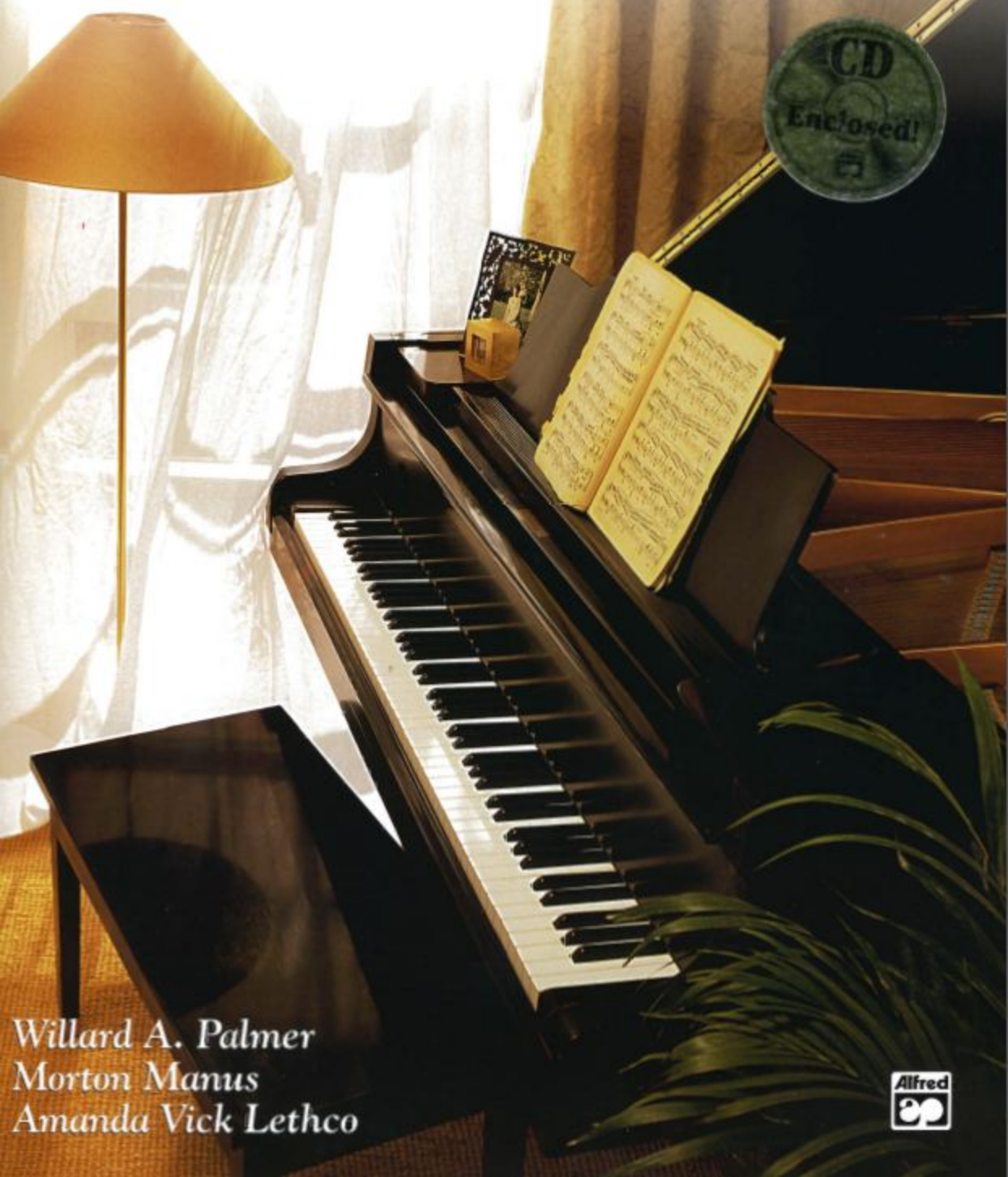


ADULT ALL-IN-ONE COURSE

LESSON • THEORY • TECHNIC



Willard A. Palmer
Morton Manus
Amanda Vick Lethco



ALFRED'S BASIC ADULT PIANO COURSE LESSON BOOK LEVEL TWO

WILLARD A. PALMER

MORTON MANUS

AMANDA VICK LETHCO

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

Title	Start on page
Adult ALL-TIME FAVORITES 2.....	4
Adult CHRISTMAS BOOK 2	4
Adult DUET BOOK 2.....	12
Adult POP SONG BOOK 2	4
Adult SACRED BOOK 2.....	4
Adult THEORY BOOK 2.....	4

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

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

Cover design: Paula Bingham Goldstein
Hand painted photograph: Sherie Scheer

CONTENTS

REVIEW SECTION

- 4 Review—The Key of C Major. DOWN IN THE VALLEY.
- 6 Review—The Key of A Minor. TUMBALALAIKA.
- 8 Technique Builder: Crossing 1 Under 2. LIGHT AND BLUE.
- 10 Technique Builder: Crossing 1 Under 3. ROMAN HOLIDAY.
- 12 Review—The Key of F Major. MORNING HAS BROKEN.
- 14 A New Time Signature (6/8 time). LA RASPA.
- 16 Review—The Key of D Minor. SCHERZO.
- 18 INTRODUCTION AND DANCE.
- 20 Review—The Key of G Major. LA CUCARACHA

THE KEY OF E MINOR

- 22 The E Harmonic Minor Scale.
- 23 THE HOUSE OF THE RISING SUN.
- 24 The Primary Chords in E Minor. SAKURA (Cherry Blossoms).
- 26 WAVES OF THE DANUBE.

THE KEY OF D MAJOR

- 28 The D Major Scale. ROCK-A MY SOUL.
- 30 The Primary Chords in D Major. YOU'RE IN MY HEART.
- 32 BRAHMS' LULLABYE.
- 33 LONESOME ROAD.

THE CHROMATIC SCALE

- 34 The Chromatic Scale. Chromatic Warm-ups.
- 35 VILLAGE DANCE.

INVERSIONS OF TRIADS

- 36 The 1st Inversion. THE HOKEY-POKEY.
- 38 NIGHT SONG.
- 40 The 2nd Inversion.
- 41 A New Time Signature (2/4 time). SPACE SHUTTLE BLUES.
- 42 Triads in All Positions.
- 43 FAREWELL TO THEE (ALOHA OE).

TWO-PART WRITING

- 44 Two-Part Writing. POMP AND CIRCUMSTANCE (Elgar).

SEVENTH CHORD REVIEW

- 46 The Complete "7th Chord Vocabulary."
- 47 SWINGING SEVENTHS.

INVERSIONS OF SEVENTH CHORDS

- 48 Inversions of 7th Chords.
- 49 AMERICA, THE BEAUTIFUL.
- 50 THEME FROM THE POLOVETSIAN DANCES (Borodin).

SIXTEENTH NOTES

- 52 Introducing Sixteenth Notes.
- 53 ARKANSAS TRAVELER.
- 54 MUSETTE (From Anna Magdalena Bach's Notebook).
- 56 THEME FROM MUSETTA'S WALTZ (from "La Boheme").

DOTTED EIGHTH NOTES

- 58 Introducing the Dotted Eighth Note. THE BATTLE HYMN OF THE REPUBLIC.

THE KEY OF B \flat MAJOR

- 60 The B \flat Major Scale. THE RIDDLE.
- 62 The Primary Chords in B \flat Major. NOBODY KNOWS THE TROUBLE I'VE SEEN.
- 64 LA DONNA E MOBILE (from "Rigoletto").
- 66 FRANKIE AND JOHNNIE.

THE KEY OF G MINOR

- 68 The G Harmonic Minor Scale.
- 69 BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR.
- 70 The Primary Chords in G Minor. WHEN JOHNNY COMES MARCHING HOME.

DIMINISHED TRIADS

- 72 Reviewing: Major and Minor Triads. Introducing: Diminished Triads.
- 73 THEME FROM SYMPHONY NO. 6 (Tchaikovsky).
- 74 FASCINATION.

AUGMENTED TRIADS

- 76 Introducing: Augmented Triads. DEEP RIVER.

THE KEY OF E \flat MAJOR

- 78 The E \flat Major Scale. LOCH LOMOND.
- 80 The Primary Chords in E \flat Major.
- 81 ARIA FROM THE MARRIAGE OF FIGARO (Mozart).

THE TRILL

- 82 Introducing the Trill. Mozart's Trill Exercise.
- 83 THEME FROM A FESTIVE RONDEAU (Mouret).
- 84 VARIATIONS ON THE THEME FROM THE CELEBRATED CANON IN D (Pachelbel).

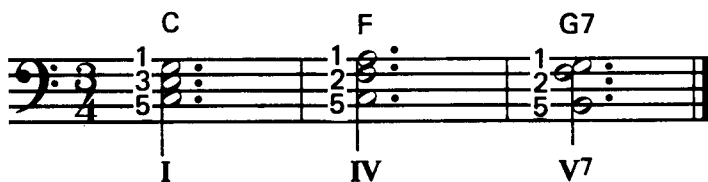
REFERENCE SECTION

- 88 The Circle of 5ths—MAJOR KEYS.
- 89 The Circle of 5ths—MINOR KEYS.
- 90 Major Scales & Primary Chords—C MAJOR & SHARP KEYS.
- 91 Major Scales & Primary Chords—FLAT KEYS.
- 92 Harmonic Minor Scales & Primary Chords—A MINOR & SHARP KEYS.
- 93 Harmonic Minor Scales & Primary Chords—FLAT KEYS.
- 94 Charts for Forming Chords in Any Key. CHORD CHART. MAJOR SCALE CHART.
- 95 Dictionary of Musical Terms.
- 96 CERTIFICATE OF AWARD

Review—The Key of C Major

Primary chords in C Major:

Block chords



Broken chords



DOWN IN THE VALLEY

American Folk Song

Moderato

Musical notation for "Down in the Valley" in C Major, 3/4 time, Moderato tempo. The piece is in bass clef. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "Down in the valley, Valley so low, Late in the eve". The notation includes fingerings (1, 2, 3, 4, 5) and dynamic markings (p for piano). A bracket labeled "EXTENDED POSITION" covers the final two measures.

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

ning, Hear the wind blow.

Chord C is indicated above the staff.

Handwritten number 4 is above the first note of the second measure.

Handwritten number 5 is written below the bass staff in the second measure.

Handwritten number 3 is written below the bass staff in the third measure.

Hear the wind blow, love, Hear the wind

Handwritten number 5 is written below the bass staff in the second measure.

Handwritten number 3 is written below the bass staff in the third measure.

blow, Late in the eve ning,

Chord G7 is indicated above the staff.

Chord EXTENDED POSITION is indicated above the staff.

Handwritten numbers 1, 2, 3, 5 are written above the notes in the third measure.

Handwritten number 5 is written below the bass staff in the first measure.

Handwritten number 2 is written below the bass staff in the second measure.

Hear the wind blow.

Chord C is indicated above the staff.

Chord F is indicated above the staff.

Chord C is indicated above the staff.

Chord EXTENDED POSITION is indicated above the staff.

Handwritten numbers 5, 2, 1 are written below the bass staff in the third measure.

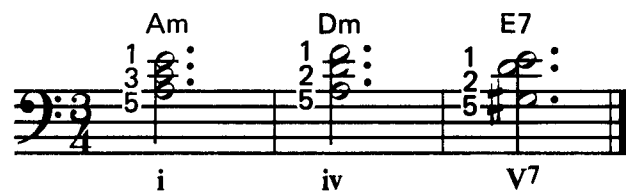
Handwritten numbers 5, 4, 2, 1 are written below the bass staff in the fourth measure.

Review—The Key of A Minor

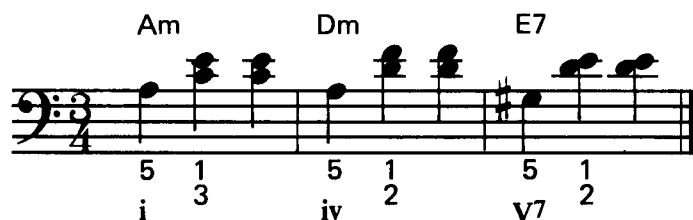
REMEMBER! The keys of C MAJOR and A MINOR are called RELATIVES, because they have the same key signature: no sharps, no flats.

Primary chords in A minor:

Block chords



Broken chords



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

TUMBALALAIKA

Allegro moderato

Traditional

Musical score for Tumbalalika in A minor, Allegro moderato. The score is written in 3/4 time and consists of three systems of music. The first system starts with an Am chord (4, 2) and an E7 chord (3). The second system starts with an Am chord (4, 2) and an Am chord (5, 1, 3). The third system starts with an Am chord (5, 1, 3) and an Am chord (5, 1, 3). The score includes fingerings and a bracketed section labeled "EXTENDED POSITION".

First system of musical notation (measures 1-4). The treble clef contains a melodic line with a slur over measures 1-4. Fingering numbers 1, 2, and 4 are indicated above the notes in measures 2, 3, and 4 respectively. The bass clef contains a harmonic accompaniment. Chord symbols Dm (measure 1), E7 (measure 2), and Am (measure 4) are written above the staff.

Second system of musical notation (measures 5-8). The treble clef contains a melodic line with a slur over measures 5-8. Fingering numbers 4 and 2 are indicated above the notes in measures 5 and 6 respectively. A dynamic marking *p* (piano) is in measure 5, and *f* (forte) is in measure 7. A breath mark (>) is above the first note of measure 7. The bass clef contains a harmonic accompaniment. Chord symbols E7 (measure 8) and 2 (measure 8) are written above the staff.

Third system of musical notation (measures 9-12). The treble clef contains a melodic line with a slur over measures 9-12. Fingering numbers 4 and 2 are indicated above the notes in measures 9 and 10 respectively. A dynamic marking *p* (piano) is in measure 9, and *f* (forte) is in measure 11. A breath mark (>) is above the first note of measure 11. The bass clef contains a harmonic accompaniment. Chord symbols Am (measure 12) and Am (measure 12) are written above the staff.

Fourth system of musical notation (measures 13-16). The treble clef contains a melodic line with a slur over measures 13-16. Fingering numbers 1, 2, 3, 5, and 3 are indicated above the notes in measures 13, 14, 15, and 16 respectively. A bracket labeled "EXTENDED POSITION" spans measures 13-14. The bass clef contains a harmonic accompaniment. Chord symbols Dm (measure 15) and Am (measure 16) are written above the staff.

Fifth system of musical notation (measures 17-20). The treble clef contains a melodic line with a slur over measures 17-20. Fingering numbers 5, 2, 1, 2, and 4 are indicated above the notes in measures 17, 18, 19, and 20 respectively. The bass clef contains a harmonic accompaniment. Chord symbols Dm (measure 17), E7 (measure 18), and Am (measure 20) are written above the staff.

Technique Builder: Crossing 1 Under 2

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

RH: *mf*

LH: *mf*

Cross 1 under 2

LIGHT AND BLUE

Moderate blues tempo

Willard A. Palmer

The eighth notes may be played a bit unevenly:

The score consists of five systems of music, each with a treble and bass staff. The first system features chords F, C, and G7, with fingerings 2, 5, 1, 2 in the treble and 1, 2, 5 in the bass. The second system starts with a *mf* dynamic and includes chords C, F, and C, with fingerings 4, 2, 1, 2, 1, 2 in the treble. The third system includes an *8va* marking and chords F and C, with fingerings 4, 3, 2, 1, 2 in the treble. The fourth system includes an *8va* marking and chords C, F, and G7, with fingerings 4, 1-2, 4, 3, 2 in the treble. The fifth system includes chords F, C, and G7, with fingerings 5, 1, 5, 1 in the treble, and a repeat sign followed by two endings, ending with a final chord.

TEACHER'S NOTE:

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



Technique Builder: Crossing 1 Under 3

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

RH:

mf

Cross 1 under 3

LH:

mf

Cross 1 under 3

ROMAN HOLIDAY

Allegro moderato

mf

C G7

*Play the eighth notes **EVENLY!**

First system of musical notation. Treble clef staff has a C chord above the first measure, followed by a slur over measures 2-4 with F and G7 chords above. Fingering '1' is shown above notes in measures 2, 3, and 4. Bass clef staff has a whole note chord in each measure.

Second system of musical notation. Treble clef staff has a slur over measures 1-2 with fingering '1', followed by a repeat sign. The first ending (1.) leads to a C chord in measure 3. The second ending (2.*) has a C chord and accents (>) in measures 3 and 4. Bass clef staff continues with chords. The system ends with the word *Fine*.

Third system of musical notation. Treble clef staff has a slur over measures 1-4 with fingering '5 1' above the first measure. Bass clef staff has a slur over measures 1-4 with fingering '1 2 3' above the first measure. Dynamics *f* and *p* are marked. The system ends with a slur over measures 5-6 and fingering '1'.

Fourth system of musical notation. Treble clef staff has a slur over measures 1-4 with fingering '5 1' above the first measure. Bass clef staff has a slur over measures 1-4 with fingering '1' above the first measure. The system ends with a double bar line, a repeat sign, and a final chord with fingering '5 2 1' and '5 1'. The instruction *D.C. al Fine* is written below.

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

Tempo Indications

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

Allegro = Quickly, happily

Andante = Moving along (“walking speed”)

Adagio = Slowly

Largo = Very Slowly

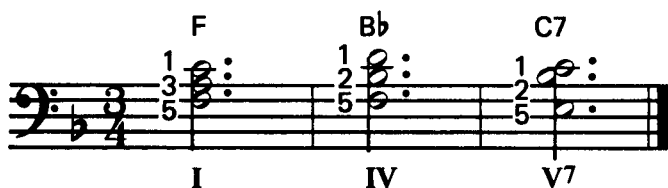
Moderato = Moderately

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

Review—The Key of F Major

Primary chords in F major:

Block chords



Broken chords



MORNING HAS BROKEN

KEY OF F MAJOR
Key Signature: 1 flat (Bb)

Moderato

8va 2nd time

Gaelic Folk Song

Musical score for "Morning Has Broken" in F major, Moderato tempo. The score is written for piano (mp) and includes a key signature of one flat (Bb). The melody is in treble clef, and the accompaniment is in bass clef. The key signature is indicated as 1 flat (Bb). The tempo is Moderato. The score includes a box for the key signature and a tempo indication. The melody is marked with fingerings (1, 2, 3, 5-4, 5, 3) and a slur. The accompaniment is marked with fingerings (5, 1, 3, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 3). The score is labeled as a Gaelic Folk Song.

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

You are now ready to begin **ADULT DUET BOOK 2**.

1 2 3 4 Bb F C7

2 1 2 5 F Bb F C7

2 F Bb C7 F

ritard. 2nd time

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

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

Example 1:

F Bb C7 Bb F

mp

etc.

Example 2:

F Bb C7 Bb F



mp

etc.



A New Time Signature

6 means 6 beats to each measure.
8 means an **eighth note** gets one beat.



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

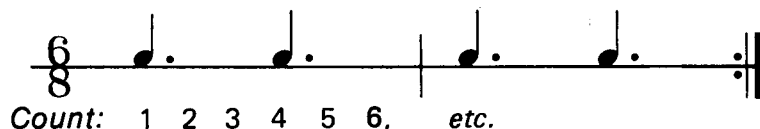
 = EIGHTH note (or  REST)
 Count "1"





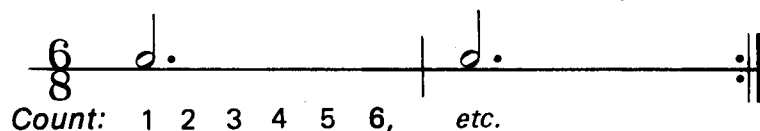
 = QUARTER note (or  REST)
 Count "1-2"



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



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



LA RASPA

A Mexican Stamping Dance

KEY OF F MAJOR
 Key Signature: 1 flat (Bb)

Allegro

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



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

First system of musical notation. Treble clef, key of B-flat major. Measures 1-4. Fingerings: 4, 1, 2, 4. Chords: F (measure 4). Dynamics: *f* (measure 4).

Second system of musical notation. Treble clef, key of B-flat major. Measures 5-8. Fingerings: 5, 1, 1, 4, 2. Chords: C7 (measure 8). Dynamics: *f* (measure 4).

