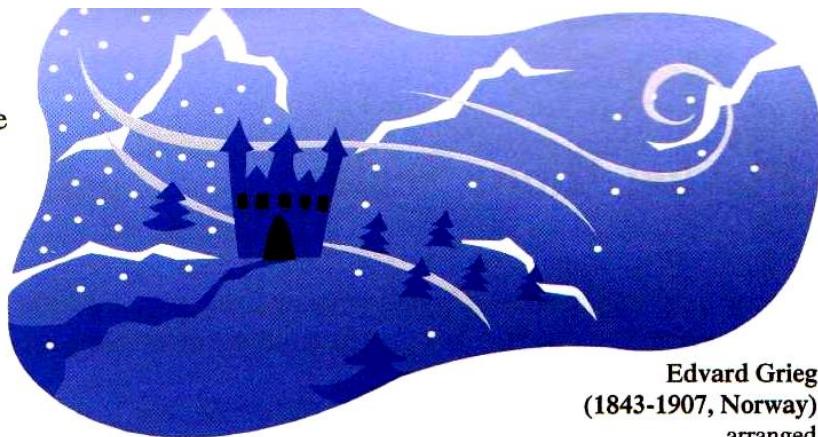
Note to Teacher: The student may continue learning all 12 harmonic minor scales with *Achievement Skill Sheet No. 4, One-Octave Minor Scales & Arpeggios*.

sforzando

A sudden, strong accent on a single note or chord.

In the Hall of the Mountain King

(from *Peer Gynt Suite*)



Edvard Grieg
(1843-1907, Norway)
arranged

Crisp march tempo ($\text{♩} = 100-120$)

The musical score consists of four staves of music, each with a treble clef and a bass clef. The first staff starts with a dynamic of *pp*. The second staff begins with a dynamic of *pp*, followed by a measure of rest. The third staff starts with a dynamic of *pp*. The fourth staff starts with a dynamic of *mp*.

Measure 1: Treble staff (G clef) has a note with a '3' above it. Bass staff (F clef) has a note with a '1' above it. Treble staff (G clef) has a note with a '4' above it. Bass staff (F clef) has a note with a '2' above it. Treble staff (G clef) has a note with a '4' above it. Bass staff (F clef) has a note with a '2' above it. Treble staff (G clef) has a note with a '4' above it.

Measure 2: Bass staff (F clef) has a note with a '5' above it. Treble staff (G clef) has a note with a '1' above it. Bass staff (F clef) has a note with a '2' above it. Treble staff (G clef) has a note with a '4' above it. Bass staff (F clef) has a note with a '1' above it. Treble staff (G clef) has a note with a '2' above it. Bass staff (F clef) has a note with a '4' above it.

Measure 3: Bass staff (F clef) has a note with a '5' above it. Treble staff (G clef) has a note with a '1' above it. Bass staff (F clef) has a note with a '2' above it. Treble staff (G clef) has a note with a '4' above it. Bass staff (F clef) has a note with a '1' above it. Treble staff (G clef) has a note with a '2' above it. Bass staff (F clef) has a note with a '4' above it.

Measure 4: Bass staff (F clef) has a note with a '5' above it. Treble staff (G clef) has a note with a '1' above it. Bass staff (F clef) has a note with a '2' above it. Treble staff (G clef) has a note with a '4' above it. Bass staff (F clef) has a note with a '1' above it. Treble staff (G clef) has a note with a '2' above it. Bass staff (F clef) has a note with a '4' above it.

Measure 5: Bass staff (F clef) has a note with a '5' above it. Treble staff (G clef) has a note with a '1' above it. Bass staff (F clef) has a note with a '2' above it. Treble staff (G clef) has a note with a '4' above it. Bass staff (F clef) has a note with a '1' above it. Treble staff (G clef) has a note with a '2' above it. Bass staff (F clef) has a note with a '4' above it.

Measure 6: Bass staff (F clef) has a note with a '5' above it. Treble staff (G clef) has a note with a '1' above it. Bass staff (F clef) has a note with a '2' above it. Treble staff (G clef) has a note with a '4' above it. Bass staff (F clef) has a note with a '1' above it. Treble staff (G clef) has a note with a '2' above it. Bass staff (F clef) has a note with a '4' above it.

