

WILLARD A. PALMER

MORTON MANUS

AMANDA VICK LETHCO

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Alfred's Basic Adult Piano Course is designed for the adult beginner who wishes to learn the piano by playing chords quickly. The course has a number of features that make it particularly successful in achieving this goal. It progresses very smoothly, with no gaps that cause the skipping of hard sections. In addition, it teaches chords for both hands. Because of this, the pieces in Alfred's Basic are more musical and make playing a richer, more rewarding experience.

Also taught is the understanding of how chords are formed. Instead of memorizing chords

students learn how to derive them regardless of what key they are playing in. Finally, the choice of song material is outstanding, with some popular and familiar favorites mixed with tuneful originals, all adding to the fun and enjoyment of making music.

The student is encouraged to use the compact disc recording or the General MIDI disk Playing along with these recordings is not only enjoyable, but is invaluable for reinforcing musical concepts such as rhythm, dynamics and phrasing.



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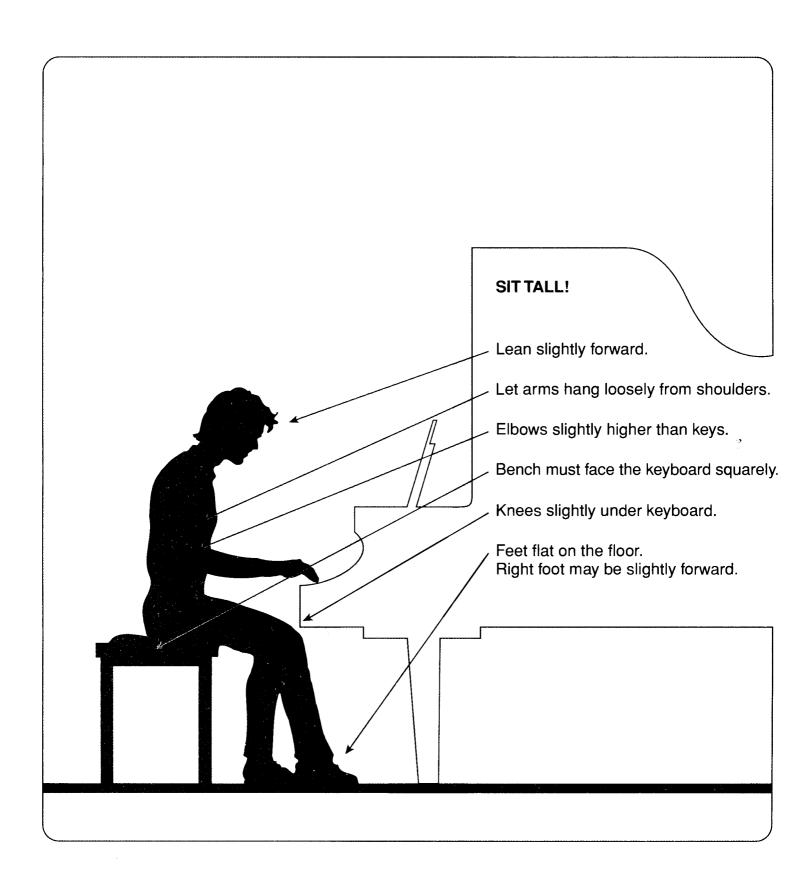
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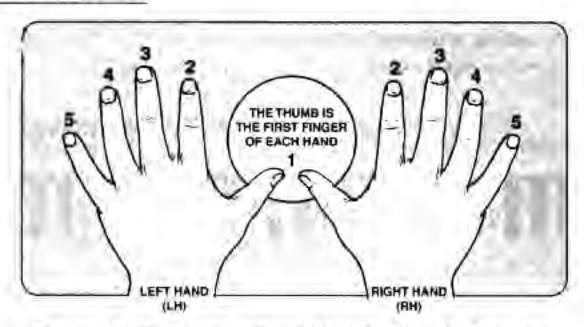
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How to Sit at the Piano



Finger Numbers



Response to reading finger numbers should be automatic. Before you begin to play, practice moving each finger as you say its number aloud.

Piano Tones

When you play a key, a hammer inside your piano touches a string to make a tone.

When you drop into a key with a LITTLE weight, you make a SOFT tone.

String

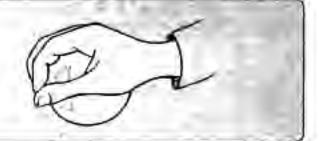
When you use MORE weight, you make a LOUDER tone.

Hammer

Curve your fingers when you play!

Pretend you have a bubble in your hand.

Hold the bubble gently, so it doesn't break!



- 1. Play any white key with the 3rd finger of either hand, softly,
- 2. See how many times you can repeat the same key, making each tone a little louder,

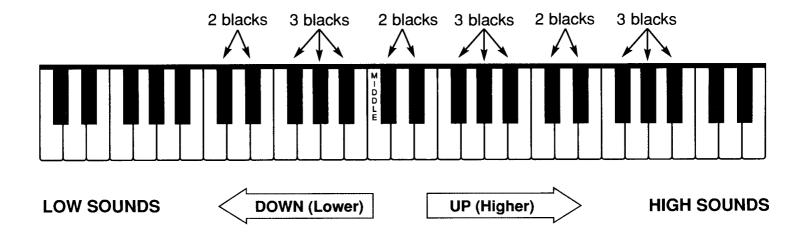
Before you play any key, you should always decide how soft or loud you want it to sound.

For the first pieces in this book, play with a MODERATELY LOUD tone.

The Keyboard

The keyboard is made up of white keys and black keys.

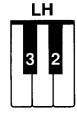
The black keys are in groups of twos and threes.



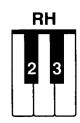
On the keyboard, DOWN is to the LEFT, and UP is to the RIGHT.

As you move LEFT, the tones sound LOWER. As you move RIGHT, the tones sound HIGHER.

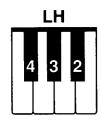
Play the 2-BLACK-KEY groups!



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



Play the 3-BLACK-KEY groups!



- 3. Using LH 2 3 4, begin at the middle and play all the 3-black-key groups going

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



Name That Key!

Piano keys are named for the first seven letters of the alphabet, beginning with A.

Each white key is recognized by its position in or next to a black-key group!

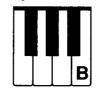
For example: A's are found between the TOP TWO KEYS of each 3-BLACK-KEY GROUP.

Play the following. Use LH 3 for keys below the middle of the keyboard. Use RH 3 for keys above the middle of the keyboard. Say the name of each key aloud as you play!

> Play all the A's on your piano.



Play all the **B**'s.



Play all the C's.



Play all the **D**'s.



Play all the **E**'s.



Play all the \mathbf{F} 's.



Play all the **G**'s.



You can now name every white key on your piano! The key names are A B C D E F G, used over and over!

ABCDEFGABCDEFGABCDEFGABCDEFGABCDEFGABCDE

The lowest key on your piano is A.

The C nearest the middle of the piano is called MIDDLE C.

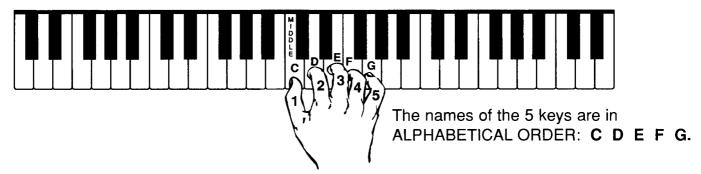
Going **UP** the keyboard, the notes sound **HIGHER and HIGHER!**

Play and name every white key beginning with bottom A. Use LH 3 for keys below middle C, and RH 3 for keys above middle C.

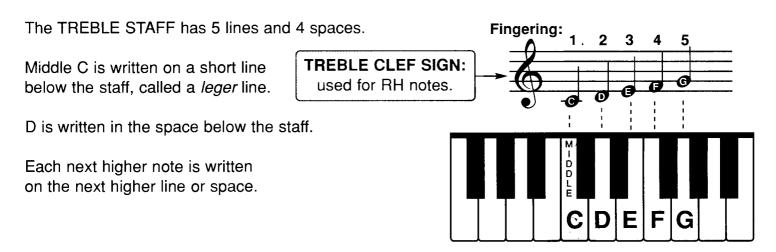
You are now ready to begin ADULT THEORY BOOK 1 and ADULT FLASHCARDS.

Right Hand C Position

Place the RH on the keyboard so that the **1st FINGER** falls on **MIDDLE C.** Let the remaining 4 fingers fall naturally on the next 4 white keys. Keep the fingers curved and relaxed.

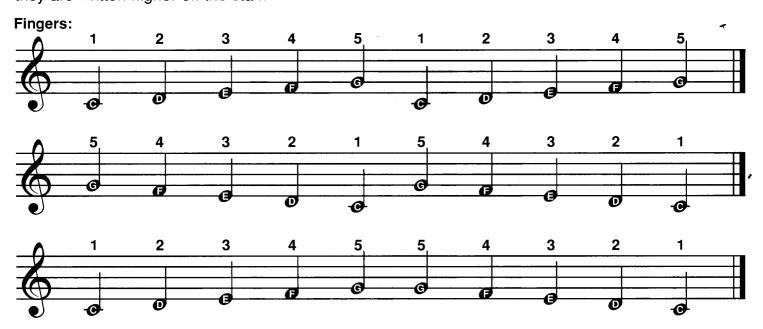


Notes for this position are written on the TREBLE STAFF.



RIGHT HAND WARM-UP 400 *

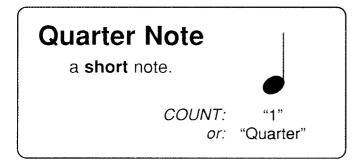
Play the following *WARM-UP*. Say the name of each note aloud as you play. Repeat until you can play smoothly and evenly. As the notes go higher on the keyboard, they are written higher on the staff!

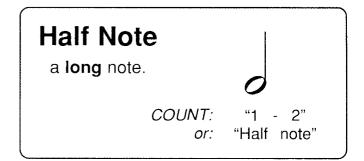


^{* •} This symbol indicates the track number of the selection on the CD and cassette tape. See the General MIDI (GM) disk sleeve for the GM track numbers.

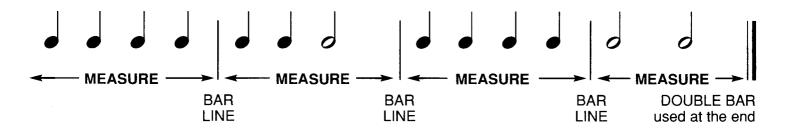
Quarter Notes & Half Notes

Music is made up of **short** tones and **long** tones. We write these tones in **notes**, and we measure their lengths by **counting**. The combining of notes into patterns is called RHYTHM.



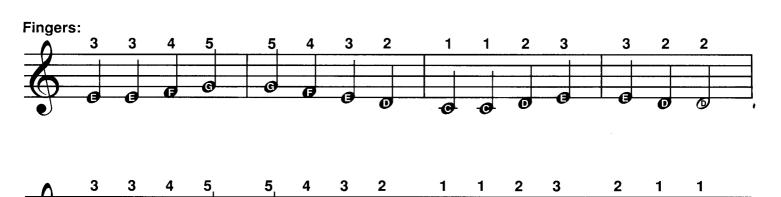


Clap (or tap) the following rhythm. Clap ONCE for each note, counting aloud. Notice how the BAR LINES divide the music into MEASURES of equal duration.



ODE TO JOY (Theme from Beethoven's 9th Symphony)

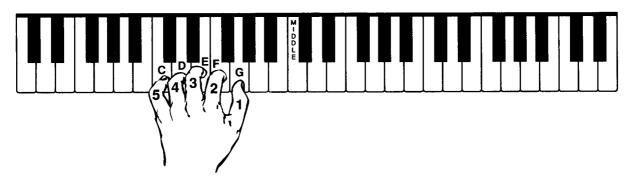
- 1. Clap (or tap) the rhythm evenly, counting aloud.
- 2. Play & sing (or say) the finger numbers.
- 3. Play & count.
- 4. Play & sing (or say) the note names.



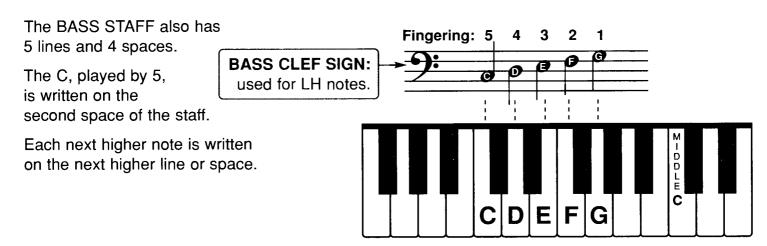
You are now ready to begin ADULT SIGHT READING BOOK 1.

Left Hand C Position

Place the LH on the keyboard so that the **5th FINGER** falls on the **C BELOW** (to the left of) **MIDDLE C.** Let the remaining fingers fall naturally on the next 4 white keys. Keep the fingers curved and relaxed.

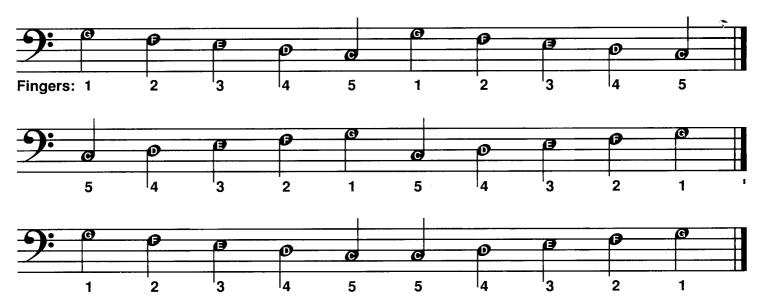


Notes for this position are written on the BASS STAFF.



LEFT HAND WARM-UP

Play the following *WARM-UP*. Say the name of each note aloud as you play. Repeat until you can play smoothly and evenly.



When notes are BELOW the MIDDLE LINE of the staff, the stems usually point UP. When notes are ON or ABOVE the MIDDLE LINE, the stems usually point DOWN.

2

The Whole Note

Whole Note

a very long note.

O

COUNT: "1 - 2 - 3 - 4"

or: "Whole note hold down"

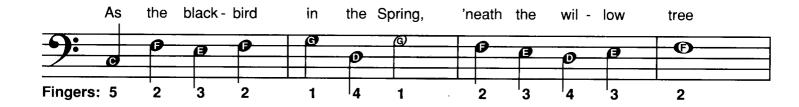
Clap (or tap) the following rhythm. Clap ONCE for each note, counting aloud.

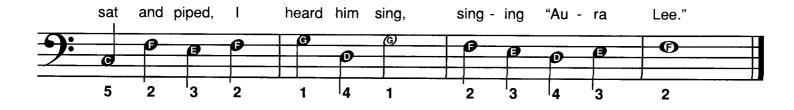


AURA LEE

This melody was made into a popular song, "LOVE ME TENDER," sung by Elvis Presley.

- 1. Clap (or tap) the rhythm, counting aloud.
- 2. Play & sing (or say) the finger numbers.
- Play & count.
- 4. Play & sing (or say) the note names.



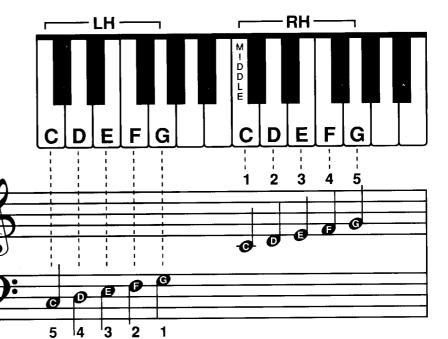


The Grand Staff

The BASS STAFF and TREBLE STAFF, when joined together with a BRACE, make up the **GRAND STAFF**.

Treble Clef

Bass Clef



TIME SIGNATURE

Music has numbers at the beginning called the **TIME SIGNATURE**.

444

means 4 beats to each measure.

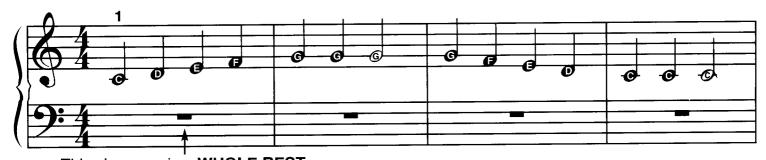
means a **QUARTER NOTE J** gets one beat.

PLAYING ON THE GRAND STAFF (1)

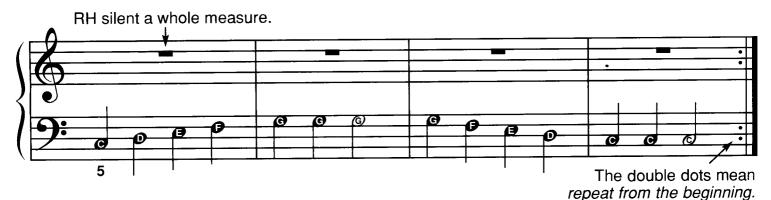
Only the starting finger number for each hand is given.

The following practice procedure is recommended for the rest of the pieces in this book:

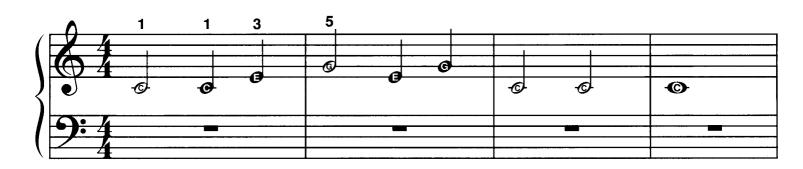
- 1. Clap (or tap) & count.
- 2. Play & count.
- 3. Play & sing the words, if any.

