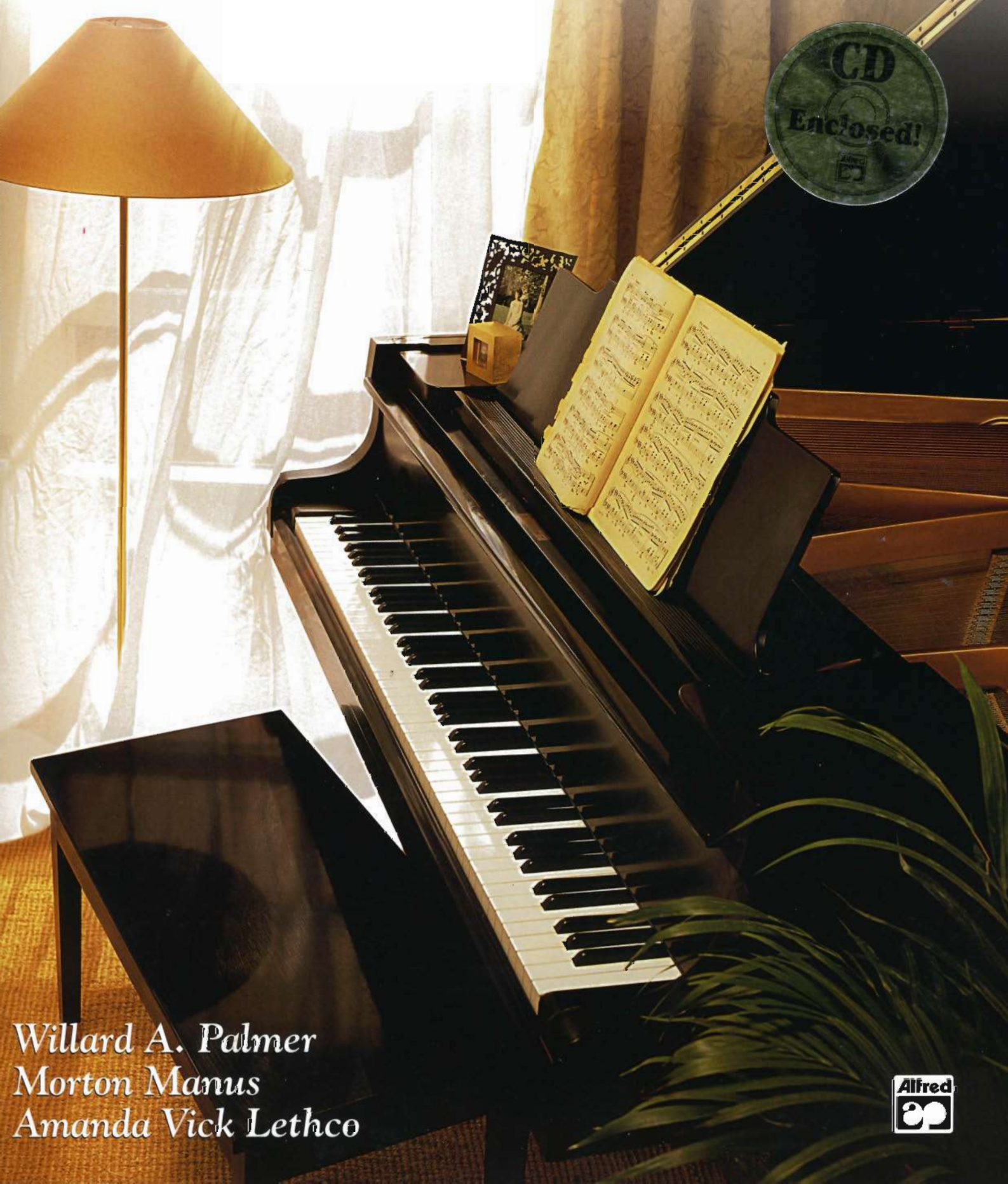


# ADULT ALL-IN-ONE COURSE

LESSON • THEORY • TECHNIC



*Willard A. Palmer*  
*Morton Manus*  
*Amanda Vick Lethco*



# ADULT ALL-IN-ONE COURSE

## LESSON • THEORY • TECHNIC

### FOREWORD

Alfred's Basic Adult All-in-One Course, Level 1, is designed for the beginner looking for a truly complete piano course that includes lesson, theory, technic and popular repertoire in one convenient, all-in-one book. This course has a number of features that make it particularly successful in achieving this goal.

1. It progresses very smoothly, leaving no gaps that might cause the student to skip difficult sections.
2. Because it teaches chord-playing in both hands, songs are more musical, and playing becomes a richer, more rewarding experience.
3. Also taught is the understanding of how chords are formed. Instead of memorizing chords, students learn how to derive them regardless of what key they are playing in.
4. The choice of song material is outstanding, with some popular and familiar favorites mixed with tuneful originals, all adding to the fun and enjoyment of making music.
5. For the first time, an adult course has combined Lesson, Theory and Technic sections within one book. This combined approach offers beginners a unified course of instruction.
  - A. **Lesson pages** are designed to provide a basic course of instruction that contains all the concepts and fundamentals needed to perform.
  - B. **Theory pages** give beginners an added understanding of music which cannot be taught any other way. Every concept and principle introduced in the Lesson pages is reinforced. Additional drills in note recognition make this a valuable aid in developing reading skills. Important tips are presented that make learning chord progressions easier.
  - C. **Technic pages** offer suggestions for the proper care of your hands. Most adult beginners feel awkward at the keyboard because of stiffness in their fingers, hands and wrists. They have trouble with coordination, and they feel they could play much better if the muscular agility and flexibility of their hands could somehow be made to keep pace with their comprehension. The Technic pages included have been developed to make all this possible.

At the completion of this course, the student will have learned to play some of the most popular music ever written and will have gained a thorough understanding of the basic concepts of music. The student will then be ready to begin Alfred's Basic Adult All-in-One Course, Level 2 (#14514).

*Willard A. Palmer*  
*Morton Manus*  
*Amanda Vick Lethco*



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# Preliminary Exercises

## BE KIND TO YOUR HANDS!

No part of the body takes more abuse than the hands. We wear shoes on our feet to protect them against the rough surfaces they walk on. Our hands are almost constantly exposed to the elements and to the rough things we do to them. Gloves are usually worn only to keep the hands warm in cold weather.

If you want to keep your hands in playing condition, it is best to wear gloves when you are lifting large, heavy objects, as well as when you are working with tools such as screwdrivers, pliers, wrenches, spades and pruning shears.

## USE A LITTLE WARM WATER

Before practicing, it is good to soak the hands for a few minutes in warm water. This promotes circulation. Many concert pianists use very warm water on their hands before beginning to play. Towel the hands vigorously until they are dry, then hold your arms out with the hands dangling from the wrist, and shake out your hands rapidly for a few moments.

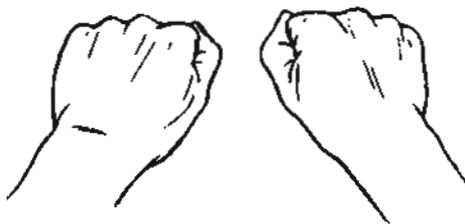
DANGLE FROM  
WRISTS



SHAKE OUT  
HANDS

- No. 1** a) Holding your arms in playing position, palms downward, clench both hands tightly, making two fists. Hold while you count "ONE-TWO."

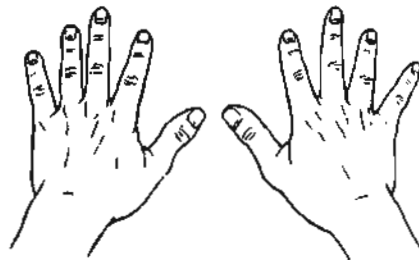
MAKE TIGHT  
FISTS



PALMS  
DOWN

- b) SNAP the fingers quickly outward, opening both hands. Do this with great vigor. Hold this position with all fingers extended. Count "THREE-FOUR."

SNAP FINGERS  
OPEN



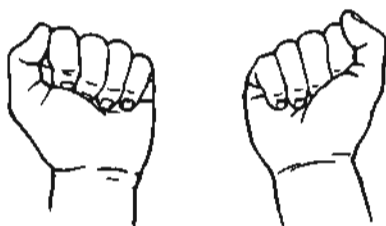
PALMS  
DOWN

- c) Shake out both hands, dangling from the wrists. Count "ONE-TWO-THREE-FOUR."



- No. 2** a) Repeat the beginning of the previous exercise, with **PALMS UPWARD**. Clench both hands, making two fists. Hold and count "ONE-TWO."

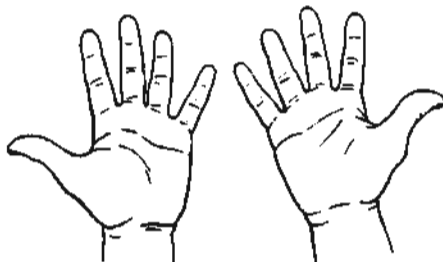
**MAKE TIGHT  
FISTS**



**PALMS  
UP**

- b) **SNAP** the fingers outward (palms up), opening both hands. Hold fingers outward as you count "THREE-FOUR."

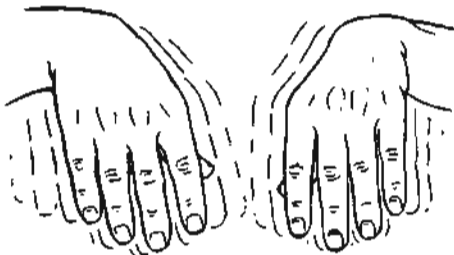
**SNAP FINGERS  
OPEN**



**PALMS  
UP**

- c) Turn hands over, palms down, hands dangling from the wrists, and shake out. Count "ONE-TWO-THREE-FOUR."

**DANGLE FROM  
WRISTS**



**SHAKE OUT  
HANDS**

### **No. 3 Combining DEEP-BREATHING with Preliminary Exercise No. 1**

Seated at the piano, repeat step a) of Preliminary Exercise No. 1, clenching the fists with palms downward, while breathing IN (the lower abdomen moves outward). Mentally count "ONE-TWO."

Repeat step b), snapping the fingers outward, expelling the air while mentally counting "THREE-FOUR."

Repeat step c), shaking out your hands as you inhale, mentally counting "ONE-TWO-THREE-FOUR." Continue as you exhale, counting "ONE-TWO-THREE-FOUR."

To avoid possible dizziness due to hyperventilation, this exercise should not be repeated more than two or three times at first.

### **No. 4 Combining DEEP-BREATHING with Preliminary Exercise No. 2**

Follow the procedure described just above, clenching the hands and snapping the fingers outward with **PALMS UP**. Turn hands over, palms down, hands dangling from the wrists, and shake out.

# How to Sit at the Piano



## SIT TALL!

Lean slightly forward.

Let arms hang loosely from shoulders.

Elbows slightly higher than keys.

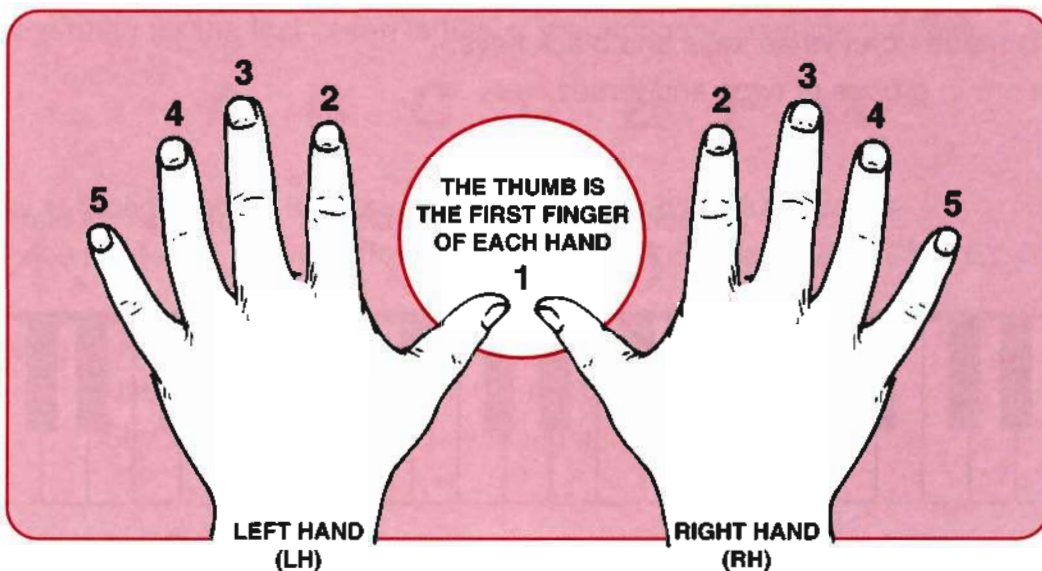
Bench must face the keyboard squarely.

Knees slightly under keyboard.

Feet flat on the floor.

Right foot may be slightly forward.

## Finger Numbers



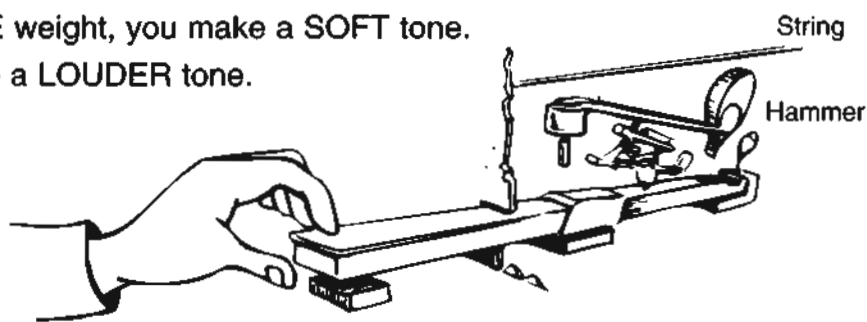
Response to reading finger numbers should be automatic. Before you begin to play, practice moving each finger as you say its number aloud.

## Piano Tones

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

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

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



Curve your fingers when you play!  
Pretend you have a bubble in your hand.  
Hold the bubble gently, so it doesn't break!



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

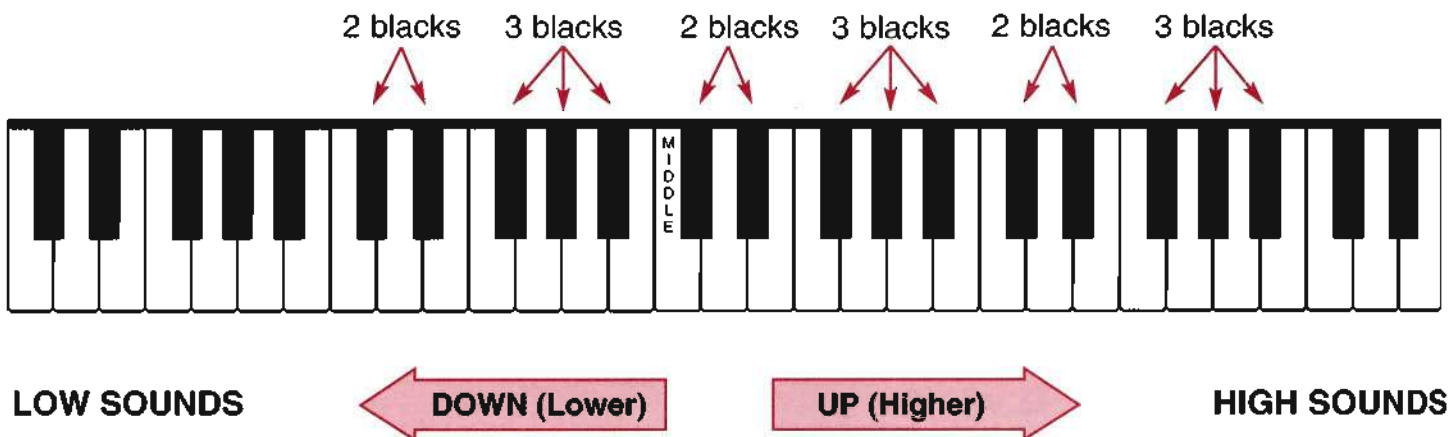
Before you play any key, you should always decide how soft or loud you want it to sound.

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

# The Keyboard

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

The black keys are in groups of twos and threes.

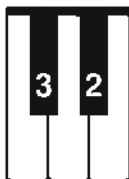



On the keyboard, DOWN is to the LEFT, and UP is to the RIGHT.


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

## Play the 2-BLACK-KEY groups!

LH



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

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


RH




## Play the 3-BLACK-KEY groups!

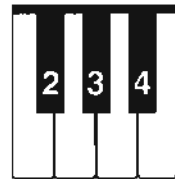
LH



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

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

RH



# Name That Key!

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

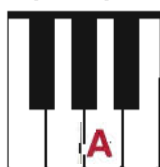
**A B C D E F G**

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

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

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

Play all the **A**'s  
on your piano.



Play all the **B**'s.



Play all the **C**'s.



Play all the **D**'s.



Play all the **E**'s.



Play all the **F**'s.



Play all the **G**'s.



You can now name every white key on your piano!

The key names are **A B C D E F G**, used over and over!



The lowest key  
on your piano  
is **A**.

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

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

Play and name every white key beginning with bottom A.

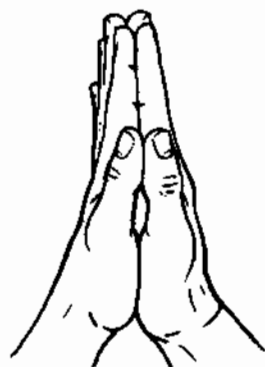
Use LH 3 for keys below middle C, and RH 3 for keys above middle C.

**You are now ready to begin ADULT FLASHCARDS.**

## Isometric Exercise

An isometric exercise is one in which one set of muscles is briefly tensed in opposition to another set of muscles, or in opposition to a solid surface.

To prepare for this exercise, press the hands flatly together with all fingers touching, in a "prayer position."



Now slowly bring the palms apart, with fingertips touching, until all fingers are in a curved position.



**EXERCISE:** Keep fingers in the curved position, relaxed.

Now press the 3rd fingers firmly together. Keep the other fingers relaxed. Do this four times, counting "ONE-TWO-THREE-FOUR."

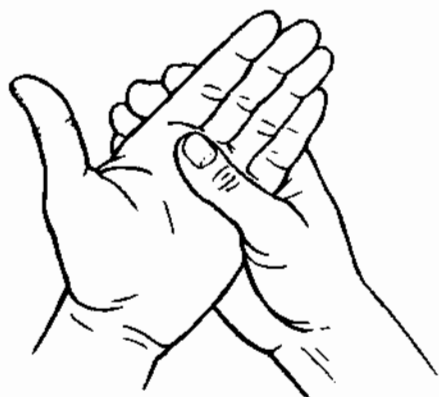
Do the same with the 2nd fingers, then the 4th fingers, then the thumbs, and finally with the 5th fingers.

Repeat several times, then shake out your hands vigorously.

Repeat again.

## A Beneficial Hand Massage

1. Place the back of the left hand in the palm of the right hand, relaxed and flat.
2. With the thumb of the right hand, massage the left hand along the ridge of the fingers and along the fleshy part of the base of the thumb. Do not use excessive pressure, or you may bruise the hand. Continue this for about 30 seconds.



3. Reverse hands, massaging the right hand with the left.
4. Shake out the hands vigorously for several seconds.

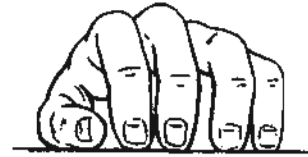
This exercise should be beneficial to circulation and should make the hands more flexible.

## Four Good Reasons for Playing with Curved Fingers

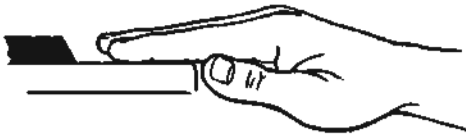
1. When the fingers are straight, each finger has a different length.



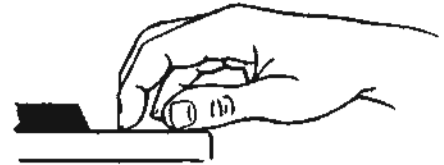
When the fingers are curved, each finger has, in effect, the same length.



2. If your fingers are straight, the thumb cannot be properly used.



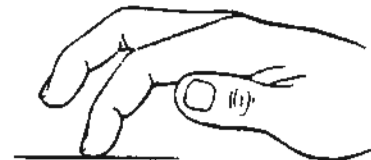
Curved fingers bring the thumb into the correct playing position.



3. Straight fingers will bend at the first joint, opposite to the motion of the key, delaying key response.



With curved fingers, keys respond instantly. You are **IN CONTROL** when you **CURVE**!



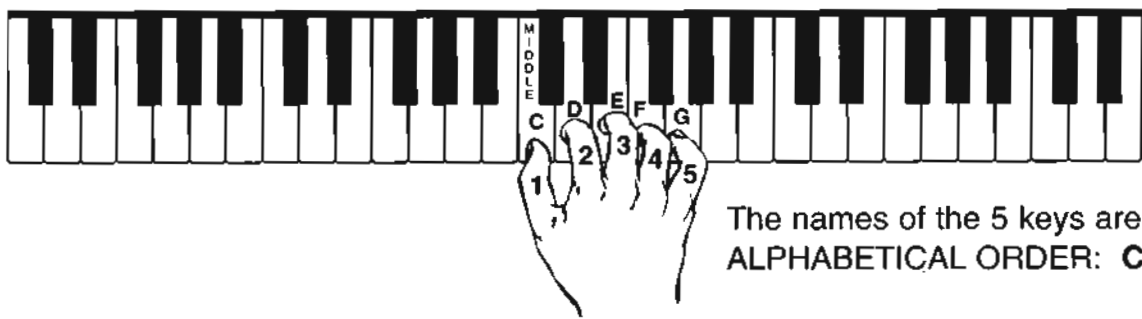
4. Moving over the keys will require turning the thumb *under* the fingers and crossing fingers *over* the thumb. Curved fingers provide an **ARCH** that makes this motion possible.



**VERY IMPORTANT!** Keep fingernails reasonably **SHORT**. It is impossible to curve fingers properly with long fingernails.

# Right Hand C Position

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



The names of the 5 keys are in ALPHABETICAL ORDER: **C D E F G**.

**Notes for this position are written on the TREBLE STAFF.**

The TREBLE STAFF has 5 lines and 4 spaces.

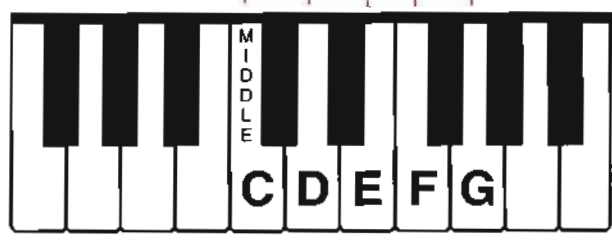
Middle C is written on a short line below the staff, called a *leger* line.

**TREBLE CLEF SIGN:**  
used for RH notes.



D is written in the space below the staff.


Each next higher note is written on the next higher line or space.



## RIGHT HAND WARM-UP \*

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

Fingers:

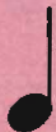
\*  This symbol indicates the track number of the selection on the CD. See the General MIDI (GM) disk sleeve for the GM track numbers.

# Quarter Notes & Half Notes

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

## Quarter Note

a short note.



COUNT: "1"  
or: "Quarter"

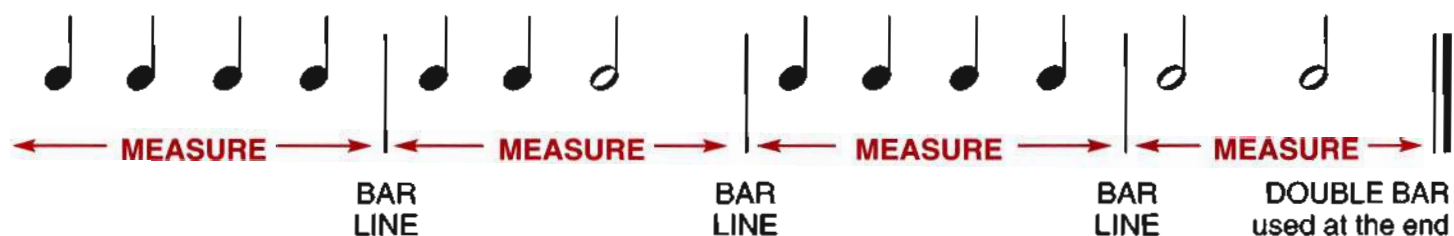
## Half Note

a long note.



COUNT: "1 - 2"  
or: "Half note"

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



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

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

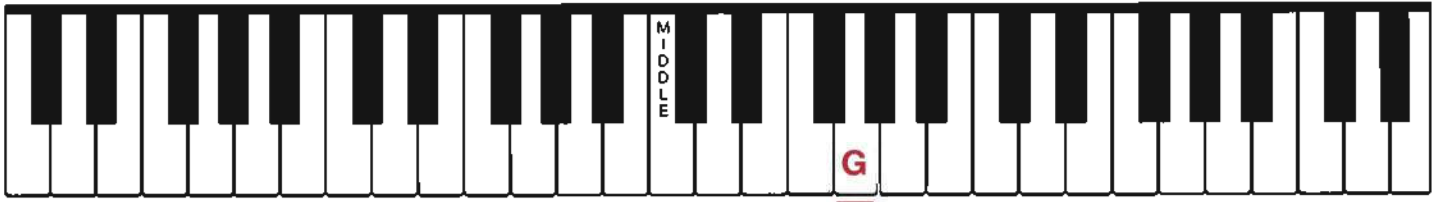
Fingers:

# The Treble Clef Sign



locates the **G** above the middle of the keyboard.

This sign came from the letter **G**:



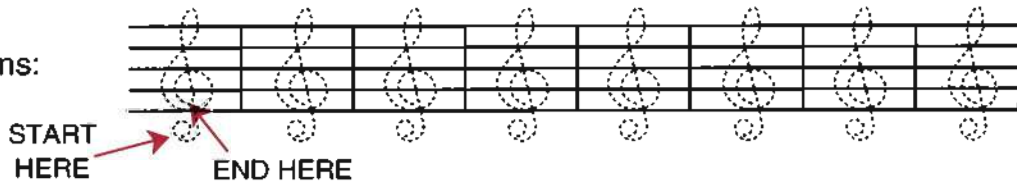
The **TREBLE STAFF** has 5 lines and 4 spaces.

This is the **G** line.

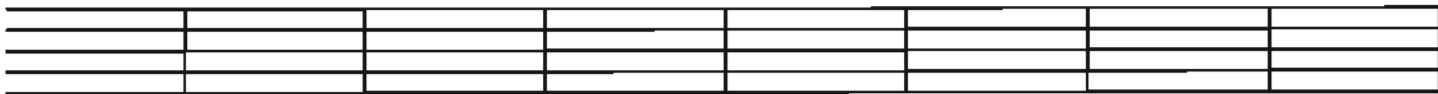


The clef sign curls around the **G** line.

1. Trace these treble clef signs:



2. Draw a line of treble clef signs.



## REVIEW

The notes of the **RIGHT HAND C POSITION** are written on the **TREBLE STAFF**.

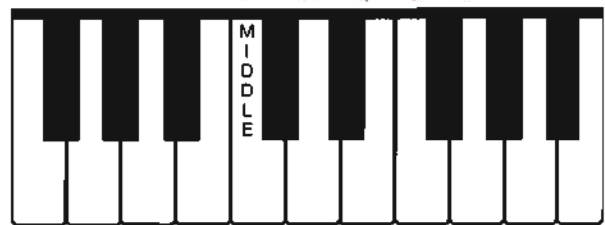
- Middle C is written on a short line below the staff, called a *leger* line.
- D is written in the space below the staff.
- Each next higher note is written on the next higher line or space.

Fingering:

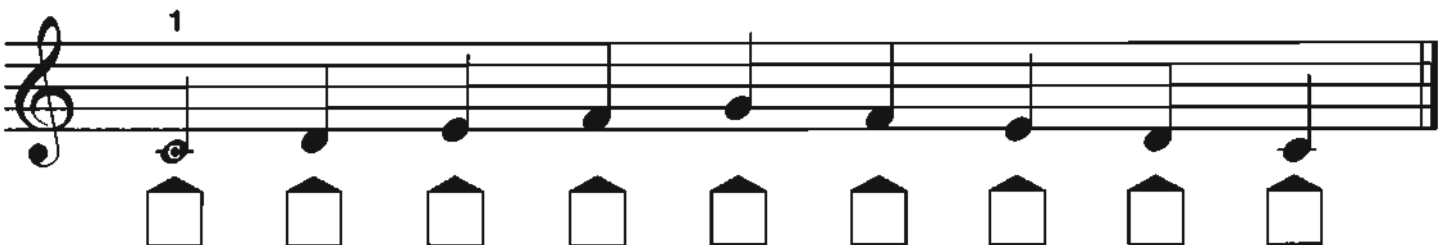
1 2 3 4 5



3. Write the names of the 5 notes in RH C position on the keyboard to the right.



4. Write the name of each note in the box below it.



5. These notes are on **LINES**. Write the name of each note in the box below it.

1

6. These notes are in **SPACES**. Write the name of each note in the box below.

2

7. Here are notes on **LINES & SPACES**. Write the name of each note in the box.

1

5

8. When a note repeats on the **SAME** line or space, the note is repeated on the keyboard.  
Write the name of each note in the box below it.