Third system of musical notation. Treble clef, key of B-flat major. Measures 9-12. First ending: "1. To next strain". Second ending: "2. (Fine)". Chords: F (measures 10, 12). Dynamics: *sf** (measure 10), *Fine* (measure 12).

2nd time 8va segue

Fourth system of musical notation. Treble clef, key of B-flat major. Measures 13-16. Chords: C7 (measure 14), F (measure 16). Dynamics: *sf* (measures 14, 16).

Fifth system of musical notation. Treble clef, key of B-flat major. Measures 17-20. First ending: "1. 8va - - 1". Second ending: "2. F". Chords: C7 (measure 18), F (measures 19, 20). Dynamics: *sf* (measures 18, 19). *D.C. al Fine* (measure 20).

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

Review—The Key of D Minor

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

Primary chords in D minor:

SCHERZO*

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

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

Andante moderato

mf Much to my sor-row it's Vlad-i-mir Hor-o-witz Who plays pi-an-o much
bet-ter than I, *pp* And pi-an-is-si-mo, *ff* al-so for-tis-si-mo,

KEY OF F MAJOR
(relative of D MINOR)

Allegro

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

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

por - tion of Vlad - i - mir Hor - o - witz' tal - ent I'd prac - tice all day!

Chords: F, Bb, F, Bb, F, C7

KEY OF D MINOR

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

Chords: Dm 5, Gm, Dm, Gm, Dm, Gm

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

Chords: Dm, A7, Dm 1, Gm 3, Dm 5, Gm

accelerando poco a poco al fine
Both hands 8va

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

Chords: Dm 2, Gm 1, Dm, A7, Dm 3, Gm 5

(Both hands 8va)

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

Chords: Dm, Gm, Dm 2, A7 1, Dm 3, Gm 5

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

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

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

INTRODUCTION AND DANCE

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

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

KEY OF D MINOR

Key signature:
1 flat (B \flat)

Adagio

Folk Song

First system of musical notation. The treble staff begins with a Dm chord (1) and a melody line. The bass staff has a Dm chord (1 3 5) and a melody line. The tempo is marked *mp*.

Second system of musical notation. The treble staff begins with a D chord (1) and a melody line. The bass staff has a D chord (1 3 5) and a melody line. The tempo is marked *mf*. The system continues with a Gm chord (2) and a melody line.

Third system of musical notation. The treble staff begins with a Dm chord and a melody line. The bass staff has a Dm chord (1 2 5) and a melody line. The system continues with an E7 chord (4) and a melody line, followed by an A chord (1 3 5) and a melody line, and finally an A7 chord (5) and a melody line.

Allegro

First system of musical notation. Chords: Dm, D, Gm. Dynamics: *f*. Fingerings: 5 1, 4 1, 5 1, 4 2, 3 1, 1. Bass line: 5, 1 3, 1 2.

Second system of musical notation. Chords: C7, F, Gm. Dynamics: *mf*. Fingerings: 1, 3, 1, 3. Bass line: 5, 1 2, 5, 5, 1 2.

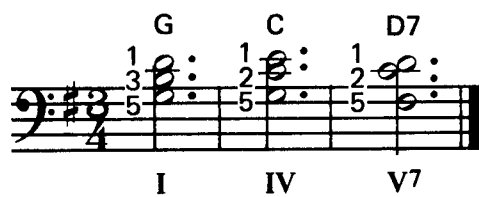
Third system of musical notation. Chords: Dm, A7. Dynamics: *f*. Fingerings: 1, 2, 5, 1 3, 5, 1 2. A crescendo hairpin is shown over the first two measures.

Fourth system of musical notation, consisting of two measures. Chords: 1. Dm, A7, 2. Dm. Dynamics: *8va*. Fingerings: 5, 3, 1 3 5, 5, 3. The system ends with a double bar line.

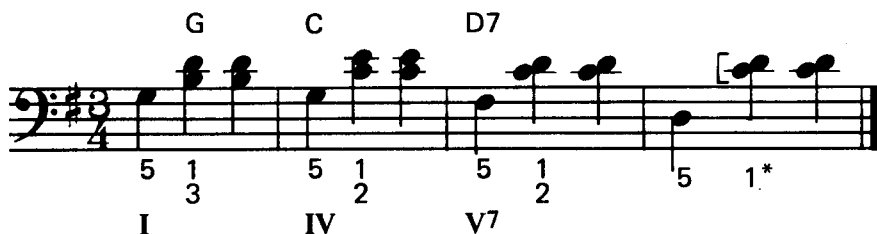
Review—The Key of G Major

Primary chords in G MAJOR:

Block chords



Broken chords



LA CUCARACHA

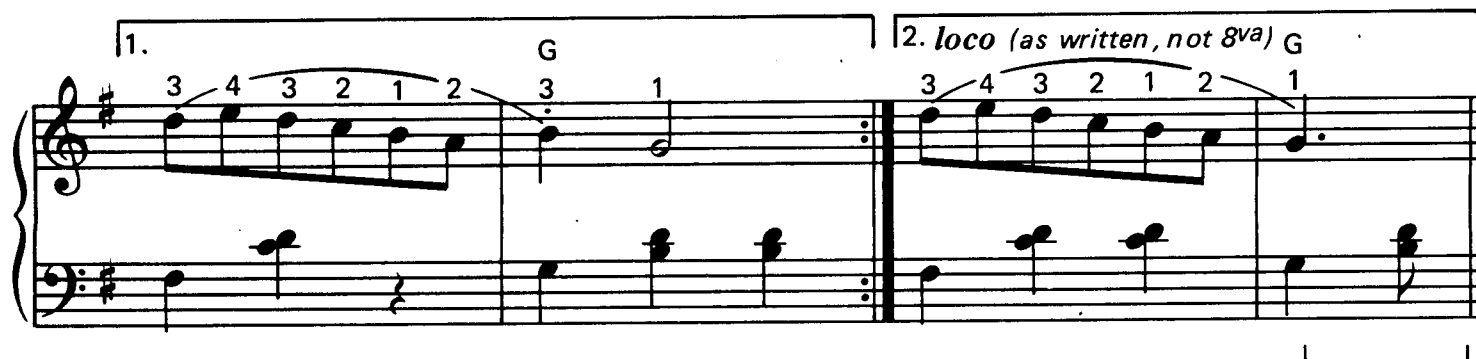
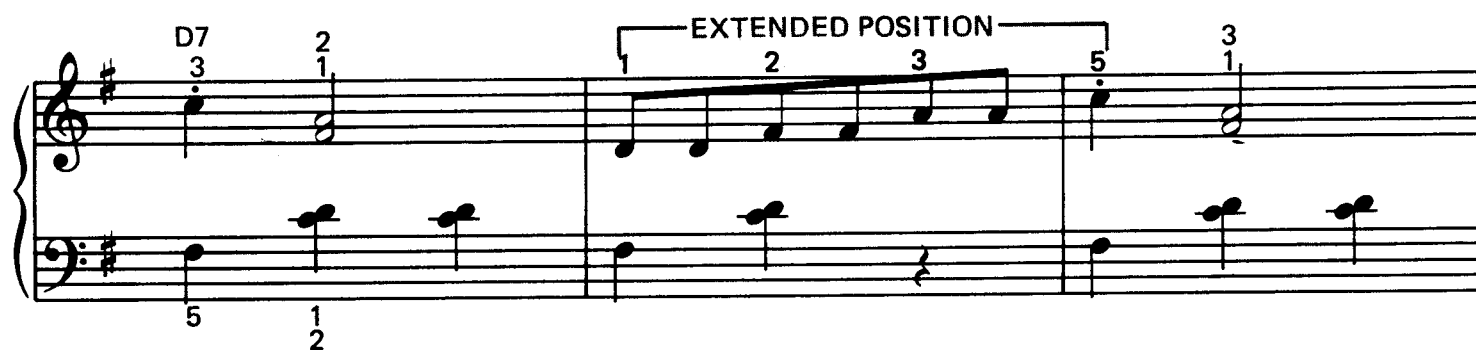
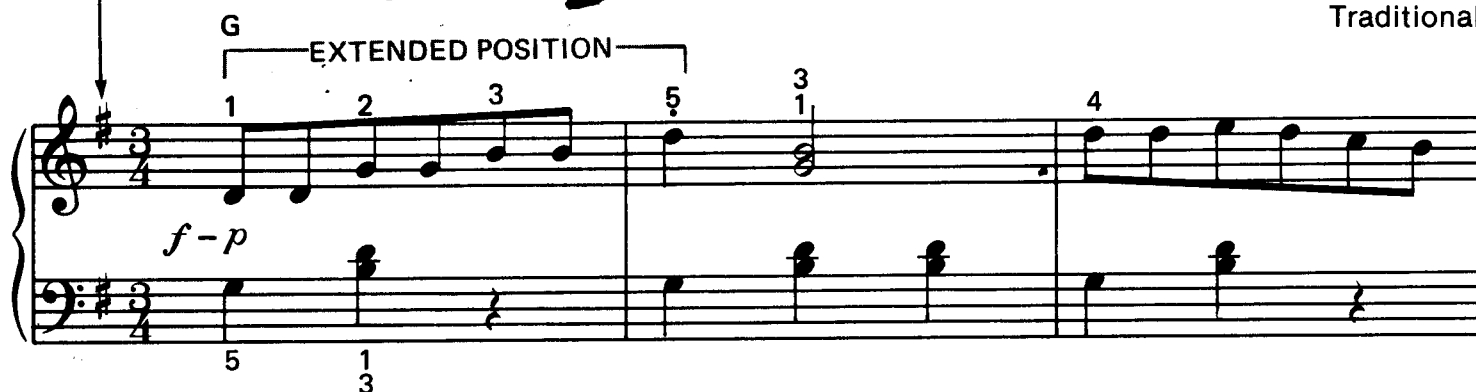
KEY OF G MAJOR

Key Signature: 1 sharp (F#)

Allegro moderato

2nd time 8^{va} segue

Traditional



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

First system of piano music in G major (one sharp). The right hand features a melody with fingerings 1, 3, 5, 1, 3, 5, 4. The left hand provides harmonic support with chords and single notes. A forte (*f*) dynamic is indicated at the beginning. A bracket under the left hand spans measures 2 and 3.

Second system of piano music in G major. The right hand continues the melody with fingerings 1, 3, 5, 1, 3, 5. The left hand features chords and single notes, with a bracket under measures 6 and 7.

Third system of piano music in G major. The right hand features a descending scale-like passage with fingerings 3, 4, 3, 2, 1, 2, 1, 3, 1. The left hand provides harmonic support with chords and single notes, with a bracket under measures 9 and 10.

Fourth system of piano music in G major. The right hand features a descending scale-like passage with fingerings 4, 3, 2, 1, 2, 1. The left hand provides harmonic support with chords and single notes, with a bracket under measures 12 and 13.

Fifth system of piano music in G major. The right hand features a descending scale-like passage with fingerings 3, 4, 3, 2, 1, 2, 1, 5, 2. The left hand provides harmonic support with chords and single notes, with a bracket under measures 16 and 17.

The Key of E Minor (Relative of G Major)

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

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

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

G MAJOR SCALE



E MINOR SCALE



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

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

The E Harmonic Minor Scale

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

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

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

KEY OF E MINOR

Key Signature: 1 sharp (F#)



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

THE HOUSE OF THE RISING SUN

KEY OF E MINOR

Key signature:
1 sharp (F#)

Andante moderato

2nd time both hands 8va segue

First system of musical notation. Treble clef, key of E minor (one sharp), 3/4 time. The melody begins with a quarter note E4, followed by a half note G4, and a quarter note A4. The bass line starts with a whole note E3, followed by a half note G3, and a quarter note A3. Fingerings are indicated: 1 for the first note in the treble, 3-1 for the first two notes in the bass. Dynamics include *mf* and *legato*. A slur covers the first two measures of the treble line.

Second system of musical notation. Treble clef, key of E minor. The melody continues with a quarter note B4, followed by a half note C5, and a quarter note D5. The bass line continues with a whole note E3, followed by a half note G3, and a quarter note A3. Fingerings are indicated: 5 for the first note in the treble, 1 for the first note in the bass. A slur covers the first two measures of the treble line. The text *Ped. simile** is written below the first measure of the bass line.

Third system of musical notation. Treble clef, key of E minor. The melody continues with a quarter note E5, followed by a half note F#5, and a quarter note G5. The bass line continues with a whole note E3, followed by a half note G3, and a quarter note A3. Fingerings are indicated: 5 for the first note in the treble, 1 for the first note in the bass. A slur covers the first two measures of the treble line.

Fourth system of musical notation. Treble clef, key of E minor. The melody continues with a quarter note A5, followed by a half note B5, and a quarter note C6. The bass line continues with a whole note E3, followed by a half note G3, and a quarter note A3. Fingerings are indicated: 5 for the first note in the treble, 1 for the first note in the bass. A slur covers the first two measures of the treble line. The text *R.H.* is written above the first measure of the bass line. The text *EXTENDED POSITION* is written below the first measure of the bass line.

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

The Primary Chords in E Minor

Reviewing the E HARMONIC MINOR SCALE, LH ascending.

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

i E MINOR iv A MINOR V7 B7

The following positions are often used,
for smooth progressions:

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

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

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

RH:

i iv i V7 i

LH:

i iv i V7 i

SAKURA

(Cherry Blossoms)

Andante moderato

Japanese Folk Song

Em Am Em Am Em Am

mp

First system of musical notation. Treble clef, key of D major (F#). Chords: Em, Am, Em, B7. Fingerings: 3, 1, 2. Dynamics: *p*. The system consists of four measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef.

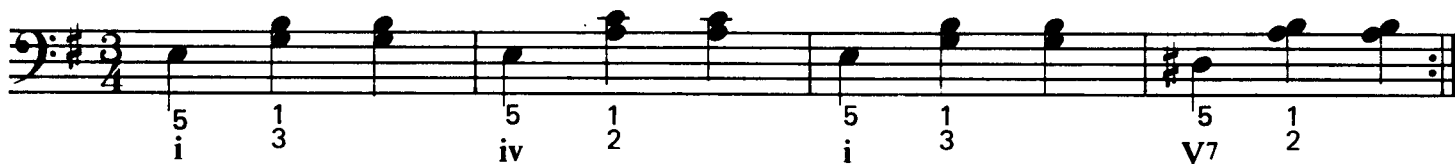
Second system of musical notation. Treble clef, key of D major (F#). Chords: Em, Am, Em, Am, Em. Fingerings: 3, 3. Dynamics: *p*. The system consists of four measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef.

Third system of musical notation. Treble clef, key of D major (F#). Chords: B7, Em, Am, Em, Am. Fingerings: 1, 2, 3. Dynamics: *mf*. The system consists of four measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef.

Fourth system of musical notation. Treble clef, key of D major (F#). Chords: Em. Fingerings: 1, 5, 1, 2, 3, 5, 2. Dynamics: *ritardando*, *morendo**. The system consists of four measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The system is labeled "EXTENDED POSITION" and "L.H.".

*Morendo means "dying away."

E MINOR PROGRESSION with broken i, iv, & V7 chords. Play several times with LH.



WAVES OF THE DANUBE

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

KEY OF E MINOR

Key Signature: 1 sharp (F#)

Moderate waltz tempo

Ivanovici



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

1. *To next strain* 2. *Fine*

B7 Em

2 1 2 1 2 3

5 2 1

p

Fine

D7 4 2 G 3 1 2 3 1

f

5 1 2 5 1 3

Fine

D7 4 2 G 3 1 2 3 1

mf

5 1 2 5 1 3

B7 4 Em 5

p

5 1 2 5 1 3

Am B7 Em

3 1 2 3

p

5 1 2

D.C. al Fine

The D Major Scale

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



There are 2 sharps (F# & C#) in the D major scale.

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

Play slowly and carefully!

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



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

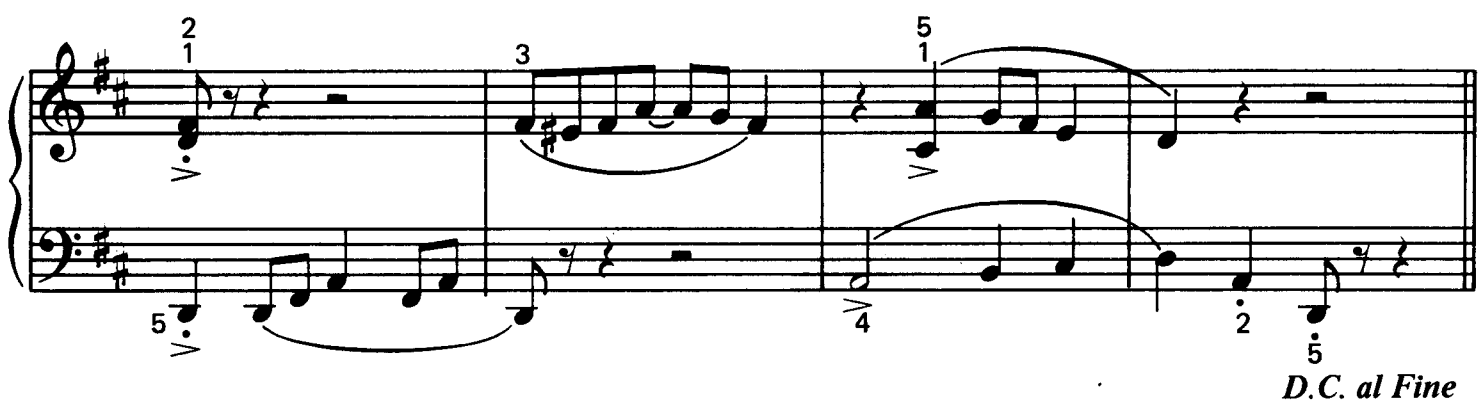
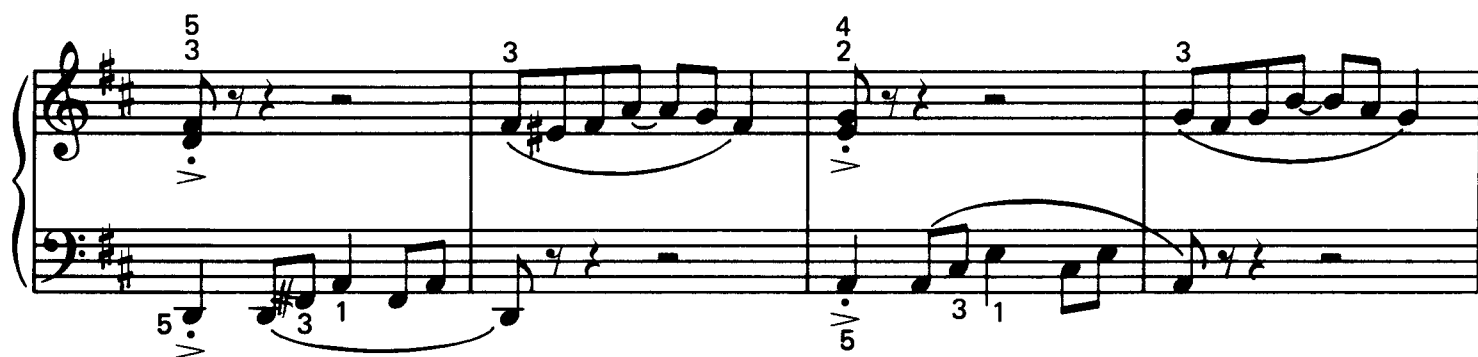
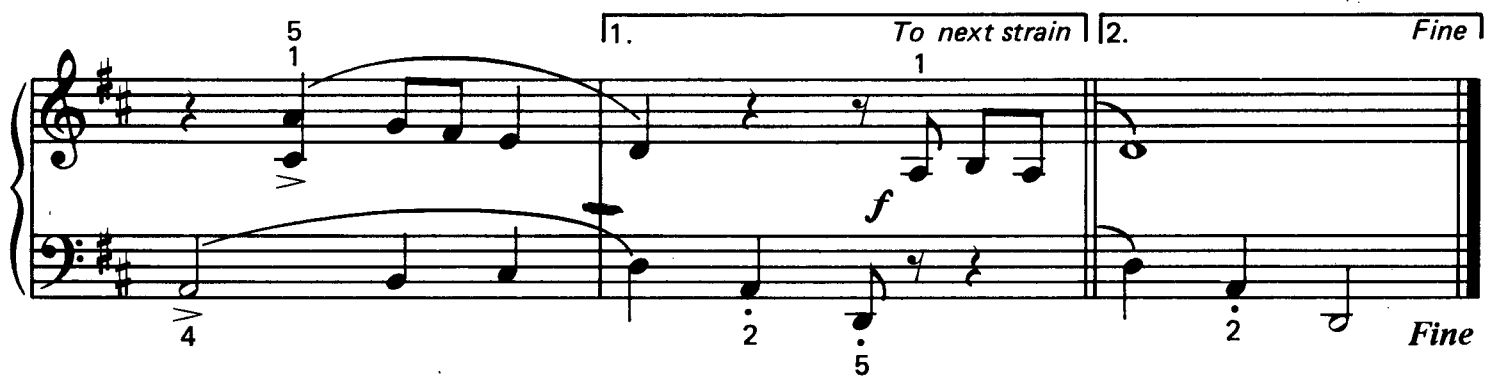
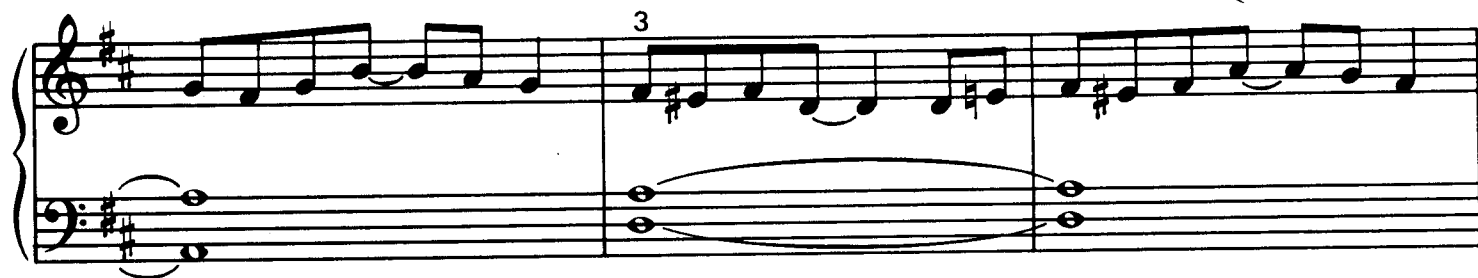
ROCK-A MY SOUL

