ADULT ALL-IN-ONE COURSE

LESSON • THEORY • TECHNIC

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Alfred

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.

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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♭ MAJOR
60 The B♭ Major Scale. THE RIDDLE.
62 The Primary Chords in B♭ 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♭ MAJOR
78 The E♭ Major Scale. LOCH LOMOND.
80 The Primary Chords in E♭ 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).

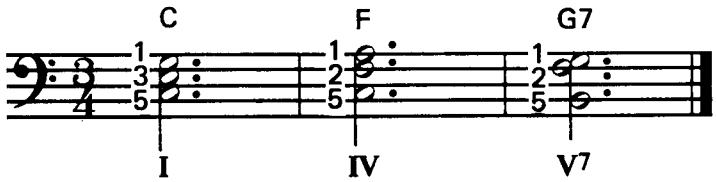
REFERENCE SECTION
88 The Circle of 5ths—MAJOR KEYS.
89 The Circle of 5ths—MINOR KEYS.
90 Major Scales & Primary Chords—C MAJOR & SHARP KEYS.
91 Major Scales & Primary Chords—FLAT KEYS.
92 Harmonic Minor Scales & Primary Chords—A MINOR & SHARP KEYS.
93 Harmonic Minor Scales & Primary Chords—FLAT Keys.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

96 CERTIFICATE OF AWARD

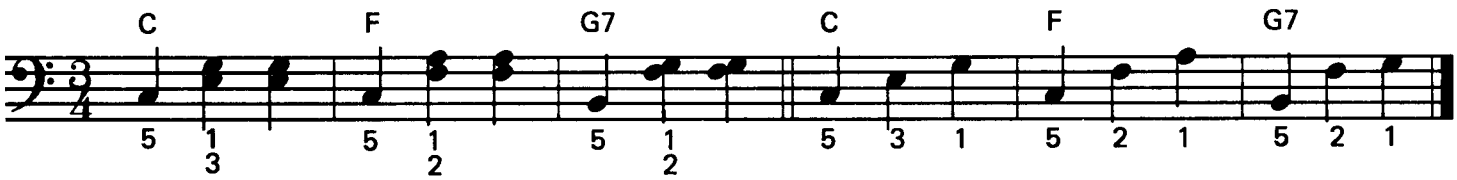
Review—The Key of C Major

Primary chords in C Major:

Block chords

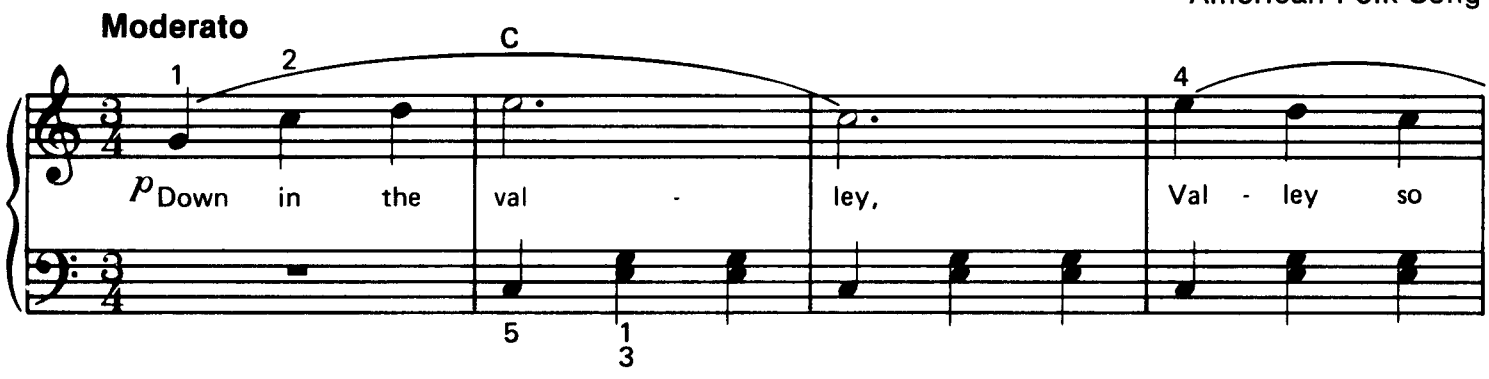


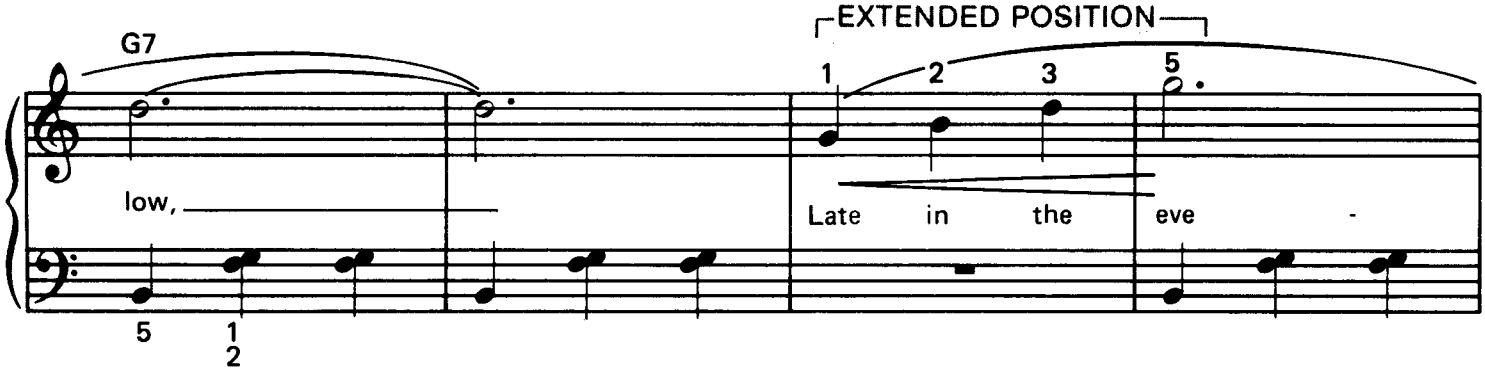
Broken chords



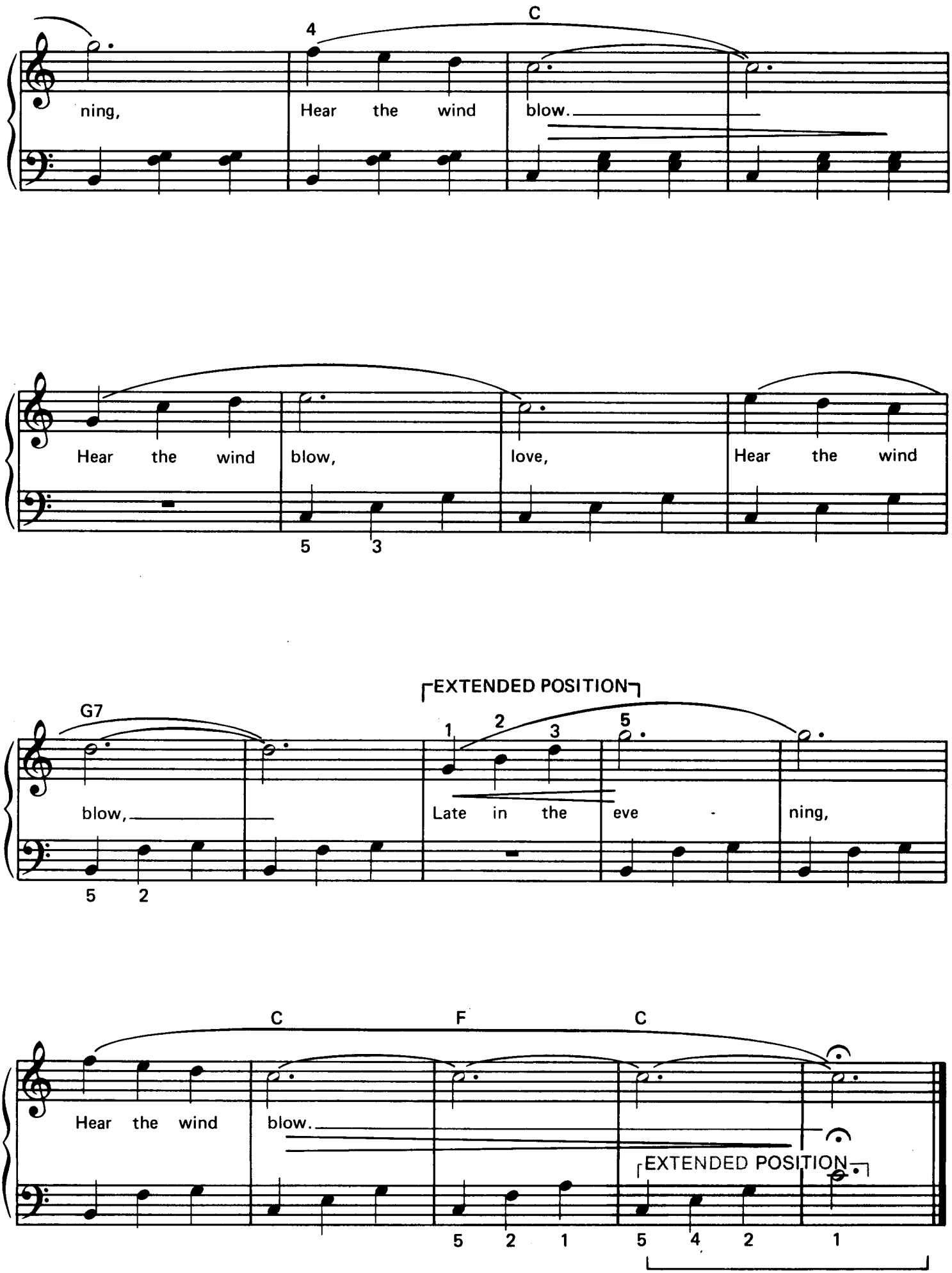
DOWN IN THE VALLEY

American Folk Song





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

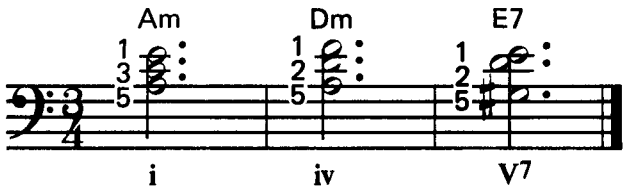

C
4
ning,
Hear the wind
blow.
Hear the wind
blow,
love,
Hear the wind
5 3
EXTENDED POSITION
G7
1 2 3 5
blow,
Late in the
eve - ning,
5 2
C
F
C
Hear the wind
blow.
EXTENDED POSITION
5 2 1
5 4 2 1

Review—The Key of A Minor

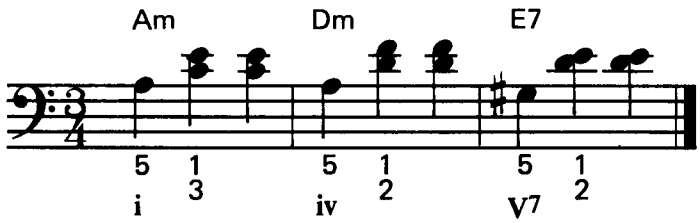
REMEMBER! The keys of C MAJOR and A MINOR are called RELATIVES, because they have the same key signature: no sharps, no flats.

Primary chords in A minor:

Block chords



Broken chords

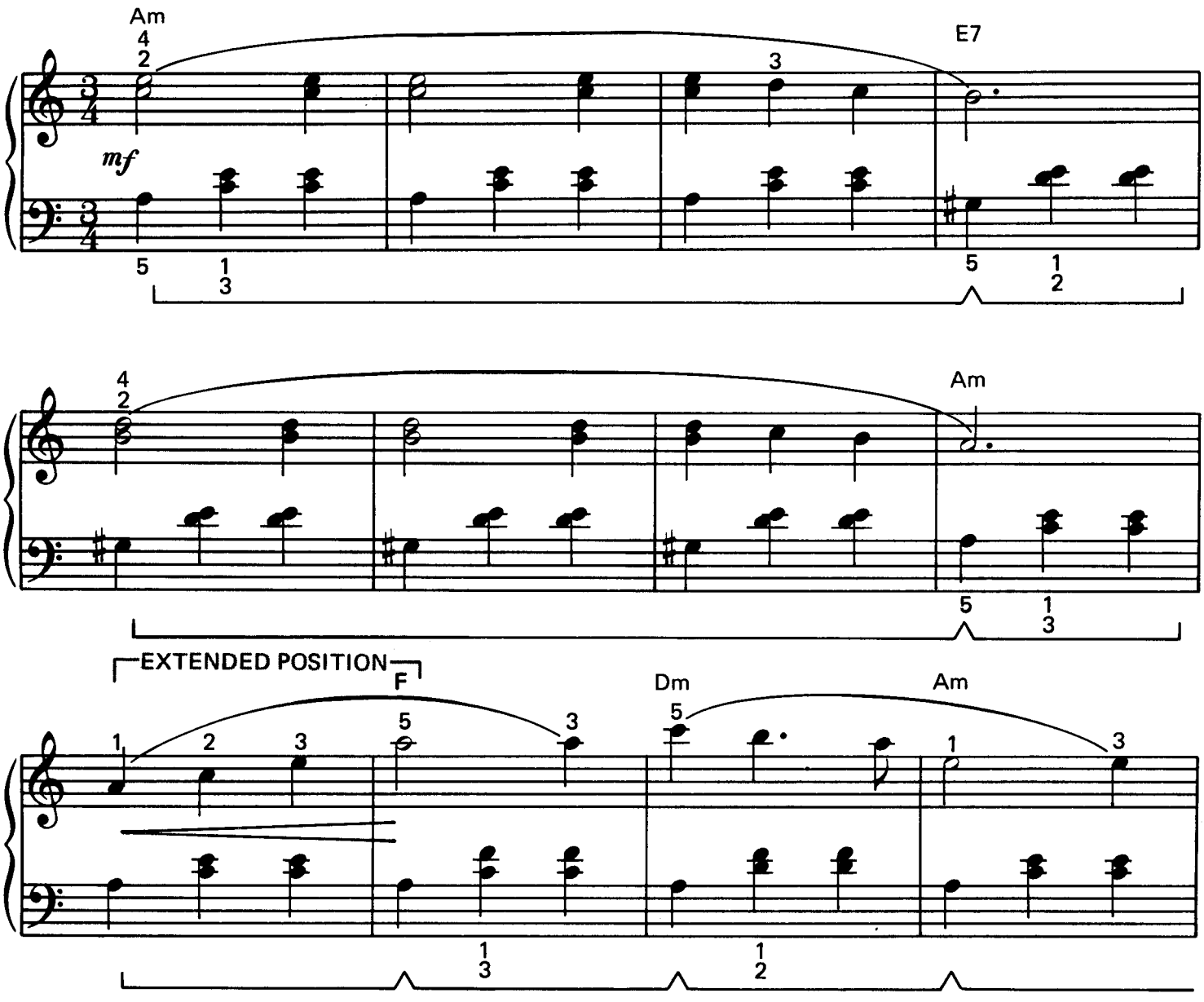


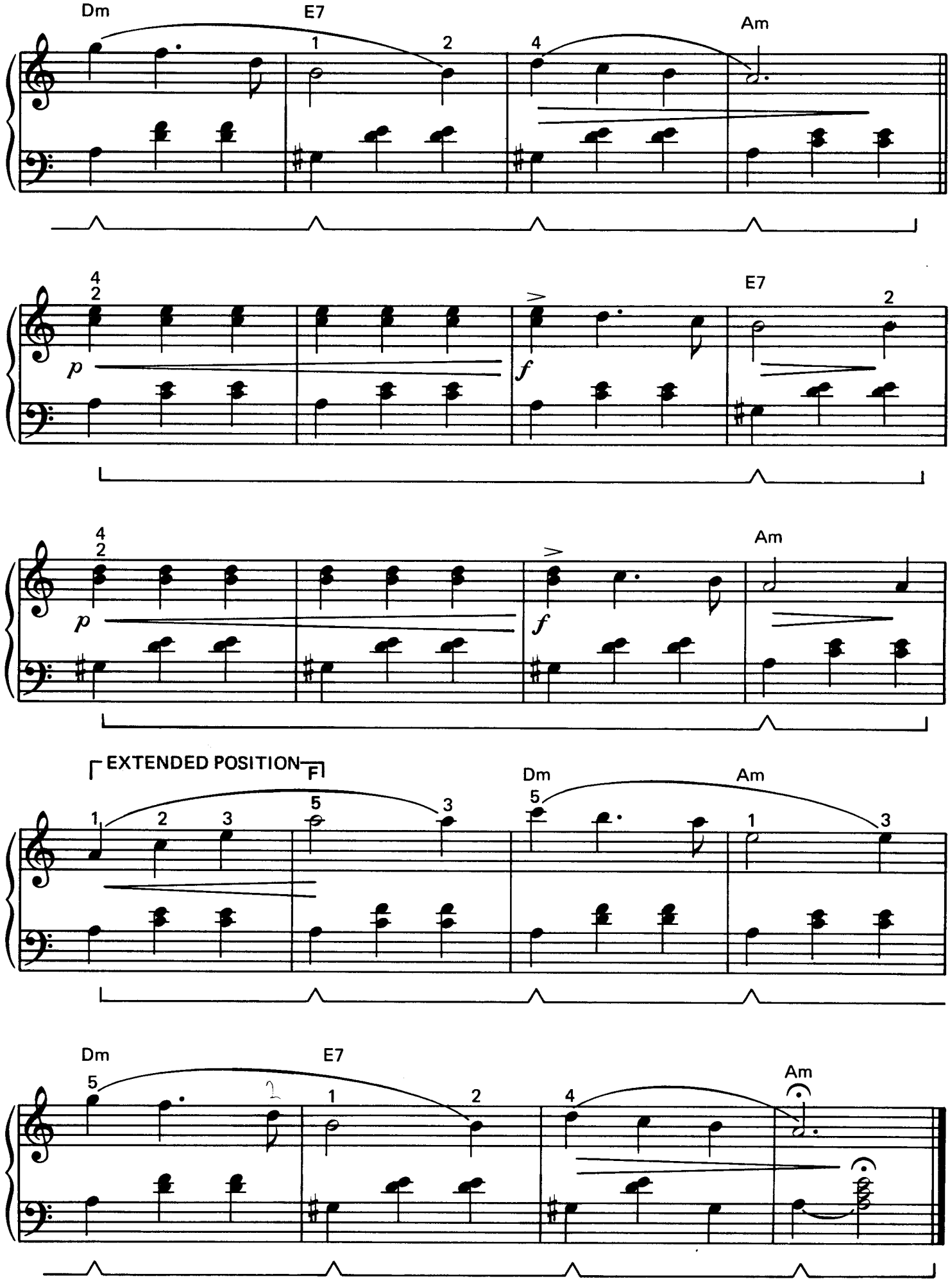
REMEMBER: Small Roman numerals (**i** & **iv**) are used to indicate minor chords.

TUMBALALAIKA

Traditional

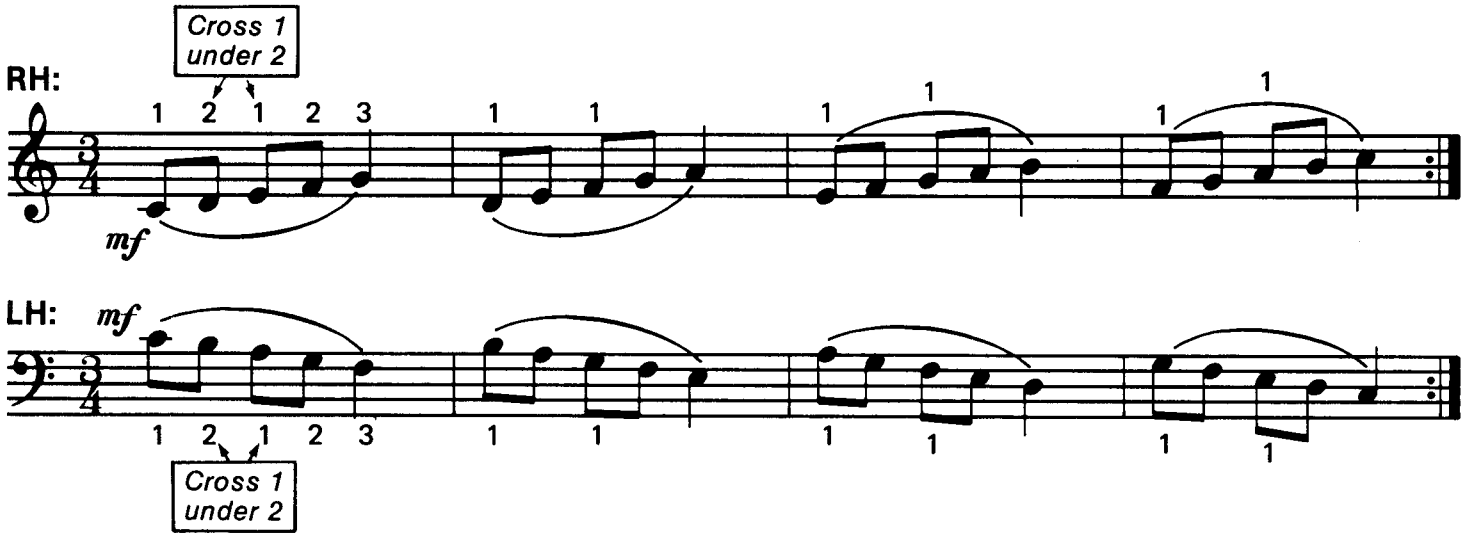
Allegro moderato




Dm
E7
Am
p
f
EXTENDED POSITION
F

Technique Builder: Crossing 1 Under 2

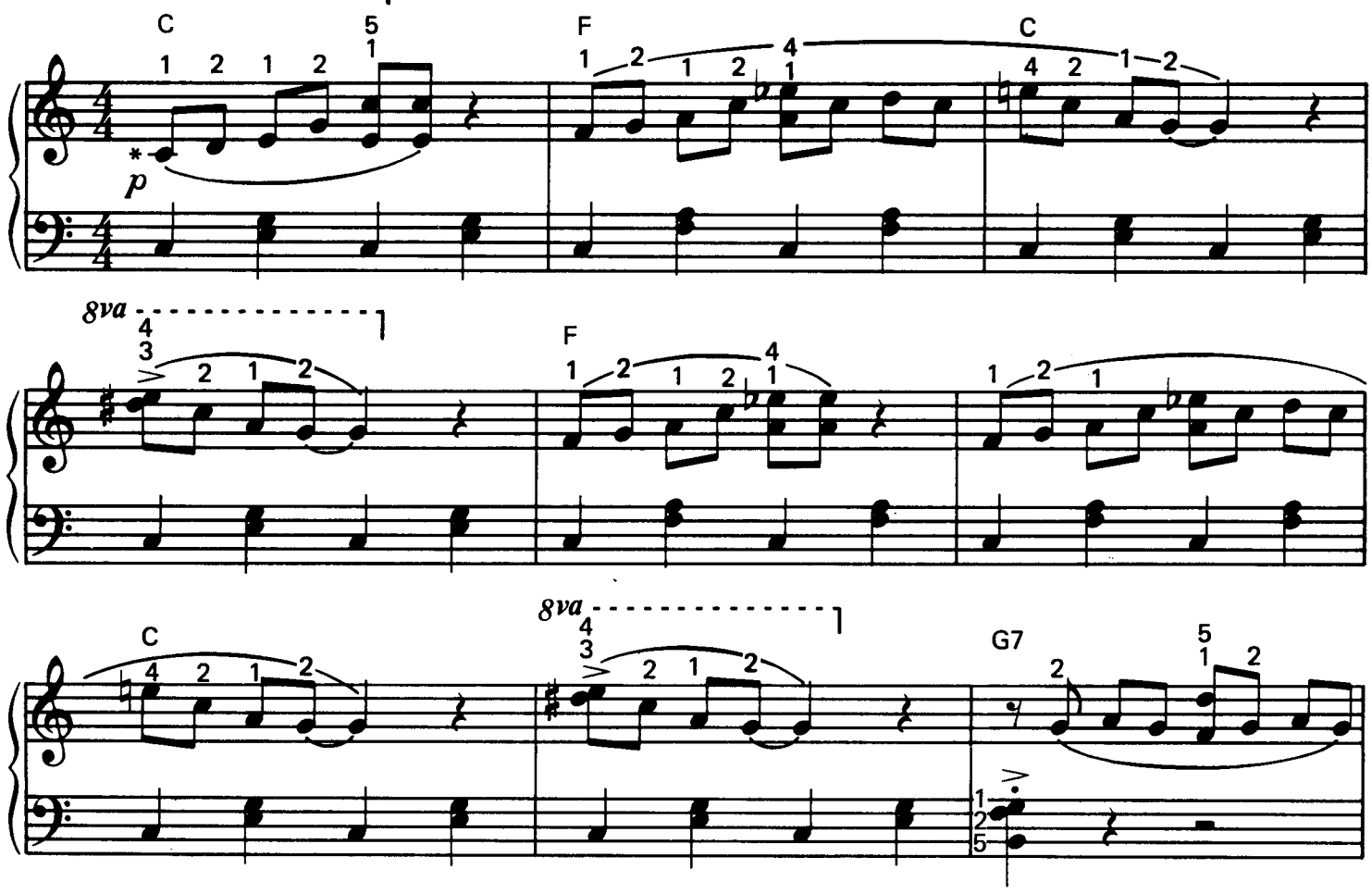
It is important to develop the ability to cross 1 under 2 and 1 under 3 with a relaxed wrist, and with no "twisting" motion of the hand. The next four pages of this book will help you improve this technique. Play the exercises slowly at first, then faster.



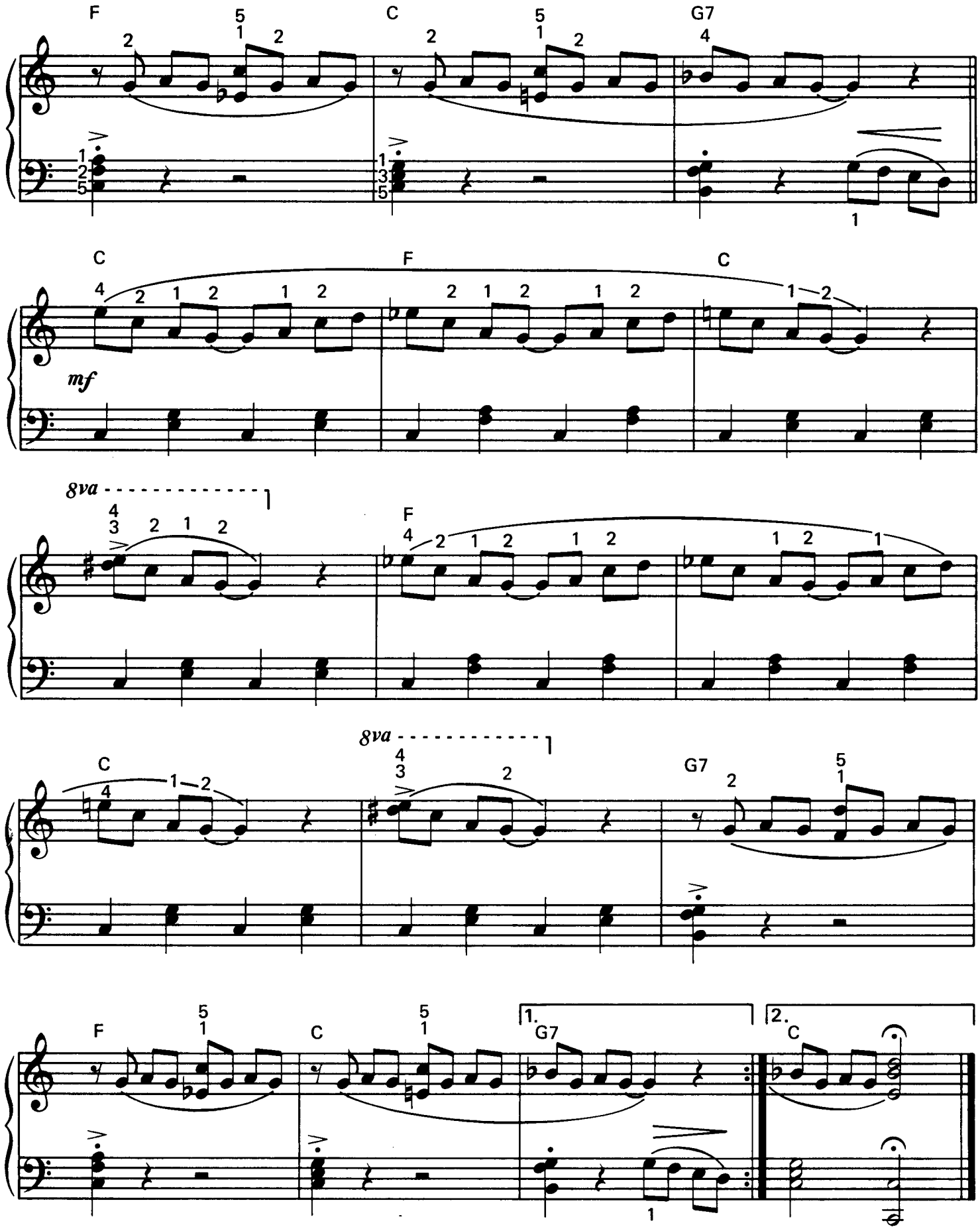
Light and Blue

Willard A. Palmer

Moderate blues tempo



The eighth notes may be played a bit unevenly:

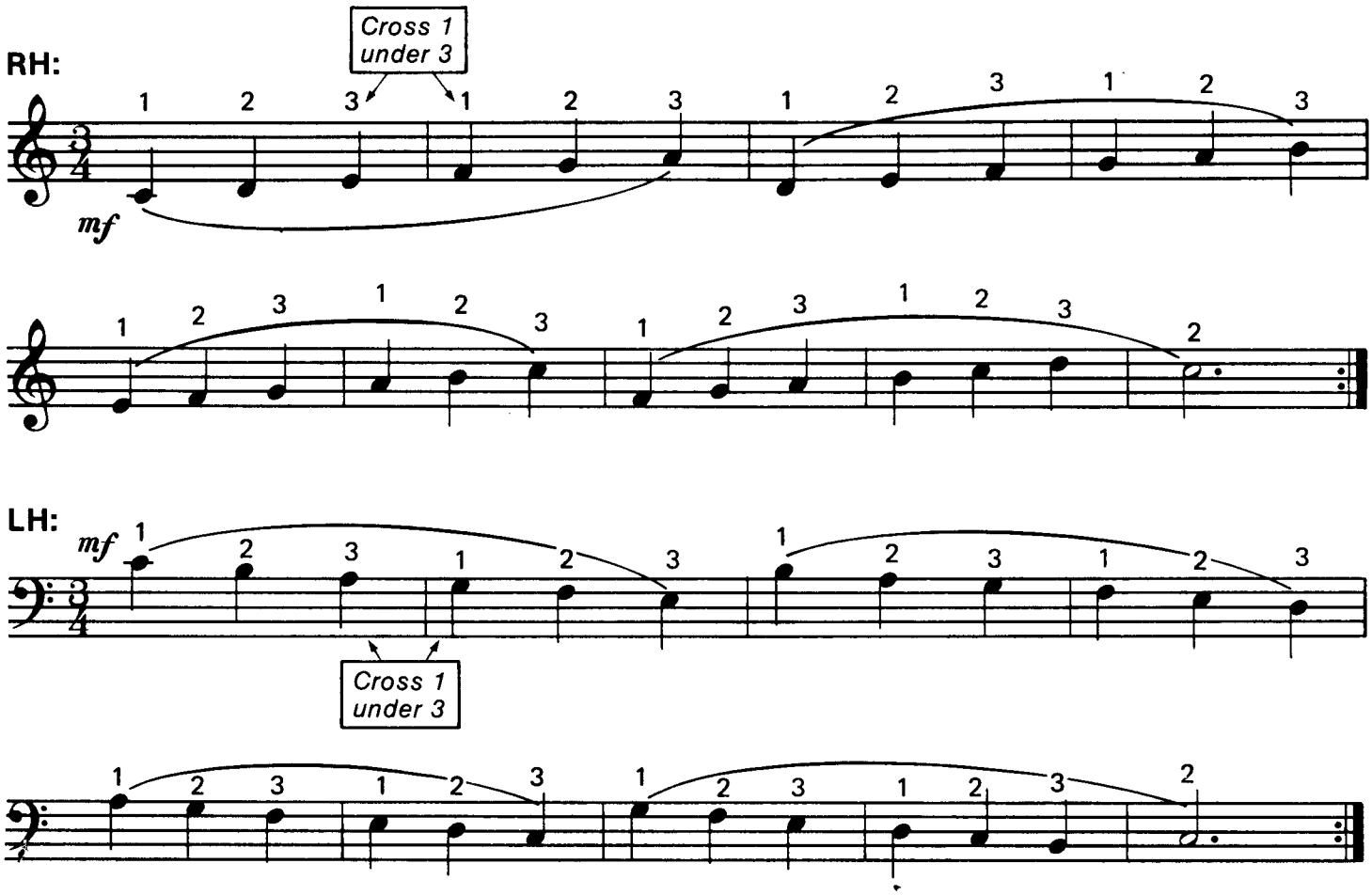


TEACHER'S NOTE:

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:*

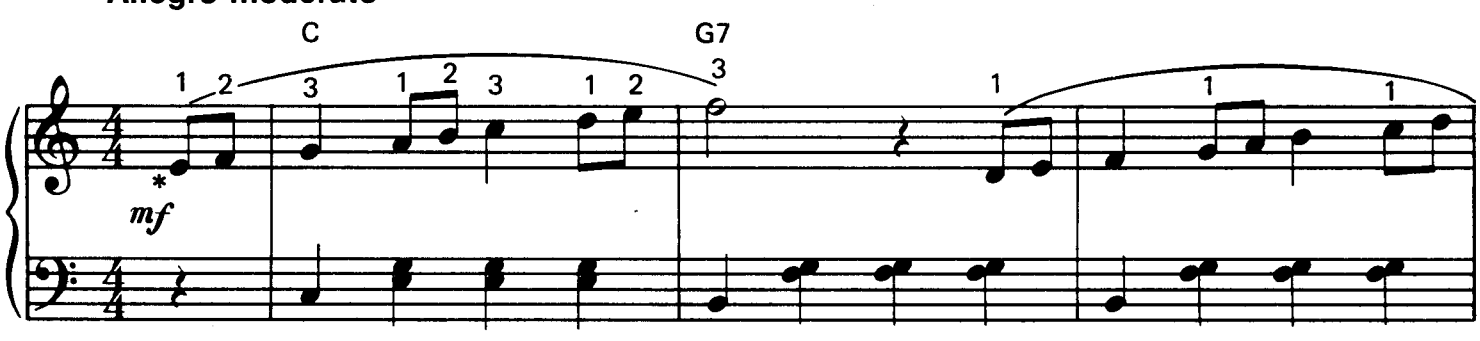
Technique Builder: Crossing 1 Under 3

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.

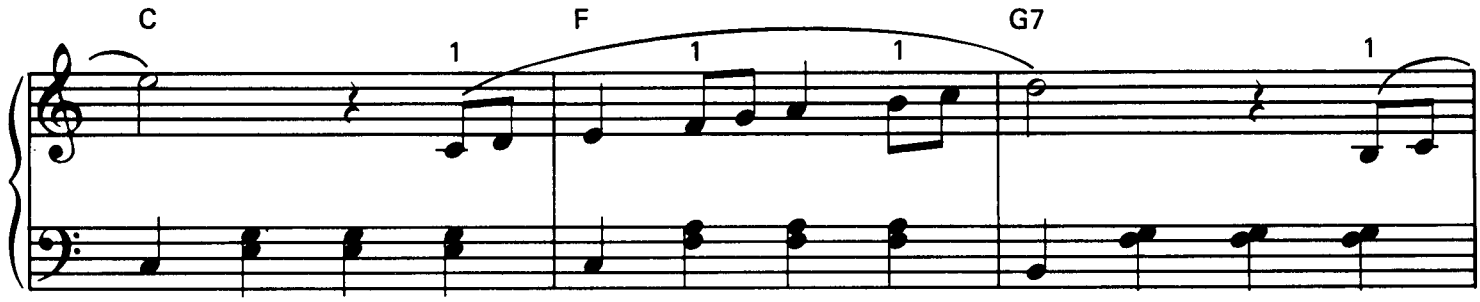


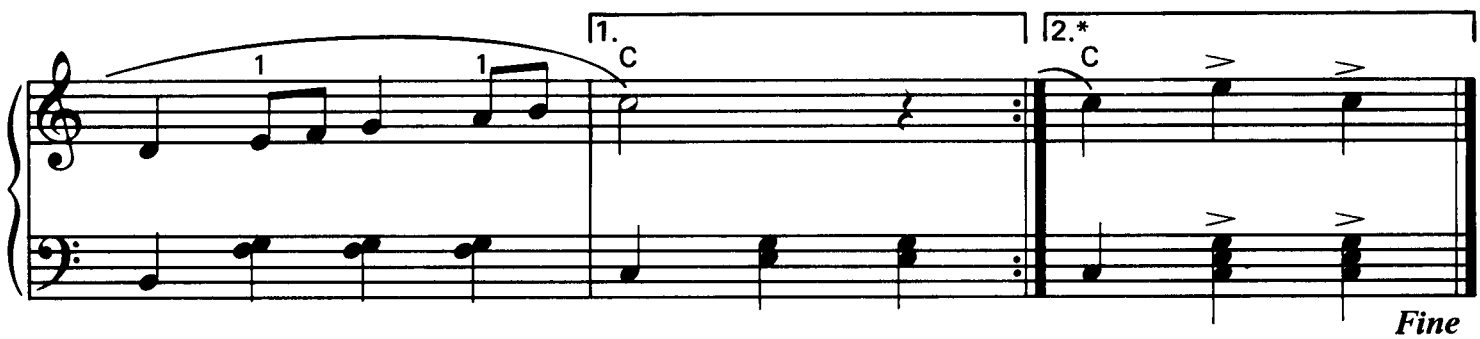
ROMAN HOLIDAY

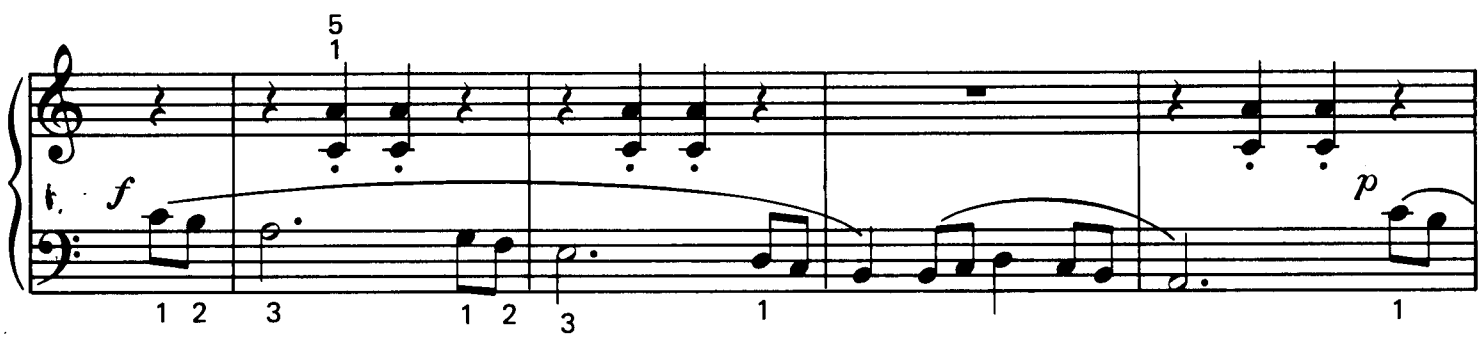
Allegro moderato

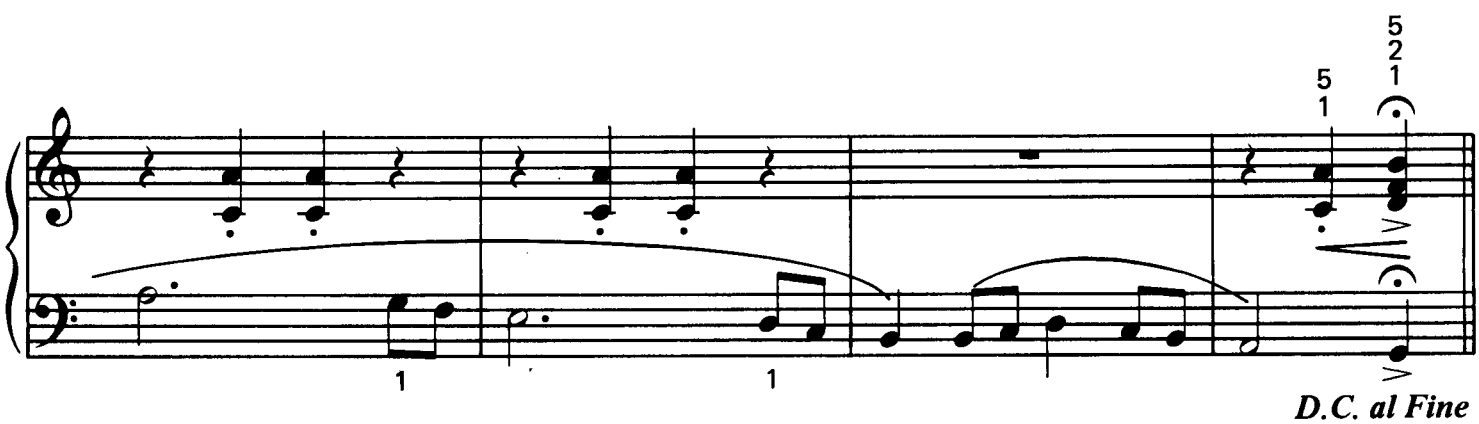


*Play the eighth notes EVENLY!









*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.

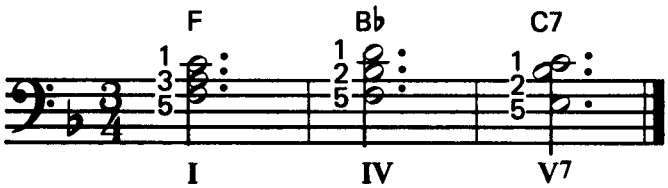
Allegro = Quickly, happily
Andante = Moving along ("walking speed")
Adagio = Slowly
Largo = Very Slowly
Moderato = Moderately

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

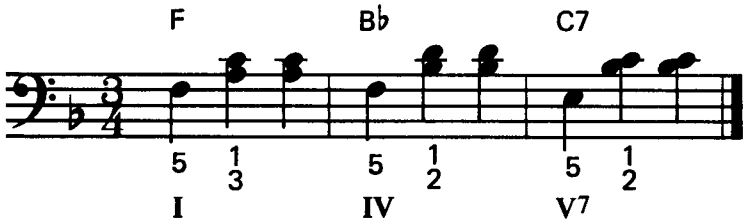
Review—The Key of F Major

Primary chords in F major:

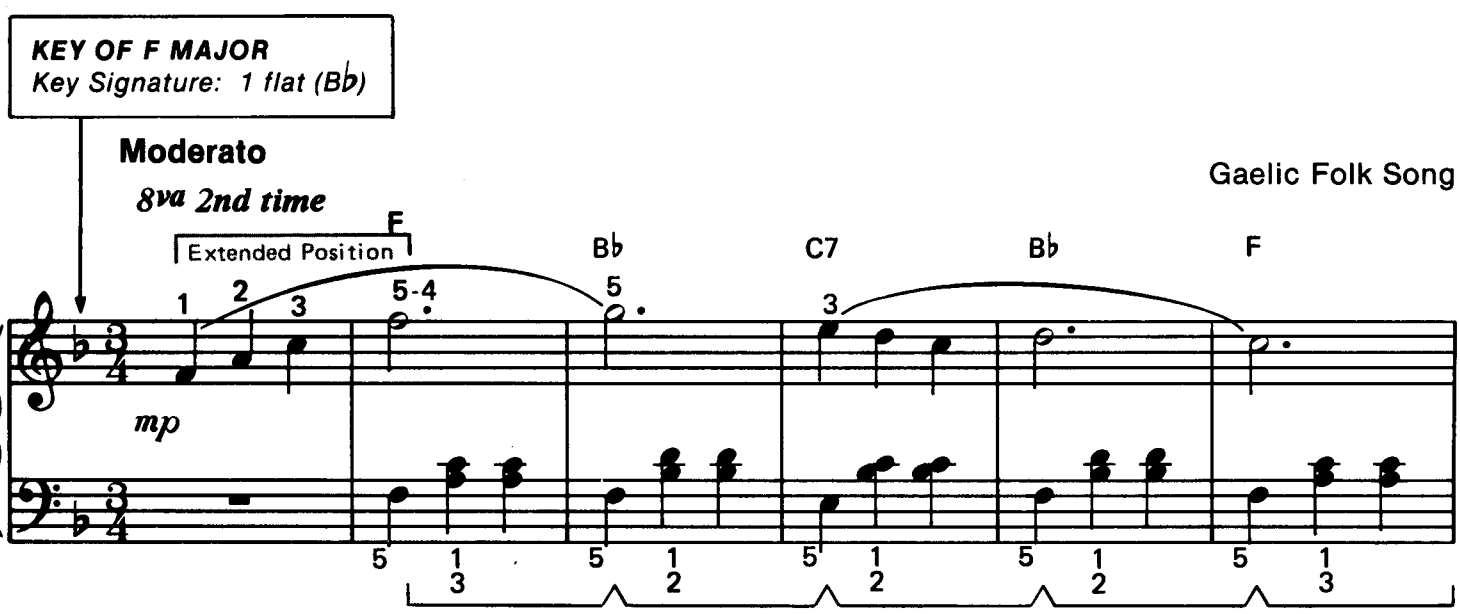
Block chords



Broken chords



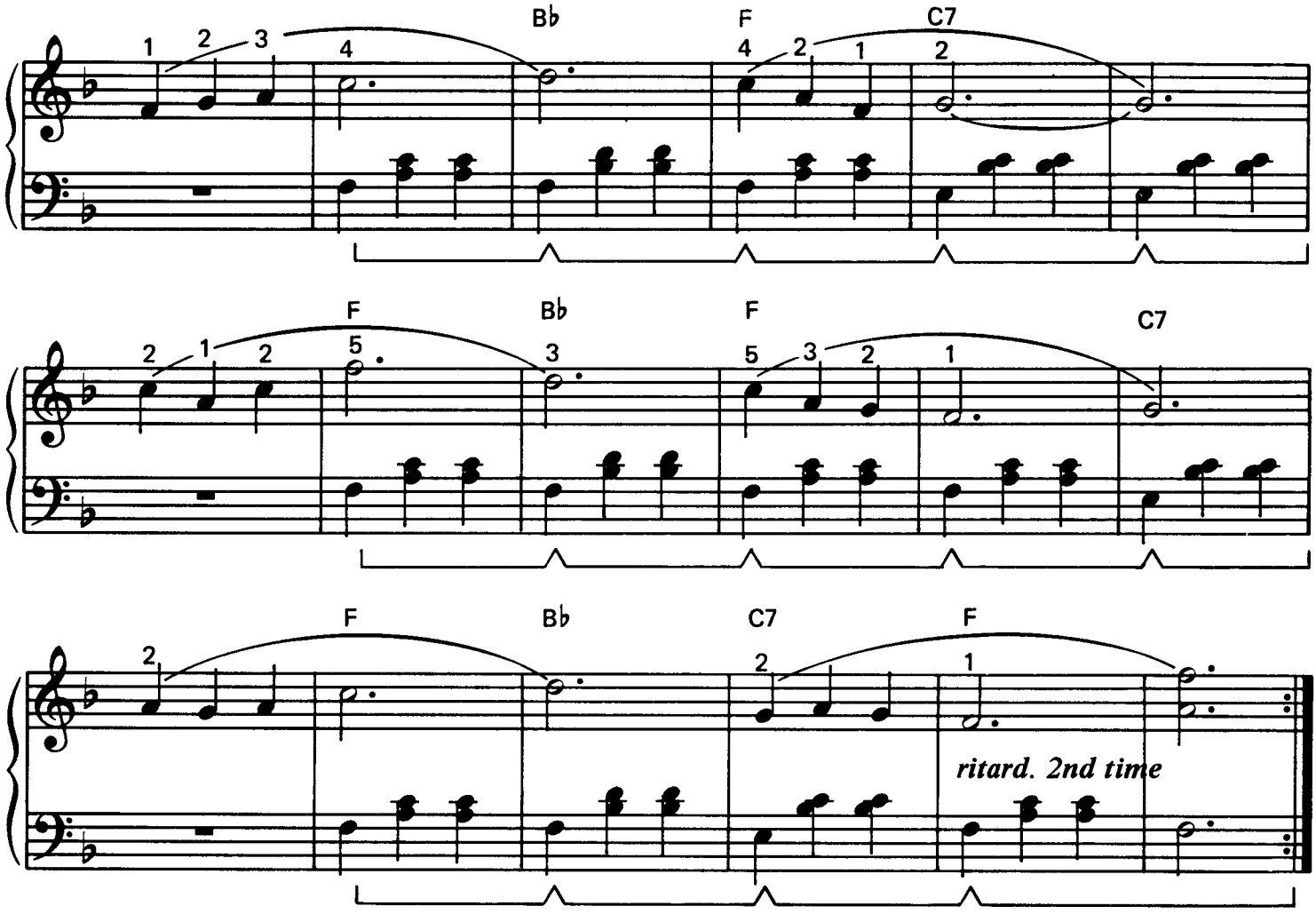
Morning Has Broken



Gaelic Folk Song

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

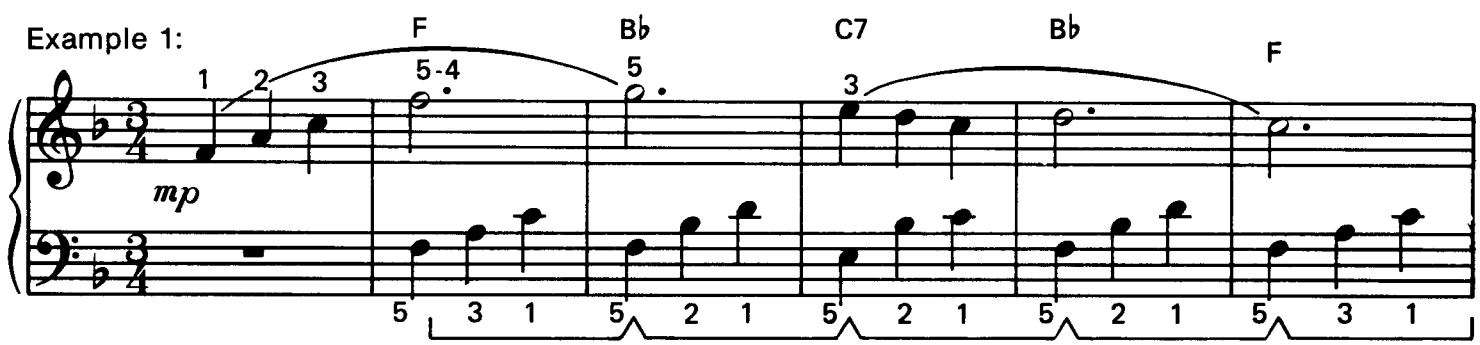
You are now ready to begin ADULT DUET BOOK 2.



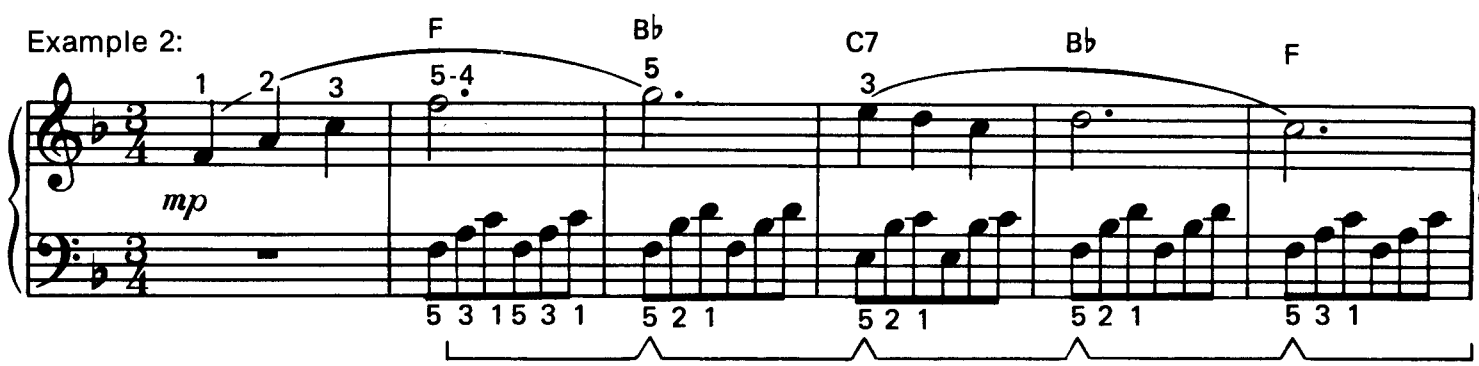
Most POPULAR SHEET MUSIC has chord symbols above the treble notes just as you see in *MORIGHT HAS BROKEN.* You may supply your own LH chords to such music, using BLOCK CHORDS or BROKEN CHORDS in various styles.

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

Example 1:



Example 2:



A New Time Signature

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

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

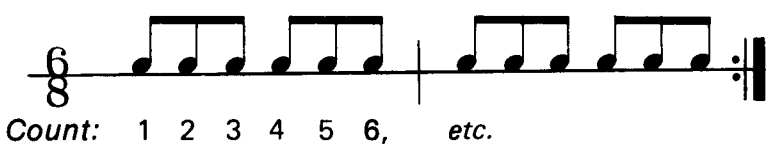
= EIGHTH note (or 𝄾 REST)
Count "1"

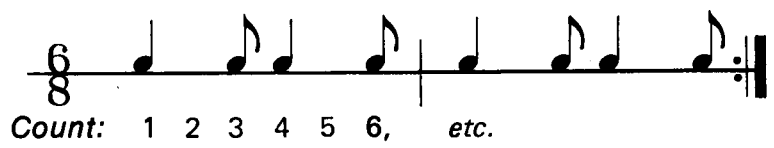
= QUARTER note (or 𝄽 REST)
Count "1-2"

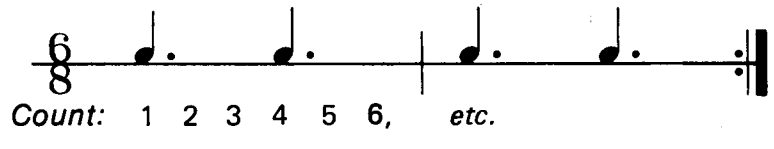
= DOTTED QUARTER note
(or 𝄽 𝄾 RESTS)
Count "1-2-3"

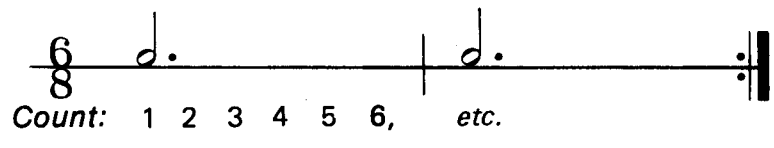
= DOTTED HALF note
Count "1-2-3-4-5-6"
For a WHOLE measure of silence,
a 𝄻 WHOLE REST is used.