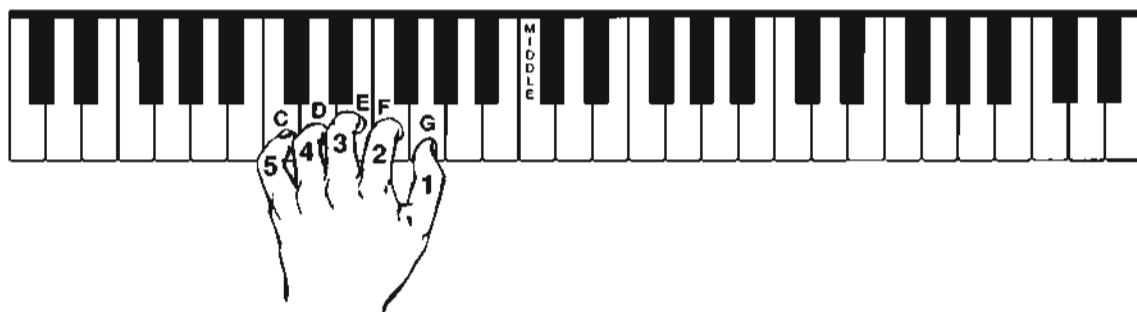
1

9. Above each note on this page, write the finger number used to play it in RH C POSITION.

10. Play all the notes on this page in RH C POSITION.

# Left Hand C Position

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



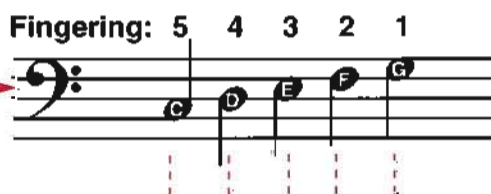
Notes for this position are written on the **BASS STAFF**.

The **BASS STAFF** also has 5 lines and 4 spaces.

The C, played by 5, is written on the second space of the staff.

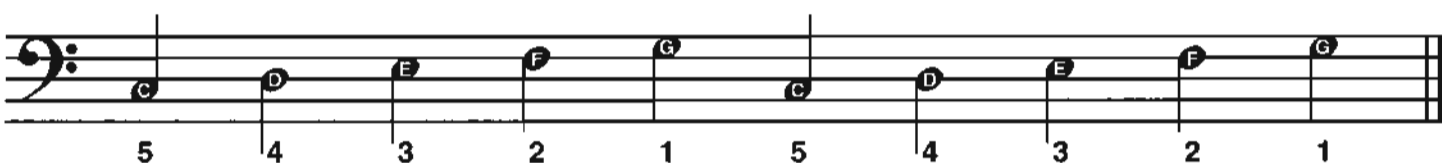
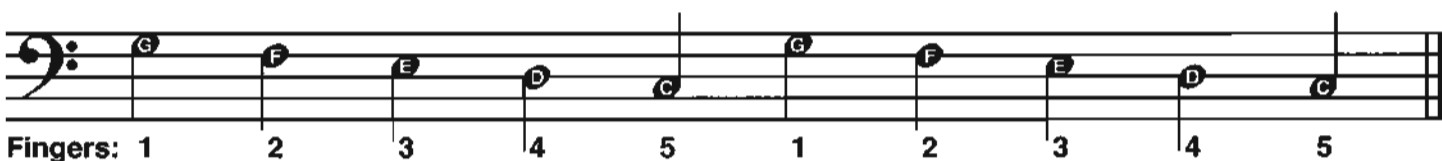
Each next higher note is written on the next higher line or space.

**BASS CLEF SIGN:**  
used for LH notes.



## LEFT HAND WARM-UP

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



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

# The Whole Note

## Whole Note

a very long note.



COUNT: "1 - 2 - 3 - 4"  
or: "Whole note hold down"

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



## AURA LEE

This melody was made into a popular song, "Love Me Tender," sung by Elvis Presley.

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

As the black - bird in the Spring, 'neath the wil - low tree

Fingers: 5 2 3 2 1 4 1 2 3 4 3 2

sat and piped, I heard him sing, sing - ing "Au - ra Lee."

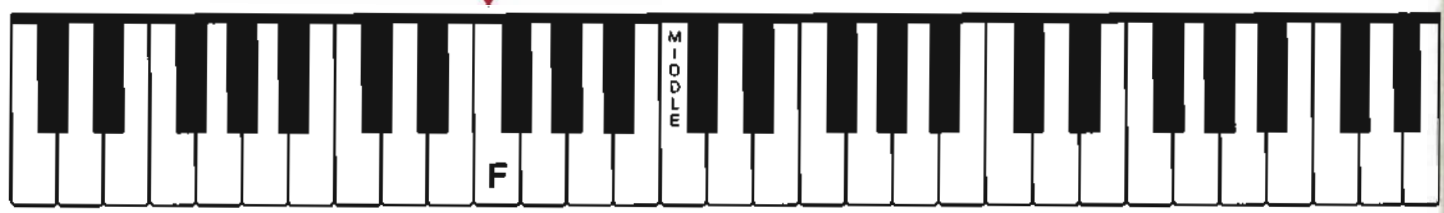
Fingers: 5 2 3 2 1 4 1 2 3 4 3 2

# The Bass Clef Sign

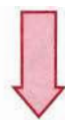


locates the **F** below the middle of the keyboard.

This sign came from the letter **F**:



The **BASS STAFF** has 5 lines and 4 spaces.



This is the **F** line.



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

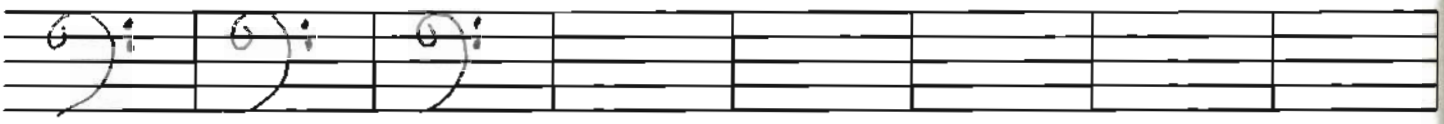
- Trace these bass clef signs. Always begin on the **F** line. The 2 dots are in the top 2 spaces.

START HERE



Make the 2 dots last.

- Draw a line of bass clef signs.

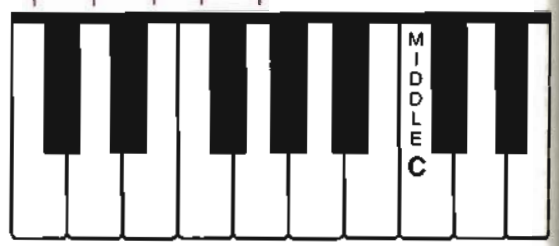
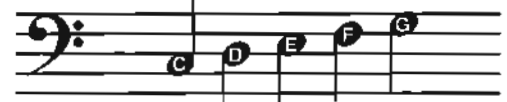


## REVIEW

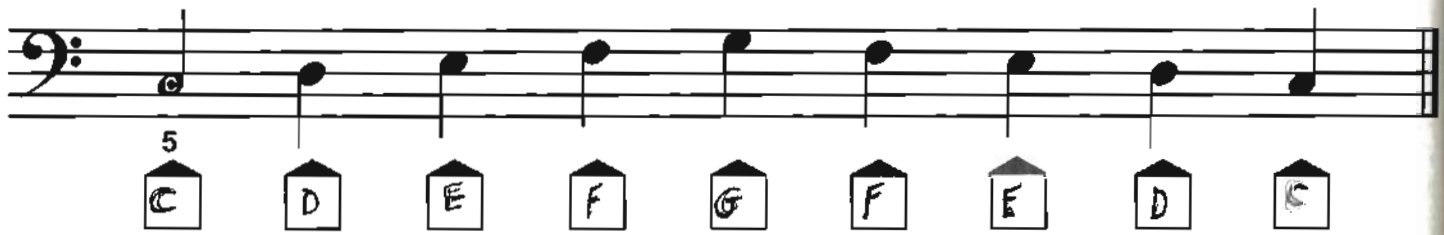
The notes of the **LEFT HAND C POSITION** are written on the **BASS STAFF**.

- The **C**, played by 5, is written on the second space of the staff.
- Each next higher note is written on the next higher line or space.

Fingering: 5 4 3 2 1



- Write the names of the 5 notes in LH C position on the keyboard to the right.
- Write the name of each note in the box below it.



5. These notes are in **SPACES**. Write the name of each note in the box below it.

A musical staff in bass clef showing ten notes in the spaces. Above the first three notes are the fingerings 5, 3, and 1. Below each note is a box containing a letter representing the note name.

5	3	1								
C	E	G	E	C	F	G	E	G	E	C

6. These notes are on **LINES**. Write the name of each note in the box below.

A musical staff in bass clef showing ten notes on the lines. Above the first two notes are the fingerings 4 and 2. Below each note is a box containing a letter representing the note name.

4	2									
D	F	D	F	F	D	D	F	D	F	D

7. Here are notes on **LINES & SPACES**. Write the name of each note in the box.

Two musical staves in bass clef. The first staff has ten notes on lines and spaces with a fingering of 5 above the first note. The second staff has ten notes on lines and spaces with a fingering of 1 above the first note. Below each note is a box containing a letter representing the note name.

5										
C	E	D	F	E	G	E	F	D	E	C
1										
G	E	F	D	E	C	E	D	F	E	G

8. Each of these notes repeats on the **SAME** line or space. Write the name of each note in the box below it.

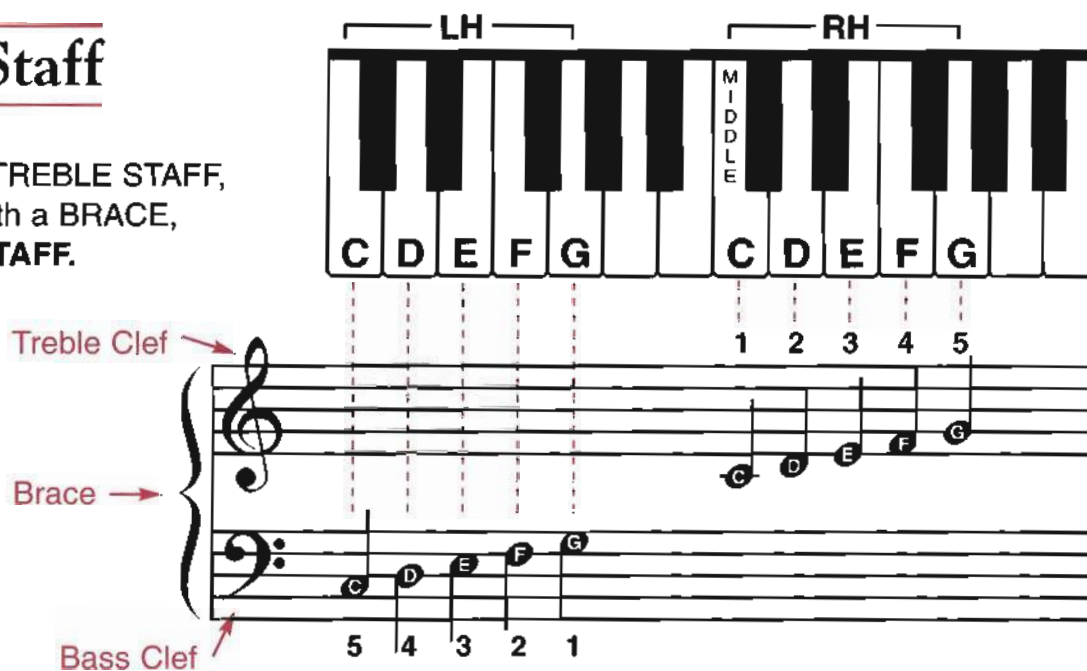
A musical staff in bass clef showing ten notes on lines and spaces. Above the first note is the fingering 5. Below each note is a box containing a letter representing the note name.

5									
C	C	D	D	E	E	F	F	G	G

9. Below each note on this page, write the finger number used to play it in LH C POSITION.
10. Play all the notes on this page in LH C POSITION.

# The Grand Staff

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




## TIME SIGNATURE

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



means 4 beats to each measure.


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

## PLAYING ON THE GRAND STAFF

Only the starting finger number for each hand is given.

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


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

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

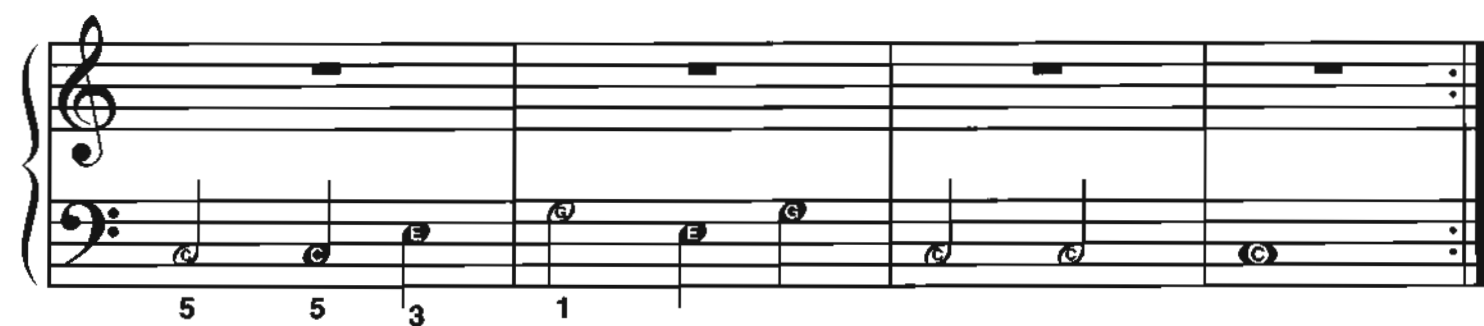
RH silent a whole measure.

The double dots mean repeat from the beginning.

# ROCK-ALONG



Musical notation for the first system of 'Rock-Along'. The piece is in 4/4 time. The treble clef staff contains the melody with notes G4, G4, E4, G4, E4, G4, G4, G4, and C4. Fingerings are indicated above the notes: 1, 1, 3, 5. The bass clef staff contains whole rests for all four measures.




Musical notation for the second system of 'Rock-Along'. The treble clef staff contains whole rests for all four measures. The bass clef staff contains the melody with notes G4, G4, E4, G4, E4, G4, G4, G4, and C4. Fingerings are indicated below the notes: 5, 5, 3, 1.

# MEXICAN HAT DANCE



Musical notation for the first system of 'Mexican Hat Dance'. The piece is in 4/4 time. The treble clef staff contains whole rests for all four measures. The bass clef staff contains the melody with notes G4, E4, D4, E4, F4, D4, E4, and C4. Fingerings are indicated below the notes: 1, 3, 4, 3, 2, 4, 3, 5. A quarter rest is placed between the third and fourth measures. The lyrics are: 1. Play it! Play it! Play the fa-mous hat dance! 2. Dance it! Dance it! Dance the fa-mous hat dance!

This sign  is a QUARTER REST.  
Rest for one count!



Musical notation for the second system of 'Mexican Hat Dance'. The treble clef staff contains the melody with notes G4, E4, G4, E4, D4, E4, F4, D4, and C4. Fingerings are indicated above the notes: 5, 3, 2, 3, 4, 2, 1. The bass clef staff contains whole rests for all four measures. The lyrics are: Play Dance it! Play Dance it! Play it now for me! Dance it! Dance it! It's such fun to see!

# Writing in $\frac{4}{4}$ Time




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

The **TOP NUMBER** tells the number of beats (counts) in each measure.

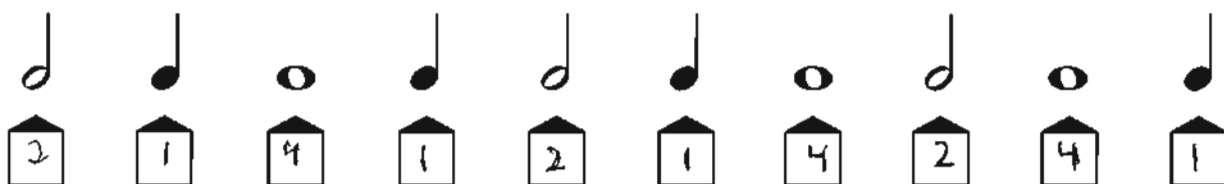
**4** = 4 beats to each measure.

The **BOTTOM NUMBER** tells the kind of note that gets ONE beat (count).

**4** = **QUARTER NOTE**  gets ONE beat.

	NOTE	COUNT	Total number of counts
<b>QUARTER</b>		"1"	1
<b>HALF</b>		"1 - 2"	2
<b>WHOLE</b>		"1 - 2 - 3 - 4"	4

1. In the box under each note, write the number of counts the note receives.



**BAR LINES** divide the music into **MEASURES**. Each measure in  $\frac{4}{4}$  time has notes adding up to 4 counts.

2. Complete each measure by adding just one **G** to each, so the counts add up to 4:



3. Complete each measure by adding just one **C** to each, so the counts add up to 4:



4. Complete each measure by adding just one **F** to each, so the counts add up to 4:



## LIGHTLY ROW

1. Add BAR LINES like the first one shown, to divide the music into measures of 4 counts each.
2. Add a WHOLE REST in each measure to indicate silence for the LH or RH.
3. Write the name of each note in the box above it.
4. Play the piece.

5

WHOLE REST  
LH silent a whole measure.

RH silent a whole measure.

1

DOUBLE DOTS before DOUBLE BAR mean repeat from the beginning.

## AUNT RHODY

1. Add BAR LINES dividing the music into measures of the correct length.
2. Add WHOLE RESTS as needed.
3. Write the name of each note in the box above it.
4. Add something before the last DOUBLE BAR to indicate that the piece should be REPEATED.
5. Play the piece.

3

1

# Melodic Intervals

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

Notes played *separately* make a *melody*.

We call the intervals between these notes **MELODIC INTERVALS**.

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

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

## AU CLAIRE DE LA LUNE

### DYNAMIC SIGNS

tell how loud or soft to play.

***p*** (*piano*) = soft

## TISKET, A TASKET

***mf*** (*mezzo forte*) = moderately loud

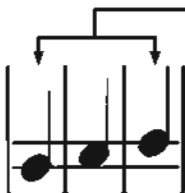
# Measuring Melodic 2nds & 3rds


The distance from any white key to the next white key, up or down, is called a **2nd**.



2nds go from LINE to SPACE:  or from SPACE to LINE: 



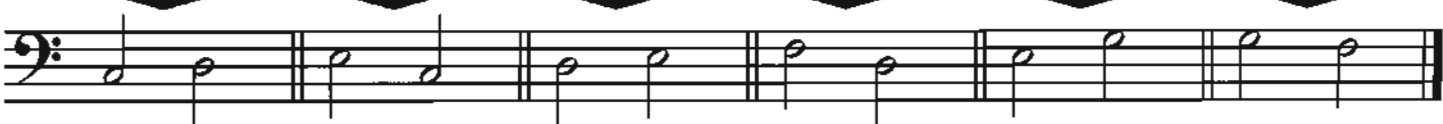
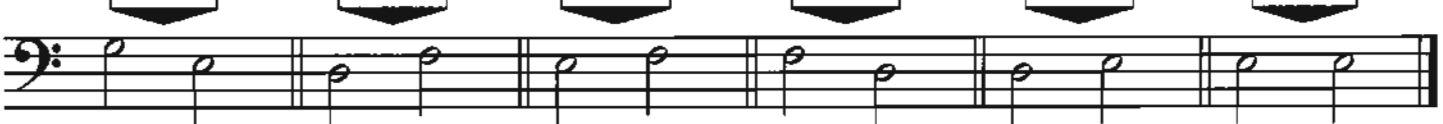
When you skip a white key, the interval is a **3rd**.



3rds go from LINE to LINE:  or from SPACE to SPACE: 

Identify these intervals. If the interval moves UP, write UP in the top box. If it moves DOWN, write DOWN in the top box. Write the name of the interval in the lower box, as shown in the first two examples. If the note does not move up or down, write SAME NOTE.

UP a 2nd	DOWN a 3rd	UP 2	DOWN 3	UP 3	DOWN 2
3	2	2	2	3	
2	3	2	3	3	2
3	3	2	3	2	

# Harmonic Intervals

Notes played *together* make *harmony*.

We call the intervals between these notes **HARMONIC INTERVALS**.

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

2nd 3rd 2nd 3rd 2nd 3rd 2nd 3rd

*mf* 2 3

## ROCKIN' INTERVALS

***f*** (*forte*) = loud

Brightly

Rest for one count!

4

*f* 1. Rock is mel - o - dic! hand! Rock Rock is har - mon - ic! hand!  
2. Rock with the o right hand! Rock Rock is with the mon left - ic! hand!

*f* 2 3

3

Rock Rock is mel - o - dic! hand! Rock Rock is with the mon left - ic! hand!

*f* 3 2

**DUET PART:** (Student plays 1 octave higher.)

RH

LH

*f*

# Measuring Harmonic 2nds & 3rds

1. Play these HARMONIC 2nds & 3rds. Say the name of each interval as you play.

2. In the empty boxes, write the names of the notes that complete these HARMONIC INTERVALS:

2nd < 

D
C

2nd < 

E
D

2nd < 

F
E

2nd < 

G
F

2nd < 

D
C

3rd < 

E
C

3rd < 

F
D

3rd < 

G
E

3rd < 

E
C

3rd < 

F
D

## HARMONICA ROCK

3. Write the name of each harmonic interval in the box above it (2nd or 3rd).

4. Play, saying the name of each interval.

# Melodic 4ths & 5ths

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

## GOOD KING WENCESLAS



Find the 4ths before you play!

Moderately fast

## MY FIFTH

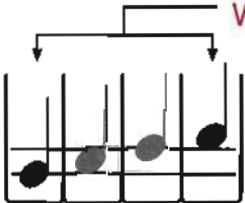



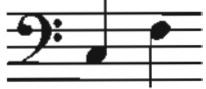
Find the 5ths before you play!

Seriously

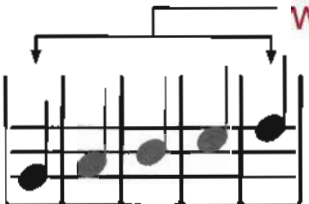
# Measuring Melodic 4ths & 5ths



When you skip 2 white keys, the interval is a **4th**.



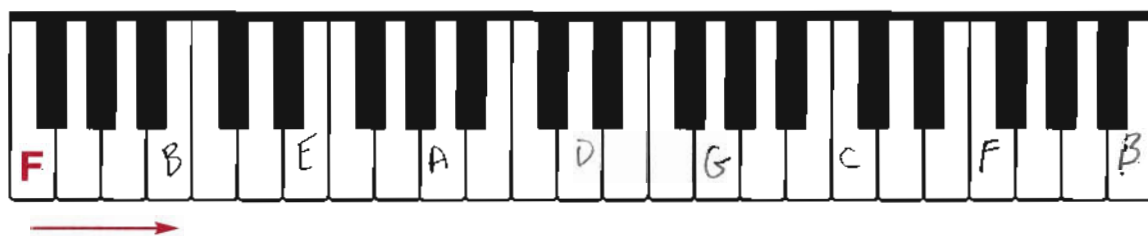
4ths go from LINE to SPACE:  or SPACE to LINE: 

When you skip 3 white keys, the interval is a **5th**.

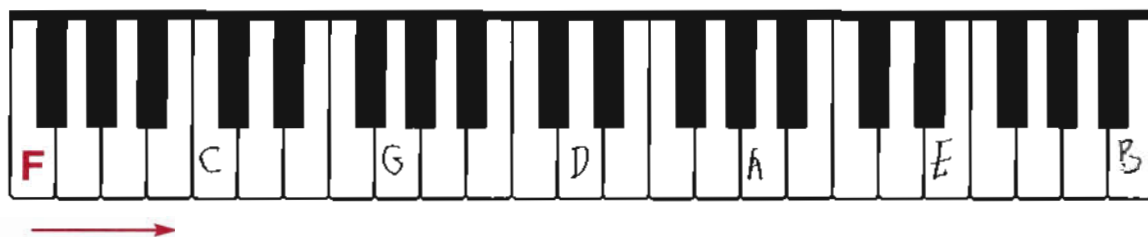


5ths go from LINE to LINE:  or SPACE to SPACE: 

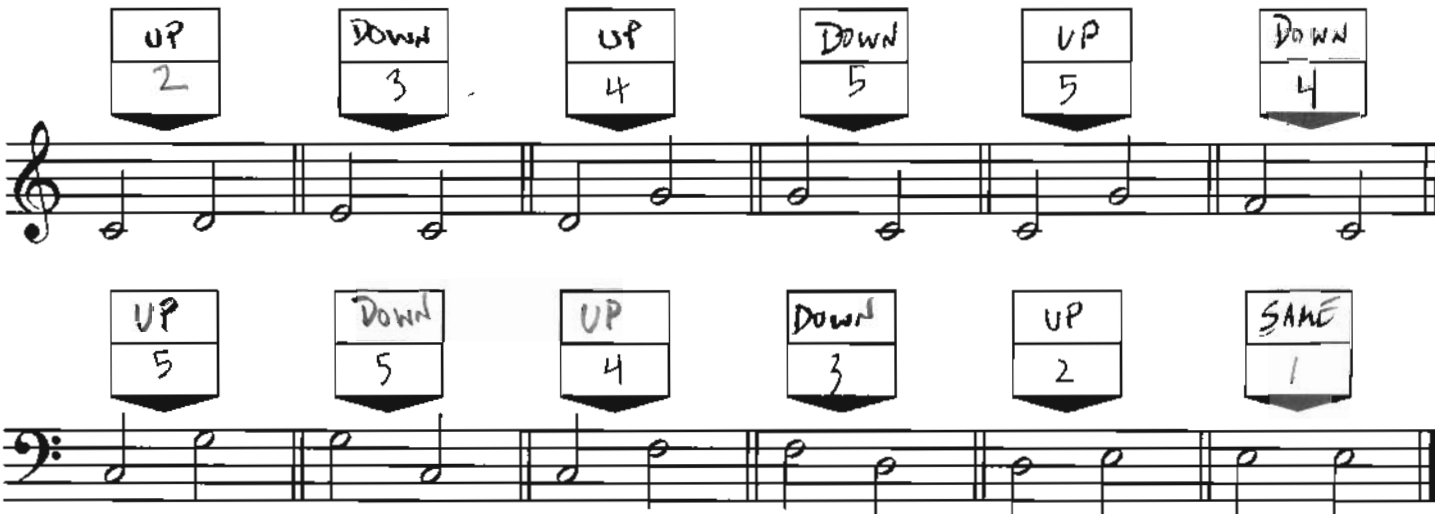
1. Write the names of the keys a 4th apart on this keyboard, beginning with the lowest F:



2. Write the names of the keys a 5th apart on this keyboard, beginning with the lowest F:



3. Identify these intervals. If the interval moves UP, write UP in the top box. If it moves DOWN, write DOWN in the top box. Write the name of the interval in the lower box. If the note does not move up or down, write SAME NOTE.



UP/DOWN	Interval Name
UP	2
DOWN	3
UP	4
DOWN	5
UP	5
DOWN	4
UP	5
DOWN	5
UP	4
DOWN	3
UP	2
SAME	1

# Harmonic 4ths & 5ths

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

4 1 5 1

*mf* 4th 5th 4th 5th 4th 5th 4th 5th

*mf* 1 4 1 5

## JINGLE BELLS

Before you play: 1. Find all the MELODIC 4ths & 5ths in the RH.  
2. Find all the HARMONIC 4ths & 5ths in the LH.

Merrily

3

*f* Jin - gle, bells! Jin - gle, bells! Jin - gle all the way!

1 5 1 5 1 5 1 5

4

Oh, what fun it is to ride a one-horse o - pen sleigh!

1 4 1 5 1 4 1 5

3

Jin - gle, bells! Jin - gle, bells! Jin - gle all the way!

1 5 1 5 1 5 1 5

4

Oh, what fun it is to ride a one-horse o - pen sleigh!

1 4 1 5 1 4 1 5

# Measuring Harmonic 4ths & 5ths

1. Play these HARMONIC 4ths & 5ths. Say the name of each interval as you play.

2. In the empty boxes, write the names of the notes that complete these HARMONIC INTERVALS:

2nd < 

D
C

3rd < 

E
C

4th < 

F
C

5th < 

G
C

5th < 

G
C

4th < 

F
C

4th < 

G
D

5th < 

G
C

4th < 

G
D

4th < 

F
C

## DUELING HARMONICS

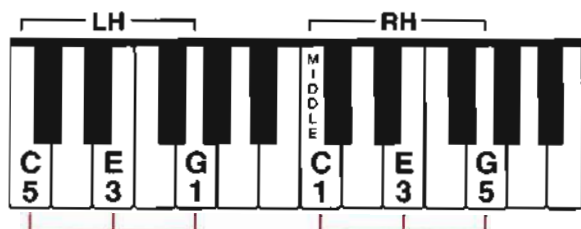
3. Write the name of each harmonic interval in the box above it.

4. Play, saying the name of each interval.

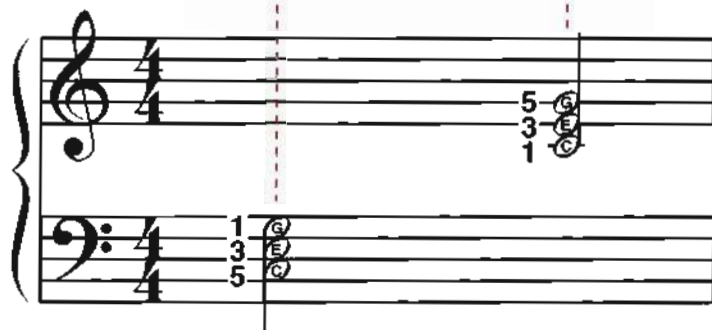
# The C Major Chord

A chord is three or more notes played together.

