

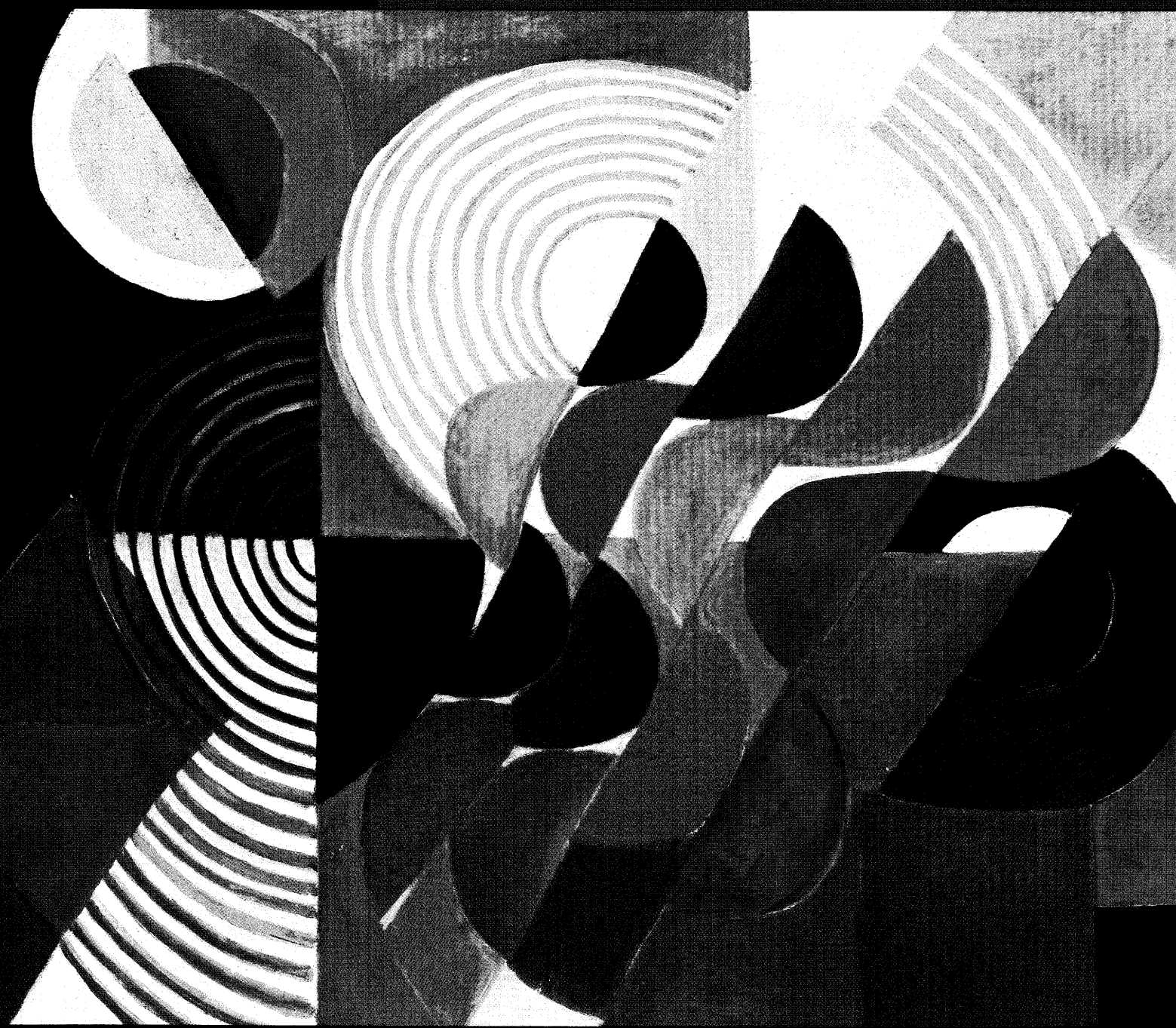
BOOK 1  
FIRST EDITION

ALFRED'S  
**Group Piano**

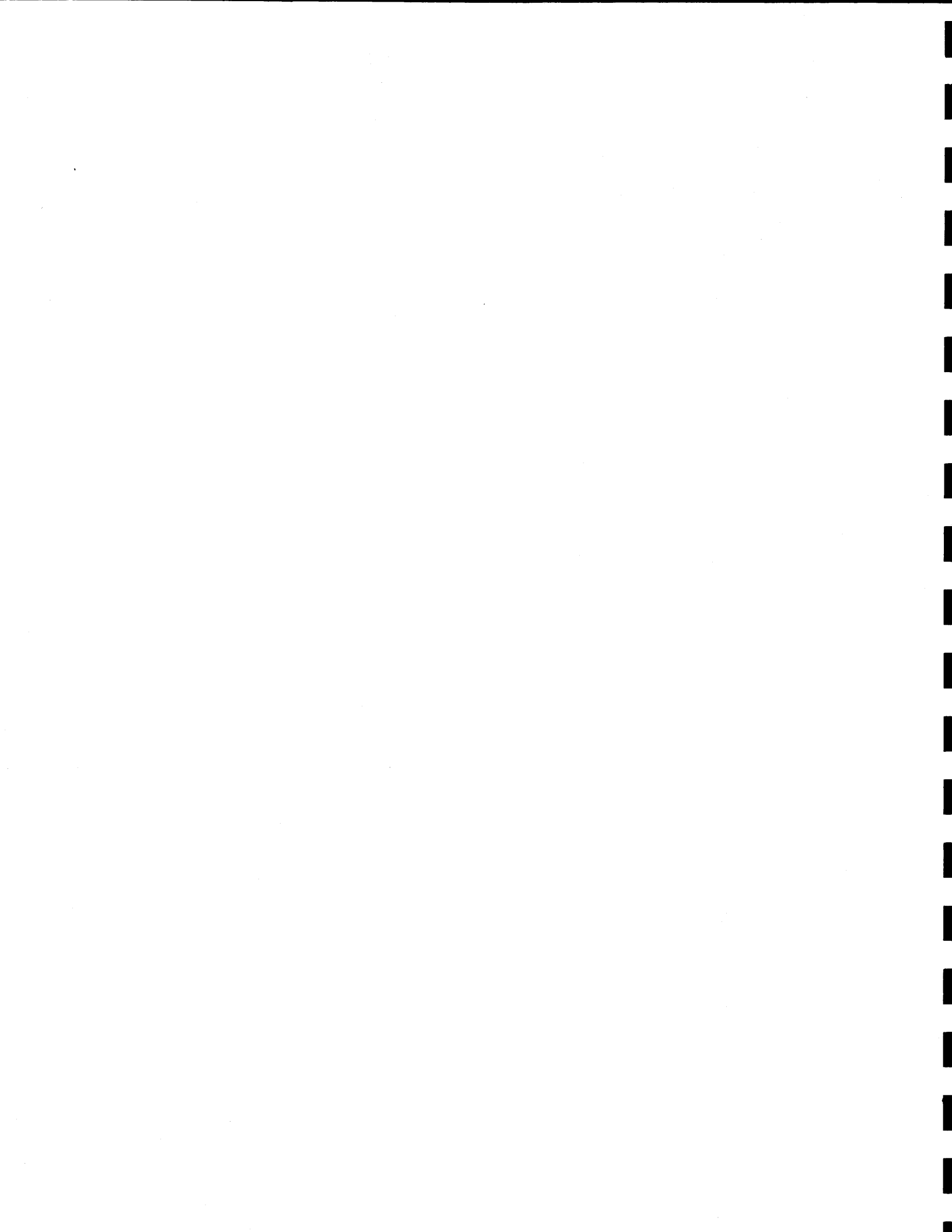


FOR ADULTS

An Innovative Method Enhanced with  
Audio and MIDI Files for Practice and Performance



