

# ADULT ALL-IN-ONE COURSE

L E S S O N • T H E O R Y • S O L O

*Willard A. Palmer  
Morton Manus  
Amanda Vick Lethco*





# ADULT ALL-IN-ONE COURSE

## L E S S O N • T H E O R Y • S O L O

### FOREWORD

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

The book is divided into four sections:

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

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

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

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



Copyright © MCMXCVI by Alfred Publishing Co., Inc.  
All rights reserved. Printed in USA.

ISBN 0-7390-0068-3

Cover photo: Jeff Oshiro

# Contents

---

## SECTION 1

### Old Key Signatures & Some New Concepts

- 4 “Just for Fun”—A SUPER-SPECIAL SORTA SONG!
- 6 Review—The Key of C Major. CALYPSO RHUMBA.
- 8 Scale Degrees: Tonic, Dominant, Subdominant.
- 9 Writing the Dominant.
- 10 Writing the Subdominant.
- 11 Reviewing: The Circle of Fifths.
- 12 Review—The Key of A Minor. FANDANGO.
- 14 More Scale Degrees: Mediant & Submediant.
- 15 Writing the Mediant.
- 16 Writing the Submediant.
- 17 Review—The Key of C Major & A Minor. MODERN SOUNDS.
- 18 JAZZ SEQUENCES.
- 20 More Scale Degrees: Supertonic & Leading Tone.
- 21 Writing the Supertonic & Leading Tone.
- 22 Reviewing the Scale Degrees.
- 23 Scale the Ladders!
- 24 Alberti Bass.
- 25 Alberti Bass in  $\frac{4}{4}$  Time in C Major.
- 26 SERENADE from String Quartet, Op. 3, No. 5 (Haydn).
- 28 “Just for Fun”—THE GRAND PIANO BAND.
- 30 Review—The Key of F Major. A VERY SPECIAL DAY.
- 32 The Diminished Seventh Chord. A CLASSY RAG.
- 34 Writing Diminished Seventh Chords.
- 35 An Easy Way to Make ANY Diminished

Seventh Chord.

- 36 Review—The Key of D Minor. PRELUDE IN D MINOR (Clementi).
- 38 Review—The Key of B $\flat$  Major. THE STAR-SPANGLED BANNER (Smith-Key)
- 40 Reviewing Major & Minor Triads.
- 41 MAKE UP YOUR MIND!
- 42 Review—The Key of G Minor. Scene from the Ballet, “SWAN LAKE” (Tchaikovsky).
- 44 Review—The Key of G Major. SCHEHERAZADE Theme (Rimsky-Korsakov).
- 46 Theme from “THE UNFINISHED SYMPHONY” (Schubert).
- 48 Review—The Key of E Minor. SPOOKY STORY.
- 50 Review—The Key of D Major. STEAL AWAY.
- 52 COME BACK TO SORRENTO (De Curtis).
- 54 Arpeggios.
- 55 MAGIC CARPET RIDE.
- 56 Review—The Key of B Minor. IN THE HALL OF THE MOUNTAIN KING (Grieg).

## SECTION 2

### New Key Signatures & Concepts

- 58 The A Major Scale. AN AMERICAN HYMN (Lowry).
- 60 Writing the A Major Scale.
- 61 The Primary Chords in A Major.
- 62 The Primary Chords in A Major—All Positions.
- 63 More Minors, Majors & Arpeggios.
- 64 ADAGIO IN A MAJOR (Morovsky).
- 66 The Key of F $\sharp$  Minor. BLUE RONDO.
- 69 Scales in F $\sharp$  Minor.
- 70 The Primary Chords in F $\sharp$  Minor.

- 
- |  |  |
|--|--|
| 71 The Primary Chords in F# Minor—<br>All Positions.             | All Positions.   |
| 72 “Just for Fun”—JUST A “GOOD<br>OLD TUNE.”                     | 106 The A♭ Major Scale. DRY BONES.   |
| 74 The E Major Scale.  | 110 Writing the A♭ Major Scale.  |
| 75 SHENANDOAH.   | 111 The Primary Chords in A♭ Major.  |
| 76 Writing the E Major Scale.                                    | 112 COUNTRY SONG.  |
| 77 The Primary Chords in E Major.                                | 114 The Primary Chords in A♭ Major—<br>All Positions.                        |
| 78 LAREDO  | 115 Completing the Circle of Fifths:<br>The Flat Key Signatures.             |
| 80 The Primary Chords in E Major—<br>All Positions.              | 116 Reviewing: Ornaments (The long<br>appoggiatura, the short appoggiatura). |
| 81 Completing the Circle of Fifths:<br>The Sharp Key Signatures. | 117 The Mordent.<br>WALTZ WITH MORDENTS.                                     |
| 82 The Key of C# Minor.  | 118 The Trill. Mozart’s Trill Exercise.                                      |
| 83 Scales in C# Minor.   | 119 KING WILLIAM’S MARCH (Clarke).   |
| 84 JAZZ OSTINATO IN C# MINOR.                                    | 120 RONDEAU (Mouret).  |
| 86 The Primary Chords in C# Minor.                               |  |
| 87 The Primary Chords in C# Minor—<br>All Positions.             |  |
| 88 “Just for Fun”—THE TAP DANCER.                                |  |
| 90 The E♭ Major Scale.<br>SOLDIER’S JOY (Hornpipe).              |  |
| 92 Writing the E♭ Major Scale.                                   |  |
| 93 The Primary Chords in E♭ Major.                               |  |
| 94 THE TOREADOR SONG from “Carmen”<br>(Bizet).                   |  |
| 96 ROCK-A-MY SOUL.   |  |
| 98 The Primary Chords in E♭ Major—<br>All Positions.             |  |
| 99 PRELUDE IN E♭ MAJOR (Heller).                                 |  |
| 100 The Key of C Minor.<br>VARIATIONS ON A SEA CHANTY.           |  |
| 102 Scales in C Minor.   |  |
| 103 The Primary Chords in C Minor.                               |  |
| 104 PRELUDE IN C MINOR (Morovsky).                               |  |
| 105 The Primary Chords in C Minor—                               |  |
- 
- SECTION 3**  
**Ambitious Selections**
- |  |  |
|--|--|
|  | 122 PRELUDE IN C MAJOR from “The Well-<br>Tempered Clavier,” Vol. 1 (Bach).          |
|  | 126 TRUMPET TUNE (Clarke).   |
|  | 127 Thirty-Second Notes.   |
|  | 128 TOCCATA IN D MINOR (Bach).   |
|  | 132 FÜR ELISE (Beethoven).   |
|  | 137 PRELUDE IN A MAJOR (Chopin).   |
|  | 138 SONATA QUASI UNA FANTASIA,<br>“Moonlight Sonata,” First Movement<br>(Beethoven). |
|  | 142 Dictionary of Musical Terms.   |
|  | 144 Certificate.   |

# A SUPER-SPECIAL SORTA SONG!

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

**Moderate & relaxed**

*Play eighth notes in long-short pairs.*

Willard A. Palmer

*p* *LH staccato*

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

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

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

*Optional 2nd verse:*

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

*p*  
1. neat,  
2. play,

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

*p*  
nice,  
right,

3

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

*p*  
feet,  
day!

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

*p*  
twice!  
night!

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

2.

*pp*

*f*

4 1 2 5

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

# CALYPSO RHUMBA

## A STUDY IN OVERLAPPING PEDALING

KEY OF C MAJOR

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

Andante moderato

First system of musical notation for 'Calypso Rumba'. The piece is in 4/4 time, key of C major, and tempo 'Andante moderato'. The first system shows the beginning of the piece with a piano (*p*) dynamic. The treble staff has a melody with eighth notes, and the bass staff has a pedal line with eighth notes. A red asterisk is placed above the first measure of the treble staff. Fingering numbers 1, 2, 3, 4, 5 are indicated for both hands.

Second system of musical notation for 'Calypso Rumba'. This system includes a first ending bracket in the treble staff. The bass staff continues with the pedal line. Dynamics include forte (*f*) and accents. Fingering numbers 1, 2, 3, 4, 5 are indicated for both hands.

Third system of musical notation for 'Calypso Rumba'. This system includes a '2nd time 8va' marking above the treble staff. The bass staff continues with the pedal line. Dynamics include mezzo-forte (*mf*) and forte (*f*). Fingering numbers 1, 2, 3, 4, 5 are indicated for both hands.

\*Play eighth notes evenly!





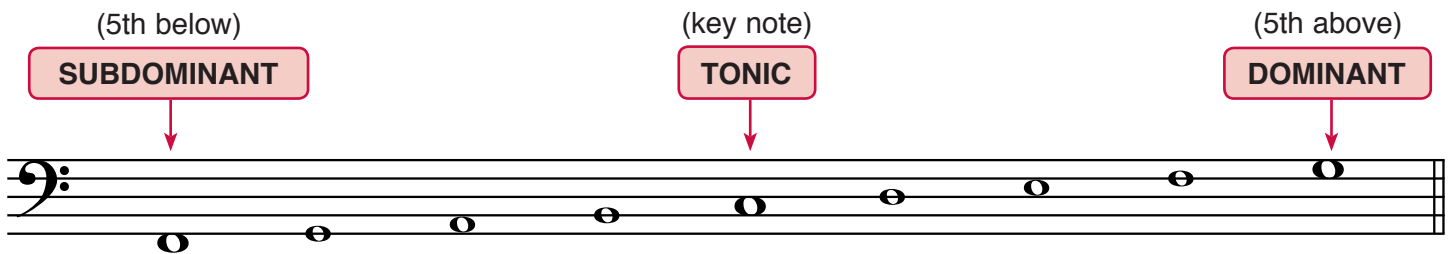
# Scale Degrees: Tonic, Dominant, Subdominant

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

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

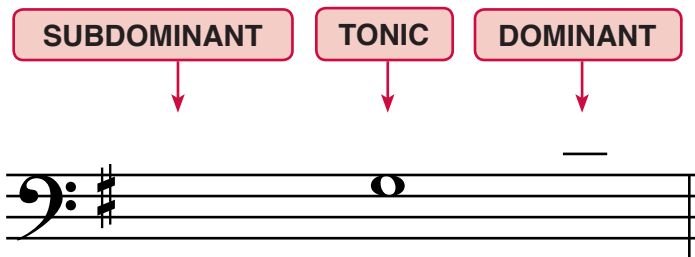
REMEMBER: SUB means “below” or “under.” (SUBmarine, SUBway, etc.)

## KEY OF C MAJOR

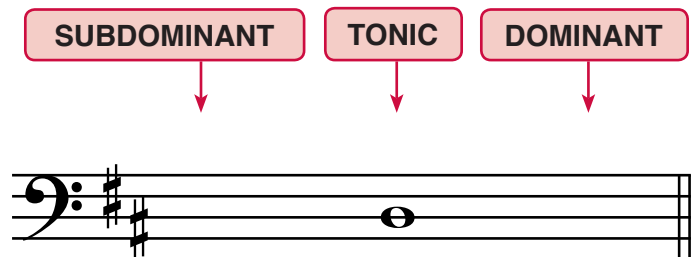


1. Write the SUBDOMINANT and DOMINANT degrees for each TONIC note given below:

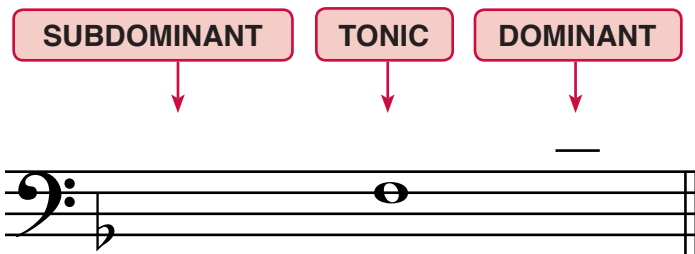
## KEY OF G MAJOR



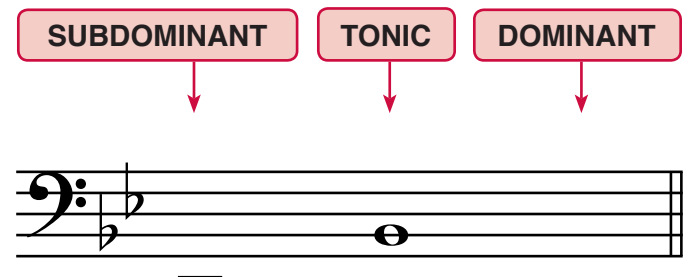
## KEY OF D MAJOR



## KEY OF F MAJOR



## KEY OF B $\flat$ MAJOR



2. Write the answers in the blanks:

C is the TONIC in the key of \_\_\_\_ major.

C is the DOMINANT in the key of \_\_\_\_ major.

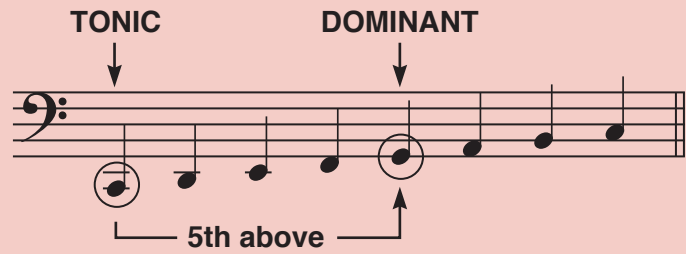
G is the DOMINANT in the key of \_\_\_\_ major.

C is the SUBDOMINANT in the key of \_\_\_\_ major.

# Writing the Dominant

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

**C MAJOR SCALE**



In the five scales below:

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

**C MAJOR SCALE**



**G MAJOR SCALE**



**D MAJOR SCALE**



**F MAJOR SCALE**



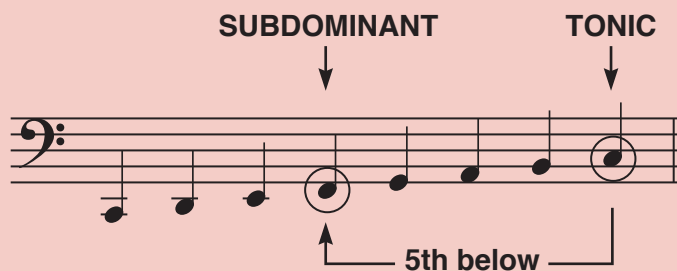
**B $\flat$  MAJOR SCALE**



# Writing the Subdominant

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

C MAJOR SCALE



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

**THE SCALE DEGREES ARE NUMBERED WITH ROMAN NUMERALS.**

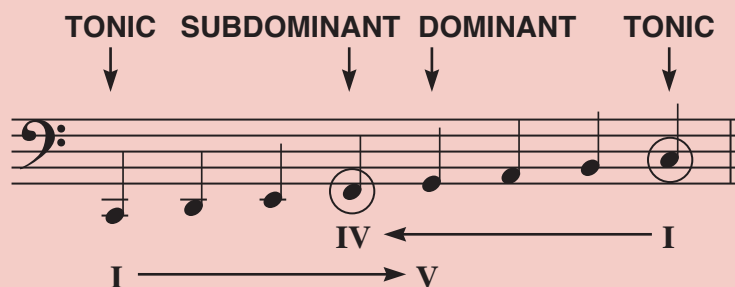
**TONIC = I**

**DOMINANT = V**

**SUBDOMINANT = IV**

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

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



In the four scales below:

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

G MAJOR SCALE



F MAJOR SCALE



D MAJOR SCALE



Bb MAJOR SCALE



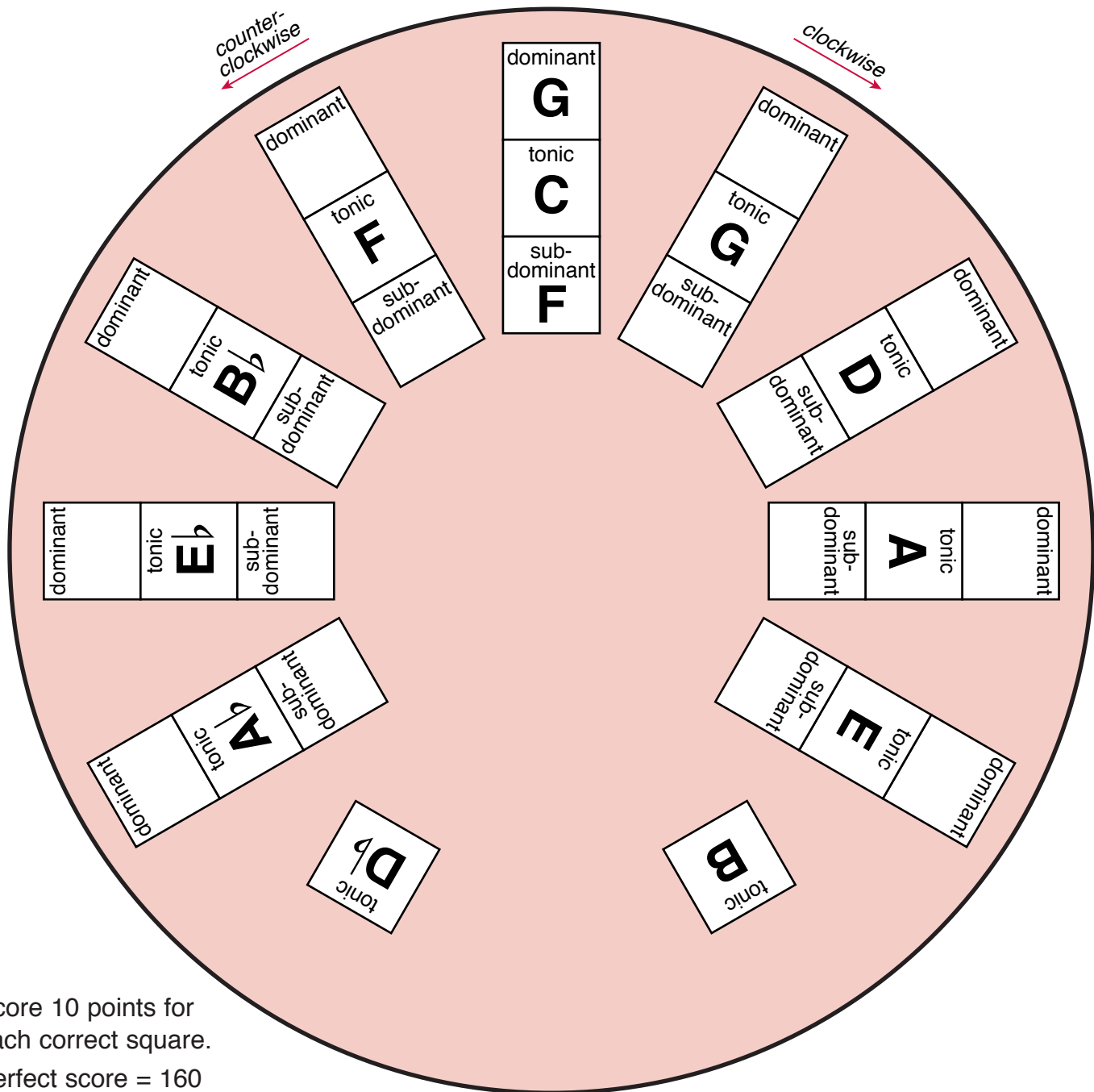
4. On page 9, write **I** below each TONIC note, **V** below each DOMINANT note, and **IV** below each SUBDOMINANT note.

# Reviewing: The Circle of 5ths

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

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

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



Score 10 points for each correct square.

Perfect score = 160

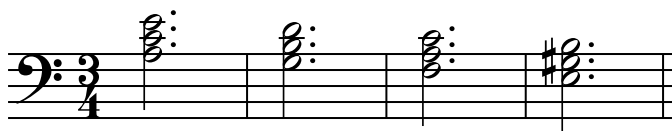
**YOUR SCORE:** \_\_\_\_\_

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

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

# FANDANGO

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



## KEY OF A MINOR\*

Key Signature: no #, no b.

**Allegro**

First system of the score, measures 1-4. The music is in 3/4 time. The right hand features a melody with fingerings 1, 3, 5, 1, 3, 5, 1. The left hand plays a bass line with fingerings 1, 3, 5, 1, 3, 5. Dynamics include *p* (piano) and *cresc.* (crescendo).

Second system of the score, measures 5-8. The music continues with a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte), *ff* (fortissimo), and *2nd time only*. A red annotation "To next strain" is present. The system ends with a *Fine* marking and an 8va (octave) instruction.

Third system of the score, measures 9-12. The music continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *mf-p legato* (mezzo-forte to piano, legato). The system ends with a *2nd time 8va* instruction.

Fourth system of the score, measures 13-16. The music continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *mf-p legato* (mezzo-forte to piano, legato). The system ends with a *2nd time 8va* instruction.

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



First system of musical notation. The treble clef staff contains a whole note chord with a 4/2 fingering above it. The bass clef staff contains a half note chord with a 3/1 fingering above it. The second measure has a whole note chord with a 2/1 fingering above it. The third, fourth, and fifth measures each contain a whole note chord with a 2/1 fingering above it. The system ends with a double bar line.

Second system of musical notation. The treble clef staff begins with a measure marked "2nd time 8va" and a "2" above it, indicating an octave transposition. The rest of the system contains a melodic line with a slur over the first four measures and a "2" above the fifth measure. The bass clef staff contains a half note chord with a "mf-pp" dynamic marking. The system ends with a double bar line.

Third system of musical notation. The treble clef staff begins with a measure marked "2nd time 8va". The system contains a melodic line with a slur over the first two measures, a repeat sign, and then a triplet of eighth notes marked "3" above it. The rest of the system contains a melodic line with a slur over the first two measures and a triplet of eighth notes marked "3" above it. The bass clef staff contains a half note chord with a "f-p" dynamic marking. The system ends with a double bar line.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures, a triplet of eighth notes marked "3" above it, and a slur over the last two measures. The bass clef staff contains a half note chord. The system ends with a double bar line.

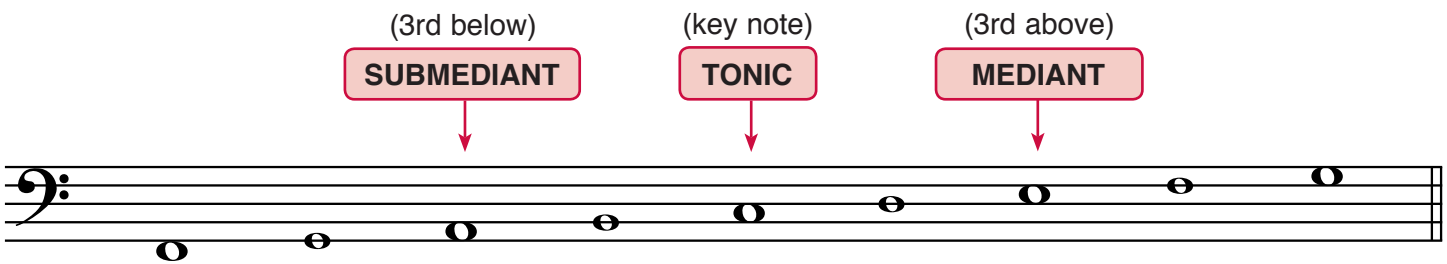
*D. C. al Fine*

# More Scale Degrees: Mediant & Submediant

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

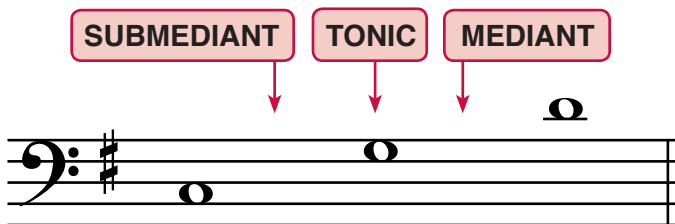
*Mediant* is a Latin word meaning “in the middle.”

## KEY OF C MAJOR

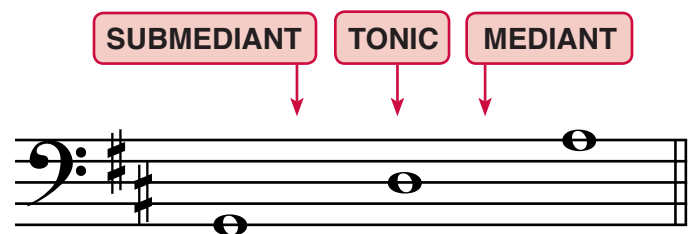


1. Write the SUBMEDIANT and MEDIANT degrees for each TONIC note given below:

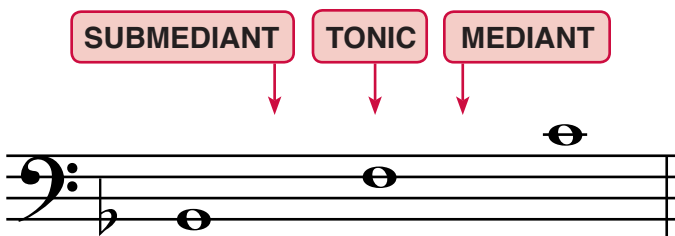
## KEY OF G MAJOR



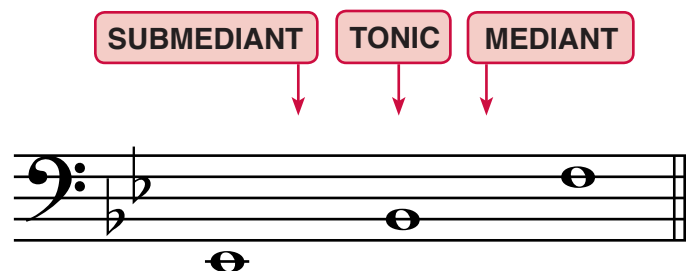
## KEY OF D MAJOR



## KEY OF F MAJOR



## KEY OF Bb MAJOR



2. Write the answers in the blanks:

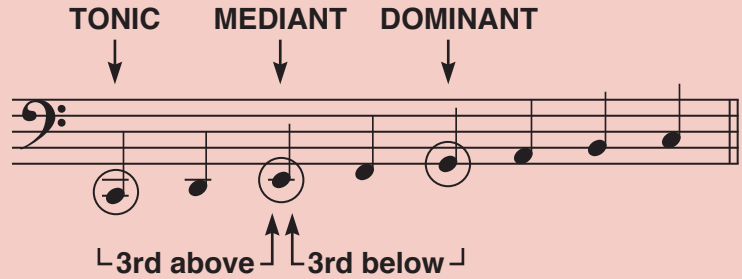
A is the MEDIANT in the key of \_\_\_\_ major.  
A is the SUBMEDIANT in the key of \_\_\_\_ major.

A is the DOMINANT in the key of \_\_\_\_ major.  
A is the TONIC in the key of \_\_\_\_ major.

# Writing the Mediant

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

**C MAJOR SCALE**



In the scales below:

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

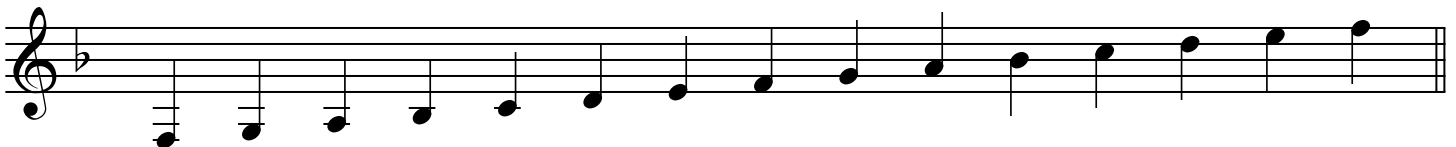
**G MAJOR SCALE**



**D MAJOR SCALE**



**F MAJOR SCALE**

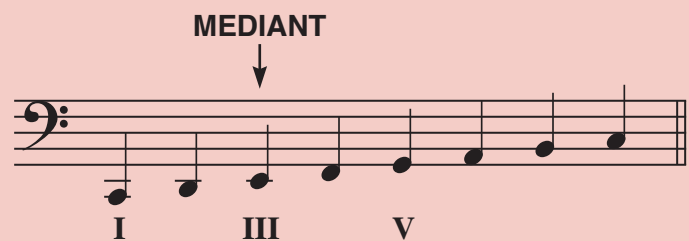


**Bb MAJOR SCALE**



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

**C MAJOR SCALE**



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

# Writing the Submediant

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

**C MAJOR SCALE**

SUBDOMINANT SUBMEDIANT TONIC

3rd above 3rd below

In the scales below:

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

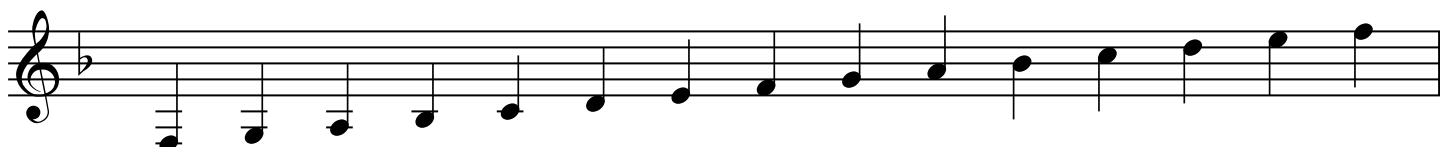
## G MAJOR SCALE



## D MAJOR SCALE



## F MAJOR SCALE



## Bb MAJOR SCALE



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

**C MAJOR SCALE**

IV VI I

SUBMEDIANT

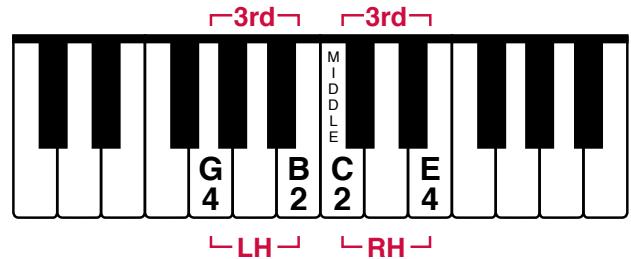
4. In the four scales above, write **I** below each TONIC, **IV** below each SUBDOMINANT and **VI** below each SUBMEDIANT.

# MODERN SOUNDS

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

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

## STARTING POSITION



### KEY OF C MAJOR

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

#### Moderato

2nd time both hands 8va

last time ritardando

### KEY OF A MINOR\*

(relative of C MAJOR)

loco (as written)

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

*D. C. al Fine*



# JAZZ SEQUENCES\*

Willard A. Palmer

**Allegro moderato***2nd time both hands 8va*

*p*

*mf*

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

*D. C. al  $\Phi$ , then play CODA\**

**$\Phi$  CODA**  
*Both hands 8va - - - loco*

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

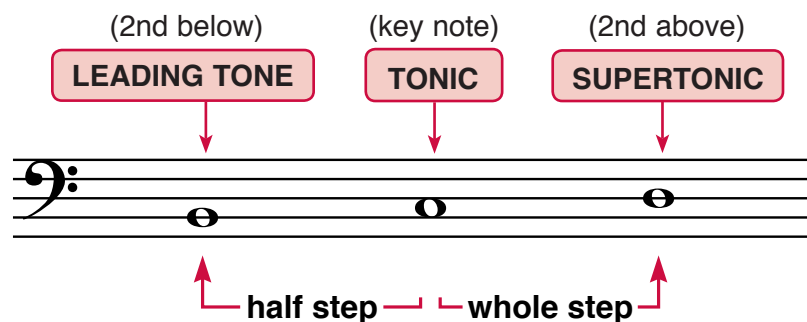
# More Scale Degrees: Supertonic & Leading Tone

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

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

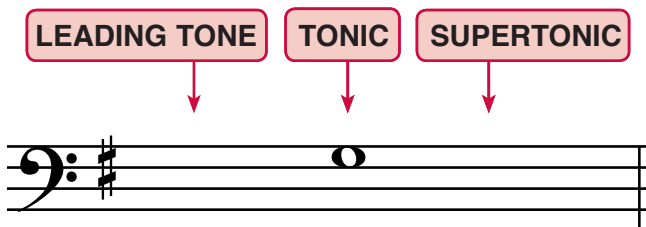
**NOTE:** The SUPERTONIC is always a *whole* step above the tonic.  
The LEADING TONE is always a *half* step below the tonic.

