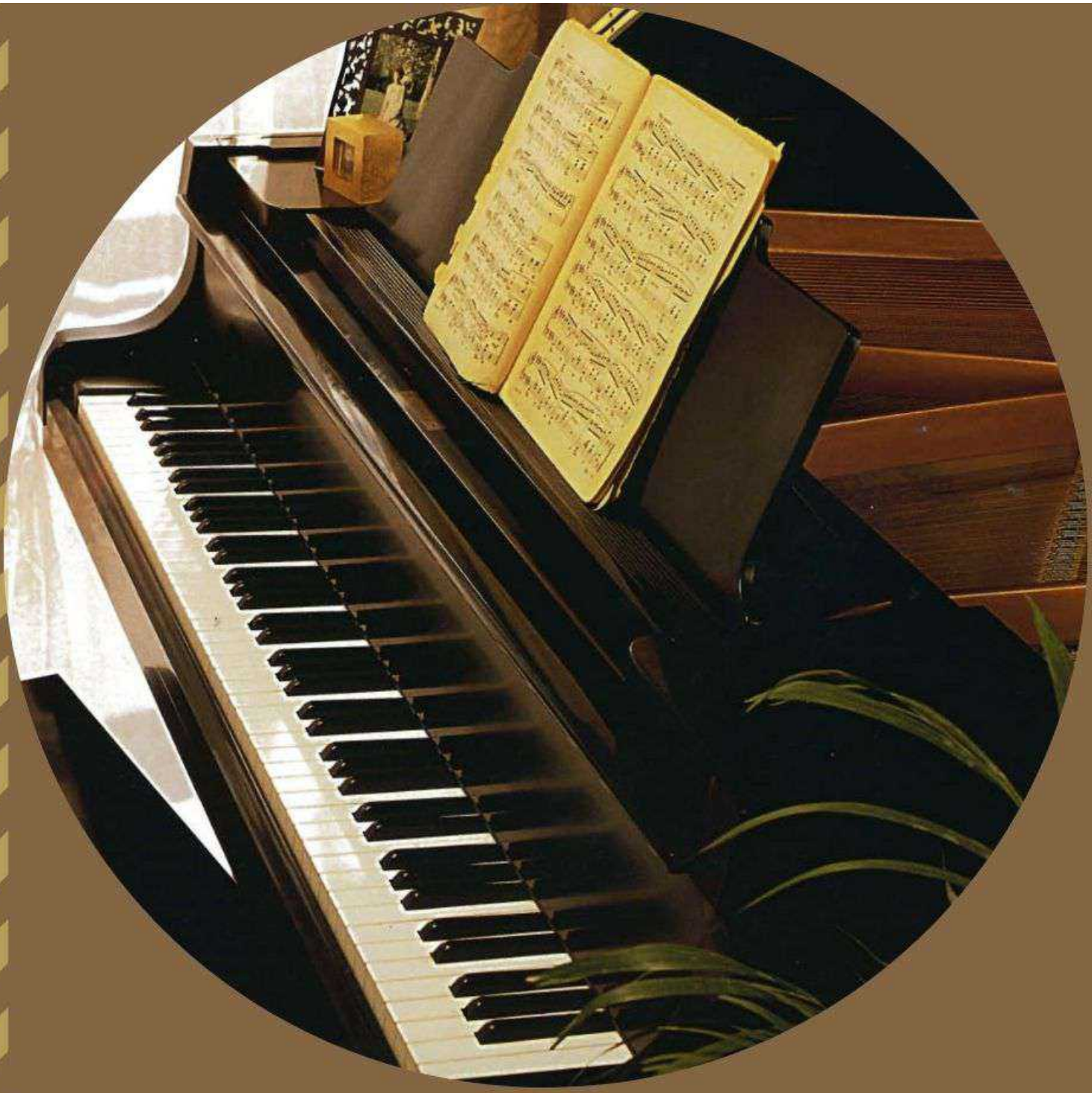

A PIANO COURSE FOR ADULT

Foreword

A PIANO COURSE FOR ADULT,is designed for non-keyboard music majors with little or no keyboard experience. It also may be used successfully by independent teachers seeking creative ways to develop functional skills in their adult students. Upon completion of this book, students will have a strong grasp of functional skills, keyboard technique and musical styles.

Importance of Piano Study: Most music educators agree that the piano is indispensable for all musicians. Piano study helps students gain a better understanding of music theory as theoretical concepts are applied to the keyboard. Many music majors who have had no previous piano experience find the first piano classes challenging. Experience has proven that with the proper approach and consistent practice, anyone can grasp the skills necessary to function and perform at the keyboard.

General Features: The text is easy to use. It contains 26 units, each designed to be covered in one week, thus filling two semesters or three quarters of study. Schools that have longer semesters or quarters can use additional weeks for reinforcement, review and testing. Theory, technique, sight reading, repertoire, harmonization, improvisation and ensemble activities are taught thoroughly and consistently throughout the text. Descriptions of other general features follow:

- Each unit contains a balance of new information with materials that reinforce concepts presented in previous units.
- The title page of each unit contains the objectives for the unit and a space to record assignments for the week.
- Measures are numbered in all examples (repertoire, reading, harmonization, improvisation) to promote ease of use in the classroom.
- Written review worksheets, designed to be submitted to the teacher for feedback, appear periodically throughout the text.

Reading Approach: The reading approach is eclectic, combining the best elements of intervallic and multi-key reading. Reading exercises are designed to promote movement over the entire keyboard while maintaining the advantages of playing in familiar positions. Reading examples are a mixture of standard repertoire and newly composed pieces.

Rhythm Approach: Suggestions for counting are given, but the approach used is left to the discretion of the teacher. Rhythms and note values are introduced systematically, and specially designed rhythm-reading exercises promote rhythmic security.

Technical Approach: Technique is developed in a systematic way throughout the entire book. Repertoire, harmonization melodies, technical exercises and sight-reading examples are carefully fingered to aid the student in developing good technique.

Repertoire: The student begins to play music immediately. Each unit has at least one repertoire piece that may be used for performance or study. A section of supplementary repertoire is contained in the back of the book for those students who need additional music or for teachers who like a wider choice of music for students. The supplementary repertoire was chosen to represent a variety of levels and can be used throughout the book.

Harmonization: Harmonization skills are developed using single tones, open fifths, full chords and various accompaniment styles. Harmonization examples use a mixture of Roman numerals, letter symbols and melodies with no symbols given.

Accompaniments and Score Reading: Two-hand accompaniments and multiple-line ensembles help students develop beginning skills in accompanying and score reading.

Ensembles: Duets and ensembles for multiple pianos are included throughout. In addition, four-part ensembles are created from analysis of repertoire.

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Unit 1

Keyboard Basics

Objectives

Upon completion of this unit the student will be able to:

1. Name, find and play all keys on the keyboard.
2. Improvise black-key melodies as the teacher plays an accompaniment.
3. Apply basic musical concepts of rhythm, notation, terminology and symbols to performance at the keyboard.
4. Read and perform melodies written on the grand staff.
5. Identify and play whole steps, half steps and the chromatic scale on the keyboard.

Assignments

Week of _____

Write your assignments for the week in the space below.

_____

_____

_____

_____

_____

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_____

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_____

How to Sit at the Keyboard

Before you sit, adjust the bench so that it is:

- centered in the middle of the keyboard.
- facing the piano squarely (not crooked).

When you sit, adjust the bench so that you:

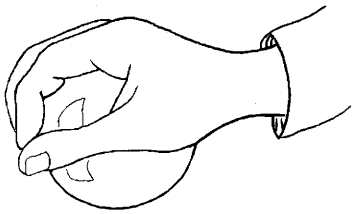
- sit on the front half.
- place your knees slightly under the keyboard.
- place your feet flat on the floor with right foot slightly forward.

As you prepare to play, adjust your posture so that you:

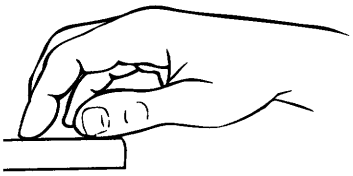
- sit tall with relaxed shoulders.
- lean slightly forward.
- feel the arms hanging loosely from the shoulders.
- see the elbows level with or slightly higher than the keys.

Hand Position

Curve your fingers when you play, as though you have a bubble in your hand.

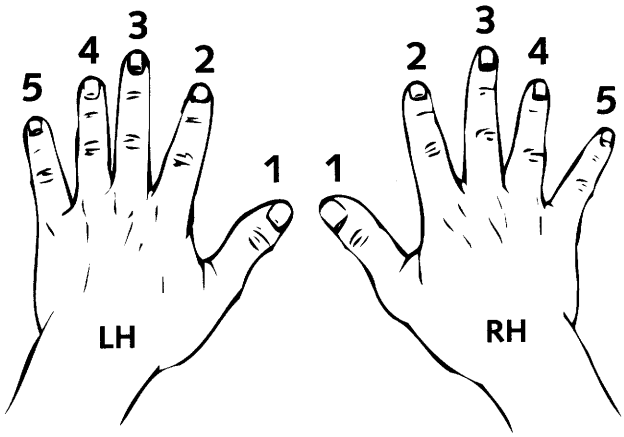


Curved fingers bring the thumb into the proper playing position and provide an arch that allows the thumb to pass under the fingers or the fingers to cross over the thumb. Play on the outside of the thumb and on the fingertip pads of the fingers.



Finger Numbers

The fingers of the left hand (LH) and the right hand (RH) are numbered as shown. The thumb is the first finger of each hand.



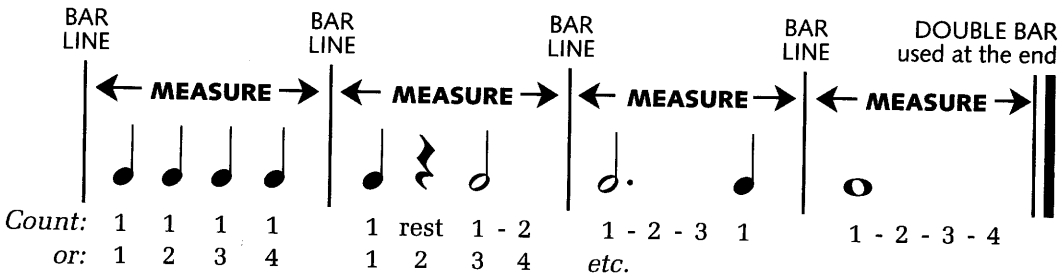
Basic Note and Rest Values

Quarter note	♩	= 1 count
Half note	𝅗𝅥	= 2 counts
Dotted half note	𝅗𝅥.	= 3 counts
Whole note	𝅝	= 4 counts

Rests are signs for silence.

Quarter rest	𝄽	= 1 count (rest for the value of ♩)
Half rest	𝄼	= 2 counts (rest for the value of 𝅗𝅥)
Whole rest	𝄻	= 4 counts (rest for the value of 𝅝 or any whole measure)

Tap the following rhythm. Tap once for each note, counting aloud. Notice how the bar lines divide the music into measures of equal duration.



Rhythm Reading

Tap the following rhythms with the indicated hands and finger numbers.

1-1

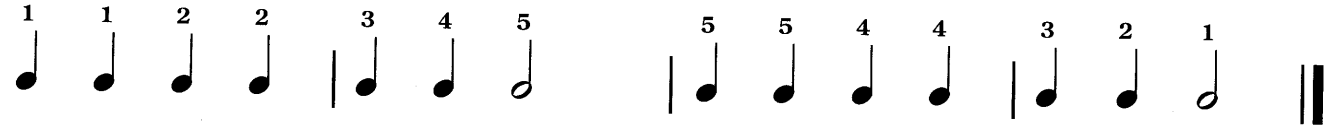
Track number within the disk

Audio or MIDI file disk number

Hands separately:

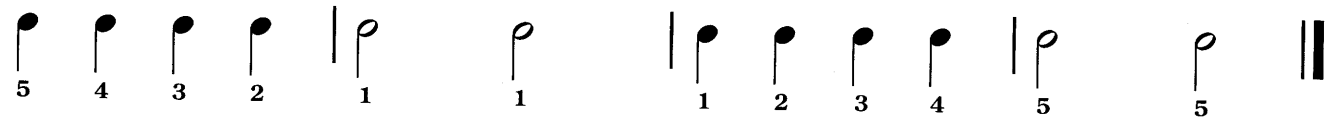
1-1

1. RH



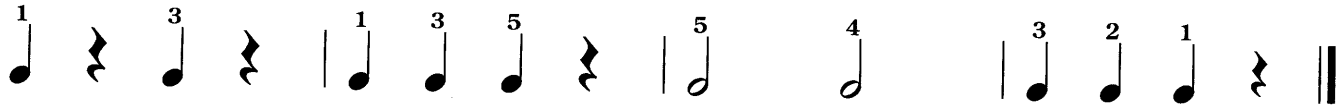
1-2

2. LH



1-3

3. RH



1-4

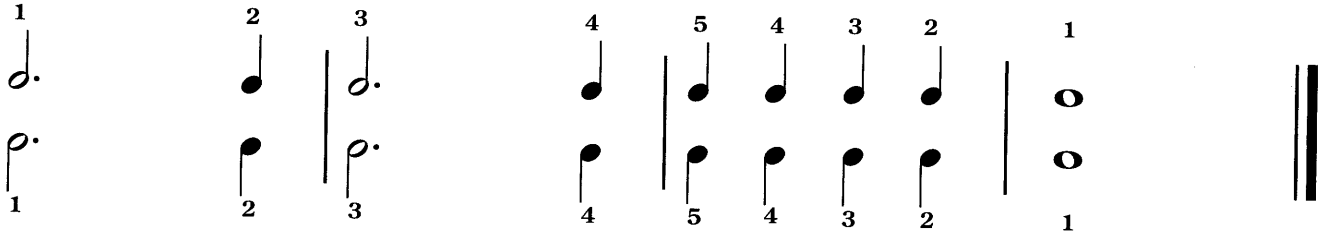
4. LH

Hands together:

1-5

5. RH

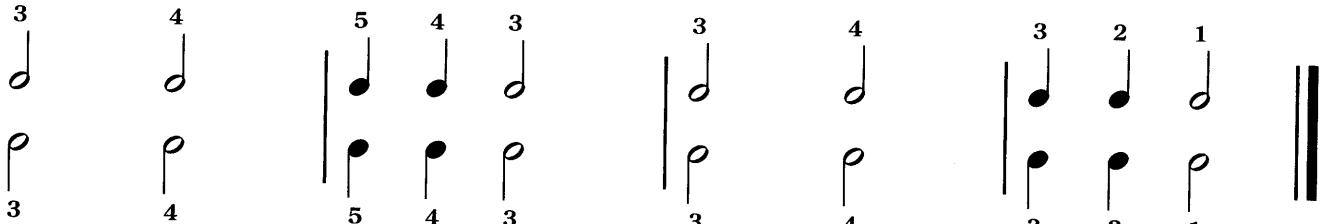
LH



1-6

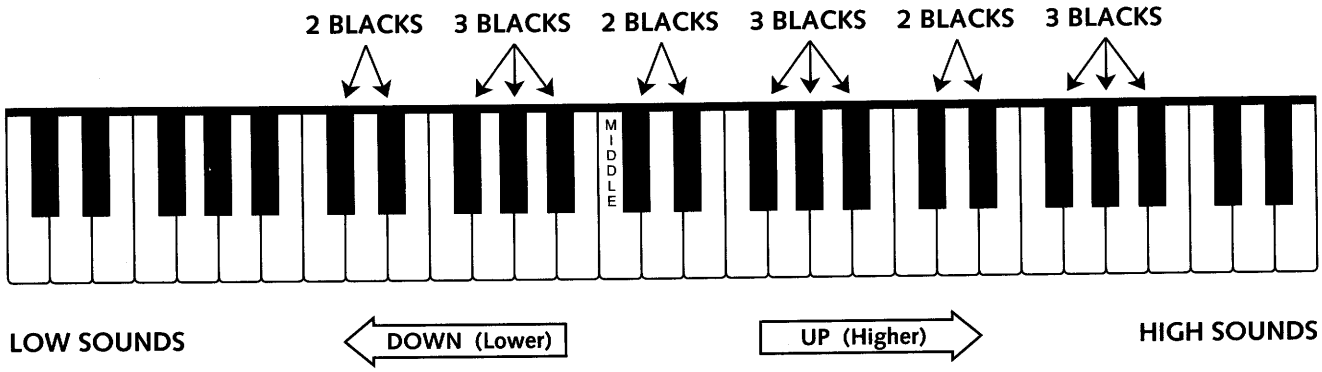
6. RH

LH

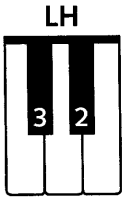


The Keyboard

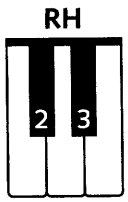
The keyboard has white keys and black keys. The black keys are in groups of twos and threes. On the keyboard, down is to the left, and up is to the right. As you move left, the tones sound lower. As you move right, the tones sound higher.



Two-Black-Key Groups



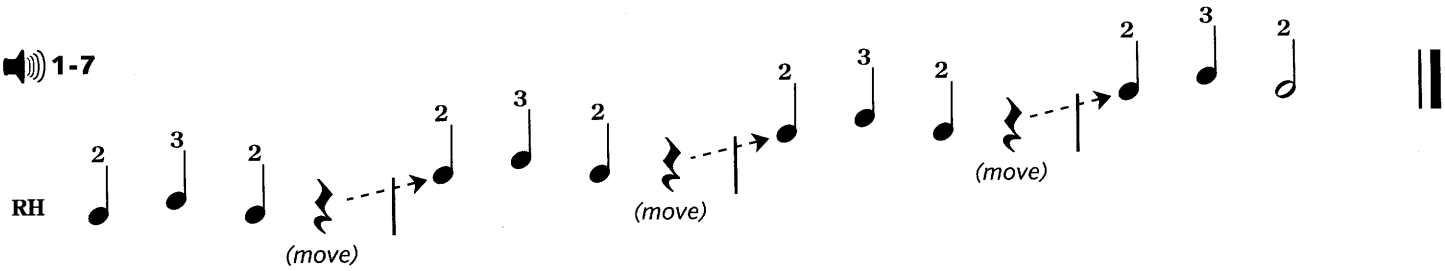
1. Using LH 2 3, begin at the middle and play all the 2-black-key groups going down the keyboard (both keys at once).



2. Using RH 2 3, begin at the middle and play all the 2-black-key groups going up the keyboard (both keys at once).

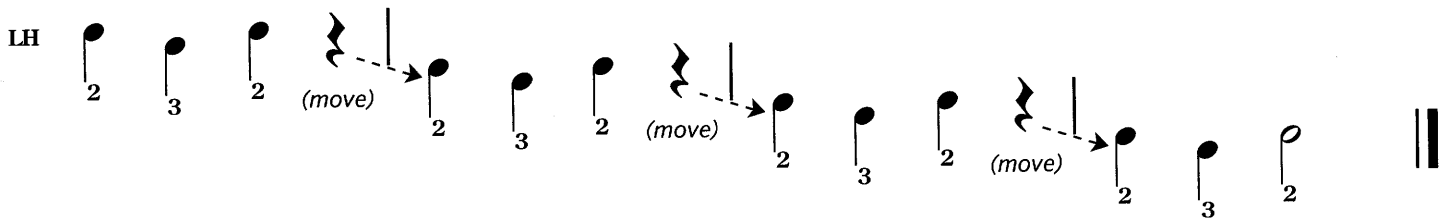
3. With RH 2 3, begin at the middle and play all the 2-black-key groups going up the keyboard, using the indicated rhythm and finger numbers (one key at a time).

1-7

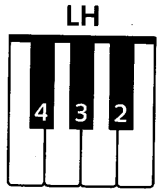


4. With LH 2 3, begin at the middle and play all the 2-black-key groups going down the keyboard, using the indicated rhythm and finger numbers (one key at a time).

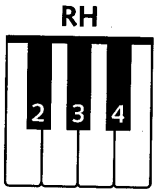
1-8



Three-Black-Key Groups



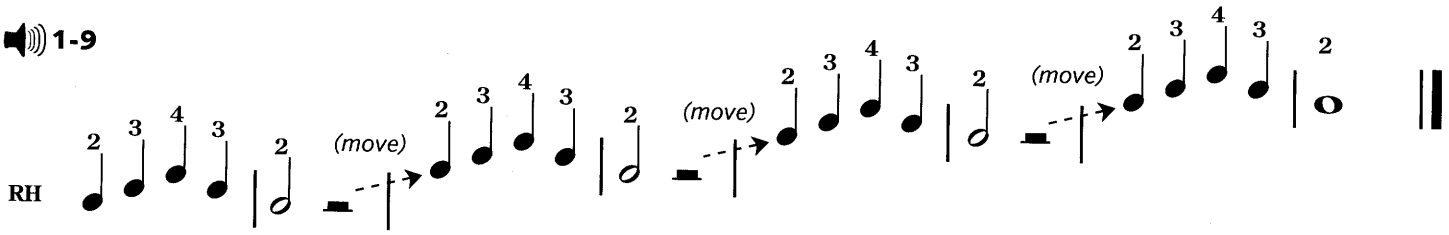
1. Using LH 2 3 4, begin at the middle and play all the 3-black-key groups going down the keyboard (all 3 keys at once).



2. Using RH 2 3 4, begin at the middle and play all the 3-black-key groups going up the keyboard (all 3 keys at once).

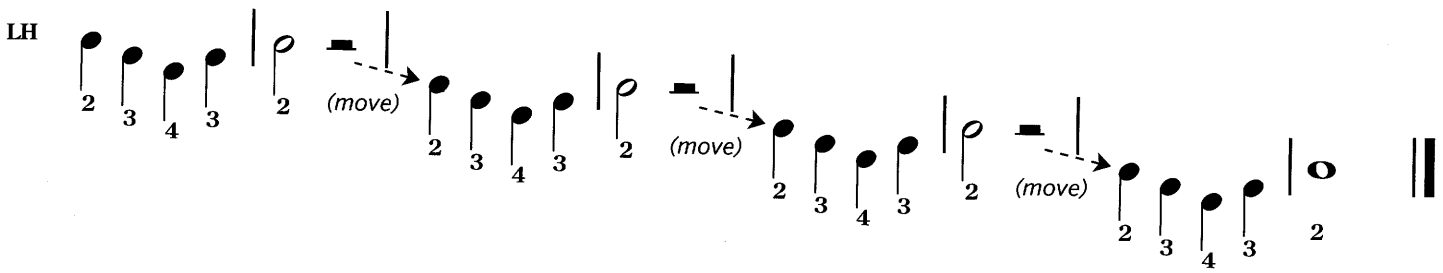
3. With RH 2 3 4, begin at the middle and play all the 3-black-key groups going up the keyboard, using the indicated rhythm and finger numbers (one key at a time).

1-9



4. With LH 2 3 4, begin at the middle and play all the 3-black-key groups going down the keyboard, using the indicated rhythm and finger numbers (one key at a time).

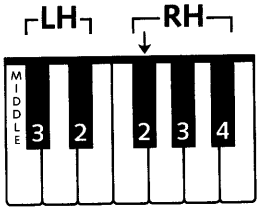
1-10



Black-Key Improvisation

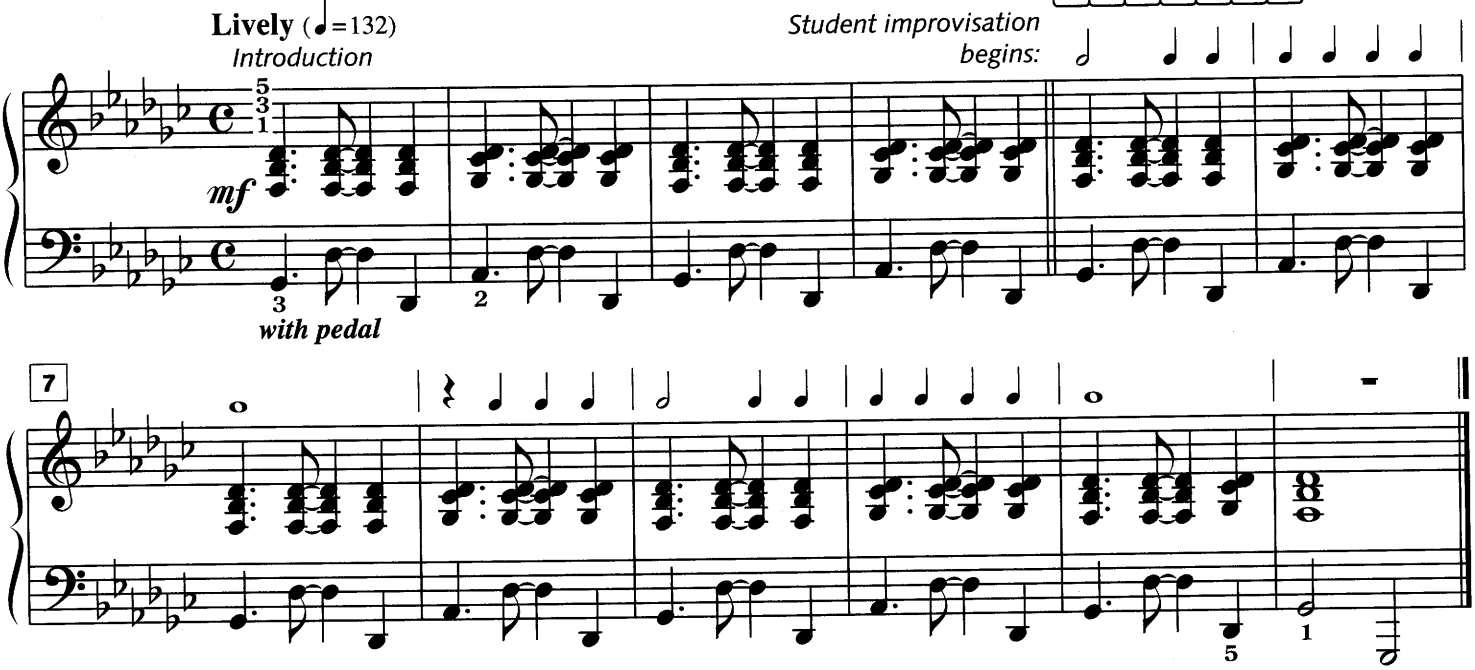
Improvise an 8-measure melody using the given black-key position as the teacher plays each accompaniment. Listen to the 4-measure introduction to establish the tempo, mood and style before beginning the melody. You can use the suggested rhythm for your improvisation or create your own rhythm to complement the accompaniment.

1. Begin and end your melody on the indicated key (↓):

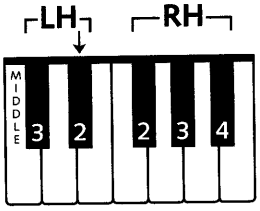


1-11

TEACHER ACCOMPANIMENT

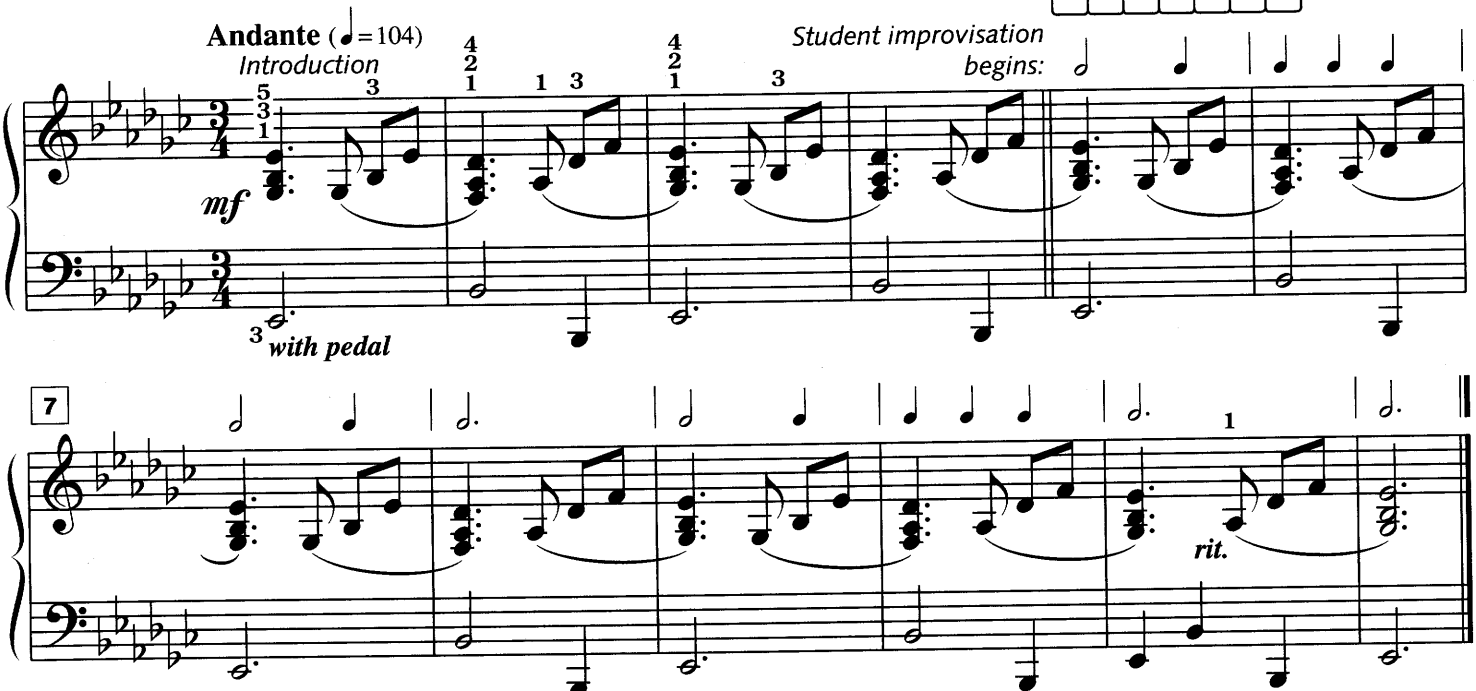


2. Begin and end your melody on the indicated key (↓):



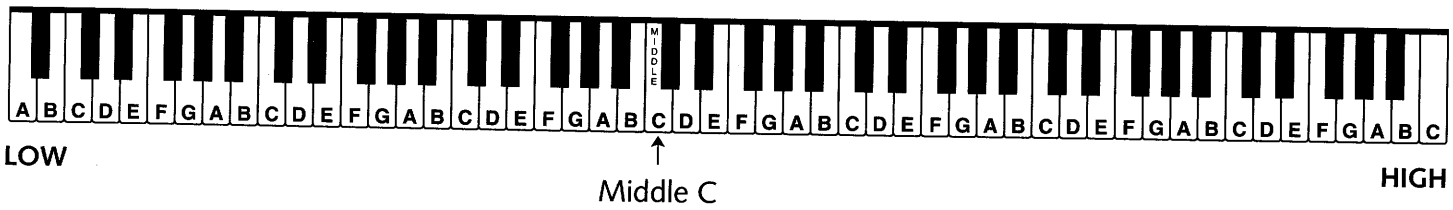
1-12

TEACHER ACCOMPANIMENT



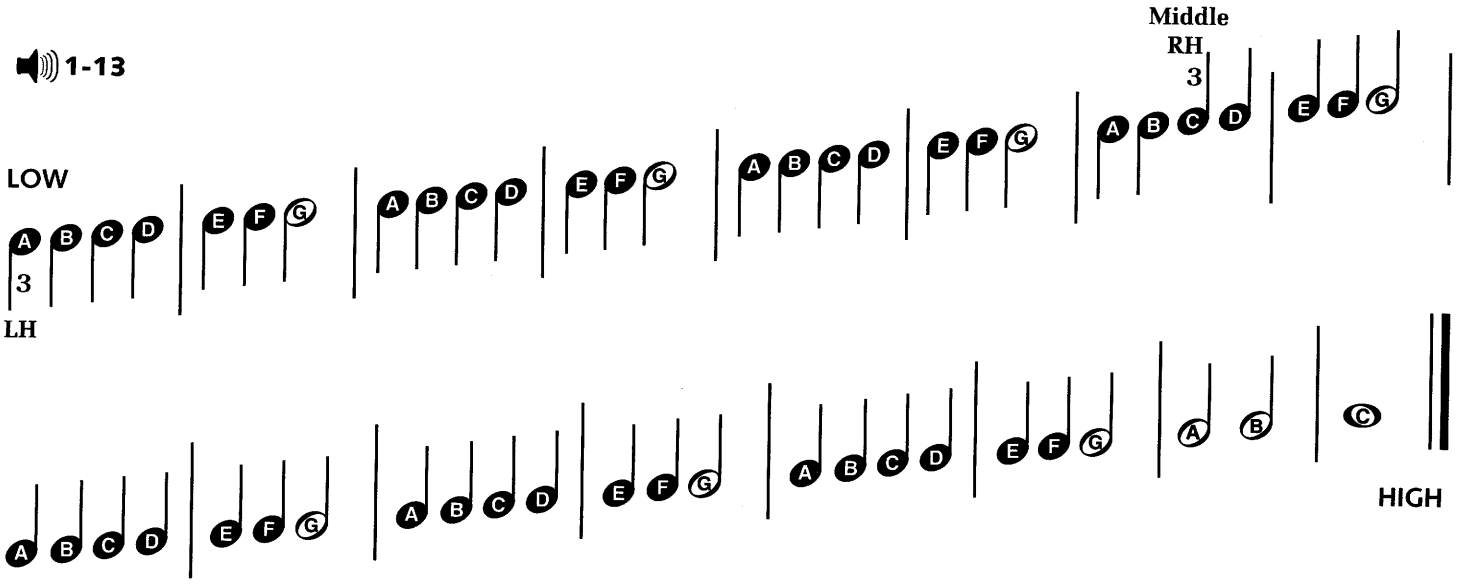
Naming White Keys

- Piano keys are named for the first seven letters of the alphabet. The key names are A B C D E F G, used over and over!
- The lowest key on the piano is A. The C nearest the middle of the piano is called middle C. The highest key on the piano is C.
- Going up the keyboard, the notes sound higher and higher.
- While most acoustic pianos have 88 keys, some digital keyboards may have fewer.



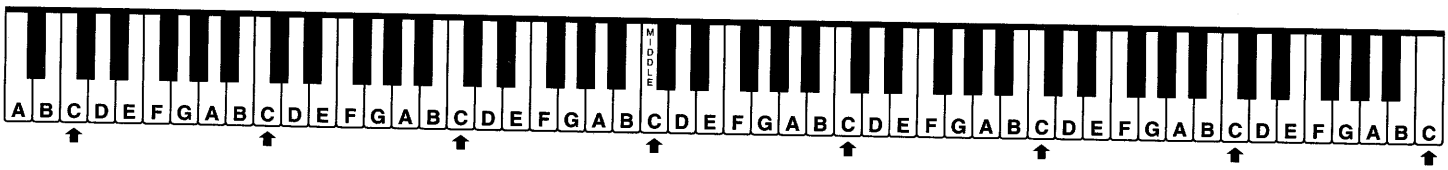
Beginning at the low end and moving *up* the keyboard, play and name every white key beginning with the bottom **A,** using the indicated rhythm. Use LH 3 for keys below the middle of the keyboard. Use RH 3 for keys above the middle of the keyboard.

1-13



Octave

An **octave** is the distance from one key on the keyboard to the next key (lower or higher) with the same letter name.

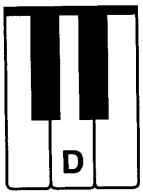


Finding White Keys

1. Beginning at the low end and moving *up* the keyboard, play every **D**.
   - Say the name of the key aloud as you play.
   - Use the following rhythm:

   - Use LH 3 for keys below **middle C** on the keyboard.
   - Use RH 3 for keys above **middle C** on the keyboard.

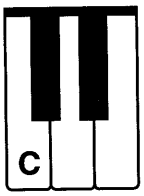
Middle of 2 black keys



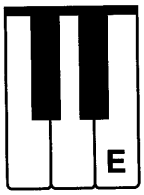
2. Repeat exercise 1 for **C**. (Use RH 3 for middle C.)

3. Repeat exercise 1 for **E**.

Left of 2 black keys



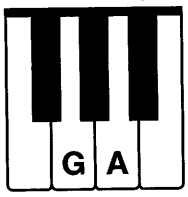
Right of 2 black keys



4. Beginning at the low end and moving *up* the keyboard, play every **G** and **A**, one note at a time.
   - Say the name of the key aloud as you play.
   - Use the following rhythm:

   - Use LH 2 1 2 for keys below **middle C** on the keyboard.
   - Use RH 1 2 1 for keys above **middle C** on the keyboard.

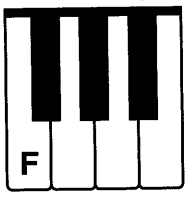
Middle of 3 black keys



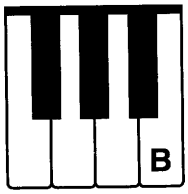
5. Repeat exercise 1 for **F**.

6. Repeat exercise 1 for **B**.

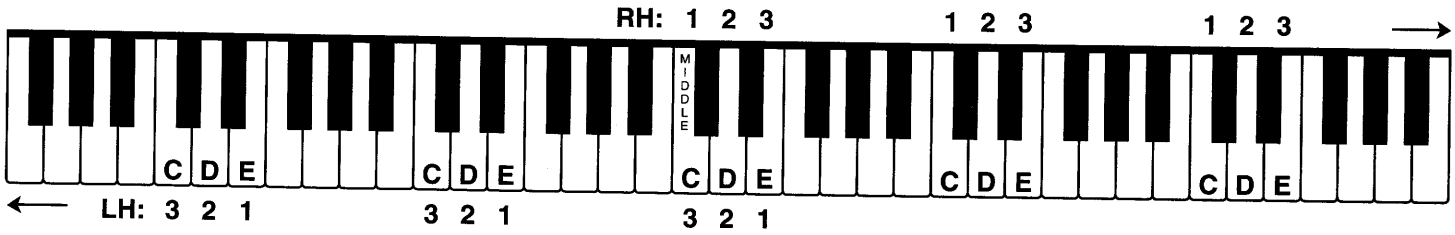
Left of 3 black keys



Right of 3 black keys

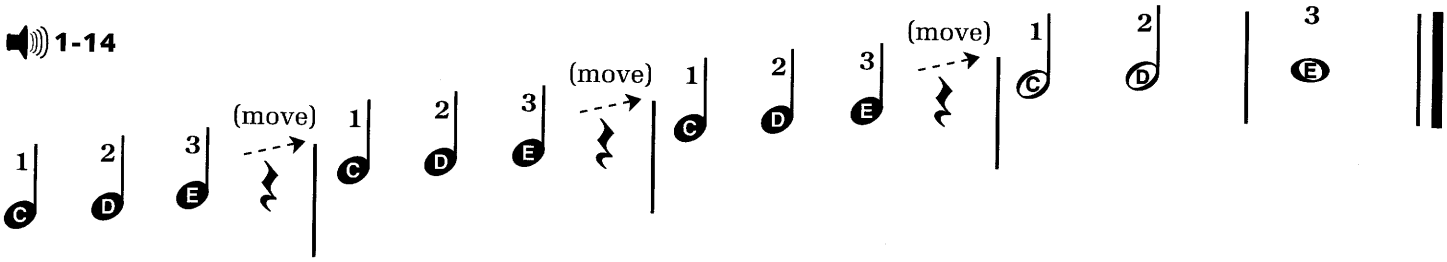


C-D-E Groups



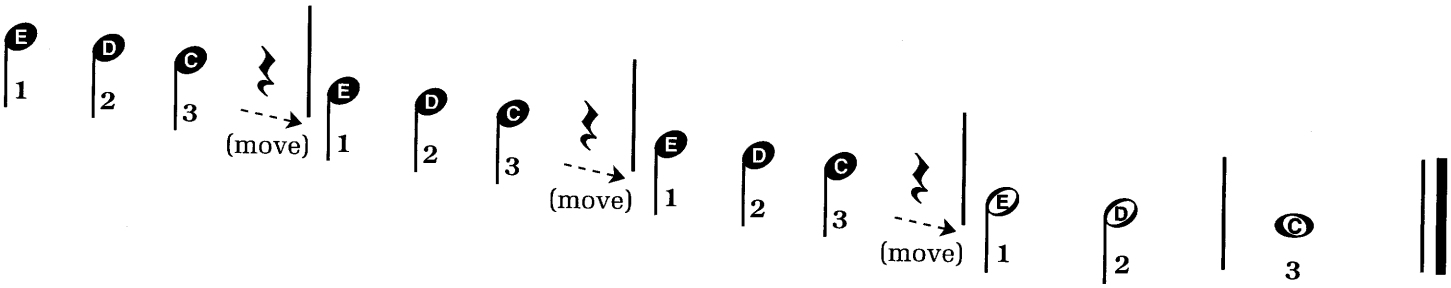
With RH 1 2 3, begin on middle **C** and play all of the **C-D-E** groups going *up* the keyboard, using the indicated rhythm and finger numbers.

1-14

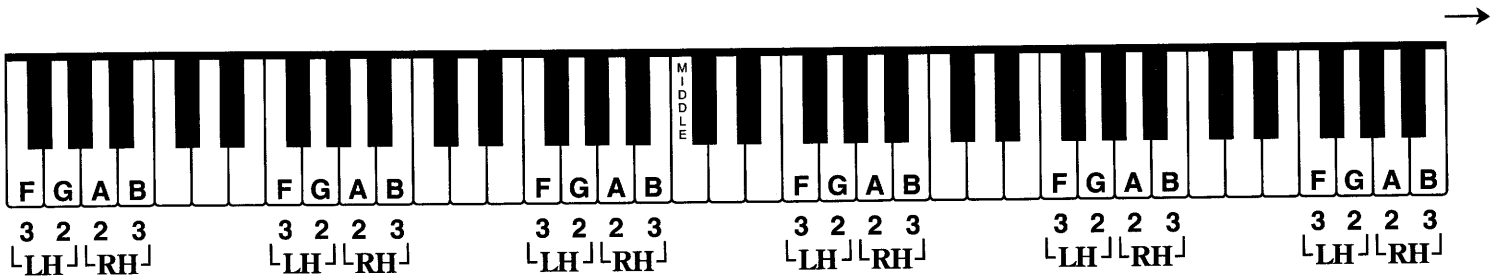


With LH 1 2 3, begin on the **E** above middle **C** and play all of the **E-D-C** groups going *down* the keyboard, using the indicated rhythm and finger numbers.

1-15

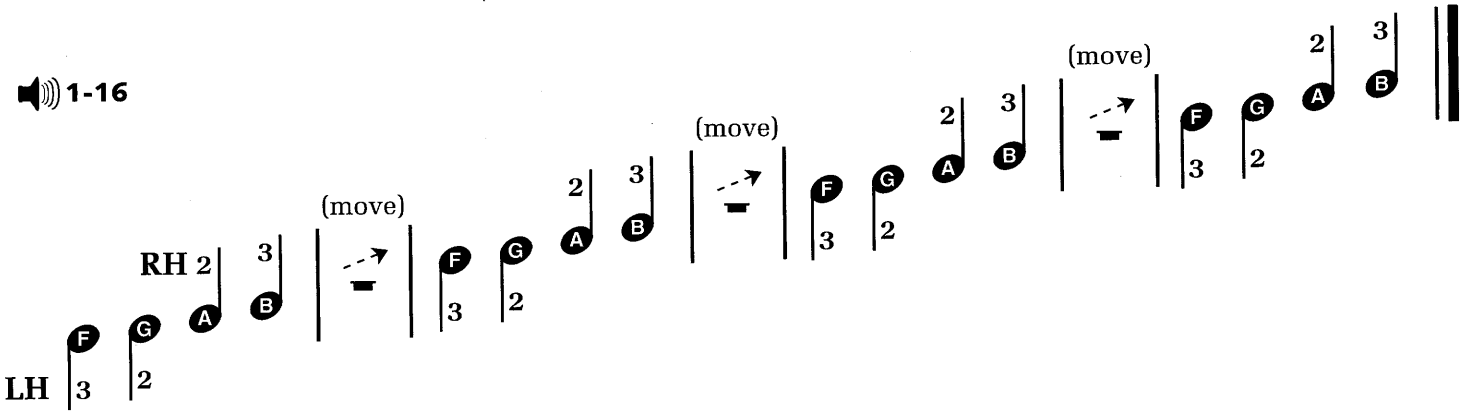


F-G-A-B Groups



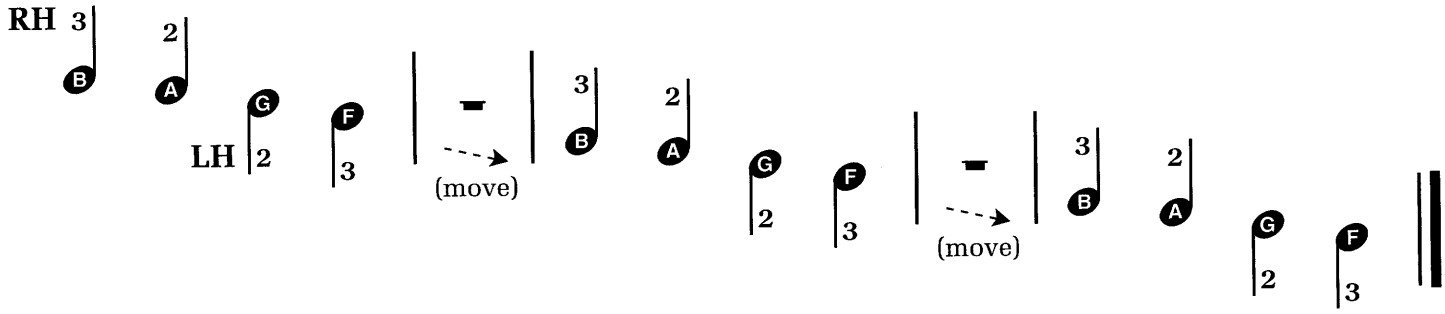
With LH 3 2 and RH 2 3, begin on the **F** above middle **C** and play all of the **F-G-A-B** groups going *up* the keyboard using the indicated rhythm and finger numbers.

1-16



With RH 3 2 and LH 2 3, begin on the **B** below middle **C** and play all of the **B-A-G-F** groups going *down* the keyboard using the indicated rhythm and finger numbers.

1-17



Dynamic Signs

Dynamic signs tell how loudly or softly to play. Common dynamic signs include:

p *(piano)* = soft

mf *(mezzo forte)* = moderately loud

f *(forte)* = loud

Solo Repertoire

First ending (1.): play first time only.

Second ending (2.): play second time only.

Repeat sign (:‖): repeat from the beginning.

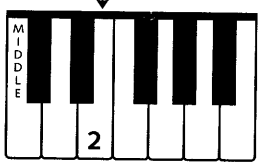
Before playing:

- Map the piece using the first ending, repeat sign and second ending.
- Find measures that are alike and similar.
- Tap the rhythm of the piece with the correct fingers.

While playing:

- Keep a steady beat.
- Observe the dynamic markings and fingerings.

starting key: **RH**

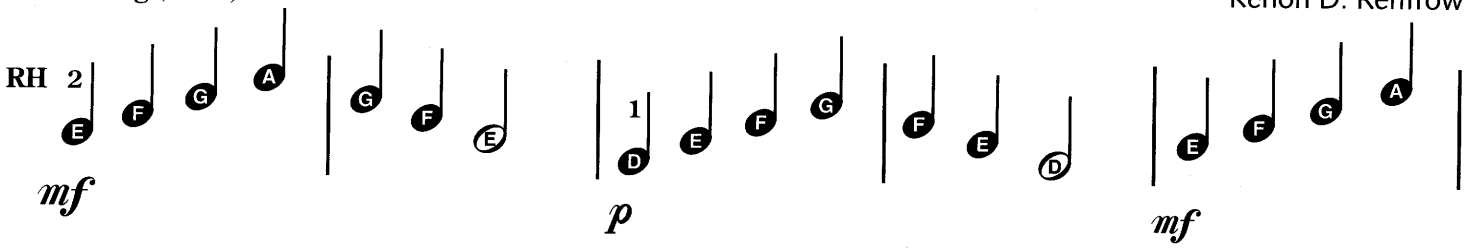


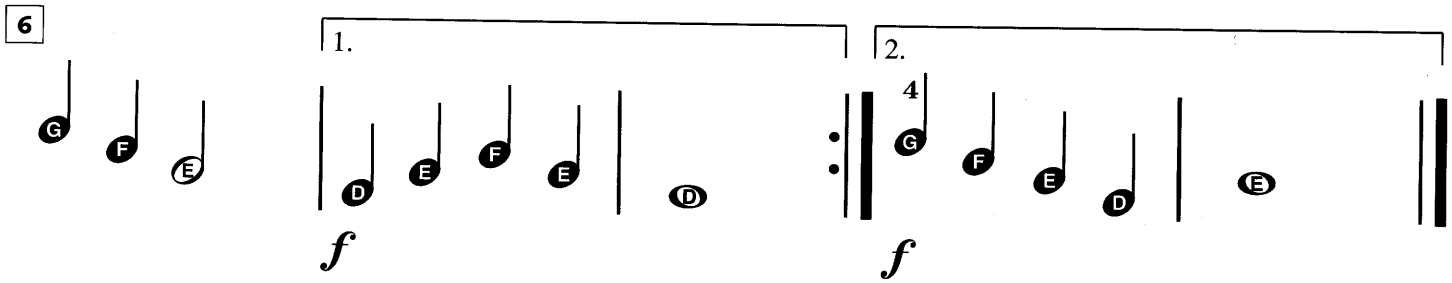
Summer Night

1-18

Kenon D. Renfrow

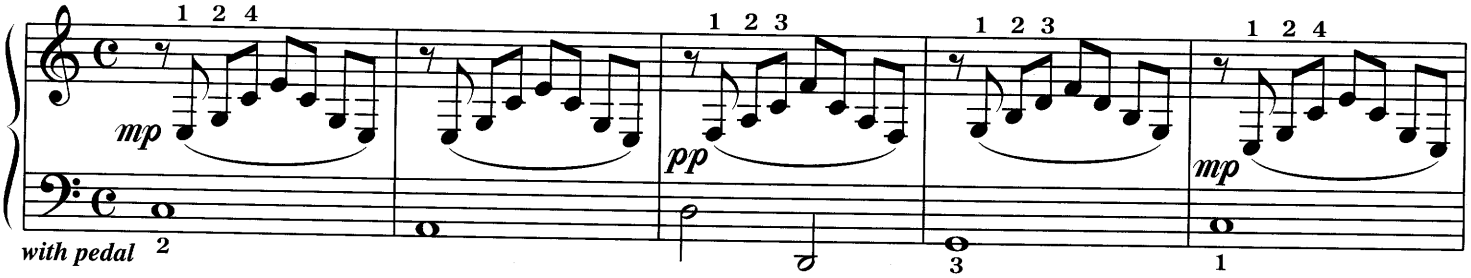
Flowing (♩=96)

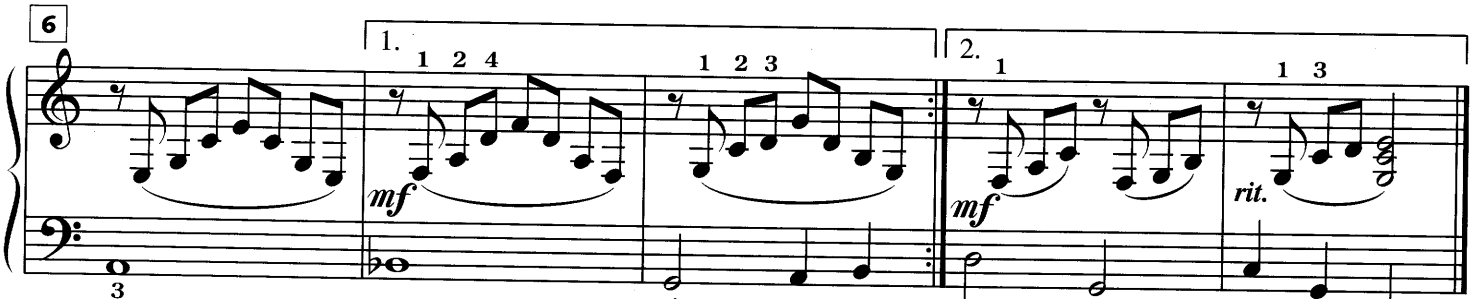




TEACHER ACCOMPANIMENT

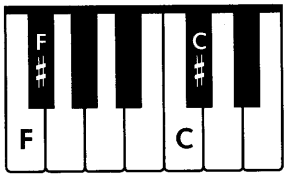
Flowing (♩=96)



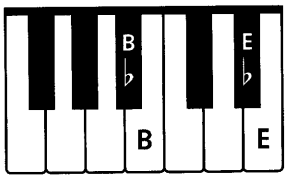


Sharp, Flat and Natural Signs

The **sharp sign** (♯) before a note means play the next key to the *right*, whether black or white.



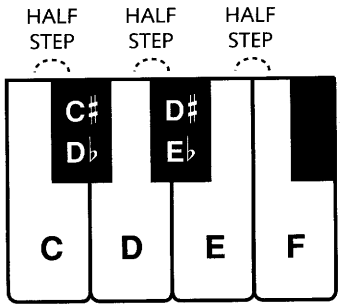
The **flat sign** (♭) before a note means play the next key to the *left*, whether black or white.



When a sharp or a flat appears before a note, it applies to that note for the rest of the measure. The **natural sign** (♮) cancels a sharp or flat. A note after a natural sign is always a white key!

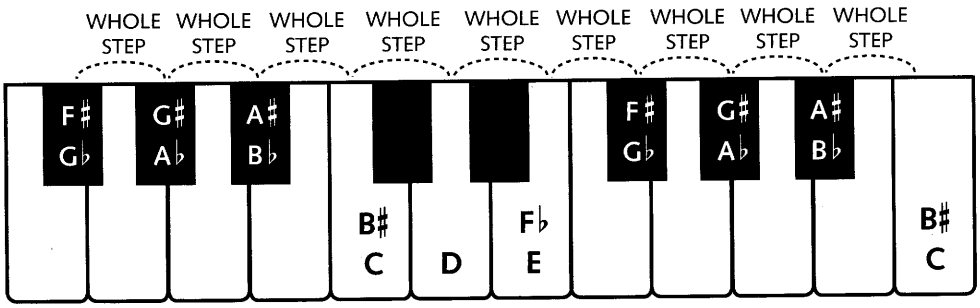
Half Steps

A **half step** is the distance from any key to the very next key above or below it (black or white)—there is no key between.



Whole Steps

A **whole step** is equal to two half steps. Skip one key (black or white).



Playing by Ear

Using black keys only, play the following melodies. If you are unfamiliar with a melody, learn it by listening to the audio file or MIDI file.

1-19 **Amazing Grace** (start on D♭)

1-20 **Auld Lang Syne** (start on D♭)

1-21 **Merrily We Roll Along** (start on B♭)

Building Whole-Step Patterns

Begin on the given key and build an ascending three-note pattern using only whole steps. Write the names of the keys in the blanks. Do not skip any letters.

1. C _____ _____
2. G _____ _____
3. F _____ _____
4. F♯ _____ _____
5. D♭ _____ _____
6. B♭ _____ _____

Using the rhythm ♩ ♩ 𝅗𝅥 | ♩ ♩ 𝅗𝅥 ‖
play each pattern up and down with:

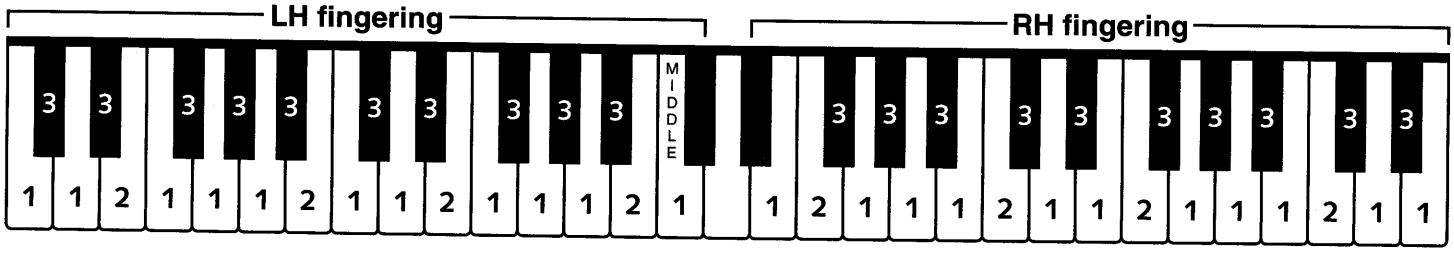
a. RH fingers 1 2 3
b. LH fingers 3 2 1
c. Hands together (an octave apart)

The Chromatic Scale

The **chromatic scale** is made up entirely of half steps. It goes up and down, using every key, black and white. It may begin on any key.

The fingering rules are:

- Use 3 on each black key.
- Use 1 on each white key, except when two white keys are together (no black key between), then use 1 2 or 2 1.

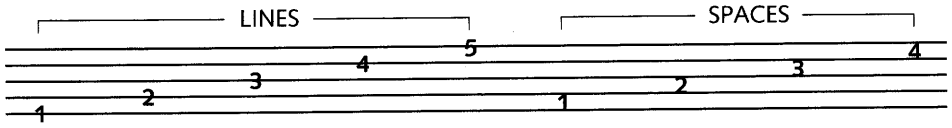


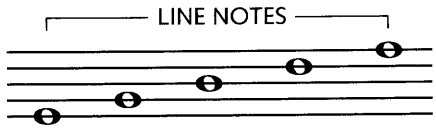
Playing the Chromatic Scale

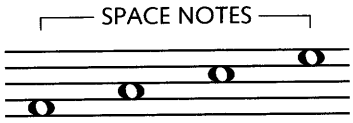
1. Looking at the keyboard above, play the chromatic scale with the LH. Begin on middle C and go down for two octaves; then go up again.
2. Looking at the keyboard above, play the chromatic scale with the RH. Begin on E above middle C and go up for two octaves; then go down again.
3. By combining steps 1 and 2 above, play the chromatic scale hands together in contrary motion. Notice that each hand plays the same finger at the same time.

The Staff

Music is written on a **staff** of 5 lines and 4 spaces. Some notes are written *on* lines and some are written *in* spaces.



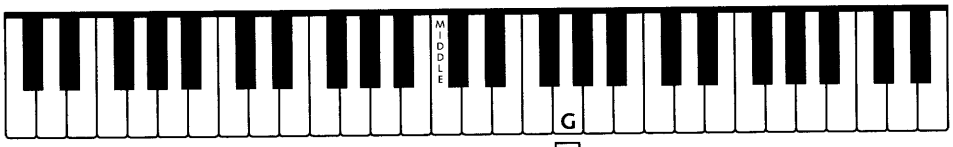




The Treble Clef Sign

The **treble clef sign** locates the G above the middle of the keyboard. This sign came from the letter G. It is sometimes called the G clef.

By moving up or down from this G, you can name any note on the treble staff.

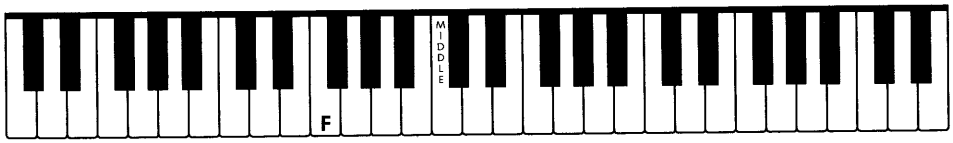


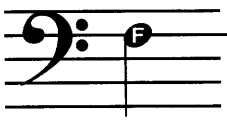
The clef sign curls around the G line.

The Bass Clef Sign

The **bass clef sign** locates the F below the middle of the keyboard. This sign came from the letter F. It is sometimes called the F clef.

By moving up or down from this F, you can name any note on the bass staff.



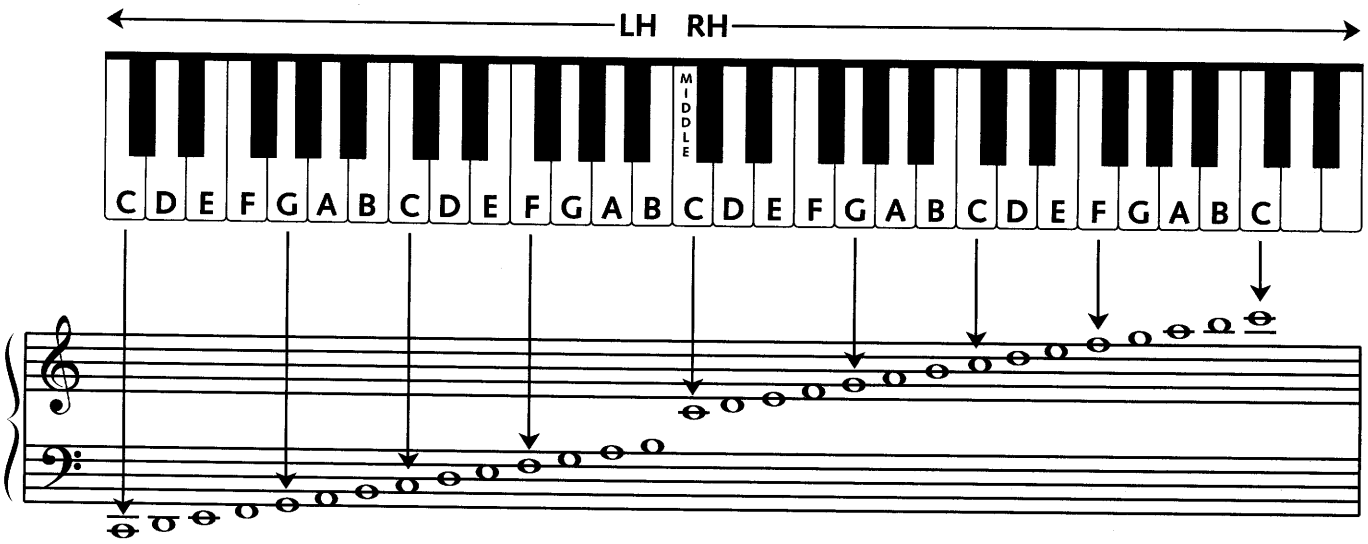


The F line passes between the two dots of the F clef sign.

The Grand Staff

The bass staff and the treble staff are joined together by a **brace** to make the **grand staff.** A **leger line** is used between the two staves for middle C. Leger lines are also used above and below the grand staff to extend its range.

The notes with arrows are landmarks or guideposts. Learn to identify and find them quickly on the keyboard, as they assist in reading the notes surrounding them.



Time Signatures

Music has numbers at the beginning called a **time signature.**

$\frac{4}{4}$ means 4 beats to each measure.
$\frac{4}{4}$ means a **QUARTER NOTE** ♩ gets 1 beat.

$\frac{3}{4}$ means 3 beats to each measure.
$\frac{3}{4}$ means a **QUARTER NOTE** ♩ gets 1 beat.

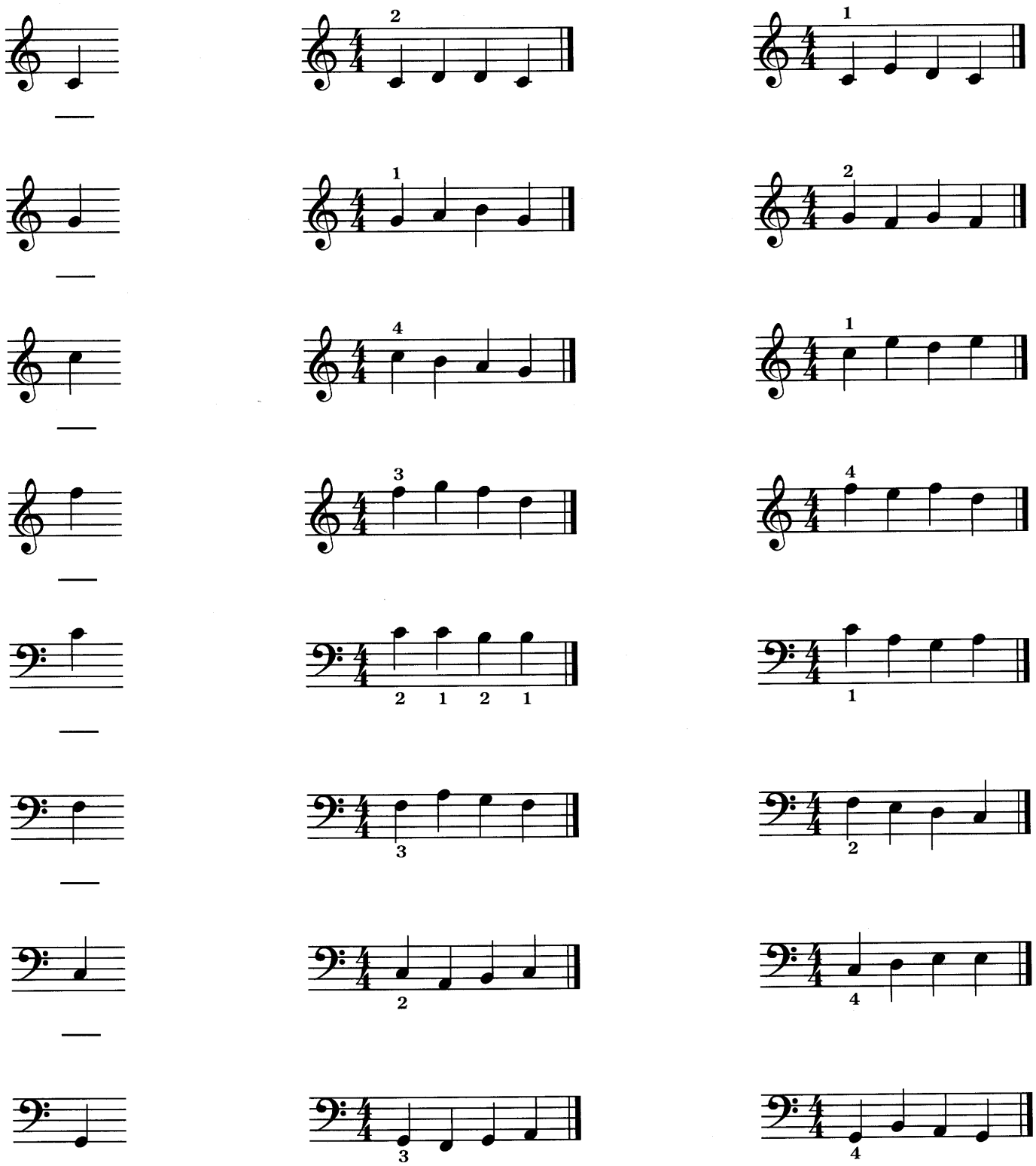
C = **common time** or $\frac{4}{4}$

$\frac{2}{4}$ means 2 beats to each measure.
$\frac{2}{4}$ means a **QUARTER NOTE** ♩ gets 1 beat.

Naming Notes and Playing Melodic Patterns

In the first column, write the name of the note on the line below it. Then play and say the note names for the patterns in the other columns.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____



Tempo Marks

Tempo is an Italian word that means "rate of speed." Words that indicate the tempo used in playing music are called **tempo marks.**

Some of the most important tempo marks are:

Allegro	=	Quickly, happily
Moderato	=	Moderately
Andante	=	Moving along (The word actually means "walking.")
Adagio	=	Slowly

English words such as *lively, happily* and *flowing* are also used as tempo marks.

Articulation

Articulation refers to the manner in which notes are connected or separated.

A **slur** is a curved line over or under notes on *different* lines or spaces. Slurs mean play **legato** (smoothly connected).

Slurs often divide the music into phrases. A **phrase** is a musical thought or sentence.

A dot over or under the notes indicates **staccato** touch. Play these notes short!

When there are no articulation marks over or under notes, they are generally played **non legato** (disconnected but not staccato).

Reading Melodies

The melodies that follow utilize the musical concepts presented in this unit. Use the indicated tempos, dynamics and articulation as you play these exercises.

Use the following practice directions:

1. Tap and count aloud.
2. Play and count aloud.
3. Play and say note names.

1-22

Moderato

1.

Count: 1 1 1 1 1 1 1 - 2 1 1 1 1 1 - 2 - 3 - 4
or: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1-23

Allegro

2.

Count: 1 1 1 - 2
or: 1 2 1 2

1-24

Moderato

3.

Count: 1 - 2 1 1 - 2 1
or: 1 2 3 1 2 3

1-25

Adagio

4.

Count: 1 - 2 1 - 2 1 1 1 - 2
or: 1 2 3 4 1 2 3 4

1-26

Allegro

5.

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

1-27

Andante

6.

Count: 1 1 1 1 1 1 1 - 2

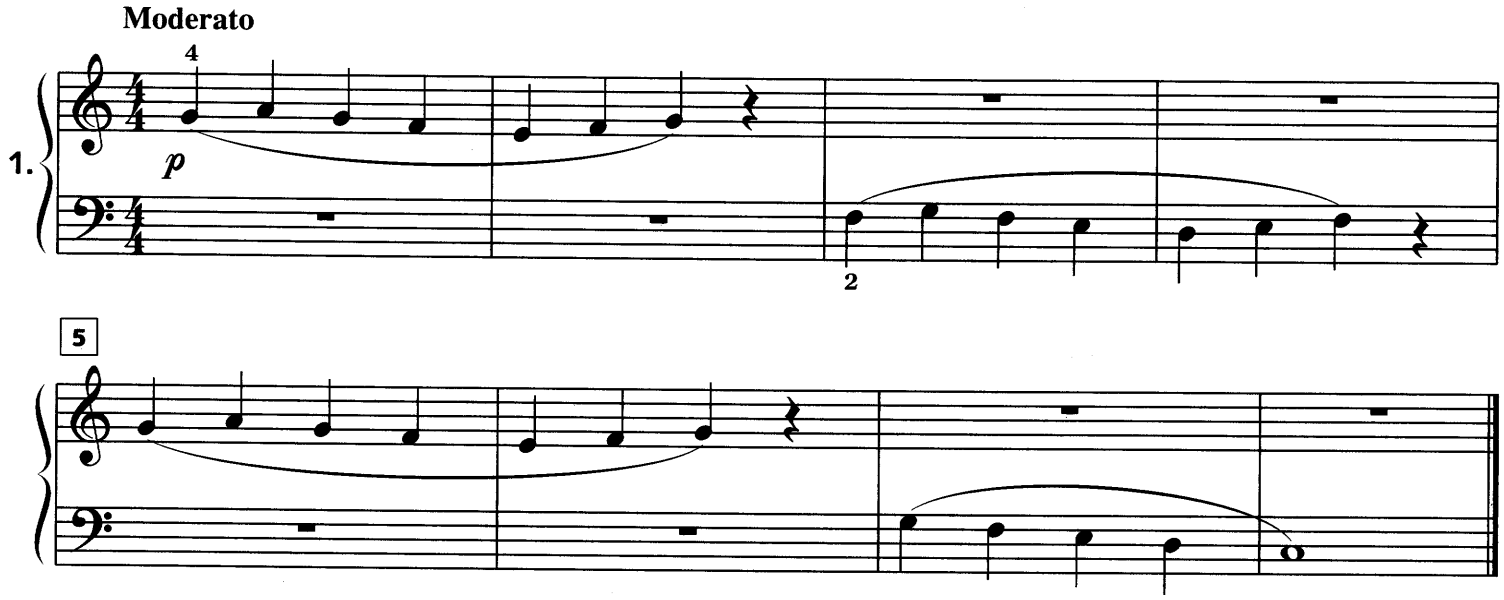
Reading on the Grand Staff

Use the indicated tempos, dynamics and articulation as you play these exercises.

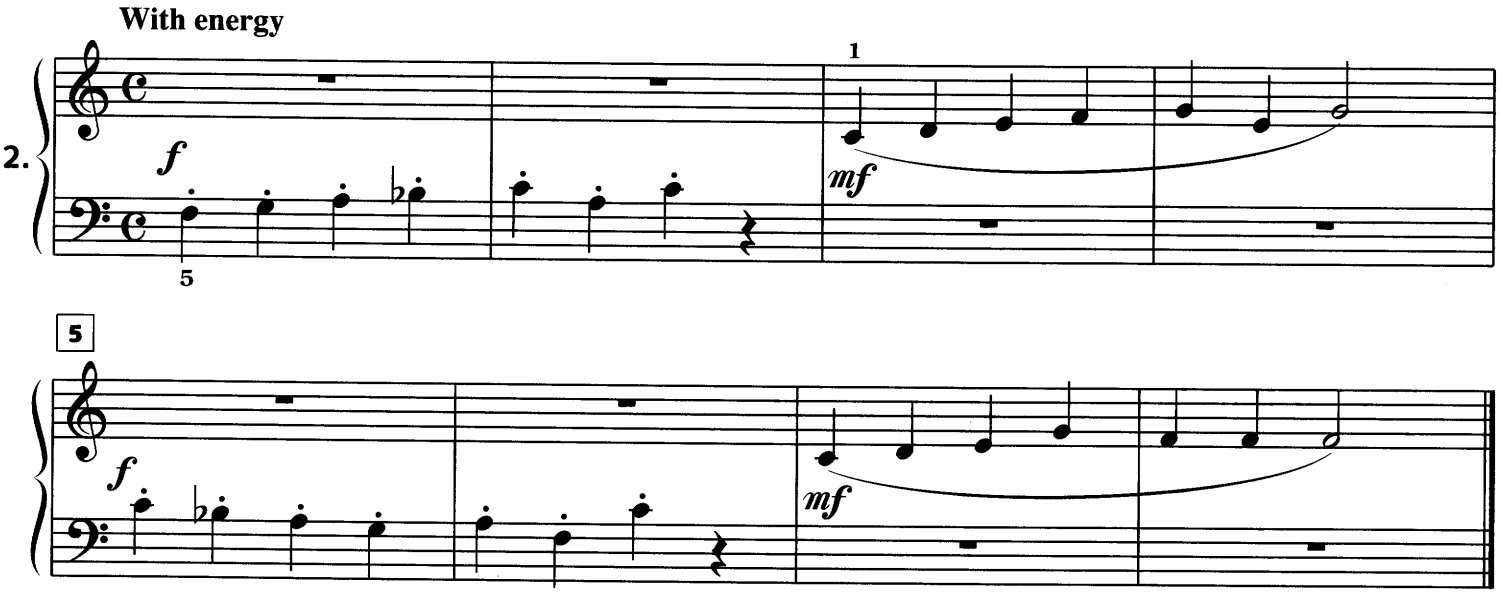
Use the following practice directions:

1. Tap and count aloud.
2. Play and count aloud.
3. Play and say note names.

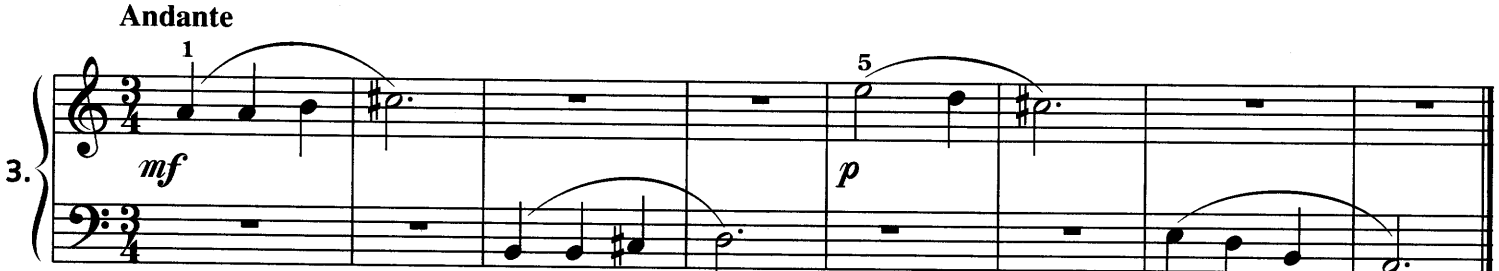
1-28



1-29



1-30

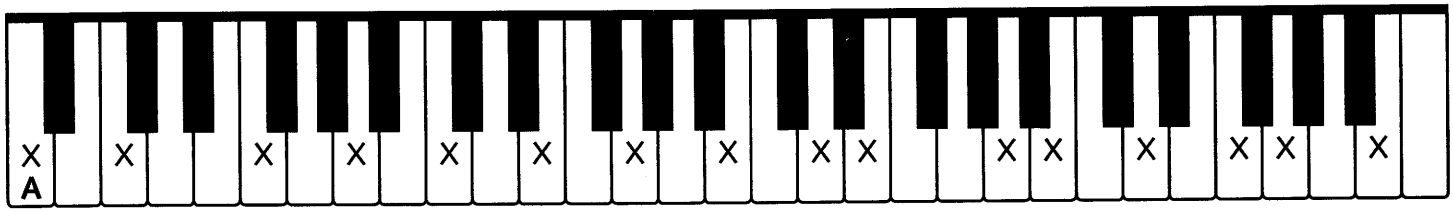


Unit 1

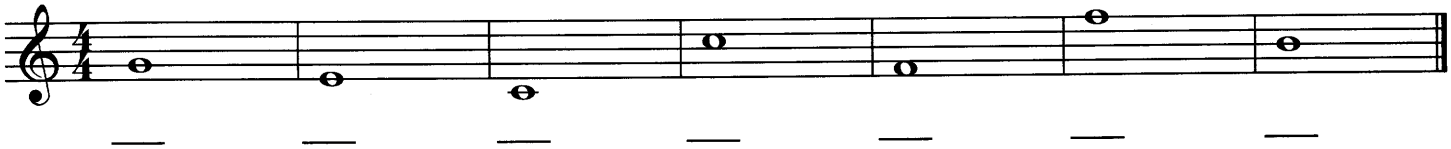
Review Worksheet

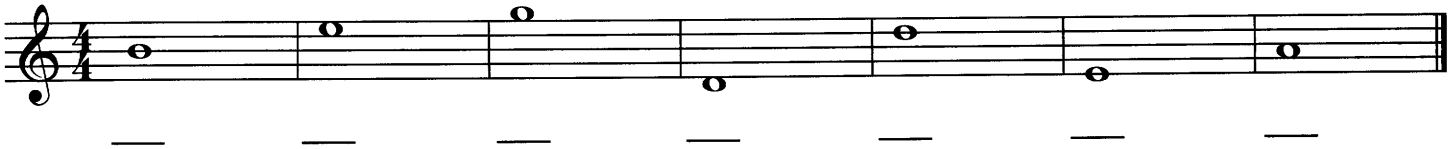
Name _____ *Date* _____

1. Write the letter name on each key marked X.

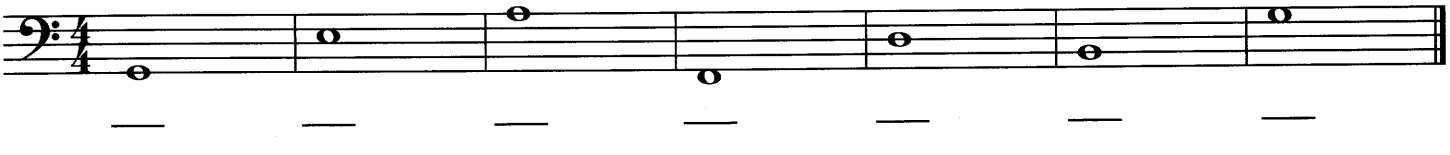


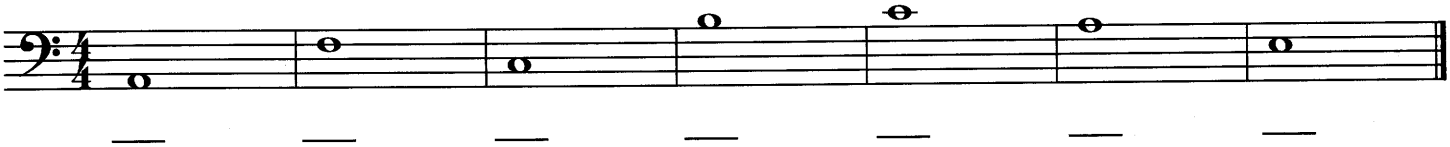
2. Write the name of each treble-clef note on the line below it.





3. Write the name of each bass-clef note on the line below it.





4. Write the numbers from column A in the appropriate blanks in column B to match each item with its best description.

Column A	Column B
1. Quarter note ♩	_____ Moderately loud
2. Half note 𝅗𝅥	_____ Play next key to the right
3. Dotted half note 𝅗𝅥.	_____ Distance from any key to the very next key
4. Whole note 𝅝	_____ Smoothly connected
5. Piano *p*	_____ Short
6. Mezzo forte *mf*	_____ Locates the G above the middle of the keyboard
7. Forte *f*	_____ ▬
8. Sharp sign ♯	_____ Locates the F below the middle of the keyboard
9. Flat sign ♭	_____ 2 beats in a measure, quarter note gets 1 beat
10. Natural sign ♮	_____ Loud
11. Half step	_____ 3 beats in a measure, quarter note gets 1 beat
12. Whole step	_____ Note receiving 3 counts
13. Treble clef sign 𝄞	_____ Note receiving 4 counts
14. Bass clef sign 𝄢	_____ Play next key to the left
15. Leger line	_____ 𝄽
16. $\frac{2}{4}$	_____ Note receiving 1 count
17. $\frac{3}{4}$	_____ ▬
18. $\frac{4}{4}$	_____ Note receiving 2 counts
19. 𝄴	_____ Equals two half steps
20. Legato	_____ Soft
21. Staccato	_____ Cancels a sharp or flat
22. Quarter rest	_____ Common time
23. Half rest	_____ Used to extend the range of the Grand Staff
24. Whole rest	_____ 4 beats in a measure, quarter note gets 1 beat

Unit 2

Intervals and Other Keyboard Basics

Objectives

Upon completion of this unit the student will be able to:

1. Perform solo repertoire from Grand Staff notation.
2. Apply intervals and other musical concepts to performance at the keyboard.
3. Identify key signatures in major keys.
4. Harmonize melodies with fifths as an accompaniment.

Assignments

Week of _____

Write your assignments for the week in the space below.

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Intervals

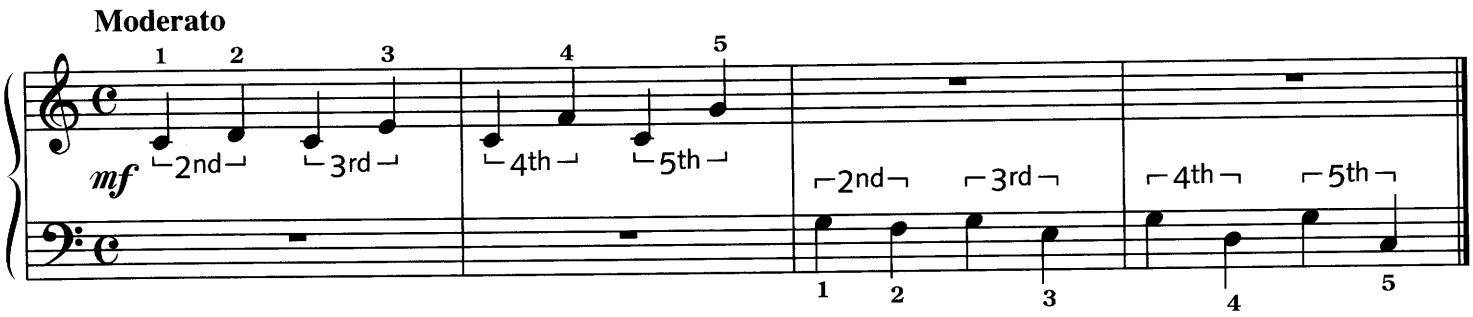
Distances between tones are measured in **intervals,** called 2nds, 3rds, 4ths, 5ths, etc.

- The distance from any white key to the next white key, up or down, is called a 2nd.
- When you skip a white key, the interval is a 3rd.
- When you skip two white keys, the interval is a 4th.
- When you skip three white keys, the interval is a 5th.

Melodic Intervals

Notes played separately make a melody. The intervals between these notes are called **melodic intervals.**

Listen to the sound of each interval as you play these melodic 2nds, 3rds, 4ths and 5ths.

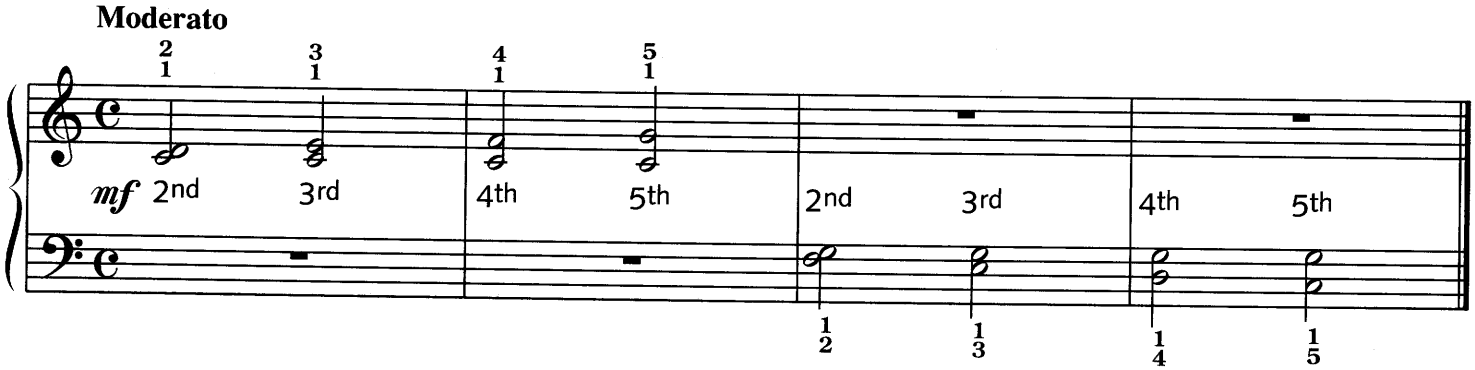


▶ Now play these intervals beginning on G in the RH and beginning on D in the LH. Playing music in a different key from the original is called **transposition.**

Harmonic Intervals

Notes played together make harmony. The intervals between these notes are called **harmonic intervals.**

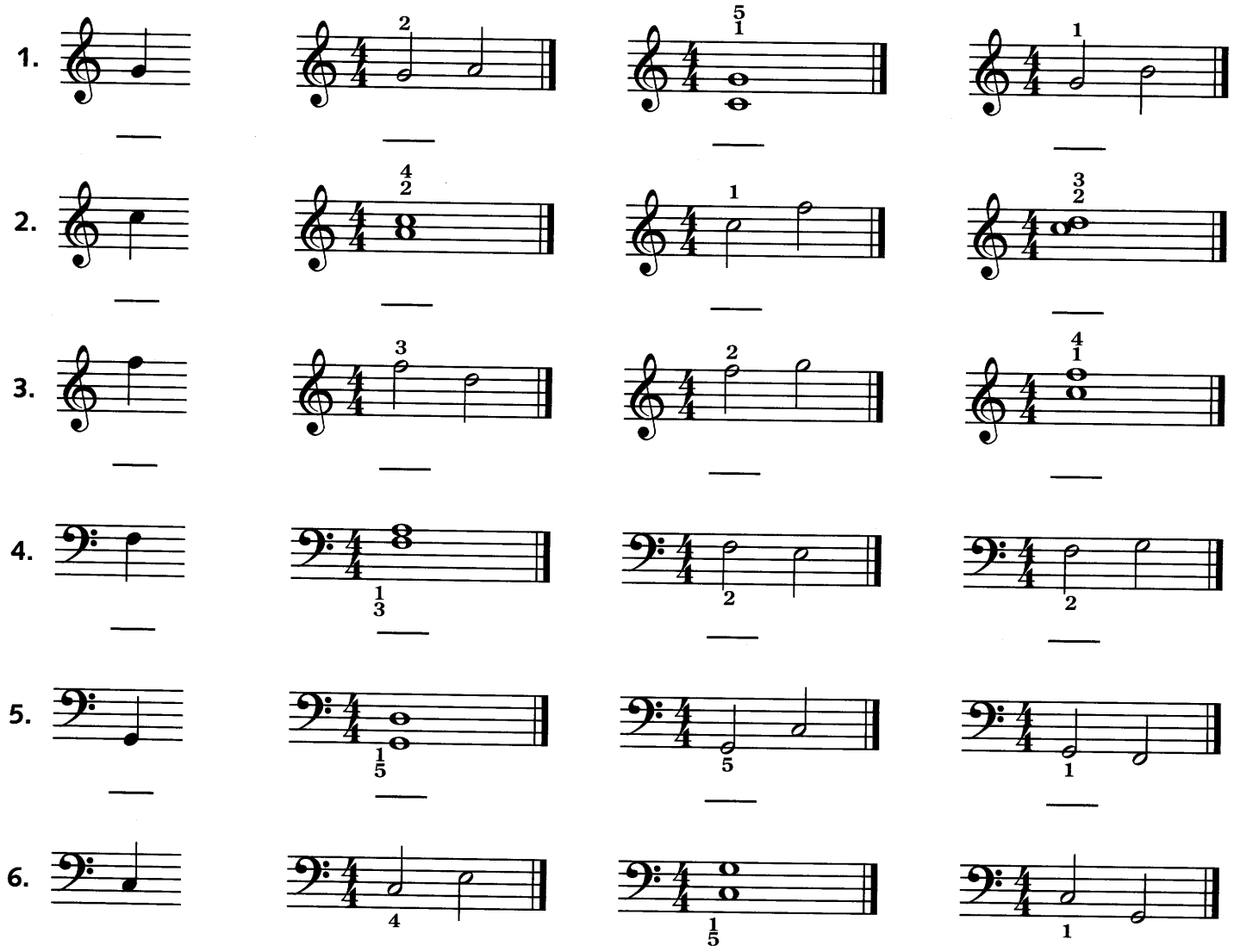
Listen to the sound of each interval as you play these harmonic 2nds, 3rds, 4ths and 5ths.



▶ Now play these intervals beginning on G in the RH and beginning on D in the LH.

Naming and Playing Intervals

In the first column, write the name of the note on the line below it. In the other columns, write the names of the intervals (2nd, 3rd, 4th or 5th) on the lines. Circle each harmonic interval. Then, play and say the interval names.



Eighth Notes, Eighth Rests, and Dotted Quarter Notes

Two **eighth notes** ( ) are played in the time of one quarter note.

When eighth notes appear singly, they look like this: or

Single eighth notes are often used with **eighth rests.**

A dot increases the length of a note by one half its value.
A **dotted quarter note** is equal to a quarter note plus an eighth note.

	+		=	
1 count		1/2 count		1-1/2 counts

In $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{4}{4}$ time, the dotted quarter note is almost always followed by an eighth note.

New Time Signature

$\frac{6}{8}$ beats to each measure.
eighth note gets 1 beat.

eighth note or eighth rest } = 1 count

quarter note or quarter rest } = 2 counts

dotted quarter note or rests } = 3 counts

dotted half note = 6 counts

For a whole measure of silence, a whole rest ( ) is used.

In $\frac{6}{8}$ time, the is often felt as the pulse, with two large beats per measure.

New Dynamic Signs

mp (mezzo piano) = moderately soft

pp (pianissimo) = very soft

ff (fortissimo) = very loud

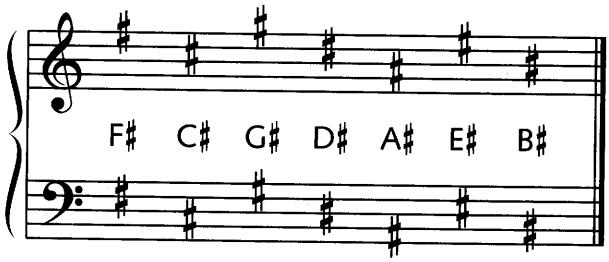
crescendo (cresc.) (gradually louder)

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

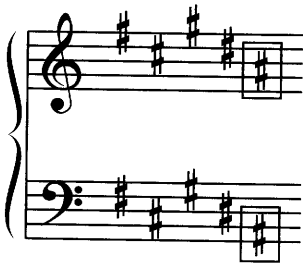
Key Signatures

Sharps or flats that follow the clef signs are called the **key signature.** The key signature indicates the notes that are to be sharped or flatted throughout the piece and aids in identifying the key in which the piece is written.

Sharps appear in the following order in the key signature:



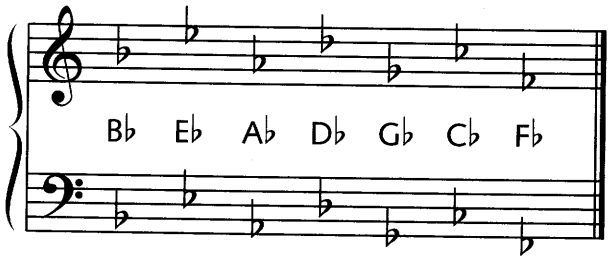
The name of a sharp major key can be determined by moving up a half step from the last sharp.



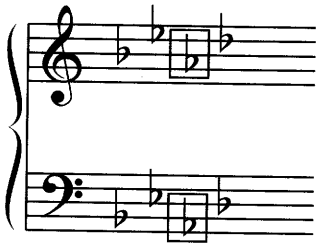
This is the key signature for the **key of B major.** A half step up from A♯ is B.

Flats appear in the following order in the key signature:

The order of flats is reversed from the order of sharps in key signatures.



The name of a flat major key can be determined by the name of the next-to-last flat.



This is the key signature for the **key of A♭ major.** The next-to-last flat is A♭.

Two major key signatures cannot be determined using the above rules:

- C major—no sharps or flats
- F major—one flat (B♭)

Solo Repertoire

Ritardando (rit. or ritard.) means gradually slowing.

Before playing:

- Write the name of each LH interval on the line.
- Are lines 1 and 3 in the RH alike or similar? Lines 2 and 4?
- Tap the rhythm of the piece with the correct fingers, hands separately.

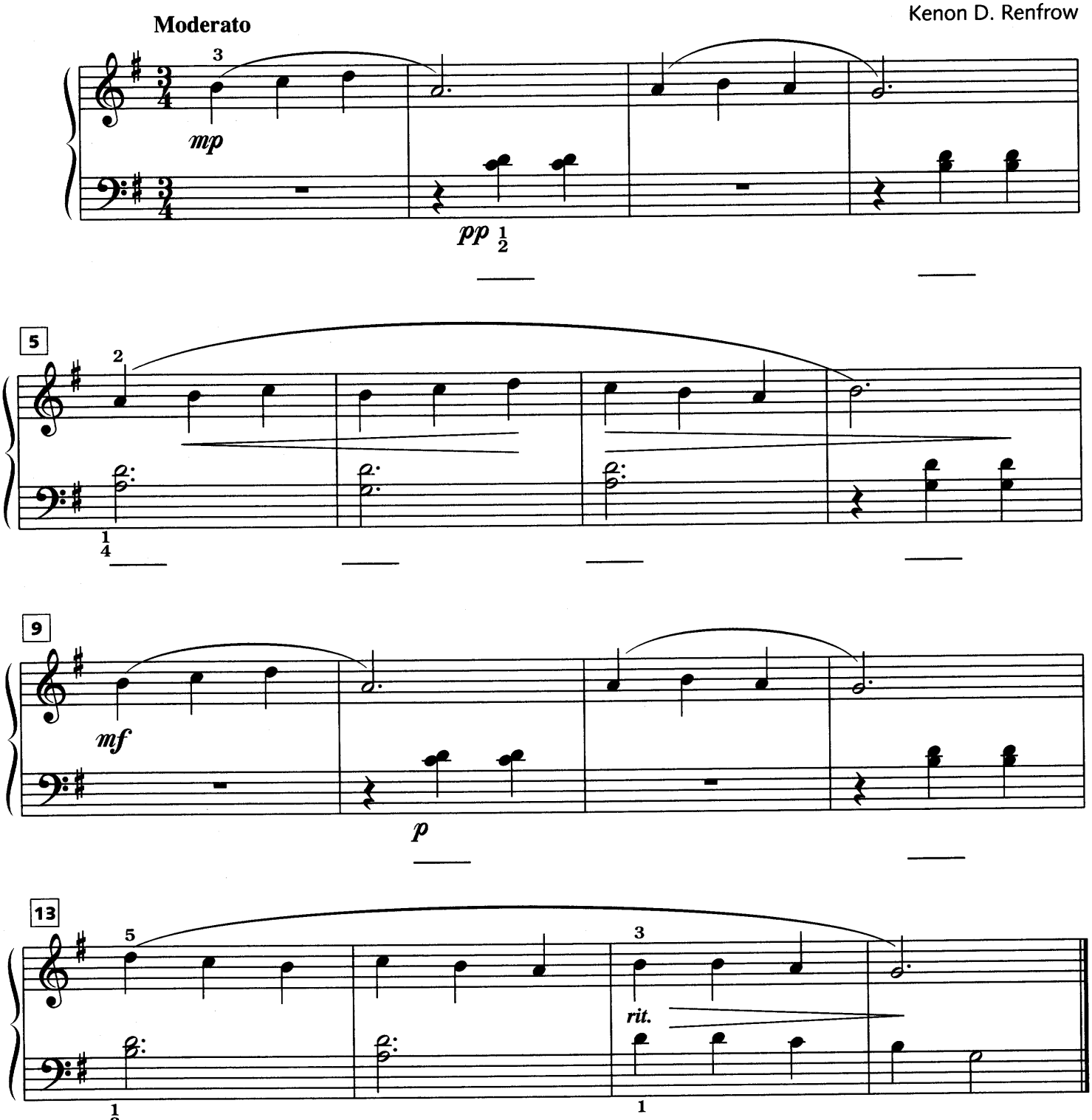
While playing:

- Keep the LH softer than the RH.
- Be aware of the *crescendo, diminuendos* and *ritardando.*

Miniature Waltz

1-31

E. L. Lancaster
Kenon D. Renfrow



Before playing:

- Tap the rhythm hands together, with the correct fingers.

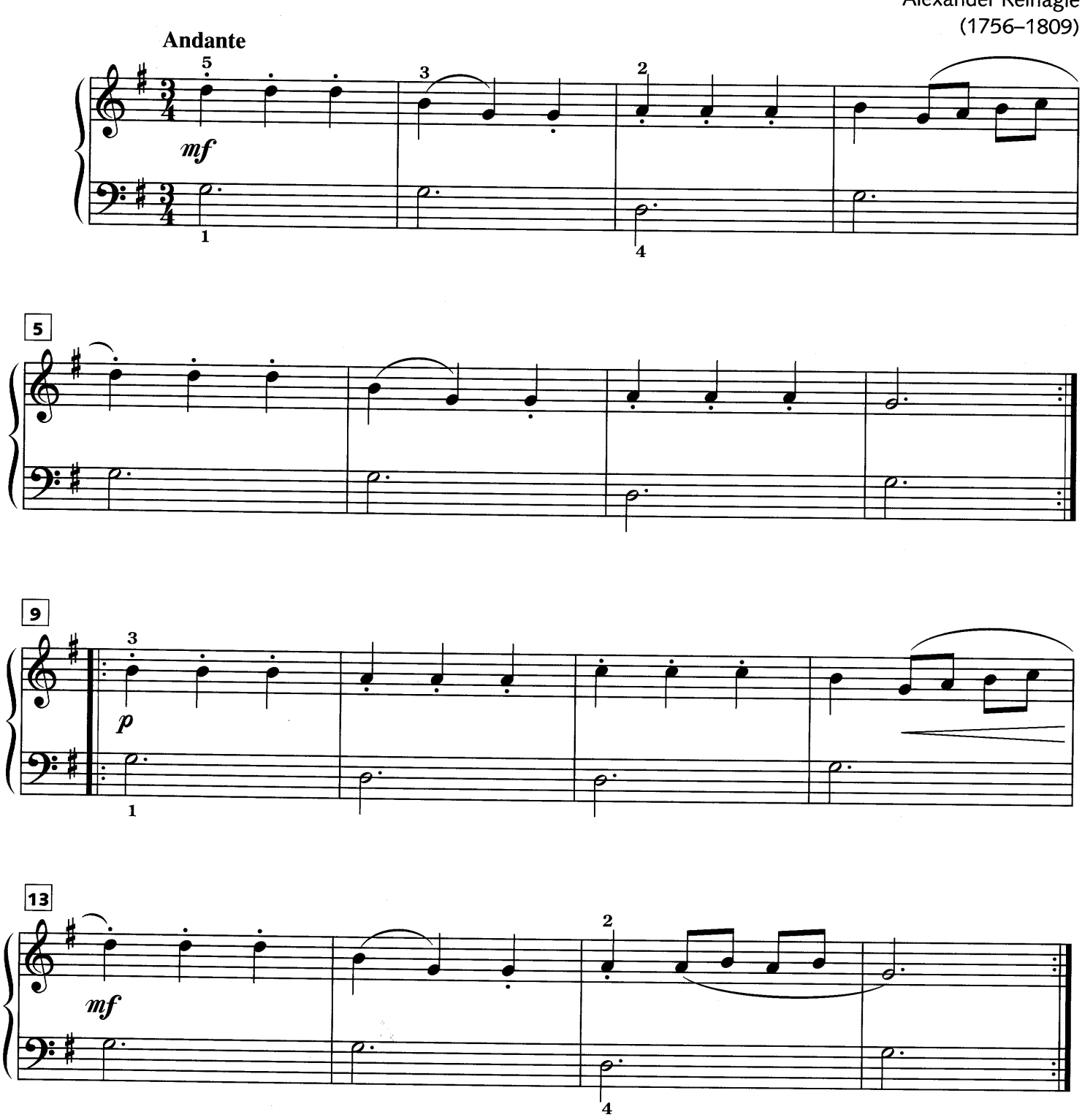
While playing:

- To create the rhythmic feel of a minuet, slightly emphasize the downbeat of each measure.

Minuet

1-32

Alexander Reinagle
(1756–1809)



Rhythm Reading

Tap the following rhythm patterns using RH for notes with stems going up and LH for notes with stems going down. For examples using both hands, tap hands separately first, and then hands together, always counting aloud.

1-33

1. Count: 1 & 2 & 3 & 4 &

1-34

2. Count: 1 & 2 & 3 &

1-35

Count: 1 & 2 & 3 & 4 &

3.

1-36

Count: 1 & 2 & 3 &

4.

1-37

5. Count: 1 2 3 4 5 6

1-38

6. Count: 1 2 3 4 5 6

1-39

Count: 1 2 3 4 5 6

7.

1-40

Count: 1 2 3 4 5 6

8.

Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

Use the following practice directions:

1. Tap and count aloud.
2. Play and count aloud.
3. Play and say note names.

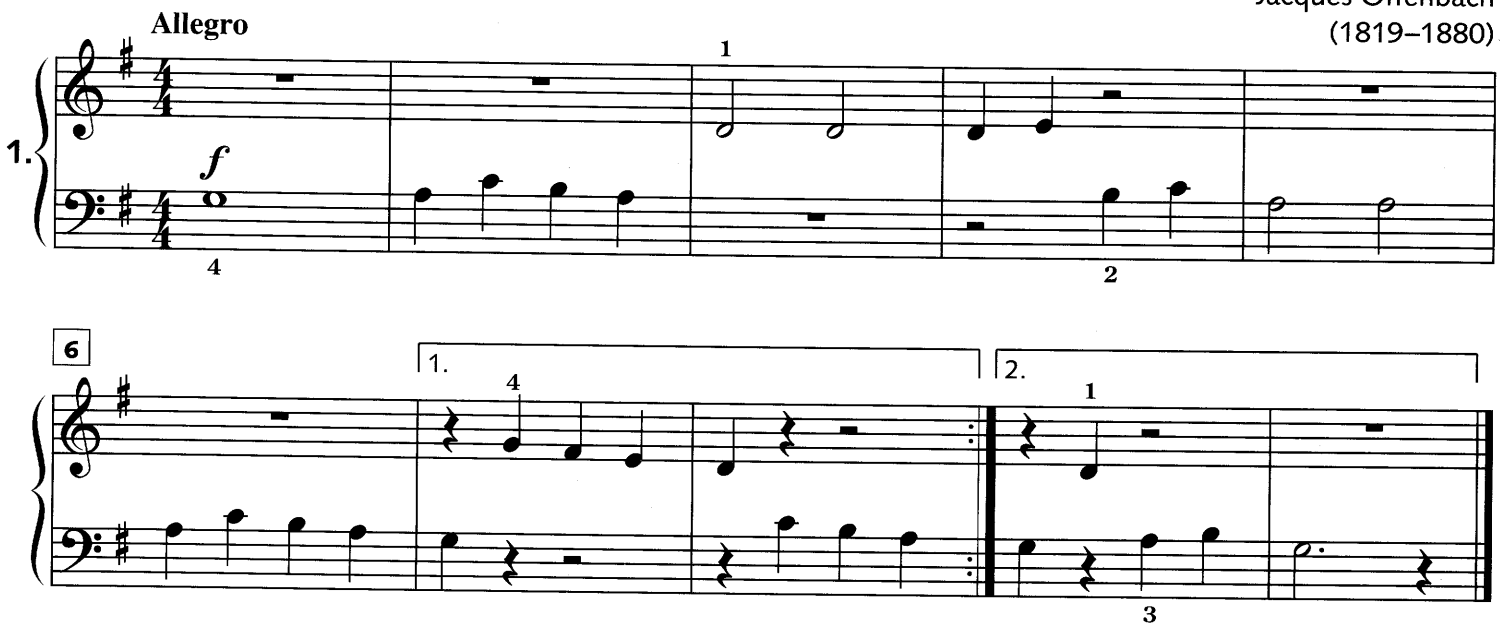
A **fermata** sign (𝄐) means to hold the note under the sign longer than its value.

Circle four 3rds in this example.

THE CAN-CAN
(ORPHEUS IN THE UNDERWORLD)

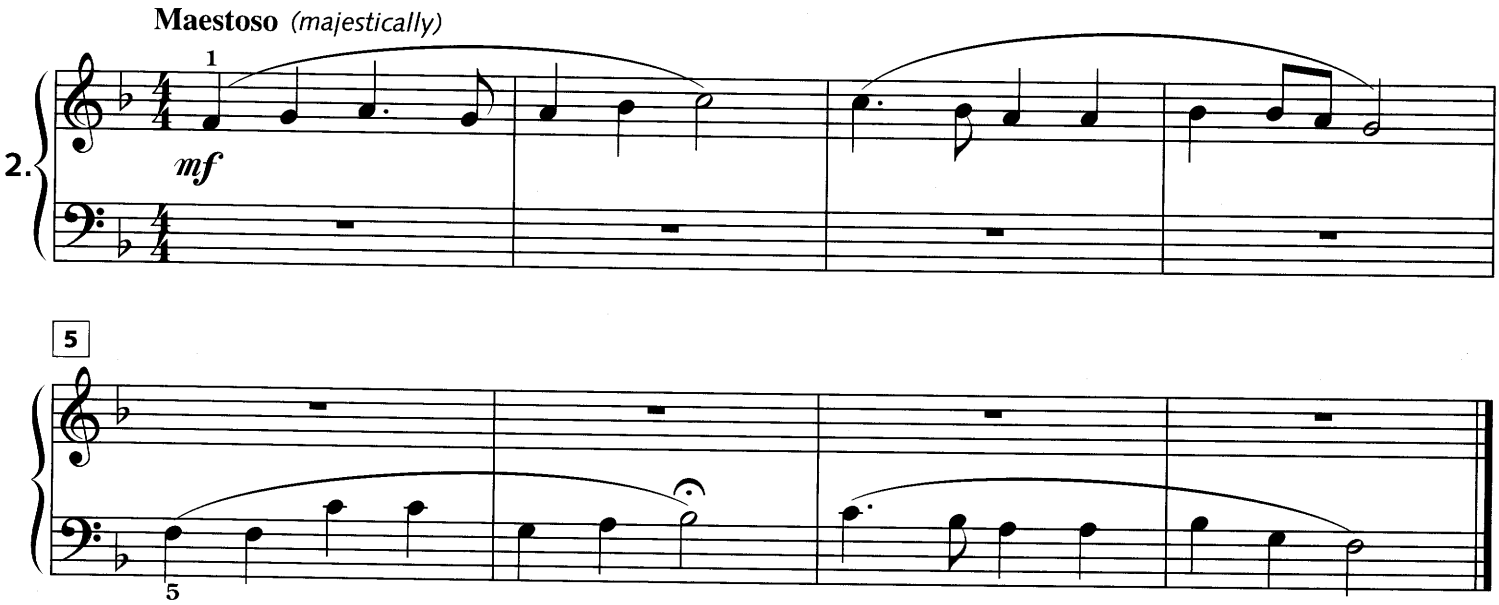
1-41

Jacques Offenbach
(1819–1880)

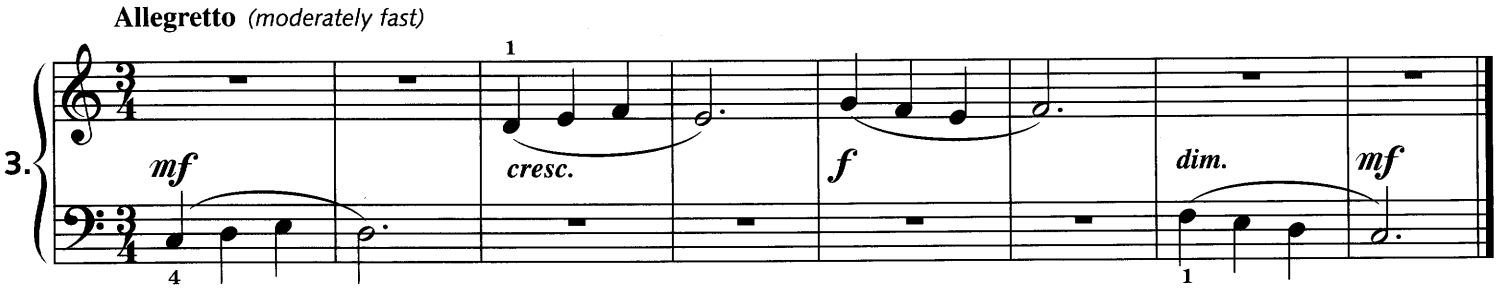


Circle a 3rd, 4th and 5th in this example.

1-42

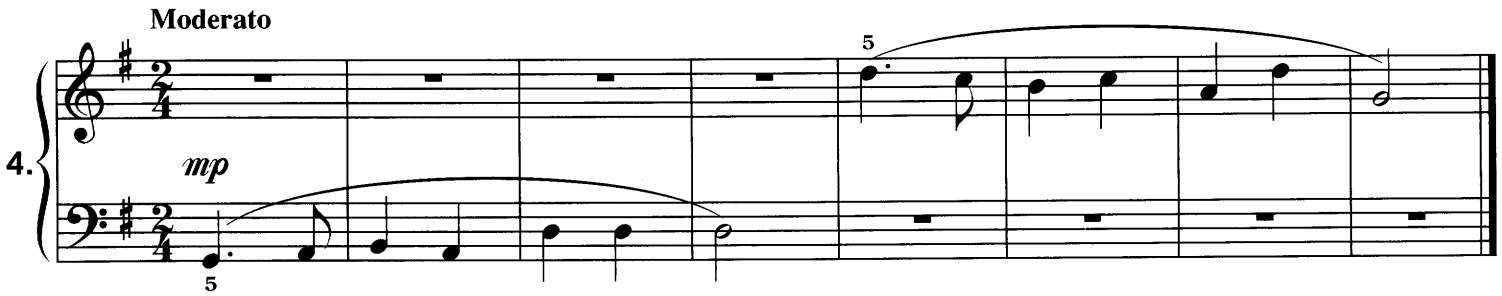


1-43



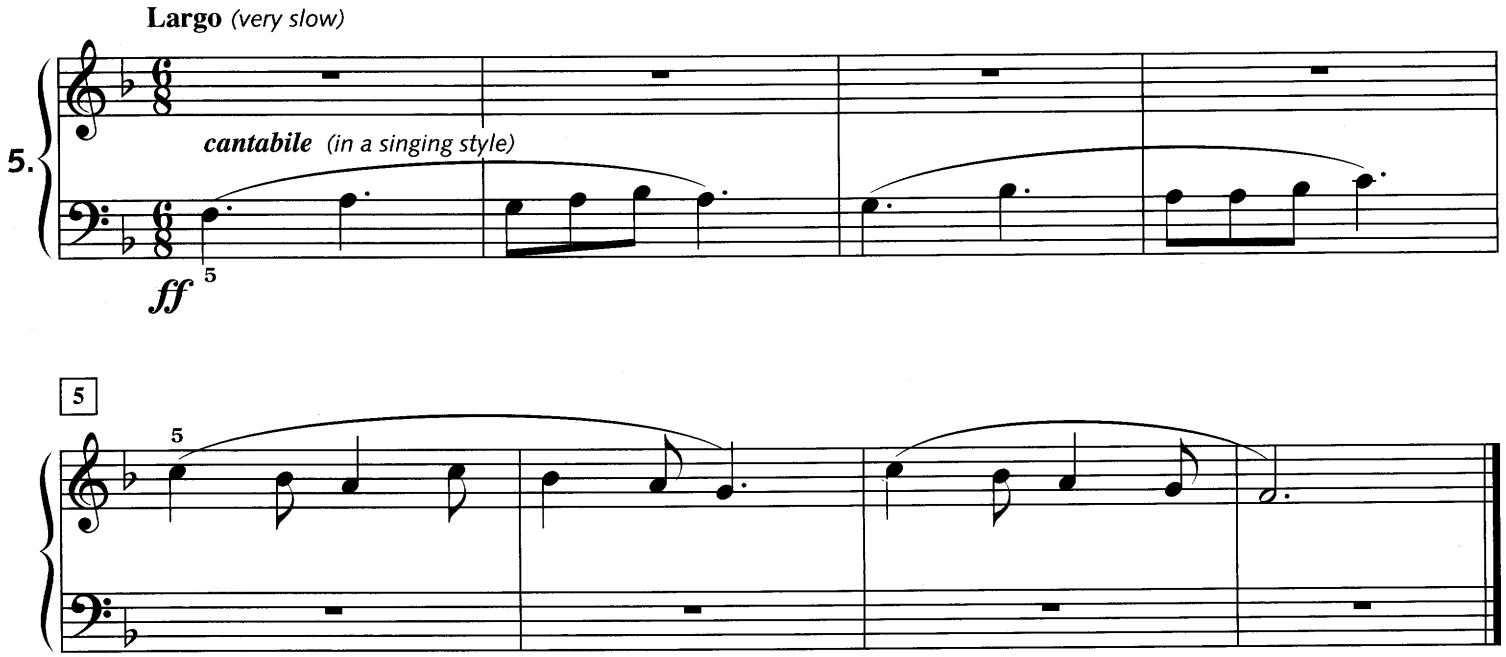
1-44

Circle one 3rd and two 4ths in this example.



1-45

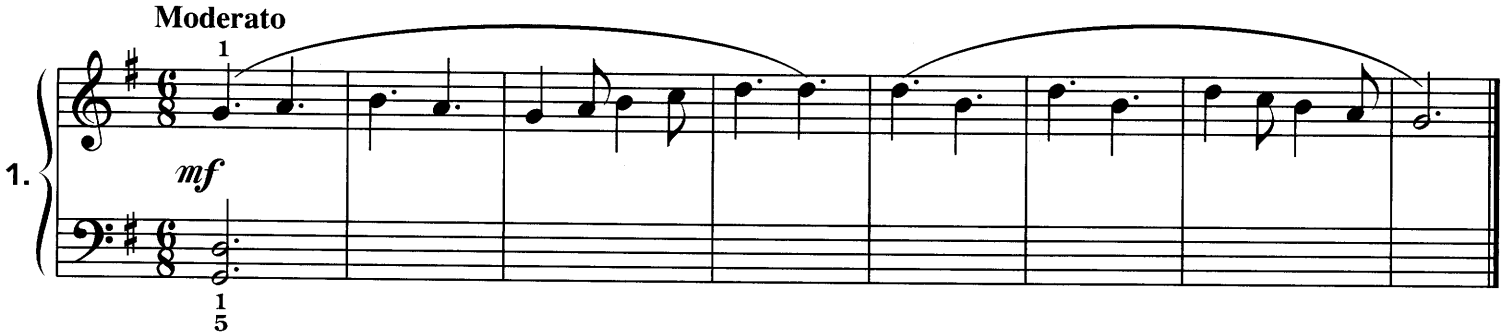
Circle three 3rds and one 4th in this example.



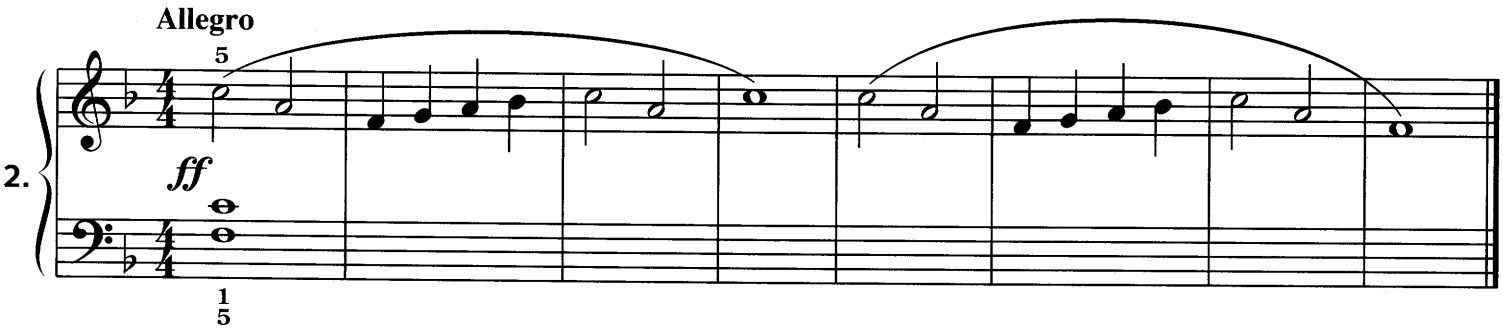
Harmonization

Harmonize each of the melodies below by playing the harmonic 5th (used in measure 1) on the first beat of every measure.

1-46



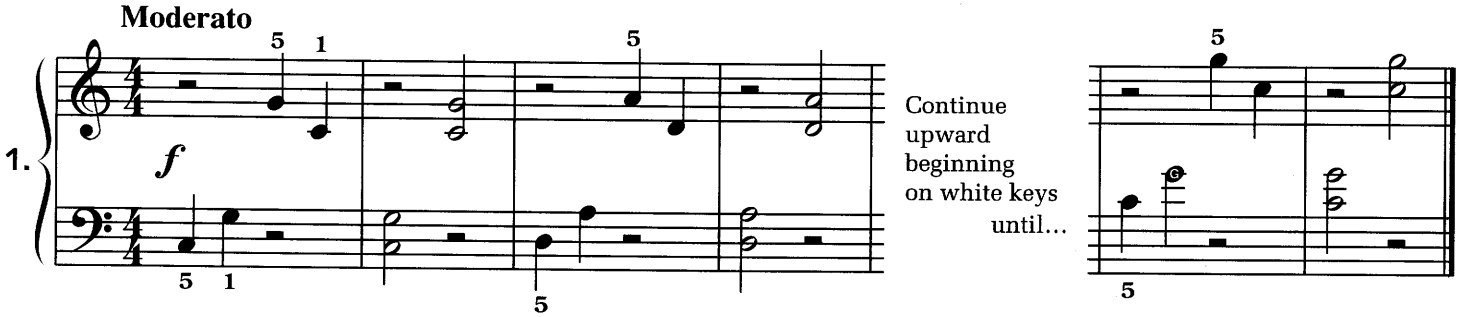
1-47



Technique

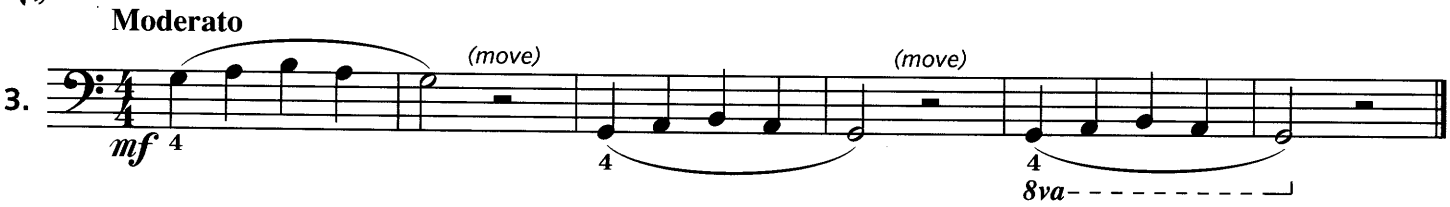
Play the following exercises that increase finger dexterity and aid in moving up and down the keyboard.

1-48



1-49

1-50

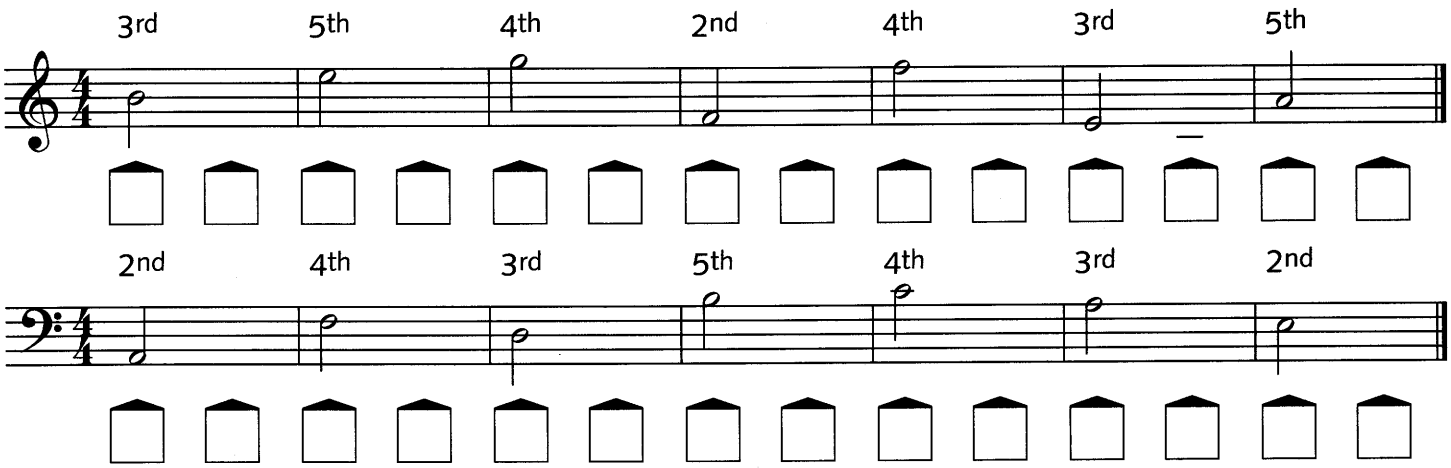


Unit 2

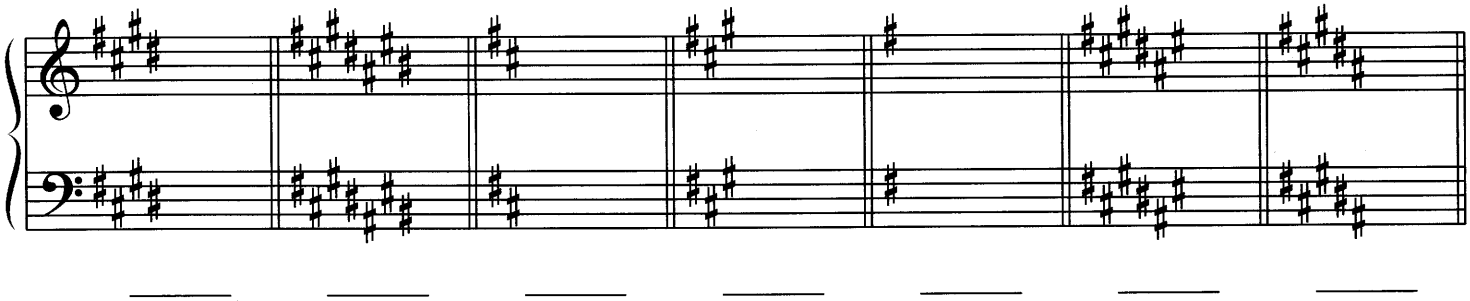
Review Worksheet

Name _____ *Date* _____

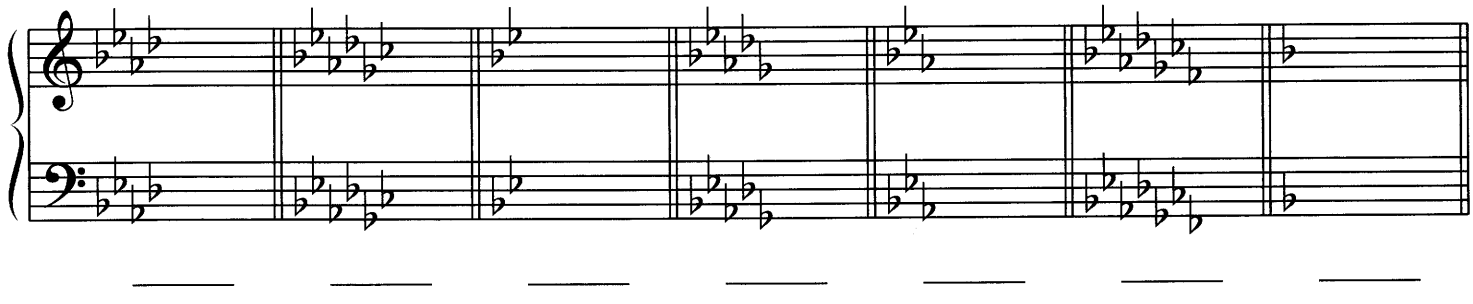
1. Write a half note below the given note to make the indicated *melodic* interval. Notes *on* or *above* the middle line have stems pointing down. Notes *below* the middle line have stems pointing up. Write the name of each note in the square below it.



2. Identify each major sharp key signature by writing its name on the line.



3. Identify each major flat key signature by writing its name on the line.



4. Write the numbers from column A in the appropriate blanks in column B to match each item with its best description.

Column A	Column B
1. ♫	_____ Moderately fast
2. Eighth rest	_____ Quarter note plus an eighth note
3. $\frac{6}{8}$	_____ One octave lower
4. Dotted quarter note ♩.	_____ Two eighth notes
5. Mezzo piano *mp*	_____ Majestically
6. Pianissimo *pp*	_____ Slowly
7. Fortissimo *ff*	_____ Gradually louder
8. Crescendo (<)	_____ Moving along (walking)
9. Diminuendo (>) or Decrescendo	_____ Very loud
10. rit.	_____ 6 beats in a measure, eighth note gets 1 beat
11. *8va*- - - - - ¬	_____ 𝄾
12. Repeat sign	_____ In a singing style
13. *8va*- - - - - ⌟	_____ Moderately soft
14. Maestoso	_____ Hold the note longer than its value
15. Allegretto	_____ Gradually softer
16. Andante	_____ Very slow
17. Fermata 𝄐	_____ :‖
18. Adagio	_____ One octave higher
19. Cantabile	_____ Very soft
20. Largo	_____ Gradually slowing

Unit 3

Major Five-Finger Patterns

Objectives

Upon completion of this unit the student will be able to:

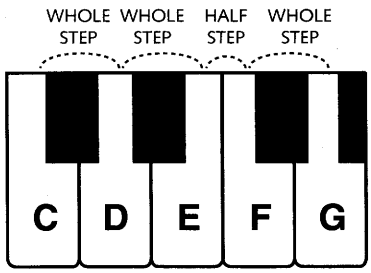
1. Play major five-finger patterns and major triads beginning on any key.
2. Perform solo repertoire that utilizes major five-finger patterns.
3. Sight-read and transpose melodies in major five-finger patterns.
4. Harmonize major melodies with tonic and dominant tones as an accompaniment.
5. Perform duet repertoire with a partner.
6. Create four-part ensembles from chord symbols.
7. Improvise melodies in major five-finger patterns as the teacher plays an accompaniment.

Assignments

Week of _____

Write your assignments for the week in the space below.

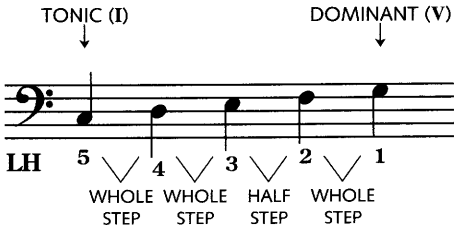
Major Five-Finger Patterns

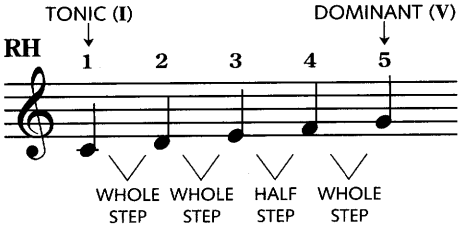


A major five-finger pattern is a series of five notes having the pattern: *whole step, whole step, half step, whole step.*

The first note of the pattern is the tonic (**I**). The fifth note of the pattern is the dominant (**V**).

LH five-finger patterns are fingered 5 4 3 2 1.
RH five-finger patterns are fingered 1 2 3 4 5.

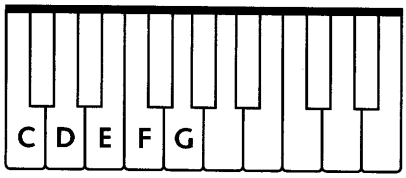




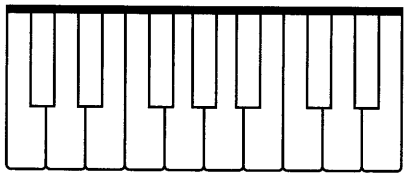
■ **Written Exercise:**
Write letter names on the correct keys to form each major five-finger pattern.

Example:

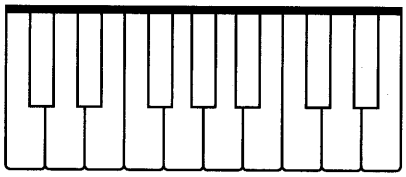
C Major



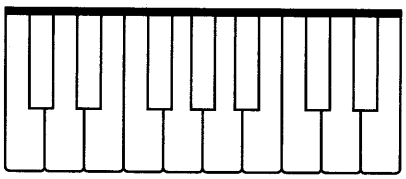
D Major



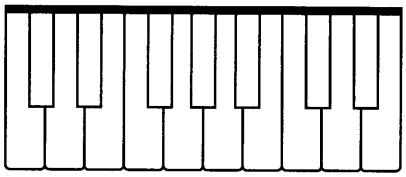
G Major



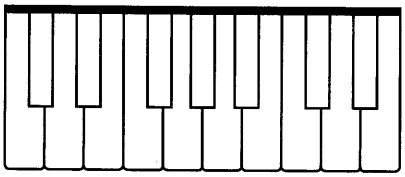
E Major



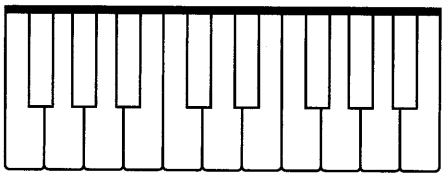
A Major



F Major



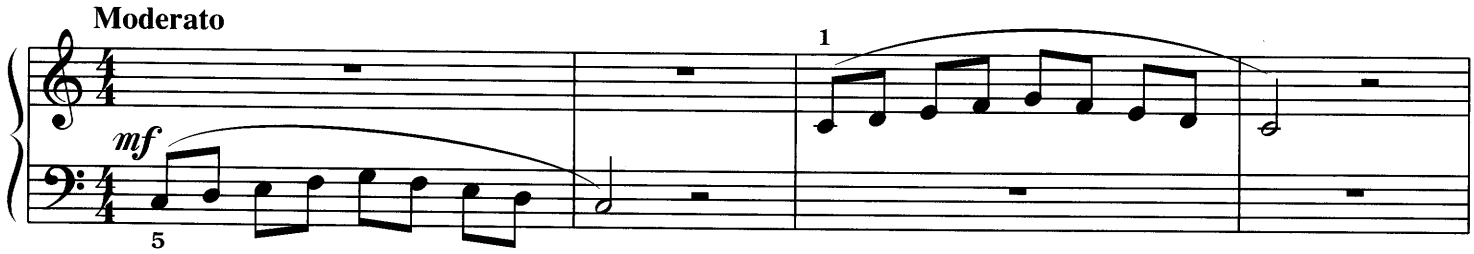
B Major

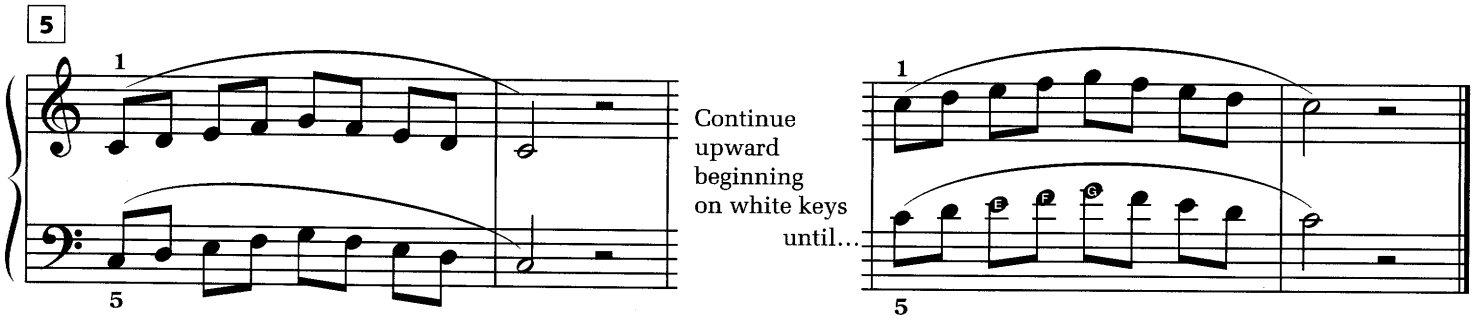


Playing Major Five-Finger Patterns

Play the following exercise that uses major five-finger patterns.

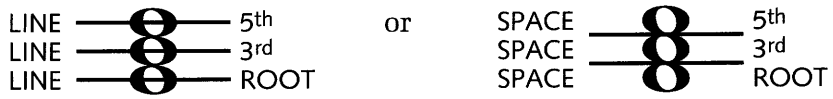
2-1



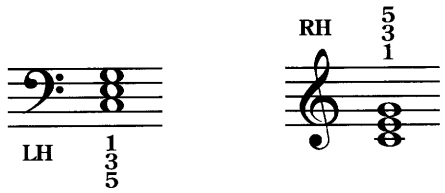


Major Triads (Chords)

A **triad** is a three-note chord. The three notes of a triad are the root (1), the third (3), and the fifth (5). The **root** is the note from which the triad gets its name. The root of a C triad is C. Triads in root position (with the root at the bottom) always look like this:



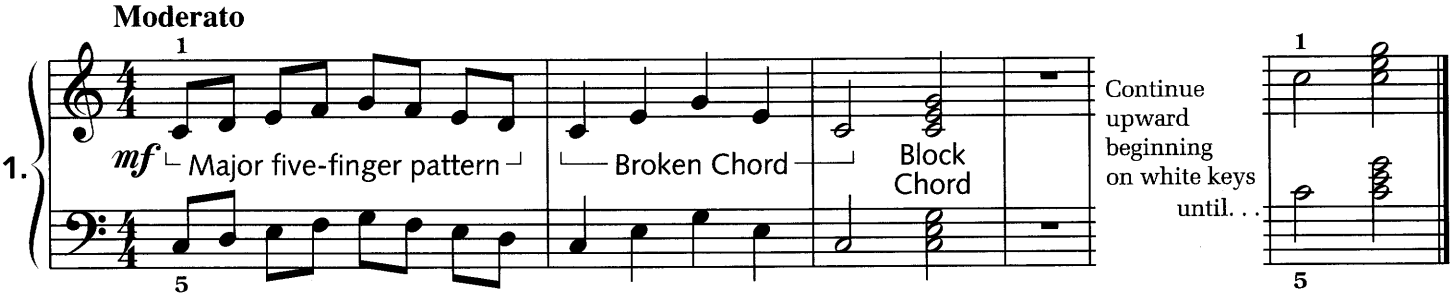
LH chords are fingered 5 3 1. RH chords are fingered 1 3 5.



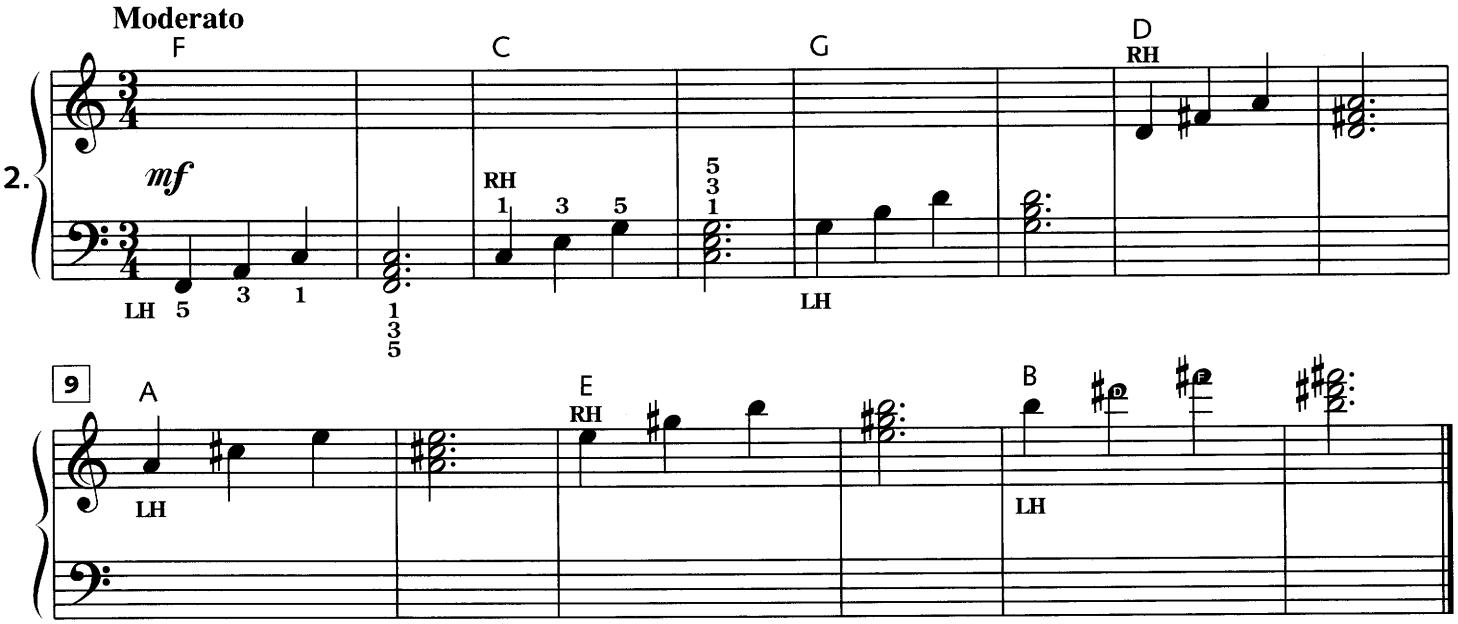
Playing Major Five-Finger Patterns and Chords

Play the following exercises that use major five-finger patterns and chords.

2-2



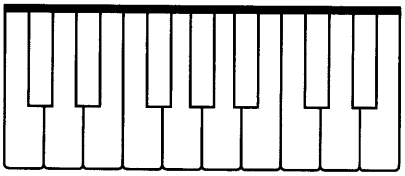
2-3



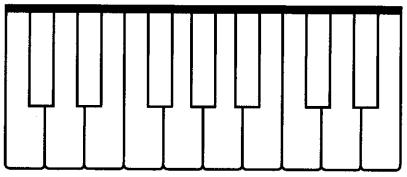
■ **Written Exercise:**
Write letter names on the correct keys to form each major five-finger pattern.

Notes that are spelled differently but are identical in sound are called **enharmonic.** F♯ and G♭ are enharmonic five-finger patterns.

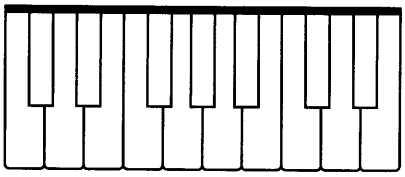
D♭ Major



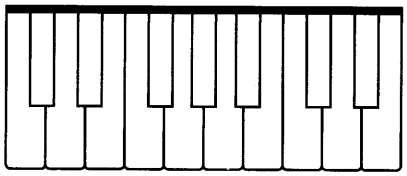
E♭ Major



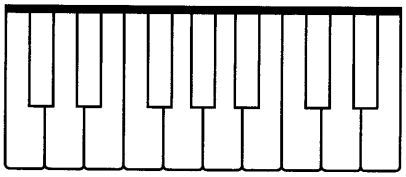
F♯ Major



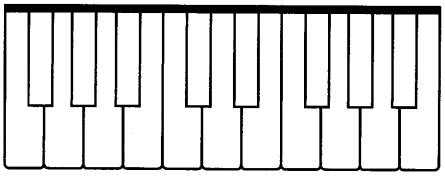
G♭ Major



A♭ Major



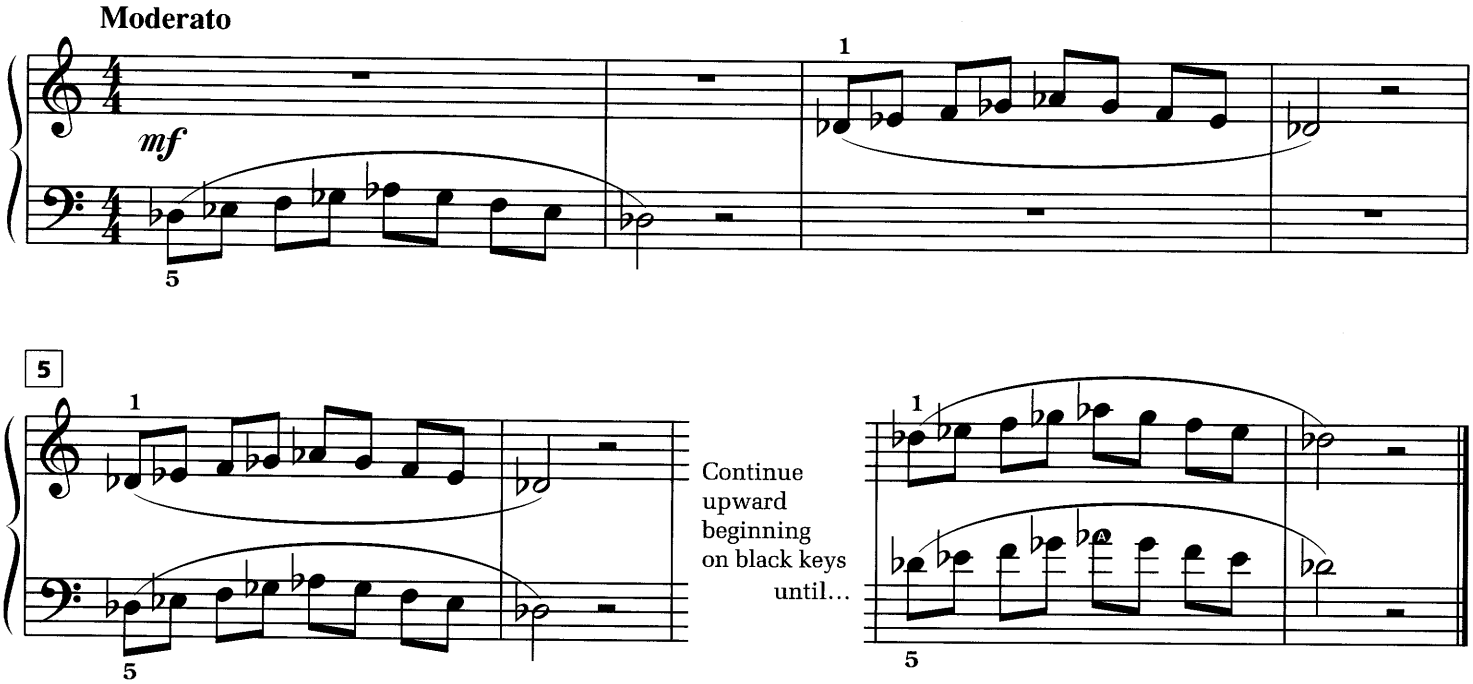
B♭ Major



Playing Major Five-Finger Patterns

Play the following exercise that uses major five-finger patterns beginning on black keys.

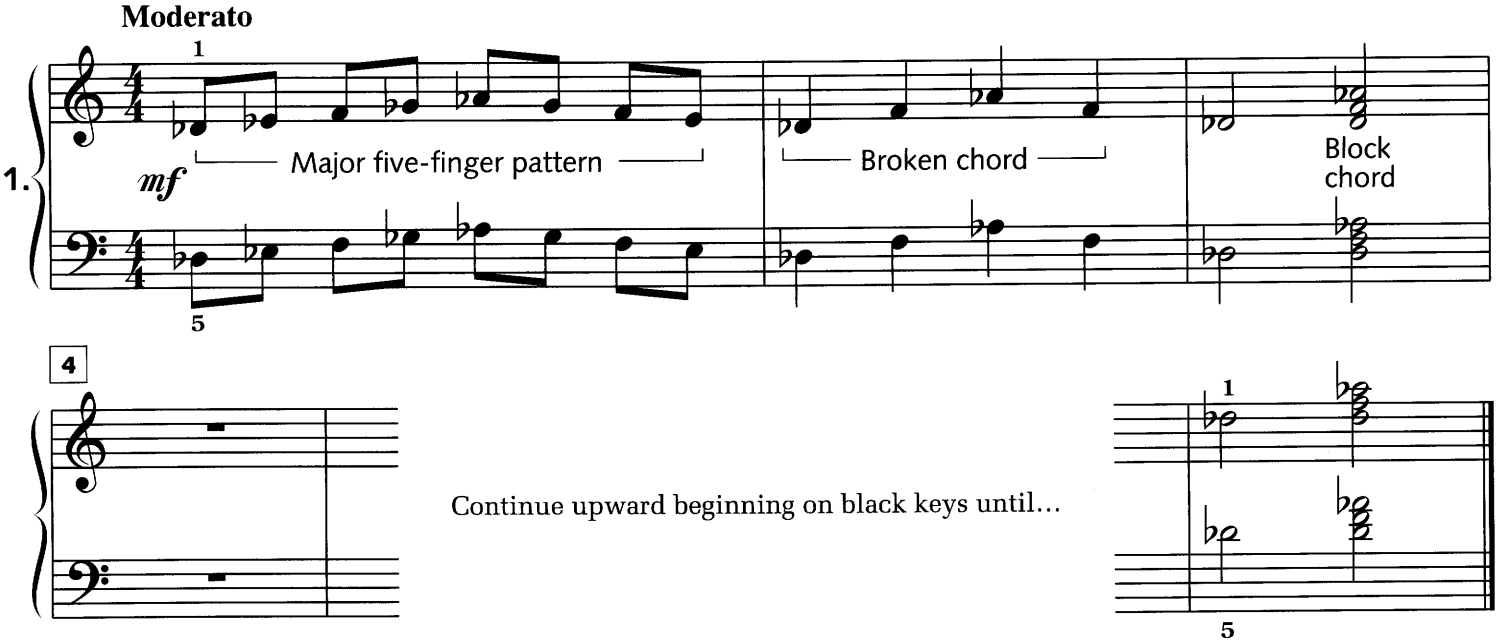
2-4



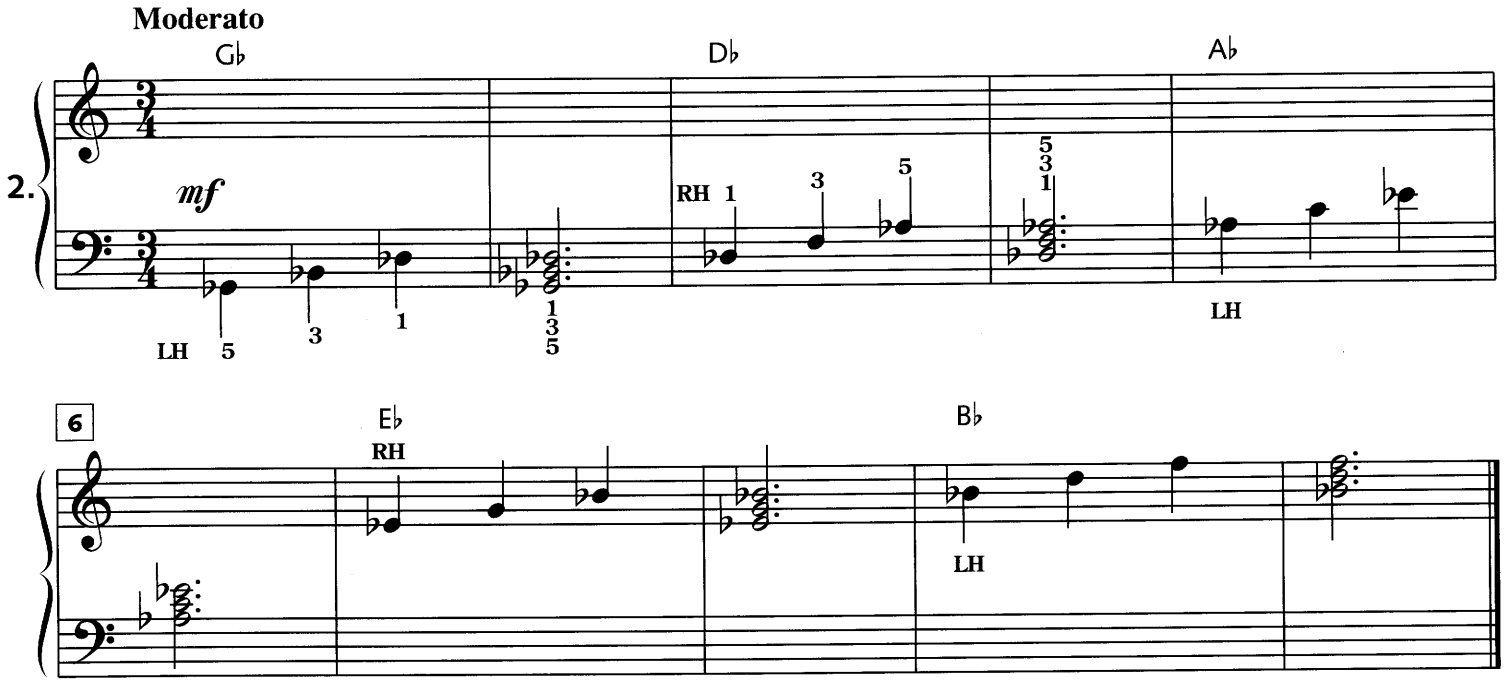
Playing Major Five-Finger Patterns and Chords

Play the following exercises that use major five-finger patterns and chords beginning on black keys.

2-5



2-6



Before playing:

- Tap the rhythm hands together.

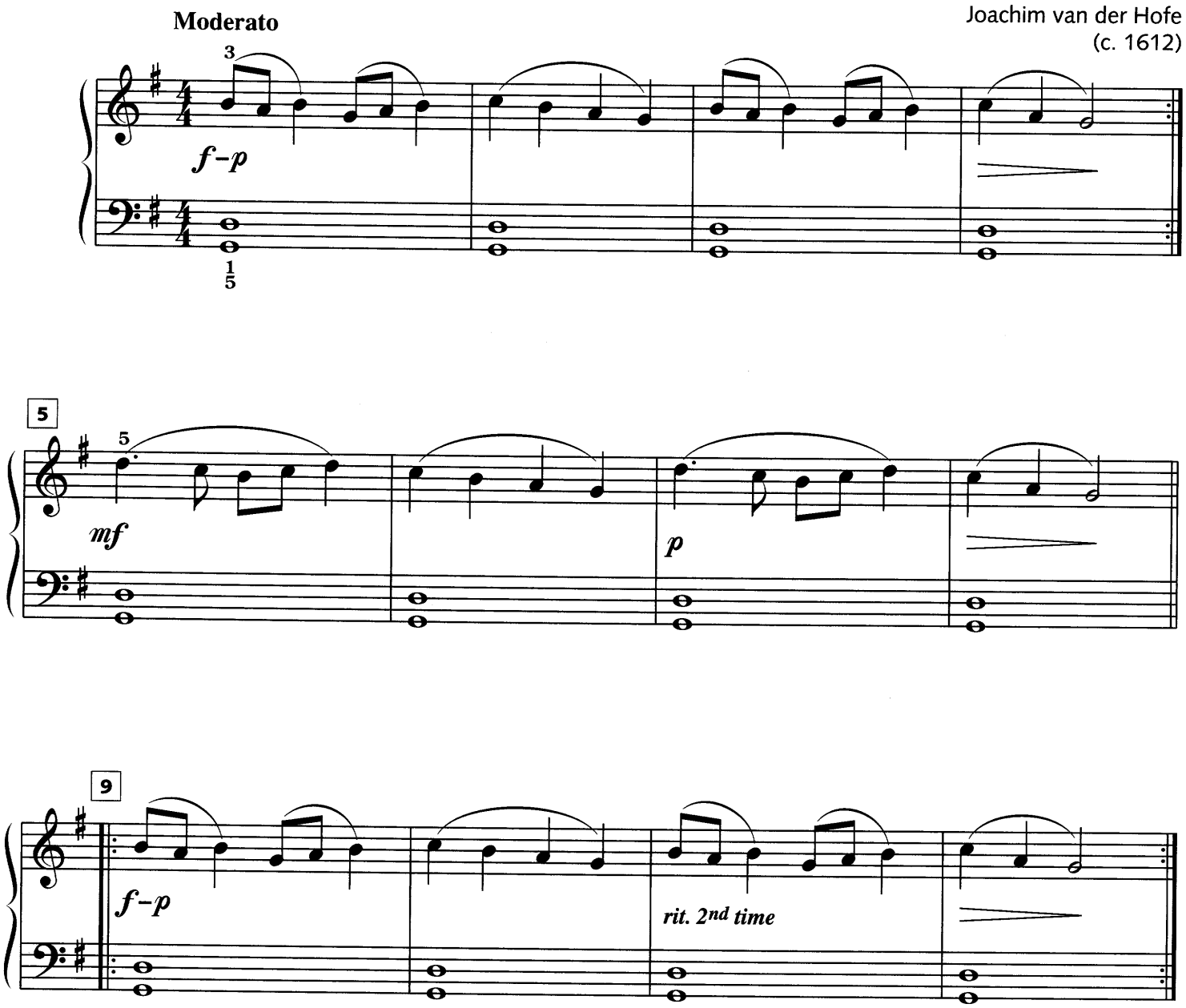
While playing:

- Keep the LH softer than the RH.
- Observe the dynamics to create an echo effect.

Dance

2-7

Joachim van der Hofe
(c. 1612)



Before playing:

- Find one place where the LH crosses over the RH to play one note. Name and play this note.
- Find and practice the three measures where the hands play together.
- Map the piece using the first ending, repeat sign and second ending.

While playing:

- Think of the melody as being one long line divided between the hands.

Bright Lights Boogie

Gayle Kowalchyk
E. L. Lancaster

2-8

With energy

mf–f (1st time *mf*, 2nd time *f*)

5 1. LH over

9 2. *mf* *cresc.* *f*

TEACHER ACCOMPANIMENT: *(Student plays 1 octave higher)*

RH LH *mp–mf*

5 1.

9 2. *mp* *cresc.* *mf*

New Time Signature

3/8 beats to each measure.
eighth note gets 1 beat.

♪ eighth note or 𝄾 eighth rest } = 1 count

♩ quarter note or 𝄽 quarter rest } = 2 counts

♩. dotted quarter note or 𝄽 𝄾 rests } = 3 counts

In 3/8 time the ♩. is often felt as the pulse, with one large beat per measure.

Rhythm Reading

Tap the following rhythm patterns using RH for notes with stems going up and LH for notes with stems going down. For examples using both hands, tap hands separately first, then hands together, always counting aloud.

2-9

1. 3/8

Count: 1 2 3 1 2 3

2-10

2. 3/8

Count: 1 2 3 1 2 3

2-11

3. 3/4

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

2-12

4. 6/8

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

2-13

5. 4/4

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

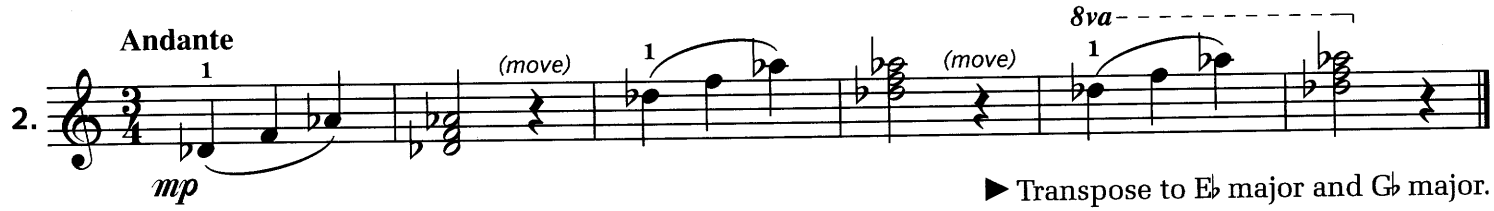
Technique

Transpose means to perform at a pitch other than the original. Each pitch must be raised or lowered by precisely the same interval, resulting in a change of key.

2-14

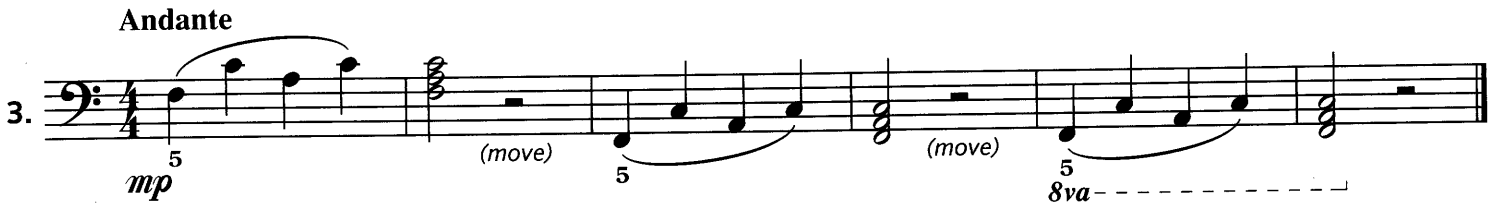
▶ Transpose to D major and E major.

2-15



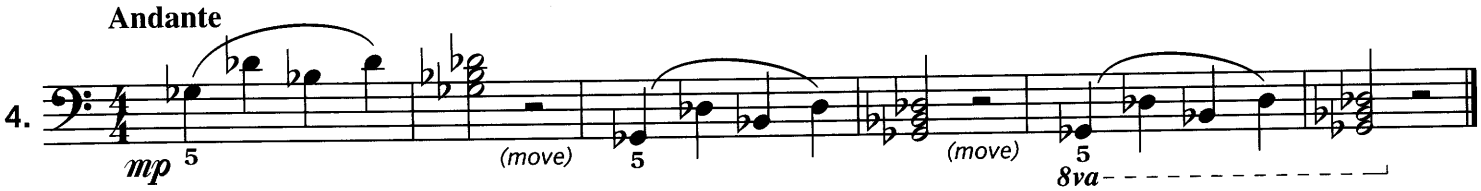
▶ Transpose to E♭ major and G♭ major.

2-16



▶ Transpose to G major and A major.

2-17



▶ Transpose to A♭ major and B♭ major.

Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

Use the following practice directions:

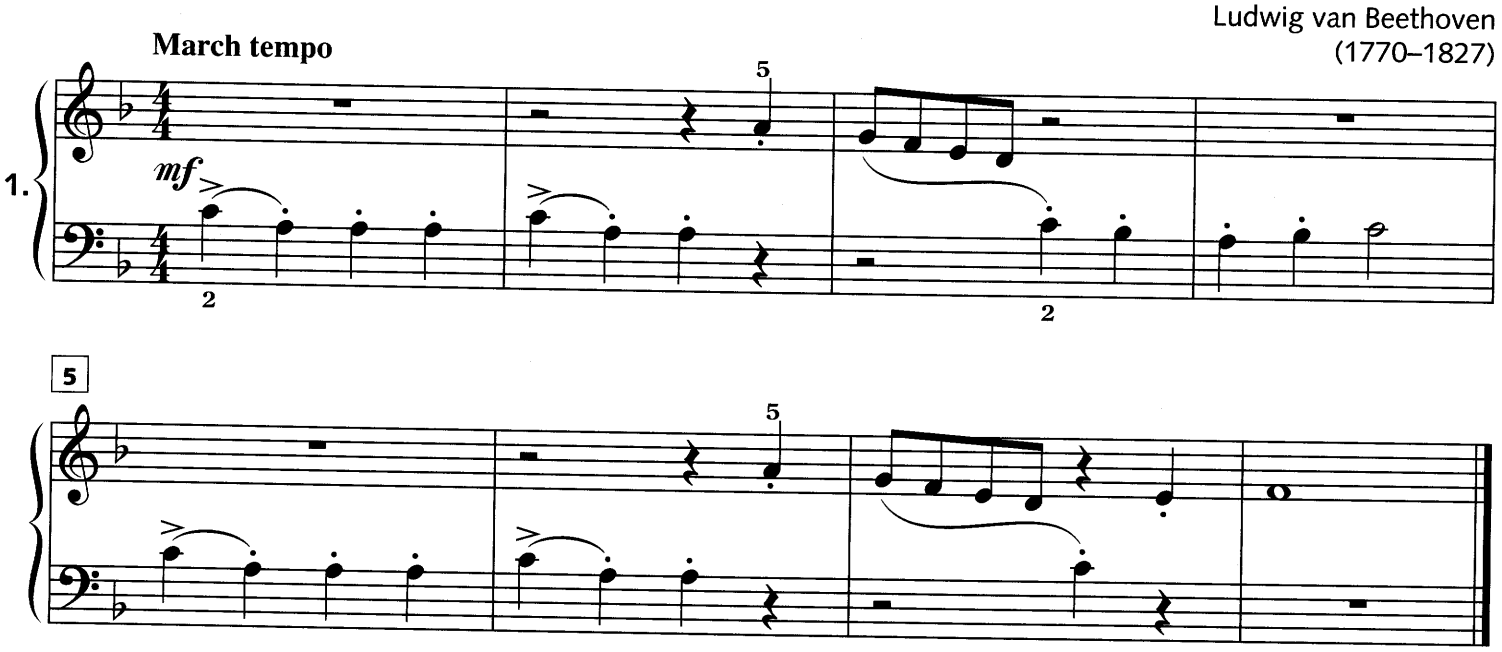
1. Tap and count aloud.
2. Play and count aloud.
3. Play and say note names.

An **accent sign** (>) over or under a note means play that note louder.

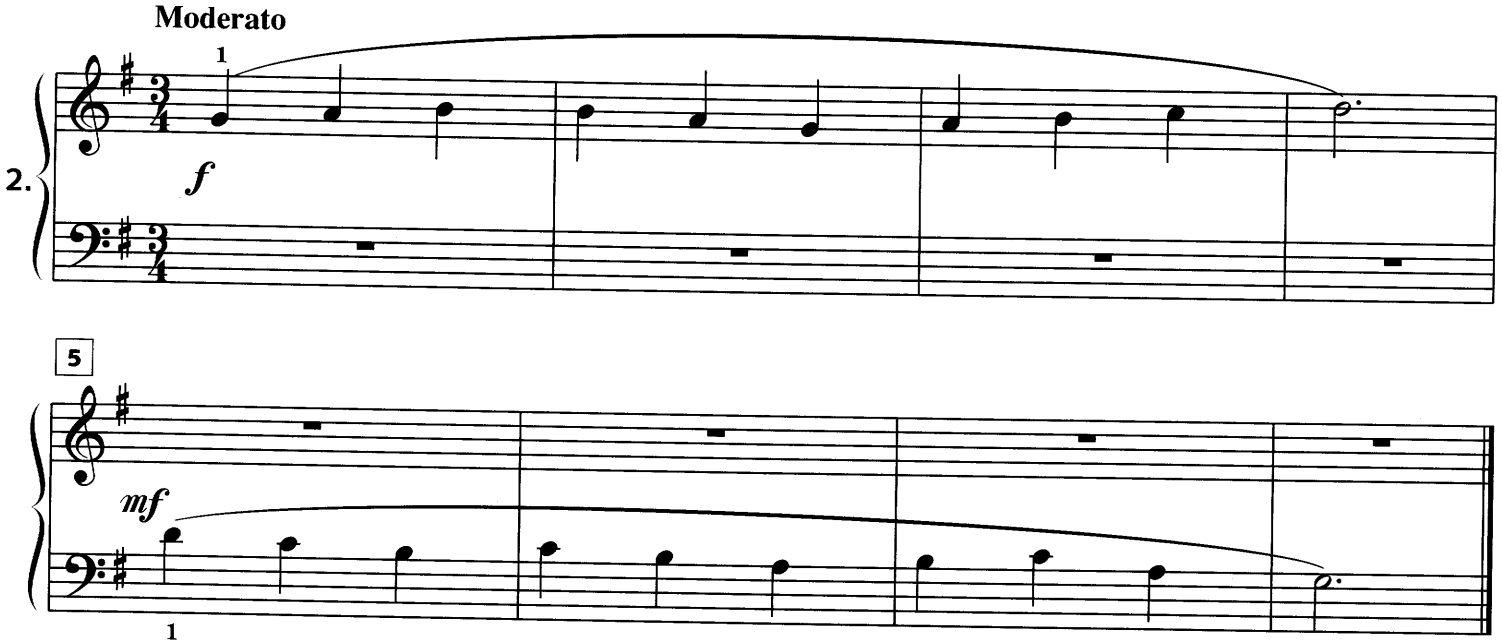
2-18

TURKISH MARCH

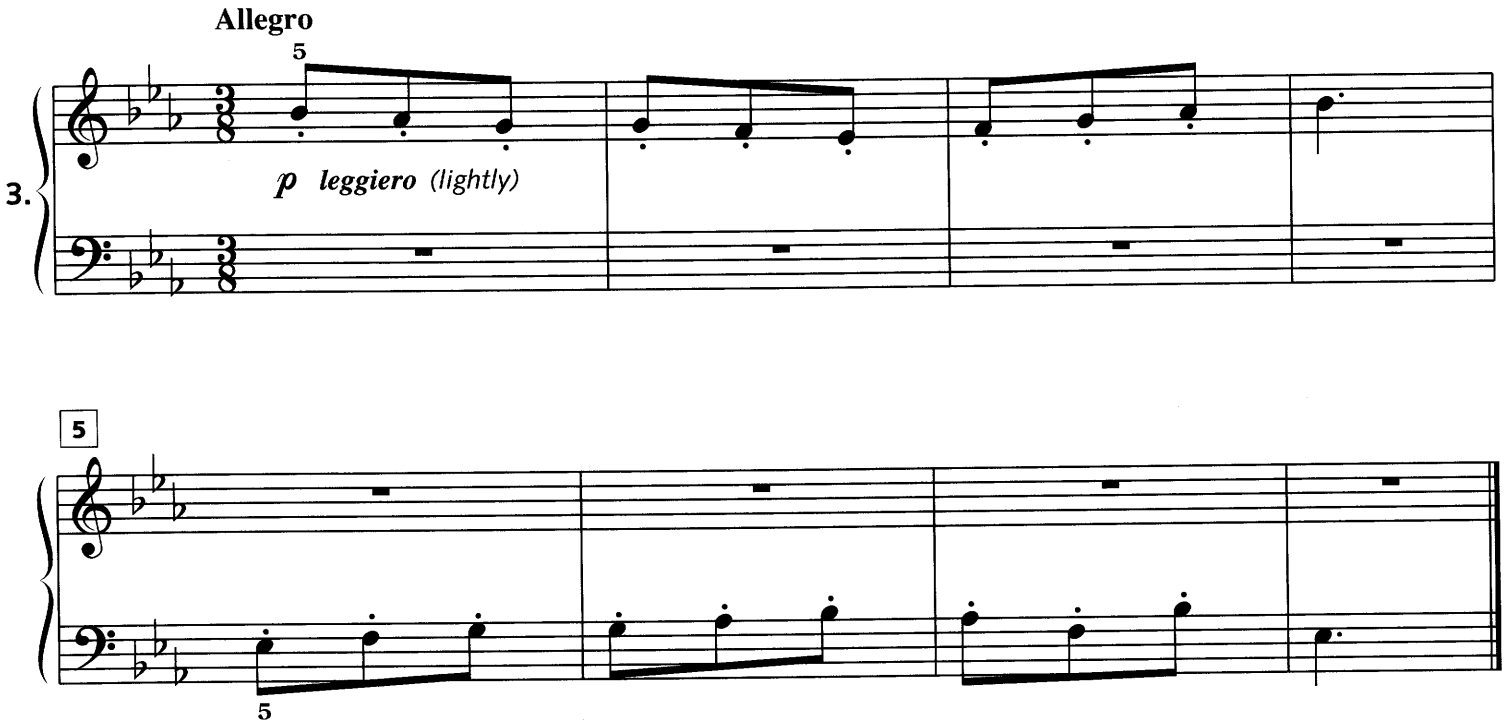
Ludwig van Beethoven
(1770–1827)



2-19

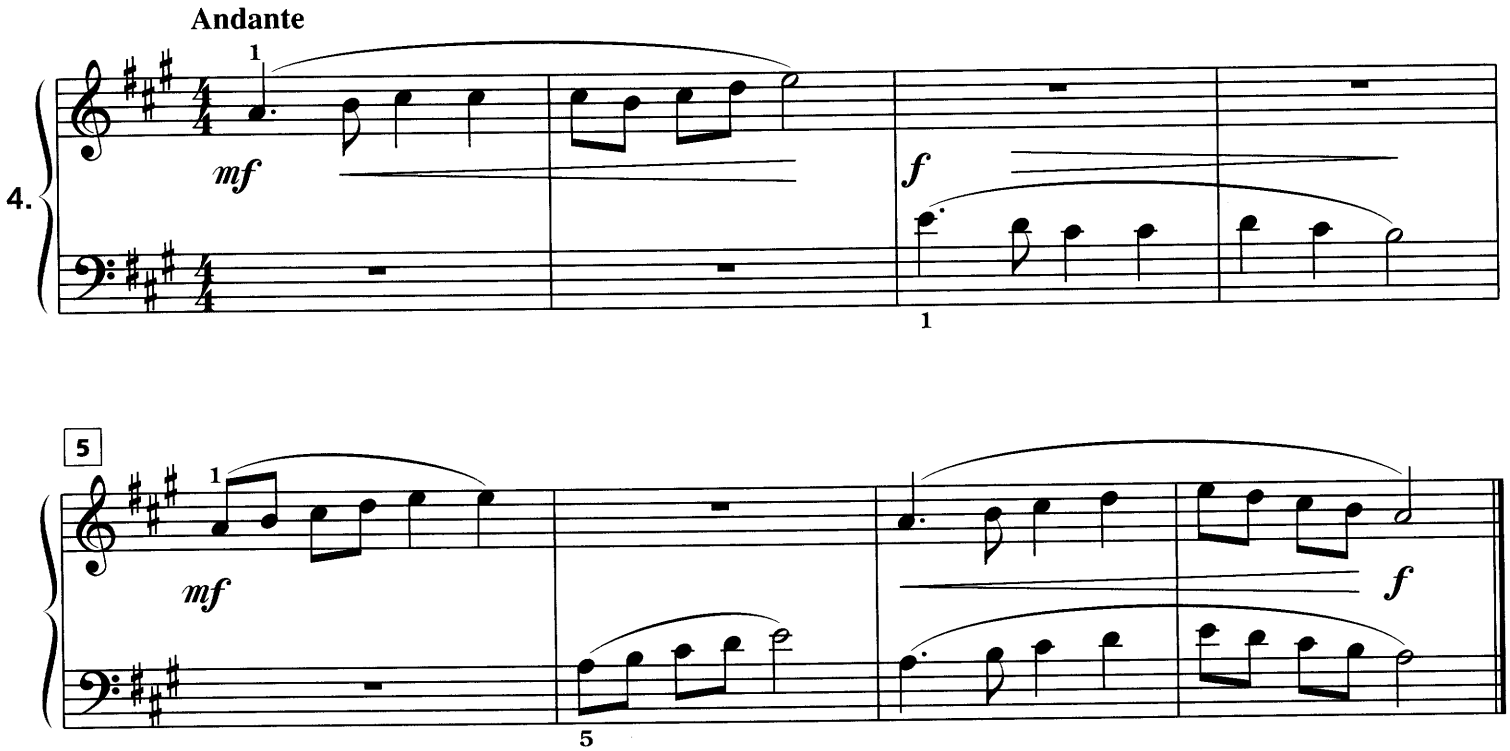


2-20



▶ Transpose to D♭ major.

2-21



▶ Transpose to C major.

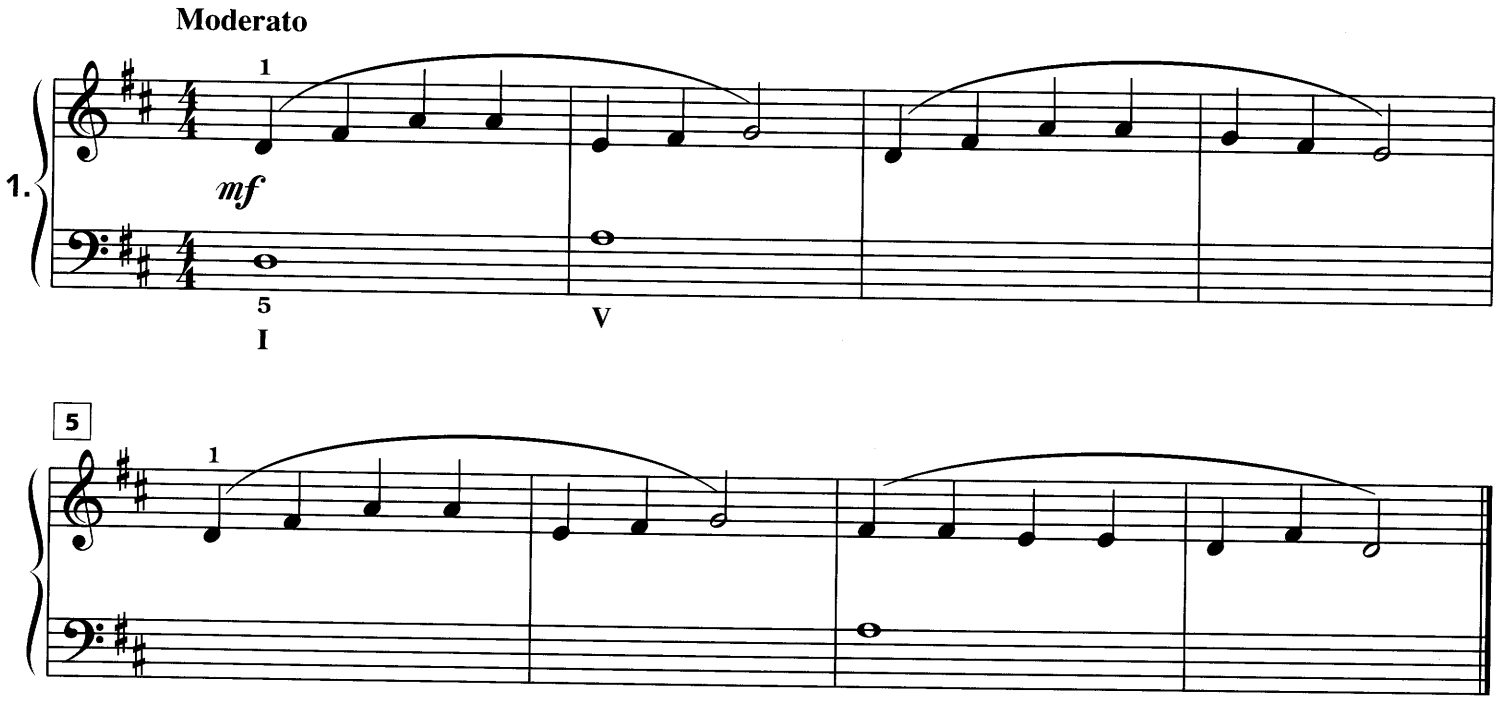
Harmonization

Harmonize each of the melodies by playing tonic (**I**) or dominant (**V**) on the first beat of every measure.

- Use tonic when most of the melody notes are 1, 3 and 5.
- Use dominant when most of the melody notes are 2, 4 and 5.
- Begin and end each harmonization using tonic.

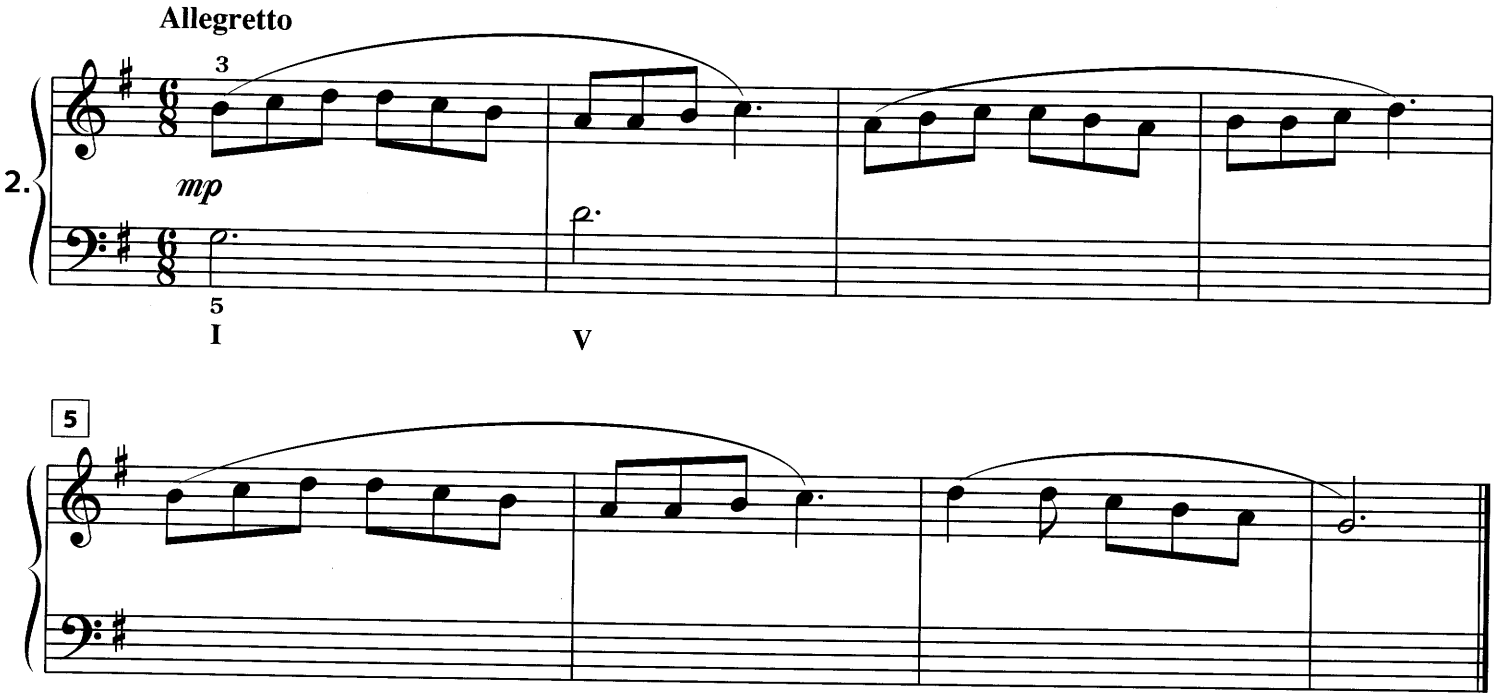
Dominant almost always precedes tonic at the end of the piece.

2-22

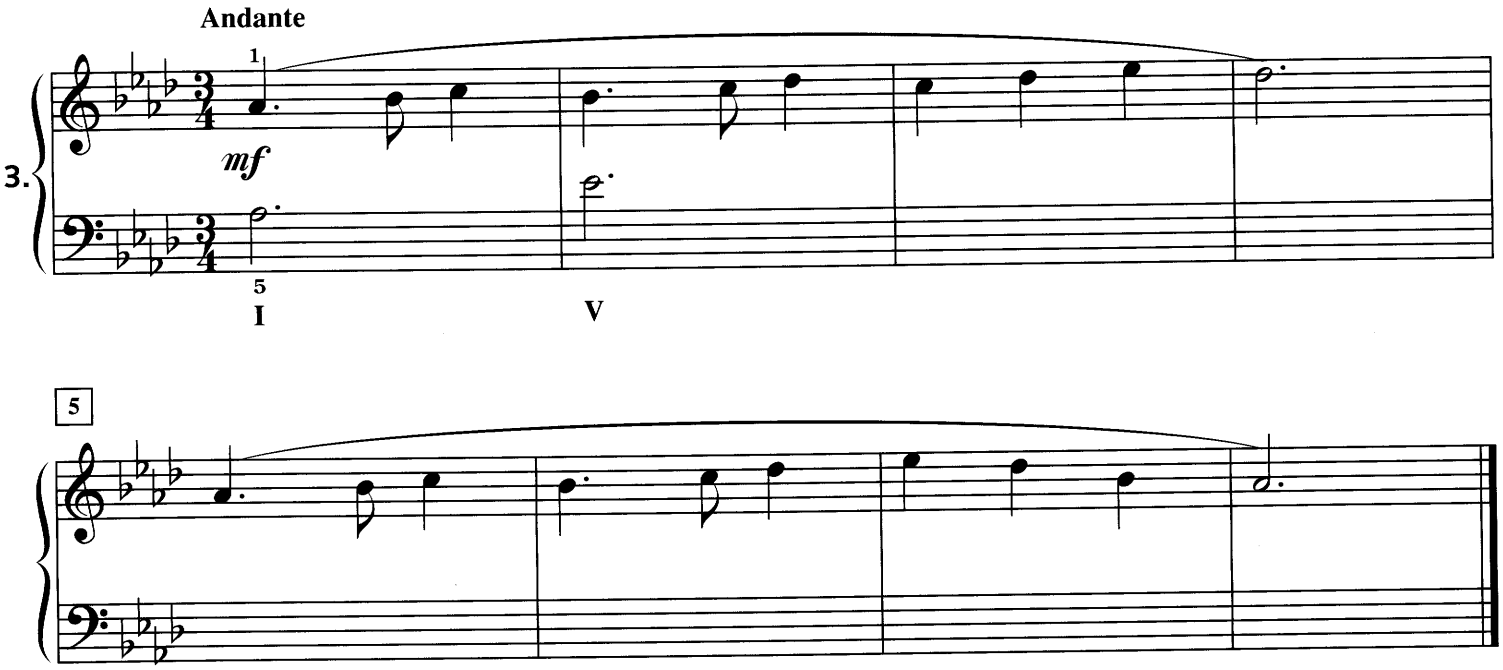


▶ Transpose to E major.

2-23

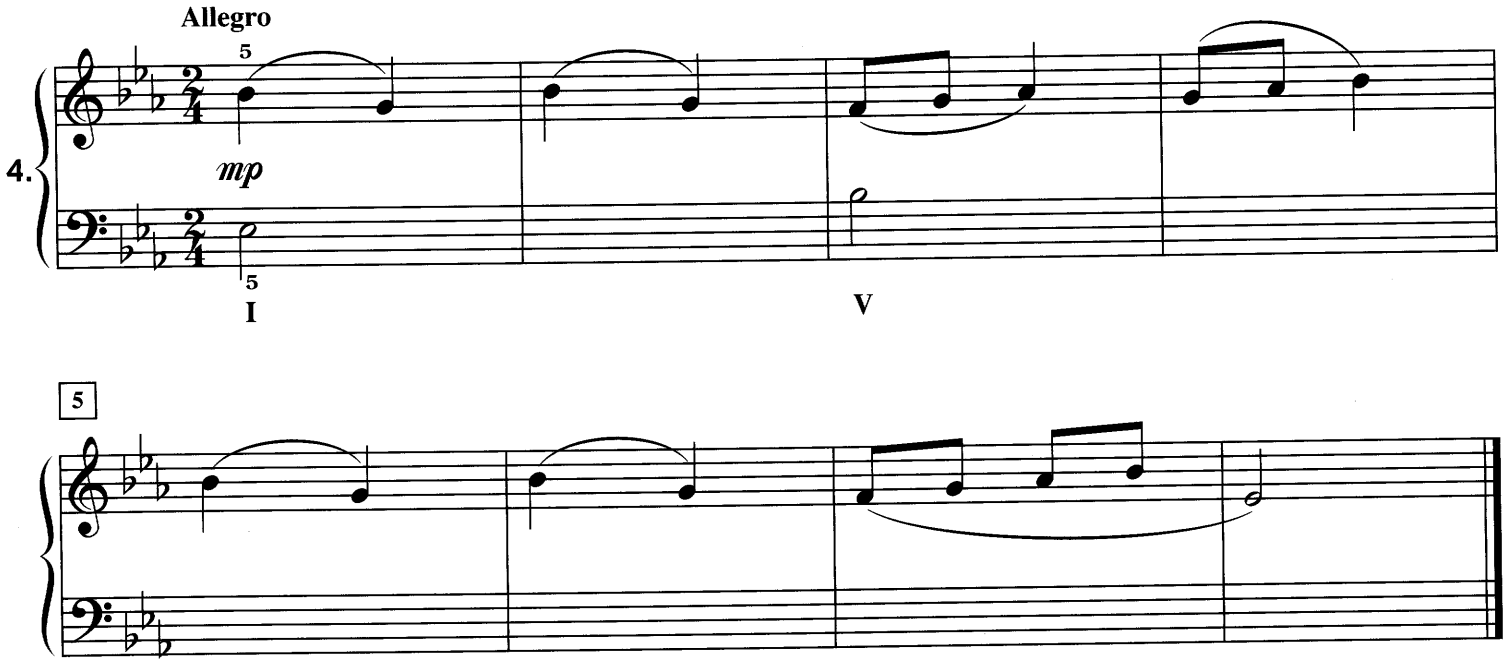


2-24



▶ Transpose to B♭ major.

2-25



▶ Transpose to D♭ major.

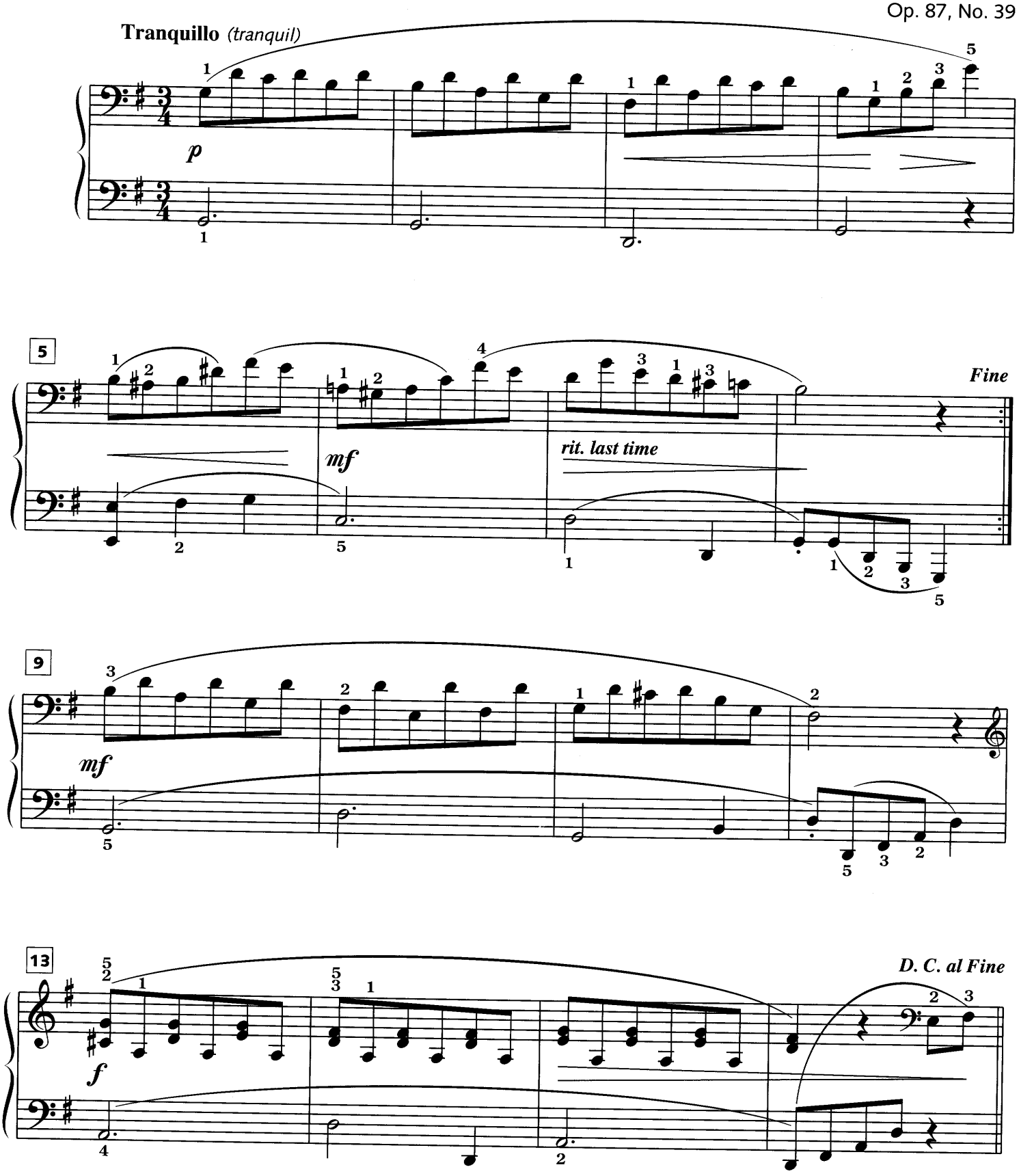
Waltz

(The Children's Musical Friend)

Secondo—Teacher

2-26

Heinrich Wohlfahrt (1797–1883)
Op. 87, No. 39



Waltz

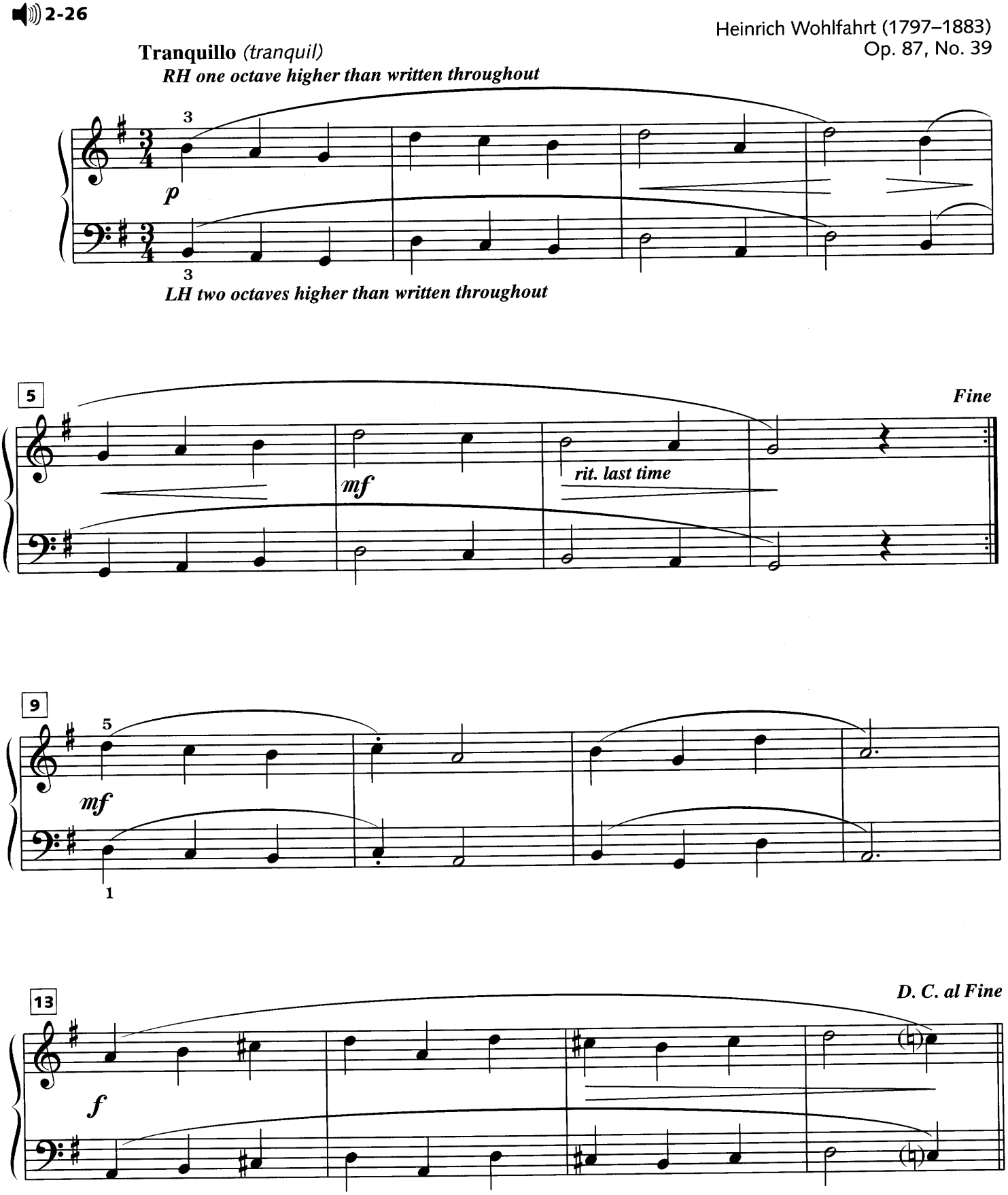
(The Children's Musical Friend)

Primo—Student

D. C. (da capo) al Fine means repeat from the beginning and play to ***Fine*** (the end).

2-26

Heinrich Wohlfahrt (1797–1883)
Op. 87, No. 39



Ensemble Repertoire

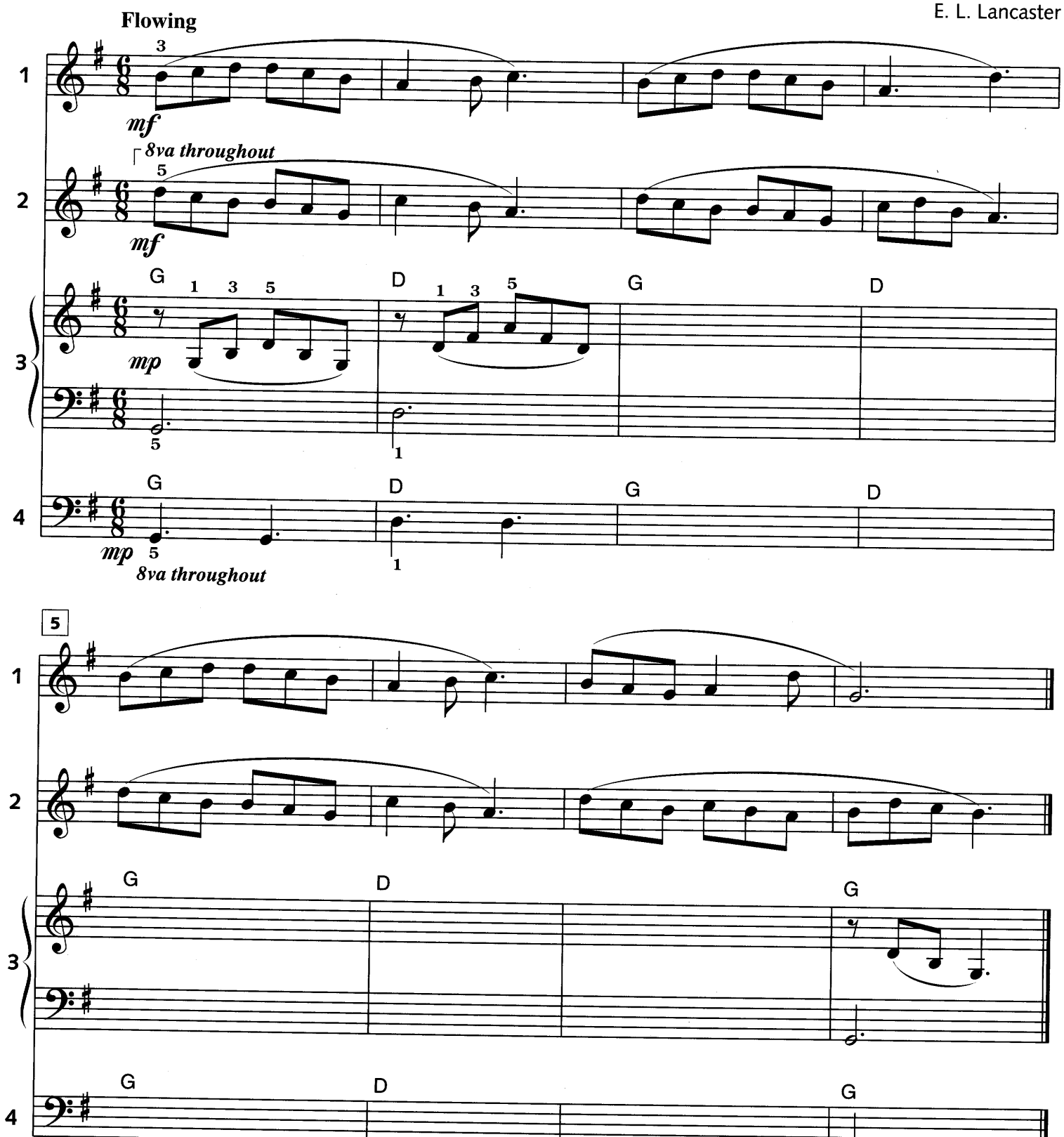
Play the four-part ensemble using the indicated chords to complete parts 3 and 4.

