

ALFRED'S  
BASIC ADULT  
PIANO  
COURSE  
LESSON BOOK                            LEVEL TWO

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Correlated materials to be used with *Adult Lesson Book, Level 2*:

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Adult ALL-TIME FAVORITES 2.....	4
Adult CHRISTMAS BOOK 2 .....	4
Adult DUET BOOK 2.....	12
Adult POP SONG BOOK 2 .....	4
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With the goal of teaching the adult beginner to play the piano in an enjoyable, quick and easy way, Alfred's Basic Adult Piano Course, Level Two, continues to progress smoothly and easily, without gaps, toward the development of technique and knowledge required to play in all the most frequently used keys. This book begins with an extensive review of the chords and keys previously studied, using fresh and interesting material that will provide enjoyment as well as reinforcement. Particularly significant and noteworthy is the easy presentation of chords in *all positions* in both hands.

The complete reference section that closes the book will enable the student to continue to learn to play scales and chords in all major and minor keys. The pieces used consist of familiar favorites borrowed from folk-song material, themes from operas and the classics, as well as original keyboard compositions.

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# Review—The Key of C Major

**Primary chords in C Major:**

Block chords

C                    F                    G7  
**I                  IV                  V7**

**Broken chords**

C                    F                    G7                    C                    F                    G7  
**5 1 3            5 1 2            5 2                    5 3 1            5 2 1            5 2 1**

## DOWN IN THE VALLEY

American Folk Song

Moderato

**C**

p Down in the val - ley, Val - ley so

1      2      4

5      1      3

EXTENDED POSITION

G7

low, Late in the eve

5      1      2

You are now ready to begin ADULT ALL-TIME FAVORITES BOOK 2, ADULT CHRISTMAS BOOK 2, ADULT POP SONG BOOK 2, ADULT SACRED BOOK 2 and ADULT THEORY BOOK 2.

C

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics "ning," "Hear the wind blow." are written below the notes. A circled number "4" is above the note in the treble staff at the beginning of the second measure. A bracket labeled "C" spans the duration of the first measure.

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics "Hear the wind blow, love, Hear the wind" are written below the notes. A circled number "5" is below the note in the treble staff at the beginning of the first measure. A circled number "3" is below the note in the bass staff at the beginning of the second measure. Brackets labeled "C" span the duration of the first and third measures.

EXTENDED POSITION

G7

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics "blow, Late in the eve - ning," are written below the notes. A circled number "5" is below the note in the treble staff at the beginning of the first measure. A circled number "2" is above the note in the treble staff at the beginning of the second measure. A circled number "1" is above the note in the treble staff at the beginning of the third measure. A circled number "3" is above the note in the treble staff at the beginning of the fourth measure. A bracket labeled "EXTENDED POSITION" spans the duration of the second and third measures.

C                    F                    C

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics "Hear the wind blow." are written below the notes. A circled number "5" is below the note in the treble staff at the beginning of the first measure. A circled number "2" is below the note in the treble staff at the beginning of the second measure. A circled number "1" is below the note in the treble staff at the beginning of the third measure. A circled number "5" is below the note in the treble staff at the beginning of the fourth measure. A circled number "4" is below the note in the treble staff at the beginning of the fifth measure. A circled number "2" is below the note in the treble staff at the beginning of the sixth measure. A circled number "1" is below the note in the treble staff at the beginning of the seventh measure. A bracket labeled "EXTENDED POSITION" spans the duration of the fifth and sixth measures.

# Review—The Key of A Minor

**REMEMBER!** The keys of C MAJOR and A MINOR are called RELATIVES, because they have the same key signature: no sharps, no flats.

**Primary chords in A minor:**

Block chords

Am      Dm      E7

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

i      iv      V7

Broken chords

Am      Dm      E7

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

i      iv      V7

**REMEMBER:** Small Roman numerals (i & iv) are used to indicate minor chords.

## TUMBALALAIKA

**Allegro moderato**

Traditional

Am      E7

4 2      3  
mf  
5 1 3      5 1 2

Am

4 2      3  
5 1 3      5 1 3

EXTENDED POSITION

F      Am

1 2 3 5      3  
3      1 2

Dm E7 Am

4 2 E7 2

*p* > *f*

4 2 Am

*p* > *f*

EXTENDED POSITION F

Dm Am

Dm E7 Am

5 1 2 4 3

# Technique Builder: Crossing 1 Under 2

It is important to develop the ability to cross 1 under 2 and 1 under 3 with a relaxed wrist, and with no "twisting" motion of the hand. The next four pages of this book will help you improve this technique. Play the exercises slowly at first, then faster.

**RH:**

**Cross 1 under 2**

**LH:**

**Cross 1 under 2**

## LIGHT AND BLUE

Moderate blues tempo

Willard A. Palmer

**C**

**F**

**C**

**8va**

**F**

**8va**

**C**

**G7**

The eighth notes may be played a bit unevenly:

long short long short, etc.

F                            5  
2      1      2  
C                            2  
5      1      2  
G7                          4  
1

C                            4  
2      1      2      1      2  
F                            2      1      2      1      2  
C                            1      2

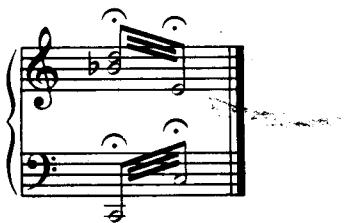
8va ----- 1  
4      3      2      1      2  
F                            4      2      1      2      1      2  
1      2      1

C                            4      1      2  
8va ----- 1  
4      3      2  
G7                          2      5  
1

F                            5  
1  
C                            5  
1  
1. G7  
2. C

## TEACHER'S NOTE:

1. The LH may be played *staccato*, except where slurred.
2. The repeat may be played 8va, with notes marked 8va played as written.
3. The final chord may be played with *tremolo*:



# Technique Builder: Crossing 1 Under 3

**REMEMBER:**

- Keep the wrist loose and relaxed.
- Avoid any “twisting” of the wrist as 1 goes under 3.
- Move the thumb under the hand as soon as it plays, to have it ready for its next note.
- Play slowly at first, then gradually increase speed.

**RH:**

*mf*

**LH:**

*mf*

## ROMAN HOLIDAY

**Allegro moderato**

*mf*

\*Play the eighth notes EVENLY!

C F G7

1 1. C 2.\* C

Fine

5  
1 f p

5 2 1  
D.C. al Fine

\*When playing **D.C. al Fine**, always omit the 1st ending and play the 2nd ending.

# Tempo Indications

**Tempo** is an Italian word meaning “rate of speed.” In most music, tempo indications are given in Italian.

**Allegro** = Quickly, happily

**Andante** = Moving along (“walking speed”)

**Adagio** = Slowly

**Largo** = Very Slowly

**Moderato** = Moderately

*Moderato* may be combined with the other words: **Allegro moderato** = moderately quick.

## Review—The Key of F Major

**Primary chords in F major:**

Block chords

F                    B<sub>b</sub>                    C7  
I                    IV                    V7

Broken chords

F                    B<sub>b</sub>                    C7  
I                    IV                    V7

## MORNING HAS BROKEN

**KEY OF F MAJOR**  
Key Signature: 1 flat (B<sub>b</sub>)

**Moderato**

*8va 2nd time*

Gaelic Folk Song

\*Play with 5, then change to 4 while holding the key down. This is called “finger substitution.”

You are now ready to begin ADULT DUET BOOK 2.

Most POPULAR SHEET MUSIC has chord symbols above the treble notes just as you see in *MORNING HAS BROKEN*. You may supply your own LH chords to such music, using BLOCK CHORDS or BROKEN CHORDS in various styles.

**OPTIONAL:** Play *MORNING HAS BROKEN* again, using broken chords as shown in the following examples. The chords you use should be the same as those indicated by the chord symbols above the treble notes in the music above.

Example 1:

Example 2:

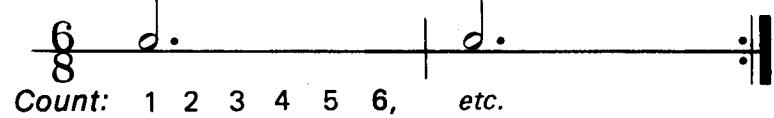
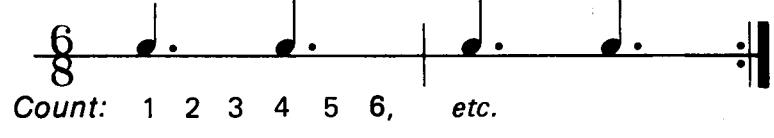
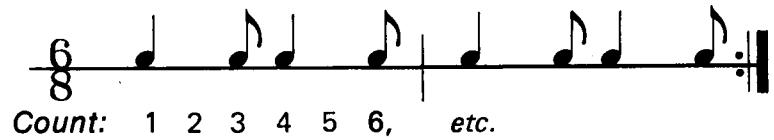
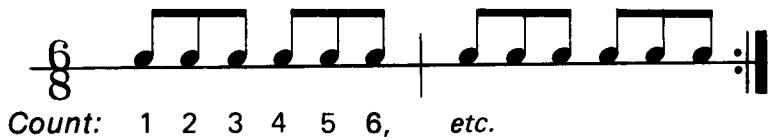
# A New Time Signature

**6** means 6 beats to each measure.

**8** means an **eighth note** gets one beat.

 = EIGHTH note (or  REST)  
Count "1"

Clap (or tap) the following rhythms.  
Clap **ONCE** for each note, counting aloud.



 = DOTTED QUARTER note  
(or   RESTS)  
Count "1-2-3"

 = DOTTED HALF note  
Count "1-2-3-4-5-6"  
For a WHOLE measure of silence,  
a  WHOLE REST is used.

## LA RASPA

*A Mexican Stamping Dance*

**KEY OF F MAJOR**  
Key Signature: 1 flat (B<sub>b</sub>)

**Allegro**

*2nd time accelerando poco a poco al fine\**

\*Accelerando means "gradually faster." Poco a poco means "little by little."  
Accelerando poco a poco al fine means "gradually faster little by little to the end."

Musical score for measures 4 and 5. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 4 starts with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. Measure 5 starts with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. The dynamic is *f*.

Musical score for measures 5 and 6. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 5 starts with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. Measure 6 starts with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. The dynamic is *C7*.

Musical score for measures 6 and 7. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 6 starts with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. Measure 7 starts with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. The dynamic is *F*. The measure ends with a fermata over the bass note.

1. To next strain 2. (Fine)

2nd time 8va segue

Musical score for the 2nd time 8va segue. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The measure starts with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. The dynamic is *C7*. The measure ends with a fermata over the bass note.

2 3 2 3

*sf* *sf*

Musical score for the 2nd time 8va segue continuation. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The measure starts with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. The dynamic is *C7*. The measure ends with a fermata over the bass note.

1. 8va - - 2. F

*sf*

D.C. al Fine

\* *sf* = *sforzando*, Italian for "forcing." It means to play louder on one note or chord; in this case it applies to the note above *sf* and the chord below it.

# Review—The Key of D Minor

**REMEMBER:** The keys of F MAJOR and D MINOR are called RELATIVES because they have the same key signature: 1 flat (B $\flat$ ).

Primary chords in D minor:

Dm                    Gm                    A7  
1 3 5                1 5 5                1 2 5  
i                      iv                      V7

## SCHERZO\*

Respectfully dedicated to the world-renowned concert pianist, Vladimir Horowitz.

**KEY OF D MINOR**  
Key signature:  
1 flat (B $\flat$ )

**Andante moderato**

Dm 1 3 5 Gm                    Dm                    Gm                    Dm 1 2 1 A7  
1 3 5                1 2 5                                  1 2 5

mf Much to my sorrow it's Vlad - i - mir Hor - o - witz Who plays pi - an - o much

1 3 5                1 2 5    1 2 5

**KEY OF F MAJOR**  
(relative of D MINOR)

**Allegro**

Dm 1 2 1 A7                    Dm 1 3 5                    F 5 3 1 Bb  
1 2 5                            1 3 5    1 2 5

bet - ter than I, And pian - is - si - mo, ff al - so for - tis - si - mo,

1 2 5    1 2 5

Dm 1 2 1 A7                    Dm 1 3 5                    Gm                    Dm 1 2 1 Gm  
1 2 5                            1 3 5    1 2 5

I can't be - lieve how his fin - gers L.H. 3 can / fly!                    If I just had a mere

1 2 5    1 2 5

\*Scherzo. This word means “a musical jest or joke.” It is applied to light and playful pieces.

F                      B<sub>b</sub>                      F                      B<sub>b</sub>                      F                      C7

**KEY OF D MINOR**

Dm                      Gm                      Dm                      Gm                      Dm                      Gm

*p* I've a sus - pi - cion it's more than am - bi - tion, it's how man - y D. C. al

Dm                      A7                      Dm                      Gm                      Dm                      Gm

fi - nes you play.      *mf* May - be to - mor - row it's Vlad - i - mir Hor - o - witz

*accelerando poco a poco al fine*  
*Both hands 8va -----*

Dm                      Gm                      Dm                      A7                      Dm                      Gm

who'll be ap - plaud - ing the mu - sic I play.      \*Pres - to, pres - tis - si - mo.

*(Both hands 8va)* -----

Dm                      Gm                      Dm                      A7                      Dm                      Gm

\*\*Brav - o, brav - is - si - mo! I'm get - ting bet - ter and bet - ter each day!

L.H. 3

\*Presto. Italian for "fast." This tempo mark means "faster than *allegro*."

The word *prestissimo* means "very fast." It usually means "as fast as possible."

\*\**Bravo, bravissimo!* These Italian words are often shouted by audiences of virtuoso performers. They can't be exactly translated, but they mean something like "Marvelous, VERY marvelous!"

