

KEYBOARD MUSICIAN

FOR

THE

ADULT

BEGINNER

Frances Clark®

SUMMY-BIRCHARD INC.

KEYBOARD MUSICIAN



FOR _____
THE _____
ADULT _____
BEGINNER _____

FRANCES CLARK

LOUISE GOSS

ROGER GROVE

Copyright © 1980 Summy-Birchard Music
a division of Summy-Birchard Inc.
Miami Florida, U.S.A.
All rights reserved
Printed in Canada
ISBN 0-87487-103-4

©1980 SUMMY-BIRCHARD MUSIC, A Division of SUMMY-BIRCHARD, INC.
Exclusive Worldwide Distribution by ALFRED PUBLISHING CO., INC.
All Rights Reserved Printed in Canada

Any duplication, adaptation or arrangement of the compositions
contained in this collection requires the written consent of the Publisher.
No part of this book may be photocopied or reproduced in any way without permission.
Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by Law.

Contents

UNIT	SUBJECTS	PAGE			PAGE
1	Landmarks and 2nds <i>piano, forte</i> , repeat sign, octave higher, octave lower	8	13	Major Keys, Major Scales Accompanying in Major Keys with Tonic and Dominant	98
2	Landmarks and 3rds Ties, Rests (f mf) <i>mezzo forte, mezzo piano</i> , upbeats	15	14	Minor Keys, Minor Scales Major and Minor Key Relationships Accompanying in Minor Keys using Tonic and Dominant Triplets	108
3	Landmarks and 4ths <i>staccato</i>	22	15	Crossing Over the Thumb Sliding the Thumb Under Subdominant Including Subdominant in Accompaniments	119
4	Landmarks and 5ths first and second endings, <i>ritardando</i>	28	16	Time Signatures (g) Dotted Eighth Rest Inversions	129
5	Sharps, Flats and Naturals damper pedal	35	17	Basic Chord Progressions using I, IV and V Triads Accompanying in Major and Minor Keys Syncopation	139
6	Eighth Notes Using letters to show the plan of a piece <i>crescendo, decrescendo</i>	42	18	Sixteenth Notes	151
7	Half Steps & Whole Steps Major 5-Finger Patterns Transposing Minor 5-Finger Patterns Using Perfect 5ths as Accompaniments	49	19	Melodic Development: Motive, Phrase, Period; Repetition, Sequence, Imitation; Cadence Dominant Seventh Chord Including the Dominant 7th Chord in Accompaniments	161
8	Major and Minor Triads Non-Triad Tones Accompanying with Tonic & Dominant <i>da capo, Fine, D.C. al Fine</i>	58	20	Time Signatures (g) and C Modes: Dorian, Phrygian, Lydian and Mixolydian	171
9	Dotted Quarter Note Eighth Rest Using Perfect 4ths as Accompaniments	65	21	Nonharmonic Tones: Neighbor Tones, Passing Tones, Suspensions, Appoggiaturas and Anticipations Sixteenth Notes in g Meter	181
10	Landmarks High G and Low F <i>pianissimo, fortissimo</i> , <i>a tempo</i> , accent	72	22	Repertoire	193
11	Intervals above and below the New Landmarks Time Signature: C	80		GLOSSARY	200
12	6ths, 7ths and Octaves	89		APPENDIX	205
				INDEX	208

PREFACE: to the student

This book was written on the assumption that you already know something about the piano and music notation. Following is a summary of the things you have probably already learned, or which you need to know before you begin Unit 1.

1. Pitch

Pitch in music is the highness or lowness of any given sound. On the piano, pitches sound higher as you play to the *right*, pitches sound lower as you play to the *left*.



2. The Keyboard

The white keys are named for the first seven letters in the alphabet, A through G, and these are repeated over and over up the keyboard. It is easy to find the white keys by their relation to the groups of two black keys:



and the groups of three black keys:

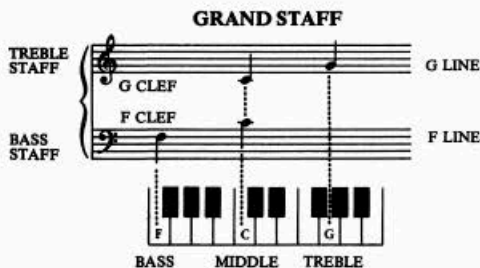


3. The Grand Staff

Music is written on a system of lines and spaces between the lines. A note on any line or space stands for a particular key on the keyboard.