Part 1: Melody
Part 2: Countermelody (one octave higher than written throughout)
Part 3: Two-hand accompaniment
Part 4: Roots of chords (one octave lower than written throughout)

Barcarolle

2-27

E. L. Lancaster



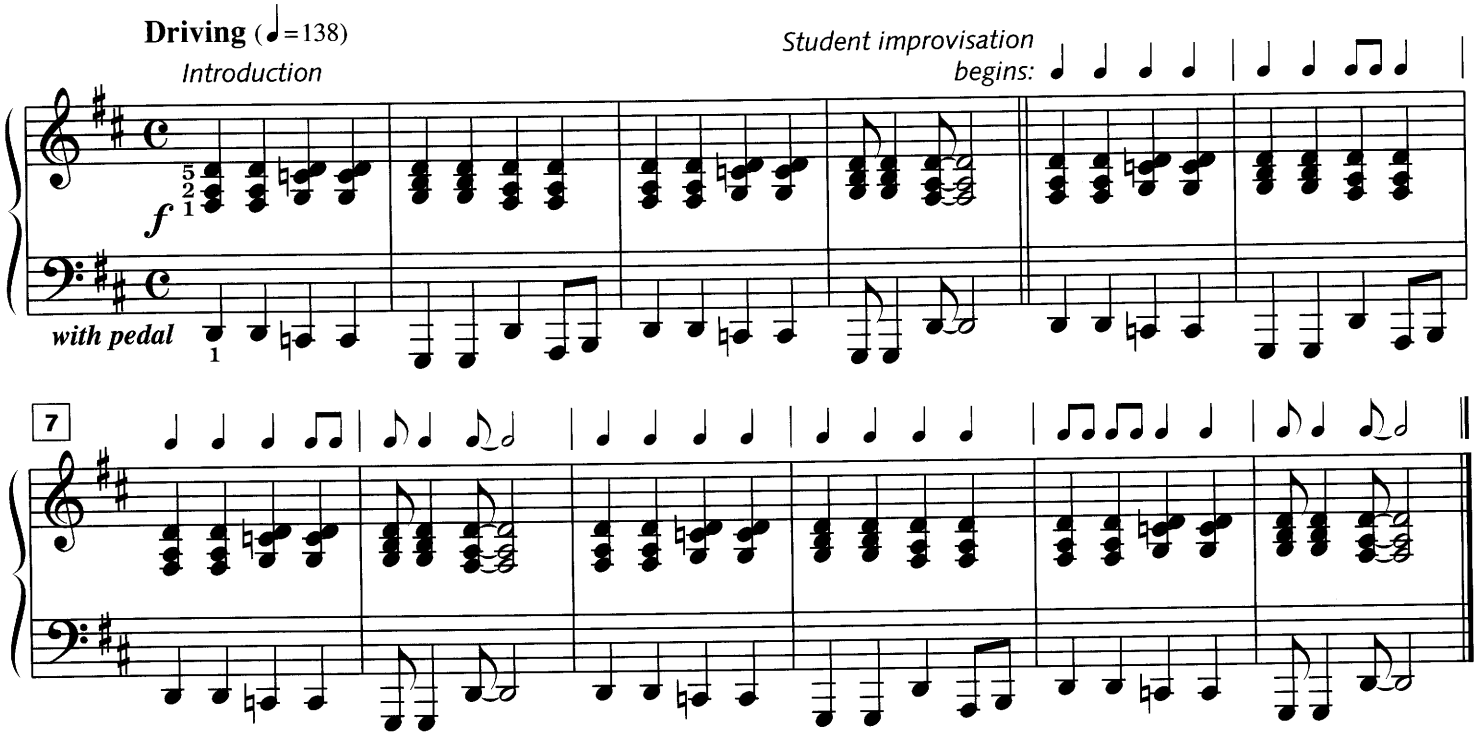
Five-Finger Improvisation (Major)

Improvise an 8-measure melody using notes from the indicated five-finger pattern as the teacher plays each accompaniment. Listen to the 4-measure introduction to establish the tempo, mood and style before beginning the melody. You can use the suggested rhythm for your improvisation or create your own rhythm to complement the accompaniment.

1. Using a RH D major five-finger pattern, begin and end your melody on the D above middle C.

2-28

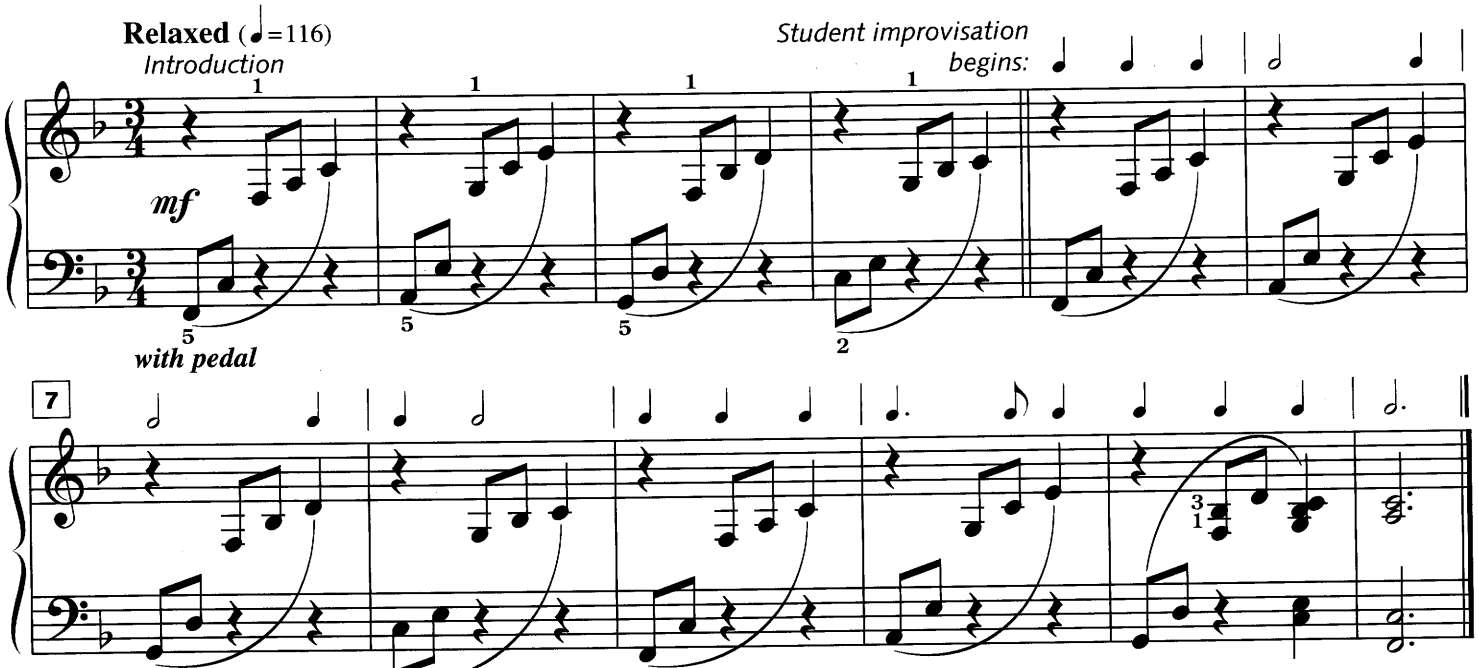
TEACHER ACCOMPANIMENT



2. Using a RH F major five-finger pattern, begin and end your melody on the F above middle C.

2-29

TEACHER ACCOMPANIMENT



Unit 4

Major Five-Finger Pattern Review

Objectives

Upon completion of this unit the student will be able to:

1. Play major five-finger patterns and major triads beginning on any key.
2. Perform solo repertoire that utilizes major five-finger patterns.
3. Sight-read and transpose melodies in major five-finger patterns.
4. Harmonize melodies with root position chords.
5. Create two-hand accompaniments from chord symbols.
6. Perform four-part ensembles with partners.

Assignments

Week of _____

Write your assignments for the week in the space below.

Major Five-Finger Pattern Groups

Major five-finger patterns can be divided into groups by the color of the keys in their **I** or tonic chords.

B = Black key W = White key

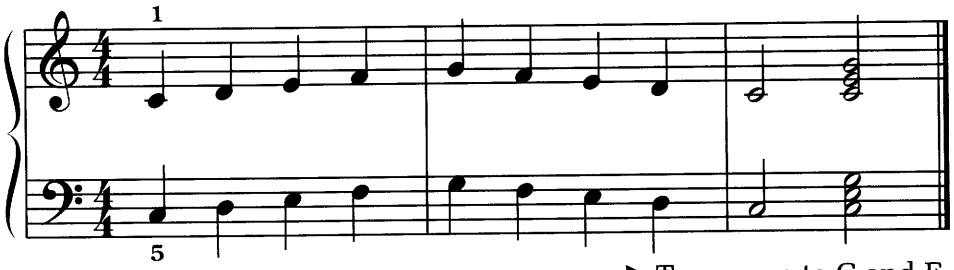
Group 1 (C, G, F)

Tonic Chord: W W W

Five-Finger Patterns:

C, G — W W W W W
F — W W W B W

Play the following:



▶ Transpose to G and F.

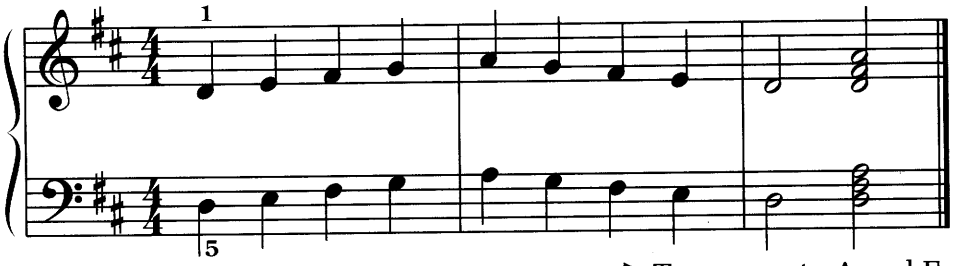
Group 2 (D, A, E)

Tonic Chord: W B W

Five-Finger Patterns:

D, A — W W B W W
E — W B B W W

Play the following:



▶ Transpose to A and E.

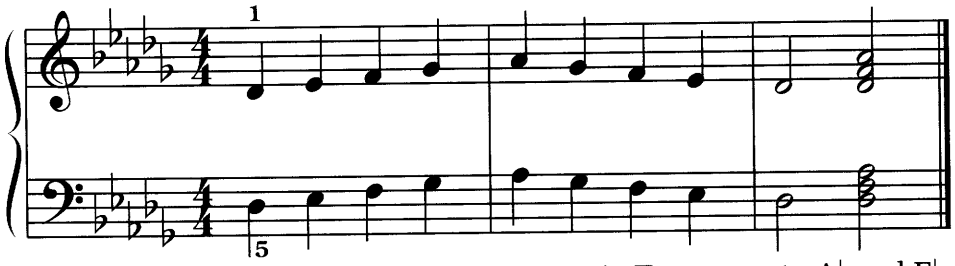
Group 3 (D♭, A♭, E♭)

Tonic Chord: B W B

Five-Finger Patterns:

D♭, A♭ — B B W B B
E♭ — B W W B B

Play the following:



▶ Transpose to A♭ and E♭.

Group 4 (B♭, B, G♭ or F♯)

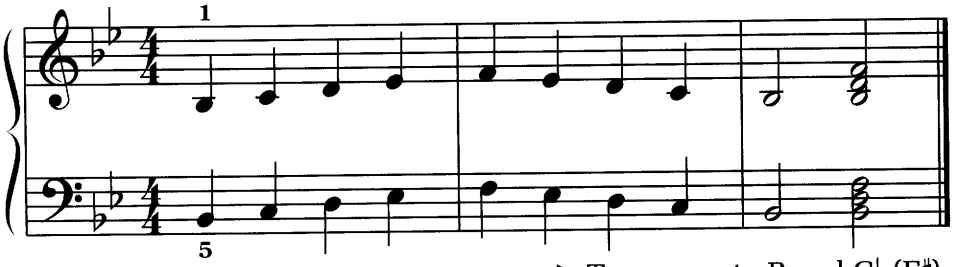
Tonic Chord:

B♭ — B W W
B — W B B
G♭ or F♯ — B B B

Five-Finger Patterns:

B♭ — B W W B W
B — W B B W B
G♭ or F♯ — B B B W B

Play the following:

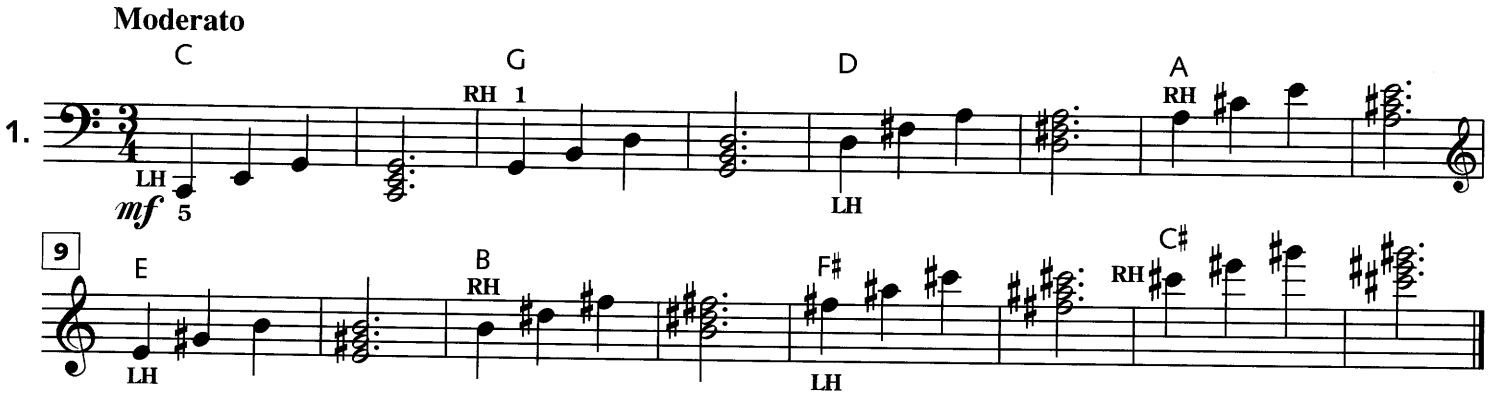


▶ Transpose to B and G♭ (F♯).

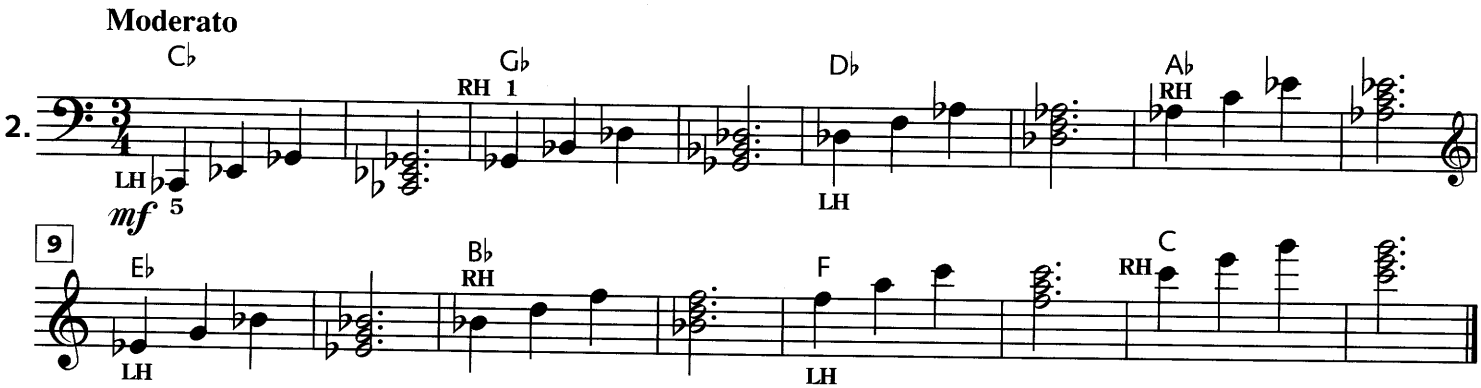
Playing Major Chords

Play the following exercises that use major chords with alternating hands:

2-30



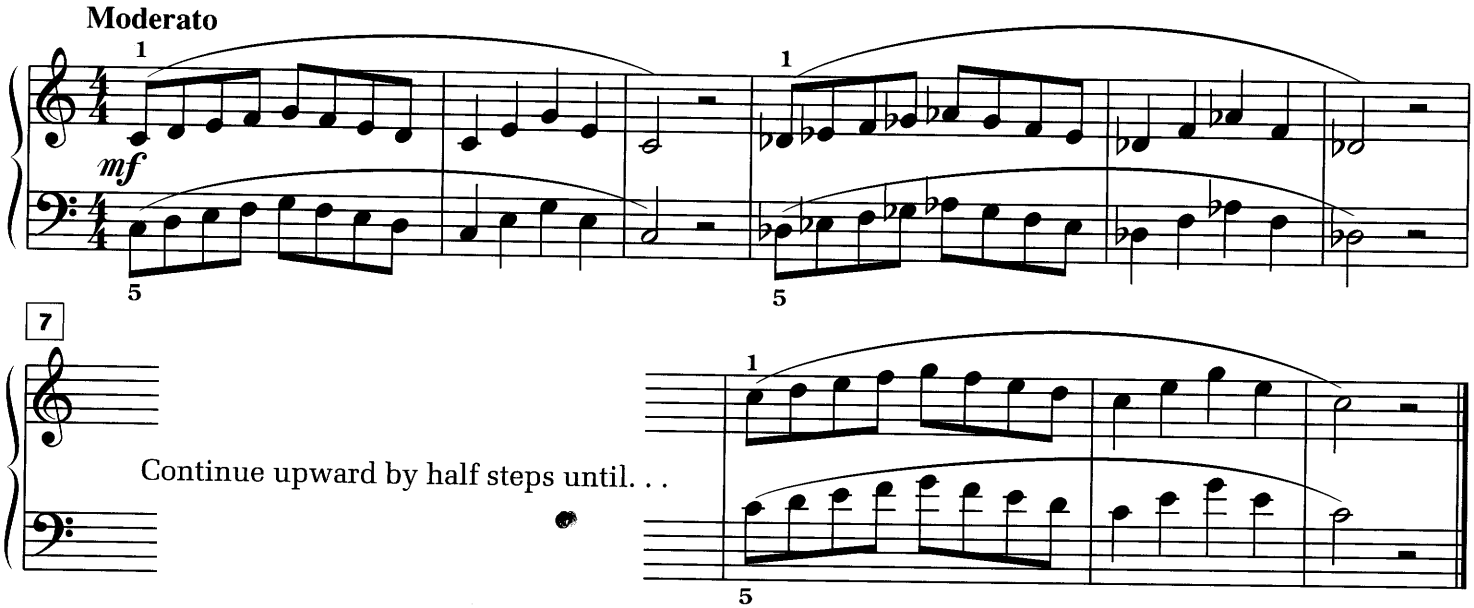
2-31



Playing Major Five-Finger Patterns and Broken Chords

Play the following exercise that uses major five-finger patterns and broken chords:

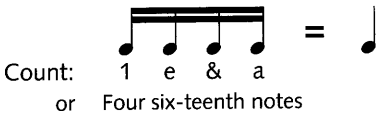
2-32



Sixteenth Notes

When a sixteenth note is written alone it has two flags. When written in pairs or groups of four, they are joined with two beams.

Four sixteenth notes are played in the time of one quarter note:



Rhythm Reading

Tap the following rhythm patterns using RH for notes with stems going up and LH for notes with stems going down. For examples using both hands, tap hands separately first, and then hands together, always counting aloud.

2-33

1. Count: 1 e & a 2 e & a 1 e & a 2 e & a

2-34

2. Count: 1 e & a 2 e & a 3 e & a 1 e & a 2 e & a 3 e & a

2-35

3. Count: 1 e & a 2 e & a 1 e & a 2 e & a

2-36

4. Count: 1 & 2 & 3 & 1 & 2 & 3 &

Technique

2-37

Moderato

RH 1 3 5 LH 5 3 1 RH 1 LH 5 3 1 RH 1 LH 5 RH 1 LH 5 RH 1

9

Continue upward by half steps until. . .

RH 1 LH

Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

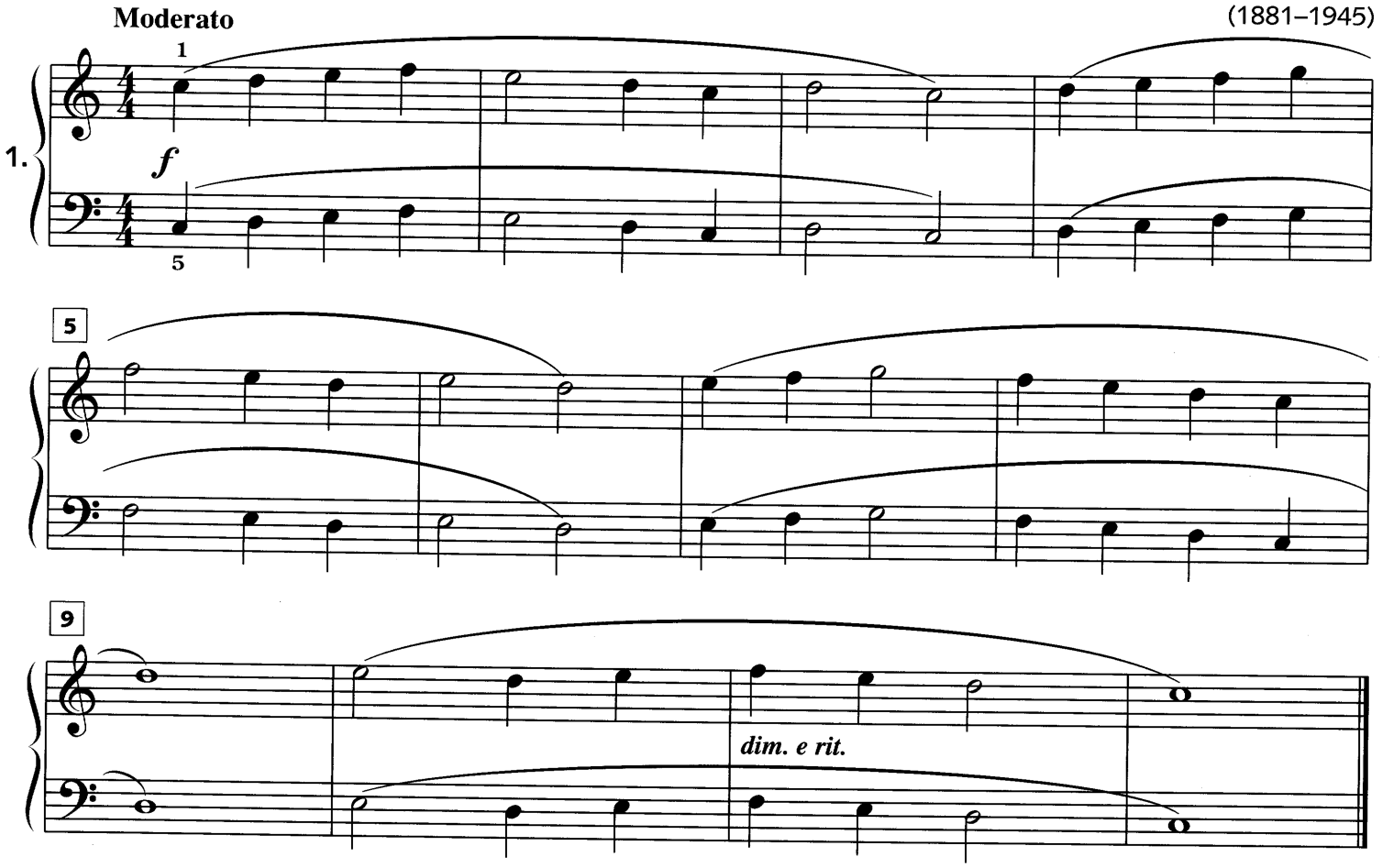
Use the following practice directions:

1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

2-38

Study
(The First Term at the Piano)

Béla Bartók
(1881–1945)

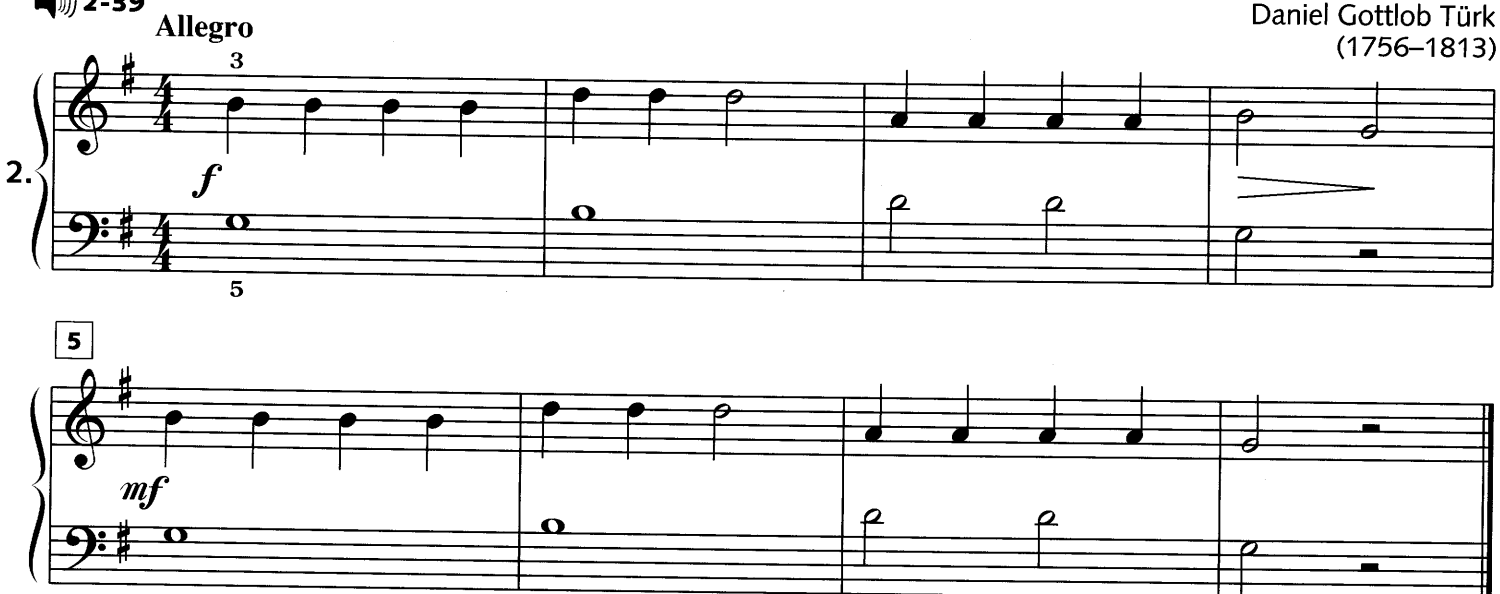


▶ Transpose to D major.

2-39

March

Daniel Gottlob Türk
(1756–1813)



2-40

Maestoso

3.

ff

5

▶ Transpose to A major.

2-41

Moderato

4.

mf

5

f

▶ Transpose to C major.

Etude

Carl Czerny
(1791–1857)

2-42

Allegretto

5.

mf

▶ Transpose to F major.

Solo Repertoire

Before playing:

- Notice that the LH is written in treble clef.
- Tap the finger numbers in rhythm, first hands separately, and then together.
- Identify the measures with slurs.

A **tenuto** mark (–) means to hold the note for its full value.

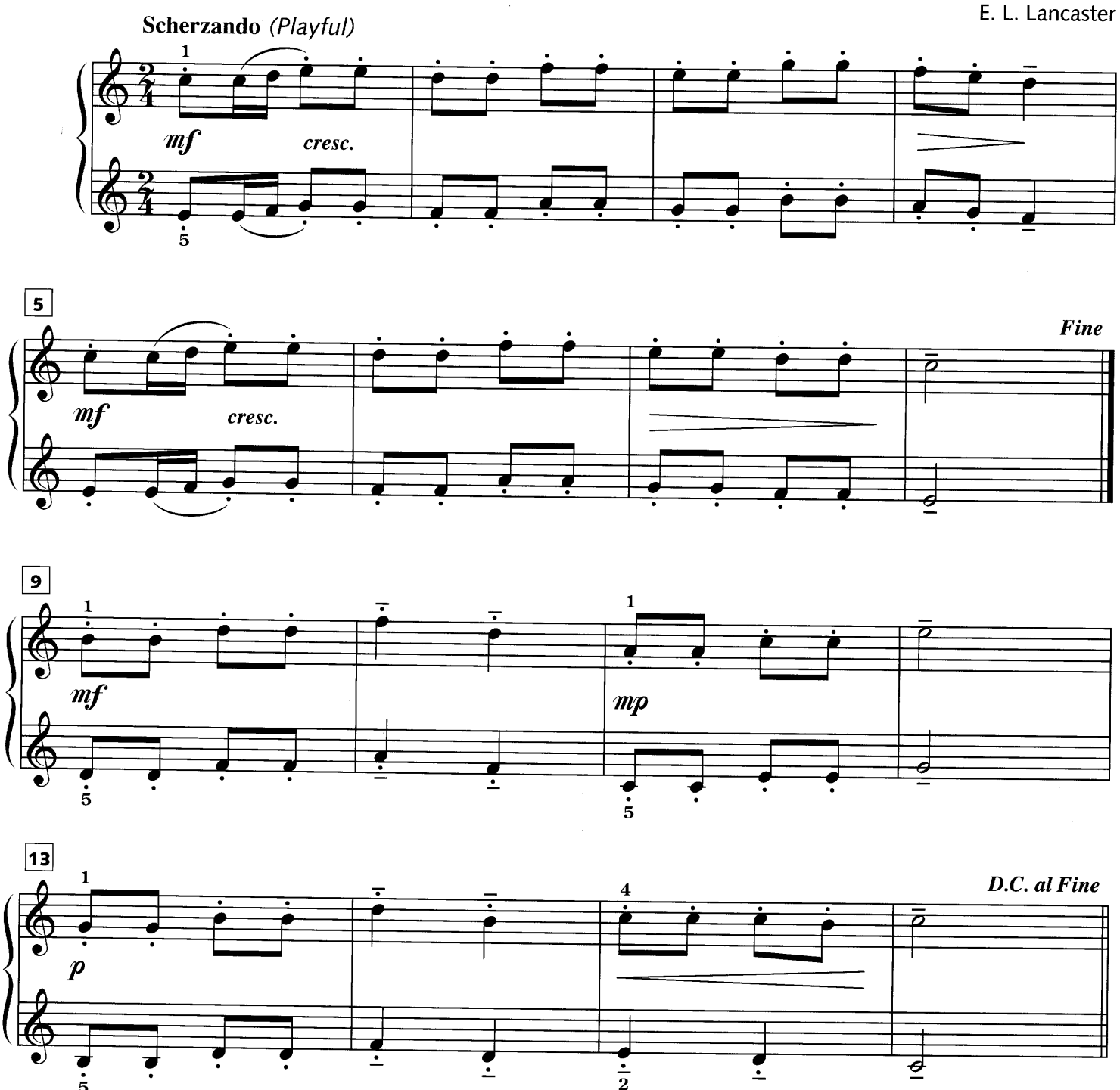
While playing:

- Listen carefully for slurs and staccato notes.
- Stress the notes that have a tenuto marking and hold them for their full value.
- Slightly separate the notes that have both a staccato dot and a tenuto marking.

Little Scherzo

2-43

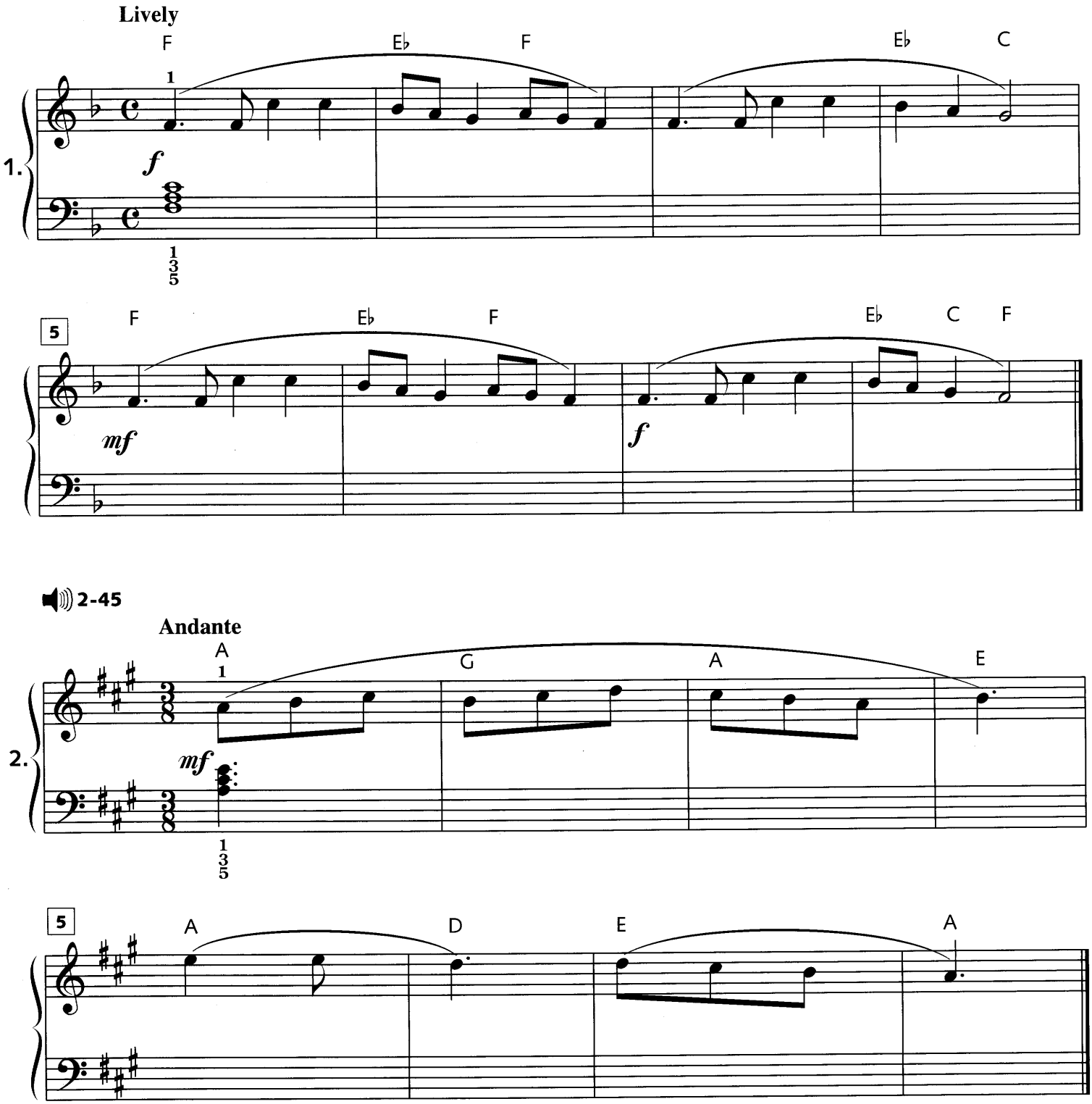
E. L. Lancaster



Harmonization

Harmonize each of the melodies by playing the indicated root-position chords. In measures where no chords are indicated, the last chord from the previous measure is repeated on beat one.

2-44



2-45

Playing by Ear

Using notes in the major five-finger pattern, play the following melodies. If you are unfamiliar with a melody, learn it by listening to the audio file or MIDI file.

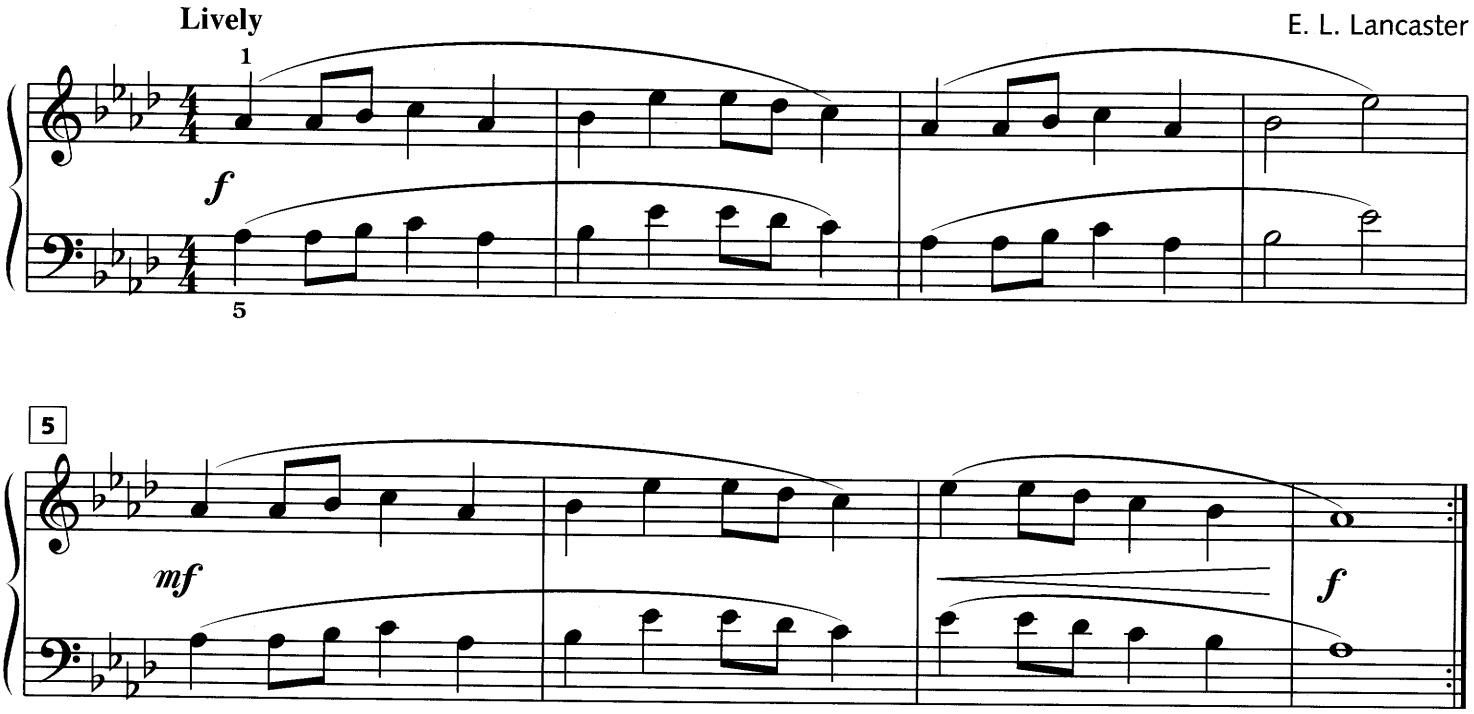
2-46 When the Saints Go Marching In (Key of F, start on F)

2-47 Go Tell Aunt Rhody (Key of D, start on F♯)

Forty-Finger Ensemble

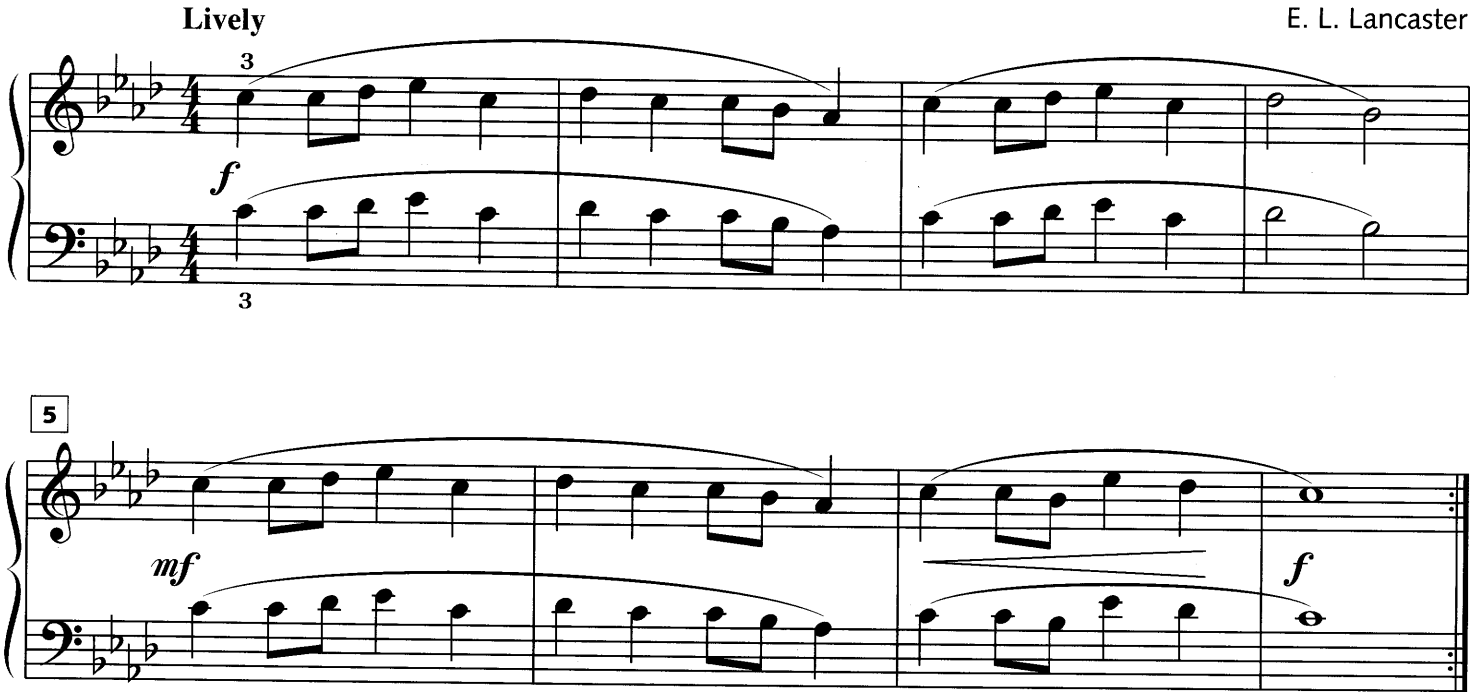
Part 1

2-48



Part 2

2-48



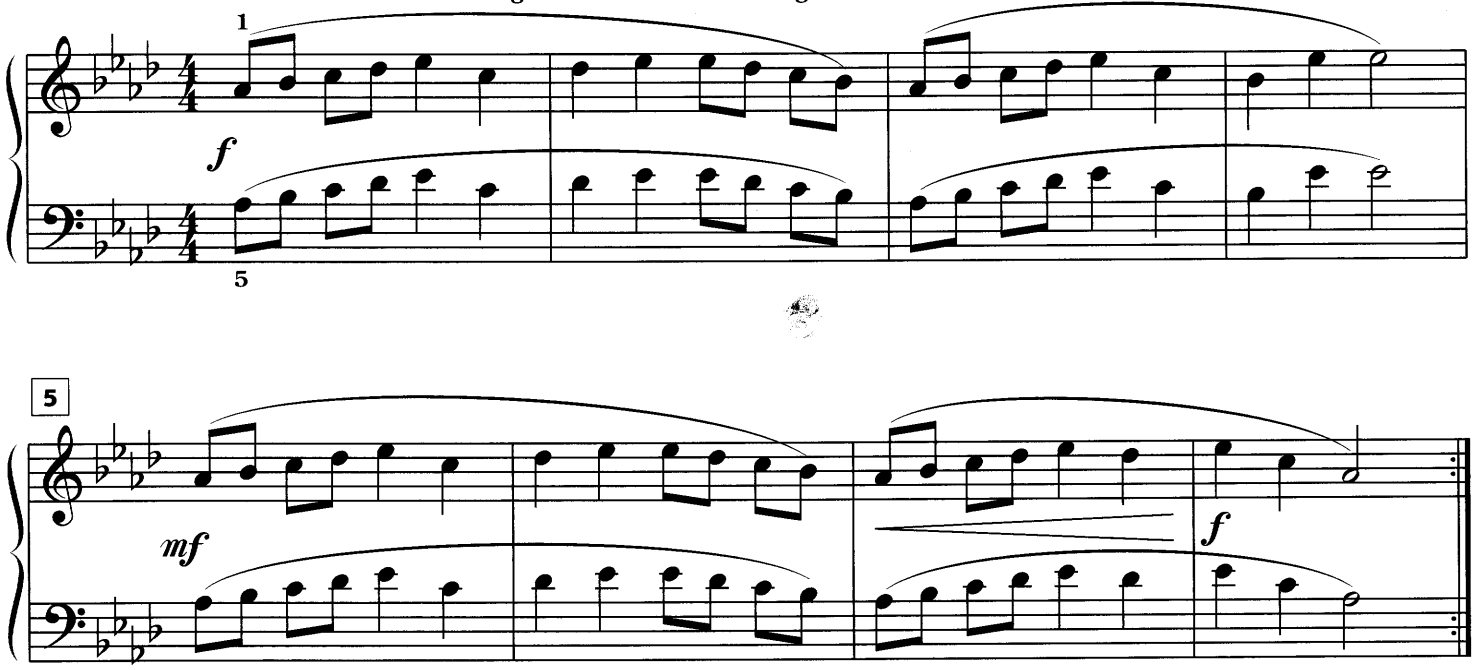
Part 3

2-48

Lively

Both hands one octave higher than written throughout

E. L. Lancaster



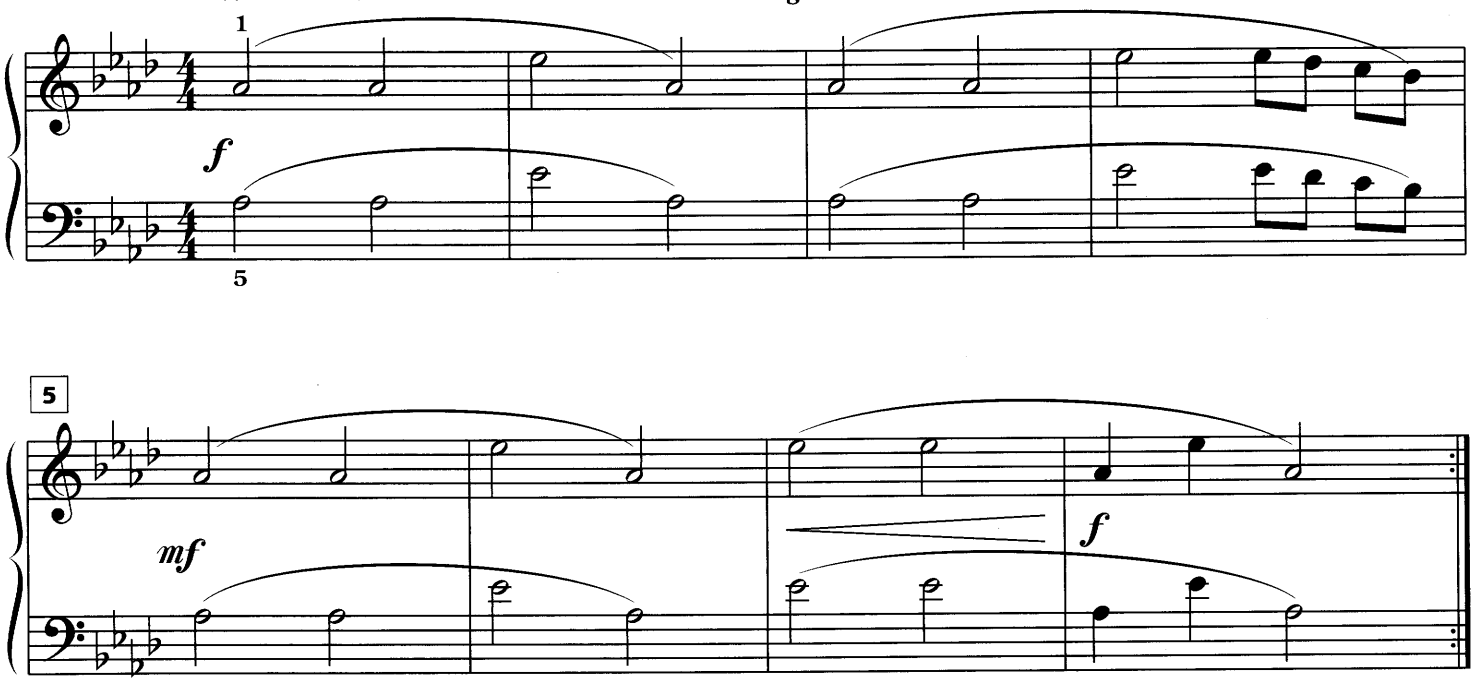
Part 4

2-48

Lively

Both hands two octaves lower than written throughout

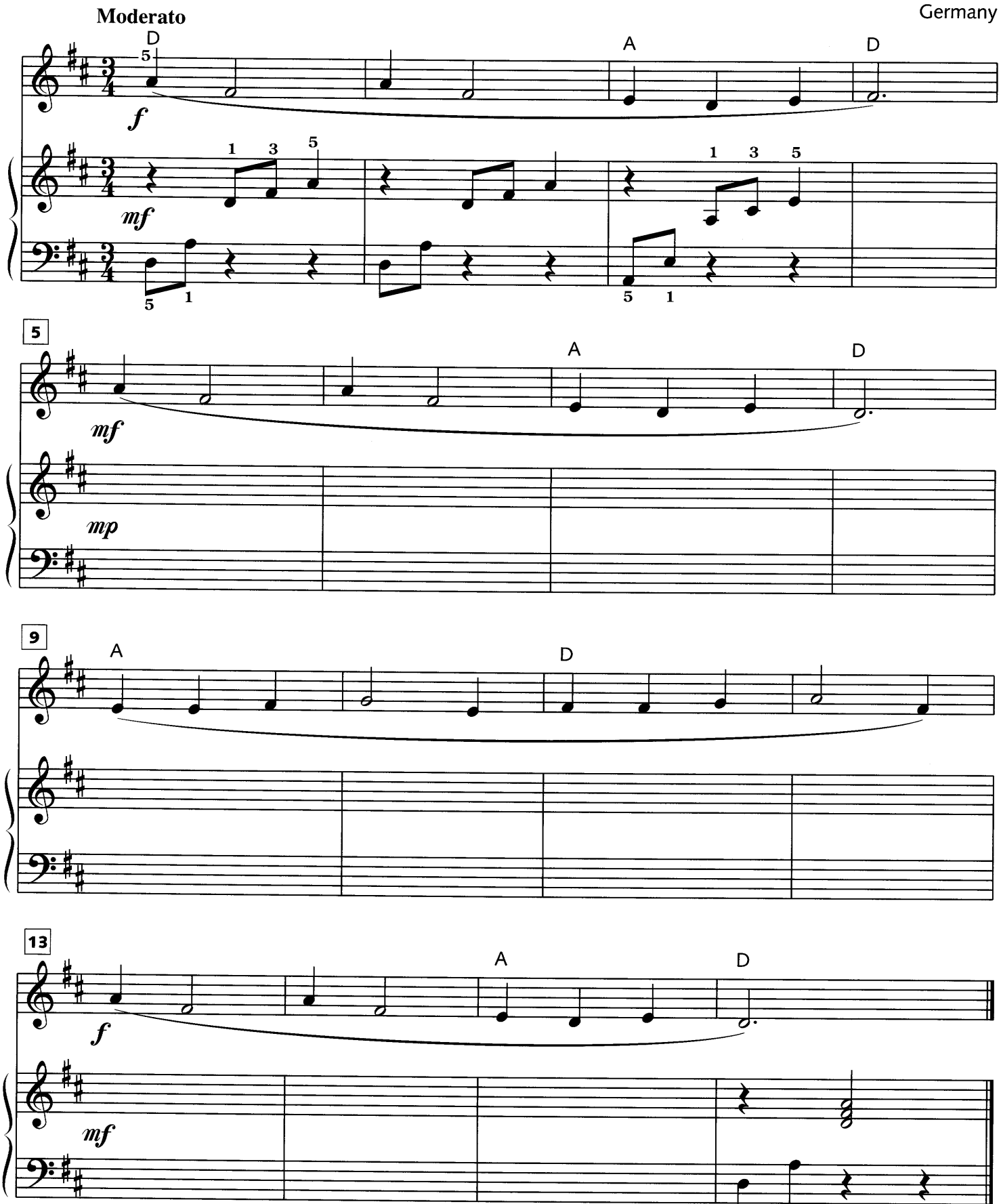
E. L. Lancaster



Harmonization with Two-Hand Accompaniment

Using the indicated chords, create a two-hand accompaniment for the following melody by continuing the pattern given in the first three measures.

2-49



Unit 4

Review Worksheet

Name _____ *Date* _____

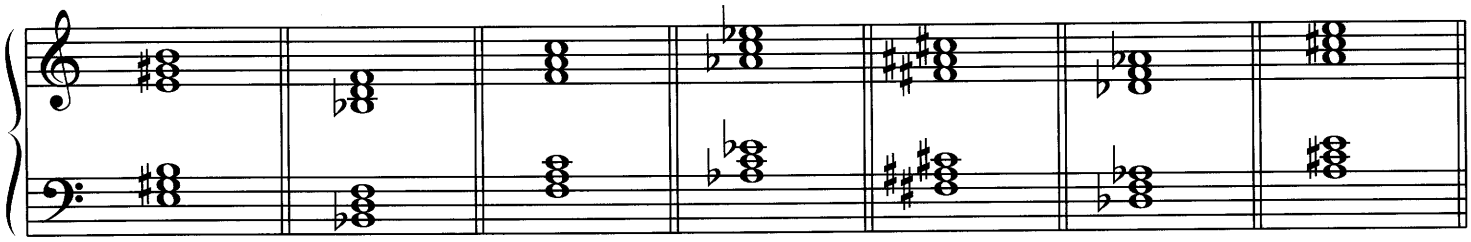
1. Begin on each given key and build an ascending major five-finger pattern. Write the names of the keys in the blanks.

G	_____	_____	_____	_____
A	_____	_____	_____	_____
D♭	_____	_____	_____	_____
B♭	_____	_____	_____	_____

2. Identify each major five-finger pattern from its black-white key sequence. Write the name of the five-finger pattern in the blank.

W	**W**	**W**	**B**	**W**	_____
W	**B**	**B**	**W**	**W**	_____
B	**W**	**W**	**B**	**B**	_____
B	**B**	**B**	**W**	**B**	_____

3. Identify each major triad by writing its name on the line.



_____ _____ _____ _____ _____ _____ _____

4. Identify the major chords from their black-white key sequence. Write the names of the chords in the blanks.

B	**W**	**B**	_____	_____	_____
W	**B**	**W**	_____	_____	_____
W	**W**	**W**	_____	_____	_____

5. Draw a line to connect the major key on the left with its corresponding key signature on the right.

A major

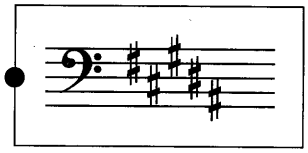
E♭ major

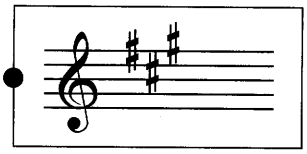
B major

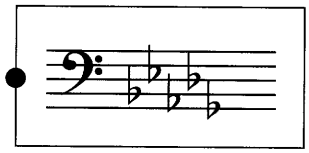
F major

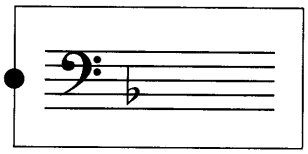
E major

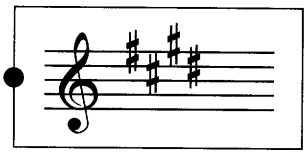
D♭ major











Unit 5

Minor Five-Finger Patterns

Objectives

Upon completion of this unit the student will be able to:

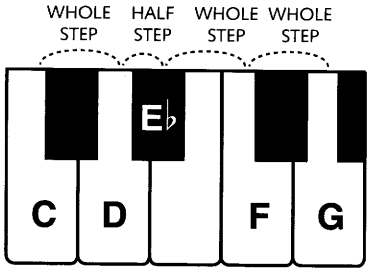
1. Play minor five-finger patterns and minor triads beginning on any key.
2. Perform solo repertoire that utilizes minor five-finger patterns.
3. Sight-read and transpose melodies in minor five-finger patterns.
4. Harmonize minor melodies with tonic and dominant tones as an accompaniment.
5. Create four-part ensembles from chord symbols.

Assignments

Week of _____

Write your assignments for the week in the space below.

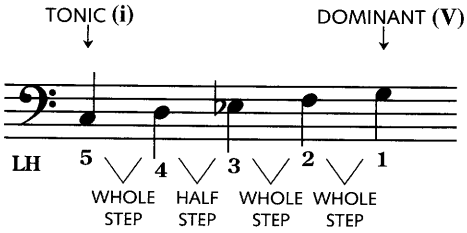
Minor Five-Finger Patterns

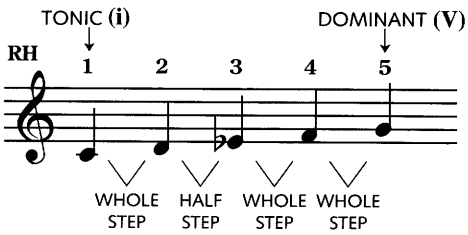


A minor five-finger pattern is a series of five notes having a pattern of *whole step, half step, whole step, whole step.*

The first note of the pattern is the tonic (**i**). The fifth note of the pattern is the dominant (**V**).

LH five-finger patterns are fingered 5 4 3 2 1.
RH five-finger patterns are fingered 1 2 3 4 5.

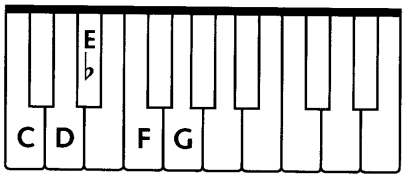




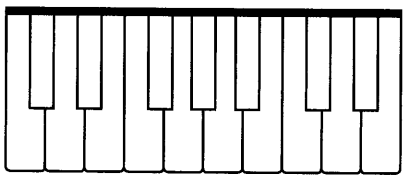
■ **Written Exercise:**
Write letter names on the correct keys to form each minor five-finger pattern.

Example:

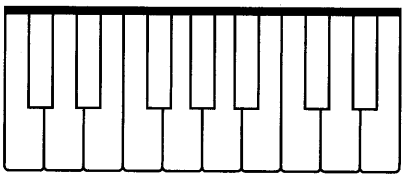
C Minor



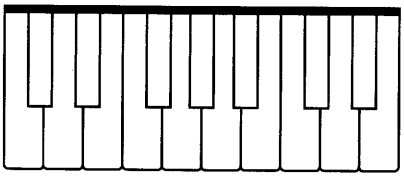
D Minor



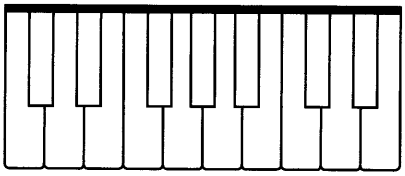
G Minor



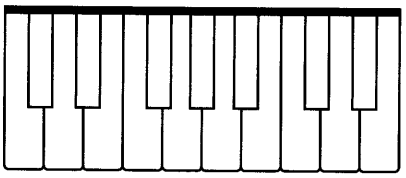
E Minor



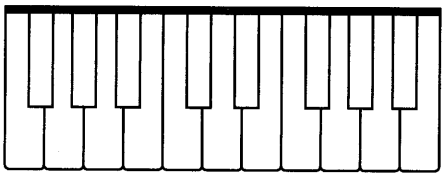
A Minor



F Minor



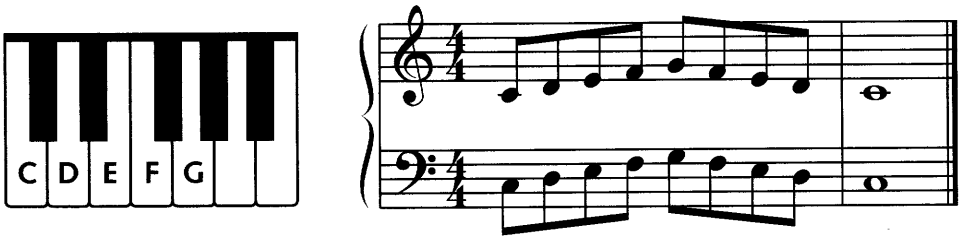
B Minor



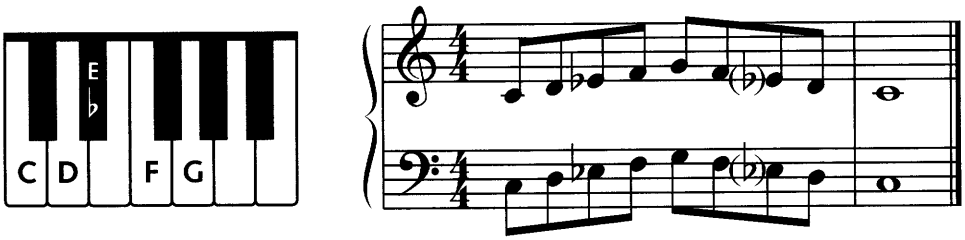
Major and Minor Five-Finger Patterns

Major five-finger patterns become minor five-finger patterns when the third (middle note) is lowered a half step.

Major Five-Finger Pattern:



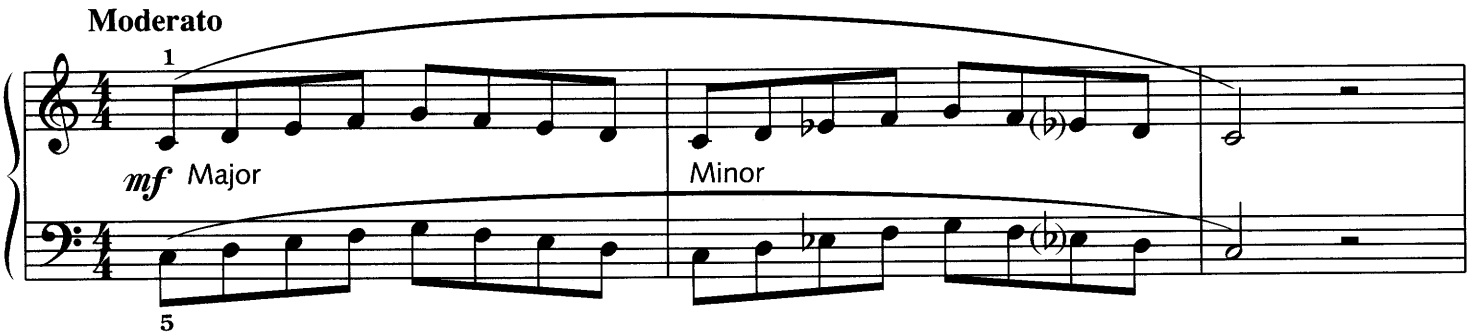
Minor Five-Finger Pattern:

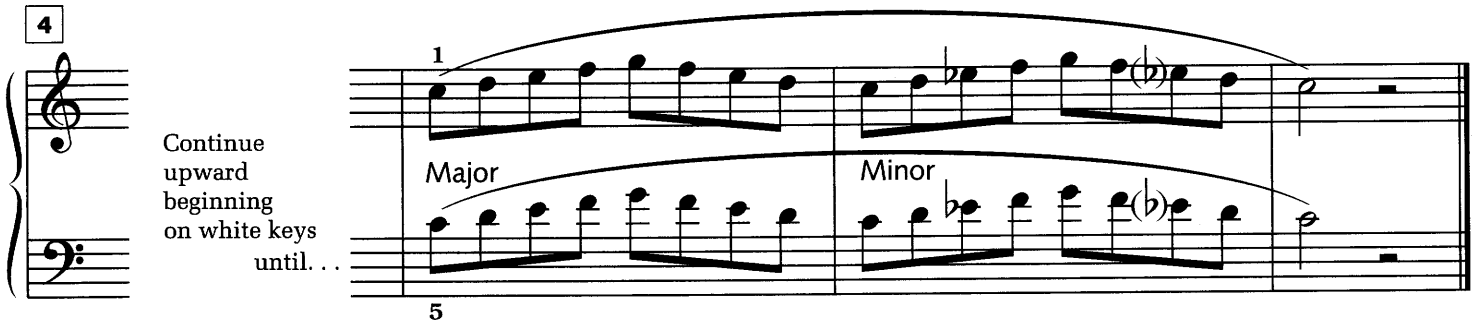


Playing Major and Minor Five-Finger Patterns

Play the following exercise that uses major and minor five-finger patterns.

3-1

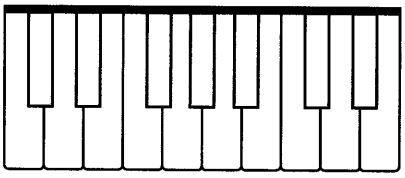




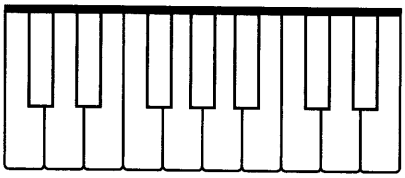
■ **Written Exercise:**

Write letter names on the correct keys to form each minor five-finger pattern.

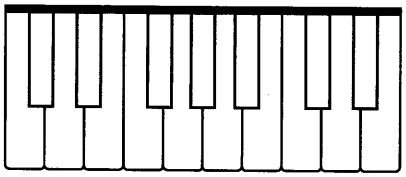
C♯ minor



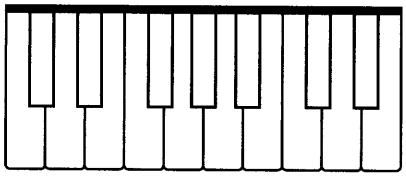
D♯ minor



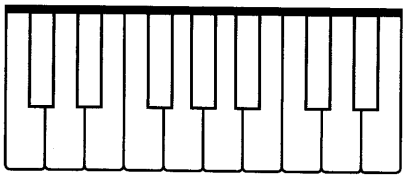
E♭ minor



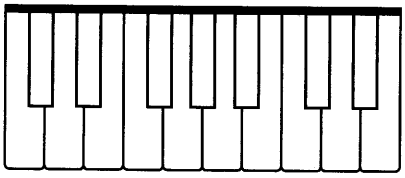
F♯ minor



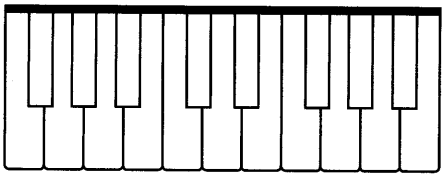
G♯ minor



A♭ minor



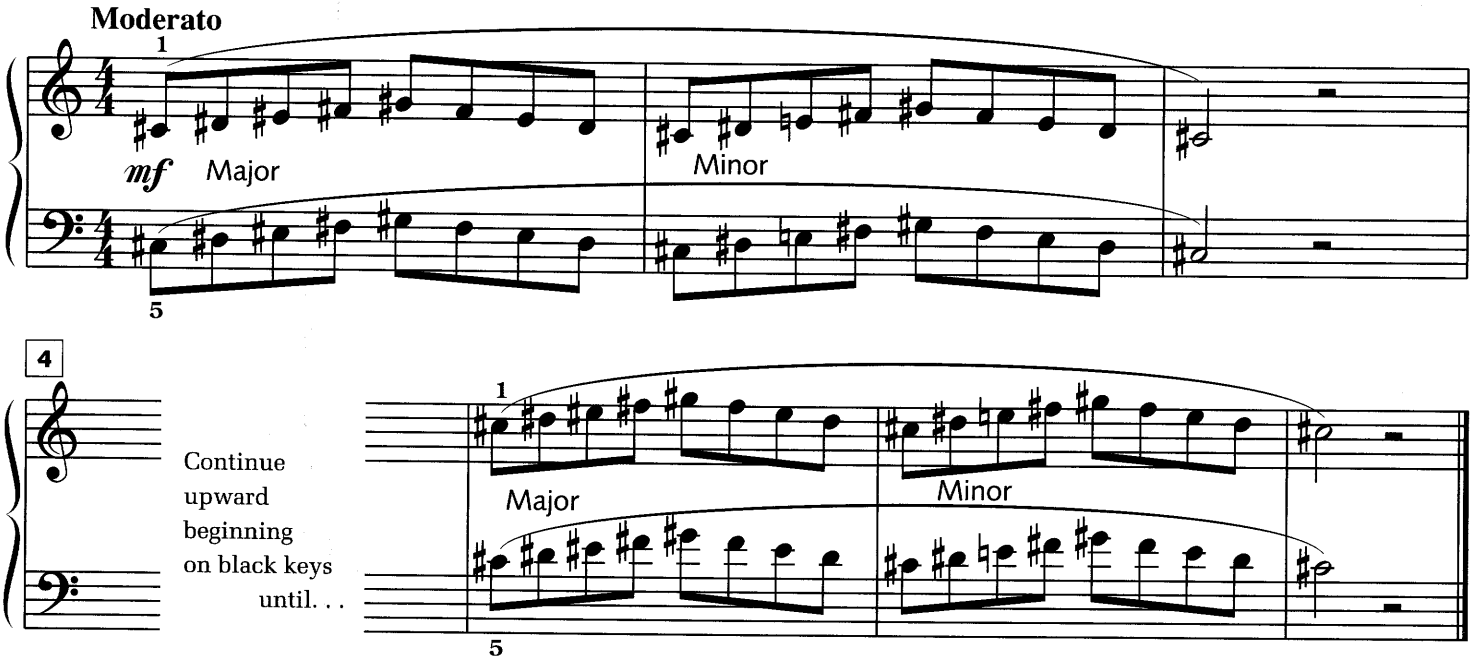
B♭ minor



Playing Major and Minor Five-Finger Patterns

Play the following exercise that uses major and minor five-finger patterns beginning on black keys.

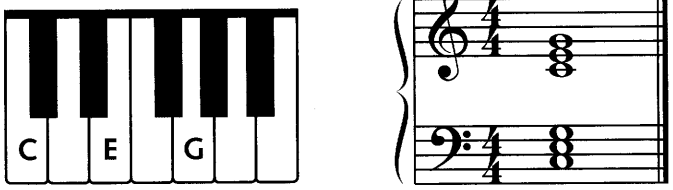
3-2



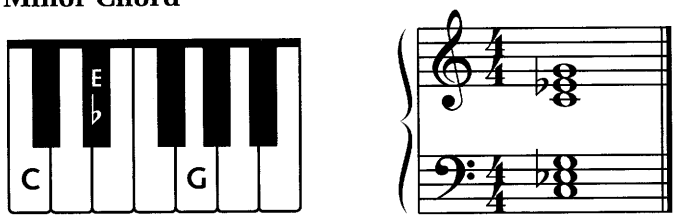
Minor Chords

Major chords become minor chords when the third (middle note) is lowered a half step.

Major Chord



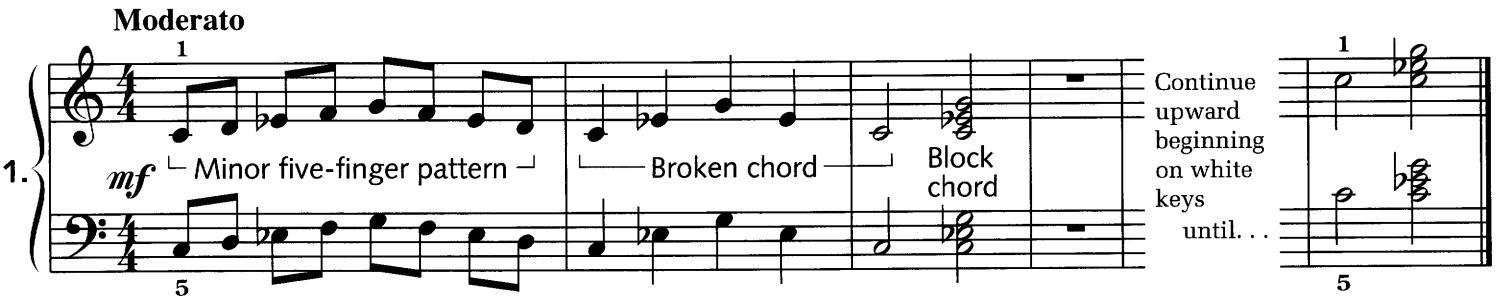
Minor Chord



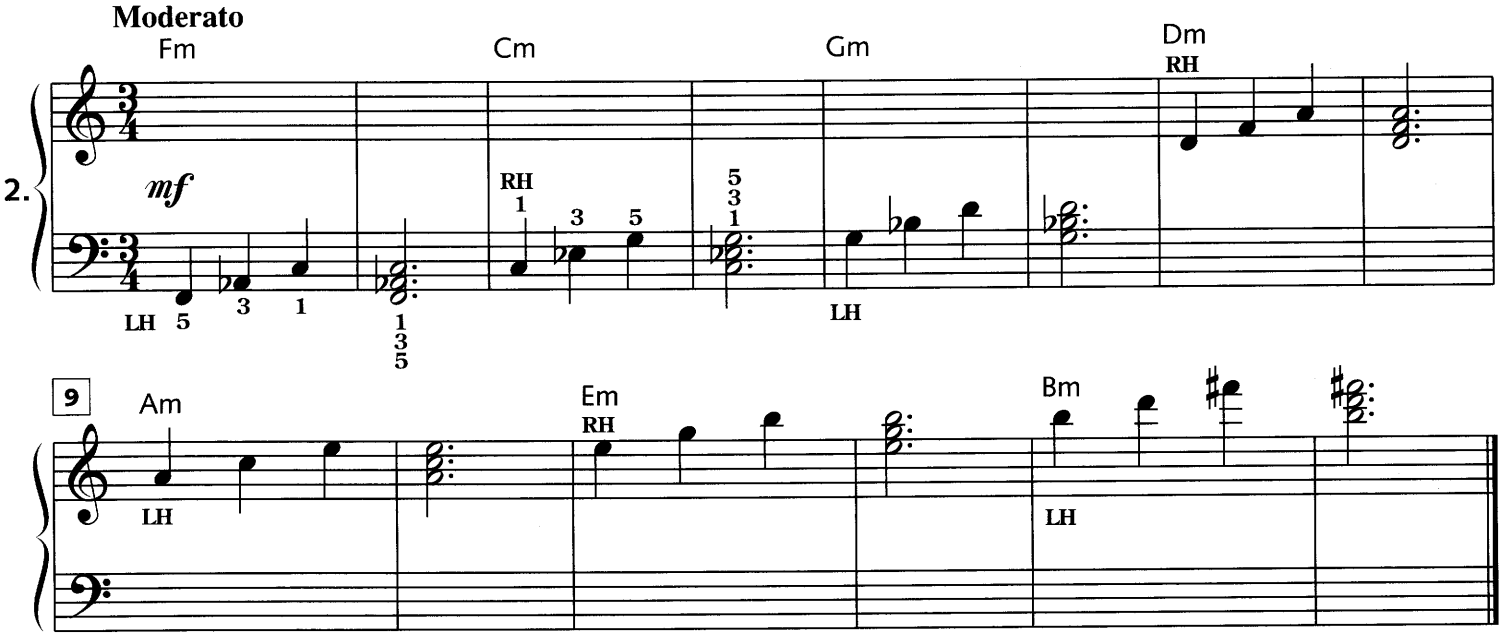
Playing Minor Five-Finger Patterns and Chords

Play the following exercises that use minor five-finger patterns and chords.

3-3



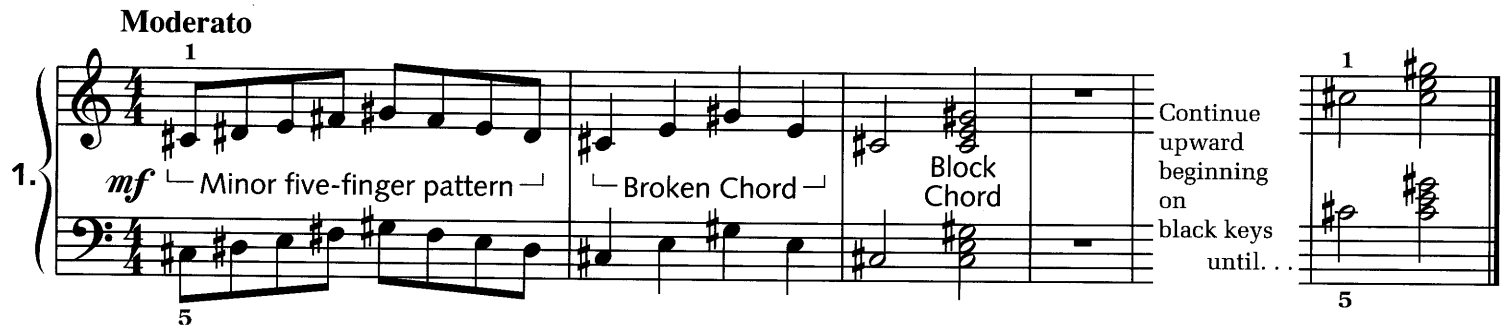
3-4



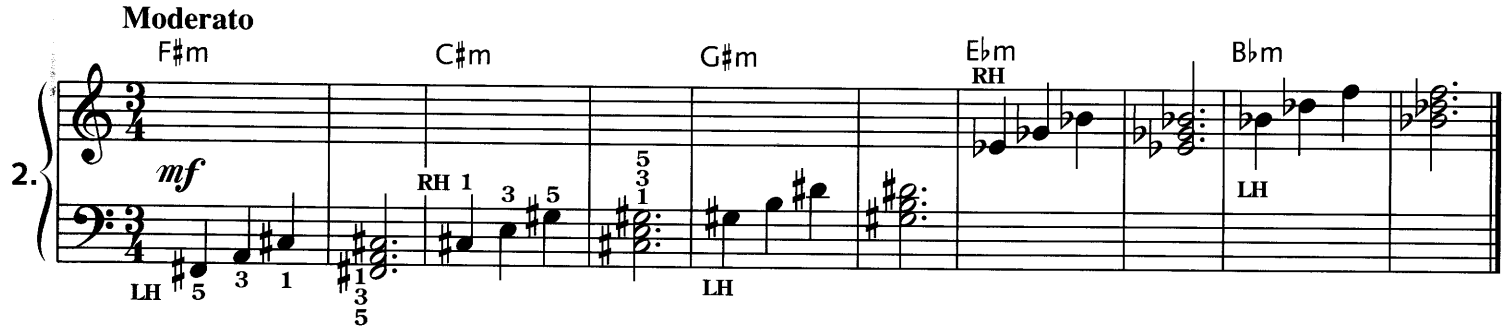
Playing Minor Five-Finger Patterns and Chords

Play the following exercises that use minor five-finger patterns and chords beginning on black keys.

3-5



3-6



Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

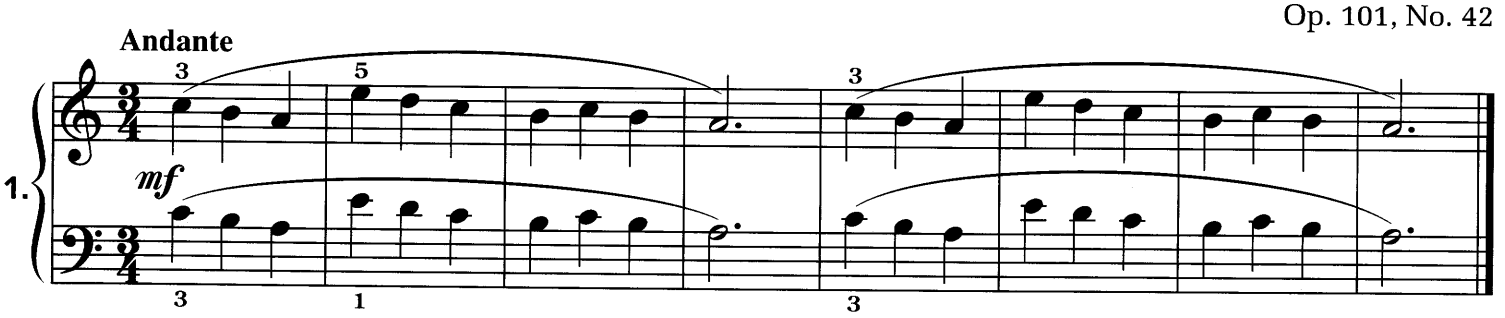
Use the following practice directions:

1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

Study

3-7

Ferdinand Beyer (1803–1863)
Op. 101, No. 42

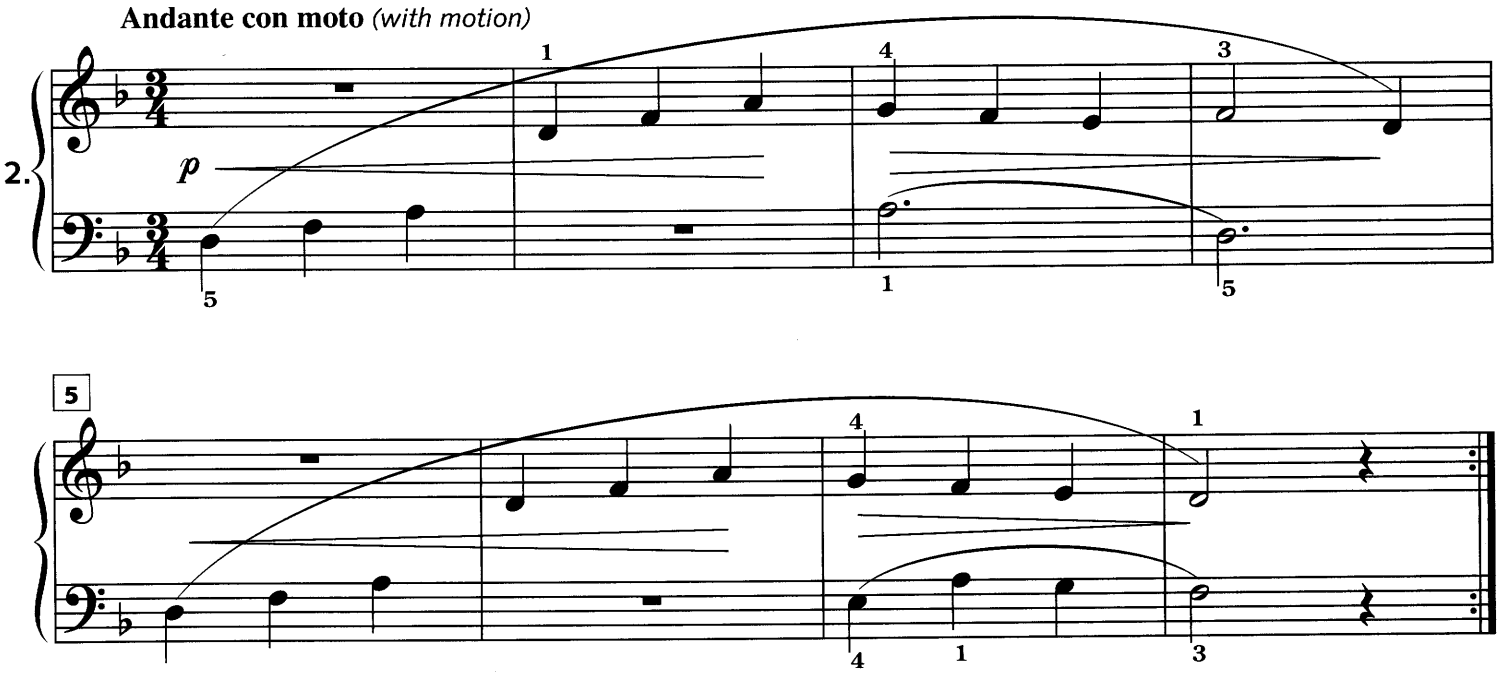


▶ Transpose to G minor.

Little Study
(Musical ABC)

Heinrich Wohlfahrt
(1797–1883)

3-8



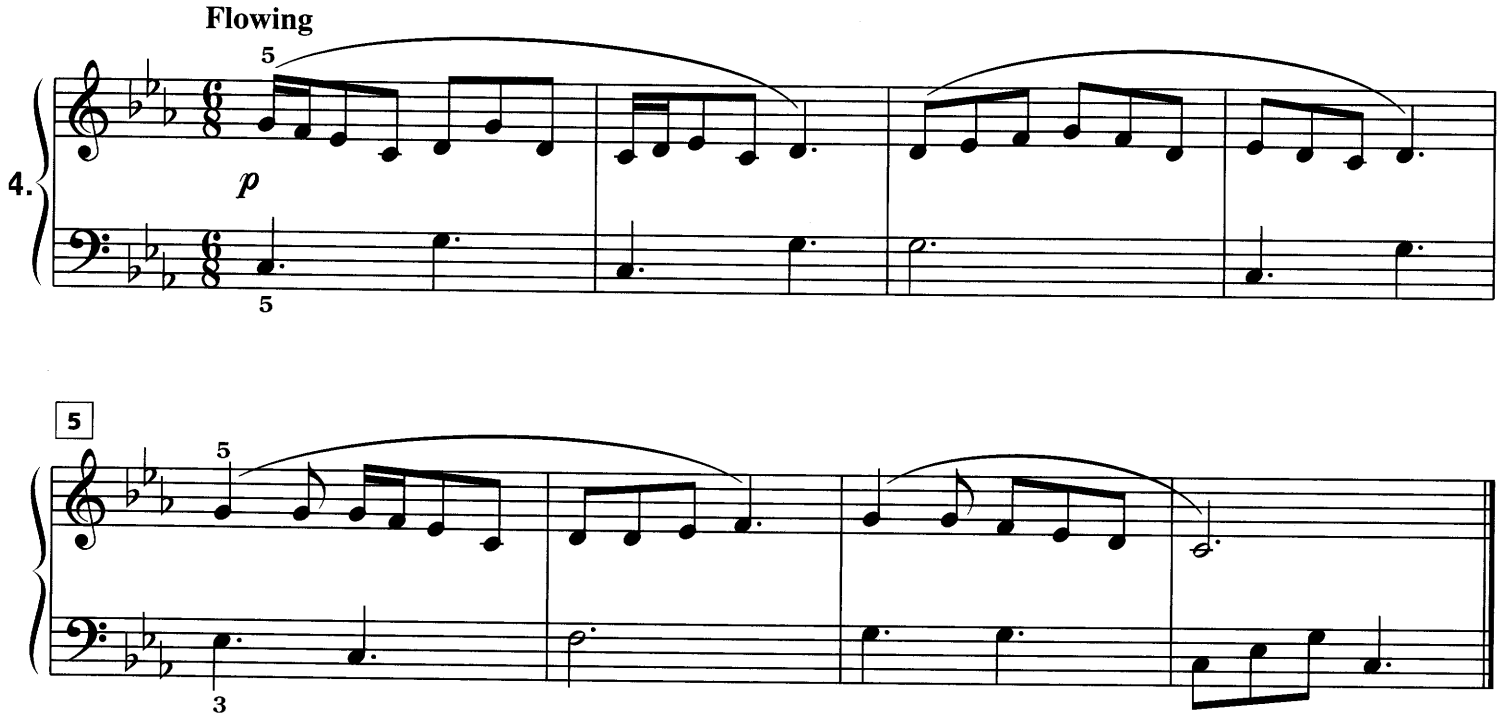
▶ Transpose to C minor.

3-9

▶ Transpose to G minor.

Reading (continued)

3-10

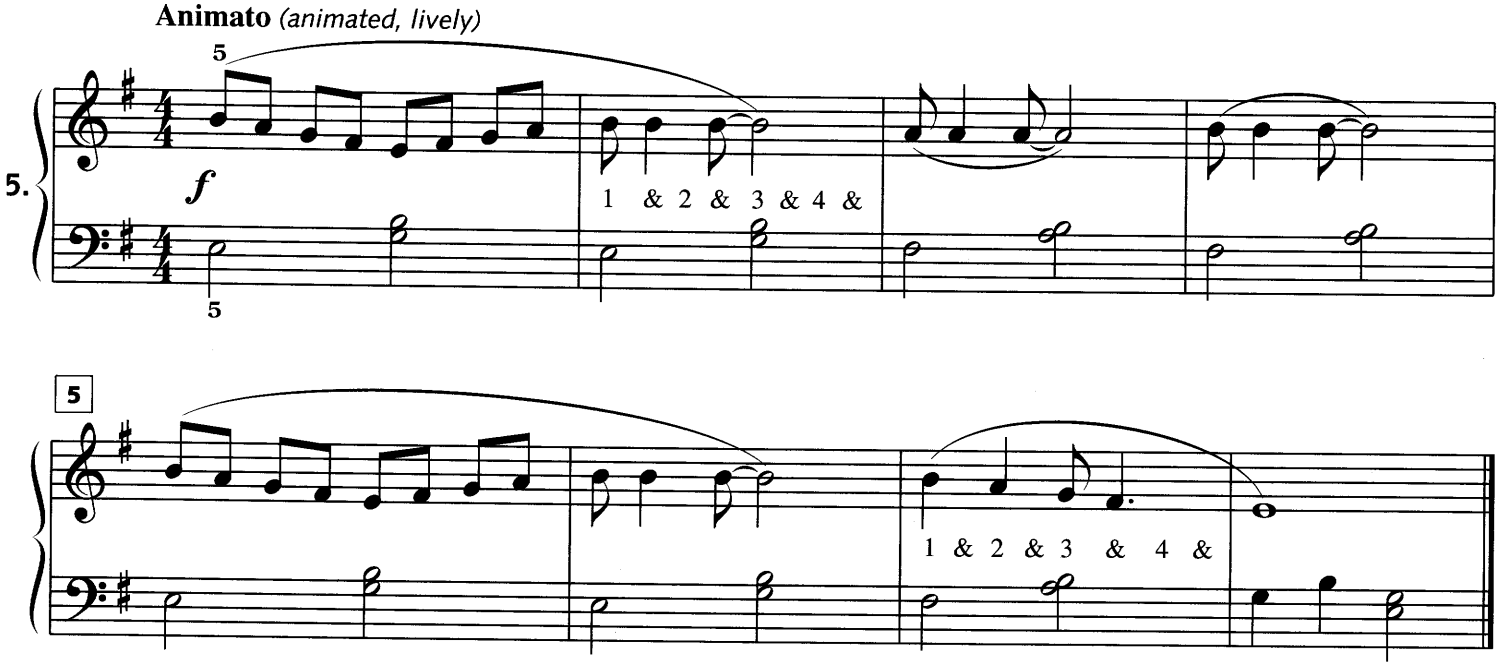


▶ Transpose to D minor.

Notes played between the main beats of a measure and held across the beat are called **syncopated notes.** In the second measure of this piece, the quarter note in the RH is syncopated.

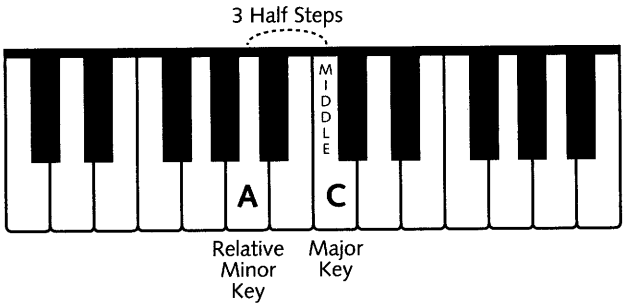
When notes on the same line or space are joined by a curved line, they are called **tied notes** (♪‿♩). The key is held down for the *combined* values of both notes.

3-11

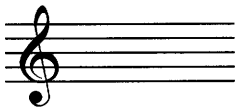
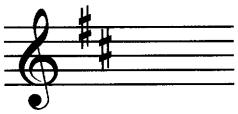
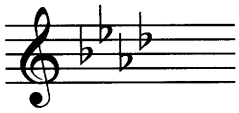
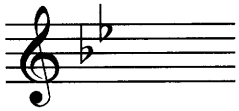
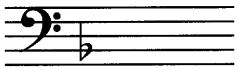
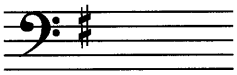
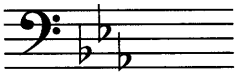


Relative Minor Keys

Every major key has a **relative minor key** that shares the *same key signature.* The name of the relative minor can be found by moving down (left) three half steps from the name of the major key. Always skip two keys and one alphabet letter.



■ **Written Exercise:**
Write the name of each major key in the blank in the middle column. Write the name of its relative minor in the blank in the right column.

Key Signature	Major Key	Minor Key
1. 	C	A
2. 		
3. 		
4. 		
5. 		
6. 		
7. 		

Solo Repertoire

Before playing:

- Map the piece using *D.C. al Fine* and *Fine.*
- Notice the position change to the relative major in measures 9 and 10.
- Note that the LH is written in treble clef beginning in measure 10.
- Tap the finger numbers in rhythm, first hands separately, and then together.

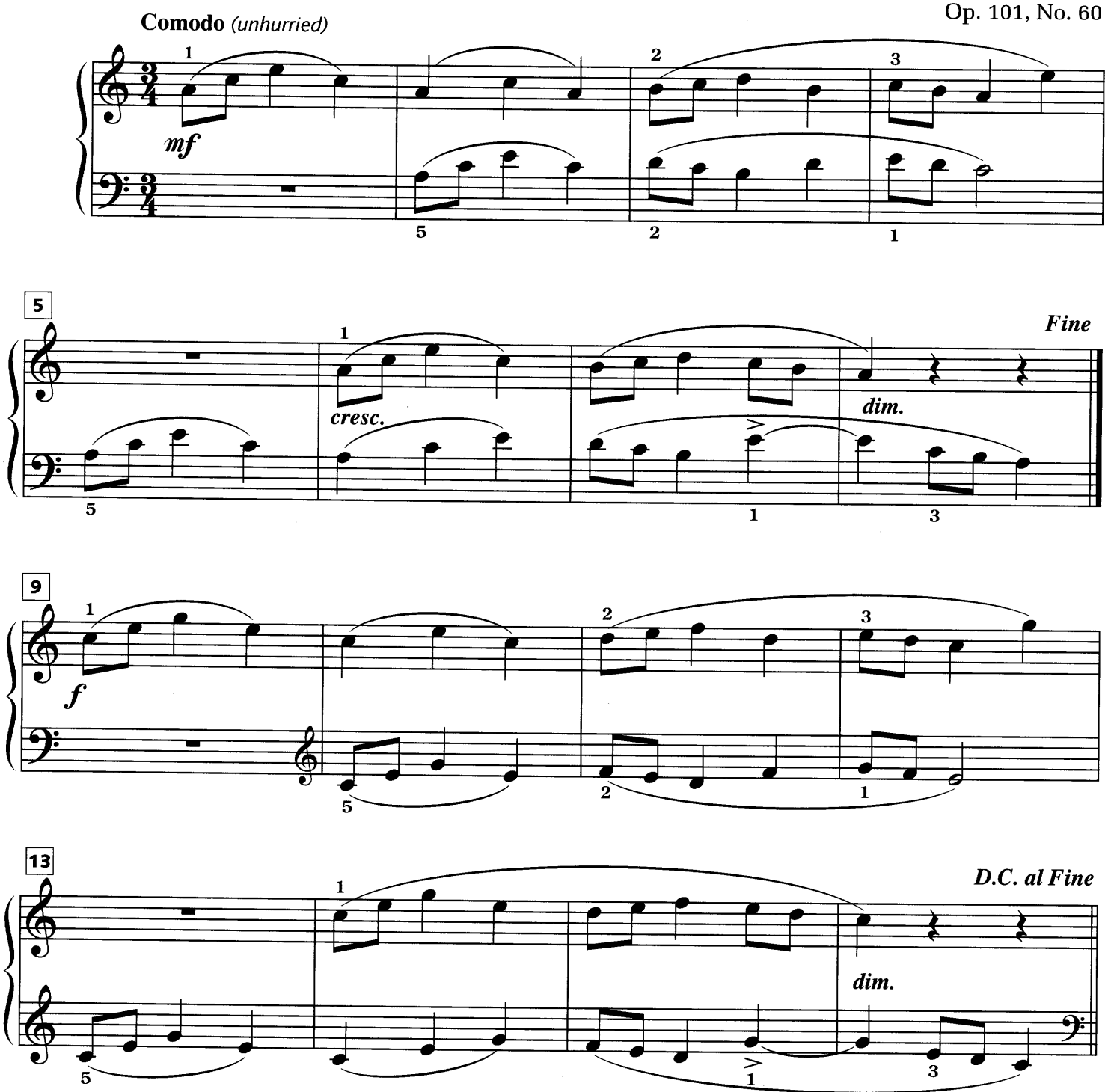
While playing:

- Be aware of the two notes that are tied, with an accent on the first note.
- First practice hands separately. When playing hands together, notice how the LH imitates the RH.

Etude

3-12

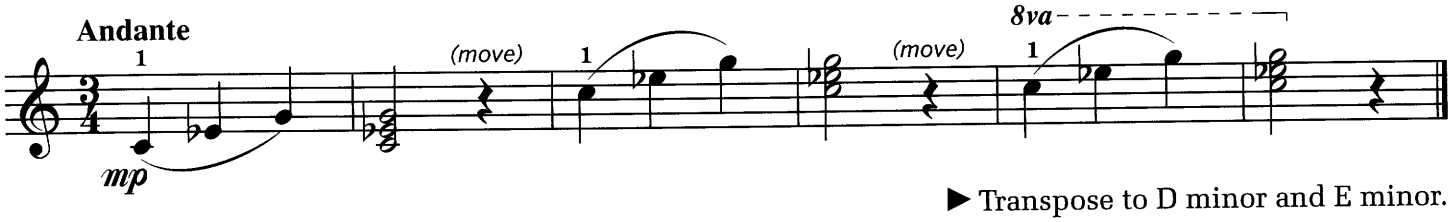
Ferdinand Beyer (1803–1863)
Op. 101, No. 60



Technique

3-13

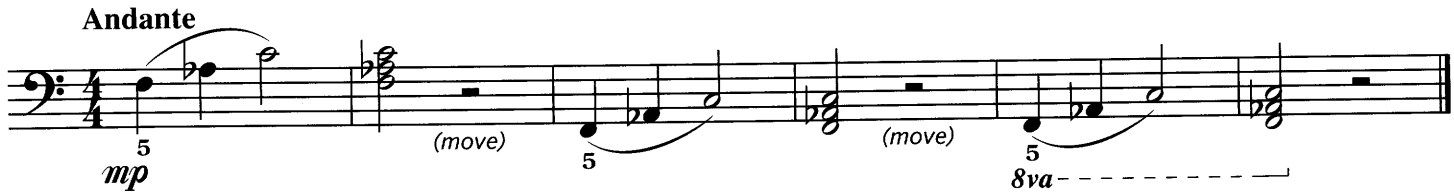
1. Andante



▶ Transpose to D minor and E minor.

3-14

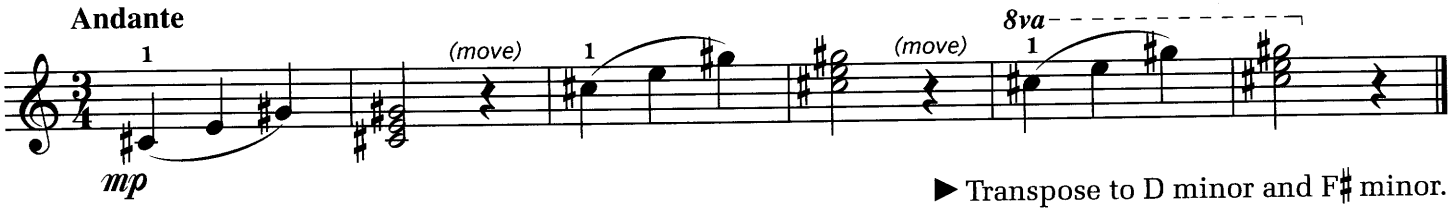
2. Andante



▶ Transpose to G minor and A minor.

3-15

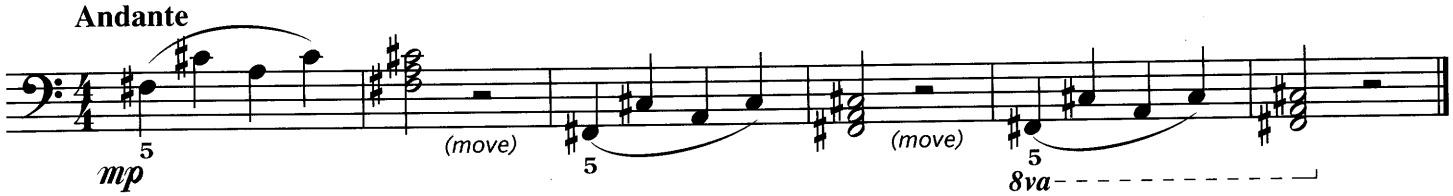
3. Andante



▶ Transpose to D minor and F♯ minor.

3-16

4. Andante



▶ Transpose to C♯ minor and G minor.

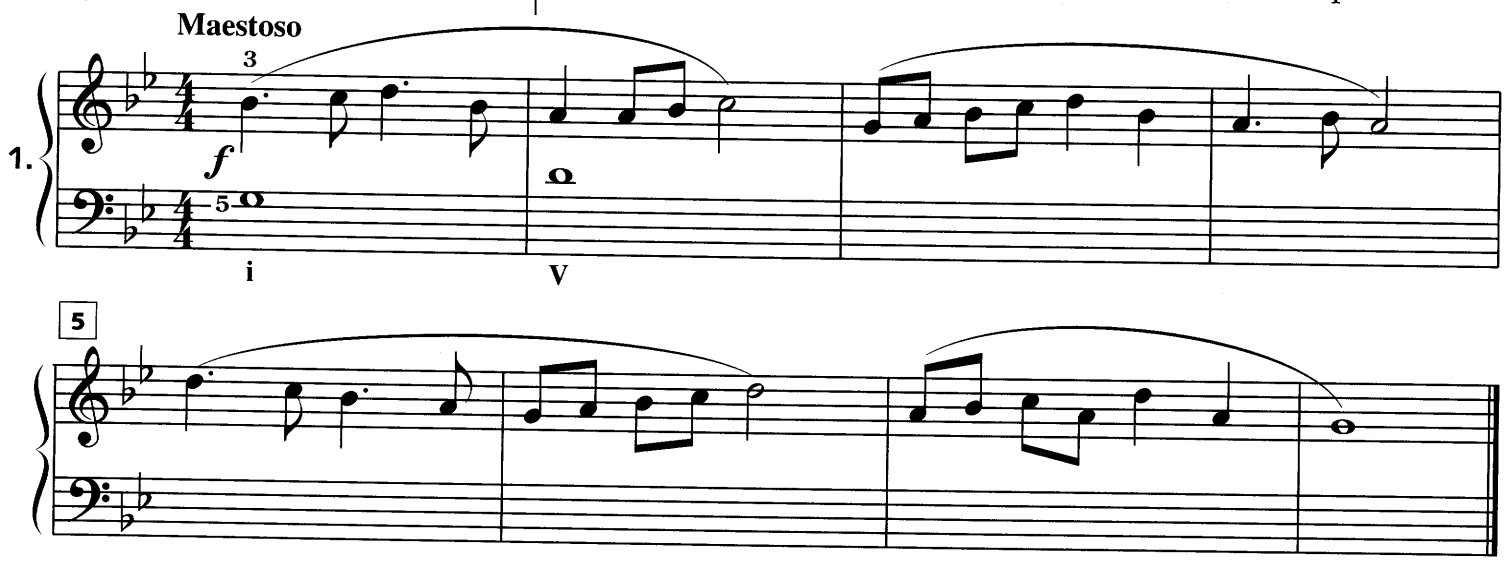
Harmonization

Harmonize each of the melodies by playing tonic (**i**) or dominant (**V**) on the first beat of every measure.

- Use tonic when most of the melody notes are 1, 3 and 5.
- Use dominant when most of the melody notes are 2, 4 and 5.
- Begin and end each harmonization using tonic.

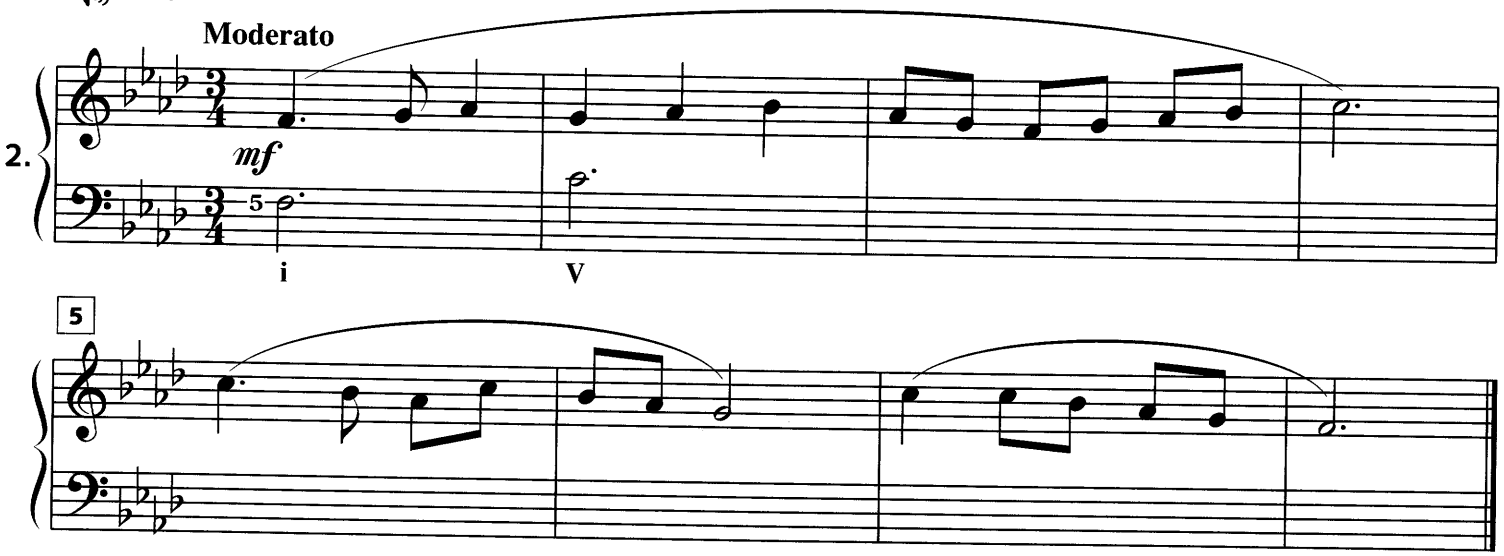
Dominant almost always precedes tonic at the end of the piece.

3-17



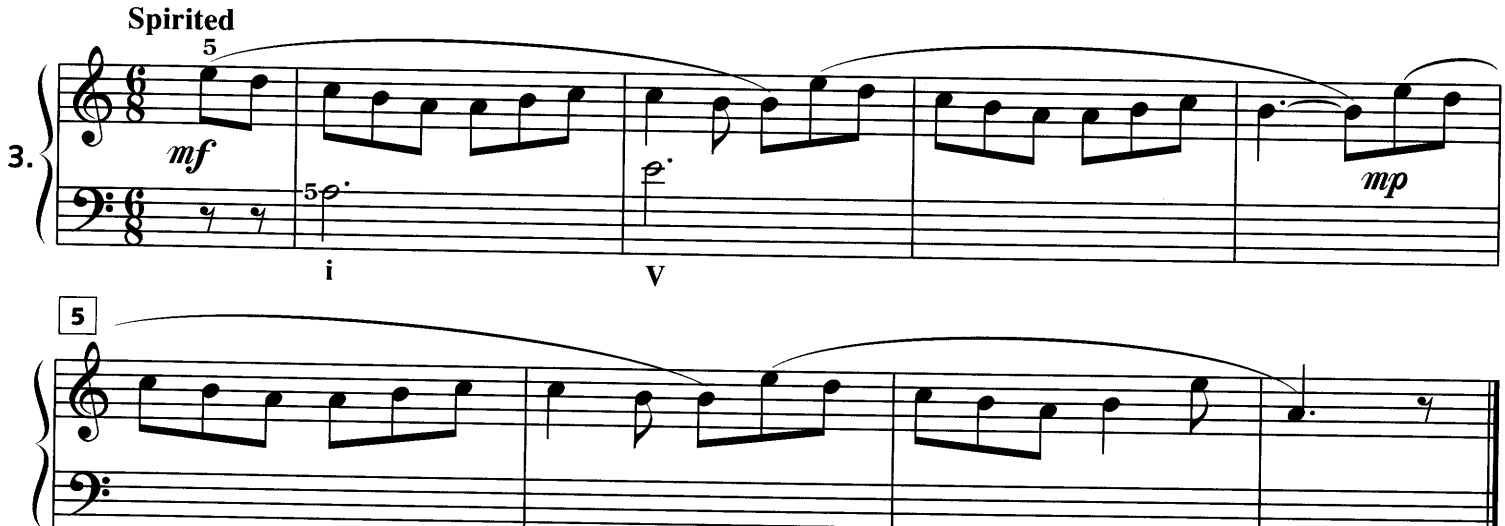
▶ Transpose to A minor.

3-18



▶ Transpose to D minor.

3-19



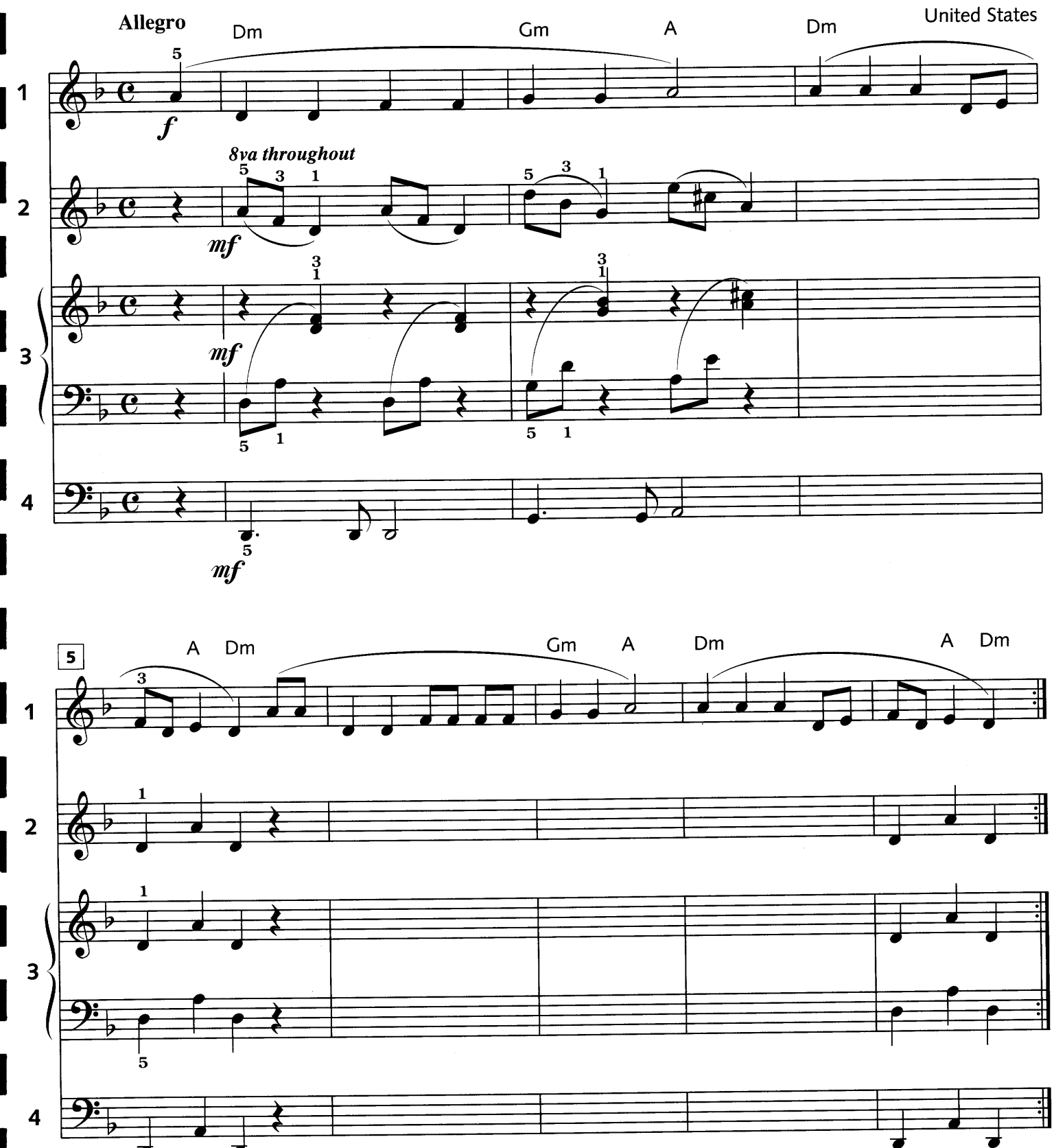
Ensemble Repertoire

Play the four-part ensemble using the indicated chords to complete parts 2, 3 and 4.

Part 1: Melody
Part 2: Broken chords (one octave higher than written throughout)
Part 3: Two-hand accompaniment
Part 4: Roots of chords

3-20

Erie Canal



Unit 6

Minor Five-Finger Pattern Review

Objectives

Upon completion of this unit the student will be able to:

1. Play minor five-finger patterns and minor triads beginning on any key.
2. Perform solo repertoire that utilizes minor five-finger patterns.
3. Sight-read and transpose melodies in minor five-finger patterns.
4. Harmonize minor melodies with tonic and dominant tones as an accompaniment.
5. Perform duet repertoire with a partner.
6. Improvise melodies in minor five-finger patterns as the teacher plays an accompaniment.

Assignments

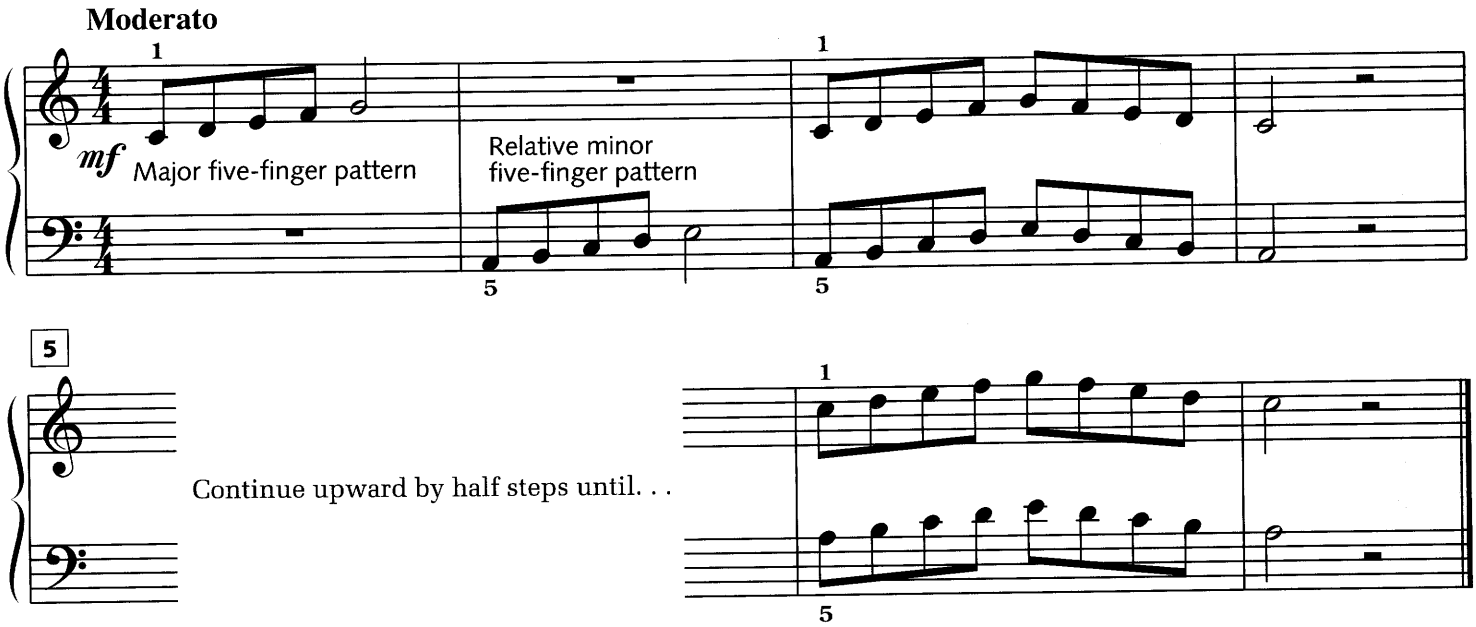
Week of _____

Write your assignments for the week in the space below.

Playing Major and Relative Minor Five-Finger Patterns

Play the following exercise that uses major and relative minor five-finger patterns.

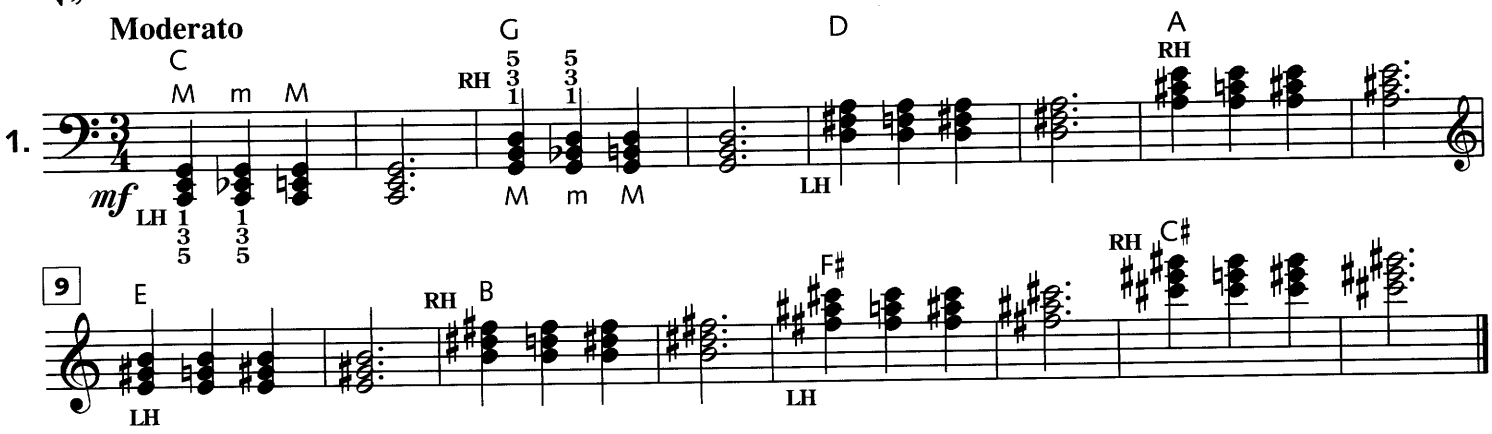
3-21



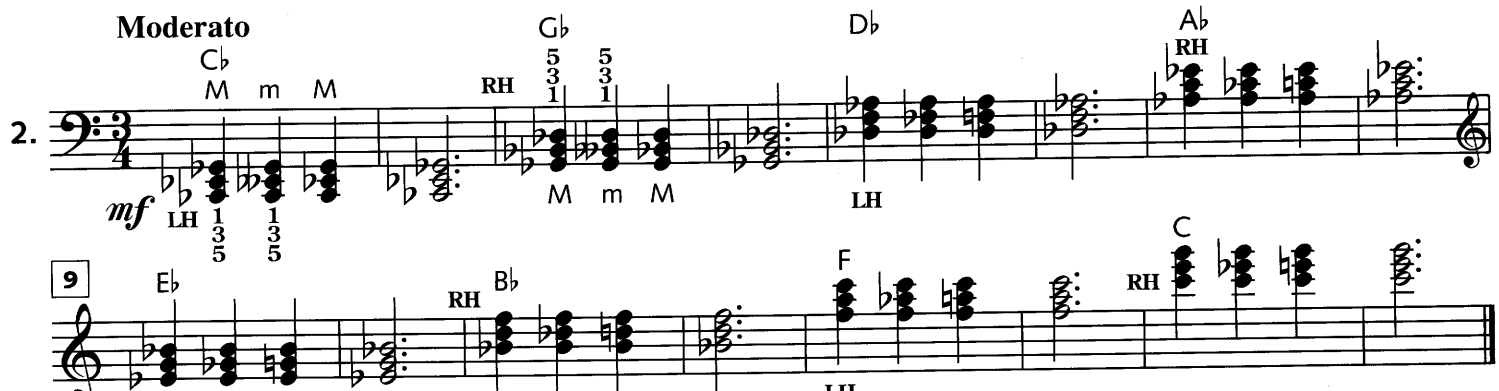
Playing Major and Parallel Minor Chords

Play the following exercises that use major and parallel minor chords. Parallel chords have the same root.

3-22

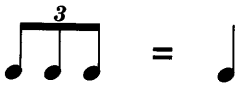


3-23



Eighth-Note Triplets

When three notes are grouped together with a figure "3" above or below the notes, the group is called a **triplet.** The three notes of an eighth-note triplet group equal one quarter note.

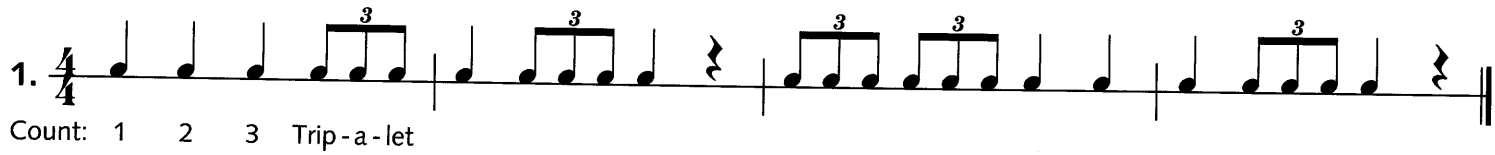


When a piece contains triplets, count "trip-a-let" or "1-and-a."

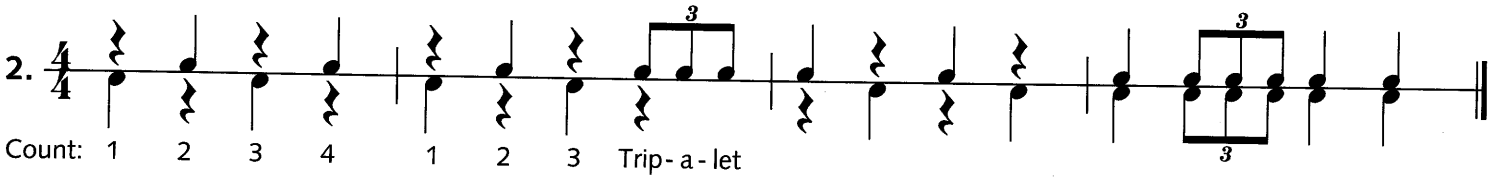
Rhythm Reading

Tap the following rhythm patterns using RH for notes with stems going up and LH for notes with stems going down. Tap hands separately first, and then hands together, always counting aloud.

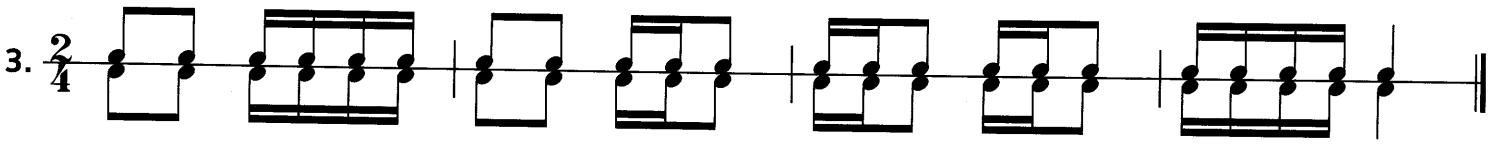
3-24



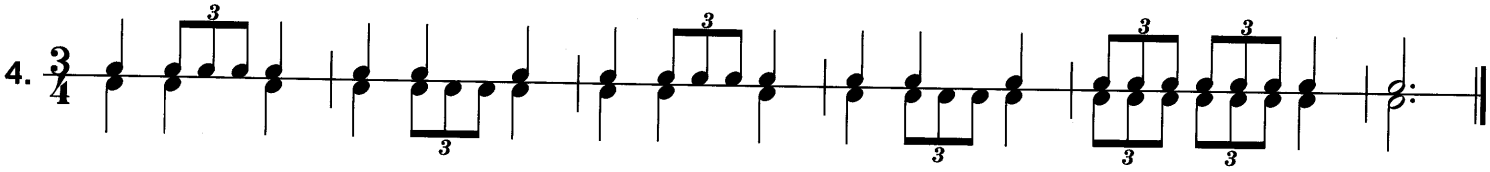
3-25



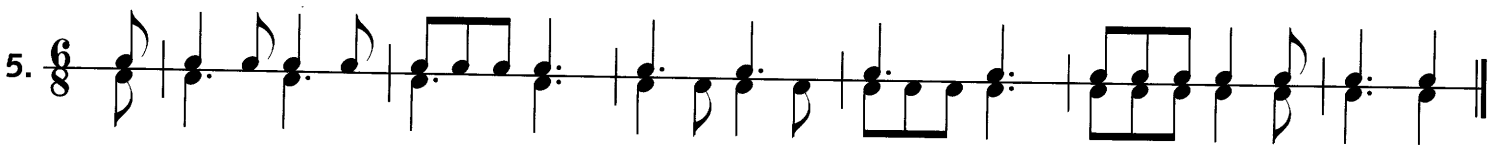
3-26



3-27



3-28



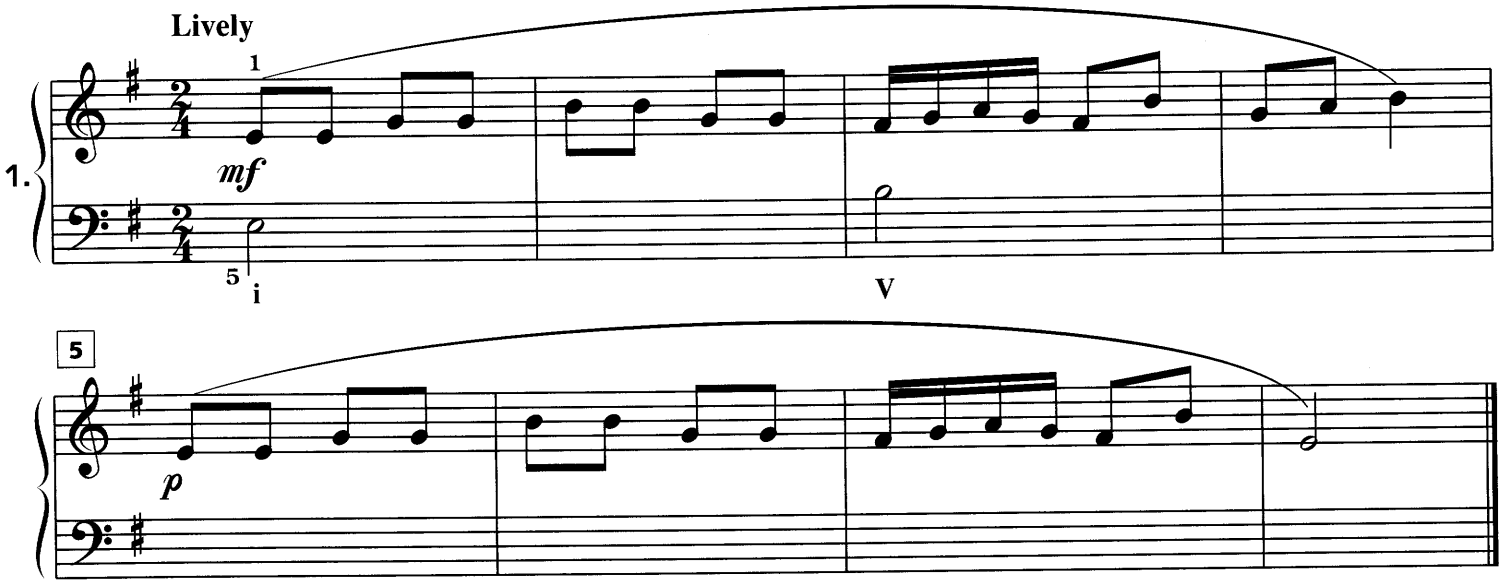
Harmonization

Harmonize each of the melodies by playing tonic (**i**) or dominant (**V**) on the first beat of every measure.

- Use tonic when most of the melody notes are 1, 3 and 5.
- Use dominant when most of the melody notes are 2, 4 and 5.
- Begin and end each harmonization using tonic.

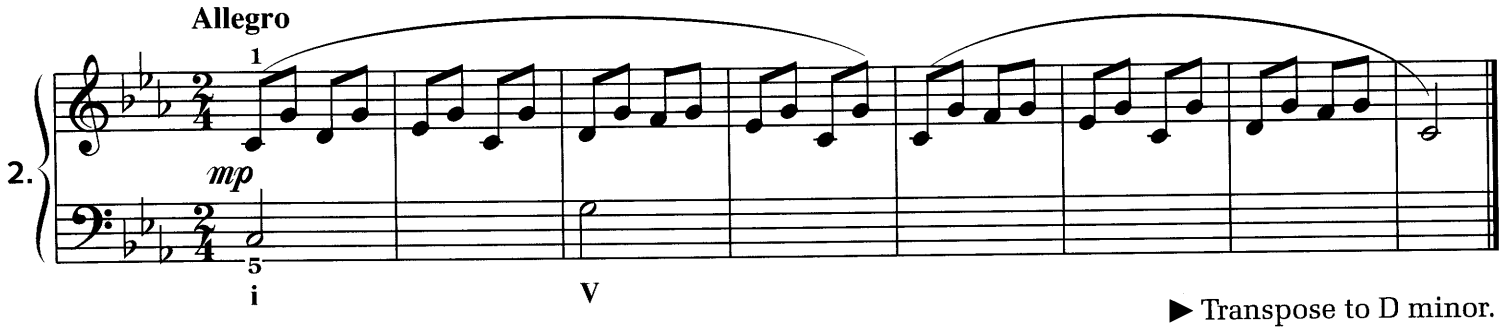
Dominant almost always precedes tonic at the end of the piece.

3-29



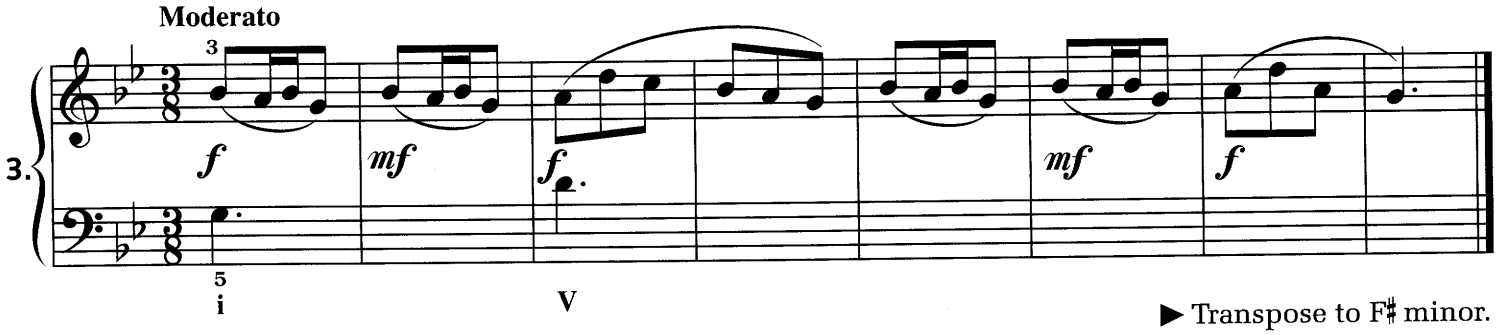
▶ Transpose to F minor.

3-30



▶ Transpose to D minor.

3-31



▶ Transpose to F♯ minor.

Solo Repertoire

¢ This time signature is **alla breve,** sometimes called "cut time." This indicates $\frac{2}{2}$ time. Count *one* for each half note, etc.

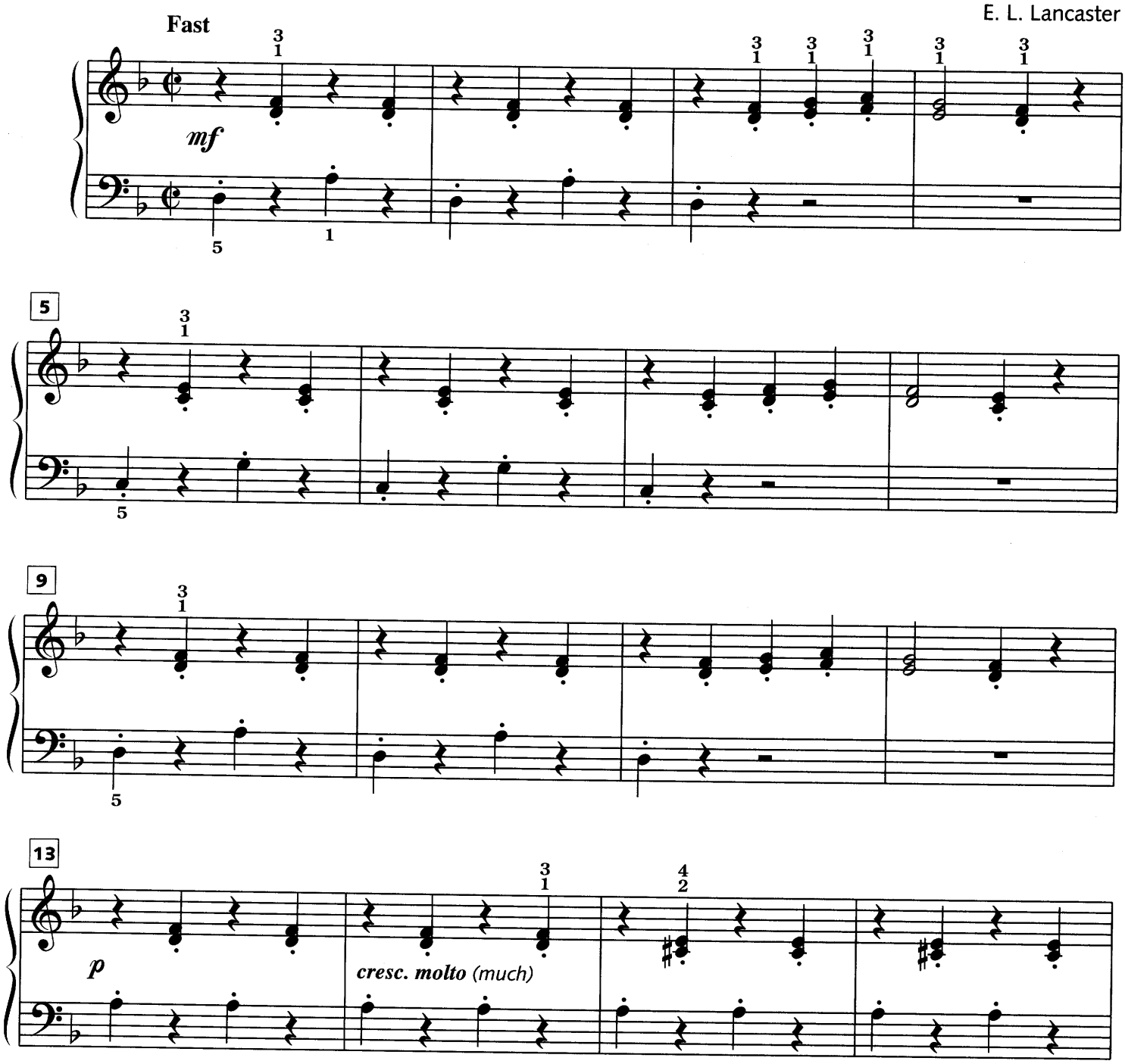
Before playing:
- Map the piece using *D.C. al Fine* and *Fine.*
- Locate and mark the measures where both hands change to a different position.
- Tap the rhythm with both hands.

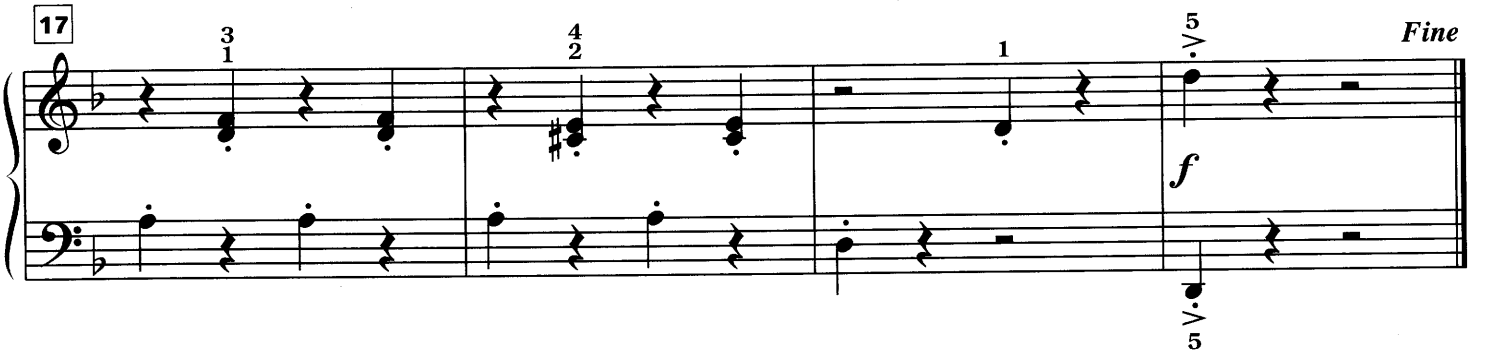
While playing:
- Maintain a staccato touch throughout the piece.
- Observe the dynamics for an exciting performance!

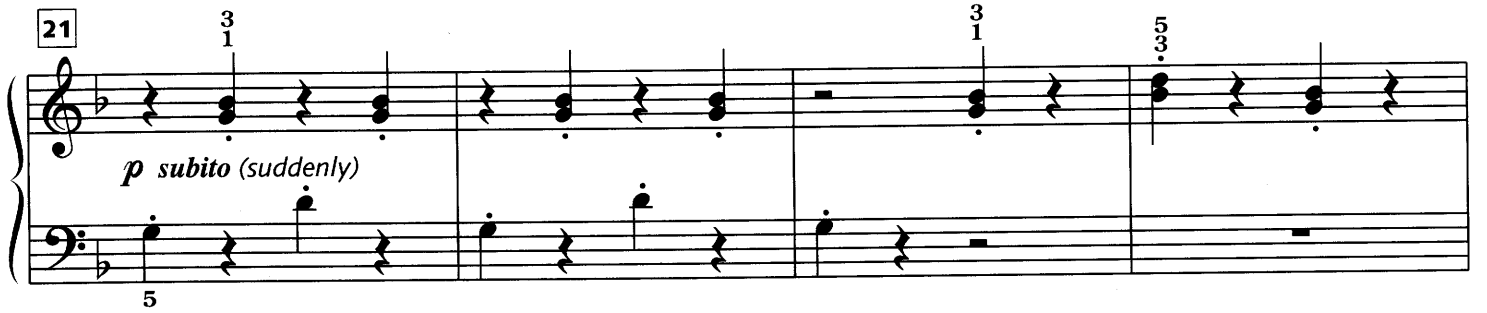
TOCCATINA

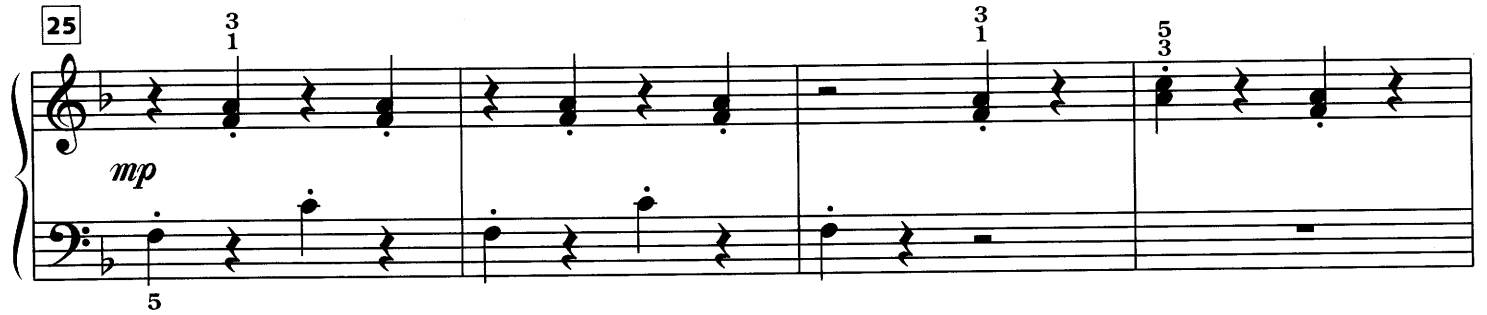
3-32

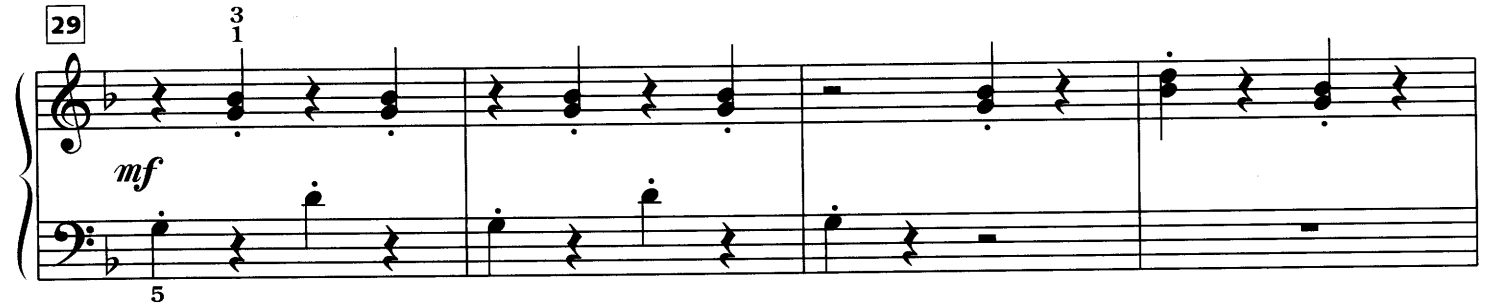
E. L. Lancaster

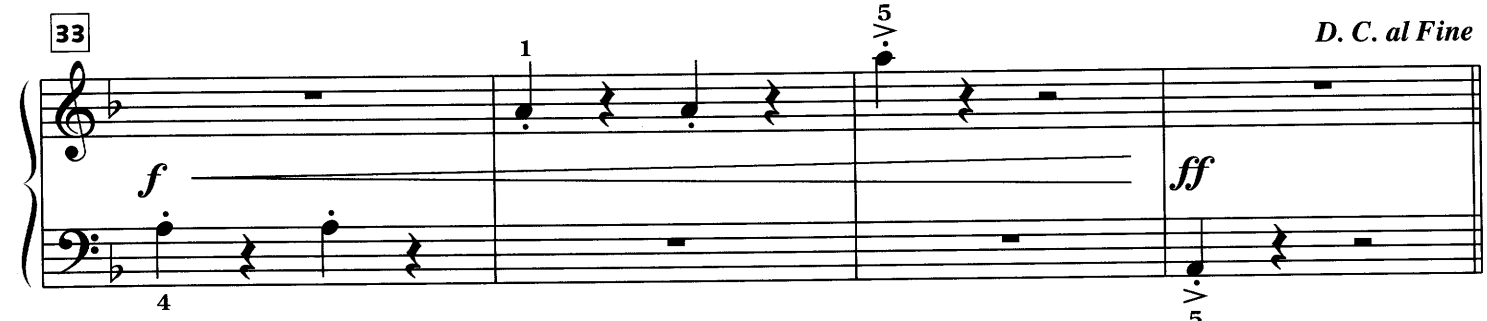



17
Fine
f


21
p subito (suddenly)


25
mp


29
mf


33
D. C. al Fine
f
ff

Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

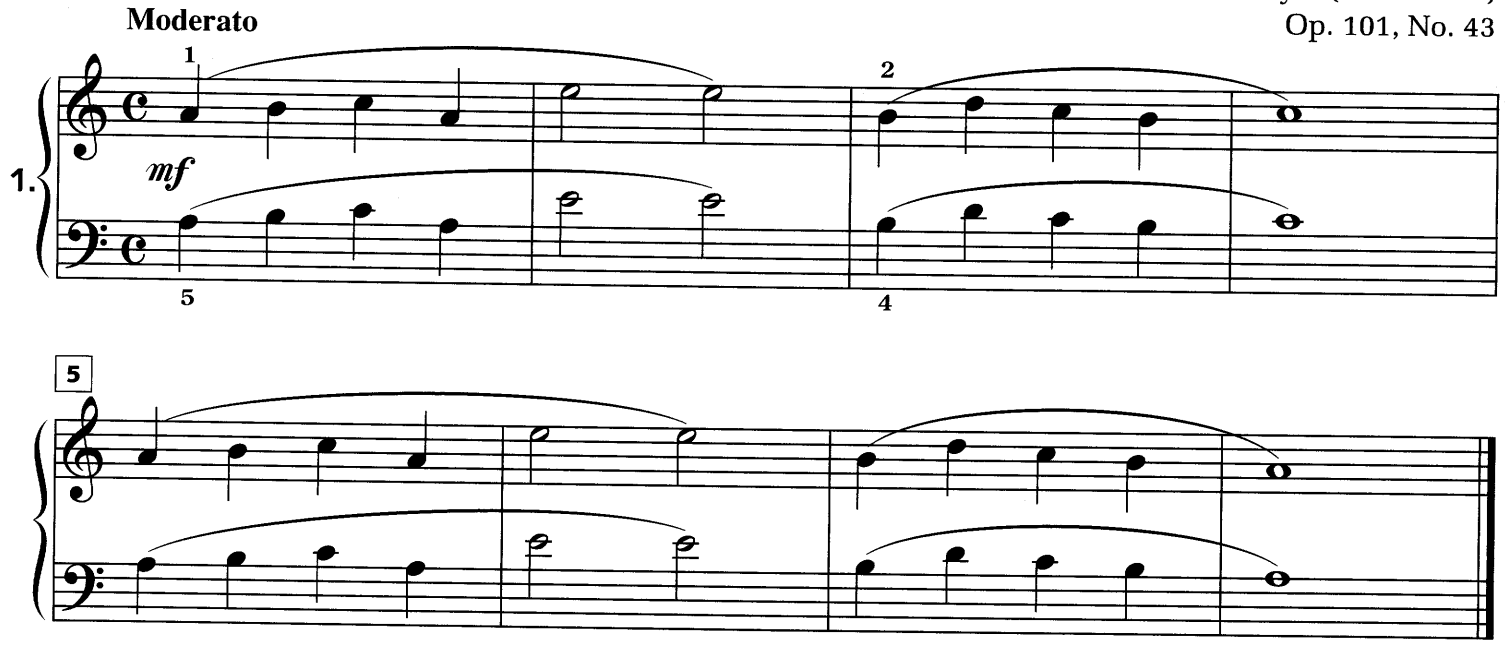
Use the following practice directions:

1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

STUDY

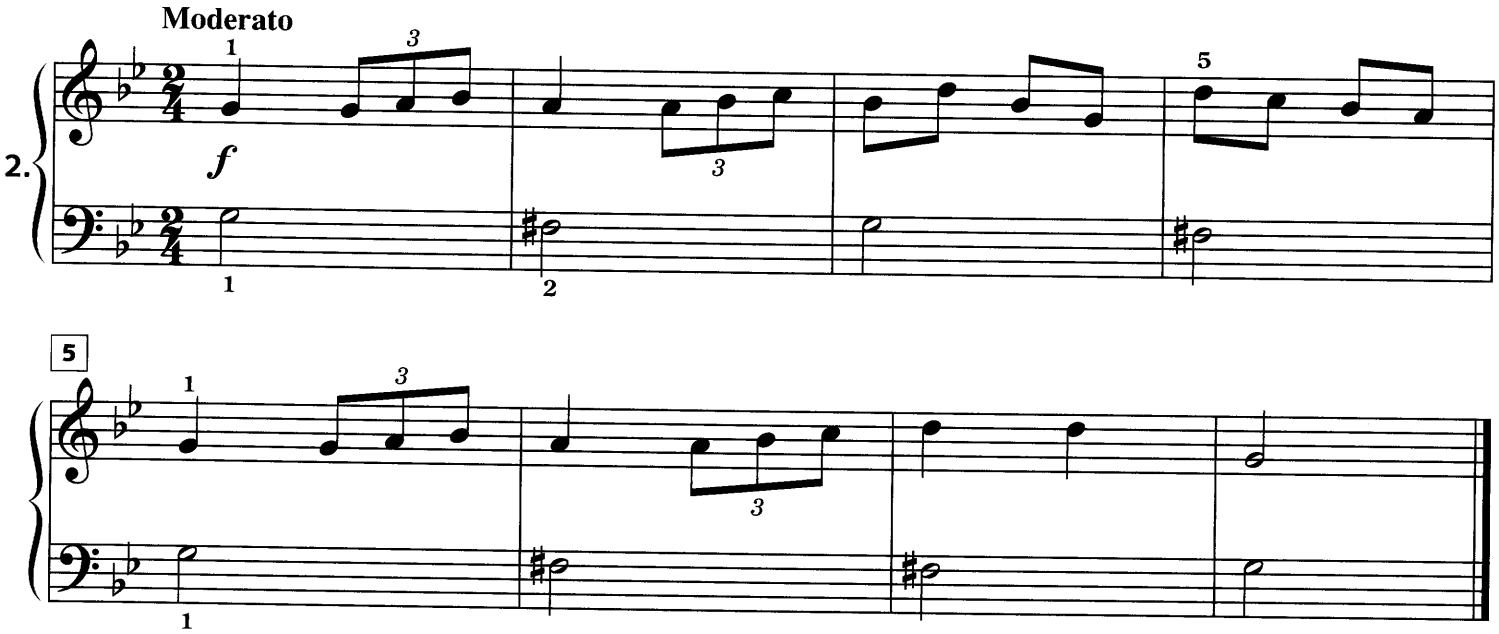
3-33

Ferdinand Beyer (1803–1863)
Op. 101, No. 43



▶ Transpose to F minor.

3-34



▶ Transpose to A minor.

3-35

Relaxed

3.

mp

5

▶ Transpose to C minor.

3-36

Moderato

4.

mf

f

▶ Transpose to C minor.

3-37

Allegretto

5.

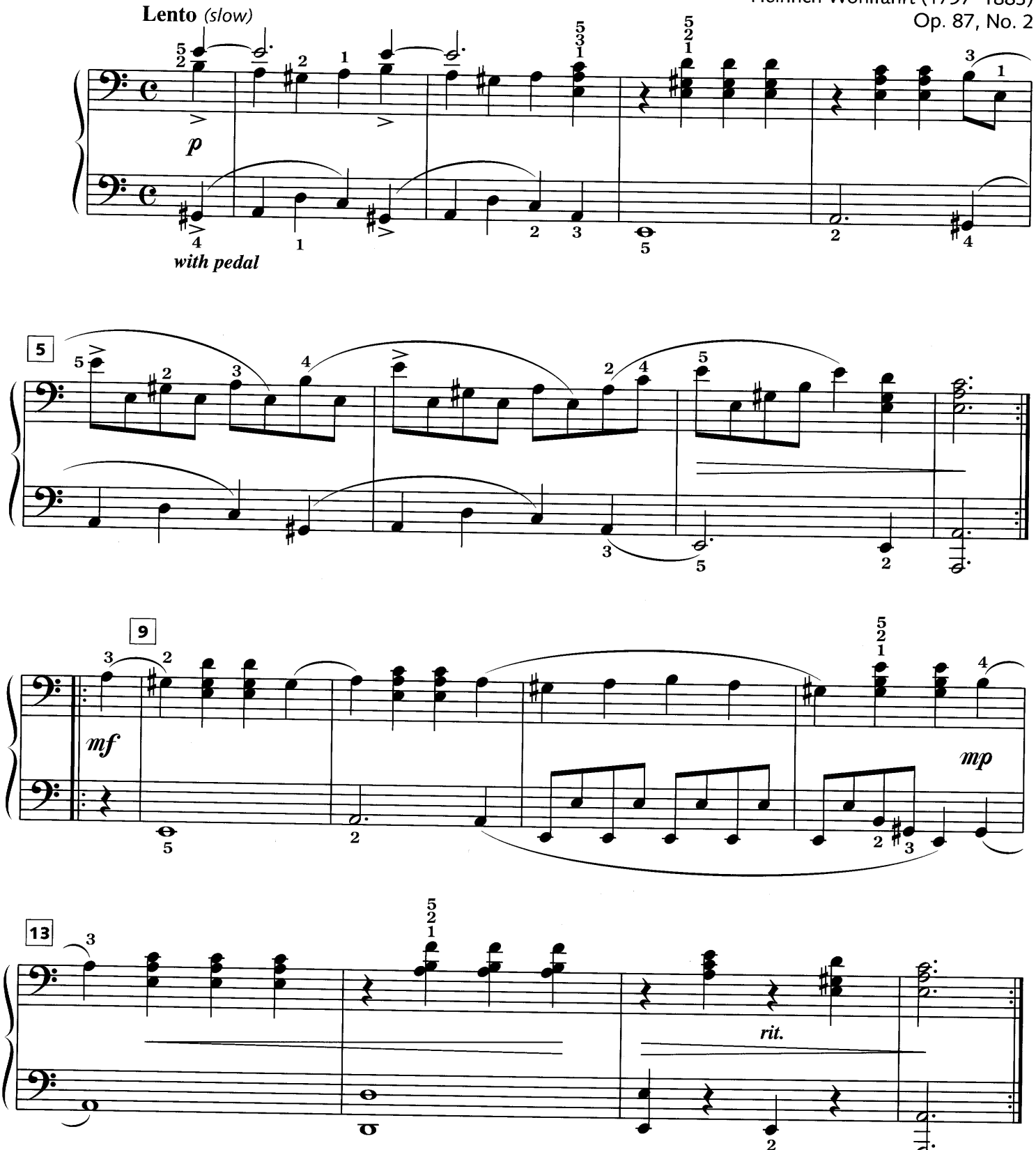
mp

Prelude
(The Children's Musical Friend)

Secondo—Teacher

3-38

Heinrich Wohlfahrt (1797–1883)
Op. 87, No. 2

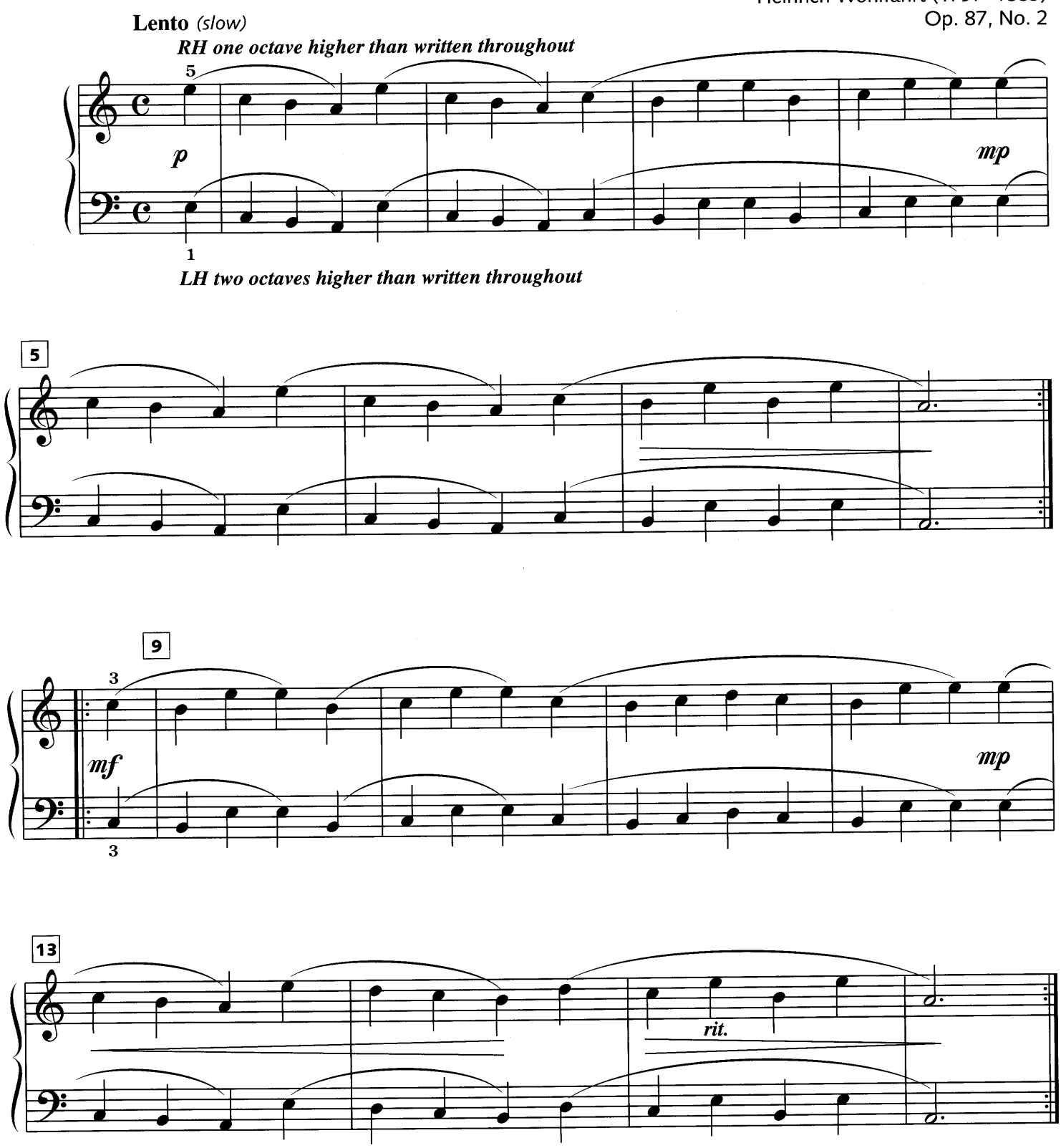


Some pieces begin with an **incomplete measure.** The first measure below has only one count. The three missing counts are found in the last measure.

PRELUDE
(THE CHILDREN'S MUSICAL FRIEND)
Primo—Student

3-38

Heinrich Wohlfahrt (1797–1883)
Op. 87, No. 2



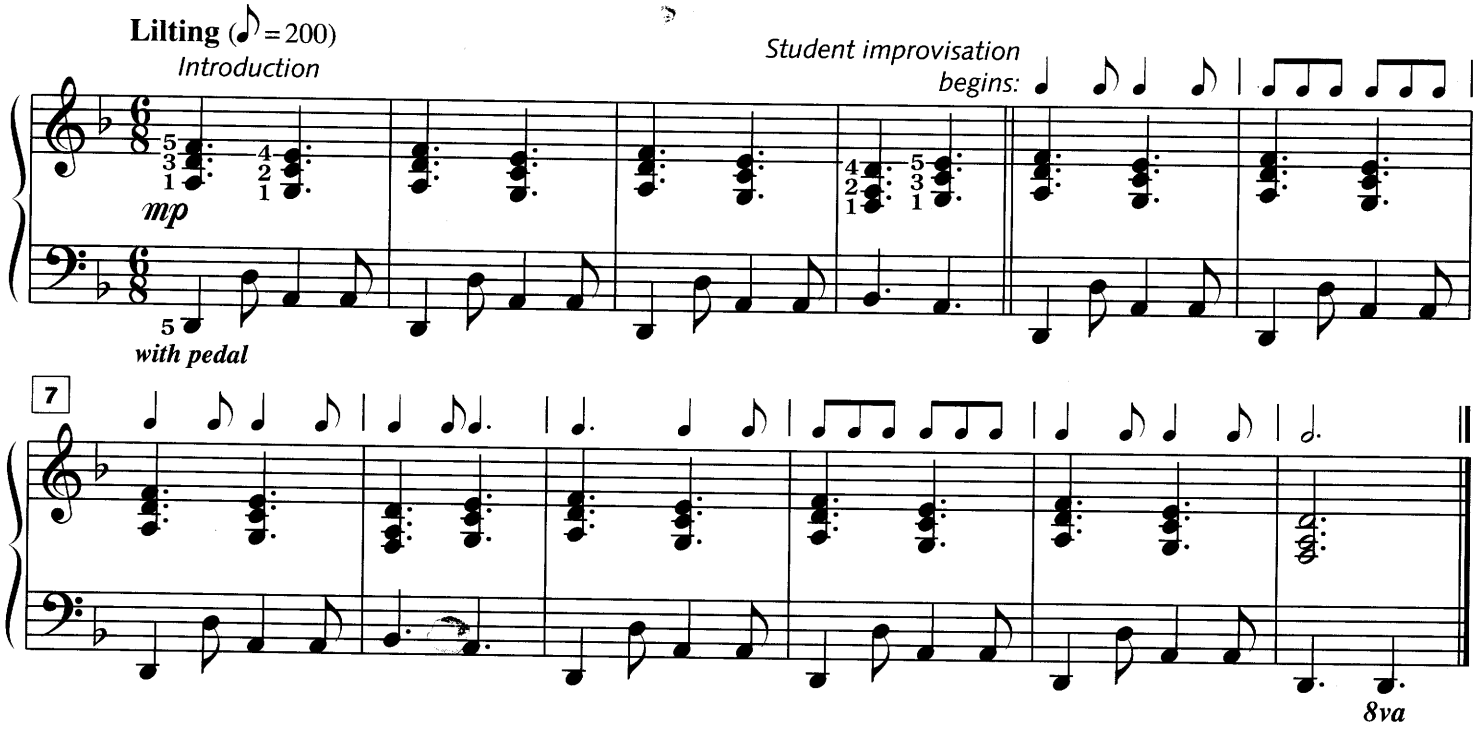
Five-Finger Improvisation (Minor)

Improvise an 8-measure melody using notes from the indicated five-finger pattern as the teacher plays each accompaniment. Listen to the 4-measure introduction to establish the tempo, mood and style before beginning the melody. You can use the suggested rhythm for your improvisation or create your own rhythm to complement the accompaniment.

1. Using a RH D minor five-finger pattern, begin and end your melody on the D above middle C.

3-39

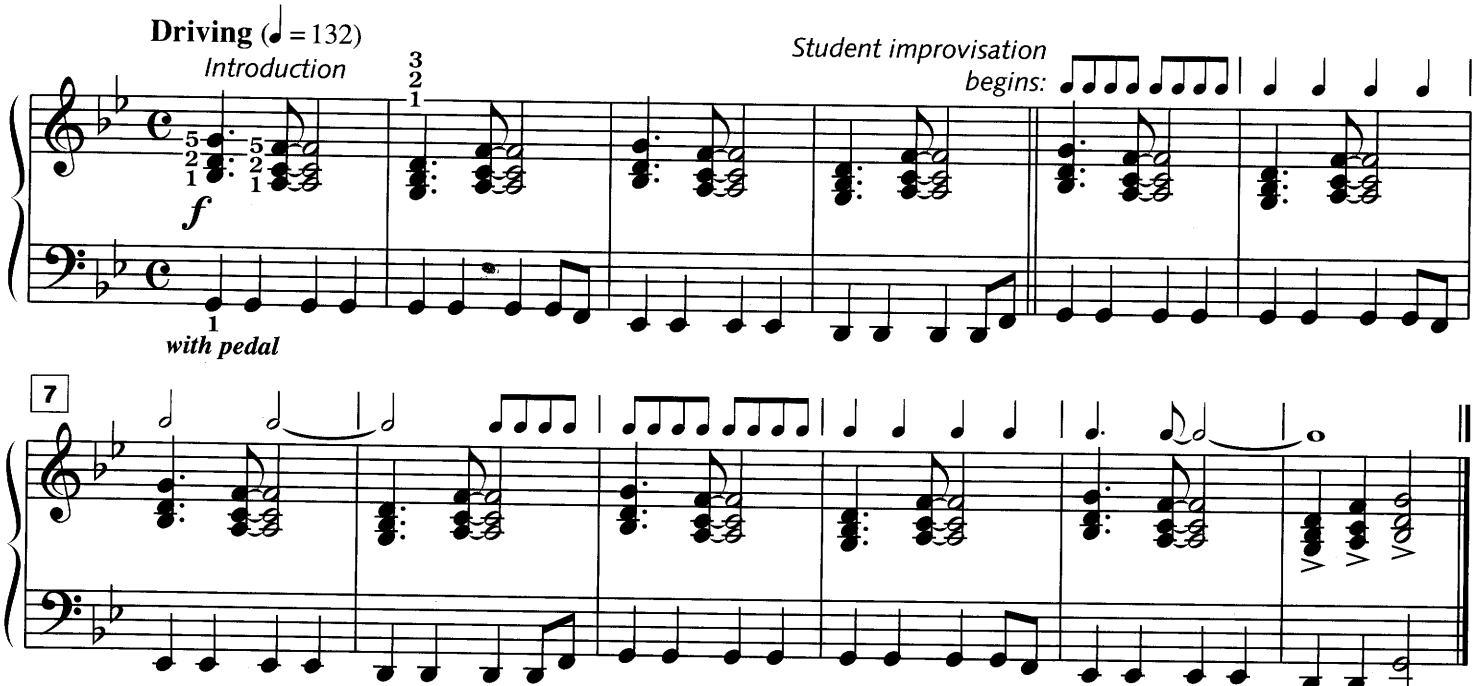
TEACHER ACCOMPANIMENT



2. Using a RH G minor five-finger pattern, begin and end your melody on the G above middle C.

3-40

TEACHER ACCOMPANIMENT



Unit 6

Review Worksheet

Name _____ *Date* _____

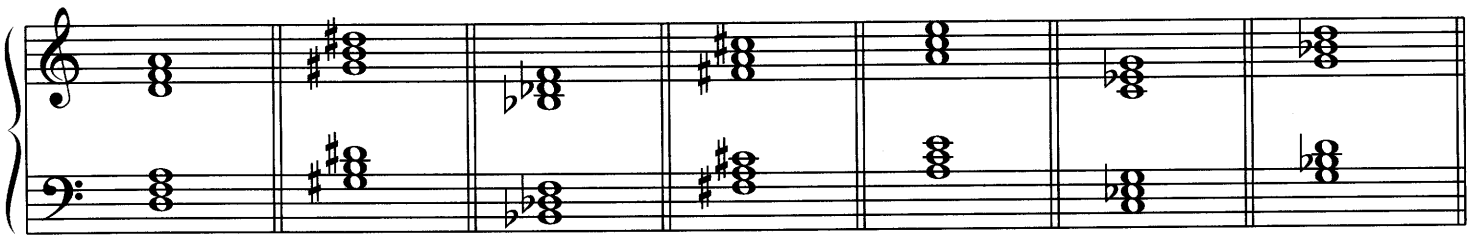
1. Begin on each given key and build an ascending minor five-finger pattern. Write the names of the keys in the blanks.

B	_____	_____	_____	_____
F	_____	_____	_____	_____
E♭	_____	_____	_____	_____
C♯	_____	_____	_____	_____

2. Identify each minor five-finger pattern from its black-white key sequence. Write the name of the five-finger pattern in the blank.

W	**B**	**W**	**W**	**W**	_____
B	**B**	**W**	**W**	**B**	_____
B	**W**	**B**	**B**	**B**	_____
W	**W**	**B**	**B**	**W**	_____

3. Identify each minor triad by writing its name on the line.



_____ _____ _____ _____ _____ _____ _____

4. Identify the minor chords from their black-white key sequence. Write the names of the chords in the blanks.

B	**W**	**B**	_____	_____	_____
W	**B**	**W**	_____	_____	_____
W	**W**	**W**	_____	_____	_____

5. Draw a line to connect the minor key on the left with its corresponding key signature on the right.

F minor

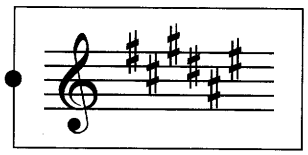
B minor

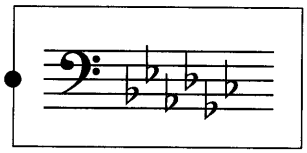
D♯ minor

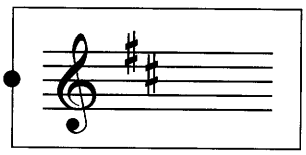
E♭ minor

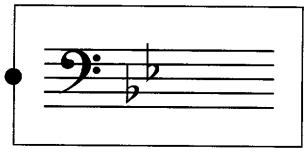
E minor

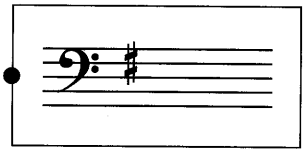
G minor











Unit 7

Chord Qualities

Objectives

Upon completion of this unit the student will be able to:

1. Play major, minor, augmented and diminished chords beginning on any key.
2. Perform solo and ensemble repertoire that uses various chord qualities.
3. Sight-read and transpose melodies with various chord qualities as an accompaniment.
4. Create two-hand accompaniments from chord symbols.

Assignments

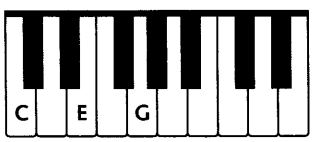
Week of _____

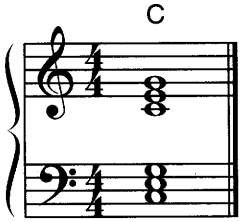
Write your assignments for the week in the space below.

Augmented Chords

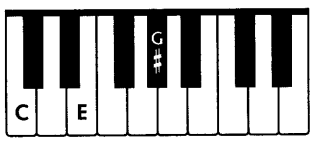
A major chord becomes **augmented** when the fifth is raised a half step. A plus sign (+) indicates an augmented chord.

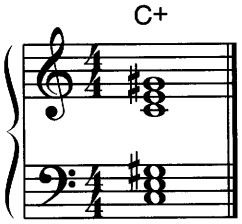
C Major Chord





C Augmented Chord

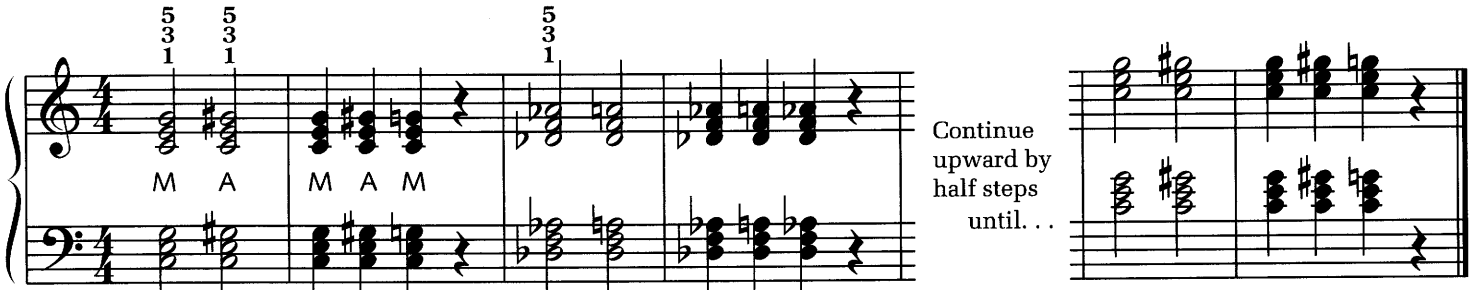




Playing Major and Augmented Chords

Play the following exercise that uses major (M) and augmented (A) chords.

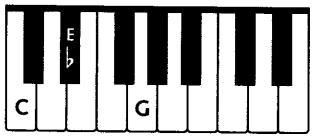
4-1



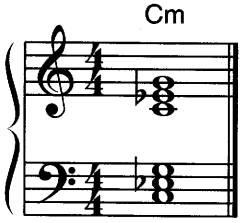
Diminished Chords

A minor chord becomes **diminished** when the fifth is lowered a half step. A small circle (°) indicates a diminished chord.

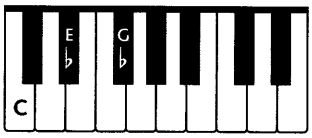
C Minor Chord



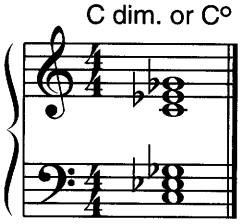
Cm



C Diminished Chord



C dim. or C°

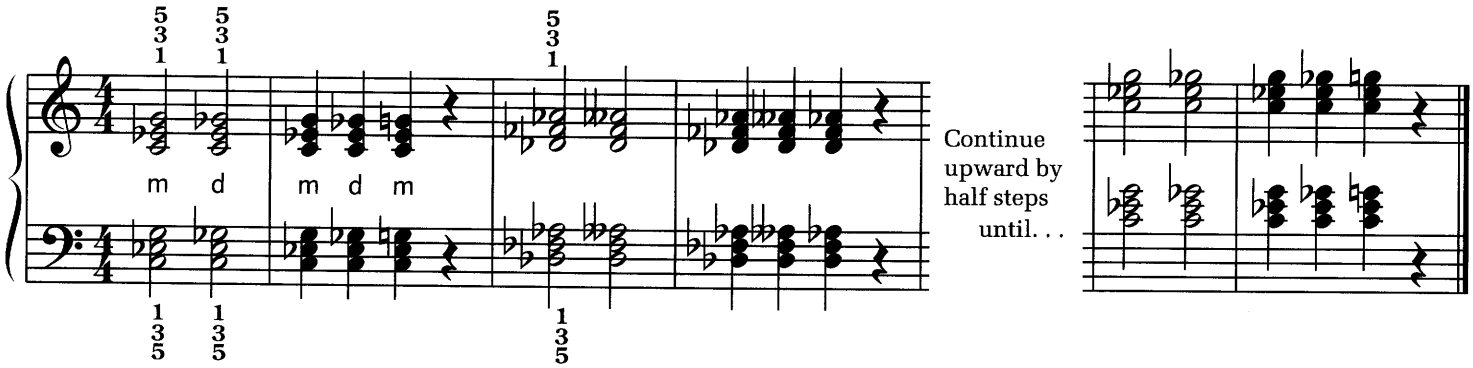


Playing Minor and Diminished Chords

Play the following exercise that uses minor (m) and diminished (d) chords.

A **double flat (𝄫)** lowers a flatted note another half step, or a natural note one whole step.

4-2

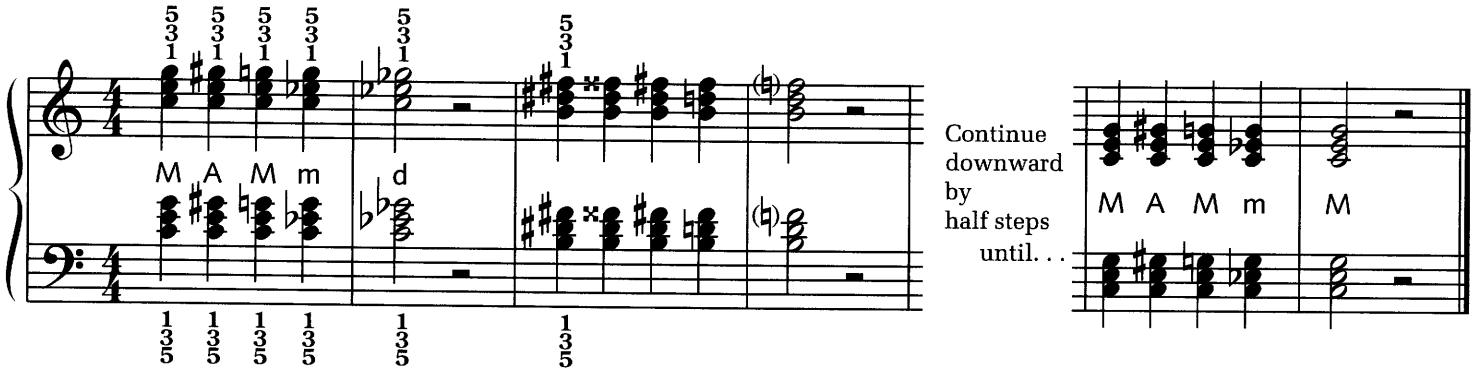


Playing Major, Augmented, Minor and Diminished Chords

Play the following exercise that uses major (M), augmented (A), minor (m) and diminished (d) chords.

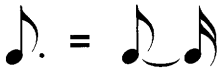
A **double sharp (×)** raises a sharped note another half step, or a natural note one whole step.

4-3



The Dotted Eighth Note

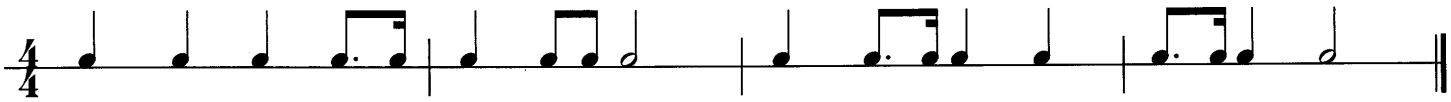
A dotted eighth note has the same value as an eighth note tied to a sixteenth note.



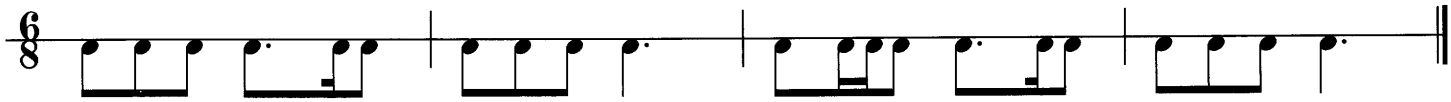
Rhythm Reading

Tap the following rhythm patterns using RH for notes with stems going up and LH for notes with stems going down. For exercises that use both hands, tap hands separately first, and then hands together, always counting aloud.

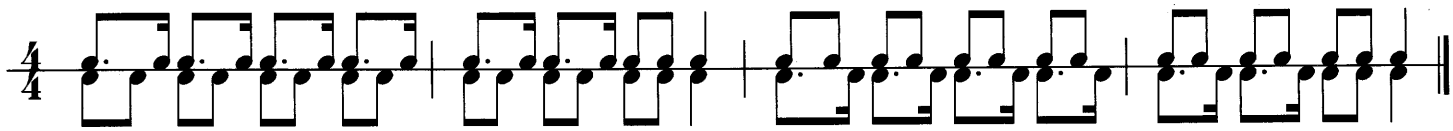
4-4

1. 

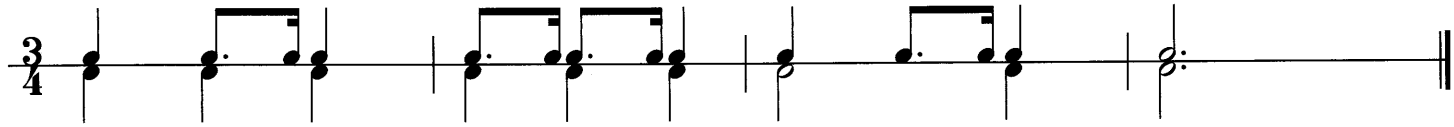
4-5

2. 

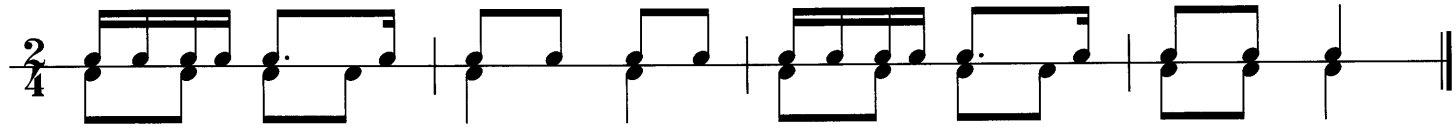
4-6

3. 

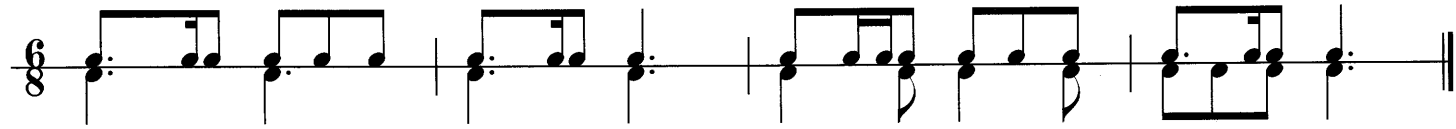
4-7

4. 

4-8

5. 

4-9

6. 

Solo Repertoire

Before playing:
- Block and name all the chords in the RH.
- Tap the finger numbers in rhythm with both hands.
- Circle each note that the LH plays by crossing over the RH.

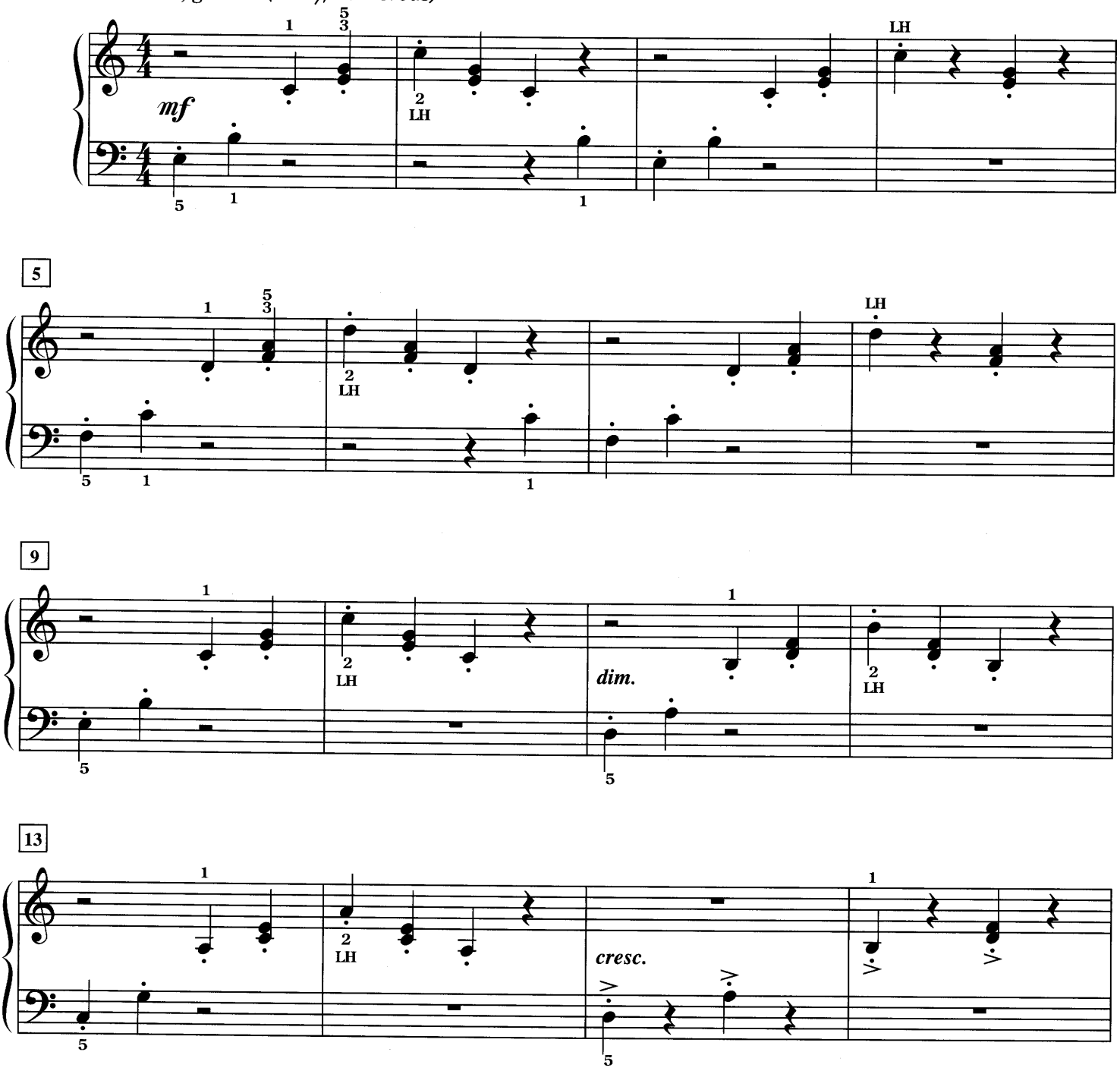
While playing:
- Listen for accents as you play measures 15–16 and 30–31.
- Maintain the RH staccato throughout the piece.
- Observe the *crescendos* and *dimenuendos.*

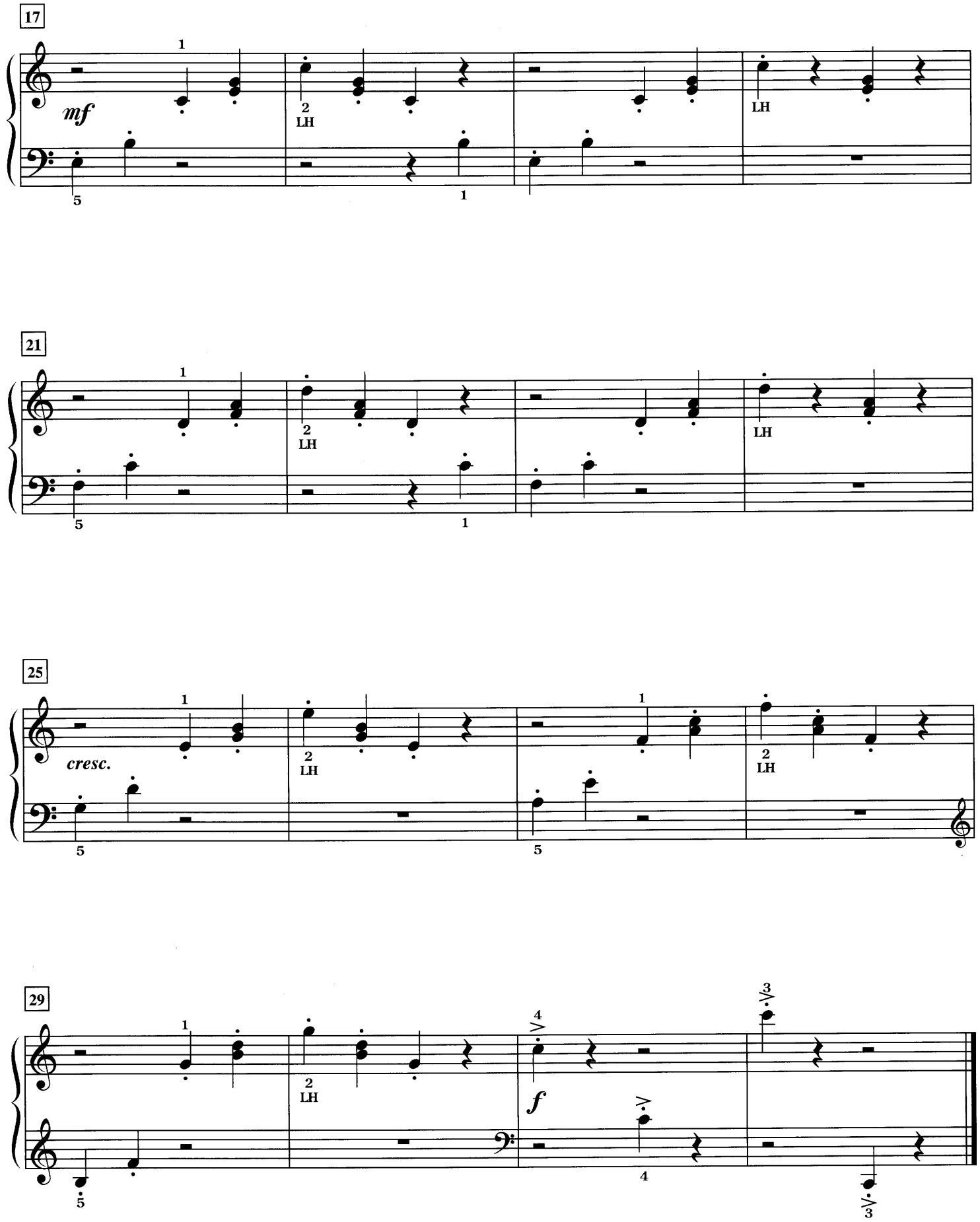
4-10

TOPSY-TURVY

E. L. Lancaster

Vivo, giocoso *(lively, humorous)*




17
mf
1
2
LH
LH
5
1
21
1
2
LH
LH
5
1
25
cresc.
1
2
LH
1
2
LH
5
5
29
1
2
LH
4
f
3
5
4
3

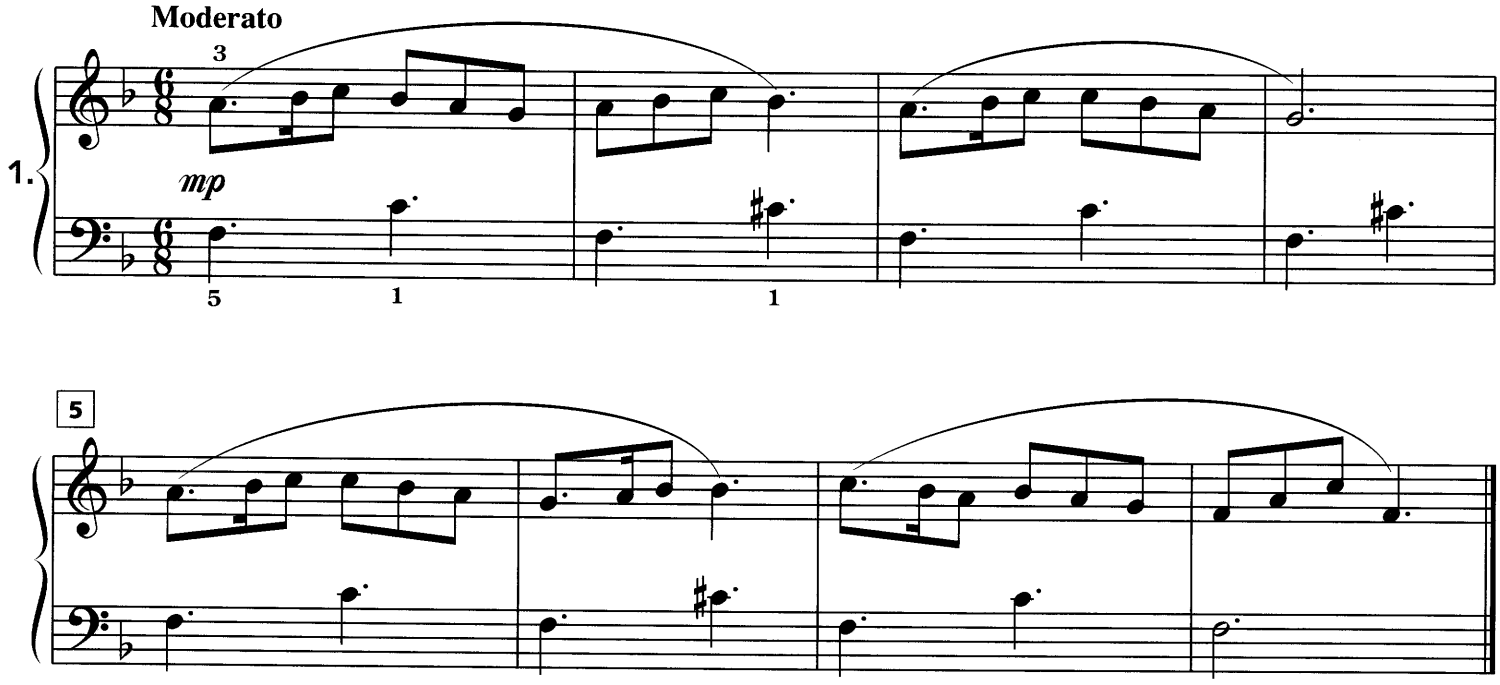
Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

Use the following practice directions:

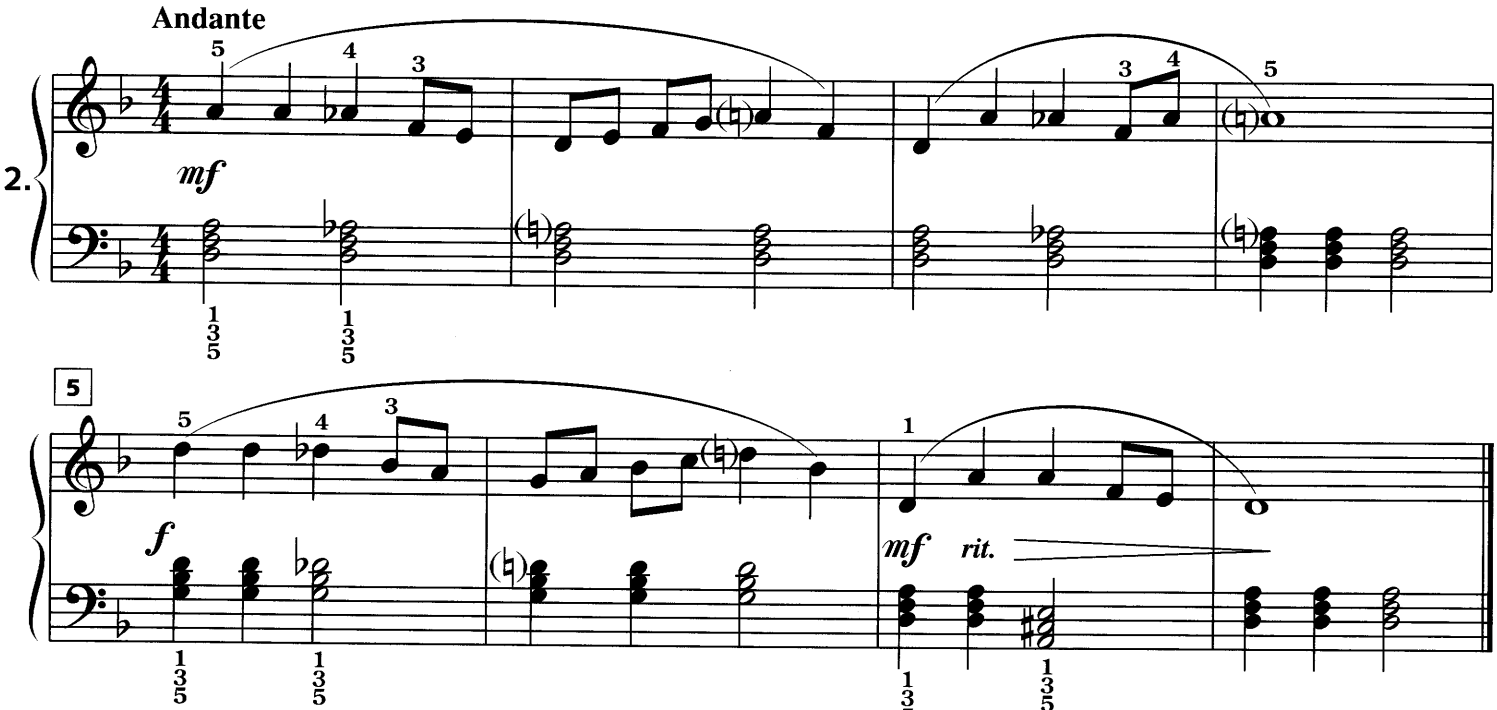
1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

4-11

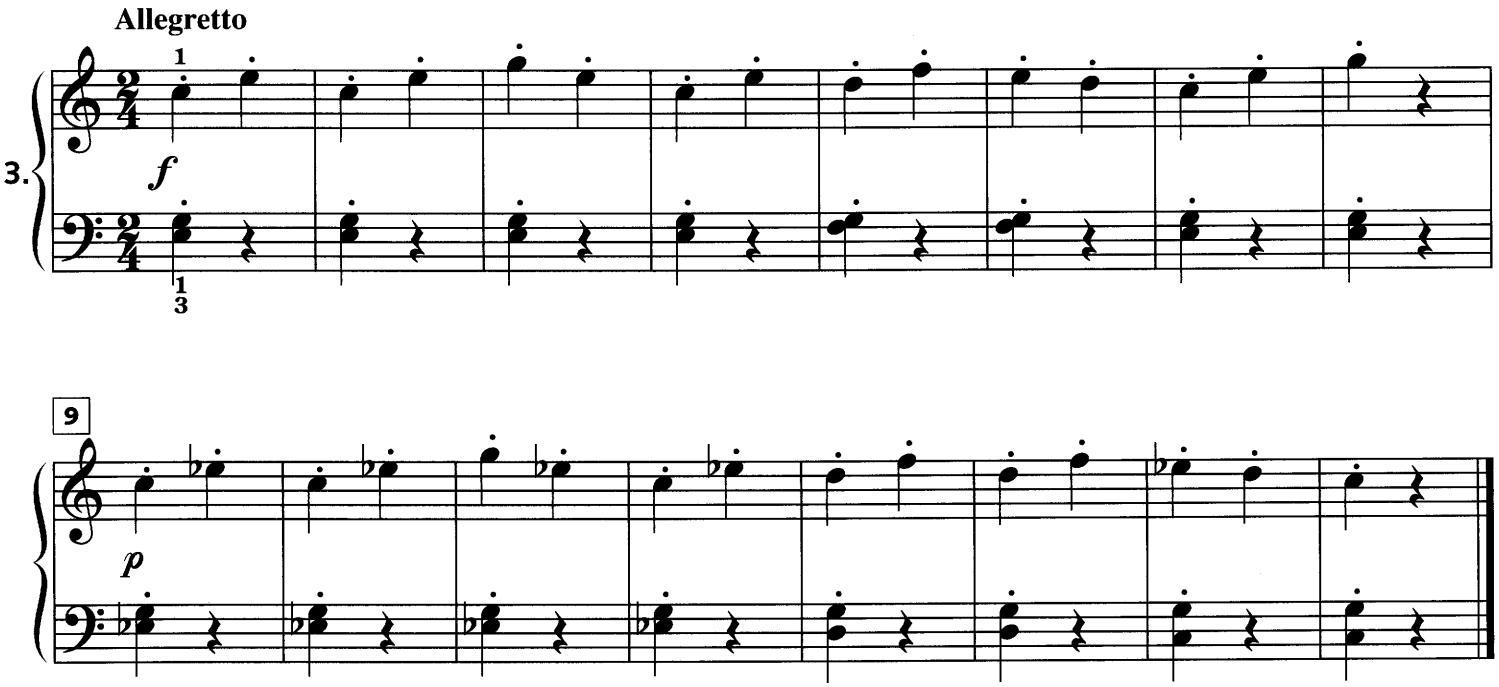


▶ Transpose to G major.