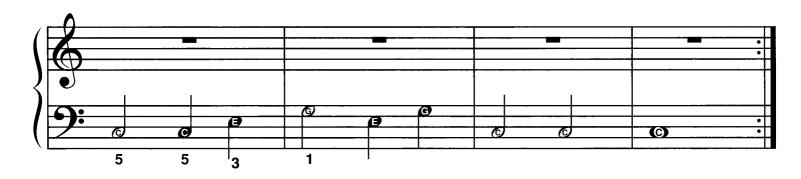


This sign is a WHOLE REST. LH is silent a whole measure!

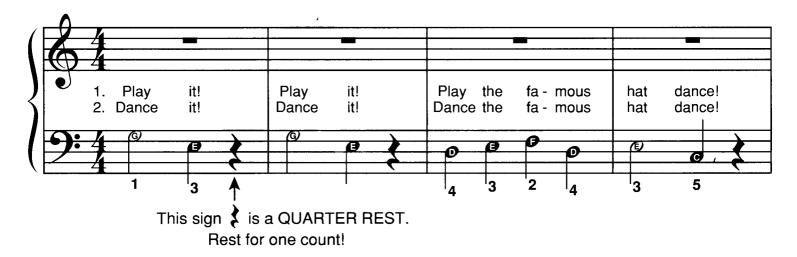


ROCK-ALONG (1)





MEXICAN HAT DANCE



3 2 3 2 1 **©** Play it! Play it! Play it now for me! Dance it! Dance it! lt's such fun to see!

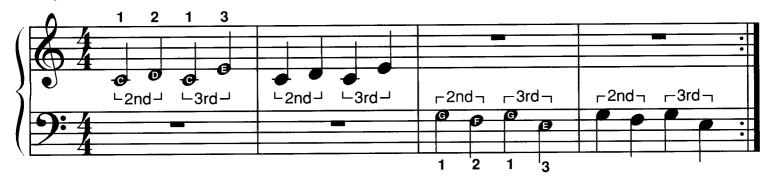
Melodic Intervals

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

Notes played separately make a melody.

We call the intervals between these notes MELODIC INTERVALS.

Play these MELODIC 2nds & 3rds. Listen to the sound of each interval.



The following excerpts contain only repeated notes and MELODIC 2nds & 3rds.

AU CLAIRE DE LA LUNE

DYNAMIC SIGNS

tell how loud or soft to play.

 $m{p}$ (piano) = soft





mf (mezzo forte) = moderately loud



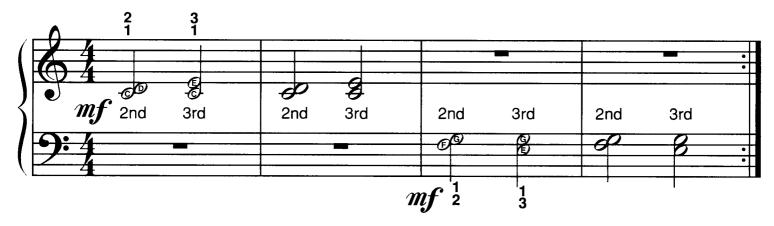


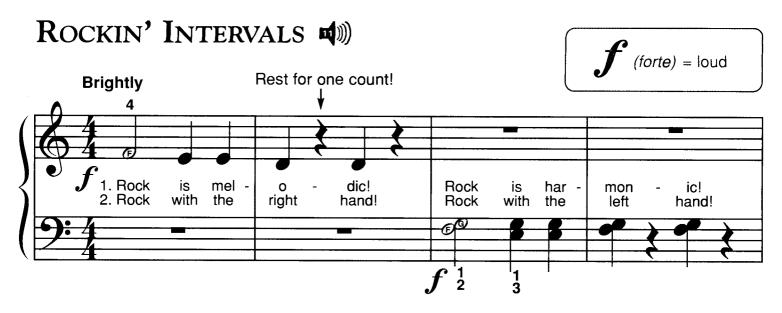
Harmonic Intervals

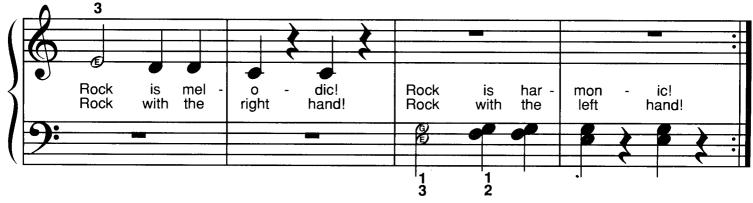
Notes played together make harmony.

We call the intervals between these notes HARMONIC INTERVALS.

Play these HARMONIC 2nds & 3rds. Listen to the sound of each interval.





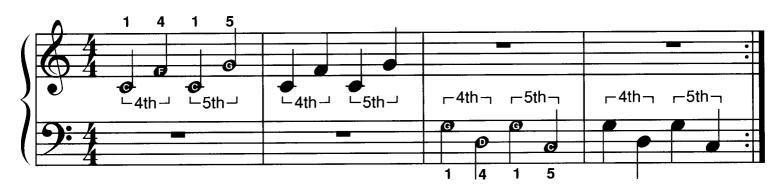


DUET PART: (Student plays 1 octave higher.)



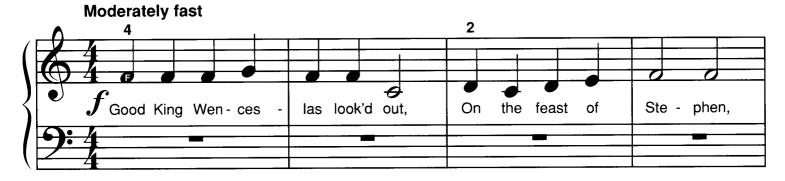
Melodic 4ths & 5ths

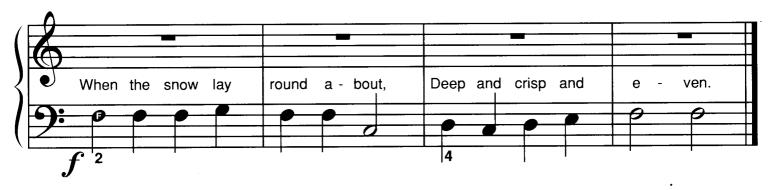
Play these MELODIC 4ths & 5ths. Listen to the sound of each interval.



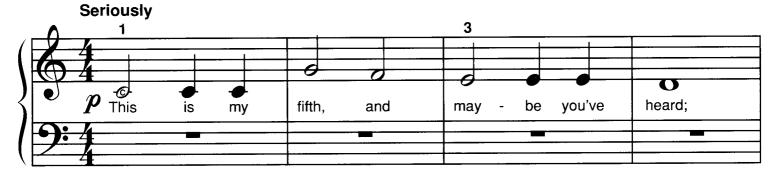
GOOD KING WENCESLAS (1)) Find

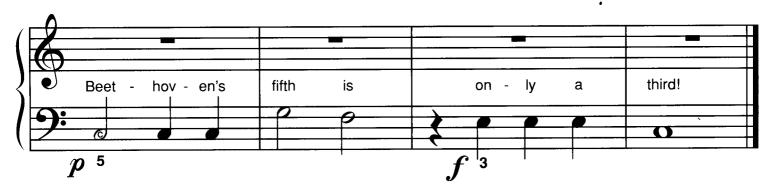
Find the 4ths before you play!





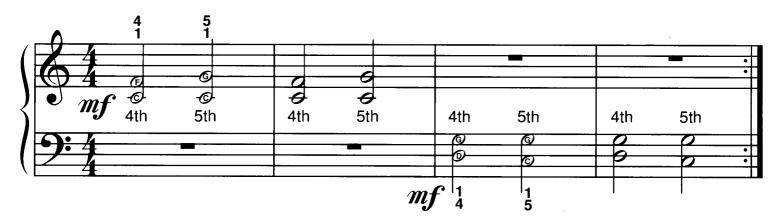
MY FIFTH (1)) Find the 5ths before you play!





Harmonic 4ths & 5ths

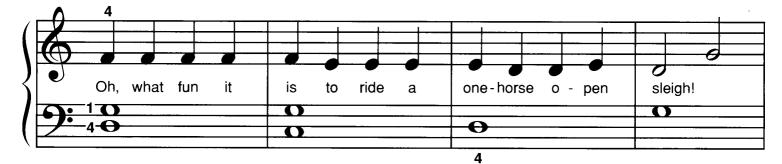
Play these HARMONIC 4ths & 5ths. Listen to the sound of each interval.



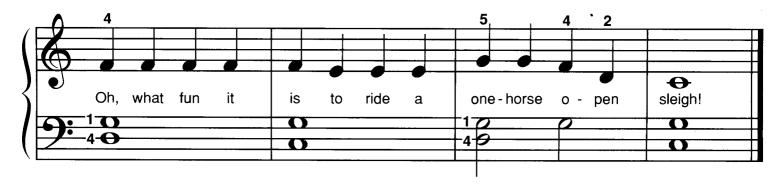
JINGLE BELLS (Before you play: 1. Find all the MELODIC 4ths & 5ths in the RH.

2. Find all the HARMONIC 4ths & 5ths in the LH.





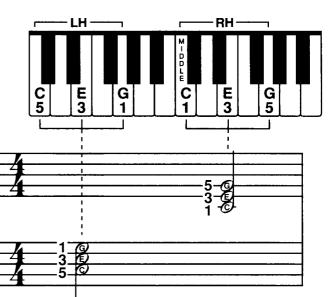




The C Major Chord

A chord is three or more notes played together.

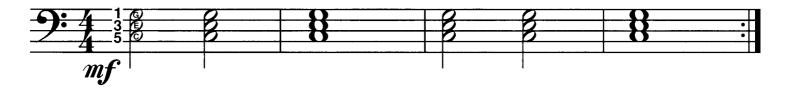
The C MAJOR CHORD is made of three notes: C E G.



Be sure to play all three chord notes exactly together, with fingers nicely curved.

C MAJOR CHORDS for LH

Play & count.

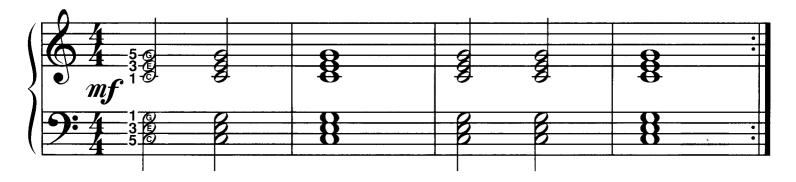


C MAJOR CHORDS for RH

Play & count.



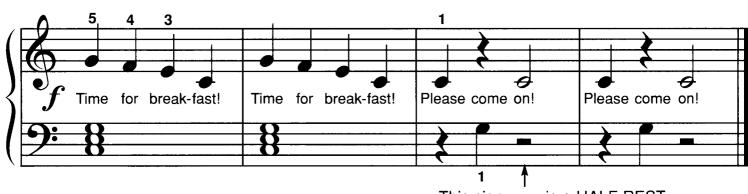
C MAJOR CHORDS for BOTH HANDS



Brother John 🔊

Read by patterns! For RH, think: "C, up a 2nd, up a 2nd, down a 3rd," etc. *Think* the pattern, then *play* it!



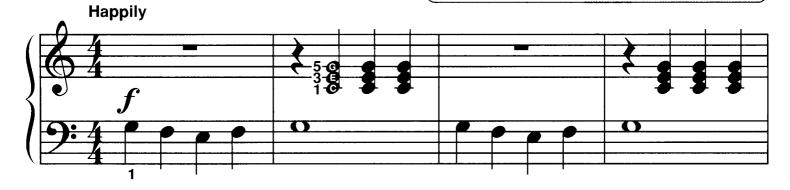


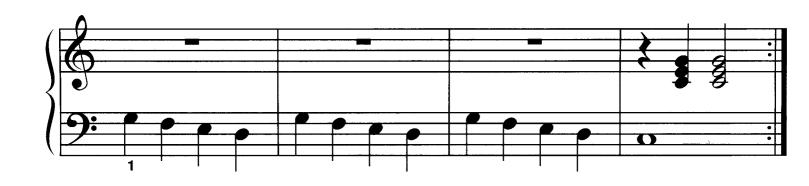
This sign is a HALF REST.

Rest for two counts!

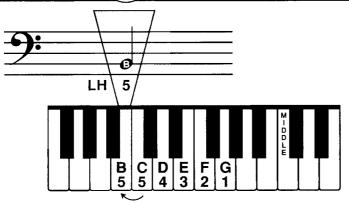
HERE'S A HAPPY SONG!

Read by patterns! For LH, think: "G, down a 2nd, down a 2nd, up a 2nd," etc.





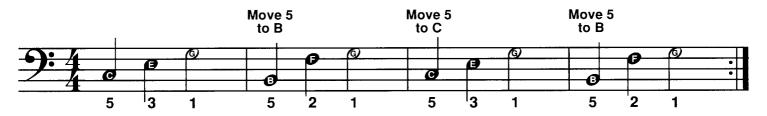
Introducing (B) for Left Hand



TO FIND B:

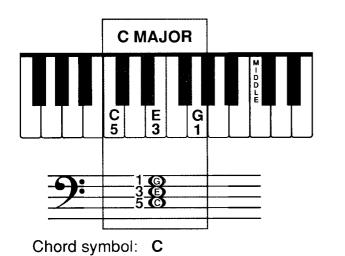
Place the LH in **C POSITION.**Reach finger 5 one white key to the left!

Play slowly. Say the note names as you play.



Two Important Chords

Two frequently used chords are C MAJOR & G7.



G7

B
5

F
G
2

1

5

8

5

8

Chord symbol: **G**⁷

Chord symbols are always used in popular music to identify chord names.

Practice changing from the C chord to the G⁷ chord and back again:

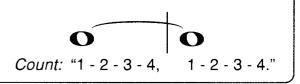
- 1. The 1st finger plays G in both chords.
- 2. The 2nd finger plays F in the G⁷ chord.
- 3. Only the 5th finger moves out of C POSITION (down to B) for G⁷.



TIED NOTES: When notes on the *same* line or space are joined with a curved line, we call them *tied notes*.

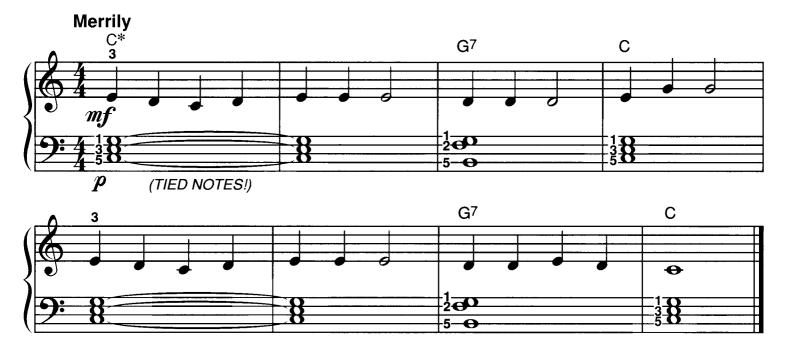
The key is held down for the

COMBINED VALUES OF BOTH NOTES!



MERRILY WE ROLL ALONG

Play the RH & LH separately at first, then together. Practice the RH mf and the LH p. The melody should always be clearly heard above the accompaniment.



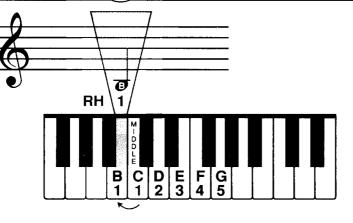
LARGO (from "The New World")

This melody is also known as GOING HOME.



^{*}In most popular sheet music, the chord symbols appear ABOVE the RH melody. The symbol appears ONLY WHEN THE CHORD CHANGES.

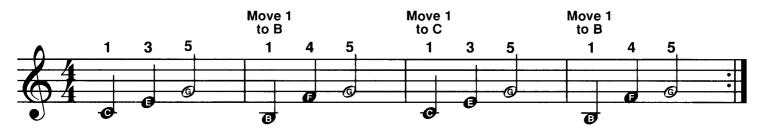
Introducing (B) for Right Hand



TO FIND B:

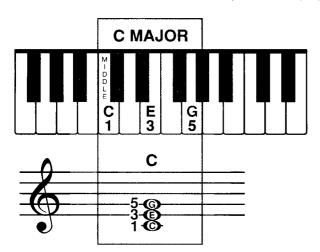
Place the RH in **C POSITION**. Reach finger 1 one white key to the left!

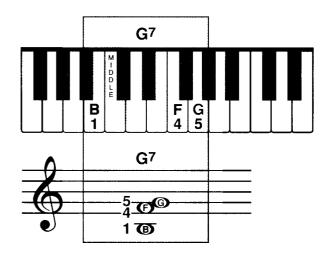
Play slowly. Say the note names as you play.



C & G⁷ Chords for Right Hand

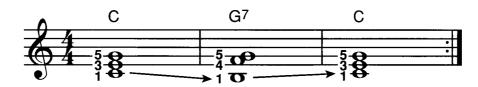
It is very important to be able to play all chords with the RIGHT hand as well as the LEFT. Chords are used in either or both hands in popular and classical music.