# INTRODUCTION AND DANCE

This very popular folk tune uses mostly the primary chords in D MINOR, but you will also find two D MAJOR TRIADS, plus the V7 and I chords in A MINOR and F MAJOR.

The popular song “*Those Were the Days*” was based on this old folk melody.

**KEY OF D MINOR**  
Key signature:  
1 flat (B♭)

**Adagio**

Folk Song

Dm 1

mp

1 3 5

D 1

Gm 2

mf

1 3 5

1 2 5

Dm

E7 4

A 5

A7 4

1 2 5

1 3 5

1 5

**Allegro**

Dm                      D                      Gm

f

5 1 3                      1 2

C7                      F                      Gm

5 1 2                      5                      5 1 2

Dm                      A7

1 3                      5 1 2

1. Dm                      A7                      2. Dm                      8va

1 3 5                      5                      3                      5 3 D

# Review—The Key of G Major

**Primary chords in G MAJOR:**

Block chords

G      C      D7

I      IV      V7

Broken chords

G      C      D7

I      IV      V7

## LA CUCARACHA

**KEY OF G MAJOR**  
Key Signature: 1 sharp (F#)

**Allegro moderato**  
**2nd time 8va segue**

Traditional

**EXTENDED POSITION**

**EXTENDED POSITION**

**1.** **2. loco (as written, not 8va) G**

\* Play the C and D together with the side of the thumb.

Piano sheet music in G major. Treble clef, key signature of one sharp. Bass clef. Dynamics: *f*. Fingerings: 1, 3, 5; 3, 5; 1. Articulations: short vertical dashes under notes. Measure 1: Treble staff has eighth notes. Bass staff has eighth notes. Measure 2: Treble staff has eighth notes. Bass staff has eighth notes. Measure 3: Treble staff has eighth notes. Bass staff has eighth notes. Measure 4: Treble staff has eighth notes. Bass staff has eighth notes.

Piano sheet music in D7. Treble clef, key signature of one sharp. Bass clef. Fingerings: 1, 3, 5; 1. Articulations: short vertical dashes under notes. Measure 1: Treble staff has eighth notes. Bass staff has eighth notes. Measure 2: Treble staff has eighth notes. Bass staff has eighth notes. Measure 3: Treble staff has eighth notes. Bass staff has eighth notes.

Piano sheet music in G. Treble clef, key signature of one sharp. Bass clef. Fingerings: 3, 4, 3, 2, 1, 2; 1. Dynamic: *p*. Articulations: short vertical dashes under notes. Measure 1: Treble staff has eighth notes. Bass staff has eighth notes. Measure 2: Treble staff has eighth notes. Bass staff has eighth notes. Measure 3: Treble staff has eighth notes. Bass staff has eighth notes.

Piano sheet music in D7. Treble clef, key signature of one sharp. Bass clef. Fingerings: 4. Articulations: short vertical dashes under notes. Measure 1: Treble staff has eighth notes. Bass staff has eighth notes. Measure 2: Treble staff has eighth notes. Bass staff has eighth notes. Measure 3: Treble staff has eighth notes. Bass staff has eighth notes.

Piano sheet music in G. Treble clef, key signature of one sharp. Bass clef. Fingerings: 3, 4, 3, 2, 1, 2; 1. Dynamic: *f*. Articulations: short vertical dashes under notes. Measure 1: Treble staff has eighth notes. Bass staff has eighth notes. Measure 2: Treble staff has eighth notes. Bass staff has eighth notes. Measure 3: Treble staff has eighth notes. Bass staff has eighth notes.

# The Key of E Minor (Relative of G Major)

**E MINOR** is the relative of **G MAJOR**.

Both keys have the same key signature (1 sharp, F $\sharp$ ).

REMEMBER: The RELATIVE MINOR begins on the 6th tone of the MAJOR SCALE.

## G MAJOR SCALE

1st 2nd 3rd 4th 5th 6th

G

E MINOR SCALE

1st 2nd 3rd 4th 5th 6th 7th 8th

The minor scale shown above is the **NATURAL MINOR SCALE**.

The natural minor uses only notes that are found in the relative major scale.

## The E Harmonic Minor Scale

In the **HARMONIC MINOR SCALE**, the 7th tone is raised ascending and descending.

The raised 7th in the key of E MINOR is D $\sharp$ . It is not included in the key signature, but is written as an "accidental" sharp each time it occurs.

Practice the E HARMONIC MINOR SCALE with hands separate. Begin slowly.

**KEY OF E MINOR**  
Key Signature: 1 sharp (F $\sharp$ )

7th raised

7th raised

7th raised

**IMPORTANT!** After you have learned the E HARMONIC MINOR SCALE with hands separate, you may play the hands together in CONTRARY MOTION, by combining the two staves above.

# THE HOUSE OF THE RISING SUN

**KEY OF E MINOR**  
 Key signature:  
 1 sharp (F#)

**Andante moderato**

*2nd time both hands 8va segue*

3-1

Piano sheet music for 'The House of the Rising Sun'. The music is in E minor (one sharp) and 3/4 time. The left hand plays a bass line with dynamics 'mf' and 'legato'. The right hand plays a melodic line with fingerings 1, 2, 3, 4. The music consists of two staves: treble and bass. The bass staff has a key signature of one sharp (F#). Fingerings are indicated above the notes: 1, 2, 3, 4, 5, 3, 1, 5, 2, 1, 5, 3, 1, 5, 3, 1. A bracket under the bass staff covers the notes from the third measure to the end of the first system.

Piano sheet music for 'The House of the Rising Sun'. The music continues in E minor (one sharp) and 3/4 time. The left hand plays a bass line with 'Ped. simile\*' indicated. The right hand plays a melodic line with fingerings 5, 1, 5, 3, 1, 5, 2, 1, 5, 3, 1, 4, 2, 1. The music consists of two staves: treble and bass. The bass staff has a key signature of one sharp (F#). Fingerings are indicated above the notes: 5, 3, 1, 5, 2, 1, 5, 3, 1, 4, 2, 1. A bracket under the bass staff covers the notes from the third measure to the end of the second system.

Piano sheet music for 'The House of the Rising Sun'. The music continues in E minor (one sharp) and 3/4 time. The left hand plays a bass line with fingerings 5, 2, 1, 5, 3, 1, 5, 2, 1, 5, 3, 1. The right hand plays a melodic line with fingerings 5, 1, 5, 3, 1, 5, 2, 1, 5, 3, 1. The music consists of two staves: treble and bass. The bass staff has a key signature of one sharp (F#). Fingerings are indicated above the notes: 5, 2, 1, 5, 3, 1, 5, 2, 1, 5, 3, 1.

Piano sheet music for 'The House of the Rising Sun'. The music continues in E minor (one sharp) and 3/4 time. The left hand plays a bass line with fingerings 5, 3, 1, 5, 2, 1, 5, 3, 1, 5, 4, 2, 1. The right hand plays a melodic line with fingerings 5, 1, 5, 3, 1, 5, 2, 1, 5, 3, 1. The music consists of two staves: treble and bass. The bass staff has a key signature of one sharp (F#). Fingerings are indicated above the notes: 5, 3, 1, 5, 2, 1, 5, 3, 1, 5, 4, 2, 1. A bracket under the bass staff covers the notes from the third measure to the end of the fourth system.

\* Ped. simile = Continue to pedal in the same manner.

# The Primary Chords in E Minor

Reviewing the E HARMONIC MINOR SCALE, LH ascending.

**KEY OF E MINOR**  
Key signature:  
1 sharp (F#)

i                      iv                      V7  
E MINOR            A MINOR            B7

The following positions are often used,  
for smooth progressions:

i                      iv                      V7  
E MINOR            A MINOR            B7(5th omitted)

## E Minor Chord Progression with i, iv, V7 chords.

Play several times, saying the chord names and numerals aloud:

RH:

i                      iv                      i                      V7                      i

LH:

i                      iv                      i                      V7                      i

## SAKURA

(Cherry Blossoms)

Andante moderato

Japanese Folk Song

Em                      Am

Em                      Am

Em                      Am

mp

Em Am Em B7  
3 3 3 1 2  
p 8 1 2 5  
3 3 3 1 2  
5 5 5 5 5

Em Am Em Am Em  
3 3 3 1 2  
3 3 3 1 2  
p 8 3 3 3 1 2  
5 5 5 5 5

B7 Em Am Em Am  
1 2 3 1 2  
mf 8 3 3 1 2  
5 5 5 5 5

Em ritardando morendo \* L.H.  
1 5 3 1 2 3 5  
5 2 1 3 5 1 2  
3 3 3 1 2 3 5  
5 5 5 5 5 5 5

\*Morendo means "dying away."

E MINOR PROGRESSION with broken i, iv, & V<sup>7</sup> chords. Play several times with LH.

5      3      5      1      5      3      5      1      2

i      iv      i      V<sup>7</sup>

## WAVES OF THE DANUBE

Melodies from *WAVES OF THE DANUBE* were used in the popular hit "*THE ANNIVERSARY SONG*."

**KEY OF E MINOR**  
Key Signature: 1 sharp (F#)

Moderate waltz tempo

Ivanovici

B7      4  
3  
1

p

Em      4  
2  
1

Am      5  
3  
1

Em

\*The wavy line means that the chord is ARPEGGIATED (broken or rolled). Play the lowest note first, and quickly add the next higher notes one at a time until the chord is complete. The first note is played on the beat.

1. To next strain 2. Fine

B7 Em G

D7 G D7

B7 Em Am B7 Em

*D.C. al Fine*

# The D Major Scale

Remember that the MAJOR SCALE is made up of two tetrachords *joined* by a whole step.  
The 2nd TETRACHORD of the D MAJOR SCALE begins on A.

The fingering for the D MAJOR SCALE is the same as for the C MAJOR & G MAJOR scales.

Play slowly and carefully!

**KEY OF D MAJOR**  
Key Signature: 2 sharps (F# & C#)

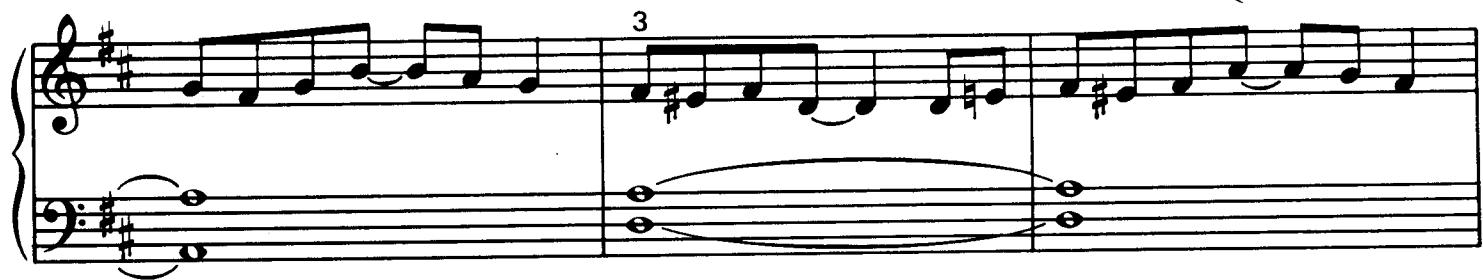
**IMPORTANT!** After you have learned the D MAJOR SCALE with hands separate, you may play the hands together in CONTRARY MOTION, as written on the staves above. Notice that both hands play the same numbered fingers at the same time! Begin with both thumbs on the same D.

## ROCK-A MY SOUL

Allegro moderato

Spiritual

\*Remember: Any SHARP sign raises the note one half step. E sharp is the same as F natural!  
Pairs of eighth notes may be played a bit unevenly; long - short.



Musical score page 29, measures 4-5. The first measure (4) starts with a bass note on the bass clef staff, followed by a melodic line on the treble clef staff. The second measure (5) begins with a bass note on the bass clef staff, followed by a melodic line on the treble clef staff. Measure 5 ends with a fermata over the bass note. The section concludes with a repeat sign and the instruction "To next strain".

Musical score page 29, measures 6-7. The first measure (6) starts with a bass note on the bass clef staff, followed by a melodic line on the treble clef staff. The second measure (7) begins with a bass note on the bass clef staff, followed by a melodic line on the treble clef staff. Measure 7 ends with a fermata over the bass note.

Musical score page 29, measures 8-9. The first measure (8) starts with a bass note on the bass clef staff, followed by a melodic line on the treble clef staff. The second measure (9) begins with a bass note on the bass clef staff, followed by a melodic line on the treble clef staff. Measure 9 ends with a fermata over the bass note.

*D.C. al Fine*

# Primary Chords in D Major

Reviewing the D MAJOR SCALE, LH ASCENDING.

The following positions are often used,  
for smooth progressions:

## Primary Chords in D MAJOR

**D MAJOR Chord Progression with I, IV, V<sup>7</sup> Chords.**  
Play several times, saying the chord names  
and numerals aloud:

The same, with chords broken 2 different ways.  
Play several times, saying the chord names and numerals aloud.

# YOU'RE IN MY HEART

(*Du, du, liegst mir im Herzen*)

**Allegro moderato**

Folk Song

1

D

2

A7

1

D 2

2 1 2

G 3

D 2

A7 4 1

D 5 1

A7 1

*p*

\*

mf

mf

5 1

5 1

5 1

1.

D 2

2 1 2

2.

D 5 4 1 \*\* 1

5 2

\*Play both keys with the side of the thumb.

\*\*Slide the thumb from C# to D.

# BRAHMS' LULLABY

Johannes Brahms

**Andante**

**D**

*legato*

*mp  
espressivo\**

**A7**

**D**

**G**

**D**

*mf*

**A7**

**D**

**G**

**D**

*p*

**A7**

**1. D**

**2. D**

*pp*

*mp*

*pp*

*ritardando*

L.H.  
over  
R.H.

\* *espressivo* = expressively.