4-12



4-13

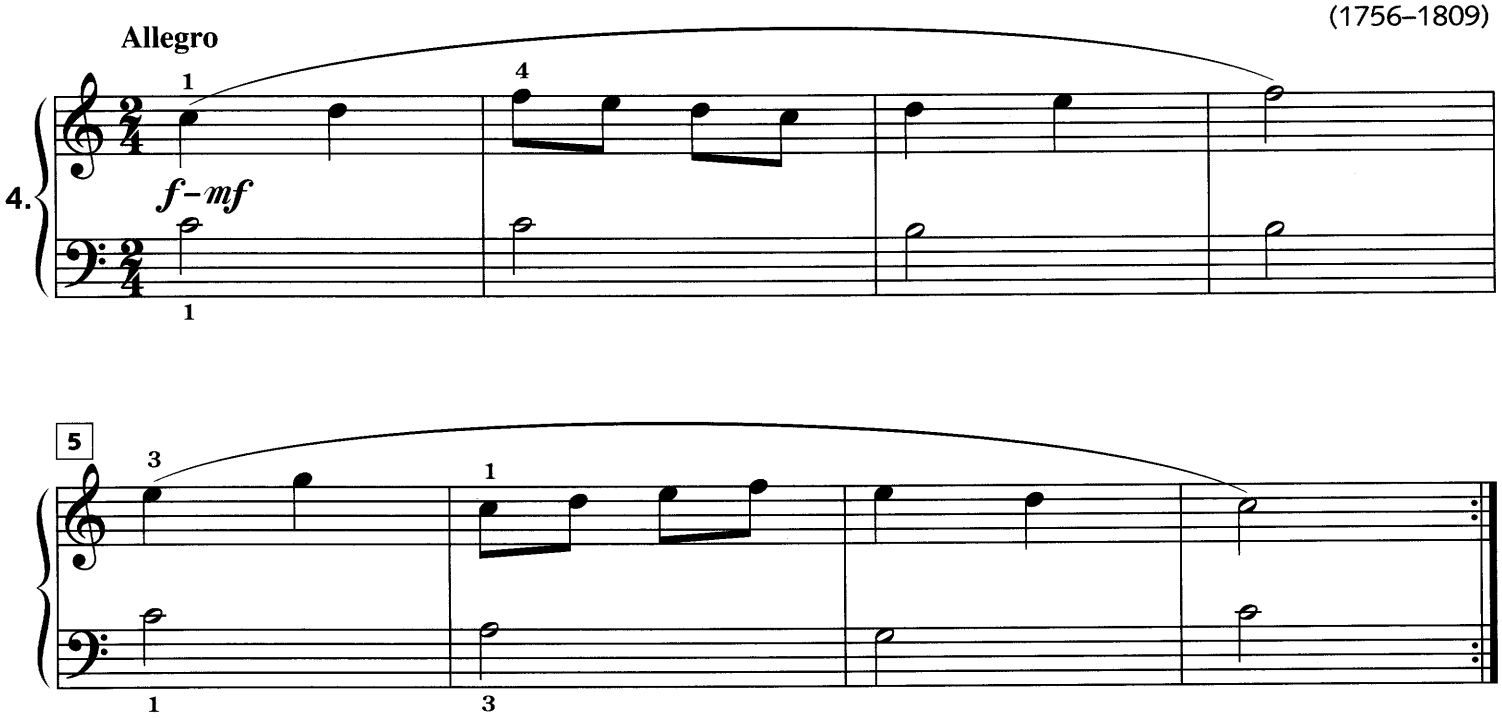


▶ Transpose to D major.

Allegro

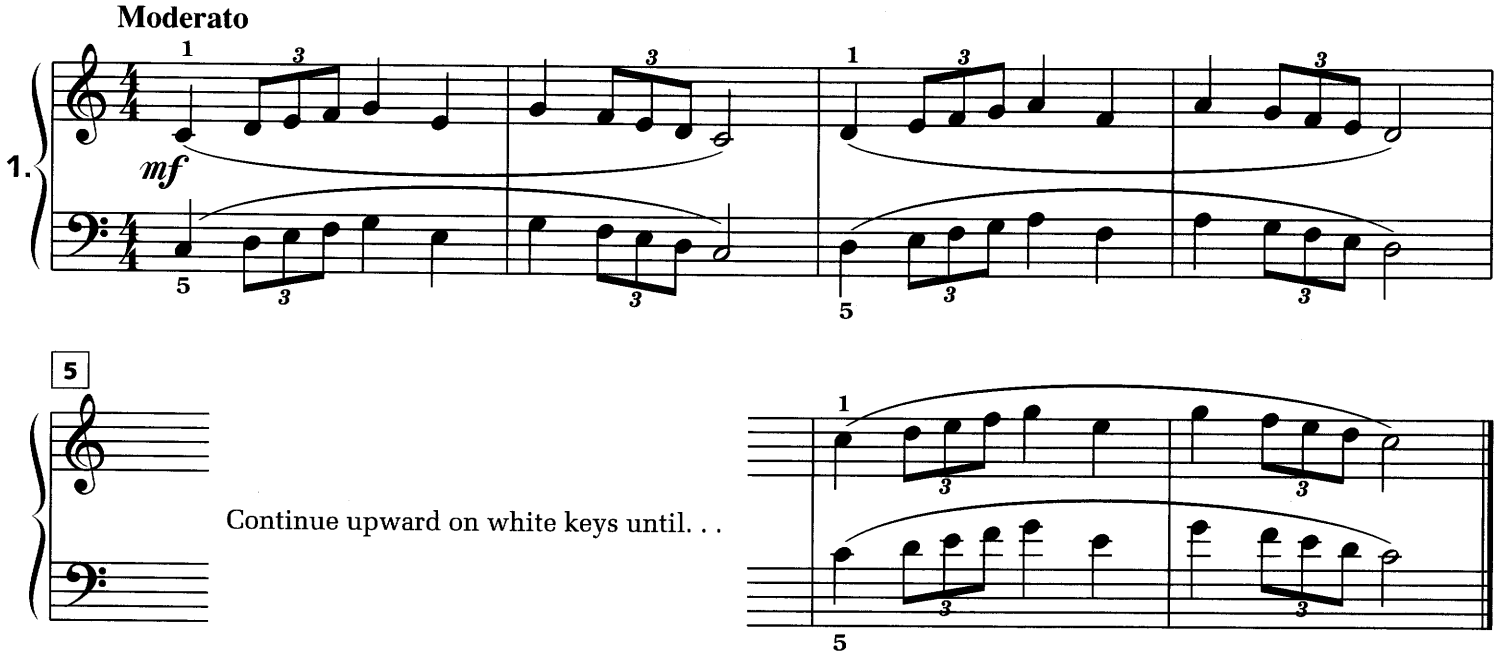
4-14

Alexander Reinagle
(1756–1809)

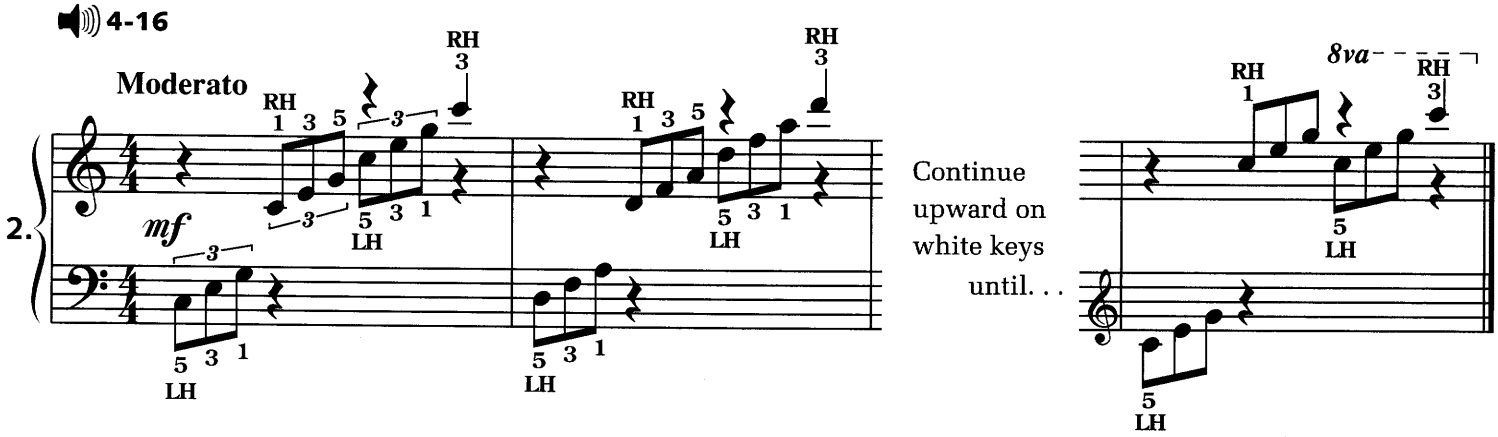


Technique

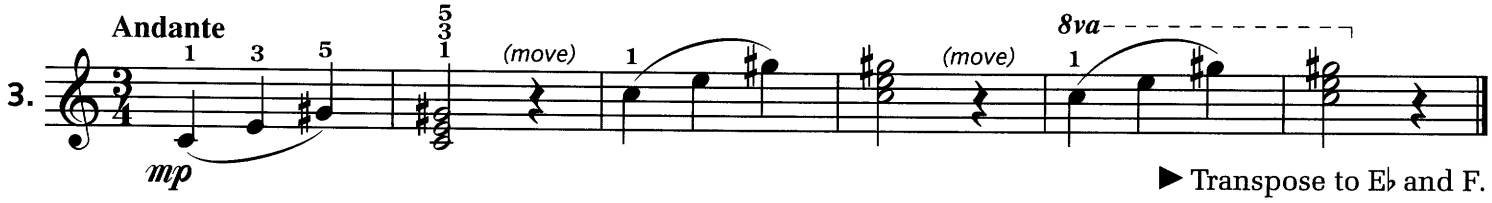
4-15



4-16



4-17



4-18

Harmonization with Two-Hand Accompaniment

Using the indicated chords, create a two-hand accompaniment for the melodies by continuing the pattern given in the first two meas-

4-19

Moderato

1. F Gm C F Dm G C

mf *mp*

5 Gm C A Dm Gm C F

rit.

Country Gardens

4-20

Percy Grainger
(1882–1961)

Lively

2. G C D G G Cm D G G+ C D G G Cm D G

mf *mp*

Unit 8

Major Scales in Tetrachord Position

Objectives

Upon completion of this unit the student will be able to:

1. Play major scales in tetrachord position.
2. Play exercises that utilize intervals up to an octave.
3. Use the damper pedal in performance.
4. Perform solo repertoire that uses intervals up to an octave.
5. Create two-hand accompaniments from chord symbols.
6. Sight-read melodies with intervals of 5ths, 6ths, 7ths and 8ths (octaves) as accompaniment.

Assignments

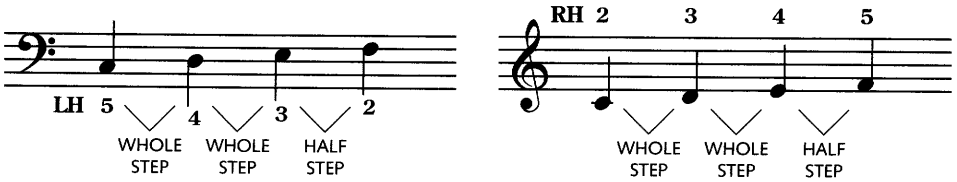
Week of _____

Write your assignments for the week in the space below.

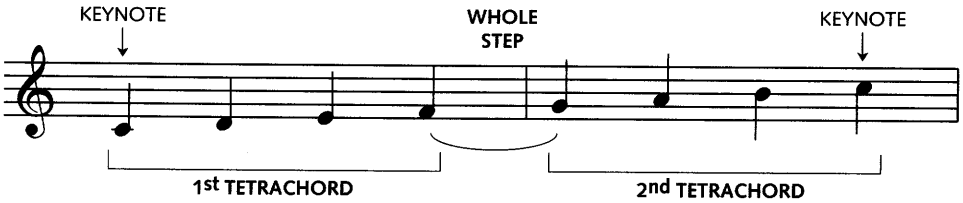
Tetrachords and the Major Scale

A **tetrachord** is a series of four notes having a pattern of *whole step, whole step, half step.*

LH tetrachords are fingered 5 4 3 2.
RH tetrachords are fingered 2 3 4 5.



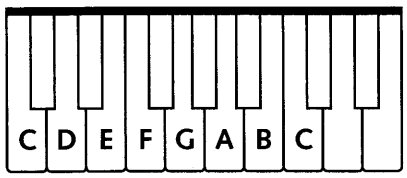
The **major scale** is made of two tetrachords joined by a whole step. Each scale begins and ends on a note of the same name as the scale, called the **keynote.** Any major scale can be formed by following this sequence of whole and half steps: W W H W W W H.



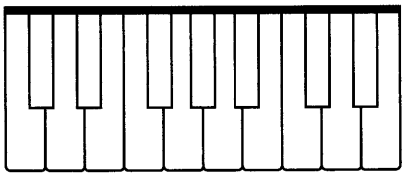
■ **Written Exercise:** Write letter names on the correct keys to form each major scale. Then play using tetrachord position.

Example:

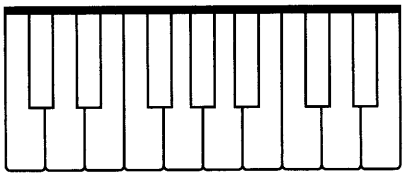
C Major



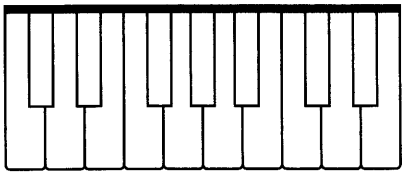
C♯ Major (enharmonic with D♭ major)



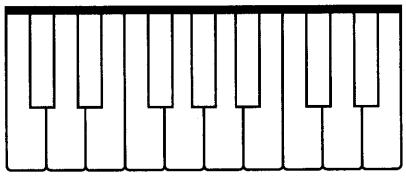
D♭ Major



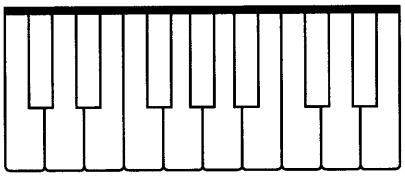
D Major



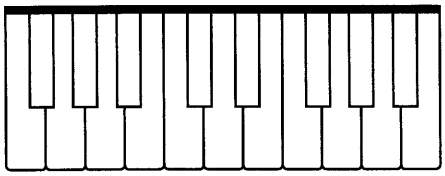
E♭ Major



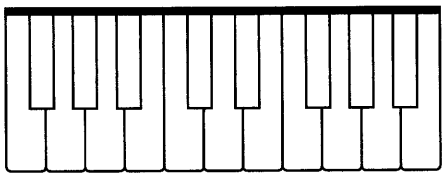
E Major



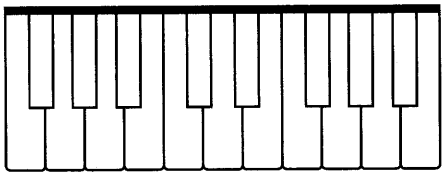
F Major



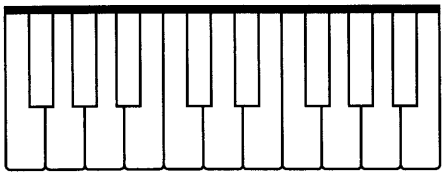
F♯ Major



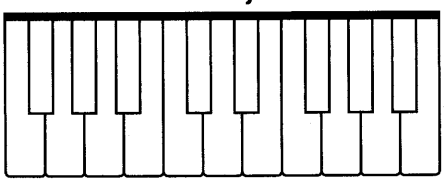
G♭ Major



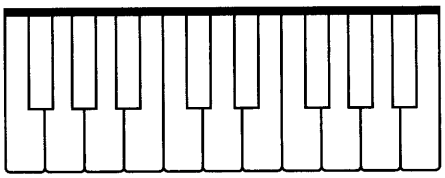
G Major



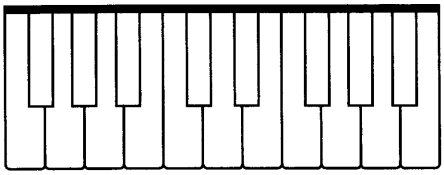
A♭ Major



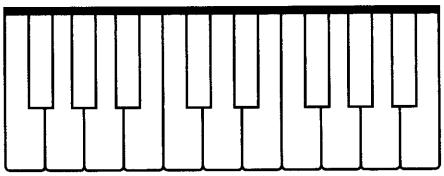
A Major



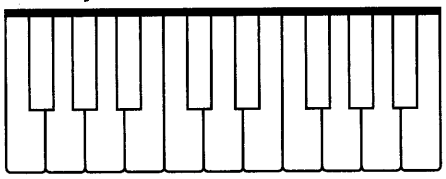
B♭ Major



B Major



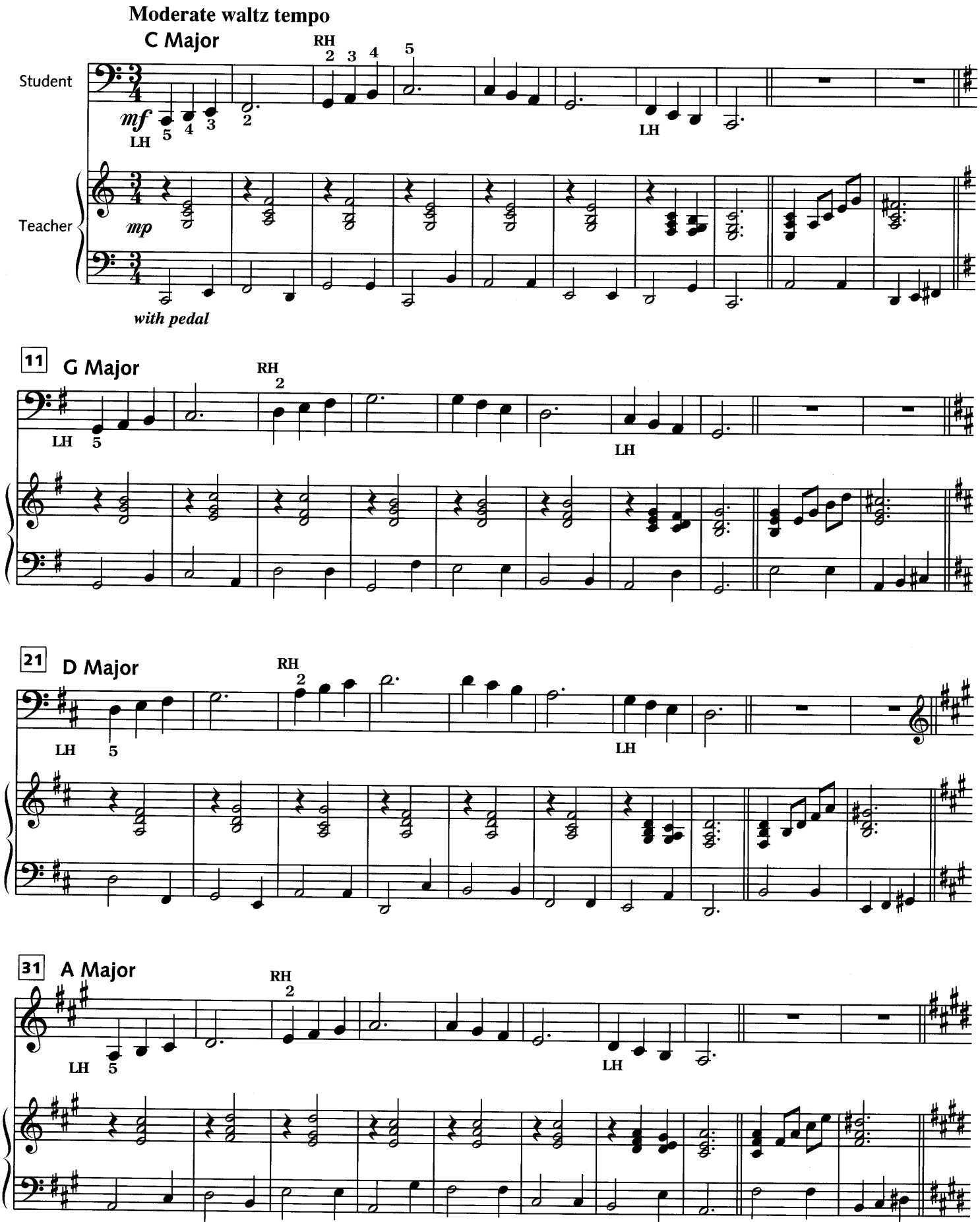
C♭ Major (enharmonic with B major)

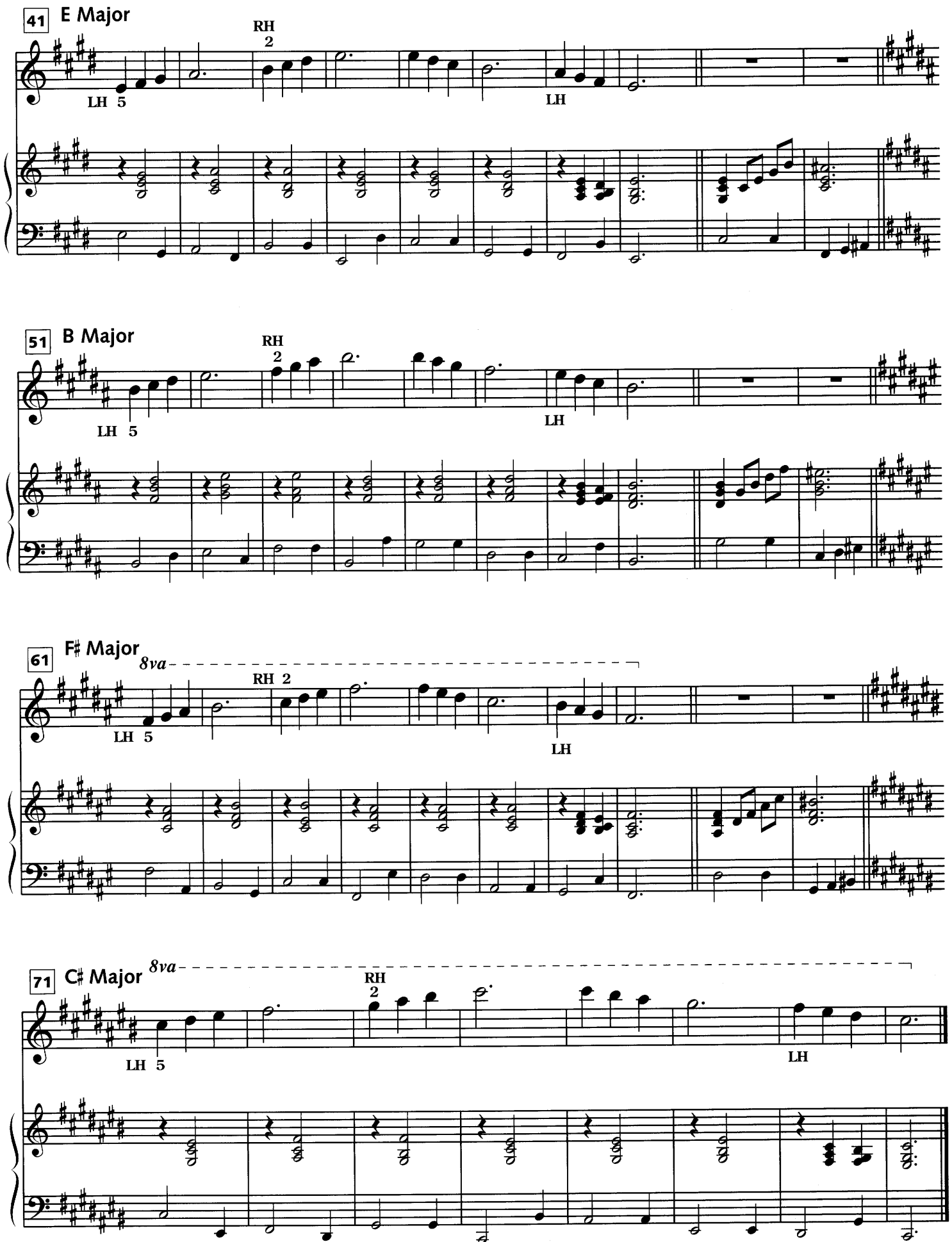


Playing Tetrachord Scales in Sharp Keys

Play the following major scales in tetrachord position while the teacher plays an accompaniment.

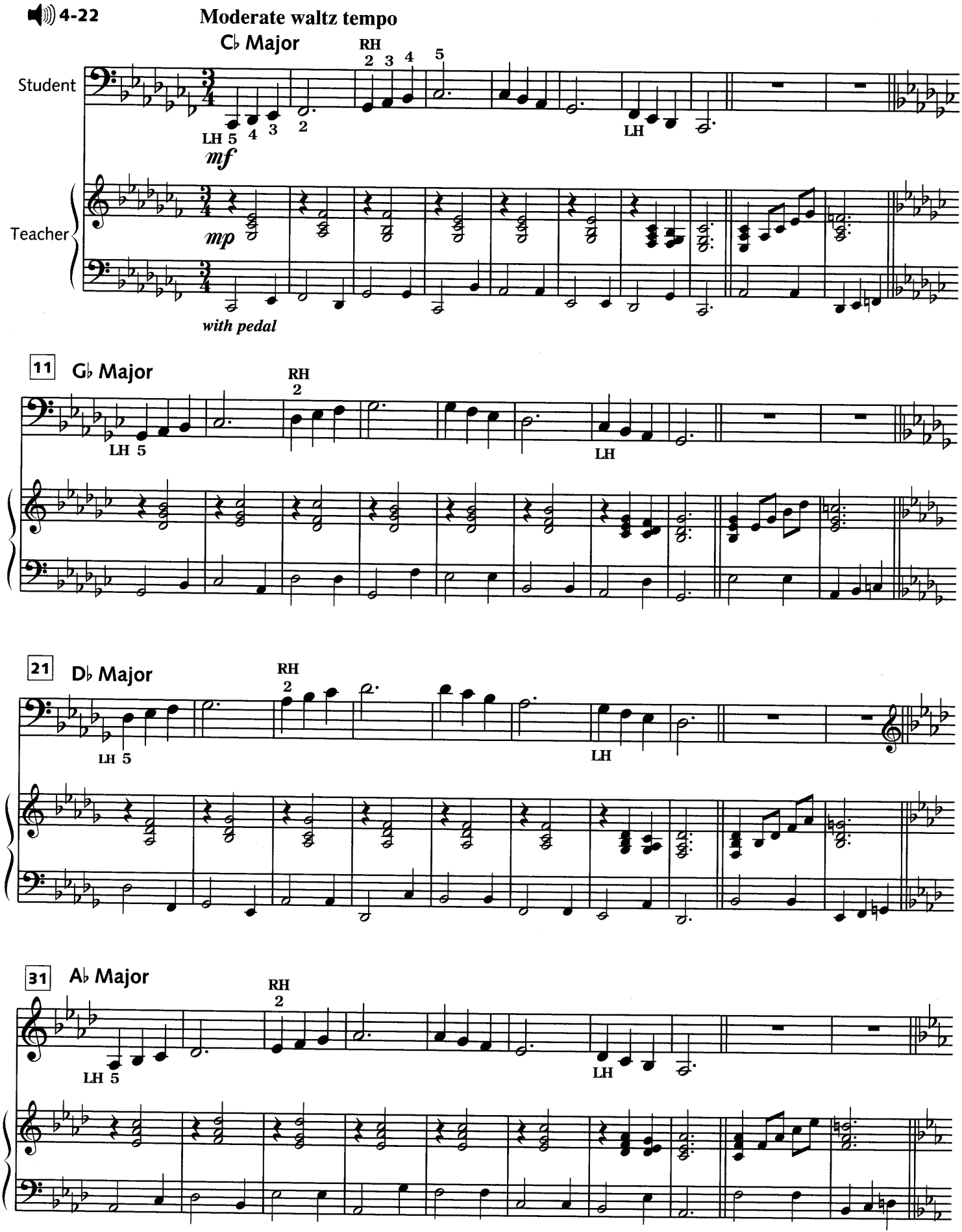
4-21

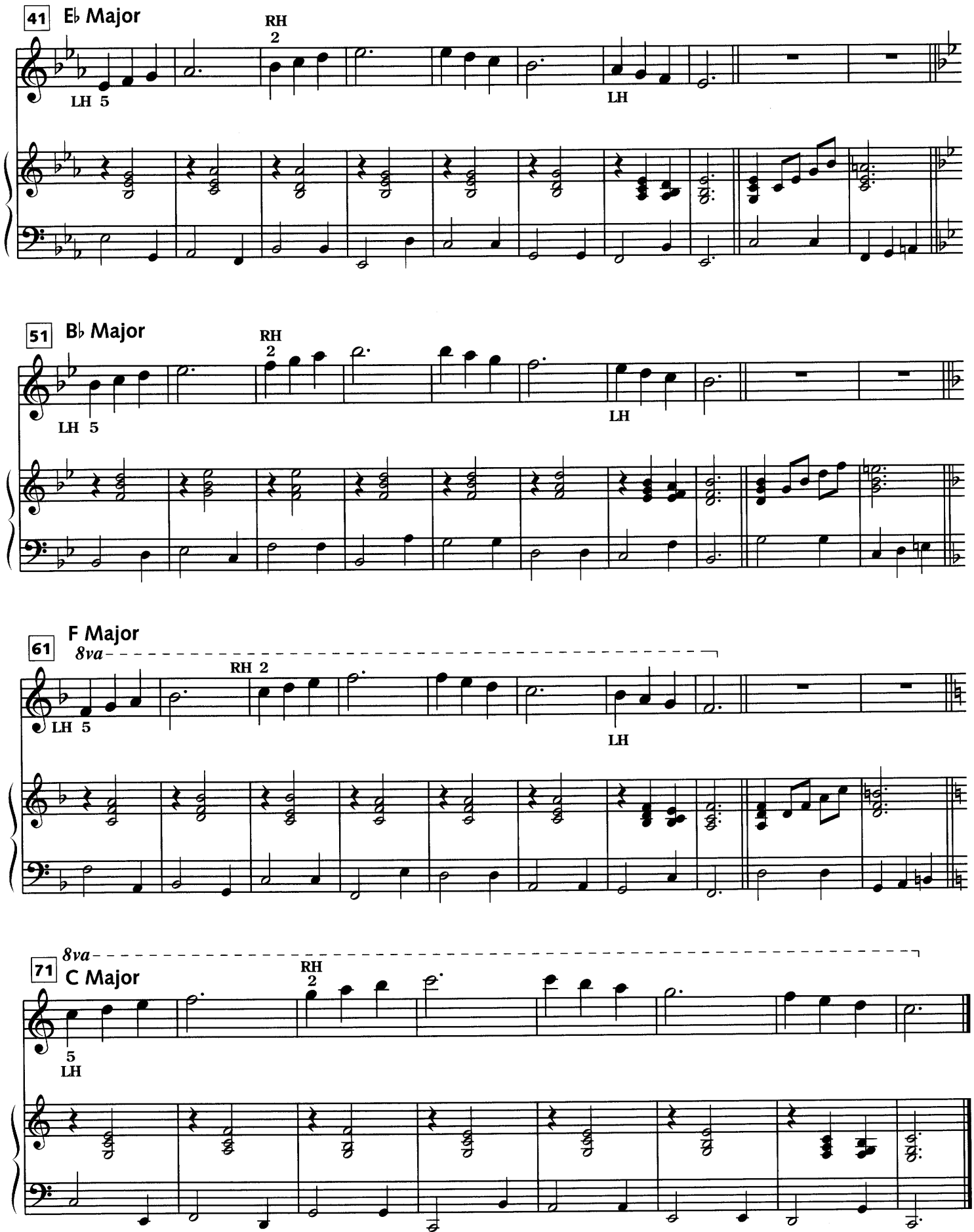



41
E Major
RH
2
LH 5
LH
51
B Major
RH
2
LH 5
LH
61
F♯ Major
8va
RH 2
LH 5
LH
71
C♯ Major
8va
RH
2
LH 5
LH

Playing Tetrachord Scales in Flat Keys

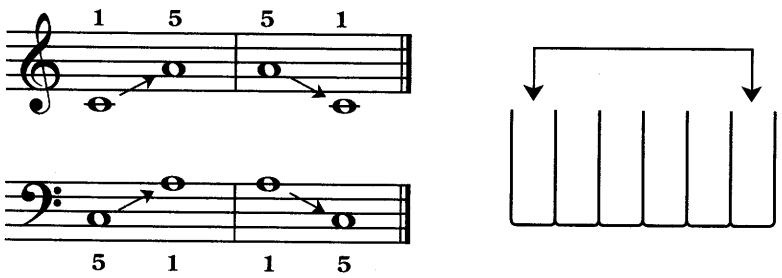
Play the following major scales in tetrachord position while the teacher plays an accompaniment.



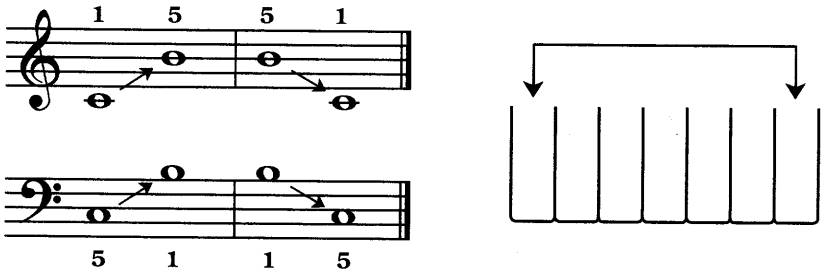

41
E♭ Major
RH
2
LH 5
LH
51
B♭ Major
RH
2
LH 5
LH
61
F Major
8va
RH 2
LH 5
LH
71
8va
C Major
RH
2
5
LH

Intervals of 6ths, 7ths and 8ths (octaves)

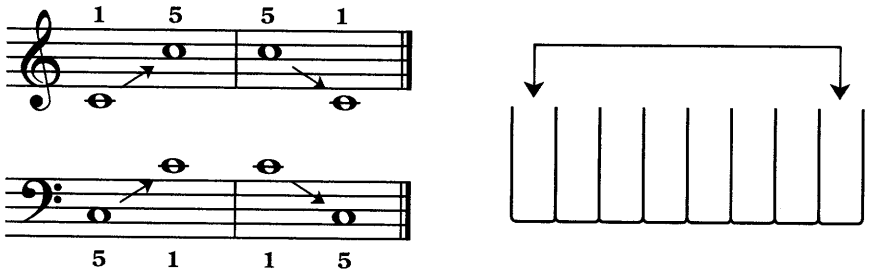
When you skip four white keys, the interval is a 6th.
6ths are written line-space or space-line.



When you skip five white keys, the interval is a 7th.
7ths are written line-line or space-space.



When you skip six white keys, the interval is an 8th (octave).
Octaves are written line-space or space-line.

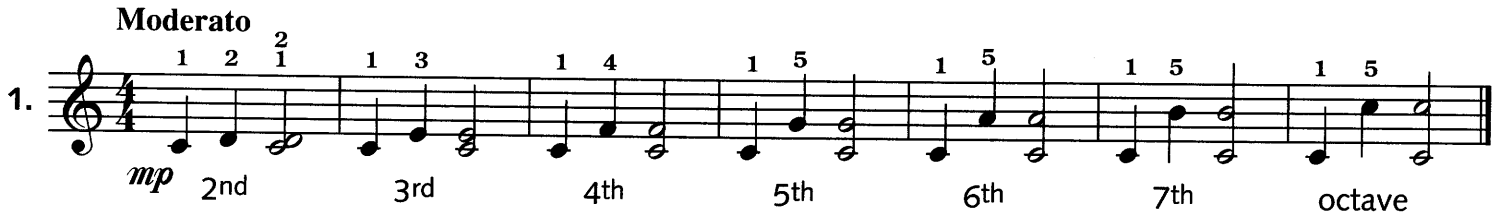


Play the following exercises that use intervals.

4-23

Moderato

1.

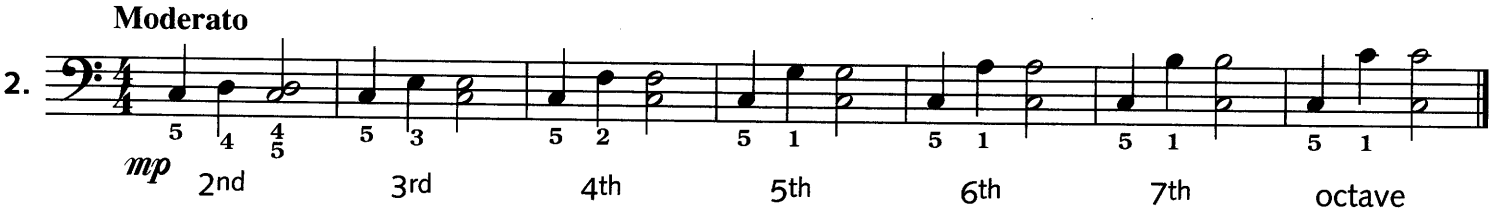


▶ Transpose to G major and D major.

4-23

Moderato

2.



▶ Transpose to F major and B♭ major.

The Damper Pedal

The right pedal is called the **damper pedal.** When you hold the damper pedal down, any tone you play continues after you release the key. The right foot is used on the damper pedal. Always keep your heel on the floor; use your ankle like a hinge.

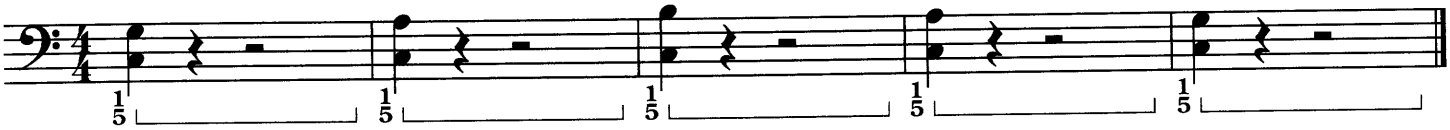
This sign shows when the damper pedal is to be used:

It means:

PEDAL DOWN — HOLD PEDAL — PEDAL UP

Practice the following pedal exercise using intervals of 5ths, 6ths and 7ths. Notice how the damper pedal causes the tones to continue to sound, even after your hands have released the keys.

Press the pedal down as you play each group of notes. Hold it down through the rests.



Overlapping Pedal

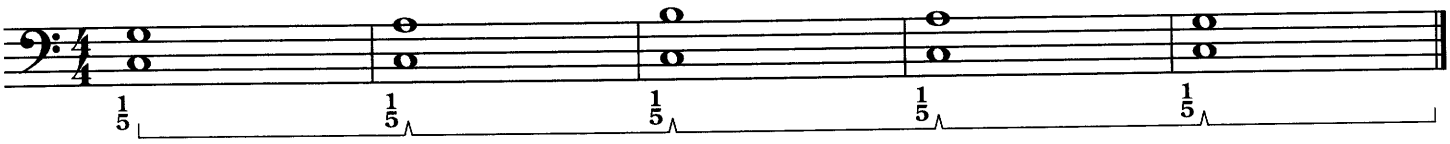
The following sign is used to indicate **overlapping pedal.**

PLAY

PEDAL DOWN ∧ PEDAL DOWN

At this point, the pedal comes up, and it goes down again immediately!

Practice the following exercise. As you play each interval, let the pedal up and press it down again immediately. The pedal must come up exactly at the instant the notes come down, as if the pedal "comes up to meet the hand!" Careful listening is the key to successful pedaling.



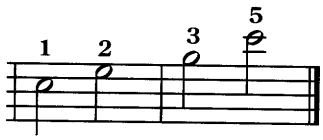
Technique

4-24

Moderato

1.

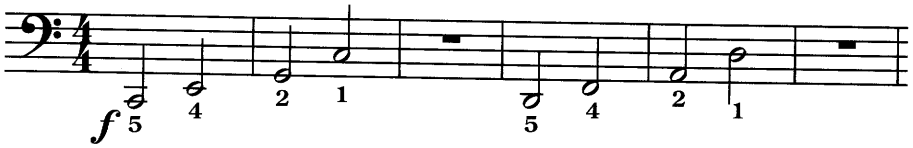
Continue upward on white keys until. . .



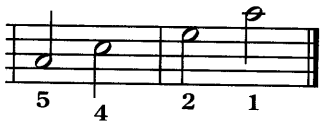
4-24

Moderato

2.



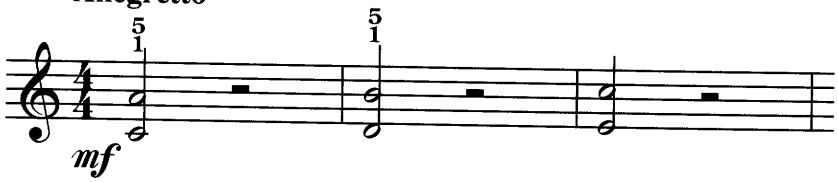
Continue upward on white keys until. . .



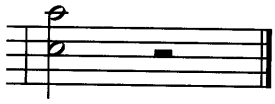
4-25

Allegretto

3.



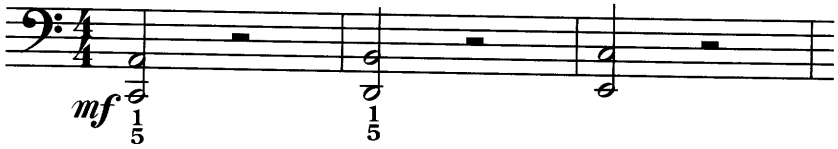
Continue upward on white keys until. . .



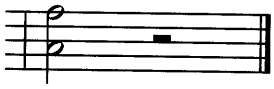
4-25

Allegretto

4.



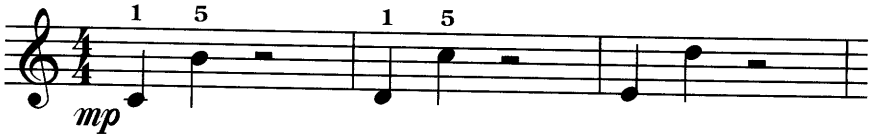
Continue upward on white keys until. . .



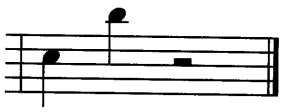
4-26

Allegretto

5.



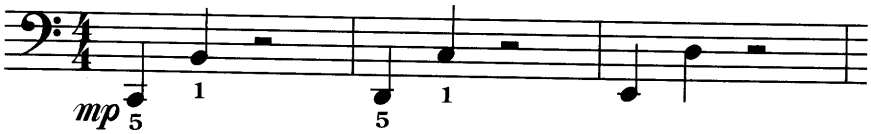
Continue upward on white keys until. . .



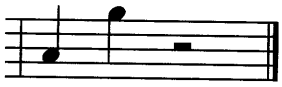
4-26

Allegretto

6.



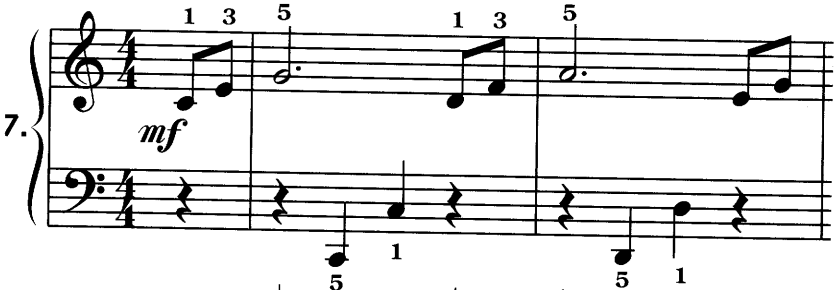
Continue upward on white keys until. . .



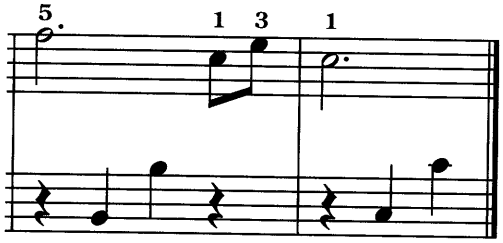
4-27

Moderato

7.



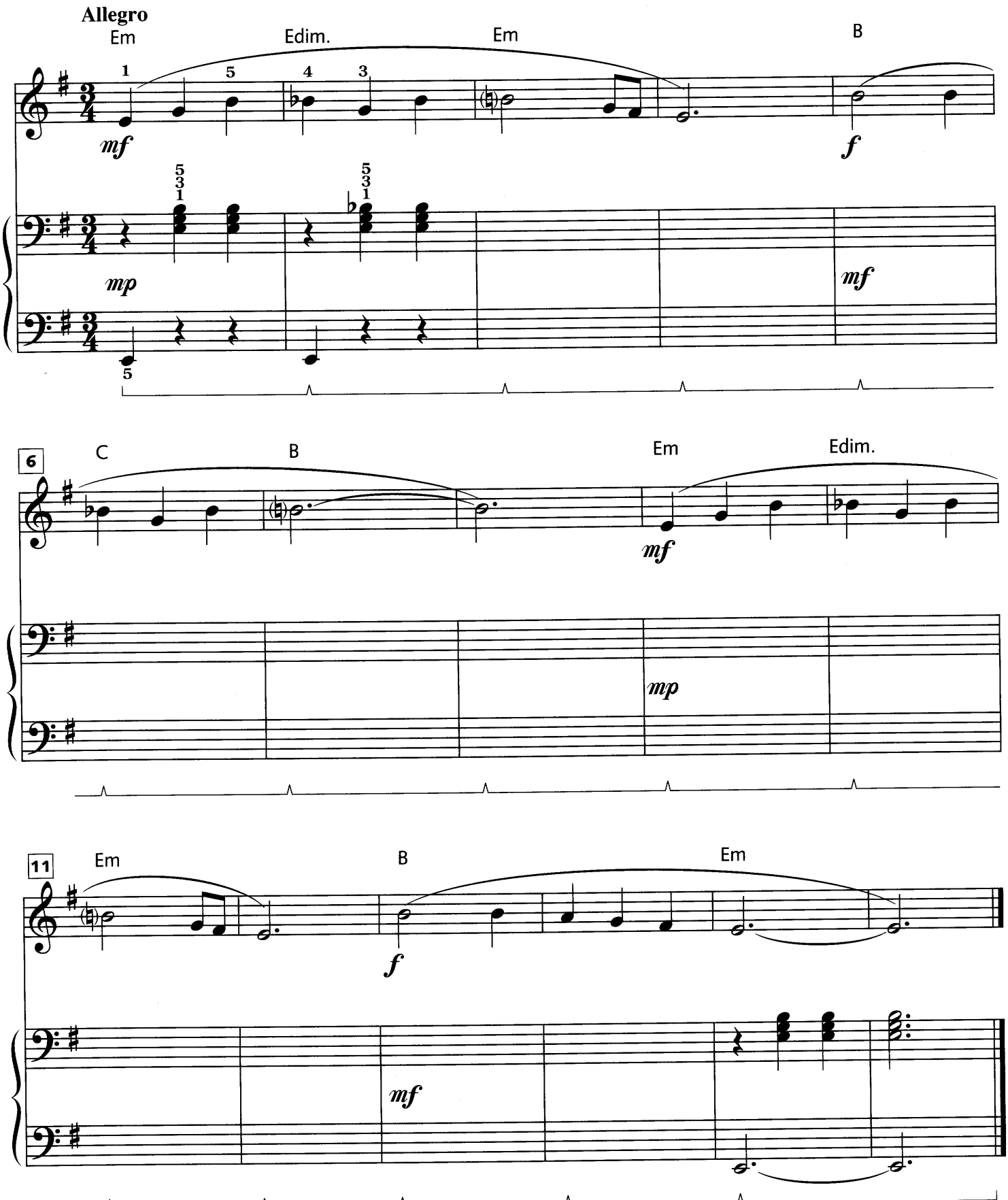
Continue upward on white keys until. . .



Harmonization with Two-Hand Accompaniment

Using the indicated chords, create a two-hand accompaniment for the melody by continuing the pattern given in the first two measures.

4-28



Solo Repertoire

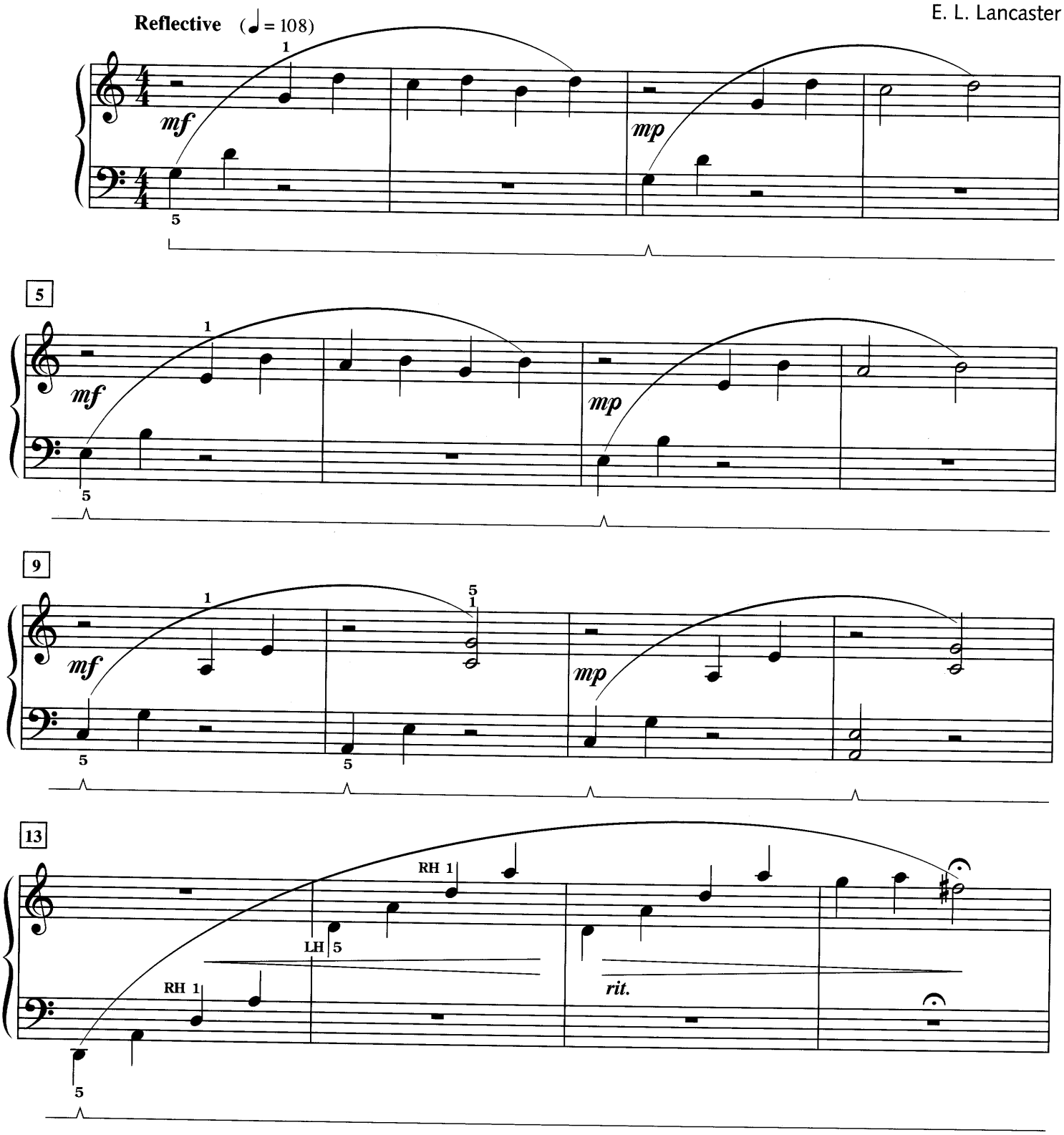
Before playing:
- Block the melodic fifths.
- Silently find each position change.
- Practice the cross overs in measures 13–14 and 29–30.

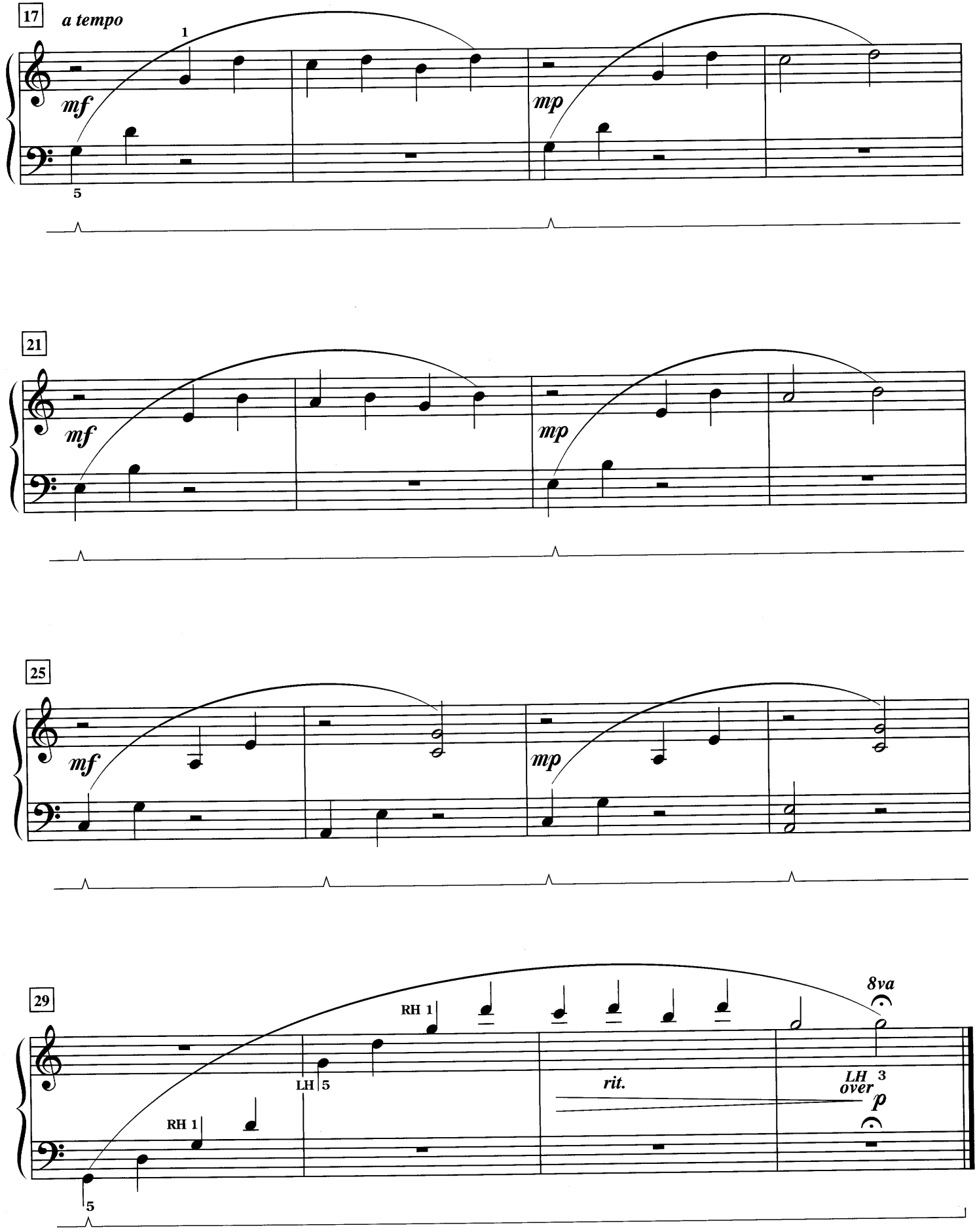
While playing:
- Observe the dynamics to create the echoes.
- Listen for clear pedal changes.

4-29

Dream Echoes

E. L. Lancaster




17
a tempo
1
mf
5
mp
21
mf
mp
25
mf
mp
29
RH 1
8va
LH 5
rit.
LH over 3
p
RH 1
5

Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

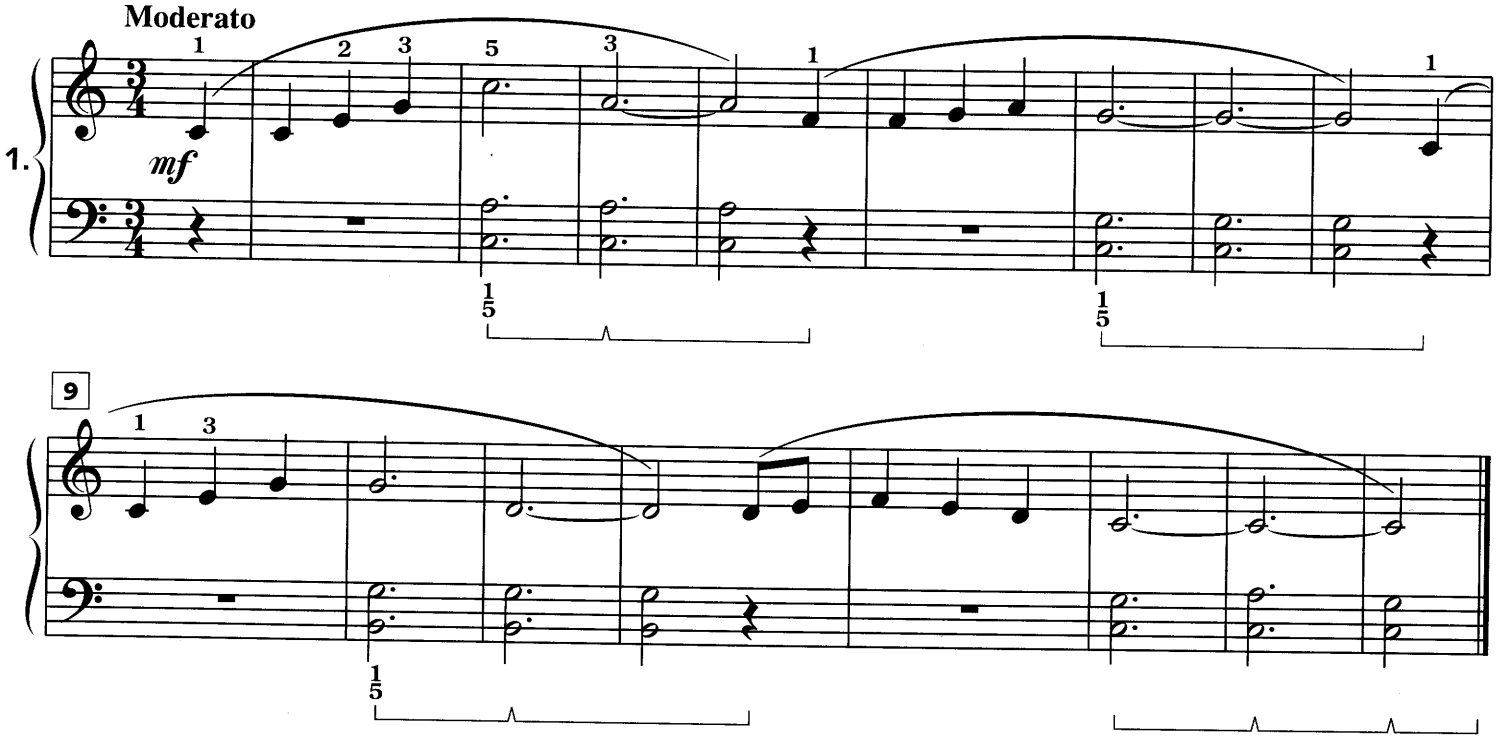
Use the following practice directions:

1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

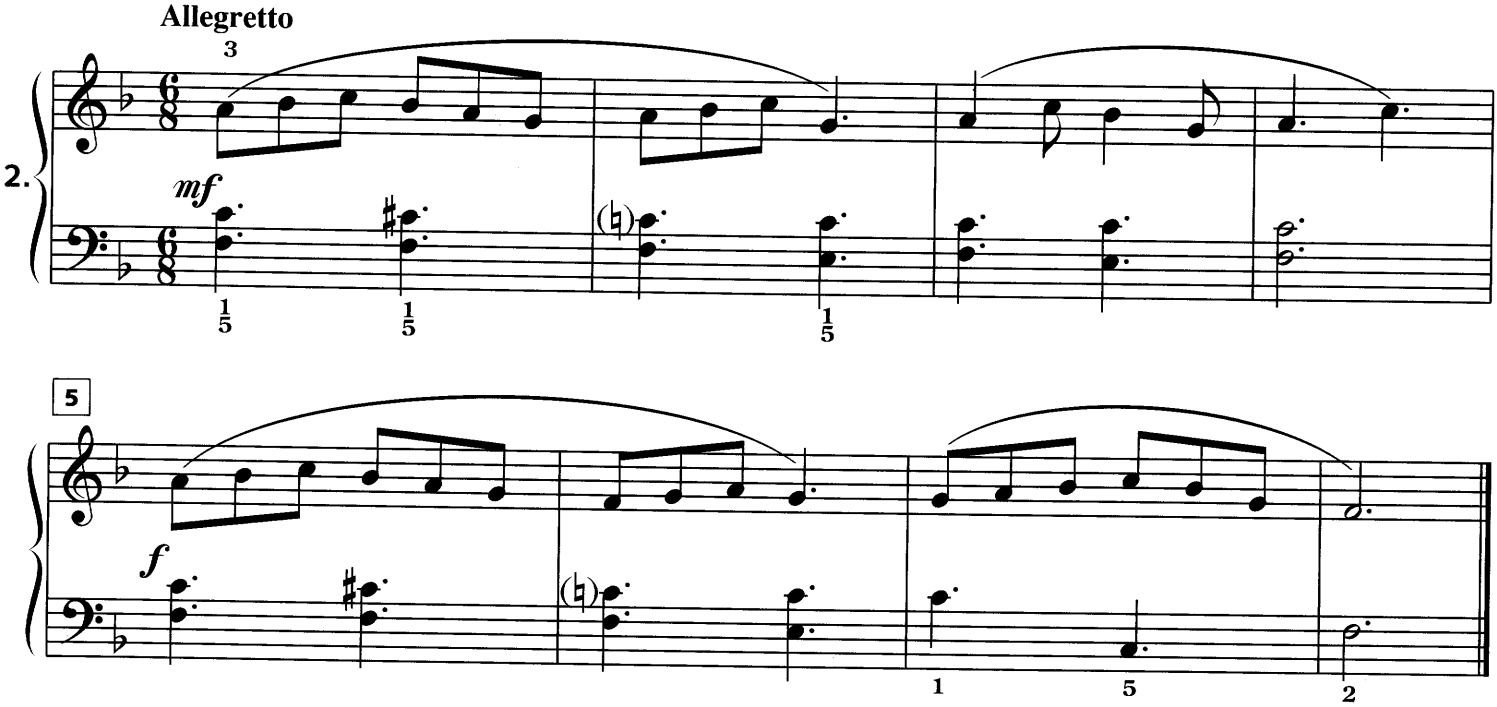
On Top of Old Smoky

4-30

United States



4-31



4-32

Lively

3.

mf

5

mp

Study in Sixths

4-33

Ferdinand Beyer (1803–1863)
Op. 101, No. 95

Allegretto

4.

mf

6

11

Unit 9

Major Scales (Group 1) and Triads of the Key

Objectives

Upon completion of this unit the student will be able to:

1. Build a triad on any note of the scale.
2. Play Group 1 major scales and arpeggios using traditional fingerings.
3. Perform solo repertoire that uses scale and arpeggio patterns.
4. Sight-read and transpose music that uses scale patterns.
5. Harmonize melodies with roots of chords.
6. Improvise scale melodies over roots of chords and root-position triads of the key.

Assignments

Week of _____

Write your assignments for the week in the space below.

Playing Triads of the Key

Triads may be built on any note of any scale. The sharps or flats in the key signature must be used when playing these triads. Triads of the key are identified by Roman numerals. These triads built on each scale degree are called **diatonic.**

Play triads of the key in C major.

5-1

1. RH 5 3 1 | 5 3 1 | 5 3 1 | etc.

I	ii	iii	IV	V	vi	vii°	I
Major Tonic	Minor Supertonic	Minor Mediant	Major Subdominant	Major Dominant	Minor Submediant	Diminished Leading tone	Major Tonic

5-1

2. LH 1 3 5 | 1 3 5 | 1 3 5 | etc.

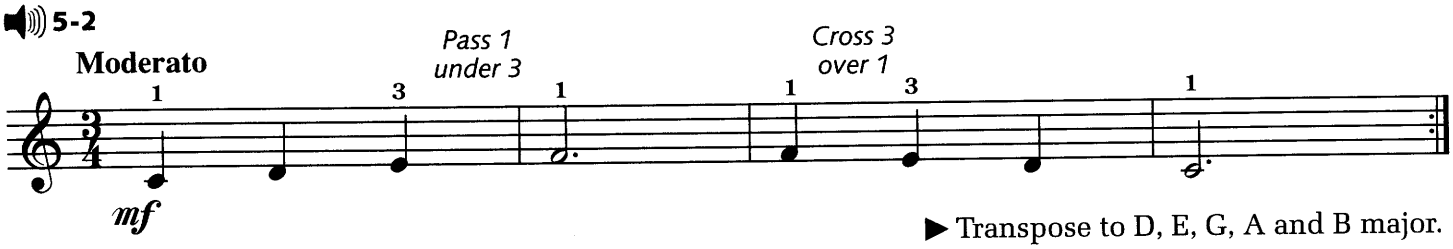
▶ Transpose to F major and G major

Technique

5-2

Moderato

1.

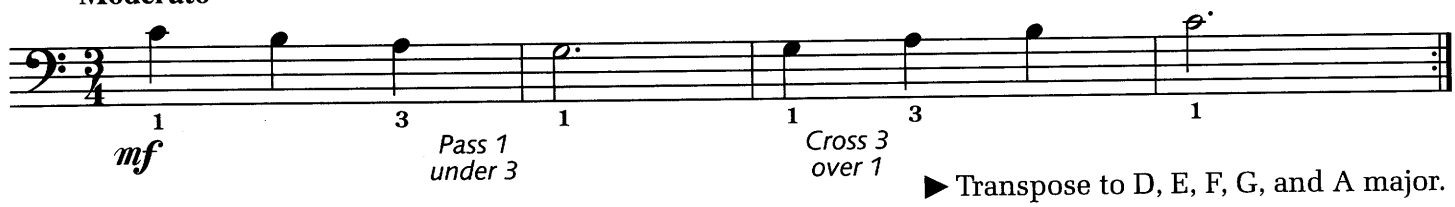


▶ Transpose to D, E, G, A and B major.

5-3

Moderato

2.

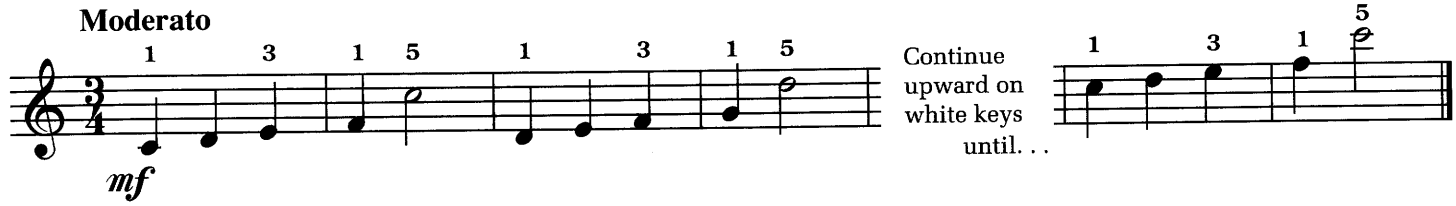


▶ Transpose to D, E, F, G, and A major.

5-4

Moderato

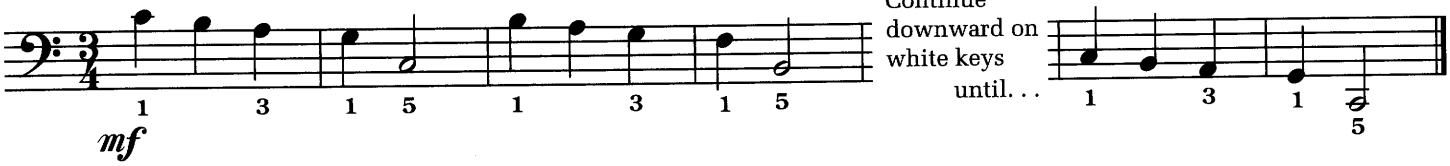
3.



5-5

Moderato

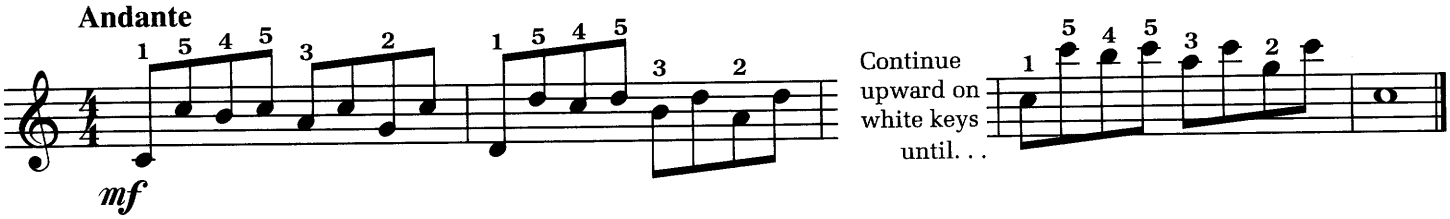
4.



5-6

Andante

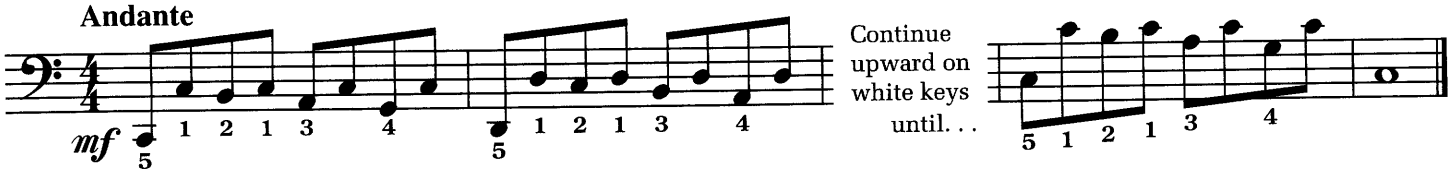
5.



5-6

Andante

6.



Practicing Major Scales (Group 1 Keys): C, G, D, A and E

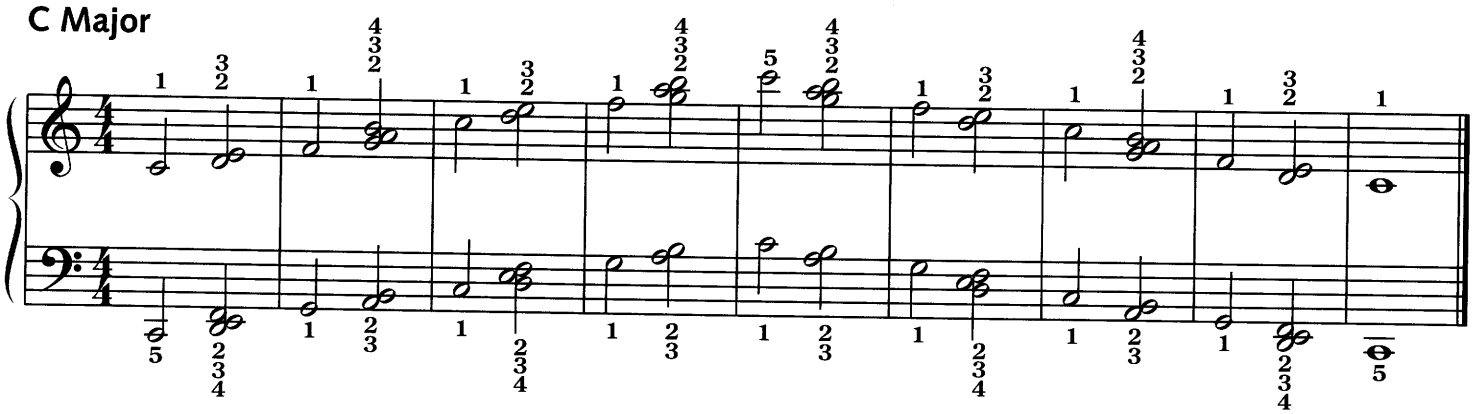
The following principles will help you remember the fingering for the Group 1 major scales:

1. All five scales use the same fingering.
   RH: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
   LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
2. The fourth finger plays only once per octave in each scale.
3. Thumbs play on the tonic of each scale.
   (Note: Thumb must be substituted for finger 5 at the beginning and end of the scale.)
4. When playing hands together, finger 3 in each hand plays at the same time.

Practice Suggestions (Note: If you are just beginning major scales, you and your teacher may choose to practice the scale first for one octave rather than two.)

1. Build each scale in tetrachord position.
2. Block the scale as written below.
3. Play the scale hands separately using the correct fingering. (See pages 124–126.)

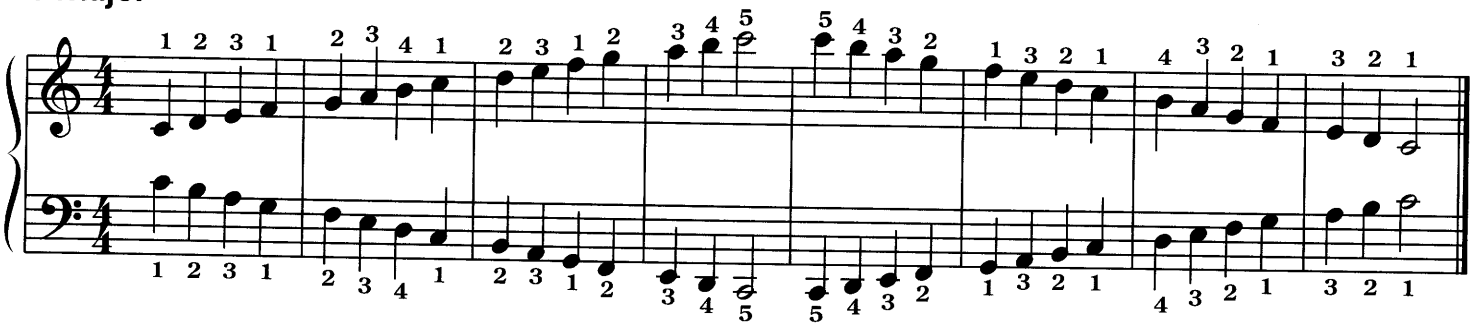
C Major



Scale Challenges

1. Play the scale in contrary motion as written below. (Notice that the same fingers in each hand play together.)
2. Play the scale hands together in parallel motion.
3. Play the scale (hands separately or together) *forte,* then *piano.*
4. Play the scale (hands separately or together) *staccato,* then *legato.*
5. Play the scale (hands separately or together) and *crescendo* when ascending, *diminuendo* when descending.

C Major



Practicing Major Arpeggios (Group 1 Keys): C, G, D, A and E

An **arpeggio** is a broken chord; pitches are sounded successively rather than simultaneously.

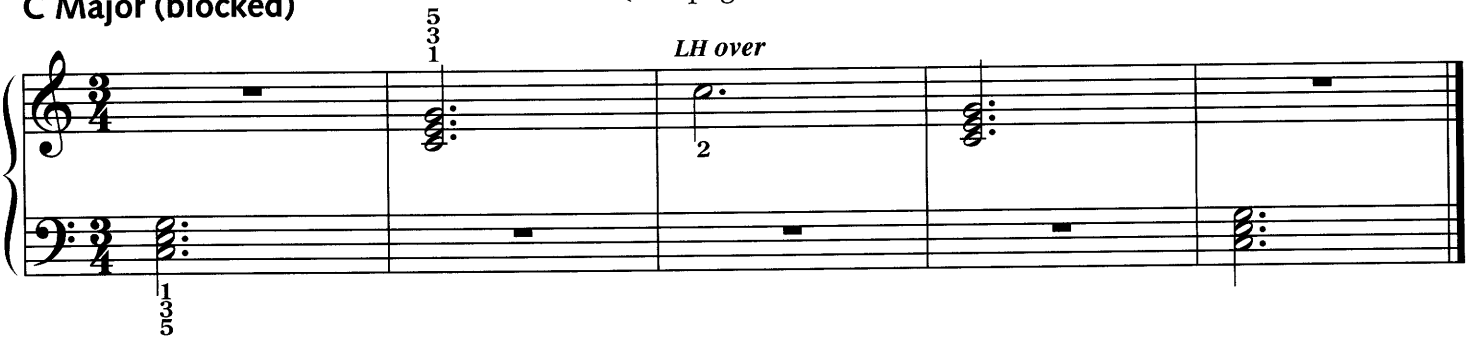
The following principles will help you remember the fingering for the Group 1 major arpeggios:

1. All five arpeggios use the same fingering in the RH.
   RH: 1 2 3 1 2 3 5
2. When playing the LH arpeggio, use finger 4 when there is one white key between the root and third of the broken chord. Use finger 3 when there are two white keys between the root and third of the broken chord.
   LH (C, G): 5 4 2 1 4 2 1
   LH (D, A, E): 5 3 2 1 3 2 1

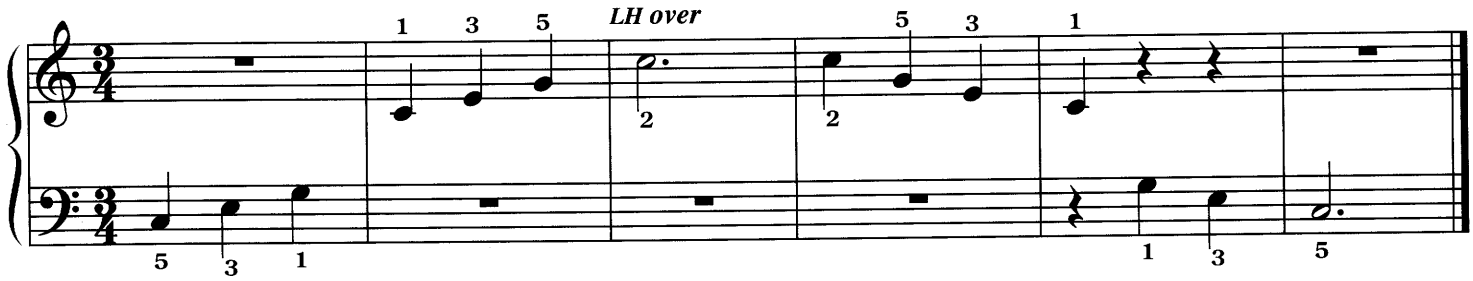
Practice Suggestions (Note: If you are just beginning major arpeggios, you and your teacher may choose to practice the arpeggio for one octave rather than two.)

1. Play the blocked chords as written below.
2. Play the broken chords hand-over-hand as written below.
3. Play the arpeggio hands separately using the correct fingering. (See pages 124–126.)

C Major (blocked)



C Major (hand-over-hand)



Arpeggio Challenges

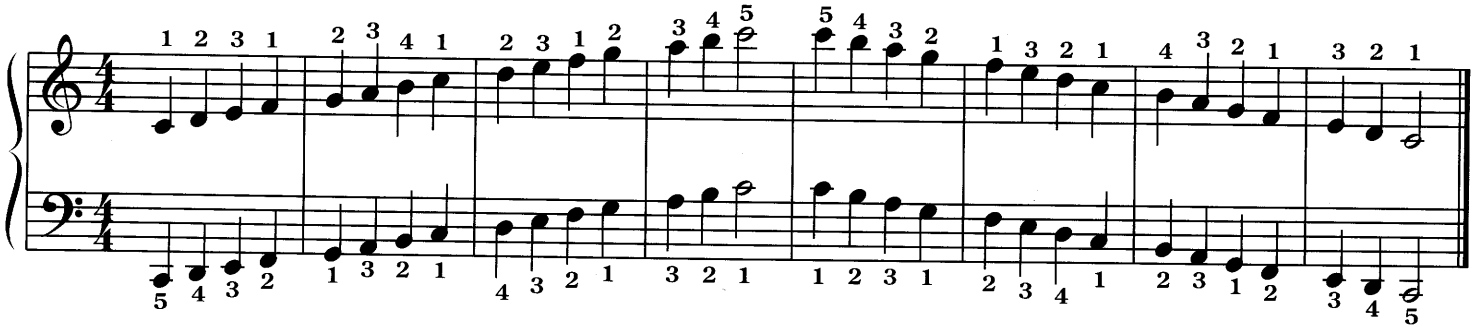
1. Play the arpeggio hands together in parallel motion.
2. Play the arpeggio (hands separately or together) *forte,* then *piano.*
3. Play the arpeggio (hands separately or together) *staccato,* then *legato.*
4. Play the arpeggio (hands separately or together) and *crescendo* when ascending, *diminuendo* when descending.

Playing Major Scales and Arpeggios

C Major

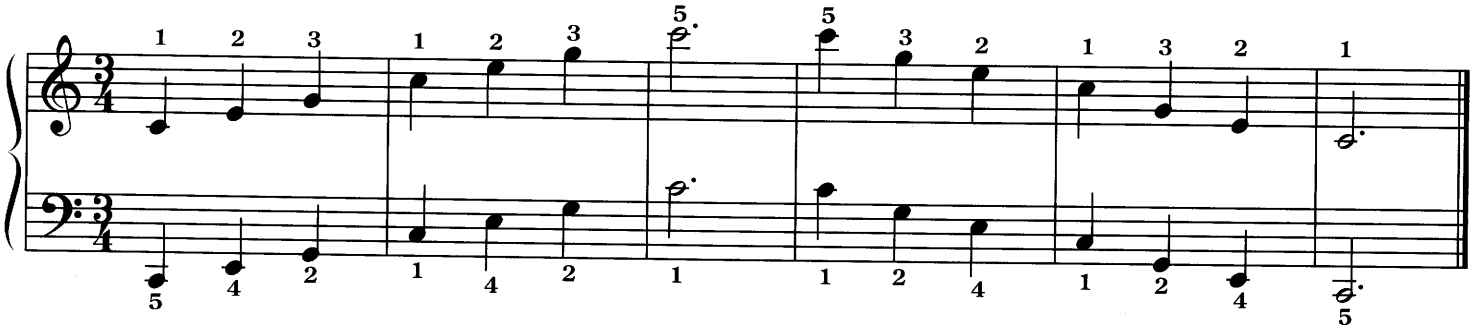
RH: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

5-7



RH: 1 2 3 1 2 3 5
LH: 5 4 2 1 4 2 1

5-8

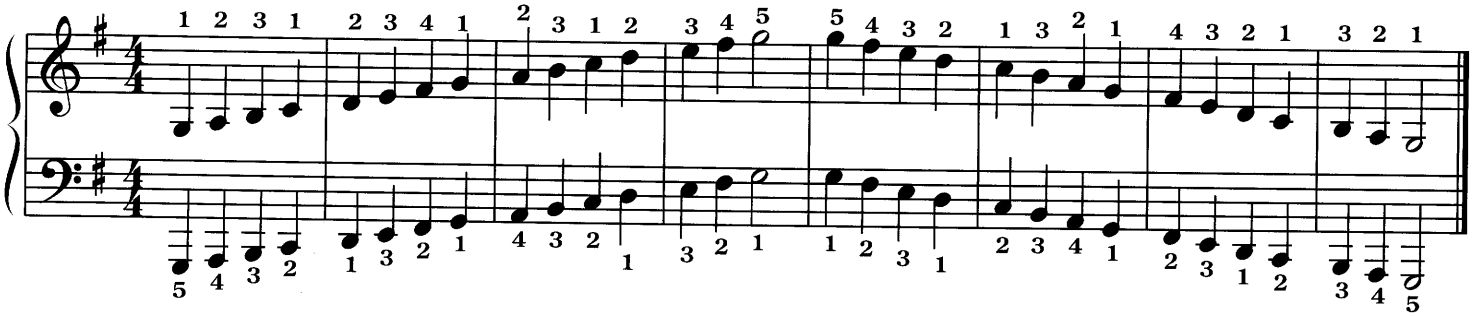


G Major

Note: A dot (•) above a fingering indicates a black key.

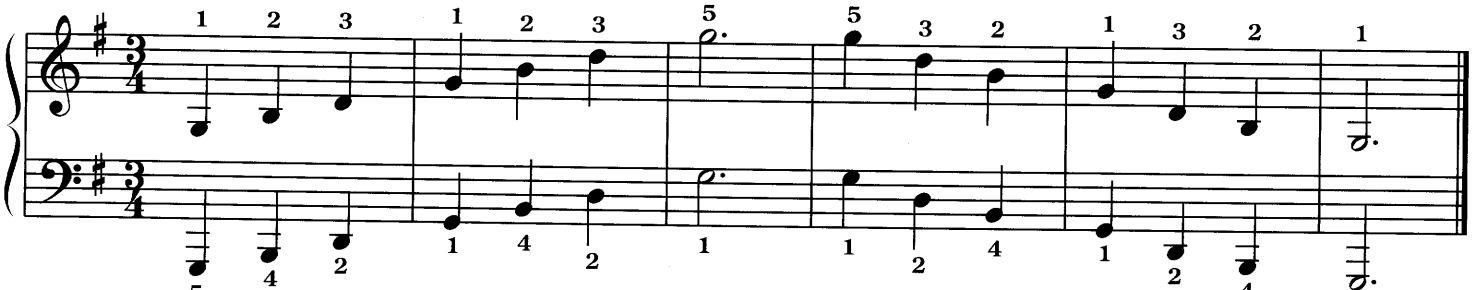
RH: 1 2 3 1 2 3 $\dot{4}$ 1 2 3 1 2 3 $\dot{4}$ 5
LH: 5 4 3 2 1 3 $\dot{2}$ 1 4 3 2 1 3 $\dot{2}$ 1

5-9



RH: 1 2 3 1 2 3 5
LH: 5 4 2 1 4 2 1

5-10

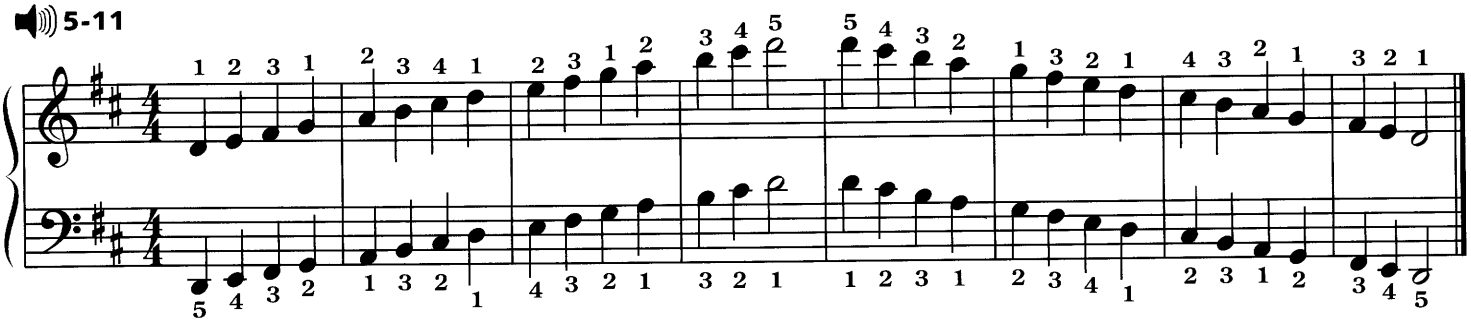


D Major

RH: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5

LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

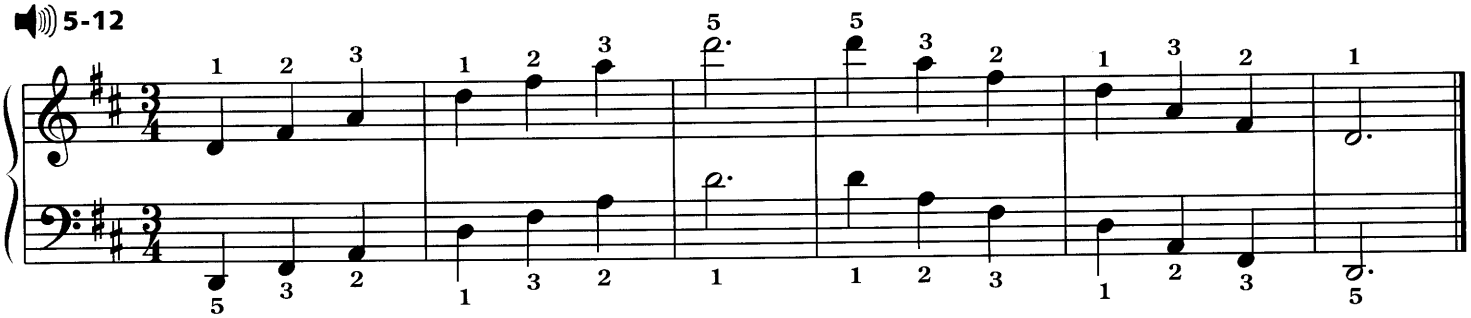
5-11



RH: 1 2 3 1 2 3 5

LH: 5 3 2 1 3 2 1

5-12

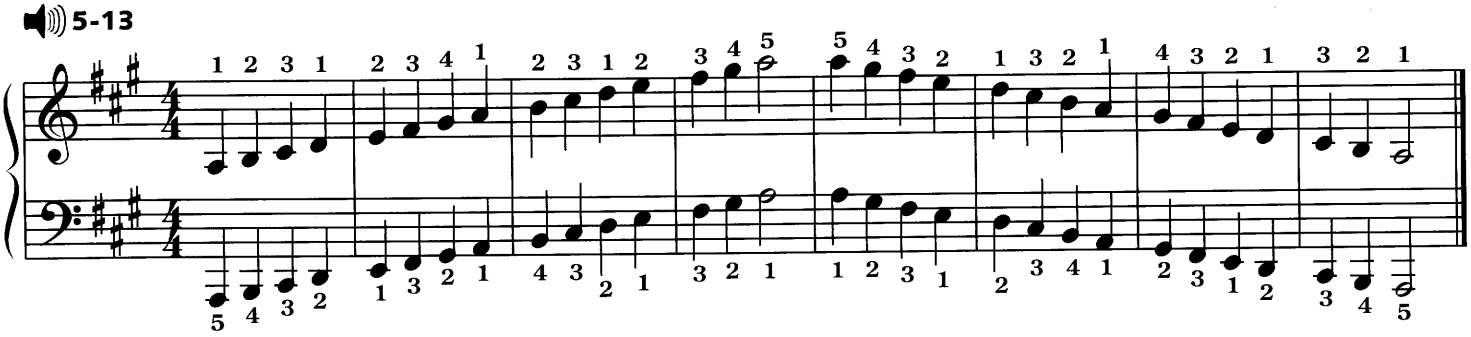


A Major

RH: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5

LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

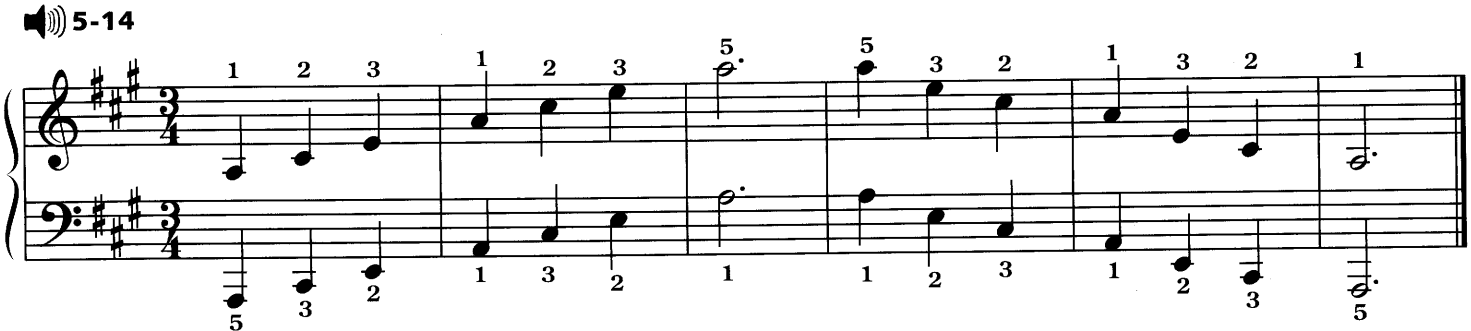
5-13



RH: 1 2 3 1 2 3 5

LH: 5 3 2 1 3 2 1

5-14

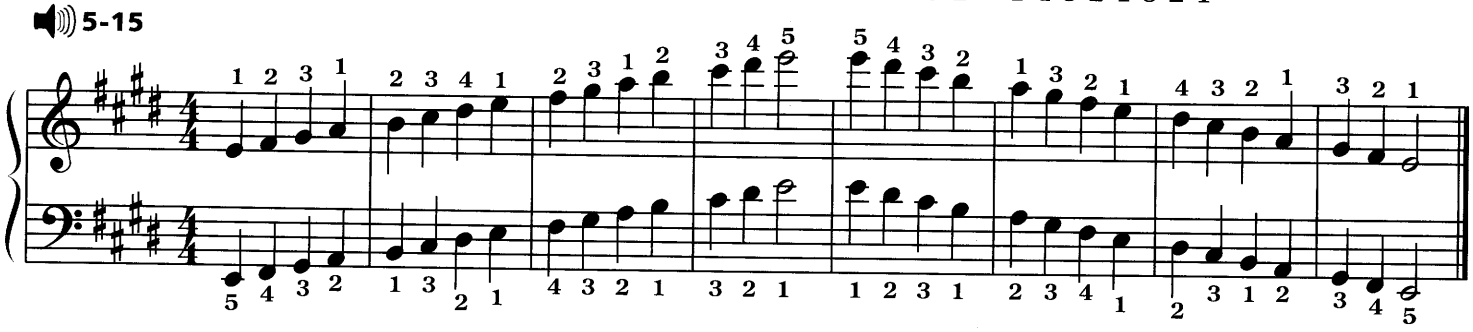


Playing Major Scales and Arpeggios (continued)

E Major

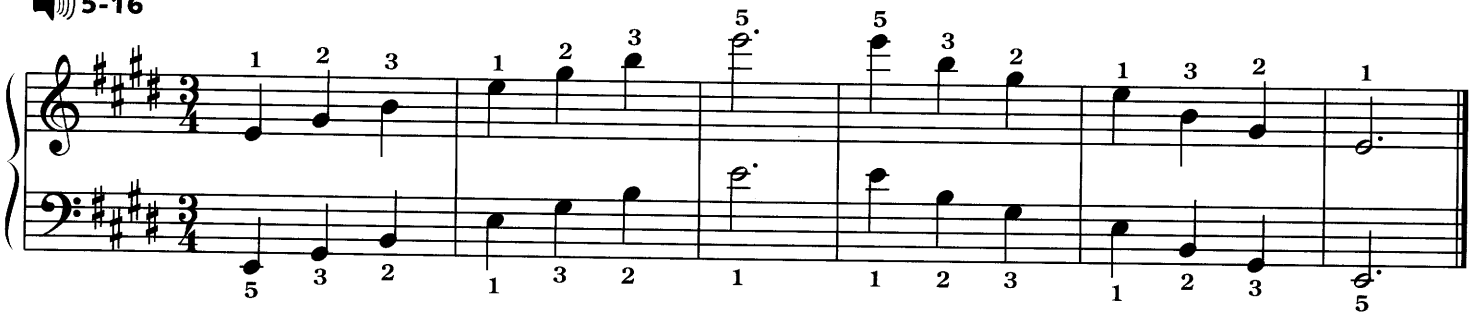
RH: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

5-15



RH: 1 2 3 1 2 3 5
LH: 5 3 2 1 3 2 1

5-16



Reading

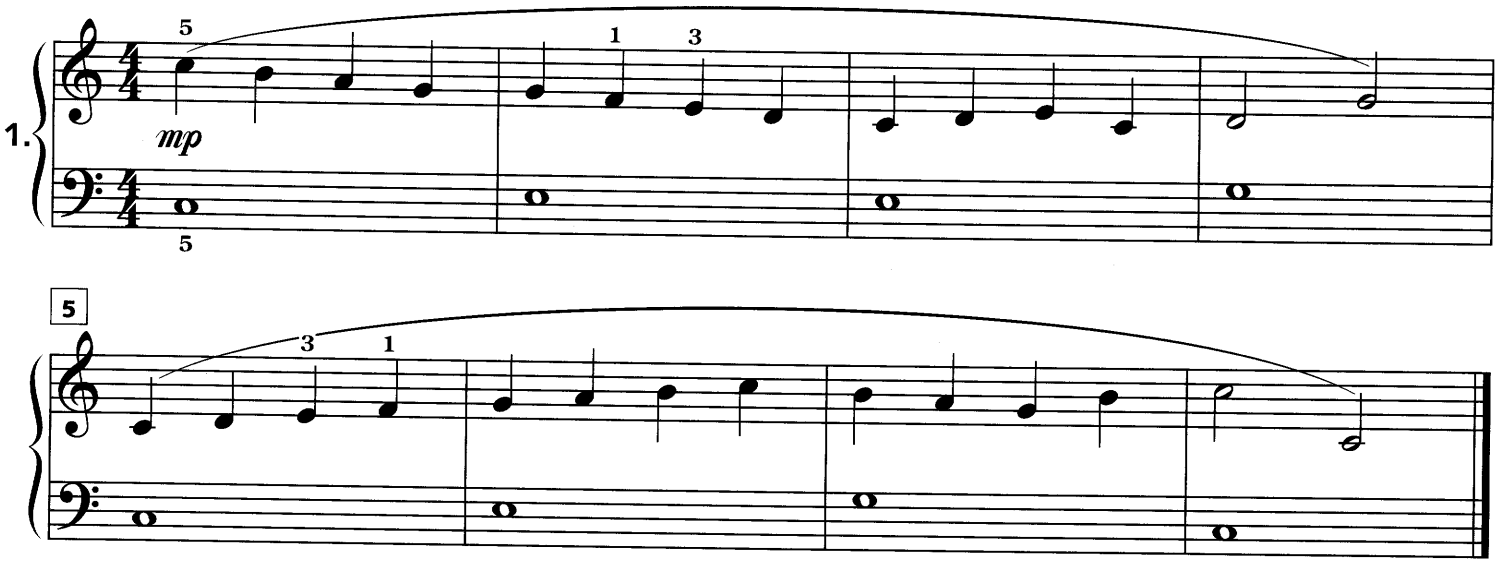
Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

Use the following practice directions:

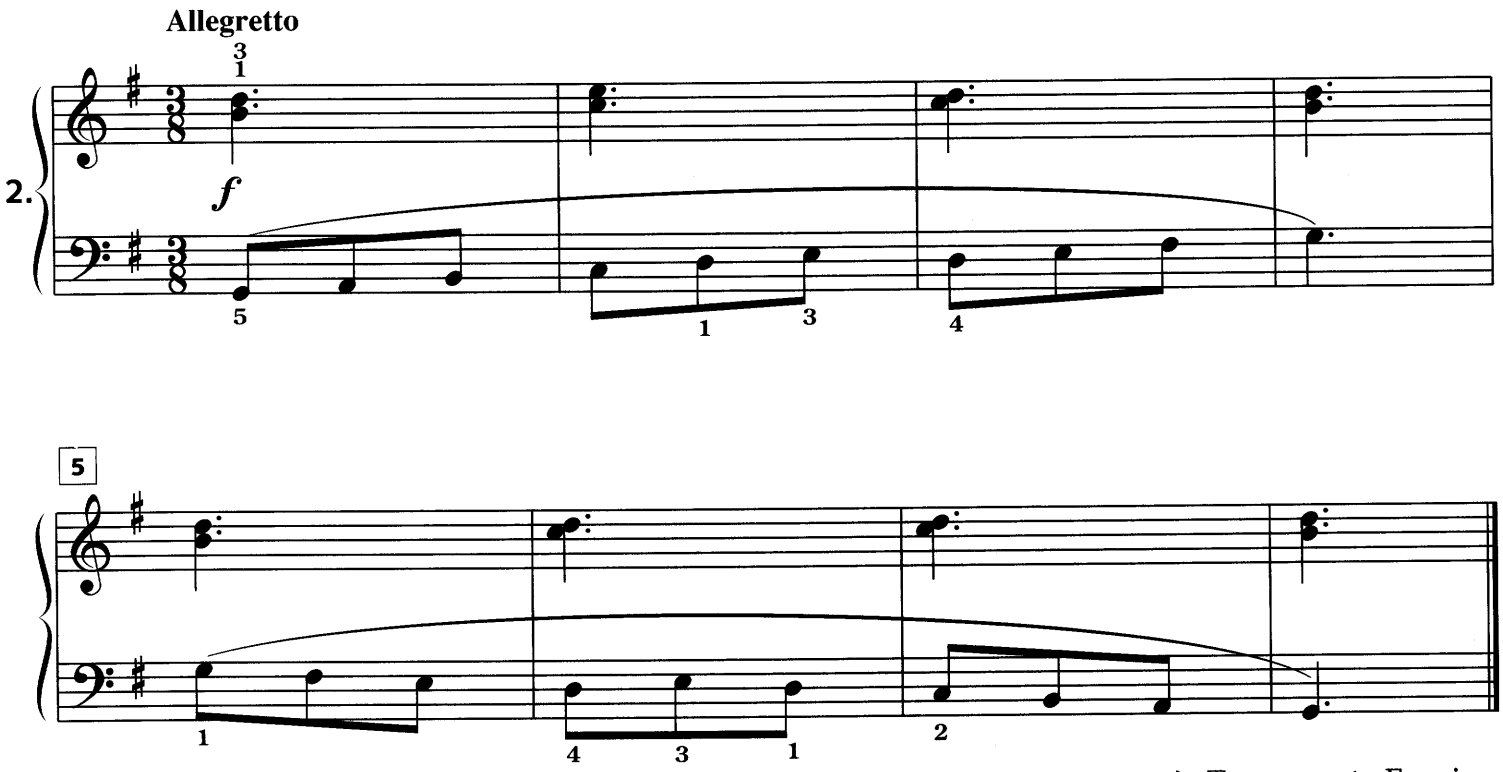
1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

5-17

Allegro non troppo *(quickly, but not too much)*

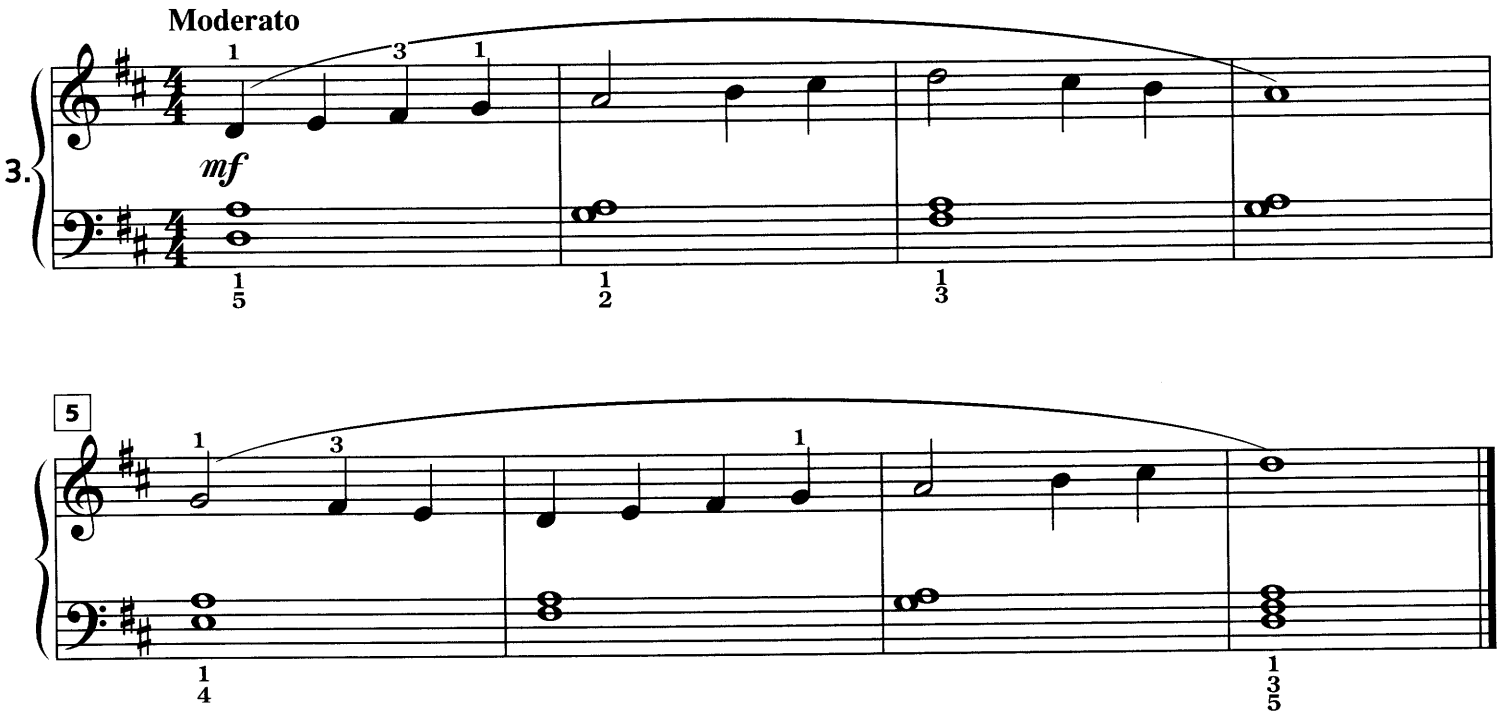


5-18



▶ Transpose to F major.

5-19



▶ Transpose to C major.

Solo Repertoire

Before playing:

- Find two places where the RH plays a G major scale.
- Tap the rhythm hands together.
- Find the place where the LH changes octaves. Practice the move.

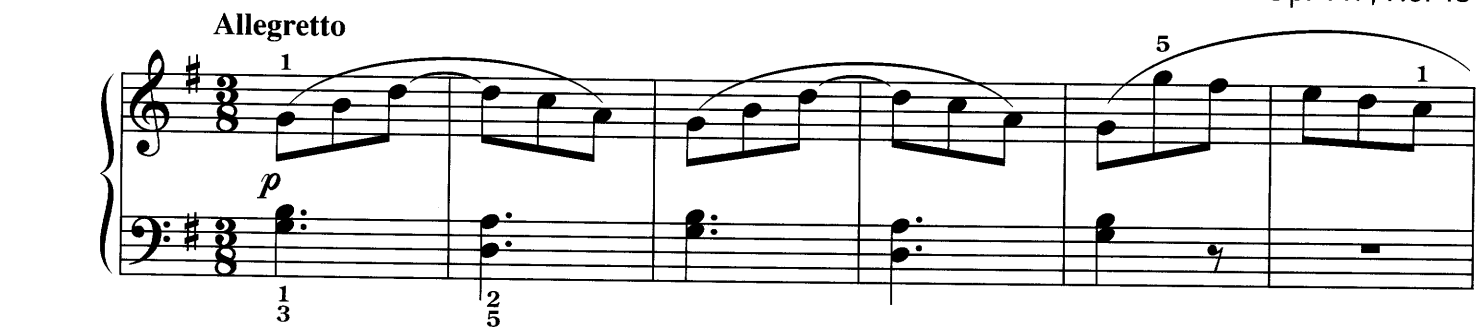
While playing:

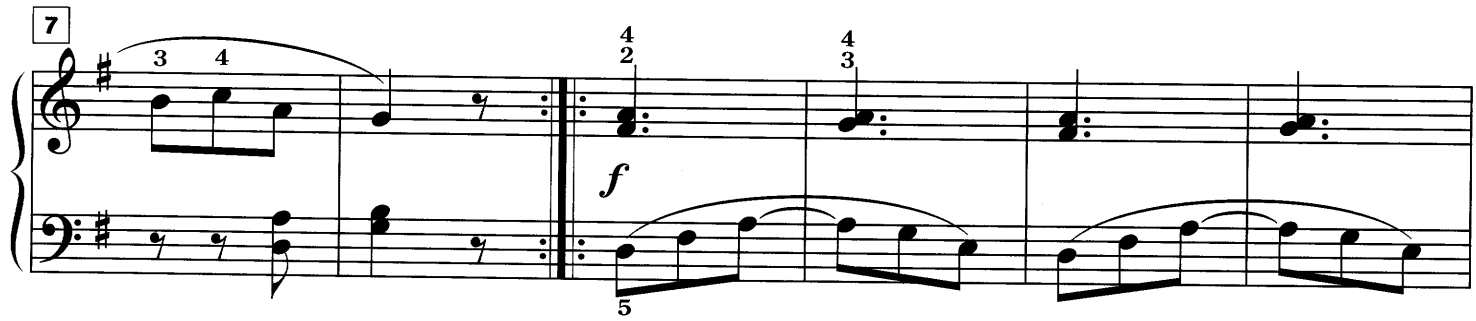
- Play the LH a little louder than the RH in measures 9–12.

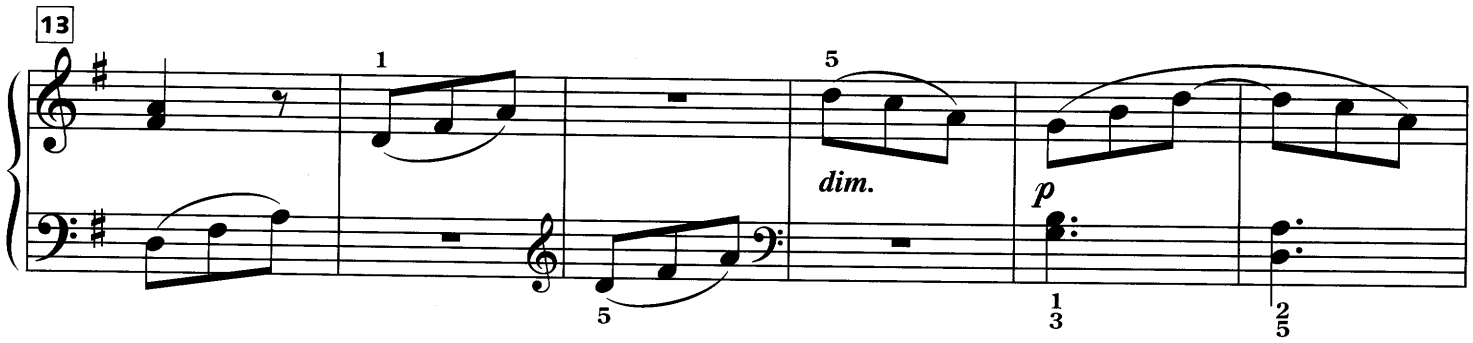
Morning Salute

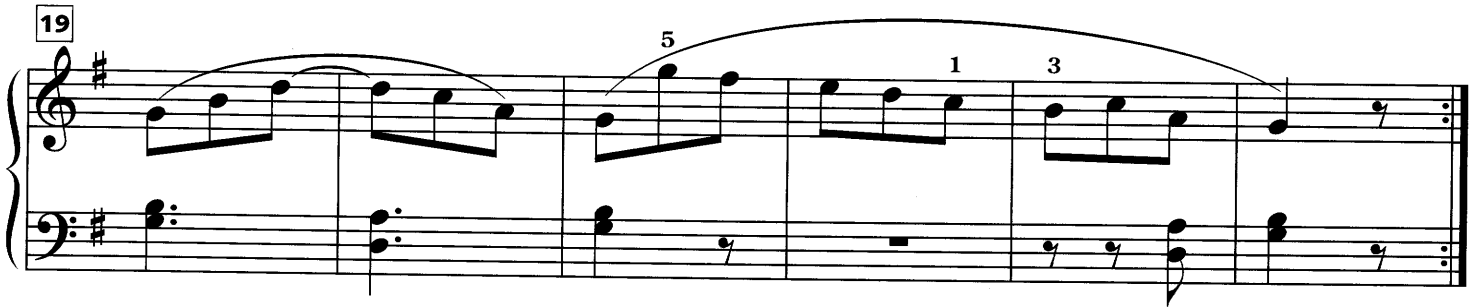
5-20

Cornelius Gurlitt (1820–1901)
Op. 117, No. 13









Before playing:

- Practice the RH scale passages using the indicated fingering.
- Practice the LH chord changes.

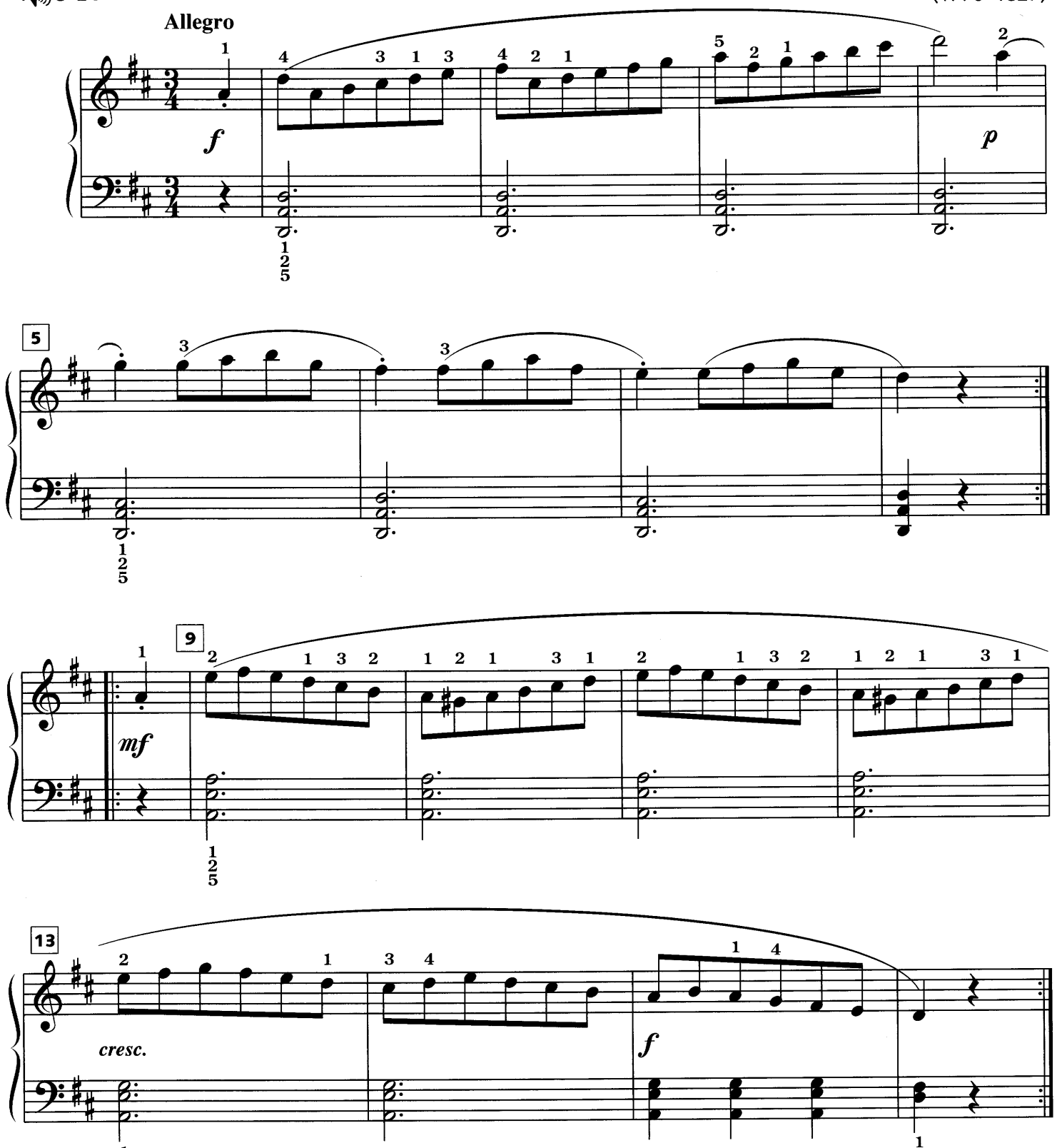
While playing:

- Play the RH a little louder than the LH.
- Add small *crescendos* and *diminuendos* to follow the rise and fall of the RH scale passages.

German Dance

Ludwig van Beethoven
(1770–1827)

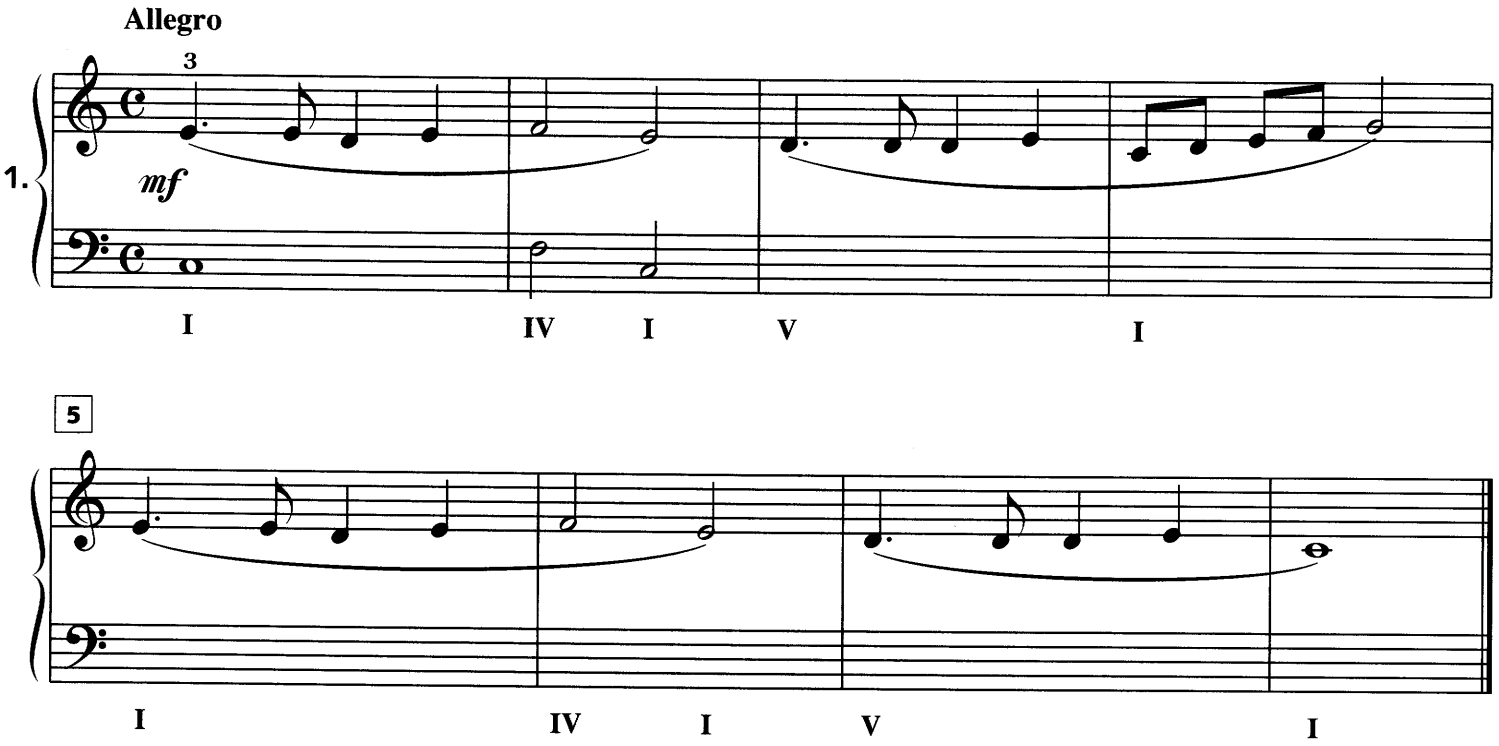
5-21



Harmonization

Harmonize each melody below, using the root of the indicated triads.

5-22

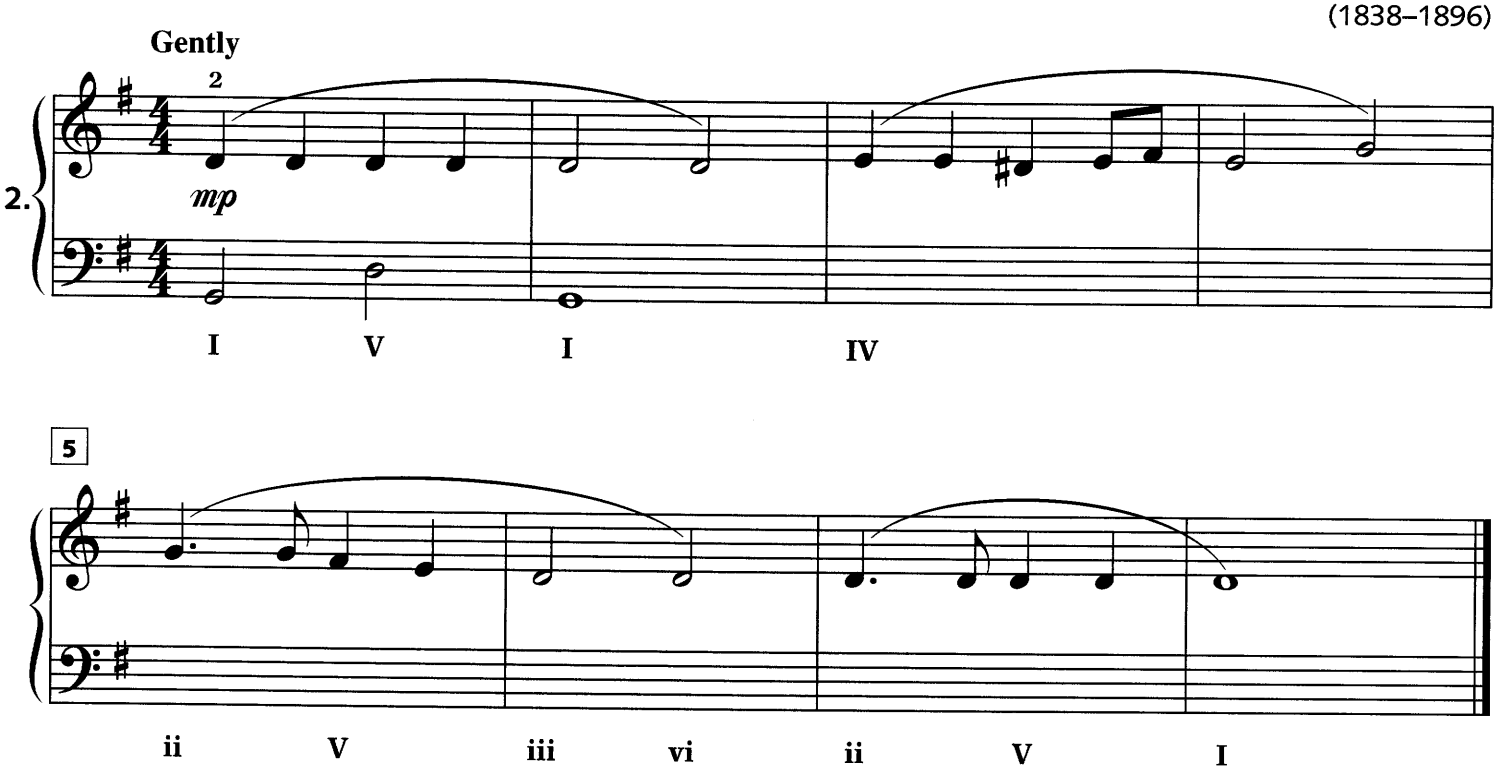


▶ Transpose to A major.

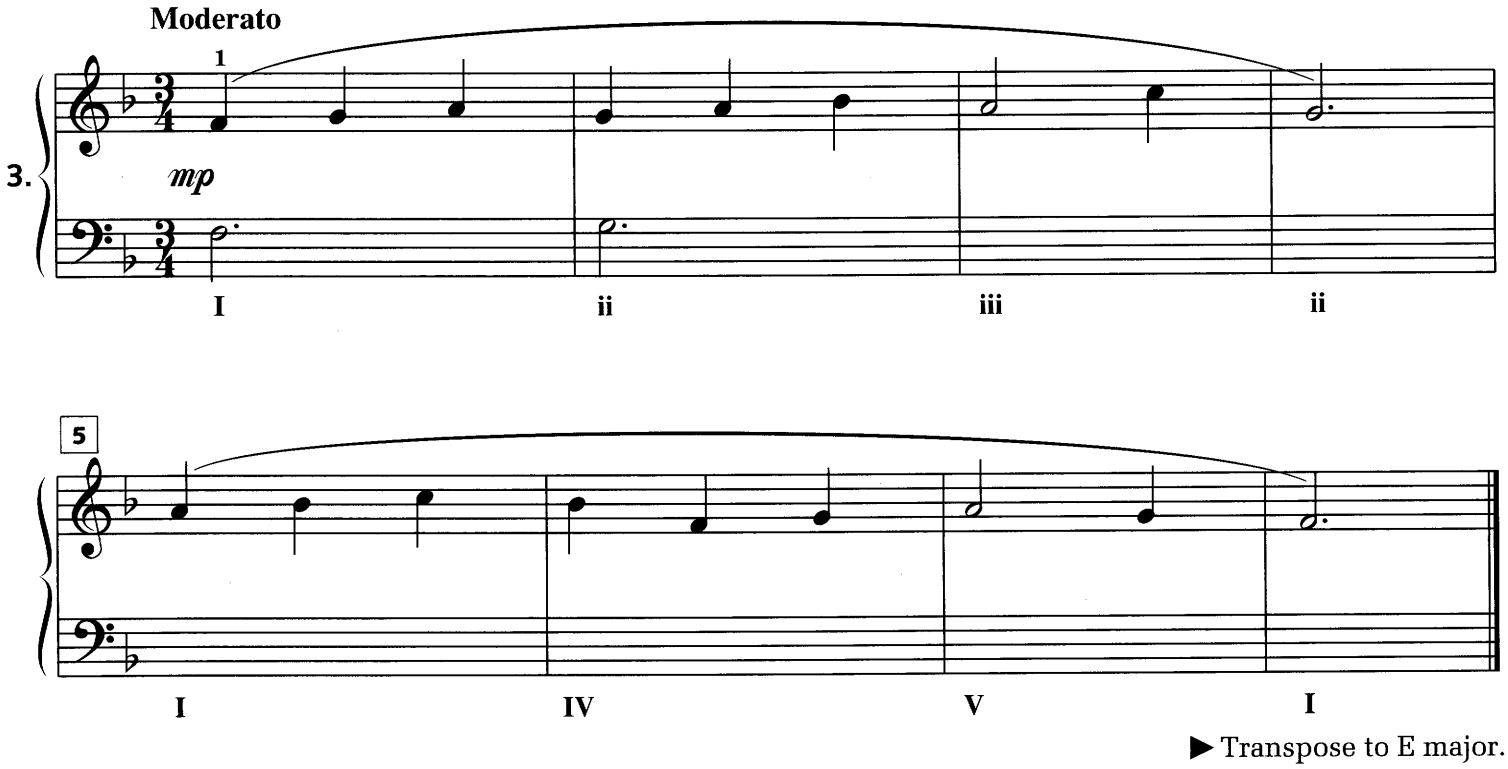
Now the Day Is Over

5-23

Joseph Barnby
(1838–1896)

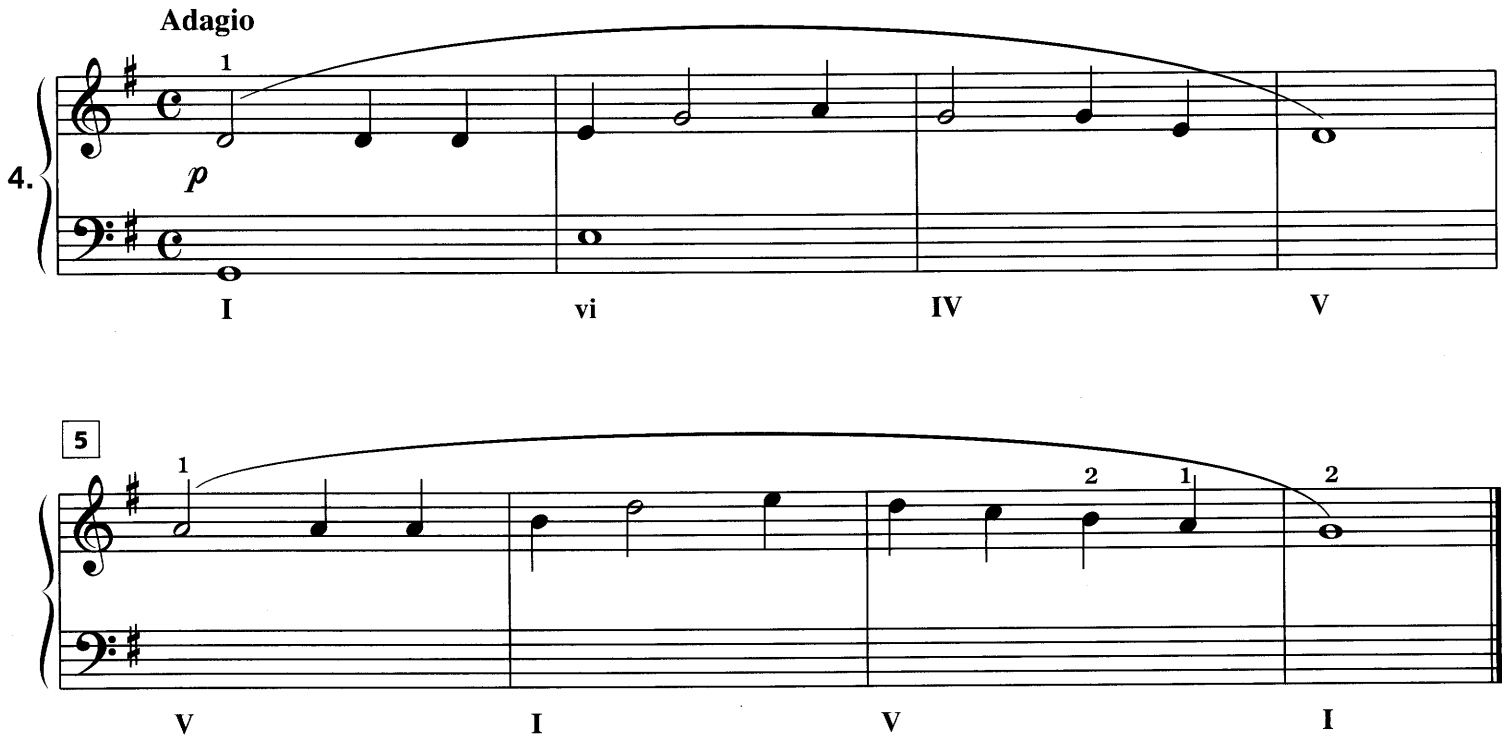


5-24



▶ Transpose to E major.

5-25



▶ Transpose to C major.

Improvisation from Chord Symbols

Continue the RH melodic **sequence** (a short musical motive stated successively, beginning on different pitches) for the chord progression below while the LH plays the root-position chords.

5-26

1.

I IV vii° iii

5

vi ii V I

▶ Transpose to G major.

Improvise a RH melody for the chord progression below while the LH plays the root of the indicated chords. Begin and end each phrase with the given notes. You can use the suggested rhythm for your improvisation or create your own rhythm to complement the accompaniment. Notate your favorite improvisation.

5-27

2.

I IV vii° iii

5

vi ii V I

Playing by Ear

Play the following melodies that use a major scale. If you are unfamiliar with a melody, learn it by listening to the audio file or MIDI file.

5-28 *The First Noel* (Key of D, start on F♯)

5-29 *Away in a Manger* (Key of F, start on G)

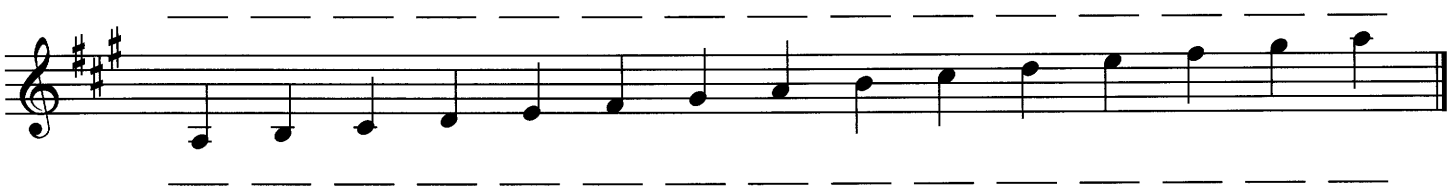
Unit 9

Review Worksheet

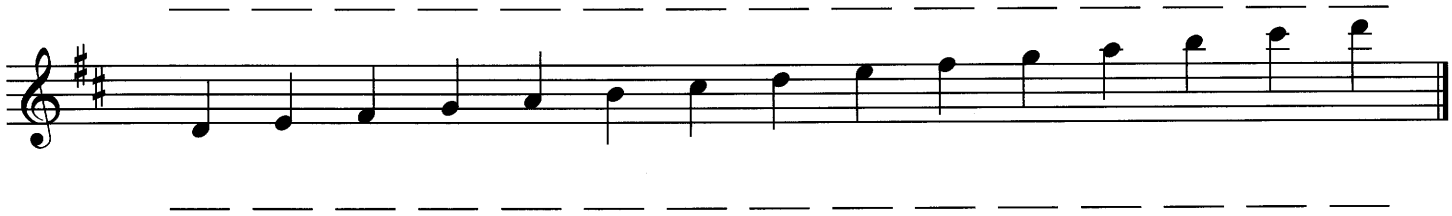
Name _____ *Date* _____

1. Identify each major scale below by writing its name on the indicated line. Write the correct RH fingering on the line above the staff and the correct LH fingering on the line below the staff.

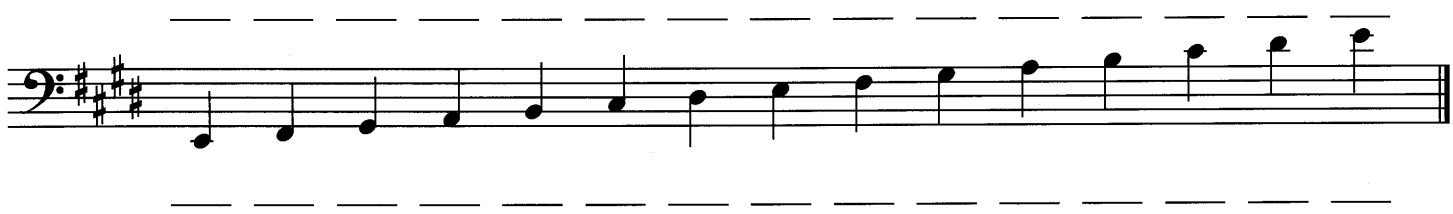
____ **major scale**



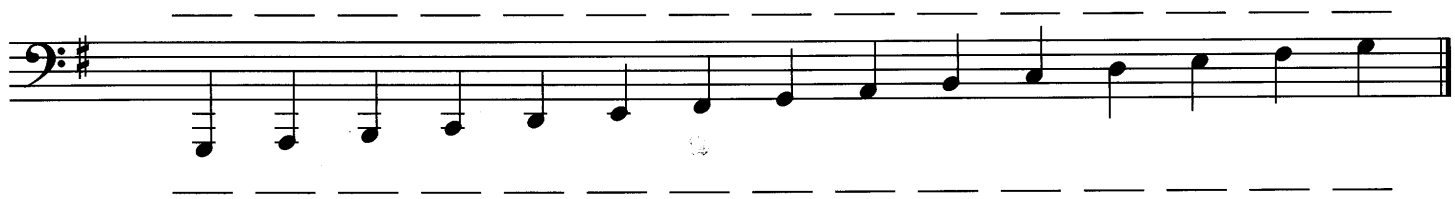
____ **major scale**



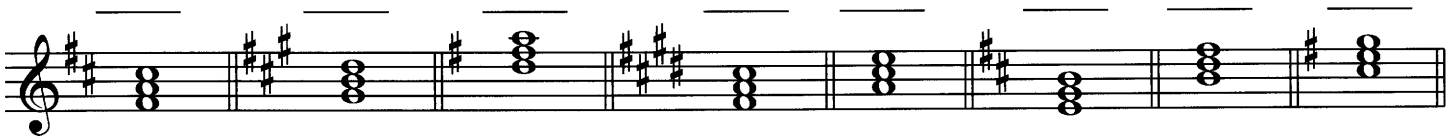
____ **major scale**



____ **major scale**

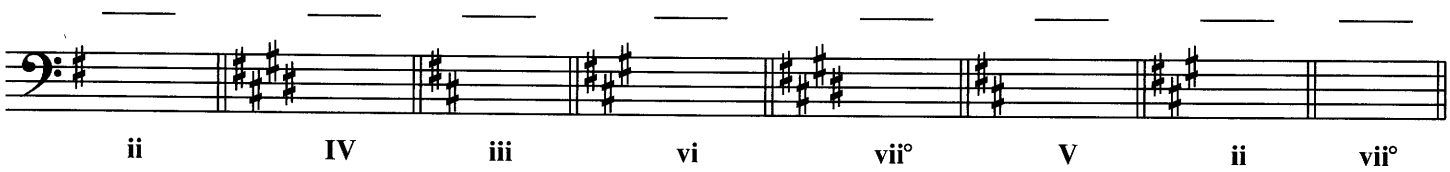


2. Identify each major key by writing its name on the line above the staff. Write the Roman numeral name for the given triad in that key on the line below the staff.



3. Identify each major key signature below by writing its name on the indicated line. Following the key signature, write the notes for that major scale on the staff, using whole notes. Write the sharps or flats from the key signature in front of the appropriate notes.

4. Identify each major key by writing its name on the line above the staff. Using whole notes on the staff, write the triad indicated by each Roman numeral.



Unit 10

Major Scales (Group 2) & Triads and Inversions

Objectives

Upon completion of this unit the student will be able to:

1. Play triads in root position, first inversion and second inversion.
2. Play Group 2 major scales and arpeggios using traditional fingerings.
3. Perform solo repertoire that uses triads and inversions.
4. Sight-read music that uses triads and inversions.
5. Harmonize melodies with the bottom notes of triads and inversions.
6. Create two-hand accompaniments from chord symbols.

Assignments

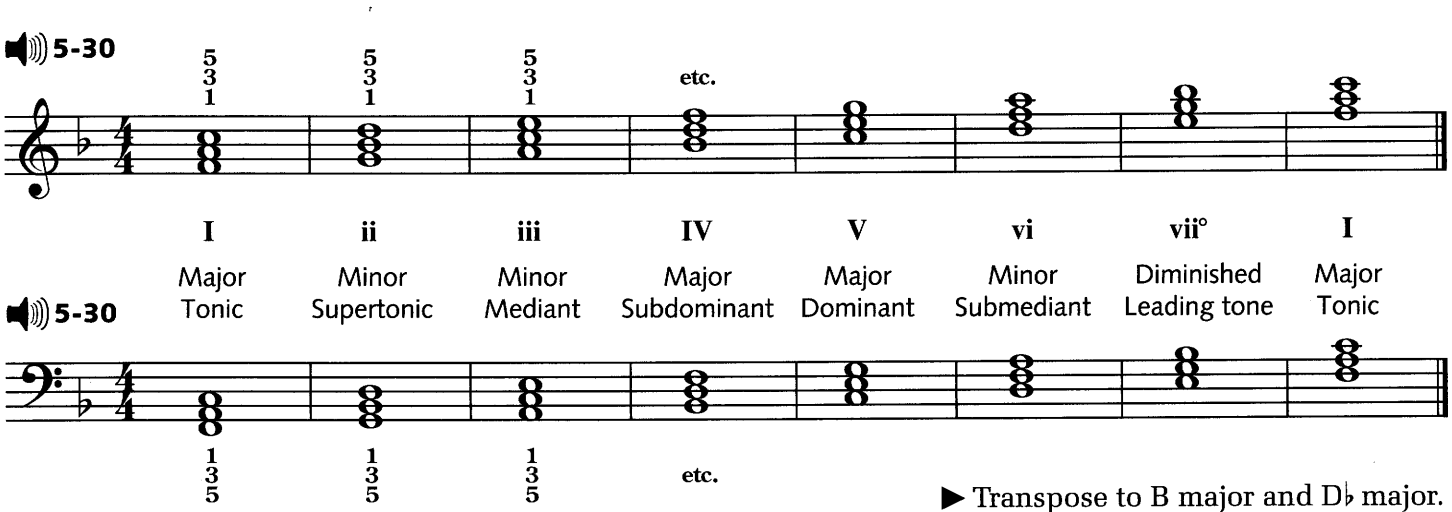
Week of _____

Write your assignments for the week in the space below.

Playing Triads of the Key

Triads may be built on any note of any scale. The sharps or flats in the key signature must be used when playing these triads. Triads of the key are identified by Roman numerals.

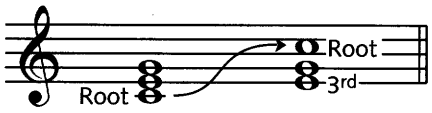
Play triads of the key in F major. Note the quality of each chord.



▶ Transpose to B major and D♭ major.

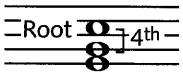
Triads: First Inversion

When the root of the chord is moved to the top and the third becomes the lowest note of the triad, it is said to be in the **first inversion.**



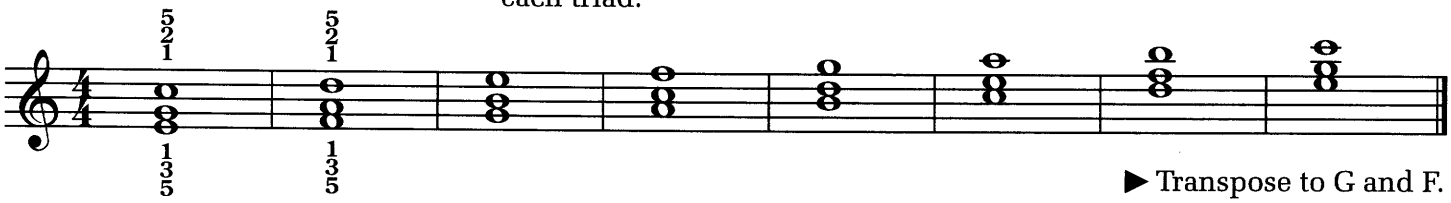
C E G becomes **E G C**

The root is always the top note of the interval of a 4th.



5-31

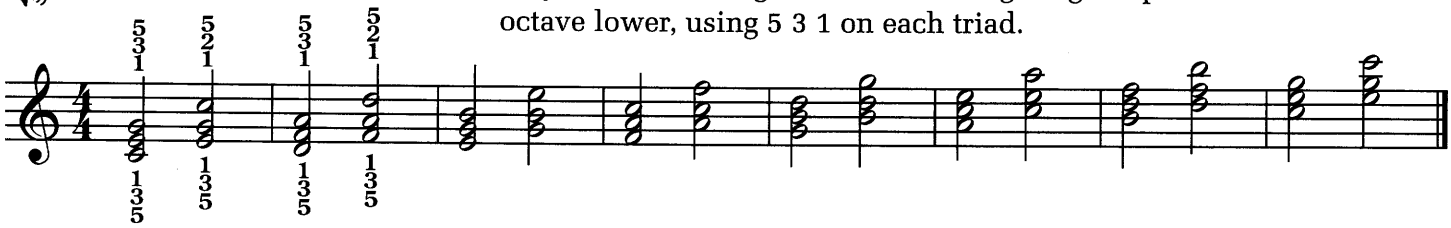
Play the following first-inversion triads in the key of C with RH, using 1 2 5 on each triad. Repeat with LH one octave lower, using 5 3 1 on each triad.



▶ Transpose to G and F.

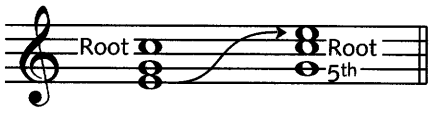
5-32

Play with RH, using the indicated fingering. Repeat with LH one octave lower, using 5 3 1 on each triad.



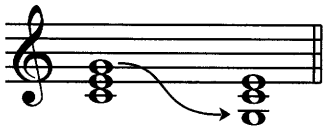
Triads: Second Inversion

Any first-inversion triad may be inverted again by moving the lowest note to the top. All letter names are the same, but the root is in the middle and the fifth is the lowest note of the triad. This is called the **second inversion.**

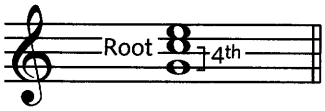


E G C becomes **G C E**

From root position, you can find second inversion by moving the top note down one octave.

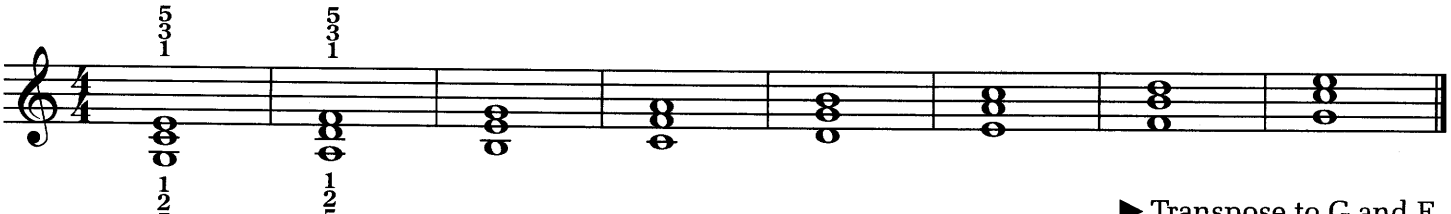


The root is always the top note of the interval of a 4th.



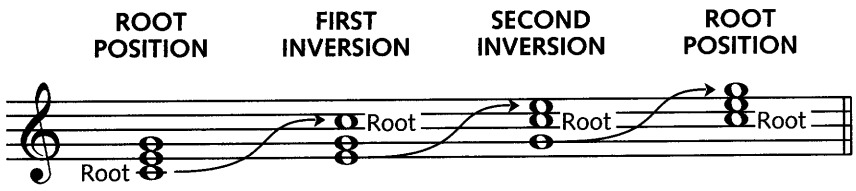
Play the following second-inversion triads in the key of C with RH, using 1 3 5 on each triad. Repeat with LH one octave lower, using 5 2 1 on each triad.

5-33



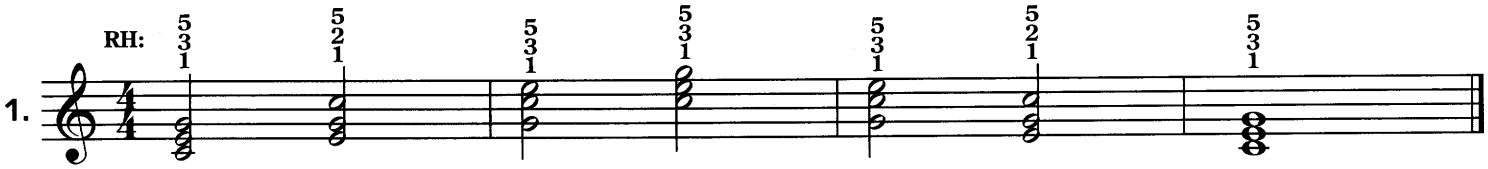
▶ Transpose to G and F.

Triads: in All Positions



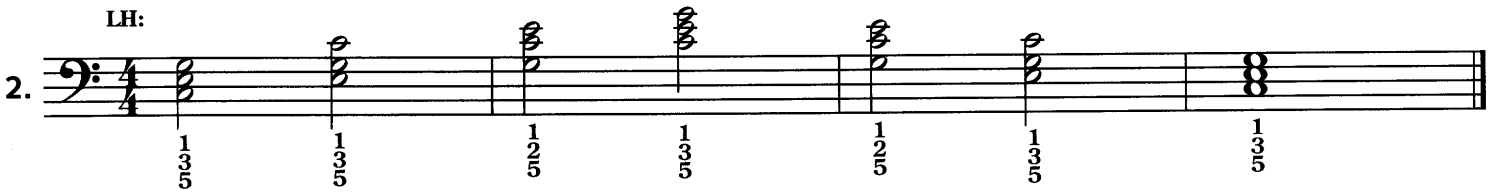
Play the following:

5-34



▶ Transpose to G and F.

5-34



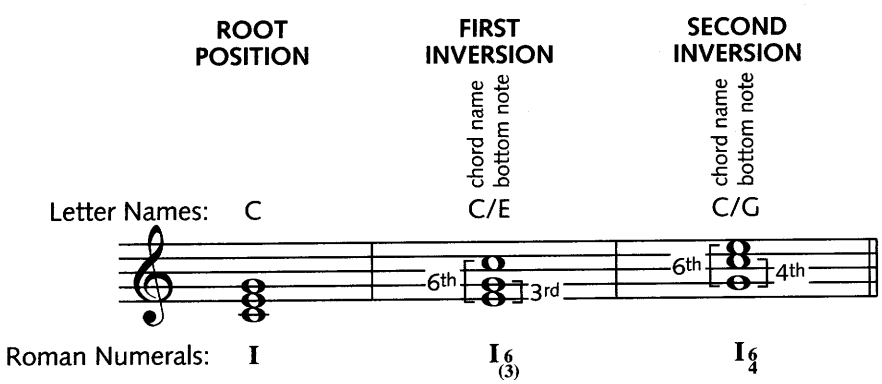
▶ Transpose to G and F.

Naming Triads and Inversions

Roman numerals identify the scale degrees on which triads are built within a key.

Numbers to the right of the Roman numerals indicate the intervals between the lowest note and each of the other notes of the chord.

In the first inversion, the number 3 is usually omitted.



Playing Triads and Inversions with the Left Hand

Play these diatonic triads and inversions in the key of C major.

5-35

1.

C C/E C/G C

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

I I_6 $I_{6\,4}$ I

9

Dm Dm/F Dm/A Dm

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

ii ii_6 $ii_{6\,4}$ ii

Continue upward on white keys until . . .

C/G C

5 2 1 5 3 1

$I_{6\,4}$ I

5-36

2.

C C/G C/E C

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

I $I_{6\,4}$ I_6 I

9

Bdim Bdim/F Bdim/D Bdim

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

vii° $vii^{\circ}{}_{6\,4}$ $vii^{\circ}{}_{6}$ vii°

Continue downward on white keys until . . .

C/E C

1 3 5 1 3 5

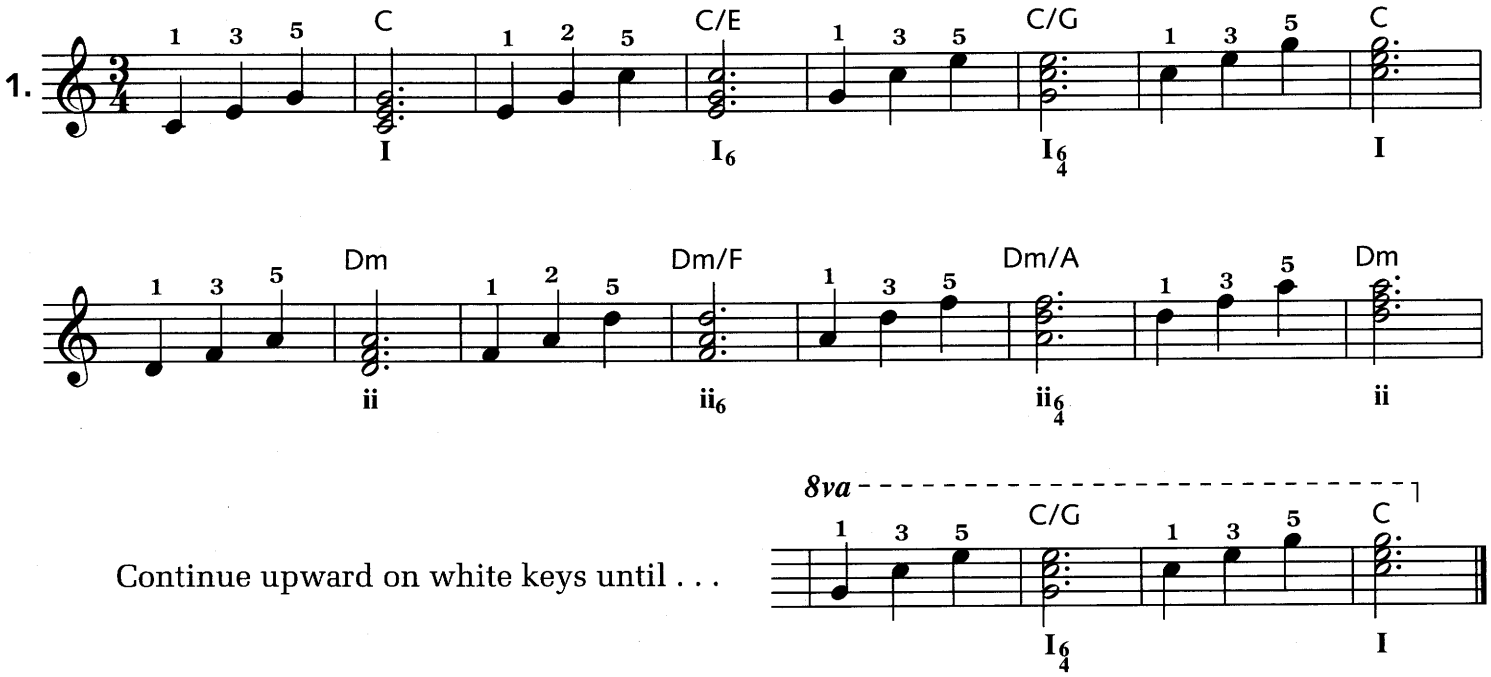
I_6 I

Playing Triads and Inversions with the Right Hand

Play these diatonic triads and inversions in the key of C major.

5-37

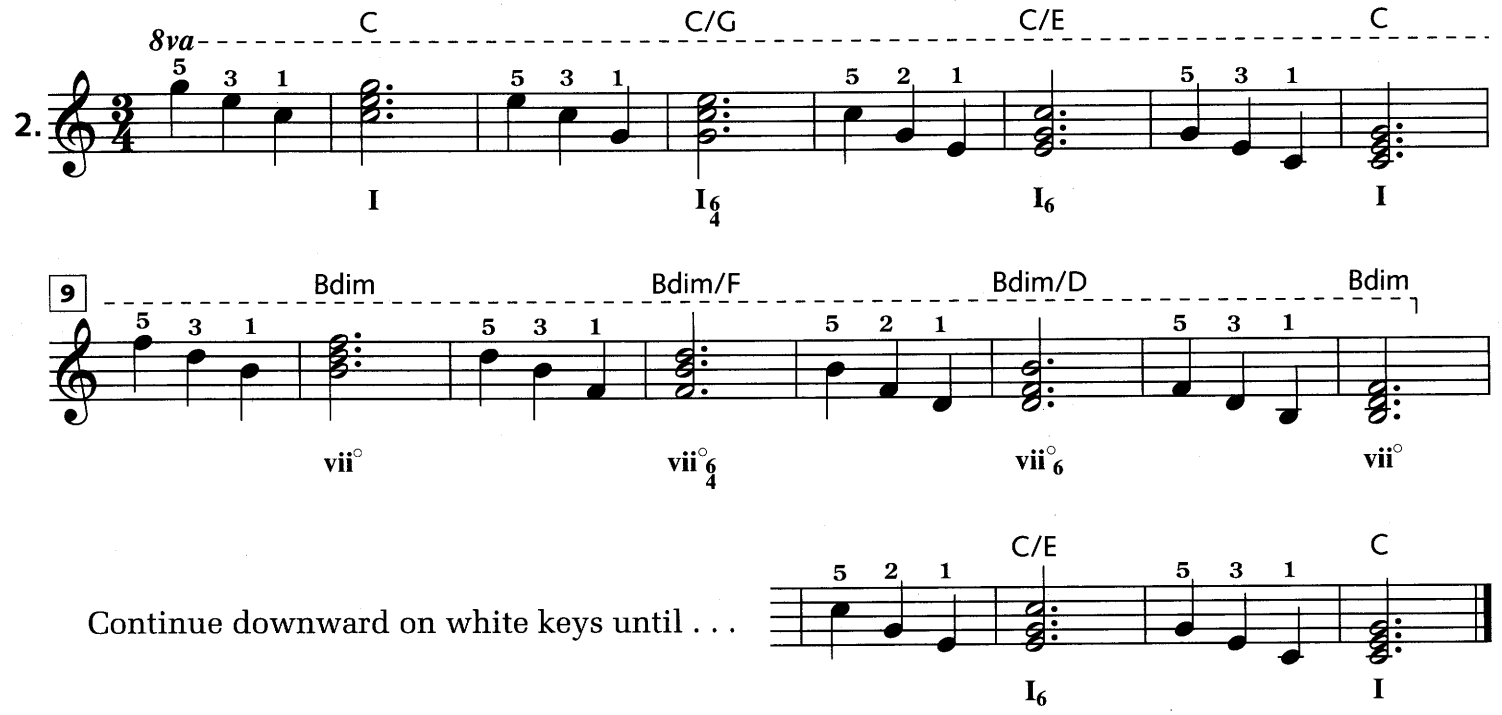
1.



Continue upward on white keys until . . .

5-38

2.



Continue downward on white keys until . . .

Technique

5-39

Moderato

1.

mf

5

Continue upward
on white keys until. . .

5-39

Moderato

2.

mf

5

Continue upward
on white keys until. . .

5-40

Allegretto

3.

f

5

Continue upward
on white keys until. . .

5-41

Allegretto

4.

f

5

Continue downward
on white keys until. . .

Practicing Major Scales (Group 2 Keys): F, B, G♭ (F♯) and D♭

The following principles will help you remember the fingering for the Group 2 major scales:

1. Fingers 2 and 3 play the two-black-key groups (or white-key equivalents).
   - In the key of F major, fingers 2 and 3 play D and E.
   - In the keys of G-flat and D-flat major, fingers 2 and 3 play D♭ and E♭.
   - In the keys of B and F-sharp major, fingers 2 and 3 play C♯ and D♯.
2. Fingers 2, 3 and 4 play the three-black-key groups (or white-key equivalents).
   - In the key of F major, fingers 2, 3 and 4 play G, A and B♭.
   - In the keys of G-flat and D-flat major, fingers 2, 3 and 4 play Gb, Ab and Bb.
   - In the keys of B and F-sharp major, fingers 2, 3 and 4 play F♯, G♯ and A♯.
3. When playing scales hands together, thumbs play at the same time on white keys (except on the first and last notes of F and B).

See page 122 for scale practice suggestions and challenges.

Practicing Major Arpeggios (Group 2 Keys): F, B, G♭ (F♯) and D♭

The following principles will help you remember the fingering for the Group 2 major arpeggios:

1. Arpeggios in the keys of F, B and G-flat major use the same fingering in the right hand.
   RH: 1 2 3 1 2 3 5

   When playing the LH arpeggios, use finger 4 when there is one white key between the root and third of the broken chord. Use finger 3 when there are two white keys between the root and third of the broken chord.
   LH: (F) 5 4 2 1 4 2 1
   LH: (B, G♭) 5 3 2 1 3 2 1

2. For the D♭ major arpeggio:
   - Thumbs play the white keys. In addition to the thumbs, only fingers 2 and 4 are used.
   - In the right hand, the fourth finger plays the root.
     RH: 4 1 2 4 1 2 4
   - In the left hand, the second finger plays the root.
     LH: 2 1 4 2 1 4 2

See page 123 for arpeggio practice suggestions and challenges.

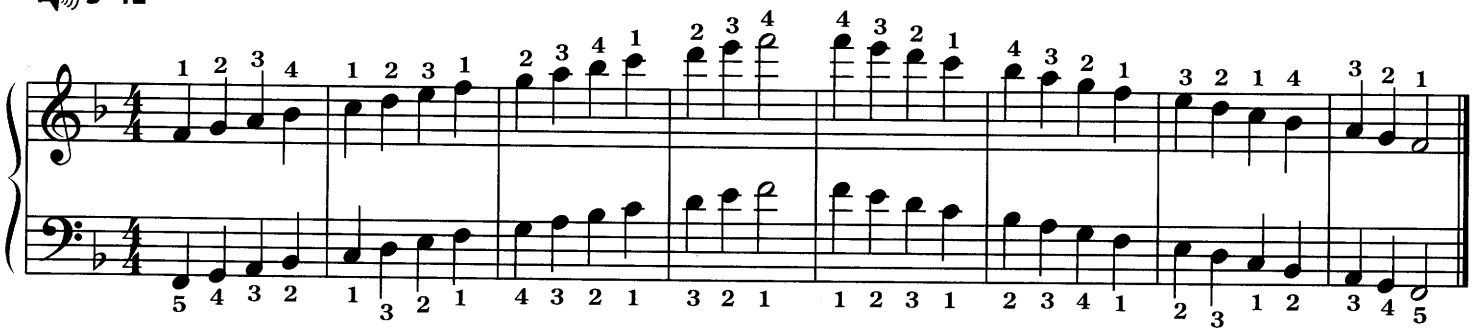
Playing Major Scales and Arpeggios

F Major

Note: A dot (•) above a fingering indicates a black key.

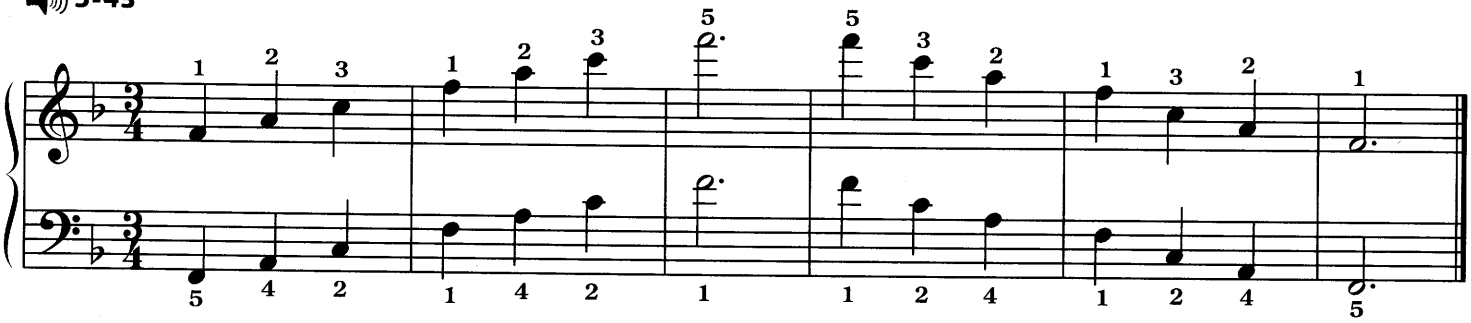
RH: 1 2 3 4 1 2 3 1 2 3 4 1 2 3 4
LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

5-42



RH: 1 2 3 1 2 3 5
LH: 5 4 2 1 4 2 1

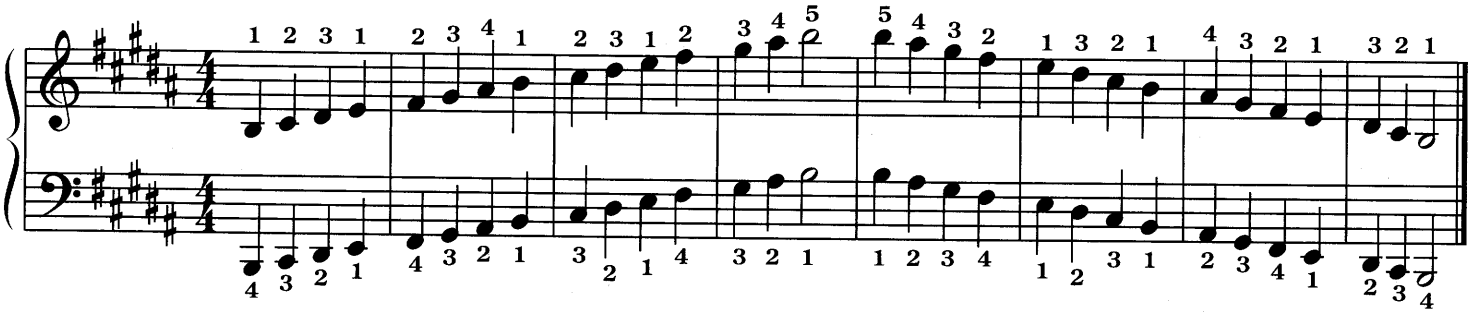
5-43



B Major

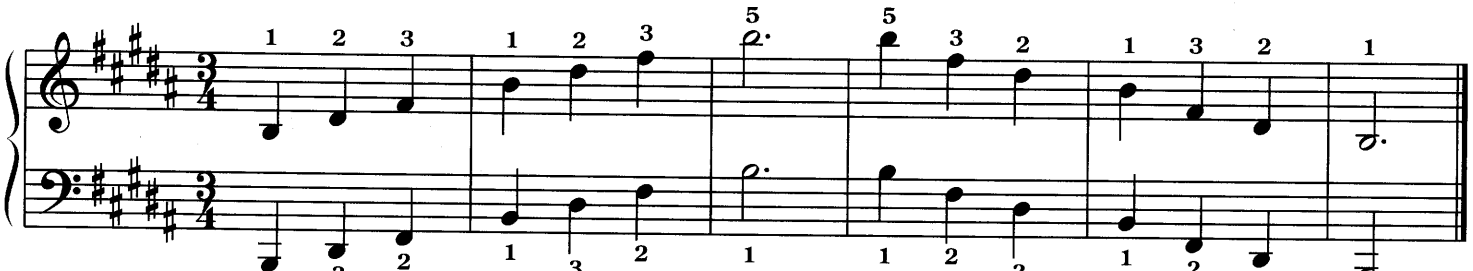
RH: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
LH: 4 3 2 1 4 3 2 1 3 2 1 4 3 2 1

5-44



RH: 1 2 3 1 2 3 5
LH: 5 3 2 1 3 2 1

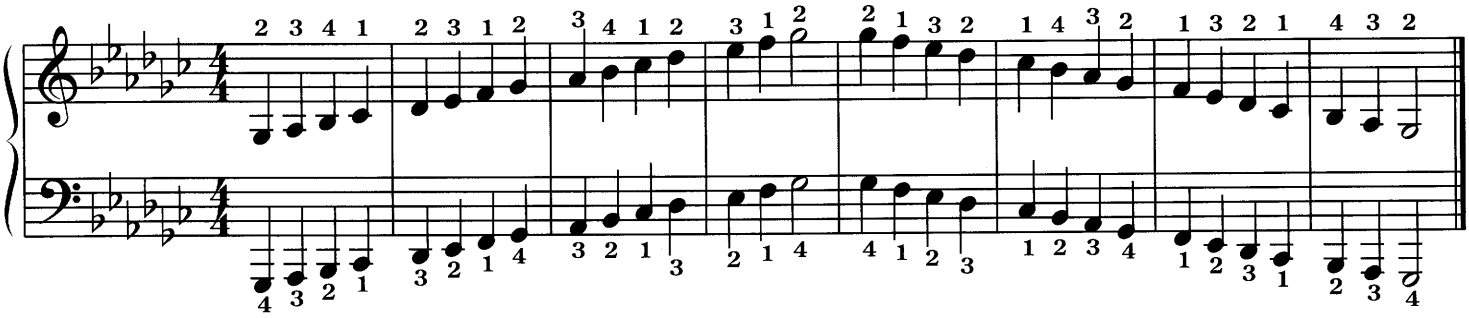
5-45



G♭ Major (enharmonic to F♯ major)

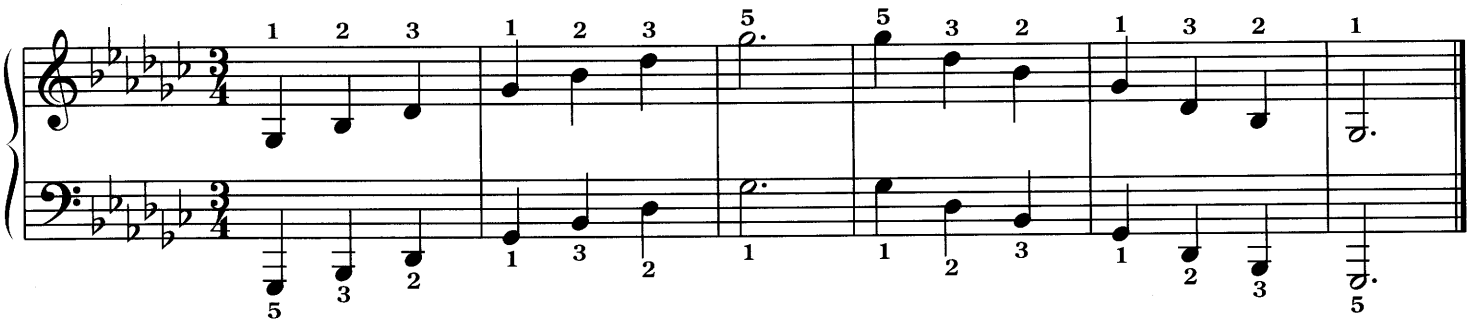
5-46

RH: 2 3 4 1 2 3 1 2 3 4 1 2 3 1 2
LH: 4 3 2 1 3 2 1 4 3 2 1 3 2 1 4



5-47

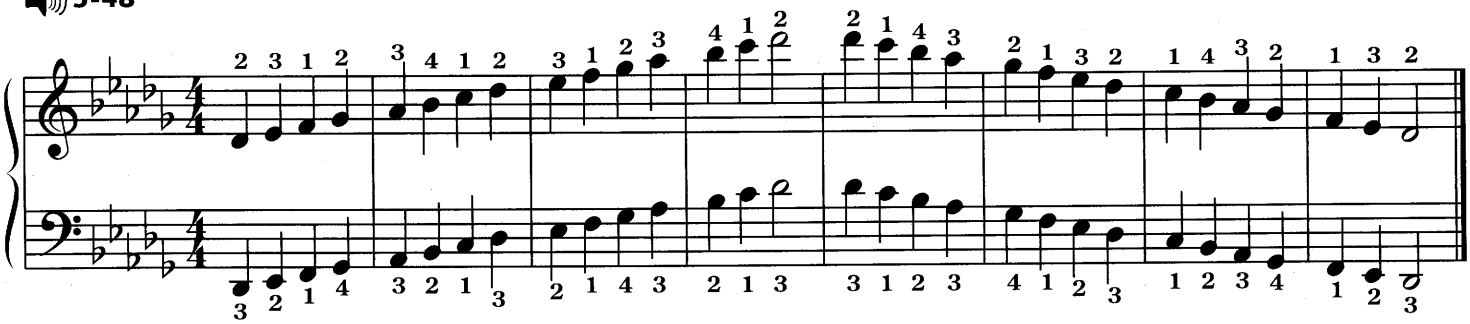
RH: 1 2 3 1 2 3 5
LH: 5 3 2 1 3 2 1



D♭ Major (enharmonic to C♯ major)

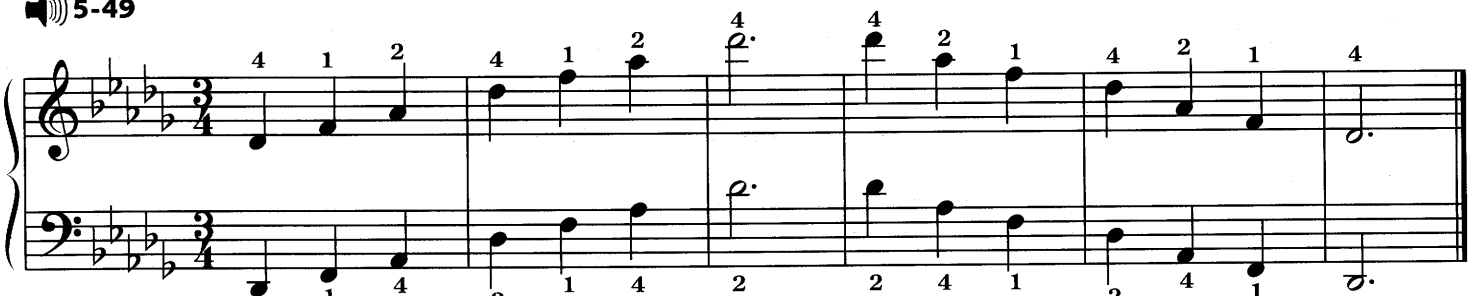
5-48

RH: 2 3 1 2 3 4 1 2 3 1 2 3 4 1 2
LH: 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3



5-49

RH: 4 1 2 4 1 2 4
LH: 2 1 4 2 1 4 2



Simile as used in this piece means to continue using the pedal in the same way.

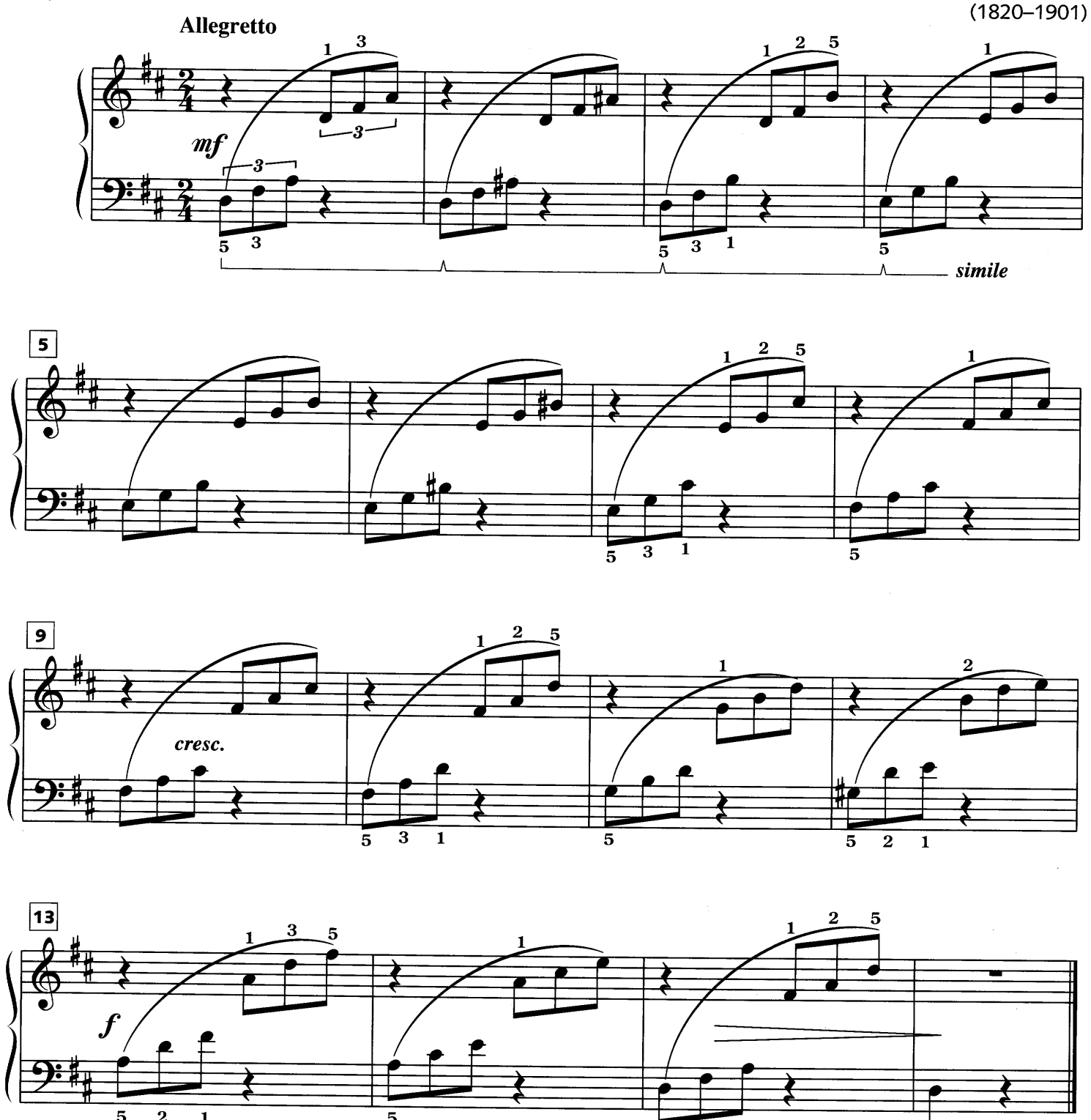
Before playing:
- Find one measure where the LH and RH chord inversions are different.
- Block the LH and RH chords.
- Tap the rhythm with the correct hands and fingers.

While playing:
- Play legato so that the triplet figure divided between the hands sounds like one line.

ETUDE

5-50

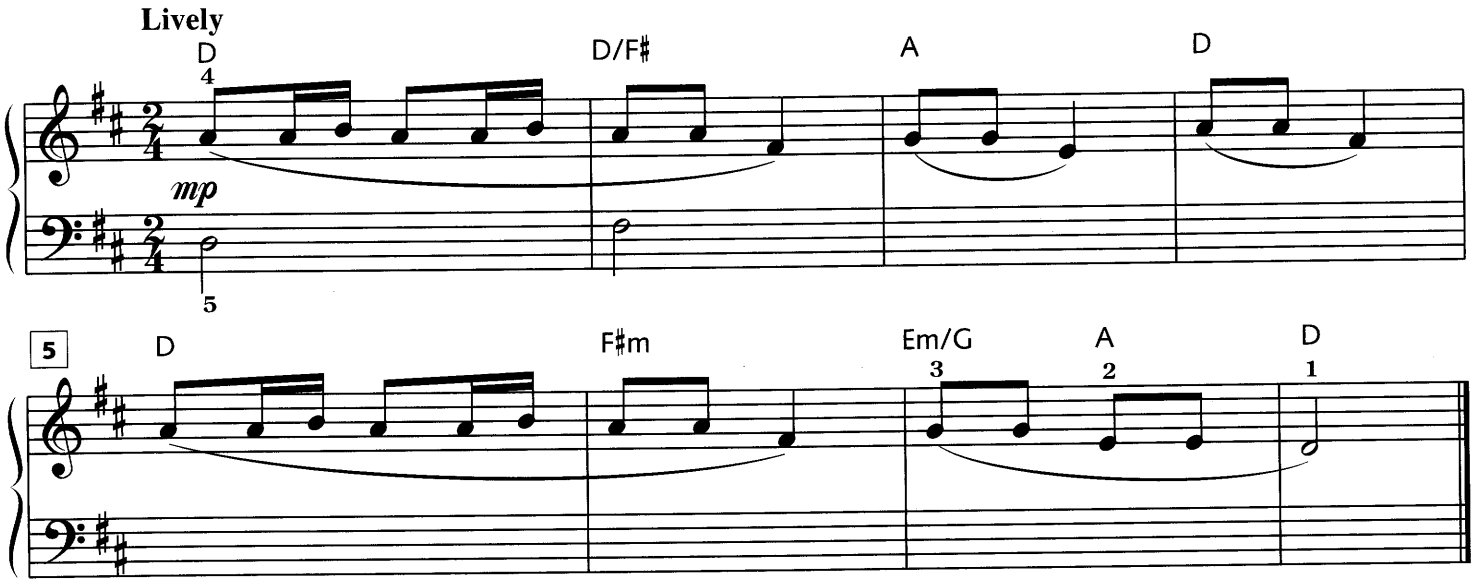
Cornelius Gurlitt
(1820–1901)



Harmonization

Harmonize the following melody using the bottom note of each triad and inversion.

5-51



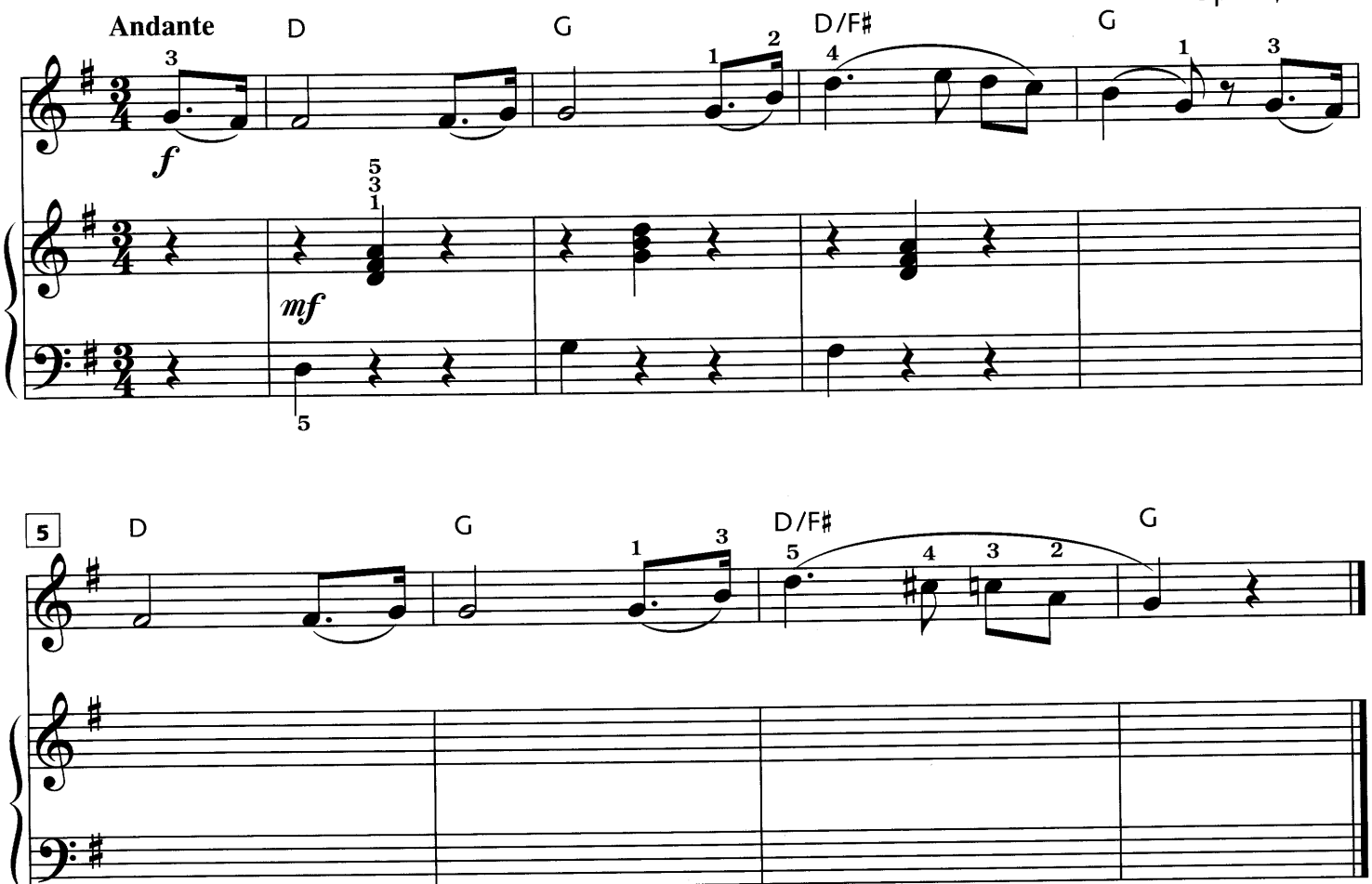
Harmonization with Two-Hand Accompaniment

Using the indicated chords, create a two-hand accompaniment for the melody by continuing the pattern given in the first three measures.

Tempo di Menuetto
(Sonata in G)

Ludwig van Beethoven (1770–1827)
Op. 49, No. 2

5-52



Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

Use the following practice directions:

1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

5-53

Alla marcia *(in march style)*

1.

mf *cresc.* *f*

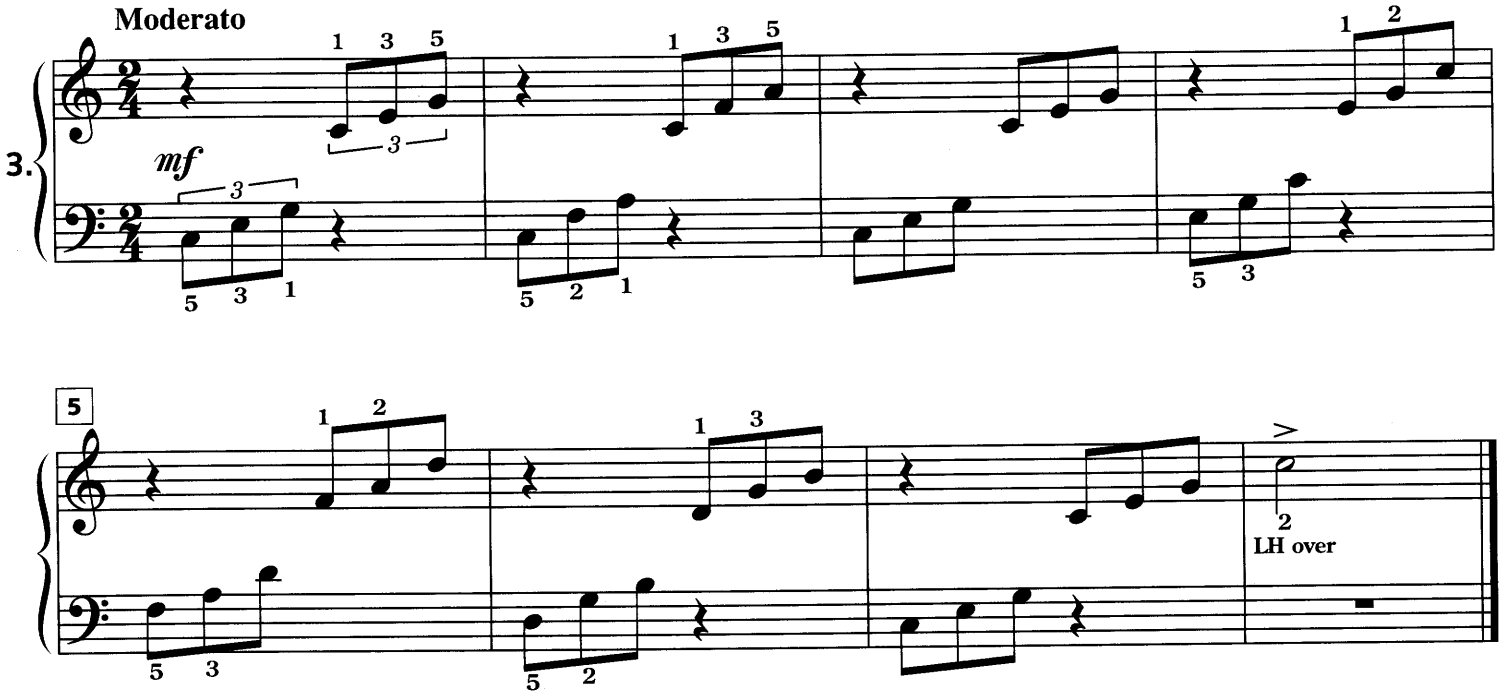
5-54

Slow march tempo

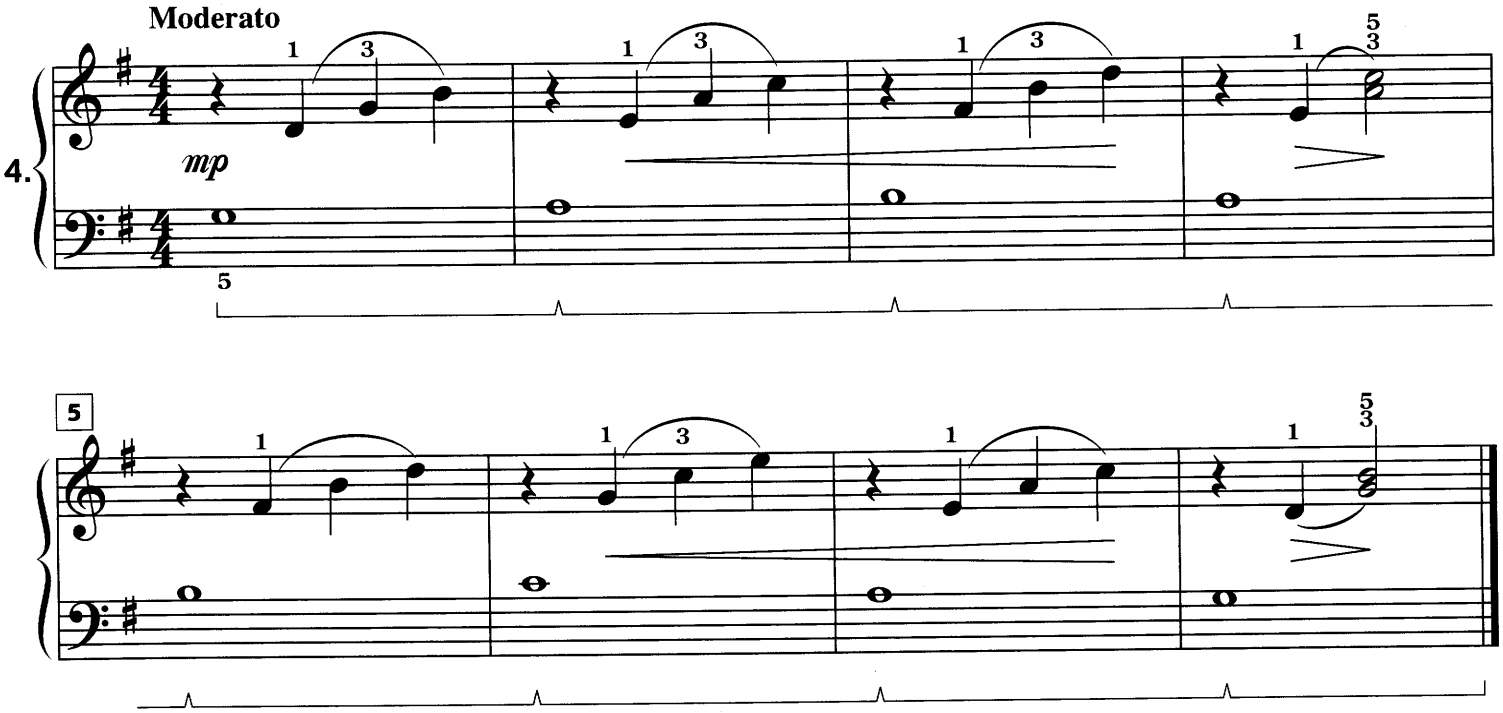
2.

mf

5-55



5-56



Unit 11

The Dominant and Dominant Seventh Chords

Objectives

Upon completion of this unit the student will be able to:

1. Play I–V^6_3–I and I–V^6_5–I chord progressions in all major keys.
2. Perform solo repertoire that uses tonic and dominant harmonies.
3. Sight-read and transpose music that uses tonic and dominant chords.
4. Harmonize and transpose melodies with tonic and dominant chords.
5. Create two-hand accompaniments from Roman numerals.
6. Improvise melodies over tonic and dominant chords.