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

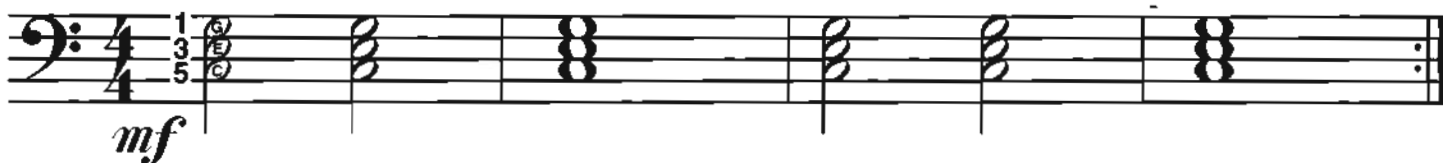


Be sure to play all three chord notes exactly together, with fingers nicely curved.



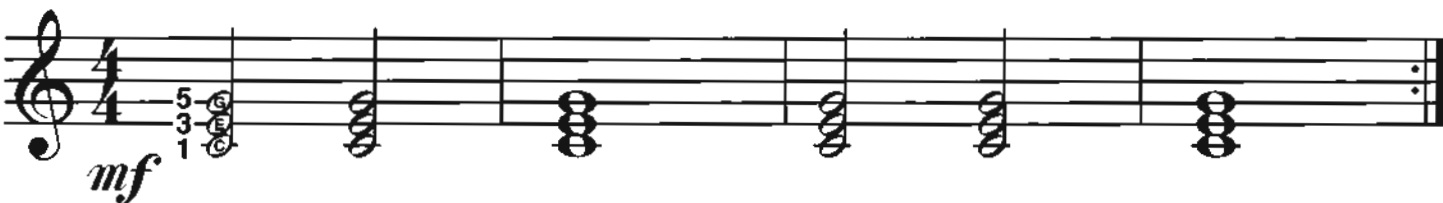
## C MAJOR CHORDS for LH

Play & count.

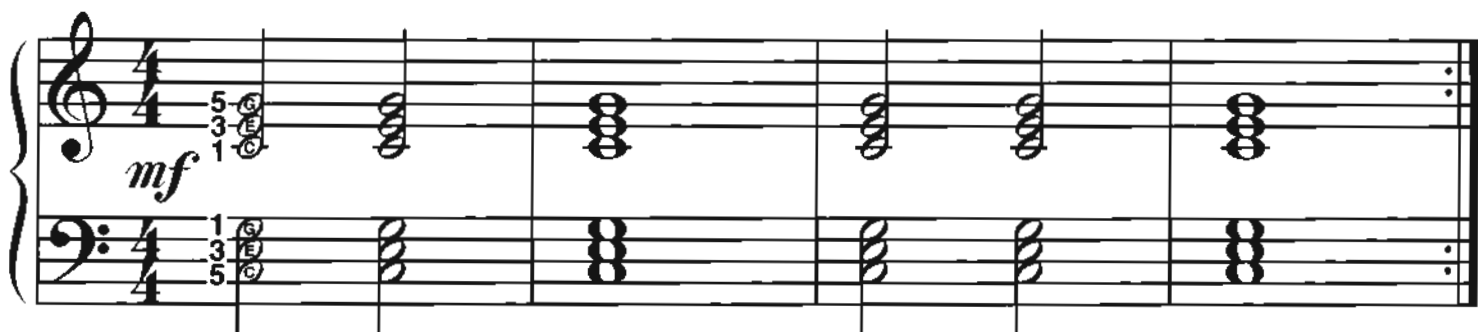


## C MAJOR CHORDS for RH

Play & count.



## C MAJOR CHORDS for BOTH HANDS



# BROTHER JOHN



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


Moderately fast

1 3

*p* Are you sleep-ing, Are you sleep-ing, Broth-er John? Broth-er John?

5 4 3 1

*f* Time for break-fast! Time for break-fast! Please come on! Please come on!

1 ↑  
 This sign  is a HALF REST.  
 Rest for two counts!

# HERE'S A HAPPY SONG!



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

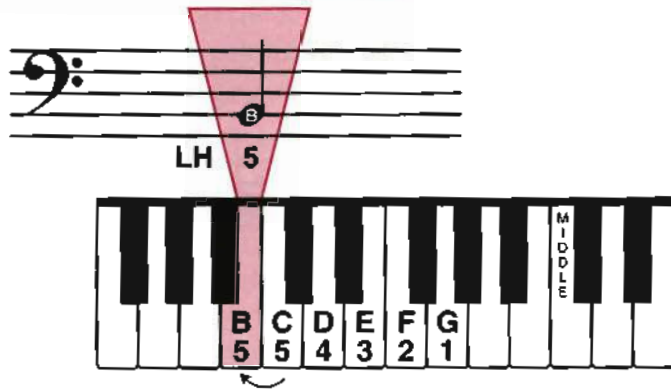
Happily

5 4 3 1 1

*f* Here's a happy song! Here's a happy song! Here's a happy song! Here's a happy song!

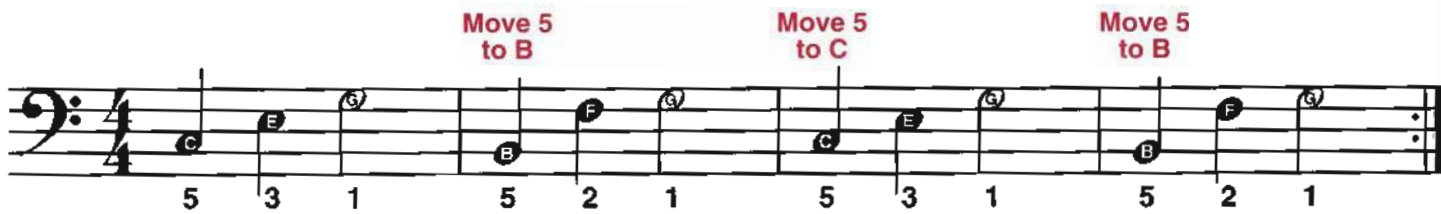
1

# Introducing **B** for Left Hand



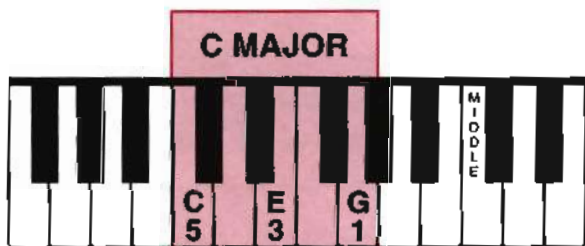
**TO FIND B:**  
Place the LH in **C POSITION**.  
Reach finger 5 one white key to the left!

Play slowly. Say the note names as you play.

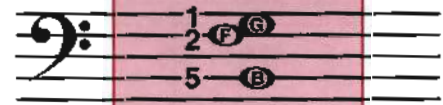
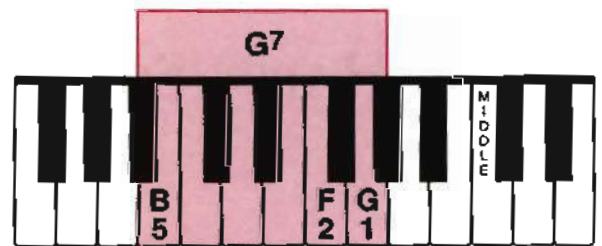


## Two Important Chords

Two frequently used chords are **C MAJOR** & **G<sup>7</sup>**.



Chord symbol: **C**



Chord symbol: **G<sup>7</sup>**

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

Practice changing from the C chord to the G<sup>7</sup> chord and back again:

1. The 1st finger plays G in both chords.
2. The 2nd finger plays F in the G<sup>7</sup> chord.
3. Only the 5th finger moves out of C POSITION (down to B) for G<sup>7</sup>.



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

The key is held down for the  
COMBINED VALUES OF BOTH NOTES!



Count: "1 - 2 - 3 - 4, 1 - 2 - 3 - 4."

## MERRILY WE ROLL ALONG

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

**Merrily**

*mf*

*p* (TIED NOTES!)

## LARGO (from "The New World")

This melody is also known as "Going Home."

**Slow**

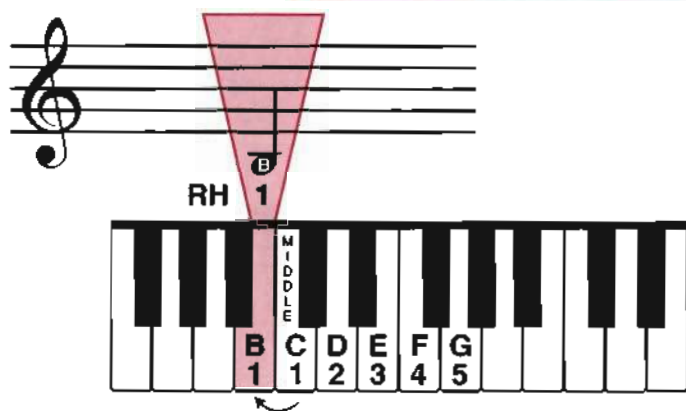
Dvořák

*mf*

*p*

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

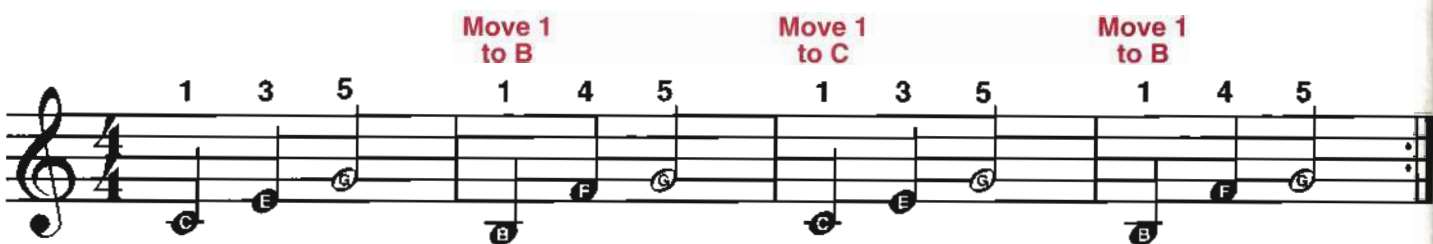
## Introducing **B** for Right Hand



### TO FIND B:

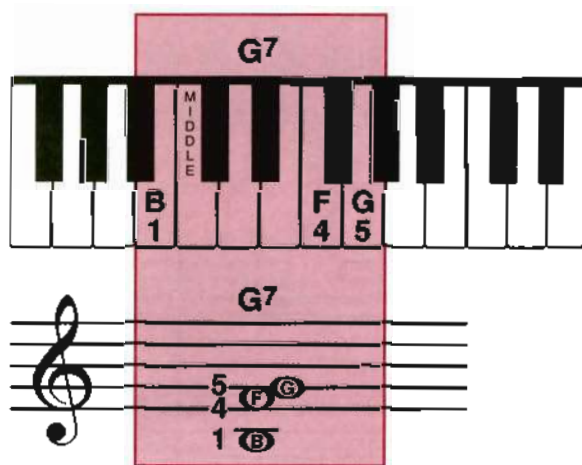
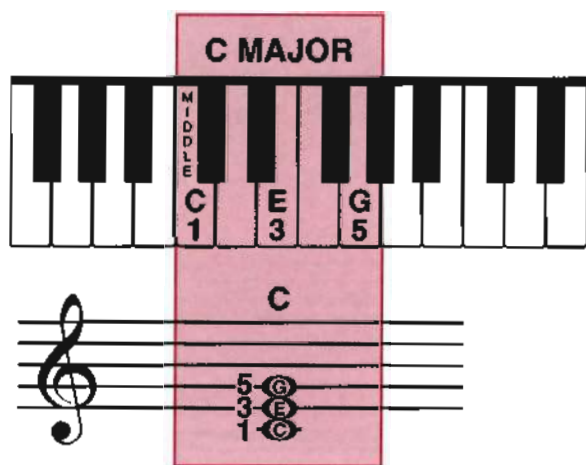
Place the RH in **C POSITION**.  
Reach finger 1 one white key to the left!

Play slowly. Say the note names as you play.



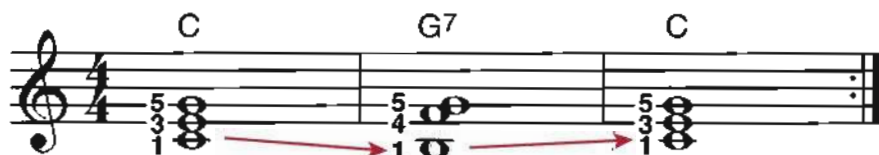
## C & G<sup>7</sup> Chords for Right Hand

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



Practice changing from the C chord to the G<sup>7</sup> chord and back again:

1. The 5th finger plays G in both chords.
2. The 4th finger plays F in the G<sup>7</sup> chord.
3. Only the 1st finger moves out of C POSITION (down to B) for G<sup>7</sup>.



# MARY ANN

Calypso tune

Moderately fast

*mf*<sup>3</sup> *p* G7

All day, all night, Ma - ry Ann, (Ma - ry Ann,)

Detailed description: This system contains the first four measures of the piece. The key signature has one sharp (F#) and the time signature is 4/4. The first two measures are marked with a mezzo-forte (*mf*) dynamic and a triplet of eighth notes in the bass line. The last two measures are marked with a piano (*p*) dynamic and a G7 chord. The melody in the treble clef consists of quarter notes: G4, A4, B4, G4, F#4, E4, D4, C4.

C

Down by the sea - shore, sift - in' sand; (sift - in' sand;)

Detailed description: This system contains the next four measures. The key signature remains one sharp and the time signature is 4/4. The first two measures are marked with a C chord. The last two measures are marked with a C chord and feature a triplet of eighth notes in the bass line. The melody in the treble clef consists of quarter notes: D4, E4, F#4, G4, A4, B4, G4, F#4.

G7

All the lit - tle chil - dren love Ma - ry Ann, (Ma - ry Ann,)

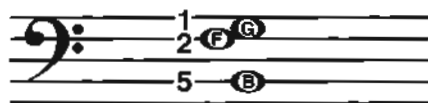
Detailed description: This system contains the next four measures. The key signature remains one sharp and the time signature is 4/4. The first two measures are marked with a G7 chord. The last two measures are marked with a G7 chord and feature a triplet of eighth notes in the bass line. The melody in the treble clef consists of quarter notes: G4, A4, B4, G4, F#4, E4, D4, C4.

C

Down by the sea - shore, sift - in' sand. (sift - in' sand.)

Detailed description: This system contains the final four measures. The key signature remains one sharp and the time signature is 4/4. The first two measures are marked with a C chord. The last two measures are marked with a C chord and feature a triplet of eighth notes in the bass line. The melody in the treble clef consists of quarter notes: D4, E4, F#4, G4, A4, B4, G4, F#4.

# The G<sup>7</sup> Chord for Left Hand

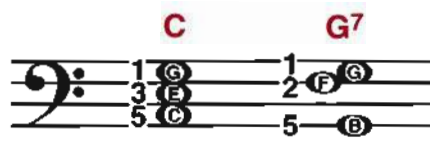
G<sup>7</sup>

The construction of 7th chords will be more fully explained later. For now, the **G<sup>7</sup> chord** will be made by playing **B F G** using LH 5 2 1.

It is easy to move from the C MAJOR CHORD to the G<sup>7</sup> CHORD and back again, because both chords have the same G in common.

1. Practice changing from the C chord to G<sup>7</sup>.

The COMMON TONE G is played by 1 in both chords.



## Chord Symbols

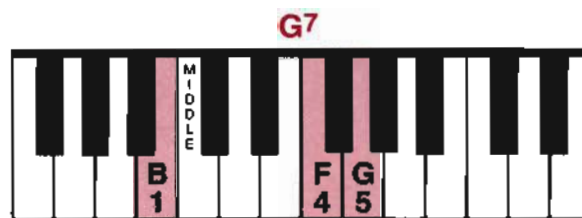
In popular music, chord symbols are used to identify chord names. The symbol for the C MAJOR chord is **C**. The symbol for the G SEVENTH chord is **G<sup>7</sup>**.

2. Write the chord symbols (C or G<sup>7</sup>) in the boxes below. Notice that a new symbol is used only when the chord changes.
3. Play and count.
4. Play and say the chord names.

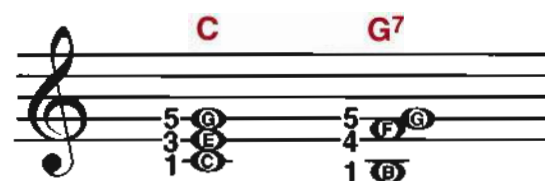
**Remember:** When notes on the same line or space are joined with a curved line, they are called **TIED NOTES**. Hold the key down for the **COMBINED VALUES OF BOTH NOTES**.

5. Write the chord symbols in the boxes.
6. Play and count. Say the chord names as you play.

# The G<sup>7</sup> Chord for Right Hand



1. Practice changing from the **C** chord to **G<sup>7</sup>**.  
The COMMON TONE **G** is played by 5 in both chords.



2. Write the chord symbols (C or G<sup>7</sup>) in the boxes below.
3. Play and count.
4. Play and say the chord names.


5. Write the correct chord symbols in the boxes below. Notice that when the GRAND STAFF (treble & bass staff together) is used, the chord symbols are written above the TREBLE STAFF.
6. Play and count. Say the chord names as you play.

## New Time Signature

**3** means 3 beats to each measure.  
**4** means a **QUARTER NOTE** gets one beat.

## Dotted Half Note

A **DOTTED HALF NOTE** gets 3 counts.  
 (2 counts for the half note,  
 plus 1 count for the dot!)

  
 COUNT: "1 - 2 - 3"

Clap (or tap) the following rhythm.

Clap **ONCE** for each note, counting aloud.



## ROCKETS

Moderately fast

1 G7 C

*f* Rock - ets go up and they land on the moon!

5

1 G7 C

*p* Rock - ets will trav - el to oth - er worlds soon!

5

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

This is excellent training in moving freely over the keyboard!

# Writing in $\frac{3}{4}$ Time

1. In the box above each note, write the number of counts it receives.

2. Check your answers. The notes in each measure of  $\frac{3}{4}$  time must add up to 3!

3. Under each line, write ONE NOTE equal in value to the sum of the TWO notes above it, as shown in the first example.

## Reviewing Dynamics

**DYNAMIC SIGNS** show how **LOUD** or **SOFT** to play.

***f*** (*forte*) = loud

***mf*** (*mezzo forte*) = moderately loud

***p*** (*piano*) = soft

4. Write the correct **TIME SIGNATURE** at the beginning of each of the following staves.

5. Add **CHORD SYMBOLS** in the boxes above the treble staves.

6. Play, carefully observing the dynamics.

Notice that a **WHOLE REST** is used to show silence for a whole measure of  $\frac{3}{4}$  or  $\frac{4}{4}$  time!

**Moderately slow**

# Slurs & Legato Playing

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

**SLURS** mean play **LEGATO** (smoothly connected).

Slurs often divide the music into **PHRASES**.

A **PHRASE** is a musical thought or sentence.

## WHAT CAN I SHARE?

Moderately slow



The musical score is written for piano and voice. It consists of four systems of music. The piano part is in 3/4 time and features a steady accompaniment of chords (C, G7, C) with fingerings indicated. The vocal part is in 3/4 time and includes lyrics. The score is marked *mf* and *p*. A slur covers the entire piano accompaniment. The lyrics are: "What can I share with you To show my love is love true? Love's all we need to share To show how much we care! slower".

*mf*

What can I share with you

To show my love is love true?

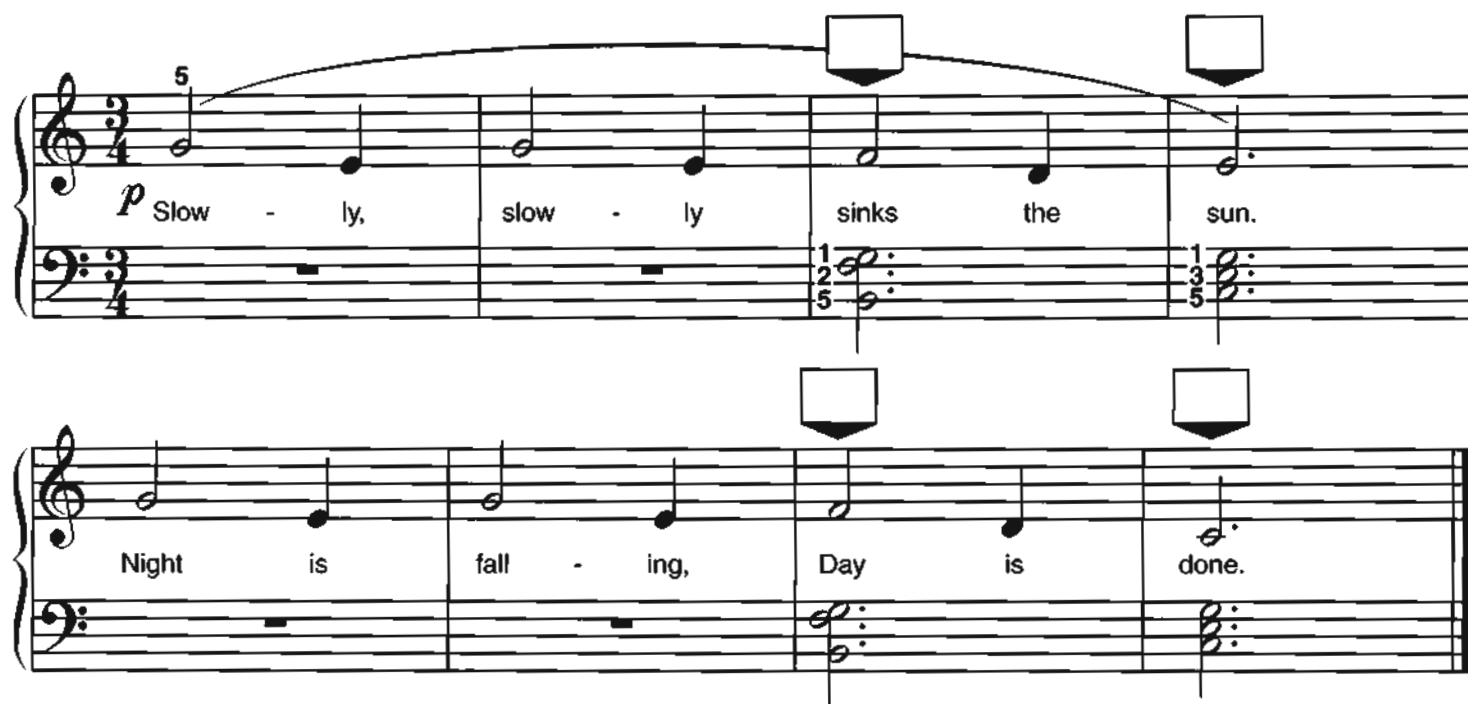
*p*

Love's all we need to share

To show how much we care! *slower*

# DAY IS DONE

1. Draw a slur over the notes that are played for the second sentence of the lyrics.
2. Play the RH, counting aloud.
3. Play the RH again, saying or singing the words. Connect the notes of each phrase as smoothly as you can.
4. Add CHORD SYMBOLS in the boxes above the treble staves.
5. Play with hands together.



Treble staff: *p* Slow - ly, slow - ly sinks the sun.

Bass staff:  $\frac{1}{5}$   $\frac{2}{5}$   $\frac{1}{5}$   $\frac{3}{5}$

Treble staff: Night is fall - ing, Day is done.

Bass staff:

## Slurs & Ties

If the notes are **DIFFERENT**— it's a **SLUR**.



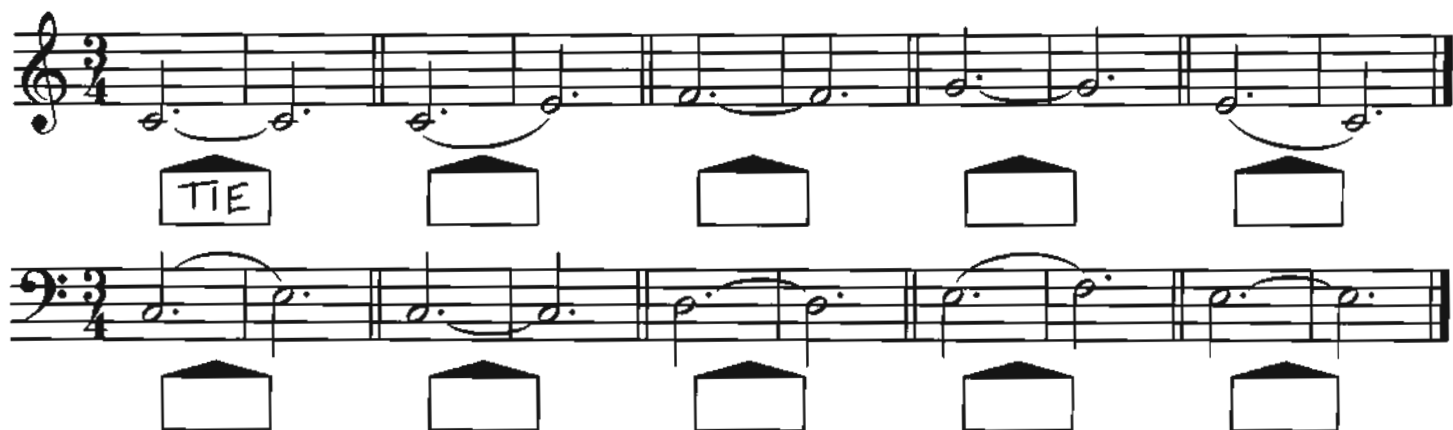
Connect the notes, **LEGATO!**

If the notes are the **SAME**— it's a **TIE**!



Hold the notes, without repeating!

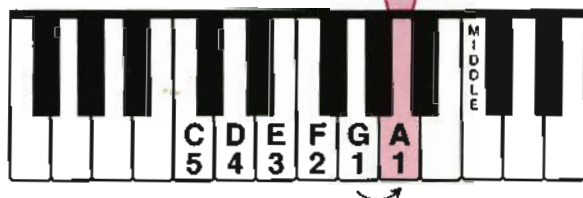
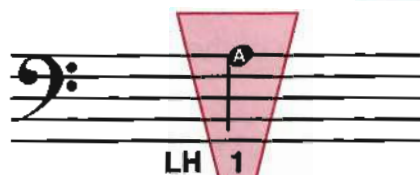
6. Write **TIE** or **SLUR** in the box under each pair of notes, as shown in the first box:



Treble staff: **TIE**

Bass staff:

# Introducing **A** for Left Hand

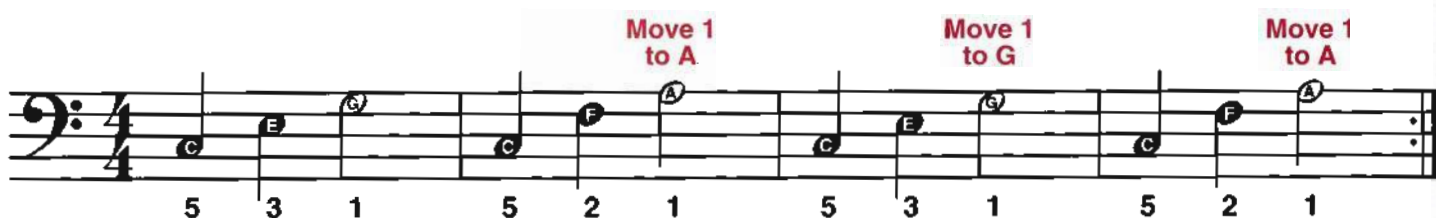


## TO FIND A:

Place the LH in **C POSITION**.

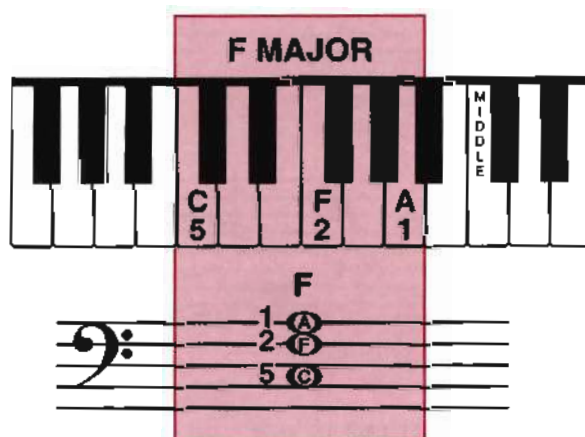
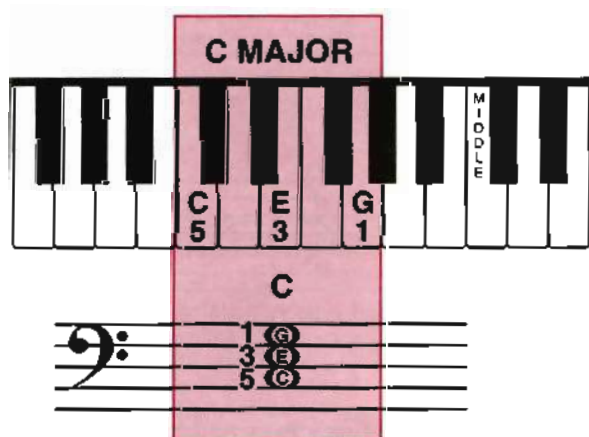
Reach finger 1 one white key to the right!

Play slowly. Say the note names as you play.



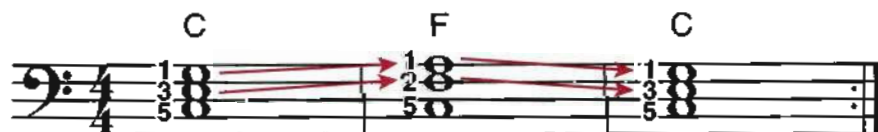
# Introducing the F Major Chord

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



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

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



# Warm-Up using C, G<sup>7</sup> & F Chords

Practice SLOWLY at first, then gradually increase speed.