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









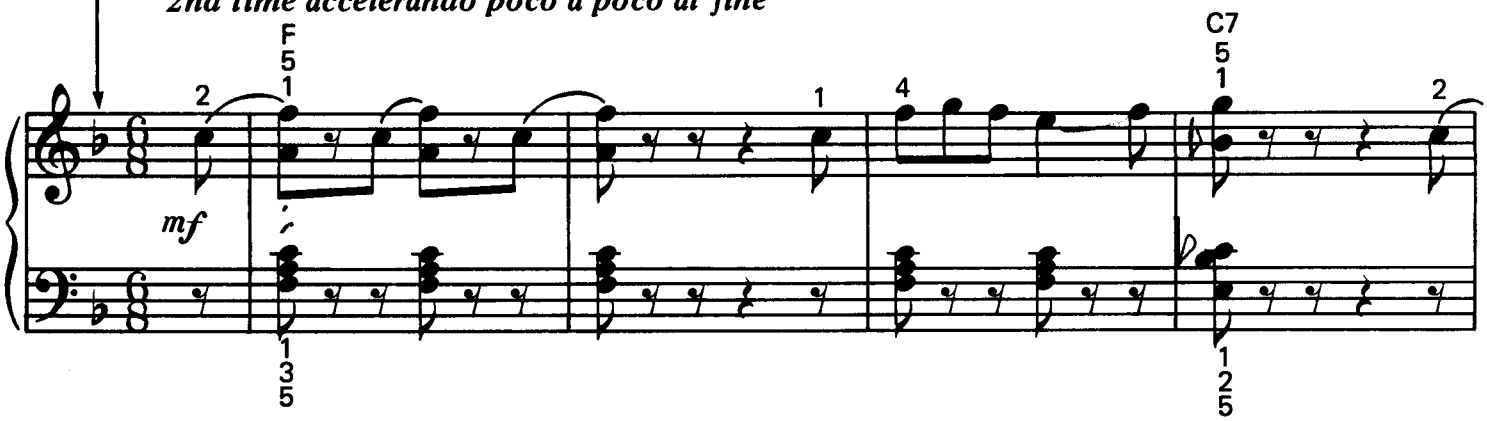
La Raspa

A Mexican Stamping Dance

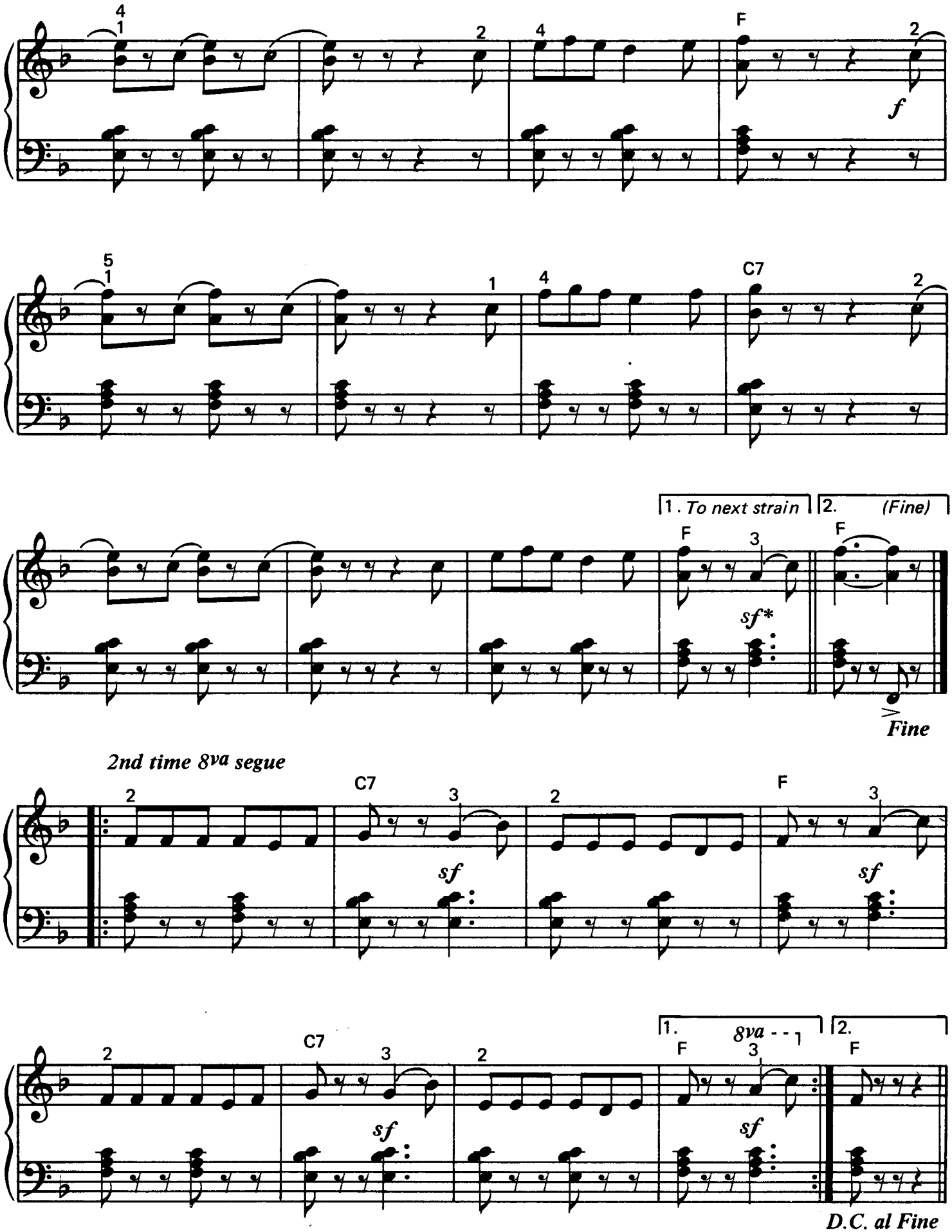
KEY OF F MAJOR
Key Signature: 1 flat (B♭)

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."

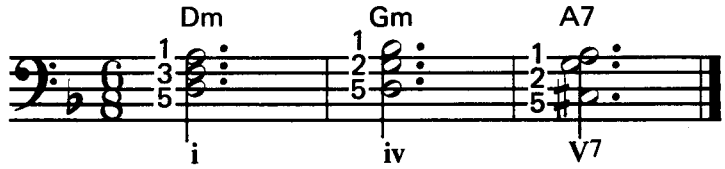


* *sf* = *sforzando,* Italian for "forcing." It means to play louder on one note or chord; in this case it applies to the note above *sf* and the chord below it.

Review—The Key of D Minor

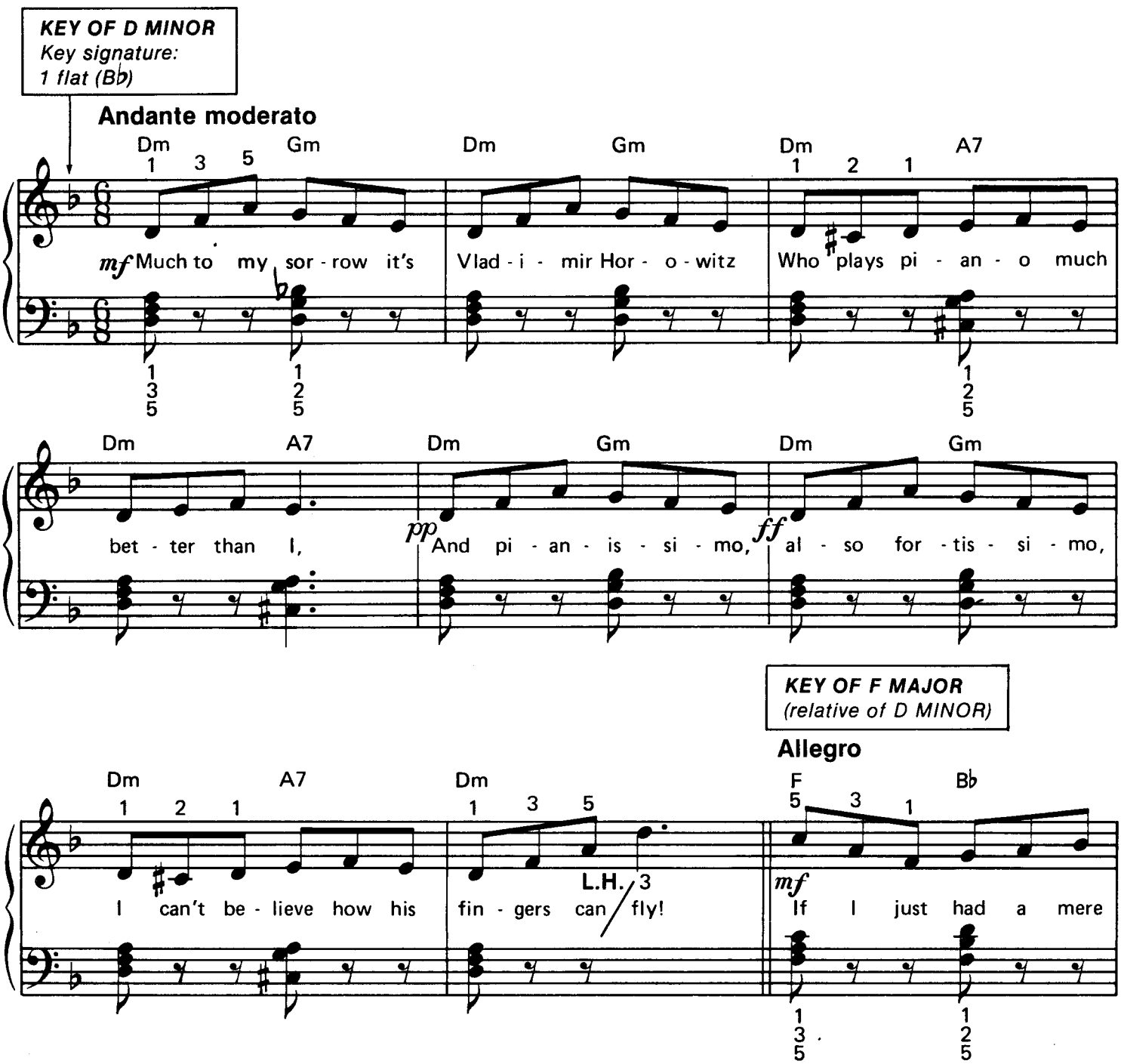
REMEMBER: The keys of F MAJOR and D MINOR are called RELATIVES because they have the same key signature: 1 flat (B♭).

Primary chords in D minor:

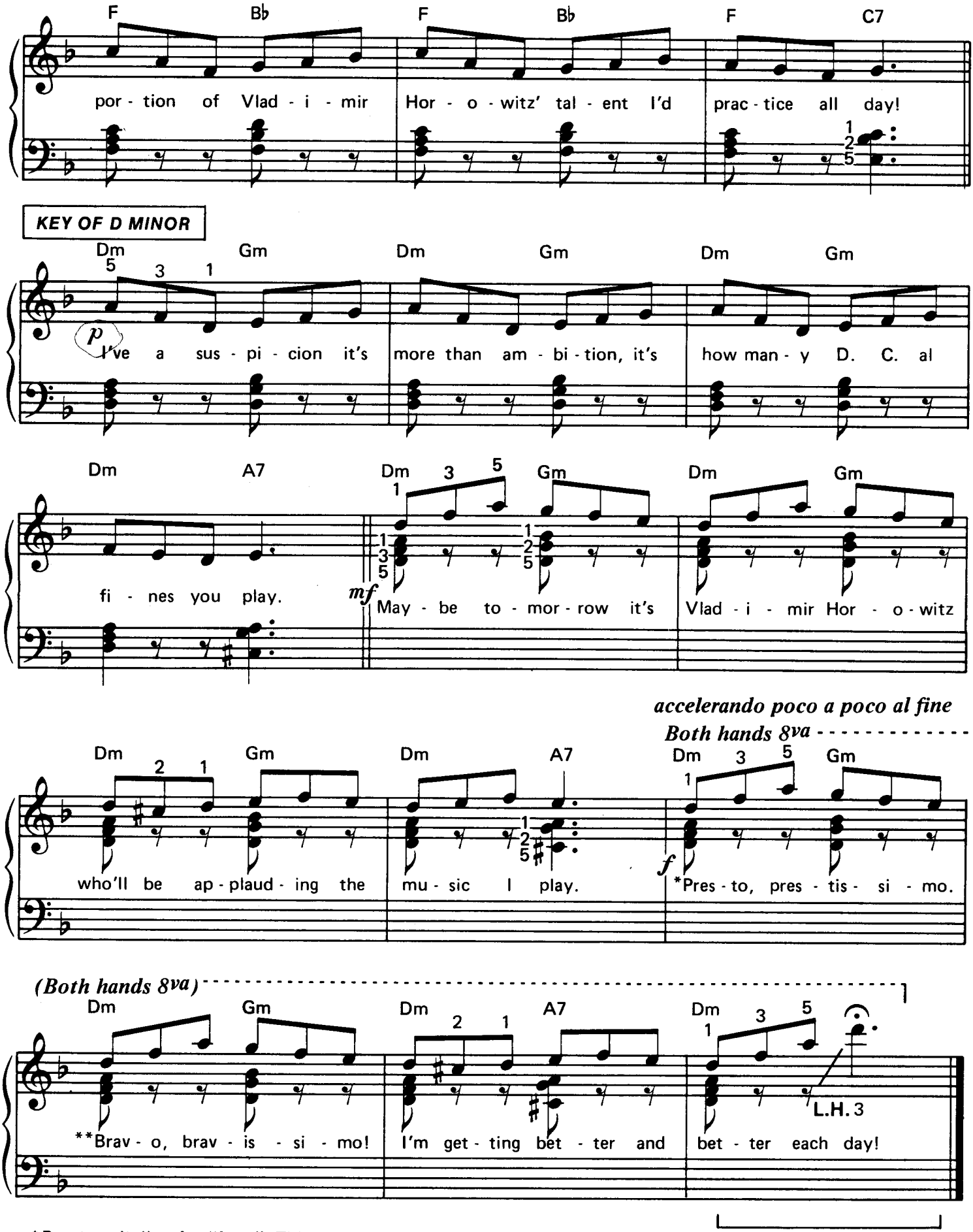


SCHERZO*

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



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



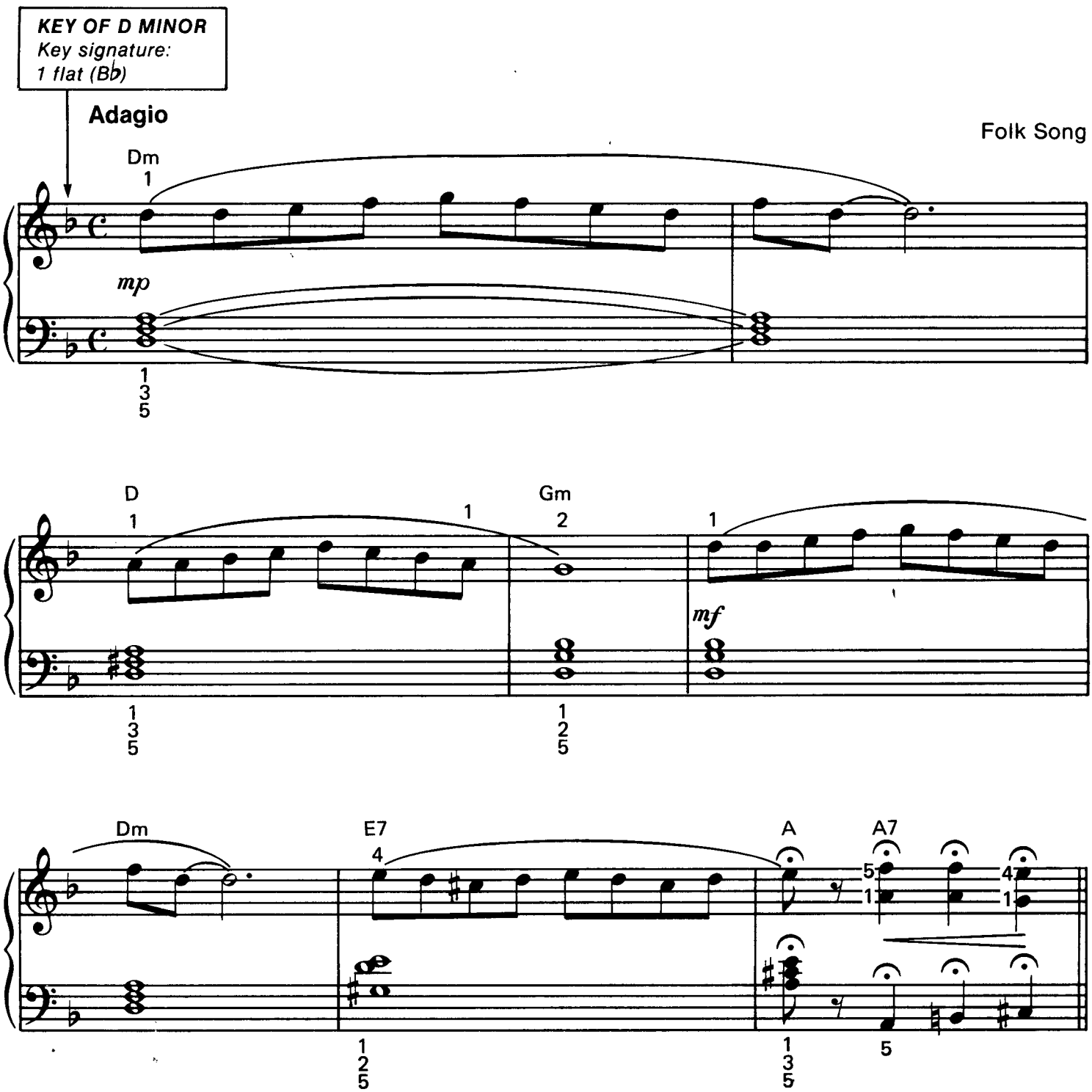
*Presto. Italian for "fast." This tempo mark means "faster than *allegro*." The word *prestissimo* means "very fast." It usually means "as fast as possible."

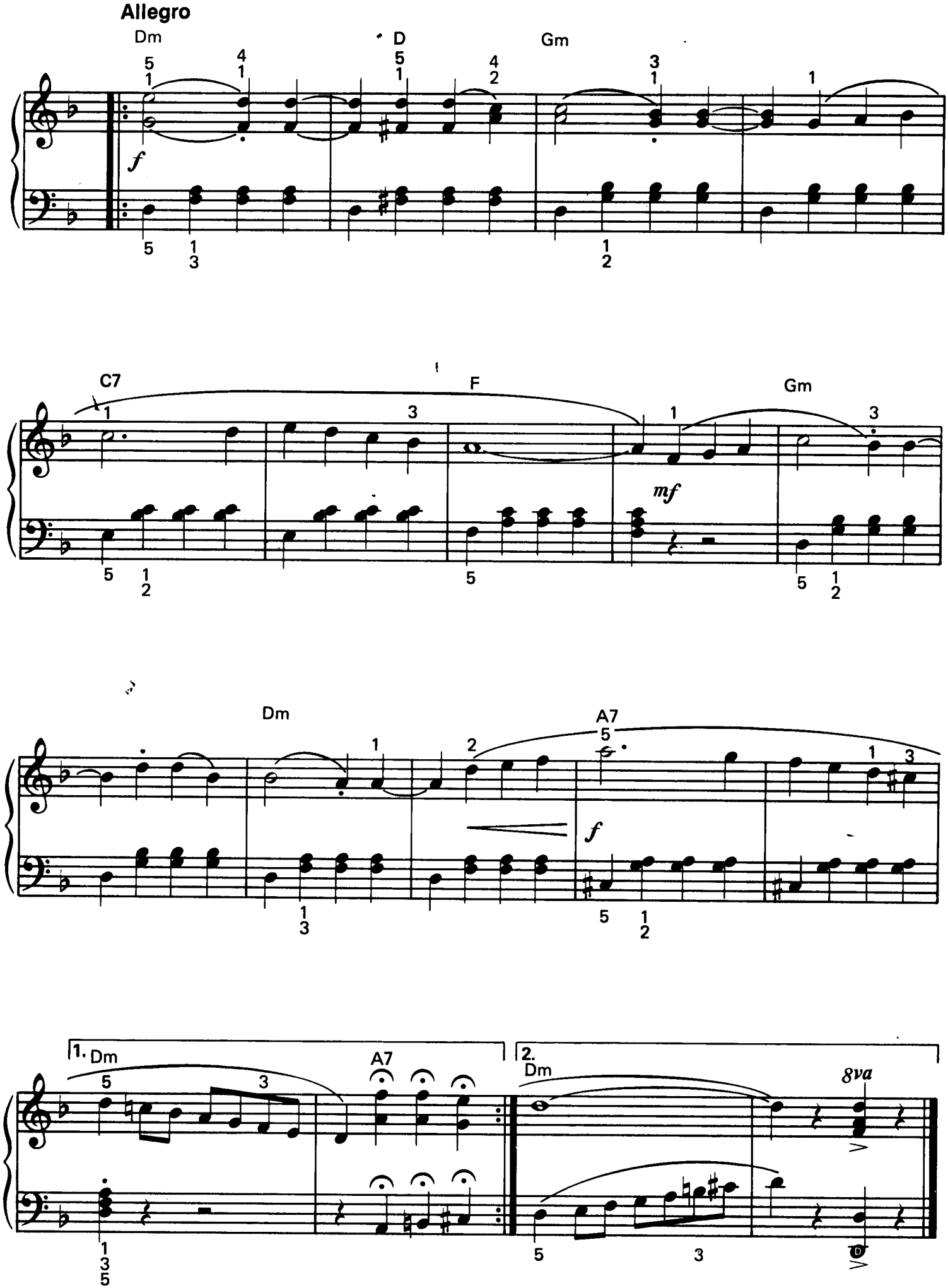
**Bravo, bravissimo! These Italian words are often shouted by audiences of virtuoso performers. They can't be exactly translated, but they mean something like "Marvelous, VERY marvelous!

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 V^7 and I chords in A MINOR and F MAJOR.

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

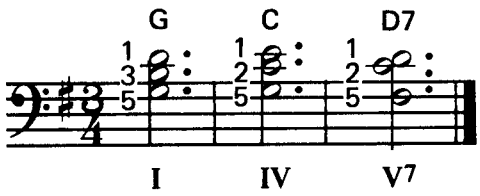



Allegro
Dm
D
Gm
C7
F
Gm
Dm
A7
1. Dm
A7
2. Dm
8va
f
mf
f

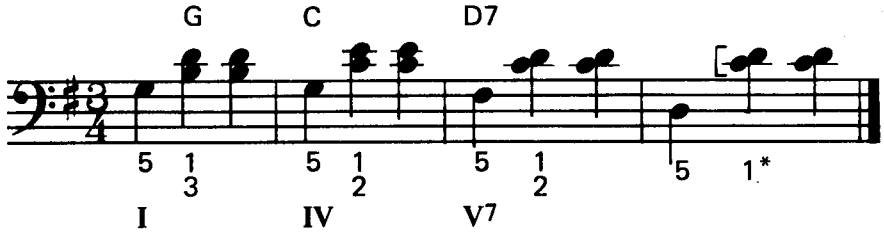
Review—The Key of G Major

Primary chords in G MAJOR:

Block chords



Broken chords



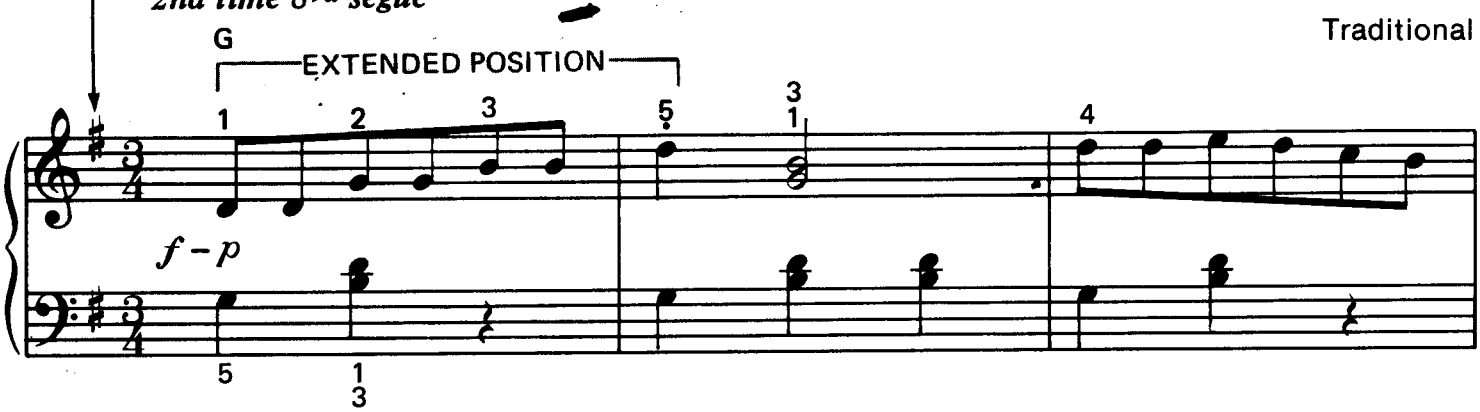
La Cucaracha

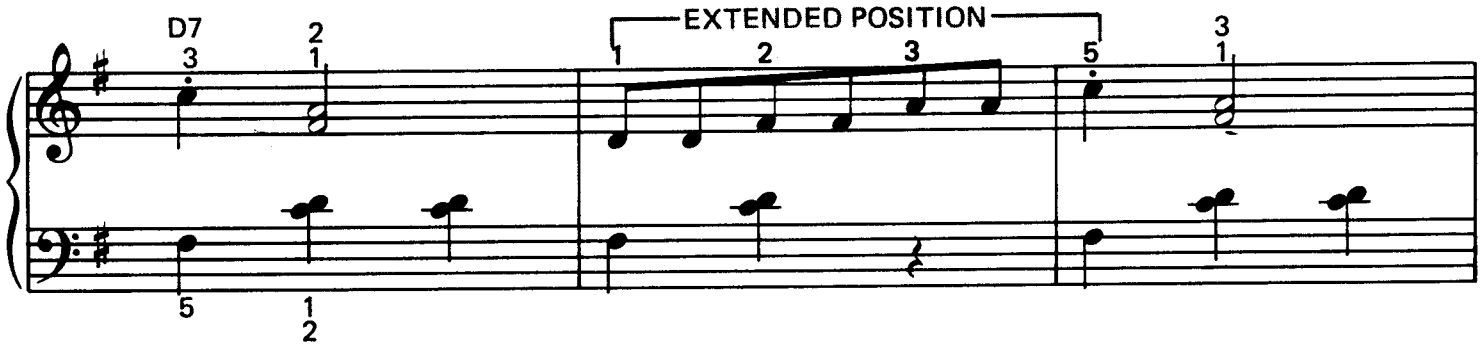
KEY OF G MAJOR
Key Signature: 1 sharp (F♯)

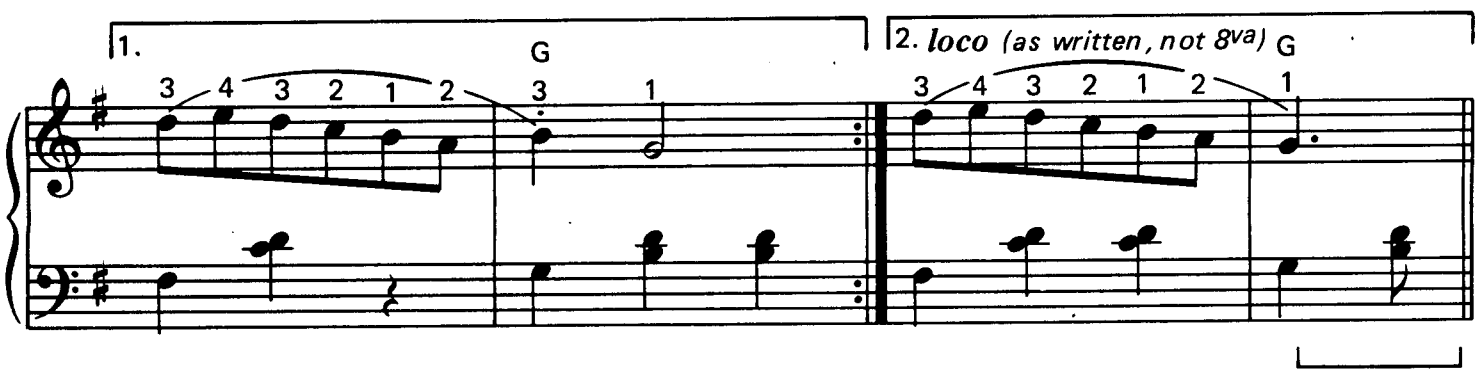
Allegro moderato

2nd time 8va segue

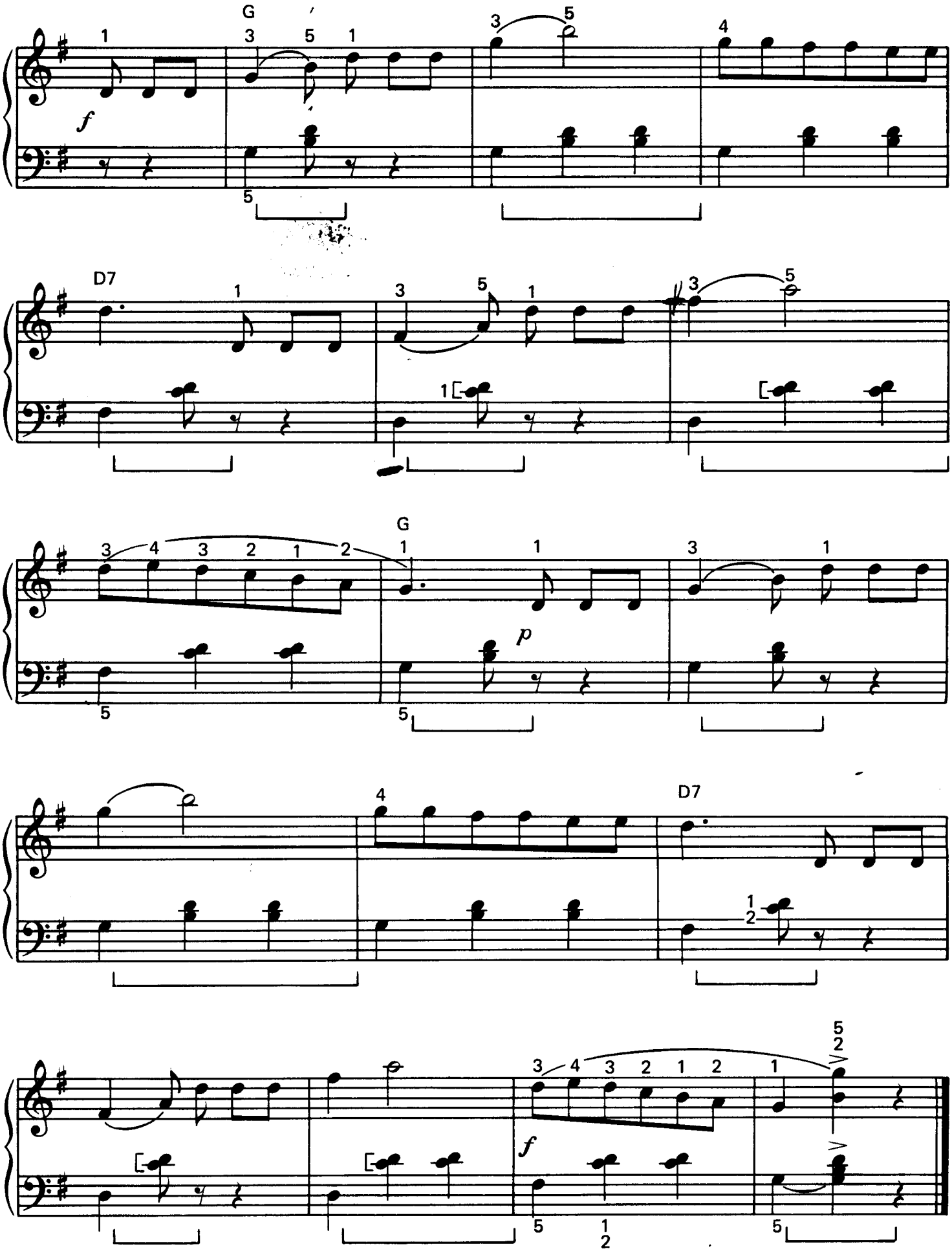
Traditional







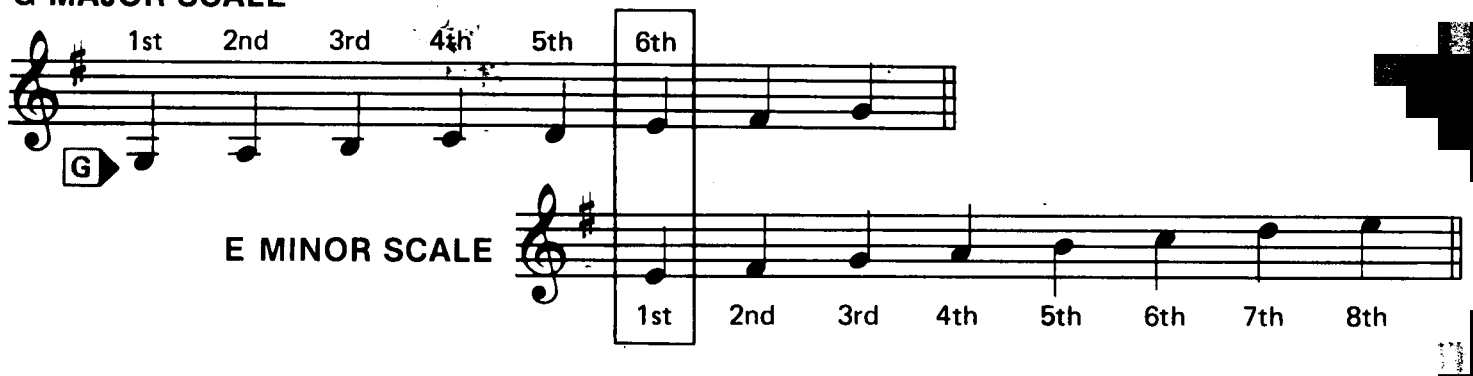
* Play the C and D together with the side of the thumb.


G
D7
G
D7
f
p
f

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



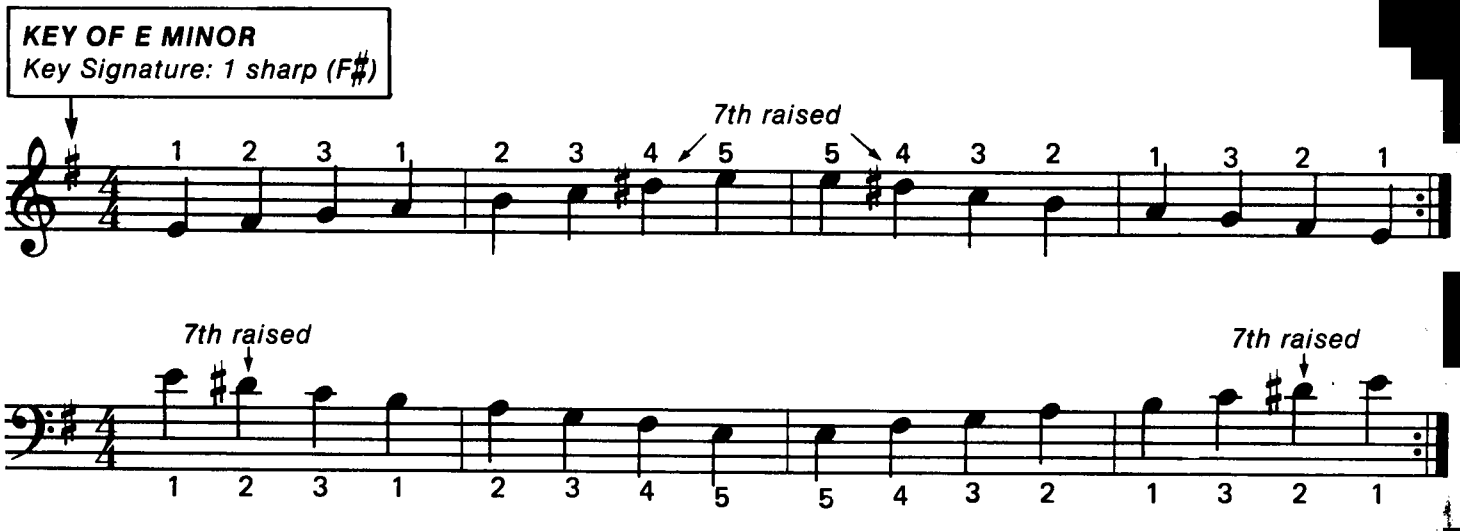
The minor scale shown above is the NATURAL MINOR SCALE.
The natural minor uses only notes that are found in the relative major scale.

The E Harmonic Minor Scale

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

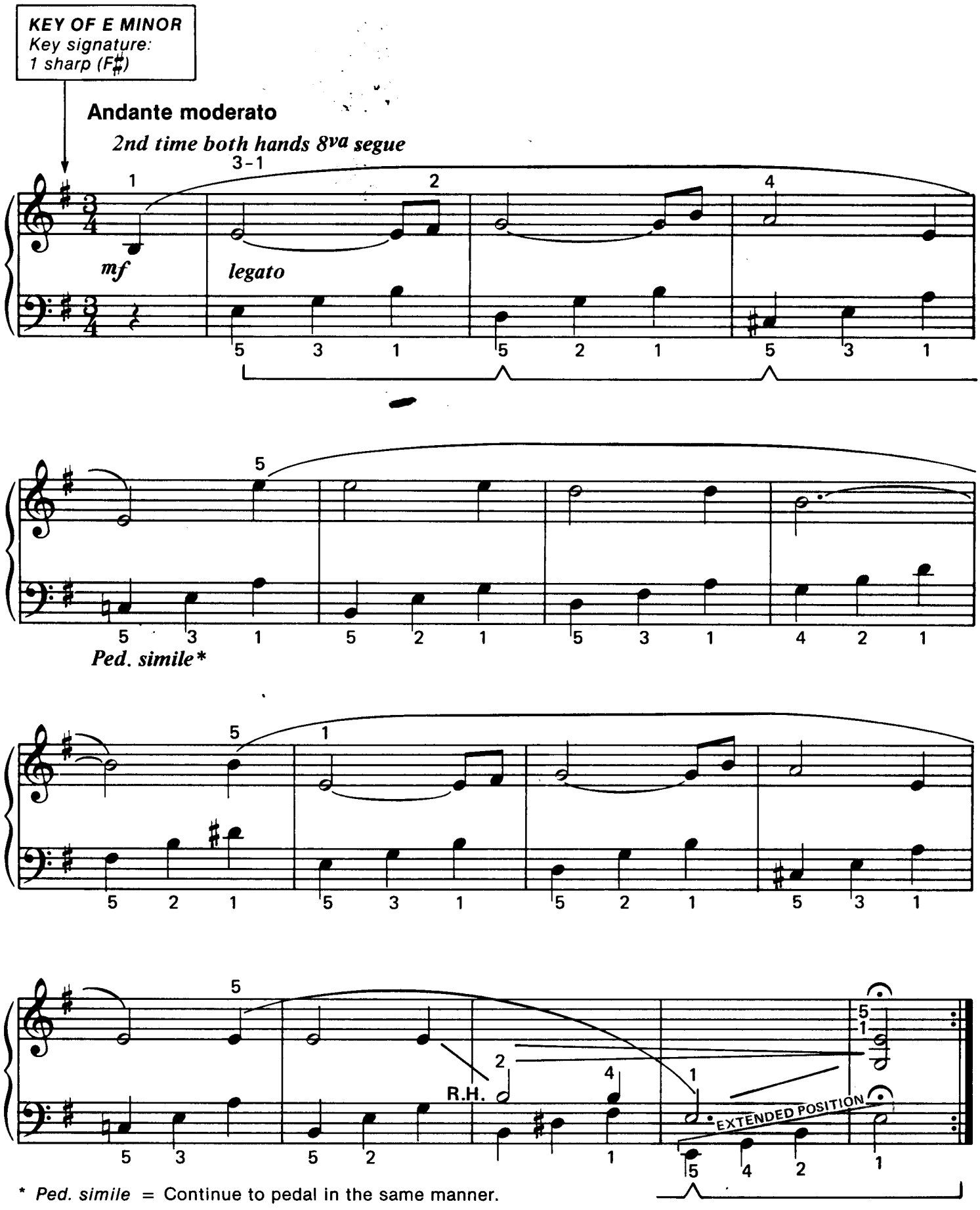
The raised 7th in the key of E MINOR is D♯. It is not included in the key signature, but is written as an "accidental" sharp each time it occurs.

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



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 staffs above.

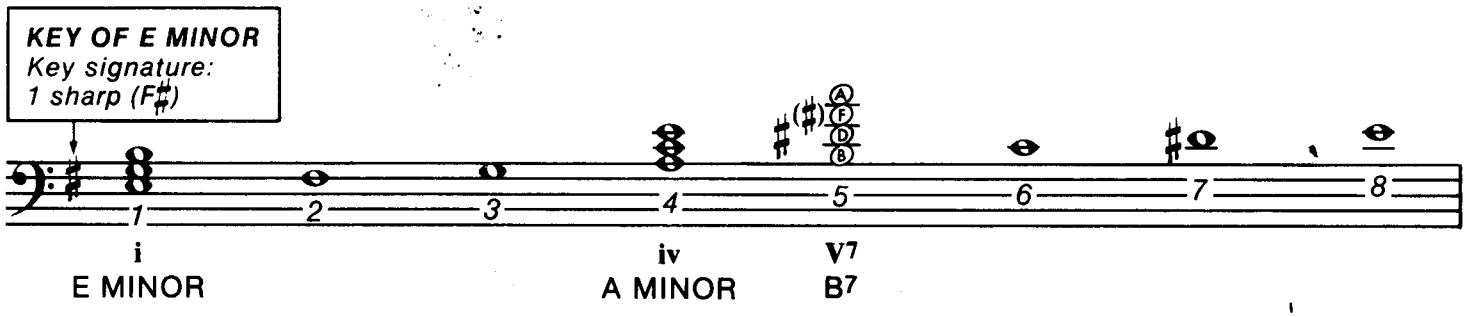
THE HOUSE OF THE RISING SUN



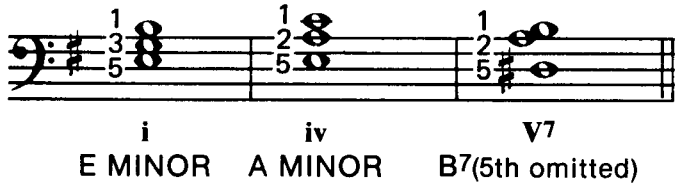
* *Ped. simile* = Continue to pedal in the same manner.

The Primary Chords in E Minor

Reviewing the E HARMONIC MINOR SCALE, LH ascending.

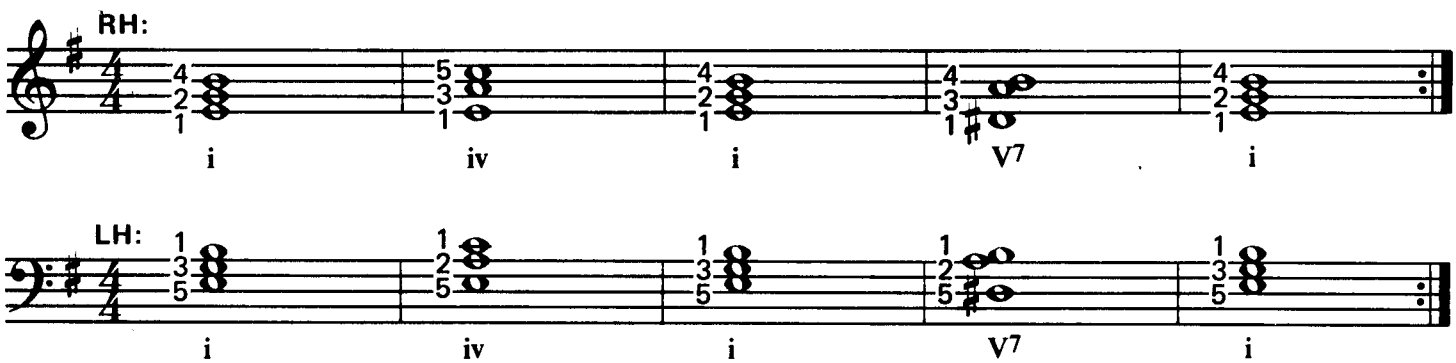


The following positions are often used, for smooth progressions:



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

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

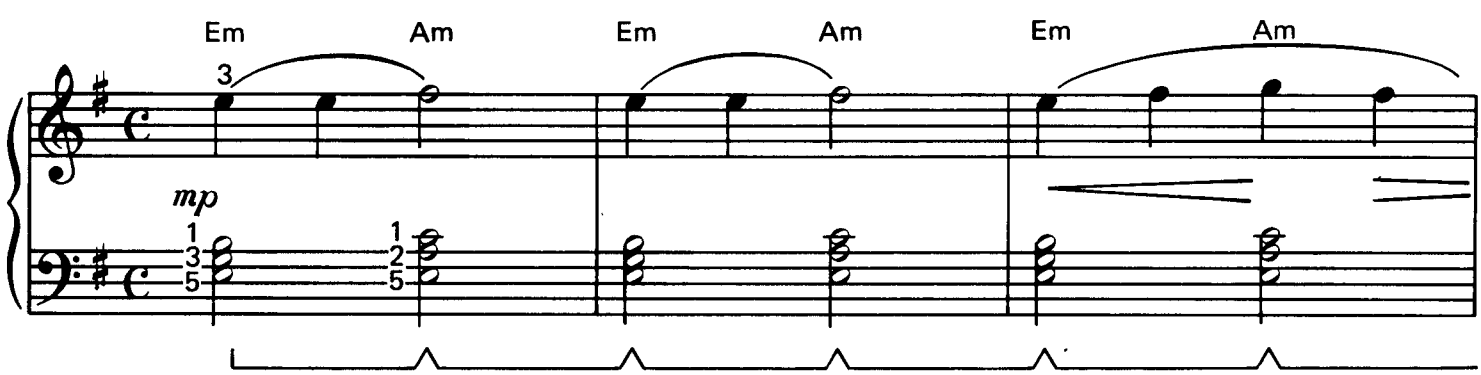


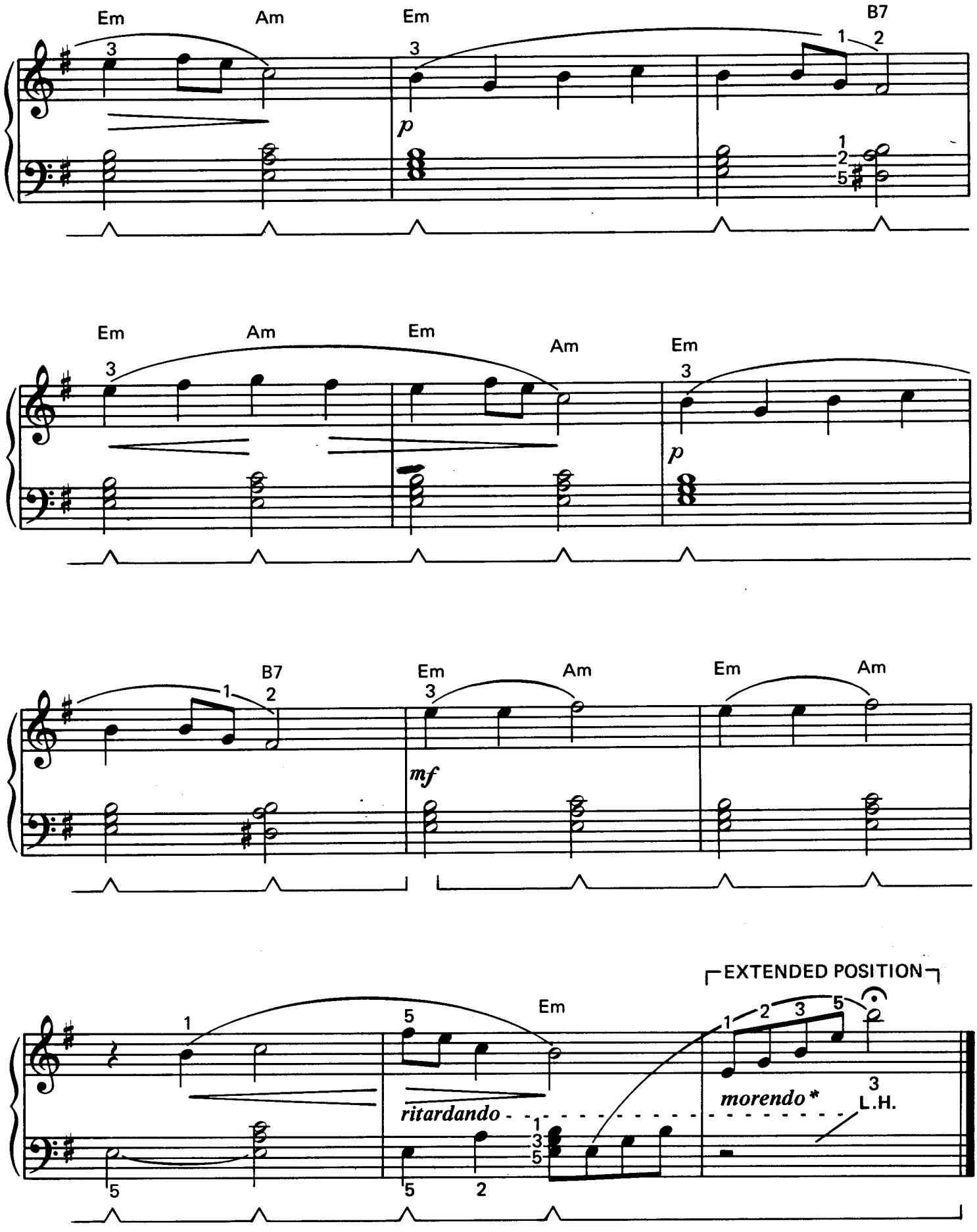
SAKURA

(Cherry Blossoms)

Andante moderato

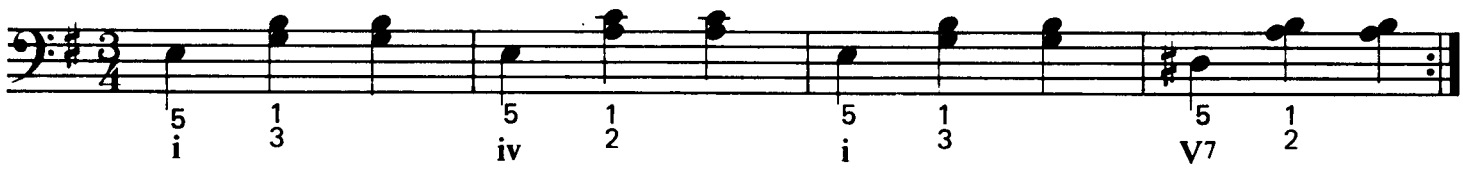
Japanese Folk Song





Morendo means "dying away."

