

SOLO ALBUM FOR THE ADULT BEGINNER

for piano

by BARBARA KIRKBY-MASON

FOREWORD

In this entirely new approach for quick learning and a confident performance players may rely on lateral moves throughout a wide compass whilst the hand position of the three note CHORD is retained. A few easy extensions are also introduced.

Difficult synchronisation between hands has been avoided throughout this Album. Chords are introduced immediately; five finger groups are made use of but the customary need for finger facility usually confined to the centre of the Keyboard for beginners is kept to the minimum. The wider mental grasp of the adult will quickly absorb the structural patterns on which each piece is based. Verbal suggestions for playing at different octaves will eliminate the notational complications which usually hinder the beginner.

It is recommended that the teacher should assist with verbal guidance for lateral moves whilst the beginner plays or that these moves should be memorised by the player himself.

Landmarks will be speedily recognised and letter-names quickly absorbed; by this means sight-reading is instantaneous. Use clapping at first in order to feel the rhythmic beat.

N.B. The Adult Beginner need not be deterred from playing these solos because the NOTATION looks difficult!

They are extremely easy to learn and are presented in a special scheme. For the first piece the only requirement is to be able to play a chord of 3 notes (known as a TRIAD) in both hands, and to move freely along the keyboard.

PRACTISE five separate White notes as well:—

Fingering 1 2 3 4 5 for Right Hand, 5 4 3 2 1 for Left Hand, (hands separately and together).

Then use the same fingering to practise the group of 5 BLACK KEYS. (See Oriental Melody and Village Band.)

Frequent repetition will ensure EASE and FLUENCY.

It is recommended that reference is made to 'Notation and the Keyboard' to be found in 'THE ADULT BEGINNER' and in 'MUSICAL BEGINNINGS' by B. Kirkby-Mason. Explanations about Time Signatures, Note values, Rests, Musical Signs etc., are given, also further practice material to assist the keen student. The advice of a good teacher is needed to ensure a good hand position and correct finger action, also for assistance with tone production and musical shape.

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No. 78. •
VOLUME I.

Bosworth's • Album • Series •

No. 79.
VOLUME 2.

THE ADULT BEGINNER

AT THE PIANO

OR

A REVISION COURSE
FOR
THE YOUNG PIANIST

A SHORT MUSIC COURSE
FOR
THE STUDENT TEACHER

BY
BARBARA KIRKBY-MASON

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THE ADULT BEGINNER

A Revision Course for the Young Pianist
A Short Music Course for the Student-Teacher

BY

BARBARA KIRKBY-MASON

FOREWORD

This book is designed to help three kinds of students :—

- 1.—The Adult Beginner who wants to play pieces which are easy yet suitable, gain some knowledge of theory and lay the foundations of Piano Technique.
- 2.—The Young Pianist who needs a revision course in order to ensure that the foundations of work already begun are securely laid. This Course will also serve as an introduction to more difficult keys not usually included in the easier Albums.
- 3.—The Training College Student who will find that these Albums serve as a guide to the Theory of Music in general. They will also provide a first approach to Piano Technique and will open the way to gaining some facility at the keyboard. The pieces include Marches, Waltzes, a Country Dance and other tunes in simple forms useful for young children's activities in the home and school.

BARBARA KIRKBY-MASON

Additional material of similar difficulty may be found in the Kirkby-Mason First Album, parts 1, 2 & 3 and in First Album Supplement.

"Tuneful Graded Studies" Preparatory Grade by Dorothy Bradley will be found useful as extra material to be used in conjunction with this book when the available practice time will permit.

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NOTE—Pieces other than the Classics are by the composer of these Vols.

PRACTICE PLAN

1. Practise Finger Exercises and Technical Aids (Make up some of your own, when necessary, in various keys.
2. Play Scales already learned, hands separately (later, hands together)
3. Practise the new scale and chord. Learn the Key Signature.
4. Practise a new piece, hands separately.
5. Play from memory a piece already learned. Add as much expression and tone colour as you can. Then play it again using the copy. Notice carefully every detail.
6. Practise Major and Minor Arpeggios. Hum the notes of Major and Minor chords after you have played them.
7. Clap Time Patterns—make up some of your own.
8. Sight-Read pieces in all Keys beginning with very easy tests at first.

ALWAYS :—

Practise slowly at first.

Be able to begin at any bar.

Use the correct fingering.

LISTEN INTENTLY ALL THE TIME.

NOTATION AND THE KEYBOARD

POSITION OF MIDDLE C ON THE GREAT STAVE

TREBLE CLEF

BASS CLEF

Middle C

Middle C

Middle C

Middle C

Middle C has one sound on the Keyboard but is written twice on the book.

THE MIDDLE SECTION OF THE KEYBOARD

Lower C

Middle C

Upper C

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

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

N.B.—The distance between two notes with the same letter name is called an OCTAVE

e.g.