E. L. Lancaster • Kenon D. Renfrow



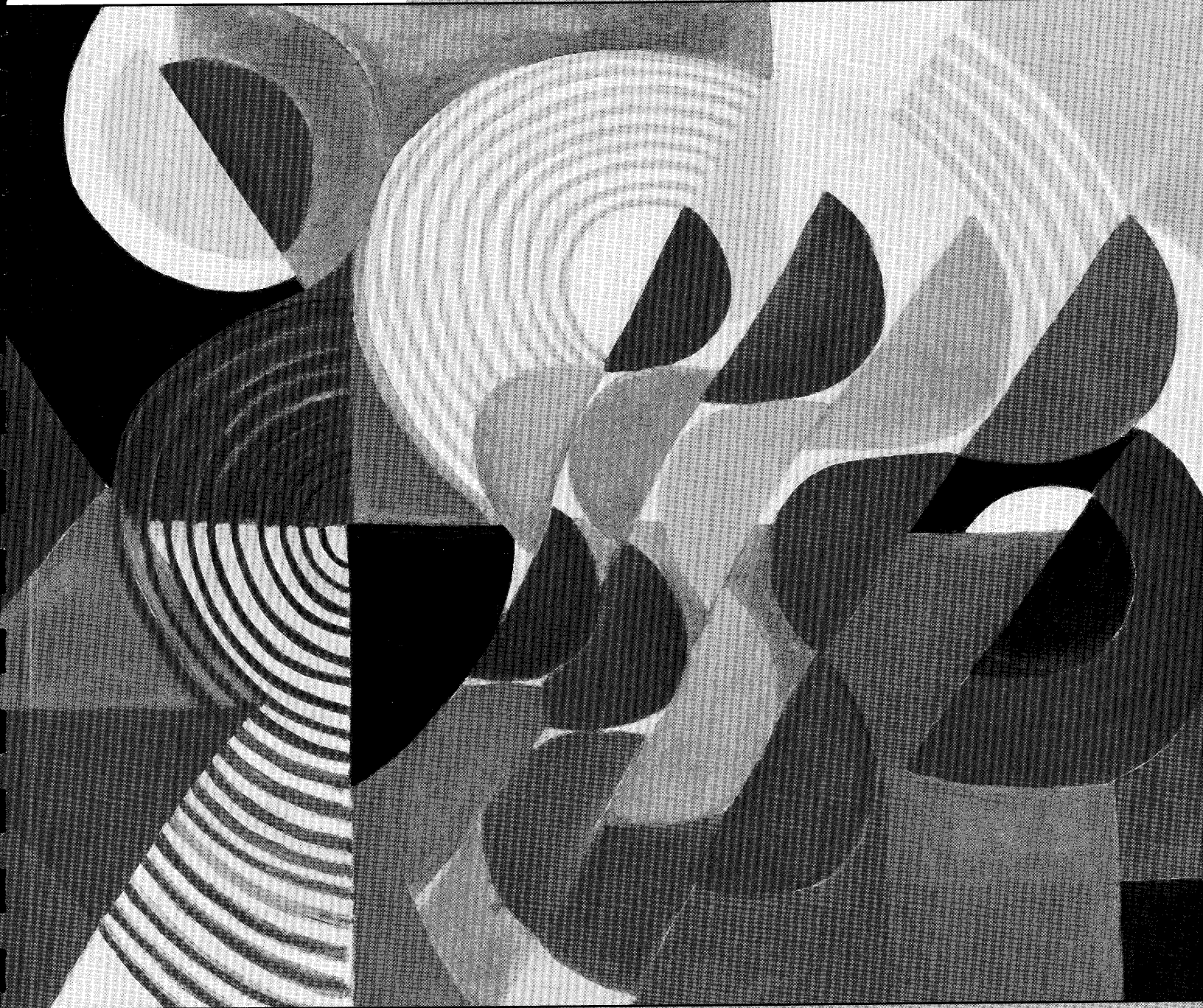
**BOOK 1**  
SECOND EDITION

ALFRED'S

# Group Piano

**FOR ADULTS**

An Innovative Method Enhanced with  
Audio and MIDI Files for Practice and Performance\*



**E. L. Lancaster • Kenon D. Renfrow**



\*The MIDI accompaniments were created using the sound set from the

Second Edition

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# Foreword

*Alfred's Group Piano for Adults, Book 1*, is designed for non-keyboard music majors with little or no keyboard experience. It also may be used successfully by independent teachers seeking creative ways to develop functional skills in their adult students. Upon completion of this book, students will have a strong grasp of functional skills, keyboard technique and musical styles, and will be ready to begin *Alfred's Group Piano for Adults, Book 2*.

**Importance of Piano Study:** Most music educators agree that the piano is indispensable for all musicians. Piano study helps students gain a better understanding of music theory as theoretical concepts are applied to the keyboard. Many music majors who have had no previous piano experience find the first piano classes challenging. Experience has proven that with the proper approach and consistent practice, anyone can grasp the skills necessary to function and perform at the keyboard.

**General Features:** The text is easy to use. It contains 26 units, each designed to be covered in one week, thus filling two semesters or three quarters of study. Schools that have longer semesters or quarters can use additional weeks for reinforcement, review and testing. Theory, technique, sight reading, repertoire, harmonization, improvisation and ensemble activities are taught thoroughly and consistently throughout the text. Descriptions of other general features follow:

- Each unit contains a balance of new information with materials that reinforce concepts presented in previous units.
- The title page of each unit contains the objectives for the unit and a space to record assignments for the week.
- Measures are numbered in all examples (repertoire, reading, harmonization, improvisation) to promote ease of use in the classroom.
- Written review worksheets, designed to be submitted to the teacher for feedback, appear periodically throughout the text.

**Reading Approach:** The reading approach is eclectic, combining the best elements of intervallic and multi-key reading. Reading exercises are designed to promote movement over the entire keyboard while maintaining the advantages of playing in familiar positions. Reading examples are a mixture of standard repertoire and newly composed pieces.

**Rhythm Approach:** Suggestions for counting are given, but the approach used is left to the discretion of the teacher. Rhythms and note values are introduced systematically, and specially designed rhythm-reading exercises promote rhythmic security.

**Technical Approach:** Technique is developed in a systematic way throughout the entire book. Repertoire, harmonization melodies, technical exercises and sight-reading examples are carefully fingered to aid the student in developing good technique.

**Repertoire:** The student begins to play music immediately. Each unit has at least one repertoire piece that may be used for performance or study. A section of supplementary repertoire is contained in the back of the book for those students who need additional music or for teachers who like a wider choice of music for students. The supplementary repertoire was chosen to represent a variety of levels and can be used throughout the book.

**Harmonization:** Harmonization skills are developed using single tones, open fifths, full chords and various accompaniment styles. Harmonization examples use a mixture of Roman numerals, letter symbols and melodies with no symbols given.


**Accompaniments and Score Reading:** Two-hand accompaniments and multiple-line ensembles help students develop beginning skills in accompanying and score reading.

**Ensembles:** Duets and ensembles for multiple pianos are included throughout. In addition, four-part ensembles are created from analysis of repertoire.

**Features of the Second Edition:** The authors wish to thank the numerous individuals who offered suggestions for the second edition. Due to recommendations by these people, the following changes were made:

- Additional reading examples were added to the earlier units and easier sight-reading examples were added to subsequent units.
- The units were reduced from 30 to 26 to allow more time for review and testing.
- Some new repertoire was chosen to more carefully reinforce chapter concepts.
- Scales and arpeggios are introduced in groups that use similar fingerings.
- Many improvisation exercises include optional suggestions for rhythm, and sections for playing by ear are given.
- More harmonization examples are included.
- The two chapters on modes from the first edition have been consolidated into one chapter.

**CD-ROM:** Included with each textbook is a CD-ROM that contains both audio and MIDI file accompaniments for more than 500 examples in the book. Accompaniments range from simple rhythm patterns to full orchestrations. These accompaniments add musical interest and motivate students to complete assignments both in the classroom and the practice room. Anyone who has purchased the book has permission to download the audio files to an MP3 player or burn a CD for personal use. Likewise, MIDI files can be downloaded to play back using a computer or digital keyboard. The files may not be posted online or distributed over the Internet without written consent from the publisher.

Each example in the text that contains an accompaniment is identified by an icon that shows the title number and track number for the example:  1-1 The first number after the icon denotes the audio or MIDI file disk number. The second number is the track number within that disk.

The MIDI accompaniments were created using the sound set from the Yamaha Clavinova CVP 407. These files were then converted to audio using the USB Audio Recorder function on the CVP 407.

**Teacher's Handbook:** A Teacher's Handbook (22164) for the text serves as an aid in curriculum development and daily lesson planning. The handbook contains suggested daily lesson plans for the entire year, suggested assignments following each lesson plan, teaching tips for each unit, suggested examinations for the entire year and answer keys for all harmonization exercises and review worksheets. It also suggests ways to successfully integrate keyboard and computer technology into the curriculum.

The authors wish you continued success in your piano study.

*E. L. Lancaster*

*Kennon O. Renfrow*

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# Keyboard Basics

## Objectives

Upon completion of this unit the student will be able to:

1. Name, find and play all keys on the keyboard.
2. Improvise black-key melodies as the teacher plays an accompaniment.
3. Apply basic musical concepts of rhythm, notation, terminology and symbols to performance at the keyboard.
4. Read and perform melodies written on the grand staff.
5. Identify and play whole steps, half steps and the chromatic scale on the keyboard.

## Assignments

Week of \_\_\_\_\_

Write your assignments for the week in the space below.

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## How to Sit at the Keyboard

**Before you sit**, adjust the bench so that it is:

- centered in the middle of the keyboard.
- facing the piano squarely (not crooked).