Allegro moderato

Spiritual

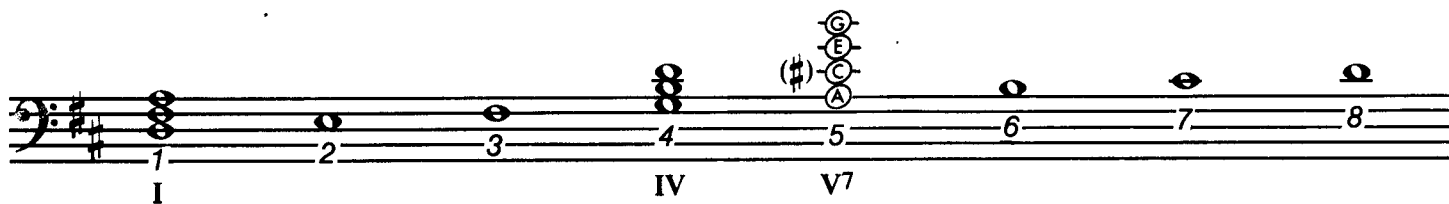


*Remember: Any SHARP sign raises the note one half step. E sharp is the same as F natural!
Pairs of eighth notes may be played a bit unevenly; long - short.



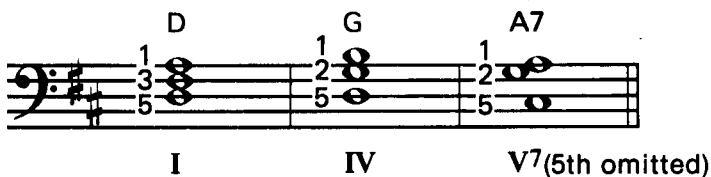
Primary Chords in D Major

Reviewing the D MAJOR SCALE, LH ASCENDING.



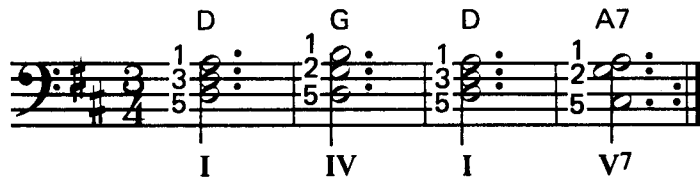
The following positions are often used, for smooth progressions:

Primary Chords in D MAJOR



D MAJOR Chord Progression with I, IV, V7 Chords.

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



The same, with chords broken 2 different ways.

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

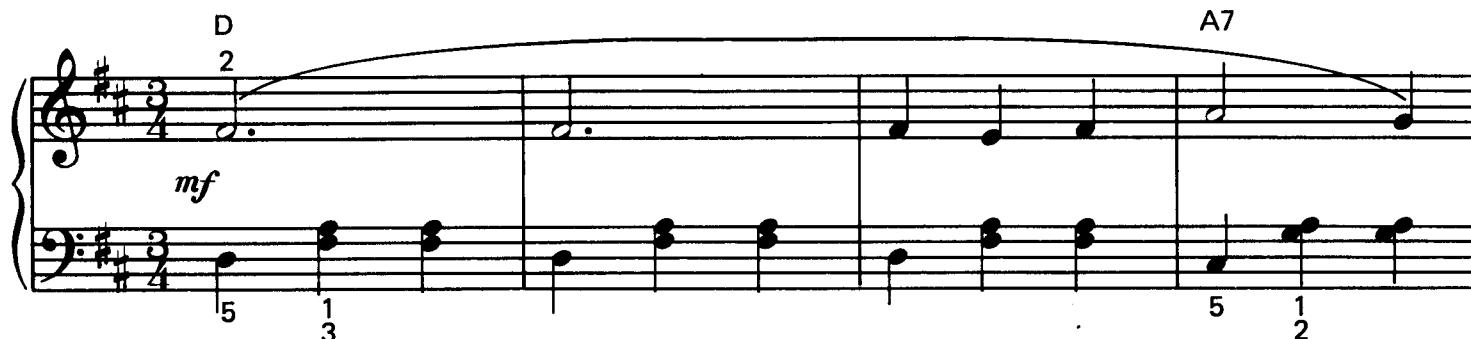


YOU'RE IN MY HEART

(Du, du, liegst mir im Herzen)

Allegro moderato

Folk Song



A musical score for the song "The Rose Tree". The score is written for piano (indicated by a piano symbol *p* at the beginning) and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, starting on a whole note G4 (labeled '1') and ending on a whole note D5 (labeled 'D'). The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The score is divided into four measures by vertical bar lines.

The musical score for 'The Rose Tree' is presented in a two-staff format. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in the treble clef, starting on a half note G4 (G4) and continuing with a series of eighth and quarter notes. The bass line is written in the bass clef, providing a harmonic accompaniment with chords and single notes. A fermata is placed over the final note of the melody, and the chord A7 is indicated above it.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff, with a key signature of one sharp (F#) and a common time signature (C). The melody consists of 12 measures. The first measure starts with a quarter rest, followed by a quarter note G4, and then a half note A4. The second measure contains a half note B4. The third measure contains a half note C5. The fourth measure contains a half note D5. The fifth measure contains a half note E5. The sixth measure contains a half note F#5. The seventh measure contains a half note G5. The eighth measure contains a half note A5. The ninth measure contains a half note B5. The tenth measure contains a half note C6. The eleventh measure contains a half note D6. The twelfth measure contains a half note E6. The score includes fingerings (1, 2, 2, 1, 2) and a 'D' marking above the eighth measure. The piece is titled 'The Rose Tree' and is attributed to 'Traditional'.

The musical score for 'The Rose Tree' is presented in a single system with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes a repeat sign at the beginning. Chord symbols G, D, A7, and D5 are placed above the treble staff. Fingering numbers (1-5) are provided for both hands. A dynamic marking of *mf* (mezzo-forte) is present in the final measure. The piece concludes with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled '1.', contains the first two measures of the first ending. The second system, labeled '2.', contains the next two measures, which conclude the first ending. The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one sharp (F#). The melody in the first system starts on G4, moves to A4, then B4, and ends on a dotted half note G4. The bass line starts on D3, moves to E3, then F#3, and ends on a dotted half note D3. The second system continues the melody from G4, moving to A4, then B4, and ending on a dotted half note G4. The bass line continues from D3, moving to E3, then F#3, and ends on a dotted half note D3. The score includes fingerings (1, 2, 3, 4, 5) and a double bar line with repeat dots at the end of the first ending.

*Play both keys with the side of the thumb.

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

BRAHMS' LULLABY

Johannes Brahms

Andante

D

legato

*mp espressivo**

mf

p

pp

mp

pp

ritardando

L.H. over R.H.

* *espressivo* = expressively.

LONESOME ROAD

Andante moderato

Folk song

mf Look down, look down that lone some

mp 5 3 1 5 2 1

Gm D A7 D

road, Hang down your head and cry;

5 2 1 5 2 1

G

The best of friends must part some -

Gm D A7 D

time, Then why not you and I?

5 1 5 1

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

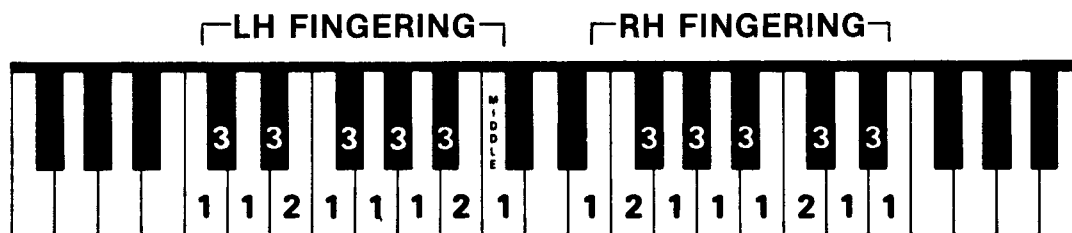
The Chromatic Scale

The **CHROMATIC SCALE** is made up entirely of **HALF STEPS**.

It goes up and down, using every key, black and white. It may begin on any note.

FINGERING RULES

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



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

Chromatic Warm-Ups



One Octave Chromatic Scale

Play several times daily!



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

VILLAGE DANCE

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

Allegro

Folk tune

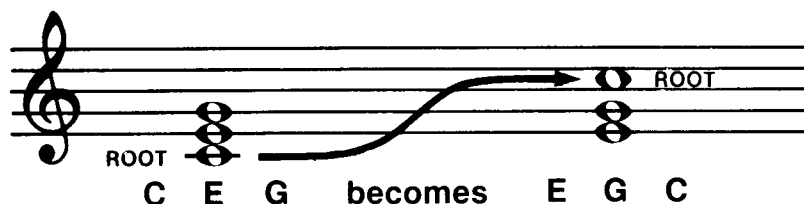
The musical score for "Village Dance" is written in common time (C) and consists of five systems of piano accompaniment. The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegro".

- System 1:** Treble clef has a whole rest. Bass clef has a half-note bass line starting on G2. Dynamics: *p* (piano) to *f* (forte). Fingerings: 5, 1, 3 in the bass.
- System 2:** Treble clef has a dotted half note on G4. Bass clef has a half-note bass line. Chords: Fm, C. Fingerings: 3, 5, 1, 2 in the bass.
- System 3:** Treble clef has a dotted half note on G4. Bass clef has a half-note bass line. Chords: Fm, C. Fingerings: 3, 5, 1, 2 in the bass.
- System 4:** Treble clef has a sixteenth-note melody with fingerings 1, 2, 3, 1, 3, 1, 3, 2, 1. Bass clef has a half-note bass line. Dynamics: *mf* (mezzo-forte). Chords: Fm, C.
- System 5:** Treble clef has a sixteenth-note melody with fingerings 2, 3, 1, 3, 1, 3, 1, 3, 2. Bass clef has a half-note bass line. Chords: Fm, C. The system ends with a repeat sign.

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

Triads: The 1st Inversion

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



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

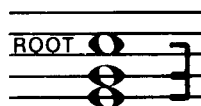
1st INVERSION TRIADS IN C

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



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

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



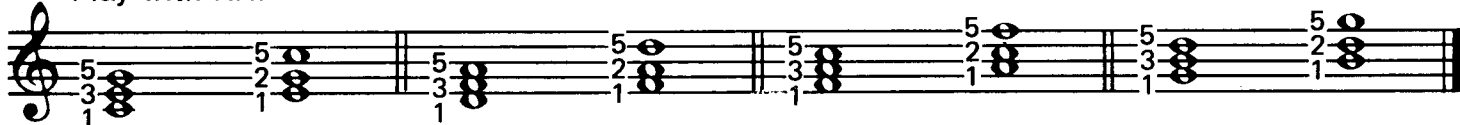
This interval is a 4th.
This interval is a 3rd.

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

The important trick in reading these triads easily is this:

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

Play with RH.

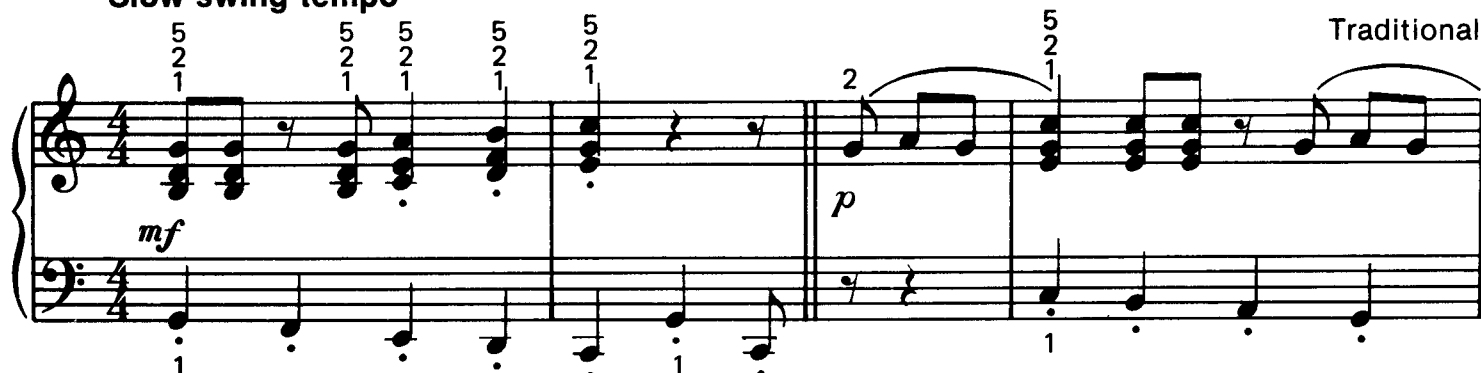


THE HOKEY-POKEY

All triads down to the 1st double bar on the next page are 1st inversion triads.

After the double bar, root position triads are also included. READ BY INTERVAL!

Slow swing tempo



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

Find those three and name them before you play.

The eighth notes may be played long-short.

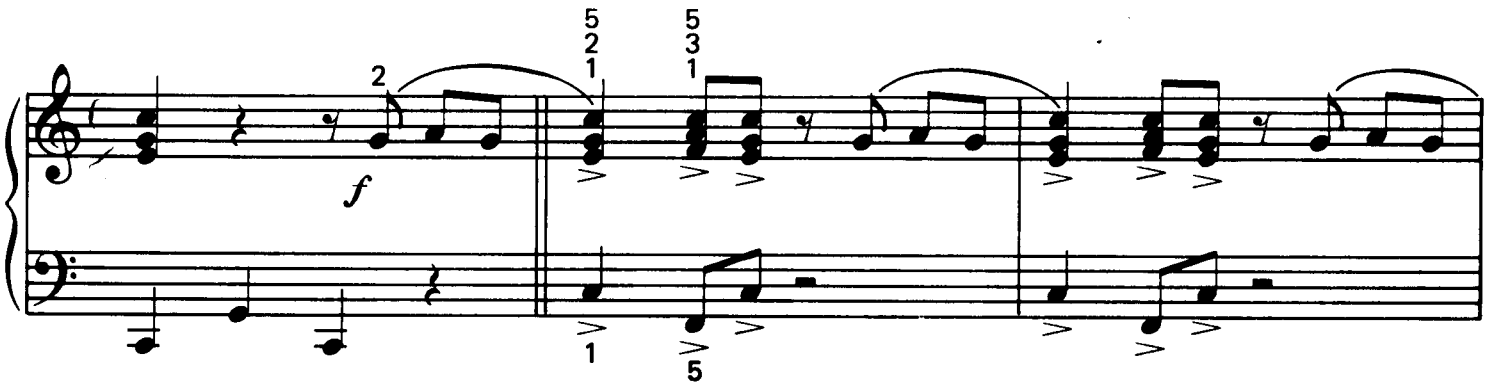


First system of musical notation. The right hand (treble clef) features a series of chords and eighth notes, with a triplet of eighth notes at the end. The left hand (bass clef) plays a steady eighth-note accompaniment. The instruction *L.H. staccato* is written below the left hand. Fingering numbers 5, 2, 1 and 3 are indicated above the right hand, and 1 is indicated below the left hand.

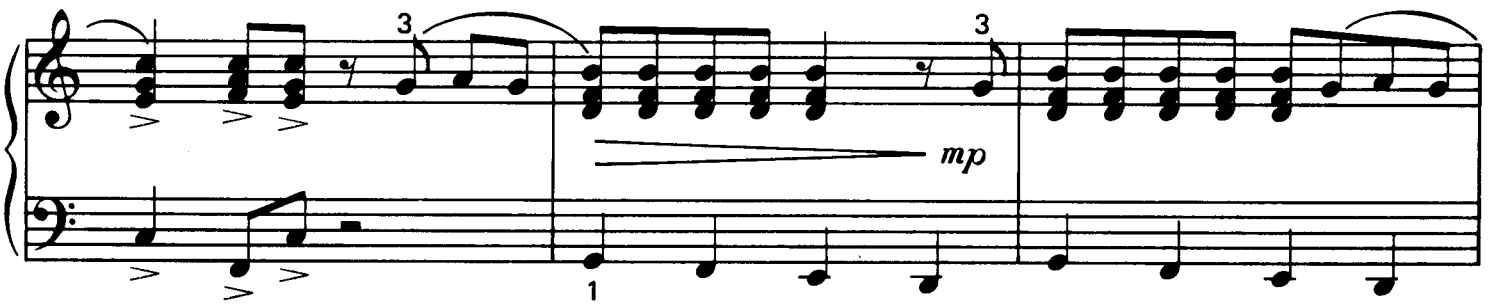
L.H. staccato



Second system of musical notation. The right hand continues with chords and eighth notes. The left hand maintains the eighth-note accompaniment. A slur is present over the right hand in the final measure.



Third system of musical notation. The right hand begins with a forte (*f*) dynamic. It includes a triplet of eighth notes and various chords. The left hand continues with the eighth-note accompaniment. Fingering numbers 2, 5, 2, 1, 5, 3, 1 are indicated above the right hand, and 1 and 5 are indicated below the left hand.



Fourth system of musical notation. The right hand features a triplet of eighth notes and chords. The left hand continues with the eighth-note accompaniment. A mezzo-piano (*mp*) dynamic marking is present. Fingering numbers 3 and 3 are indicated above the right hand, and 1 is indicated below the left hand.



Fifth system of musical notation. The right hand includes a fortissimo (*f*) dynamic marking and a triplet of eighth notes. The left hand continues with the eighth-note accompaniment. An octave marking *8va* is written above the right hand, and *8va* with a dotted line is written below the left hand. Fingering numbers 1 and 1 are indicated below the left hand.