AN OCTAVE contains 8 notes

Be able to find all the C's on the Keyboard in every octave (approx. 7)

LINES AND SPACES

A quick way of finding notes

Middle C














Middle C

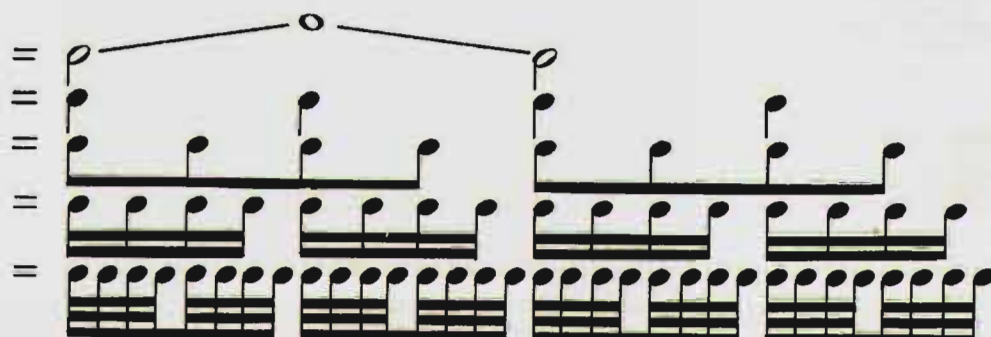
F G A B C D E F G A B C D E F G

F A C E G

NOTES AND RESTS

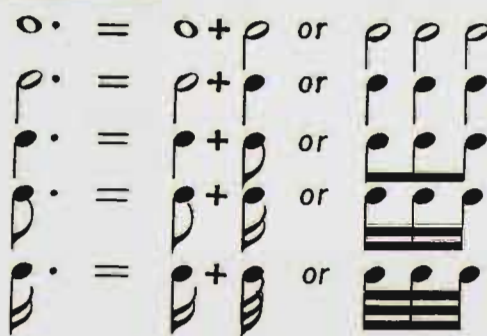
The LENGTH of a musical sound is determined by notes and rests of different values.

NOTES						
	Semibreve	Minim	Crotchet	Quaver	Semiquaver	Demi-semiquaver
RESTS			 or 			



If you learn this table by heart it is then easy to remember that each note or rest is *half* the value of the one which precedes it.

A DOT makes a note
HALF AS LONG AGAIN









BAR LINES divide the music into a regular number of beats:



TIME SIGNATURES are placed at the beginning of a piece and consist of TWO numbers. The *TOP* number denotes the *number* of beats in a bar. The *LOWER* number denotes the *kind* of beat, i.e. crotchet or quaver, etc.

★ SOME SIMPLE TIME-SIGNATURES

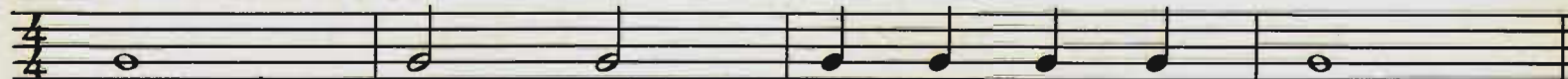
$\frac{4}{4}$	=	four <i>crotchet</i> beats in a bar	
$\frac{3}{4}$	=	three <i>crotchet</i> beats in a bar	
$\frac{2}{4}$	=	two <i>crotchet</i> beats in a bar	
$\frac{4}{8}$	=	four <i>quaver</i> beats in a bar	
$\frac{3}{8}$	=	three <i>quaver</i> beats in a bar	
$\frac{2}{2}$	=	two <i>minim</i> beats in a bar	

★Compound Time is included in Vol. 2

TIME-PATTERNS

Clap or tap these rhythms making the first beat in every bar the strongest (accented)

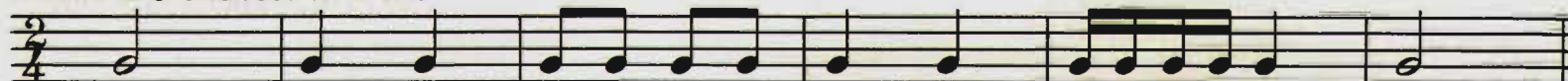
Count 4 crotchets in a bar



Count 3 crotchets in a bar



Count 2 crotchets in a bar



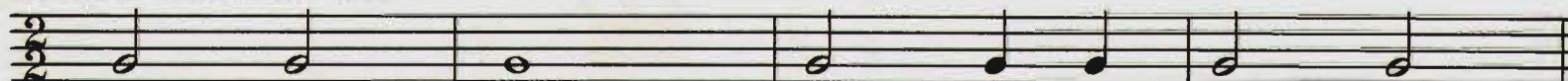
Count 4 quavers in a bar



Count 3 quavers in a bar



Count 2 minims in a bar



When there are 2 beats in a bar it is called DUPLÉ TIME.

