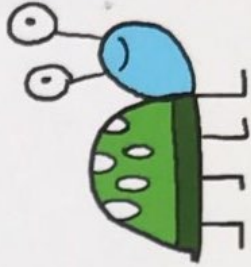


DENES AGAY'S LEARNING TO PLAY PIANO

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2

COMPLETE WITH
FUN STICKERS

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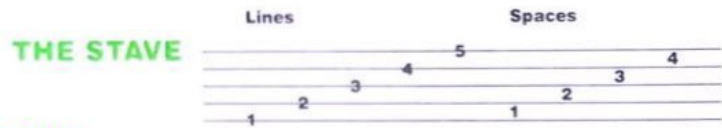
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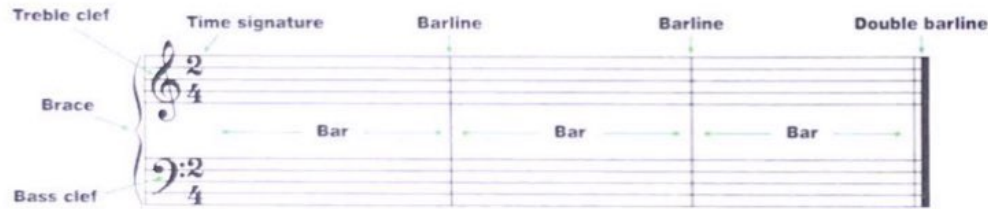
REVIEW OF MUSIC FUNDAMENTALS

- The **stave** is a system of five lines and four spaces on which the notes are written.
- The lines and spaces are numbered from the bottom up:



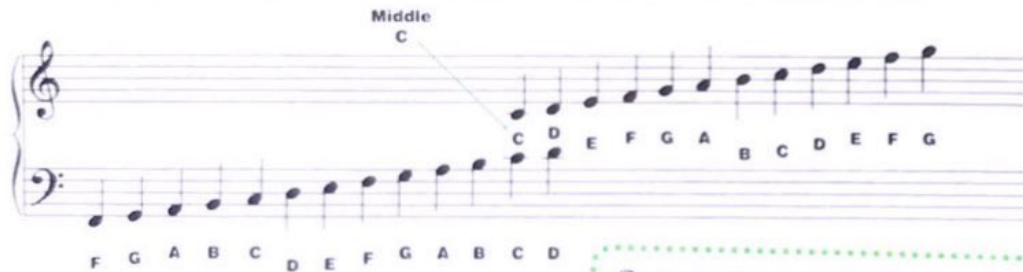
THE GRAND STAVE

Two staves joined by a brace form a **grand stave**, which is used to notate the piano music.



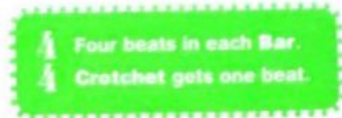
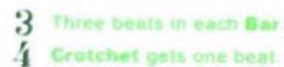
- Notes on the upper stave, headed by the **treble clef**, are usually played by the right hand.
- Notes on the lower stave, headed by the **bass clef**, are usually played by the left hand.
- For easier reading the stave is divided by **barlines** into **bars (measures)**.

NOTES ON THE GRAND STAVE WITH THEIR LETTER NAMES



TIME SIGNATURES

- Two numbers after the clef, one placed on top of the other, form a **time signature**.
- The upper figure indicates the number of beats in the bar (measure).
- The lower figure tells what kind of note receives one count.



TIME VALUES OF NOTES & RESTS

	Semibreve	Minim	Dotted minim	Crotchet	Quaver
Notes					
Rests					
Count	4 beats	2 beats	3 beats	1 beat	1/2 beat



Accidentals are signs that raise or lower notes by a semitone.

- ♯ The **sharp** raises the note to the very next key to the right, black or white.
- ♭ The **flat** lowers the note to the very next key to the left, black or white.
- ♮ The **natural** cancels a sharp or a flat; you play the original white key.

Tempo is the rate of speed.

ritardando rit. = gradually slower. **a tempo** = resume original tempo.

Dynamic signs tell you how loudly or softly to play.

f = forte, loud. **p** = piano, soft.

mf = mezzo forte, medium loud. **mp** = mezzo piano, medium soft.

= **crescendo** *cres.*, gradually louder.

= **diminuendo** *dim.*, gradually softer.

A **slur** is a curved line over or under a group of notes indicating *legato*.

A **tie** is a curved line connecting two neighbouring notes on the same line or in the same space; only the first note is played and it is held for the combined value of both notes.



Legato is a smooth, connected manner of playing, usually indicated by a slur.

Staccato is a short, detached manner of playing, indicated by dots.



A **phrase** is a unit of melody, usually two to four bars (measures) long, often indicated by a slur.

An **interval** is the distance between two notes. Intervals are measured and named according to the number of keys or notes involved.

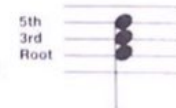
When the two notes are played one after the other they form a *melodic interval*.
When the two notes are sounded together they form a *harmonic interval*.

Melodic 3rd Harmonic 3rd Melodic 5th Harmonic 5th



A **chord** is made up of three or more notes sounded together.

A **triad** is a chord consisting of three notes: Root, 3rd and 5th.



Tempo Marks are frequently given in Italian.

Andante = slow, walking tempo

Allegretto = lively, yet slower than allegro

Allegro = quick, fast

The Nightingale




French Folk Song

Andante

p I hear the song of a night-in-gale, love-ly it falls on the ear.

Twilight is graced by the night-in-gale, sing-ing so sweet and so clear.

TENUTO

A small dash at the notehead  is the sign of tenuto (te-noo-toh). It means you play the note with a slight accent, and hold down the key with a little extra weight for the note's full time value.



The Bagpipers

Allegretto

D.C.



Fiddler's Holiday

G Major Triad:

Allegro - fast or quick

f RH melody

LH melody



INTERVAL REVIEW

Each **X** indicates a skipped note.

5ths



Line **XXX** line or space **XXX** space.

4ths



Line **XX** space or space **XX** line.

2nds

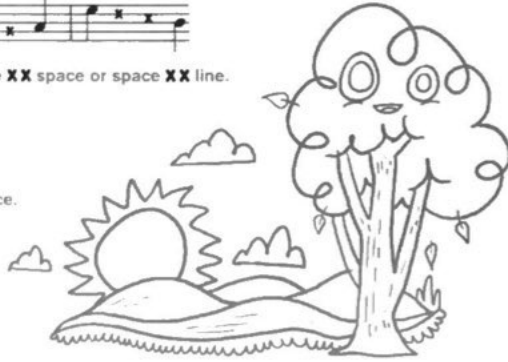


Line to next space or space to next line.

3rds



Line **X** line or space **X** space.



Down A Country Lane

● Between each two slurred notes of the left hand write in the name of the interval.

mf Come, let us stroll down a coun - try lane, Gath - er some clo - ver, but - ter - cups too. Then we can fash - ion a nice bou - quet. Love - ly, frag - rant, per - fect for you.