# LONESOME ROAD

**Andante moderato**

Folk song

*mf* Look down, look down that lone some

road, Hang down your head and cry;

The best of friends must part some -

time, Then why not you and I?

\*This piece introduces a technique that produces a very legato effect between two melody notes when the 2nd note is part of the same chord. Play the 1st note and tie it over, holding it as you play the next note.

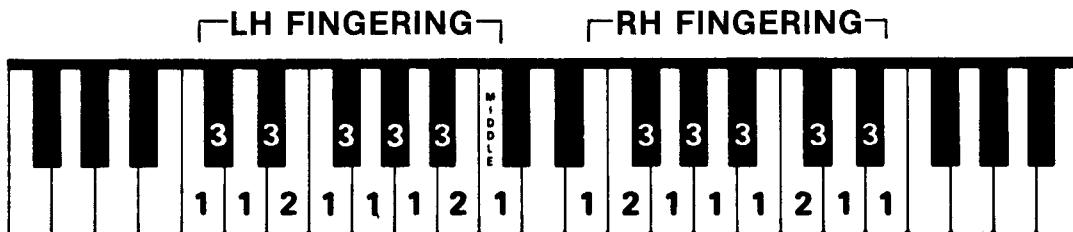
# The Chromatic Scale

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.

## FINGERING RULES

- 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.



1. Looking at the keyboard above, play the CHROMATIC SCALE with the LH. Begin on middle C and GO DOWN one octave.
2. Looking at the keyboard above, play the CHROMATIC SCALE with the RH. Begin on E above middle C and GO UP one octave.

## Chromatic Warm-Ups

## One Octave Chromatic Scale

Play several times daily!

NOTE: It is easy, and fun, to play the CHROMATIC SCALE in CONTRARY MOTION! When the RH begins on E and the LH on C, as above, both hands play the same numbered fingers at the same time.

# VILLAGE DANCE

This old folk melody was the inspiration for some of the music of "FIDDLER ON THE ROOF."

**Allegro**

C

The first system of the musical score begins with a treble clef and a common time signature (C). The dynamic is *p* (pianissimo) for the first measure. The melody consists of eighth and sixteenth notes. The bass line is simple, consisting of quarter notes. Measure 1 ends with a fermata over the second note. Measure 2 starts with a forte dynamic (*f*). Measures 3 and 4 continue the melody. Measure 5 concludes with a melodic line ending in a cadence.

Folk tune

The second system continues the melody. The key changes to F major (Fm) at the beginning of the second measure. The bass line provides harmonic support. Measures 3 and 4 show a melodic line with eighth and sixteenth notes. Measure 5 concludes with a melodic line ending in a cadence.

The third system continues the melody. The key changes back to C major (C) at the beginning of the second measure. The bass line provides harmonic support. Measures 3 and 4 show a melodic line with eighth and sixteenth notes. Measure 5 concludes with a melodic line ending in a cadence.

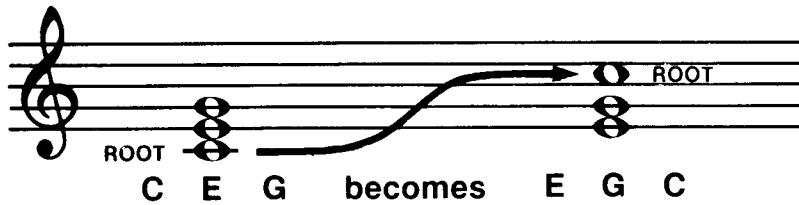
The fourth system continues the melody. The key changes to F major (Fm) at the beginning of the second measure. The bass line provides harmonic support. Measures 3 and 4 show a melodic line with eighth and sixteenth notes. Measure 5 concludes with a melodic line ending in a cadence.

The fifth system continues the melody. The key changes to F major (Fm) at the beginning of the second measure. The bass line provides harmonic support. Measures 3 and 4 show a melodic line with eighth and sixteenth notes. Measure 5 concludes with a melodic line ending in a cadence.

\*The time signature **C** indicates COMMON TIME, which is the same as  $\frac{4}{4}$  TIME.

# Triads: The 1st Inversion

ANY ROOT POSITION TRIAD MAY BE INVERTED BY MOVING THE ROOT TO THE TOP.



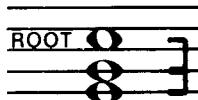
ALL LETTER NAMES ARE THE SAME, BUT THE ROOT IS ON THE TOP.  
This is called the FIRST INVERSION.

## 1st INVERSION TRIADS IN C

Play with RH. Use 1 2 5 on each triad. With the fingers properly spaced for the 1st triad, you need only move the hand up ONE WHITE KEY for each of the following triads.

Play the above with LH ONE OCTAVE LOWER. Use 5 3 1 on each triad.

In the 1st inversion, the ROOT  
is always the TOP note  
of the INTERVAL OF A 4th!



This interval is a 4th.

This interval is a 3rd.

In the following line, each triad is played first in its ROOT POSITION, then in the 1st INVERSION.

The important trick in reading these triads easily is this:

READ ONLY THE LOWEST NOTE of each triad, then add the upper 2 notes by INTERVAL!

Play with RH.

## THE HOKEY-POKEY

All triads down to the 1st double bar on the next page are 1st inversion triads.  
After the double bar, root position triads are also included. READ BY INTERVAL!

**Slow swing tempo**

All of the chords in this piece are 1st inversion triads except three.

Find those three and name them before you play.

The eighth notes may be played long-short.

Piano sheet music for two hands. Treble clef, common time. The right hand plays eighth-note chords with fingerings: 5, 2, 1; 3. The left hand plays eighth notes staccato. The instruction *L.H. staccato* is written below the bass staff.

Piano sheet music for two hands. Treble clef, common time. The right hand plays eighth-note chords. The left hand plays eighth notes. A horizontal line extends from the right hand's eighth note in the third measure across both staves.

Piano sheet music for two hands. Treble clef, common time. The right hand starts with a dynamic *f*. Fingerings include 2, 1; 5, 2, 1; 5, 3, 1. The left hand plays eighth notes. The instruction *v* is placed under several notes in the right hand.

Piano sheet music for two hands. Treble clef, common time. The right hand plays eighth-note chords with fingerings: 3, 1; 3. The left hand plays eighth notes. The instruction *mp* is written above the right hand's eighth note in the third measure.

Piano sheet music for two hands. Treble clef, common time. The right hand plays eighth-note chords. The left hand plays eighth notes. The instruction *f* is written above the right hand's eighth note in the third measure. The instruction *8va* is written above the right hand's eighth note in the fifth measure, with a bracket extending to the end of the measure.

# NIGHT SONG

A "Night Song" could also be called a NOCTURNE or a SERENADE.

This piece is much easier than it looks or sounds, because every 3-note chord, including the broken chords in the beginning of the RH, is a 1st inversion triad. They are all fingered 1 2 5 in the RH, or 5 3 1 in the LH.

**Andante moderato**

6/8  
p  
*ritard.* - - -

*a tempo (resume tempo)*

*a tempo (resume tempo)*  
ritard. - - - R.H.

*a little faster*

*a little faster*  
*mf*  
*p*

5-2-1      5-2-1      4-1      2-1

*mf*

5                5                5                5

*a little slower*

5-2-1      5-2-1      4-1      2-1

*mp*

5                5                5                5

pp      R.H.

5                1                5                2

*After repeating, D.C. al  $\oplus$ , then CODA*  
*(Repeat from the beginning to the sign  $\oplus$ ,*  
*then skip to the CODA.)*

**CODA (an added ending)***molto ritardando*

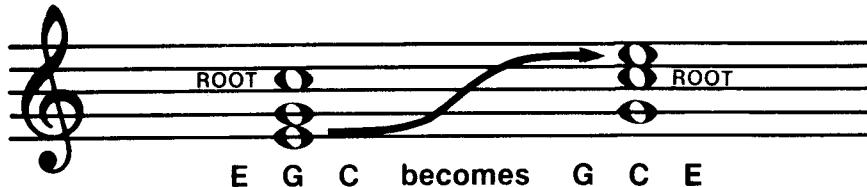
1      5      L.H.      5-1

*pp*

1      5      1      5-1

## Triads: The 2nd Inversion

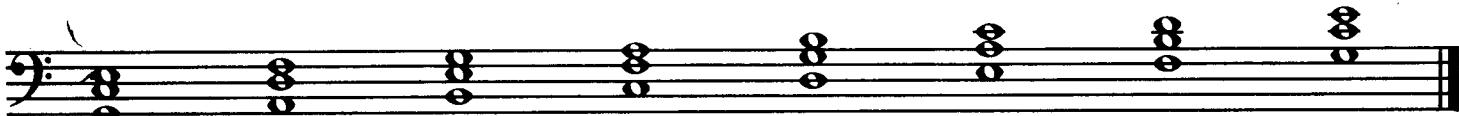
ANY 1st INVERSION TRIAD MAY BE INVERTED AGAIN  
BY MOVING THE LOWEST NOTE TO THE TOP:



ALL LETTER NAMES ARE THE SAME, BUT THE ROOT IS IN THE MIDDLE.  
This is called the SECOND INVERSION.

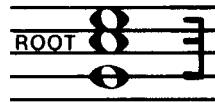
### 2nd INVERSION TRIADS IN C

Play with LH. Use 5 2 1 on each triad. With the fingers properly spaced for the 1st triad, you need only move the hand up ONE WHITE KEY for each of the following triads.



Play the above with RH ONE OCTAVE HIGHER. Use 1 3 5 on each triad.

In the 2nd inversion, the ROOT  
is always the TOP note  
of the INTERVAL OF A 4th!



This interval is a 3rd.  
This interval is a 4th.

In the following line, each ROOT POSITION triad is followed by the same triad in the 1st INVERSION, then in the 2nd INVERSION. Read only the bottom note of each triad, and add the remaining notes by INTERVAL!

Play with RH.



**REMEMBER:** If the root is on the *bottom*, the triad is in **ROOT POSITION**.  
If the root is on the *top*, the triad is in the **1st INVERSION**.  
If the root is in the *middle*, the triad is in the **2nd INVERSION**.

Play the last line of music above with the RH, saying  
“ROOT POSITION, 1st INVERSION, 2nd INVERSION,” etc., as you play.

# SPACE SHUTTLE BLUES

Play the LH alone first, naming the root of each triad.

Every LH chord is a 2nd inversion triad, so the root is always the MIDDLE note!

Moderate blues tempo

The musical score consists of four staves of music for piano, arranged in two systems. The top system starts with a treble clef, a key signature of one sharp, and a common time (indicated by a '4'). The lyrics are:

I'm gon-na build my-self a shut-tle; I'm gon-na take off to the

Hand position markings above the staff show fingers 1, 2, 3, and 5. Finger 3 is marked with an asterisk (\*). The bottom system continues with a treble clef, a key signature of one sharp, and a common time (indicated by a '4'). The lyrics are:

moon! I'm gon-na build my-self a shut-tle;

Hand position markings show fingers 1, 2, and 5. The third staff begins with a treble clef, a key signature of one sharp, and a common time (indicated by a '4'). The lyrics are:

I'm gon-na take off to the moon! I don't know how I'm gon-na build it,

Hand position markings show fingers 4, 3, 2, 1, and 2. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time (indicated by a '4'). The lyrics are:

I on - ly know I'll build it soon!

Hand position markings show fingers 4, 3, 2, 1, and 5. The score concludes with a dynamic marking 'p' (piano).

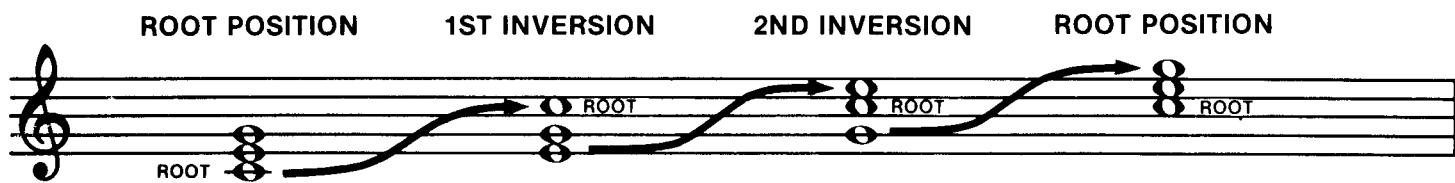
\*Play the pairs of eighth notes a bit unevenly, long-short.

\*\*Notice that the time signature changes for one measure only.

In this new time signature:  $\frac{2}{4}$  means 2 beats to each measure.

$\frac{4}{4}$  means a quarter note gets one beat.

# Triads in All Positions



PLAY THE FOLLOWING:

## C MAJOR TRIAD

LH: *mf*

RH:

## G MAJOR TRIAD

LH: *mf*

RH:

The same, beginning one octave higher:

**IMPORTANT!**

Repeat all of the above, using ARPEGGIATED CHORDS:

ETC.

# FAREWELL TO THEE (ALOHA OE)

"Aloha Oe" is used in the Hawaiian Islands as a greeting or farewell. This well-known song, which is played and sung for tourists arriving and leaving the Islands, was composed by the last queen of the Hawaiian Islands, Lydia Kamekaha Liliuokalani, who reigned in 1891–93.

## Adagio

*2nd time play both hands 8va throughout.*

Queen L. K. Liliuokalani

The musical score consists of four staves of music for two hands (piano). The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The time signature is common time. Fingerings are indicated above the notes, such as 531, 521, and 541. Dynamics include *mf-p*. A 'ritard.' (ritardando) instruction is present in the fourth staff. The music is divided into measures by vertical bar lines.