**When you sit**, adjust the bench so that you:

- sit on the front half.
- place your knees slightly under the keyboard.
- place your feet flat on the floor with right foot slightly forward.

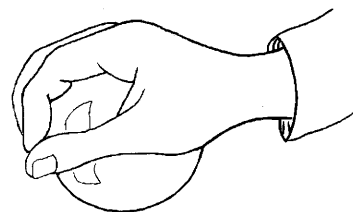
**As you prepare to play**, adjust your posture so that you:

- sit tall with relaxed shoulders.
- lean slightly forward.
- feel the arms hanging loosely from the shoulders.
- see the elbows level with or slightly higher than the keys.

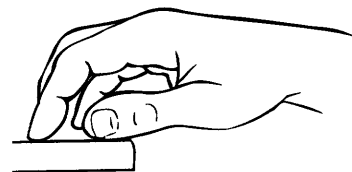


## Hand Position

Curve your fingers when you play, as though you have a bubble in your hand.



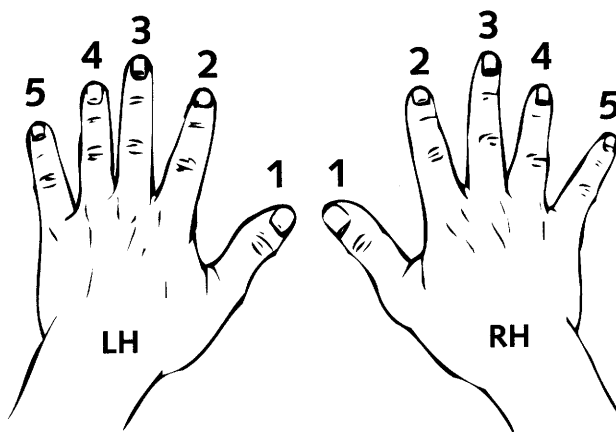
Curved fingers bring the thumb into the proper playing position and provide an arch that allows the thumb to pass under the fingers or the fingers to cross over the thumb. Play on the outside of the thumb and on the fingertip pads of the fingers.



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## Finger Numbers

The fingers of the left hand (LH) and the right hand (RH) are numbered as shown. The thumb is the first finger of each hand.









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## Basic Note and Rest Values

Quarter note		= 1 count
Half note		= 2 counts
Dotted half note		= 3 counts
Whole note		= 4 counts

**Rests** are signs for silence.

Quarter rest		= 1 count (rest for the value of  )
Half rest		= 2 counts (rest for the value of  )
Whole rest		= 4 counts (rest for the value of  or any whole measure)

Tap the following rhythm.  
Tap once for each note,  
counting aloud. Notice  
how the bar lines divide  
the music into measures  
of equal duration.

Count: 1 1 1 1      1 rest 1 - 2      1 - 2 - 3 1      1 - 2 - 3 - 4  
or: 1 2 3 4      1 2 3 4      etc.

## Rhythm Reading

Tap the following rhythms with the indicated hands and  
finger numbers.

Hands separately:

1-1  
Track number within the disk  
Audio or MIDI file disk number

1-1

1. RH

1-2

2. LH

1-3

3. RH

1-4

4. LH

Hands together:

1-5

5. RH

LH

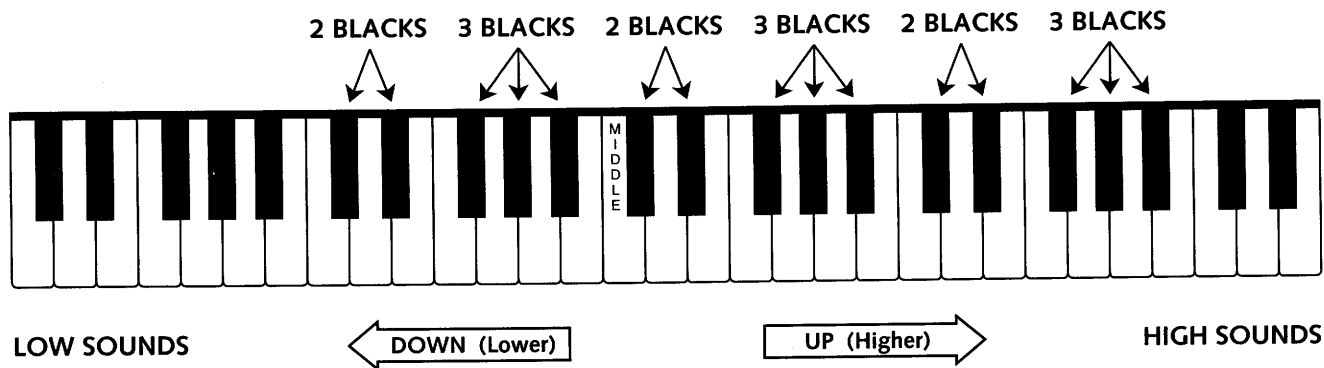
1-6

6. RH

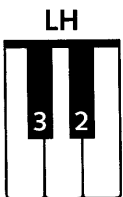
LH

# The Keyboard

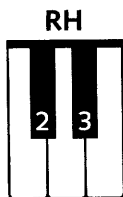
The keyboard has white keys and black keys. The black keys are in groups of twos and threes. On the keyboard, down is to the left, and up is to the right. As you move left, the tones sound lower. As you move right, the tones sound higher.



## Two-Black-Key Groups



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



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

3. With RH 2 3, begin at the middle and play all the 2-black-key groups going up the keyboard, using the indicated rhythm and finger numbers (one key at a time).

**1-7**

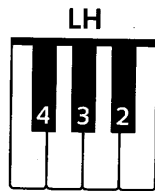
RH

4. With LH 2 3, begin at the middle and play all the 2-black-key groups going down the keyboard, using the indicated rhythm and finger numbers (one key at a time).

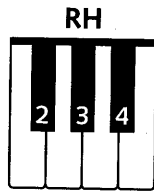
**1-8**

LH

# Three-Black-Key Groups



1. Using LH 2 3 4, begin at the middle and play all the 3-black-key groups going down the keyboard (all 3 keys at once).



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

3. With RH 2 3 4, begin at the middle and play all the 3-black-key groups going up the keyboard, using the indicated rhythm and finger numbers (one key at a time).

## 1-9

RH

4. With LH 2 3 4, begin at the middle and play all the 3-black-key groups going down the keyboard, using the indicated rhythm and finger numbers (one key at a time).

## 1-10

LH

# Black-Key Improvisation

Improvise an 8-measure melody using the given black-key position as the teacher plays each accompaniment. Listen to the 4-measure introduction to establish the tempo, mood and style before beginning the melody. You can use the suggested rhythm for your improvisation or create your own rhythm to complement the accompaniment.

1-11

## TEACHER ACCOMPANIMENT

**Lively** (♩=132)  
Introduction

*mf*

*with pedal*

Student improvisation begins:

7

1-12

## TEACHER ACCOMPANIMENT

**Andante** (♩=104)  
Introduction

*mf*

*with pedal*

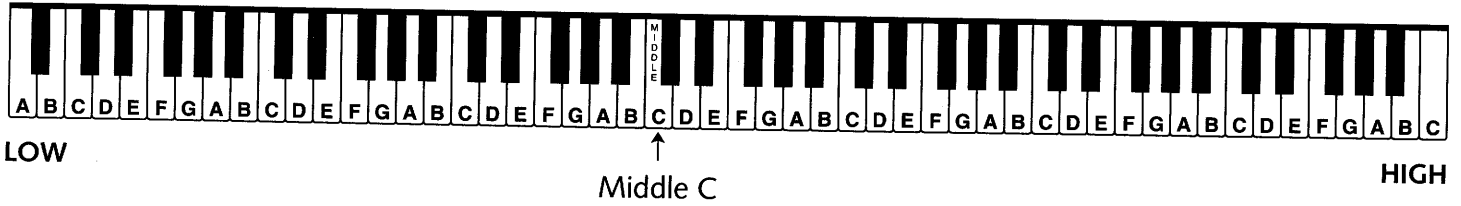
Student improvisation begins:

7

*rit.*

## Naming White Keys

- Piano keys are named for the first seven letters of the alphabet. The key names are A B C D E F G, used over and over!
- The lowest key on the piano is A. The C nearest the middle of the piano is called middle C. The highest key on the piano is C.
- Going up the keyboard, the notes sound higher and higher.
- While most acoustic pianos have 88 keys, some digital keyboards may have fewer.

