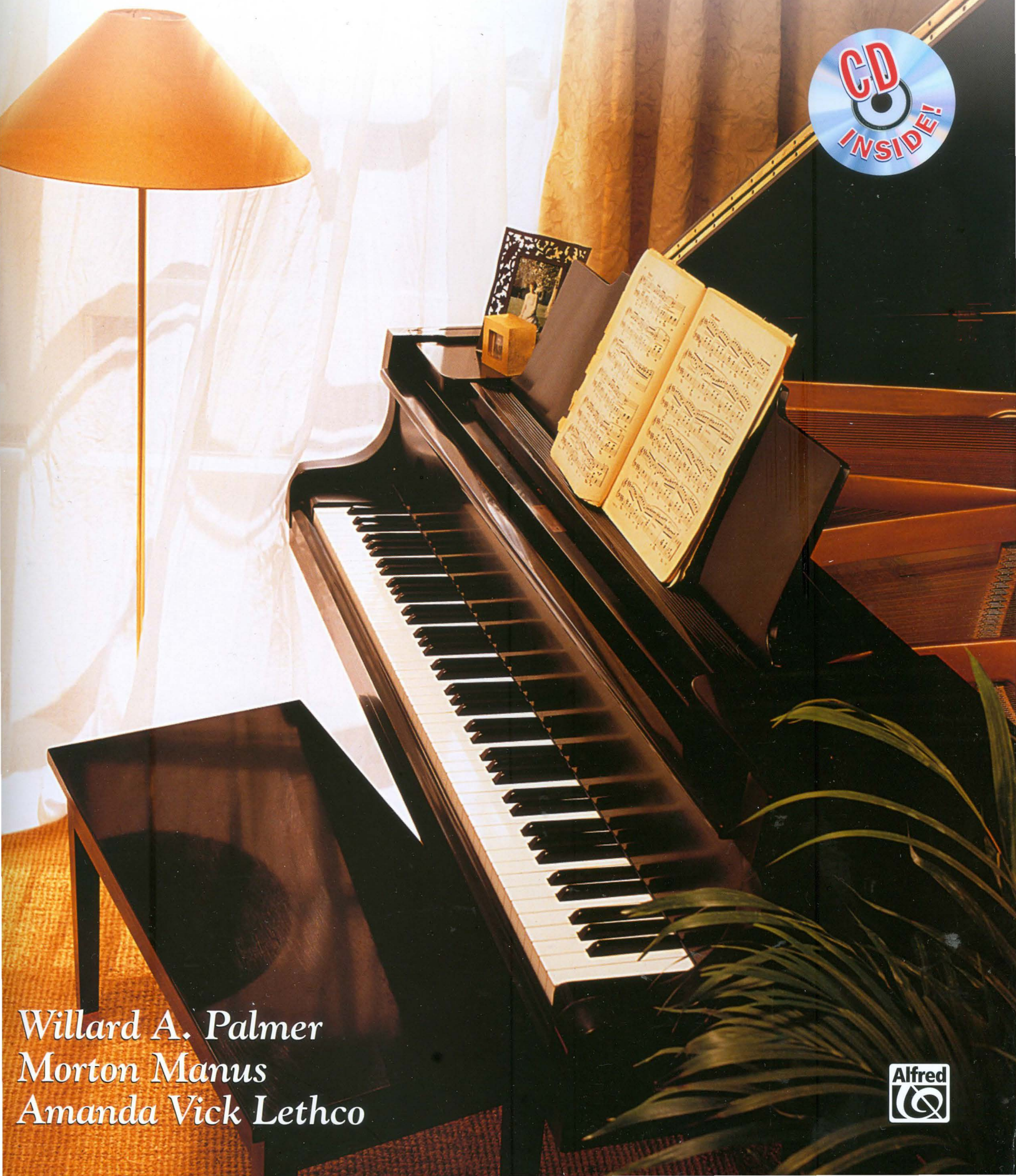


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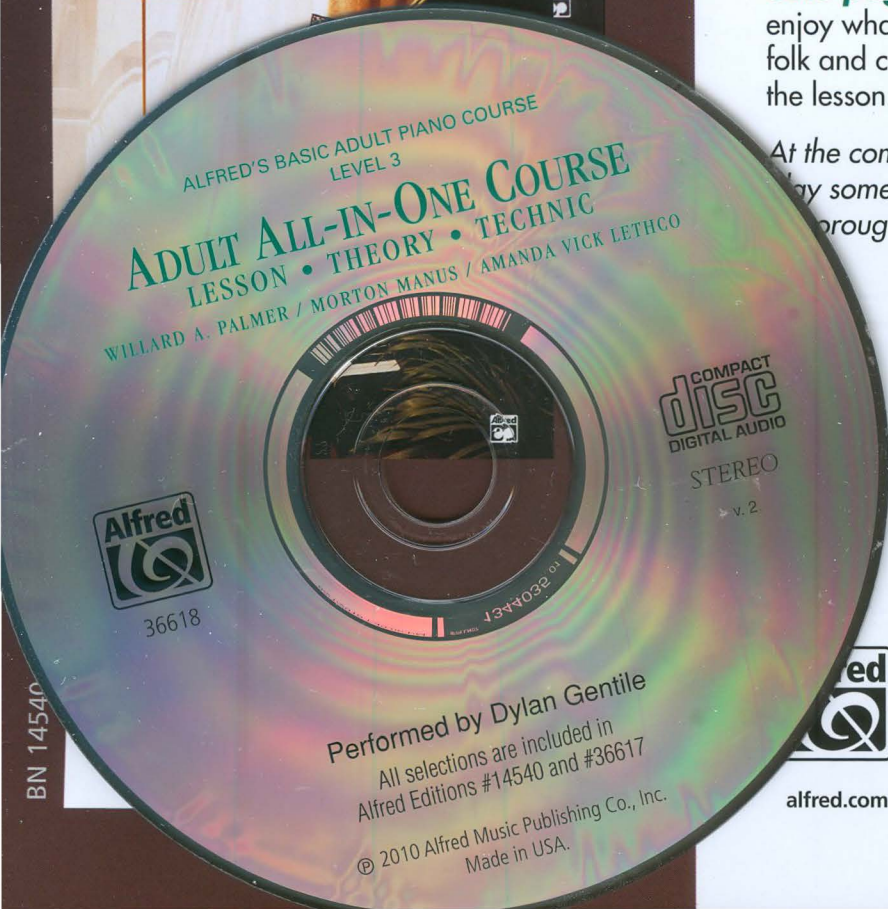
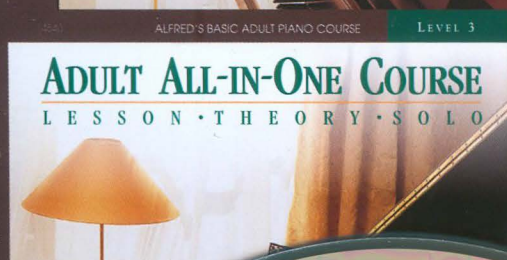
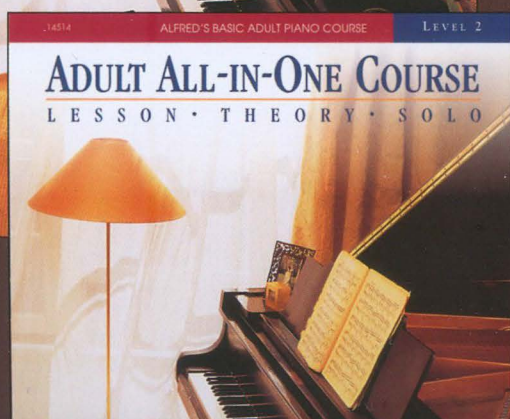
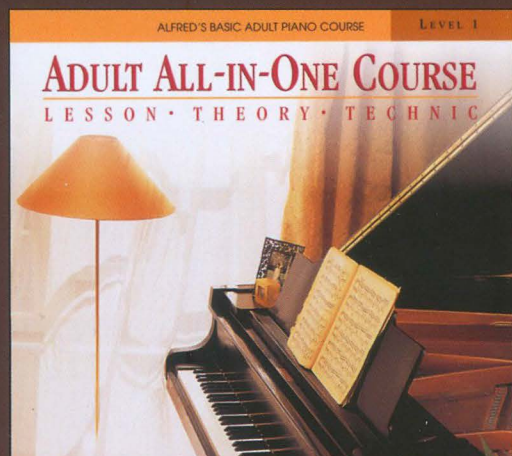
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FOREWORD

The goal of Level 3 of Alfred's Basic Adult All-in-One Course is to provide, within one book, a flexible and highly enjoyable presentation of lesson, theory and solo material. This will allow the student to progress smoothly and easily, without gaps, toward playing in some of the more advanced keys, as well as playing some of the great masterworks of piano literature.

The book is divided into four sections:

1. A REVIEW OF OLD KEY SIGNATURES (but with some new concepts added).
2. NEW KEY SIGNATURES AND CONCEPTS.
3. "JUST FOR FUN" MUSIC. These pieces are scattered throughout the book and are included for relaxation and amusement. They may be played whenever the student wishes.
4. "AMBITIOUS" SECTION. This section is for the student who is willing to devote a little extra effort toward learning some of the great masterworks that require a bit of additional practice. They are within the capabilities of anyone who has completed the previous books of this series and the first three sections of this book.

The book closes with a *Dictionary of Musical Terms*.

The authors are confident that the selection of material for this book will provide the student with a great variety of pleasing music to play, since it includes many familiar favorites, along with a variety of effective original keyboard compositions.

Willard A. Palmer
Morton Manus
Amanda Vick Lethco



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A SUPER-SPECIAL SORTA SONG!

This book begins with a piece that is just for fun. There are more "JUST FOR FUN" pieces in this book on pages 28, 72 and 88. You may play them at any time.

Moderate & relaxed

Play eighth notes in long-short pairs.

Willard A. Palmer

p *LH staccato*

mf Oh, what fun it is to play pi - an - o When ya

sing a spe - cial song that makes ya smile like a Pol - ly - an - na. I could sit and play it

all day long, be - cause it's such a sup - er - spec - ial sort - a song! *f* And the beat is so

Optional 2nd verse:

Light and easy, play it bright and breezy,
And this super-special song will make you smile like the "Mona Leezy."
It's all right, it never can be wrong,
Because it's such a super-special sorta song!
And the beat is so neat, *etc.*

p
1. neat,
2. play,

f
And the notes are so
And the rhy- thm's so

p
nice,
right,

f
That I'm tap- pin' my
I could play it all

p
feet,
day!

f
And I'm play- in' it
I could play it all

p
twice!
night!

1. *f*
It's a pleas- ure to

2.

pp

f

Repeat the entire
piece from here,
as many times as
you wish

CALYPSO RHUMBA

A STUDY IN OVERLAPPING PEDALING

KEY OF C MAJOR

Key Signature: no \sharp , no \flat .

Andante moderato

p

5 3 1 5 3 1

1. 2.

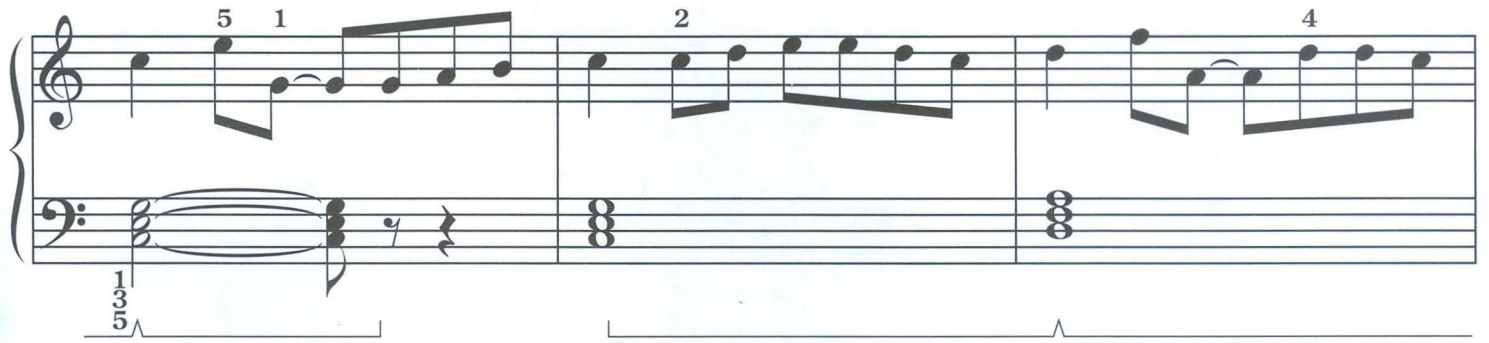
5 3 1 2 1

2nd time 8va

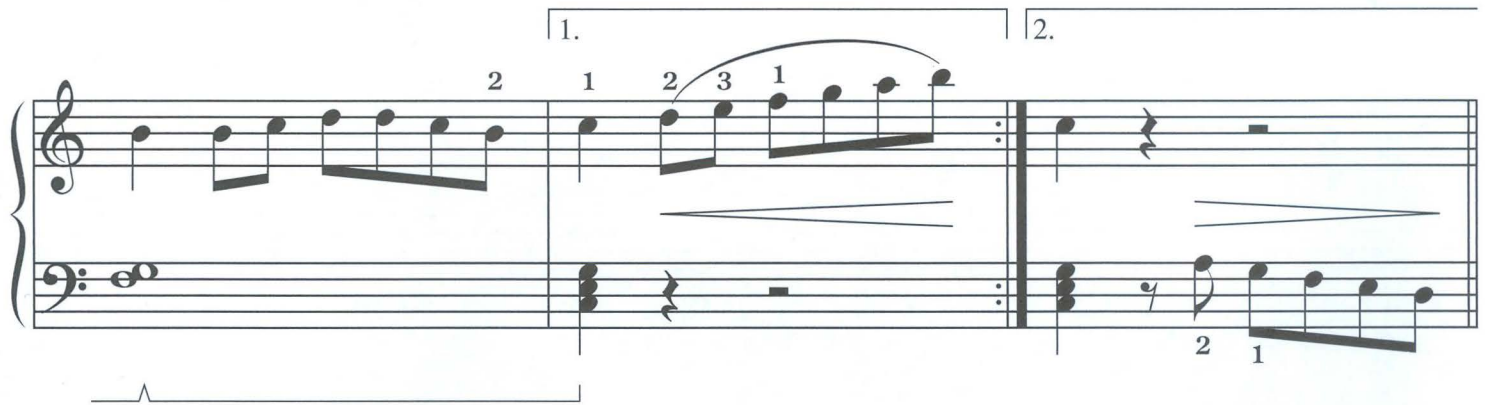
mf-f

1 3 5 1 3 5 2 3

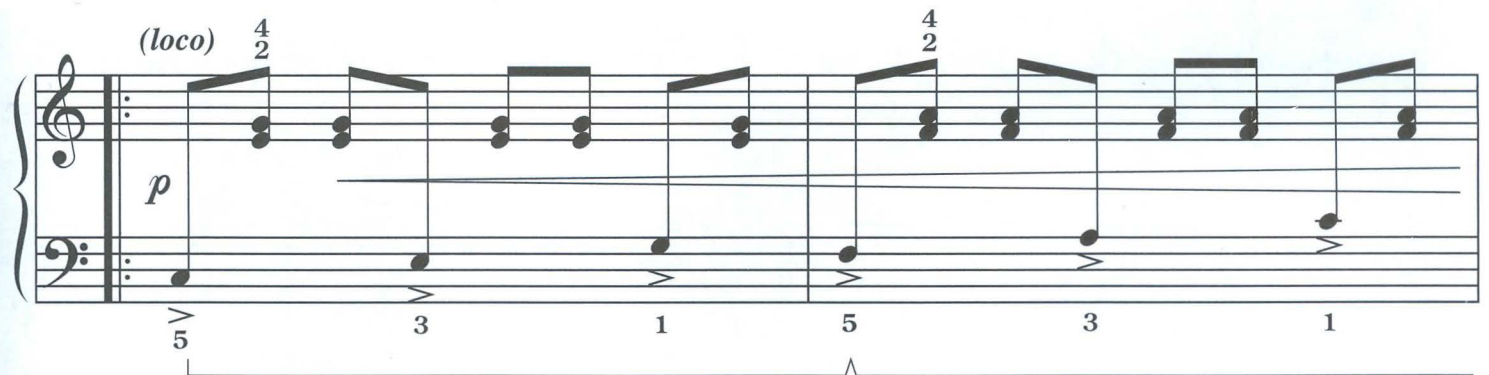
* Play eighth notes evenly!



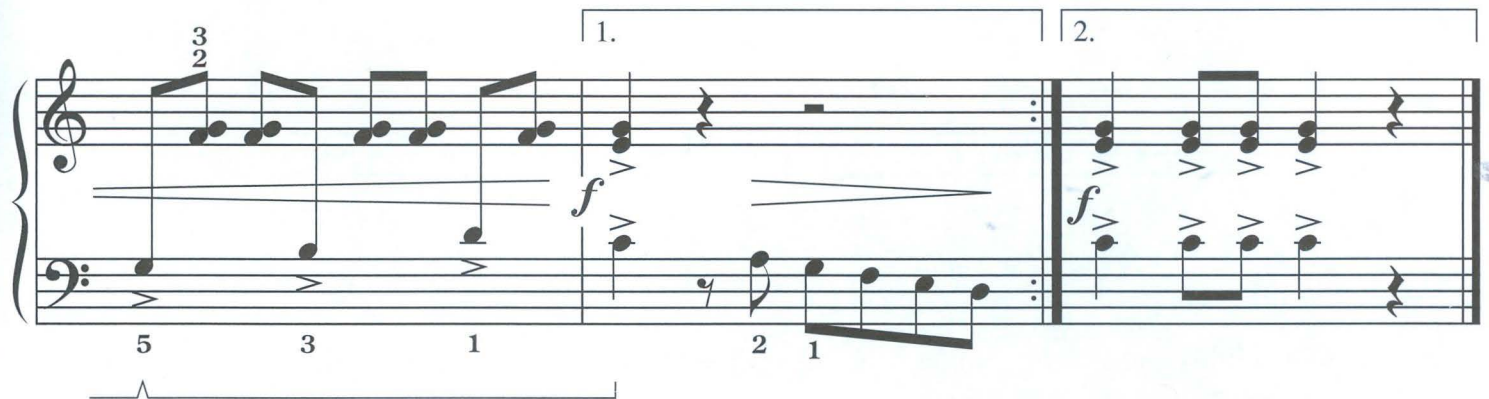
First system of musical notation. The treble clef staff contains a melodic line with notes marked with fingerings 5, 1, 2, and 4. The bass clef staff contains a series of chords, with a bracketed section below the staff labeled 1, 3, 5.



Second system of musical notation. The treble clef staff contains a melodic line with notes marked with fingerings 2, 1, 2, 3, 1. The bass clef staff contains a series of chords, with a bracketed section below the staff labeled 2, 1. The system includes first and second endings, indicated by 1. and 2. above the staff.



Third system of musical notation. The treble clef staff contains a melodic line with notes marked with fingerings 4, 2, 4, 2. The bass clef staff contains a series of chords, with a bracketed section below the staff labeled 5, 3, 1, 5, 3, 1. The system includes a *p* (piano) dynamic marking and a *(loco)* marking.



Fourth system of musical notation. The treble clef staff contains a melodic line with notes marked with fingerings 5, 3, 1, 2, 1. The bass clef staff contains a series of chords, with a bracketed section below the staff labeled 5, 3, 1, 2, 1. The system includes first and second endings, indicated by 1. and 2. above the staff, and a *f* (forte) dynamic marking.

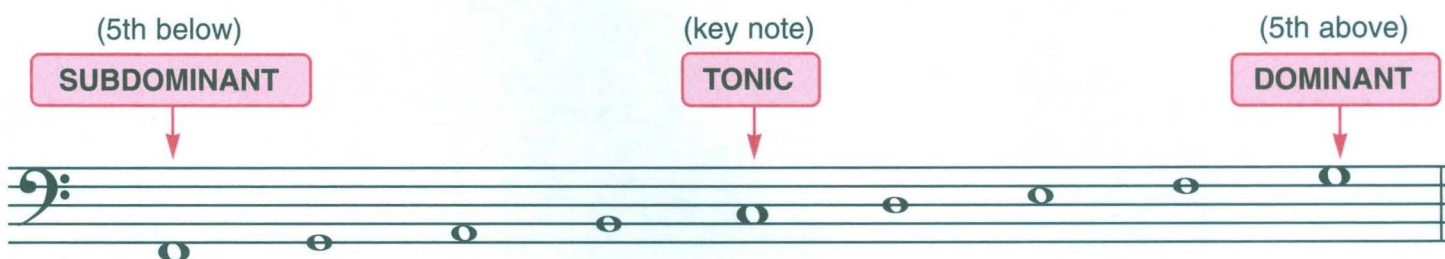
Scale Degrees: Tonic, Dominant, Subdominant

The tones of a scale are also called the *degrees* of the scale. Each *scale degree* has a name.

- The KEY-NOTE (the tone of the same name as the scale) is called the **TONIC**.
- The tone a 5th ABOVE the tonic is called the **DOMINANT**.
- The tone a 5th BELOW the tonic is called the **SUBDOMINANT**.

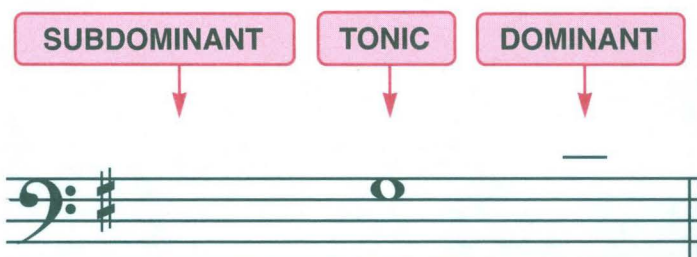
REMEMBER: SUB means "below" or "under." (SUBmarine, SUBway, etc.)

KEY OF C MAJOR

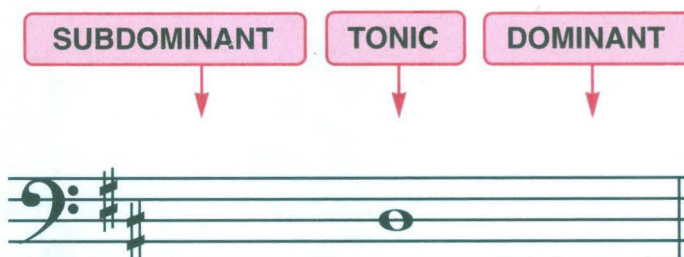


1. Write the SUBDOMINANT and DOMINANT degrees for each TONIC note given below:

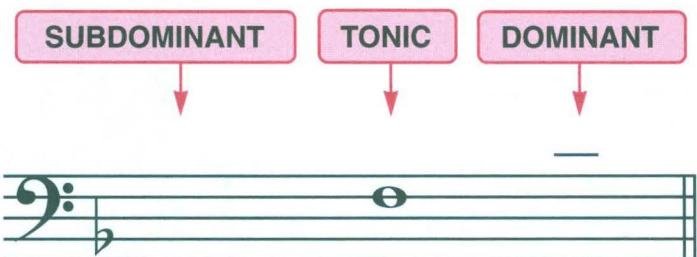
KEY OF G MAJOR



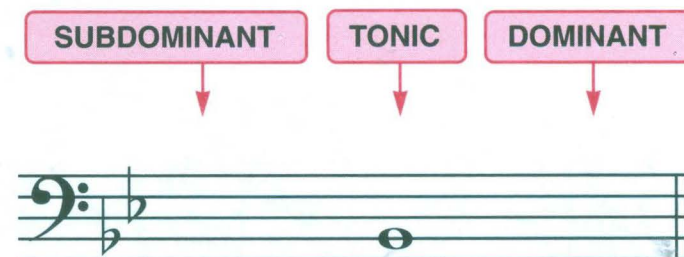
KEY OF D MAJOR



KEY OF F MAJOR



KEY OF B♭ MAJOR



2. Write the answers in the blanks:

C is the TONIC in the key of ____ major.

C is the DOMINANT in the key of ____ major.

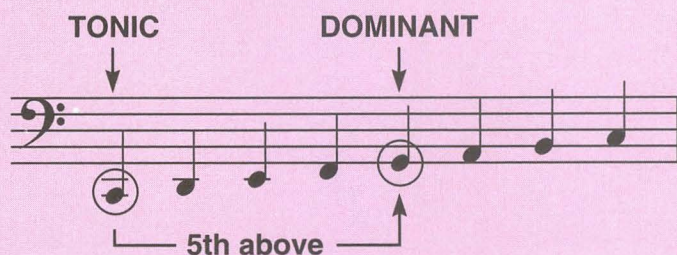
G is the DOMINANT in the key of ____ major.

C is the SUBDOMINANT in the key of ____ major.

Writing the Dominant

REMEMBER: The DOMINANT is the 5th tone *above* the TONIC.

C MAJOR SCALE



In the five scales below:

1. Circle all the TONIC notes.
2. Circle all the DOMINANT notes.

C MAJOR SCALE



G MAJOR SCALE



D MAJOR SCALE



F MAJOR SCALE



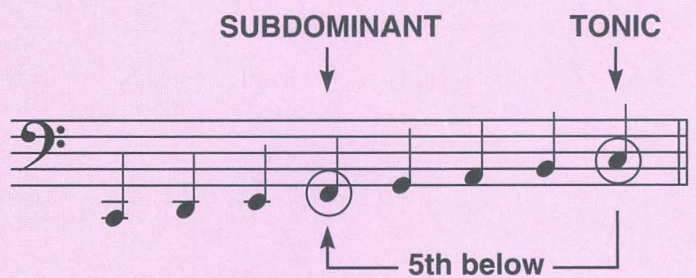
B \flat MAJOR SCALE



Writing the Subdominant

REMEMBER: The SUBDOMINANT is the 5th tone *below* the TONIC.

C MAJOR SCALE



1. Circle all the SUBDOMINANT notes in the five scales on page 9.
2. Play each circled note, saying the name of the scale degree (tonic, subdominant or dominant).

THE SCALE DEGREES ARE NUMBERED WITH ROMAN NUMERALS.

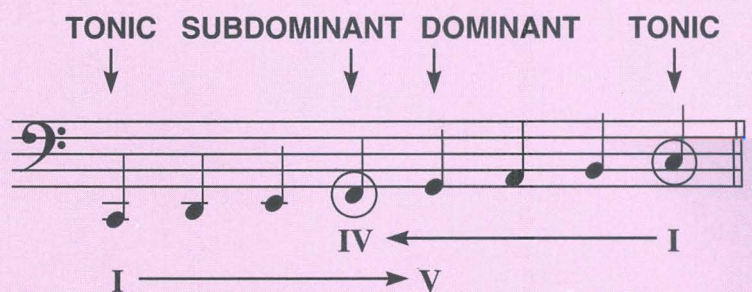
TONIC = I

DOMINANT = V

SUBDOMINANT = IV

IMPORTANT! The subdominant is numbered **IV** because of its position in the scale.

It is NOT called “subdominant” because it is just below the dominant. It is called “subdominant” because it is the same distance **BELOW** the tonic as the dominant is **ABOVE** the tonic!



In the four scales below:

1. Write **I** below each TONIC note.
2. Write **V** below each DOMINANT note.
3. Write **IV** below each SUBDOMINANT note.

G MAJOR SCALE



F MAJOR SCALE



D MAJOR SCALE



Bb MAJOR SCALE



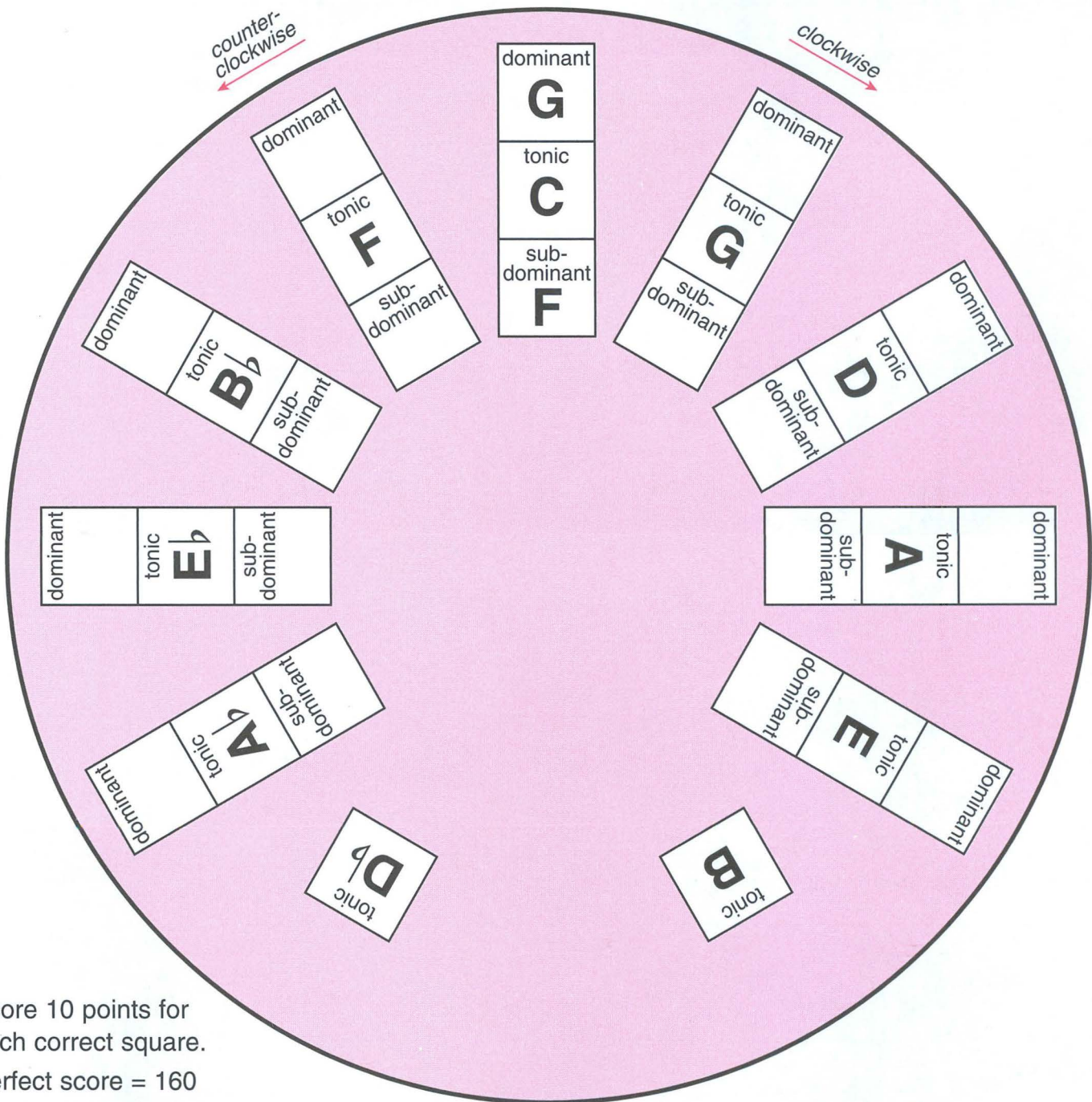
4. On page 9, write **I** below each TONIC note, **V** below each DOMINANT note, and **IV** below each SUBDOMINANT note.

Reviewing: The Circle of 5ths

Using the **Circle of 5ths**, the TONIC, DOMINANT and SUBDOMINANT of any scale may be found quickly and easily.

- Take any letter on the circle as the key note or TONIC.
- The next letter clockwise is the DOMINANT.
- The next letter counter-clockwise is the SUBDOMINANT.

Example: Take C as the tonic. The DOMINANT is G. The SUBDOMINANT is F.



Score 10 points for each correct square.

Perfect score = 160

YOUR SCORE: _____

1. Write the DOMINANT note for each given TONIC in the square *above* it, turning the circle as you write. The answer will be the same as the next tonic note clockwise.
2. Write the SUBDOMINANT note for each given TONIC in the square *below* it, turning the circle as you write. The answer will be the same as the next tonic note counter-clockwise.

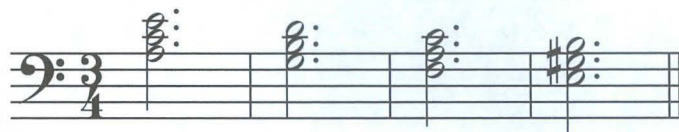
The squares above and below C are filled in as examples.

FANDANGO

The *FANDANGO* is a lively Spanish dance with three beats per measure. It is usually based on this chord progression:

KEY OF A MINOR*

Key Signature: no #, no b.



Allegro

2nd time 8va

***Reminder:** A MINOR is the *relative minor* of the key of C MAJOR. Both keys have the same key signature.

First system of music. Treble clef has a whole note chord with a 4/2 fingering. Bass clef has a sixteenth-note ascending scale. The system is divided into six measures by a bracket below.

Second system of music. Treble clef has a half note with a 2nd time 8va marking and a slur. Bass clef has a sixteenth-note ascending scale. The system is divided into six measures by a bracket below.

Third system of music. Treble clef has a half note with a 2nd time 8va marking and a slur. Bass clef has a sixteenth-note ascending scale. The system is divided into six measures by a bracket below.

Fourth system of music. Treble clef has a half note with a 3rd time 8va marking and a slur. Bass clef has a sixteenth-note ascending scale. The system is divided into six measures by a bracket below.

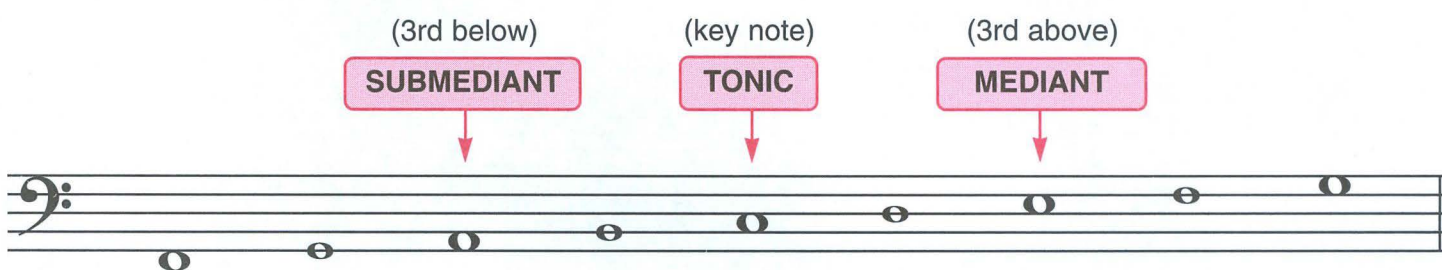
D. C. al Fine

More Scale Degrees: Mediant & Submediant

- The **MEDIANT** is the 3rd degree **above** the TONIC (*midway* between the tonic and dominant).
- The **SUBMEDIANT** is the 3rd degree **below** the TONIC (*midway* between the tonic and subdominant).

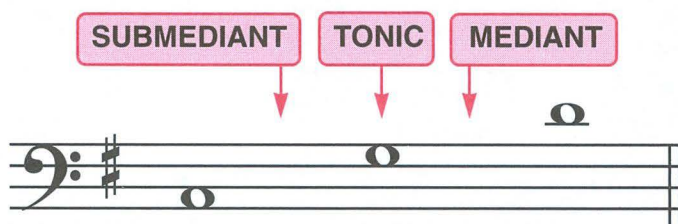
Mediant is a Latin word meaning "in the middle."

KEY OF C MAJOR

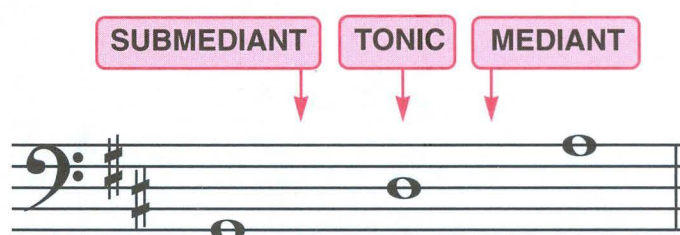


1. Write the SUBMEDIANT and MEDIANT degrees for each TONIC note given below:

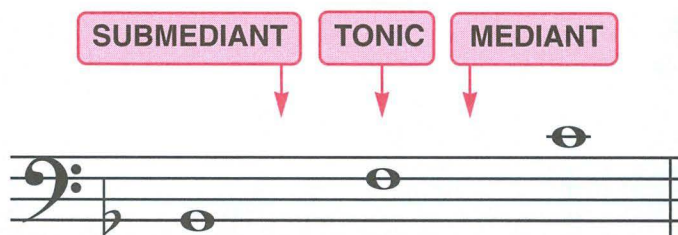
KEY OF G MAJOR



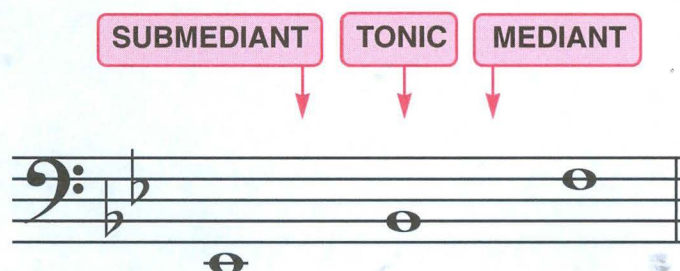
KEY OF D MAJOR



KEY OF F MAJOR



KEY OF B \flat MAJOR



2. Write the answers in the blanks:

A is the MEDIANT in the key of ____ major.

A is the SUBMEDIANT in the key of ____ major.

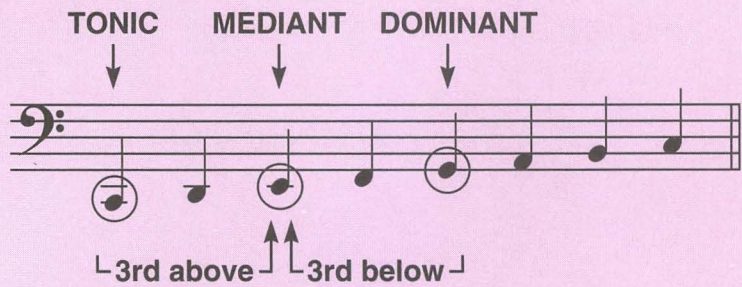
A is the DOMINANT in the key of ____ major.