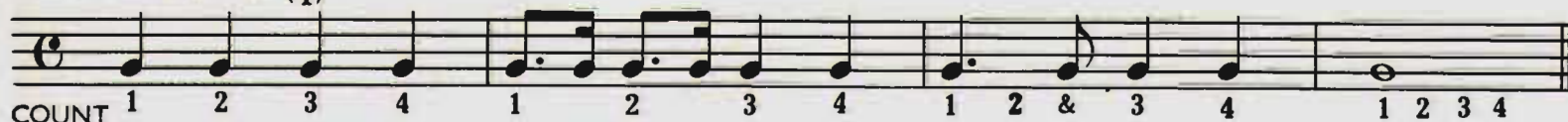
When there are 3 beats in a bar it is called TRIPLE TIME.

When there are 4 beats in a bar it is called QUADRUPLE TIME.

C or COMMON TIME is sometimes used instead of $\frac{4}{4}$

TIME PATTERN containing Dotted Notes

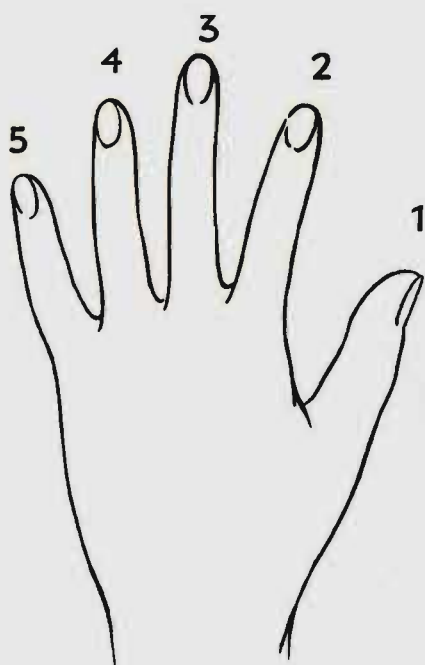
COMMON TIME $\left(\frac{4}{4}\right)$



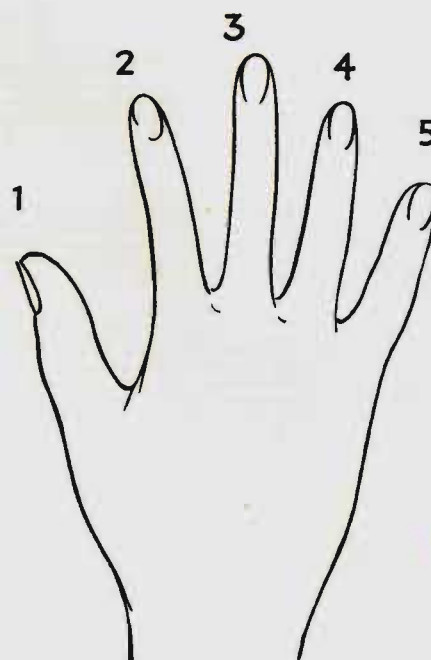
A GUIDE TO FINGERING

5

LEFT HAND



RIGHT HAND

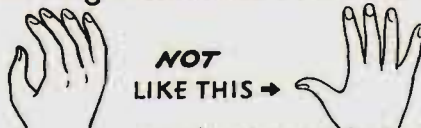


HINTS ON THE POSITION OF THE HANDS

1. Use rounded fingers and see that the first joints of the fingers and your knuckles do not collapse inwards. Imagine you are holding a ball in your hand.



2. Keep the joints of the thumb bending outwards to avoid stiffening the hand when playing.



3. Play on the side of the thumb-nail—not on the *joint* of the thumb.
4. Try to have your elbows nicely balanced when playing (never rigid or touching your sides).
5. Pass the thumb under neatly when playing scales.
6. *Feel* the keys with your fingers; do not *hit* or *flick* at them. **ALWAYS USE THE CORRECT FINGERING; IT ASSURES ACCURACY** and will help you play from memory.

NOTE.—It is not possible here to give more exact instructions for technique and touch formation. The advice of a good teacher should be sought as soon as the Student feels the need for further help.

FINGER EXERCISES

Repeat each exercise six times: hands separately and together.