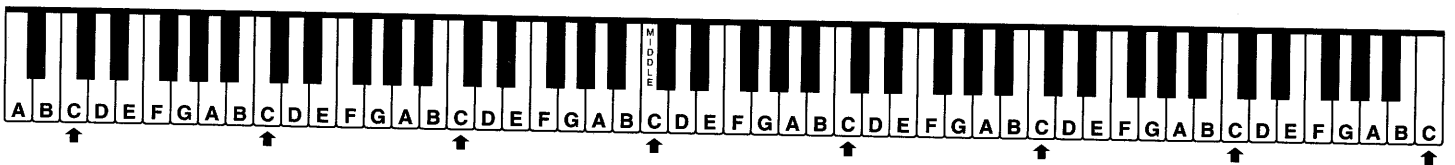


Beginning at the low end and moving *up* the keyboard, play and name every white key beginning with the bottom A, using the indicated rhythm. Use LH 3 for keys below the middle of the keyboard. Use RH 3 for keys above the middle of the keyboard.

1-13

## Octave

An **octave** is the distance from one key on the keyboard to the next key (lower or higher) with the same letter name.



# Finding White Keys

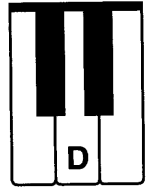
1. Beginning at the low end and moving *up* the keyboard, play every **D**.

- Say the name of the key aloud as you play.
- Use the following rhythm:



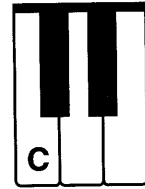
- Use LH 3 for keys below **middle C** on the keyboard.
- Use RH 3 for keys above **middle C** on the keyboard.

Middle of 2 black keys

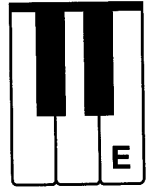


2. Repeat exercise 1 for **C**. (Use RH 3 for middle C.)

Left of 2 black keys



Right of 2 black keys



3. Repeat exercise 1 for **E**.

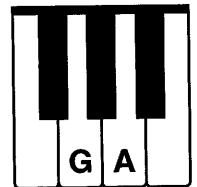
4. Beginning at the low end and moving *up* the keyboard, play every **G** and **A**, one note at a time.

- Say the name of the key aloud as you play.
- Use the following rhythm:



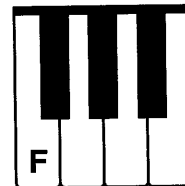
- Use LH 2 1 2 for keys below **middle C** on the keyboard.
- Use RH 1 2 1 for keys above **middle C** on the keyboard.

Middle of 3 black keys

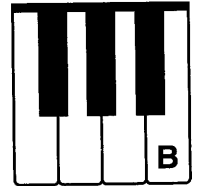


5. Repeat exercise 1 for **F**.

Left of 3 black keys

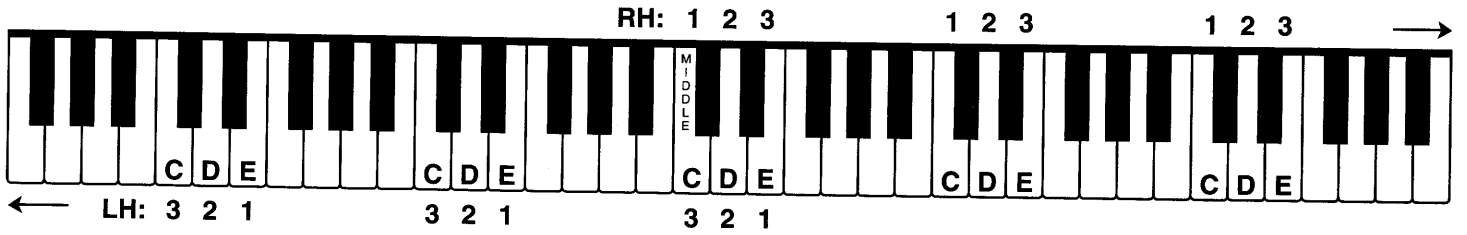


Right of 3 black keys



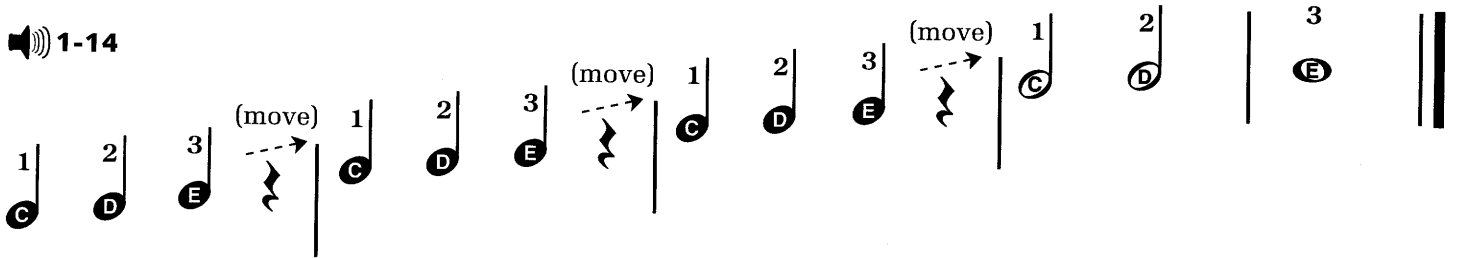
6. Repeat exercise 1 for **B**.

# C-D-E Groups



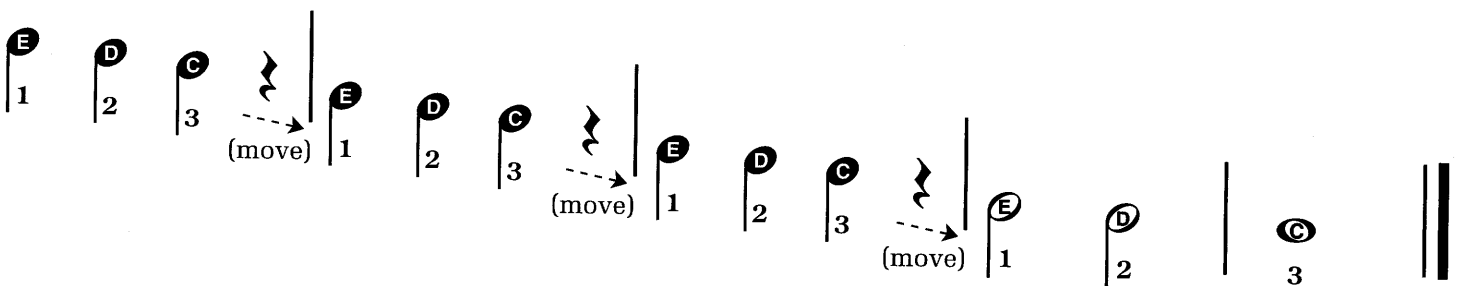
With RH 1 2 3, begin on middle C and play all of the C-D-E groups going *up* the keyboard, using the indicated rhythm and finger numbers.

1-14

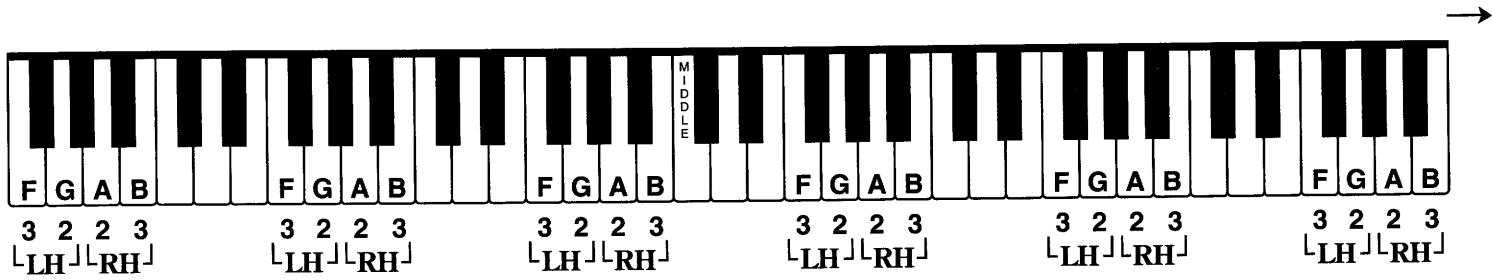


With LH 1 2 3, begin on the E above middle C and play all of the E-D-C groups going *down* the keyboard, using the indicated rhythm and finger numbers.

1-15



# F-G-A-B Groups



With LH 3 2 and RH 2 3, begin on the F above middle C and play all of the F-G-A-B groups going *up* the keyboard using the indicated rhythm and finger numbers.

1-16

With RH 3 2 and LH 2 3, begin on the B below middle C and play all of the B-A-G-F groups going *down* the keyboard using the indicated rhythm and finger numbers.

1-17

## Dynamic Signs

Dynamic signs tell how loudly or softly to play. Common dynamic signs include:

*p* (piano) = soft

*mf* (mezzo forte) = moderately loud

*f* (forte) = loud

# Solo Repertoire

**First ending** (  $\boxed{1.}$  ): play first time only.

**Second ending** (  $\boxed{2.}$  ): play second time only.

**Repeat sign** (:||): repeat from the beginning.

## Before playing:

- Map the piece using the first ending, repeat sign and second ending.
- Find measures that are alike and similar.
- Tap the rhythm of the piece with the correct fingers.