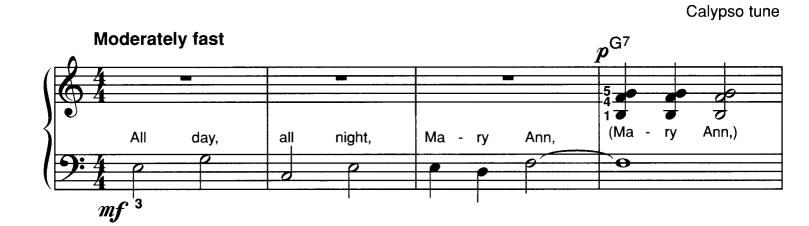


Practice changing from the C chord to the G⁷ chord and back again:

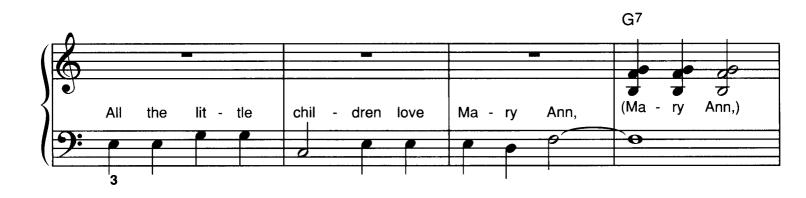
- 1. The 5th finger plays G in both chords.
- 2. The 4th finger plays F in the G⁷ chord.
- 3. Only the 1st finger moves out of C POSITION (down to B) for G⁷.



MARY ANN 🕬









New Time Signature

Dotted Half Note

34

means 3 beats to each measure.

means a **QUARTER NOTE** øgets one beat.

A **DOTTED HALF NOTE** gets 3 counts.

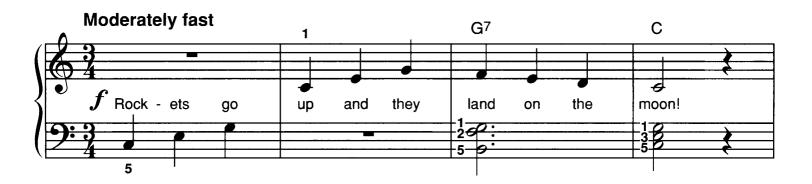
(2 counts for the half note, plus 1 count for the dot!)

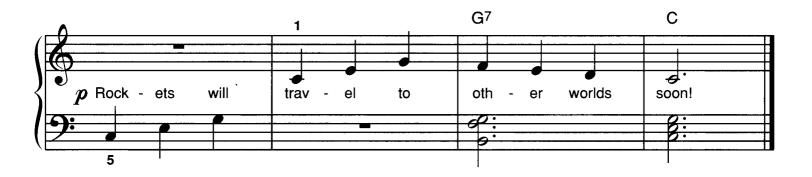
**COUNT: "1 - 2 - 3"

Clap (or tap) the following rhythm.

Clap ONCE for each note, counting aloud.

ROCKETS (1)





IMPORTANT!

Play *ROCKETS* again, playing the second line one octave (8 notes) higher. The rests at the end of the first line give you time to move your hands to the new position! Play *ROCKETS* one more time, now with the first line one octave higher than written, and the second line two octaves higher.

This is excellent training in moving freely over the keyboard!

Slurs & Legato Playing

A **SLUR** is a curved line over or under notes on *different* lines or spaces.

SLURS mean play LEGATO (smoothly connected).

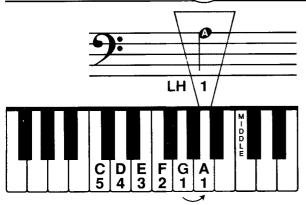
Slurs often divide the music into PHRASES.

A PHRASE is a musical thought or sentence.

WHAT CAN I SHARE?



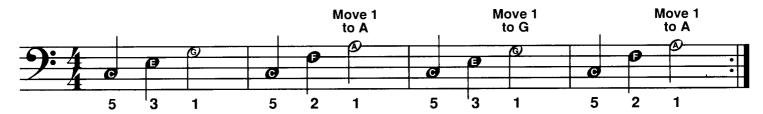
Introducing (A) for Left Hand



TO FIND A:

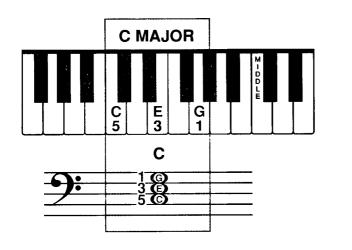
Place the LH in **C POSITION.**Reach finger 1 one white key to the right!

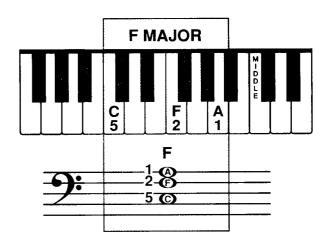
Play slowly. Say the note names as you play.



Introducing the F Major Chord

The C MAJOR chord is frequently followed by the F MAJOR chord, and vice-versa.





Practice changing from the C chord to the F chord and back again:

- 1. The 5th finger plays C in both chords.
- 2. The 2nd finger plays F in the F chord.
- 3. Only the 1st finger moves out of C POSITION (up to A) for the F chord.



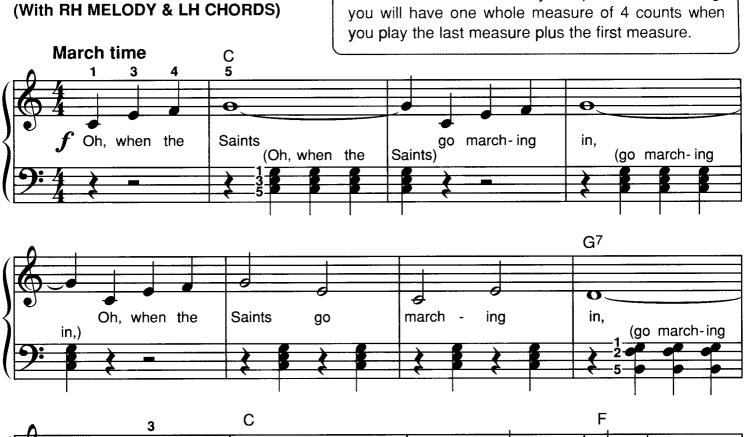
Warm-Up using C, G⁷ & F Chords

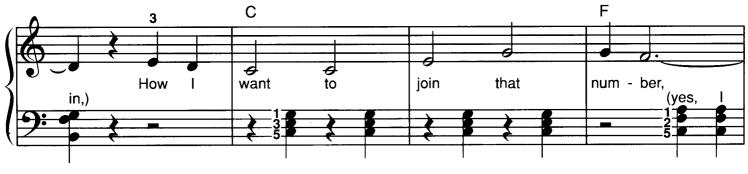
Practice SLOWLY at first, then gradually increase speed.

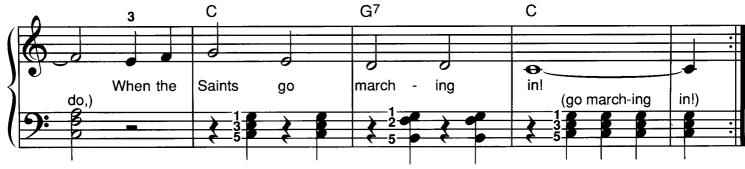


When the Saints Go Marching In

an *incomplete measure*. The first measure of this piece has only 3 counts. The missing count is found in the last measure! When you repeat the whole song, you will have one whole measure of 4 counts when you play the last measure plus the first measure.

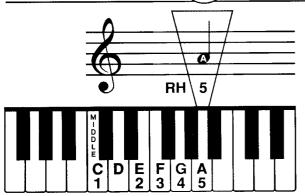






You are now ready to begin ADULT SACRED BOOK 1.

Introducing (A) for Right Hand



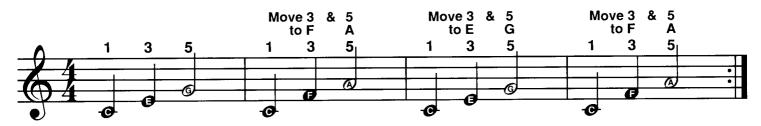
TO FIND A:

Place the RH in C POSITION.

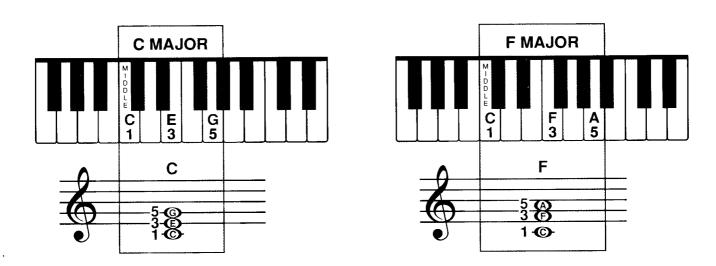
Leave 1 on C.

Shift all other fingers one white key to the right!

Play slowly. Say the note names as you play.



C & F Chords for Right Hand

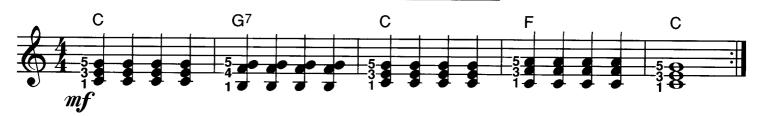


Practice changing from the C chord to the F chord and back again:

- 1. The 1st finger plays C in both chords.
- 2. The 3rd finger moves up to F and the 5th finger moves up to A for the F chord.



Warm-Up using C, G⁷ & F Chords



WHEN THE SAINTS GO MARCHING IN

(With LH MELODY & RH CHORDS)



After you have learned both versions of WHEN THE SAINTS GO MARCHING IN, you will find it very effective to play page 27 followed immediately by page 29. Instead of playing the piece one way and repeating, you will be playing the melody first in the RH, then in the LH!

You are now ready to begin ADULT CHRISTMAS BOOK 1.

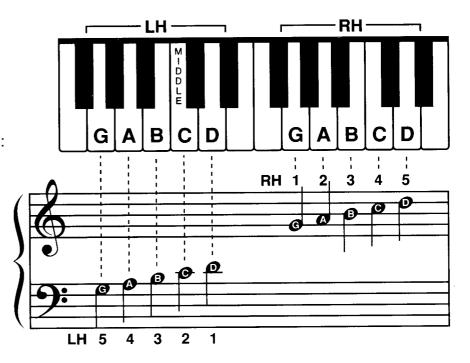
G Position

Until now you have played only in the C POSITION.

Now you will move to the G POSITION:

RH 1 on the G above middle C.

LH 5 on the G below middle C.



Play and say the note names. Be sure to do this SEVERAL TIMES!

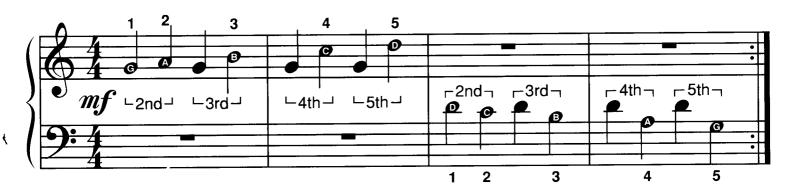




Intervals in G Position

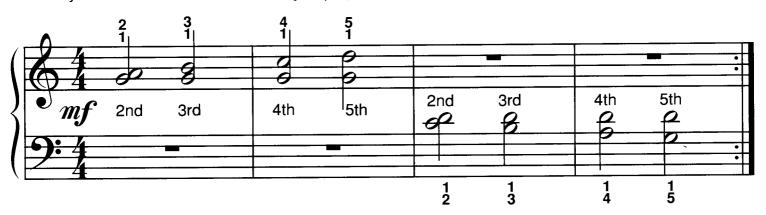
1. MELODIC INTERVALS

Say the name of each interval as you play.



2. HARMONIC INTERVALS

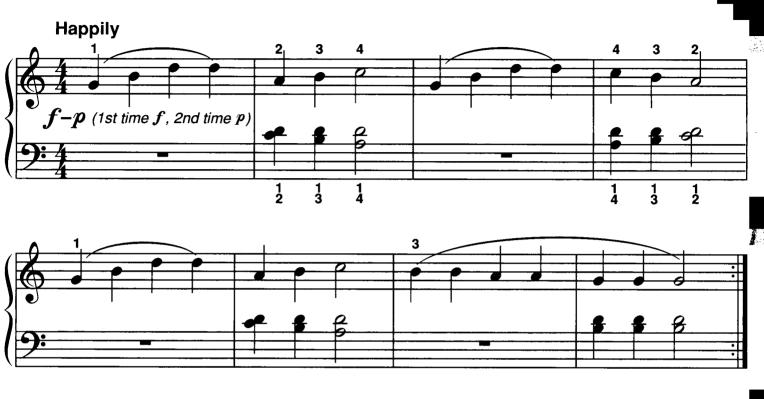
Say the name of each interval as you play.



one octave (8 notes) lower.

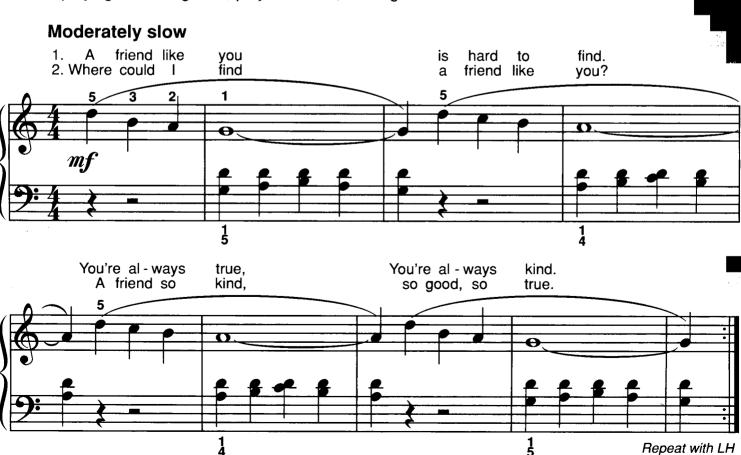
LOVE SOMEBODY! 40

Before playing hands together, play LH alone, naming each harmonic interval!



A FRIEND LIKE YOU

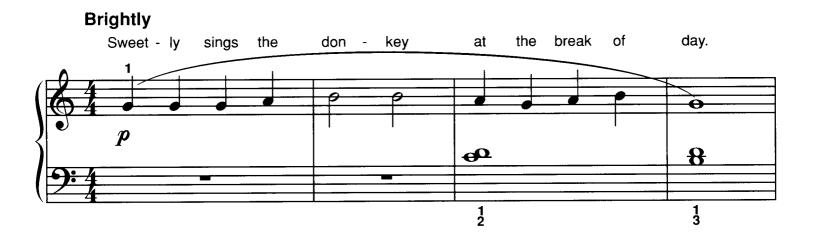
Before playing hands together, play LH alone, naming each harmonic interval!

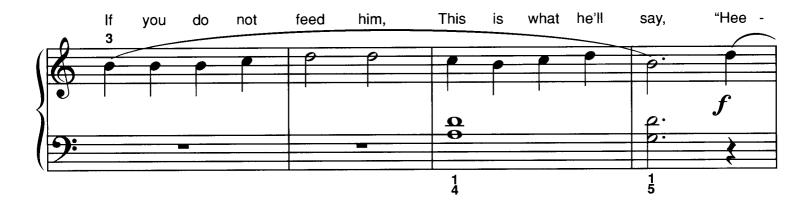


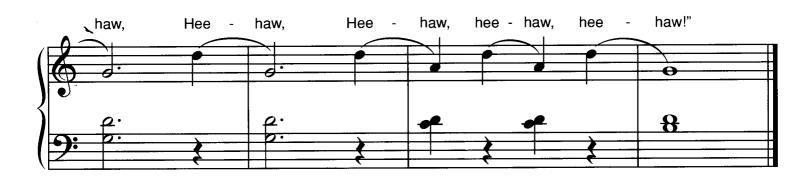
THE DONKEY

G POSITION

Before playing hands together, play LH alone, naming each harmonic interval.







THE DONKEY may be played as a round for two to four pianos.

The second piano begins after the first has played 4 measures.

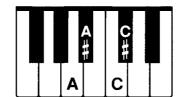
The third begins after the second has played 4 measures, etc.

Play 4 times.

The Sharp Sign



The **SHARP SIGN** before a note means play the next key to the RIGHT, whether black or white!



When a SHARP (#) appears before a note, it applies to that note for the rest of the measure!

Circle the notes that are SHARP:

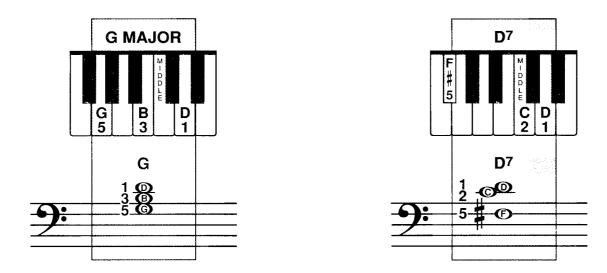


Money Can't Buy Ev'rything!



You are now ready to begin GREATEST HITS, Level 1, and CHRISTMAS HITS, Level 1.

The G Major & D7 Chords for Left Hand



Practice changing from the G chord to the D⁷ chord and back again:

- 1. 1 plays D in both chords.
- 2. 2 plays C in the D⁷ chord.
- 3. Only 5 moves out of G POSITION (down to $F^{\#}$) for D^7 .



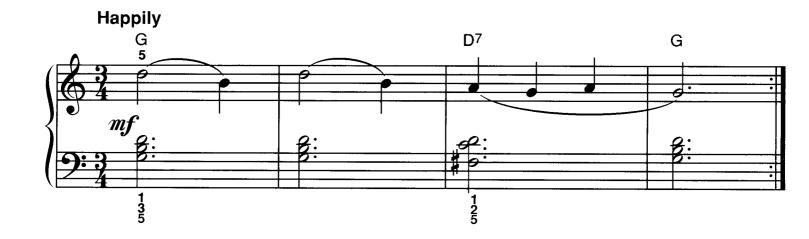
Play the following several times.