Measure 7: Bass staff (F clef) has a note with a '5' above it. Treble staff (G clef) has a note with a '1' above it. Bass staff (F clef) has a note with a '2' above it. Treble staff (G clef) has a note with a '4' above it. Bass staff (F clef) has a note with a '1' above it. Treble staff (G clef) has a note with a '2' above it. Bass staff (F clef) has a note with a '4' above it.

Measure 8: Bass staff (F clef) has a note with a '5' above it. Treble staff (G clef) has a note with a '1' above it. Bass staff (F clef) has a note with a '2' above it. Treble staff (G clef) has a note with a '4' above it. Bass staff (F clef) has a note with a '1' above it. Treble staff (G clef) has a note with a '2' above it. Bass staff (F clef) has a note with a '4' above it.

Measure 9: Bass staff (F clef) has a note with a '5' above it. Treble staff (G clef) has a note with a '1' above it. Bass staff (F clef) has a note with a '2' above it. Treble staff (G clef) has a note with a '4' above it. Bass staff (F clef) has a note with a '1' above it. Treble staff (G clef) has a note with a '2' above it. Bass staff (F clef) has a note with a '4' above it.

Measure 10: Bass staff (F clef) has a note with a '5' above it. Treble staff (G clef) has a note with a '1' above it. Bass staff (F clef) has a note with a '2' above it. Treble staff (G clef) has a note with a '4' above it. Bass staff (F clef) has a note with a '1' above it. Treble staff (G clef) has a note with a '2' above it. Bass staff (F clef) has a note with a '4' above it.

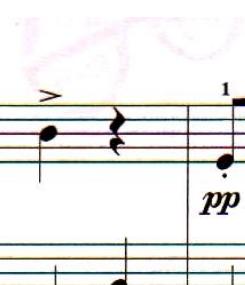
13 5 2 5 > 1 2 4 5 2 5 4
pp

16 2 4 > 1 >
mp

19 4 > 4
 1 2 5

21 4 > 1 > 4 4
mf *f*
 5

24 5 1 2 5 > 1 3 5 > 4
ff *sfp*
 3 >



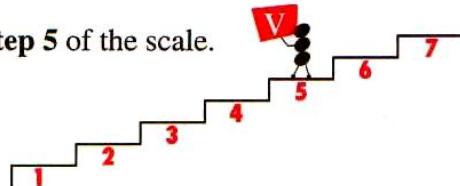

DISCOVERY Does the G# in the last measure belong to the A natural minor scale or the A harmonic minor scale? _____

Extra Credit: Can you transpose measures 2-9 to D minor?



The V⁷ Chord in Root Position

Review: Tonic refers to **step 1** of the scale. Dominant refers to **step 5** of the scale.



1. Playing the V Chord in Root Position

The dominant chord is always a **major chord** built on **step 5** of the scale. It is also called the V (five) chord.

In the keys shown below, play and say the following:

"C major: 1 2 3 4 5" V chord I chord"

"A minor: 1 2 3 4 5" V chord I chord"

"F major: 1 2 3 4 5" V chord I chord"

"D minor: 1 2 3 4 5" V chord I chord"

2. Playing the V7 Chord in Root Position



The **V7** (dominant 7) chord adds a **7th above the root** of the major V chord. It is a four-note chord. Often, one of the middle notes is omitted, making it easier to play.

In the keys shown below, play and say the following:

chord symbols: C G G7 omitted 5th omitted 3rd C
 R.H.
 "Key of C: I chord V chord V7 chord omitted 5th omitted 3rd I chord" (2nd inversion)

G D D7 omitted 5th omitted 3rd G
 L.H.
 "Key of G: I chord V chord V7 chord omitted 5th omitted 3rd I chord" (2nd inversion)

I and V7 Chords in D minor (root position)

Dm A7 Dm (2nd inversion)

mf I V7 omitted 5th omitted 3rd I Dm A7 omitted 5th omitted 3rd Dm

I V7 I (2nd inversion)

Prelude in D Minor

(from Op. 43)

Practice Hint: Play this piece slowly in $\frac{4}{4}$ time, gradually working up to performance tempo in cut time.



Muzio Clementi
(1752-1832, Italy)
original form

Moderato ($\text{♩} = 52$)

1 2 3 4 5 6

broken I chord broken V7 chord

mp *hold as you play*

mf

f

Performance p.20

Naming Key Signatures

A key signature indicates a major key or the relative minor key.

For example, the key signature of *Night Ride* is either F major or D minor.

To determine the correct key, look at the harmony in the last measure.