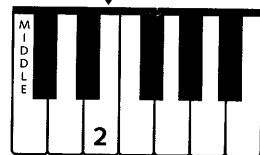
## While playing:

- Keep a steady beat.
- Observe the dynamic markings and fingerings.

1-18

## SUMMER NIGHT

starting key: RH



Kenon D. Renfrow

Flowing (♩=96)

Musical notation for the first system of 'Summer Night'. It consists of a single staff for the right hand (RH) with a starting key signature of G major. The piece begins with a dynamic marking of *mf*. The first four measures are: G4 (quarter), F4 (quarter), G4 (quarter), and A4 (quarter). The next four measures are: G4 (quarter), F4 (quarter), E4 (quarter), and D4 (quarter). The following four measures are: D4 (quarter), E4 (quarter), F4 (quarter), and G4 (quarter). The final four measures are: F4 (quarter), E4 (quarter), D4 (quarter), and A4 (quarter). Dynamic markings *mf*, *p*, and *mf* are placed below the staff at the beginning, middle, and end of the system respectively.

Musical notation for the second system of 'Summer Night', starting at measure 6. It features two endings. The first ending (marked '1.') consists of G4 (quarter), F4 (quarter), and E4 (quarter), followed by a repeat sign and a final D4 (quarter). The second ending (marked '2.') consists of G4 (quarter), F4 (quarter), E4 (quarter), and D4 (quarter), followed by a repeat sign and a final E4 (quarter). Both endings are marked with a dynamic of *f*.

## TEACHER ACCOMPANIMENT

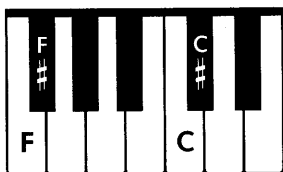
Flowing (♩=96)

Musical notation for the first system of the teacher accompaniment. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand part is marked *mp* and includes fingerings 1 2 4, 1 2 3, 1 2 3, and 1 2 4. The left hand part is marked *pp* and includes fingerings 2, 3, and 1. The instruction 'with pedal' is written below the first measure.

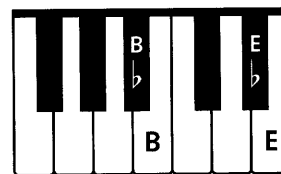
Musical notation for the second system of the teacher accompaniment, starting at measure 6. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand part is marked *mf* and includes fingerings 1 2 4, 1 2 3, 1, and 1 3. The left hand part includes fingerings 3 and 1. The instruction 'rit.' is written below the final measure.

## Sharp, Flat and Natural Signs

The **sharp sign** (#) before a note means play the next key to the *right*, whether black or white.



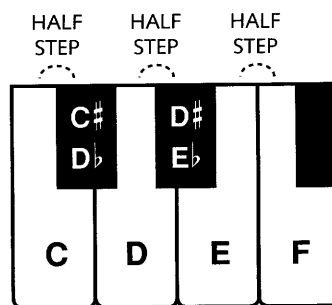
The **flat sign** (b) before a note means play the next key to the *left*, whether black or white.



When a sharp or a flat appears before a note, it applies to that note for the rest of the measure. The **natural sign** (♮) cancels a sharp or flat. A note after a natural sign is always a white key!

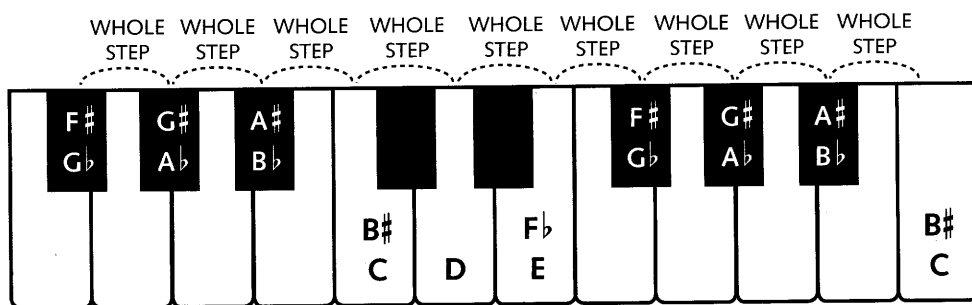
## Half Steps

A **half step** is the distance from any key to the very next key above or below it (black or white)—there is no key between.



## Whole Steps

A **whole step** is equal to two half steps. Skip one key (black or white).



## Playing by Ear


Using black keys only, play the following melodies. If you are unfamiliar with a melody, learn it by listening to the audio file or MIDI file.

- 🔊 1-19      **Amazing Grace** (start on D $\flat$ )
- 🔊 1-20      **Auld Lang Syne** (start on D $\flat$ )
- 🔊 1-21      **Merrily We Roll Along** (start on B $\flat$ )

## Building Whole-Step Patterns

Begin on the given key and build an ascending three-note pattern using only whole steps. Write the names of the keys in the blanks. Do not skip any letters.

1.   C      \_\_\_\_\_
2.   G      \_\_\_\_\_
3.   F      \_\_\_\_\_
4.   F#     \_\_\_\_\_
5.   D $\flat$      \_\_\_\_\_
6.   B $\flat$      \_\_\_\_\_

Using the rhythm  play each pattern up and down with:

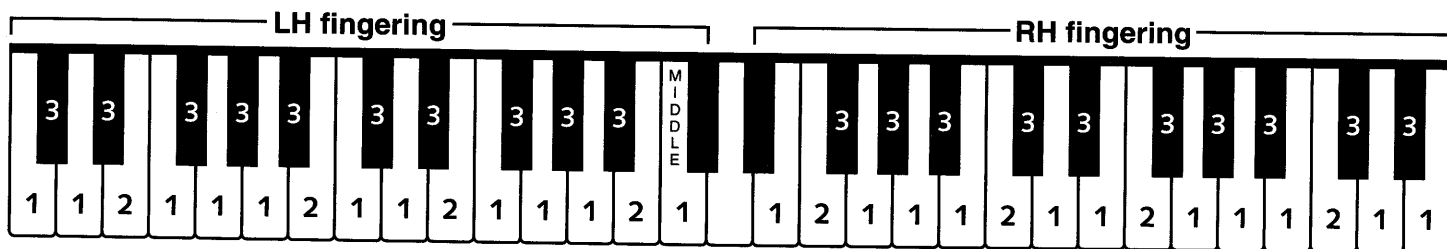
- a. RH fingers 1 2 3
- b. LH fingers 3 2 1
- c. Hands together (an octave apart)

## 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 key.

The fingering rules are:

- 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.

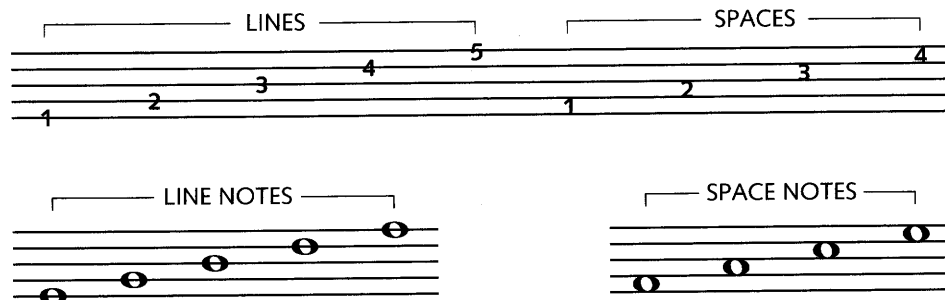


## Playing the Chromatic Scale


1. Looking at the keyboard above, play the chromatic scale with the LH. Begin on middle C and go down for two octaves; then go up again.
2. Looking at the keyboard above, play the chromatic scale with the RH. Begin on E above middle C and go up for two octaves; then go down again.
3. By combining steps 1 and 2 above, play the chromatic scale hands together in contrary motion. Notice that each hand plays the same finger at the same time.

# The Staff

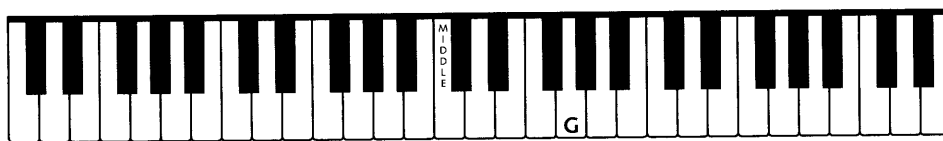
Music is written on a **staff** of 5 lines and 4 spaces. Some notes are written *on* lines and some are written *in* spaces.



# The Treble Clef Sign


The **treble clef sign** locates the G above the middle of the keyboard. This sign came from the letter G.  It is sometimes called the G clef.