Piano music is most often written on a large staff called the *grand staff*, which is formed by joining together two five-line staves: an upper staff, called the *treble staff* and a lower staff, called the *bass staff*.

Each staff is identified by a clef sign. The *G clef* in the treble staff names its particular line *treble G*. Treble G is played on the first G above the C in the middle of the keyboard. The *F clef* in the bass staff names its particular line *bass F*. Bass F is played on the first F below the C in the middle of the keyboard.



Because these three notes are so easy to identify, we call them "landmarks." All the other notes on the grand staff can be found by their interval relation to these three landmark notes.

4. Rhythmic Notation

In written music, each note not only represents a particular key on the keyboard (pitch), but also how long it lasts in time (duration). We assume you already know the rhythmic notation used at the beginning of this book:

a. Note Values

A quarter note (♩) lasts for one count.

A half note (♭) lasts for two counts.

A dotted half note (♭.) lasts for three counts.

A whole note (♩) lasts for four counts.

b. Measure Bars and Time Signatures

Music is divided into measures to make it easier to read. The measures are indicated with single bars, and the final measure in each piece has a double bar, called the "ending bar."

At the beginning of each piece of music there is a time signature to indicate the meter of the piece: 3/4, 4/8, etc.

The top number indicates the number of counts or pulses in each measure, and the bottom number shows the kind of note that gets one count or pulse.

5. Finger Numbers

The fingers of each hand are indicated by numbers:

Numbers above right-hand notes and below left-hand notes show which fingers to use.



6. Slurs and Phrasing

There is one other sign that you will find in much of your music from the start. This is a curved line, written above or below a group of notes. If the line is short, it usually has the meaning of a "slur" (play the notes within the curved line legato). If it is longer, sometimes extending over several measures, it is a sign for phrasing, and is used to indicate the natural divisions of the melodic line, as punctuation indicates inflections of speech.

ORGANIZATION

This book is divided into 22 units of study. Each unit includes everything you need to know and to be able to do in order to play the music in that unit. Every unit is made up of the following sections:

1. New subjects followed immediately by short studies that provide musical experience in what has just been learned.
 2. Repertoire
 3. Rote Piece (in the first six units)
 4. Technical Exercises
 5. Rhythm Exercises
 6. Melodies to Accompany and Transpose (beginning in Unit 7)
 7. Improvising
 8. Sight Reading (except in Units 7, 8, 9 and 22)
- Study carefully the paragraphs that follow before you begin the book, and restudy them as you proceed through it.

Music

As you can see from the list above, five of the eight sections in each unit are pieces of music to play. Each type of music has its own purpose.

1. Studies that provide musical experience in the new subject Throughout the 22 units there is a total of 65 "studies" (numbered consecutively 1 through 65). Each new element is presented in a study to give you experience in that subject at the keyboard. These studies are short and easy, and can be learned quickly.

2. Repertoire

The repertoire section of each unit contains the “real music”—longer pieces, both solos and duets. You will find familiar melodies and folk tunes, character pieces, mood pieces, boogie and other popular styles, as well as original classic and contemporary keyboard music.

3. Rote Piece

At the end of the repertoire section of the first six units there is a “rote” piece in smaller notation. By the word rote we mean learning a piece by ear (your teacher will play it for you to hear) and by feel (experiencing the technique it requires), without first reading the notation that stands for the sound and feel.

These rote pieces give you the opportunity to play over a wider range of the keyboard and in more difficult rhythms than you can read at this point of your study.

4. Melodies to Accompany and Transpose

Beginning in Unit 7, you will learn to accompany and transpose. In every unit from then on, there are several melodies (most of them folk tunes) to accompany and transpose.

5. Sight Reading

In most units there is a page of one-line pieces, shorter and easier than the music in the Repertoire section, that provides review of the subjects you have learned in that unit and preceding ones.

Your goal for each of these pieces is to study it carefully, then play it slowly and accurately *without stopping* on the first reading. In this way, the sight-reading pieces become a kind of self-test. But of course you will want to play each piece again and again until it is a completely secure and satisfying musical experience, even though only the first playing can be called a true *sight reading*.

Technical Exercises

As an older beginner, you will find that understanding musical concepts is easy. But if the *physical* aspect of playing the piano does not keep pace with your understanding, you may become frustrated. This does not need to happen if you take seriously the importance of the technical exercises in each unit.