C G<sup>7</sup> C F C

*mf*

## WHEN THE SAINTS GO MARCHING IN

(With RH MELODY & LH CHORDS)

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

**March time**

1 3 4 5

*f* Oh, when the Saints go march-ing in, (go march-ing

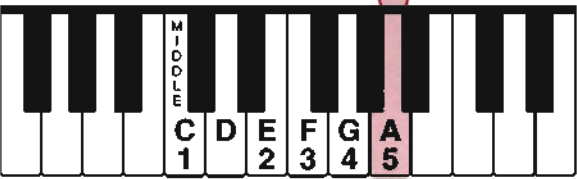
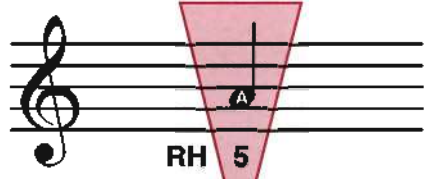
Oh, when the Saints go march-ing in, (go march-ing

How I want to join that num-ber, (yes, I

When the Saints go march-ing in! (go march-ing in!)

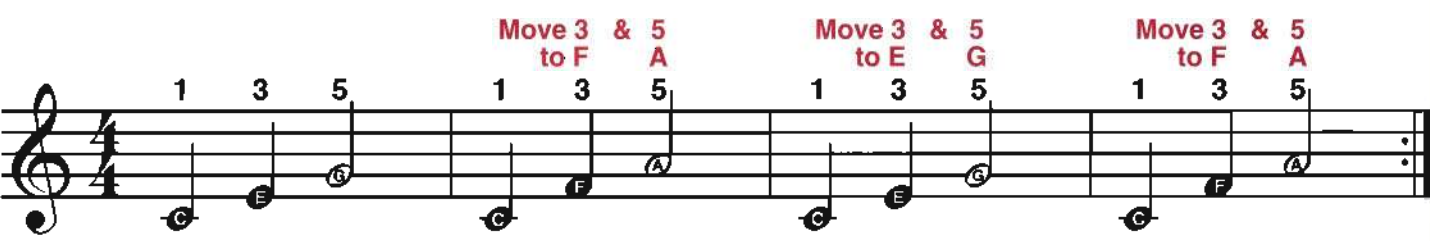
C G<sup>7</sup> F C

# Introducing **A** for Right Hand

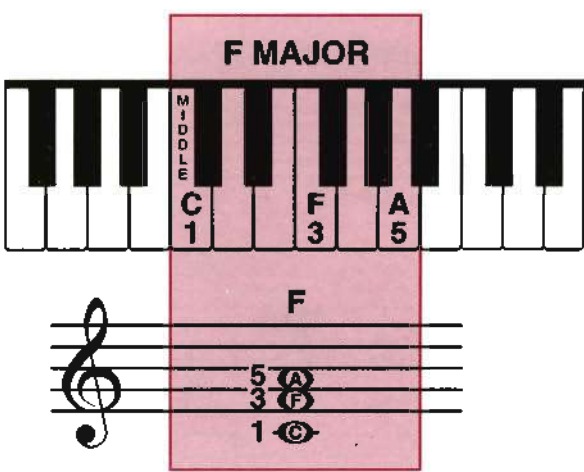
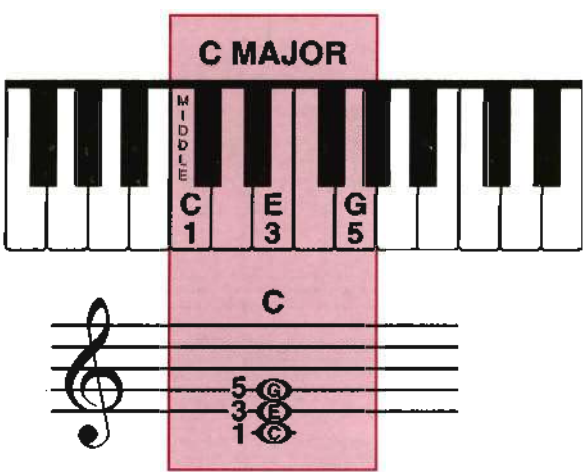


**TO FIND A:**  
 Place the RH in **C POSITION**.  
 Leave 1 on C.  
 Shift all other fingers one white key to the right!

Play slowly. Say the note names as you play.

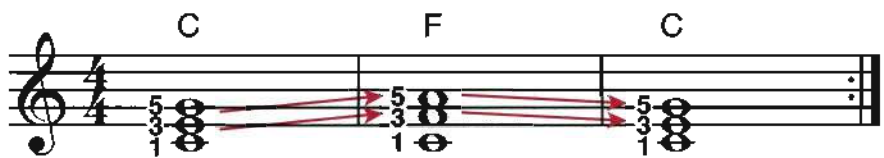


# C & F Chords for Right Hand



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

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



## Warm-Up using C, G<sup>7</sup> & F Chords

C G<sup>7</sup> C F C

*mf*

## WHEN THE SAINTS GO MARCHING IN

(With LH MELODY & RH CHORDS)

March time

C G<sup>7</sup> C F C

*f*

After you have learned both versions of *WHEN THE SAINTS GO MARCHING IN*, you will find it very effective to play page 45 followed immediately by page 47. Instead of playing the piece one way and repeating, you will be playing the melody first in the RH, then in the LH!

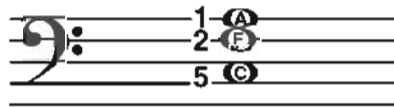
# The F Major Chord for Left Hand

## F MAJOR

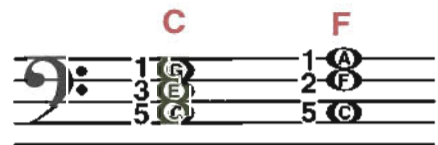


The notes of the F MAJOR CHORD are **F A C**.

When moving from the C MAJOR CHORD to the F MAJOR CHORD, it is easier to play the F chord with the notes in this order: **C F A**. This allows the 5th finger to play C in both chords.



1. Practice changing from the C chord to the F chord.  
The COMMON TONE **C** is played by 5 in both chords.



2. Write the chord symbols (C, F or G7) in the boxes.
3. Play and count.
4. Play and say the chord names.

## I'M GONNA LAY MY BURDEN DOWN 29

This piece begins with an **INCOMPLETE MEASURE** of only 3 counts. The missing count is found in the **LAST MEASURE!**

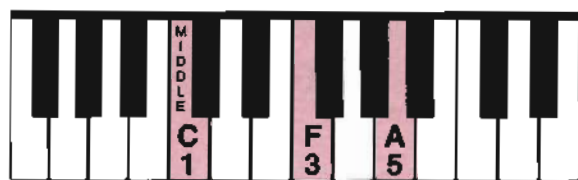
5. Write the chord symbol in the box above each chord.
6. Play and count. Notice that the last incomplete measure plus the first incomplete measure makes one **COMPLETE** measure when you make the repeat.
7. Play and say the chord names.
8. Play and say or sing the words.

Spiritual

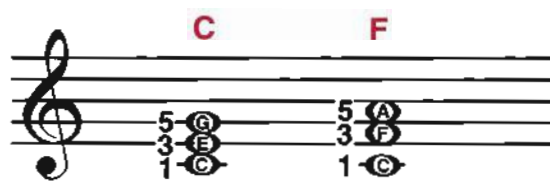
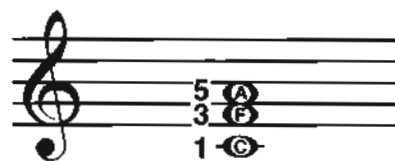
**Rhythmically** *mf*

# The F Major Chord for Right Hand

## F MAJOR



- Practice changing from the C chord to the F chord.  
The COMMON TONE C is played by 1 in both chords



- Write the chord symbols (C, F or G7) in the boxes.
- Play and count.
- Play and say the chord names.

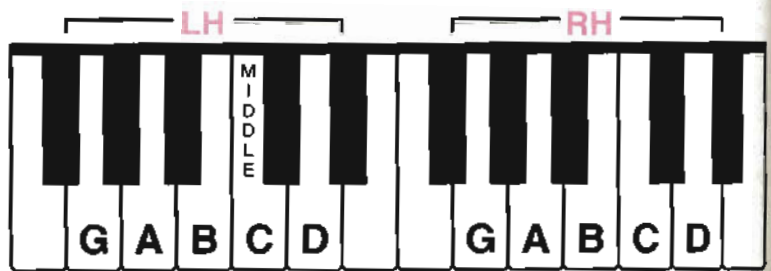
## WALTZING CHORDS

- Write the chord symbols in the boxes.
- Play and count.
- Play, saying the chord name each time the chord changes.

# G Position

Until now you have played only in the C POSITION.

Now you will move to the G POSITION:



RH 1 on the G above middle C.

LH 5 on the G below middle C.

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

## Intervals in G Position

### 1. MELODIC INTERVALS

Say the name of each interval as you play.

### 2. HARMONIC INTERVALS

Say the name of each interval as you play.

## LOVE SOMEBODY!

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

**Happily**



*f-p* (1st time *f*, 2nd time *p*)

1 2 3 4 4 3 2

1 2 3 4 1 4 3 2

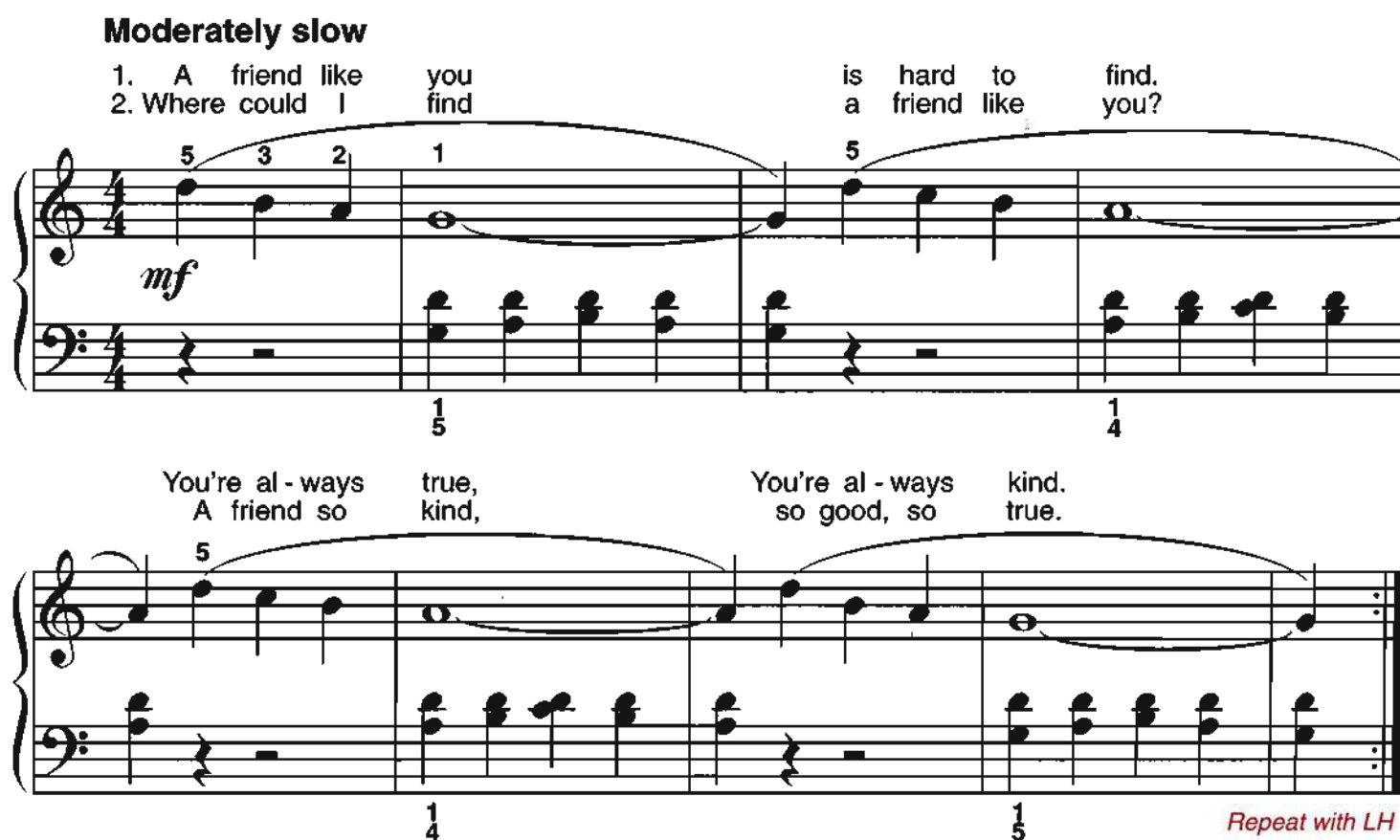
1 3

## A FRIEND LIKE YOU

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

**Moderately slow**

1. A friend like you is hard to find.  
2. Where could I find a friend like you?



*mf*

5 3 2 1 5

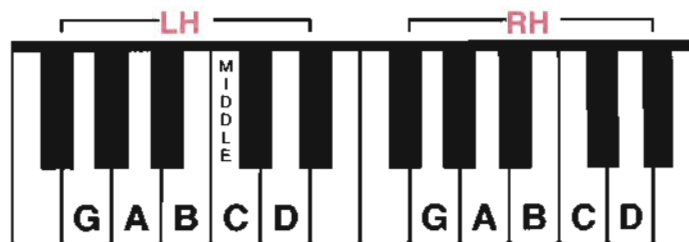
1 5 1 4

You're al-ways true, kind, You're al-ways kind, true.  
A friend so kind, so good, so true.

5 1 5

Repeat with LH  
one octave (8 notes) lower.

# Writing in G Position



RH 1 on the G above middle C.

LH 5 on the G below middle C.

## THE BANDLEADER

1. Write the names of the notes in the boxes.

2. Play.

**Moderately fast, like a march**




3. Write notes from the G POSITION that spell these words. The note values in each measure must add up to 4 counts. Turn note-stems DOWN when notes are ON or ABOVE the middle line of either staff. Turn note-stems UP when notes are BELOW the middle line.




## Melodic Intervals in G Position

1. Write the names of the notes in the boxes above the staves.
2. Write the names of the intervals in the boxes below the staves.

Exercise 1: Melodic Intervals in G Position. The exercise consists of two staves in 4/4 time. The top staff is in treble clef and the bottom staff is in bass clef. Each staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. Above each note is a downward-pointing box for the note name. Below each note is an upward-pointing box for the interval name.

## Harmonic Intervals in G Position

3. Write the names of the notes in the boxes above the staves. Write the name of the lower note in the lower box and the name of the higher note in the higher box.
4. Write the names of the intervals in the boxes below the staves.

Exercise 2: Harmonic Intervals in G Position. The exercise consists of two staves in 3/4 time. The top staff is in treble clef and the bottom staff is in bass clef. Each staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. Above each note is a downward-pointing box for the note name. Below each note is an upward-pointing box for the interval name.

# The Sharp Sign



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



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

Circle the notes that are SHARP:



## MONEY CAN'T BUY EV'RYTHING!

### March time

Mon - ey can't buy ev - 'ry - thing! Mon - ey can't make you a king.

Mon - ey may not bring suc - cess; Mon - ey can't buy hap - pi - ness!

But of one thing I am sure: Mon - ey does - n't make you poor.

Mon - ey does - n't make you sad; Mon - ey can't be all that bad!

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

# Writing the Sharp Sign

## 1. Make some SHARP SIGNS:

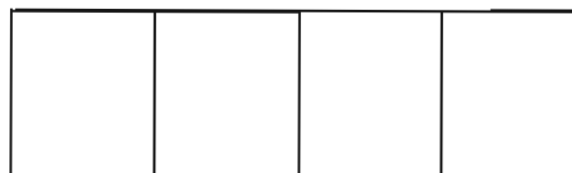
First, draw the two vertical lines.



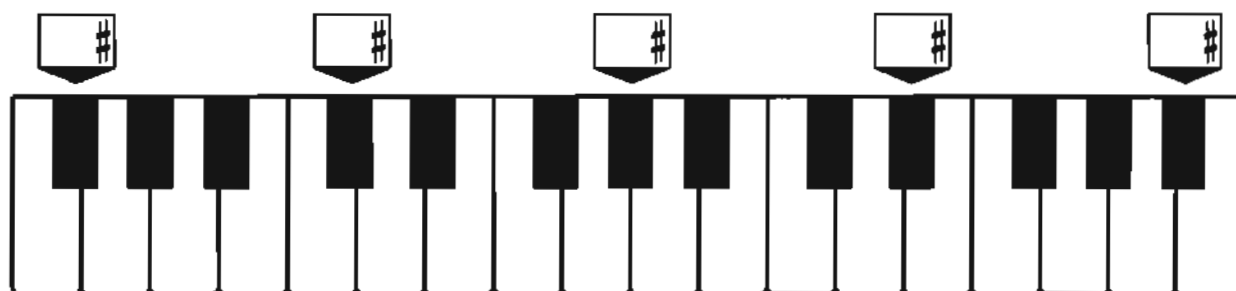
Then, add the heavy slanting lines.



Draw 4 sharp signs here:

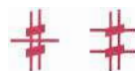


## 2. Write the names of the # keys in the boxes below.



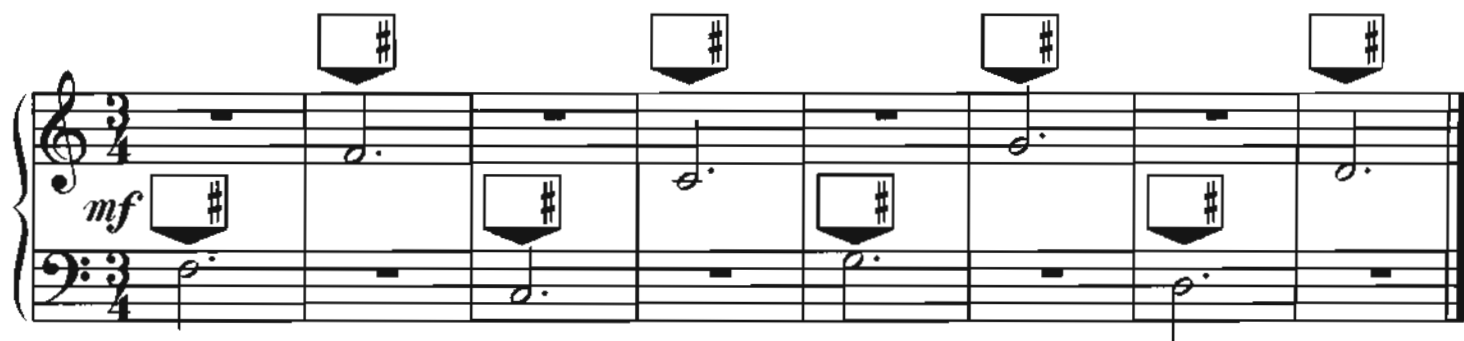
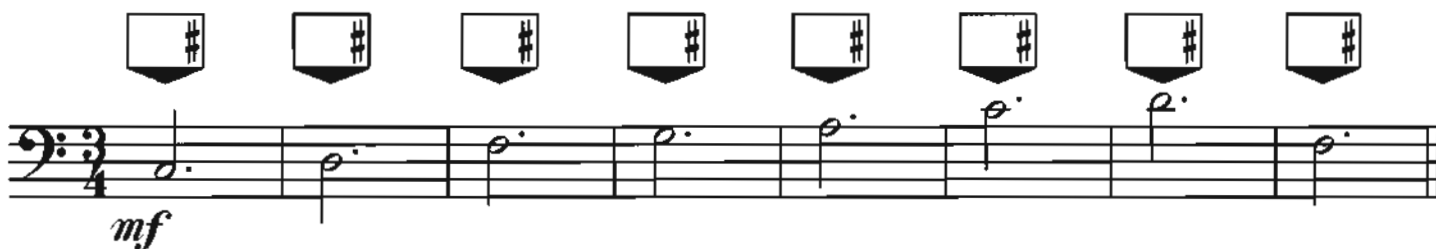
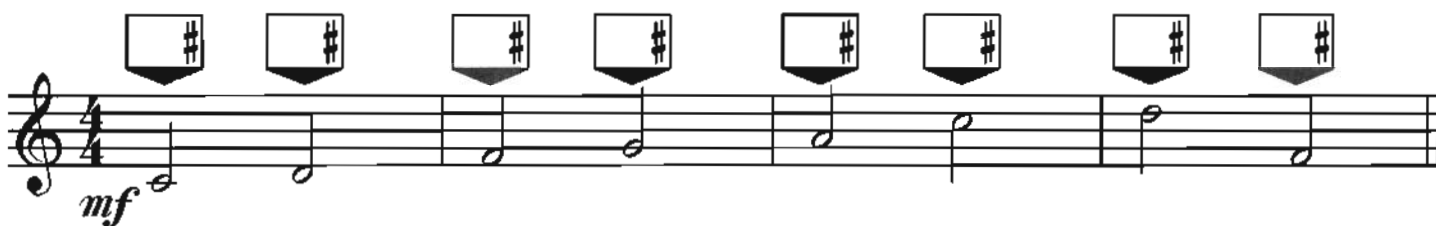
## 3. Change each of the notes below to a sharp note. Write the sharp sign BEFORE the note!

When writing sharp signs, be sure the **CENTER** of the sign is on the line or space of the note to be sharped:



## 4. Write the name of each note in the box above it.

## 5. Play the notes, using RH 3 or LH 3.



# The Problem of Developing Equal Skills with All Fingers

By this time you will have realized that some fingers are more difficult to control than others.

The 5th finger is the smallest and weakest, and requires special exercise to develop strength equal to the others.

The 4th finger is the least independent finger, and the least agile. It is the only finger that is bound to its neighboring fingers by tendons that limit its movement.

The 3rd and 2nd fingers are the most agile fingers. They can move more easily through a larger arc. They are the strongest fingers.

The 1st finger (thumb) has its own problems. Its muscles are not designed to make it easy to strike a downward arc, but rather to pull the thumb inward, toward the palm. This makes it practical to turn the thumb under the fingers for playing scales, as you will see later, but in ordinary playing the thumb must strike on the side-tip, and is thus more awkward than the other fingers.

The following illustration shows the tendons of the left hand, as viewed from the back of the hand.

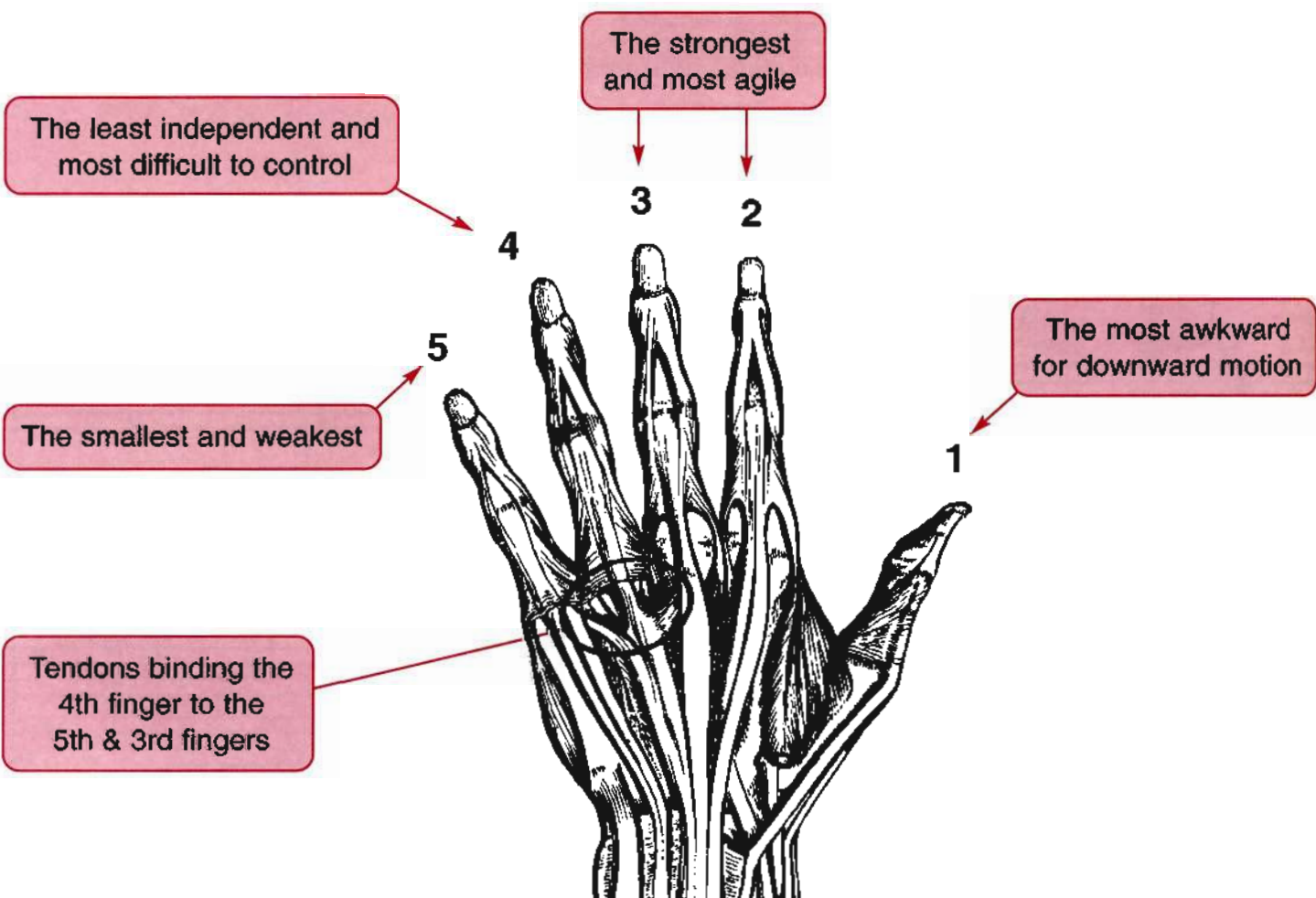


Illustration from Gray's Anatomy

# A Leschetizky Solution

Theodor Leschetizky (1830–1915) was one of the most prestigious teachers of his time. Among his most famous pupils were Paderewski, Gabrilovich and Artur Schnabel. He was a genius at overcoming the technical problems of each of his pupils; one of his most effective exercises was specifically devised for developing skill and agility with all fingers, and overcoming the problems of playing well with the weakest and most awkward fingers.

**IMPORTANT!** Read Leschetizky's own instructions carefully before playing:

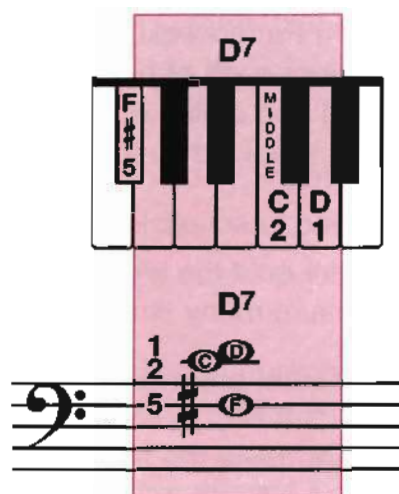
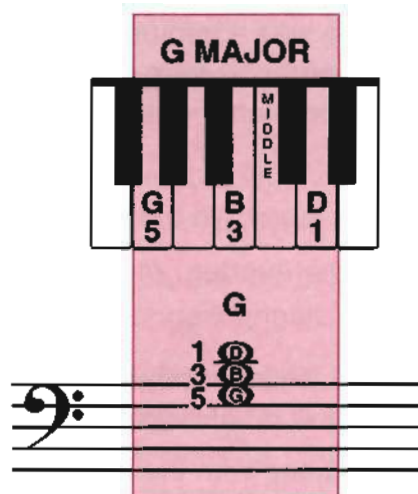
While FOUR fingers hold the whole notes down, ONE finger plays the quarter notes.

Repeat each measure many times.

1. In the first measure, press down the five keys together (G A B C D, all the keys in G POSITION), then raise the thumb JUST HIGH ENOUGH TO LET THE KEY RISE TO ITS LEVEL, keeping the thumb in touch with it. Now have the thumb press the key down again, hold it a moment, then rise again.
  2. Continue in the same manner with the 2nd finger, raising it about one-third of an inch and striking the key repeatedly while the other fingers hold their keys.
  3. Proceed similarly with the 3rd finger, keeping the others down.
  4. Now continue with the 4th finger, but raise it AS HIGH AS POSSIBLE, so that this hampered finger may gain more independence.
  5. Continue with the 5th finger, raising it also AS HIGH AS POSSIBLE, so that it may acquire more strength.
- Keep fingers CURVED at all times.

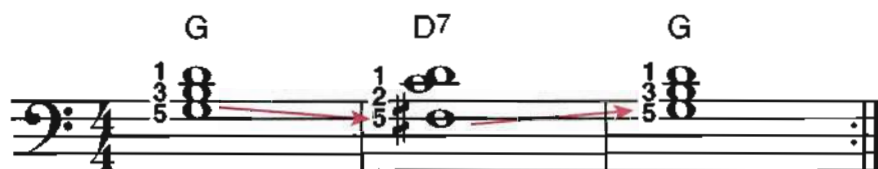
Follow the same procedure as outlined above when playing with the left hand.