By moving up or down from this G, you can name any note on the treble staff.

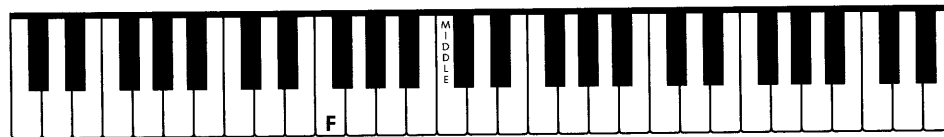


The clef sign curls around the G line.

# The Bass Clef Sign

The **bass clef sign** locates the F below the middle of the keyboard. This sign came from the letter F.  It is sometimes called the F clef.

By moving up or down from this F, you can name any note on the bass staff.

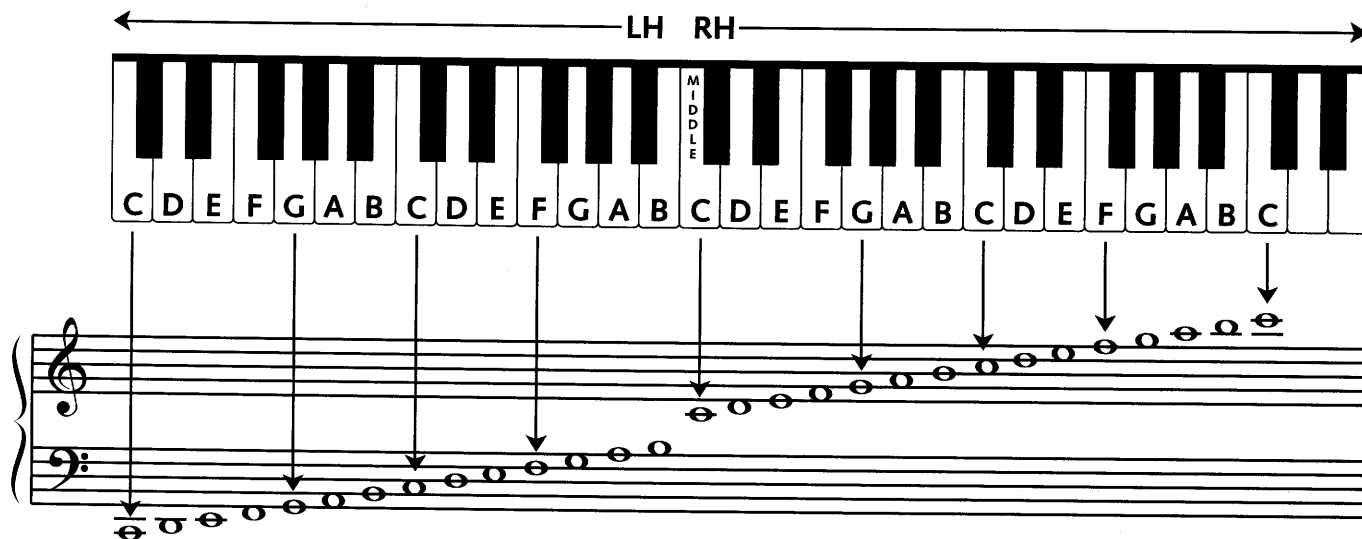


The F line passes between the two dots of the F clef sign.

## The Grand Staff

The bass staff and the treble staff are joined together by a **brace** to make the **grand staff**. A **leger line** is used between the two staves for middle C. Leger lines are also used above and below the grand staff to extend its range.

The notes with arrows are landmarks or guideposts. Learn to identify and find them quickly on the keyboard, as they assist in reading the notes surrounding them.



## Time Signatures

Music has numbers at the beginning called a **time signature**.

$\frac{4}{4}$  means 4 beats to each measure.

$\frac{4}{4}$  means a **QUARTER NOTE**  $\bullet$  gets 1 beat.

$\frac{3}{4}$  means 3 beats to each measure.

$\frac{3}{4}$  means a **QUARTER NOTE**  $\bullet$  gets 1 beat.

**C** = common time or  $\frac{4}{4}$

$\frac{2}{4}$  means 2 beats to each measure.

$\frac{2}{4}$  means a **QUARTER NOTE**  $\bullet$  gets 1 beat.

# Naming Notes and Playing Melodic Patterns

In the first column, write the name of the note on the line below it. Then play and say the note names for the patterns in the other columns.

1.   
—



2.   
—




3.   
—



4.   
—



5.   
—



6.   
—



7.   
—



8.   
—



## Tempo Marks

**Tempo** is an Italian word that means “rate of speed.” Words that indicate the tempo used in playing music are called **tempo marks**.

Some of the most important tempo marks are:

**Allegro** = Quickly, happily

**Moderato** = Moderately

**Andante** = Moving along (The word actually means “walking.”)

**Adagio** = Slowly

English words such as *lively*, *happily* and *flowing* are also used as tempo marks.

## Articulation

**Articulation** refers to the manner in which notes are connected or separated.

A **slur** is a curved line over or under notes on *different* lines or spaces. Slurs mean play **legato** (smoothly connected).

Slurs often divide the music into phrases. A **phrase** is a musical thought or sentence.



A dot over or under the notes indicates **staccato** touch. Play these notes short!



When there are no articulation marks over or under notes, they are generally played **non legato** (disconnected but not staccato).

## Reading Melodies

The melodies that follow utilize the musical concepts presented in this unit. Use the indicated tempos, dynamics and articulation as you play these exercises.

Use the following practice directions:

1. Tap and count aloud.
2. Play and count aloud.
3. Play and say note names.

### 1-22

Moderato

1. 

Count: 1 1 1 1 1 1 1 - 2 1 1 1 1 1 - 2 - 3 - 4  
 or: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

### 1-23

Allegro

2. 

Count: 1 1 1 - 2  
 or: 1 2 1 2

### 1-24

Moderato

3. 

Count: 1 - 2 1 1 - 2 1  
 or: 1 2 3 1 2 3

### 1-25

Adagio

4. 

Count: 1 - 2 1 - 2 1 1 1 - 2  
 or: 1 2 3 4 1 2 3 4

### 1-26

Allegro

5. 

Count: 1 1 1 1 1 1  
 or: 1 2 3 1 2 3

### 1-27

Andante

6. 

Count: 1 1 1 1 1 1 1 - 2

**Reading on the Grand Staff**

Use the indicated tempos, dynamics and articulation as you play these exercises.

Use the following practice directions:

1. Tap and count aloud.
2. Play and count aloud.
3. Play and say note names.

**1-28**

**Moderato**

1.

*p*

4

2

5

**1-29**

**With energy**

2.

*f*

5

1

*mf*

5

**1-30**

**Andante**

3.

*mf*













1

5

*p*



4. Write the numbers from column A in the appropriate blanks in column B to match each item with its best description.

Column A	Column B
1. Quarter note 	_____ Moderately loud
2. Half note 	_____ Play next key to the right
3. Dotted half note 	_____ Distance from any key to the very next key
4. Whole note 	_____ Smoothly connected
5. Piano <i>p</i>	_____ Short
6. Mezzo forte <i>mf</i>	_____ Locates the G above the middle of the keyboard
7. Forte <i>f</i>	_____ 
8. Sharp sign 	_____ Locates the F below the middle of the keyboard
9. Flat sign 	_____ 2 beats in a measure, quarter note gets 1 beat
10. Natural sign 	_____ Loud
11. Half step	_____ 3 beats in a measure, quarter note gets 1 beat
12. Whole step	_____ Note receiving 3 counts
13. Treble clef sign 	_____ Note receiving 4 counts
14. Bass clef sign 	_____ Play next key to the left
15. Leger line	_____ 
16. $\frac{2}{4}$	_____ Note receiving 1 count
17. $\frac{3}{4}$	_____ 
18. $\frac{4}{4}$	_____ Note receiving 2 counts
19. C	_____ Equals two half steps
20. Legato	_____ Soft
21. Staccato	_____ Cancels a sharp or flat
22. Quarter rest	_____ Common time
23. Half rest	_____ Used to extend the range of the Grand Staff
24. Whole rest	_____ 4 beats in a measure, quarter note gets 1 beat

# Intervals and Other Keyboard Basics

## Objectives

Upon completion of this unit the student will be able to:

1. Perform solo repertoire from Grand Staff notation.
2. Apply intervals and other musical concepts to performance at the keyboard.
3. Identify key signatures in major keys.
4. Harmonize melodies with fifths as an accompaniment.

## Assignments

Week of \_\_\_\_\_

Write your assignments for the week in the space below.

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## Intervals

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

- The distance from any white key to the next white key, up or down, is called a 2nd.
- When you skip a white key, the interval is a 3rd.
- When you skip two white keys, the interval is a 4th.
- When you skip three white keys, the interval is a 5th.