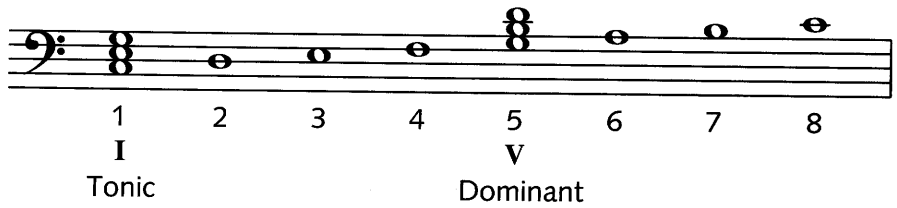
Assignments

Week of _____

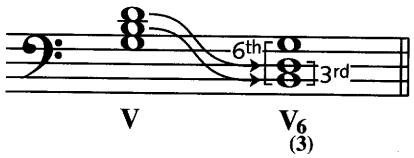
Write your assignments for the week in the space below.

Tonic and Dominant

In the key of C, the **I** chord (tonic) is the C triad.
The **V** chord (dominant) is the G triad.

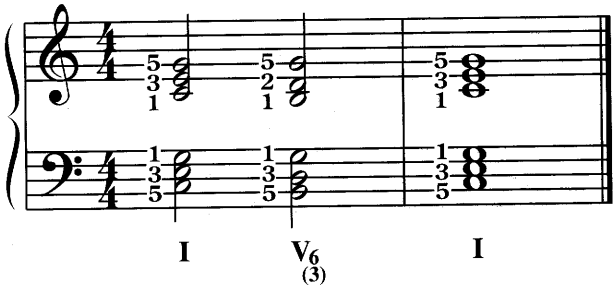


To make chord progressions easier to play and sound better, the **V** chord may be played in first inversion by moving the two top notes down an octave.



Playing the I–$V_{(3)}^{6}$–I Progression

Play the following chord progression:

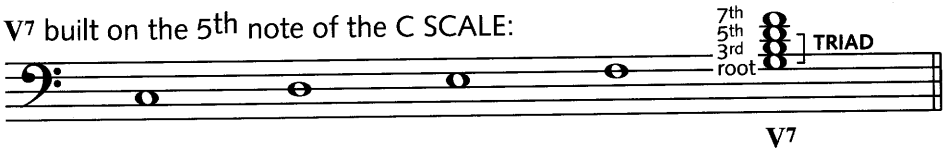


▶ Transpose to all major keys.

The V7 Chord

In many pieces a **V7** chord is used instead of a **V** triad. To make a **V7** chord, a note an interval of a 7th above the root is added to the **V** triad.

V7 built on the 5th note of the C SCALE:

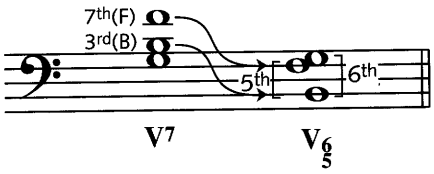


Dominant seventh

To make a smoother and easier progression:

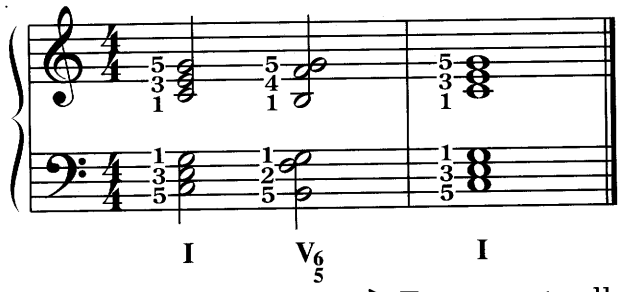
- The 5th (D) is omitted.
- The 3rd (B) and 7th (F) are moved down an octave.

When a 7th chord is not in root position, the root is always the *upper* note of the interval of a 2nd!



Playing the I–V_{5}^{6}–I Progression

Play the following chord progression:



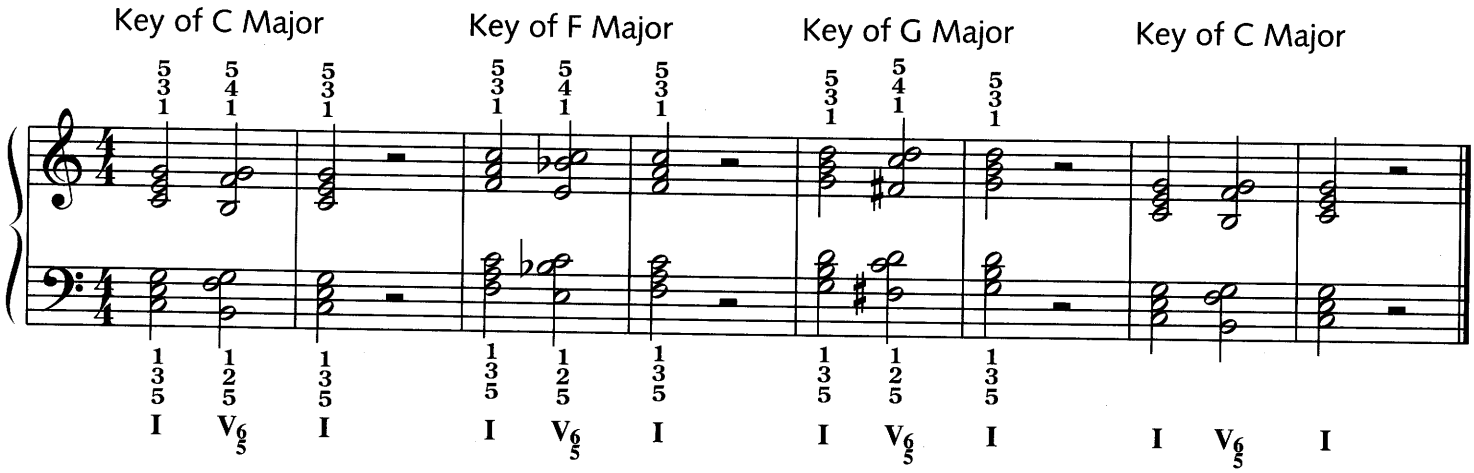
▶ Transpose to all major keys.

Playing the I–V$^{6}_{5}$–I Chord Progression (continued)

Use the following steps to play the **I–V$^{6}_{5}$–I** chord progression exercise:

1. Top note remains the same
2. Middle note moves *up* a half step
3. Bottom note moves *down* a half step.
4. Play hands separately first, then hands together.

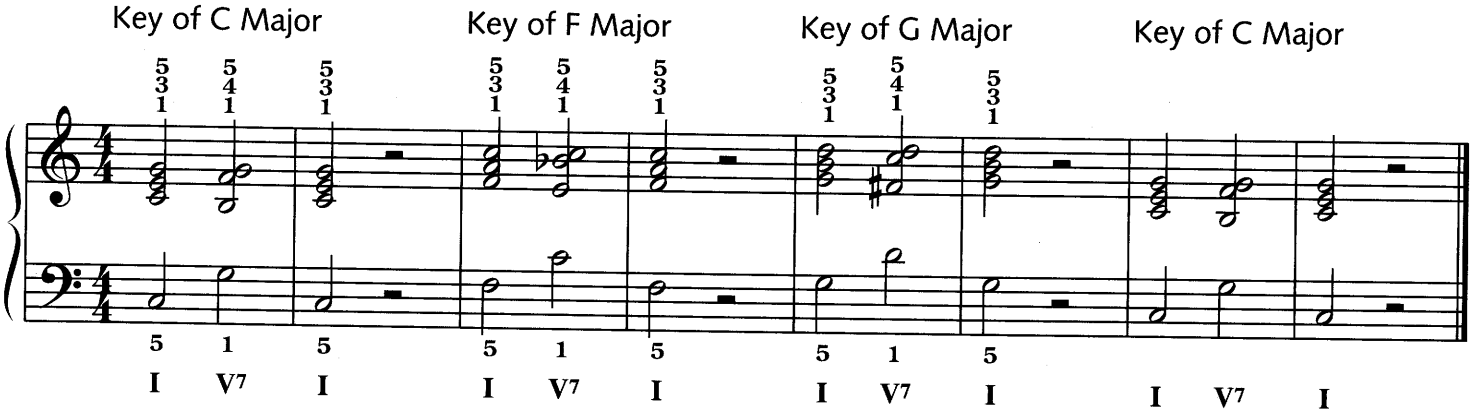
6-1



Playing the I–V^{7}–I Chord Progression

Play the **I–V^{7}–I** chord progression exercise. The RH of the exercise is the same as above, but the LH plays only the root of each chord.

6-2



Practice the above exercises in the following major keys:

6-3	1.	D	G	A	D
6-4	2.	E	A	B	E
6-5	3.	D♭	G♭	A♭	D♭
6-6	4.	E♭	A♭	B♭	E♭

Solo Repertoire

Before playing:

- Find the I and V^6_5 chords in the LH.
- Practice the RH jump between measures 8 and 9.
- Practice the LH in measures 3 and 11, noticing the different positions of the V7 chord.

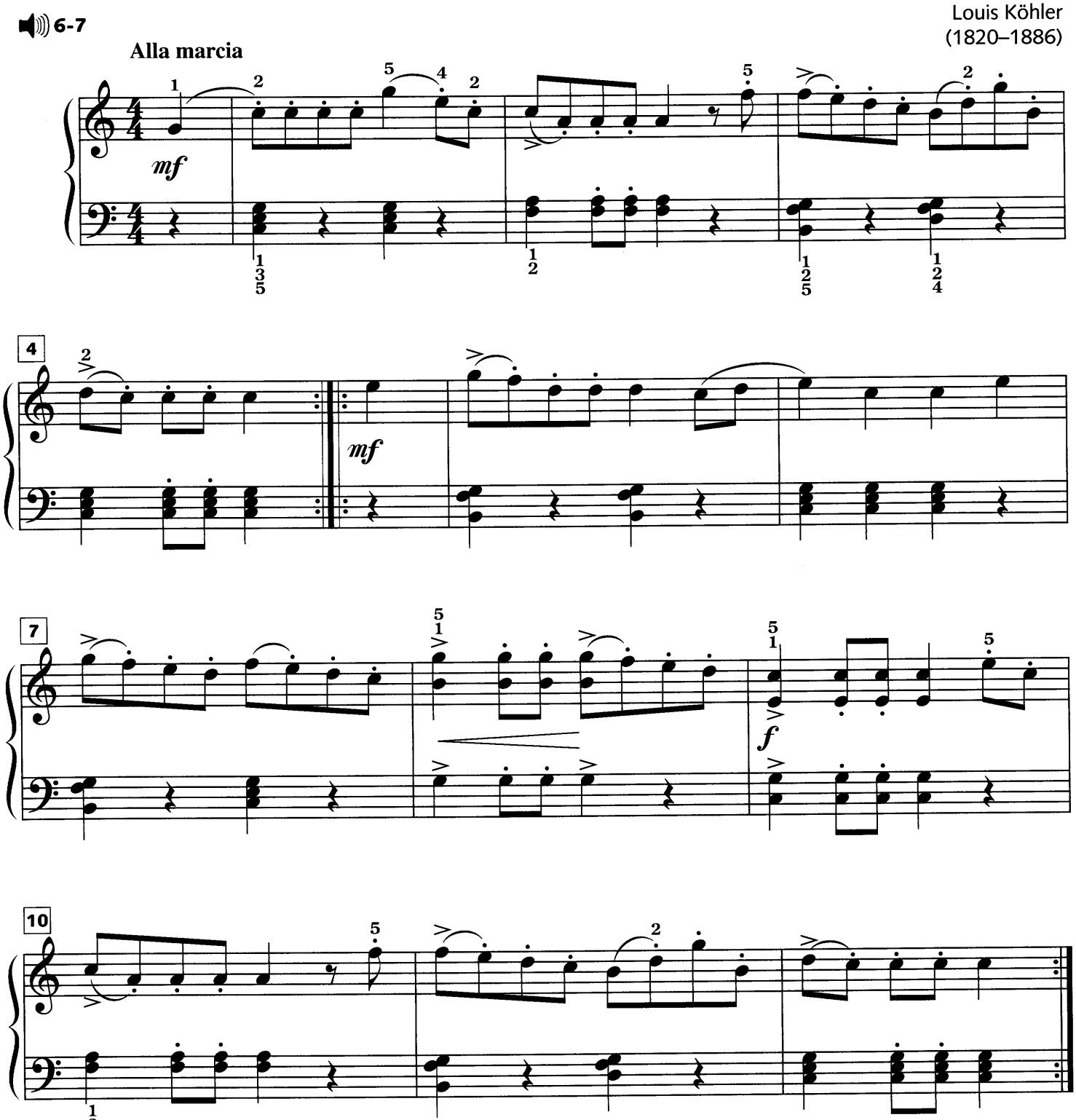
While playing:

- Keep the tempo steady.
- Listen for clear, crisp staccato.
- Play the RH a little louder than the LH.

March

6-7

Louis Köhler
(1820–1886)



Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

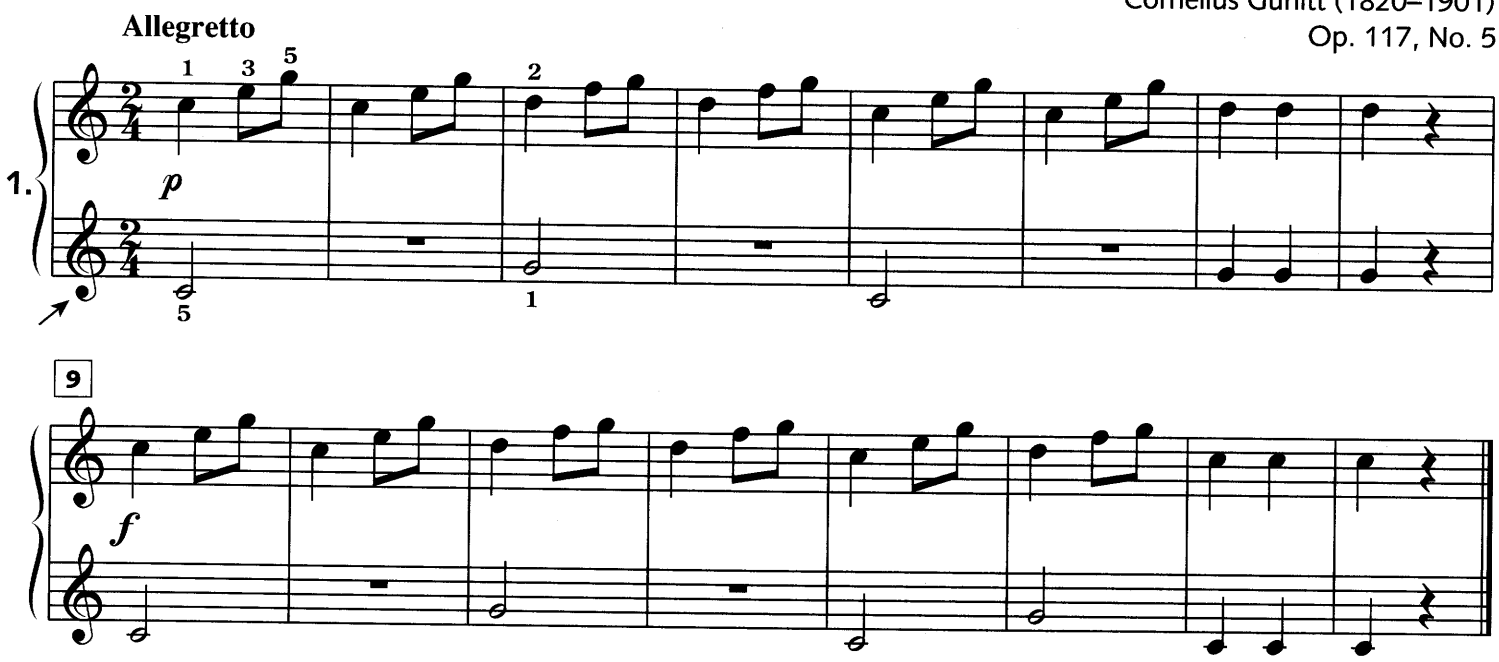
Use the following practice directions:

1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

ALLEGRETTO

6-8

Cornelius Gurlitt (1820–1901)
Op. 117, No. 5

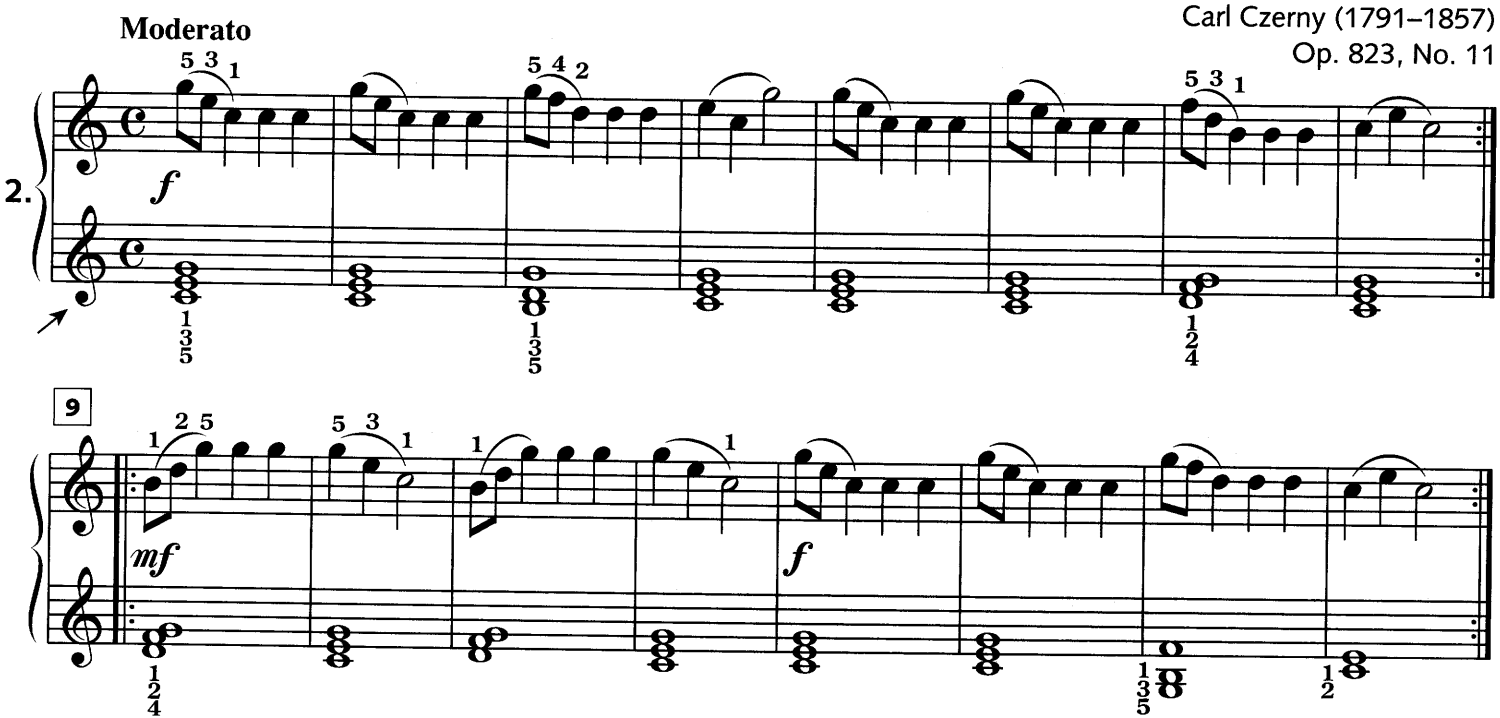


▶ Transpose to G major.

DANCE

6-9

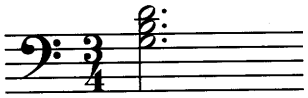
Carl Czerny (1791–1857)
Op. 823, No. 11



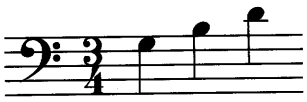
Block Chords and Broken Chords

Chords are often used as follows:

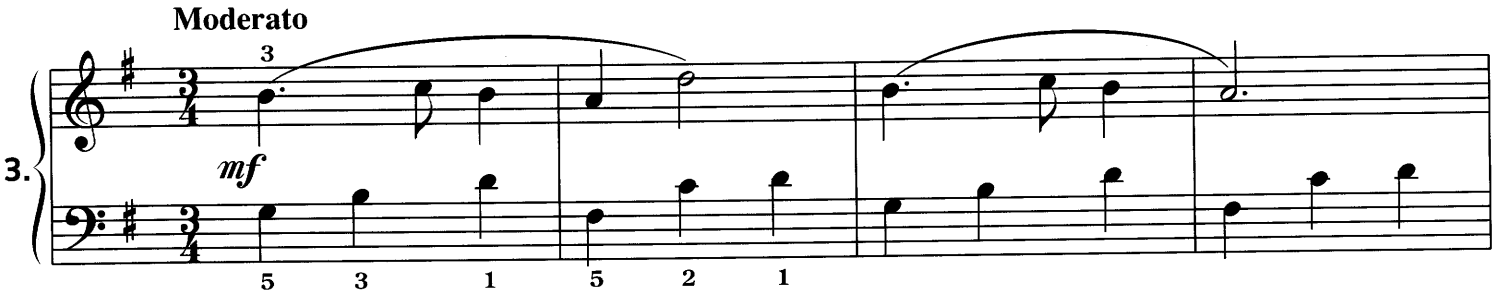
- **Block chords** (all notes together)

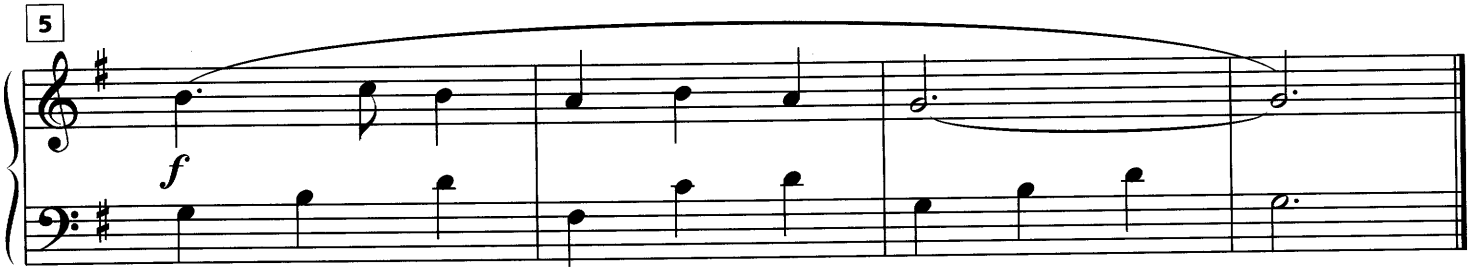


- **Broken chords** (one note at a time)



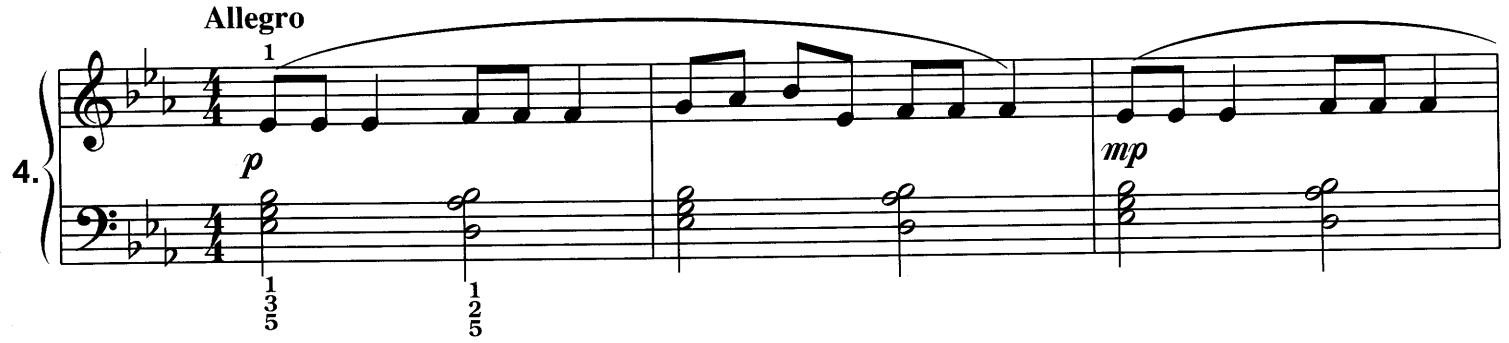
6-10

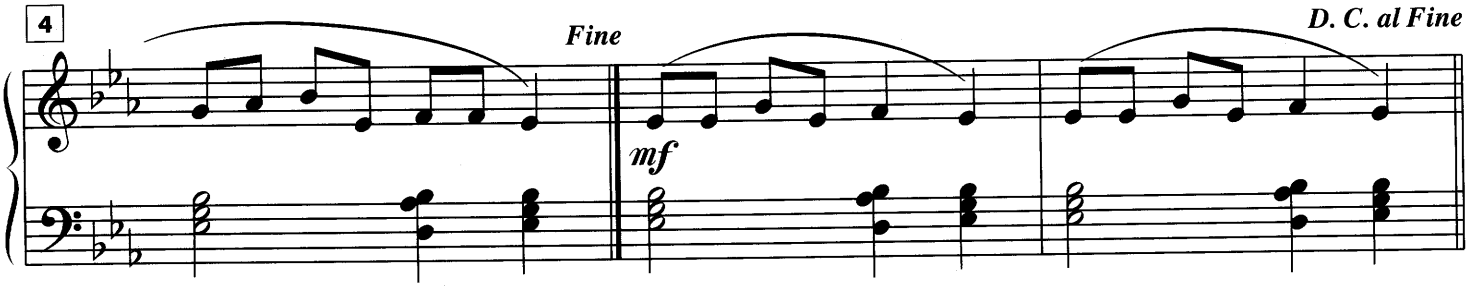




▶ Transpose to A major.

6-11





▶ Transpose to F major.

Harmonization Using Tonic and Dominant Chords

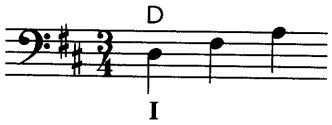
Rules for Harmonization:

Harmonize each of the melodies with tonic (**I**) or dominant (**V** or **V7**).

- Use tonic when most of the melody notes are scale tones 1, 3 and 5.
- Use dominant when most of the melody notes are scale tones 2, 4, 5 and 7.
- Begin and end each harmonization on tonic.
- Dominant almost always precedes tonic at the end of a piece.

Using tonic (**I**) and dominant (**V7** or **V$^6_5$**) chords, harmonize the following melodies with block or broken chords as indicated. Write the letter name of each chord on the line above the staff and the Roman numeral name of each chord on the line below the staff.

1. Broken Chord Accompaniment

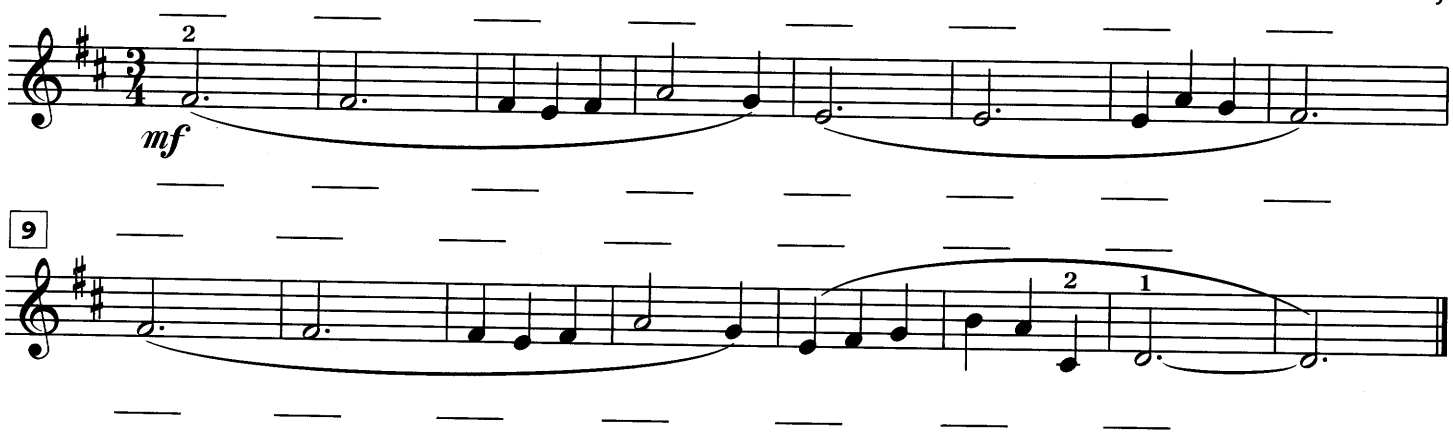


6-12

Du, du liegst mir im Herzen

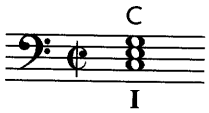
Vivace *(lively)*

Germany



▶Transpose to E major.

2. Block Chord Accompaniment

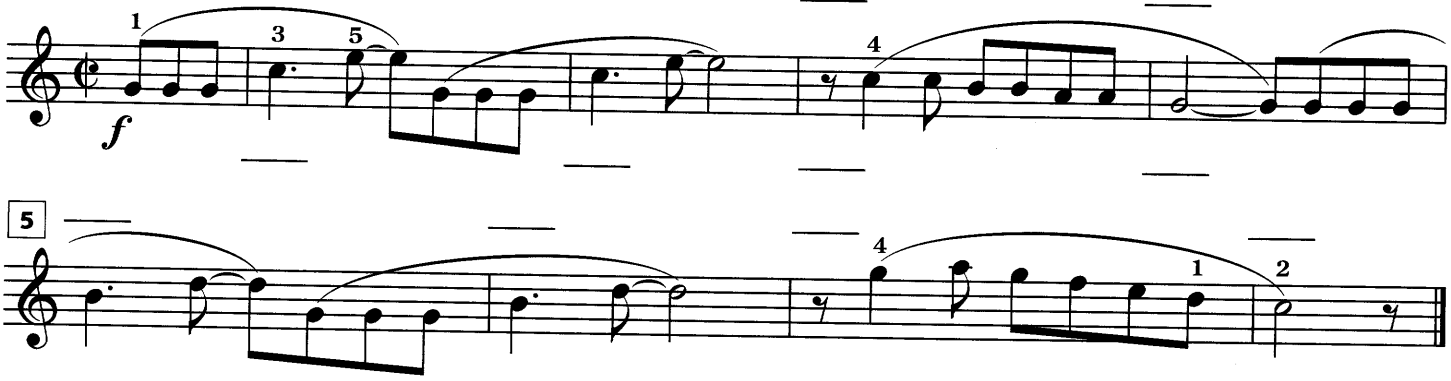


6-13

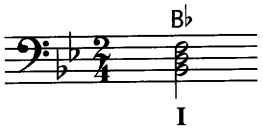
La Cucaracha

Moderato

Mexico



3. Block Chord Accompaniment



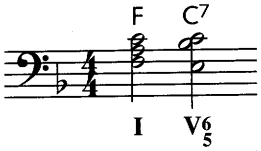
Boola Boola

6-14

Allan M. Hirsch

▶ Transpose to C major.

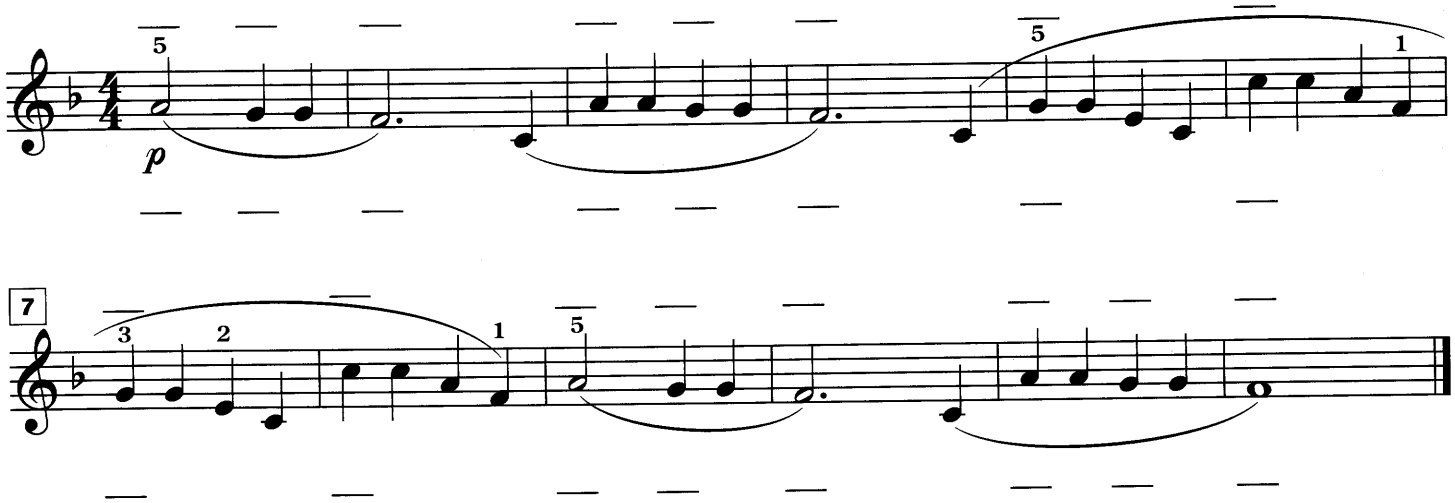
4. Block Chord Accompaniment



Sleep, Baby, Sleep

6-15

United States



▶ Transpose to G major.

Harmonization with Two-Hand Accompaniment

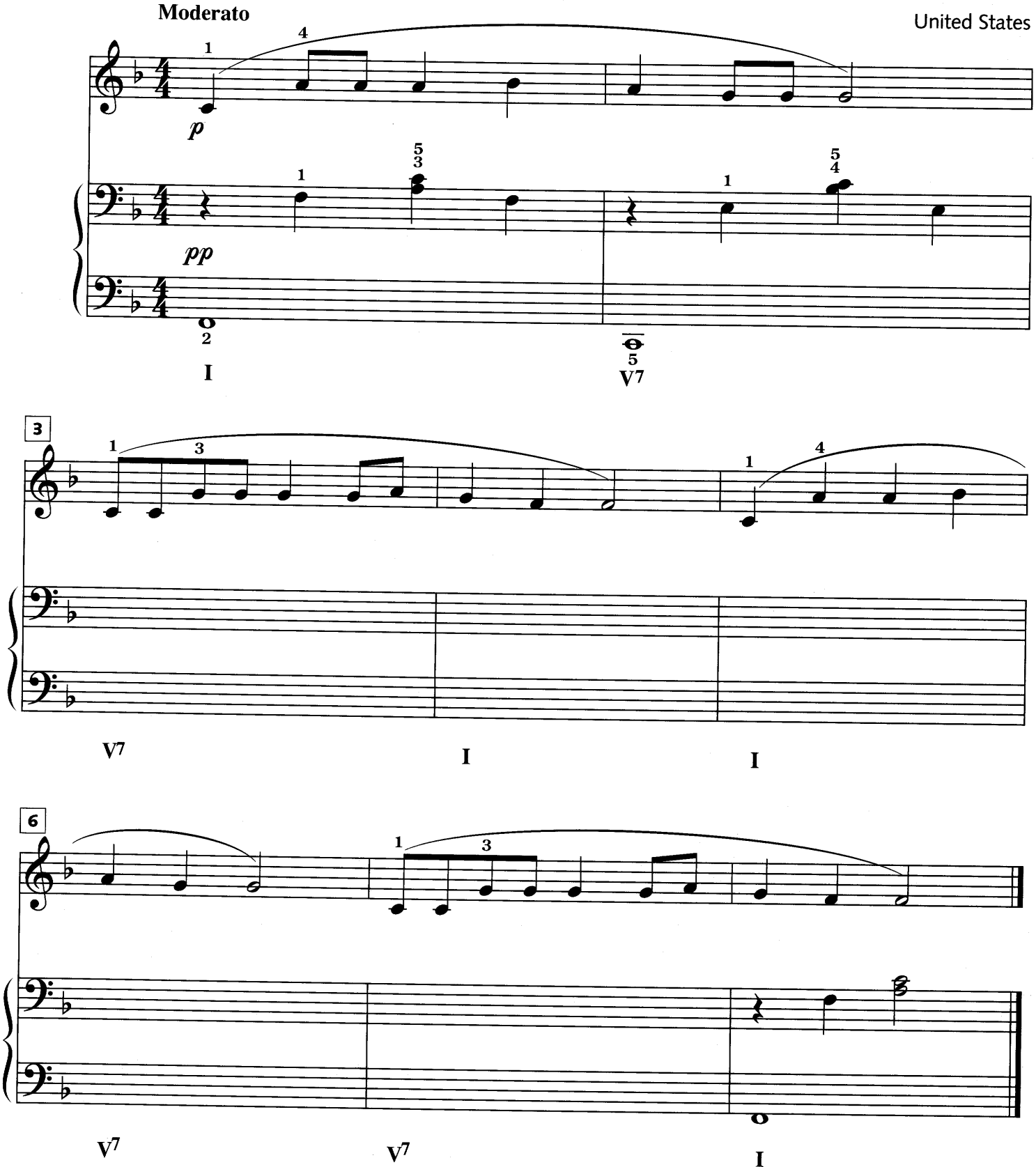
Using the indicated chords, create a two-hand accompaniment for the melody by continuing the pattern given in the first two measures.

Hush Little Baby

6-16

Moderato

United States



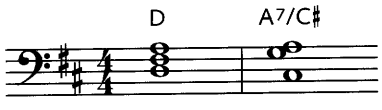
Improvisation from Chord Symbols

Using the chord progressions below, improvise RH melodies while the LH plays the suggested accompaniment style. (First play the LH chord progression using the suggested accompaniment style and observing the indicated meter.) You can use the suggested rhythm for your improvisation or create your own rhythm to complement the accompaniment. Notate your favorite improvisation.

Rules for Improvisation:

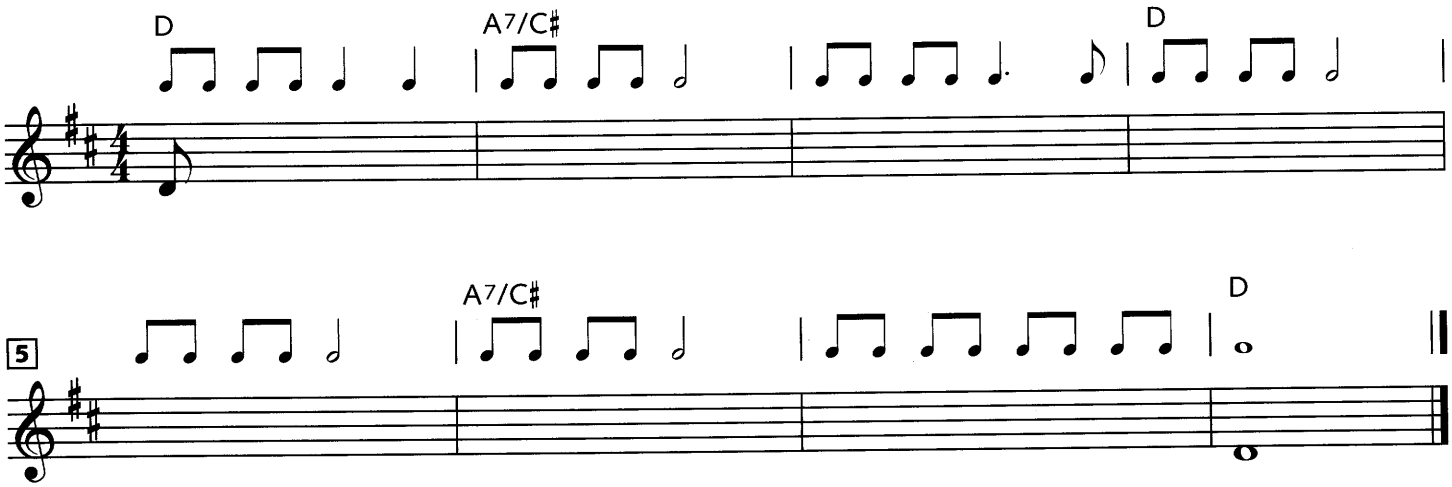
1. When the tonic chord is used, play mostly scale tones 1, 3 and 5 in the melody.
2. When the dominant chord is used, play mostly scale tones 2, 4, 5 and 7 in the melody.
3. Most improvisations begin and end on tonic.
4. The ear should always be the final guide in determining which melody notes to play.

1. Block Chord Accompaniment

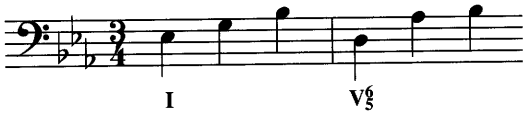


6-17

Key of D major

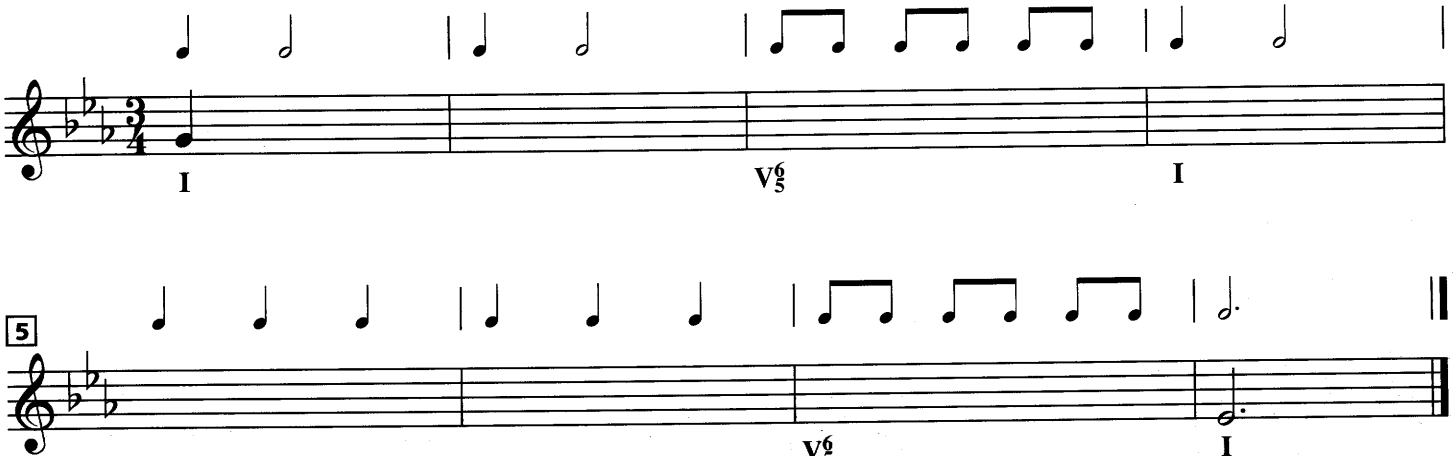


2. Broken Chord Accompaniment



6-18

Key of E♭ major



Unit 12

The Subdominant Chord

Objectives

Upon completion of this unit the student will be able to:

1. Play I–IV$^{6}_{4}$–I chord progressions in all major keys.
2. Perform solo repertoire that uses tonic, dominant and subdominant harmonies.
3. Sight-read and transpose music that uses tonic, dominant and subdominant chords.
4. Create two-hand accompaniments from chord symbols.
5. Harmonize and transpose melodies with tonic, dominant and subdominant chords.
6. Improvise melodies with the five-finger blues pattern over a 12-bar blues accompaniment.
7. Perform four-part ensembles with partners.

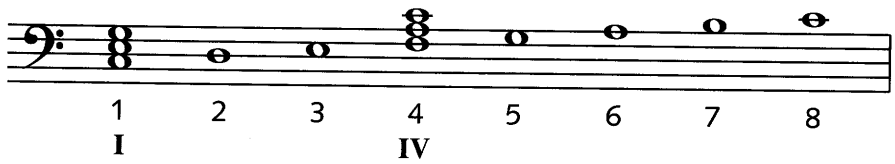
Assignments

Week of _____

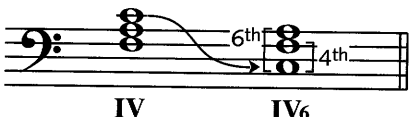
Write your assignments for the week in the space below.

Tonic and Subdominant

In the key of C, the **I** chord (tonic) is the C triad. The **IV** chord (subdominant) is the F triad.

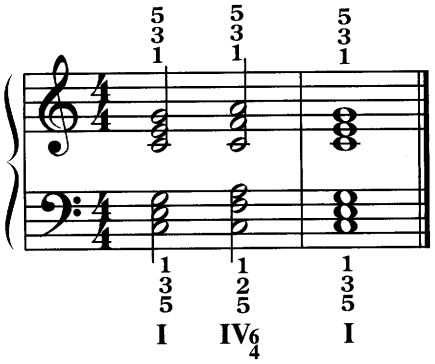


To make chord progressions easier to play and sound better, the **IV** chord may be played in the second inversion by moving the top note of the **IV** chord down an octave.



Playing the I–IV$_{4}^{6}$–I Chord Progression

Play the following chord progression:

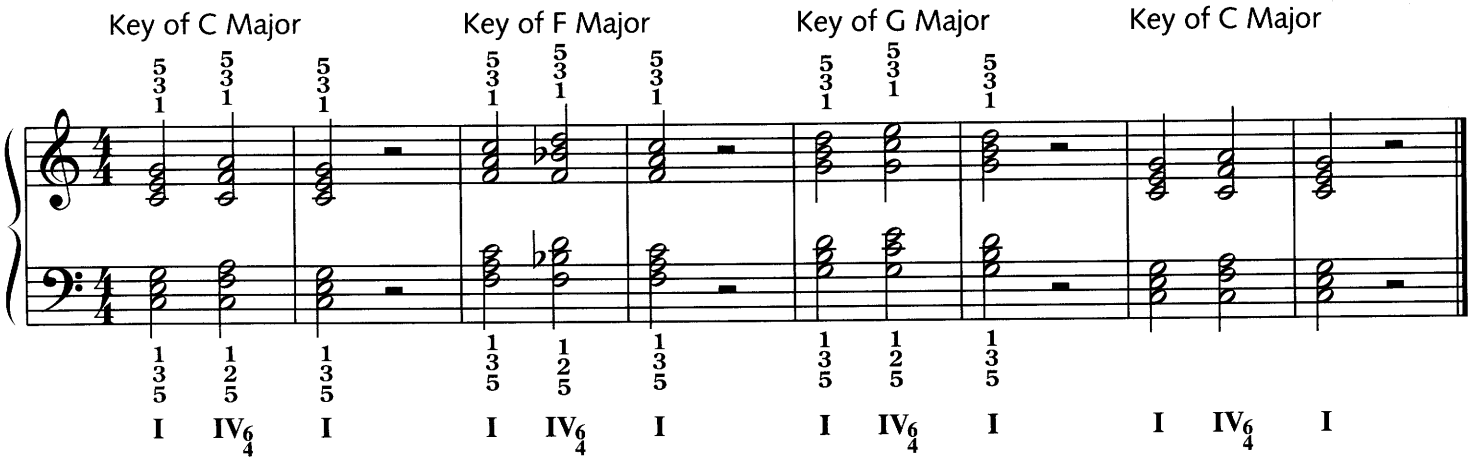


▶ Transpose to all major keys.

Use the following steps to play the **I–IV$_{4}^{6}$–I** chord-progression exercise:

1. Top note moves up a whole step.
2. Middle note moves up a half step.
3. Bottom note remains the same.
4. Play hands separately first, then hands together.

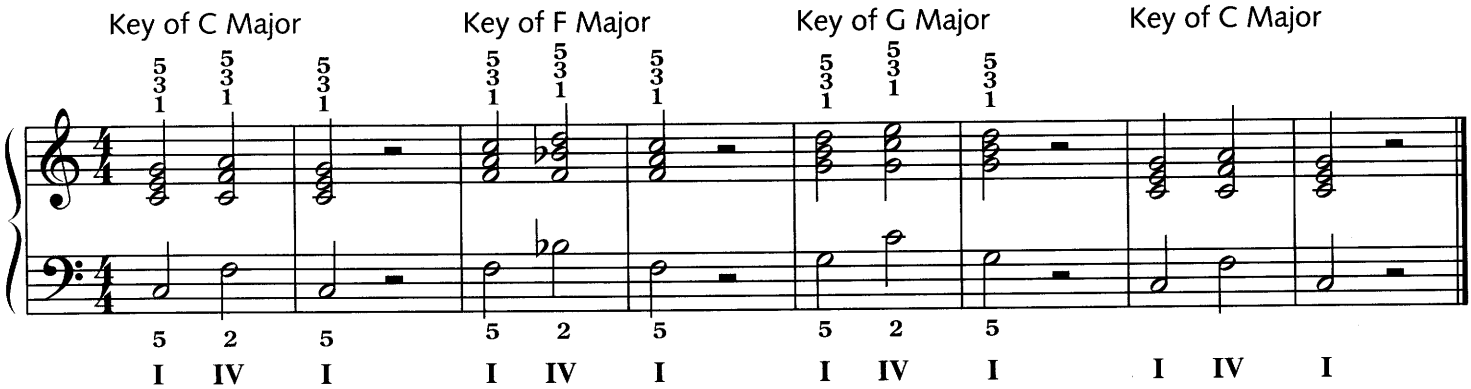
6-19



Playing the I–IV–I Chord Progression

Play the **I–IV–I** chord progression exercise. The RH of the exercise is the same as above, but the LH plays only the root of each chord.

6-20



Practice the above exercises in the following major keys:

6-21	1.	**D**	**G**	**A**	**D**
6-22	2.	**E**	**A**	**B**	**E**
6-23	3.	**D♭**	**G♭**	**A♭**	**D♭**
6-24	4.	**E♭**	**A♭**	**B♭**	**E♭**

Solo Repertoire

Before playing:

- Find the I, IV and V chords.
- Find all repeat signs.
- Locate places where the hands change positions.
- Tap the rhythm, first hands separately, then hands together.

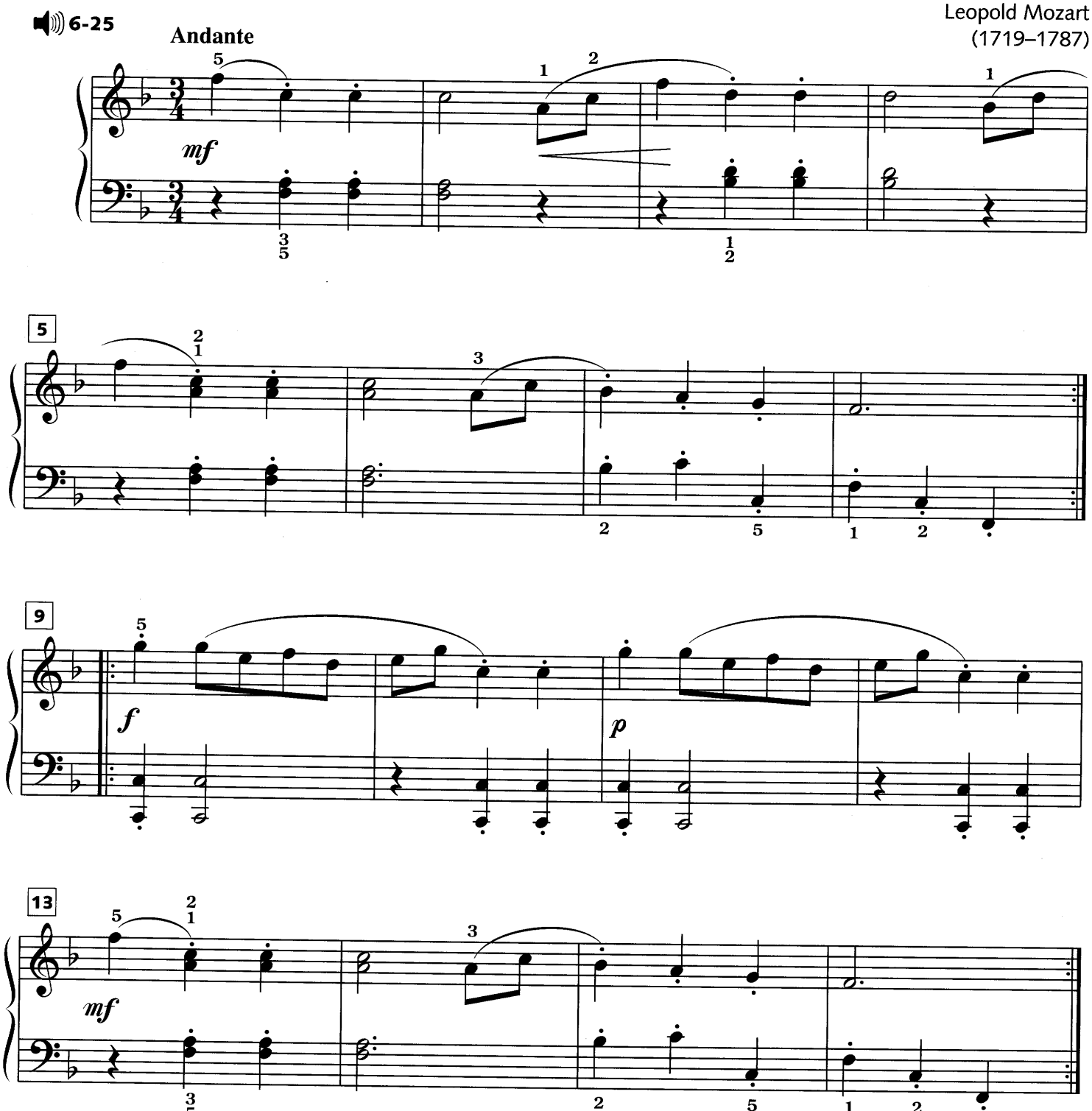
While playing:

- Listen carefully for slurs and staccato notes.
- Play the RH a little louder than the LH.

Minuet in F Major

6-25

Leopold Mozart
(1719–1787)



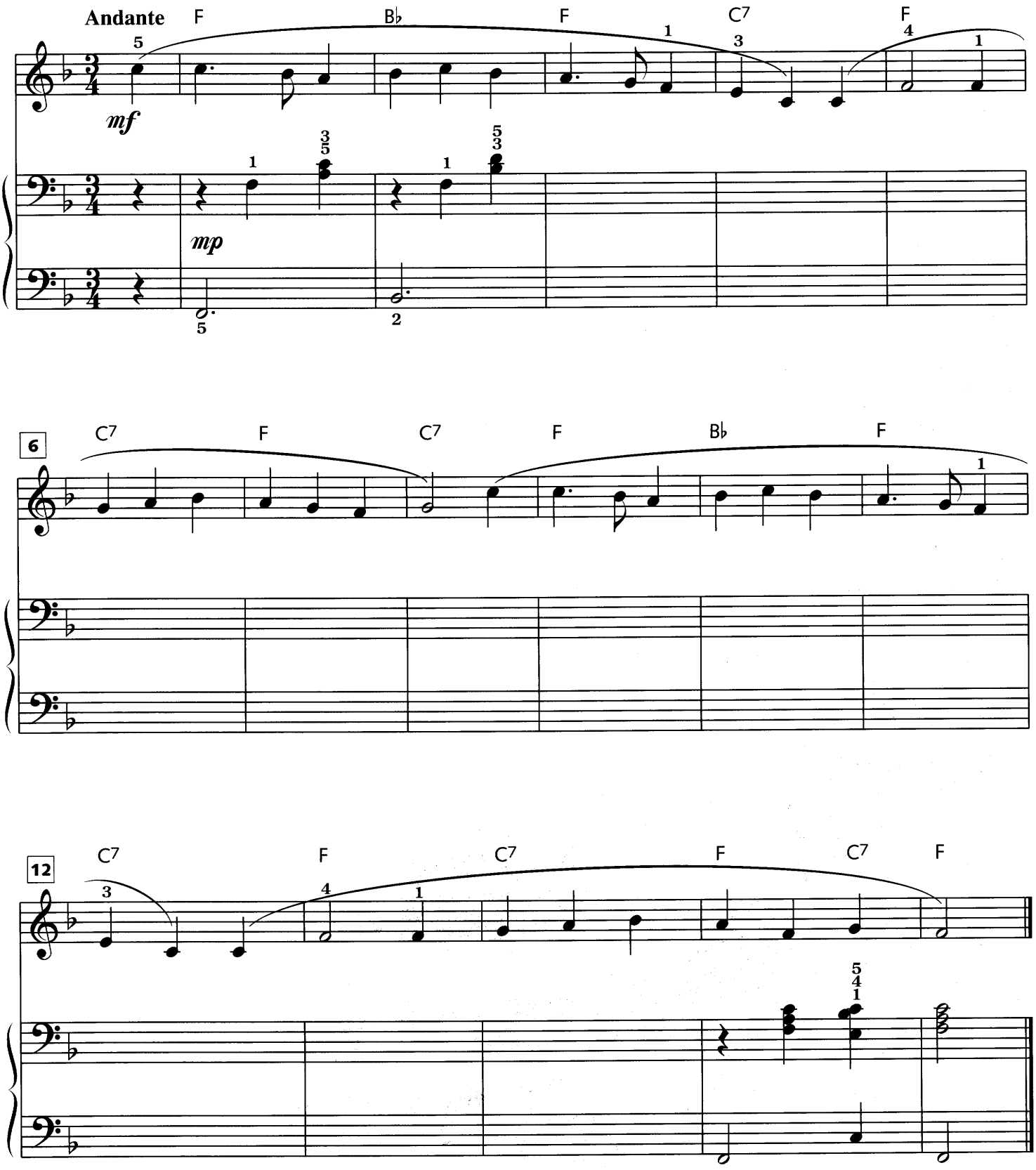
Harmonization with Two-Hand Accompaniment

Using the indicated chords, create a two-hand accompaniment for the following melody by continuing the pattern given in the first two measures.

The Streets of Laredo

6-26

United States

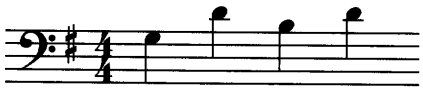


▶ Transpose to G major

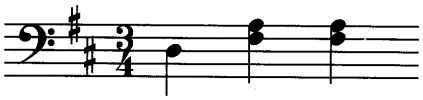
Alberti Bass and Waltz Bass Accompaniment

Chords are often used as follows:

ALBERTI BASS



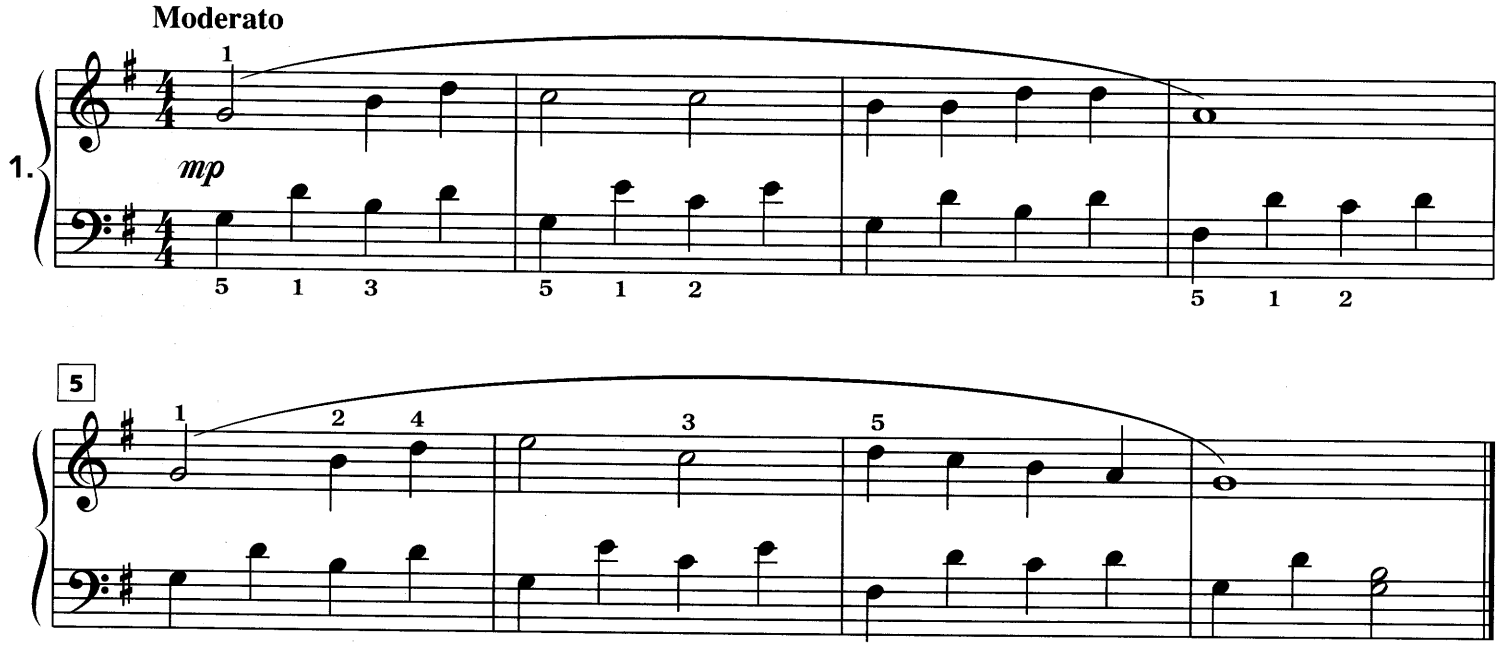
WALTZ BASS



Reading

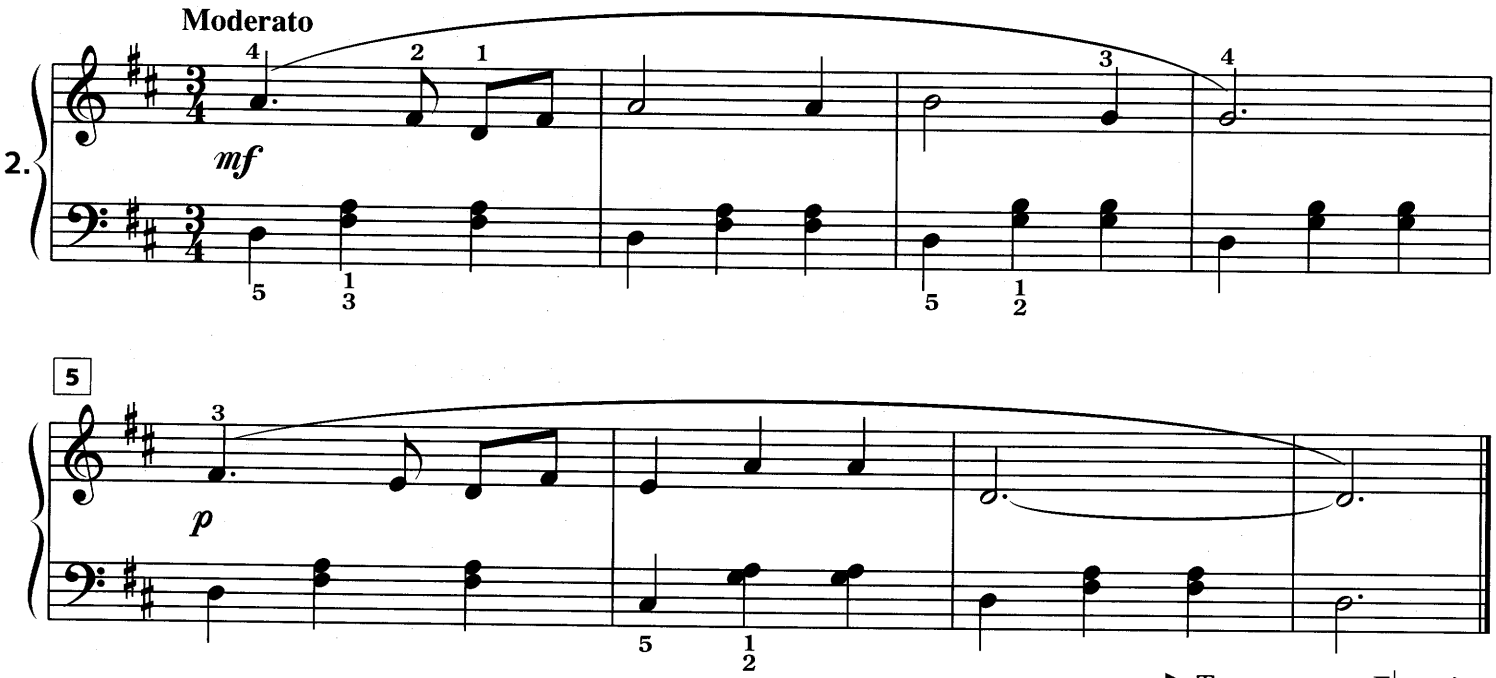
Practice Suggestions: See page 152.

6-27

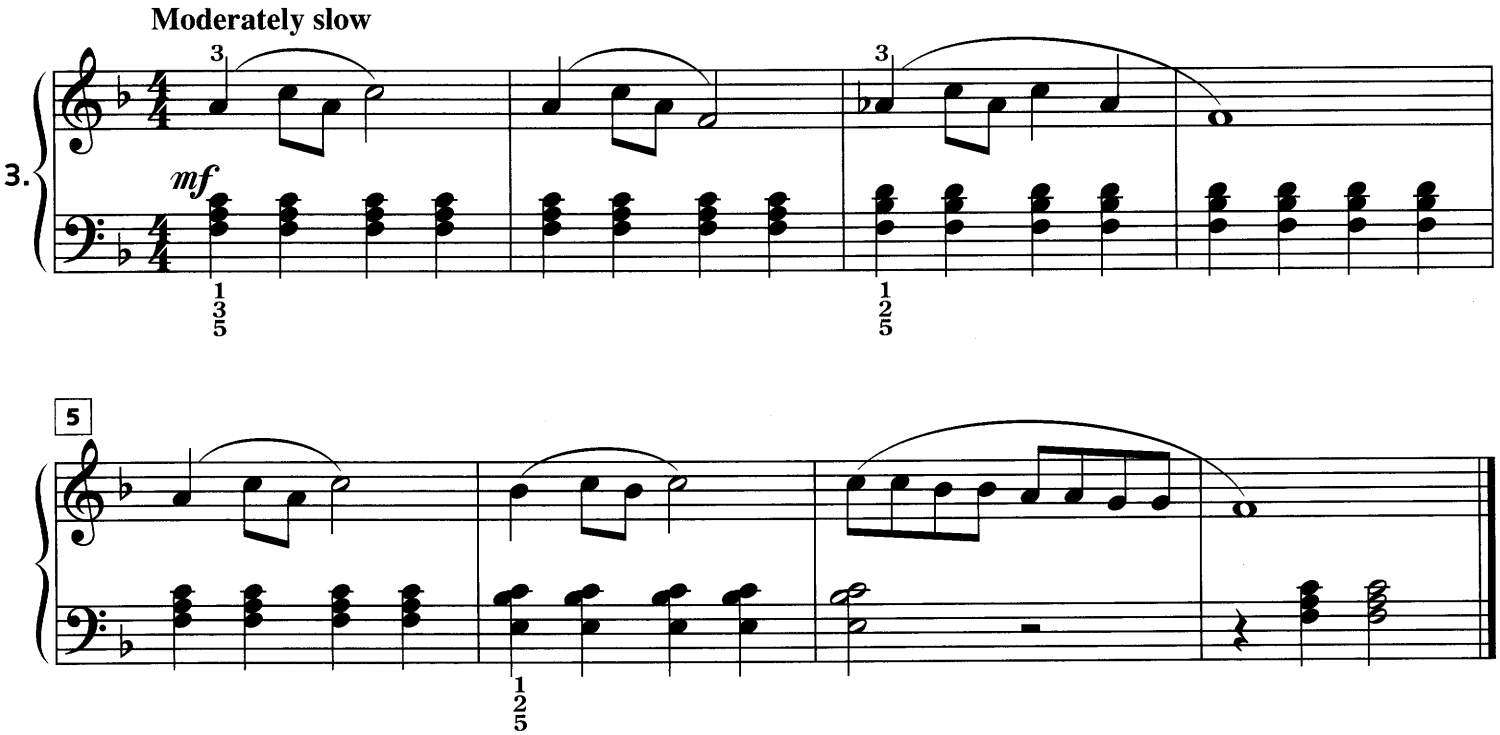


▶ Transpose to F major.

6-28



6-29

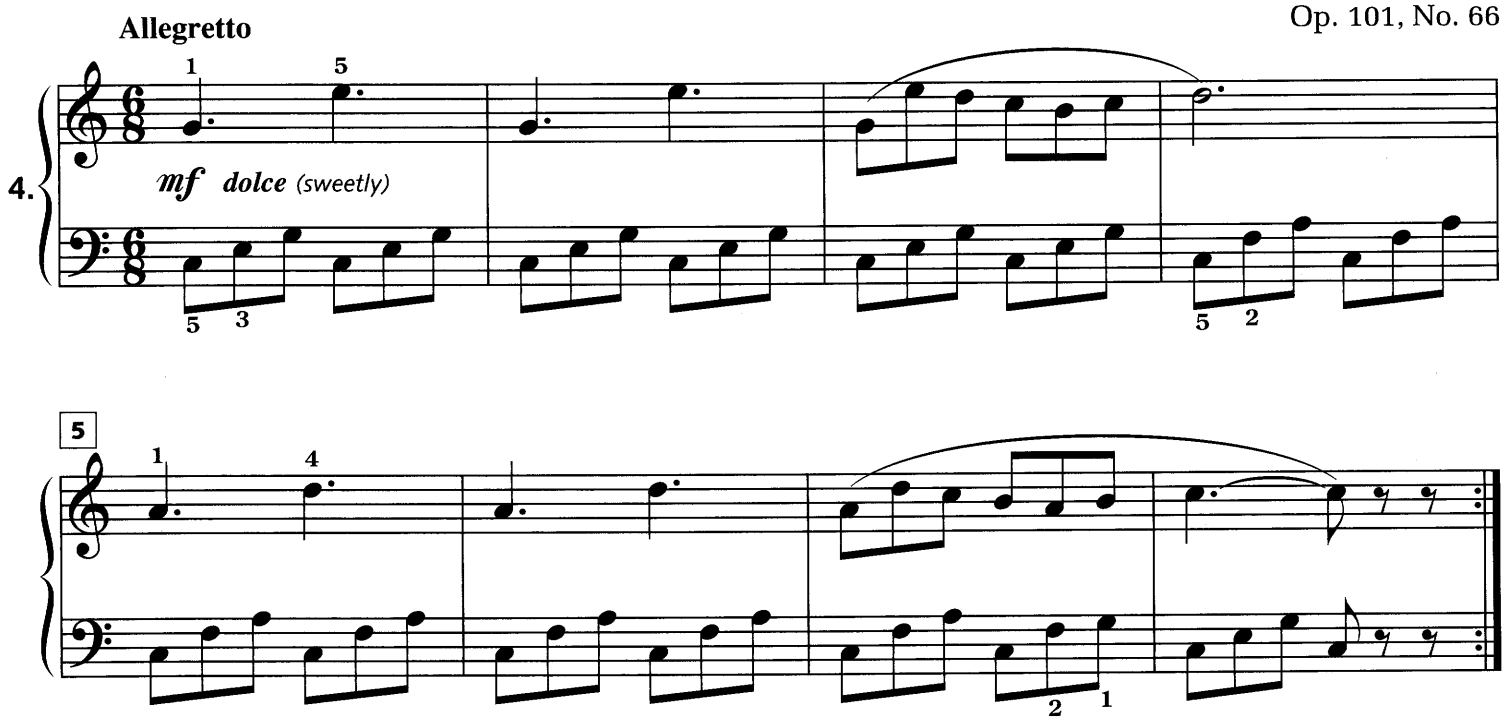


▶ Transpose to G major.

Study

6-30

Ferdinand Beyer (1803–1863)
Op. 101, No. 66



▶ Transpose to B♭ major.

Harmonization

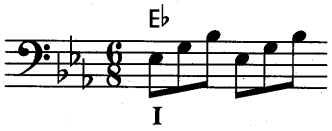
Rules for Harmonization:

Harmonize each of the melodies with tonic (**I**), dominant (**V** or **V7**) or subdominant (**IV**).

- Use tonic when most of the melody notes are scale tones 1, 3 and 5.
- Use dominant when most of the melody notes are scale tones 2, 4, 5 and 7.
- Use subdominant when most of the melody notes are scale tones 1, 4 and 6.
- Dominant almost always precedes tonic at the end of a piece.

Using tonic (I), dominant (V7 or V^6_5) and subdominant (IV or IV^6_4) chords, harmonize the following melodies with the indicated accompaniment style. Write the letter name of each chord on the line above the staff and the Roman numeral name of each chord on the line below the staff.

1. Broken Chord Accompaniment

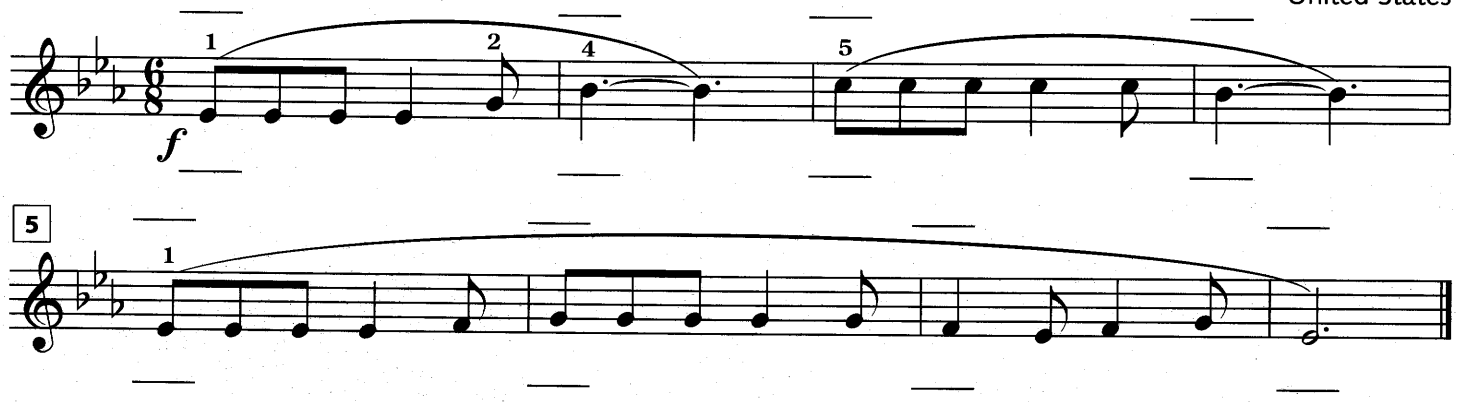


6-31

SALLY GO ROUND

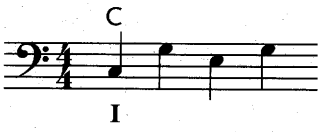
Allegretto

United States



▶ Transpose to F major.

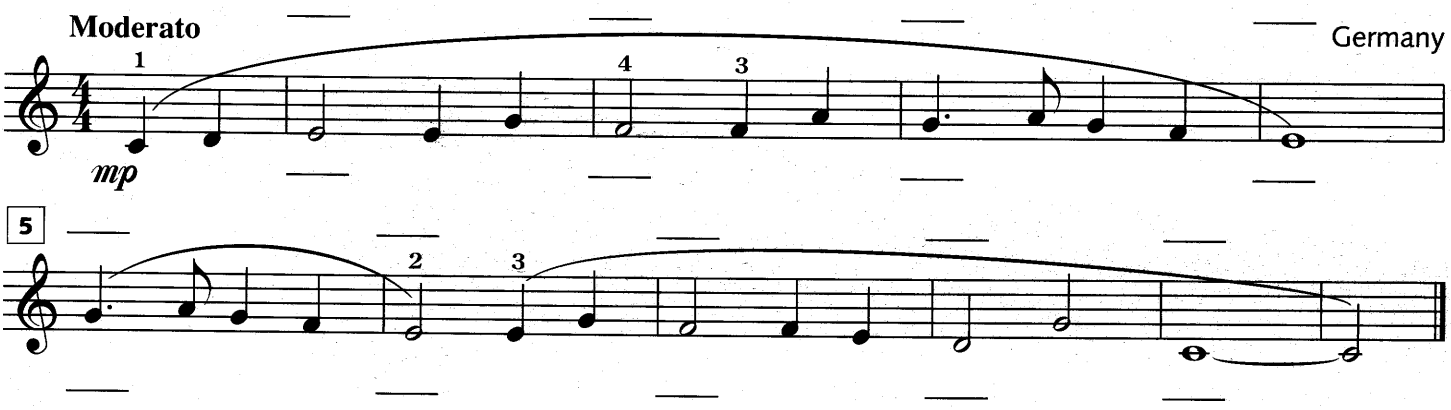
2. Alberti Bass Accompaniment



6-32

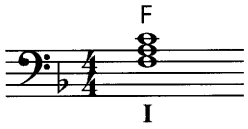
Moderato

Germany



▶ Transpose to A major.

3. Block Chord Accompaniment

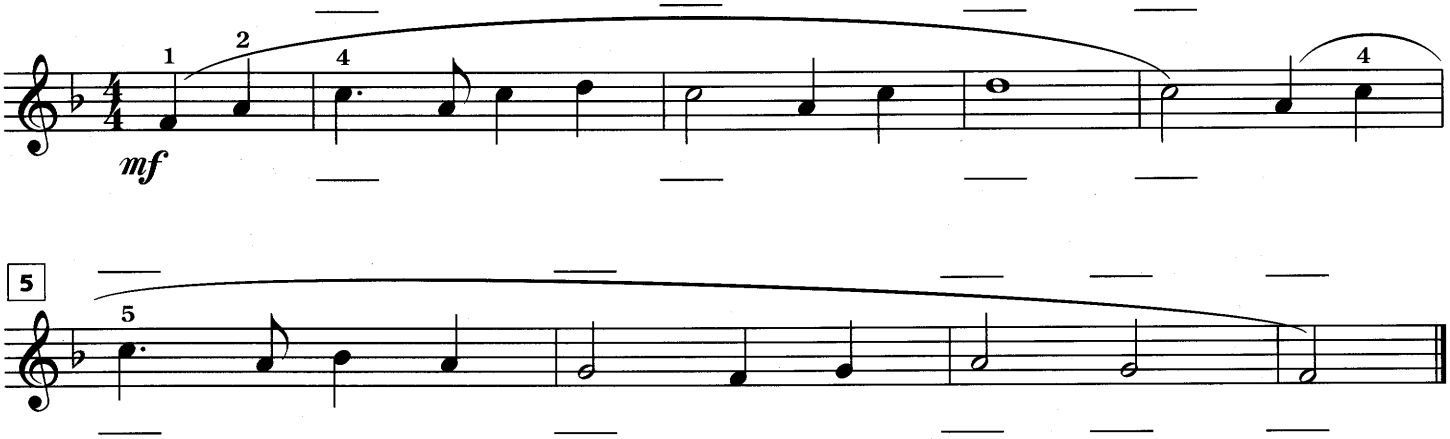


Michael, Row the Boat Ashore

6-33

Andante moderato

United States



▶ Transpose to E major.

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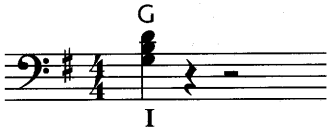
4. Block Chord Accompaniment

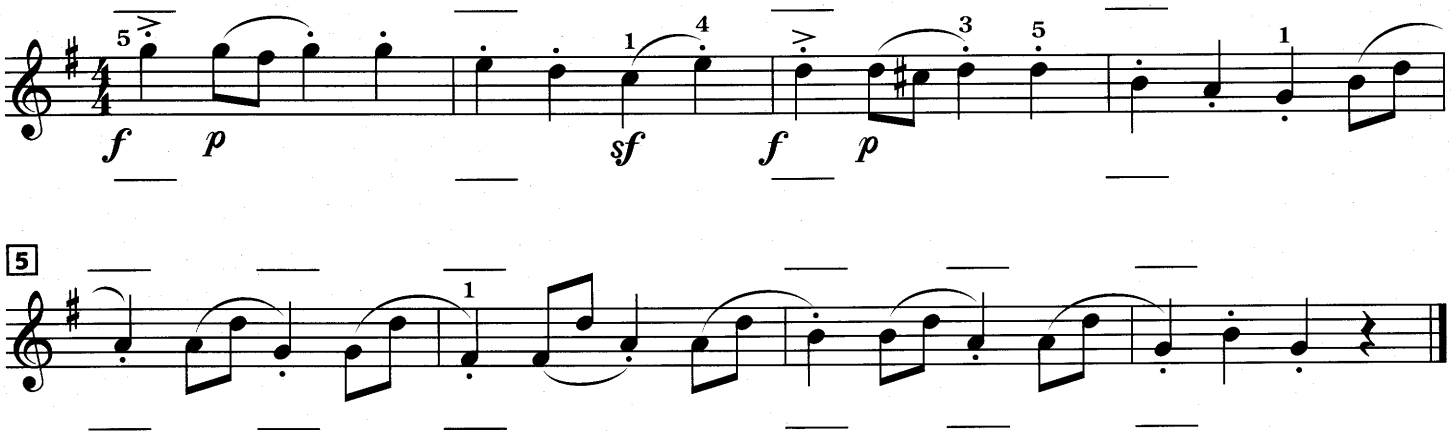


Russian Dance
(The Nutcracker Suite)

6-34

Molto vivace

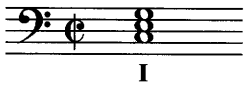
Peter Ilyich Tchaikovsky
(1840–1893)



Harmonization
(continued)

Write the Roman numeral name of each chord on the line below the staff.

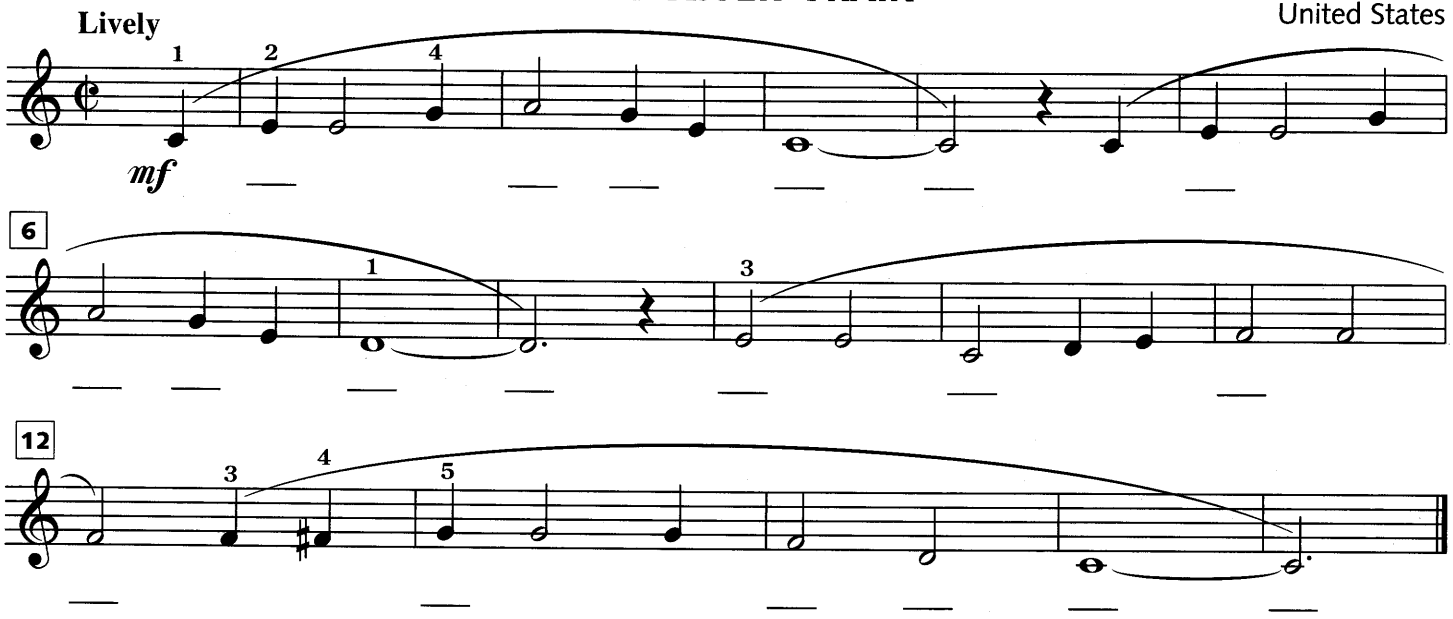
5. Block Chord Accompaniment



6-35

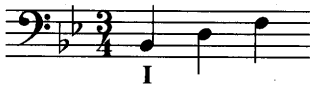
NEW RIVER TRAIN

United States



▶ Transpose to D major.

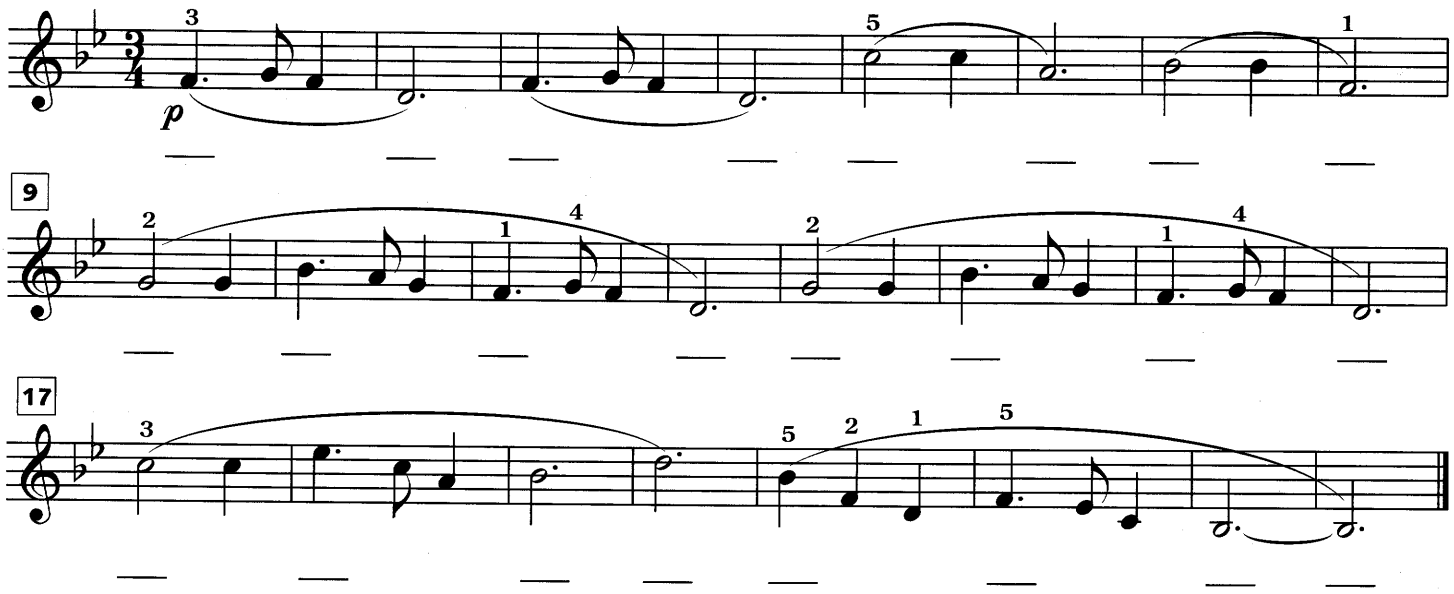
6. Broken Chord Accompaniment



6-36

SILENT NIGHT

Franz Grüber
(1787–1863)



▶ Transpose to C major.

Playing by Ear

Play the following melodies. If you are unfamiliar with a melody, learn it by listening to the audio file or MIDI file. Then harmonize the melodies using I, IV and V^7 chords in block style.

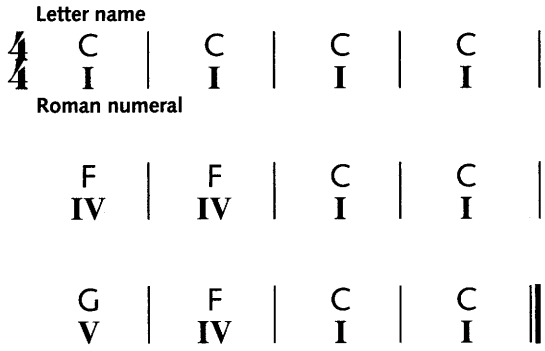
6-37 *If You're Happy and You Know It* (Key of F, start on C)

6-38 *Alouette* (Key of G, start on G)

6-39 *For He's a Jolly Good Fellow* (Key of D, start on D)

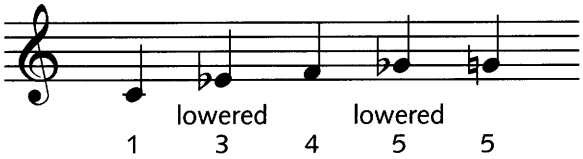
12-Bar Blues Improvisation

The blues accompaniment follows a strict 12-bar pattern. Using block chords, play the 12-bar blues pattern with the left hand.



▶ Transpose to F major and G major.

This five-finger blues pattern may be used to improvise melodies over the blues pattern.

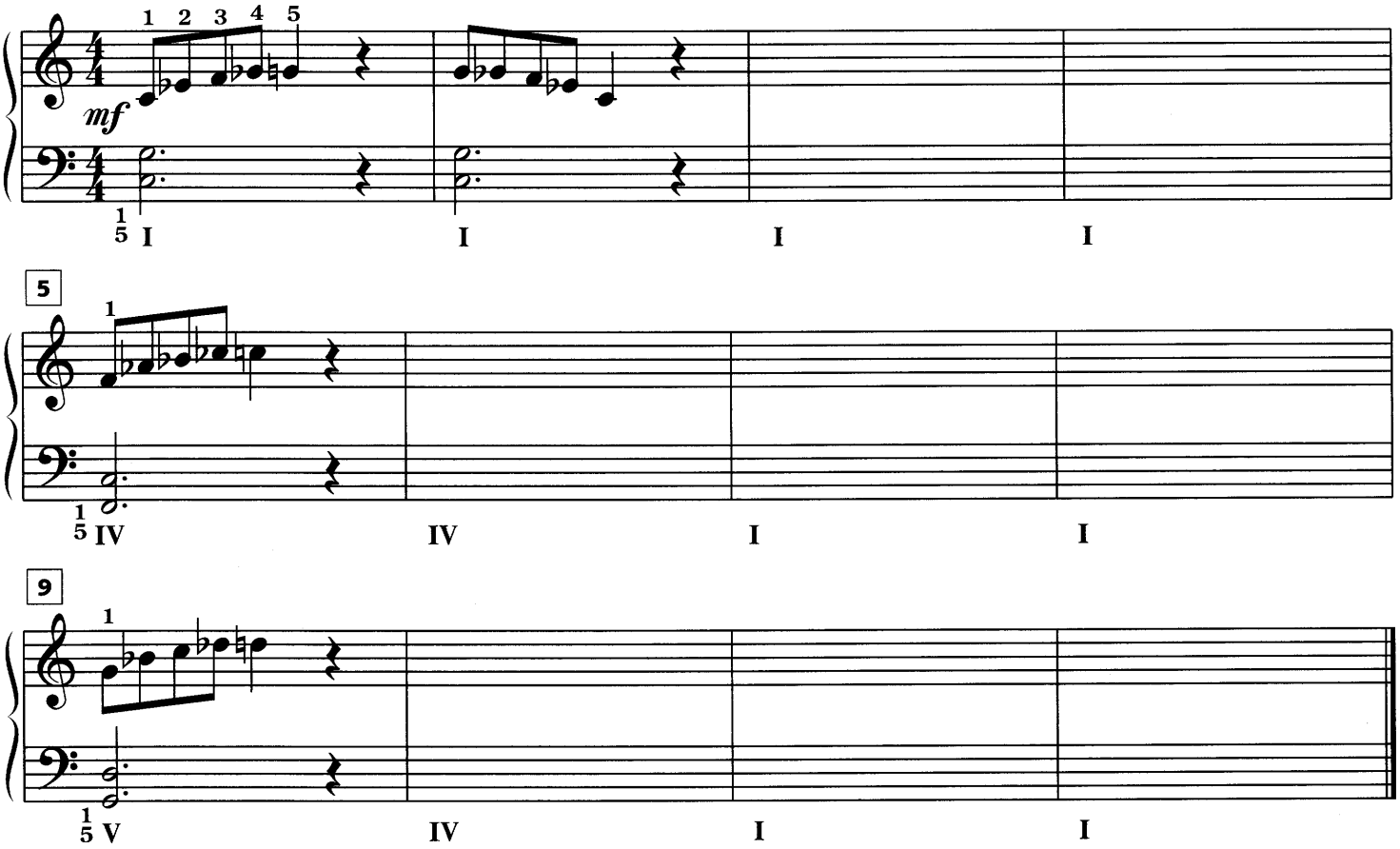


▶ Transpose to F major and G major.

Using the 12-bar blues progression, continue the RH melodic sequence, alternating ascending and descending five-finger blues patterns while the LH plays the root and fifth of the indicated chord.

6-41

Moderate blues tempo



Using the 12-bar blues progression, improvise other melodies with

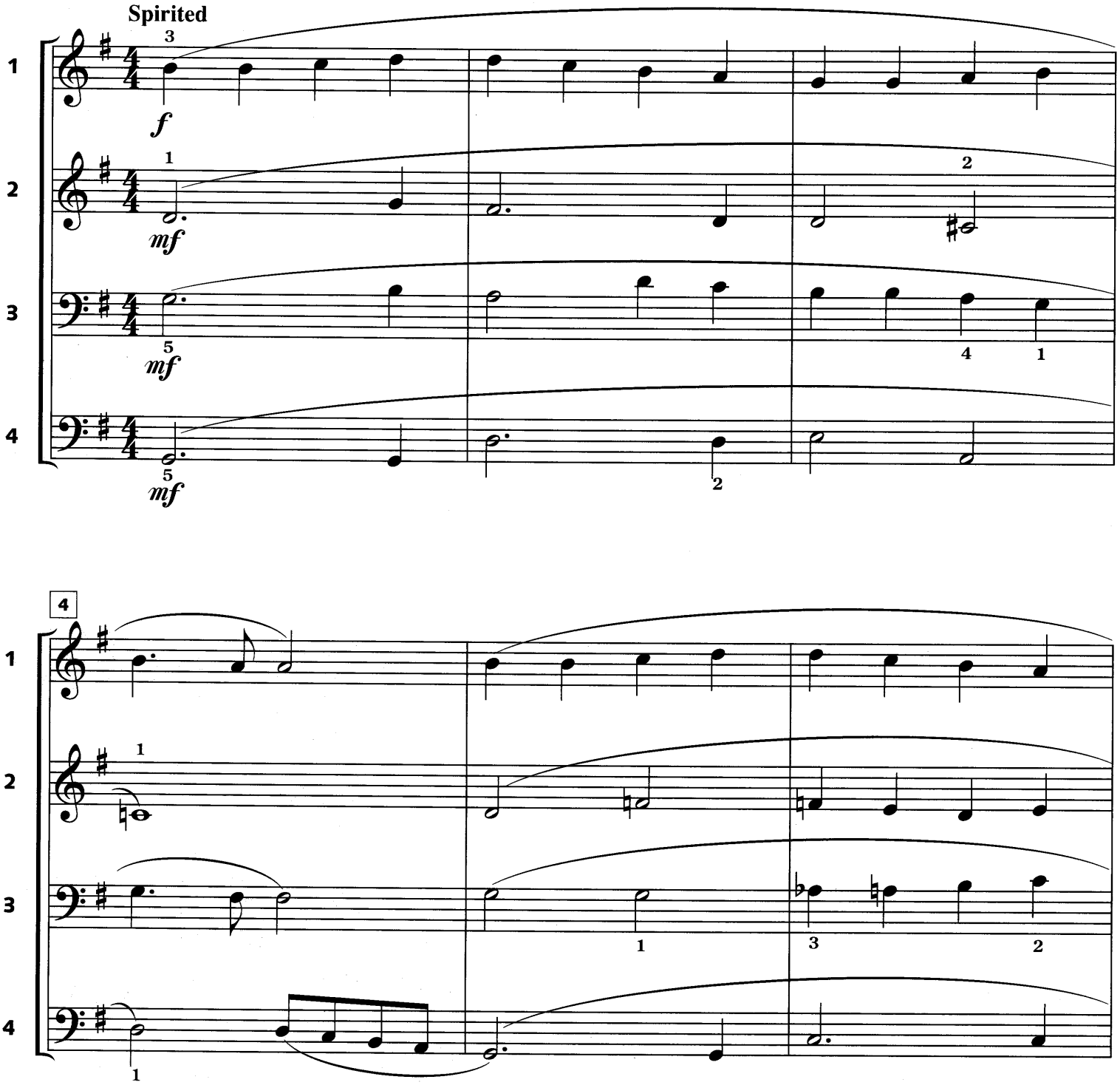
Ensemble Repertoire

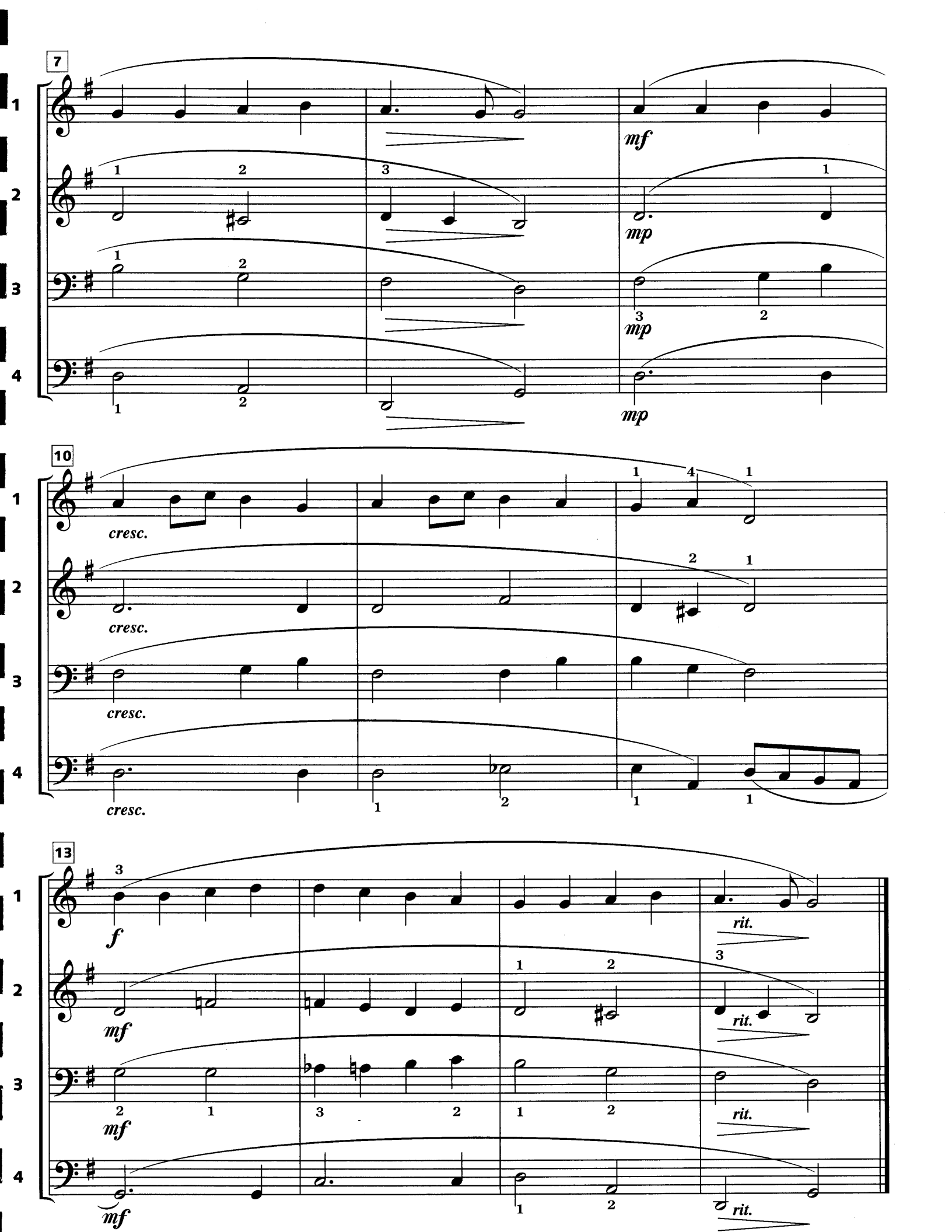
1. Play the four-part single-line ensemble.
2. Harmonize measures 1–8 of Part 1 with I, IV and V chords using a block-chord accompaniment.

Ode to Joy
(Symphony No. 9)

6-42

Ludwig van Beethoven (1770–1827)
Arranged from Op. 125




7
1
2
3
4
mf
mp
mp
mp
10
cresc.
cresc.
cresc.
cresc.
13
f
mf
mf
mf
rit.
rit.
rit.
rit.

Unit 13

Primary Chords in Major Keys

Objectives

Upon completion of this unit the student will be able to:

1. Play I–IV$_{4}^{6}$–I–V$_{5}^{6}$–I chord progressions in all major keys.
2. Perform solo repertoire that uses scale patterns and chords.
3. Sight read and transpose music that uses tonic, dominant, and subdominant chords.
4. Create two-hand accompaniments from chord symbols.
5. Harmonize and transpose melodies with tonic, dominant, and subdominant chords.
6. Improvise melodies over tonic, dominant, and subdominant chords.

Assignments

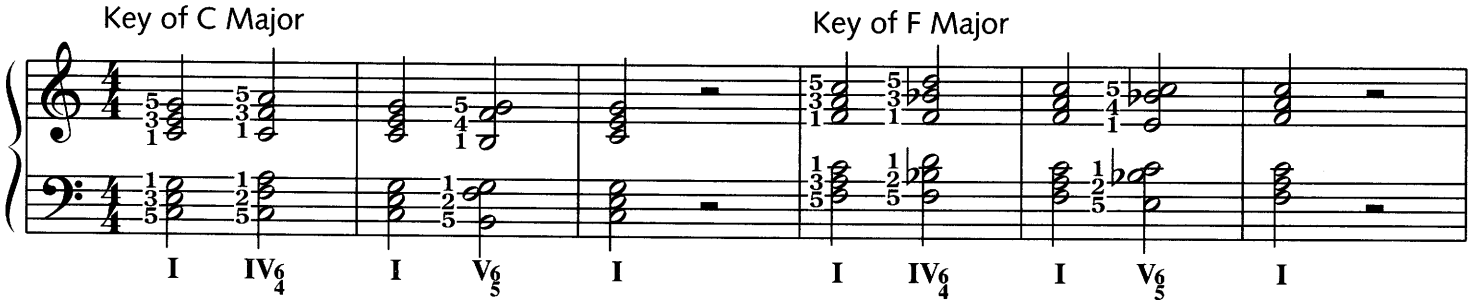
Week of _____

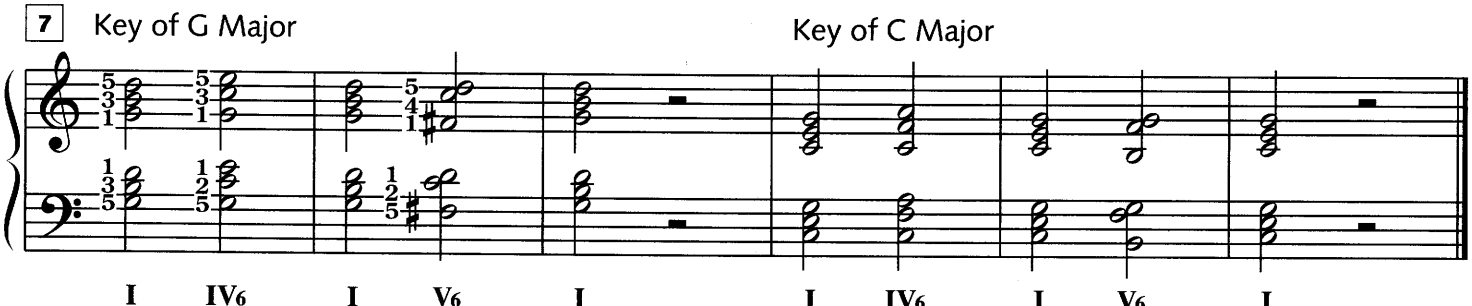
Write your assignments for the week in the space below.

Playing the I–IV$_{4}^{6}$–I–V$_{5}^{6}$–I Chord Progression

Play hands separately first, then together.

7-1

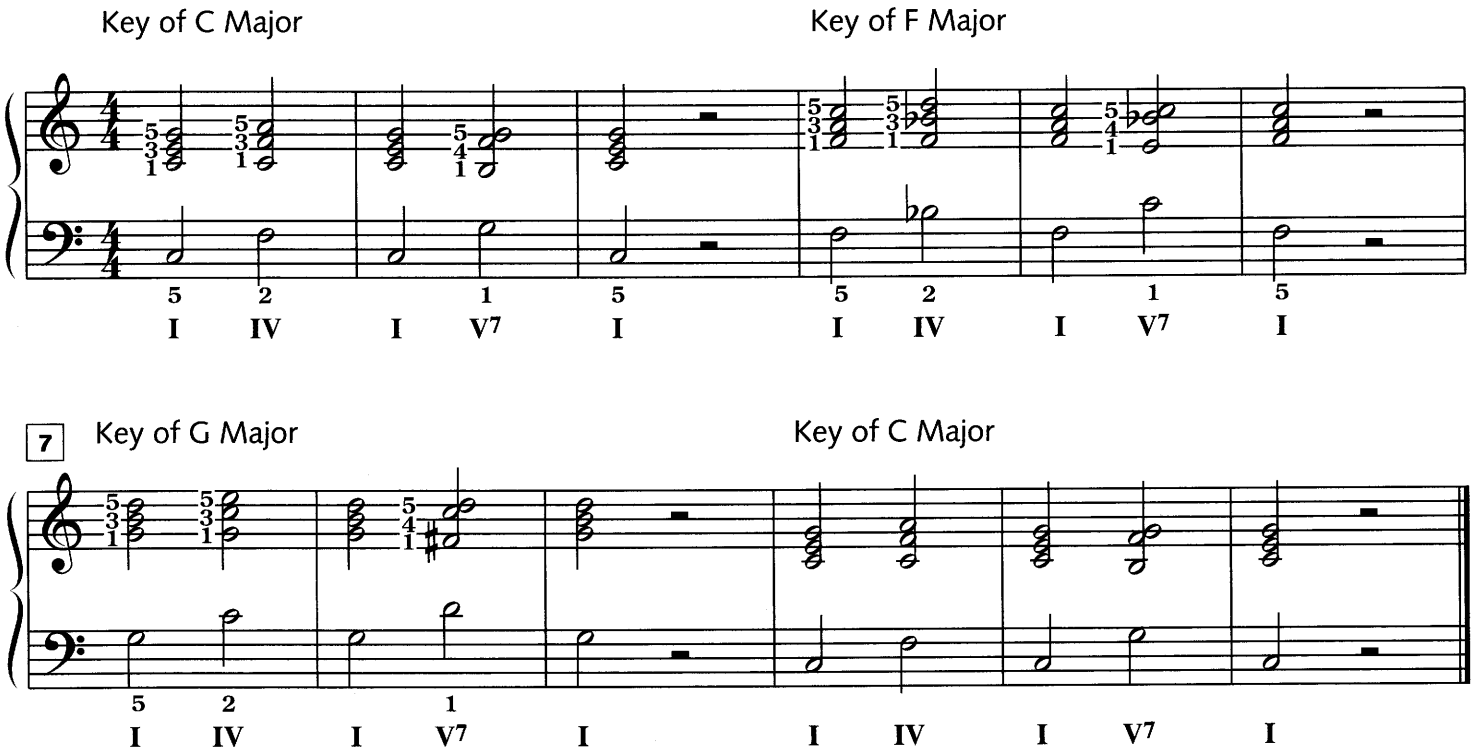




Playing the I–IV–I–V7–I Chord Progression

Play the **I–IV–I–V7–I** chord progression exercise. The RH of the exercise is the same as the previous example, but the LH plays only the root of each chord.

7-2



Practice the exercise on page 170 and the above exercise in the following major keys:

7-3	1.	**D**	**G**	**A**	**D**
7-4	2.	**E**	**A**	**B**	**E**
7-5	3.	**D♭**	**G♭**	**A♭**	**D♭**
7-6	4.	**E♭**	**A♭**	**B♭**	**E♭**

Solo Repertoire

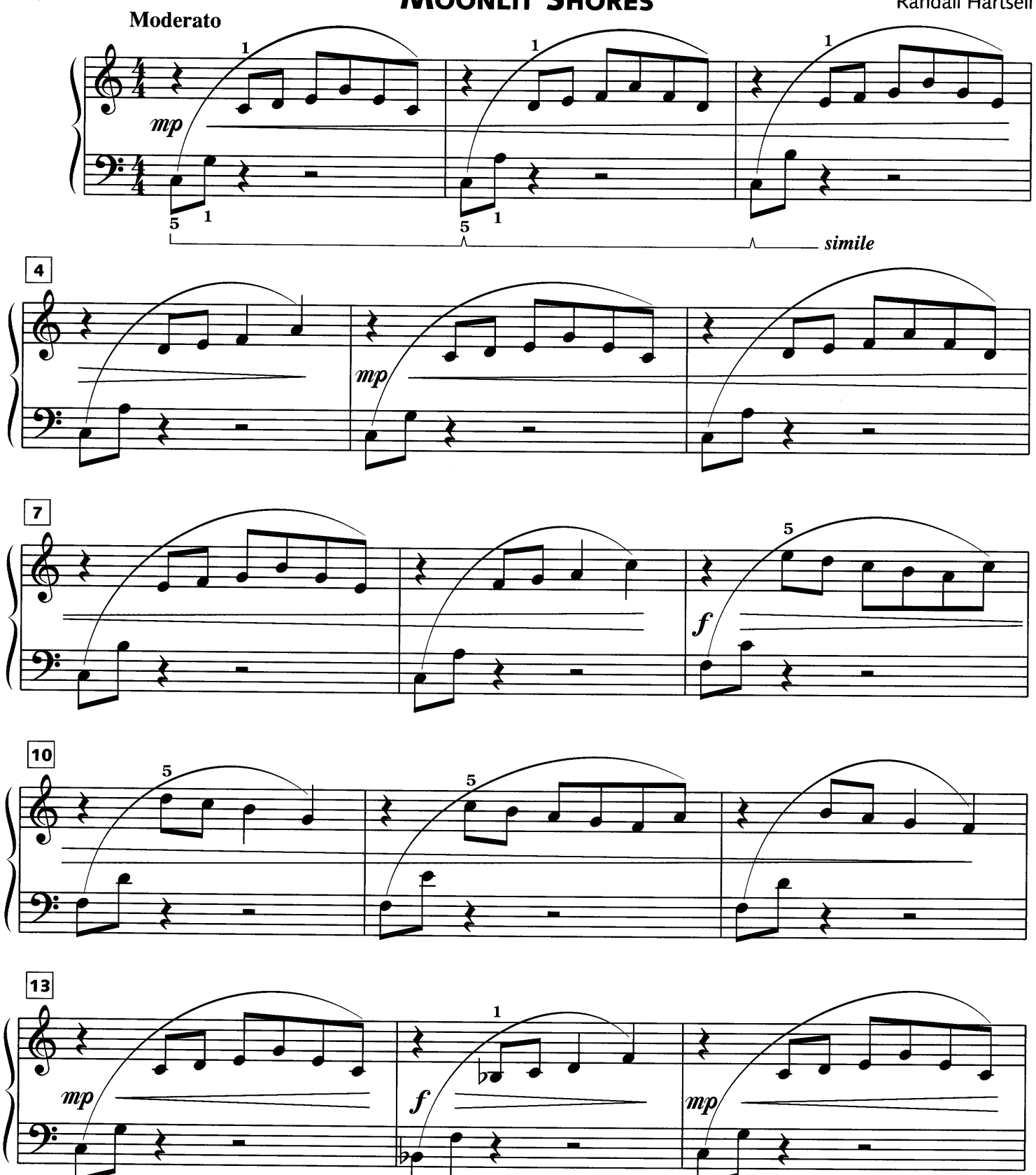
Before playing:
- Block the LH intervals in each measure, carefully noting all accidentals.
- Notice that both hands are written in the bass clef in measures 25 and 26.
- Find and play the first RH note of each measure with the correct fingering.

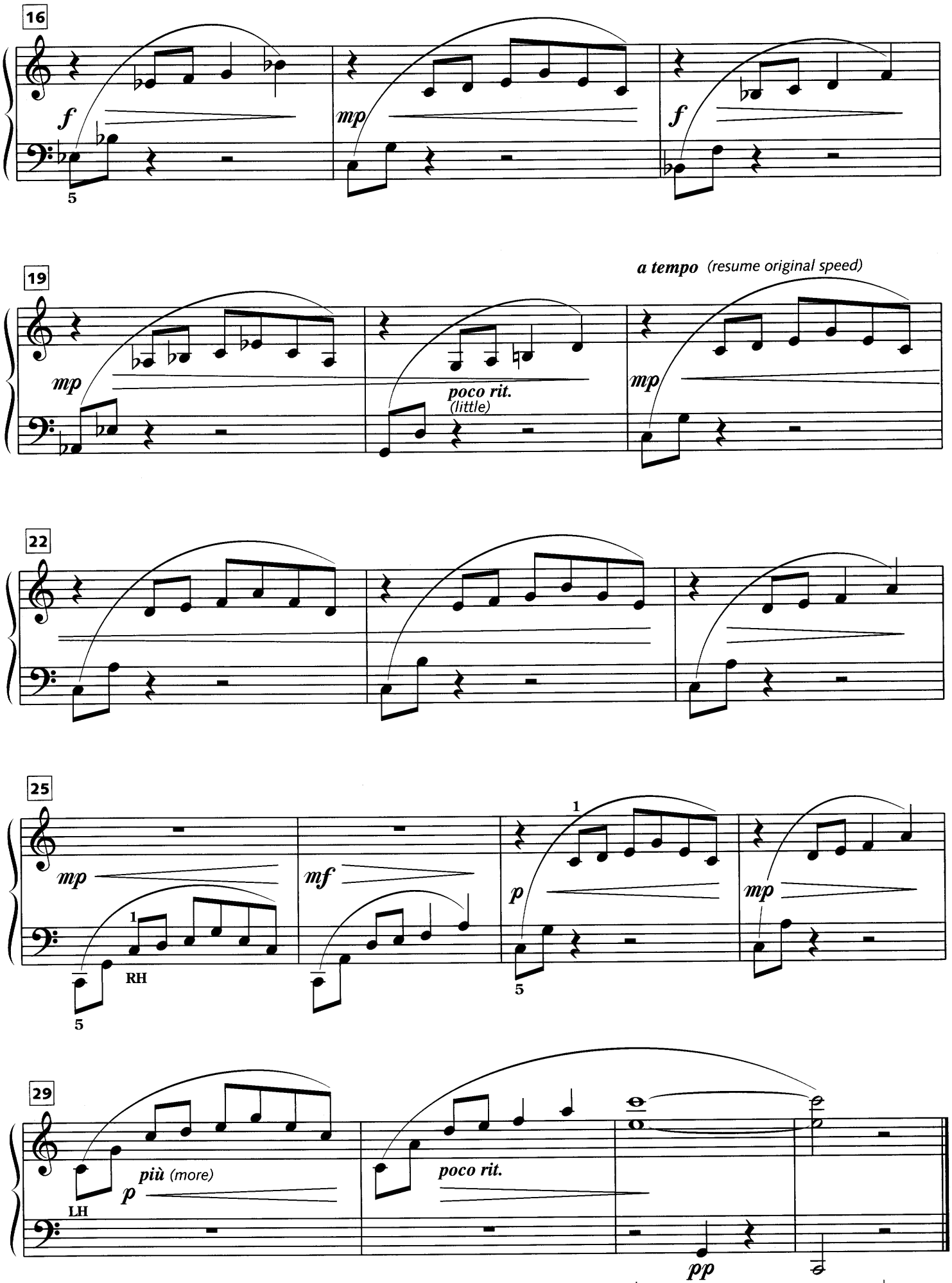
While playing:
- Observe the crescendo and diminuendo signs to shape the musical line.
- Listen for clear pedal changes.

7-7

MOONLIT SHORES

Randall Hartsell




16
f
mp
f
5
19
a tempo (resume original speed)
mp
poco rit.
(little)
mp
22
25
mp
mf
p
mp
1
RH
5
5
1
29
più (more)
p
poco rit.
LH
pp

Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

Use the following practice directions:

1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

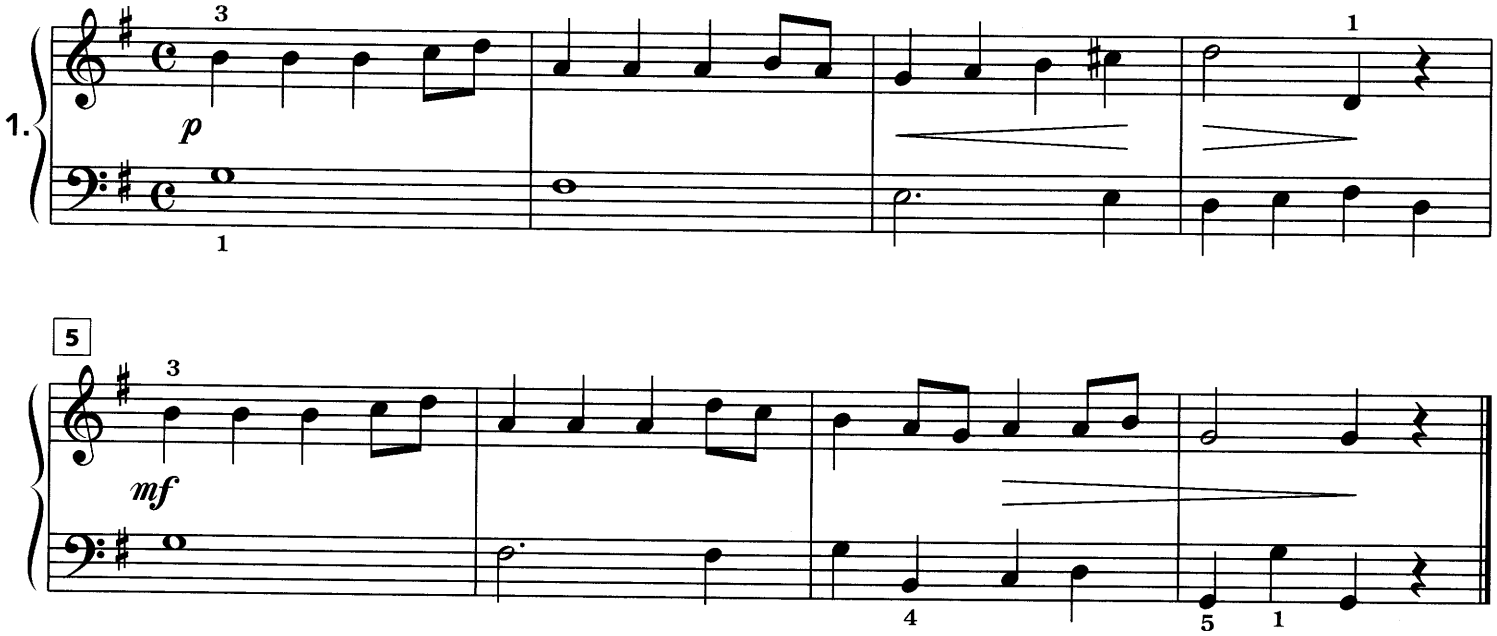
MARCH

7-8

Daniel Gottlob Türk
(1756–1813)

Allegro moderato

1.



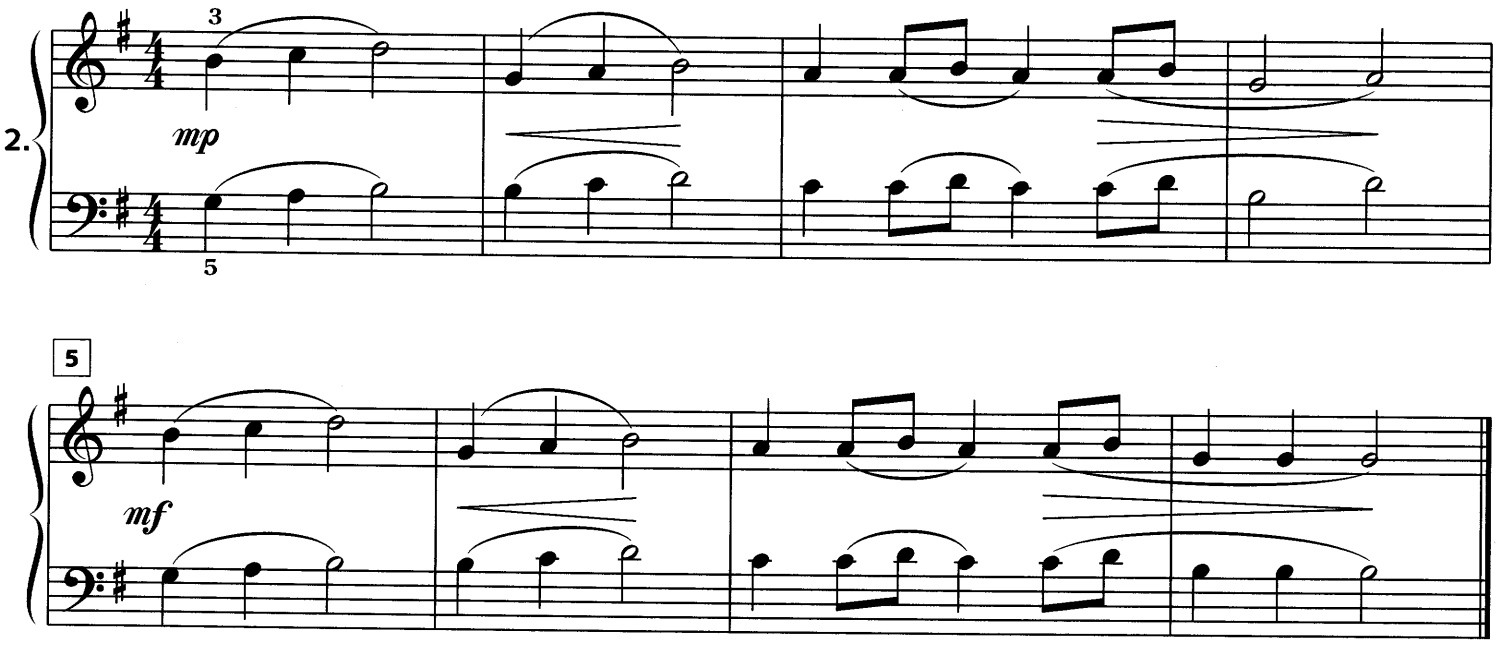
MELODY

7-9

Louis Köhler (1820–1886)
Op. 218, No. 8

Moderato

2.

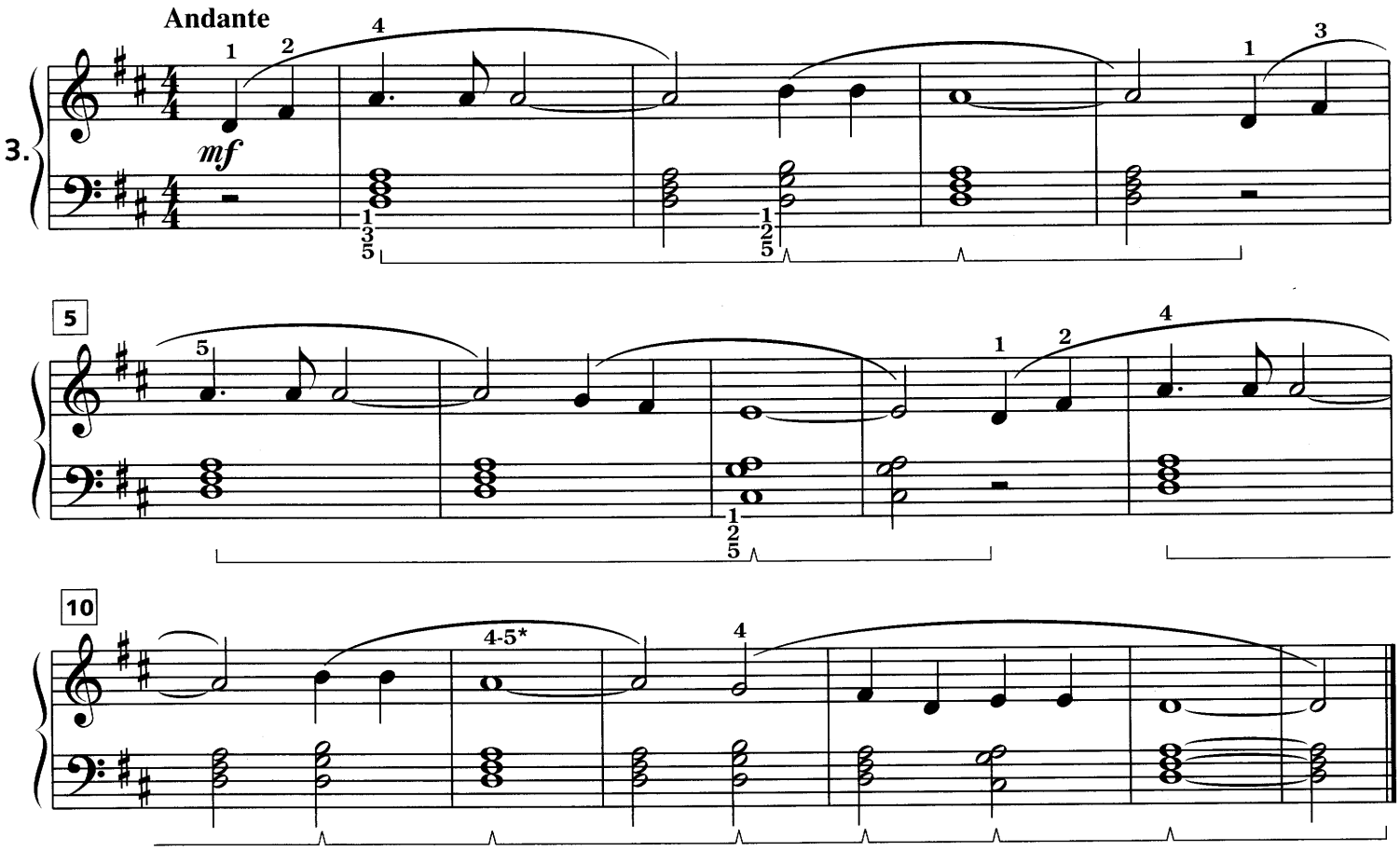


▶ Transpose to A major

KUM-BA-YAH!

7-10

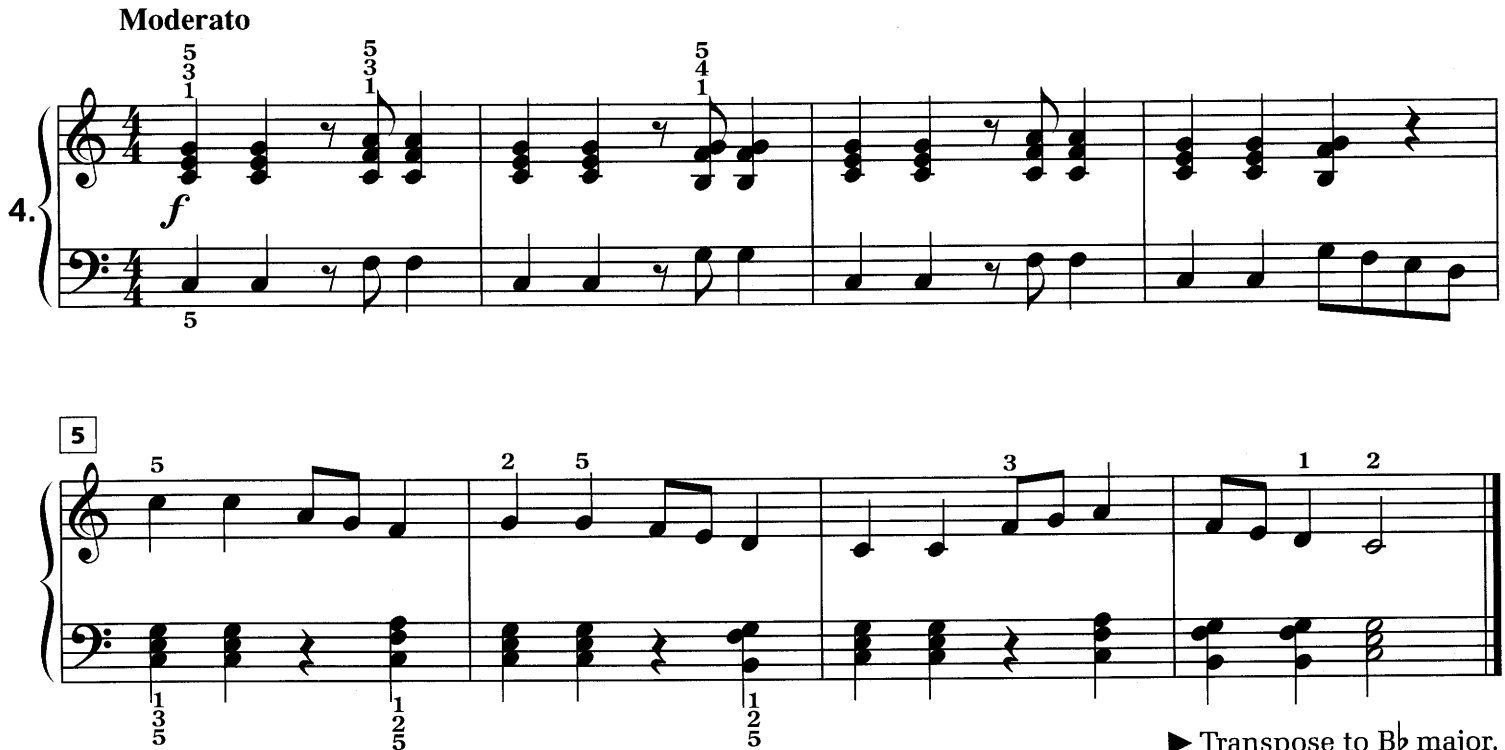
Traditional



*Finger substitution: while holding the key down with finger 4, shift to finger 5.

▶ Transpose to E♭ major.

7-11

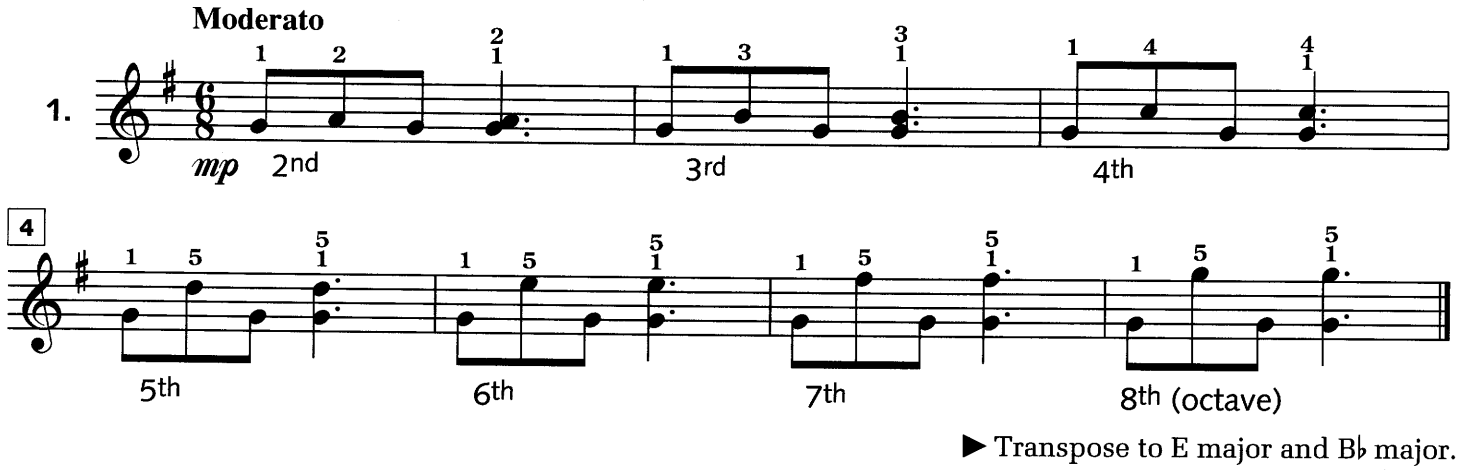


▶ Transpose to B♭ major.

Playing Intervals

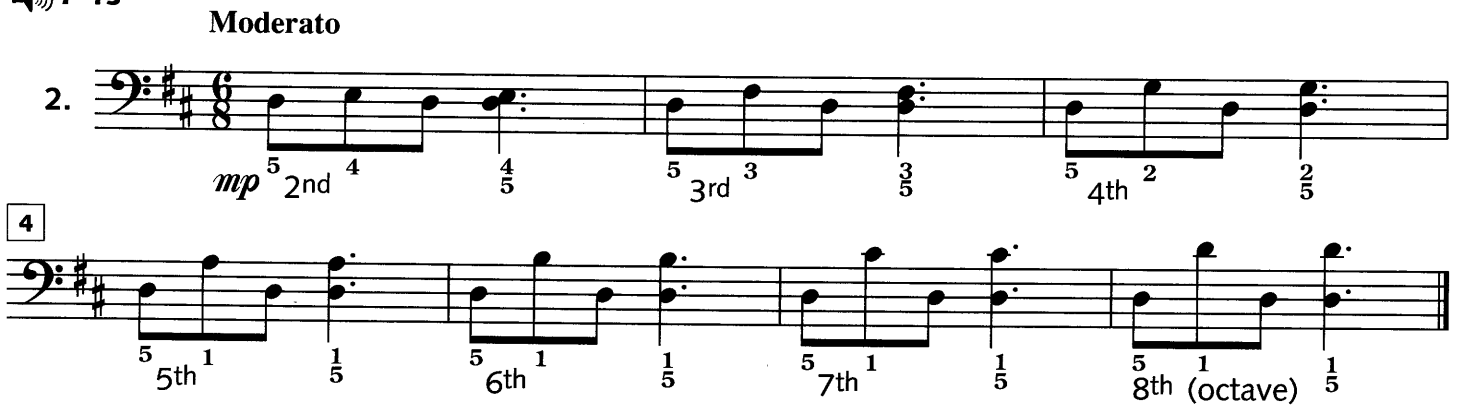
Play the following exercises that use intervals:

7-12



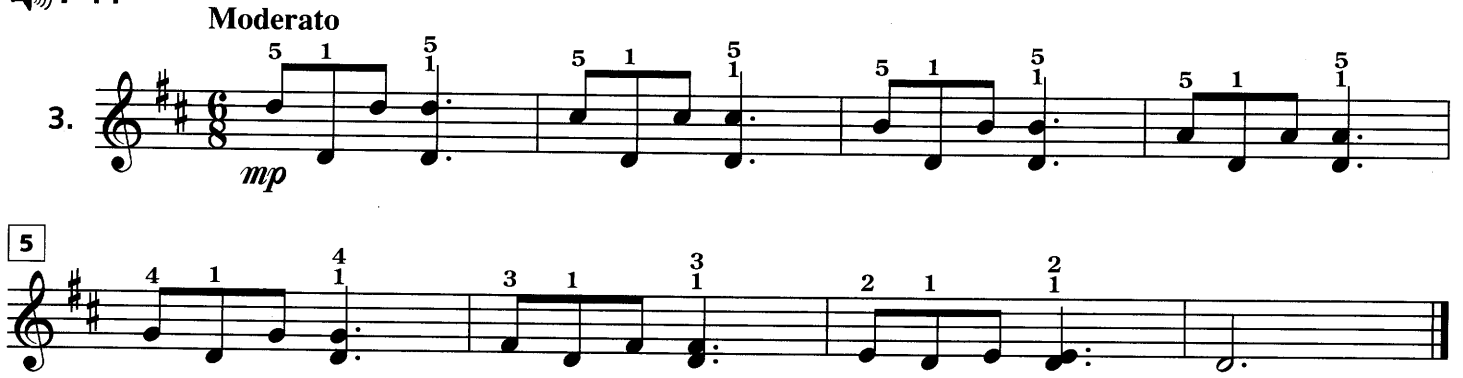
▶ Transpose to E major and B♭ major.

7-13

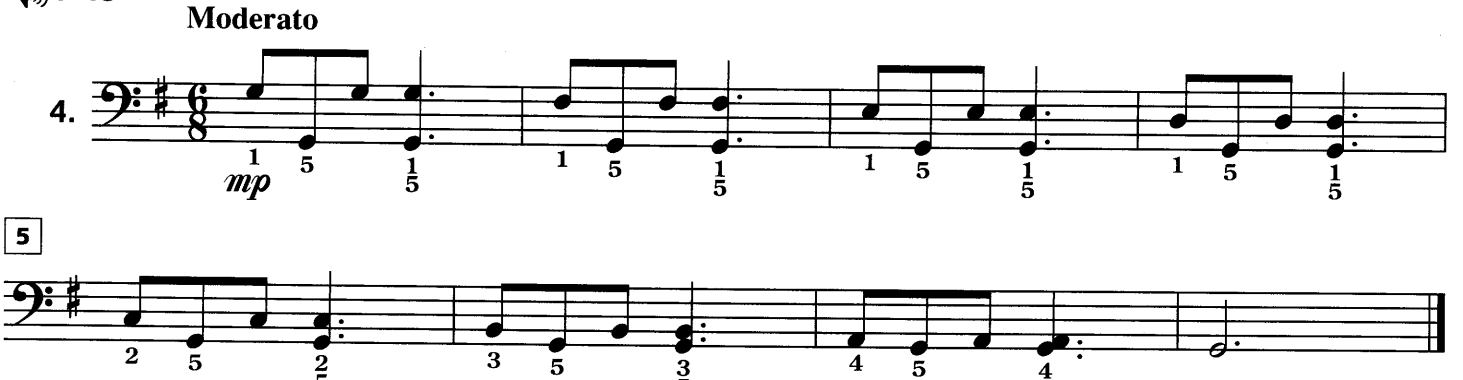


▶ Transpose to A major and F major.

7-14



7-15

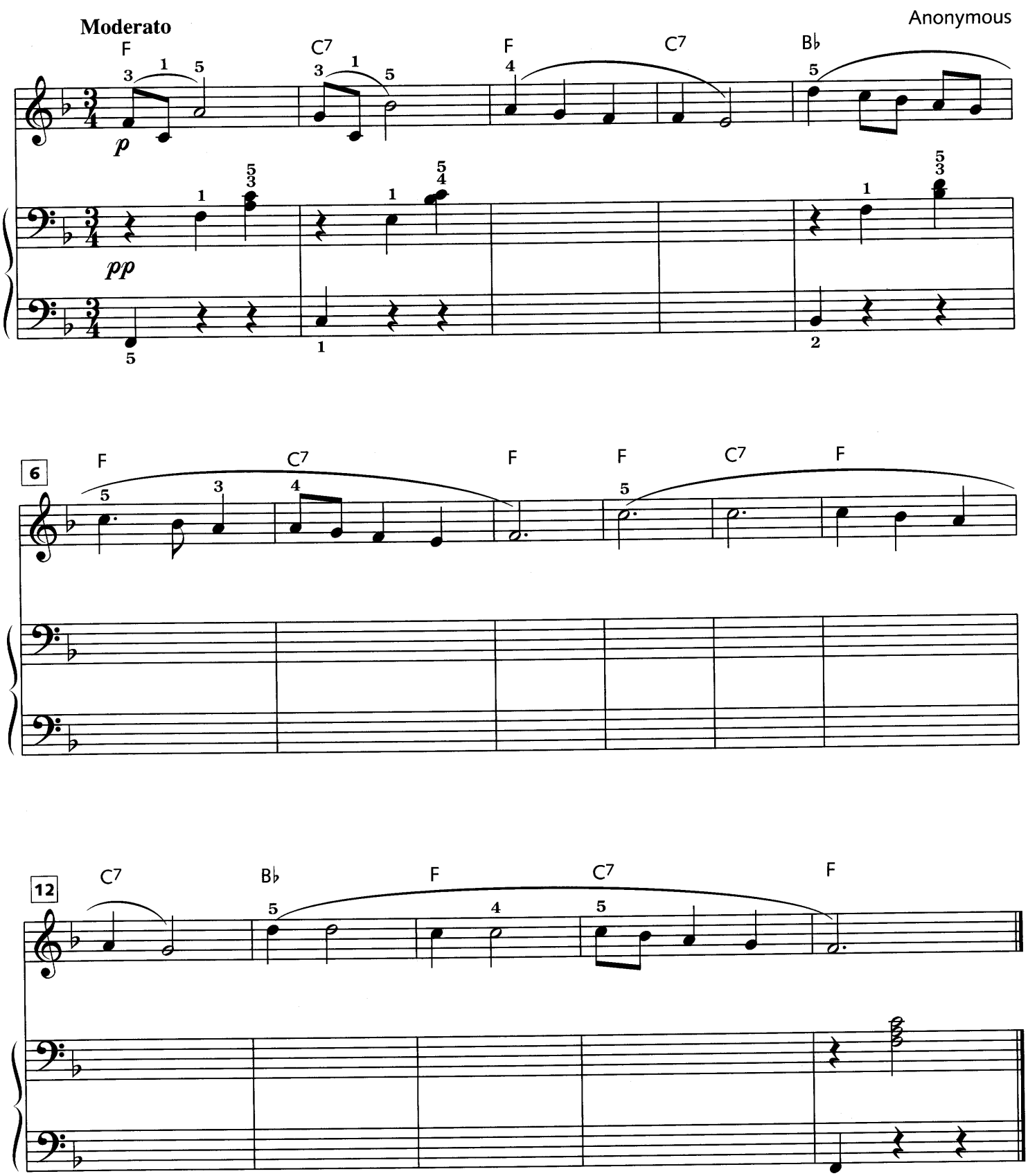


Harmonization with Two-Hand Accompaniment

Using the indicated chords, create a two-hand accompaniment for the following melody by continuing the pattern given in the first two measures.

Dona Nobis Pacem

7-16



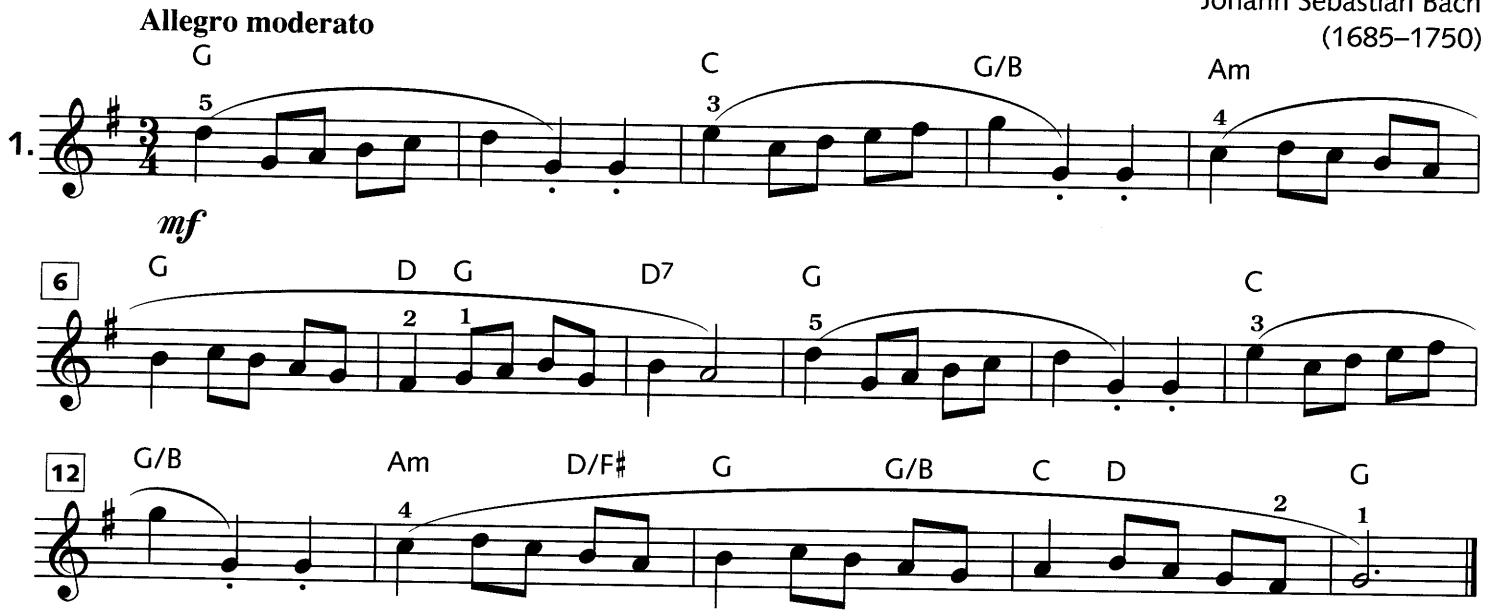
Harmonization

1. Use the bottom note of each indicated chord to harmonize the following melody.

Minuet in G Major
(Notebook for Anna Magdalena)

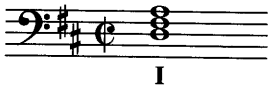
7-17

Johann Sebastian Bach
(1685–1750)



Using tonic (I), dominant (V^7 or V^6_5) and subdominant (IV or IV^6_4) chords, harmonize the following melodies with the indicated accompaniment style. In the first example, write the Roman numeral name of each chord on the line below the staff.

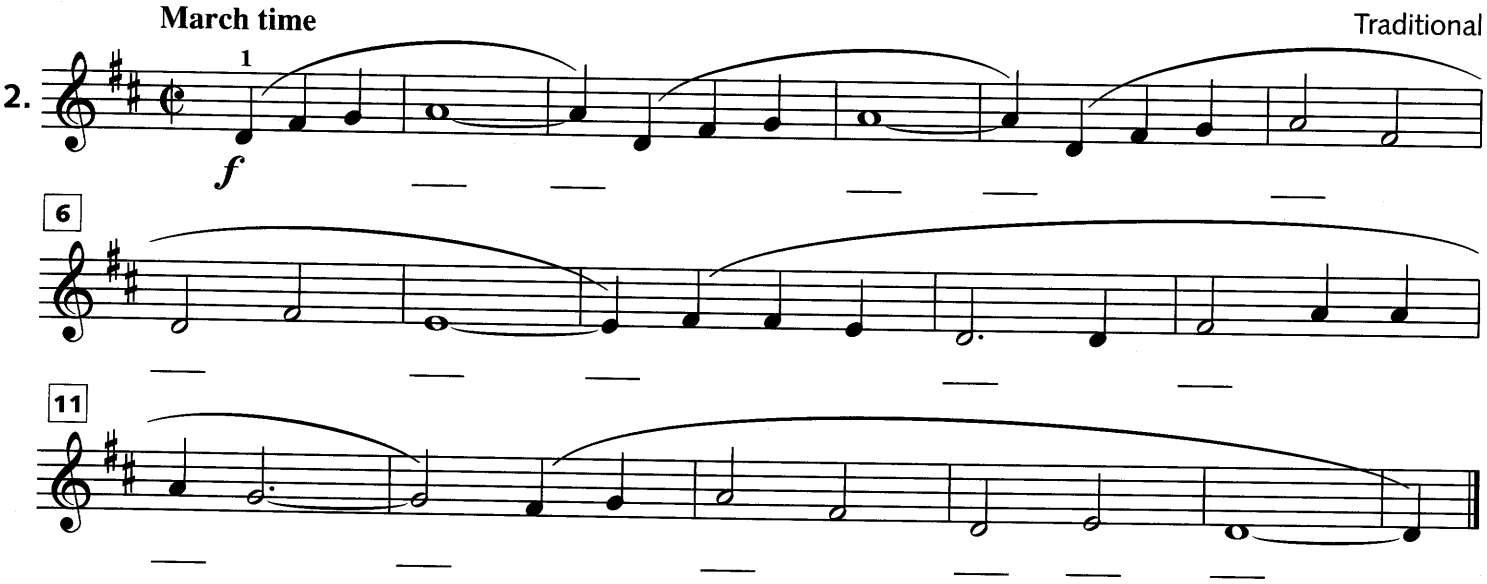
2. Block Chord Accompaniment



When the Saints Go Marching In

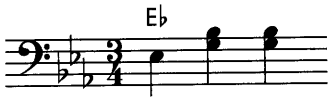
7-18

Traditional



▶ Transpose to F major

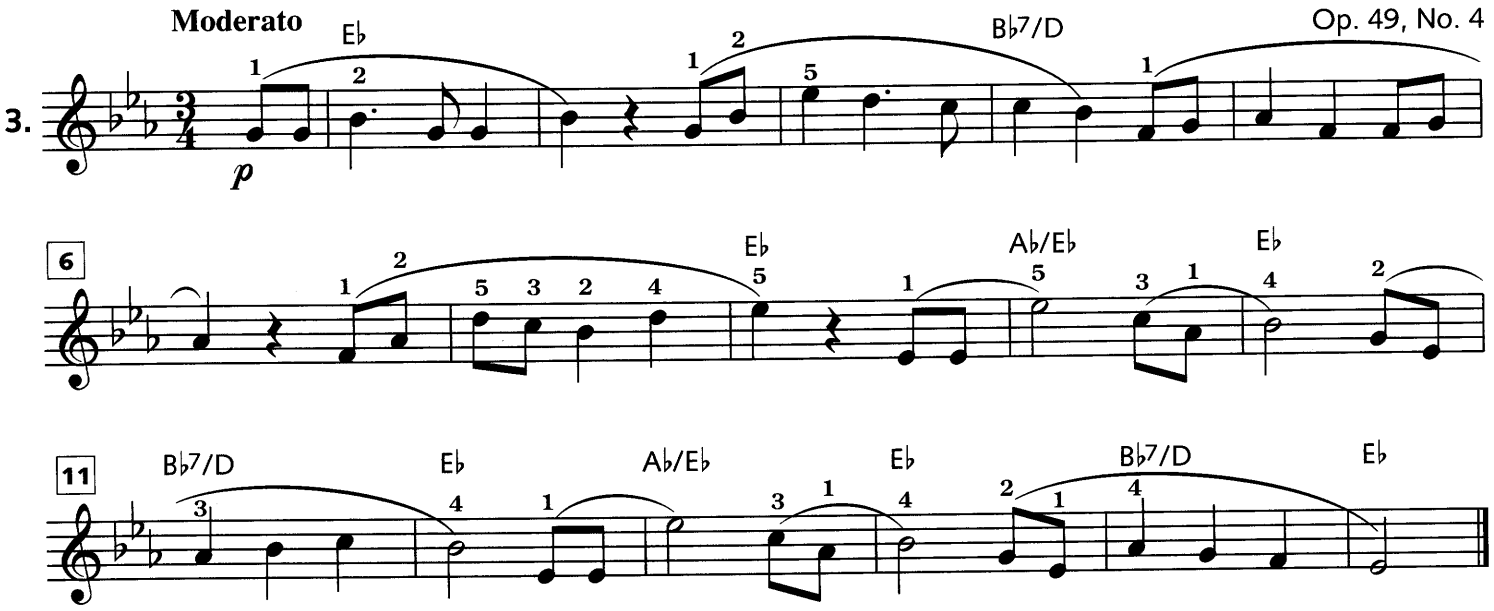
3. Waltz Style Accompaniment



Lullaby

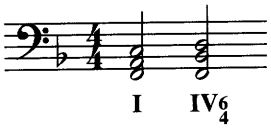
7-19

Johannes Brahms (1833–1897)
Op. 49, No. 4



▶ Transpose to F major.

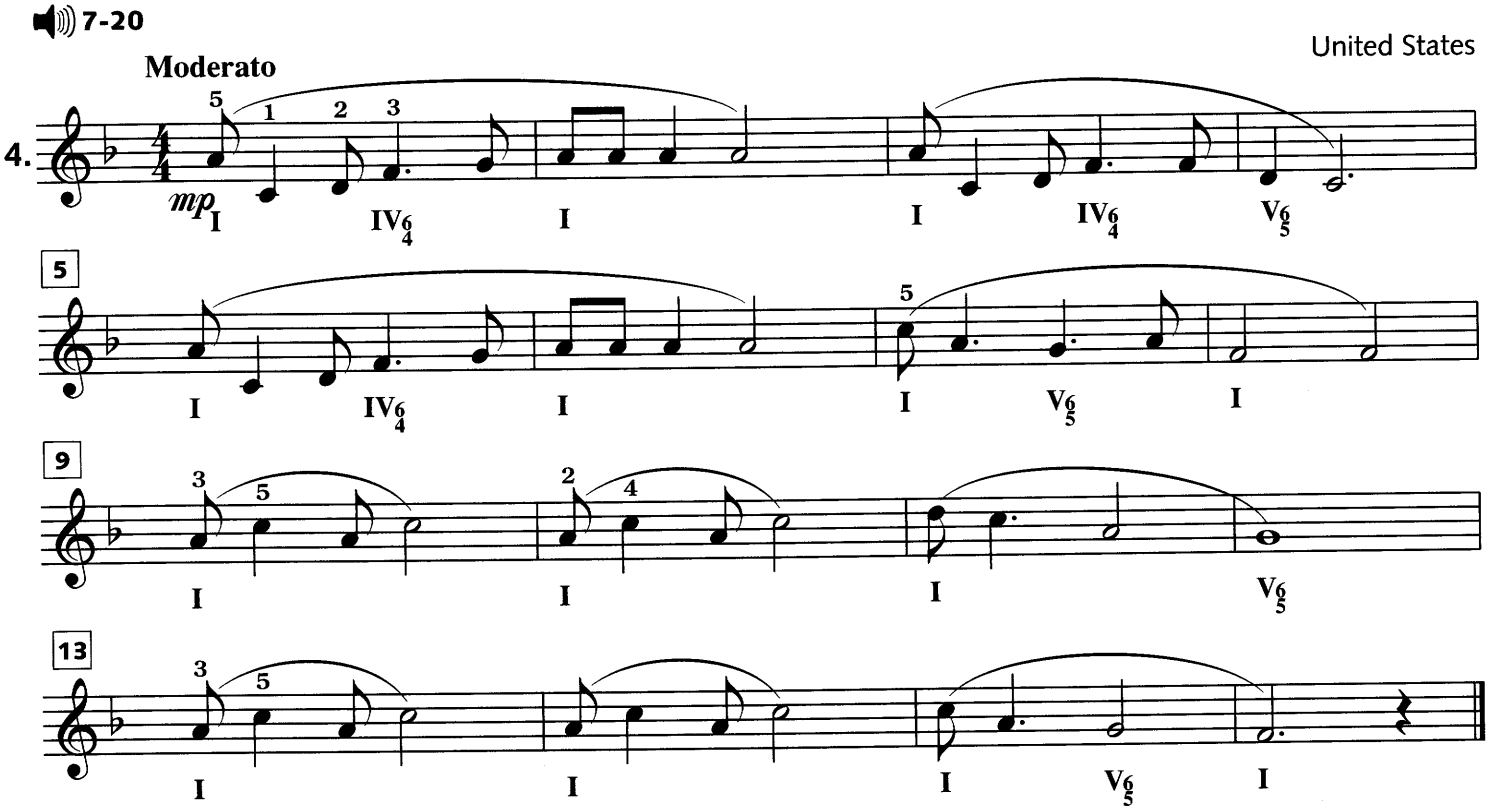
4. Block Chord Accompaniment



Nobody Knows the Trouble I've Seen

7-20

United States



▶ Transpose to F major.

Improvisation from Chord Symbols

Using the chord progressions below, improvise RH melodies while the LH plays appropriate accompaniment styles. (First play the LH chord progression using the suggested accompaniment style and observing the indicated meter.) You can use the suggested rhythm for your improvisation or create your own rhythm to complement the accompaniment. Notate your favorite improvisation.

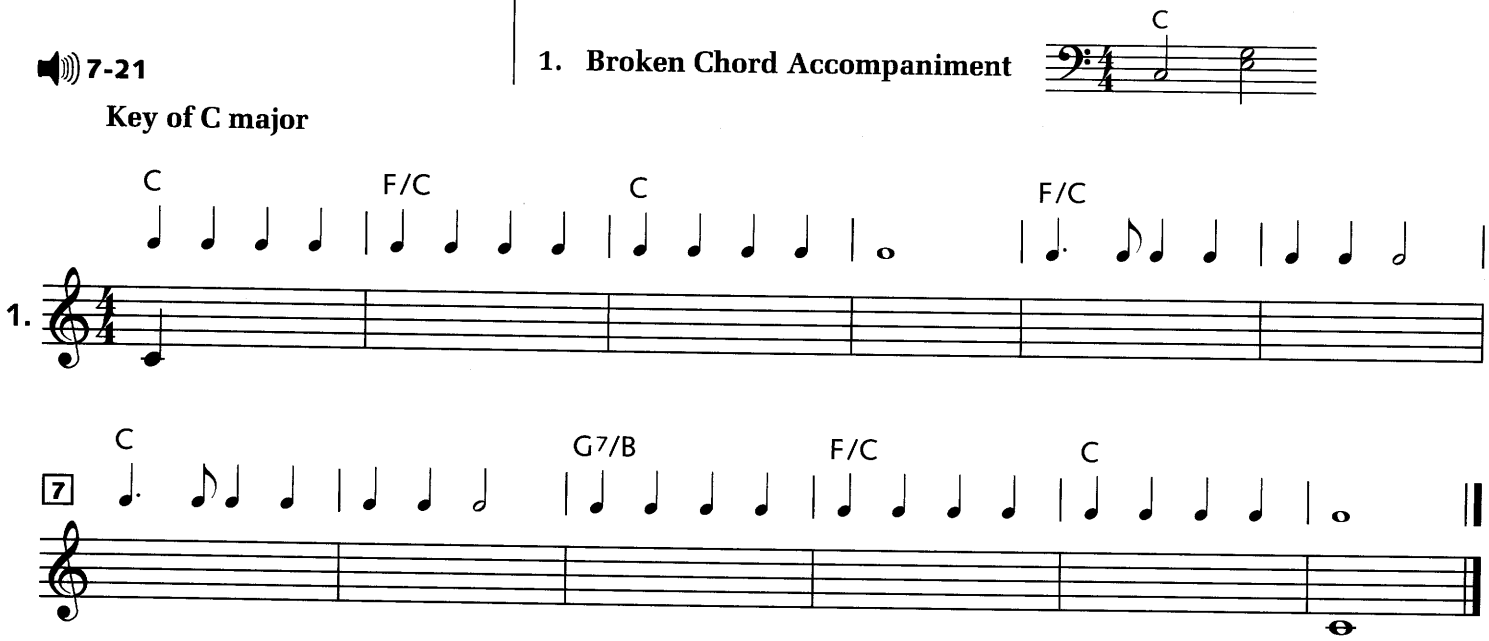
Rules for Improvisation:

1. When the tonic chord is used, play mostly scale tones 1, 3 and 5 in the melody.
2. When the dominant chord is used, play mostly scale tones 2, 4, 5 and 7 in the melody.
3. When the subdominant chord is used, play mostly scale tones 1, 4 and 6 in the melody.
4. Most improvisations begin and end on tonic.
5. The ear should always be the final guide in determining which melody notes to play.

7-21

Key of C major

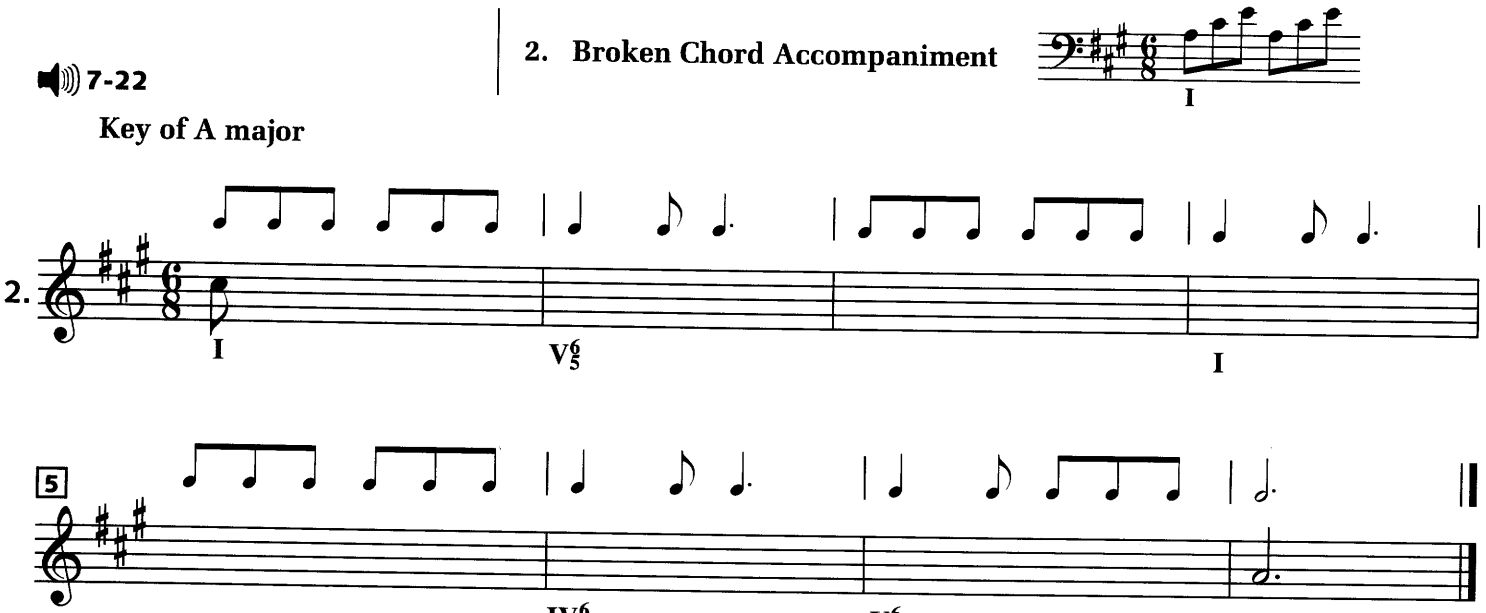
1. Broken Chord Accompaniment



7-22

Key of A major

2. Broken Chord Accompaniment

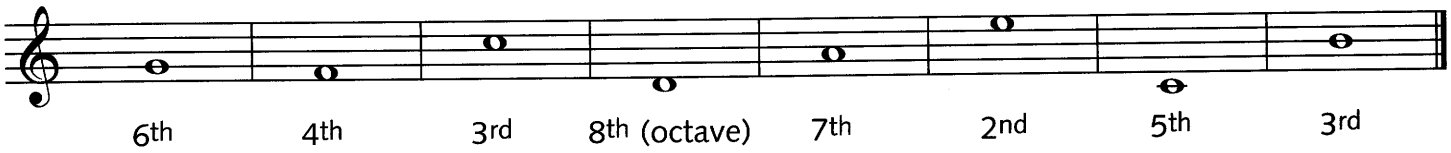


Unit 13

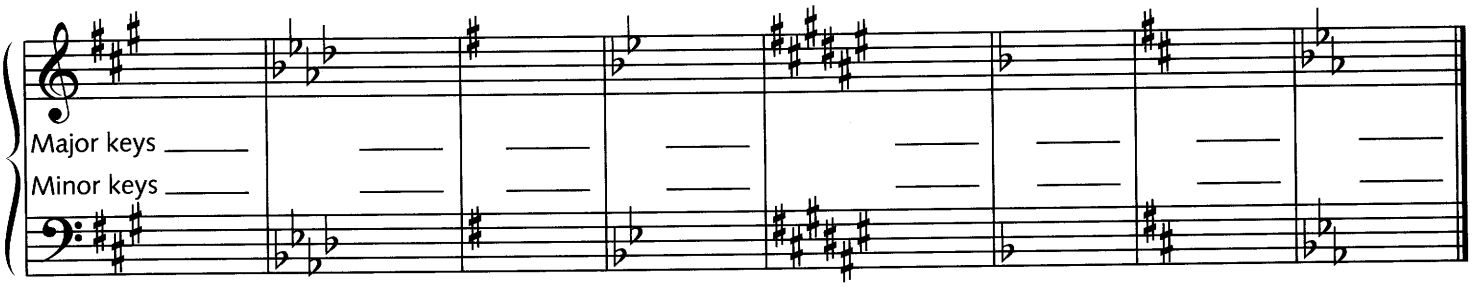
Review Worksheet

Name _____ *Date* _____

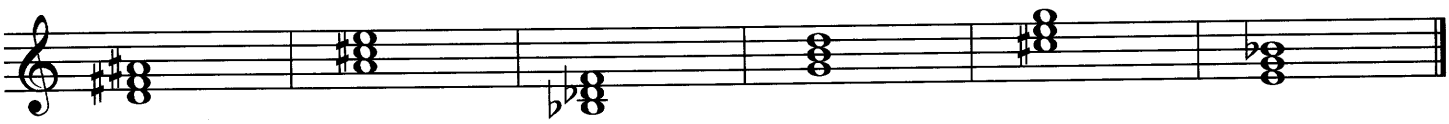
1. In each measure below, draw a whole note above the given note to make the indicated harmonic interval.



2. Identify the major and minor keys represented by each of the following key signatures by writing the major key and the minor key on the blanks between the staffs.

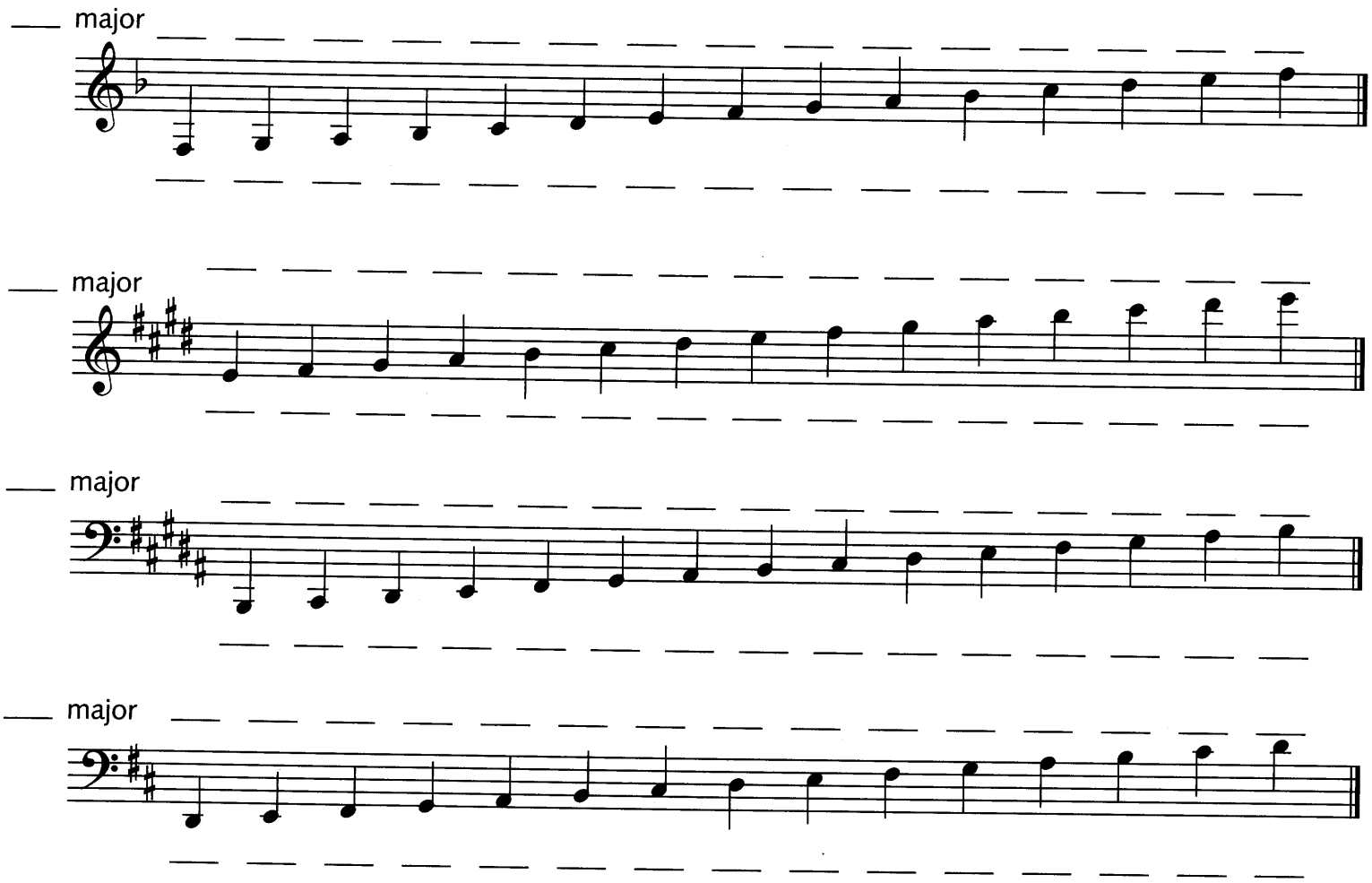


3. Identify the quality of each chord by writing M for major, A for augmented, m for minor or d for diminished on the lines below the staff.

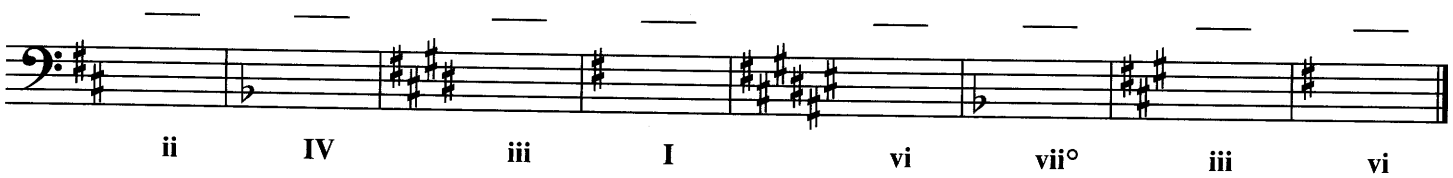


_____ _____ _____ _____ _____ _____

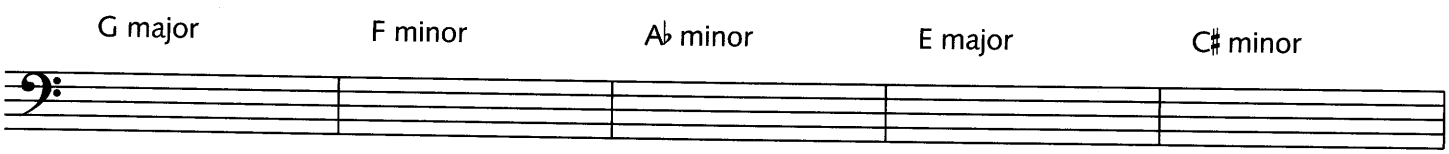
4. Identify each major scale below by writing its name on the indicated line. Write the correct RH fingering on the lines above the staff and the correct LH fingering on the lines below the staff.



5. Identify each major key by writing its name on the line above the staff. Using whole notes on the staff, write the triad indicated by each Roman numeral.



6. Using whole notes, write the indicated chord in root position, first inversion and second inversion.



Root 1st 2nd Root 1st 2nd Root 1st 2nd Root 1st 2nd Root 1st 2nd

Unit 14

Minor Scales in Tetrachord Position

Objectives

Upon completion of this unit the student will be able to:

1. Play natural, harmonic and melodic minor scales in tetrachord position.
2. Play exercises that utilize intervals up to an octave.
3. Perform solo repertoire that uses minor scale patterns.
4. Sight-read and transpose music in minor keys.
5. Create a four-part ensemble from chord symbols.

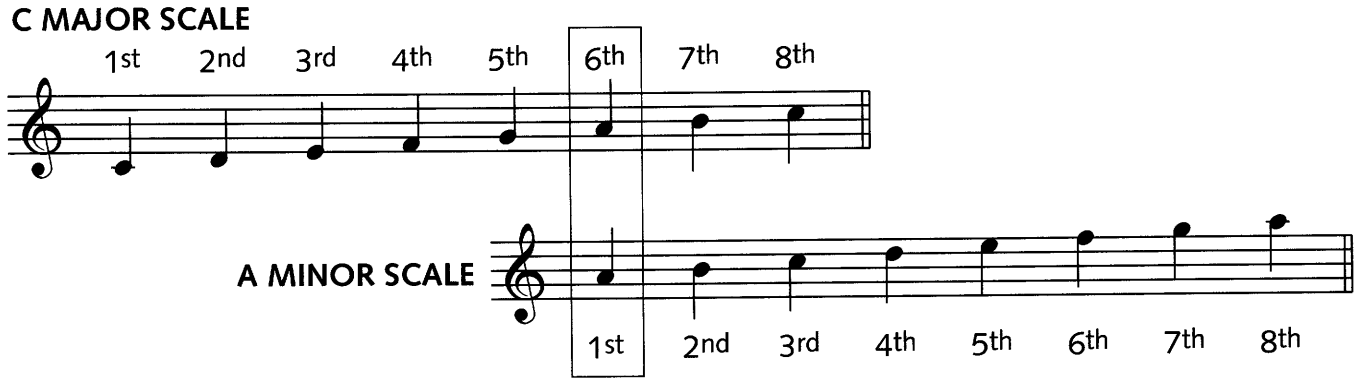
Assignments

Week of _____

Write your assignments for the week in the space below.

Minor Scales

Every major key has a **relative minor key** that has the same key signature. The relative minor begins on the 6th tone of the major scale.



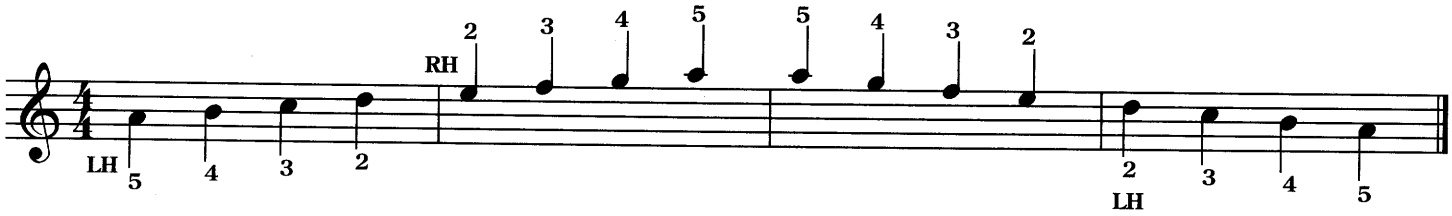
The Key of A Minor (Relative to C Major)

There are three kinds of minor scales: the **natural**, the **harmonic** and the **melodic.** The harmonic minor is the most frequently used of the three.

Practice each of the following scales using tetrachord position. Transpose to E, D, B and G minor.

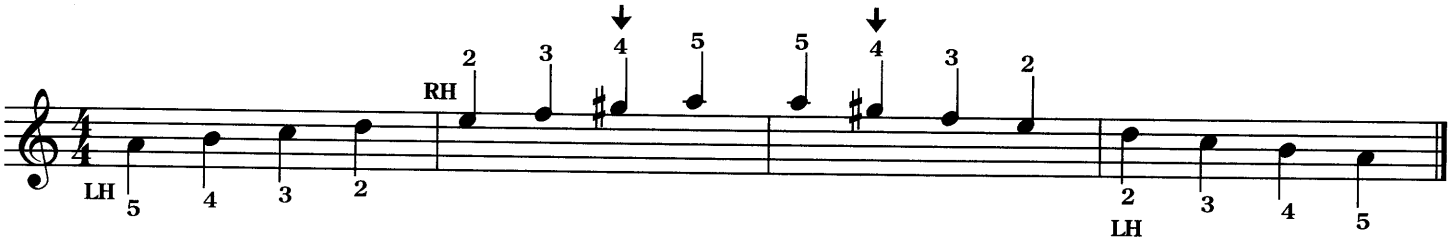
1. The Natural Minor Scale

This scale uses *only* the tones of the relative major scale.



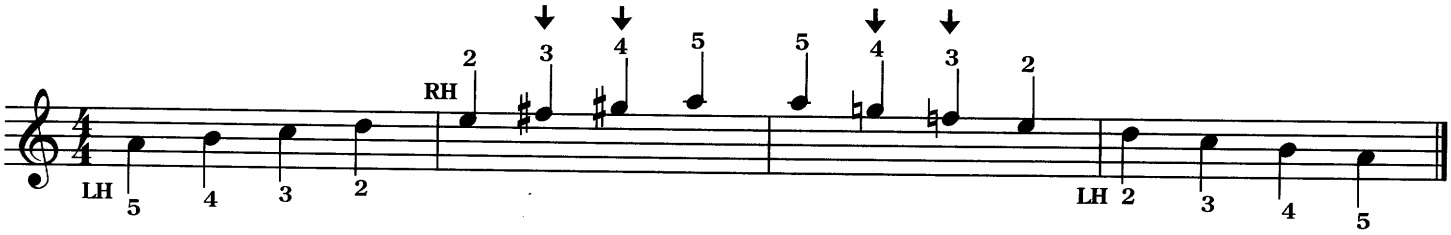
2. The Harmonic Minor Scale

The 7th tone (G) is raised one half step, ascending *and* descending.



3. The Melodic Minor Scale

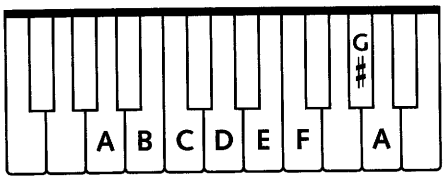
In the ascending scale, the 6th (F) and 7th (G) tones are raised one half step. The descending scale is the same as the natural minor.



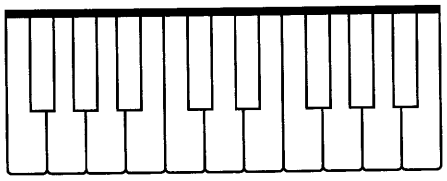
■ **Written Exercise:**
Write letter names on the correct keys to form each harmonic minor scale.
Then play using tetrachord position.

Example:

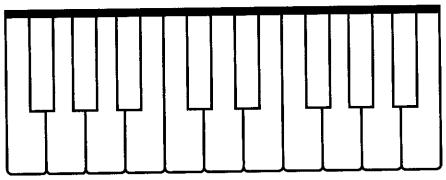
A Minor



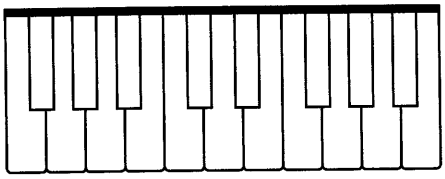
A♯ Minor
(enharmonic with B♭ Minor)



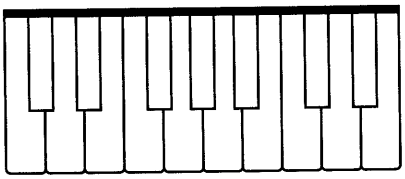
B♭ Minor



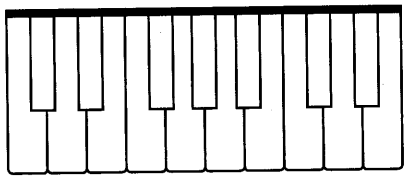
B Minor



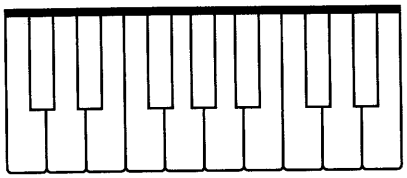
C Minor



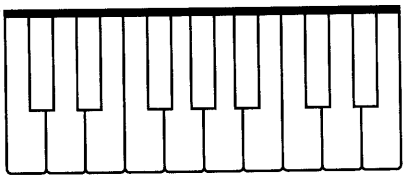
C♯ Minor



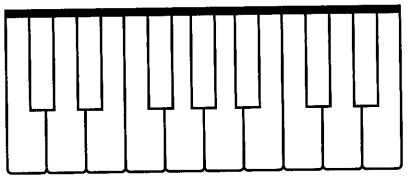
D Minor



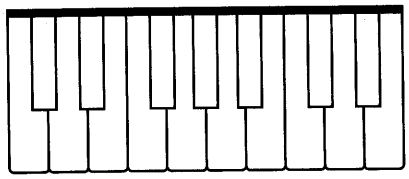
D♯ Minor



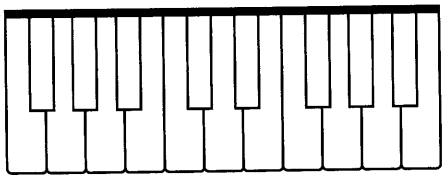
E♭ Minor



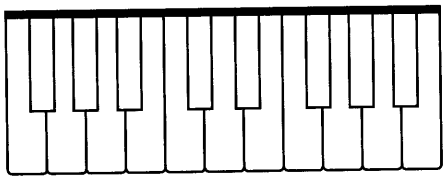
E Minor



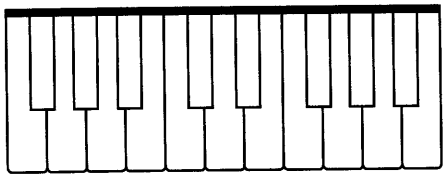
F Minor



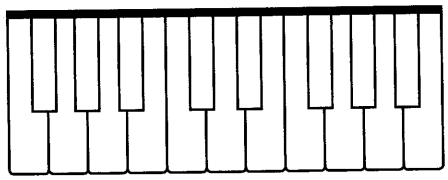
F♯ Minor



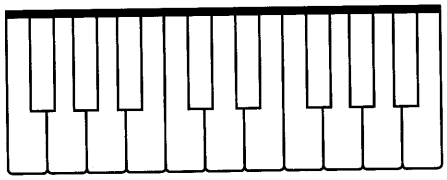
G Minor



G♯ Minor



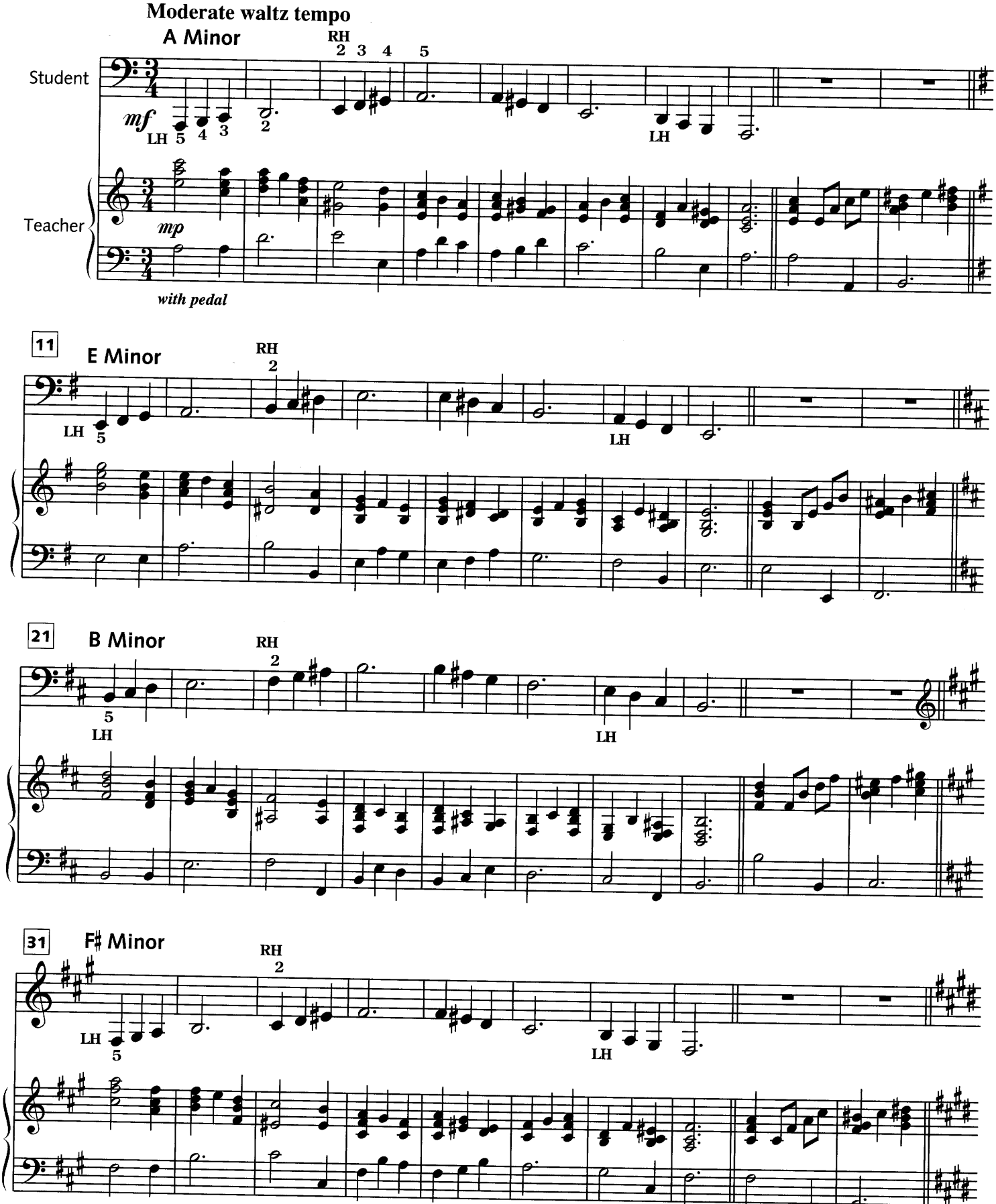
A♭ Minor
(enharmonic with G♯ Minor)

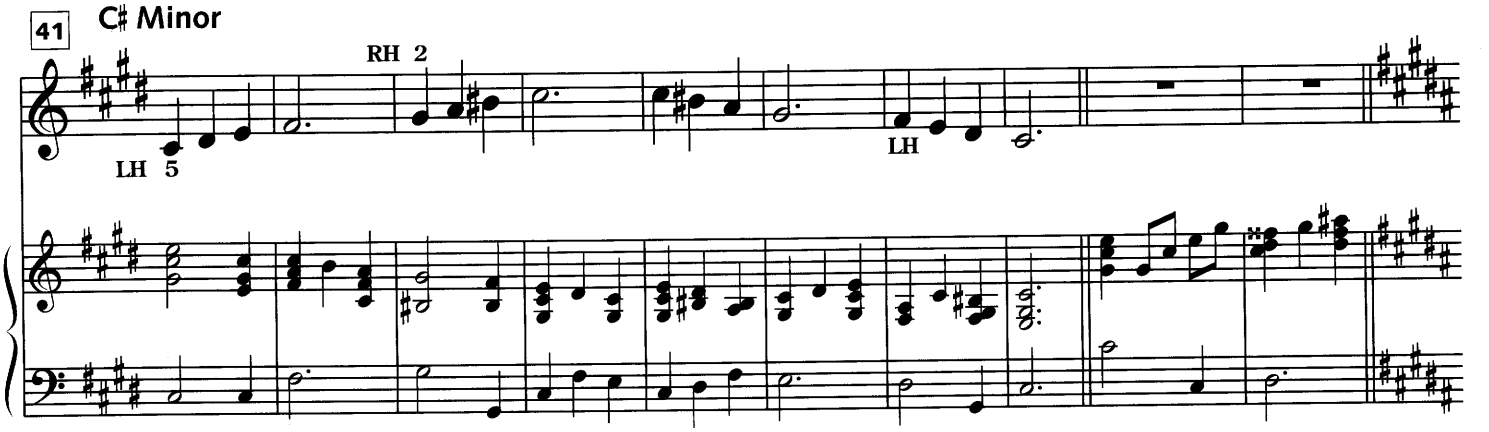


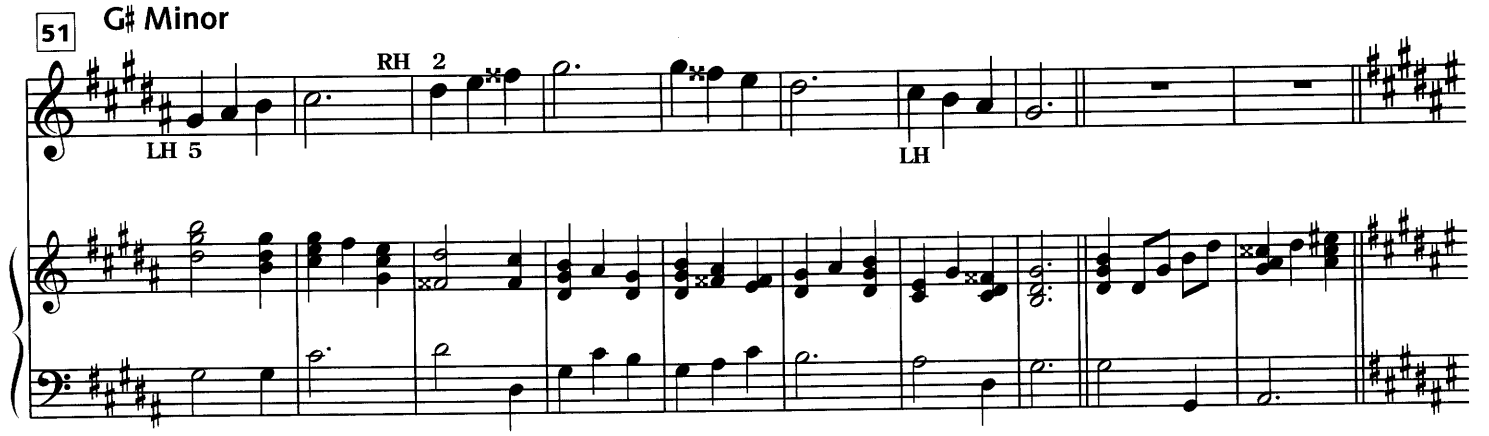
Playing Harmonic Minor Tetrachord Scales in Sharp Keys

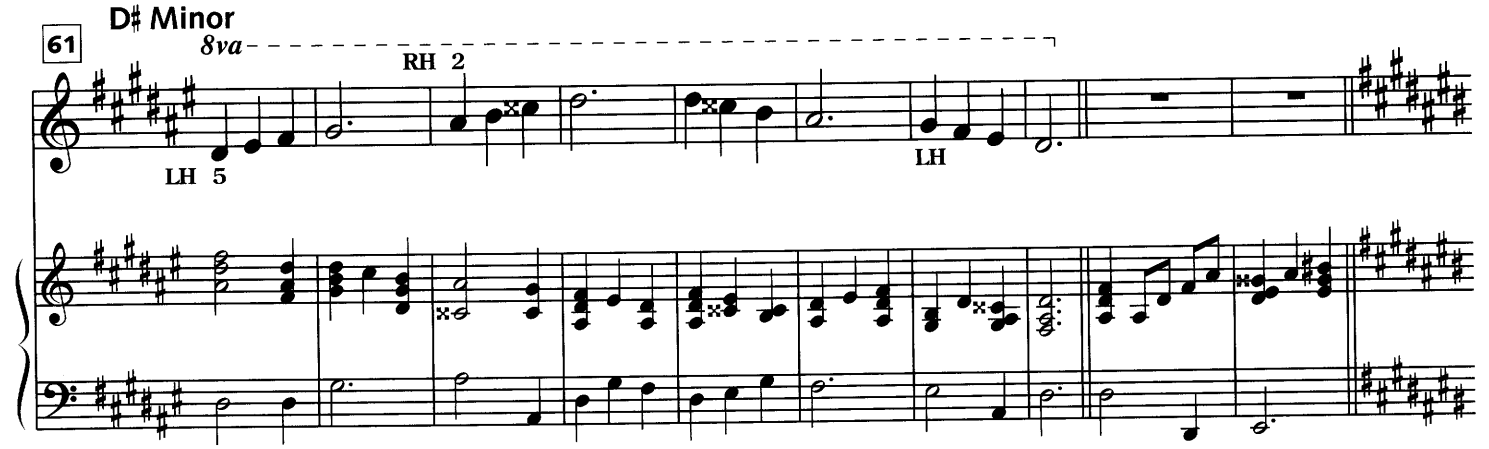
Play the following harmonic minor scales in tetrachord position while the teacher plays an accompaniment.