# The G Major & D7 Chords for Left Hand

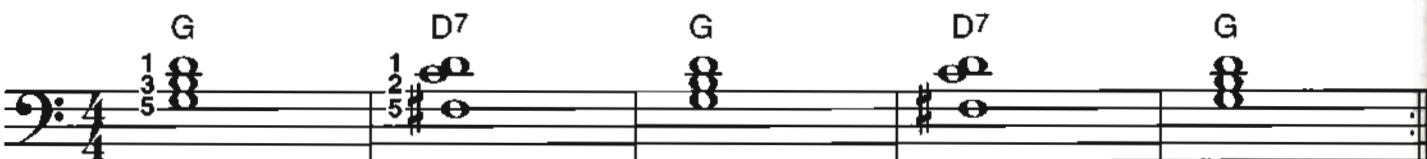


Practice changing from the G chord to the D7 chord and back again:

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



Play the following several times.



Preparation for *THE CUCKOO*:



# THE CUCKOO



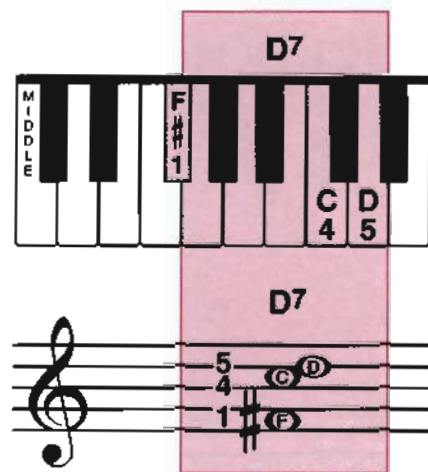
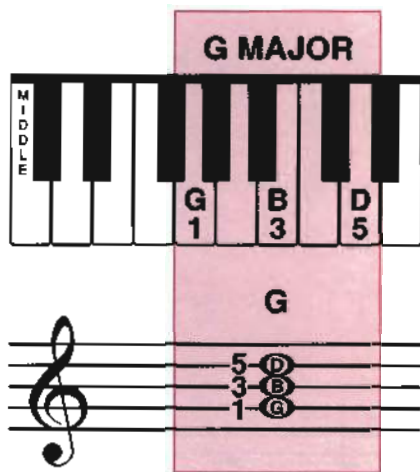
Happily

The first system of musical notation for 'The Cuckoo' is in 3/4 time. It consists of a treble and a bass clef. The treble clef has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef has a key signature of one sharp (F#) and a 3/4 time signature. The music is marked *mf*. The first measure has a G chord (5) above it. The second measure has a D7 chord above it. The third measure has a G chord above it. The fourth measure has a G chord above it. The bass line has a 1 3 5 fingering in the first measure and a 1 2 5 fingering in the second measure.

The second system of musical notation for 'The Cuckoo' continues the melody. The treble clef has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef has a key signature of one sharp (F#) and a 3/4 time signature. The music is marked *mf*. The first measure has a D7 chord (2) above it. The second measure has a G chord above it. The third measure has a G chord above it. The fourth measure has a G chord above it. The bass line has a 1 3 5 fingering in the first measure and a 1 2 5 fingering in the second measure.

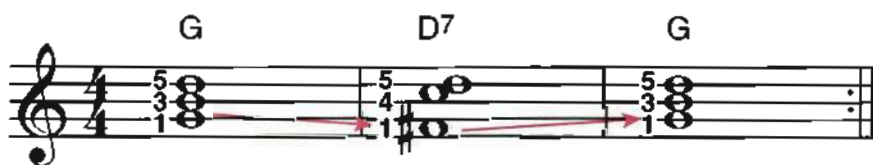
The third system of musical notation for 'The Cuckoo' continues the melody. The treble clef has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef has a key signature of one sharp (F#) and a 3/4 time signature. The music is marked *mf*. The first measure has a G chord (5) above it. The second measure has a D7 chord above it. The third measure has a G chord above it. The fourth measure has a G chord above it. The bass line has a 1 3 5 fingering in the first measure and a 1 2 5 fingering in the second measure.

# The G Major & D7 Chords for Right Hand

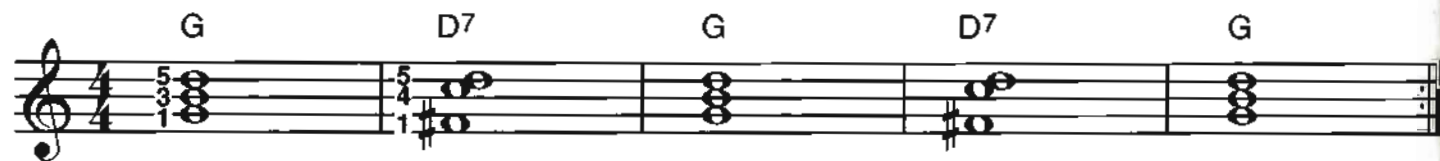


Practice changing from the G chord to the D7 chord and back again:

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



Play several times:



## Block Chords & Broken Chords

When all three notes of a chord are played together, it is called a **BLOCK** chord.

When the three notes of a chord are played separately, it is called a **BROKEN** chord.

Play several times:

<b>Block Chord</b> G	<b>Broken Chord</b> G	<b>Block Chord</b> D7	<b>Broken Chord</b> D7
5 3 1	1 3 5	5 4 1	1 4 5
<b>Block Chord</b> G	<b>Broken Chord</b> G	<b>Block Chord</b> D7	<b>Broken Chord</b> D7
1 3 5	5 3 1	1 2 5	5 2 1

# The Damper Pedal

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



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

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

This sign means:

PEDAL DOWN

HOLD PEDAL

PEDAL UP

## HARP SONG



Many pieces are made entirely of broken chords, as this one is!

Moderately slow

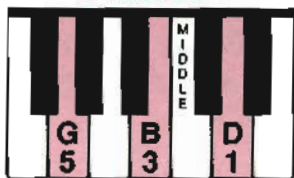
The musical score for "Harp Song" is written in 3/4 time and consists of four lines of music. Each line is marked with a chord name: G, D7, G, and D7/G. The first line is marked *mf-p* with a note that "(1st time *mf*, 2nd time *p*)". The score uses a damper pedal, indicated by a bracket labeled "HOLD PEDAL" that spans the first two measures of each line. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and repeat dots.

Also play *HARP SONG* in the following ways:

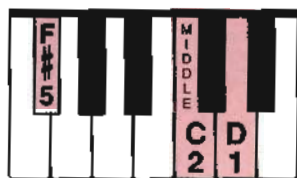
1. Play the third and fourth measures of each line one octave higher than written.
2. Play the first and second measures of each line one octave lower than written.

# Writing the G Major & D7 Chords for LH

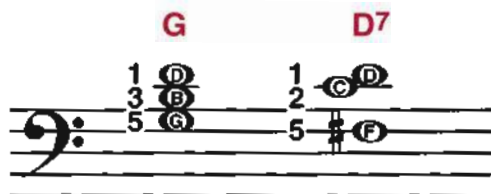
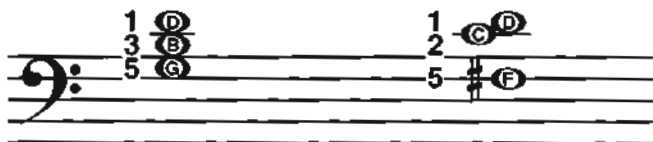
## G MAJOR



## D7



- Practice changing from the G chord to the D7 chord. The COMMON TONE D is played by 1 in both chords.



- Write the chord symbols (G or D7) in the boxes below.
- Play and count.
- Play and say the chord names.

## LIZA JANE

- Write the chord symbols in the boxes below.
- Play and count.
- Play and sing or say the words.

### Moderately fast

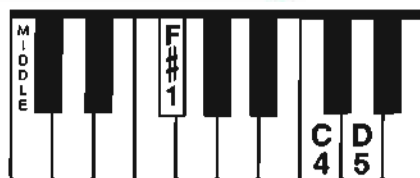
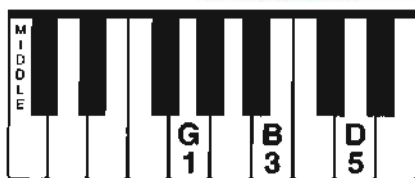
N.C. (no chord)

N.C.

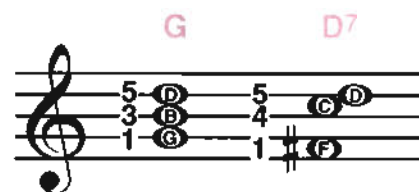
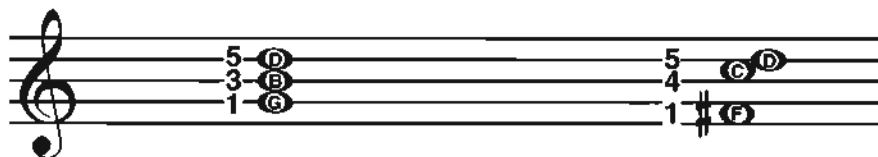
# Writing the G Major & D7 Chords for RH

G MAJOR

D7



- Practice changing from the G chord to the D7 chord. The COMMON TONE D is played by 5 in both chords.



- Write the chord symbols (G or D7) in the boxes below.
- Play and count.
- Play and say the chord names.

## Block Chords & Broken Chords

**BLOCK CHORDS:** Notes are stacked VERTICALLY.  
All notes are played TOGETHER.

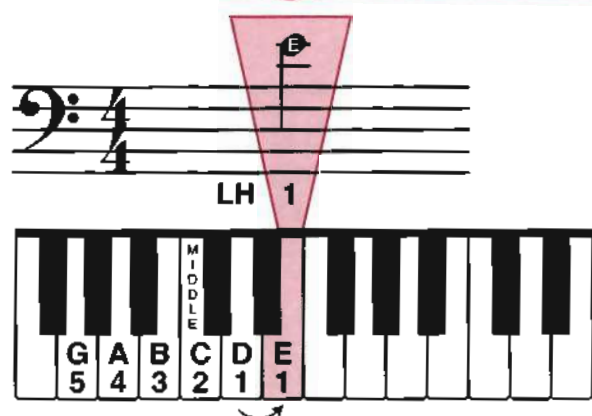
G MAJOR &amp; D7 BLOCK CHORDS:

**BROKEN CHORDS:** Notes occur HORIZONTALLY,  
and are played SEPARATELY.

G MAJOR &amp; D7 BROKEN CHORDS:

- Write the names of the individual chord notes in the boxes above the staff.
- Write BLOCK or BROKEN under each chord.
- Play the chords with the LH.

# Introducing **E** for Left Hand

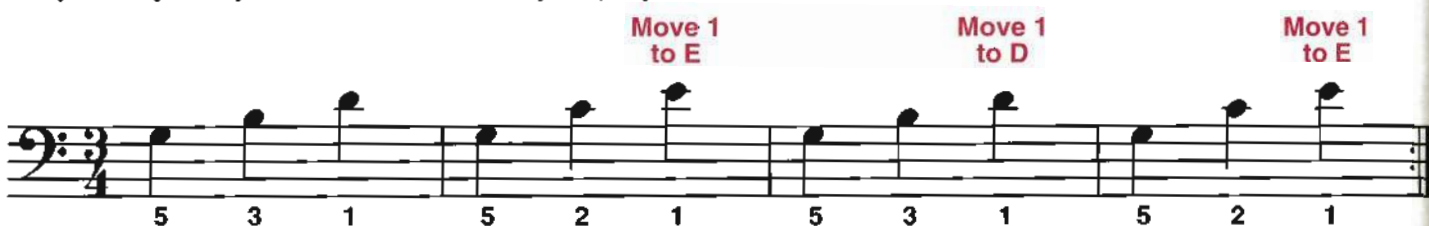


## TO FIND E:

Place the LH in **G POSITION**.

Reach finger 1 one white key to the right!

Play slowly. Say the note names as you play.



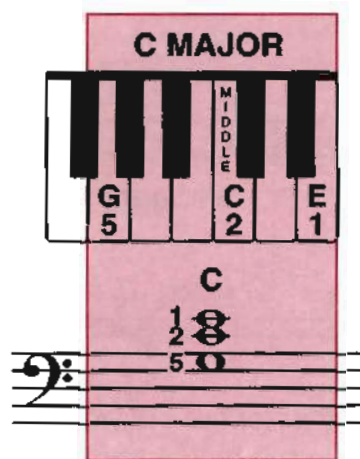
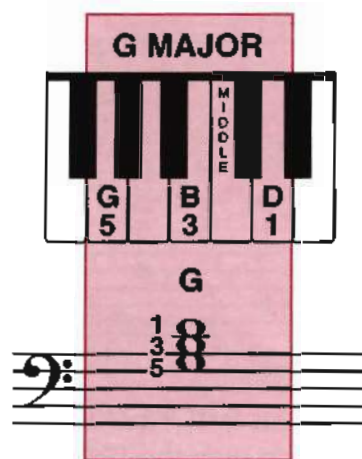
# A New Position of the C Major Chord

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

When you play these same three notes in any order, you still have a C MAJOR CHORD.

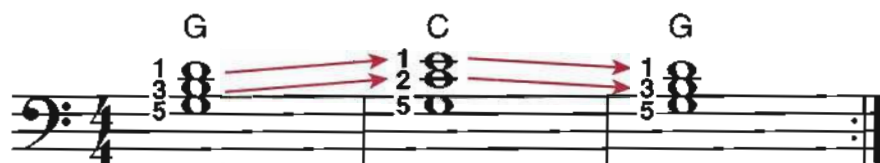
When you are playing in G POSITION, it is most convenient to play G as the lowest note: **G C E**.

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



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

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



## Warm-Up using G, D7 & C Chords

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

G Broken C Broken D7 Broken G Broken

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

## BEAUTIFUL BROWN EYES

Moderately fast

G<sub>3</sub> C

*mf*

1 3 5    5 1 2

G<sub>3</sub> D7

5 1 2

G<sub>3</sub> C

D7 G

5 1 3

# Writing **E** for Left Hand

This reviews all LH notes studied so far!



1. Write the name of each note in the box below it.

A musical staff in bass clef with ten notes on the lines (B, C, D, E, F, G, A, B, C, D). Below each note is a small square box for labeling.

2. These notes are on **LINES**. Write the names in the boxes below.

A musical staff in bass clef with ten notes on the lines (B, C, D, E, F, G, A, B, C, D). Below each note is a small square box for labeling.

3. These notes are in **SPACES**. Write the names in the boxes.

A musical staff in bass clef with ten notes in the spaces (C, D, E, F, G, A, B, C, D, E). Below each note is a small square box for labeling.

4. These notes are on **LINES & SPACES**. Write the names in the boxes.

A musical staff in bass clef with ten notes alternating between lines and spaces (B, C, D, E, F, G, A, B, C, D). Below each note is a small square box for labeling.

5. The notes in each **PAIR** of measures spell a word. Write the note names in the boxes.

Two musical staves in bass clef. Each staff has two measures. The first measure of each staff contains four notes, and the second measure contains three notes. Below each note is a small square box for labeling. The notes in the first pair of measures spell 'BAND', and the notes in the second pair of measures spell 'CART'.

# Writing the C Major Chord Position for LH

**C MAJOR**

MIDDLE C

G 5, C 2, E 1

## REVIEW

You have learned that the C MAJOR CHORD contains the notes **C E G**.

When moving from the G MAJOR CHORD to the C MAJOR CHORD, it is easier to play the C chord with the notes in this order: **G C E**. This allows the 5th finger to play G in both chords.

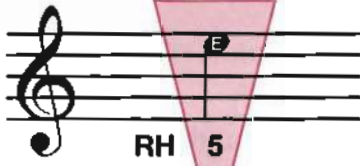
- Practice changing from the G chord to the C chord. The COMMON TONE **G** is played by 5 in both chords.

- Write the chord symbols (G, C or D7) in the boxes below.
- Play and count.
- Play and say the chord names.

**BROKEN CHORDS** may be played several ways. Each note may be played separately, or one note may be played, followed by the remaining two notes.

- Write the chord symbols in the boxes below. You will have to look at all the notes in each measure to determine the chord name.
- Play and say the chord names.

# Introducing **E** for Right Hand



## TO FIND E:

Place the RH in **G POSITION**.

Leave finger 1 on G.

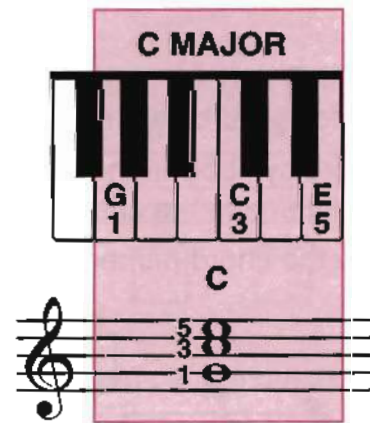
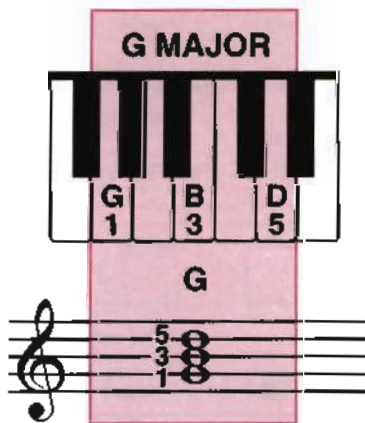
Shift all other fingers one white key to the right.

Play slowly. Say the note names as you play.



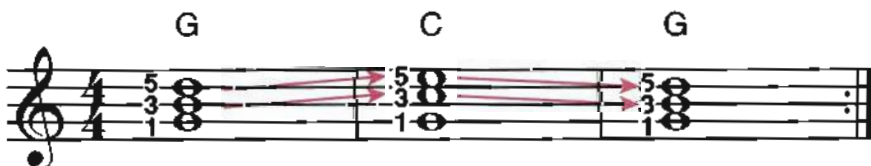
# New C Major Chord Position for Right Hand

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



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

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



# Warm-Up using G, D<sup>7</sup> & C Chords

Play SLOWLY at first, then gradually increase speed.

Warm-up exercise showing chords G, D<sup>7</sup>, G, C, and G. Fingerings are indicated: G (5, 3, 1), D<sup>7</sup> (5, 4, 1), G (5, 3, 1), C (5, 3, 1), G (5, 3, 1).

## ALPINE MELODY

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

Moderately slow

Alpine Melody score. The right hand plays block chords (G, D<sup>7</sup>, G, C, G, D<sup>7</sup>, G) and the left hand plays broken chords. Dynamics include piano (*p*) and piano forte (*p*). A red note at the bottom right says "Play both hands 8va (one octave higher) the 2nd time!".

# Writing **E** for Right Hand

This reviews all RH notes studied so far!



1. Write the name of each note in the boxes below.

A musical staff in treble clef with ten quarter notes on the lines: E, G, A, B, C, D, E, F, G, A. Below each note is a small square box for labeling.

2. These notes are in **SPACES**. Write the names in the boxes below.

A musical staff in treble clef with ten quarter notes in the spaces: F, G, A, B, C, D, E, F, G, A. Below each note is a small square box for labeling.

3. These notes are on **LINES**. Write the names in the boxes.

A musical staff in treble clef with ten quarter notes on the lines: E, G, A, B, C, D, E, F, G, A. Below each note is a small square box for labeling.

4. These notes are on **LINES & SPACES**. Write the names in the boxes.

A musical staff in treble clef with ten quarter notes alternating between lines and spaces: E, F, G, A, B, C, D, E, F, G. Below each note is a small square box for labeling.

5. The notes in each **PAIR** of measures spell a word. Write the note names in the boxes.

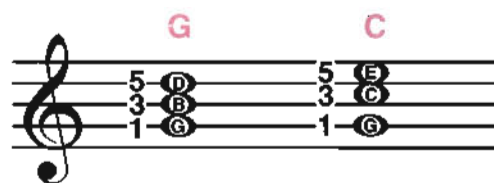
Two musical staves in treble clef. The first staff has two measures: the first in 3/4 time with notes E, G, A; the second in 4/4 time with notes B, C, D, E. The second staff has two measures: the first in 3/4 time with notes F, G, A; the second in 4/4 time with notes B, C, D, E. Below each note is a small square box for labeling.

# Writing the C Major Chord Position for RH

## C MAJOR



1. Practice changing from the G chord to the C chord. The COMMON TONE G is played by 1 in both chords.



In this piece, both hands always play the same chords at the same time.  
In the RH, the chords are **BROKEN**. The LH plays **BLOCK** chords.

2. Write the chord symbols in the boxes.
3. Play. Carefully observe all ties and pedal indications.

### Moderately slow

40 )))

*mf*

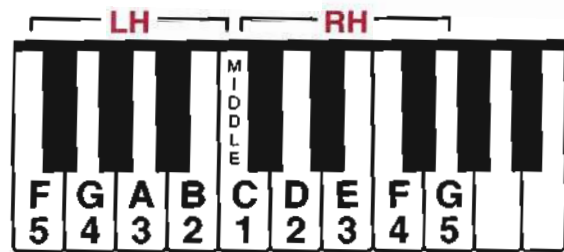
8va (One octave higher)

3  
Cross LH over to G

# Middle C Position

The MIDDLE C POSITION uses notes you already know!

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



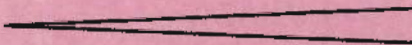
Play and say the note names. Do this several times!


## THUMBS ON C!

Moderately slow

# WALTZ TIME

## NEW DYNAMIC SIGNS

 *Crescendo* (gradually louder)

 *Diminuendo* (gradually softer)

CONTINUE TO READ BY PATTERNS! For LH, think:

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

**Moderate waltz tempo** (tempo = speed)





Repeat with both hands 8va  
(one octave higher).





This sign is called a **FERMATA**.

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

## GOOD MORNING TO YOU!

MIDDLE C POSITION

Happily

4  
mf  
4  
5  
4

Good morn - ing to you! Good

2  
5  
3  
5

3  
morn - ing to you! Good morn - ing, Dear

4

2  
\_\_\_\_\_! Good morn - ing to you!

# Eighth Notes

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

**Eighth notes** are usually played in **pairs**.



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

When a piece contains eighth notes, count:

"1 - &" or "quar - ter" for each quarter note;

"1 - &" or "two eighths" for each pair of eighth notes.

Clap (or tap) these notes, counting aloud:



## HAPPY BIRTHDAY TO YOU!

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

Happily

*mf*

4 Hap - py Birth - day to you! Hap - py

2 3 5

3 Birth - day to you! Hap - py Birth - day, Dear


2 4

\_\_\_\_\_! Hap - py Birth - day to you!

## More on Eighth Notes

This piece will prepare you to play EIGHTH NOTES.

1. Play at a very moderate speed. Count aloud, very evenly.

The sign  over the G in the sixth measure is a FERMATA or "hold" sign. Hold the note longer than its value. (Approximately twice its value is a good general rule.)

2. Play again, saying or singing the words.

**SHOO, FLY, SHOO!** 

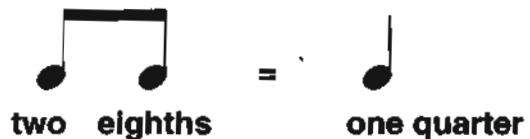
**Brightly**

*mf* Fly's a - buzz - in', Shoo, fly, shoo! Fly's a - buzz - in', Shoo, fly, shoo!

Fly's a - buzz - in', Shoo, fly, shoo! Don't buzz 'round my dar - lin!

## Counting Eighth Notes

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



To count music containing eighth notes, divide each beat into two parts:

- count: "1 - &" or "quar - ter"  
for each quarter note;
- count: "1 - &" or "2 - 8ths"  
for each pair of eighth notes.

**COUNT:** "1 - &, 1 - &," etc.  
or: "quar - ter, 2 - 8ths," etc.

1. Play *SKIP TO MY LOU!* at the same speed you played *SHOO, FLY, SHOO!* Count aloud.
2. Play again, saying or singing the words.

**SKIP TO MY LOU!** 

**Brightly**

*mf* Lost my part - ner, Skip to my Lou! Lost my part - ner, Skip to my Lou!

Lost my part - ner, Skip to my Lou! Skip to my Lou, my dar - lin!

# STANDING IN THE NEED OF PRAYER

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

**Rhythmically, not too fast**

It's <sup>3</sup> me! It's me, Oh Lord! Stand-ing in the need of prayer. It's

*mf* (It's me!) *f*

me! It's me, Oh Lord! Stand-ing in the need of prayer.

(It's me!) *f* *Fine*

Not my broth-er, not my sis-ter, but it's me, oh Lord! Stand-ing in the need of prayer. Not my

*mf* *f*

broth-er, not my sis-ter, but it's me, oh Lord! Stand-ing in the need of prayer.

*f* *D. C. al Fine\**

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

# THE AMAZING AEROBICS OF HANON

Charles-Louis Hanon (1819–1900) wrote, "The 4th and 5th fingers are almost useless because of the lack of special exercises to strengthen them." He then proceeded to devise some exercises which were so successful that they brought him worldwide fame. They are still used as warm-ups by the most skilled pianists of the present day.

## No. 1

Skip the interval of a 3rd between LH 5 & 4 and between RH 1 & 2 on the first two notes of this exercise, then play up and down in 2nds. The LH 5 and RH 1 then fall on the note that was skipped in the first measure, and the hands move to a higher position in each following measure. After you reach the highest note of the exercise, descend by skipping a 3rd between RH 5 & 4, and between LH 1 & 2.

This remarkable exercise gives practice in stretching the LH 4th & 5th fingers while ascending, and the 4th & 5th fingers of the RH while descending.


The exercise is so simple to grasp that you do not even have to look at the music to play it, and you can continue up the keyboard as far as you wish.

LIFT FINGERS HIGH and play each note distinctly. Practice slowly at first, then gradually increase speed.

### Moderately slow to Moderately fast

*Both hands 1 OCTAVE LOWER*

The musical score is written in 4/4 time with a mezzo-forte (*mf*) dynamic. It consists of four systems of two staves each (treble and bass clef).  
 - **System 1:** Ascending and descending 2nd intervals. Fingerings: LH (1-2-3-4-5 up, 5-4-3-2-1 down), RH (1-2-3-4-5 up, 5-4 down).  
 - **System 2:** Continuation of the exercise. Includes the instruction: "Continue up the keyboard in the same manner."  
 - **System 3:** Continuation of the exercise. Includes the instruction: "Continue down the keyboard in the same manner."  
 - **System 4:** Final measures of the exercise, ending with a double bar line. Includes the instruction: "Both hands 1 OCTAVE LOWER".

No. 2 

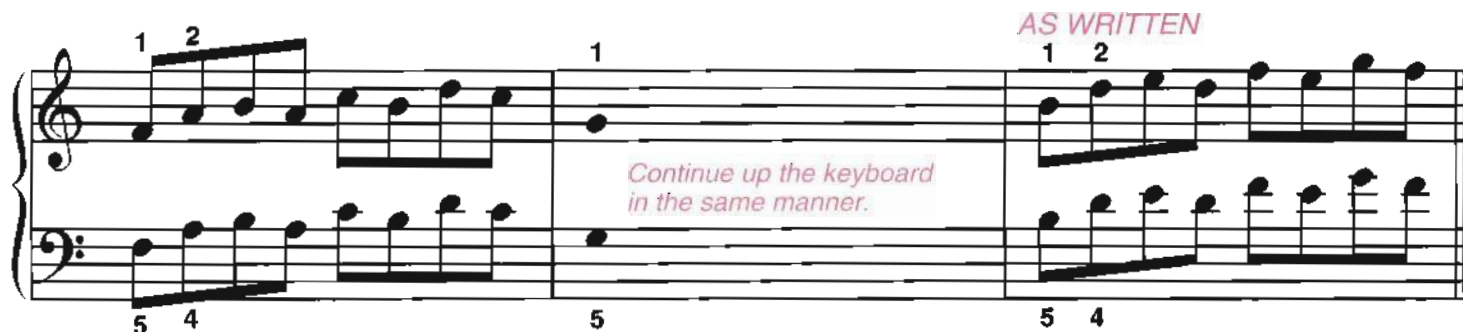
This exercise is chosen from the HANON series because it uses the same system as the previous one for moving up and down the keyboard, and because it not only continues the stretch between the 5th and 4th fingers but also strengthens the remaining fingers equally.

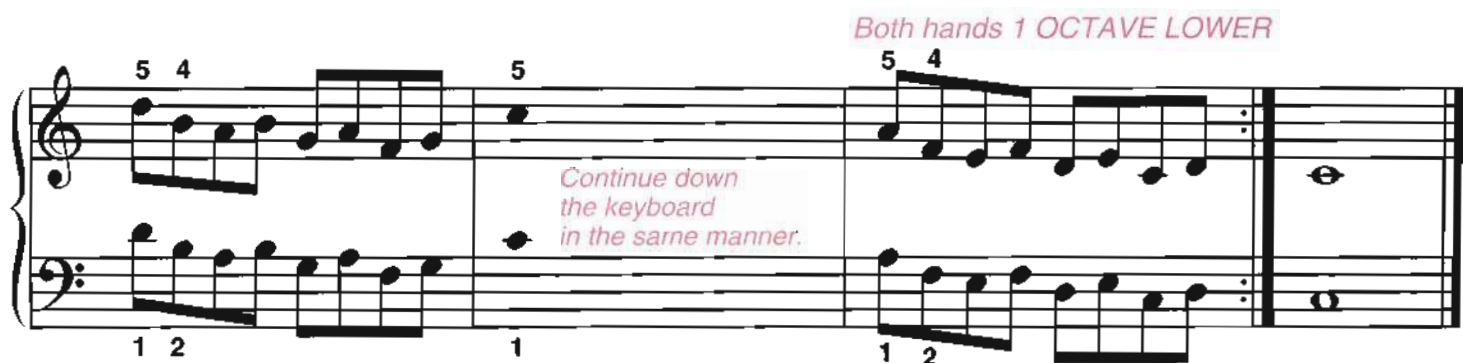
Once you have grasped the pattern of the exercise, you will not have to look at the music to play it. Continue up the keyboard as far as you wish.