The patterns are short and can be memorized quickly. If you memorize each pattern before practicing it, your entire attention can be focused on:

- seeing how your hand and fingers look at the keyboard
- listening for controlled and beautiful tone
- feeling how to produce the desired tone

Numbers above the notes indicate which right-hand fingers to use; numbers below the notes indicate which left-hand fingers to use.

These exercises are, to playing the piano, what warming up is to an athlete. We suggest you do them *first* every time you practice. Each pattern should be repeated, slowly at first, until you feel wholly secure with it, and can play it with control and physical freedom. Tempo and dynamics for each exercise will be assigned by your teacher, and changed as your control and facility increase.

Rhythm Exercises

To help you feel the pulse, before tapping an exercise, first establish the pulse by counting two measures of the meter. Then, without interrupting the pulse, begin to tap and count, tapping notes above the line with the right hand (RH), notes below the line with the left hand (LH). Each exercise should be repeated until you feel free and secure, and are experiencing real physical enjoyment from the activity.

Improvising

One of the most rewarding parts of music study is learning to create pieces of your own. At the end of each unit there is a suggestion for a piece to improvise, based on the new subject you are learning. In addition to improvising this piece, you will also want to experiment with many different musical ideas to see how many of your own compositions you can create each week.

HOW TO PRACTICE

Your success in piano study, your rate of progress and your pleasure depend largely on how you use your practice time. Following are suggested practice steps to use in working out new music. If you follow them faithfully, you will make rapid progress and, more important, will enjoy the *process* of practicing as well as the *result*.

Suggested Practice Steps for Working Out New Music

- Plan:
 - Look through the music carefully to decide how you expect this piece to sound.
 - Practice the rhythm by tapping and counting.
 - Find the position(s) and practice the moves.
- Play, and listen carefully.
- Evaluate:
 - Did your playing match your plan?
 - Practice problem spots as needed.
 - Put these spots back into the whole until you are completely satisfied with your performance.

Comments on the Suggested Practice Steps

- Plan:
 - Before you begin to practice, look through the music carefully to determine how you expect the piece to sound. Look at the title, the mood or tempo marking, the clef sign(s) and time signature, the dynamic marks (loud or soft), the slurs and phrase marks, etc. There will be more and more signs as you proceed through the book, and all of them will affect your expectation for how the piece will sound. Also study the form carefully to see what parts are alike and what parts are different, and in what ways the different parts are different. This will help you make the most efficient use of your practice time.
 - Before playing, practice the rhythm by tapping and counting. This means counting the rhythm out loud, and tapping the note values on the keyboard cover. Before beginning to tap, establish the pulse by counting two measures in a strong rhythmic pulse. Then tap and count, tapping right-hand notes with RH and left-hand notes with LH. Repeat until you feel completely secure and physically free.
 - With your hands in your lap, think the first keyboard position for this piece. For each hand, think which fingers, which keys. Then float directly to that position on the keyboard. Check to make sure all five fingers are lying on five consecutive white keys, that your hand has an arch, and that your fingers are curved, with the pad of the finger in contact with the key. Make sure your forearm is hanging comfortably, and that it forms a parallel line with the floor from elbow to wrist.

If there is more than one keyboard position in the piece, practice moving silently from one position to another until the moves are secure and easy.

- Play, and listen carefully.

Establish two measures of rhythm, counting out loud and in a *slow* tempo; then play and count the piece, listening carefully.
- Evaluate
 - After each playing, stop and consider whether or not your playing matched your plan.
 - If problem spots occur, mark them with a pencil, and repeat each spot slowly and accurately until it is mastered.
 - Then put the spot back into the piece until the whole is secure. Repeat this process until you are completely satisfied with your performance.

Your practice should result in a totally accurate performance of every piece in your assignment. If it does, your teacher can devote the whole lesson to introducing what is new, working on rhythm and technique, and helping you turn your accuracy into the projection of musical ideas.

to the teacher

A study of the students' *Preface* will clarify for you the point at which this book begins. If we have assumed more background than a particular student has, you will need to spend time preparing for Unit 1.

Each of the 22 units is a self-contained section of study. The term "unit" in no way implies a week's assignment. How long it will take to complete each unit depends on the students' ability to concentrate, their interest and talent, and, of course, your standards for them.

We have found that older students want, above all else, to play the piano and *soon*! Their understanding of musical concepts develops far more rapidly than younger students', and they are impatient if their playing skills don't keep pace. For this reason the book provides quantities of music, selected or composed especially to appeal to the older student. The music falls into five specific categories.