**Measure 1:** Treble staff starts with a C chord (531, 521). Bass staff starts with a C note (5).

**Measure 2:** Treble staff continues with chords (531, 521). Bass staff continues with notes (4, 2).

**Measure 3:** Treble staff continues with chords (531, 521). Bass staff continues with notes (4).

**Measure 4:** Treble staff continues with chords (531, 521). Bass staff continues with notes (2).

**Measure 5:** Treble staff changes to D7 (541). Bass staff continues with notes (3).

**Measure 6:** Treble staff continues with chords (531, 521). Bass staff continues with notes (1, 3, 1).

**Measure 7:** Treble staff continues with chords (531, 521). Bass staff continues with notes (2).

**Measure 8:** Treble staff continues with chords (531, 521). Bass staff continues with notes (4).

**Measure 9:** Treble staff continues with chords (531, 521). Bass staff continues with notes (5).

**Measure 10:** Treble staff starts with a C chord (531, 521). Bass staff starts with a C note (4).

**Measure 11:** Treble staff continues with chords (531, 521). Bass staff continues with notes (2).

**Measure 12:** Treble staff continues with chords (531, 521). Bass staff continues with notes (4).

**Measure 13:** Treble staff continues with chords (531, 521). Bass staff continues with notes (2).

**Measure 14:** Treble staff changes to D7 (541). Bass staff continues with notes (3).

**Measure 15:** Treble staff continues with chords (531, 521). Bass staff continues with notes (1, 2).

**Measure 16:** Treble staff continues with chords (531, 521). Bass staff ends with a note (2).

**Measure 17:** Treble staff continues with chords (531, 521). Bass staff ends with a note (1).

**Measure 18:** Treble staff continues with chords (531, 521). Bass staff ends with a note (1).

**Measure 19:** Treble staff continues with chords (531, 521). Bass staff ends with a note (1).

**Measure 20:** Treble staff continues with chords (531, 521). Bass staff ends with a note (1).

## Two-Part Writing

In some music, one hand must play two melodies that have notes of different time values, at the same time.

1st or principal part (the melody). Play with RH.

2nd part (counter-melody). Play with RH.

When both parts are written on ONE staff, the note-stems of the UPPER melody are turned UP, and the note-stems of the LOWER melody are turned DOWN. This is called TWO-PART WRITING.

Play with RH.

In the 6th measure, the upper (1st) part begins with the eighth note B. The lower (2nd) part has the same B, but it is a half note. Play the B only once, and hold it for the value of the half note while the upper melody continues.

In the 7th and 8th measures, both parts are the same. In this case the note is given two stems, but it is played only once.

### Processional from POMP AND CIRCUMSTANCE NO. 1

This is one of the most famous of all melodies. It is often played for royal coronation celebrations and graduation ceremonies.

**Molto maestoso\***

Sir Edward Elgar

\**Molto* means "very." *Molto maestoso* means "very majestically."

1.

2.

*allargando\**

\**Allargando* means "broadening." It means an increased dignity of style, slowing the tempo while maintaining or increasing volume.

**THE  
COMPLETE  
"7TH CHORD VOCABULARY"**

Play each of the following 7th chords.  
Stems up = RH. Stems down = LH.  
Say the note names as you play.

A C E G

B D F A

C E G B

D F A C

E G B D

F A C E

G B D F

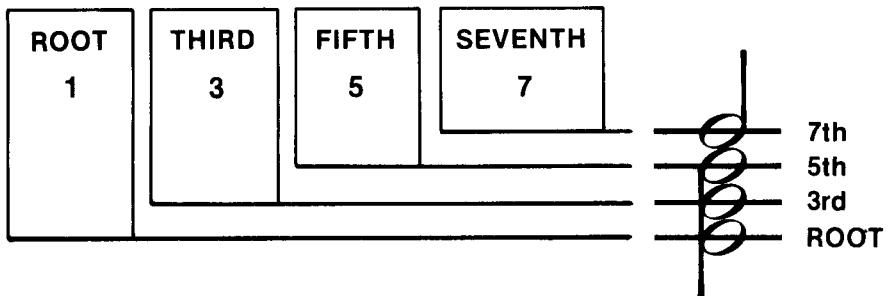
WITH THIS  
"VOCABULARY"  
YOU CAN PLAY  
7TH CHORDS IN ANY KEY,  
SIMPLY BY USING  
THE KEY SIGNATURE.

MEMORIZE THE  
COMPLETE  
"7TH CHORD  
VOCABULARY."

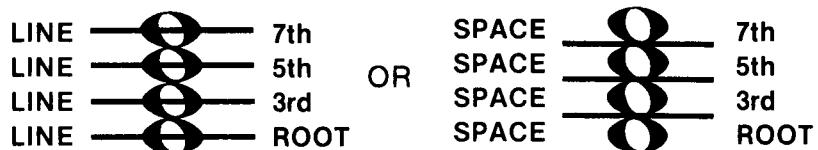
# Seventh Chord Review

A SEVENTH CHORD MAY BE FORMED  
BY ADDING TO THE ROOT POSITION TRIAD  
A NOTE THAT IS A SEVENTH ABOVE THE ROOT.

THE FOUR NOTES OF A SEVENTH CHORD ARE:



SEVENTH CHORDS IN ROOT POSITION  
(WITH ROOT AT THE BOTTOM)  
LOOK LIKE THIS:



The 5th is often omitted from the 7th chord.  
This makes it simple to play with one hand.  
PLAY WITH LH.

The 3rd is sometimes omitted.  
PLAY WITH LH.

All 7th chords on this page are in ROOT POSITION!

**REMEMBER:** When the interval from the lowest note of the chord to the highest is a 7th, the BOTTOM NOTE is the ROOT!

# SWINGING SEVENTHS

Every LH chord in this piece is a 7th chord in root position! Play the LH alone at first. Notice which 7th chords have the 5th omitted and which have the 3rd omitted.

Moderately slow, with a “swing feeling”

The musical score consists of five staves of music for piano, arranged in two systems. The top system starts with a dynamic of *p* and features 7th chords in root position with various voicings (e.g., 5-3-1, 5-3-7). The second system begins with a dynamic of *mf* and includes a fermata over the bass staff. The third system starts with a dynamic of *mp*. The fourth system starts with a dynamic of *mf*. The fifth system starts with a dynamic of *f*. The score uses a mix of treble and bass clefs, with specific fingerings and voicings for each chord.

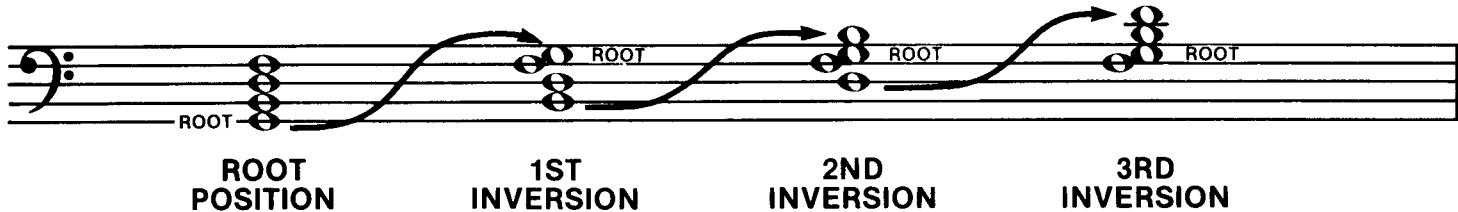
*D.C. al ♩, then CODA*

## CODA

The coda section begins with a dynamic of *p* and includes the instructions *morendo* and *ritardando*. The bass staff changes to a treble clef. The score concludes with a dynamic of *f*.

# 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 1st, 2nd & 3rd inversions are easily recognized by the interval of a 2nd in each chord. THE TOP NOTE OF THE 2nd IS ALWAYS THE ROOT!

Here are some 7th chords with omitted 5ths or 3rds. Play the LH as written, then the RH one octave higher.

1. The G7 chord is the V7 chord in the key of C MAJOR. Its notes are G B D F.

5th (D) omitted:

R.H. 5 2 1	5 4 1	4 2 1
<b>Bass Staff:</b> 3 :      3 :      3 : 4 :      5 :      4 :		
<b>Left Hand (L.H.):</b> 1 3 5		

3rd (B) omitted:

R.H. 5 3 1	4 3 1	5 2 1
<b>Bass Staff:</b> 3 :      3 :      3 : 4 :      5 :      4 :		
<b>Left Hand (L.H.):</b> 1 2 5		

2. The D7 chord is the V7 chord in the key of G MAJOR. Its notes are D F♯ A C.

5th (A) omitted:

R.H. 5 2 1	5 4 1	4 2 1
<b>Bass Staff:</b> 3 :      3 :      3 : 4 :      5 :      4 :		
<b>Left Hand (L.H.):</b> 1 3 5		

3rd (F♯) omitted:

R.H. 5 3 1	4 3 1	5 2 1
<b>Bass Staff:</b> 3 :      3 :      3 : 4 :      5 :      4 :		
<b>Left Hand (L.H.):</b> 1 2 5		

3. The C7 chord is the V7 chord in the key of F MAJOR. Its notes are C E G B♭.

5th (G) omitted:

R.H. 5 2 1	5 4 1	4 2 1
<b>Bass Staff:</b> 3 :      3 :      3 : 4 :      5 :      4 :		
<b>Left Hand (L.H.):</b> 1 3 5		

3rd (E) omitted:

R.H. 5 3 1	4 3 1	5 2 1
<b>Bass Staff:</b> 3 :      3 :      3 : 4 :      5 :      4 :		
<b>Left Hand (L.H.):</b> 1 2 5		

# AMERICA, THE BEAUTIFUL

Samuel A. Ward

**Andante**

**2nd time molto maestoso**

**allargando**

**molto ritard.**

Draw an arrow to the root of each 7th chord.

# Theme from THE POLOVETSIAN DANCES

This melody from Borodin's opera "Prince Igor" was used in the 1953 Broadway musical "Kismet," as the basis for the very popular song, "Stranger in Paradise."

See if you can identify all the 7th chords.

A. Borodin

*Adapted by P.M. & L.*

**Moderato**

Musical score for the first system of the Polovetsian Dance theme. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The tempo is 'Moderato'. The dynamic is 'mp' (mezzo-forte). The melody is primarily in the treble clef staff, with eighth-note patterns. The bass clef staff provides harmonic support with various chords. Chords are marked with Roman numerals and numbers 1, 2, 3, 4, 5, and 8. The first chord is marked with an asterisk (\*). The bass staff has three chords: \*1, 1, and 1. The melody staff has four chords: 1, 3, 1, and 3. The bass staff ends with a double bar line and repeat dots.

Musical score for the second system of the Polovetsian Dance theme. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The melody continues in the treble clef staff with eighth-note patterns. The bass clef staff provides harmonic support with various chords. Chords are marked with Roman numerals and numbers 1, 2, 3, 4, 5, and 8. The bass staff has four chords: 1, 1, 1, and 1. The melody staff ends with a double bar line and repeat dots.

Musical score for the third system of the Polovetsian Dance theme. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The melody continues in the treble clef staff with eighth-note patterns. The bass clef staff provides harmonic support with various chords. Chords are marked with Roman numerals and numbers 1, 2, 3, 4, 5, and 8. The bass staff has four chords: 1, 1, 1, and 1. The melody staff ends with a double bar line and repeat dots.

Eighth notes should be played evenly!

\*OPTIONAL: Roll each LH chord. Pedal as you wish.

Musical score page 51, first system. Treble and bass staves. Measure 1: Treble staff has eighth notes 2 and 4. Bass staff has eighth notes 1 and 3. Measure 2: Treble staff has eighth note 1. Bass staff has eighth note 1. Measure 3: Treble staff has eighth note 3. Bass staff has eighth note 8. Measure 4: Treble staff has eighth note 1. Bass staff has eighth note 1.

Musical score page 51, second system. Treble and bass staves. Measure 1: Treble staff has eighth note 1. Bass staff has eighth notes 1 and 3. Measure 2: Treble staff has eighth notes 1, 2, and 3. Bass staff has eighth notes 1, 2, and 3. Measure 3: Treble staff has eighth notes 5, 2, 1, and 3. Bass staff has eighth notes 1, 2, and 3.

Musical score page 51, third system. Treble and bass staves. Measure 1: Treble staff has eighth notes 1 and 4. Bass staff has eighth notes 1 and 3. Measure 2: Treble staff has eighth notes 1 and 4. Bass staff has eighth notes 1 and 3. Measure 3: Treble staff has eighth notes 1 and 4. Bass staff has eighth notes 1 and 3. Measure 4: Treble staff has eighth notes 1 and 4. Bass staff has eighth notes 1 and 3.

Musical score page 51, fourth system. Treble and bass staves. Measure 1: Treble staff has eighth notes 1 and 3. Bass staff has eighth notes 1 and 3. Measure 2: Treble staff has eighth notes 1 and 3. Bass staff has eighth notes 1 and 3. Measure 3: Treble staff has eighth notes 1 and 3. Bass staff has eighth notes 1 and 3. Measure 4: Treble staff has eighth notes 1 and 3. Bass staff has eighth notes 1 and 3.

# Sixteenth Notes

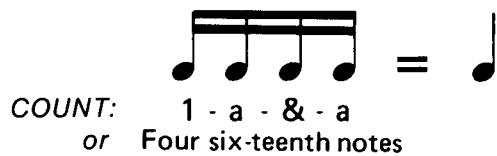
When one sixteenth note is written alone, it looks like this:



Sixteenth notes are usually in **pairs** or **groups of four**, written like this:



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



There can be 16 sixteenth notes in one measure of **COMMON ( $\frac{4}{4}$ ) TIME!**

Play several times: first ADAGIO, then ANDANTE, then ALLEGRO MODERATO.

**Two sixteenth notes** are played in the time of **one eighth note**.



Play several times: first ADAGIO, then ANDANTE, then ALLEGRO MODERATO.