## KEY OF C MAJOR

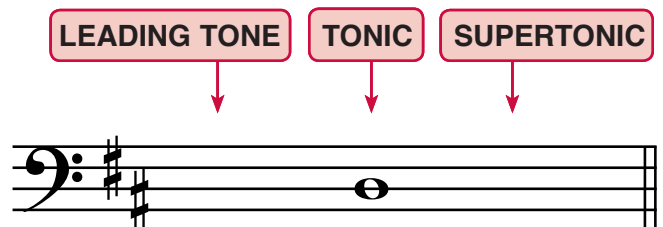


1. Write the LEADING TONE and SUPERTONIC degrees for each TONIC note:

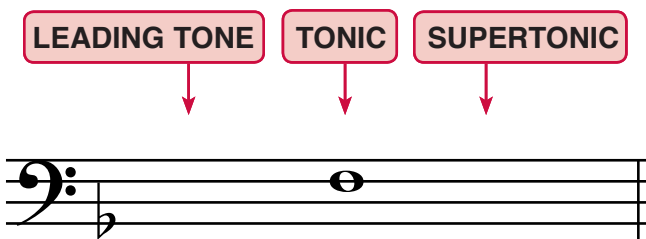
## KEY OF G MAJOR



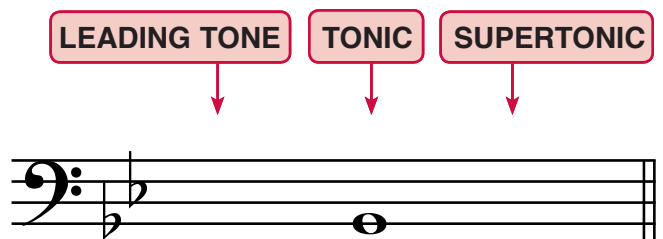
## KEY OF D MAJOR



## KEY OF F MAJOR



## KEY OF Bb MAJOR



2. Write the answers in the blanks:

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

# Writing the Supertonic & Leading Tone

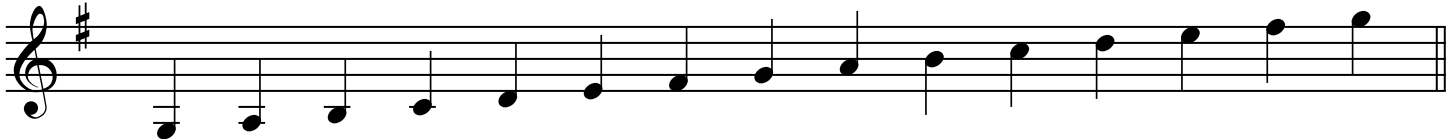
**REMEMBER:** The SUPERTONIC is one *whole step above* the tonic.  
The LEADING TONE is one *half step below* the tonic.

**C MAJOR SCALE**

The diagram shows the C Major Scale in bass clef. The notes are C, D, E, F, G, A, B, C. The first C (tonic) and the second C (leading tone) are circled. An arrow labeled '2nd above' points from the first C to the D (supertonic). Another arrow labeled '2nd below' points from the second C to the B (leading tone). Labels above the staff indicate: TONIC (pointing to the first C), SUPERTONIC (pointing to the D), LEADING TONE (pointing to the B), and TONIC (pointing to the second C).

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

## G MAJOR SCALE



## D MAJOR SCALE



## F MAJOR SCALE



## Bb MAJOR SCALE



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

**C MAJOR SCALE**

The diagram shows the C Major Scale in bass clef. The notes are C, D, E, F, G, A, B, C. The first C (tonic) is labeled with the Roman numeral **I** below it. The D (supertonic) is labeled with the Roman numeral **II** below it. The B (leading tone) is labeled with the Roman numeral **VII** below it. The second C (tonic) is labeled with the Roman numeral **I** below it. Labels above the staff indicate: SUPERTONIC (pointing to the D) and LEADING TONE (pointing to the B).

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

TONIC   SUPERTONIC   MEDIAN   SUBDOMINANT   DOMINANT   SUBMEDIAN   LEADING TONE   TONIC

↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓

The diagram shows a musical staff in bass clef with the following notes and labels:

Quality	Scale Degree	Interval
TONIC	I	1
SUPERTONIC	II	2
MEDIAN	III	3
SUBDOMINANT	IV	4
DOMINANT	V	5
SUBMEDIAN	VI	6
LEADING TONE	VII	7
TONIC	I	8

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

IV   VI   VII   I   II   III   V

-



# SCALE THE LADDERS!

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

**F MAJOR**

I TONIC

II SUPERTONIC

III MEDIANT

IV SUBDOMINANT

V DOMINANT

VI SUBMEDIANT

VII LEADING TONE

**C MAJOR**

I TONIC

II SUPERTONIC

III MEDIANT

IV SUBDOMINANT

V DOMINANT

VI SUBMEDIANT

VII LEADING TONE

**G MAJOR**

I TONIC

II SUPERTONIC

III MEDIANT

IV SUBDOMINANT

V DOMINANT

VI SUBMEDIANT

VII LEADING TONE

**B $\flat$  MAJOR**

I TONIC

II SUPERTONIC

III MEDIANT

IV SUBDOMINANT

V DOMINANT

VI SUBMEDIANT

VII LEADING TONE

**D MAJOR**

I TONIC

II SUPERTONIC

III MEDIANT

IV SUBDOMINANT

V DOMINANT

VI SUBMEDIANT

VII LEADING TONE

**100 points for each correct rung.**

**1000 bonus points for no errors.**

**Perfect score = 5000.**

**YOUR SCORE:** \_\_\_\_\_

**Begin here**

# Alberti Bass

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

The first line of the music below shows a basic I–IV–V<sup>7</sup> progression. The second and third lines introduce the corresponding Alberti bass in  $\frac{4}{4}$  and  $\frac{3}{4}$  time.

Play the following several times:

1. 2.

I IV V<sup>7</sup> I I

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

1. 2.

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

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

1. 2.

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

## G MAJOR PROGRESSION

1. 2.

I IV V<sup>7</sup> I I

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

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

1. 2.

I IV V<sup>7</sup> I I

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

1. 2.

I IV V<sup>7</sup> I I

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

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

**Andante moderato**

*2nd time both hands 8va*

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

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

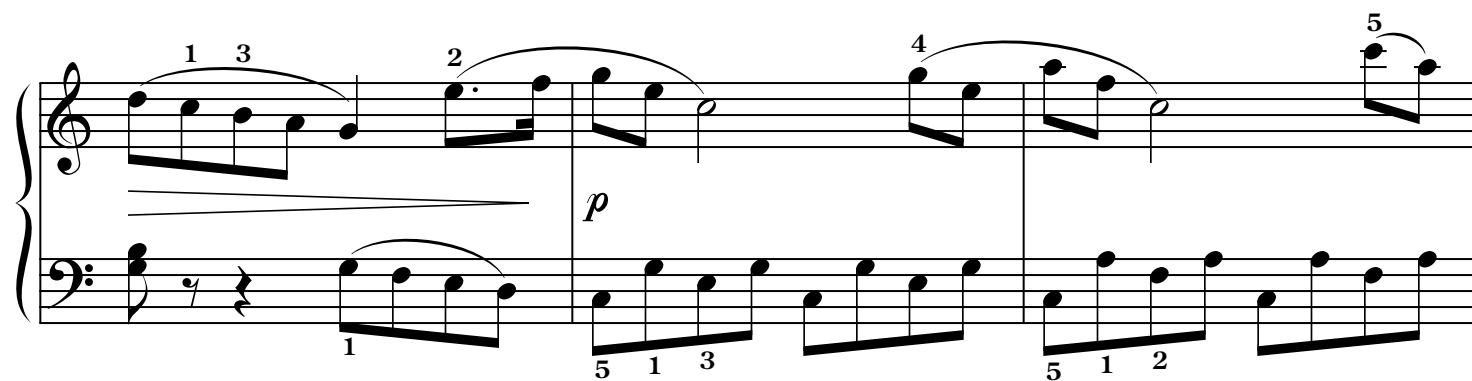
Play the eighth notes *evenly*!

**Andante cantabile**

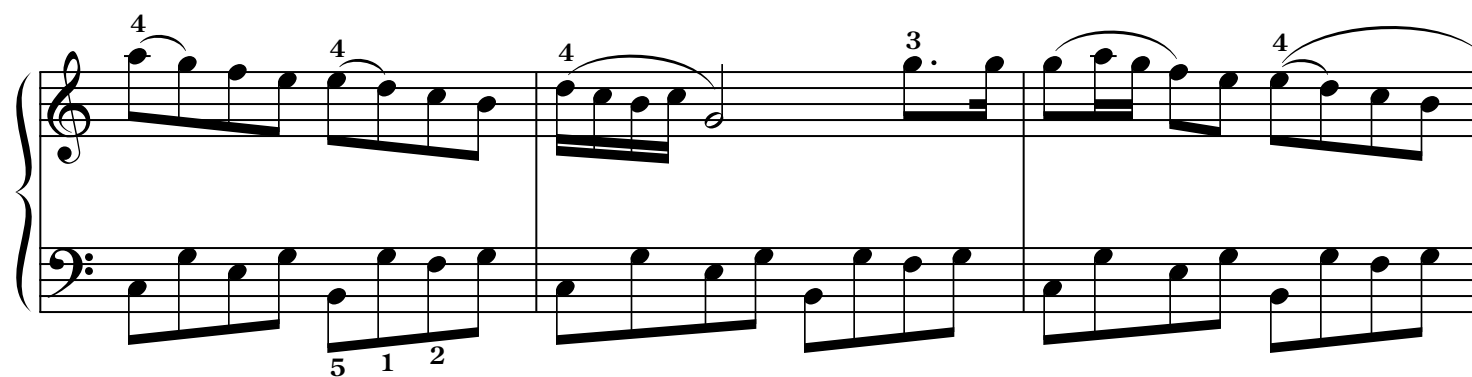
Franz Joseph Haydn

The musical score is written for piano and bass. It begins with a piano (*p*) dynamic and an *espressivo* marking. The tempo is *Andante cantabile*. The score is in 4/4 time. The first system includes a repeat sign and a red asterisk under the bass line. The second system includes first and second endings. The third system starts with a mezzo-piano (*mp*) dynamic. The fourth system includes triplets in the bass line. Fingerings and slurs are indicated throughout the piece.

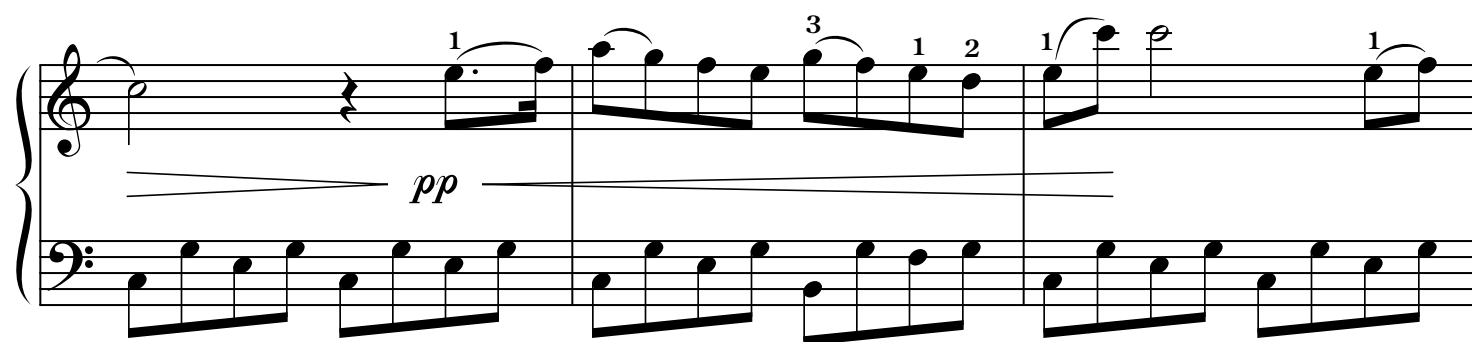
**\*OPTIONAL:** The LH may be played one octave higher in the first and second lines.  
When doing so, play the RH G half note (measure 4) as an eighth note.



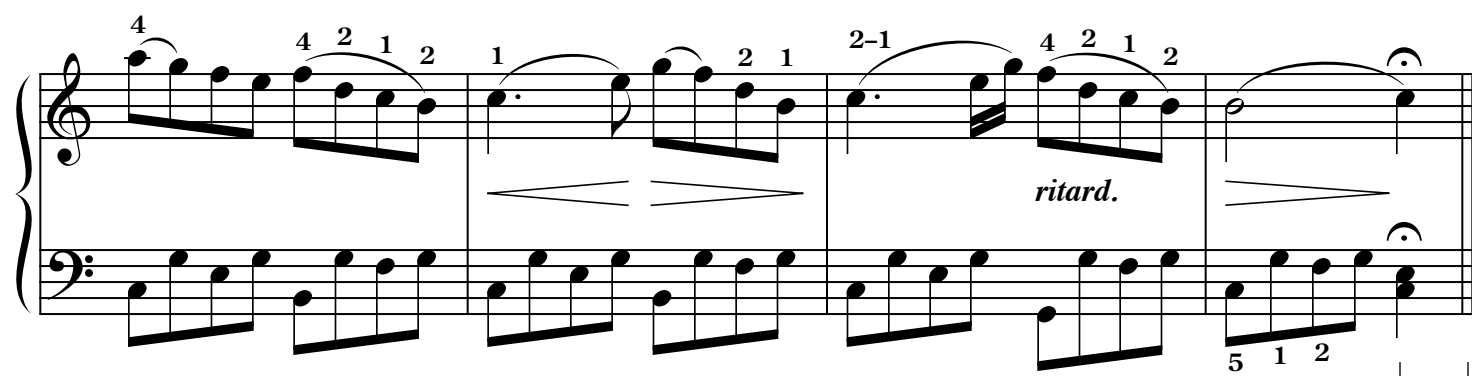
First system of musical notation. Treble clef staff contains a melodic line with fingerings 1 3, 2, 4, and 5. A crescendo hairpin is present. Bass clef staff contains a bass line with fingerings 1, 5 1 3, and 5 1 2. A piano (*p*) dynamic marking is placed between the staves.



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



Third system of musical notation. Treble clef staff contains a melodic line with fingerings 1, 3, 1 2, and 1. A piano (*pp*) dynamic marking is placed between the staves. Bass clef staff contains a bass line.



Fourth system of musical notation. Treble clef staff contains a melodic line with fingerings 4, 4 2 1 2, 1, 2 1, 2-1, 4 2 1 2, and a final note with a fermata. A decrescendo hairpin is present. Bass clef staff contains a bass line with fingerings 5 1 2. A *ritard.* marking is placed between the staves.

# THE GRAND PIANO BAND

**March tempo**

*Eighths and quarters detached except where slurred.*

Willard A. Palmer

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

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

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

need to heed this call! *f* Come join the Grand Pi - an - o

*ritardando* *a tempo*

\*Play all eighth notes *evenly*!

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

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

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

*Play this line 3 times*

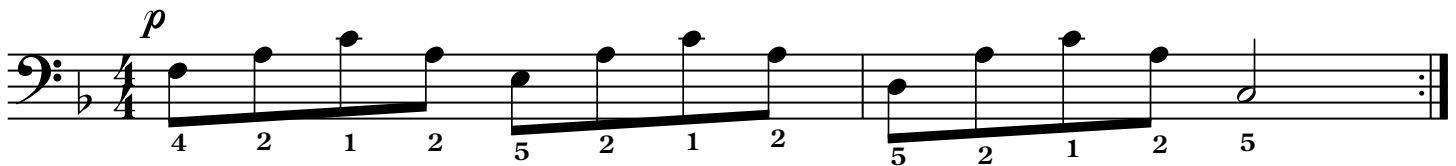
1. don't have to be a ver - y great vir - tu - o - so, So if  
2. you have a song that you can ev - en play so - so, Well, just  
3. bring it a - long, you'll sound oh so gran - di - o - so, In the

**f** Grand Pi - an - o Band!

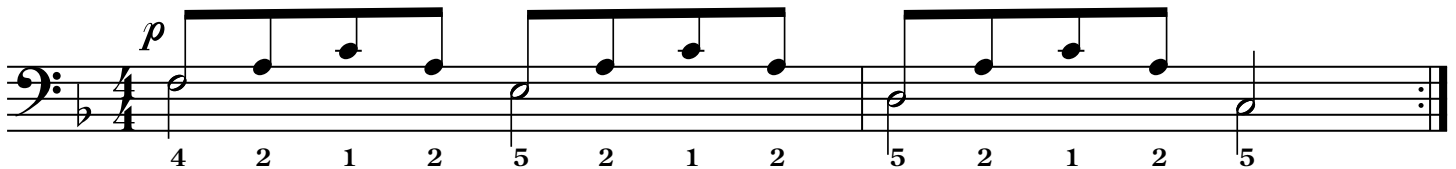
# A New Style of Bass

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

Begin with this as a warm-up:



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



## A VERY SPECIAL DAY

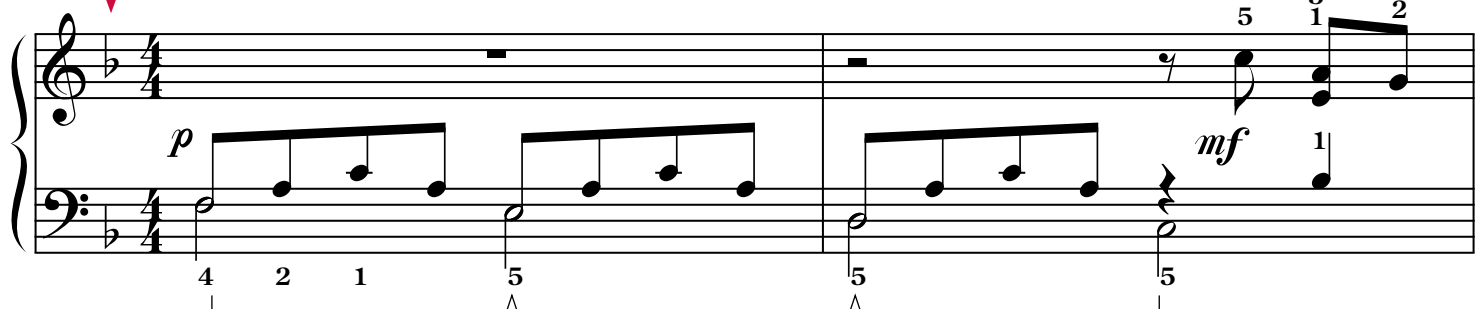
KEY OF F MAJOR

Key Signature: 1 flat (B♭)

Andante moderato

Willard A. Palmer

1. This is a



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

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



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

That wish - es may come  
To show how much we





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

2 5 4 1 3 2 1 5 4 1

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

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

4 5 1 4-5 4 2 1 2

4 5 4 4 5 3 1 2

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

**Slower**

*ritard.* *p*

5 3 2 4 1 3 5 4 1 3

5 2 5 2 5

stay and share this day!

*ritard. e dim.\**

**RH 3** **LH**

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

4 4

\*ritardando and diminuendo

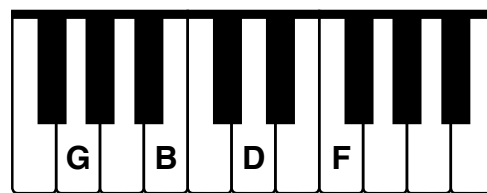
# The Diminished Seventh Chord

The DIMINISHED SEVENTH chord may be formed by lowering each note of the DOMINANT SEVENTH (V<sup>7</sup>) chord one half step, except the root, which remains the same.

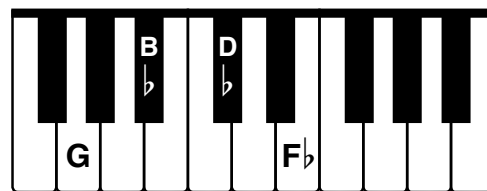
**IMPORTANT!** The interval between each note of a diminished seventh chord is a **minor** 3rd (3 half steps)!

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

G dominant 7th

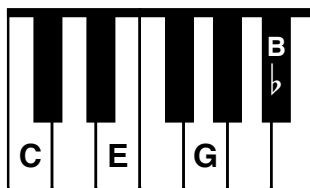


G diminished 7th (Gdim7)

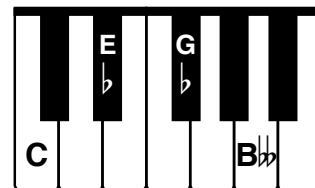


In forming a Cdim7 chord, it is necessary to flat the note B $\flat$ . When a flatted note is flatted again, it becomes a DOUBLE FLAT, indicated by the sign  $\flat\flat$ . In this case, the note must be called B $\flat\flat$ , not A!

C<sup>7</sup>

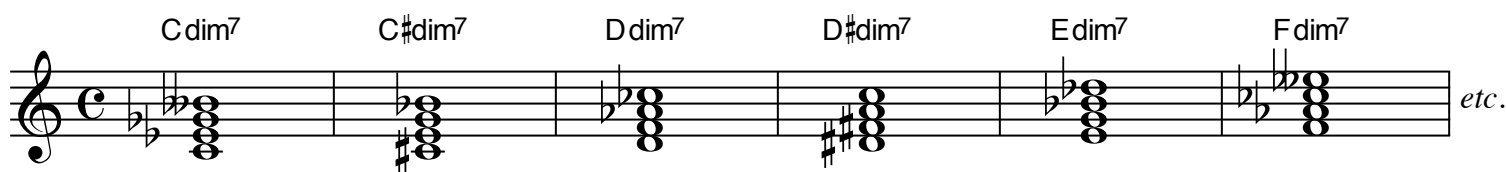


Cdim7



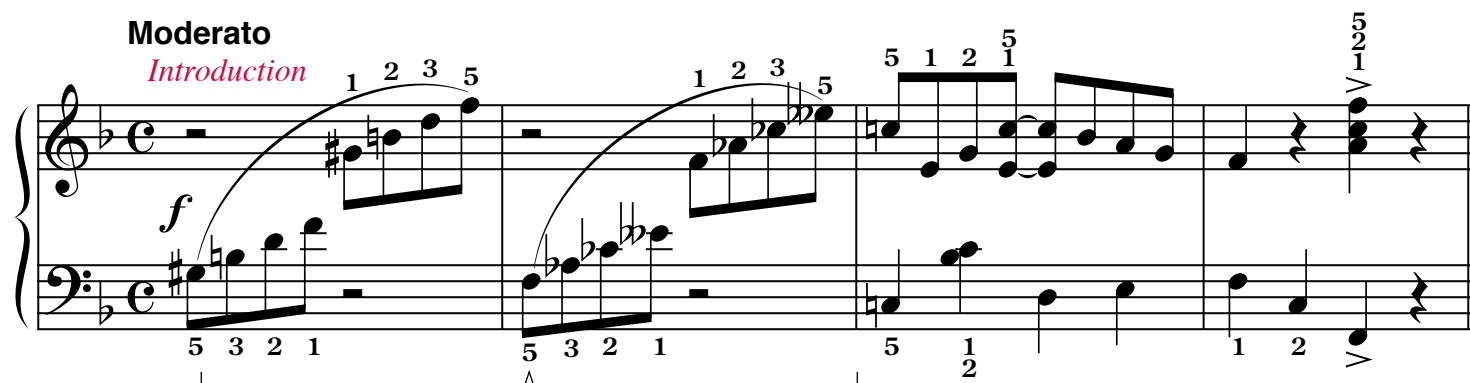
**REMEMBER:** When diminished 7th chords are properly spelled, one letter of the musical alphabet is skipped between each note. Use your SEVENTH CHORD VOCABULARY (Adult All-In-One Course, Level 2, page 92).

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



## A CLASSY RAG

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

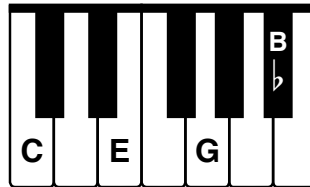
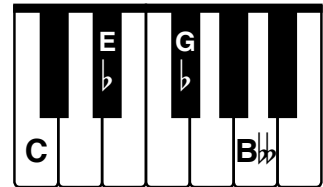


Musical score for piano, page 33. The score consists of five systems of music. The first system starts with a red 'S' symbol and a piano (*p*) dynamic. The second system continues the melody. The third system has two first endings, with the second ending leading to a *Fine\** marking. The fourth system features a forte (*f*) dynamic followed by a piano (*p*) dynamic. The fifth system starts with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) marking. The score concludes with a double bar line and the instruction *D. S. al Fine*.

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

# Writing Diminished Seventh Chords

**REMEMBER:** The DIMINISHED SEVENTH chord may be formed by lowering each note of the DOMINANT SEVENTH (V<sup>7</sup>) chord one half step, except the root, which remains the same.

C dominant 7th (C<sup>7</sup>)C diminished 7th (Cdim<sup>7</sup>)

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

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

(add the missing accidentals)

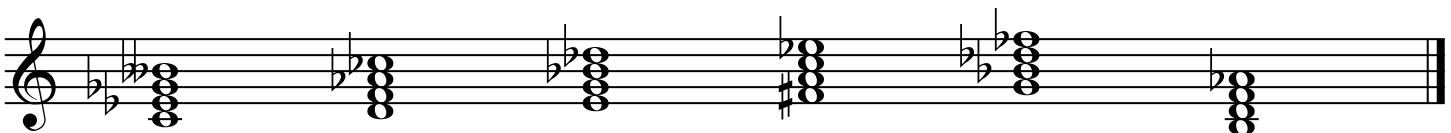
Dominant 7ths				Diminished 7ths			
Root	3rd	5th	7th	Root	3rd	5th	7th
D	F#	A	C	D	F	A	C
G	B	D	F	G	B	D	F
C	E	G	Bb	C	E	G	B
F	A	C	Eb	F	A	C	E
Bb	D	F	Ab	Bb	D	F	A
Eb	G	Bb	Db	Eb	G	B	D
Ab	C	Eb	Gb	Ab	C	E	G

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

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

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

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

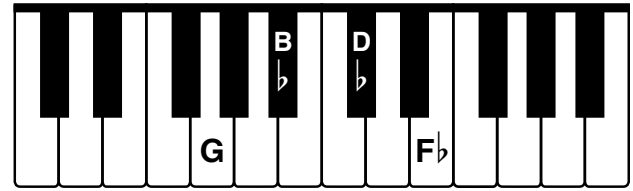


# An Easy Way to Make ANY Diminished Seventh Chord

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

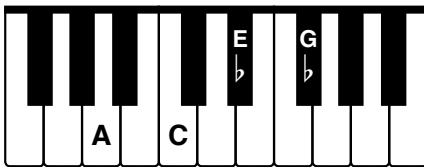
- Choose any note as the root.
- Go up **3 half steps** for the **3rd**.
- Go up **3 half steps** again for the **5th**.
- Go up **3 half steps** again for the **7th**.

EXAMPLE: **G dim 7th**

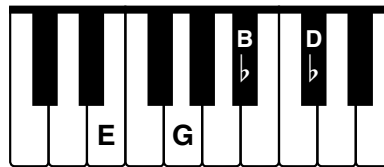


- Play each of the following DIMINISHED 7th chords in several places on the keyboard. Use **RH 1 2 3 5**. Repeat, using **LH 5 3 2 1**. Carefully note that there are exactly **3 half steps** between each of the four notes of each chord.

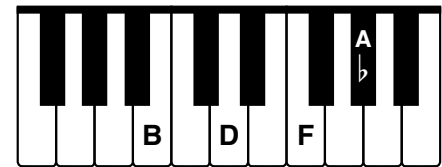
A dim 7th



E dim 7th



B dim 7th

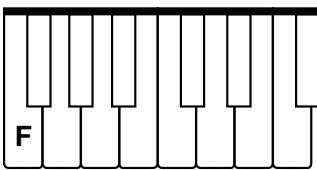


- Build diminished 7th chords on each of the following keyboard diagrams, using the given note as the ROOT of the chord. Write the letter names of the **3rd**, **5th** and **7th** on each keyboard.

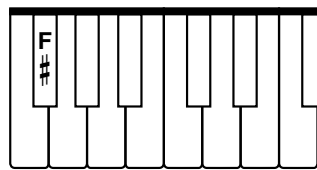
To be sure you are spelling each chord correctly, use the SEVENTH CHORD VOCABULARY (Adult All-In-One Course, Level 2, page 92).

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

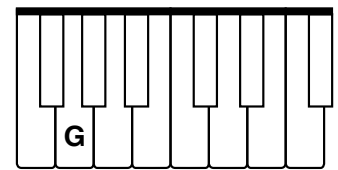
F dim 7th



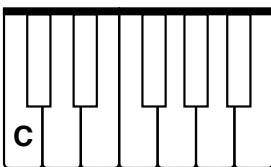
F# dim 7th



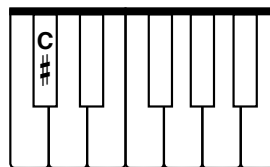
G dim 7th



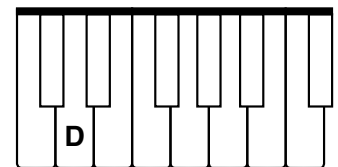
C dim 7th



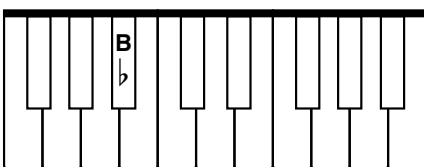
C# dim 7th



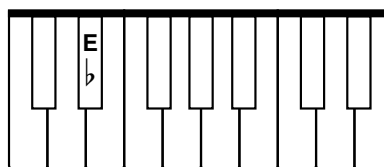
D dim 7th



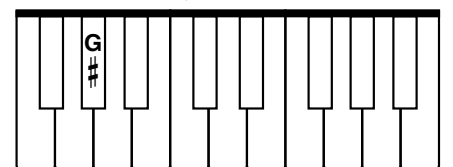
Bb dim 7th



Eb dim 7th



G# dim 7th



## A Special Style of Pedaling

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

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

### PRELUDE IN D MINOR

KEY OF D MINOR\*

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

Andante moderato  
*espressivo*

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

The musical score is written for piano and consists of three systems. Each system has a treble and bass staff. The key signature is one flat (B $\flat$ ). The tempo is Andante moderato, and the expression is *espressivo*. The right hand (RH) plays eighth-note patterns, while the left hand (LH) plays broken-chord figurations. Fingerings are indicated by numbers 1-5. A red 'X' marks a measure in the third system where the RH pattern changes. The piece ends with a 'poco cresc.' marking and a dashed line.

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

1 2 3 1 2 3 1 2 4

*mf*

3 2 5

*poco dim.*

2nd time ritardando

1 4 3 1 4 2 3 1

*Fine*

*mp*

1 2 3 1 2 4

5 1 5 2

*p*

1 2 3 1 2 4 1 2 4

4 2 3 1 4 2

1 2 3 1 2 3 4 2 1

3 3

*D. S. al Fine*

How many broken diminished 7th chords can you find in this piece?

Check the spelling of each diminished 7th chord.

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

# THE STAR-SPANGLED BANNER

**KEY OF B $\flat$  MAJOR**

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

Words by Francis Scott Key  
Music by John Stafford Smith

**Con spirito\***

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

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

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

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

\**Con spirito* means "with spirit."



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

Handwritten fingering: 3 1, 4 2, 3 1, 2 1, 3 1, 5 1

Handwritten bass line: 5, 1, 5, 1

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

Tempo marking: **Slower**

Handwritten fingering: 4 1, 4, 3, 2, 5 2 1, 2 1

Handwritten bass line: 4, 4, 5, 1 2, 3 2 1

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

Handwritten fingering: 4 1, 4 1, 4 1, 5 2 1, 1

Handwritten bass line: 1 4, 1 3, 1 3, 1 4, 2

land of the free and the home of the brave?

Tempo marking: *ritardando*

Handwritten fingering: 2, 5 2 1, 3 1, 4 1, 5 3 1, 4 2 1

Handwritten bass line: 1 4, 3 1 2, 2, 1



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

# Reviewing: Major & Minor Triads

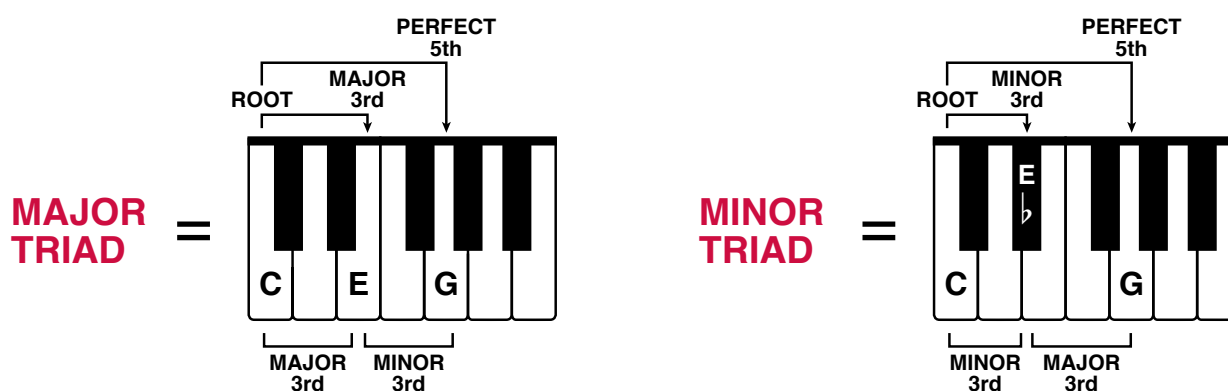
You have learned to identify MAJOR and MINOR triads in ROOT POSITION as follows:

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

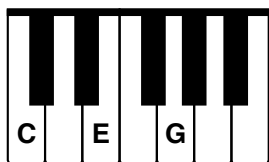
You may also consider these triads as consisting of “stacked 3rds”:

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

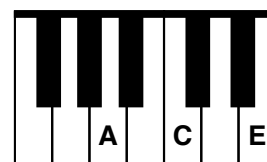
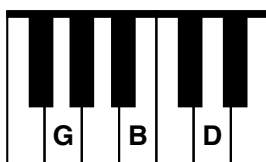
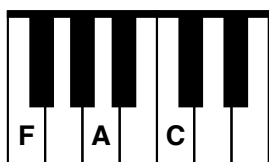
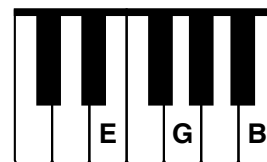
**REMEMBER:** a MAJOR 3rd has 4 half steps; a MINOR 3rd has 3 half steps.