A is the TONIC in the key of ____ major.

Writing the Mediant

REMEMBER: The MEDIANT is *midway* between the TONIC and DOMINANT.

C MAJOR SCALE



In the scales below:

1. Circle all the TONIC notes.
2. Circle all the DOMINANT notes.
3. Circle all the MEDIANT notes.

G MAJOR SCALE



D MAJOR SCALE



F MAJOR SCALE

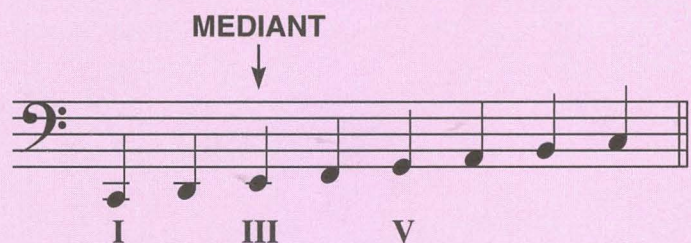


Bb MAJOR SCALE



Since the MEDIANT is the 3rd degree of the scale, it is given the Roman numeral **III**.

C MAJOR SCALE



4. In the four scales above, write **I** below each TONIC, **III** below each MEDIANT, and **V** below each DOMINANT.

Writing the Submediant

REMEMBER: The SUBMEDIANT is *midway* between the SUBDOMINANT and the TONIC.

C MAJOR SCALE

SUBDOMINANT SUBMEDIANT TONIC

3rd above 3rd below

In the scales below:

1. Circle all the TONIC notes.
2. Circle all the SUBDOMINANT notes.
3. Circle all the SUBMEDIANT notes.

G MAJOR SCALE



D MAJOR SCALE



F MAJOR SCALE



Bb MAJOR SCALE



Since the SUBMEDIANT is the 6th degree of the scale, it is given the Roman numeral VI.

C MAJOR SCALE

IV VI I

4. In the four scales above, write I below each TONIC, IV below each SUBDOMINANT and VI below each SUBMEDIANT.

MODERN SOUNDS

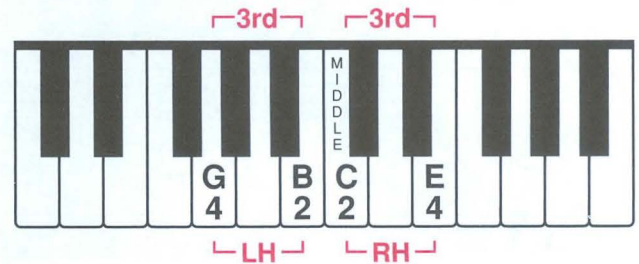
This piece begins with the RH and LH moving up and down the keyboard in thirds. All the thirds are fingered with the 2nd and 4th fingers. RH and LH 2s are on neighboring white keys.

In the second section only the RH plays thirds. The LH plays fifths with 5 and 1.

KEY OF C MAJOR

Key Signature: no #, no b.

STARTING POSITION



Moderato
2nd time both hands 8va

mf

last time ritardando

KEY OF A MINOR*

(relative of C MAJOR)

loco (as written)

p

D. C. al Fine

*This piece combines the use of the relative minor and major keys.

JAZZ SEQUENCES*

Willard A. Palmer

Allegro moderato*2nd time both hands 8va*

First system of musical notation. Treble and bass staves. Treble staff starts with a piano (*p*) dynamic. Fingering: Treble (2, 5, 1), Bass (4, 1, 4). The sequence consists of eighth notes in the right hand and quarter notes in the left hand, with a repeat sign in the second measure.

Second system of musical notation. Treble and bass staves. Fingering: Treble (5, 1, 2, 5, 1), Bass (1, 4, 1). The sequence continues with eighth notes in the right hand and quarter notes in the left hand, with a repeat sign in the second measure.

Third system of musical notation. Treble and bass staves. Treble staff has a mezzo-forte (*mf*) dynamic. Fingering: Treble (1, 1, 2, 1, 2), Bass (5, 3, 1, 2, 3, 1). The sequence continues with eighth notes in the right hand and quarter notes in the left hand, with a repeat sign in the second measure.

Fourth system of musical notation. Treble and bass staves. Fingering: Treble (2, 1, 1, 2), Bass (2, 1, 1, 2). The sequence continues with eighth notes in the right hand and quarter notes in the left hand, with a repeat sign in the second measure.

*The repetition of a musical pattern, beginning on a higher or lower note, is called a *sequence*.

First system of musical notation. Treble clef: measures 1-3. Measure 1: quarter note G4 (finger 2), quarter note A4, quarter note B4, quarter note C5. Measure 2: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 3: quarter note A5, quarter note B5, quarter note C6, quarter note D6. Bass clef: measures 1-3. Measure 1: quarter note C3 (finger 1), quarter note D3, quarter note E3, quarter note F3. Measure 2: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 3: quarter note D4, quarter note E4, quarter note F4, quarter note G4. A red circle with a cross symbol is at the end of the system.

Second system of musical notation. Treble clef: measures 4-6. Measure 4: quarter note G4 (finger 1), quarter note A4, quarter note B4, quarter note C5. Measure 5: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 6: quarter note A5, quarter note B5, quarter note C6, quarter note D6. Bass clef: measures 4-6. Measure 4: quarter note C3 (finger 5), quarter note D3, quarter note E3, quarter note F3. Measure 5: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 6: quarter note D4, quarter note E4, quarter note F4, quarter note G4. A red circle with a cross symbol is at the end of the system.

Third system of musical notation. Treble clef: measures 7-9. Measure 7: quarter note G4 (finger 5), quarter note A4, quarter note B4, quarter note C5. Measure 8: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 9: quarter note A5, quarter note B5, quarter note C6, quarter note D6. Bass clef: measures 7-9. Measure 7: quarter note C3, quarter note D3, quarter note E3, quarter note F3. Measure 8: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 9: quarter note D4, quarter note E4, quarter note F4, quarter note G4. A red circle with a cross symbol is at the end of the system.

Fourth system of musical notation. Treble clef: measures 10-12. Measure 10: quarter note G4 (finger 5), quarter note A4, quarter note B4, quarter note C5. Measure 11: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 12: quarter note A5, quarter note B5, quarter note C6, quarter note D6. Bass clef: measures 10-12. Measure 10: quarter note C3, quarter note D3, quarter note E3, quarter note F3. Measure 11: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 12: quarter note D4, quarter note E4, quarter note F4, quarter note G4. A red circle with a cross symbol is at the end of the system.

*D. C. al , then play CODA**

CODA

Both hands 8va - - - loco

Fifth system of musical notation. Treble clef: measures 13-15. Measure 13: quarter note G4 (finger 2), quarter note A4, quarter note B4, quarter note C5. Measure 14: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 15: quarter note A5, quarter note B5, quarter note C6, quarter note D6. Bass clef: measures 13-15. Measure 13: quarter note C3 (finger 1), quarter note D3, quarter note E3, quarter note F3. Measure 14: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 15: quarter note D4, quarter note E4, quarter note F4, quarter note G4. A red circle with a cross symbol is at the end of the system.

* Go back to the beginning and play to the sign ; then play the CODA.

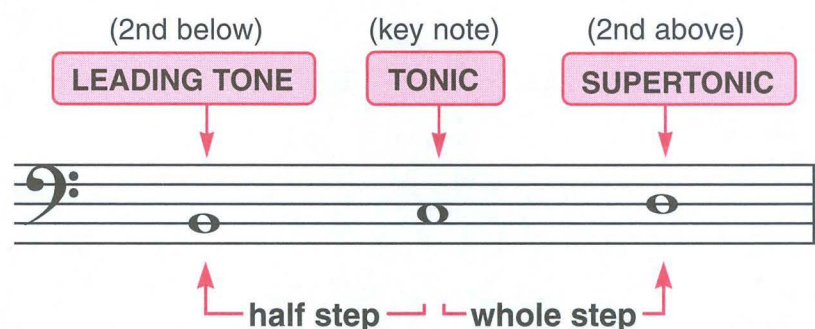
More Scale Degrees: Supertonic & Leading Tone

- The **SUPERTONIC** is the 2nd degree **above** the TONIC.
- The **LEADING TONE** is the 2nd degree **below** the TONIC.

The LEADING TONE is sometimes called the SUBTONIC. "Leading tone" is most often used, since the note has a strong tendency to "lead" to the TONIC, as it does in an ascending scale.

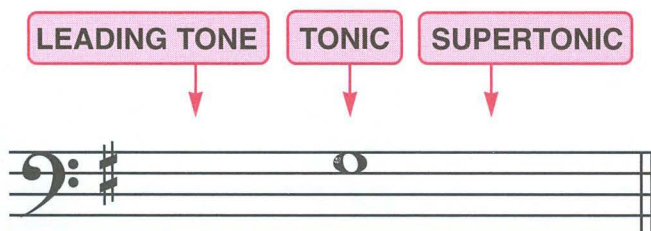
NOTE: The SUPERTONIC is always a **whole** step above the tonic.
The LEADING TONE is always a **half** step below the tonic.

KEY OF C MAJOR

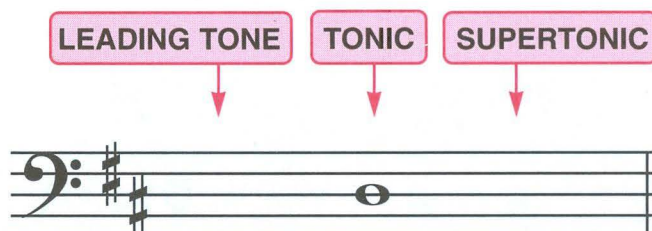


1. Write the LEADING TONE and SUPERTONIC degrees for each TONIC note:

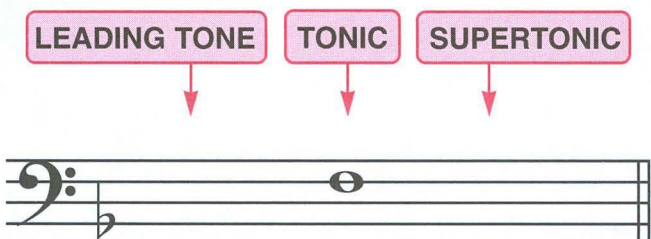
KEY OF G MAJOR



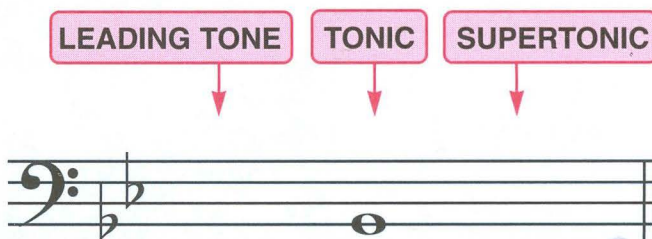
KEY OF D MAJOR



KEY OF F MAJOR



KEY OF Bb MAJOR



2. Write the answers in the blanks:

A is the LEADING TONE in the key of ____ major. A is the SUPERTONIC in the key of ____ major.
E is the LEADING TONE in the key of ____ major. E is the SUPERTONIC in the key of ____ major.

Writing the Supertonic & Leading Tone

REMEMBER: The SUPERTONIC is one *whole step above* the tonic.
The LEADING TONE is one *half step below* the tonic.

C MAJOR SCALE

The diagram shows the C Major Scale on a bass clef staff. The notes are C, D, E, F, G, A, B, C. The first C (tonic) and the second C (octave) are circled. An arrow labeled '2nd above' points from the first C to the D (supertonic). Another arrow labeled '2nd below' points from the second C to the B (leading tone). Labels with arrows point to the Tonic (C), Supertonic (D), Leading Tone (B), and Tonic (C).

- In the scales below:
1. Circle all the TONIC notes.
 2. Circle all the SUPERTONIC notes.
 3. Circle all the LEADING TONES.

G MAJOR SCALE



D MAJOR SCALE



F MAJOR SCALE



Bb MAJOR SCALE



Since the SUPERTONIC is the 2nd degree of the scale, it is given the Roman numeral **II**.
The LEADING TONE is the 7th degree, so it is given the numeral **VII**.

C MAJOR SCALE

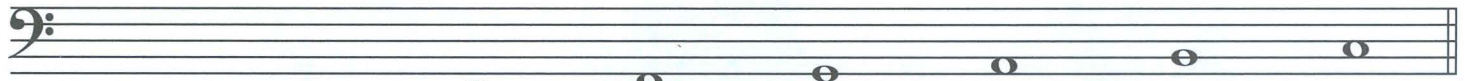
The diagram shows the C Major Scale on a bass clef staff. The notes are C, D, E, F, G, A, B, C. The first C is labeled with the Roman numeral **I** below it. The D is labeled with **II** below it. The B is labeled with **VII** below it. The final C is labeled with **I** below it. Labels with arrows point to the Supertonic (D) and Leading Tone (B).

4. In the four scales above, write **I** below each TONIC, **II** below each SUPERTONIC and **VII** below each LEADING TONE.

Reviewing the Scale Degrees

You now know the names of all the scale degrees. Arranged in order, the names are:

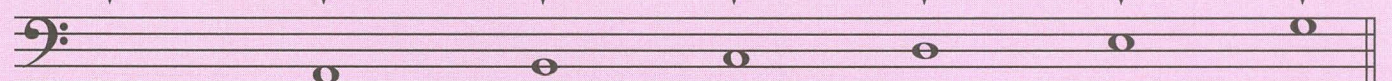
TONIC	SUPERTONIC	MEDIANT	SUBDOMINANT	DOMINANT	SUBMEDIANT	LEADING TONE	TONIC
↓	↓	↓	↓	↓	↓	↓	↓



I	II	III	IV	V	VI	VII	I
---	----	-----	----	---	----	-----	---

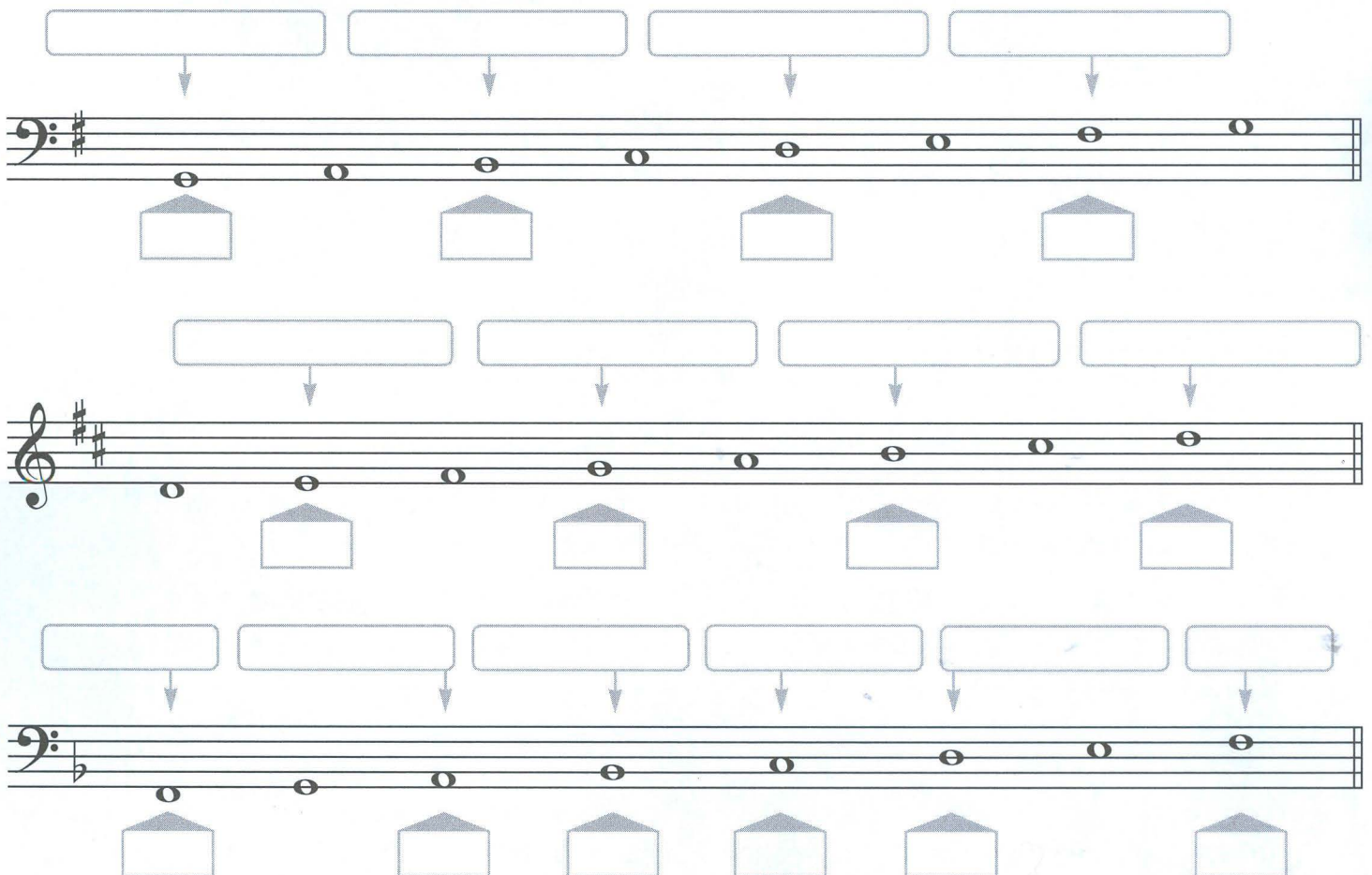
Be sure to remember that the degree names were derived from the following arrangement, in which the TONIC is taken as the center tone:

SUBDOMINANT	SUBMEDIANT	LEADING TONE	TONIC	SUPERTONIC	MEDIANT	DOMINANT
↓	↓	↓	↓	↓	↓	↓



IV	VI	VII	I	II	III	V
----	----	-----	---	----	-----	---

1. Write the degree names in the boxes above the notes.
2. Write the degree numbers (Roman numerals) in the boxes below the notes.



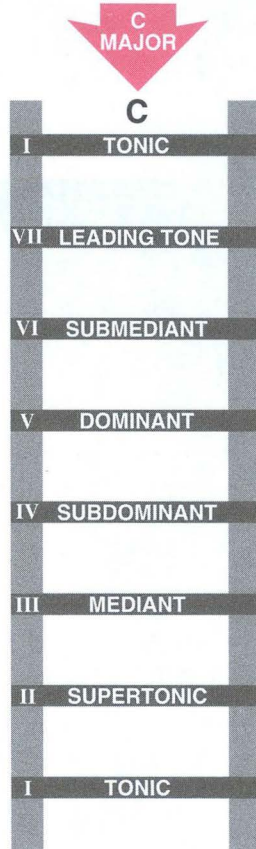
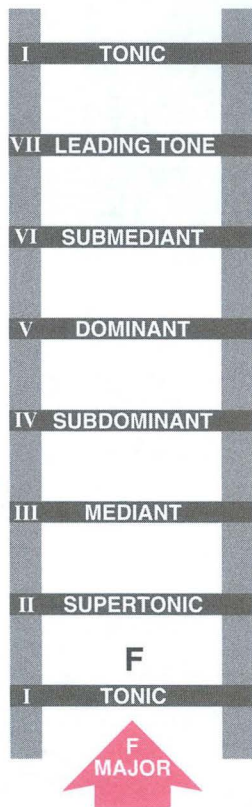
The first staff is in bass clef with a key signature of one sharp (F#). It contains eight whole notes: F#2, G#2, A2, B2, C3, D3, E3, F#3. There are four empty boxes above the staff and four empty boxes below the staff.

The second staff is in treble clef with a key signature of two sharps (F#, C#). It contains eight whole notes: F#4, G#4, A4, B4, C5, D5, E5, F#5. There are four empty boxes above the staff and four empty boxes below the staff.

The third staff is in bass clef with a key signature of two flats (Bb, Eb). It contains eight whole notes: Bb2, Cb3, Db3, Eb3, Fb3, Gb3, Ab3, Bb3. There are six empty boxes above the staff and six empty boxes below the staff.

SCALE THE LADDERS!

If you know your scales, you should have no trouble going up and down these ladders. Begin with the B \flat ladder (bottom left). To scale a ladder, simply write the name of each scale degree (tone) on each rung of the ladder. The starting rung is already filled in on each ladder. When you reach the top of the B \flat ladder, continue: UP the F ladder, DOWN the C ladder, DOWN the G ladder, then UP the D ladder.

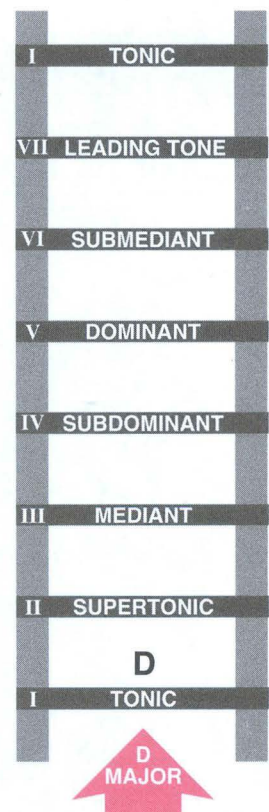
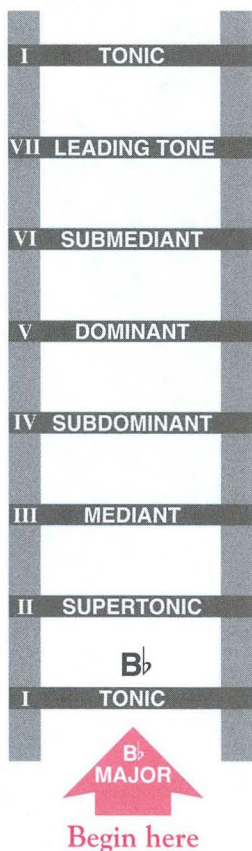


100 points for each correct rung.

1000 bonus points for no errors.

Perfect score = 5000.

YOUR SCORE: _____



Alberti Bass

This style of LH accompaniment takes its name from the 18th-century Italian composer, Domenico Alberti, who used it extensively in his keyboard music. It consists of broken chords played in the following style, and it was frequently used by almost all the “classical” composers, including Haydn, Mozart, Clementi and Beethoven.

The first line of the music below shows a basic I–IV–V⁷ progression. The second and third lines introduce the corresponding Alberti bass in $\frac{4}{4}$ and $\frac{3}{4}$ time.

Play the following several times:

I IV V⁷ I I

Alberti bass in $\frac{4}{4}$ time

1. 2.

Alberti bass in $\frac{3}{4}$ time

1. 2.

G MAJOR PROGRESSION

I IV V⁷ I I

Write in the missing measures of Alberti bass, then play several times:

Alberti bass in $\frac{4}{4}$ time

I IV V⁷ I I

Alberti bass in $\frac{3}{4}$ time

I IV V⁷ I I

Alberti Bass in $\frac{4}{4}$ Time in C Major

1. Write in the missing Alberti bass in $\frac{4}{4}$ time.
2. Play, carefully observing phrasing and dynamics.

Andante moderato

2nd time both hands 8va

* When one slur ends where a new slur begins, it is called an ELISION. While there is no actual break between the two slurs, the notes at the end of the first group of slurred notes are usually tapered off (gradually softened) to the end of the phrase.

SERENADE from String Quartet, Op. 3, No. 5

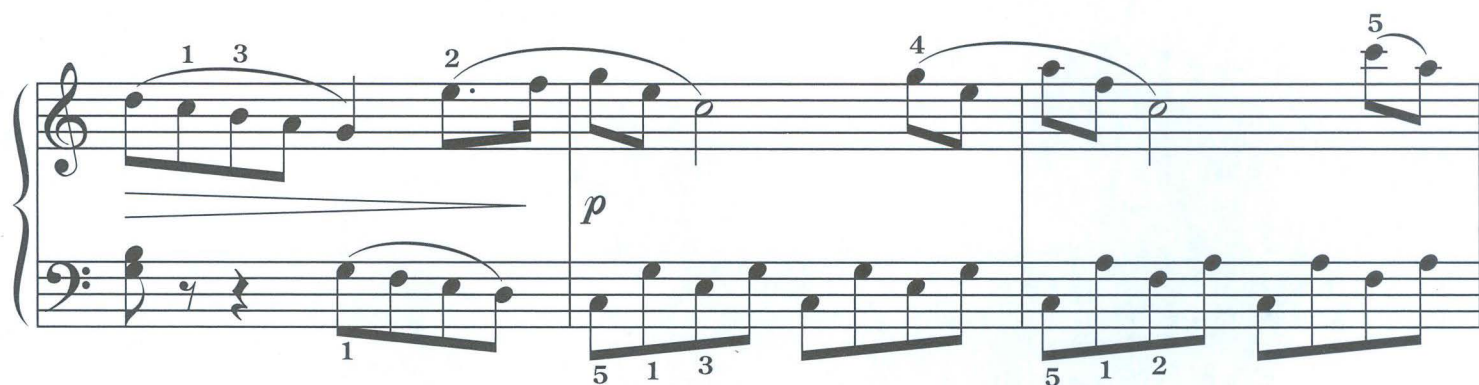
Play the eighth notes *evenly*!

Andante cantabile

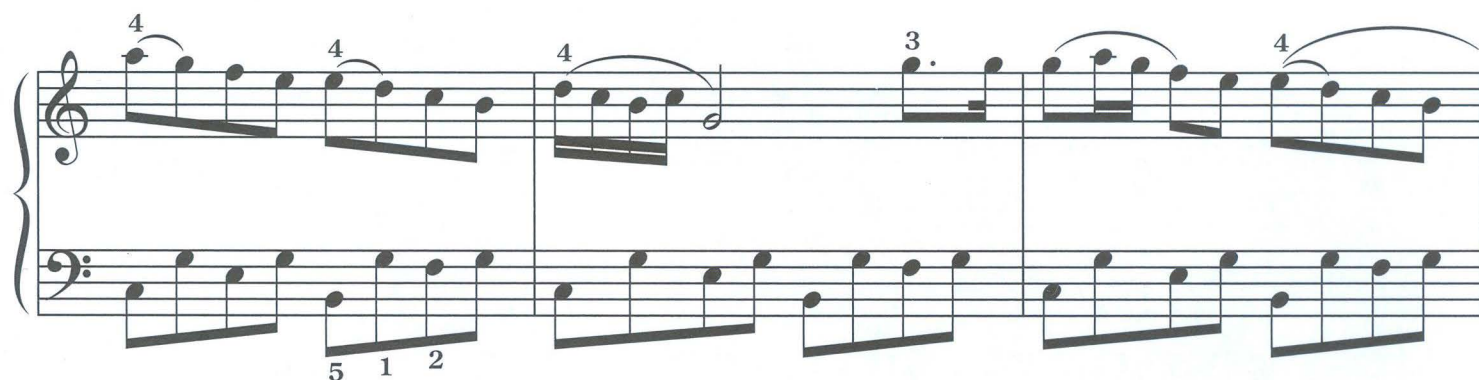
Franz Joseph Haydn

The musical score is written for piano and bass. It begins with a piano (*p*) dynamic and an *espressivo* marking. The tempo is *Andante cantabile*. The score is divided into four systems. The first system includes fingerings (2, 4, 2, 4, 3, 4) and a bass line with fingerings (5, 1, 3, 5, 1, 2, 5, 1, 2). The second system includes first and second endings. The third system starts with a mezzo-piano (*mp*) dynamic and continues with fingerings (5, 1, 3, 5, 1, 2, 5). The fourth system includes a crescendo hairpin and fingerings (4, 3, 4, 5, 3, 4, 3) in the right hand and (3, 5, 2, 5) in the left hand.

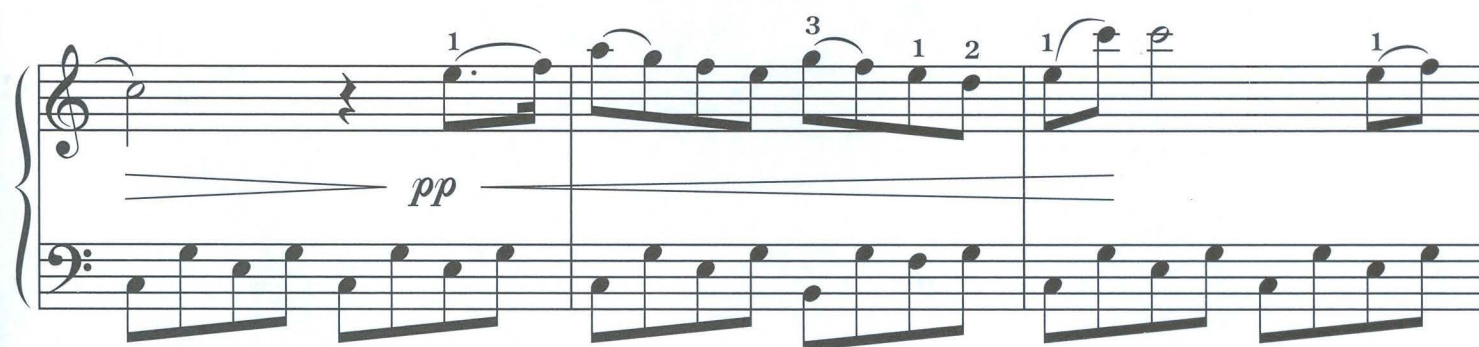
***OPTIONAL:** The LH may be played one octave higher in the first and second lines.
When doing so, play the RH G half note (measure 4) as an eighth note.



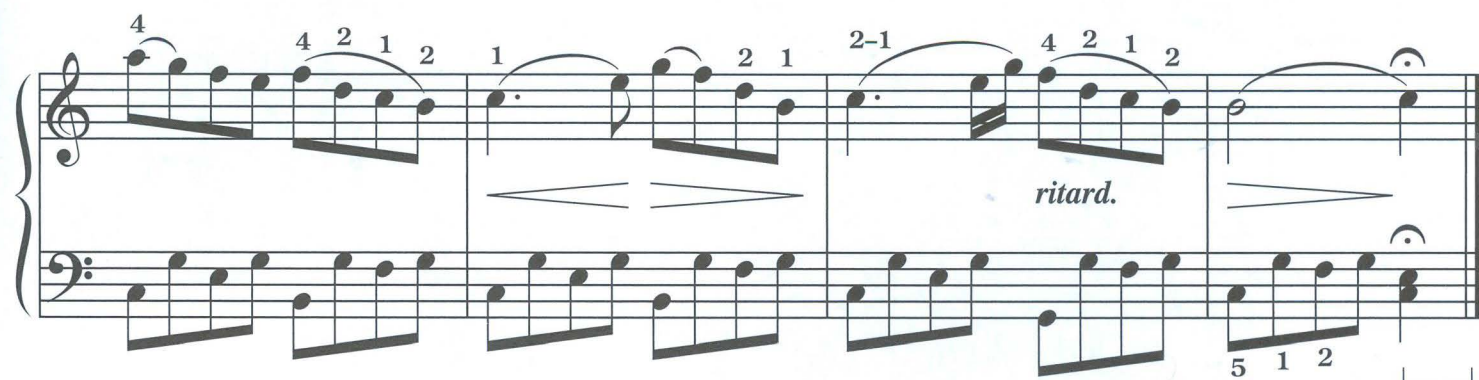
First system of musical notation. The treble clef staff contains a melodic line with fingerings 1, 3, 2, 4, and 5. The bass clef staff contains a supporting line with fingerings 1, 5, 1, 3, 5, 1, 2. A dynamic marking *p* is present in the middle of the system.



Second system of musical notation. The treble clef staff contains a melodic line with fingerings 4, 4, 4, 3, and 4. The bass clef staff contains a supporting line with fingerings 5, 1, 2.



Third system of musical notation. The treble clef staff contains a melodic line with fingerings 1, 3, 1, 2, 1, and 1. The bass clef staff contains a supporting line. A dynamic marking *pp* is present in the middle of the system.



Fourth system of musical notation. The treble clef staff contains a melodic line with fingerings 4, 4, 2, 1, 2, 1, 2-1, 4, 2, 1, 2. The bass clef staff contains a supporting line. A dynamic marking *ritard.* is present in the middle of the system.

THE GRAND PIANO BAND

JUST FOR FUN
March tempo
Eighths and quarters detached except where slurred.

Willard A. Palmer

1. If you can't strike up a tune Up - on the con - tra - bas - soon; If you don't
mf don't have to own A clar - i - net or trom - bone; You need - n't

know how to toot Up - on the trum - pet or flute, And if pi - an - o's your for -
 go out and get your - self a shin - y cor - net; You need - n't play a horn at

1. te, all! I bring good news to you to - day! 2. You real - ly
 You on - ly

2. *ritardando* need to heed this call! *f* Come join the *a tempo* Grand Pi - an - o

 *Play all eighth notes *evenly*!

Band! You've nev - er heard a band so grand! So bring your

song, And come a - long! Come lend our band a help - ing hand! So don't de-

lay! Come on to - day! Come join the best band in the land! You real-ly

Play this line 3 times

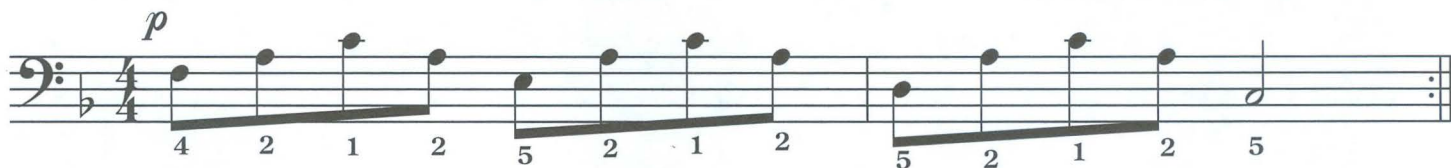
1. don't have to be a ver - y great vir - tu - o - so, So if
2. you have a song that you can ev - en play so - so, Well, just
3. bring it a - long, you'll sound oh so gran - di - o - so, In the

f Grand Pi - an - o Band!

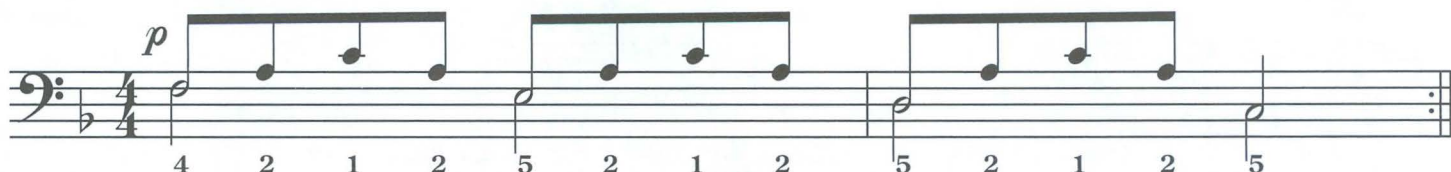
A New Style of Bass

This style of accompaniment is often used in popular as well as classical music.

Begin with this as a warm-up:



Play the following exactly the same as the above, but HOLD the first note of each group of four notes:



A VERY SPECIAL DAY

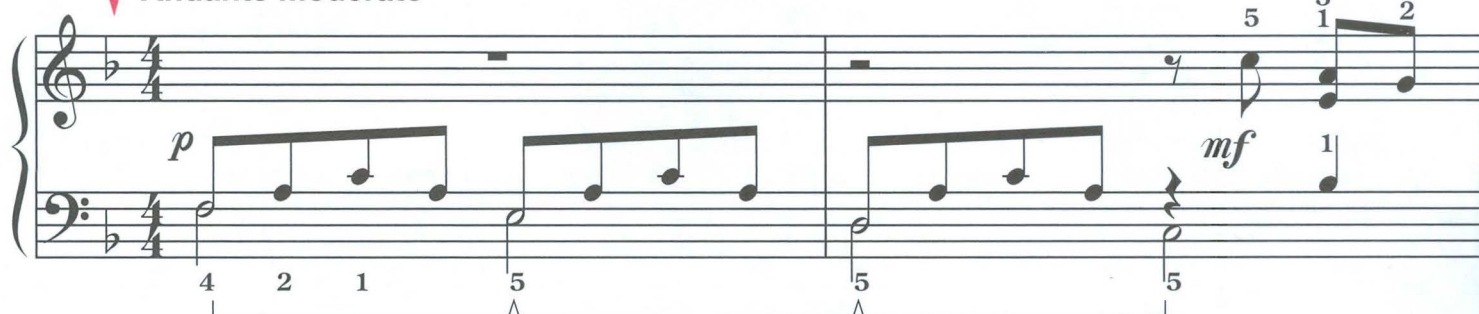
KEY OF F MAJOR

Key Signature: 1 flat (B♭)

Andante moderato

Willard A. Palmer

1. This is a



ver - y spe - cial day
ver - y spe - cial day

I'm of - fer - ing to you,
I'd love for you to share.



The day I dream of when I pray
It's such a ver - y spe - cial way

That wish - es may come
To show how much we



true. care. You'd bet - ter op - en it with care, You may spread
care. And as our day be-gins to grow And years go

sun-shine ev-'ry- where! As you may guess, It's full of
by I'm sure we'll know That on this day We're glad we

love found and hap - pi - ness! 2. It's such a "Let's share this day." Oh, please say you'll

ritard. **Slower** *p*

stay and share this day!

*ritard. e dim.** **RH 3** **LH**

*ritardando and diminuendo

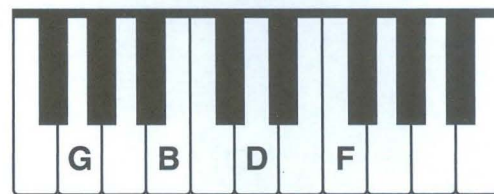
The Diminished Seventh Chord

The DIMINISHED SEVENTH chord may be formed by lowering each note of the DOMINANT SEVENTH (V⁷) chord one half step, except the root, which remains the same.

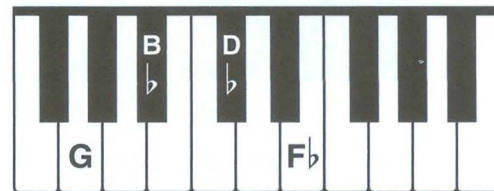
IMPORTANT! The interval between each note of a diminished seventh chord is a *minor* 3rd (3 half steps)!