LIFT FINGERS HIGH and play each note distinctly. Practice slowly at first, then gradually increase speed.

## Moderately slow to Moderately fast

*Both hands 1 OCTAVE LOWER*



After you have learned to play Nos. 1 & 2 evenly, at a moderate speed, you may also benefit by practicing them softly, with the fingers close to the keys. On the repeat, play very loudly, lifting the fingers very high. It is also good to begin each exercise softly, making a gradual crescendo as you go higher, then gradually diminuendo as you come down again to the lowest notes. This builds great control of each finger muscle.

# Introducing Dotted Quarter Notes

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

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

$$\begin{array}{c} \text{2} \\ \text{COUNTS} \end{array} + \begin{array}{c} \text{1} \\ \text{COUNT} \end{array} = \begin{array}{c} \text{3} \\ \text{COUNTS} \end{array}$$

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

$$\begin{array}{c} \text{1} \\ \text{COUNT} \end{array} + \begin{array}{c} \text{1/2} \\ \text{COUNT} \end{array} = \begin{array}{c} \text{1 1/2} \\ \text{COUNTS} \end{array}$$

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

COUNT: "1 & 2 &" etc.  
or: "quar - ter tie, eighth" etc.

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

COUNT: "1 & 2 &" etc.  
or: "quar - ter dot, eighth" etc.

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

## MEASURES FROM FAMILIAR SONGS USING DOTTED QUARTER NOTES

1. Count & clap (or tap) the notes.

2. Play & count.

3. Play & sing the words.

### C POSITION

4

Si - lent night, Ho - ly night,

### MIDDLE C POSITION (Both thumbs on Middle C)

5

1. Deck the halls with boughs of hol - ly, Fa - la - la - la - la - la - la - la - la!  
2. 'Tis the sea - son to be jol - ly,

1

### MIDDLE C POSITION

4

Should auld acquaintance be forgot,

### C POSITION

1

Here comes the bride! All dressed in white!

# ALOUETTE

C POSITION

Brightly

French folk song

Chords: C 1, G7 2, C

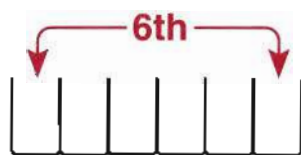
Chords: G7 2, C (no chord)

Chords: C

Chords: G7, C, G7, C

# Measuring 6ths

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



6ths are written **line-space** or **space-line**.



**RH**



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



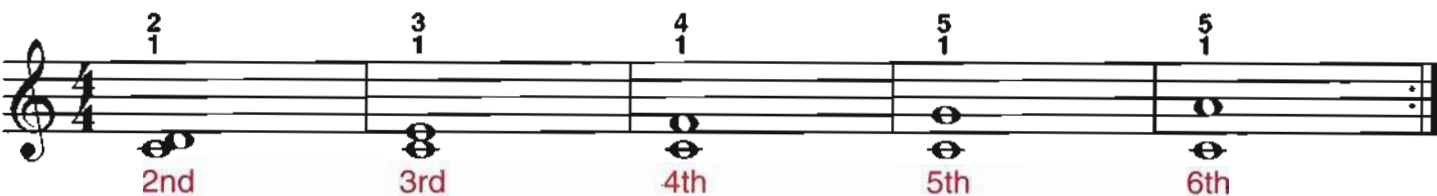
RH 5 plays G or A!

Say the names of these intervals as you play!

## MELODIC INTERVALS



## HARMONIC INTERVALS



**LH**



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



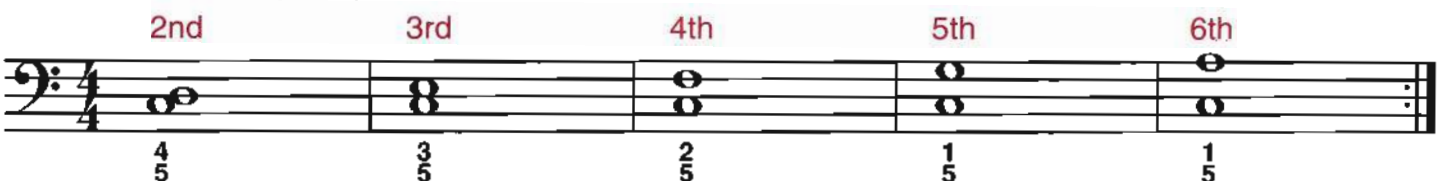
LH 1 plays G or A!

Say the names of these intervals as you play!

## MELODIC INTERVALS



## HARMONIC INTERVALS



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

A bass clef musical staff in 3/4 time. It contains three measures of music, each with a dotted quarter note followed by an eighth note. The notes are G2, A2, B2, C3, D3, E3, F3, G3. Fingering numbers 1 and 5 are written below the first three notes.

A treble clef musical staff in 3/4 time. It contains three measures of music, each with a dotted quarter note followed by an eighth note. The notes are G4, A4, B4, C5, D5, E5, F5, G5. Fingering numbers 5 and 1 are written above the first three notes.

## LAVENDER'S BLUE

C POSITION + 1

Moderately fast

The first system of the piece. The treble clef staff starts with a *mf* dynamic. The melody begins with a quarter note G4 (finger 1) and a quarter note A4 (finger 5). The bass clef staff provides a steady accompaniment with eighth notes. Fingering numbers 1 and 5 are shown above the first two notes of the melody.

The second system of the piece. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. Fingering numbers 5, 1, 2, 3, and 1 are shown below the notes in the bass staff.

The third system of the piece. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. The system concludes with a *p* dynamic and a *ritardando* marking. Fingering numbers 1, 2, 3, and 1 are shown below the notes in the bass staff.

# KUM-BA-YAH!\*



WITH CHANGING TIME SIGNATURES

## NEW TIME SIGNATURE



means 2 beats to each measure.

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

Moderately slow

2nd time both hands 8va

1 3 5 1 5 1

*mf*

1. Kum - ba - yah, my Lord,  
2. Some - one's pray - ing, Lord,

Kum - ba - yah!  
Kum - ba - yah!

COUNT: 1 & 2 & 1 & 2 & 3 & 4 & 5 5

4

Kum - ba yah, my Lord,  
Some - one's pray - ing, Lord,

Kum - ba - yah!  
Kum - ba - yah!

1 2

5 1

Kum - ba yah, my Lord,  
Some - one's pray - ing, Lord,

Kum - ba - yah!  
Kum - ba - yah!

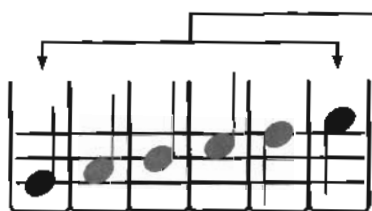
Oh, Lord,  
Oh, Lord,

Kum - ba yah!  
Kum - ba - yah!

1 5 1 2 1 3

\*Kum-ba-yah means "Come by here."

# Writing 6ths



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

6ths go from  
LINE to SPACE:



or SPACE to LINE:



1. Write the names of the keys a 6th apart on this keyboard, beginning with the lowest C:



2. Write the names of these **MELODIC** intervals in the boxes.

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Each staff contains eight pairs of notes with empty boxes above them for labeling. The intervals are: C4-D4, D4-E4, E4-F4, F4-G4, G4-A4, A4-B4, B4-C5, and C5-D5.

3. Write the names of these **HARMONIC** intervals in the boxes.

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Each staff contains eight pairs of notes with empty boxes above them for labeling. The intervals are: C4-G4, C4-E4, C4-D4, C4-B3, C4-A3, C4-G3, C4-F3, and C4-E3.

# HANON'S AEROBIC SIXTHS

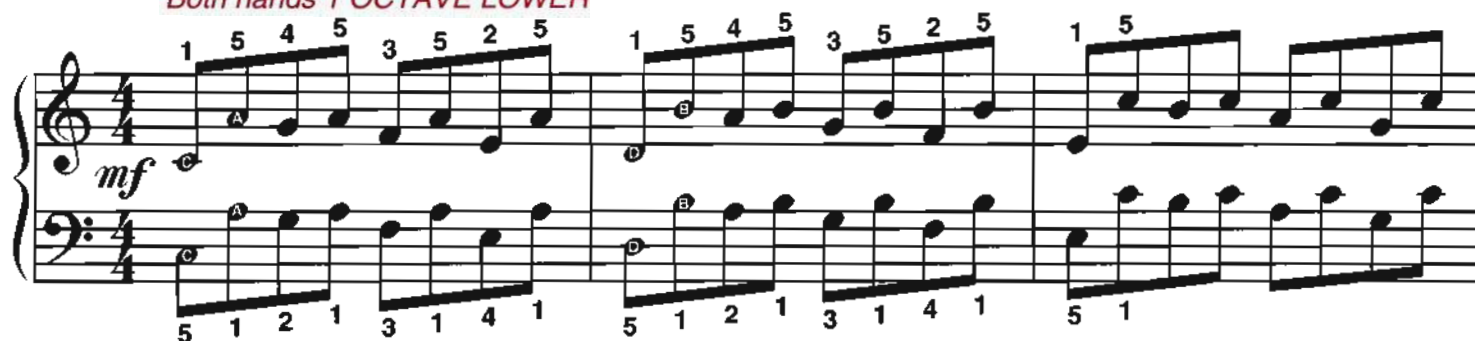
This exercise will make you thoroughly familiar with the interval of a 6th, at the same time giving all fingers a great workout!

Notice how cleverly Hanon uses the 6th to raise the hands to the next higher position, then to lower them back again.

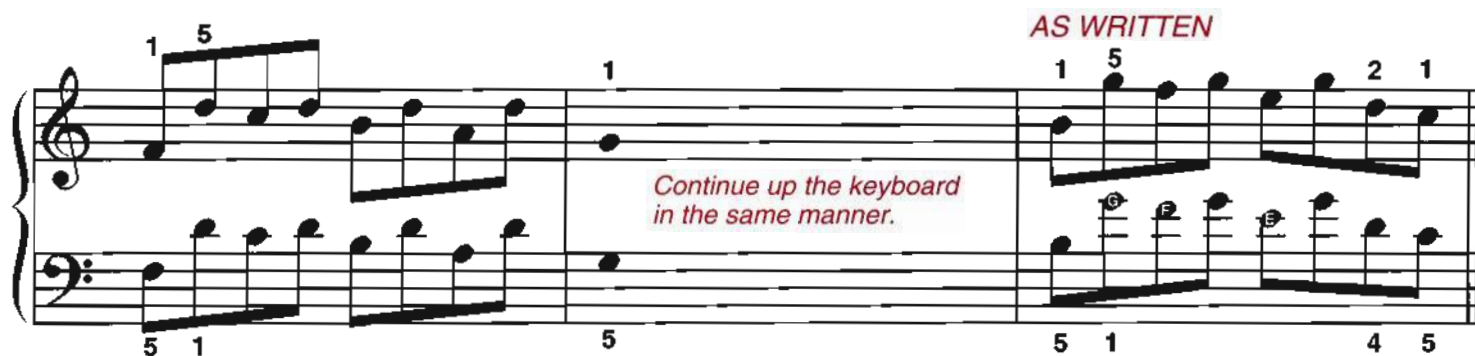
LIFT FINGERS HIGH. Play each note clearly and distinctly. Practice slowly, then gradually increase speed.

## Moderately slow to Moderately fast

*Both hands 1 OCTAVE LOWER*

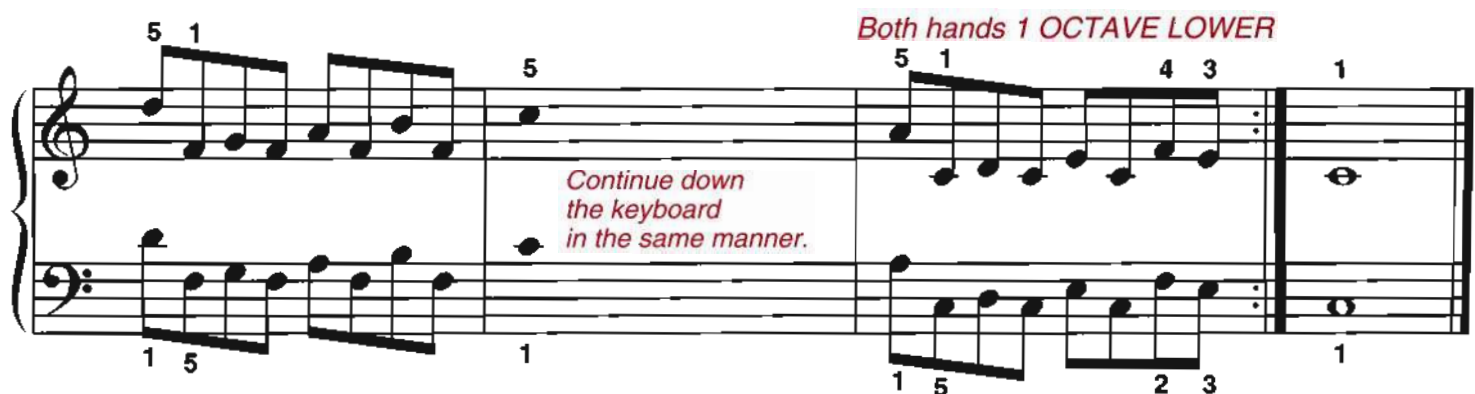


*mf*



*AS WRITTEN*

*Continue up the keyboard in the same manner.*

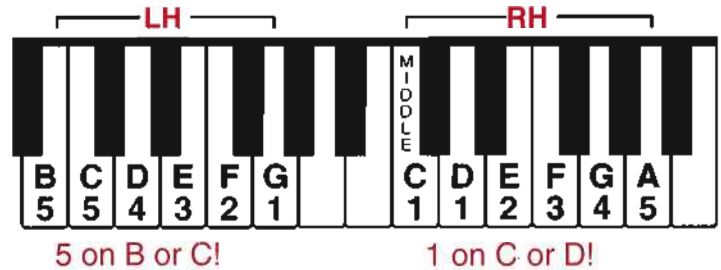
*Both hands 1 OCTAVE LOWER*

*Continue down the keyboard in the same manner.*

More exercises by Hanon may be found in Alfred publication No. 617, *Hanon, Book 1*; or No. 616, *Hanon, The Virtuoso Pianist in 60 Exercises (Complete Edition)*.

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

## LONDON BRIDGE



**Brightly**

*2nd time play RH 8va*

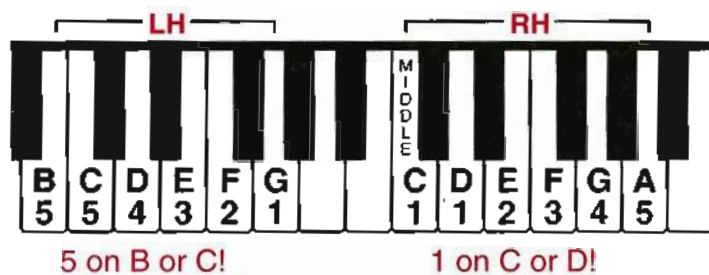
RH 1 plays C, RH 2 plays E.

## MICHAEL, ROW THE BOAT ASHORE



**Moderately slow**

# BLOW THE MAN DOWN!



**Moderately fast**

Come all ye young fel - lows who fol - low the

sea, Sing - ing "Way! Hey! Blow the man

down!" And please pay at - ten - tion and lis - ten to

me; Give us some time to blow the man down!

# Moving Up & Down the Keyboard in 6ths

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

**RH 6ths, MOVING FROM AC UP TO EG AND BACK.**

Begin with RH 1 on MIDDLE C.

Musical notation for the right hand exercise. It shows a sequence of sixths: AC, CE, EG, FA, GB, and AC. The first two intervals are marked with a '5' and a '1' above the notes, indicating the fifth and first fingers. The sequence is labeled 'etc.' and ends with a repeat sign.

**LH 6ths, MOVING FROM CE DOWN TO FA AND BACK.**

Begin with LH 1 on MIDDLE C.

Musical notation for the left hand exercise. It shows a sequence of sixths: CE, BA, GB, FA, EG, and CE. The first two intervals are marked with a '5' and a '1' below the notes, indicating the fifth and first fingers. The sequence is labeled 'etc.' and ends with a repeat sign.

## LONE STAR WALTZ

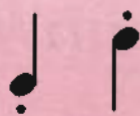
This piece combines the positions used in *LONDON BRIDGE* with *Moving Up & Down the Keyboard in 6ths*

**Moderate waltz tempo**

*2nd time both hands 8va*

First system of musical notation for Lone Star Waltz. The right hand has a melody of eighth notes: C4-D4-E4-F4-G4-A4-B4-C5. The left hand has a bass line of eighth notes: C3-B2-A2-G2-F2-E2-D2-C3. The first measure is marked with a piano (*p*) dynamic. Fingerings are indicated: 1-2-5 for the first three notes of the right hand, and 1-3-5 for the first three notes of the left hand. The system ends with a repeat sign.

Second system of musical notation for Lone Star Waltz. The right hand continues the melody: C5-B4-A4-G4-F4-E4-D4-C4. The left hand continues the bass line: C3-B2-A2-G2-F2-E2-D2-C3. The second measure is marked with a *2nd time ritardando* instruction. The system ends with a *Fine* marking and a repeat sign.



The dot over or under the notes indicates the **STACCATO** touch. Make these notes very short!

5 1 etc.

*f*

*mf* 2

1 3

*p* 4 3

*mf*

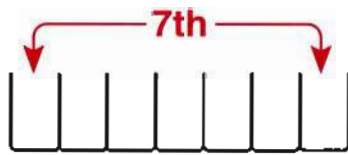
1 5 etc.

4 2

*D. C. al Fine*

# Measuring 7ths & Octaves

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



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



7ths are written **line-line** or **space-space**.



OCTAVES are written **line-space** or **space-line**.



Say the names of these intervals as you play!

## RH MELODIC INTERVALS

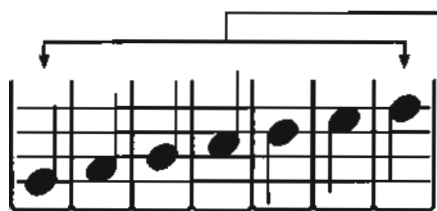
## RH HARMONIC INTERVALS

## LH MELODIC INTERVALS

## LH HARMONIC INTERVALS

# Writing 7ths & Octaves

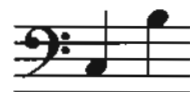
When you skip 5 white keys, the interval is a **7th**.



7ths are written  
LINE-LINE:



or SPACE-SPACE:



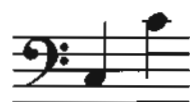
When you skip 6 white keys, the interval is an **OCTAVE**.



OCTAVES are written  
LINE-SPACE:



or SPACE-LINE:



- In each measure below, add a higher half note to make the indicated MELODIC interval.
- Play. Use RH 1-5 or LH 5-1 on the 5th, 6th, 7th & OCTAVE.

- In each measure below, add a WHOLE NOTE directly above the given note to make the indicated HARMONIC interval.
- Play. Use RH 1-5 or LH 5-1 on each interval.

# CAFÉ VIENNA

Play hands separately at first, then together.

Be especially careful of the RH fingering!

Notice that the first two notes, a melodic 3rd, are played with 2 & 1!

## Moderate waltz tempo

First system of musical notation for 'CAFÉ VIENNA'. The piece is in 3/4 time. The right hand (RH) plays a melodic line with slurs and fingerings: 2 1 4, 2 1 5, 2 1 5 4, 3 2 1. The left hand (LH) plays a bass line with slurs and fingerings: 5 3, 5 2. Dynamics include *p* (piano) and *f* (forte).

Second system of musical notation. The right hand continues with slurs and fingerings: 2 1 5, 3 1. The left hand continues with slurs. Dynamics include *mf* (mezzo-forte).


Third system of musical notation. The right hand continues with slurs and fingerings: 2 4. The left hand continues with slurs. Dynamics include *p* (piano) and *f* (forte).

Fourth system of musical notation. The right hand continues with slurs and fingerings: 5. The left hand continues with slurs. Dynamics include *mf* (mezzo-forte) and *ritardando* (rushing). The piece concludes with a final chord in the right hand.

Andante



The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a piano (*p*) dynamic marking. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a dotted quarter note C5. A slur covers the next two measures: a quarter note B4 and a quarter note A4. The melody continues with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. A slur covers the next two measures: a quarter note C4 and a quarter note B3. The melody concludes with a quarter note A3, a quarter note G3, and a quarter note F3. Fingerings are indicated as 1, 2, 1, 5, and 1. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.



The second system of musical notation continues the piece. The upper staff features a slur over the first two measures (G4, A4), followed by a quarter note B4, a quarter note A4, and a quarter note G4. A slur covers the next two measures (F4, E4), followed by a quarter note D4, a quarter note C4, and a quarter note B3. The melody concludes with a quarter note A3, a quarter note G3, and a quarter note F3. Fingerings are indicated as 2 and 4. The lower staff continues with its accompaniment.



The third system of musical notation continues the piece. The upper staff begins with a slur over the first two measures (G4, A4), followed by a quarter note B4, a quarter note A4, and a quarter note G4. A slur covers the next two measures (F4, E4), followed by a quarter note D4, a quarter note C4, and a quarter note B3. The melody concludes with a quarter note A3, a quarter note G3, and a quarter note F3. Fingerings are indicated as 5, 2, and 1. The lower staff continues with its accompaniment.

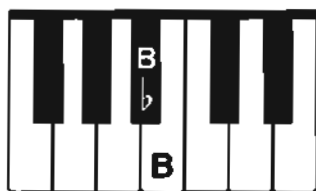


The fourth system of musical notation concludes the first system of the lullaby. The upper staff begins with a slur over the first two measures (G4, A4), followed by a quarter note B4, a quarter note A4, and a quarter note G4. A slur covers the next two measures (F4, E4), followed by a quarter note D4, a quarter note C4, and a quarter note B3. The melody concludes with a quarter note A3, a quarter note G3, and a quarter note F3. Fingerings are indicated as 5 and 3. The lower staff continues with its accompaniment. A *rit.* (ritardando) marking is present at the end of the system, with a wedge-shaped hairpin indicating a gradual deceleration.

# The Flat Sign



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



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

Circle the notes that are **FLAT**:



## ROCK IT AWAY!

**Moderately fast**

If you're feel - in' blue, if you're feel - in' kind - a wear - y,

If you're feel - in' blue, bet - ter hear what I say!

Play this rock - in' tune, it will sure - ly make you cheer - y;

When you feel in trou - ble, just rock it a - way!

# Writing the Flat Sign

## 1. Make some FLAT SIGNS:

First, draw one vertical line.



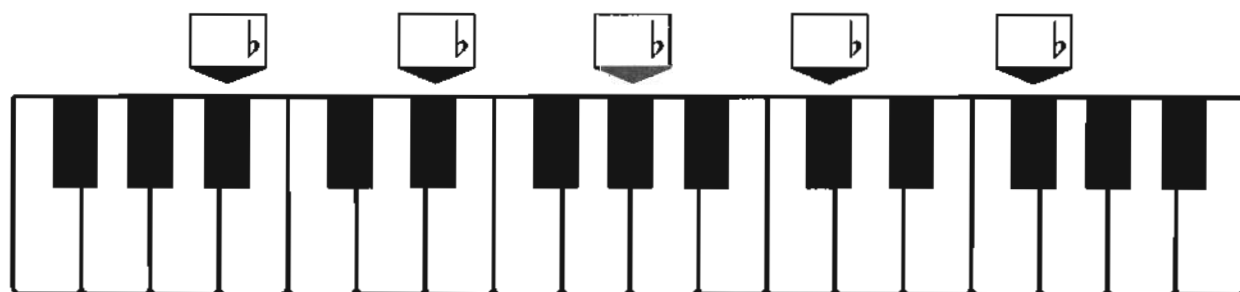
Then, add the heavier curved line.



Draw 4 flat signs here:



## 2. Write the names of the $\flat$ keys in the boxes below.



## 3. Change each of the notes below to a flat note. Write the flat sign BEFORE the note!

When writing flat signs, be sure to **CENTER** the flat sign on the line or space of the note to be flatted:



## 4. Write the name of each note in the box above it.

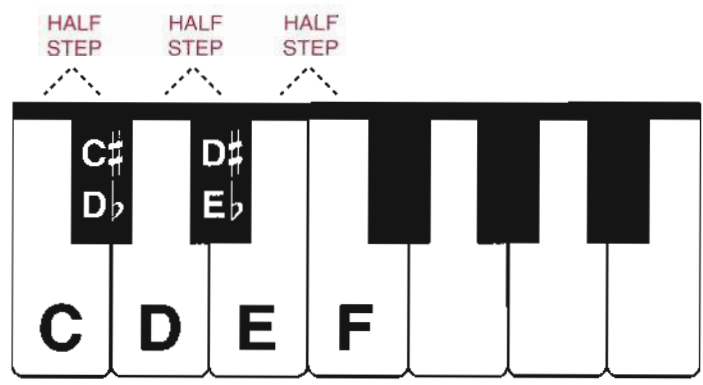
## 5. Play the notes, using RH 3 or LH 3.

# Measuring Half Steps & Whole Steps

## Half Steps

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

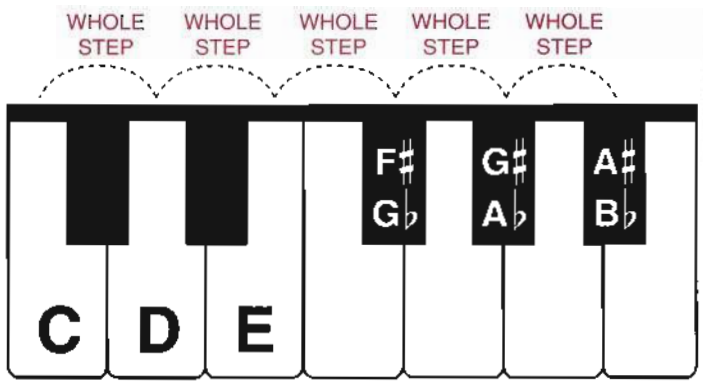
### HALF STEPS • NO KEY BETWEEN



## Whole Steps

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

### WHOLE STEPS • ONE KEY BETWEEN

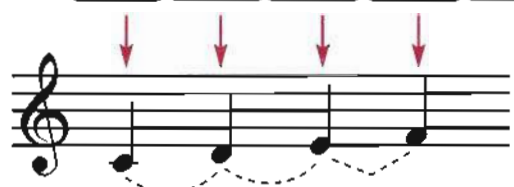
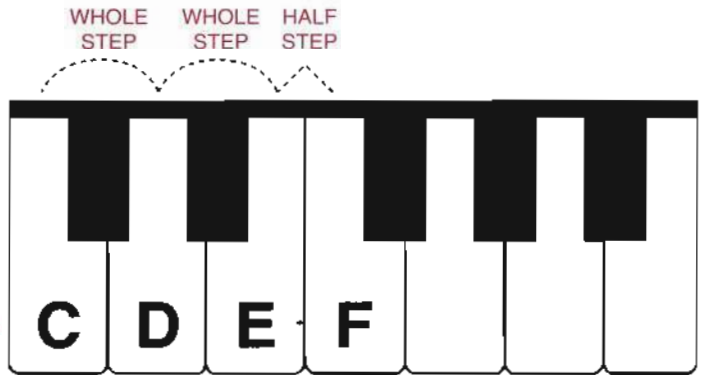


## Tetrachords

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

**WHOLE STEP, WHOLE STEP, HALF STEP.**

The notes of a tetrachord must be in alphabetical order →

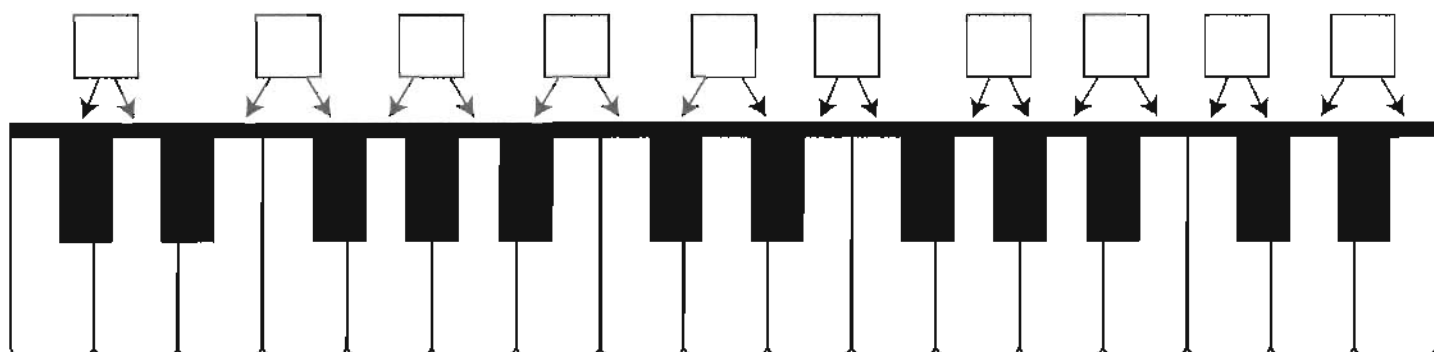
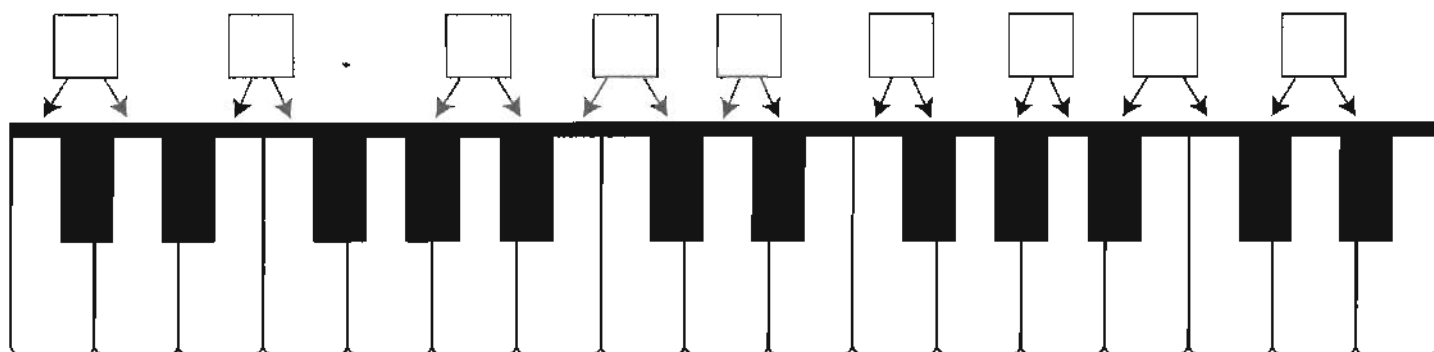


and must also have this pattern! →



## Writing Half Steps & Whole Steps

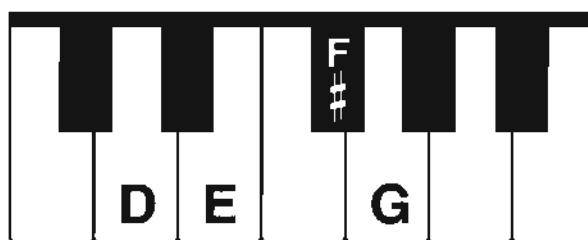
1. In the following squares write  $\frac{1}{2}$  for each HALF STEP and 1 for each WHOLE STEP indicated by the arrows.