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



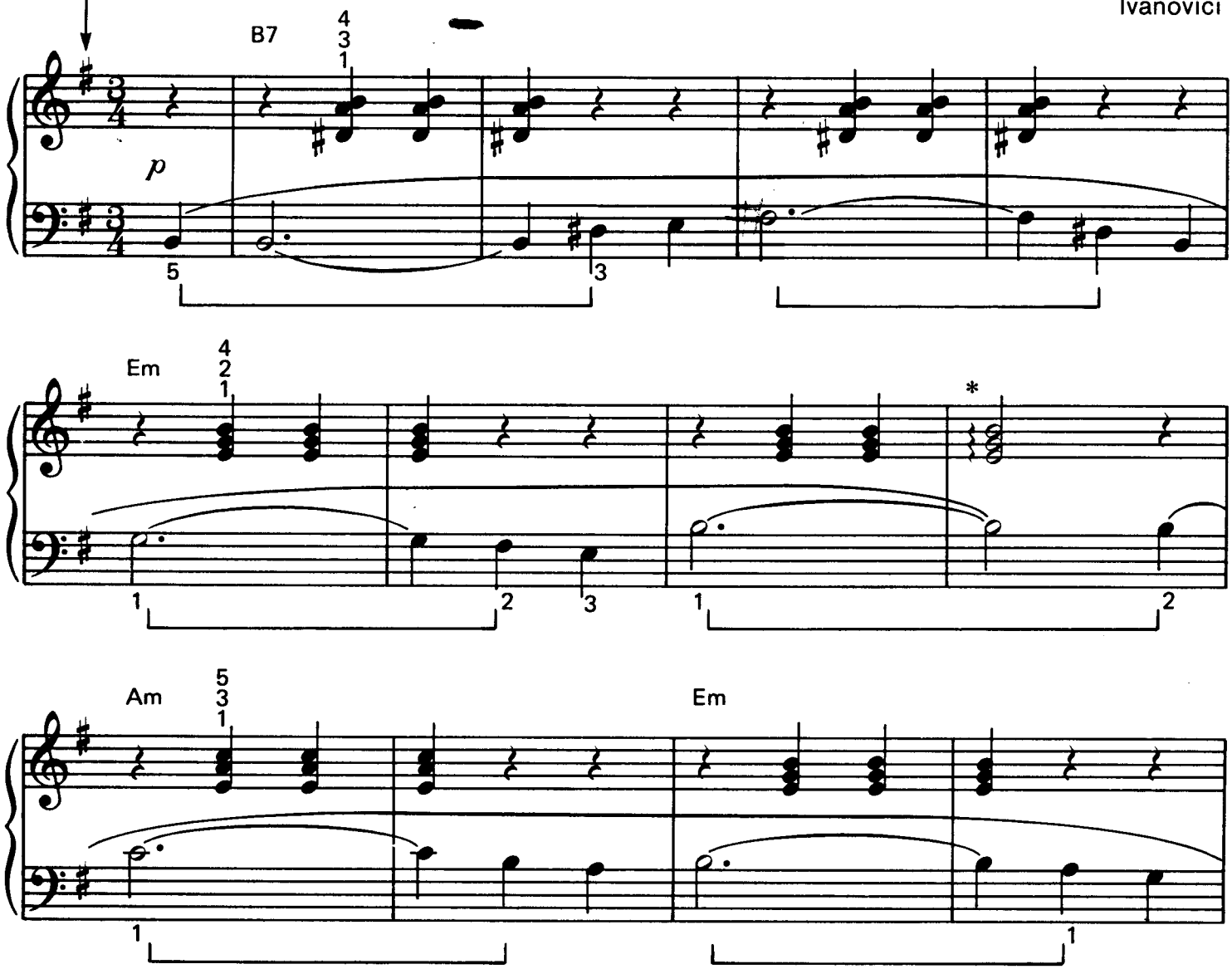
WAVES OF THE DANUBE

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

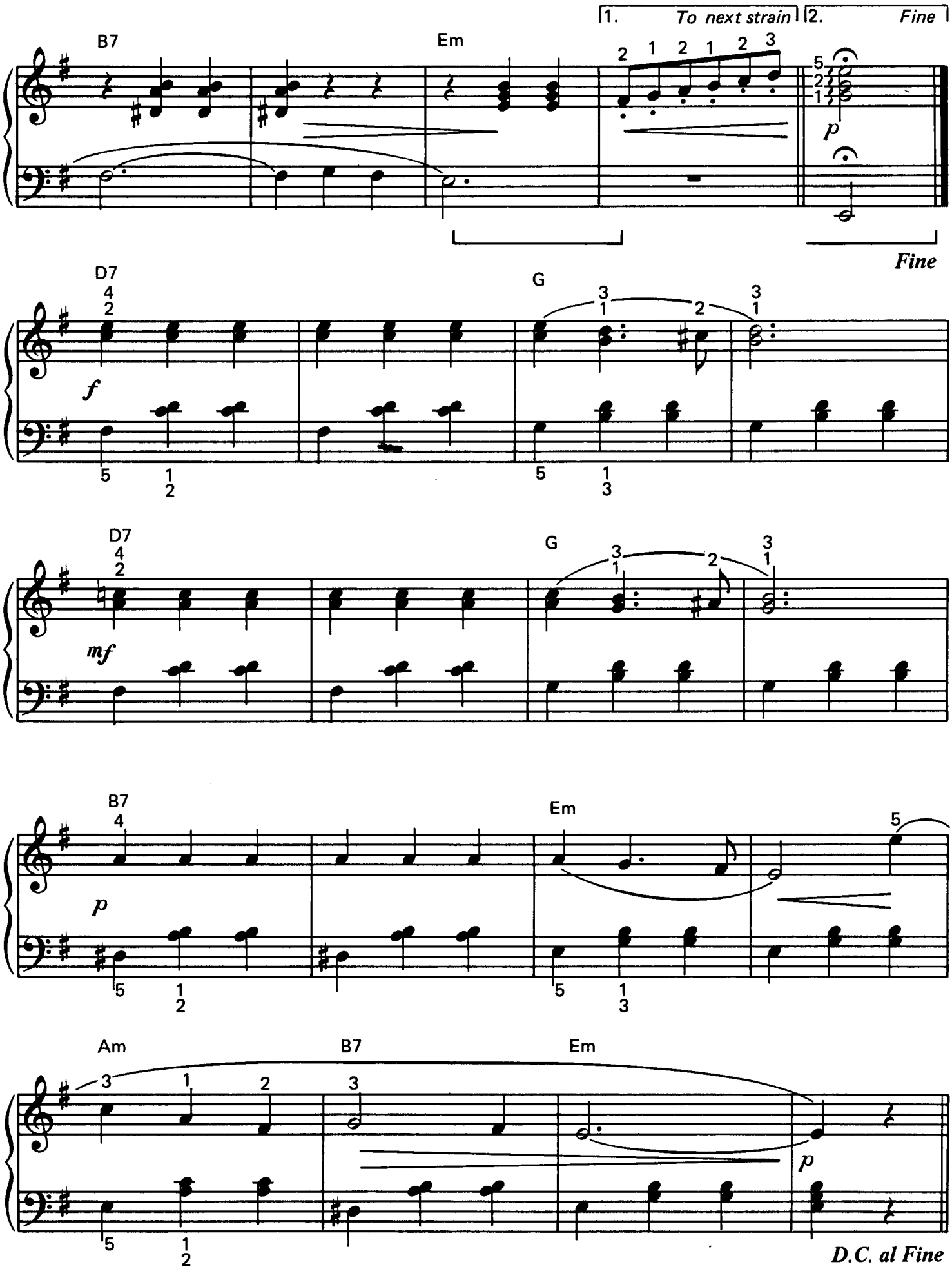
KEY OF E MINOR
Key Signature: 1 sharp (F♯)

Moderate waltz tempo

Ivanovici



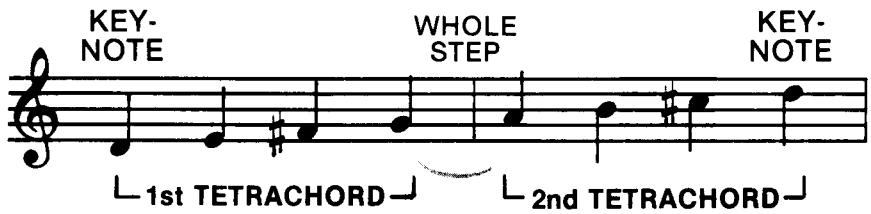
*The wavy line means that the chord is ARPEGGIATED (broken or rolled). Play the lowest note first, and quickly add the next higher notes one at a time until the chord is complete. The first note is played on the beat.


B7
Em
1. To next strain
2. Fine
p
Fine
D7
G
f
D7
G
mf
B7
Em
p
Am
B7
Em
p
D.C. al Fine

The D Major Scale

Remember that the MAJOR SCALE is made up of two tetrachords *joined* by a whole step.

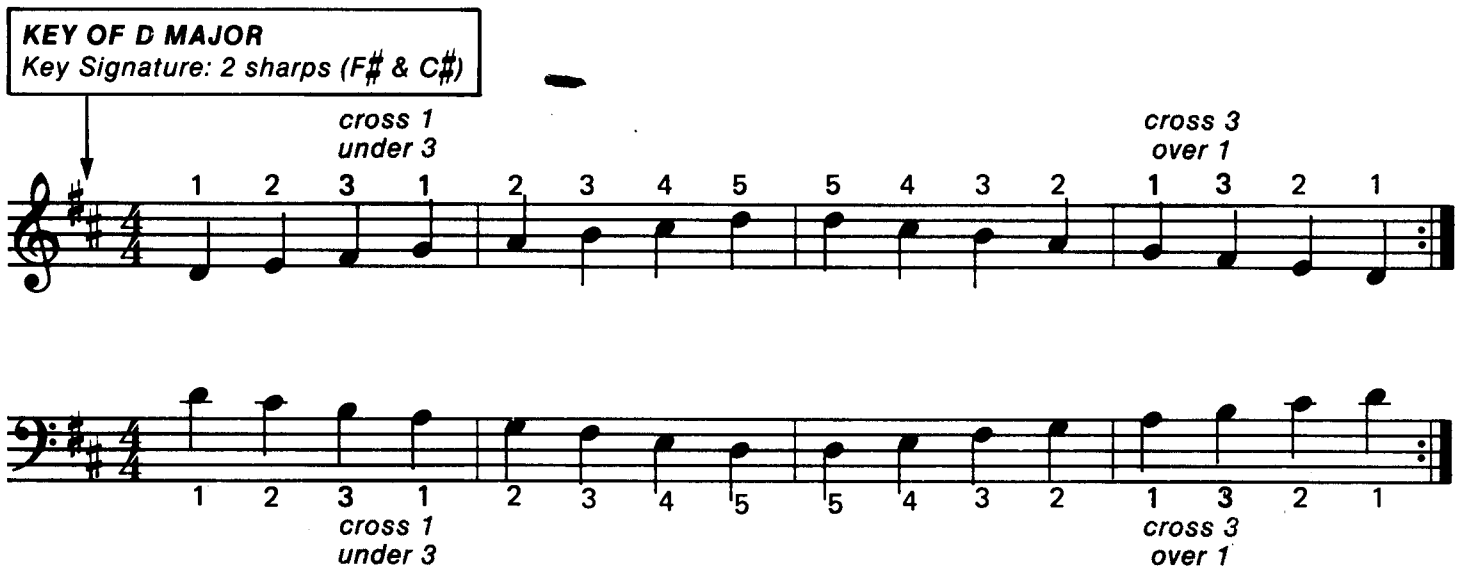
The 2nd TETRACHORD of the D MAJOR SCALE begins on A.



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.

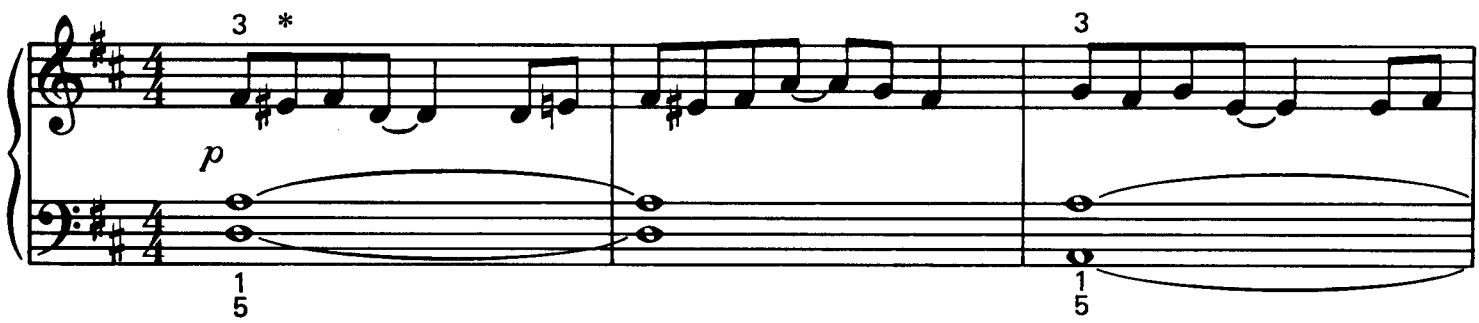
Play slowly and carefully!



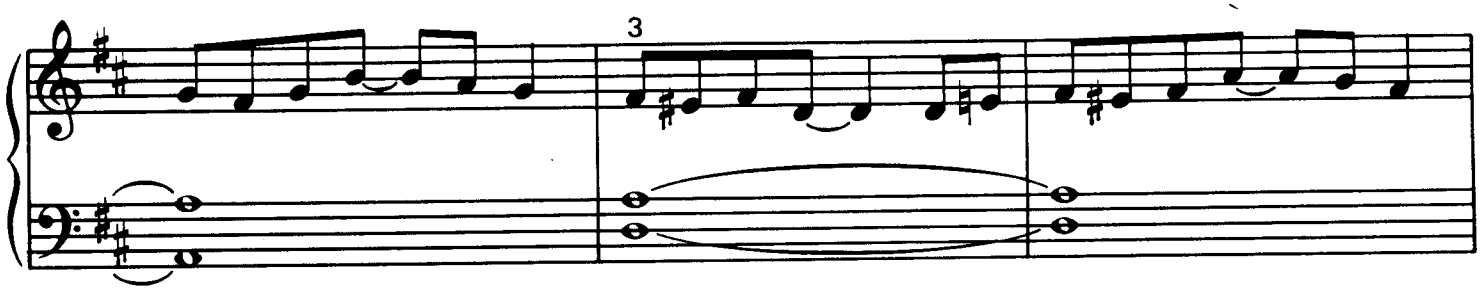
IMPORTANT! After you have learned the D MAJOR SCALE with hands separate, you may play the hands together in CONTRARY MOTION, as written on the staffs above. Notice that both hands play the same numbered fingers at the same time! Begin with both thumbs on the same D.

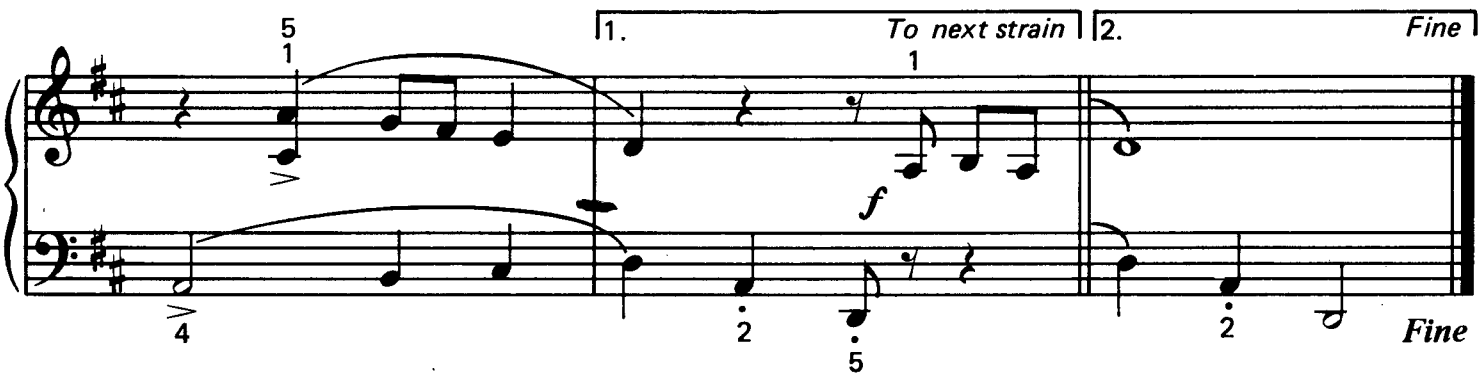
Rock-a My Soul

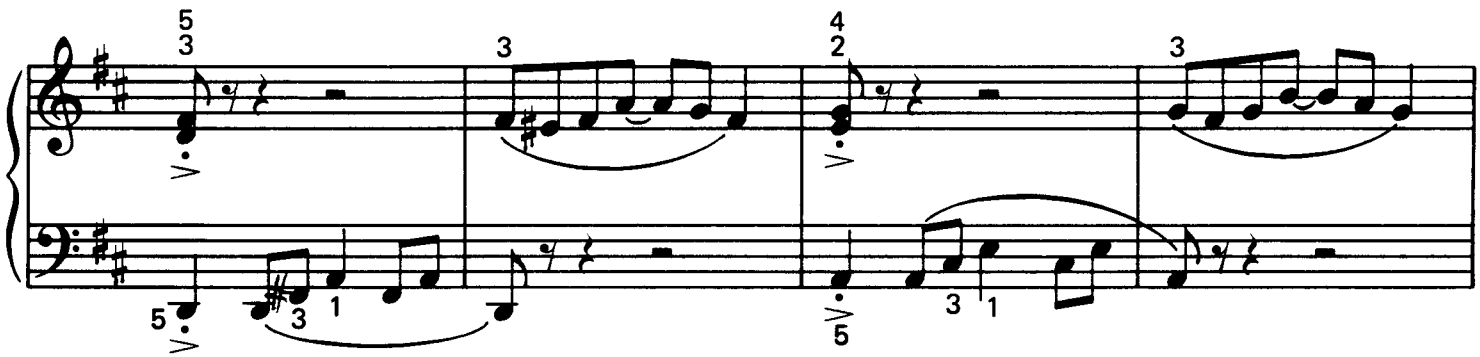
Allegro moderato Spiritual

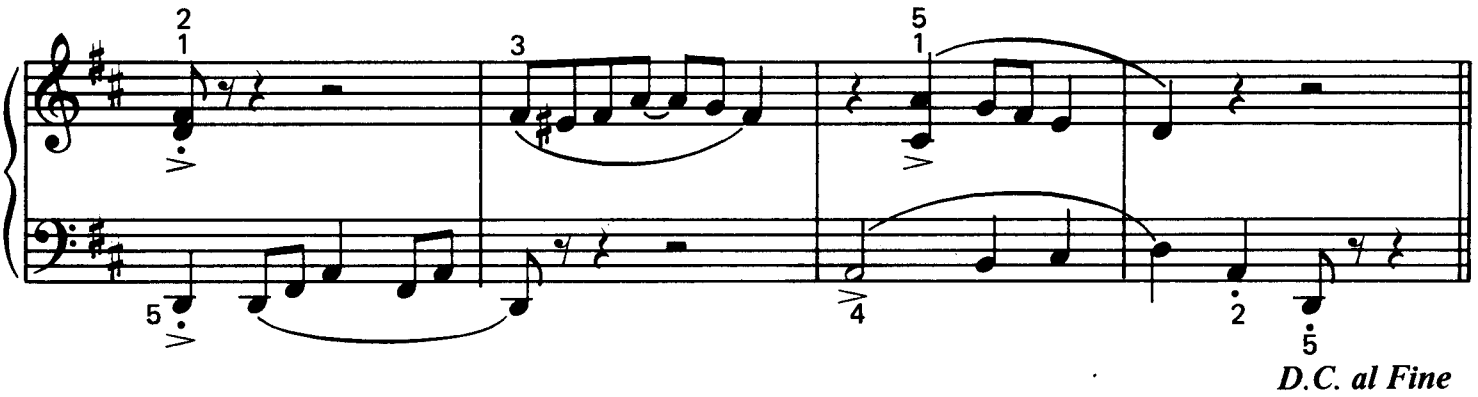


*Remember: Any SHARP sign raises the note one half step. E sharp is the same as F natural!
Pairs of eighth notes may be played a bit unevenly; long - short.



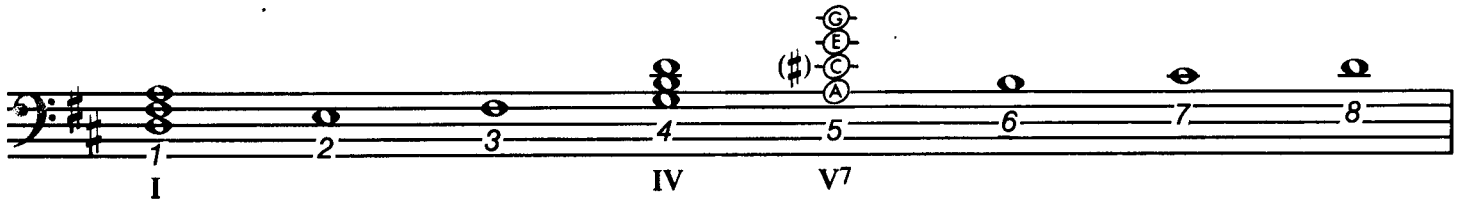

1.
To next strain
2.
Fine
f
Fine




D.C. al Fine

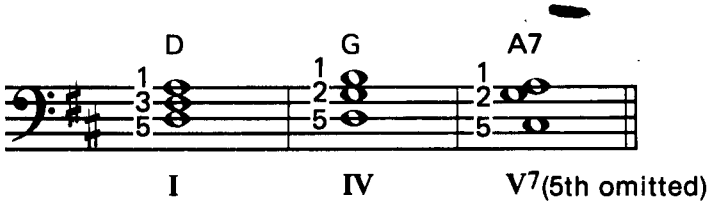
Primary Chords in D Major

Reviewing the D MAJOR SCALE, LH ASCENDING.

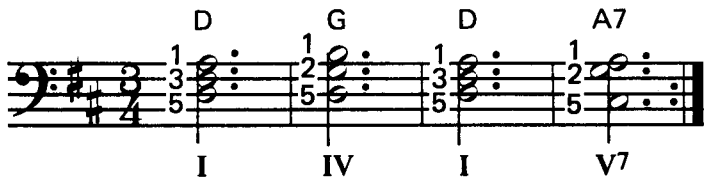


The following positions are often used, for smooth progressions:

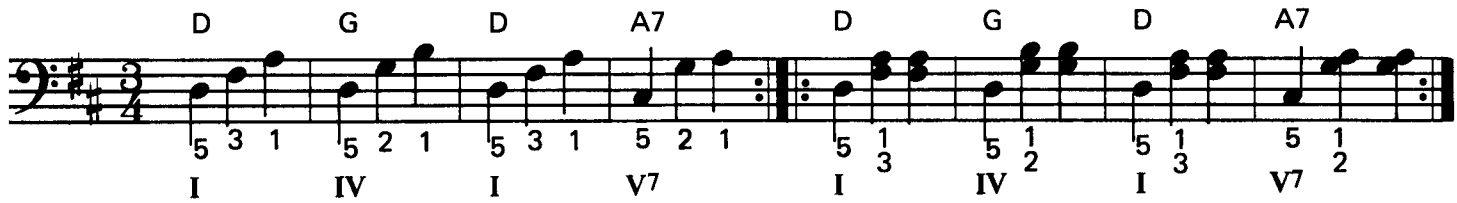
Primary Chords in D MAJOR



D MAJOR Chord Progression with I, IV, 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.

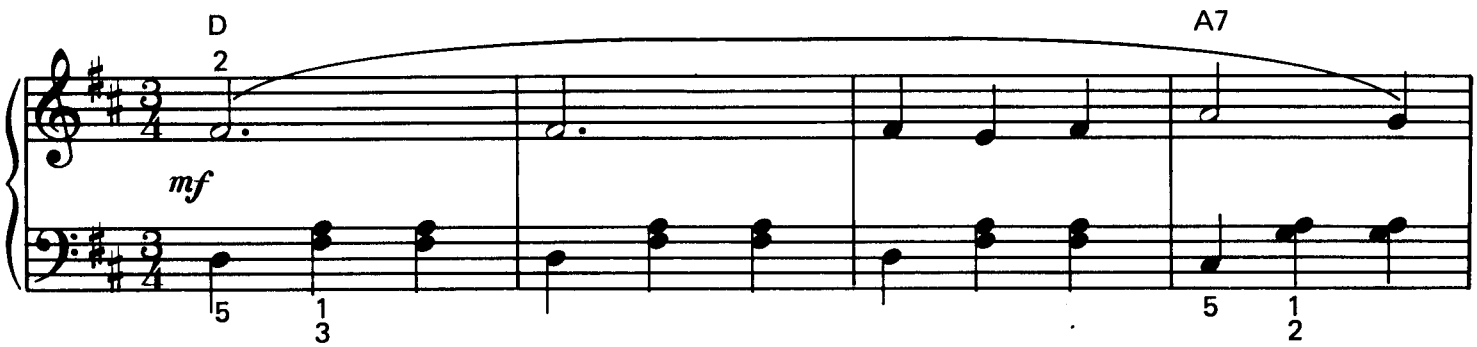


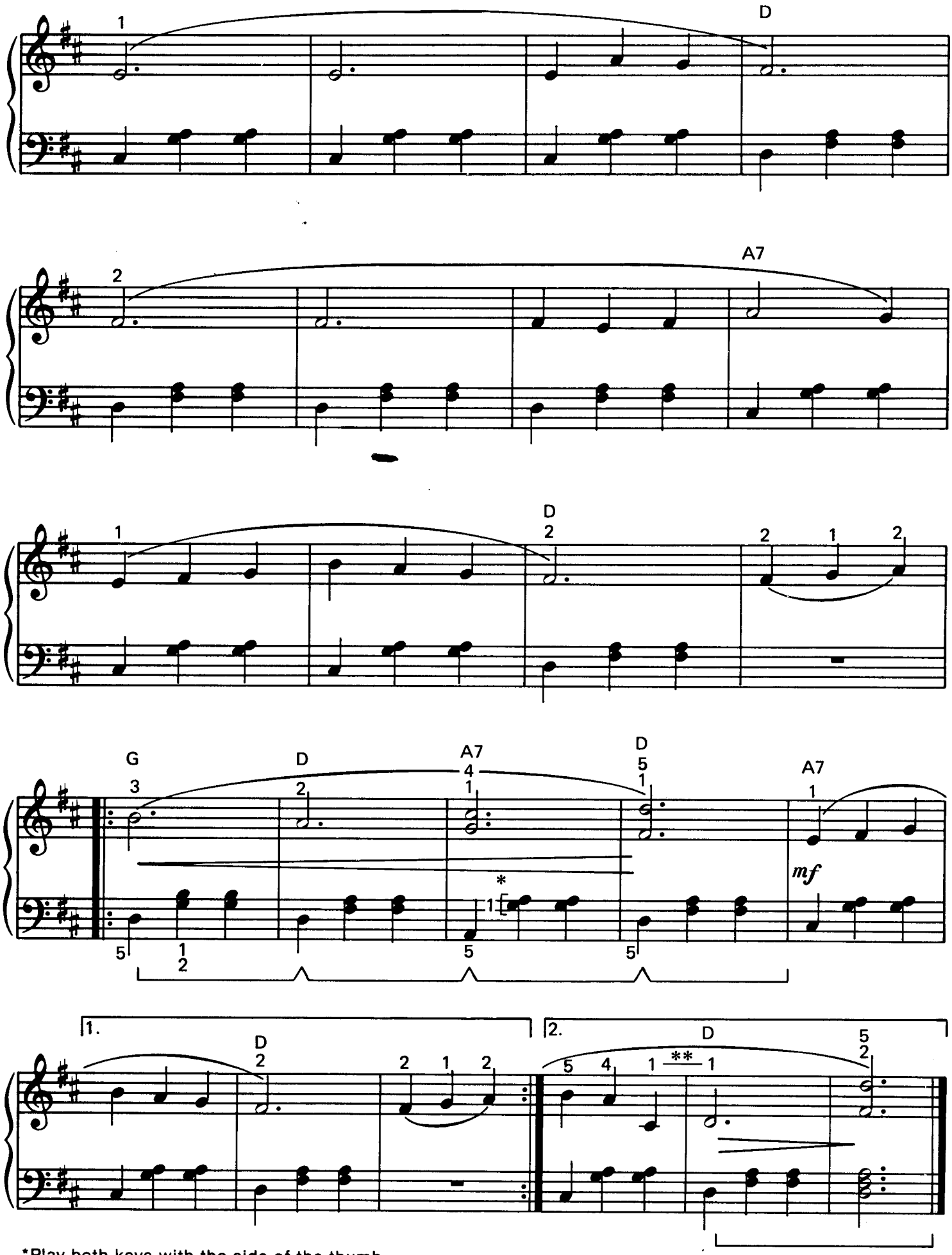
YOU'RE IN MY HEART

(Du, du, liegst mir im Herzen)

Allegro moderato

Folk Song

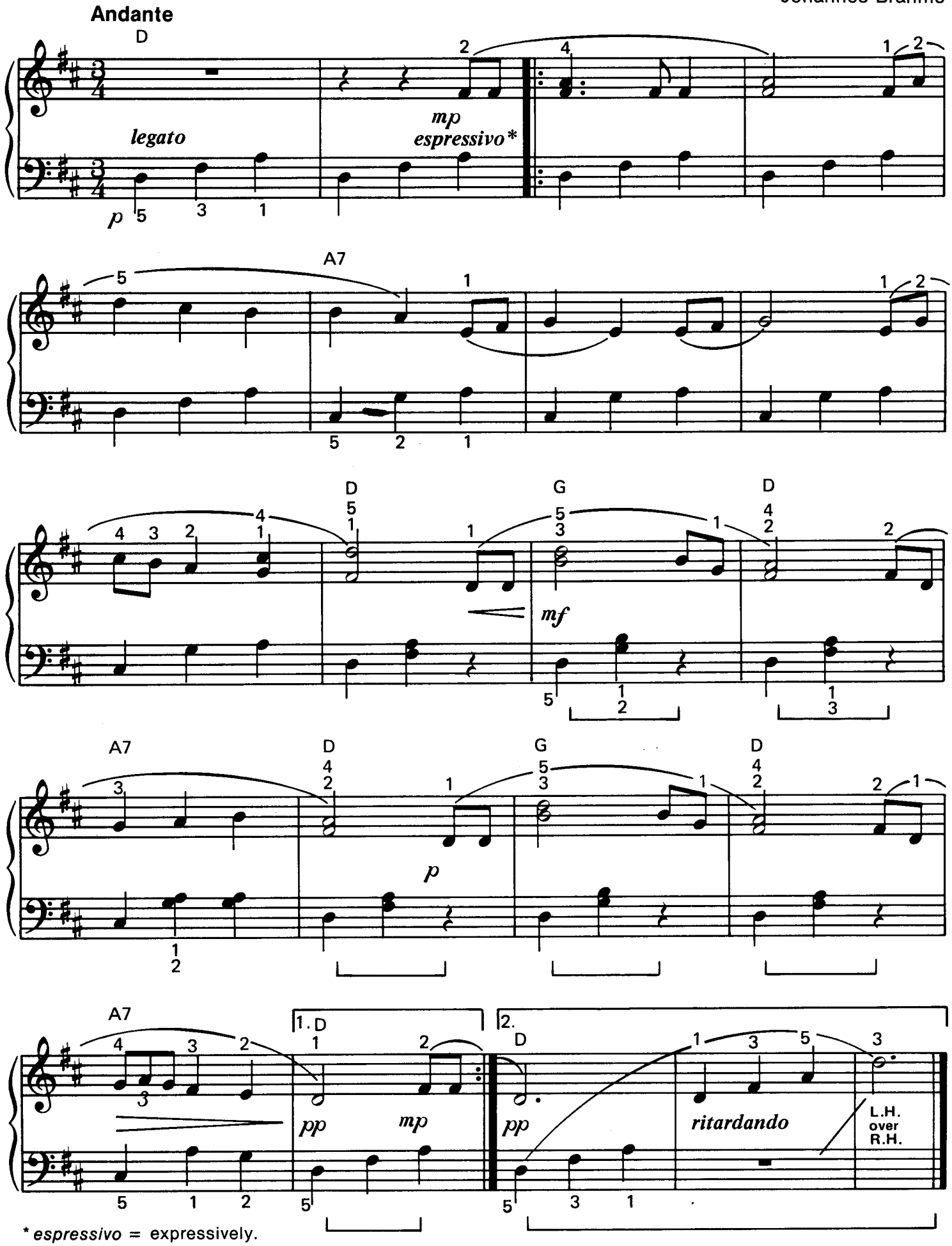




*Play both keys with the side of the thumb.
**_Slide_ the thumb from C♯ to D.

BRAHMS' LULLABY

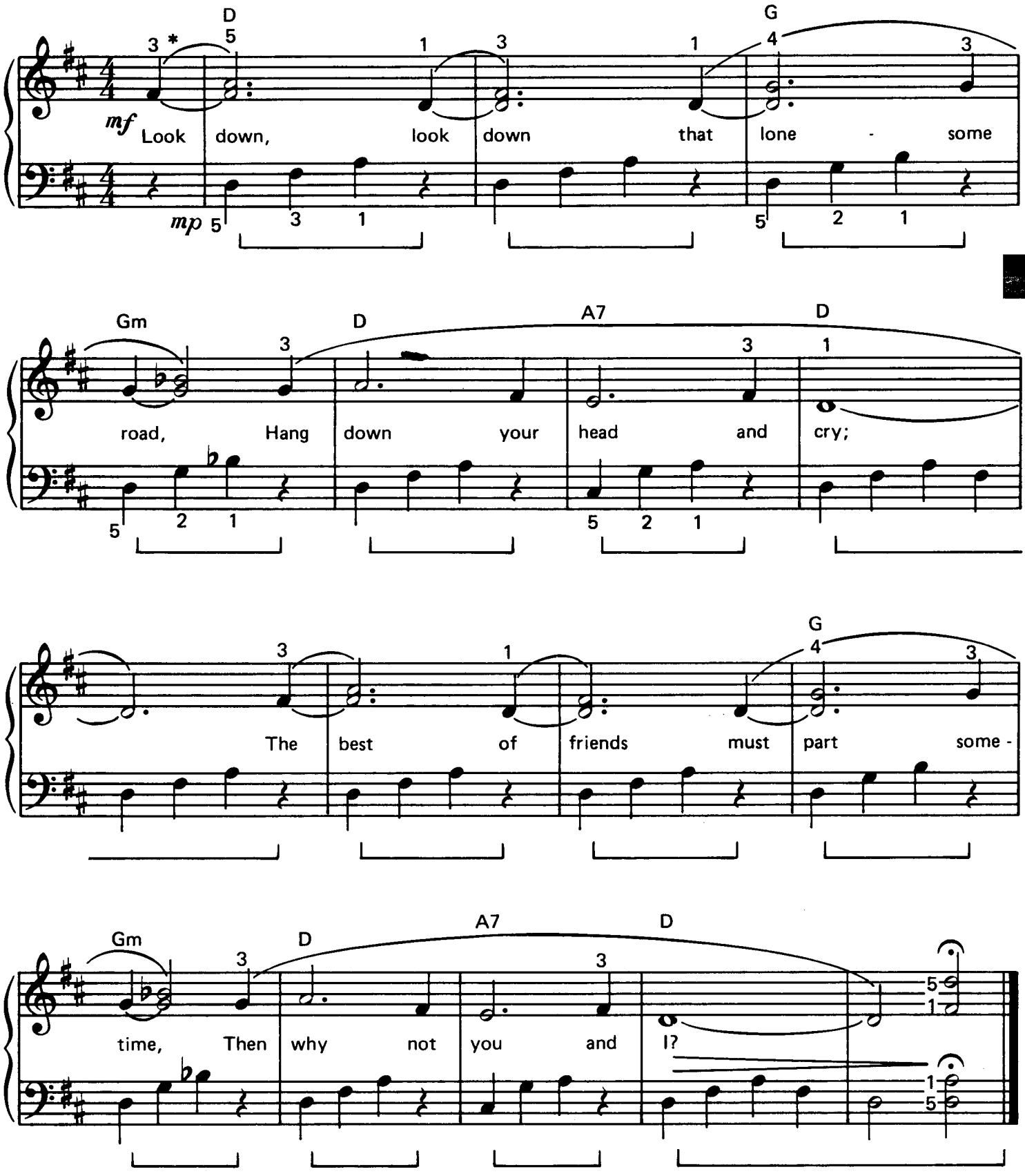
Johannes Brahms



* *espressivo* = expressively.

LONESOME ROAD

Andante moderato Folk song



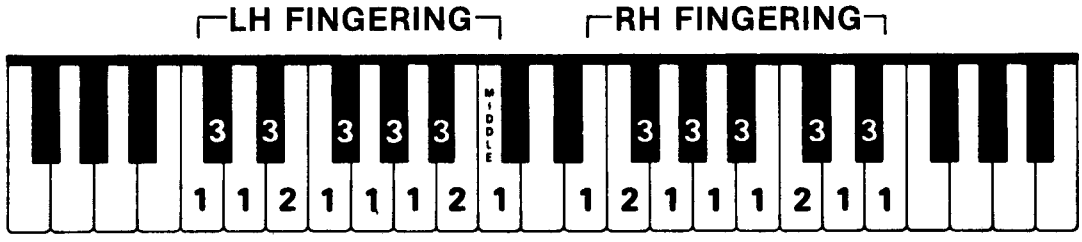
*This piece introduces a technique that produces a very legato effect between two melody notes when the 2nd note is part of the same chord. Play the 1st note and tie it over, holding it as you play the next note.

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.

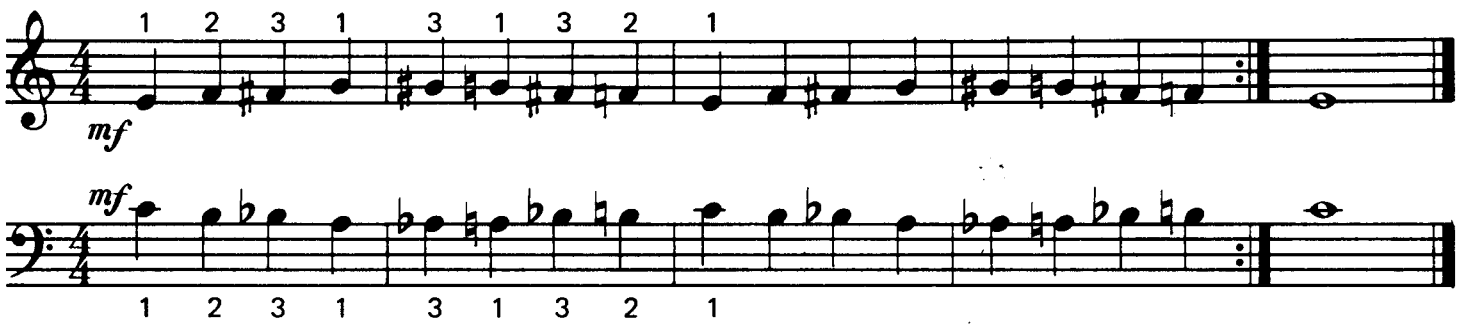
FINGERING RULES

- 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.



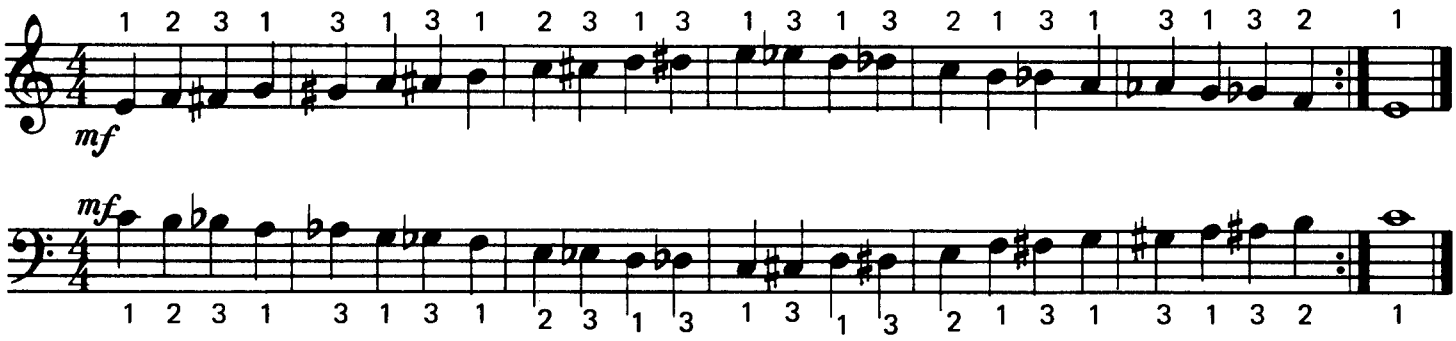
1. Looking at the keyboard above, play the CHROMATIC SCALE with the **LH.** Begin on middle C and GO DOWN one octave.
2. Looking at the keyboard above, play the CHROMATIC SCALE with the **RH.** Begin on E above middle C and GO UP one octave.

Chromatic Warm-Ups



One Octave Chromatic Scale

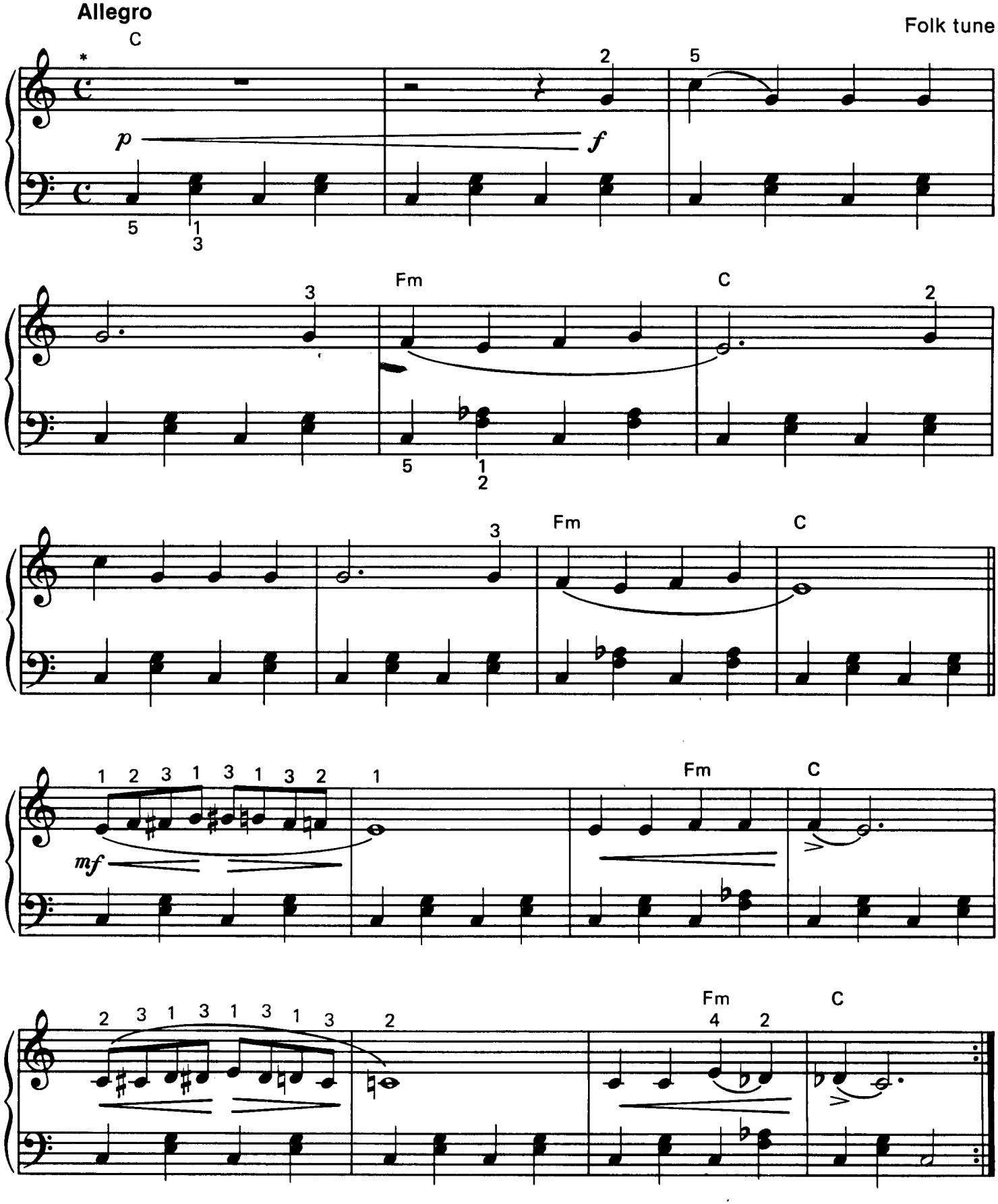
Play several times daily!



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."



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

Triads: The 1st Inversion

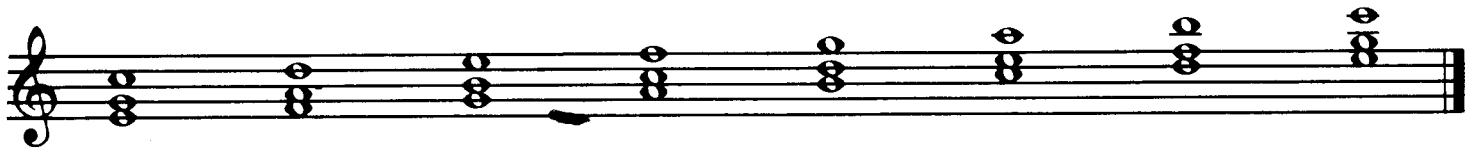
ANY ROOT POSITION TRIAD MAY BE INVERTED BY MOVING THE ROOT TO THE TOP.

C E G becomes E G C

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

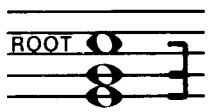
1st INVERSION TRIADS IN C

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!

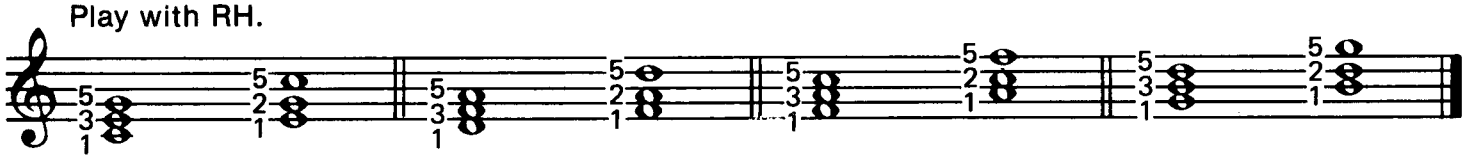


This interval is a 4th.
This interval is a 3rd.

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.

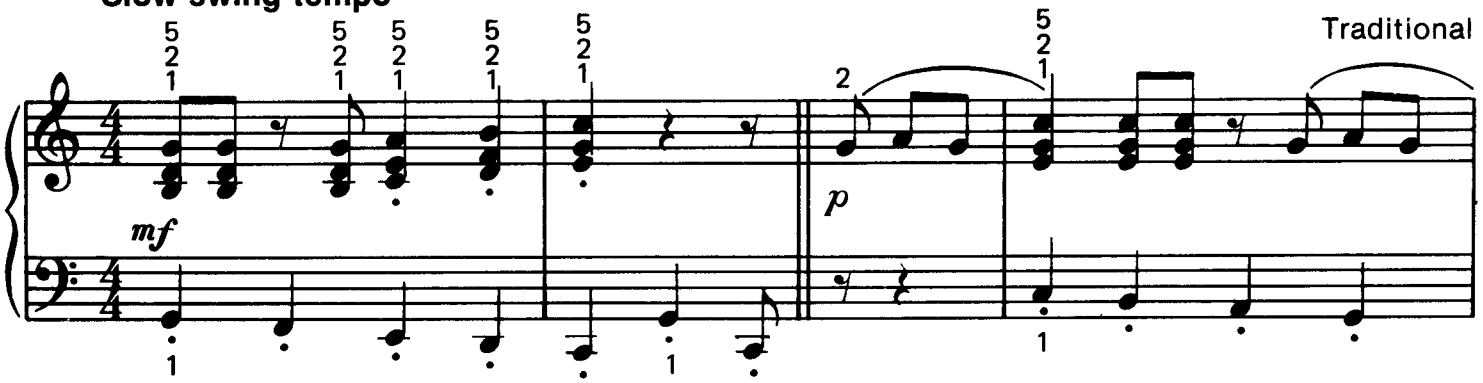


THE HOKEY-POKEY

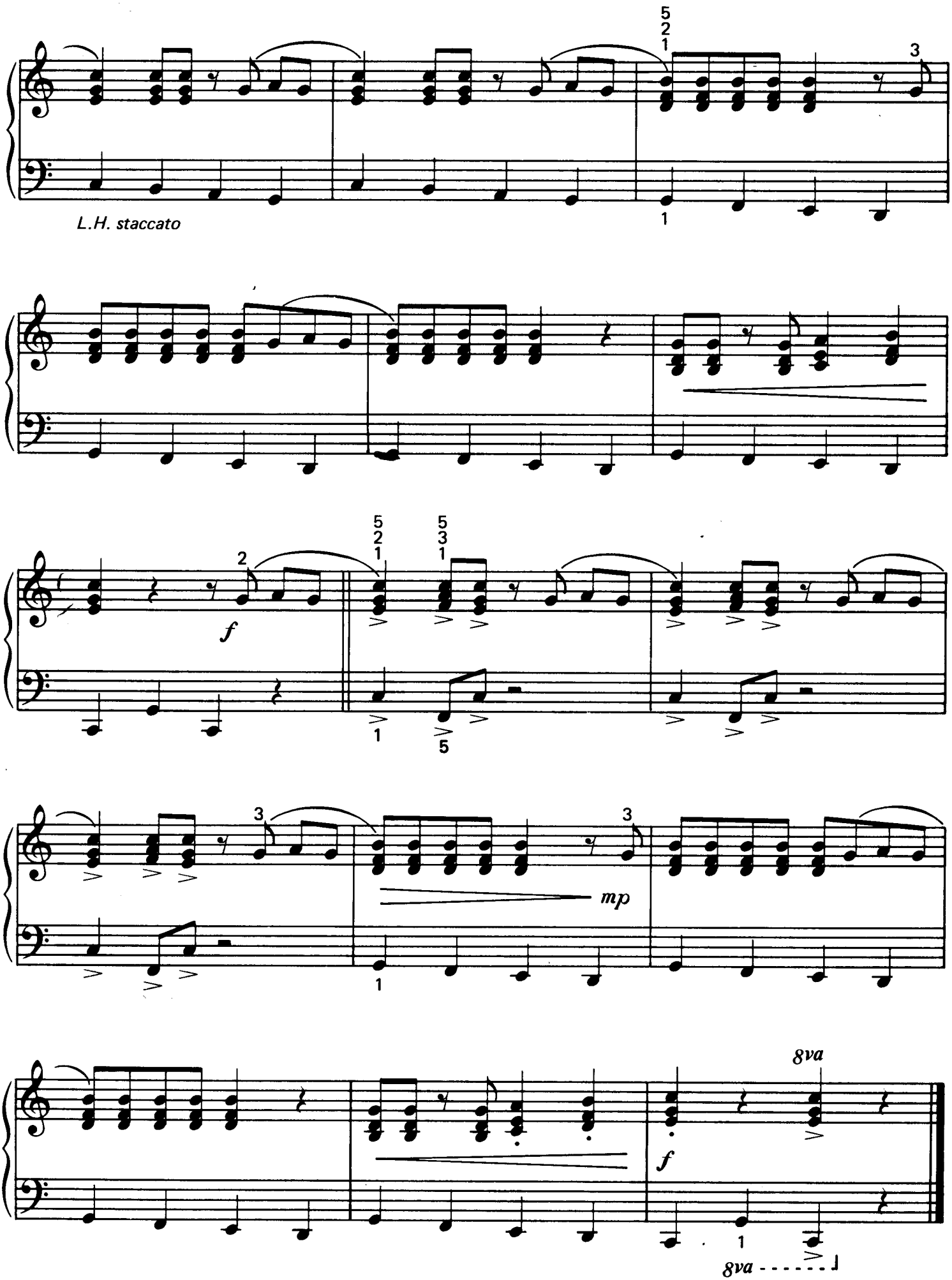
All triads down to the 1st double bar on the next page are 1st inversion triads.
After the double bar, root position triads are also included. READ BY INTERVAL!

Slow swing tempo

Traditional



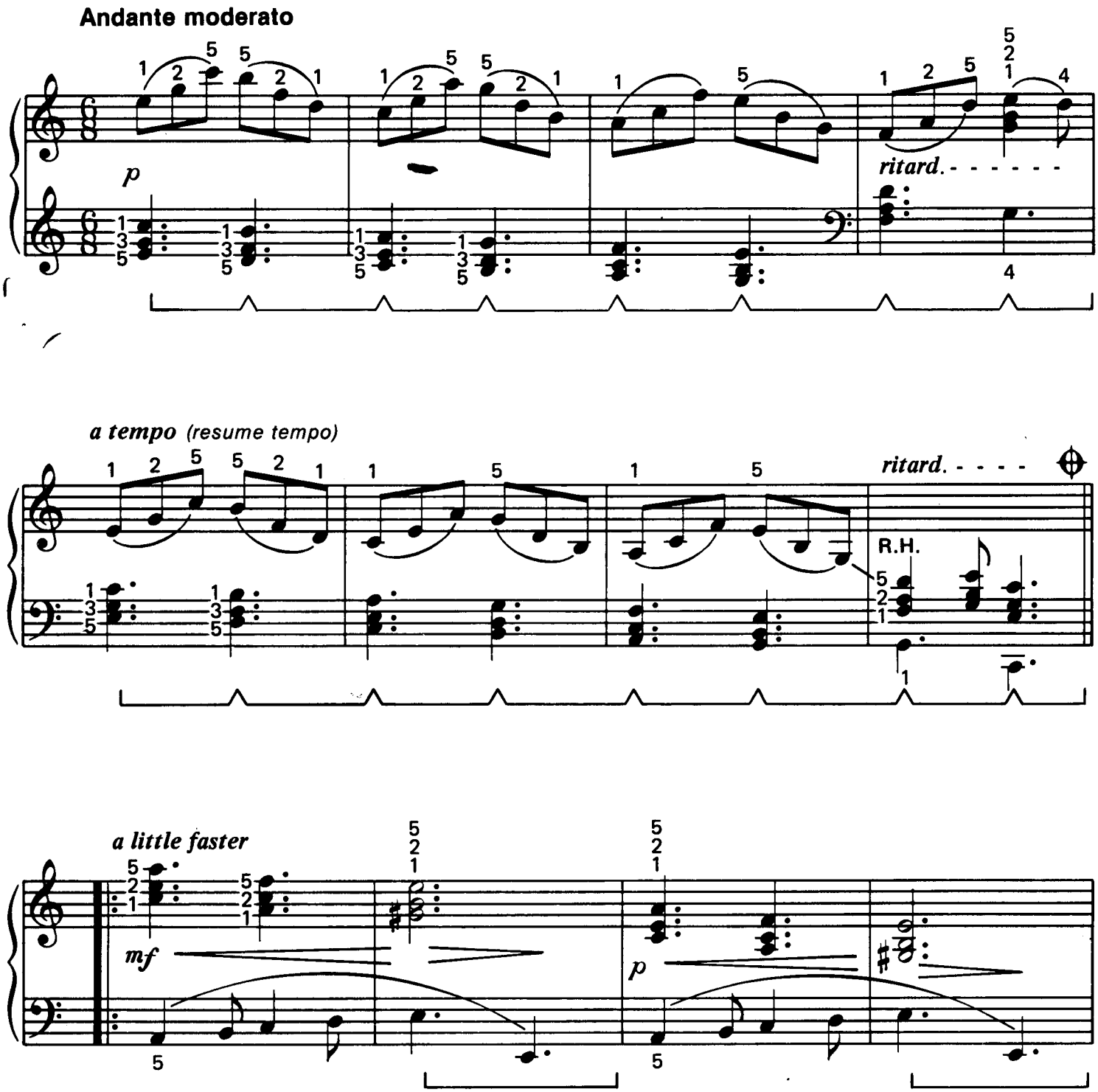
All of the chords in this piece are 1st inversion triads except three.
Find those three and name them before you play.
The eighth notes may be played long-short.