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



MAJOR



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

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

TONIC	SUPERTONIC	MEDIANT	SUBDOMINANT	DOMINANT	SUBMEDIANT
MAJOR					
I					

# MAKE UP YOUR MIND!

## KEY OF C MAJOR

*Andante moderato*

*mf* Make up your mind! Is it ma - jor? Make up your mind! Is it mi - nor? Ma - jor is fine! It's O. K. to play with a ma - jor 3rd, or a mi - nor 3rd.

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

## KEY OF A MINOR (relative of C MAJOR)

*p* E - ven when heard in the mi - nor, A ma - jor 3rd may be fin - er! Give us the word, Is the mi - nor Quite so su - per - la - tive? Is it rel - a - tive?

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

*D. C. al Fine*

## SCENE FROM THE BALLET, “SWAN LAKE”

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

### KEY OF G MINOR\*

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

Tchaikovsky  
adapted by P. M. L.

**Andante**

The musical score is written for piano (pp) and is in the key of G minor (two flats: B $\flat$  and E $\flat$ ). The tempo is marked **Andante**. The score is divided into four systems, each consisting of a treble and bass staff. The piano accompaniment is highly complex, featuring many chords and a melodic line in the right hand. The score includes various musical notations such as notes, rests, and fingerings. The first system starts with a piano (pp) dynamic marking. The second system includes a piano (p) dynamic marking. The third system includes a piano (pp) dynamic marking. The fourth system includes a piano (pp) dynamic marking. The score is adapted by P. M. L.

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

First system of musical notation for piano. The treble clef staff contains a melodic line with a slur over the first four notes, which are numbered 5, 4, 1, and 3. The bass clef staff contains a bass line with a slur over the first four notes, numbered 5, 1, 3, and 2. A crescendo hairpin is shown above the bass line, leading to a *p* (piano) dynamic marking. The system concludes with a slur over the final two notes of the treble staff, numbered 1 and 2.

Second system of musical notation for piano. The treble clef staff contains a melodic line with a slur over the first four notes, numbered 3, 2, 4, and 5. The bass clef staff contains a bass line with a slur over the first four notes, numbered 5, 1, 2, and 3. A *crescendo e ritardando* (crescendo and ritardando) instruction is written above the bass line. The system concludes with a slur over the final two notes of the treble staff, numbered 5 and 2.

Third system of musical notation for piano. The treble clef staff contains a melodic line with a slur over the first four notes, numbered 5, 3, 1, and 2. The bass clef staff contains a bass line with a slur over the first four notes, numbered 1, 5, 2, and 3. A *meno mosso\** (slower) instruction is written above the treble staff. A *mf* (mezzo-forte) dynamic marking is shown above the bass line, leading to a *p* (piano) dynamic marking. The system concludes with a slur over the final two notes of the treble staff, numbered 5 and 2.

Fourth system of musical notation for piano. The treble clef staff contains a melodic line with a slur over the first four notes, numbered 5, 3, 1, and 2. The bass clef staff contains a bass line with a slur over the first four notes, numbered 1, 5, 2, and 3. A *morendo e ritardando* (morendo and ritardando) instruction is written above the bass line. The system concludes with a slur over the final two notes of the treble staff, numbered 5 and 2.

\**meno mosso* means "slower."

# SCHEHERAZADE

Theme from the Third Movement

"THE YOUNG PRINCE AND THE YOUNG PRINCESS"

KEY OF G MAJOR

Key Signature: 1 sharp (F#)

N. Rimsky-Korsakov

**Andante**

*p espressivo*

The musical score is written for piano and consists of four systems. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante' and the dynamics are 'p espressivo'. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with fingerings (1-5) and articulation marks. The second system features a red asterisk (\*) above a note, indicating a slide. The third system includes a 'p' dynamic marking. The fourth system ends with a double bar line and a key signature change to G major (one sharp).

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

## Poco meno mosso

## Tempo primo\*\*\*

*8va*

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

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

# THEME FROM "THE UNFINISHED SYMPHONY"

**Preparation:** Play several times, counting aloud.

Preparation exercise for the theme from "The Unfinished Symphony". It consists of two measures of music in 3/4 time, marked with a key signature of one sharp (F#). The first measure contains a sequence of eighth notes: F#4, A4, B4, C5, D5, E5, F#5, G5. The second measure contains a sequence of eighth notes: F#4, A4, B4, C5, D5, E5, F#5, G5. The bass line consists of a single note, F#3, in the first measure and a single note, F#3, in the second measure. The exercise is labeled "COUNT: 1 & 2 & 3 & 1 & 2 & 3 &".

First system of the theme from "The Unfinished Symphony". The tempo is marked "Moderato". The key signature is one sharp (F#). The time signature is 3/4. The music is in G major. The first measure starts with a forte (*f*) dynamic and a half note G4. The second measure contains a half note A4. The third measure contains a half note B4. The fourth measure contains a half note C5. The fifth measure contains a half note D5. The sixth measure contains a half note E5. The seventh measure contains a half note F#5. The eighth measure contains a half note G5. The ninth measure contains a half note F#5. The tenth measure contains a half note E5. The eleventh measure contains a half note D5. The twelfth measure contains a half note C5. The thirteenth measure contains a half note B4. The fourteenth measure contains a half note A4. The fifteenth measure contains a half note G4. The sixteenth measure contains a half note F#4. The dynamic is marked *pp* (pianissimo) in the eleventh measure. The exercise is labeled "Franz Schubert".

Second system of the theme from "The Unfinished Symphony". The tempo is marked "Moderato". The key signature is one sharp (F#). The time signature is 3/4. The music is in G major. The first measure starts with a piano (*p*) dynamic and a half note G4. The second measure contains a half note A4. The third measure contains a half note B4. The fourth measure contains a half note C5. The fifth measure contains a half note D5. The sixth measure contains a half note E5. The seventh measure contains a half note F#5. The eighth measure contains a half note G5. The ninth measure contains a half note F#5. The tenth measure contains a half note E5. The eleventh measure contains a half note D5. The twelfth measure contains a half note C5. The thirteenth measure contains a half note B4. The fourteenth measure contains a half note A4. The fifteenth measure contains a half note G4. The sixteenth measure contains a half note F#4. The dynamic is marked *pp* (pianissimo) in the first measure. The exercise is labeled "Franz Schubert".

Third system of the theme from "The Unfinished Symphony". The tempo is marked "Moderato". The key signature is one sharp (F#). The time signature is 3/4. The music is in G major. The first measure starts with a piano (*p*) dynamic and a half note G4. The second measure contains a half note A4. The third measure contains a half note B4. The fourth measure contains a half note C5. The fifth measure contains a half note D5. The sixth measure contains a half note E5. The seventh measure contains a half note F#5. The eighth measure contains a half note G5. The ninth measure contains a half note F#5. The tenth measure contains a half note E5. The eleventh measure contains a half note D5. The twelfth measure contains a half note C5. The thirteenth measure contains a half note B4. The fourteenth measure contains a half note A4. The fifteenth measure contains a half note G4. The sixteenth measure contains a half note F#4. The dynamic is marked *pp* (pianissimo) in the first measure. The exercise is labeled "Franz Schubert".

Fourth system of the theme from "The Unfinished Symphony". The tempo is marked "Moderato". The key signature is one sharp (F#). The time signature is 3/4. The music is in G major. The first measure starts with a piano (*p*) dynamic and a half note G4. The second measure contains a half note A4. The third measure contains a half note B4. The fourth measure contains a half note C5. The fifth measure contains a half note D5. The sixth measure contains a half note E5. The seventh measure contains a half note F#5. The eighth measure contains a half note G5. The ninth measure contains a half note F#5. The tenth measure contains a half note E5. The eleventh measure contains a half note D5. The twelfth measure contains a half note C5. The thirteenth measure contains a half note B4. The fourteenth measure contains a half note A4. The fifteenth measure contains a half note G4. The sixteenth measure contains a half note F#4. The dynamic is marked *pp* (pianissimo) in the first measure. The exercise is labeled "Franz Schubert".

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



First system of musical notation. The right hand (RH) features a melodic line with a slur over the first two measures and a triplet in the third measure. The left hand (LH) plays a steady eighth-note accompaniment. Fingering numbers are provided for both hands.

Second system of musical notation. The right hand (RH) continues the melodic line with a slur and a crescendo hairpin. The left hand (LH) accompaniment includes a crescendo hairpin and a section marked with a red asterisk and *sf* (sforzando). Fingering and dynamics are indicated.

Third system of musical notation. The right hand (RH) features a series of chords with a slur and a crescendo hairpin. The left hand (LH) continues the eighth-note accompaniment. Fingering and dynamics are indicated.

Fourth system of musical notation, the final system on the page. It includes first and second endings. The right hand (RH) has a melodic line with a slur and a crescendo hairpin. The left hand (LH) has a steady eighth-note accompaniment. Fingering and dynamics are indicated.

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

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

# SPOOKY STORY

**KEY OF E MINOR\***

Key Signature: 1 sharp (F#)

**Andante moderato, mysteriously**

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

The first system of musical notation is in 4/4 time, key of E minor (one sharp, F#). The tempo is Andante moderato, mysteriously. The instruction 'VERY IMPORTANT: Play both hands one octave lower than written throughout!' is written above the staff. The music begins with a piano (pp) dynamic. The right hand features a melody with eighth notes and rests, while the left hand plays a bass line with dotted half notes. Fingering numbers 1, 5, 3, 1, 5, 3, 1 are indicated above the right hand notes. A '5' is written below the first left hand note.

The second system continues the piece. The right hand melody continues with eighth notes and rests. The left hand plays a bass line with dotted half notes. The dynamic changes to mezzo-forte (mf). A '1' is written below the first left hand note.

The third system continues the piece. The right hand melody continues with eighth notes and rests. The left hand plays a bass line with dotted half notes. The dynamic changes back to piano (pp). Fingering numbers 5 and 4 are indicated below the left hand notes.

The fourth system concludes the piece. The right hand melody continues with eighth notes and rests. The left hand plays a bass line with dotted half notes. The dynamic changes to forte (f) and then back to piano (p). Fingering numbers 4, 3, 2, 1 are indicated above the right hand notes. The piece ends with a 'Fine' marking in red. A bracket is placed under the first two left hand notes of this system.

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

First system of musical notation for piano. The key signature is one sharp (F#). The first measure (measure 1) has a treble clef with a whole note chord of F#4 and C#5, and a bass clef with a triplet of eighth notes: F#3, A#3, B#3, beamed together under a slur. The second measure (measure 2) has a treble clef with a whole note chord of F#4 and C#5, and a bass clef with a triplet of eighth notes: F#3, A#3, B#3, beamed together under a slur. The dynamic marking *mp* is placed above the first measure. Fingering numbers 5 and 1 are written above the treble clef in both measures.

Second system of musical notation for piano. The key signature is one sharp (F#). The first measure (measure 3) has a treble clef with a whole note chord of F#4 and C#5, and a bass clef with a triplet of eighth notes: F#3, A#3, B#3, beamed together under a slur. The second measure (measure 4) has a treble clef with a whole note chord of F#4 and C#5, and a bass clef with a triplet of eighth notes: F#3, A#3, B#3, beamed together under a slur. Fingering numbers 5 and 1 are written above the treble clef in measure 3, and 3 and 1 are written above the treble clef in measure 4.

Third system of musical notation for piano. The key signature is one sharp (F#). The first measure (measure 5) has a treble clef with a whole note chord of F#4 and C#5, and a bass clef with a triplet of eighth notes: F#3, A#3, B#3, beamed together under a slur. The second measure (measure 6) has a treble clef with a whole note chord of F#4 and C#5, and a bass clef with a triplet of eighth notes: F#3, A#3, B#3, beamed together under a slur. Fingering numbers 5 and 1 are written above the treble clef in both measures.

Fourth system of musical notation for piano. The key signature is one sharp (F#). The first measure (measure 7) has a treble clef with a whole note chord of F#4 and C#5, and a bass clef with a triplet of eighth notes: F#3, A#3, B#3, beamed together under a slur. The second measure (measure 8) has a treble clef with a whole note chord of F#4 and C#5, and a bass clef with a triplet of eighth notes: F#3, A#3, B#3, beamed together under a slur. Fingering numbers 4 and 1 are written above the treble clef in measure 7, and 5 and 1 are written above the treble clef in measure 8. The dynamic marking *D. C. al Fine* is written in red below the second measure.

# STEAL AWAY

**KEY OF D MAJOR**

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

**Adagio moderato**

**Spiritual**

The first system of the musical score for 'Steal Away' is in the key of D major (two sharps) and common time. It begins with a piano (*p*) dynamic and a legato marking. The right hand features a melodic line with fingerings 5, 2, 1 and 4, 2, 1, while the left hand provides a harmonic accompaniment with fingerings 5 and 1. The system concludes with a mezzo-forte (*mf*) dynamic and fingerings 4, 2, 1 and 5, 1.

The second system continues the piece, maintaining the piano (*p*) dynamic. It includes a crescendo leading to a mezzo-piano (*mp*) dynamic. The right hand has fingerings 4, 2, 1 and 5, 2, 1, and the left hand has fingerings 1 and 3. The system ends with a piano (*p*) dynamic and fingerings 4, 2, 1 and 5, 2, 1.

The third system is marked 'Poco più mosso' and begins with a forte (*f*) dynamic. The right hand has fingerings 4 and 2, and the left hand has fingerings 1, 3 and 5, 2, 1. The system concludes with a forte (*f*) dynamic and fingerings 4 and 2.

The fourth system continues the piece, marked 'Poco più mosso' and starting with a forte (*f*) dynamic. The right hand has fingerings 4 and 1, and the left hand has fingerings 1, 2, 4 and 5. The system concludes with a forte (*f*) dynamic and fingerings 4 and 1.

**Tempo primo**

4 2 1

1

*p*

3

1 2 5

4 2 1

4 2 1

*pp*

5 3 2 1 3

4 2 2

2 1 3 1

*mf*

*p*

5 3 2

5 2 1

4 2 1

1 2 5

**Molto meno mosso**

3 1

*pp*

5 2 1

1 3

2

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

## COME BACK TO SORRENTO

Ernesto de Curtis

KEY OF D MINOR\*

Andante moderato

First system of the musical score for 'Come Back to Sorrento' in D Minor. The tempo is marked 'Andante moderato'. The score is in 3/4 time. The right hand (treble clef) features a melody with a slur over the first four measures, followed by a half note. The left hand (bass clef) provides harmonic support with chords and a walking bass line. Fingerings are indicated by numbers 1-5. Dynamics include *p* (piano) and *espressivo*. A repeat sign with first and second endings is present at the end of the system.

KEY OF D MAJOR\*

Second system of the musical score for 'Come Back to Sorrento' in D Major. The score continues from the first system. The right hand (treble clef) features a melody with a slur over the first four measures, followed by a half note. The left hand (bass clef) provides harmonic support with chords and a walking bass line. Fingerings are indicated by numbers 1-5. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). A repeat sign with first and second endings is present at the end of the system.

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

53

*mf* *poco ritard.*

*poco meno mosso*

*f*

*ff*

*mf* *ritardando* *p* *pp*

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

# Arpeggios

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

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

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

## RH PREPARATION Practice very slowly at first.

Two staves of music for the right hand in 3/4 time. The first staff contains four measures of quarter notes with fingerings 1, 2, 3, 1, 3, 2, 1, 2, 3, 1. The second staff contains four measures, with the first measure having a fermata and fingerings 1, 2, 3, 1, and the second measure having a fermata and fingerings 5, 3, 2, 1. The music is marked *mf* and *legato*.

## RH TWO-OCTAVE ARPEGGIO

One staff of music for the right hand in 3/4 time, containing four measures of quarter notes with fingerings 1, 2, 3, 1, 2, 3, 5, 3, 2, 1, 3, 2, 1. The music is marked *mf* and *legato*.

## LH PREPARATION Practice very slowly at first.

Two staves of music for the left hand in 3/4 time. The first staff contains four measures of quarter notes with fingerings 1, 2, 4, 1, 1, 4, 2, 1. The second staff contains four measures, with the first measure having a fermata and fingerings 1, 2, 4, 1, and the second measure having a fermata and fingerings 2, 4, 5, 1. The music is marked *mf* and *legato*.

## LH TWO-OCTAVE ARPEGGIO

One staff of music for the left hand in 3/4 time, containing four measures of quarter notes with fingerings 1, 2, 4, 1, 2, 4, 5, 4, 2, 1, 4, 2, 1. The music is marked *mf* and *legato*.

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

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

These arpeggios are all fingered the same.



# MAGIC CARPET RIDE

**Allegro moderato**

The first system of the piano score for 'MAGIC CARPET RIDE'. The right hand (RH) features a melodic line with fingerings 1, 2, 3, 1, 2, 3, 5, 3, 2, 1, 3, 2, 1, 2. The left hand (LH) plays a sustained chord in the bass, marked with a piano (*p*) dynamic. The system concludes with a fermata over the final chord.

The second system of the piano score. The RH continues the melody with fingerings 5, 3, 4, 1, 2, 4, 5, 4, 2, 1, 4, 2, 1. The LH plays a moving bass line with fingerings 1, 2, 4, 1, 2, 4, 5, 4, 2, 1, 4, 2, 1. The system includes a first ending marked '1. To next strain' and a second ending marked '2.' leading to a ritardando (*rit.*) section with the instruction 'LH over RH' and a final 'Fine' marking.

The third system of the piano score. The RH continues the melody with fingerings 1, 2, 3, 1, 2, 3, 5, 3, 2, 1, 3, 2, 1. The LH plays a sustained chord in the bass, marked with a piano (*p*) dynamic. The system concludes with a fermata over the final chord.

The fourth system of the piano score. The RH continues the melody with fingerings 5, 3, 4, 1, 2, 4, 5, 4, 2, 1, 4, 2, 1. The LH plays a moving bass line with fingerings 1, 2, 4, 1, 2, 4, 5, 4, 2, 1, 4, 2, 1. The system includes a first ending marked '1. To next strain' and a second ending marked '2.' leading to a ritardando (*rit.*) section with the instruction 'LH over RH' and a final 'D. C. al Fine' marking.

# IN THE HALL OF THE MOUNTAIN KING

from “Peer Gynt Suite”

**KEY OF B MINOR\***

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

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

**Alla marcia\*\***

Edvard Grieg

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

**\*\* Alla marcia** means “march-like.”

*mf poco a poco accelerando al fine*

*f*

*sf*

*sf*

*sf*

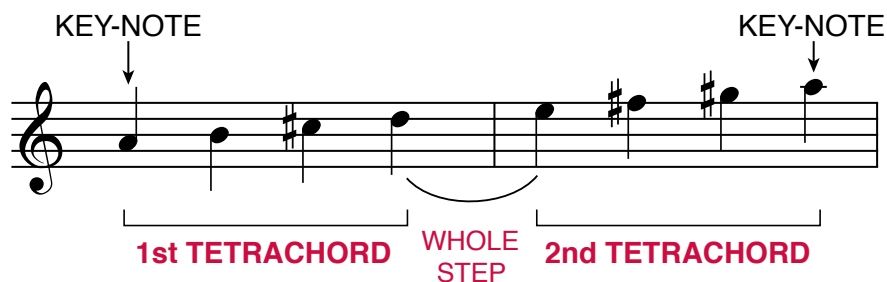
*pp* *f* *p* *ff*

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

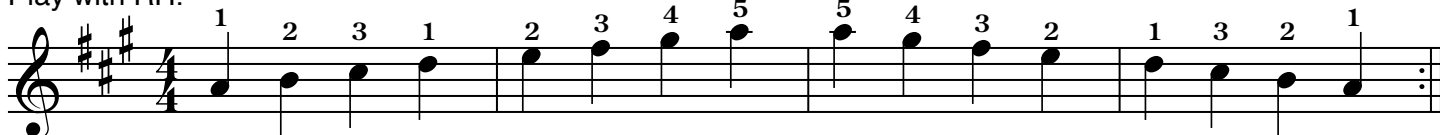
# The A Major Scale

## KEY OF A MAJOR

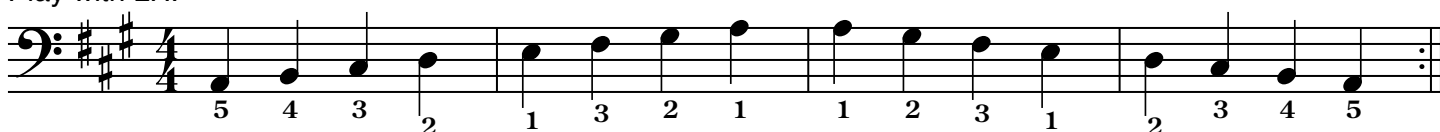
Key Signature: 3 sharps (F#, C# & G#)



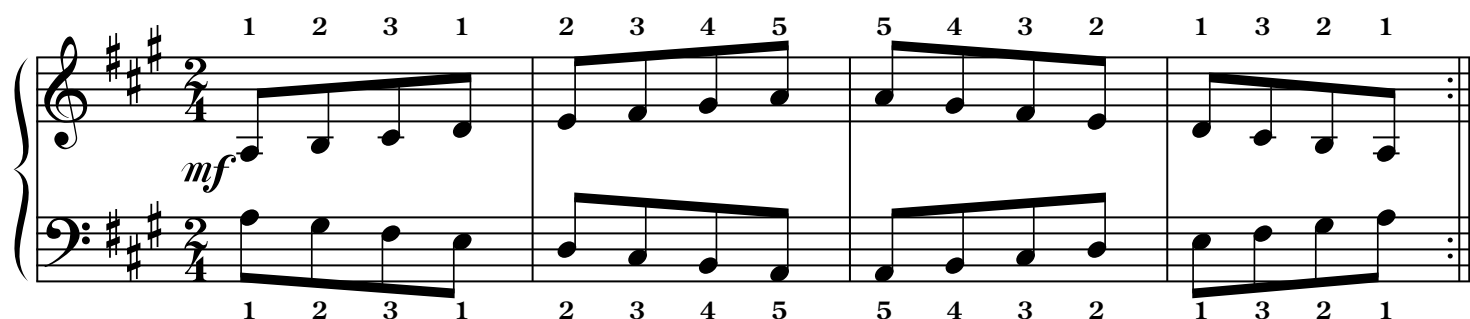
Play with RH.



Play with LH.



## THE A MAJOR SCALE IN CONTRARY MOTION



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

## AN AMERICAN HYMN

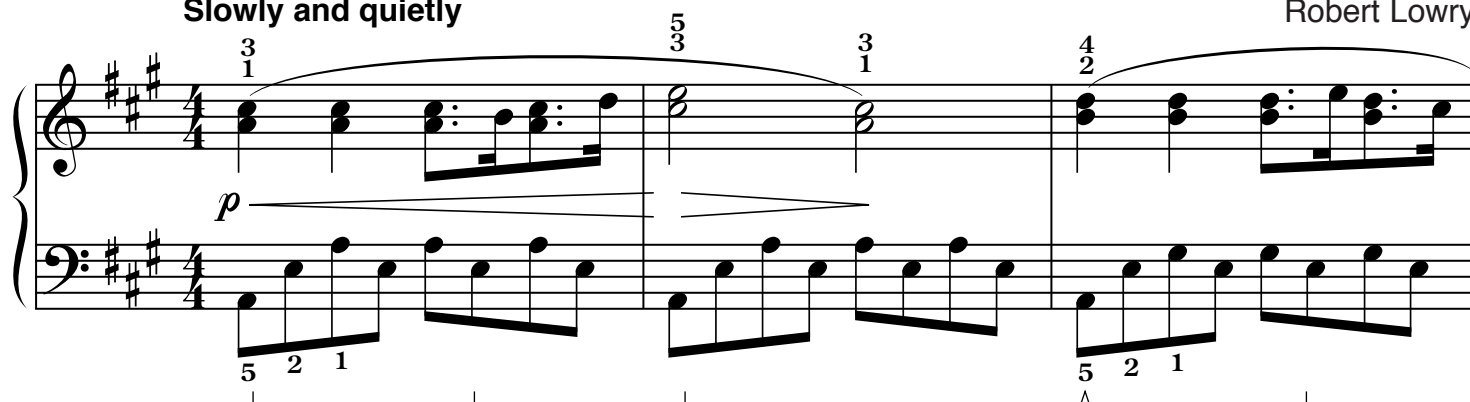
Many famous American composers, including Aaron Copland and Charles Ives, have made special arrangements of this 19th century hymn. This is a very quiet and contemplative setting.

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

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

Slowly and quietly

Robert Lowry



59

3 1 3

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

*mf*

2 1 3 1 3 1 5 3

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

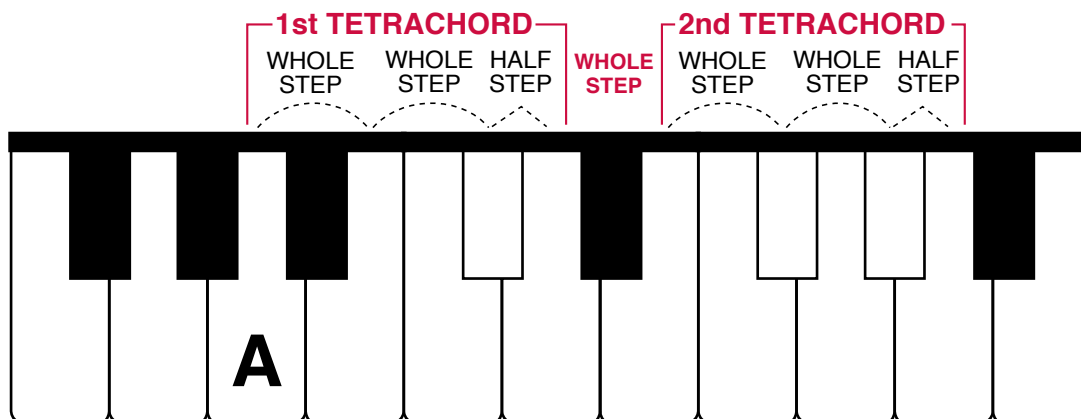
5 2 5 2 1 5 1 2 5 1 2

5 2 5 2 2-1 5 2 2-1 4

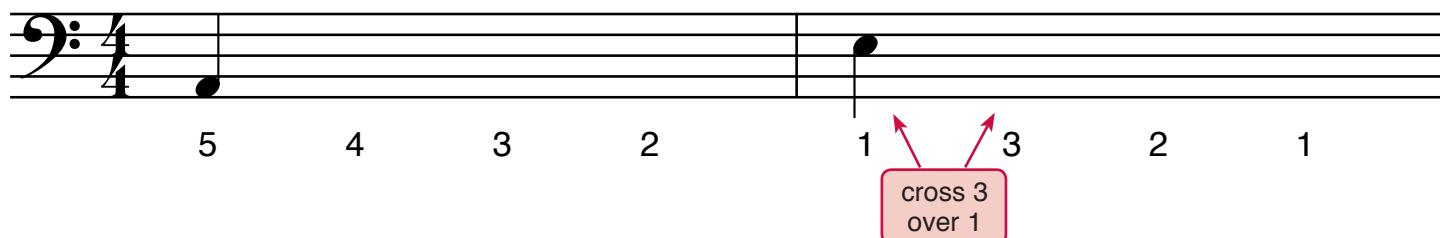
*p* *pp ritardando*

# Writing the A Major Scale

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

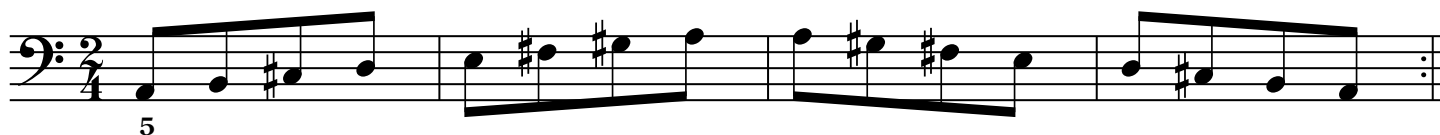


2. Check to be sure that you named the notes in the order of the musical alphabet. If you did, all the black keys will be named as *sharps*, not *flats*.
3. Complete the tetrachord beginning on A. Write one note over each finger number.
4. Complete the tetrachord beginning on E. Write one note over each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

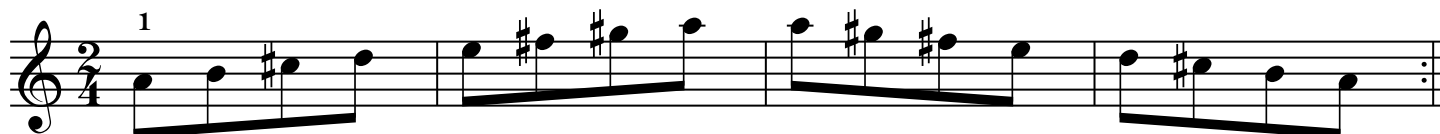


**NOTE:** The fingering for the A MAJOR SCALE is the same as for the C MAJOR, G MAJOR & D MAJOR SCALES.

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



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



# The Primary Chords in A Major

## KEY OF A MAJOR

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

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

The **IV** chord is the SUBDOMINANT chord (major).

The **V<sup>7</sup>** chord is the DOMINANT 7th chord.

**I**  
A MAJOR  
tonic

**IV**  
D MAJOR  
subdominant

**V<sup>7</sup>**  
E<sup>7</sup>  
dominant

The following positions are often used for smooth progressions:

**I**  
A MAJOR

**IV**  
D MAJOR

**V<sup>7</sup>** (5th omitted)  
E<sup>7</sup>

**I**  
A MAJOR

**IV**  
D MAJOR

**V<sup>7</sup>** (5th omitted)  
E<sup>7</sup>

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

**I**  
A MAJOR

**IV**  
D MAJOR

**V<sup>7</sup>** (5th omitted)  
E<sup>7</sup>

**I**  
A MAJOR

**IV**  
D MAJOR

**V<sup>7</sup>** (5th omitted)  
E<sup>7</sup>

3. Write the ROMAN NUMERALS (**I**, **IV**, **V<sup>7</sup>**) in the boxes below.
4. Play.

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

# The Primary Chords in A Major—All Positions

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

Two musical staves are shown, each with a treble and bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The first staff (treble clef) contains three measures, each with a root position chord: A MAJOR (I), D MAJOR (IV), and E7 (5th omitted) (V7). The second staff (bass clef) contains three measures, each with a root position chord: A MAJOR (I), D MAJOR (IV), and E7 (5th omitted) (V7). The chords are labeled with Roman numerals and names below them.

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

Three sets of keyboard diagrams are shown, each with a root position chord and two inversion diagrams. The root position chords are labeled with Roman numerals and names below them. The inversion diagrams are labeled with LH and RH fingerings above them.