NIGHT SONG

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

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

Andante moderato

The first system of the musical score is for the tempo *Andante moderato*. It consists of two staves: a right-hand (RH) staff in treble clef and a left-hand (LH) staff in bass clef. The RH staff begins with a piano (*p*) dynamic and contains a series of eighth-note chords, each a first-inversion triad. The LH staff provides harmonic support with similar first-inversion triads. Fingerings are indicated for both hands: RH (1, 2, 5) and LH (5, 3, 1). The system concludes with a *ritard.* (ritardando) marking and a repeat sign.

a tempo (resume tempo)

The second system of the musical score is for the tempo *a tempo* (resume tempo). It continues the musical material from the first system. The RH staff features eighth-note chords, and the LH staff continues with first-inversion triads. The system ends with a *ritard.* (ritardando) marking and a repeat sign.

a little faster

The third system of the musical score is for the tempo *a little faster*. It begins with a mezzo-forte (*mf*) dynamic and features a crescendo leading to a piano (*p*) dynamic. The RH staff contains first-inversion triads, and the LH staff continues with first-inversion triads. The system concludes with a *ritard.* (ritardando) marking and a repeat sign.

5 2 1

5 2 1

4

2 1

mf

5

5

a little slower

5 2 1

mp

p

5

5

pp

R.H.

5

1

G

5

2

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

CODA (an added ending)

molto ritardando

1

5

pp

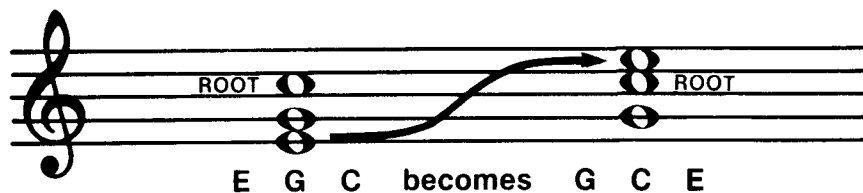
L.H.

5 1

1 5

Triads: The 2nd Inversion

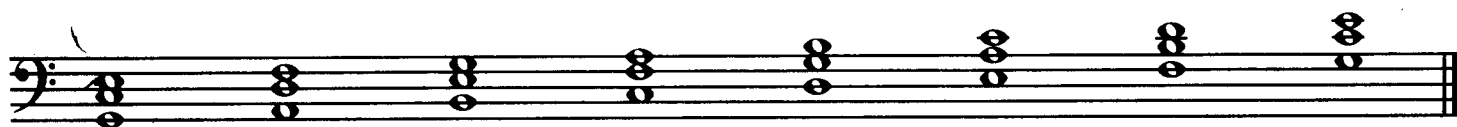
ANY 1st INVERSION TRIAD MAY BE INVERTED AGAIN
BY MOVING THE LOWEST NOTE TO THE TOP:



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

2nd INVERSION TRIADS IN C

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



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

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



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

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

Play with RH.



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

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

SPACE SHUTTLE BLUES

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

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

Moderate blues tempo

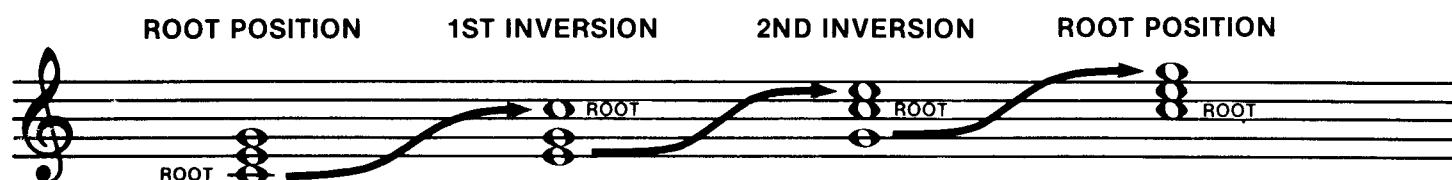
The musical score is written in 4/4 time and consists of four systems of music. Each system has a treble staff and a bass staff. Fingerings are indicated by numbers 1-5. Dynamics include *mf* and *p*. The lyrics are: "I'm gon-na build my-self a shut-tle; I'm gon-na take off to the moon! I'm gon-na build my-self a shut-tle; I'm gon-na take off to the moon! I don't know how I'm gon-na build it, I on-ly know I'll build it soon!"

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

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

In this new time signature: $\frac{2}{4}$ means 2 beats to each measure.
 $\frac{4}{4}$ means a quarter note gets one beat.

Triads in All Positions

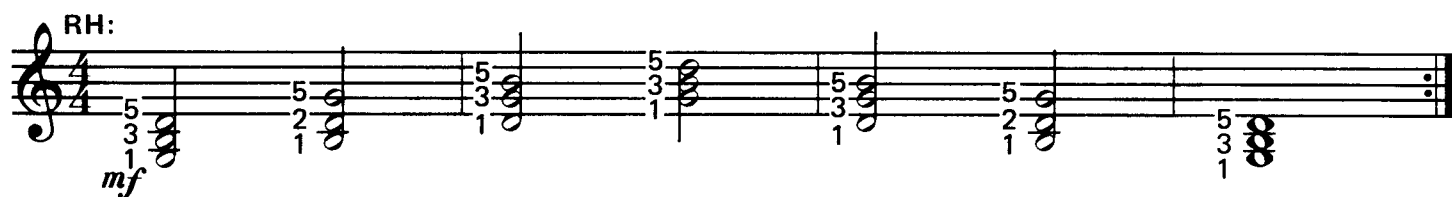


PLAY THE FOLLOWING:

C MAJOR TRIAD



G MAJOR TRIAD



The same, beginning one octave higher:



IMPORTANT!

Repeat all of the above, using ARPEGGIATED CHORDS:



ETC.

FAREWELL TO THEE (ALOHA OE)

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

Adagio

2nd time play both hands 8va throughout.

Queen L. K. Liliuokalani

The musical score is written for piano and consists of four systems of music. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Adagio'. The first system begins with a dynamic marking of *mf-p*. The second system includes a *D7* chord. The third system includes a *G* chord. The fourth system concludes with a *ritard.* (ritardando) marking. The score includes various musical notations such as chords, fingerings (e.g., 5 3 1, 5 2 1), and hand positions (e.g., 8va). The piece is a well-known Hawaiian song composed by Queen L. K. Liliuokalani.

Two-Part Writing

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

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

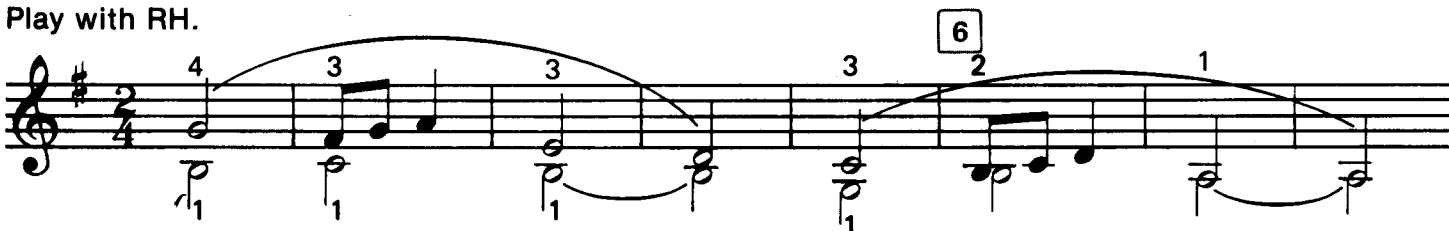


2nd part (counter-melody). Play with RH.



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

Play with RH.



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

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

Processional from POMP AND CIRCUMSTANCE NO. 1

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

Molto maestoso*

Sir Edward Elgar



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

First system of musical notation. Treble clef, key of D major (F#). The melody is marked with fingerings 2, 1, 2, 3, 1, 2, 5. The bass line has fingerings 1, 3, 2, 4, 1, 5, 1, 2, 4, 1, 3. The system concludes with a repeat sign.

Second system of musical notation, marked with a first ending bracket [1.]. The melody has fingerings 4, 5, 2. The bass line has fingerings 1, 3, 5, 1, 5, 1, 3. The system concludes with a repeat sign.

Third system of musical notation, marked with a second ending bracket [2.]. The melody begins with a forte (*f*) dynamic and has fingerings 5, 2, 1, 1, 2, 1. The bass line has fingerings 1, 3, 2, 4, 1, 5, 1, 5. The system concludes with a repeat sign.

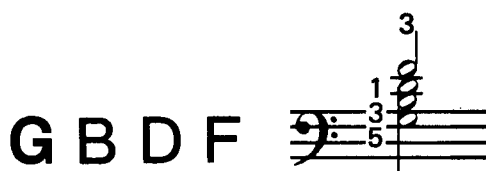
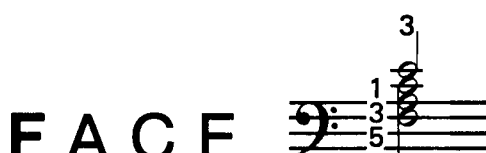
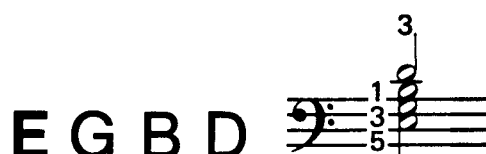
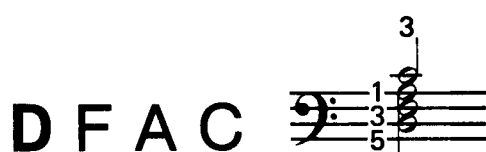
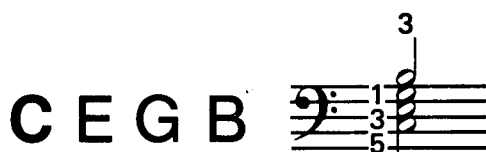
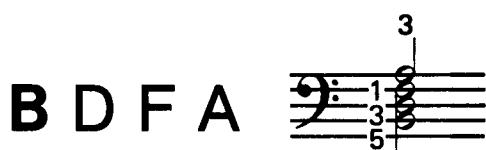
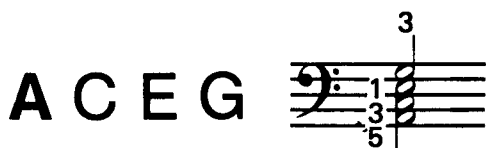
Fourth system of musical notation. The melody has fingerings 2, 3, 1-2, 5. The bass line has fingerings 1, 5, 1, 5, 1, 5, 1, 3. The system concludes with a repeat sign.

Fifth system of musical notation. The melody has fingerings 3, 5, 4, 3, 5. The bass line has fingerings 1, 5, 1, 5, 1, 2, 8va. The system includes the instruction *allargando** and a forte (*ff*) dynamic marking. The system concludes with a repeat sign.

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

THE COMPLETE "7TH CHORD VOCABULARY"

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



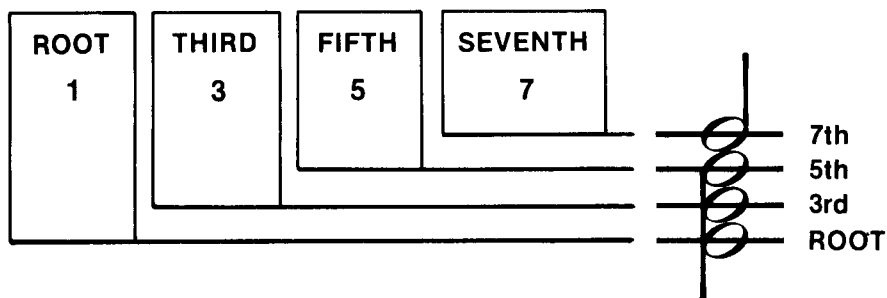
WITH THIS
"VOCABULARY"
YOU CAN PLAY
7TH CHORDS IN ANY KEY,
SIMPLY BY USING
THE KEY SIGNATURE.

MEMORIZE THE
COMPLETE
"7TH CHORD
VOCABULARY."

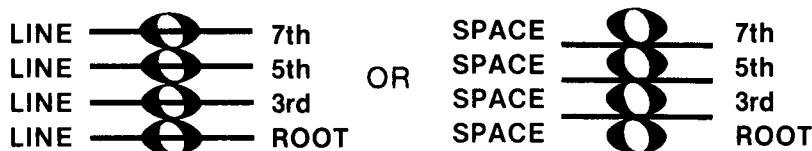
Seventh Chord Review

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

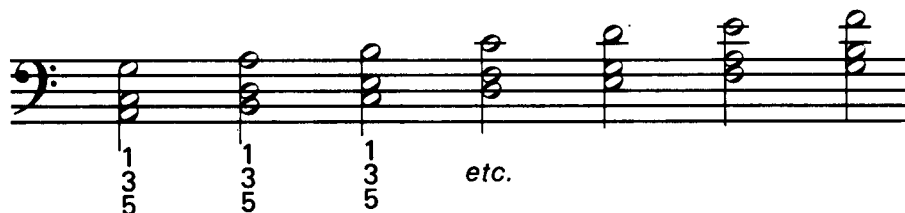
THE FOUR NOTES OF A SEVENTH CHORD ARE:



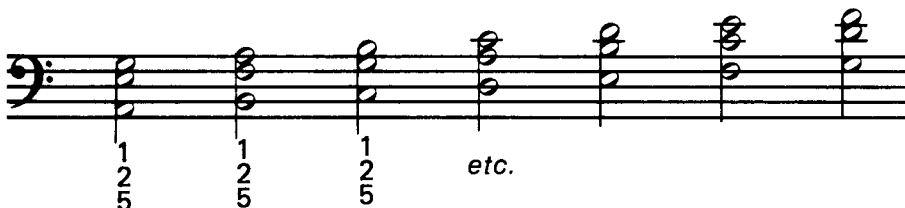
SEVENTH CHORDS IN ROOT POSITION
(WITH ROOT AT THE BOTTOM)
LOOK LIKE THIS:



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



The 3rd is sometimes omitted.
PLAY WITH LH.



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

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

SWINGING SEVENTHS

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

Moderately slow, with a "swing feeling"

First system of musical notation. The right hand (RH) plays a melody in treble clef with eighth and quarter notes, including fingerings 5, 3, 1 and 5, 3, 1. The left hand (LH) plays a bass line in bass clef with chords, including fingerings 1, 3, 5 and 1, 3, 5. The dynamic marking *p* (piano) is present.

Second system of musical notation. The RH continues the melody. The LH continues the bass line. The dynamic marking *mf* (mezzo-forte) is present. A first ending bracket is shown with a repeat sign and a key signature change to one sharp (F#).

Third system of musical notation. The RH continues the melody. The LH continues the bass line. The dynamic marking *mp* (mezzo-piano) is present. A second ending bracket is shown.

Fourth system of musical notation. The RH continues the melody. The LH continues the bass line. The dynamic marking *mf* is present. The system ends with a *f* (forte) dynamic marking and a key signature change to one sharp (F#).

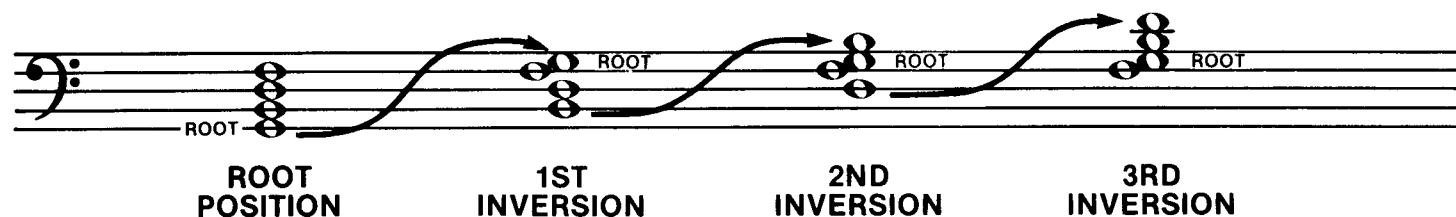
D.C. al \oplus , then CODA

CODA

CODA section of musical notation. The RH plays a final melody. The LH plays a final bass line. The dynamic marking *p* (piano) is present. The tempo markings *morendo*, *e*, and *ritardando* are indicated. The section ends with a final chord and a key signature change to one sharp (F#).

Inversions of Seventh Chords

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

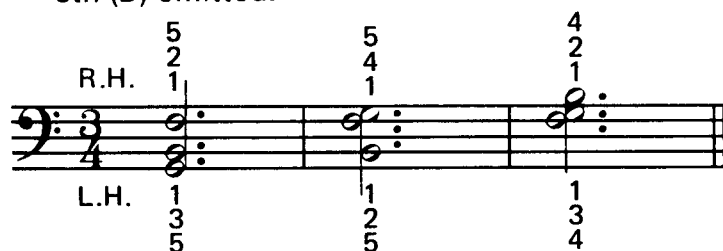


The 1st, 2nd & 3rd inversions are easily recognized by the interval of a 2nd in each chord. THE TOP NOTE OF THE 2nd IS ALWAYS THE ROOT!

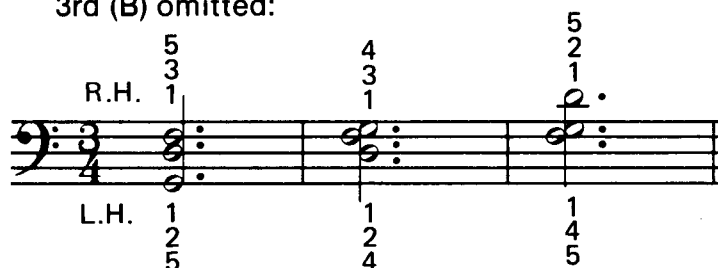
Here are some 7th chords with omitted 5ths or 3rds. Play the LH as written, then the RH one octave higher.

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

5th (D) omitted:

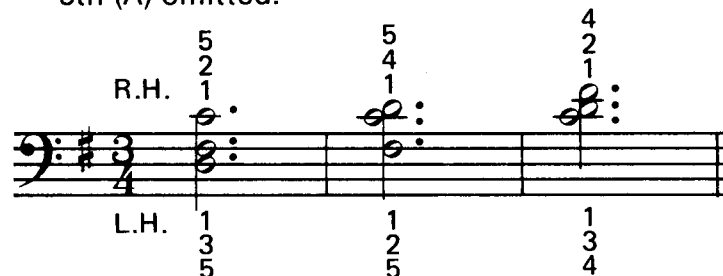


3rd (B) omitted:

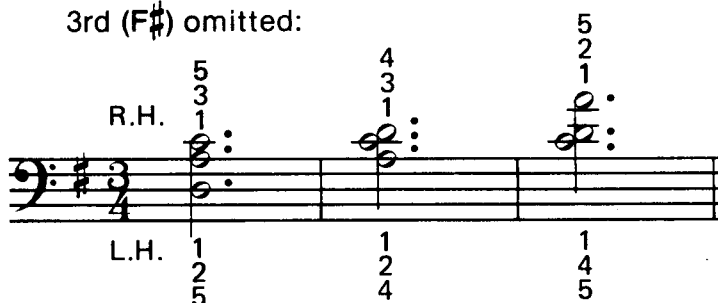


2. The D⁷ chord is the V⁷ chord in the key of G MAJOR. Its notes are **D F# A C**.

5th (A) omitted:

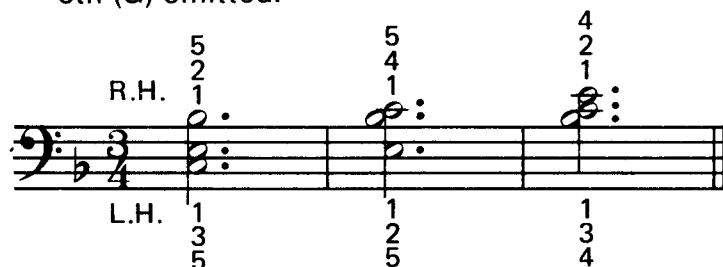


3rd (F#) omitted:

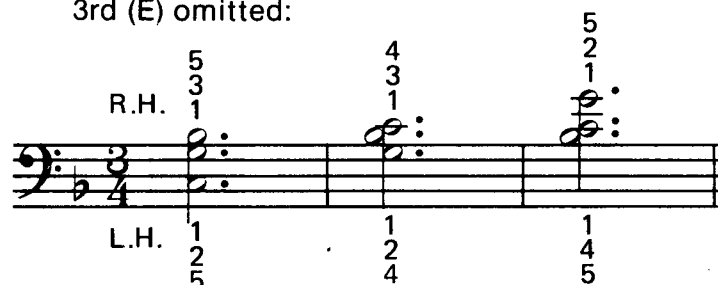


3. The C⁷ chord is the V⁷ chord in the key of F MAJOR. Its notes are **C E G Bb**.

5th (G) omitted:



3rd (E) omitted:



AMERICA, THE BEAUTIFUL

Samuel A. Ward

Andante

First system of musical notation. Treble clef, common time (C). The melody is marked with a *mf* dynamic. The bass line features chords with fingerings 1, 3, 5 and 2, 4, 5. The system concludes with a triplet of eighth notes in the bass line, fingered 5, 4, 3.