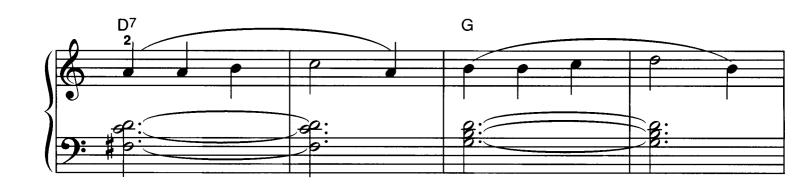


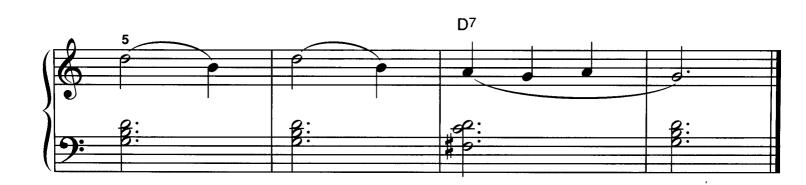
Preparation for THE CUCKOO:



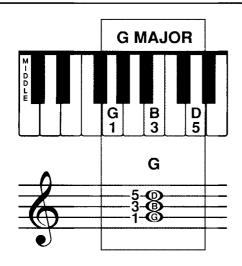
THE CUCKOO

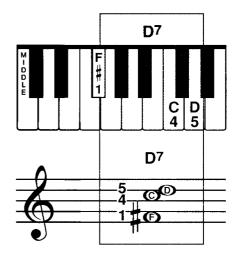






The G Major & D7 Chords for Right Hand



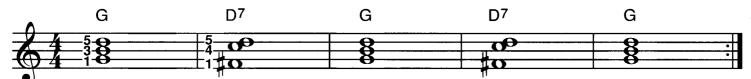


Practice changing from the G chord to the D⁷ chord and back again:

- 1. 5 plays D in both chords.
- 2. 4 plays C in the D⁷ chord.
- 3. Only 1 moves out of G POSITION (down to F#) for D^7 .

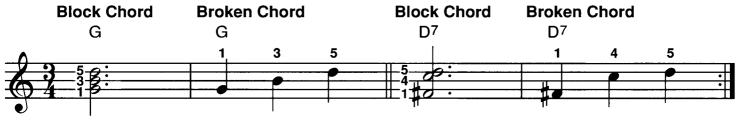


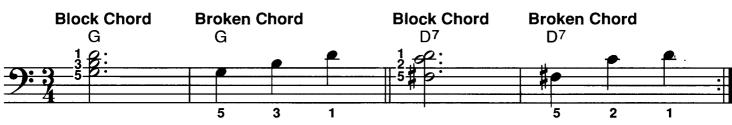
Play several times:



Block Chords & Broken Chords

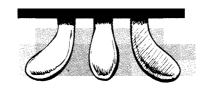
When all three notes of a chord are played together, it is called a BLOCK chord. When the three notes of a chord are played separately, it is called a BROKEN chord. Play several times:





The Damper Pedal

- Use the RIGHT foot on the damper pedal.
- · Always keep your heel on the floor.
- Use your ankle like a hinge.



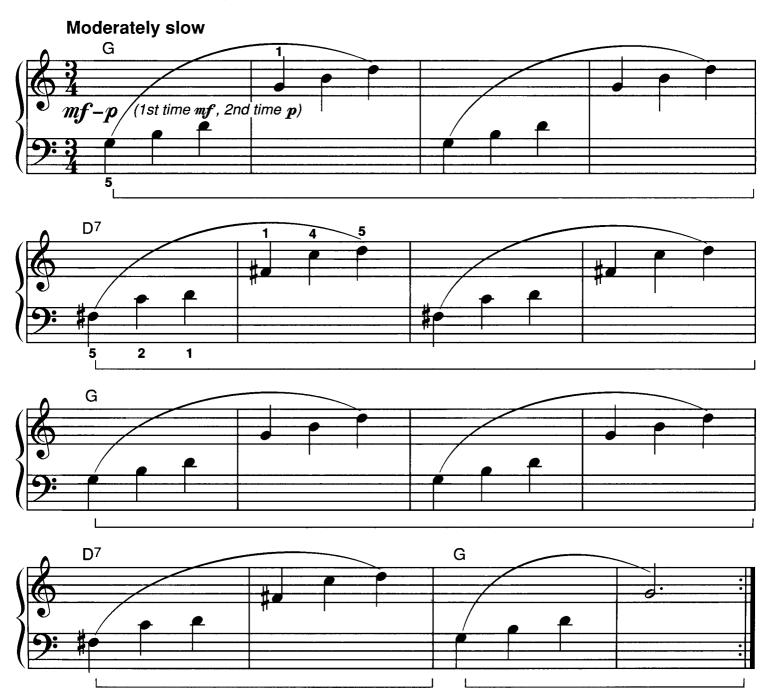
The RIGHT pedal is called the **DAMPER** pedal.

When you hold the damper pedal down, any tone you sound will continue after you release the key.

This sign means:

PEDAL DOWN PEDAL UP

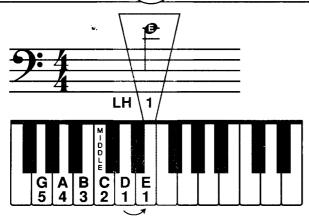
HARP SONG (20)) Many pieces are made entirely of broken chords, as this one is!



Also play HARP SONG in the following ways:

- 1. Play the third and fourth measures of each line one octave higher than written.
- 2. Play the first and second measures of each line one octave lower than written.

Introducing (E) for Left Hand

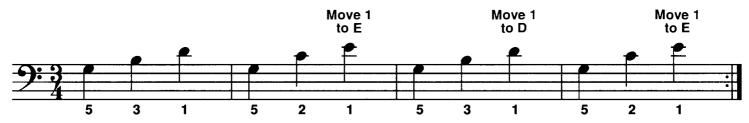


TO FIND E:

Place the LH in **G POSITION**.

Reach finger 1 one white key to the right!

Play slowly. Say the note names as you play.

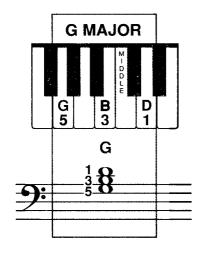


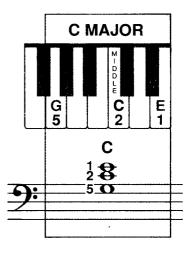
A New Position of the C Major Chord

You have already played the C MAJOR CHORD with C as the lowest note: C E G.

When you play these same three notes in any order, you still have a C MAJOR CHORD. When you are playing in G POSITION, it is most convenient to play G as the lowest note: G C E.

The following diagrams show how easy it is to move from the G MAJOR CHORD to the C MAJOR CHORD, when G is the lowest note of both chords.





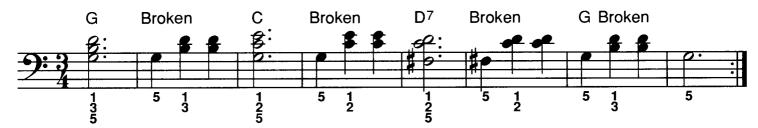
Practice changing from the G chord to the C chord and back again:

- 1. 5 plays G in both chords.
- 2. 2 plays C in the C chord.
- 3. Only 1 moves out of G POSITION (up to E) for the C chord.

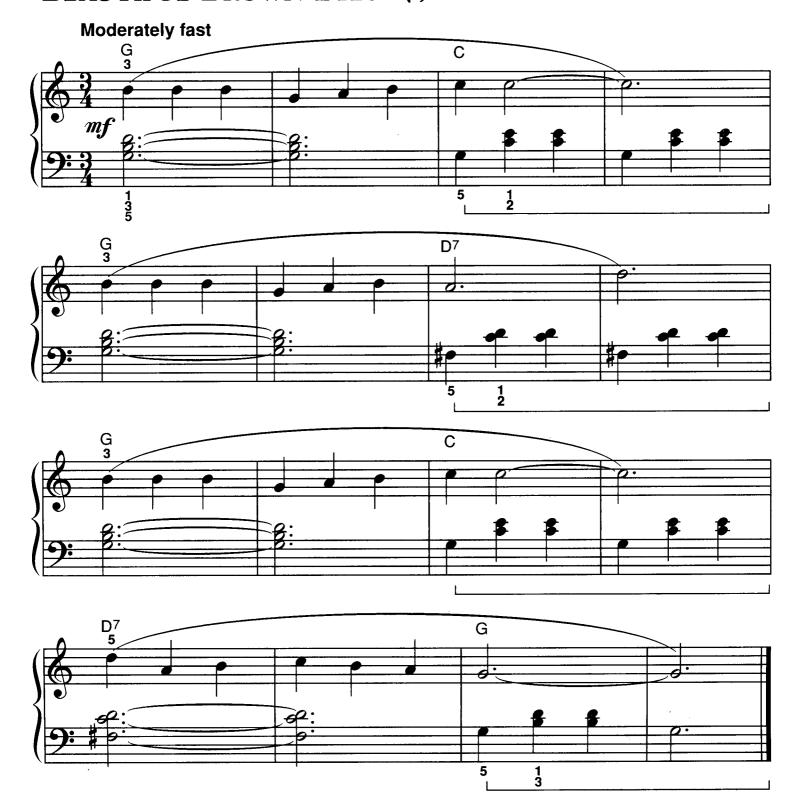


Warm-Up using G, D7 & C Chords

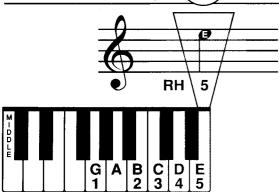
This warm-up introduces a new way of playing BROKEN CHORDS.



BEAUTIFUL BROWN EYES



Introducing (E) for Right Hand



TO FIND E:

Place the RH in G POSITION.

Leave finger 1 on G.

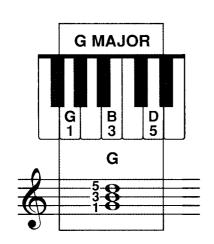
Shift all other fingers one white key to the right.

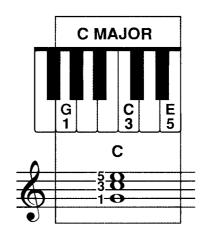
Play slowly. Say the note names as you play.



New C Major Chord Position—Right Hand

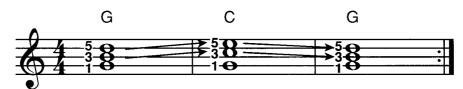
Notice that *two* fingers must move to the right when changing from the G MAJOR CHORD to the C MAJOR CHORD.





Practice changing from the G chord to the C chord and back again:

- 1. 1 plays G in both chords.
- 2. 3 moves up to C and 5 moves up to E for the C chord.



Warm-Up using G, D7 & C Chords

Play SLOWLY at first, then gradually increase speed.



ALPINE MELODY

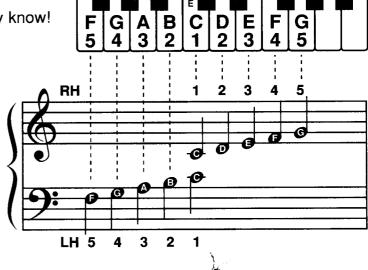
The LH melody of this piece consists entirely of BROKEN CHORDS, which are the same as the BLOCK CHORDS played by the RH in each measure!



Middle C Position

The MIDDLE C POSITION uses notes you already know!

- RH is in C POSITION.
- LH moves one note down from G POSITION.
- Both thumbs are now on Middle C.



RH:

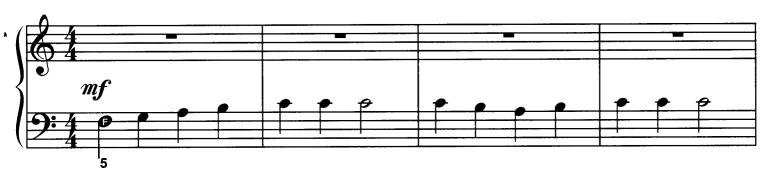
Play and say the note names. Do this several times!





THUMBS ON C!

Moderately slow





WALTZ TIME (1)

CONTINUE TO READ BY PATTERNS! For LH, think:

"C, same, down a 2nd, down a 2nd, up a 2nd," etc.











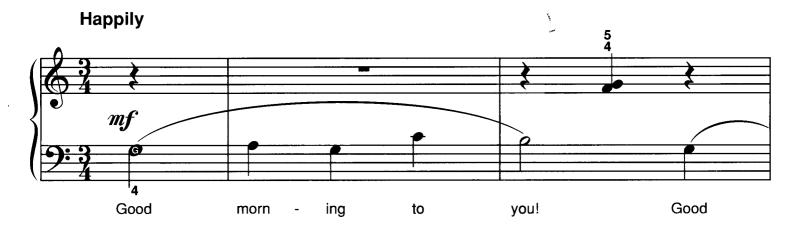


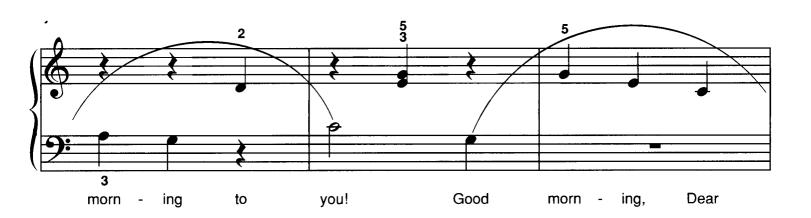
This sign is called a **FERMATA**.

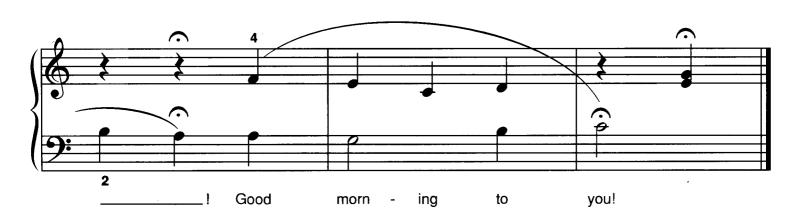
Hold the note under the fermata *longer* than its value.

Good Morning to You!

MIDDLE C POSITION







Eighth Notes

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

Eighth notes
are usually played
in pairs.

COUNT: "1 &"
or: "two eighths"

When a piece contains eighth notes, count:

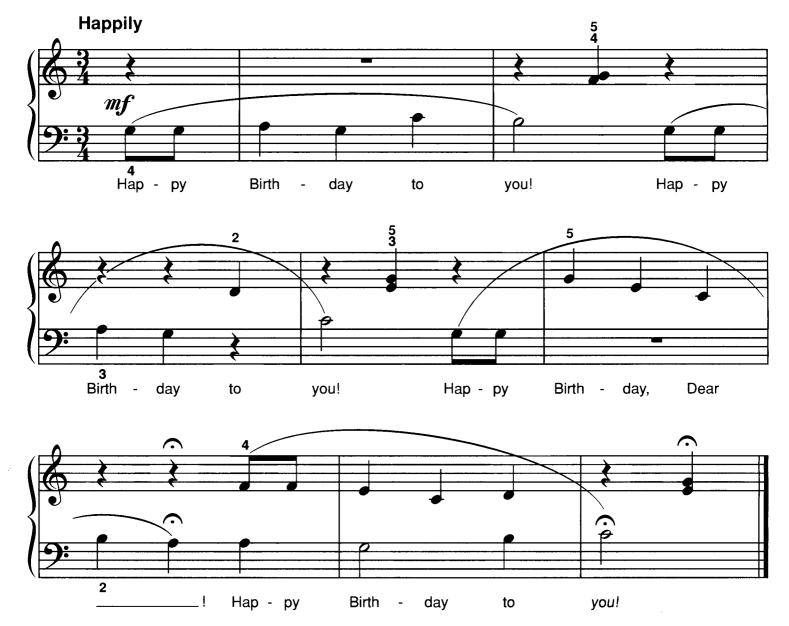
- "1 &" or "quar ter" for each quarter note;
- "1 &" or "two eighths" for each pair of eighth notes.

Clap (or tap) these notes, counting aloud:



HAPPY BIRTHDAY TO YOU!

HAPPY BIRTHDAY is exactly the same as GOOD MORNING TO YOU, except for the eighth notes!



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You are now ready to begin ADULT POP SONG BOOK 1.

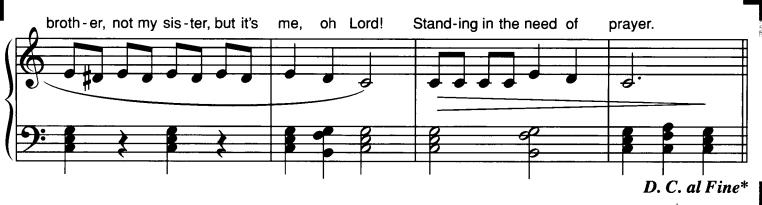
STANDING IN THE NEED OF PRAYER

For this popular spiritual, we return to C POSITION (LH 5 on C).









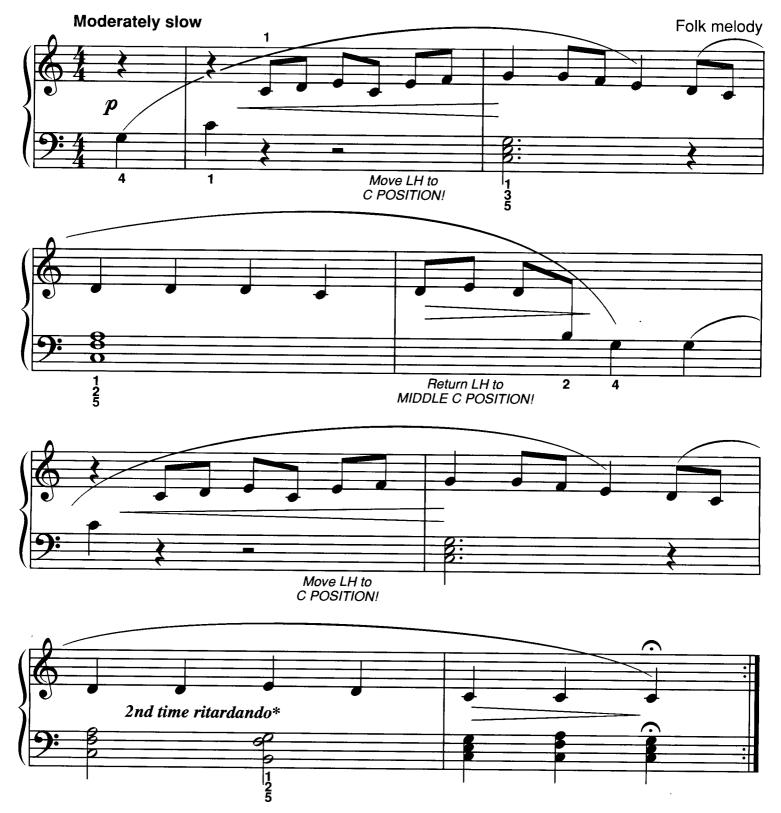
*D. C. al Fine (Da Capo al Fine) means repeat from the beginning and play to the end (Fine).