**ROOT POSITION** **INVERSIONS**

**I A MAJOR (tonic)**  
LH 5 3 1 RH 1 2 4

**IV D MAJOR (subdominant)**  
LH 5 3 1 RH 1 3 5

**V7 E7 (dominant 7th, 5th omitted)**  
LH 5 3 1 RH 1 2 5

**IV D MAJOR (subdominant)**  
LH 5 3 1 RH 1 2 5

**V7 E7 (dominant 7th, 5th omitted)**  
LH 5 2 1 RH 1 3 5

**IV D MAJOR (subdominant)**  
LH 5 3 1 RH 1 2 5

**V7 E7 (dominant 7th, 5th omitted)**  
LH 5 2 1 RH 1 4 5

**IV D MAJOR (subdominant)**  
LH 4 3 1 RH 1 2 4

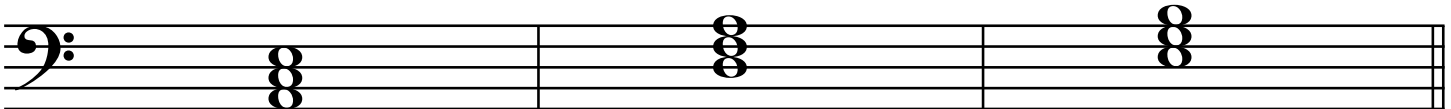
3. Play each chord shown on the above keyboards in any convenient place on your piano, first with LH, then with RH. Use the fingering shown above each keyboard.



# More Minors, Majors & Arpeggios

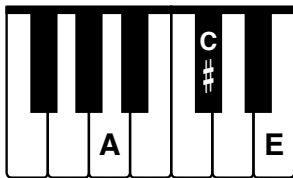
- Any MINOR TRIAD may be changed to a MAJOR TRIAD by raising the 3rd one half step!
- When the triad is in ROOT POSITION, you simply add an accidental before the MIDDLE NOTE to raise it one half step.

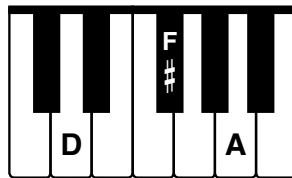
1. Change each of the following MINOR triads to MAJOR triads by adding an accidental before the MIDDLE note to raise it one half step.
2. Write the name of each triad (after you have changed it) in the box below it.

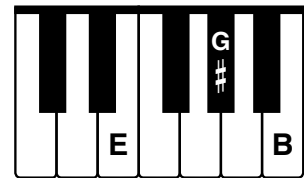





The only MAJOR triads that have *white keys* for the root and fifth, and a *black key* for the third are the following:



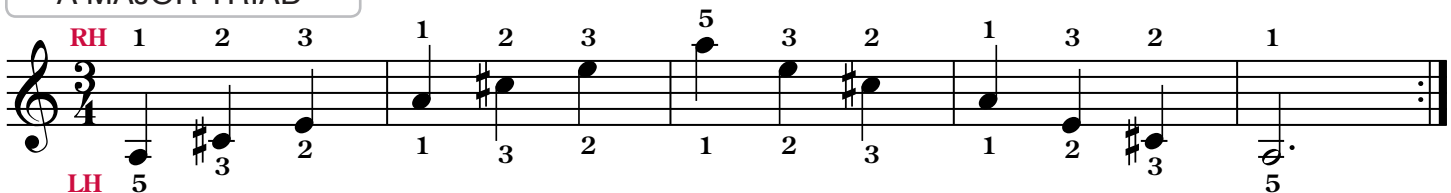




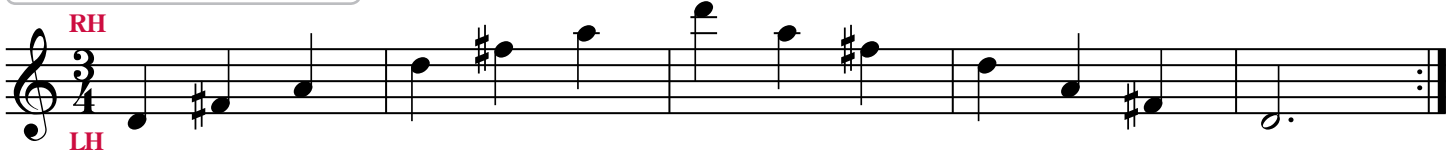

3. Write the name of each of the above triads in the box below it.

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

## A MAJOR TRIAD



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





# ADAGIO IN A MAJOR

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

Alexander Morovsky

## Adagio cantabile

First system of musical notation. The treble clef staff has a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It begins with a half note G4, followed by a half note chord of F#4 and C#5, then a half note G4. The bass clef staff has a key signature of three sharps and a 6/8 time signature. It begins with a half note G2, followed by a half note chord of F#2 and C#3, then a half note G2. The first measure of the bass staff is marked *p espressivo*. Fingering numbers are shown above the notes: 4 1 for the first measure, 3 2 1 for the second, and 5 for the third. The system concludes with a half note G4 in the treble and a half note chord of F#4 and C#5 in the bass, with fingering numbers 2 1, 3, 3 1, and 4 above them.

Second system of musical notation. The treble clef staff continues with a half note G4, a half note chord of F#4 and C#5, and a half note G4. The bass clef staff continues with a half note G2, a half note chord of F#2 and C#3, and a half note G2. Fingering numbers are shown above the notes: 4 1, 3 2 1, and 5 for the first measure; 2 1 for the second measure. The system concludes with a half note G4 in the treble and a half note chord of F#4 and C#5 in the bass, with fingering numbers 2 1, 3, 3 1, and 4 above them.

Third system of musical notation. The treble clef staff begins with a half note G4, followed by a half note chord of F#4 and C#5, then a half note G4. The bass clef staff begins with a half note G2, followed by a half note chord of F#2 and C#3, then a half note G2. The first measure of the bass staff is marked *mp*. Fingering numbers are shown above the notes: 5 2 1 for the first measure, 3 for the second, and 5 2 for the third. The system concludes with a half note G4 in the treble and a half note chord of F#4 and C#5 in the bass, with fingering numbers 3 for the first measure and 5 2 for the second.

Fourth system of musical notation. The treble clef staff begins with a half note G4, followed by a half note chord of F#4 and C#5, then a half note G4. The bass clef staff begins with a half note G2, followed by a half note chord of F#2 and C#3, then a half note G2. The first measure of the bass staff is marked *pp*. Fingering numbers are shown above the notes: 5 3 1 for the first measure, 3 for the second, and 5 3 1 for the third. The system concludes with a half note G4 in the treble and a half note chord of F#4 and C#5 in the bass, with fingering numbers 3 for the first measure and 5 3 1 for the second.

First system, measures 1-2. Treble clef: whole note chord (F#4, A#4) with a slur and a fermata. Bass clef: descending eighth-note scale (F#3, E#3, D#3, C#3, B#2, A#2, G#2, F#2) with a slur. Dynamics: *mp* with accents.

Second system, measures 3-4. Treble clef: whole note chord (F#4, A#4) with a slur and a fermata. Bass clef: descending eighth-note scale (F#3, E#3, D#3, C#3, B#2, A#2, G#2, F#2) with a slur. Dynamics: accents.

Third system, measures 5-6. Treble clef: whole note chord (F#4, A#4) with a slur and a fermata. Bass clef: descending eighth-note scale (F#3, E#3, D#3, C#3, B#2, A#2, G#2, F#2) with a slur. Dynamics: *ritardando*, *mf*, and *pp*.

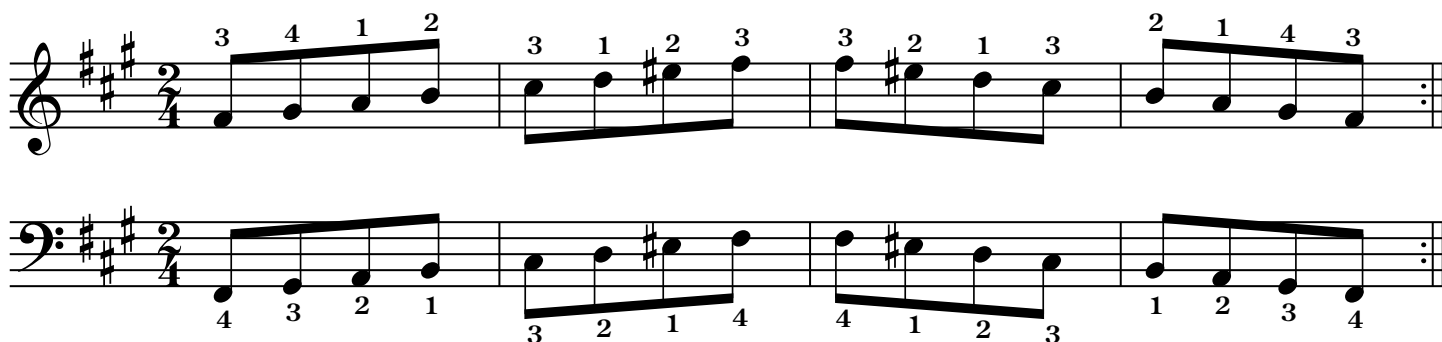
Fourth system, measures 7-8. Treble clef: whole note chord (F#4, A#4) with a slur and a fermata. Bass clef: descending eighth-note scale (F#3, E#3, D#3, C#3, B#2, A#2, G#2, F#2) with a slur. Dynamics: *morendo e ritardando*.

\* // = Caesura or pause.

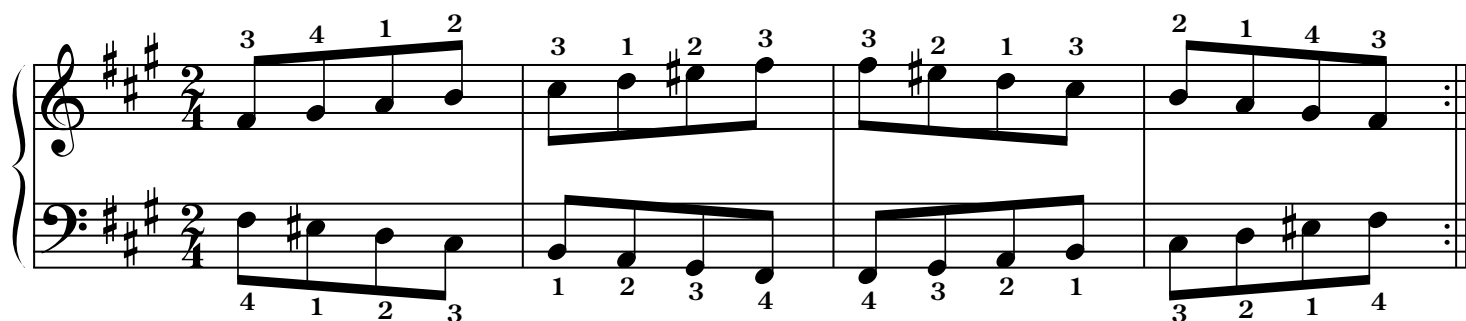
## The Key of F# Minor (Relative of A Major)

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

### THE F# HARMONIC MINOR SCALE



### THE F# HARMONIC MINOR SCALE IN CONTRARY MOTION



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

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

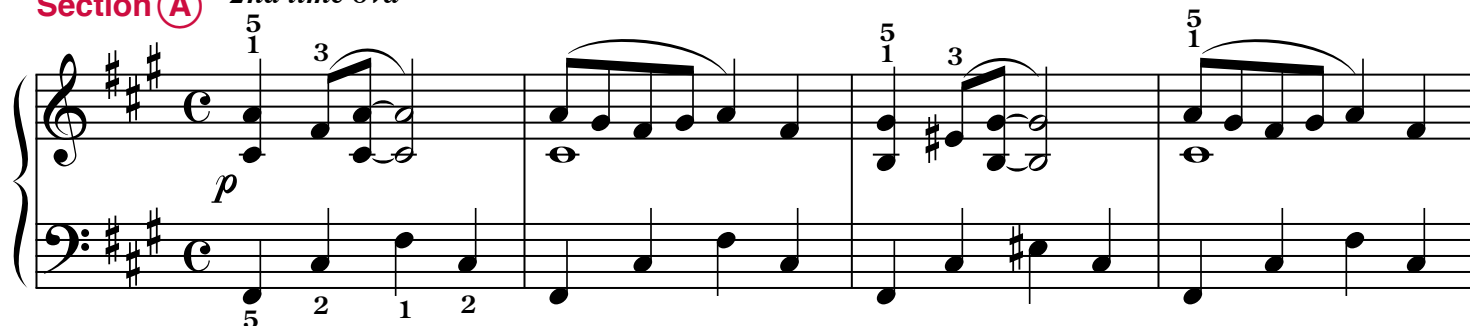
- The NATURAL MINOR scale uses only the sharps in the key signature (no E#).
  - The MELODIC MINOR scale adds D# and E# ascending.
- The RH ascending fingering is 3 4 1 2 3 4 1 3. It descends like the natural minor.

## BLUE RONDO\*

Moderate blues tempo

Section (A)

2nd time 8va



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

First system of music, measures 1-4. The key signature is three sharps (F#, C#, G#). The music is written for piano in treble and bass staves. Fingerings are indicated by numbers 1-5. Measure 1: Treble has a half note G#4 (finger 5) and a half note F#4 (finger 1). Bass has a half note E3 (finger 5). Measure 2: Treble has a half note E4 (finger 1) and a half note D#4 (finger 1). Bass has a half note D3 (finger 1). Measure 3: Treble has a half note C#4 (finger 5) and a half note B3 (finger 4). Bass has a half note C3 (finger 5). Measure 4: Treble has a half note A3 (finger 2) and a half note G#3 (finger 1). Bass has a half note B2 (finger 1).

**Section B**

Section B, measures 5-8. Measure 5: Treble has a half note G#4 (finger 2) and a half note F#4 (finger 1). Bass has a half note E3 (finger 5). Measure 6: Treble has a half note E4 (finger 3) and a half note D#4 (finger 1). Bass has a half note D3 (finger 1). Measure 7: Treble has a half note C#4 (finger 2) and a half note B3 (finger 5). Bass has a half note C3 (finger 1). Measure 8: Treble has a half note A3 (finger 4) and a half note G#3 (finger 1). Bass has a half note B2 (finger 1).

Measures 9-12. Measure 9: Treble has a half note G#4 (finger 2) and a half note F#4 (finger 1). Bass has a half note E3 (finger 3). Measure 10: Treble has a half note E4 (finger 2) and a half note D#4 (finger 5). Bass has a half note D3 (finger 1). Measure 11: Treble has a half note C#4 (finger 2) and a half note B3 (finger 5). Bass has a half note C3 (finger 1). Measure 12: Treble has a half note A3 (finger 4) and a half note G#3 (finger 1). Bass has a half note B2 (finger 1).

**Section A**

Section A, measures 13-16. Measure 13: Treble has a half note G#4 (finger 5) and a half note F#4 (finger 1). Bass has a half note E3 (finger 5). Measure 14: Treble has a half note E4 (finger 3) and a half note D#4 (finger 1). Bass has a half note D3 (finger 1). Measure 15: Treble has a half note C#4 (finger 5) and a half note B3 (finger 3). Bass has a half note C3 (finger 1). Measure 16: Treble has a half note A3 (finger 5) and a half note G#3 (finger 1). Bass has a half note B2 (finger 1).

Measures 17-20. Measure 17: Treble has a half note G#4 (finger 5) and a half note F#4 (finger 1). Bass has a half note E3 (finger 1). Measure 18: Treble has a half note E4 (finger 5) and a half note D#4 (finger 1). Bass has a half note D3 (finger 1). Measure 19: Treble has a half note C#4 (finger 5) and a half note B3 (finger 1). Bass has a half note C3 (finger 1). Measure 20: Treble has a half note A3 (finger 5) and a half note G#3 (finger 1). Bass has a half note B2 (finger 1).

## Section (C)

Section (C) consists of two systems of piano music. The first system has four measures. The first measure is marked *f* and features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The second measure has a triplet of eighth notes in the right hand and a single eighth note in the left hand. The third measure is marked *p* and features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The fourth measure features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The second system also has four measures. The first measure is marked *f* and features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The second measure has a triplet of eighth notes in the right hand and a single eighth note in the left hand. The third measure is marked *p* and features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The fourth measure features a triplet of eighth notes in the right hand and a single eighth note in the left hand.

## Section (A)

Section (A) consists of two systems of piano music. The first system has four measures. The first measure is marked *p* and features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The second measure has a triplet of eighth notes in the right hand and a single eighth note in the left hand. The third measure features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The fourth measure features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The second system also has four measures. The first measure features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The second measure has a triplet of eighth notes in the right hand and a single eighth note in the left hand. The third measure features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The fourth measure features a triplet of eighth notes in the right hand and a single eighth note in the left hand.

## Coda

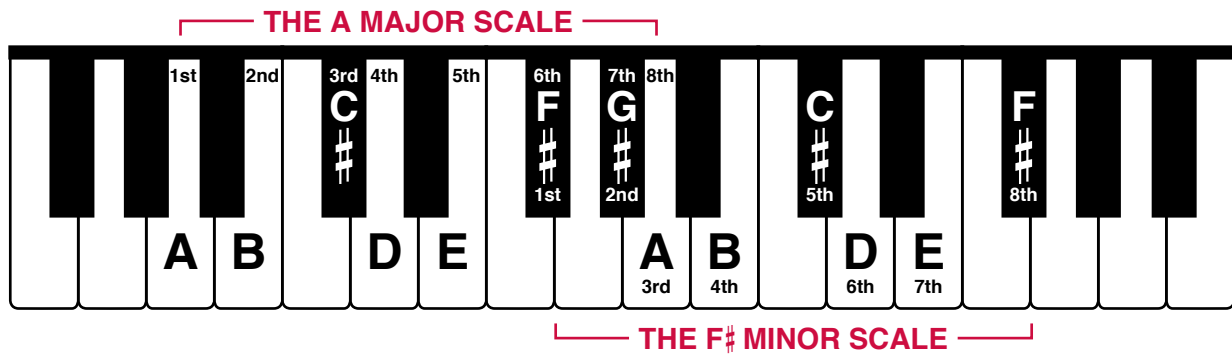
The Coda consists of two systems of piano music. The first system has four measures. The first measure is marked *mf* and features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The second measure has a triplet of eighth notes in the right hand and a single eighth note in the left hand. The third measure features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The fourth measure features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The second system also has four measures. The first measure is marked *f* and features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The second measure has a triplet of eighth notes in the right hand and a single eighth note in the left hand. The third measure features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The fourth measure features a triplet of eighth notes in the right hand and a single eighth note in the left hand.

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

This section shows two measures of music. The first measure features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The second measure features a triplet of eighth notes in the right hand and a single eighth note in the left hand.

# Scales in F# Minor

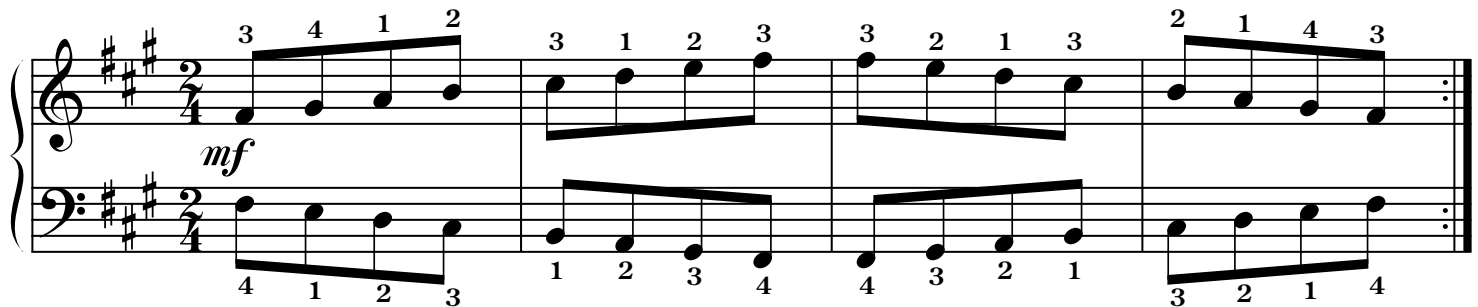
**REMEMBER:** The RELATIVE MINOR begins on the 6th tone of the MAJOR SCALE.



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

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

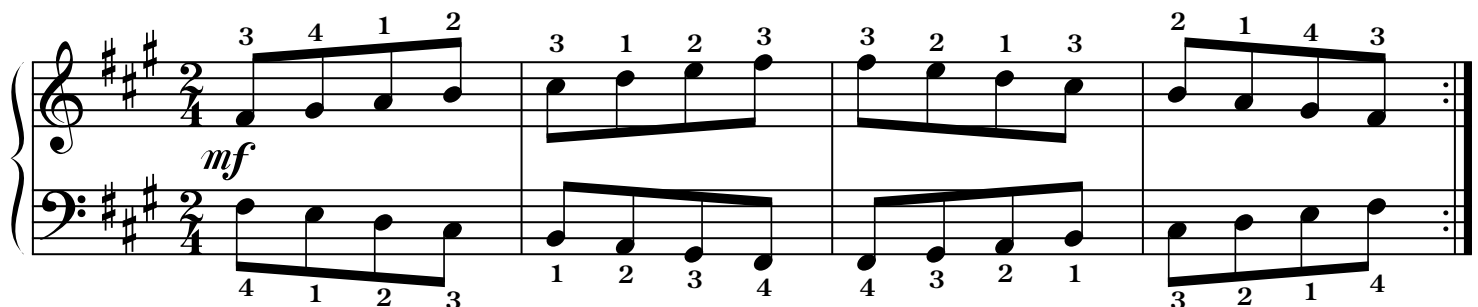
1. Play with hands separate, then together.



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

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

3. Play with hands separate, then together.

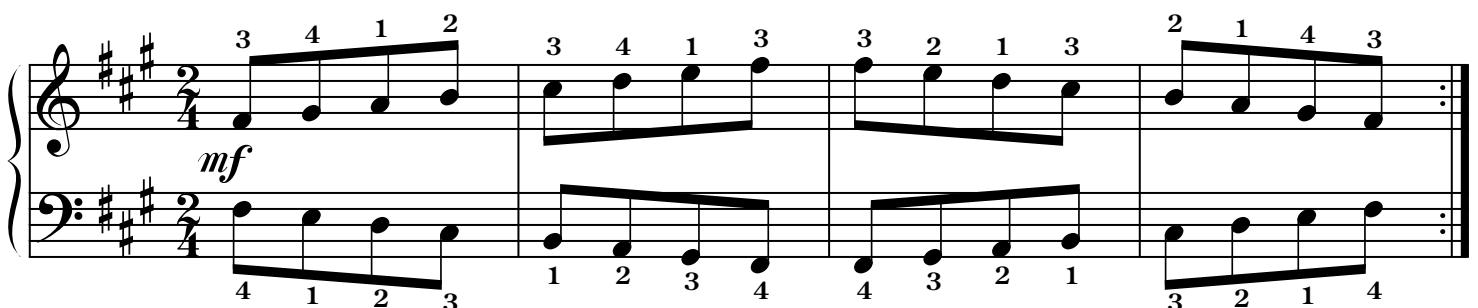


**THE MELODIC MINOR SCALE:** 6th (D) and 7th (E) raised 1 half step (to D# & E#) ASCENDING; DESCENDS like natural minor.

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

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

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



# The Primary Chords in F# Minor

**REMEMBER:** In MINOR keys, the **i** chord is the TONIC chord (minor).  
 The **iv** chord is the SUBDOMINANT chord (minor).  
 The **V<sup>7</sup>** chord is the DOMINANT 7th chord.

**KEY OF F# MINOR**  
 Key Signature: 3 sharps (F#, C# & G#)

**i**  
F# MINOR  
tonic

**iv**  
B MINOR  
subdominant

**V<sup>7</sup>**  
C#7  
dominant

The following positions are often used for smooth progressions:

**i**  
F# MINOR

**iv**  
B MINOR

**V<sup>7</sup> (5th omitted)**  
C#7

**i**  
F# MINOR

**iv**  
B MINOR

**V<sup>7</sup> (5th omitted)**  
C#7

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

**i**  
F# MINOR

**iv**  
B MINOR

**V<sup>7</sup> (5th omitted)**  
C#7

**i**  
F# MINOR

**iv**  
B MINOR

**V<sup>7</sup> (5th omitted)**  
C#7

3. Write the ROMAN NUMERALS (**i**, **iv**, **V<sup>7</sup>**) in the boxes below.
4. Play.

**i**  
F# MINOR

**iv**  
B MINOR

**V<sup>7</sup> (5th omitted)**  
C#7



# The Primary Chords in F# Minor—All Positions

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

ROOT POSITION ROOT POSITION ROOT POSITION

**i**  
F# MINOR

ROOT POSITION ROOT POSITION ROOT POSITION

**iv**  
B MINOR

ROOT POSITION ROOT POSITION ROOT POSITION

**V7**  
C#7 (5th omitted)

ROOT POSITION ROOT POSITION ROOT POSITION

**i**  
F# MINOR

ROOT POSITION ROOT POSITION ROOT POSITION

**iv**  
B MINOR

ROOT POSITION ROOT POSITION ROOT POSITION

**V7**  
C#7 (5th omitted)

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

ROOT POSITION INVERSIONS

LH 5 3 1 RH 1 2 4

**i** F# MINOR (tonic)

LH 5 3 1 RH 1 2 5

**iv** B MINOR (subdominant)

LH 5 2 1 RH 1 3 5

**V7** C#7 (dominant 7th, 5th omitted)

LH 5 3 1 RH 1 2 4

**i** F# MINOR (tonic)

LH 5 3 1 RH 1 2 5

**iv** B MINOR (subdominant)

LH 5 2 1 RH 1 3 5

**V7** C#7 (dominant 7th, 5th omitted)

LH 5 3 1 RH 1 2 5

**V7** C#7 (dominant 7th, 5th omitted)

LH 5 2 1 RH 1 3 4

**iv** B MINOR (subdominant)

LH 4 3 1 RH 1 2 4

**V7** C#7 (dominant 7th, 5th omitted)

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

# JUST A "GOOD OLD TUNE"

**JUST FOR FUN**
**Happily**
*2nd time only, play both hands 8va*

Willard A. Palmer

Not a rhap-so - dy and not a sym-pho - ny, It's just a sim - ple thing.  
 Not an in - ter - mez - zo, not a string quar - tet, So it's not  
 hard to sing. Makes me want to wig - gle, makes me  
 grin and gig - gle like some sil - ly loon!  
 Not a toc-ca - ta, not a so-na - ta, Just a good old tune!

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

[illegible]

The musical score is written for a piano and voice. The piano part consists of two staves. The right hand plays a melody with eighth and sixteenth notes, often beamed together, and includes fingerings (1, 2, 3, 4, 5) and slurs. The left hand plays a bass line with eighth and sixteenth notes, also beamed together, and includes a '5' fingering. The voice part is written on a single staff with lyrics underneath. The lyrics are 'want to wig - gle, makes me grin and gig - gle like some sil - ly loon!'. The score is divided into four measures. The first three measures contain the main melody and bass line. The fourth measure features a dynamic marking of *f* (forte) and a fermata over the final notes. The key signature has one sharp (F#), and the time signature is 4/4.

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

*D. C. al  $\Phi$ , then CODA*

*D. C. al  $\oplus$ , then CODA*

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

Both hands toc 2nd time

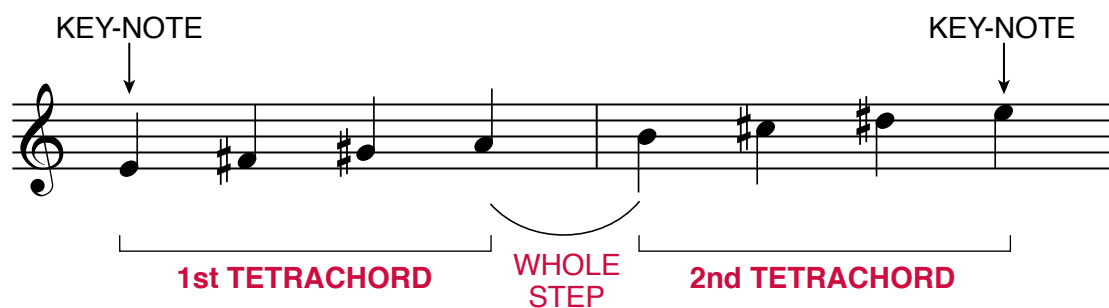
1. 2.

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

\*Spoken: "Once more!"

\*Spoken: "Once more!"

# The E Major Scale



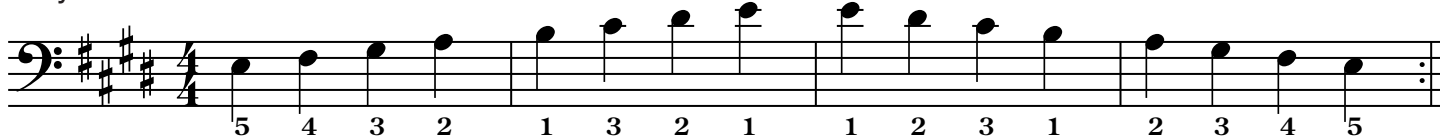
## KEY OF E MAJOR

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

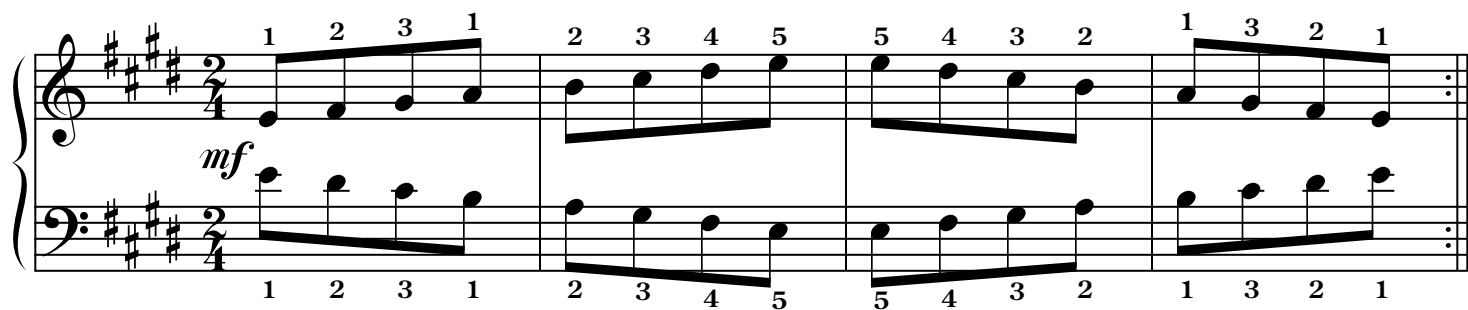
Play with RH.



Play with LH.



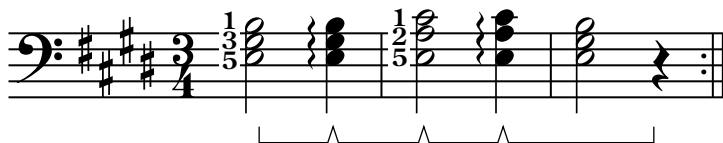
## THE E MAJOR SCALE IN CONTRARY MOTION



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

## LH Warm-up for SHENANDOAH

Play several times.



# SHENANDOAH

American Folk Song

**Adagio moderato**  
*espressivo*

First system of the musical score. The treble clef staff contains the melody with fingerings 1, 3, 1̇, 2, 3, 1, 3, and 5. The bass clef staff provides harmonic support with chords and a wavy line indicating a sustained or tremolo effect. The lyrics are: *p* Oh She - nan - doah, I long to hear you, A -

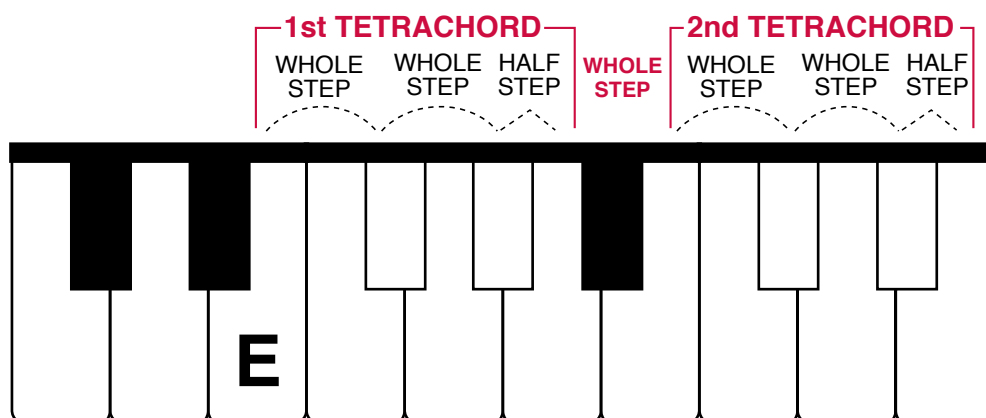
Second system of the musical score. The treble clef staff continues the melody with fingerings 1, 3, 1, 2, 4, 5, 1, 4, 2, 5, and 3. The bass clef staff continues the harmonic support. The lyrics are: way, you roll - ing riv - er! Oh She - nan - doah, I would be

Third system of the musical score. The treble clef staff continues the melody with fingerings 2, 1, 2, and 5. The bass clef staff continues the harmonic support. The lyrics are: near you, Way, a - way, I'm bound a -

Fourth system of the musical score. The treble clef staff continues the melody with fingerings 4, 1, 1, and a final note. The bass clef staff continues the harmonic support. The lyrics are: way, 'Cross the wide Mis - sou - ri. The tempo marking *ritardando* is placed below the staff. The system concludes with a double bar line.