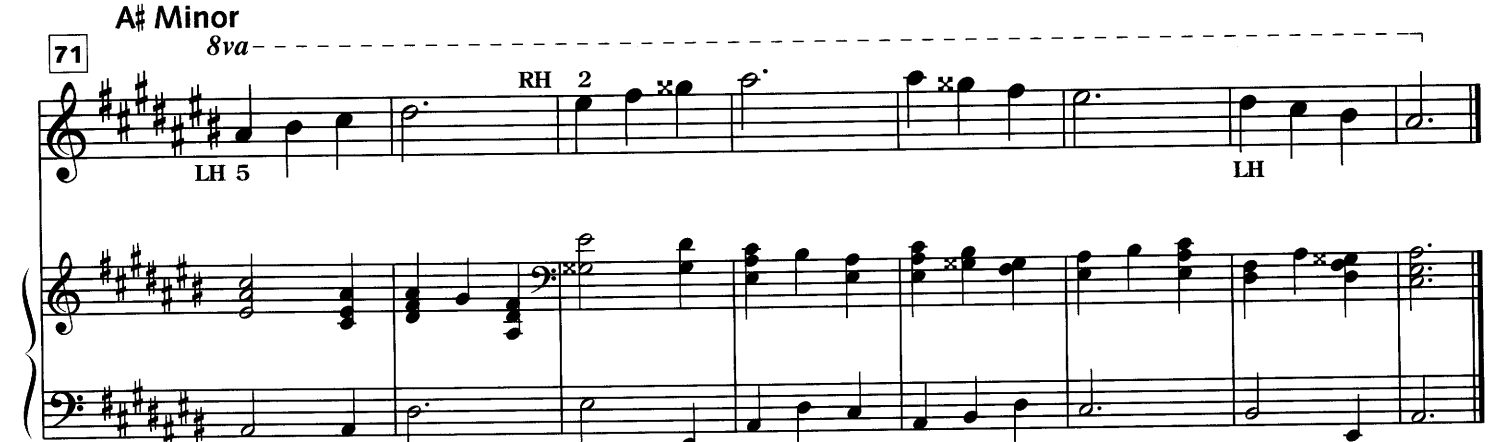
7-23




41
C♯ Minor
RH 2
LH 5
LH


51
G♯ Minor
RH 2
LH 5
LH

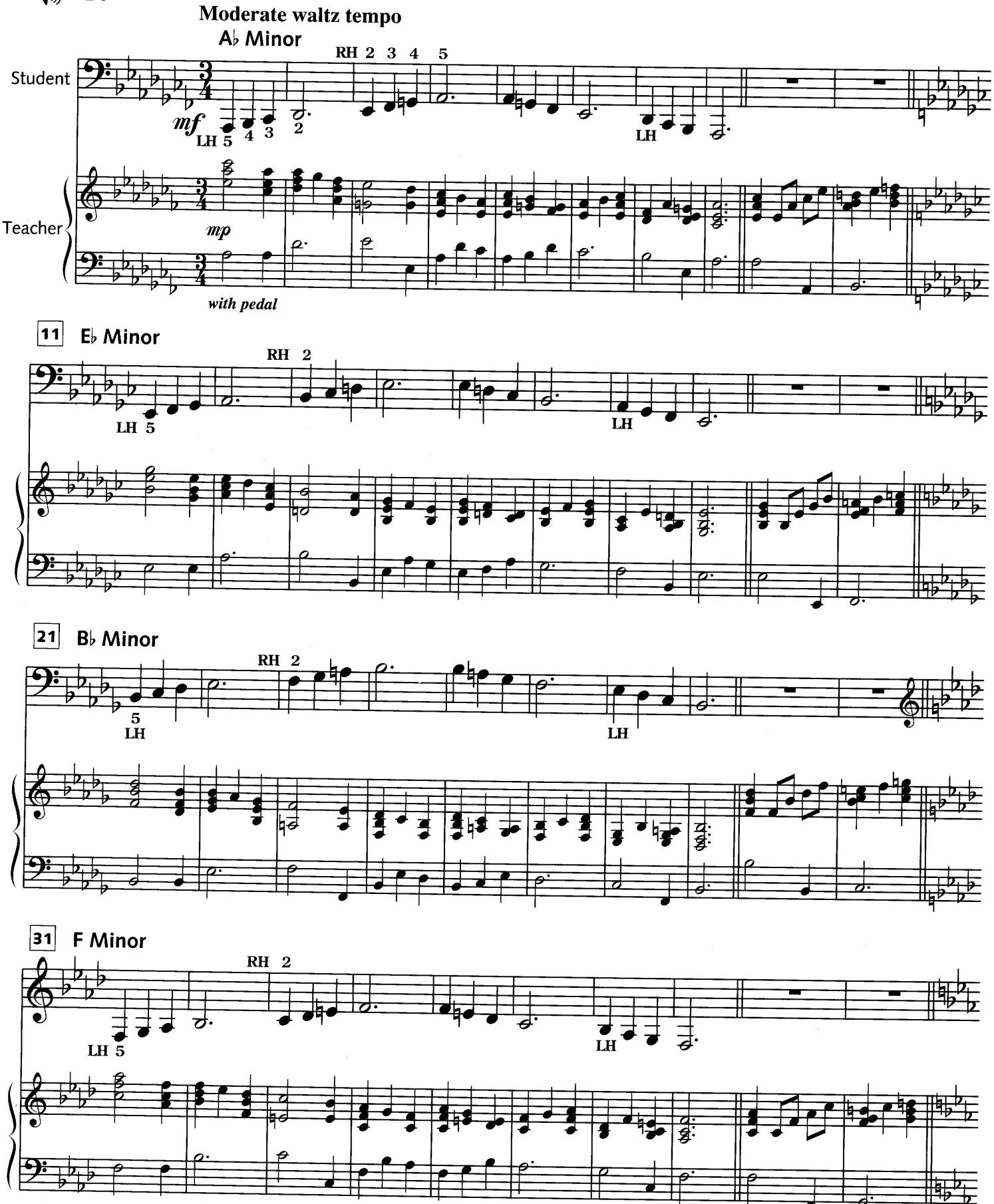

61
D♯ Minor
8va
RH 2
LH 5
LH

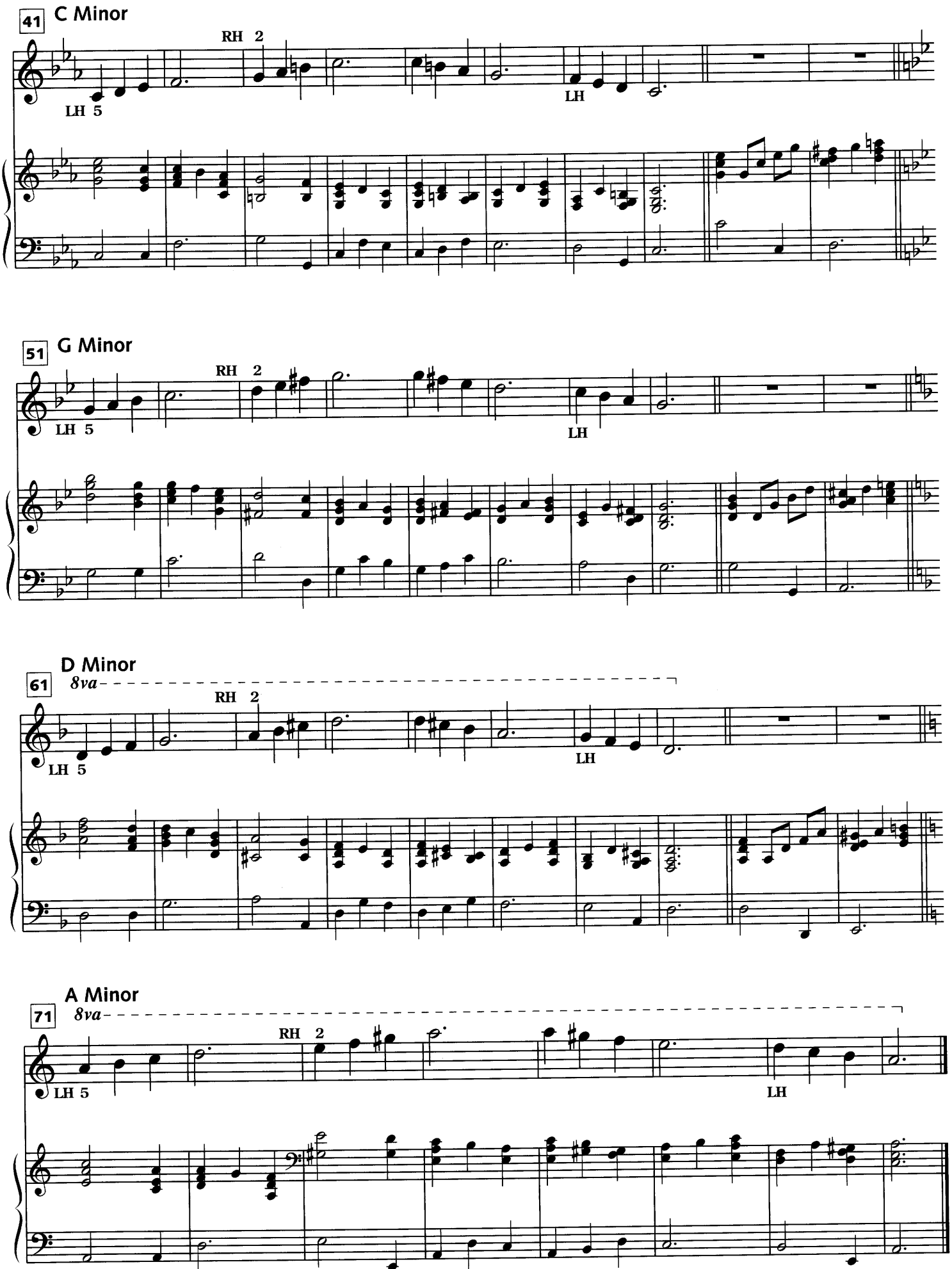

71
A♯ Minor
8va
RH 2
LH 5
LH

Playing Harmonic Minor Tetrachord Scales in Flat Keys

Play the following harmonic minor scales in tetrachord position while the teacher plays an accompaniment.

7-24



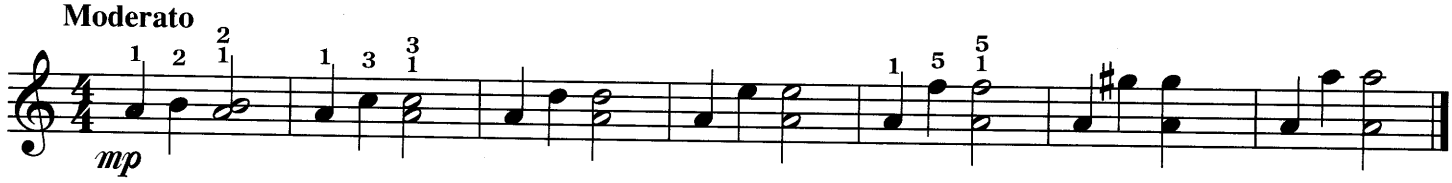

41
C Minor
RH 2
LH 5
LH
51
G Minor
RH 2
LH 5
LH
61
D Minor
8va
RH 2
LH 5
LH
71
A Minor
8va
RH 2
LH 5
LH

Technique

7-25

Moderato

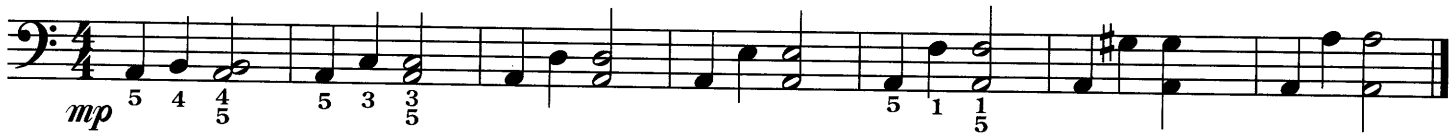
1.



7-25

Moderato

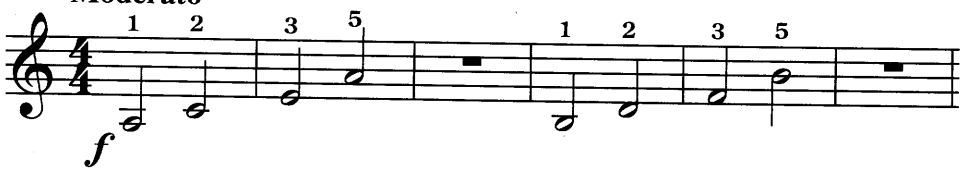
2.



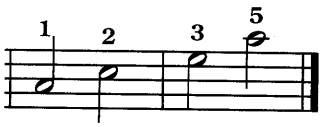
7-26

Moderato

3.



Continue upward on white keys until. . .

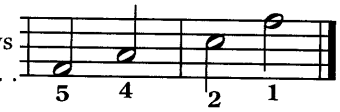


7-26

Moderato

4.

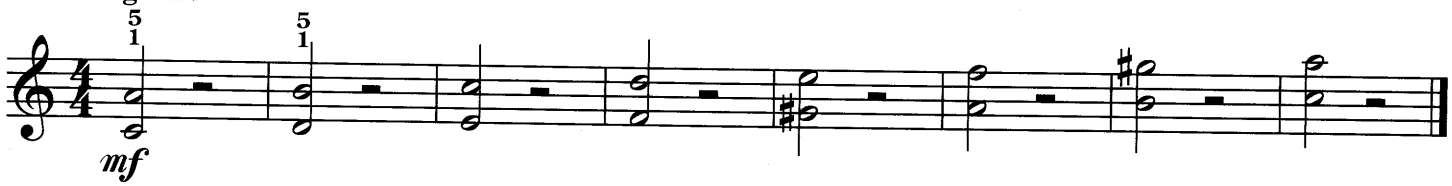
Continue upward on white keys until. . .



7-27

Allegretto

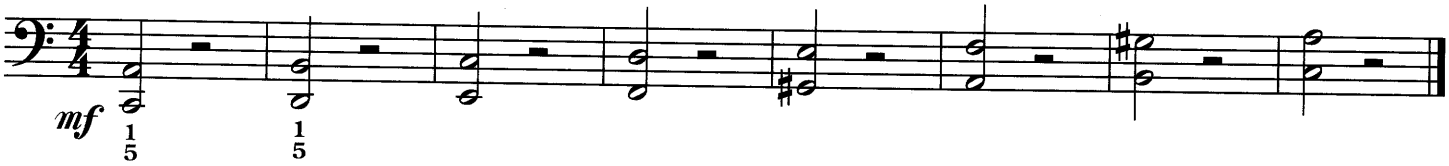
5.



7-27

Allegretto

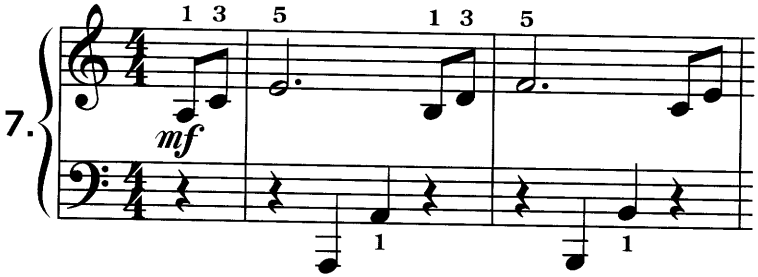
6.



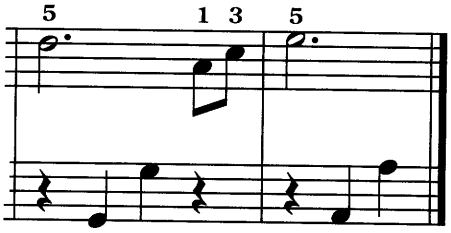
7-28

Moderato

7.



Continue upward on white keys until. . .



Solo Repertoire

Before playing:

- Tap the rhythm hands together, making sure to give quarter notes and rests their full value.
- Find the places where the hands move to different positions.

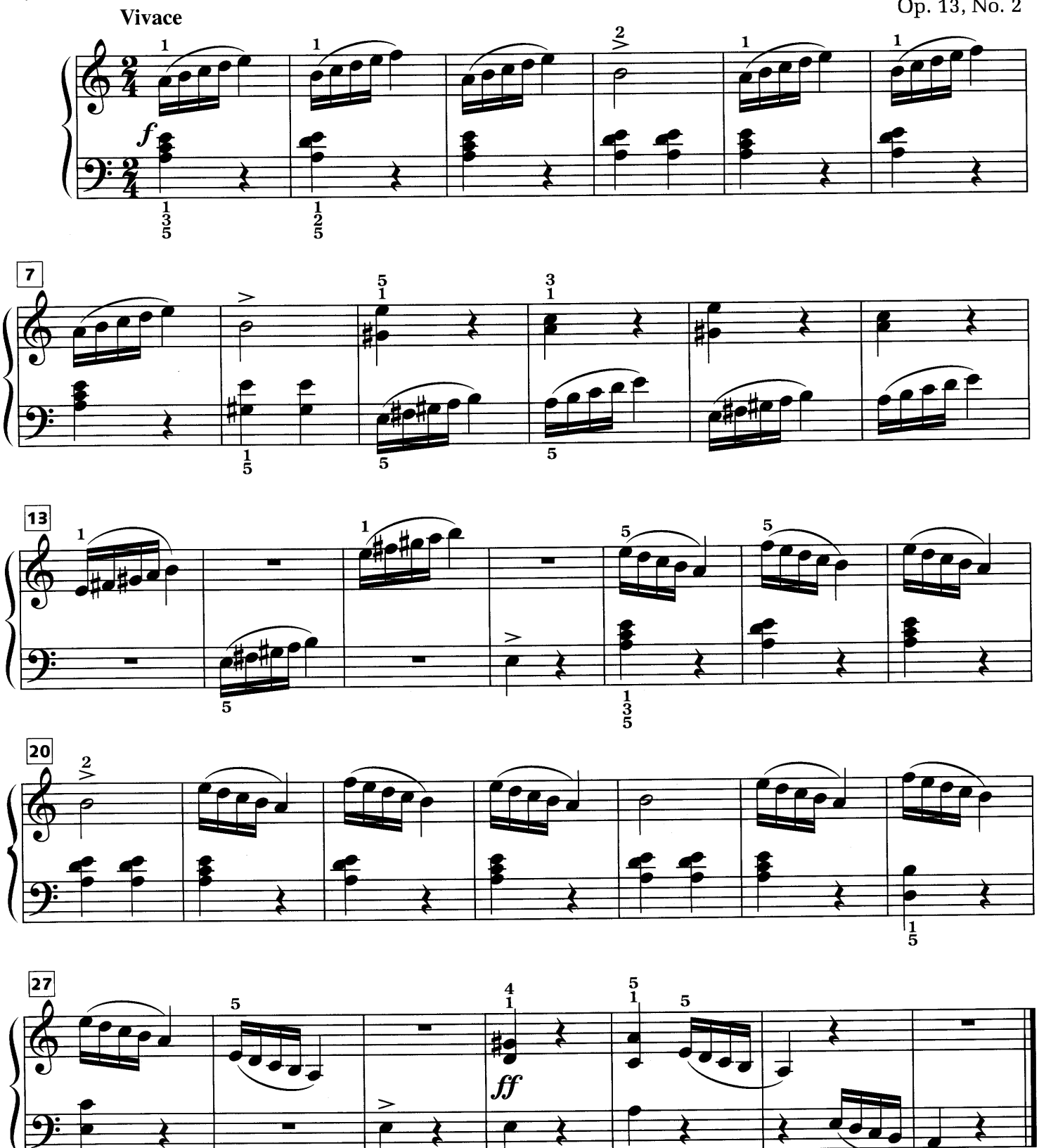
While playing:

- Listen for even sixteenth notes.

Little Fantasy Study

7-29

Alec Rowley (1892–1958)
Op. 13, No. 2



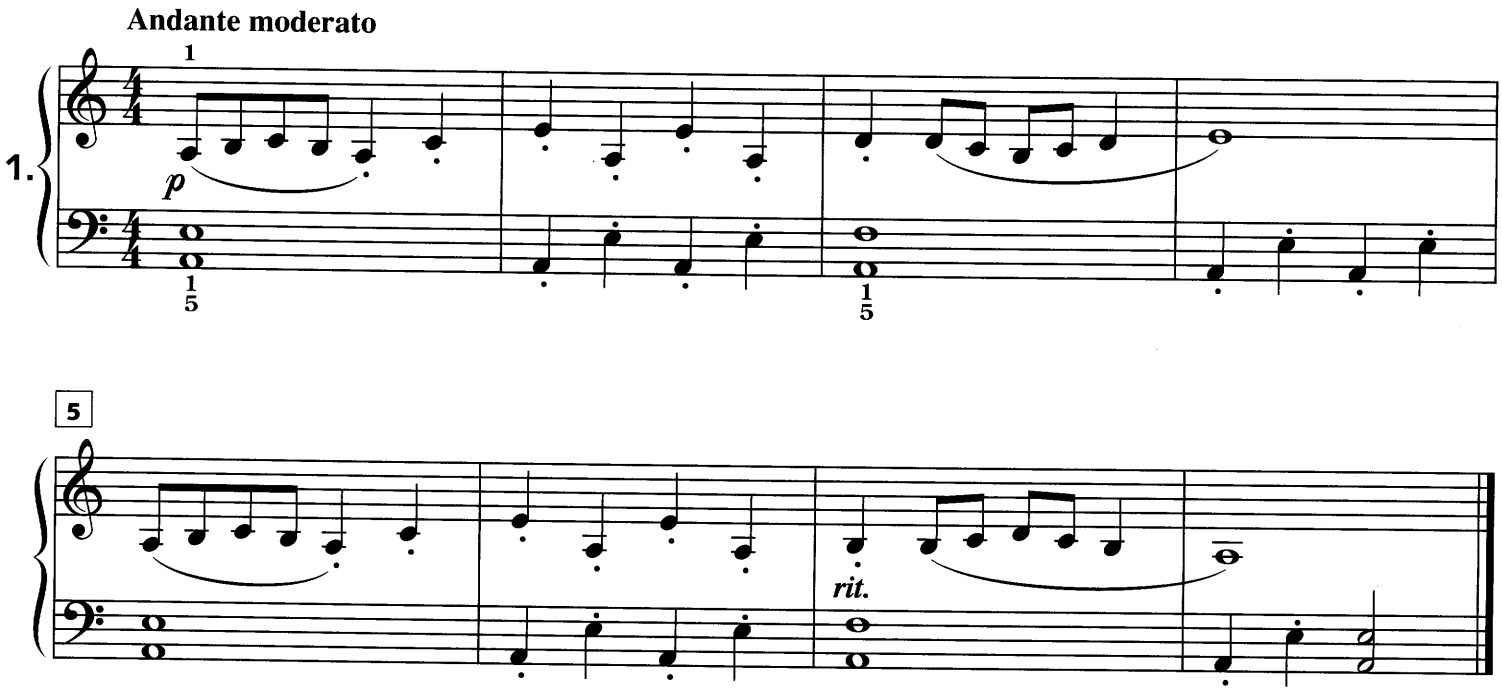
Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

Use the following practice directions:

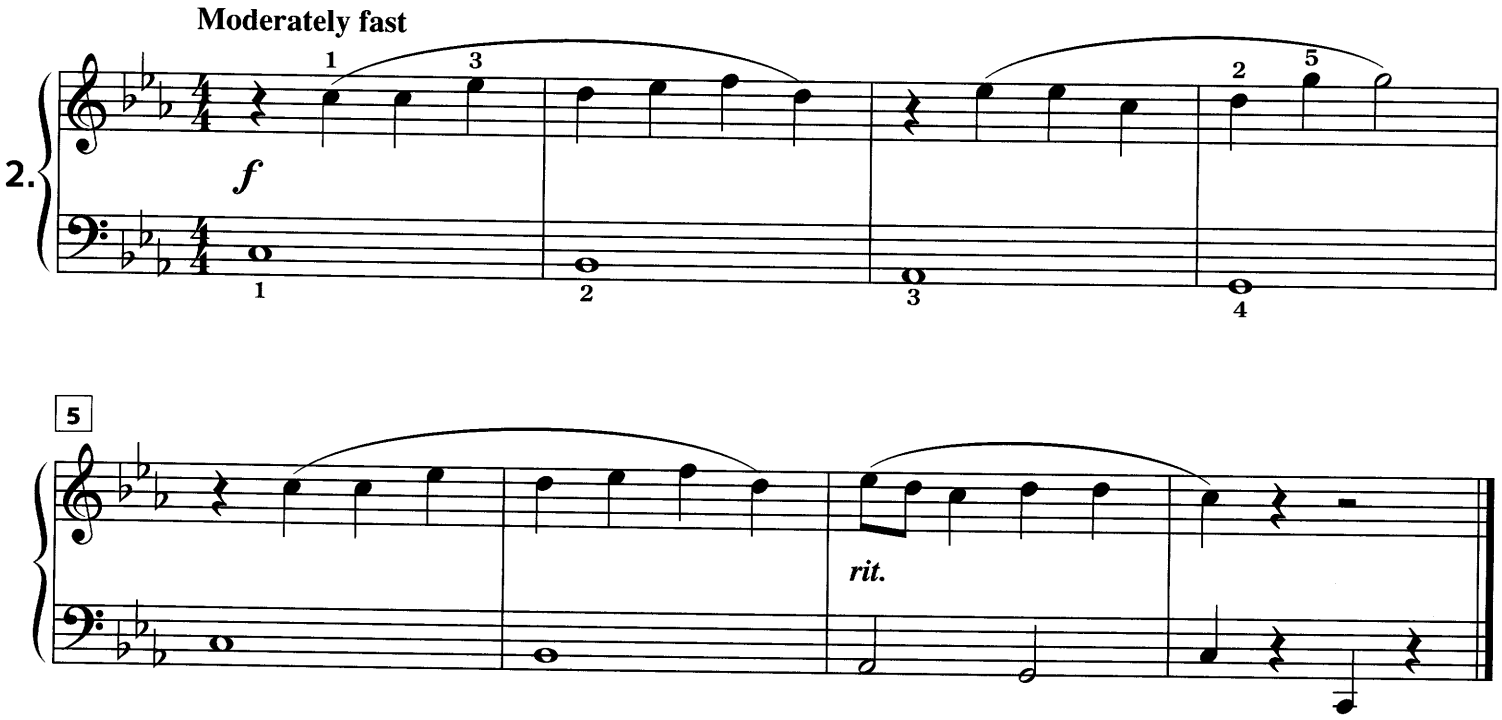
1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

7-30

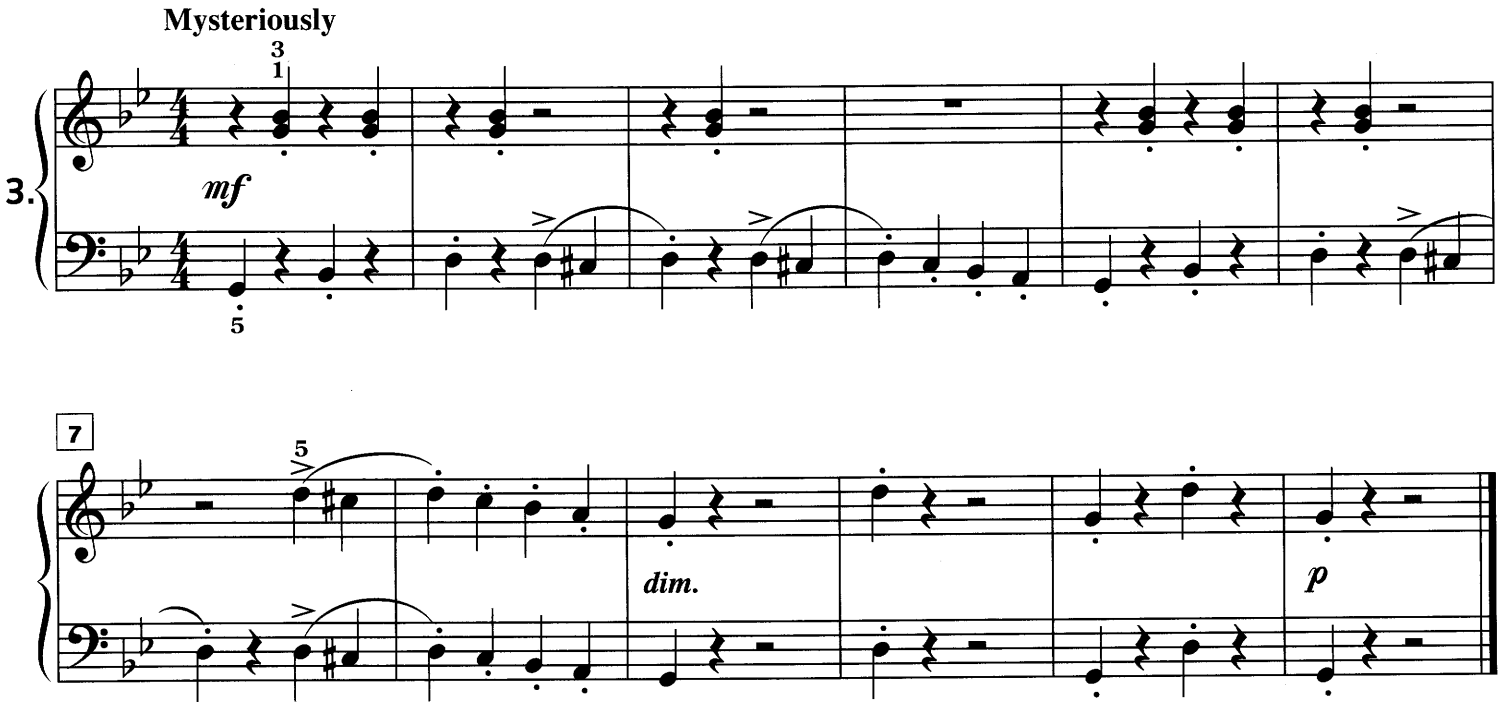


▶ Transpose to G minor.

7-31

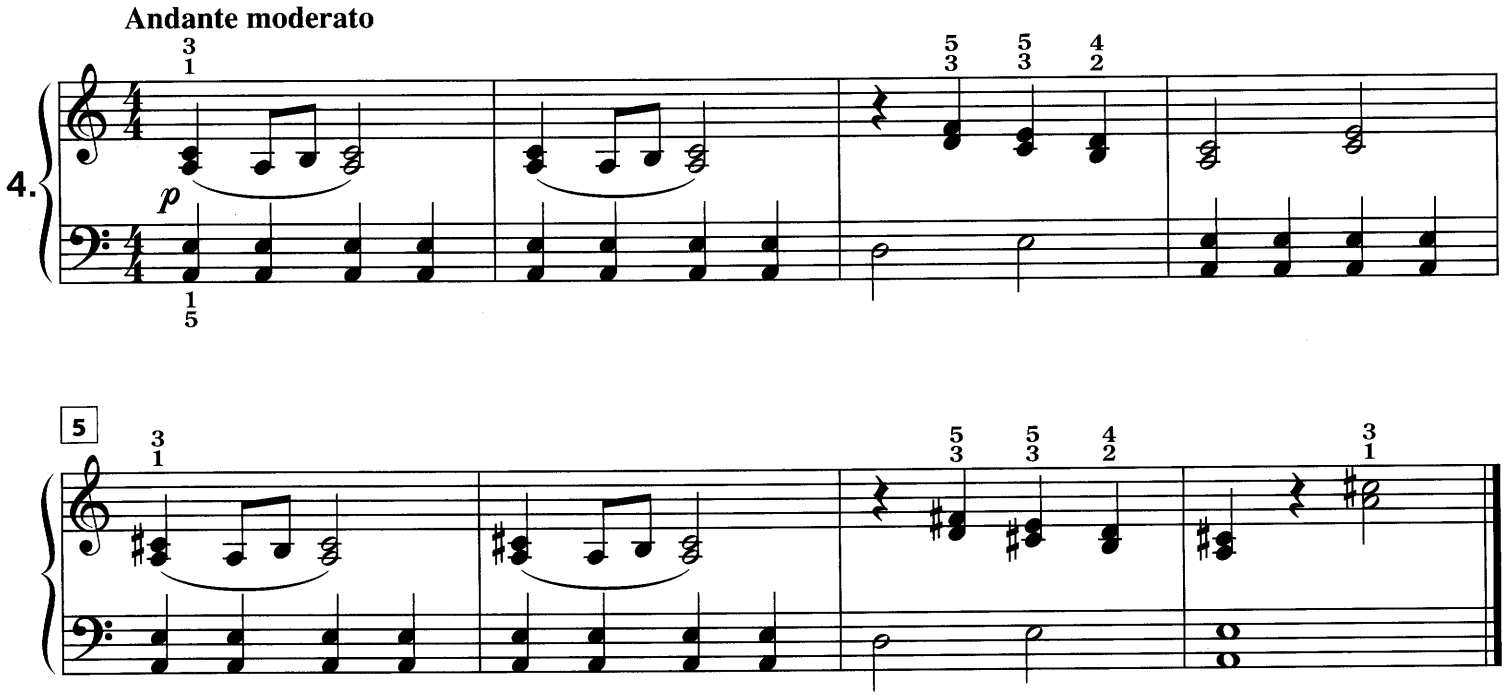


7-32



▶ Transpose to A minor.

7-33



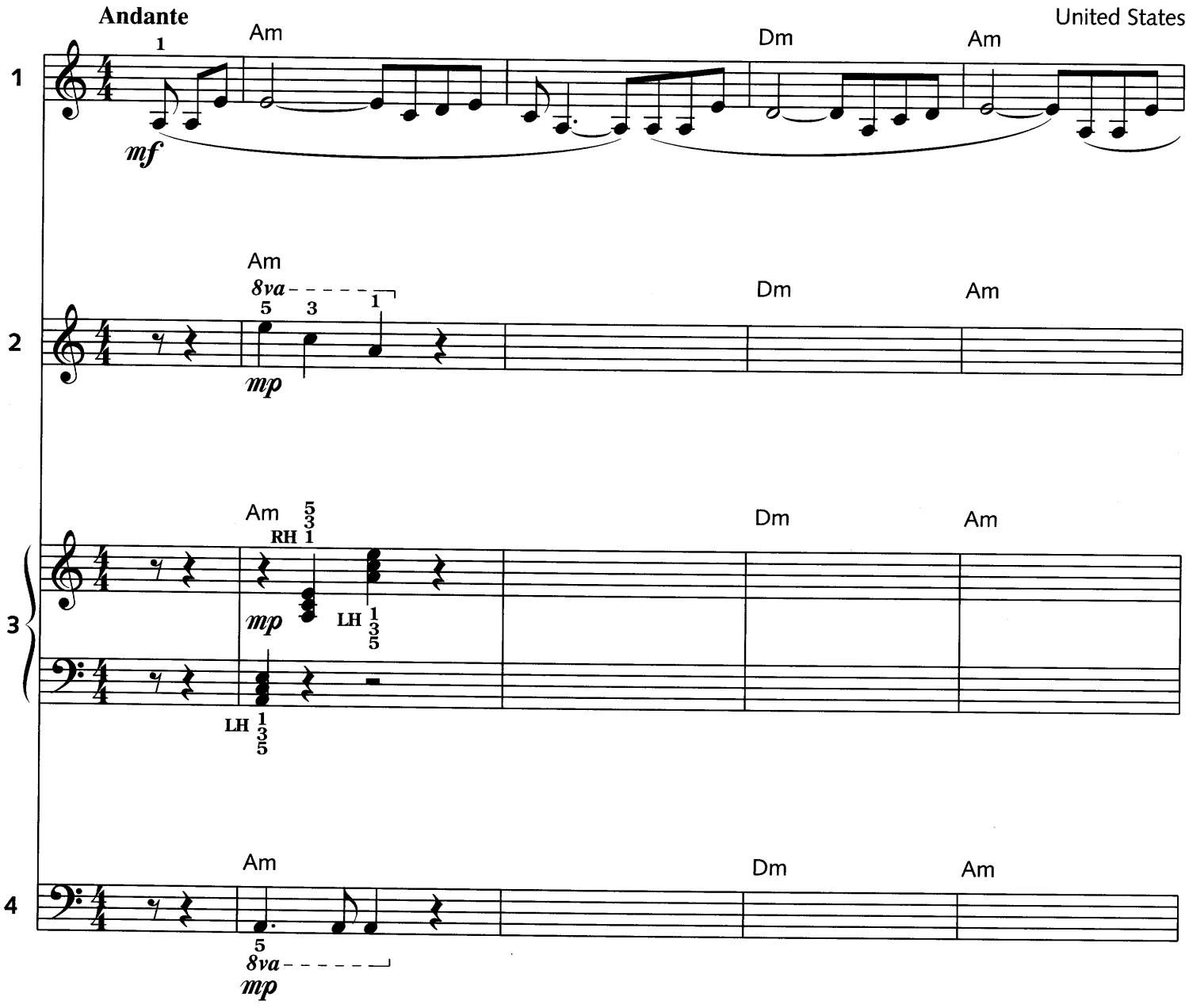
Ensemble Repertoire

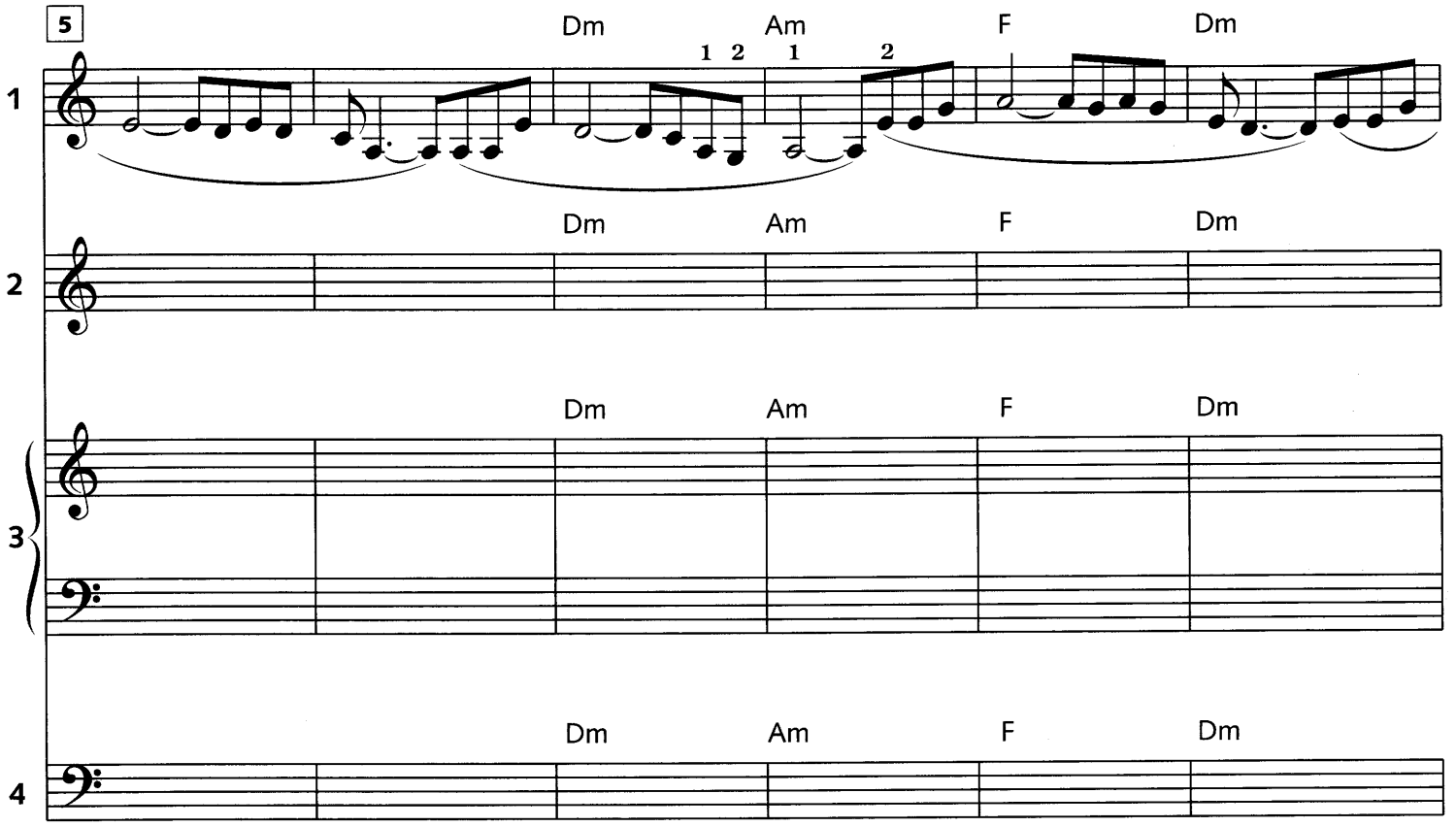
Play the four-part ensemble using the indicated chords to complete parts 2, 3 and 4.

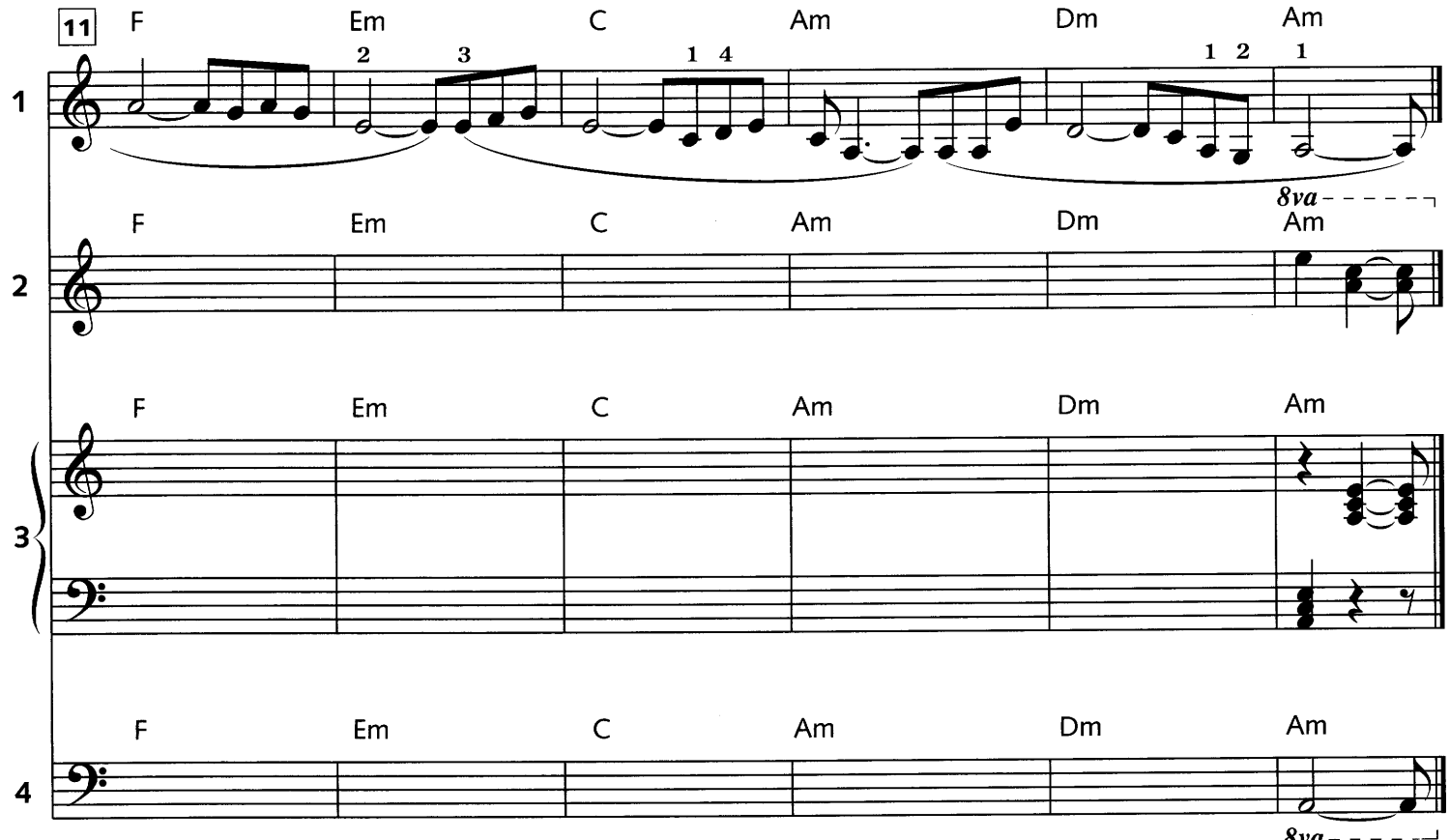
Part 1: Melody
Part 2: Descending broken chords (one octave higher than written throughout)
Part 3: Two-Hand Accompaniment
Part 4: Roots of chords (one octave lower than written throughout)

WAYFARING STRANGER

7-34




5
Dm Am F Dm
1 2 1 2
1
2
3
4


11
F Em C Am Dm Am
2 3 1 4 1 2 1
8va
1
2
3
4

Unit 15

Minor Scales (Group I) and Triads of the Key

Objectives

Upon completion of this unit the student will be able to:

1. Build a triad of the key on any note of the harmonic minor scale.
2. Play Group 1 harmonic minor scales and minor arpeggios using traditional fingering.
3. Perform solo repertoire that uses minor scale patterns.
4. Harmonize melodies with roots of chords.
5. Sight-read music that uses minor scale patterns.
6. Improvise minor scale melodies over roots of chords and root-position triads of the key.

Assignments

Week of _____

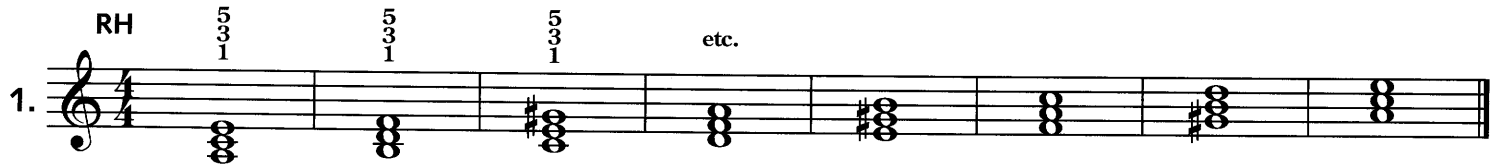
Write your assignments for the week in the space below.

Playing Triads of the Key in Harmonic Minor

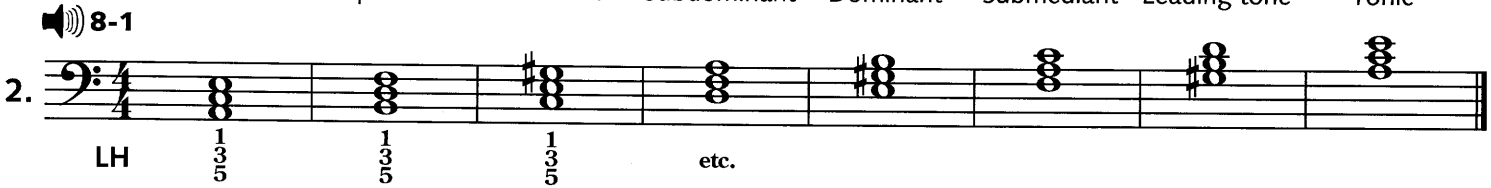
Triads may be built on any note of any scale. The sharps or flats in the key signature, as well as the raised seventh in harmonic minor, must be used when playing these triads. Triads of the key are identified by Roman numerals.

Play triads of the key in A harmonic minor. Note the quality of each chord.

8-1

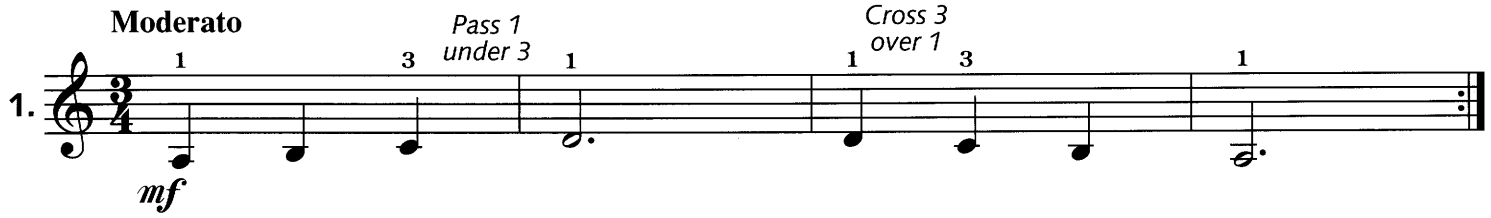


8-1

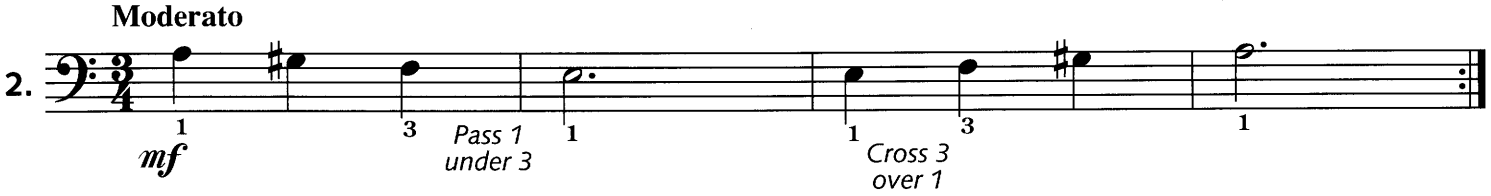


Technique

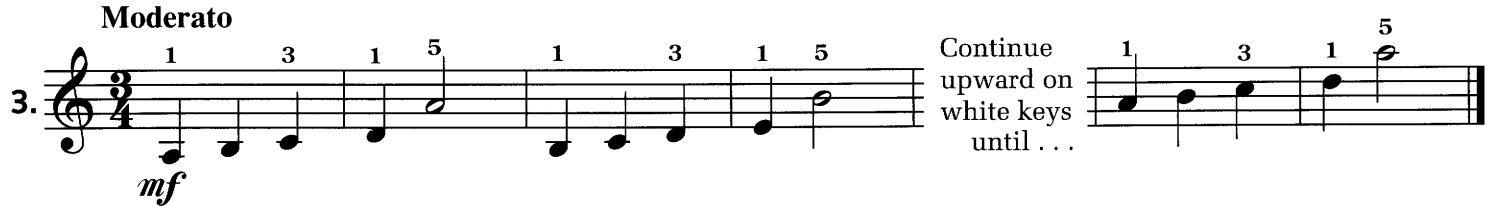
8-2



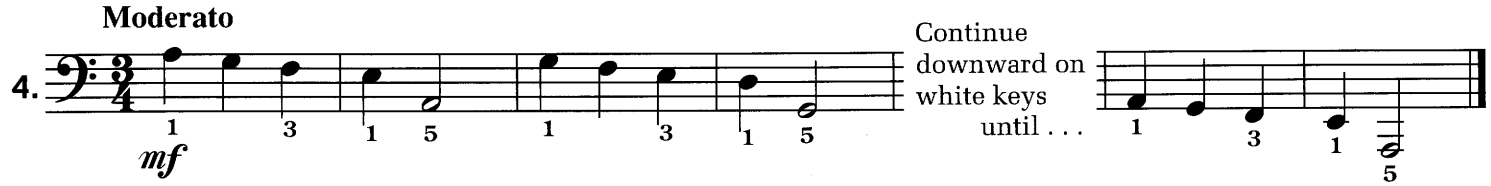
8-3



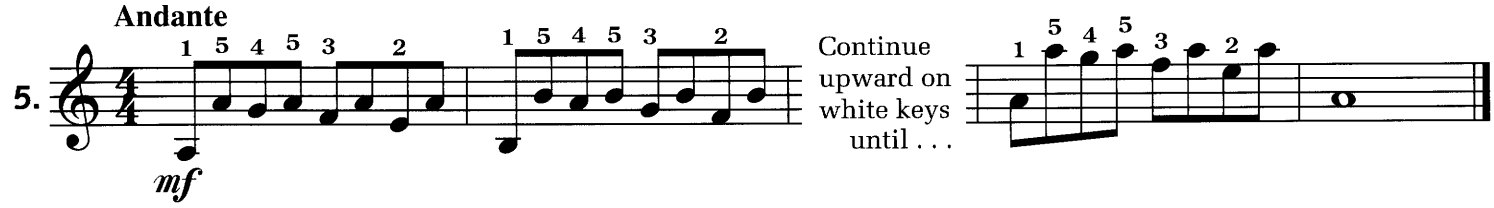
8-4



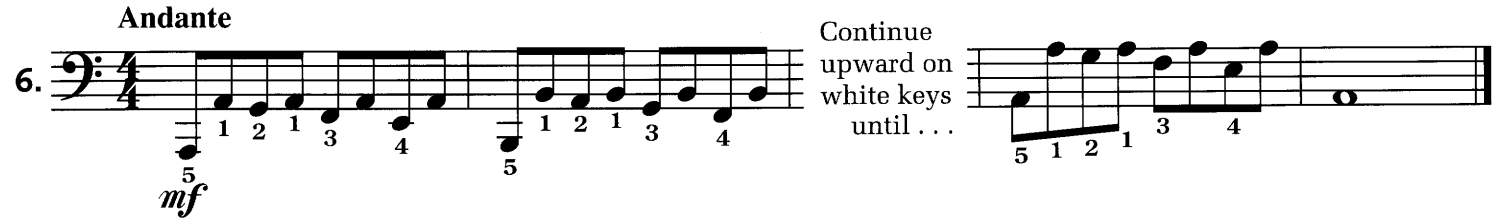
8-5



8-6



8-6



Practicing Minor Scales (Group 1 Keys): A, E, D, G and C

The following principles will help you remember the fingering for the Group 1 minor scales:

1. All five scales use the same fingering.
   RH: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
   LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
2. The fourth finger plays only once per octave in each scale.
3. Thumbs play on the tonic of each scale.
   (Note: Thumb must be substituted for finger 5 at the beginning and end of the scale.)
4. When playing hands together, finger 3 in each hand plays at the same time.

Practice Suggestions (Note: If you are just beginning minor scales, you and your teacher may choose to practice the scale first for one octave rather than two.)

1. Build each scale in tetrachord position.
2. Play the scale hands separately using the correct fingering. (See pages 199–201.)

See page 122 for additional scale practice suggestions and challenges.

Practicing Minor Arpeggios (Group 1 Keys): A, E, D, G and C

The following principle will help you remember the fingering for the Group 1 minor arpeggios:

All five arpeggios use the same fingering in the RH.
RH: 1 2 3 1 2 3 5
LH: 5 4 2 1 4 2 1

Practice Suggestions (Note: If you are just beginning minor arpeggios, you and your teacher may choose to practice the arpeggio for one octave rather than two.)

See page 123 for additional arpeggio practice suggestions and challenges.

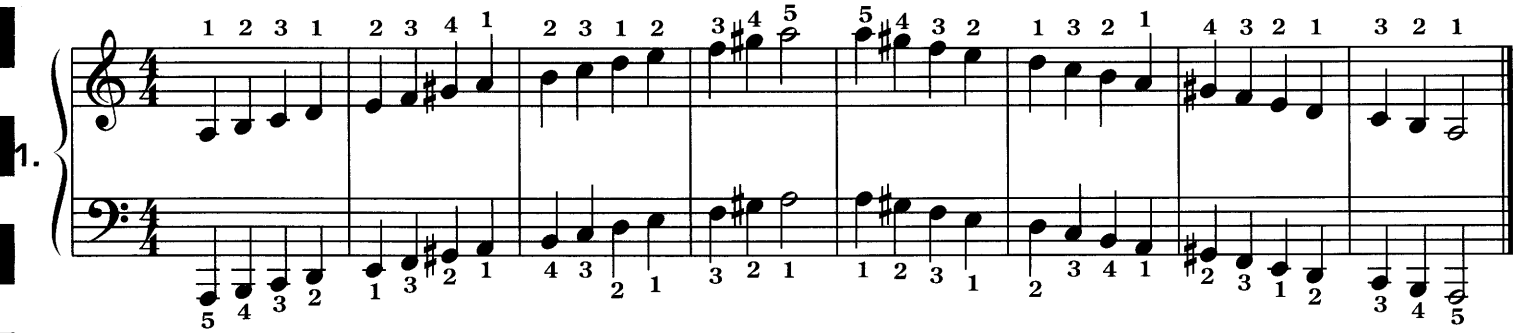
Playing Harmonic Minor Scales and Arpeggios

A Minor

RH: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5

LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

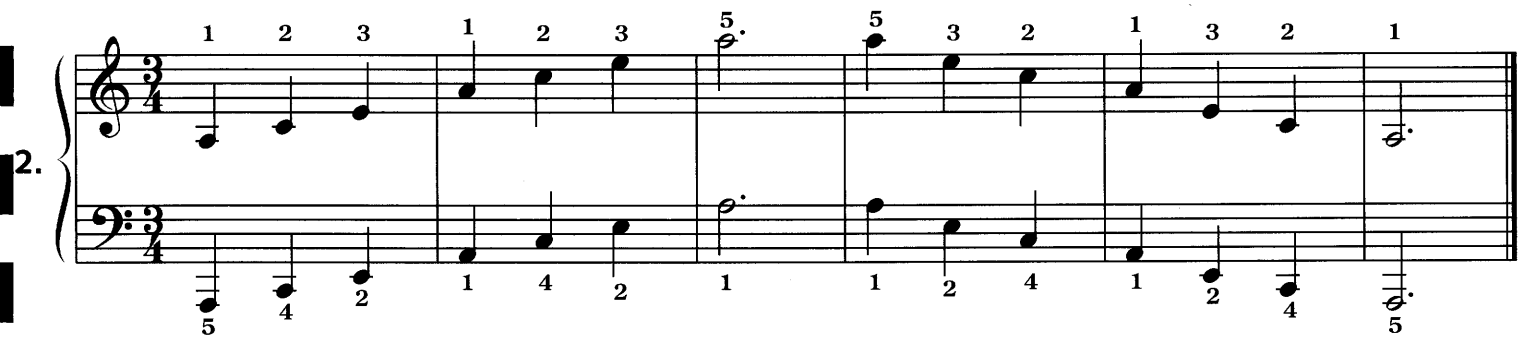
8-7



RH: 1 2 3 1 2 3 5

LH: 5 4 2 1 4 2 1

8-8

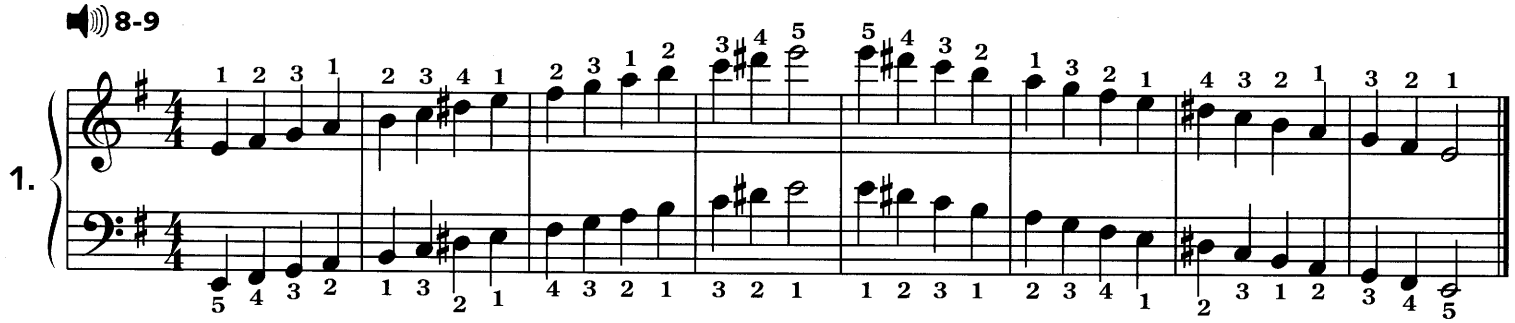


Playing Harmonic Minor Scales and Arpeggios (continued)

E Minor

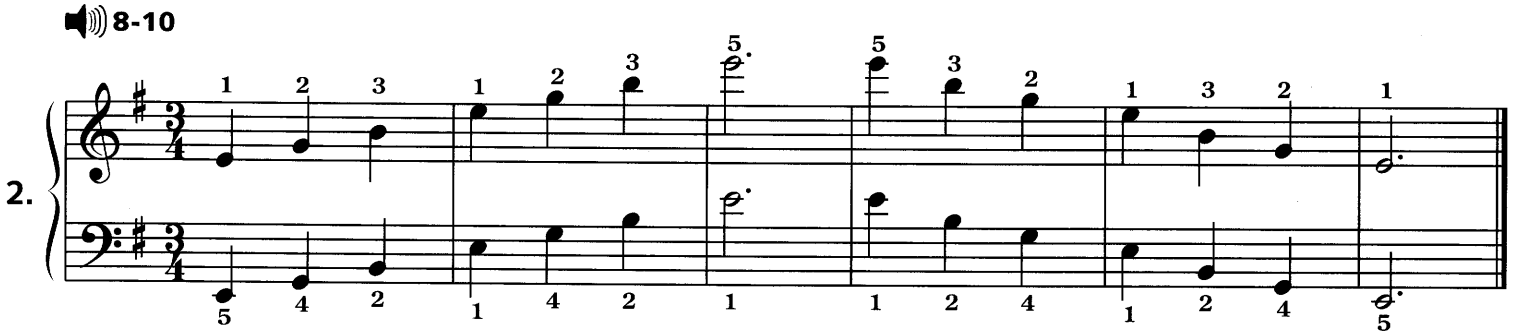
RH: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

8-9



RH: 1 2 3 1 2 3 5
LH: 5 4 2 1 4 2 1

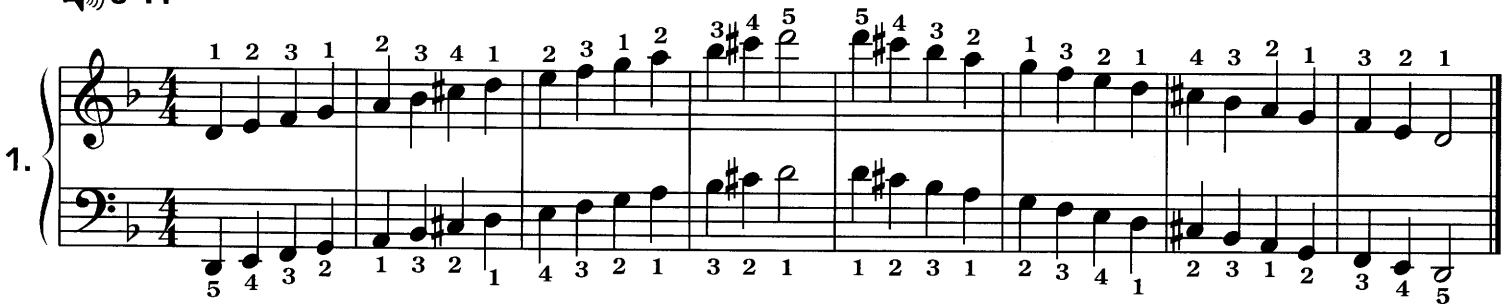
8-10



D Minor

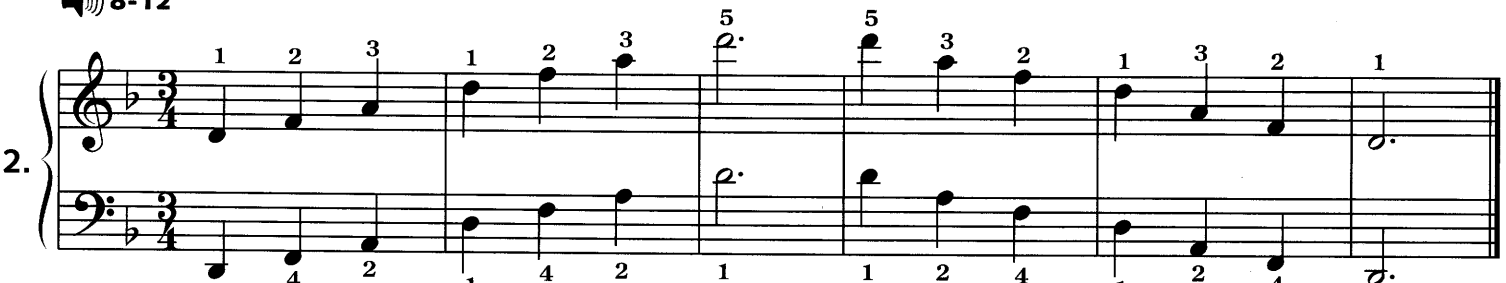
RH: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

8-11



RH: 1 2 3 1 2 3 5
LH: 5 4 2 1 4 2 1

8-12

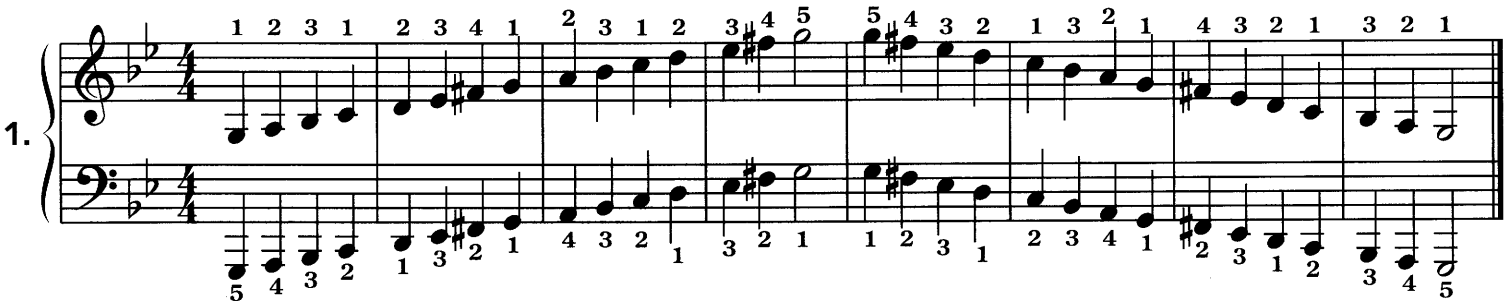


G Minor

RH: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

8-13

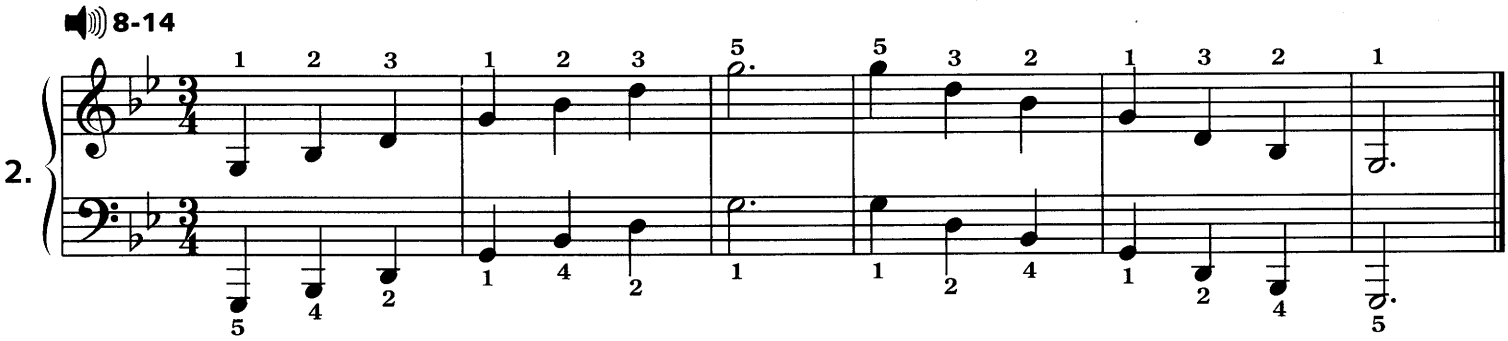
1.



RH: 1 2 3 1 2 3 5
LH: 5 4 2 1 4 2 1

8-14

2.

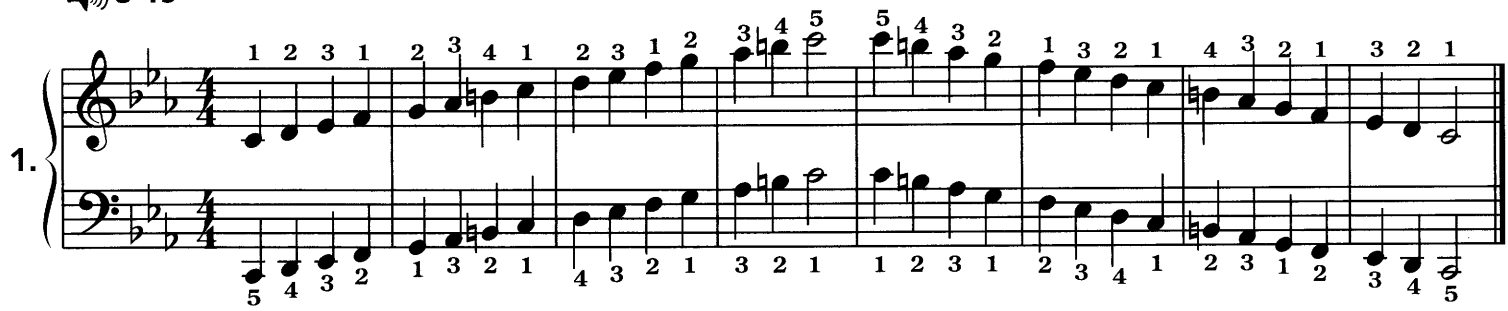


C Minor

RH: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

8-15

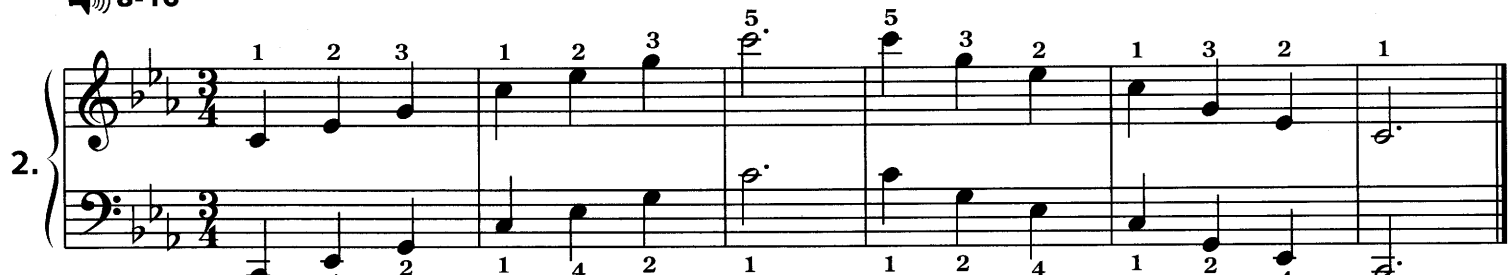
1.



RH: 1 2 3 1 2 3 5
LH: 5 4 2 1 4 2 1

8-16

2.



Solo Repertoire

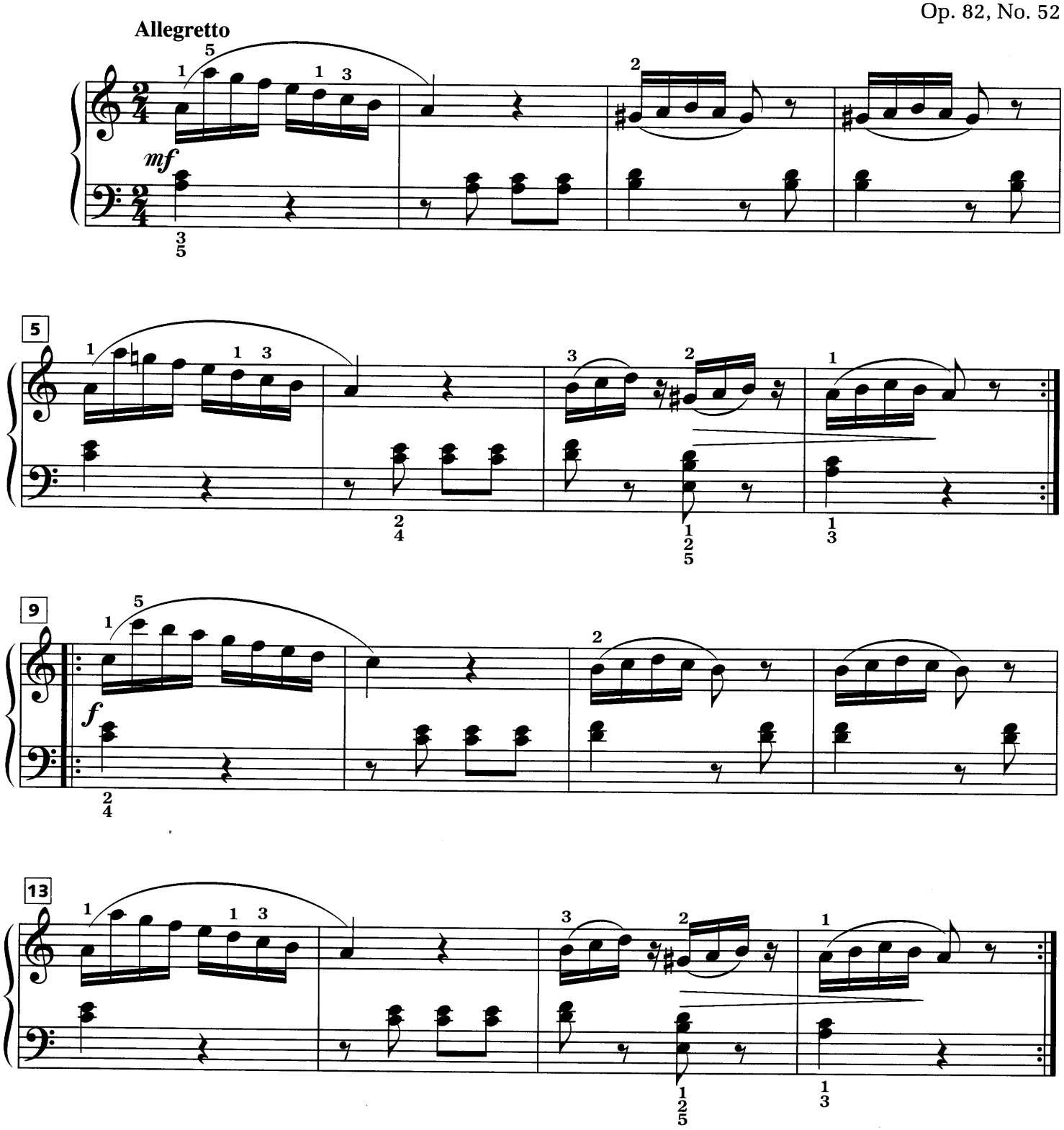
Before playing:
- Find, identify and play each RH descending scale.
- Tap the rhythm hands together.

While playing:
- Lift hands for rests.

ALLEGRETTO

8-17

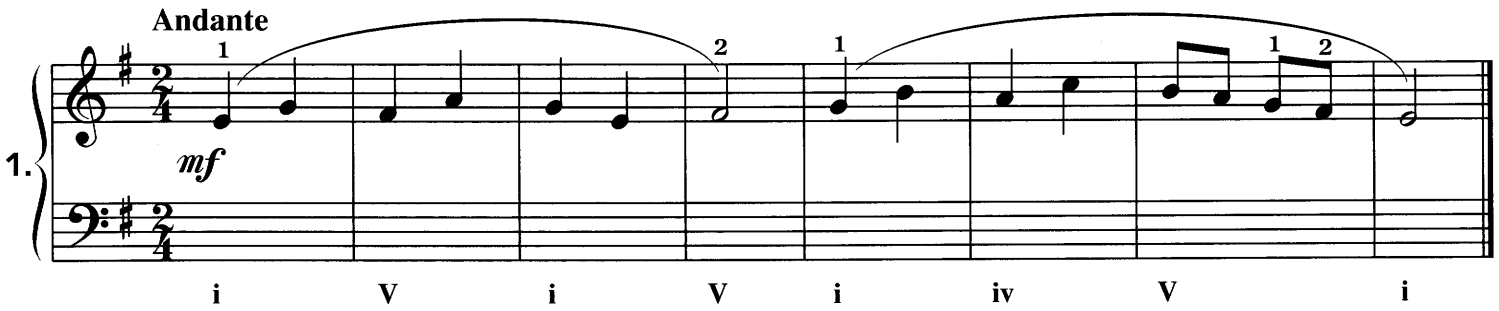
Cornelius Gurlitt (1820–1901)
Op. 82, No. 52



Harmonization

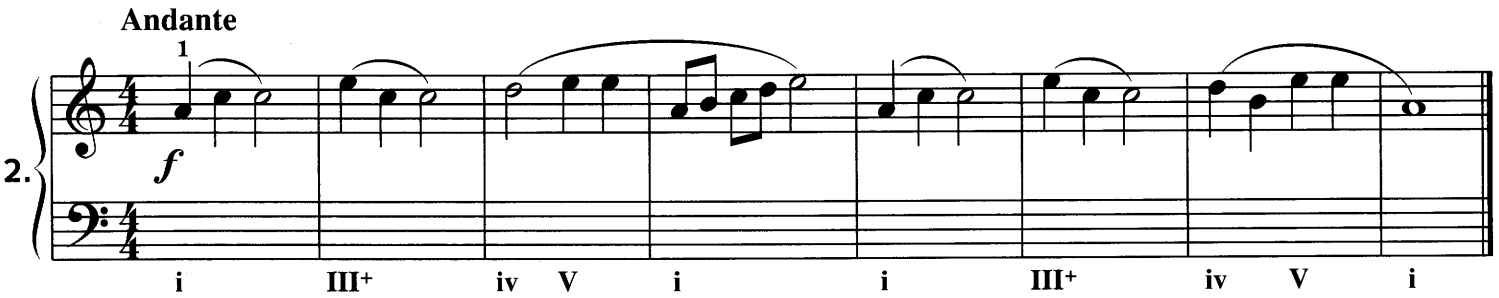
Harmonize each melody below using the root of the indicated triads.

8-18



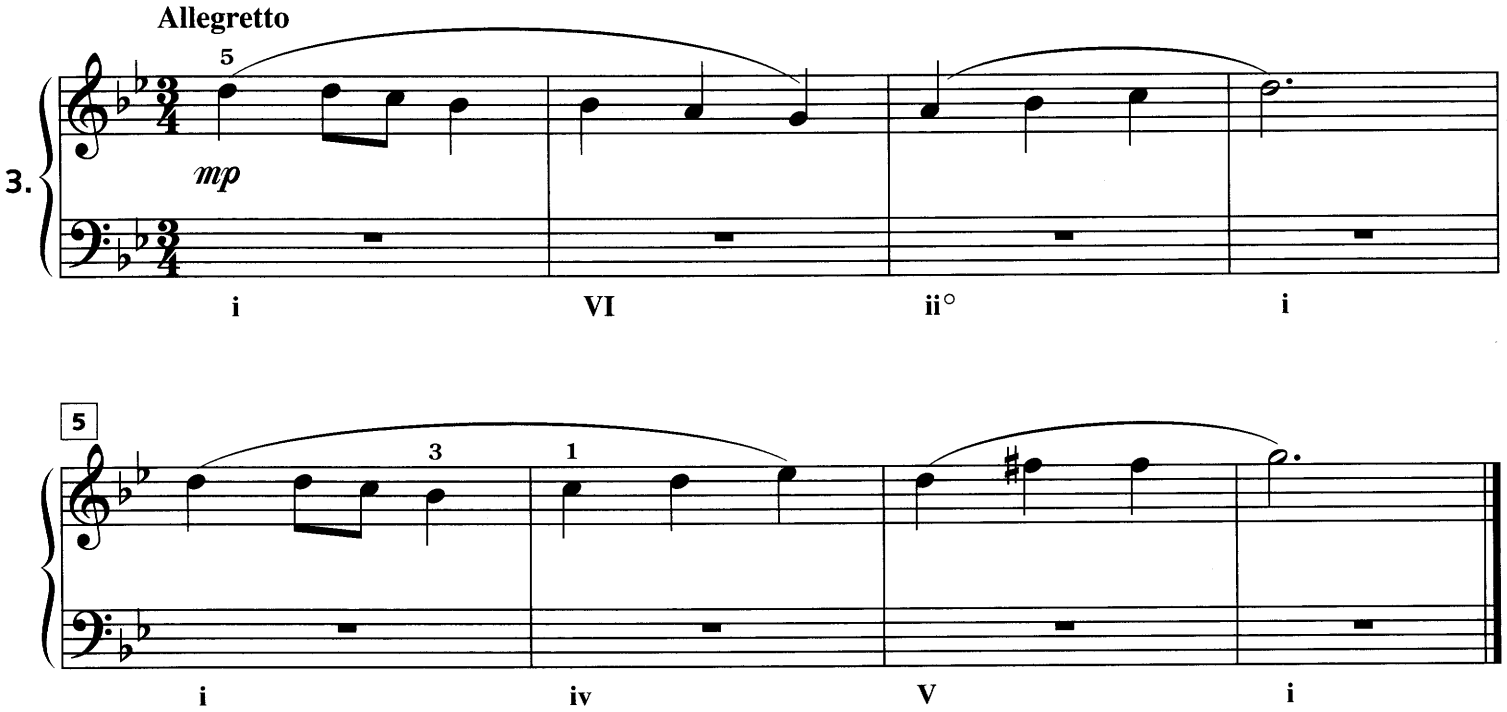
▶ Transpose to D minor.

8-19



▶ Transpose to G minor.

8-20



▶ Transpose to A minor.

Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

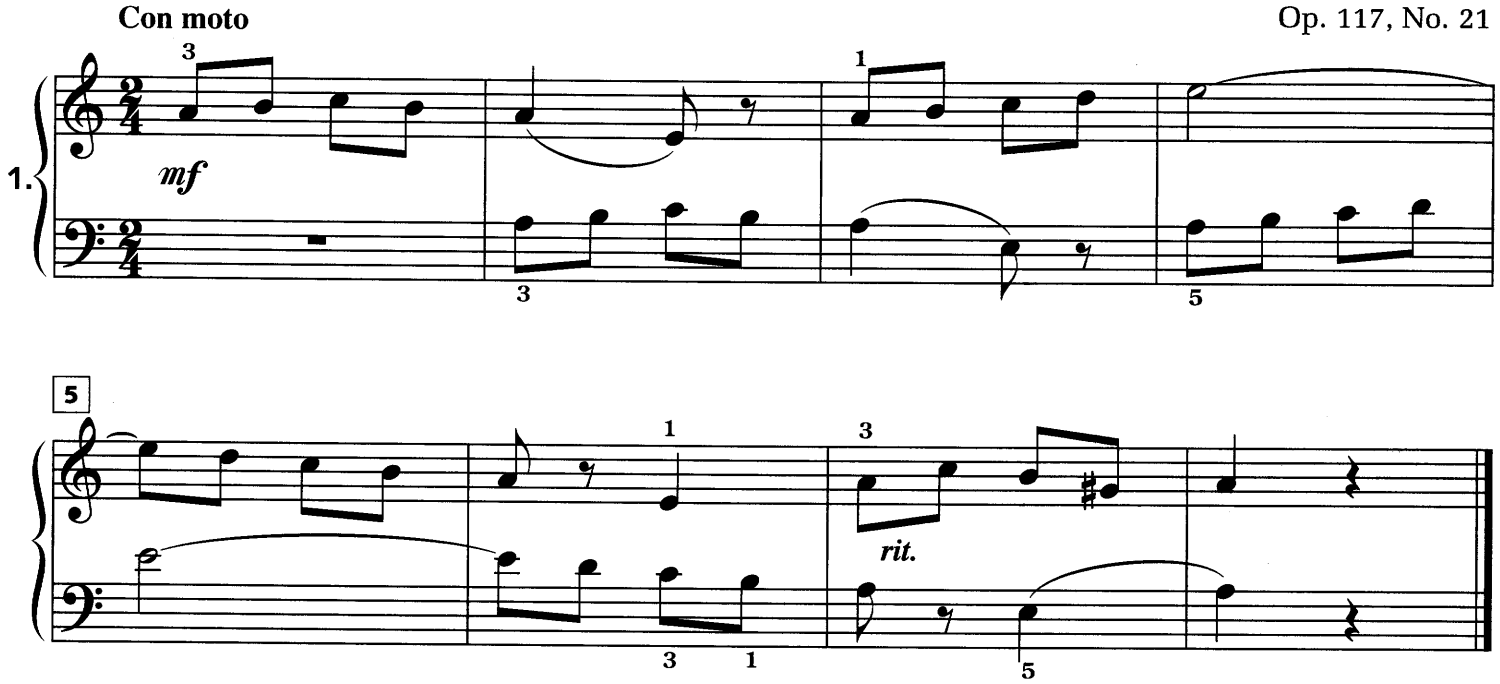
Use the following practice directions:

1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

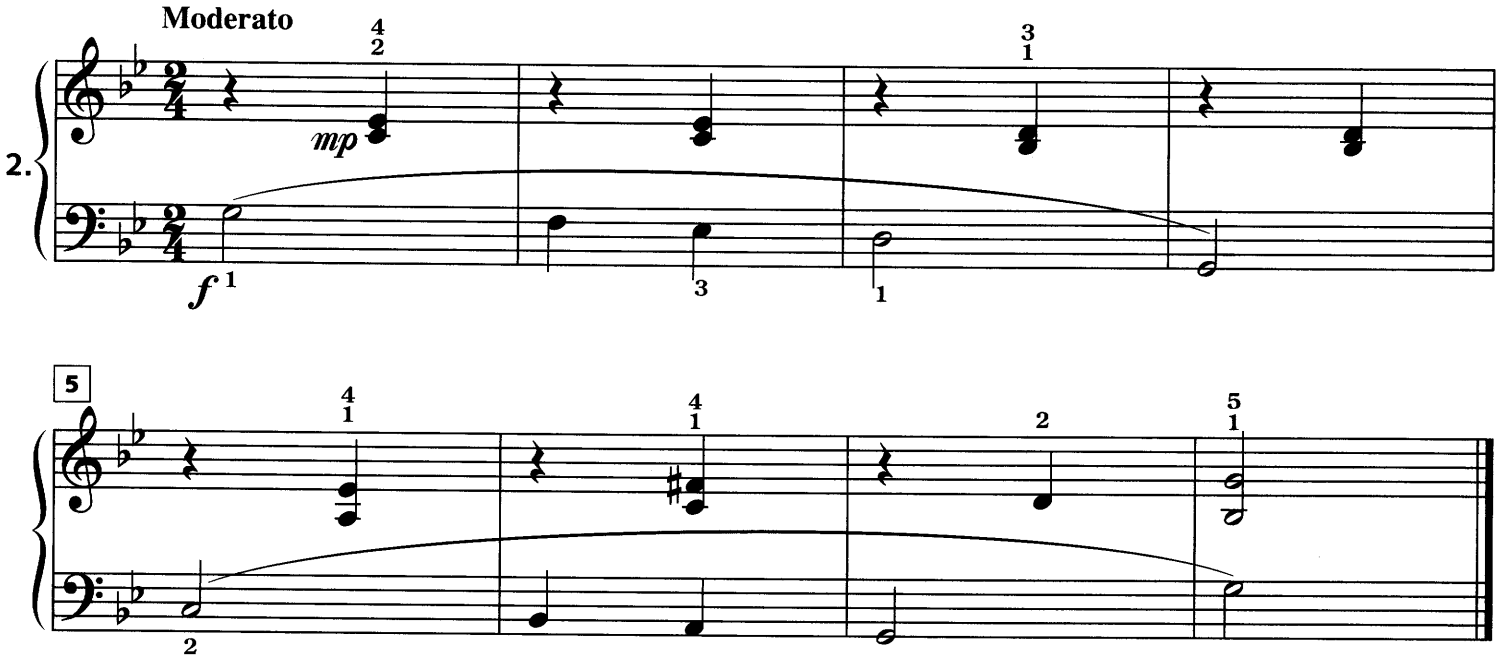
8-21

ETUDE

Cornelius Gurlitt (1820–1901)
Op. 117, No. 21



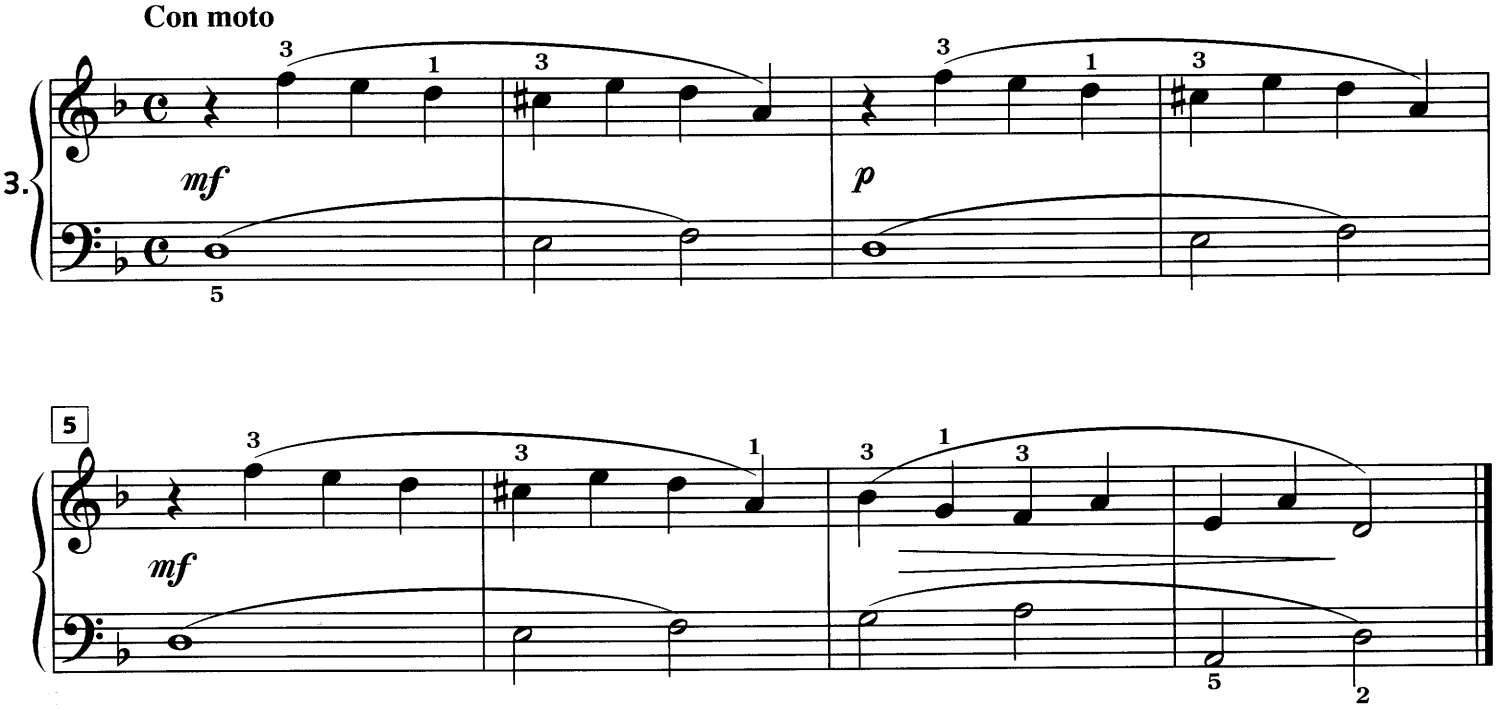
8-22



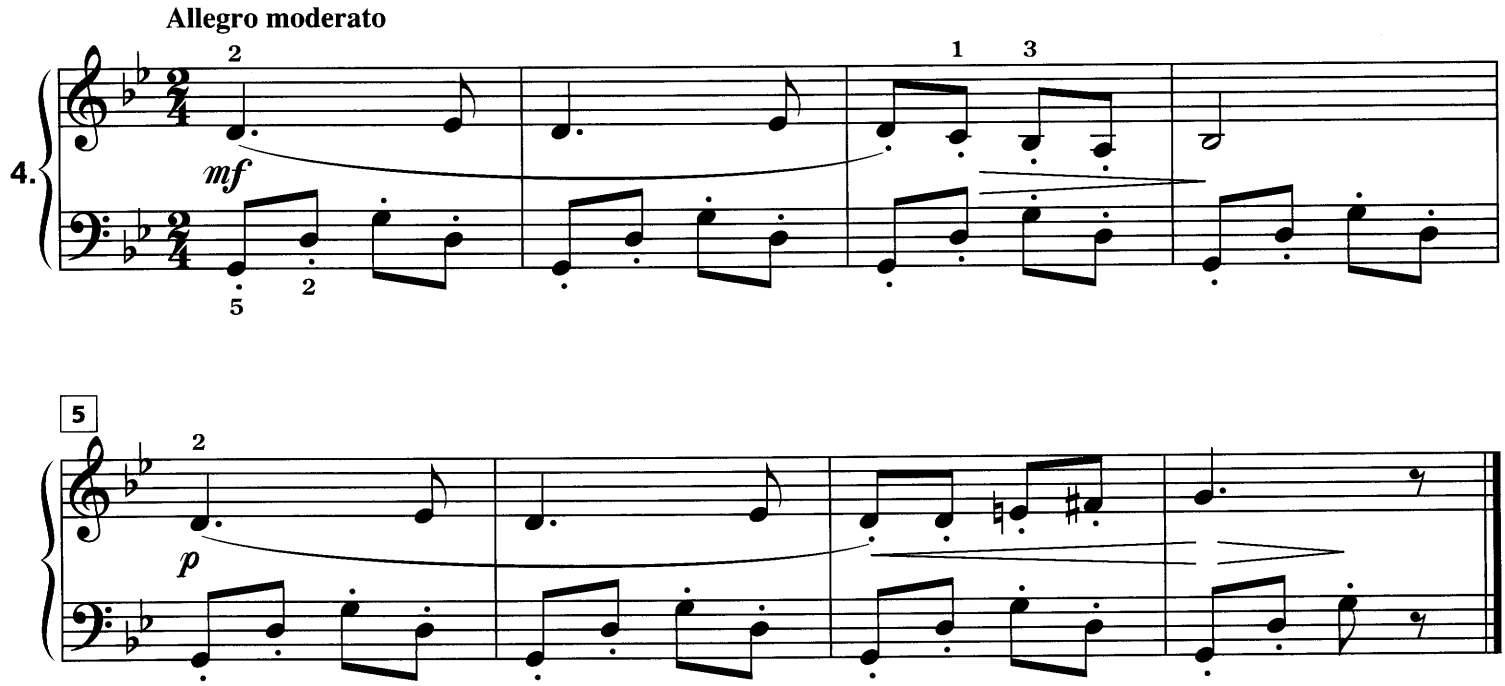
Etude

8-23

Cornelius Gurlitt (1820–1901)
Op. 82, No. 33



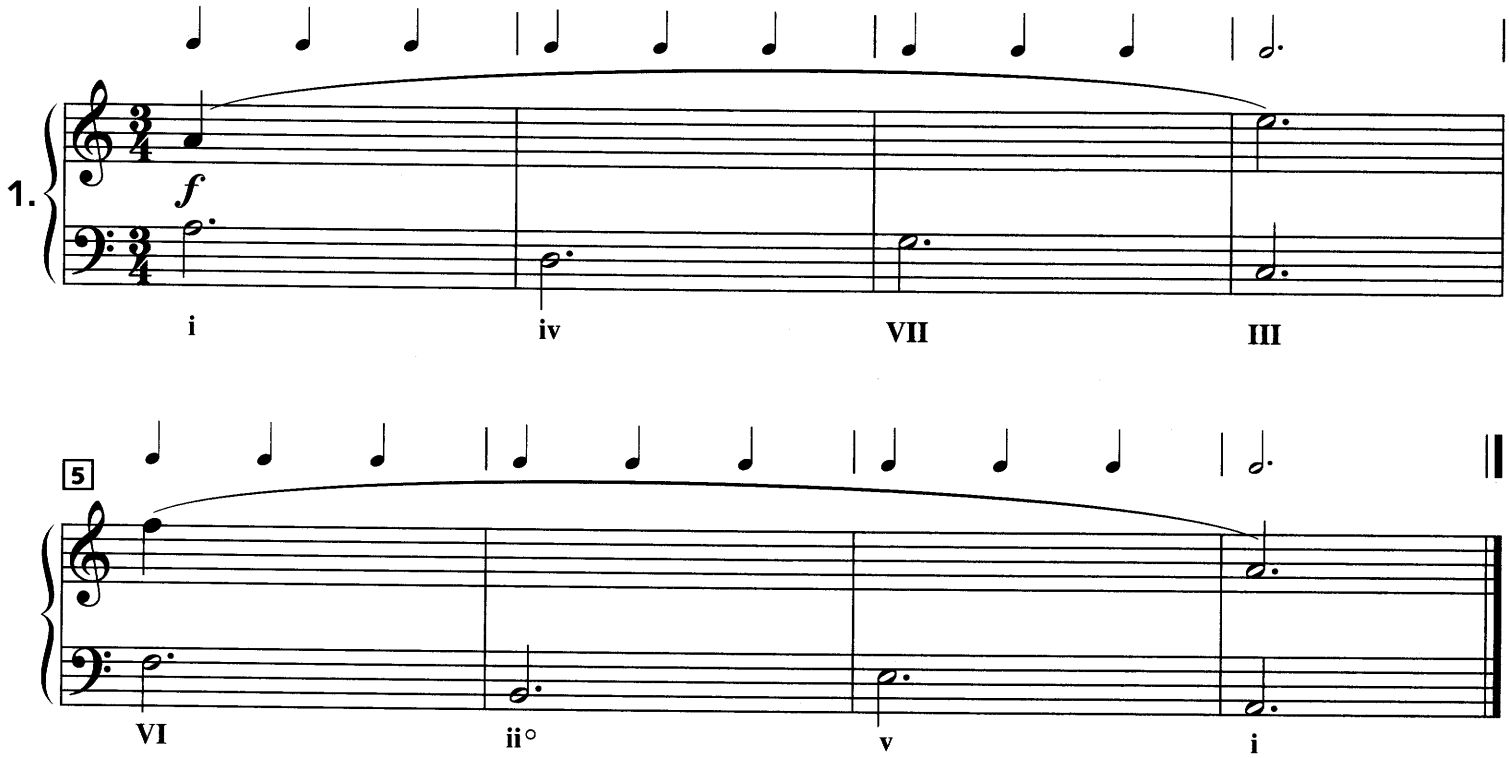
8-24



Improvisation from Chord Symbols

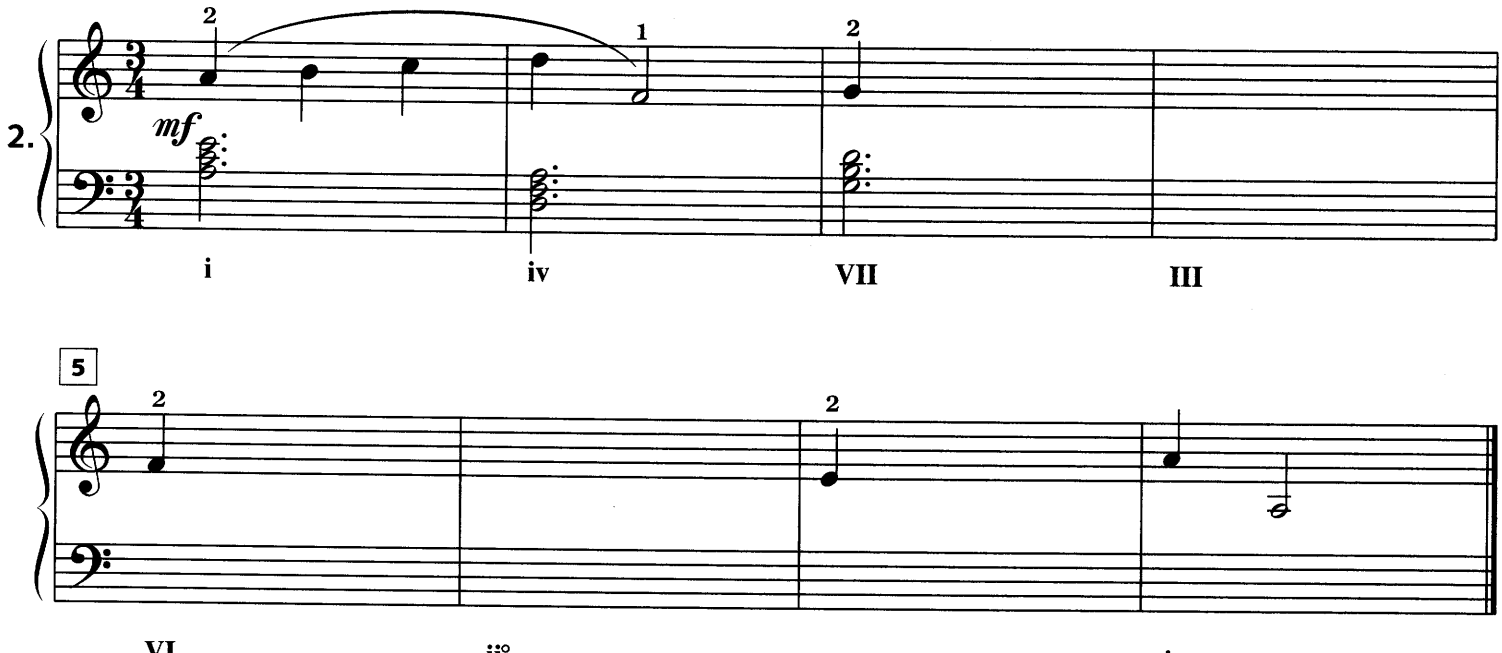
Improvise a RH melody in A natural minor for the chord progression below while the LH plays the root of the indicated chords. Begin and end each phrase with the given notes. You can use the suggested rhythm for your improvisation or create your own rhythm to complement the accompaniment. Notate your favorite improvisation.

8-25



Continue the RH melodic sequence in A natural minor for the chord progression below while the LH plays the root-position chords.

8-26



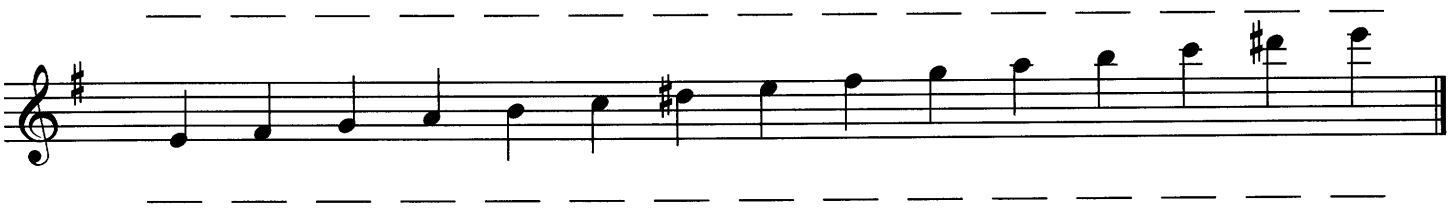
Unit 15

Review Worksheet

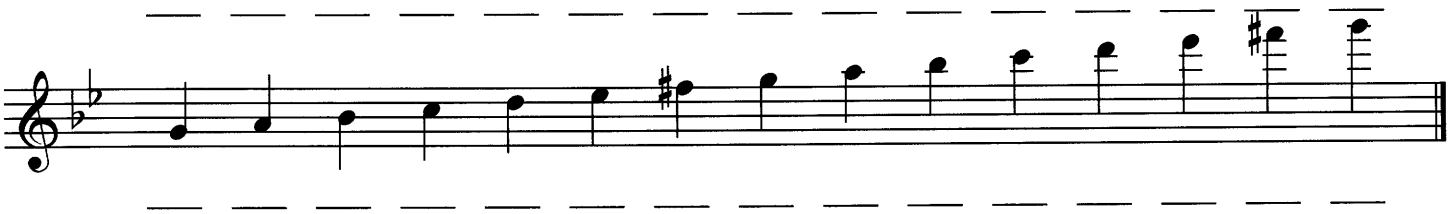
Name _____ *Date* _____

1. Identify each harmonic minor scale below by writing its name on the indicated line. Write the correct RH fingering on the lines above the staff and the correct LH fingering on the lines below the staff.

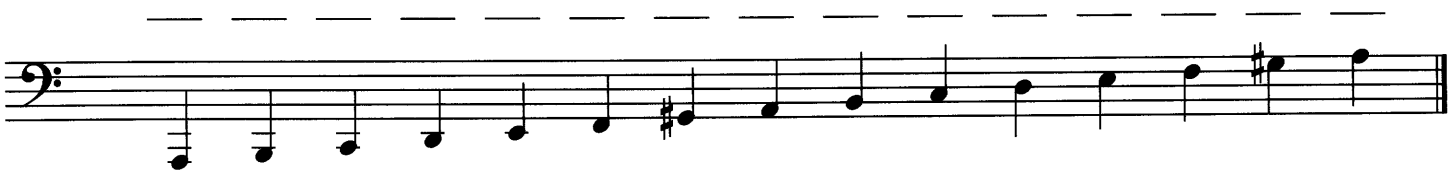
_____ Harmonic Minor Scale



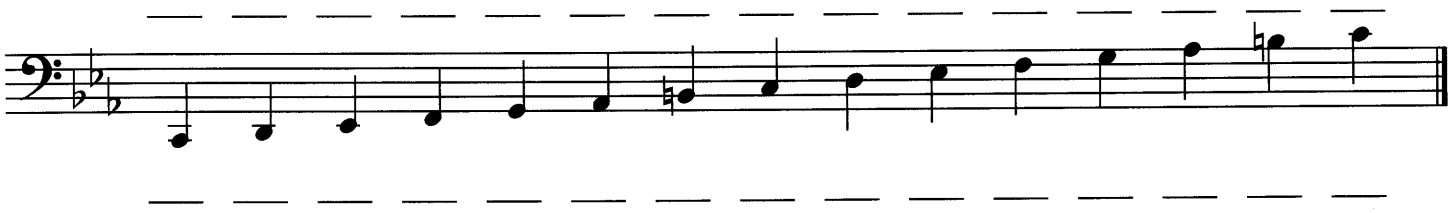
_____ Harmonic Minor Scale



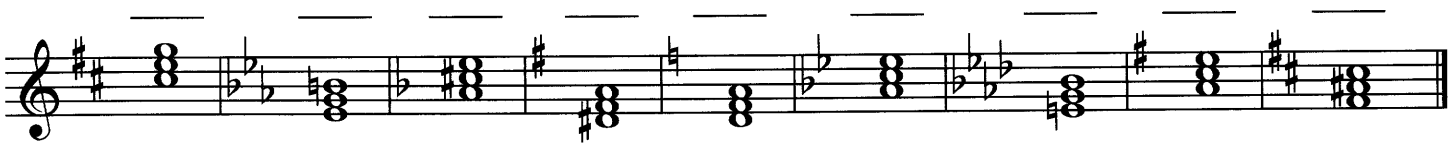
_____ Harmonic Minor Scale



_____ Harmonic Minor Scale

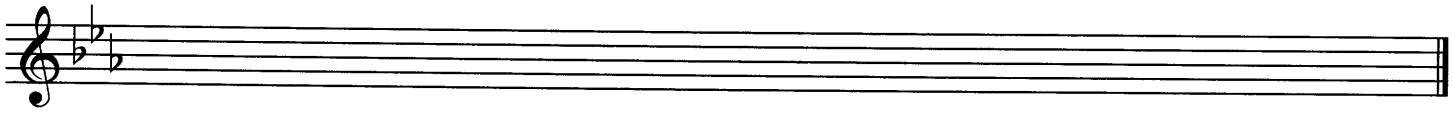


2. Identify each minor key by writing its name on the line above the staff. Write the Roman numeral name for each triad in that key on the line below the staff.

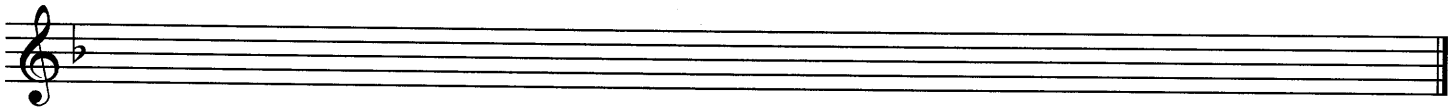


3. Identify each minor key signature below by writing its name in the blank. Following the key signature, write the notes for each harmonic minor scale on the staff, using whole notes. Write the sharps or flats from the key signature in front of the appropriate notes.

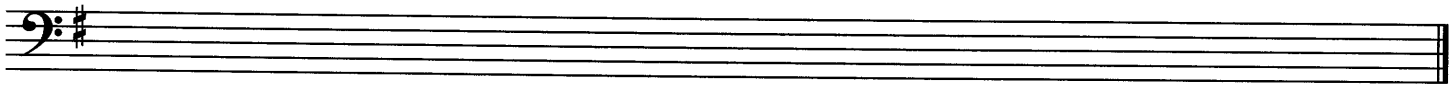
_____ Harmonic Minor Scale



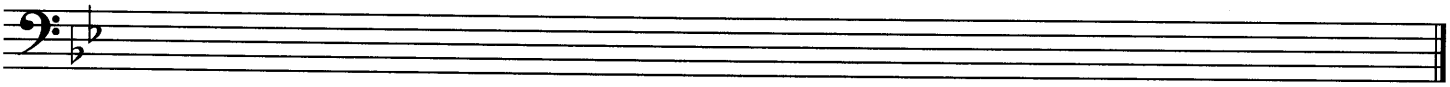
_____ Harmonic Minor Scale



_____ Harmonic Minor Scale

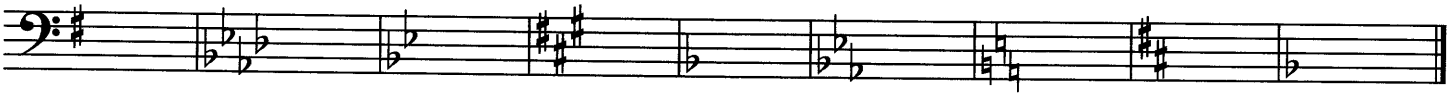


_____ Harmonic Minor Scale



4. Identify each minor key by writing its name on the line above the staff. Using whole notes, write the triad in harmonic minor indicated by each Roman numeral.

_____ _____ _____ _____ _____ _____ _____ _____ _____



VI vii° V VI ii° iv III+ VI vii°

Unit 16

Primary Chords in Minor Keys

Objectives

Upon completion of this unit the student will be able to:

1. Play i–iv$^{6}_{4}$–i–V$^{6}_{5}$–i chord progressions in all minor keys.
2. Perform solo repertoire that uses tonic, dominant and subdominant harmonies in minor keys.
3. Create ensemble parts to accompany solo repertoire.
4. Sight-read and transpose music that uses tonic, dominant and subdominant chords in minor keys.
5. Harmonize and transpose melodies with tonic, dominant and subdominant chords in minor keys.
6. Create two-hand accompaniments from chord symbols.
7. Improvise melodies over tonic, dominant and subdominant chords in minor keys.

Assignments

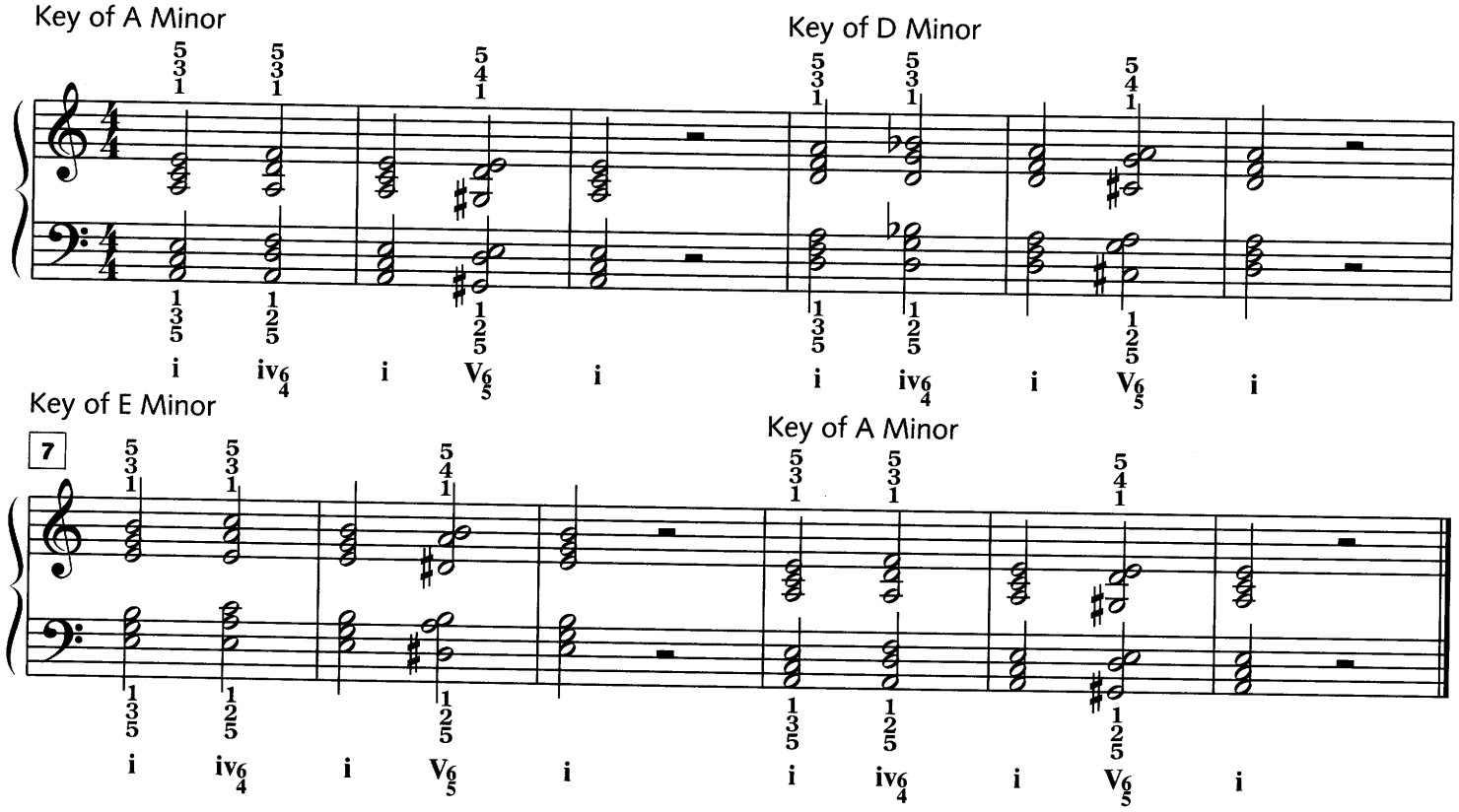
Week of _____

Write your assignments for the week in the space below.

Playing the i–iv$_{4}^{6}$–i–V$_{5}^{6}$–i Chord Progression

Play the **i–iv$_{4}^{6}$–i–V$_{5}^{6}$–i** chord progression exercise:

8-27



Practice the above exercise in the following minor keys:

8-28 1. **B E F♯ B**

8-29 2. **C F G C**

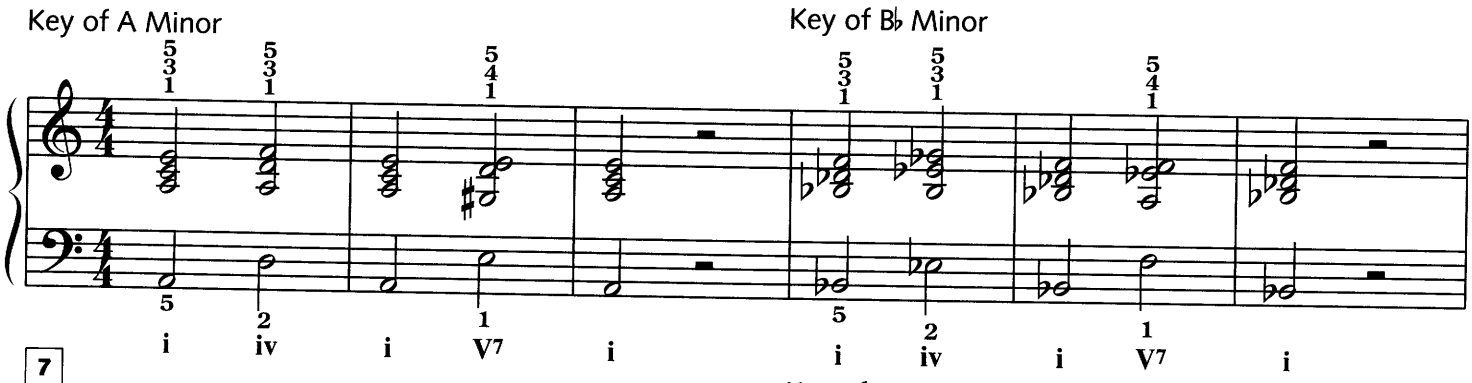
8-30 3. **B♭ E♭ F B♭**

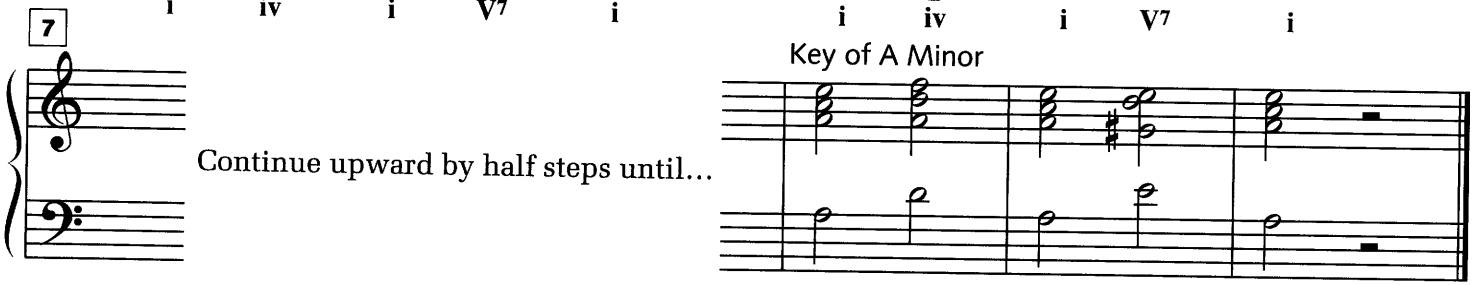
8-31 4. **C♯ F♯ G♯ C♯**

Playing the i–iv–i–V^{7}–i Chord Progression

Play the **i–iv–i–V^{7}–i** chord progression exercise. The RH of the exercise is the same as above, but the LH plays only the root of each chord.

8-32





Continue upward by half steps until…

Solo Repertoire

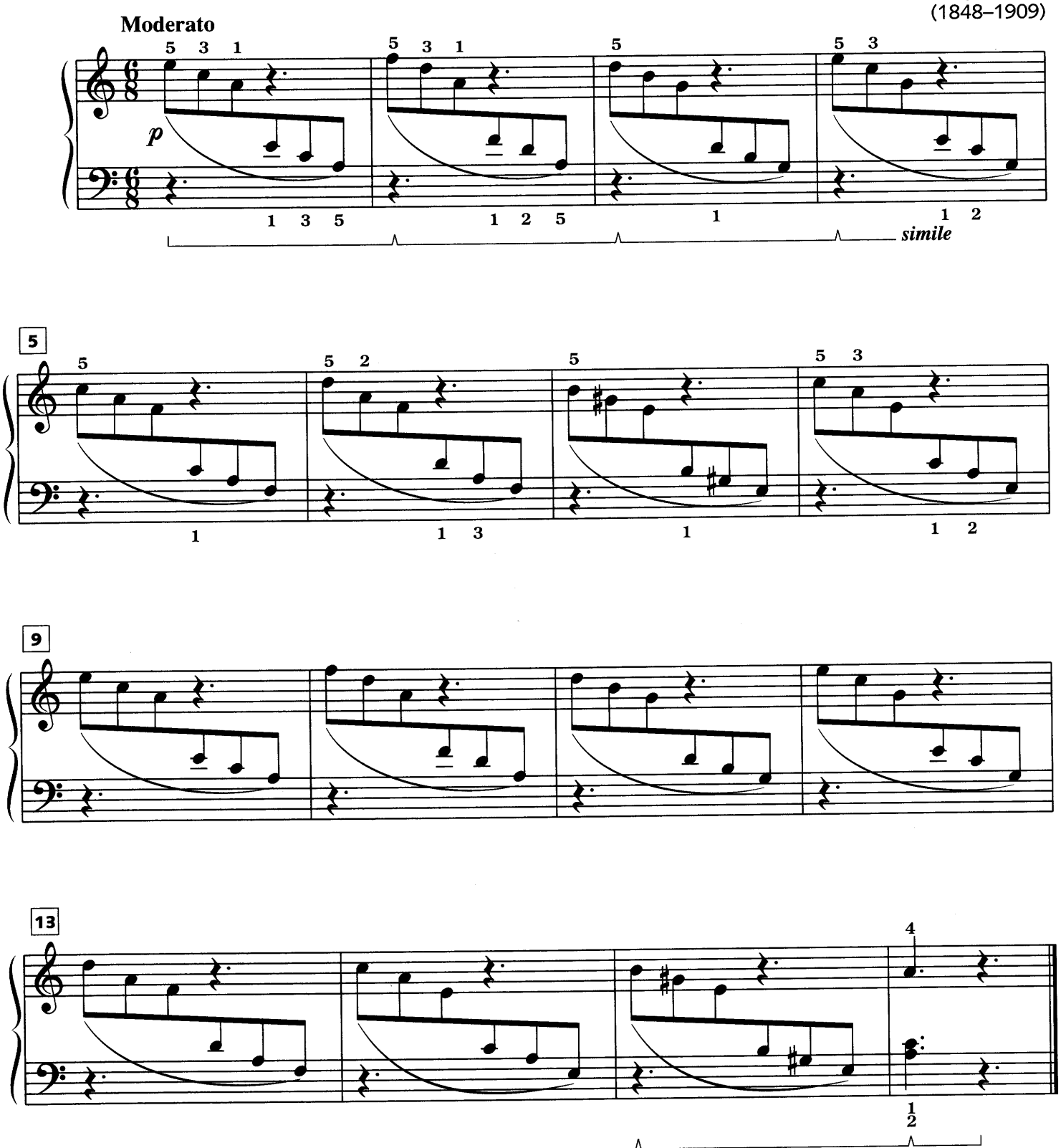
Before playing:
- Block the chords, first with the RH, then with the LH.
- Play the blocked chords, alternating hands.

While playing:
- Play legato so that the notes divided between the hands sound like one line.
- Listen for clear pedal changes.

Etude

8-33

Ludvig Schytte
(1848–1909)



Ensemble Repertoire

Play the four-part ensemble using the indicated chords to complete parts 2, 3 and 4.

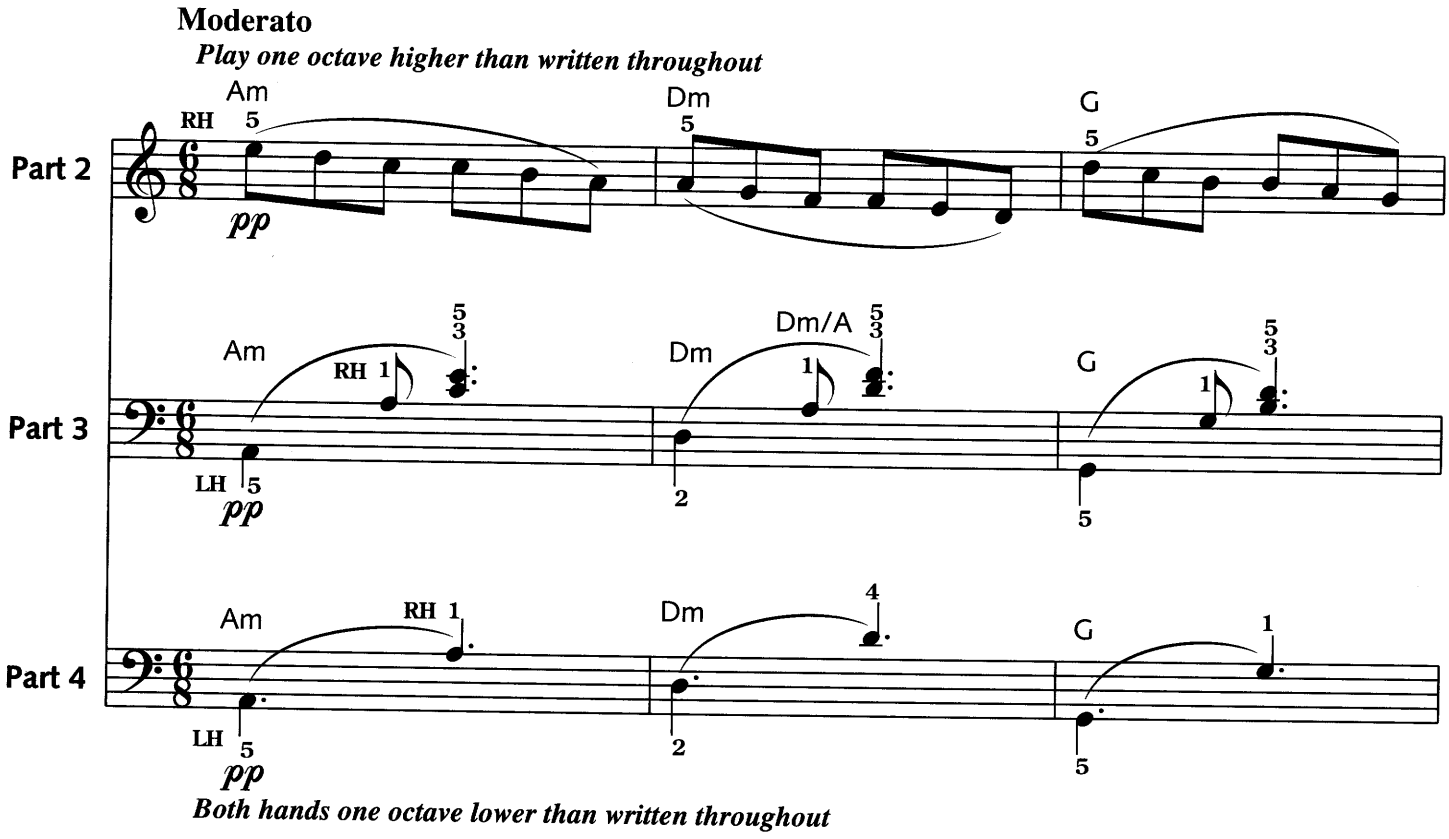
Part 1: Schytte *Etude* (page 211)

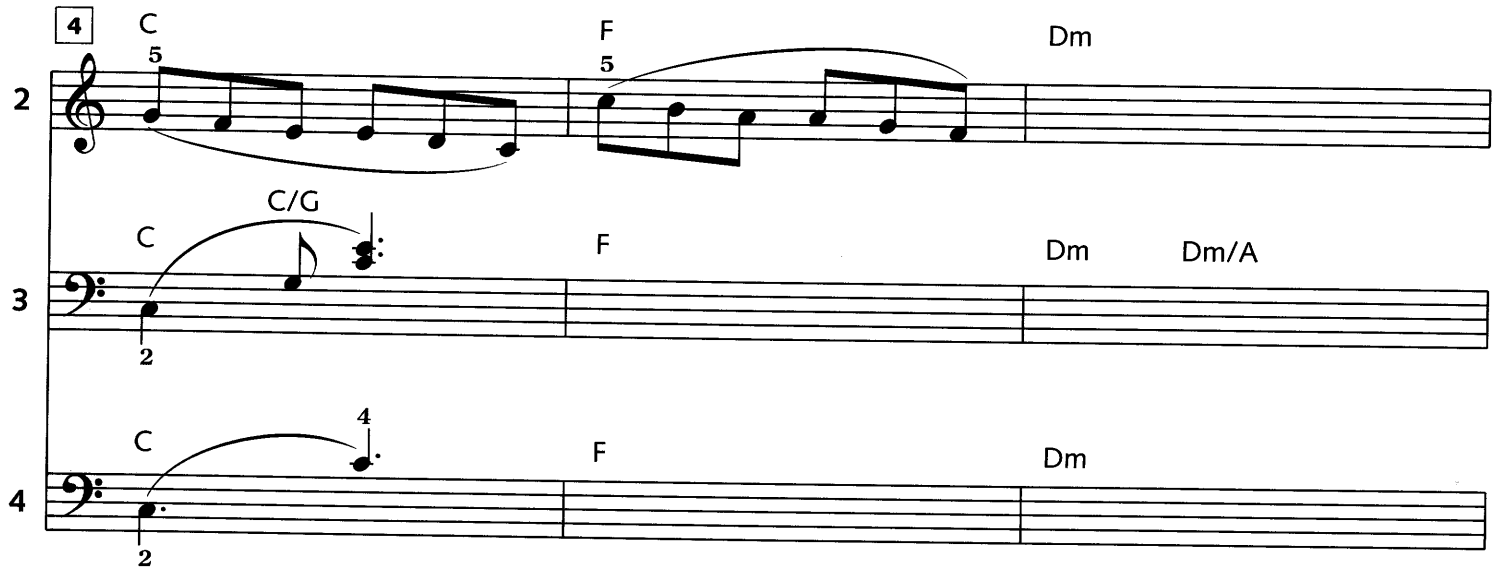
Part 2: Descending five-finger patterns (one octave higher than written throughout)

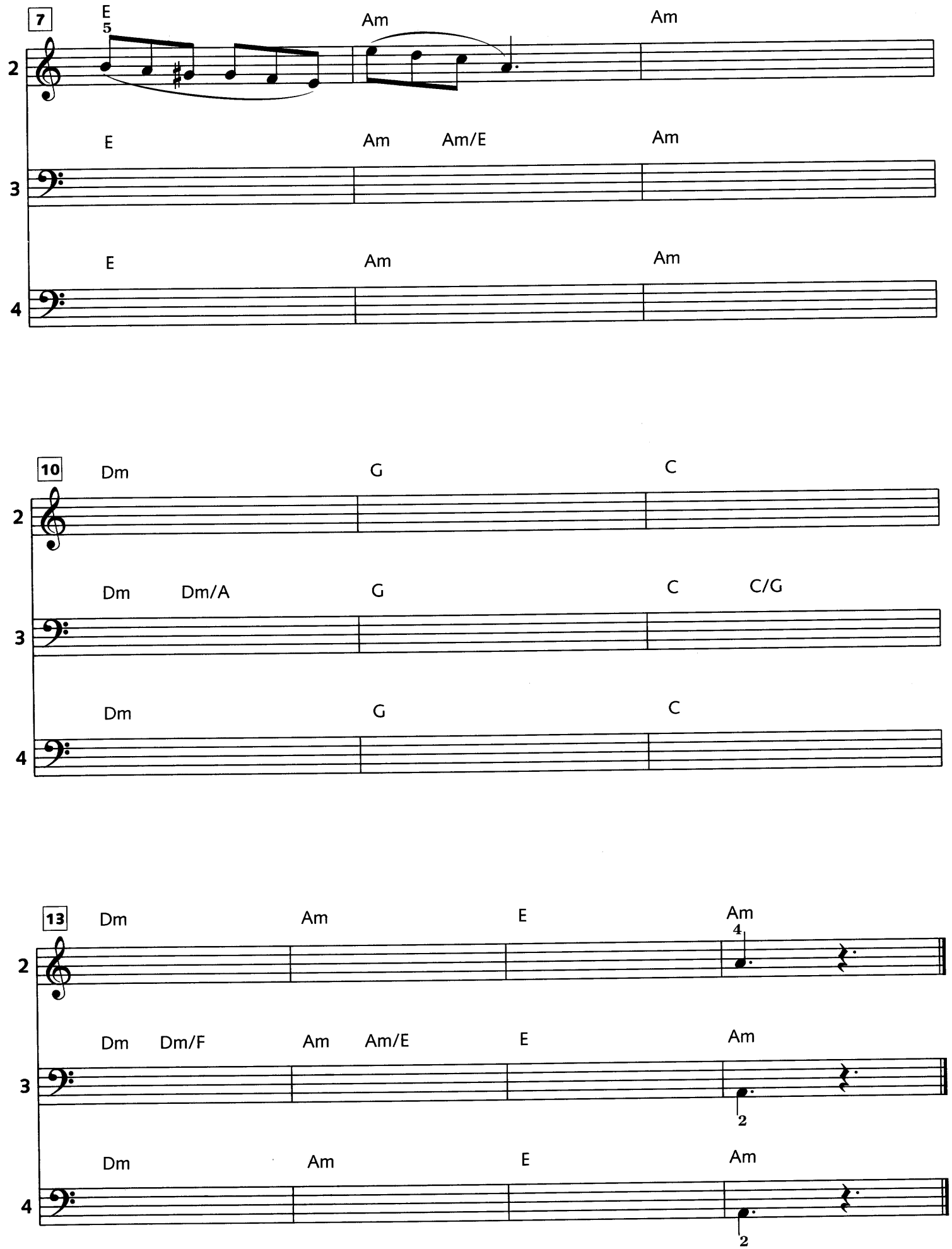
Part 3: Broken chords

Part 4: Roots of chords (one octave lower than written throughout)

8-34






7
E
5
Am
Am
2
E
Am
Am/E
Am
3
E
Am
Am
4
10
Dm
G
C
2
Dm
Dm/A
G
C
C/G
3
Dm
G
C
4
13
Dm
Am
E
Am
4
2
Dm
Dm/F
Am
Am/E
E
Am
3
2
Dm
Am
E
Am
4
2

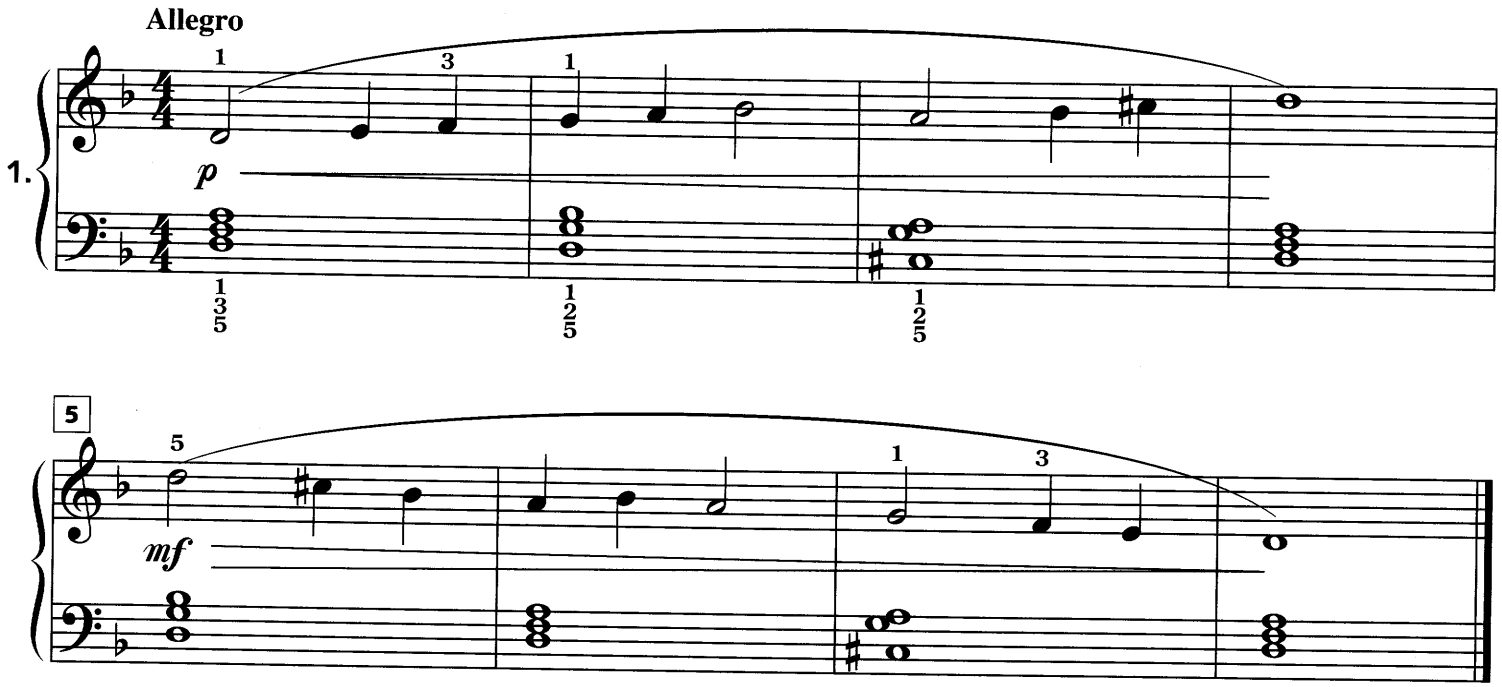
Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

Use the following practice directions:

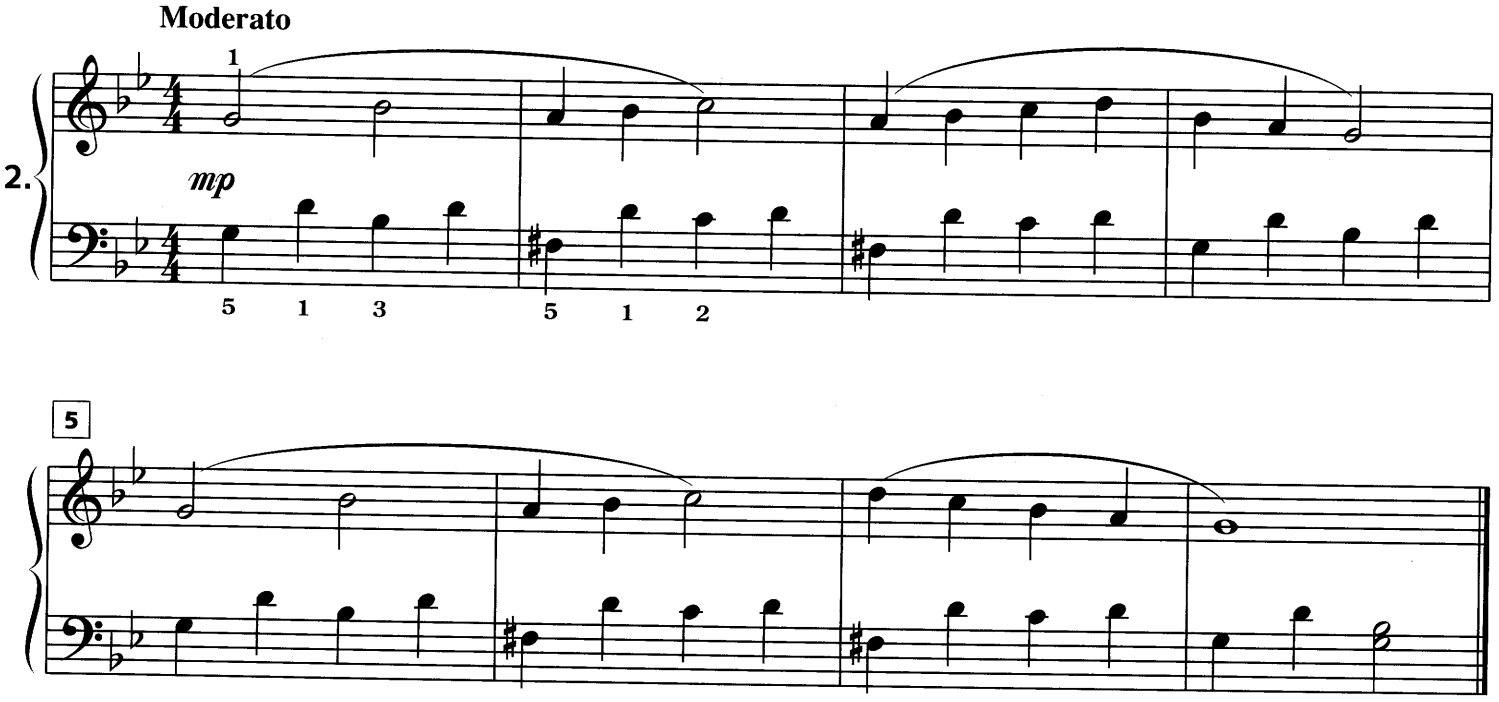
1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

8-35

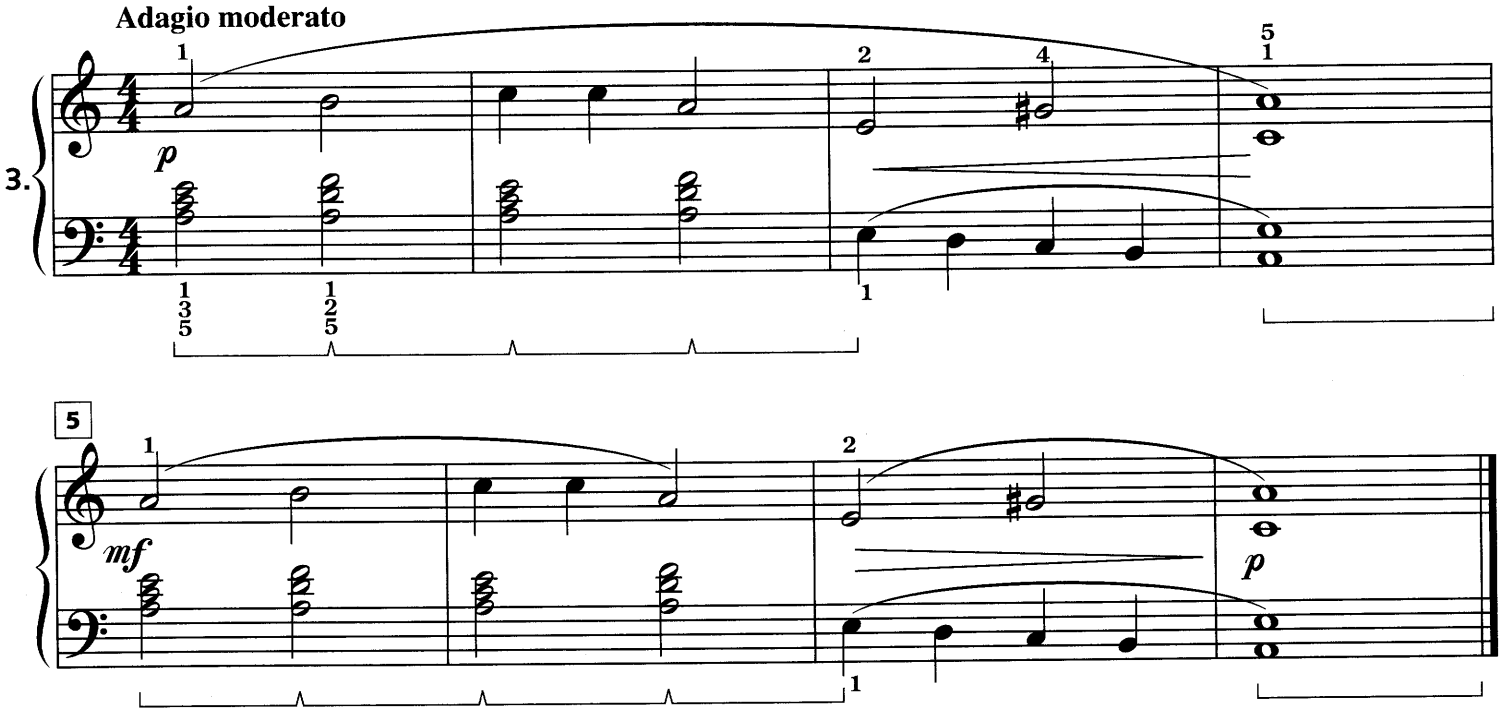


▶ Transpose to E minor.

8-36



8-37



▶ Transpose to G minor.

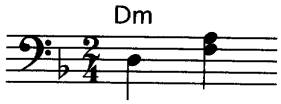
8-38

▶ Transpose to D minor.

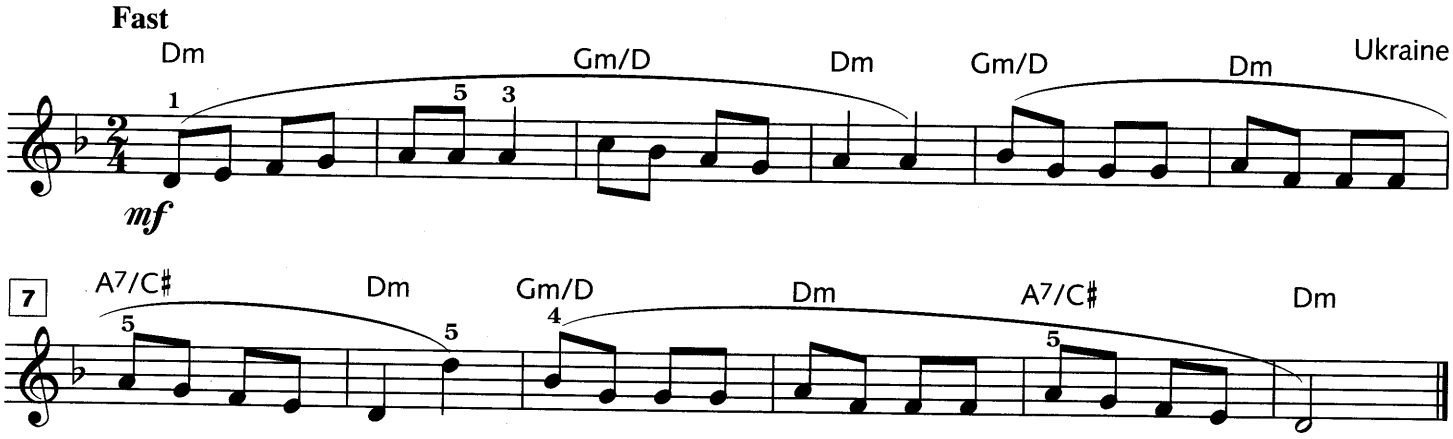
Harmonization

1. Harmonize with a broken chord accompaniment.

Broken Chord Accompaniment



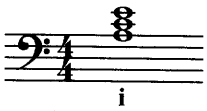
8-39



▶ Transpose to E minor.

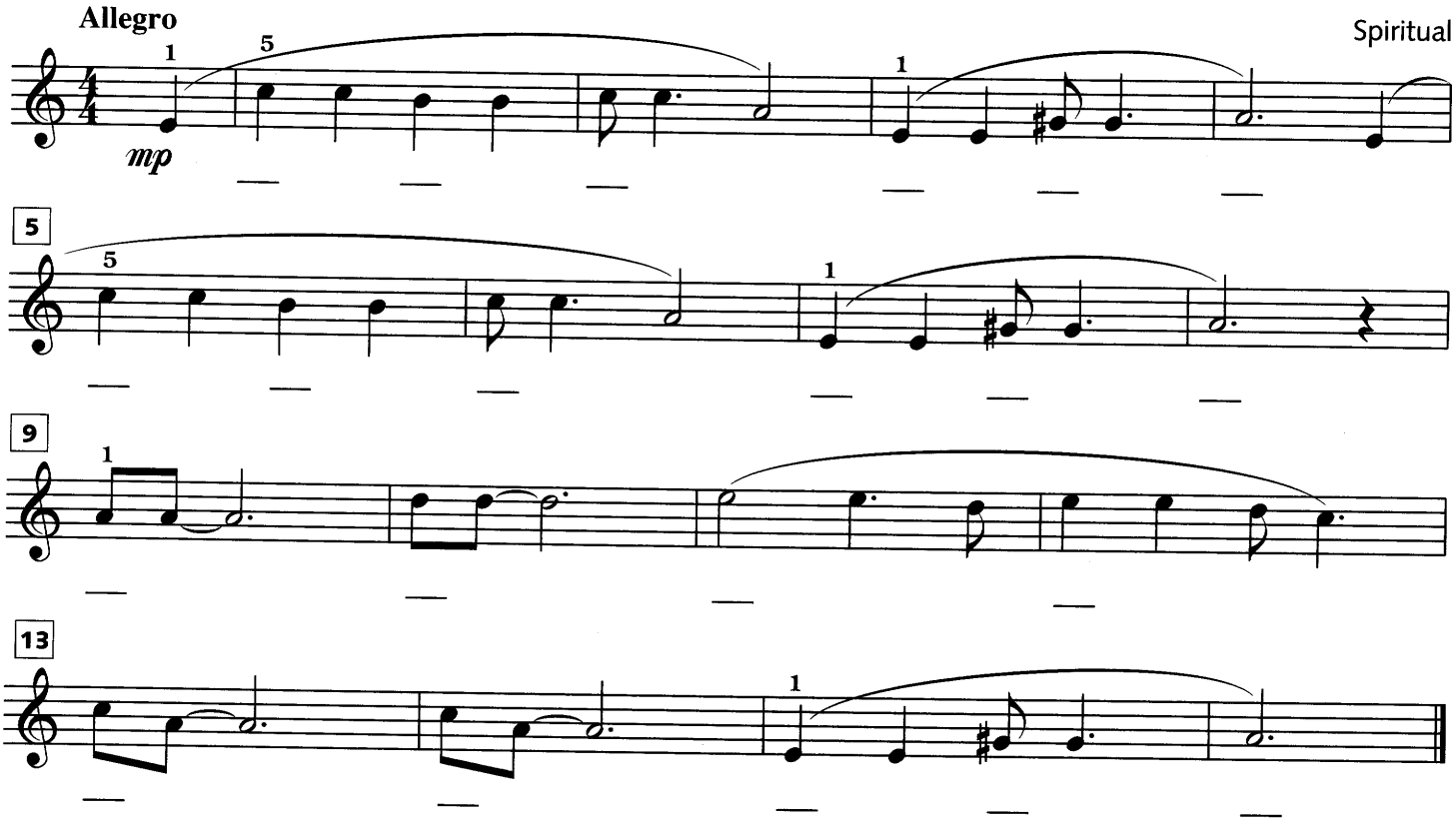
2. Using i, iv$^{6}_{4}$ and V$^{6}_{5}$ chords, harmonize with a block chord accompaniment. Write the Roman numeral name of each chord on the line below the staff.

Block Chord Accompaniment



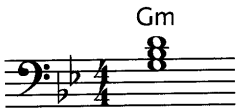
8-40

Go Down, Moses

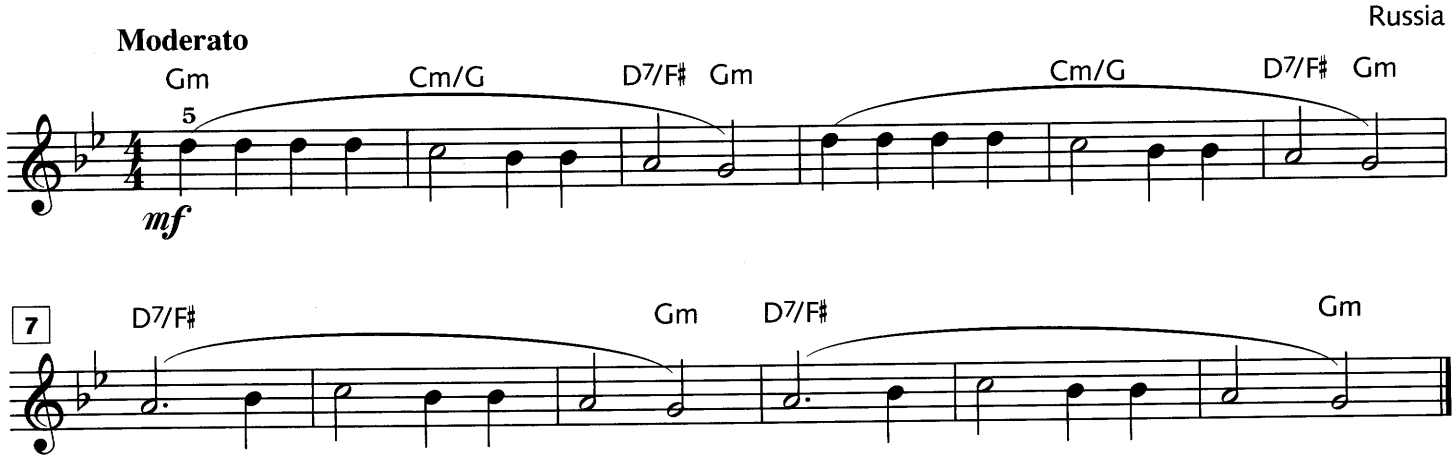


3. Harmonize with a block chord accompaniment.

Block Chord Accompaniment



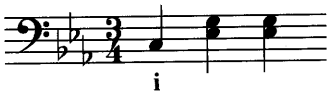
8-41



▶ Transpose to F minor.

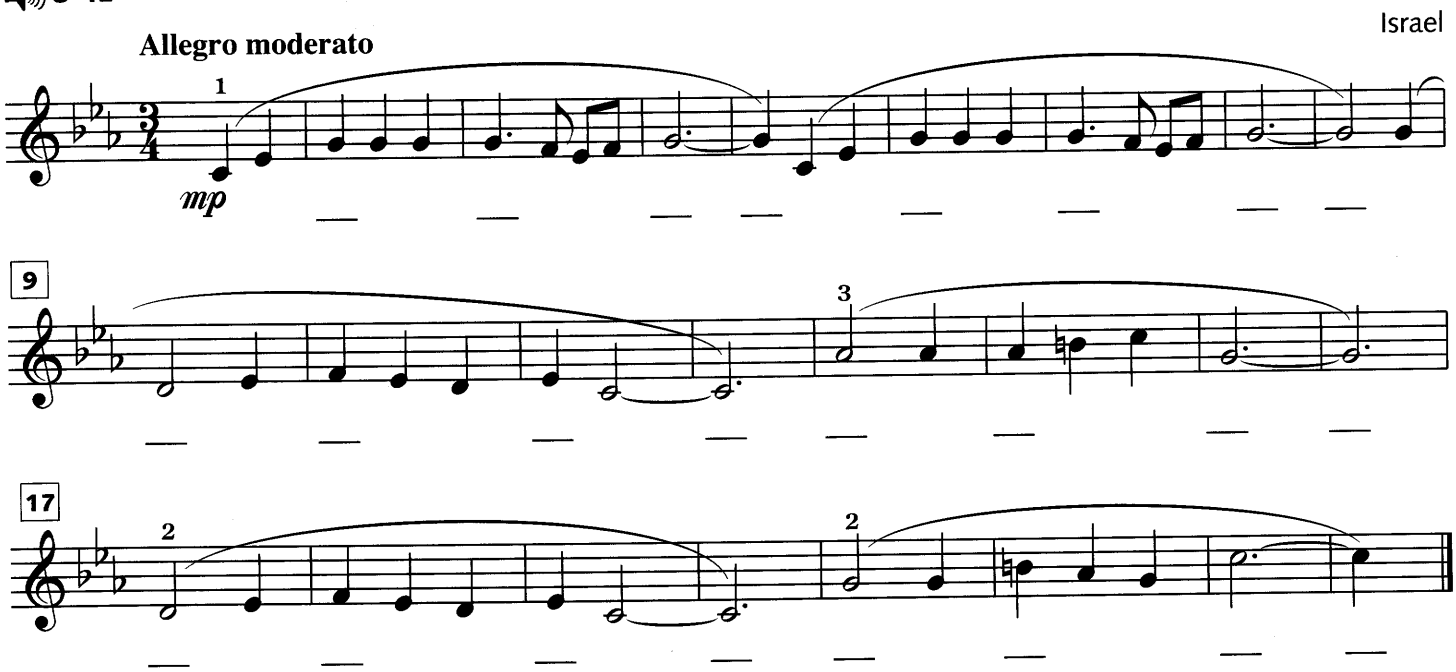
4. Using i, iv$^{6}_{4}$ and V$^{6}_{5}$ chords, harmonize with a waltz style accompaniment. Write the Roman numeral name of each chord on the line below the staff.

Waltz Style Accompaniment



Raisins and Almonds

8-42

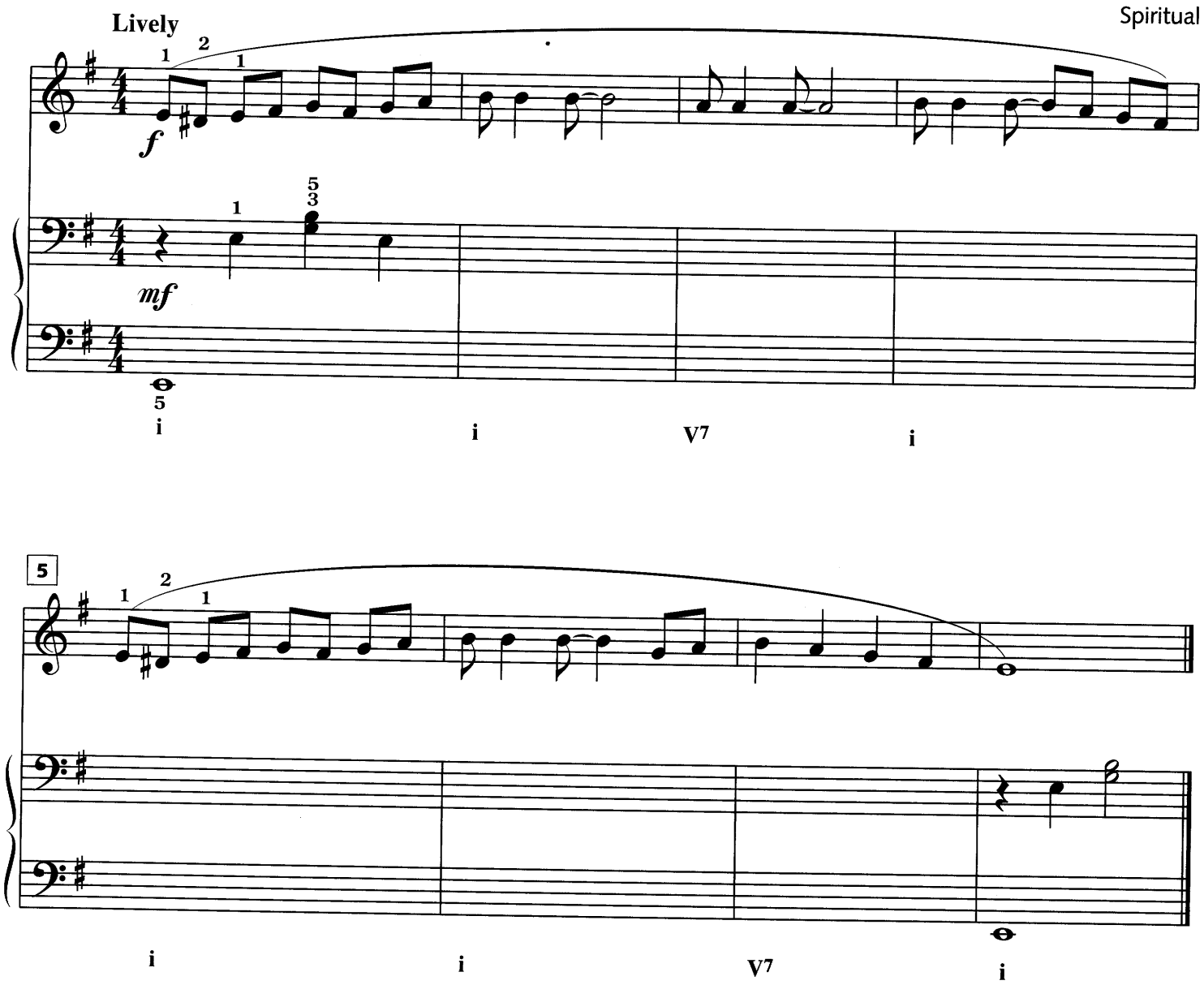


Harmonization with Two-Hand Accompaniment

Using the indicated chords, create a two-hand accompaniment for the following melody by continuing the pattern given in the first measure.

JOSHUA FOUGHT THE BATTLE OF JERICHO

8-43



▶ Transpose to D minor.

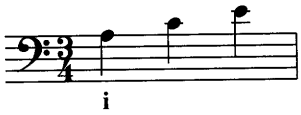
Improvisation from Chord Symbols

Using the chord progressions below, improvise RH melodies while the LH plays appropriate accompaniment styles. (First play the LH chord progression using the suggested accompaniment style and observing the indicated meter.) You can use the suggested rhythm for your improvisation or create your own rhythm to complement the accompaniment. Notate your favorite improvisation.

Rules for Improvisation:

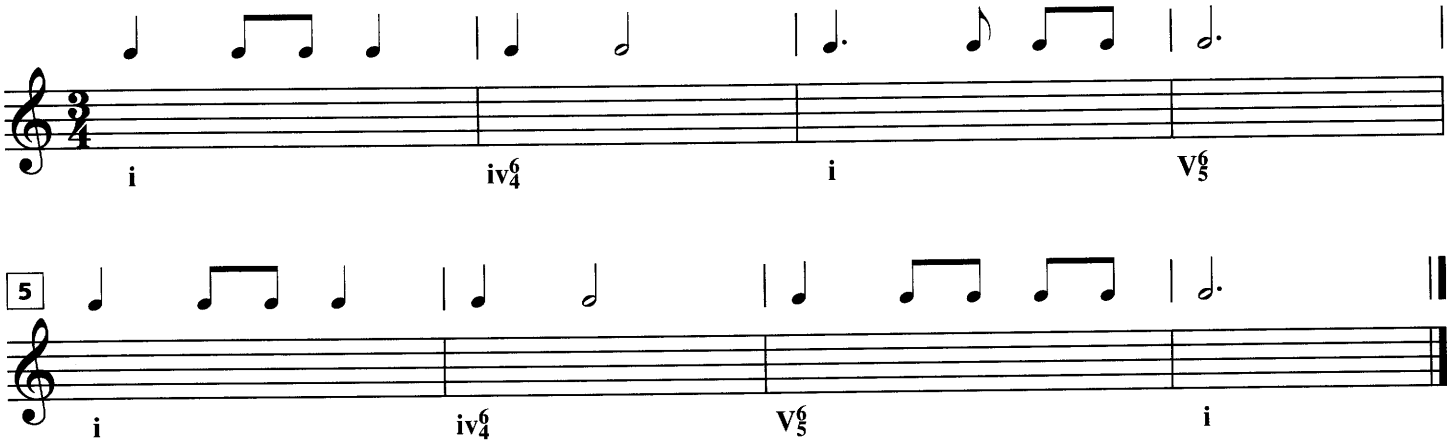
1. When the tonic chord is used, play mostly scale tones 1, 3 and 5 in the melody.
2. When the dominant chord is used, play mostly scale tones 2, 4, 5 and 7 in the melody.
3. When the subdominant chord is used, play mostly scale tones 1, 4 and 6 in the melody.
4. Most improvisations begin and end on tonic.
5. The ear should always be the final guide in determining which melody notes to play.

1. Broken Chord Accompaniment

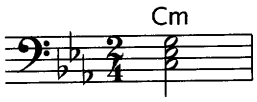


8-44

Key of A minor

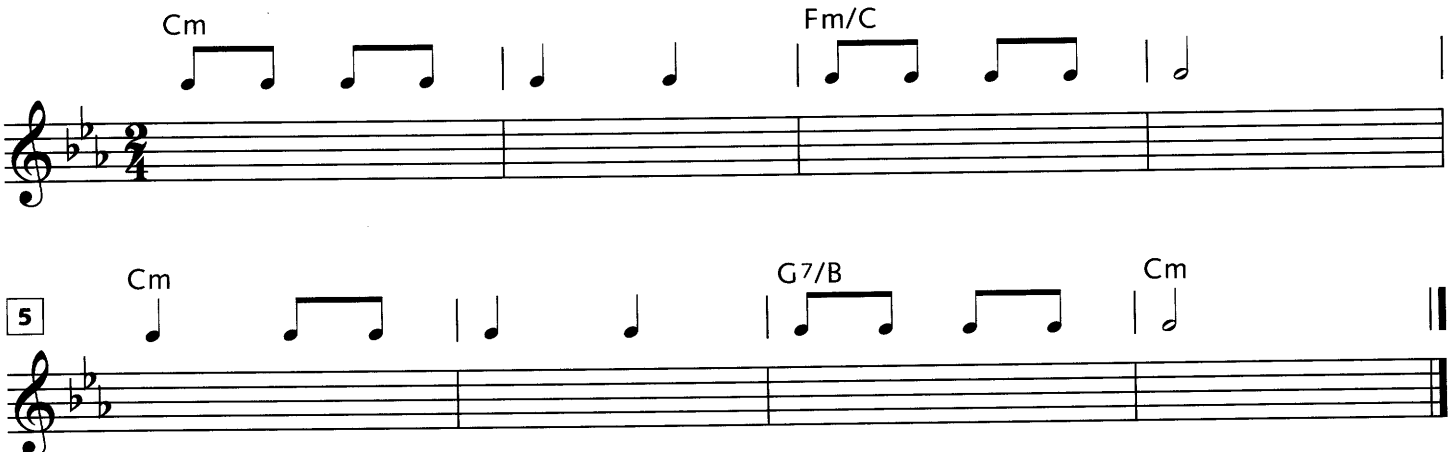


2. Block Chord Accompaniment



8-45

Key of C minor



Unit 17

Minor Scales (Group 2) and Triads of the Key

Objectives

Upon completion of this unit the student will be able to:

1. Build a triad of the key on any note of the harmonic minor scale.
2. Play Group 2 minor scales and minor arpeggios using traditional fingerings.
3. Perform solo repertoire in a minor key.
4. Sight-read and transpose music that uses scale patterns and primary chords in minor keys.
5. Harmonize and transpose melodies with primary chords in minor keys.
6. Create two-hand accompaniments from chord symbols.
7. Improvise melodies over primary chords in minor keys.

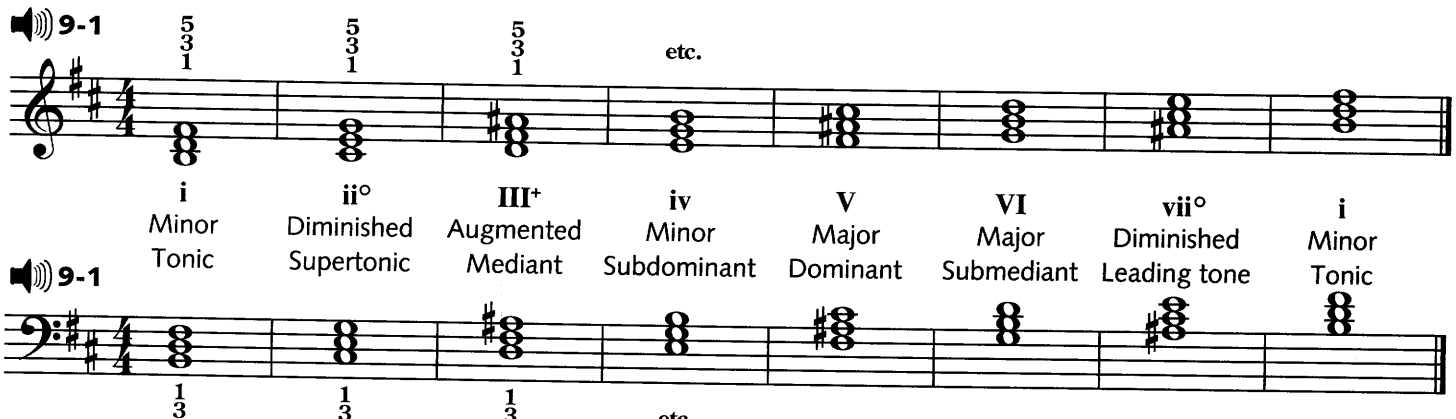
Assignments

Week of _____

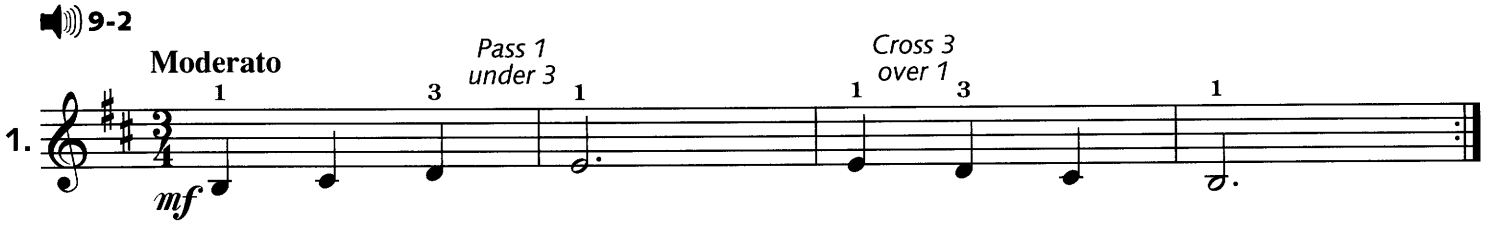
Write your assignments for the week in the space below.

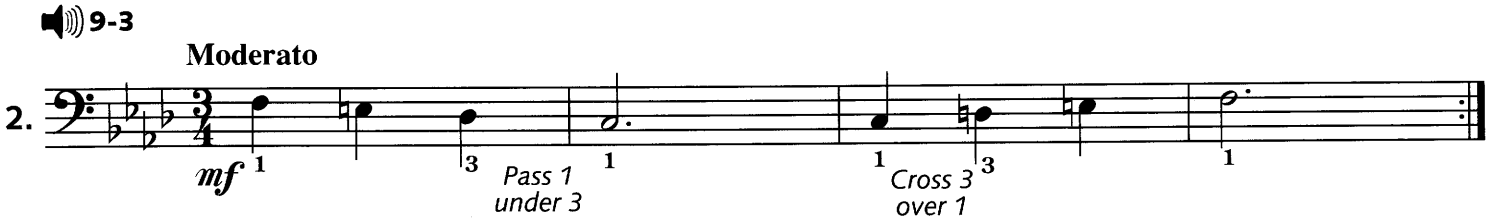
Playing Triads of the Key in Harmonic Minor

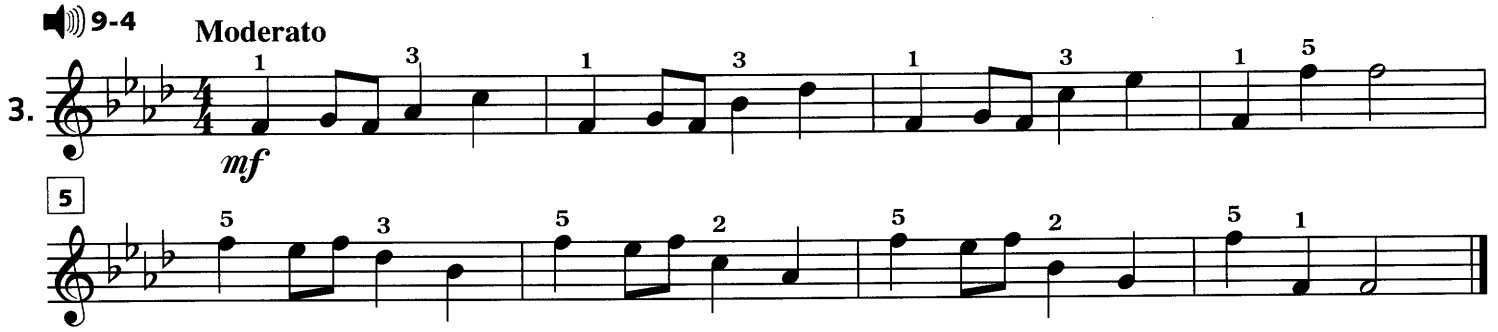
Play triads of the key in B harmonic minor. Note the quality of each chord.

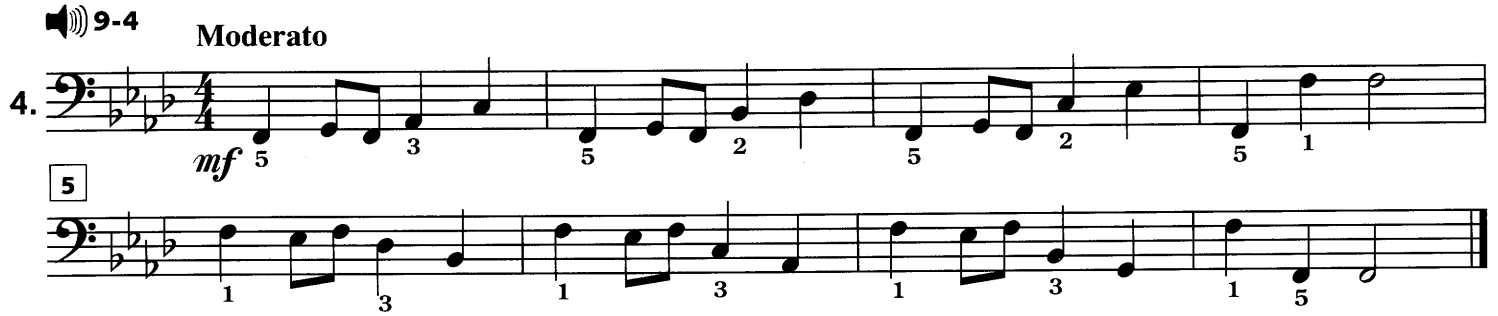


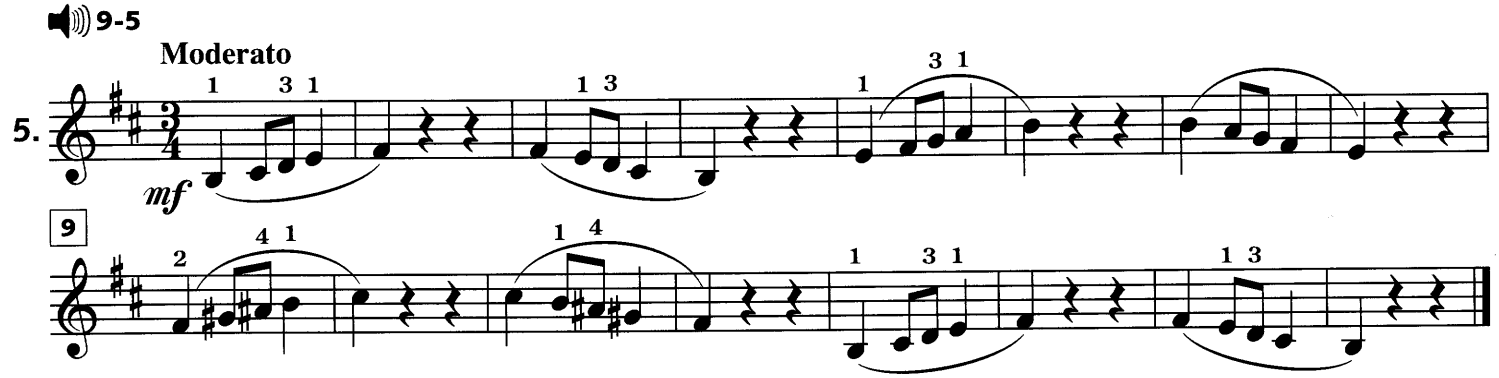
Technique

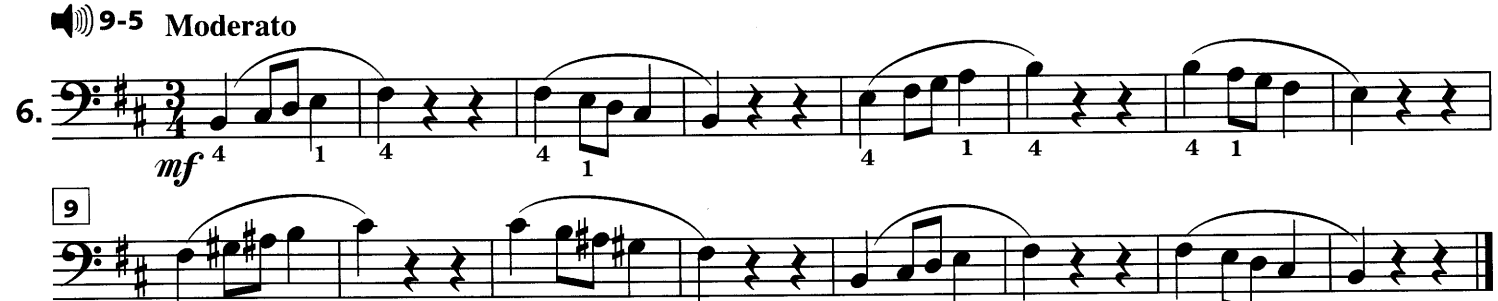

9-2
Moderato
1.
mf
Pass 1 under 3
Cross 3 over 1


9-3
Moderato
2.
mf
Pass 1 under 3
Cross 3 over 1


9-4
Moderato
3.
mf
5


9-4
Moderato
4.
mf
5


9-5
Moderato
5.
mf
9


9-5
Moderato
6.
mf
9

Practicing Minor Scales (Group 2 Keys): B and F

The following principles will help you remember the fingering for the Group 2 minor scales:

1. The RH fingering for B minor is the same as the Group 1 minor keys.
   RH: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
2. The LH fingering for F minor is the same as the Group 1 minor keys.
   LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
3. The fourth finger plays only once per octave in each scale (except for the first note of B minor in the LH and the last note of F minor in the RH).

Practice Suggestions (Note: If you are just beginning minor scales, you and your teacher may choose to practice the scale for one octave rather than two.)

1. Build each scale in tetrachord position.
2. Play the scale hands separately using the correct fingering. (See page 223.)

See page 122 for additional scale practice suggestions and challenges.

Practicing Minor Arpeggios (Group 2 Keys): B and F

The following principle will help you remember the fingering for the Group 2 minor arpeggios:

The fingering for both hands is the same as the Group 1 minor arpeggios.

RH: 1 2 3 1 2 3 5
LH: 5 4 2 1 4 2 1

Practice Suggestions (Note: If you are just beginning minor arpeggios, you and your teacher may choose to practice the arpeggio for one octave rather than two.)

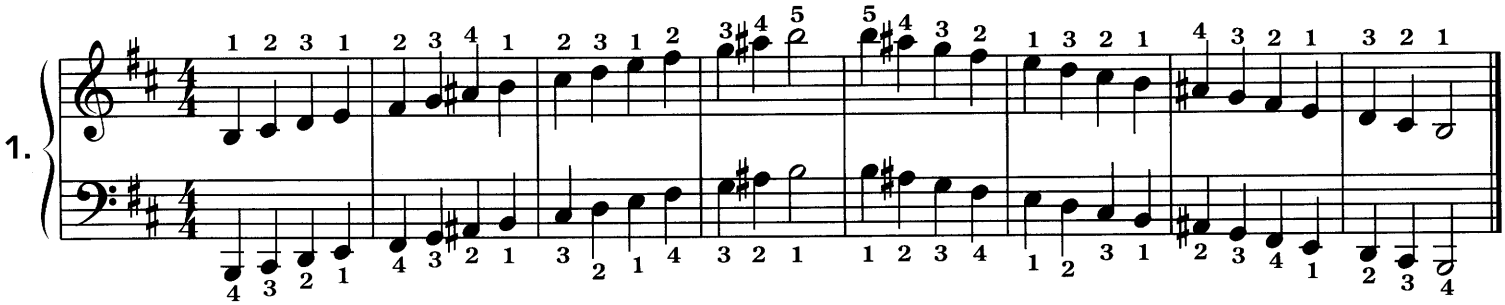
See page 123 for additional arpeggio practice suggestions and challenges.

Playing Harmonic Minor Scales and Arpeggios

B Minor

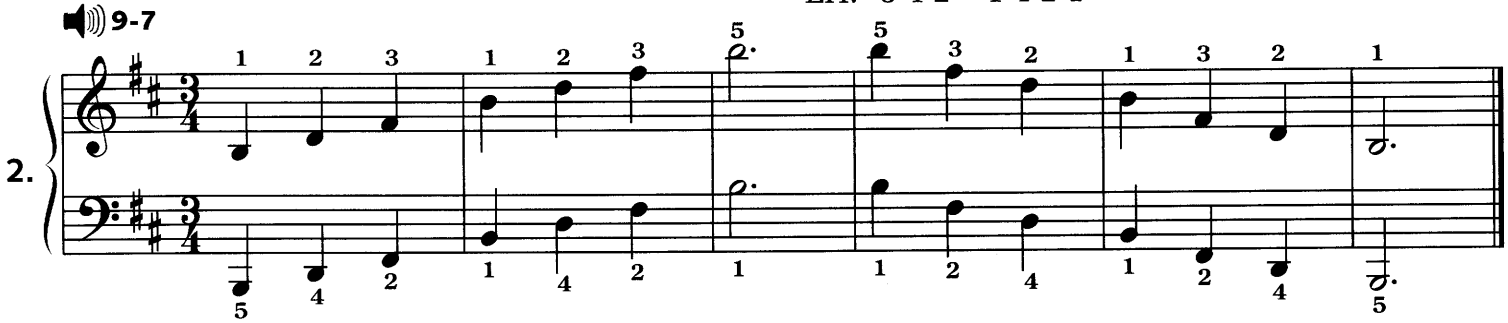
9-6

RH: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
LH: 4 3 2 1 4 3 2 1 3 2 1 4 3 2 1



RH: 1 2 3 1 2 3 5
LH: 5 4 2 1 4 2 1

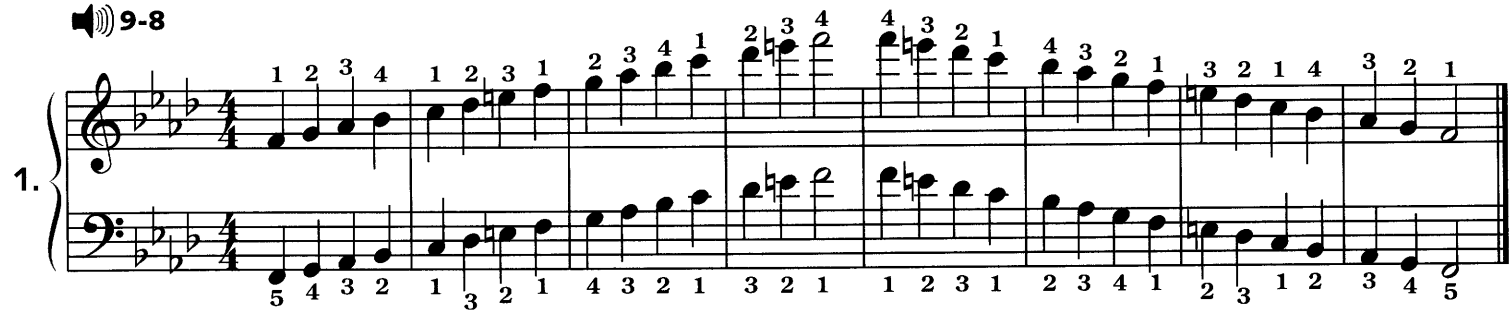
9-7



F Minor

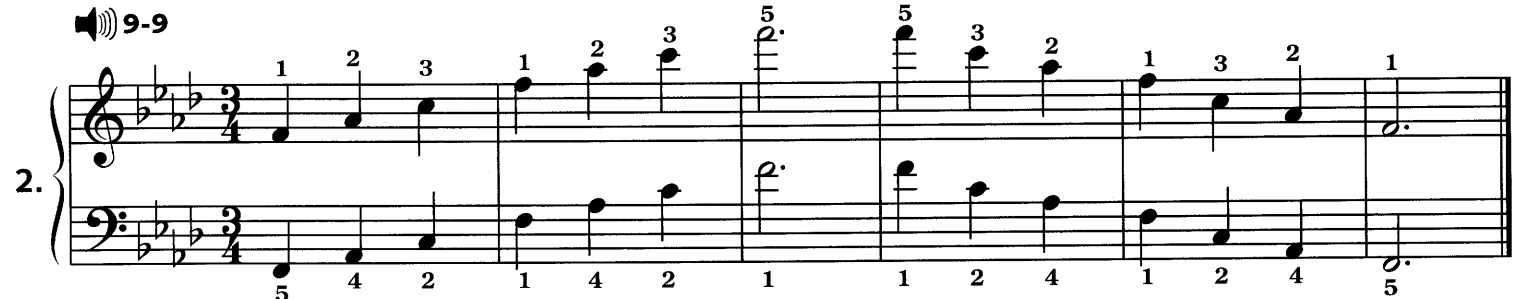
RH: 1 2 3 4 1 2 3 1 2 3 4 1 2 3 4
LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

9-8



RH: 1 2 3 1 2 3 5
LH: 5 4 2 1 4 2 1

9-9



Solo Repertoire

Before playing:
- Write the counts below each measure.
- Tap the rhythm hands together.
- Find the places where each hand moves.

While playing:
- Make sure that beat 3 of each measure moves to beat 1 of the following measure in tempo.
- Listen to achieve a balance between the hands.

THE CUCKOO

9-10

François Couperin
(1668–1733)

Moderato

mf

p

*Thirty-second note ( ) Four thirty-second notes are played in the time of one eighth note.

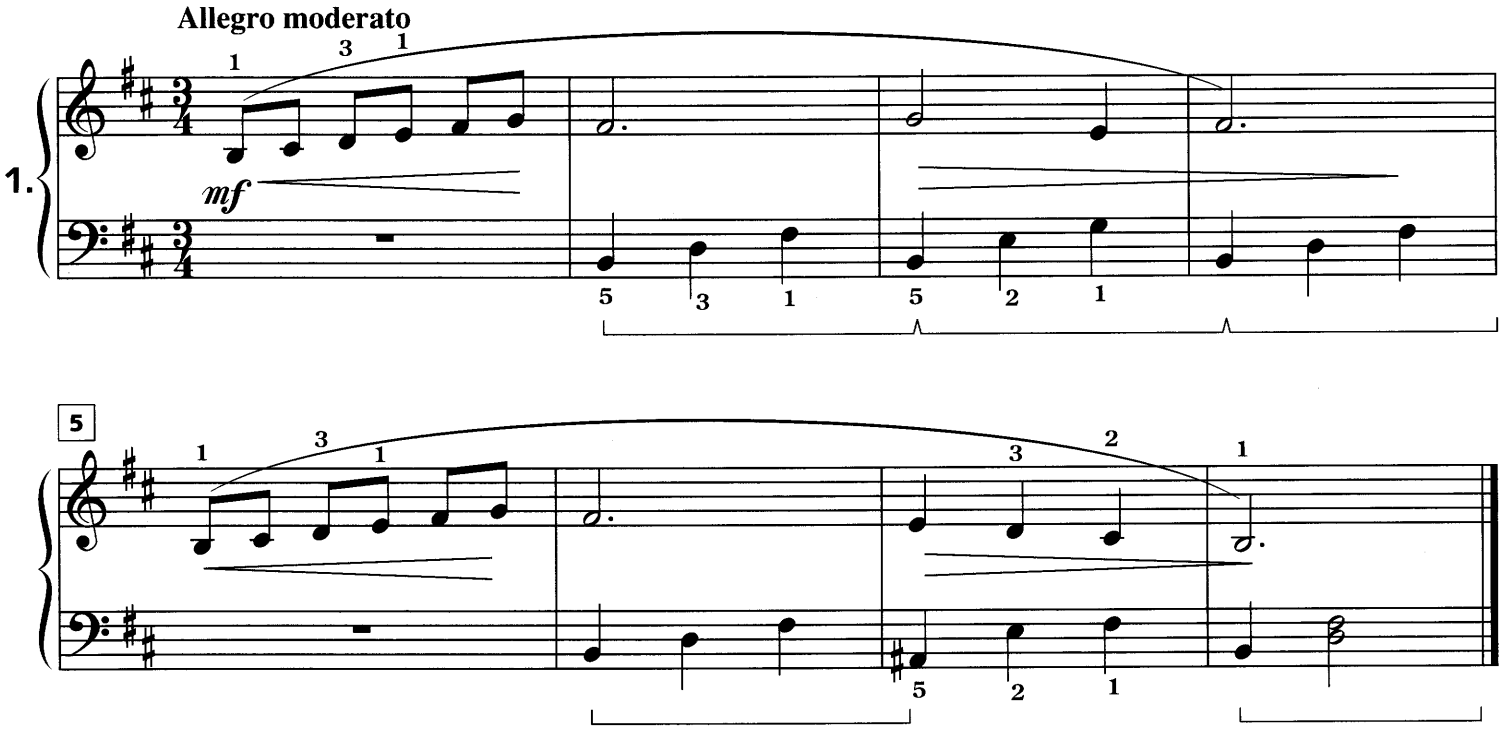
Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

Use the following practice directions:

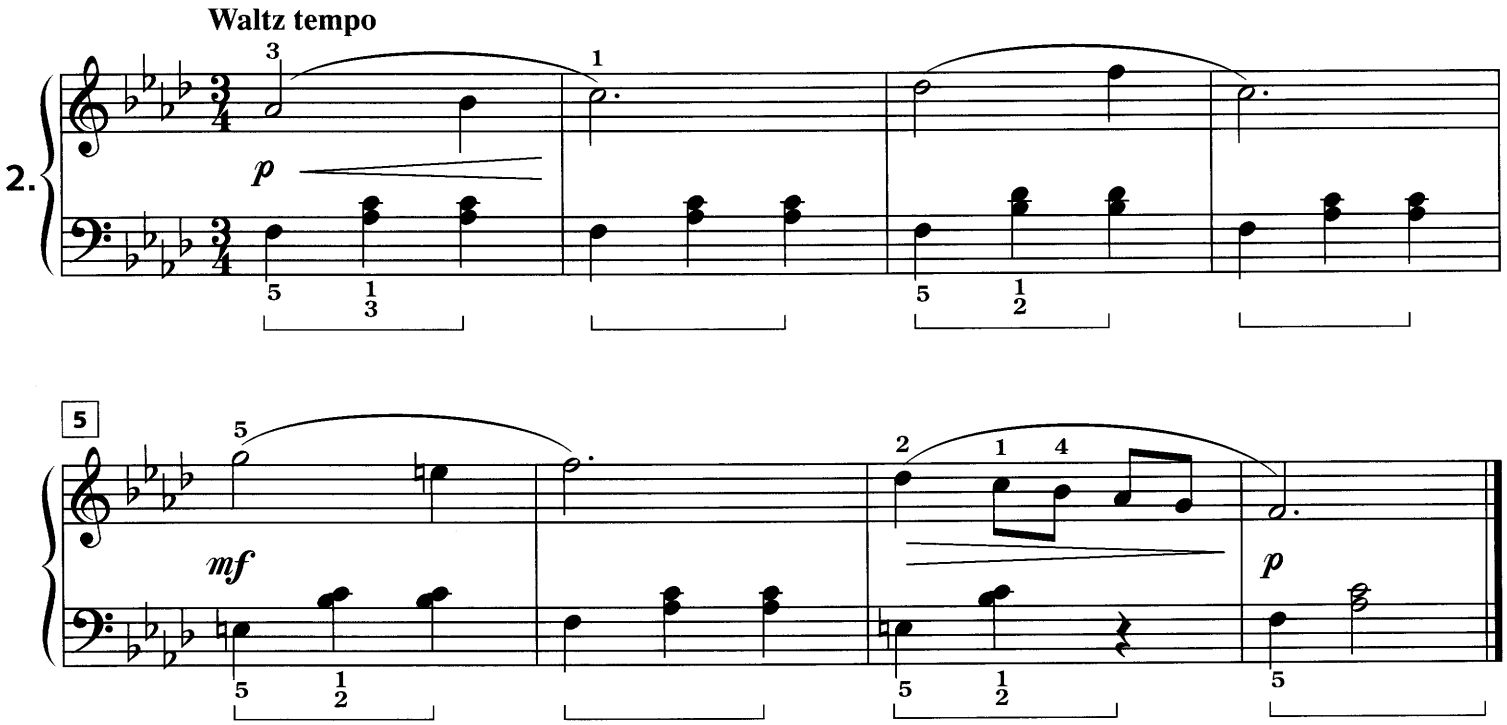
1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

9-11



▶ Transpose to C minor.

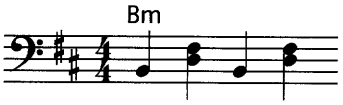
9-12



Harmonization

1. Harmonize with a broken chord accompaniment.

Broken Chord Accompaniment

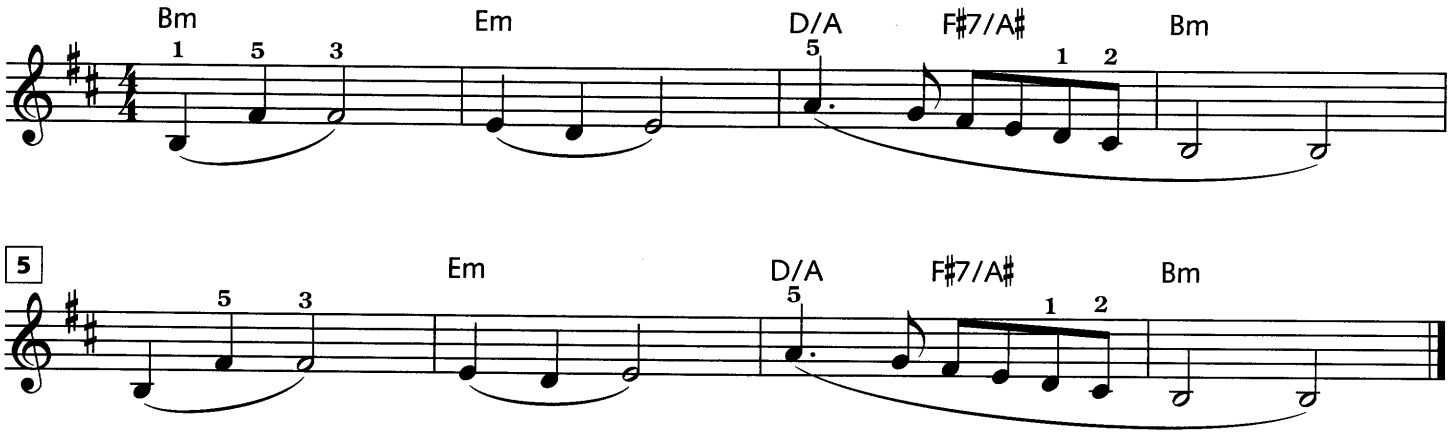


9-13

ALL THE PRETTY LITTLE HORSES

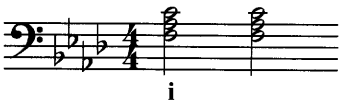
Tenderly

United States



2. Using i, iv$^{6}_{4}$ and V$^{6}_{5}$ chords, harmonize with a block chord accompaniment. Write the Roman numeral name of each chord on the line below the staff.