Second system of musical notation. Treble clef, common time (C). The melody continues with fingerings 5, 3, 2, 1. The bass line features chords with fingerings 1, 2, 5 and 1, 3, 5. The system concludes with a triplet of eighth notes in the bass line, fingered 3, 2, 1.

2nd time molto maestoso

Third system of musical notation. Treble clef, common time (C). The melody is marked with a *mf-f* dynamic. The bass line features chords with fingerings 5, 1, 3, 4, 1, 2, 5. The system concludes with a triplet of eighth notes in the bass line, fingered 5, 4, 3.

Fourth system of musical notation. Treble clef, common time (C). The melody continues with fingerings 5, 4, 1, 3, 2, 1, 2, 5. The bass line features chords with fingerings 1, 3, 5 and 1, 3, 5. The system concludes with a triplet of eighth notes in the bass line, fingered 5, 4, 3.

Fifth system of musical notation. Treble clef, common time (C). The system is divided into two parts. The first part is marked *molto ritard.* and the second part is marked *allargando*. The melody features fingerings 5, 2, 1, 3, 2, 1, 2, 5. The bass line features chords with fingerings 1, 2, 4 and 1, 2, 3, 5, 1, 2, 3. The system concludes with a triplet of eighth notes in the bass line, fingered 5, 4, 3.

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

Theme from THE POLOVETSIAN DANCES

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

See if you can identify all the 7th chords.

A. Borodin
Adapted by P.M. & L.

Moderato

The first system of musical notation is in 4/4 time, marked *mp* (mezzo-piano). The melody in the treble clef consists of eighth notes: G4 (finger 1), A4 (finger 5), B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass line features four chords, each marked with a 7th chord symbol and fingerings: 1. *1 3 5 (F major 7th), 2. 1 3 5 (D major 7th), 3. 1 3 5 (F major 7th), 4. 1 2 4 (D major 7th).

The second system continues the melody in the treble clef: G5 (finger 1), A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The bass line features four chords, each marked with a 7th chord symbol and fingerings: 1. 1 3 5 (D major 7th), 2. 1 3 5 (F major 7th), 3. 1 3 5 (D major 7th), 4. 1 3 5 (F major 7th).

The third system continues the melody in the treble clef: G6 (finger 1), A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. The bass line features four chords, each marked with a 7th chord symbol and fingerings: 1. *mf* 1 3 5 (D major 7th), 2. 1 3 5 (F major 7th), 3. 1 2 5 (D major 7th), 4. 1 3 5 (F major 7th).

Eighth notes should be played evenly!

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

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes fingerings (1, 2, 3, 4) and slurs. The bass line consists of chords, with fingerings (1, 3, 4) and (1, 3, 5) indicated. A dynamic marking of *f* (forte) is present in the second measure of the bass line. The score is divided into four measures by vertical bar lines.

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a single system with two staves: Treble and Bass. The key signature has one sharp (F#), and the time signature is 3/4. The piece begins with a mezzo-forte (*mf*) dynamic. The melody in the Treble staff starts on G4, moves to A4, then B4, and continues with eighth and quarter notes. The bass line in the Bass staff consists of chords: G2-B2-D3, G2-A2-B2, G2-A2-B2, and G2-A2-B2. The piece ends with a final chord of G2-A2-B2.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of one flat (B-flat). It features a series of eighth and quarter notes, with a slur over the first four notes of the first measure and a slur over the last four notes of the second measure. The bass line is written in bass clef and consists of chords. The first measure of the bass line has a slur over the first three notes (1, 3, 4) and a slur over the last two notes (3, 5). The second measure of the bass line has a slur over the first three notes (1, 3, 5) and a slur over the last two notes (3, 5). The third measure of the bass line has a slur over the first three notes (1, 3, 5) and a slur over the last two notes (3, 5). The fourth measure of the bass line has a slur over the first three notes (1, 3, 5) and a slur over the last two notes (3, 5). The dynamic marking *mp* is placed below the third measure of the melody. The tempo marking *And.* is placed below the first measure of the bass line.

Sixteenth Notes

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



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



OR



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



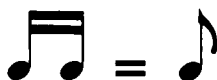
COUNT: 1 - a - & - a
or Four six-teenth notes

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

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



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



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



ARKANSAS TRAVELER

Allegro moderato

American Folk Tune

First system of music for "Arkansas Traveler". The key signature is C major, and the time signature is 2/4. The tempo is Allegro moderato. The first measure is marked *mf*. The melody is in the treble clef, and the bass line is in the bass clef. The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The bass line starts with a quarter note C3, followed by a quarter note G2, then a quarter note C3, and a quarter note G2. The first system ends with a double bar line.

Second system of music for "Arkansas Traveler". The melody continues in the treble clef, and the bass line continues in the bass clef. The first measure is marked *mf*. The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The bass line starts with a quarter note C3, followed by a quarter note G2, then a quarter note C3, and a quarter note G2. The second system ends with a double bar line.

Third system of music for "Arkansas Traveler". The melody continues in the treble clef, and the bass line continues in the bass clef. The first measure is marked *f - p*. The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The bass line starts with a quarter note C3, followed by a quarter note G2, then a quarter note C3, and a quarter note G2. The third system ends with a double bar line.

Fourth system of music for "Arkansas Traveler". The melody continues in the treble clef, and the bass line continues in the bass clef. The first measure is marked *f - p*. The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The bass line starts with a quarter note C3, followed by a quarter note G2, then a quarter note C3, and a quarter note G2. The fourth system ends with a double bar line.

D.C. al Fine

From ANNA MAGDALENA BACH'S NOTEBOOK

The musical score is presented in three systems, each with a grand staff (treble and bass clefs) and a key signature of two sharps (F# and C#). The time signature is 2/4.

- System 1:** The piece begins with a piano (*p*) dynamic. The right hand features a melody with a half note G4, a quarter note A4, and a half note B4, all beamed together. The left hand plays a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4.
- System 2:** The dynamic shifts to mezzo-forte (*mf*). The right hand continues the melodic line with a half note C5, a quarter note D5, and a half note E5, all beamed together. The left hand maintains the eighth-note accompaniment.
- System 3:** The dynamic returns to piano (*p*). The right hand plays a half note F#5, a quarter note G5, and a half note A5, all beamed together. The left hand continues the eighth-note accompaniment.
- System 4:** The dynamic shifts back to mezzo-forte (*mf*). The right hand plays a half note B5, a quarter note C6, and a half note D6, all beamed together. The left hand continues the eighth-note accompaniment.
- System 5:** The piece concludes with a final half note E6 in the right hand and a final half note F#5 in the left hand. The word "Fine" is written at the end.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a repeat sign. The first measure contains a piano (*p*) dynamic marking. The melody in the treble clef features a series of eighth notes with slurs and fingerings: 2, 5, 2. The bass line consists of eighth notes.

Second system of musical notation. The melody continues with slurs and fingerings: 4, 4, 5, 3, 2. A mezzo-forte (*mf*) dynamic marking appears in the second measure. The bass line continues with eighth notes.

Third system of musical notation. The melody features slurs and fingerings: 5, 3, 2, 4, 3, 2. A piano (*p*) dynamic marking is in the first measure, and a crescendo (*cresc*) marking with a dashed line is in the fourth measure. The bass line continues with eighth notes.

Fourth system of musical notation. The melody features slurs and fingerings: 2, 1, 4, 3, 1, 4, 3. A forte (*f*) dynamic marking is in the second measure. The bass line features slurs and fingerings: 1, 3, 2, 5, 2, 3. The system concludes with the instruction *D.C. al Fine*.

Theme from MUSETTA'S WALTZ

(From "La Bohème")

Giacomo Puccini

Moderately slow

The first system of the piano score for 'Theme from Musetta's Waltz'. It consists of a treble and bass staff. The treble staff begins with a piano (*p*) dynamic. The melody features a series of eighth notes with fingerings 5, 1 2 3 5, 4, 1 2 3 5, 4, and 3. The bass staff provides harmonic support with chords and single notes, including fingerings 5 1 3, 5 1 3, 5 1 3 4, and 5. The system concludes with a decrescendo hairpin.

The second system of the piano score. The treble staff continues the melody with eighth notes and fingerings 5, 2, 4, and 1 2 3. The bass staff continues the harmonic accompaniment with fingerings 5 1 2, 5 1 3, 5 1 3, and 5 2 1. The system concludes with a decrescendo hairpin.

The third system of the piano score. The treble staff continues the melody with eighth notes and fingerings 1 2 3, 1 2 3, and 1. The bass staff continues the harmonic accompaniment with fingerings 4 and 1. The system concludes with a decrescendo hairpin.

The fourth system of the piano score. The treble staff begins with a *poco ritard.* marking and a decrescendo hairpin. The melody features a descending eighth-note scale with fingerings 5 4 3 2 1 2 3, followed by a half note with fingering 2. The bass staff continues the harmonic accompaniment with fingerings 4 1 4, 1 3, 1 5, 1 3, 2, and 5. The system concludes with a decrescendo hairpin.



First system of musical notation. Treble clef, bass clef. Treble staff: *mf* dynamic. Notes: G4 (5), A4 (1), B4 (1, 2, 3), C5 (1, 2, 3), D5 (1, 2, 3), E5 (3). Bass staff: F3, G3, A3, B3, C4, D4, E4, F4. Fingering: 5, 1, 1, 2, 3, 1, 2, 3, 3.



Second system of musical notation. Treble clef, bass clef. Treble staff: Notes: F4 (5), G4 (2), A4 (1, 2, 3), B4 (1, 2, 3), C5 (1, 2, 3), D5 (1, 2, 3). Bass staff: F3, G3, A3, B3, C4, D4, E4, F4. Fingering: 5, 2, 1, 5, 2, 1.



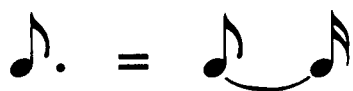
Third system of musical notation. Treble clef, bass clef. Treble staff: Notes: F4 (1, 2, 3), G4 (3), A4 (2), B4 (1), C5 (1, 2, 3), D5 (1, 2, 3). Bass staff: F3, G3, A3, B3, C4, D4, E4, F4. Fingering: 1, 2, 3, 3, 2, 1, 4.



Fourth system of musical notation. Treble clef, bass clef. Treble staff: *ritard.* dynamic. Notes: F4 (5, 4, 3), G4 (1, 2), A4 (2, 1, 2, 4), B4 (4, 5, 1), C5 (5, 2, 1). Bass staff: F3, G3, A3, B3, C4, D4, E4, F4. Fingering: 4, 1, 4, 1, 3, 1, 4, 2, 2, 5.

The Dotted Eighth Note

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



Count aloud and play:



COUNT: 1 a & a etc.

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



COUNT: 1 a & a etc.

THE BATTLE HYMN OF THE REPUBLIC

Slow march tempo

Steffe-Howe

A musical score for 'The Battle Hymn of the Republic' in common time (C). The score is written for piano (mf) and includes fingerings and articulations. The melody is in the right hand, and the accompaniment is in the left hand. The score consists of two systems of music. The first system has four measures, and the second system has four measures. The melody includes various rhythmic patterns, including dotted eighth notes and eighth notes. The accompaniment consists of chords and single notes. Fingerings are indicated by numbers 1-5. Articulations like accents (>) are present. The tempo is marked 'Slow march tempo' and the composer is 'Steffe-Howe'.

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

ritardando -----

2 2 5 4 3

Maestoso

5 3 1

f

ff 3 1 2 1

5 3 1

3 2 3

4 1 3

ff

f 1 2 3 1 2 3 1 4

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

allargando -----

1 3 5 1 5 1 2 5 2

The B \flat Major Scale

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



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

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

Play slowly and carefully!



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

Play slowly and carefully!

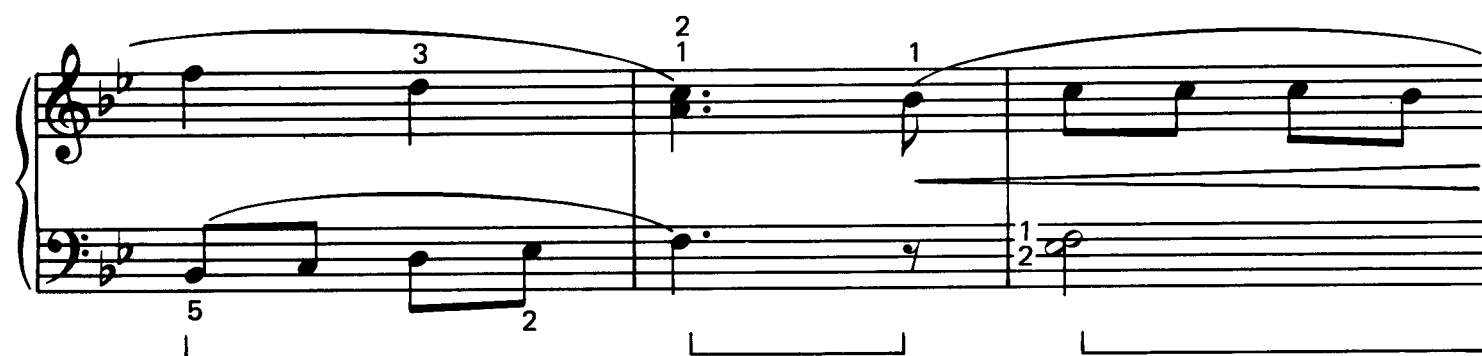


THE RIDDLE

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

Moderato Folk song

The musical notation for "The Riddle" is shown in B \flat Major, 2/4 time, at a Moderato tempo. The key signature has two flats. The melody is written on a single staff. The notes are B \flat , C, D, E \flat , E, F, G, A, B \flat . Fingering numbers are written above the notes: 1, 2, 4, 3. The dynamic marking *mf - p* is placed below the first note. The piece ends with a double bar line. Below the staff, there are three groups of notes: 3 5, 2 5, and 4 3 2 1, each with a bracket underneath.



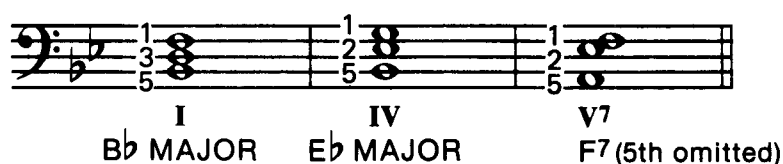
The Primary Chords in B \flat Major

Reviewing the B \flat MAJOR SCALE, LH ascending.

KEY OF B \flat MAJOR
Key signature:
2 flats (B \flat & E \flat)

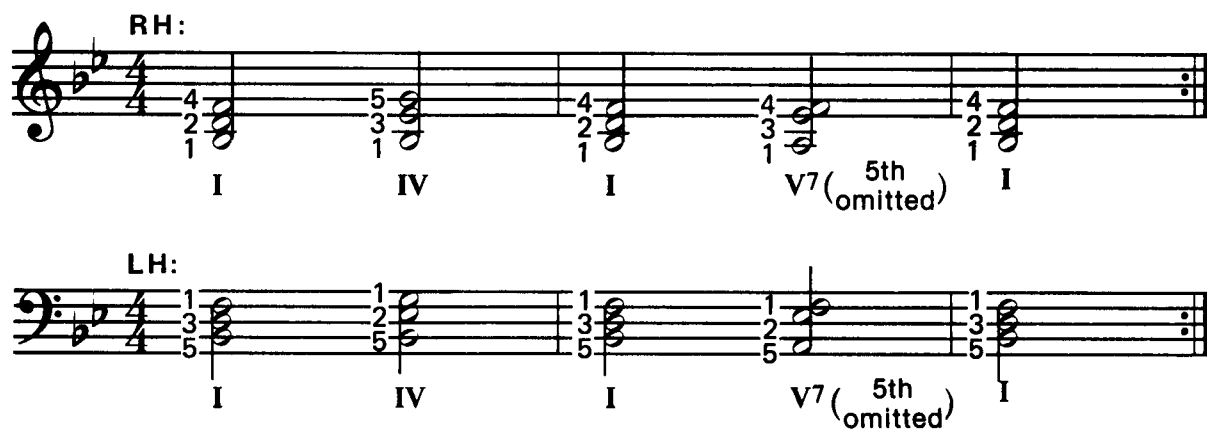


The following positions are often used for smooth progressions:



B \flat Major Chord Progression with I, IV, & V 7 chords.

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



NOBODY KNOWS THE TROUBLE I'VE SEEN

Adagio

Spiritual

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

B \flat E \flat B \flat E \flat

sor - row! No - bod - y knows the trou - ble I've seen,

F7 Bb 5 Eb Bb

Glo - ry, hal - le - lu - jah! 1. To next strain 2. lu - jah! Fine

F7 Bb Eb Bb Bb Eb Bb

Some - times I'm up, some - times I'm down, Oh, yes, Lord! Some -

Bb 5 F7

mf *f* *mf*

times I'm al - most to the ground, Oh, yes, Lord! Oh,

Bb 4 F7 Bb 5

p

D.C. al Fine

LA DONNA E MOBILE

from the Opera, *RIGOLETTO*

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

Allegro moderato

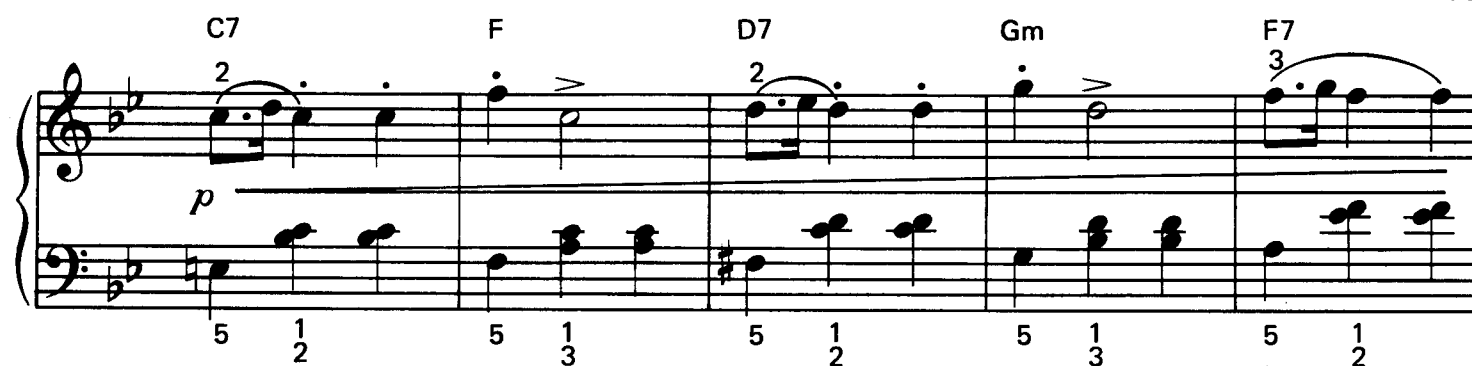
Giuseppe Verdi
Adapted by P.M. & L.

First system of musical notation. The key signature is B-flat major (two flats). The time signature is 3/4. The piece begins with a forte (*f*) dynamic. The right hand features a triplet of eighth notes (B-flat, A, G) and a quarter note (F), followed by a half note (E) and a quarter note (D). The left hand plays a steady eighth-note accompaniment. Fingerings are indicated: 3 for the first triplet, 5 and 1 for the eighth notes, and 5 and 2 for the half and quarter notes. A triplet of eighth notes (B-flat, A, G) is also shown. The system ends with a half note (E) and a quarter note (D). The text "L.H. staccato" is written below the left hand.

Second system of musical notation. The right hand features a half note (F) and a quarter note (E), followed by a half note (D) and a quarter note (C). The left hand continues the eighth-note accompaniment. Fingerings are indicated: 4 and 1 for the first half and quarter notes, and 5 and 1 for the second half and quarter notes. A triplet of eighth notes (B-flat, A, G) is also shown. The system ends with a half note (E) and a quarter note (D). The text "p" (piano) is written below the left hand.