# Writing the E Major Scale

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

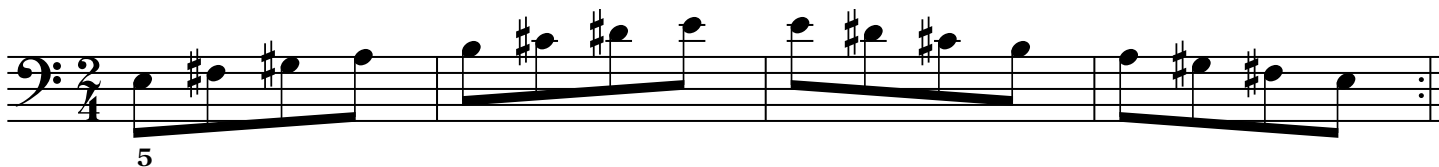


- Check to be sure that you named the notes in the order of the musical alphabet. If you did, all the black keys will be named as *sharps*, not *flats*.
- Complete the tetrachord beginning on E. Write one note over each finger number.
- Complete the tetrachord beginning on B. Write one note over each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



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

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



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



# The Primary Chords in E Major

**REMEMBER:** In MAJOR keys, the **I** chord is the TONIC chord (major).  
 The **IV** chord is the SUBDOMINANT chord (major).  
 The **V<sup>7</sup>** chord is the DOMINANT 7th chord.

## KEY OF E MAJOR

Key Signature: 4 sharps (F<sup>♯</sup>, C<sup>♯</sup>, G<sup>♯</sup> & D<sup>♯</sup>)

**I**  
E MAJOR  
tonic

**IV**  
A MAJOR  
subdominant

**V<sup>7</sup>**  
B<sup>7</sup>  
dominant

The following positions are often used for smooth progressions:

**I** **IV** **V<sup>7</sup> (5th omitted)**  
E MAJOR A MAJOR B<sup>7</sup>

**I** **IV** **V<sup>7</sup> (5th omitted)**  
E MAJOR A MAJOR B<sup>7</sup>

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

**I** **IV** **V<sup>7</sup> (5th omitted)**  
E MAJOR A MAJOR B<sup>7</sup>

**I** **IV** **V<sup>7</sup> (5th omitted)**  
E MAJOR A MAJOR B<sup>7</sup>

3. Write the ROMAN NUMERALS (**I**, **IV**, **V<sup>7</sup>**) in the boxes below.
4. Play.




# LAREDO

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

Traditional

**Andante moderato**

The musical score is written for piano in 2/4 time, key of D major (four sharps). It consists of four systems of piano accompaniment. The first system starts with a piano (*p*) dynamic. The second system includes first and second endings. The third system includes a mezzo-piano (*mp*) dynamic and a crescendo. The fourth system includes first and second endings. Fingerings and articulation marks are indicated throughout. A red asterisk (\*) is placed above a double-sharp symbol (x#) in the first system, indicating a double sharp.

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



First system of a piano piece in E major (three sharps). The right hand features a melodic line with fingerings 4 1, 3 1, 4 1, 5 1, 4 1, 3 1, 4 1, 4 1, 3 1, 4 1. The left hand provides a steady accompaniment. The system begins with a repeat sign and a *mf* dynamic marking.

Second system of the piano piece. It includes first and second endings. The right hand has fingerings 3 1, 2, 3 1, 2, 4 1, 5 1, 4 1. The left hand continues the accompaniment. A crescendo hairpin leads to a *f* dynamic marking at the start of the second ending.

Third system of the piano piece. The right hand has fingerings 4 1, 5 1, 4 1, 4 1, 3 1, 4 1, 5 1. It includes first and second endings. The left hand continues the accompaniment. A crescendo hairpin leads to a *f* dynamic marking at the start of the second ending.

Fourth system of the piano piece. The right hand has fingerings 4 2, 3 1, 4 2, 4 1, 3 1, 4 1, 5 1. The left hand continues the accompaniment. The system starts with a *mf* dynamic marking and ends with a *mp* dynamic marking.

Fifth system of the piano piece. The right hand has fingerings 3 1, 5 3 1, 5 3 1, 5 2 1. The left hand continues the accompaniment. The system starts with a *p* dynamic marking and ends with a *pp* dynamic marking.

# The Primary Chords in E Major—All Positions

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

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

**Top Staff (Treble Clef):**

- Measure 1: **ROOT POSITION** E MAJOR (I)
- Measure 2: Blank
- Measure 3: Blank
- Measure 4: **ROOT POSITION** A MAJOR (IV)
- Measure 5: Blank
- Measure 6: Blank
- Measure 7: Blank
- Measure 8: **ROOT POSITION** B7 (5th omitted) (V7)
- Measure 9: Blank
- Measure 10: Blank

**Bottom Staff (Bass Clef):**

- Measure 1: **ROOT POSITION** E MAJOR (I)
- Measure 2: Blank
- Measure 3: Blank
- Measure 4: **ROOT POSITION** A MAJOR (IV)
- Measure 5: Blank
- Measure 6: Blank
- Measure 7: Blank
- Measure 8: **ROOT POSITION** B7 (5th omitted) (V7)
- Measure 9: Blank
- Measure 10: Blank

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

Three sets of keyboard diagrams showing fingerings for Root Position and Inversions.

**Set 1: E MAJOR (tonic)**

- ROOT POSITION:** LH 5 2 1, RH 1 3 5. Notes: E, G#, B.
- INVERSIONS:** LH 5 3 1, RH 1 2 5 (first inversion); LH 5 2 1, RH 1 3 5 (second inversion).

**Set 2: A MAJOR (subdominant)**

- ROOT POSITION:** LH 5 2 1, RH 1 3 5. Notes: A, C#, E.
- INVERSIONS:** LH 5 3 1, RH 1 2 5 (first inversion); LH 5 2 1, RH 1 3 5 (second inversion).

**Set 3: B7 (dominant 7th, 5th omitted)**

- ROOT POSITION:** LH 5 3 1, RH 1 2 5. Notes: B, D#, A.
- INVERSIONS:** LH 5 2 1, RH 1 3 4 (first inversion); LH 4 3 1, RH 1 2 4 (second inversion).

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

# Completing the Circle of 5ths (sharps)

## THE SHARP KEY SIGNATURES

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

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

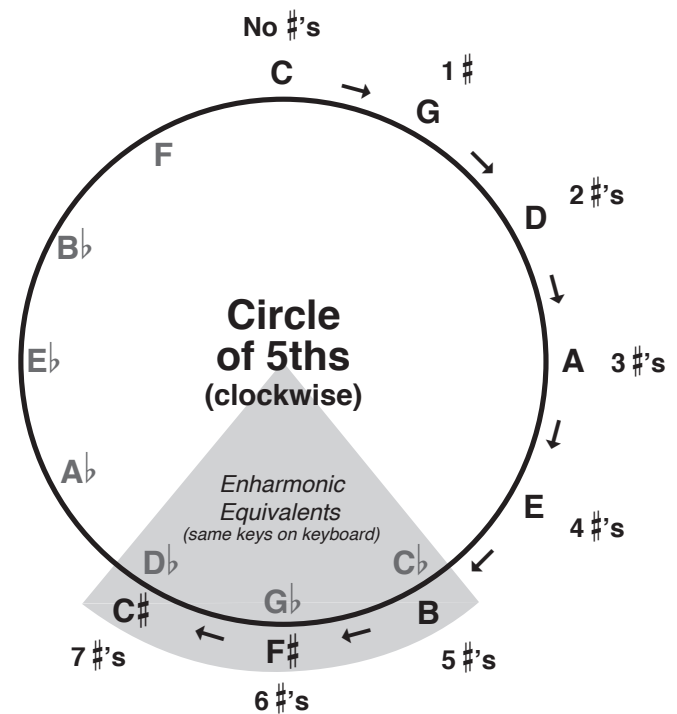
Each key has one more sharp than the previous one, as you move around the circle clockwise.

The key of C MAJOR has no sharps.

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

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

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



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

### G MAJOR

1# (F#)



### D MAJOR

2#s (F#, C#)



### A MAJOR

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



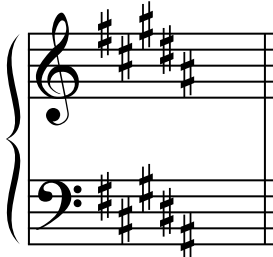
### E MAJOR

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



### B MAJOR

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



### F# MAJOR

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



### C# MAJOR

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



## IMPORTANT!

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

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

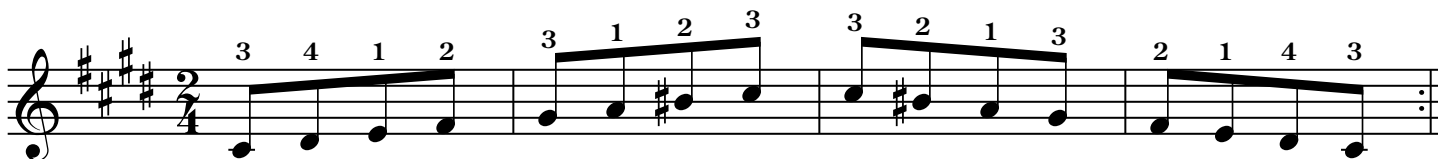
# The Key of C# Minor (Relative of E Major)

C# MINOR is the relative of E MAJOR.

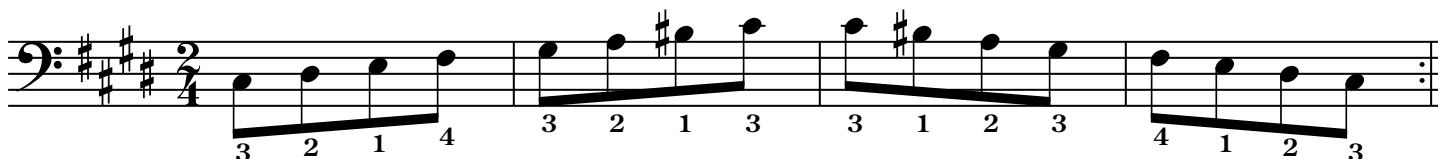
Both keys have the same key signature (4 sharps, F#, C#, G# & D#).

## THE C# HARMONIC MINOR SCALE

Play with RH.



Play with LH.



## THE C# HARMONIC MINOR SCALE IN CONTRARY MOTION

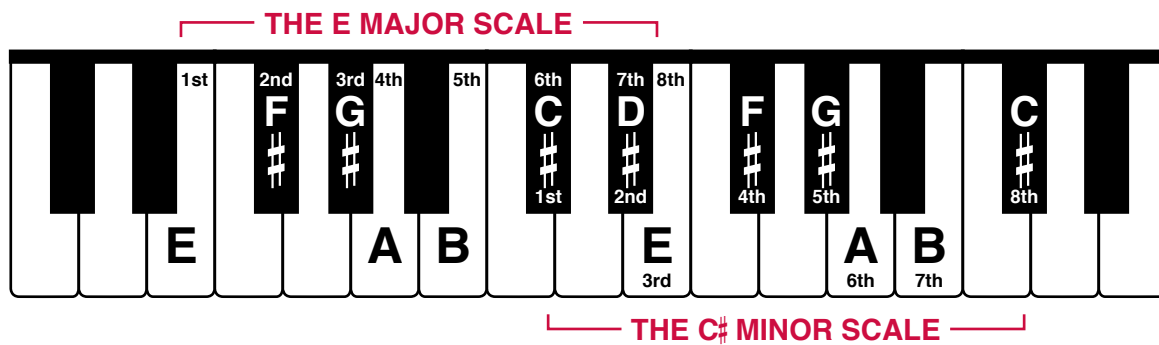
Practice this scale in parallel motion by playing the top two lines of this page with hands together.

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

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

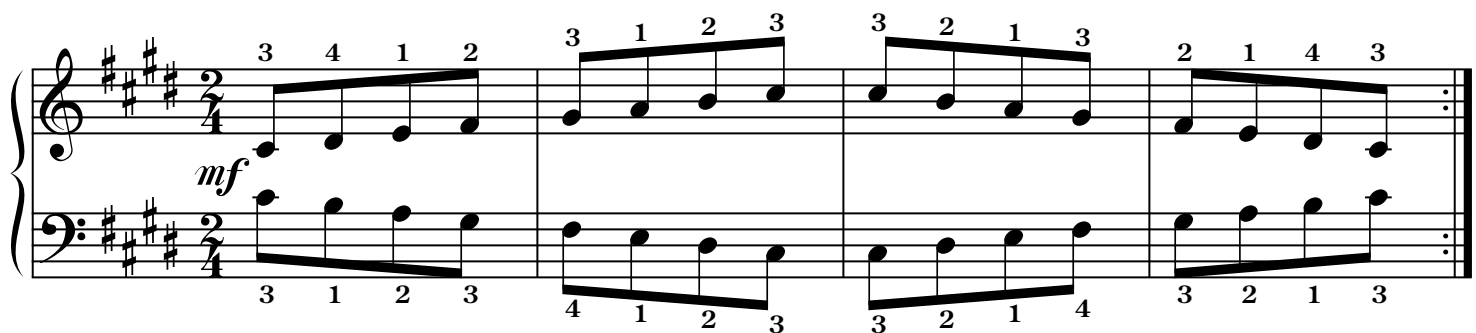
# Scales in C# Minor

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



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

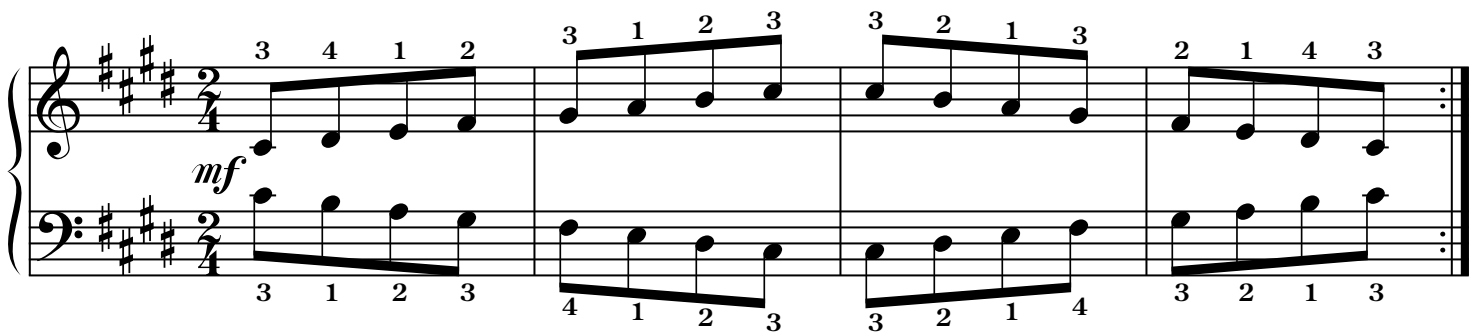
1. Play with hands separate, then together.



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

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

3. Play with hands separate, then together.

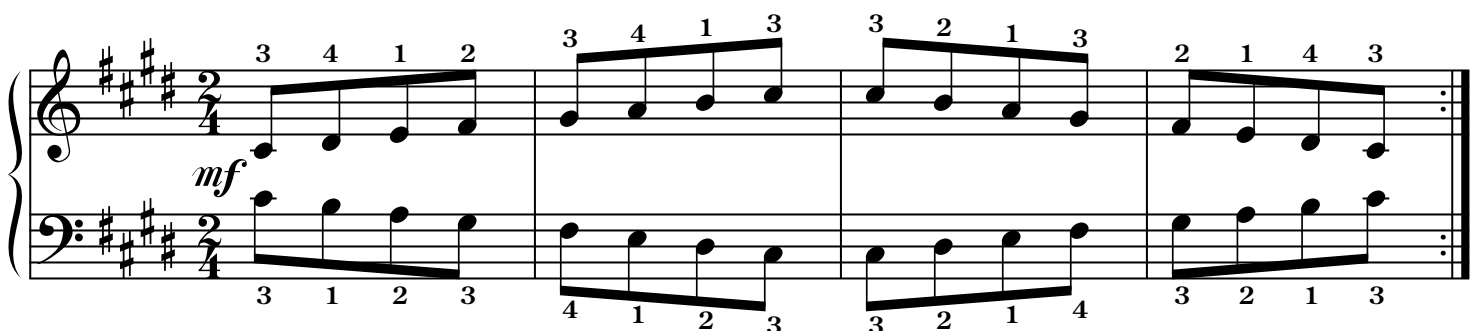


**THE MELODIC MINOR SCALE:** 6th (A) and 7th (B) raised 1 half step (to A# & B#) ASCENDING; DESCENDS like natural minor.

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

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

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



# JAZZ OSTINATO\* IN C# MINOR

This particular LH pattern is an excellent technical exercise!

Moderate blues tempo

The musical score is written for piano in C# minor (three sharps: F#, C#, G#) and common time (C). It consists of five systems of two staves each (treble and bass clef). The key signature is C# minor, indicated by three sharps (F#, C#, G#). The time signature is common time (C). The tempo/style is 'Moderate blues tempo'. The score includes various dynamics and articulations: *mf* (mezzo-forte), *f* (forte), and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5. There are three specific markings: **\*\*** (two asterisks) under the first eighth note of the first system's bass line; **mf** (mezzo-forte) in the treble staff of the second system; and **mf** (mezzo-forte) in the bass staff of the fifth system. The score features a repeating eighth-note bass line pattern throughout. The treble staff contains various melodic lines, including triplets and slurs. The bass staff contains a complex, repeating eighth-note pattern that serves as the 'ostinato'.

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

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

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

*f* *mf*

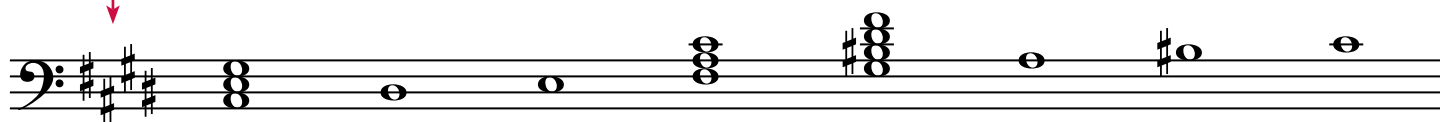
*ritard. e diminuendo* *p* 8va

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

# The Primary Chords in C# Minor

## KEY OF C# MINOR

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

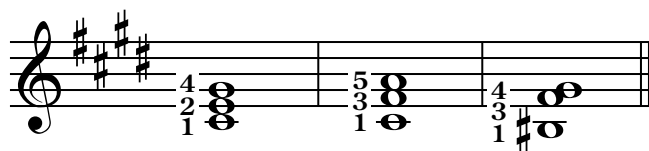


**i**  
C# MINOR  
tonic

**iv**  
F# MINOR  
subdominant

**V7**  
G#7  
dominant

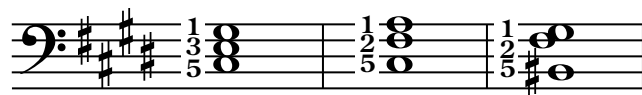
The following positions are often used for smooth progressions:



**i**  
C# MINOR

**iv**  
F# MINOR

**V7 (5th omitted)**  
G#7

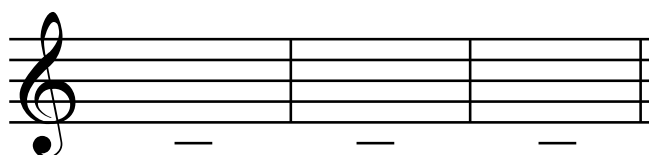


**i**  
C# MINOR

**iv**  
F# MINOR

**V7 (5th omitted)**  
G#7

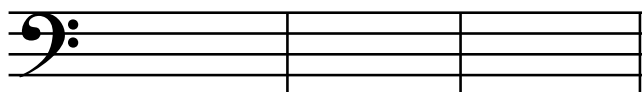
1. Add the C# MINOR key signature to each staff below.
2. Write the PRIMARY CHORDS in the key of C# MINOR, using the above positions.



**i**  
C# MINOR

**iv**  
F# MINOR

**V7 (5th omitted)**  
G#7

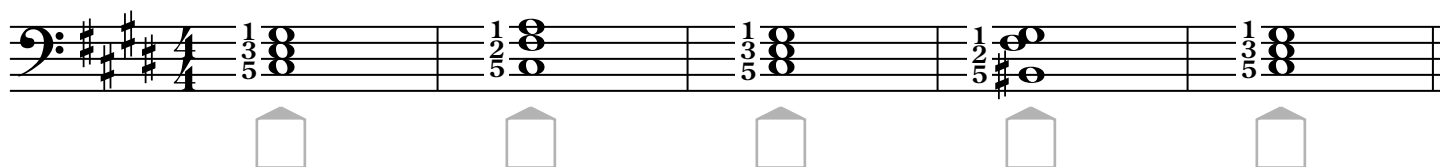
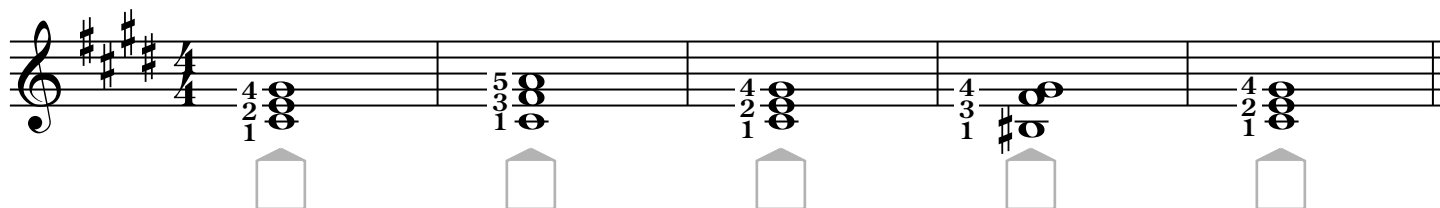


**i**  
C# MINOR

**iv**  
F# MINOR

**V7 (5th omitted)**  
G#7

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





# The Primary Chords in C# Minor—All Positions

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

Two musical staves are shown, each with a treble and bass clef. The key signature is C# minor (three sharps: F#, C#, G#). The time signature is 4/4. Each staff contains three measures. The first measure of each staff shows a root position chord. The second and third measures are blank for the student to write the first and second inversions.

**Treble Staff:**

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

**Bass Staff:**

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

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

Three pairs of keyboard diagrams are shown, each with a left hand (LH) and right hand (RH) keyboard. The first pair is for the root position, and the next two are for the first and second inversions. The letter names for the notes are written on the keys.

**Pair 1: C# MINOR (i)**

- ROOT POSITION: LH 5 3 1, RH 1 2 4. Notes: C# (LH 5), E (LH 3), G# (LH 1), C# (RH 1), E (RH 2), G# (RH 4).
- INVERSIONS: LH 5 3 1, RH 1 2 5 and LH 5 2 1, RH 1 3 5.

**Pair 2: F# MINOR (iv)**

- ROOT POSITION: LH 5 3 1, RH 1 2 4. Notes: F# (LH 5), A (LH 3), C# (LH 1), F# (RH 1), A (RH 2), C# (RH 4).
- INVERSIONS: LH 5 3 1, RH 1 2 5 and LH 5 2 1, RH 1 3 5.

**Pair 3: G#7 (V7)**

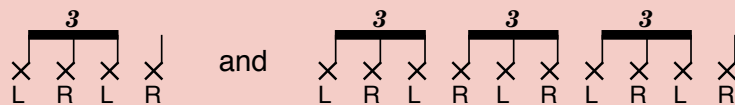
- ROOT POSITION: LH 5 3 1, RH 1 2 5. Notes: G# (LH 5), B# (LH 3), F# (LH 1), G# (RH 1), B# (RH 2), F# (RH 5).
- INVERSIONS: LH 5 2 1, RH 1 3 4 and LH 4 3 1, RH 1 2 4.

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

## JUST FOR FUN

## THE TAP-DANCER

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



L = LEFT HAND

R = RIGHT HAND

**Molto moderato (not fast!)**  
*light and detached*

Willard A. Palmer

**2nd time 8va**—

(8va)—

First system of musical notation. Treble clef: measures 1-4 with triplets and sixteenth notes, fingerings 3, 2, 1, 1, 1, 2, 1, 4, 4, 4. Bass clef: measures 1-4 with chords and triplets, fingerings 5, 1, 3, 5.

Second system of musical notation. Treble clef: measures 5-8 with triplets and sixteenth notes, fingerings 3, 2, 1, 1, 1, 2, 1, 4, 1, 4, 3. Bass clef: measures 5-8 with chords and triplets, fingerings 5, 2, 1, 3, 5. Dynamic *mf* is marked in measure 8.

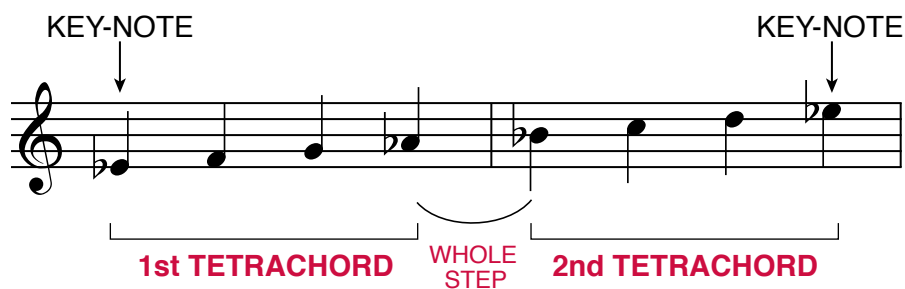
Third system of musical notation. Treble clef: measures 9-12 with triplets and sixteenth notes, fingerings 1, 3, 4, 3, 3, 3, 1, 3. Bass clef: measures 9-12 with chords and triplets, fingerings 2, 1, 3. Dynamics *p* and *mp* are marked. A red instruction *D. S. % at  $\Phi$ , then CODA* is at the end.

$\Phi$  CODA

Fourth system of musical notation. Treble clef: measures 13-16 with triplets and sixteenth notes, fingerings 2, 1, 2, 3, 1, 3, 1, 3, 1, 2, 3, 1, 3. Bass clef: measures 13-16 with triplets and sixteenth notes, fingerings 1, 2, 3, 1, 3, 1, 3, 1, 2, 3, 1, 3.

Fifth system of musical notation. Treble clef: measures 17-19 with triplets and sixteenth notes, fingerings 1, 2, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3. Bass clef: measures 17-19 with triplets and sixteenth notes, fingerings 1, 2, 3, 1, 3, 1, 3, 1, 2, 3, 1, 3. Dynamics *pp* is marked. Red markings  $\Phi$  and  $\Phi$  are present.

# The E $\flat$ Major Scale



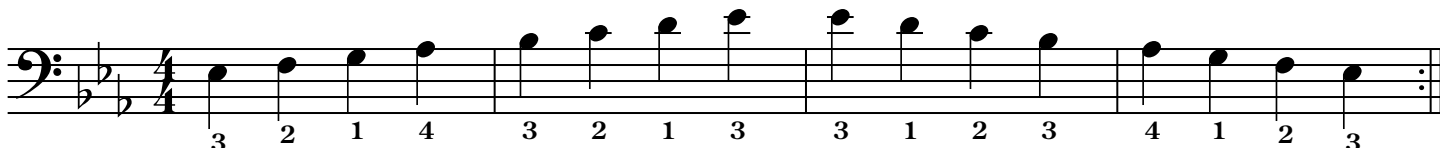
## KEY OF E $\flat$ MAJOR

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

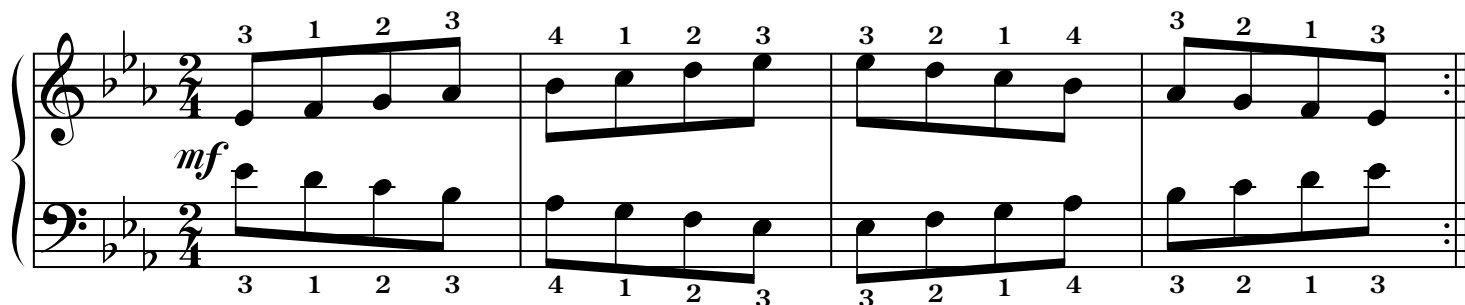
After beginning with RH 3, the scale is fingered in groups of 1 2 3 4 – 1 2 3. End on 3.



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

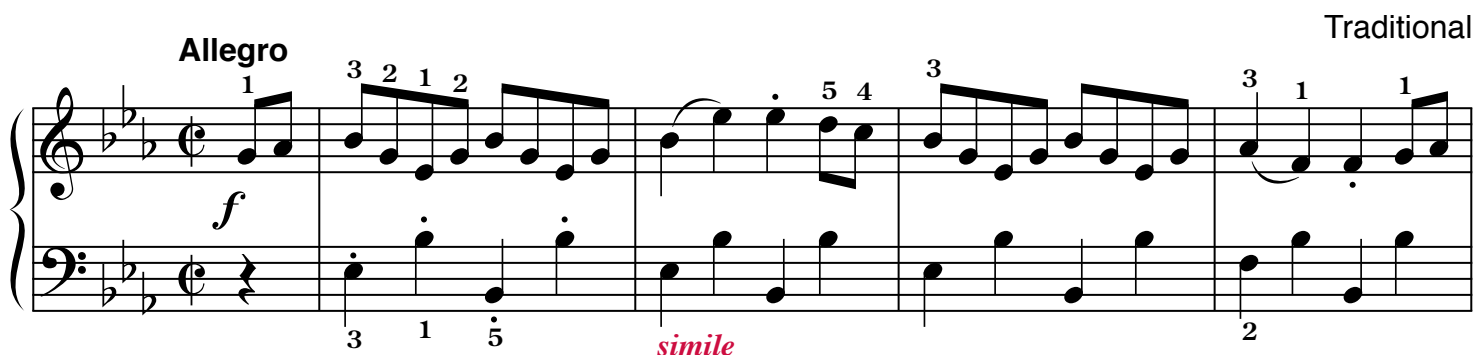


## THE E $\flat$ MAJOR SCALE IN CONTRARY MOTION



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

## SOLDIER'S JOY (HORNSPIPE)



The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next three measures, ending with a double bar line and the word 'Fine' in red. The notation includes treble and bass staves, key signatures of two flats, and various musical symbols such as notes, rests, and fingerings.

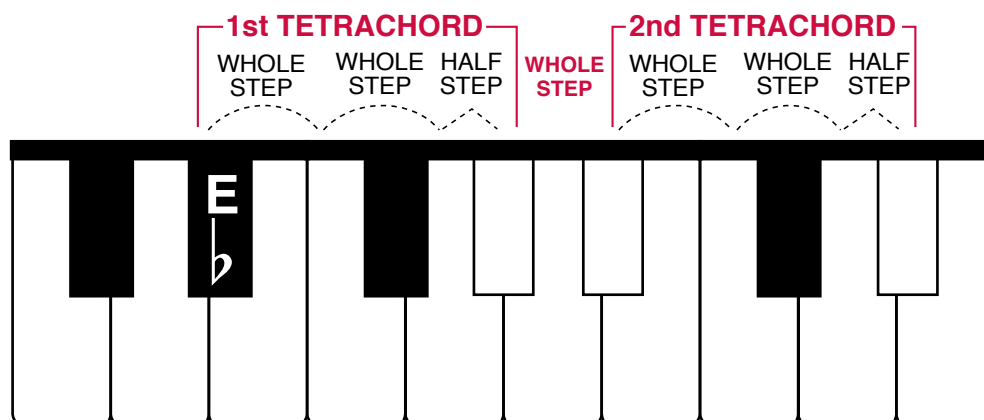
The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The key signature is B-flat major (two flats), and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The piece begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The melody consists of a series of eighth and quarter notes, with some measures containing triplets. The bass line provides a simple harmonic accompaniment, often using whole and half notes. The score is divided into five measures, with the final measure ending with a double bar line.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The melody in the treble staff includes fingerings (2, 1, 3, 1) and a forte (*f*) dynamic marking. The bass staff provides harmonic support with chords and rests.