Be sure to *spell* each chord correctly! The Gdim7 chord must not be spelled **G B^b D^b E**, even though the notes E and F^b are ENHARMONIC (that is, they represent the same key on the piano). The interval from G to E is a 6th. The interval from G to F^b is a 7th (in this case a *diminished* 7th).

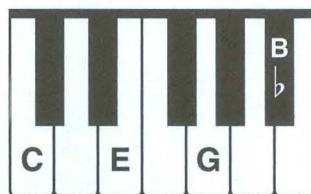
G dominant 7th



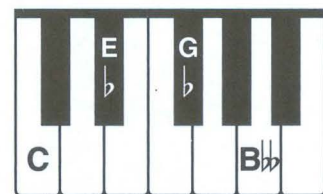
G diminished 7th (Gdim7)



In forming a Cdim7 chord, it is necessary to flat the note B^b. When a flatted note is flatted again, it becomes a DOUBLE FLAT, indicated by the sign $\flat\flat$. In this case, the note must be called B $\flat\flat$, not A!

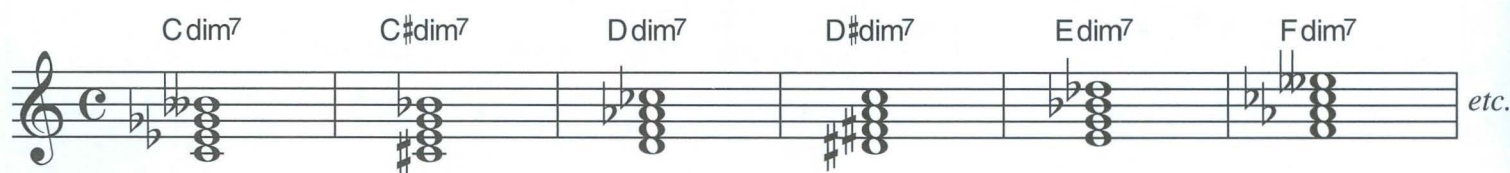
C⁷

Cdim7



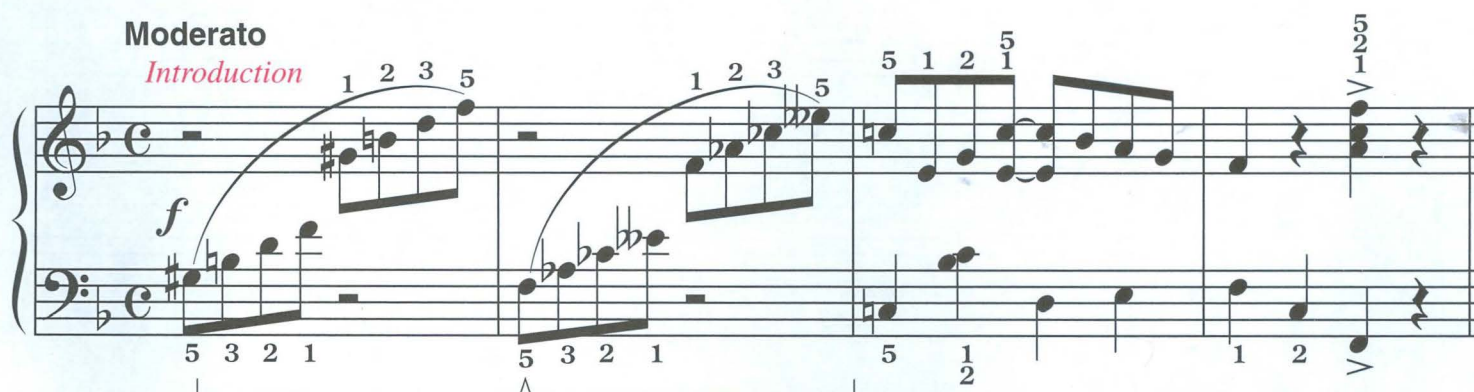
REMEMBER: When diminished 7th chords are properly spelled, one letter of the musical alphabet is skipped between each note. Use your SEVENTH CHORD VOCABULARY (Adult All-In-One Course, Level 2, page 92).

Play a dim7 chord on each note of the CHROMATIC SCALE, beginning as shown below. Build each chord by adding 3 notes above the root, each 3 half steps apart. Play with RH using 1 2 3 5 on each chord. Repeat one octave lower with LH, using 5 3 2 1.



A CLASSY RAG

Circle all the broken diminished 7th chords before you play.



System 1: Treble and bass staves. Treble clef starts with a red 'S' symbol. Fingerings: 5, 1, 2, 5, 1. Dynamics: *p*. Bass clef has fingerings 4 and 1/2.

System 2: Treble and bass staves. Treble clef has fingerings 5, 1, 2, 5, 1. Bass clef has fingerings 4, 1, 4, 1, 2.

System 3: Treble and bass staves. First ending (1.) and second ending (2.). Treble clef has fingerings 1, 2, 3, 5, 4, 1. Bass clef has fingerings 5, 3, 2, 1, 1. Dynamics: *f* and *p*. Ends with *Fine**.

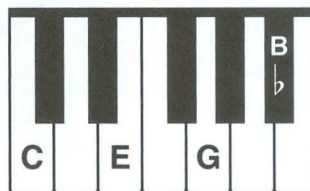
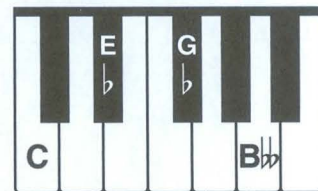
System 4: Treble and bass staves. Treble clef has fingerings 1, 2, 3, 5, 4, 2, 1. Bass clef has fingerings 5, 3, 2, 1, 5, 3, 2, 1. Dynamics: *f* and *p*.

System 5: Treble and bass staves. First ending (1.) and second ending (2.). Treble clef has fingerings 1, 2, 3, 5, 4, 3, 1, 2, 3, 5, 4, 3. Bass clef has fingerings 5, 1/2, 5, 4, 3, 1. Dynamics: *mf* and *cresc.*. Ends with *D. S. al Fine*.

*OPTIONAL: Play the *Introduction* with both hands *8va* as an added ending (CODA) for the entire piece.

Writing Diminished Seventh Chords

REMEMBER: The DIMINISHED SEVENTH chord may be formed by lowering each note of the DOMINANT SEVENTH (V⁷) chord one half step, except the root, which remains the same.

C dominant 7th (C⁷)C diminished 7th (Cdim⁷)

(add the missing accidentals)

- In this exercise, the chords in the DOMINANT 7th column are spelled correctly. Chords in the DIMINISHED 7th column are not. Change each dominant 7th chord into a diminished 7th chord by lowering the 3rd, 5th and 7th of the chord in the diminished 7th column. Use naturals, flats and double flats. Each chord note *must* skip one letter of the musical alphabet.

Remember: The double flat (bb) lowers a note ONE WHOLE STEP!

Dominant 7ths			
Root	3rd	5th	7th
D	F#	A	C
G	B	D	F
C	E	G	Bb
F	A	C	Eb
Bb	D	F	Ab
Eb	G	Bb	Db
Ab	C	Eb	Gb

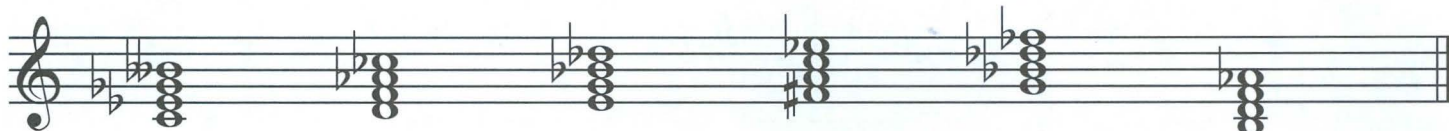
Diminished 7ths			
Root	3rd	5th	7th
D	F	A	C
G	B	D	F
C	E	G	B
F	A	C	E
Bb	D	F	A
Eb	G	B	D
Ab	C	E	G

- Play each DOMINANT 7th above, followed by the DIMINISHED 7th in the column on the right. Use RH 1 2 3 5 or LH 5 3 2 1, saying the name of each chord as you play it:

“G dominant 7th, G diminished 7th,” etc.

A DIMINISHED SEVENTH chord may also be formed on any given root by stacking intervals of a *minor 3rd* (3 half steps) above it. (See page 35).

- Play the following diminished 7th chords, using RH 1 2 3 5.
Check each chord to be sure that the interval between each note is a *minor 3rd*.

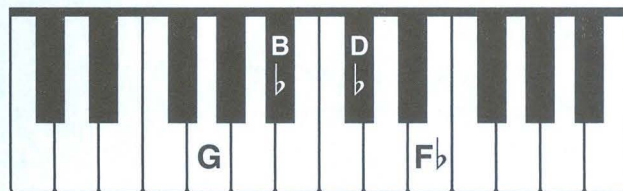


An Easy Way to Make ANY Diminished Seventh Chord

Here is a quick and easy way to make *any* DIMINISHED 7th chord:

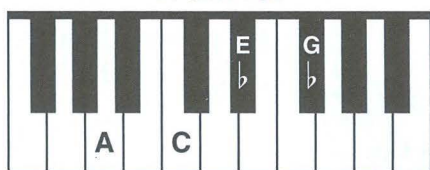
- Choose any note as the root.
- Go up **3 half steps** for the **3rd**.
- Go up **3 half steps** again for the **5th**.
- Go up **3 half steps** again for the **7th**.

EXAMPLE: G dim 7th

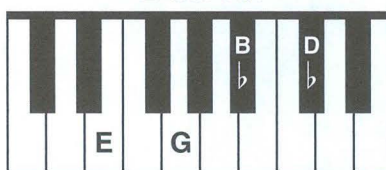


- Play each of the following DIMINISHED 7th chords in several places on the keyboard. Use **RH 1 2 3 5**. Repeat, using **LH 5 3 2 1**. Carefully note that there are exactly **3 half steps** between each of the four notes of each chord.

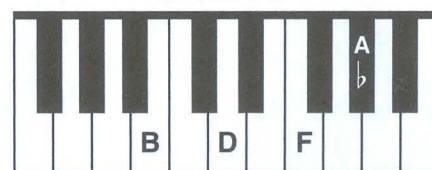
A dim 7th



E dim 7th



B dim 7th

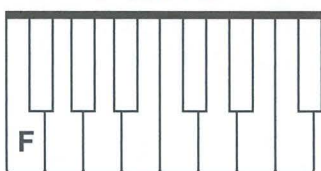


- Build diminished 7th chords on each of the following keyboard diagrams, using the given note as the ROOT of the chord. Write the letter names of the **3rd**, **5th** and **7th** on each keyboard.

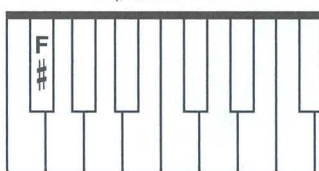
To be sure you are spelling each chord correctly, use the SEVENTH CHORD VOCABULARY (Adult All-In-One Course, Level 2, page 92).

REMEMBER: Each chord note must skip one letter of the musical alphabet.

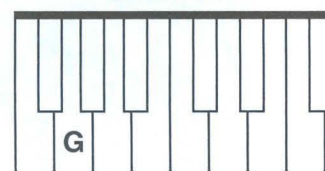
F dim 7th



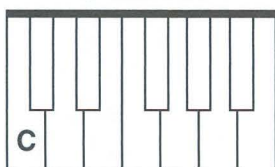
F# dim 7th



G dim 7th



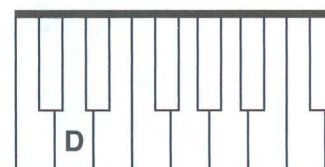
C dim 7th



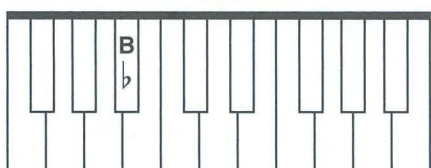
C# dim 7th



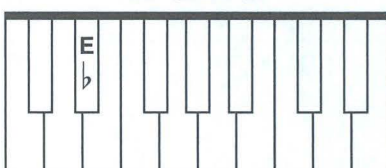
D dim 7th



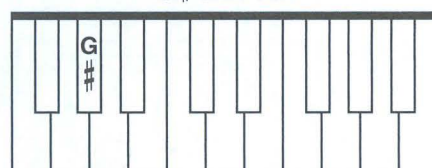
Bb dim 7th



Eb dim 7th



G# dim 7th



A Special Style of Pedaling

In the following piece, the pedal is applied only to the eighth notes played by the RH. These notes should be played with a clear legato touch, even though they are sustained by the pedal.

Observance of the two-part writing in the left hand results in the sustaining of the LH notes with the *fingers*. This is sometimes called *finger pedaling*. By combining LH finger pedaling with pedaled notes in the RH, a beautiful tone color is produced. This style of pedaling is often effective, especially in pieces constructed largely of broken-chord figurations.

PRELUDE IN D MINOR

KEY OF D MINOR*

Key Signature: 1 flat (B \flat)

Andante moderato
espressivo

Muzio Clementi
from *Introduction to the Art
of Playing on the Pianoforte*

The musical score is written for piano and consists of three systems. Each system has a treble and bass staff. The right hand (RH) plays eighth-note patterns, and the left hand (LH) plays broken-chord figurations. Fingerings are indicated by numbers 1-5. A red 'X' marks the end of the first system. The second system ends with 'poco cresc.' and a dashed line. The third system ends with a red 'X'.

*REMINDER: D MINOR is the *relative minor* of the key of F MAJOR.

1 2 3 1 2 3 1 2 4

mf

poco dim.

2nd time ritardando

mp

p

D.S. al Fine

Fine

How many broken diminished 7th chords can you find in this piece?
Check the spelling of each diminished 7th chord.

NOTE: You may now wish to play *PRELUDE IN C MAJOR*, from J. S. Bach's *Well Tempered Clavier*, Vol. 1, found on pages 122–125, in the “AMBITIOUS” section of this book. The Bach prelude is especially effective when you use the same style of pedaling as is mentioned above.

THE STAR-SPANGLED BANNER

KEY OF B \flat MAJOR

Key Signature: 2 flats (B \flat & E \flat)

Words by Francis Scott Key
Music by John Stafford Smith

Con spirito*

f Oh, say can you see, by the dawn's ear - ly light, what so

proud - ly we hailed at the twi - light's last gleam - ing? Whose broad

stripes and bright stars, through the per - il - ous fight, O'er the

ram - parts we watched, were so gal - lant - ly stream - ing? And the

**Con spirito* means "with spirit."

rock - et's red glare, The bombs burst - ing in air, gave

proof through the night that our flag was still there. Oh,

Slower

f say does that Star - Span - gled Ban - ner yet wave, O'er the

land of the free and the home of the brave?

ritardando



This sign means *tremolo*. Alternate the lower and upper note of the octave as rapidly as you can, keeping the wrist relaxed. (You may also just play the octave and hold it for the entire measure.)

Reviewing: Major & Minor Triads

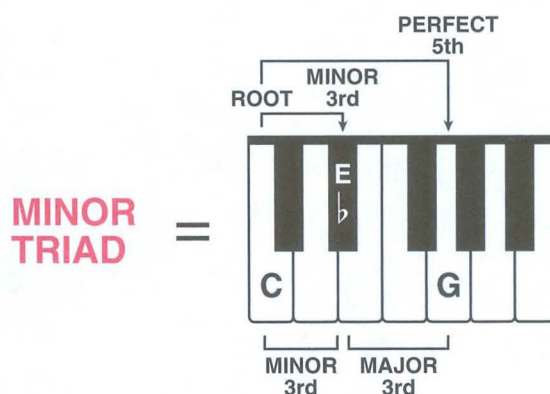
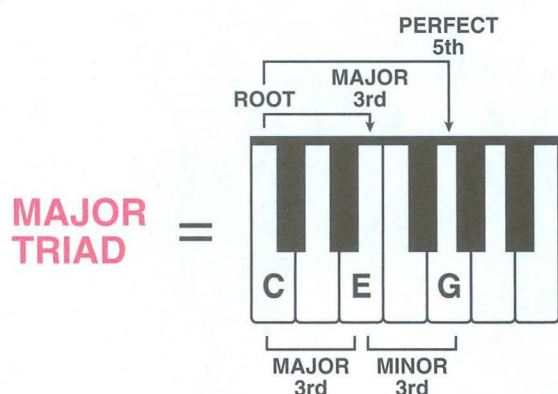
You have learned to identify MAJOR and MINOR triads in ROOT POSITION as follows:

- MAJOR triads consist of a MAJOR 3rd and a PERFECT 5th. } **Intervals above the root**
- MINOR triads consist of a MINOR 3rd and a PERFECT 5th. }

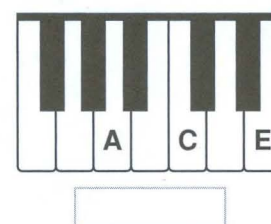
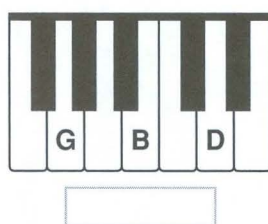
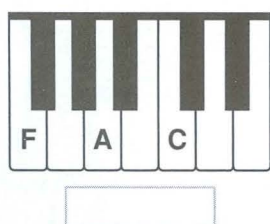
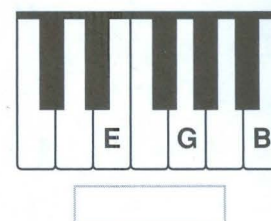
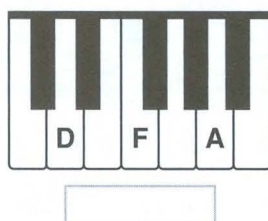
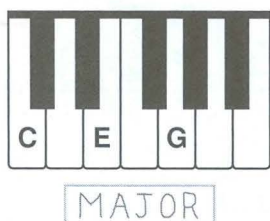
You may also consider these triads as consisting of “stacked 3rds”:

- MAJOR triads consist of a MAJOR 3rd plus a MINOR 3rd. } **Intervals from note to note**
- MINOR triads consist of a MINOR 3rd plus a MAJOR 3rd. }

REMEMBER: a MAJOR 3rd has 4 half steps; a MINOR 3rd has 3 half steps.



1. In the box below each diagram, write “MAJOR” for each major triad, and “MINOR” for each minor triad, as shown in the first example.



Triads Built on the First Six Degrees of the C Major Scale

2. In the box just below the name of each scale degree, write “MAJOR” if the triad is major, or “MINOR” if the triad is minor.
3. In the lower row of boxes write the Roman numerals for each scale degree. (Use upper case numerals for major; lower case for minor.)

TONIC	SUPERTONIC	MEDIANT	SUBDOMINANT	DOMINANT	SUBMEDIANT
MAJOR					
I					

MAKE UP YOUR MIND!

KEY OF C MAJOR

Andante moderato

mf Make up your mind! Is it ma - jor? Make up your mind! Is it mi - nor?

Ma - jor is fine! It's O. K. to play with a ma - jor 3rd, or a mi - nor 3rd.

2. play in a ma - jor key, or a mi - nor key. 3. *ritard.* say, "Play it ei - ther way!" *p* **Fine**

KEY OF A MINOR (relative of C MAJOR)

p E - ven when heard in the mi - nor, A ma - jor 3rd may be fin - er!

Give us the word, Is the mi - nor Quite so su - per - la - tive? Is it rel - a - tive?

*The pairs of eighth notes may be played a bit unevenly (long-short).

D. C. al Fine

SCENE FROM THE BALLET, "SWAN LAKE"

Peter Ilyich Tchaikovsky (1840–1893) was a great Russian composer who found success in every musical medium, including symphonies, songs, opera, chamber music, instrumental and choral works, and ballet. There is no more popular large piano work than his famous *Concerto in B \flat Minor*, which American pianist Van Cliburn played when he won the International Piano Competition in Moscow in 1957. Tchaikovsky also gave the world its two most famous ballets: *The Nutcracker*, and *Swan Lake*, from which this scene is taken.

KEY OF G MINOR*

Key Signature: 2 flats (B \flat & E \flat)

Tchaikovsky
adapted by P. M. L.

Andante

The musical score is written for piano and consists of four systems. Each system has a right-hand staff (treble clef) and a left-hand staff (bass clef). The key signature is G minor, indicated by two flats (B \flat and E \flat). The tempo is marked 'Andante'. The first system begins with a piano (p) dynamic. The right hand plays a half note G, followed by a series of chords. The left hand plays a series of chords. The second system continues with a half note G in the right hand and chords in the left hand. The third system features a half note G in the right hand and chords in the left hand. The fourth system concludes with a half note G in the right hand and chords in the left hand. Fingerings are indicated throughout the score.

*REMINDER: G MINOR is the *relative minor* of the key of B \flat MAJOR.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first four notes, marked with fingerings 5, 4, 1, and 3. The bass clef staff contains a bass line with a slur over the first four notes, marked with fingerings 5, 1/3, 5, and 1/2. A crescendo hairpin is shown above the bass line. The system concludes with a piano (*p*) dynamic marking.

Second system of musical notation. The treble clef staff contains a melodic line with a slur over the first four notes, marked with fingerings 3, 2, 4, and 5. The bass clef staff contains a bass line with a slur over the first four notes, marked with fingerings 5, 1/2, 5, and 1/3. A dashed line with the text *crescendo e ritardando* is positioned above the bass line.

Third system of musical notation. The treble clef staff contains a melodic line with a slur over the first four notes, marked with fingerings 5, 3, 1, and 1. The bass clef staff contains a bass line with a slur over the first four notes, marked with fingerings 1 and 5. A dashed line with the text *meno mosso** is positioned above the bass line. The system concludes with a mezzo-forte (*mf*) dynamic marking and a piano (*p*) dynamic marking.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the first four notes. The bass clef staff contains a bass line with a slur over the first four notes. A dashed line with the text *morendo e ritardando* is positioned above the bass line. The system concludes with a final cadence.

**meno mosso* means "slower."

SCHEHERAZADE

Theme from the Third Movement

"THE YOUNG PRINCE AND THE YOUNG PRINCESS"

KEY OF G MAJOR

Key Signature: 1 sharp (F#)

N. Rimsky-Korsakov

Andante

p espressivo

The musical score is written for piano and consists of four systems. Each system has a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Andante' and the dynamics are 'p espressivo'. The score includes various musical notations such as eighth notes, quarter notes, and slurs. Fingerings are indicated by numbers 1-5. A red asterisk (*) is placed above a note in the second system, with a line pointing to it from the footnote. The score ends with a double bar line and a final chord in the bass clef.

* Slide the thumb from D# to E, as smoothly as possible.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time. The vocal line is written in the treble clef, and the piano accompaniment is written in the bass clef. The score consists of four measures. The first measure shows the vocal line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The piano accompaniment starts with a half note G3, followed by a half note F#3. The second measure shows the vocal line with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment has a half note G3 and a half note F#3. The third measure shows the vocal line with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment has a half note G3 and a half note F#3. The fourth measure shows the vocal line with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment has a half note G3 and a half note F#3. The score includes various musical notations such as notes, rests, and bar lines. There are also some annotations in the original image, such as '1' and '2' above the vocal line, and '3-1' and '2' above the piano line, which likely refer to fingerings or specific musical techniques.

Poco meno mosso

Musical score for "Foco meno mosso". The score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#). The tempo/mood is "Foco meno mosso". The score consists of four measures. The first measure has a piano (*p*) dynamic marking. The second measure has a fermata over the final note. The third measure has a fermata over the final note. The fourth measure has a fermata over the final note. The score includes fingerings (4, 1, 3, 3*) and a pedaling symbol (ped.) in the first measure.

Tempo primo**

 δva

* The three notes of a sixteenth note triplet are played evenly, in the time of *one eighth note*.

*** *Tempo primo* means “the first tempo,” in this case, *andante*.

THEME FROM "THE UNFINISHED SYMPHONY"

Preparation: Play several times, counting aloud.

Preparation exercise for the theme from "The Unfinished Symphony". It consists of two measures of music in 3/4 time, key of D major. The first measure contains a half note D4, a quarter note E4, a quarter note F#4, and a quarter note G4. The second measure contains a half note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The bass line consists of a half note D3 in the first measure and a half note D3 in the second measure. The exercise is to be played several times, counting aloud: 1 & 2 & 3 & 1 & 2 & 3 &.

Moderato

Franz Schubert

First system of the theme from "The Unfinished Symphony". It consists of two measures of music in 3/4 time, key of D major. The first measure contains a half note D4, a quarter note E4, a quarter note F#4, and a quarter note G4. The second measure contains a half note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The bass line consists of a half note D3 in the first measure and a half note D3 in the second measure. The exercise is to be played several times, counting aloud: 1 & 2 & 3 & 1 & 2 & 3 &.

Second system of the theme from "The Unfinished Symphony". It consists of two measures of music in 3/4 time, key of D major. The first measure contains a half note D4, a quarter note E4, a quarter note F#4, and a quarter note G4. The second measure contains a half note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The bass line consists of a half note D3 in the first measure and a half note D3 in the second measure. The exercise is to be played several times, counting aloud: 1 & 2 & 3 & 1 & 2 & 3 &.

Third system of the theme from "The Unfinished Symphony". It consists of two measures of music in 3/4 time, key of D major. The first measure contains a half note D4, a quarter note E4, a quarter note F#4, and a quarter note G4. The second measure contains a half note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The bass line consists of a half note D3 in the first measure and a half note D3 in the second measure. The exercise is to be played several times, counting aloud: 1 & 2 & 3 & 1 & 2 & 3 &.

Fourth system of the theme from "The Unfinished Symphony". It consists of two measures of music in 3/4 time, key of D major. The first measure contains a half note D4, a quarter note E4, a quarter note F#4, and a quarter note G4. The second measure contains a half note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The bass line consists of a half note D3 in the first measure and a half note D3 in the second measure. The exercise is to be played several times, counting aloud: 1 & 2 & 3 & 1 & 2 & 3 &.

* Play the C & D together with the side tip of the thumb.

First system of musical notation, measures 1-4. The right hand features a melodic line with a slur over measures 1-2 and a triplet in measure 3. The left hand has a bass line with a slur over measures 1-2. Fingering numbers are indicated for various notes.

Second system of musical notation, measures 5-8. The right hand features a melodic line with a slur over measures 5-6 and a triplet in measure 7. The left hand has a bass line with a slur over measures 5-6. Dynamics include *sf* (sforzando) and *f* (forte). Fingering numbers are indicated for various notes.

Third system of musical notation, measures 9-12. The right hand features a melodic line with a slur over measures 9-10 and a triplet in measure 11. The left hand has a bass line with a slur over measures 9-10. Dynamics include *sf* (sforzando). Fingering numbers are indicated for various notes.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with a slur over measures 13-14 and a triplet in measure 15. The left hand has a bass line with a slur over measures 13-14. Dynamics include *sf* (sforzando). Fingering numbers are indicated for various notes.

***REMINDER:** *sf* (*sforzando*) means suddenly louder on one note or chord. Here it applies to both RH and LH notes.

****OPTIONAL:** You may play octaves in place of the tremolo, using half notes.

SPOOKY STORY

KEY OF E MINOR*

Key Signature: 1 sharp (F#)

Andante moderato, mysteriously

VERY IMPORTANT: Play both hands one octave lower than written throughout!

The first system of musical notation is in 4/4 time, key of E minor (one sharp, F#). The treble clef staff begins with a piano (*pp*) dynamic. The melody consists of quarter notes and eighth notes, with fingerings 1, 5, 3, 1, 5, 3 indicated. The bass clef staff has a single note (E) with a fingering of 5. The system ends with a repeat sign.

The second system continues the melody in the treble clef staff, marked mezzo-forte (*mf*). The bass clef staff has a single note (E) with a fingering of 1. The system ends with a repeat sign.

The third system continues the melody in the treble clef staff, marked piano (*pp*). The bass clef staff has notes (E, D, C, B) with fingerings 5, 4, 3, 2 indicated. The system ends with a repeat sign.

The fourth system concludes the piece. The treble clef staff has notes (E, D, C, B) with fingerings 4, 3, 2, 1 indicated. The bass clef staff has notes (E, D, C, B) with fingerings 4, 3, 2, 1 indicated. The system ends with a repeat sign and the word *Fine* in red.

***REMINDER:** E MINOR is the *relative minor* of the key of G MAJOR.

First system of musical notation. The right hand (treble clef) has a key signature of one sharp (F#) and a time signature of 3/4. It contains two measures of whole notes, each with a fingering of 5 over the note. The left hand (bass clef) contains two measures of eighth notes, each with a fingering of 3 below the first note. The notes are G2, A2, B2, C3, D3, E3, F#3, G3. A dynamic marking of *mp* is present in the first measure. A slur covers the eighth notes in both measures.

Second system of musical notation. The right hand (treble clef) has a key signature of one sharp (F#) and a time signature of 3/4. It contains two measures of whole notes, each with a fingering of 5 over the note. The left hand (bass clef) contains two measures of eighth notes, each with a fingering of 4 below the first note. The notes are G2, A2, B2, C3, D3, E3, F#3, G3. A slur covers the eighth notes in both measures.

Third system of musical notation. The right hand (treble clef) has a key signature of one sharp (F#) and a time signature of 3/4. It contains two measures of whole notes, each with a fingering of 5 over the note. The left hand (bass clef) contains two measures of eighth notes, each with a fingering of 3 below the first note. The notes are G2, A2, B2, C3, D3, E3, F#3, G3. A slur covers the eighth notes in both measures.

Fourth system of musical notation. The right hand (treble clef) has a key signature of one sharp (F#) and a time signature of 3/4. It contains two measures of whole notes, each with a fingering of 4 over the note. The left hand (bass clef) contains two measures of eighth notes, each with a fingering of 1 below the first note. The notes are G2, A2, B2, C3, D3, E3, F#3, G3. A slur covers the eighth notes in both measures.

D. C. al Fine

STEAL AWAY

KEY OF D MAJOR

Key Signature: 2 sharps (F# & C#)

Adagio moderato

Spiritual

First system of musical notation. The treble clef staff contains a melody with a slur over the first two measures and a fermata over the third. The bass clef staff contains a bass line with a slur over the first two measures and a fermata over the third. The key signature is D major (two sharps). The time signature is common time (C). The tempo is Adagio moderato. The mood is Spiritual. The first measure of the treble staff has a fingering of 5 2 1. The first measure of the bass staff has a fingering of 5. The second measure of the treble staff has a fingering of 4 2 1. The second measure of the bass staff has a fingering of 1. The third measure of the treble staff has a fingering of 4 2 1. The third measure of the bass staff has a fingering of 1. The first measure of the treble staff is marked *p legato*. The third measure of the treble staff is marked *mf*.

Second system of musical notation. The treble clef staff contains a melody with a slur over the first two measures and a fermata over the third. The bass clef staff contains a bass line with a slur over the first two measures and a fermata over the third. The key signature is D major (two sharps). The time signature is common time (C). The tempo is Adagio moderato. The mood is Spiritual. The first measure of the treble staff has a fingering of 4 2 1. The first measure of the bass staff has a fingering of 5. The second measure of the treble staff has a fingering of 4 2 1. The second measure of the bass staff has a fingering of 1. The third measure of the treble staff has a fingering of 5 2 1. The third measure of the bass staff has a fingering of 1. The first measure of the treble staff is marked *p*. The third measure of the treble staff is marked *mp*. The third measure of the bass staff is marked *p*.

Third system of musical notation. The treble clef staff contains a melody with a slur over the first two measures and a fermata over the third. The bass clef staff contains a bass line with a slur over the first two measures and a fermata over the third. The key signature is D major (two sharps). The time signature is common time (C). The tempo is Adagio moderato. The mood is Spiritual. The first measure of the treble staff has a fingering of 1 3. The first measure of the bass staff has a fingering of 5 2 1. The second measure of the treble staff has a fingering of 1 3. The second measure of the bass staff has a fingering of 5 2 1. The third measure of the treble staff has a fingering of 1 3. The third measure of the bass staff has a fingering of 5 2 1. The first measure of the treble staff is marked *f*. The third measure of the treble staff is marked *f*. The third measure of the bass staff is marked *f*.

Fourth system of musical notation. The treble clef staff contains a melody with a slur over the first two measures and a fermata over the third. The bass clef staff contains a bass line with a slur over the first two measures and a fermata over the third. The key signature is D major (two sharps). The time signature is common time (C). The tempo is Adagio moderato. The mood is Spiritual. The first measure of the treble staff has a fingering of 4. The first measure of the bass staff has a fingering of 5. The second measure of the treble staff has a fingering of 1. The second measure of the bass staff has a fingering of 1. The third measure of the treble staff has a fingering of 2. The third measure of the bass staff has a fingering of 2. The first measure of the treble staff is marked *f*. The third measure of the treble staff is marked *f*. The third measure of the bass staff is marked *f*.

Tempo primo

4 2 1
1
p
1 3
1 2 5

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

2 1 3 1
mf
p
1 5
5 3 2
5 2 1
4 2 1
1

Molto meno mosso

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

This popular Neapolitan song has been a favorite selection for famous tenor soloists since the time of Caruso. It is often performed by Plácido Domingo and Luciano Pavarotti.

COME BACK TO SORRENTO

Ernesto de Curtis

KEY OF D MINOR*

Andante moderato

First system of the musical score for 'Come Back to Sorrento' in D Minor. The tempo is 'Andante moderato'. The score is in 3/4 time. The right hand (treble clef) starts with a melody marked 'p espressivo'. The left hand (bass clef) provides harmonic support. Fingering numbers (1-5) are indicated for both hands. The system concludes with a repeat sign and first/second endings.

KEY OF D MAJOR*

Second system of the musical score for 'Come Back to Sorrento' in D Major. The tempo remains 'Andante moderato'. The score is in 3/4 time. The right hand (treble clef) continues the melody, now marked 'mf'. The left hand (bass clef) continues the harmonic support. Fingering numbers (1-5) are indicated for both hands. The system concludes with a repeat sign and first/second endings.

* Some pieces combine a minor key and its parallel major key. Parallel keys have the same *key-note*. D minor and D major are *parallel* keys.

53

mf

poco ritard.

poco meno mosso

f

ff

ritardando

p

pp

NOTE: You may now play Jeremiah Clarke's famous *TRUMPET TUNE*, on page 126 in the "AMBITIOUS" section of this book, if you wish!

Arpeggios

The word *arpeggio* comes from the Italian *arpeggiare*, which means “to play upon a harp.” This refers to playing the notes of a chord in a broken fashion, one after another, as one does when playing a harp.

In the next to last measure of *A VERY SPECIAL DAY* (page 31), you played an arpeggio through 3 octaves, dividing the chords between the hands. Now you will learn to play arpeggios through several octaves using only one hand.

Turn the wrists slightly outward. After the thumb plays, carry it at the base of the 3rd finger, and let the *arm* carry it to its new position in the next octave. Keep the wrist quiet.

RH PREPARATION Practice very slowly at first.

Two staves of music for RH Preparation. The first staff shows a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The second staff shows a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Both staves are marked *mf* and *legato*.

RH TWO-OCTAVE ARPEGGIO

A single staff of music for RH Two-Octave Arpeggio. It shows a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The staff is marked *mf* and *legato*.

LH PREPARATION Practice very slowly at first.

Two staves of music for LH Preparation. The first staff shows a sequence of eighth notes: C3, B2, A2, G2, F2, E2, D2, C3, B2, A2, G2, F2, E2, D2, C3. The second staff shows a sequence of eighth notes: C3, B2, A2, G2, F2, E2, D2, C3, B2, A2, G2, F2, E2, D2, C3. Both staves are marked *mf* and *legato*.

LH TWO-OCTAVE ARPEGGIO

A single staff of music for LH Two-Octave Arpeggio. It shows a sequence of eighth notes: C3, B2, A2, G2, F2, E2, D2, C3, B2, A2, G2, F2, E2, D2, C3. The staff is marked *mf* and *legato*.

You are now ready to play arpeggios on the following triads:

C MAJOR, D MINOR, E MINOR, F MAJOR, G MAJOR and A MINOR.

These arpeggios are all fingered the same.

MAGIC CARPET RIDE

Allegro moderato

The first system of the piano score for 'Magic Carpet Ride'. The right hand (RH) features a melodic line with fingerings 1, 2, 3, 1, 2, 3, 5, 3, 2, 1, 3, 2, 1, 2. The left hand (LH) plays a sustained bass line with a *p* (piano) dynamic marking.

The second system of the piano score. The RH has a melodic line with fingerings 5, 3, 4, 1, 2, 4, 5, 4, 2, 1, 4, 2, 1. The LH has a bass line with fingerings 1, 2, 4, 1, 2, 4, 5, 4, 2, 1, 4, 2, 1. The system includes a first ending bracket labeled '1. To next strain' and a second ending bracket labeled '2. rit. LH over RH'. The system concludes with a *Fine* marking.

The third system of the piano score. The RH has a melodic line with fingerings 1, 2, 3, 1, 2, 3, 5, 3, 2, 1, 3, 2, 1. The LH has a sustained bass line with a *p* (piano) dynamic marking.

The fourth system of the piano score. The RH has a melodic line with fingerings 5, 3, 4, 1, 2, 4, 5, 4, 2, 1, 4, 2, 1. The LH has a bass line with fingerings 1, 2, 4, 1, 2, 4, 5, 4, 2, 1, 4, 2, 1. The system includes a first ending bracket labeled '1. To next strain' and a second ending bracket labeled '2. rit. LH over RH'. The system concludes with a *D. C. al Fine* marking.

IN THE HALL OF THE MOUNTAIN KING

from "Peer Gynt Suite"

KEY OF B MINOR*

Key Signature: 2 sharps (F# & C#)

NOTE: This piece begins with *both* hands playing in bass clef!

Alla marcia**

Edvard Grieg

The musical score is presented in two systems. The first system consists of two staves in bass clef, both with a key signature of two sharps (F# and C#) and a common time signature. The first staff begins with a whole note chord (F#2, C#3) marked *pp*. The second staff begins with a whole note chord (F#2, C#3) marked *pp*. The music then continues with a series of eighth and sixteenth notes, with fingerings indicated below the notes. The second system also consists of two staves. The first staff is in bass clef and continues the melody from the first system, with the instruction *sempre staccato* written below it. The second staff is in treble clef and continues the melody from the first system, with the instruction *mp* written below it. The score includes various musical notations such as dynamics (*pp*, *p*, *mp*), articulation (*sempre staccato*), and fingerings (1-5).