THE GIFT TO BE SIMPLE

COMBINING MIDDLE C POSITION & C POSITION

You are now ready to play music that involves more than one position. This piece begins with the hands in MIDDLE C POSITION. After the first full measure is played, the LH moves to C POSITION to play chords. Change positions as indicated in the music.

This beautiful old Shaker melody was used by the famous American composer, Aaron Copland, in his well-known symphonic composition, *Appalachian Spring*.



^{*}ritardando means gradually slowing.

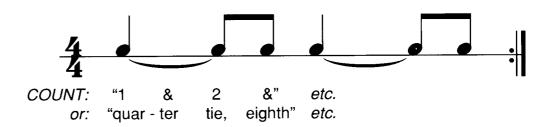
Introducing Dotted Quarter Notes

A DOT INCREASES THE LENGTH OF A NOTE BY ONE HALF ITS VALUE.

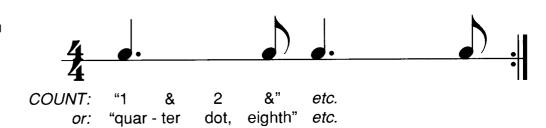
A dotted half note is equal to a half note tied to a quarter note.

A dotted quarter note is equal to a quarter note tied to an eighth note.

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



The only difference between the following measure and the one directly above it is the way they are written. They are played the same.



In $\frac{4}{4}$ or $\frac{3}{4}$ time, the DOTTED QUARTER NOTE is almost always followed by an EIGHTH NOTE!

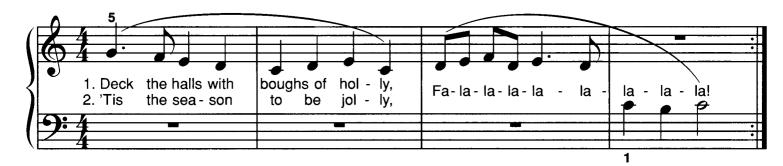
MEASURES FROM FAMILIAR SONGS USING DOTTED QUARTER NOTES

- 1. Count & clap (or tap) the notes.
- 2. Play & count.
- 3. Play & sing the words.

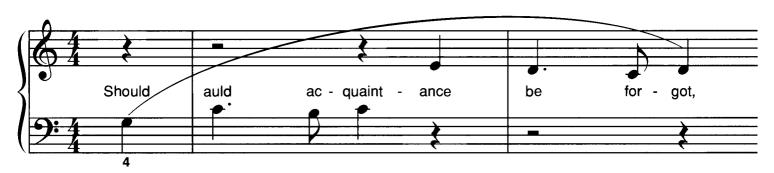
C POSITION



MIDDLE C POSITION (Both thumbs on Middle C)



MIDDLE C POSITION



C POSITION



You are now ready to begin ADULT ALL-TIME FAVORITES, Book 1.

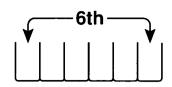
ALOUETTE 🕬

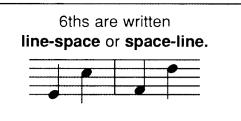
C POSITION

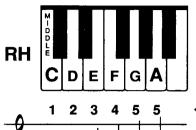


Measuring 6ths

When you skip 4 white keys, the interval is a 6th.







This is C POSITION plus 1 note (A) played with 5.



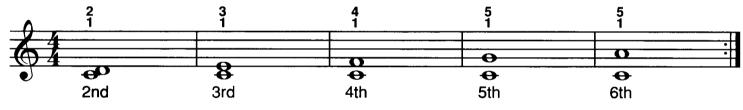
RH 5 plays G or A!

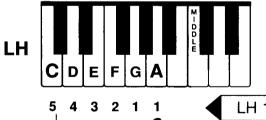
Say the names of these intervals as you play!

MELODIC INTERVALS



HARMONIC INTERVALS





This is C POSITION plus 1 note (A) played with 1.



LH 1 plays G or A!

Say the names of these intervals as you play!

MELODIC INTERVALS



HARMONIC INTERVALS

2n d	3rd	4th	5th	6th	
9:4	8	0	0	0	•
4 5	3 5	2 5	1 5	1 5	

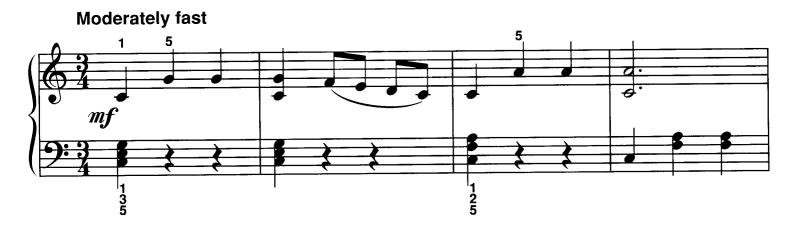
In LAVENDER'S BLUE, 5ths and 6ths are played with 1 & 5. Practice this warm-up before playing LAVENDER'S BLUE.

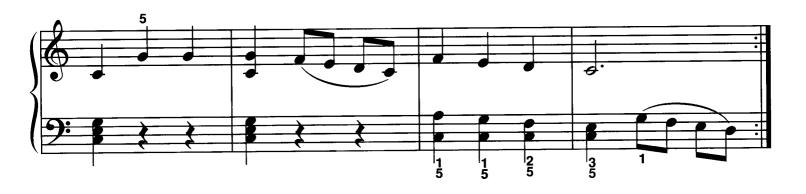




LAVENDER'S BLUE

C POSITION + 1







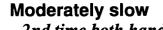
Kum-ba-yah!* ♥®

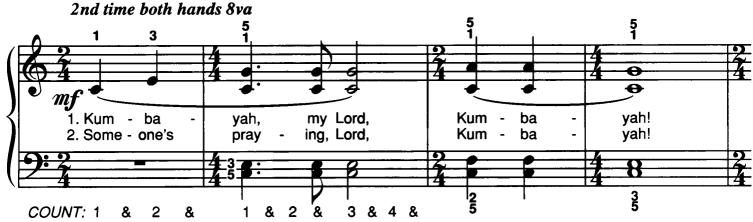
WITH CHANGING TIME SIGNATURES

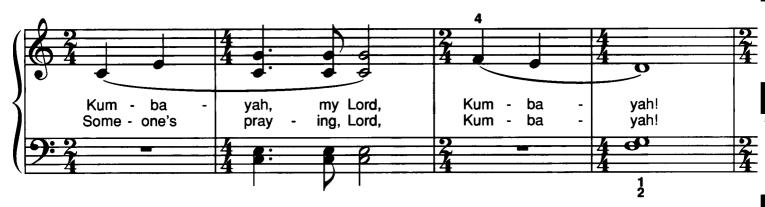
NEW TIME SIGNATURE

means 2 beats to each measure.

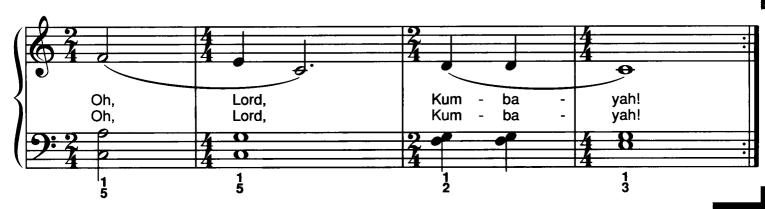
means a QUARTER NOTE gets one beat.



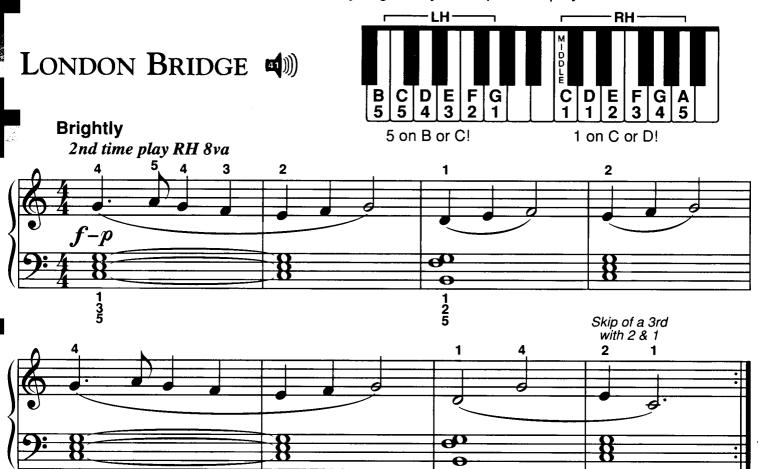


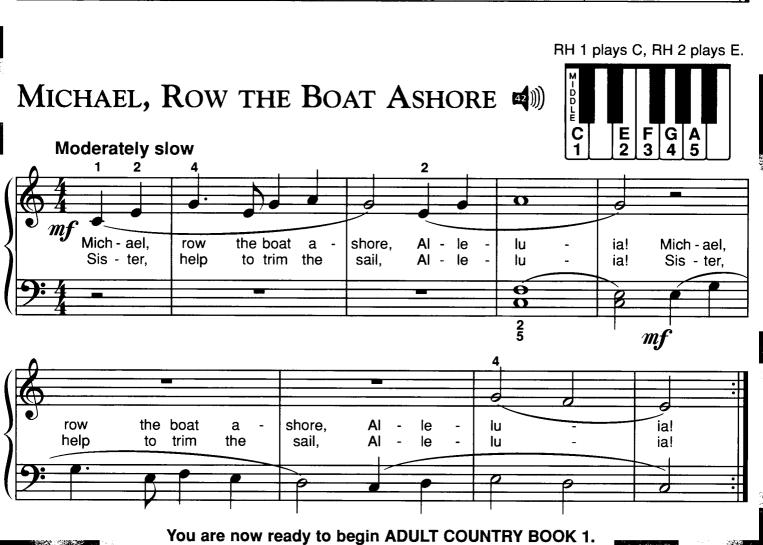






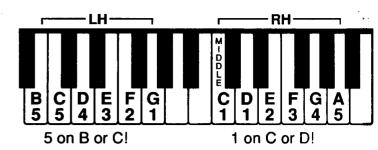
When you play in positions that include six or more notes, any finger may be required to play two notes.

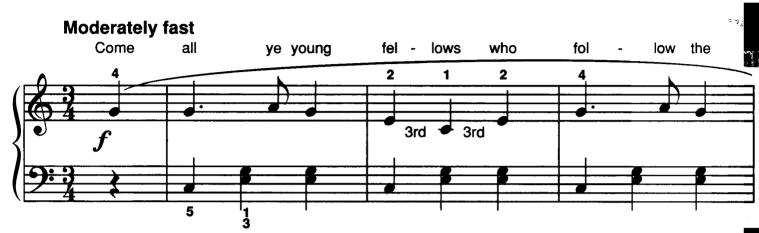


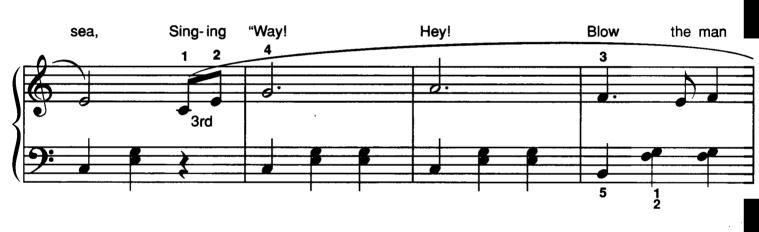


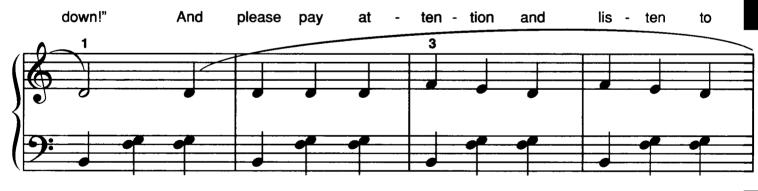
BLOW THE MAN DOWN!

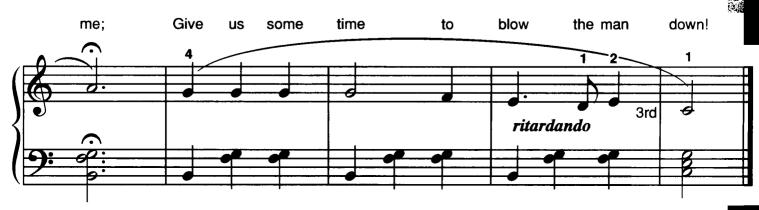












Moving Up & Down the Keyboard in 6ths

To play popular and classical music, you must be able to move freely over the keyboard. These exercises will prepare you to do this. Each hand plays 6ths, moving up and down the keyboard to neighboring keys. READ ONLY THE LOWEST NOTE OF EACH INTERVAL, adding a 6th above!

RH 6ths, MOVING FROM A UP TO G AND BACK.

Begin with RH 1 on MIDDLE C.



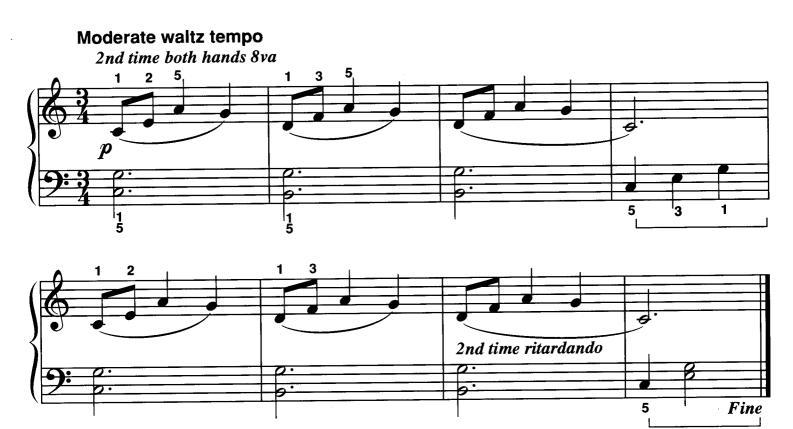
LH 6ths, MOVING FROM $\begin{bmatrix} \mathbf{C} \\ \mathbf{E} \end{bmatrix}$ DOWN TO $\begin{bmatrix} \mathbf{F} \\ \mathbf{A} \end{bmatrix}$ AND BACK.

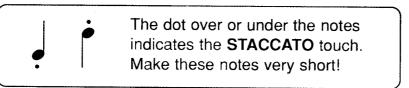
Begin with LH 1 on MIDDLE C.



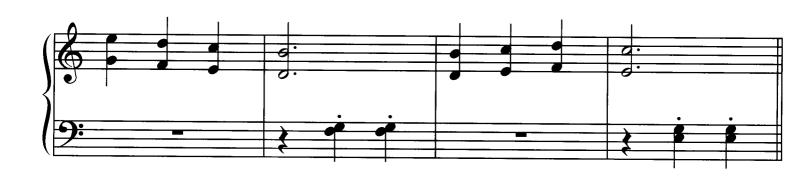
LONE STAR WALTZ

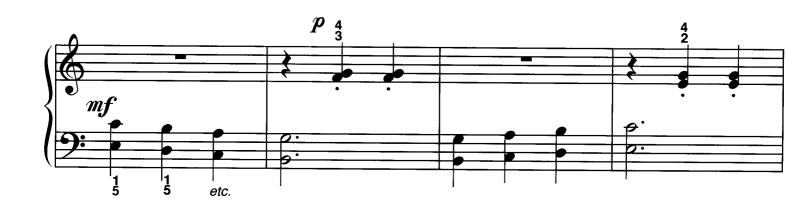
This piece combines the positions used in LONDON BRIDGE with Moving Up & Down the Keyboard in 6ths.







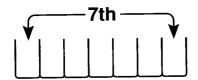


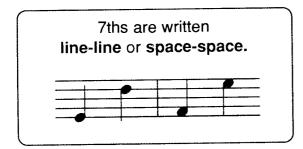




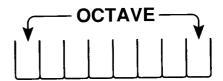
Measuring 7ths & Octaves

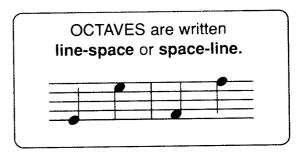
When you skip 5 white keys, the interval is a **7th.**





When you skip 6 white keys, the interval is an **OCTAVE**.



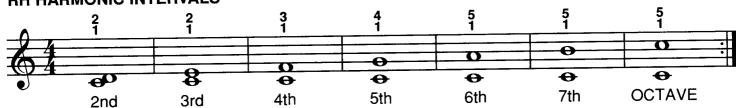


Say the names of these intervals as you play!