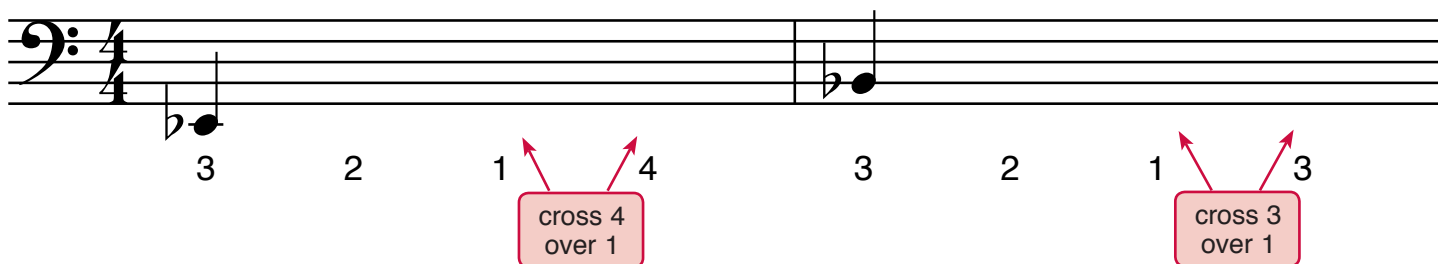
A musical score for a piece titled "D.C. al Fine". The score is written for two staves, both in treble clef. The key signature is one flat (B-flat), and the time signature is 3/4. The music consists of six measures. The first measure has a fermata over the first half. The second measure has a fermata over the first half. The third measure has a fermata over the first half. The fourth measure has a fermata over the first half. The fifth measure has a fermata over the first half. The sixth measure has a fermata over the first half. The piece ends with a double bar line and the instruction "D.C. al Fine" in red text.

## Writing the E $\flat$ Major Scale

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



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



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

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

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



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

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



# The Primary Chords in E $\flat$ Major

## KEY OF E $\flat$ MAJOR

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

**I**  
E $\flat$  MAJOR  
tonic

**IV**  
A $\flat$  MAJOR  
subdominant

**V<sup>7</sup>**  
B $\flat$   
dominant

The following positions are often used for smooth progressions:

**I**      **IV**      **V<sup>7</sup> (5th omitted)**  
E $\flat$  MAJOR    A $\flat$  MAJOR    B $\flat$

**I**      **IV**      **V<sup>7</sup> (5th omitted)**  
E $\flat$  MAJOR    A $\flat$  MAJOR    B $\flat$

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

**I**      **IV**      **V<sup>7</sup> (5th omitted)**  
E $\flat$  MAJOR    A $\flat$  MAJOR    B $\flat$

**I**      **IV**      **V<sup>7</sup> (5th omitted)**  
E $\flat$  MAJOR    A $\flat$  MAJOR    B $\flat$

3. Write the ROMAN NUMERALS (I, IV, V<sup>7</sup>) in the boxes below.
4. Play.

# TOREADOR SONG from "Carmen"

George Bizet

Alla marcia

The musical score for the Toreador Song from "Carmen" by George Bizet is presented in four systems. The key signature is D minor (three flats) and the time signature is 4/4. The tempo/mood is marked "Alla marcia". The score begins with a forte (*f*) dynamic. The melody is primarily in the right hand, with a strong bass line in the left hand. The score includes various musical notations such as slurs, ties, and fingerings. A reminder note at the bottom explains that a sixteenth-note triplet is played evenly in the time of one eighth note.

**System 1:** The right hand starts with a half note chord (F4, C5) followed by a quarter note (D5), a half note (E5), and a quarter note (F5). The left hand has a half note (F3) and a half note (C4). The dynamic is *f*.

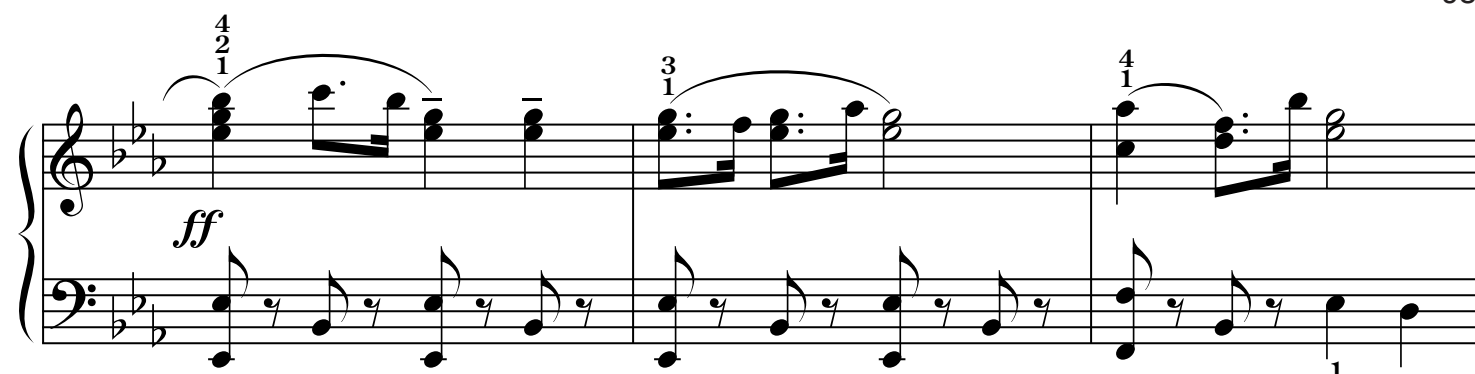
**System 2:** The right hand continues with a half note (G5), a quarter note (A5), and a half note (B5). The left hand has a half note (F3) and a half note (C4). The dynamic is *mf*.

**System 3:** The right hand has a half note (C6), a quarter note (D6), and a half note (E6). The left hand has a half note (F3) and a half note (C4). The dynamic is *f*.

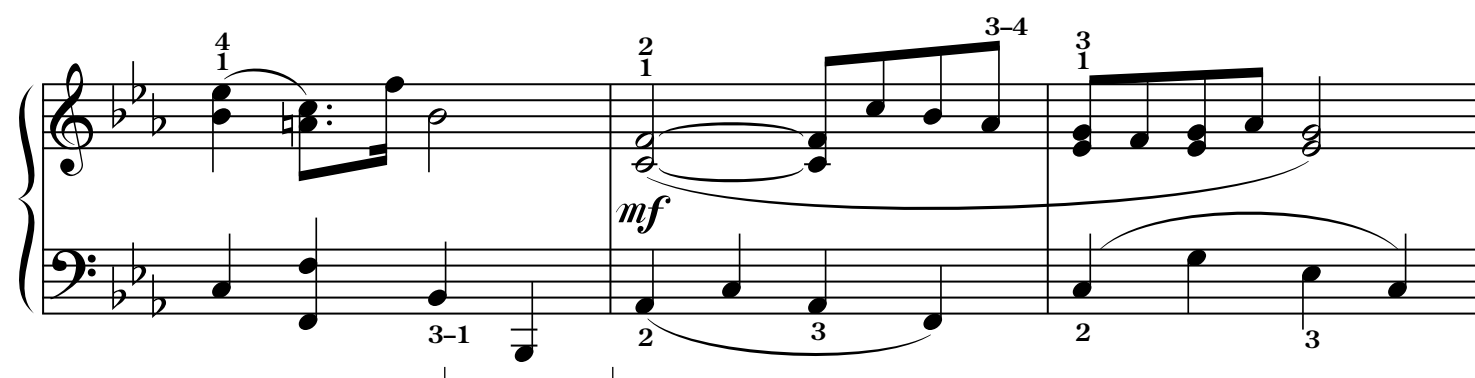
**System 4:** The right hand has a half note (F6), a quarter note (G6), and a half note (A6). The left hand has a half note (F3) and a half note (C4). The dynamic is *f*.

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

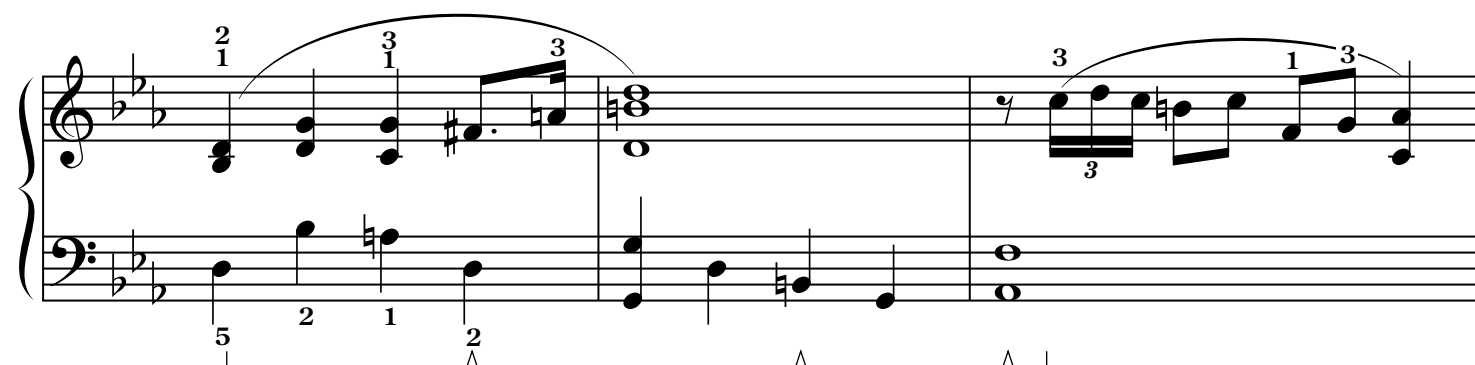




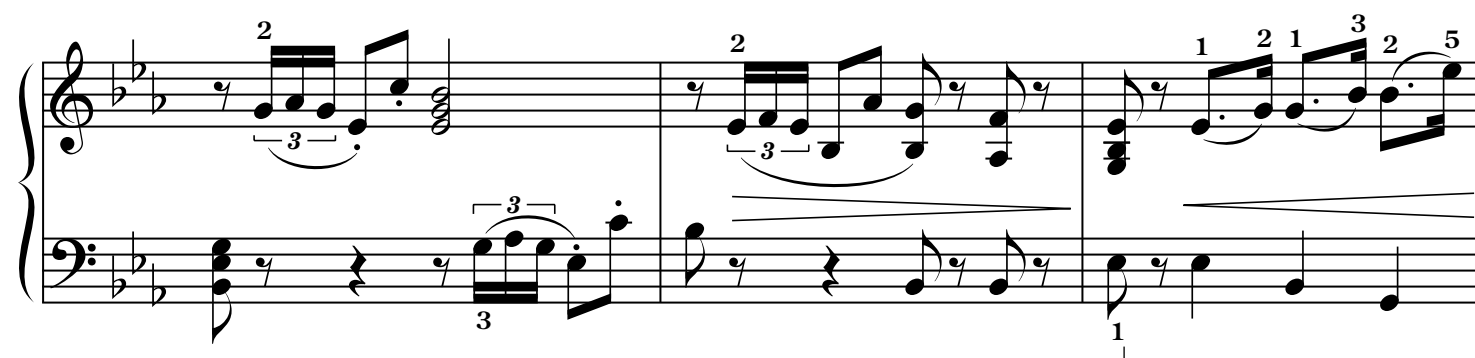
First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The piece begins with a fortissimo (*ff*) dynamic. The right hand features a triplet of eighth notes (F4, G4, A4) beamed together, followed by a quarter note (B4) and a half note (C5). The left hand plays a steady eighth-note accompaniment (F3, G3, A3, B3, C4, D4, E4, F4). Fingering numbers 4, 2, 1 are shown above the first triplet.



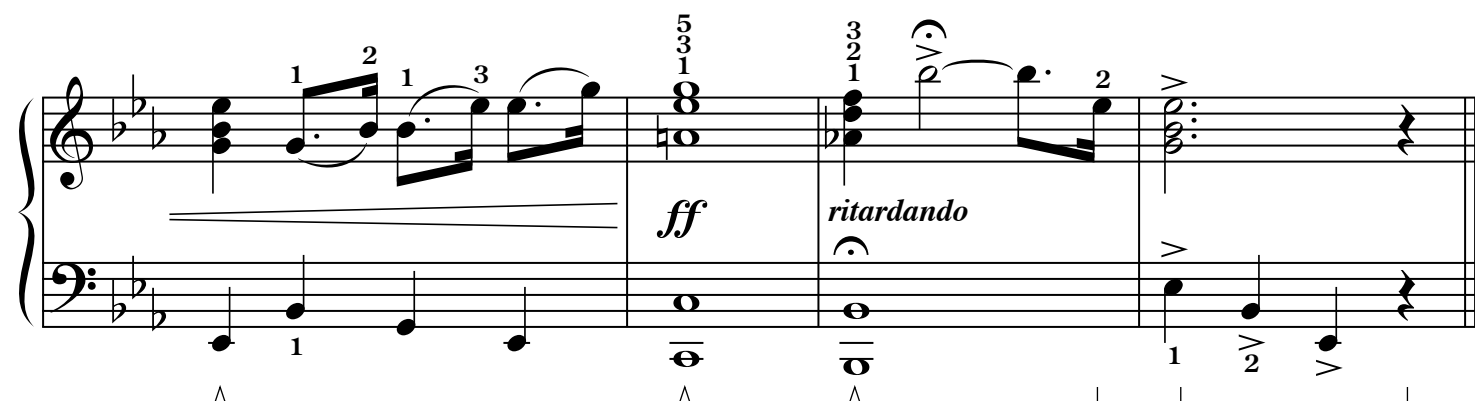
Second system of musical notation. The right hand continues with a triplet of eighth notes (B4, C5, D5) and a quarter note (E5). The left hand plays a steady eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking appears in the second measure. Fingering numbers 4, 1, 2, 3, 3-4, 3, 1 are shown above the right hand.



Third system of musical notation. The right hand features a triplet of eighth notes (F4, G4, A4) and a quarter note (B4). The left hand plays a steady eighth-note accompaniment. Fingering numbers 2, 1, 3, 1, 3, 3 are shown above the right hand.



Fourth system of musical notation. The right hand features a triplet of eighth notes (B4, C5, D5) and a quarter note (E5). The left hand plays a steady eighth-note accompaniment. Fingering numbers 2, 3, 3, 1, 2, 1, 3, 2, 5 are shown above the right hand.



Fifth system of musical notation. The right hand features a triplet of eighth notes (F4, G4, A4) and a quarter note (B4). The left hand plays a steady eighth-note accompaniment. The system concludes with a fortissimo (*ff*) dynamic marking and a *ritardando* instruction. Fingering numbers 1, 2, 1, 3, 5, 3, 1, 3, 2, 1, 2 are shown above the right hand.

# ROCK-A MY SOUL

Spiritual

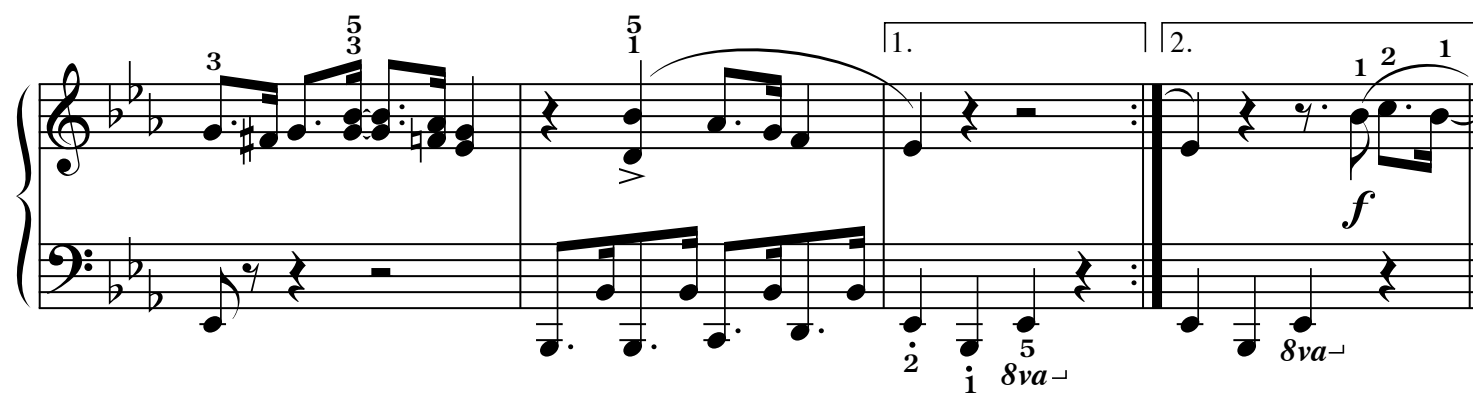
**Allegro moderato**  
*rhythmically*

First system of musical notation. The upper staff (bass clef) contains a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The lower staff (bass clef) contains a whole note chord, followed by a whole note chord, and then a whole note chord. The tempo marking **Allegro moderato** and the instruction *rhythmically* are above the first staff. The dynamic marking *pp* (lightly detached) is below the first staff.

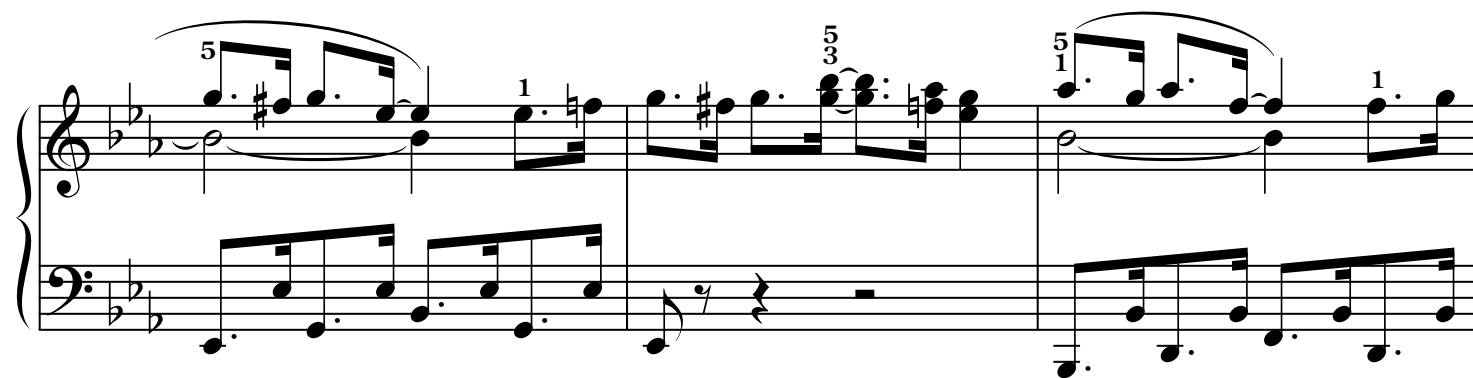
Second system of musical notation. The upper staff (bass clef) continues the melodic line with eighth and sixteenth notes. The lower staff (bass clef) contains a whole note chord, followed by a whole note chord, and then a whole note chord. The tempo marking **Allegro moderato** and the instruction *rhythmically* are above the first staff. The dynamic marking *pp* (lightly detached) is below the first staff.

Third system of musical notation. The upper staff (bass clef) contains a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The lower staff (bass clef) contains a whole note chord, followed by a whole note chord, and then a whole note chord. The tempo marking **Allegro moderato** and the instruction *rhythmically* are above the first staff. The dynamic marking *mf* is below the first staff.

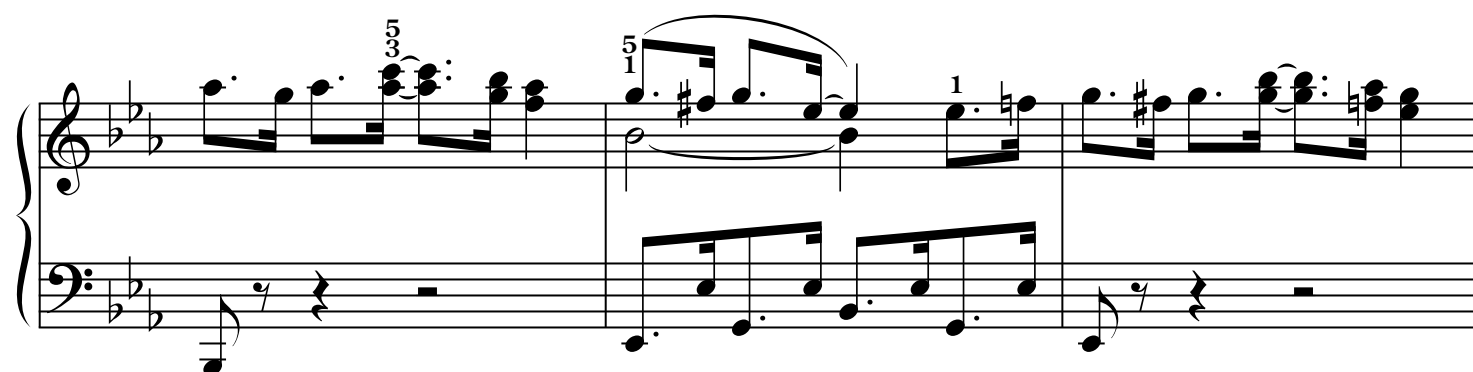
Fourth system of musical notation. The upper staff (bass clef) contains a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The lower staff (bass clef) contains a whole note chord, followed by a whole note chord, and then a whole note chord. The tempo marking **Allegro moderato** and the instruction *rhythmically* are above the first staff. The dynamic marking *mf* is below the first staff.



First system of musical notation. The treble clef staff contains a triplet of eighth notes (F4, G4, A4) marked with a '3' and a triplet of sixteenth notes (B4, C5, D5) marked with a '3' and a '5'. The bass clef staff contains a quarter note (F3), a half note (G3), and a quarter note (A3). The system concludes with a first ending (1.) and a second ending (2.). The first ending features a half note (F4) and a quarter note (G4). The second ending features a half note (F4) and a quarter note (G4), marked with a 'f' (forte) dynamic. The system is marked with a '5' and a '1' above the first ending, and a '1' and a '2' above the second ending.



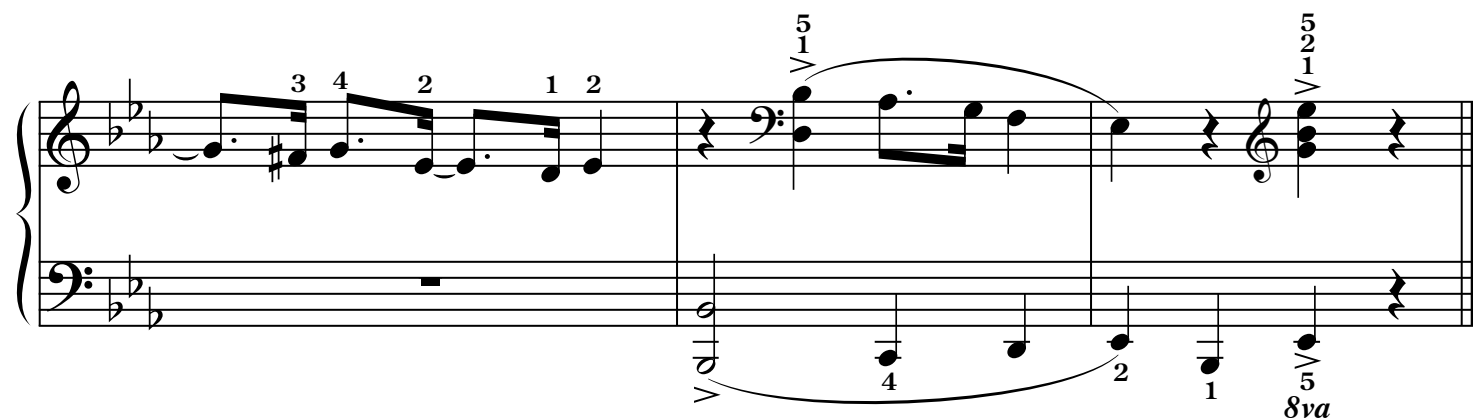
Second system of musical notation. The treble clef staff contains a half note (F4) and a quarter note (G4), marked with a '5' and a '1'. The bass clef staff contains a half note (F3) and a quarter note (G3). The system concludes with a half note (F4) and a quarter note (G4), marked with a '5' and a '1'.



Third system of musical notation. The treble clef staff contains a half note (F4) and a quarter note (G4), marked with a '5' and a '1'. The bass clef staff contains a half note (F3) and a quarter note (G3). The system concludes with a half note (F4) and a quarter note (G4), marked with a '5' and a '1'.



Fourth system of musical notation. The treble clef staff contains a half note (F4) and a quarter note (G4), marked with a '5' and a '1'. The bass clef staff contains a half note (F3) and a quarter note (G3). The system concludes with a half note (F4) and a quarter note (G4), marked with a '5' and a '1'.



Fifth system of musical notation. The treble clef staff contains a half note (F4) and a quarter note (G4), marked with a '5' and a '1'. The bass clef staff contains a half note (F3) and a quarter note (G3). The system concludes with a half note (F4) and a quarter note (G4), marked with a '5' and a '1'.

# The Primary Chords in E $\flat$ Major—All Positions

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

ROOT POSITION ROOT POSITION ROOT POSITION

**I**  
E $\flat$  MAJOR

**IV**  
A $\flat$  MAJOR

**V7**  
B $\flat$ 7 (5th omitted)

ROOT POSITION ROOT POSITION ROOT POSITION

**I**  
E $\flat$  MAJOR

**IV**  
A $\flat$  MAJOR

**V7**  
B $\flat$ 7 (5th omitted)

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

**ROOT POSITION** **INVERSIONS**

LH 5 3 1 RH 1 2 4

**I** E $\flat$  MAJOR (tonic)

LH 5 3 1 RH 1 2 5

**IV** A $\flat$  MAJOR (subdominant)

LH 5 2 1 RH 1 3 5

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

LH 5 3 1 RH 1 2 4

**I** E $\flat$  MAJOR (tonic)

LH 5 3 1 RH 1 2 5

**IV** A $\flat$  MAJOR (subdominant)

LH 5 2 1 RH 1 3 5

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

LH 5 3 1 RH 1 2 5

**IV** A $\flat$  MAJOR (subdominant)

LH 5 2 1 RH 1 3 4

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

LH 4 3 1 RH 1 2 4

**I** E $\flat$  MAJOR (tonic)

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

# PRELUDE IN E $\flat$ MAJOR

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

Stephen Heller  
(1813–1888)

**Allegro moderato**

The musical score is written for piano and consists of 16 measures. It is in 2/4 time and E-flat major. The tempo is marked **Allegro moderato**. The score is divided into four systems of four measures each. The first system (measures 1-4) begins with a forte (*f*) dynamic. The second system (measures 5-8) also begins with a forte (*f*) dynamic. The third system (measures 9-12) begins with a piano (*p*) dynamic. The fourth system (measures 13-16) begins with a piano (*p*) dynamic, includes a crescendo (*cresc.*) marking, and ends with a forte (*f*) dynamic. The score includes various musical notations such as slurs, ties, and fingerings. The first system has a slur over measures 1-4. The second system has a slur over measures 5-8. The third system has a slur over measures 9-12. The fourth system has a slur over measures 13-16. The score also includes dynamic markings: *f* (forte), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). The tempo is marked **Allegro moderato**. The key signature is one flat (B-flat major). The time signature is 2/4. The score is written for piano and includes fingerings and articulation marks.

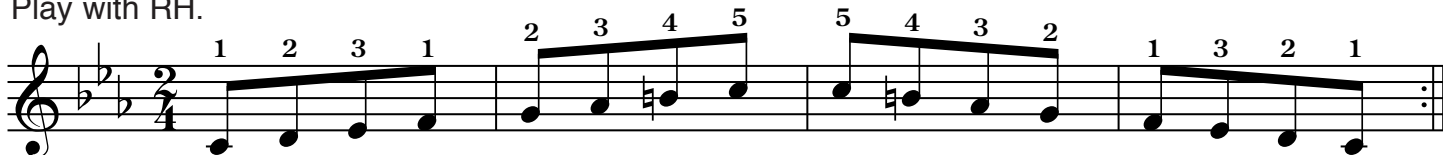
# The Key of C Minor (Relative of E $\flat$ Major)

C MINOR is the relative of E $\flat$  MAJOR.

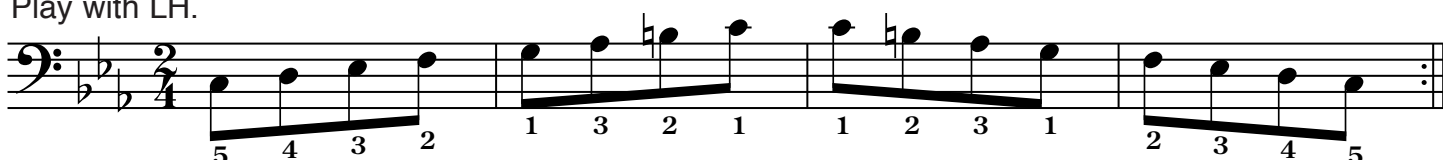
Both keys have the same key signature (3 flats, B $\flat$ , E $\flat$  & A $\flat$ ).

## THE C HARMONIC MINOR SCALE

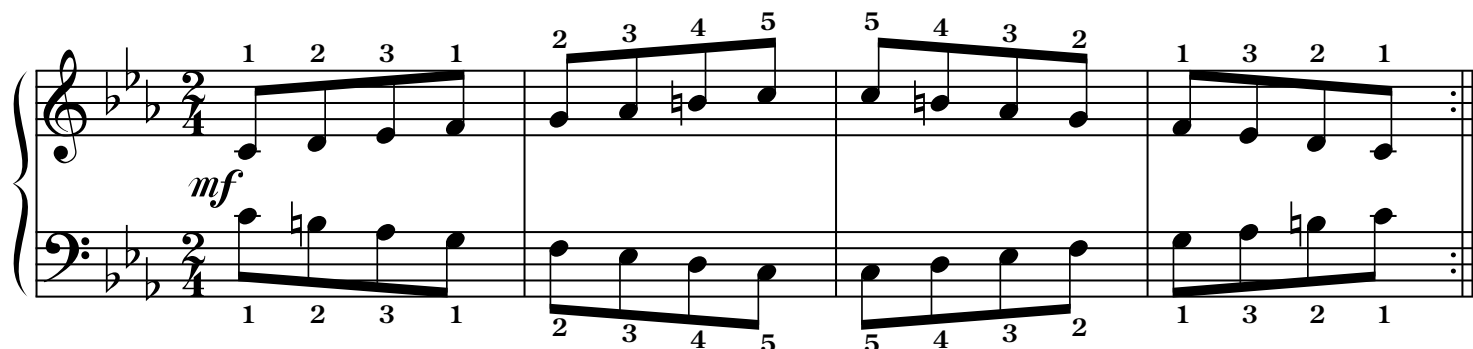
Play with RH.



Play with LH.



## THE C HARMONIC MINOR SCALE IN CONTRARY MOTION



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

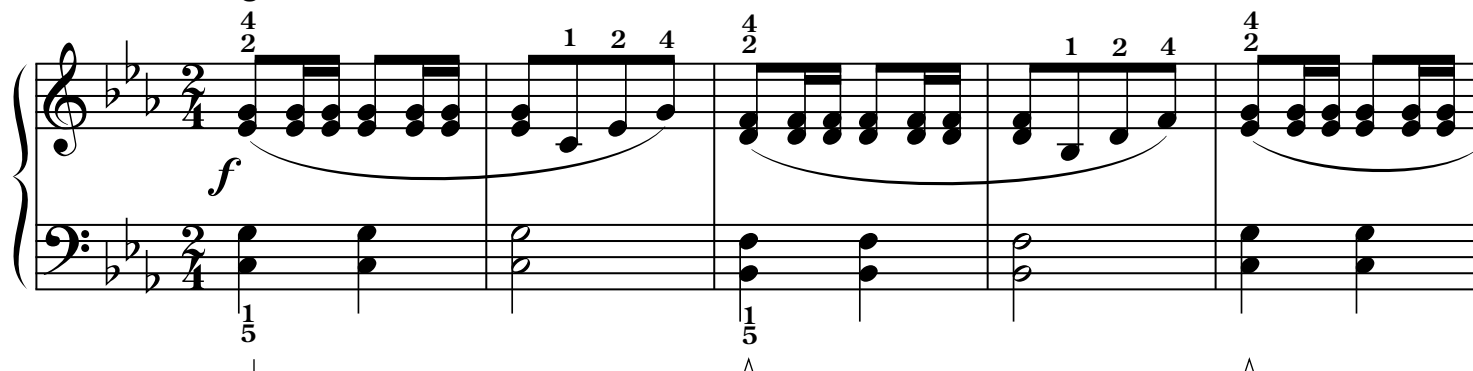
The NATURAL & MELODIC MINOR scales may also be practiced in parallel and contrary motion. The fingering is the same.