Count 4

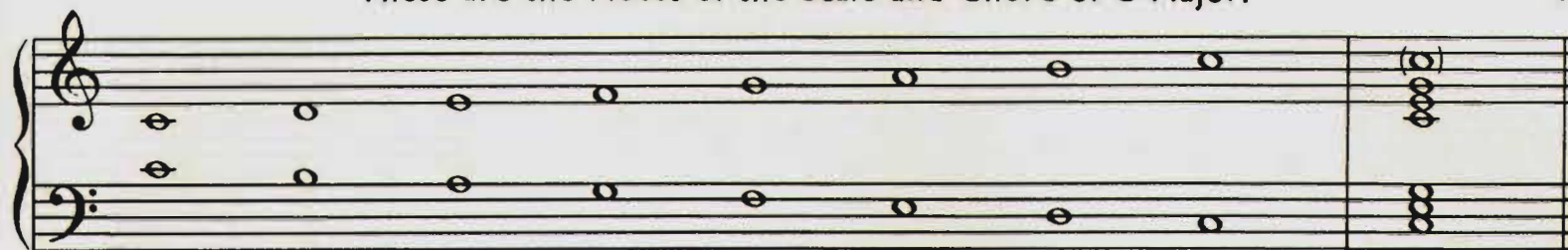
Count 3

Count 2

Exercise for Rotation of the Hands

N.B.—Later these Exercises should also be practised in the keys of G, D, and F major. This is called TRANSPOSING

★
:|| Notice the REPEAT SIGN.



NOW PLAY THIS INTRODUCTION



HOW TO GET TO KNOW SOME OF THE VARIOUS TONAL EFFECTS WHICH CAN BE OBTAINED ON THE KEYBOARD

When you can play Ex. 2, page 6 easily, beginning on C, then play it *from Memory*, beginning on any white note on the keyboard.

Listen carefully to the different effects produced.

★ Chord: two or more notes Sounded together. C major Chord or Triad consists of the 1st, 3rd & 5th, degrees of the scale. When the 8th degree is also played, this is called doubling the root of the chord.

PLAY C MAJOR SCALE IN ONE OCTAVE (Contrary Motion)



Practise it, hands separately and together, passing the thumb under neatly.

PRELUDE IN C

Key C

SOME EXPRESSION MARKS

<i>p</i>	=	soft	<i>f</i>	=	loud
(piano)			(forte)		
<i>mp</i>	=	moderately soft	<i>mf</i>	=	moderately loud
(mezzo piano)			(mezzo forte)		
					getting louder
					getting softer

N.B.—To play loudly put the key down more suddenly. Do not *PRESS* any harder. To play softly, put the key down slowly and gently.



N.B.—Practise hands Separately.

Hands together is difficult and should not be attempted at first.

WALTZ IN C

Key C



Keep the accompaniment chords softer than the melody. Play the melody as smoothly as you can.

Dots placed in front of the double bar indicate that the piece should be repeated from the beginning.

‡ This note is B, i.e. the space below the middle C line

★ A semibreve rest is always used for a whole bar's rest irrespective of the real Value of the beats in the bar.

THE BLACK NOTES ON THE KEYBOARD ARE CALLED SHARPS AND FLATS

These are the Signs used.

Sharp

#

Flat

b

Natural

♮

A SHARP (#) raises a note one semitone★

A FLAT (b) lowers a note one semitone

PLAY THESE SHARPS AND FLATS :—



A NATURAL (♮) restores a note to its original sound, i.e. it lowers a sharp or raises a flat.



A QUIET TUNE

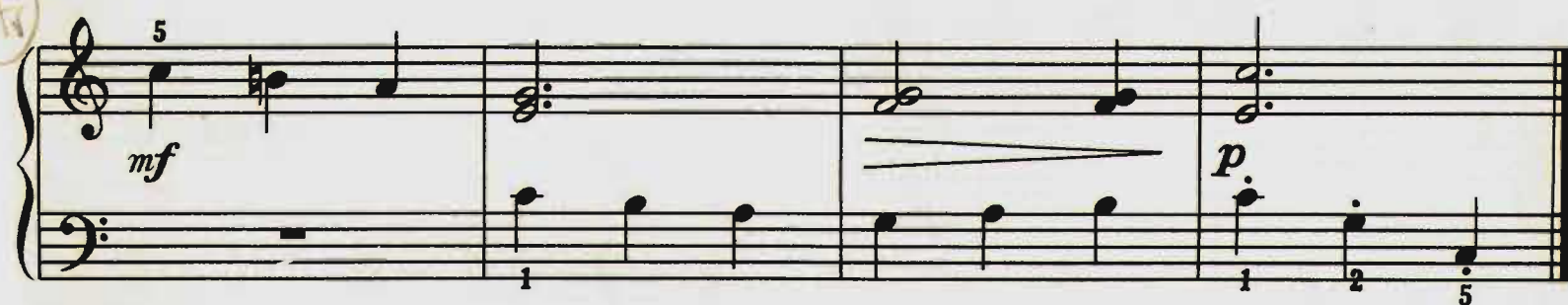
Key C

Thoughtfully

(Notice the Sharps and Flats)



★ A semitone is the smallest distance in sound on the keyboard from one note to another.



This piece should be played *LEGATO* i.e. smoothly—each note comes up as the next goes down.
The last three notes in the Left Hand have dots placed over them and should be played *STACCATO*, i.e. short

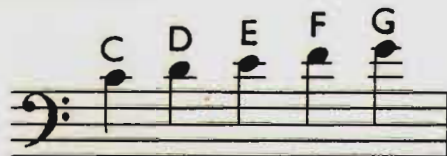
♯ This note is D, i.e. the space above middle C line.