☉ A **fermata** (pause sign) means to hold the note or rest a little longer than its usual time value.

NEW TIME SIGNATURE:

- 5 Five beats to a Bar (measure).
- 4 Crotchet (quarter-note) gets one beat.



Arabian Nights

Slowly, dreaming

p like a chant

mf

dim. *p rit.*

5 2

5 2

4 2 8va

TECHNIQUE REVIEW

Play Tune And Variations

Shifting five-finger patterns

When a theme is repeated in a somewhat modified form it is called a variation.

C is another way to mark $\frac{4}{4}$

Theme: Legato.

Moderately

Let's go step by step and play a tune. We can play it morning, night and noon.
Just a simple, sing-a-ble refrain: Five notes up and five notes down a gain.

Tiptoe And Run

First Variation: Staccato-legato contrast.

Moderately

Folk Ballad

Second Variation: Two-note slurs; phrasing with graceful wrist action.

Rather slow

Third Variation: Larger legato groupings.

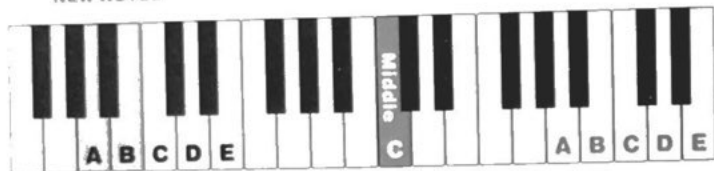
Frolic

Playfully



NEW NOTES

NEW NOTE



Stargazing

Andante

Swedish Folk Song

1
p
 Did you ev - er look at a star, when the day is end - ing,
 Spark - ling in the sky up a - far, as the night's de - scend - ing?

2
mf Make a wish it might come true *p* I will wish, I al - ways do,

3
mf It's such fun pre - tend - ing. *p*

The A Major Triad: 3rd finger on black key C#

Left Hand

Right Hand



Village Merriment

Allegro

Hungarian Play Tune

1
mf

2
f (repeat faster)



MORE SHIFTING FIVE-FINGER PATTERNS

● Try to keep your eyes on the music when changing positions.

● Observe:



Middle C D E



Good Companions

Allegretto

mf

f

p

f

14

BINARY FORM (TWO-PART SONG FORM)

This is the smallest and most commonly found complete musical form. It has two main sections **A** and **B** both of which are usually repeated.



Jolly Shepherds

English Country Dance

Allegretto

A 3

mf

B 5

f

A Shade Of Blue

WARM-UP:

8 8

2 1

4 3

Slowly

mf

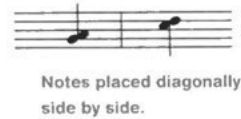
Two friends moved a - way and I am feel - ing blue,

Now, I must make two new friends, may I be - gin with you.

READING HARMONIC INTERVALS (DOUBLE NOTES)

The easiest harmonic intervals to recognise are:

2nds



Notes placed diagonally side by side.

3rds



Notes on two neighbouring lines or spaces.

5ths



Two notes on lines, or two notes in spaces, skipping one line or one space.



Eventide

Lento

REVIEW OF SLURS & TIES

Slur: Legato Sign:

Little Prelude

Tie: Hold the second note. (Don't strike the key again.)

Andante

- Now write a flat in front of each **B** in 'Little Prelude' and play the piece again.
- Observe the change of mood. Which version do you like better?

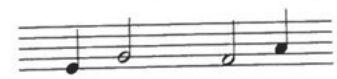


REVIEW OF CORRECT NOTE WRITING

Notes on or above the third (middle) line have their stems drawn *downward* from the left side of the notehead.



Notes below the third line have their stems drawn *upward* from the right side of the notehead.



- Draw crotchets (quarter-notes) on the indicated lines and spaces.



NEW POSITION IN C MAJOR

Right hand an octave above Middle C.



NEW NOTES



C D E F G

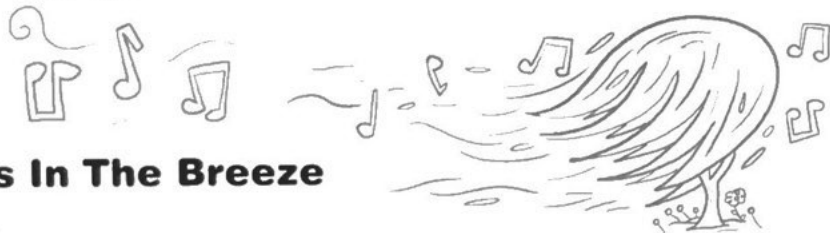
- Write in the letter names under each note.
- Play the notes and call out the letter names.