Block Chord Accompaniment

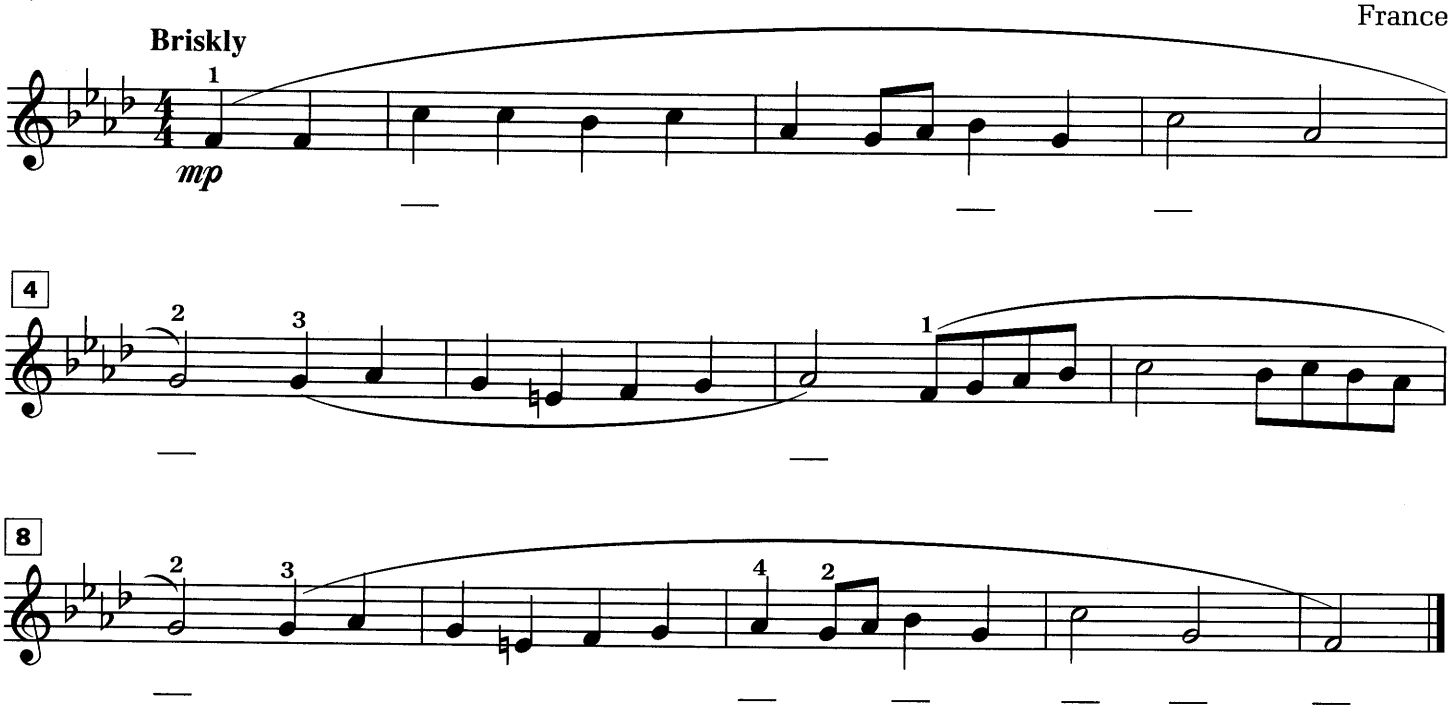


9-14

PAT-A-PAN

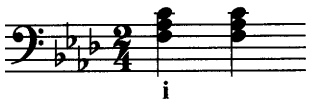
Briskly

France



3. Using i and iv$^{6}_{4}$ chords, harmonize with a block chord accompaniment. Write the Roman numeral name of each chord on the line below the staff.

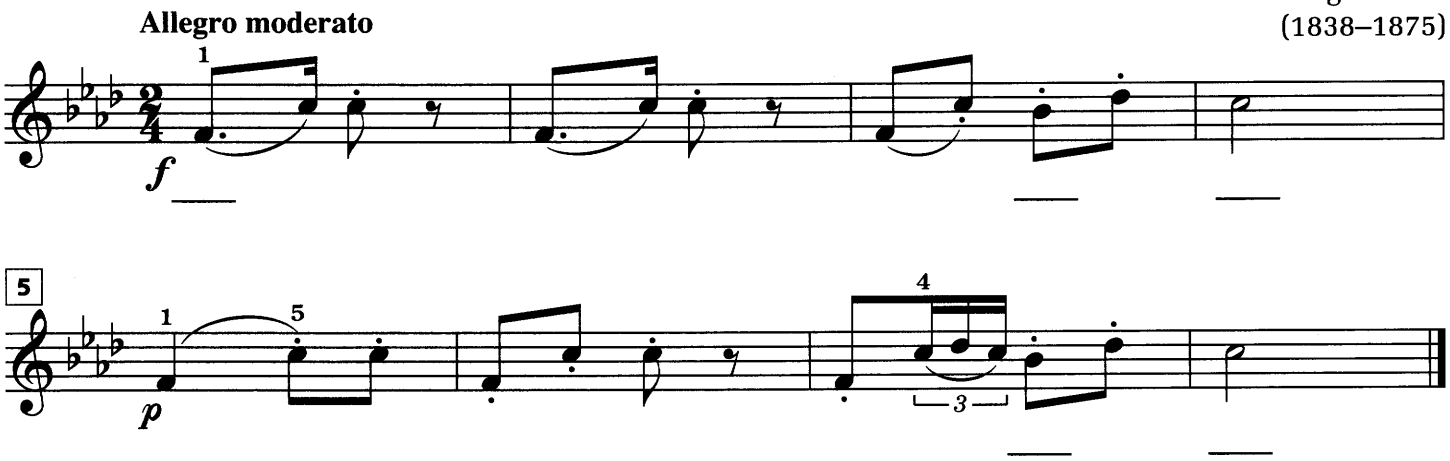
Block Chord Accompaniment



Entr'acte to Act II
(Carmen)

9-15

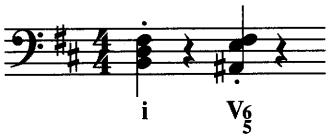
Georges Bizet
(1838–1875)



▶ Transpose to E minor.

4. Using i and V$^{6}_{5}$ chords, harmonize with a block chord accompaniment. Write the Roman numeral name of each chord on the line below the staff.

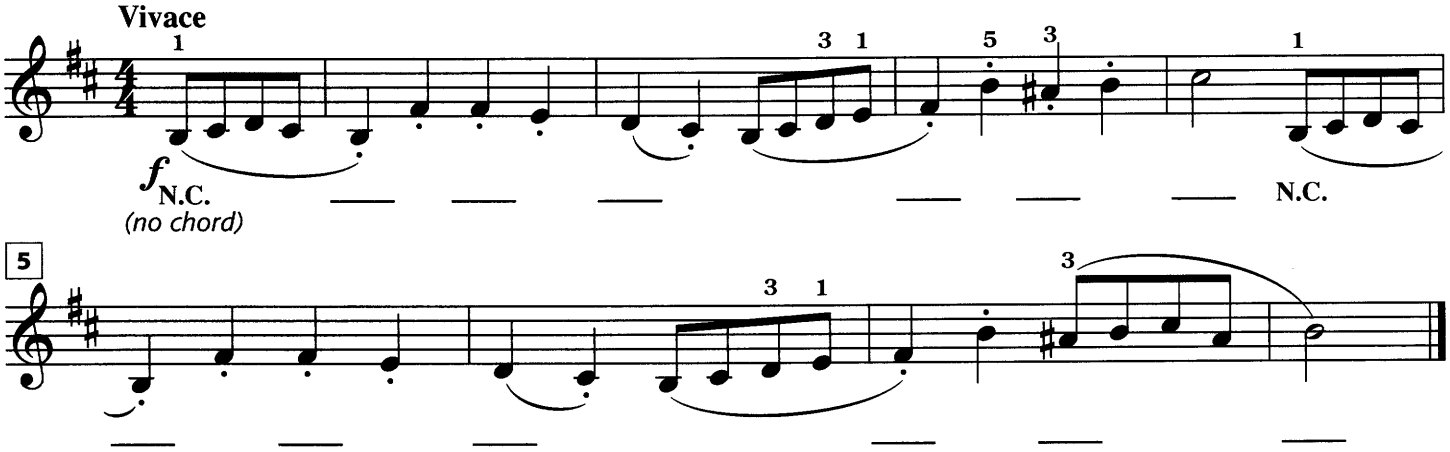
Block Chord Accompaniment



Tambourin

9-16

Jean-Phillipe Rameau
(1683–1764)



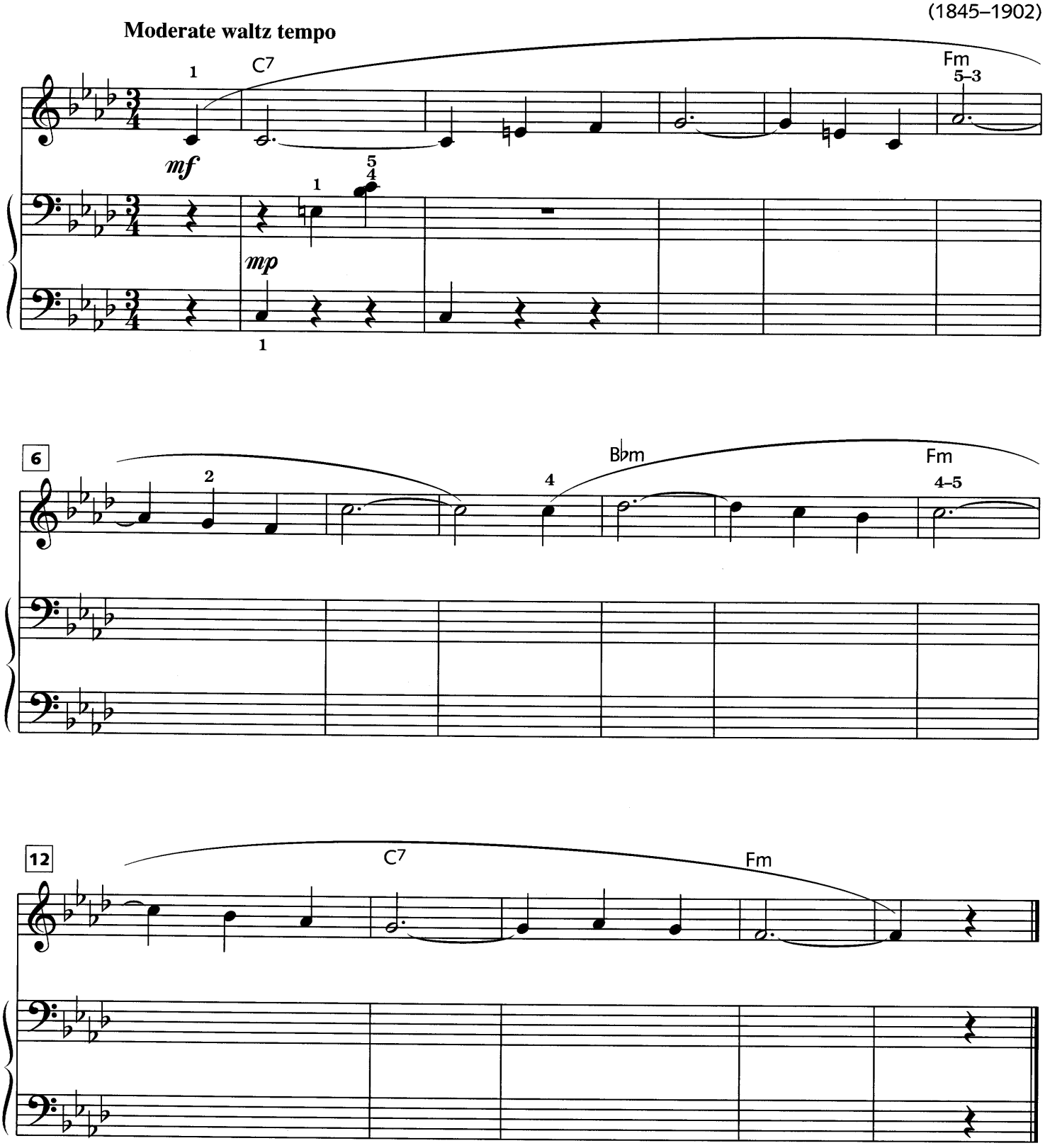
Harmonization with Two-Hand Accompaniment

Using the indicated chords, create a two-hand accompaniment for the following melody by continuing the pattern given in the first two measures.

Waves of the Danube

9-17

Ion Ivanovici
(1845–1902)



Improvisation from Chord Symbols

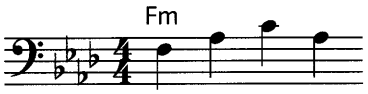
Using the chord progressions below, improvise RH melodies while the LH plays the suggested accompaniment style. (First play the LH chord progression using the suggested accompaniment style and observing the indicated meter.) You can use the suggested rhythm for your improvisation or create your own rhythm to complement the accompaniment. Notate your favorite improvisation.

Rules for improvisation:

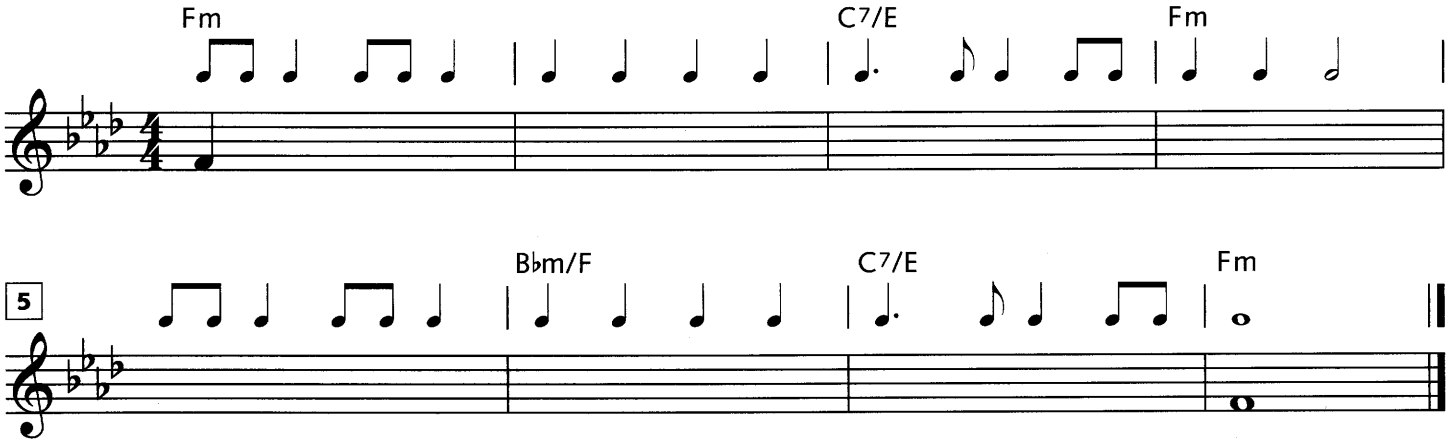
1. When the tonic chord is used, play mostly scale tones 1, 3 and 5 in the melody.
2. When the subdominant chord is used, play mostly scale tones 1, 4 and 6 in the melody.
3. When the dominant chord is used, play mostly scale tones 2, 4, 5 and 7 in the melody.
4. Most improvisations begin and end on tonic.
5. The ear should always be the final guide in determining which melody notes to play.

9-18

1. Broken Chord Accompaniment

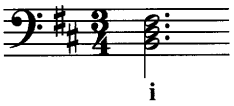


Key of F minor

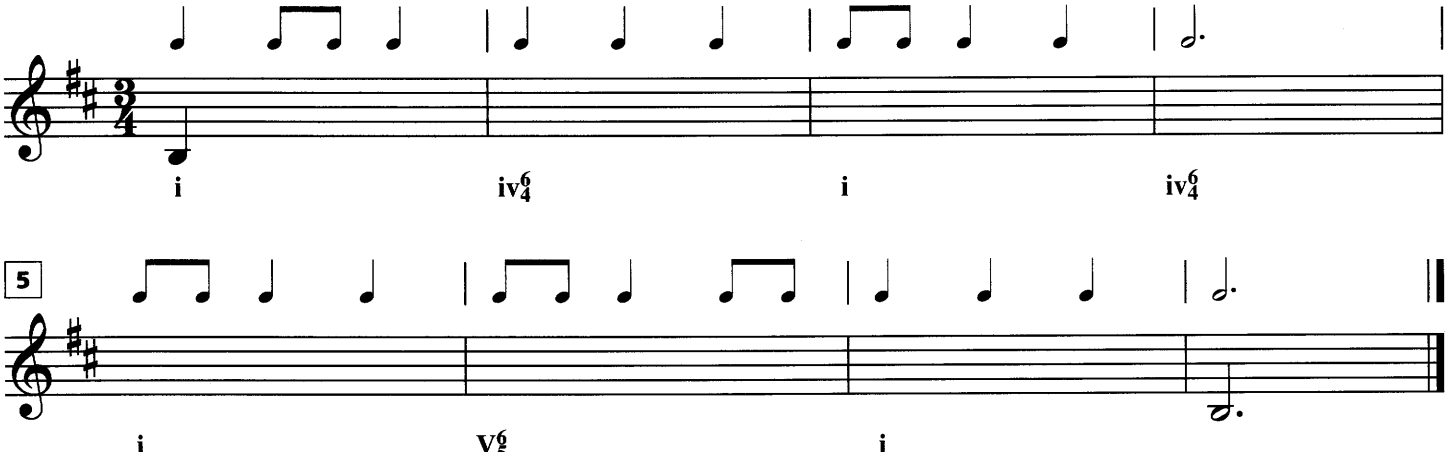


9-19

2. Block Chord Accompaniment



Key of B minor



Unit 18

Major Scales (Group 3) and Triads of the Key

Objectives

Upon completion of this unit the student will be able to:

1. Build a triad on any note of the scale.
2. Play Group 3 major scales and arpeggios using traditional fingerings.
3. Sight-read and transpose music that uses scale patterns and primary chords in major keys.
4. Harmonize and transpose melodies that use primary chords in major keys.
5. Perform solo repertoire that uses primary chords.

Assignments

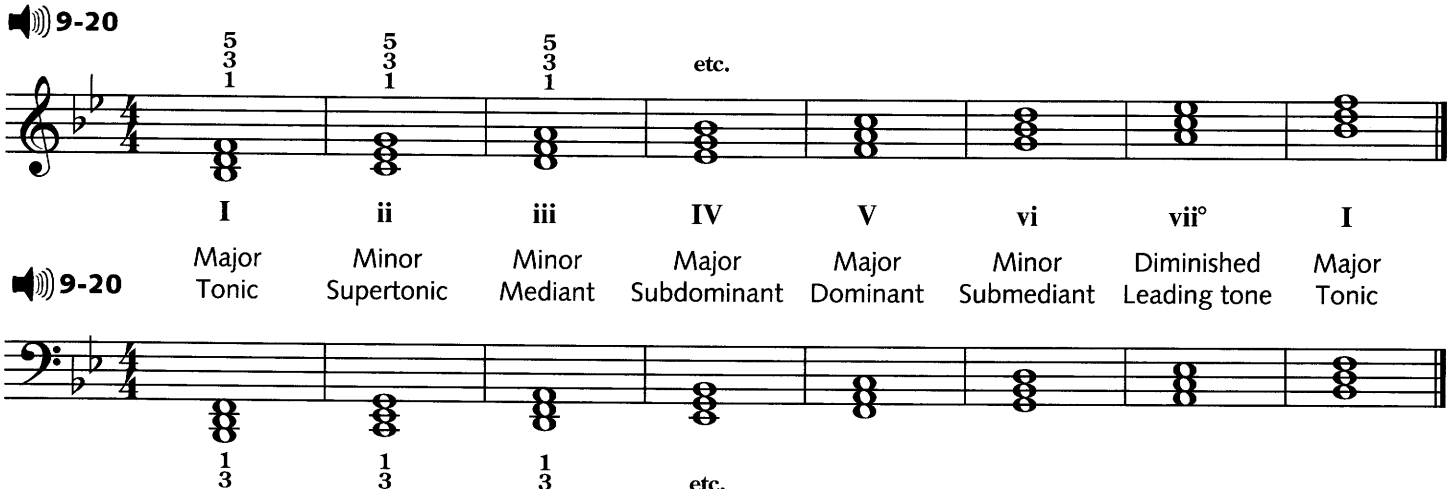
Week of _____

Write your assignments for the week in the space below.

Playing Triads of the Key

Triads may be built on any note of any scale. The sharps or flats in the key signature must be used when playing these triads. Triads of the key are identified by Roman numerals.

Play triads of the key in B♭ major. Note the quality of each chord.



Practicing Major Scales (Group 3 Keys): B♭, E♭ and A♭

The following principles will help you remember the fingering for the Group 3 major scales:

1. All three scales use the same LH fingering.
   LH: 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3
2. The fourth finger in the RH always plays B♭.

See page 122 for scale practice suggestions and challenges.

Practicing Major Arpeggios (Group 3 Keys): B♭, E♭ and A♭

The following principles will help you remember the fingering for the Group 3 major arpeggios:

1. For the E♭ and A♭ major arpeggios (same as D♭ from Group 2):
   - Thumbs play the white keys. In addition to the thumbs, only fingers 2 and 4 are used.
   - In the right hand, the fourth finger plays the root.
     RH: 4 1 2 4 1 2 4
   - In the left hand, the second finger plays the root.
     LH: 2 1 4 2 1 4 2
2. For the B♭ major arpeggios:
   - The right hand fingering is the same as D♭, A♭ and E♭.
     RH: 4 1 2 4 1 2 4
   - The left hand has its own unique fingering.
     LH: 3 2 1 3 2 1 3

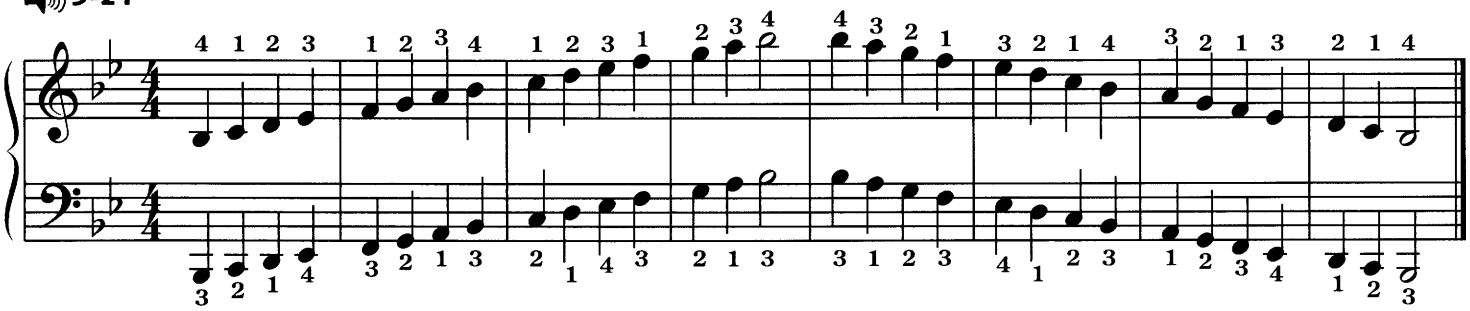
See page 122 for arpeggio practice suggestions and challenges.

Playing Major Scales and Arpeggios

B♭ Major

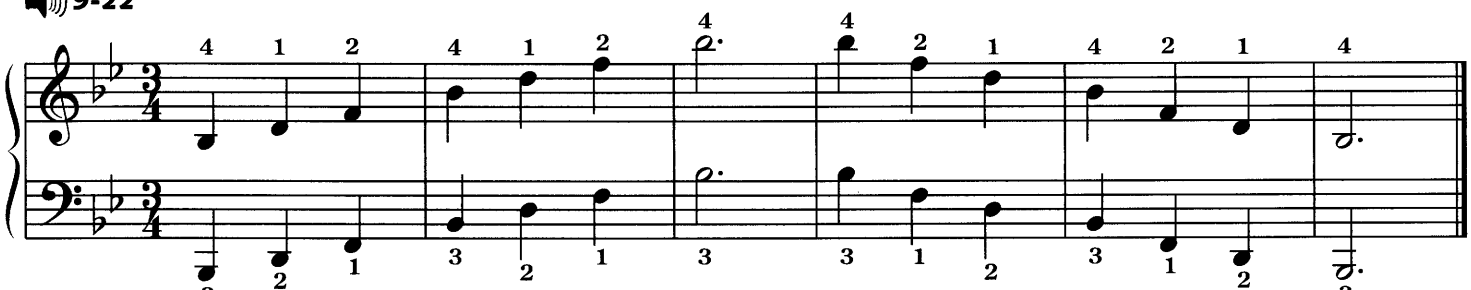
RH: 4 1 2 3 1 2 3 4 1 2 3 1 2 3 4
LH: 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3

9-21



RH: 4 1 2 4 1 2 4
LH: 3 2 1 3 2 1 3

9-22



Playing Major Scales and Arpeggios (continued)

E♭ Major

RH: 3 1 2 3 4 1 2 3 1 2 3 4 1 2 3
LH: 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3

9-23

1.

RH: 4 1 2 4 1 2 4
LH: 2 1 4 2 1 4 2

9-24

2.

A♭ Major

RH: 3 4 1 2 3 1 2 3 4 1 2 3 1 2 3
LH: 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3

9-25

1.

RH: 4 1 2 4 1 2 4
LH: 2 1 4 2 1 4 2

9-26

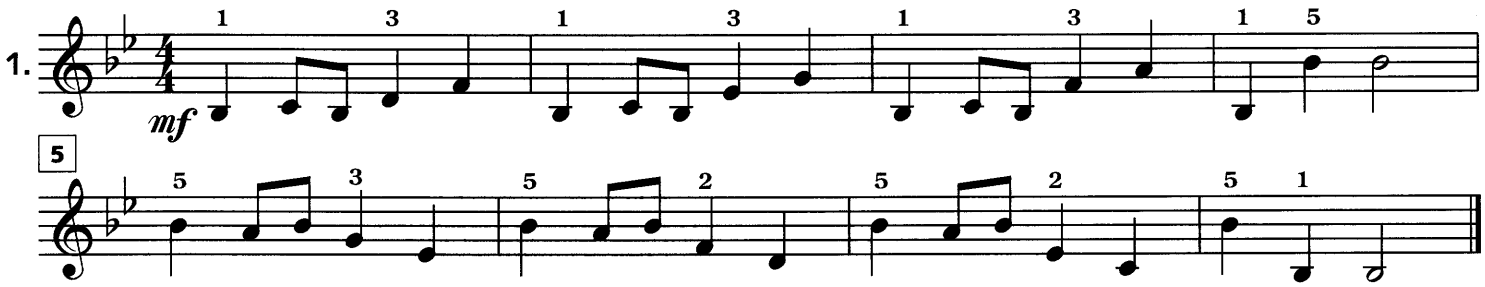
2.

Technique

9-27

Moderato

1.

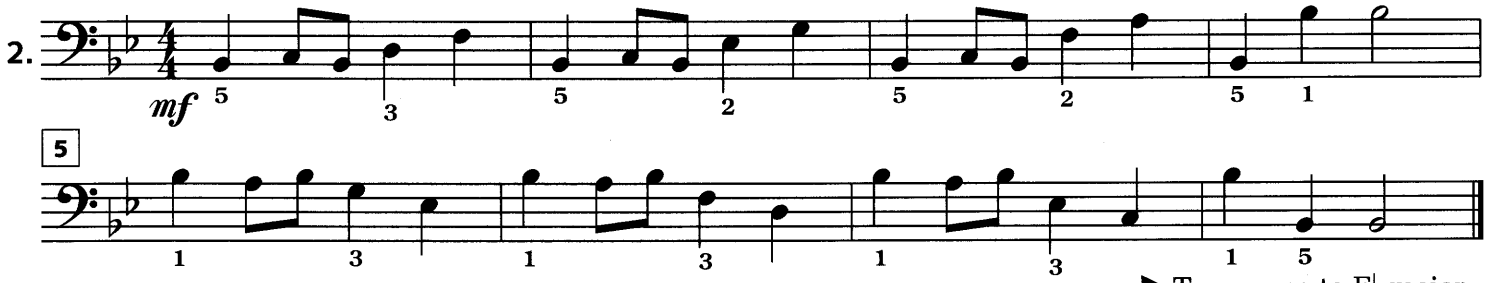


▶ Transpose to A♭ major.

9-27

Moderato

2.

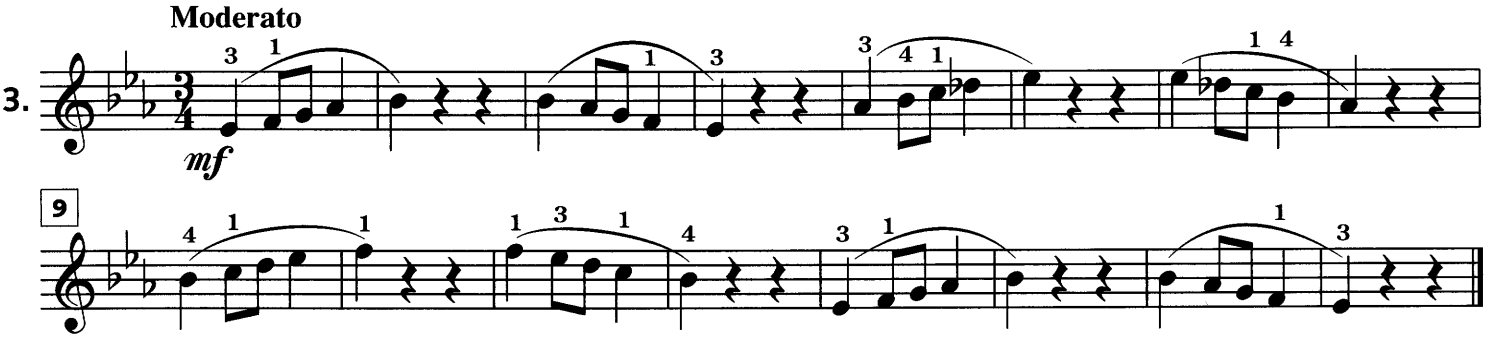


▶ Transpose to E♭ major.

9-28

Moderato

3.

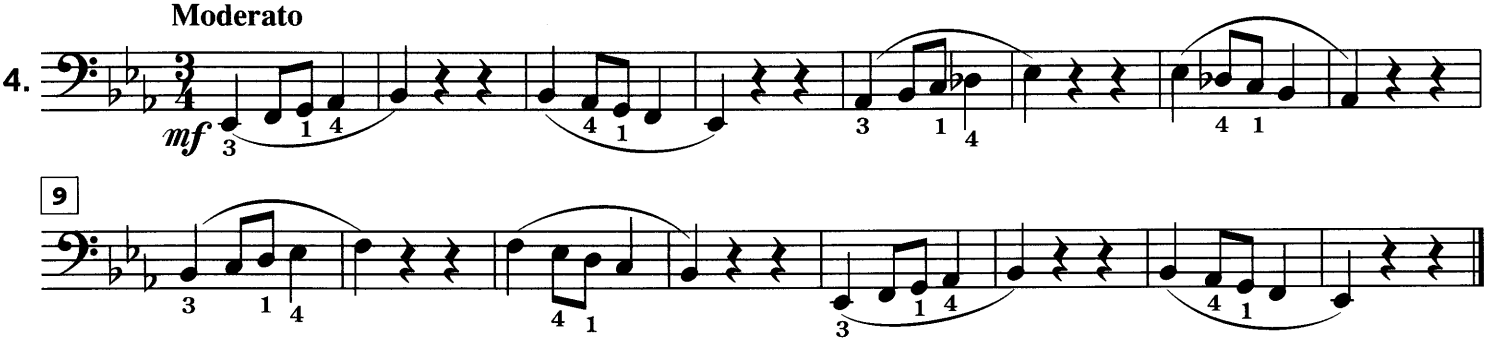


▶ Transpose to B♭ major.

9-28

Moderato

4.



▶ Transpose to A♭ major.

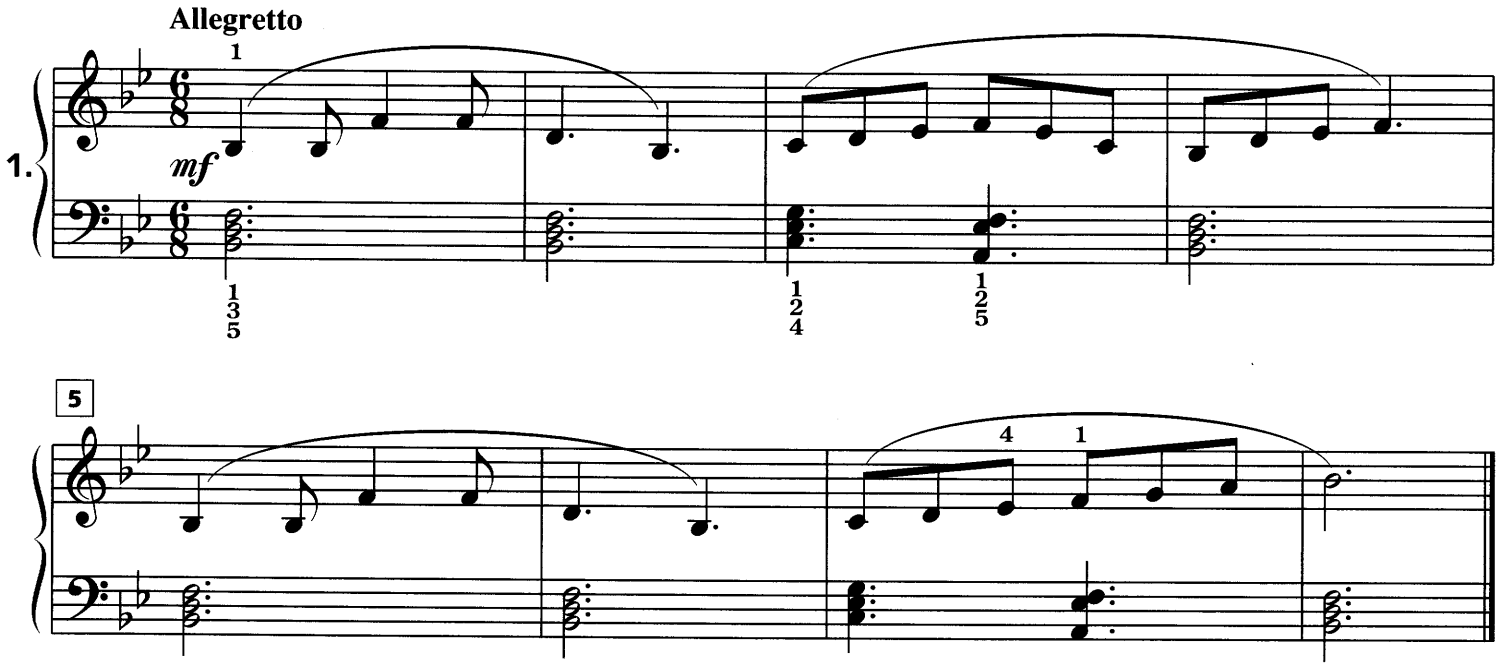
Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

Use the following practice directions:

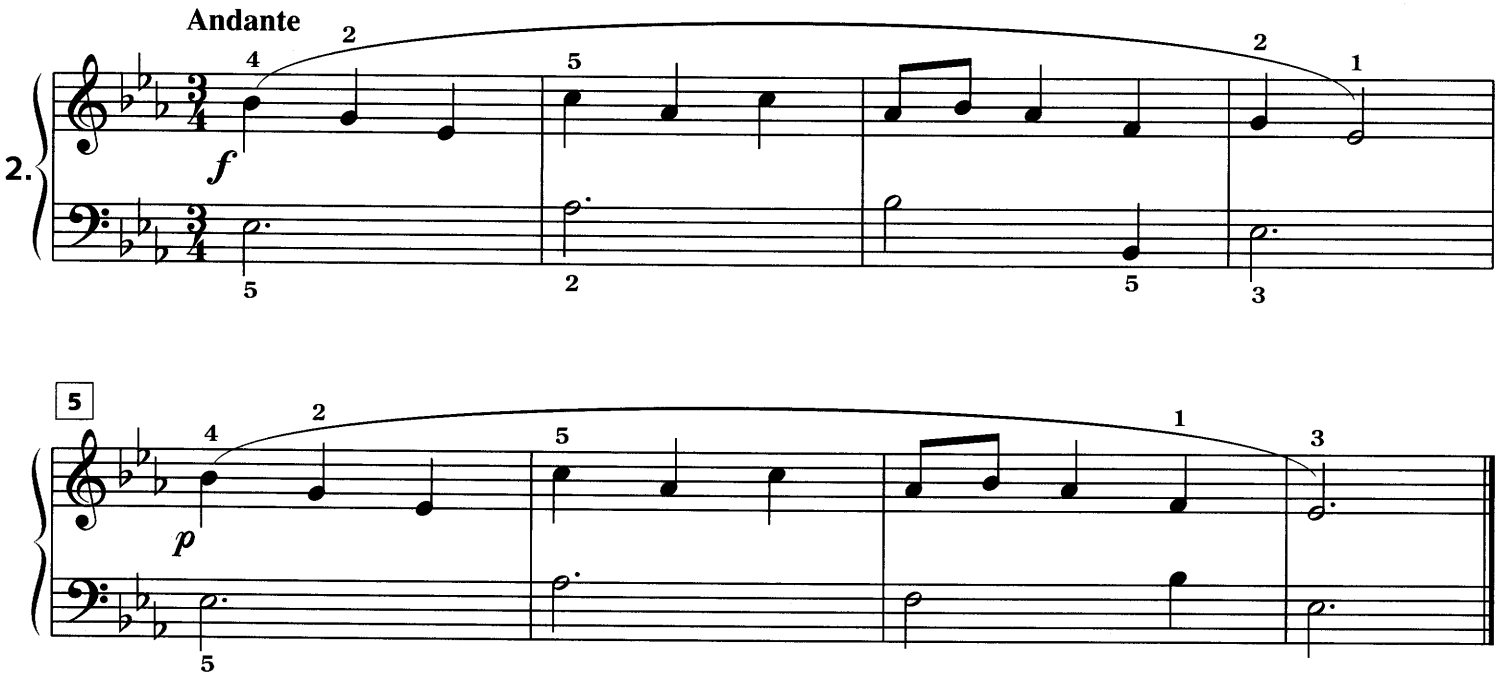
1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

9-29



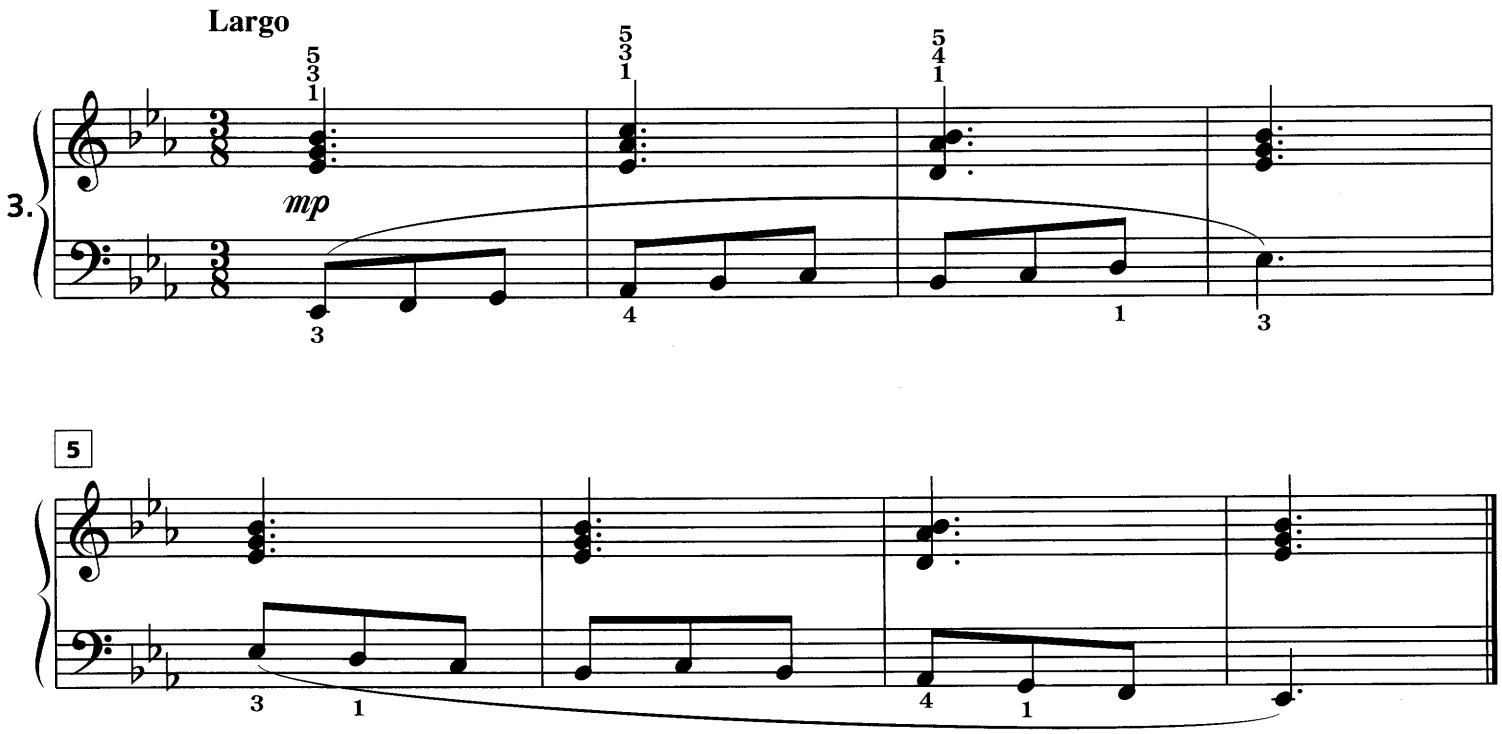
▶ Transpose to C major.

9-30



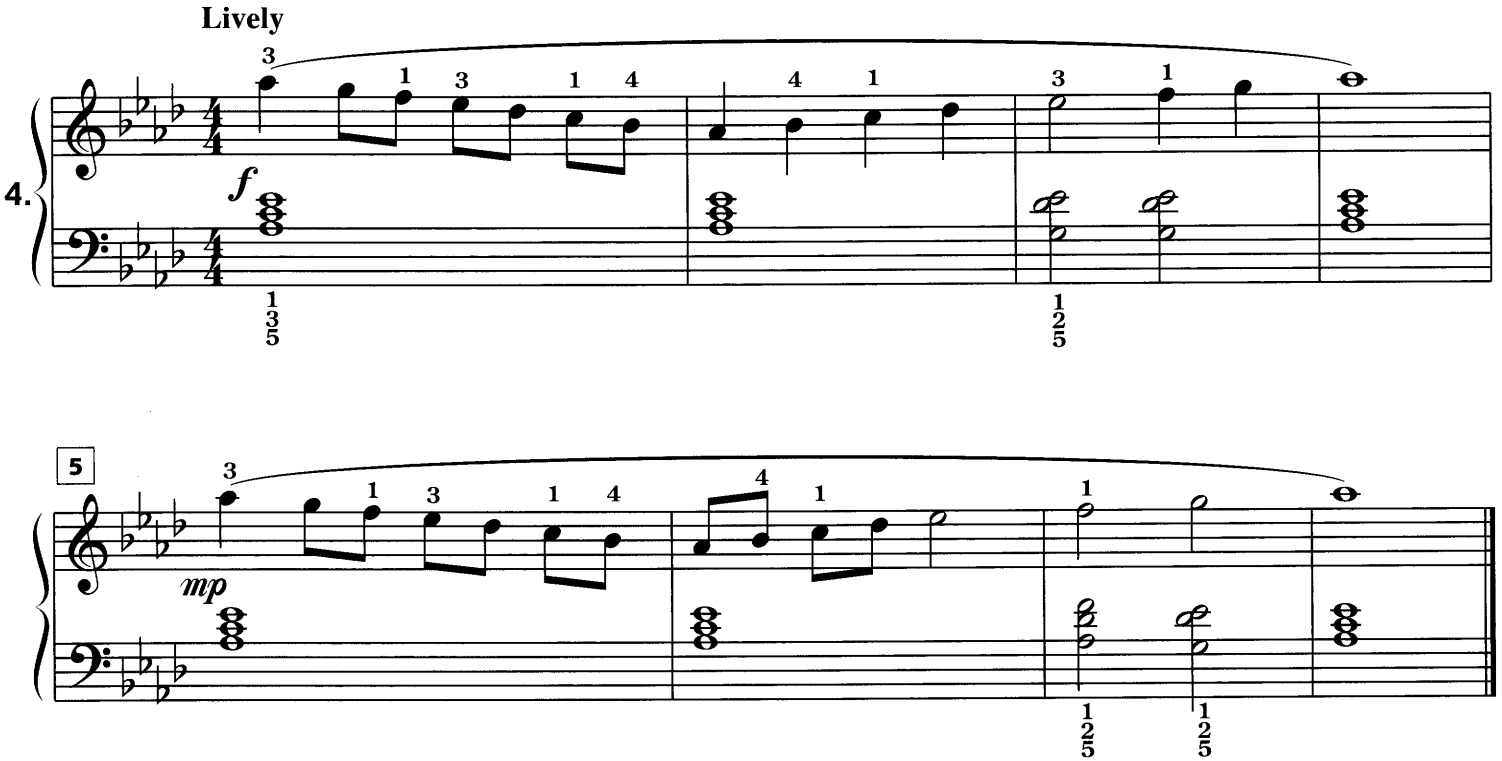
▶ Transpose to D major.

9-31



▶ Transpose to D major.

9-32

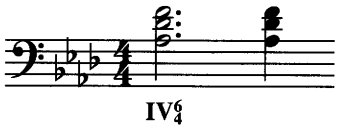


▶ Transpose to G major.

Harmonization

Using tonic (I), dominant (V^7 or V^6_5) or subdominant (IV or IV^6_4) chords, harmonize the following melodies with the indicated accompaniment style.

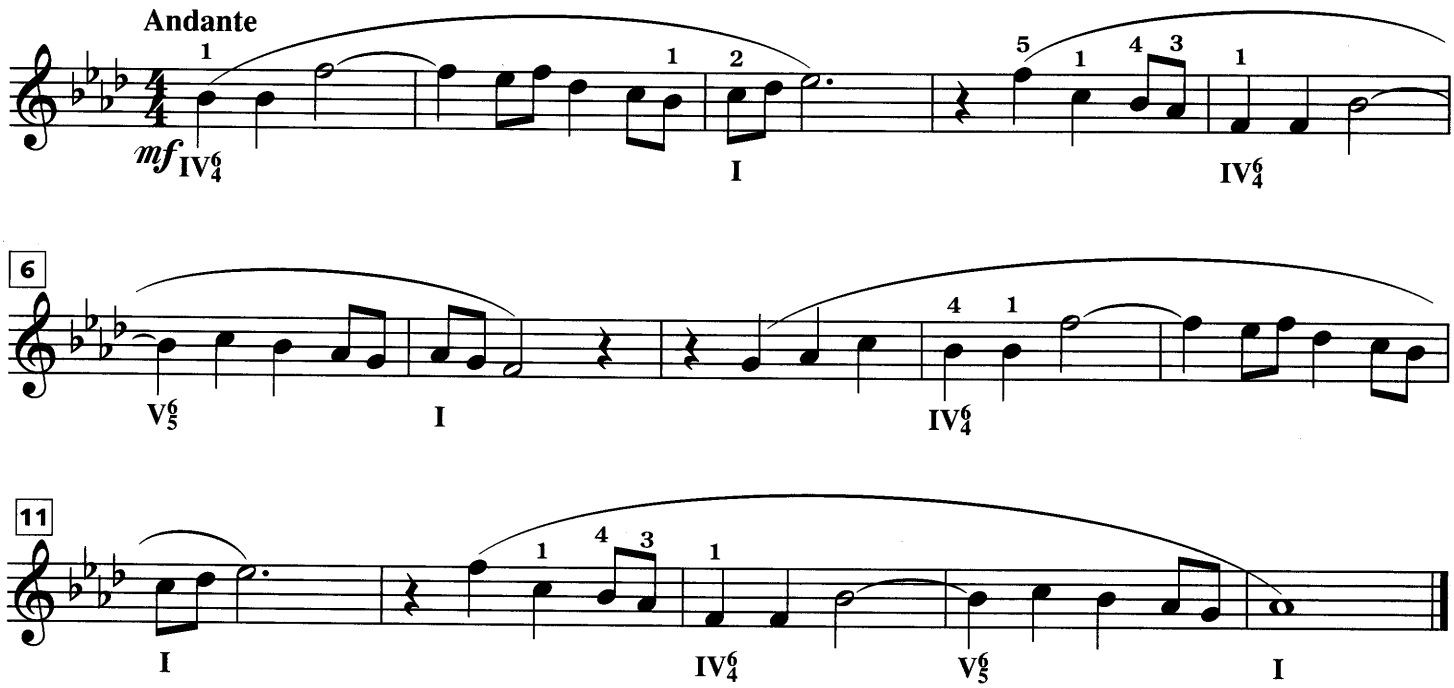
1. Block Chord Accompaniment



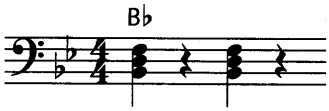
Polovetsian Dance

Alexander Borodin
(1833–1887)

9-33



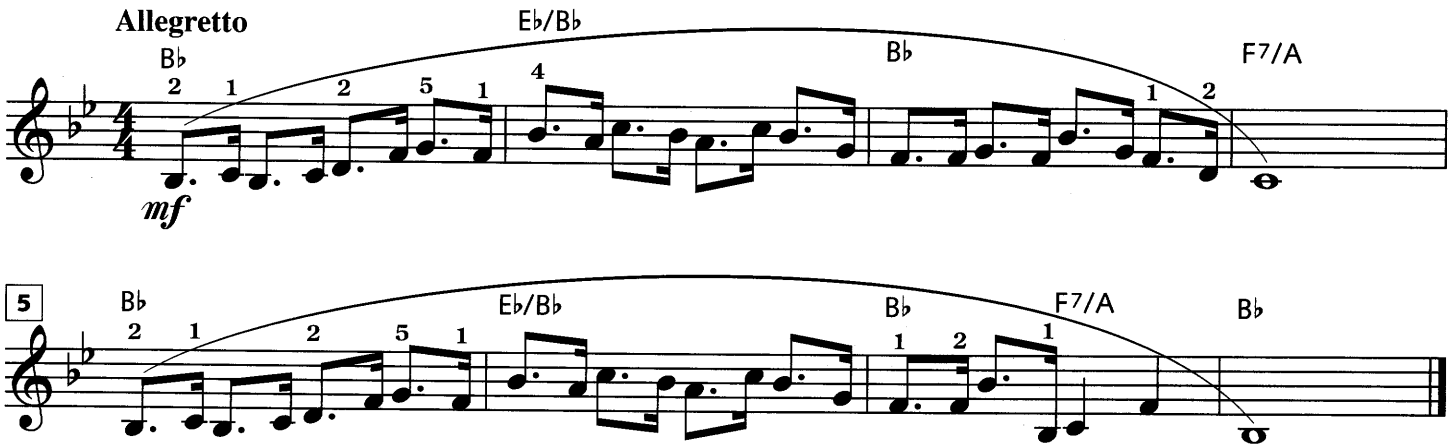
2. Block Chord Accompaniment



Humoresque

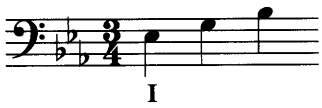
Antonin Dvořák
(1841–1904)

9-34



Write the Roman numeral name of each chord on the line below the staff.

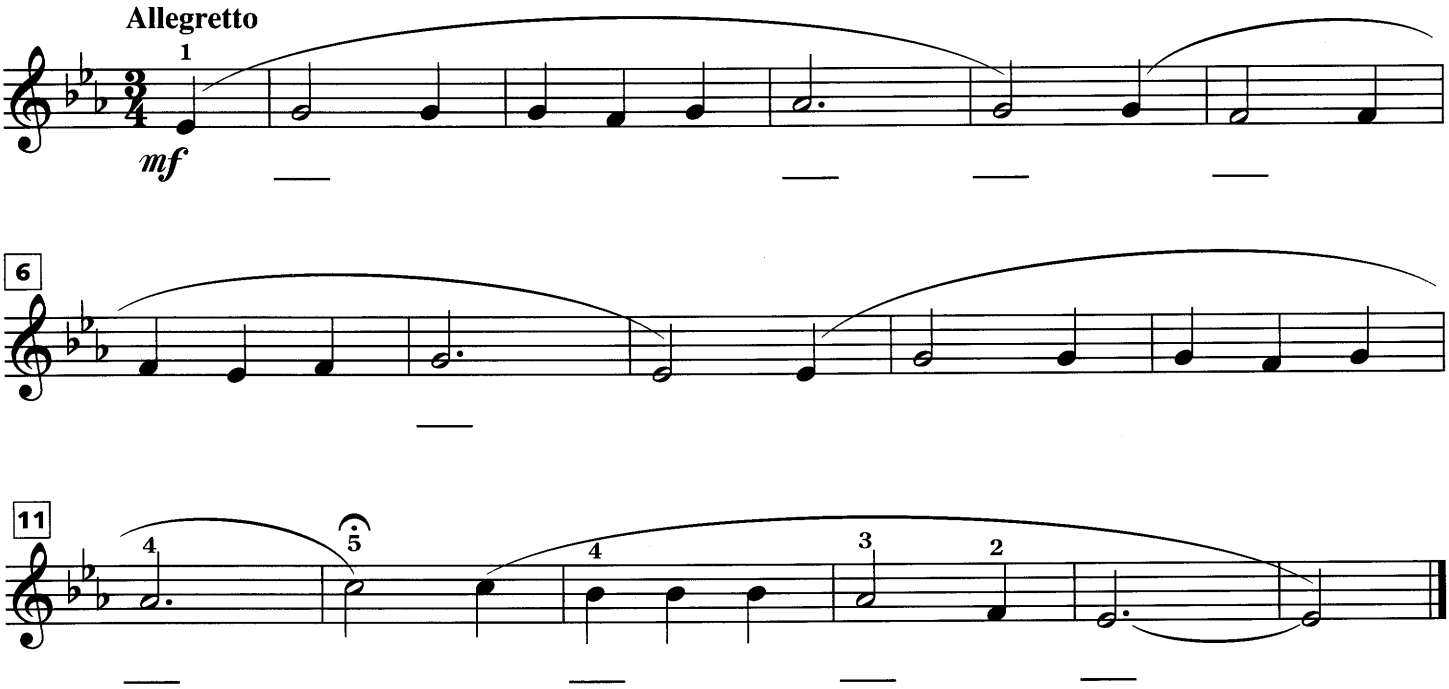
3. Broken Chord Accompaniment



For He's a Jolly Good Fellow

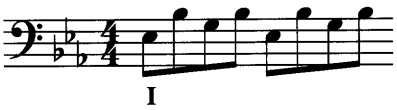
9-35

Traditional



▶ Transpose to F major.

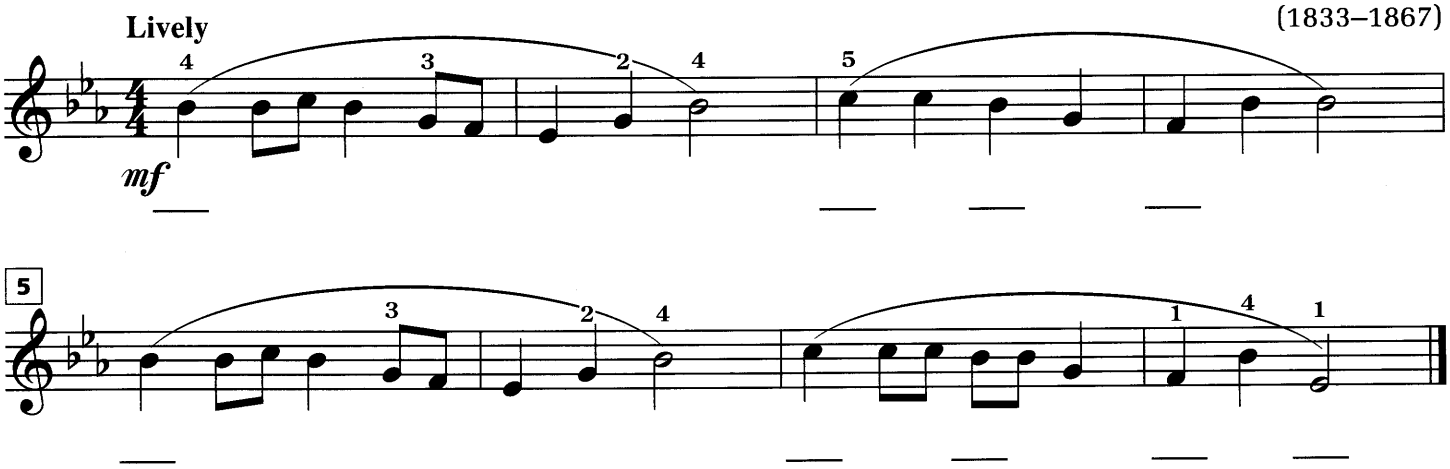
4. Alberti Bass Accompaniment



Up on the Housetop

9-36

Benjamin R. Hanby
(1833–1867)



▶ Transpose to D major.

Solo Repertoire

Before playing:
- Note the clef changes in the LH at measures 9 and 13.
- Label the I, IV and V^7 chords.

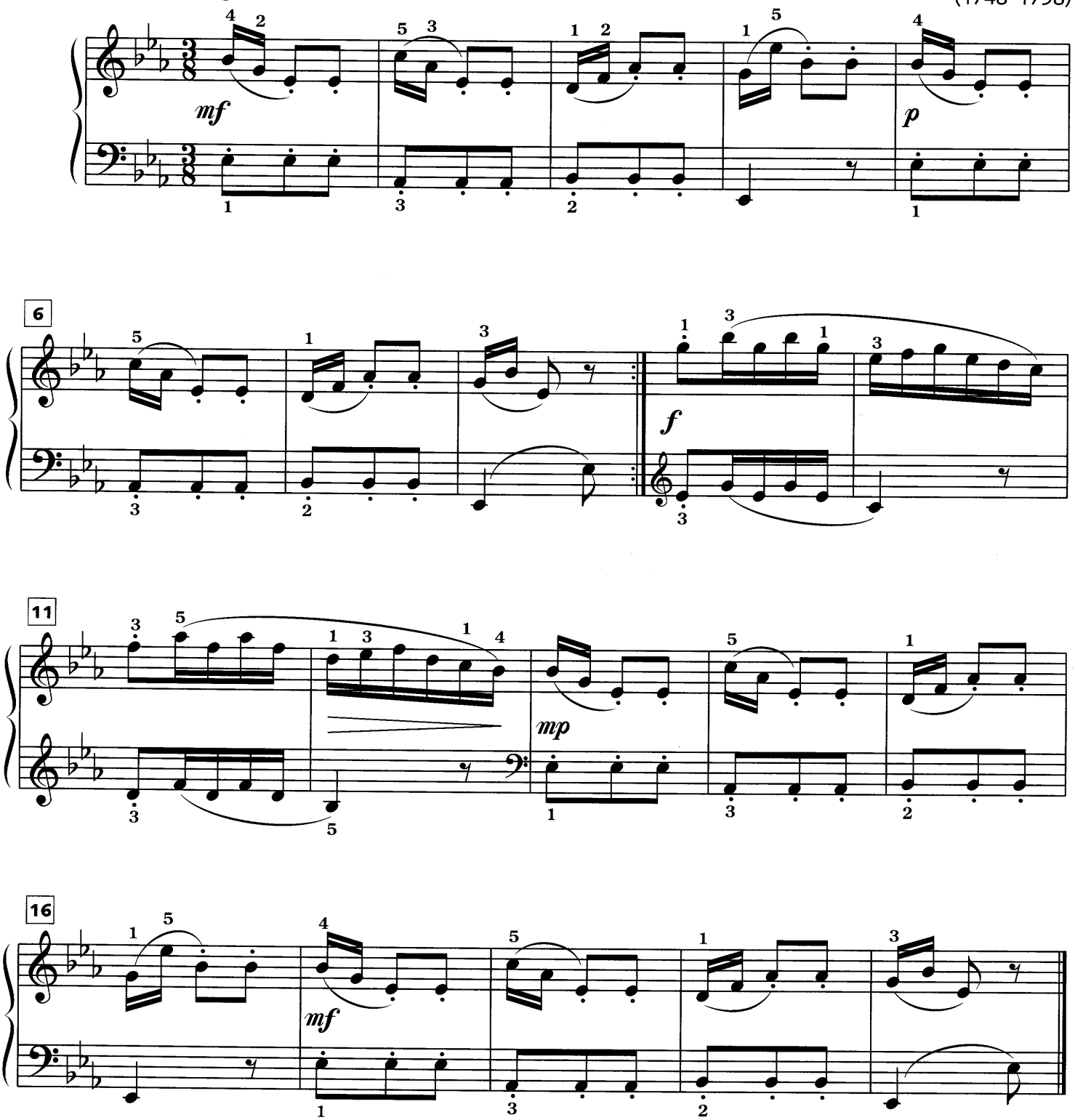
While playing:
- Play the RH a little louder than the LH.
- Slightly emphasize the downbeat of each measure to create the rhythmic feel of a dance.

Dance

9-37

Christian Gottlob Neefe
(1748–1798)

Allegretto scherzando



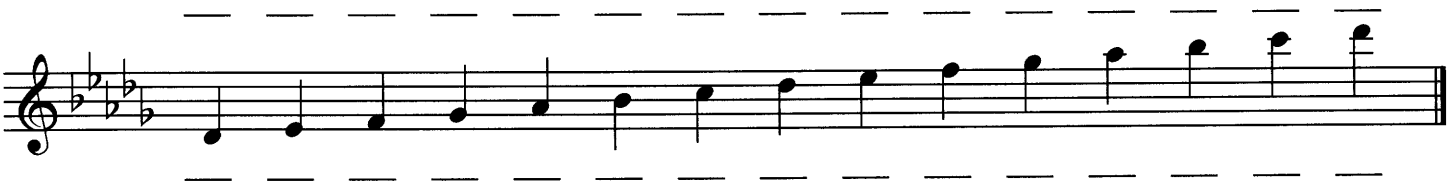
Unit 18

Review Worksheet

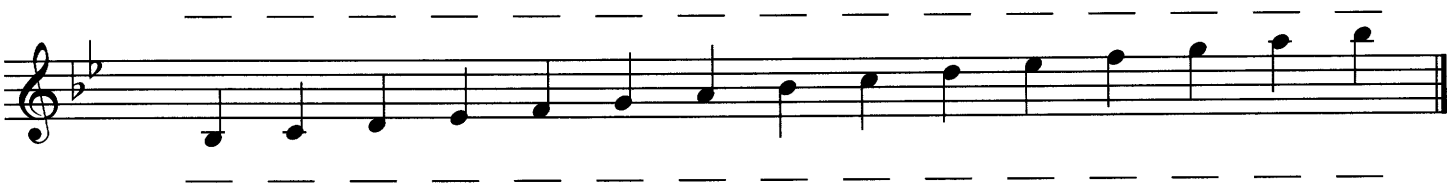
Name _____ *Date* _____

1. Identify each major scale below by writing its name on the indicated line. Write the correct RH fingering on the lines above the staff and the correct LH fingering on the lines below the staff.

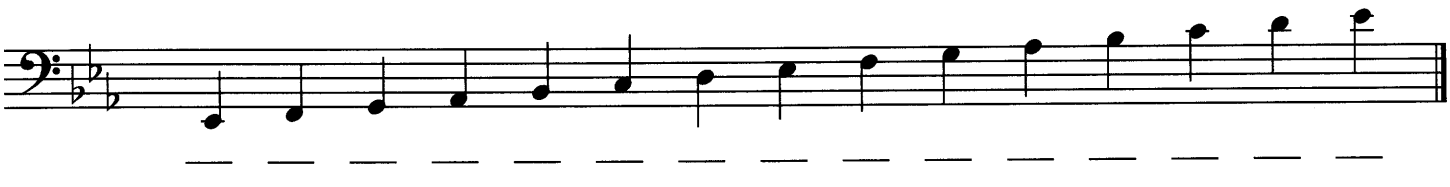
____ Major Scale



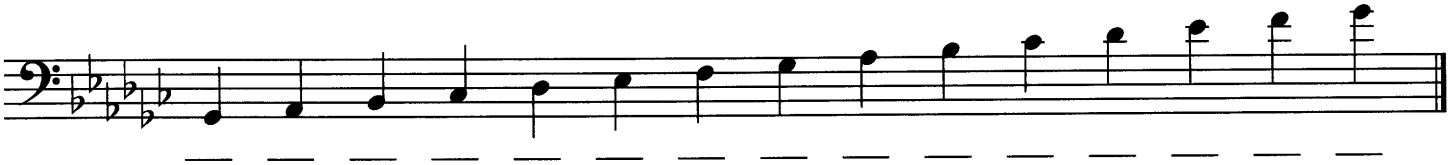
____ Major Scale



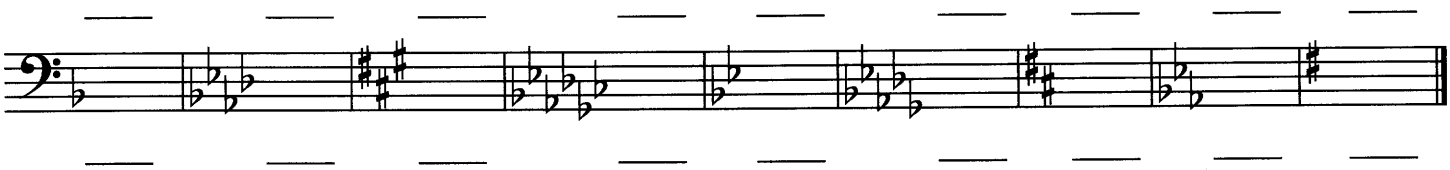
____ Major Scale



____ Major Scale

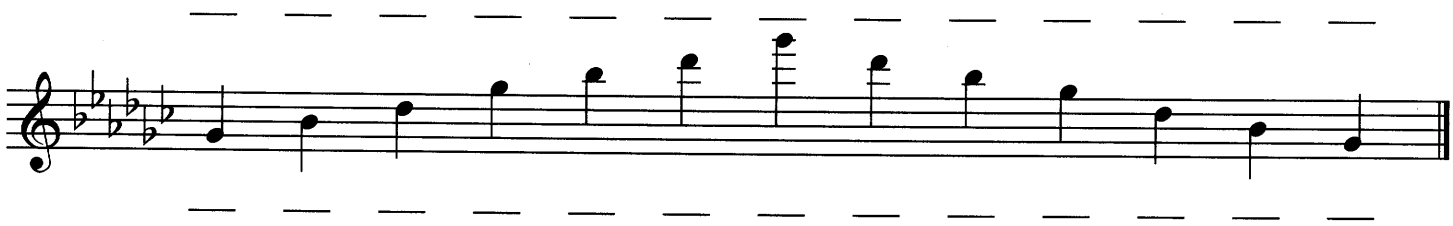


2. Identify each major key by writing its name on the line above the staff. Using whole notes, write a V chord on the staff. Write the letter name for each chord on the line below the staff.

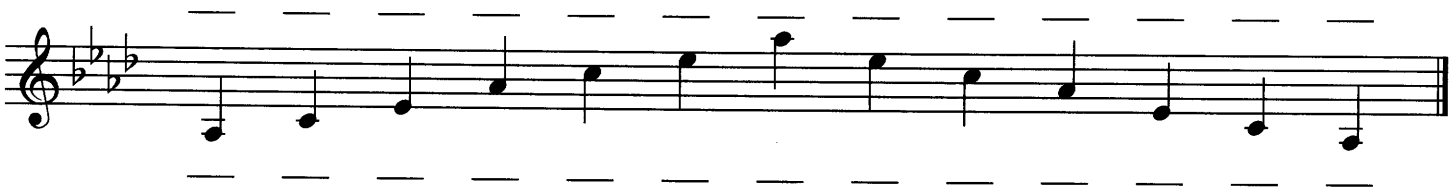


3. Identify each major arpeggio below by writing its name on the indicated line. Write the correct RH fingering on the lines above the staff and the correct LH fingering on the lines below the staff.

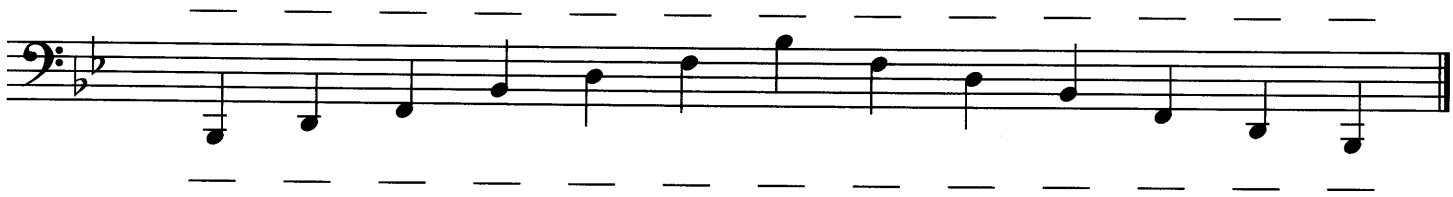
_____ Major Arpeggio



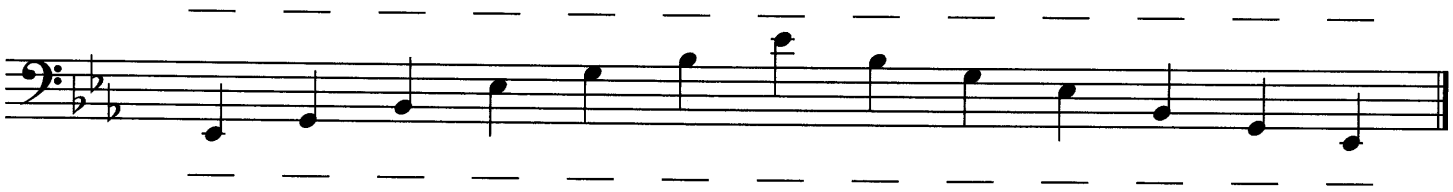
_____ Major Arpeggio



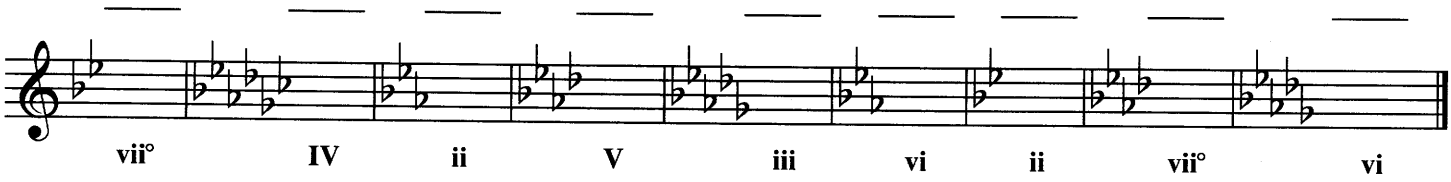
_____ Major Arpeggio



_____ Major Arpeggio



4. Identify each major key by writing its name on the line above the staff. Using whole notes on the staff, write the triad indicated by each Roman numeral.



Unit 19

The ii Chord

Objectives

Upon completion of this unit the student will be able to:

1. Play I–ii$_6$–I$^6_4$–V^7–I chord progressions in all major and minor keys.
2. Perform solo repertoire that uses supertonic harmonies.
3. Create a three-part ensemble to accompany repertoire.
4. Sight-read and transpose music that uses supertonic chords.
5. Harmonize and transpose melodies with supertonic chords.
6. Create two-hand accompaniments from chord symbols.

Assignments

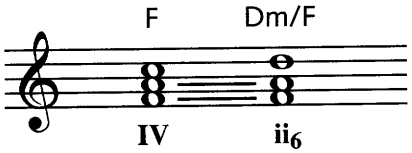
Week of _____

Write your assignments for the week in the space below.

The ii Chord

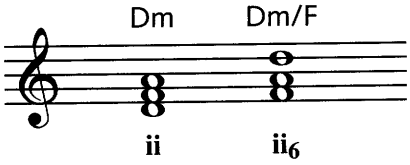
The ii chord (supertonic) is often substituted for the IV chord since they have two notes in common. It is frequently used in the first inversion (ii$_6$).

Key of C major:



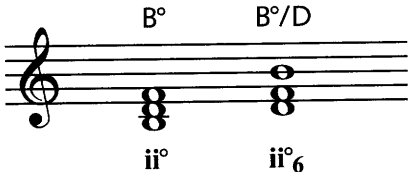
In major keys, the ii chord is a minor triad.

Key of C major:



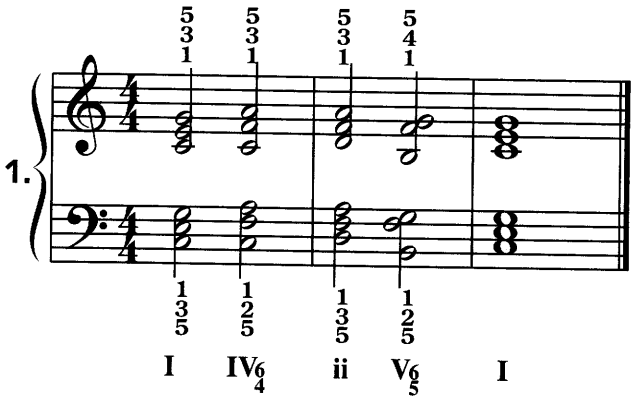
In natural and harmonic minor keys, the ii° chord is a diminished triad.

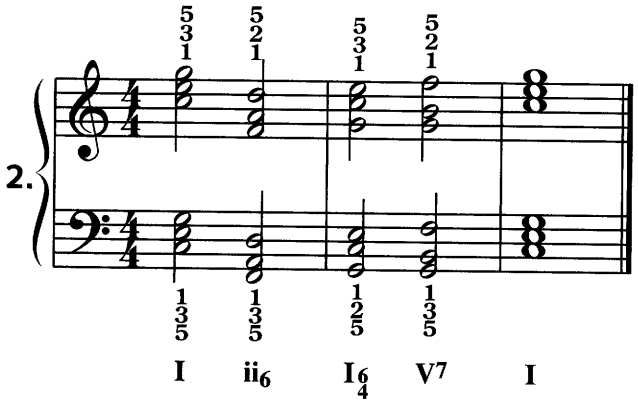
Key of A minor:



Playing Chord Progressions with the ii Chord

Play the following chord progressions hands separately.



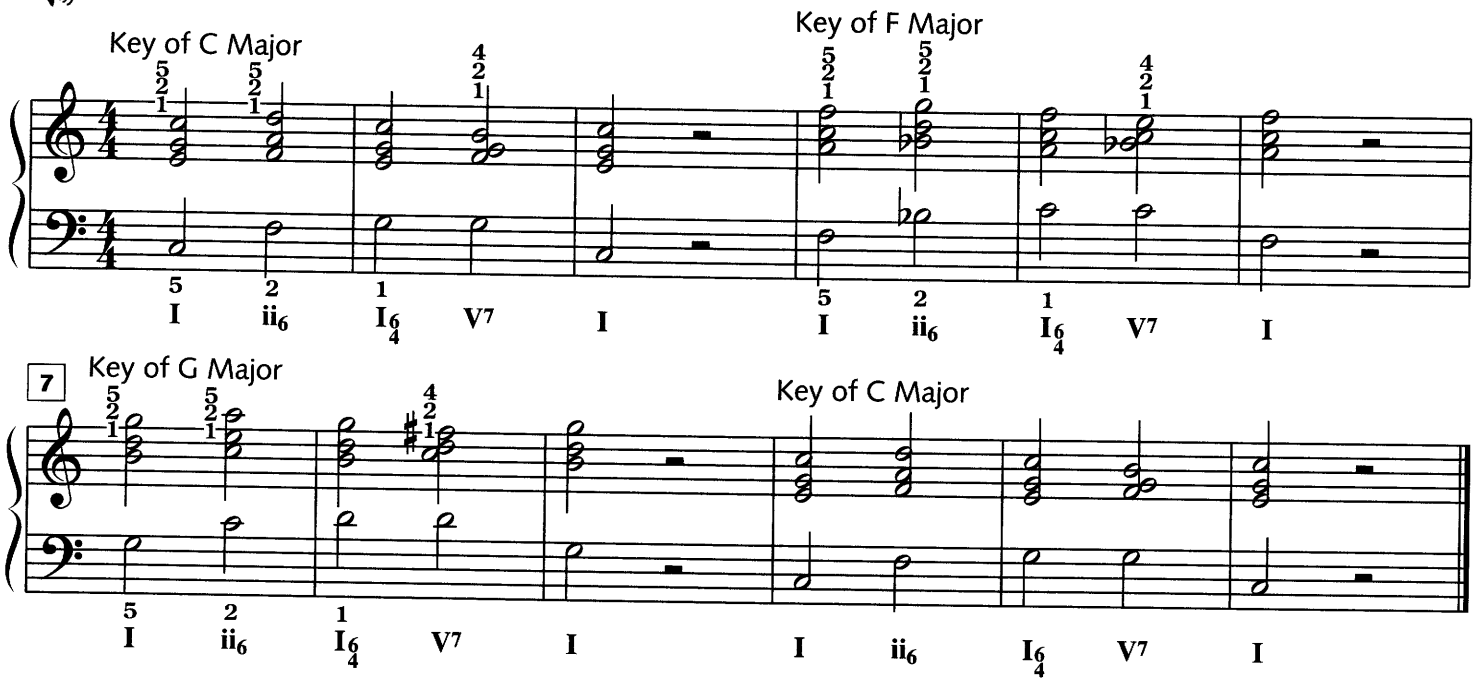


▶ Transpose each progression to G major, F major, A harmonic minor and C harmonic minor.

Playing the I–ii$_6$–I$_{6/4}$–V^7–I Chord Progression

Play the **I–ii$_6$–I$_{6/4}$–V^7–I** chord progression exercise:

10-1



Practice the above exercise in the following keys:

10-2	1.	D	G	A	D	**major**
10-3	2.	E	A	B	E	**major**
10-4	3.	D♭	G♭	A♭	D♭	**major**
10-5	4.	E♭	A♭	B♭	E♭	**major**
10-6	5.	A	D	E	A	**harmonic minor**
10-7	6.	B	E	F♯	B	**harmonic minor**
10-8	7.	C	F	G	C	**harmonic minor**
10-9	8.	B♭	E♭	F	B♭	**harmonic minor**

Solo Repertoire

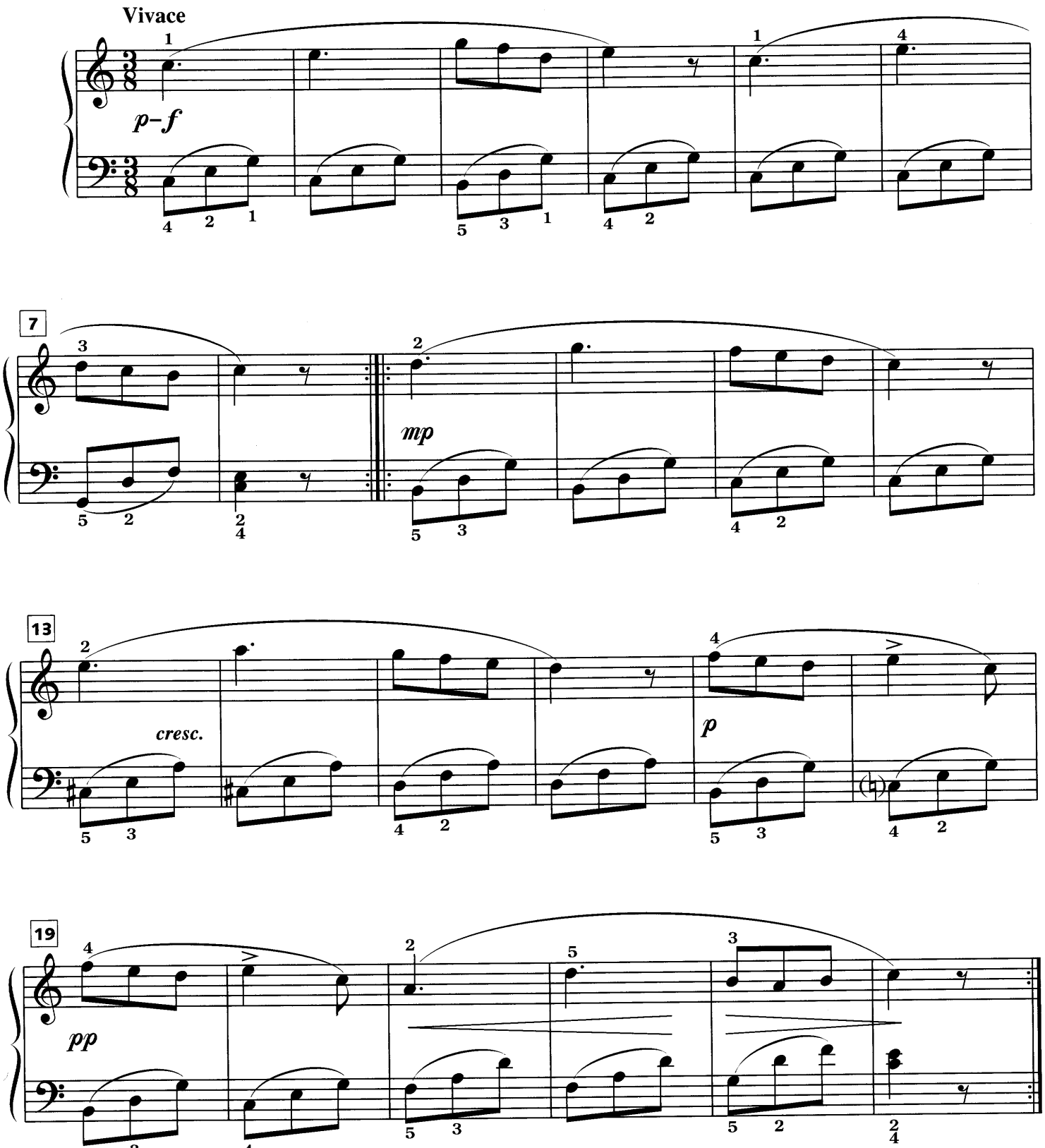
Before playing:
- Find the ii chords.
- Label the ii^6–V^7–I chord progression.

While playing:
- Play the RH a little louder than the LH.
- Use subtle *crescendos* and *diminuendos* to shape each phrase.

Waltz

10-11

Anton Diabelli
(1781–1858)

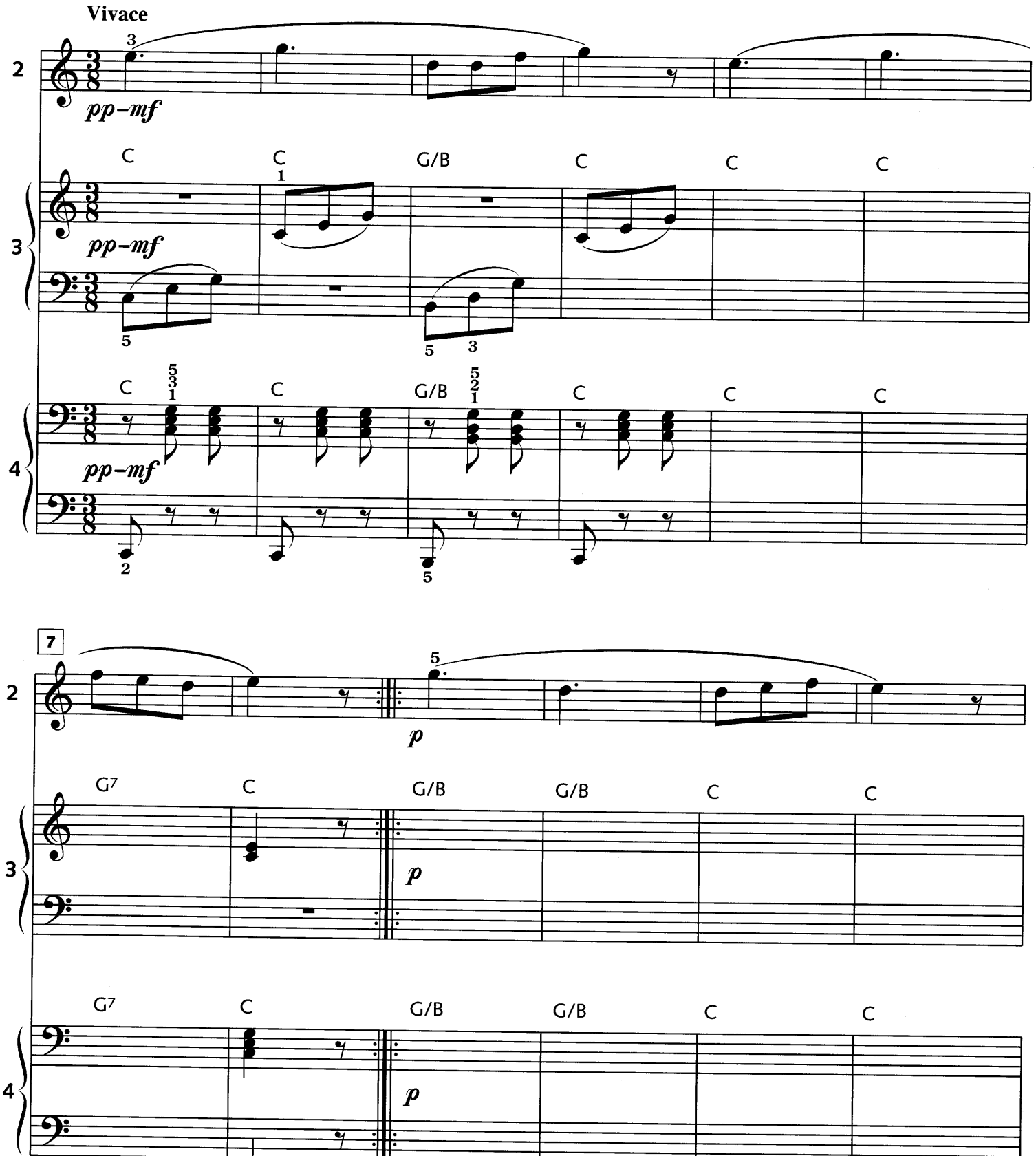


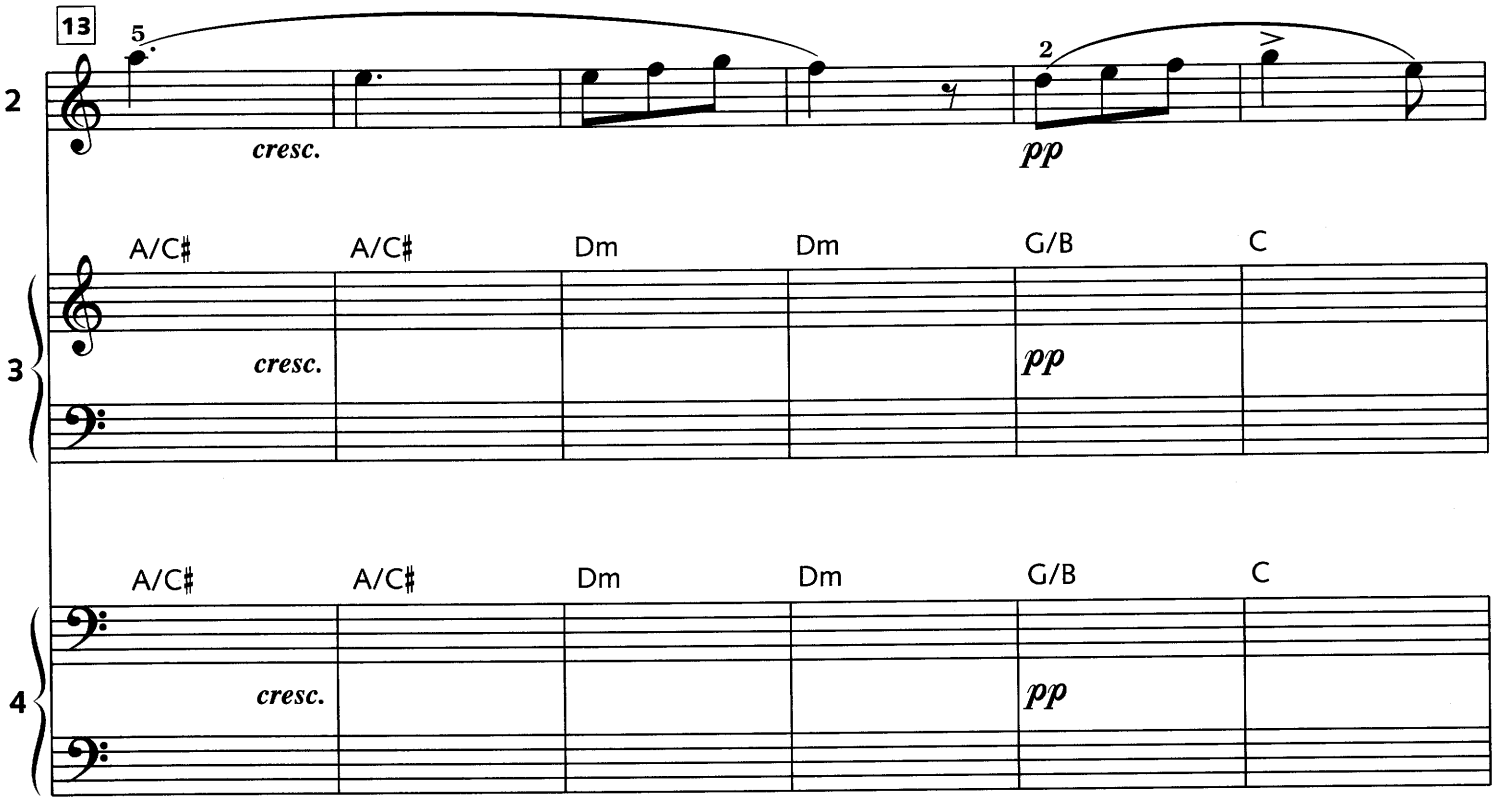
Ensemble Repertoire

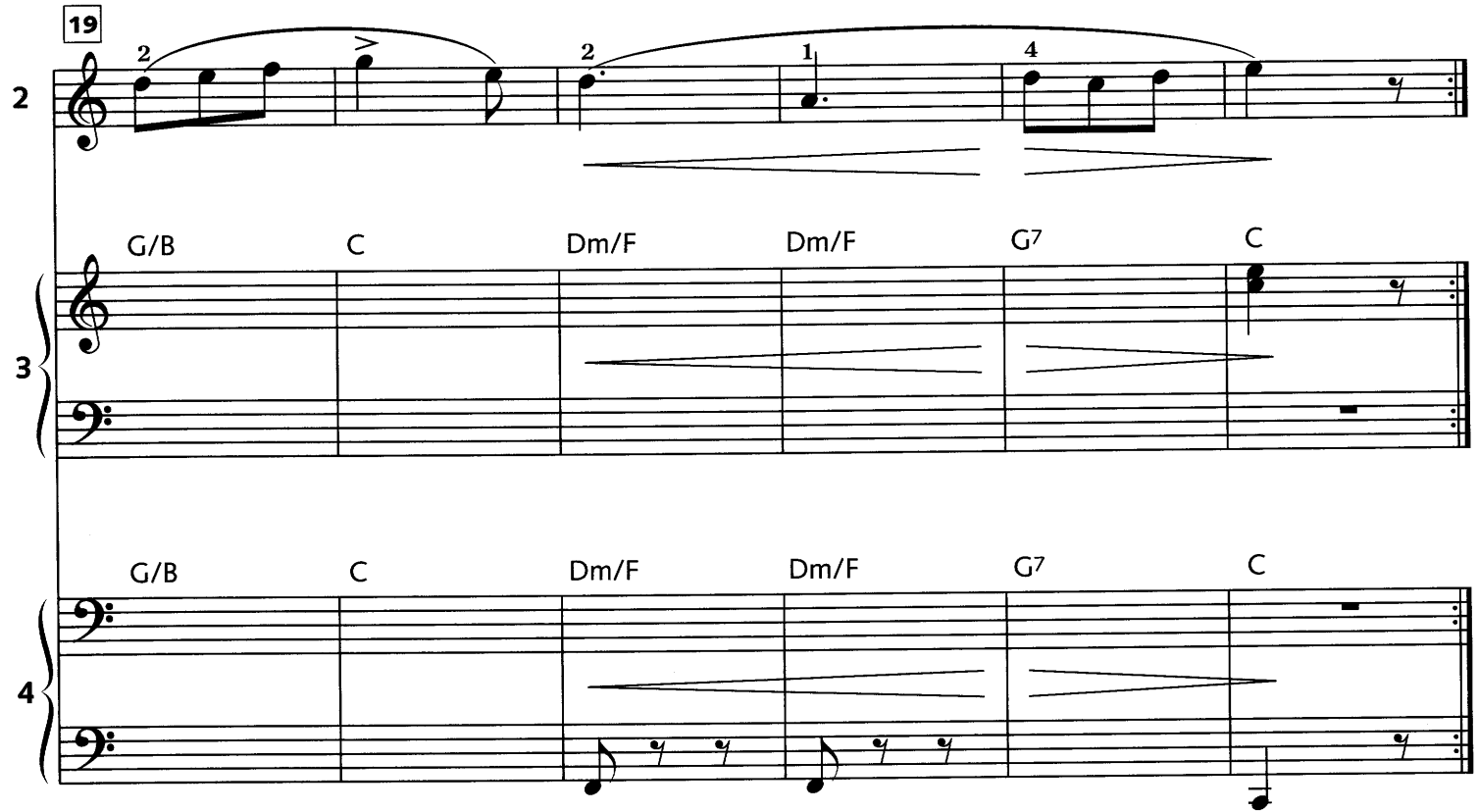
Play the four-part ensemble using the indicated chords to complete parts 3 and 4.

Part 1: Diabelli *Waltz* (page 243)
Part 2: Countermelody
Part 3: Broken chords
Part 4: Waltz bass with bottom notes of triads and inversions in LH

10-12




13
2
cresc.
pp
3
A/C♯ A/C♯ Dm Dm G/B C
cresc.
pp
4
A/C♯ A/C♯ Dm Dm G/B C
cresc.
pp


19
2
3
G/B C Dm/F Dm/F G7 C
4
G/B C Dm/F Dm/F G7 C

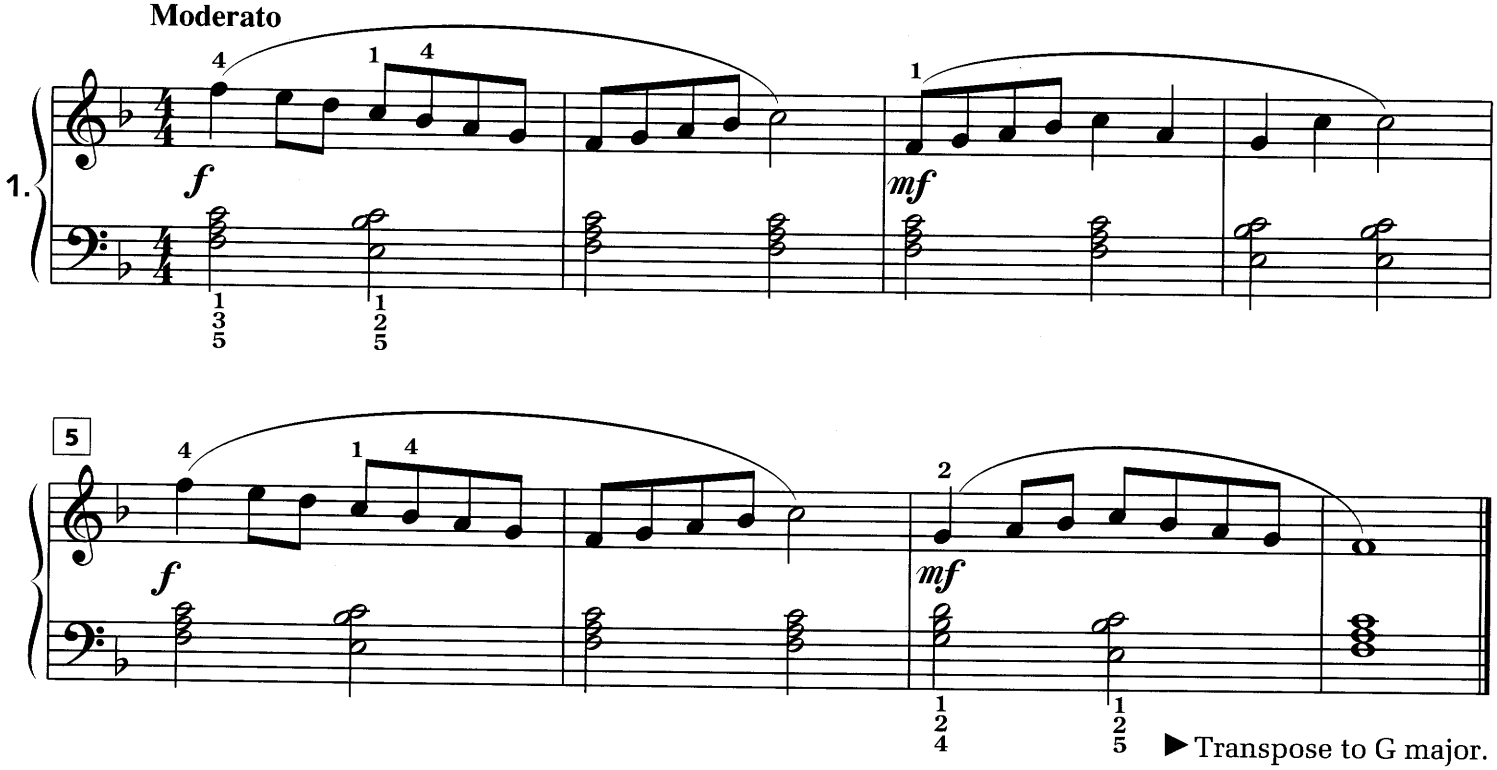
Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

Use the following practice directions:

1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

10-13

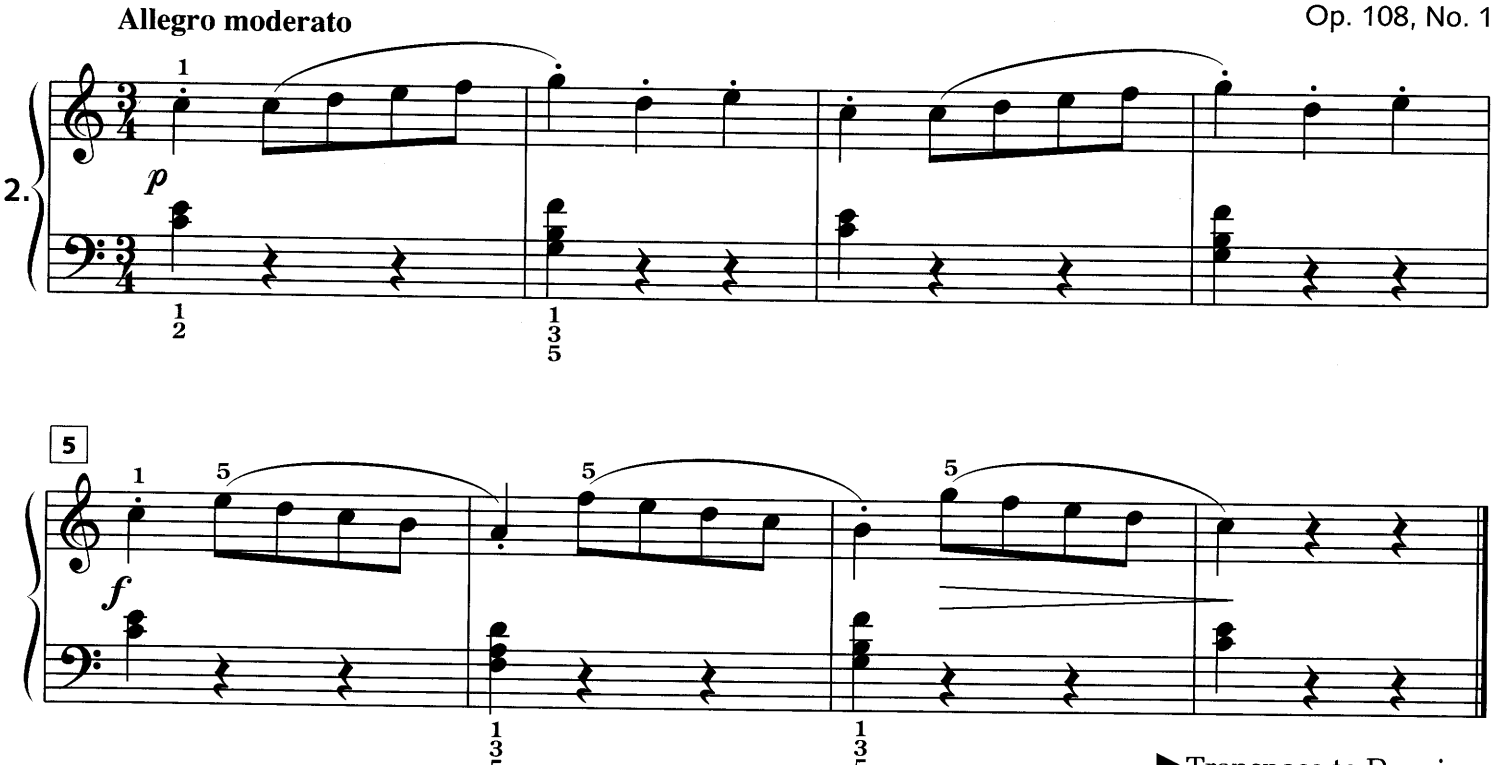


▶ Transpose to G major.

Dance

10-14

Ludvig Schytte (1848–1909)
Op. 108, No. 1

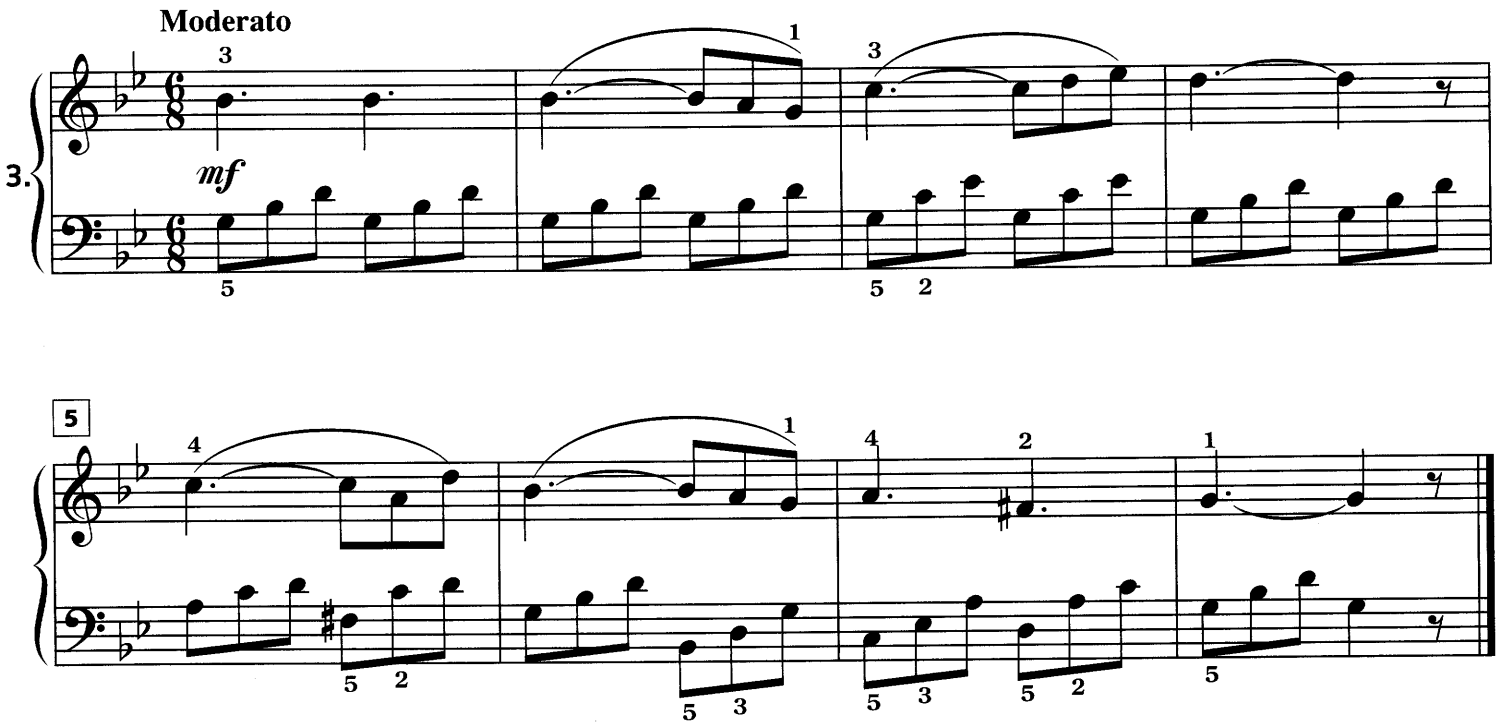


▶ Transpose to D major.

Etude

10-15

Cornelius Gurlitt (1820–1901)
Op. 82, No. 43

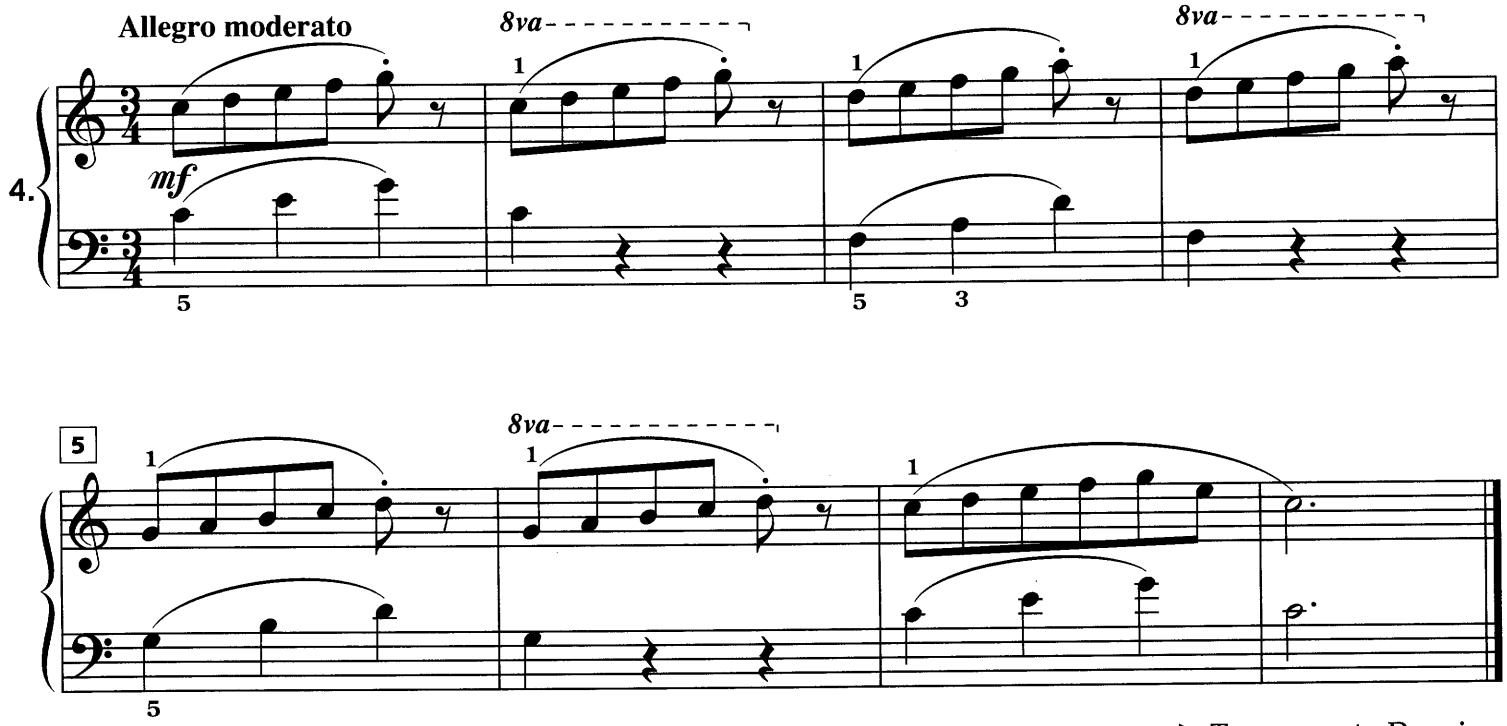


▶ Transpose to A minor.

Study

10-16

Ferdinand Beyer (1803–1863)
Op. 101, No. 62

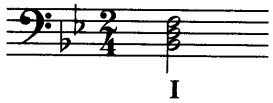


▶ Transpose to D major.

Harmonization

1. Harmonize with a block chord accompaniment.

Block Chord Accompaniment

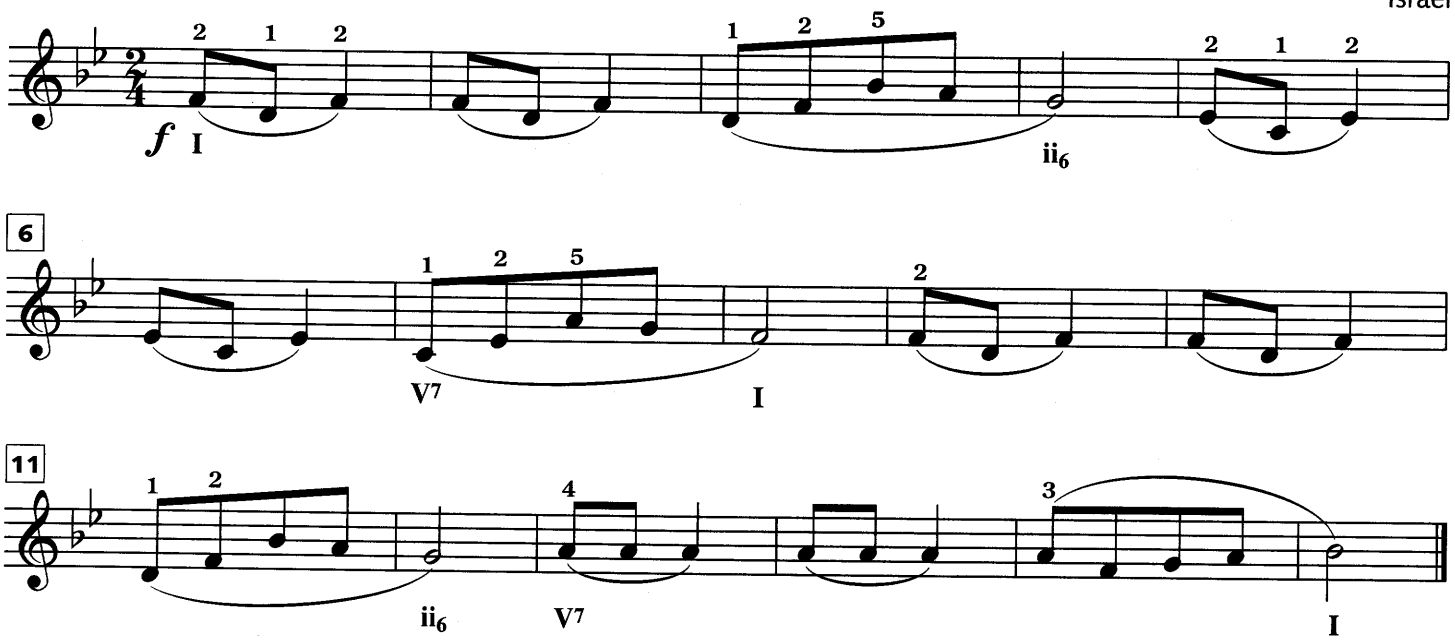


10-17

HANUKKAH

Moderately slow

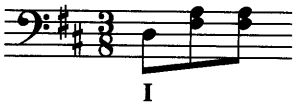
Israel



▶ Transpose to C major.

2. Using I, V7 and ii_6 chords, harmonize with a waltz style accompaniment. Write the Roman numeral name of each chord on the line below the staff.

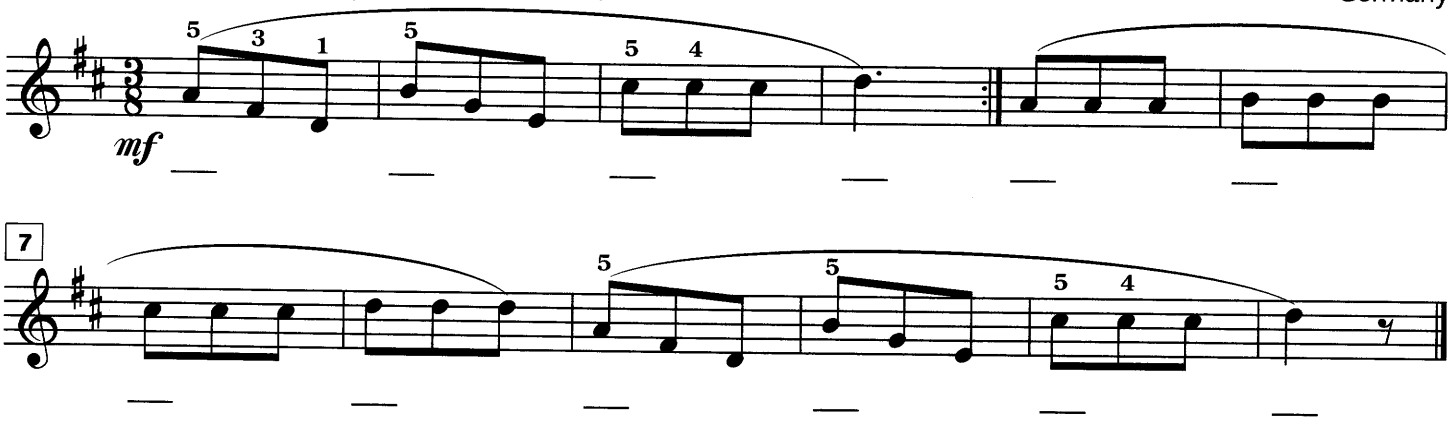
Waltz Style Accompaniment



10-18

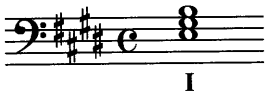
Andantino *(slightly faster than Andante)*

Germany

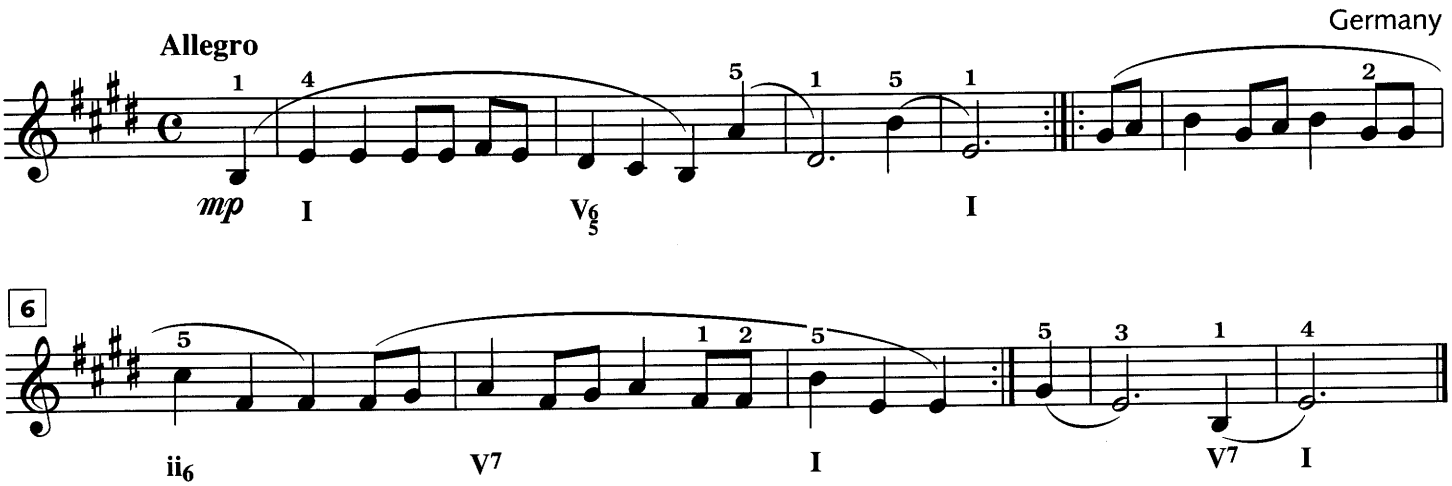


3. Harmonize with a block chord accompaniment.

Block Chord Accompaniment



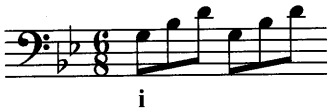
10-19



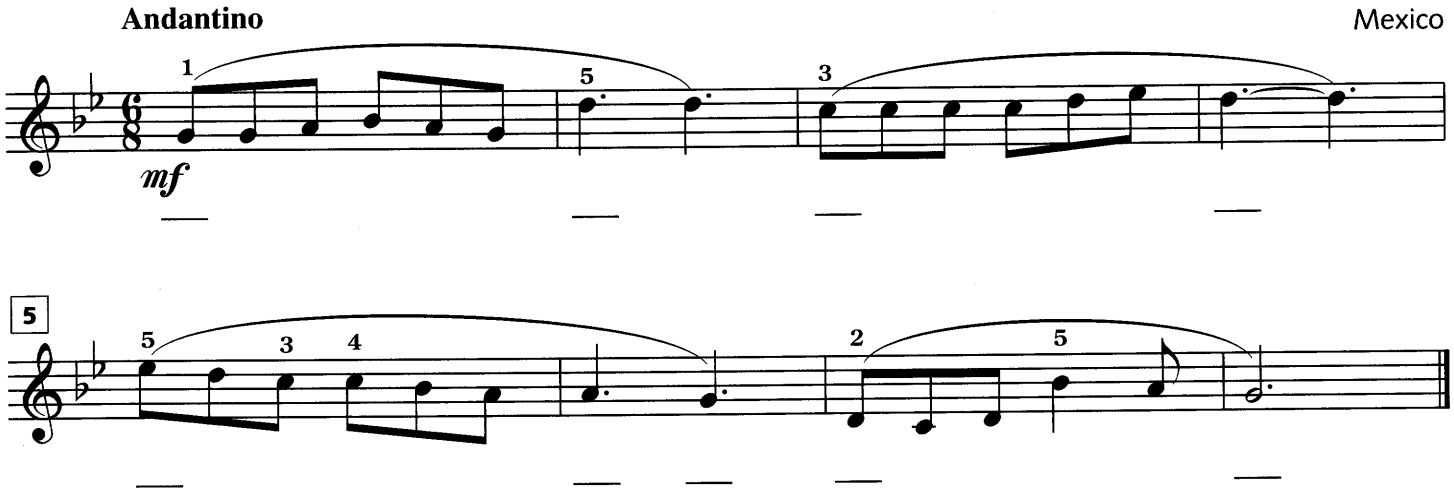
▶ Transpose to F major.

4. Using i, $i_{\substack{6\\4}}$, $iv_{\substack{6\\4}}$, V^7 and $ii^{o}{}_6$ chords, harmonize with a broken chord accompaniment. Write the Roman numeral name of each chord on the line below the staff.

Broken Chord Accompaniment



10-20



▶ Transpose to A minor.

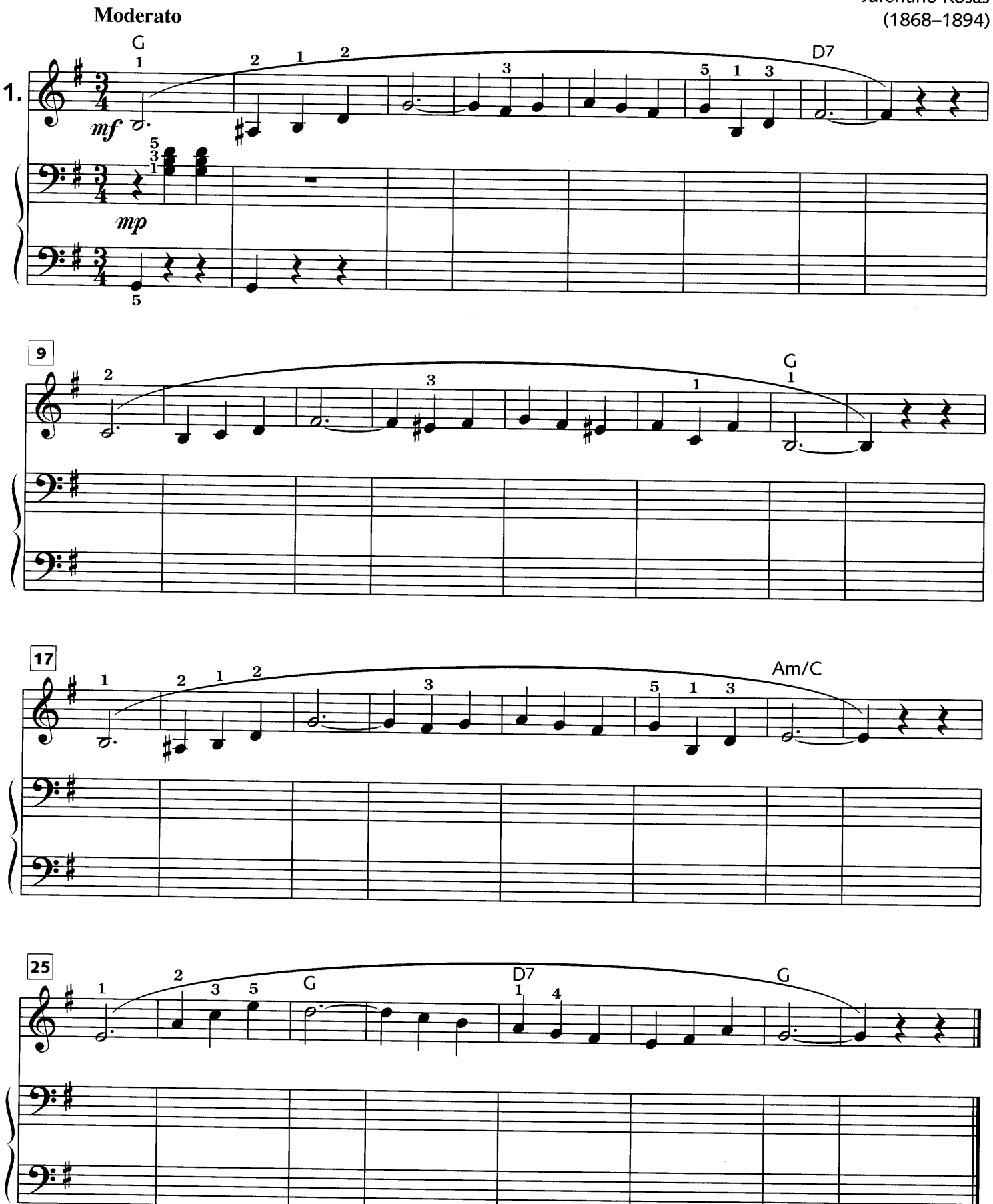
Harmonization with Two-Hand Accompaniment

Using the indicated chords, create a two-hand accompaniment for the following melodies by continuing the pattern given in the first two measures.

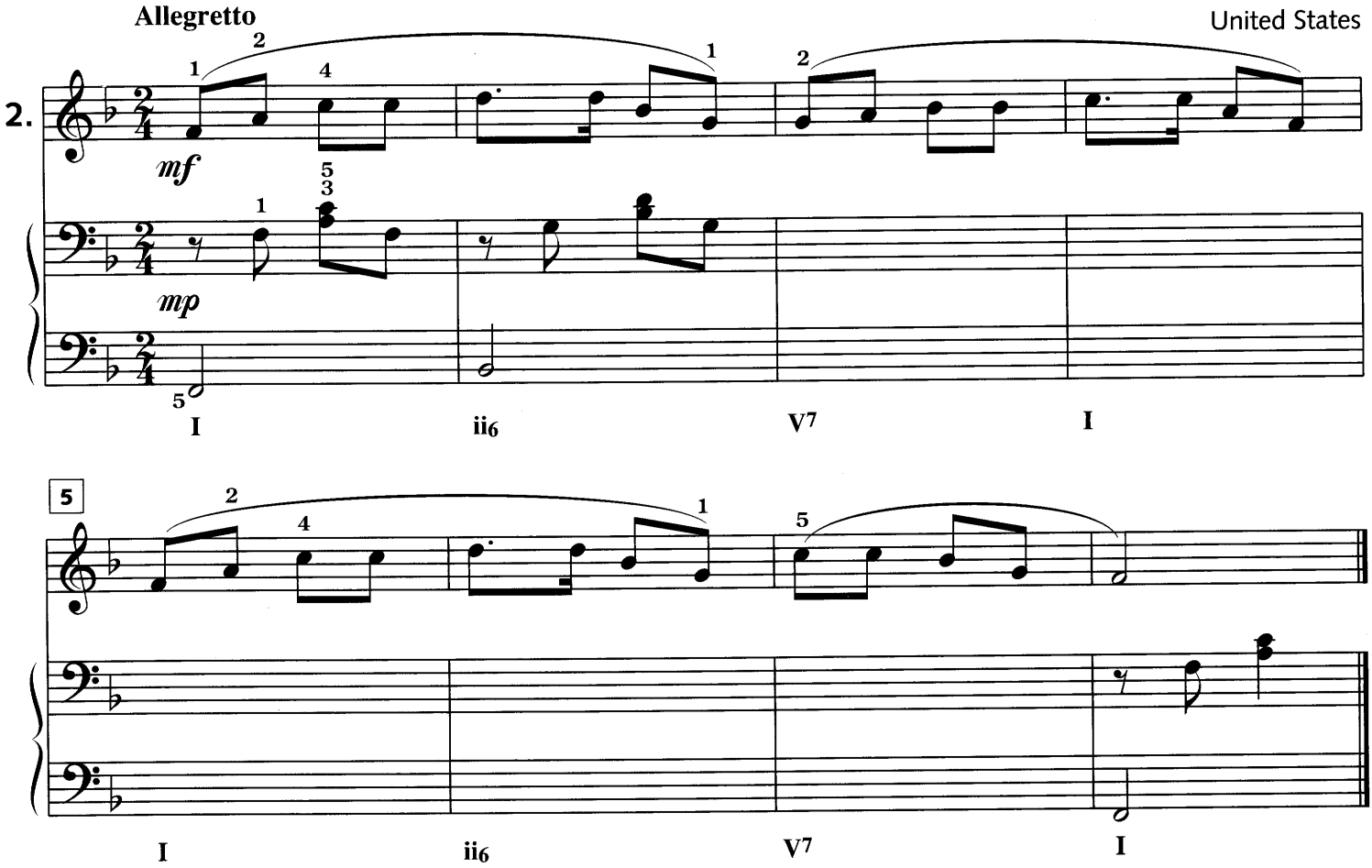
10-21

Over the Waves

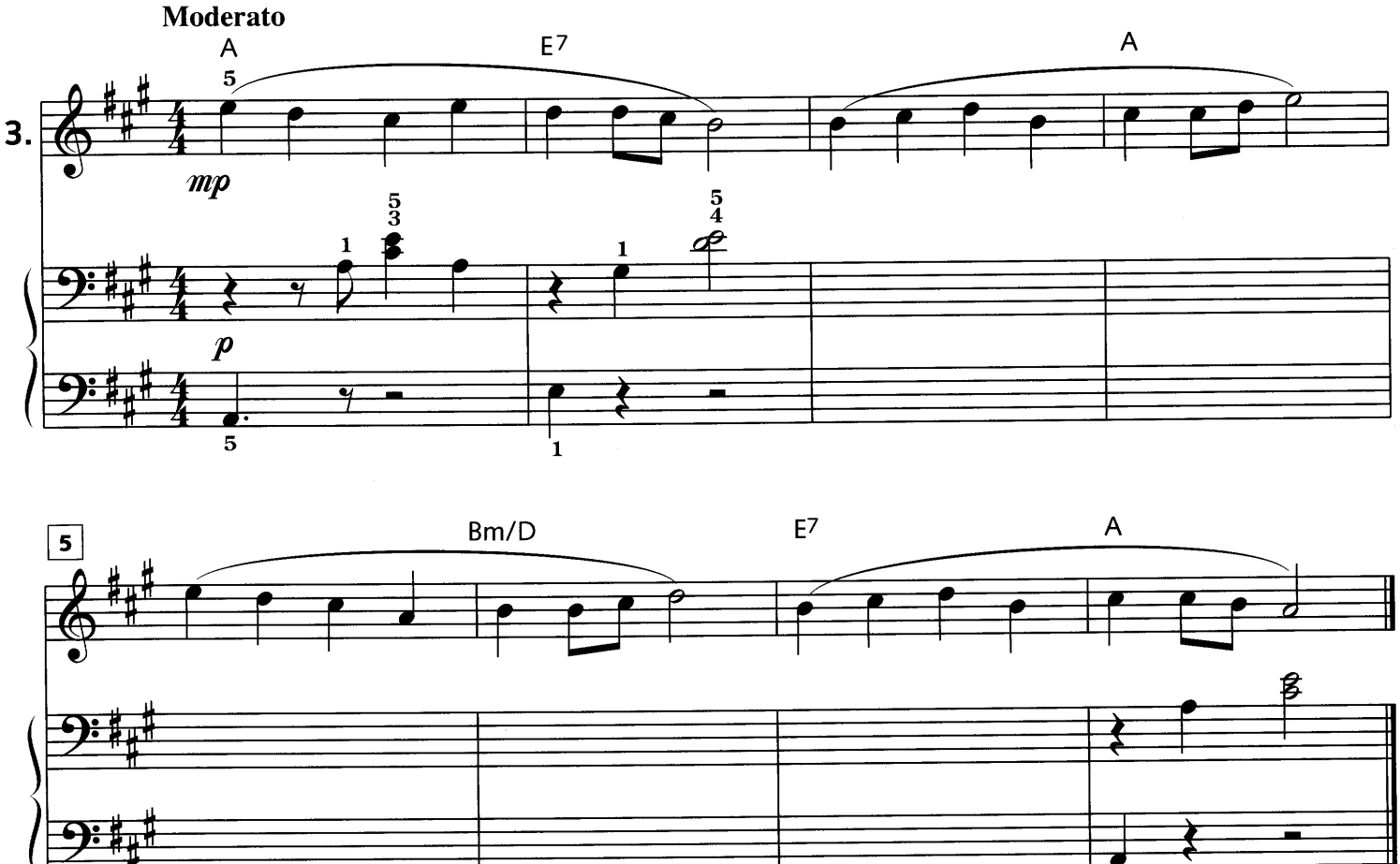
Jurentino Rosas
(1868–1894)



10-22


Allegretto
United States
2.
mf
mp
I
ii6
V7
I
5
I
ii6
V7
I

10-23


Moderato
A
E7
A
3.
mp
p
5
Bm/D
E7
A

Unit 20

The vi Chord

Objectives

Upon completion of this unit the student will be able to:

1. Play I–vi–IV–ii$_6$–I$^6_4$–V^7–I chord progressions in all major and minor keys.
2. Perform solo repertoire that uses submediant harmonies.
3. Improvise melodies over primary and secondary chords in major and minor keys.
4. Sight-read and transpose music that uses submediant chords.
5. Harmonize and transpose melodies with submediant chords.
6. Create two-hand accompaniments from chord symbols.

Assignments

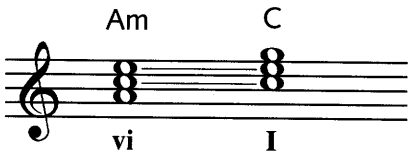
Week of _____

Write your assignments for the week in the space below.

The vi Chord

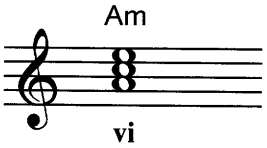
The vi chord (submediant) is often substituted for the I chord, since the chords have two notes in common.

Key of C Major:



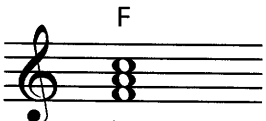
In major keys, the vi chord is a minor triad.

Key of C Major:



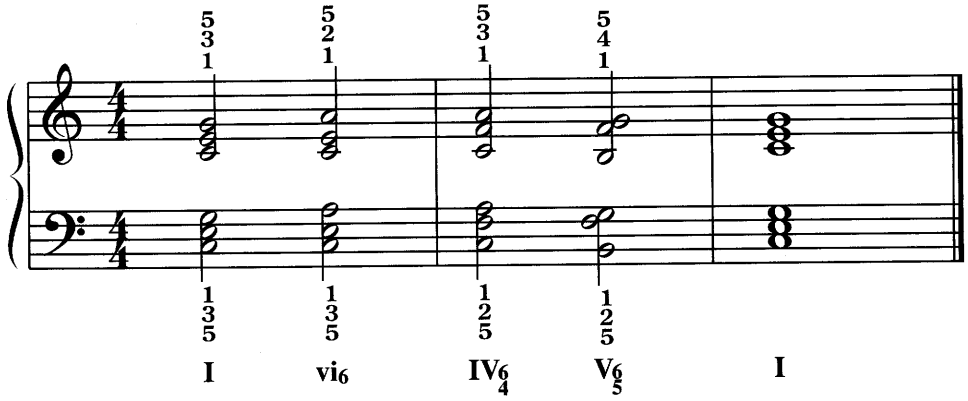
In natural and harmonic minor keys, the VI chord is a major triad.

Key of A Minor:



Playing a Chord Progression with the vi Chord

Play the following chord progression hands separately.

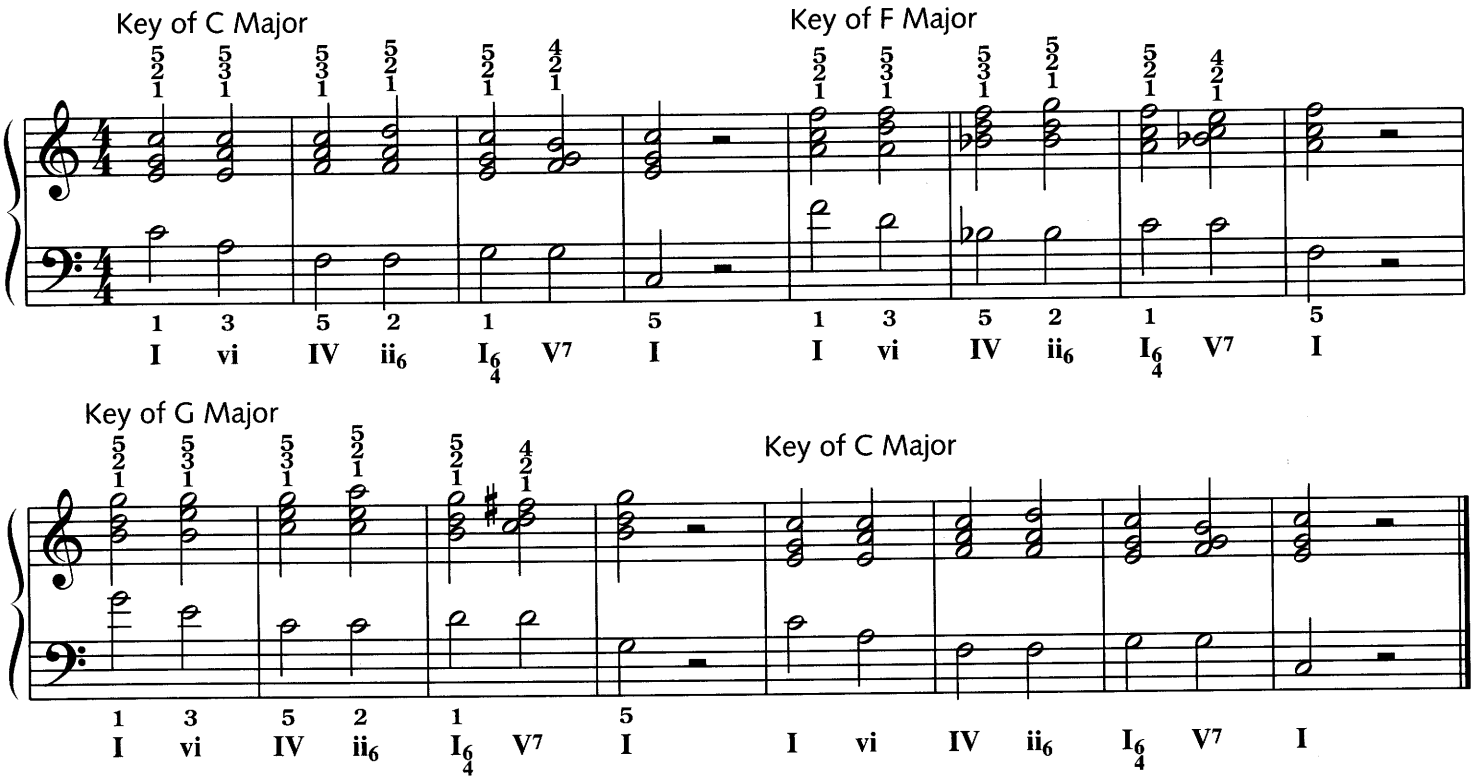


▶ Transpose to G major, F major, A harmonic minor and C harmonic minor.

Playing the I–vi–IV–ii6–I6 4–V7–I Chord Progression

Play the **I–vi–IV–ii$_6$–I$_{\frac{6}{4}}$–V^7–I** chord progression exercise:

10-24



Practice the above exercise in the following keys:

10-25 1. **D G A D major**

10-26 2. **E A B E major**

10-27 3. **D♭ G♭ A♭ D♭ major**

10-28 4. **E♭ A♭ B♭ E♭ major**

10-29 5. **A D E A harmonic minor**

10-30 6. **B E F♯ B harmonic minor**

10-31 7. **C F G C harmonic minor**

10-32 8. **B♭ E♭ F B♭ harmonic minor**

10-33 9. **C♯ F♯ G♯ C♯ harmonic minor**

Solo Repertoire

Before playing:
- Notice the clef changes in the LH at measures 9 and 13.
- Find the vi chord.

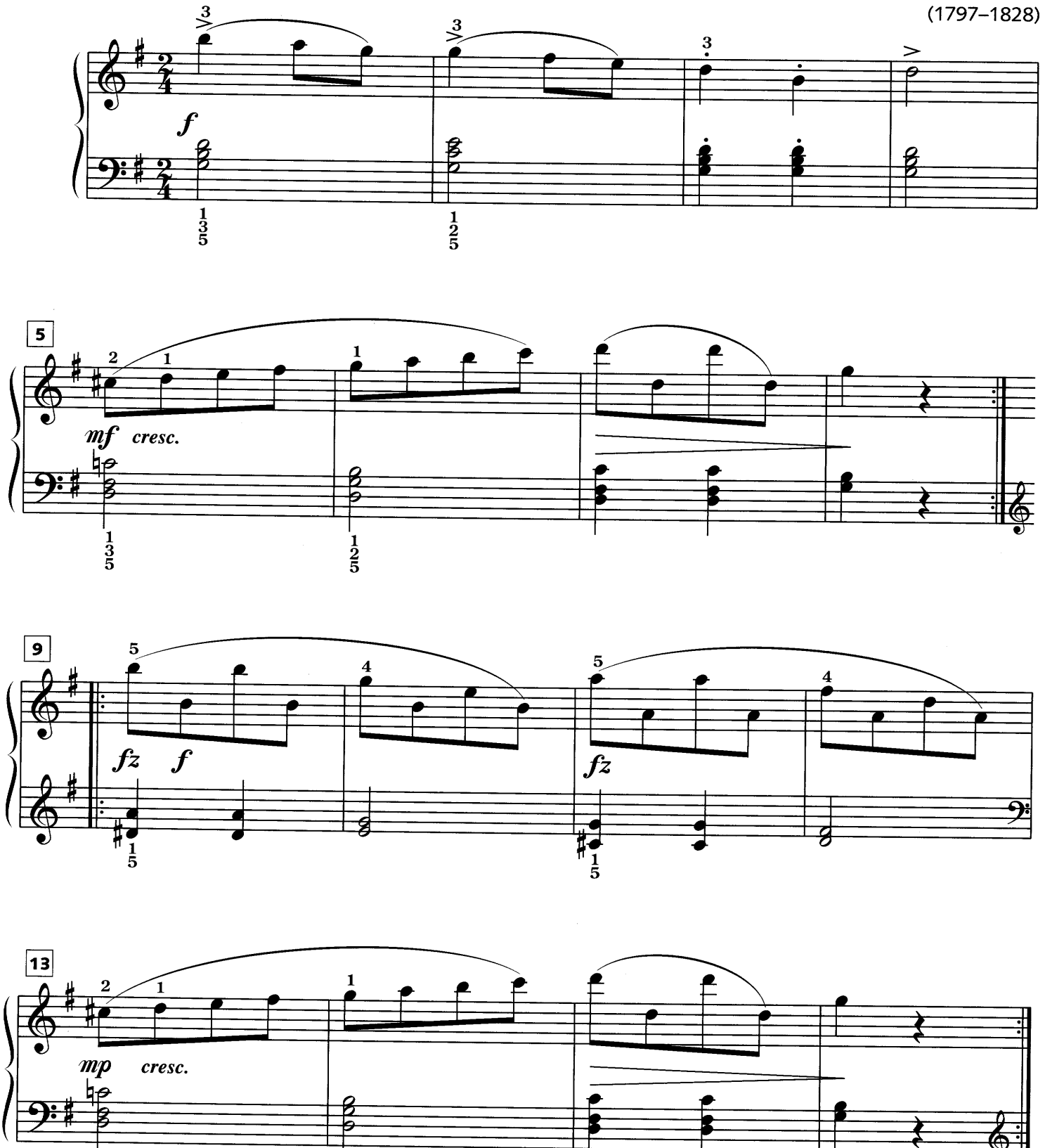
While playing:
- Play the RH a little louder than the LH.

10-34

ECOSSAISE

Allegretto

Franz Schubert
(1797–1828)



Improvisation from Chord Symbols

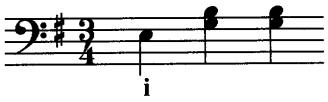
Using the chord progressions below, improvise RH melodies while the LH plays the suggested accompaniment style. (First play the LH chord progression using the suggested accompaniment style and observing the indicated meter.) You can use the suggested rhythm for your improvisation or create your own rhythm to complement the accompaniment. Notate your favorite improvisation.

Rules for Improvisation:

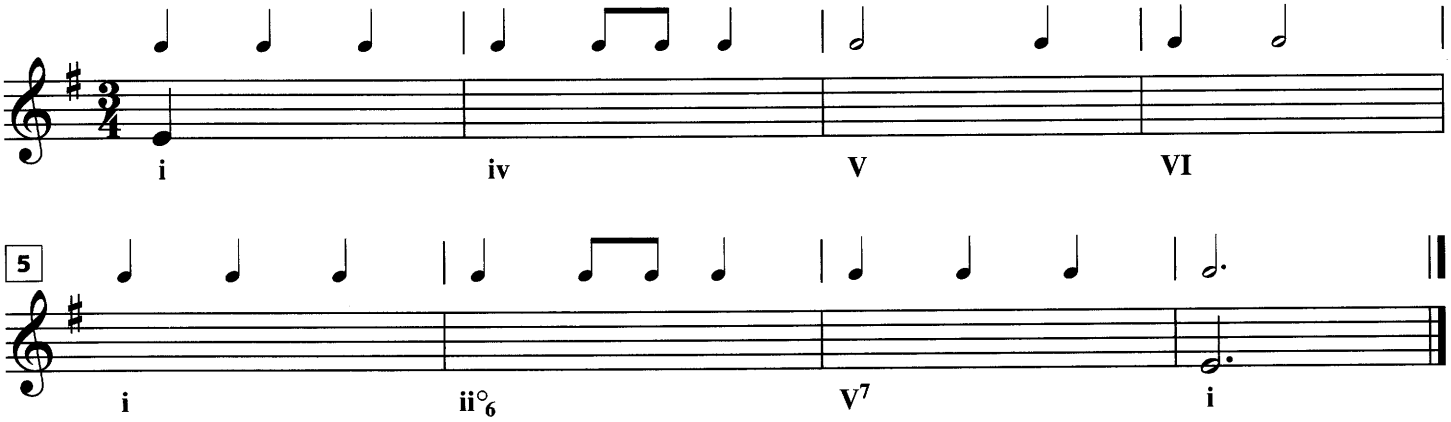
1. When the tonic chord is used, play mostly scale tones 1, 3 and 5 in the melody.
2. When the dominant chord is used, play mostly scale tones 2, 4, 5 and 7 in the melody.
3. When the subdominant chord is used, play mostly scale tones 1, 4 and 6 in the melody.
4. When the supertonic chord is used, play mostly scale tones 2, 4 and 6 in the melody.
5. When the submediant chord is used, play mostly scale tones 1, 3 and 6 in the melody.
6. Most improvisations begin and end on tonic.
7. The ear should always be the final guide in determining which melody notes to play.

10-35

1. Waltz Style Accompaniment

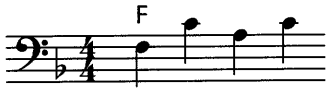


Key of E harmonic minor

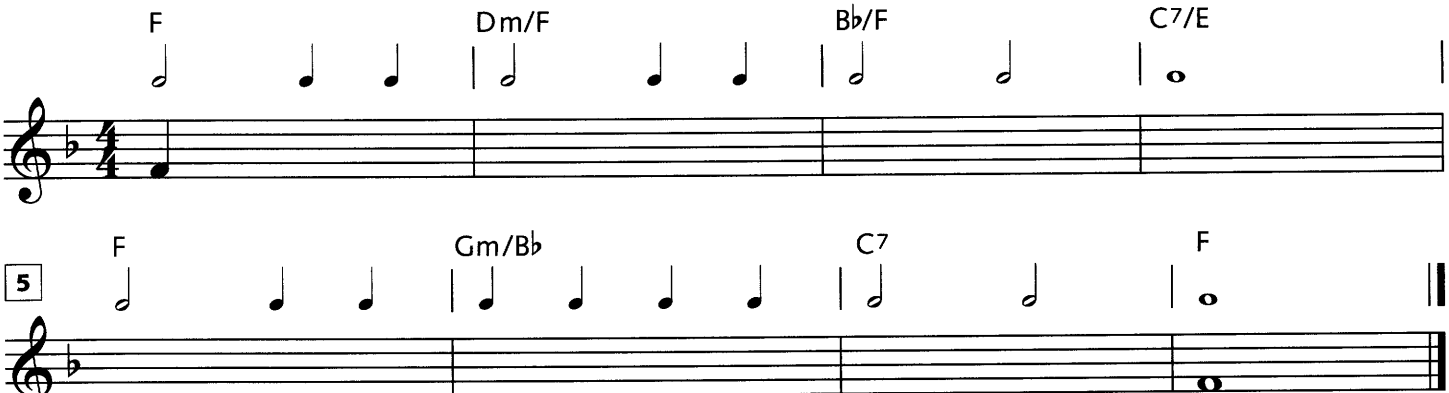


10-36

2. Alberti Bass Accompaniment



Key of F major



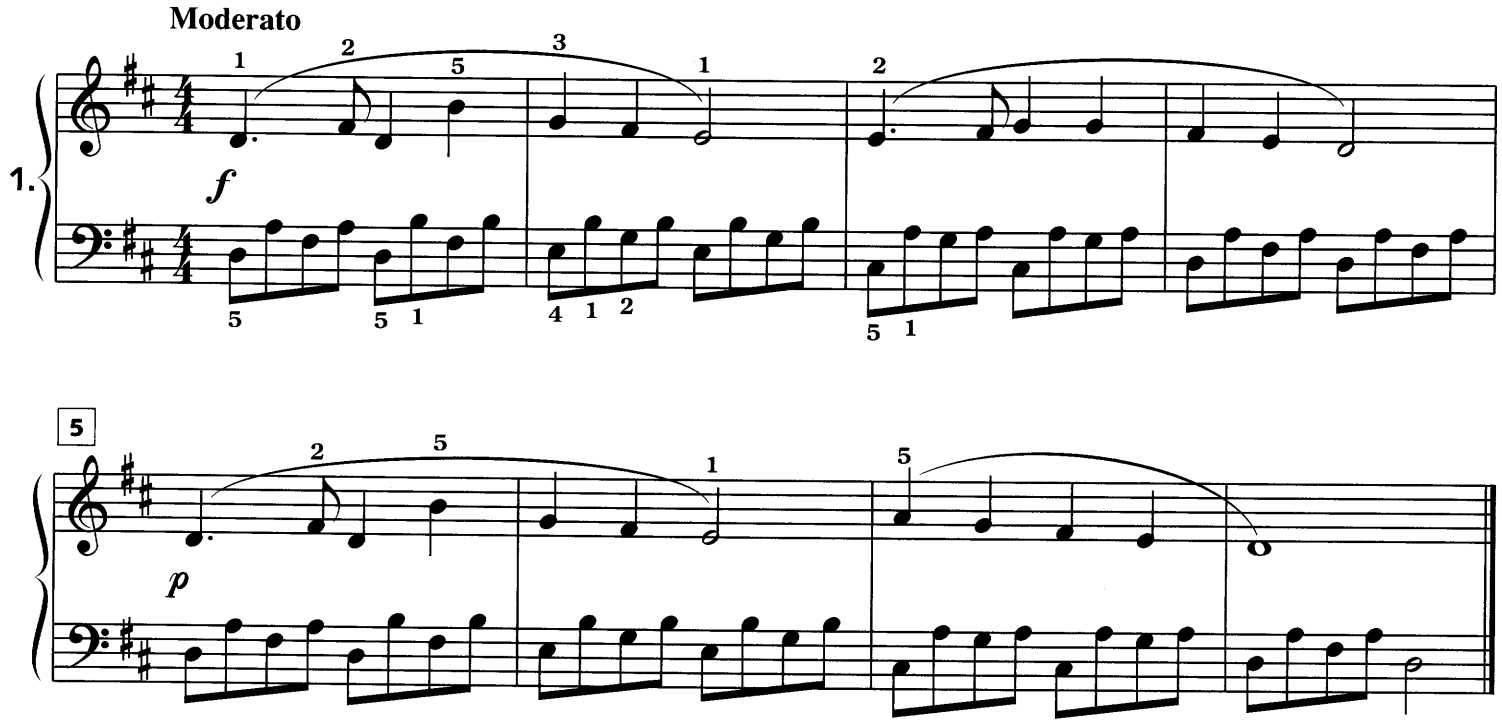
Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

Use the following practice directions:

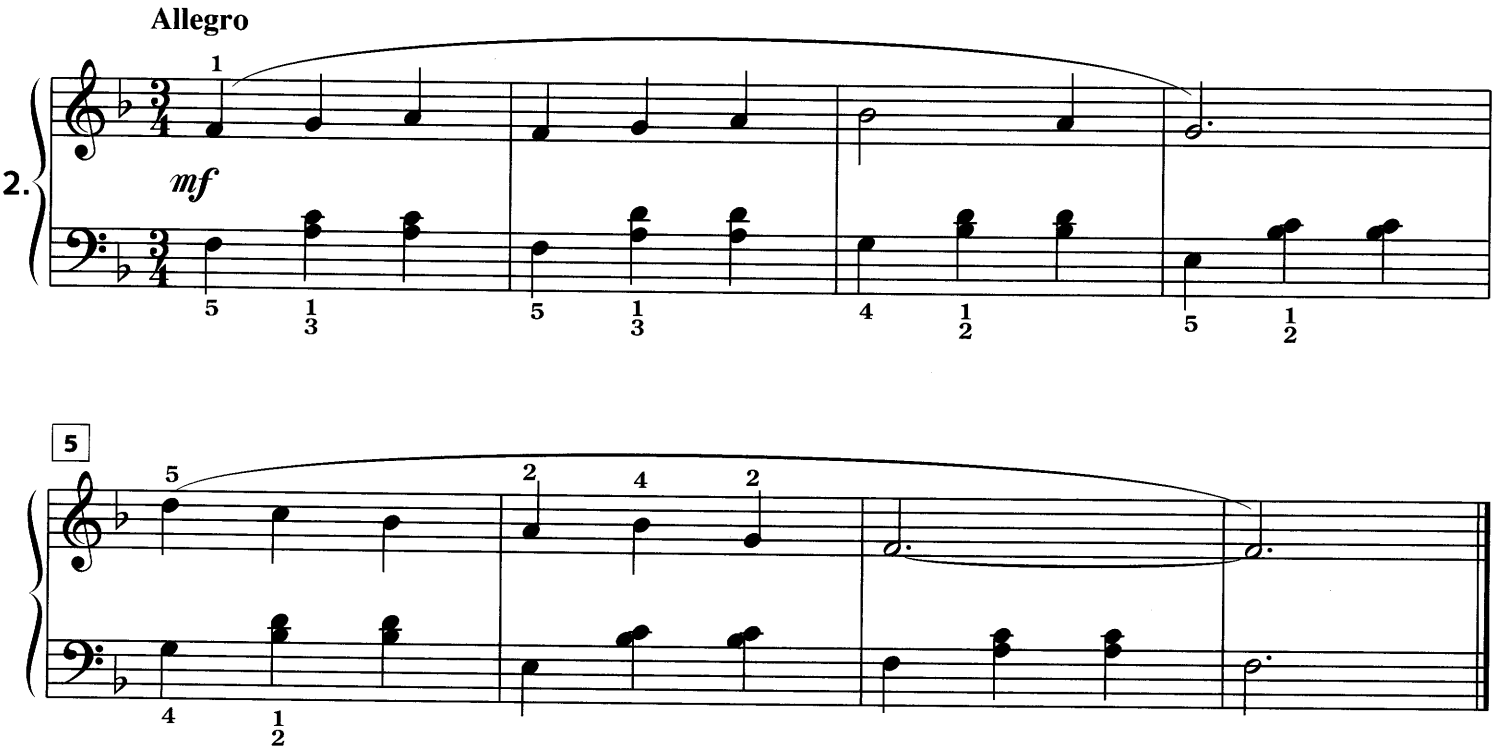
1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

10-37

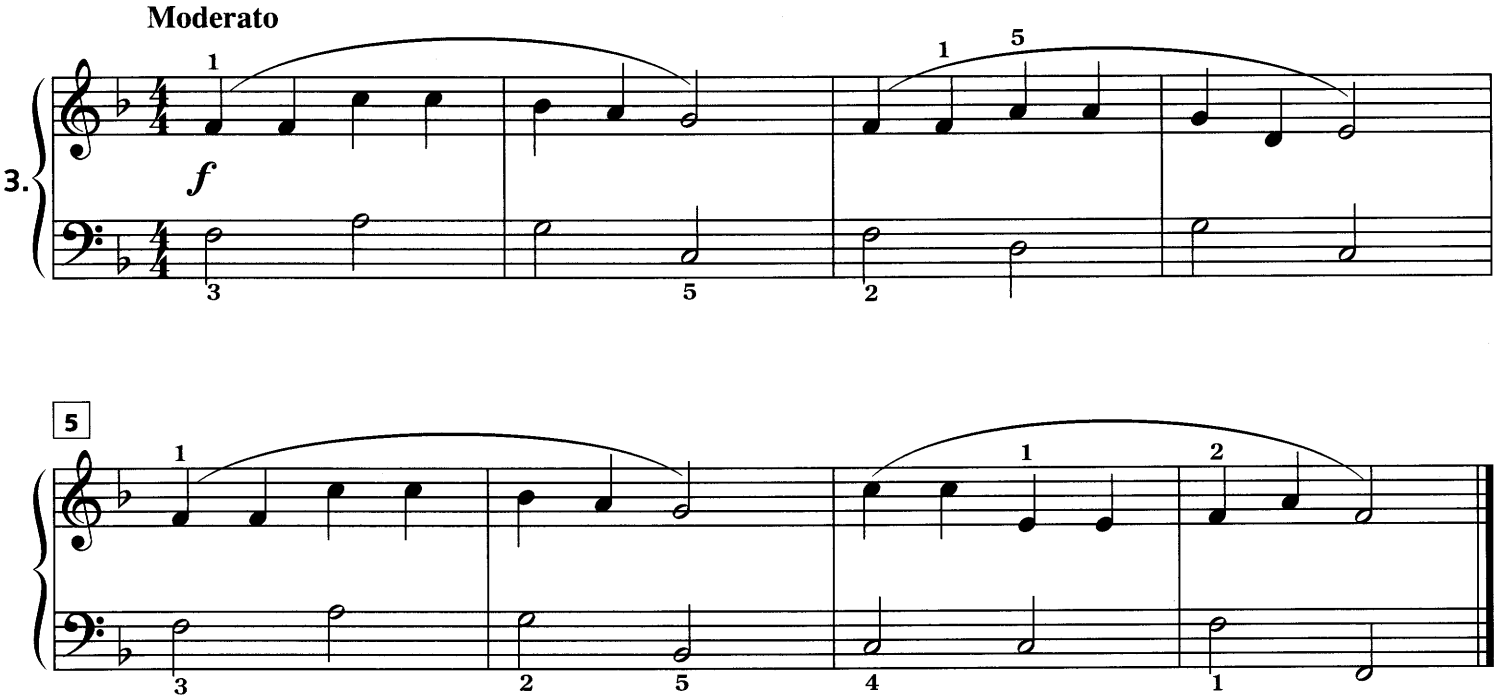


▶ Transpose to C major.

10-38



10-39

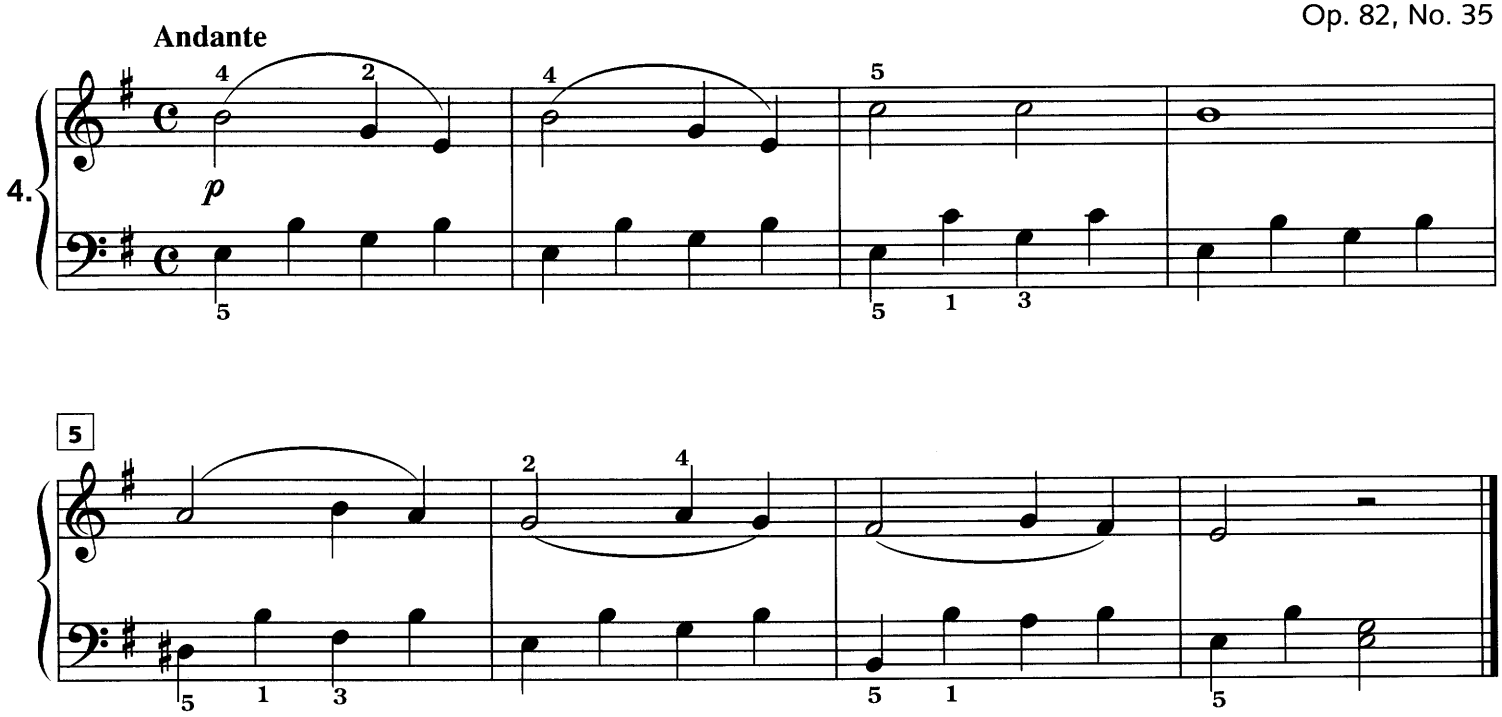


▶ Transpose to G major.

Etude

10-40

Cornelius Gurlitt (1820–1901)
Op. 82, No. 35

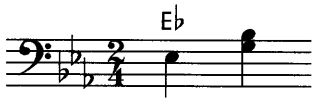


▶ Transpose to D minor.

Harmonization

Harmonize the following melodies with the indicated accompaniment style.

1. **Broken Chord Accompaniment**

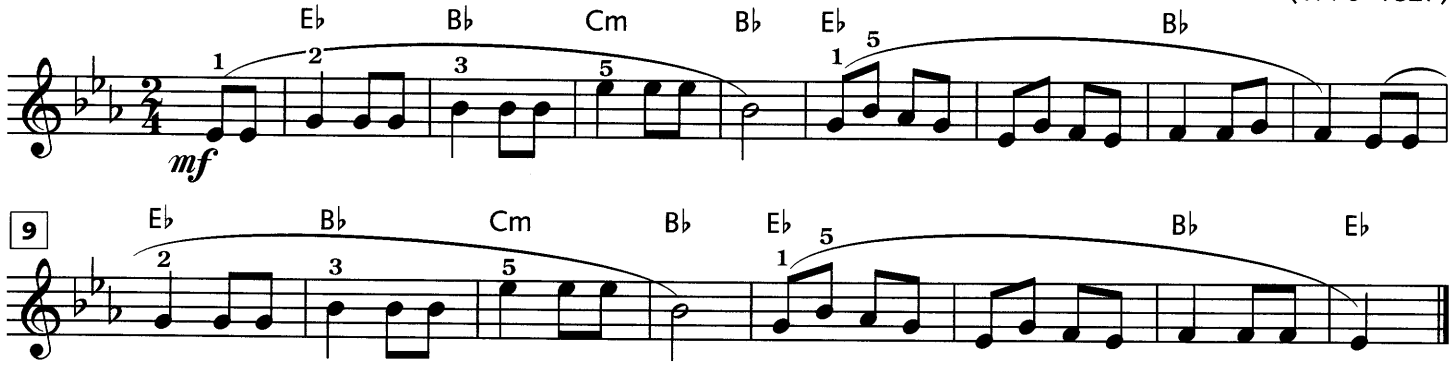


10-41

Ecossaise

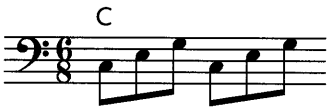
Ludwig van Beethoven (1770–1827)

Allegro con brio (quickly with vigor)



▶ Transpose to D major.

2. **Broken Chord Accompaniment**

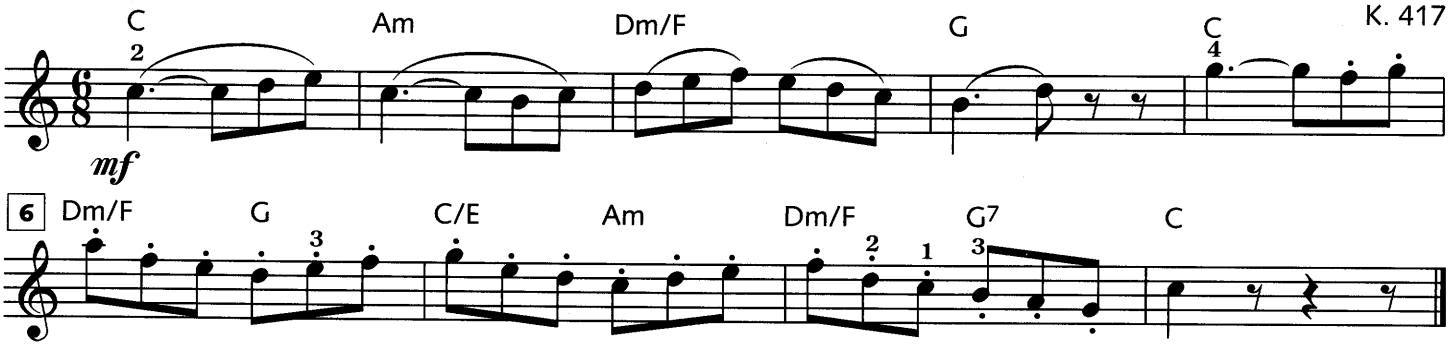


Concerto for Horn

10-42

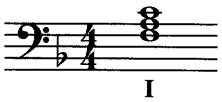
Wolfgang Amadeus Mozart (1756–1791)
K. 417

Allegro



▶ Transpose to D major.

3. **Block Chord Accompaniment**

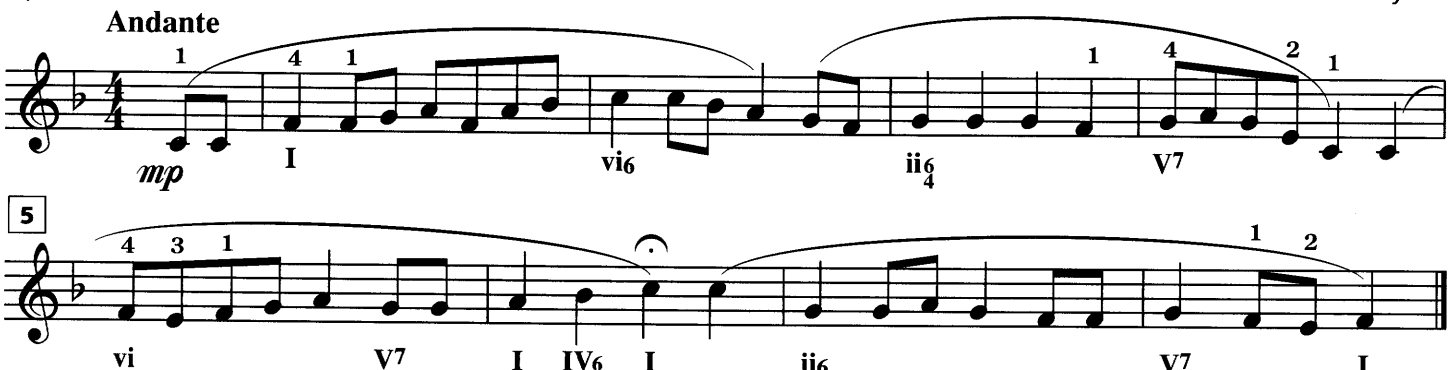


Simple Gifts

10-43

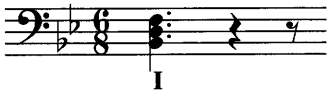
Shaker Hymn

Andante



Using I, V^7, IV, vi and ii chords, harmonize with a block chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

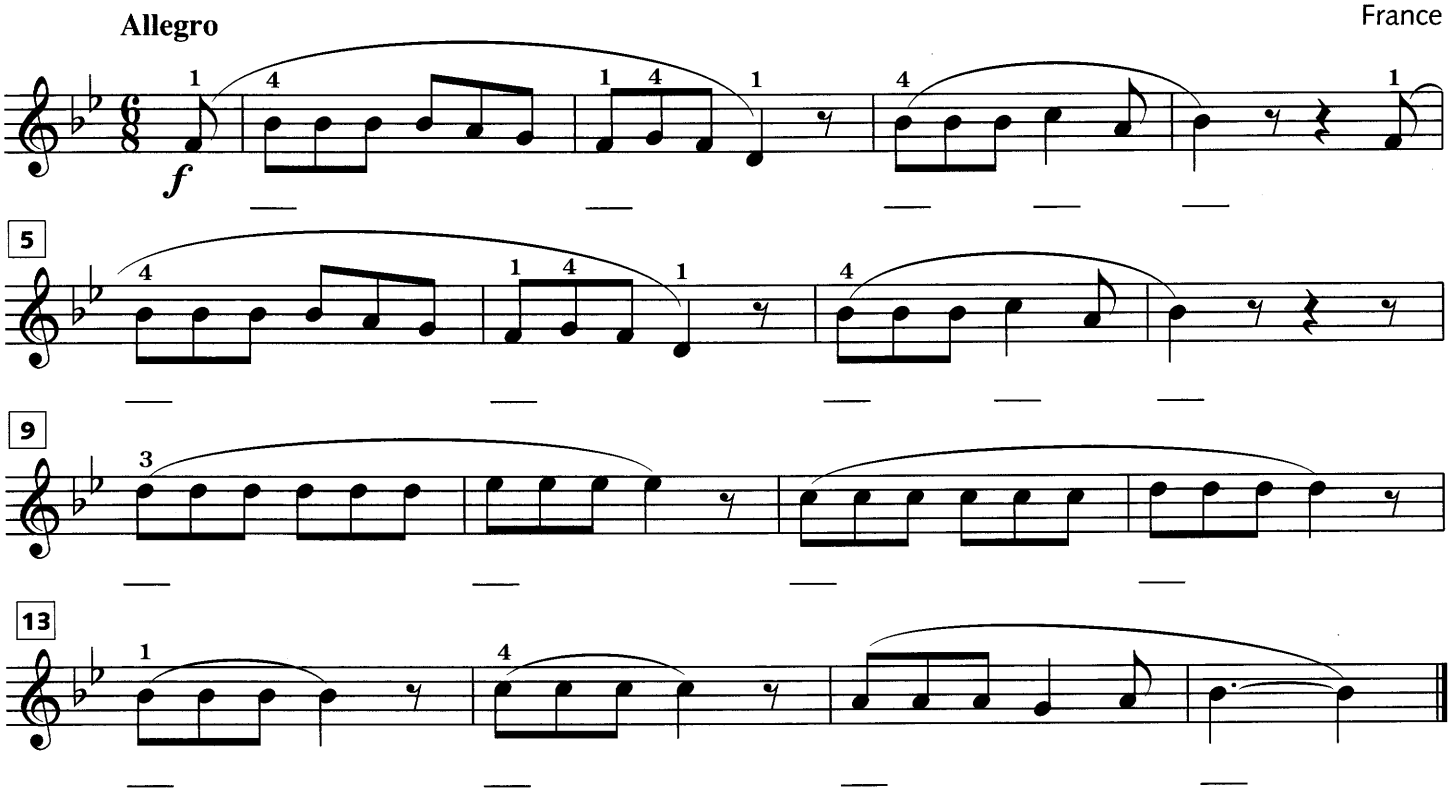
4. **Block Chord Accompaniment**



10-44

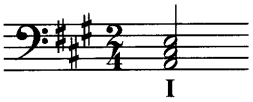
VIVE L'AMOUR

France



▶ Transpose to C major.

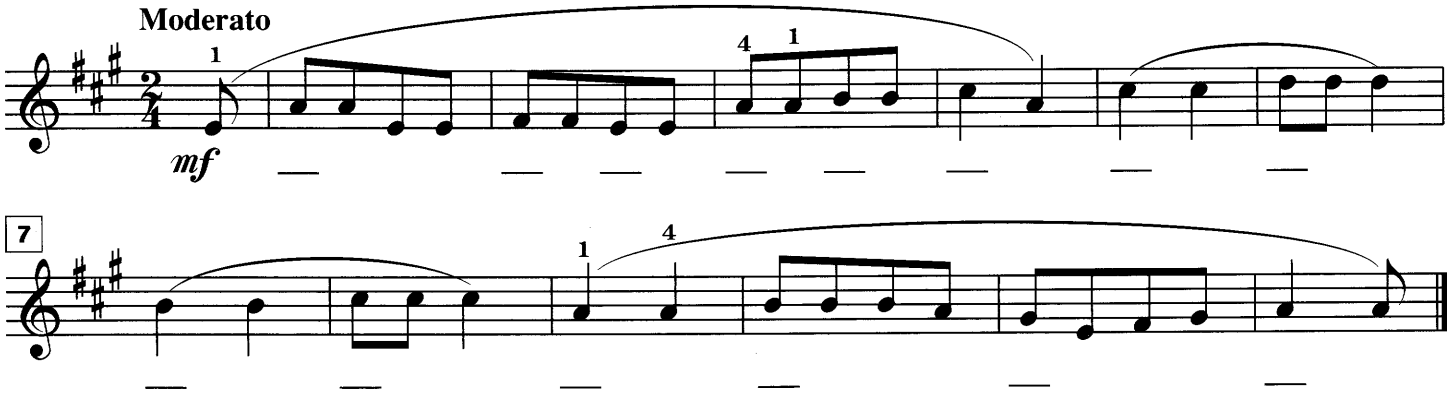
5. **Block Chord Accompaniment**



BINGO

10-45

Scotland

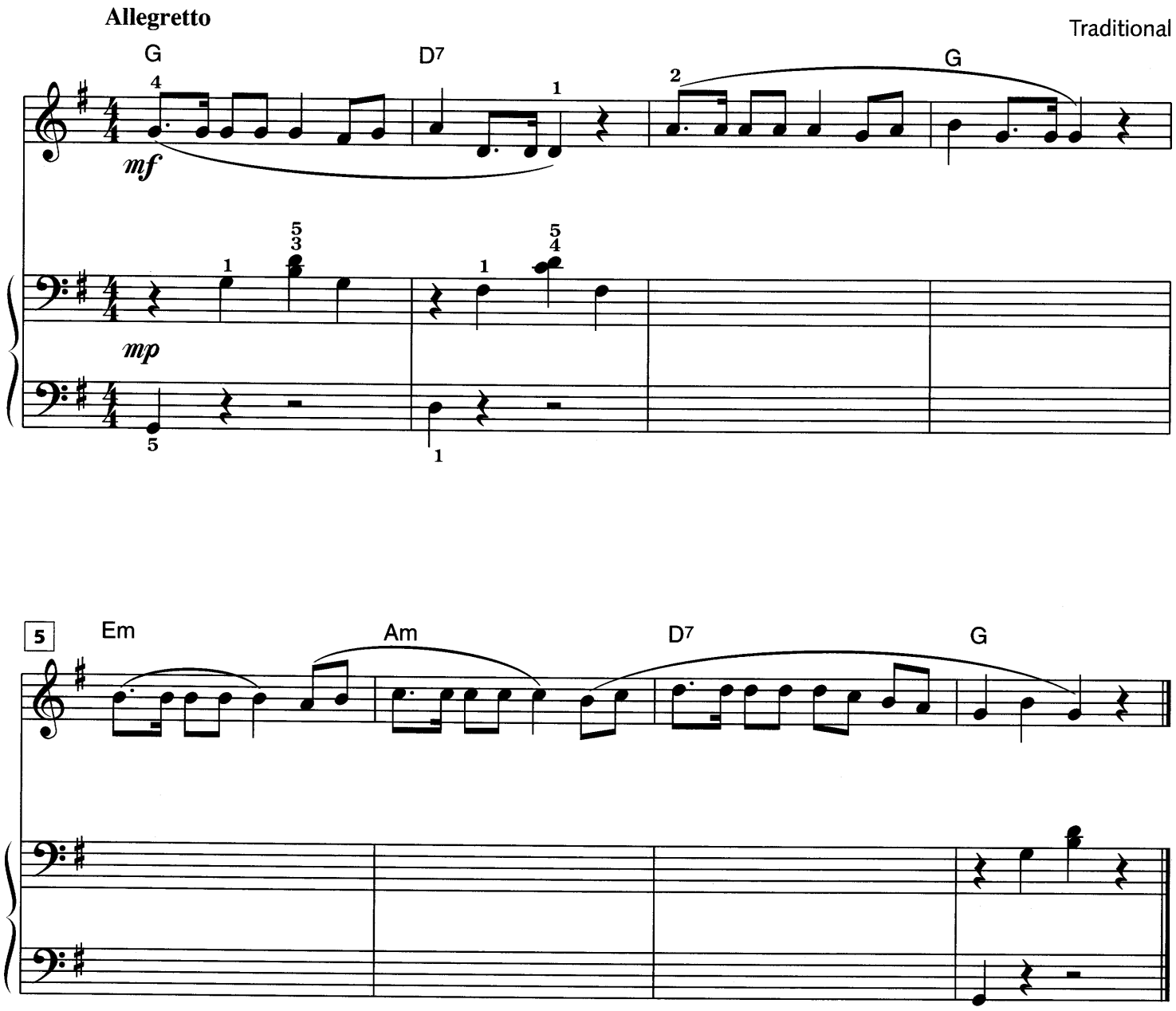


▶ Transpose to F major.

Harmonization with Two-Hand Accompaniment

Using the indicated chords, create a two-hand accompaniment for the following melody by continuing the pattern given in the first two measures.

10-46



▶ Transpose to F major.

Unit 21

The iii Chord

Objectives

Upon completion of this unit the student will be able to:

1. Play I–IV–vii°–iii–vi–ii–V–I chord progressions in all major and minor keys.
2. Perform solo repertoire that uses mediant harmonies.
3. Sight-read and transpose music that uses mediant chords.
4. Harmonize and transpose melodies with mediant chords.
5. Create two-hand accompaniments from chord symbols.
6. Improvise melodies over primary and secondary chords in major and minor keys.
7. Perform duet repertoire with a partner.

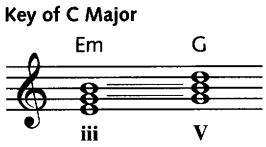
Assignments

Week of _____

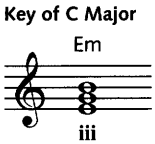
Write your assignments for the week in the space below.

The iii Chord

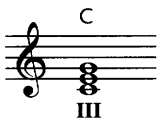
The iii chord (mediant) is sometimes substituted for the V chord since the chords have two notes in common.



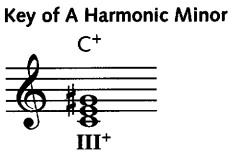
In major keys, the iii chord is a minor triad.



In natural minor keys, the III chord is a major triad.

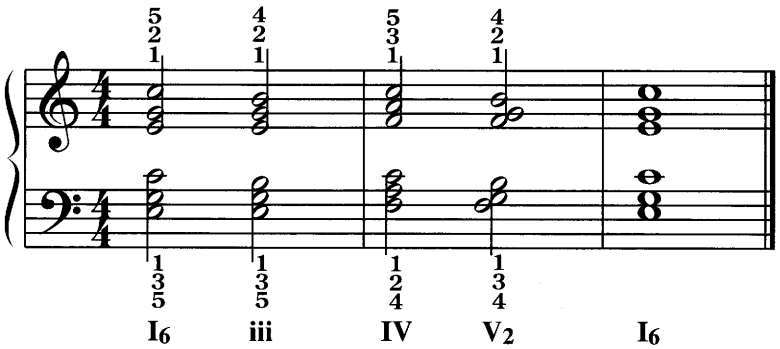


In harmonic minor keys, the III chord is an augmented triad.



Playing a Chord Progression with the iii Chord

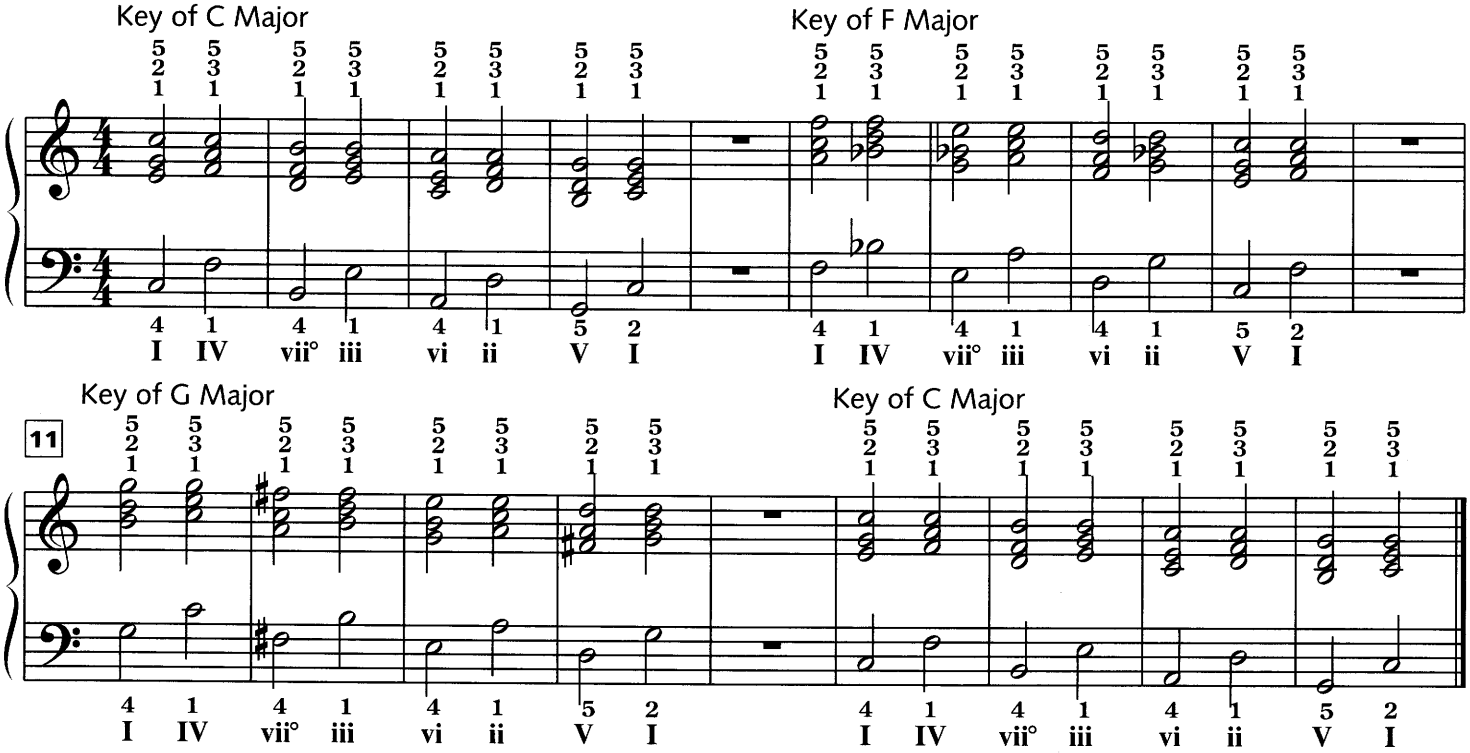
Play the following chord progression hands separately.



▶ Transpose to G major, F major, A harmonic minor and C harmonic minor.

Playing the I–IV–vii°–iii–vi–ii–V–I Chord Progression

11-1



11-2
11-3
11-4
11-5
11-6
11-7
11-8
11-9
11-10

Practice the above exercise in the following keys:

1. **D G A D major**
2. **E A B E major**
3. **D♭ G♭ A♭ D♭ major**
4. **E♭ A♭ B♭ E♭ major**
5. **A D E A natural minor**
6. **B E F♯ B natural minor**
7. **C F G C natural minor**
8. **B♭ E♭ F B♭ natural minor**
9. **C♯ F♯ G♯ C♯ natural minor**

Solo Repertoire

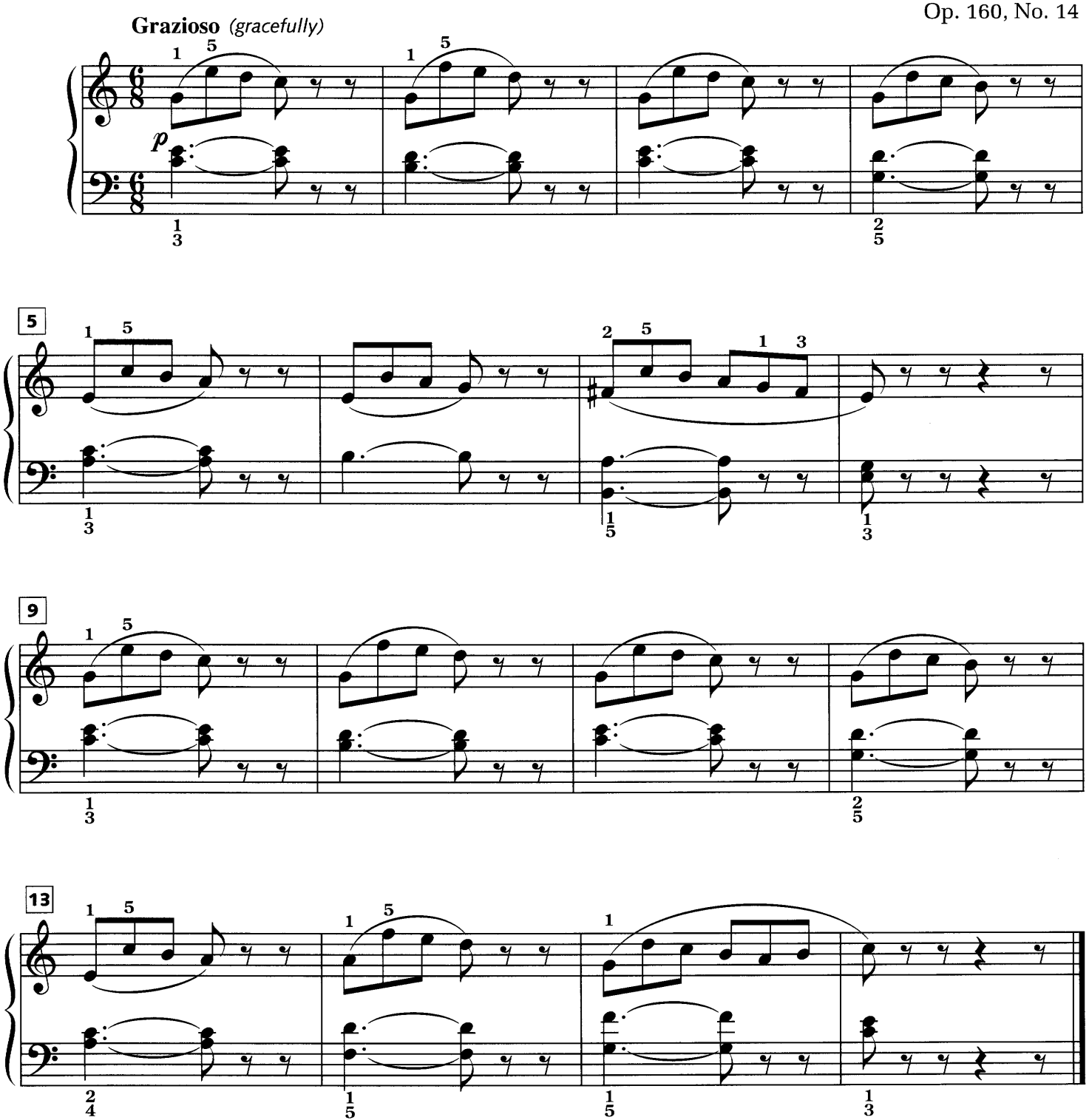
Before playing:
- Find the iii chords.
- Identify and play the interval between the first two notes of each measure in the RH.

While playing:
- Play the RH a little louder than the LH.
- Lift hands for rests.
- Shape the motive in each measure of the RH.

Etude in C Major

11-11

Ludwig Schytte (1848–1909)
Op. 160, No. 14



Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

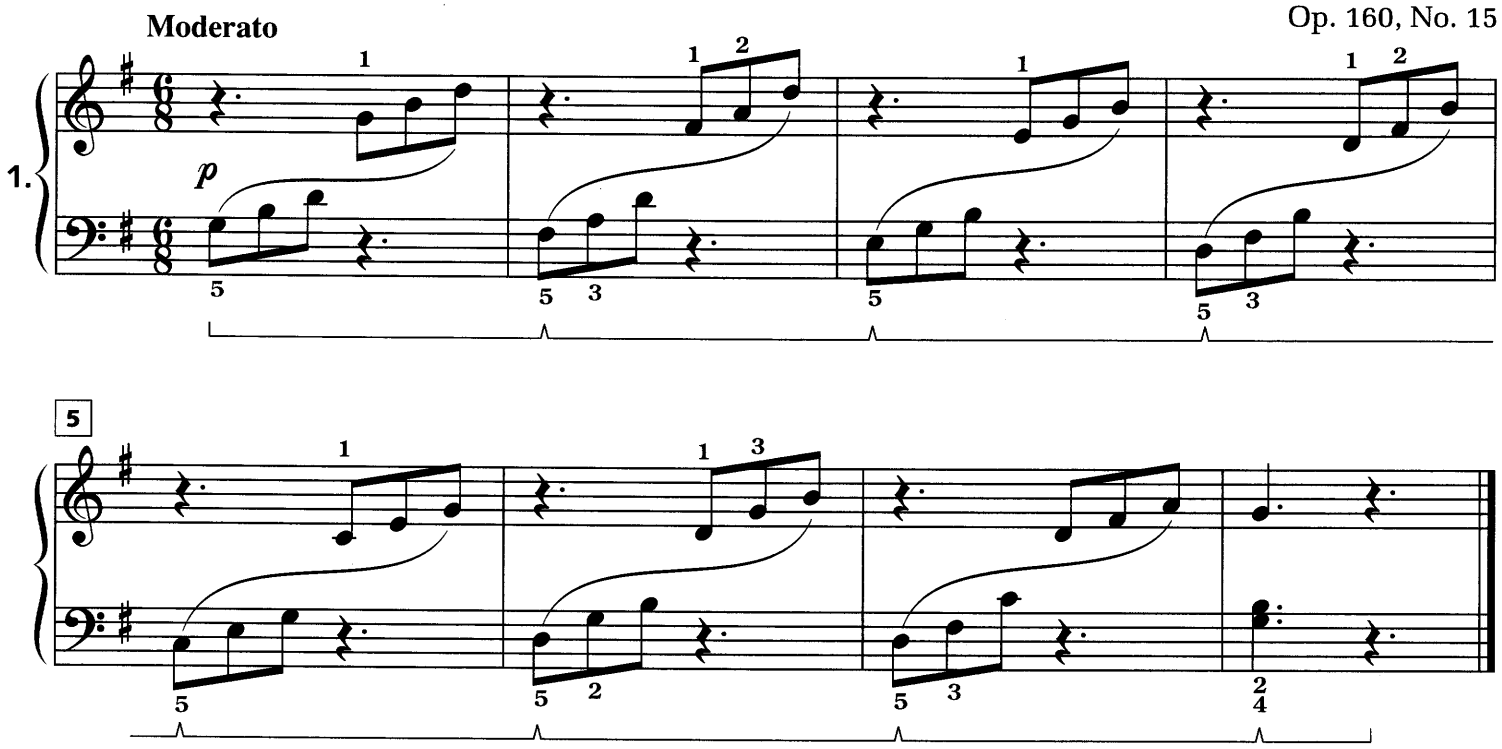
Use the following practice directions:

1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

11-12

ETUDE

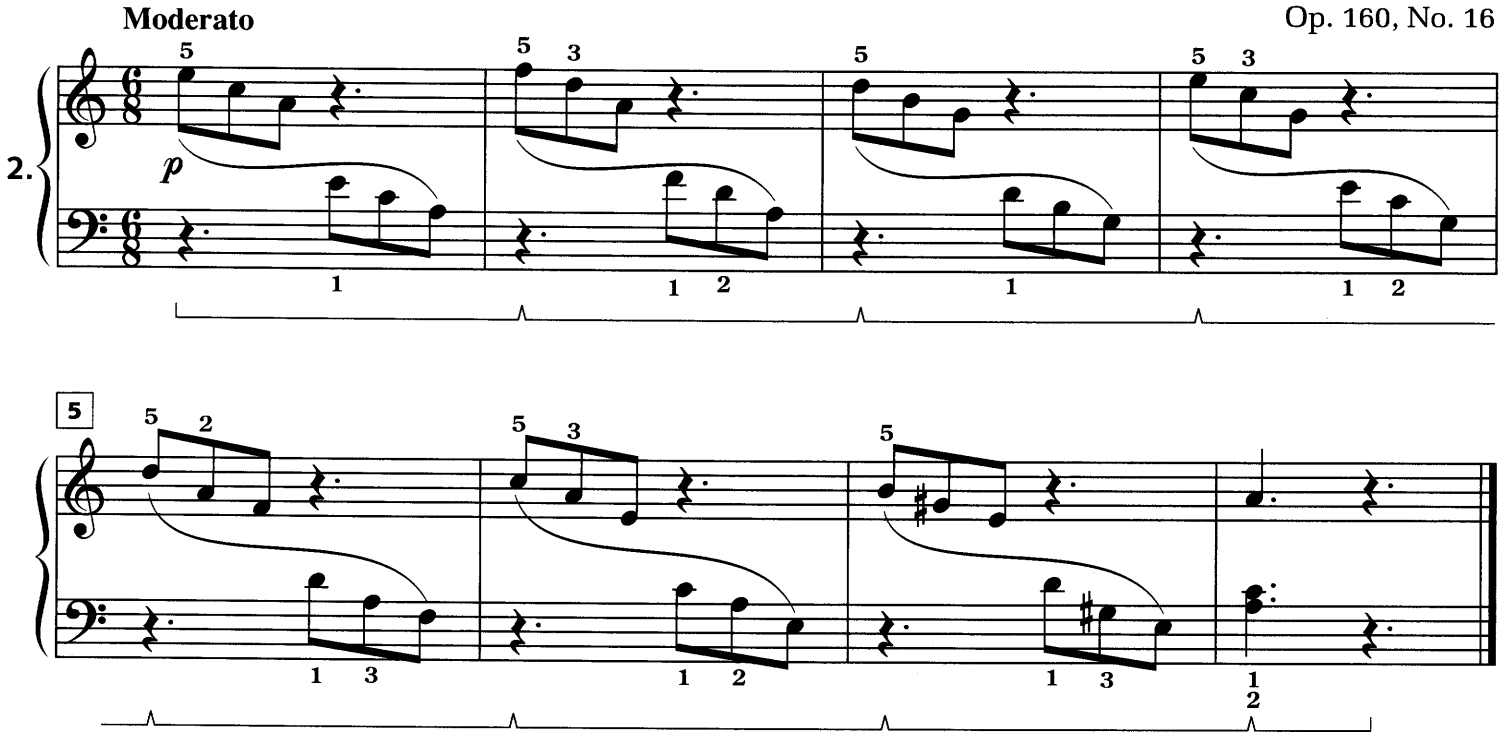
Ludwig Schytte (1848–1909)
Op. 160, No. 15



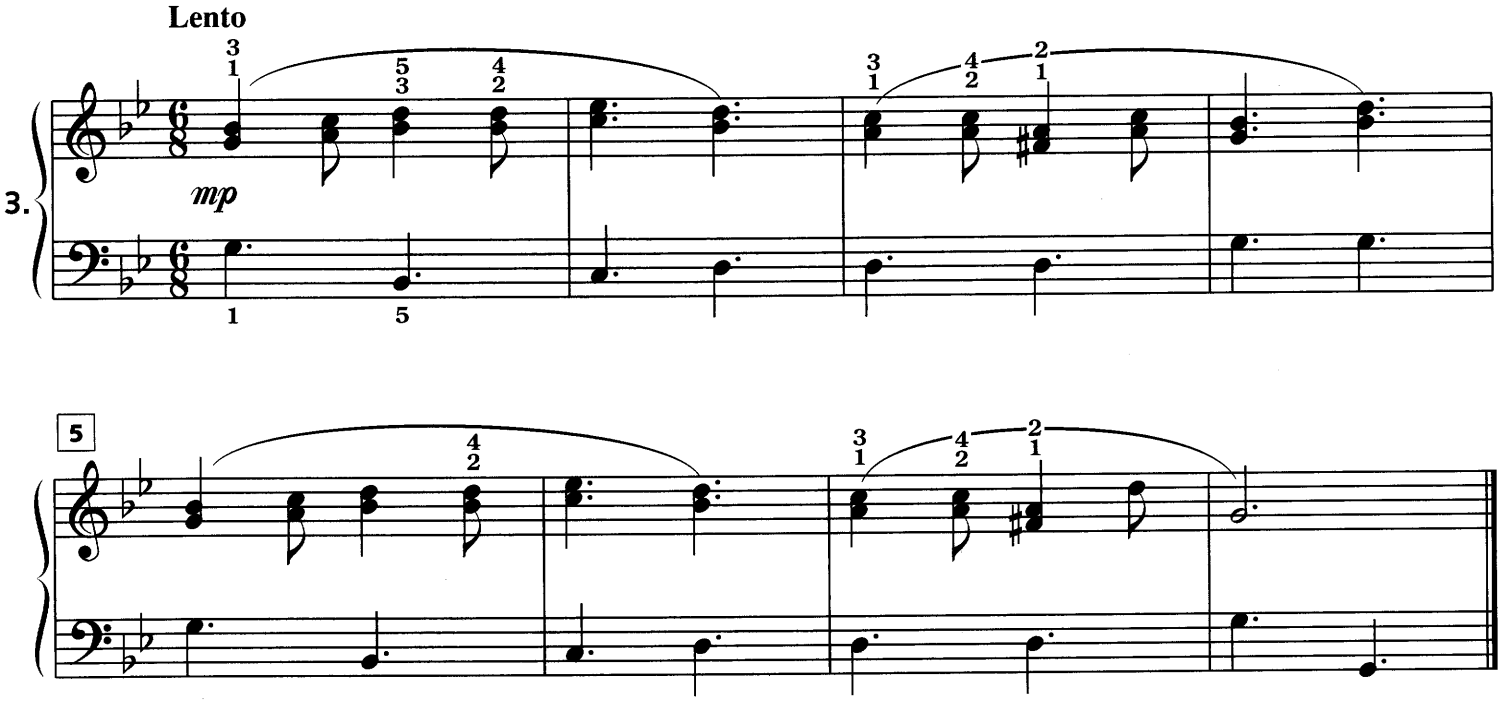
11-13

ETUDE

Ludwig Schytte (1848–1909)
Op. 160, No. 16

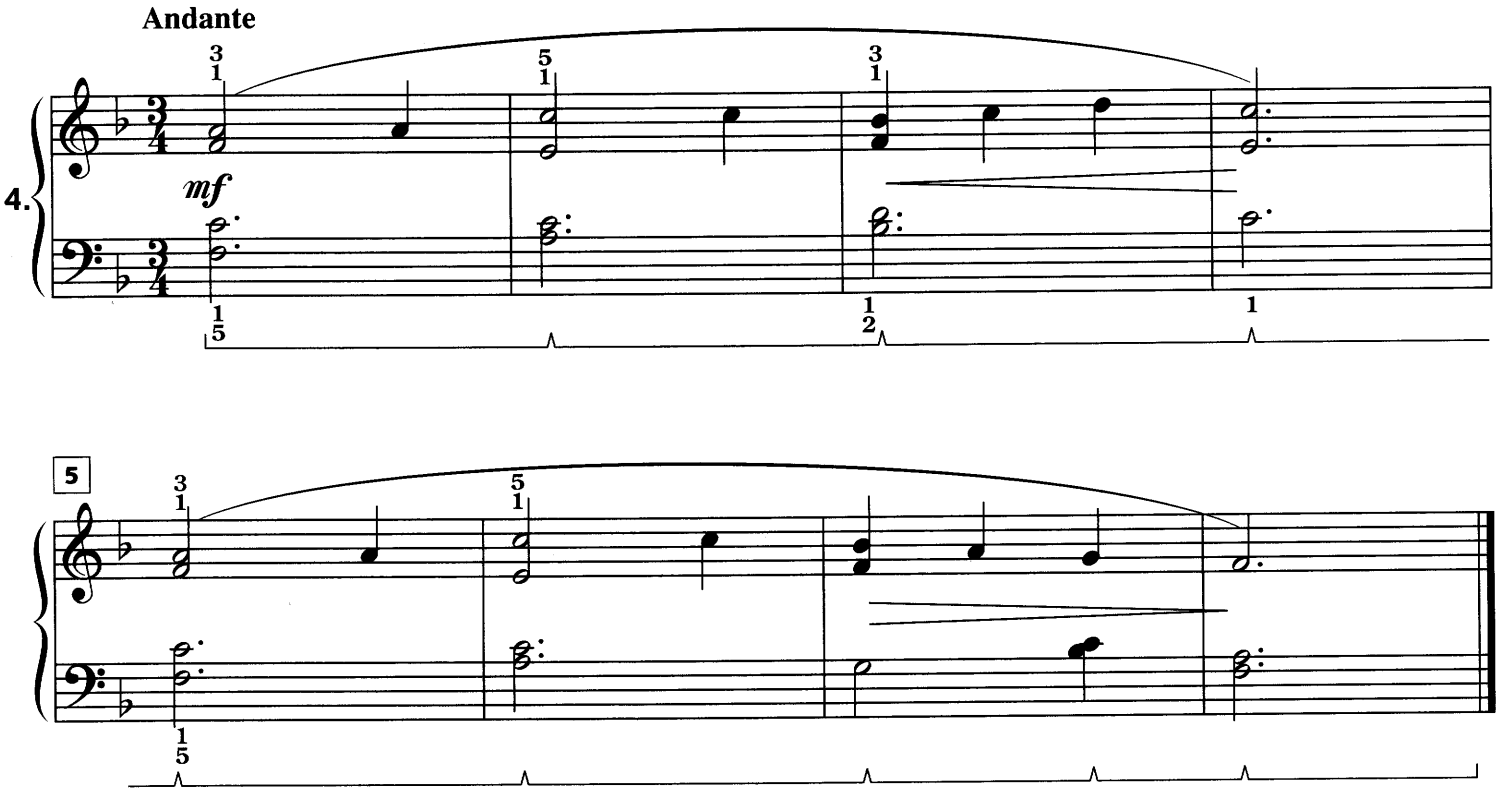


11-14



▶ Transpose to A minor.