MUSIC

1. Studies introducing the new subjects

Throughout the 22 units there is a total of 65 subjects. Each new subject is presented in studies (numbered consecutively 1 through 65) in which the student experiences the subject *at the keyboard*. These studies are short and concentrate almost exclusively on what is being presented.

2. Repertoire

The Repertoire section of each unit contains longer pieces that use the reading range, rhythms, technique, theory and musical signs the student is learning. There are 155 repertoire pieces—112 solos, 35 solos with optional accompaniment for the teacher, and 8 duets for two students. These pieces are written in a wide variety of styles and forms, and in many different keys. There are familiar melodies and folk tunes, character pieces, mood pieces, pieces in various popular idioms as well as original classic and contemporary keyboard literature.

3. Rote Pieces

The repertoire section of the first six units ends with a piece for you to teach by rote. These pieces make it possible, from the start, for the students to play over a wider range of the keyboard and in more difficult rhythms than they could read at this point in their study.

The rote pieces are written in small notation because they are not to be read by the student. They can be presented most easily if you follow these simple steps:

- Play the piece as beautifully and convincingly as possible, while the students listen attentively and watch your hands carefully.
- Show them, at the keyboard, each of the basic patterns. Then have them repeat each pattern until they have learned it securely.
- Help them, at the keyboard, put the patterns together to complete the whole piece. Coach for the most musical performance possible from the first playing.

Most of the rote pieces can be presented and learned in just a few minutes of lesson time. But if the student attempts to read them, their whole reason for being is lost. Be sure they are presented as a sight-and-sound experience, learned by ear and keyboard imitation *without looking at the notation*. In this way, the students' whole attention can be centered on watching their hands (as a way of helping develop good hand position), feeling physical freedom, and enjoying the rich, satisfying sounds of the full range of the keyboard.

4. Melodies to Accompany and Transpose

Beginning in Unit 7, the students learn to accompany melodies in all the major and minor 5-finger patterns, and to transpose them to all major and minor 5-finger patterns. In every unit from then on, there are several melodies (most of them folk tunes) to accompany and transpose to different patterns. In Units 13-14 they learn to accompany melodies in all the major and minor keys.

5. Sight Reading

At the end of each unit (except Units 7, 8, 9 and 22), there is a page of one-line pieces, shorter and easier than the music in the repertoire section, that provides review of the subjects the student has learned in that unit and preceding ones. In all, there are 107 sight-reading pieces.

We use these pieces as a kind of self-test, and often ask the students to put a check beside each piece they were able to play slowly and accurately *without stopping on the first* reading. This encourages them to study carefully everything about the piece before they play it, and challenges their complete concentration for the duration of the piece.

Even though the first reading is the only pure "sight" reading, encourage the students to repeat each piece until they can play it with complete security and enjoyment.

INTERVAL APPROACH TO READING

This book approaches reading by intervals in two ways:

- Reading the first note in each hand by its interval relation to a landmark.
- Reading by intervals within each hand.

For example, the subject presented in Unit 1 is three landmark notes (Treble G, Bass F and Middle C), and the interval of a second. In all of the music in Unit 1, each phrase begins either on a landmark or on the note a second above or below a landmark. Then, *within each hand*, the pieces are made entirely of seconds.

In Unit 2, the subject is the interval of a third, so each phrase begins on the note a third above or below a landmark, or on one of the notes learned in Unit 1; within each hand, the pieces are made entirely of seconds and thirds. In Unit 3, the subject is fourths, so each phrase begins on the note a fourth above or below a landmark, or on one of the notes learned previously; within each hand, the pieces are made entirely of seconds, thirds and fourths. In Unit 4, the subject is the interval of a fifth, and the approach is the same.

Of course, to be successful readers the students must also know the name and exact keyboard location of each note they are reading. Letter names should be reinforced in each of the first five units. This is especially true when finding the beginning note of a piece or phrase—for example, "Treble G, up a fifth, D."

By the end of Unit 4, the students have played many pieces beginning on each of the notes from a fifth above landmark Treble G to a fifth below landmark Bass F. And they have read the pieces by intervals (seconds, thirds, fourths and fifths) within each hand. However, they are not limited to the sounds of those intervals. Since the music in these units is largely melody divided between hands, they are playing and hearing sixths, sevenths and octaves between hands, even as early as Unit 1.