★ The dotted minim (F natural) is played by the thumb and is held for three beats whilst the crotchets are being played

PLAY G MAJOR SCALE WITH F SHARP



N.B.—LEGER LINES are used for notes not on the Stave, like this:



★ It is not necessary to re-write the \sharp against this F note as the preceding \sharp raises all the F's throughout the bar.

Pieces in the KEY OF G MAJOR have a KEY SIGNATURE of one F sharp.



MARCH IN G

Key G

Remember to play $F\sharp$ instead of $F\flat$ for pieces in this key.





TIED NOTE.—The first D is played and then *held* for the value of the other D's to which it is tied by slurs. Practise this piece hands separately as well as together. Use Wrist Touch for the L. H. repeated chords.

MORE FINGER EXERCISES

Key G

Practise 3 times LEGATO (Smoothly) Practise 3 times STACCATO (Short)



FOR RHYTHM



N.B.—You should also practice the Finger Exercises on p. 6 in the key of G major. (i.e. beginning on G and remembering F♯). Then play them all “Staccato” as well as “Legato”.

(Notice the Leger Lines in the Right Hand)

DANSE GROTESQUE

Key G At a steady pace

★ Staccato is indicated by dots being placed over the notes which must be played short (not joined)

Practise this piece hands separately at first. Keep arms well balanced and hands as flexible as possible —never rigid.

D MAJOR SCALE HAS TWO SHARPS (F# & C#)



★ The new sharp is always to be found on the 7th degree or Leading Note.

KEY SIGNATURE OF D MAJOR (F# & C#)



In this piece you learn to move freely about the keyboard

COUNTRY DANCE

Key D With spirit



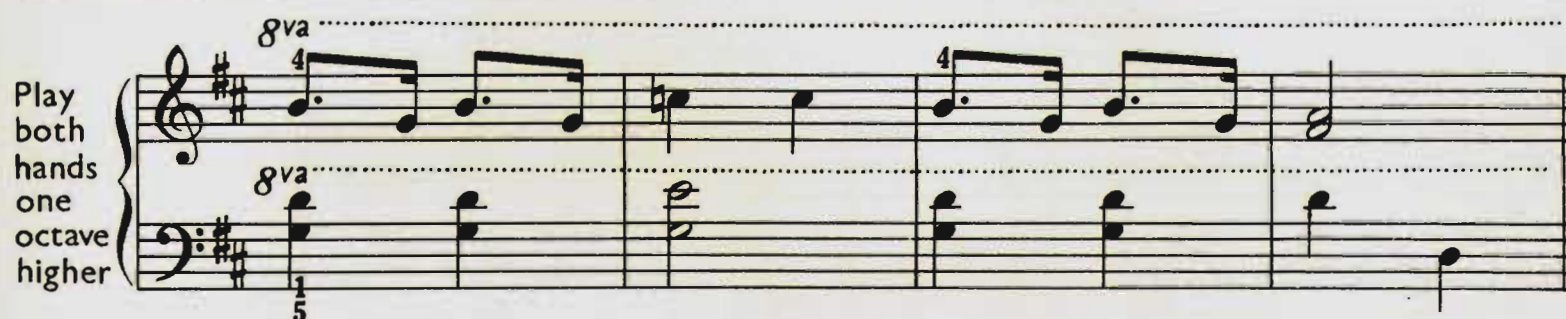
The Left Hand now plays in the Treble →

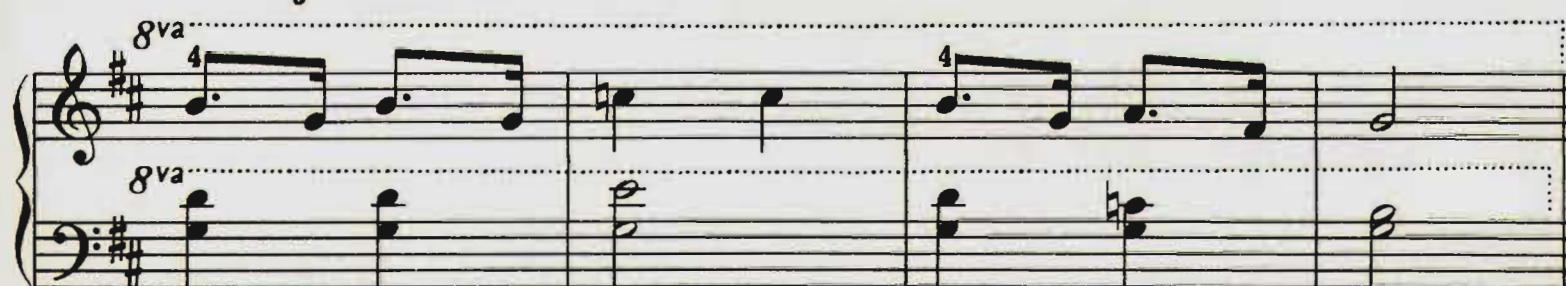


Now the Left Hand plays in the Bass again

★ Preliminary Exercise:—  etc.