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

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

## VARIATIONS ON A SEA CHANTY

**Allegro moderato**



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

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

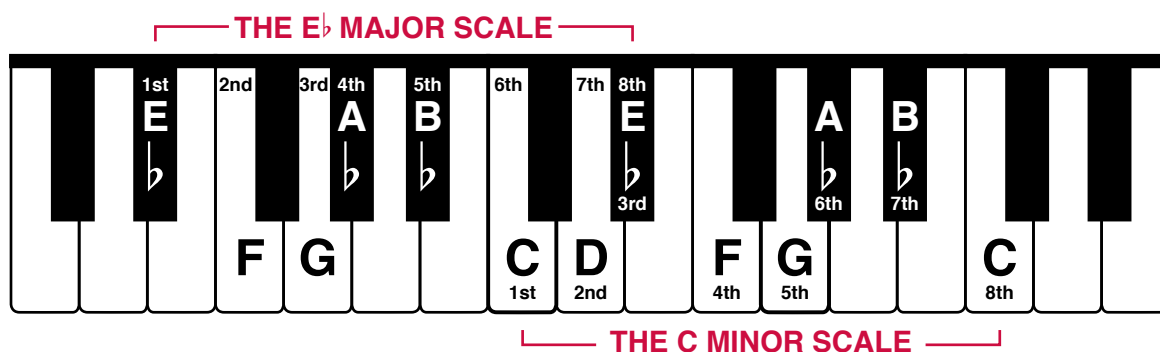
Third system of musical notation, measures 11-16. The first staff (treble clef) contains a melodic line with fingerings: 4 2, 1 2 4, 4 2, 1 2 4, 4 2. The second staff (bass clef) contains a bass line with fingerings: 1 5, 5, 2, 1 5, 5, 2. A *ff* (fortissimo) dynamic marking is present in measure 11.

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

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

# Scales in C Minor

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



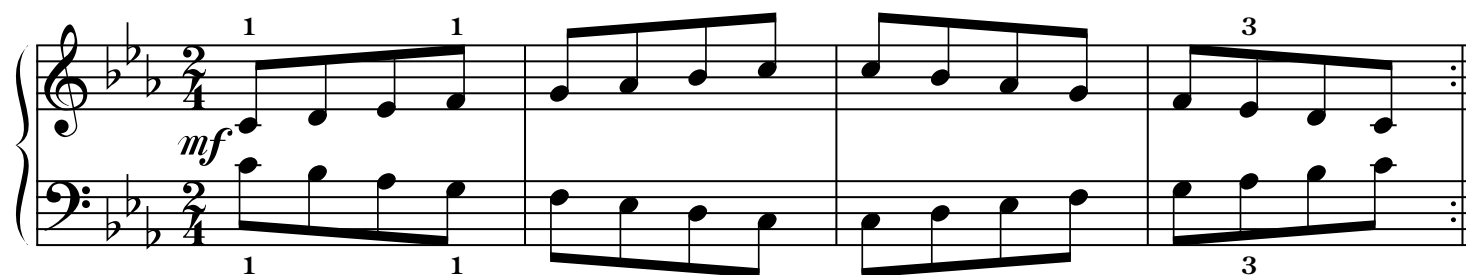
**THE NATURAL MINOR SCALE:** This scale uses *only* the tones of the relative major scale.

1. Play with hands separate, then together.



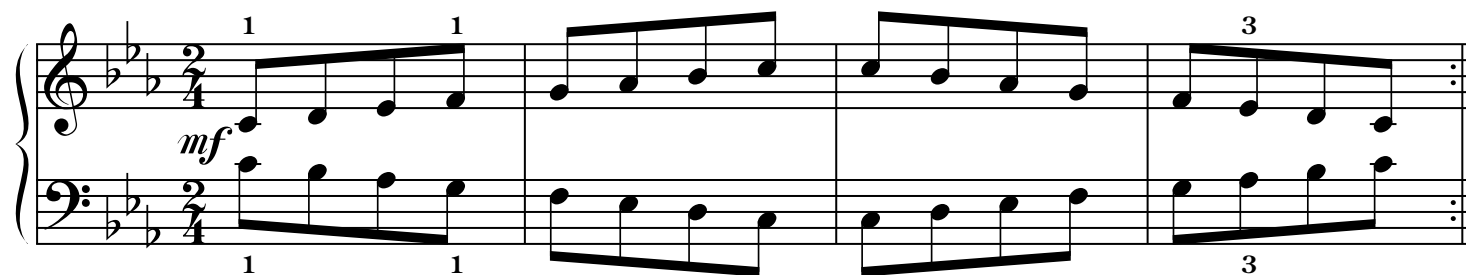
**THE HARMONIC MINOR SCALE:** The 7th tone (B $\flat$ ) is raised 1 half step (to B $\natural$ ), ascending & descending.

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



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

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





# The Primary Chords in C Minor

## KEY OF C MINOR

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

**i**  
C MINOR  
tonic

**iv**  
F MINOR  
subdominant

**V<sup>7</sup>**  
G<sup>7</sup>  
dominant

The following positions are often used for smooth progressions:

**i**  
C MINOR

**iv**  
F MINOR

**V<sup>7</sup> (5th omitted)**  
G<sup>7</sup>

**i**  
C MINOR

**iv**  
F MINOR

**V<sup>7</sup> (5th omitted)**  
G<sup>7</sup>

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

**i**  
C MINOR

**iv**  
F MINOR

**V<sup>7</sup> (5th omitted)**  
G<sup>7</sup>

**i**  
C MINOR

**iv**  
F MINOR

**V<sup>7</sup> (5th omitted)**  
G<sup>7</sup>

3. Write the ROMAN NUMERALS (**i**, **iv**, **V<sup>7</sup>**) in the boxes below.
4. Play.

**i**  
C MINOR

**iv**  
F MINOR

**V<sup>7</sup> (5th omitted)**  
G<sup>7</sup>

**i**  
C MINOR

**iv**  
F MINOR

**V<sup>7</sup> (5th omitted)**  
G<sup>7</sup>

# PRELUDE IN C MINOR

Alexander Morovsky

**Andante moderato**

First system of musical notation. The right hand (treble clef) features a series of chords with fingerings 5, 3, 1 and 5, 4, 2. The left hand (bass clef) features a series of chords with fingerings 5, 3, 1 and 5, 3, 1. The tempo is marked **Andante moderato**. The dynamics are marked *mp* and *espressivo*.

Second system of musical notation. The right hand (treble clef) features a series of chords with fingerings 5, 3, 1 and 5, 4, 2. The left hand (bass clef) features a series of chords with fingerings 5, 3, 1 and 5, 3, 1. The dynamics are marked *pp*.

Third system of musical notation. The right hand (treble clef) features a series of chords with fingerings 5, 3, 1 and 5, 4, 2. The left hand (bass clef) features a series of chords with fingerings 5, 3, 1 and 5, 3, 1. The tempo is marked **poco ritard.** and **molto ritard.**. The dynamics are marked *pp*.

# The Primary Chords in C Minor—All Positions

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

ROOT POSITION      ROOT POSITION      —      ROOT POSITION      —

**i** C MINOR      **iv** F MINOR      **V7** G7 (5th omitted)

ROOT POSITION      ROOT POSITION      ROOT POSITION

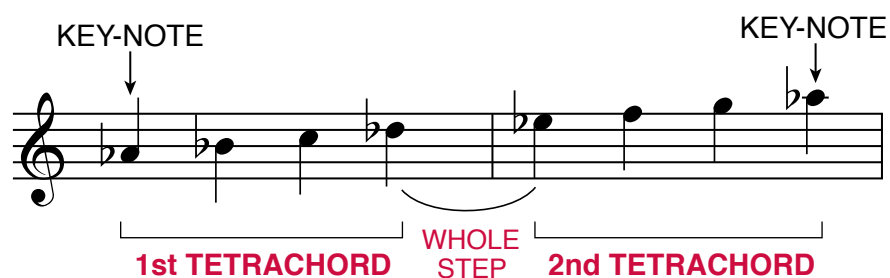
**i** C MINOR      **iv** F MINOR      **V7** G7 (5th omitted)

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

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

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

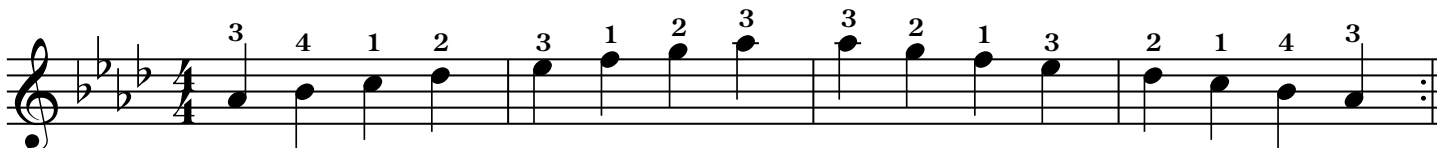
# The A $\flat$ Major Scale



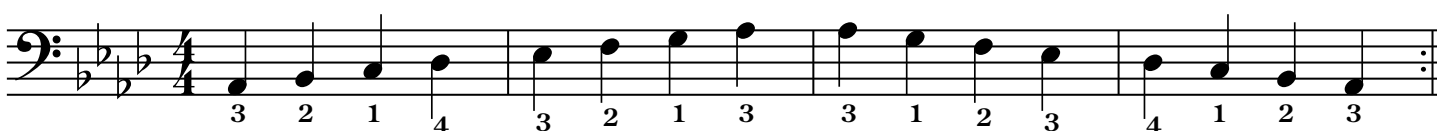
## KEY OF A $\flat$ MAJOR

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

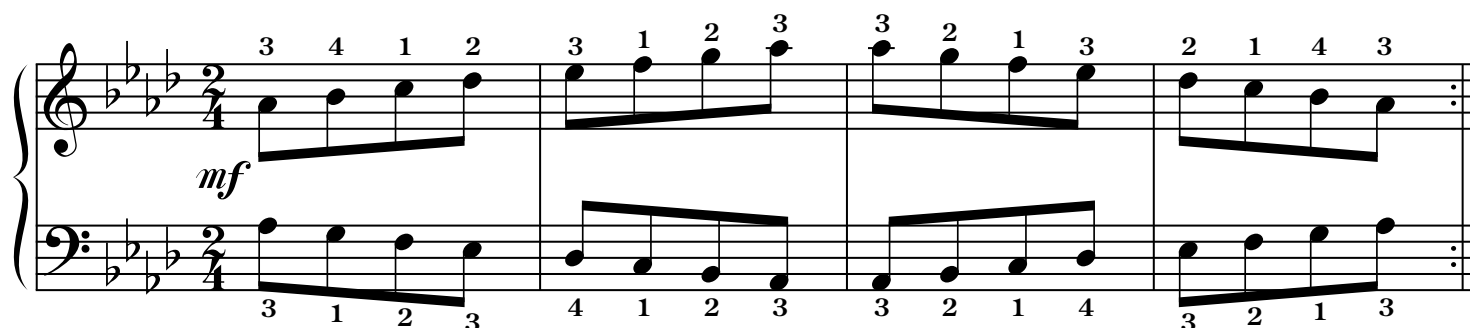
Play with RH.



Play with LH.



## THE A $\flat$ MAJOR SCALE IN CONTRARY MOTION

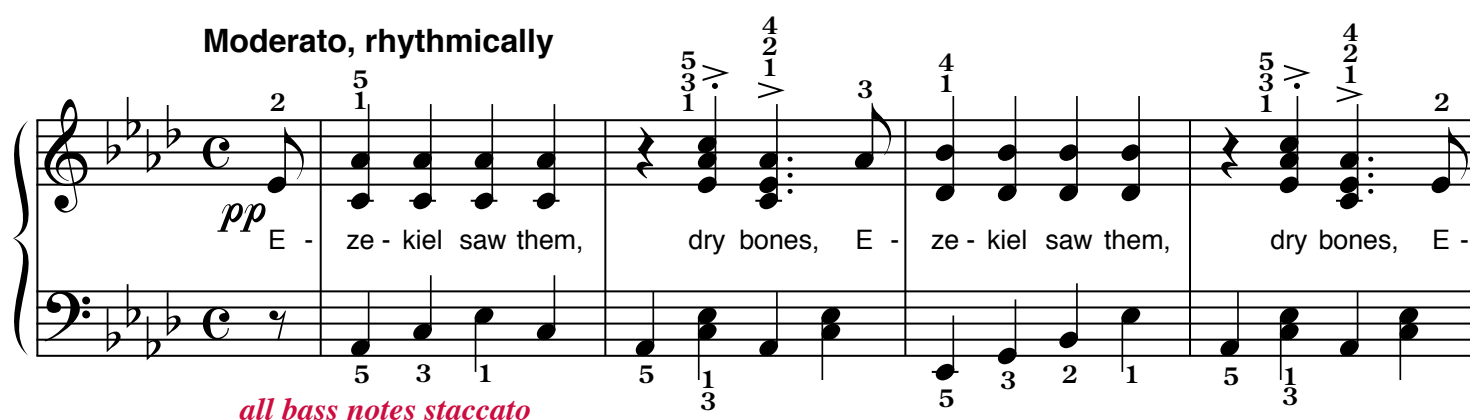


Practice this scale in parallel motion by playing the top two lines of this page with hands together.

## DRY BONES

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

Traditional



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

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

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

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

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

\*Play the eighth notes in long-short pairs.

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

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

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

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

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

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

*mp* 4 1

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

5 3

5 3 3 1 4 2 1 5

*p* 4 1

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

head bone, Now hear the word of the Lord!

*pp* E -

2

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

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

5 5 4 2

**Maestoso** *ff* 5 1 3 3 2 5

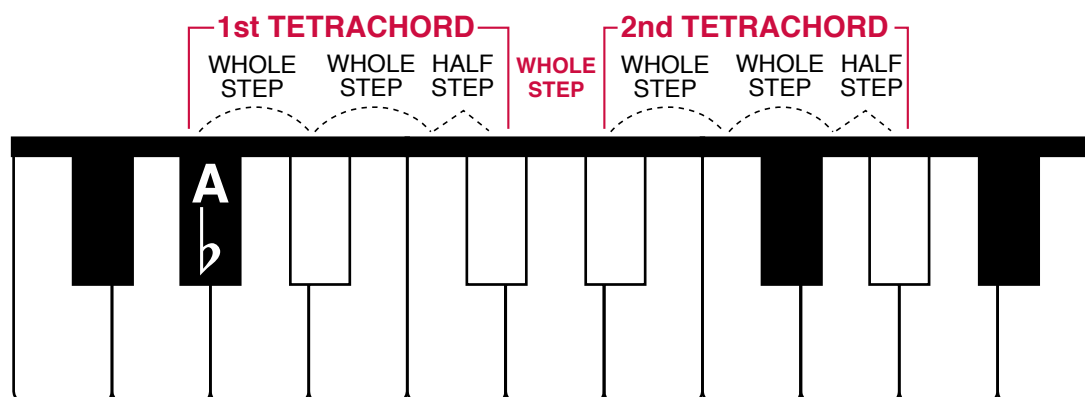
ze - kiel saw them, dry bones, Now hear the

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

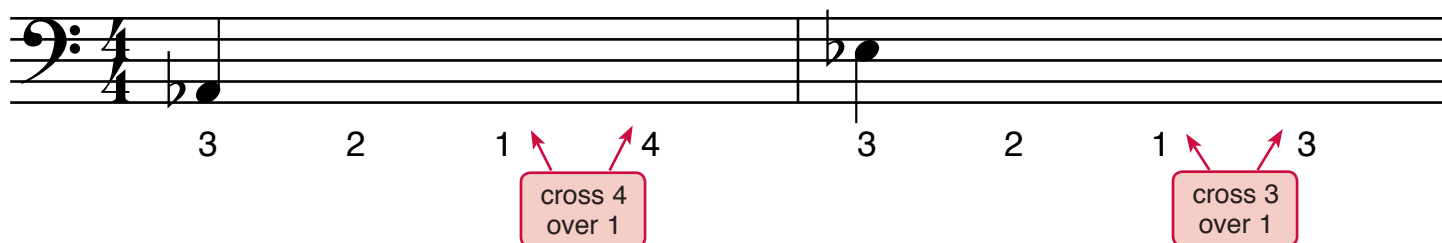
word of the Lord!

## Writing the A $\flat$ Major Scale

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



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



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

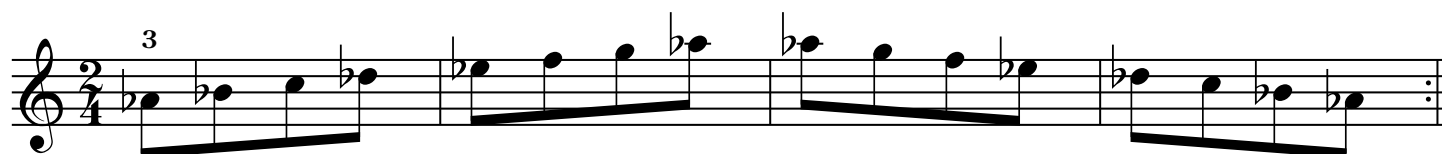
Beginning with LH 3, the scale is fingered in groups of 3 2 1 – 4 3 2 1; end on 3.

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



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

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





# The Primary Chords in A $\flat$ Major

## KEY OF A $\flat$ MAJOR

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

**I**  
A $\flat$  MAJOR  
tonic

**IV**  
D $\flat$  MAJOR  
subdominant

**V $^7$**   
E $\flat$   
dominant

The following positions are often used for smooth progressions:

**I** **IV** **V $^7$  (5th omitted)**  
A $\flat$  MAJOR D $\flat$  MAJOR E $\flat$

**I** **IV** **V $^7$  (5th omitted)**  
A $\flat$  MAJOR D $\flat$  MAJOR E $\flat$

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

**I** **IV** **V $^7$  (5th omitted)**  
A $\flat$  MAJOR D $\flat$  MAJOR E $\flat$

**I** **IV** **V $^7$  (5th omitted)**  
A $\flat$  MAJOR D $\flat$  MAJOR E $\flat$

3. Write the ROMAN NUMERALS (I, IV, V $^7$ ) in the boxes below.
4. Play.

**I** **IV** **V $^7$  (5th omitted)**  
A $\flat$  MAJOR D $\flat$  MAJOR E $\flat$

**I** **IV** **V $^7$  (5th omitted)**  
A $\flat$  MAJOR D $\flat$  MAJOR E $\flat$

## COUNTRY SONG

Willard A. Palmer

Very slowly, with a gentle lilt

2nd time 8va - - -

The first system of musical notation is in 4/4 time, featuring a treble and bass staff. The treble staff begins with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains a melodic line with a first ending bracketed and marked with a red asterisk (\*). The bass staff contains a bass line with a first ending bracketed and marked with a red double asterisk (\*\*). Fingerings are indicated by numbers 1-5. The dynamic marking *mp* is present.

2nd time 8va - - -

The second system continues the musical notation. The treble staff has a first ending bracketed and marked with a red asterisk (\*). The bass staff has a first ending bracketed and marked with a red double asterisk (\*\*). Fingerings are indicated by numbers 1-5.

2nd time 8va - - -

The third system continues the musical notation. The treble staff has a first ending bracketed and marked with a red asterisk (\*). The bass staff has a first ending bracketed and marked with a red double asterisk (\*\*). Fingerings are indicated by numbers 1-5.

The fourth system concludes the piece. The treble staff has a first ending bracketed and marked with a red asterisk (\*). The bass staff has a first ending bracketed and marked with a red double asterisk (\*\*). The system ends with a double bar line and a repeat sign. The text "2nd time 8va segue" is written above the final measure.

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

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

The score consists of six systems of piano music. The first system (measures 113-114) begins with a *mf* dynamic. The second system (measures 115-116) continues the melodic and harmonic development. The third system (measures 117-118) repeats the first system's material. The fourth system (measures 119-120) introduces a first ending with a repeat sign. The fifth system (measures 121-122) begins a second ending marked *pp* and *loco\**. The sixth system (measures 123-124) concludes with a *ritardando* and the instruction *Still slower*, ending with a final cadence.

**Measure 113:** Treble clef: 4 2 1 2 4 1. Bass clef: 5 2. *mf*.

**Measure 114:** Treble clef: 2 4 1. Bass clef: 5 2.

**Measure 115:** Treble clef: 4 2 3 1 1 2 3 2 1. Bass clef: 5 2.

**Measure 116:** Treble clef: 2 4 1 2 5. Bass clef: 5 2.

**Measure 117:** Treble clef: 4 2 1 2 4 1. Bass clef: 5 2.

**Measure 118:** Treble clef: 2 4 1 2 3. Bass clef: 5 2.

**Measure 119:** Treble clef: 4 2 1 2 3 2 1. Bass clef: 5 2. First ending bracket.

**Measure 120:** Treble clef: 1. 3 1. Bass clef: 5 2. First ending bracket.

**Measure 121:** Treble clef: 2. 3 1. Bass clef: 5 2. Second ending bracket, *pp*, *loco\**.

**Measure 122:** Treble clef: 1 2 3. Bass clef: 5 2. Second ending bracket, *pp*, *loco\**.

**Measure 123:** Treble clef: 4 2 1 2 3. Bass clef: 5 2. *ritardando*.

**Measure 124:** Treble clef: 5 1 2. Bass clef: 5 2. *Still slower*.

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

# The Primary Chords in A $\flat$ Major—All Positions

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

Two musical staves in 4/4 time, A $\flat$  major key signature (three flats). Each staff contains three measures for ROOT POSITION chords, followed by blank measures for inversions.

**Staff 1 (Treble Clef):**

- Measure 1: **ROOT POSITION** **I** A $\flat$  MAJOR
- Measure 2: **ROOT POSITION** **IV** D $\flat$  MAJOR
- Measure 3: **ROOT POSITION** **V7** E $\flat$ 7 (5th omitted)

**Staff 2 (Bass Clef):**

- Measure 1: **ROOT POSITION** **I** A $\flat$  MAJOR
- Measure 2: **ROOT POSITION** **IV** D $\flat$  MAJOR
- Measure 3: **ROOT POSITION** **V7** E $\flat$ 7 (5th omitted)

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

Three rows of keyboard diagrams showing fingerings for Root Position and Inversions of primary chords in A $\flat$  Major.

**Row 1: I A $\flat$  MAJOR (tonic)**

- ROOT POSITION:** LH 5 3 1, RH 1 2 4. Notes: A $\flat$  (left hand), E $\flat$  (right hand), C (bass).
- INVERSIONS:** LH 5 3 1, RH 1 2 5; LH 5 2 1, RH 1 3 5.

**Row 2: IV D $\flat$  MAJOR (subdominant)**

- ROOT POSITION:** LH 5 3 1, RH 1 2 4. Notes: D $\flat$  (left hand), A $\flat$  (right hand), F (bass).
- INVERSIONS:** LH 5 3 1, RH 1 2 5; LH 5 2 1, RH 1 3 5.

**Row 3: V7 E $\flat$ 7 (dominant 7th, 5th omitted)**

- ROOT POSITION:** LH 5 3 1, RH 1 2 5. Notes: E $\flat$  (left hand), D $\flat$  (right hand), G (bass).
- INVERSIONS:** LH 5 2 1, RH 1 4 5; LH 4 3 1, RH 1 2 4.

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

# Completing the Circle of 5ths (flats)

## THE FLAT KEY SIGNATURES

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

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

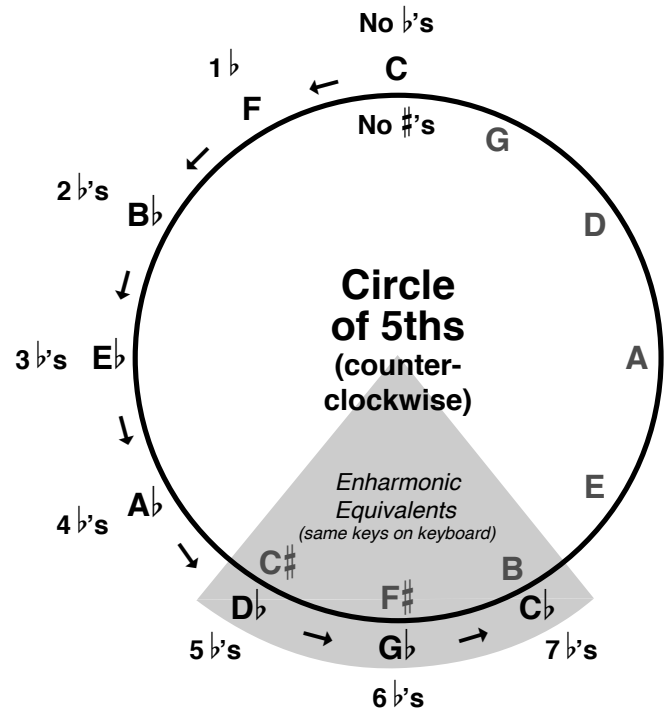
Each key has one more flat than the previous one, as you move around the circle counterclockwise.

The key of C MAJOR has no flats.

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

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

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



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

**F MAJOR**  
1  $\flat$  (B $\flat$ )

**B $\flat$  MAJOR**  
2  $\flat$ 's (B $\flat$ , E $\flat$ )

**E $\flat$  MAJOR**  
3  $\flat$ 's (B $\flat$ , E $\flat$ , A $\flat$ )

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

Blank musical staves for copying flats:

Staff 1: F MAJOR (1  $\flat$ )

Staff 2: B $\flat$  MAJOR (2  $\flat$ 's)

Staff 3: E $\flat$  MAJOR (3  $\flat$ 's)

Staff 4: A $\flat$  MAJOR (4  $\flat$ 's)

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

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

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

Blank musical staves for copying flats:

Staff 5: D $\flat$  MAJOR (5  $\flat$ 's)

Staff 6: G $\flat$  MAJOR (6  $\flat$ 's)

Staff 7: C $\flat$  MAJOR (7  $\flat$ 's)

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

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



## THE MORDENT

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



## WALTZ WITH MORDENTS

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

**KEY OF D MAJOR**

**Allegro moderato**

*p* *mf*

*last time 8va*

323 434 323 1 2 1 1 434 1 323 1

5 1/3 5 1/2


*Fine*

**KEY OF B MINOR (Relative of D MAJOR)**

*p*

323\* 323 434 1. 3 2. 3 4 2 1 (pause)

5 1/2 5 1/2

*D. S.  al Fine*

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

## Reviewing: Ornaments (continued)

### THE TRILL

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

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

In music of the 17th and 18th centuries, and most music of the early 19th century, the trill begins on the note ABOVE the written note. In later music the trill begins on the WRITTEN note. In *Alfred's Adult All-in-One Course*, you will always be shown how each trill should be played.

 may be played:  or 

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

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

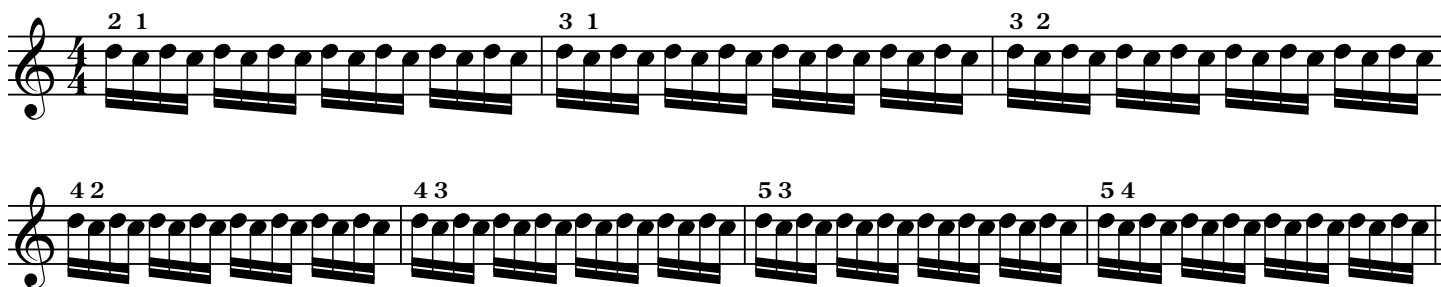
Trills starting on the *written* note are simply decorative, since they do not affect the melody.

## MOZART'S TRILL EXERCISE

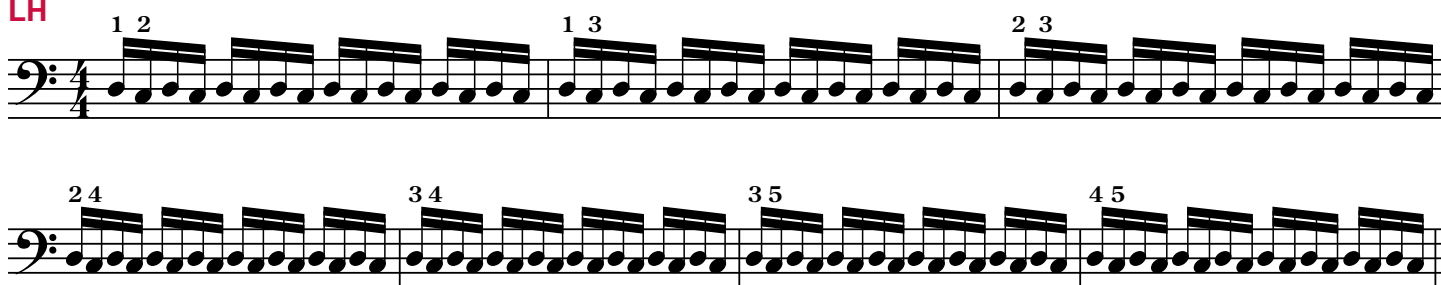
This valuable exercise was handed down to us by one of Mozart's most famous pupils, J. N. Hummel. If you practice it daily, you will be able to trill with all combinations of fingers with either hand!

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

### RH



### LH





# KING WILLIAM'S MARCH

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

Jeremiah Clarke  
(c. 1673–1707)

**Maestoso**

*f-p non legato*

*tr*

*mf*

*f*

*tr*

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

## RONDEAU

Jean Joseph Mouret (1682–1753)

Transcribed by P. M. L.

**Andante**

The musical score is written for a grand staff (treble and bass clef) in G major (one sharp) and common time (C). The tempo is marked **Andante**. The piece begins with a forte (*f*) dynamic. The notation includes various ornaments, such as mordents and trills, and is marked with fingerings (1-5) and breath marks. The score is divided into three systems, each with a grand staff. The first system includes a forte (*f*) dynamic marking. The second system features a trill (*tr*) and a mordent. The third system includes a trill (*tr*) and a mordent. The piece concludes with a final chord in the bass staff.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The melody features a series of eighth notes with fingerings 4, 1, 5, 3, 4, 2, and 3, 1, 2, 1, 1. The bass line consists of a few notes and rests.

Second system of musical notation. Treble clef, key signature of two sharps. The melody includes trills marked 'tr' and fingerings 3, 2, 4, 3, 1, 4, 5, 1. The bass line has a '2nd time ritard.' instruction. The system ends with a double bar line.

*Fine*

Third system of musical notation. Treble clef, key signature of two sharps. The melody starts with a 'mf' dynamic marking and includes fingerings 3, 5, 1, 5, 1, 2, 5, 1, 4, 3, 2, 1, 2, 2, 1, 4, 3, 2, 1, 3. The bass line has fingerings 5 and 1, 3.

Fourth system of musical notation. Treble clef, key signature of two sharps. The melody includes fingerings 5, 1, 4, 3, 2, 1, 2, 2, 1, 4, 3, 2, 1, 3. The system ends with a double bar line and a 'D.C. al Fine' instruction.