Look at the last measure of *Night Ride*, then name the key. **Key of _____**



Technique Hints:

1. Practice the R.H. with a loose, relaxed wrist.
Play lightly and close to the keys.
2. Practice the L.H. with a rich tone, “shaping” each phrase.

Night Ride

Key of _____ minor

Cornelius Gurlitt
(1820-1901, Germany)
original form

Allegro moderato (♩ = 104-116)

relaxed wrist

mp

3

5

(V chord)

(I chord)

Sheet music for piano featuring two staves. The top staff is treble clef and the bottom is bass clef. Measure numbers 1 through 5 are indicated below the bass staff. Various dynamics and performance instructions like "relaxed wrist" and "mp" are included. Chords are labeled with Roman numerals (V, I) and specific measure numbers. Measure 3 includes a bracketed "V chord" and measure 5 includes a bracketed "I chord".

8

mf

1 2 5 3 2 1 2

11

f

1 2 4 3 2 1 2 1 3

14

dim.

3 2 3 1 3 2 3 1 3 2 3 1

17

pp

2 3 2 3



In measures 8-11 this piece moves to F major.

In what measure does the leading tone appear, returning the piece to D minor? measure ____

I and V7 Chords in E minor (root position)

Em B7 Em (2nd inversion)

mf I V7 omitted 5th omitted 3rd I Em B7 omitted 5th omitted 3rd Em

I V7 I (2nd inversion)



New Tempo Mark

Adagio (a-DAH-zhee-o) means slow,
slower than *Andante*.

The Sailor's Story

Adagio ($\text{♩} = 56-63$)

p

mp

ff

p

(8va)

8va

p



Point out a V7 chord in the last line of music.

Sometimes a composer uses the major key and its relative minor key in the same piece.

Name the form of the piece and the key used for each section.

form

keys



Chanson*

Technique Hint: Play the L.H. alone with pedal. Keep your wrist in motion as your hand moves gracefully through the wide leaps.

Flowing, expressively

The music consists of four staves of piano sheet music. Staff 1 starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. It features a bass line with grace notes and a treble line with sustained notes. Staff 2 starts with a bass clef, a key signature of one sharp, and a 3/4 time signature. It features a bass line with grace notes and a treble line with sustained notes. Staff 3 starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. It features a bass line with grace notes and a treble line with sustained notes. Staff 4 starts with a bass clef, a key signature of one sharp, and a 3/4 time signature. It features a bass line with grace notes and a treble line with sustained notes. The music is labeled "Flowing, expressively".

**Chanson* is the French word for “song.”

17

21

25

29

33

37

41

45

49



Compose a 4-measure melody in G major.
Can you play your melody in the relative minor (E minor)?

Sharp Key Signatures

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

Go up a half step from the **last sharp in the key signature.**

The name of that note is the name of the key.

(Hint: The last sharp in the key signature is the *leading tone* of the key.)

Ex. Last sharp: F# Ex. Last sharp: C# Last sharp: _____
Key name: G Key name: D Key name: _____
(you write)

Ex. Last sharp: _____
Key name: _____
(you write)

Ex. Last sharp: _____
Key name: _____
(you write)

The pattern of sharps is always the same.

Study the example below and the rules to the right.
Then write 2 complete sharp patterns on your own.

1. Always begin with F#.
2. Continue the pattern moving **down a 4th** and **up a 5th**.
3. After the fourth sharp, D#, move **down** to A#. Then continue the “up 5, down 4” pattern.

(you write) (you write)

1. Two-Octave Scales

Practice these scales **hands separately**. Use *cresc.* and *dim.* to add “shape” to the scale.

Put a ✓ or date in the blanks below as each tempo is mastered.

C major

Hands Separately: $\text{♩} = 80$ ____ $\text{♩} = 96$ ____ $\text{♩} = 120$ ____



2. G major

Sheet music for G major scale, hands separately. The music is in G major (one sharp) and common time (4/4). The treble and bass staves show fingerings (1, 3, 1; 4, 1) and (5, 1, 3, 1; 4, 1, 3, 1) respectively. The dynamic is *mp*. The tempo options are $\text{♩} = 80$, $\text{♩} = 96$, and $\text{♩} = 120$. A small trophy icon is shown.