Third system of musical notation. The right hand features a half note (F) and a quarter note (E), followed by a half note (D) and a quarter note (C). The left hand continues the eighth-note accompaniment. Fingerings are indicated: 3 for the first triplet, 5 and 1 for the eighth notes, and 5 and 2 for the half and quarter notes. A triplet of eighth notes (B-flat, A, G) is also shown. The system ends with a half note (E) and a quarter note (D). The text "mf - f" (mezzo-forte to forte) is written below the left hand.

Fourth system of musical notation. The right hand features a half note (F) and a quarter note (E), followed by a half note (D) and a quarter note (C). The left hand continues the eighth-note accompaniment. Fingerings are indicated: 5 for the first half note, 4 for the first quarter note, and 5 for the second half note. A triplet of eighth notes (B-flat, A, G) is also shown. The system ends with a half note (E) and a quarter note (D). The text "Bb" is written above the right hand.



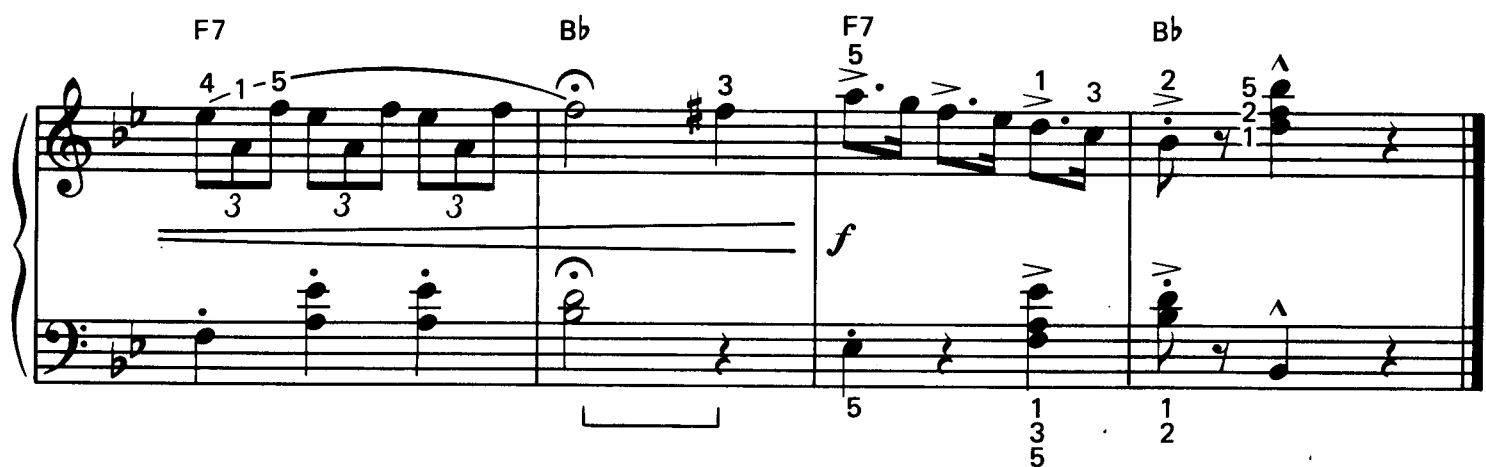
First system of musical notation. Chords: C7, F, D7, Gm, F7. Dynamics: *p*. Fingerings: 5, 1/2, 5, 1/3, 5, 1/2, 5, 1/3, 5, 1/2.



Second system of musical notation. Chords: Bb, F7, Bb, F7. Dynamics: *f*, *rit.*, *p a tempo*. Fingerings: 5, 1, 4, 3, 1, 2, 1, 5.



Third system of musical notation. Chords: Bb, F7, Bb, F7, Bb. Dynamics: *pp*. Fingerings: 4, 3, 1, 3, 5, 1, 2.



Fourth system of musical notation. Chords: F7, Bb, F7, Bb. Dynamics: *f*. Fingerings: 4, 1-5, 3, 3, 3, 5, 1, 3, 2, 5, 2, 1.

FRANKIE AND JOHNNIE

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

Traditional

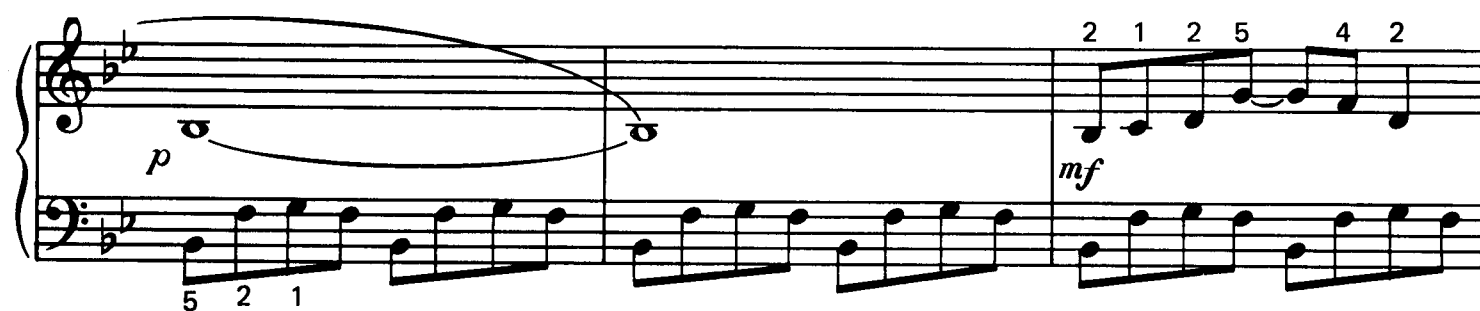
Moderato blues tempo

The first system of musical notation for 'Frankie and Johnnie' is in 12/8 time, marked 'Moderato blues tempo' and 'mf'. The key signature has two flats (B-flat and E-flat). The bass line consists of a continuous eighth-note pattern: 5 2 1 5 2 1 5 2 1 5 2 1. The treble line has a whole rest in the first two measures, followed by a melodic phrase in the third measure: 2 1 2 5 4 2.

The second system continues the piece. The bass line remains the same eighth-note pattern. The treble line has a quarter note 1 in the first measure, followed by a melodic phrase in the second measure: 2 1 2 5 4 2. The third measure contains a whole rest with the instruction 'Play both black keys with the side of the thumb!' written above it.

The third system continues the piece. The bass line remains the same eighth-note pattern. The treble line has a melodic phrase in the first measure: 2 1 2 4. The second measure has a whole rest. The third measure has a melodic phrase: 4 2. The fourth measure has a melodic phrase: 2. The fifth measure has a melodic phrase: 4 2. The sixth measure has a melodic phrase: 5 4 1 3 1.

The fourth system continues the piece. The bass line remains the same eighth-note pattern. The treble line has a melodic phrase in the first measure: 2 1 3. The second measure has a whole rest. The third measure has a melodic phrase: 1. The fourth measure has a melodic phrase: 5. The fifth measure has a melodic phrase: 5 2 1.



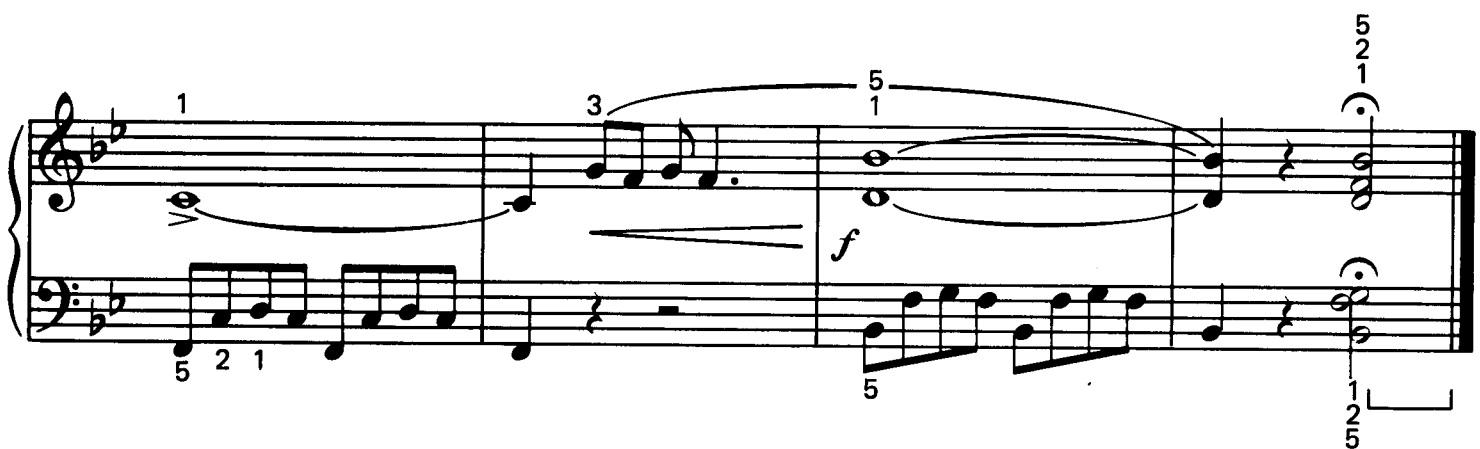
First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic and a long, sweeping melodic line. The bass clef staff features a descending eighth-note scale. The system concludes with a mezzo-forte (*mf*) dynamic and a short melodic phrase. Fingerings are indicated by numbers 1-5 above the notes.



Second system of musical notation. The treble clef staff continues the melodic line with a series of eighth notes. The bass clef staff maintains the descending eighth-note scale. The system ends with a whole note chord in the treble clef.



Third system of musical notation. The treble clef staff features a more complex melodic line with slurs and ties. The bass clef staff continues the descending eighth-note scale. The system concludes with a whole note chord in the treble clef.



Fourth system of musical notation. The treble clef staff features a melodic line with a long, sweeping phrase. The bass clef staff continues the descending eighth-note scale. The system concludes with a whole note chord in the treble clef.

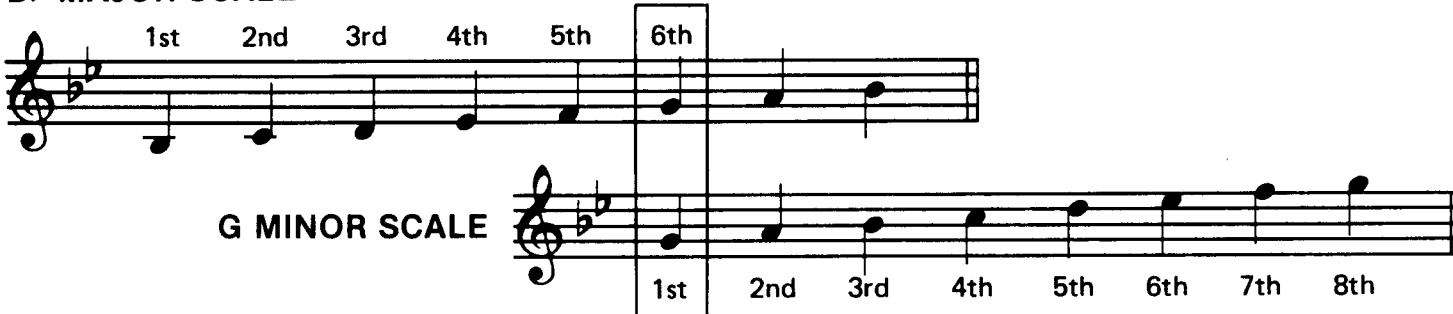
The Key of G Minor (Relative of B \flat Major)

G MINOR is the relative of **B \flat MAJOR**.

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

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

B \flat MAJOR SCALE



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

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

The G Harmonic Minor Scale

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

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

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

KEY OF G MINOR
 Key Signature: 2 flats (B \flat & E \flat)

The image shows two musical staves for the G Harmonic Minor Scale. The top staff is for the ascending scale, and the bottom staff is for the descending scale. Both staves are marked with *mf* (mezzo-forte). The 7th tone (F) is raised to F \sharp in both directions, indicated by a sharp sign and the label "7th raised". Fingerings are provided for each note: ascending (1, 2, 3, 1, 2, 3, 4, 5, 5, 4, 3, 2, 1, 3, 2, 1) and descending (1, 2, 3, 1, 2, 3, 4, 5, 5, 4, 3, 2, 1, 3, 2, 1).

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

BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR

KEY OF G MINOR

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

American Folk Song

Very slowly

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

p espressivo

lips are some-thing won-drous fair; The blu - est eyes and the

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

col - or of my true love's hair.

8va (cross L.H. over) *8va*

The Primary Chords in G Minor

Reviewing the G MINOR SCALE, LH ascending.

KEY OF G MINOR

Key signature: 2 flats ($B\flat$ & $E\flat$)

i
G MINOR

iv
C MINOR

V7
D7

The following positions are often used, for smooth progressions:

i
G MINOR

iv
C MINOR

V7
D7(5th omitted)

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

R.H.

i iv i V7 i

L.H.

i iv i V7 i

WHEN JOHNNY COMES MARCHING HOME

American Folk Song

March tempo

pp

f

Gm

4 2

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

The musical score is organized into five systems, each with a right-hand melody and a left-hand accompaniment.

- System 1:** Starts with a treble clef, a key signature of two flats, and a *mf* dynamic. The right hand has a melody with fingerings 1, 2, 4, 3, 2, 1, 2, 1. The left hand has chords Gm, Bb, and Gm, with fingerings 3 5, 1 3 5, and 1 2 5 respectively. An asterisk (*) is placed above the first Bb chord.
- System 2:** Continues the melody with fingerings 2, 2, 3. The left hand has chords Gm, Bb, and D7, with fingerings 3 5, 1 3 5, 1 2 5, and 1 2 5 respectively.
- System 3:** The right hand melody has a *f* dynamic. The left hand has chords Gm5, Cm, Gm, and D7, with fingerings 5, 4, 3, and 2 respectively.
- System 4:** The right hand melody has a *pp* dynamic. The left hand has chords Gm5, Cm, Gm, D7, Gm, Cm, and Gm, with fingerings 5, 4, 1, 4, and 2 respectively.
- System 5:** The right hand melody has a *pp* dynamic. The left hand has chords Gm5, Cm, Gm, D7, Gm, Cm, and Gm, with fingerings 5, 4, 1, 4, and 2 respectively.

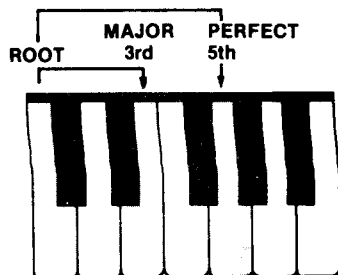
*This inversion of the Bb MAJOR CHORD was used in the key of F MAJOR.

Reviewing: Major & Minor Triads

You have already learned the following:

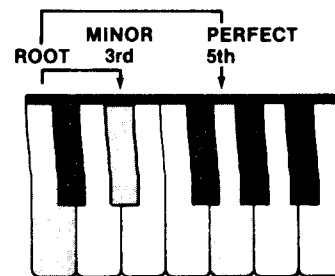
MAJOR TRIADS consist of a
ROOT, MAJOR 3rd, & PERFECT 5th.

**C MAJOR
TRIAD =**



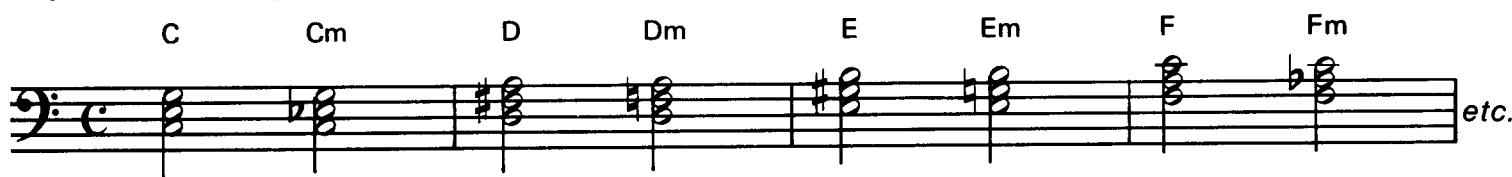
MINOR TRIADS consist of a
ROOT, MINOR 3rd, & PERFECT 5th.

**C MINOR
TRIAD =**



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

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



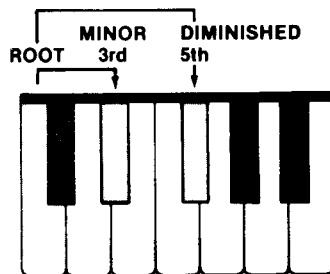
Introducing: Diminished Triads

The word DIMINISHED means "made smaller."

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

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

**C DIMINISHED
TRIAD =**

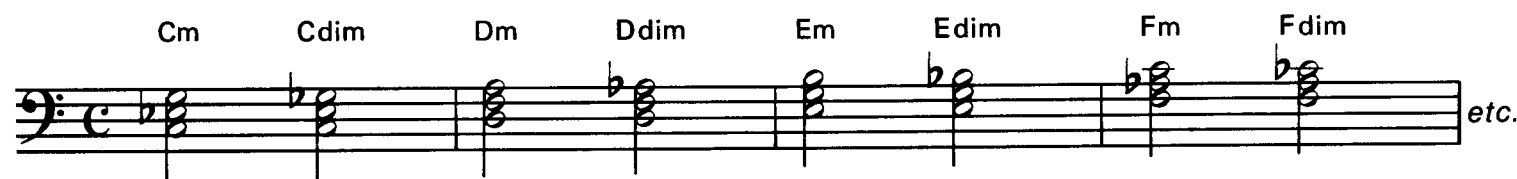


IMPORTANT!

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

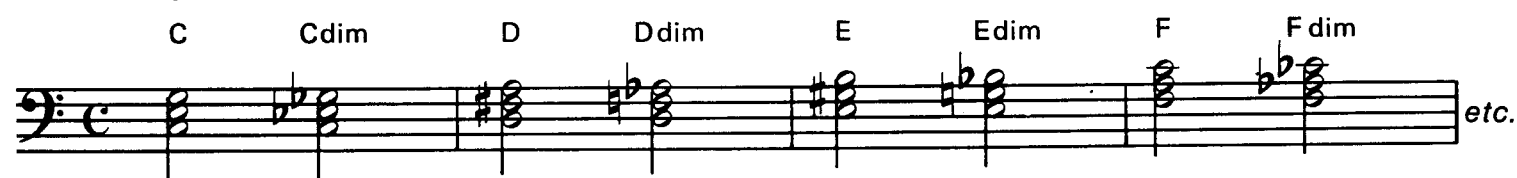
Any MINOR triad may be changed to a DIMINISHED triad by LOWERING the 5th ONE HALF STEP!

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



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

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



Theme from SYMPHONY No. 6 (1st MOVEMENT)

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

Andante moderato

Tchaikovsky

p espressivo

mf-f

mf ritardando

pp

Chord symbols: D, A7, E7, Cdim, Em, A#dim, D

Fingerings: 1, 2, 3, 4, 5

Articulation: accents, slurs, repeat signs

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

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

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



FASCINATION

F. Marchetti

Moderato

First system of *FASCINATION*. The key signature has one flat (Bb). The time signature is 3/4. The tempo is Moderato. The first measure is marked *mp*. The notation shows a sequence of chords: C major (C-E-G), F major (F-A-C), and C major (C-E-G). Fingering numbers 2, 1-2, 3 are written above the notes in the first measure. The second measure is marked C. The third measure is marked D#dim. The fourth measure is marked Dm.

Second system of *FASCINATION*. The key signature has one flat (Bb). The time signature is 3/4. The notation shows a sequence of chords: C major (C-E-G), F major (F-A-C), and C major (C-E-G). Fingering numbers 2, 1-2, 3 are written above the notes in the first measure. The second measure is marked C. The third measure is marked D#dim. The fourth measure is marked Dm.

Third system of *FASCINATION*. The key signature has one flat (Bb). The time signature is 3/4. The notation shows a sequence of chords: C major (C-E-G), F major (F-A-C), and C major (C-E-G). Fingering numbers 2, 1-2, 3 are written above the notes in the first measure. The second measure is marked C. The third measure is marked D#dim. The fourth measure is marked Dm.