In Unit 10, two new landmarks (High G and Low F) are presented. Again, the approach is to read the first note in each hand by its interval relation to the new landmark, and then to read by intervals within each hand.

Sixths, sevenths and octaves *within the hand* are presented, but not until Unit 12, because we believe that building a good five-finger position is fundamental to developing technique.

Technical Exercises

We have already suggested that older students have the built-in advantage of being able to understand concepts far more rapidly than younger ones. But this asset may turn into a liability if they are frustrated by physical aspects of their playing which do not keep pace. We believe that this frustration will not occur if you help the students make maximum use of the technical exercises in each unit.

The technical exercises are designed to rehearse the technic the students will encounter in the unit they are studying, as well as to prepare them for the technic in succeeding units. All of the exercises lie within the students' reading range, but they are printed in small notation as a reminder that they should be *memorized at once* and practiced from memory. When students read, their eyes should always be on the music; when they are working on technic, their eyes should always be on their hands. This enables them to focus their entire attention on:

- a. *seeing* how their hands and fingers look at the keyboard
- b. *listening* for controlled and beautiful tone
- c. *feeling*:
 - how to produce the desired tone
 - freedom in moving easily from one position to another
 - rhythmic security (the exercises must be done in a strong rhythmic pulse)

The dynamic level and tempo indication for each exercise have been omitted so that you can assign them according to the needs and abilities of each individual student.

Numbers above the notes indicate right-hand fingers, numbers below the notes indicate left-hand fingers. The fingering may seem excessive, but it is there intentionally to insure that the exercises are done with specific fingers. Since the point is *not* reading, the fingering is helpful to the technical cause and not harmful as it would be in pieces of music to be read.

Rhythm Exercises

The rhythm exercises are the only area in each unit which the student does not play. These exercises are to be tapped and counted, according to the instructions included in the student's preface.

You should be aware that the rhythm exercises include the same rhythmic notation that the students are learning but often in more difficult combinations. They can handle harder rhythms here, because they are not concerned with reading pitch notation and other musical signs, or with the physical aspects of performance.

Improvising

We encourage the students to improvise, to create pieces of their own, from the very first lesson. At the end of each unit there is a suggestion for an improvised piece, based on the new subject the student is learning. This provides immediate reinforcement of the subject and another way to work with it. But, in addition, they should be encouraged to experiment to their hearts' content with other and different musical ideas. One of the easiest ways to help students start improvising is to call their attention to the patterns out of which the rote pieces are made, and to suggest that they use similar patterns to improvise pieces of their own.

Practice

One of the teacher's most important responsibilities is to help their students develop good practice habits from the start. It is not so important how long they practice as how wisely and efficiently they use their practice time.

In the student's *Preface*, there is a suggested practice outline for working out new music, and some notes on each step in the outline. You may want to supplement or change the outline as the student progresses through the book. And you will want to add your own practice outline for review music, based on the preparation of each student for any particular assignment.

Glossary

New signs and terms used in the book are introduced in foot notes. If students need to refresh their memory on the meaning of any of these signs or terms, they can look them up in the glossary, beginning on page 200.

Unit One

Subjects

Landmarks: F, C and G

GRAND STAFF

TREBLE STAFF
G CLEF
F CLEF

BASS STAFF
F LINE
G LINE

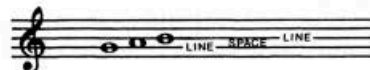
F C G

BASS MIDDLE TREBLE

1

The Interval of a 2nd

2nds on the staff



2nds on the keyboard



2

3

f forte, Italian for loud.

p piano, Italian for soft.

4

Beginning a 2nd above Landmarks

5

Beginning a 2nd below Landmarks

6



repeat sign Play the piece or section a second time.

Repertoire (See Preface)

Prelude

Unhurried

f

8va

Slowly singing **Blues**

p

8va

p with pedal

Expressively **Simple Song**

p

8va

Play one octave higher than written.

8va

Play one octave lower than written.

Ballet

Gracefully

The musical score for 'Ballet' is written for piano in 4/4 time. It consists of two systems of staves. The first system has a treble staff with a melody marked 'Gracefully' and a forte (*f*) dynamic, featuring a triplet of eighth notes. The bass staff has a supporting line with a mezzo-forte (*mf*) dynamic, also containing a triplet. The second system continues the melody, ending with an octave mark (8va) and a '2 LH' instruction. The bass staff continues with a similar rhythmic pattern, ending with an octave mark (8va).