***REMINDER:** B MINOR is the *relative minor* of the key of D MAJOR.

**** Alla marcia** means "march-like."

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes with fingerings 1 2 1 3 4, 3, 3, 1 2 1, and 2 5. The bass line has quarter notes with fingering 4. The dynamic marking is *mf* poco a poco accelerando al fine.

Second system of musical notation. Treble clef, key signature of two sharps. The melody continues with eighth and sixteenth notes, including triplets and accents, with fingerings 1 1, 3, 3, 1 1 1, and 2. The bass line has quarter notes with fingering 4. The dynamic marking is *f*.

Third system of musical notation. Treble clef, key signature of two sharps. The melody features chords and eighth notes with fingerings 5 2 3 1, 5 2 1, 1 2 1, 2, and 3. The bass line has quarter notes with fingerings 5, 4, 1 2, 5, 5, 1 3, and 1 2. The dynamic marking is *sf*.

Fourth system of musical notation. Treble clef, key signature of two sharps. The melody continues with eighth notes and chords, with fingerings 1 2 1, 2, and 3. The bass line has quarter notes with fingerings 4, 5, and 1 3. The dynamic marking is *sf*.

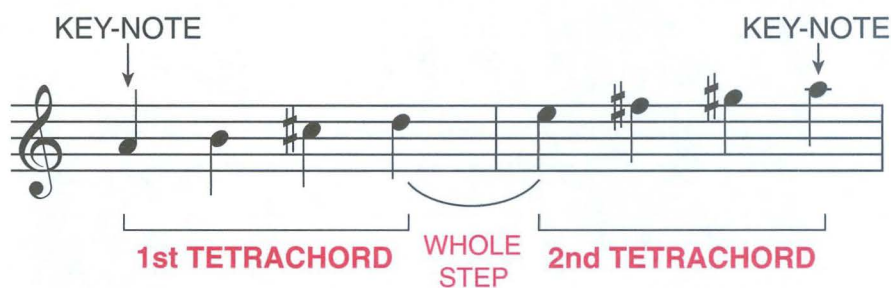
Fifth system of musical notation. Treble clef, key signature of two sharps. The melody consists of chords with dynamic markings *pp*, *f*, *p*, and *ff*. The bass line has quarter notes with dynamic markings *p* and *ff*.

* Note the spelling of the diminished 7th chord: D E# G# B. This means that it is an inversion of the E#dim7: E# G# B D. The correct spelling of any dim7 in root position skips one letter of the musical alphabet between each note.

The A Major Scale

KEY OF A MAJOR

Key Signature: 3 sharps (F#, C# & G#)



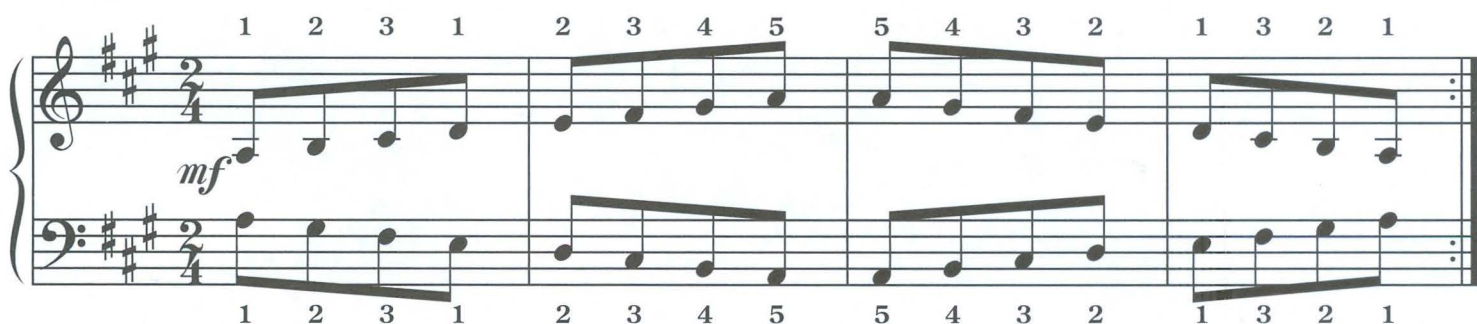
Play with RH.



Play with LH.



THE A MAJOR SCALE IN CONTRARY MOTION



Practice this scale in parallel motion by playing the top two lines of this page with hands together.

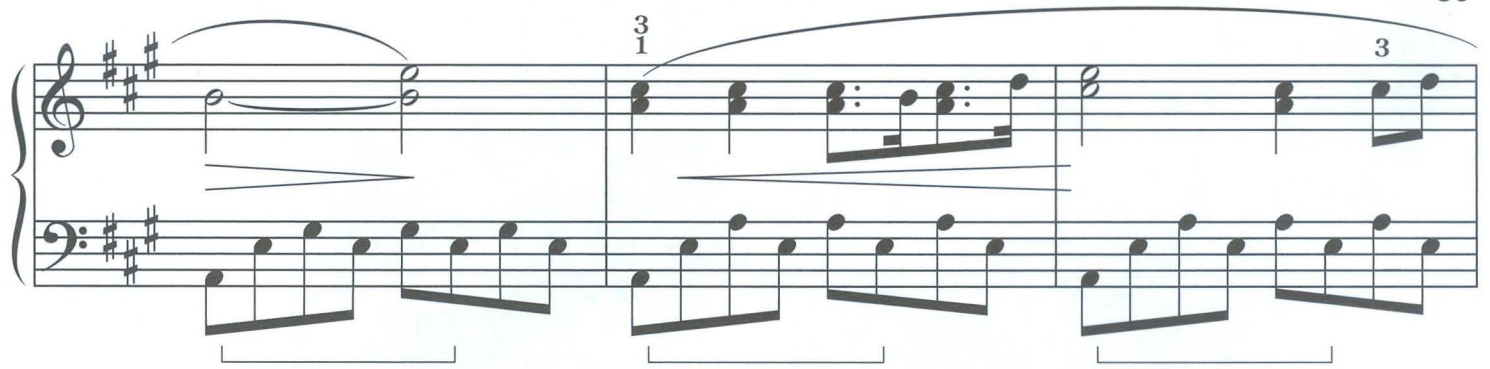
AN AMERICAN HYMN

Many famous American composers, including Aaron Copland and Charles Ives, have made special arrangements of this 19th century hymn. This is a very quiet and contemplative setting.

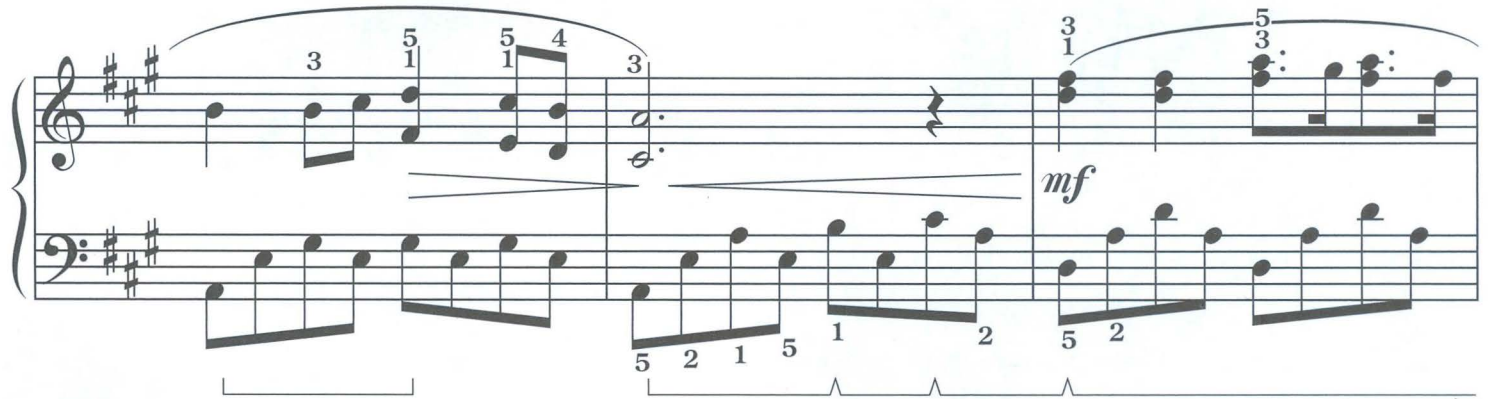
Shall we gather at the river
Where bright angel feet have trod;
With its crystal tide forever
Flowing by the throne of God?

Yes, we'll gather at the river,
The beautiful, the beautiful river;
Gather with the saints at the river,
That flows by the throne of God.

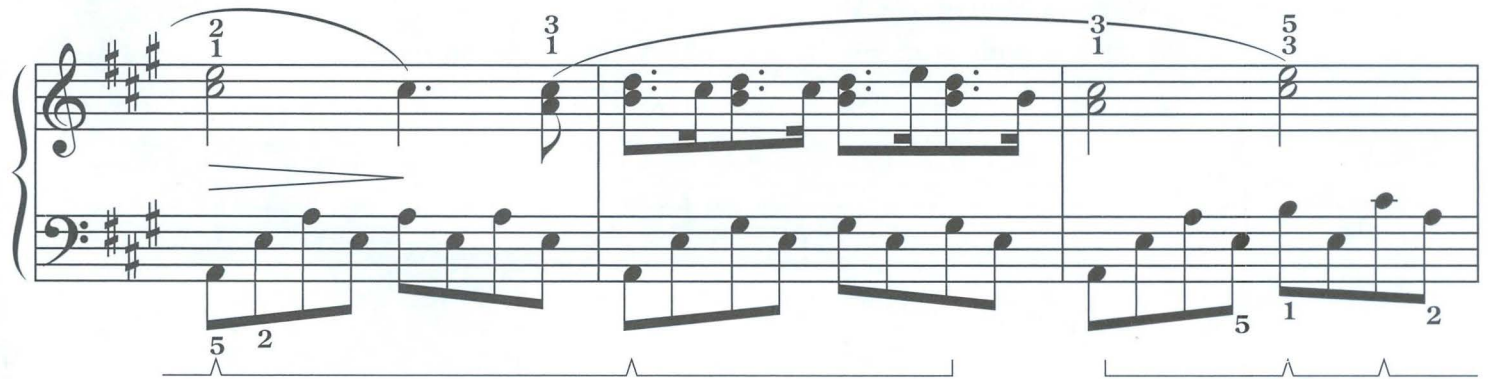




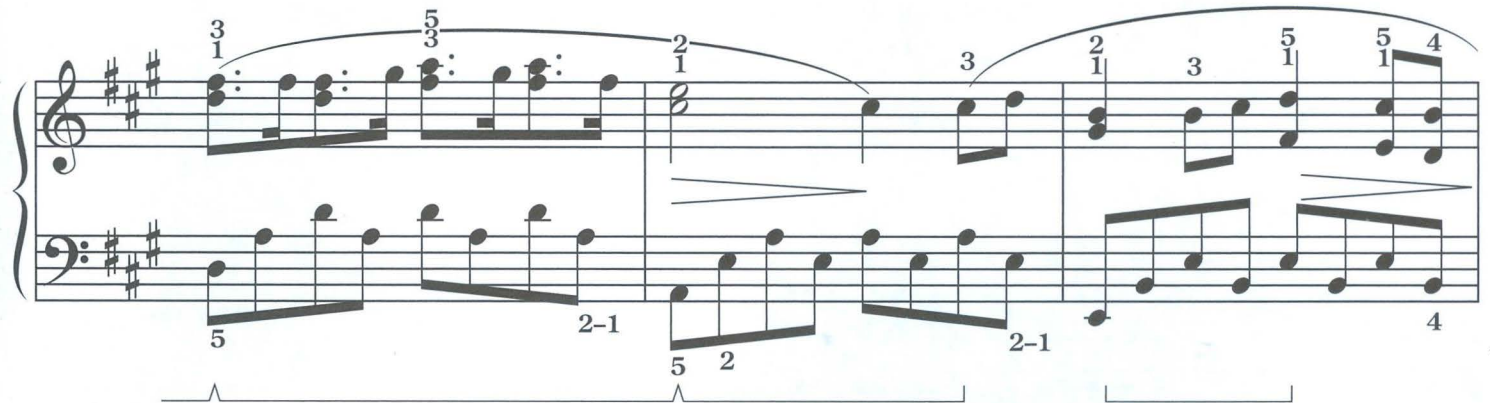
First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The system consists of three measures. The first measure has a whole note chord (F#, C#, G#) and a half note bass line (F#, C#). The second measure has a whole note chord (F#, C#, G#) and a half note bass line (F#, C#). The third measure has a whole note chord (F#, C#, G#) and a half note bass line (F#, C#). Fingerings: 3 1 (treble), 3 (bass).



Second system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The system consists of three measures. The first measure has a whole note chord (F#, C#, G#) and a half note bass line (F#, C#). The second measure has a whole note chord (F#, C#, G#) and a half note bass line (F#, C#). The third measure has a whole note chord (F#, C#, G#) and a half note bass line (F#, C#). Fingerings: 3 5 1 5 1 4 (treble), 5 2 1 5 1 2 (bass). Dynamics: *mf*.



Third system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The system consists of three measures. The first measure has a whole note chord (F#, C#, G#) and a half note bass line (F#, C#). The second measure has a whole note chord (F#, C#, G#) and a half note bass line (F#, C#). The third measure has a whole note chord (F#, C#, G#) and a half note bass line (F#, C#). Fingerings: 2 1 (treble), 3 1 (bass).



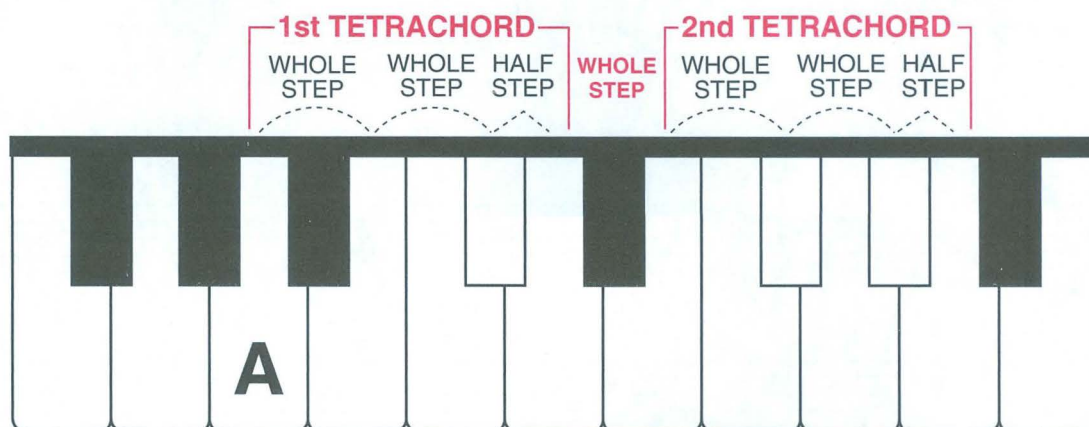
Fourth system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The system consists of three measures. The first measure has a whole note chord (F#, C#, G#) and a half note bass line (F#, C#). The second measure has a whole note chord (F#, C#, G#) and a half note bass line (F#, C#). The third measure has a whole note chord (F#, C#, G#) and a half note bass line (F#, C#). Fingerings: 3 1 (treble), 5 2 1 (bass).



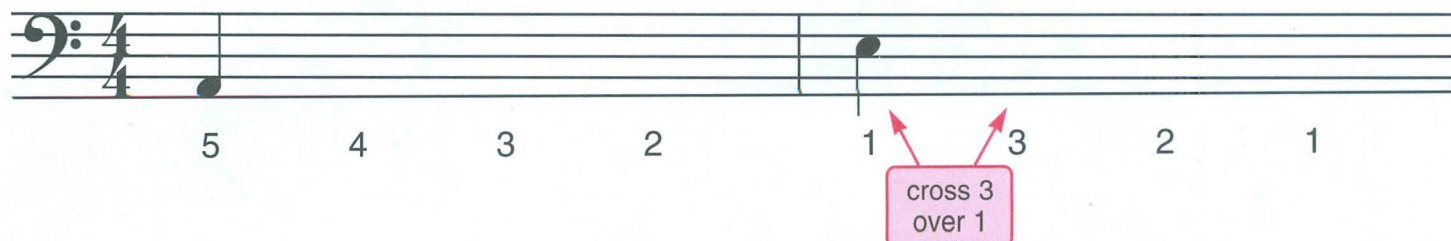
Fifth system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The system consists of three measures. The first measure has a whole note chord (F#, C#, G#) and a half note bass line (F#, C#). The second measure has a whole note chord (F#, C#, G#) and a half note bass line (F#, C#). The third measure has a whole note chord (F#, C#, G#) and a half note bass line (F#, C#). Fingerings: 5 1 (treble), 5 2 1 1 (bass). Dynamics: *p*, *pp* *ritardando*.

Writing the A Major Scale

1. Write the letter names of the notes of the A MAJOR SCALE, from *left to right*, on the keyboard below. Be sure the WHOLE STEPS & HALF STEPS are correct!

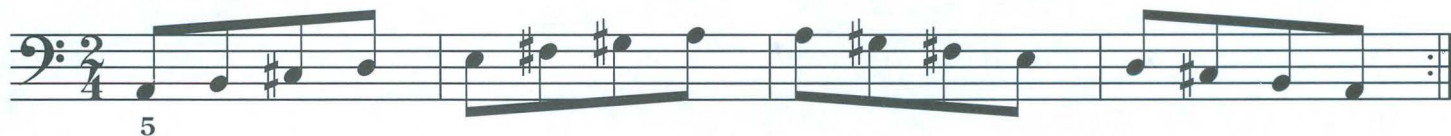


2. Check to be sure that you named the notes in the order of the musical alphabet. If you did, all the black keys will be named as *sharps*, not *flats*.
3. Complete the tetrachord beginning on A. Write one note over each finger number.
4. Complete the tetrachord beginning on E. Write one note over each finger number.



NOTE: The fingering for the A MAJOR SCALE is the same as for the C MAJOR, G MAJOR & D MAJOR SCALES.

4. Write the fingering UNDER each note of the following LH scale. Cross 3 over 1 ascending. Pass 1 under 3 descending.
5. Play with LH.



6. Write the fingering OVER each note of the following RH scale. Pass 1 under 3 ascending. Cross 3 over 1 descending.
7. Play with RH.



The Primary Chords in A Major

KEY OF A MAJOR

Key Signature: 3 sharps (F#, C# & G#)

In major keys, the I chord is the TONIC chord (major).

The IV chord is the SUBDOMINANT chord (major).

The V⁷ chord is the DOMINANT 7th chord.

I
A MAJOR
tonic

IV
D MAJOR
subdominant

V⁷
E⁷
dominant

The following positions are often used for smooth progressions:

I
A MAJOR

IV
D MAJOR

V⁷ (5th omitted)
E⁷

I
A MAJOR

IV
D MAJOR

V⁷ (5th omitted)
E⁷

1. Add the A MAJOR key signature to each staff below.
2. Write the PRIMARY CHORDS in A MAJOR, using the above positions.

I
A MAJOR

IV
D MAJOR

V⁷ (5th omitted)
E⁷

I
A MAJOR

IV
D MAJOR

V⁷ (5th omitted)
E⁷

3. Write the ROMAN NUMERALS (I, IV, V⁷) in the boxes below.
4. Play.

* Fingering for chords varies depending on the context of the chord. 1 2 4 is used here for the A major triad because it allows a smooth progression to the next chord.

The Primary Chords in A Major—All Positions

1. In the blank measures after each ROOT POSITION chord, write the two INVERSIONS of the chord.

Two musical staves are shown, each with a 4/4 time signature and a key signature of two sharps (F# and C#). The top staff is in treble clef, and the bottom staff is in bass clef. Each staff contains three measures, each labeled "ROOT POSITION" above the staff. Below each measure, the chord name and Roman numeral are given in red.

Treble Clef:

- Measure 1: A MAJOR (I)
- Measure 2: D MAJOR (IV)
- Measure 3: E7 (5th omitted) (V7)

Bass Clef:

- Measure 1: A MAJOR (I)
- Measure 2: D MAJOR (IV)
- Measure 3: E7 (5th omitted) (V7)

2. On the two keyboards to the right of each ROOT POSITION chord, write the letter names showing the two inversions of the chord.

Three pairs of keyboards are shown, each with a "ROOT POSITION" label and an "INVERSIONS" label. The keyboards are labeled with LH (Left Hand) and RH (Right Hand) fingerings.

Pair 1: A MAJOR (I)

- Root Position: LH 5 3 1, RH 1 2 4. Chord: A, C#, E.
- Inversions: LH 5 3 1, RH 1 2 5 and LH 5 2 1, RH 1 3 5.

Pair 2: D MAJOR (IV)

- Root Position: LH 5 3 1, RH 1 3 5. Chord: D, F#, A.
- Inversions: LH 5 3 1, RH 1 2 5 and LH 5 2 1, RH 1 3 5.

Pair 3: E7 (V7)

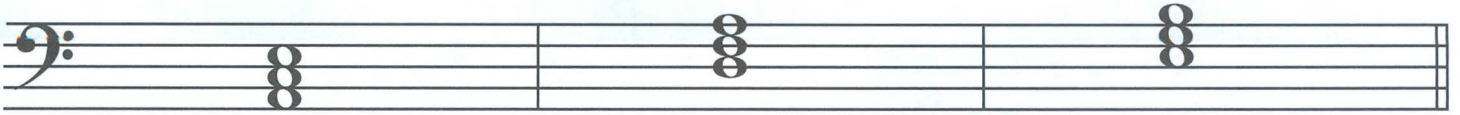
- Root Position: LH 5 3 1, RH 1 2 5. Chord: E, G#, D.
- Inversions: LH 5 2 1, RH 1 4 5 and LH 4 3 1, RH 1 2 4.

3. Play each chord shown on the above keyboards in any convenient place on your piano, first with LH, then with RH. Use the fingering shown above each keyboard.

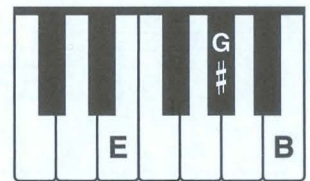
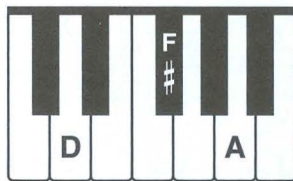
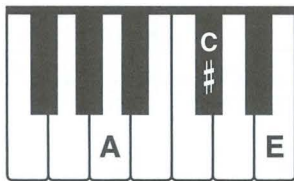
More Minors, Majors & Arpeggios

- Any MINOR TRIAD may be changed to a MAJOR TRIAD by raising the 3rd one half step!
- When the triad is in ROOT POSITION, you simply add an accidental before the MIDDLE NOTE to raise it one half step.

- Change each of the following MINOR triads to MAJOR triads by adding an accidental before the MIDDLE note to raise it one half step.
- Write the name of each triad (after you have changed it) in the box below it.



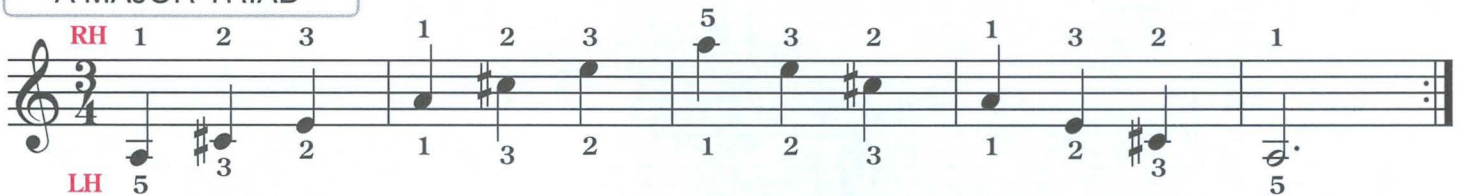
The only MAJOR triads that have *white keys* for the root and fifth, and a *black key* for the third are the following:



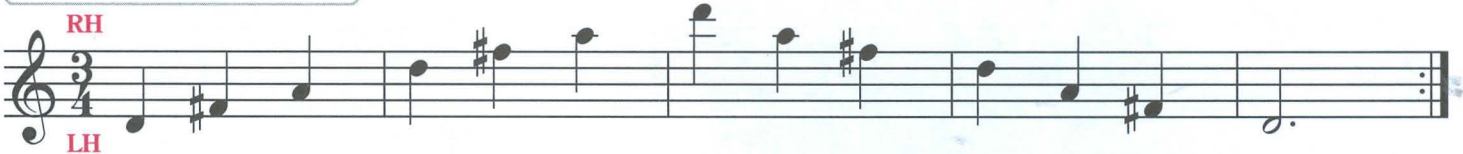
- Write the name of each of the above triads in the box below it.

Two-octave arpeggios on the A MAJOR, D MAJOR & E MAJOR triads are fingered the same. Notice that with the RH, the 2nd finger is used on the black keys; with LH, the 3rd.

A MAJOR TRIAD



- Write the name of the arpeggiated triad in the box at the beginning of each staff below.
- Write the RH fingering ABOVE each note.
- Write the LH fingering BELOW each note.
- Write the name of the arpeggiated triad in the box at the beginning of each staff below.
- Write the RH fingering ABOVE each note.
- Write the LH fingering BELOW each note.
- Play with RH as written.
- Play with LH two octaves lower than written.





ADAGIO IN A MAJOR

This expressive piece is excellent preparation for the Chopin *PRELUDE IN A MAJOR*, found in the "AMBITIOUS" section on page 137.

Alexander Morovsky

Adagio cantabile

First system of musical notation. The treble clef staff begins with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It contains a half note chord (F#4, C#5) with a slur above it. The bass clef staff begins with a key signature of three sharps and a 6/8 time signature. It contains a half note chord (F#2, C#3) with a slur above it. The first measure of the bass staff is marked *p espressivo*. The first measure of the treble staff has a fingering of 4 1. The second measure of the treble staff has a fingering of 3 2 1. The third measure of the treble staff has a fingering of 5. The fourth measure of the treble staff has a fingering of 2 1. The fifth measure of the treble staff has a fingering of 3. The sixth measure of the treble staff has a fingering of 3 1. The seventh measure of the treble staff has a fingering of 4. The first measure of the bass staff has a fingering of 5 2 1. The second measure of the bass staff has a fingering of 5 2 1. The third measure of the bass staff has a fingering of 5 2 1. The fourth measure of the bass staff has a fingering of 5 2 1. The fifth measure of the bass staff has a fingering of 5 2 1. The sixth measure of the bass staff has a fingering of 5 2 1. The seventh measure of the bass staff has a fingering of 5 2 1.

Second system of musical notation. The treble clef staff begins with a key signature of three sharps and a 6/8 time signature. It contains a half note chord (F#4, C#5) with a slur above it. The bass clef staff begins with a key signature of three sharps and a 6/8 time signature. It contains a half note chord (F#2, C#3) with a slur above it. The first measure of the treble staff has a fingering of 4 1. The second measure of the treble staff has a fingering of 3 2 1. The third measure of the treble staff has a fingering of 5. The fourth measure of the treble staff has a fingering of 2 1. The first measure of the bass staff has a fingering of 5 2 1. The second measure of the bass staff has a fingering of 5 2 1. The third measure of the bass staff has a fingering of 5 2 1. The fourth measure of the bass staff has a fingering of 5 2 1. The fifth measure of the bass staff has a fingering of 5 2 1. The sixth measure of the bass staff has a fingering of 5 2 1. The seventh measure of the bass staff has a fingering of 5 2 1.

Third system of musical notation. The treble clef staff begins with a key signature of three sharps and a 6/8 time signature. It contains a half note chord (F#4, C#5) with a slur above it. The bass clef staff begins with a key signature of three sharps and a 6/8 time signature. It contains a half note chord (F#2, C#3) with a slur above it. The first measure of the treble staff has a fingering of 4 1. The second measure of the treble staff has a fingering of 3 2 1. The third measure of the treble staff has a fingering of 5. The fourth measure of the treble staff has a fingering of 2 1. The first measure of the bass staff has a fingering of 5 2 1. The second measure of the bass staff has a fingering of 5 2 1. The third measure of the bass staff has a fingering of 5 2 1. The fourth measure of the bass staff has a fingering of 5 2 1. The fifth measure of the bass staff has a fingering of 5 2 1. The sixth measure of the bass staff has a fingering of 5 2 1. The seventh measure of the bass staff has a fingering of 5 2 1.

Fourth system of musical notation. The treble clef staff begins with a key signature of three sharps and a 6/8 time signature. It contains a half note chord (F#4, C#5) with a slur above it. The bass clef staff begins with a key signature of three sharps and a 6/8 time signature. It contains a half note chord (F#2, C#3) with a slur above it. The first measure of the treble staff has a fingering of 4 1. The second measure of the treble staff has a fingering of 3 2 1. The third measure of the treble staff has a fingering of 5. The fourth measure of the treble staff has a fingering of 2 1. The first measure of the bass staff has a fingering of 5 2 1. The second measure of the bass staff has a fingering of 5 2 1. The third measure of the bass staff has a fingering of 5 2 1. The fourth measure of the bass staff has a fingering of 5 2 1. The fifth measure of the bass staff has a fingering of 5 2 1. The sixth measure of the bass staff has a fingering of 5 2 1. The seventh measure of the bass staff has a fingering of 5 2 1.

First system of musical notation. The treble clef staff contains a melodic line with a half note G4, a quarter note A4, and a quarter note B4. The bass clef staff contains a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. The key signature is three sharps (F#, C#, G#). The dynamic marking *mp* is present. Fingering numbers 1, 3, 5, 2, 1 are indicated.

Second system of musical notation. The treble clef staff continues the melodic line with a half note G4, a quarter note A4, and a quarter note B4. The bass clef staff continues the descending eighth-note scale. The key signature is three sharps. The dynamic marking *mp* is present. Fingering numbers 1, 3, 5, 2, 1 are indicated.

Third system of musical notation. The treble clef staff contains a melodic line with a half note G4, a quarter note A4, and a quarter note B4. The bass clef staff contains a descending eighth-note scale. The key signature is three sharps. The dynamic marking *mf* is present. The tempo marking *ritardando* is present. Fingering numbers 1, 3, 5, 2, 1 are indicated. A red asterisk and double bar line are at the end of the system.

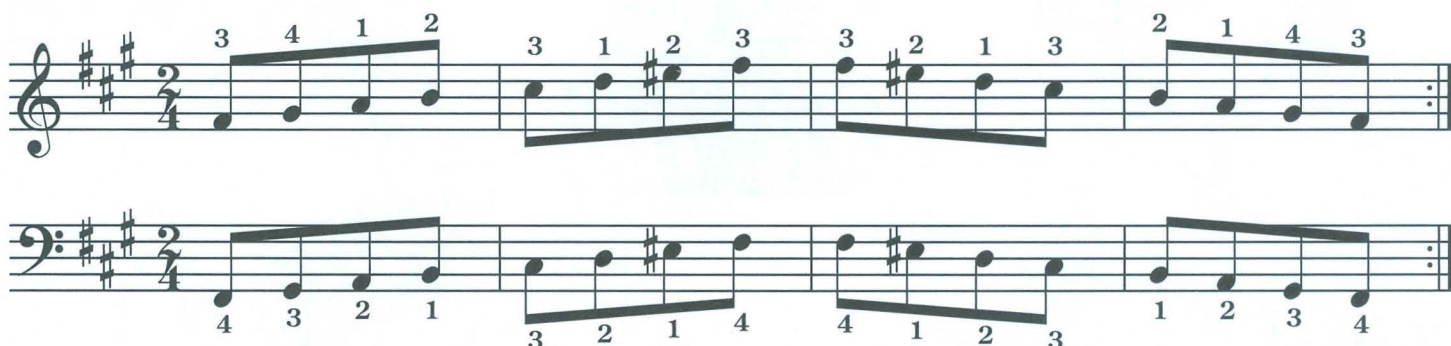
Fourth system of musical notation. The treble clef staff contains a melodic line with a half note G4, a quarter note A4, and a quarter note B4. The bass clef staff contains a descending eighth-note scale. The key signature is three sharps. The dynamic marking *pp* is present. The tempo marking *morendo e ritardando* is present. Fingering numbers 1, 3, 5, 2, 1 are indicated.

* // = Caesura or pause.

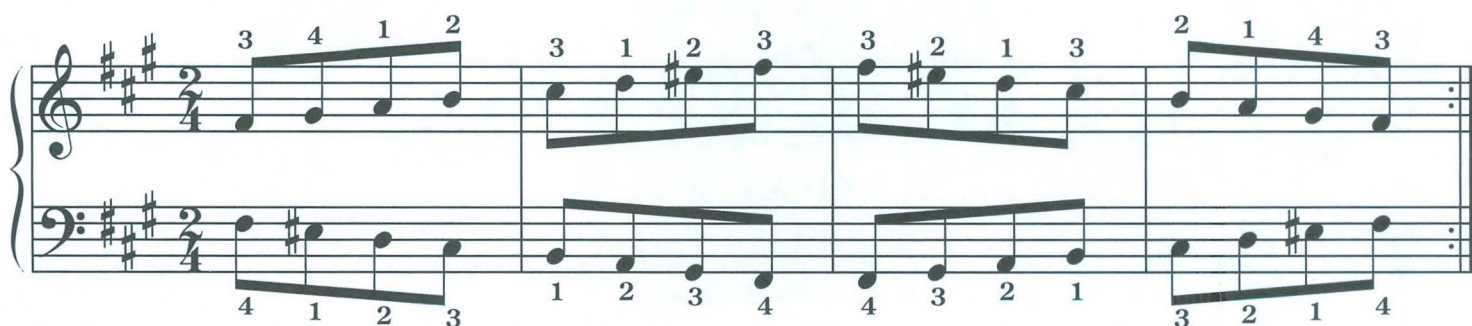
The Key of F# Minor (Relative of A Major)

F# MINOR is the relative of A MAJOR. Both keys have the same key signature (3 sharps, F#, C# & G#).

THE F# HARMONIC MINOR SCALE



THE F# HARMONIC MINOR SCALE IN CONTRARY MOTION



Practice this scale in parallel motion by playing the top two lines of this page with hands together. The NATURAL & MELODIC MINOR scales may also be practiced in parallel and contrary motion.

- The NATURAL MINOR scale uses only the sharps in the key signature (no E#).
 - The MELODIC MINOR scale adds D# and E# ascending.
- The RH ascending fingering is 3 4 1 2 3 4 1 3. It descends like the natural minor.

BLUE RONDO*

Moderate blues tempo

Section (A)



* A **rondo** has at least three sections. The first section is repeated after each of the other sections, and there is often a **CODA** (added ending).

First system of music, measures 1-4. The key signature is three sharps (F#, C#, G#). The music is written for piano. Measure 1: Treble clef has a half note G#4 with a fingering of 5, and a half note F#4. Bass clef has a half note E3. Measure 2: Treble clef has a half note E4 with a slur over it, and a half note D#4. Bass clef has a half note D3. Measure 3: Treble clef has a half note C#4 with a slur over it, and a half note B3. Bass clef has a half note C3. Measure 4: Treble clef has a half note A3 with a slur over it, and a half note G#3. Bass clef has a half note B2. Fingering 5 is shown above the treble staff and below the bass staff.

Section B

Section B, measures 5-8. Measure 5: Treble clef has a half note G#4 with a slur over it, and a half note F#4. Bass clef has a half note E3. Measure 6: Treble clef has a half note E4 with a slur over it, and a half note D#4. Bass clef has a half note D3. Measure 7: Treble clef has a half note C#4 with a slur over it, and a half note B3. Bass clef has a half note C3. Measure 8: Treble clef has a half note A3 with a slur over it, and a half note G#3. Bass clef has a half note B2. Fingering 5 is shown above the treble staff and below the bass staff.

Measures 9-12. Measure 9: Treble clef has a half note G#4 with a slur over it, and a half note F#4. Bass clef has a half note E3. Measure 10: Treble clef has a half note E4 with a slur over it, and a half note D#4. Bass clef has a half note D3. Measure 11: Treble clef has a half note C#4 with a slur over it, and a half note B3. Bass clef has a half note C3. Measure 12: Treble clef has a half note A3 with a slur over it, and a half note G#3. Bass clef has a half note B2. Fingering 5 is shown above the treble staff and below the bass staff.

Section A

Section A, measures 13-16. Measure 13: Treble clef has a half note G#4 with a slur over it, and a half note F#4. Bass clef has a half note E3. Measure 14: Treble clef has a half note E4 with a slur over it, and a half note D#4. Bass clef has a half note D3. Measure 15: Treble clef has a half note C#4 with a slur over it, and a half note B3. Bass clef has a half note C3. Measure 16: Treble clef has a half note A3 with a slur over it, and a half note G#3. Bass clef has a half note B2. Fingering 5 is shown above the treble staff and below the bass staff.

Measures 17-20. Measure 17: Treble clef has a half note G#4 with a slur over it, and a half note F#4. Bass clef has a half note E3. Measure 18: Treble clef has a half note E4 with a slur over it, and a half note D#4. Bass clef has a half note D3. Measure 19: Treble clef has a half note C#4 with a slur over it, and a half note B3. Bass clef has a half note C3. Measure 20: Treble clef has a half note A3 with a slur over it, and a half note G#3. Bass clef has a half note B2. Fingering 5 is shown above the treble staff and below the bass staff.

Section C

Section C consists of four measures. The first two measures are marked *f* (forte) and feature a melody in the right hand with fingerings 2 and 3, and a bass line starting on G5. The last two measures are marked *p* (piano) and feature a melody in the right hand with fingerings 4, 1, 3, 1 and a bass line with fingerings 3, 1, 4, 3. The key signature is three sharps (F#, C#, G#).

Section A

Section A consists of four measures. The first two measures are marked *p* (piano) and feature a melody in the right hand with fingerings 5, 1 and a bass line starting on G5. The last two measures are marked *p* (piano) and feature a melody in the right hand with fingerings 5, 1 and a bass line with fingerings 5, 1. The key signature is three sharps (F#, C#, G#).