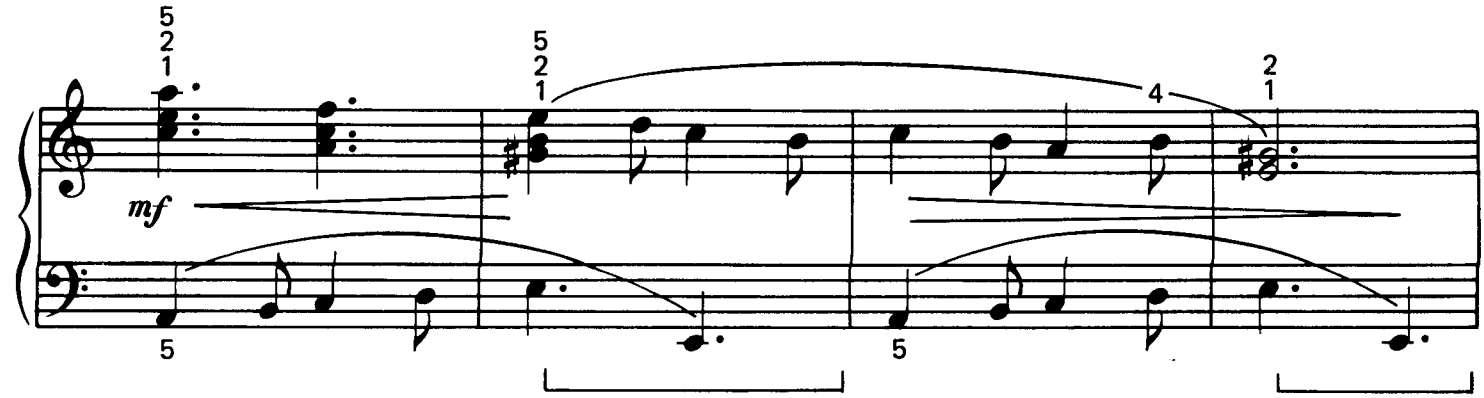

L.H. staccato
f
mp
f
8va
8va

NIGHT SONG

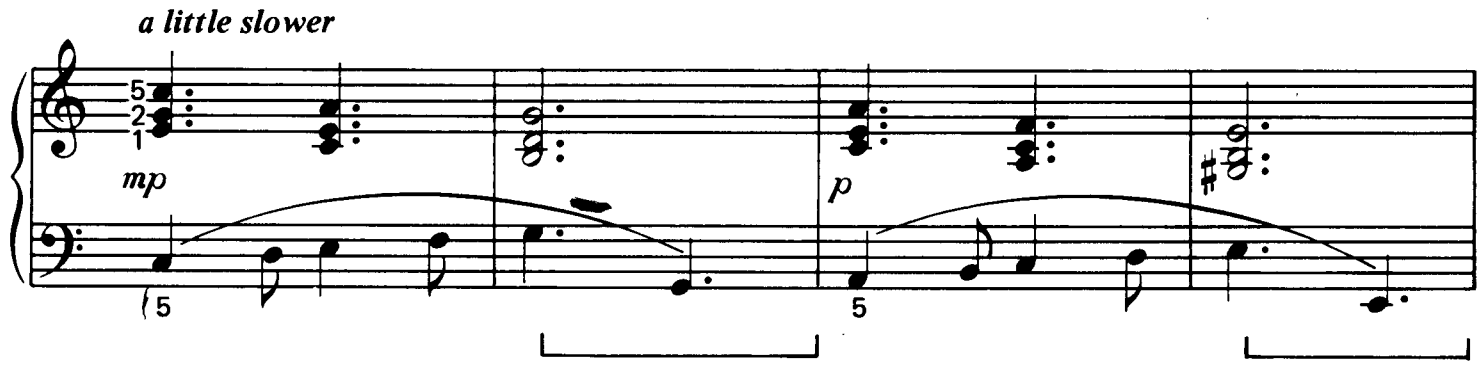
A "Night Song" could also be called a NOCTURNE or a SERENADE.

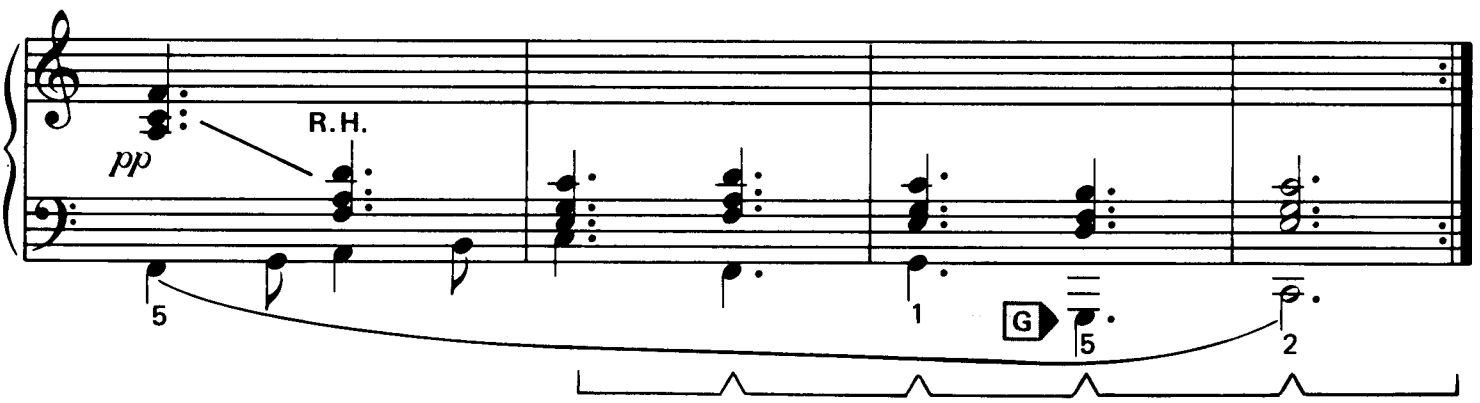
This piece is much easier than it looks or sounds, because every 3-note chord, including the broken chords in the beginning of the RH, is a 1st inversion triad. They are all fingered 1 2 5 in the RH, or 5 3 1 in the LH.





a little slower



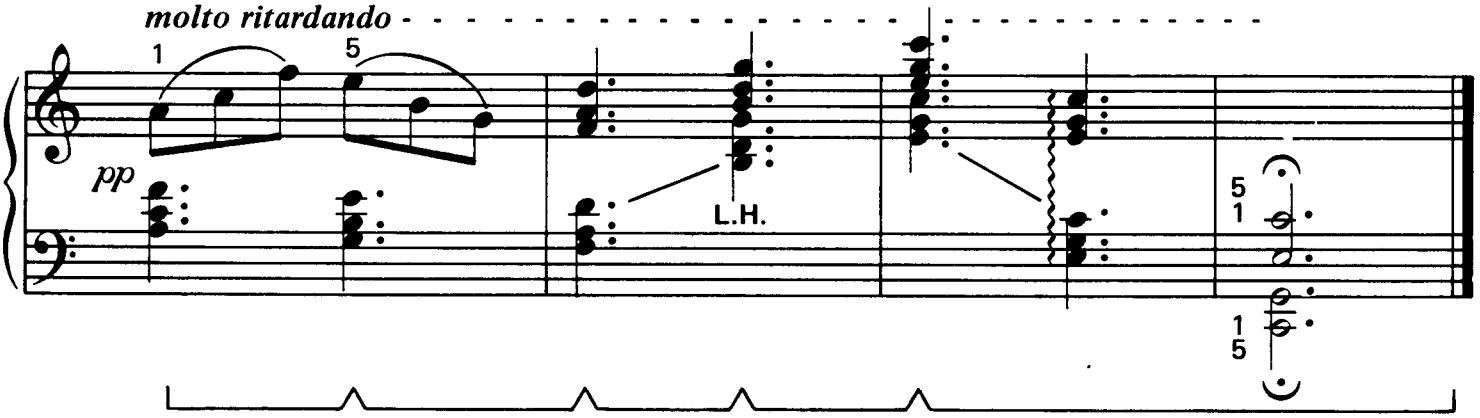


After repeating, D.C. al ⊕, then CODA

(Repeat from the beginning to the sign ⊕, then skip to the CODA.)

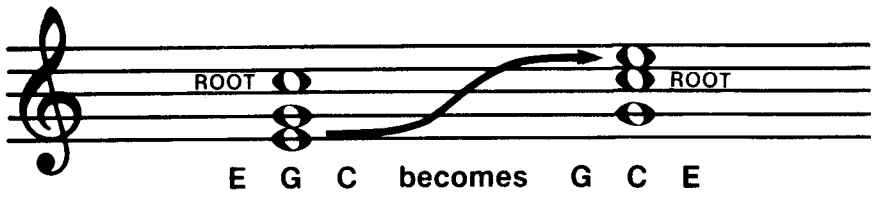
CODA *(an added ending)*

molto ritardando



Triads: The 2nd Inversion

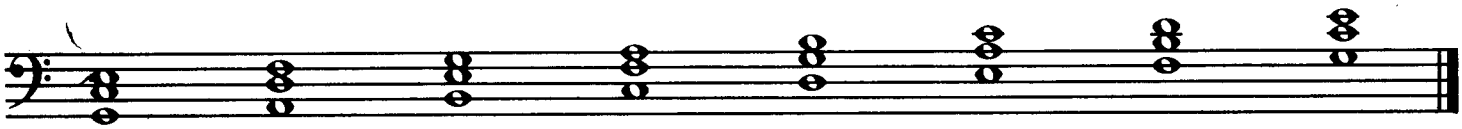
ANY 1st INVERSION TRIAD MAY BE INVERTED AGAIN
BY MOVING THE LOWEST NOTE TO THE TOP:



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

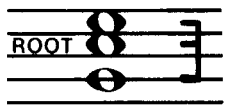
2nd INVERSION TRIADS IN C

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.

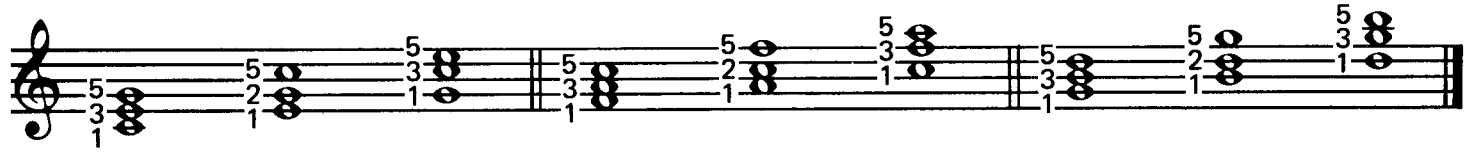
In the 2nd inversion, the ROOT is always the TOP note of the INTERVAL OF A 4th!



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.



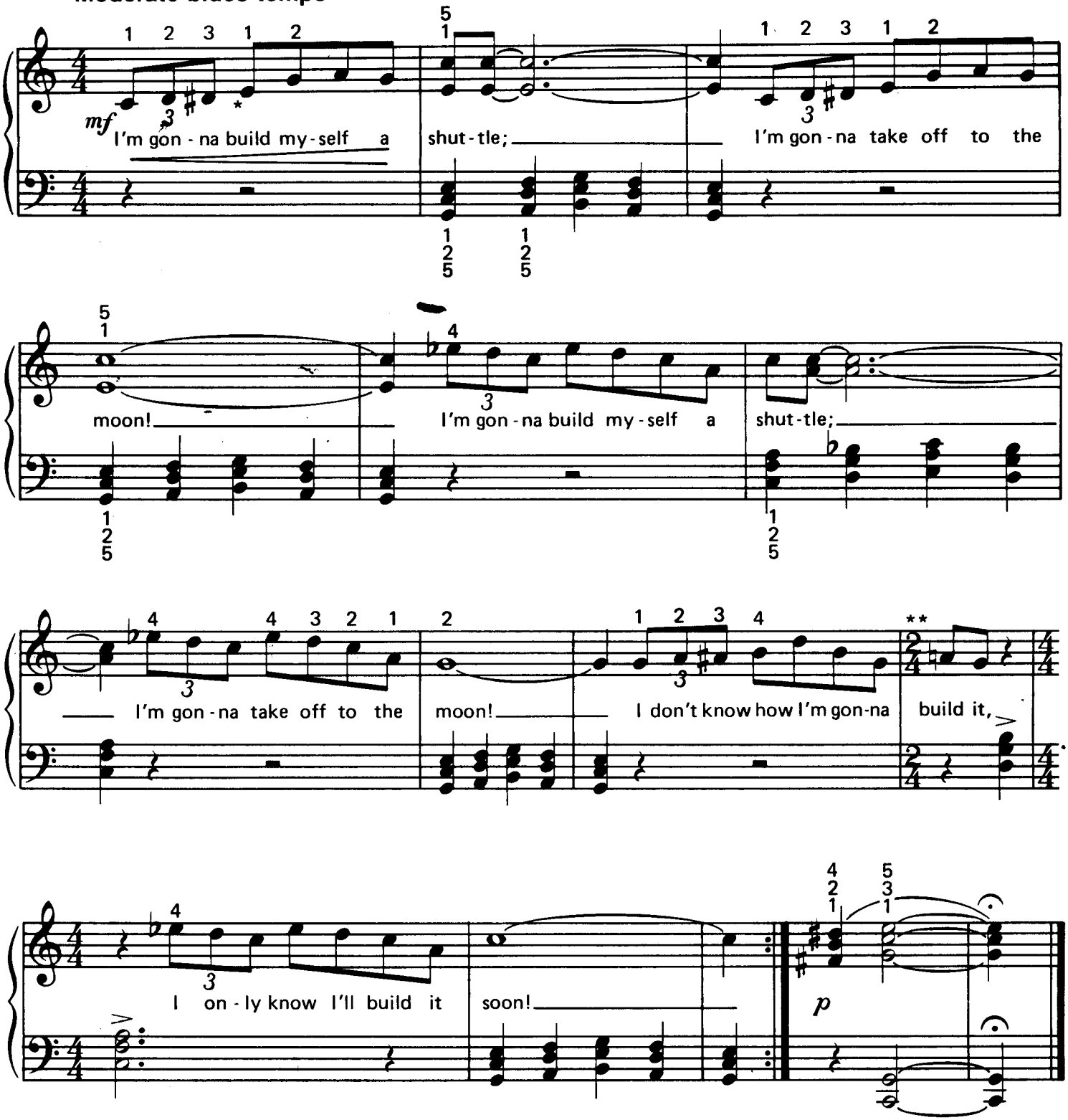
REMEMBER:	If the root is on the *bottom,* the triad is in **ROOT POSITION.** If the root is on the *top,* the triad is in the **1st INVERSION.** If the root is in the *middle,* the triad is in the **2nd INVERSION.**

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!

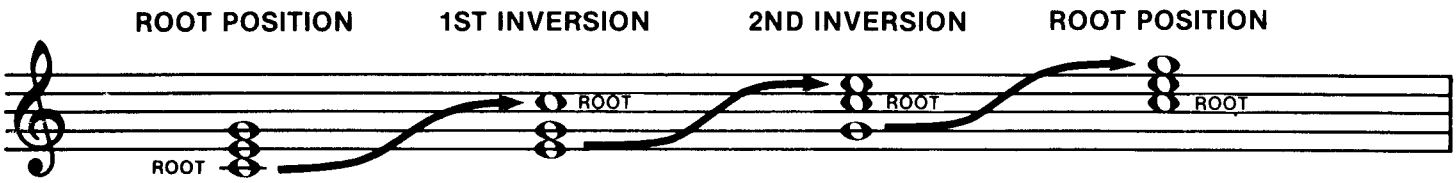
Moderate blues tempo



*Play the pairs of eighth notes a bit unevenly, long-short.
**Notice that the time signature changes for one measure only.

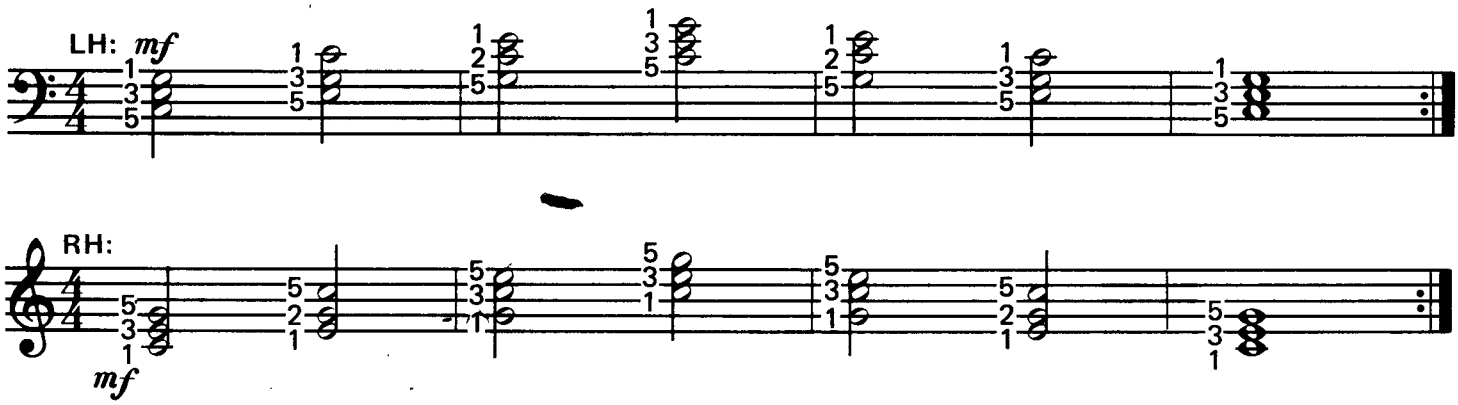
In this new time signature: $\frac{2}{4}$ means **2** beats to each measure.
$\frac{2}{4}$ means a **quarter note** gets one beat.

Triads in All Positions

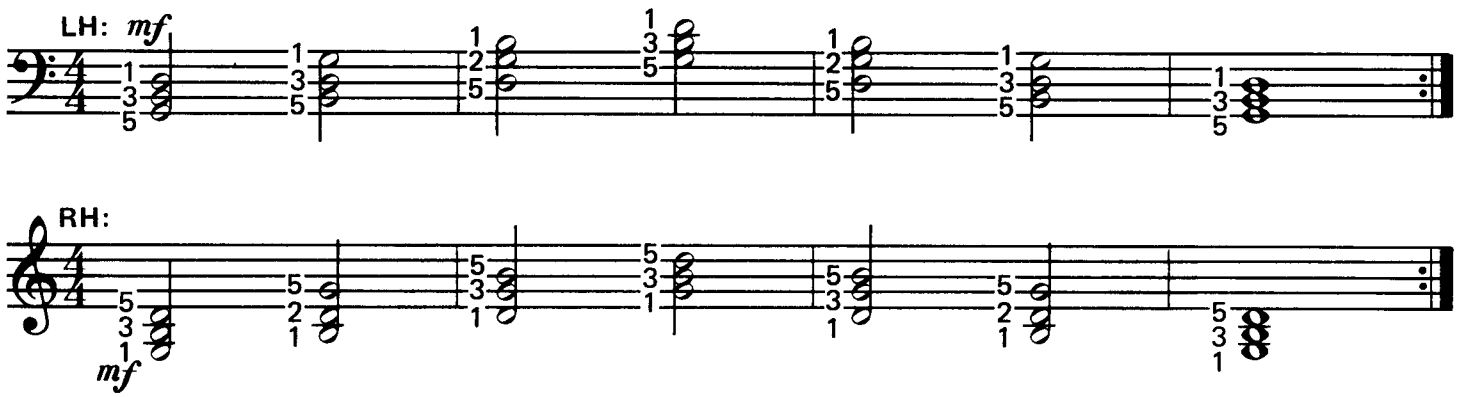


PLAY THE FOLLOWING:

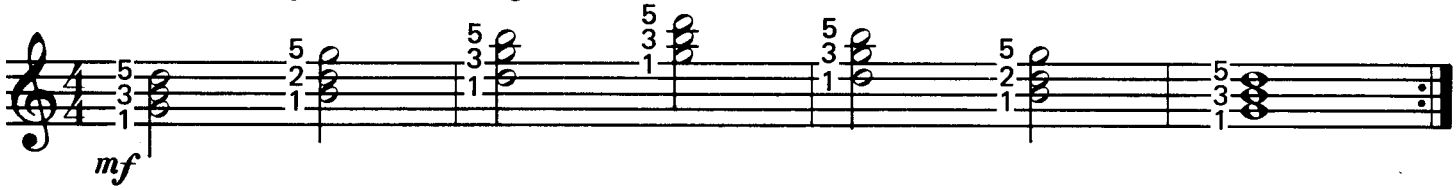
C MAJOR TRIAD



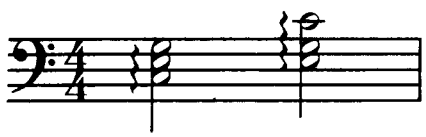
G MAJOR TRIAD



The same, beginning one octave higher:



IMPORTANT!

Repeat all of the above, using ARPEGGIATED CHORDS:  ETC.

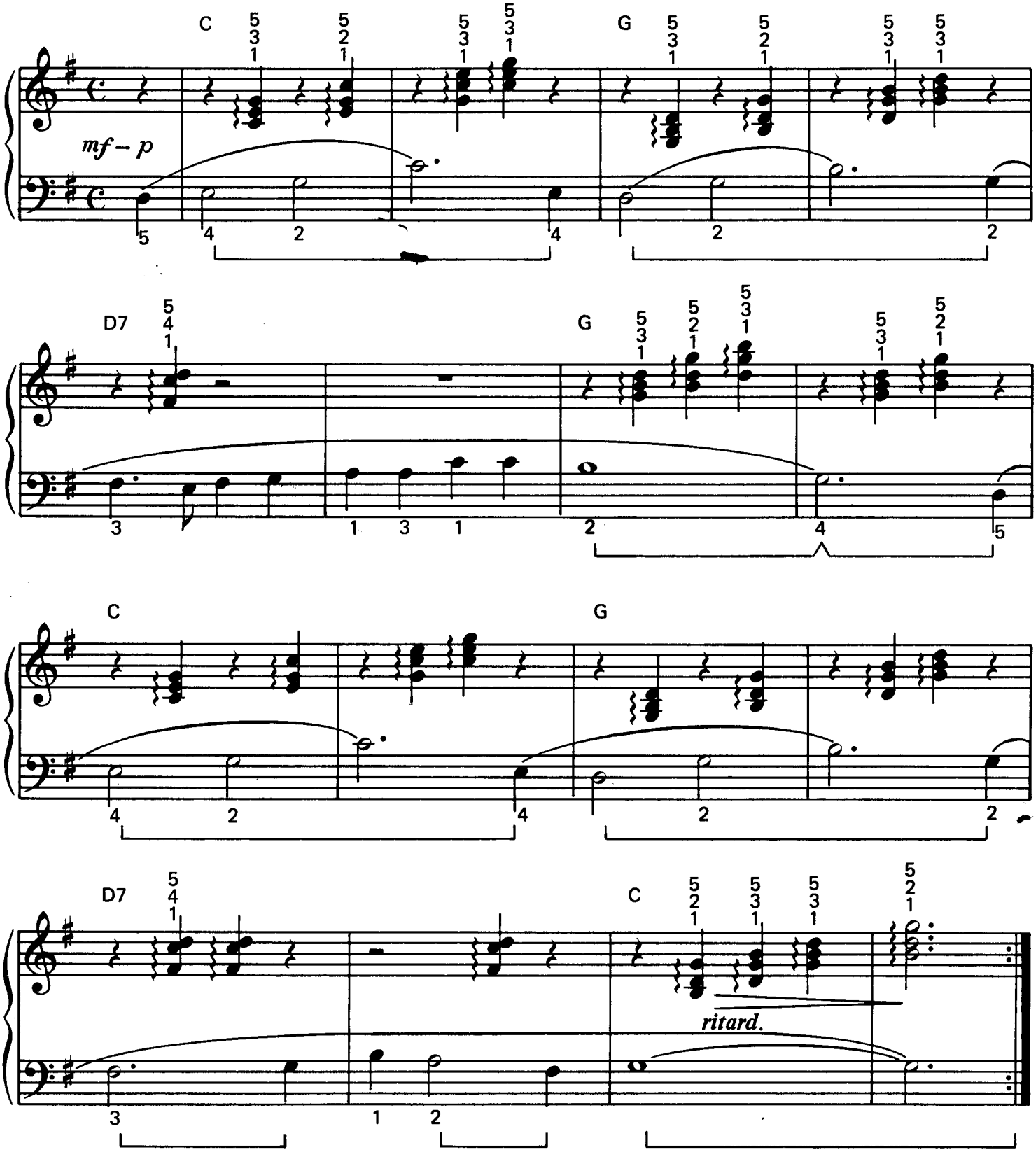
FAREWELL TO THEE (ALOHA OE)

"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

Queen L. K. Liliuokalani

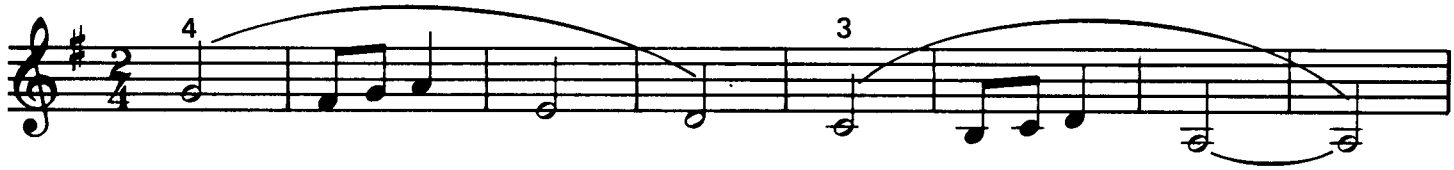
2nd time play both hands 8va throughout.



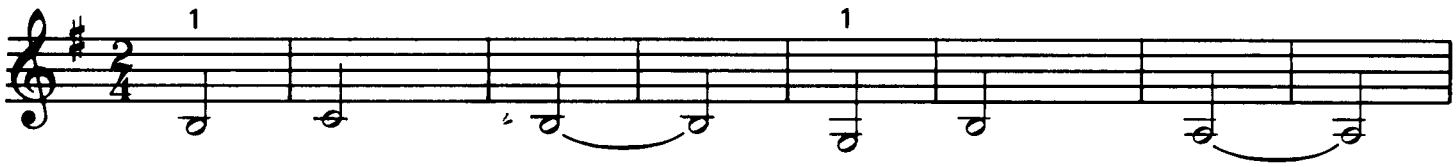
Two-Part Writing

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.

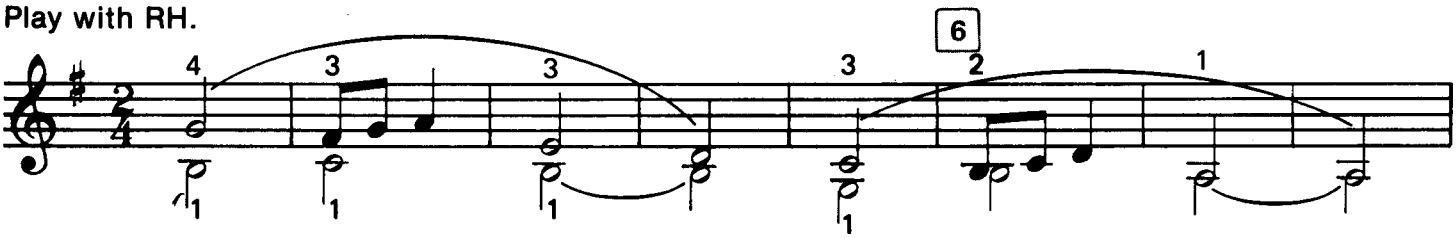


2nd part (counter-melody). Play with RH.



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.

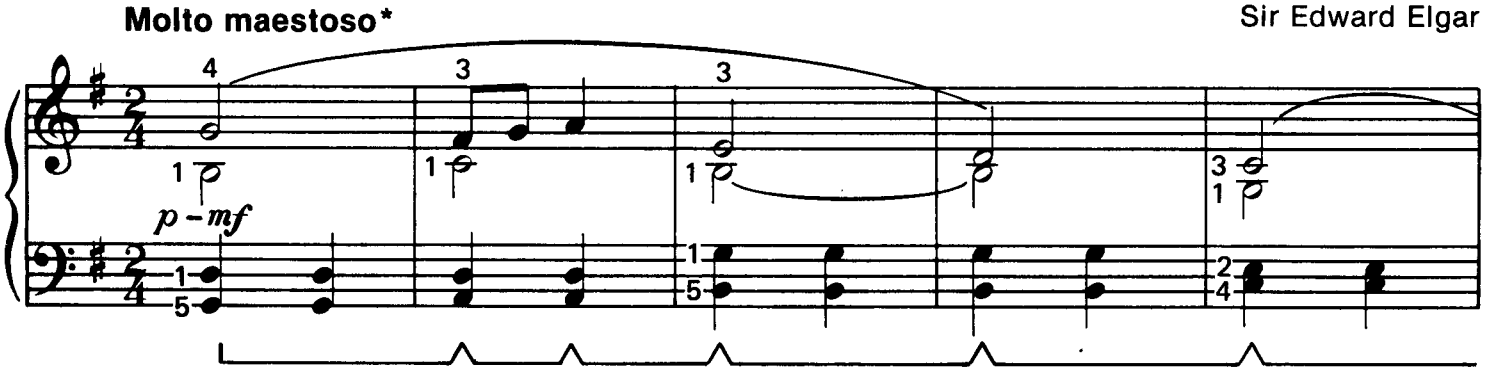
In the 7th and 8th measures, both parts are the same. In this case the note is given two stems, but it is played only once.

Processional from
POMP AND CIRCUMSTANCE NO. 1

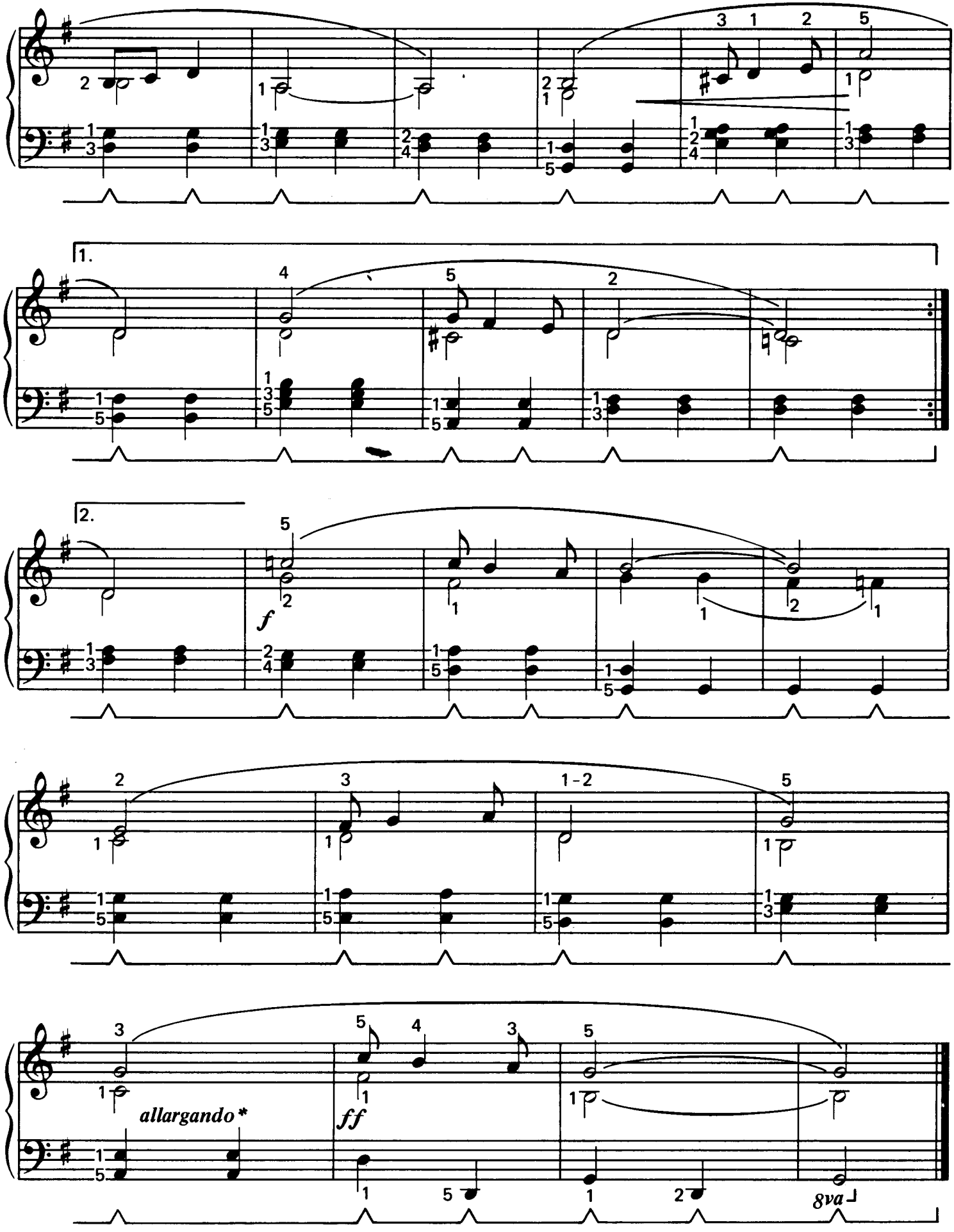
This is one of the most famous of all melodies. It is often played for royal coronation celebrations and graduation ceremonies.

Molto maestoso*

Sir Edward Elgar



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

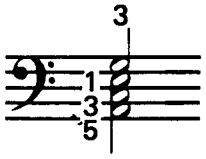


Allargando means "broadening." It means an increased dignity of style, slowing the tempo while maintaining or increasing volume.

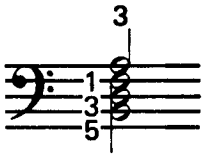
THE COMPLETE "7TH CHORD VOCABULARY"

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

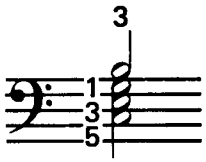
A C E G



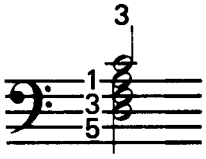
B D F A



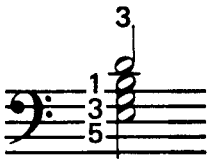
C E G B



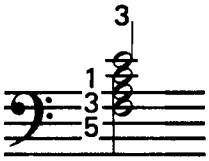
D F A C



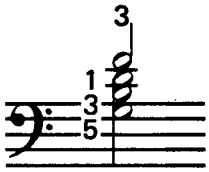
E G B D



F A C E



G B D F



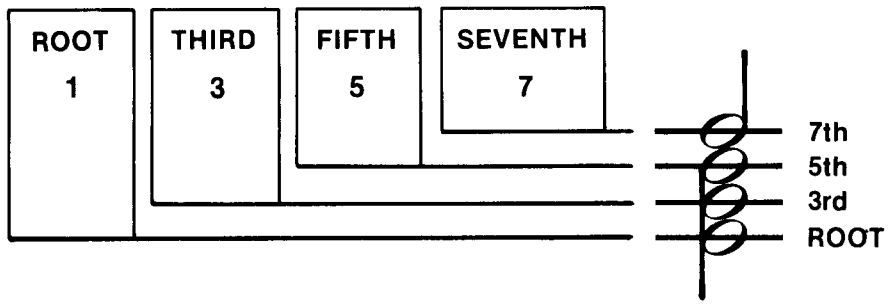
WITH THIS "VOCABULARY" YOU CAN PLAY 7TH CHORDS IN ANY KEY, SIMPLY BY USING THE KEY SIGNATURE.

MEMORIZE THE COMPLETE "7TH CHORD VOCABULARY."

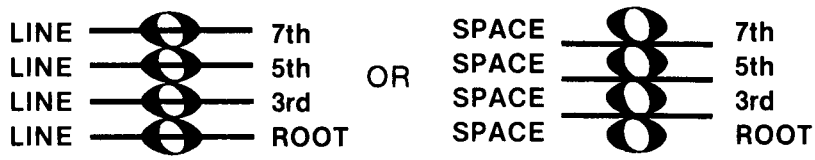
Seventh Chord Review

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

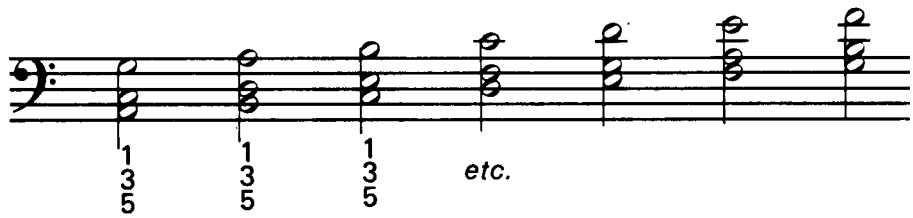
THE FOUR NOTES OF A SEVENTH CHORD ARE:



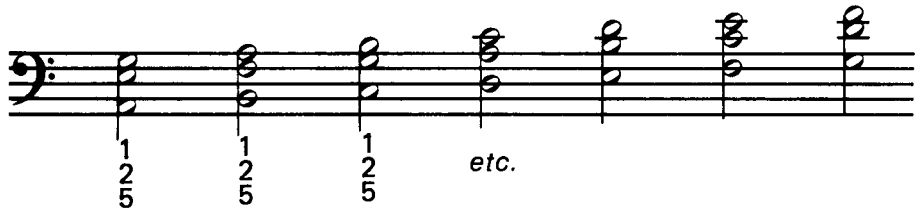
SEVENTH CHORDS IN **ROOT POSITION**
(WITH ROOT AT THE BOTTOM)
LOOK LIKE THIS:



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



The 3rd is sometimes omitted.
PLAY WITH LH.



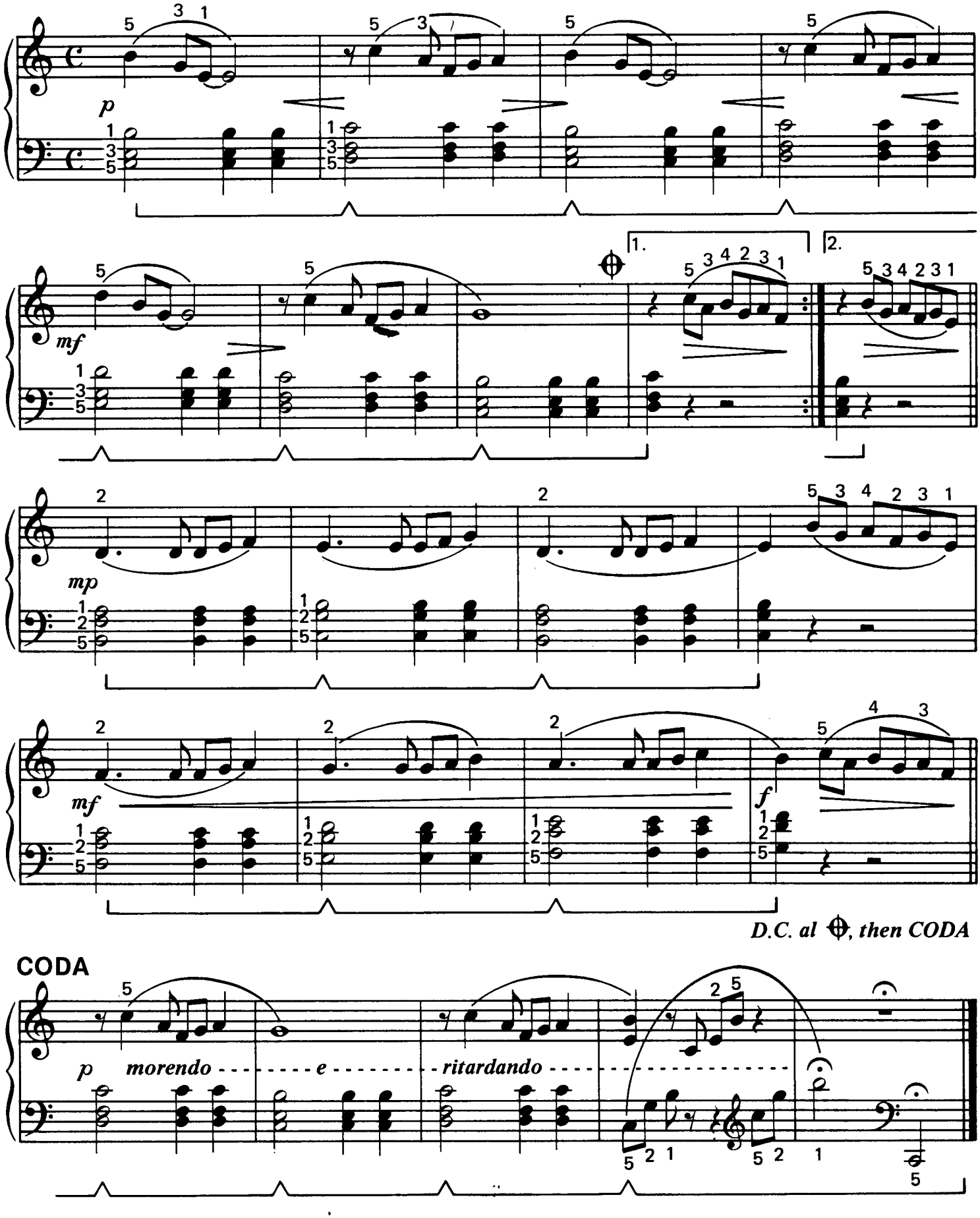
All 7th chords on this page are in **ROOT POSITION!**

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

SWINGING SEVENTHS

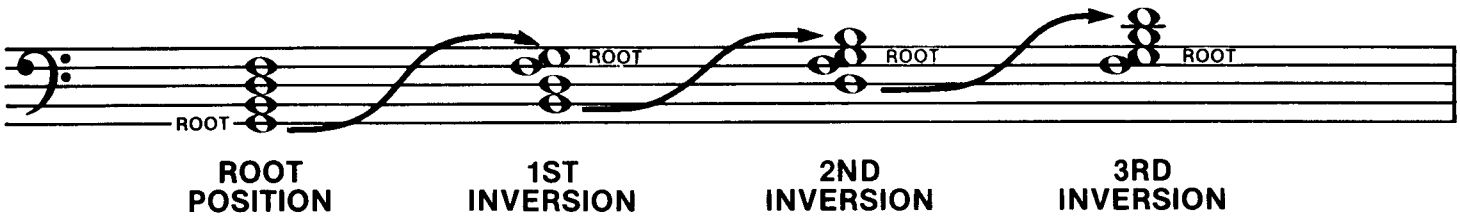
Every LH chord in this piece is a 7th chord in root position! Play the LH alone at first. Notice which 7th chords have the 5th omitted and which have the 3rd omitted.

Moderately slow, with a "swing feeling"



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!



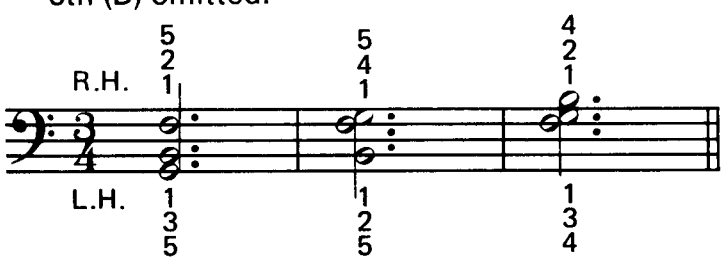
ROOT POSITION **1ST INVERSION** **2ND INVERSION** **3RD INVERSION**

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!

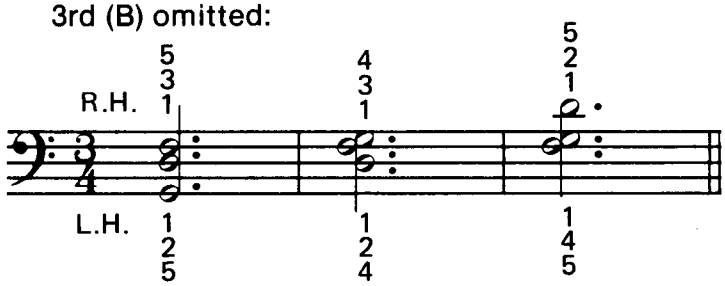
Here are some 7th chords with omitted 5ths or 3rds. Play the LH as written, then the RH one octave higher.

1. The G^7 chord is the **V^7** chord in the key of C MAJOR. Its notes are **G B D F.**

5th (D) omitted:

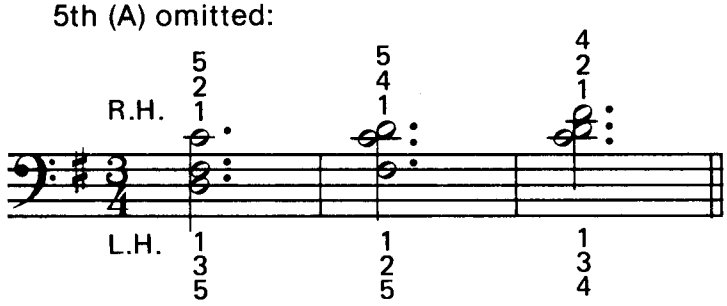


3rd (B) omitted:

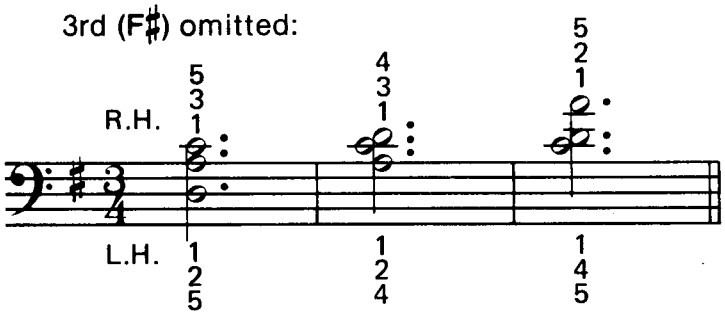


2. The D^7 chord is the **V^7** chord in the key of G MAJOR. Its notes are **D F♯ A C.**

5th (A) omitted:

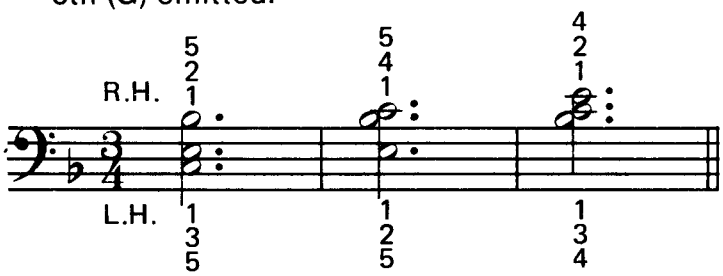


3rd (F♯) omitted:

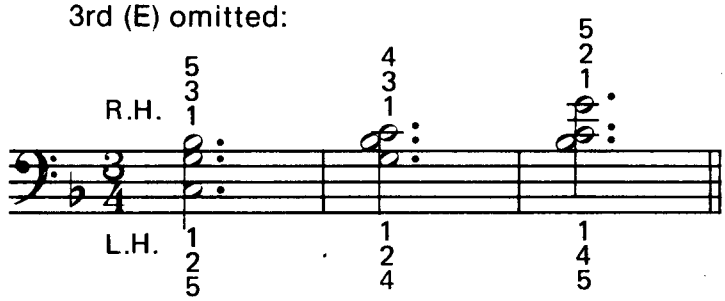


3. The C^7 chord is the **V^7** chord in the key of F MAJOR. Its notes are **C E G B♭.**

5th (G) omitted:

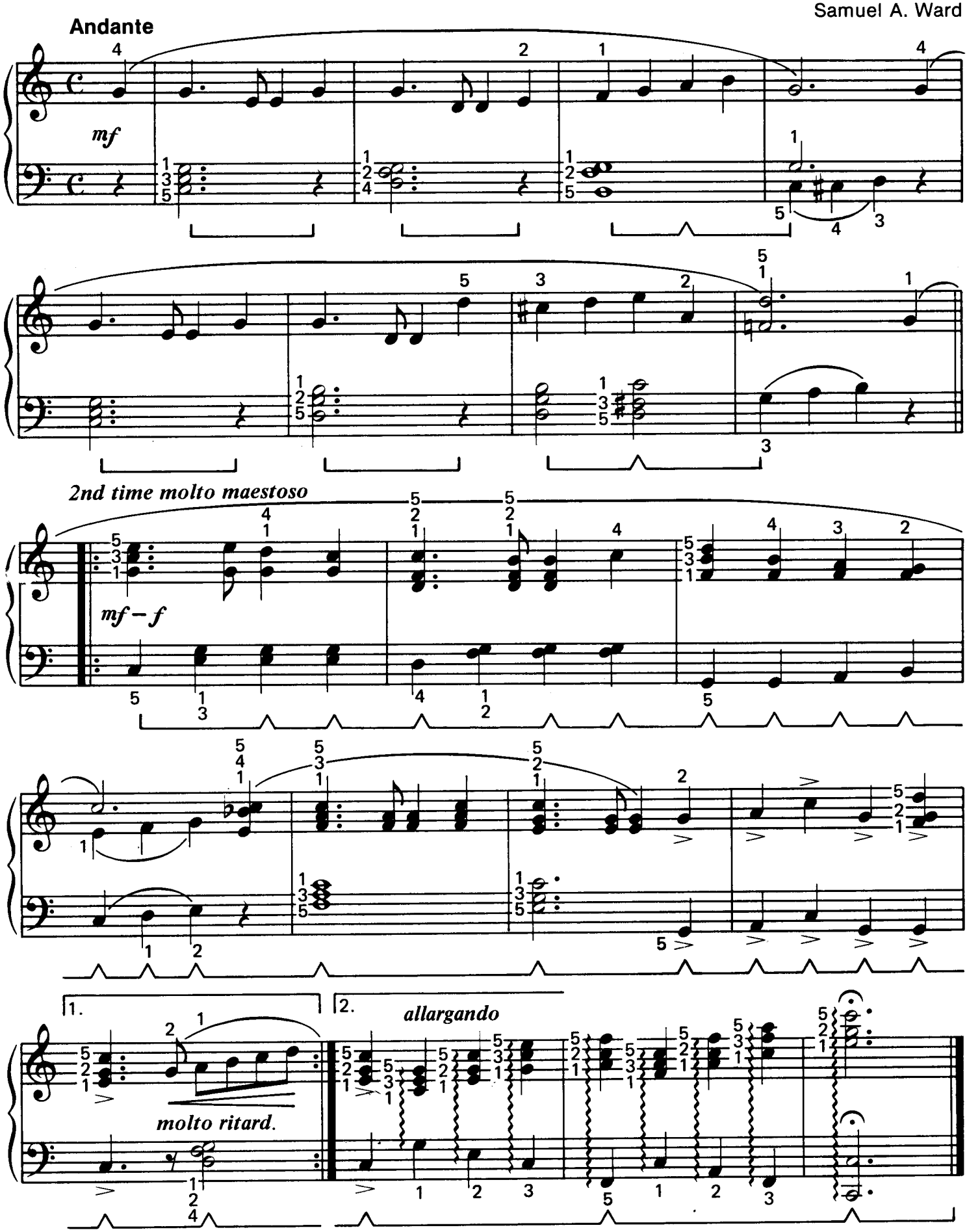


3rd (E) omitted:



AMERICA, THE BEAUTIFUL

Samuel A. Ward



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

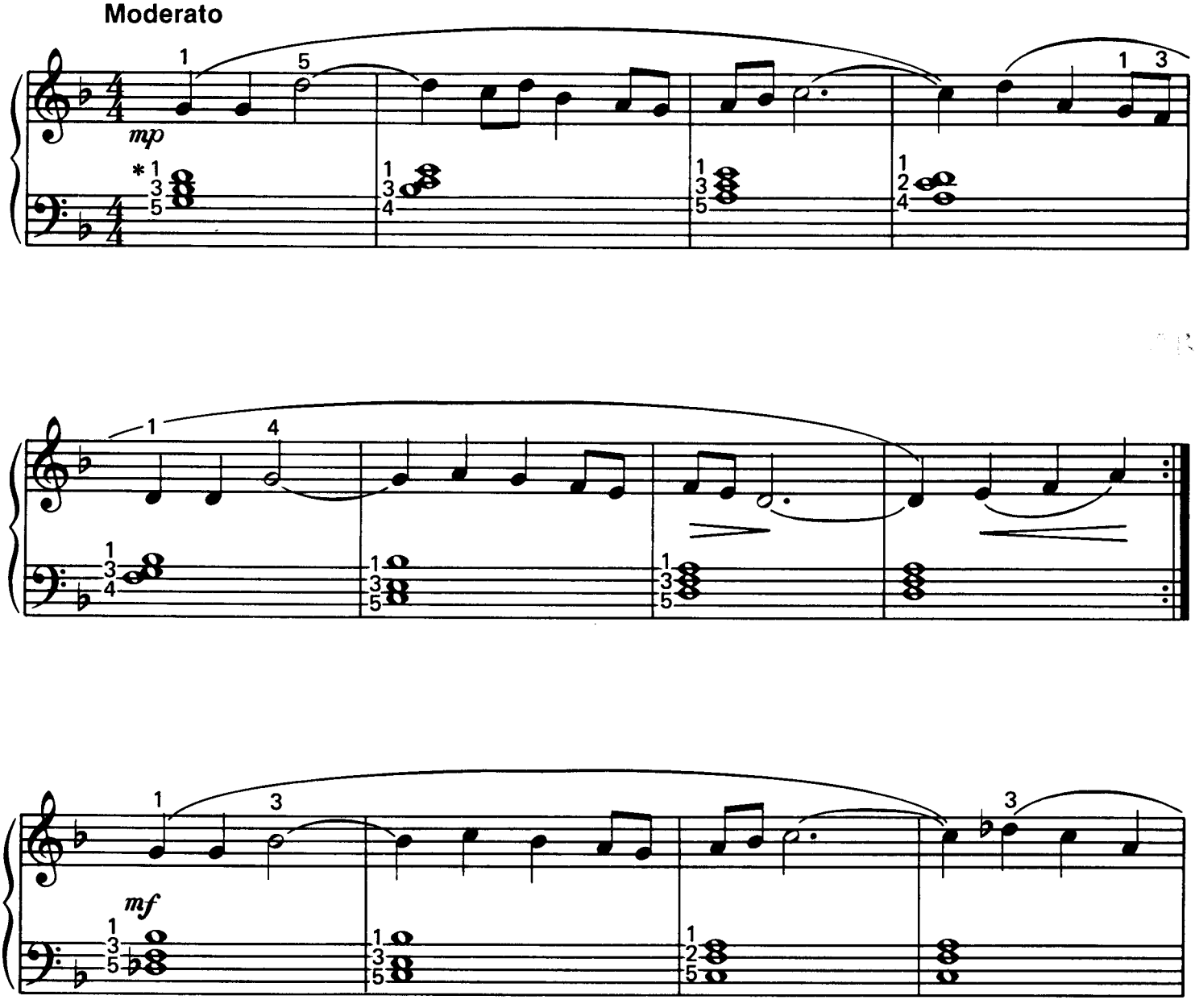
Theme from
THE POLOVETSIAN DANCES

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.