## Tetrachords

2. Study the TETRACHORDS below and answer these questions:

- Does each consist of WHOLE STEP, WHOLE STEP, HALF STEP? Answer: \_\_\_\_\_
- Are the notes of each tetrachord NEIGHBORING LETTERS of the musical alphabet? Answer: \_\_\_\_\_
- Underline the correct spelling of the D tetrachord:     D E G $\flat$  G     D E F $\sharp$  G



# The Major Scale

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

The C MAJOR SCALE is constructed as follows:

There is no  $\sharp$  or  $\flat$  in the C MAJOR SCALE.

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

## Preparation for Scale Playing

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

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

## The C Major Scale

Begin **SLOWLY**. *Lean* the hand slightly in the direction you are moving.

The hand should move smoothly along, with no twisting motion of the wrist!

# Writing the Major Scale

- Write the letter names of the notes of the C MAJOR SCALE, from left to right, on the keyboard below. Use the tetrachord patterns, and be sure each whole step and half step is correct!

**THE C MAJOR SCALE**

- Complete the tetrachord beginning on C. Write one note over each finger number.

- Complete the tetrachord beginning on G. Write one note under each finger number.

- Play the above. Use LH on the first tetrachord and RH on the second tetrachord.

- Complete a tetrachord beginning on each of the notes below. Write one note under each finger number.

- Play with RH. By crossing 1 under 3, you can play the entire scale of 8 notes with the 5 fingers of one hand!

- Complete a tetrachord beginning on each of the notes below. Write one note over each finger number.

- Play with LH. Cross 3 over 1.

- Play each of the above two scales again, beginning on the HIGHEST note, and descending to the LOWEST. (Read the notes and fingering in REVERSE, from right to left!) Play the first with RH, crossing 3 over 1, and the second with LH, passing 1 under 3.

# These Hands Were Made for Playing

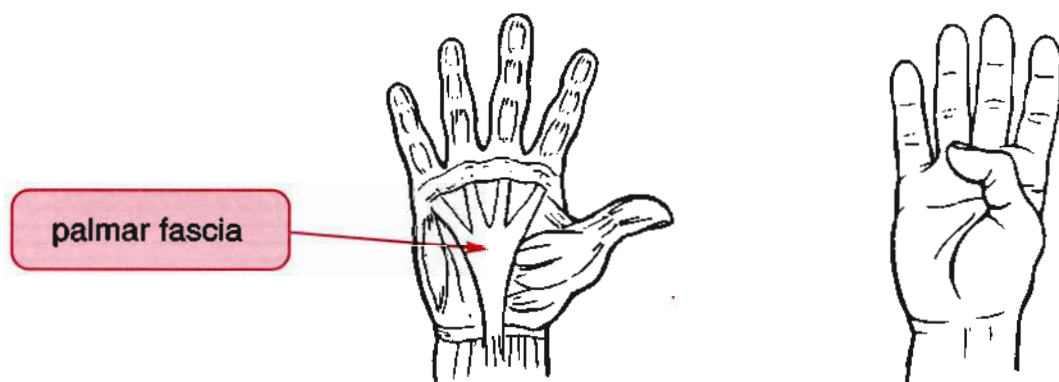
The fact that the thumb opposes the remaining fingers is one of the significant differences between humans and animals. It enables us to use tools skillfully, to write and paint, and also to make music. It is a particularly important factor in playing a keyboard instrument.

The musculature of the hand allows the thumb to pivot under the palm of the hand and easily touch the base of the 4th finger. By making use of this facility, we have the ability to move the thumb to play a key, and then we can shift the position of the hand. This enables us to play continuously up or down the entire piano keyboard.

The following drawings are views of the PALM of the hand.

The drawing on the left shows the *palmar fascia*, the connective tissue that supports the muscles of the inner part of the hand.

The drawing on the right shows how the thumb reaches under to the base of the 4th finger to play scales of eight or more notes without interrupting the flow of the notes.



## PLAYING THE C MAJOR SCALE

As soon as the thumb has played the first note (while the 2nd finger is playing the second note), pass the thumb under to the base of the 4th finger, so it will be ready to play its next note in advance.

This is one of the most important secrets of smooth, legato scale playing!

**Moderately slow**

**RH** 1 2 3 1 2 3 4 5

*mf* (pass thumb under)

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

*mf* (pass thumb under)

# JOY TO THE WORLD

## NEW DYNAMIC SIGN

***ff*** (*fortissimo*) = very loud

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

George Frideric Handel

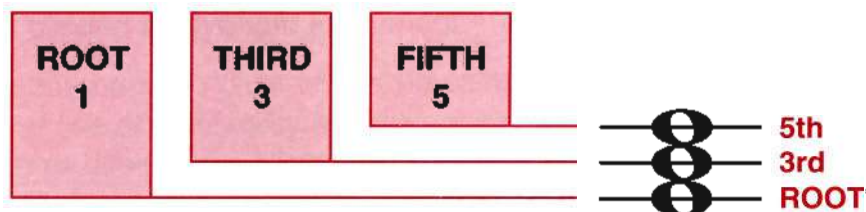
Joyfully

The musical score is written for piano and bass in 4/4 time. It consists of four systems of music. The first system begins with a piano (*f*) dynamic marking. The second system features a fortissimo (*ff*) dynamic marking. The third system features a mezzo-forte (*mf*) dynamic marking. The fourth system features a piano (*f*) dynamic marking. The score includes various musical notations such as slurs, ties, and dynamic hairpins. Fingerings are indicated by numbers 1-5. The piece concludes with a final chord in the bass staff.

# More About Chords

## A TRIAD IS A 3-NOTE CHORD.

The three notes of a triad are:



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

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



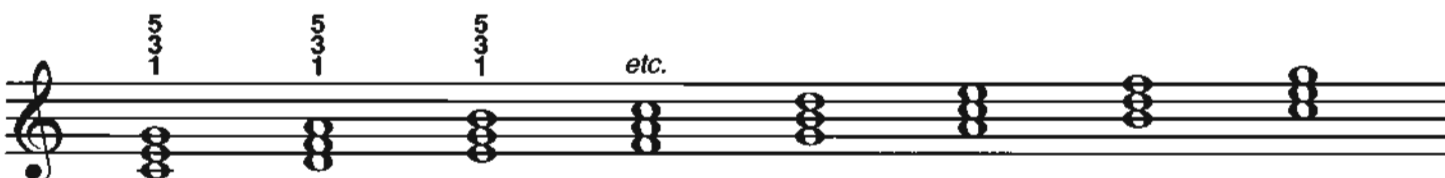
or this:



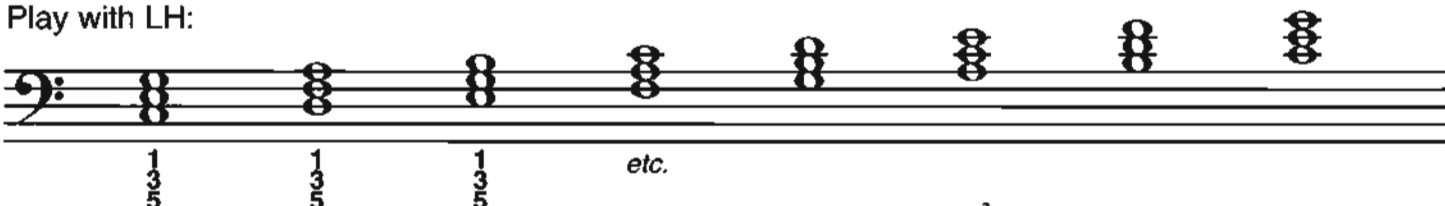
Triads may be built on any note of any scale.

## TRIADS BUILT ON THE C MAJOR SCALE

Play with RH:



Play with LH:



Listen carefully to the sound of these root-position triads!

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

**C E G   D F A   E G B   F A C   G B D   A C E   B D F**

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

# COCKLES AND MUSSELS

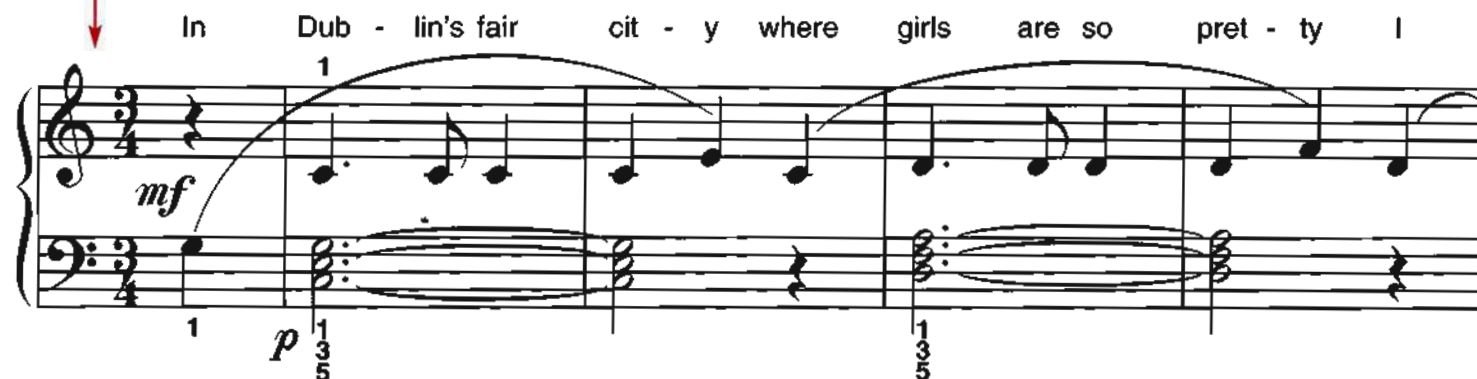
## KEY OF C MAJOR

Key Signature: no  $\sharp$ , no  $\flat$

Music based on any particular scale is said to be in the **KEY** of that scale. If there are sharps or flats in the scale, they are shown at the beginning of the music. This is called the **KEY SIGNATURE**.

**Moderately slow**

In Dub - lin's fair cit - y where girls are so pret - ty I



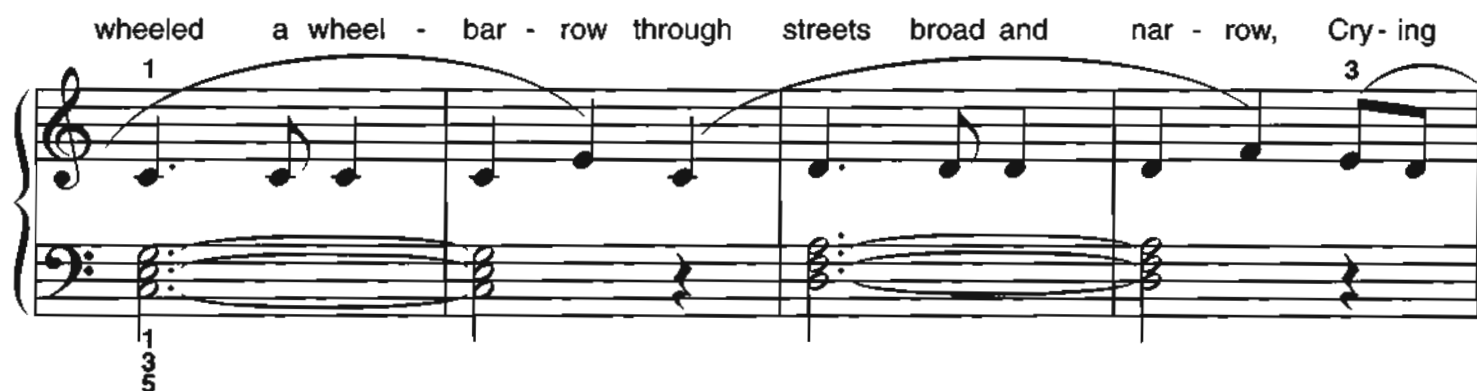
*mf*

*p*


first set my eyes on sweet Mol - ly Ma - lone, She



wheeled a wheel - bar - row through streets broad and nar - row, Cry - ing



"Cock - les and mus - sels, a - live, a - live - o!"



*ritardando*



## About the Blues

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

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

### Formula for the Blues

There are 12 measures in one chorus of the blues:

- 4 measures of the I chord
- 2 measures of the IV chord
- 2 measures of the I chord
- 1 measure of the V<sup>7</sup> chord
- 1 measure of the IV chord
- 2 measures of the I chord

## GOT THOSE BLUES!

Moderately slow

The musical score is written in 4/4 time and consists of four systems of piano and bass staves. The piano part features a melodic line with eighth notes and rests, while the bass part provides harmonic support with chords and rests. Dynamics include *f* (forte) and *p* (piano). The score is annotated with chord symbols: I, IV, and V<sup>7</sup>. Fingerings are indicated by numbers 1-5. A *ritardando* marking is present in the final system. A red asterisk in the first system points to a specific eighth-note pattern.

\*The eighth notes may be played a bit unevenly:



# Chords and the Blues Progression

THREE IMPORTANT CHORDS  
USED IN JAZZ/ROCK:



## CREATING A BLUES PROGRESSION

The blues progression is a series of chords which usually uses the I, IV, V<sup>7</sup> chords and is generally 12 measures long.



The **NATURAL SIGN** cancels a sharp or flat!

A note after a natural sign is always a *white key*!

## THE C MAJOR BLUES PROGRESSION

The image shows two rows of bass clef staves. The first row has six measures with chords I, I, I, I, IV, and IV. The second row has six measures with chords I, I, V7, IV, I, and I. The time signature is 12/8.

## CHASING THE BLUES AWAY

Now we add a melody to the C Blues Progression and call it the *blues*.

Slowly

Bert Konowitz

The image shows three systems of musical notation. Each system consists of a treble clef staff with a melody and a bass clef staff with chords. The first system is in 4/4 time, the second in 2/4, and the third in 12/8. The melody is marked 'mf' and includes fingerings (1, 2, 1, 4, 2). The chords are I, IV, V7, and I.

# BLUES FOR WYNTON MARSALIS

Wynton Marsalis is a great jazz trumpet player. He grew up in New Orleans, a city known for great blues. Wynton plays the blues with jazz groups, as well as classical music with the world's finest symphony orchestras.

Playing the right-hand eighth notes in a Jazz style will sound perfect with the Walking Blue Note bass.



## INTRODUCTION

Lazy

Bert Konowitz

5

*Blues progression*

9

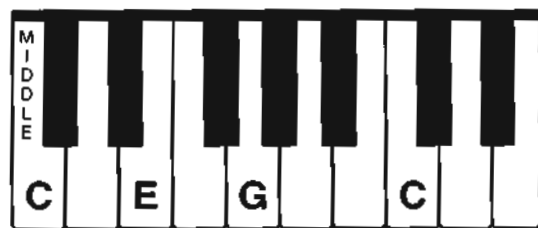
IV

13

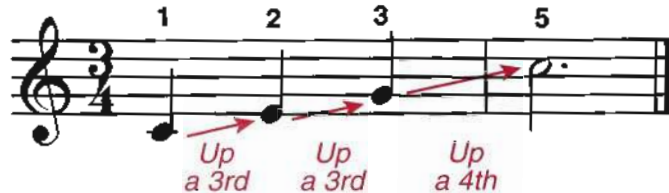
V7 IV I

## RH: An Extended Position

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

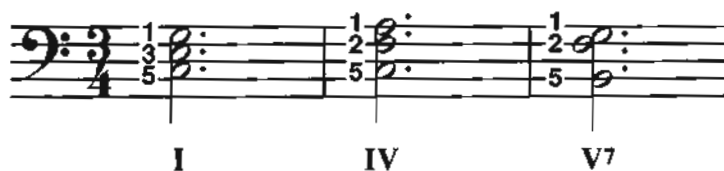


Play several times:



## LH Review: Block Chords & Broken Chords in C

### BLOCK CHORDS



### BROKEN CHORDS



## ON TOP OF OLD SMOKY

### KEY OF C MAJOR

Key Signature: no #, no b

Moderately slow

EXTENDED POSITION

er, From a - court-in' too slow. For

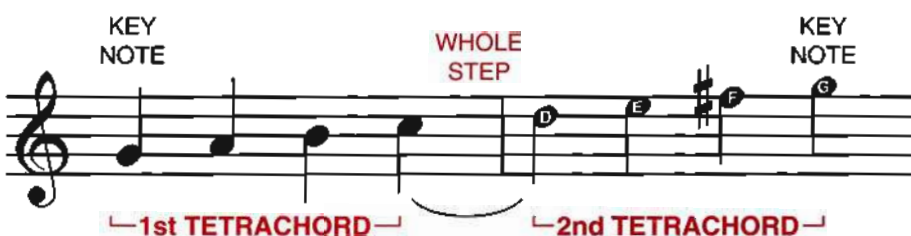
2 3 5 3 1  
court - in's a pleas - ure, And part - in' is

1 3  
grief, A false heart-ed lov - er,

1 2 3 5  
Is worse than a thief.

# The G Major Scale

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



There is 1 sharp (F#) in the G MAJOR SCALE.

# The Key of G Major

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

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

## KEY OF G MAJOR

Key Signature: 1 sharp (F#)  
Play all F's sharp throughout.

Practice the G major scale with **HANDS SEPARATE**. Begin **SLOWLY**. Keep the wrist loose and quiet.

Two musical staves showing the G Major Scale with fingering and practice instructions. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time. The key signature is one sharp (F#). The notes are G, A, B, C, D, E, F#, G. The top staff has fingering: 1 2 3 1, 2 3 4 5, 5 4 3 2, 1 3 2 1. The bottom staff has fingering: 1 2 3 1, 2 3 4 5, 5 4 3 2, 1 3 2 1. Red text annotations include 'Pass 1 under 3' and 'Cross 3 over 1' on both staves. 'NEW NOTES' are indicated above the F# and G notes in both staves.

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

You may also play the C MAJOR SCALE at the bottom of page 100 with the hands together, in **CONTRARY MOTION!**

# A New Trick!

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

Practice line in 4/4 time, G major. The notes are D4, D4, D4, A4, A4, A4. Fingerings are indicated above the notes: 5 on D, 4 on D, 1 on A, 2 on A.

## THE CAN-CAN

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

Jacques Offenbach

**Brightly**

First system of the piano score. Treble clef, 4/4 time, G major. The melody starts with a quarter note G4 (finger 1). The bass line starts with a quarter note G2 (finger 5), followed by a triplet of G2, A2, B2 (fingers 1, 3, 5). Dynamics include *f*. Fingerings for the melody are 1, 5, 1, 2, D with 5, D with 4, 5, 2, 3.

Second system of the piano score. Treble clef, 4/4 time, G major. The melody continues with quarter notes A4 (finger 1), B4 (finger 2), C5 (finger 4), D5 (finger 1), E5 (finger 5, marked with an asterisk), D5 (finger 4), C5 (finger 3), B4 (finger 2), A4 (finger 1), G4 (finger 3), F#4 (finger 2). The bass line continues with a triplet of G2, A2, B2 (fingers 1, 3, 5), then rests. Dynamics include *p*.

Third system of the piano score. Treble clef, 4/4 time, G major. The melody continues with quarter notes G4 (finger 1), A4 (finger 4), B4 (finger 4), C5 (finger 4). The bass line continues with a triplet of G2, A2, B2 (fingers 1, 3, 5), then rests. Dynamics include *f*.

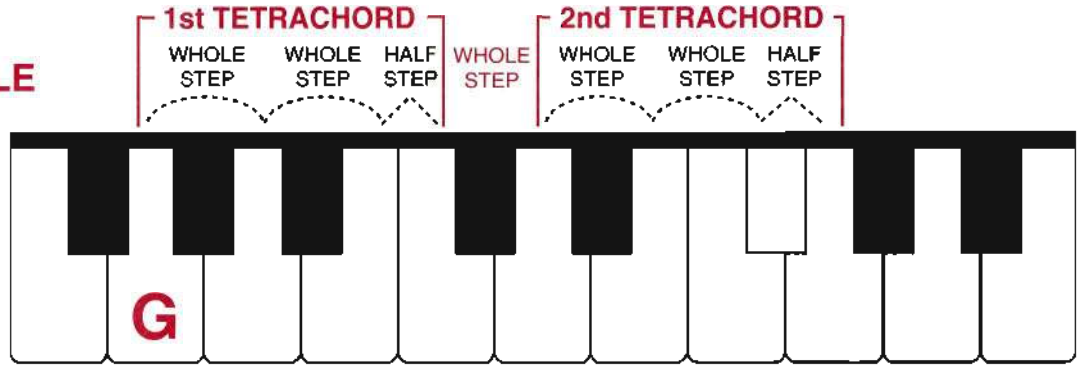
Fourth system of the piano score. Treble clef, 4/4 time, G major. The melody continues with quarter notes G4 (finger 1), A4 (finger 2), B4 (finger 4), C5 (finger 4), D5 (finger 4), E5 (finger 4), D5 (finger 4), C5 (finger 4), B4 (finger 4), A4 (finger 4), G4 (finger 4). The bass line continues with a triplet of G2, A2, B2 (fingers 1, 3, 5), then rests. Dynamics include *f*.

\*Descending G major scale

# Writing in the Key of G Major

- Write the letter names of the notes of the G MAJOR SCALE on the keyboard below. Use the tetrachord patterns, and be sure each whole step and half step is correct!

## THE G MAJOR SCALE



Check to be sure that you named the notes in the order of the musical alphabet. If you did, the black key will be named as a *sharp*, not a *flat*!

- Complete the tetrachord beginning on G. Write one note over each finger number.
- Complete the tetrachord beginning on D. Write one note under each finger number.

- Play the above. Use LH on the first tetrachord and RH on the second tetrachord.

Since the G MAJOR SCALE contains ONE SHARP (F#), music written in the KEY OF G MAJOR has a KEY SIGNATURE of ONE SHARP. The sharps or flats in the key signature are indicated at the beginning of the music, just after the clef sign. They remain in effect throughout the music, or until a new signature appears.

- Complete a tetrachord beginning on each of the notes below. Write one note under each finger number. The sharp in the key signature will apply to the F# in the second tetrachord, so you need not write a sharp before the F.

### KEY OF G MAJOR

Key Signature: 1 sharp (F#)

- Play with RH. Pass 1 under 3.

- Complete a tetrachord beginning on each of the notes below. Write one note over each finger number.
- Play with LH. Cross 3 over 1.

- Play each of the above two scales in REVERSE, starting with the highest note and descending to the lowest. Play the first with RH, crossing 3 over 1, and the second with LH, passing 1 under 3.

# The Primary Chords in G Major

Reviewing the G MAJOR SCALE, LH ascending

**KEY OF G MAJOR**

Key Signature: 1 sharp (F#)

**I**
**IV**
**V7**

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

**Primary Chords in G**

**I**
**IV**
**V7**

**G Major Chord Progression with I, IV & V7 Chords**

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

**I**
**IV**
**I**
**V7**
**I**

## THE MARINES' HYMN

Moderate march tempo

**I**
**V7**
**I**
**V7**
**I**
*Fine*

**IV**
**I**
**IV**
**I**

*D. C. al Fine*

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

**SYNCOPIATED NOTE**



**WHY AM I BLUE?** 

**Moderately slow blues tempo**

Why am I blue, Blu - er than the deep blue sea?

*mf*

I

Since my ba-by's gone and left me? Why am I blue, Blu - er than the deep blue

IV

sea, Since my ba-by's gone and left me? If you see my ba - by,

I V7

Tell her to come home to me!

1. (Play 1st time only!) 2. (Play 2nd time)

IV I V7

**IMPORTANT!** Compare the Roman numerals in this piece with those in *GOT THOSE BLUES!* on page 107.

# G Blues Scale Performance Piece

## GOOD PEOPLE

“Call and Response” is a special technique used in Jazz/Rock to create more excitement. Measure 9 sounds the call and measure 10 gives the response. Measures 11–12 and 13–14 are used in the same manner. You may improvise different Blues Scale tones in the “response” measures.

Moderately slow

*mf*

*mp*

Last time only: repeat 3 times, getting slower and softer each time.

*Fine*

*mf*

9 *call* *response*

*f*

13 *call* *response*

5

1 *D.C. al Fine*

# The F Major Scale

KEY NOTE                      WHOLE STEP                      KEY NOTE

1st TETRACHORD                      2nd TETRACHORD

There is 1 flat (B $\flat$ )  
in the F MAJOR SCALE.

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

Play slowly and carefully!

## KEY OF F MAJOR

Key Signature: 1 flat (B $\flat$ )

NEW NOTE

Cross 3 over 1                      Pass 1 under 3

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

Play slowly and carefully!

Pass 1 under 4                      Cross 4 over 1

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

Practice the F major scale several times daily. Begin slowly and gradually increase speed.

Play only with HANDS SEPARATE:

*mf*                      *mf*

**9** **EIGHTH REST** means  
rest for the value of an eighth note.

**>** **ACCENT SIGN** means  
play with special **EMPHASIS!**

# LITTLE BROWN JUG

American folk song

Moderately fast

First system of musical notation for 'Little Brown Jug'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is 'Moderately fast'. The first measure of the treble staff has a dynamic marking of *mf*. Fingerings are indicated by numbers 1-5 above notes. An eighth rest is shown in the second measure of the treble staff. The bass staff has a whole note chord in the first measure and eighth notes in the second measure.

Second system of musical notation. It continues the piece with similar notation, including a *mf* dynamic marking in the treble staff and various fingerings and accents.

Third system of musical notation. The treble staff begins with a dynamic marking of *f* and includes several notes with accent signs (>). It then transitions to a *mf* dynamic. The bass staff continues with eighth notes.

Fourth system of musical notation, concluding the piece. It features a *f* dynamic in the treble staff, followed by a *mf* dynamic. The piece ends with a double bar line and repeat dots.

# The Primary Chords in F Major

Reviewing the F MAJOR SCALE, LH ascending

**KEY OF F MAJOR**  
Key Signature: 1 flat (B $\flat$ )

The diagram shows the F Major scale in bass clef with fingerings 1-2-3-4-5-6-7-8. Chords I, IV, and V7 are indicated below the staff. The V7 chord is shown with a (b) above it, indicating the flat in the seventh degree.

The following chord positions are often used for smooth progressions:

## Primary Chords in F

The diagram shows the primary chords in F Major: F, B $\flat$ , and C7. The chords are shown in bass clef with fingerings 1-3-5, 1-2-5, and 1-2-5 respectively.

## F Major Chord Progression with I, IV & V<sup>7</sup> Chords

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

The diagram shows the F Major chord progression: F, B $\flat$ , F, C7. The chords are shown in bass clef with fingerings 1-3-5, 1-2-5, 1-3-5, and 1-2-5 respectively.

## CHIAPANECAS (Mexican Hand-Clapping Song)

Moderately fast

The diagram shows the first part of the Chiapanecas song. The melody is in treble clef and the accompaniment is in bass clef. The key signature is one flat (B $\flat$ ) and the time signature is 3/4. The melody starts with a quarter note F, followed by a quarter note B $\flat$ , and a quarter note C. The accompaniment starts with a quarter note F, followed by a quarter note B $\flat$ , and a quarter note C. The melody continues with a quarter note G, a quarter note F, and a quarter note E. The accompaniment continues with a quarter note B $\flat$ , a quarter note C, and a quarter note D. The melody ends with a quarter note D, a quarter note C, and a quarter note B. The accompaniment ends with a quarter note C, a quarter note B, and a quarter note A.

The diagram shows the second part of the Chiapanecas song. The melody is in treble clef and the accompaniment is in bass clef. The key signature is one flat (B $\flat$ ) and the time signature is 3/4. The melody starts with a quarter note F, followed by a quarter note B $\flat$ , and a quarter note C. The accompaniment starts with a quarter note F, followed by a quarter note B $\flat$ , and a quarter note C. The melody continues with a quarter note G, a quarter note F, and a quarter note E. The accompaniment continues with a quarter note B $\flat$ , a quarter note C, and a quarter note D. The melody ends with a quarter note D, a quarter note C, and a quarter note B. The accompaniment ends with a quarter note C, a quarter note B, and a quarter note A.