Coda

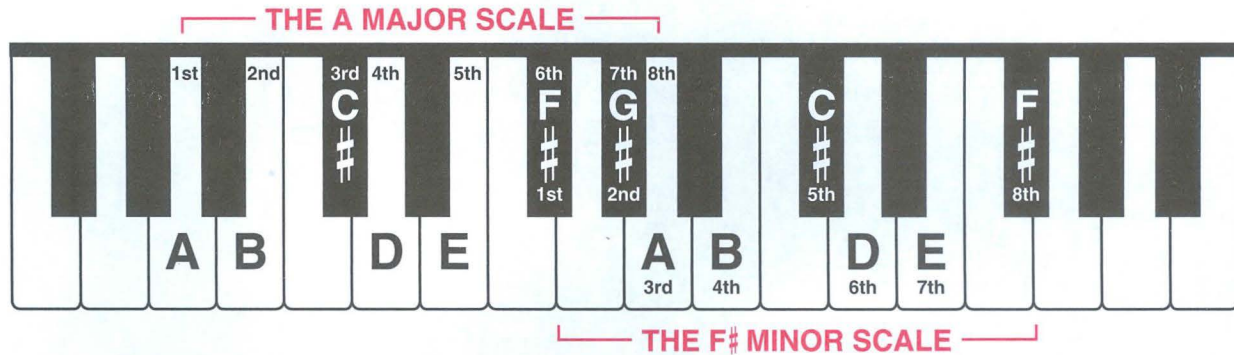
The Coda consists of four measures. The first two measures are marked *mf* (mezzo-forte) and feature a melody in the right hand with fingerings 2, 2, 1, 2, 1, 2, 1, 2, 5, 1, 2, 1, 1, 2, 1, 2, 5 and a bass line starting on G5. The last two measures are marked *f* (forte) and feature a melody in the right hand with fingerings 3, 1 and 2, 1 and a bass line with fingerings 3, 1, 5, 3. The key signature is three sharps (F#, C#, G#).

The last two chords may be played
with *tremolo*:

This section shows the last two chords of the Coda with tremolo. The first chord is a G#5 triad (G#, C#, E) and the second chord is a G#5 triad (G#, C#, E). The key signature is three sharps (F#, C#, G#).

Scales in F# Minor

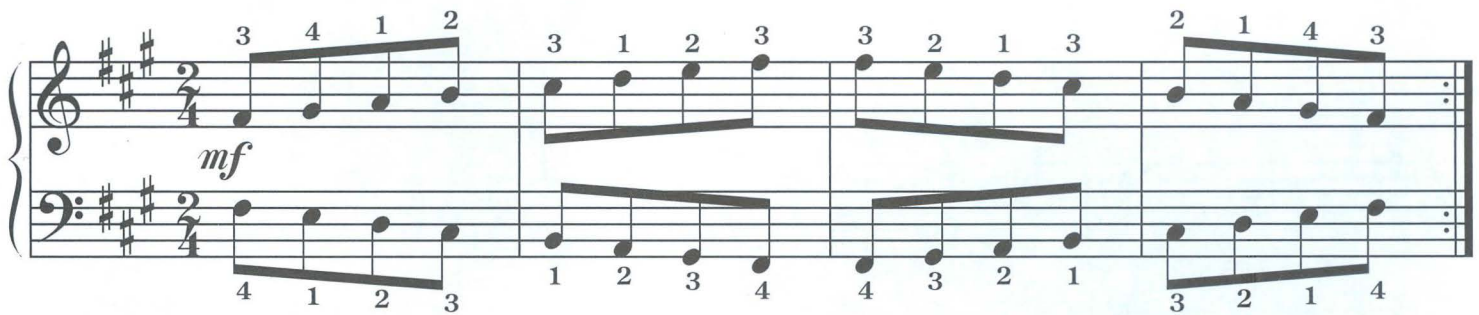
REMEMBER: The RELATIVE MINOR begins on the 6th tone of the MAJOR SCALE.



There are *three* kinds of minor scales: the natural, the harmonic, and the melodic.

THE NATURAL MINOR SCALE: This scale uses *only* the tones of the relative major scale.

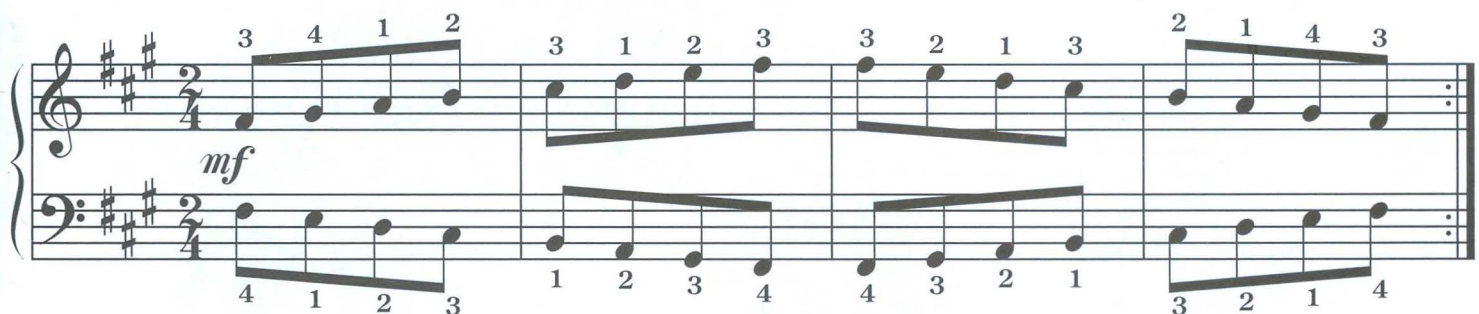
1. Play with hands separate, then together.



THE HARMONIC MINOR SCALE: The 7th tone (E) is raised 1 half step (to E#), ascending & descending.

2. Add accidentals needed to change these NATURAL minor scales into HARMONIC minor scales.

3. Play with hands separate, then together.

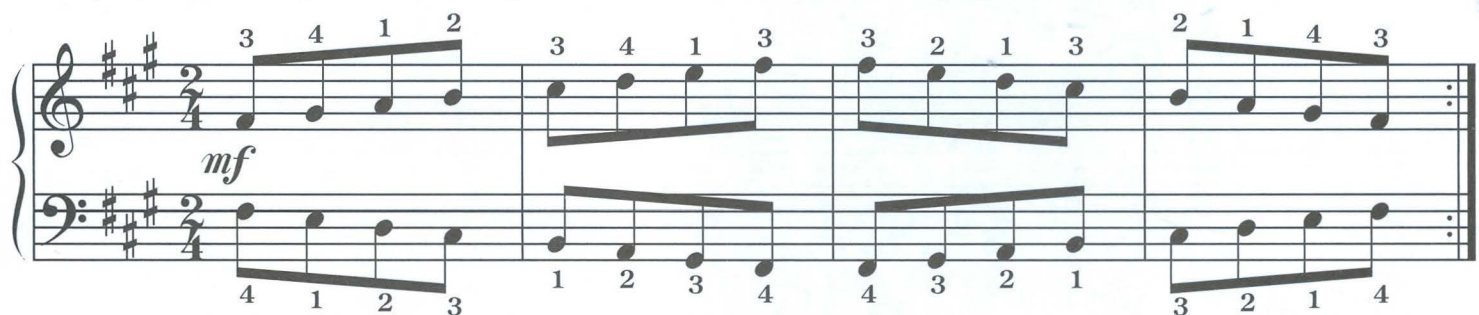


THE MELODIC MINOR SCALE: 6th (D) and 7th (E) raised 1 half step (to D# & E#) ASCENDING; DESCENDS like natural minor.

4. Add accidentals needed to change these NATURAL minor scales into MELODIC minor scales.

5. Play with hands separate. 6. (OPTIONAL) Play with hands together.

Note that the RH fingering for the MELODIC minor scale differs from the two other minor scales. It is played this way to avoid using the thumb on the raised 6th (D#).



The Primary Chords in F# Minor

REMEMBER: In MINOR keys, the **i** chord is the TONIC chord (minor).
 The **iv** chord is the SUBDOMINANT chord (minor).
 The **V⁷** chord is the DOMINANT 7th chord.

KEY OF F# MINOR

Key Signature: 3 sharps (F#, C# & G#)

i
F# MINOR
tonic

iv
B MINOR
subdominant

V⁷
C#7
dominant

The following positions are often used for smooth progressions:

i
F# MINOR

iv
B MINOR

V⁷ (5th omitted)
C#7

i
F# MINOR

iv
B MINOR

V⁷ (5th omitted)
C#7

1. Add the F# MINOR key signature to each staff below.
2. Write the PRIMARY CHORDS in the key of F# MINOR, using the above positions.

i
F# MINOR

iv
B MINOR

V⁷ (5th omitted)
C#7

i
F# MINOR

iv
B MINOR

V⁷ (5th omitted)
C#7

3. Write the ROMAN NUMERALS (i, iv, V⁷) in the boxes below.
4. Play.

i
F# MINOR

iv
B MINOR

V⁷ (5th omitted)
C#7

The Primary Chords in F# Minor—All Positions

1. In the blank measures after each ROOT POSITION chord, write the two INVERSIONS of the chord.

Two musical staves are shown, each with three measures. The first measure of each staff contains a ROOT POSITION chord. The second and third measures are blank for the student to write the first and second INVERSIONS of the chord.

Staff 1 (Treble Clef):

- Measure 1: F# MINOR (i) — ROOT POSITION
- Measure 2: B MINOR (iv) — ROOT POSITION
- Measure 3: C#7 (5th omitted) (V7) — ROOT POSITION

Staff 2 (Bass Clef):

- Measure 1: F# MINOR (i) — ROOT POSITION
- Measure 2: B MINOR (iv) — ROOT POSITION
- Measure 3: C#7 (5th omitted) (V7) — ROOT POSITION

2. On the two keyboards to the right of each ROOT POSITION chord, write the letter names showing the two inversions of the chord.

Three pairs of keyboards are shown, each with a ROOT POSITION chord and two INVERSIONS. Fingerings are indicated above each keyboard.

Pair 1:

- ROOT POSITION: LH 5 3 1, RH 1 2 4. Chord: F# MINOR (tonic) (i).
- INVERSIONS: LH 5 3 1, RH 1 2 5 and LH 5 2 1, RH 1 3 5.

Pair 2:

- ROOT POSITION: LH 5 3 1, RH 1 2 4. Chord: B MINOR (subdominant) (iv).
- INVERSIONS: LH 5 3 1, RH 1 2 5 and LH 5 2 1, RH 1 3 5.

Pair 3:

- ROOT POSITION: LH 5 3 1, RH 1 2 5. Chord: C#7 (dominant 7th, 5th omitted) (V7).
- INVERSIONS: LH 5 2 1, RH 1 3 4 and LH 4 3 1, RH 1 2 4.

3. Play each chord shown on the above keyboards in any convenient place on your piano, first with LH, then with RH. Use the fingering shown above each keyboard.

JUST A “GOOD OLD TUNE”

JUST FOR FUN

Happily

2nd time only, play both hands 8va

Willard A. Palmer

2nd time only, plus both hands C7a

mf Not a rhap-so - dy and not a sym-pho - ny, It's just a sim - ple thing.

f *mf* Not an in - ter - mez - zo, not a string quar - tet, So it's not

hard to sing. *f* *mf* Makes me want to wig - gle, makes me

grin and gig - gle like some sil - ly loon!

f

Not a toc-ca - ta, not a so-na - ta, Just a good old tune!

*This piece is effective with eighth notes played evenly or with a slight lilt, *long-short*.

The musical score for 'The Rose Tree' is presented in a two-staff format. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody consists of three measures, each with a repeat sign at the end. The first measure is marked with a forte (f) dynamic. The second measure is marked with a mezzo-forte (mf) dynamic. The third measure is marked with a piano (p) dynamic. The lyrics 'The Rose Tree' are written below the melody. The first measure contains the lyrics 'The Rose Tree', the second measure contains 'The Rose Tree', and the third measure contains 'The Rose Tree'. The lyrics are written in a simple, sans-serif font.

1 3 1 2 1 3 1 2 1 3

want to wig - gle, makes me grin and gig - gle like some sil - ly loon!

5

f

5 4 3 2

Not a toc-ca - ta, not a so-na - ta, Just a good old tune!

D. C. al Φ , then CODA

D. C. al \oplus , then CODA

CODA Both hands 8va 1st time
Both hands loco 2nd time

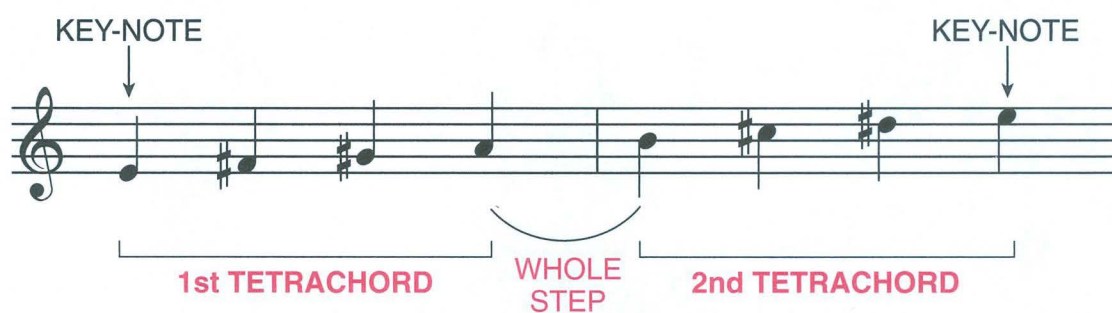
Both hands toc 2nd time

Not a toc-ca - ta, not a so-na - ta, Just a good old tune! (Once more!)* tune!

* Spoken: "Once more!"

*Spoken: "Once more!"

The E Major Scale



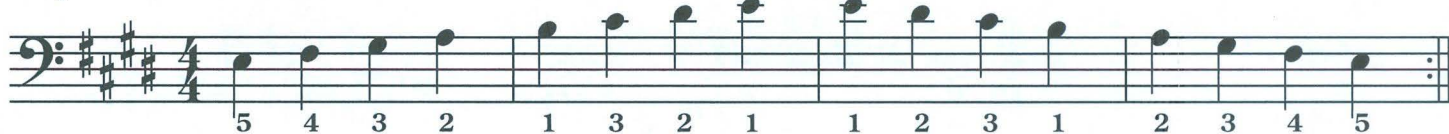
KEY OF E MAJOR

Key Signature: 4 sharps (F#, C#, G# & D#)

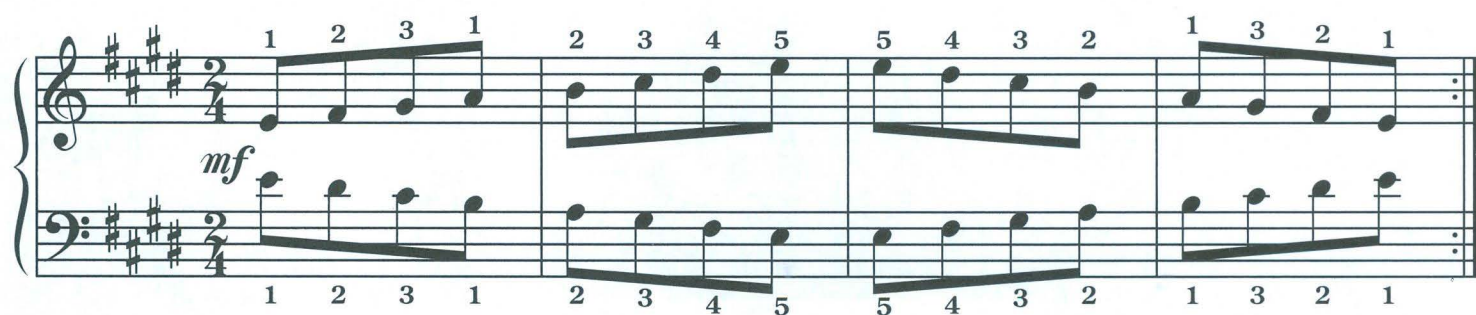
Play with RH.



Play with LH.



THE E MAJOR SCALE IN CONTRARY MOTION



Practice this scale in parallel motion by playing the top two lines of this page with hands together.

LH Warm-up for *SHENANDOAH*

Play several times.



SHENANDOAH

American Folk Song

Adagio moderato
espressivo

First system of musical notation. Treble clef, key of D major (F#, C#, G#), 3/4 time. The melody begins with a half note 'Oh' (piano, *p*). The piano accompaniment consists of a single bass note (F#) in the first measure, followed by a sustained chord of D major (F#, C#, G#) in the second and third measures. The melody continues with a half note 'She - nan - doah,' (fingerings: 1, 3, 1, 2, 3, 1), followed by a half note 'I long to' (fingerings: 3, 5), and a half note 'hear you,' (fingerings: 3, 5). The system ends with a half note 'A -' (fingerings: 5).

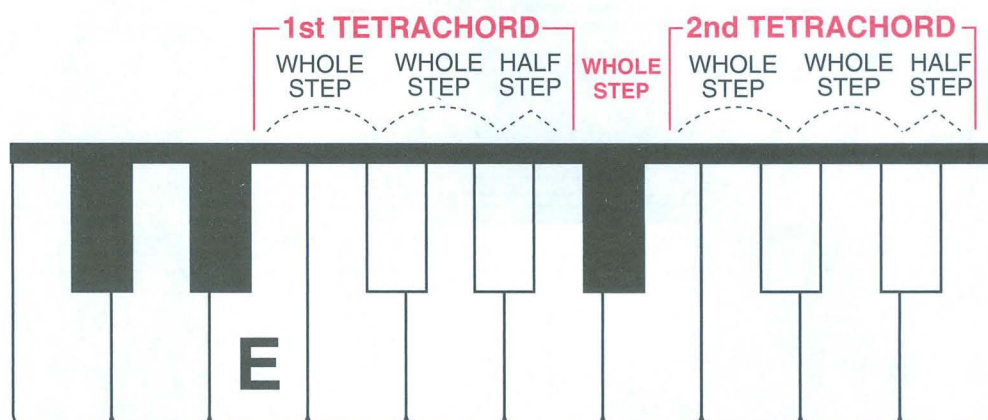
Second system of musical notation. Treble clef, key of D major. The melody continues with a half note 'way,' (fingerings: 1, 3, 1), followed by a half note 'you roll - ing' (fingerings: 2, 4), and a half note 'riv - er!' (fingerings: 5, 1). The piano accompaniment provides harmonic support with chords in the bass. The melody then has a half note 'Oh' (fingerings: 5, 1, 4, 2, 5, 3) and a half note 'She - nan - doah, I would be' (fingerings: 2).

Third system of musical notation. Treble clef, key of D major. The melody continues with a half note 'near you,' (fingerings: 2), followed by a half note 'Way, a -' (fingerings: 1, 2, 5), and a half note 'way, I'm bound a -' (fingerings: 1, 2, 5).

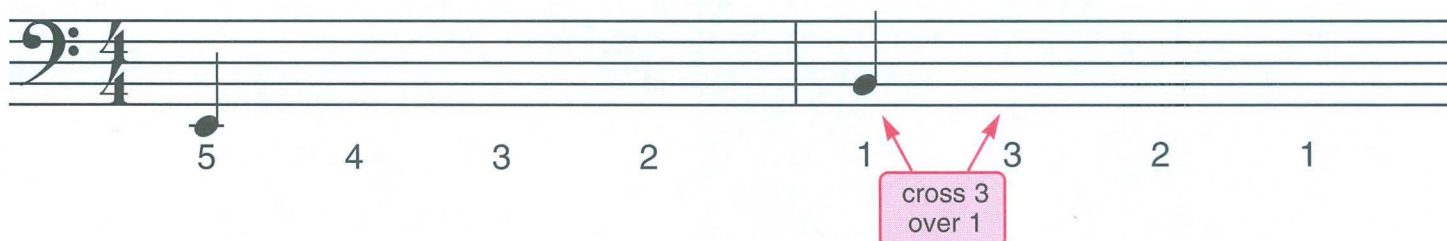
Fourth system of musical notation. Treble clef, key of D major. The melody begins with a half note 'way,' (fingerings: 4, 1), followed by a half note ''Cross the' (fingerings: 1), and a half note 'wide' (fingerings: 2). The piano accompaniment features a sustained chord of D major. The melody then has a half note 'Mis - sou - ri.' (fingerings: 1, 2, 5). The system concludes with a half note 'way,' (fingerings: 1, 2, 5). The tempo marking *ritardando* is indicated below the piano part.

Writing the E Major Scale

1. Write the letter names of the notes of the E MAJOR SCALE, from *left to right*, on the keyboard below. Be sure the WHOLE STEPS & HALF STEPS are correct!

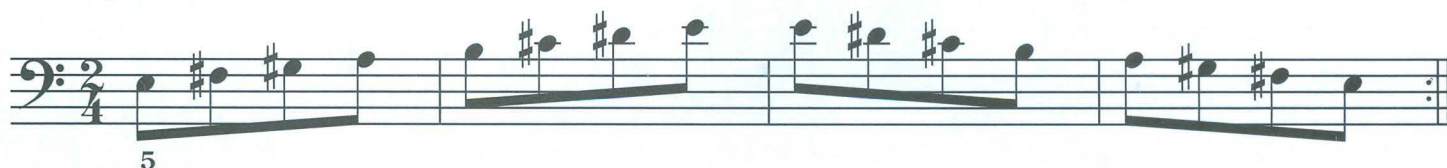


2. Check to be sure that you named the notes in the order of the musical alphabet. If you did, all the black keys will be named as *sharps*, not *flats*.
3. Complete the tetrachord beginning on E. Write one note over each finger number.
4. Complete the tetrachord beginning on B. Write one note over each finger number.



NOTE: The fingering for the E MAJOR SCALE is the same as for the C MAJOR, G MAJOR, D MAJOR & A MAJOR SCALES.

4. Write the fingering UNDER each note of the following LH scale. Cross 3 over 1 ascending. Pass 1 under 3 descending.
5. Play with LH.



7. Write the fingering OVER each note of the following RH scale. Pass 1 under 3 ascending. Cross 3 over 1 descending.
8. Play with RH.



The Primary Chords in E Major

REMEMBER: In MAJOR keys, the **I** chord is the TONIC chord (major).
 The **IV** chord is the SUBDOMINANT chord (major).
 The **V⁷** chord is the DOMINANT 7th chord.

KEY OF E MAJOR

Key Signature: 4 sharps (F \sharp , C \sharp , G \sharp & D \sharp)

I
E MAJOR
tonic

IV
A MAJOR
subdominant

V⁷
B⁷
dominant

The following positions are often used for smooth progressions:

I
E MAJOR

IV
A MAJOR

V⁷ (5th omitted)
B⁷

I
E MAJOR

IV
A MAJOR

V⁷ (5th omitted)
B⁷

1. Add the E MAJOR key signature to each staff below.
2. Write the PRIMARY CHORDS in E MAJOR, using the above positions.

I
E MAJOR

IV
A MAJOR

V⁷ (5th omitted)
B⁷

I
E MAJOR

IV
A MAJOR

V⁷ (5th omitted)
B⁷

3. Write the ROMAN NUMERALS (I, IV, V⁷) in the boxes below.
4. Play.

I
E MAJOR

IV
A MAJOR

V⁷ (5th omitted)
B⁷

LAREDO

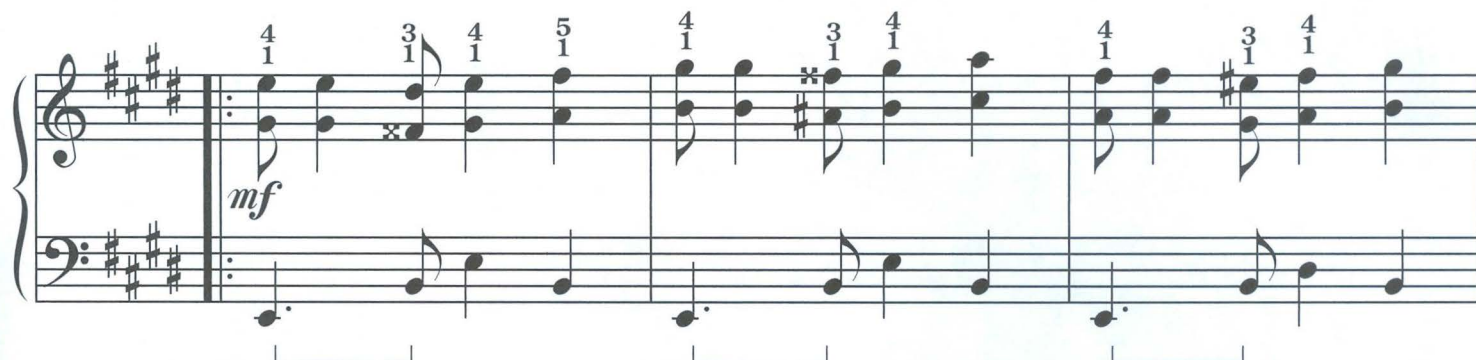
This favorite Mexican folk song was used by the great American composer, Aaron Copland, as one of the themes in his famous symphonic composition, *El Salón Mexico*.

Traditional

Andante moderato

The musical score for "Laredo" is written in G major (three sharps) and 2/4 time. It begins with a piano (*p*) dynamic. The first system includes fingerings 2 1, 1, 4 2, 3 1, 4 2, and 5 3. The second system includes fingerings 4 2, 3 1, 4 2, 4 2, 3 1, 4 2, and 1. The third system includes fingerings 3 1, 1, 4 2, 5 3, 3 1, and 4 2. The fourth system includes fingerings 4 2, 3 1, 4 2, 1, 5 1, and 2. A double sharp symbol (*) is placed under a note in the first system. The score is marked with a mezzo-piano (*mp*) dynamic in the third system. The piece concludes with a first and second ending.


* x Double sharp raises a sharped note one *half step*, or a natural note one *whole step*.



First system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 4/4 time. The first staff (treble clef) contains a series of chords and single notes with fingerings: 4 1, 3 1, 4 1, 5 1, 4 1, 3 1, 4 1, 4 1, 3 1, 4 1. The second staff (bass clef) contains a series of eighth notes. The dynamic marking *mf* is present.



Second system of musical notation. The first staff (treble clef) contains a series of chords and single notes with fingerings: 3 1, 2, 3 1, 2, 4 1, 5 1, 4 1. The second staff (bass clef) contains a series of eighth notes. The dynamic marking *f* is present.



Third system of musical notation. The first staff (treble clef) contains a series of chords and single notes with fingerings: 4 1, 5 1, 4 1, 4 1, 3 1, 4 1, 5 1. The second staff (bass clef) contains a series of eighth notes. The dynamic marking *mp* is present.



Fourth system of musical notation. The first staff (treble clef) contains a series of chords and single notes with fingerings: 4 2, 3 1, 4 2, 4 1, 3 1, 4 1, 5 1. The second staff (bass clef) contains a series of eighth notes. The dynamic marking *mf* is present.



Fifth system of musical notation. The first staff (treble clef) contains a series of chords and single notes with fingerings: 3 1, 5 3 1, 5 3 1, 5 2 1. The second staff (bass clef) contains a series of eighth notes. The dynamic marking *pp* is present.

The Primary Chords in E Major—All Positions

1. In the blank measures after each ROOT POSITION chord, write the two INVERSIONS of the chord.

Two musical staves in 4/4 time, key of E major (three sharps: F#, C#, G#).

Top Staff (Treble Clef):

- Measure 1: **ROOT POSITION** E MAJOR (I)
- Measure 2: **ROOT POSITION** A MAJOR (IV)
- Measure 3: **ROOT POSITION** B7 (5th omitted) (V7)

Bottom Staff (Bass Clef):

- Measure 1: **ROOT POSITION** E MAJOR (I)
- Measure 2: **ROOT POSITION** A MAJOR (IV)
- Measure 3: **ROOT POSITION** B7 (5th omitted) (V7)

2. On the two keyboards to the right of each ROOT POSITION chord, write the letter names showing the two inversions of the chord.

ROOT POSITION		INVERSIONS	
<p>LH 5 2 1 RH 1 3 5</p> <p>I E MAJOR (tonic)</p>	<p>LH 5 3 1 RH 1 2 5</p>	<p>LH 5 2 1 RH 1 3 5</p>	
<p>LH 5 2 1 RH 1 3 5</p> <p>IV A MAJOR (subdominant)</p>	<p>LH 5 3 1 RH 1 2 5</p>	<p>LH 5 2 1 RH 1 3 5</p>	
<p>LH 5 3 1 RH 1 2 5</p> <p>V7 B7 (dominant 7th, 5th omitted)</p>	<p>LH 5 2 1 RH 1 3 4</p>	<p>LH 4 3 1 RH 1 2 4</p>	

3. Play each chord shown on the above keyboards in any convenient place on your piano, first with LH, then with RH. Use the fingering shown above each keyboard.

Completing the Circle of 5ths (sharps)

THE SHARP KEY SIGNATURES

Beginning with C and moving upward in 5ths clockwise, the order of keys around the circle is

C G D A E B F# C#

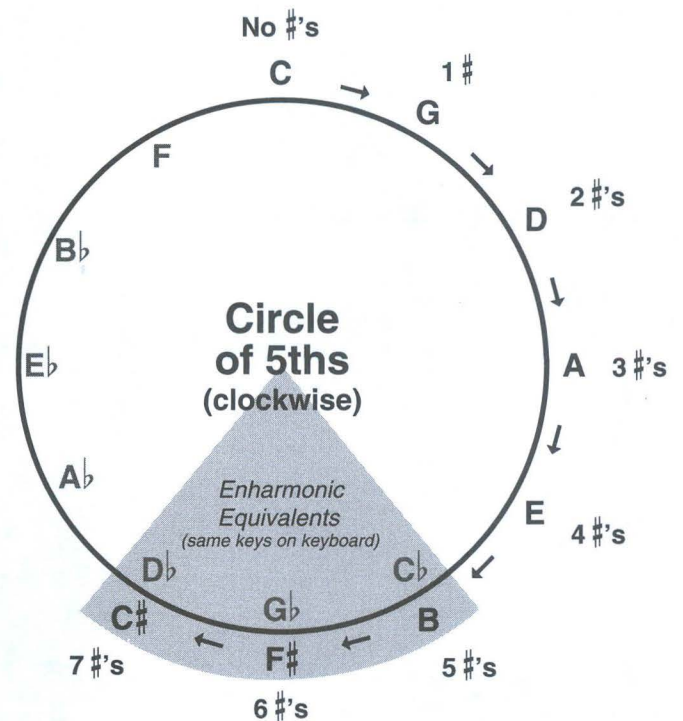
Each key has one more sharp than the previous one, as you move around the circle clockwise.

The key of C MAJOR has no sharps.

The key of G MAJOR has 1 sharp (F#).

The key of D MAJOR has 2 sharps (F# & C#), etc., continuing around the circle until all the notes are sharp.

The key of C# MAJOR has 7 sharps: (F#, C#, G#, D#, A#, E# & B#).



Copy the sharps of each key signature in the blank measure following it.

G MAJOR

1# (F#)

D MAJOR

2#s (F#, C#)

A MAJOR

3#s (F#, C#, G#)

E MAJOR

4#s (F#, C#, G#, D#)

Four musical staves showing the key signatures for G Major, D Major, A Major, and E Major. Each staff has a treble and bass clef. The sharps are written in the key signature area.

B MAJOR

5#s (F#, C#, G#, D#, A#)

F# MAJOR

6#s (F#, C#, G#, D#, A#, E#)

C# MAJOR

7#s (F#, C#, G#, D#, A#, E#, B#)

Three musical staves showing the key signatures for B Major, F# Major, and C# Major. Each staff has a treble and bass clef. The sharps are written in the key signature area.

IMPORTANT! Notice that the sharps in the key signatures occur in the order of the letters (moving clockwise) around the Circle of 5ths, beginning with F.

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

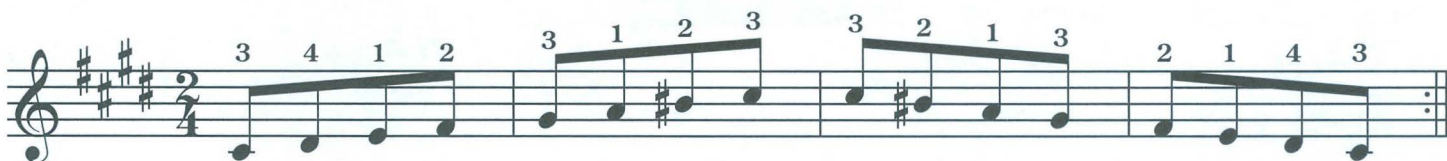
The Key of C# Minor (Relative of E Major)

C# MINOR is the relative of E MAJOR.

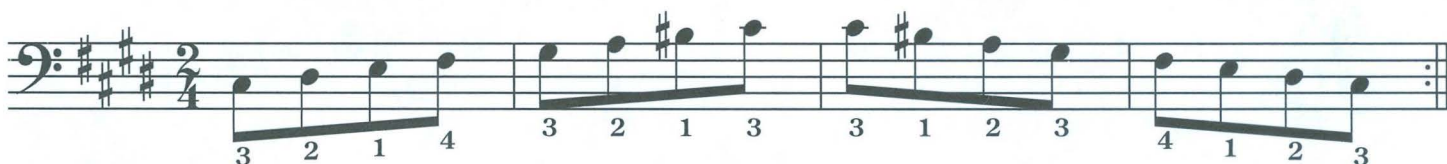
Both keys have the same key signature (4 sharps, F#, C#, G# & D#).

THE C# HARMONIC MINOR SCALE

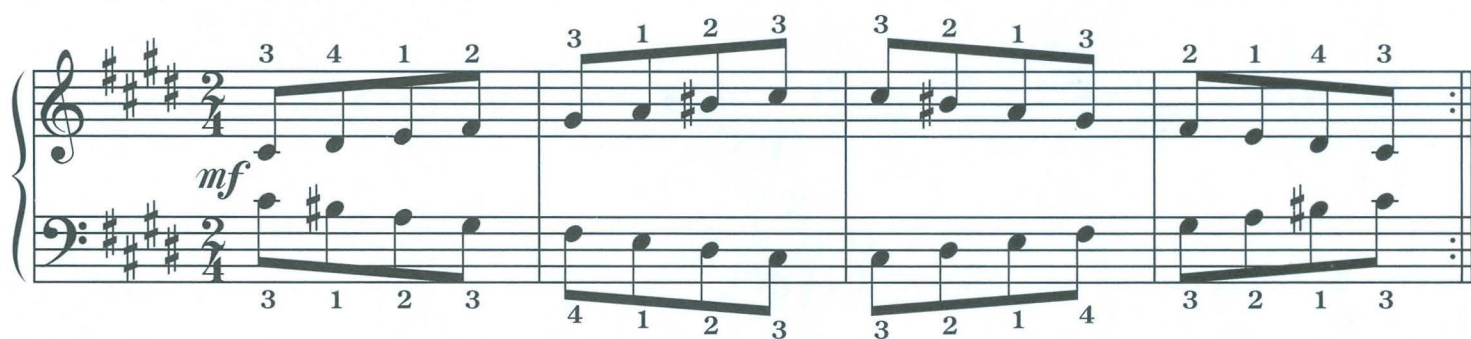
Play with RH.



Play with LH.



THE C# HARMONIC MINOR SCALE IN CONTRARY MOTION



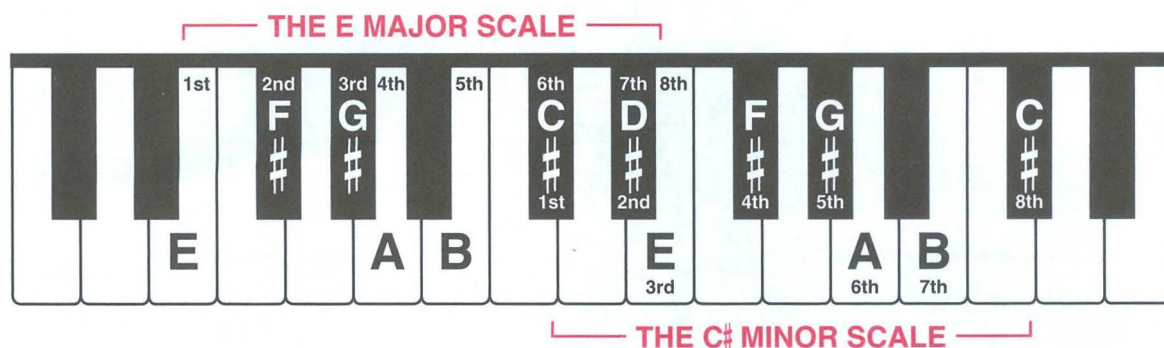
Practice this scale in parallel motion by playing the top two lines of this page with hands together.

The NATURAL & MELODIC MINOR scales may also be practiced in parallel and contrary motion.

- The NATURAL MINOR scale uses only the sharps in the key signature (no B#).
- The MELODIC MINOR scale uses A# and B# ascending.
The RH ascending fingering is 3 4 1 2 3 4 1 3. It descends like the natural minor.

Scales in C# Minor

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



THE NATURAL MINOR SCALE: This scale uses *only* the tones of the relative major scale.

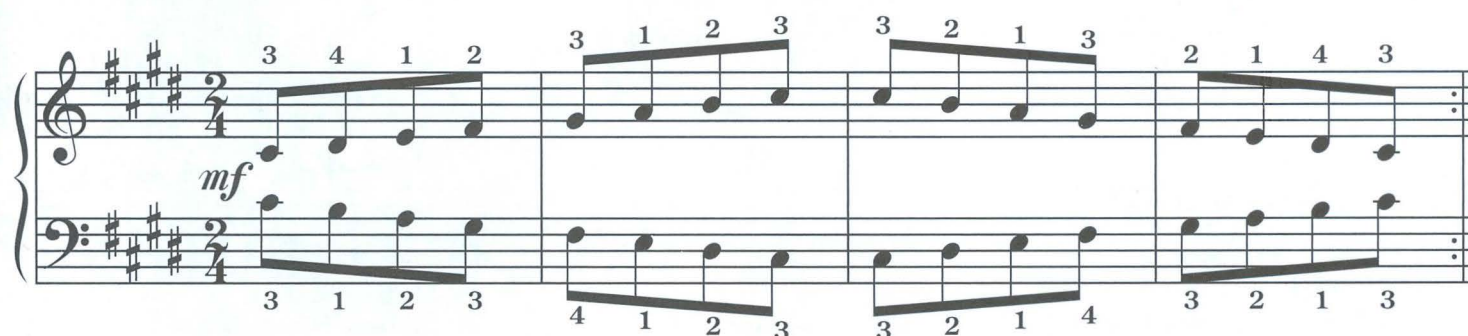
1. Play with hands separate, then together.