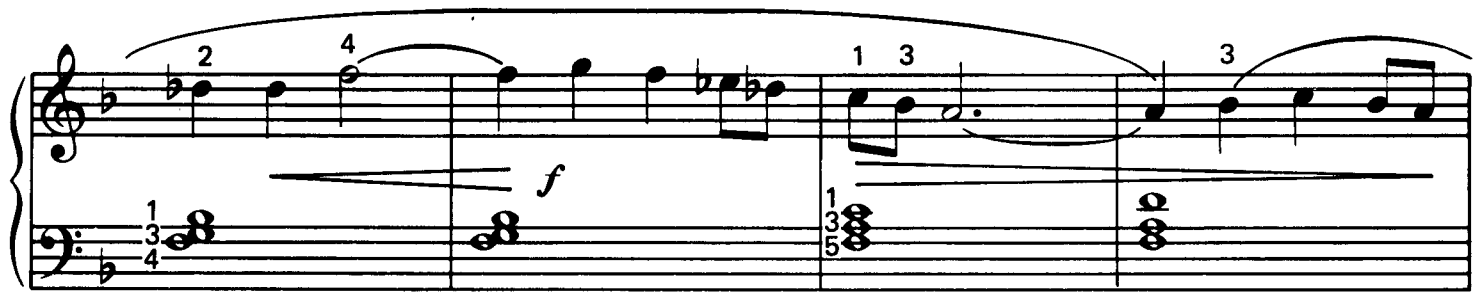
A. Borodin
Adapted by P.M. & L.

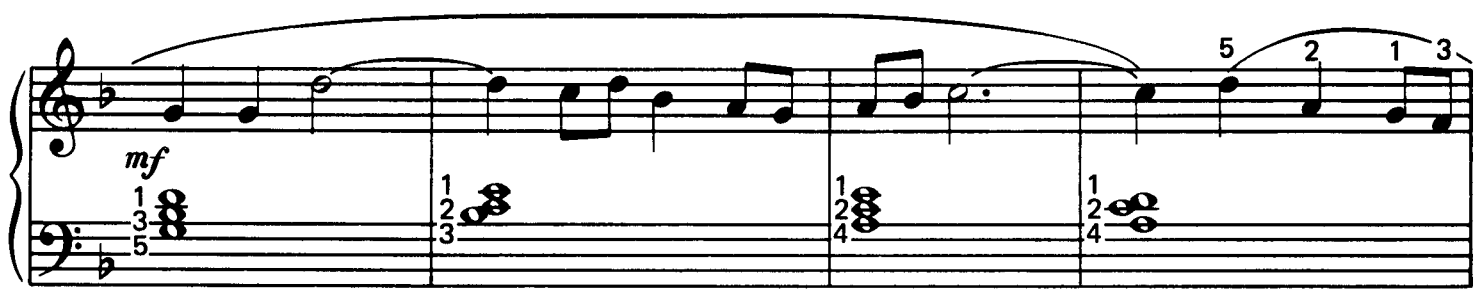
Moderato

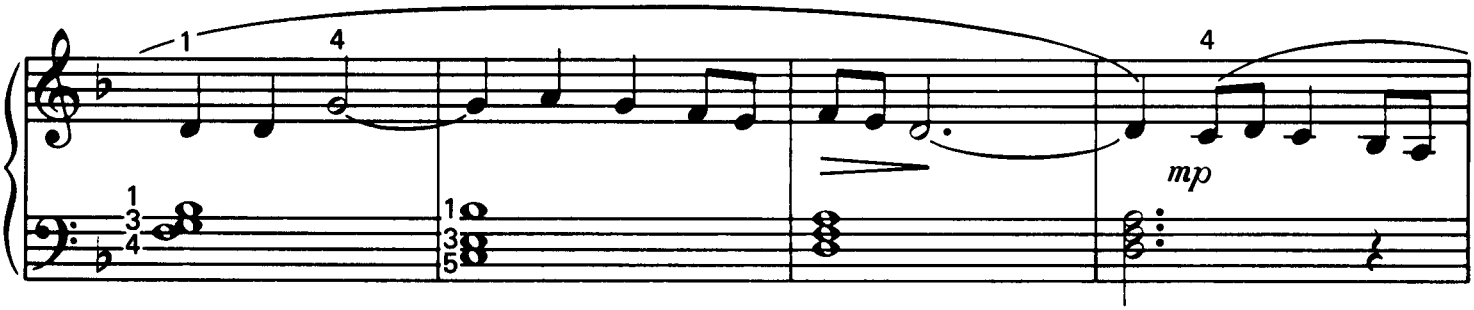


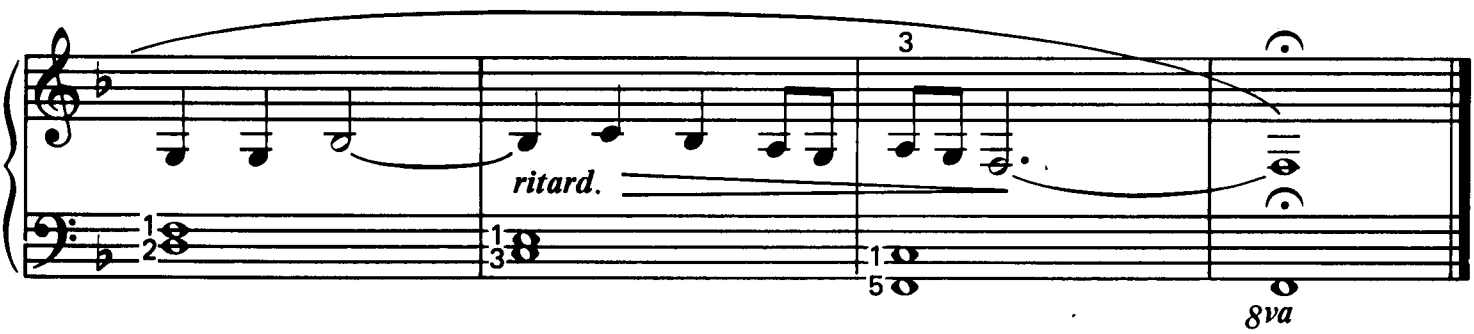
Eighth notes should be played evenly!

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


f


mf


mp


ritard.
8va

Sixteenth Notes

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

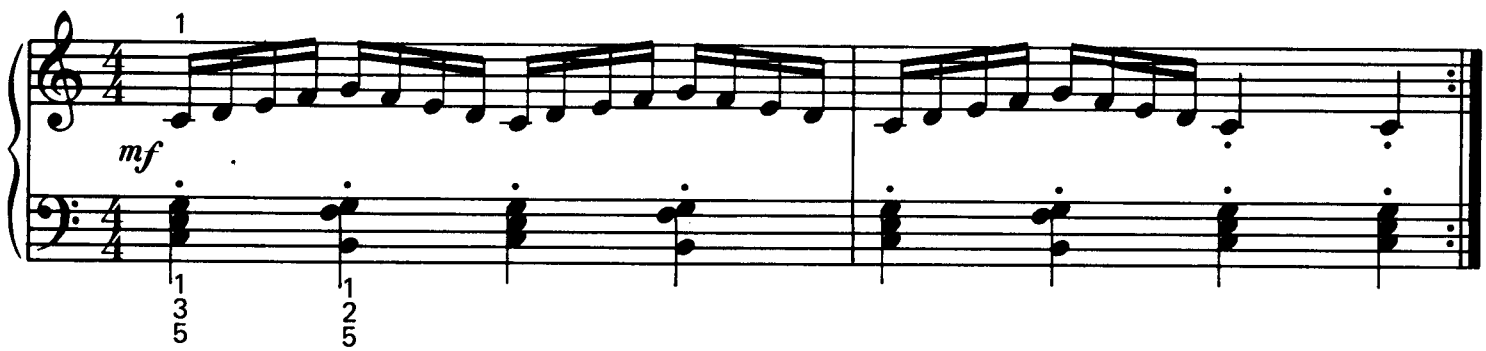
Sixteenth notes are usually in **pairs** or **groups of four,** written like this:

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

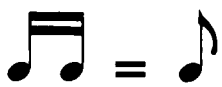
COUNT: 1 - a - & - a
or Four six-teenth notes

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

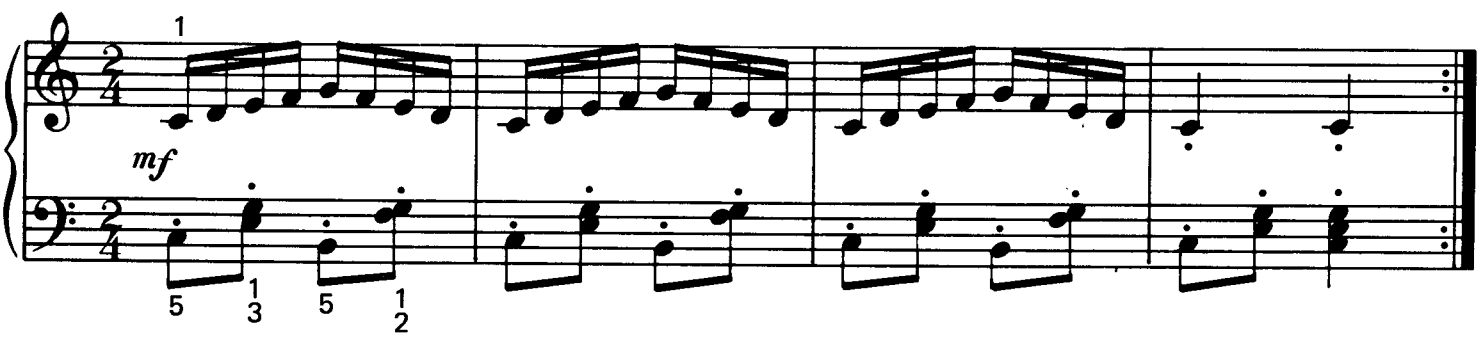
Play several times: first ADAGIO, then ANDANTE, then ALLEGRO MODERATO.



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



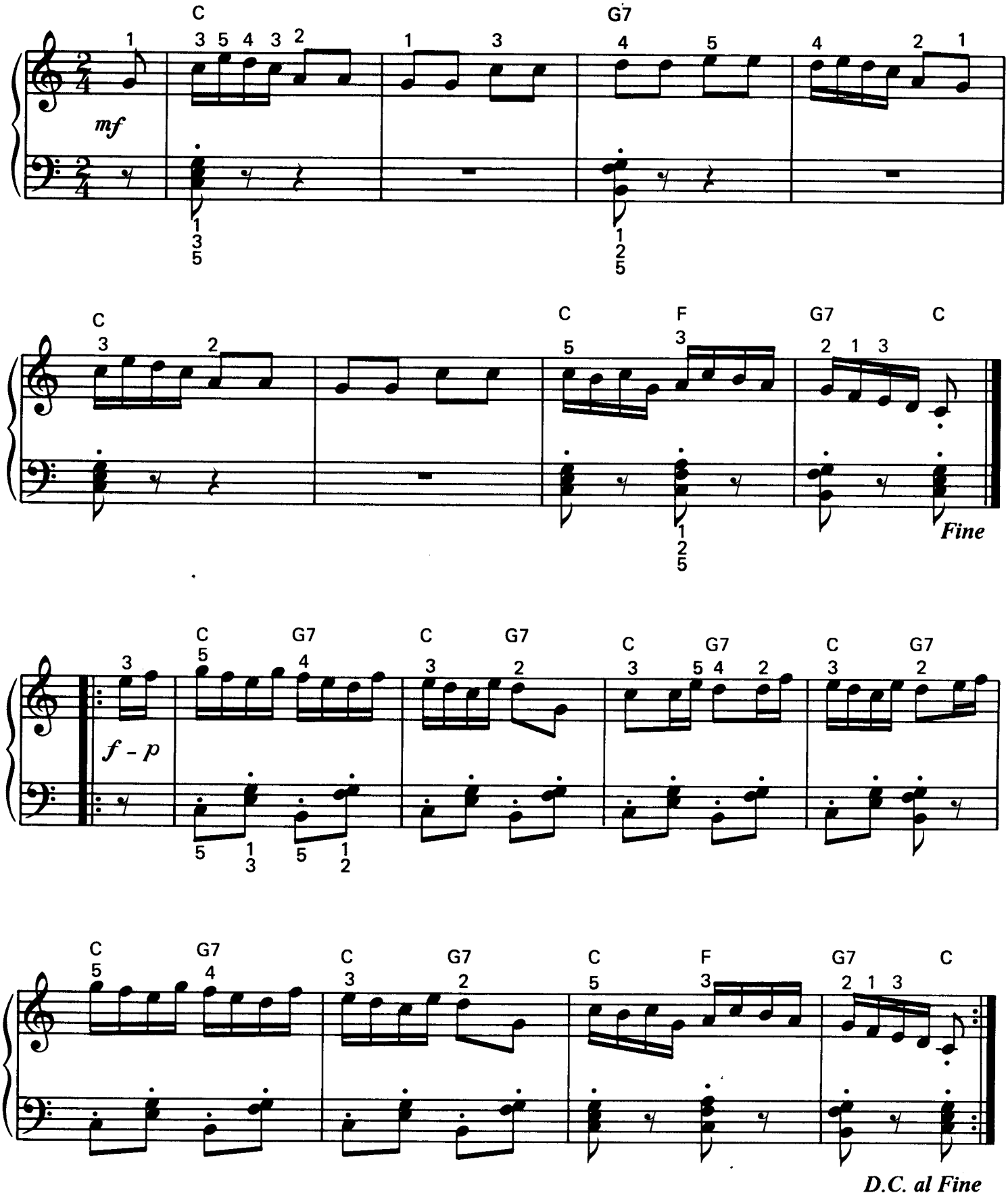
Play several times: first ADAGIO, then ANDANTE, then ALLEGRO MODERATO.



ARKANSAS TRAVELER

Allegro moderato

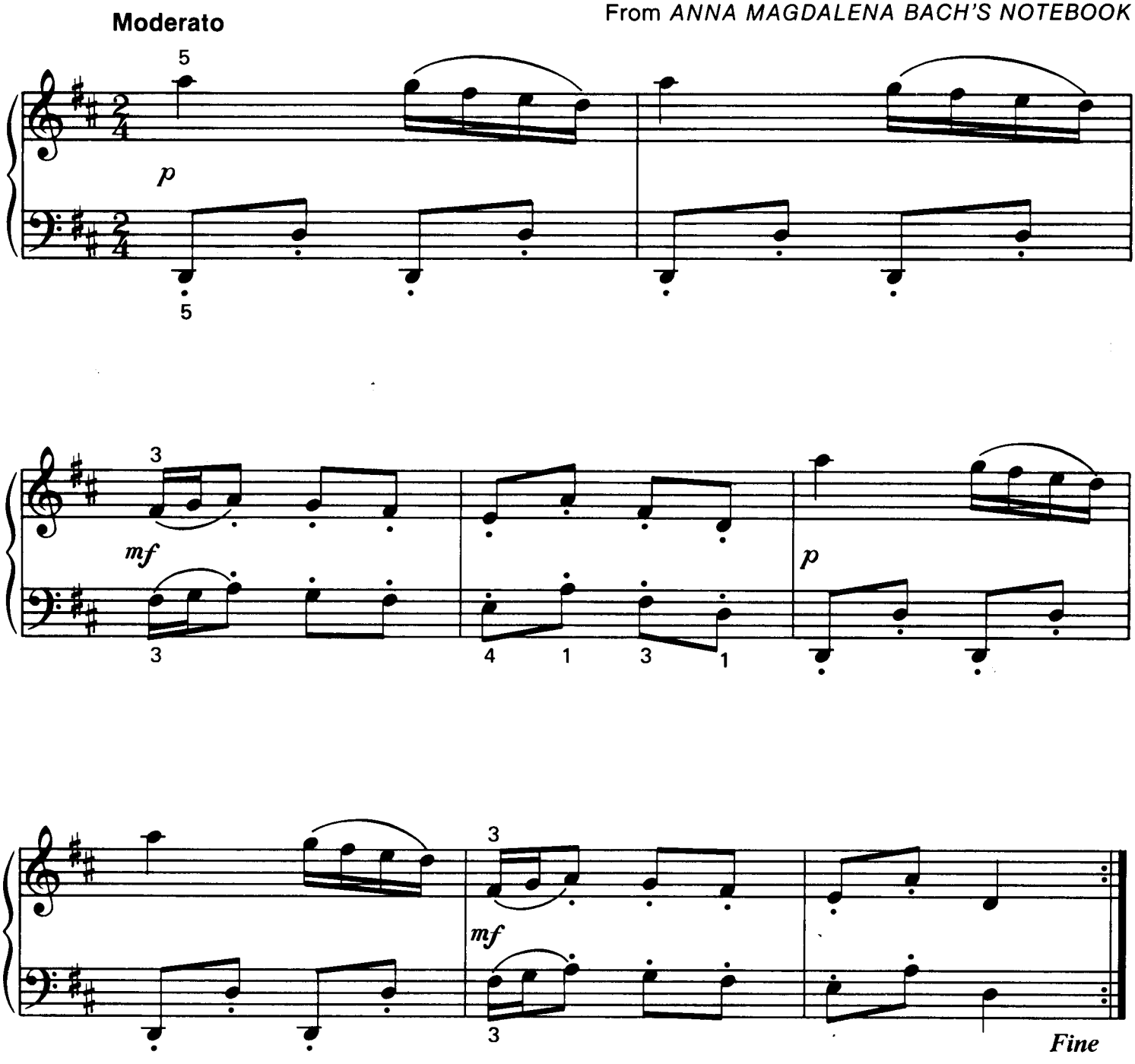
American Folk Tune

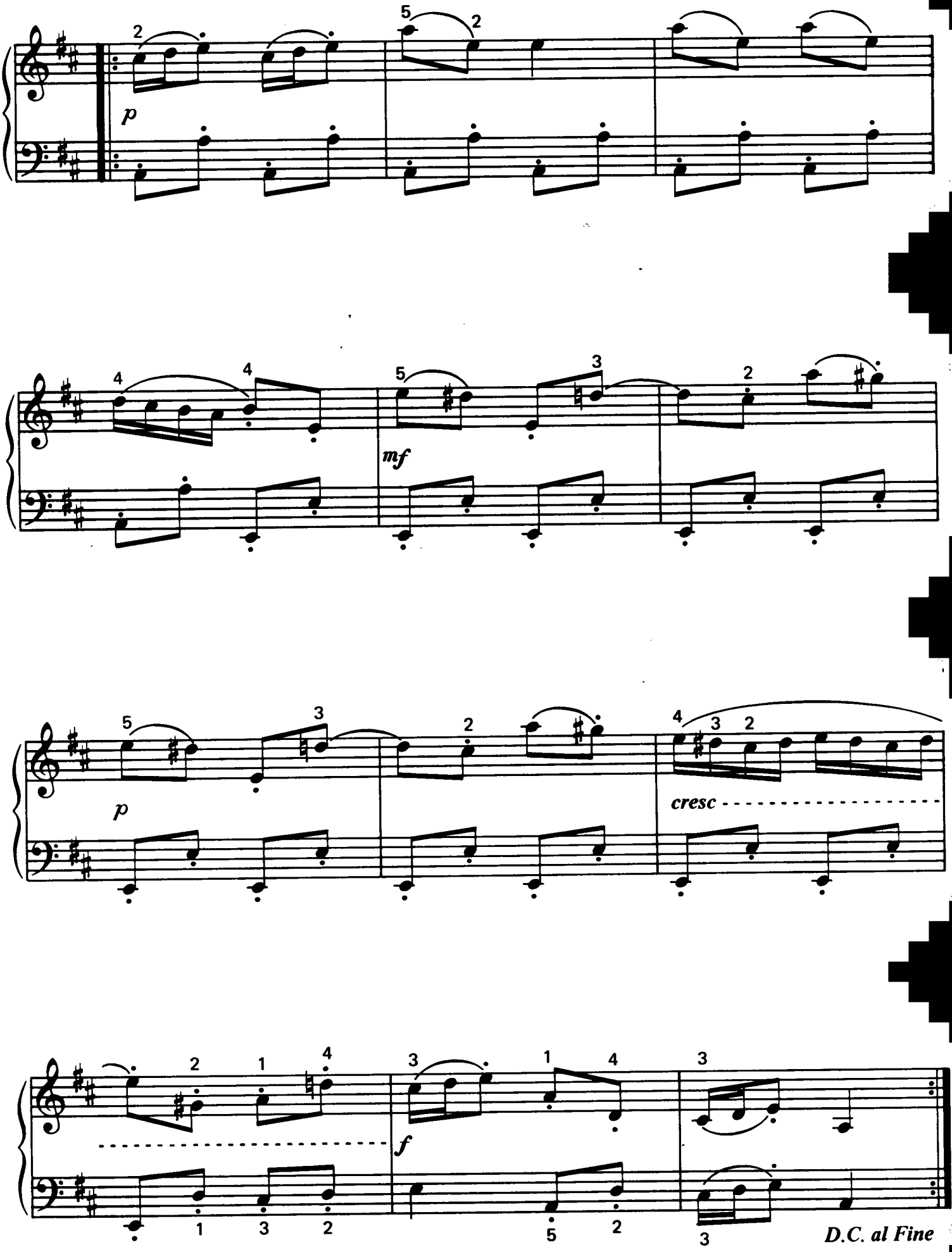


Anna Magdalena Bach's notebook may be the most famous musical collection in the world. It was probably presented by Johann Sebastian Bach, one of the greatest musicians of all time, to his wife, Anna Magdalena, as a birthday present. It must have been a delight to the eye when it was new. The initials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

MUSETTE

From *ANNA MAGDALENA BACH'S NOTEBOOK*

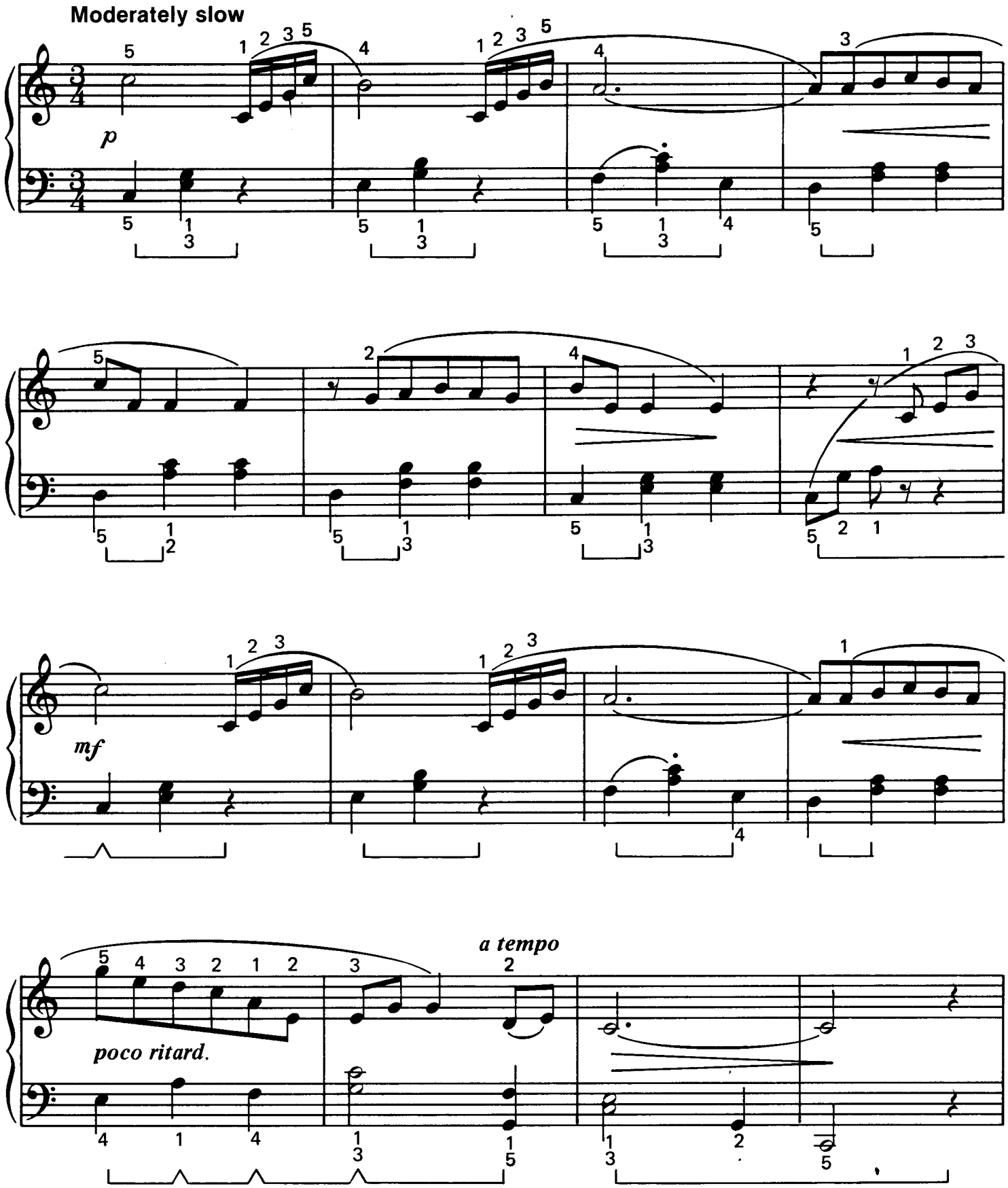


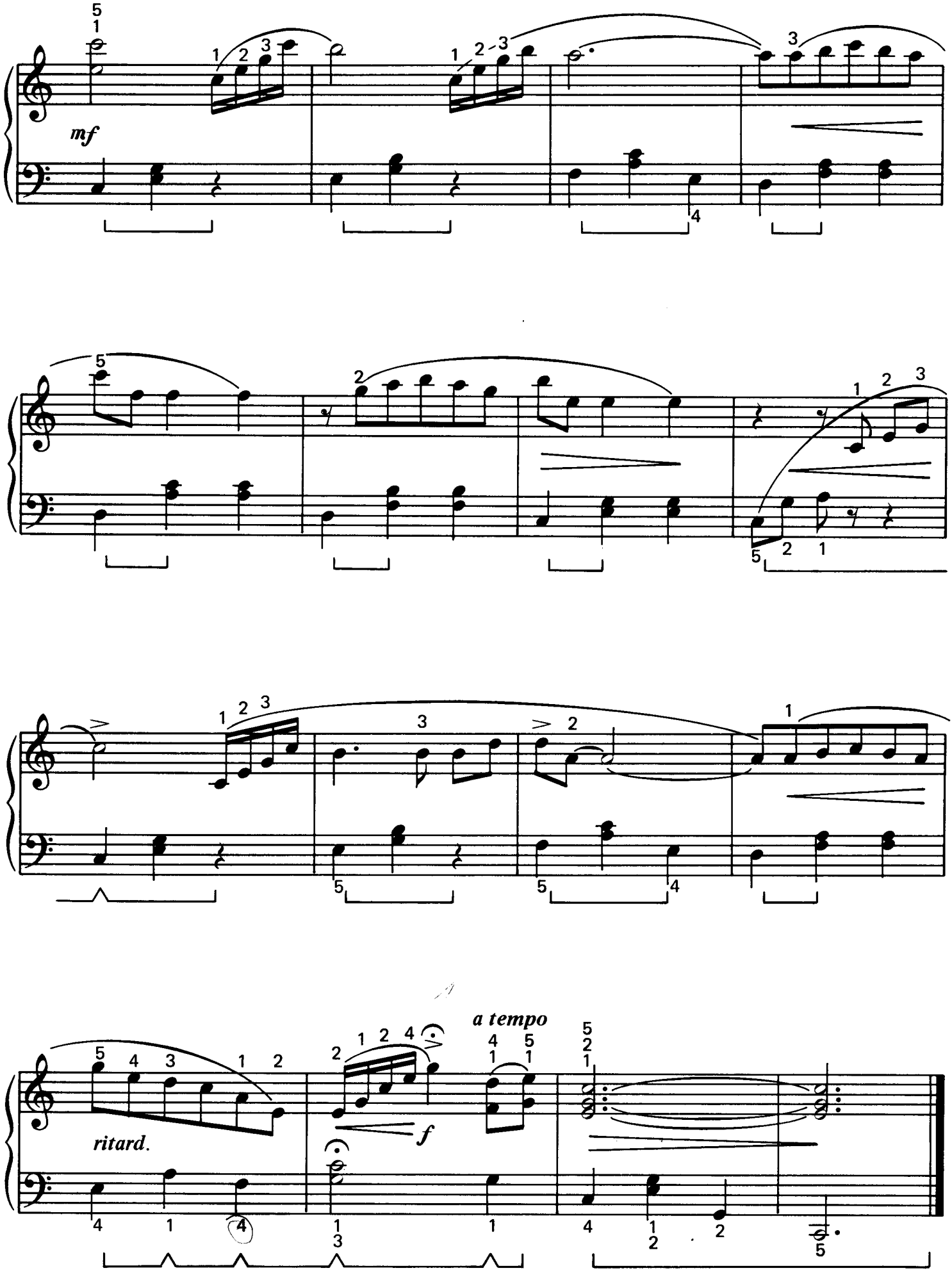

p
mf
cresc
f
D.C. al Fine

Theme from MUSETTA'S WALTZ

(From "La Bohème")

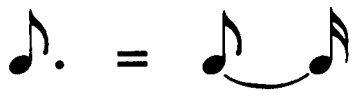
Giacomo Puccini




mf
ritard.
a tempo
f

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.*

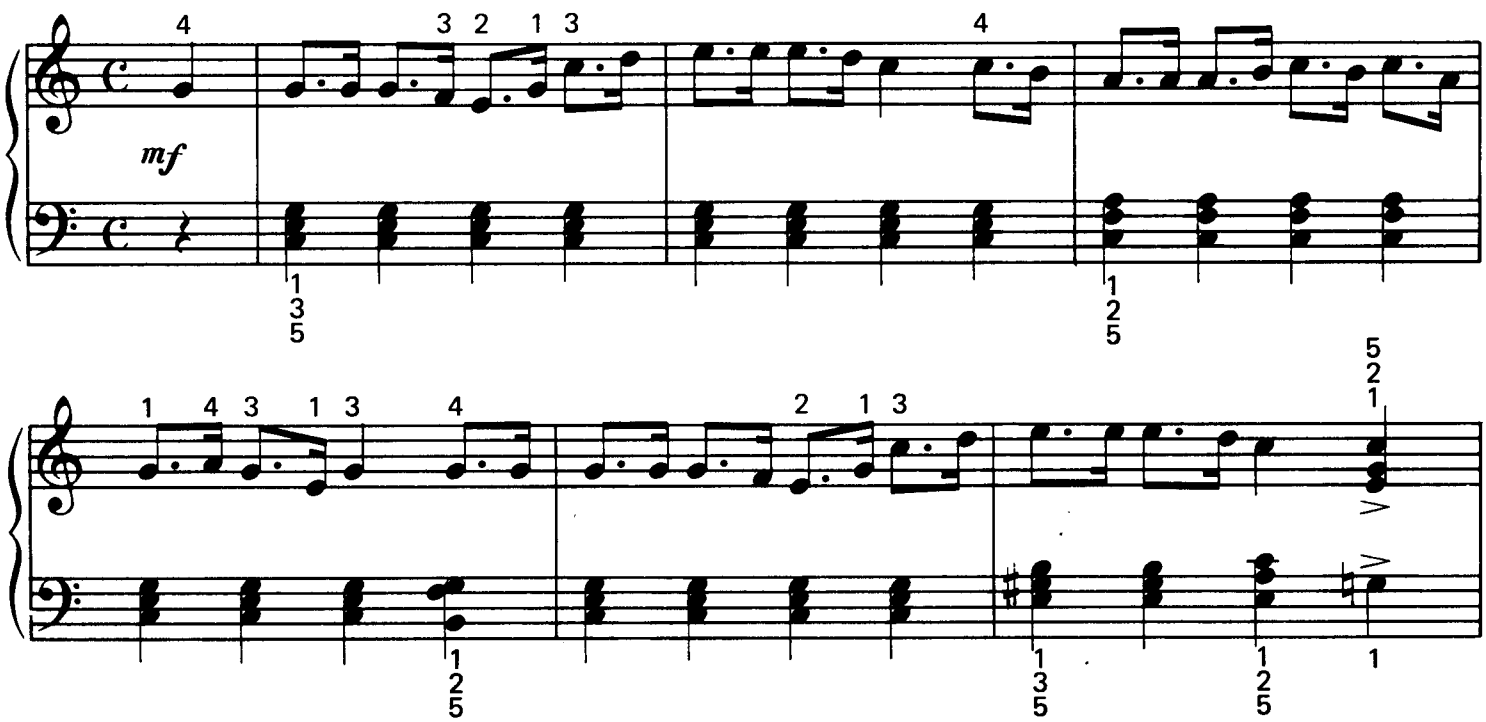
The following line should sound exactly the same as the above line.
The only difference is the way it is written.

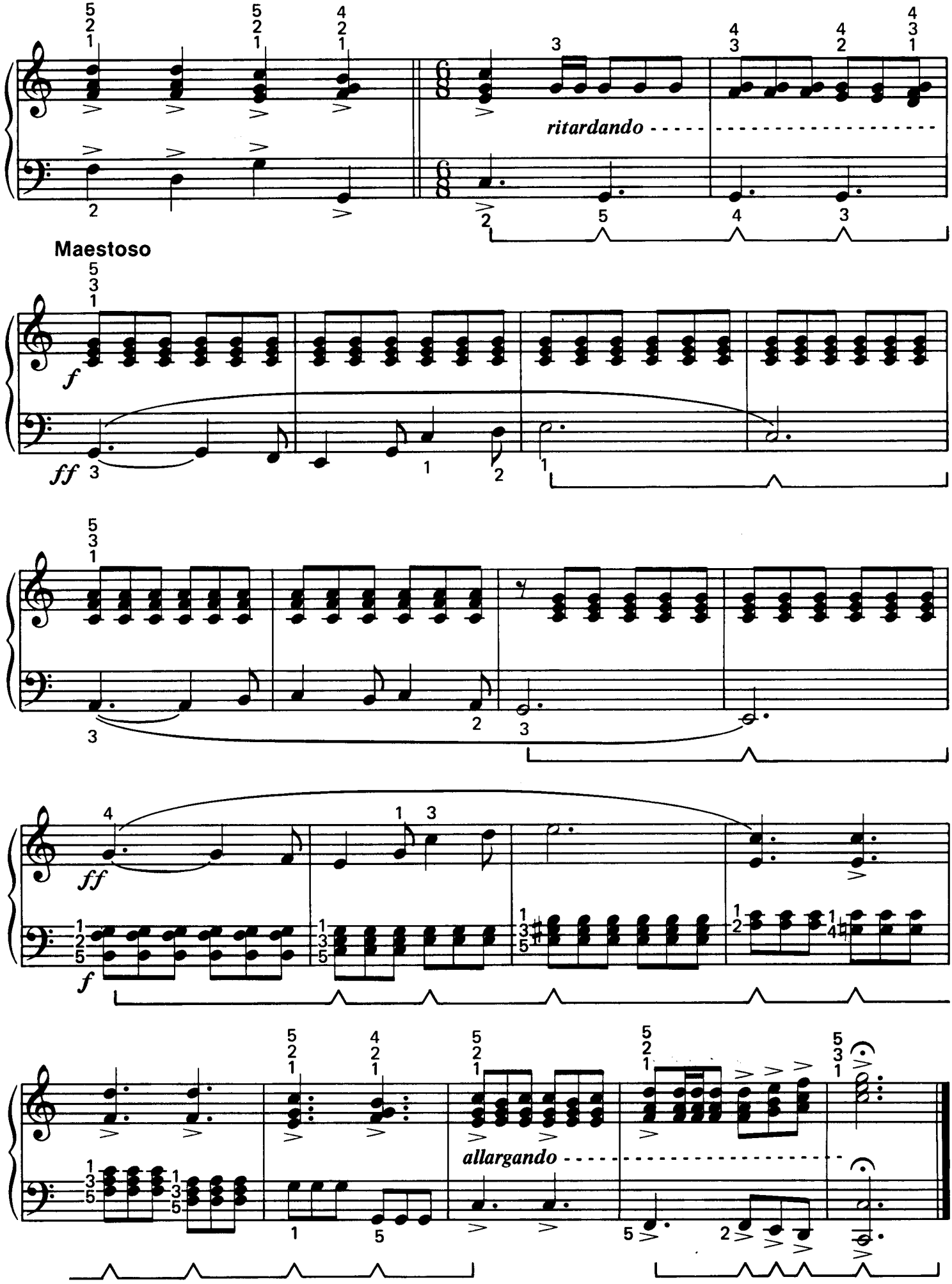
COUNT: 1 a & a *etc.*

The Battle Hymn of the Republic

Slow march tempo

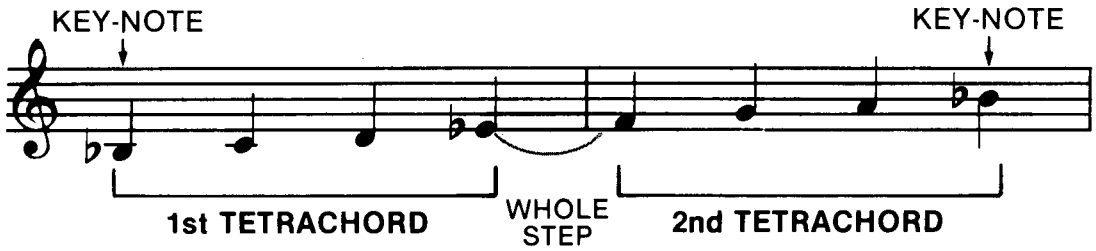
Steffe-Howe




ritardando
Maestoso
f
ff
ff
f
allargando

The B♭ Major Scale

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

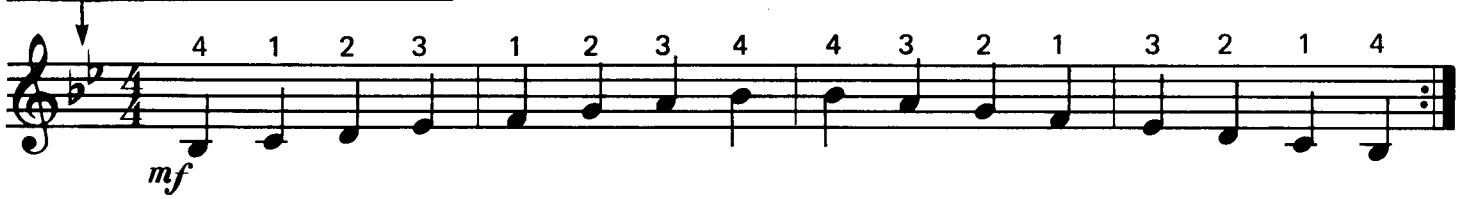


The fingering for the B♭ MAJOR SCALE is irregular. The 5th finger is not used in either hand.

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

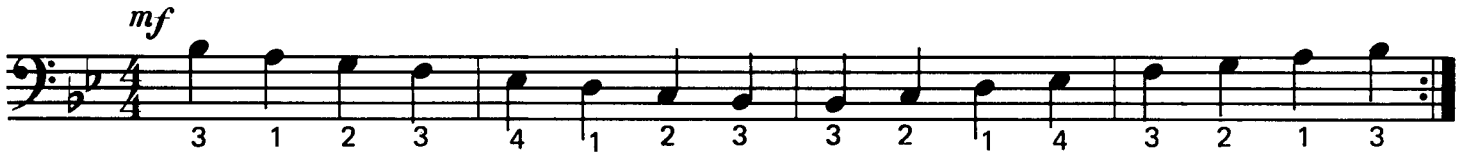
Play slowly and carefully!

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



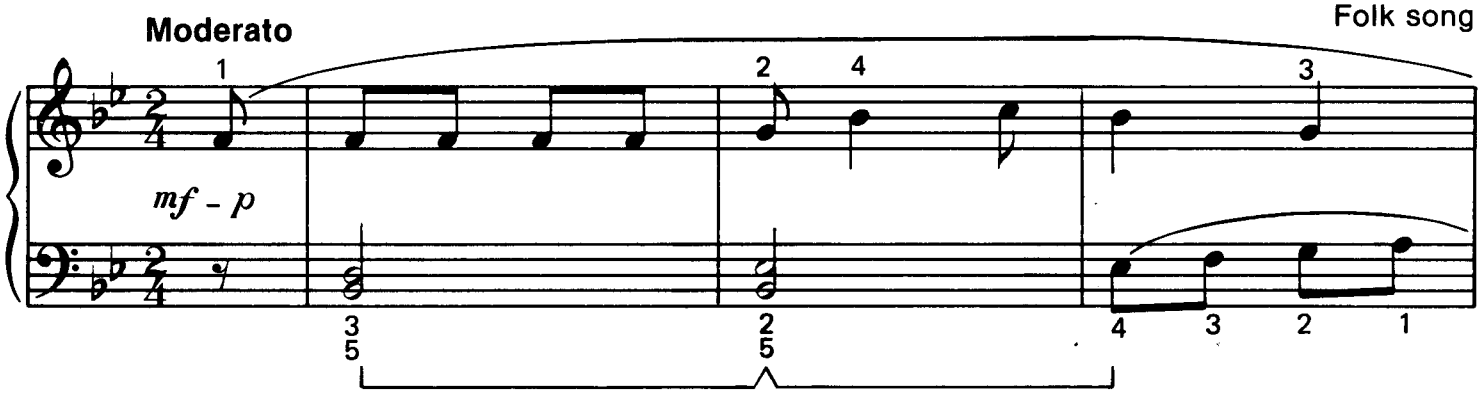
The LH plays the key note, B♭ with the 3rd finger. The fingering groups then fall 1 2 3 4 - 1 2 3 descending, then 3 2 1 - 4 3 2 1 ascending, ending on 3.

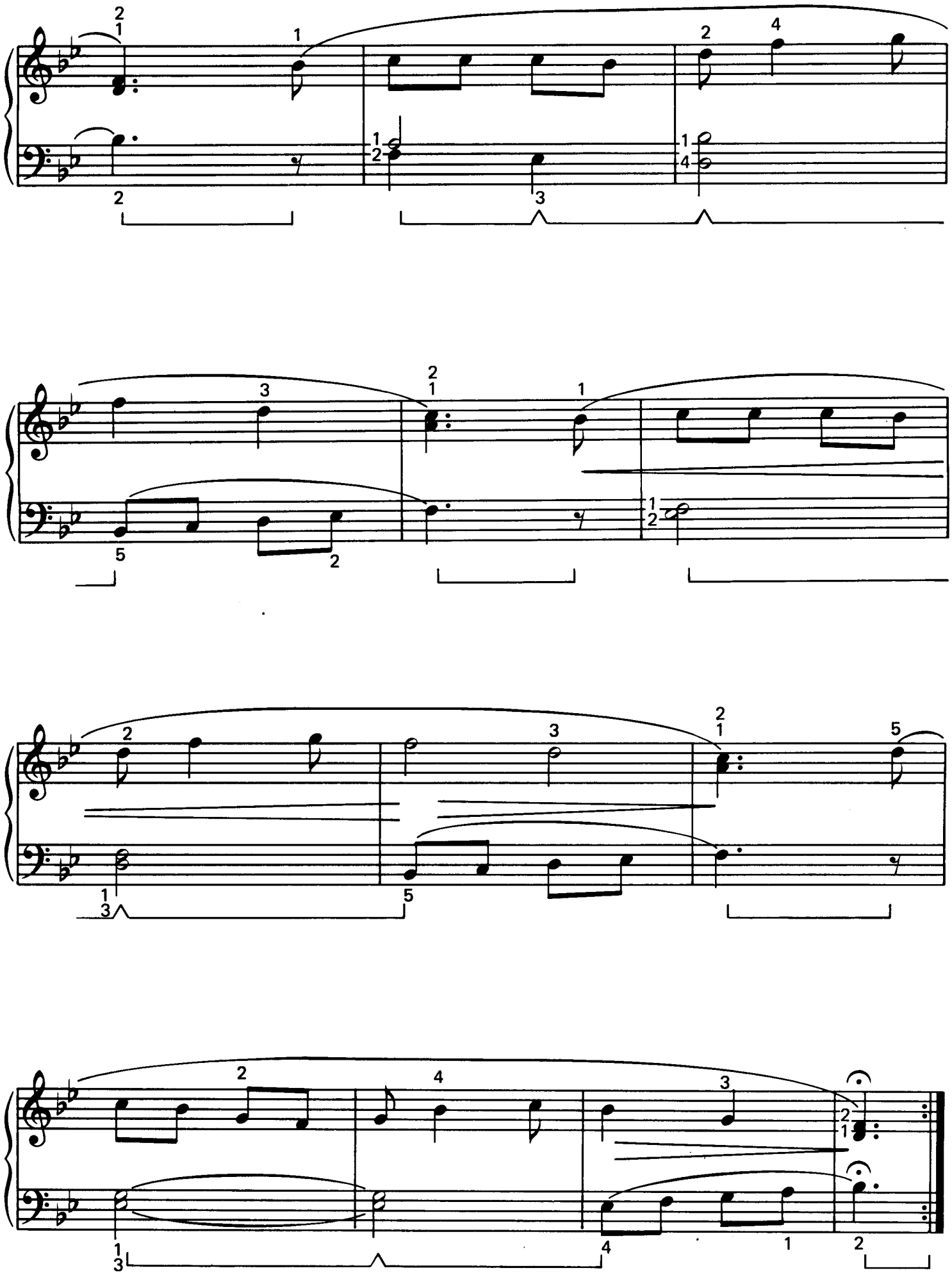
Play slowly and carefully!



THE RIDDLE

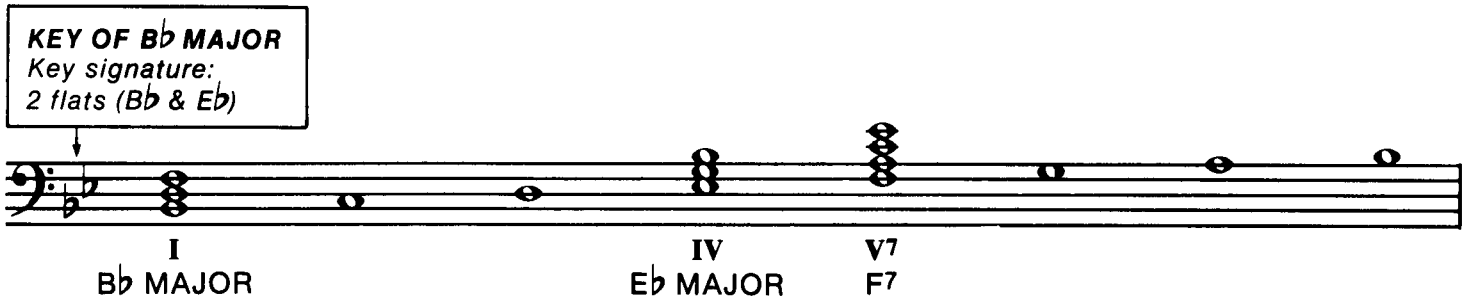
The popular song "The Twelfth of Never" was based on this well-known folk melody.



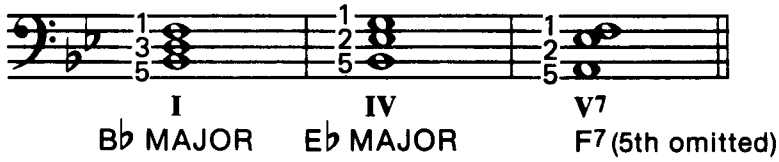


The Primary Chords in B♭ Major

Reviewing the B♭ MAJOR SCALE, LH ascending.

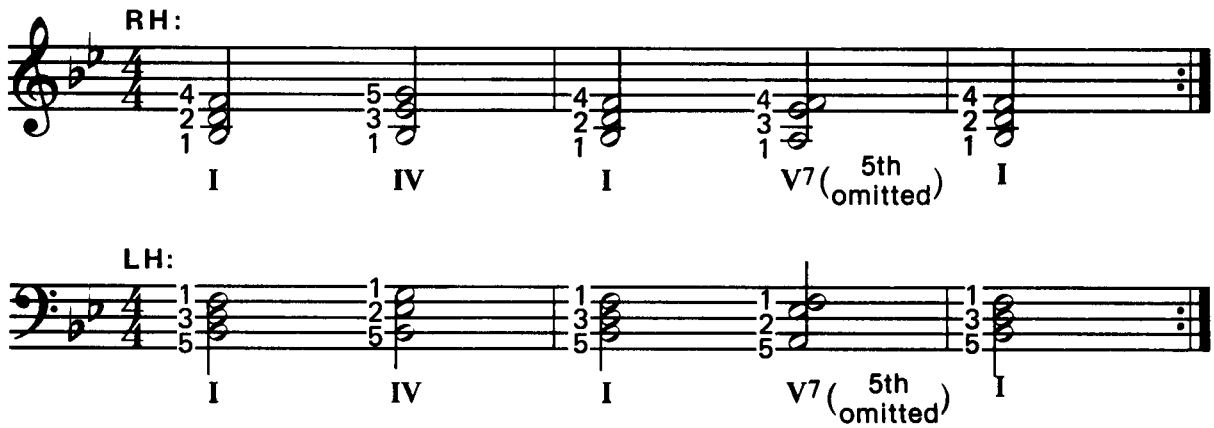


The following positions are often used for smooth progressions:

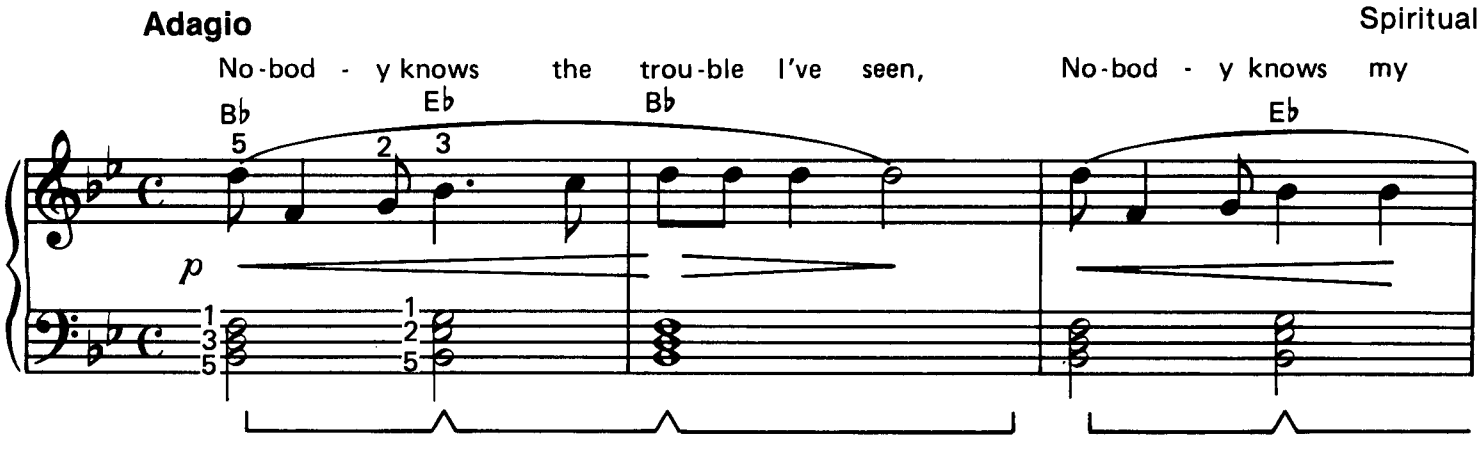


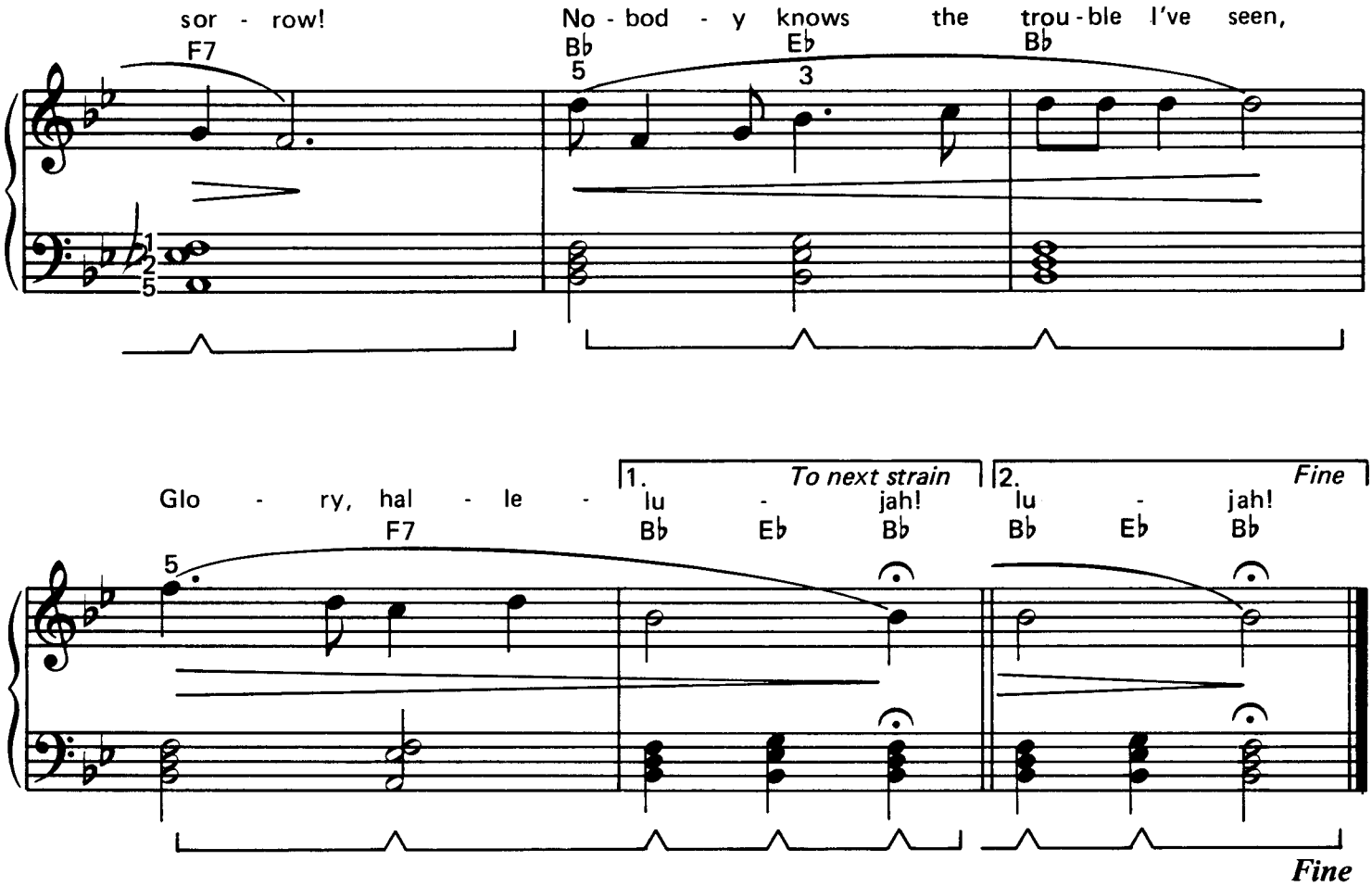
B♭ Major Chord Progression with I, IV, & V7 chords.