*D.C. al Fine*

**“AMBITIOUS” Section**

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

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

## PRELUDE IN C MAJOR

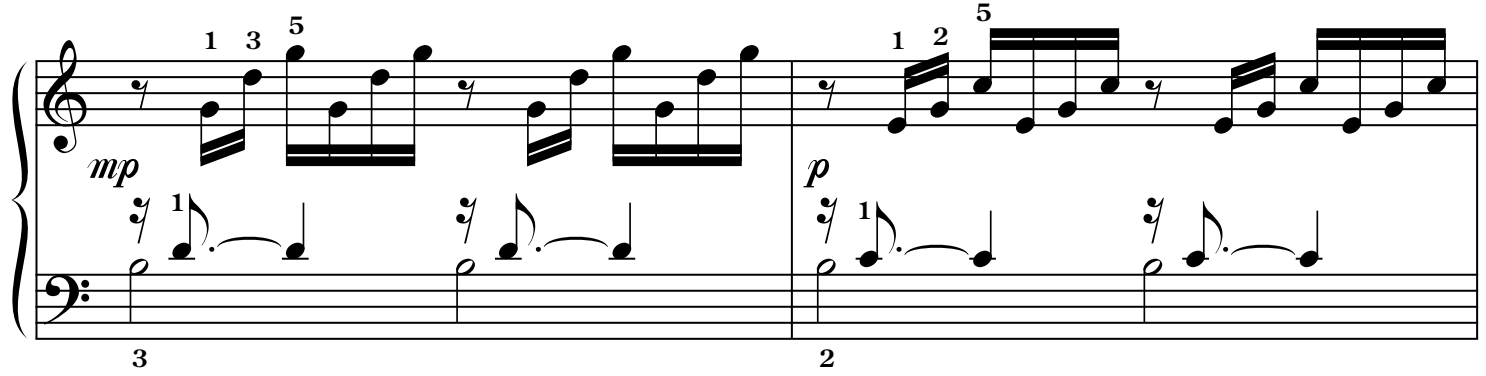
### from “The Well-Tempered Clavier,” Vol. 1

**Andante con moto\***

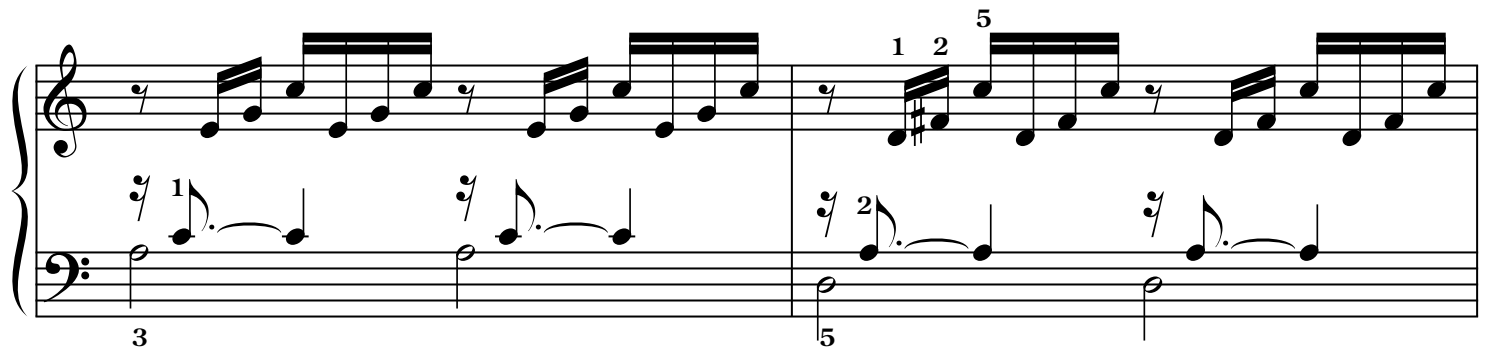
Johann Sebastian Bach

The musical score is presented in three systems, each with a treble and bass staff joined by a brace. The first system begins with a treble staff containing eighth-note patterns and a bass staff with a half-note accompaniment. The second system continues the patterns, with a '4' marking under the first measure of the bass staff and a '3' under the second. The third system features a 'p' (piano) dynamic marking and a '2' marking under the first measure of the bass staff. Fingerings are indicated by numbers 1-5 above specific notes. A 'Ped. simile' instruction is placed between the first and second systems. The tempo marking 'Andante con moto\*' is at the top left, and the composer's name 'Johann Sebastian Bach' is at the top right.

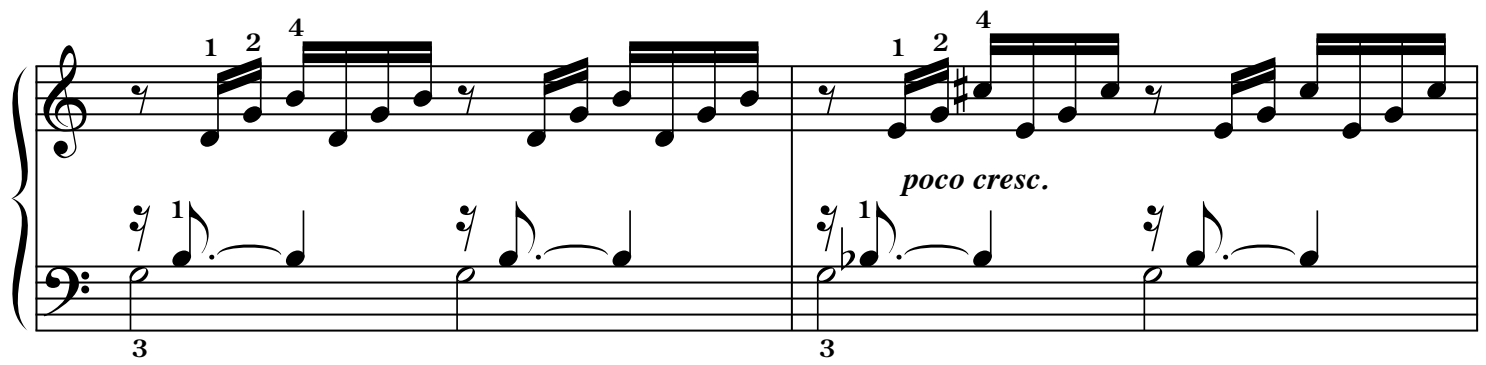
\**con moto* means “with motion.” Avoid holding back or dragging the tempo.



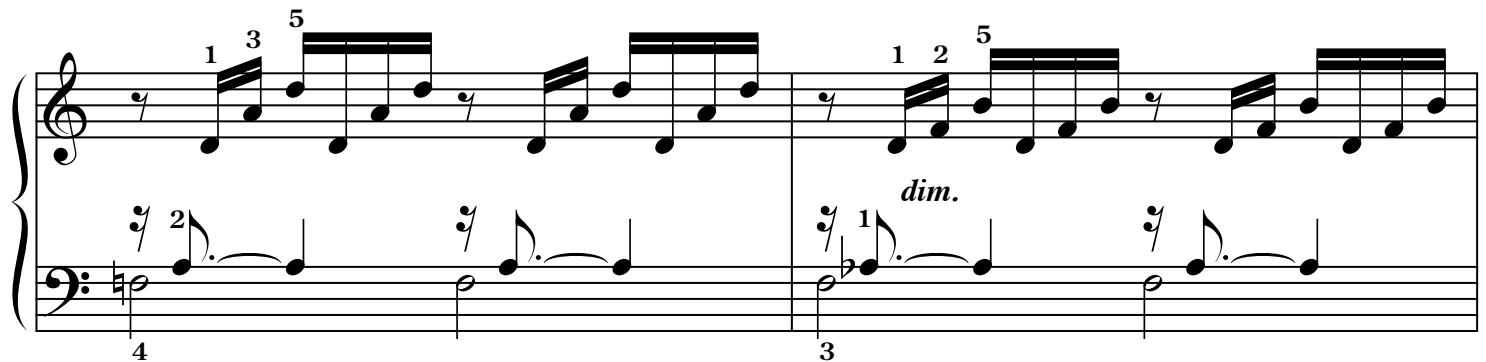
First system of the musical score. The right hand (treble clef) features a melodic line with fingerings 1, 3, 5 and 1, 2, 5. The left hand (bass clef) has a bass line with fingerings 1 and 2. The first measure is marked *mp* and the second measure is marked *p*. The system is divided into two measures by a double bar line.



Second system of the musical score. The right hand continues the melodic line with fingerings 1, 2, 5 and 1, 2, 5. The left hand has a bass line with fingerings 1 and 2. The system is divided into two measures by a double bar line.



Third system of the musical score. The right hand features a melodic line with fingerings 1, 2, 4 and 1, 2, 4. The left hand has a bass line with fingerings 1 and 2. The first measure is marked *poco cresc.* and the second measure is marked *dim.*. The system is divided into two measures by a double bar line.



Fourth system of the musical score. The right hand features a melodic line with fingerings 1, 3, 5 and 1, 2, 5. The left hand has a bass line with fingerings 1 and 2. The first measure is marked *dim.* and the second measure is marked *dim.*. The system is divided into two measures by a double bar line.

1 3 5

4

1 2 5

*pp*

2

1 2 5

*poco cresc.*

3

5

1 3 5

*dim.*

3

1 2 4

*p*

3

1 2 4

*poco cresc.*

5

5

1

1 2 4

*cresc. poco a poco*

4

4

\*

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

1 3 5 1 2 5

1 2 5 1 2 5

1 2 5 1 2 5

*f* *dim. poco a poco*

1 2 5 1 2 5

*p*

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

*poco ritardando*

## Alla marcia

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff, both in the key of D major (two sharps) and common time (C). The treble staff begins with a treble clef and a common time signature. The bass staff begins with a bass clef and a common time signature. The music is written in a simple, folk-like style. The treble staff contains a melody with various note values, including quarter, eighth, and sixteenth notes, and rests. The bass staff provides a harmonic accompaniment, often using a simple bass line with some syncopation. The score is divided into four measures by vertical bar lines. The first measure of the treble staff starts with a treble clef and a common time signature. The first measure of the bass staff starts with a bass clef and a common time signature. The second measure of the treble staff starts with a treble clef and a common time signature. The second measure of the bass staff starts with a bass clef and a common time signature. The third measure of the treble staff starts with a treble clef and a common time signature. The third measure of the bass staff starts with a bass clef and a common time signature. The fourth measure of the treble staff starts with a treble clef and a common time signature. The fourth measure of the bass staff starts with a bass clef and a common time signature. The score is written in a simple, folk-like style, with a focus on melody and harmony.

The image displays a musical score for the song "The Rose Tree". It consists of two systems of music. The first system includes a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody starts on a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note A4. The piano accompaniment starts with a whole note G3, followed by a half note F#3, and a quarter note G3. The second system continues the vocal melody with a half note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment continues with a half note G3, a quarter note F#3, and a quarter note G3. The score concludes with a double bar line and repeat dots. Above the first system, there is a small inset showing a musical staff with a treble clef, a key signature of two sharps, and a 2/4 time signature. This inset shows a sequence of notes: G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G-67, F#-67, E-67, D-67, C#-67, B-68, A-68, G-68, F#-68, E-68, D-68, C#-68, B-69, A-69, G-69, F#-69, E-69, D-69, C#-69, B-70, A-70, G-70, F#-70, E-70, D-70, C#-70, B-71, A-71, G-71, F#-71, E-71, D-71, C#-71, B-72, A-72, G-72, F#-72, E-72, D-72, C#-72, B-73, A-73, G-73, F#-73, E-73, D-73, C#-73, B-74, A-74, G-74, F#-74, E-74, D-74, C#-74, B-75, A-75, G-75, F#-75, E-75, D-75, C#-75, B-76, A-76, G-76, F#-76, E-76, D-76, C#-76, B-77, A-77, G-77, F#-77, E-77, D-77, C#-77, B-78, A-78, G-78, F#-78, E-78, D-78, C#-78, B-79, A-79, G-79, F#-79, E-79, D-79, C#-79, B-80, A-80, G-80, F#-80, E-80, D-80, C#-80, B-81, A-81, G-81, F#-81, E-81, D-81, C#-81, B-82, A-82, G-82, F#-82, E-82, D-82, C#-82, B-83, A-83, G-83, F#-83, E-83, D-83, C#-83, B-84, A-84, G-84, F#-84, E-84, D-84, C#-84, B-85, A-85, G-85, F#-85, E-85, D-85, C#-85, B-86, A-86, G-86, F#-86, E-86, D-86, C#-86, B-87, A-87, G-87, F#-87, E-87, D-87, C#-87, B-88, A-88, G-88, F#-88, E-88, D-88, C#-88, B-89, A-89, G-89, F#-89, E-89, D-89, C#-89, B-90, A-90, G-90, F#-90, E-90, D-90, C#-90, B-91, A-91, G-91, F#-91, E-91, D-91, C#-91, B-92, A-92, G-92, F#-92, E-92, D-92, C#-92, B-93, A-93, G-93, F#-93, E-93, D-93, C#-93, B-94, A-94, G-94, F#-94, E-94, D-94, C#-94, B-95, A-95, G-95, F#-95, E-95, D-95, C#-95, B-96, A-96, G-96, F#-96, E-96, D-96, C#-96, B-97, A-97, G-97, F#-97, E-97, D-97, C#-97, B-98, A-98, G-98, F#-98, E-98, D-98, C#-98, B-99, A-99, G-99, F#-99, E-99, D-99, C#-99, B-100, A-100, G-100, F#-100, E-100, D-100, C#-100, B-101, A-101, G-101, F#-101, E-101, D-101, C#-101, B-102, A-102, G-102,

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff and a bass staff, both in the key of D major (two sharps). The treble staff features a melody with eighth and sixteenth notes, accented, and includes fingerings 5, 4, and 1. The bass staff provides a simple accompaniment with quarter and eighth notes, including a '5' fingering. The second system also has two staves. The treble staff continues the melody, ending with a trill (tr) on a dotted quarter note, with fingerings 3, 1, and 2 indicated above. The bass staff continues the accompaniment, ending with a half note and a quarter note, with fingerings 1, 2, 5, and 3 indicated below. The piece concludes with a double bar line.



# Thirty-Second Notes

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



Thirty-second notes are usually written:

in pairs,



or in groups of four,



or in groups of eight.

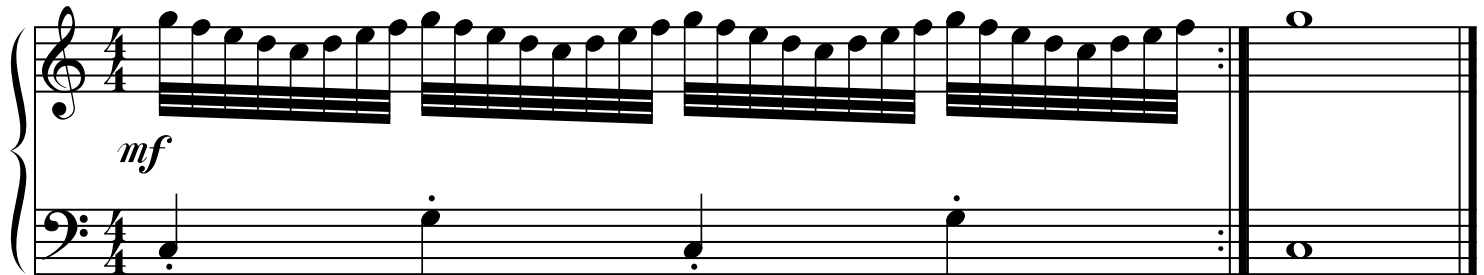


Eight thirty-second notes are played  
in the time of one quarter note.



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

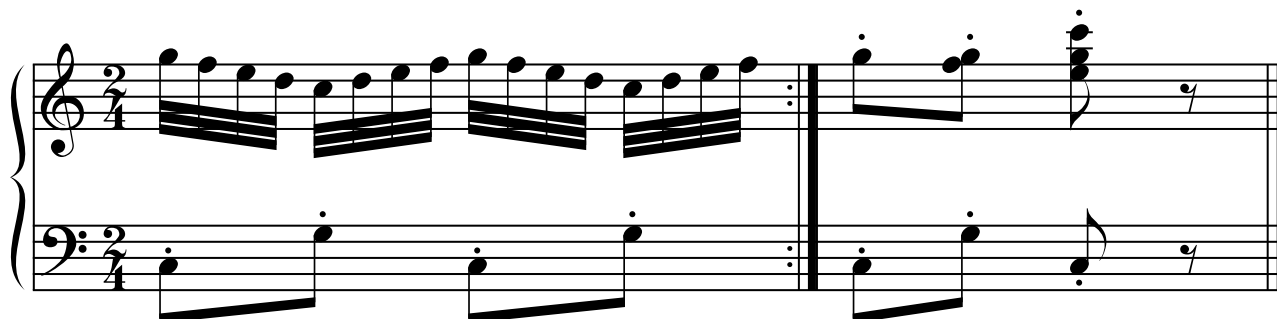
Play several times—first ADAGIO, then ANDANTE, then ALLEGRO MODERATO.



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



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



# TOCCATA IN D MINOR

This piano transcription of the toccata from one of J. S. Bach's most famous organ works, *TOCCATA AND FUGUE IN D MINOR*, is not a simplification. All of the notes of the original are included.

**Adagio molto**

Johann Sebastian Bach

**ff**

**RH** 3 4 2 3

**LH** 1

**RH** 2 3 1 2 3 1 2

**LH** 1

**8va**

**Allegro**

**mf**

2 3 4 2 \* 1 3 4 2 1 3 4 2

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

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

First system of the musical score. The right hand (RH) features a melodic line with fingerings 3, 2, 4, 1, 2, 2, 2, 2, 2, 2. The left hand (LH) has a bass line with fingerings 1, 2, 1, 4, 2, 2, 2, 2, 2, 2. The dynamic marking *mf* is present in the RH, and *cresc.* is written above the RH staff.

Second system of the musical score. The RH continues with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. The LH has fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. The dynamic marking *f* is present in the RH. A bracket labeled *8va* is shown below the LH staff.

Third system of the musical score. The RH features a melodic line with fingerings 5, 2, 3, 4, 1. The LH has fingerings 1, 3, 5, 3, 1. The dynamic marking *p* is present in the RH. A bracket labeled *8va* is shown below the LH staff.

Fourth system of the musical score. The RH features a melodic line with fingerings 2, 1, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4. The LH has fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The tempo marking *meno mosso e staccato* is present above the RH staff.

Fifth system of the musical score. The RH features a melodic line with fingerings 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4. The LH has fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The tempo marking *RH over LH* is present above the RH staff.

*broadly*

First system of the musical score. The right hand (treble clef) features a melodic line with triplets and slurs, marked *mf* and *f*. The left hand (bass clef) provides a harmonic accompaniment with slurs and fingerings (1, 2). The tempo is *broadly*.

*a tempo**broadly*

Second system of the musical score. The right hand continues the melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand accompaniment is marked *mf* and *f*. The tempo is *a tempo* and *broadly*.

*a tempo**broadly*

Third system of the musical score. The right hand features a complex melodic line with many slurs and fingerings (1, 2, 3, 4, 5). The left hand accompaniment is marked *mf* and *f*. The tempo is *a tempo* and *broadly*.

*a tempo**broadly*

Fourth system of the musical score. The right hand continues the melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand accompaniment is marked *mf* and *f*. The tempo is *a tempo* and *broadly*.

Fifth system of the musical score. The right hand features a complex melodic line with many slurs and fingerings (1, 2, 3, 4, 5). The left hand accompaniment is marked *mf* and *f*. The tempo is *a tempo* and *broadly*.

## 131

[illegible][illegible]

The musical score for 'Lullaby' by Frédéric Chopin, Op. 9, No. 2, is presented in a standard musical notation format. The key signature is B-flat major (two flats), and the time signature is 3/4. The piece is in common time, with a tempo marking of 'Lento'. The score is divided into two staves: the right hand (RH) and the left hand (LH). The RH part begins with a melody that includes grace notes and a trill in the final measure. The LH part provides a harmonic accompaniment with eighth and sixteenth notes. The piece concludes with a 'ritardando' marking and a fermata over the final chord.

*pesante\**

*ritardando*

8va.

\**Pesante* means “heavy.” Play each note with great firmness and emphasis.

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

Three staves of musical notation for the preparation exercise. Each staff shows a sequence of notes with fingerings (5, 2, 1) and rests. The first staff includes a "COUNT: 1 & 2 & 3 &" instruction. The second and third staves show variations of the same sequence.

## FÜR ELISE

Ludwig van Beethoven

Musical score for "Für Elise" by Ludwig van Beethoven. The score is in 3/8 time and features a piano (*pp*) dynamic. It includes various musical notations such as slurs, ties, and fingerings. The score is divided into three systems. The first system starts with "Poco moto\*" and "*pp*". The second system includes a repeat sign and a first ending. The third system includes a "*mf*" dynamic and a "*dim.*" marking. Fingerings are indicated throughout the piece.

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

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

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

First system of the musical score. The treble clef staff contains a series of eighth notes with slurs and fingerings 3 and 4. The bass clef staff has a whole rest followed by eighth notes with slurs and fingerings 1 and 2. The dynamic marking *pp* is present.

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

Third system of the musical score. The treble clef staff has slurs and fingerings 4-1, 2, 4, 3, and 4-1. The bass clef staff has slurs and fingerings 5, 3, 1, and 5. The dynamic marking *mp espressivo* is present. The instruction *Ped. ad lib.* is written below the bass staff.

Fourth system of the musical score. The treble clef staff has slurs and fingerings 4, 2, 1, 2, 5, 1, 1, 1, 1, 1, 2, 5, 1, 3, 2, 5, 4, 2. The bass clef staff has slurs and fingerings 2, 3, 5, and 5. The dynamic marking *p* is present.

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

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

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

Musical score for piano, measures 134-139. The score is in G major and 3/4 time. It features complex fingering, including triplets and sextuplets, and dynamic markings such as *dim.*, *pp*, *p*, and *cresc.*. The piece concludes with a *Ped. ad lib.* instruction.

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



5 3 1\* 4 2 1 5 1 5 1 4 3 2 1 4 1

*f* *dim.*

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

*p* *cresc.*

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

*f* *dim.*

3 2 3 2

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

*pp*

3 2 4

*poco cresc.* *dim.* *8va*

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

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



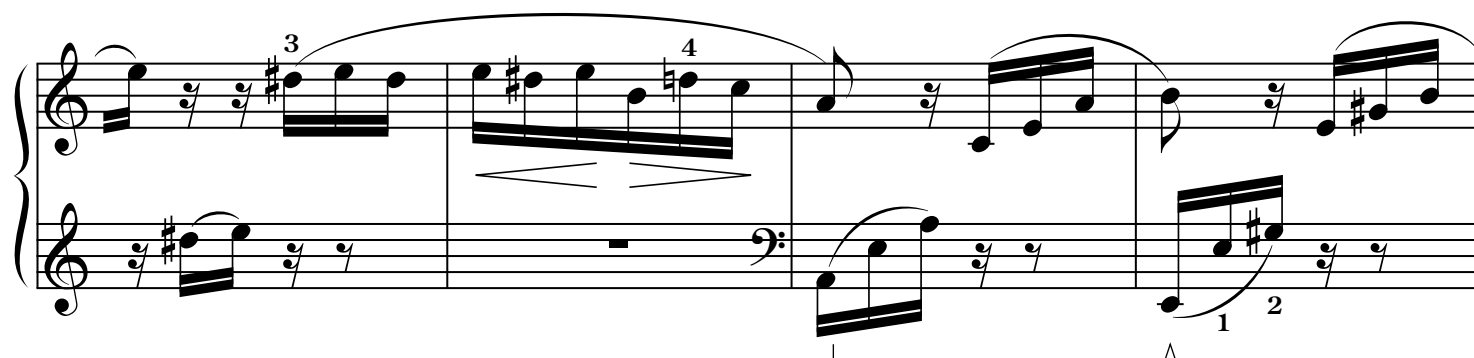
First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a *pp* (pianissimo) dynamic. The right hand features a descending scale of eighth notes, with a four-measure phrase marked with a '4' and a slur. The left hand has a whole rest in the first measure, followed by eighth-note patterns. Fingering numbers 1 and 2 are indicated in the left hand.



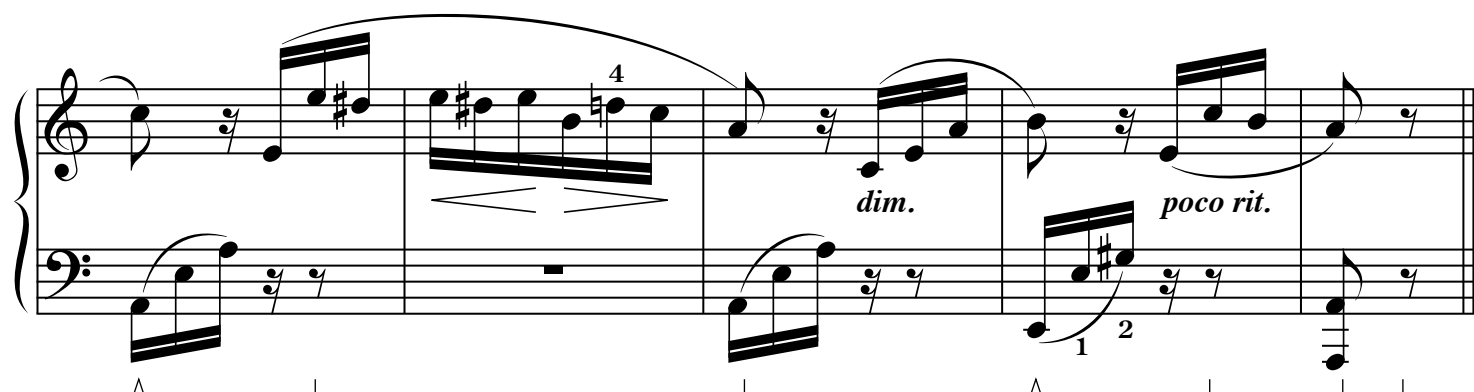
Second system of musical notation. Continuation of the first system. The right hand has a four-measure phrase marked with a '4' and a slur. The left hand continues with eighth-note patterns. Fingering numbers 1 and 2 are indicated in the left hand.



Third system of musical notation. The right hand begins with a *mf* (mezzo-forte) dynamic. The system concludes with a *dim.* (diminuendo) marking. Fingering numbers 1, 2, and 3 are indicated in both hands.



Fourth system of musical notation. The right hand features a four-measure phrase marked with a '4' and a slur. The left hand continues with eighth-note patterns. Fingering numbers 1 and 2 are indicated in the left hand.



Fifth system of musical notation. The system concludes with a *dim.* (diminuendo) marking in the right hand and a *poco rit.* (poco ritardando) marking in the left hand. Fingering numbers 1 and 2 are indicated in the left hand.

# PRELUDE IN A MAJOR

Frédéric Chopin  
Op. 28, No. 7

**Andantino**

*p dolce*

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

# SONATA QUASI UNA FANTASIA

## “Moonlight Sonata” (First Movement)

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

Ludwig van Beethoven  
Op. 27, No. 2

**Adagio sostenuto\***

*pp* *simile* *pp* *Ped. simile*

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

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

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

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

Modern pedal indications are added by the editors.

Sheet music for piano, page 139. The music is written in treble and bass clefs, featuring various musical notations including notes, rests, and fingerings. The key signature is three sharps (F#, C#, G#). The music includes dynamic markings like *cresc.*, *dim.*, and *p*, and a red *RH* marking. Fingerings are indicated by numbers 1-5. The page ends with a double bar line and a repeat sign.

System 1: Treble clef has a melodic line with slurs and fingerings (1, 2, 4, 2, 3). Bass clef has a supporting line with slurs and fingerings (3, 1, 2-1).

System 2: Treble clef has a melodic line with slurs and fingerings (2, 3, 4, 5). Bass clef has a supporting line with slurs and fingerings (2, 3, 4, 5).

System 3: Treble clef has a melodic line with slurs and fingerings (1, 2, 4, 1, 2, 4). Bass clef has a supporting line with slurs and fingerings (1, 2, 4, 1, 2, 3).

System 4: Treble clef has a melodic line with slurs and fingerings (2, 4, 2, 3, 2, 4). Bass clef has a supporting line with slurs and fingerings (1, 2, 4, 1, 2, 3).

System 5: Treble clef has a melodic line with slurs and fingerings (2, 4, 2, 3, 2, 4). Bass clef has a supporting line with slurs and fingerings (1, 2, 4, 1, 2, 3).

System 6: Treble clef has a melodic line with slurs and fingerings (1, 2, 4, 1, 2, 3). Bass clef has a supporting line with slurs and fingerings (1, 2, 4, 1, 2, 3).

This page of musical notation, page 140, contains six systems of staves. The music is written for piano and features complex fingerings and dynamics.

The first system includes the instruction *poco cresc.* and features a large slur over the right hand.

The second system includes the instruction *dim.* and features a large slur over the right hand.

The third system includes the instruction *pp* and features a large slur over the right hand.

The fourth system includes the instruction *pp* and features a large slur over the right hand.

The fifth system includes the instruction *cresc.* and features a large slur over the right hand.

The sixth system includes the instruction *cresc.* and features a large slur over the right hand.

First system of the musical score. The treble clef staff features a melodic line with eighth-note runs, starting with a piano (*p*) dynamic. The bass clef staff provides harmonic support with sustained chords and a few moving notes.

Second system of the musical score. The treble clef staff continues the melodic development with a four-measure phrase marked with a '4'. The bass clef staff has a long sustained chord in the first two measures.

Third system of the musical score. The treble clef staff features a complex melodic line with fingerings (1 2 3, 1 2 4, 1 2 3, 1 2 4, 1 2 3) and a crescendo (*cresc.*) marking. The bass clef staff has a long sustained chord.

Fourth system of the musical score. The treble clef staff begins with a piano (*p*) dynamic, followed by a pianissimo (*pp*) section with fingerings (1 2 4). The bass clef staff has a long sustained chord.



Fifth system of the musical score. The treble clef staff features a complex melodic line with fingerings (1 3 2 5 1 4, 2 5 2 5 3 2, 1 4 1 5 2 3, 1 4 1 5 3, 4 5 1 4, 2 5 1 4, 1 3 2 5). The bass clef staff has a long sustained chord.

Sixth system of the musical score. The treble clef staff features a complex melodic line with fingerings (1 4 1 5 2 3, 1 4 1 5 3, 4 1 2 3, 1 2 4, 5 2 1 4, 5 2 1 4). The system includes a diminuendo (*dim.*) marking, a first ending bracket, and a pianissimo (*pp*) section. The bass clef staff has a long sustained chord.

# Dictionary of Musical Terms

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



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

## Certificate of Award

This is to certify that

\_\_\_\_\_

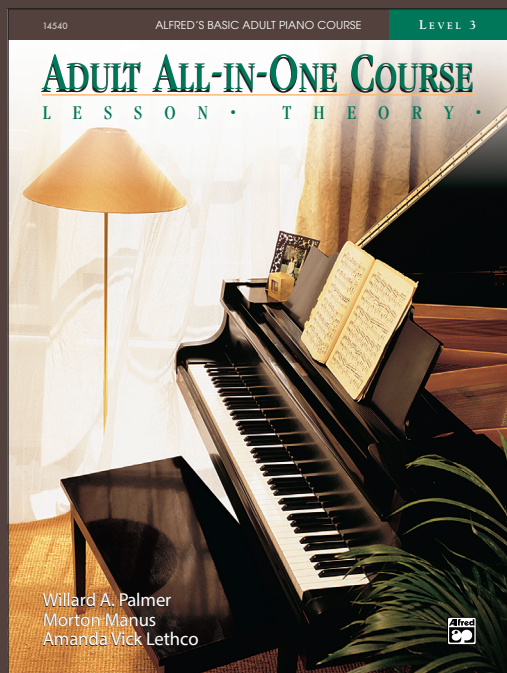
has successfully completed

*Alfred's Adult All-in-One Course, Level 3.*

\_\_\_\_\_

Date

\$13.95 in USA



ALFRED'S BASIC

# ADULT ALL-IN-ONE

LEVEL 3

Alfred's Basic Adult Piano Course, Level 3, further develops the highly effective "all-in-one" concept introduced in Levels 1 and 2. Lesson pages that teach the fundamentals of music are reinforced by Theory and Solo pages to provide a thorough musical education. Within one course, an adult beginner can learn all that is needed to perform successfully.

**Lesson pages** are designed to provide a basic course of instruction that teaches all the concepts and fundamentals needed to perform.

**Theory pages** give students an added understanding of music which cannot be taught in any other way. Every concept and principle introduced in the Lesson pages is reinforced. Scales and chord progressions in several keys are reviewed and specific technical challenges are drilled.

**Solo pages** offer a variety of styles through which students can enjoy what they've learned. All-time favorites include pop, jazz, folk and classical selections which reinforce the concepts taught in the lesson and theory pages.

*At the completion of this course, the student will have learned to play some of the most popular songs ever written while gaining a thorough understanding of the basic concepts of music.*



Alfred Publishing Co., Inc.  
16380 Roscoe Blvd., P.O. Box 10003  
Van Nuys, CA 91410-0003