THE HARMONIC MINOR SCALE: The 7th tone (B) is raised 1 half step (to B#), ascending & descending.

2. Add accidentals needed to change these NATURAL minor scales into HARMONIC minor scales.

3. Play with hands separate, then together.

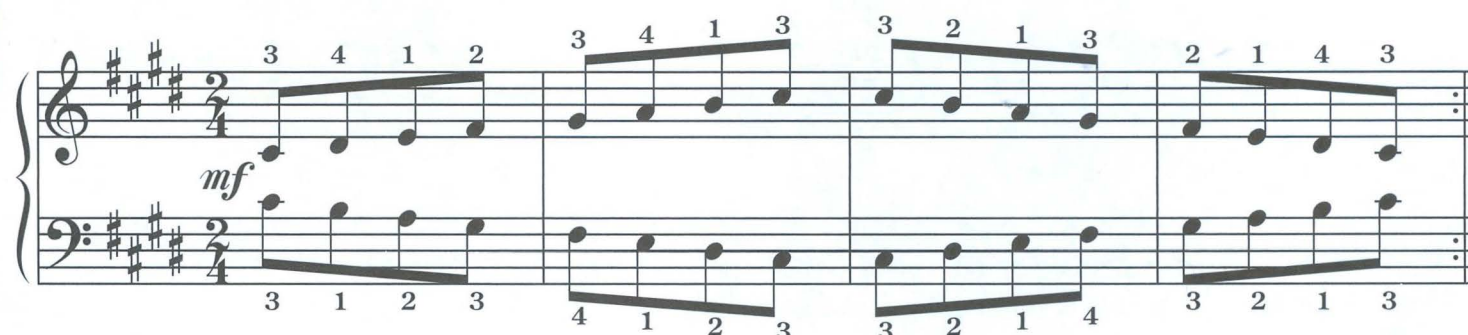


THE MELODIC MINOR SCALE: 6th (A) and 7th (B) raised 1 half step (to A# & B#) ASCENDING; DESCENDS like natural minor.

4. Add accidentals needed to change these NATURAL minor scales into MELODIC minor scales.

5. Play with hands separate. 6. (OPTIONAL) Play with hands together.

Note that the RH fingering for the MELODIC minor scale differs from the two other minor scales. It is played this way to avoid using the thumb on the raised 6th (A#).



JAZZ OSTINATO* IN C# MINOR

This particular LH pattern is an excellent technical exercise!

Moderate blues tempo

The musical score is written for piano in C# minor (three sharps: F#, C#, G#) and common time (C). It consists of five systems of two staves each (treble and bass clef). The piece is marked 'Moderate blues tempo'.

- System 1:** The right hand (RH) has a whole rest. The left hand (LH) plays a continuous eighth-note ostinato pattern starting on G#4. Fingering: 5 (marked with **), 1, 4, 3, 2, #1, 1, 5. Dynamics: *mf*.
- System 2:** The RH plays a triplet of eighth notes (A#4, B4, C#5) followed by a quarter rest. The LH continues the ostinato. Dynamics: *f* for the RH, *mf* for the LH.
- System 3:** The RH plays a triplet of eighth notes (D5, E5, F#5) followed by a quarter rest. The LH continues the ostinato. Dynamics: *f* for the RH.
- System 4:** The RH has a whole rest. The LH continues the ostinato. Dynamics: *mf* for the LH.
- System 5:** The RH plays a triplet of eighth notes (G#4, A#4, B4) followed by a quarter rest. The LH continues the ostinato. Dynamics: *f* for the RH, *mf* for the LH.
- System 6:** The RH plays a triplet of eighth notes (C#5, B4, A#4) followed by a quarter rest. The LH continues the ostinato. Dynamics: *mf* for the LH.

The LH ostinato pattern is: G#4 (5), A#4 (1), B4 (4), C#5 (3), B4 (2), A#4 (#1), G#4 (1), F#4 (5). The pattern repeats throughout the piece.

**Ostinato* = Italian for "obstinate" or "persistent"; a pattern of notes repeated throughout the composition.

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

***The bass notes should fit with the first and third notes of the RH triplet.

The musical score consists of five systems of staves. The first system has a treble and bass staff. The treble staff begins with a treble clef and a key signature of two sharps (F# and C#). The bass staff begins with a bass clef and the same key signature. The first system includes dynamics *f* and *mf*. The second system continues the piece with various fingerings and slurs. The third system includes a treble clef change in the right hand. The fourth system includes a treble clef change in the right hand. The fifth system includes the instruction *ritard. e diminuendo* and *p*. The piece concludes with a double bar line and repeat dots.

NOTE: You may now begin to learn the first movement of Beethoven's famous *Moonlight Sonata*, if you wish. It is found in the "AMBITIOUS" section of this book, on pages 138–141.

The Primary Chords in C# Minor

KEY OF C# MINOR

Key Signature: 4 sharps (F#, C#, G# & D#)

i
C# MINOR
tonic

iv
F# MINOR
subdominant

V7
G#7
dominant

The following positions are often used for smooth progressions:

i
C# MINOR

iv
F# MINOR

V7 (5th omitted)
G#7

i
C# MINOR

iv
F# MINOR

V7 (5th omitted)
G#7

1. Add the C# MINOR key signature to each staff below.
2. Write the PRIMARY CHORDS in the key of C# MINOR, using the above positions.

i
C# MINOR

iv
F# MINOR

V7 (5th omitted)
G#7

i
C# MINOR

iv
F# MINOR

V7 (5th omitted)
G#7

3. Write the ROMAN NUMERALS (i, iv, V7) in the boxes below.
4. Play.

i
C# MINOR

iv
F# MINOR

V7 (5th omitted)
G#7

i
C# MINOR

iv
F# MINOR

V7 (5th omitted)
G#7

The Primary Chords in C# Minor—All Positions

1. In the blank measures after each ROOT POSITION chord, write the two INVERSIONS of the chord.

ROOT POSITION ROOT POSITION ROOT POSITION

i
C# MINOR **iv**
F# MINOR **V7**
G#7 (5th omitted)

ROOT POSITION ROOT POSITION ROOT POSITION

i
C# MINOR **iv**
F# MINOR **V7**
G#7 (5th omitted)

2. On the two keyboards to the right of each ROOT POSITION chord, write the letter names showing the two inversions of the chord.

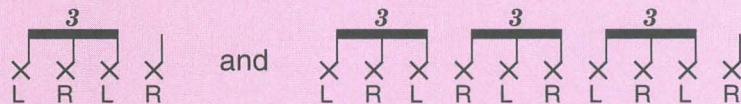
ROOT POSITION	INVERSIONS	
<p>LH 5 3 1 RH 1 2 4</p> <p>i C# MINOR (tonic)</p>	<p>LH 5 3 1 RH 1 2 5</p>	<p>LH 5 2 1 RH 1 3 5</p>
<p>LH 5 3 1 RH 1 2 4</p> <p>iv F# MINOR (subdominant)</p>	<p>LH 5 3 1 RH 1 2 5</p>	<p>LH 5 2 1 RH 1 3 5</p>
<p>LH 5 3 1 RH 1 2 5</p> <p>V7 G#7 (dominant 7th, 5th omitted)</p>	<p>LH 5 2 1 RH 1 3 4</p>	<p>LH 4 3 1 RH 1 2 4</p>

3. Play each chord shown on the above keyboards in any convenient place on your piano, first with LH, then with RH. Use the fingering shown above each keyboard.

JUST FOR FUN

THE TAP-DANCER

Extend the fingers of LH & RH, palms downward, to tap the rhythms indicated with x's on the wood *above* the fall-board. Or if you prefer, drum on your thighs. Only the following rhythms are used:



L = LEFT HAND

R = RIGHT HAND

Molto moderato (not fast!)
light and detached

Willard A. Palmer

2nd time 8va - - - - -

(8va) - - - - -

First system of musical notation. Treble clef: 3 2 1 1, 1 2 1, 4, 4, 4. Bass clef: 5, 1 3 5, 3, 3. Includes triplets and slurs.

Second system of musical notation. Treble clef: 3 2 1 1, 1 2 1, 4, 1, 4 3. Bass clef: 5, 2, 1 3 5, 3, 3. Includes triplets, slurs, and a red "LH" marking with a 1/2 note.

Third system of musical notation. Treble clef: 3, 3, 4, 3, 3, 1. Bass clef: 1/3, 3, 2, 1/3, 3. Includes triplets, slurs, and dynamic markings *p* and *mp*.

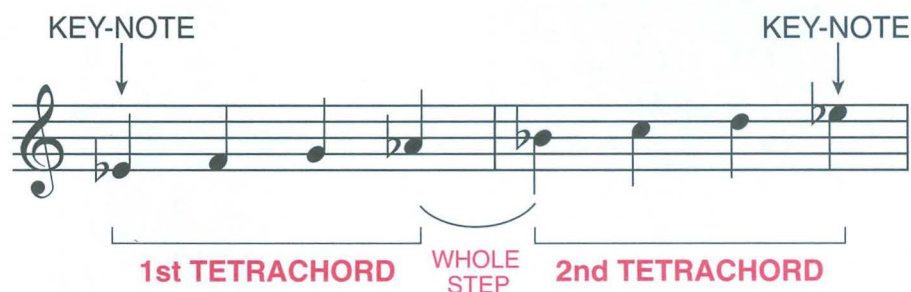
D. S. al Φ , then CODA

Φ CODA

Fourth system of musical notation. Treble clef: 2, 1, 1 2 3, 1 3 1, 3 1 2 3 1 3. Bass clef: X R, 1, 1 2 3, 1 3 1, 3 1 2 3 1 3. Includes triplets, slurs, and a red "L" marking.

Fifth system of musical notation. Treble clef: 1 2 3 1 3 1 3 1 3, 8va, 2. Bass clef: 3, 3, 3, 3, 3, 1, 8va. Includes triplets, slurs, and dynamic marking *pp*.

The E \flat Major Scale



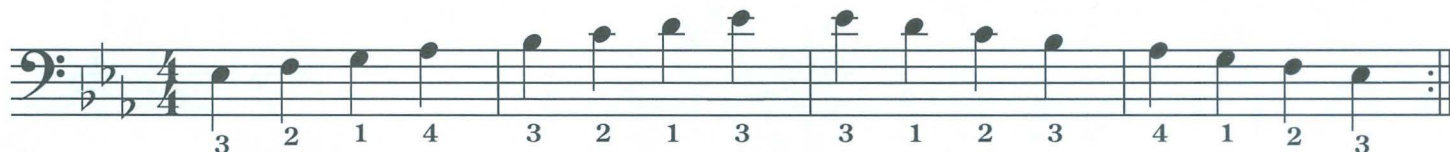
KEY OF E \flat MAJOR

Key Signature: 3 flats (B \flat , E \flat & A \flat)

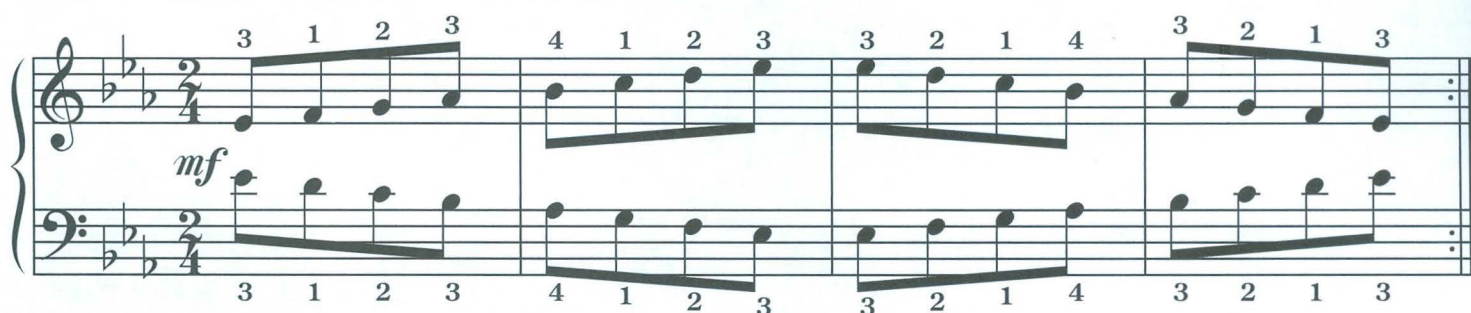
After beginning with RH 3, the scale is fingered in groups of 1 2 3 4 – 1 2 3. End on 3.



After beginning with LH 3, the scale is fingered in groups of 3 2 1 – 4 3 2 1. End on 3.



THE E \flat MAJOR SCALE IN CONTRARY MOTION



Practice this scale in parallel motion by playing the top two lines of this page with hands together.

SOLDIER'S JOY (HORNSPIPE)



A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is written in the treble staff, and the bass line is in the bass staff. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also fingerings indicated by numbers 1-5 above the notes. The piece ends with a double bar line and the word 'Fine' in red.

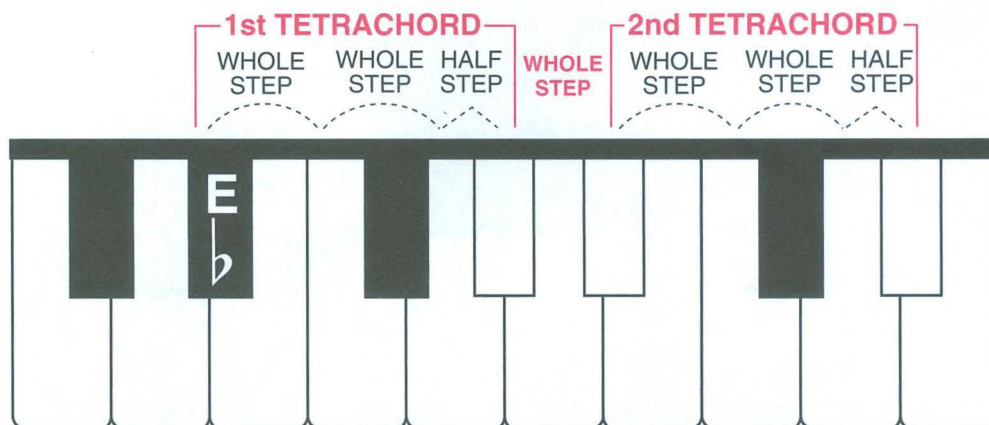
A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part begins with a *p* (piano) dynamic and features a series of chords and single notes. The voice part begins with a *f* (forte) dynamic and features a series of notes and rests. The score is divided into four measures. The first measure contains the piano introduction and the first line of the voice melody. The second measure contains the second line of the voice melody. The third measure contains the third line of the voice melody. The fourth measure contains the fourth line of the voice melody and the piano accompaniment.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melody with eighth and sixteenth notes, including triplets and slurs. Fingerings are indicated by numbers 1, 2, and 3. An '8va -' marking is above the final triplet. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. The second system continues the melody in the upper staff and the accompaniment in the lower staff. The lower staff begins with a bass clef change to a treble clef. The piece concludes with a final chord in the upper staff and a final note in the lower staff, marked with a piano (*p*) dynamic.

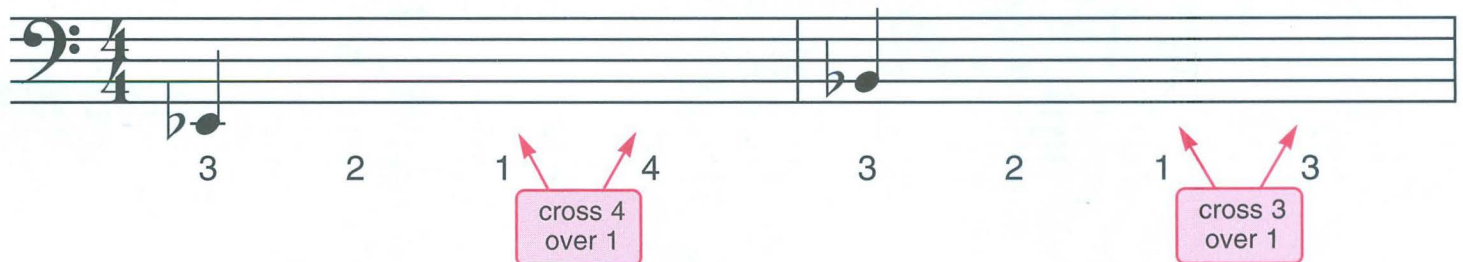
A musical score for a piece titled "D. C. al Fine". The score is written for two staves, Treble and Bass, in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music is in 4/4 time. The score consists of four measures. The first measure has a treble staff with a half note G4 (marked with a fermata and a '2'), a half note F#4 (marked with a fermata), and a half note E4 (marked with a fermata). The bass staff has a half note G3 (marked with a fermata), a half note F#3 (marked with a fermata), and a half note E3 (marked with a fermata). The second measure has a treble staff with a half note D5 (marked with a fermata and a '1'), a half note C#5 (marked with a fermata), and a half note B4 (marked with a fermata). The bass staff has a half note D4 (marked with a fermata), a half note C#4 (marked with a fermata), and a half note B3 (marked with a fermata). The third measure has a treble staff with a half note A4 (marked with a fermata and a '2'), a half note G#4 (marked with a fermata), and a half note F#4 (marked with a fermata). The bass staff has a half note A3 (marked with a fermata), a half note G#3 (marked with a fermata), and a half note F#3 (marked with a fermata). The fourth measure has a treble staff with a half note E5 (marked with a fermata and a '>'), a half note D#5 (marked with a fermata and a '>'), and a half note C#5 (marked with a fermata and a '>'). The bass staff has a half note E4 (marked with a fermata and a '>'), a half note D#4 (marked with a fermata and a '>'), and a half note C#4 (marked with a fermata and a '>'). The score ends with the text "D. C. al Fine" in red.

Writing the E \flat Major Scale

1. Write the letter names of the notes of the E \flat MAJOR SCALE, from *left to right*, on the keyboard below. Be sure the WHOLE STEPS & HALF STEPS are correct!



2. Check to be sure that you named the notes in the order of the musical alphabet. If you did, all the black keys will be named as *flats*, not *sharps*.
3. Complete the tetrachord beginning on E \flat . Write one note over each finger number.
4. Complete the tetrachord beginning on B \flat . Write one note over each finger number.



IMPORTANT! Only 4 fingers are used to play the E \flat major scale with the LH and RH! The 5th finger is not used.

Beginning with LH 3, the scale is fingered in groups of 3 2 1 – 4 3 2 1; end on 3.

5. Write the fingering UNDER each note of the following LH scale.
6. Play with LH.



After beginning with RH 3, the finger groups then fall 1 2 3 4 – 1 2 3.

7. Write the fingering OVER each note of the following RH scale.
8. Play with RH.



The Primary Chords in E \flat Major

KEY OF E \flat MAJOR

Key Signature: 3 flats (B \flat , E \flat & A \flat)

I
E \flat MAJOR
tonic

IV
A \flat MAJOR
subdominant

V7
B \flat
dominant

The following positions are often used for smooth progressions:

I
E \flat MAJOR

IV
A \flat MAJOR

V7 (5th omitted)
B \flat

I
E \flat MAJOR

IV
A \flat MAJOR

V7 (5th omitted)
B \flat

1. Add the E \flat MAJOR key signature to each staff below.
2. Write the PRIMARY CHORDS in E \flat MAJOR, using the above positions.

I
E \flat MAJOR

IV
A \flat MAJOR

V7 (5th omitted)
B \flat

I
E \flat MAJOR

IV
A \flat MAJOR

V7 (5th omitted)
B \flat

3. Write the ROMAN NUMERALS (I, IV, V7) in the boxes below.
4. Play.

I
E \flat MAJOR

IV
A \flat MAJOR

V7 (5th omitted)
B \flat

I
E \flat MAJOR

IV
A \flat MAJOR

V7 (5th omitted)
B \flat

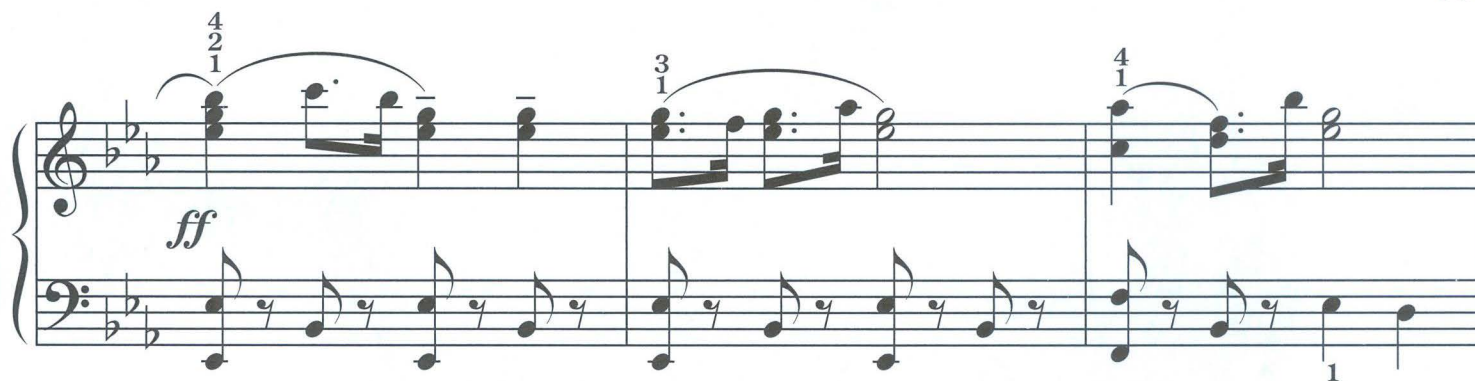
TOREADOR SONG from "Carmen"

George Bizet

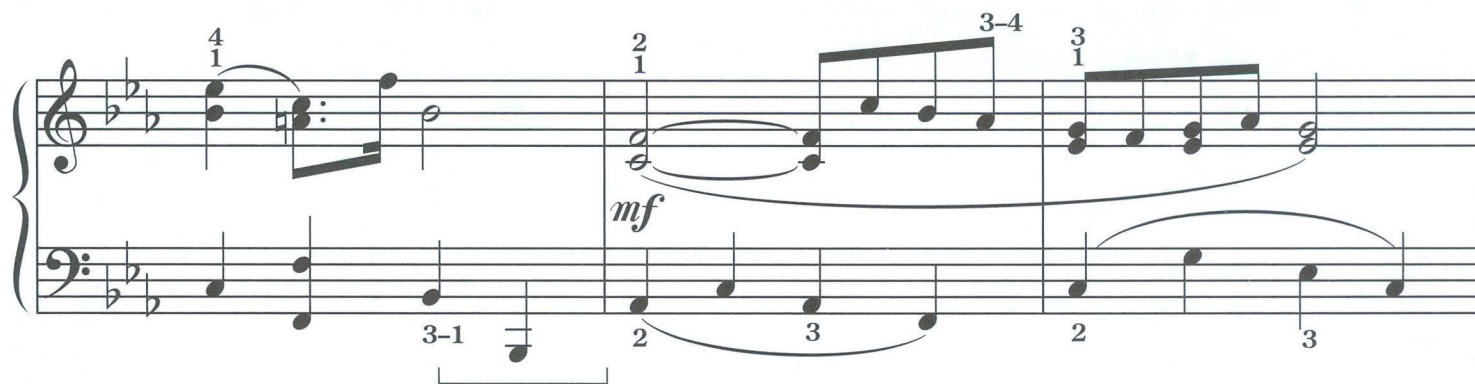
Alla marcia

The musical score is written for piano and consists of four systems. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo/style is marked 'Alla marcia'. The score includes various musical notations such as slurs, ties, and fingerings. Dynamics include *f* (forte), *mf* (mezzo-forte), and *f* (forte). A red asterisk (*) marks a sixteenth-note triplet in the third system. The score is a piano accompaniment for the Toreador Song from the opera Carmen by George Bizet.

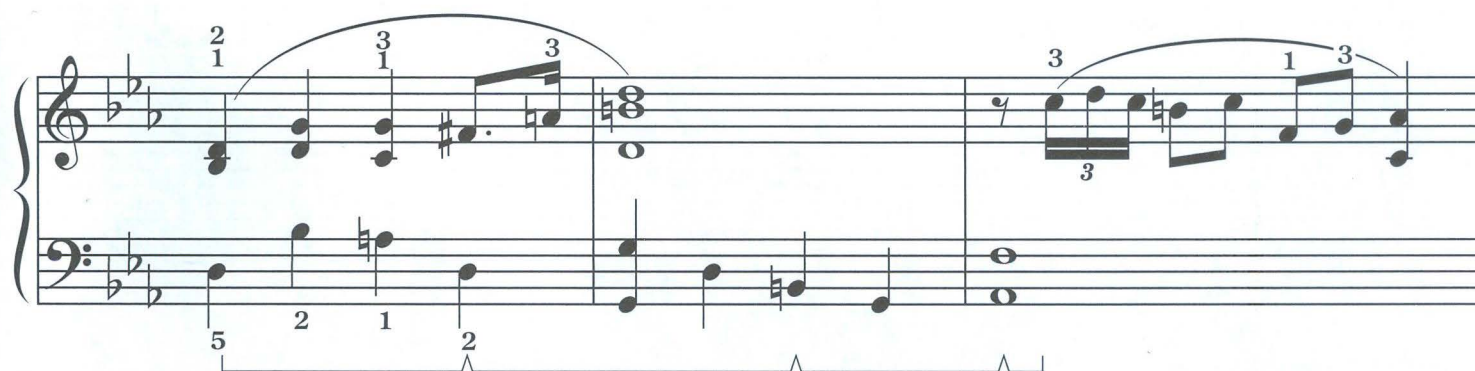
***REMINDER:** The three notes of a sixteenth-note triplet are played *evenly*, in the time of one EIGHTH NOTE.



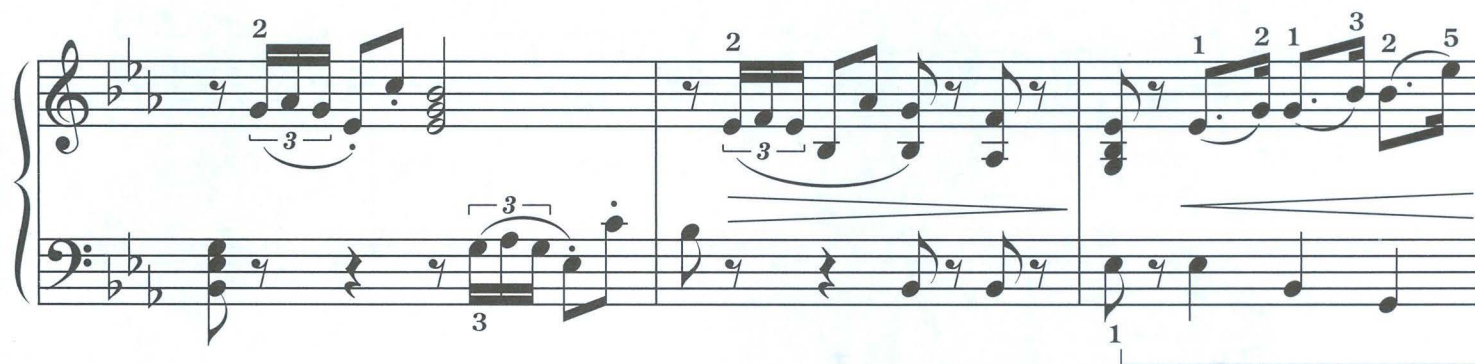
First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The piece begins with a fortissimo (*ff*) dynamic. The right hand features a series of chords and eighth notes, with a slur over the first three measures and a fingering of 4, 2, 1. The left hand plays a steady eighth-note accompaniment. The system concludes with a fingering of 1 in the left hand.



Second system of musical notation. The right hand continues with chords and eighth notes, including a slur with a fingering of 4, 1. The left hand has a slur over two measures with a fingering of 2, 3, and then a slur with a fingering of 2, 3. A mezzo-forte (*mf*) dynamic marking appears in the left hand. The system ends with a fingering of 3 in the left hand.



Third system of musical notation. The right hand features a slur with a fingering of 2, 1, 3, 1, 3. The left hand has a slur with a fingering of 5, 2, 1, 2. The system concludes with a slur in the right hand with a fingering of 3, 1, 3.



Fourth system of musical notation. The right hand has a slur with a fingering of 2, 3, and then a slur with a fingering of 1, 2, 1, 3, 2, 5. The left hand has a slur with a fingering of 3, 3, and then a slur with a fingering of 1. The system ends with a slur in the right hand with a fingering of 1.



Fifth system of musical notation. The right hand features a slur with a fingering of 1, 2, 1, 3, and then a slur with a fingering of 3, 2, 1. A fortissimo (*ff*) dynamic marking appears in the left hand. The system concludes with a slur in the right hand with a fingering of 1, 2, and then a slur with a fingering of 1, 2, 3. A *ritardando* marking is present in the left hand.

ROCK-A MY SOUL

Spiritual

Allegro moderato
rhythmically

First system of musical notation. The upper staff (bass clef) contains a triplet of eighth notes (F4, G4, A4) followed by a dotted quarter note (B4), a quarter note (C5), and a half note (D5). The lower staff (bass clef) contains a half note (F3) and a half note (C3) tied across the bar line. The tempo marking *pp* (lightly detached) is written above the lower staff.

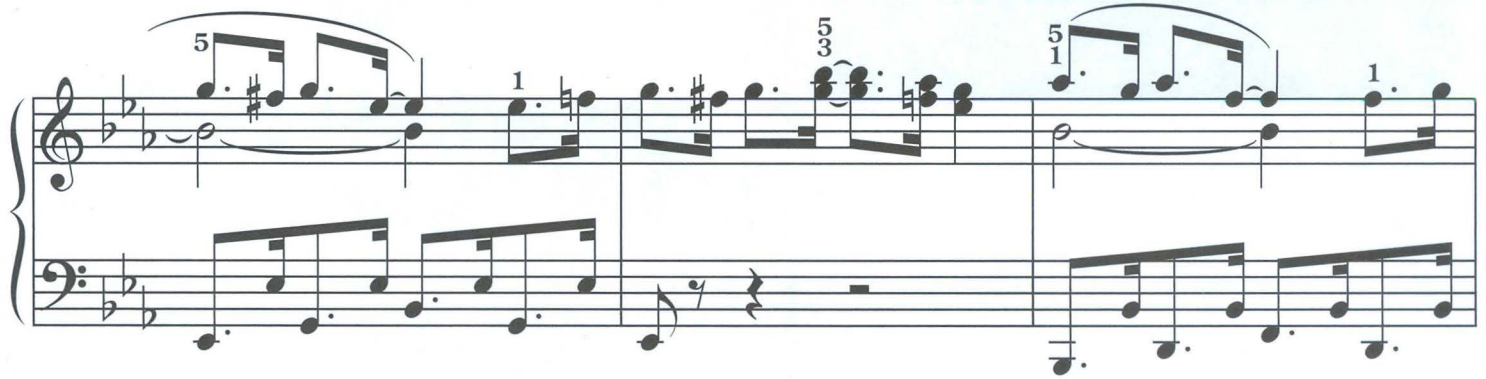
Second system of musical notation. The upper staff (bass clef) contains a triplet of eighth notes (F4, G4, A4) followed by a dotted quarter note (B4), a quarter note (C5), and a half note (D5). The lower staff (bass clef) contains a half note (F3) and a half note (C3) tied across the bar line.

Third system of musical notation. The upper staff (bass clef) contains a triplet of eighth notes (F4, G4, A4) followed by a dotted quarter note (B4), a quarter note (C5), and a half note (D5). The lower staff (bass clef) contains a half note (F3) and a half note (C3) tied across the bar line. The tempo marking *mf* is written above the lower staff. Fingerings are indicated: 5, 1, 2, 1, 5, 3, 2, 3, 5, 4, 3, 1.

Fourth system of musical notation. The upper staff (bass clef) contains a triplet of eighth notes (F4, G4, A4) followed by a dotted quarter note (B4), a quarter note (C5), and a half note (D5). The lower staff (bass clef) contains a half note (F3) and a half note (C3) tied across the bar line. Fingerings are indicated: 5, 3, 2, 3, 5, 5, 3, 2, 3, 1.



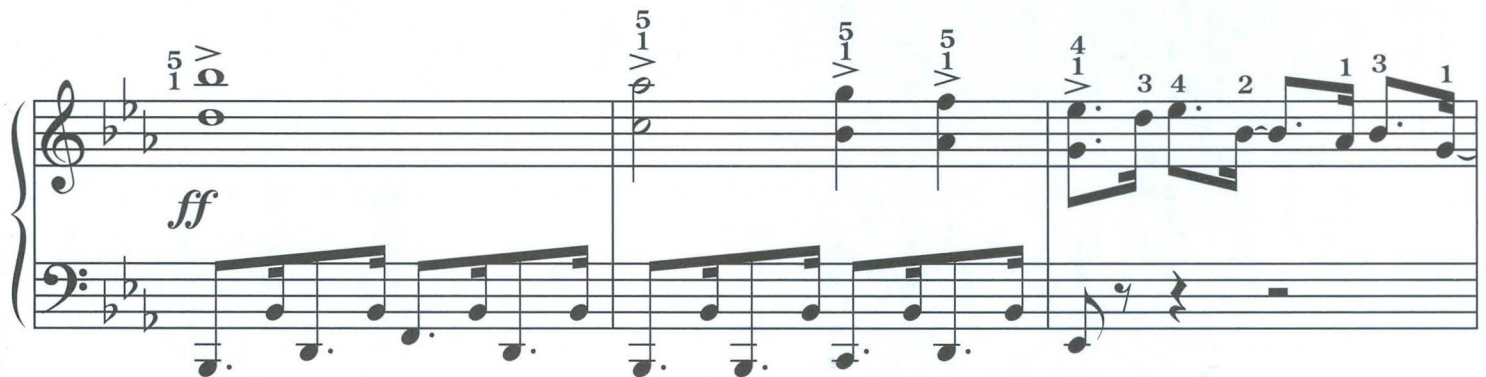
First system of musical notation. The treble clef staff contains a triplet of eighth notes (F4, G4, A4) marked with a '3' and a triplet of sixteenth notes (B4, C5, D5) marked with a '3' and a '5'. The bass clef staff contains a half note (F3) and a half note (B2). The system is divided into two measures by a double bar line. The first measure contains a half note (F4) and a half note (B4). The second measure contains a half note (F4) and a half note (B4). The system ends with a double bar line. The key signature is one flat (Bb).



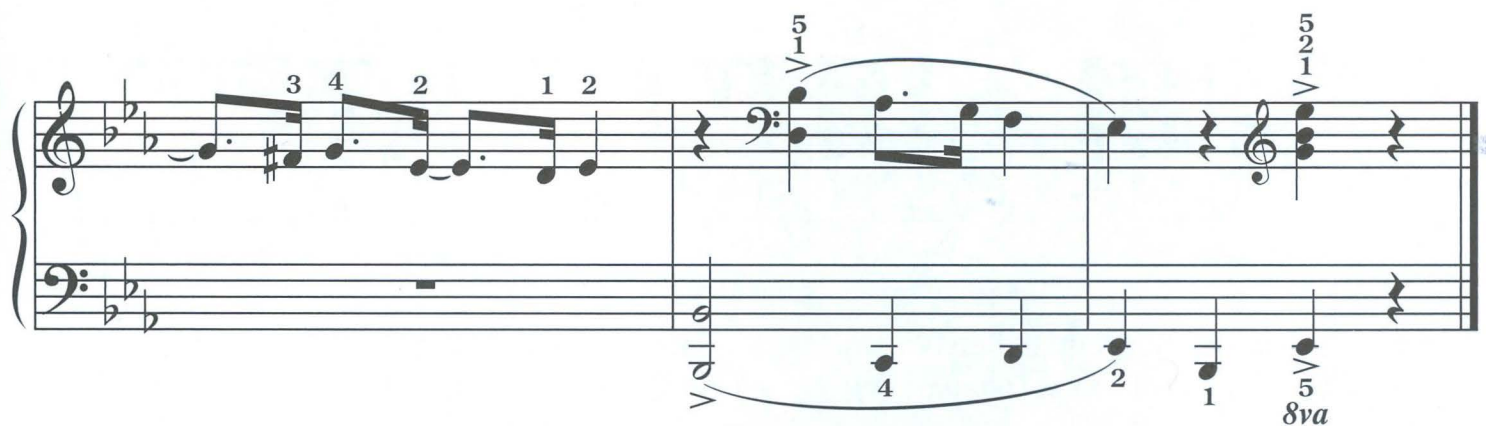
Second system of musical notation. The treble clef staff contains a half note (F4) and a half note (B4). The bass clef staff contains a half note (F3) and a half note (B2). The system is divided into two measures by a double bar line. The first measure contains a half note (F4) and a half note (B4). The second measure contains a half note (F4) and a half note (B4). The system ends with a double bar line. The key signature is one flat (Bb).



Third system of musical notation. The treble clef staff contains a half note (F4) and a half note (B4). The bass clef staff contains a half note (F3) and a half note (B2). The system is divided into two measures by a double bar line. The first measure contains a half note (F4) and a half note (B4). The second measure contains a half note (F4) and a half note (B4). The system ends with a double bar line. The key signature is one flat (Bb).



Fourth system of musical notation. The treble clef staff contains a half note (F4) and a half note (B4). The bass clef staff contains a half note (F3) and a half note (B2). The system is divided into two measures by a double bar line. The first measure contains a half note (F4) and a half note (B4). The second measure contains a half note (F4) and a half note (B4). The system ends with a double bar line. The key signature is one flat (Bb).



Fifth system of musical notation. The treble clef staff contains a half note (F4) and a half note (B4). The bass clef staff contains a half note (F3) and a half note (B2). The system is divided into two measures by a double bar line. The first measure contains a half note (F4) and a half note (B4). The second measure contains a half note (F4) and a half note (B4). The system ends with a double bar line. The key signature is one flat (Bb).