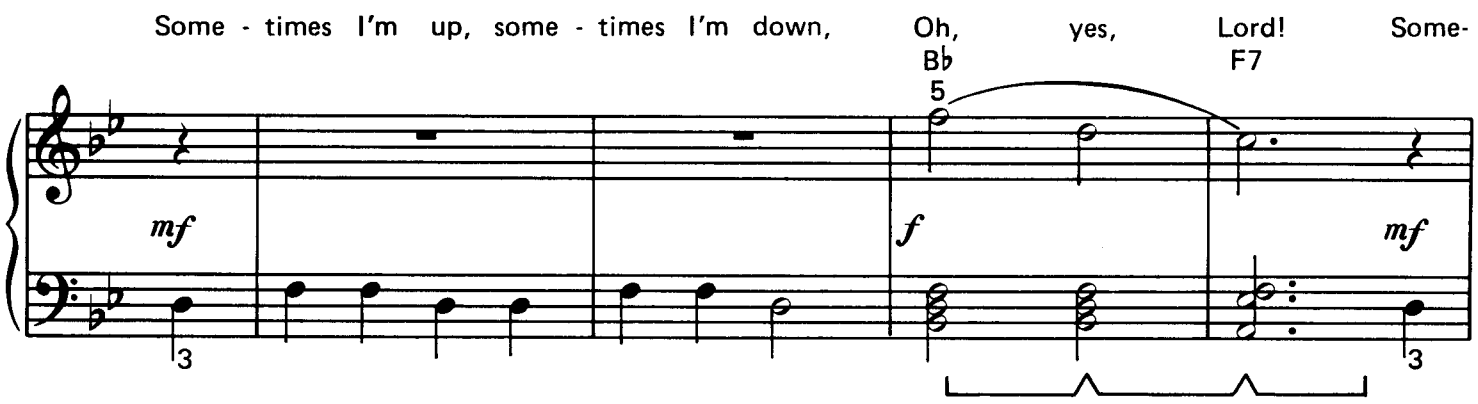
Play several times, saving the chord names and numerals aloud:

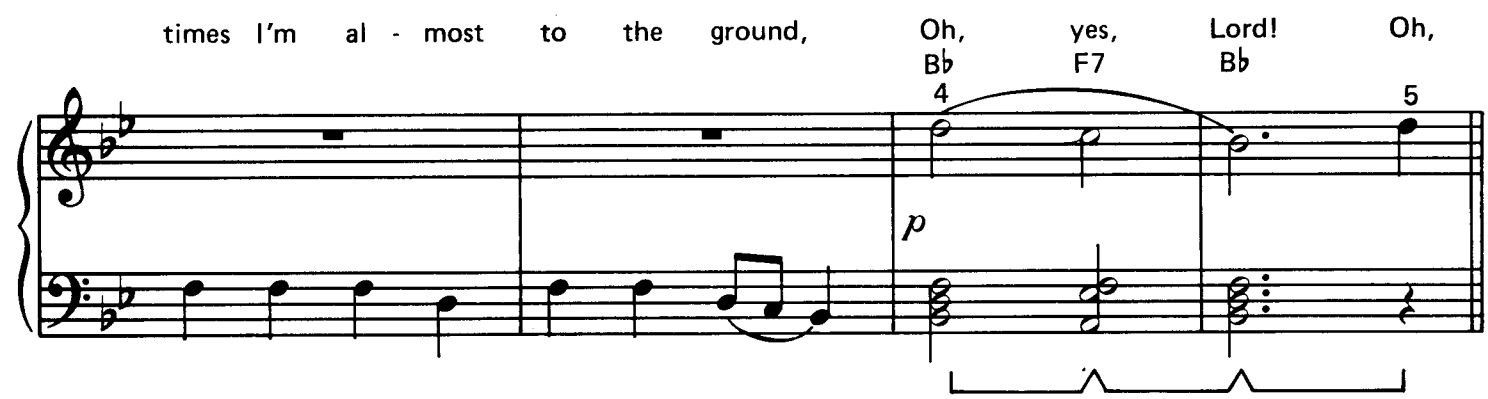


NOBODY KNOWS THE TROUBLE I'VE SEEN




sor - row!
F7
No - bod - y knows the trou - ble I've seen,
B♭
E♭
B♭
1. To next strain
2. Fine
Glo - ry, hal - le - lu - jah! lu - jah!
F7
B♭ E♭ B♭ B♭ E♭ B♭
Fine


Some - times I'm up, some - times I'm down, Oh, yes, Lord! Some-
B♭
F7
mf
f
mf


times I'm al - most to the ground, Oh, yes, Lord! Oh,
B♭
F7
B♭
p
D.C. al Fine

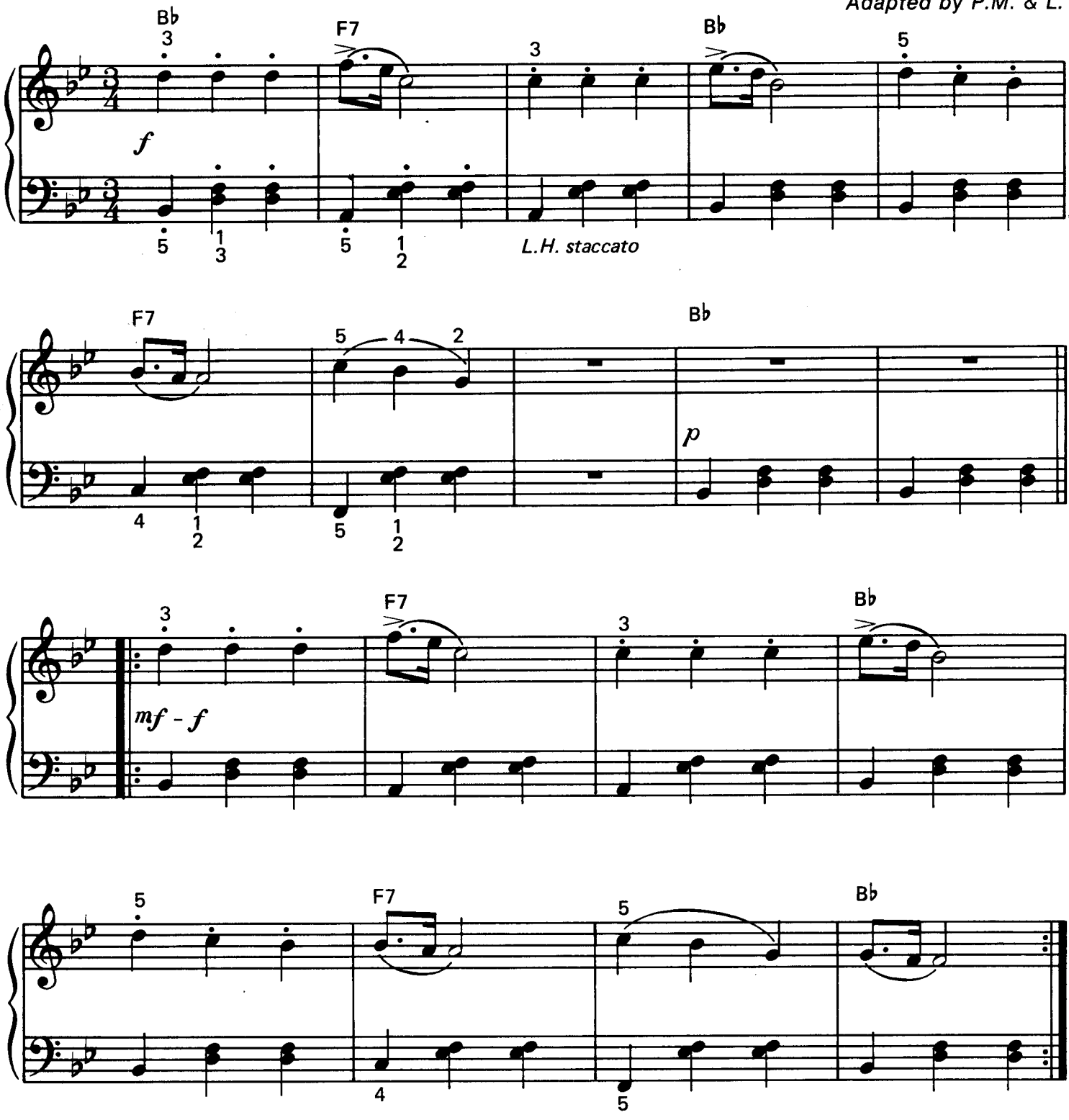
La Donna e Mobile

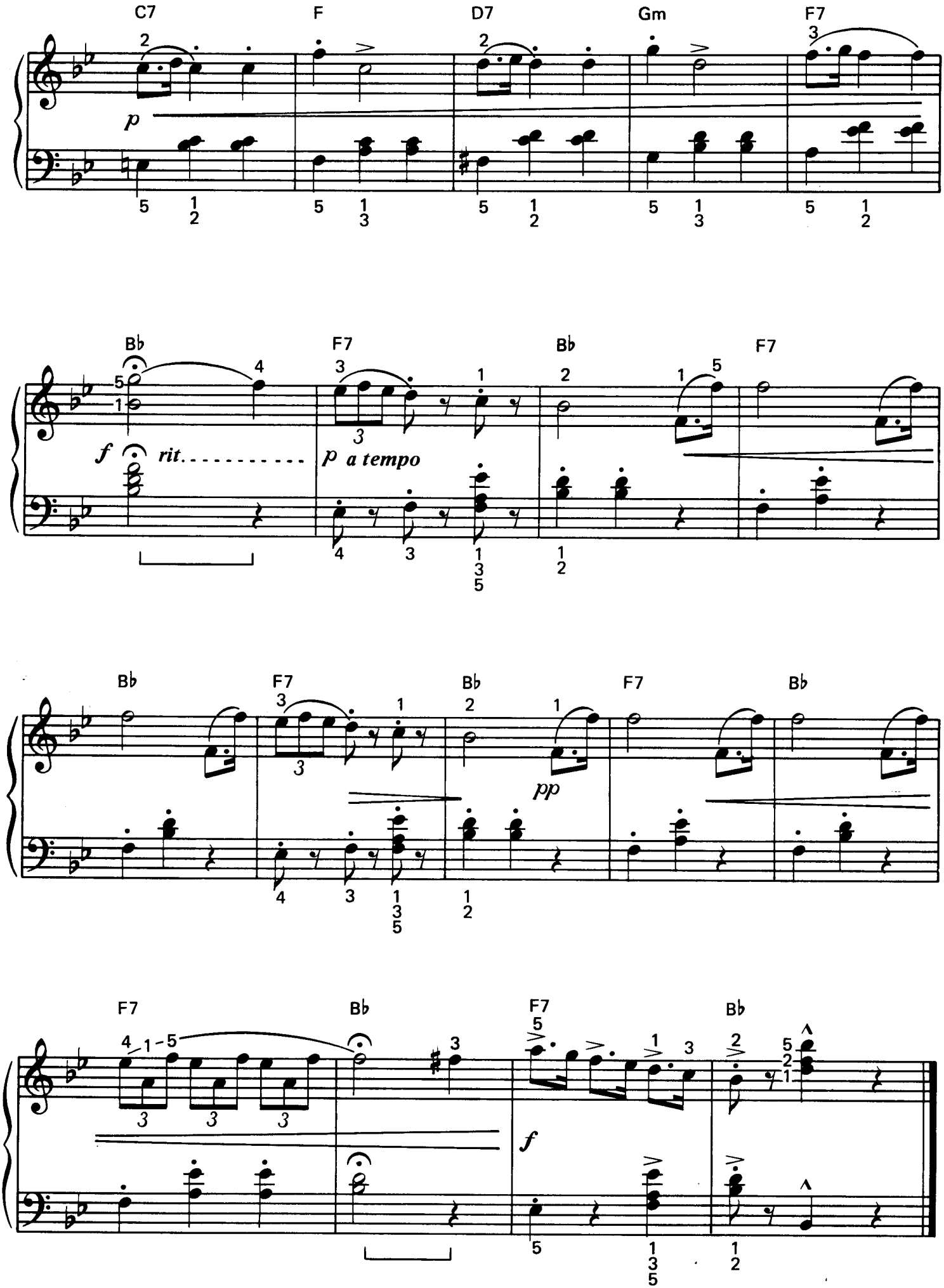
from the Opera, RIGOLETTO

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

Allegro moderato

Giuseppi Verdi
Adapted by P.M. & L.



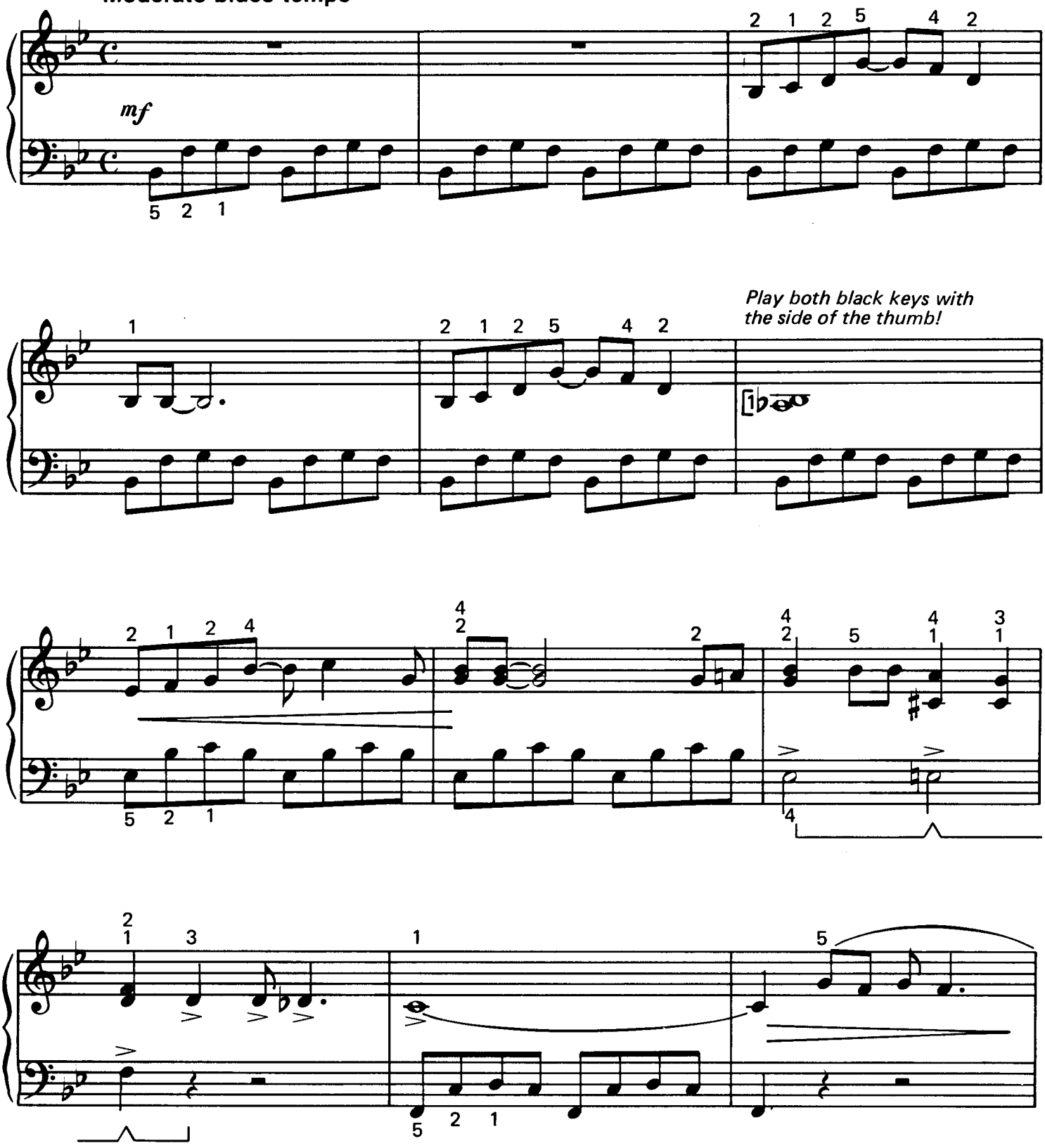

C7
F
D7
Gm
F7
p
B♭
F7
B♭
F7
f
rit.
p a tempo
B♭
F7
B♭
F7
B♭
pp
F7
B♭
F7
B♭
f

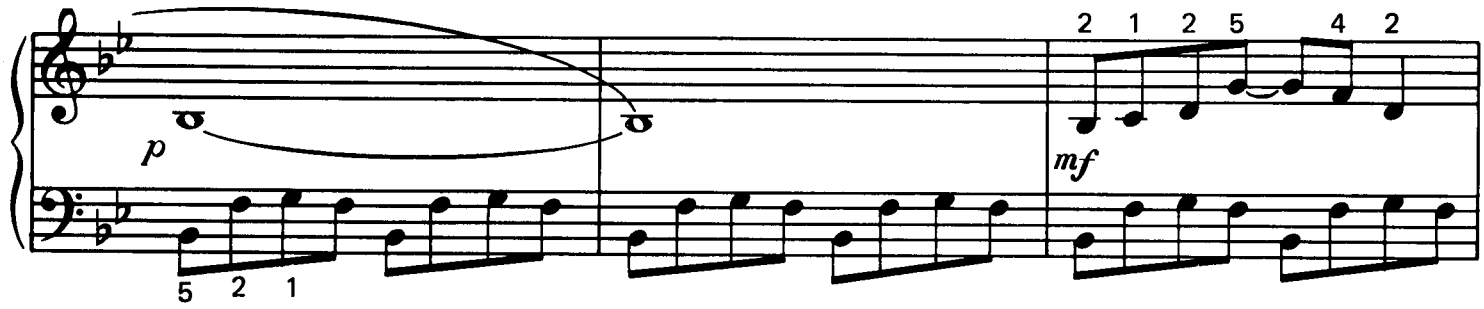
FRANKIE AND JOHNNIE

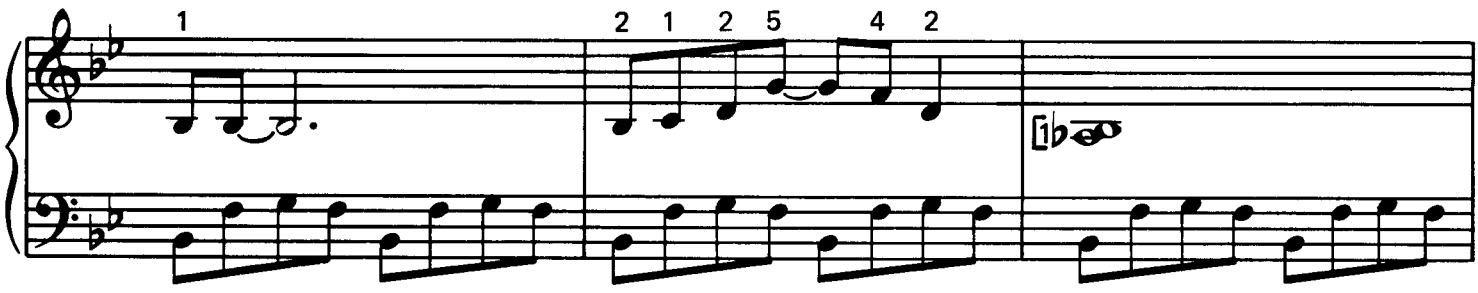
This "eight-to-the bar" style is known as "Boogie Woogie." Play with a driving rhythm, with the eighth notes in long-short pairs. This is an excellent review in syncopation, and is fun to play.

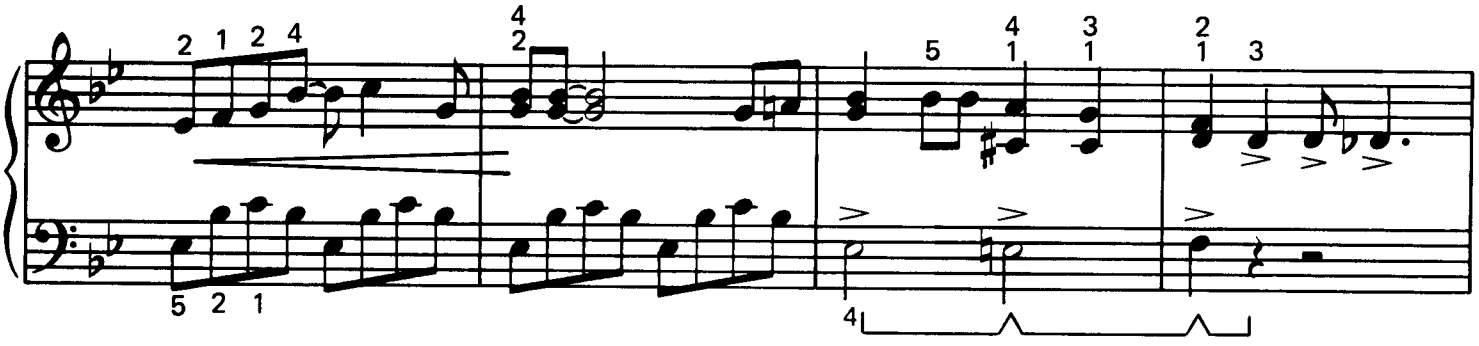
Traditional

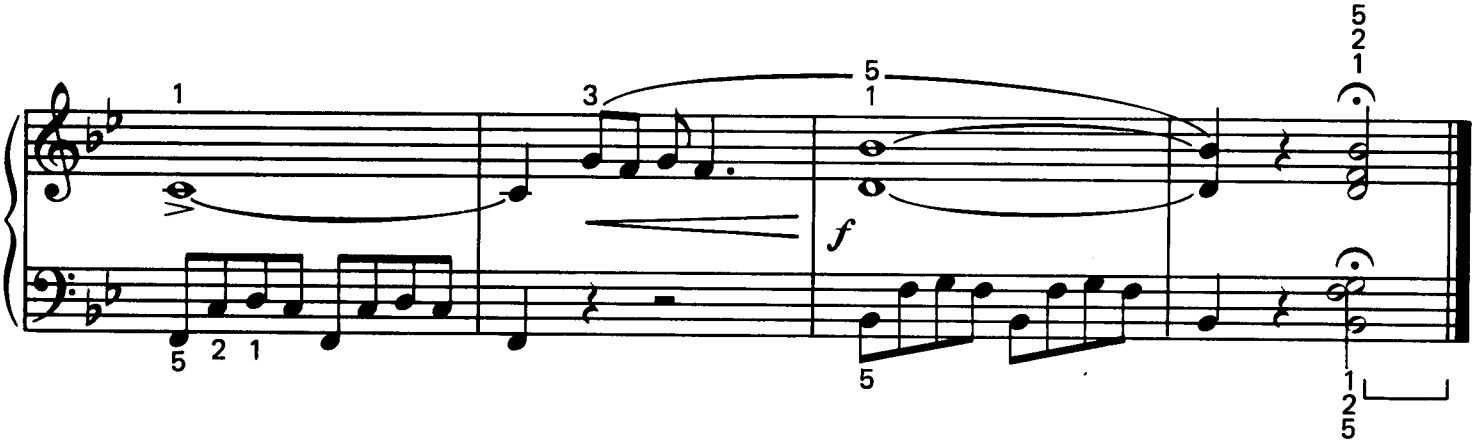
Moderato blues tempo




p
mf



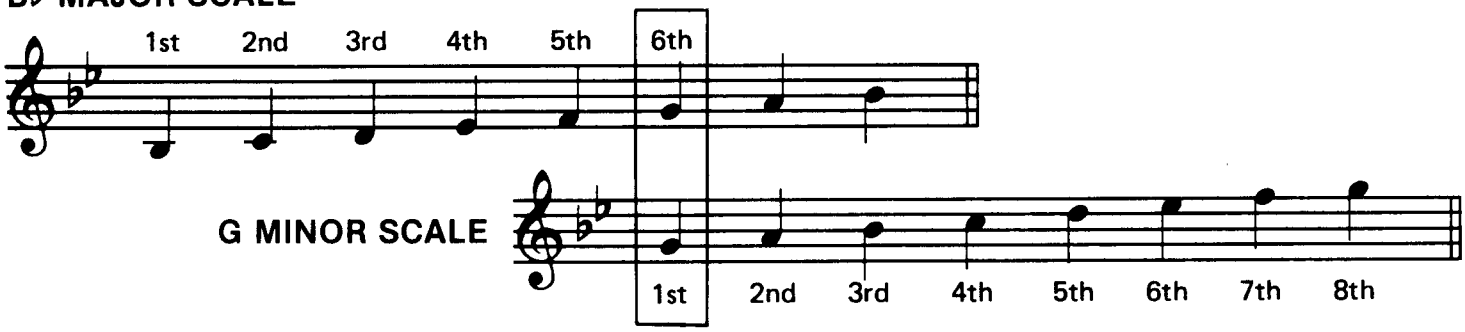



f

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

G MINOR is the relative of **B♭ MAJOR.**
Both keys have the same key signature (2 flats, B♭ & E♭).
REMEMBER: The RELATIVE MINOR begins on the 6th tone of the MAJOR SCALE.

B♭ MAJOR SCALE

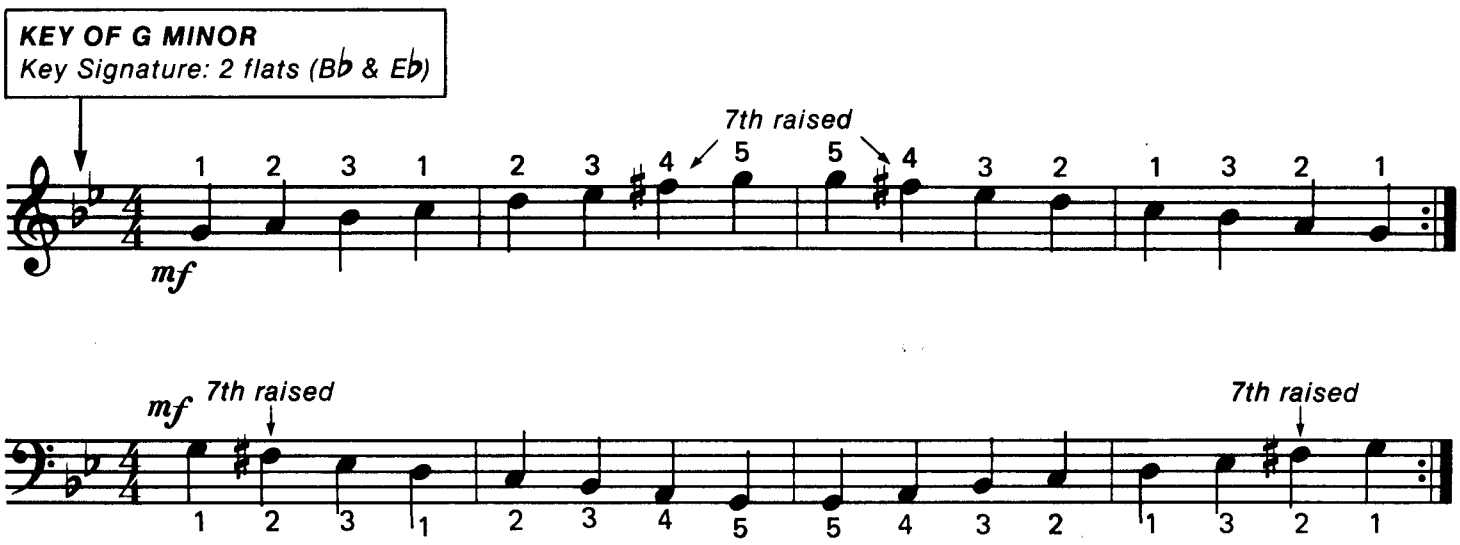


The minor scale shown above is called the NATURAL MINOR SCALE.
It uses only notes that are found in the relative major scale.

The G Harmonic Minor Scale

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

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



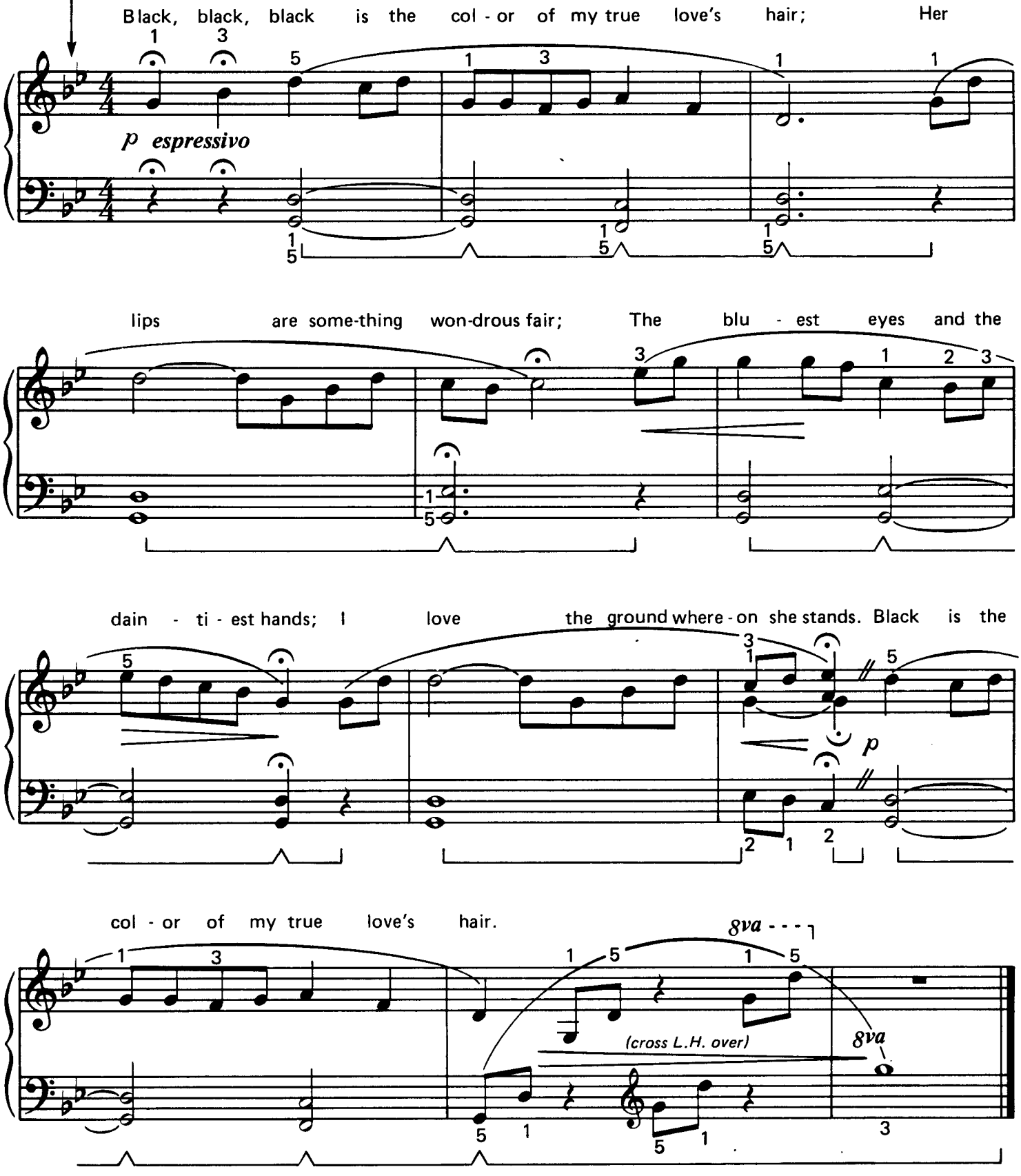
IMPORTANT! After you have learned the G HARMONIC MINOR SCALE with hands separate, you may play the hands together in CONTRARY MOTION, by combining the two staffs above.

BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR

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

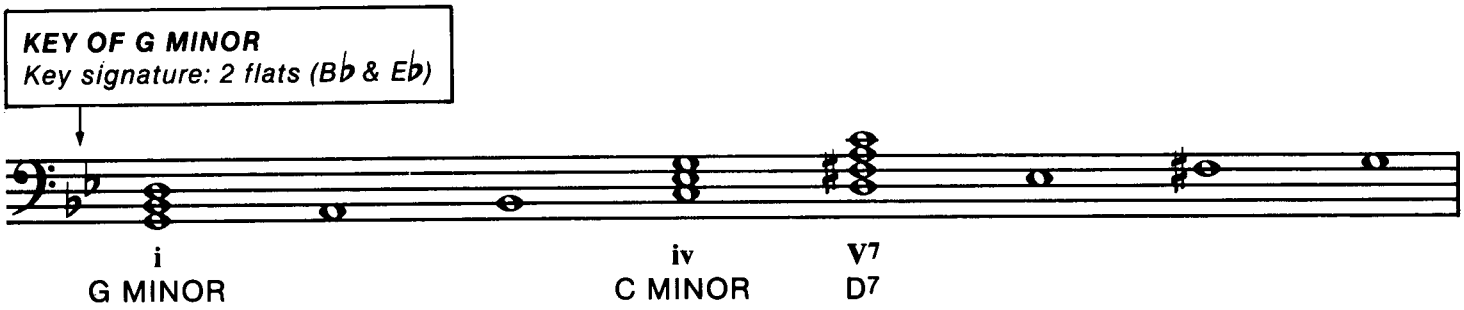
American Folk Song

Very slowly

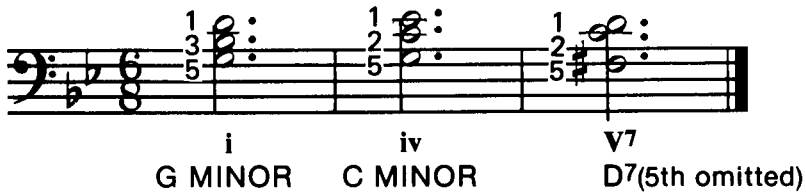


The Primary Chords in G Minor

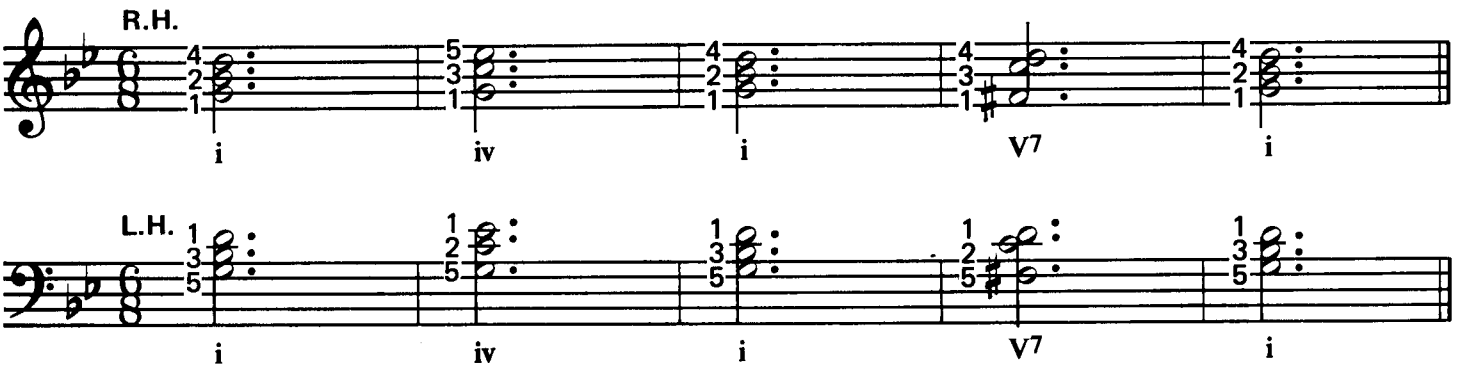
Reviewing the G MINOR SCALE, LH ascending.



The following positions are often used, for smooth progressions:

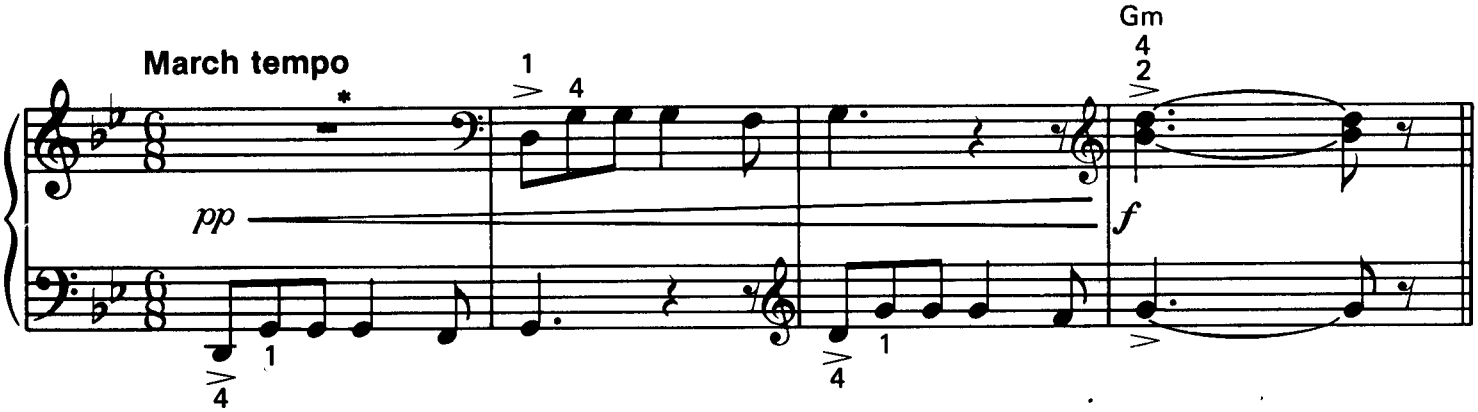


G MINOR PROGRESSION with **i, iv & V7** chords. Play several times.

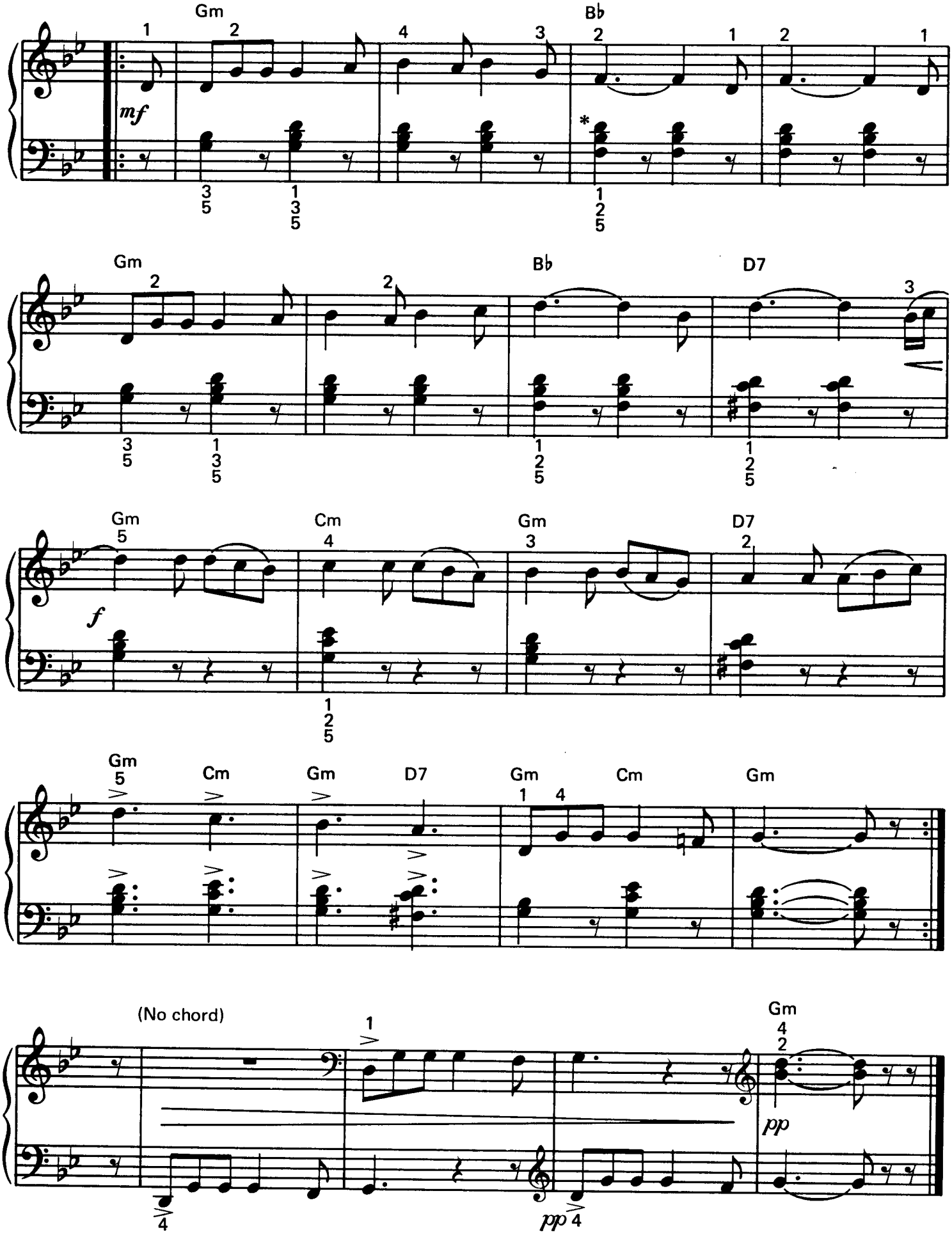


When Johnny Comes Marching Home

American Folk Song



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



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

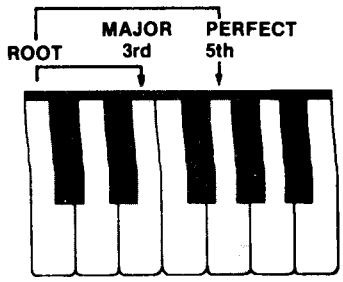
Reviewing: Major & Minor Triads

You have already learned the following:

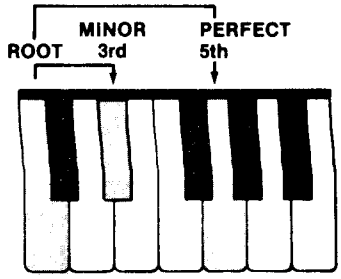
MAJOR TRIADS consist of a ROOT, MAJOR 3rd, & PERFECT 5th.

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

C MAJOR TRIAD =

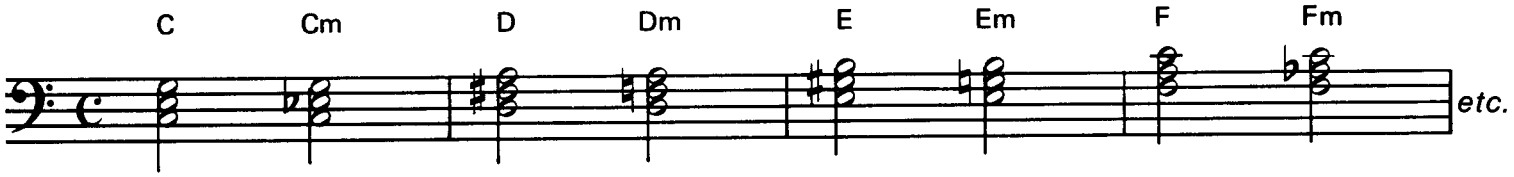


C MINOR TRIAD =



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

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

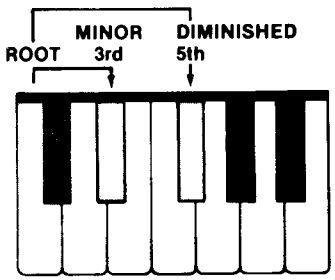


Introducing: Diminished Triads

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.

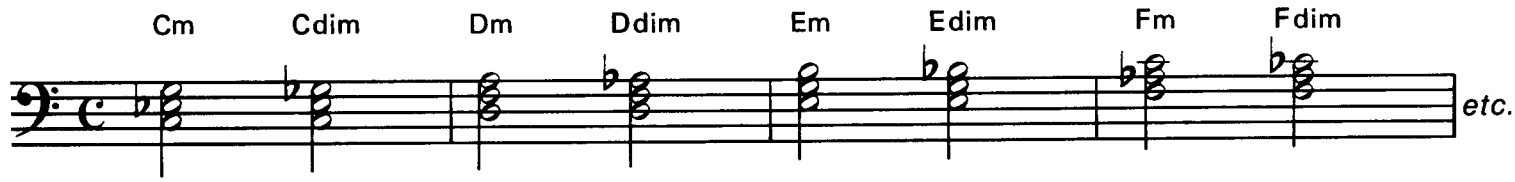
C DIMINISHED TRIAD =



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

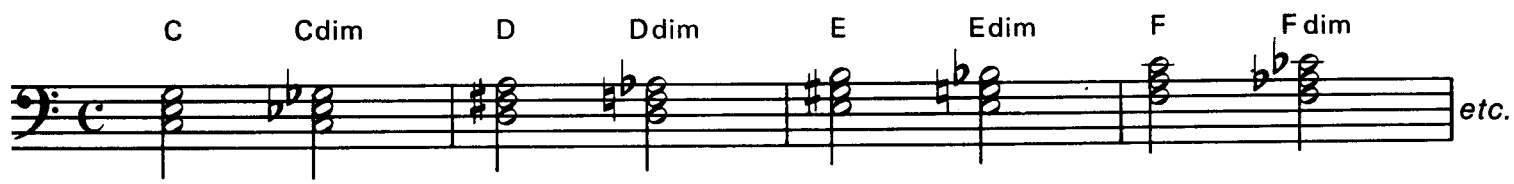
Any MINOR triad may be changed to a DIMINISHED triad by LOWERING the 5th ONE HALF STEP!

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 °).



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

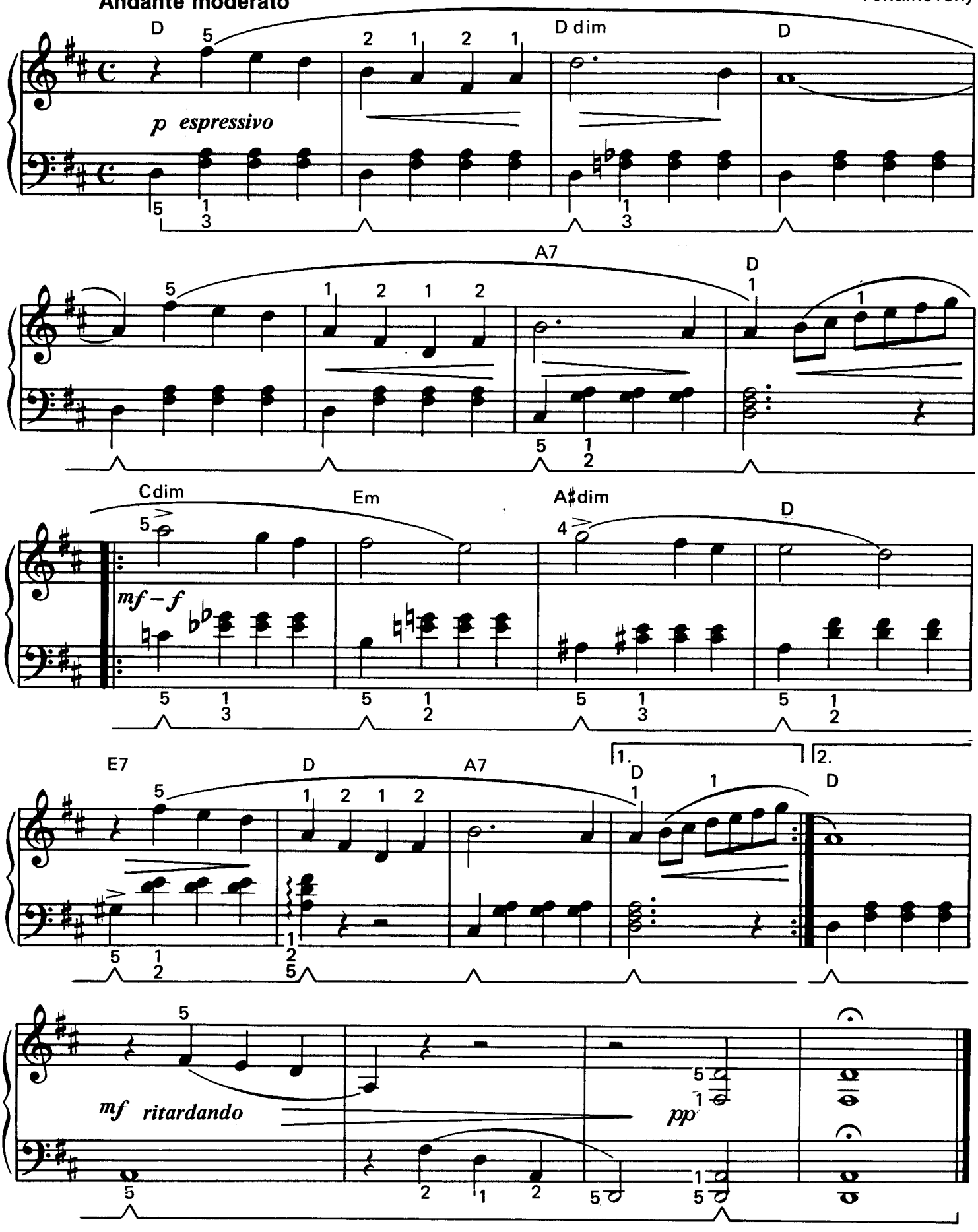
Play a MAJOR triad, then a DIMINISHED triad, on each note of the C MAJOR SCALE. Begin as shown below. Play with LH, using 5 3 1 on each triad. Repeat 8va with RH, using 1 3 5.



Theme from SYMPHONY NO. 6 (1st MOVEMENT)

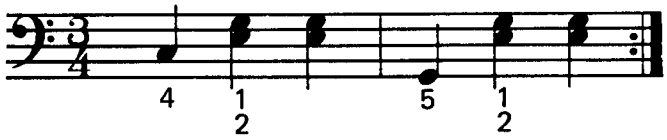
This expressive theme from Peter Ilyich Tchaikovsky's 6th Symphony, known as "The Pathetique Symphony," was the basis for a popular song.