2 1-2-3 2 1 3 2 Ddim G7

2 1-2-3 C 4 5 4

2 1-2-3 C D#dim Dm

2 3-1-2 G7 5

2 3 4-1 3 Dm G7 C 4 2 5

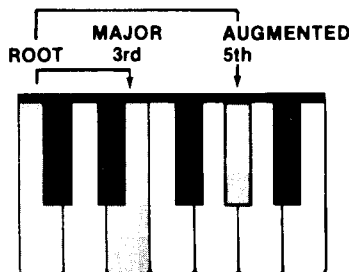
Introducing: Augmented Triads

The word AUGMENTED means "made larger."

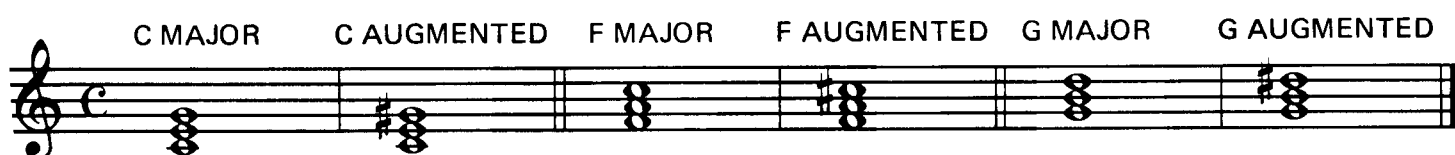
When a PERFECT 5th is made larger by one half step, it becomes an AUGMENTED 5th.

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

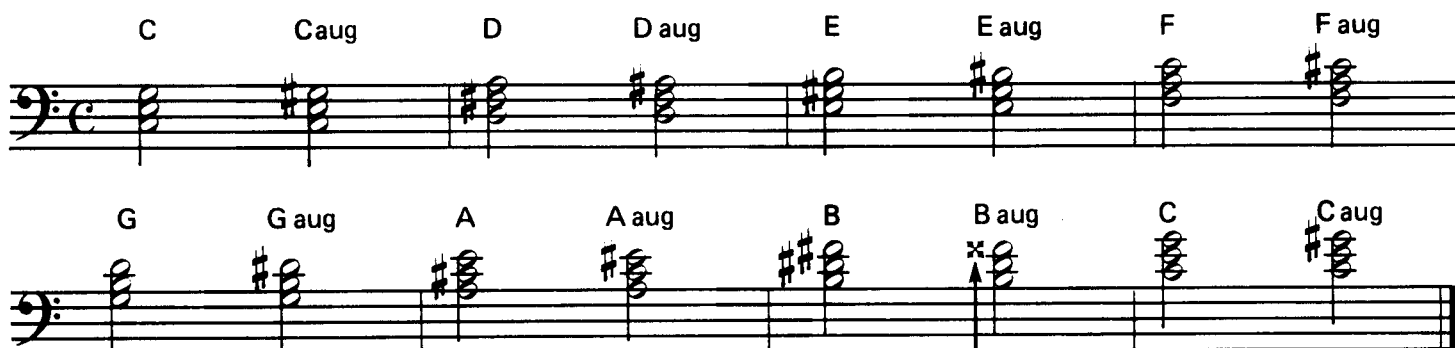
**AUGMENTED
TRIAD =**



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



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



DOUBLE SHARP (x)

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

DEEP RIVER

Adagio moderato

Traditional

Deep Riv - er, My home is o - ver

C C aug F C Am

4 3 5 1 2 3 1 3 5

p

Jor - dan. Oh, Deep Riv - er, Lord! I
Em G7 C 4 Dm D#dim

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

go to that Gos - pel Feast; That
Em Am F#dim Em G7

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

*Poco più mosso = "a little faster."

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

The E \flat Major Scale



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

Play slowly and carefully!

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



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

LOCH LOMOND

Andante

Traditional

By yon bon - nie banks and by yon bon - nie braes, Where the

Handwritten musical notation for the song "Loch Lomond". The notation is in 4/4 time, marked *mf* (mezzo-forte) and *espressivo* (expressive). The melody is written in treble clef, and the accompaniment is in bass clef. The melody features a long, flowing line with many slurs and ties, and the accompaniment consists of simple chords. The lyrics are written above the melody.

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

p

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

ritard. *a tempo*

Risoluto*

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

mf

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

p espressivo

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

ritard. *a tempo* *ritard.*

* *Risoluto* = resolutely.

The Primary Chords in E \flat Major

Reviewing the E \flat MAJOR SCALE, L.H. ascending.

KEY OF E \flat MAJOR

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

I E \flat MAJOR IV A \flat MAJOR V7 B \flat 7

The following positions are often used, for smooth progressions:

I E \flat MAJOR IV A \flat MAJOR V7 B \flat 7(5th omitted)

E \flat MAJOR CHORD PROGRESSION with I, IV & V 7 Chords.

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

1 3 5 I 1 2 5 IV 1 3 5 I 1 2 5 V7 1 3 5 I

E \flat MAJOR PROGRESSION with broken I, IV, & V 7 chords. Play several times with LH.

I IV I V7

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

RH: BLOCK CHORDS

BROKEN CHORDS

Root position	1st inversion	2nd inversion	Root position	1st inversion	2nd inversion

LH: BLOCK CHORDS

BROKEN CHORDS

Root position	1st inversion	2nd inversion	Root position	1st inversion	2nd inversion

Aria from "THE MARRIAGE OF FIGARO"

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

Andante maestoso

W. A. Mozart

The musical score is written for piano and consists of four systems. The key signature is E-flat major (three flats) and the time signature is 3/4. The tempo is marked "Andante maestoso".

- System 1:** Starts with a treble clef and a common time signature. The first measure has a triplet of eighth notes. The bass line has a 5th finger on the first measure and a 3rd finger on the second measure. Chord symbols $E\flat$ and $B\flat 7$ are indicated. Dynamics include *mf*.
- System 2:** Continues the melody with various slurs and fingerings. The bass line has a 5th finger on the first measure and a 3rd finger on the second measure. Dynamics include *f* and *p*.
- System 3:** Features a more complex melody with many slurs and fingerings. The bass line has a 3rd finger on the first measure and a 5th finger on the second measure. Chord symbols $B\flat 7$ and $E\flat$ are indicated. Dynamics include *f*.
- System 4:** Concludes the piece with a first and second ending. The first ending leads back to the beginning of the piece. The second ending is a short phrase. Chord symbols $B\flat 7$ and $E\flat$ are indicated. Dynamics include *p* and *f*.

Introducing: The Trill

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

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

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



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

Mozart's Trill Exercise

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

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

RH

The RH section consists of two staves of music. The first staff has three measures of trills with fingerings 2 1, 3 1, and 3 2. The second staff has four measures of trills with fingerings 4 2, 4 3, 5 3, and 5 4.

LH

The LH section consists of two staves of music. The first staff has three measures of trills with fingerings 1 2, 1 3, and 2 3. The second staff has four measures of trills with fingerings 2 4, 3 4, 3 5, and 4 5.

THEME FROM A FESTIVE RONDEAU

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

Jean Joseph Mouret (1682–1753)

Transcribed by P.M.L.

Andante

TENUTO* MARK

f

1. 2.

ritardando

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

PREPARATION FOR THE FOLLOWING PIECE

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

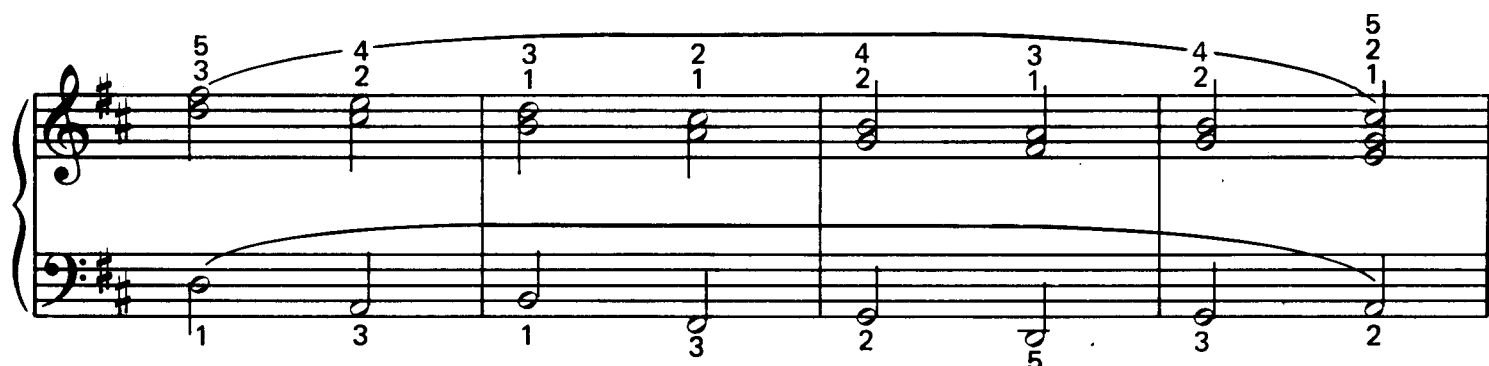
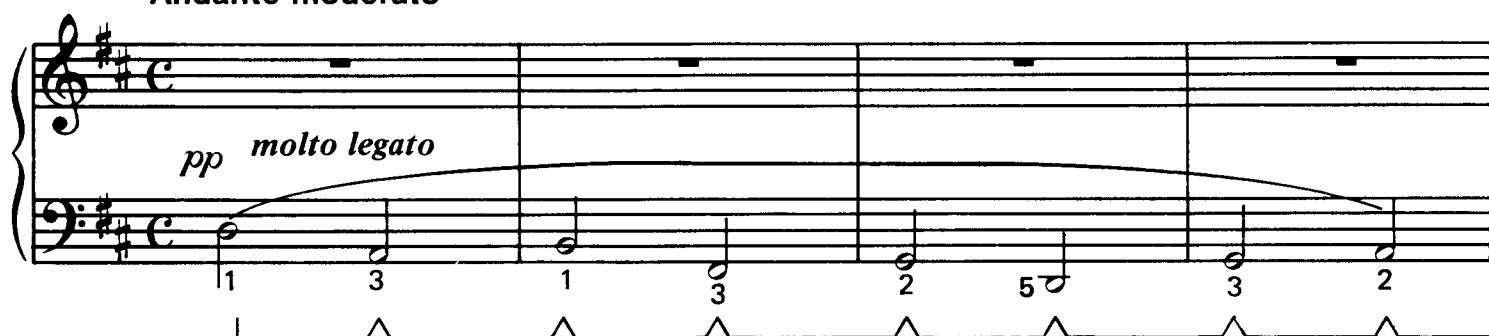


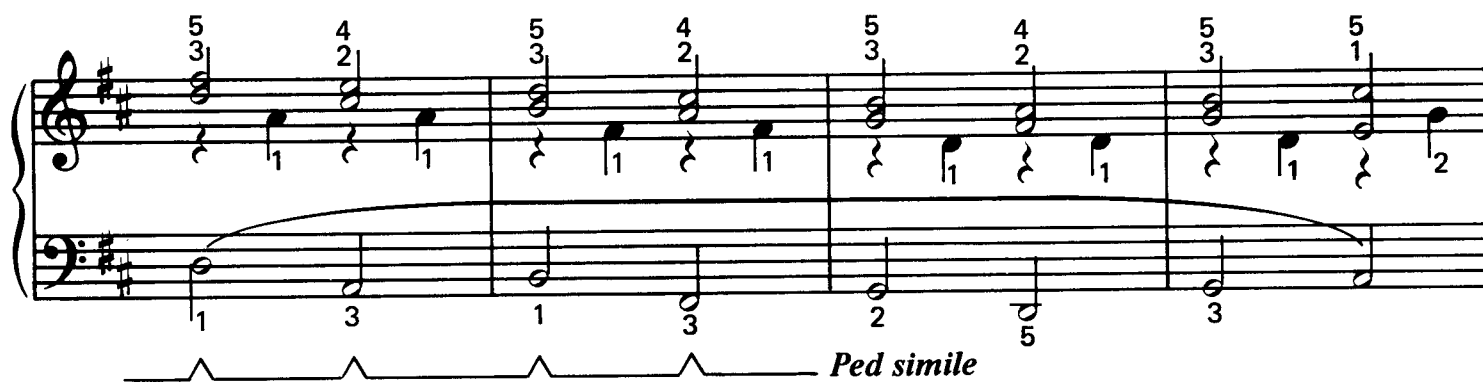
VARIATIONS ON THE THEME FROM THE CELEBRATED CANON IN D

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

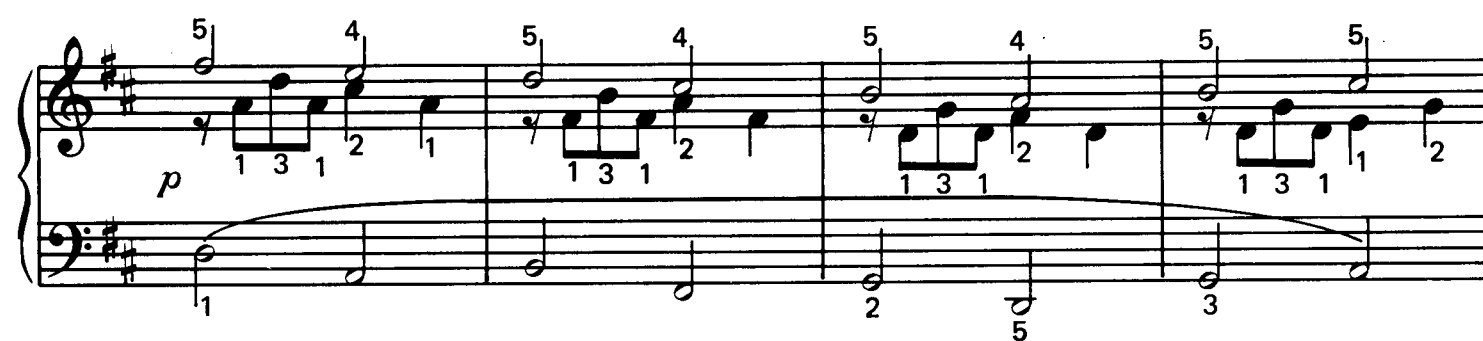
Pachelbel
arr. P.M.L.

Andante moderato





First system of musical notation. The treble clef staff contains a sequence of chords: G4-A4 (5 3), F#4-G4 (4 2), G4-A4 (5 3), F#4-G4 (4 2), G4-A4 (5 3), F#4-G4 (4 2), and G4-A4 (5 3). The bass clef staff contains a sequence of notes: C3 (1), E3 (3), C3 (1), E3 (3), D3 (2), F#3 (5), and C3 (3). A slur connects the first four measures of the bass staff. The text *Ped simile* is written below the bass staff.



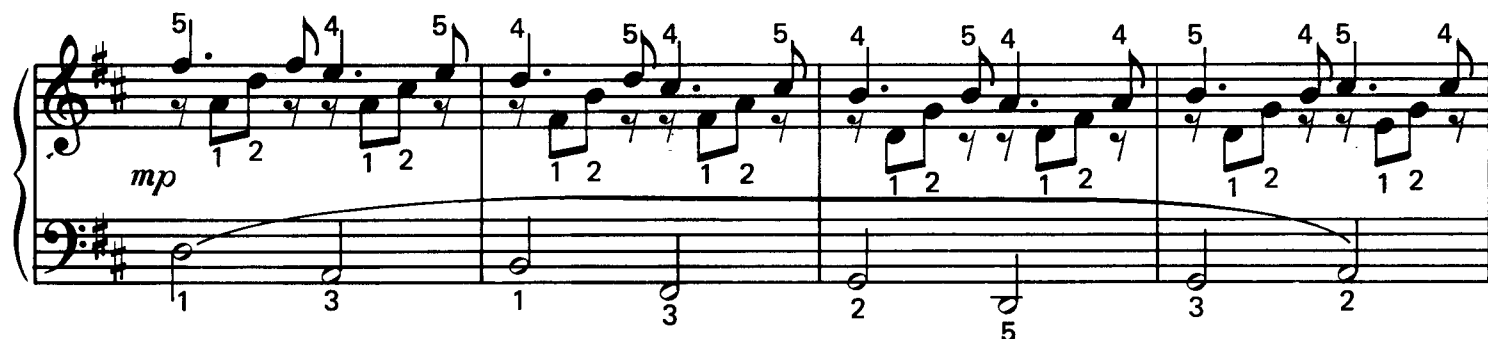
Second system of musical notation. The treble clef staff contains a sequence of chords: G4-A4 (5 3), F#4-G4 (4 2), G4-A4 (5 3), F#4-G4 (4 2), G4-A4 (5 3), F#4-G4 (4 2), and G4-A4 (5 3). The bass clef staff contains a sequence of notes: C3 (1), E3 (3), C3 (1), E3 (3), D3 (2), F#3 (5), and C3 (3). A slur connects the first four measures of the bass staff. The text *p* is written below the first measure of the bass staff.



Third system of musical notation. The treble clef staff contains a sequence of chords: G4-A4 (5 3), F#4-G4 (4 2), G4-A4 (5 3), F#4-G4 (4 2), G4-A4 (5 3), F#4-G4 (4 2), and G4-A4 (5 3). The bass clef staff contains a sequence of notes: C3 (1), E3 (3), C3 (1), E3 (3), D3 (2), F#3 (5), and C3 (3). A slur connects the first four measures of the bass staff.



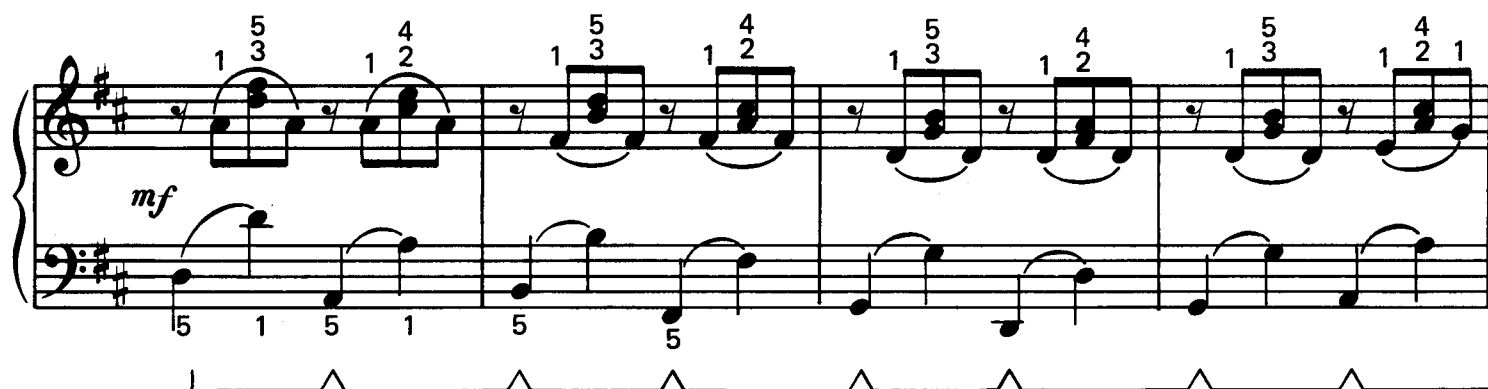
Fourth system of musical notation. The treble clef staff contains a sequence of chords: G4-A4 (5 3), F#4-G4 (4 2), G4-A4 (5 3), F#4-G4 (4 2), G4-A4 (5 3), F#4-G4 (4 2), and G4-A4 (5 3). The bass clef staff contains a sequence of notes: C3 (1), E3 (3), C3 (1), E3 (3), D3 (2), F#3 (5), and C3 (3). A slur connects the first four measures of the bass staff.