The Primary Chords in E \flat Major—All Positions

1. In the blank measures after each ROOT POSITION chord, write the two INVERSIONS of the chord.

ROOT POSITION ROOT POSITION ROOT POSITION

I
E \flat MAJOR

IV
A \flat MAJOR

V7
B \flat 7 (5th omitted)

ROOT POSITION ROOT POSITION ROOT POSITION

I
E \flat MAJOR

IV
A \flat MAJOR

V7
B \flat 7 (5th omitted)

2. On the two keyboards to the right of each ROOT POSITION chord, write the letter names showing the two inversions of the chord.

ROOT POSITION **INVERSIONS**

LH 5 3 1 RH 1 2 4

I E \flat MAJOR (tonic)

LH 5 3 1 RH 1 2 5

LH 5 2 1 RH 1 3 5

IV A \flat MAJOR (subdominant)

LH 5 3 1 RH 1 2 5

LH 5 2 1 RH 1 3 5

V7 B \flat 7 (dominant 7th, 5th omitted)

LH 5 3 1 RH 1 2 5

LH 5 2 1 RH 1 3 4

LH 4 3 1 RH 1 2 4

3. Play each chord shown on the above keyboards in any convenient place on your piano, first with LH, then with RH. Use the fingering shown above each keyboard.

PRELUDE IN E \flat MAJOR

Stephen Heller was born in Hungary but lived for many years in Paris. He played very successful concerts in Hungary, Poland, France and Germany. He was a friend of Schubert, Beethoven, Chopin, Liszt, and many of the other famous artists of his day. His compositions for piano were much in demand, with more than 160 volumes published.

Stephen Heller
(1813–1888)

Allegro moderato

The musical score is written for piano and right hand in 2/4 time. It consists of four systems of staves. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegro moderato'. The score includes various dynamics: *f* (forte), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). There are also markings for *cresc. molto* (crescendo molto) and *f* (forte). The score features numerous slurs, accents, and fingering numbers (1-5). The piece concludes with a final chord in the right hand and a whole note in the left hand.

The Key of C Minor (Relative of E \flat Major)

C MINOR is the relative of E \flat MAJOR.

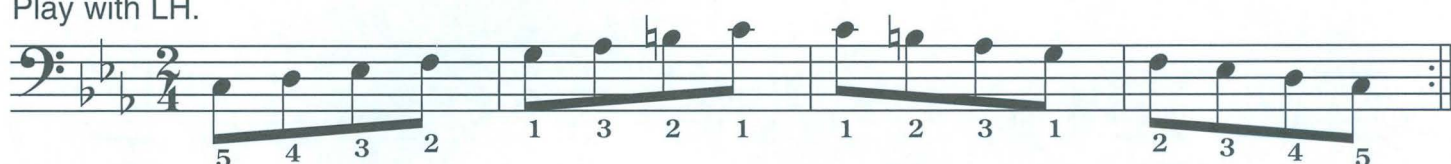
Both keys have the same key signature (3 flats, B \flat , E \flat & A \flat).

THE C HARMONIC MINOR SCALE

Play with RH.



Play with LH.



THE C HARMONIC MINOR SCALE IN CONTRARY MOTION



Practice this scale in parallel motion by playing the top two lines of this page with hands together.

The NATURAL & MELODIC MINOR scales may also be practiced in parallel and contrary motion. The fingering is the same.

The NATURAL MINOR scale uses only the flats in the key signature (no B \natural).

The MELODIC MINOR scale uses A \natural and B \natural ascending. It descends like the natural minor.

VARIATIONS ON A SEA CHANTY

Allegro moderato



First system of musical notation, measures 1-4. The key signature has two flats (B-flat and E-flat). The first staff (treble clef) contains a melodic line with fingerings: 1, 3 1 4 2, 1, 2 3, 1 2 4. The second staff (bass clef) contains a bass line with a 5 in measure 4. A *p* (piano) dynamic marking is present in measure 4.

Second system of musical notation, measures 5-10. The first staff (treble clef) contains a melodic line with fingerings: 2 3, 1 2 4, 2 3, 1, 3 1 4 2, 1. The second staff (bass clef) contains a bass line.

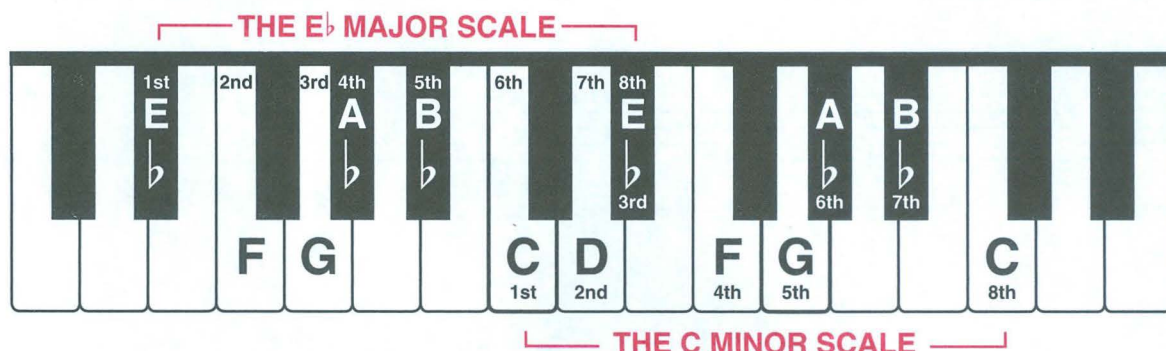
Third system of musical notation, measures 11-16. The first staff (treble clef) contains a melodic line with fingerings: 4 2, 1 2 4, 4 2, 1 2 4, 4 2. The second staff (bass clef) contains a bass line with fingerings: 1 5, 1 5, 2, 1 5, 1 5, 2. A *ff* (fortissimo) dynamic marking is present in measure 11.

Fourth system of musical notation, measures 17-22. The first staff (treble clef) contains a melodic line with fingerings: 2, 3 1 4 2, 1, 4 2, 1 2 4. The second staff (bass clef) contains a bass line with fingerings: 2, 2. A *f* (forte) dynamic marking is present in measure 19.

Fifth system of musical notation, measures 23-28. The first staff (treble clef) contains a melodic line with fingerings: 4 2, 4 2, 1, 3 1 4 2, 1, 5 1. The second staff (bass clef) contains a bass line. A *molto ritard.* (molto ritardando) marking is present in measure 25.

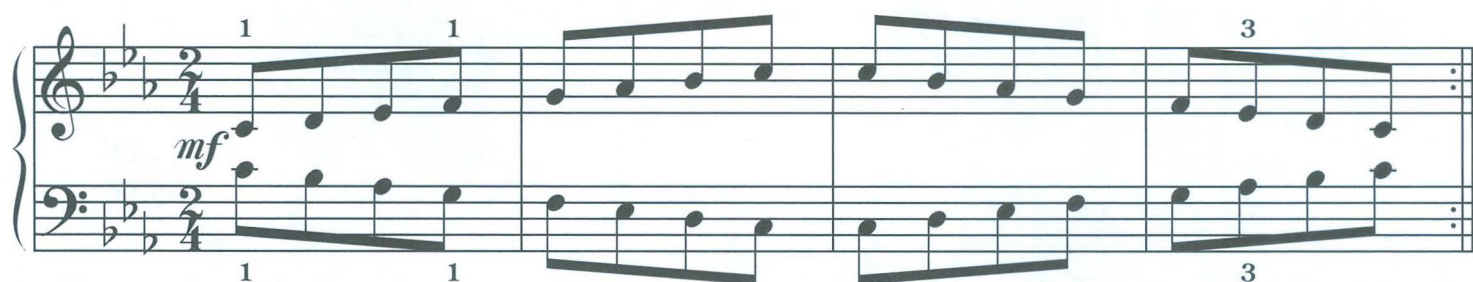
Scales in C Minor

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



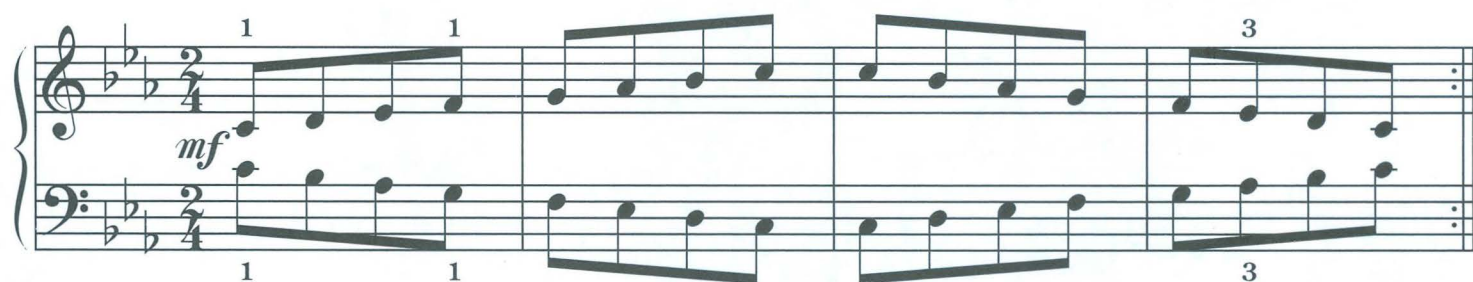
THE NATURAL MINOR SCALE: This scale uses *only* the tones of the relative major scale.

1. Play with hands separate, then together.



THE HARMONIC MINOR SCALE: The 7th tone (B \flat) is raised 1 half step (to B \natural), ascending & descending.

2. Add accidentals needed to change these NATURAL minor scales into HARMONIC minor scales.
3. Play with hands separate, then together.



THE MELODIC MINOR SCALE: 6th (A \flat) and 7th (B \flat) raised 1 half step (to A \natural & B \natural) ASCENDING; DESCENDS like natural minor.

4. Add accidentals needed to change these NATURAL minor scales into MELODIC minor scales.
5. Play with hands separate. 6. (OPTIONAL) Play with hands together.



The Primary Chords in C Minor

KEY OF C MINOR

Key Signature: 3 flats (B \flat , E \flat & A \flat)

i
C MINOR
tonic

iv
F MINOR
subdominant

V7
G7
dominant

The following positions are often used for smooth progressions:

i
C MINOR

iv
F MINOR

V7 (5th omitted)
G7

i
C MINOR

iv
F MINOR

V7 (5th omitted)
G7

1. Add the C MINOR key signature to each staff below.
2. Write the PRIMARY CHORDS in the key of C MINOR, using the above positions.

i
C MINOR

iv
F MINOR

V7 (5th omitted)
G7

i
C MINOR

iv
F MINOR

V7 (5th omitted)
G7

3. Write the ROMAN NUMERALS (i, iv, V7) in the boxes below.
4. Play.

i
C MINOR

iv
F MINOR

V7 (5th omitted)
G7

PRELUDE IN C MINOR

Alexander Morovsky

Andante moderato

First system of musical notation. The right hand (treble clef) features a series of chords, with fingering 5 3 1 indicated above the first measure. The left hand (bass clef) features a melodic line with a slur and fingering 5 5 3 1. The dynamic marking *mp espressivo* is present.

Second system of musical notation. The right hand continues with chords, with fingering 5 3 1 indicated above the first measure. The left hand continues with a melodic line, with fingering 5 5 2 1 indicated below the first measure. The dynamic marking *pp* is present.

Third system of musical notation, divided into two measures. The first measure is marked *poco ritard.* and the second measure is marked *molto ritard.*. The right hand features chords, with fingering 5 2 1 indicated above the first measure. The left hand features a melodic line, with fingering 5 2 1 3 1 indicated below the first measure. The dynamic marking *pp* is present.

The Primary Chords in C Minor—All Positions

1. In the blank measures after each ROOT POSITION chord, write the two INVERSIONS of the chord.

ROOT POSITION

i
C MINOR

iv
F MINOR

V7
G7 (5th omitted)

ROOT POSITION

i
C MINOR

iv
F MINOR

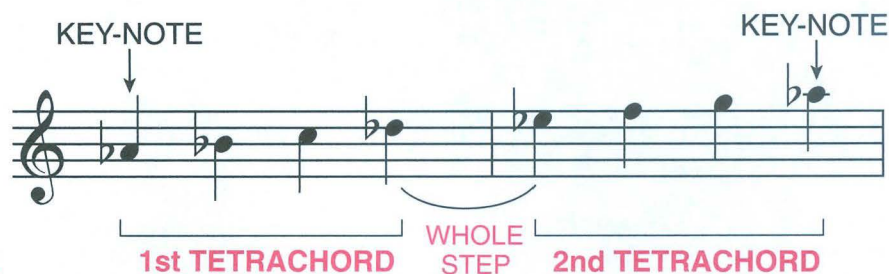
V7
G7 (5th omitted)

2. On the two keyboards to the right of each ROOT POSITION chord, write the letter names showing the two inversions of the chord.

ROOT POSITION		INVERSIONS	
<p>LH 5 3 1 RH 1 2 4</p> <p>i C MINOR (tonic)</p>	<p>LH 5 3 1 RH 1 2 5</p>	<p>LH 5 2 1 RH 1 3 5</p>	
<p>LH 5 3 1 RH 1 3 5</p> <p>iv F MINOR (subdominant)</p>	<p>LH 5 3 1 RH 1 2 5</p>	<p>LH 5 2 1 RH 1 3 5</p>	
<p>LH 5 3 1 RH 1 2 5</p> <p>V7 G7 (dominant 7th, 5th omitted)</p>	<p>LH 5 2 1 RH 1 2 4</p>	<p>LH 4 3 1 RH 1 2 4</p>	

3. Play each chord shown on the above keyboards in any convenient place on your piano, first with LH, then with RH. Use the fingering shown above each keyboard.

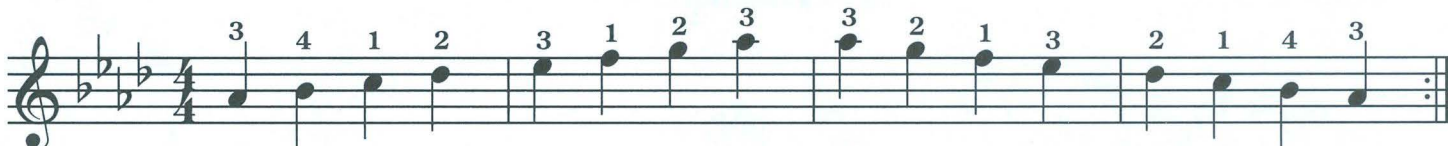
The A \flat Major Scale



KEY OF A \flat MAJOR

Key Signature: 4 flats (B \flat , E \flat , A \flat & D \flat)

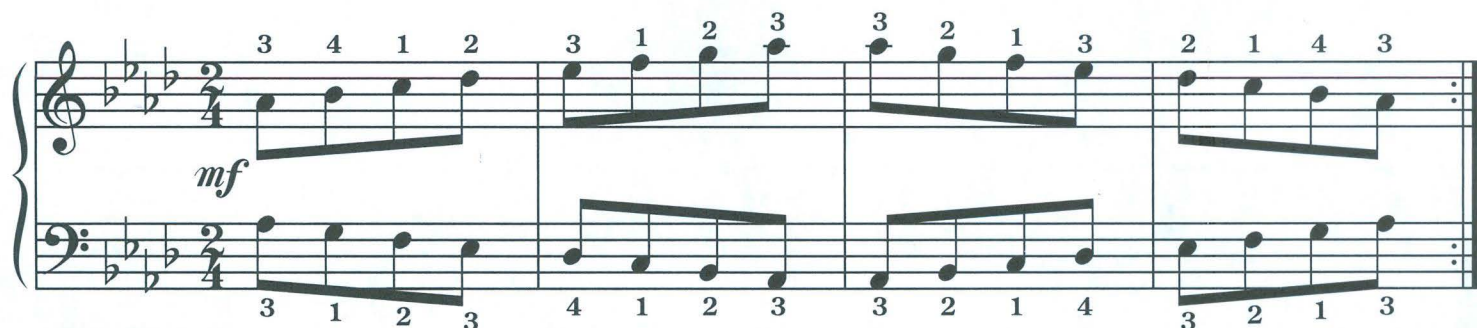
Play with RH.



Play with LH.



THE A \flat MAJOR SCALE IN CONTRARY MOTION

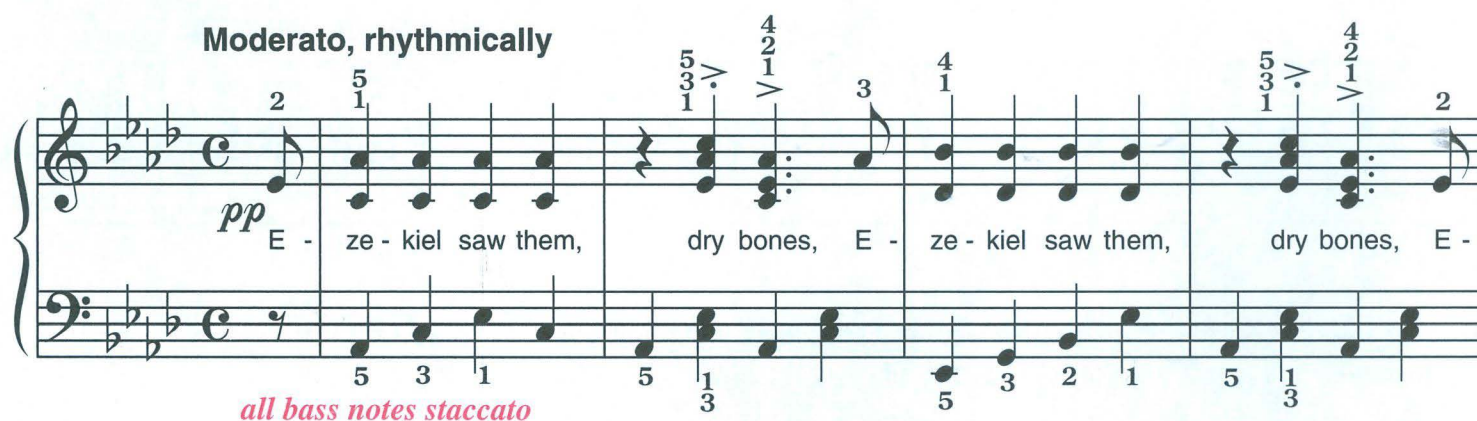


Practice this scale in parallel motion by playing the top two lines of this page with hands together.

DRY BONES

This piece will take you through the following major triads in all positions: A \flat major, A major, B \flat major, B major and C major. By using the suggestions at the bottom of the next page, you can use it to practice ALL the major triads!

Traditional



ze - kiel saw them, dry bones, Now hear the word of the Lord! A - well, the

mf

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

head bone's con-nect-ed to the neck bone, The neck bone's con-nect-ed to the

pp *p*

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

back - bone, The back - bone's con-nect-ed to the hip bone, The

mp

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

hip bone's con-nect-ed to the leg bone, The leg bone's con-nect-ed to the

mf *f*

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

foot bone, Now hear the word of the Lord! E -

ff

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

*Play the eighth notes in long-short pairs.

**To play ALL major triads in all positions, continue moving one half step up the keyboard every two measures until the 5th finger of the LH plays G. Use the following sequence of bones:

head, neck, shoulder, back, hip, thigh, knee, shin, leg, heel, foot, toe.

ze - kiel saw them, dry bones, E - ze - kiel saw them, dry bones, E -

ze - kiel saw them, dry bones, Now hear the word of the Lord! A-well, the

foot bone's con-nect-ed from the leg bone, The leg bone's con-nect-ed from the

hip bone, The hip bone's con-nect-ed from the back - bone, The

mp 4 1

back - bone's con - nect - ed from the neck bone, The neck bone's con - nect - ed from the

5 3 5 3 5 3

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

head bone, Now hear the word of the Lord!

pp E -

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

ze - kiel saw them, dry bones, E - ze - kiel saw them, dry bones, E -

5 5 4 2

Maestoso *ff* 5 1 3

ze - kiel saw them, dry bones, Now hear the

5 3 2 5

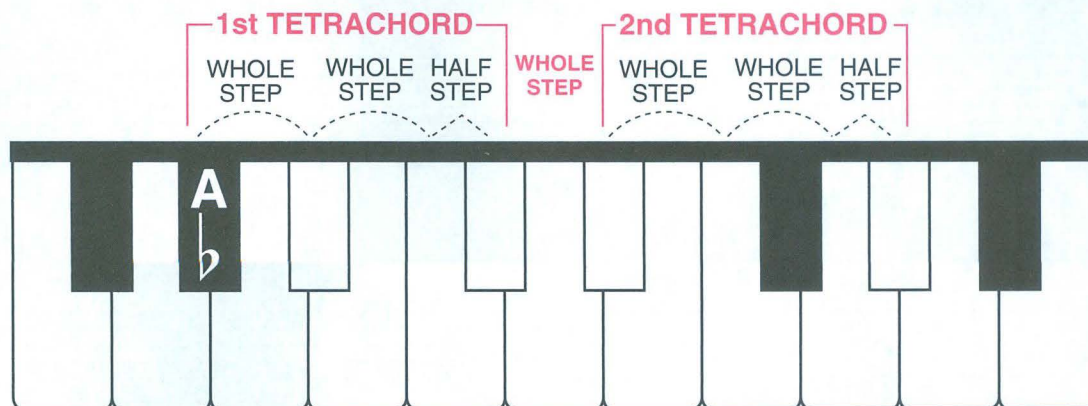
4 1 3 4 2 1 2 5 2 1 5

word of the Lord!

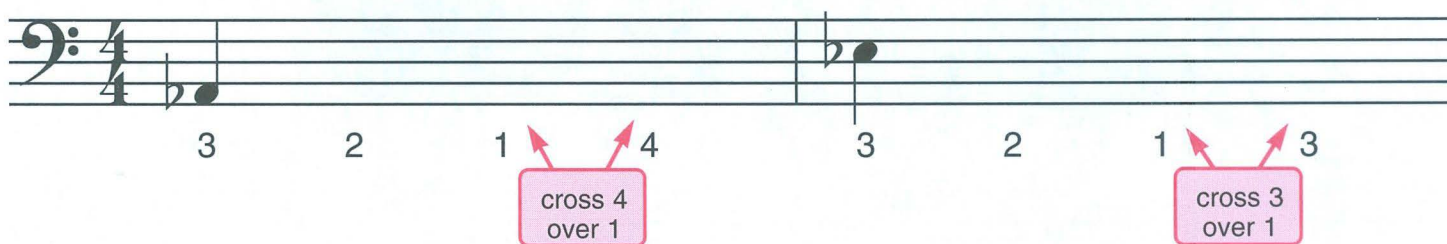
5 3 2 5 5 5 5 3 2 5

Writing the A \flat Major Scale

1. Write the letter names of the notes of the A \flat MAJOR SCALE, from *left to right*, on the keyboard below. Be sure the WHOLE STEPS & HALF STEPS are correct!



2. Check to be sure that you named the notes in the order of the musical alphabet. If you did, all the black keys will be named as *flats*, not *sharps*!
3. Complete the tetrachord beginning on A \flat . Write one note over each finger number.
4. Complete the tetrachord beginning on E \flat . Write one note over each finger number.



IMPORTANT! Only 4 fingers are used to play the A \flat major scale with the LH!
The 5th finger is not used.

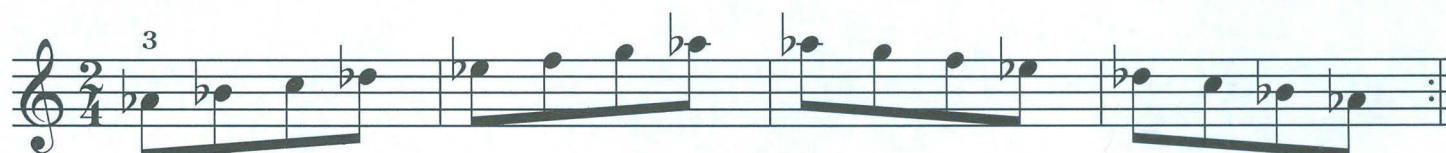
Beginning with LH 3, the scale is fingered in groups of 3 2 1 – 4 3 2 1; end on 3.

5. Write the fingering UNDER each note of the following LH scale.
6. Play with LH.



After beginning with RH 3, the finger groups then fall 4 1 2 3 – 1 2 3.

7. Write the fingering OVER each note of the following RH scale.
8. Play with RH.



The Primary Chords in A♭ Major

KEY OF A♭ MAJOR

Key Signature: 4 flats (B♭, E♭, A♭ & D♭)

I
A♭ MAJOR
tonic

IV
D♭ MAJOR
subdominant

V7
E♭7
dominant

The following positions are often used for smooth progressions:

I **IV** **V7 (5th omitted)**
A♭ MAJOR D♭ MAJOR E♭7

I **IV** **V7 (5th omitted)**
A♭ MAJOR D♭ MAJOR E♭7

- 1. Add the A♭ MAJOR key signature to each staff below.
- 2. Write the PRIMARY CHORDS in A♭ MAJOR, using the above positions.

I **IV** **V7 (5th omitted)**
A♭ MAJOR D♭ MAJOR E♭7

I **IV** **V7 (5th omitted)**
A♭ MAJOR D♭ MAJOR E♭7

- 3. Write the ROMAN NUMERALS (I, IV, V7) in the boxes below.
- 4. Play.

I **IV** **V7 (5th omitted)**
A♭ MAJOR D♭ MAJOR E♭7

I **IV** **V7 (5th omitted)**
A♭ MAJOR D♭ MAJOR E♭7

COUNTRY SONG

Willard A. Palmer

Very slowly, with a gentle lilt

2nd time 8va - - -

The first system of musical notation is in 4/4 time, key of B-flat major. The treble clef staff begins with a measure containing a quarter note G4 (marked with a red asterisk and fingerings 1 and 2), a quarter note A4 (fingerings 4 and 2), and a half note Bb4 (fingerings 2 and 1). This is followed by a repeat sign. The second measure of the system contains a half note Bb4 (fingerings 3 and 1), a half note A4 (fingerings 4 and 2), a half note G4 (fingerings 5 and 3), and a half note F4 (fingerings 4 and 2). The system concludes with a half note E4 (fingerings 3 and 1). The bass clef staff begins with a measure containing a quarter note G3 (marked with a red double asterisk and fingerings 5 and 2), a quarter note A3, and a half note Bb3. This is followed by a repeat sign. The second measure of the system contains a half note Bb3, a half note A3, a half note G3, and a half note F3. The system concludes with a half note E3.

2nd time 8va - - -

The second system of musical notation continues the piece. The treble clef staff begins with a measure containing a quarter note G4 (fingerings 1 and 2), a quarter note A4 (fingerings 4 and 2), and a half note Bb4 (fingerings 2 and 1). This is followed by a repeat sign. The second measure of the system contains a half note Bb4 (fingerings 5 and 3), a half note A4 (fingerings 1 and 2), a half note G4 (fingerings 4 and 2), and a half note F4 (fingerings 3 and 1). The system concludes with a half note E4 (fingerings 4 and 2). The bass clef staff begins with a measure containing a quarter note G3 (fingerings 5 and 2), a quarter note A3, and a half note Bb3. This is followed by a repeat sign. The second measure of the system contains a half note Bb3, a half note A3, a half note G3, and a half note F3. The system concludes with a half note E3.

2nd time 8va - - -

The third system of musical notation continues the piece. The treble clef staff begins with a measure containing a quarter note G4 (fingerings 1 and 2), a quarter note A4 (fingerings 4 and 2), and a half note Bb4 (fingerings 2 and 1). This is followed by a repeat sign. The second measure of the system contains a half note Bb4 (fingerings 3 and 1), a half note A4 (fingerings 4 and 2), a half note G4 (fingerings 5 and 3), and a half note F4 (fingerings 4 and 2). The system concludes with a half note E4 (fingerings 3 and 1). The bass clef staff begins with a measure containing a quarter note G3 (fingerings 5 and 2), a quarter note A3, and a half note Bb3. This is followed by a repeat sign. The second measure of the system contains a half note Bb3, a half note A3, a half note G3, and a half note F3. The system concludes with a half note E3.

The fourth system of musical notation concludes the piece. The treble clef staff begins with a measure containing a quarter note G4 (fingerings 5 and 3), a quarter note A4 (fingerings 1 and 2), a quarter note Bb4 (fingerings 2 and 4), and a quarter note C5 (fingerings 5 and 1). This is followed by a repeat sign. The second measure of the system contains a half note Bb4 (fingerings 5 and 2), a half note A4 (fingerings 4 and 1), a half note G4 (fingerings 3 and 1), and a half note F4 (fingerings 3 and 1). The system concludes with a half note E4. The bass clef staff begins with a measure containing a quarter note G3 (fingerings 5 and 2), a quarter note A3, and a half note Bb3. This is followed by a repeat sign. The second measure of the system contains a half note Bb3, a half note A3, a half note G3, and a half note F3. The system concludes with a half note E3.

2nd time 8va segue

* Play the small note on the beat, together with the top note of the 3rd, then move rather quickly to the lower note of the 3rd. This produces a characteristic "country sound."

** Play the pairs of eighth notes long-short.

First system of musical notation (measures 1-3). The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with fingerings 4, 2, 1, 2, 4, 1, 2, 4, 1, 2, 1, 2, 3. The left hand provides a harmonic accompaniment with fingerings 5, 2, 5, 2. The dynamic marking *mf* is present.

Second system of musical notation (measures 4-6). The right hand continues the melodic line with fingerings 4, 2, 3, 1, 1, 2, 3, 2, 1, 2, 4, 1, 2, 5. The left hand accompaniment has fingerings 5, 2, 5, 2.

Third system of musical notation (measures 7-9). The right hand continues the melodic line with fingerings 4, 2, 1, 2, 4, 1, 2, 4, 1, 2, 3. The left hand accompaniment has fingerings 5, 2, 5, 2.

Fourth system of musical notation (measures 10-12). The right hand continues the melodic line with fingerings 4, 2, 1, 2, 3, 2, 1, 3, 1. The left hand accompaniment has fingerings 5, 2, 5, 2. The system concludes with a repeat sign.

Fifth system of musical notation (measures 13-15). The right hand continues the melodic line with fingerings 3, 1, 1, 2, 3, 4, 2, 1, 2, 3, 5, 1, 2. The left hand accompaniment has fingerings 5, 2, 5, 2. The dynamic marking *pp* is present. The tempo marking *ritardando* is indicated. The system concludes with a repeat sign.

*REMINDER: *loco* means play as written (not *8va*).

The Primary Chords in A \flat Major—All Positions

1. In the blank measures after each ROOT POSITION chord, write the two INVERSIONS of the chord.

Two musical staves in 4/4 time, A \flat major key signature (three flats).

Top Staff (Treble Clef):

- Measure 1: ROOT POSITION chord (A \flat MAJOR, I). Chord symbol: A \flat MAJOR.
- Measure 2: Blank measure for inversions.
- Measure 3: ROOT POSITION chord (D \flat MAJOR, IV). Chord symbol: D \flat MAJOR.
- Measure 4: Blank measure for inversions.
- Measure 5: ROOT POSITION chord (E \flat 7 (5th omitted), V7). Chord symbol: E \flat 7 (5th omitted).
- Measure 6: Blank measure for inversions.

Bottom Staff (Bass Clef):

- Measure 1: ROOT POSITION chord (A \flat MAJOR, I). Chord symbol: A \flat MAJOR.
- Measure 2: Blank measure for inversions.
- Measure 3: ROOT POSITION chord (D \flat MAJOR, IV). Chord symbol: D \flat MAJOR.
- Measure 4: Blank measure for inversions.
- Measure 5: ROOT POSITION chord (E \flat 7 (5th omitted), V7). Chord symbol: E \flat 7 (5th omitted).
- Measure 6: Blank measure for inversions.

2. On the two keyboards to the right of each ROOT POSITION chord, write the letter names showing the two inversions of the chord.

Three sets of keyboard diagrams, each with a ROOT POSITION and two INVERSIONS.

Set 1: A \flat MAJOR (tonic)

- ROOT POSITION: LH 5 3 1, RH 1 2 4. Chord symbol: I A \flat MAJOR (tonic).
- INVERSIONS: LH 5 3 1, RH 1 2 5 and LH 5 2 1, RH 1 3 5.

Set 2: D \flat MAJOR (subdominant)

- ROOT POSITION: LH 5 3 1, RH 1 2 4. Chord symbol: IV D \flat MAJOR (subdominant).
- INVERSIONS: LH 5 3 1, RH 1 2 5 and LH 5 2 1, RH 1 3 5.

Set 3: E \flat 7 (dominant 7th, 5th omitted)

- ROOT POSITION: LH 5 3 1, RH 1 2 5. Chord symbol: V7 E \flat 7 (dominant 7th, 5th omitted).
- INVERSIONS: LH 5 2 1, RH 1 4 5 and LH 4 3 1, RH 1 2 4.

3. Play each chord shown on the above keyboards in any convenient place on your piano, first with LH, then with RH. Use the fingering shown above each keyboard.

Completing the Circle of 5ths (flats)

THE FLAT KEY SIGNATURES

Beginning with C and moving downward in 5ths counterclockwise, the order of keys around the circle is

C F B \flat E \flat A \flat D \flat G \flat C \flat

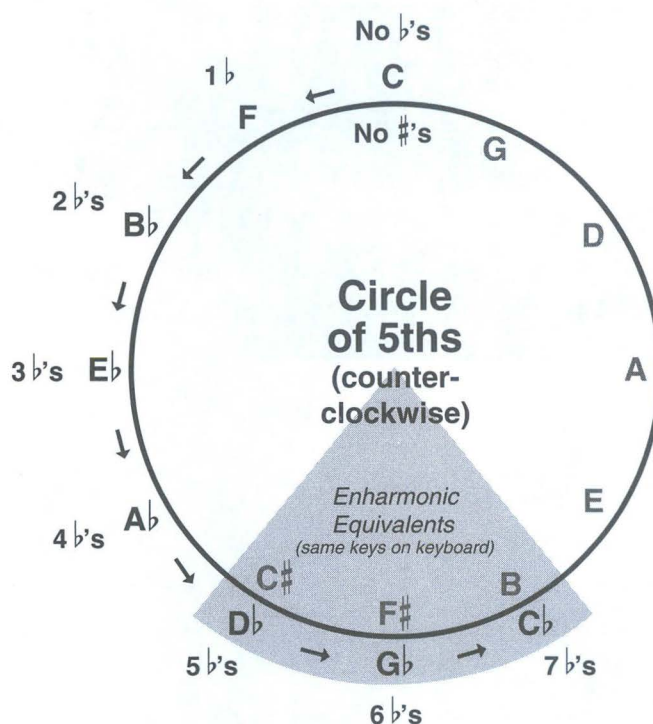
Each key has one more flat than the previous one, as you move around the circle counterclockwise.

The key of C MAJOR has no flats.

The key of F MAJOR has 1 flat (B \flat).

The key of B \flat MAJOR has 2 flats (B \flat & E \flat), etc., continuing around the circle until all the notes are flat.

The key of C \flat MAJOR has 7 flats: (B \flat , E \flat , A \flat , D \flat , G \flat , C \flat & F \flat).



Copy the flats of each key signature in the blank measure following it.

F MAJOR

1 \flat (B \flat)

B \flat MAJOR

2 \flat 's (B \flat , E \flat)

E \flat MAJOR

3 \flat 's (B \flat , E \flat , A \flat)

A \flat MAJOR

4 \flat 's (B \flat , E \flat , A \flat , D \flat)

Four musical staves, each with a treble and bass clef. The first staff is for F MAJOR (1 flat), the second for B \flat MAJOR (2 flats), the third for E \flat MAJOR (3 flats), and the fourth for A \flat MAJOR (4 flats). Each staff contains a blank measure for copying the flats.

D \flat MAJOR

5 \flat 's (B \flat , E \flat , A \flat , D \flat , G \flat)

G \flat MAJOR

6 \flat 's (B \flat , E \flat , A \flat , D \flat , G \flat , C \flat)

C \flat MAJOR

7 \flat 's (B \flat , E \flat , A \flat , D \flat , G \flat , C \flat , F \flat)

Three musical staves, each with a treble and bass clef. The first staff is for D \flat MAJOR (5 flats), the second for G \flat MAJOR (6 flats), and the third for C \flat MAJOR (7 flats). Each staff contains a blank measure for copying the flats.

IMPORTANT!

Notice that the flats in the key signatures occur in the order of the letters (moving counterclockwise) around the Circle of 5ths, beginning with B \flat .

B \flat E \flat A \flat D \flat G \flat C \flat F \flat

Reviewing: Ornaments

Ornaments are decorative notes added to melodies to make them more interesting and expressive.

Among the most important ornaments are:

- the LONG APPOGGIATURA
- the SHORT APPOGGIATURA

- the MORDENT
- the TRILL

THE LONG APPOGGIATURA Usually written as a small eighth note: 

The small note is played ON THE BEAT of the following large note, and borrows its time from the large note.

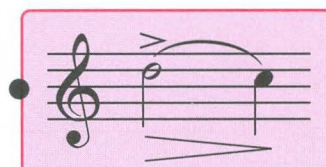
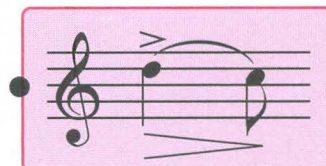
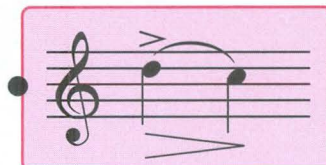
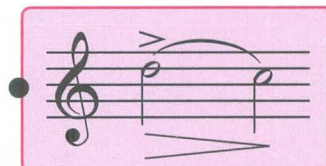
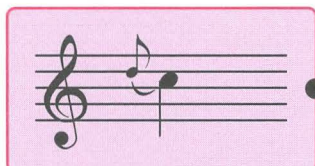
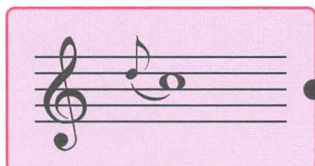
- If the large note is a whole, half or quarter note, the small note gets HALF its value.
- If the large note is a dotted note, the small note gets TWO-THIRDS of its value.

MATCHING PUZZLE

Draw lines connecting the dots on the matching boxes.

Written:

Played:



Score 20 for each pair.