NEW POSITION

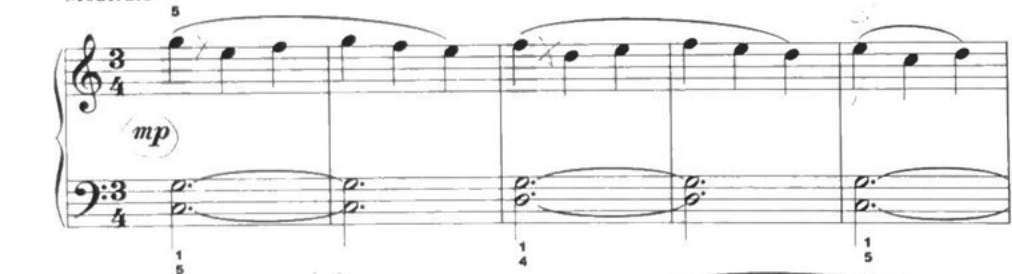


C D E F G C D E F G C D E F G

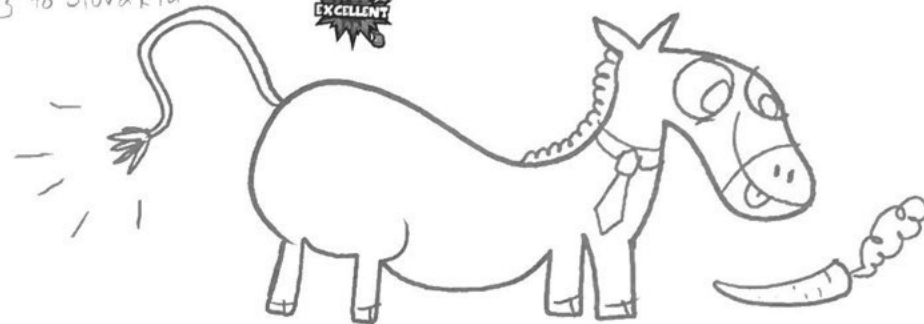


Willows In The Breeze

Moderato



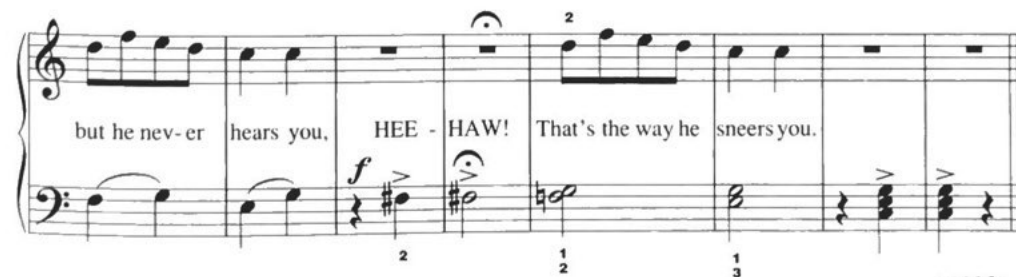
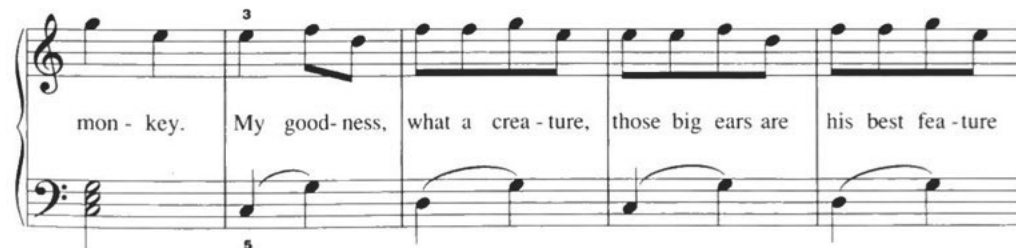
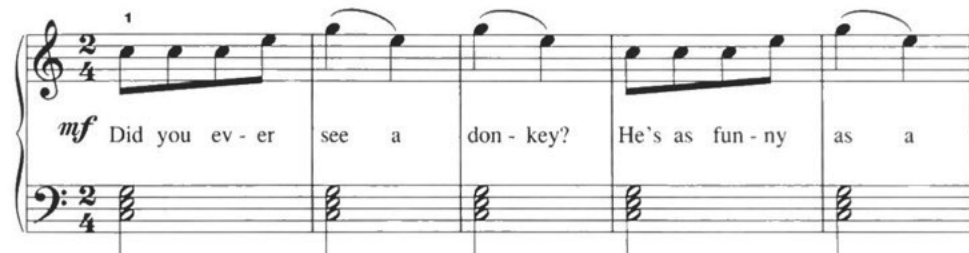
"Travelling to Slovakia"



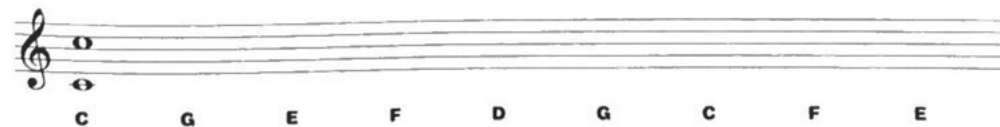
Did You Ever See A Donkey?

Lively, playful

Jewish Children's Song



- Write two semibreves (whole-notes) an octave apart above each of the letter names.



KEY SIGNATURES



One or more sharps or flats appearing after each clef is called the key signature.

- It shows: ● The notes to be raised or lowered a semitone.
- The **key** (the family of notes) of that composition.

G major

F sharp

Raise every F to F#.

F major

B flat

Lower every B to Bb.

D major

F sharp
C sharp

Raise every F to F# and every C to C#.

The first sharp in a key signature is always **F#**. The first flat is always **Bb**. Additional sharps or flats are placed to the right, always in the same order.*

- Circle every F that has to be raised to F# before playing the piece.

Swing And Sway *scale of G major*



With a comfortable swing

* The complete order of sharps and flats will be explained in detail in Book 3.

D. C.

One flat in the key signature **Bb** indicates the key of **F major**.



- Circle every **B** that has to be lowered to **Bb** before playing the piece.




Sleep, Baby, Sleep *scale of F major*

Slowly, tenderly

Sleep, ba - by, sleep, Your moth - er watch will
keep. Just clutch your cud - dly. ted - dy bear, And
whis - per him your fa - v'rite pray'r. Close eyes and
slum - ber deep, Sleep, ba - by, sleep.

KEY & KEYNOTE

“ Skiing in the fog ” 

- The word *key* indicates a group of related notes from which a piece of music is constructed. (See also ‘Scales’ on page 42.)
- The name of the key is determined by the **keynote**, the basic tone or anchor-note of the piece, which is usually present in the last bar (measure) as the lowest bass note.

To find the keynote from a sharp key signature, play the last sharp, then go up to the next note (a semitone higher). That note is the keynote.




Country Waltz

Binary Form

- For a warm-up, play repeatedly the first four bars (measures) of the left hand.

With a happy lilt

THE DAMPER PEDAL

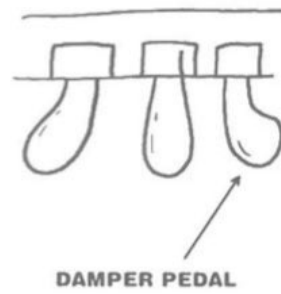
“ House of Toys ” 

The **damper pedal** (the one on the right) raises the row of felt dampers off the strings.* This allows the string to vibrate freely, producing a richer, more resonant and sustained sound.

Playing the Damper Pedal

- Press the pedal with the ball of the right foot.
- Keep the heel resting on the floor.

Pedal Sign Press Hold Lift



In The Toyshop

Moderately

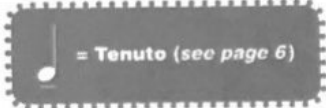
* It is suggested that the teacher open the piano, and show the student how the damper mechanism works.

NEW NOTES FOR THE BASS

"Ohred Twist" Excellent

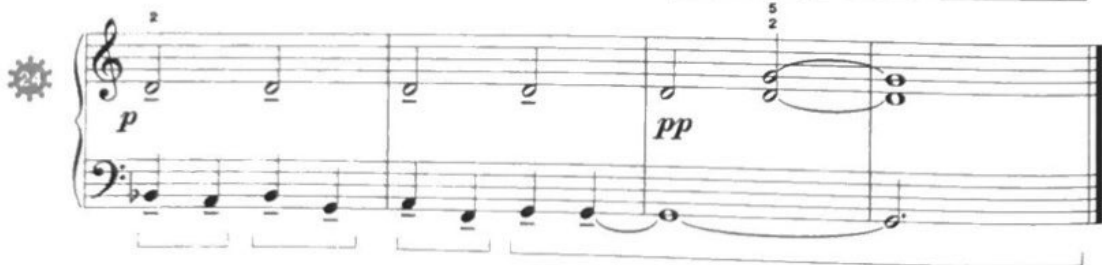
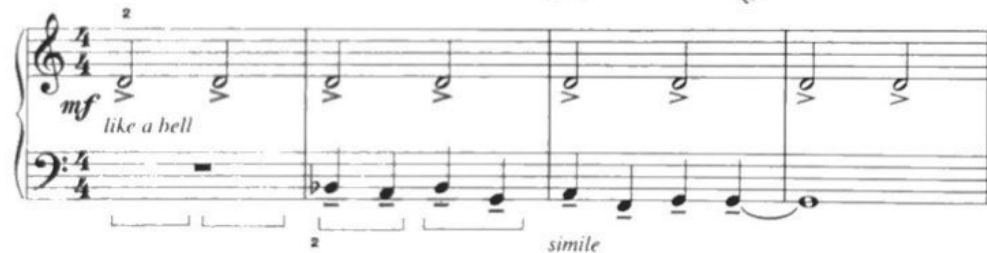


● Play and call out the letter names of the following notes.