RH MELODIC INTERVALS



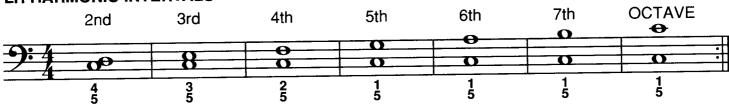
RH HARMONIC INTERVALS



LH MELODIC INTERVALS



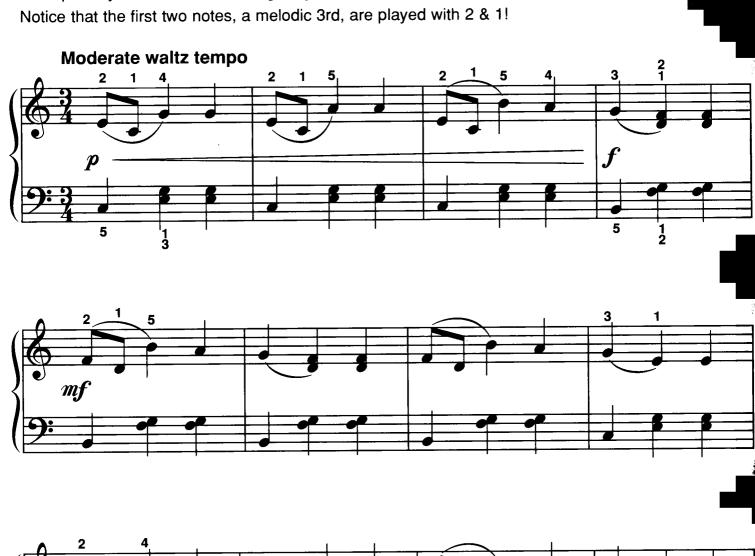
LH HARMONIC INTERVALS

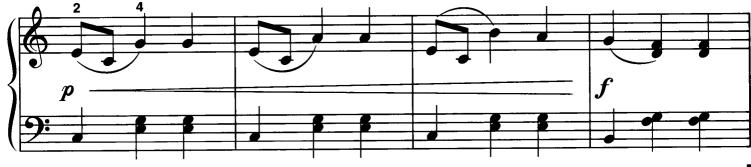


CAFÉ VIENNA 🕬

Play hands separately at first, then together.

Be especially careful of the RH fingering!



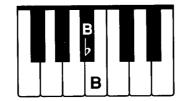




The Flat Sign

b

The **FLAT SIGN** before a note means play the next key to the LEFT, whether black or white!



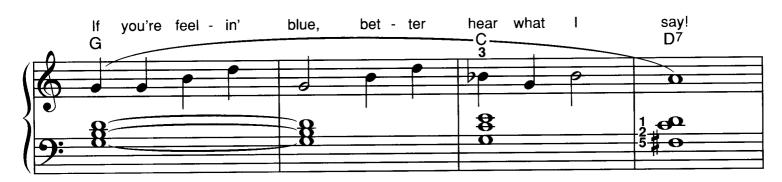
When a FLAT (b) appears before a note, it applies to that note for the rest of the measure.

Circle the notes that are FLAT:



ROCK IT AWAY! 4600









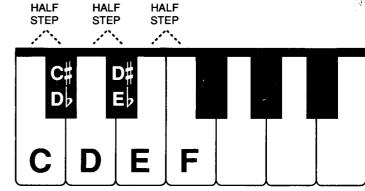
Measuring Half Steps & Whole Steps

Half Steps

A HALF STEP is the distance from any key to the very next key above or below (black or white).

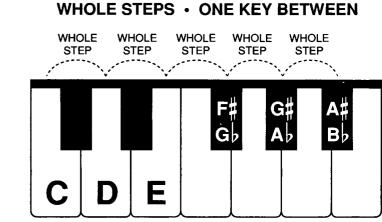
HALF HALF **STEP STEP**

HALF STEPS • NO KEY BETWEEN



Whole Steps

A WHOLE STEP is equal to 2 half steps. Skip one key (black or white).

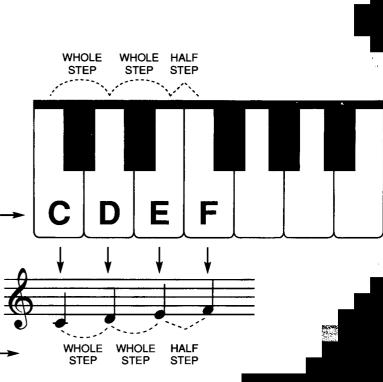


Tetrachords

A **TETRACHORD** is a series of FOUR NOTES having a pattern of

WHOLE STEP, WHOLE STEP, HALF STEP.

The notes of a tetrachord must be in alphabetical order



and must also have this pattern!

The Major Scale

The MAJOR SCALE is made of TWO TETRACHORDS joined by a WHOLE STEP.

The C MAJOR SCALE is constructed as follows:

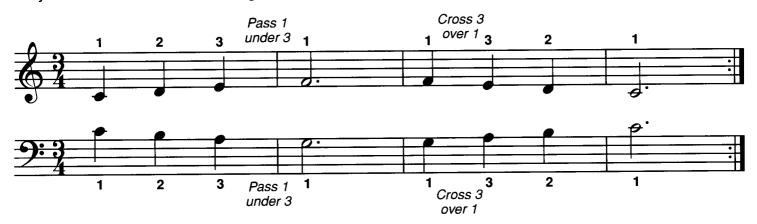


Each scale begins and ends on a note of the same name as the scale, called the KEY NOTE.

Preparation for Scale Playing

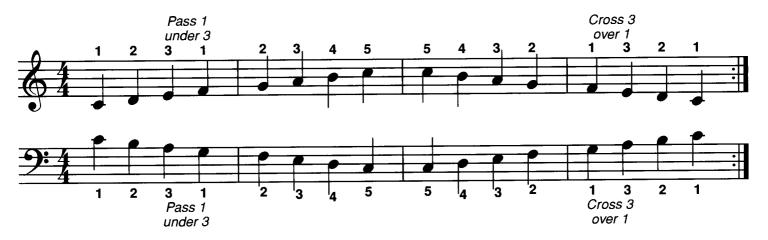
IMPORTANT! Since there are 8 notes in the C major scale and we only have 5 fingers, an important trick must be mastered: passing the thumb under the 3rd finger! This exercise will make this trick easy.

Play HANDS SEPARATELY. Begin VERY SLOWLY. Keep the wrist loose and quiet!



The C Major Scale

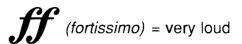
Begin SLOWLY. *Lean* the hand slightly in the direction you are moving. The hand should move smoothly along, with no twisting motion of the wrist!



JOY TO THE WORLD

Scales occur often in melodies. This favorite melody is made up almost entirely of major scales.

NEW DYNAMIC SIGN

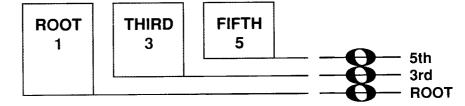




More About Chords

A TRIAD IS A 3-NOTE CHORD.

The three notes of a triad are:



The ROOT is the note from which the triad gets its name. The root of a C triad is C.

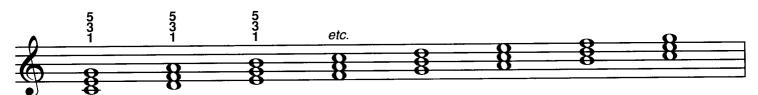
Triads in **ROOT POSITION** (with root at the bottom) always look like this:

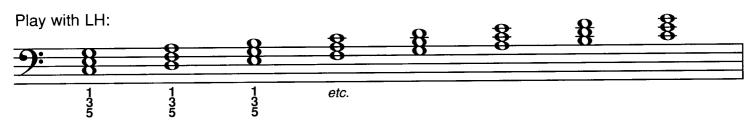


Triads may be built on any note of any scale.

TRIADS BUILT ON THE C MAJOR SCALE

Play with RH:





Listen carefully to the sound of these root position triads!

When you name the notes of any **TRIAD IN ROOT POSITION**, you will always skip **ONE** letter of the musical alphabet between each note. The triads you played above are:

CEG DFA EGB FAC GBD ACE BDF

This is the complete "TRIAD VOCABULARY." It should be memorized!

COCKLES AND MUSSELS (1)



The Primary Chords in C Major

The three most important chords in any key are those built on the 1st, 4th & 5th notes of the scale. These are called the **PRIMARY CHORDS** of the key.

The chords are identified by the Roman numerals I, IV & V (1, 4 & 5).

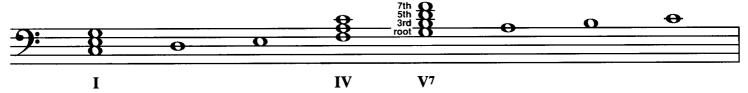
The V chord usually adds the note a 7th above the root to make a V^7 (say "5-7") chord.

In the key of C major, the I CHORD is the C MAJOR TRIAD.

The IV CHORD is the F MAJOR TRIAD.

The V^7 CHORD is the G^7 CHORD (G major triad with an added 7th).

The Primary Chords in C Major



Chord Progressions

When we change from one chord to another, we call this a CHORD PROGRESSION.

When all chords are in root position, the hand must leap from one chord to the next. To make the chord progressions easier to play and sound better, the IV and V^7 chords may be played in other positions by moving one or more of the higher chord tones down an octave.

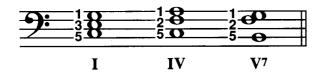
The I chord is played in ROOT POSITION:

The top note of the IV chord is moved down an octave:

In the V^7 chord, the 5th (D) is usually omitted. All notes except the root are moved down an octave:

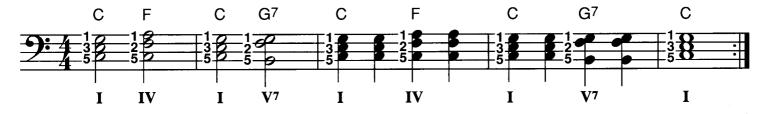


The three PRIMARY CHORDS are then comfortably played as follows:



It is important that you now think of the C, F & G⁷ chords in the key of C MAJOR as the **I**, **IV** & **V**⁷ chords!

Play the following line several times, saying the numerals of each chord as you play.



About the Blues

Music called **BLUES** has long been a part of the American musical heritage. We find it in the music of many popular song writers, in ballads, boogie, and rock.

BLUES music follows a basic formula, that is, a standard chord progression. If you learn the formula for *GOT THOSE BLUES!* you will be able to play the blues in any key you learn, simply by applying the formula to that key.

Formula for the Blues

There are 12 measures in one chorus of the blues:

- 4 measures of the I chord
- 2 measures of the IV chord
- 2 measures of the I chord
- 1 measure of the V⁷ chord
- 1 measure of the IV chord
- 2 measures of the I chord

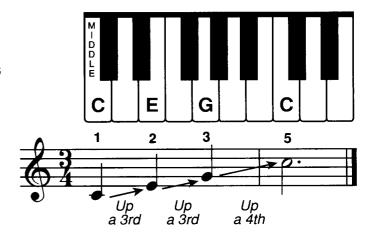
GOT THOSE BLUES!



RH: An Extended Position

ON TOP OF OLD SMOKY begins and ends with the RH in an EXTENDED POSITION.

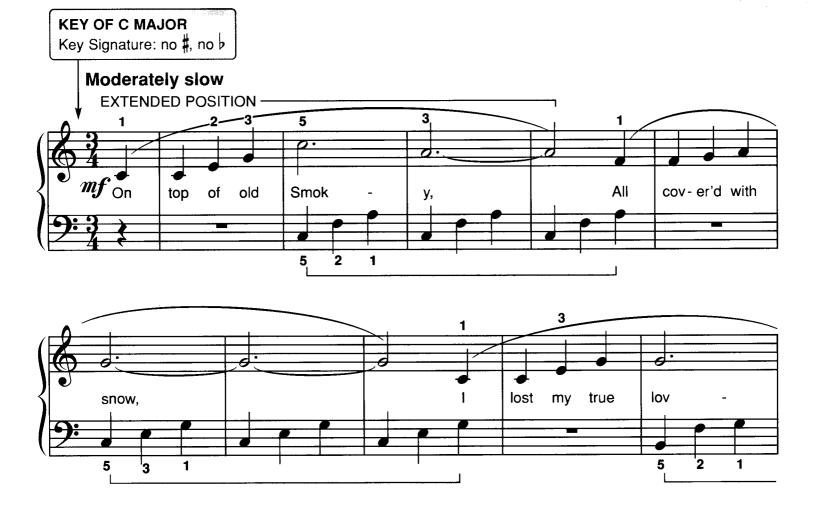
Play several times:

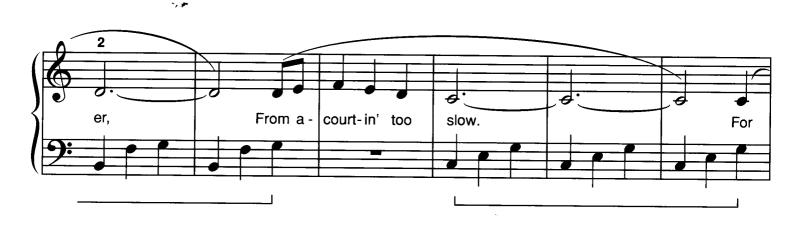


LH Review: Block Chords & Broken Chords in C

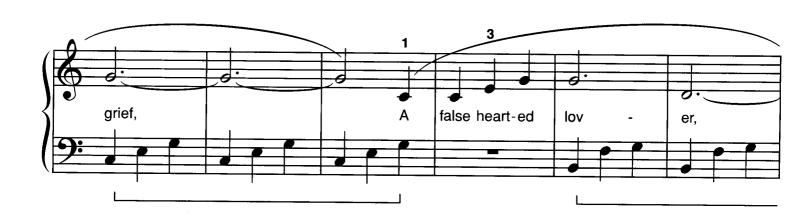


ON TOP OF OLD SMOKY











The G Major Scale

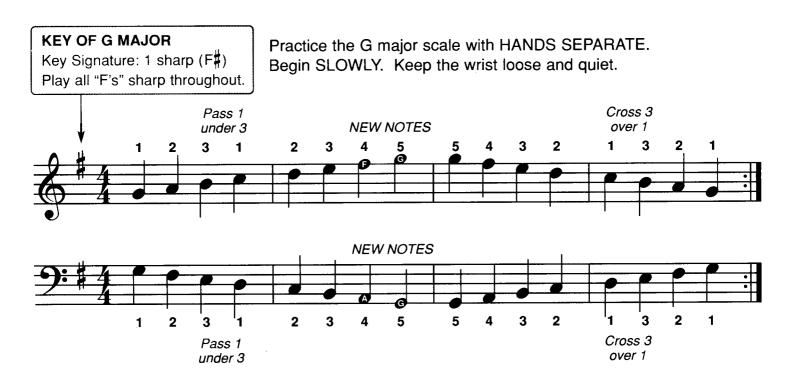
Remember that the MAJOR SCALE is made up of two tetrachords *joined* by a whole step. The second TETRACHORD of the G MAJOR SCALE begins on D.



The Key of G Major

A piece based on the G major scale is in the **KEY OF G MAJOR.** Since F is sharp in the G scale, every F will be sharp in the key of G major.

Instead of placing a sharp before every F in the entire piece, the sharp is indicated at the beginning in the KEY SIGNATURE.



IMPORTANT! After you have learned the G MAJOR SCALE with hands separate, you may play the hands together. When the scale is played as written on the staffs above, the LH descends as the RH ascends, and vice versa. This is called CONTRARY MOTION—both hands play the *same numbered* fingers at the same time!

You may also play the C MAJOR SCALE at the bottom of page 62 with the hands together, in CONTRARY MOTION!

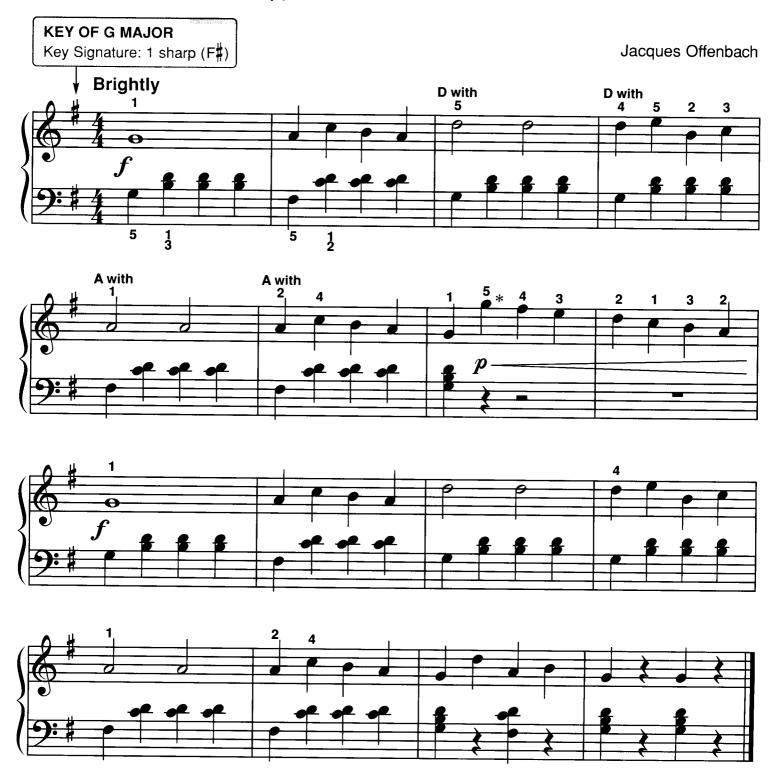
ALC: N

A New Trick!

CHANGING FINGERS ON THE SAME NOTE: Sometimes it is necessary to replay the same note with a different finger. Practice the following line to prepare for *THE CAN-CAN*.