# ARKANSAS TRAVELER

**Allegro moderato**

American Folk Tune

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

*mf*

1 3 5  
1 2 5

C  
3 2  
5  
3 5  
1 2 5

F  
3  
2 1 3

*f-p*

*Fine*

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

C  
5 4  
3 2  
5  
3 2  
5  
3 2  
5  
3 2

*D.C. al Fine*

Anna Magdalena Bach's notebook may be the most famous musical collection in the world. It was probably presented by Johann Sebastian Bach, one of the greatest musicians of all time, to his wife, Anna Magdalena, as a birthday present. It must have been a delight to the eye when it was new. The initials "A.M.B." and the date "1725" were stamped on the cover in gold. The book was green with gold borders, two locks and a red satin ribbon. In this book the members of the Bach family were to write many of their favorite pieces. No one knows who actually composed this famous MUSSETTE. It is in the handwriting of Anna Magdalena. In the original manuscript there are no indications of tempo, dynamics, fingering, phrasing, staccato, etc. These have all been added by the editor. This MUSSETTE has been recorded by many celebrated keyboard artists.

## MUSSETTE

**Moderato**

From ANNA MAGDALENA BACH'S NOTEBOOK

5

p

3

1 3 1

3

mf

p

3 4 1 3 1

3

mf

3

Fine

Musical score page 55, first system. Treble and bass staves. Measure 1: Treble staff has eighth-note pairs (2) and (5). Bass staff has eighth-note pairs. Dynamics: *p*. Measure 2: Treble staff has eighth-note pairs (2) and (5). Bass staff has eighth-note pairs.

Musical score page 55, second system. Treble and bass staves. Measure 1: Treble staff has eighth-note pairs (4) and (5). Bass staff has eighth-note pairs. Dynamics: *mf*. Measure 2: Treble staff has eighth-note pairs (3) and (2). Bass staff has eighth-note pairs.

Musical score page 55, third system. Treble and bass staves. Measure 1: Treble staff has eighth-note pairs (5) and (3). Bass staff has eighth-note pairs. Dynamics: *p*. Measure 2: Treble staff has eighth-note pairs (2), (4), (3), and (2). Bass staff has eighth-note pairs. Dynamics: *cresc* - - - - -

Musical score page 55, fourth system. Treble and bass staves. Measure 1: Treble staff has eighth-note pairs (2) and (1). Bass staff has eighth-note pairs (1), (3), and (2). Dynamics: *f*. Measure 2: Treble staff has eighth-note pairs (3) and (1). Bass staff has eighth-note pairs (5), (2), and (3). Dynamics: *D.C. al Fine*

# Theme from MUSSETTA'S WALTZ

(From "La Bohème")

Giacomo Puccini

Moderately slow

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

*p*

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

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

5  
2  
4  
1, 2, 3

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

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

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

1, 2, 3  
1, 2, 3  
1

*mf*

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

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

*a tempo*

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

*poco ritard.*

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

Musical score page 57, first system. Treble and bass staves. Dynamics: *mf*. Fingerings: 5 1, 1 2 3, 1 2 3, 3. Measures 1-4.

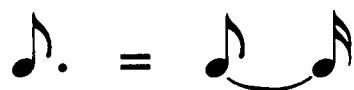
Musical score page 57, second system. Treble and bass staves. Fingerings: 5, 2, 1 2 3. Measures 1-4.

Musical score page 57, third system. Treble and bass staves. Fingerings: 1 2 3, 3, > 2, 1. Measures 1-4.

Musical score page 57, fourth system. Treble and bass staves. Dynamics: *ritard.*, *f*, *a tempo*. Fingerings: 5 4 3, 1 2, 2 1 2 4, 4 5 1, 5 2 1. Measures 1-4.

# The Dotted Eighth Note

A DOTTED EIGHTH NOTE has the same value as an eighth note tied to a sixteenth note.



Count aloud and play:

1

COUNT: 1 a & a etc.

The following line should sound exactly the same as the above line.  
The only difference is the way it is written.

COUNT: 1 a & a etc.

## THE BATTLE HYMN OF THE REPUBLIC

**Slow march tempo**

Steffe-Howe

Fingerings: 521, 521, 421, 68, 3, 43, 421.  
Articulations: V, >, V, >, V, >.  
Dynamic: *ritardando*.

**Maestoso**

Fingerings: 531.  
Articulations: f, ff.  
Dynamics: f, ff.

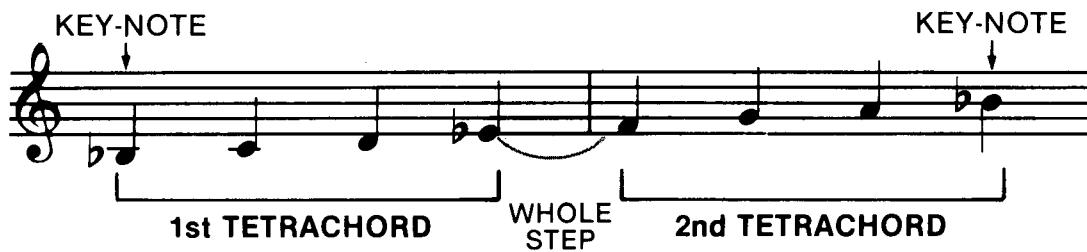
Fingerings: 531.  
Articulations: 3, 2, 3.  
Dynamics: ff.

Fingerings: 4, 13, 13, 13, 13, 13.  
Articulations: ff, f.  
Dynamics: ff, f.

Fingerings: 521, 421, 521, 521, 531.  
Articulations: V, >, V, >, V, >, V, >, V, >, V, >.  
Dynamic: *allargando*.

# The B♭ Major Scale

**REMEMBER!** The MAJOR SCALE is made of TWO TETRACHORDS joined by a WHOLE STEP. The pattern of each tetrachord is: WHOLE STEP—WHOLE STEP—HALF STEP.



The fingering for the B♭ MAJOR SCALE is irregular. The 5th finger is not used in either hand.

The RH plays the key note, B♭, with the 4th finger. The fingering groups then fall 1 2 3 - 1 2 3 4 ascending, then 4 3 2 1 - 3 2 1 descending, ending on 4.

Play slowly and carefully!

**KEY OF B♭ MAJOR**  
Key signature: 2 flats (B♭ & E♭)

The LH plays the key note, B♭ with the 3rd finger. The fingering groups then fall 1 2 3 4 - 1 2 3 descending, then 3 2 1 - 4 3 2 1 ascending, ending on 3.

Play slowly and carefully!

## THE RIDDLE

The popular song “The Twelfth of Never” was based on this well-known folk melody.

**Moderato**

**Folk song**

Musical score for two voices (treble and bass) in G minor (two flats). The treble voice starts with a grace note followed by a quarter note (2), then eighth notes (1, 1, 1). The bass voice enters with a half note (2). Measure 1 ends with a fermata over the treble's eighth note (1).

Measure 2 begins with the bass voice continuing its eighth-note pattern (1, 1, 1). The treble voice enters with a grace note followed by a quarter note (3). The bass voice then plays eighth notes (2, 1). Measure 2 ends with a fermata over the treble's eighth note (1).

Measure 3 begins with the bass voice playing eighth notes (5, 2). The treble voice enters with a grace note followed by a quarter note (2). The bass voice then plays eighth notes (3). Measure 3 ends with a fermata over the treble's eighth note (1).

Measure 4 begins with the bass voice playing eighth notes (3, 4). The treble voice enters with a grace note followed by a quarter note (2). The bass voice then plays eighth notes (1, 2). Measure 4 ends with a fermata over the treble's eighth note (1).

# The Primary Chords in B♭ Major

Reviewing the B♭ MAJOR SCALE, LH ascending.

**KEY OF B♭ MAJOR**  
Key signature:  
2 flats (B♭ & E♭)

I                    IV                    V7  
B♭ MAJOR        E♭ MAJOR        F7

The following positions are often used for smooth progressions:

I                    IV                    V7  
B♭ MAJOR        E♭ MAJOR        F7 (5th omitted)

### B♭ Major Chord Progression with I, IV, & V7 chords.

Play several times, saying the chord names and numerals aloud:

RH:

I                    IV                    I                    V7 (5th omitted)            I

LH:

I                    IV                    I                    V7 (5th omitted)            I

## NOBODY KNOWS THE TROUBLE I'VE SEEN

### Adagio

Spiritual

No-bod - y knows the trou-ble I've seen,      No-bod - y knows my

B♭                    E♭                    B♭                    E♭

sor - row!  
F7

No - bod - y knows  
Bb 5 E $\flat$  3

the trou - ble I've seen,  
Bb

Glo - ry, hal - le  
F7

1. lu  
Bb

To next strain  
E $\flat$

2. lu  
Bb

jah!  
Bb

Fine

Some - times I'm up, some - times I'm down,  
Oh,  
Bb 5

yes,

Lord!

Some-

f

mf

times I'm al - most to the ground,  
Oh,  
Bb 4

yes,

Lord!

Oh,

Bb 5

p

D.C. al Fine

# LA DONNA E MOBILE

*from the Opera, RIGOLETTO*

This is one of the most popular operatic songs ever written. The rest in the 8th measure of the introduction must have come as quite a surprise at the first performance, and it still lends the piece a certain special charm. The entire piece may be played twice, right from the beginning, including the repeated two lines, since that is the way it is performed in the opera.

**Allegro moderato**

Giuseppi Verdi  
Adapted by P.M. & L.

Musical score for the first line of 'La Donna e Mobile'. The key signature is B-flat major (two flats). The time signature is common time (indicated by '3'). The tempo is Allegro moderato. The score consists of two staves: treble and bass. Fingerings are indicated above the notes: 3, B-flat, 3, F7, 3, B-flat, 5. Dynamics include *f* and *L.H. staccato*. The bass staff shows fingerings 5, 3, 5, 1, 2.

Musical score for the second line of 'La Donna e Mobile'. The key signature is B-flat major (two flats). The time signature is common time (indicated by '3'). The tempo is Allegro moderato. The score consists of two staves: treble and bass. Fingerings are indicated above the notes: F7, 5, 4, 2, B-flat. Dynamics include *p*.

Musical score for the third line of 'La Donna e Mobile'. The key signature is B-flat major (two flats). The time signature is common time (indicated by '3'). The tempo is Allegro moderato. The score consists of two staves: treble and bass. Fingerings are indicated above the notes: 3, F7, 3, B-flat. Dynamics include *mf - f*.

Musical score for the fourth line of 'La Donna e Mobile'. The key signature is B-flat major (two flats). The time signature is common time (indicated by '3'). The tempo is Allegro moderato. The score consists of two staves: treble and bass. Fingerings are indicated above the notes: 5, F7, 5, B-flat. The bass staff shows fingerings 4, 5.

C7                    F                    D7                    Gm                    F7

*p*

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

B♭                    F7                    B♭                    F7

*f rit.*    *p a tempo*

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

B♭                    F7                    B♭                    F7                    B♭

*pp*

3    4    1    2    1    3    5    1    2

F7                    B♭                    F7                    B♭

*f*

3    3    3    1    2    5    1    3    2    1    5

# FRANKIE AND JOHNNIE

This “eight-to-the bar” style is known as “Boogie Woogie.” Play with a driving rhythm, with the eighth notes in long-short pairs. This is an excellent review in syncopation, and is fun to play.

**Moderato blues tempo**

**Traditional**

*Play both black keys with  
the side of the thumb!*

67

*p*

*mf*

5 2 1      2 1 2 5      4 2

1

2 1 2 5      4 2

?

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

4

1

3 1

*f*

5 1

5 2 1

1 2 5

# The Key of G Minor (Relative of B♭ Major)

**G MINOR** is the relative of **B♭ MAJOR**.

Both keys have the same key signature (2 flats, B♭ & E♭).

REMEMBER: The RELATIVE MINOR begins on the 6th tone of the MAJOR SCALE.

## B♭ MAJOR SCALE

**B♭ MAJOR SCALE**

1st    2nd    3rd    4th    5th    **6th**

**G MINOR SCALE**

1st    2nd    3rd    4th    5th    6th    7th    8th

The minor scale shown above is called the NATURAL MINOR SCALE.

It uses only notes that are found in the relative major scale.

# The G Harmonic Minor Scale

In the HARMONIC MINOR SCALE, the 7th tone is raised ascending and descending.

The raised 7th in the key of G MINOR is F♯. It is not included in the key signature, but is written as an "accidental" sharp each time it occurs.

Practice the G HARMONIC MINOR SCALE with hands separate. Begin slowly.

**KEY OF G MINOR**  
Key Signature: 2 flats (B♭ & E♭)

*7th raised*

*7th raised*

*7th raised*

**IMPORTANT!** After you have learned the G HARMONIC MINOR SCALE with hands separate, you may play the hands together in CONTRARY MOTION, by combining the two staves above.

# BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR

**KEY OF G MINOR**

Key Signature: 2 flats (*Bb* & *Eb*)

**Very slowly**

American Folk Song

The musical score consists of four staves of music for two voices (Soprano and Bass) in G minor (two flats). The tempo is marked as "Very slowly". The key signature is indicated by two flats (B-flat and E-flat). The music is divided into four sections, each with lyrics. Fingerings are shown above the notes, and dynamic markings like "p espressivo" and "p" are included. The vocal parts are separated by a vertical brace.

**Section 1:** Black, black, black is the col - or of my true love's hair; Her

**Section 2:** lips are some-thing won-drous fair; The blu - est eyes and the

**Section 3:** dain - ti - est hands; I love the ground where-on she stands. Black is the

**Section 4:** col - or of my true love's hair.

# The Primary Chords in G Minor

Reviewing the G MINOR SCALE, LH ascending.

**KEY OF G MINOR**  
Key signature: 2 flats (*B♭ & E♭*)

A musical staff in G minor (two flats). It shows the notes of the scale: G, A, B♭, C, D, E♭, F, G. Below the staff, the chords are labeled: **i**, **G MINOR**; **iv**, **C MINOR**; and **V7**, **D7**.