Whippoorwill

Gloomily

The musical score for 'Whippoorwill' is written for piano in 4/4 time. It consists of two systems of staves. The first system has a treble staff with a melody marked 'Gloomily' and a piano (*p*) dynamic, featuring a triplet of eighth notes. The bass staff has a supporting line with a piano (*p*) dynamic, also containing a triplet. The second system continues the melody, ending with an octave mark (8va). The bass staff continues with a similar rhythmic pattern, ending with an octave mark (8va).

Moving On

Not too fast

J

Two Peasant Dances

Lively

J

Vigorously

f

Sight reading (See Preface)

1. *p* *2* *RH* *2* *3*

[illegible]

6. 

Unit Two

Subjects

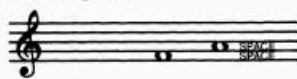
The Interval of a 3rd

3rd on lines



3rd on the keyboard

3rd in spaces



3rd on the keyboard

7



Beginning a 3rd above or below Landmarks



8



9




10



mezzo forte, Italian for medium loud.





mezzo piano, Italian for medium soft.

Ties  A tie is a curved line connecting two successive notes of the same pitch. Tied notes form one sound that lasts as long as the two notes together.



11



Quarter Rest  A quarter rest is a sign for silence as long as a quarter note. 



12



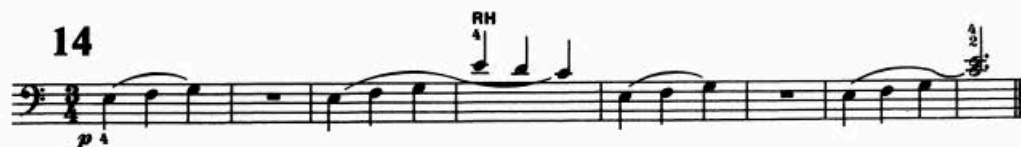
Half Rest  A half rest is a sign for silence as long as a half note. 

13



Whole Rest  A whole rest is a sign for silence as long as a whole note. 
It is also a sign for a whole measure of silence in any time signature.

14



15



Repertoire

Polka

With bounce (*8va* higher with duet)

The musical score for 'Polka' is written for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music features a lively, bouncy melody with triplets and slurs. The first staff includes a dynamic marking of *f* and a *mf* marking. The second staff includes a *mf* marking. The piece ends with a double bar line.

Deep Cavern

Darkly

The musical score for 'Deep Cavern' is written for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music features a dark, somber melody with slurs and a dynamic marking of *f*. The first staff includes a *f* marking and a *p* marking. The second staff includes a *f* marking and a *p* marking. The piece ends with a double bar line.

Down a Country Lane

Pleasantly

The musical score for 'Down a Country Lane' is written for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music features a pleasant, melodic line with slurs and a dynamic marking of *mf*. The first staff includes a *mf* marking and a *mf* marking. The second staff includes a *mf* marking and a *mf* marking. The piece ends with a double bar line.

6 **upbeats**

The notation shows a 6/4 time signature followed by a musical staff with four eighth notes, representing the upbeats.

Notes that come before the first full measure are called upbeats. The value of the upbeats is often (but not always) taken away from the final measure.

Tumbleweed

Gently moving

Musical score for 'Tumbleweed' in 3/4 time. The piece is marked *mp* (mezzo-piano). The right hand (RH) features a melody with a triplet of eighth notes at the beginning and a long slur covering the rest of the piece. The left hand (LH) provides a simple accompaniment with a triplet of eighth notes at the start. The score consists of two systems of staves.

Reuben and Rachel

Gaily

American

Musical score for 'Reuben and Rachel' in 4/4 time. The piece is marked *mf* (mezzo-forte). The right hand (RH) has a melody with a long slur. The left hand (LH) has a steady accompaniment with a triplet of eighth notes at the beginning. The score consists of two systems of staves.

There Was a Little Shepherdess

Brightly

French

Musical score for 'There Was a Little Shepherdess' in 3/4 time. The piece is marked *mf* (mezzo-forte). The right hand (RH) has a melody with a long slur. The left hand (LH) has a steady accompaniment with a triplet of eighth notes at the beginning. The score consists of two systems of staves.

March

Not too fast

Two systems of musical notation for the piece 'March'. The first system consists of a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and contains three measures of music, each featuring a triplet of eighth notes beamed together and a slur over the group. The bass staff contains corresponding notes, with a '4' written below the first measure and a '1' below the third measure. The second system continues the melody in the treble staff with another triplet, while the bass staff provides a simple accompaniment of eighth notes.