Ancient Funeral Chant

Andante



UPBEAT (INCOMPLETE BAR)

This song begins on the second beat of the bar (measure) - count 2-3-4. The last bar contains the missing first beat.



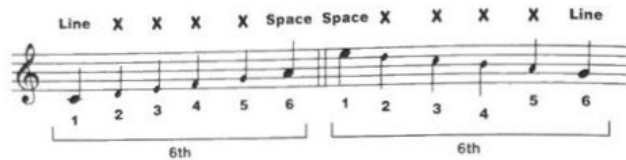
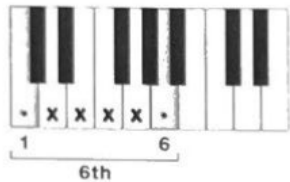
Here Comes The Band (When The Saints Come Marchin' In)

Merry marching tempo

Spiritual Song



NEW INTERVAL: THE MELODIC 6th



Little Serenade

Binary Form

● Put an X between notes that are a 6th apart.



A

Musical score for the first system of 'Little Serenade'. It consists of a treble and bass clef staff in 4/4 time. The melody in the treble clef starts on G4 and moves up stepwise to D5. The bass clef has a simple accompaniment. A bracket labeled '5' is under the first five notes of the melody. 'X' marks are placed above the notes G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. The dynamic marking is *mf*.

Musical score for the second system of 'Little Serenade'. The melody continues from the first system. A bracket labeled '5' is under the first five notes of the melody. The dynamic marking is *p*.

B

Musical score for the third system of 'Little Serenade'. The melody continues from the second system. A bracket labeled '3' is under the first three notes of the melody. The dynamic marking is *mf*.

Musical score for the fourth system of 'Little Serenade'. The melody continues from the third system. A bracket labeled '3' is under the first three notes of the melody. The dynamic marking is *p*.

EXTENDED HAND POSITIONS

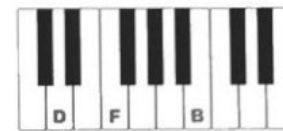
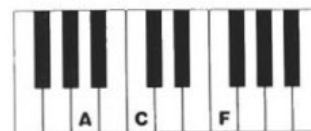
The pieces you have played until now have been mostly in *five-finger positions* (the melody in each hand moved within the interval of a 5th).

From here on, melodies may move in wider intervals (6ths and 7ths) and adjacent fingers may skip a key or two. This will require a somewhat wider reach of the five fingers.

Romantic Story

Left Hand

Right Hand



Andante

Musical score for the first system of 'Romantic Story'. It consists of a treble and bass clef staff in 4/4 time. The melody in the treble clef starts on D4 and moves up stepwise to B4. The bass clef has a simple accompaniment. A bracket labeled '6th' is under the first six notes of the melody. The dynamic marking is *mf*.

Musical score for the second system of 'Romantic Story'. The melody continues from the first system. A bracket labeled '6th' is under the first six notes of the melody. The dynamic marking is *mp*.

Musical score for the third system of 'Romantic Story'. The melody continues from the second system. A bracket labeled '6th' is under the first six notes of the melody. The dynamic marking is *mf*.

Musical score for the fourth system of 'Romantic Story'. The melody continues from the third system. A bracket labeled '6th' is under the first six notes of the melody. The dynamic marking is *p*.

THE HARMONIC 6th

Familiar Tune

- Name all harmonic intervals.

Melodic 6ths Harmonic 6ths

Left Hand Right Hand

Praire Moon

- Practise first with each hand separately.



Ambling along

TRIADS ON ALL WHITE KEYS

You can build a triad on any note (or key on the keyboard).
Triads have the intervals of a 3rd and a 5th above the Root.

- Write triads above the notes (Roots) given on the stave below, and then play them.



A Tale Of Olden Times

- Before playing this piece, form triads over each of the bass notes. Write in the 3rd and 5th above each Root.



Moderately

THE HARMONIC 6th

Familiar Tune

● Name all harmonic intervals.

Melodic 6ths Harmonic 6ths

Left Hand **Right Hand** 5 1

Left Hand **Right Hand** 5 4 3 2

1 2 3 4 D.C. al Fine

Praire Moon

● Practise first with each hand separately.



Ambling along

p *cresc.*

mf *p*

cresc. *dim.* *p*

TRIADS ON ALL WHITE KEYS

You can build a triad on any note (or key on the keyboard).
Triads have the intervals of a 3rd and a 5th above the Root.

● Write triads above the notes (Roots) given on the stave below, and then play them.



A Tale Of Olden Times

● Before playing this piece, form triads over each of the bass notes.
Write in the 3rd and 5th above each Root.



Moderately

mf

cresc. *f* *p*

mf *dim.* *p*

ALL NOTES ON THE GRAND STAVE

NEW NOTES ON THE TREBLE STAVE: A & B BELOW MIDDLE C

Memorise the location of these notes:

- Middle C is on the first **ledger line** below the stave.
- B is below the first ledger line.
- A is on the second ledger line below the stave.

By now you have read and played all the other notes of the grand stave, a range of more than three octaves:



NEW NOTES

Middle C

SIGHT-READING GUIDES

Memorise firmly the location of a few pilot notes which can serve as guideposts to help you recognise the notes around them.

Here is an example of a set of pilot notes:

Middle C

G C G

Middle C F C F

- Write the letter names under each of these notes.
- Then play and call out the letter names of the notes.



PLAYING AIDED BY PILOT NOTES

In the following piece each phrase (marked by a slur) starts with a pilot note.

Tuneful Conversation

- Play the piece at a moderate tempo, but fluently, without stops or hesitations.



Moderato



INDEPENDENCE OF FINGERS

Be certain there is no 'pressing' or 'pushing' on the long-held notes.

The keys are held down with the natural weight of the hand, allowing the other fingers to play freely.



Courting Song

Moderato

Hungarian Folk Tune

Musical score for 'Courting Song' in 4/4 time, marked Moderato. The score is written for piano in two systems. The first system includes a treble and bass clef with a dynamic marking of *mf*. The second system continues the piece. Fingerings are indicated with numbers 1, 3, and 5. The piece concludes with a double bar line.