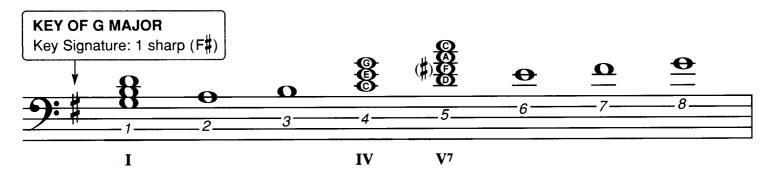
THE CAN-CAN (1)



*Descending G major scale

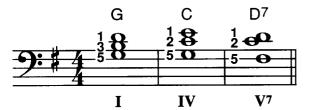
The Primary Chords in G Major

Reviewing the G MAJOR SCALE, LH ascending



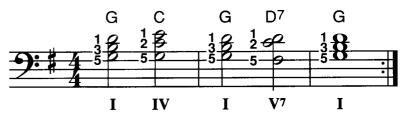
The following chord positions (which you have already learned) are used for smooth progressions:

Primary Chords in G

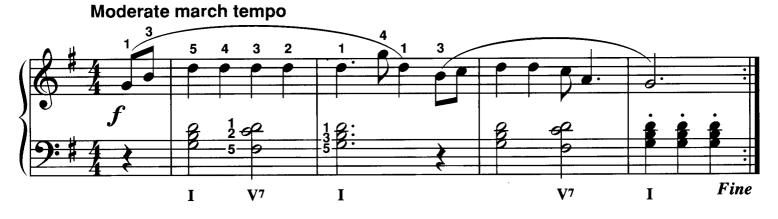


G Major Chord Progression with I, IV & V⁷ Chords

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

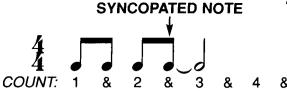


THE MARINES' HYMN



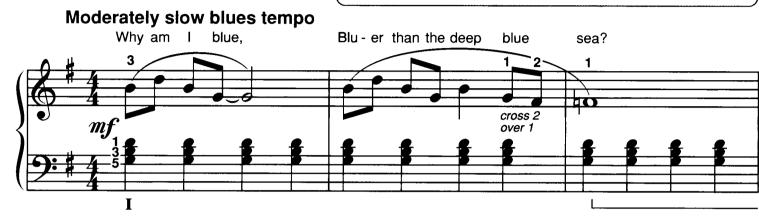


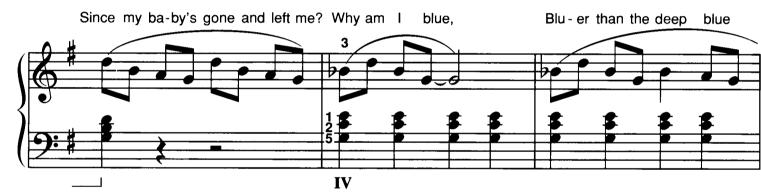
Notes played between the main beats of the measure and held across the beat are called **SYNCOPATED NOTES.**



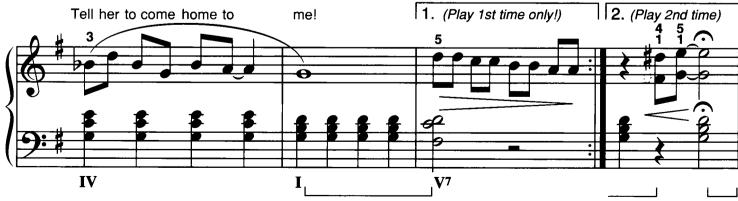


The **NATURAL SIGN** cancels a sharp or flat!
A note after a natural sign is always a *white key!*









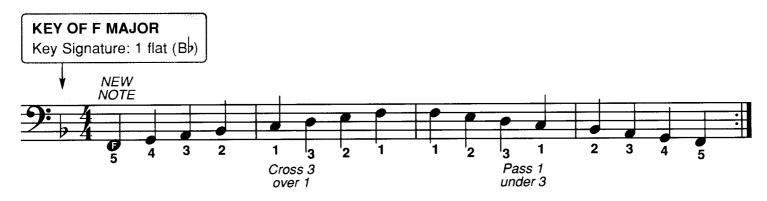
IMPORTANT! Compare the Roman numerals in this piece with those in *GOT THOSE BLUES*, on page 67.

You are now ready to begin the Adult JAZZ/ROCK Course.

The F Major Scale



The fingering for the F MAJOR SCALE with the LH is the same as for all the scales you have studied so far: 5 4 3 2 1 - 3 2 1 ascending; 1 2 3 - 1 2 3 4 5 descending. Play slowly and carefully!



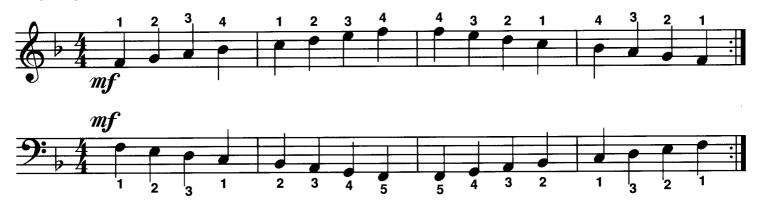
To play the F MAJOR SCALE with the RH, the 5th finger is not used! The fingers fall in the following groups: $1\ 2\ 3\ 4-1\ 2\ 3\ 4$ ascending; $4\ 3\ 2\ 1-4\ 3\ 2\ 1$ descending.

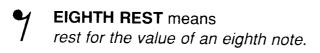
Play slowly and carefully!



As soon as you play the thumb, move it under, carrying it at the base of the 3rd and 4th fingers until it is needed. Keep the wrist even, and move the hand smoothly along. Never twist the wrist when the thumb goes under.

Practice the F major scale several times daily. Begin slowly and gradually increase speed. Play only with HANDS SEPARATE:





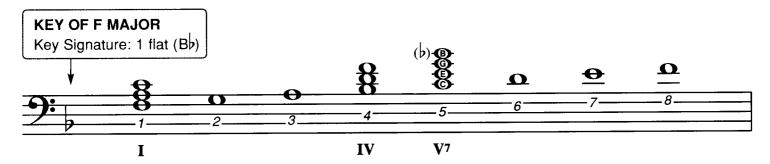


LITTLE BROWN JUG 🕬



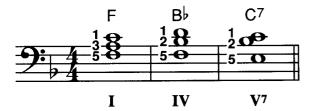
The Primary Chords in F Major

Reviewing the F MAJOR SCALE, LH ascending



The following chord positions are often used for smooth progressions:

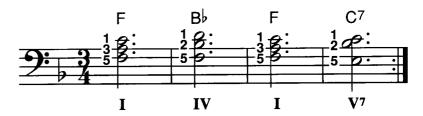
Primary Chords in F



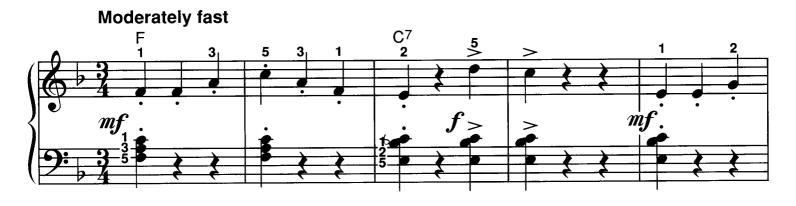
F Major Chord Progression with I, IV & V⁷ Chords

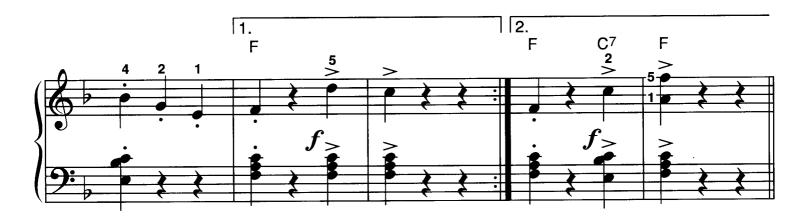
5

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



CHIAPANECAS (Mexican Hand-Clapping Song)









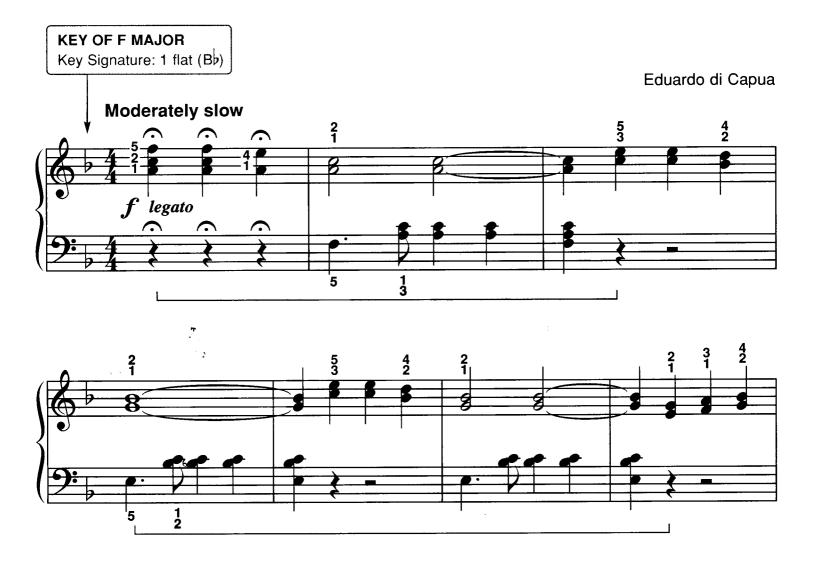
A New Style of Bass

Play this several times before beginning O SOLE MIO:



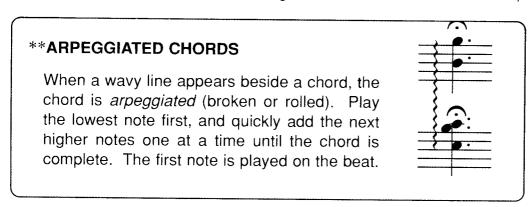
O Sole Mio!

From Enrico Caruso to a recording entitled "In Concert," by José Carreras, Placido Domingo and Luciano Pavarotti, this great old favorite has provided tenors with surefire encore material. "There's No Tomorrow," popular in the 50s and 60s, was sung to this melody.





*Note the D in the B chord. This changes the IV chord to a MINOR chord, as will be explained later.

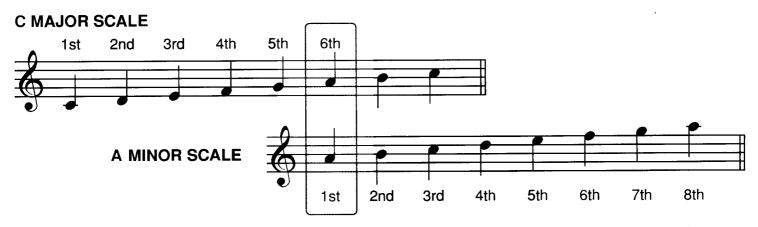


The Key of A Minor (Relative of C Major)

Every MAJOR key has a **RELATIVE MINOR** key that has the same KEY SIGNATURE.

The RELATIVE MINOR begins on the 6th tone of the MAJOR scale.

The RELATIVE MINOR of C MAJOR is, therefore, A MINOR.



Because the keys of C MAJOR and A MINOR have the same KEY SIGNATURE (no sharps, no flats), they are RELATIVES.

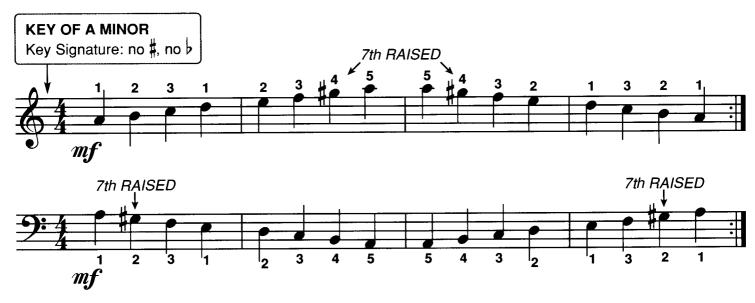
The minor scale shown above is called the **NATURAL MINOR SCALE**. It uses only notes that are found in the relative major scale.

The A Harmonic Minor Scale

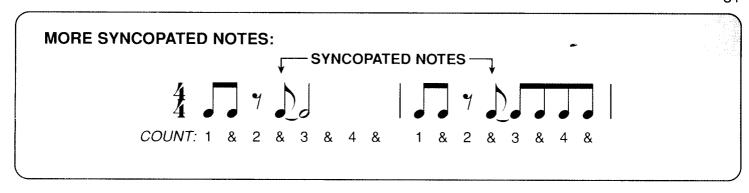
The most frequently used MINOR SCALE is the **HARMONIC MINOR.** In this scale, the 7th tone is raised ascending and descending.

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

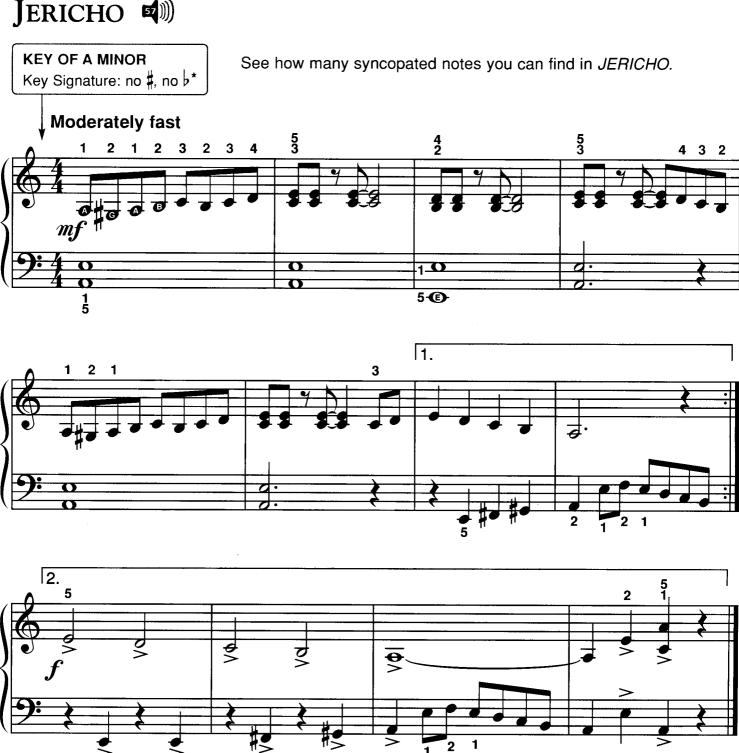
Practice the A HARMONIC MINOR SCALE with hands separate. Begin slowly.



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



JERICHO |

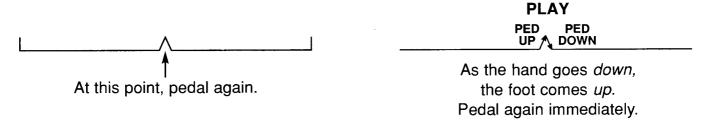


^{*}To determine whether a piece is in a major key or its relative minor, look at the end of the piece. It will end on the key note or chord. This piece has no sharps or flats in the key signature and it ends on A (an A MINOR chord); therefore, the piece is in the key of A MINOR.



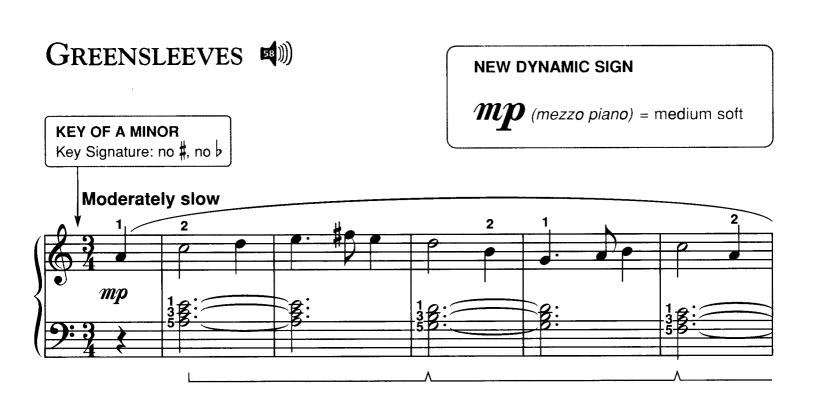
Introducing "Overlapping Pedal"

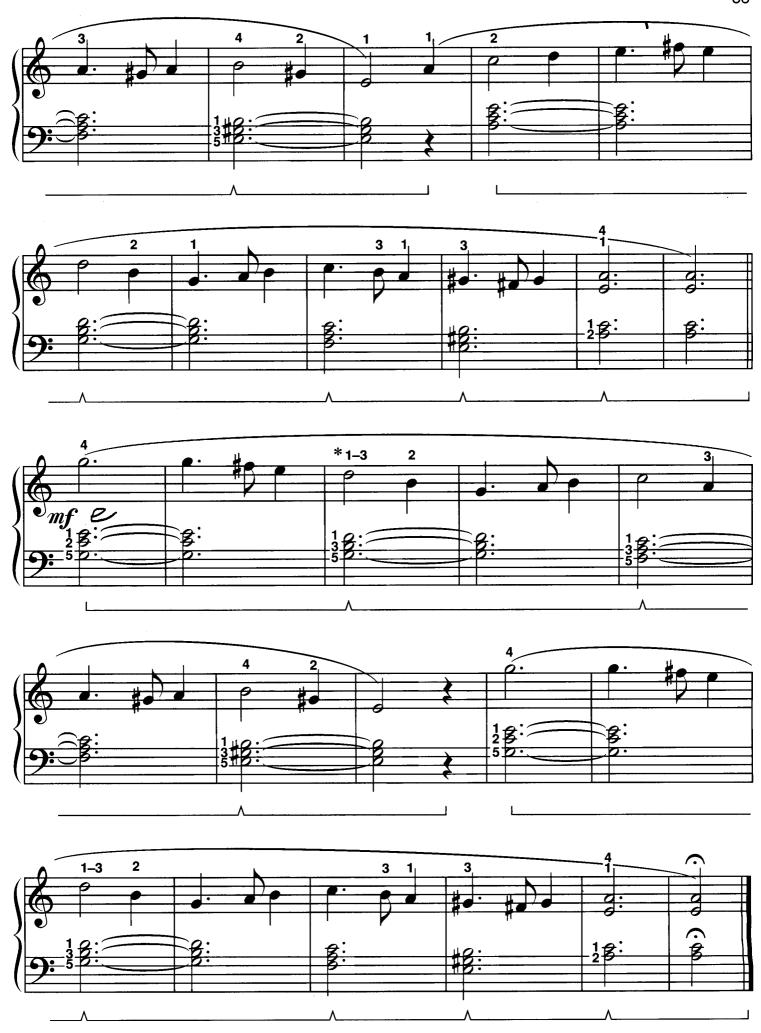
The following sign is used to indicate OVERLAPPING PEDAL.