Head-Stand

With effort

Two systems of musical notation for the piece 'Head-Stand'. The first system shows a treble and bass staff. The treble staff starts with a forte (*f*) dynamic and contains three measures of music, each with a triplet of eighth notes beamed together and a slur. The bass staff has a '2' written below the first measure. The second system continues the melody in the treble staff with another triplet, while the bass staff provides a simple accompaniment of eighth notes.

Boogie

With motion

Two systems of musical notation for the piece 'Boogie'. The first system consists of a treble and bass staff. The treble staff begins with a mezzo-forte (*mf*) dynamic and contains three measures of music, each with a triplet of eighth notes beamed together and a slur. The bass staff contains corresponding notes, with a '4' written below the first measure and a '1' below the third measure. The second system continues the melody in the treble staff with another triplet, while the bass staff provides a simple accompaniment of eighth notes.

Rote

Briskly **Bridle Path**

Technic

Play each of the following patterns in 3 consecutive octaves, LH going *down*, RH going *up*.

- a. 5131531 b. 1535135 c. 5143234 d. 1523432

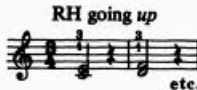
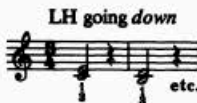
Hand position for LH:



Hand position for RH:



Play blocked 3rds on every white key from C to C:



Repeat each pattern using fingers 2 and 4 on each 3rd; then using fingers 3 and 5 on each 3rd.

Rhythm

In each of the following rhythms, set a strong rhythmic pulse — then tap and count.

- 1.
- 2.
- 3.

Improvising

Improvise some musical ideas using the interval of a 3rd to create a piece of your own.

Sight reading

1. *mf*

2. *mp*

3. *mf*

4. *mp*

5. *f*

6. *mp*

Unit Three

Subjects

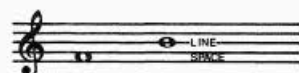
The Interval of a 4th

4th on the staff



4th on the keyboard

4th on the staff



4th on the keyboard

16



Beginning a 4th above
or below Landmarks



17



18



staccato Italian for short or detached.
A dot over or under a note means to play the note *staccato*.

Repertoire

In a Hammock

Swaying

mp

The musical score is written for piano in 4/4 time. It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system includes the tempo marking 'Swaying' and the dynamic marking 'mp'. The melody in the right hand features a series of eighth notes, some beamed together, and is often covered by a long slur. The left hand provides a steady accompaniment of eighth notes, also beamed in pairs. Fingering numbers (1, 2, 3, 5) are indicated above specific notes in the right hand. The piece concludes with a double bar line at the end of the fourth system.

On Top of Old Smoky

(8va higher with duet)

Mournfully

Handwritten musical score for 'On Top of Old Smoky'. The score is written for two staves, likely representing a piano and a voice or another instrument. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The music is marked 'Mournfully' and includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte). The score features several measures of music, including a section marked 'RH 5' and a final measure with a fermata. The notation includes various note values, rests, and phrasing slurs.

Cat and Mouse

Playfully

Handwritten musical score for 'Cat and Mouse'. The score is written for two staves, likely representing a piano and a voice or another instrument. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The music is marked 'Playfully' and includes dynamic markings such as *f* (forte) and *mp* (mezzo-piano). The score features several measures of music, including a section marked '1' and a final measure with a fermata. The notation includes various note values, rests, and phrasing slurs.

Ups and Downs

With authority

Two systems of piano music in 4/4 time. The first system consists of two measures, and the second system consists of three measures. The right hand (treble clef) features a melody with eighth and quarter notes, often beamed together, and includes fingerings such as 2, 4, and 3. The left hand (bass clef) provides a steady accompaniment with quarter notes. Dynamics include *f* (forte) in the first measure of the first system and *mf* (mezzo-forte) in the first measure of the second system.

Western Ballad

Singing

Three systems of piano music in 4/4 time. The first system has two measures, the second has two measures, and the third has two measures. The right hand (treble clef) features a melody with eighth and quarter notes, often beamed together, and includes fingerings such as 3, 2, and 3. The left hand (bass clef) provides a steady accompaniment with quarter notes. Dynamics include *mf* (mezzo-forte) in the first measure of the first system, *p* (piano) in the second measure of the first system, and *mf* in the first measure of the second system. A marking "LH 2" is present in the first system.