★ 

Play both hands one octave higher 



both hands in place as at the beginning *loco (in place)* 



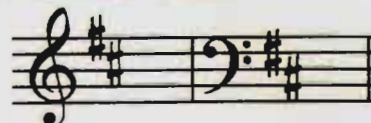
8va = One octave higher > = With an accent

D MAJOR SCALE HAS TWO SHARPS (F# & C#)



★ The new sharp is always to be found on the 7th degree or Leading Note.

KEY SIGNATURE OF D MAJOR (F# & C#)



In this piece you learn to move freely about the keyboard

COUNTRY DANCE

Key D

With spirit

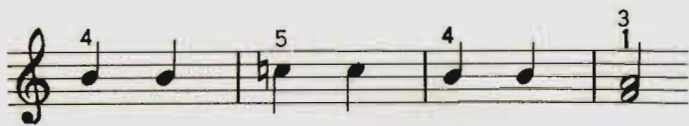


The Left Hand now plays in the Treble →



Now the Left Hand plays in the Bass again

★ Preliminary Exercise:—



★

Play both hands one octave higher

both hands in place as at the beginning

loco (in place)

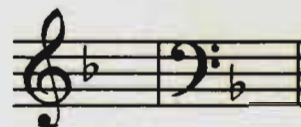
8va = One octave higher > = With an accent

THIS IS F MAJOR SCALE WITH B FLAT



N.B.—The 4th finger is used on B \flat and top F in the Right Hand only. Practise this scale hands Separately.

KEY SIGNATURE OF F MAJOR (B FLAT)



Clap and play these RHYTHMIC EXERCISES FOR DOTTED NOTES



Key F A stately dance

MINUET IN F



Three systems of piano exercises in F major. Each system consists of a treble and bass staff. The first system has fingerings 3, 1, 2, 1, 5, 4. The second system has fingerings 5, 4, 3, 2, 1, 3. The third system has fingerings 1, 2, 1. Dynamics include *f* and *mp*.

NOW TRANSPOSE THE FINGER EXERCISES ON p. 6, INTO THE KEY OF F MAJOR
(i.e. Beginning on F and remembering B \flat)

Key F Clearly

THE PIPERS

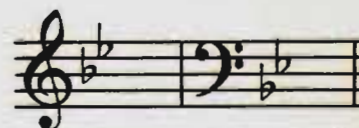
Musical score for "The Pipers" in F major, 2/4 time. It consists of three systems of piano and organ accompaniment. The piano part has fingerings 1, 2, 1, 2, 6, 2, 1, 2, 1. The organ part has dynamics *mf*, *mp*, and *p*.

Use Wrist Touch in the L. H. for this piece.

B \flat MAJOR SCALE HAS TWO FLATS (B \flat & E \flat)

Practise this scale HANDS SEPARATELY ONLY. Pass the thumbs under neatly.

KEY SIGNATURE OF B \flat MAJOR (B \flat & E \flat)



Key B \flat **A MELODY FOR THE LEFT HAND**

Play the L.H. melody as smoothly as possible with singing tone. Notice the use of slurs to indicate this. Slurs are also used to denote the length of a musical phrase or sentence.

CAROL[★]

21

This piece is much harder to play. Practise it hands separately only at first. It is an introduction to Part Playing or Counterpoint.

The musical score for 'CAROL' is written in B-flat major (two flats) and 4/4 time. It consists of six systems of grand staves. The piece begins with a piano (*p*) dynamic. The first system shows the right hand starting with a quarter note G4, followed by a half note A4, and then a quarter note Bb4. The left hand has a whole rest. The second system continues the right hand melody with a quarter note C5, followed by a half note D5, and then a quarter note E5. The left hand enters with a quarter note G3, followed by a half note A3, and then a quarter note Bb3. The third system shows the right hand with a quarter note C5, followed by a half note D5, and then a quarter note E5. The left hand has a whole rest. The fourth system continues the right hand melody with a quarter note F5, followed by a half note G5, and then a quarter note A5. The left hand enters with a quarter note C4, followed by a half note D4, and then a quarter note E4. The fifth system shows the right hand with a quarter note Bb5, followed by a half note C6, and then a quarter note D6. The left hand has a whole rest. The sixth system continues the right hand melody with a quarter note E6, followed by a half note F6, and then a quarter note G6. The left hand enters with a quarter note Bb4, followed by a half note C5, and then a quarter note D5. The piece ends with a forte (*f*) dynamic.

★ Notice how the several tunes or parts are entwined in this piece by the use of imitation.