The following positions are often used, for smooth progressions:

Three chord positions on a bass staff:

- G MINOR**: Bass note G, Treble notes 3 (B), 2 (A), 1 (G).
- C MINOR**: Bass note C, Treble notes 2 (B), 1 (A).
- V7** (**D7** 5th omitted): Bass note D, Treble notes 2 (C), 1 (B), 5 (D#).

G MINOR PROGRESSION with **i**, **iv** & **V7** chords. Play several times.

**R.H.**

Piano right-hand part in G minor (two flats). It shows a repeating sequence of chords: **i**, **iv**, **i**, **V7**, **i**. Fingerings are indicated above the notes: 4, 5, 3, 2, 1 for the first measure; 5, 3, 2 for the second; 4, 3, 2 for the third; and 4, 3, 2 for the fourth.

**L.H.**

Piano left-hand part in G minor (two flats). It shows a repeating sequence of chords: **i**, **iv**, **i**, **V7**, **i**. Fingerings are indicated above the notes: 3, 5, 2 for the first measure; 5, 2 for the second; 3, 5, 2 for the third; and 3, 5 for the fourth.

## WHEN JOHNNY COMES MARCHING HOME

American Folk Song

**March tempo**

Musical score for "When Johnny Comes Marching Home". It features two staves: treble and bass. The treble staff has a dynamic of **pp** (pianissimo) and the bass staff has a dynamic of **f** (fortissimo). The score includes a whole rest in the treble staff, a dynamic of **Gm** (G minor), and various performance markings like **>** and **4**.

\*A whole rest means *rest for a whole measure in ANY time signature*.

The musical score consists of five staves of music, likely for a two-part instrument such as a piano. The staves are arranged vertically, with the top staff being treble clef and the bottom staff being bass clef.

**Staff 1:** Gm (Chord), 1, 2, 4, 3, B♭ (Chord), 2, 1, 2, 1. Dynamics: *mf*, \* (inverted B♭ chord).

**Staff 2:** Gm (Chord), 2, 2, B♭ (Chord), D7, 3. Dynamics: *mf*.

**Staff 3:** Gm (Chord), 5, Cm (Chord), Gm (Chord), 3, D7, 2. Dynamics: *f*.

**Staff 4:** Gm (Chord), 5, Cm (Chord), Gm (Chord), D7, Gm (Chord), 1, 4, Cm (Chord), Gm (Chord). Dynamics: >, >, >, >, >, >.

**Staff 5:** (No chord), 1, Gm (Chord), 4, 2. Dynamics: *pp*, 4, *pp*.

\*This inversion of the B♭ MAJOR CHORD was used in the key of F MAJOR.

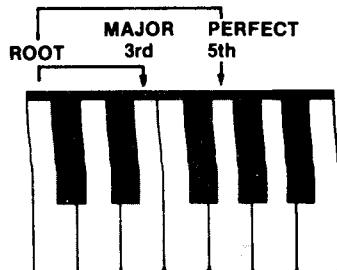
# Reviewing: Major & Minor Triads

You have already learned the following:

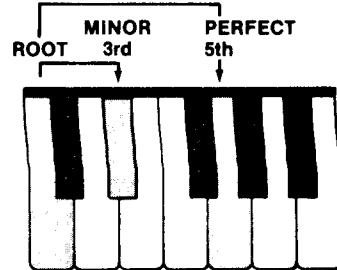
**MAJOR TRIADS** consist of a ROOT, MAJOR 3rd, & PERFECT 5th.

**MINOR TRIADS** consist of a ROOT, MINOR 3rd, & PERFECT 5th.

**C MAJOR TRIAD =**



**C MINOR TRIAD =**



**Any MAJOR triad may be changed to a MINOR triad by LOWERING the 3rd ONE HALF STEP!**

Play a MAJOR triad, then a MINOR triad, on each note of the C MAJOR SCALE. Begin as shown below. Play with LH, using 5 3 1 on each triad. Repeat 8va with RH, using 1 3 5.

C      Cm      D      Dm      E      Em      F      Fm      etc.

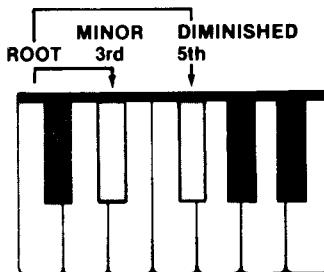
## Introducing: Diminished Triads

The word **DIMINISHED** means "made smaller."

When a **PERFECT 5th** is made smaller by one half step, it becomes a **DIMINISHED 5th**.

A **DIMINISHED TRIAD** consists of a ROOT, MINOR 3rd, & DIMINISHED 5th.

**C DIMINISHED TRIAD =**



**IMPORTANT!**  
It is helpful to note  
that the interval between  
each note of a **DIMINISHED TRIAD** is **3 HALF STEPS!**

**Any MINOR triad may be changed to a DIMINISHED triad by LOWERING the 5th ONE HALF STEP!**

Play a MINOR triad, then a DIMINISHED triad, on each note of the C MAJOR SCALE. Begin as shown below. Play with LH, using 5 3 1 on each triad. Repeat 8va with RH, using 1 3 5. The symbol for the diminished triad is **dim** (or °).

Cm      Cdim      Dm      Ddim      Em      Edim      Fm      Fdim      etc.

**Any MAJOR triad may be changed to a DIMINISHED triad by LOWERING the 3rd & 5th ONE HALF STEP!**

Play a MAJOR triad, then a DIMINISHED triad, on each note of the C MAJOR SCALE. Begin as shown below. Play with LH, using 5 3 1 on each triad. Repeat 8va with RH, using 1 3 5.

C      Cdim      D      Ddim      E      Edim      F      Fdim      etc.

# Theme from SYMPHONY NO. 6 (1st MOVEMENT)

This expressive theme from Peter Ilyich Tchaikovsky's 6th Symphony, known as "The Pathetique Symphony," was the basis for a popular song.

**Andante moderato**

Tchaikovsky

Sheet music for the Theme from Symphony No. 6, 1st Movement, by Tchaikovsky. The music is in 2/4 time, key of D major (two sharps).

The music is divided into five staves:

- Staff 1:** Melodic line over harmonic bass line. Dynamics: *p espressivo*. Fingerings: 5, 2, 1, 2, 1, D dim, D.
- Staff 2:** Melodic line. Fingerings: 5, 1, 3, 1, 3.
- Staff 3:** Melodic line. Dynamics: A7. Fingerings: 5, 1, 2, 1, 2, 1.
- Staff 4:** Melodic line. Fingerings: 5, 1, 2, 1, 2, 1.
- Staff 5:** Melodic line. Dynamics: Cdim, Em, A\$dim, D. Fingerings: 5, 1, 3, 5, 1, 2, 5, 1, 3, 5, 1, 2.
- Staff 6:** Melodic line. Dynamics: E7, D, A7, 1. Fingerings: 5, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1.
- Staff 7:** Melodic line. Fingerings: 5, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1.
- Staff 8:** Melodic line. Dynamics: *mf ritardando*, pp. Fingerings: 5, 2, 5, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1.

Key changes are marked with labels: D, D dim, A7, Cdim, Em, A\$dim, E7, D.

Play these measures several times to prepare for *FASCINATION*.

Fingering C chord with 4 2 1 makes reaching down to G easier.

Play the 2nd (F & G) with the side of the thumb!



## FASCINATION

F. Marchetti

**Moderato**

C

C

D $\sharp$ dim

Dm

Sheet music for guitar, featuring five staves of music with fingerings and chord labels.

**Staff 1:** Treble clef. Fingerings: 2-1-2-3, 2, 1, 3, 2. Chords: Ddim, G7.

**Staff 2:** Bass clef. Fingerings: 2-1-2-3. Chord: C.

**Staff 3:** Treble clef. Fingerings: 2-1-2-3. Chords: C, D\$dim, Dm.

**Staff 4:** Treble clef. Fingerings: 2-3-1-2, 2, 1, 3. Chord: G7.

**Staff 5:** Treble clef. Fingerings: 2-3-4-1, 3. Chords: Dm, G7, C.

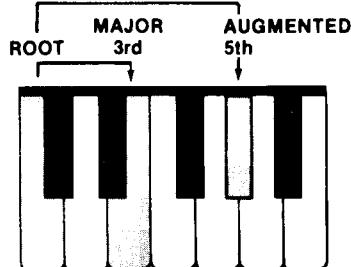
# Introducing: Augmented Triads

The word AUGMENTED means "made larger."

When a PERFECT 5th is made larger by one half step, it becomes an AUGMENTED 5th.

An AUGMENTED TRIAD consists of a ROOT, MAJOR 3rd, & AUGMENTED 5th.

**AUGMENTED  
TRIAD =**



Any MAJOR triad may be changed to an AUGMENTED triad by raising the 5th ONE HALF STEP!

C MAJOR	C AUGMENTED	F MAJOR	F AUGMENTED	G MAJOR	G AUGMENTED

Play a MAJOR triad, then an AUGMENTED triad, on each note of the C MAJOR SCALE, as shown below. Play very slowly with LH, using 5 3 1 on each triad. Repeat 8va with RH, using 1 3 5. The symbol for the augmented triad is **aug** (or +).

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

**DOUBLE SHARP (x)**

*Raises a sharped note another half step, or a natural note one whole step.*

## DEEP RIVER

**Adagio moderato**

Traditional

Deep C 4 Riv - er, My home is o - ver

Caug F C Am

p

Jor - dan. Em G7 Oh, Deep C 4 Caug Riv - er, Dm Lord! D $\sharp$ dim

want to cross o - ver in - to Camp-ground! Oh, don't you want to  
Dm G7 C F C Am

*poco piú mosso*

*pp ritard.*

Fine

go Em to that Gos pel Feast; That G7

Am - - F $\sharp$ dim Em

Prom C ised Land F Where all G7 is peace? Oh, G7

Caug E

*ff*

*p*

D.S. al Fine

\*Poco piú mosso = "a little faster."

(Repeat from the sign , and play to the Fine.)

# The E♭ Major Scale



The 5th finger is not used in either hand in the E♭ MAJOR SCALE.  
The key note, E♭, is played by the 3rd finger of the RH and the LH.

Play slowly and carefully!

**KEY OF E♭ MAJOR**

Key Signature: 3 flats (B♭, E♭, & A♭)

After you have learned to play the E♭ MAJOR SCALE with hands separate, you may play the hands together in contrary motion. Both hands play the same numbered fingers at the same time!

## LOCH LOMOND

**Andante**

Traditional

sun shines bright on Loch Lo - mond, Where me and my true love were

ev - er wont to be, On the bon-nie, bon-nie banks of Loch Lo - mond.

**Risoluto\***

Oh, you'll take the high road and I'll take the low road, And

I'll be in Scot - land be - fore you, But me and my true love will

nev - er meet a - gain, On the bon - nie, bon - nie banks of Loch Lo - mond.

\* *Risoluto* = resolutely.

# The Primary Chords in E♭ Major

Reviewing the E♭ MAJOR SCALE, L.H. ascending.

**KEY OF E♭ MAJOR**  
Key Signature: 3 flats (B♭, E♭, & A♭)

I                          IV                          V<sup>7</sup>  
E♭ MAJOR                A♭ MAJOR                B♭7

The following positions are often used,  
for smooth progressions:

I                          IV                          V<sup>7</sup>  
E♭ MAJOR                A♭ MAJOR                B♭7 (5th omitted)

## E♭ MAJOR CHORD PROGRESSION with I, IV & V<sup>7</sup> Chords.

Play with RH as written, then with LH one octave lower.

4                          5                          4                          4                          4  
2                          3                          2                          3                          2  
1                          1                          1                          1                          1  
I                          IV                          I                          V<sup>7</sup>                          I

E♭ MAJOR PROGRESSION with broken I, IV, & V<sup>7</sup> chords. Play several times with LH.

5                          3                          5                          1                          5                          2  
I                          IV                          I                          V<sup>7</sup>

The next piece contains the E♭ MAJOR TRIAD in ALL POSITIONS. Practice the following as a warm-up exercise.

### RH: BLOCK CHORDS

### BROKEN CHORDS

Root position	1st inversion	2nd inversion	Root position	1st inversion	2nd inversion
4      2      8	5      3      8	1      3      5	1      2      4	1      2      5	1      3      5

### LH: BLOCK CHORDS

### BROKEN CHORDS

Root position	1st inversion	2nd inversion	Root position	1st inversion	2nd inversion
1      3      8	1      3      8	1      2      5	5      3      1	5      3      1	5      2      1

# Aria from “THE MARRIAGE OF FIGARO”

This famous aria is prominently featured in the theatrical production, “Amadeus.”

**Andante maestoso**

W. A. Mozart

Musical score for the first system of the aria. The key signature is E♭ major (two flats). The tempo is Andante maestoso. The vocal line starts with a melodic line in E♭ major, followed by a bassoon line. Fingerings (3, 1) and (5, 3) are indicated above the vocal line. Measure numbers 1, 2, 3, 4, 5 are shown below the bassoon line. Dynamics include *mf*, *B♭7*, and *2*.

Musical score for the second system of the aria. The key signature changes to B♭ major (one flat). The vocal line continues with fingerings (2, 1), (1, 2, 4), (1, 2, 5), (1, 3, 5), and (2, 5). Measure numbers 3, 4, 5 are shown below the bassoon line. Dynamics include *f* and *p*.

Musical score for the third system of the aria. The key signature changes back to E♭ major (two flats). The vocal line starts with a melodic line in E♭ major, followed by a bassoon line. Fingerings (1, 3, 2), (1, 4), and (2) are indicated above the vocal line. Measure numbers 1, 2, 3, 4, 5 are shown below the bassoon line. Dynamics include *E♭*, *B♭7*, *f*, and *p*.