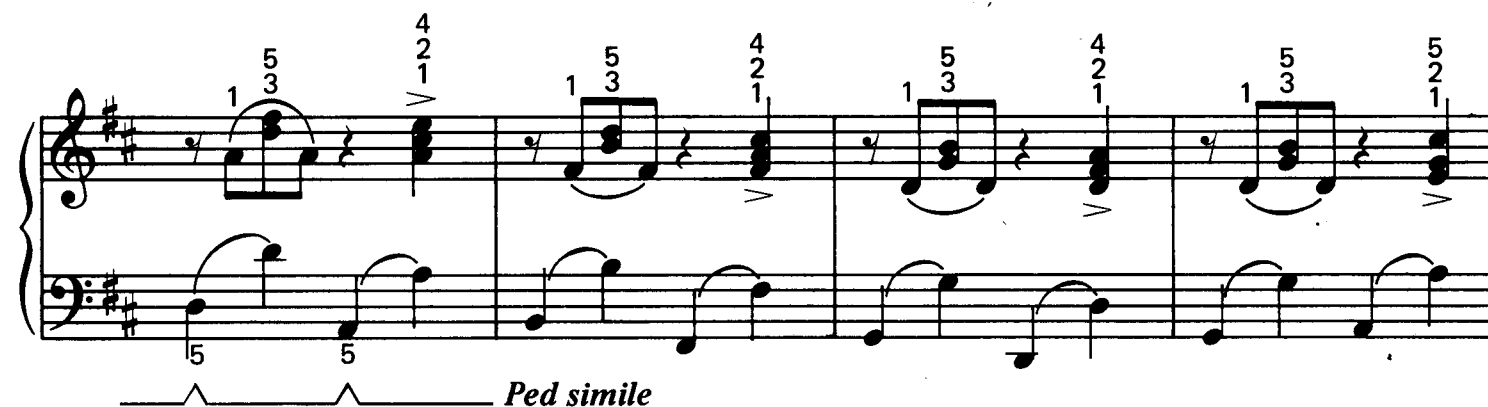
First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with eighth and sixteenth notes, including fingerings 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4. The left hand plays a bass line with notes 1, 3, 1, 3, 2, 5, 3, 2. The dynamic marking *mp* is present.



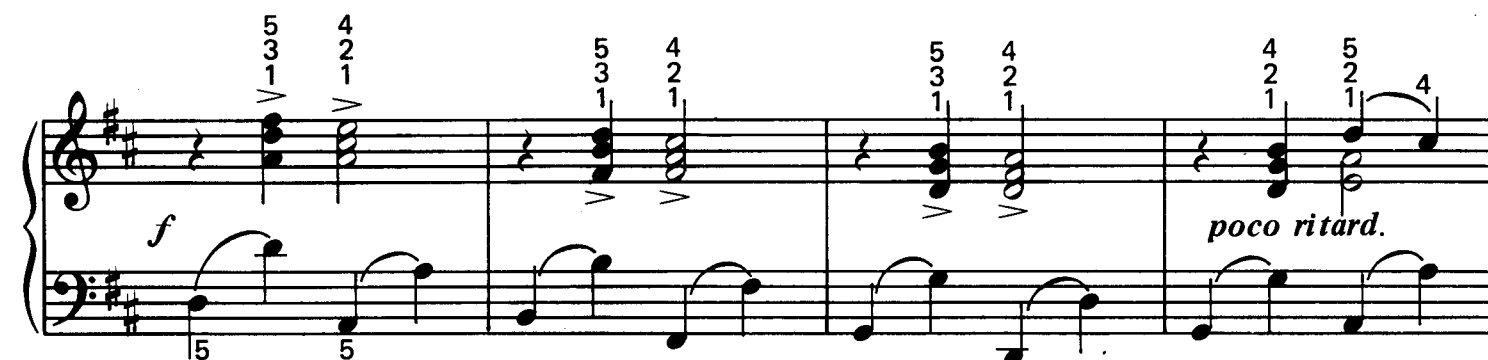
Second system of musical notation. Treble clef, key signature of two sharps. The right hand features a melodic line with eighth and sixteenth notes, including fingerings 1, 5, 3, 4, 2, 1, 5, 3, 4, 2, 1, 5, 3, 4, 2, 1. The left hand plays a bass line with notes 1, 2, 3. The dynamic marking *mp* is present.



Third system of musical notation. Treble clef, key signature of two sharps. The right hand features a melodic line with eighth and sixteenth notes, including fingerings 1, 5, 3, 4, 2, 1, 5, 3, 4, 2, 1, 5, 3, 4, 2, 1. The left hand plays a bass line with notes 5, 1, 5, 1, 5, 5. The dynamic marking *mf* is present.



Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand features a melodic line with eighth and sixteenth notes, including fingerings 1, 5, 3, 4, 2, 1, 5, 3, 4, 2, 1, 5, 3, 4, 2, 1. The left hand plays a bass line with notes 5, 5. The dynamic marking *mf* is present. The text *Ped simile* is written below the system.



Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand features a melodic line with eighth and sixteenth notes, including fingerings 1, 5, 3, 4, 2, 1, 5, 3, 4, 2, 1, 5, 3, 4, 2, 1. The left hand plays a bass line with notes 5, 5. The dynamic marking *f* is present. The text *poco ritard.* is written below the system.

Slower

Still slower

poco ritard.

Maestoso

poco ritard. *ff*

molto allargando

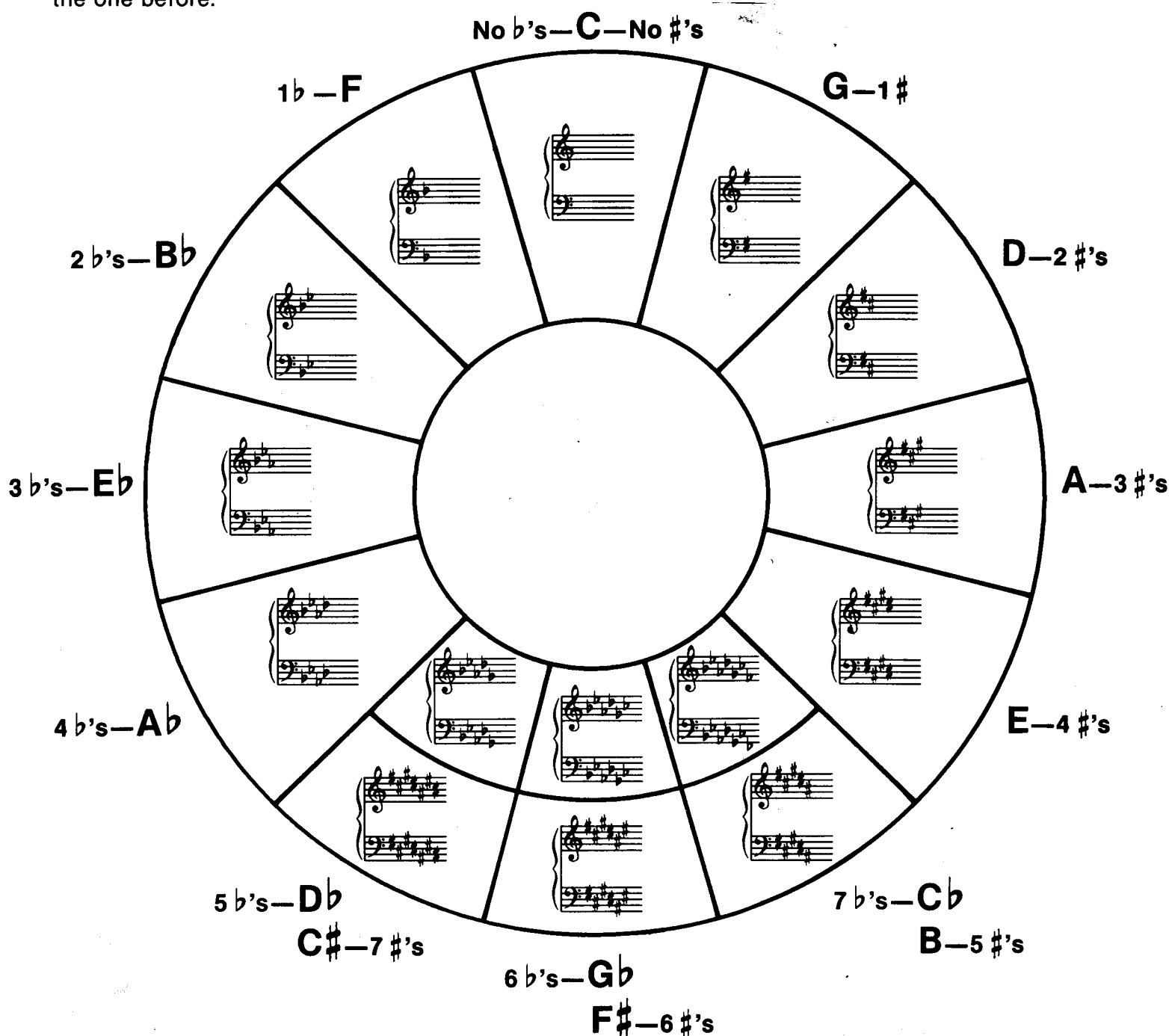
The Circle of 5ths—Major Keys

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

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

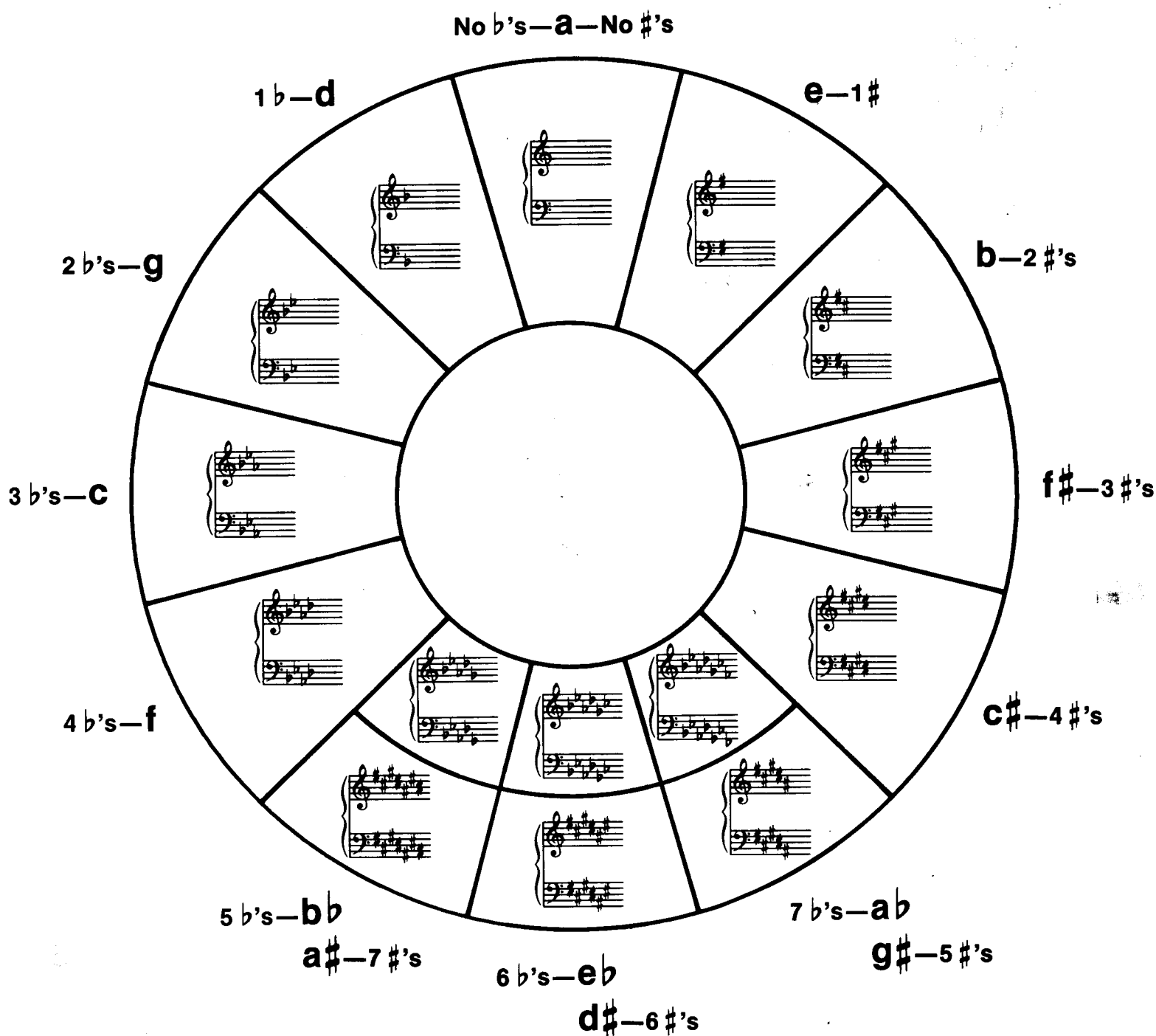
There are TWELVE different MAJOR keys, but three of them have 2 different names. Notice the bottom 3 keys of the circle. D \flat Major may also be called C \sharp Major. G \flat may be called F \sharp , and C \flat may be called B. (These keys also have 2 names on the keyboard.) Keys that have 2 names are called ENHARMONIC KEYS.

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



The Circle of 5ths—Minor Keys

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



Major Scales and Primary Chords

C Major & Sharp Keys

C MAJOR (No ♯'s, no ♭'s)

RH (8va) 1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

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

C 5 3 1 F 5 3 1 C 5 3 1 G7 5 4 1 C 5 3 1

I IV I V7 I

G MAJOR (One sharp: F♯)

RH (8va) 1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

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

G 5 3 1 C 5 3 1 G 5 3 1 D7 5 4 1 G 5 3 1

I IV I V7 I

D MAJOR (Two sharps: F♯ & C♯)

RH (8va) 1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

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

D 5 3 1 G 5 3 1 D 5 3 1 A7 5 4 1 D 5 3 1

I IV I V7 I

A MAJOR (Three sharps: F♯, C♯ & G♯)

RH (8va) 1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

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

A 5 3 1 D 5 3 1 A 5 3 1 E7 5 4 1 A 5 3 1

I IV I V7 I

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

RH (8va) 1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

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

E 4 2 1 A 5 3 1 E 4 2 1 B7 4 3 1 E 4 2 1

I IV I V7 I

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

RH (8va) 1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

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

B 4 2 1 E 5 3 1 B 4 2 1 F♯7 4 3 1 B 4 2 1

I IV I V7 I

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

(continued on next page)

Major Scales and Primary Chords

Flat Keys

F MAJOR (One flat: B \flat)

RH (8va) 1 2 3 4 1 2 3 4 4 3 2 1 4 3 2 1

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

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

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

RH (8va) 4 1 2 3 1 2 3 4 4 3 2 1 3 2 1 4

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

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

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

RH (8va) 3 1 2 3 4 1 2 3 3 2 1 4 3 2 1 3

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

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

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

RH (8va) 3 4 1 2 3 1 2 3 3 2 1 3 2 1 4 3

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

A \flat 4 2 1 I
D \flat 5 3 1 IV
A \flat 4 2 1 I
Eb7 4 3 1 V7
A \flat 4 2 1 I

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

RH (8va) 2 3 1 2 3 4 1 2 2 1 4 3 2 1 3 2

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

D \flat 4 2 1 I
G \flat 5 3 1 IV
D \flat 4 2 1 I
Ab7 4 3 1 V7
D \flat 4 2 1 I

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

RH (8va) 2 3 4 1 2 3 1 2 2 1 2 3 1 4 3 2

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

G \flat 4 2 1 I
C \flat 5 3 1 IV
G \flat 4 2 1 I
Db7 4 3 1 V7
G \flat 4 2 1 I

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

Harmonic Minor Scales and Primary Chords

A Minor & Sharp Keys

A MINOR, Relative of C Major, (No ♯'s, no ♭'s)

RH (8va)

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

Am 5 3 1 Dm 5 3 1 Am 5 3 1 E7 5 4 1 Am 5 3 1

i iv i V7 i

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

RH (8va)

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

Em 4 2 1 Am 5 3 1 Em 4 2 1 B7 4 3 1 Em 4 2 1

i iv i V7 i

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

RH (8va)

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

Bm 4 2 1 Em 5 3 1 Bm 4 2 1 F#7 4 3 1 Bm 4 2 1

i iv i V7 i

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

RH (8va)

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

F#m 4 2 1 Bm 5 3 1 F#m 4 2 1 C#7 4 3 1 F#m 4 2 1

i iv i V7 i

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

RH (8va)

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

C#m 4 2 1 F#m 5 3 1 C#m 4 2 1 G#7 4 3 1 C#m 4 2 1

i iv i V7 i

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

RH (8va)

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

G#m 4 2 1 C#m 5 3 1 G#m 4 2 1 D#7 4 3 1 G#m 4 2 1

i iv i V7 i

Harmonic Minor Scales and Primary Chords

Flat Keys

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

RH (8va) 1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

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

Dm 4 2 1 3 5 i
Gm 5 3 1 2 5 iv
Dm 4 2 1 3 5 i
A7 4 3 1 2 5 V7
Dm 5 3 1 2 5 i

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

RH (8va) 1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

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

Gm 4 2 1 3 5 i
Cm 5 3 1 2 5 iv
Gm 4 2 1 3 5 i
D7 4 3 1 2 5 V7
Gm 4 2 1 3 5 i

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

RH (8va) 1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1

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

Cm 4 2 1 3 5 i
Fm 5 3 1 2 5 iv
Cm 4 2 1 3 5 i
G7 4 3 1 2 5 V7
Cm 4 2 1 3 5 i

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

RH (8va) 1 2 3 4 1 2 3 4 4 3 2 1 4 3 2 1

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

Fm 4 2 1 3 5 i
Bbm 5 3 1 2 5 iv
Fm 4 2 1 3 5 i
C7 4 3 1 2 5 V7
Fm 4 2 1 3 5 i

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

RH (8va) 4 1 2 3 1 2 3 4 4 3 2 1 3 2 1 4

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

Bbm 4 2 1 3 5 i
Ebm 5 3 1 2 5 iv
Bbm 4 2 1 3 5 i
F7 4 3 1 2 5 V7
Bbm 4 2 1 3 5 i

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

RH (8va) 3 1 2 3 4 1 2 3 3 2 1 4 3 2 1 3

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

Ebm 4 2 1 3 5 i
Abm 5 3 1 2 5 iv
Ebm 4 2 1 3 5 i
Bb7 4 3 1 2 5 V7
Ebm 4 2 1 3 5 i

Use these charts to form chords in any key!

Chord Chart

ANY KEY			
MAJOR			
ROOT	3rd	5th	
MINOR			
ROOT	3rd lowered ½ step	5th	
DIMINISHED			
ROOT	3rd lowered ½ step	5th lowered ½ step	
AUGMENTED			
ROOT	3rd	5th raised ½ step	
DOMINANT 7th (3rd or 5th may be omitted)			
ROOT	3rd	5th	7th lowered ½ step

Major Scale Chart

ROOT	2nd	3rd	4th	5th	6th	7th	8th
A \flat	B \flat	C	D \flat	E \flat	F	G	A \flat
A	B	C \sharp	D	E	F \sharp	G \sharp	A
B \flat	C	D	E \flat	F	G	A	B \flat
B	C \sharp	D \sharp	E	F \sharp	G \sharp	A \sharp	B
C \flat	D \flat	E \flat	F \flat	G \flat	A \flat	B \flat	C \flat
C	D	E	F	G	A	B	C
C \sharp	D \sharp	E \sharp	F \sharp	G \sharp	A \sharp	B \sharp	C \sharp
D \flat	E \flat	F	G \flat	A \flat	B \flat	C	D \flat
D	E	F \sharp	G	A	B	C \sharp	D
E \flat	F	G	A \flat	B \flat	C	D	E \flat
E	F \sharp	G \sharp	A	B	C \sharp	D \sharp	E
F	G	A	B \flat	C	D	E	F
F \sharp	G \sharp	A \sharp	B	C \sharp	D \sharp	E \sharp	F \sharp
G \flat	A \flat	B \flat	C \flat	D \flat	E \flat	F	G \flat
G	A	B	C	D	E	F \sharp	G

HOW TO USE THE CHARTS

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

The construction of some chords involves lowering or raising one or more tones ½ step. For example, to form the C DIMINISHED CHORD, look up DIMINISHED in the CHORD CHART on the left, above. Note that the diminished chord consists of a ROOT, a 3rd lowered ½ step, and a 5th lowered ½ step. Look up the C MAJOR SCALE in the chart on the right, above. Note that the ROOT is C, the 3rd is E, and the 5th is G. Since the 3rd and 5th must be lowered, make each of these FLAT (play the next key to the left, black or white); thus the C DIMINISHED CHORD is C E \flat G \flat . The chord may be inverted, of course.

Dictionary of Musical Terms

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

Certificate of Award

This is to certify that

has completed

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