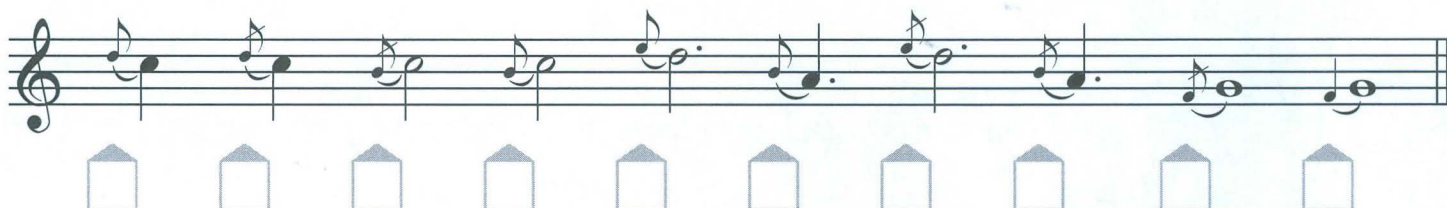
Perfect score = 100.

YOUR SCORE: _____

THE SHORT APPOGGIATURA Written as a small eighth note with a cross-stroke: 

It is played VERY QUICKLY, almost together with the following large note.

Write an **S** in the box below each SHORT appoggiatura; an **L** below each LONG appoggiatura.



Score 10 for each correct answer.

Perfect score = 100.

YOUR SCORE: _____

THE MORDENT

Rapidly play: written note, note below written note, then written note again.



WALTZ WITH MORDENTS

1. In the measure above each mordent sign, write out the mordent in full, using one of the rhythms shown above. Be sure the first note is the same as the note that appears under the sign.
2. Play.

KEY OF D MAJOR

Allegro moderato

p *mf* *last time 8va*

434 *323*

323 *434* *323*

2 1 3 2 1

Fine

KEY OF B MINOR (Relative of D MAJOR)

p *323** *323* *434*

1. 3 *2. 3 4 2 1* *(pause)*

5 1/2

D. S.  al Fine

*For the lower tone of this mordent, use the raised 7th tone of the B minor scale (A#).

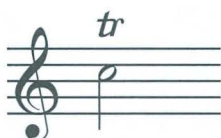
Reviewing: Ornaments (continued)

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. In *Alfred's Adult All-in-One Course*, you will always be shown how each trill should be played.



may be played:



or



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

Trills starting on the *upper* note are expressive and brilliant. They are like rapidly repeated upper appoggiaturas, and have a similar effect on the melody.

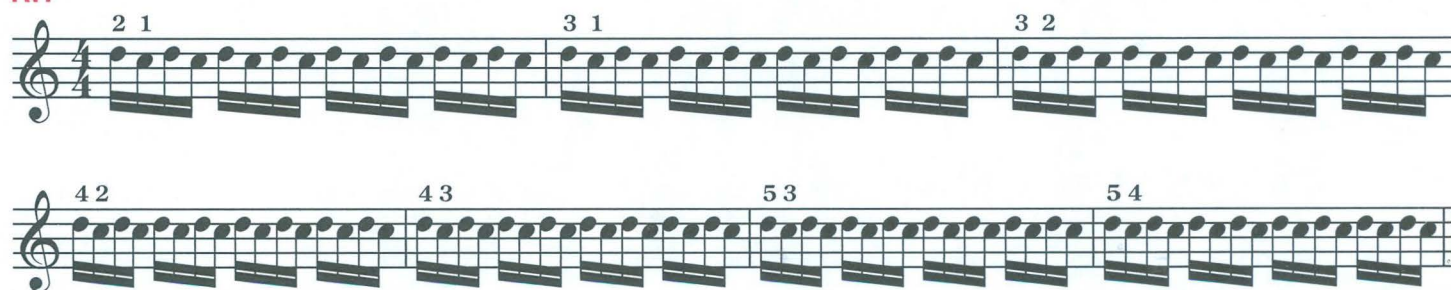
Trills starting on the *written* note are simply decorative, since they do not affect the melody.

MOZART'S TRILL EXERCISE

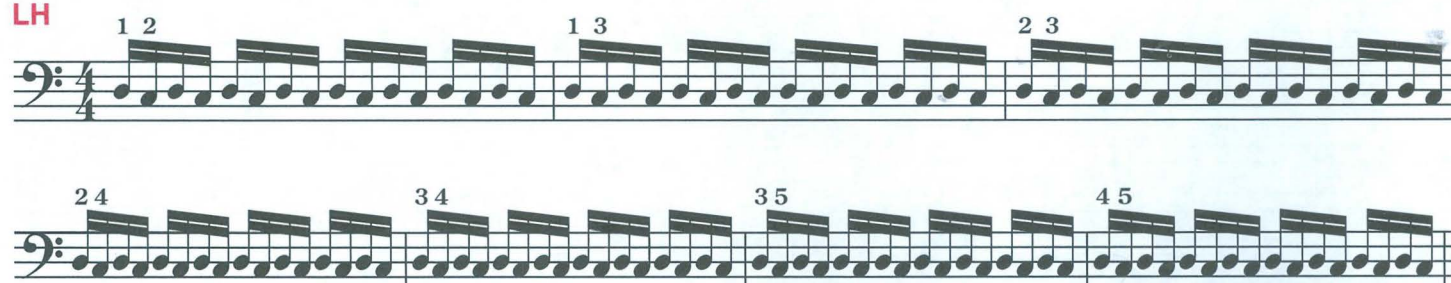
This valuable exercise was handed down to us by one of Mozart's most famous pupils, J. N. Hummel. If you practice it daily, you will be able to trill with all combinations of fingers with either hand!

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

RH



LH



KING WILLIAM'S MARCH

This version of *KING WILLIAM'S MARCH*, one of Jeremiah Clarke's most popular short pieces for keyboard, is taken from a manuscript, dated 1704–07, in the British Library.

Jeremiah Clarke
(c. 1673–1707)

Maestoso

f-p non legato

tr

mf

f

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 1700s. It has become a familiar favorite because of its use as the theme for the popular television series, *Masterpiece Theatre*.

RONDEAU

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

Andante

f

5 3 4 2 1 5

3 2 1 4

tr

3 2 1 4

tr

5 3 4

First system of the musical score. The treble clef staff contains a melodic line with a slur over the first four notes, a finger number '4' above the first note, and a finger number '1' above the fifth note. The bass clef staff contains a simple accompaniment. The key signature has two sharps (F# and C#).

Second system of the musical score. The treble clef staff features a trill marked 'tr' and a slur over a series of notes with finger numbers '3', '2', and '4'. The bass clef staff has a simple accompaniment. The text '2nd time ritard.' is written below the bass staff. The system concludes with the word 'Fine' in red.

Third system of the musical score. The treble clef staff begins with a melodic line marked 'mf' (mezzo-forte). It includes various fingerings such as '3', '5 1', '5 1', '5 2', '5 1', and a slur over notes with finger numbers '4', '3', '2', '1'. The bass clef staff has a simple accompaniment. The key signature has two sharps.

Fourth system of the musical score. The treble clef staff continues the melodic line with fingerings '5 1', '4', '3', '2', '1', '2', and a slur over notes with finger numbers '2', '1', '4', '3', '2', '1', '3'. The bass clef staff has a simple accompaniment. The system concludes with the text 'D. C. al Fine' in red.

"AMBITIOUS" Section

This section (pages 122 through 141) is included for those who would like to play well-known classics in their original form, and who are ambitious enough to apply a little extra effort to do so.

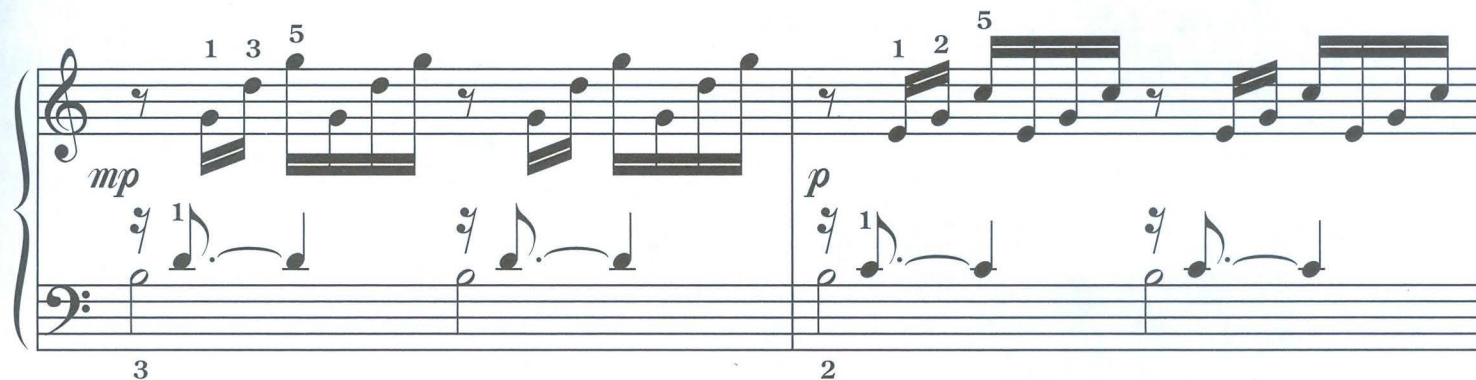
Each one of these pieces is possible for anyone who has carefully studied all of the preceding material, and who is willing to put in a little careful and patient practice. The results should be very satisfying!

PRELUDE IN C MAJOR from "The Well-Tempered Clavier," Vol. 1

Andante con moto*

Johann Sebastian Bach


**con moto* means "with motion." Avoid holding back or dragging the tempo.



First system of the musical score. The right hand (treble clef) features a melody with eighth-note triplets and sixteenth-note runs, marked with fingerings 1, 3, 5 and 1, 2, 5. The left hand (bass clef) provides a harmonic accompaniment with eighth-note triplets, marked with a fingering of 1. The first measure is marked *mp* and the second measure is marked *p*. Below the staves, the numbers 3 and 2 are printed.



Second system of the musical score. The right hand continues the melodic pattern with eighth-note triplets and sixteenth-note runs, marked with fingerings 1, 2, 5. The left hand continues the accompaniment with eighth-note triplets, marked with a fingering of 1. Below the staves, the numbers 3 and 5 are printed.



Third system of the musical score. The right hand features eighth-note triplets and sixteenth-note runs, marked with fingerings 1, 2, 4. The left hand continues the accompaniment with eighth-note triplets, marked with a fingering of 1. The second measure of the right hand is marked *poco cresc.*. Below the staves, the number 3 is printed twice.



Fourth system of the musical score. The right hand features eighth-note triplets and sixteenth-note runs, marked with fingerings 1, 3, 5 and 1, 2, 5. The left hand continues the accompaniment with eighth-note triplets, marked with a fingering of 1. The second measure of the right hand is marked *dim.*. Below the staves, the numbers 4 and 3 are printed.

1 3 5

1 2 5

pp

4

2

1 2 5

poco cresc.

3

5

1 3 5

dim.

1 2 4

p

3

3

1 2 4

1 2 4

poco cresc.

5

5

1

1 2 4

cresc. poco a poco

4

5

* Some editions have an extra measure added between this bar and the next. It is incorrect, and is not to be found in any of J. S. Bach's manuscripts or those of his family members.

First system of a piano piece. The right hand features a treble clef with a 7/8 time signature and a key signature of one flat. It contains two measures of music, each with a triplet of eighth notes (1 3 5) in the first measure and a triplet of eighth notes (1 2 5) in the second measure. The left hand, in bass clef, provides a steady accompaniment of eighth notes. A dashed line separates the two staves.

Second system of the piano piece. The right hand continues with the same triplet patterns (1 2 5) in both measures. The left hand accompaniment remains consistent. A dashed line separates the two staves.

Third system of the piano piece. The right hand continues with the triplet patterns (1 2 5). The left hand accompaniment remains consistent. A dashed line separates the two staves.

Fourth system of the piano piece. The right hand continues with the triplet patterns (1 2 5). The left hand accompaniment remains consistent. A dashed line separates the two staves.

Fifth system of the piano piece. The right hand features a more complex triplet pattern (1 2 3 2 1 4) in the first measure and a triplet pattern (1 2 4 4 2 1 5 1 3) in the second measure. The left hand accompaniment remains consistent. A dashed line separates the two staves.

TRUMPET TUNE

This piece, played at many festive occasions and often used as a wedding march, is sometimes attributed to the great English composer, Henry Purcell. It was actually composed by one of his friends, Jeremiah Clarke (c. 1673–1707).

Alla marcia

Jeremiah Clarke

The musical score for "Trumpet Tune" is presented in four systems, each with a piano (p) part on the left and a trumpet part on the right. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Alla marcia".

- System 1:** The piano part begins with a forte (*f*) dynamic. The trumpet part starts with a five-measure rest, followed by a series of eighth and sixteenth notes with fingerings 5, 4 3, 2 1 4, and 2.
- System 2:** The piano part continues with a five-measure rest, followed by eighth and sixteenth notes with fingerings 2, 1, 5, 2, and 1. The trumpet part features a trill (*tr*) in the final measure.
- System 3:** The piano part begins with a mezzo-forte (*mf*) dynamic. The trumpet part starts with a three-measure rest, followed by eighth and sixteenth notes with fingerings 3, 1 2 1, 1 3 1, and 3.
- System 4:** The piano part continues with a five-measure rest, followed by eighth and sixteenth notes with fingerings 5, 1, 2, 5, and 3. The trumpet part features a trill (*tr*) in the final measure.

The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings. Fingerings are indicated by numbers 1 through 5 above the notes. Trills are marked with *tr*.

Thirty-Second Notes

When one thirty-second note is written alone, it looks like this:



Thirty-second notes are usually written:

in pairs,



or in groups of four,



or in groups of eight.

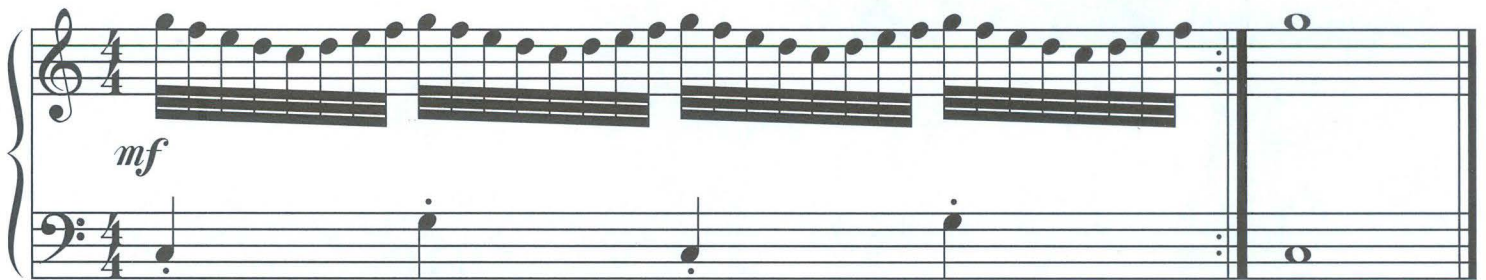


Eight thirty-second notes are played
in the time of one quarter note.



There can be 32 thirty-second notes in one measure of COMMON ($\frac{4}{4}$) TIME!

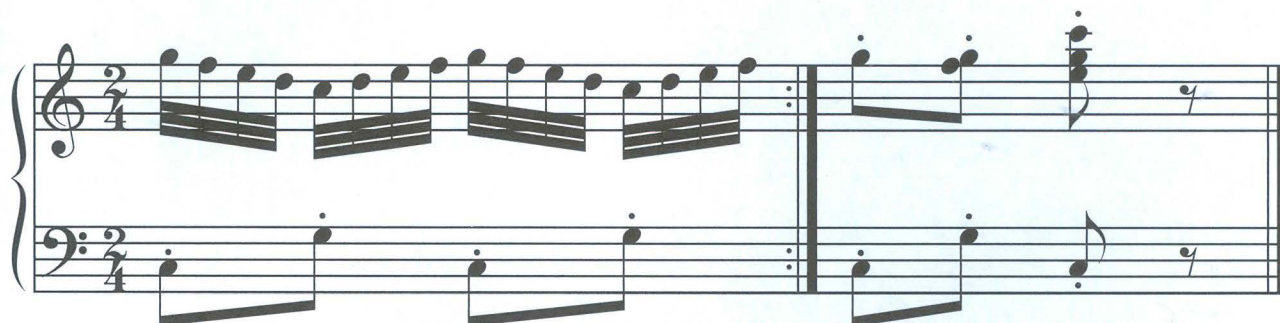
Play several times—first ADAGIO, then ANDANTE, then ALLEGRO MODERATO.



Four thirty-second notes are played
in the time of one eighth note.



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



Johann Sebastian Bach

[illegible]

Allegro

mf

The score is written for piano (left hand) and violin (right hand). The key signature is one sharp (F#), indicating G major. The tempo is marked 'Allegro'. The piano part features a melodic line with triplets and sixteenth-note patterns, while the violin part provides a rhythmic accompaniment with similar patterns. Fingering numbers (1-4) and articulation marks (accents, slurs) are provided throughout the score.

* Pairs of eighths within the triplet pattern are played long-short to accommodate them to the basic triplet rhythm, according to the practice of the period. (This applies only to measures 6–14.)

First system of the musical score. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of eighth-note runs with fingerings 3, 2, 4, 1, 2, 2, 2, 2. The lower staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains a series of eighth-note runs with fingerings 1, 2, 1, 4, 2, 2, 2, 2. The dynamic marking *mf* is placed below the first measure of the upper staff, and *cresc.* is placed below the third measure of the upper staff.

Second system of the musical score. It consists of two staves. The upper staff continues the eighth-note runs with fingerings 2, 2, 2, 2, 2, 2, 2, 2. The lower staff continues the eighth-note runs with fingerings 2, 2, 2, 2, 2, 2, 2, 2. The dynamic marking *f* is placed below the first measure of the upper staff. The system concludes with a double bar line and a key signature change to two sharps (F# and C#). The upper staff then plays a series of eighth notes with fingerings 2, 3, 1, 2, 3-1, 2, 3. The lower staff plays a series of eighth notes with fingerings 2, 2, 2, 2. The dynamic marking *8va* is placed below the first measure of the lower staff.

Third system of the musical score. It consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains a series of eighth-note runs with fingerings 5, 2, 3, 4, 1. The lower staff begins with a bass clef, a key signature of two sharps, and a common time signature. It contains a series of eighth-note runs with fingerings 1, 3, 4, 5, 3, 1. The dynamic marking *p* is placed below the first measure of the upper staff. The system concludes with a double bar line and a key signature change to one flat (B-flat). The upper staff then plays a series of eighth notes with fingerings 5, 3, 1. The lower staff plays a series of eighth notes with fingerings 5, 3, 1. The dynamic marking *8va* is placed below the first measure of the lower staff.

Fourth system of the musical score. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of eighth-note runs with fingerings 2, 1, 1, 4, 2, 3, 1, 4. The lower staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains a series of eighth-note runs with fingerings 3, 3, 3, 3, 3, 3, 3, 3. The dynamic marking *meno mosso e staccato* is placed above the first measure of the upper staff.

Fifth system of the musical score. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of eighth-note runs with fingerings 3, 4, 3, 4, 3, 4, 3, 4. The lower staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains a series of eighth-note runs with fingerings 3, 4, 3, 4, 3, 4, 3, 4. The dynamic marking *RH over LH* is placed above the first measure of the upper staff.

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

mf *f*

1 2

a tempo *broadly*

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

mf *f*

1 2

a tempo *broadly*

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

mf *f*

1 2

a tempo *broadly*

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

mf *f*

1 2

a tempo *broadly*

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

Allegro moderato

131

4-3 2 3

legato

1-2 1 2 4 2

Ped. ad lib.

1 4 2 1 2 2

2 4 2 1 2 1

1

1 2 4 1 2 4 2 4

4

2 1 2 1 4 1 2 1 2 1 4 1

cresc.

2 1 4 2 1

2 1 2 1 4 1 2 1 2 1 4 1

2 4 1 2 1

4 2 4 1 3 2

Molto maestoso

3 1 2 4

ff

*pesante**

1 2 1

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

4 2 1

ritardando

5 4 3 2 1

5 4 3 2 1

8va

**Pesante* means "heavy." Play each note with great firmness and emphasis.

Preparation for *FÜR ELISE* This piece, dedicated to a girl named *Elise* in 1810, is one of the most popular of all masterworks. The following measures contain unusual crossings of the LH 2nd finger over the thumb. Play the $\frac{3}{4}$ measures first. Begin slowly, gradually increasing speed, then play the $\frac{3}{8}$ measures.

COUNT: 1 & 2 & 3 &

COUNT: 1 & 2 & 3 &

FÜR ELISE

Ludwig van Beethoven

Poco moto*

pp

mf

dim.

* **Moto** means "motion." **Poco moto** means "moving along a bit," or "rather fast."

*** The pedal indications, derived from the original edition, have been adapted to the greater resonance of the modern piano and for modern "overlapping pedal" techniques.

*** Most editions have D instead of E. The original edition and the only known fragmentary Beethoven manuscript both have E, as shown above.

First system of the musical score. The treble clef staff begins with a *pp* (pianissimo) dynamic marking. It features a series of slurs with fingerings 3 and 4. The bass clef staff has a whole rest in the first measure, followed by eighth notes with fingerings 1 and 2. A bracket groups the eighth notes in the final measure.

Second system of the musical score. It includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The treble clef staff has slurs with fingerings 4, 1, and 5. The bass clef staff has slurs with fingerings 1 and 2. A red asterisk is placed above the final measure of the second ending in the treble staff.

Third system of the musical score. The treble clef staff is marked *mp espressivo* and contains slurs with fingerings 4-1, 2, 4, 3, and 4-1. Red double asterisks are placed above the first and fourth measures. The bass clef staff has slurs with fingerings 5, 3, 1, and 5. The instruction *Ped. ad lib.* is written below the first measure.

Fourth system of the musical score. The treble clef staff has slurs with fingerings 4, 2, 1, and a complex sequence: 2 5 1 1 1 1 1. The bass clef staff has slurs with fingerings 2, 3 5, and 1 2. A *p* (piano) dynamic marking is present in the third measure of the bass staff.

Fifth system of the musical score. The treble clef staff has slurs with fingerings 1 5 1 1 1 1 2, 1 2 5 1 3 2 5, 3 4, and 1 4. The bass clef staff has slurs with fingerings 3 5, 2 4, and 1 3.

* The dots over or under the slurs indicate *portato*, sometimes called *mezzo staccato*. The notes are only slightly separated (long but detached).

** Play the small notes very quickly, on the beat of the following large note.

[illegible]

* Note Beethoven's spelling of the diminished 7th chord: E G B \flat C \sharp . This means that it is an inversion of the C \sharp dim7: C \sharp E G B \flat . The correct spelling of any diminished 7th in root position skips one letter of the musical alphabet between each note.

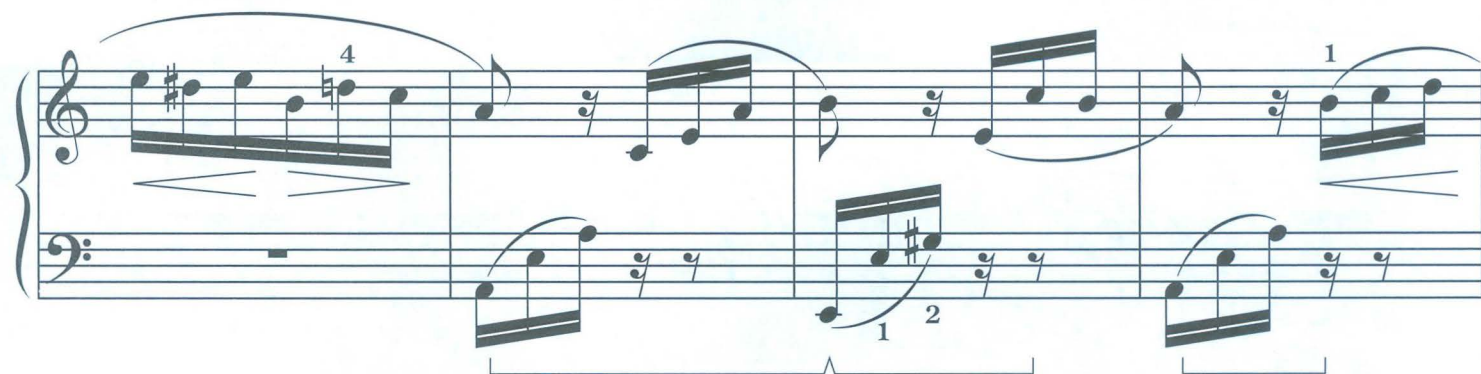
The musical score consists of five systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *f*, *p*, *pp*, *cresc.*, and *dim.*. A dashed line labeled *8va* indicates an octave shift. A red asterisk (*) marks a specific chord, and a red double asterisk (**) marks a pedal instruction.

* This chord is a G \sharp dim7 with the 3rd (B) omitted.

** In the original edition, the pedal is held from here to the end of the page. The resonance of the modern piano makes this impractical, in the opinion of the editors.



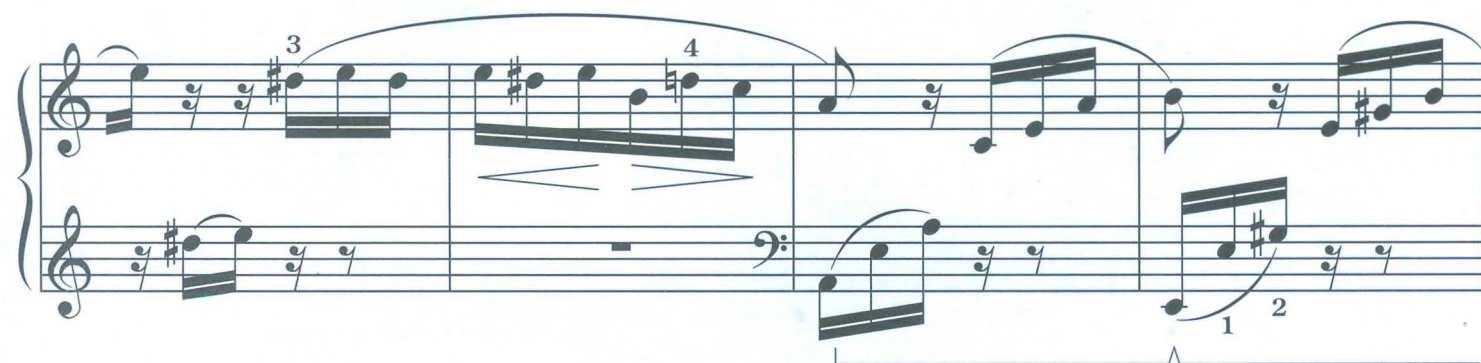
First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*pp*) dynamic. The right hand features a melodic line with a four-measure phrase marked with a '4' and a slur, followed by eighth-note patterns. The left hand provides a steady eighth-note accompaniment. A bracket under the first two measures of the left hand is labeled with '1' and '2'.



Second system of musical notation. The right hand continues with a four-measure phrase marked with a '4' and a slur, followed by eighth-note patterns. The left hand continues with eighth-note accompaniment. A bracket under the first two measures of the left hand is labeled with '1' and '2'.



Third system of musical notation. The right hand features a melodic line with eighth-note patterns. The left hand continues with eighth-note accompaniment. A bracket under the first two measures of the left hand is labeled with '1' and '2'. The system concludes with a triplet of eighth notes in the right hand, marked with a '3' and a slur, and a first ending bracket labeled '3 1'.



Fourth system of musical notation. The right hand features a melodic line with a four-measure phrase marked with a '4' and a slur, followed by eighth-note patterns. The left hand continues with eighth-note accompaniment. A bracket under the first two measures of the left hand is labeled with '1' and '2'.



Fifth system of musical notation. The right hand features a melodic line with a four-measure phrase marked with a '4' and a slur, followed by eighth-note patterns. The left hand continues with eighth-note accompaniment. A bracket under the first two measures of the left hand is labeled with '1' and '2'. The system concludes with a first ending bracket labeled 'dim.' and 'poco rit.'.

PRELUDE IN A MAJOR

Frédéric Chopin
Op. 28, No. 7

Andantino

p dolce

* This chord may be divided between the hands as follows. Play the small notes very quickly. (The composer did not indicate the wavy line.)

SONATA QUASI UNA FANTASIA

“Moonlight Sonata” (First Movement)

When Beethoven’s *SONATA QUASI UNA FANTASIA* (Sonata in the Style of a Fantasy) was first performed, a critic wrote that the first movement reminded him of “moonlight on Lake Lucerne.” The public named it “Moonlight Sonata,” and it is probably the most popular of Beethoven’s piano works.

Ludwig van Beethoven

Op. 27, No. 2

Adagio sostenuto*

The musical score is written for piano and consists of four systems. Each system has a treble and bass staff. The key signature is G major (one sharp). The time signature is 3/4. The tempo and mood are indicated as **Adagio sostenuto***. Fingerings are indicated by numbers 1 through 5. Dynamics include *pp* (pianissimo) and *simile*. Pedal markings include *Ped. simile*. The score shows a variety of musical textures, including arpeggiated figures in the right hand and sustained chords in the left hand.

***Sostenuto** means “sustaining the tone.”

Beethoven’s instructions at the beginning of this piece are as follows:

This entire piece must be played very delicately and without dampers.

The instruction “without dampers” was used on pieces written when the dampers were lifted by a knee lever rather than by a pedal. It means that the dampers should be off the strings. This is the same as our modern instructions to **USE THE PEDAL**. Thus “without dampers” = with pedal.

Modern pedal indications are added by the editors.

Sheet music for piano, page 139. The music is written in a key with three sharps (F#, C#, G#). The page contains six systems of music, each consisting of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). The music is marked with dynamics: *p* (piano) in the first system, *cresc.* (crescendo) in the second system, and *dim.* (diminuendo) in the third system. There are also performance instructions like "RH 1" and "1 1 1" in the bass line. The page is numbered 139 in the top right corner.

First system of the musical score. The right hand features a complex melodic line with numerous fingerings (1-5) and slurs. The left hand provides a steady accompaniment. The key signature is three sharps (F#, C#, G#). The tempo/mood is marked *poco cresc.*

Second system of the musical score. The right hand continues the melodic development with intricate fingerings. The left hand accompaniment remains consistent. The key signature is three sharps.

Third system of the musical score. The right hand features more complex melodic patterns with slurs and fingerings. The left hand accompaniment is steady. The key signature is three sharps.

Fourth system of the musical score. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment is steady. The key signature is three sharps. Dynamics include *dim.* and *pp*.

Fifth system of the musical score. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment is steady. The key signature is three sharps.

Sixth system of the musical score. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment is steady. The key signature is three sharps. The tempo/mood is marked *cresc.*

First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The treble staff begins with a piano (*p*) dynamic marking. The system contains three measures of music, with a long slur spanning across them.

Second system of musical notation. Treble and bass staves. The treble staff has a measure number '4' above the first measure. The system contains three measures of music, with a long slur spanning across them.

Third system of musical notation. Treble and bass staves. The treble staff includes fingerings (1, 2, 3, 4) and a crescendo (*cresc.*) marking. The system contains four measures of music, with a long slur spanning across them.





Fourth system of musical notation. Treble and bass staves. The treble staff includes piano (*p*) and pianissimo (*pp*) dynamic markings, and a measure number '4' above the first measure. The system contains four measures of music, with a long slur spanning across them.

Fifth system of musical notation. Treble and bass staves. The treble staff includes various fingerings (1, 2, 3, 4, 5). The system contains four measures of music, with a long slur spanning across them.

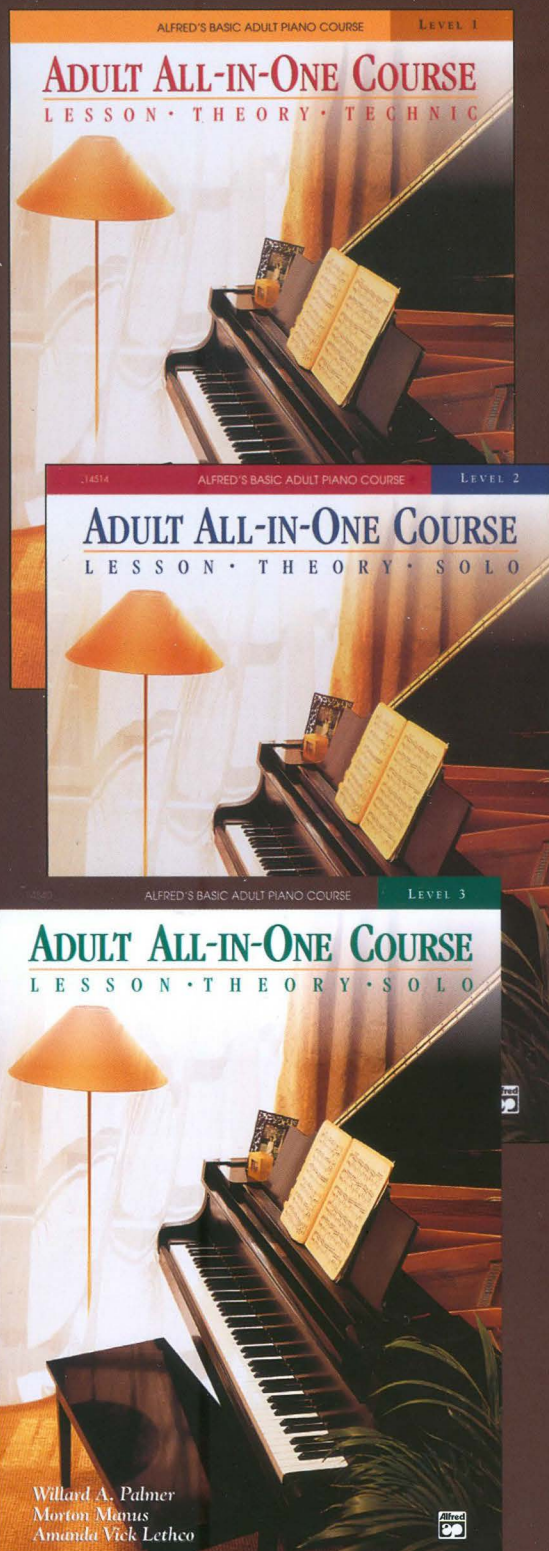
Sixth system of musical notation. Treble and bass staves. The treble staff includes fingerings (1, 2, 3, 4, 5) and a diminuendo (*dim.*) marking. The system contains four measures of music, with a long slur spanning across them. The piece concludes with a final chord in the bass staff.

Dictionary of Musical Terms

Accelerando	gradually increasing in speed
Accent sign (>)	play with special emphasis
Adagio	slow
Alla marcia	in the style of a march, or "march-like"
Allargando	becoming slower and broader
Allegretto	rather fast; a little slower than <i>allegro</i>
Allegro	quickly, happily, fast
Andante	moving along (walking speed)
Animato	animated; lively
Appoggiatura (♭ or ♮)	a small ornamental note. Its purpose is to add expression to the melody.
Arpeggio	a chord played in a "harp-like" fashion, broken or rolled
A tempo	resume original speed
Atonal	not in any definite key
Cantabile	in a singing style
Coda	an added ending
Coda sign (⊕)	indication to proceed to <i>Coda</i> , which usually has the same sign
Common time (C)	same as $\frac{4}{4}$ time
Con brio	with vigor or brilliance
Con moto	with motion (moving along)
Con spirito	with spirit
Contrary motion	hands moving in opposite directions
Crescendo (<)	gradually louder
Da Capo al Fine	repeat from the beginning to the word "Fine"
Dal Segno al Fine	repeat from the sign ♯ to the word "Fine"
Development	the part of a composition in which the main themes (subjects) are treated with freedom and imagination
Diminuendo (>)	gradually softer
Dolce	sweetly
Double flat (♭♭)	lowers a flatted note one <i>half</i> step, or a natural note one <i>whole</i> step
Double sharp (x)	raises a sharped note one <i>half</i> step, or a natural note one <i>whole</i> step
Elision	when one slur ends just as another begins on the same note
Espressivo	expressively
Exposition	the first statement of the main theme or themes of a composition
Fermata (⤿)	hold the note or notes under the sign longer
Fine	the end
Forte (f)	loud
Fortissimo (ff)	very loud
Grandioso	in a grand and majestic manner
Grazioso	gracefully
Interval	the distance from one note to the next
Largo	very slow
Legato	smoothly connected
Leggiero	lightly
Loco	as written (not <i>8va</i>)
Maestoso	majestically
Meno mosso	slower

Mezzo forte (<i>mf</i>)	moderately loud
Mezzo piano (<i>mp</i>)	moderately soft
Moderato	a moderate speed
Molto	much, very
Mordent ()	an ornament that alternates the written note with the tone below. It is played quickly: written note, lower note, written note.
Morendo	dying away
Moto	motion
Octave sign (<i>8va</i>)	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
Parallel motion	hands moving in the same direction
Pesante	heavy
Pianissimo (<i>pp</i>)	very soft
Piano (<i>p</i>)	soft
Più	more
Più <i>f</i>	louder
Più mosso	faster
Poco	little, small
Poco a poco	little by little
Poco moto	moving along a bit; rather fast
Polytonal	in two or more keys at the same time
Portato	a manner of playing between legato & staccato, sometimes called <i>mezzo staccato</i> . The notes are only slightly separated (long but detached).
Prestissimo	very fast
Presto	fast
Recapitulation	a repetition of the main theme or themes of a piece, after a development or other section has been heard
Repeat sign ()	repeat from the beginning, or from 
Risolto	resolutely, boldly
Ritardando	gradually slowing
Ritenuto	literally “holding back.” Slowing down the tempo immediately.
Scherzo	a musical joke
Segue	continue
Sequence	repetition of a musical pattern, beginning on a higher or lower note
Sforzando (<i>sf</i>)	forcing; sudden ly loud on one note or chord
Simile	continue in the same manner
Sostenuto	sustaining the tone
Staccato	short, detached
Tempo	rate of speed
Tenuto (—)	hold for full value; emphasize slightly
Tetrachord	4 tones having a pattern of <i>whole step—whole step—half step</i>
Theme	a complete musical idea or subject
Tonal	in a definite key
Tranquillo	calm; tranquil
Triad	a three-note chord: root, 3rd, 5th
Trill ( or <i>tr</i>)	an ornament that alternates the written note with the next scale tone above, several or many times
Vivace	lively; faster than <i>allegro</i> , but slower than <i>presto</i>

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