The Bell Ringers

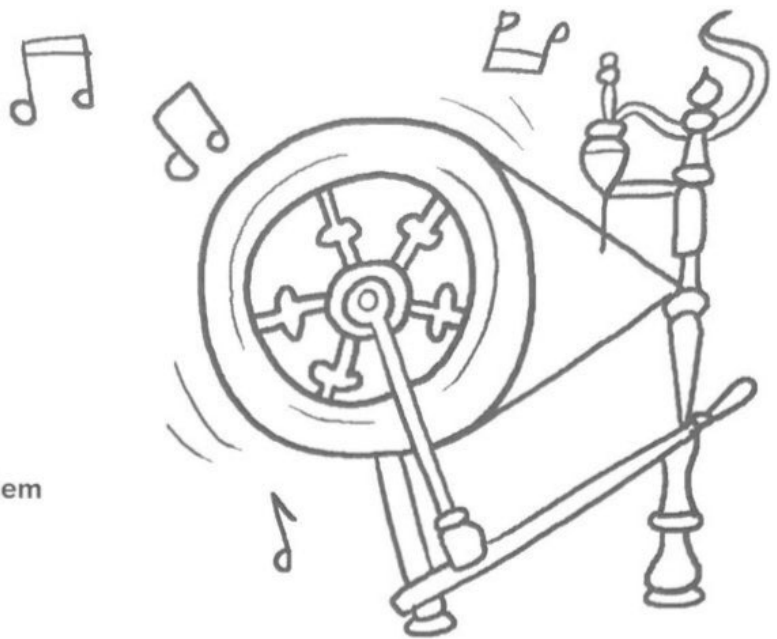
Rather slow

Musical score for 'The Bell Ringers' in 4/4 time, marked Rather slow. The score is written for piano in two systems. The first system includes a treble and bass clef with a dynamic marking of *f*. The second system continues the piece. Fingerings are indicated with numbers 1, 2, 3, 4, and 5. The piece concludes with a double bar line.

The Spinning Wheel

Study for fingers 4 & 5 / Binary Form

- Keep fingers properly curved; don't let them buckle as they strike the keys.



Moderate to lively

A

mf

4 4

1 5

B ④

mf

④ 4 3 2

1 1

THE DOTTED CROTCHET

A dot placed after a note always increases the note's length by one-half of its value.

A dotted minim (half-note) equals the time value of a minim tied to a crotchet. $\text{♩} = \text{♩} + \text{♩} = 3$ counts

A dotted crotchet (quarter-note) equals the time value of a crotchet tied to an eighth-note (quaver). $\text{♩} = \text{♩} + \text{♩} = 1\frac{1}{2}$ counts

A dotted crotchet (quarter-note) is played the same way as a crotchet tied to a quaver (eighth-note).

Write the counts under the following notes.

Count 1 2 3 & _____

On a table or on the closed lid of the keyboard tap the following rhythms, counting aloud.

Right Hand $\frac{3}{4}$

Count 1 2 3 1 2 & 3 1 2 3 & 1 2 & 3

Left Hand $\frac{3}{4}$

Right Hand $\frac{2}{4}$

Count 1 2 & 1 & 2 1 2 & 1 2

Left Hand $\frac{2}{4}$

Clap $\times \times \times \times \times \times \times \times \times \times \times \times \times \times \times \times \times \times \times \times$

My coun-try 'tis of thee, sweet land of lib-er-ty Of thee I sing.

Count 1 2 3 1 2 & 3

Clap $\times \times \times \times \times \times \times \times \times \times \times \times \times \times \times \times \times \times \times \times$

Deck the hall with boughs of hol-ly, fa-la-la-la-la-la-la-la-la.

Count 1 2 & 3 4



Alouette

Tap the rhythm of this piece with both hands before playing. (See bottom of page 34.)

Moderato

Count 1 2 & 3 4 1 & 2 & 3 4

mf

f

Fine

D.C. al Fine

TRIADS: SOLID & BROKEN

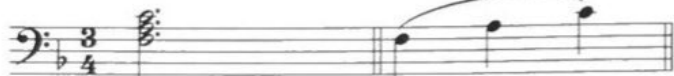
Solid Triad:

All notes played together

Broken Triad:

All notes played separately

F Major Triad:



Blow The Man Down

With vigour

Sea Chanty

Musical score for 'Blow The Man Down' in 3/4 time, F major. The score includes vocal lines and piano accompaniment. Fingerings and articulation marks are provided throughout.

Lyrics:
 Come all you young fel - lows who fol - low the sea, To me
 way, hey, blow the man down! Now pray pay at - ten - tion and
 lis - ten to me. And give me some time to blow the man down.

China Doll



Moderately Extended position

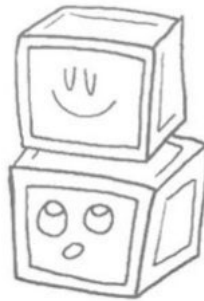
Musical score for 'China Doll' in 2/4 time, C major. The score is for piano and includes extended position techniques. Fingerings and articulation marks are provided throughout.

THE BUILDING BLOCKS OF MUSIC

MOTIFS-PHRASES-SEQUENCES

A piece of music, like a building, is constructed from smaller parts.

- The smallest element of music is a single note, or tone.
 - The next larger unit in a musical structure is called a **motif**, an easily recognisable sound pattern consisting of two or more notes in succession.
 - Motifs are usually repeated to form larger melodic units, called phrases.
- A phrase is a melody unit usually two to four bars in length.



Phrase

Two-note motif

The Cuckoo

Cuck - oo, cuck - oo, sing me your song.

Phrase

Three-note motif

The Caissons Go Rolling Along

O - ver hill, o - ver dale, we have hit the dust - y trail,

Phrase

Four-note motif

Silent Night

Si - lent night, ho - ly night,

When a motif is repeated on another sound level, it is called a sequence.

Motif

Sequence

Fifth Symphony, Beethoven

TERNARY FORM (THREE-PART SONG FORM)

A piece written in ternary form has three distinct sections **A B A**.

The third section is usually a repetition of the first.

Observe:

- The right hand repeats the left hand's one-bar motifs an octave higher.

Chit-Chat

Dmitri Kabalevsky
1904-1987

Allegretto

A

First motif

First motif repeated
S_{ev} higher

B

Second motif

Second motif repeated
S_{ev} higher

crescendo sempre

A

rit.

* Kabalevsky was a Russian composer who wrote many charming instructional pieces for the piano.

MORE PHRASES & SEQUENCES

Not only brief motifs, but also somewhat longer melody units (phrases, themes) can be repeated sequentially.

Skip To My Lou

Moderate boogie beat

Folk Tune

The musical score for 'Skip To My Lou' is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of music. The first system shows a 'Phrase' (measures 1-2) and a 'Sequence' (measures 3-4). The melody starts on G4, moves to A4, then Bb4, and then C5. The bass line consists of a steady eighth-note accompaniment. The second system shows a continuation of the melody with first and second endings. The first ending leads back to the beginning, and the second ending concludes the piece. Fingerings are indicated with numbers 1-5. Dynamics include *mf* and *f*.