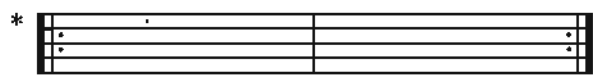
\*  $B\flat$   
*f*  
 5 2  
 1

*mf*  
 5 3  
 F

*mf*  
 5 2  
 C7

1. *mf*  
 2 3 4 5 1 2 3 4 5 \*

2. *mf*  
 4 5 1  
 F C7 F C7 F

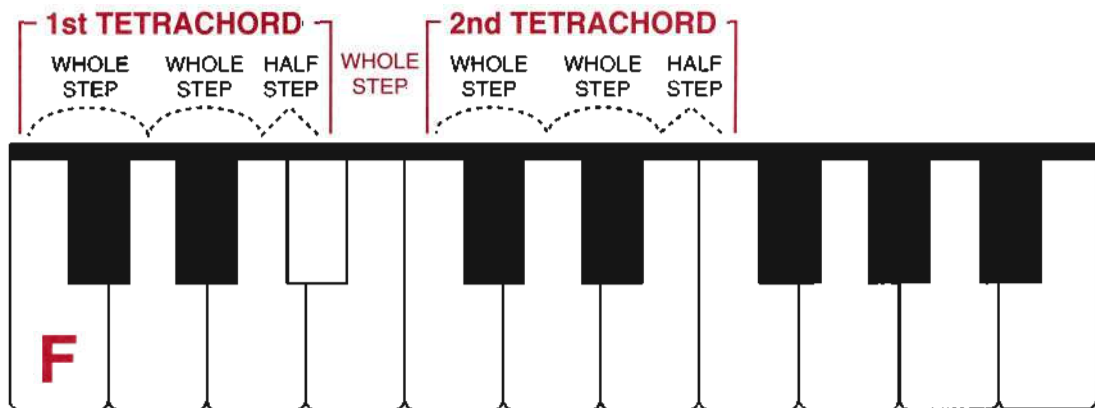


The double dots inside the double bars indicate that everything between the double bars must be REPEATED.

# Writing in the Key of F Major

- Write the letter names of the notes of the F MAJOR SCALE on the keyboard below. Use the tetrachord patterns, and be sure each whole step and half step is correct!

## THE F MAJOR SCALE



Check to be sure that you named the notes in the order of the musical alphabet. If you did, the black key will be named as a *flat*, not a *sharp*!

- Complete the tetrachord beginning on F. Write one note over each finger number.
- Complete the tetrachord beginning on C. Write one note under each finger number.

- Play the above. Use LH on the first tetrachord and RH on the second tetrachord.

Since the F MAJOR SCALE contains ONE FLAT ( $B\flat$ ), music written in the KEY OF F MAJOR has a KEY SIGNATURE of ONE FLAT.

- Complete a tetrachord beginning on each of the notes below. Write one note over each finger number. The flat in the key signature will apply to the  $B\flat$  in the first tetrachord, so you need not write the flat before the B.

### KEY OF F MAJOR

Key Signature: 1 flat ( $B\flat$ )

- Play with LH. Cross 3 over 1.

- Complete a tetrachord beginning on each of the notes below. Write one note under each finger number.

- Play with RH. Pass 1 under 4.

- Play each of the above two scales in REVERSE, starting with the highest note and descending to the lowest. Play the first with LH, passing 1 under 3, and the second with RH, crossing 4 over 1.

# AULD LANG SYNE

Old Scottish Air  
Words by Robert Burns

Moderately slow

*mf* Should auld ac- quaint - ance be for - got, And nev - er brought to

1 2 1 2 4

1 2 5

1 2 5

mind? Should auld ac - quaint - ance be for - got, And

5 4 2 1 3 5

1 2 5

days of auld lang syne? *f* For auld lang

3 1 1 2 1 4 5 4 2

syne, my dear, For auld lang syne; *mf* We'll

2 5 4 5

1 2 5

take a cup of kind - ness yet, For auld lang syne.

3 5 1 2

# A New Style of Bass

Play this several times before beginning *O SOLE MIO*:

Moderately slow

A single-line bass staff in 4/4 time, key of F major. The exercise consists of four measures. The first measure starts with a 5th finger on the first string, followed by a triplet of eighth notes (1, 3, 5) and a quarter note (2). The second measure has a quarter rest, followed by a quarter note (5), a triplet of eighth notes (1, 2, 3), and a quarter note (4). The third measure has a quarter rest, followed by a quarter note (5), a triplet of eighth notes (1, 2, 3), and a quarter note (4). The fourth measure has a quarter rest, followed by a quarter note (5), a triplet of eighth notes (1, 2, 3), and a quarter note (4). The piece ends with a double bar line and repeat dots.

COUNT: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

## O SOLE MIO!

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

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

Eduardo di Capua

Moderately slow

Piano accompaniment for 'O Sole Mio' in 4/4 time, key of F major. The piece is marked 'Moderately slow' and 'f legato'. The first system shows the first four measures. The right hand plays chords with fingerings: 5-2-1, 4-1, 2-1, 5-3, 4-2. The left hand plays a bass line with fingerings: 5, 1-3. The second system shows the next four measures. The right hand has fingerings: 2-1, 5-3, 4-2, 2-1, 3-1, 4-2. The left hand has fingerings: 5, 1-2.

Continuation of the piano accompaniment for 'O Sole Mio'. The right hand has fingerings: 2-1, 5-3, 4-2, 2-1, 3-1, 4-2. The left hand has fingerings: 5, 1-2.

First system of musical notation. The treble staff shows a whole note chord with a fermata. The bass staff shows a sequence of chords with fingerings: 5, 1, 2. A red asterisk is placed above the second measure of the bass staff.

Second system of musical notation. The treble staff shows a sequence of chords with fingerings: 1, 5, 3, 1, 2, 1, 3. The bass staff shows a sequence of chords with a fermata on the final chord.

Third system of musical notation. The treble staff shows a sequence of chords with fingerings: 1, 5, 3. The bass staff shows a sequence of chords with a fermata on the final chord.

Fourth system of musical notation. The treble staff shows a sequence of chords with fingerings: 5, 2, 5, 1, 4, 5, 2, 1. A wavy line indicates an arpeggiated chord in the second measure. The word *ritardando* is written below the first measure. The bass staff shows a sequence of chords with fingerings: 1, 5.

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

**\*\*ARPEGGIATED CHORDS**

When a wavy line appears beside a chord, 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.

Diagram illustrating an arpeggiated chord. It shows two staves with a chord symbol above. A wavy line is drawn vertically through the notes of the chord, indicating the order in which they should be played from bottom to top.

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

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

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

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

### C MAJOR SCALE



### A MINOR SCALE



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

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

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

## The A Harmonic Minor Scale

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

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

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

### KEY OF A MINOR

Key Signature: no #, no b

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

## MORE SYNCOPATED NOTES:

↓ SYNCOPATED NOTES ↓

COUNT: 1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &

## JERICHO

**KEY OF A MINOR**

Key Signature: no #, no b\*

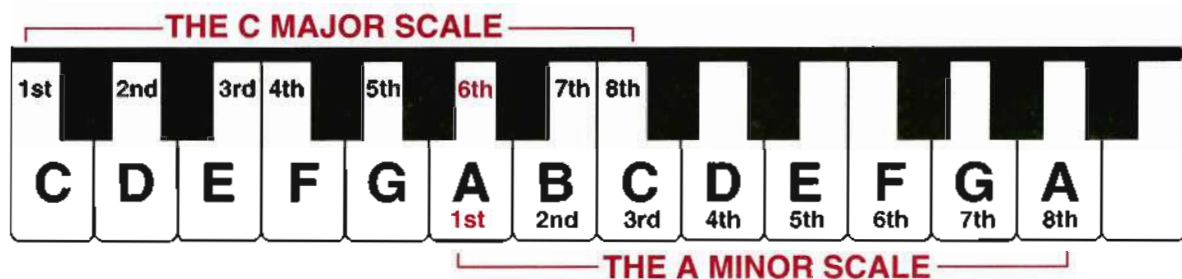
See how many syncopated notes you can find in *JERICHO*.

**Moderately fast**

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

# Writing in the Key of A Minor (Relative of C Major)

Every MAJOR KEY has a RELATIVE MINOR KEY that has the same KEY SIGNATURE.  
The RELATIVE MINOR begins on the 6th TONE of the MAJOR SCALE.



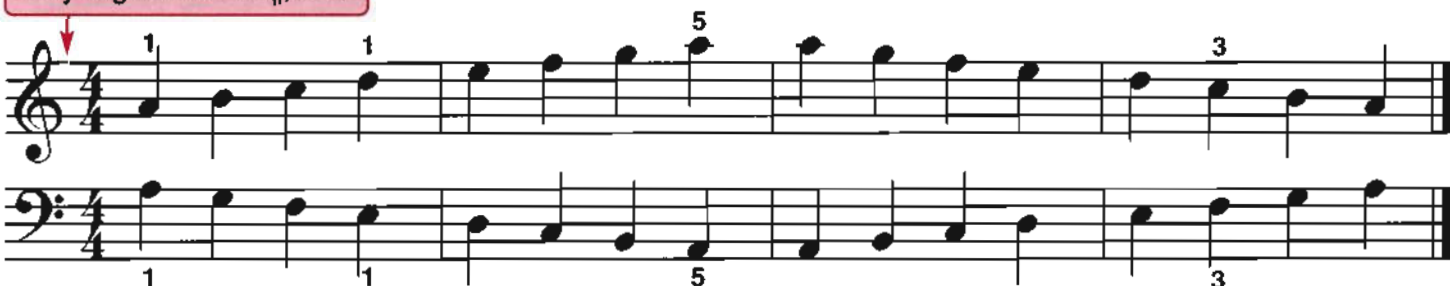
**A MINOR** is the relative of **C MAJOR**. Both keys have the same key signature (no sharps, no flats).  
There are 3 kinds of minor scales: NATURAL, HARMONIC & MELODIC.

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

## KEY OF A MINOR

Key Signature: no #, no b

1. Play with hands separate.



**ACCIDENTALS:** Any sharp or flat not contained in the key signature is called an ACCIDENTAL.

**THE HARMONIC MINOR SCALE:** The 7th tone (G) is raised 1 half step,  
ASCENDING & DESCENDING.

2. Add accidental sharps needed to change these NATURAL MINOR scales  
into HARMONIC MINOR scales. 3. Play with hands separate.



**THE MELODIC MINOR SCALE:** In the ASCENDING scale, the 6th (F) & 7th (G) are raised 1 half step.  
The DESCENDING scale is the same as the NATURAL MINOR.

4. Add accidental sharps needed to change these NATURAL MINOR scales  
into MELODIC MINOR scales. 5. Play with hands separate.



6. (OPTIONAL) Play all of the above scales with hands together, in contrary motion.

# An A Minor Chord Progression

## THE STRANGER

This new chord progression includes the A minor chord and is often used in ballad-type Jazz/Rock music. The melody in the RH should be played in a *legato* (smooth) manner while the LH moves down the chord progression at a very steady tempo. First practice measures 1–4 with the LH alone.

**Slowly** (fermata last time only)



*mf-p* last time: *ritard* and *Fine*

**5**



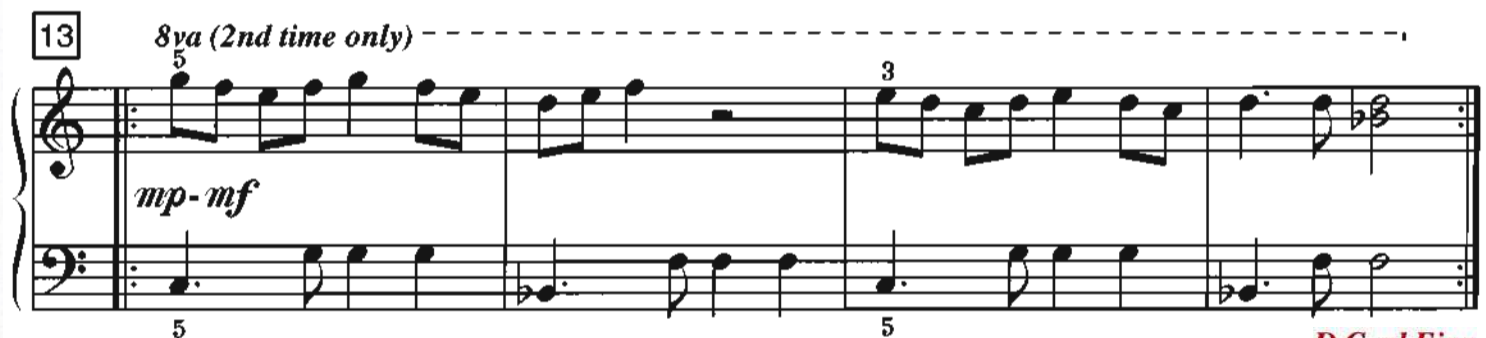
*p-mf*

**9**



*mf-p*

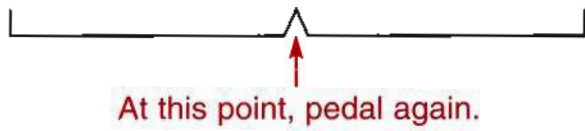
**13** *8va (2nd time only)*



*mp-mf* *D.C. al Fine*

# Introducing “Overlapping Pedal”

The following sign is used to indicate OVERLAPPING PEDAL.



**PLAY**

**PED UP** **PED DOWN**

As the hand goes *down*,  
the foot comes *up*.  
Pedal again immediately.

Practice the following exercises before playing *GREENSLEEVES*.



## GREENSLEEVES

**NEW DYNAMIC SIGN**

*mp* (mezzo piano) = medium soft

**KEY OF A MINOR**

Key Signature: no #, no b

**Moderately slow**

A musical score for Greensleeves in 3/4 time. The treble clef staff shows a melody with a slur over the first four notes and fingerings 1, 2, 2, 1, 2. The bass clef staff shows chords: C3, F3, C3; C3, F3, C3; C3, F3, C3; and C3, F3, C3. A dynamic marking of *mp* is present in the first measure. Pedal marks are shown below the bass staff.

3 4 2 1 1 2

1 3 5

2 1 3 1 3 4 1

1 2

*mf* 4 \*1-3 2 3

1 2 5 1 3 5

4 2 4

1 3 5 1 2 5

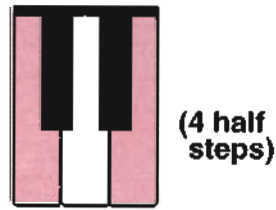
1-3 2 3 1 3 4 1

1 3 5 1 2

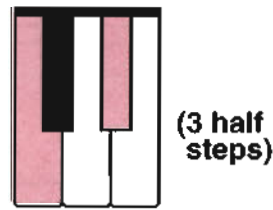
# More About Triads

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

MAJOR 3rd



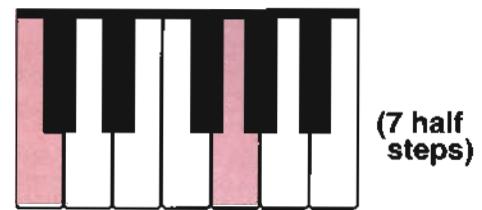
MINOR 3rd



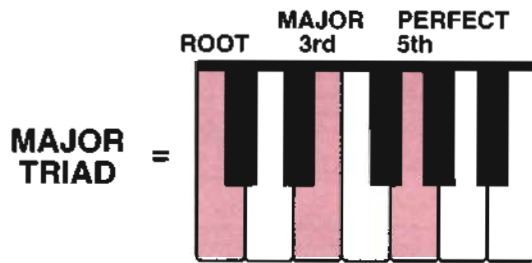
Any MAJOR 3rd may be changed to a MINOR 3rd by lowering the upper note one half step!

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

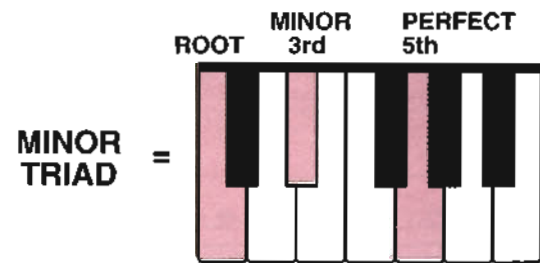
PERFECT 5th



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



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



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

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

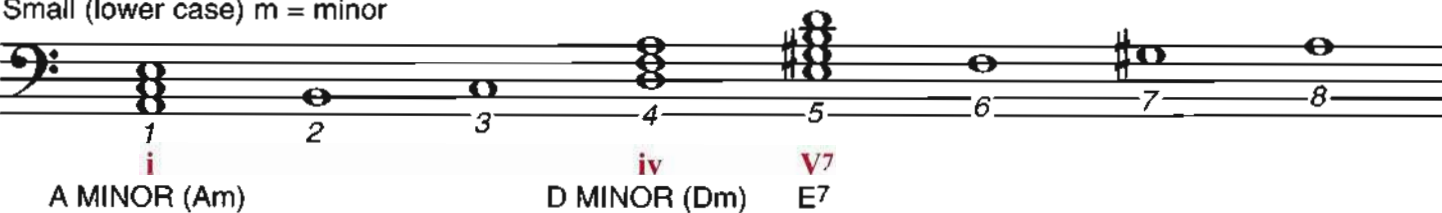


# The Primary Chords in A Minor

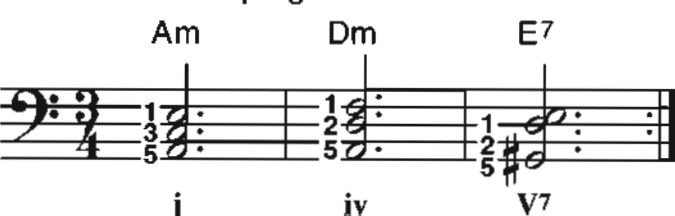
## Reviewing the A HARMONIC MINOR SCALE, LH ascending

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

Small (lower case) m = minor



The following positions are often used for smooth progressions:



The same, one octave higher.



# Go Down, Moses



**KEY OF A MINOR**

Key Signature: no #, no b

**Moderately slow**

When Is - rael was in E - gypt's land, Let my peo - ple go! Op -

*p* *mf*

pressed so hard they could not stand, Let my peo - ple go!

*p*

Go down, Mos - es, 'Way down in E - gypt's land,

*f*

Tell old Pha - raoh, Let my peo - ple go.

*mf* *p*

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

**D MINOR** is the relative of **F MAJOR**.

Both keys have the same key signature (1 flat, B $\flat$ ).

**REMEMBER:** The **RELATIVE MINOR** begins on the **6th** tone of the major scale.  
The relative minor of **F MAJOR** is, therefore, **D MINOR**.

### F MAJOR SCALE



### D MINOR SCALE



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

## The D Harmonic Minor Scale

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

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

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

### KEY OF D MINOR

Key Signature: 1 flat (B $\flat$ )

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

# SCARBOROUGH FAIR



## NEW DYNAMIC SIGN

*pp* (pianissimo) = very soft

**KEY OF D MINOR**  
Key Signature: 1 flat (B $\flat$ )

Moderately slow

2nd time 8va

Are you goin' to Scar - bor - ough

*p* *mp*

5 3 1 5 3 1

fair? Pars - ley, sage, Rose - mar - y and thyme. Re -

*mf*

5 2 1 5 2 1

mem - ber me to one who lives there. She was

*p*

2 2 3 1 2 1 5

once a true love of mine.

*pp ritard.*

8va

5 1

# The Primary Chords in D Minor

Reviewing the D HARMONIC MINOR SCALE, LH ascending

**KEY OF D MINOR**  
Key Signature: 1 flat (B $\flat$ )

1 2 3 4 5 6 7 8

**i**  
D MINOR

**iv**  
G MINOR

**V7**  
A7

The following positions are often used for smooth progressions:

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

Dm Gm A7

**i iv V7**

Dm Gm Dm A7

**i iv i V7**

**D MINOR PROGRESSION with broken i, iv & V7 chords**

Play several times.

Dm Gm Dm A7

**i iv i V7**

## RAISINS AND ALMONDS

Moderately

Folk song

**Dm**

*mf* When I was a ti - ny sleep - y - head, Ma - ma

*mp*

gent - ly would tuck me in - to bed, And

A7 2 Dm Gm 3

sing of rais - ins and al - monds, And the

5 2 1 5 2 1

Dm A7 2

sweet years to be, Sweet as rais - ins and

Dm A7 2 4 1 5 1 Dm

al - monds, Oh, that dear mem - o - ry!

A7 2 4 1 Dm

Oh, that dear mem - o - ry!

*p* *pp*

5 4 2 1

# HE'S GOT THE WHOLE WORLD IN HIS HANDS

This piece reviews the I, IV & V<sup>7</sup> chords of the keys of G MAJOR, C MAJOR and F MAJOR. It also reviews syncopated notes, in preparation for *THE ENTERTAINER*, on pages 140–141.

## KEY OF G MAJOR

Key Signature: 1 sharp (F#)

Moderately & rhythmically

Spiritual

mf

## KEY OF C MAJOR

Key Signature: no #, no b

p

3 4 2 1 4 2

1 2 5

Detailed description: This system contains the first three measures of the piece. The right hand features a melodic line with slurs and fingerings (3, 4, 2, 1, 4, 2). The left hand provides a harmonic accompaniment with chords and single notes, including a fingering of 1, 2, 5.

4 4 5 4 2 1

1 2 5

Detailed description: This system contains measures 4 through 6. The right hand continues the melodic line with slurs and fingerings (4, 4, 5, 4, 2, 1). The left hand accompaniment includes chords and single notes, with a fingering of 1, 2, 5.

**KEY OF F MAJOR**

Key Signature: 1 flat (B $\flat$ )

4 2 2 1 4

*f*

1 3 5

Detailed description: This system contains measures 7 through 9. The right hand has a melodic line with slurs and fingerings (4, 2, 2, 1, 4). A dynamic marking of *f* (forte) is present. The left hand accompaniment includes chords and single notes, with a fingering of 1, 3, 5.

3 4 2 1 4 2

1 2 5

Detailed description: This system contains measures 10 through 12. The right hand continues the melodic line with slurs and fingerings (3, 4, 2, 1, 4, 2). The left hand accompaniment includes chords and single notes, with a fingering of 1, 2, 5.

4 2 5 1 5 2 5 1

*ritardando*

(A - men!)

1 2 5

Detailed description: This system contains measures 13 through 15. The right hand has a melodic line with slurs and fingerings (4, 2, 5, 1, 5, 2, 5, 1). A *ritardando* marking is present. The left hand accompaniment includes chords and single notes, with a fingering of 1, 2, 5. The system concludes with the text "(A - men!)".

# LH Warm-Up

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

Musical notation for the LH Warm-Up exercise, showing four measures in bass clef with fingerings. The notes and fingerings are: Measure 1: G4 (5), A4 (1), B4 (3), C5 (5); Measure 2: B4 (1), A4 (2), G4 (3), F4 (5); Measure 3: E4 (5), D4 (1), C4 (3), B3 (5); Measure 4: A3 (1), G3 (5), F3 (4), E3 (3).

## THE ENTERTAINER

Not fast!\*

Scott Joplin

Musical notation for the first system of "The Entertainer". The right hand melody is marked *f* and includes fingerings 4, 3, 1, 2. A dashed line indicates an *8va* (octave) shift. The left hand accompaniment consists of whole notes.

Musical notation for the second system of "The Entertainer". The right hand melody continues with fingerings 4, 3, 1, 2, and includes a trill. The left hand accompaniment continues with whole notes and includes a trill.

Musical notation for the third system of "The Entertainer". The right hand melody is marked *p* and includes fingerings 1, 5, 1, 2, 3, 4, 2, 1. The left hand accompaniment includes fingerings 5, 1, 3, 3, 5, 1, 2, 3, 1, 3, 5, 5.

\* "Not fast" is the composer's own indication!

System 1: Treble clef, key signature of one sharp (F#). The melody is marked with a *p* dynamic. Fingerings are indicated as 1 2, 1 5, and 4 3. The bass line consists of chords with fingerings 5 and 1/3.

System 2: Treble clef, key signature of one sharp (F#). The melody is marked with a *f* dynamic. Fingerings are indicated as 2 1 3 5, 4 3 2, 1 2, and 1. The bass line consists of chords with fingerings 5 and 1/3, and 1 5 4 3.

System 3: Treble clef, key signature of one sharp (F#). The melody is marked with a *f* dynamic. Fingerings are indicated as 1, 2, and 1. The bass line consists of chords with fingerings 1, 2, and 3.

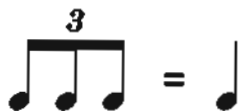
System 4: Treble clef, key signature of one sharp (F#). The melody is marked with a *p* dynamic. The bass line consists of chords with fingerings 1, 2, 3, and 3.

System 5: Treble clef, key signature of one sharp (F#). The melody is marked with a *p* dynamic. Fingerings are indicated as 1 3. The bass line consists of chords with fingerings 1/4, 5 4 3, and 1 5. The system includes first and second endings.

# Eighth-Note Triplets

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

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



When a piece contains triplets, count "trip-a-let"  
or "one & then"  
or any way suggested by your teacher.

## AMAZING GRACE

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

Moderately slow

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

System 1: Treble clef, 2/4 time signature. The right hand (RH) plays a sequence of chords and eighth notes with fingerings: 2 1, 2, 5 1, 5, 5 1, 4, 3 1, 3. The left hand (LH) plays a steady bass line with fingerings: 5, 1 3, 5, 1 2.

System 2: Treble clef, *mf* dynamic. The RH has fingerings: 1, 5 3, 5 2 3 2 1, 2, 4, 3 1, 3. The LH has fingerings: 5, 1 3, 5.

System 3: Treble clef. The RH has fingerings: 2 1, 1, 5 3, 5 2 3 2 1, 2, 4, 3 1, 3. The LH has fingerings: 5, 1 3, 5, 1 2 4.

System 4: Treble clef. The RH has fingerings: 2, 5 3, 1, 5, 2 1, 3. The LH has a consistent bass line.

System 5: Treble clef, *p-pp* dynamic. The RH has fingerings: 2 1, 1 2 1, 4 2, 5 2 3 2 1, 5, 2, 3 1, 3. The LH has fingerings: 5, 1 2, 1. The system concludes with repeat signs.

# The Most Frequently Used Keys, and Their Primary Chords

## MAJOR KEYS

### C MAJOR (no #, no b)

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

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

C F C G7 C

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

1 1 1 1 1

3 3 2 2 2

5 5 5 5 5

I IV I V7 I

### G MAJOR (1 sharp, F#)

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

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

G C G D7 G

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

1 1 1 1 1

3 3 2 2 2

5 5 5 5 5

I IV I V7 I

### F MAJOR (1 flat, Bb)

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

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

F Bb F C7 F

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

1 1 1 1 1

3 3 2 2 2

5 5 5 5 5

I IV I V7 I

## MINOR KEYS (HARMONIC MINORS)

### A MINOR, relative of C major (no #, no b)

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

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

Am Dm Am E7 Am

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

1 1 1 1 1

3 3 2 2 2

5 5 5 5 5

i iv i V7 i

### D MINOR, relative of F major (1 flat, Bb)

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

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

Dm Gm Dm A7 Dm

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

1 1 1 1 1

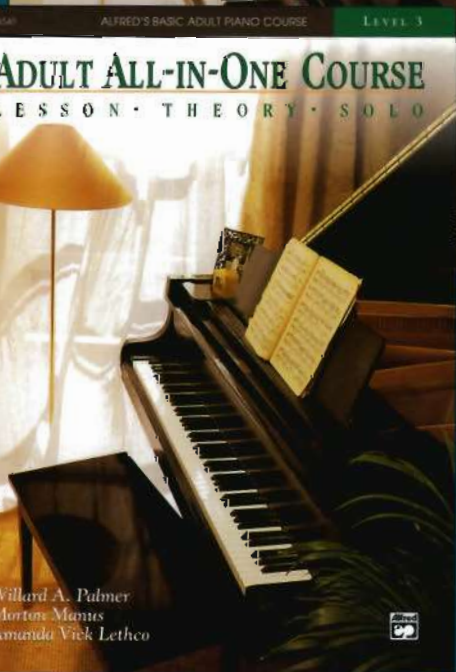
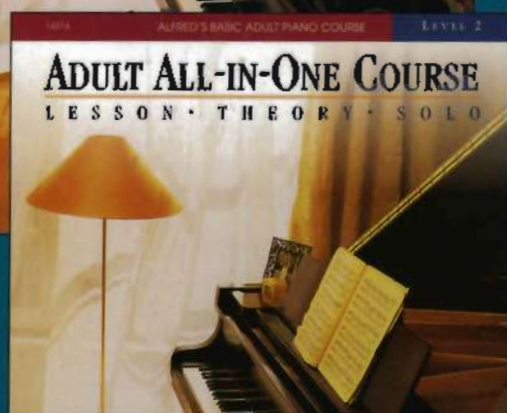
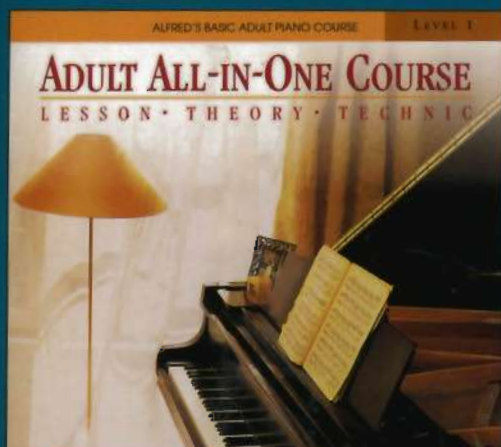
3 3 2 2 2

5 5 5 5 5

i iv i V7 i

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