Musical score for the fourth system of the aria. The key signature changes to E♭ major (two flats). The vocal line starts with a melodic line in E♭ major, followed by a bassoon line. Fingerings (2), (1, 4), (1, 4), and (5) are indicated above the vocal line. Measure numbers 1, 2, 3, 4, 5 are shown below the bassoon line. Dynamics include *p*, *B♭7*, *E♭*, *f*, and *f*. The section ends with a repeat sign and two endings.

## Introducing: The Trill

The **TRILL** is a rapid alternation of the written note with the note above it.  
 In some pieces, the trill is written out in notes.  
 In others, a **TRILL SIGN** is used.

The most commonly used signs for the trill are: *tr* and *tr~~~~~*

In music of the 17th and 18th centuries, and most music of the early 19th century, the trill begins on the note **ABOVE** the written note. In later music the trill begins on the **WRITTEN** note.



Trills do not always need to have an **EXACT** number of notes. They may be played faster than indicated above, with additional alternations of the two notes, but they must fit into the time value of the note.

## Mozart's Trill Exercise

This valuable exercise was handed down to us by one of Mozart's most famous pupils, J. N. Hummel. If you practice it daily you will be able to trill with all combinations of fingers with either hand!

Practice the entire exercise slowly at first. Gradually increase speed.

**RH**

**LH**

The exercise consists of four staves of sixteenth-note patterns. The first two staves are for the Right Hand (RH) in treble clef, 4/4 time. The first staff contains measures 2 1, 3 1, and 3 2. The second staff contains measures 4 2, 4 3, 5 3, and 5 4. The last two staves are for the Left Hand (LH) in bass clef, 4/4 time. The first staff contains measures 1 2, 1 3, and 2 3. The second staff contains measures 2 4, 3 4, 3 5, and 4 5. Measures are numbered above the staves.

# THEME FROM A FESTIVE RONDEAU

This piece is part of a larger composition for wind instruments, strings and drums. It is typical of the festive music played in the French courts in the early 1700's. It has recently become a familiar favorite because of its use as the theme for Alistair Cooke's popular television series, *Masterpiece Theatre*.

Jean Joseph Mouret (1682–1753)  
Transcribed by P.M.L.

**Andante**

**TENUTO\***  
**MARK**

\*The short line over or under the note or chord is a *tenuto* mark. *Tenuto* is an Italian word meaning "held." Play the note or chord with a slight stress and hold it for its full value.

## PREPARATION FOR THE FOLLOWING PIECE

All the variations in the RH are based on this chord progression. Play it several times before beginning the piece. Also play the LH of the piece several times.

RH:

## VARIATIONS ON THE THEME FROM THE CELEBRATED CANON IN D

Pachelbel's CANON IN D was used as background in the film "Ordinary People," and has been heard in many different settings, in supermarkets, movies, radio and television productions. Everywhere!

Pachelbel  
arr. P.M.L.

**Andante moderato**

Piano sheet music in G major (two sharps) and common time. The right hand plays eighth-note chords in the treble clef staff, with fingerings: (5,3), (4,2), (5,3), (4,2), (5,3), (4,2), (5,3), (5,1). The left hand provides harmonic support in the bass clef staff. A dynamic marking *p* is present. A performance instruction "Ped simile" is written below the staff.

Piano sheet music in G major (two sharps) and common time. The right hand plays eighth-note chords in the treble clef staff, with fingerings: (5,4), (5,4), (5,4), (5,5). The left hand provides harmonic support in the bass clef staff. A dynamic marking *p* is present.

Piano sheet music in G major (two sharps) and common time. The right hand plays eighth-note chords in the treble clef staff, with fingerings: (5,4), (5,4), (5,4), (5,5). The left hand provides harmonic support in the bass clef staff. A dynamic marking *p* is present.

Piano sheet music in G major (two sharps) and common time. The right hand plays eighth-note chords in the treble clef staff, with fingerings: (5,4), (5,4), (5,4), (5,5). The left hand provides harmonic support in the bass clef staff. A dynamic marking *p* is present.



**Slower**

Sheet music for guitar. The top staff is treble clef, and the bottom staff is bass clef. Both staves have two sharps. Fingerings are indicated above the notes: 531, 421, 531, 421, 531, 421. The bass line consists of eighth notes.

**Still slower**

Sheet music for guitar. The top staff is treble clef, and the bottom staff is bass clef. Both staves have two sharps. Fingerings are indicated above the notes: 531, 421, 531, 421, 531, 421. The bass line consists of eighth notes. A tempo marking "poco ritard." is written below the staff.

**Maestoso**

Sheet music for guitar. The top staff is treble clef, and the bottom staff is bass clef. Both staves have two sharps. Fingerings are indicated above the notes: 531, 421, 531, 421, 531, 421. The bass line consists of eighth notes. A tempo marking "poco ritard." is written below the staff. Dynamics "ff" (fortissimo) are indicated above the final measure.

Sheet music for guitar. The top staff is treble clef, and the bottom staff is bass clef. Both staves have two sharps. Fingerings are indicated above the notes: 531, 421, 531, 421, 531, 421. The bass line consists of eighth notes. A tempo marking "molto allargando" is written below the staff. Dynamics "tr" (trill) are indicated above the final measure.

## REFERENCE SECTION

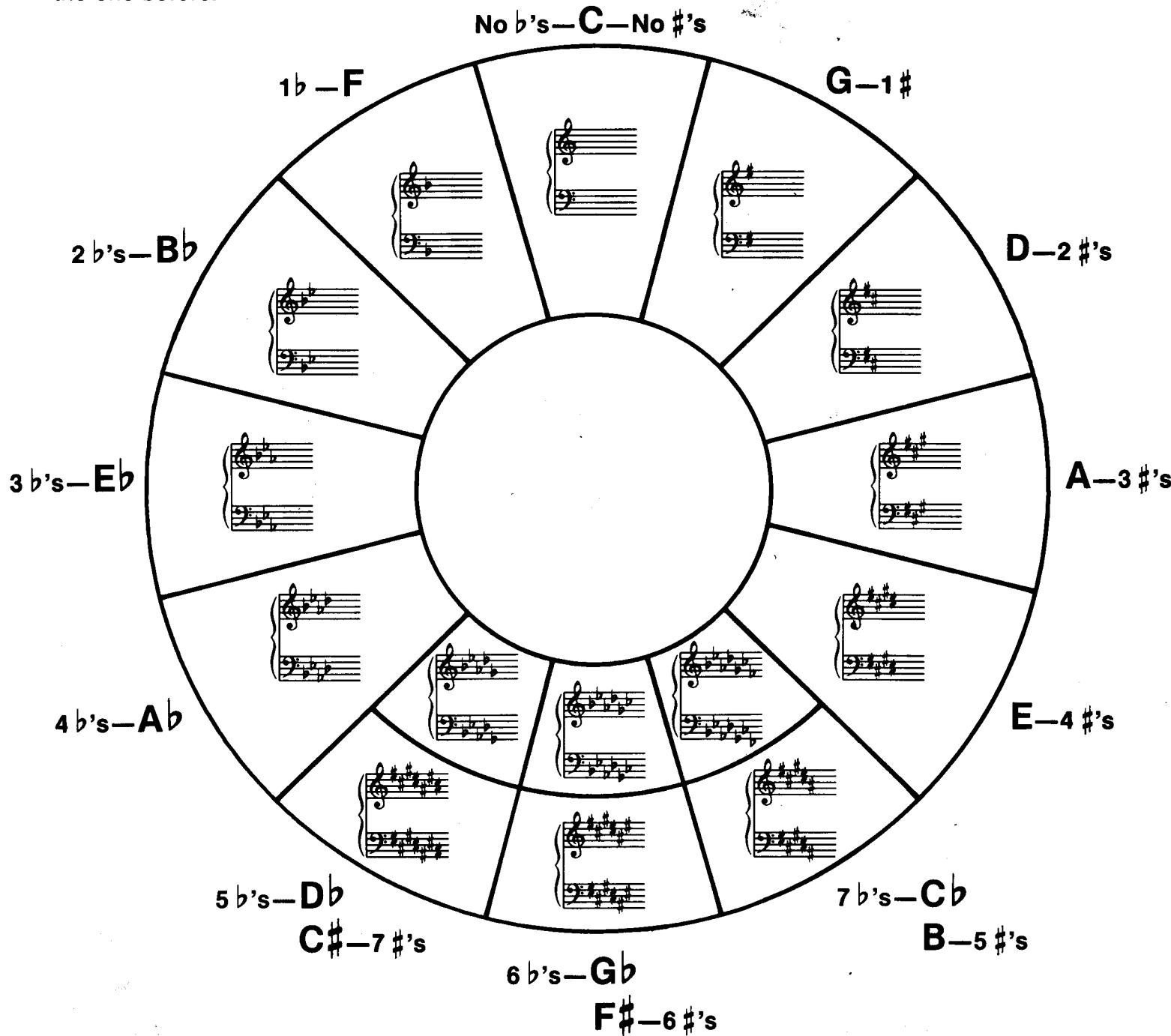
# The Circle of 5ths—Major Keys

The CIRCLE OF FIFTHS is a useful tool for memorizing the order of sharp or flat keys, as well as the order in which the sharps or flats occur within the key signatures.

The circle is easy to memorize. Starting with F (the first sharp that occurs in any key signature containing sharps) and moving CLOCKWISE, the keys on the circle can be learned by saying "Fat Cats Go Down Alleys, Eating Bread." The keys COUNTERCLOCKWISE beginning with B (the first flat that occurs in any key signature containing flats) are easily learned by spelling "B E A D," then finishing with "G C F."

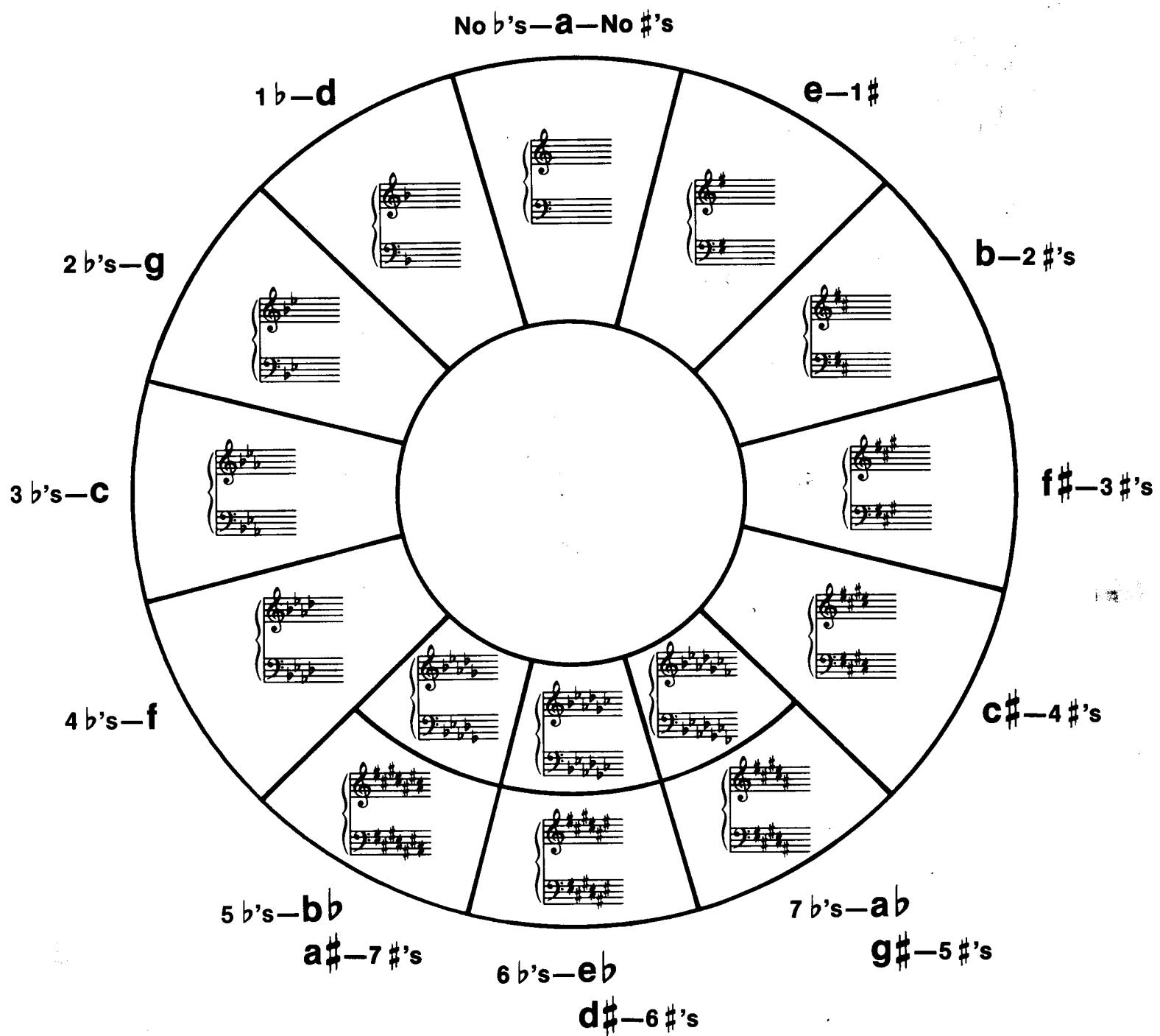
There are TWELVE different MAJOR keys, but three of them have 2 different names. Notice the bottom 3 keys of the circle.  $D_b$  Major may also be called  $C^\#$  Major.  $G_b$  may be called  $F^\#$ , and  $C_b$  may be called B. (These keys also have 2 names on the keyboard.) Keys that have 2 names are called ENHARMONIC KEYS.