We Wish You A Merry Christmas

Happily

Traditional

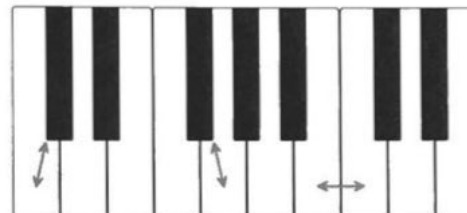
The musical score for 'We Wish You A Merry Christmas' is written in 3/4 time with a key signature of one sharp (F#). It consists of two systems of music. The first system shows a 'Phrase' (measures 1-2) and 'Sequence 1' (measures 3-4). The melody starts on C4, moves to D4, E4, and F#4. The bass line consists of a steady eighth-note accompaniment. The second system shows 'Sequence 2' (measures 5-6) and continues the melody. Fingerings are indicated with numbers 1-5. Dynamics include *f*.

TONES & SEMITONES

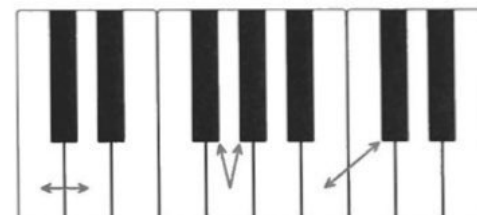
Tones and semitones are small measuring units to determine distances on the keyboard or on the staff.

A semitone is the distance from one key to the nearest key up or down, black or white, with no key in between. (You already know about semitones. The sharp sign raises a note by a semitone and the flat sign lowers a note by a semitone.)

Semitones

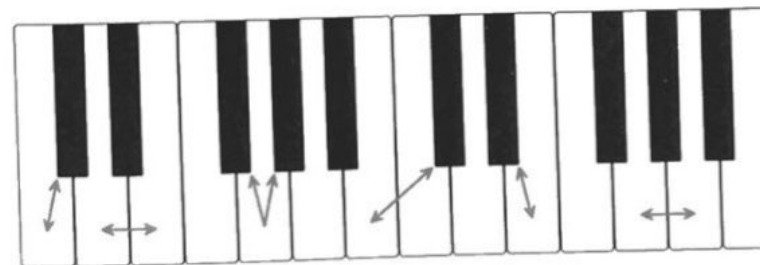


Tones

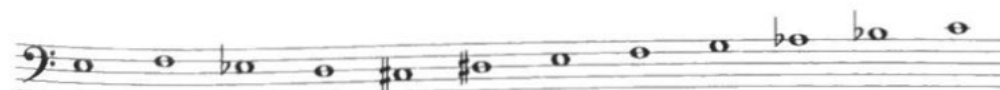


A tone is equal to two semitones. When you move a tone on the keyboard, skip one key (white or black).

- What steps do the arrows indicate on the following chart?
- Write an S for semitone or T for tone.



- Between each two notes write S for semitone and T for tone.



SCALES

A scale is a step-by-step progression of notes following a pattern of tones and semitones. (The word comes from the Italian *scala*, which means ladder.)

There are several types of scales, depending on the pattern of steps between the notes.

The most often occurring scales are the major scale and the minor scale.

Beginning on **Middle C**, play eight white keys this way.

Fingers: 5 4 3 2 2 3 4 5

You just played the **C major** scale.

THE PATTERN OF STEPS IN THE C MAJOR SCALE

T = Tone
S = Semitone

Observe:

- The major scale can be divided into two equal parts.
- Each part has four notes, called a tetrachord. (In Greek, *tetra* means four and *chord* means tone.)

The **major scale** is made up of two **tetrachords** separated by a **tone**.

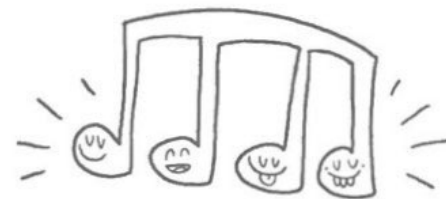
- If you begin on any key, black or white, and follow this pattern of **tones** and **semitones**, you will have created a **major scale**.
- The scale is named after the note upon which you began, the **keynote**.

● In each major scale below, write in the sharps or flats necessary to make the scale conform to the major-scale pattern of tones and semitones.

● Play the scales after writing them. (Left hand plays the first tetrachord, right hand plays the second tetrachord.)



Playful Tetrachords



Allegretto



THE FINGERING OF SCALES

There are two ways to play an eight-note scale with the five fingers of one hand.

1 SLIDING THE THUMB UNDER

When the right hand plays the scale upward, or the left hand plays it downward with one hand, fingers 1, 2 and 3 will be used twice within the octave. This is done by sliding the thumb under the middle fingers.

Left Hand **Right Hand**

Slide 1 under 3 Slide 1 under 3

Slide The Thumb (Cha-Cha-Cha)

● Move the thumb smoothly, and avoid twisting or turning the wrist.



Moderato

mf Slide the thumb un-der 3, fan-cy free, Climb to
Cha - cha - cha,

F. up to B, then to E. Slide the thumb down the scale end on
Cha - cha - cha,

3, Down to B, on to F, then to C. Cha - cha - cha!

2 CROSSING OVER THE THUMB

When the left hand plays the scale upward or the right hand plays it downward, fingers 3, 2 and 1 will be used twice by crossing the third finger over the thumb.



Left Hand **Right Hand**

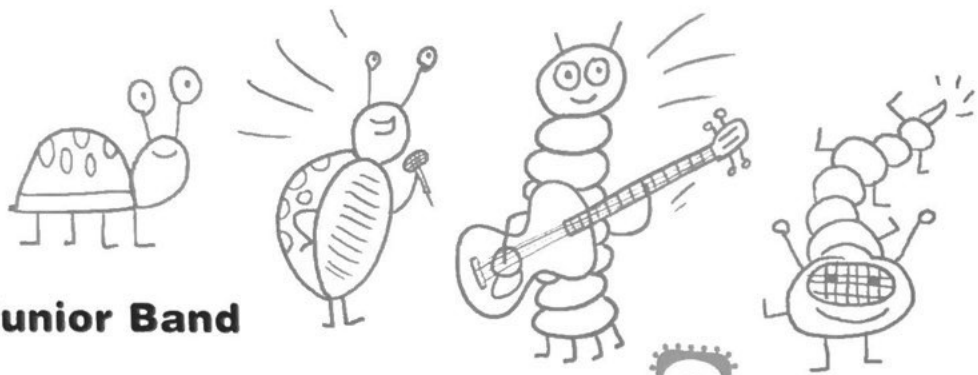
Cross 3 over 1 Cross 3 over 1



Cross The 'Third'

Moderato

mf Cross the "third" o-ver "one" do not twist, Keep them
still, both your arm and your wrist, Now the right pass-es "three" o-ver
"one," Key-board tricks such as this can be fun.