Andante moderato Tchaikovsky

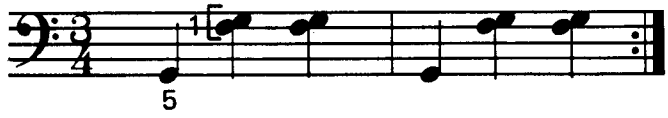


Play these measures several times to prepare for *FASCINATION.*

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

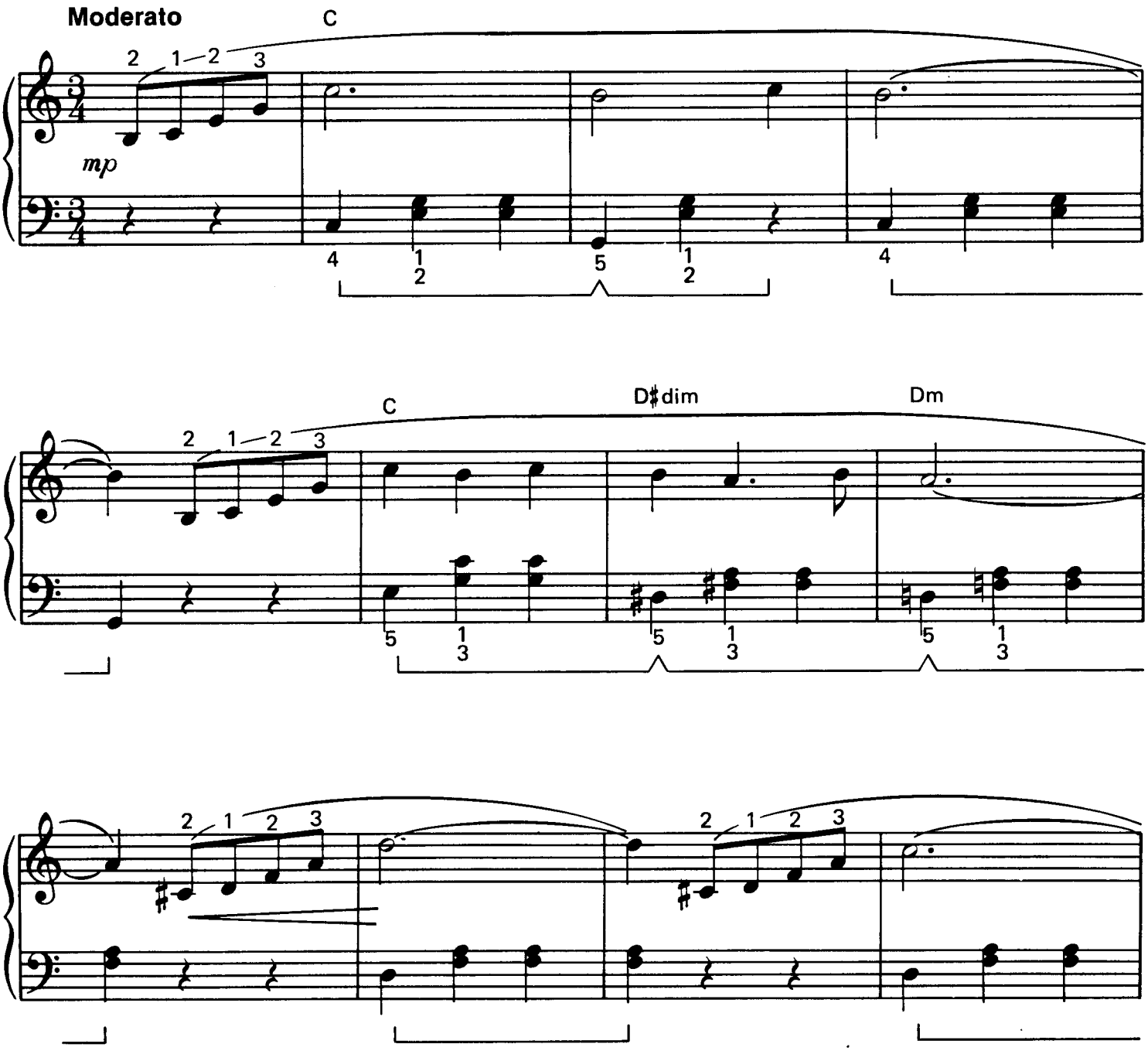


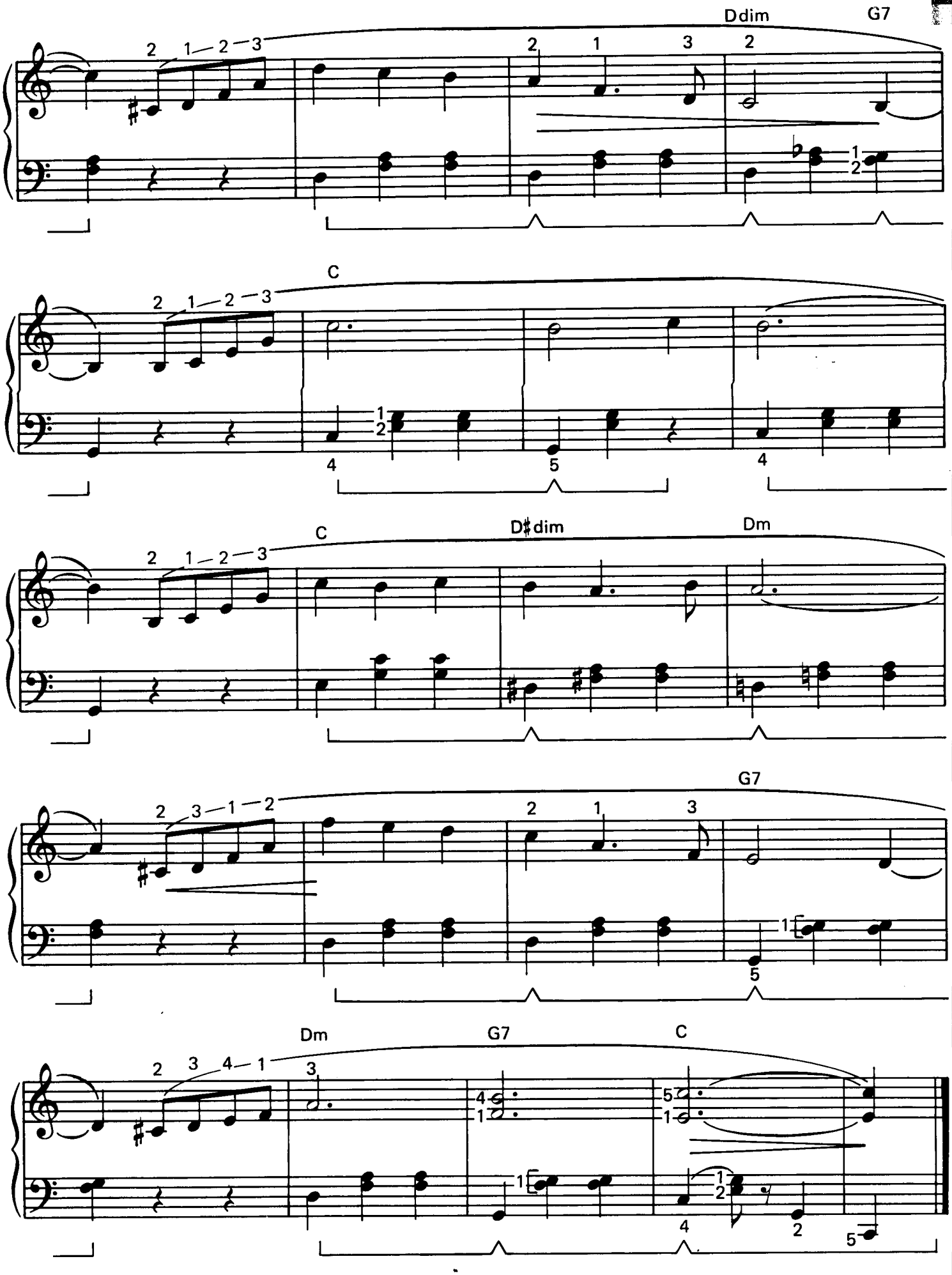
Play the 2nd (F & G) with the side of the thumb!



FASCINATION

F. Marchetti



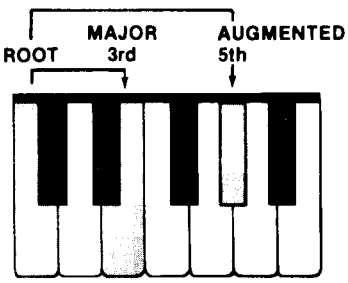

Ddim
G7
C
C
D♯dim
Dm
G7
Dm
G7
C

Introducing: Augmented Triads

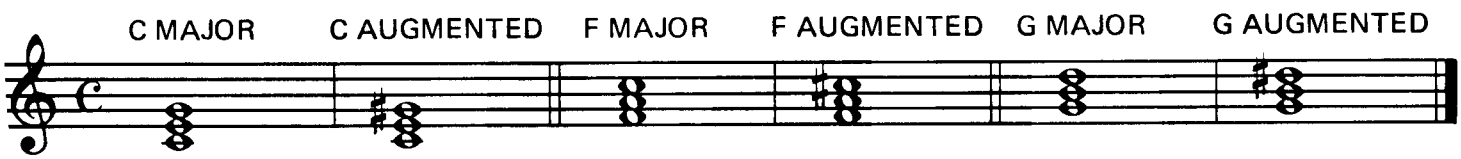
The word AUGMENTED means "made larger."
When a PERFECT 5th is made larger by one half step, it becomes an AUGMENTED 5th.

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

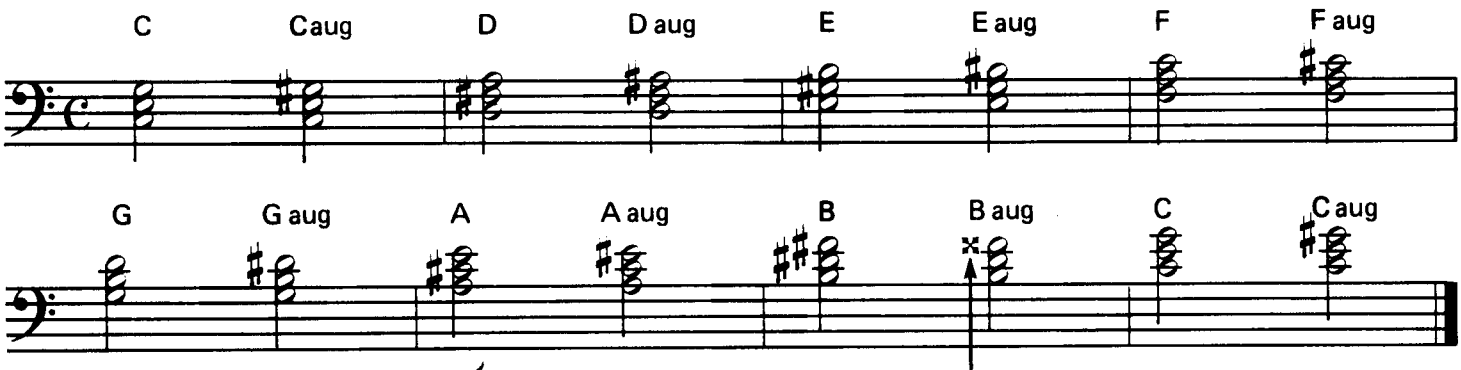
AUGMENTED TRIAD =



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



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 +).

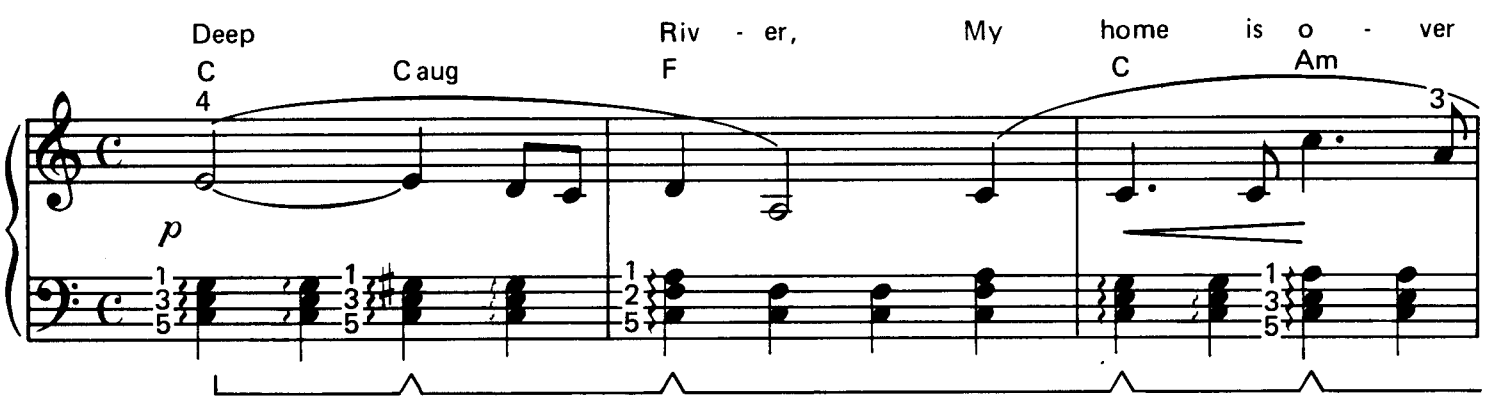


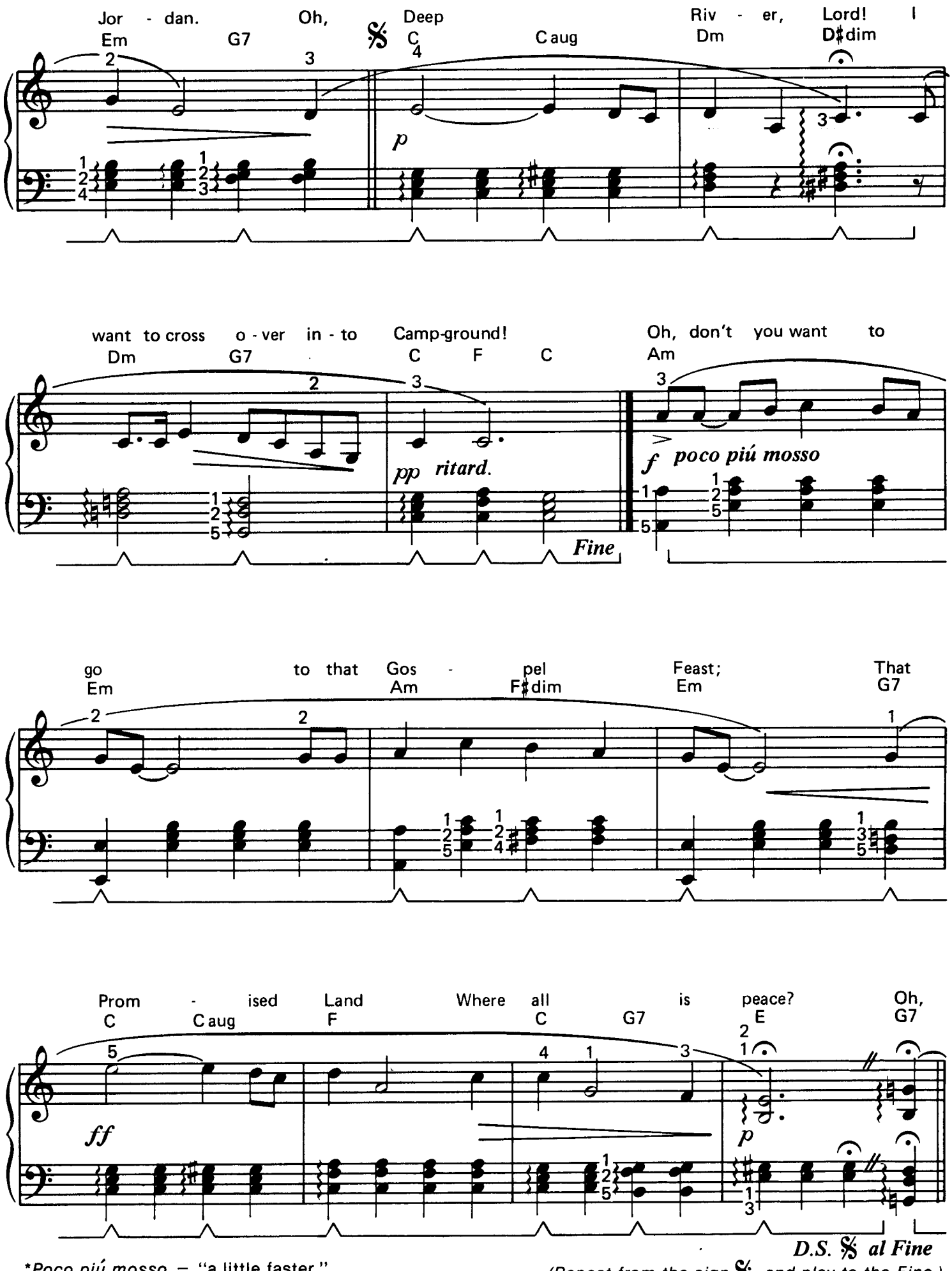
DOUBLE SHARP (×)
Raises a sharped note another half step, or a natural note one whole step.

Deep River

Adagio moderato

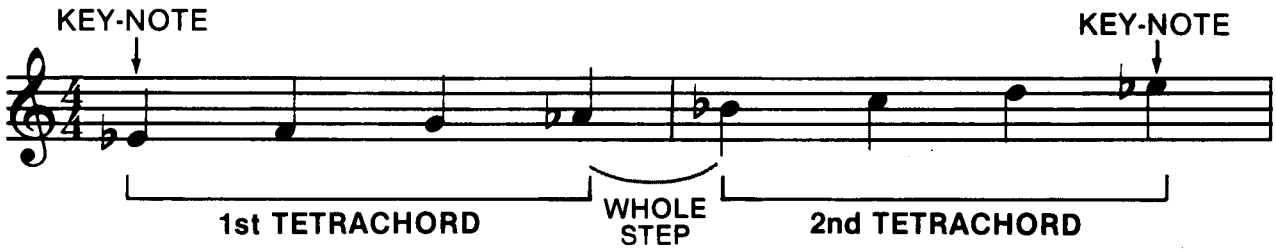
Traditional





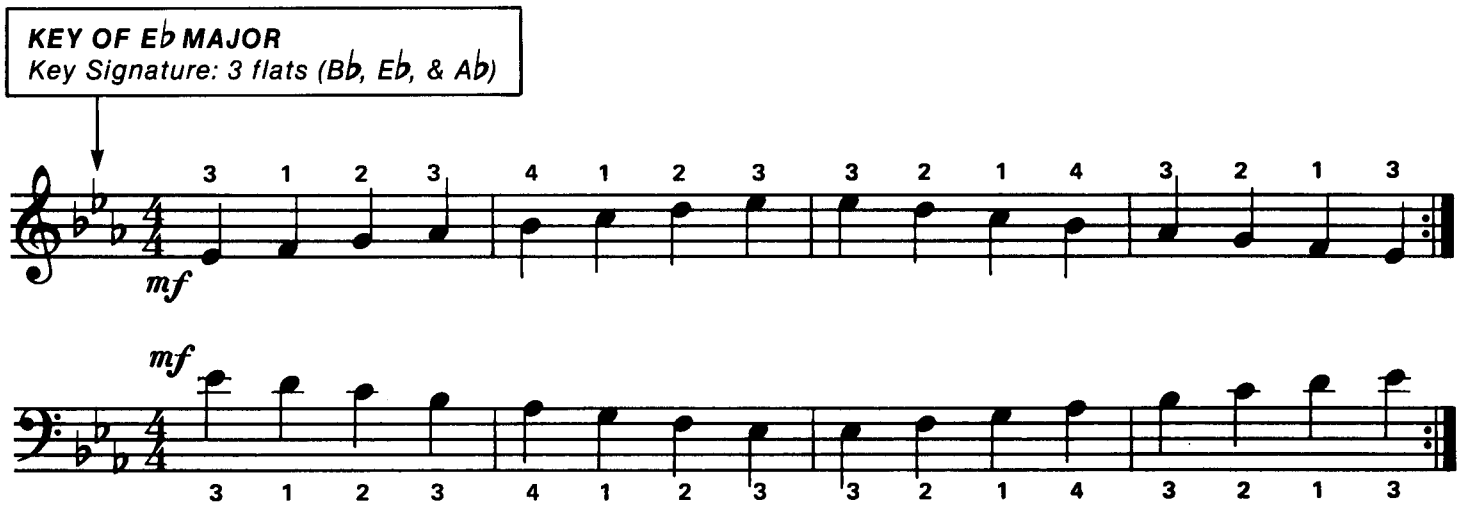
*Poco piú mosso = "a little faster."

The E♭ Major Scale



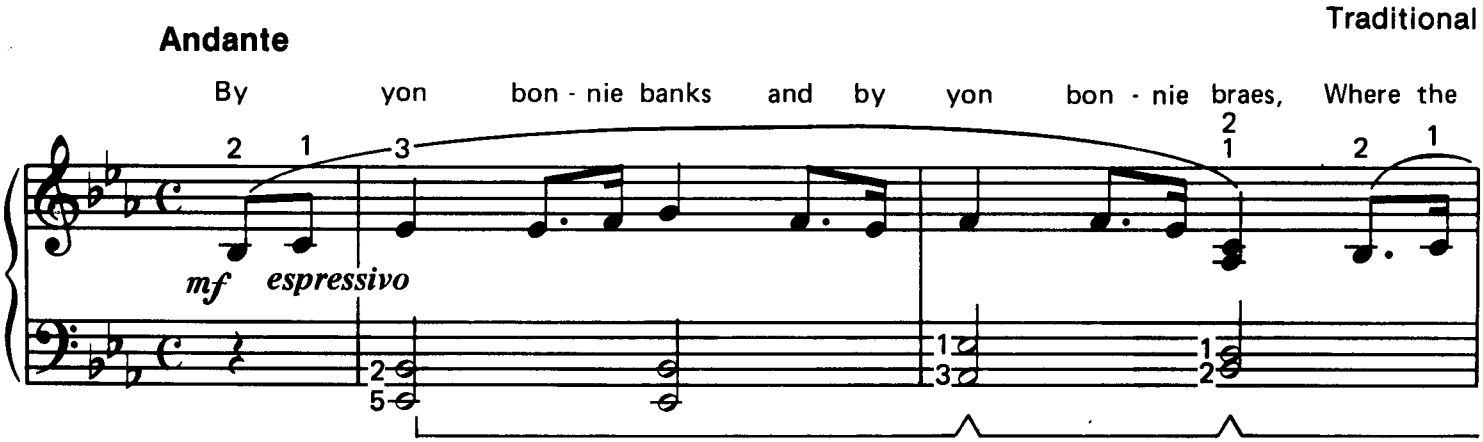
The 5th finger is not used in either hand in the E♭ MAJOR SCALE.
The key note, E♭, is played by the 3rd finger of the RH and the LH.

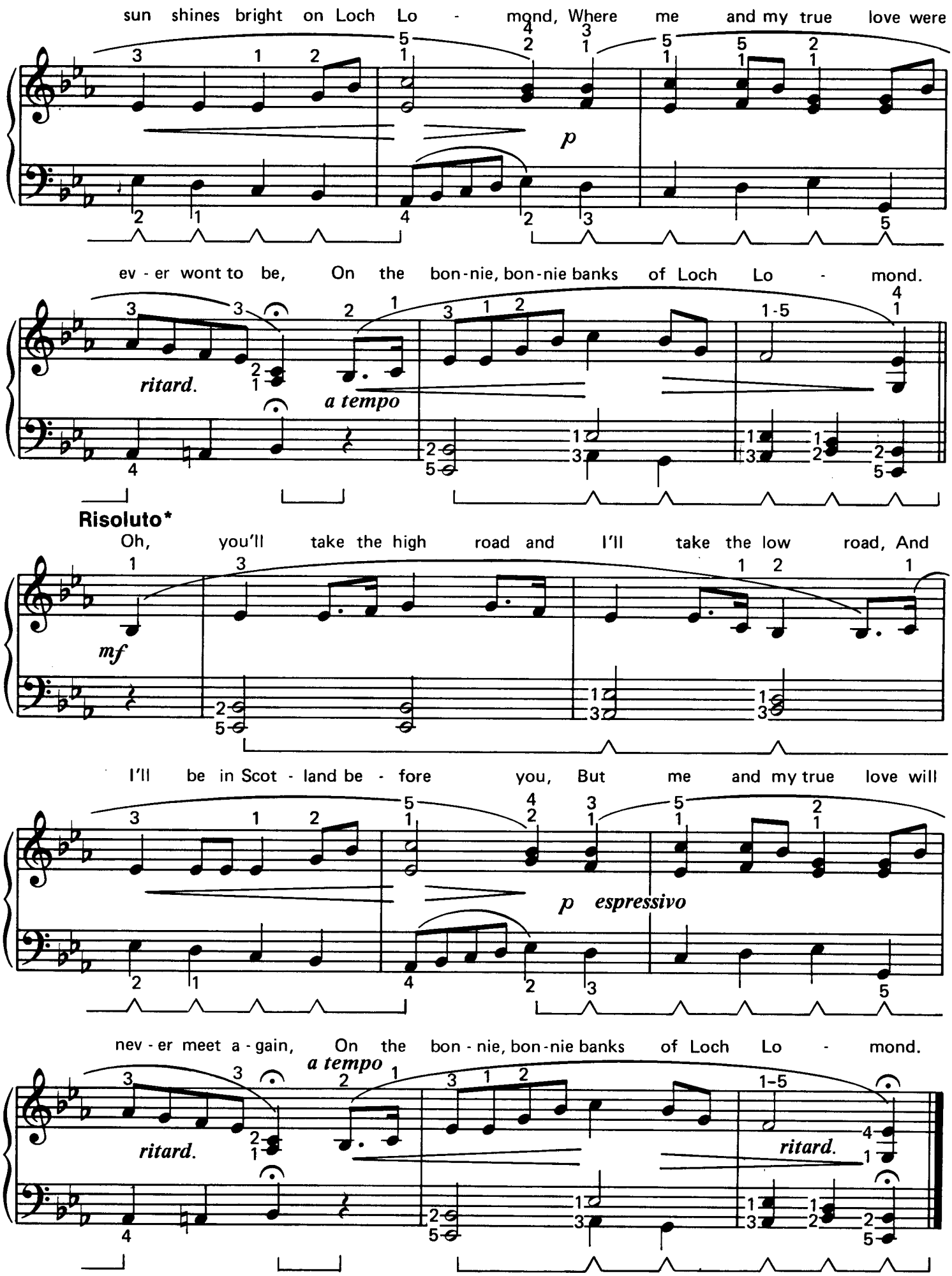
Play slowly and carefully!



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

LOCH LOMOND

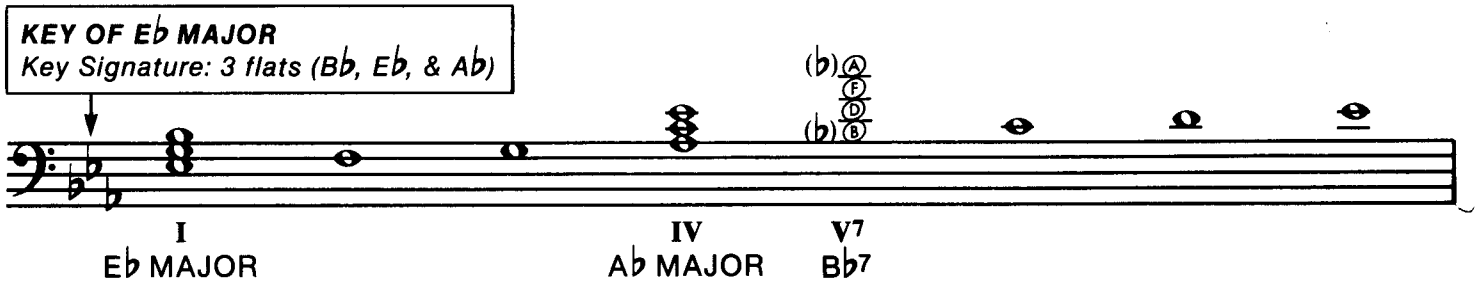




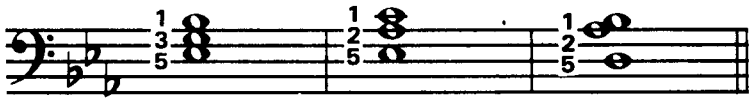
* *Risoluto* = resolutely.

The Primary Chords in E♭ Major

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

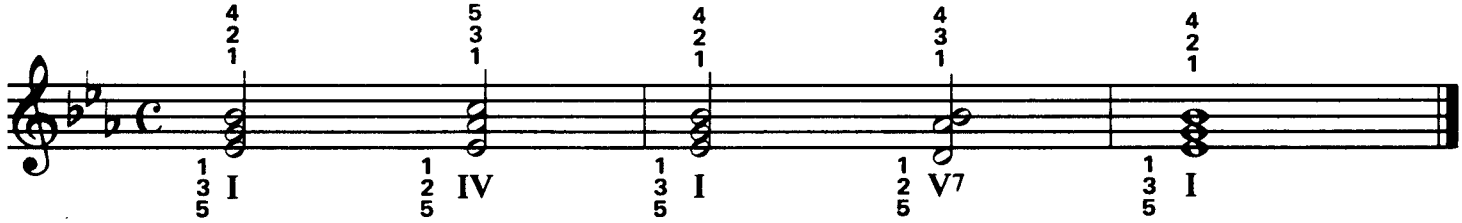


The following positions are often used, for smooth progressions:

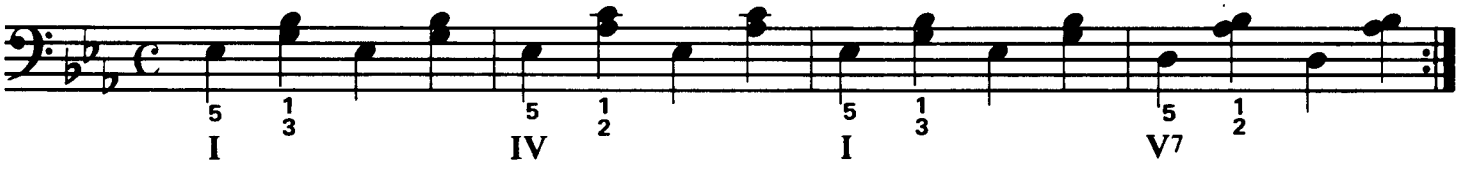


E♭ MAJOR CHORD PROGRESSION with I, IV & V7 Chords.

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



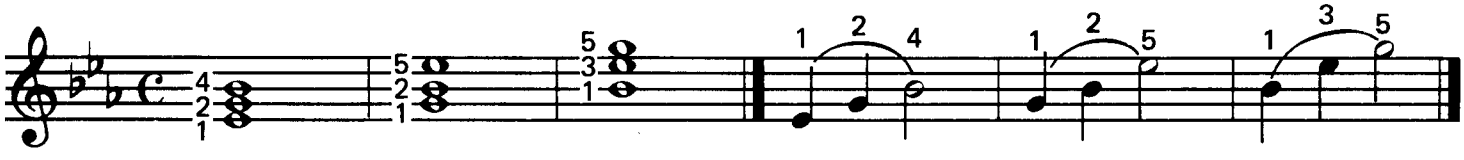
E♭ MAJOR PROGRESSION with broken **I, IV,** & **V7** chords. Play several times with LH.



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

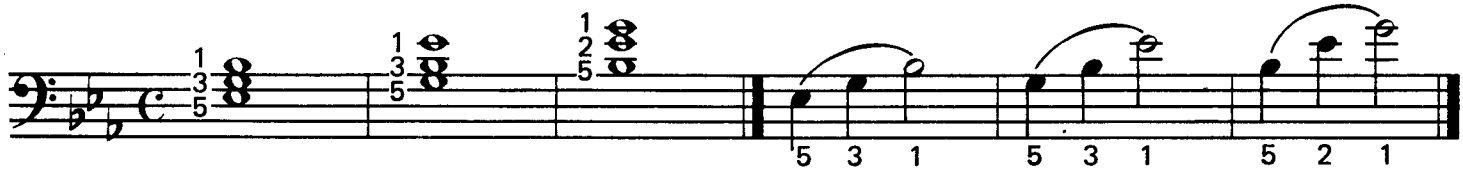
RH: BLOCK CHORDS — BROKEN CHORDS

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



LH: BLOCK CHORDS — BROKEN CHORDS

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

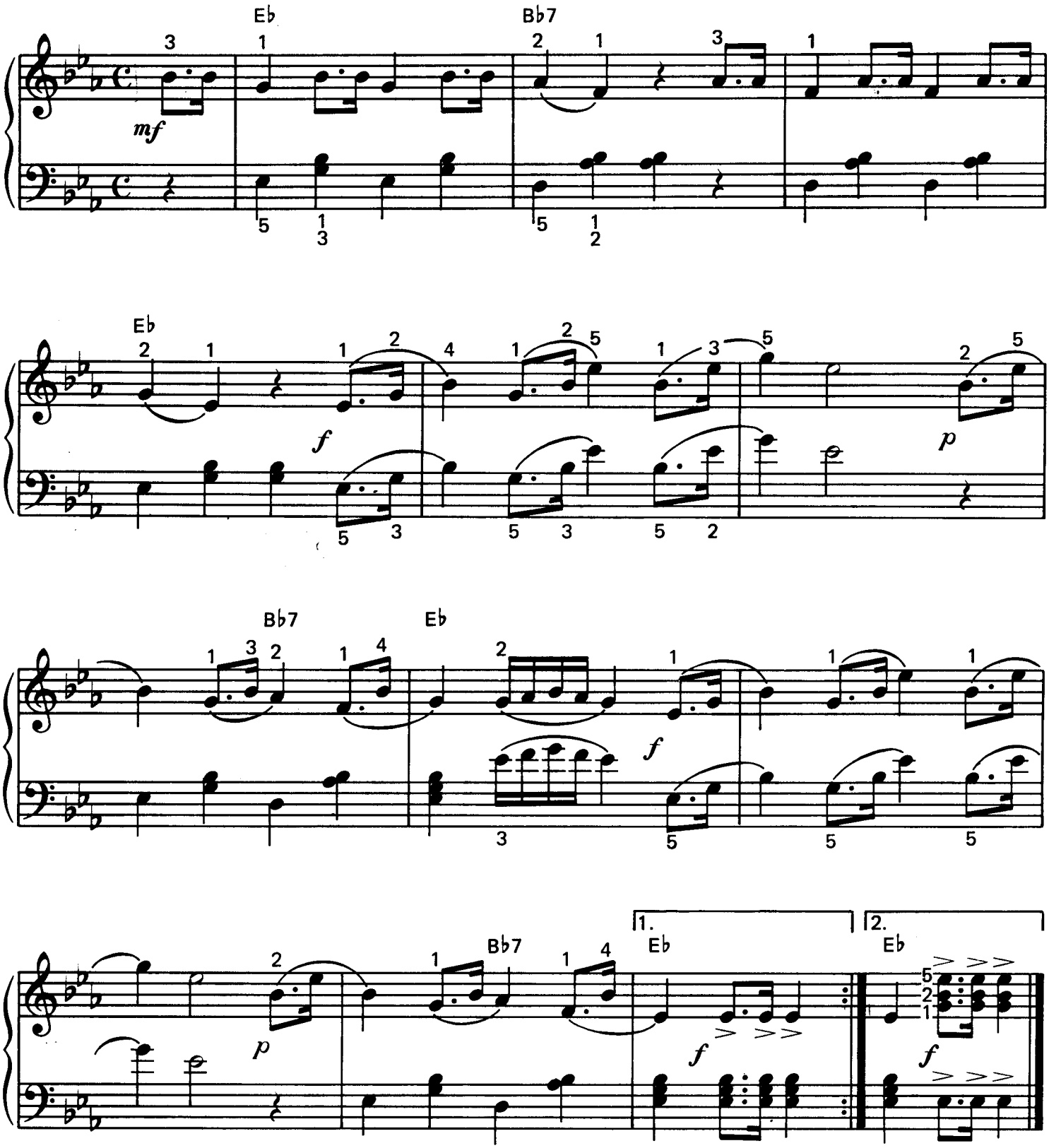


Aria from "THE MARRIAGE OF FIGARO"

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

Andante maestoso

W. A. Mozart

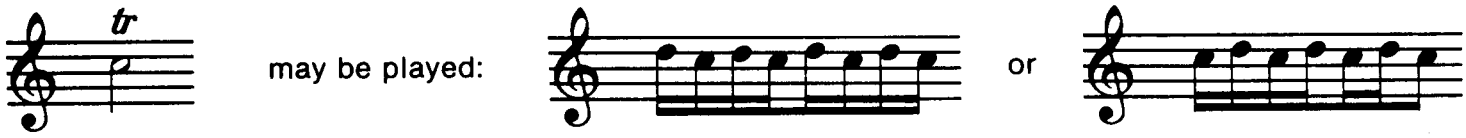


Introducing: The Trill

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.

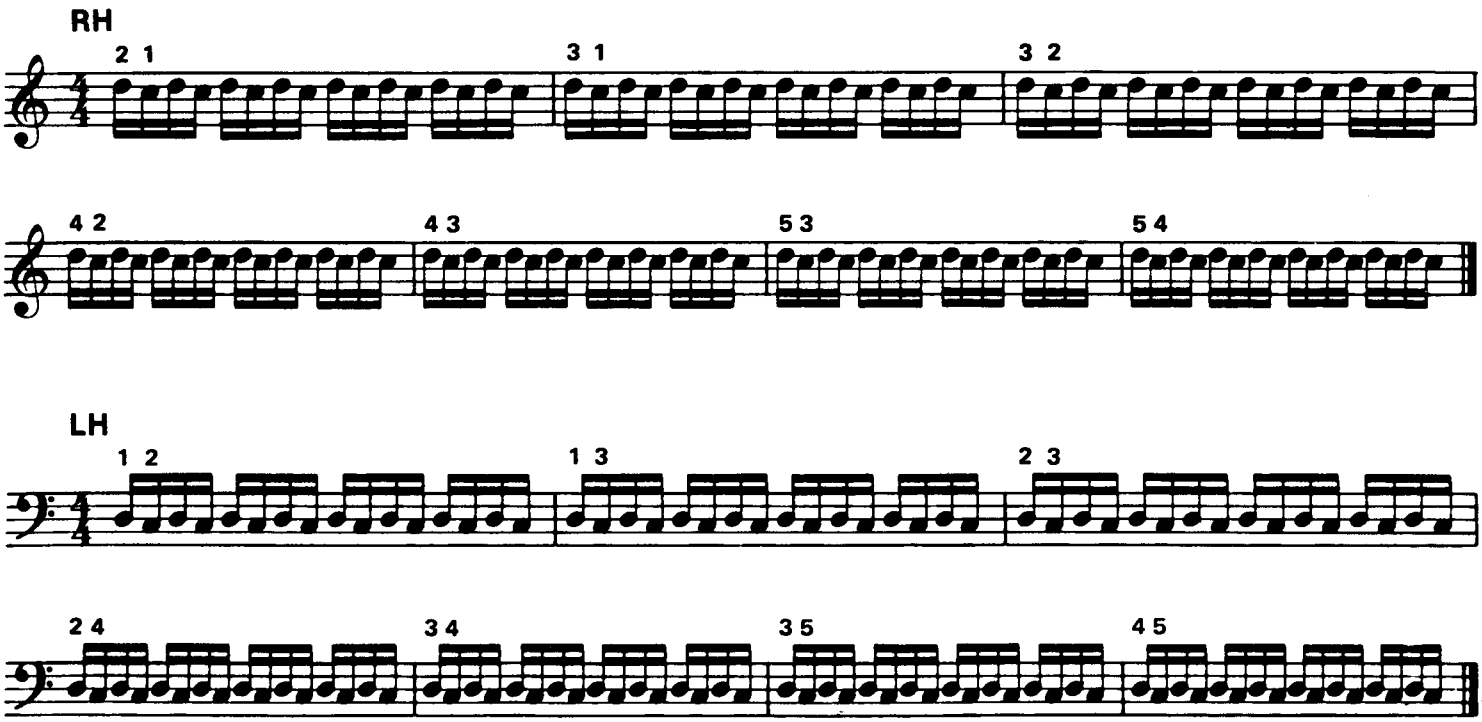


Trills do not always need to have an EXACT number of notes. They may be played faster than indicated above, with additional alternations of the two notes, but they must fit into the time value of the note.

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!

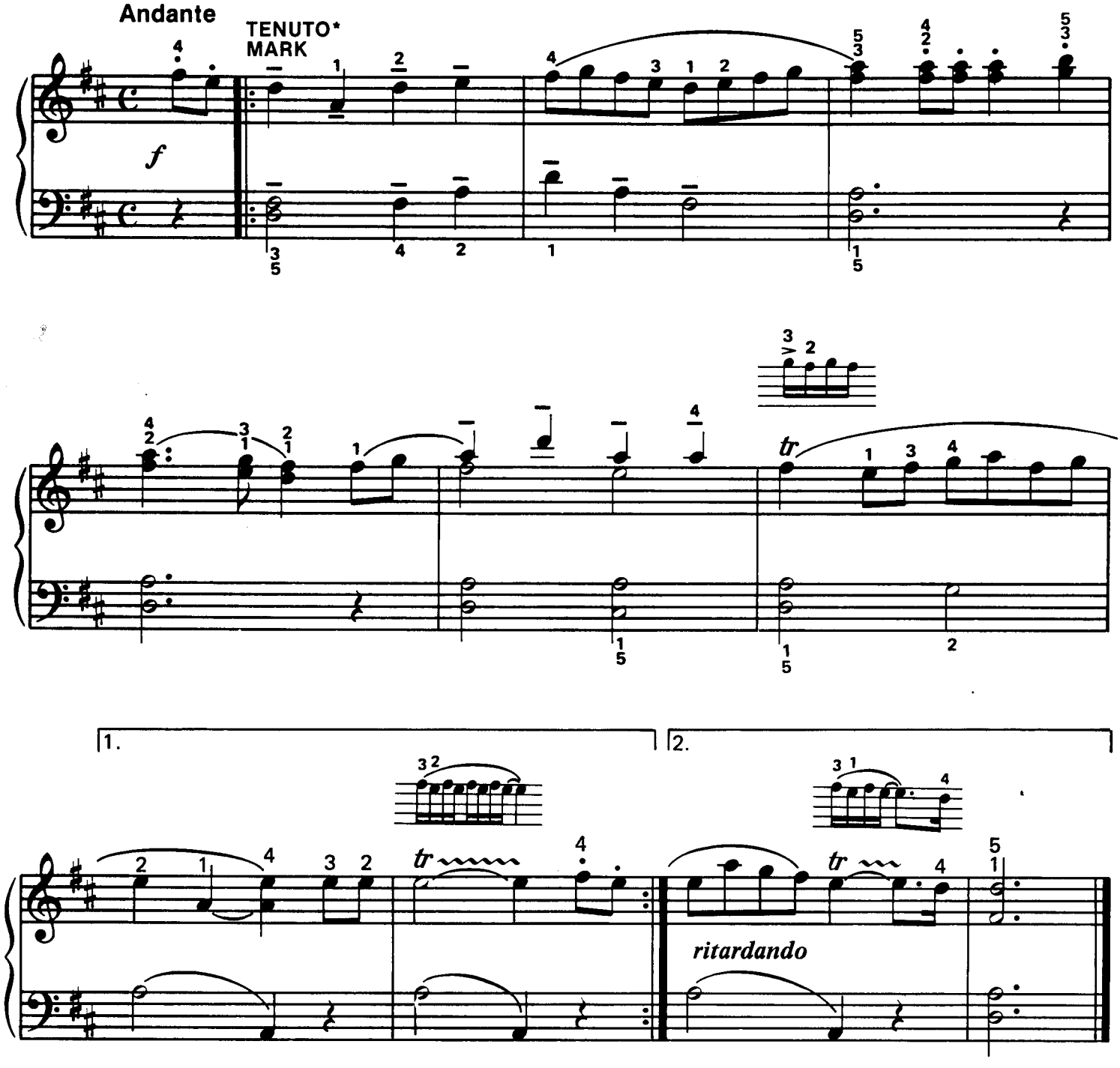
Practice the entire exercise slowly at first. Gradually increase speed.



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.*

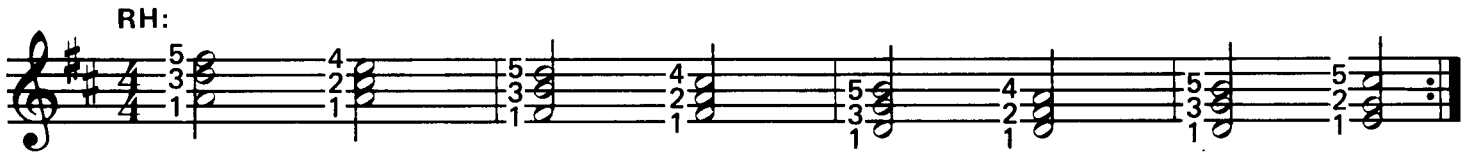
Jean Joseph Mouret (1682–1753)
Transcribed by P.M.L.



*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

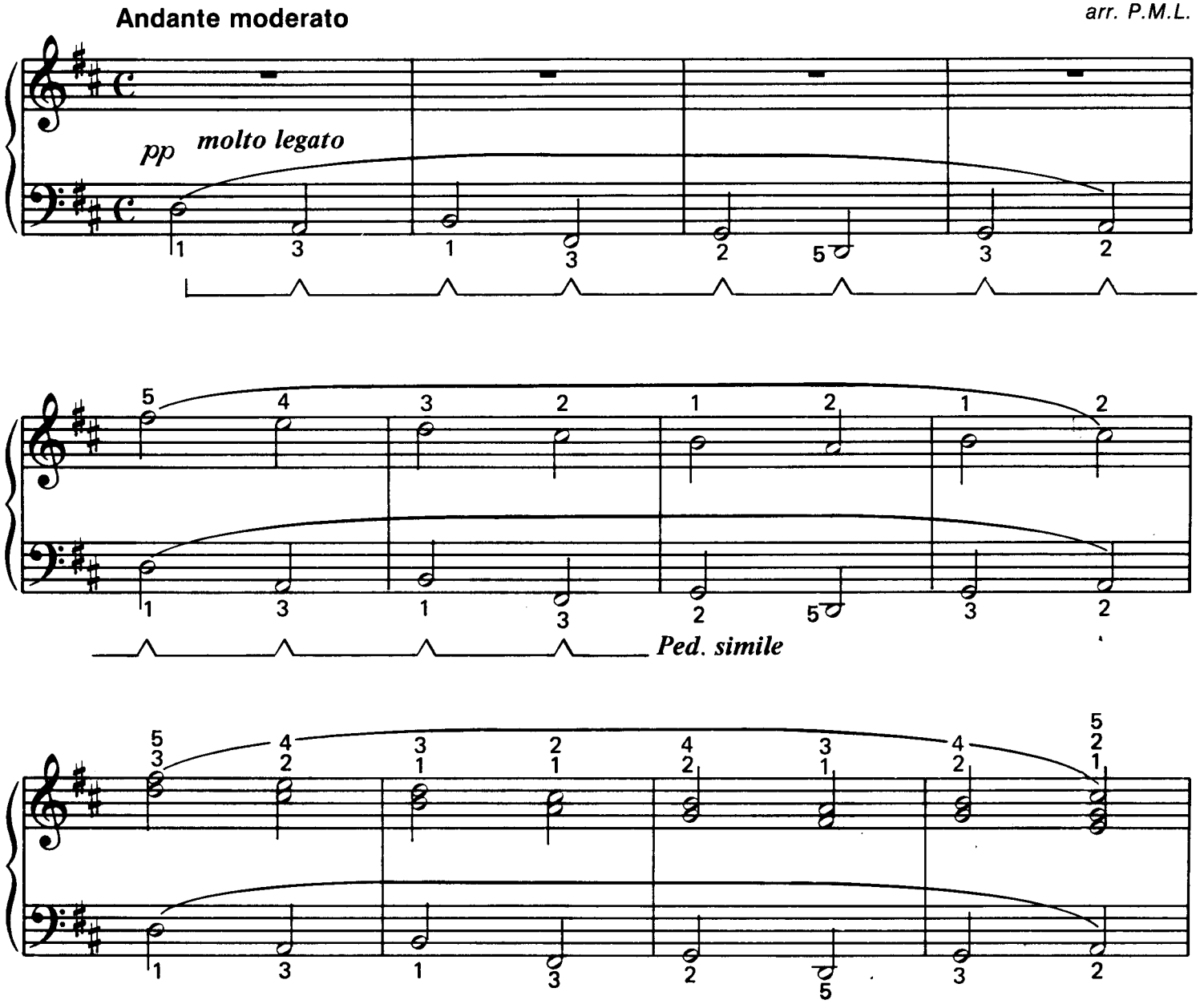
All the variations in the RH are based on this chord progression. Play it several times before beginning the piece. Also play the LH of the piece several times.

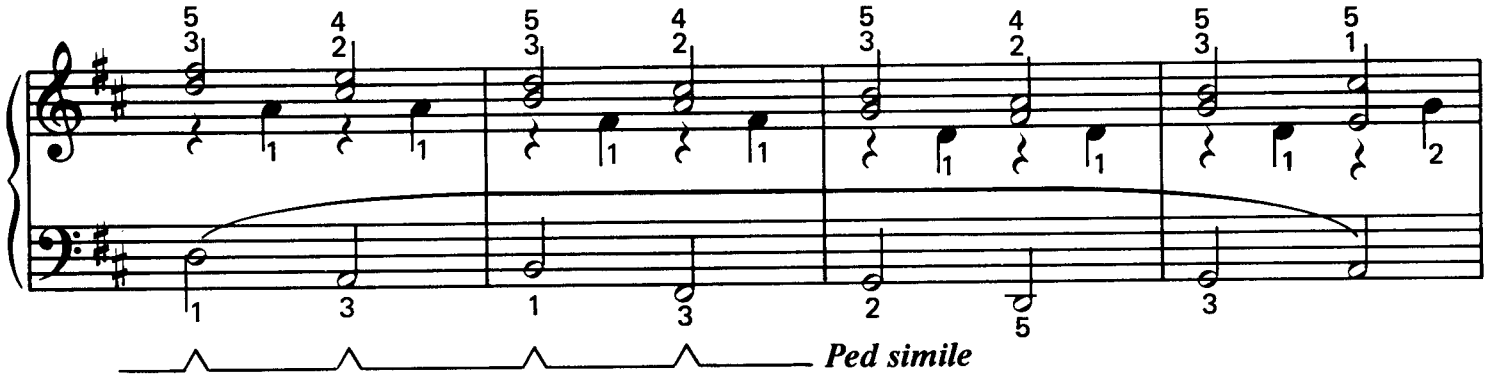


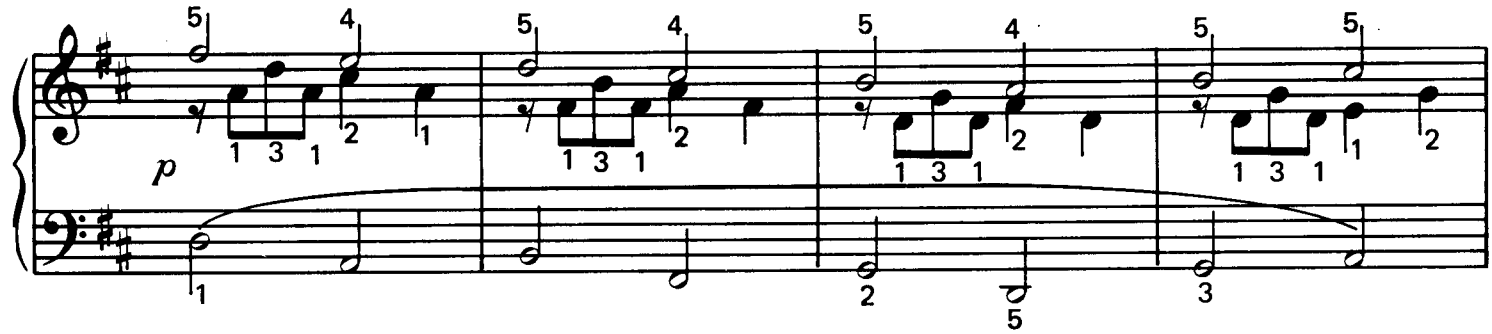
VARIATIONS ON THE THEME FROM THE CELEBRATED CANON IN D

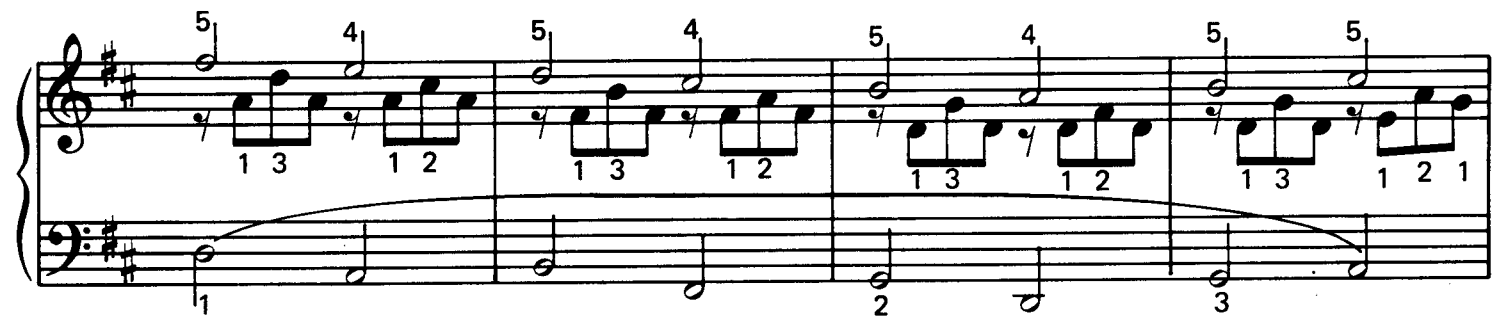
Pachelbel's *CANON IN D* was used as background in the film "Ordinary People," and has been heard in many different settings, in supermarkets, movies, radio and television productions. Everywhere!

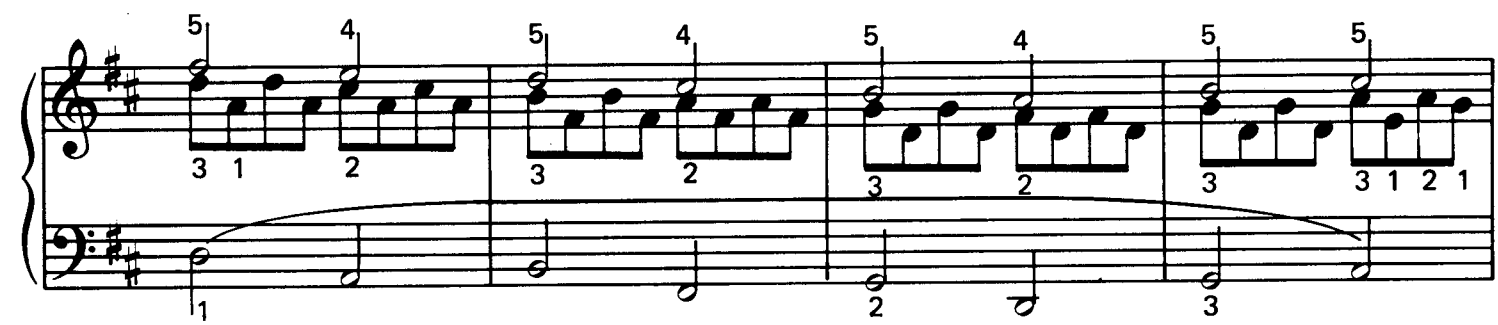
Pachelbel
arr. P.M.L.