Beginning with the key of C MAJOR at the top of the circle, and moving CLOCKWISE, each new key has one more sharp than the one before. Moving COUNTERCLOCKWISE, each key has one more flat than the one before.



# The Circle of 5ths—Minor Keys

There are also TWELVE different MINOR keys, 3 of which have 2 different names. The names of the keys around the circle are in the same order as those for the MAJOR keys, except we find "a" located at the top of the circle. (Small letters are used to indicate the names of the minor keys.) Each MINOR key is the relative of the MAJOR key found in the same position around the circle on the previous page.



# Major Scales and Primary Chords

## C Major & Sharp Keys

**C MAJOR (No #'s, no b's)**

**RH (8va)**

C 5   F 5 3   C 5 3   G7 5 4   C 5 3  
5 3 1   3 1   1 1   1 1   1 1  
I   IV   I   V7   I

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

**G MAJOR (One sharp: F#)**

**RH (8va)**

G 5 3   C 5 3   G 5 3   D7 5 4   G 5 3  
3 1   3 1   1 1   1 1   1 1  
I   IV   I   V7   I

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

**D MAJOR (Two sharps: F# & C#)**

**RH (8va)**

D 5 3   G 5 3   D 5 3   A7 5 4   D 5 3  
3 1   3 1   1 1   1 1   1 1  
I   IV   I   V7   I

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

**A MAJOR (Three sharps: F#, C# & G#)**

**RH (8va)**

A 5 3   D 5 3   A 5 3   E7 5 4   A 5 3  
3 1   3 1   1 1   1 1   1 1  
I   IV   I   V7   I

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

**E MAJOR (Four sharps: F#, C#, G# & D#)**

**RH (8va)**

E 4 2   A 5 3   E 4 2   B7 4 3   E 4 2  
1 1   1 1   1 1   1 1   1 1  
I   IV   I   V7   I

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

**B MAJOR (Five sharps: F#, C#, G#, D# & A#)**

**RH (8va)**

B 4 2   E 5 3   B 4 2   F#7 4 3   B 4 2  
1 1   1 1   1 1   1 1   1 1  
I   IV   I   V7   I

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

When playing popular sheet music, you may occasionally find chord symbols different from those you've already learned. If any chord symbol contains a 6, cross out the 6. Example: for C6, use simply C major. If a chord symbol has a number

*(continued on next page)*

# Major Scales and Primary Chords

## Flat Keys

F MAJOR (One flat: B $\flat$ )

RH (8va)

B $\flat$  MAJOR (Two flats: B $\flat$  & E $\flat$ )

RH (8va)

E $\flat$  MAJOR (Three flats: B $\flat$ , E $\flat$  & A $\flat$ )

RH (8va)

A $\flat$  MAJOR (Four flats: B $\flat$ , E $\flat$ , A $\flat$  & D $\flat$ )

RH (8va)

D $\flat$  MAJOR (Five flats: B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$  & G $\flat$ )

RH (8va)

G $\flat$  MAJOR (Six flats: B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ , & C $\flat$ )

RH (8va)

greater than a 7, substitute a 7. Example: for C9, C11, or C13, use C7. For any diminished or augmented chord, use the augmented or diminished triad. This will take care of most of the situations you are likely to encounter.

F	B $\flat$	F	C7	F
5	5	5	5	5
3	3	3	4	3
1	1	1	1	1
I	IV	I	V7	I

B $\flat$	E $\flat$	B $\flat$	F7	B $\flat$
4	5	4	4	4
2	3	2	3	2
1	1	1	1	1
I	IV	I	V7	I

E $\flat$	A $\flat$	E $\flat$	B $\flat$ 7	E $\flat$
4	5	4	4	4
2	3	2	3	2
1	1	1	1	1
I	IV	I	V7	I

A $\flat$	D $\flat$	A $\flat$	E $\flat$ 7	A $\flat$
4	5	4	4	4
2	3	2	3	2
1	1	1	1	1
I	IV	I	V7	I

D $\flat$	G $\flat$	D $\flat$	A $\flat$ 7	D $\flat$
4	5	4	4	4
2	3	2	3	2
1	1	1	1	1
I	IV	I	V7	I

G $\flat$	C $\flat$	G $\flat$	D $\flat$ 7	G $\flat$
4	5	4	4	4
2	3	2	3	2
1	1	1	1	1
I	IV	I	V7	I

# Harmonic Minor Scales and Primary Chords

## A Minor & Sharp Keys

**A MINOR**, Relative of C Major, (No #'s, no b's)

RH (8va)

Am    Dm    Am    E7    Am

5    5    5    5    5  
3    3    3    4    3  
1    1    1    1    1  
1    2    3    2    3  
1    2    3    4    5  
1    3    1    2    3  
5    5    5    5    5  
i    iv    i    V7    i

**E MINOR**, Relative of G Major, (One sharp: F#)

RH (8va)

Em    Am    Em    B7    Em

4    5    4    4    4  
2    3    2    3    2  
1    1    1    1    1  
1    2    3    2    3  
1    2    3    4    5  
1    3    2    3    5  
5    5    5    5    5  
i    iv    i    V7    i

**B MINOR**, Relative of D Major, (Two sharps: F# & C#)

RH (8va)

Bm    Em    Bm    F#7    Bm

4    5    4    4    4  
2    3    2    3    2  
1    1    1    1    1  
1    2    3    2    3  
1    2    3    5    5  
1    3    2    3    5  
5    5    5    5    5  
i    iv    i    V7    i

**F# MINOR**, Relative of A Major, (Three sharps: F#, C# & G#)

RH (8va)

F#m    Bm    F#m    C#7    F#m

4    5    4    4    4  
2    3    2    3    2  
1    1    1    1    1  
1    2    3    2    3  
1    2    3    5    5  
1    3    2    3    5  
5    5    5    5    5  
i    iv    i    V7    i

**C# MINOR**, Relative of E Major, (Four sharps: F#, C#, G# & D#)

RH (8va)

C#m    F#m    C#m    G#7    C#m

4    5    4    4    4  
2    3    2    3    2  
1    1    1    1    1  
1    2    3    2    3  
1    2    3    5    5  
1    3    2    3    5  
5    5    5    5    5  
i    iv    i    V7    i

**G# MINOR**, Relative of B Major, (Five sharps: F#, C#, G#, D# & A#)

RH (8va)

G#m    C#m    G#m    D#7    G#m

4    5    4    4    4  
2    3    2    3    2  
1    1    1    1    1  
1    2    3    2    3  
1    2    3    5    5  
1    3    2    3    5  
5    5    5    5    5  
i    iv    i    V7    i

# Harmonic Minor Scales and Primary Chords

## Flat Keys

D MINOR, Relative of F Major, (One flat: B $\flat$ )

RH (8va)

Dm 4 2 1  
Gm 5 3 1  
Dm 4 2 1  
A7 4 3 1  
Dm 5 3 1

i iv i V<sup>7</sup> i

G MINOR, Relative of B $\flat$  Major, (Two flats: B $\flat$  & E $\flat$ )

RH (8va)

Gm 4 2 1  
Cm 5 3 1  
Gm 4 2 1  
D7 4 3 1  
Gm 4 2 1

i iv i V<sup>7</sup> i

C MINOR, Relative of E $\flat$  Major, (Three flats: B $\flat$ , E $\flat$ , & A $\flat$ )

RH (8va)

Cm 4 2 1  
Fm 5 3 1  
Cm 4 2 1  
G7 4 3 1  
Cm 4 2 1

i iv i V<sup>7</sup> i

F MINOR, Relative of A $\flat$  Major, (Four flats: B $\flat$ , E $\flat$ , A $\flat$  & D $\flat$ )

RH (8va)

Fm 4 2 1  
Bbm 5 3 1  
Fm 4 2 1  
C7 4 3 1  
Fm 4 2 1

i iv i V<sup>7</sup> i

B $\flat$  MINOR, Relative of D $\flat$  Major, (Five flats: B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$  & G $\flat$ )

RH (8va)

Bbm 4 2 1  
Ebm 5 3 1  
Bbm 4 2 1  
F7 4 3 1  
Bbm 4 2 1

i iv i V<sup>7</sup> i

E $\flat$  MINOR, Relative of G $\flat$  Major, (Six flats: B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$  & C $\flat$ )

RH (8va)

Ebm 4 2 1  
Abm 5 3 1  
Ebm 4 2 1  
Bbm7 4 3 1  
Ebm 4 2 1

i iv i V<sup>7</sup> i

Use these charts to form chords in any key!

## Chord Chart

ANY KEY		
<b>MAJOR</b>		
ROOT	3rd	5th
<b>MINOR</b>		
ROOT	3rd lowered $\frac{1}{2}$ step	5th
<b>DIMINISHED</b>		
ROOT	3rd lowered $\frac{1}{2}$ step	5th lowered $\frac{1}{2}$ step
<b>AUGMENTED</b>		
ROOT	3rd	5th raised $\frac{1}{2}$ step
<b>DOMINANT 7th</b> (3rd or 5th may be omitted)		
ROOT	3rd	5th lowered $\frac{1}{2}$ step
7th		

## Major Scale Chart

ROOT	2nd	3rd	4th	5th	6th	7th	8th
A♭	B♭	C	D♭	E♭	F	G	A♭
A	B	C♯	D	E	F♯	G♯	A
B♭	C	D	E♭	F	G	A	B♭
B	C♯	D♯	E	F♯	G♯	A♯	B
C♭	D♭	E♭	F♭	G♭	A♭	B♭	C♭
C	D	E	F	G	A	B	C
C♯	D♯	E♯	F♯	G♯	A♯	B♯	C♯
D♭	E♭	F	G♭	A♭	B♭	C	D♭
D	E	F♯	G	A	B	C♯	D
E♭	F	G	A♭	B♭	C	D	E♭
E	F♯	G♯	A	B	C♯	D♯	E
F	G	A	B♭	C	D	E	F
F♯	G♯	A♯	B	C♯	D♯	E♯	F♯
G♭	A♭	B♭	C♭	D♭	E♭	F	G♭
G	A	B	C	D	E	F♯	G

### HOW TO USE THE CHARTS

All chords are formed by combining certain tones of the major scale according to definite rules. For example, any MAJOR CHORD is formed by combining the ROOT, 3rd & 5th tones of the MAJOR SCALE of the same name. The chord may, of course, be inverted by moving the root to the top: 3rd, 5th, ROOT, and again by moving the 3rd to the top: 5th, ROOT, 3rd.

The construction of some chords involves lowering or raising one or more tones  $\frac{1}{2}$  step. For example, to form the C DIMINISHED CHORD, look up DIMINISHED in the CHORD CHART on the left, above. Note that the diminished chord consists of a ROOT, a 3rd lowered  $\frac{1}{2}$  step, and a 5th lowered  $\frac{1}{2}$  step. Look up the C MAJOR SCALE in the chart on the right, above. Note that the ROOT is C, the 3rd is E, and the 5th is G. Since the 3rd and 5th must be lowered, make each of these FLAT (play the next key to the left, black or white); thus the C DIMINISHED CHORD is C E♭ G♭. The chord may be inverted, of course.

# Dictionary of Musical Terms

Accelerando . . . . .	gradually increasing in speed
Accent sign (>) . . . . .	play with special emphasis
Adagio . . . . .	slow
Allargando . . . . .	becoming slower and broader
Allegro . . . . .	quickly, happily, fast
Andante . . . . .	moving along (walking speed)
A tempo . . . . .	resume original speed
Cantabile . . . . .	in singing style
Coda . . . . .	an added ending
Coda sign (⊕) . . . . .	indication to proceed to CODA
Common time (C) . . . . .	same as 4/4 time
Contrary motion . . . . .	hands moving in opposite directions
Crescendo (—→) . . . . .	gradually louder
Da Capo al Fine . . . . .	Repeat from the beginning to the word "Fine"
Decrescendo . . . . .	gradually softer (same as "diminuendo")
Dal Segno al Fine . . . . .	Repeat from the sign % to the word "Fine"
Diminuendo (—>) . . . . .	gradually softer
Dolce . . . . .	sweetly
Double flat (bb) . . . . .	lowers a flatted note ½ step, or a natural note one whole step
Double sharp (x) . . . . .	raises a sharped note ½ step, or a natural note one whole step
Espressivo . . . . .	expressively
Fermata (︵) . . . . .	hold the note or notes under the sign longer
Fine . . . . .	the end
Forte (f) . . . . .	loud
Fortissimo (ff) . . . . .	very loud
Grazioso . . . . .	gracefully
Interval . . . . .	the distance from one note to the next
Largo . . . . .	very slow
Legato . . . . .	smoothly connected
Loco . . . . .	as written (not 8va)
Maestoso . . . . .	majestically
Mezzo Forte . . . . .	moderately loud
Mezzo Piano . . . . .	moderately soft
Moderato . . . . .	a moderate speed
Molto . . . . .	much, very
Morendo . . . . .	dying away
Octave sign (8va) . . . . .	play 8 scale tones (one octave) higher when the sign is above the notes; 8 scale tones lower when the sign is below the notes.
Pianissimo (pp) . . . . .	very soft
Piano (p) . . . . .	soft
Piú mosso . . . . .	faster
Poco . . . . .	little, small
Poco a poco . . . . .	little by little
Prestissimo . . . . .	very fast
Presto . . . . .	fast
Repeat sign (    ) . . . . .	repeat from the beginning, or from
Risoluto . . . . .	resolutely
Ritardando . . . . .	slowing
Scherzo . . . . .	a musical joke
Segue . . . . .	continue
Sforzando . . . . .	forcing; suddenly loud on one note or chord
Simile . . . . .	continue in the same manner
Staccato . . . . .	short, detached notes
Tempo . . . . .	rate of speed
Tenuto (—) . . . . .	hold for full value; emphasize slightly
Tetrachord . . . . .	4 tones having a pattern of whole step—whole step—half step

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