Junior Band

● How many phrases do you see in this piece? Point them out.



Walking tempo

f

COMBINING THUMB SLIDING & FINGER CROSSING



On A Winding Path

● Point out the phrases in both the left-hand and right-hand parts.



Quite slow

mf

SCALES IN C, G & D MAJOR

Contrary Motion

Parallel Motion

C major

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

G major

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

D major

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

Scale Prelude In C Major

Moderately

mf

● Can you play 'Scale Prelude' in the keys of G major and D major? (Fingering remains the same.)

Celebration

Ternary Form

Happily

A

f

Fine

B

mf

mf

D.C. al Fine



CHORDS: TONIC & DOMINANT (I & V)

- You have written and played *triads* on all seven degrees of the scale (see page 29). They are usually identified by Roman numerals from one to seven.
- Of these seven, the **one (I)** and the **five (V)** chords are most commonly used in accompaniments to melodies.
- The **I** chord is called the **Tonic**.
- The **V** chord is called the **Dominant**.

THE V7 CHORD

In many pieces the **Dominant** is used in a different form: Instead of a 3rd and 5th above the **root**, the 3rd and 7th are used, and it is called a **Dominant 7th (V7)**.

Sometimes the order of tones is changed; the chord is **inverted** (turned upside down), and the root becomes the top note.

CHORD PROGRESSION: 1 TO V7

To move smoothly from any **tonic** to the **Dominant 7th Chord (V7)** in its inversion:

The top note remains the same, the middle note moves up a half-step, the bottom note moves down a half-step.



PLAYING I-V7-I PROGRESSIONS



Notice that chords can be played **solid**, **broken** or **divided**.

- Play the following chord progressions first with the left hand, then with the right hand an octave higher.

- Play 'He's Got The Whole World In His Hands' using the **Tonic (I)** and the inverted **Dominant 7th (V7)**.

He's Got The Whole World In His Hands

Parade Through The Park


Solid Chords: 

Moderate walking tempo

mf The band is march - ing through the park, Oh, what a nois - y prom - e - nade, Hear the flute, toot - toot, Hear the drum, bum - bum, Here comes the big pa - rade!



Down In The Valley

Broken Chords: 

Slowly

p Down in the val - ley, val - ley so low, Hang your head o - ver, hear the wind blow.



On The Playground

Solid Chords: 

Allegretto

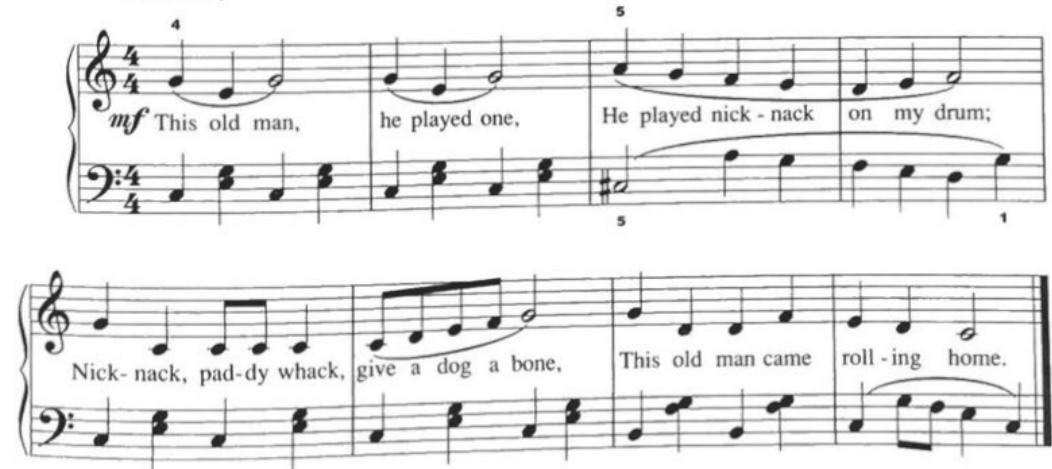
f 

This Old Man

Divided Chords: 

Moderately

mf This old man, he played one, He played nick - nack on my drum; Nick - nack, pad - dy whack, give a dog a bone, This old man came roll - ing home.



● Find the keynote of this piece. Play its scale and cadence (I-V7-I). Remember that the keynote is always up a semitone from the last sharp in the key signature.



London Bridge

With Variation

Comfortable walking tempo

Traditional

mf Lon - don bridge is fall - ing down, fall - ing down, fall - ing down,

Lon - don bridge is fall - ing down, my fair la - dy.

Variation



Staccato Boogie

Lively, even beat

Motif repeated

mf Motif Motif repeated

first ending second ending

1. 2. rit.

After playing the first ending, repeat the piece. The second time you skip the first ending and go to the second ending.

THE PRIMARY CHORDS

TONIC, DOMINANT, SUBDOMINANT (I, V, IV)

You have been harmonising melodies with the **Tonic (I)** and **Dominant (V)** chords. The other chord that is commonly used in accompaniments is built on the 4th degree (IV) of the major scale. The IV chord is called **Subdominant**.

Key of C

CHORD PROGRESSION: I-IV-I

For smoother progression, the **Subdominant (IV)** chord also frequently changes the order of its tones. In its inverted form, the 5th above the root moves to the bottom of the chord.

To move smoothly from any **Tonic (I)** to its **Subdominant (IV)** chord in its inversion:

The top note moves up a tone.
The middle note moves up a semitone.
The bottom note stays the same.

- Play the following chord progressions with the left hand.
- Then play them with the right hand an octave higher.

C major

G major

F major

This new chord progression uses all three primary chords.

Play it also:

- With the right hand an octave higher.
- In the keys of G major and F major.
- Under each left-hand chord, write its symbol: I, IV or V7.



Lavender's Blue

With a graceful lilt

English Folk Song

NEW SCALE FINGERING

The playing of some scales requires the **sliding of the thumb under the fourth finger** and the **crossing of the fourth finger over the thumb**. This new technique is essentially the same as what you have been doing with the third finger.

● **Play three times:** once each with the left hand and right hand alone, then with both hands together.

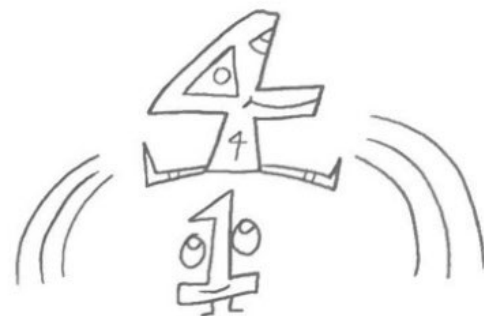


Scale Melody In F Major

Andante

FLAT KEY SIGNATURES

When the key signature has two or more flats, the next-to-the-last flat gives you the keynote.



'Fourth' Over 'One'

Andante

Another 'Fourth' Over 'One'

● What is the key of this piece?