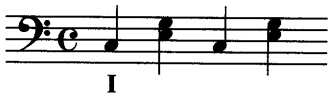
11-15



Harmonization

1. Harmonize with a broken chord accompaniment.

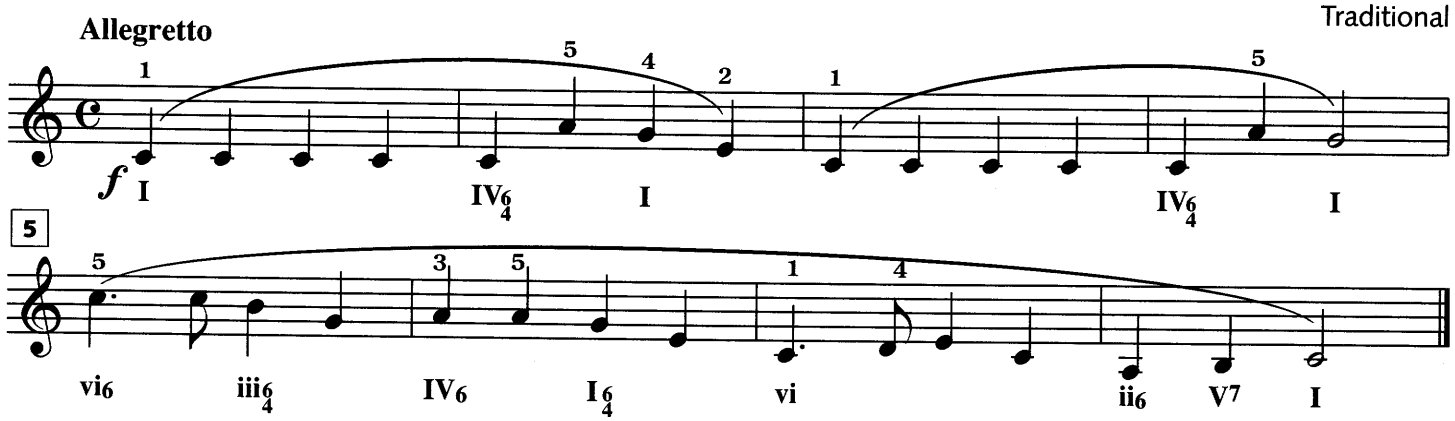
Broken Chord Accompaniment



Reuben, Rachel

11-16

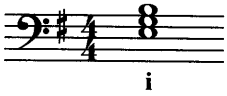
Traditional



▶ Transpose to D major.

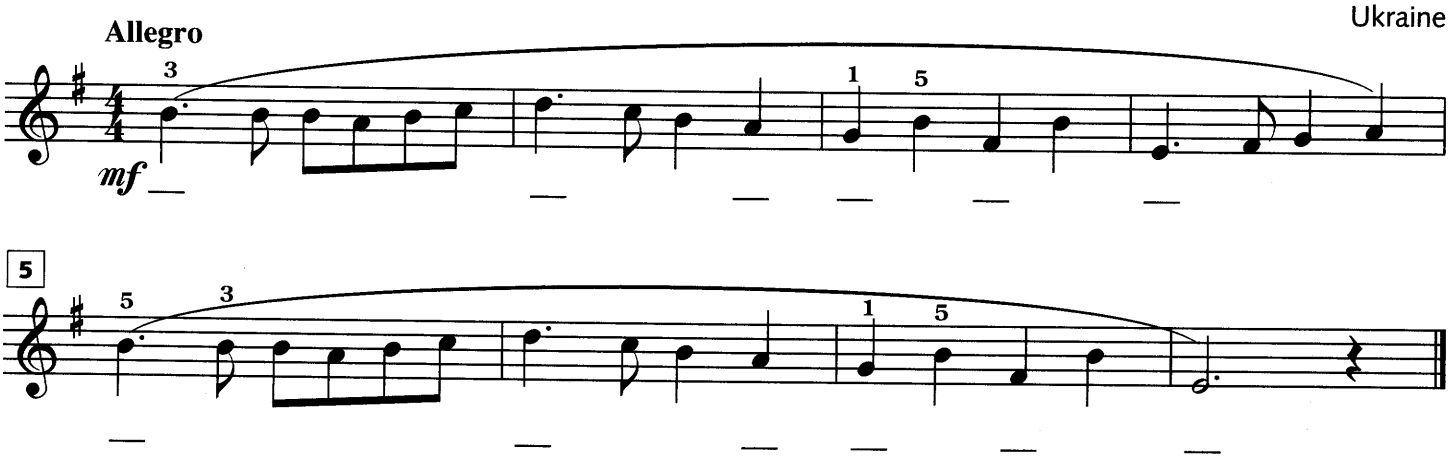
2. Using i, V7, and III chords, harmonize with a block chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Block Chord Accompaniment



11-17

Ukraine



▶ Transpose to F minor.

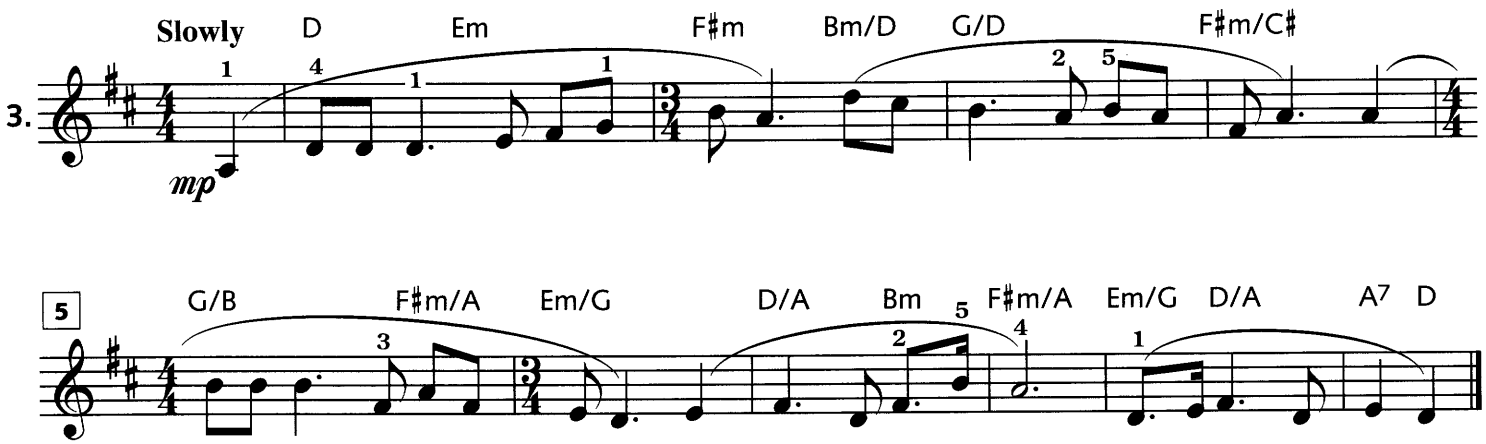
Harmonize each melody below in two ways:

- Using the bottom note of each indicated triad and inversion.
- Using the indicated triads and inversions.

SHENANDOAH

11-18

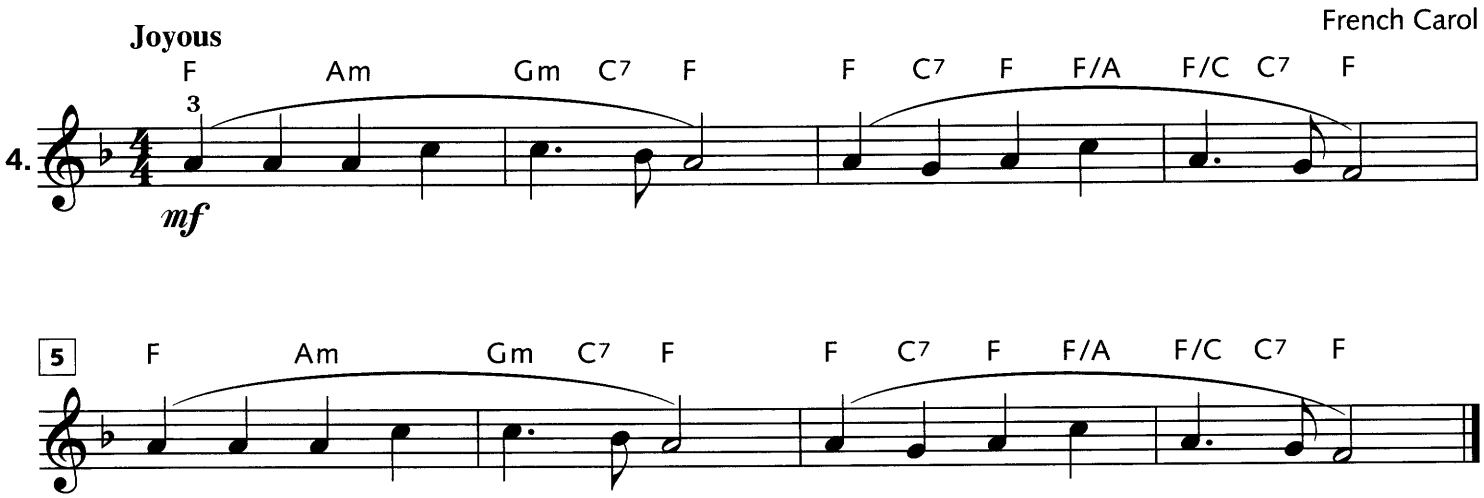
United States



ANGELS WE HAVE HEARD ON HIGH

11-19

French Carol

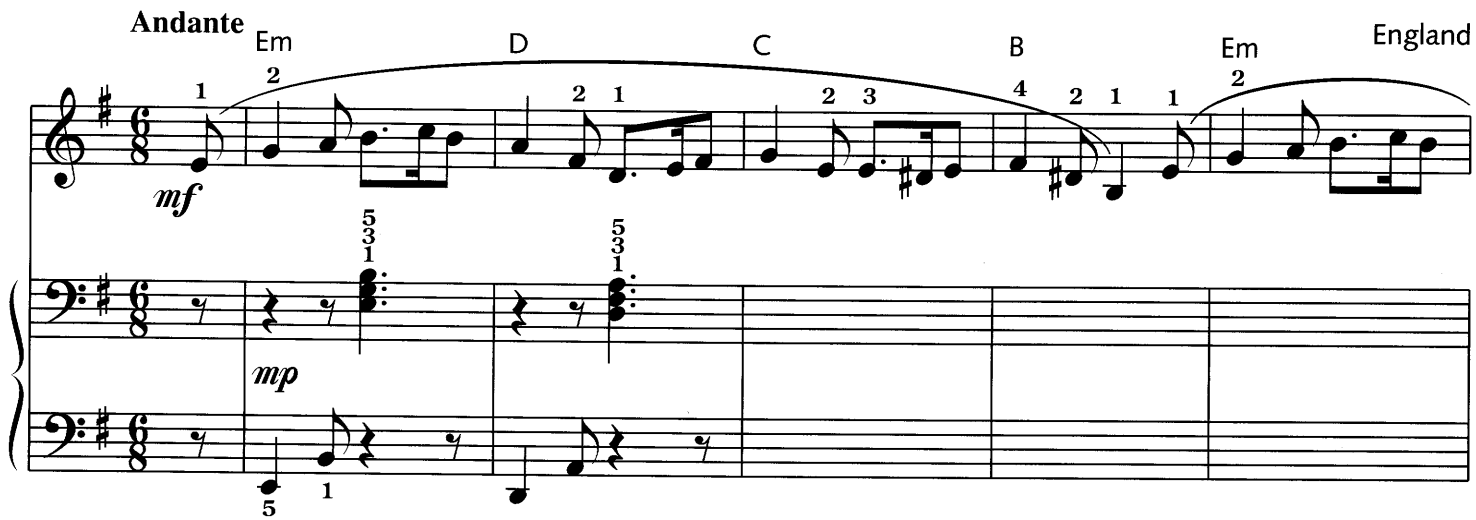


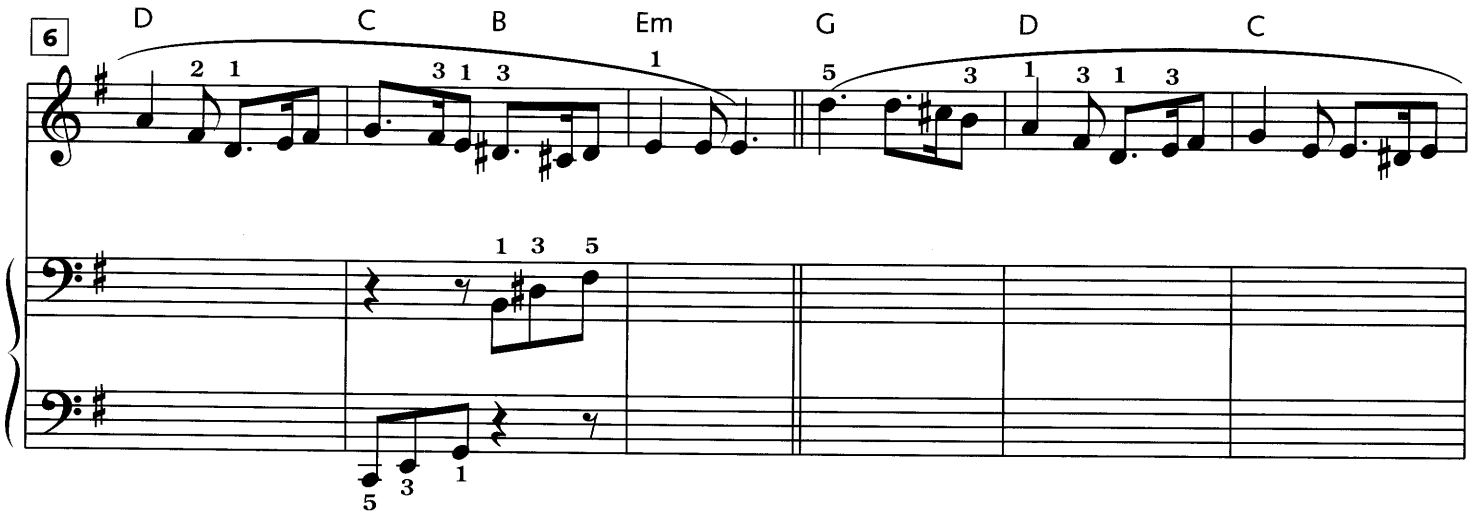
Harmonization with Two-Hand Accompaniment

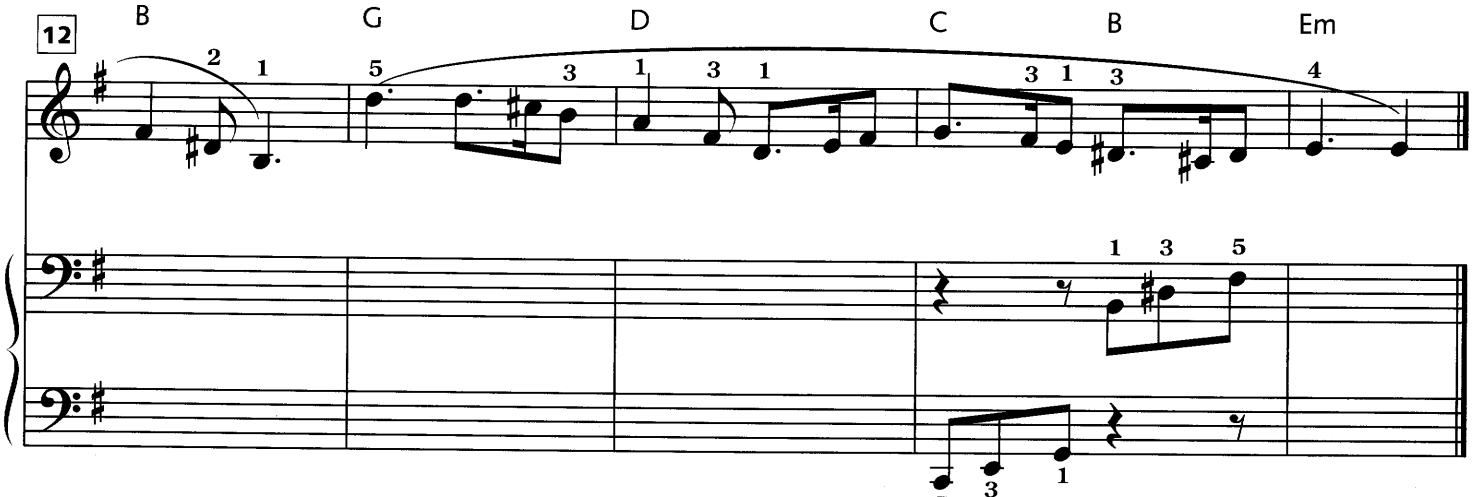
Using the indicated chords, create a two-hand accompaniment for the following melody by continuing the pattern given in the first two measures.

GREENSLEEVES

11-20







Improvisation from Chord Symbols

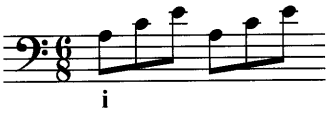
Using the chord progressions below, improvise RH melodies while the LH plays the suggested accompaniment style. (First play the LH chord progression using the suggested accompaniment style and observing the indicated meter.) You can use the suggested rhythm for your improvisation or create your own rhythm to complement the accompaniment. Notate your favorite improvisation.

Rules for improvisation:

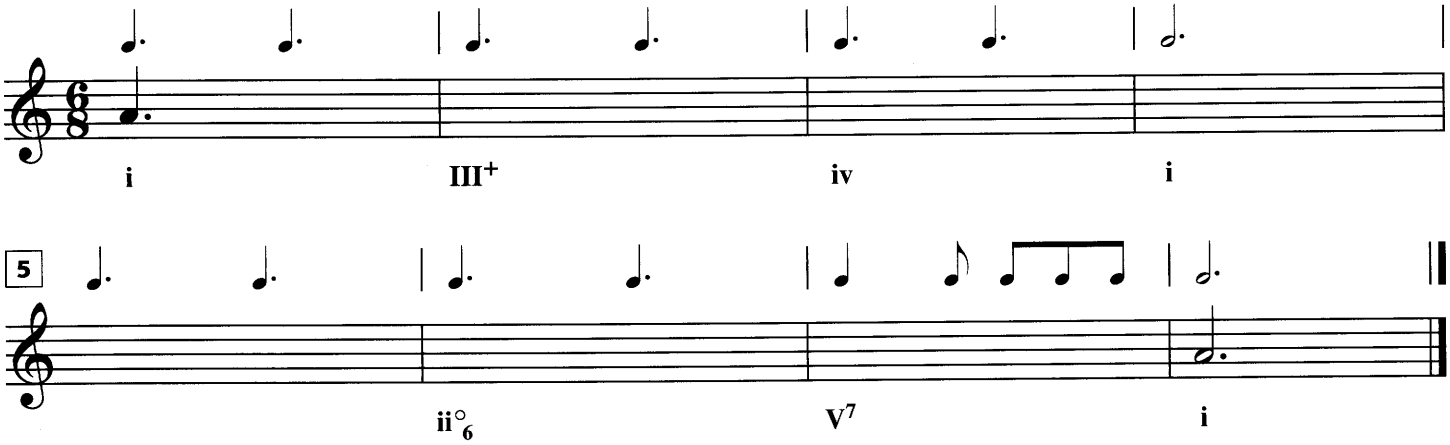
1. When the tonic chord is used, play mostly scale tones 1, 3 and 5 in the melody.
2. When the dominant chord is used, play mostly scale tones 2, 4, 5 and 7 in the melody.
3. When the subdominant chord is used, play mostly scale tones 1, 4 and 6 in the melody.
4. When the supertonic chord is used, play mostly scale tones 2, 4 and 6 in the melody.
5. When the submediant chord is used, play mostly scale tones 1, 3 and 6 in the melody.
6. When the mediant chord is used, play mostly scale tones 3, 5 and 7 in the melody.
7. Most improvisations begin and end on tonic.
8. The ear should always be the final guide in determining which melody notes to play.

11-21

1. Broken Chord Accompaniment

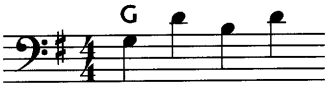


Key of A harmonic minor

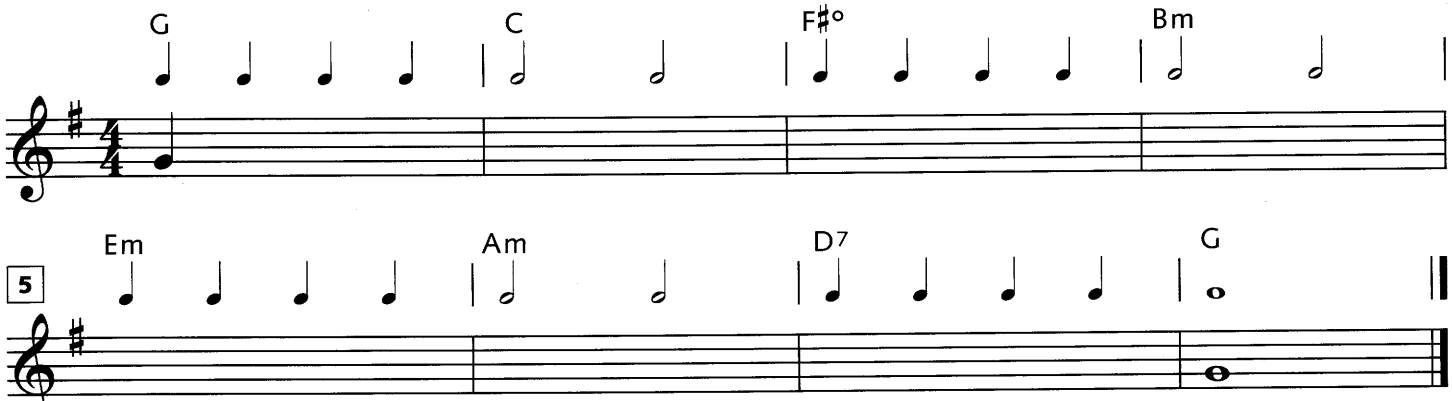


11-22

2. Alberti Bass Accompaniment



Key of G major

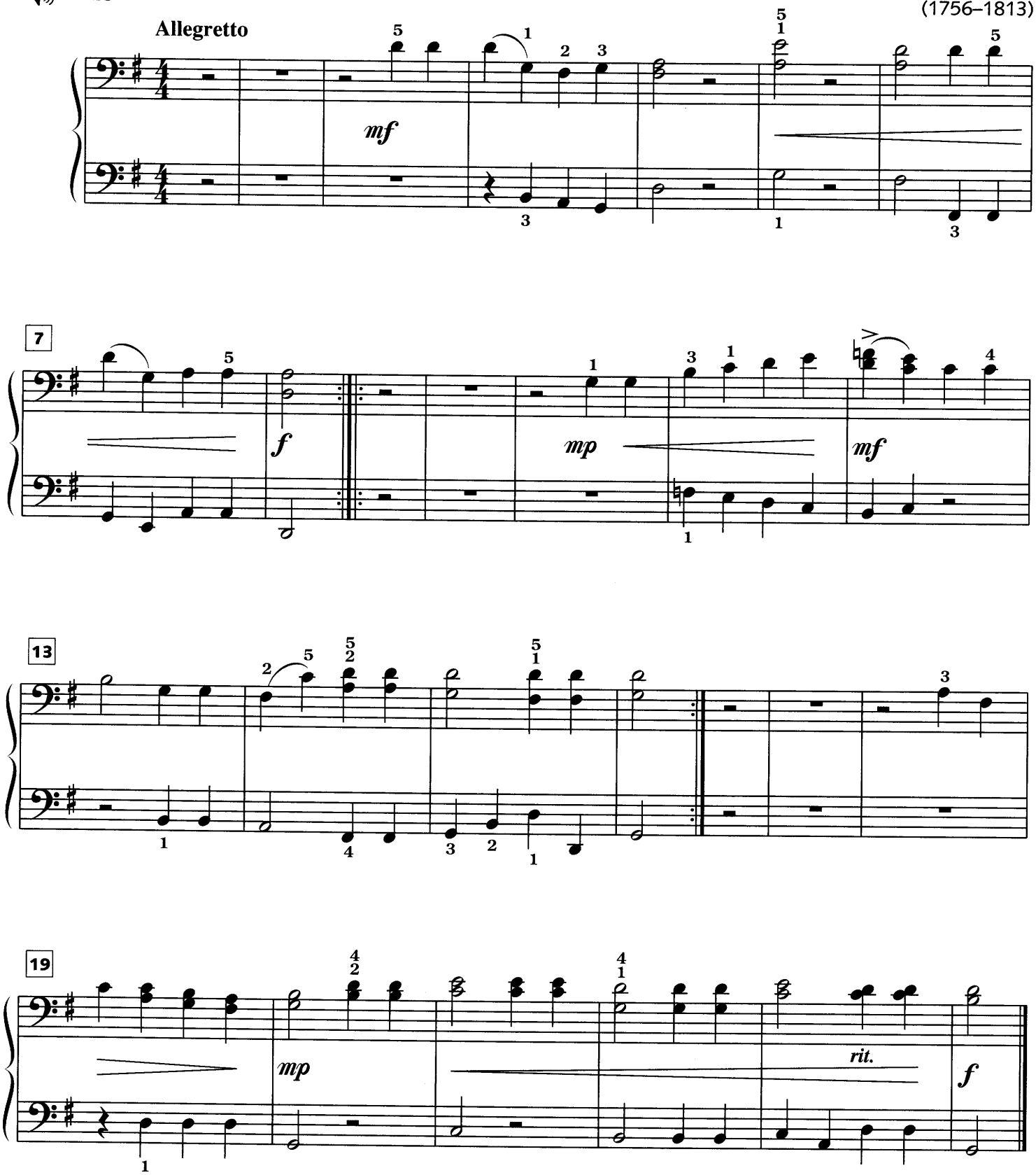


Dance

Secondo

11-23

Daniel Gottlob Türk
(1756–1813)

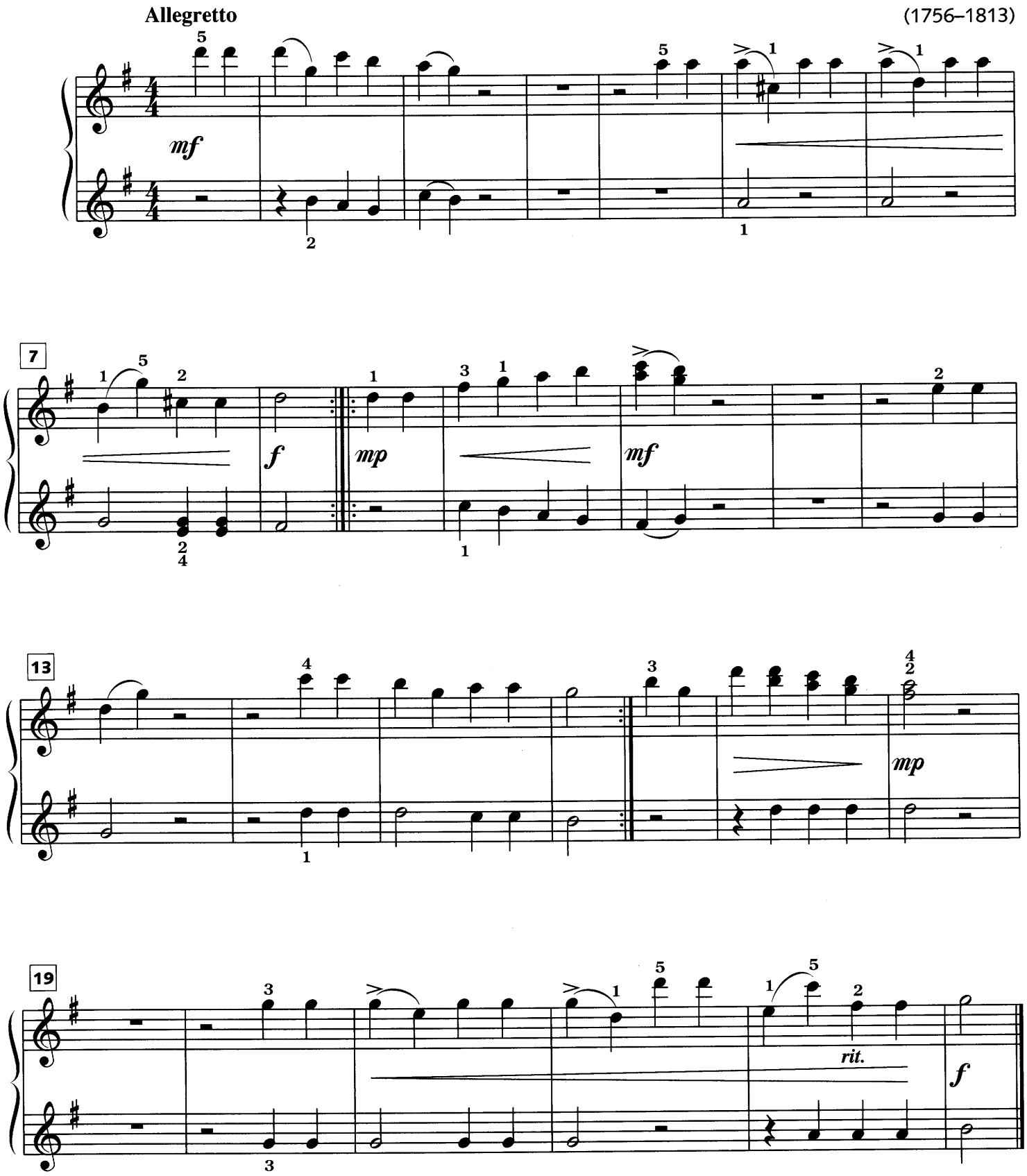


Dance

Primo

11-23

Daniel Gottlob Türk
(1756–1813)



Unit 22

Minor Scales (Group 3) and Triads of the Key

Objectives

Upon completion of this unit the student will be able to:

1. Build a triad of the key on any note of the harmonic minor scale.
2. Play Group 3 minor scales and minor arpeggios, using traditional fingerings.
3. Perform solo repertoire in a minor key.
4. Sight-read and transpose music that uses primary and secondary chords in minor keys.
5. Harmonize and transpose melodies with primary and secondary chords.

Assignments

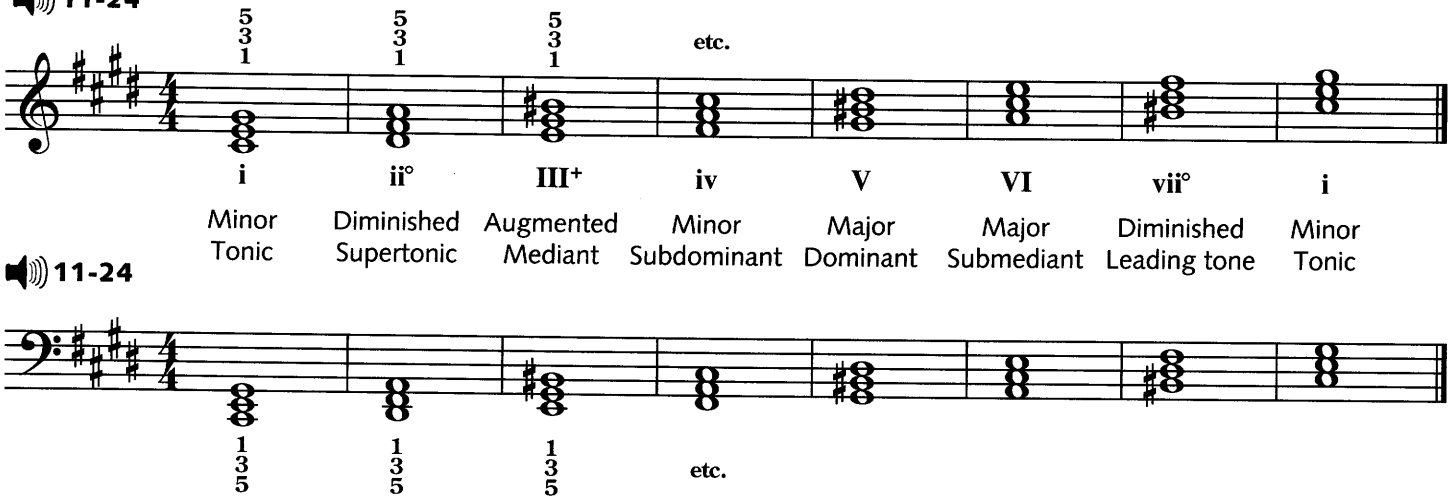
Week of _____

Write your assignments for the week in the space below.

Playing Triads of the Key in Harmonic Minor

Play triads of the key in C♯ harmonic minor. Note the quality of each chord.

11-24



Practicing Minor Scales (Group 3 Keys): F♯, C♯, G♯, B♭ and E♭

The following principles will help you remember the fingering for the Group 3 minor scales:

1. Use fingers 2, 3 and 4 on black keys.
2. F♯, C♯ and G♯ harmonic minor scales use the same fingering in the RH.
   RH: 3 4 1 2 3 1 2 3 4 1 2 3 1 2 3
3. C♯ and G♯ harmonic minor scales use the same fingering in the LH.
   LH: 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3
4. The right hand fingering of B♭ minor is the same as B♭ major.
   RH: 4 1 2 3 1 2 3 4 1 2 3 1 2 3 4
5. The right hand fingering of E♭ minor is the same as E♭ major.
   RH: 3 1 2 3 4 1 2 3 1 2 3 4 1 2 3

See page 122 for scale practice suggestions and challenges.

Practicing Minor Arpeggios (Group 3 Keys): F♯, C♯, G♯, B♭ and E♭

The following principles will help you remember the fingering for the Group 3 minor arpeggios:

1. For the F♯, C♯ and G♯ minor arpeggios
   - Thumbs play the white keys. In addition to the thumbs, only fingers 2 and 4 are used.
   - All three arpeggios use the same fingering.
     RH: 4 1 2 4 1 2 4
     LH: 2 1 4 2 1 4 2
2. For the B♭ minor arpeggio
   - The left hand fingering is the same as B♭ major.
     LH: 3 2 1 3 2 1 3
   - The right hand has its own unique fingering.
     RH: 2 3 1 2 3 1 2
3. For the E♭ minor arpeggio
   The fingering is the same as E major.
   RH: 1 2 3 1 2 3 5
   RH: 5 3 2 1 3 2 1

See page 123 for arpeggio practice suggestions and challenges.

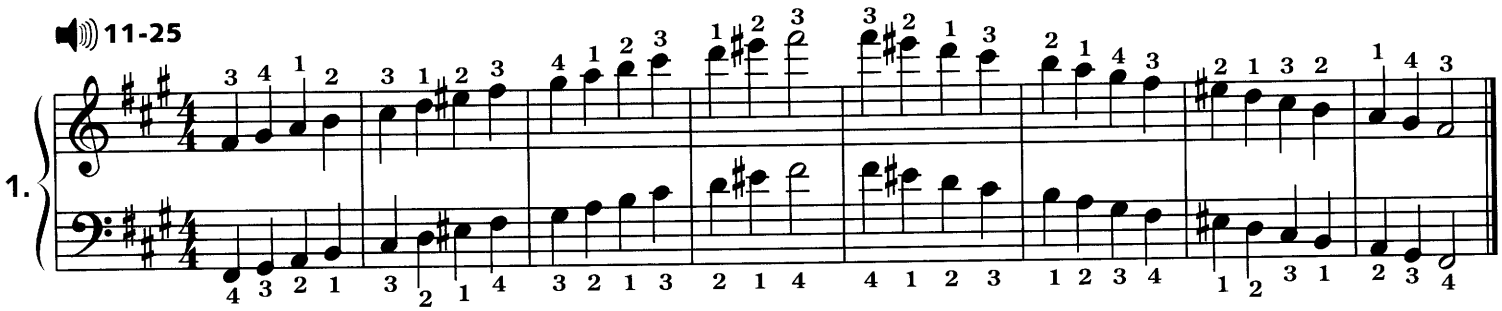
Playing Harmonic Minor Scales and Arpeggios

F♯ Minor

RH: 3 4 1 2 3 1 2 3 4 1 2 3 1 2 3
LH: 4 3 2 1 3 2 1 4 3 2 1 3 2 1 4

11-25

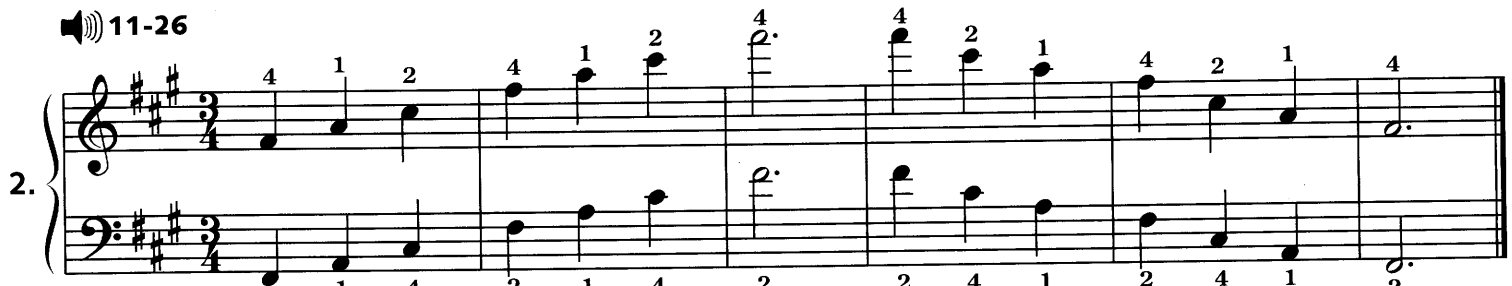
1.



RH: 4 1 2 4 1 2 4
LH: 2 1 4 2 1 4 2

11-26

2.

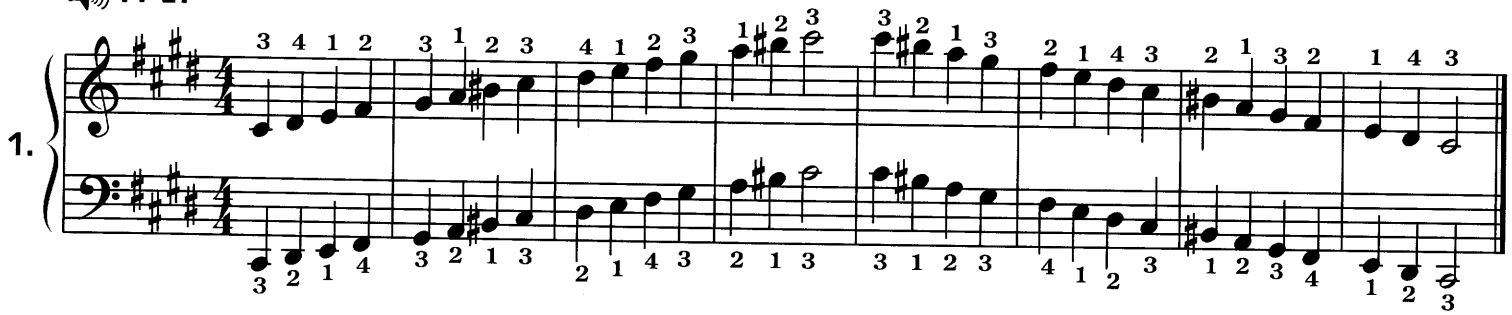


C♯ Minor

RH: 3 4 1 2 3 1 2 3 4 1 2 3 1 2 3
LH: 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3

11-27

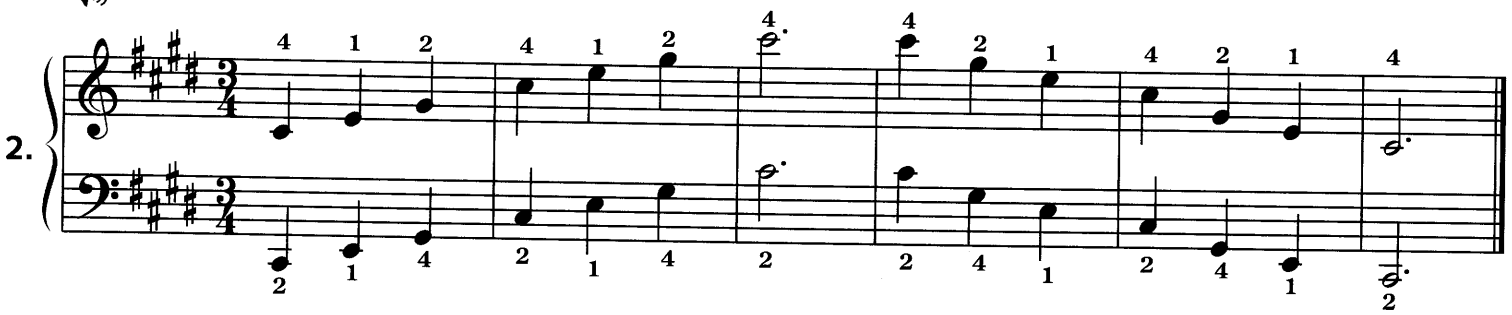
1.



RH: 4 1 2 4 1 2 4
LH: 2 1 4 2 1 4 2

11-28

2.

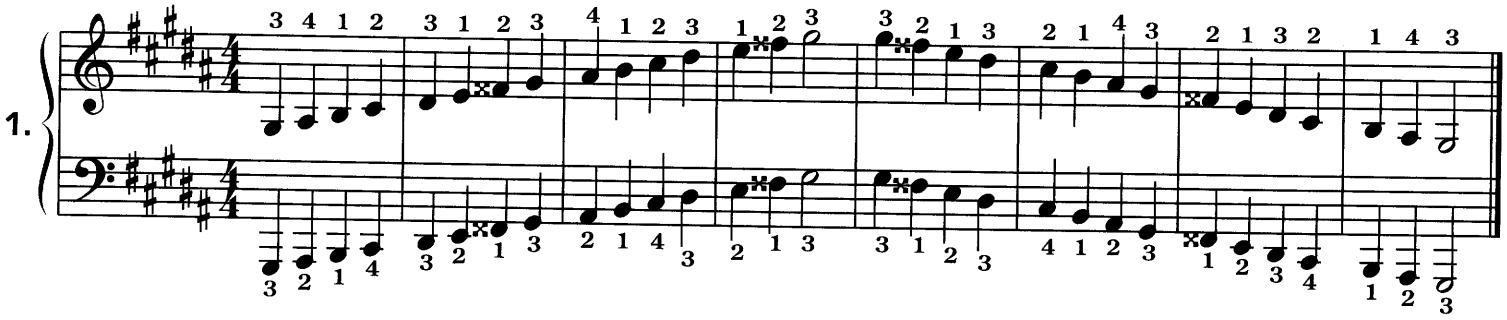


G♯ Minor

RH: 3 4 1 2 3 1 2 3 4 1 2 3 1 2 3
LH: 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3

11-29

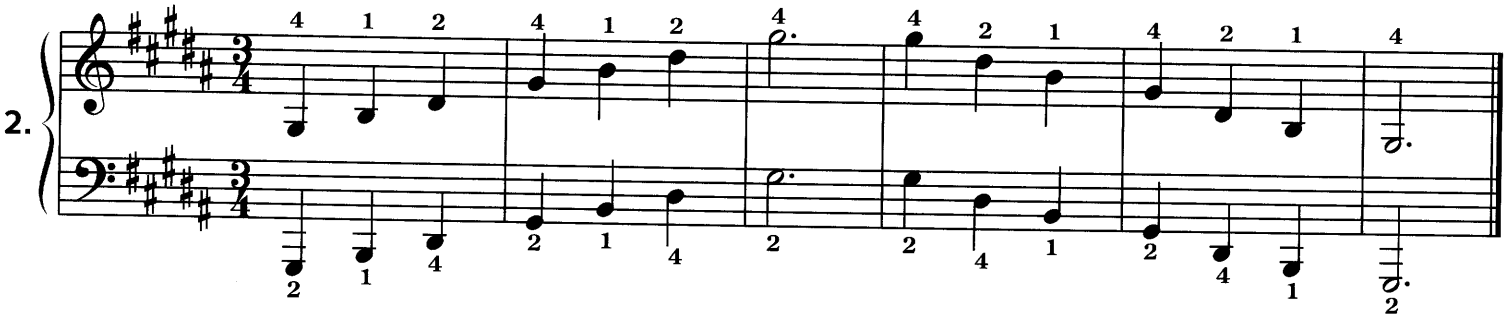
1.



RH: 4 1 2 4 1 2 4
LH: 2 1 4 2 1 4 2

11-30

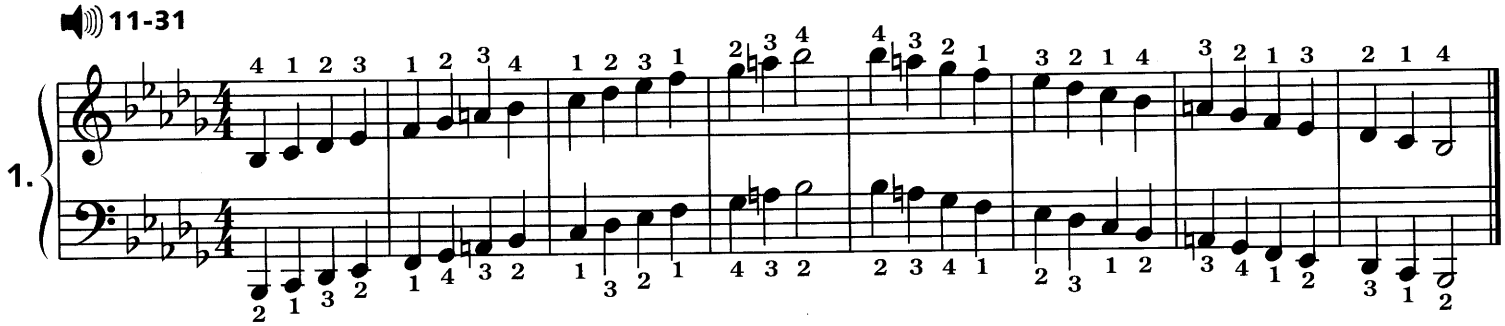
2.



B♭ Minor

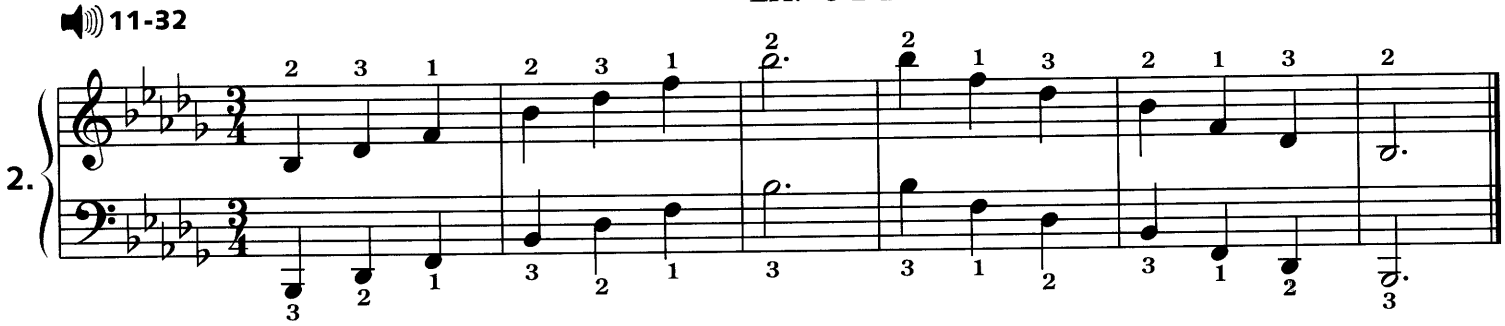
RH: 4 1 2 3 1 2 3 4 1 2 3 1 2 3 4
LH: 2 1 3 2 1 4 3 2 1 3 2 1 4 3 2

11-31



RH: 2 3 1 2 3 1 2
LH: 3 2 1 3 2 1 3

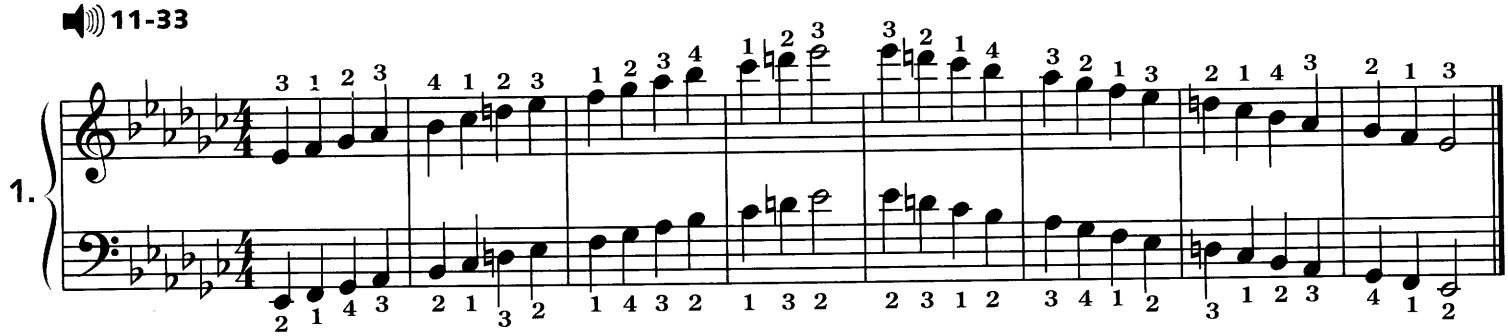
11-32



E♭ Minor

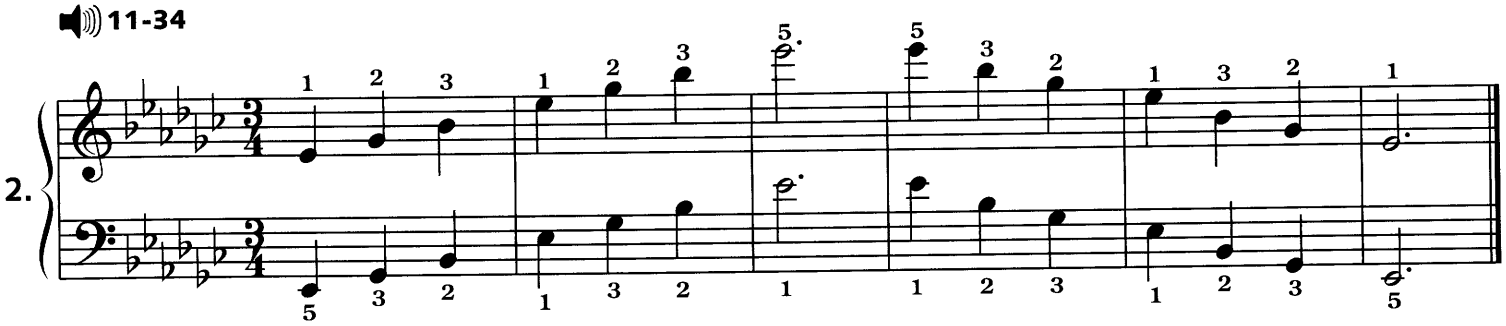
RH: 3 1 2 3 4 1 2 3 1 2 3 4 1 2 3
LH: 2 1 4 3 2 1 3 2 1 4 3 2 1 3 2

11-33



RH: 1 2 3 1 2 3 5
LH: 5 3 2 1 3 2 1

11-34



Solo Repertoire

Before playing:
- Block the broken chords (triplets).
- Tap the rhythm of measures 5–7 and 23–26 hands together.
- Practice the C♯ minor arpeggio in the RH of measures 27–28.

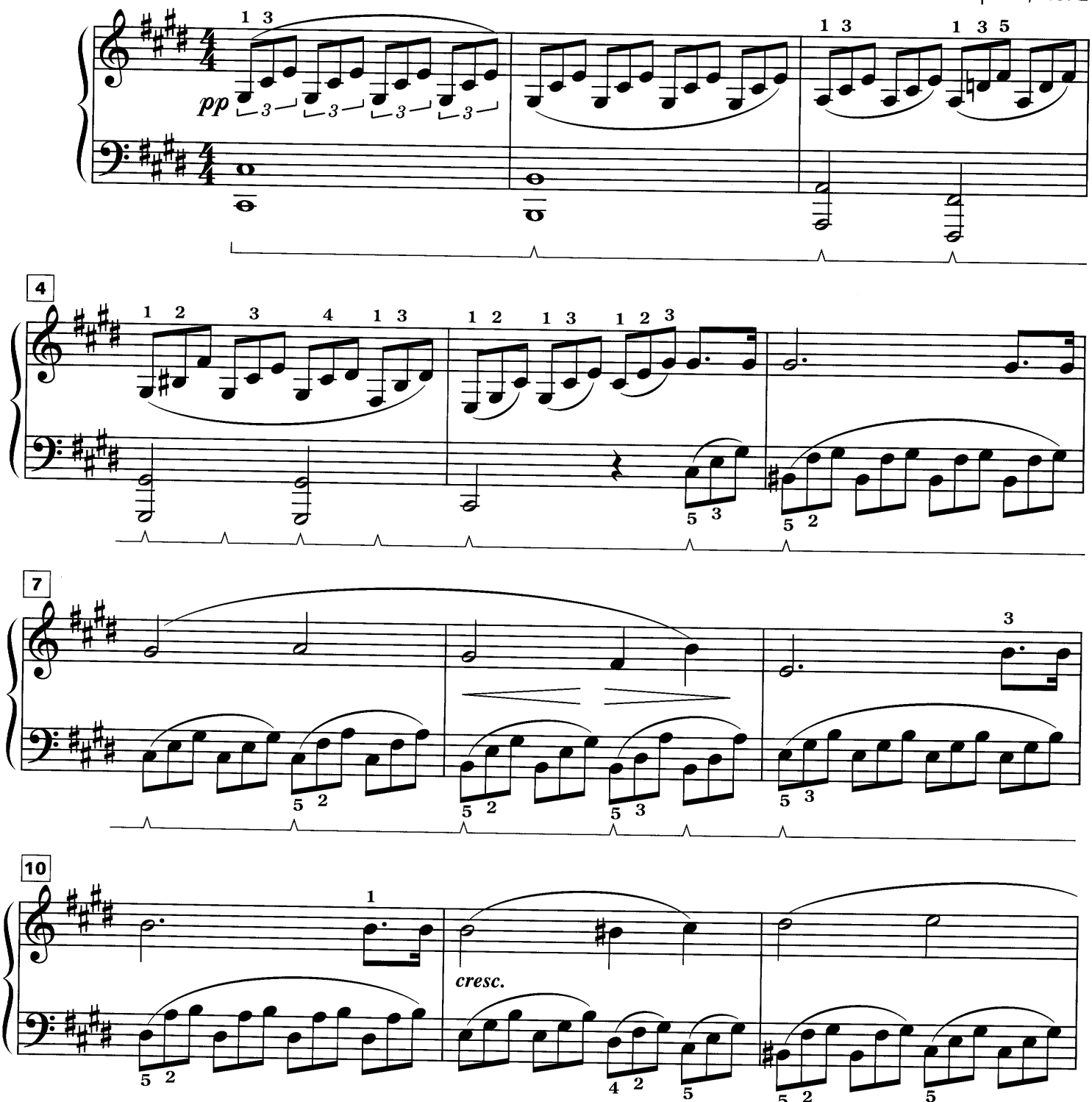
While playing:
- Project the RH melody over the LH broken chords.
- Listen for clear pedal changes.

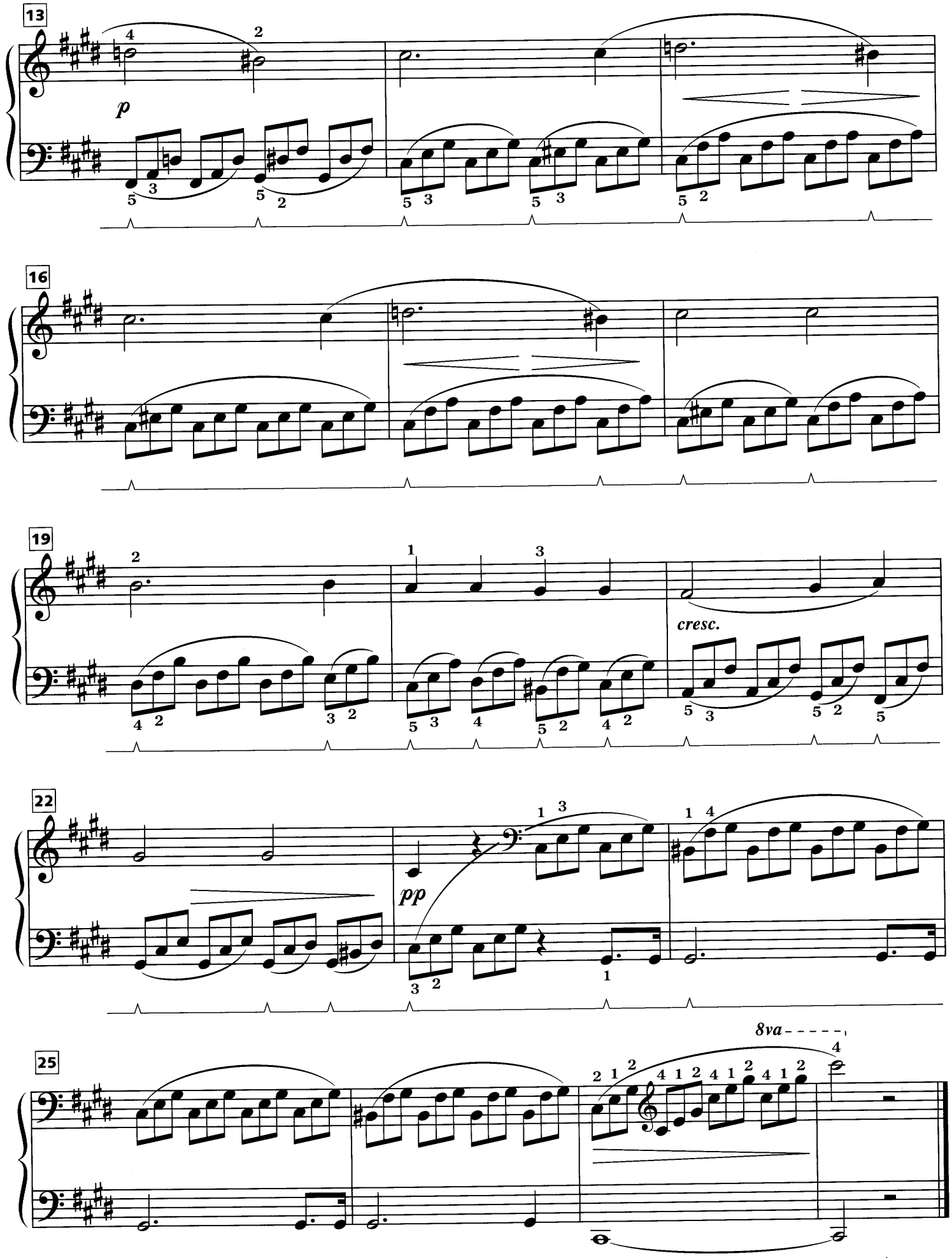
Theme from the Moonlight Sonata

11-35

Ludwig van Beethoven (1770–1827)
arr. Kenon D. Renfrow
Op. 27, No. 2

Adagio sostenuto
(Slow and sustained)



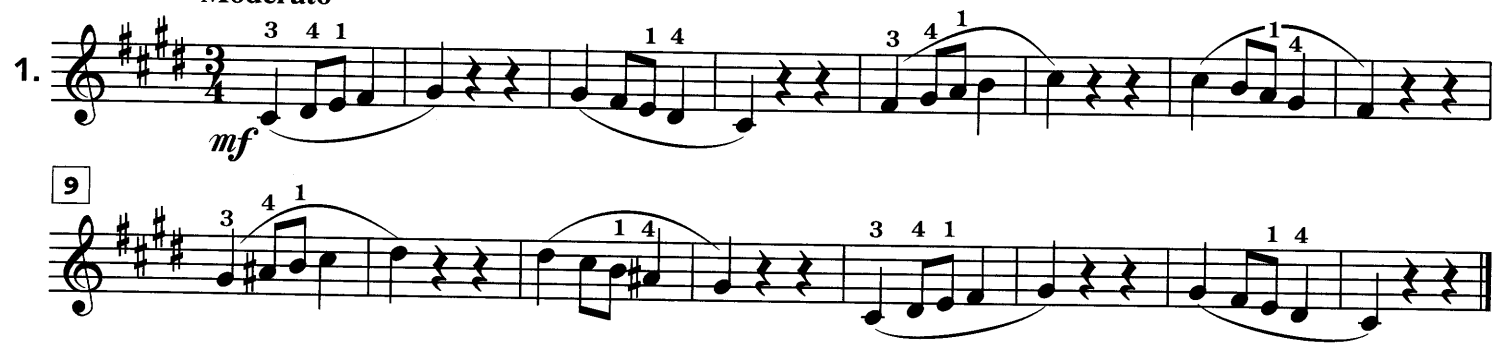

13
p
16
19
cresc.
22
pp
25
8va

Technique

11-36

Moderato

1.

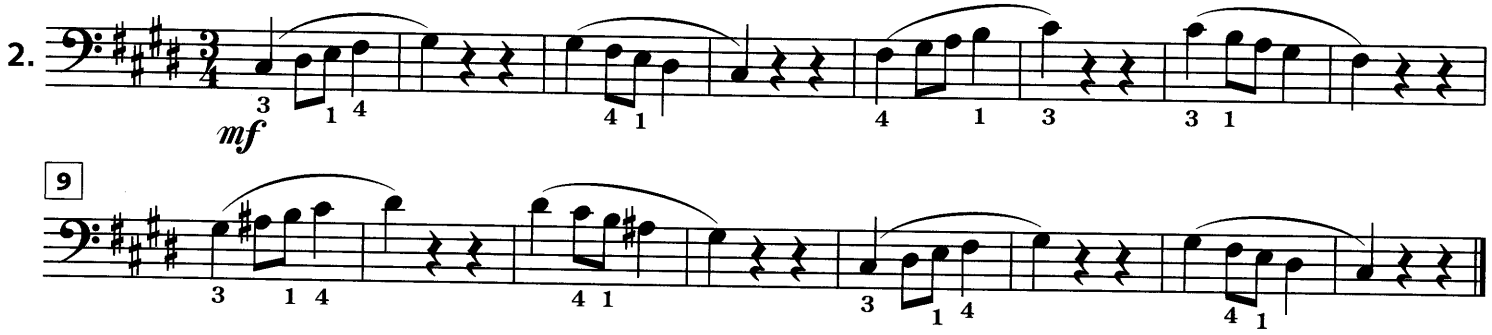


▶ Transpose to F♯ minor.

11-36

Moderato

2.

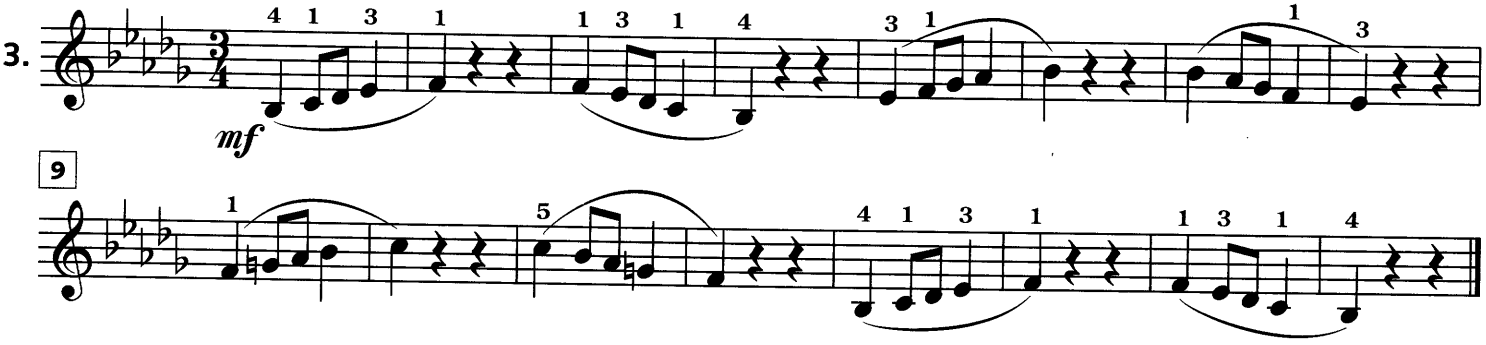


▶ Transpose to G♯ minor.

11-37

Moderato

3.

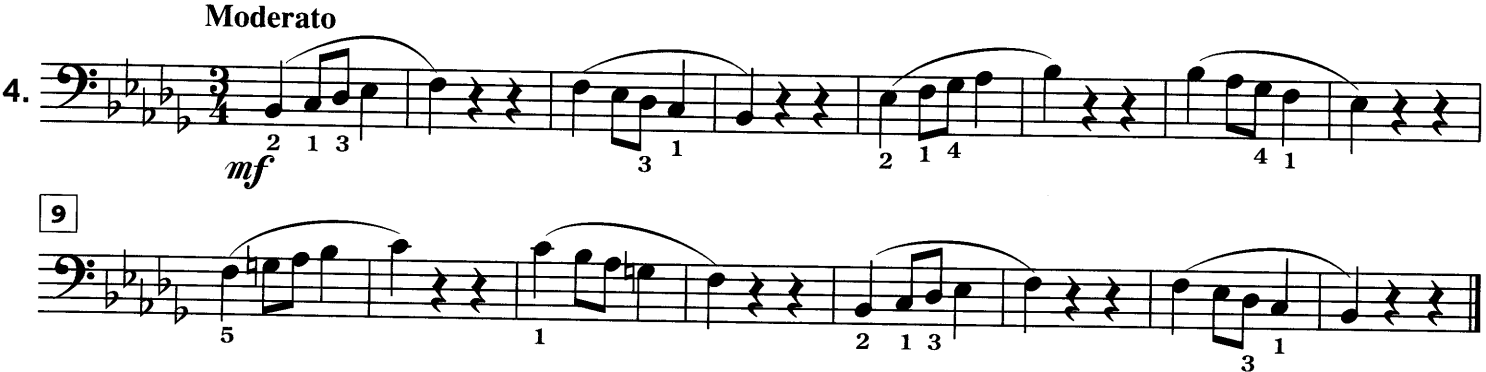


▶ Transpose to E♭ minor.

11-37

Moderato

4.



Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

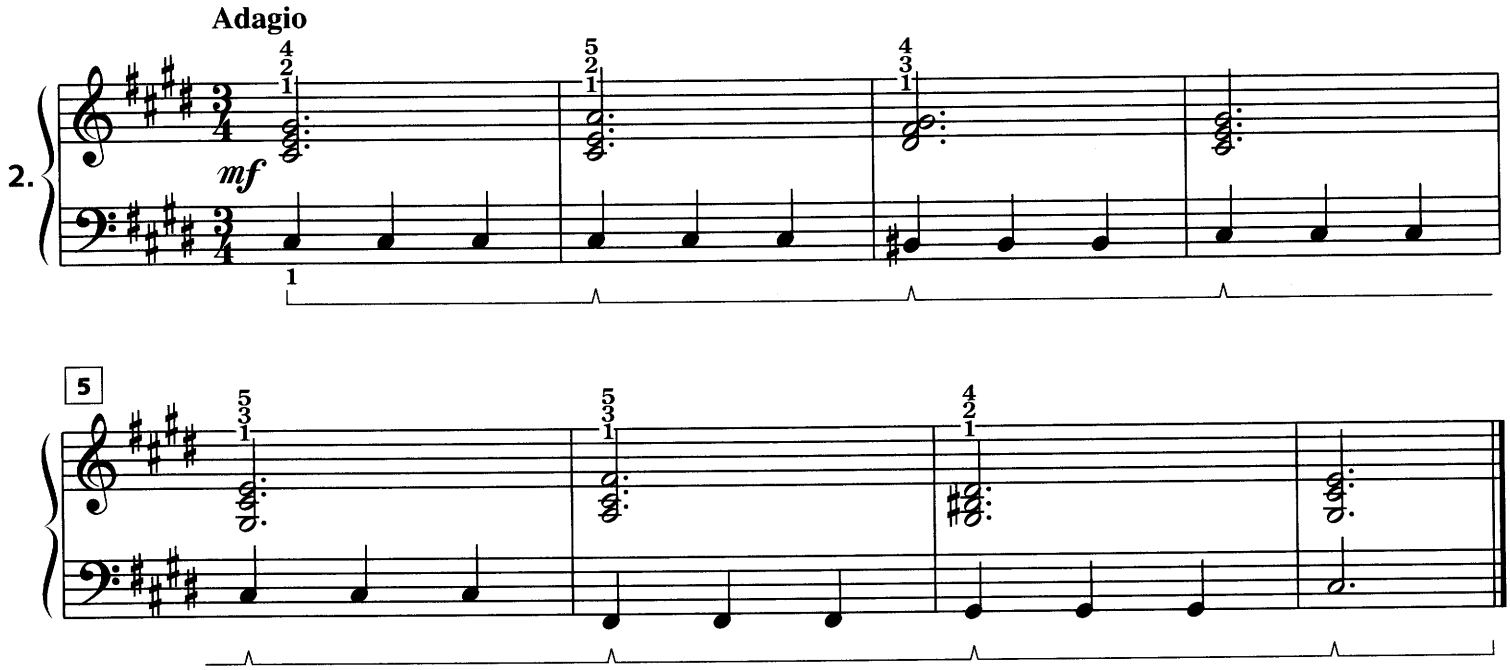
Use the following practice directions:

1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

11-38

▶ Transpose to G minor.

11-39

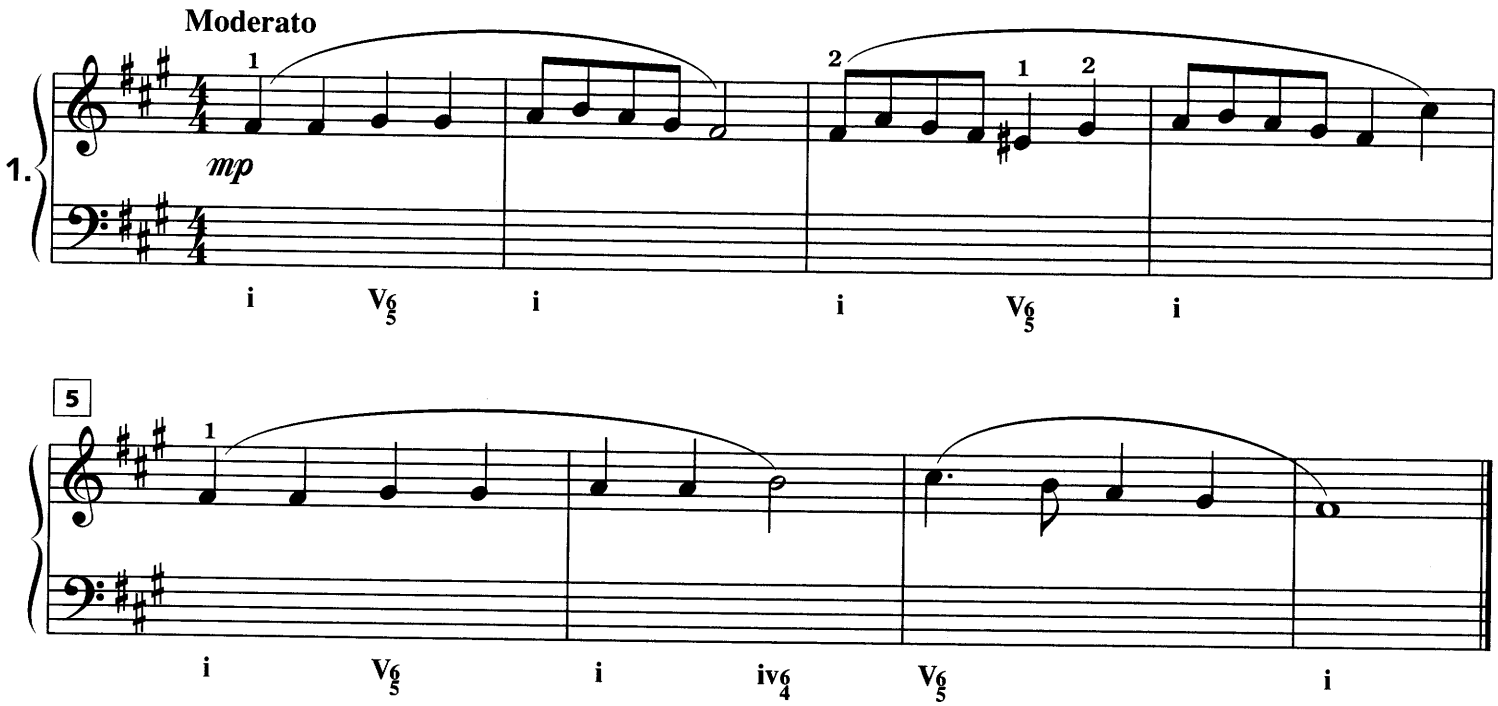


Harmonization

Harmonize each melody below in two ways:

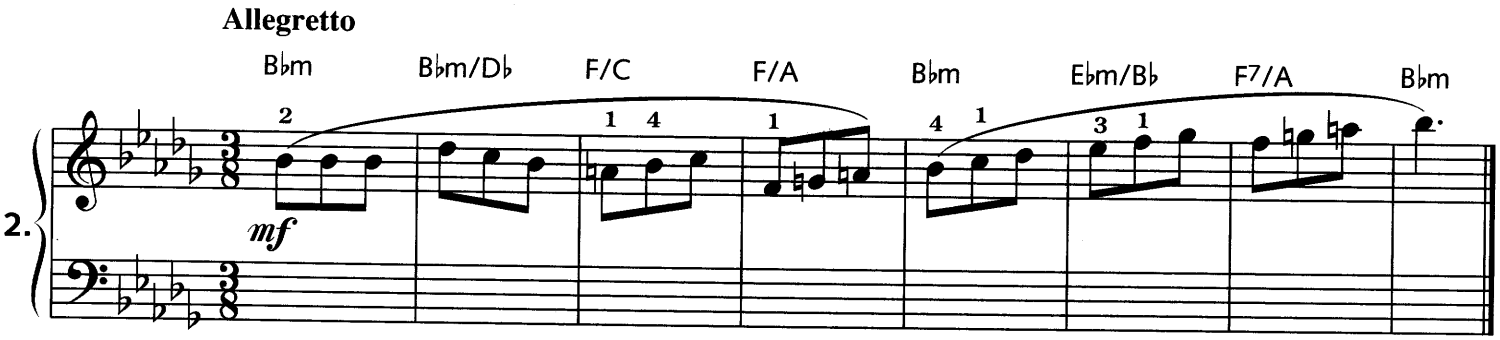
- Using the bottom note of each indicated triad and inversion.
- Using the indicated triads and inversions.

11-40



▶ Transpose to G minor.

11-41



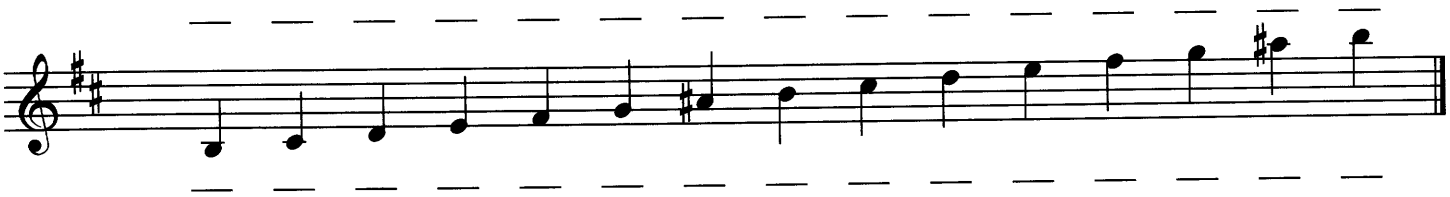
Unit 22

Review Worksheet

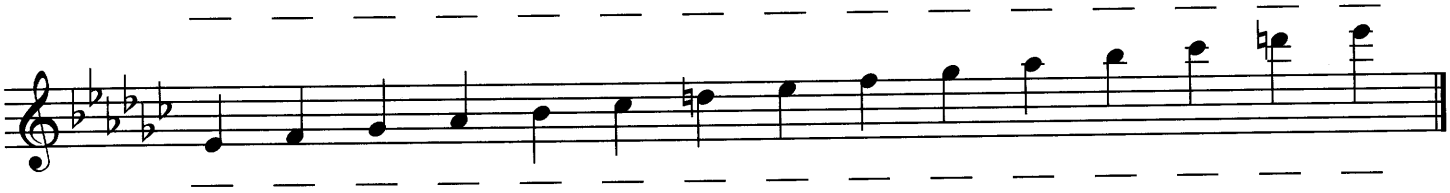
Name _____ *Date* _____

1. Identify each harmonic minor scale below by writing its name on the indicated line. Write the correct RH fingering on the lines above the staff and the correct LH fingering on the lines below the staff.

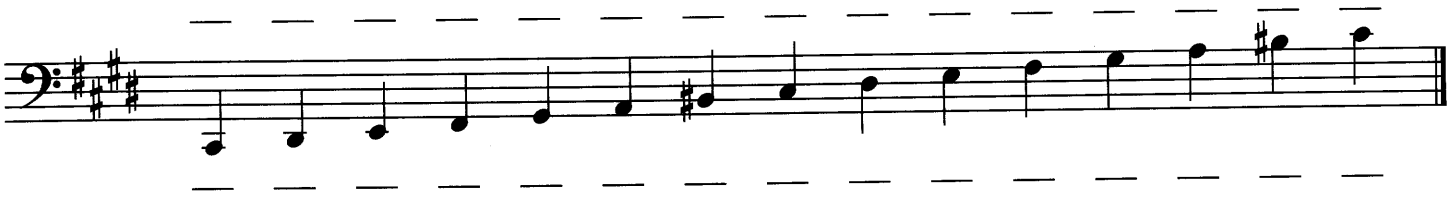
____ harmonic minor scale



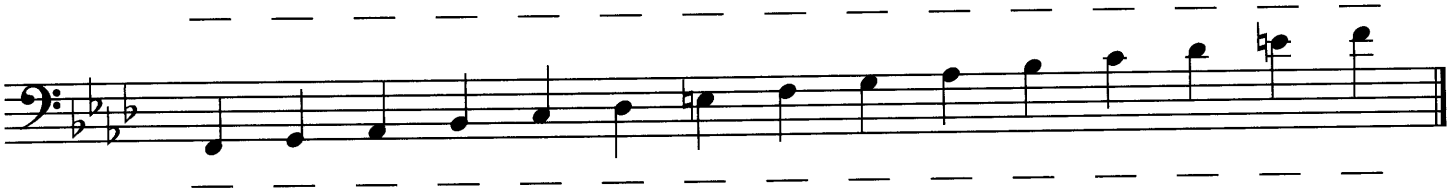
____ harmonic minor scale



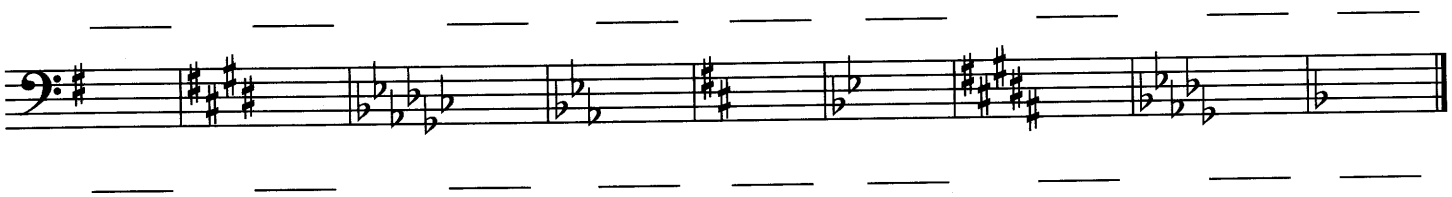
____ harmonic minor scale



____ harmonic minor scale

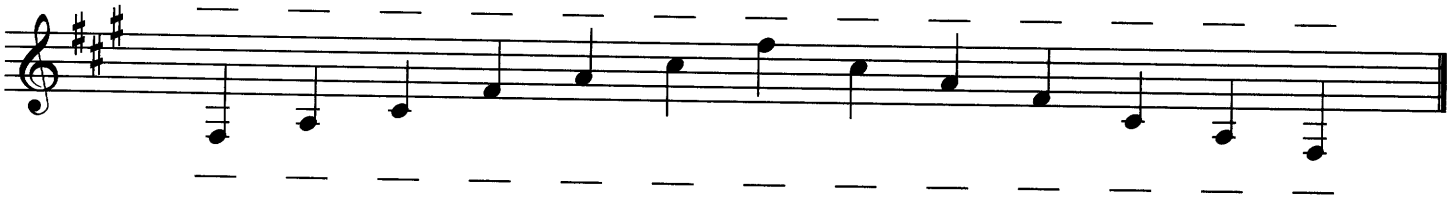


2. Identify each harmonic minor key by writing its name on the line above the staff. Using whole notes, write a VI chord on the staff. Write the letter name for each chord on the line below the staff.

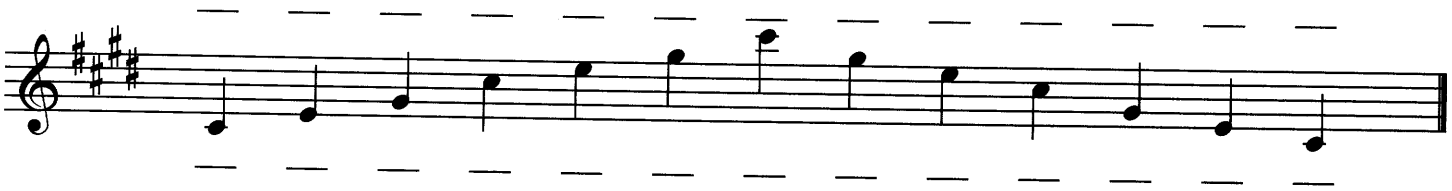


3. Identify each minor arpeggio by writing its name on the indicated line. Write the correct RH fingering on the lines above the staff and the correct LH fingering on the lines below the staff.

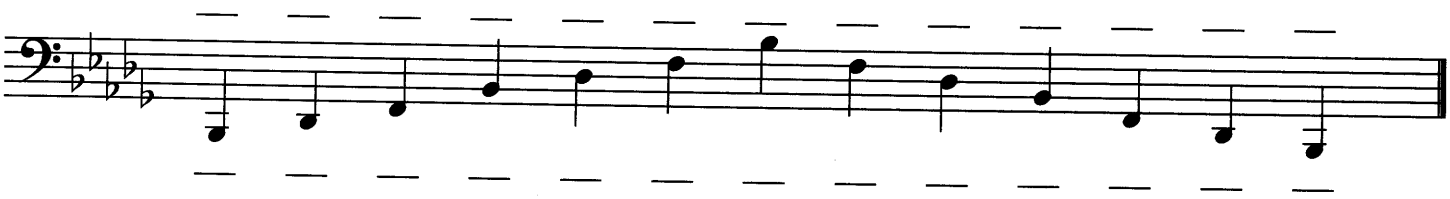
_____ minor arpeggio



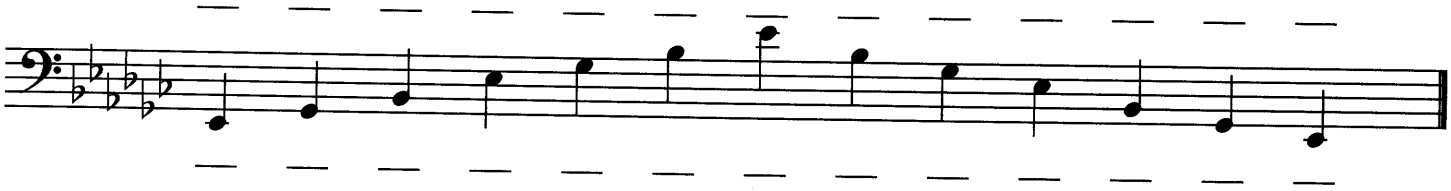
_____ minor arpeggio



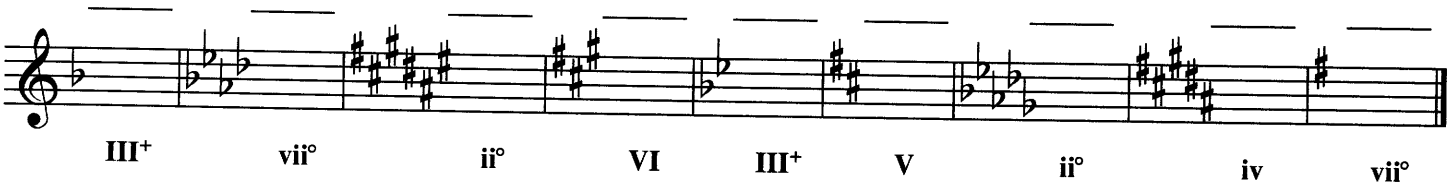
_____ minor arpeggio



_____ minor arpeggio



4. Identify each harmonic minor key by writing its name on the line above the staff. Using whole notes, write the triad indicated by each Roman numeral on the staff.



Unit 23

Seventh Chords

Objectives

Upon completion of this unit the student will be able to:

1. Play five types of seventh chords and inversions.
2. Sight-read music that uses seventh chords.
3. Perform solo repertoire that uses seventh chords.
4. Harmonize melodies with seventh chords.
5. Create two-hand accompaniments from chord symbols.
6. Improvise melodies over seventh chords.

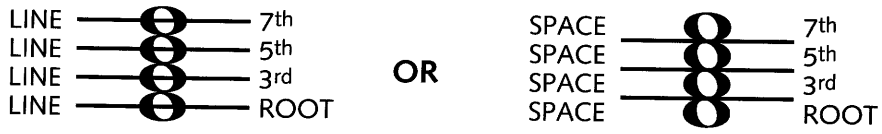
Assignments

Week of _____

Write your assignments for the week in the space below.

Seventh Chords

To form a seventh chord from a root position triad, a note that is a seventh above the root is added. Seventh chords in root position look like this:

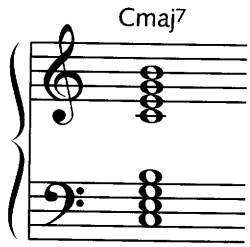


Five Types of Seventh Chords

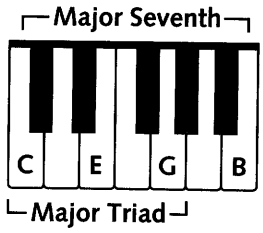
There are five types of seventh chords:

Play the seventh-chord exercises with the RH as written. Then play with the LH one octave lower than written.

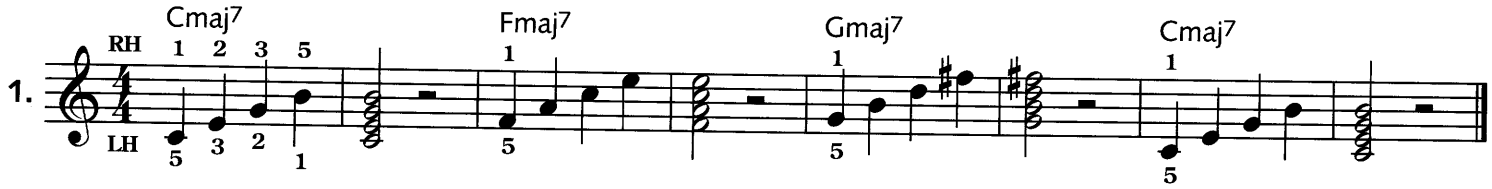
Major Seventh Chord



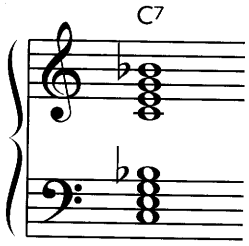
Major Triad
Major Seventh



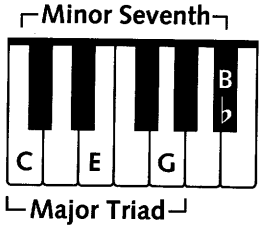
12-1



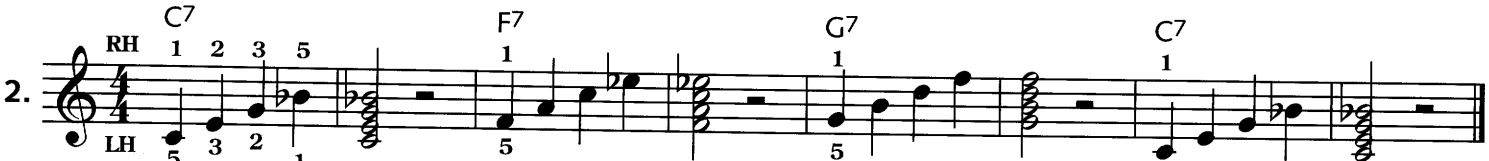
Dominant Seventh Chord



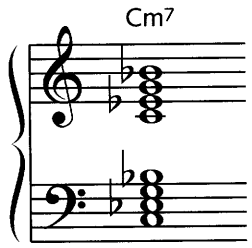
Major Triad
Minor Seventh



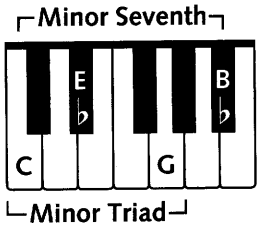
12-2



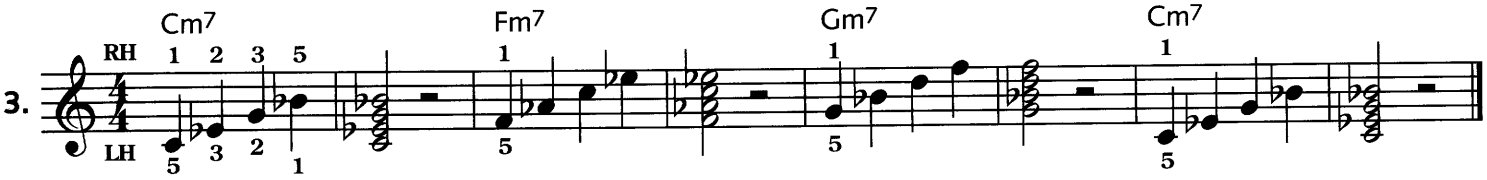
Minor Seventh Chord



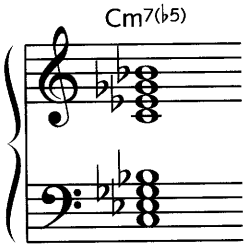
Minor Triad
Minor Seventh



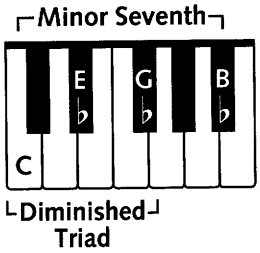
12-3



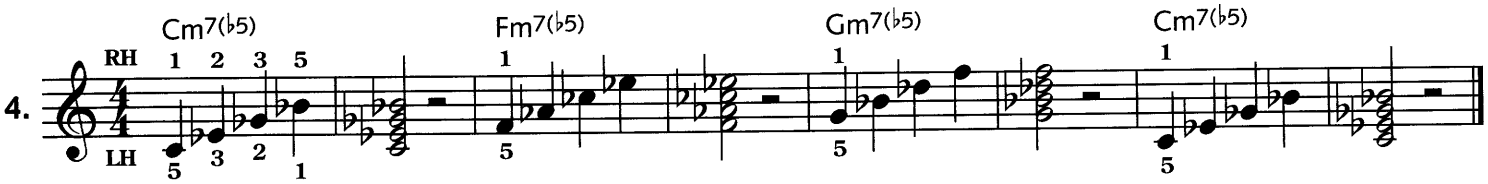
Half-Diminished Seventh Chord



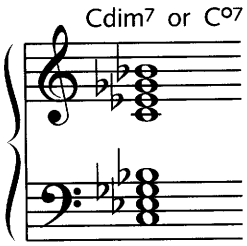
Diminished Triad
Minor Seventh



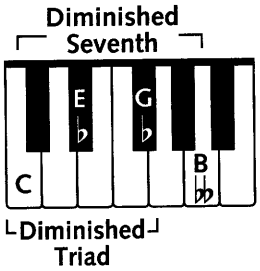
12-4



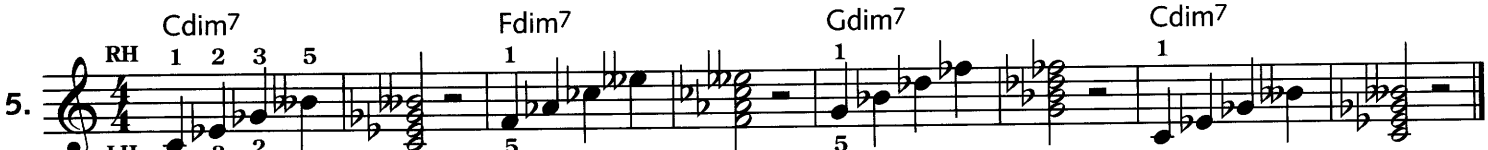
Diminished Seventh Chord



Diminished Triad
Diminished Seventh



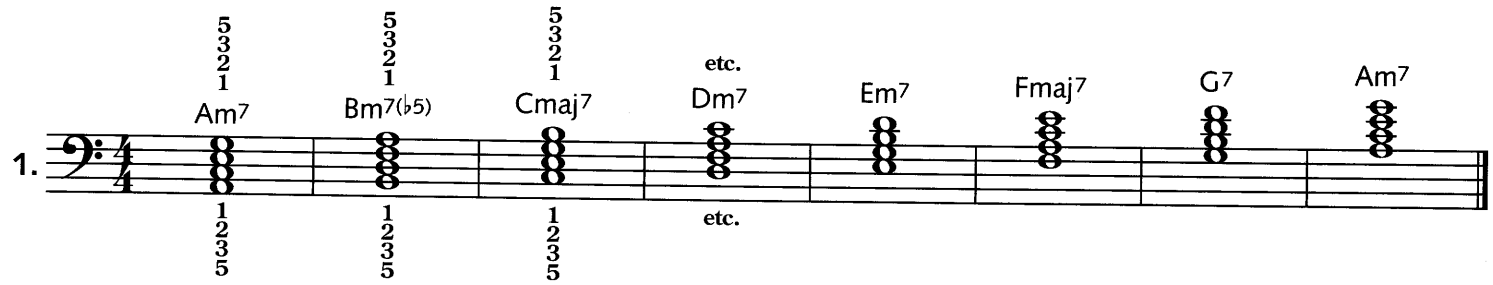
12-5



Playing Seventh Chords

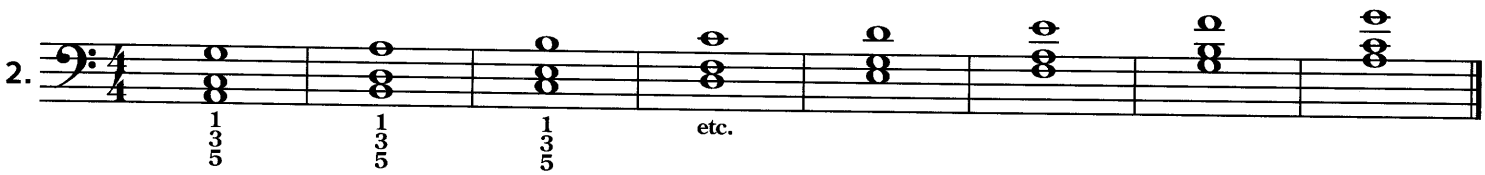
Play the following seventh chord exercise hands separately.
Use fingers 5 3 2 1 for the LH.
Use fingers 1 2 3 5 for the RH and play one octave higher than written.

12-6



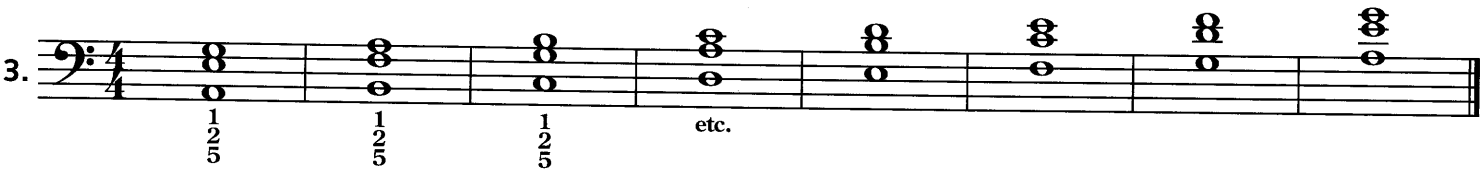
The 5th is often omitted from the seventh chord. This makes it easier to play with one hand. Play the following exercise with the LH.

12-6



The 3rd is sometimes omitted from the seventh chord.
Play the following exercise with the LH.

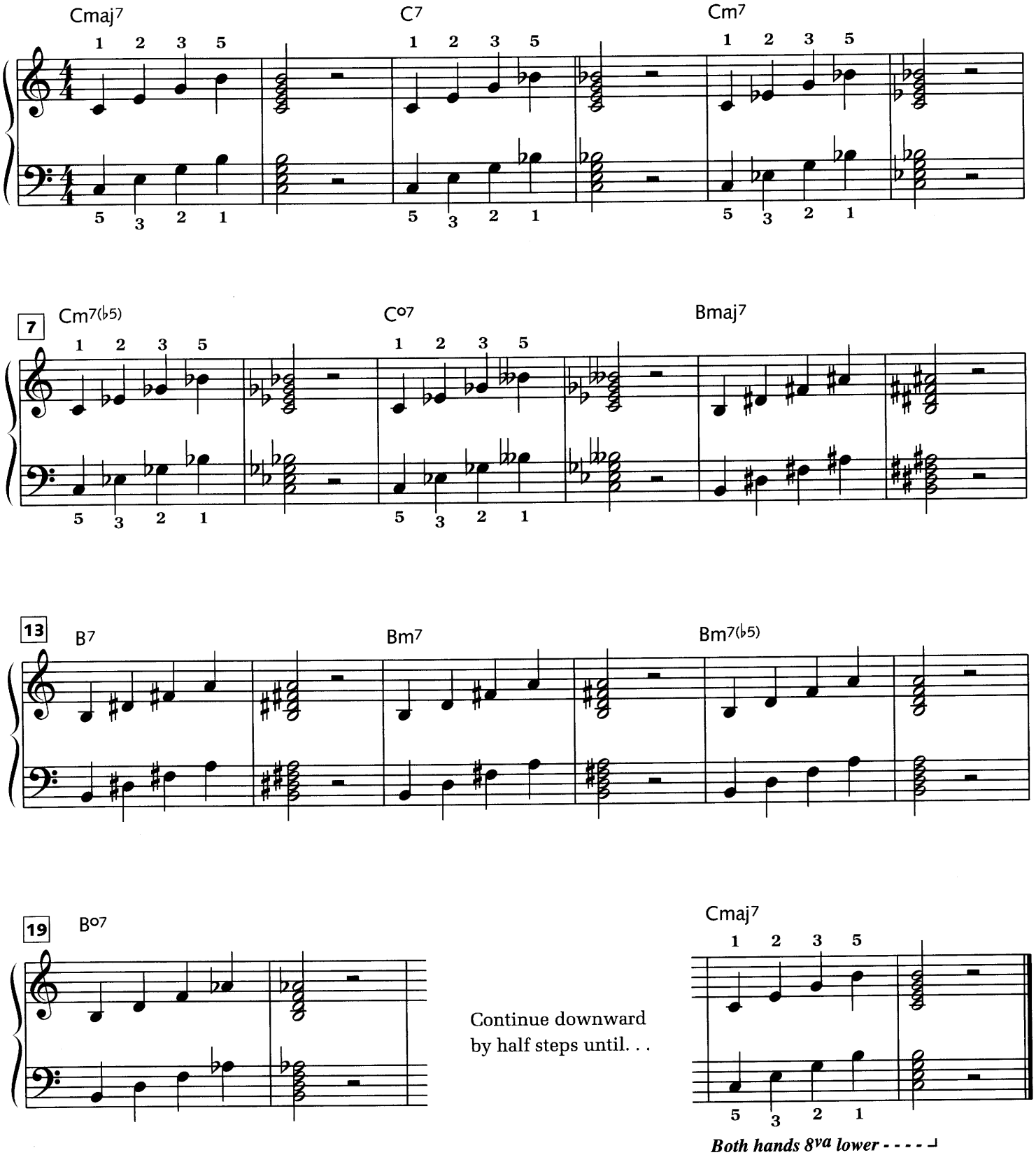
12-6



Playing Five Types of Seventh Chords

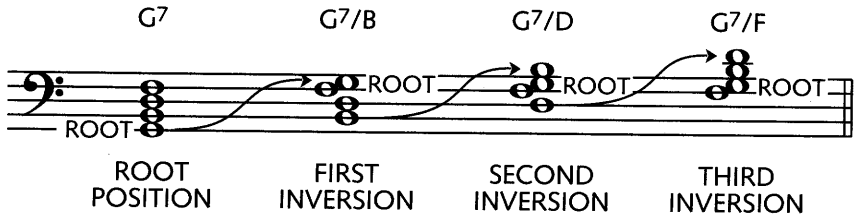
Play the following seventh chord exercise hands separately. Use fingers 1 2 3 5 for the RH and fingers 5 3 2 1 for the LH.

12-7



Inversions of Seventh Chords

Four-note seventh chords may be played in the following positions. All note names are the same in each position, but in a different order!



The first, second and third inversions are easily recognized by the interval of a 2nd in each chord. The top note of the 2nd is always the root!

Play the G7 chord and its inversions.

12-8

1. 1 2 3 5 | 1 2 4 5 | 1 2 3 5 | 1 2 4 5

12-8

2. 5 3 2 1 | 5 4 2 1 | 5 3 2 1 | 5 3 2 1

12-8

3. 1 3 5 | 1 2 5 | 1 3 4

12-8

4. 5 2 1 | 5 4 1 | 4 2 1

12-8

5. 1 2 5 | 1 2 4 | 1 4 5

12-8

6. 5 3 1 | 4 3 1 | 5 2 1

▶ Play each example above using a D7 chord and C7 chord.

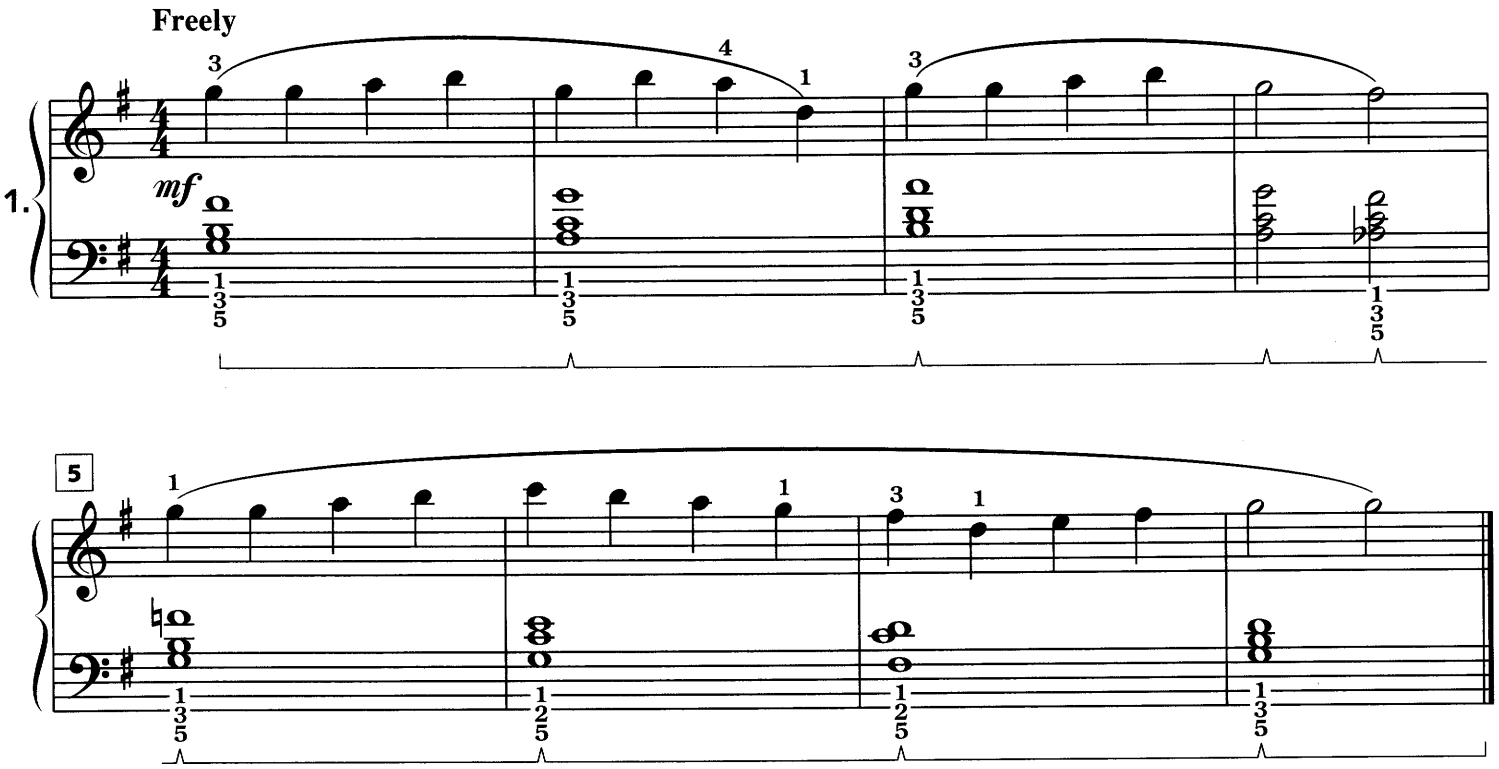
Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

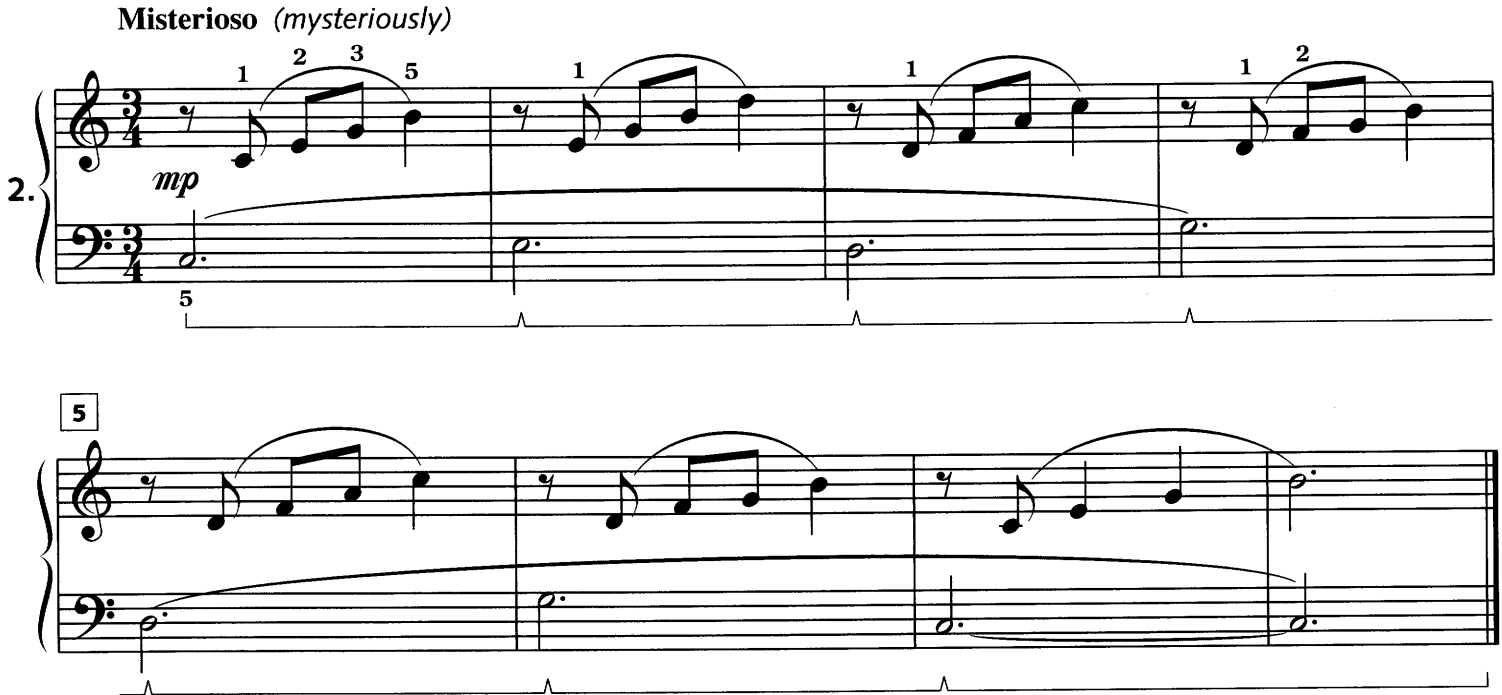
Use the following practice directions:

1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

12-9



12-10



Solo Repertoire

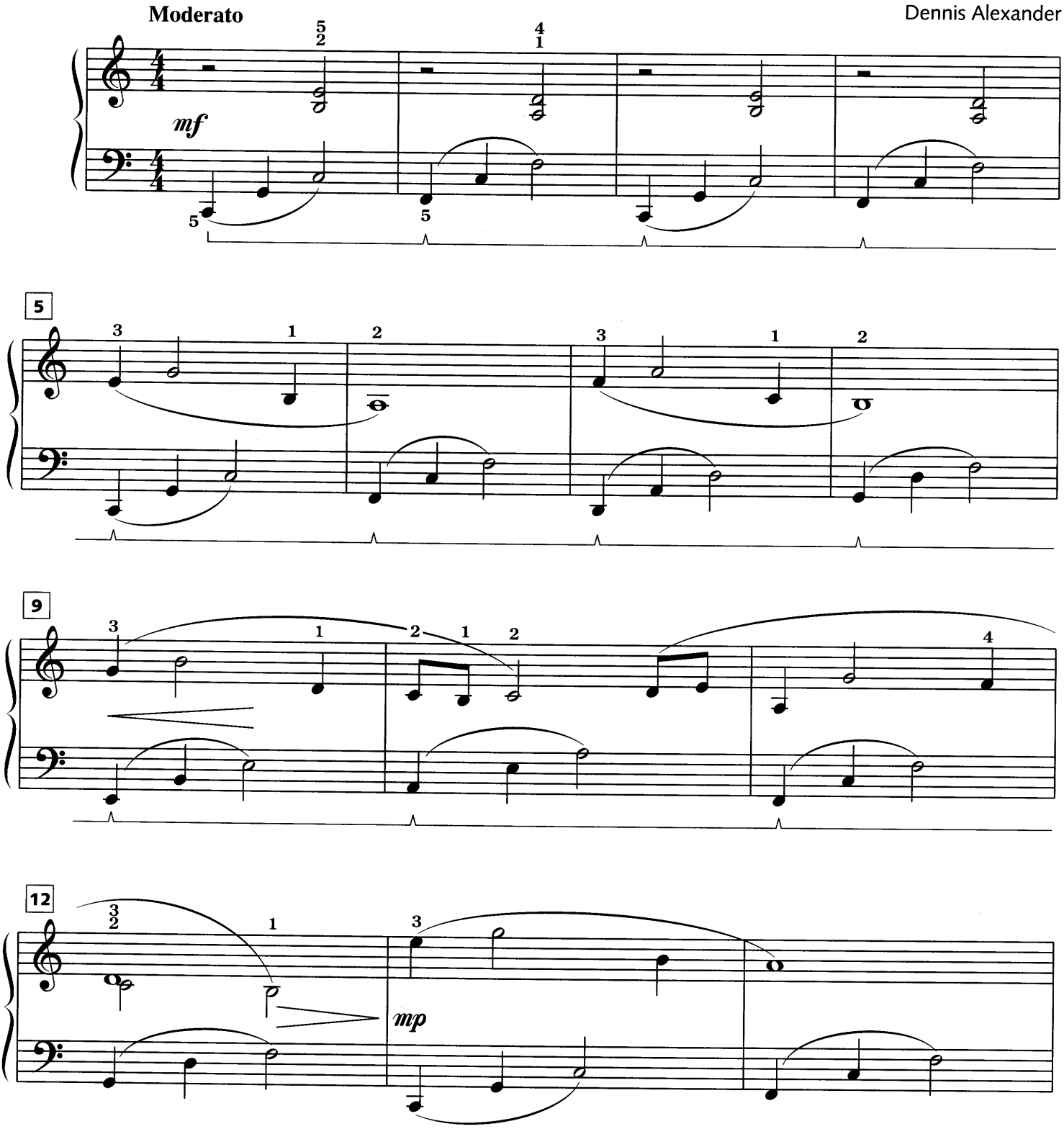
Before playing:
- Practice the LH moves.
- Practice LH alone with pedal.

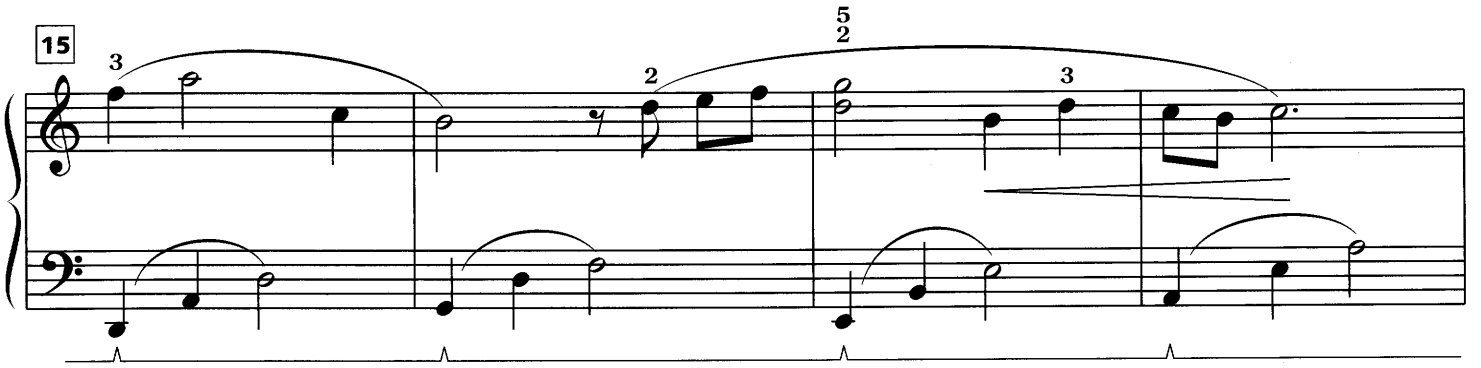
While playing:
- Play the RH a little louder than the LH.
- Listen for clear pedal changes.
- Hold the top notes in the RH of measures 19–20 for the entire measure.

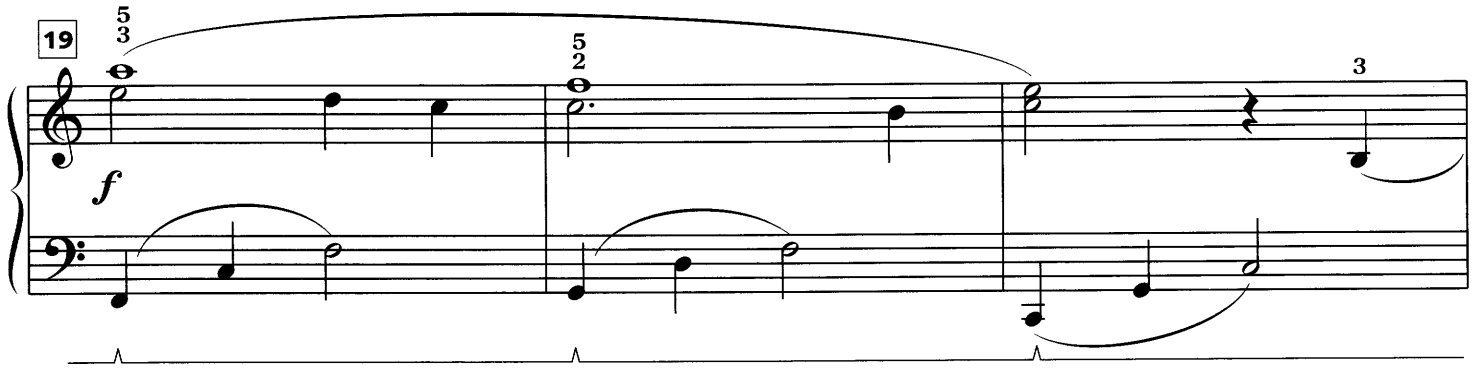
12-11

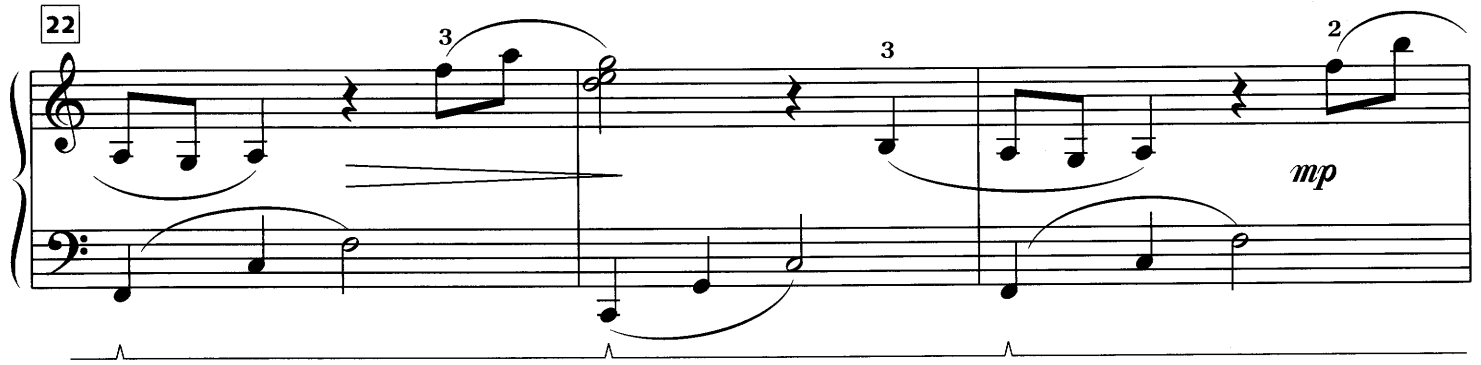
Full Moon Rising

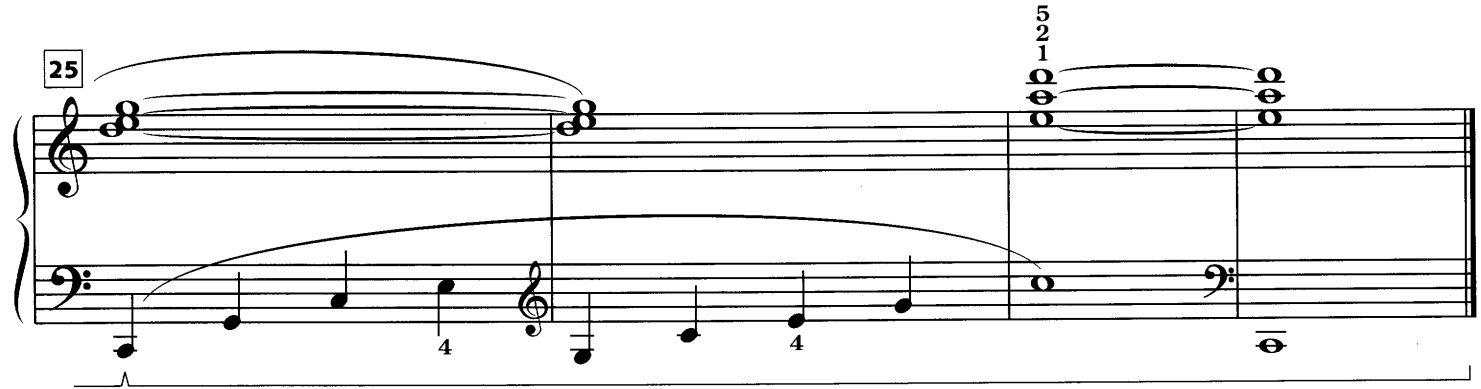
Dennis Alexander




15


19
f


22
mp

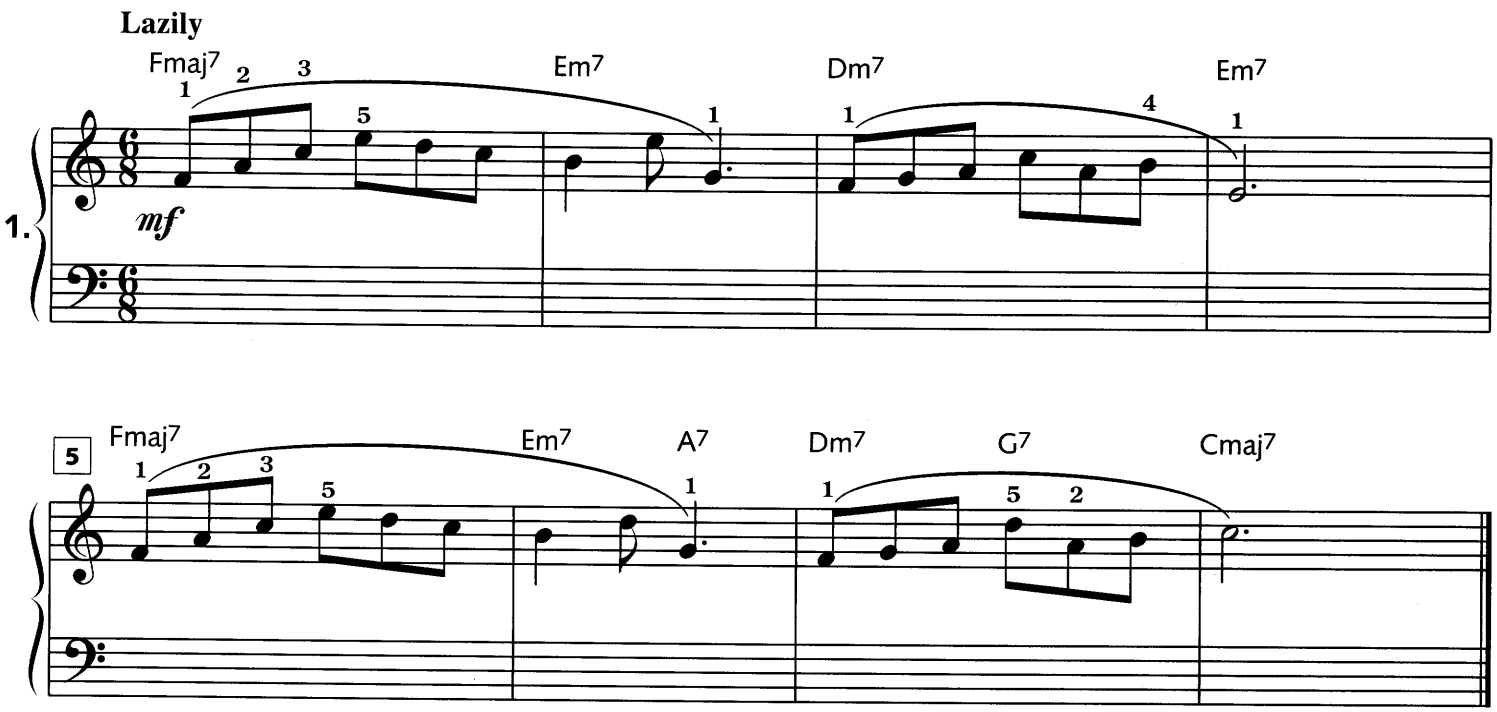

25

Harmonization

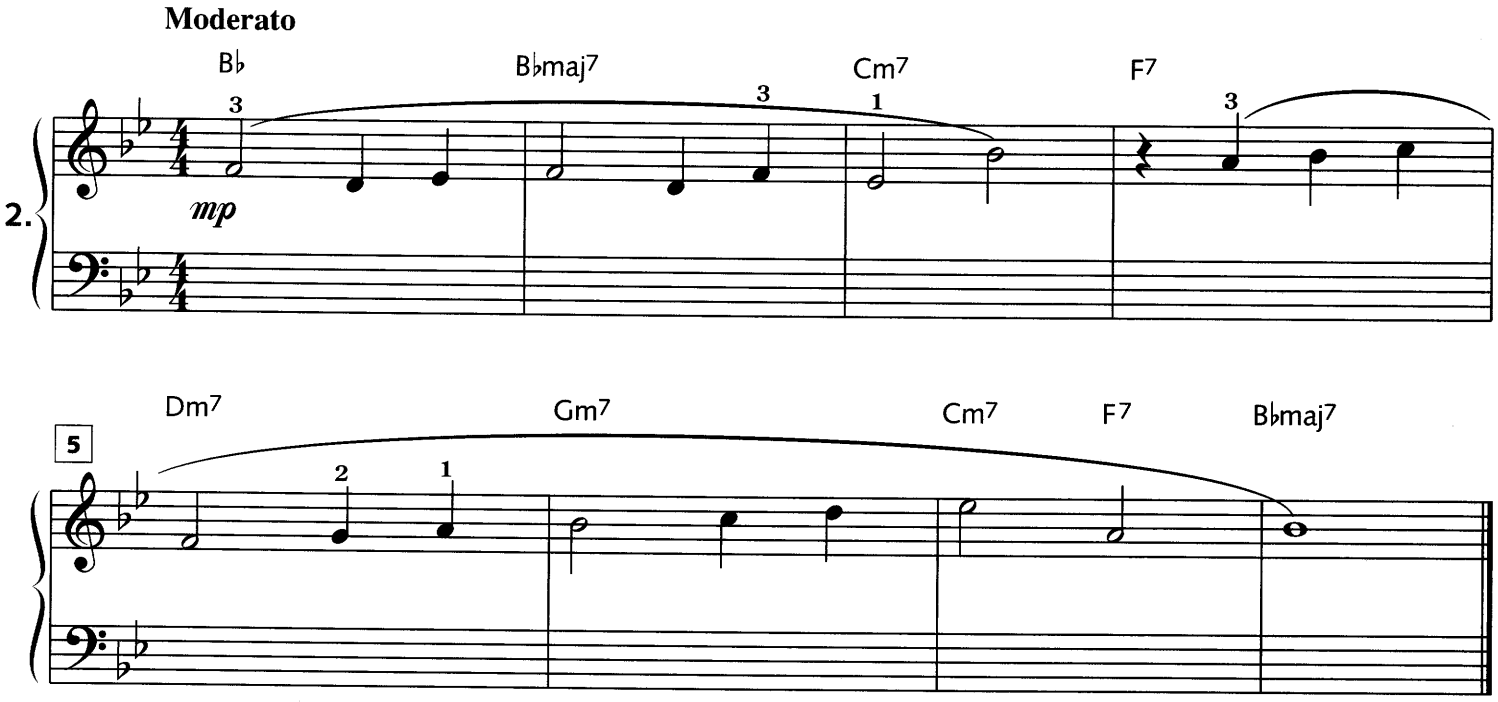
Harmonize each melody below in two ways:

- Using the bottom note of each indicated seventh chord.
- Using the indicated root-position seventh chords.

12-12



12-13



12-14

Jazz waltz tempo

Gmaj7 Bm7 Am7 D7

3. *mp*

5 Cmaj7 D7 E♭maj7 Gmaj7

Harmonization with Two-Hand Accompaniment

Using the indicated chords, create a two-hand accompaniment for the following melody by continuing the pattern given in the first measure.

The Moldau

12-15

Bedrich Smetana (1824–1884)

Allegretto

Em C G

mf *mp*

5 F♯°/A Em/B B7 Em Em

1. 2.

Ensemble Repertoire

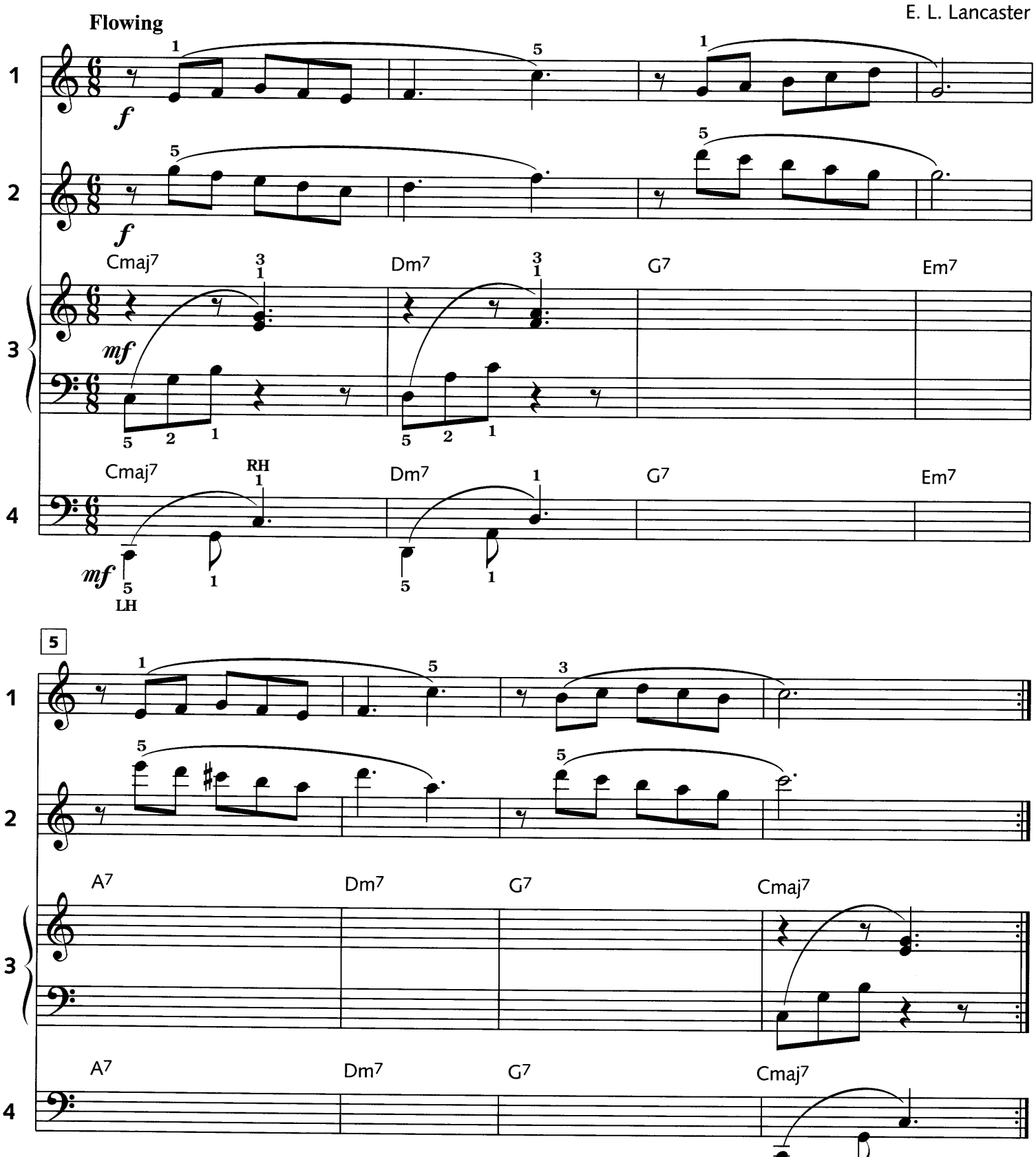
Play the four-part ensemble using the indicated chords to complete parts 3 and 4.

Part 1: Melody
Part 2: Countermelody
Part 3: Two-hand accompaniment
Part 4: Bass line (root–5th–root)

12-16

Prelude in Sevenths

E. L. Lancaster



Improvisation from Chord Symbols

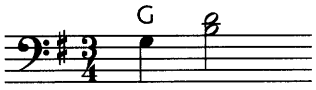
Using the chord progressions below, improvise RH melodies while the LH plays the suggested accompaniment style. (First play the LH chord progressions using the suggested accompaniment style and observing the indicated meter.) You can use the suggested rhythm for your improvisation or create your own rhythm to complement the accompaniment. Notate your favorite improvisation.

Rules for Improvisation:

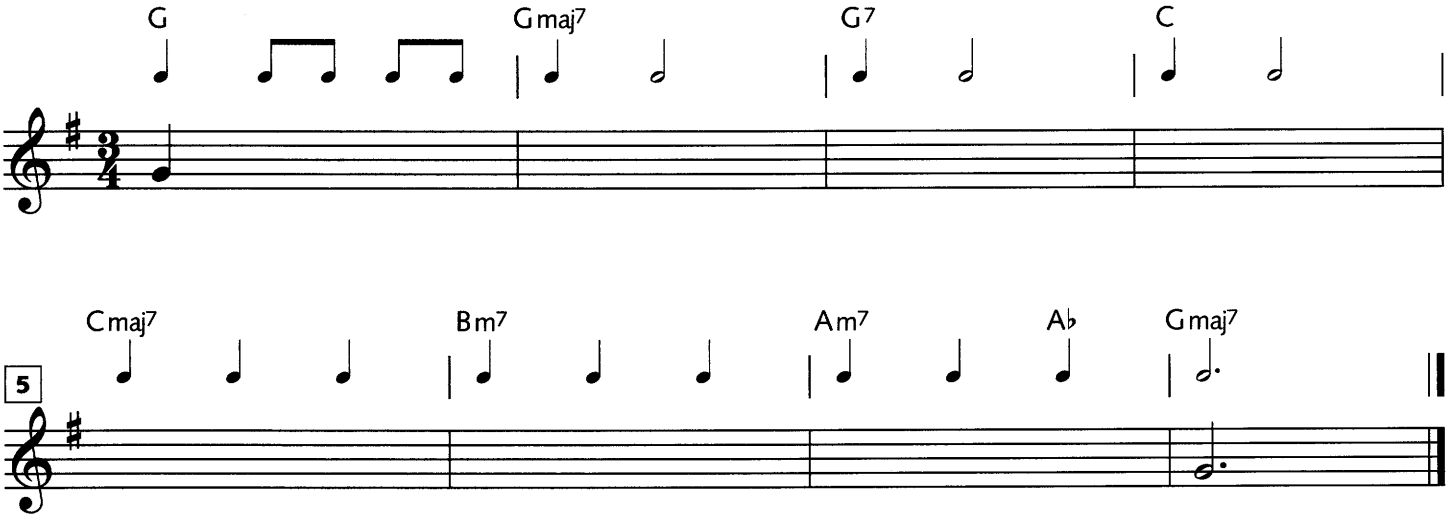
1. Use mostly chord tones and passing tones in the melody.
2. Most improvisations begin and end on tonic.
3. The ear should always be the final guide in determining which melody notes to play.

12-17

1. Broken Chord Accompaniment

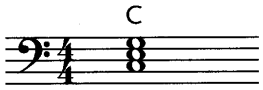


Key of G major

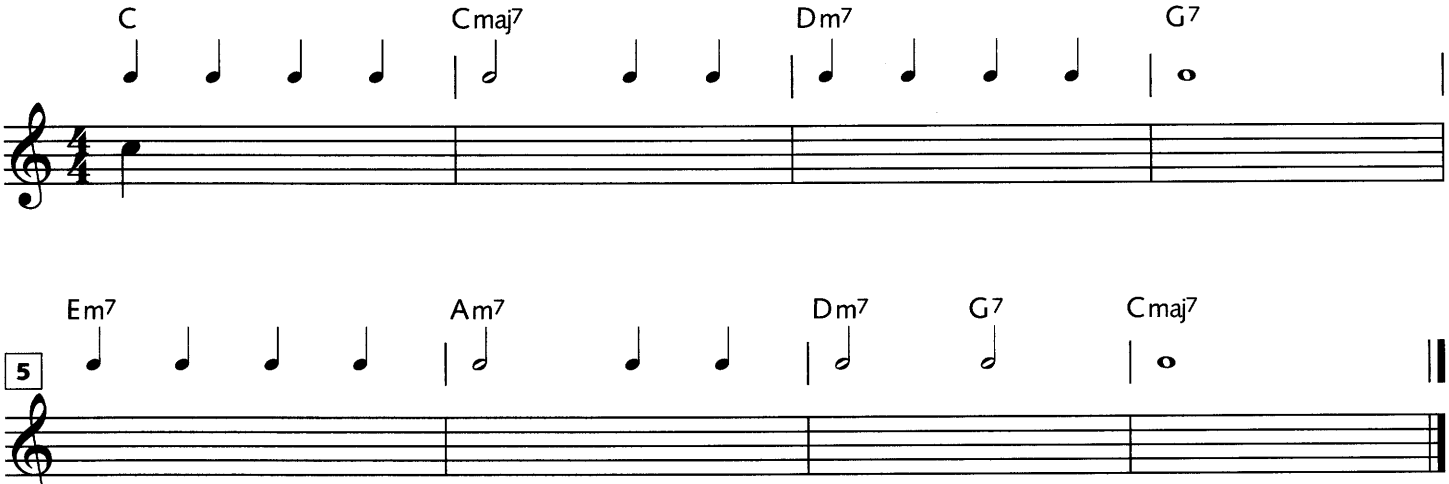


12-18

2. Block Chord Accompaniment



Key of C major



Unit 24

Other Scale Structures

Objectives

Upon completion of this unit the student will be able to:

1. Play chromatic, whole tone and blues scales.
2. Sight-read music that uses chromatic, whole tone and blues scales.
3. Perform solo repertoire that uses chromatic scales and whole tone scales.
4. Improvise melodies over a 12-bar blues accompaniment.

Assignments

Week of _____

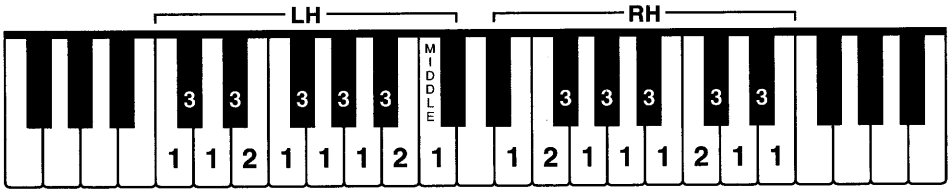
Write your assignments for the week in the space below.

The Chromatic Scale

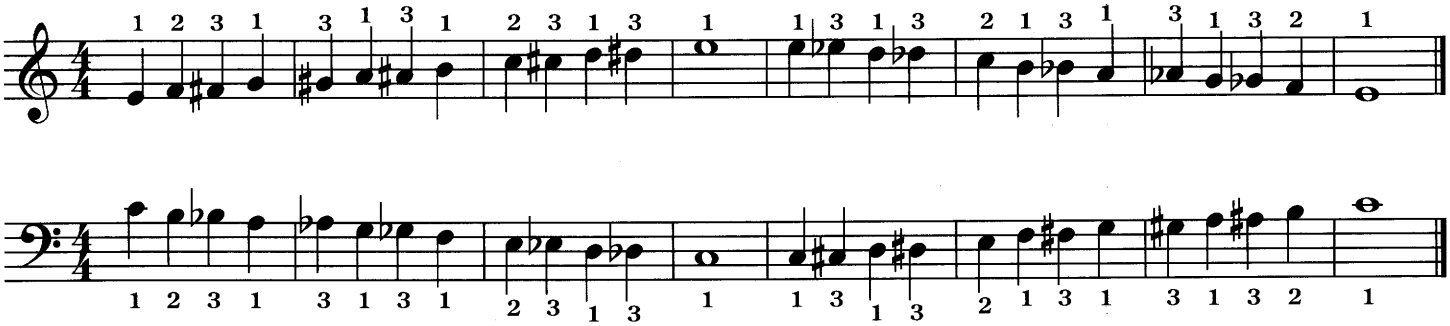
The **chromatic scale** is made up entirely of half steps. It goes up and down, using every key, black and white. It may begin on any note.

The fingering rules are:

- Use 3 on each black key.
- Use 1 on each white key, except when two white keys are together (no black key between), then use 1 2, or 2 1.



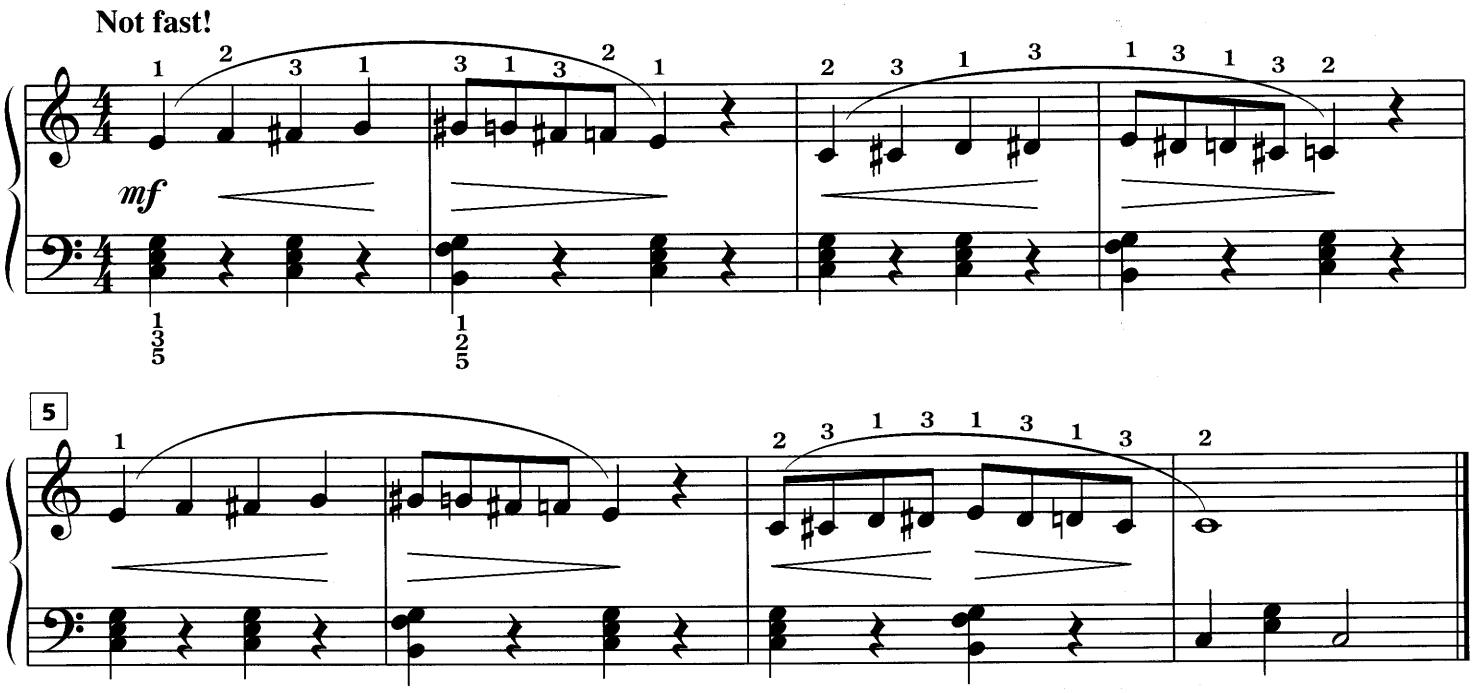
Play the one-octave chromatic scale hands separately. Then play hands together in contrary motion.



Reading

Practice Suggestions: See page 289.

12-19



Solo Repertoire

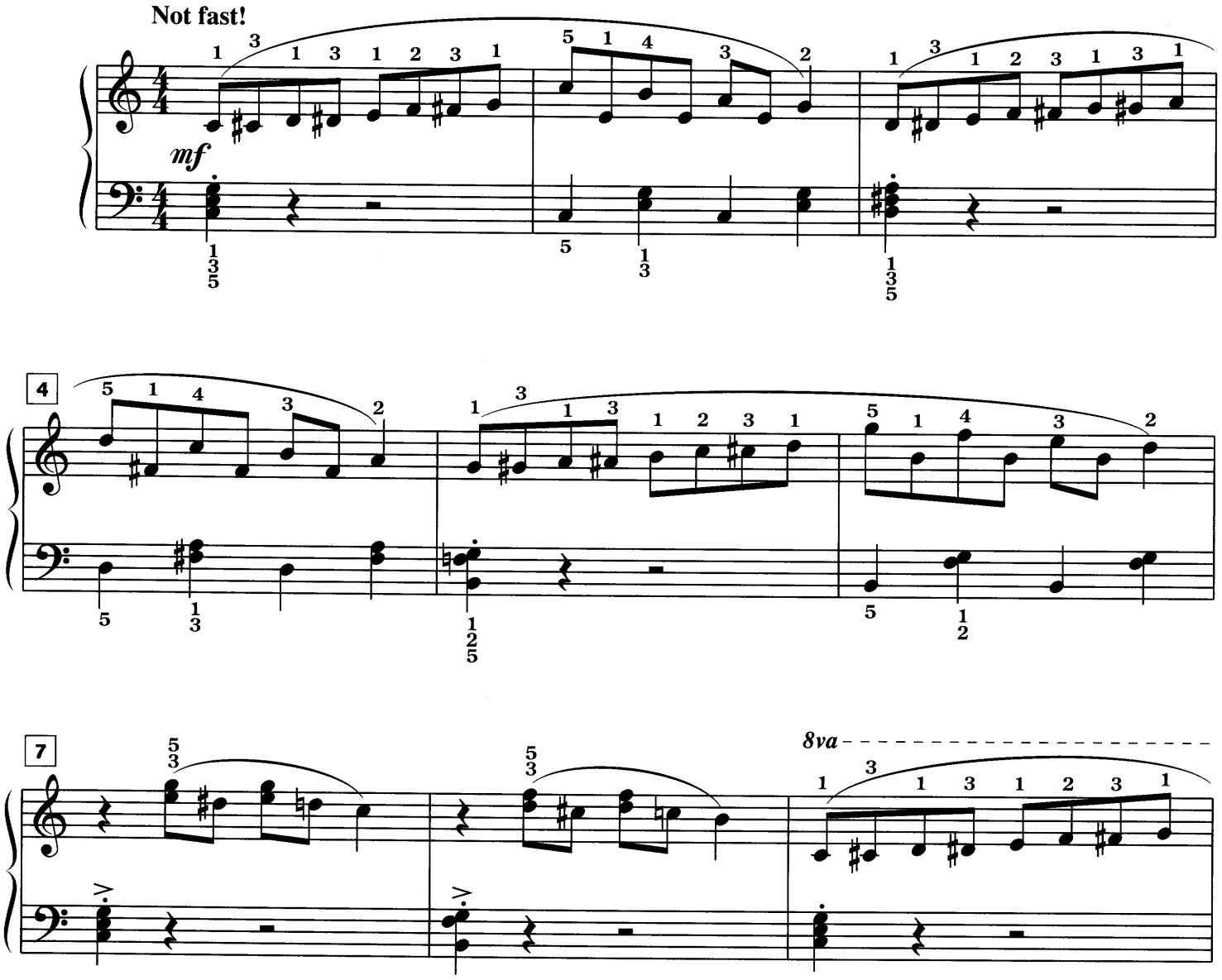
Before playing:
- Practice each chromatic scale passage with the correct fingering.
- Analyze and block the LH chords.
- Map the piece using D.C. al Fine, first ending, repeat, and second ending.

While playing:
- Be careful not to play fast.
- Observe the 8va in the RH of measures 9–16.
- Listen for steady eighth notes throughout.

Chromatic Rag

12-20

Willard A. Palmer
Morton Manus
Amanda Vick Lethco



"Chromatic Rag" from Alfred's Basic Piano Library FUN BOOK, Level 3, by Willard Palmer, Morton Manus and Amanda Vick Lethco
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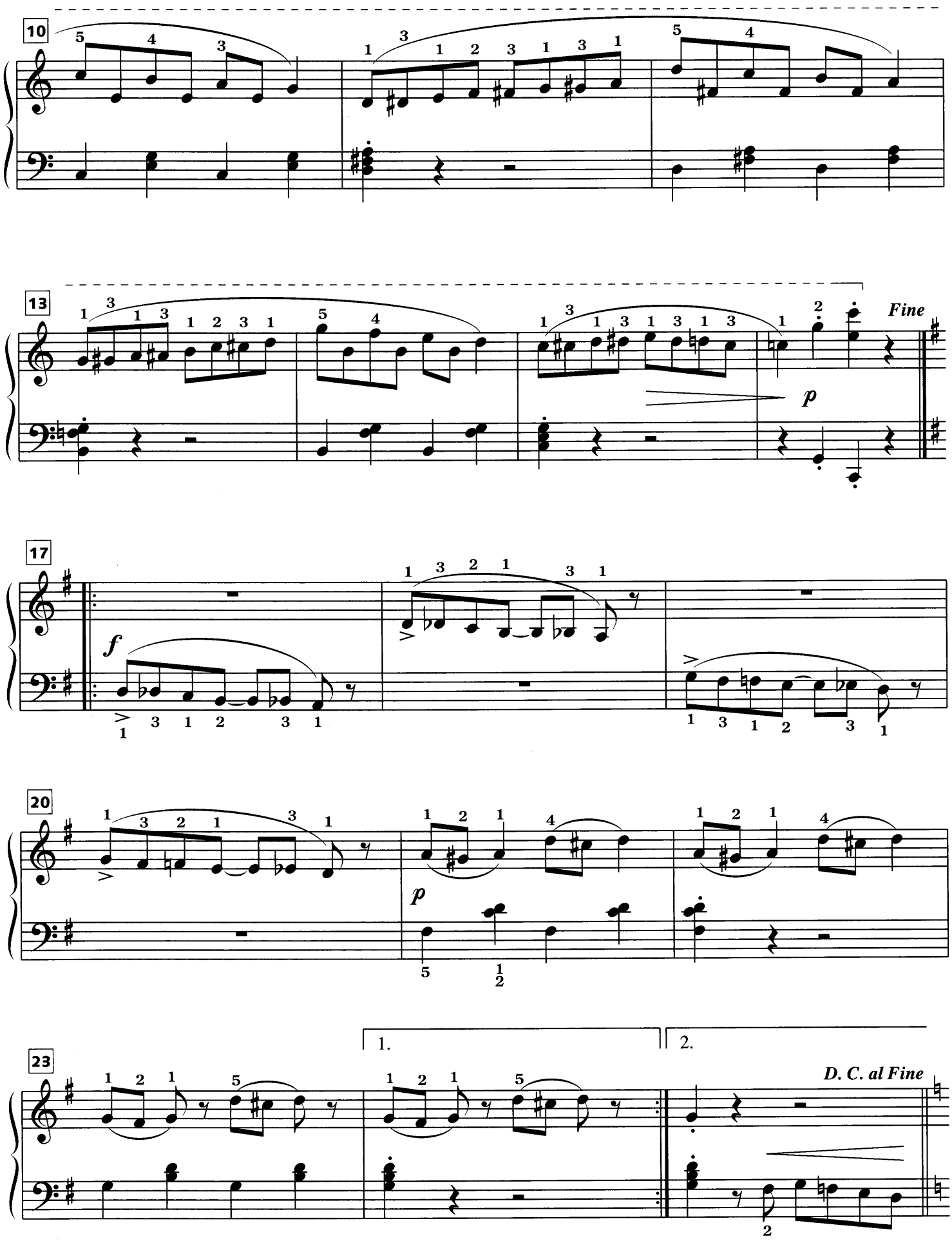
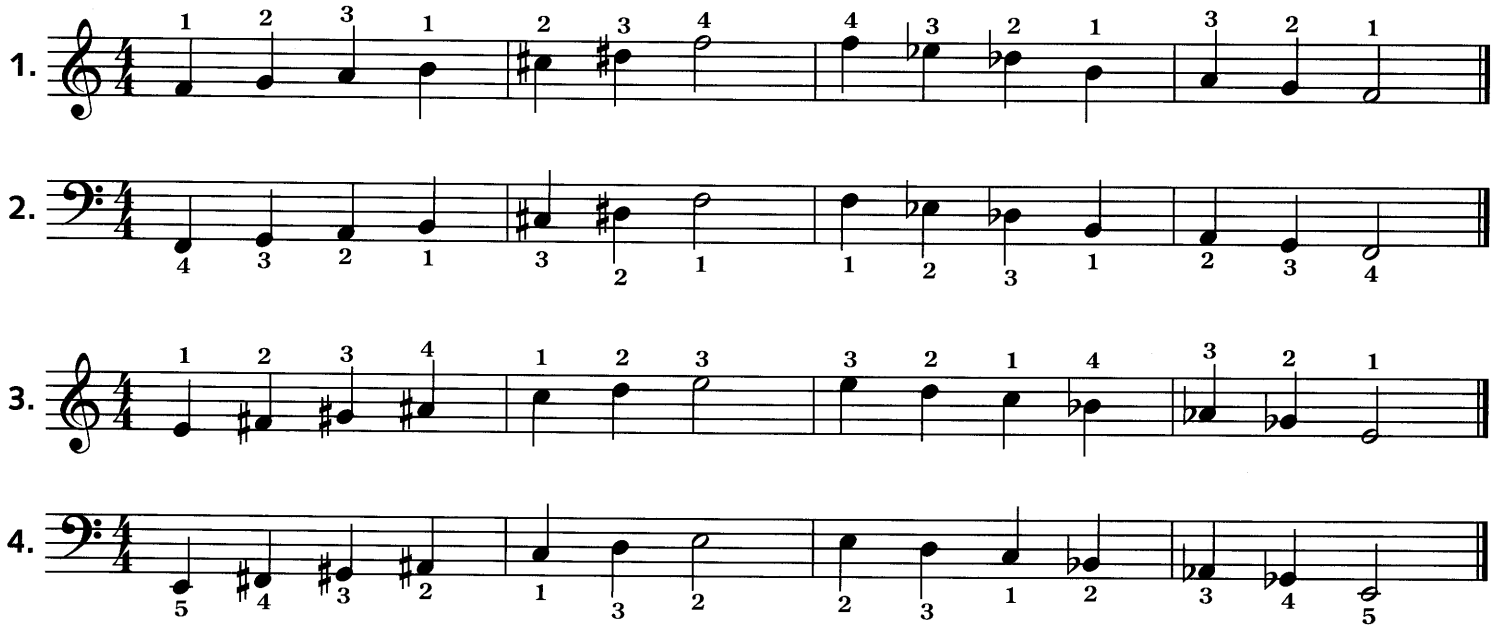

10
13
Fine
p
17
f
20
p
23
1.
2.
D. C. al Fine

The Whole-Tone Scale

The **whole-tone scale** is made up entirely of whole steps. From the twelve tones of the chromatic scale, two whole tone scales can be built, each consisting of six whole tones within an octave. Usually, the ascending scale is written with sharps and the descending scale is written with flats.

Play the one-octave whole-tone scales hands separately.

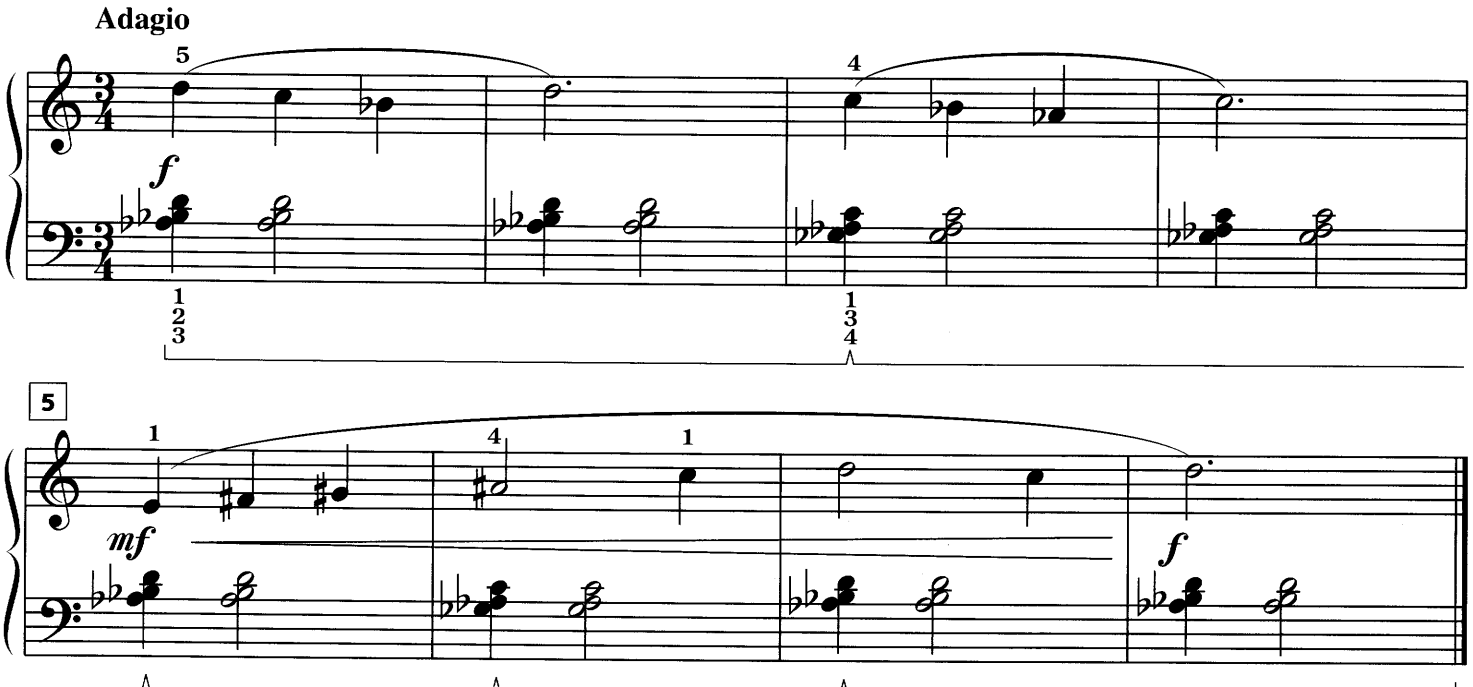


Reading

Use the indicated tempo, dynamics and articulation as you play the exercise. Use the following practice directions:

1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

12-21



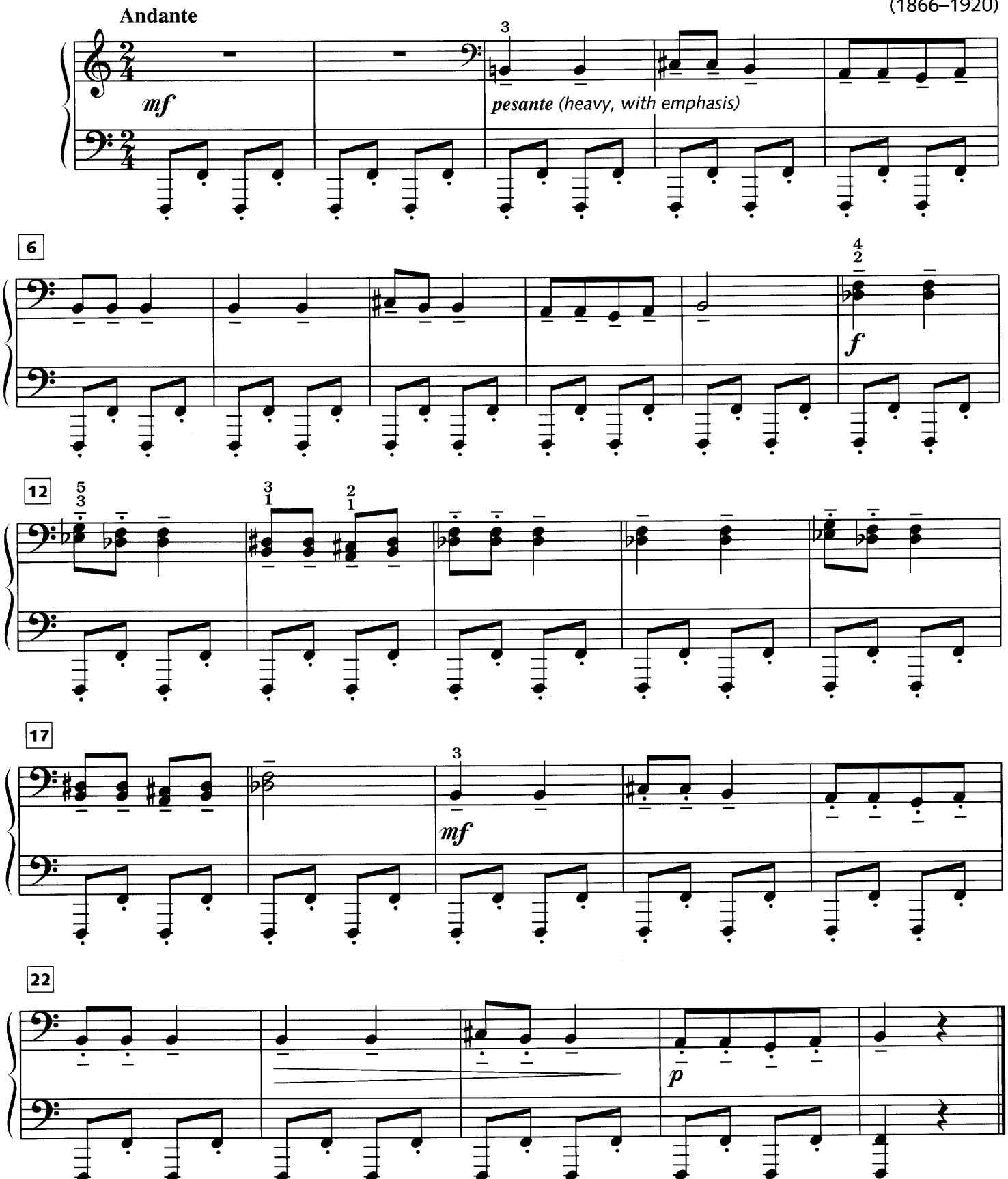
Before playing:
- Identify the scale used in the RH.

While playing:
- Listen for steady eighth notes throughout.
- Play the RH louder than the LH.

12-22

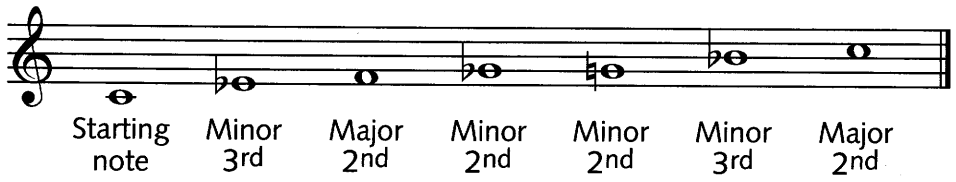
The Bear

Vladimir Rebikov
(1866–1920)



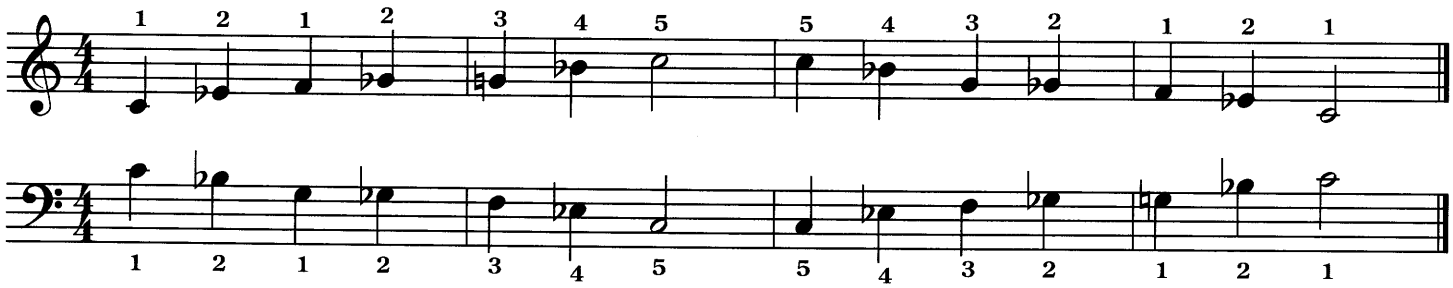
The Blues Scale

The **blues scale** contains seven tones in the following order:

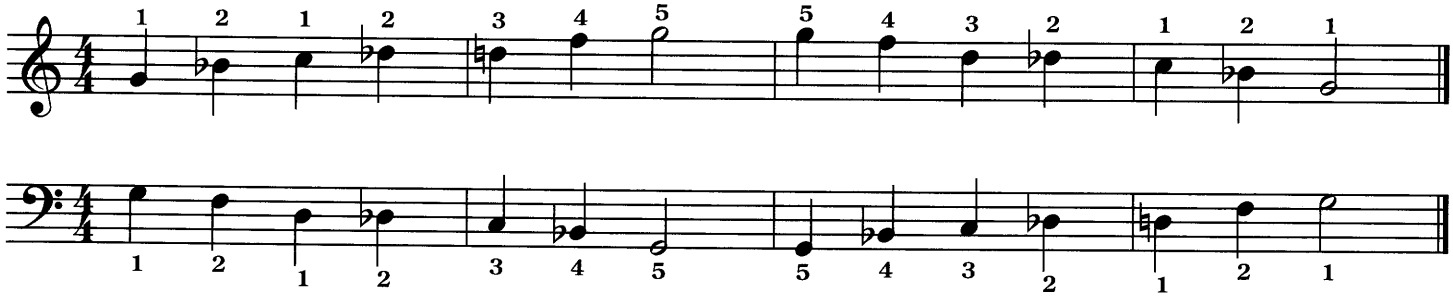


Play the one-octave blues scales on C, G and F hands separately.

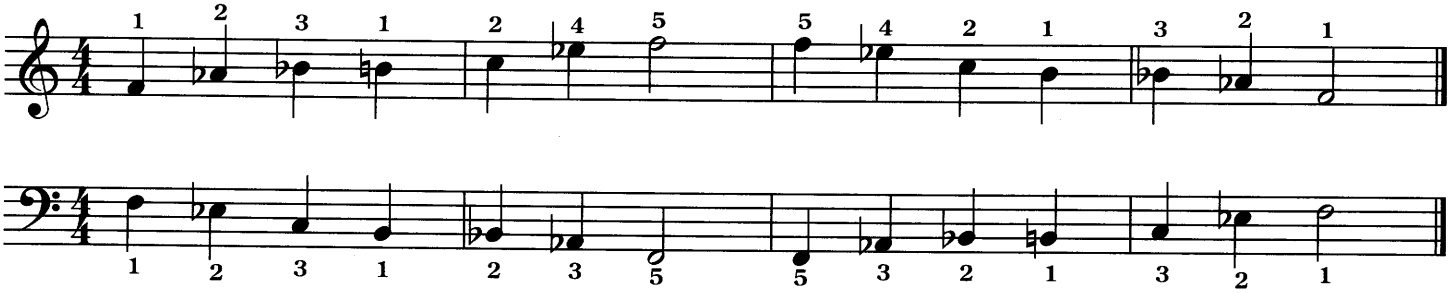
C Blues Scale



G Blues Scale



F Blues Scale



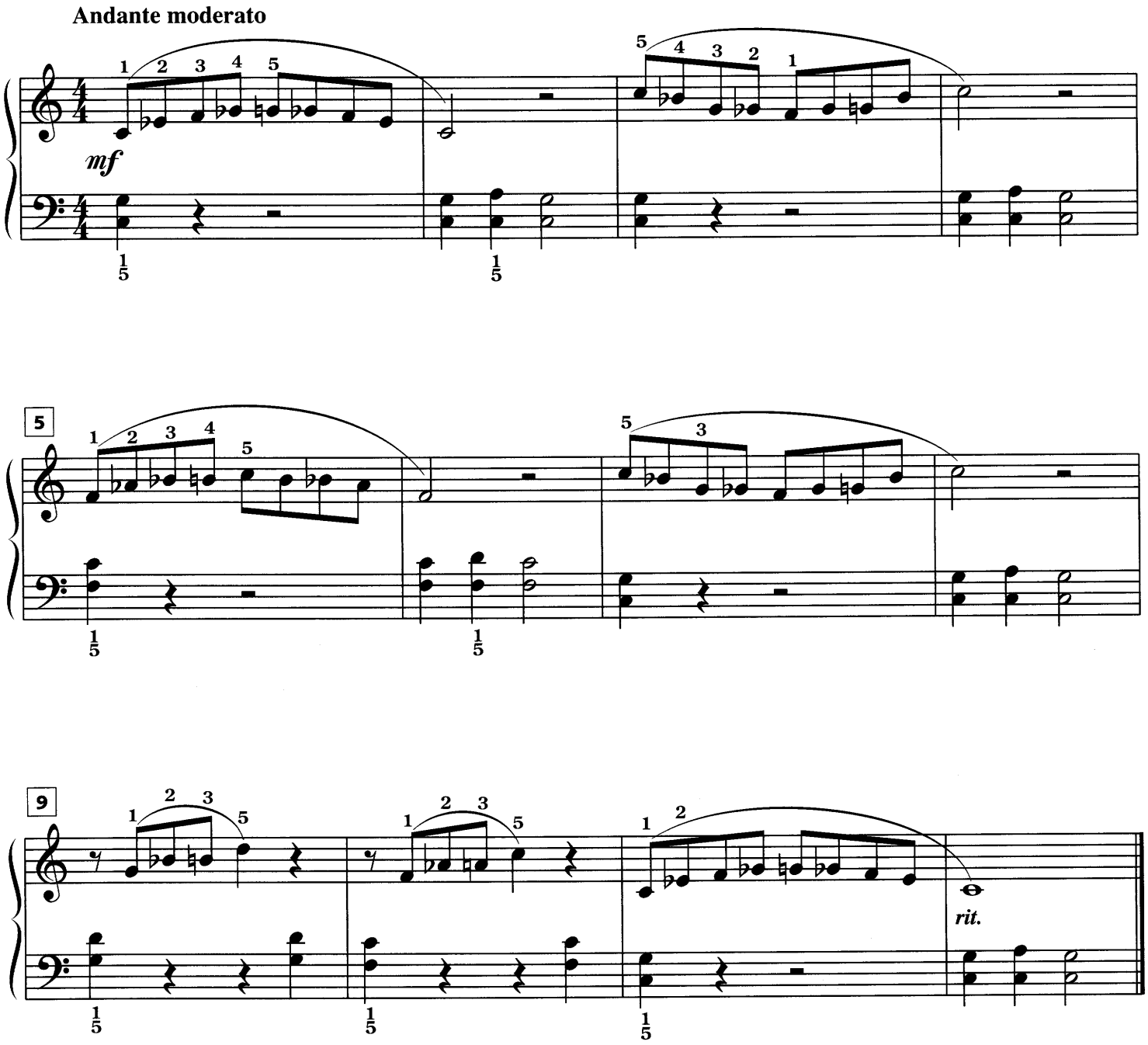
Reading

Use the indicated tempo, dynamics and articulation as you play the exercise.

Use the following practice directions:

1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

12-23



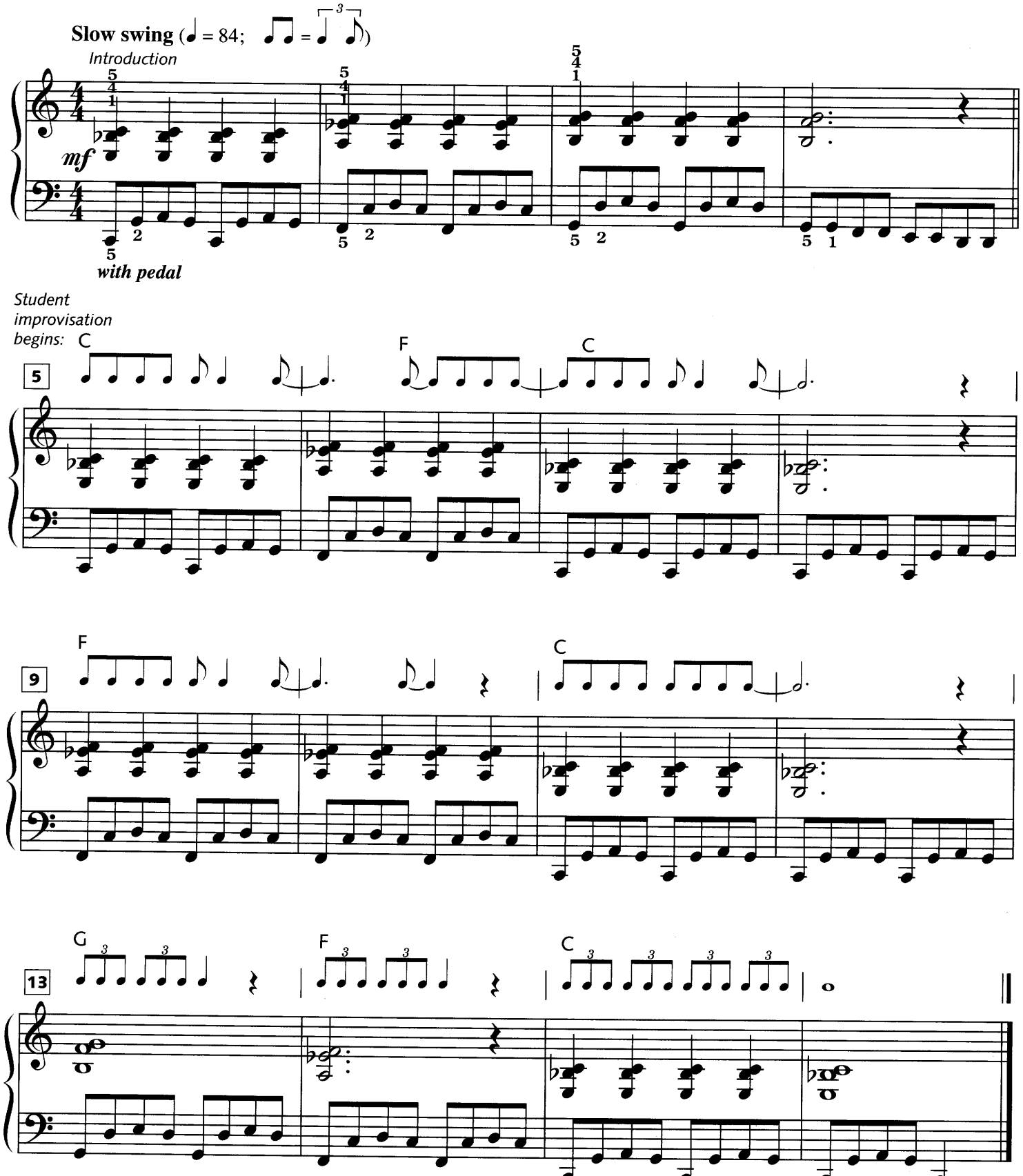
12-Bar Blues Improvisation

Improvise a 12-measure melody using the appropriate blues scale as your teacher plays each accompaniment. Listen to the 4-measure introduction to establish the tempo, mood and style before beginning the melody. You can use the suggested rhythm for your improvisation or create your own rhythm to complement the accompaniment.

C, F and G Blues Scales: Begin and end your melody on C.

12-24

TEACHER ACCOMPANIMENT



Unit 25

Modes

Objectives

Upon completion of this unit the student will be able to:

1. Play Lydian, Mixolydian, Dorian and Phrygian scales built on any note.
2. Play triads of the key in Lydian, Mixolydian, Dorian and Phrygian modes.
3. Sight-read music in Lydian, Mixolydian, Dorian and Phrygian modes.
4. Harmonize melodies in Lydian, Mixolydian, Dorian and Phrygian modes.
5. Improvise melodies in Lydian, Mixolydian, Dorian and Phrygian modes as the teacher plays an accompaniment.
6. Create a four-part ensemble from chord symbols.

Assignments

Week of _____

Write your assignments for the week in the space below.

Ionian Mode

In ancient Greece, the early church used a system of music based on modes. Almost all music written before the 1500s was based on the various modes. Many well-known folk songs are modal. Recently, modal music has become more popular and modern composers use modal melodies and harmonies in their compositions.

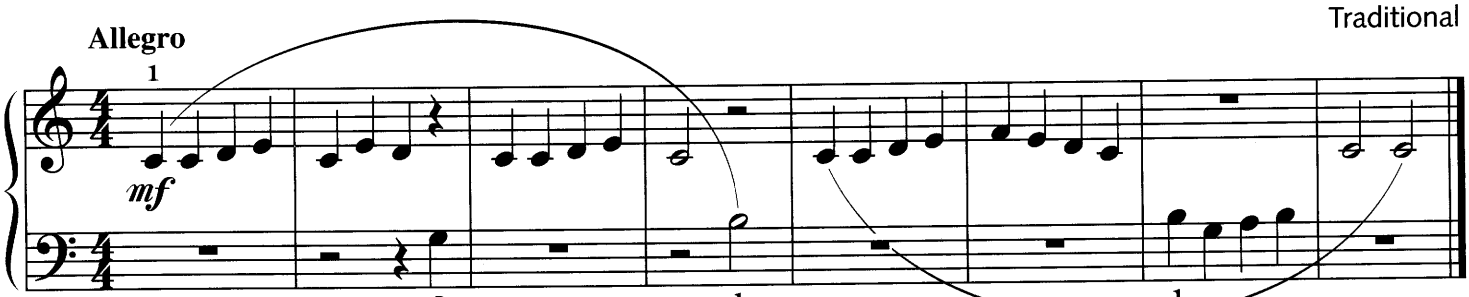
Any scale of eight neighboring white keys is a **modal scale.** The scale using eight white keys beginning and ending on C, which we call the C major scale, may also be called the **Ionian scale.**

The melody for *Yankee Doodle* in Ionian (major) follows.

13-1

YANKEE DOODLE

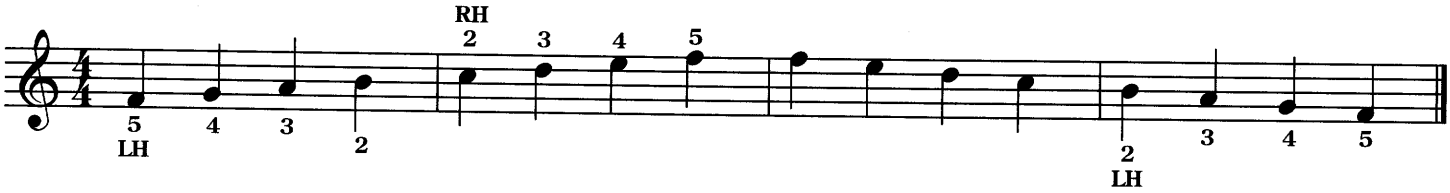
Traditional



Lydian Mode

The scale using eight white keys, beginning and ending on F, is called the **Lydian scale.** The Lydian scale is like a major scale with the 4th tone raised one half-step.

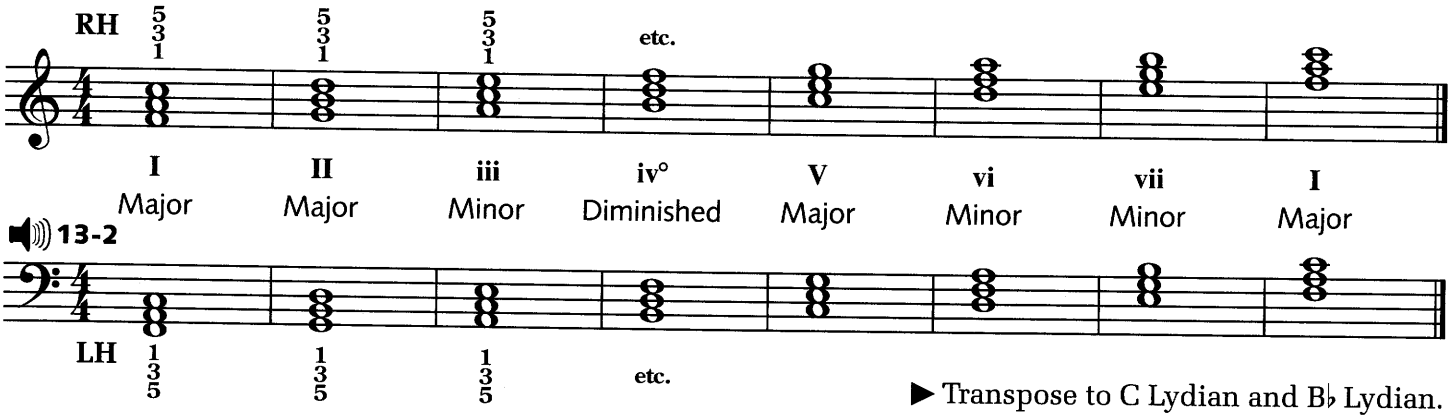
Using tetrachord position, play the Lydian scale.



▶ Transpose to C Lydian, G Lydian, B♭ Lydian and E♭ Lydian.

Play triads of the key in F Lydian.

13-2



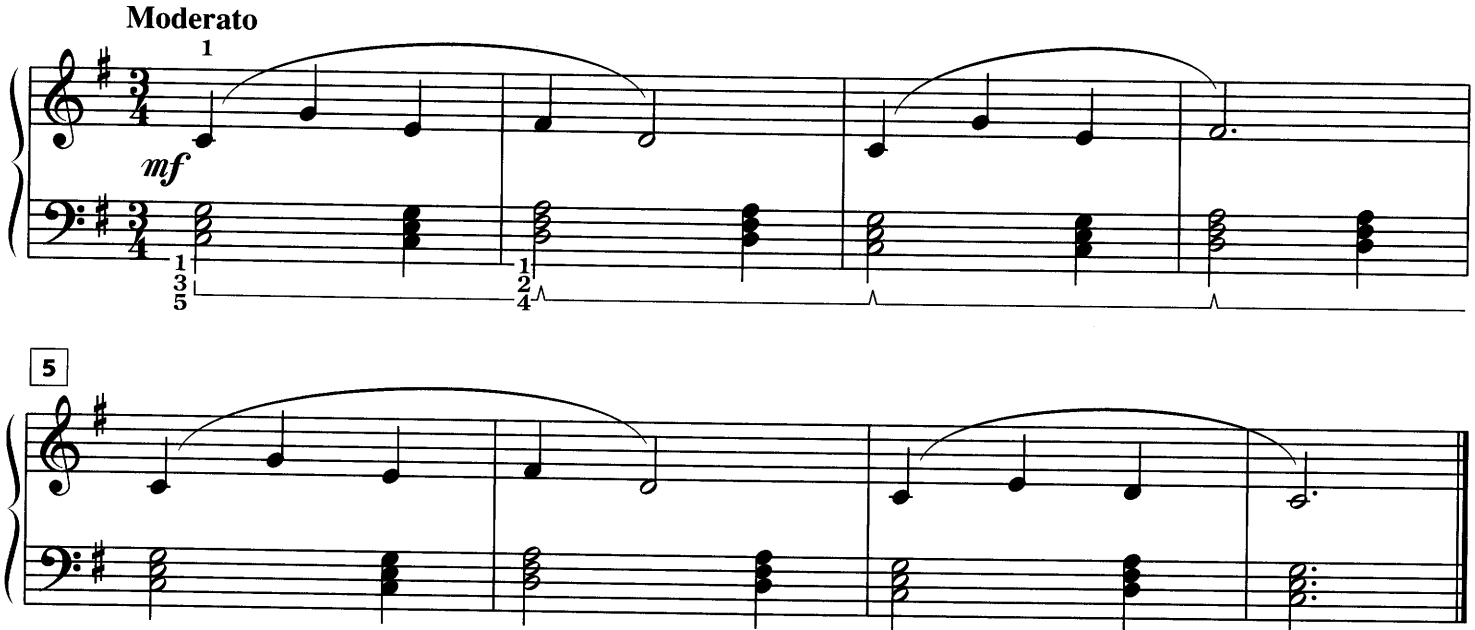
▶ Transpose to C Lydian and B♭ Lydian.

Reading in Lydian Mode

Use the indicated tempo, dynamics and articulation as you play the exercise. Use the following practice directions:

1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

13-3

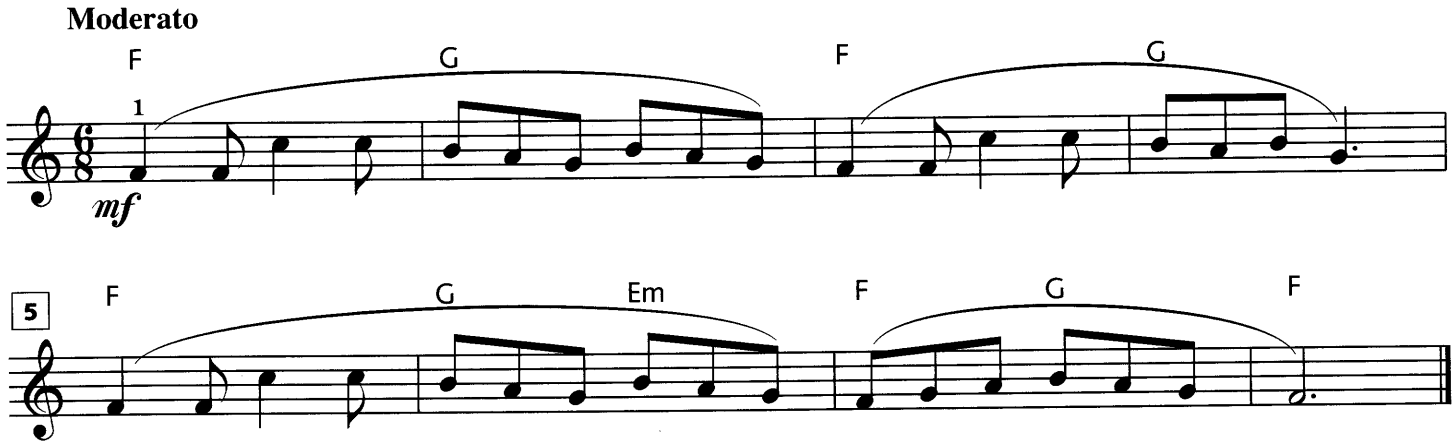


Harmonization in Lydian Mode

Harmonize with a broken chord accompaniment.

Broken Chord Accompaniment

13-4



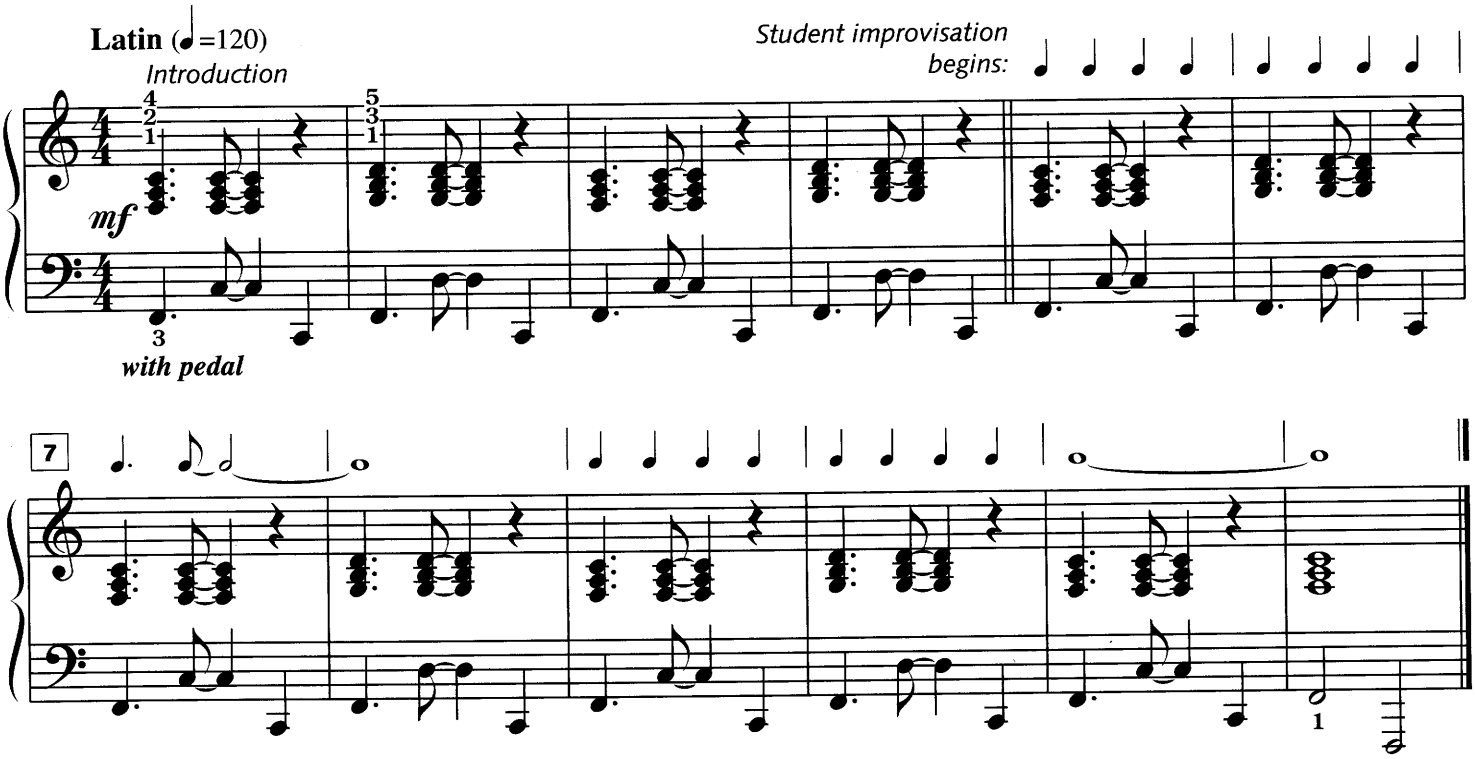
Improvisation in Lydian Mode

Improvise an 8-measure melody using the appropriate Lydian scale in tetrachord position as your teacher plays each accompaniment. Listen to the 4-measure introduction to establish the tempo, mood and style before beginning the melody. You can use the suggested rhythm for your improvisation or create your own rhythm to complement the accompaniment.