Practice the following exercises before playing GREENSLEEVES.



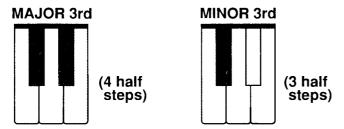




*FINGER SUBSTITUTION: While holding the note down with 1, change to 3 on the 2nd beat.

More About Triads

1. Some of the 3rds you have been playing are MAJOR 3rds, and some are MINOR (smaller) 3rds.

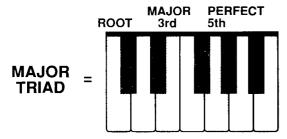


Any MAJOR 3rd may be changed to a MINOR 3rd by lowering the upper note one half step!

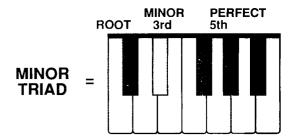
2. All of the 5ths you have played so far are PERFECT 5ths.



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



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



Any MAJOR triad may be changed to a MINOR triad by lowering the 3rd one half step!

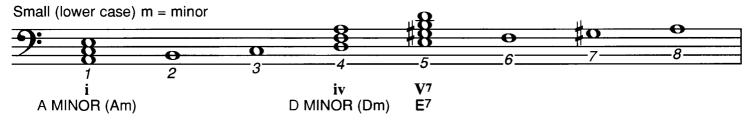
5. Play the following triads with RH 1 3 5. Say "C major triad, C minor triad," etc., as you play each pair. Then repeat ONE OCTAVE LOWER, using LH 5 3 1.



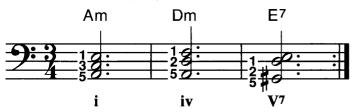
The Primary Chords in A Minor

Reviewing the A HARMONIC MINOR SCALE, LH ascending

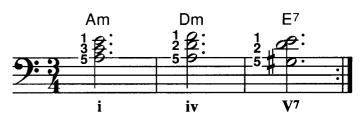
Small (lower case) Roman numerals are used to indicate minor triads (i & iv).



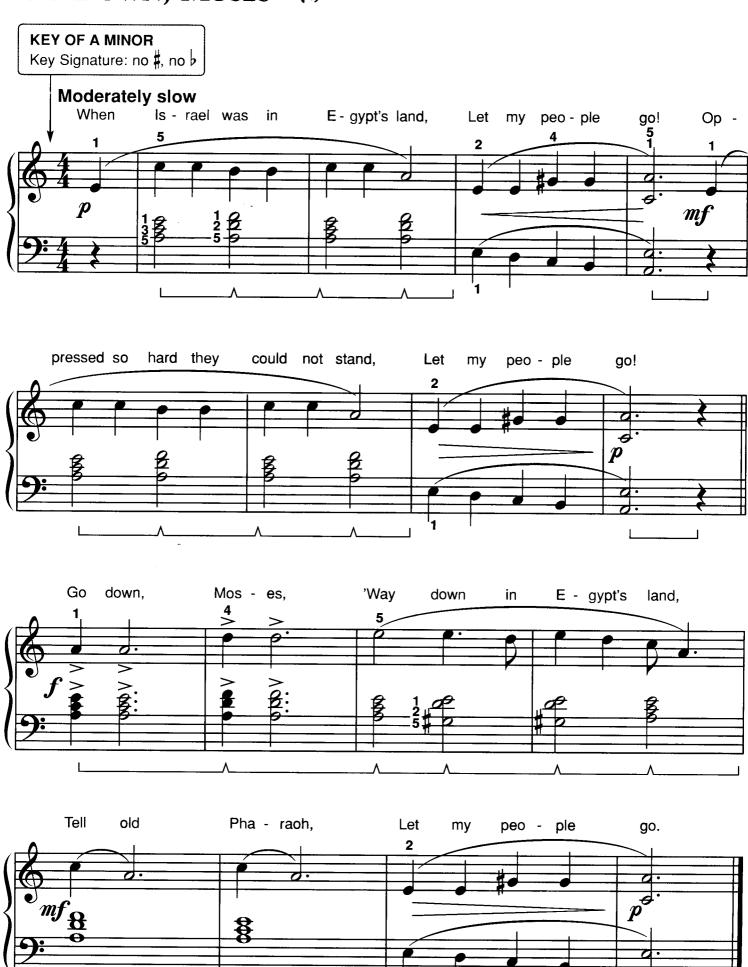
The following positions are often used for smooth progressions:



The same, one octave higher.



Go Down, Moses 🕬



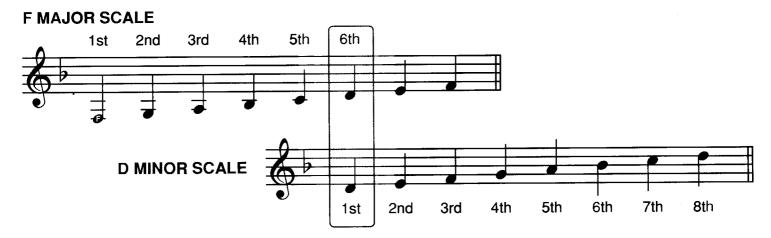
The Key of D Minor (Relative of F Major)

D MINOR is the relative of F MAJOR.

Both keys have the same key signature (1 flat, Bb).

REMEMBER: The RELATIVE MINOR begins on the 6th tone of the major scale.

The relative minor of F MAJOR is, therefore, D MINOR.



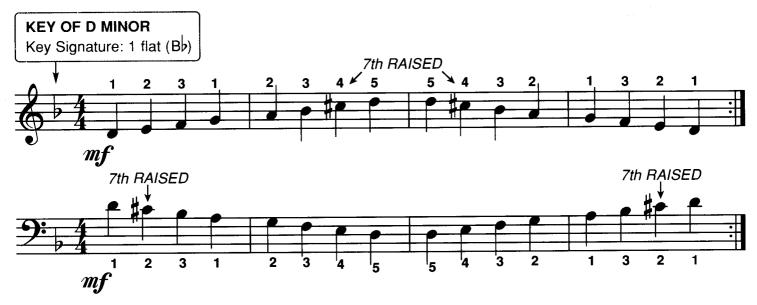
The minor scale shown above is the NATURAL MINOR scale. Remember, the natural minor uses only notes that are found in the relative major scale.

The D Harmonic Minor Scale

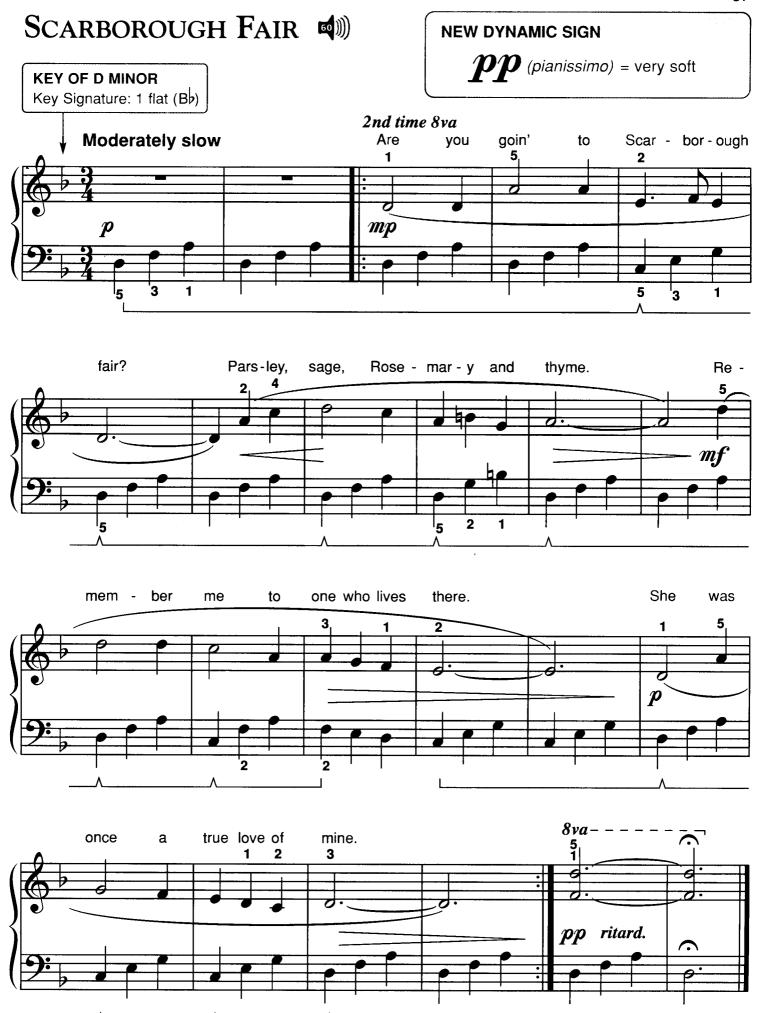
In the HARMONIC MINOR scale, the 7th tone is raised ascending and descending.

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

Practice the D HARMONIC MINOR scale with hands separate. Begin slowly.

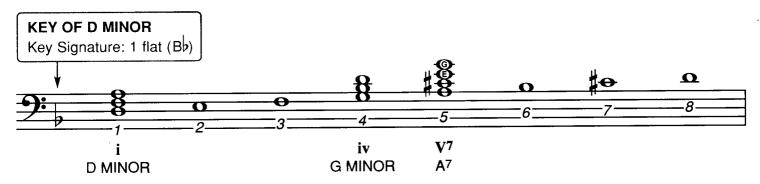


IMPORTANT! After you have learned the D HARMONIC MINOR SCALE with hands separate, you may play the hands together in CONTRARY MOTION, by combining the two staffs above.



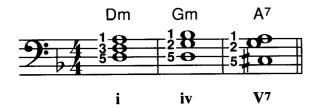
The Primary Chords in D Minor

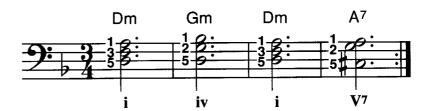
Reviewing the D HARMONIC MINOR SCALE, LH ascending



The following positions are often used for smooth progressions:

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





D MINOR PROGRESSION with broken i, iv & V7 chords

Play several times.



Raisins and Almonds (1)



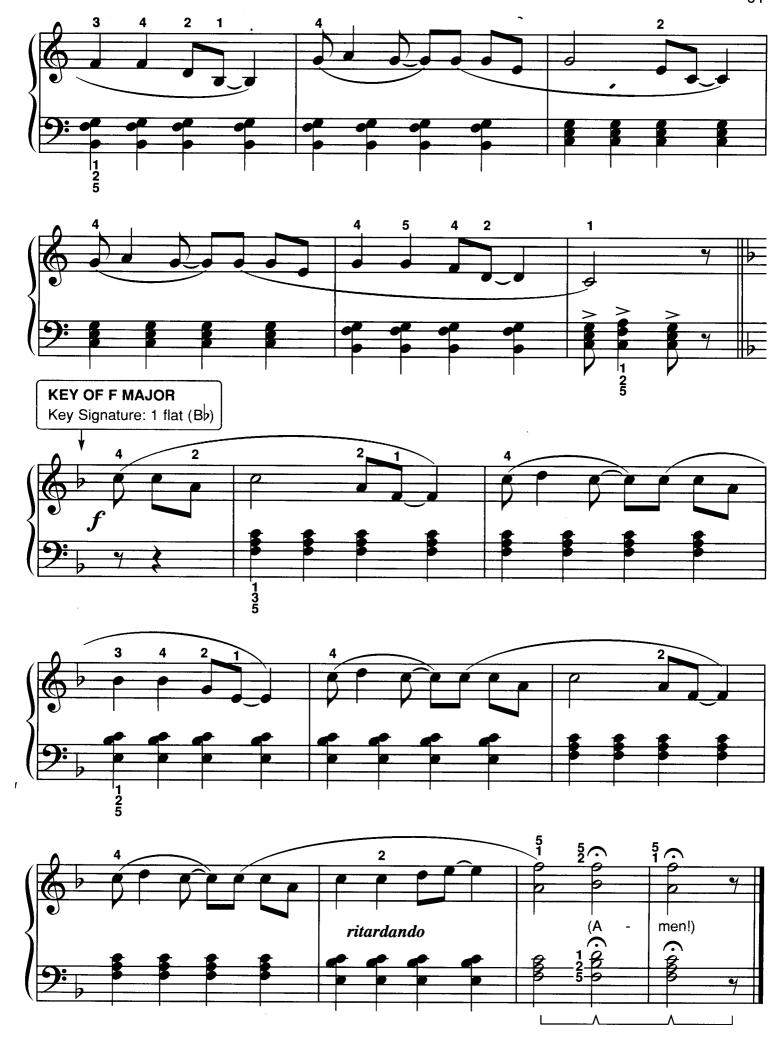




He's Got the Whole World in His Hands

This piece reviews the I, IV & V^7 chords of the keys of G MAJOR, C MAJOR and F MAJOR. It also reviews syncopated notes, in preparation for *THE ENTERTAINER*, on pages 92–93.





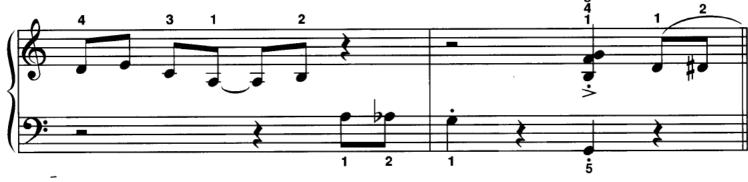
LH Warm-Up

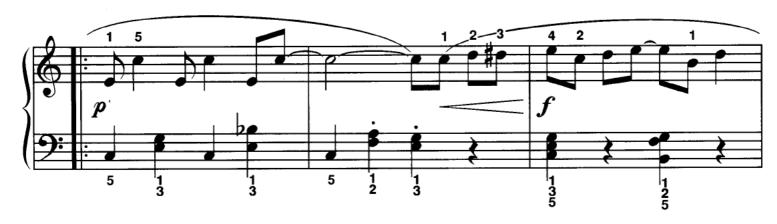
Practice many times, very slowly. These four measures contain everything new that you will find in the LH of *THE ENTERTAINER!*



THE ENTERTAINER (1)







^{* &}quot;Not fast" is the composer's own indication!



Eighth Note Triplets

When three notes are grouped together with a figure "3" above or below the notes, the group is called a **TRIPLET.**

The three notes of an eighth-note triplet group = one quarter note.

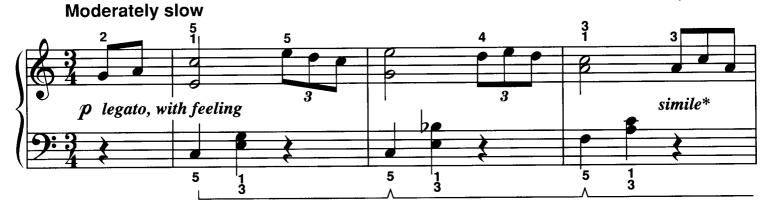
When a piece contains triplets, count "trip-a-let"

or "one & then"

or any way suggested by your teacher.

AMAZING GRACE

John Newton, J. Carrell & D. Clayton Arr. by P. M. & L.





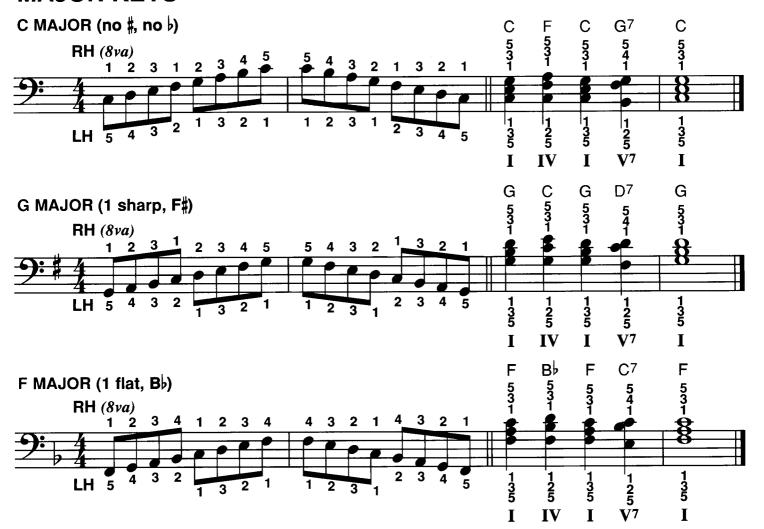


*simile = same. This means continue playing in the same manner. In this case, continue to play triplets each time three eighth notes are joined with one beam.



The Most Frequently Used Keys, and Their Primary Chords

MAJOR KEYS



MINOR KEYS (HARMONIC MINORS)