MUSIC IS WRITTEN IN TWO MODES. CALLED MAJOR AND MINOR

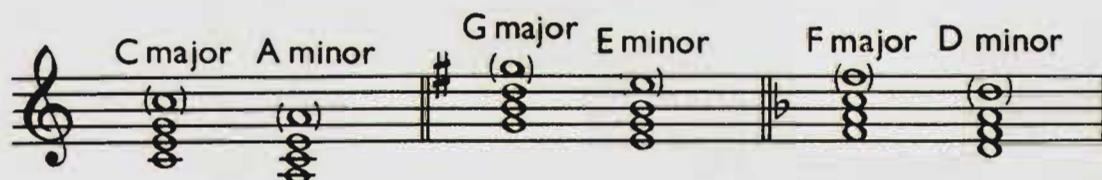
Every Major Key has its **RELATIVE MINOR** with the same **KEY SIGNATURE**

HOW TO FIND IT

If you count 3 semitones [★] *downwards* from the Major Keynote you will find the keynote of the Relative Minor.



Build up **TRIADS** on these Major and Minor Keynotes and notice the sadder or more sombre sound, of the Minor.



PLAY THESE **BROKEN CHORDS** WITH THE RIGHT HAND (Sometimes called Arpeggios)



Now play these **BROKEN CHORDS** one octave lower with the **LEFT HAND**. Use this fingering

5 ④ 2 1 2 ④ 5

N.B.—Minor Scales and Pieces in Minor Keys are included in Vol. 2.

★ A Semitone is usually the distance from a White key to a Black key. Exception - B to C & E to F which are semitones between two white keys with no black key intervening.

THE CHIMES

(WITH PEDAL)

Key C (No sharps or flats)

(Based on Major & Minor Chords)

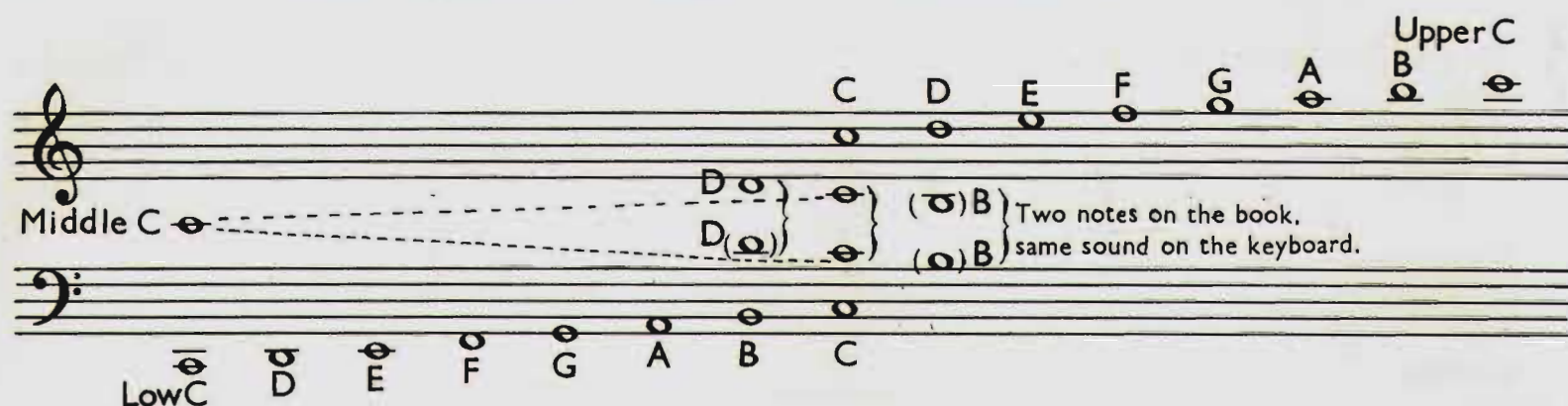
The musical score for 'The Chimes' is written in 2/2 time and consists of five systems of piano accompaniment. Each system has a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system begins with a mezzo-forte (*mf*) dynamic. The third and fourth systems begin with a piano (*p*) dynamic. The fifth system ends with a forte (*f*) dynamic and a 'Pause' marking. Pedal markings ('Ped.') are placed below the bass staff in the first, second, third, and fourth systems, with horizontal lines indicating the duration of the pedal effect. The score includes various chordal textures, including semibreves in the bass and crotchets in the treble.

N.B.—The RIGHT PEDAL should be used to hold the semibreves in the bass, whilst the crotchet chords are being played with both hands.

The Pedal marks on the copy will help you. *LISTEN INTENTLY* to avoid a blurred effect.

Pedalling is explained more fully in Vol. 2.

MORE ABOUT THE STAVE AND LEDGER LINES



DO YOU KNOW THESE SIGNS?





Slur = *legato* or joined (the second note of a slur should be played softly)





Tied Note


 = With an accent

 = Staccato or short

 = Dotted note (Half as long again)

 = Repeat

 = an octave higher

 = pause

DO YOU KNOW THE MEANING OF?