3. D major

Sheet music for D major scale, hands separately. The music is in D major (two sharps) and common time (4/4). The treble and bass staves show fingerings (1, 3, 1; 4, 1) and (5, 1, 3, 1; 4, 1, 3, 1) respectively. The dynamic is *mp*. The tempo options are $\text{♩} = 80$, $\text{♩} = 96$, and $\text{♩} = 120$. A small trophy icon is shown.

4. A major

Sheet music for A major scale, hands separately. The music is in A major (three sharps) and common time (4/4). The treble and bass staves show fingerings (1, 3, 1; 4, 1) and (5, 1, 3, 1; 4, 1, 3, 1) respectively. The dynamic is *mp*. The tempo options are $\text{♩} = 80$, $\text{♩} = 96$, and $\text{♩} = 120$. A small trophy icon is shown.

5. E major

Sheet music for E major scale, hands separately. The music is in E major (four sharps) and common time (4/4). The treble and bass staves show fingerings (1, 3, 1; 4, 1) and (5, 1, 3, 1; 4, 1, 3, 1) respectively. The dynamic is *mp*. The tempo options are $\text{♩} = 80$, $\text{♩} = 96$, and $\text{♩} = 120$. A small trophy icon is shown.

Note to Teacher: The student may continue learning all 12 major scales with *Achievement Skill Sheet No. 5*.
Two Octave Major Scales & Arpeggios.

Molto means “very.”
For example, *molto rit.* means
to make a very big *ritardando*.



Wild Flowers

Moderato, espressivo (expressively)

Musical score for piano, 3/4 time, key signature of two sharps. The score consists of four staves of music, each with a basso continuo staff at the bottom. Measure numbers 1, 5, 9, and 13 are indicated in boxes above the staves. Dynamic markings include *mp* and *mf*. Fingerings such as 1, 2, 3, 4, and 5 are shown above the notes. The music features various note values including eighth and sixteenth notes, and rests. The basso continuo staff uses Roman numerals (I, II, III) and arabic numerals (1, 2, 3, 4, 5) to indicate harmonic changes.

16

2 3 5 1 4 2 3 5 1 2

19

poco rit.

a tempo

mp

5 1 3 5 2 5 2 5 1 2

23

4 3 1 1 4 2

mf

5 2

27

Cadenza (a decorative passage played freely)

3 1 2 1 4 1 3 4 5

f

p

1 3

29

Slower, wistful

3 4 3 5 2 1 5 3

molto rit.

pp

5 1 2

DISCOVERY



How many times does the opening theme appear?

Poco a poco means "little by little."

For example, *cresc. poco a poco* means to get louder, little by little.

Procession

Key of _____ Major

Moderato, ($\text{♩} = 96$)

p-f on repeat



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

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

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

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

DISCOVERY

Does the opening chord have the root, 3rd, or 5th on top (as the melody)? _____

Does the last chord have the root, 3rd, or 5th on top? _____

This prelude is one of Johann Sebastian Bach's most well-loved keyboard pieces. Bach was a master at creating an entire composition from a single musical idea.

Bach's original manuscript did not include dynamic marks. The dynamic marks given here show one interpretation for the piece. Your teacher may suggest other dynamic marks for you to play.

Congratulations on being able to play this advanced piece from the keyboard repertoire!*



Prelude in C

(No. 1 from *The Well-Tempered Clavier, Book 1*)

Johann Sebastian Bach
(1685-1750, Germany)
original form

Andante

The musical score consists of three staves of music for a keyboard instrument. The top staff is in common time (C) and the bottom staff is in common time (C). The music is written in two voices, with the upper voice primarily consisting of sixteenth-note patterns and the lower voice providing harmonic support with sustained notes and bass lines. Fingerings are indicated above the notes: '1 3 5' for the first measure of each staff, 'mp' (mezzo-forte) for the third measure of the middle staff, and '(2) 5' for the fifth measure of the bottom staff. Measure numbers 1, 3, and 6 are enclosed in boxes in the left margin. Below the staffs, performance instructions like '3 1', '2 1', and '3 2' are placed under groups of measures, likely indicating specific fingerings or techniques.

*As a pianist, your *repertoire* is the collection of pieces you can play at performance level.

9

3 1 5 1 3 1

12

3 2 4 2 2

15

4 2 3 2 4 2 2 1

18

mp 1 3 5 2 3 5 2 3 5
5 (2) 3 1 2 3 5 2 3 5

21

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

24

27

30

33

DISCOVERY



Where does the L.H. bass note stay on the dominant for 8 consecutive measures?