## Melodic Intervals

Notes played separately make a melody. The intervals between these notes are called **melodic intervals**.

Listen to the sound of each interval as you play these melodic 2nds, 3rds, 4ths and 5ths.

Moderato

*mf* 1 2 3 4 5

2nd 3rd 4th 5th 2nd 3rd 4th 5th

1 2 3 4 5

- Now play these intervals beginning on G in the RH and beginning on D in the LH. Playing music in a different key from the original is called **transposition**.

## Harmonic Intervals

Notes played together make harmony. The intervals between these notes are called **harmonic intervals**.

Listen to the sound of each interval as you play these harmonic 2nds, 3rds, 4ths and 5ths.

**Moderato**

► Now play these intervals beginning on G in the RH and beginning on D in the LH.

## Naming and Playing Intervals

In the first column, write the name of the note on the line below it. In the other columns, write the names of the intervals (2nd, 3rd, 4th or 5th) on the lines. Circle each harmonic interval. Then, play and say the interval names.

1.				
	—	—	—	—
2.				
	—	—	—	—
3.				
	—	—	—	—
4.				
	—	—	—	—
5.				
	—	—	—	—
6.				
	—	—	—	—

# Eighth Notes, Eighth Rests, and Dotted Quarter Notes

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

When eighth notes appear singly, they look like this: ♪ or ♪

Single eighth notes are often used with eighth rests. ♪ 7

A dot increases the length of a note by one half its value.

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

$$\begin{array}{ccccccc}
 \text{♪} & + & \text{♪} & = & \text{♪.} \\
 \text{1 count} & & \text{1/2 count} & & \text{1-1/2 counts}
 \end{array}$$

In 2/4, 3/4, or 4/4 time, the dotted quarter note

is almost always followed by an eighth note. ♪. ♪

# New Time Signature

6/8  
beats to each measure.  
eighth note gets 1 beat.

♪ eighth note } = 1 count  
or  
7 eighth rest }

♪ quarter note } = 2 counts  
or  
7 quarter rest }

♪. dotted quarter note } = 3 counts  
or  
7 rests }

♪. dotted half note = 6 counts

For a whole measure of silence, a whole rest (■) is used.

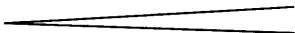
In 6/8 time, the ♪. is often felt as the pulse, with two large beats per measure.

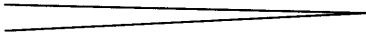
# New Dynamic Signs

*mp* (mezzo piano) = moderately soft

*pp* (pianissimo) = very soft

*ff* (fortissimo) = very loud

  
crescendo (cresc.)  
(gradually louder)

  
diminuendo (dim.) or decrescendo (decresc.)  
(gradually softer)

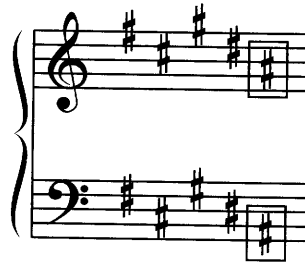
# Key Signatures

Sharps or flats that follow the clef signs are called the **key signature**. The key signature indicates the notes that are to be sharpened or flattened throughout the piece and aids in identifying the key in which the piece is written.

Sharps appear in the following order in the key signature:



The name of a sharp major key can be determined by moving up a half step from the last sharp.



This is the key signature for the **key of B major**. A half step up from A# is B.

Flats appear in the following order in the key signature:

The order of flats is reversed from the order of sharps in key signatures.



The name of a flat major key can be determined by the name of the next-to-last flat.



This is the key signature for the **key of Ab major**. The next-to-last flat is Ab.

Two major key signatures cannot be determined using the above rules:

- C major—no sharps or flats
- F major—one flat (Bb)

# Solo Repertoire

Ritardando (rit. or ritard.) means gradually slowing.

## Before playing:

- Write the name of each LH interval on the line.
- Are lines 1 and 3 in the RH alike or similar? Lines 2 and 4?
- Tap the rhythm of the piece with the correct fingers, hands separately.

## While playing:

- Keep the LH softer than the RH.
- Be aware of the *crescendo*, *diminuendos* and *ritardando*.

## MINIATURE WALTZ

1-31

E. L. Lancaster  
Kenon D. Renfrow

Moderato

The musical score for "Miniature Waltz" is presented in four systems, each with a grand staff (treble and bass clefs) and a 3/4 time signature. The key signature is one sharp (F#).

- System 1 (Measures 1-4):** The right hand (RH) begins with a triplet of quarter notes (G4, A4, B4) on the first beat, followed by a dotted half note (C5) on the second beat. The left hand (LH) has a whole rest on the first beat, followed by two quarter notes (G3, A3) on the second beat. Dynamics include *mp* in the RH and *pp* in the LH. A  $\frac{1}{2}$  note rest is indicated in the LH.
- System 2 (Measures 5-8):** The RH continues with a slur over four quarter notes (D4, E4, F#4, G4). The LH has a whole rest on the first beat, followed by a dotted half note (G3) on the second beat. A  $\frac{1}{4}$  note rest is indicated in the LH.
- System 3 (Measures 9-12):** The RH has a slur over four quarter notes (A4, B4, C5, B4). The LH has a whole rest on the first beat, followed by two quarter notes (G3, A3) on the second beat. Dynamics include *mf* in the RH and *p* in the LH.
- System 4 (Measures 13-16):** The RH has a slur over five quarter notes (G4, A4, B4, A4, G4). The LH has a whole rest on the first beat, followed by a dotted half note (G3) on the second beat. Dynamics include *rit.* in the LH. A  $\frac{1}{2}$  note rest is indicated in the LH.

# Solo Repertoire

## Before playing:

- Tap the rhythm hands together, with the correct fingers.

## While playing:

- To create the rhythmic feel of a minuet, slightly emphasize the downbeat of each measure.

## MINUET

1-32

Alexander Reinagle  
(1756–1809)

Andante


## Rhythm Reading

Tap the following rhythm patterns using RH for notes with stems going up and LH for notes with stems going down. For examples using both hands, tap hands separately first, and then hands together, always counting aloud.

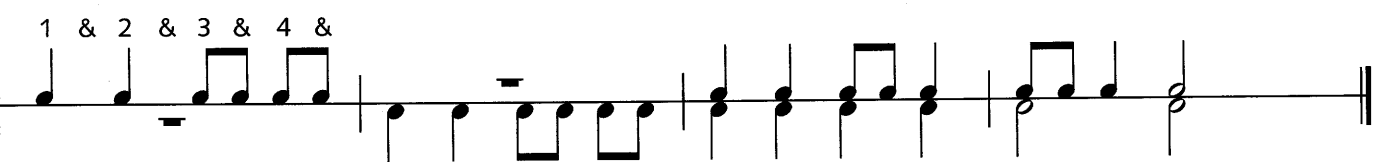
### 1-33

1.  $\frac{4}{4}$    
Count: 1 & 2 & 3 & 4 &

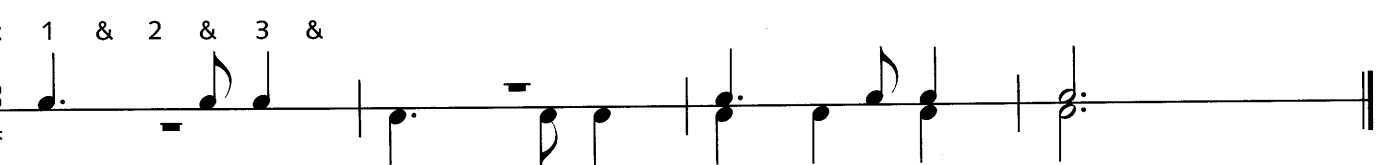
### 1-34

2.  $\frac{3}{4}$    
Count: 1 & 2 & 3 &

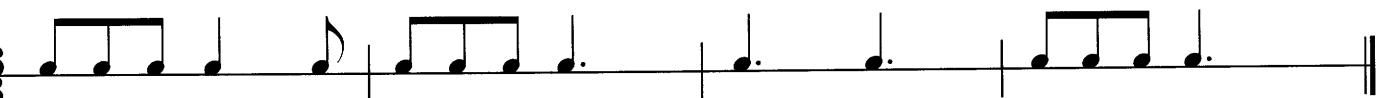
### 1-35

3.  $\frac{4}{4}$    
Count: 1 & 2 & 3 & 4 &


### 1-36

4.  $\frac{3}{4}$    
Count: 1 & 2 & 3 &

### 1-37

5.  $\frac{6}{8}$    
Count: 1 2 3 4 5 6

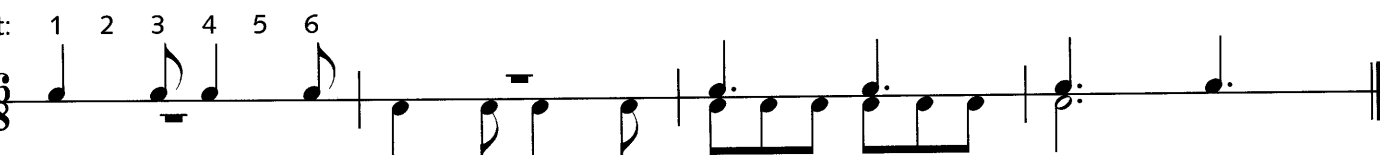
### 1-38

6.  $\frac{6}{8}$    
Count: 1 2 3 4 5 6

### 1-39

7.  $\frac{6}{8}$    
Count: 1 2 3 4 5 6

### 1-40

8.  $\frac{6}{8}$    
Count: 1 2 3 4 5 6

## Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

Use the following practice directions:

1. Tap and count aloud.
2. Play and count aloud.
3. Play and say note names.

A **fermata** sign ( $\frown$ ) means to hold the note under the sign longer than its value.