F Lydian: Begin and end your melody on F.

13-5

TEACHER ACCOMPANIMENT



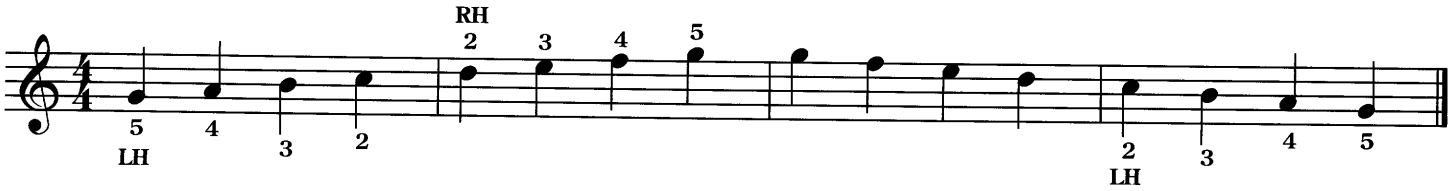
Playing by Ear

13-6 Beginning on C, play the melody for *Yankee Doodle* in C Lydian. Remember the F♯.

Mixolydian Mode

The scale using eight white keys, beginning and ending on G, is called the **Mixolydian scale.** The Mixolydian scale is like a major scale with the 7th tone lowered one half-step.

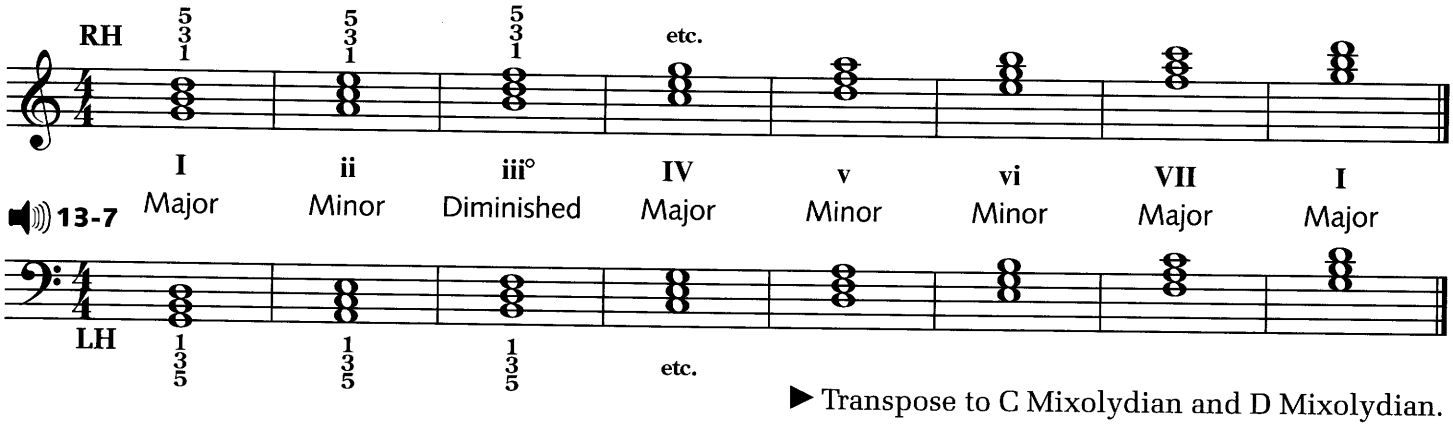
Using tetrachord position, play the Mixolydian scale.



▶ Transpose to C Mixolydian, F Mixolydian, D Mixolydian and A Mixolydian.

Play triads of the key in G Mixolydian.

13-7

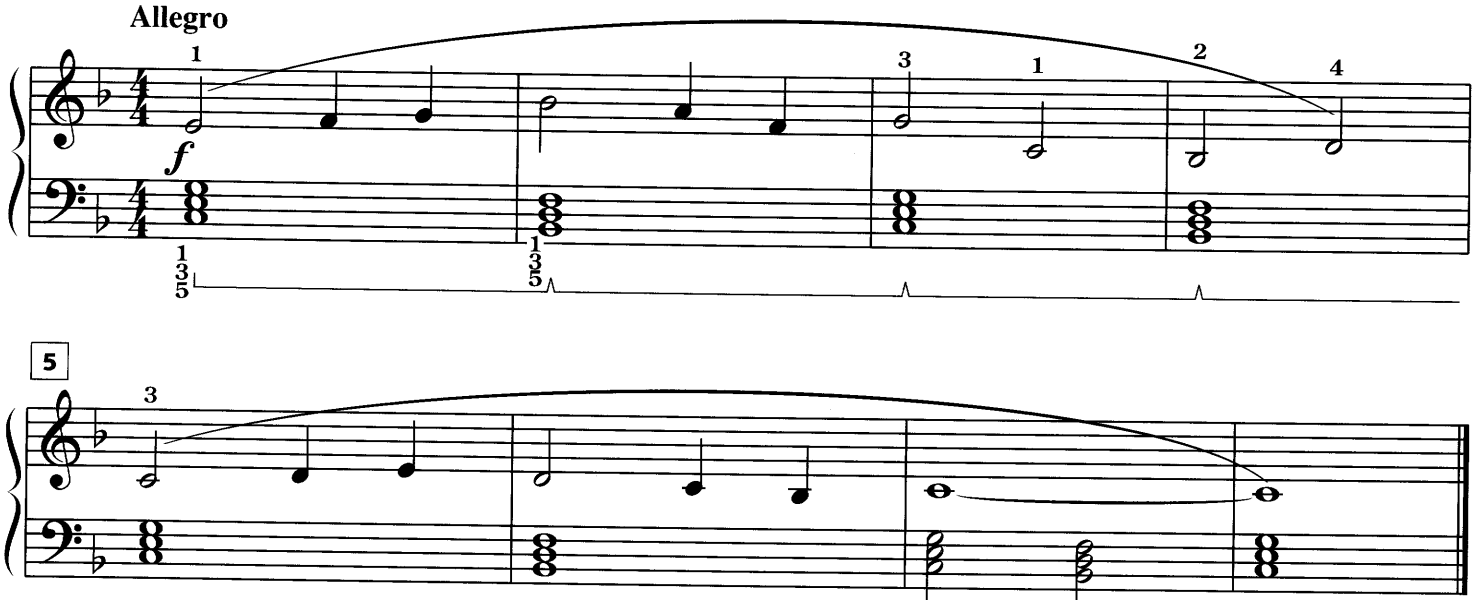


▶ Transpose to C Mixolydian and D Mixolydian.

Reading in Mixolydian Mode

Practice Suggestions: See page 306.

13-8

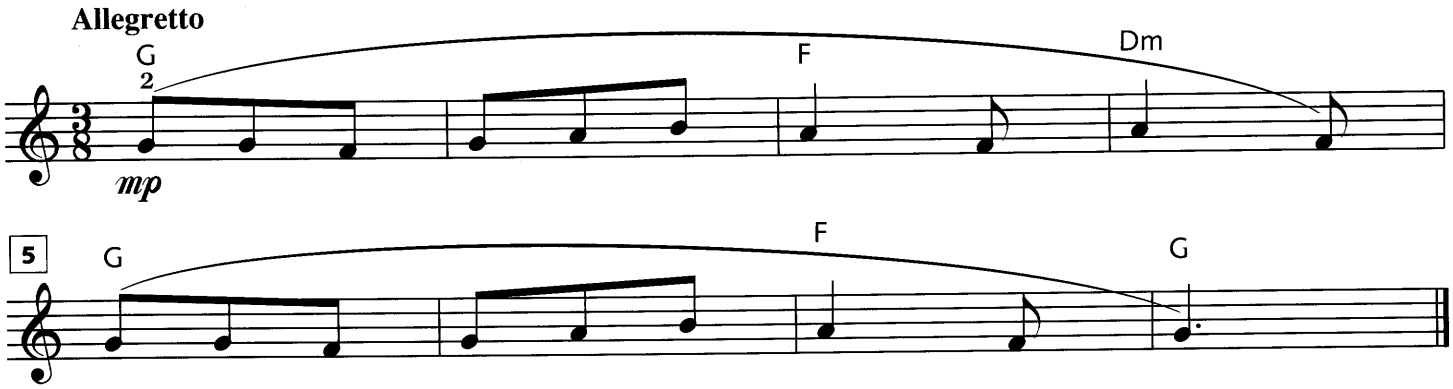


Harmonization in Mixolydian Mode

Harmonize with a waltz style accompaniment.

Waltz Style Accompaniment

13-9



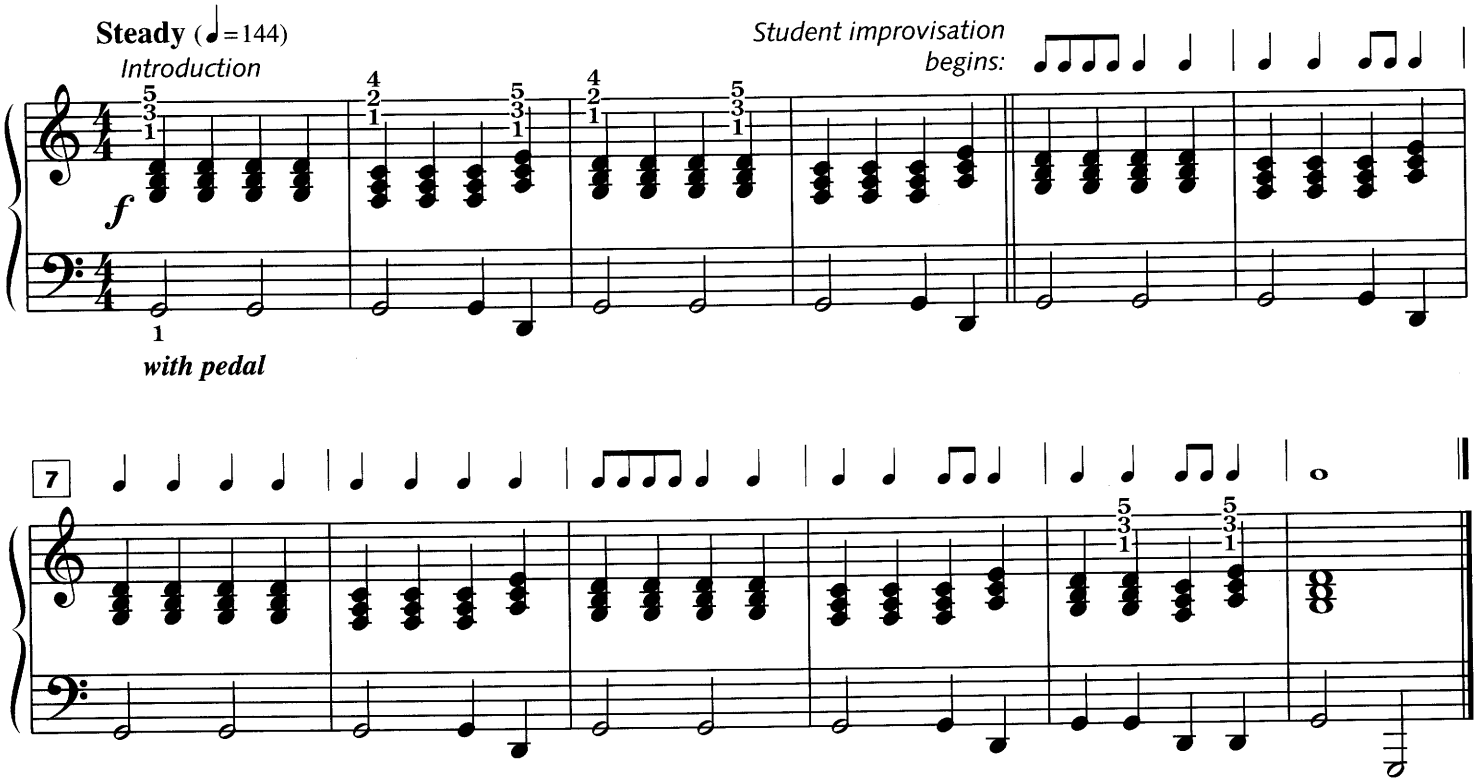
Improvisation in Mixolydian Mode

Improvise an 8-measure melody using the appropriate Mixolydian scale in tetrachord position as your teacher plays each accompaniment. Listen to the 4-measure introduction to establish the tempo, mood and style before beginning the melody. You can use the suggested rhythm for your improvisation or create your own rhythm to complement the accompaniment.

G Mixolydian: Begin and end your melody on G.

13-10

TEACHER ACCOMPANIMENT



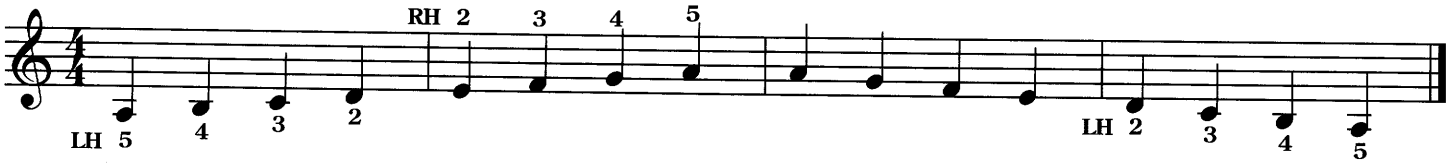
Playing by Ear

13-11 Beginning on C, play the melody for *Yankee Doodle* in C Mixolydian. Remember the B♭.

Aeolian Mode

The scale using eight white keys beginning and ending on A, which we call the A natural minor scale, may also be called the **Aeolian scale.**

Using tetrachord position, play the Aeolian scale.

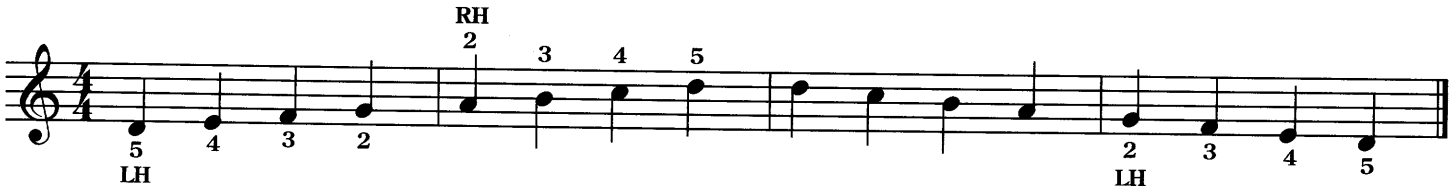


▶ Transpose to C Aeolian, D Aeolian, E Aeolian and G Aeolian.

Dorian Mode

The scale using eight white keys, beginning and ending on D, is called the **Dorian scale.** The Dorian scale is like a natural minor scale with the 6th tone raised one half-step.

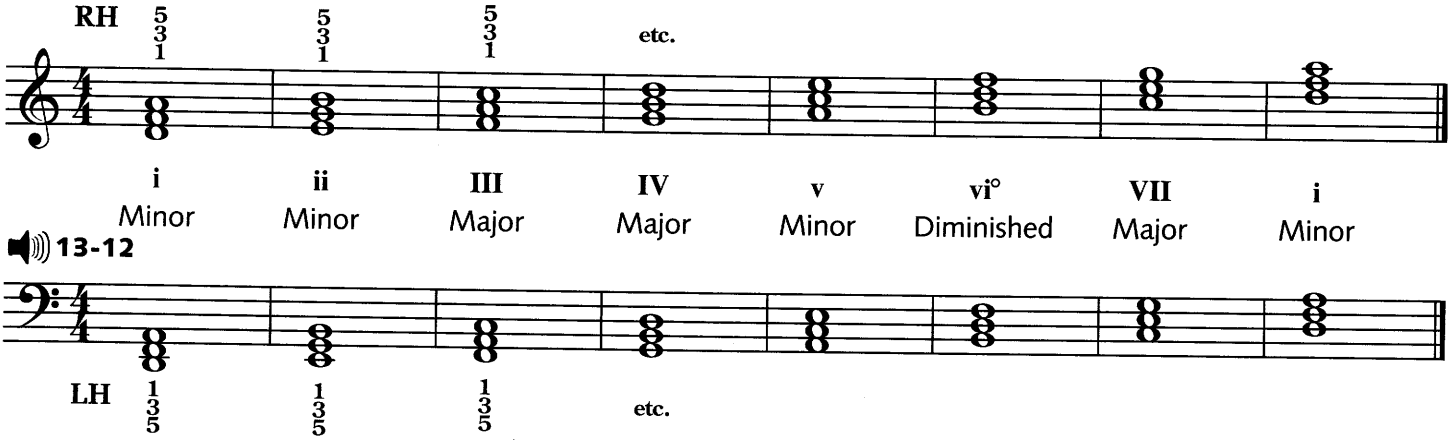
Using tetrachord position, play the Dorian scale.



▶ Transpose to A Dorian, E Dorian, G Dorian and C Dorian.

Play triads of the key in D Dorian.

13-12



▶ Transpose to A Dorian and G Dorian.

Reading in Dorian Mode

Use the indicated tempo, dynamics and articulation as you play the exercise.

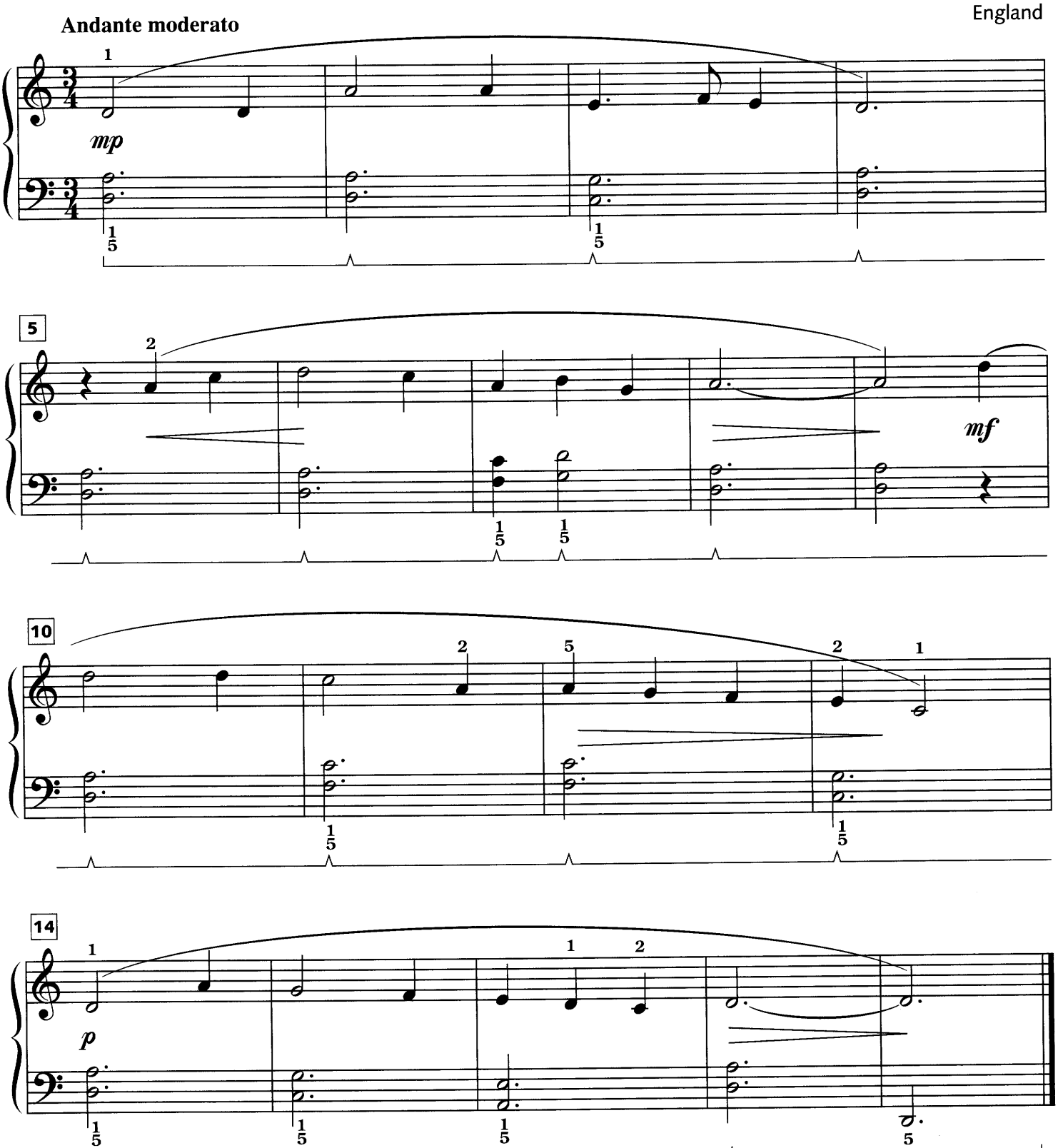
Use the following practice directions:

1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

SCARBOROUGH FAIR

13-13

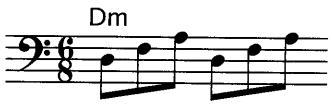
England



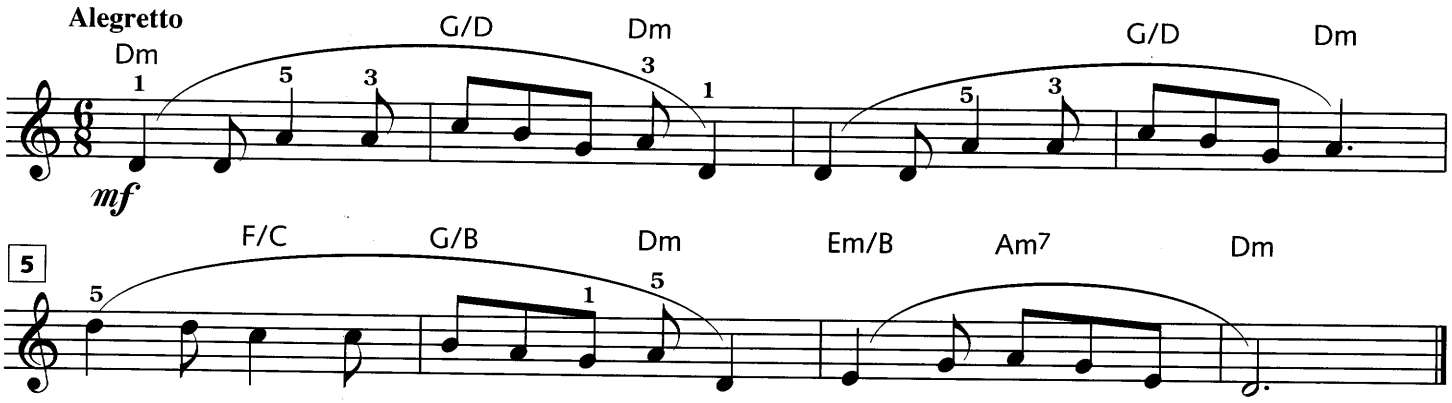
Harmonization in Dorian Mode

Harmonize with a broken chord accompaniment.

Broken Chord Accompaniment



13-14



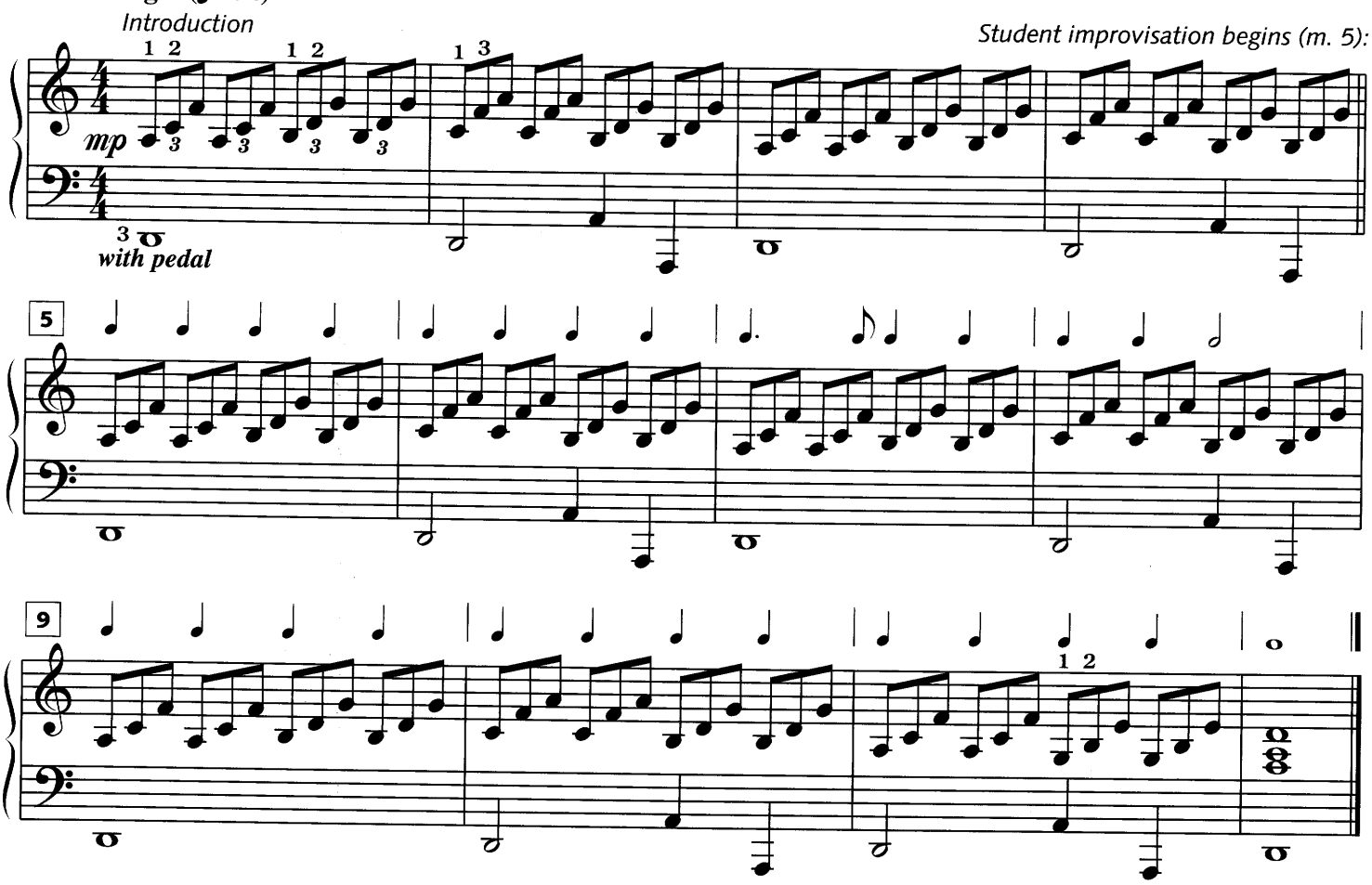
Improvisation in Dorian Mode

Improvise an 8-measure melody using the appropriate Dorian scale in tetrachord position as your teacher plays each accompaniment. Listen to the 4-measure introduction to establish the tempo, mood and style before beginning the melody. You can use the suggested rhythm for your improvisation or create your own rhythm to complement the accompaniment.

D Dorian: Begin and end your melody on D.

13-15

TEACHER ACCOMPANIMENT



Playing by Ear

13-16 Beginning on C, play the melody for *Yankee Doodle* in

Ensemble Repertoire

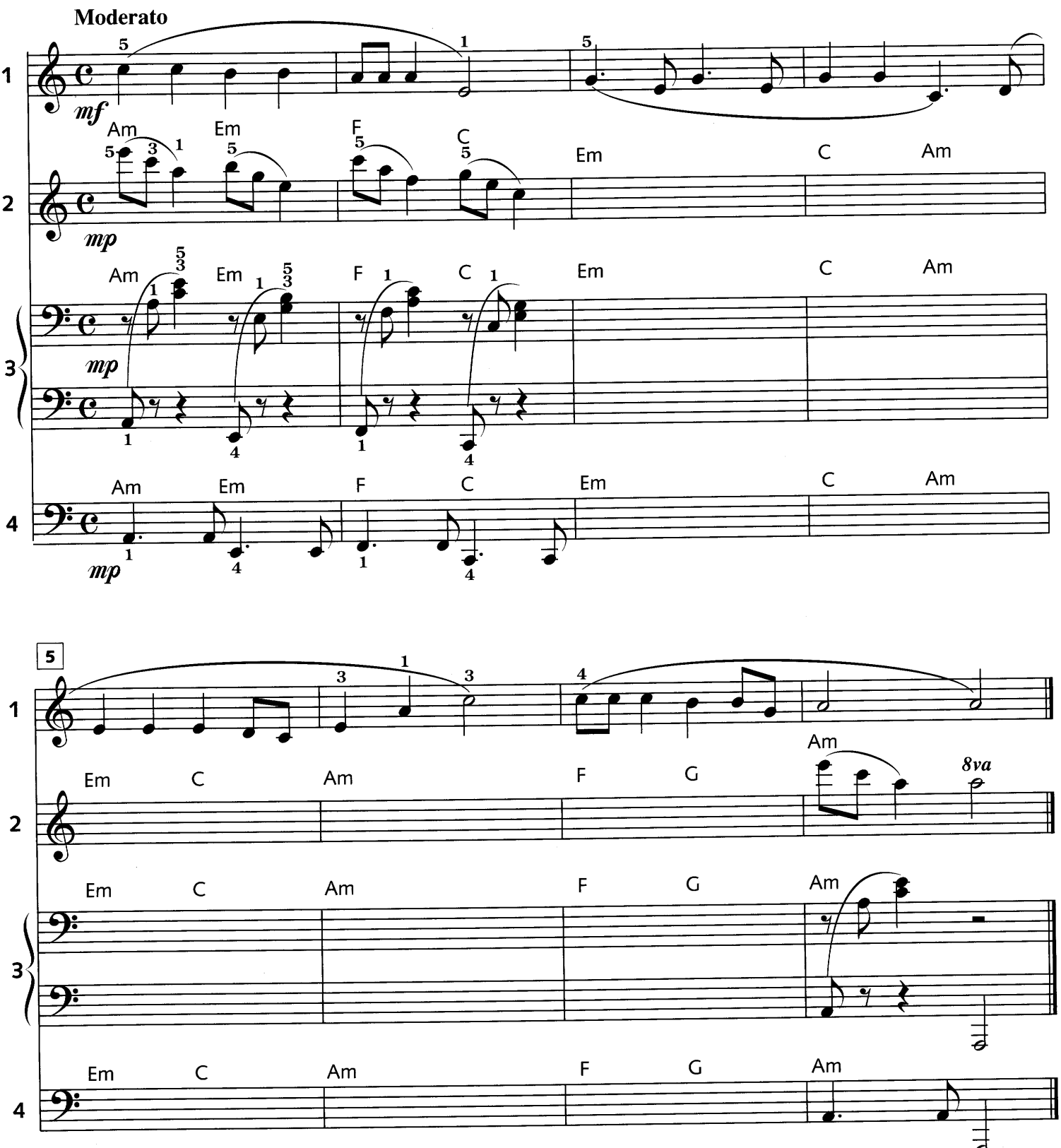
Play the four-part ensemble using the indicated chords to complete parts 2, 3 and 4.

Part 1: Melody
Part 2: Broken chords
Part 3: Two-hand accompaniment
Part 4: Roots of chords

Johnny Has Gone for a Soldier

13-17

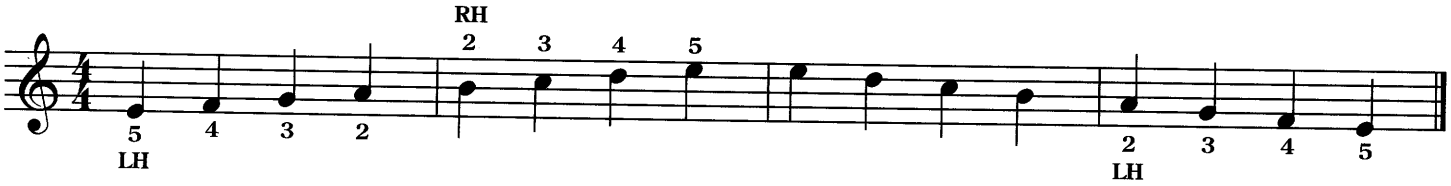
United States



Phrygian Mode

The scale using eight white keys, beginning and ending on E, is called the **Phrygian scale.** The Phrygian scale is like a natural minor scale with the 2nd tone lowered one half-step.

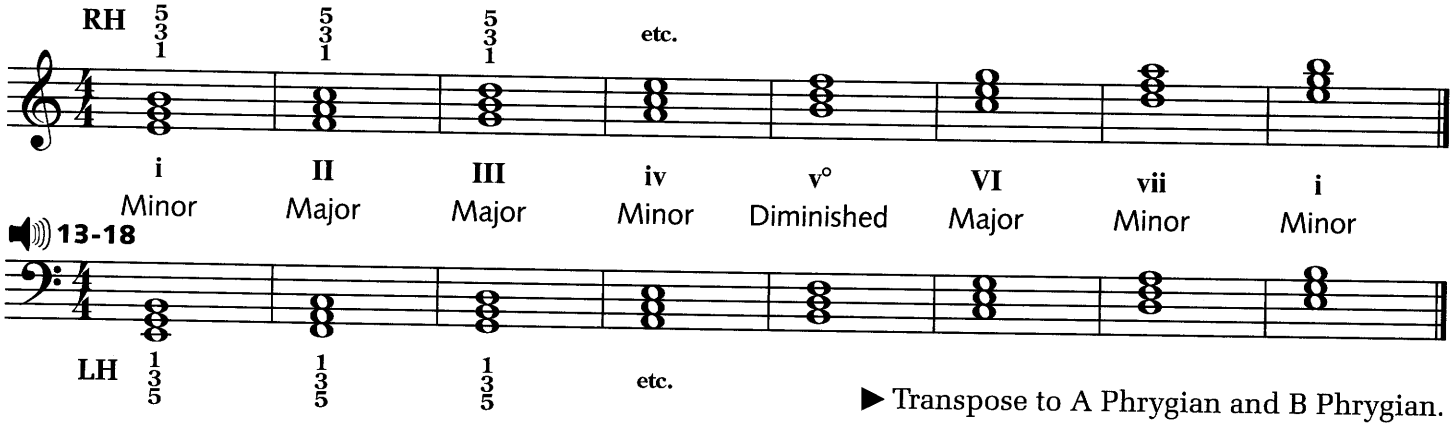
Using tetrachord position, play the Phrygian scale.



▶ Transpose to A Phrygian, D Phrygian, B Phrygian and F♯ Phrygian.

Play triads of the key in E Phrygian.

13-18

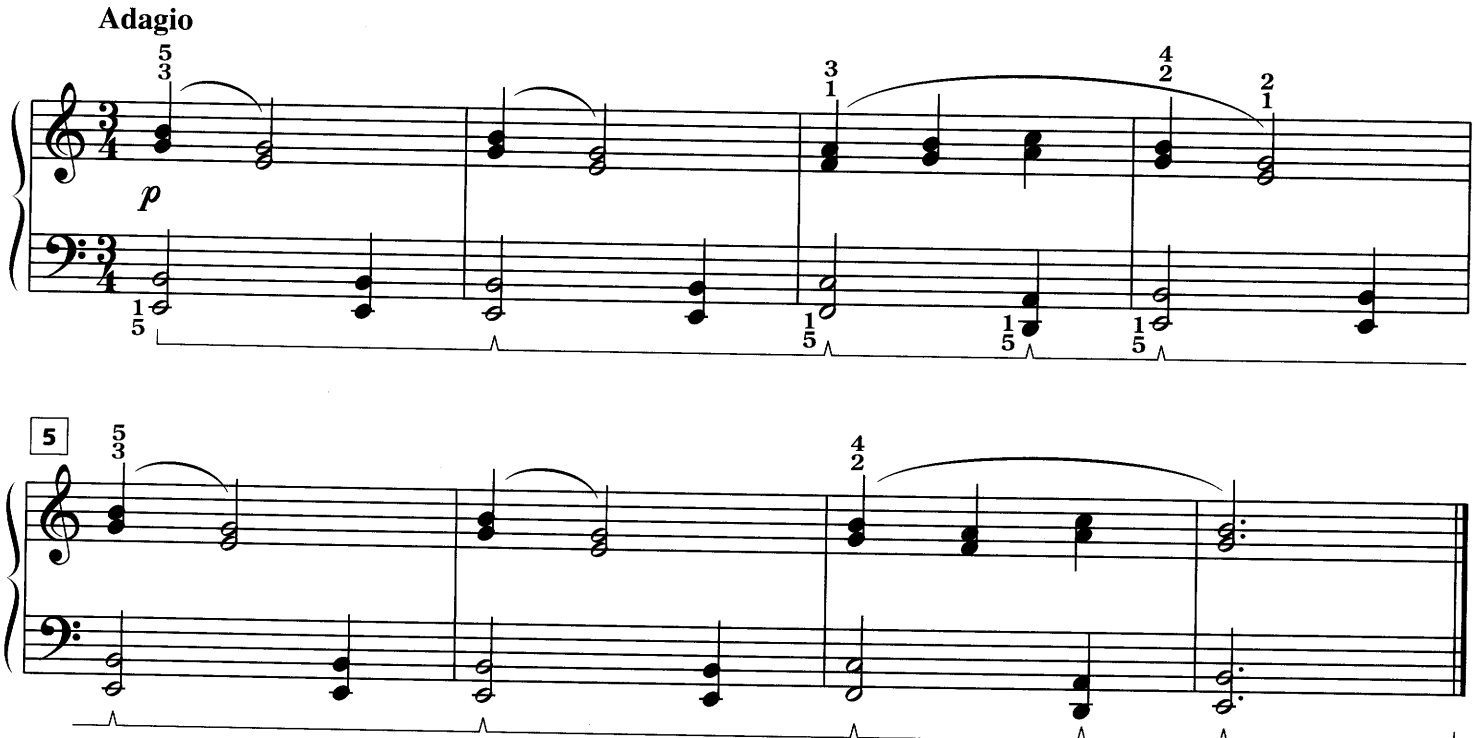


▶ Transpose to A Phrygian and B Phrygian.

Reading in Phrygian Mode

Practice Suggestions: See page 311.

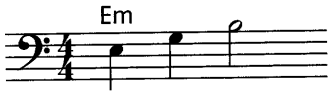
13-19



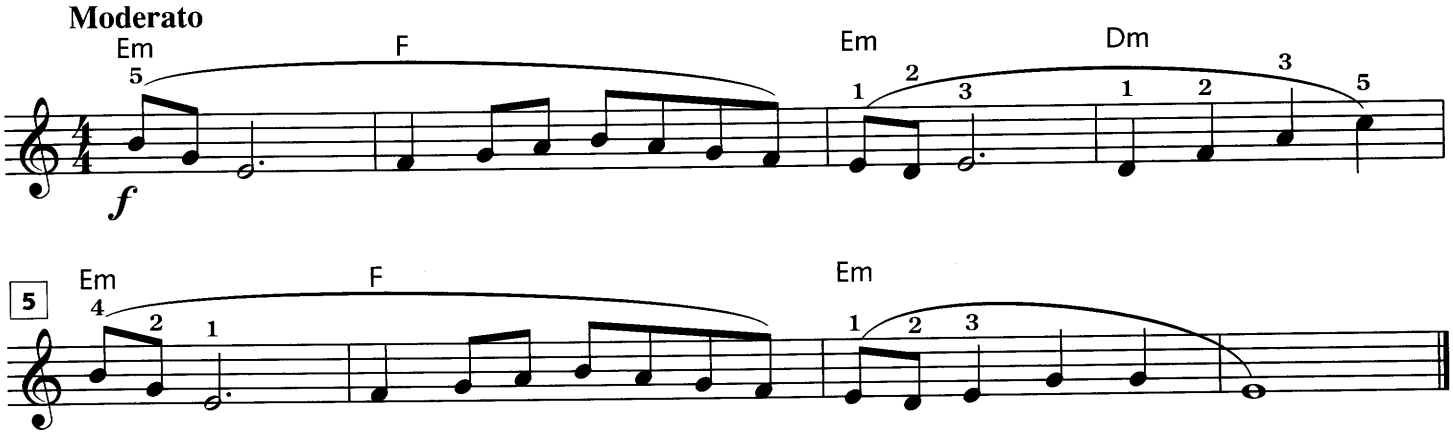
Harmonization in Phrygian Mode

Harmonize with a broken chord accompaniment.

Broken Chord Accompaniment



13-20

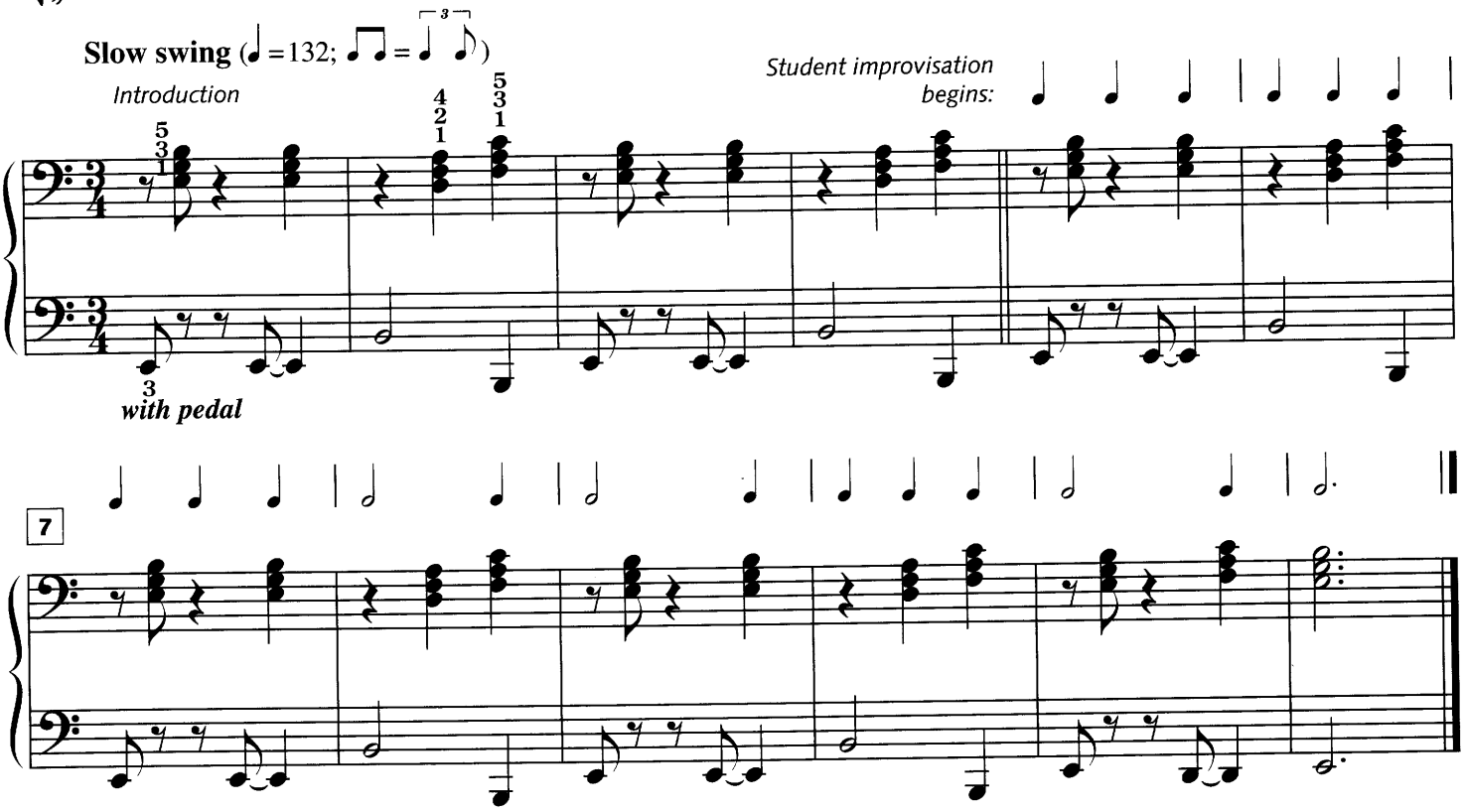


Improvisation in Phrygian Mode

Improvise an 8-measure melody using the appropriate Phrygian scale in tetrachord position as your teacher plays an accompaniment. Listen to the 4-measure introduction to establish the tempo, mood and style before beginning the melody. You can use the suggested rhythm for your improvisation or create your own rhythm to complement the accompaniment.

E Phrygian: Begin and end your melody on E.

13-21



Playing by Ear

13-22 Beginning on C, play the melody for *Yankee Doodle* in

Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

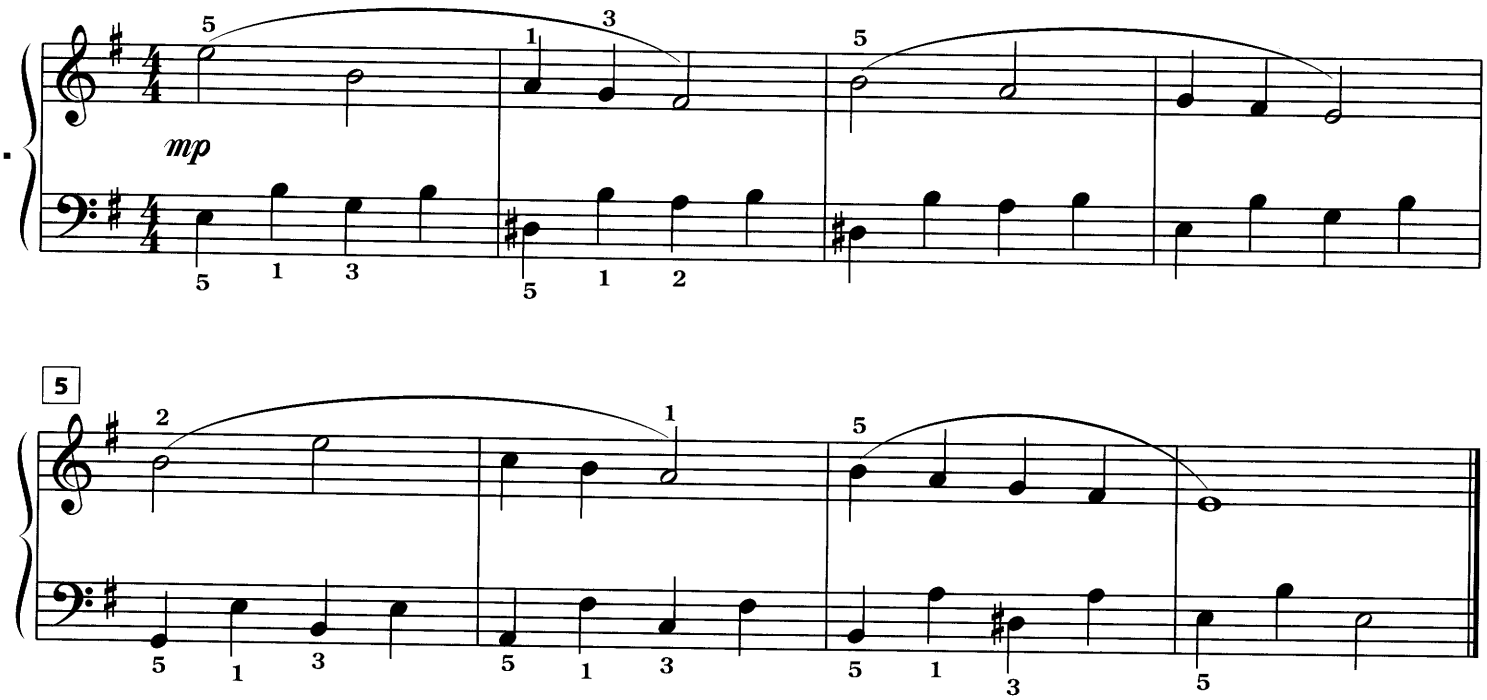
Use the following practice directions:

1. Tap RH and count aloud; then LH.
2. Play hands separately and count aloud.
3. Tap hands together and count aloud.
4. Play hands together and count aloud.

13-25

Andante

1.

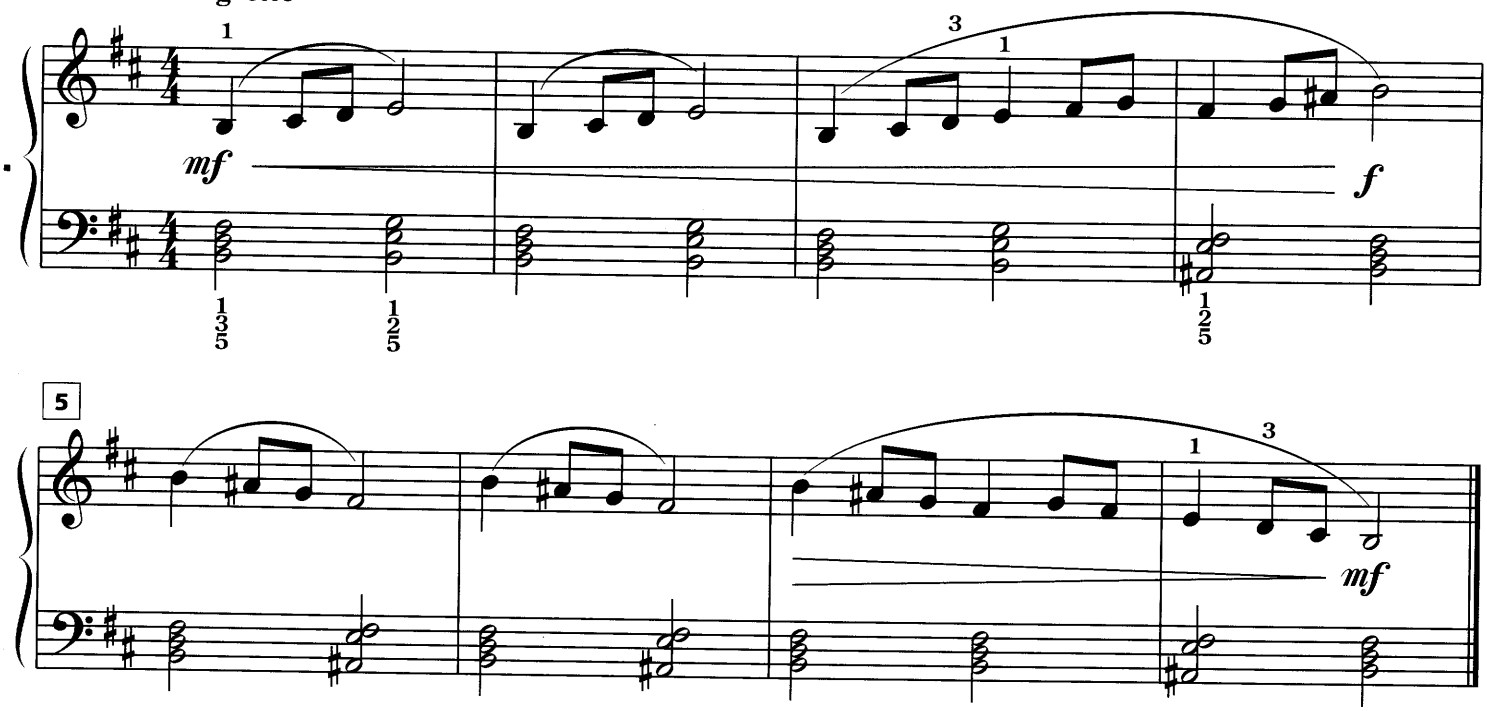


▶ Transpose to D minor.

13-26

Allegretto

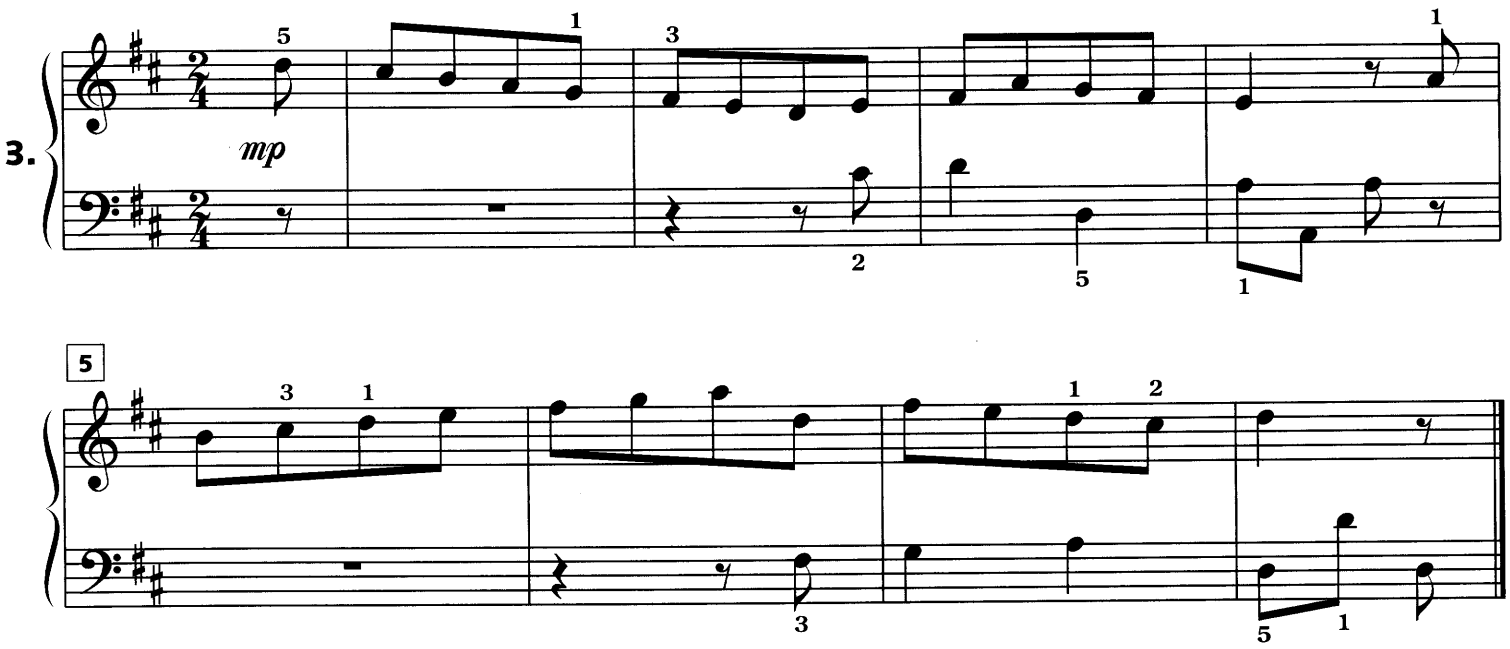
2.



The Scale Ladder

13-27

Daniel Gottlob Türk
(1756–1813)

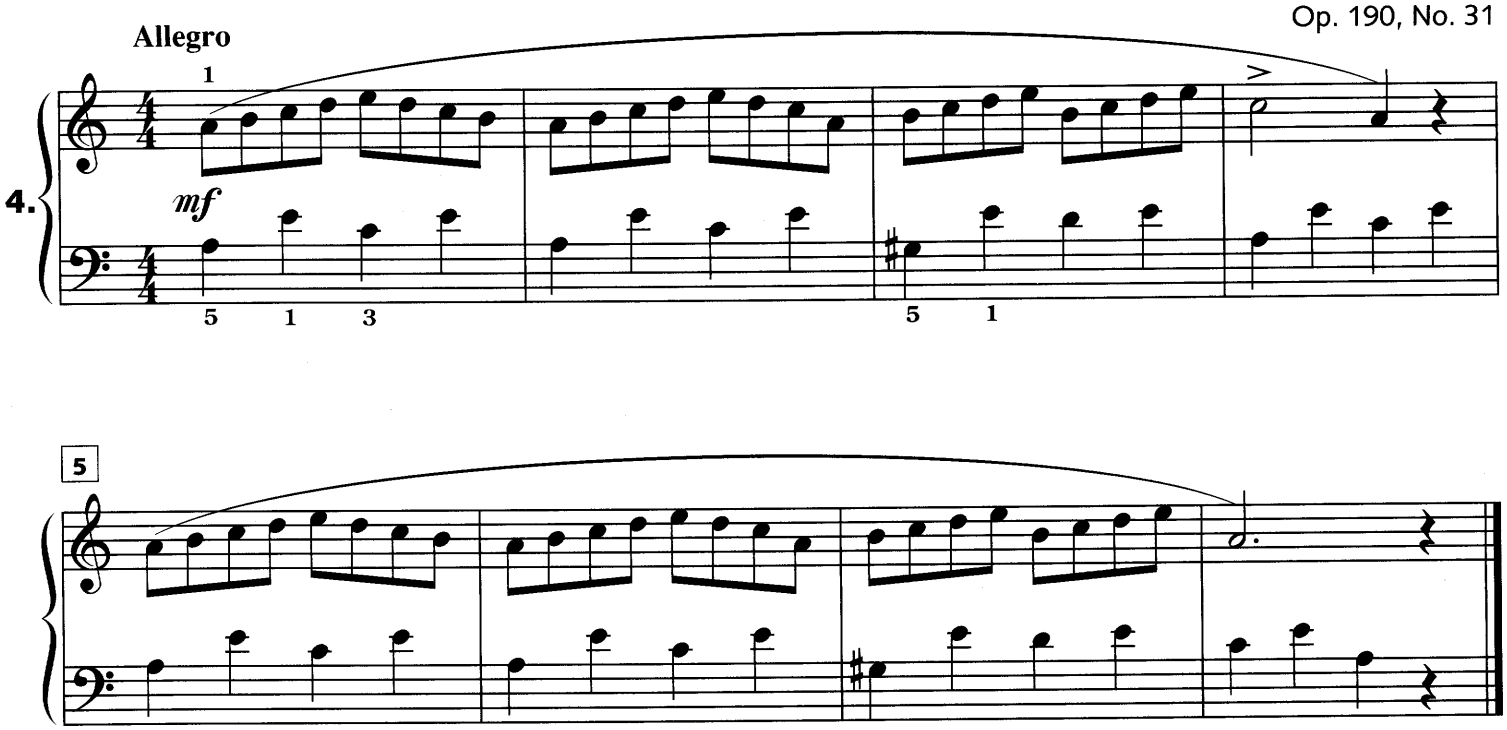


▶ Transpose to C major.

Etude

13-28

Louis Köhler (1820–1886)
Op. 190, No. 31

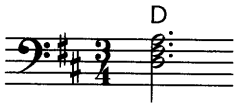


▶ Transpose to G minor.

Harmonization

1. Harmonize with a block chord accompaniment.

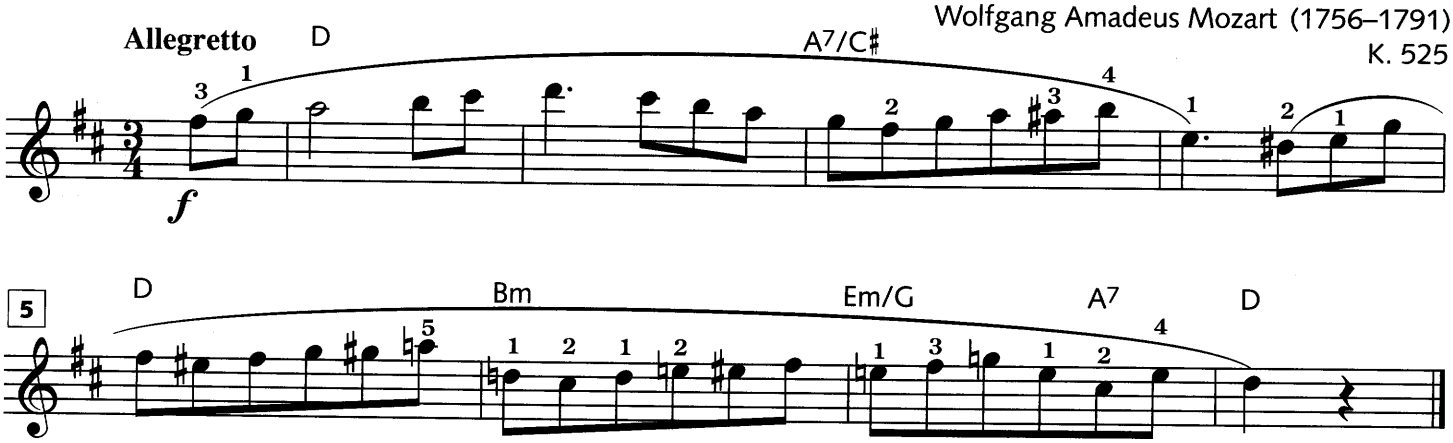
Block Chord Accompaniment



Eine Kleine Nachtmusik

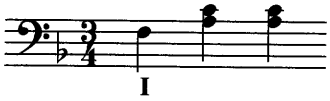
13-29

Wolfgang Amadeus Mozart (1756–1791)
K. 525



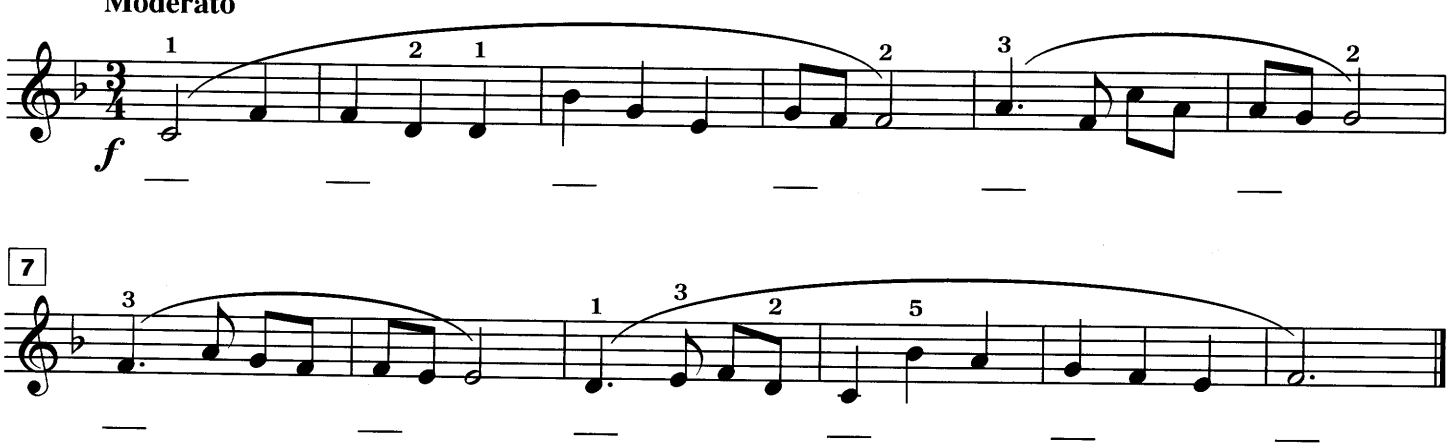
2. Using I, V7, IV, vi and ii chords, harmonize with a waltz style accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Waltz Style Accompaniment



13-30

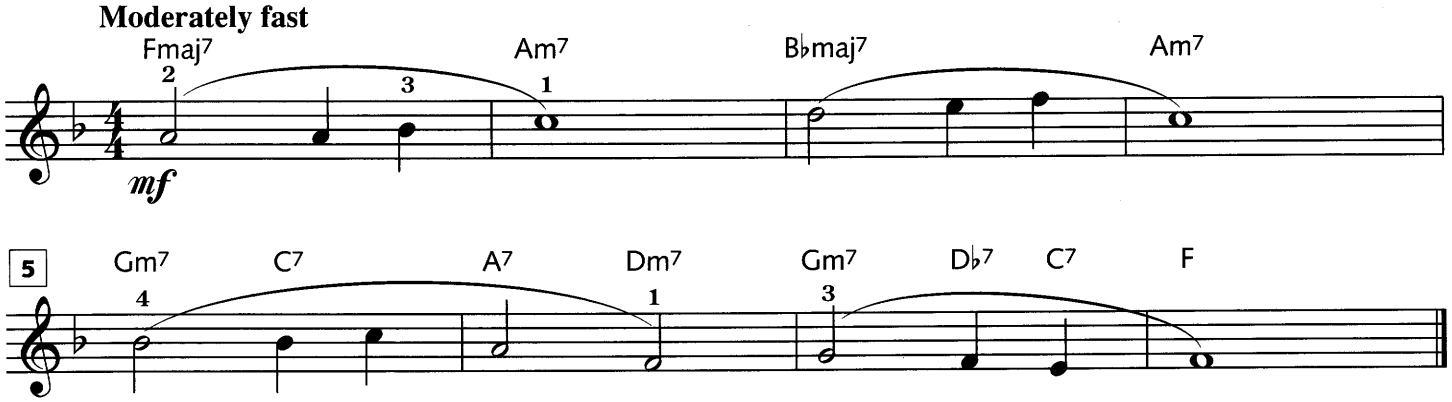
Germany



▶ Transpose to G major.

3. Harmonize the melody below in two ways:
   - Using the bottom note of each indicated seventh chord.
   - Using the indicated root-position seventh chords.

13-31

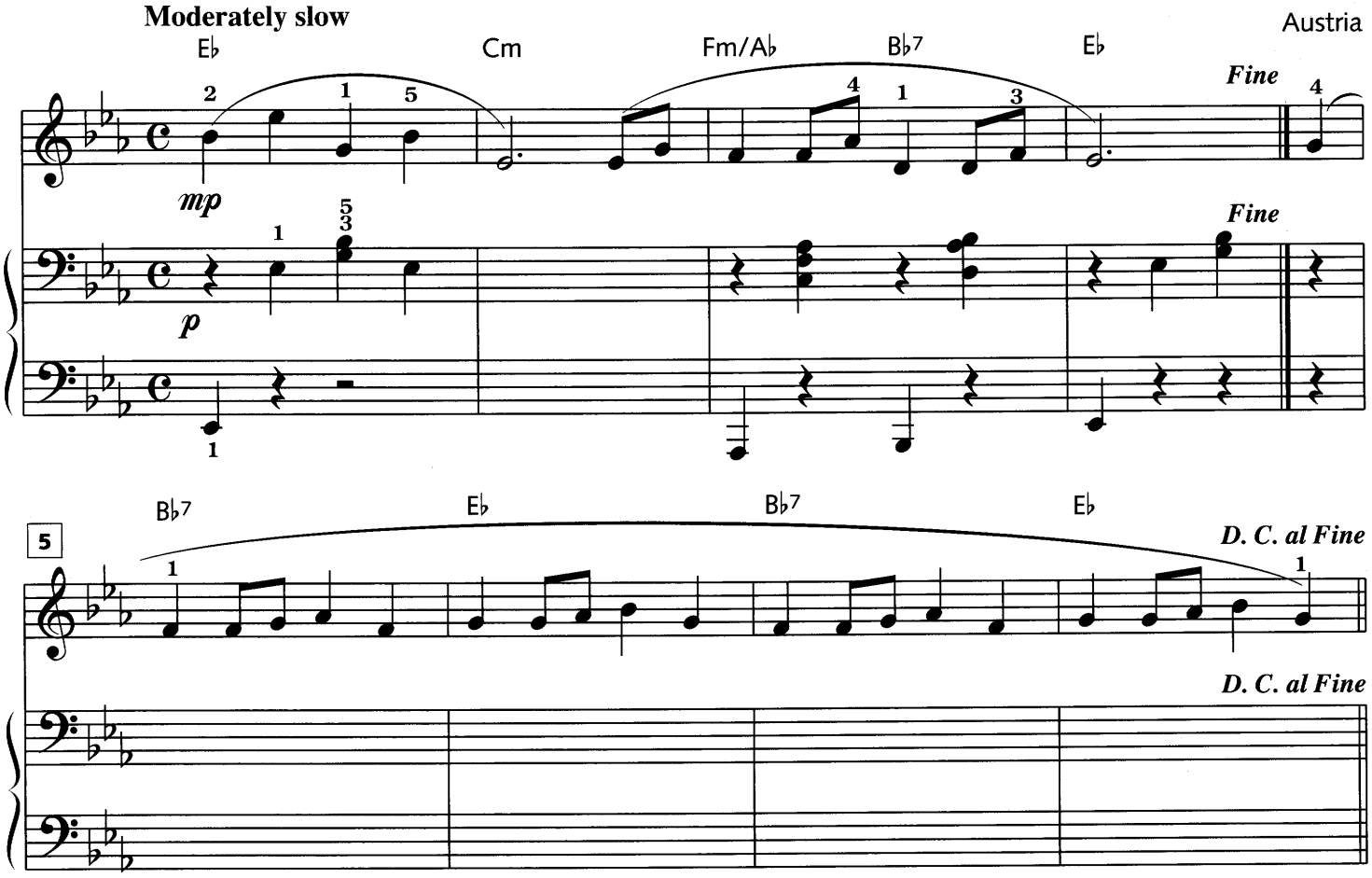


Harmonization with Two-Hand Accompaniment

Using the indicated chords, create a two-hand accompaniment for the following melody by continuing the pattern given in the first measure.

STILL, STILL, STILL

13-32



▶ Transpose to D major

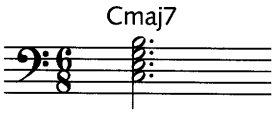
Improvisation from Chord Symbols

Using the chord progressions below, improvise RH melodies while the LH plays the suggested accompaniment style. (First play the LH chord progressions using the suggested accompaniment style and observing the indicated meter.) You can use the suggested rhythm for your improvisation or create your own rhythm to complement the accompaniment. Notate your favorite improvisation.

Rules for Improvisation:

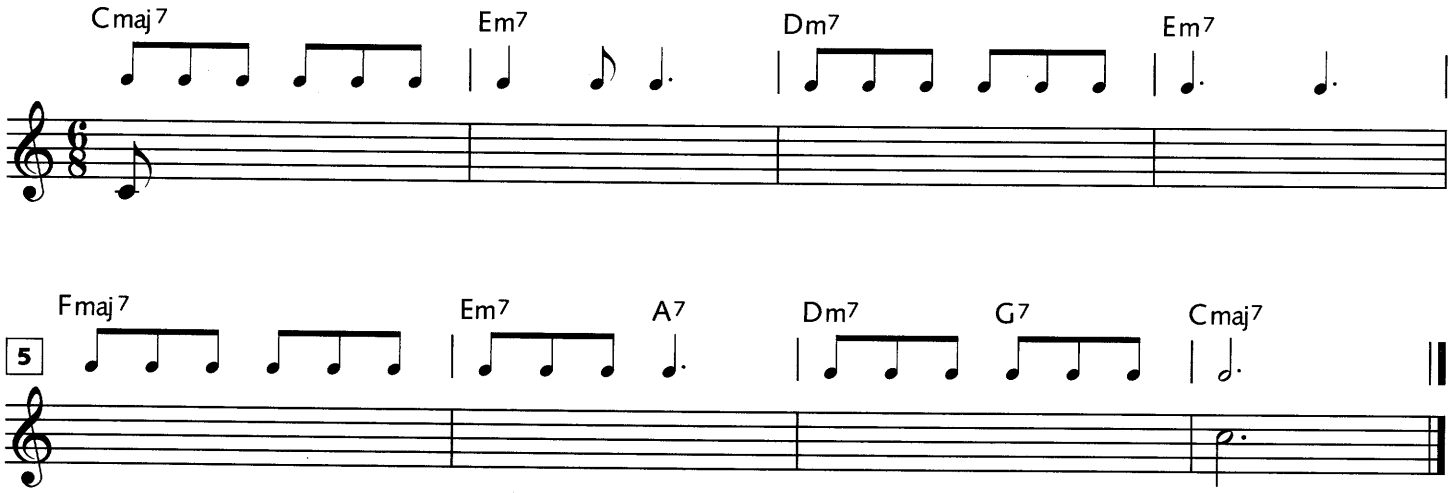
1. Use mostly chord tones and passing tones in the melody.
2. Most improvisations begin and end on tonic.
3. The ear should always be the final guide in determining which melody notes to play.

1. Block Chord Accompaniment

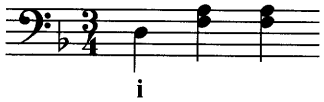


13-33

Key of C major

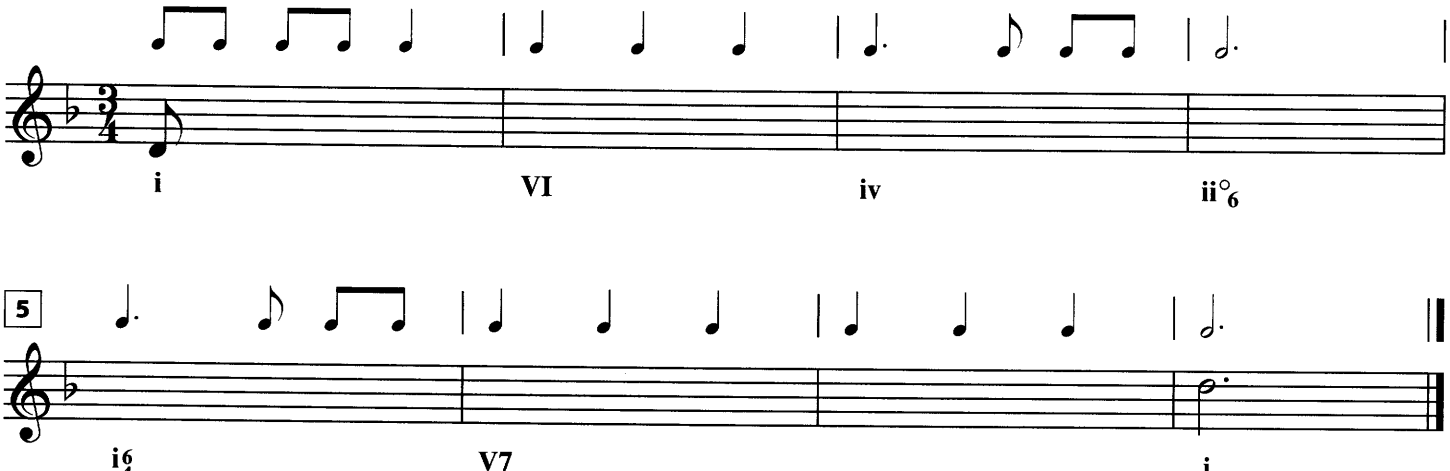


2. Waltz Style Accompaniment



13-34

Key of D harmonic minor



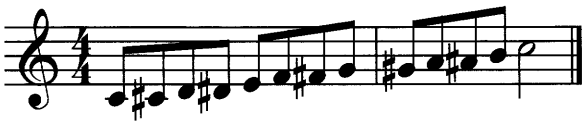
Unit 26

Review Worksheet

Name _____ *Date* _____

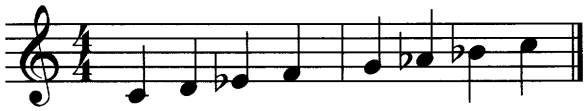
1. Identify each scale below by writing its name (Aeolian, Dorian, Phrygian, Lydian, Mixolydian, whole tone, chromatic or blues) on the line.

a.



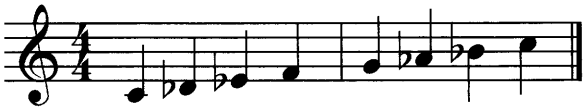
_____

b.



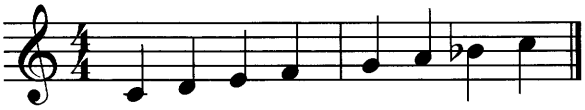
_____

c.



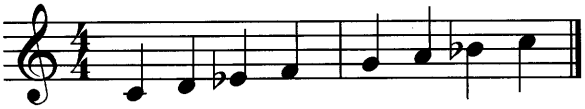
_____

d.



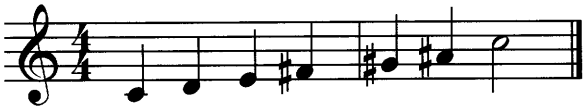
_____

e.



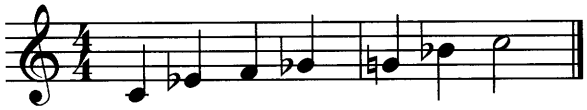
_____

f.



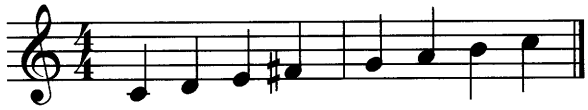
_____

g.



_____

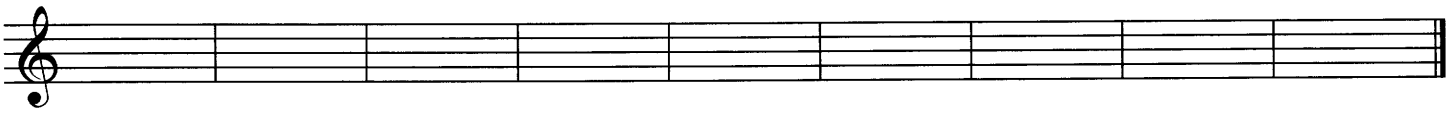
h.



_____

2. Using whole notes, write each seventh chord on the staff in root position.

Dmaj7 A♭7 Gm7 Fm7(♭5) E♭dim7 B♭maj7 C7 Bm7 Ddim7



3. Draw a line to connect the chord on the right with its key and Roman numeral on the left.

Key of D Major: **ii**

Key of B Harmonic Minor: **VI**

Key of C♯ Harmonic Minor: **iv**

Key of B♭ Major: **IV**

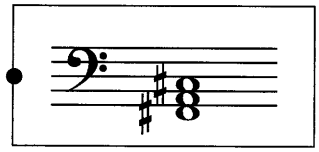
Key of G Major: **iii**

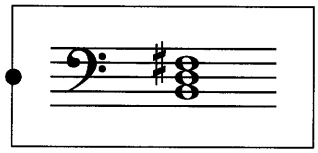
Key of C Harmonic Minor: **vii°**

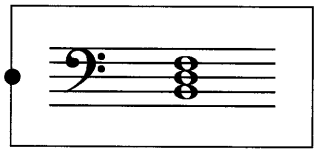
Key of F Harmonic Minor: **ii°**

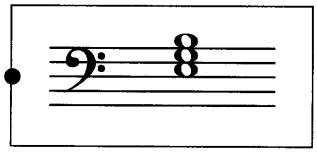
Key of F Major: **V**

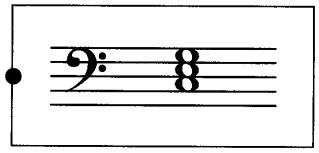
Key of G Harmonic Minor: **V**

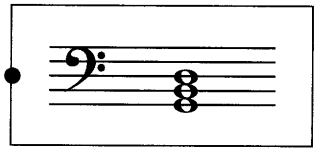


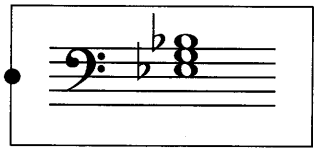


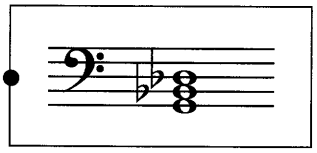


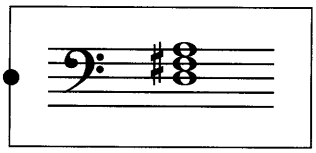












Supplementary Solo Repertoire

Before playing:
- Tap the rhythm first hands separately, then hands together, with the correct fingers.

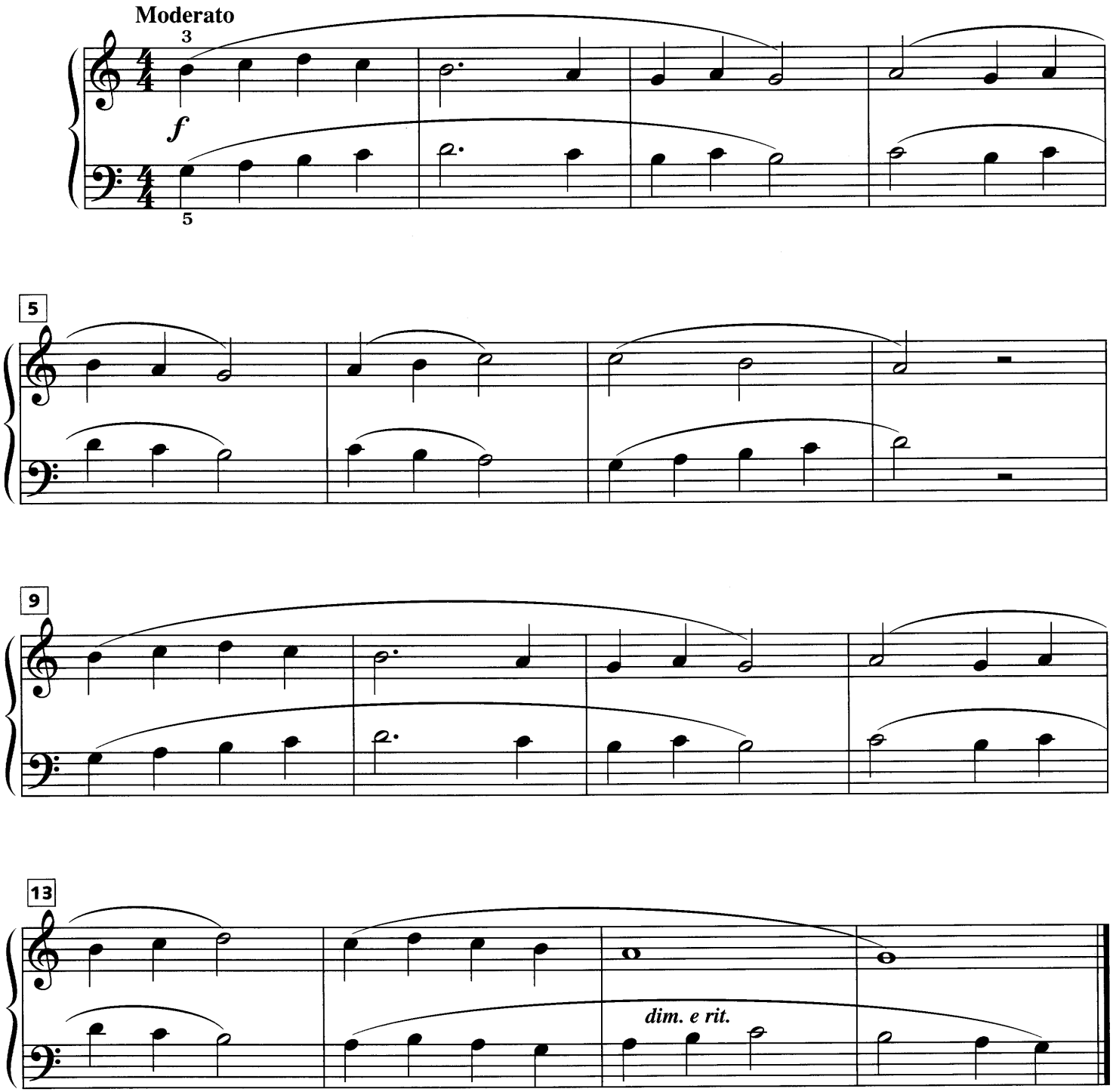
While playing:
- Play the RH a little louder than the LH.
- Add small *crescendos* and *diminuendos* to follow the rise and fall of the melodic line within the phrases.

Song

(The First Term at the Piano)

14-1

Béla Bartók
(1881–1945)



Before playing:

- Notice that the RH is written in bass clef beginning in measure 9 and that both hands change to treble clef in the last measure.
- Tap the rhythm hands together.

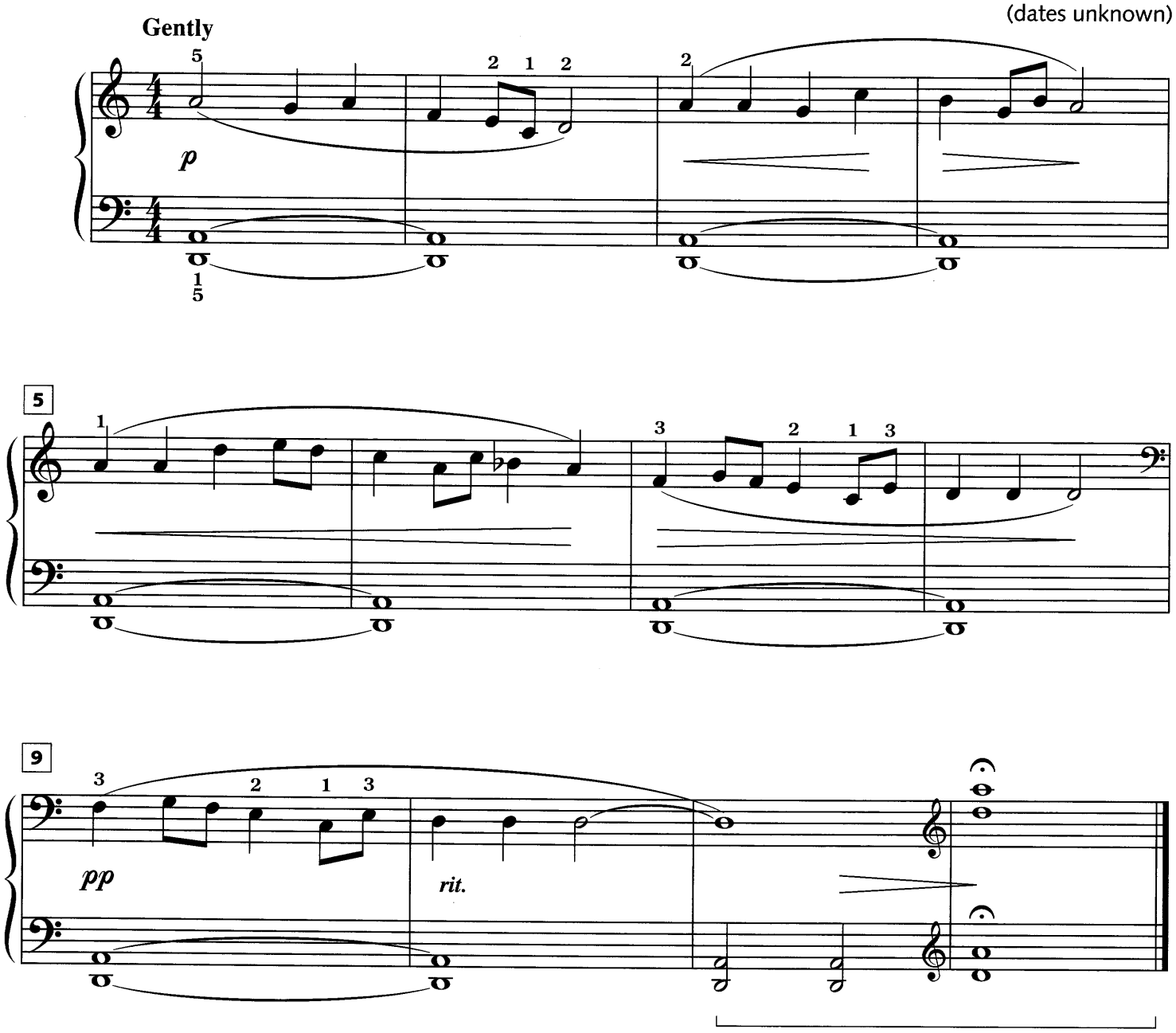
While playing:

- Shape the RH line by carefully observing the *crescendos* and *diminuendos.*

The Shepherd Pipes

14-2

Tat'iana Salutrinskaya
(dates unknown)



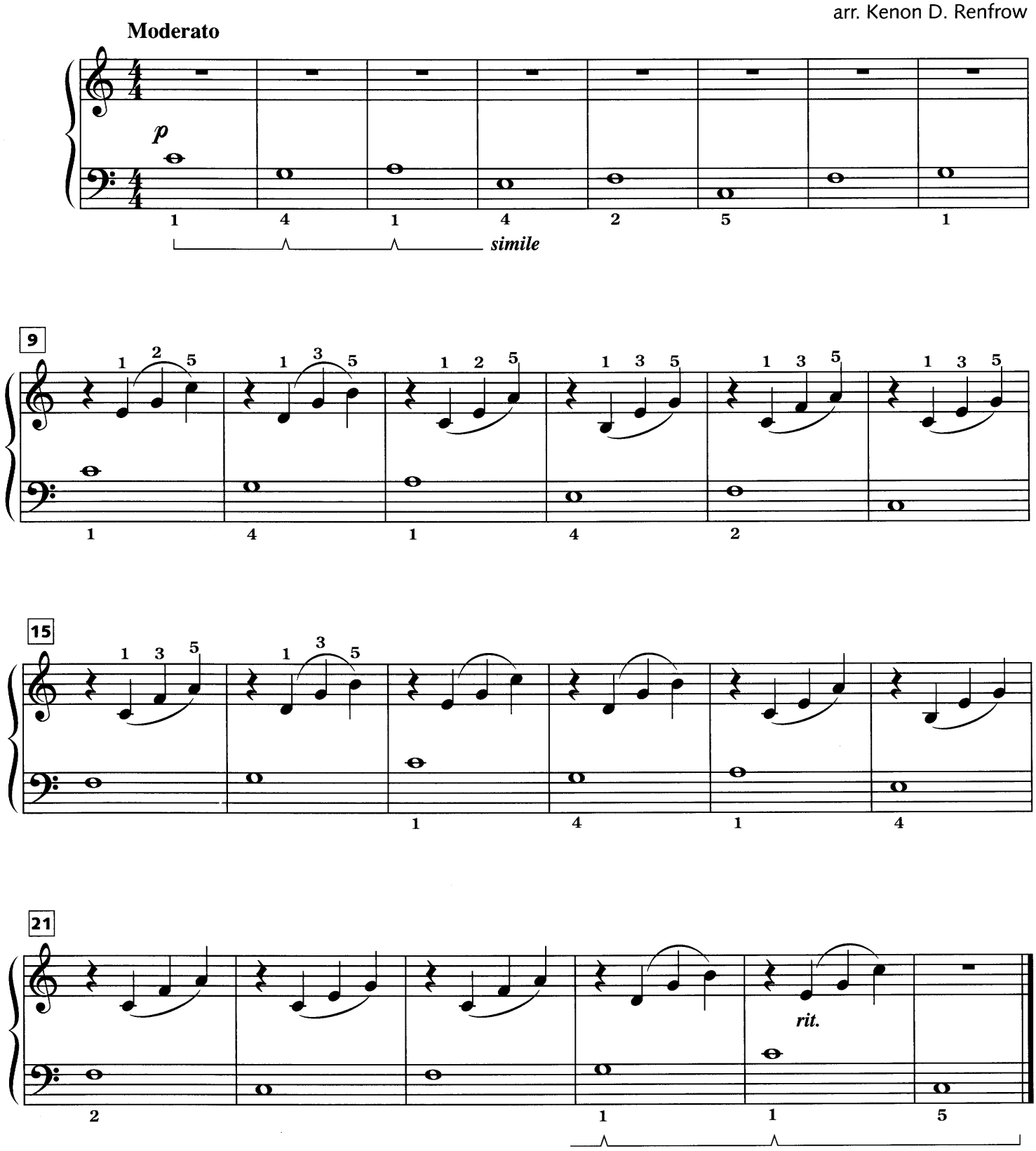
Before playing:
- Block the RH chords.

While playing:
- Listen for clear pedal changes.

Canon

14-3

Johann Pachelbel (1653–1706)
arr. Kenon D. Renfrow



Before playing:

- Tap the rhythm hands together. Listen for the difference between the triplet figures and the pairs of eighth notes.

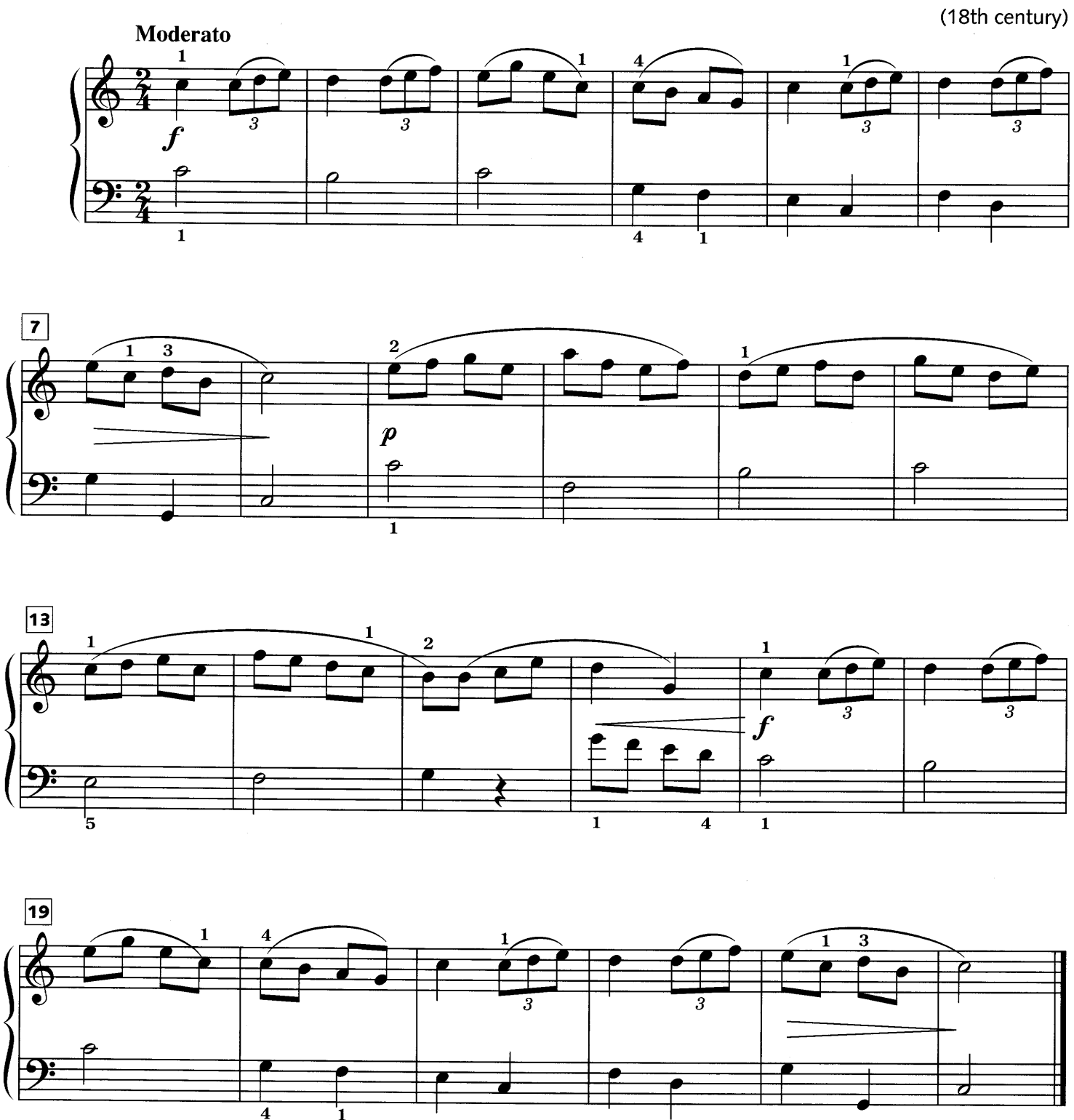
While playing:

- Play the RH a little louder than the LH.
- Clearly define the phrase structure in your performance.

Sonatina in C Major

14-4

William Duncombe
(18th century)



Before playing:

- Practice the RH alone, observing the contractions and expansions in the fingering.

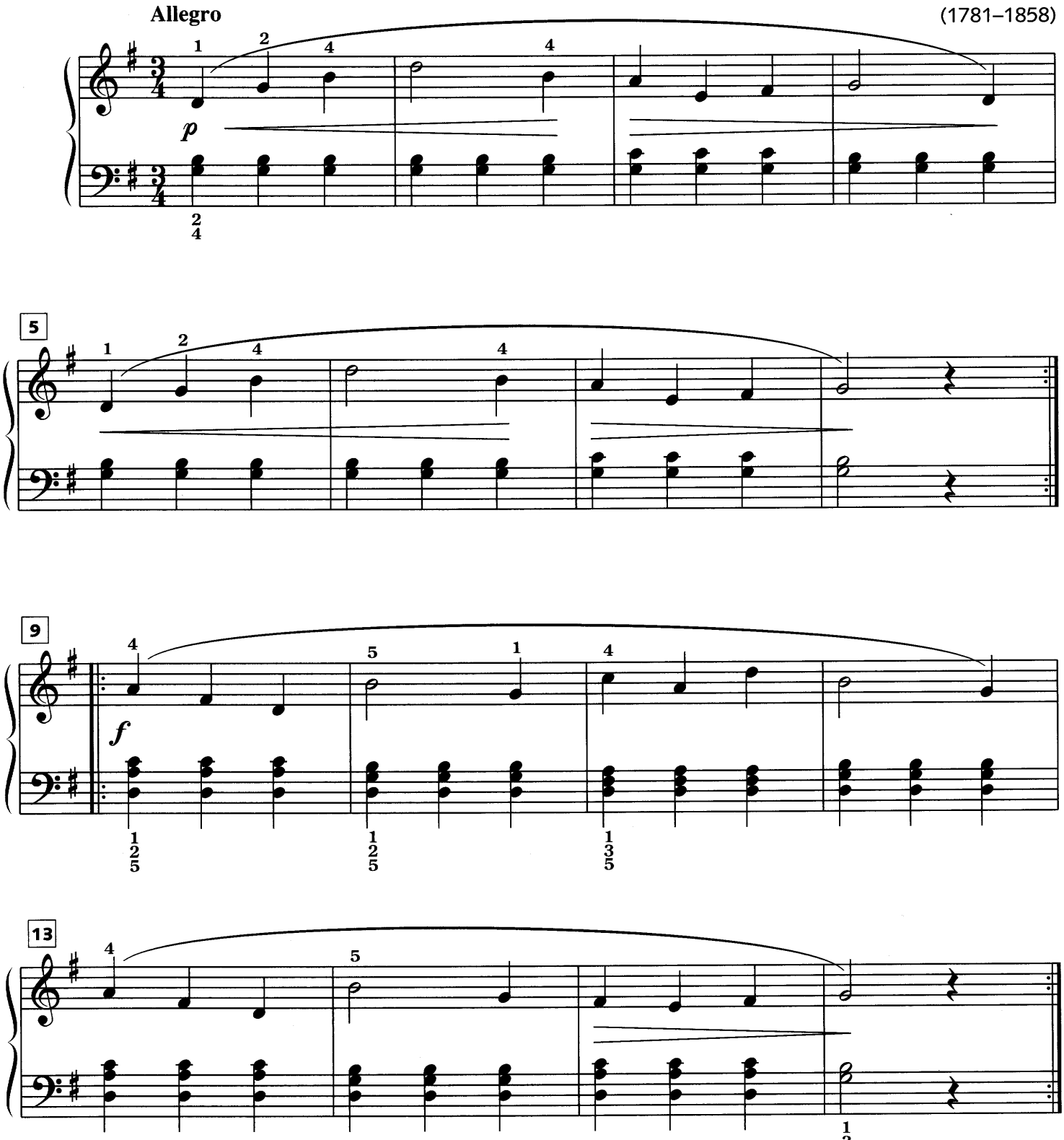
While playing:

- Play the RH a little louder than the LH.
- Shape the RH line by carefully observing the *crescendos* and *diminuendos.*

BAGATELLE

14-5

Anton Diabelli
(1781–1858)



Before playing:

- Block the RH broken chords and inversions.
- Name the chords in measures 3–4, 7–8 and 15–16.

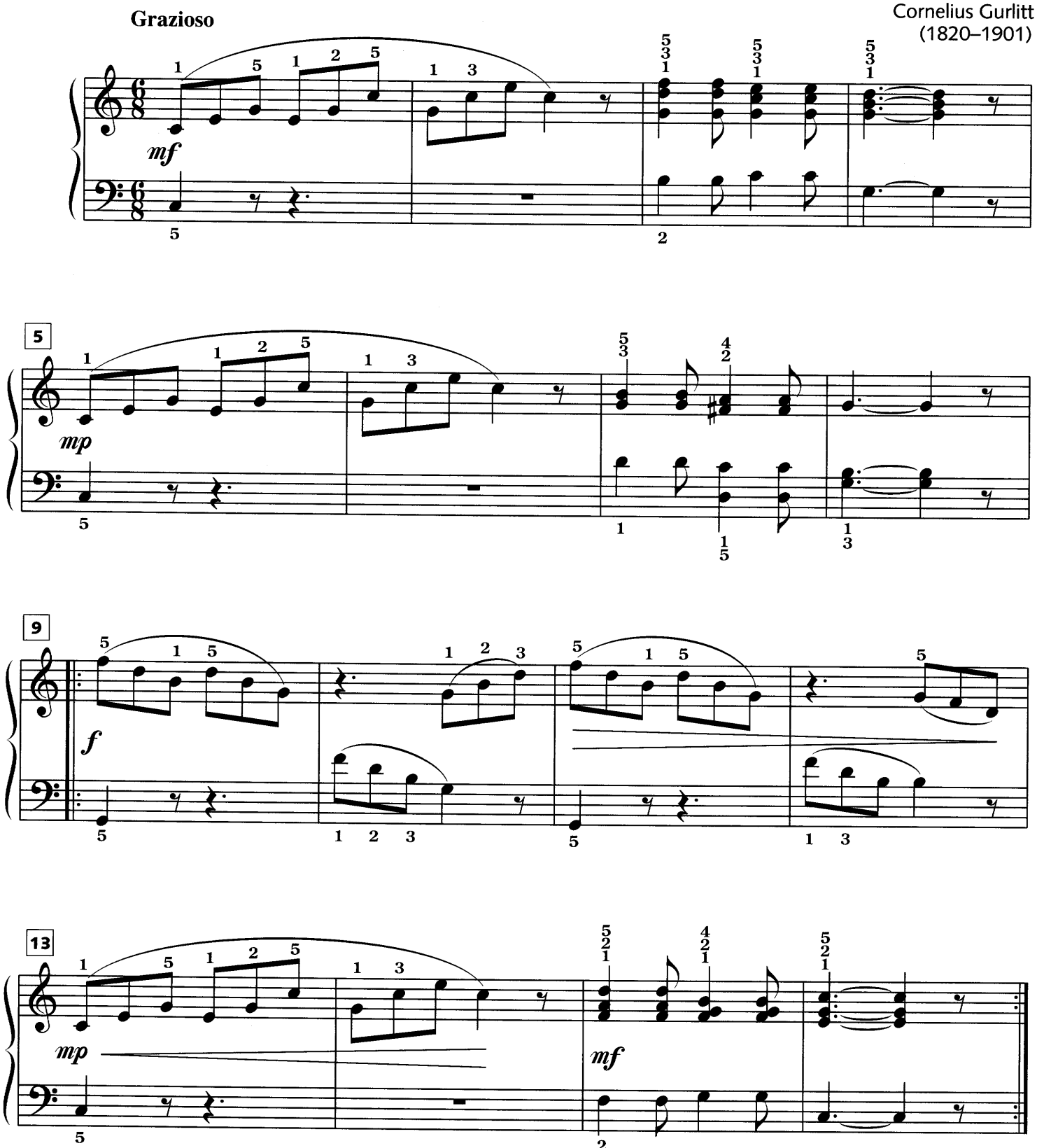
While playing:

- Shape the RH line by following the rise and fall of the line and observing the *crescendos* and *diminuendos.*

THE CHASE

14-6

Cornelius Gurlitt
(1820–1901)



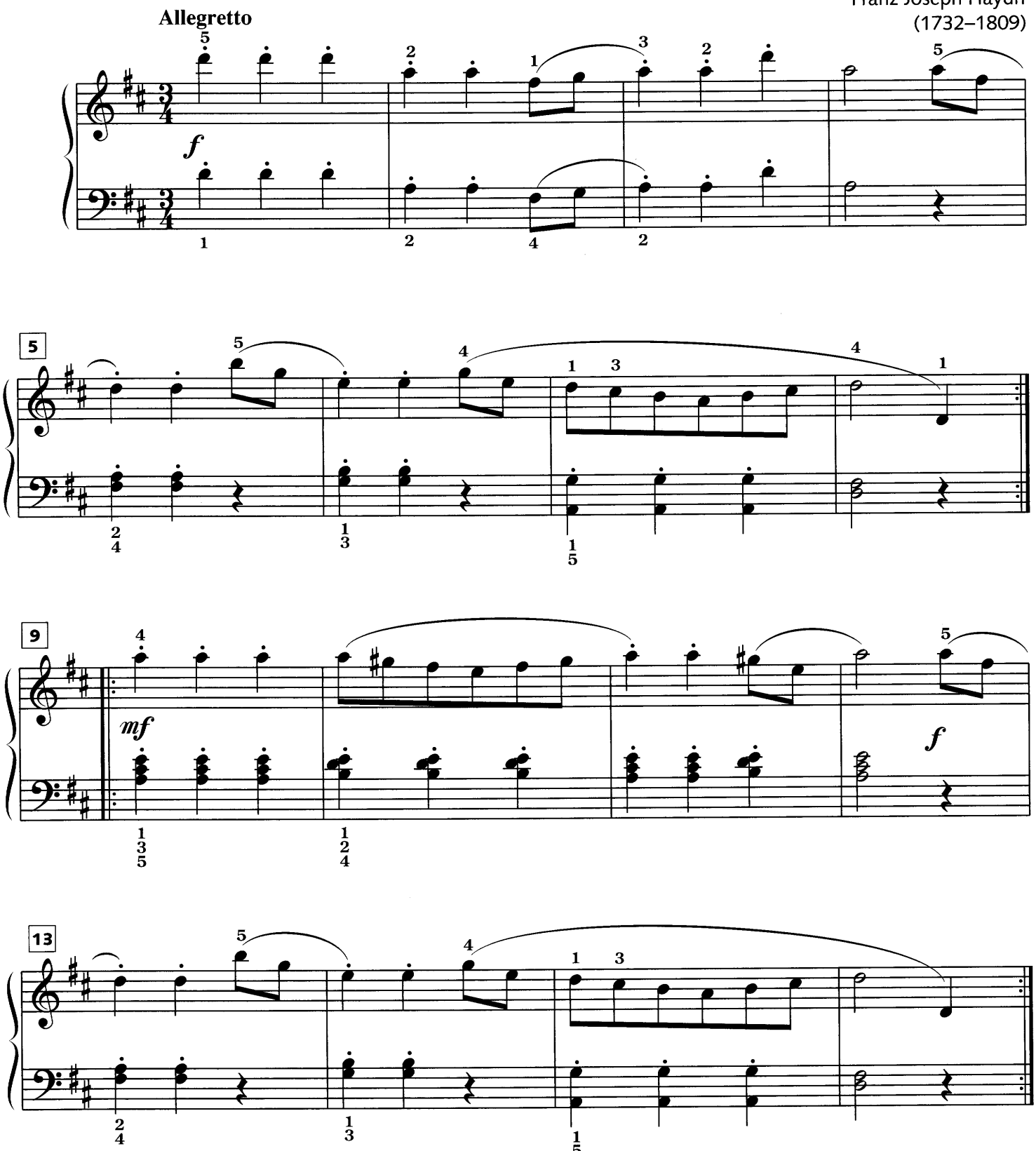
Before playing:
- Find the ii chords.
- Label the ii_6-V^7-I chord progressions.

While playing:
- Play the RH a little louder than the LH.
- Observe the repeats.

German Dance

14-7

Franz Joseph Haydn
(1732–1809)



Before playing:

- Notice that both hands begin in treble clef.
- Circle each clef change.
- Play the first note of each sixteenth-note group with the correct finger.

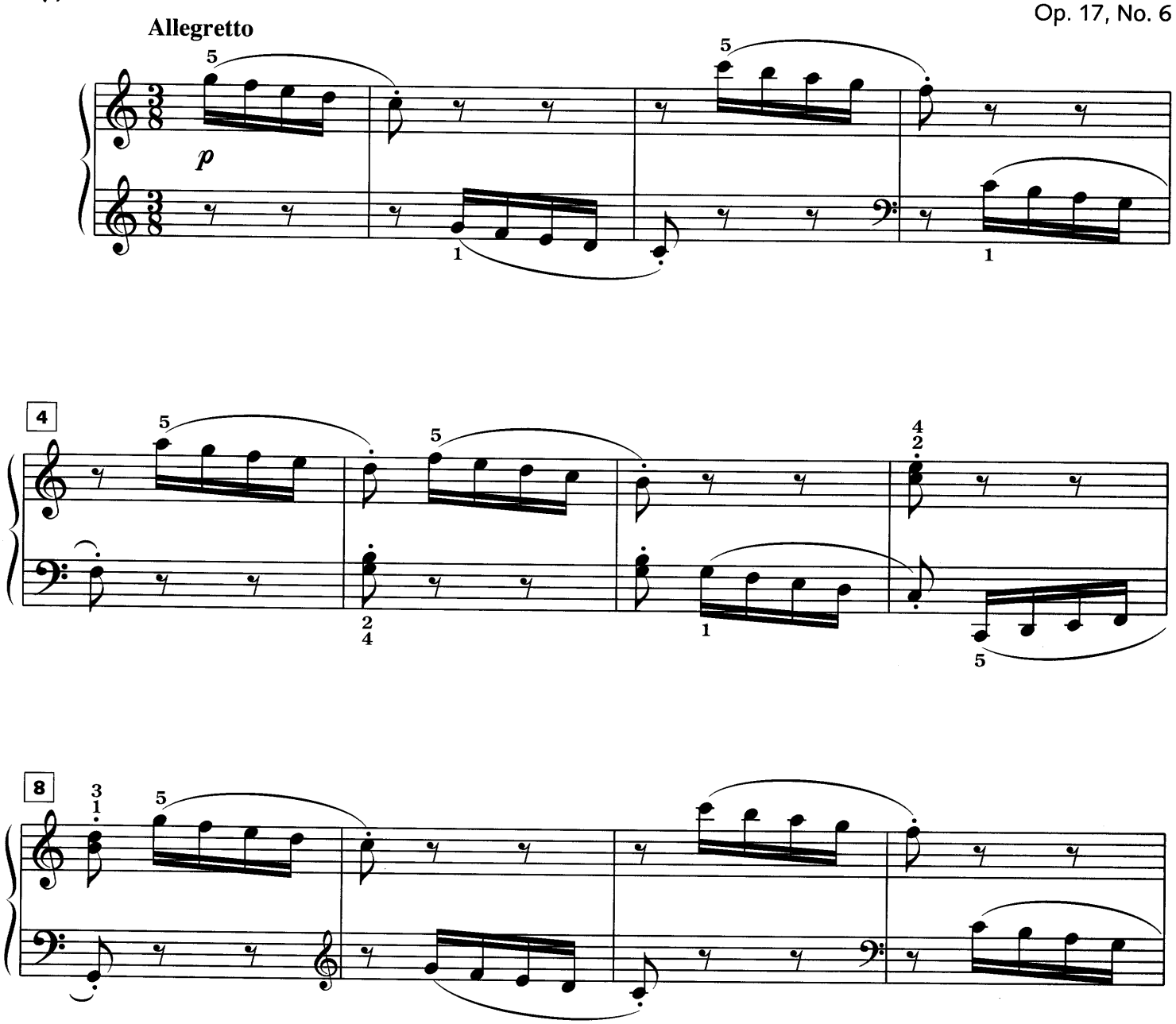
While playing:

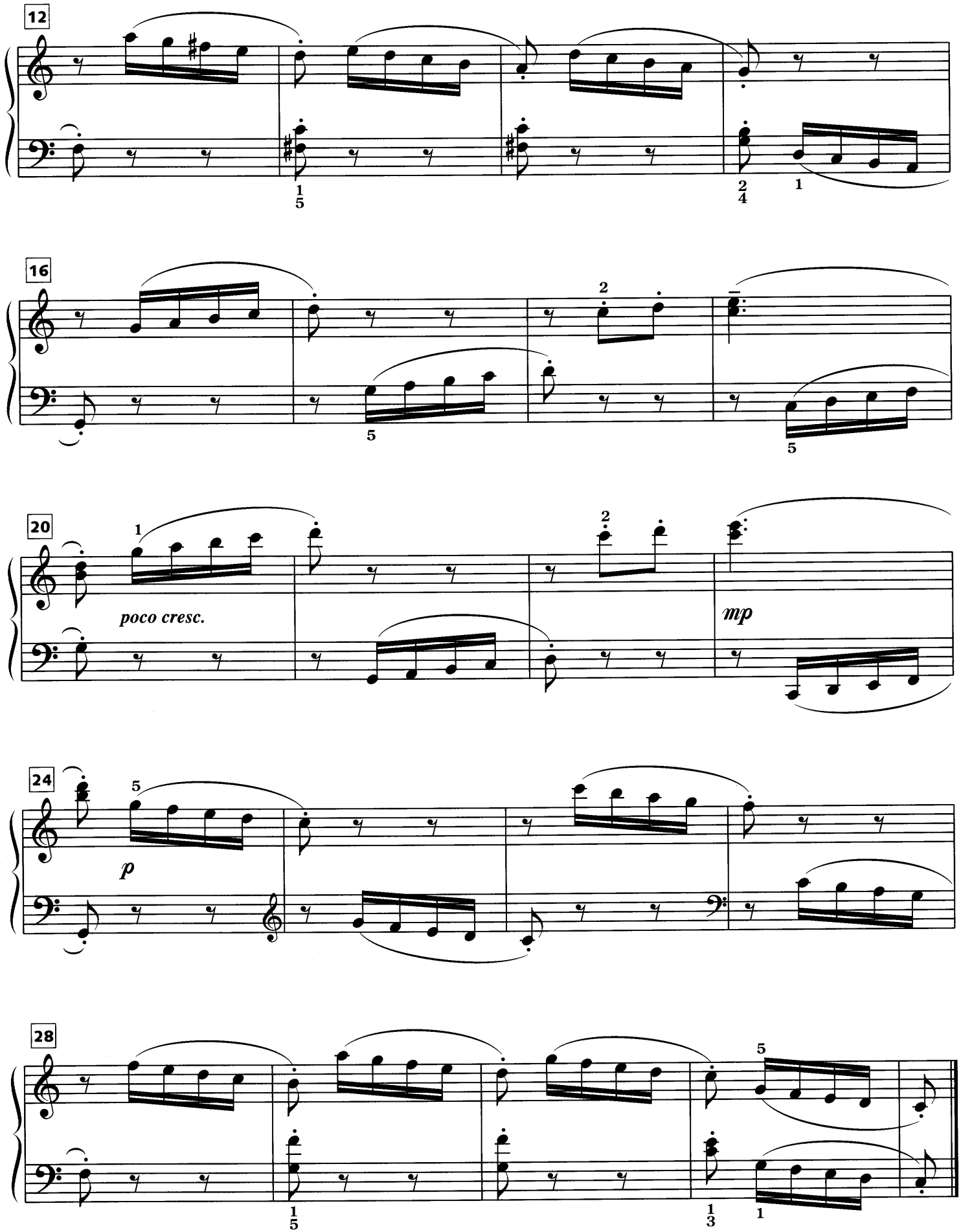
- Listen for an even sound on each five-finger pattern.
- Play the staccato notes short without sounding abrupt.

ETUDE

14-8

Felix LeCouppey (1811–1887)
Op. 17, No. 6




12
16
20
poco cresc.
mp
24
p
28

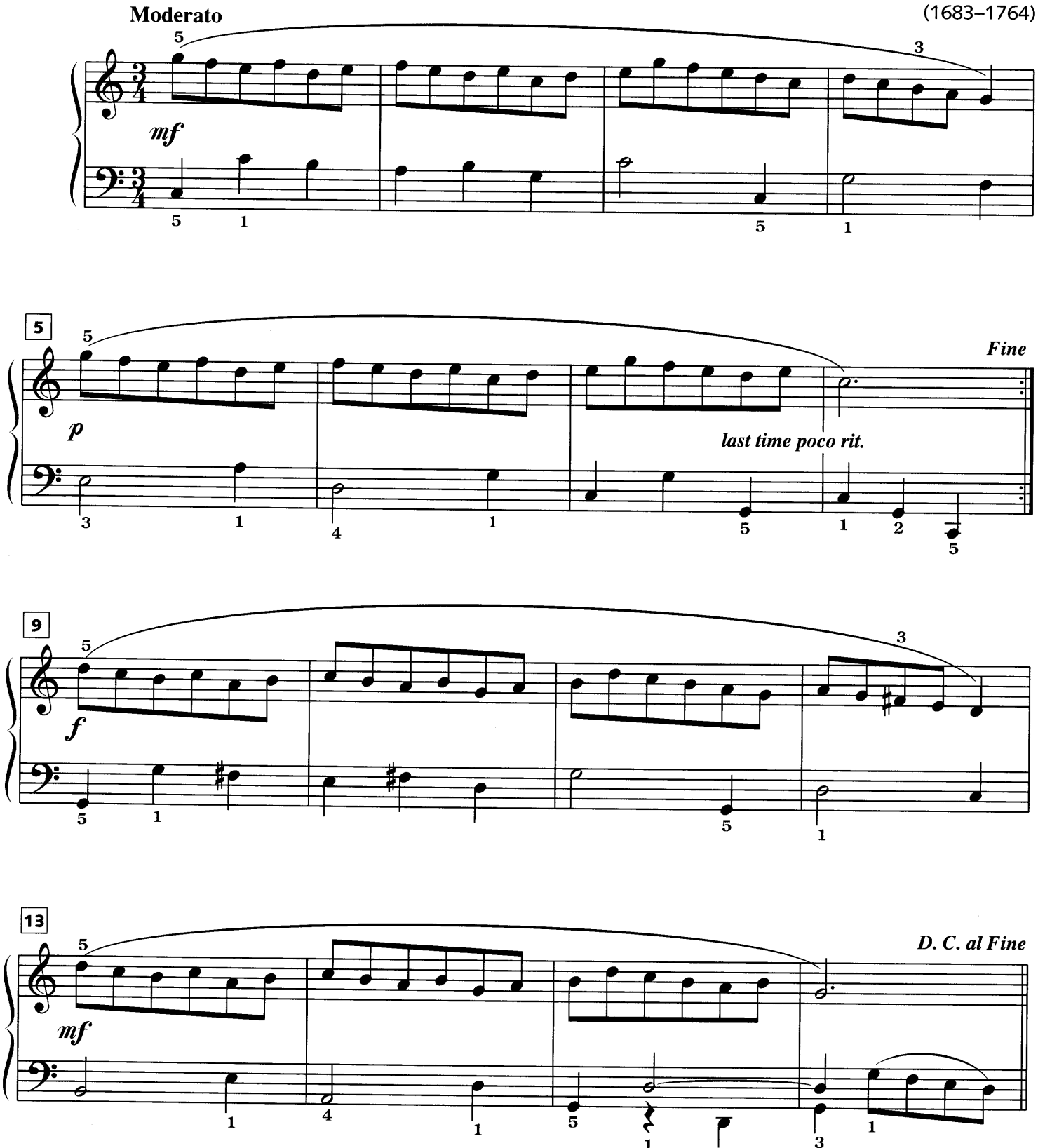
Before playing:
- Tap the rhythm hands together.
- Map the piece using the *D.C. al Fine* and *Fine.*

While playing:
- Play the RH a little louder than the LH.
- Add small *crescendos* and *diminuendos* to follow the rise and fall of the melodic line within the phrases.

14-9

Rondino

Jean-Philippe Rameau
(1683–1764)



Before playing:

- Practice the RH alone, observing the contractions and expansions in the fingering.
- Observe the repeats.

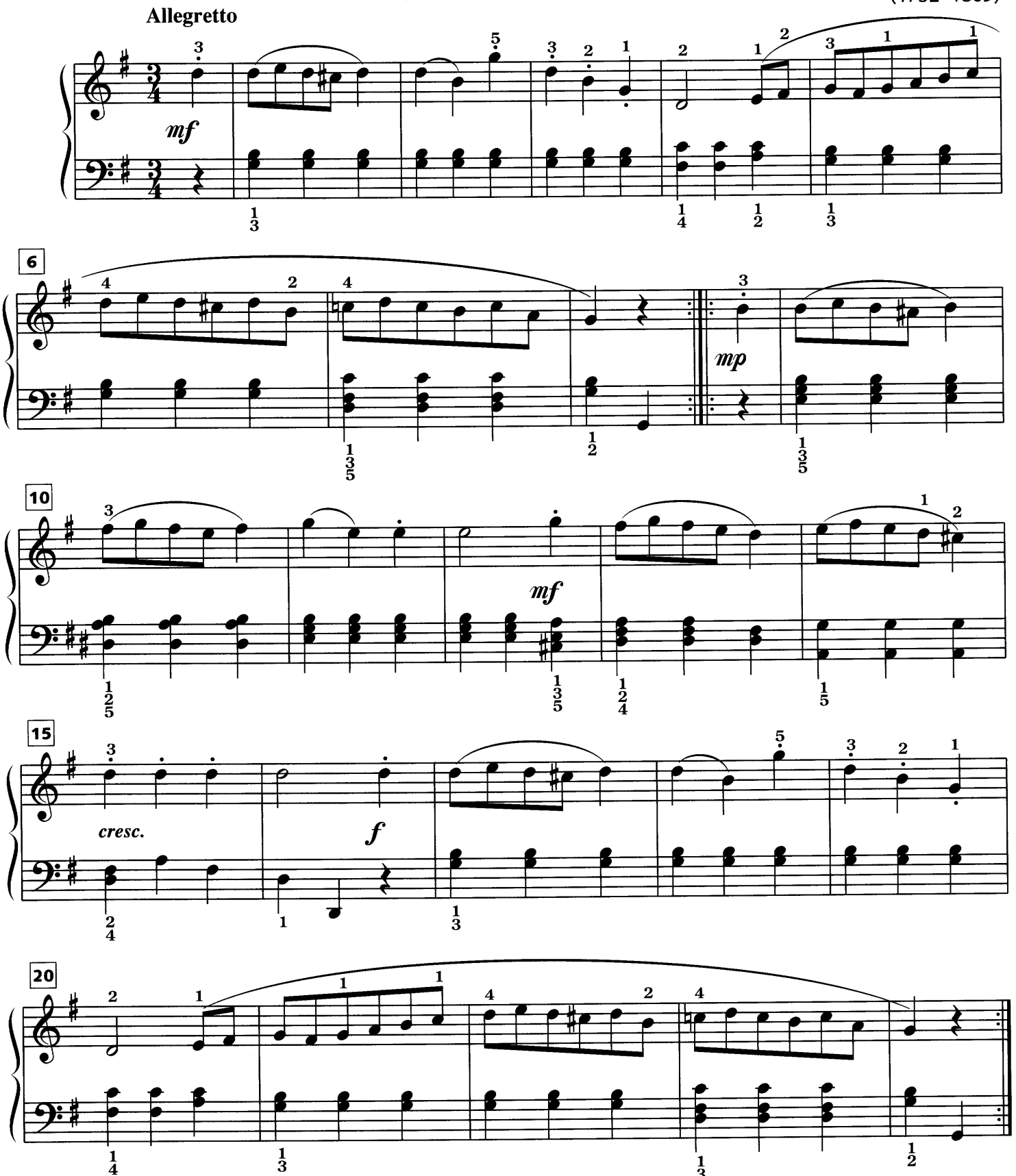
While playing:

- Play the RH a little louder than the LH.

14-10

German Dance

Franz Joseph Haydn
(1732–1809)



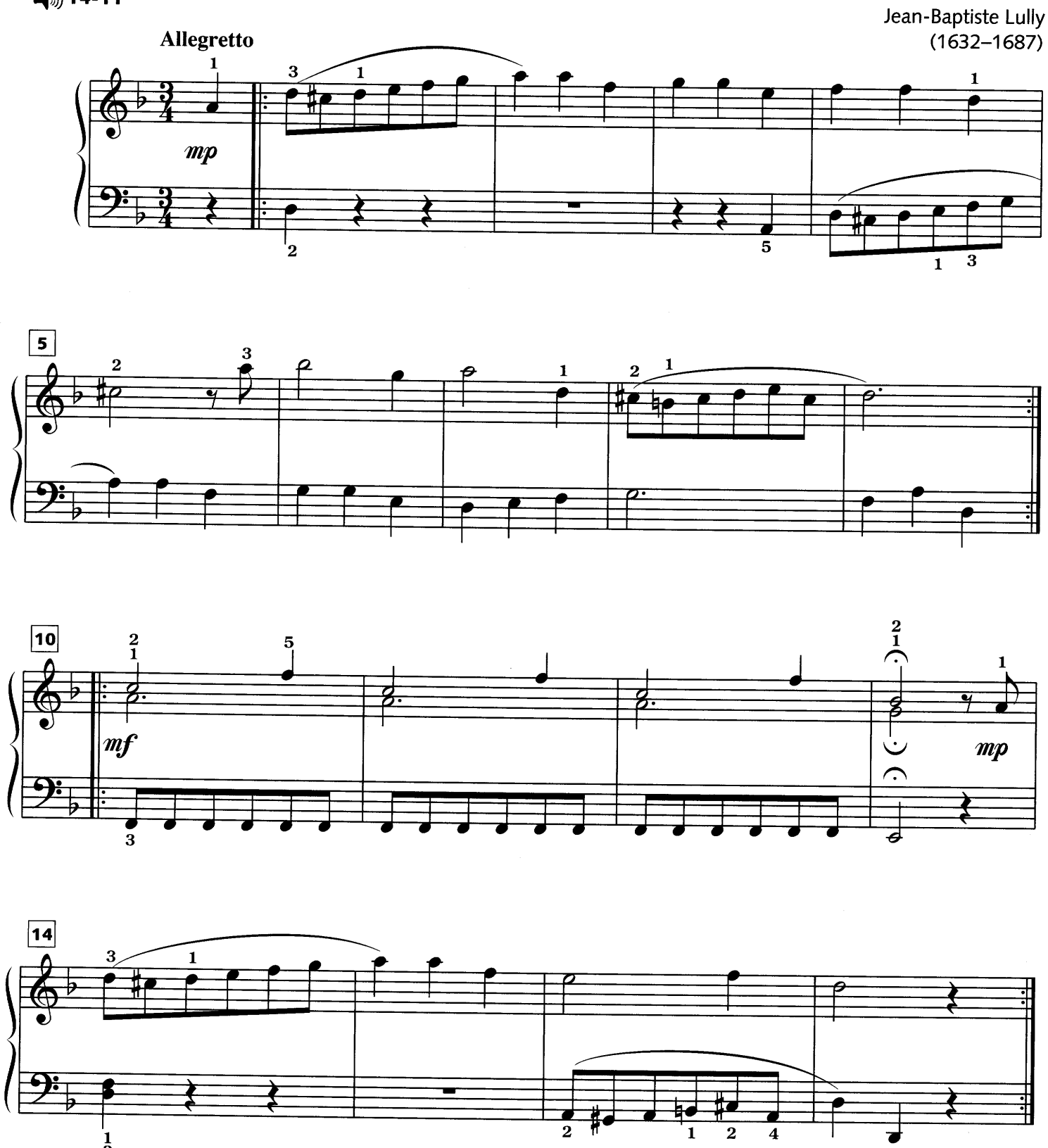
Before playing:
- Practice hands separately, observing the suggested fingering.
- Find places where the LH imitates the RH.

While playing:
- Play the RH a little louder than the LH in measures 10–13.
- In measures 3–4 and 16–17, bring out the LH as it begins.

Menuet in D Minor

14-11

Jean-Baptiste Lully
(1632–1687)



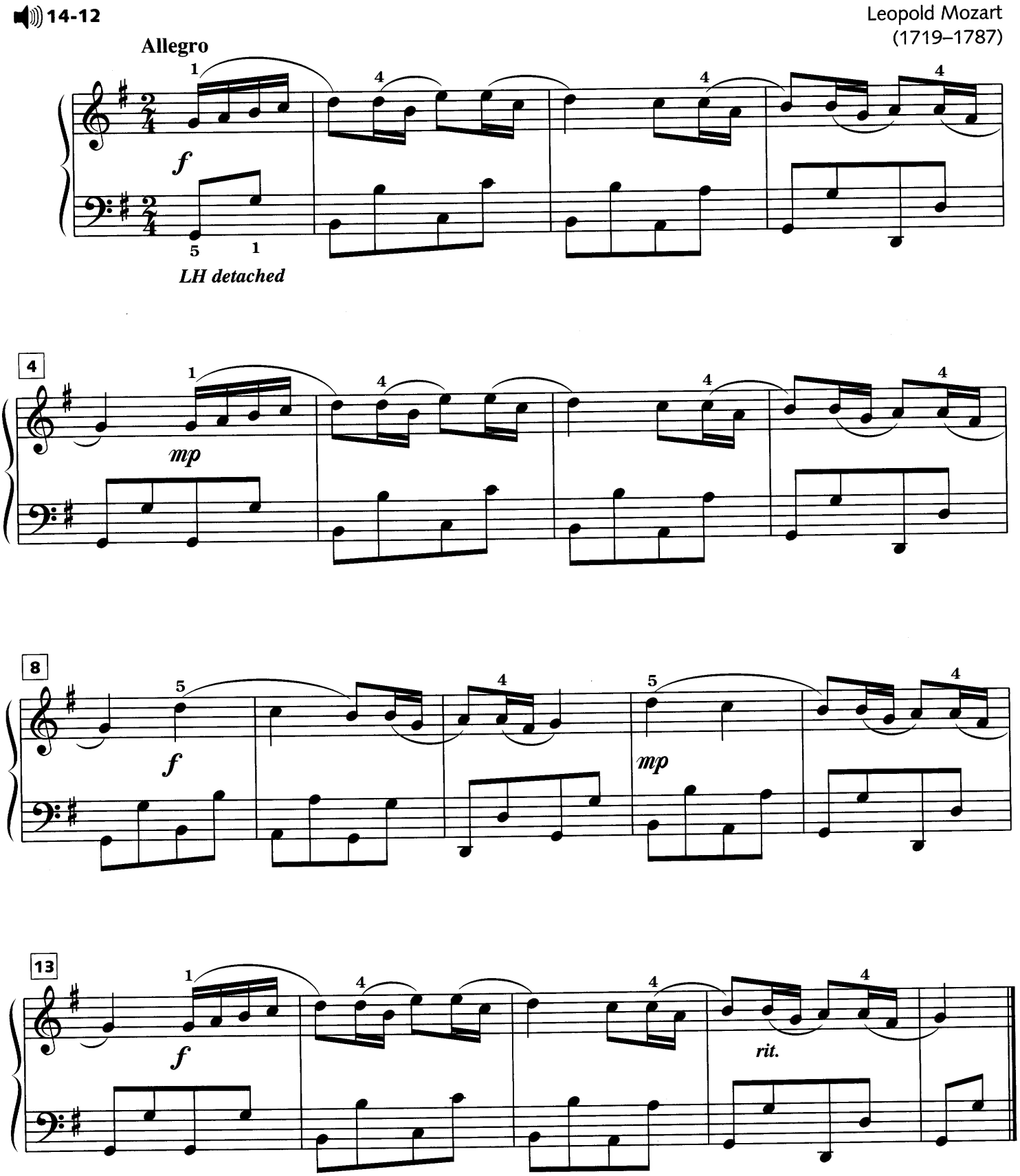
Before playing:
- Block the octaves in the LH.
- Practice the RH alone, observing the suggested fingering.

While playing:
- Play the RH a little louder than the LH.

Burleske

14-12

Leopold Mozart
(1719–1787)



Before playing:

- Find places where the RH plays an octave higher or lower than written.
- Practice the RH alone, being aware of the contractions and expansions in the fingering.

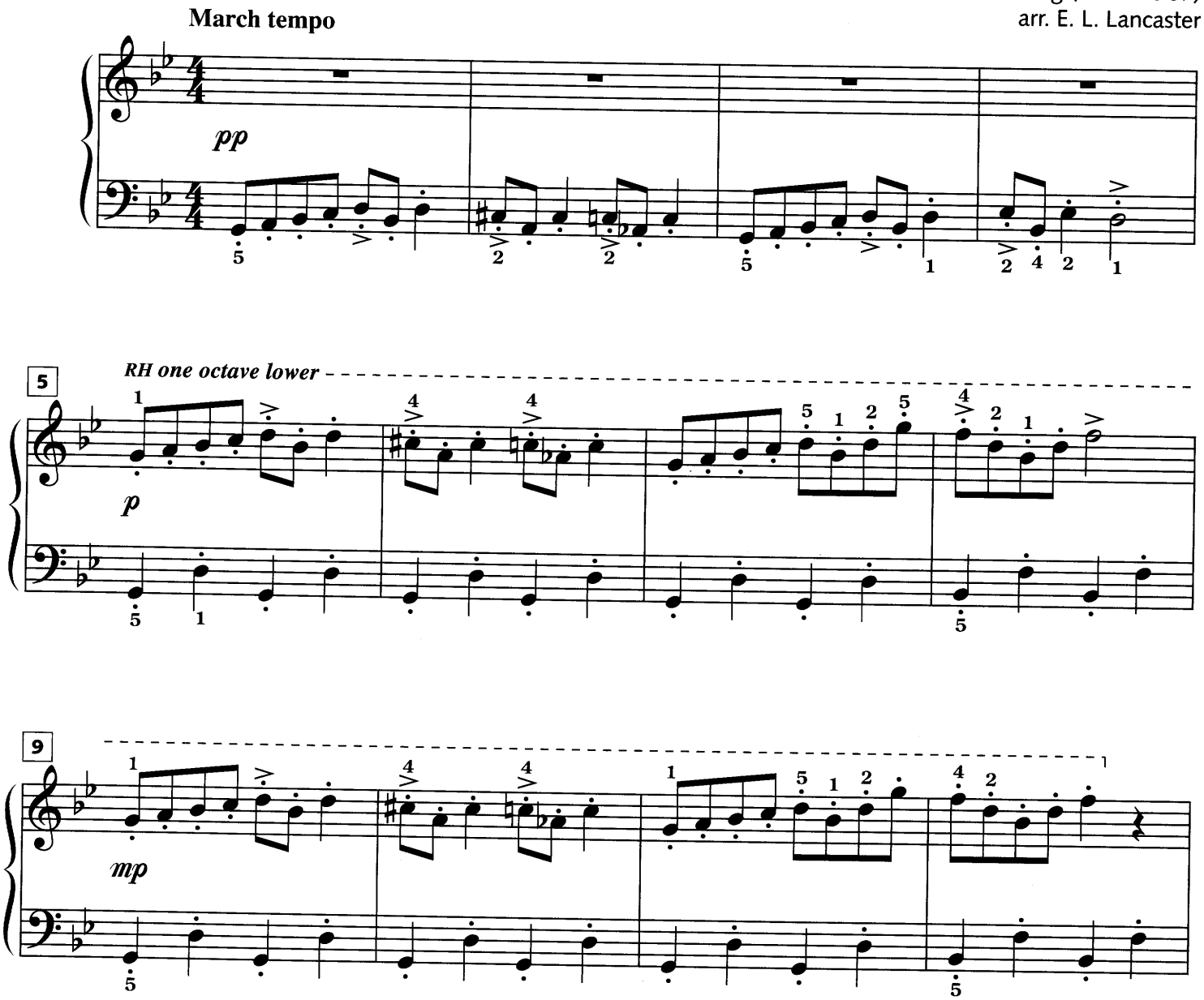
While playing:

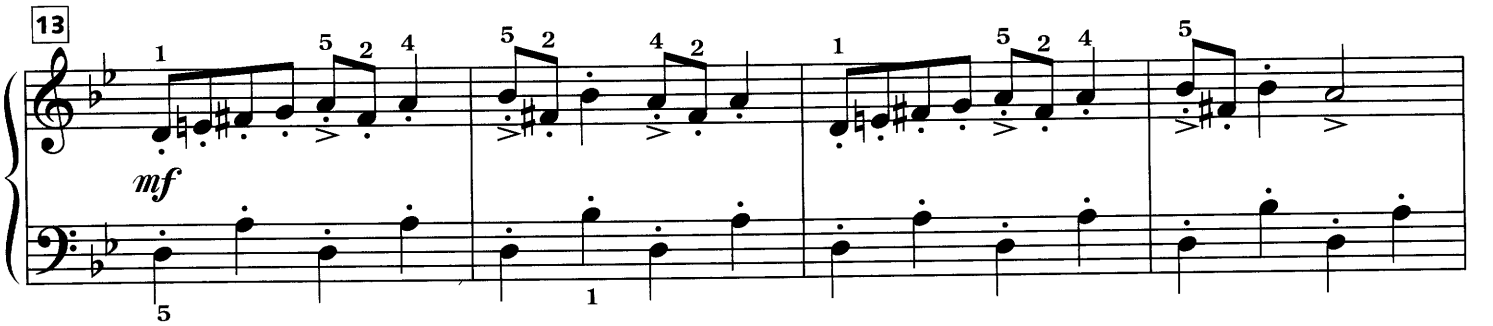
- Play the RH a little louder than the LH.
- Listen for crisp staccato notes and strong accents, always being aware of the dynamic level.

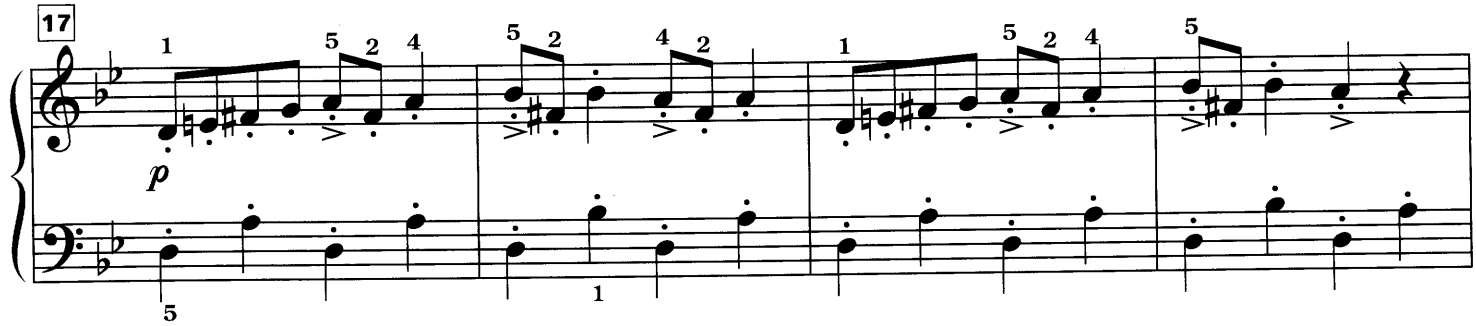
In the Hall of the Mountain King
(Peer Gynt Suite)

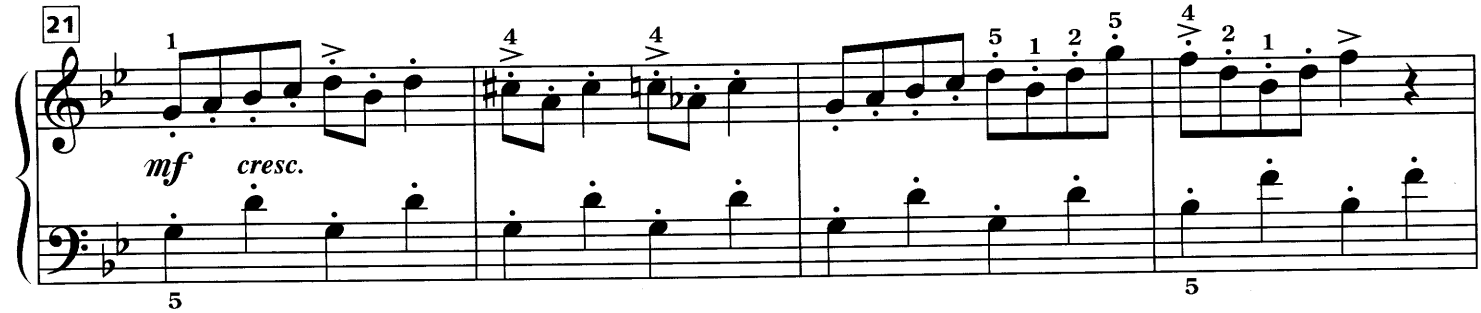
14-13

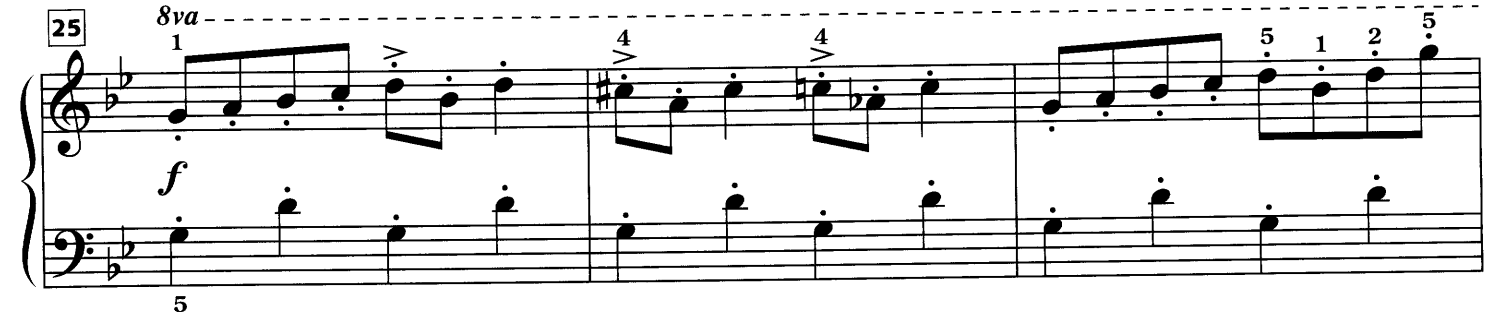
Edvard Grieg (1843–1907)
arr. E. L. Lancaster

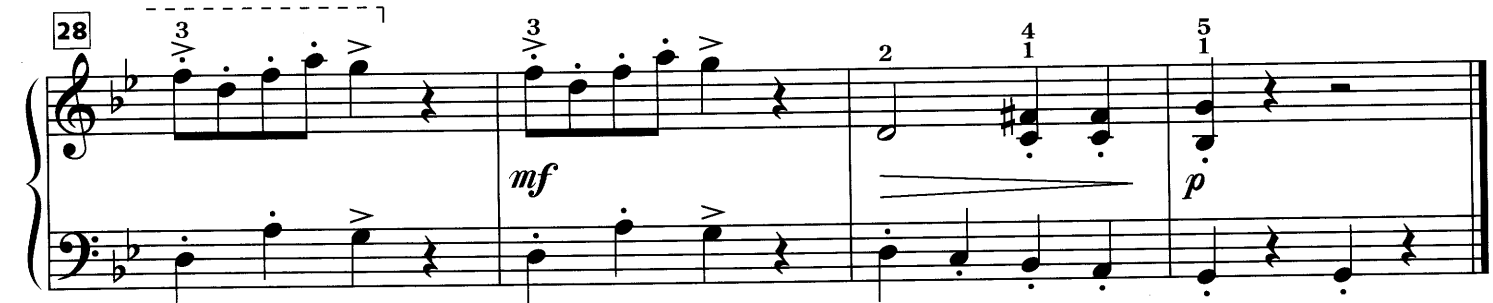



13
mf


17
p


21
mf
cresc.


25
8va
f


28
mf
p

Before playing:

- Practice the RH alone, observing the contractions and expansions in the fingering.
- Label the LH chords in measures 5–8 with letter symbols.

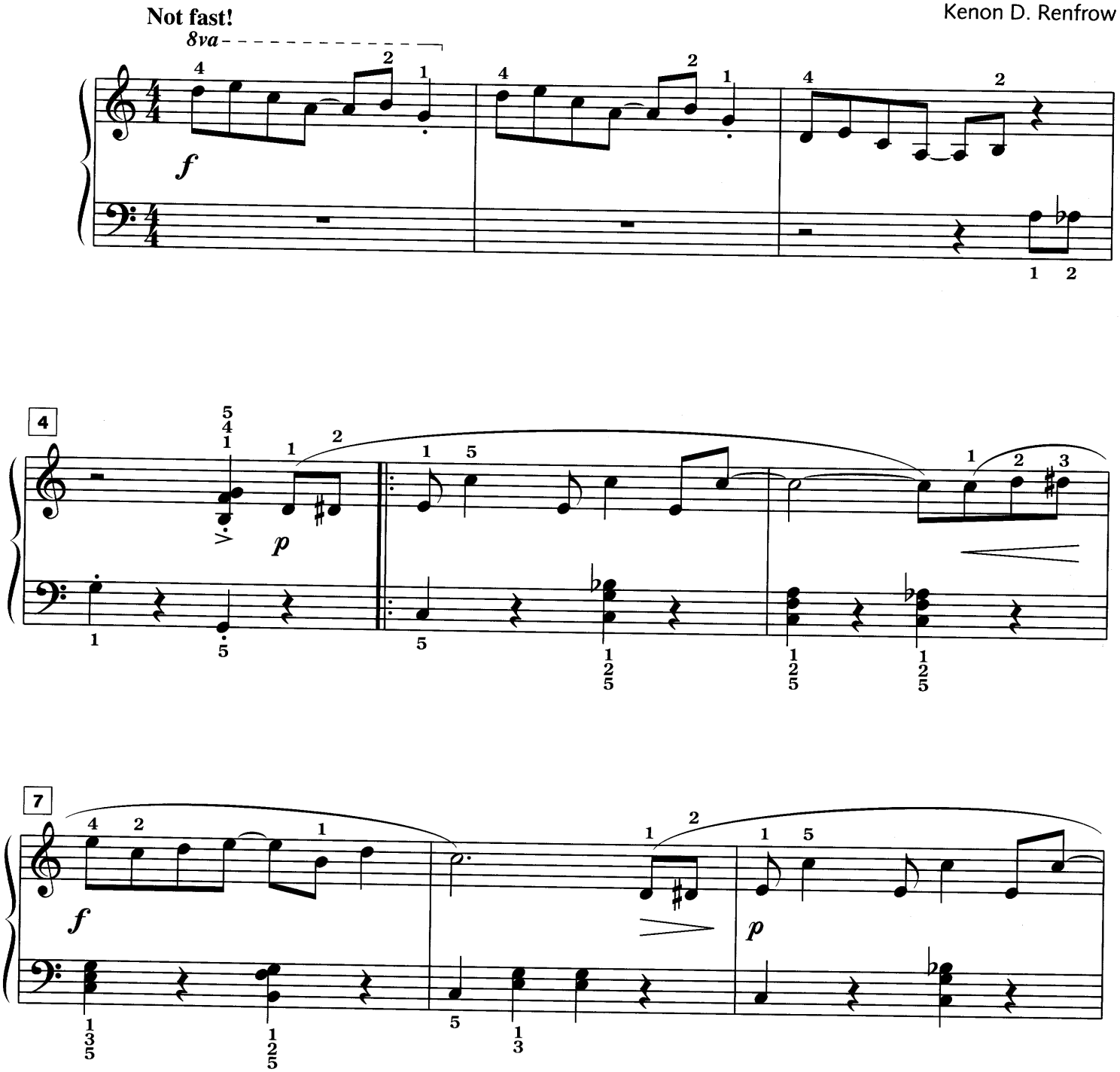
While playing:

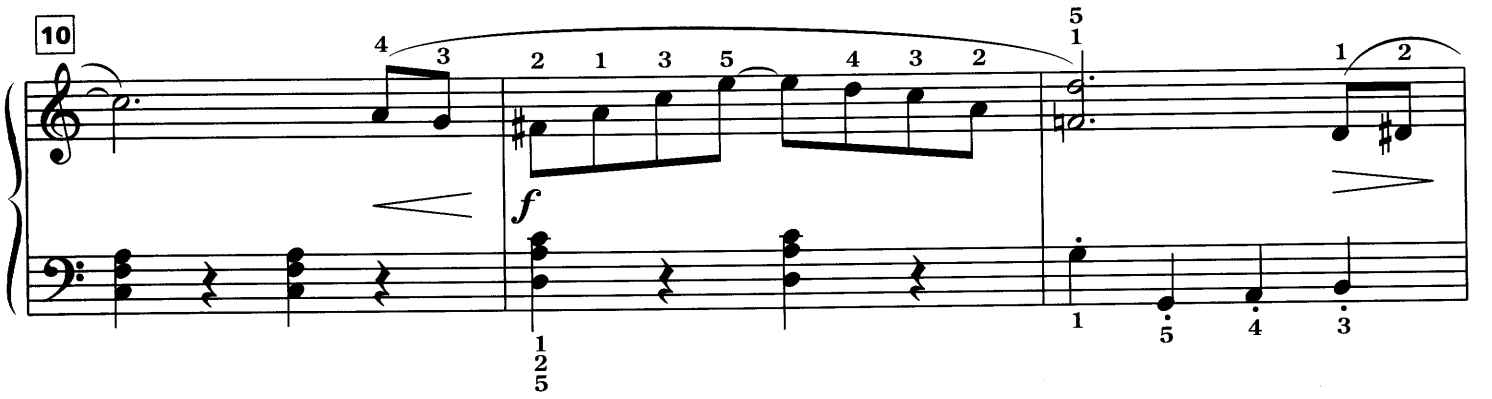
- Play the RH a little louder than the LH.
- Be careful not to play fast.

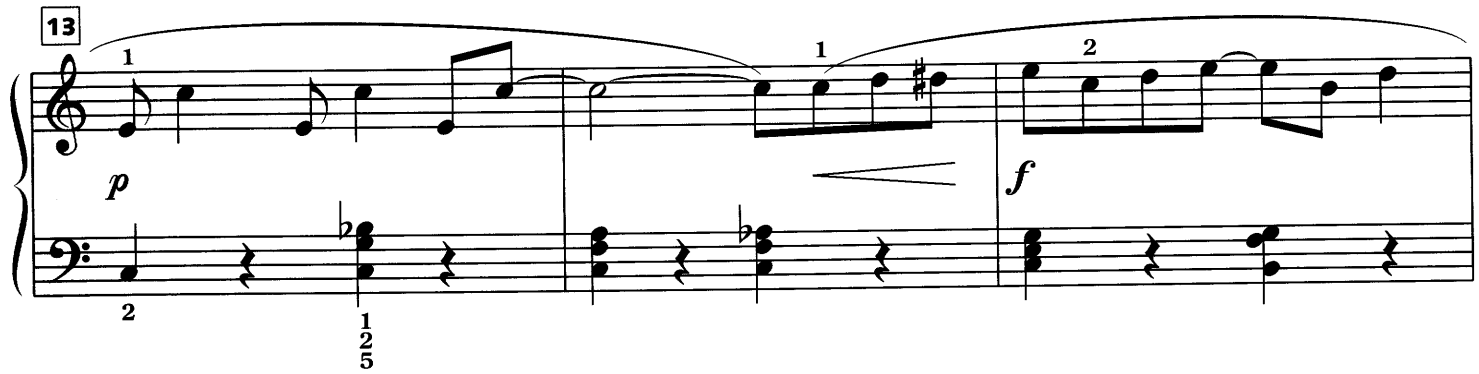
The Entertainer

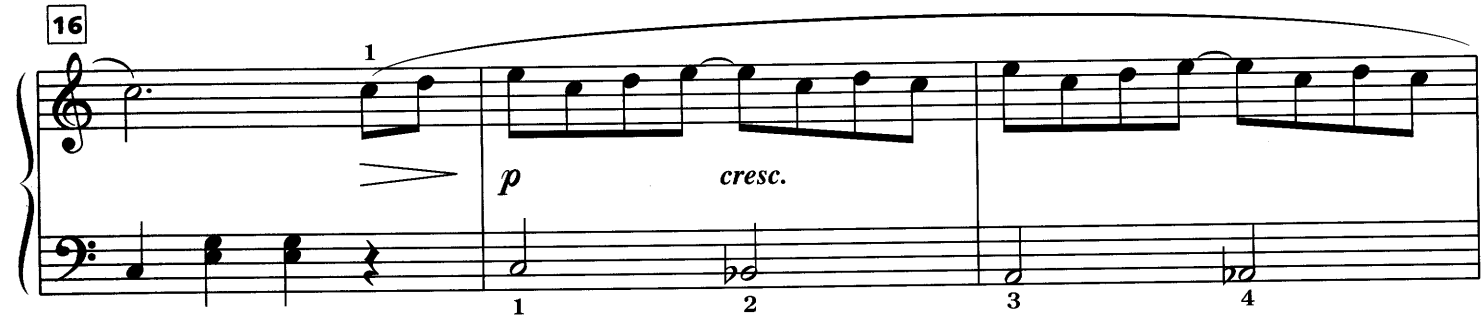
14-14

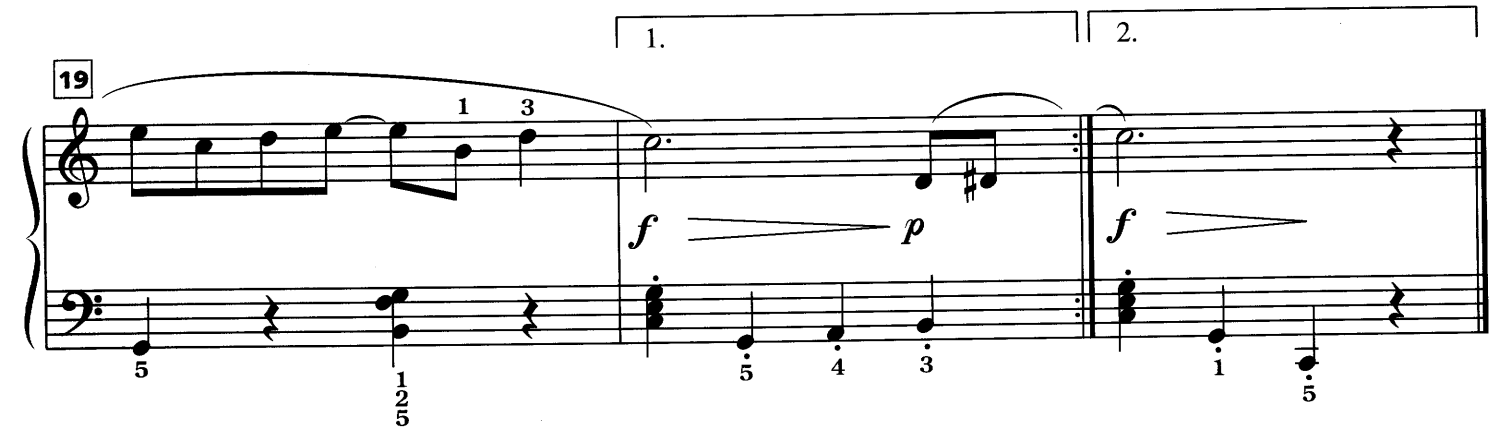
Scott Joplin (1868–1917)
Arr. E. L. Lancaster
Kenon D. Renfrow




10
f


13
p
f


16
p
cresc.


19
1.
2.
f
p
f

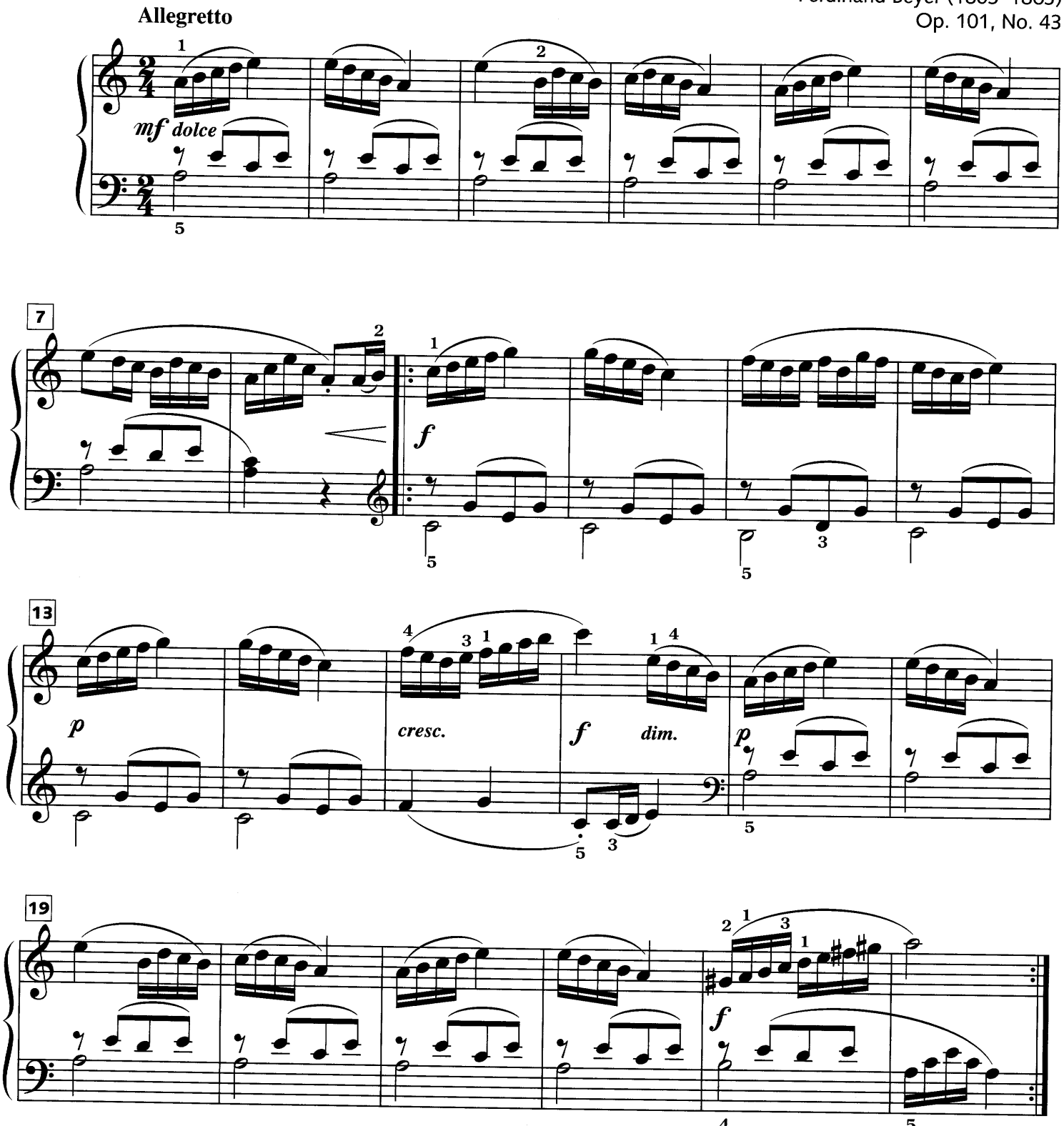
Before playing:
- Circle each LH clef change.
- Block the chords in the LH.
- Tap the rhythm hands together.

While playing:
- Play the RH a little louder than the LH.
- Listen for an even sound on each five-finger pattern and on the scale in measures 23–24.

14-15

ALLEGRETTO

Ferdinand Beyer (1803–1863)
Op. 101, No. 43



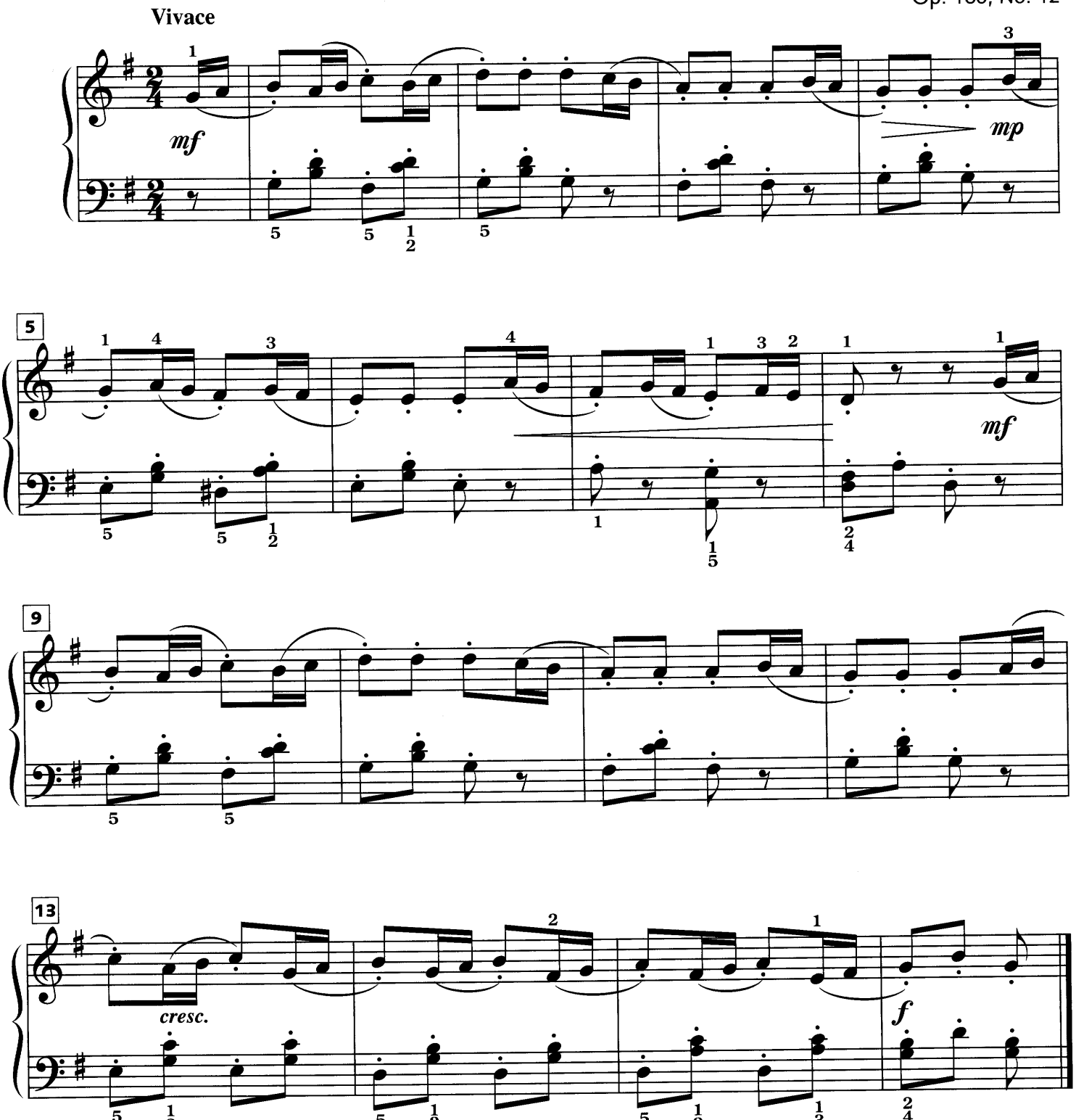
Before playing:
- Find the vi chords.
- Block the LH chords.

While playing:
- Play the RH a little louder than the LH.
- Listen for crisp staccato notes.

Etude in G Major

14-16

Ludwig Schytte (1843–1909)
Op. 160, No. 12

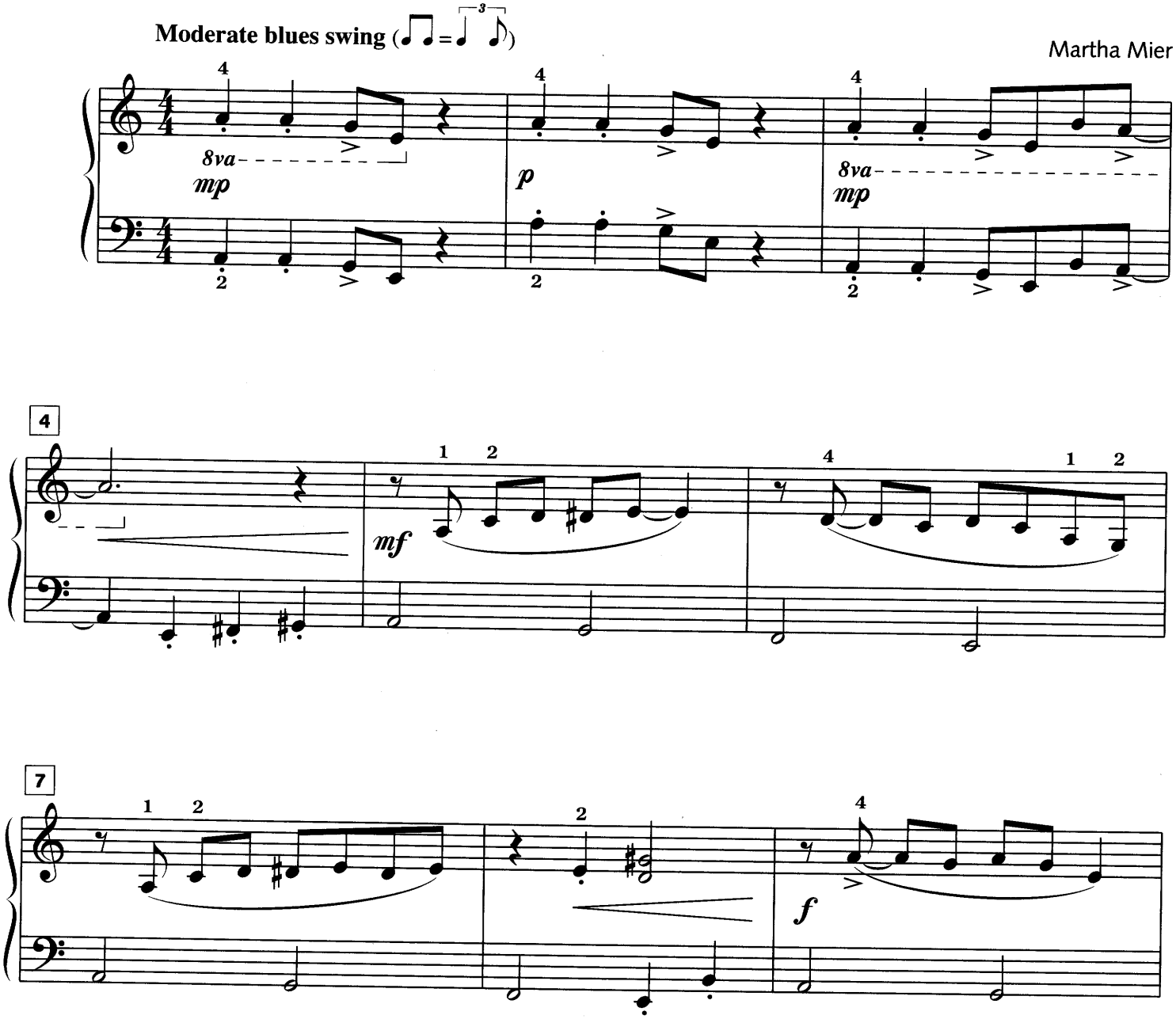


Before playing:
- Find places where the RH plays an octave lower than written.

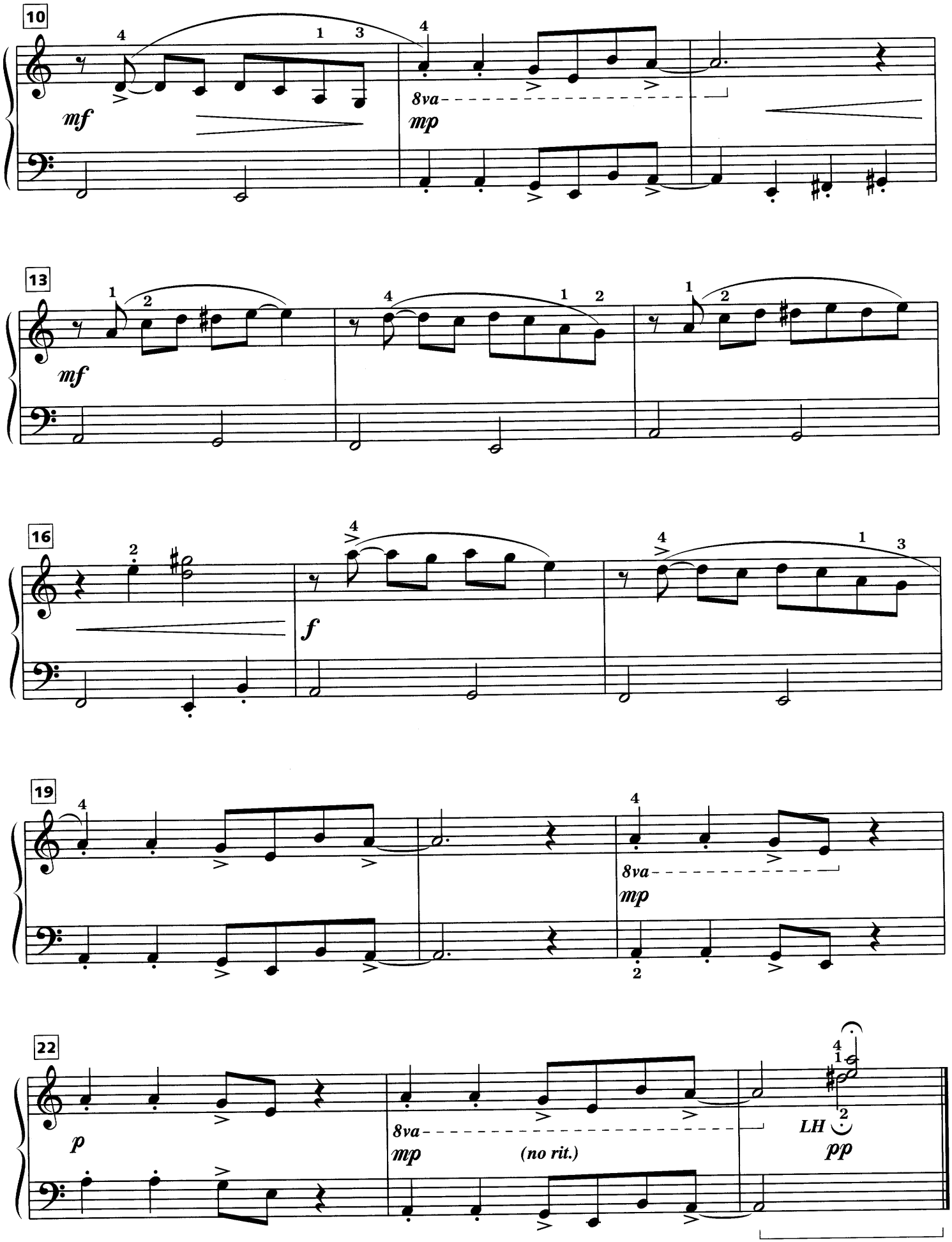
While playing:
- Play the RH a little louder than the LH.
- Listen for crisp staccato notes and strong accents, always being aware of the dynamic level.
- Swing the eighth notes.

JUST STRUTTIN' ALONG

14-17



"Just Struttin' Along" from JAZZ, RAGS 'N' BLUES, Book 1, by Martha Mier
Copyright © MCMXCIII by Alfred Publishing Co., Inc.


10
mf
8va
mp
13
mf
16
f
19
8va
mp
22
p
8va
mp
(no rit.)
LH
pp

Prelude No. 1

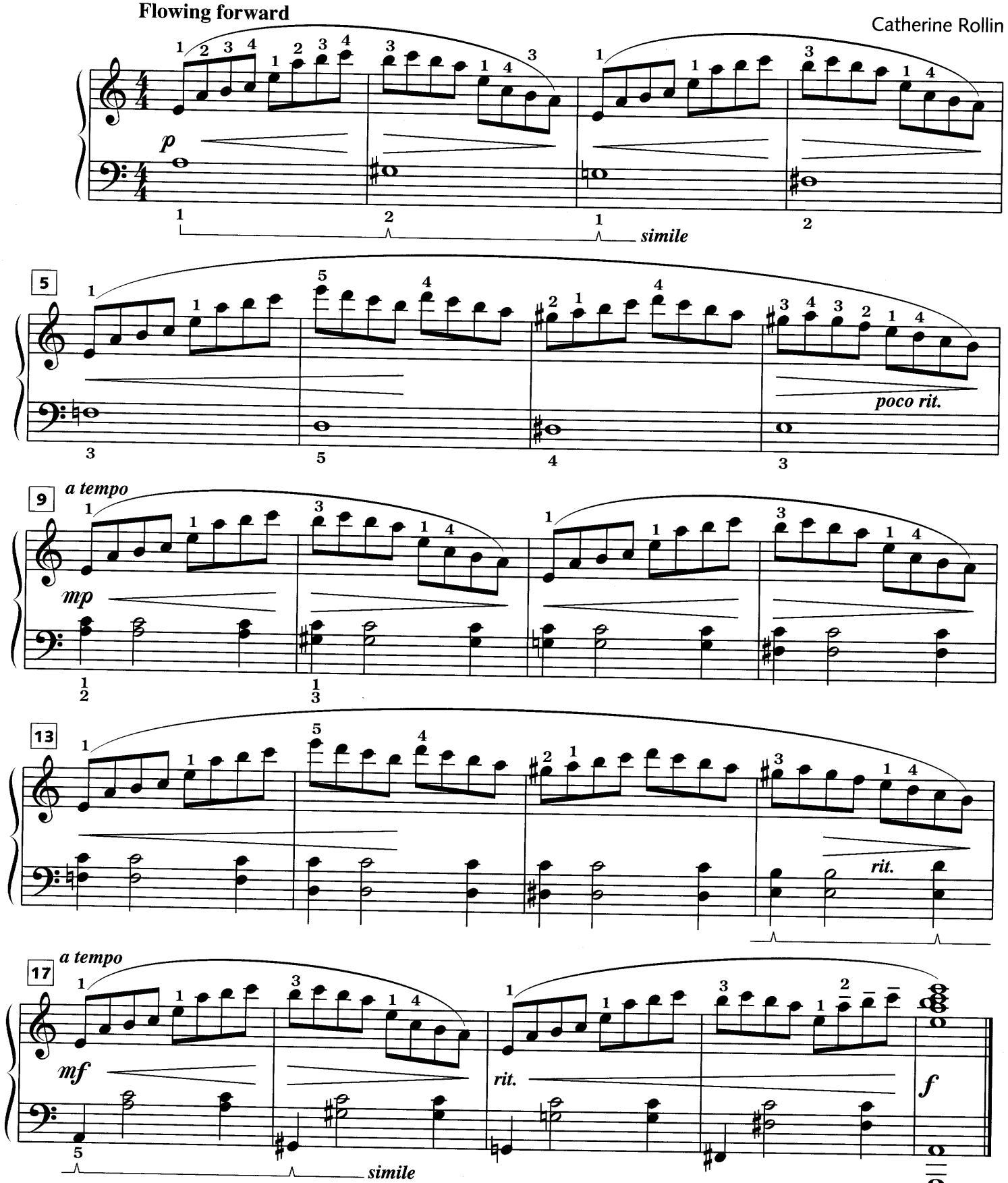
Before playing:

- Practice the RH alone, being aware of the cross-overs and cross-unders in the fingering.
- Practice the jumps in the LH in measures 17–20.

While playing:

- Shape the RH line by observing the *crescendos* and *diminuendos.*

14-18



Appendix A

Scale and Arpeggio Fingering Charts

Note: A dot (•) above a fingering indicates a black key.

Major Scales

Key		Fingering	
C	RH:	1 2 3 1 2 3 4	1 2 3 1 2 3 4 5
	LH:	5 4 3 2 1 3 2	1 4 3 2 1 3 2 1
G	RH:	1 2 3 1 2 3 $\overset{\bullet}{4}$	1 2 3 1 2 3 $\overset{\bullet}{4}$ 5
	LH:	5 4 3 2 1 3 $\overset{\bullet}{2}$	1 4 3 2 1 3 $\overset{\bullet}{2}$ 1
D	RH:	1 2 $\overset{\bullet}{3}$ 1 2 3 $\overset{\bullet}{4}$	1 2 $\overset{\bullet}{3}$ 1 2 3 $\overset{\bullet}{4}$ 5
	LH:	5 4 $\overset{\bullet}{3}$ 2 1 3 $\overset{\bullet}{2}$	1 4 $\overset{\bullet}{3}$ 2 1 3 $\overset{\bullet}{2}$ 1
A	RH:	1 2 $\overset{\bullet}{3}$ 1 2 $\overset{\bullet}{3}$ $\overset{\bullet}{4}$	1 2 $\overset{\bullet}{3}$ 1 2 $\overset{\bullet}{3}$ $\overset{\bullet}{4}$ 5
	LH:	5 4 $\overset{\bullet}{3}$ 2 1 3 $\overset{\bullet}{2}$	1 4 $\overset{\bullet}{3}$ 2 1 3 $\overset{\bullet}{2}$ 1
E	RH:	1 $\overset{\bullet}{2}$ $\overset{\bullet}{3}$ 1 2 $\overset{\bullet}{3}$ $\overset{\bullet}{4}$	1 $\overset{\bullet}{2}$ $\overset{\bullet}{3}$ 1 2 $\overset{\bullet}{3}$ $\overset{\bullet}{4}$ 5
	LH:	5 $\overset{\bullet}{4}$ 3 2 1 3 $\overset{\bullet}{2}$	1 $\overset{\bullet}{4}$ 3 2 1 3 $\overset{\bullet}{2}$ 1
B	RH:	1 $\overset{\bullet}{2}$ $\overset{\bullet}{3}$ 1 $\overset{\bullet}{2}$ $\overset{\bullet}{3}$ $\overset{\bullet}{4}$	1 $\overset{\bullet}{2}$ $\overset{\bullet}{3}$ 1 $\overset{\bullet}{2}$ $\overset{\bullet}{3}$ $\overset{\bullet}{4}$ 5
	LH:	4 $\overset{\bullet}{3}$ 2 1 4 3 $\overset{\bullet}{2}$	1 $\overset{\bullet}{3}$ 2 1 4 3 $\overset{\bullet}{2}$ 1

Key		Fingering	
G♭ (F♯)	RH:	$\overset{\bullet}{2}$ $\overset{\bullet}{3}$ $\overset{\bullet}{4}$ 1 $\overset{\bullet}{2}$ $\overset{\bullet}{3}$ 1	$\overset{\bullet}{2}$ $\overset{\bullet}{3}$ $\overset{\bullet}{4}$ 1 $\overset{\bullet}{2}$ $\overset{\bullet}{3}$ 1 $\overset{\bullet}{2}$
	LH:	$\overset{\bullet}{4}$ 3 $\overset{\bullet}{2}$ 1 3 $\overset{\bullet}{2}$ 1	$\overset{\bullet}{4}$ 3 $\overset{\bullet}{2}$ 1 3 $\overset{\bullet}{2}$ 1 $\overset{\bullet}{4}$
D♭ (C♯)	RH:	$\overset{\bullet}{2}$ $\overset{\bullet}{3}$ 1 $\overset{\bullet}{2}$ $\overset{\bullet}{3}$ $\overset{\bullet}{4}$ 1	$\overset{\bullet}{2}$ $\overset{\bullet}{3}$ 1 $\overset{\bullet}{2}$ $\overset{\bullet}{3}$ $\overset{\bullet}{4}$ 1 $\overset{\bullet}{2}$
	LH:	$\overset{\bullet}{3}$ $\overset{\bullet}{2}$ 1 $\overset{\bullet}{4}$ 3 $\overset{\bullet}{2}$ 1	$\overset{\bullet}{3}$ $\overset{\bullet}{2}$ 1 $\overset{\bullet}{4}$ 3 $\overset{\bullet}{2}$ 1 $\overset{\bullet}{3}$
A♭	RH:	$\overset{\bullet}{3}$ $\overset{\bullet}{4}$ 1 $\overset{\bullet}{2}$ $\overset{\bullet}{3}$ 1 2	$\overset{\bullet}{3}$ $\overset{\bullet}{4}$ 1 $\overset{\bullet}{2}$ $\overset{\bullet}{3}$ 1 2 $\overset{\bullet}{3}$
	LH:	$\overset{\bullet}{3}$ $\overset{\bullet}{2}$ 1 $\overset{\bullet}{4}$ 3 2 1	$\overset{\bullet}{3}$ $\overset{\bullet}{2}$ 1 $\overset{\bullet}{4}$ 3 2 1 $\overset{\bullet}{3}$
E♭	RH:	$\overset{\bullet}{3}$ 1 2 $\overset{\bullet}{3}$ $\overset{\bullet}{4}$ 1 2	$\overset{\bullet}{3}$ 1 2 $\overset{\bullet}{3}$ $\overset{\bullet}{4}$ 1 2 $\overset{\bullet}{3}$
	LH:	$\overset{\bullet}{3}$ 2 1 $\overset{\bullet}{4}$ 3 2 1	$\overset{\bullet}{3}$ 2 1 $\overset{\bullet}{4}$ 3 2 1 $\overset{\bullet}{3}$
B♭	RH:	$\overset{\bullet}{4}$ 1 2 $\overset{\bullet}{3}$ 1 2 3	$\overset{\bullet}{4}$ 1 2 $\overset{\bullet}{3}$ 1 2 3 $\overset{\bullet}{4}$
	LH:	$\overset{\bullet}{3}$ 2 1 $\overset{\bullet}{4}$ 3 2 1	$\overset{\bullet}{3}$ 2 1 $\overset{\bullet}{4}$ 3 2 1 $\overset{\bullet}{3}$
F	RH:	1 2 3 $\overset{\bullet}{4}$ 1 2 3	1 2 3 $\overset{\bullet}{4}$ 1 2 3 4
	LH:	5 4 3 $\overset{\bullet}{2}$ 1 3 2	1 4 3 $\overset{\bullet}{2}$ 1 3 2 1

Major Arpeggios

Key		Fingering	
C	RH:	1 2 3	1 2 3 5
	LH:	5 4 2	1 4 2 1
G	RH:	1 2 3	1 2 3 5
	LH:	5 4 2	1 4 2 1
D	RH:	1 $\overset{\bullet}{2}$ 3	1 $\overset{\bullet}{2}$ 3 5
	LH:	5 $\overset{\bullet}{3}$ 2	1 $\overset{\bullet}{3}$ 2 1
A	RH:	1 $\overset{\bullet}{2}$ 3	1 $\overset{\bullet}{2}$ 3 5
	LH:	5 $\overset{\bullet}{3}$ 2	1 $\overset{\bullet}{3}$ 2 1
E	RH:	1 $\overset{\bullet}{2}$ 3	1 $\overset{\bullet}{2}$ 3 5
	LH:	5 $\overset{\bullet}{3}$ 2	1 $\overset{\bullet}{3}$ 2 1
B	RH:	1 $\overset{\bullet}{2}$ $\overset{\bullet}{3}$	1 $\overset{\bullet}{2}$ $\overset{\bullet}{3}$ 5
	LH:	5 $\overset{\bullet}{3}$ $\overset{\bullet}{2}$	1 $\overset{\bullet}{3}$ $\overset{\bullet}{2}$ 1

Key		Fingering	
G♭ (F♯)	RH:	$\overset{\bullet}{1}$ $\overset{\bullet}{2}$ $\overset{\bullet}{3}$	$\overset{\bullet}{1}$ $\overset{\bullet}{2}$ $\overset{\bullet}{3}$ $\overset{\bullet}{5}$
	LH:	$\overset{\bullet}{5}$ $\overset{\bullet}{3}$ $\overset{\bullet}{2}$	$\overset{\bullet}{1}$ $\overset{\bullet}{3}$ $\overset{\bullet}{2}$ $\overset{\bullet}{1}$
D♭ (C♯)	RH:	$\overset{\bullet}{4}$ 1 $\overset{\bullet}{2}$	$\overset{\bullet}{4}$ 1 $\overset{\bullet}{2}$ $\overset{\bullet}{4}$
	LH:	$\overset{\bullet}{2}$ 1 $\overset{\bullet}{4}$	$\overset{\bullet}{2}$ 1 $\overset{\bullet}{4}$ $\overset{\bullet}{2}$
A♭	RH:	$\overset{\bullet}{4}$ 1 $\overset{\bullet}{2}$	$\overset{\bullet}{4}$ 1 $\overset{\bullet}{2}$ $\overset{\bullet}{4}$
	LH:	$\overset{\bullet}{2}$ 1 $\overset{\bullet}{4}$	$\overset{\bullet}{2}$ 1 $\overset{\bullet}{4}$ $\overset{\bullet}{2}$
E♭	RH:	$\overset{\bullet}{4}$ 1 $\overset{\bullet}{2}$	$\overset{\bullet}{4}$ 1 2 $\overset{\bullet}{4}$
	LH:	$\overset{\bullet}{2}$ 1 $\overset{\bullet}{4}$	$\overset{\bullet}{2}$ 1 4 $\overset{\bullet}{2}$
B♭	RH:	$\overset{\bullet}{4}$ 1 2	$\overset{\bullet}{4}$ 1 2 $\overset{\bullet}{4}$
	LH:	$\overset{\bullet}{3}$ 2 1	$\overset{\bullet}{3}$ 2 1 $\overset{\bullet}{3}$
F	RH:	1 2 3	1 2 3 5
	LH:	5 4 2	1 4 2 1

Harmonic Minor Scales

Key		Fingering	
a	RH:	1 2 3 1 2 3 4	1 2 3 1 2 3 4 5
	LH:	5 4 3 2 1 3 2	1 4 3 2 1 3 2 1
e	RH:	1 2 3 1 2 3 4	1 2 3 1 2 3 4 5
	LH:	5 4 3 2 1 3 2	1 4 3 2 1 3 2 1
b	RH:	1 2 3 1 2 3 4	1 2 3 1 2 3 4 5
	LH:	4 3 2 1 4 3 2	1 3 2 1 4 3 2 1
f♯	RH:	3 4 1 2 3 1 2	3 4 1 2 3 1 2 3
	LH:	4 3 2 1 3 2 1	4 3 2 1 3 2 1 4
c♯	RH:	3 4 1 2 3 1 2	3 4 1 2 3 1 2 3
	LH:	3 2 1 4 3 2 1	3 2 1 4 3 2 1 3
g♯ (a♭)	RH:	3 4 1 2 3 1 2	3 4 1 2 3 1 2 3
	LH:	3 2 1 4 3 2 1	3 2 1 4 3 2 1 3

Key		Fingering	
e♭ (d♯)	RH:	3 1 2 3 4 1 2	3 1 2 3 4 1 2 3
	LH:	2 1 4 3 2 1 3	2 1 4 3 2 1 3 2
b♭ (a♯)	RH:	4 1 2 3 1 2 3	4 1 2 3 1 2 3 4
	LH:	2 1 3 2 1 4 3	2 1 3 2 1 4 3 2
f	RH:	1 2 3 4 1 2 3	1 2 3 4 1 2 3 4
	LH:	5 4 3 2 1 3 2	1 4 3 2 1 3 2 1
c	RH:	1 2 3 1 2 3 4	1 2 3 1 2 3 4 5
	LH:	5 4 3 2 1 3 2	1 4 3 2 1 3 2 1
g	RH:	1 2 3 1 2 3 4	1 2 3 1 2 3 4 5
	LH:	5 4 3 2 1 3 2	1 4 3 2 1 3 2 1
d	RH:	1 2 3 1 2 3 4	1 2 3 1 2 3 4 5
	LH:	5 4 3 2 1 3 2	1 4 3 2 1 3 2 1

Minor Arpeggios

Key		Fingering	
a	RH:	1 2 3	1 2 3 5
	LH:	5 4 2	1 4 2 1
e	RH:	1 2 3	1 2 3 5
	LH:	5 4 2	1 4 2 1
b	RH:	1 2 3	1 2 3 5
	LH:	5 4 2	1 4 2 1
f♯	RH:	4 1 2	4 1 2 4
	LH:	2 1 4	2 1 4 2
c♯	RH:	4 1 2	4 1 2 4
	LH:	2 1 4	2 1 4 2
g♯ (a♭)	RH:	4 1 2	4 1 2 4
	LH:	2 1 4	2 1 4 2

Key		Fingering	
e♭ (d♯)	RH:	1 2 3	1 2 3 5
	LH:	5 3 2	1 3 2 1
b♭ (a♯)	RH:	2 3 1	2 3 1 2
	LH:	3 2 1	3 2 1 3
f	RH:	1 2 3	1 2 3 5
	LH:	5 4 2	1 4 2 1
c	RH:	1 2 3	1 2 3 5
	LH:	5 4 2	1 4 2 1
g	RH:	1 2 3	1 2 3 5
	LH:	5 4 2	1 4 2 1
d	RH:	1 2 3	1 2 3 5
	LH:	5 4 2	1 4 2 1

Appendix B

Glossary

Accent sign (>) . . . . placed over or under a note that gets special emphasis; play that note louder.

Adagio . . . . . slowly.

Alla breve (𝄵). . . . . cut time or $\frac{2}{2}$ time.

Alla marcia . . . . . in march style.

Allegretto . . . . . moderately fast.

Allegro . . . . . quickly, happily.

Allegro non troppo . . quickly, but not too much.

Andante. . . . . moving along (the word actually means "walking").

Andantino . . . . . slightly faster than andante.

Animato. . . . . animated; lively.

A tempo . . . . . resume original speed.

Brio . . . . . vigorously.

Cantabile . . . . . in a singing style.

Chromatic scale . . . made up entirely of half steps; it goes up and down, using every key, black and white.

Common time (𝄴) . . same as $\frac{4}{4}$ time.

Comodo . . . . . unhurried.

Con . . . . . with.

Crescendo (<) . . . gradually louder.

Cut time (𝄵). . . . . same as $\frac{2}{2}$ time; alla breve.

D. C. al Fine. . . . . repeat from the beginning to the word "Fine."

Decrescendo (>) . . gradually softer.

Diatonic. . . . . using only notes in the given key, with no alterations.

Diminuendo (>) . . gradually softer.

Dolce . . . . . sweetly.

Dominant . . . . . the fifth scale degree.

Double flat (𝄫) . . . . lowers a flatted note another half step or a natural note one whole step.

Double sharp (×) . . . raises a sharped note another half step, or a natural note one whole step.

Enharmonic. . . . . notes that are spelled (written) differently but are identical in sound.

Fermata (𝄐) . . . . . hold the note under the sign longer than its full value.

Fine . . . . . the end.

First ending (1.) . play first time only.

Flat sign (♭). . . . . lowers a note one half step; play the next key to the left, whether black or white.

Forte (*f*) . . . . . loud.

Fortissimo (*ff*). . . . very loud.

Giocoso . . . . . humorous.

Glossary (continued)

Grand staff . . . . . the bass staff and the treble staff joined together by a brace.

Grazioso . . . . . gracefully.

Harmonic intervals . . distances between notes or keys that are played together.

Incomplete measure . a measure at the beginning of a piece with fewer counts than indicated in the time signature. The missing beats are usually found in the last measure.

Intervals . . . . . distances between notes or keys.

Key signature . . . . . the number of sharps or flats in any key, written at the beginning of each line.

Largo . . . . . very slow.

Leading tone . . . . . the seventh scale degree.

Legato . . . . . smoothly connected.

Leger line . . . . . used above or below the staff to extend its range.

Leggiero . . . . . lightly.

Lento . . . . . slow.

Maestoso . . . . . majestically.

Marcato . . . . . marked, stressed.

Mediant . . . . . the third scale degree.

Melodic intervals . . . distance between notes or keys that are played separately.

Mezzo forte (*mf*) . . . moderately loud.

Mezzo piano (*mp*) . . . moderately soft.

Misterioso . . . . . mysteriously.

Moderato . . . . . moderately.

Molto . . . . . much.

Moto . . . . . motion.

Natural sign (♮) . . . . cancels a sharp or flat.

Non troppo . . . . . not too much.

Octave . . . . . the distance from one key on the keyboard to the next key (lower or higher) with the same letter name.

Octave sign (*8va*) . . . play eight scale tones (one octave) higher when the sign is above the notes; eight scale tones lower when the sign is below the notes.

Pedal mark (└────┘) . press the damper, hold it, and release it.

Pesante . . . . . heavy, with emphasis.

Phrase . . . . . musical thought or sentence.

Pianissimo (*pp*) . . . . very soft.

Piano (*p*) . . . . . soft.

Più . . . . . more.

Poco . . . . . little.

Repeat sign (:‖) . . . . repeat from the beginning, or from the first repeat (‖:).

Rests . . . . . signs for silence.

Ritardando
(*rit.* or *ritard.*) . . . . . gradually slowing.

Scherzando . . . . . playful.

Second ending (2.) play second time only.

Sequence . . . . . a short musical motive stated successively, beginning on different pitches.

Sharp sign (♯) . . . . . raises a note one half step; play the next key to the right, whether black or white.

Simile . . . . . continue in the same manner.

Slur . . . . . curved line over or under notes on different lines or spaces. Slurs mean to play legato.

Sostenuto . . . . . sustained.

Staccato . . . . . dots over or under notes meaning to play short, detached.

Subdominant . . . . . the fourth scale degree.

Subito (*sub.*) . . . . . suddenly.

Submediant . . . . . the sixth scale degree.

Supertonic . . . . . the second scale degree.

Syncopated notes . . . notes played between the main beats of a measure and held across the beat.

Tempo . . . . . rate of speed.

Tenuto (–) . . . . . hold the note for its full value.

Tetrachord . . . . . a series of four notes having a pattern of whole step, whole step, half step.

Tied notes . . . . . notes on the same line or space joined by a curved line and held for the combined values of both notes.

Time signatures . . . numbers found at the beginning of a piece or section
($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{3}{8}$) of a piece. The top number shows the number of beats in each measure. The bottom number shows the kind of note that gets one beat.

Tonic . . . . . the first scale degree.

Tranquillo . . . . . tranquil, calm.

Transpose . . . . . perform in a key other than the original. Each pitch must be raised or lowered by precisely the same interval, which results in the change of key.

Triad . . . . . three-note chord.

Vivace . . . . . lively.

Vivo . . . . . lively.

Whole step . . . . . equal to two half steps; skip one key (black or white).

Appendix C

List of Compositions
(Alphabetical by Composer)

Solo Repertoire

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