- (a) Transposition
- (b) Semitone
- (c) Modes
- (d) Relative keys

Can you clap any rhythm in Simple Time?

Can you sing or hum the notes of a scale or chord?

f Forte, loud
ff Fortissimo, very loud
p Piano, soft
pp Pianissimo, very soft
ppp As soft as possible
mf mezzo forte, moderately loud
mp mezzo piano, moderately soft
fp Forte piano, loud then soft
sf Sforzando }
fz Forzato } with an accent
Accelerando Getting quicker
Allargando Decreasing the speed, broadening
Allegro Merry, lively, fast
Andante Moving slowly along
Cantabile In a singing style
Con moto With movement
Con spirito With spirit
Con ped. or pedale With the pedal
Crescendo Getting louder
Dolce Softly and sweetly
Diminuendo Getting softer
e And
Espressivo With expression
Giocoso Gaily, jocosely
Grazioso Gracefully
Leggiero Lightly
Loco In place
M D. or mano destra With the right hand
M.S. or mano sinistra With the left hand
Marcato Marked
Meno Mosso Less moved, slower
Moderato At a moderate pace
Molto Much
Morendo Dying away
Perpendosi Loosing itself
Poco A little
Più f Louder
Presto Quick
Rallentando }
Ritenuto } Getting slower
Risoluto Boldy
Sostenuto Sustained
Sotto voce In a subdued manner, under the voice
Tempo Primo In the same time as at first
Ten. or tenuto Held
Vivo With life

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Barbara Kirkby-Mason

Allegretto

Piano

mp

con Ped.

mf

cresc.

mp

cresc.

f

p

cresc.

No.181

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GRADE 3

IN SUMMER FIELDS

DANS LES CHAMPS, L'ÉTÉ SOMMERSZEIT

Barbara Kirkby-Mason

In a carefree manner

Piano

mp

f

dim.

No. 182

THE GIPSY DANCER

BARBARA KIRKBY-MASON

PIANO

Vivo

mf

Con Rit.

p

cresc.

f *Broadly*

p

cresc.

R.H. R.H.

L.H. L.H.

f poco rall.

Come Prima

No.188

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MUSICAL BEGINNINGS FOR ALL

AT THE PIANO

by

BARBARA KIRKBY-MASON

FOREWORD

It is hoped that music lovers who have a Keyboard at their disposal and who long to play, will be enabled by this book to make a happy beginning and to enjoy music-making with the least effort, from the first attempt. Bearing in mind the close analogy between the musical progress of the individual and the historical development of music through the ages, I have chosen examples from composers of an early period for a number of the musical illustrations.

These have been arranged, for the purposes of this book, to lie under the hands as far as possible, as is consistent in preserving the original intention of the composer. The first few pieces will be found yet easier to read and play as they have been composed with the special needs of the beginner in mind.

Besides first steps towards "Doing it yourself" it has been my aim to provide a first guide to musicianship, hoping that these small beginnings in musical understanding will lead to greater enjoyment in both playing and listening. "The Adult Beginner" Vols. 1 & 2 (already published by B. & Co.) are suitable for the more ambitious student. In these "Adult Beginner" books the groundwork may be covered more speedily with a longer aim in view.

Barbara Kirkby-Mason.

BOSWORTH & CO., LTD.,

14-18, HEDDON ST., REGENT ST., LONDON, W.1.

BOSWORTH & CO.,

Vienna Cologne

Paris (Editions Max Eschig) New York (Belwin Inc.)

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IN WALTZ TIME

Key C

B. K.-M.

Count 3

With expression

p

f

Leg. C.

p or piano = soft
f or forte = loud

get softer
get louder

N.B.—To play loudly put the Key down more suddenly. Do not PRESS any harder. To play softly, put the Key down slowly and gently. Play this piece LEGATO i.e. smoothly—each note comes up as the next goes down.

In the last bar the notes have dots placed over them and should be played STACCATO i.e. short. Play the L.H. chords softer than the melody.

If you can, repeat this Waltz one octave higher, from memory.

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für Klavier von

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Huit compositions originales faciles et de
difficulté moyenne dans le style ancien
pour piano de

BARBARA KIRKBY-MASON

Gay
A sad air
Lovers in C
Miserable Antiquary
My Lady's delight
Air and Violoncello
Song of the Weaver
Caprice

CONTENTS — INHALT — SOMMAIRE

Lustig und munter
Ein trauriges Lied
Chang in C
Miserable Antiquary
Madame wünscht sich
Air und Violoncello
Weiberlied
Caprice

Joyeux
Un air triste
Lovers in C
Miserable Antiquary
Pleure de son Dore
Air et Violoncello
Chant des Tisserands
Caprice

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GAY

LUSTIG UND MUNTER

JOYEUX

BARBARA KIRKBY-MASON

Allegretto

f

mp

cres.

mp

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