Circle four 3rds in this example.

## THE CAN-CAN

(ORPHEUS IN THE UNDERWORLD)

Jacques Offenbach  
(1819–1880)

1-41

**Allegro**

1.

4 2

6

1. 4 2. 1 3

Circle a 3rd, 4th and 5th in this example.

1-42

**Maestoso (majestically)**

2.

1

5

5

1-43

**Allegretto** (moderately fast)

3.

*mf* *cresc.* *f* *dim.* *mf*

4 1

1-44

Circle one 3rd and two 4ths in this example.

4.

**Moderato**

*mp*

5 5

1-45

Circle three 3rds and one 4th in this example.

5.

**Largo** (very slow)

*cantabile* (in a singing style)

*ff* 5

5

5

## Harmonization

Harmonize each of the melodies below by playing the harmonic 5th (used in measure 1) on the first beat of every measure.

### 1-46

Moderato

1. *mf*

Name \_\_\_\_\_

Date \_\_\_\_\_

1. Write a half note below the given note to make the indicated *melodic* interval. Notes *on* or *above* the middle line have stems pointing down.

Notes *below* the middle line have stems pointing up. Write the name of each note in the square below it.

3rd      5th      4th      2nd      4th      3rd      5th

2nd      4th      3rd      5th      4th      3rd      2nd

2. Identify each major sharp key signature by writing its name on the line.

\_\_\_\_\_





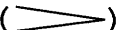





3. Identify each major flat key signature by writing its name on the line.

\_\_\_\_\_

4. Write the numbers from column A in the appropriate blanks in column B to match each item with its best description.

**Column A**

**Column B**

1. 	_____ Moderately fast
2. Eighth rest	_____ Quarter note plus an eighth note
3. 	_____ One octave lower
4. Dotted quarter note 	_____ Two eighth notes
5. Mezzo piano <i>mp</i>	_____ Majestically
6. Pianissimo <i>pp</i>	_____ Slowly
7. Fortissimo <i>ff</i>	_____ Gradually louder
8. Crescendo (  )	_____ Moving along (walking)
9. Diminuendo (  ) or Decrescendo	_____ Very loud
10. rit.	_____ 6 beats in a measure, eighth note gets 1 beat
11. <i>8va</i> - 	_____ 
12. Repeat sign	_____ In a singing style
13. <i>8va</i> - 	_____ Moderately soft
14. Maestoso	_____ Hold the note longer than its value
15. Allegretto	_____ Gradually softer
16. Andante	_____ Very slow
17. Fermata 	_____ 
18. Adagio	_____ One octave higher
19. Cantabile	_____ Very soft
20. Largo	_____ Gradually slowing

# Major Five-Finger Patterns

## Objectives

Upon completion of this unit the student will be able to:

1. Play major five-finger patterns and major triads beginning on any key.
2. Perform solo repertoire that utilizes major five-finger patterns.
3. Sight-read and transpose melodies in major five-finger patterns.
4. Harmonize major melodies with tonic and dominant tones as an accompaniment.
5. Perform duet repertoire with a partner.
6. Create four-part ensembles from chord symbols.
7. Improvise melodies in major five-finger patterns as the teacher plays an accompaniment.

## Assignments

Week of \_\_\_\_\_

Write your assignments for the week in the space below.

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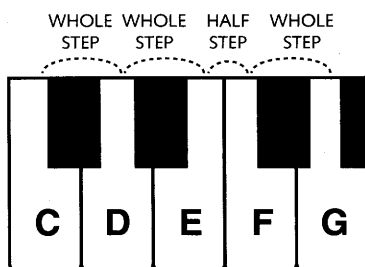


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## Major Five-Finger Patterns

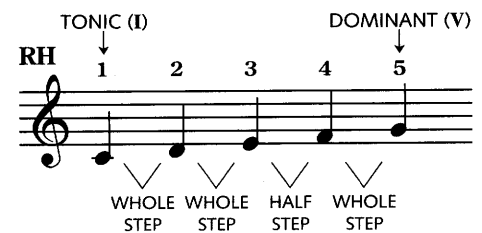
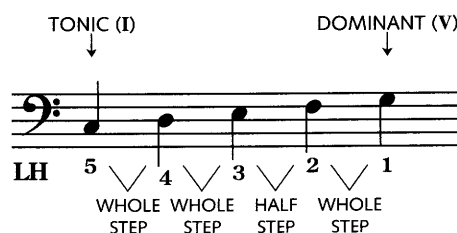


A major five-finger pattern is a series of five notes having the pattern: *whole step, whole step, half step, whole step*.

The first note of the pattern is the tonic (I). The fifth note of the pattern is the dominant (V).

LH five-finger patterns are fingered 5 4 3 2 1.

RH five-finger patterns are fingered 1 2 3 4 5.

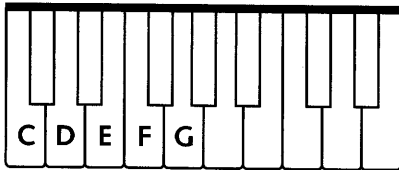


■ **Written Exercise:**

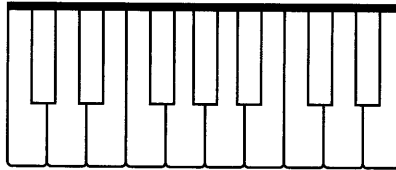
Write letter names on the correct keys to form each major five-finger pattern.

Example:

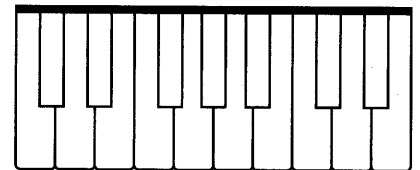
C Major



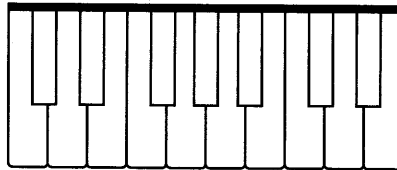
D Major



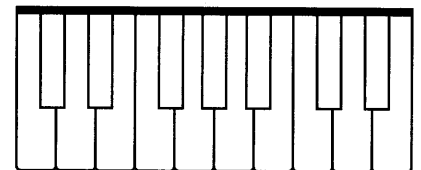
G Major



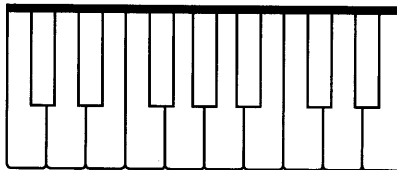
E Major



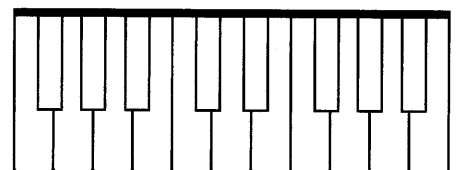
A Major



F Major



B Major



**Playing Major Five-Finger Patterns**

Play the following exercise that uses major five-finger patterns.

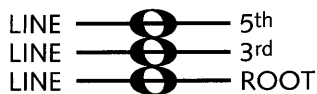
2-1

Moderato

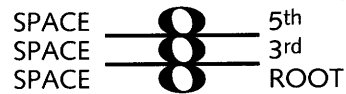
Continue upward beginning on white keys until...

# Major Triads (Chords)

A **triad** is a three-note chord. The three notes of a triad are the root (1), the third (3), and the fifth (5). The **root** is the note from which the triad gets its name. The root of a C triad is C. Triads in root position (with the root at the bottom) always look like this:



or



LH chords are fingered 5 3 1. RH chords are fingered 1 3 5.



## Playing Major Five-Finger Patterns and Chords

Play the following exercises that use major five-finger patterns and chords.

2-2

**Moderato**

1. *mf* Major five-finger pattern Broken Chord Block Chord

Continue upward beginning on white keys until...

2-3

**Moderato**

2. *mf* F C G D RH LH LH LH

9 A E B RH LH