Rote

Rain Forest

Mistily

Technic

RH (8va higher on repeat)

LH (8va lower on repeat)

a.

b.

c.

d. Play blocked 4ths on every white key from C to C:

LH going down

RH going up

Repeat each pattern using fingers 2 and 5 on each 4th.

Rhythm

In each of the following rhythms, set a strong rhythmic pulse—then tap and count.

1.

2.

3.

Improvising

Improvise some musical ideas using the interval of a 4th until you find a musical solution that satisfies you.

Sight reading

1. *f* *p* *f* *8va*

2. *mf* *LH* *3* *1*

3. *f* *RH* *1*

4. *mp* *1* *2*

5. *mf* *2* *1* *2* *5* *1* *3*

6. *p* *2*

Unit Four

Subjects

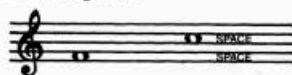
The Interval of a 5th

5th on lines



5th on the keyboard

5th in spaces



5th on the keyboard

19



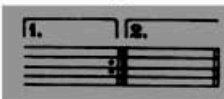
Beginning a 5th above
or below Landmarks



20



21



1st and 2nd ending On the repetition, skip the first ending
and play the second ending instead.

Repertoire

Alpine Holiday

Pleasantly

mf

legato

mp

5

3

2

The musical score is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of four systems, each with a grand staff (treble and bass clefs). The first system includes dynamic markings *mf* and *legato*, and fingerings 5 and 3. The second system includes a fingering of 2. The piece concludes with a double bar line at the end of the fourth system.

Arcs

Flowing

The first system of the 'Arcs' section is marked 'Flowing' and 'p' (piano). It features a long, sweeping arc that begins in the right hand (RH) on a high note and extends across the first staff, then continues in the left hand (LH) on a lower note. The melody is composed of eighth and quarter notes. The second system continues this arc, with the RH part moving back to a higher register and the LH part providing a steady accompaniment. The piece concludes with a final chord in the RH.

Excursion

Easy going

The 'Excursion' section is marked 'Easy going' and 'f' (forte). The first system shows a melody in the RH with a long arc starting on a high note. The LH provides a rhythmic accompaniment with chords. The second system continues the arc, with the RH melody moving through various intervals. The piece ends with a final chord in the RH.

Mountain Ballad

Song-like

The 'Mountain Ballad' section is marked 'Song-like' and 'mp' (mezzo-piano). The first system shows a melody in the RH with a long arc starting on a high note. The LH provides a rhythmic accompaniment with chords. The second system continues the arc, with the RH melody moving through various intervals. The piece ends with a final chord in the RH.

Tenderfoot

Carefree

The musical score for 'Tenderfoot' is written for piano in 4/4 time. It consists of two systems of two staves each. The first system begins with a treble clef, a key signature of one flat (B-flat), and a tempo/mood marking of 'Carefree'. The first staff has a melody starting with a triplet of eighth notes, followed by a half note, and then a quarter note. The second staff provides a bass line with a triplet of eighth notes. Dynamics include *mp* (mezzo-piano) and *f* (forte). The second system continues the melody and bass line, ending with a *mp rit.* (mezzo-piano, ritardando) marking. Fingering numbers 3, 2, and 8 are indicated.

Drink to Me Only with Thine Eyes

Tenderly Traditional

The musical score for 'Drink to Me Only with Thine Eyes' is written for piano in 9/8 time. It consists of three systems of two staves each. The first system has a treble clef and a key signature of one flat (B-flat). The tempo/mood marking is 'Tenderly'. The first staff has a melody starting with a triplet of eighth notes. The second staff provides a bass line with a triplet of eighth notes. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The second system continues the melody and bass line, ending with a *mf* marking. The third system continues the melody and bass line, ending with a *mp* marking. First and second endings are indicated by bracketed numbers 1 and 2. Fingering numbers 3, 1, and 3 are indicated.

rit. *ritardando*, Italian for gradually slower.

Downstream

Drifting

mp

LH

1.

2.

2

3

3

Country Tune

Peppy

f

mp

mf

p

sempre staccato

3

2

f

mf

8va

2

p

3

f

pp

mf

Dream Walk

[illegible]

Experiment with the sounds of 5ths and improvise a piece using this special musical effect.

Sight reading

1. 

2. 

3. 

4. 

(8va lower on repeat)

5. 

(8va higher on repeat)

6. 