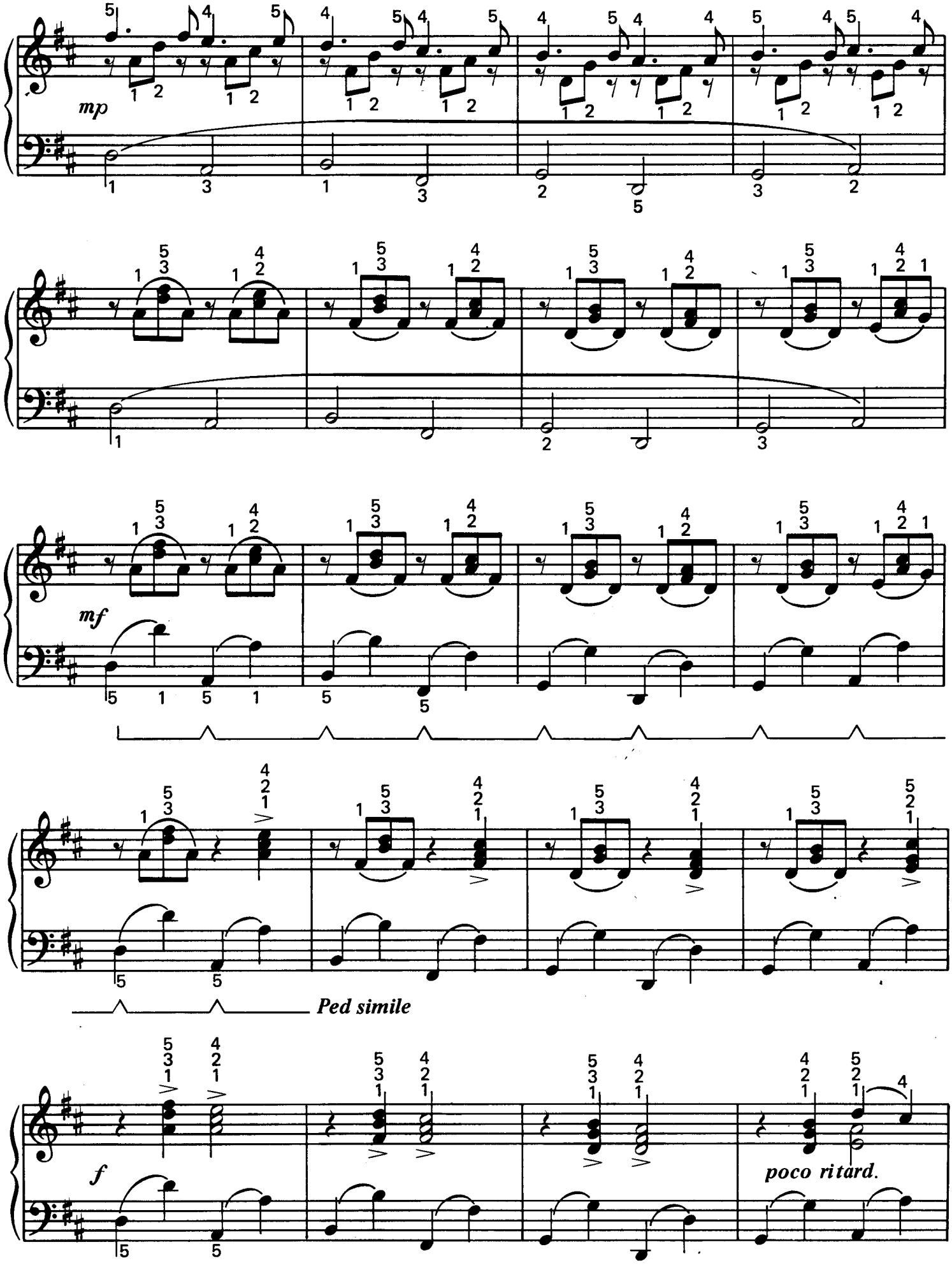


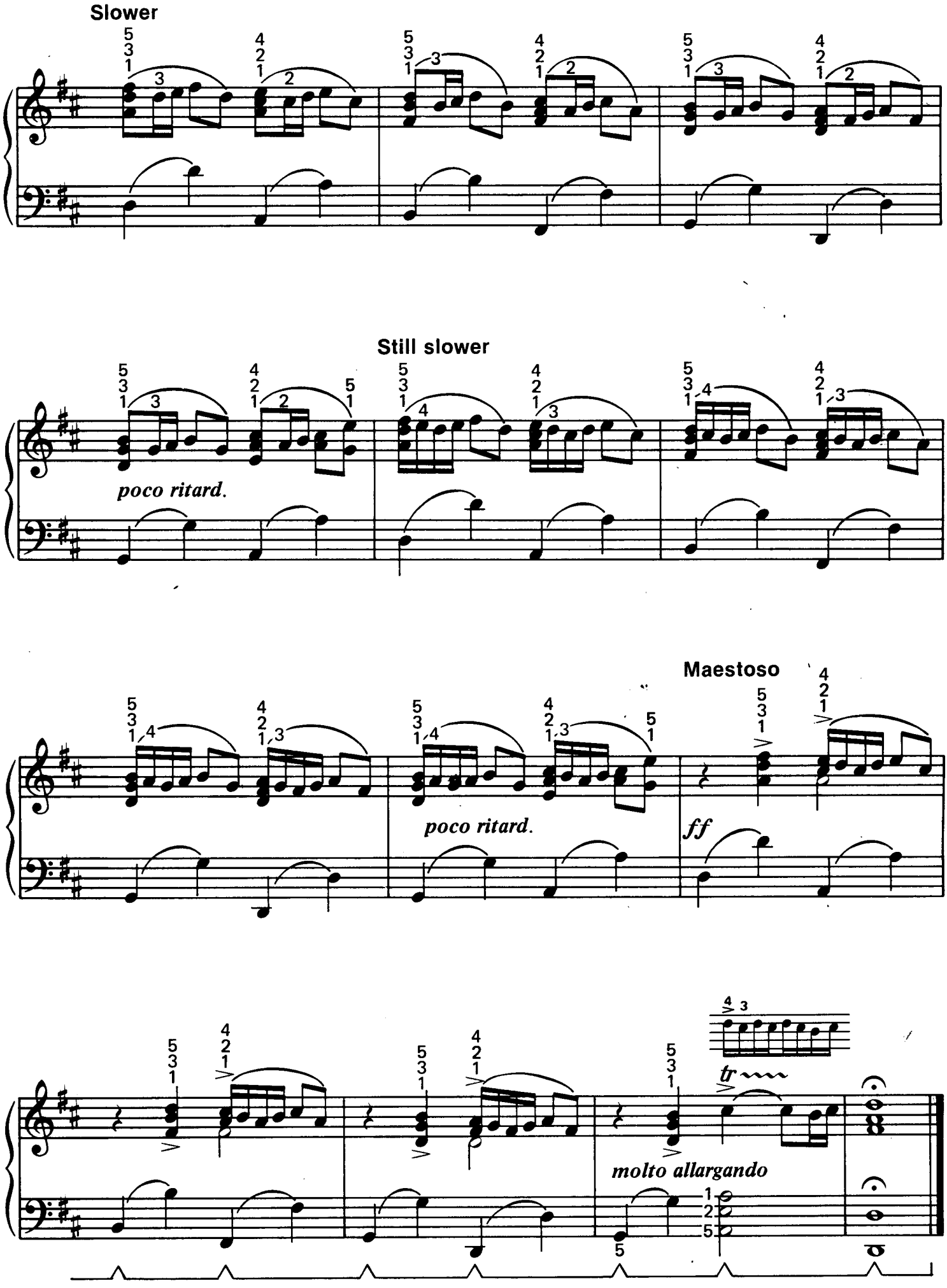

Ped simile


p






mp
mf
Ped simile
f
poco ritard.


Slower
Still slower
poco ritard.
Maestoso
poco ritard.
ff
tr
molto allargando

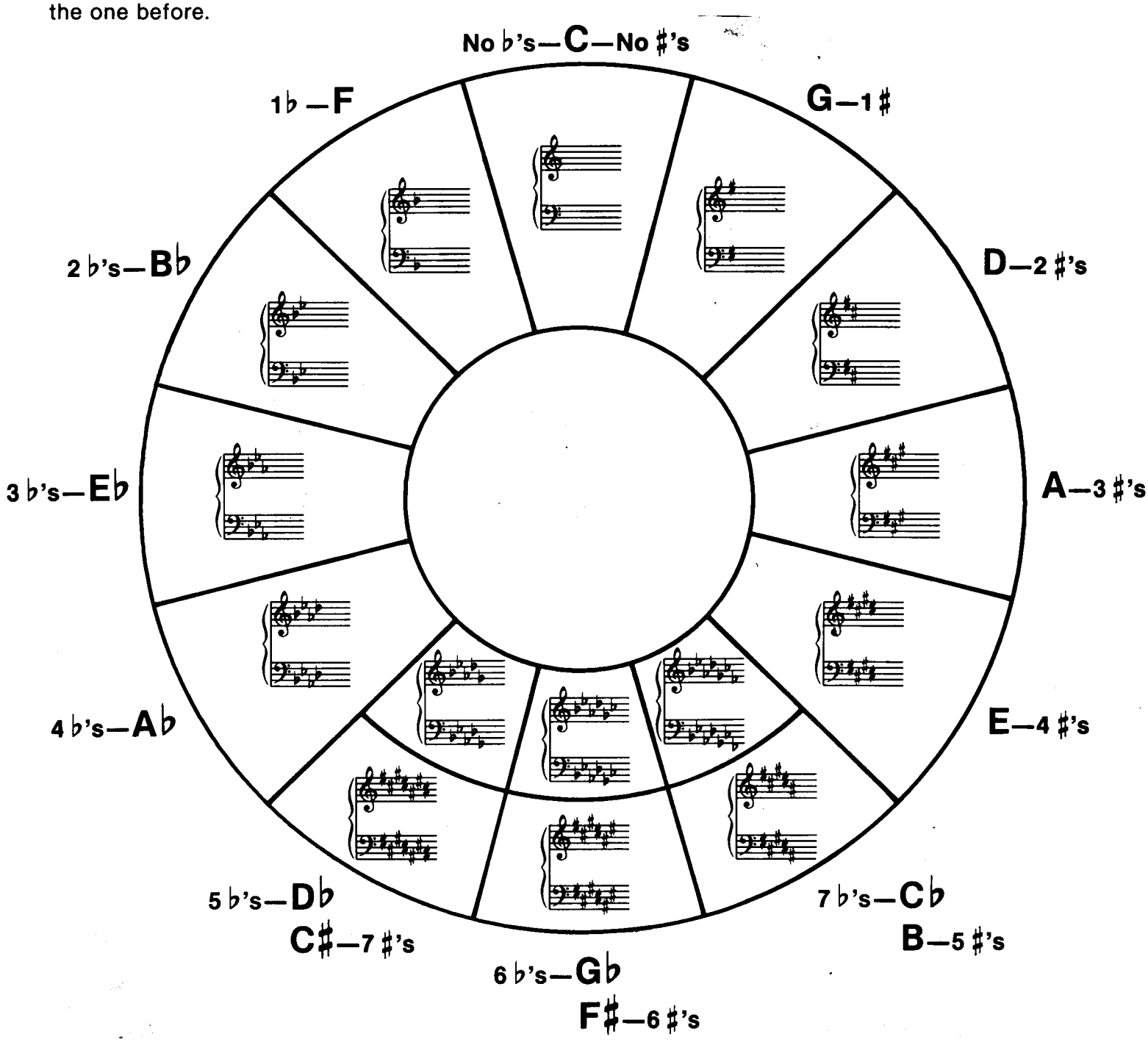
The Circle of 5ths—Major Keys

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."

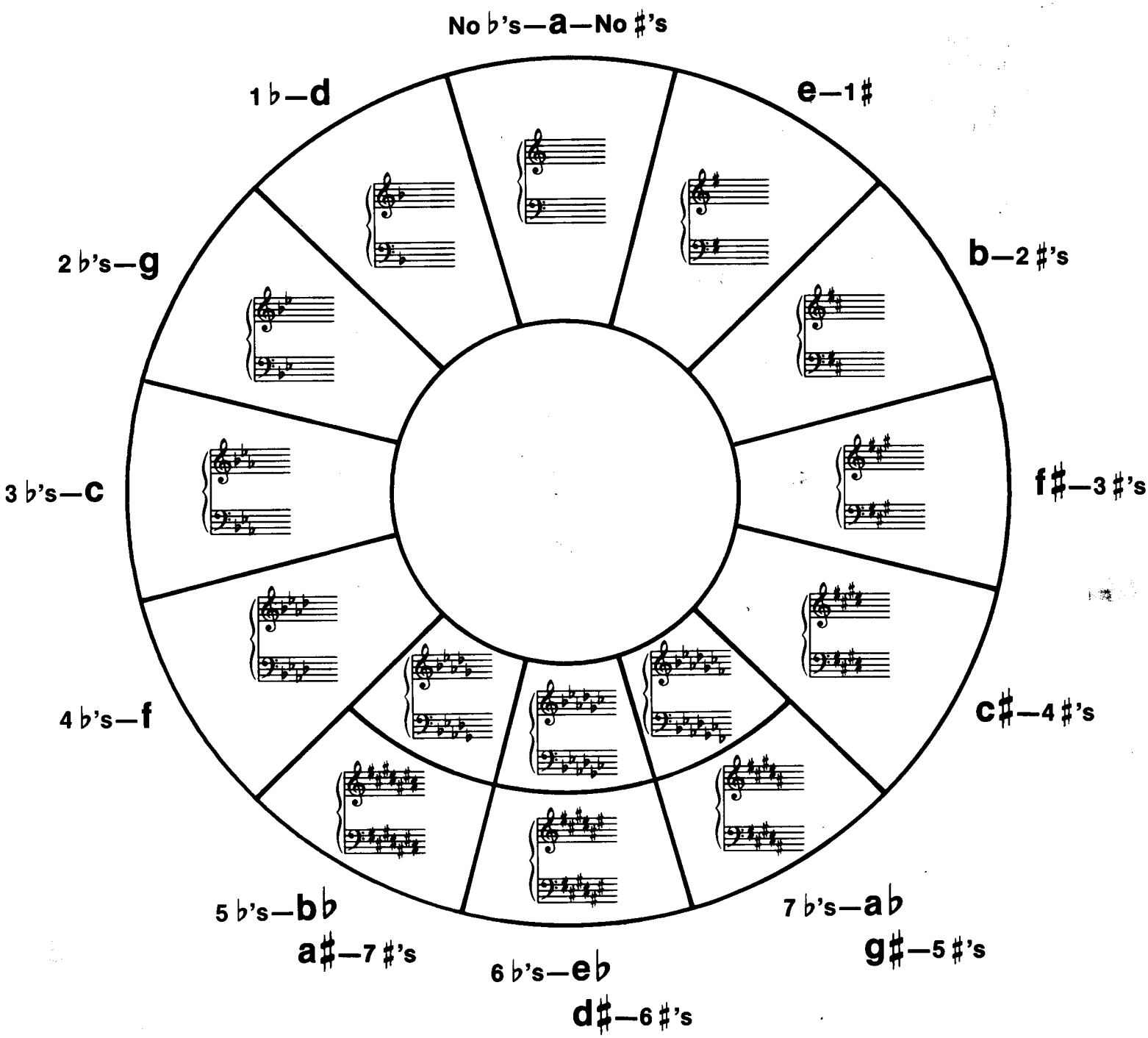
There are TWELVE different MAJOR keys, but three of them have 2 different names. Notice the bottom 3 keys of the circle. D♭ Major may also be called C♯ Major. G♭ may be called F♯, and C♭ may be called B. (These keys also have 2 names on the keyboard.) Keys that have 2 names are called ENHARMONIC KEYS.

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

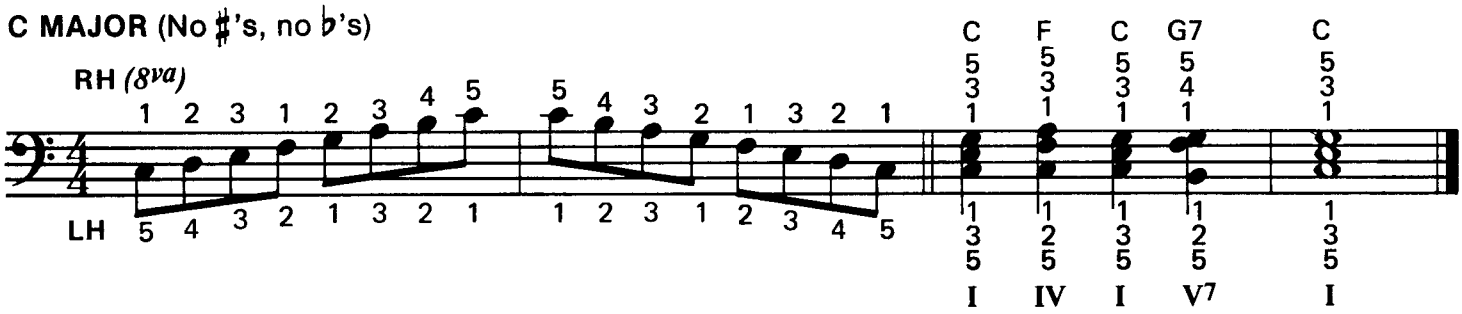
There are also TWELVE different MINOR keys, 3 of which have 2 different names. The names of the keys around the circle are in the same order as those for the MAJOR keys, except we find "**a**" located at the top of the circle. (Small letters are used to indicate the names of the minor keys.) Each MINOR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



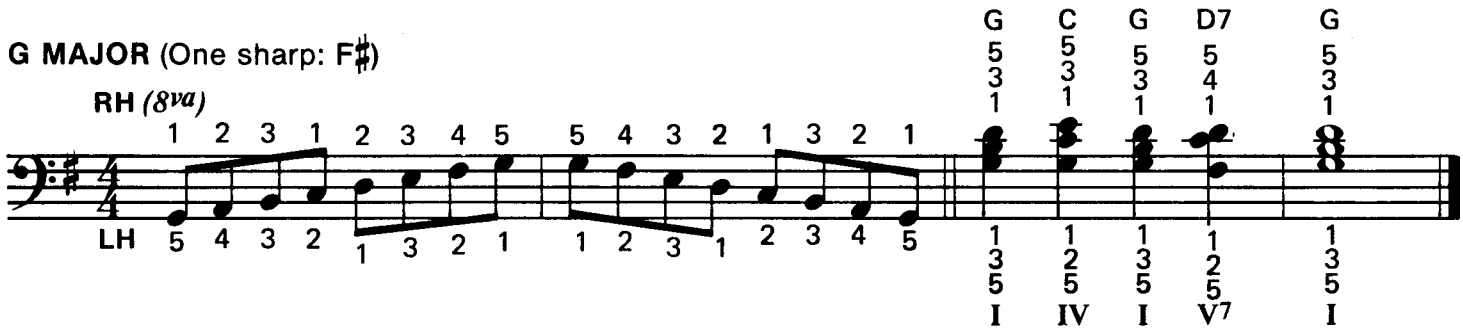
Major Scales and Primary Chords

C Major & Sharp Keys

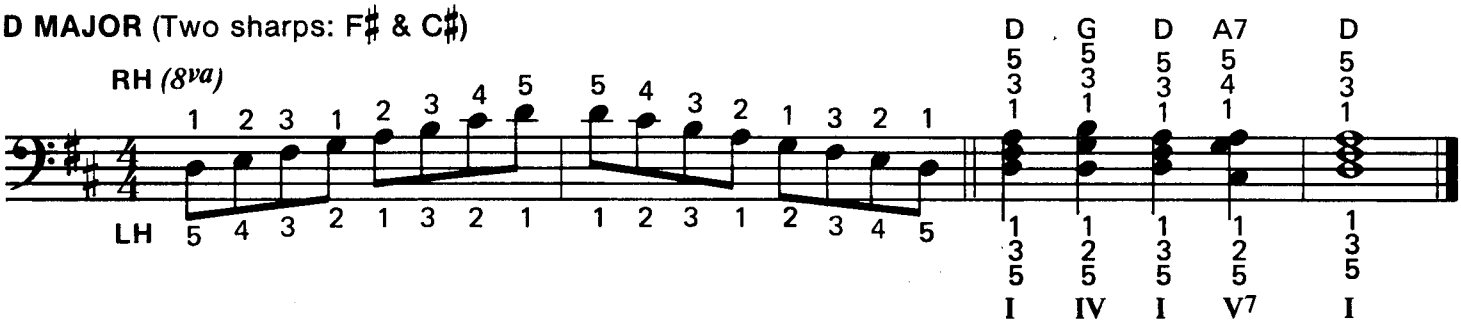
C MAJOR (No ♯'s, no ♭'s)



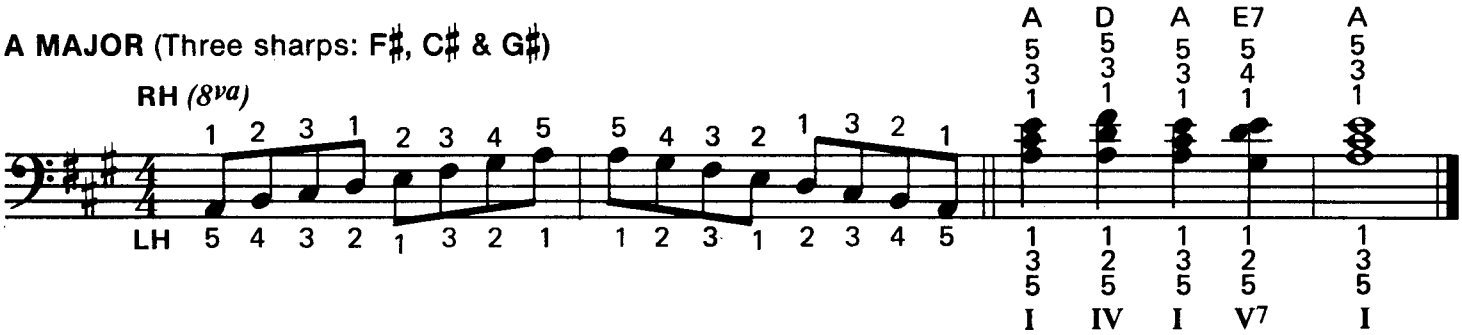
G MAJOR (One sharp: F♯)



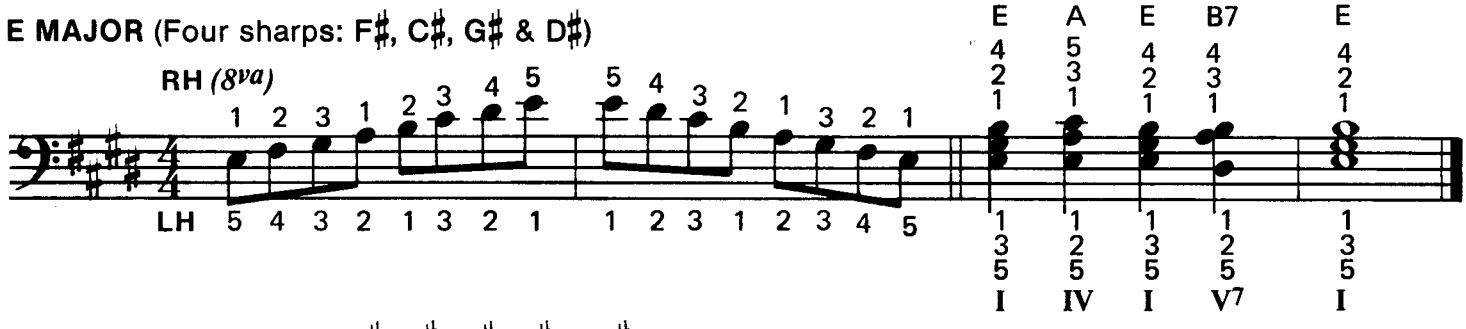
D MAJOR (Two sharps: F♯ & C♯)



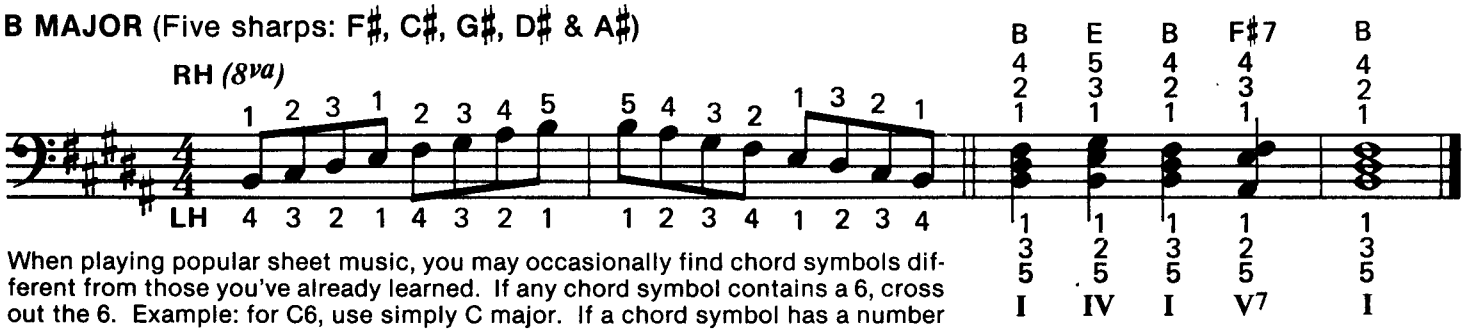
A MAJOR (Three sharps: F♯, C♯ & G♯)



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



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



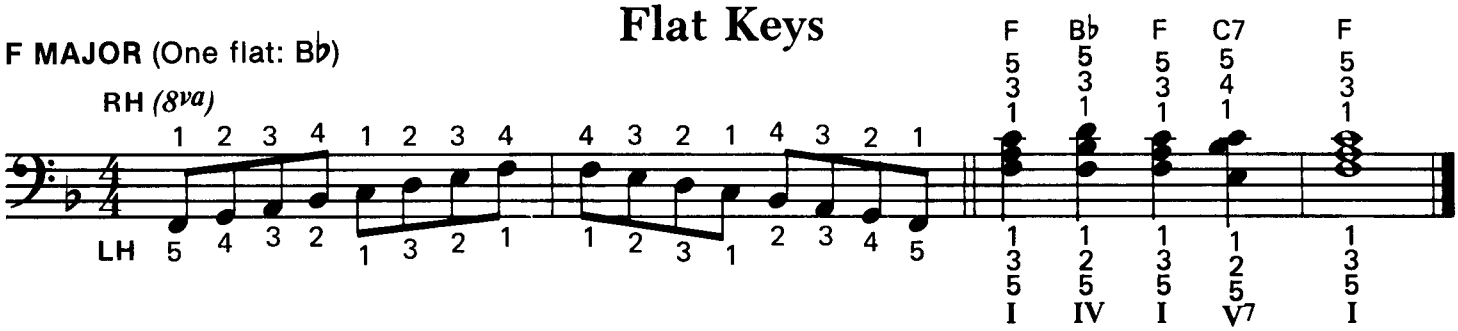
When playing popular sheet music, you may occasionally find chord symbols different from those you've already learned. If any chord symbol contains a 6, cross out the 6. Example: for C6, use simply C major. If a chord symbol has a number

(continued on next page)

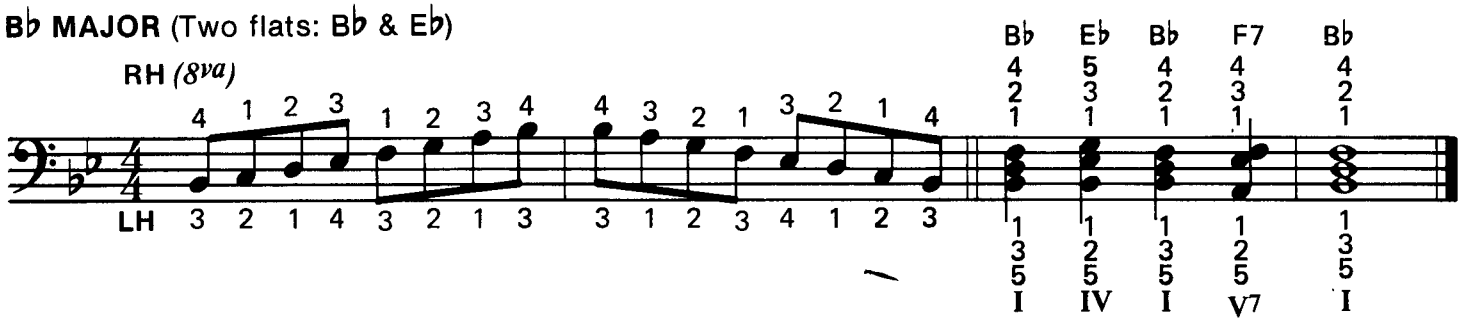
Major Scales and Primary Chords

Flat Keys

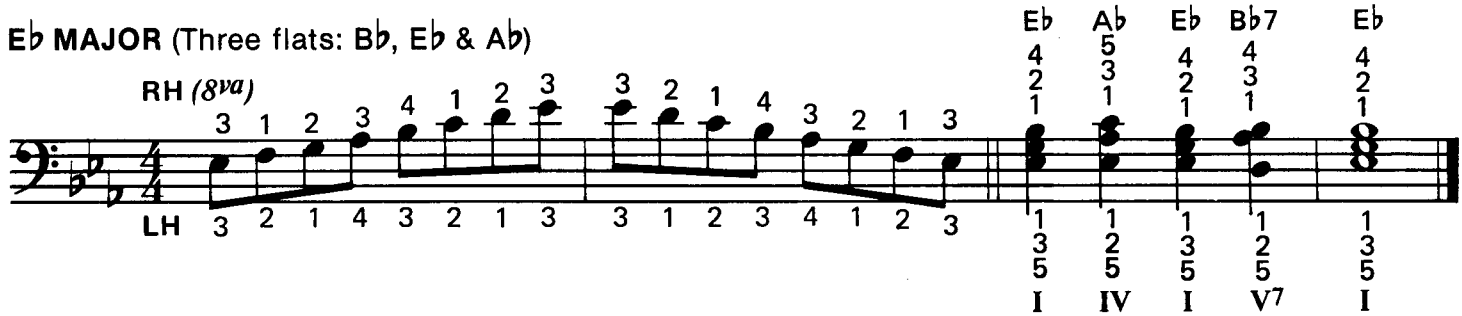
F MAJOR (One flat: B♭)



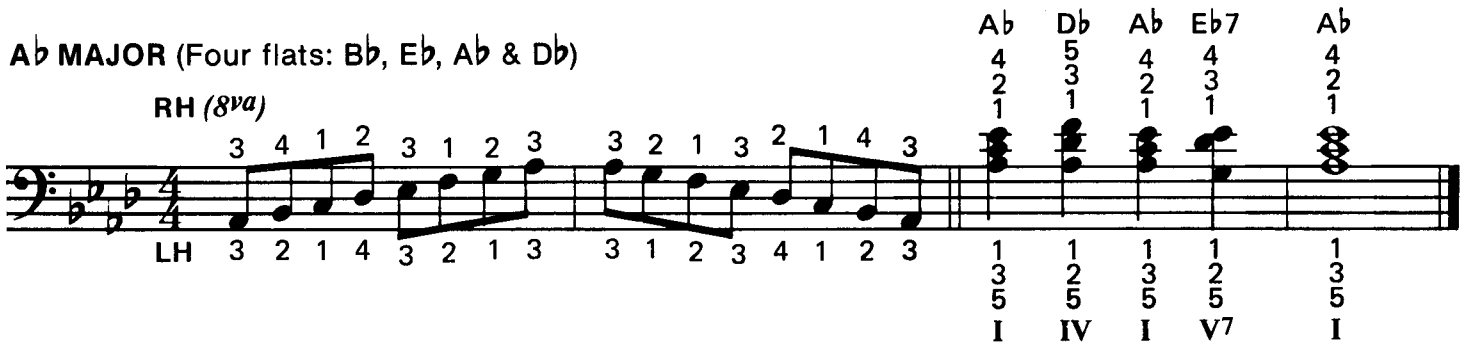
B♭ MAJOR (Two flats: B♭ & E♭)



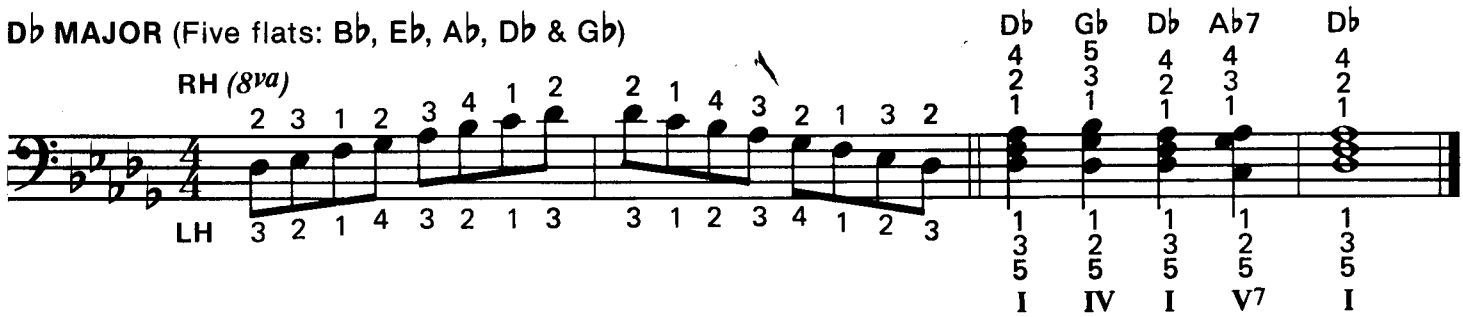
E♭ MAJOR (Three flats: B♭, E♭ & A♭)



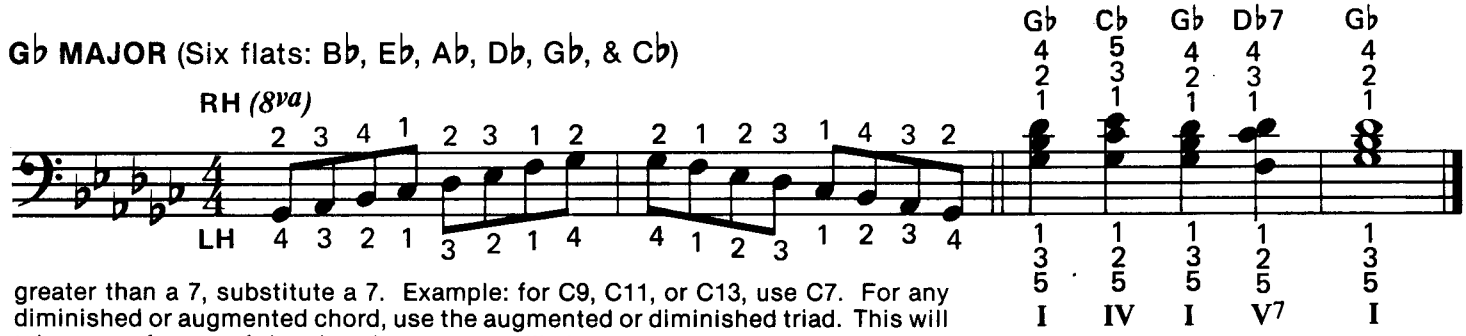
A♭ MAJOR (Four flats: B♭, E♭, A♭ & D♭)



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



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

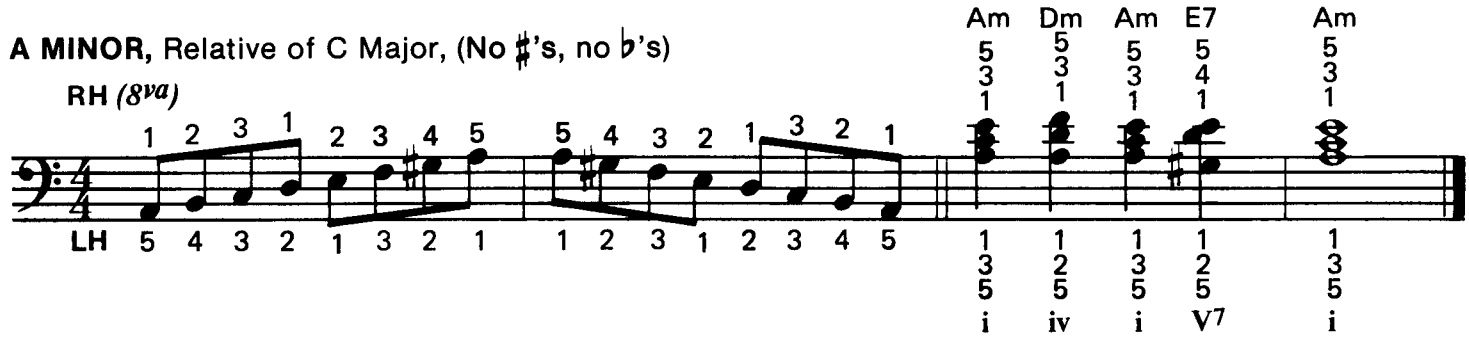


greater than a 7, substitute a 7. Example: for C9, C11, or C13, use C7. For any diminished or augmented chord, use the augmented or diminished triad. This will take care of most of the situations you are likely to encounter.

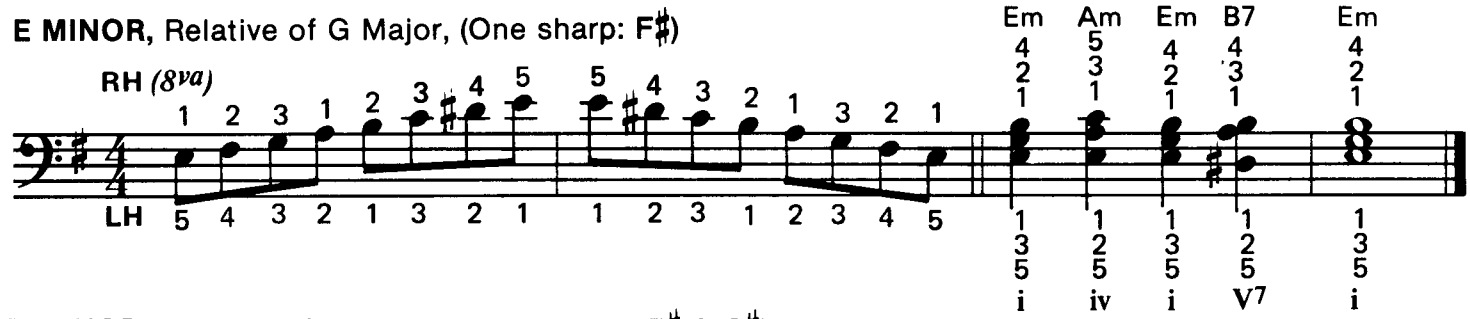
Harmonic Minor Scales and Primary Chords

A Minor & Sharp Keys

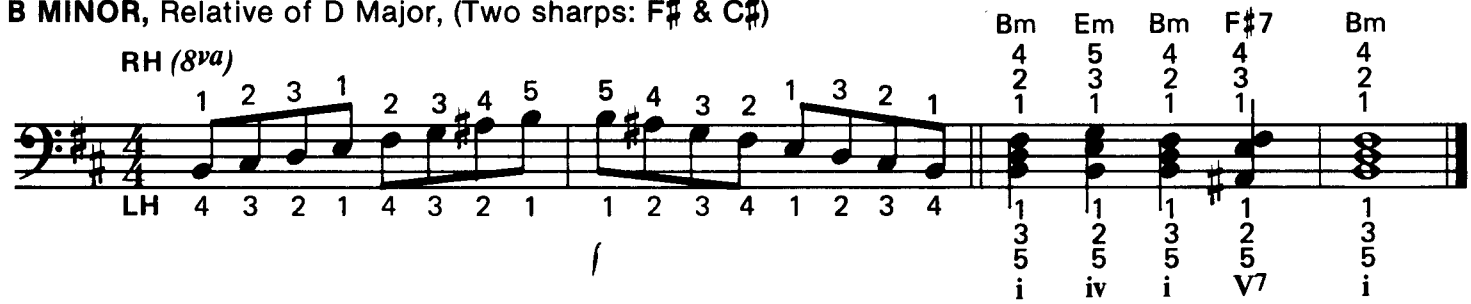
A MINOR, Relative of C Major, (No ♯'s, no ♭'s)



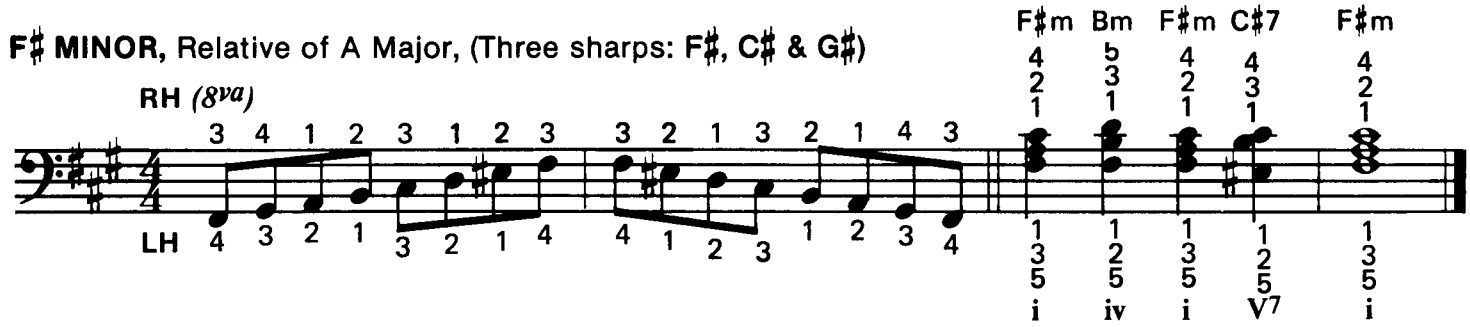
E MINOR, Relative of G Major, (One sharp: F♯)



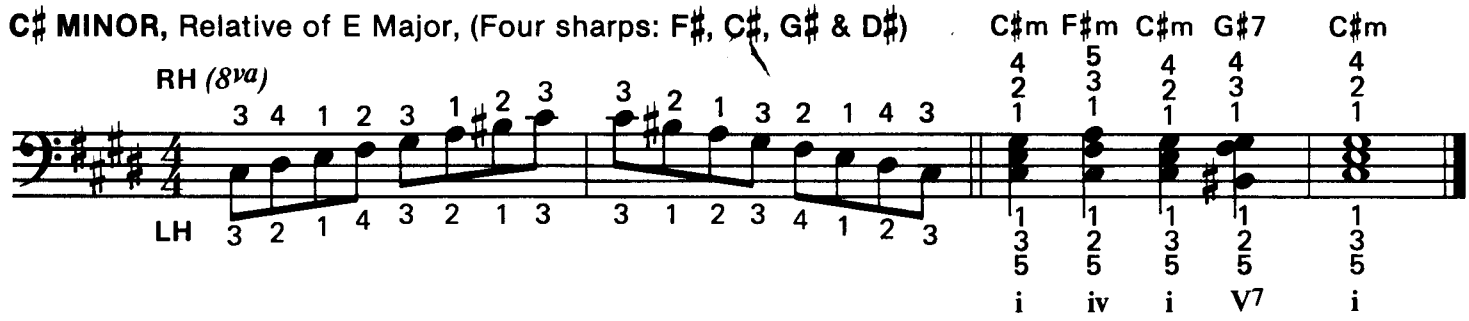
B MINOR, Relative of D Major, (Two sharps: F♯ & C♯)



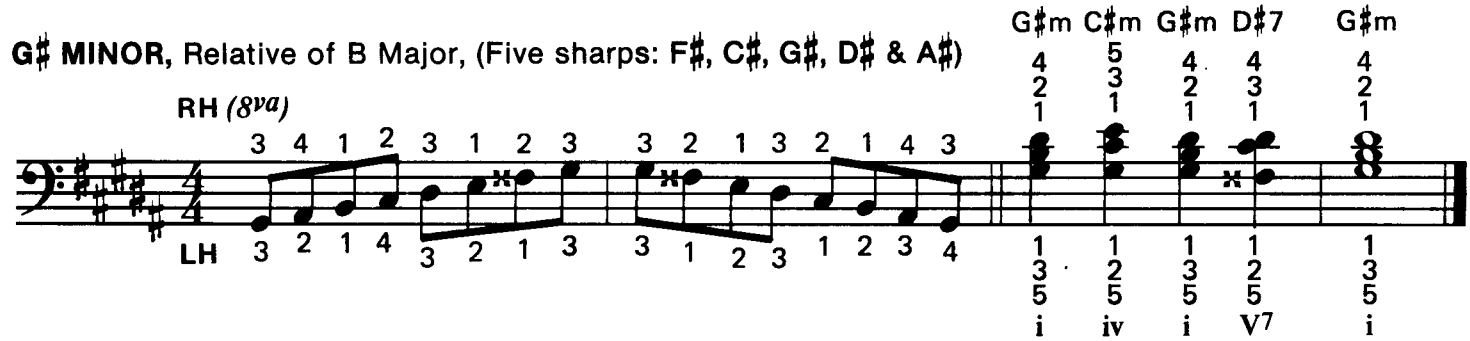
F♯ MINOR, Relative of A Major, (Three sharps: F♯, C♯ & G♯)



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



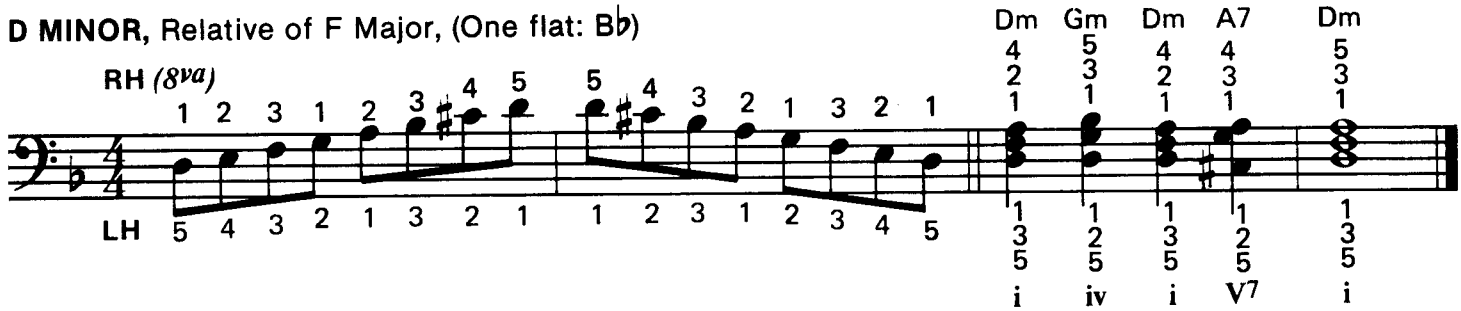
G♯ MINOR, Relative of B Major, (Five sharps: F♯, C♯, G♯, D♯ & A♯)



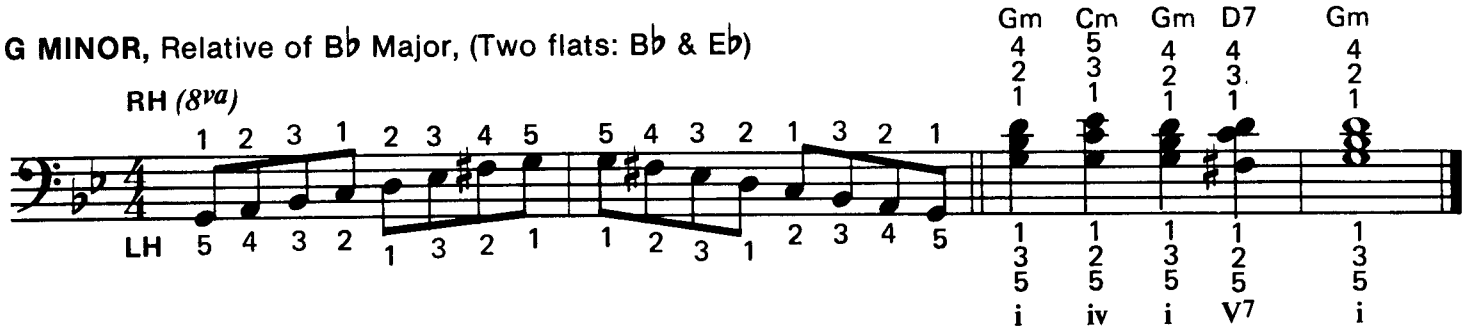
Harmonic Minor Scales and Primary Chords

Flat Keys

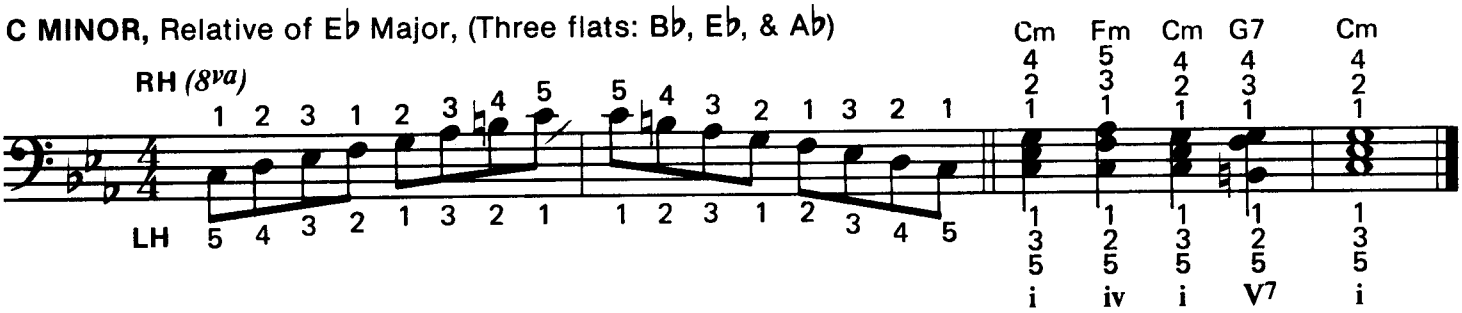
D MINOR, Relative of F Major, (One flat: B♭)



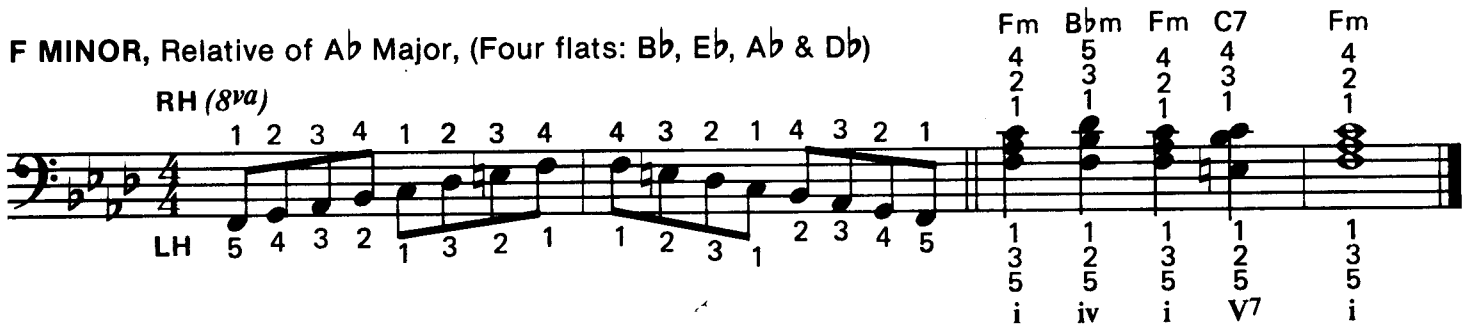
G MINOR, Relative of B♭ Major, (Two flats: B♭ & E♭)



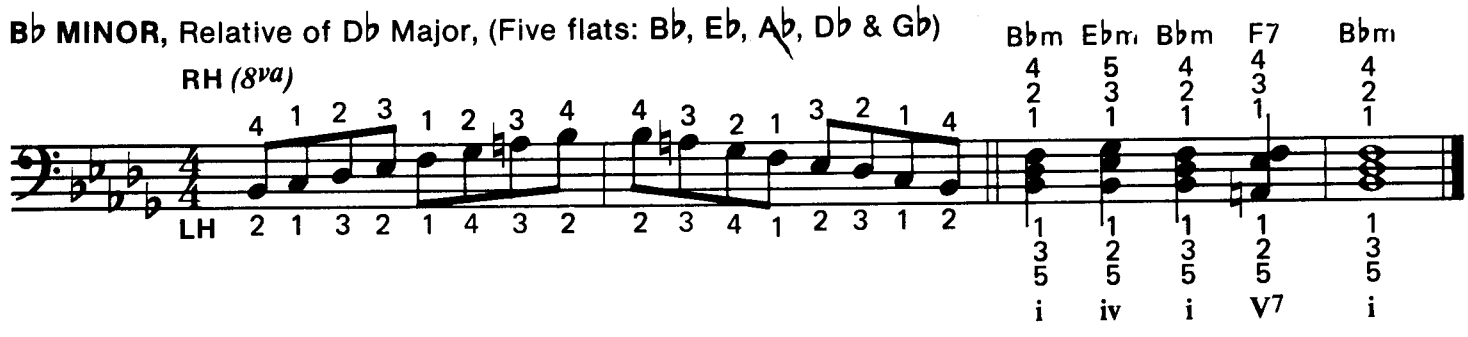
C MINOR, Relative of E♭ Major, (Three flats: B♭, E♭, & A♭)



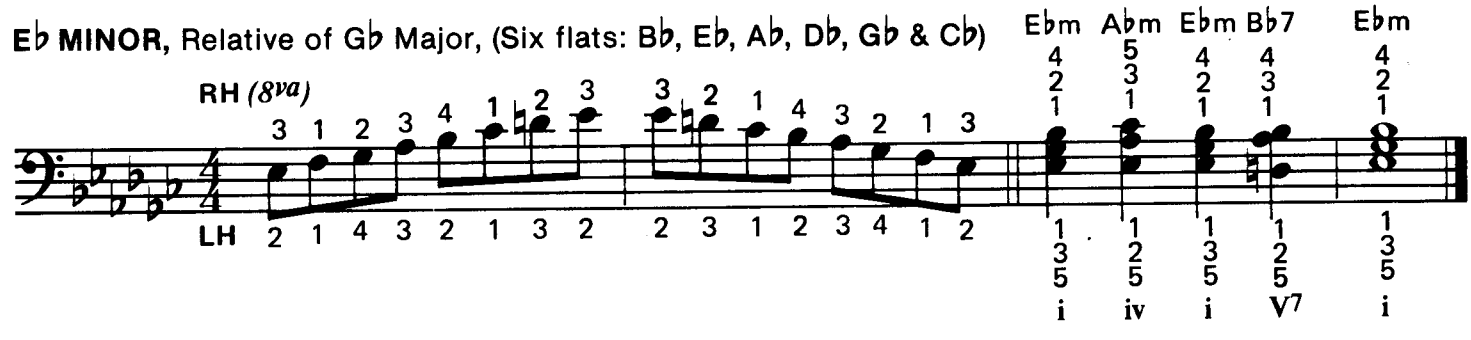
F MINOR, Relative of A♭ Major, (Four flats: B♭, E♭, A♭ & D♭)



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



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



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♭	B♭	C	D♭	E♭	F	G	A♭
A	B	C♯	D	E	F♯	G♯	A
B♭	C	D	E♭	F	G	A	B♭
B	C♯	D♯	E	F♯	G♯	A♯	B
C♭	D♭	E♭	F♭	G♭	A♭	B♭	C♭
C	D	E	F	G	A	B	C
C♯	D♯	E♯	F♯	G♯	A♯	B♯	C♯
D♭	E♭	F	G♭	A♭	B♭	C	D♭
D	E	F♯	G	A	B	C♯	D
E♭	F	G	A♭	B♭	C	D	E♭
E	F♯	G♯	A	B	C♯	D♯	E
F	G	A	B♭	C	D	E	F
F♯	G♯	A♯	B	C♯	D♯	E♯	F♯
G♭	A♭	B♭	C♭	D♭	E♭	F	G♭
G	A	B	C	D	E	F♯	G

HOW TO USE THE CHARTS

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

The construction of some chords involves lowering or raising one or more tones 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♭ G♭. The chord may be inverted, of course.

Dictionary of Musical Terms

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

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