Moderato

NEW TIME SIGNATURE:

6 Six counts to a Bar (measure).





4 A Quaver  gets one count.

TIME VALUES IN $\frac{6}{8}$ TIME

In slow and moderate tempo

Notes				
Rests				
Count	1 beat	2 beats	3 beats	6 beats

- Tap and count these rhythms:
(In $\frac{6}{8}$ time there is usually an accent on the first and fourth beats.)

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

Swing Song

Andantino

Count 1 2 3 4 5 6 1 2 3 4 5 6 4 3

mf I love a swing go - ing up and down, up and down, up and down.

1 2

I love a swing go - ing down and up hope it nev - er will stop!

You Are My Love

(Plaisir d'Amour)

- What is the key of this piece?



Slowly, tenderly

Jean Paul Martini

p cantabile

5 5

1 3 5

2

In lively $\frac{6}{8}$ time, we count only two beats per bar (measure).
Each count has the time value of three quavers (eighth-notes).

 = 

1 beat 1 beat 1 beat

- Write these counts under these bars (measures).
- Then play them, counting aloud.



Lively

Count 1 2

PLAYING FROM CHORD SYMBOLS

● Play the following song providing left-hand accompaniment with the indicated chords.



Pop! Goes The Weasel



All a-round the car-pen-ter's bench The mon-key chased the wea-sel,



That's the way the mon-key goes, Pop! goes the wea-sel.

Tambourin

Lively

French Folk Tune

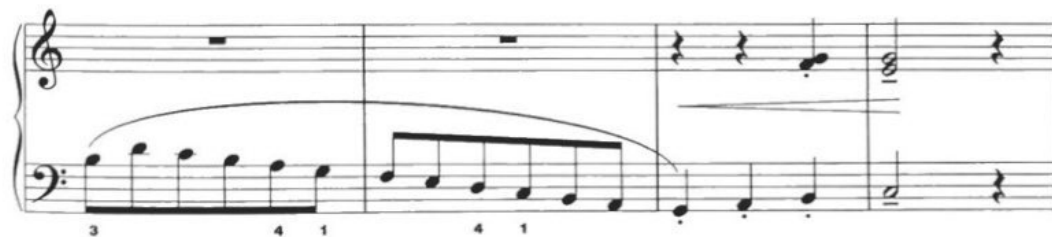
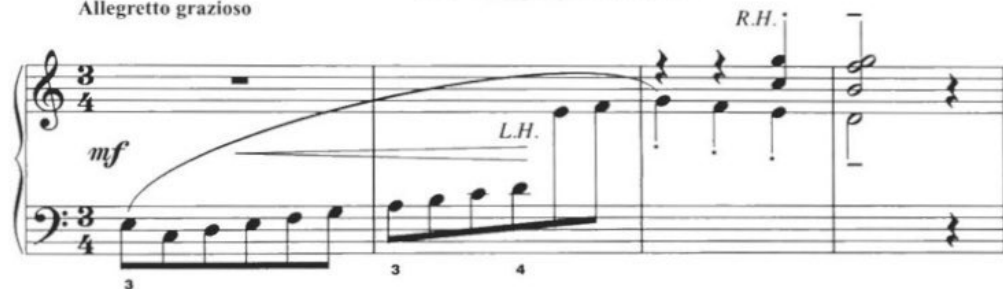


Key changes to G major



Ballet On Ice

Allegretto grazioso



Accent Mark: > indicates a stressed or emphasised note.

Allegretto: lively, but not as fast as *allegro*.

Allegro: quick, fast.

Andante: slow walking *tempo*.

Andantino: a little livelier than *andante*.

Binary Form: a two-part form consisting of sections **A** and **B**.

Broken Chord: notes of a *chord* played separately, one after another.


Chord: three or more notes sounded together.

Da Capo al Fine (D.C. al Fine): return to the beginning and play to the word 'Fine' (*fee-nay*).

Damper Pedal: the right pedal which raises the row of felt dampers off the strings and allows them to vibrate freely.

Divided Chord: the notes of a *chord* divided into two groups and sounded separately, one after the other.

Dominant: the 5th note (degree) of the scale; also the *chord* built on this note.

Fermata (fayr-mah-ta):  hold the note longer than its value.

Grazioso: gracefully.

Key: a group of related notes from which a piece of music is constructed.

Keynote: the basic note, the anchor-note of the piece (also the first note of the scale).

Key Signature: the sharps or flats placed after the clef at the beginning of the stave, indicating the key or scale in which the piece is written.

Lento: slowly.

Major Scale: a scale consisting of two *tetrachords*, separated by a *tone*.

mf **mezzo forte:** medium loud.

mp **mezzo piano:** medium soft.

Motif: an easily recognisable sound pattern consisting of two or more successive notes.

Pedal Sign: 

Phrase: a melody unit, usually two to four bars (measures) in length.

Pitch: the exact sound of a note in terms of highness or lowness.

Prelude: an introductory piece which can be written in a variety of forms.

Primary Chords: the *tonic (I)*, *dominant (V)* and *subdominant (IV)* chords.

Scale: a step-by-step progression of notes following a pattern of *tones* and *semitones*.

Semitone: the distance between one piano key and the very next key, black or white.

Sequence: a *motif* or *phrase* repeated on another pitch level.


Simile: similarly.

Solid (or block) Chord: all notes of the *chord* played together.

Subdominant: the 4th tone (degree) of the scale; also the *chord* built on this note.

Tambourin (or tambourine): a small hand-held drum; also an old French dance accompanied by a steady beat from this drum.

Tempo: the rate of speed.

Tenuto (te-noo-toh): hold the key down for the note's full time value; indicated by the sign: 

Ternary Form: a three-part form consisting of sections **A B A** or **A B C**.

Tetrachord: a step-by-step succession of four notes; following the pattern *tone, tone, semitone*.

Tone: the distance of two *half-steps*.

Tonic: first or main note (degree) of the scale; the *keynote*; also the *chord* built on this note.

Triad: a type of three-note *chord* consisting of the root, the 3rd and the 5th.

Upbeat (incomplete bar): the beginning of a piece on a beat other than the first count of the bar (measure).

Variation: a theme repeated in a somewhat modified form.



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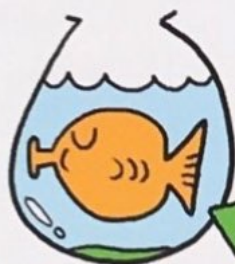
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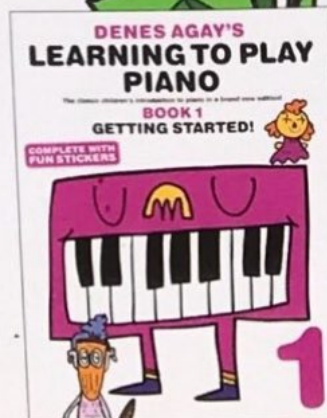
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