

Introducing **B** for Left hand

Up until this page, you have played all the music within a range of 5 notes. With the addition of B in the LH, you will now expand that range to 6 notes. Look at the keyboard chart at the top of page 37 and while sitting at the piano, place your LH over the C position with your 5th finger on C. This C position is below middle C. Now extend your 5th finger to the left, down to B below C. On the staff above the keyboard chart, notice that this B is written on the second line of the bass staff.

While holding your LH in the C position, move your 5th finger several times between C and B. Try to not move your hand, just your finger. When you feel comfortable doing this, play the first line of music on page 37. It's a little bit of a stretch but I don't think you will find this difficult. There is a repeat sign at the end of the line so play the music several times. Say the finger numbers the first time, the letter names the second time, and count the 3rd time. Notice the time signature is in $\frac{4}{4}$ time. When you can play this line fairly easily, you are ready to learn to play a new chord, the G7 chord.

Two Important Chords

You already are familiar with the LH C chord, and now you will add the G7 chord to your repertoire. With the addition of this new chord, you will be able to play music that is a little more complex and much more interesting. You have already played the G7 chord as single notes in the exercise on line 1 in measure 2.

Look at the keyboard chart on the lower left side of the page and play the C major chord. While holding your fingers on the C chord, play the G7 chord that is diagrammed on the keyboard chart to the right of the C major chord.

To change from playing the C chord to the G7 chord, first hold your fingers over C-E-G. The top note G in the C chord is the same top note of the G7 chord. While holding G down, lift your 3rd finger off E and press down the F key below G with the 2nd finger. Finally, move your 5th finger from C to the B below C and you are in position to play the G7 chord. Try playing the C and G7 chords, going back and forth several times. I think you will find this fun to do.

Review the text at the bottom of the page that describes the process of changing chords. When you can move easily from one chord to the next, play the little musical exercise at the bottom of the page several times until you feel comfortable.

Why this chord is called the G7 chord is not too complicated. Music theory is a fascinating subject and later on page 129 you will learn why this chord is called a G7 chord. For now, you will only need to know that G7 is its name.

Tied Notes

At the top of page 39, you will see an explanation of *Tied Notes*. Tied notes extend notes beyond their normal counts. By using curved lines, 2 notes can be joined together. To the right of the top paragraph, you will see what I mean. Hold any note down with your RH and count one measure. Then, without lifting your hand, count the next measure. The combined value of the 2 whole notes is 8 but we don't count it that way, we count 1-2-3-4, 1-2-3-4. Tied notes have to be on the same line or space.

MERRILY WE ROLL ALONG

Look at *Merrily We Roll Along*, measures 1 and 2. The LH plays the C chord and holds it for 2 measures because the notes are tied. *Merrily We Roll Along* should be familiar to you as it is a very popular children's song. Because the melody is in the RH, it should be played a little louder than the LH. Note the *mf* below the first RH note in the treble staff and the *p* below the first LH chord in the bass staff.

Other than the tied notes, there is nothing new in this piece. The LH part is called the *accompaniment*. It gets this name because it accompanies and supports the melody in the RH. Not all pieces you play will be just melody and accompaniment, but when you do play such a piece, always play the melody part a little louder.

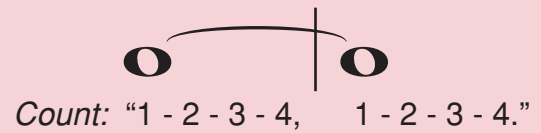
Notice the chord symbols C and G7 placed above the treble staff. In popular sheet music, they appear above the RH melody part. They are not written each time the chord is played, only when there is a chord change, as in measures 3 and 4. Now play *Merrily We Roll Along* quite a few times until you can play it evenly and musically. To help you become more familiar with the chords, say the name of each chord as you play them.

LARGO

The bottom piece on this page is *Largo*. It was composed by Antonin Dvořák and it is from his most popular work, the Ninth Symphony "*From the New World*." Dvořák was born near Prague in what is now the Czech Republic in 1841. He spent most of his life there except for the years 1892 to 1895 when he lived in New York City. While there he composed his *New World Symphony*. The second movement was so reminiscent of a spiritual that lyrics were written for it and it became better known as *Going Home*. You should have no problems with *Largo* but make sure to play it slowly. As you play, say the name of each chord.

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

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



MERRILY WE ROLL ALONG

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

Merrily

C*
3

mf

G7 **C**

p (TIED NOTES!)

5 3

G7 **C**

LARGO (from "The New World")

This melody is also known as *GOING HOME*.

Slow

C
3

mf

G7 **Dvořák**

p

5 **C** **G7** **C**

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

Introducing **B** for Right Hand

Now it is the right hand's turn to expand its range of notes from 5 to 6 and to learn to play the G7 chord. Page 41 is almost a mirror image of page 37. The fingerings are slightly different because of the change of hands but other than that the pages are very similar.

Look at the keyboard chart at the top of the page 41 and while sitting at the piano, place your RH over the C position with your 1st finger on C. Without moving your hand, move your 1st finger one key to the left, down to the B below middle C.

While holding your RH in the C position, move your 1st finger several times between C and B. Try to not move your hand, just your finger. When you feel comfortable doing this, play the first line of music on page 41. There is a repeat sign at the end of the line so play the music twice. Say the finger numbers the first time and the letter names on the repeat. When you can play this line easily, you are ready to learn to play the G7 chord with the RH.

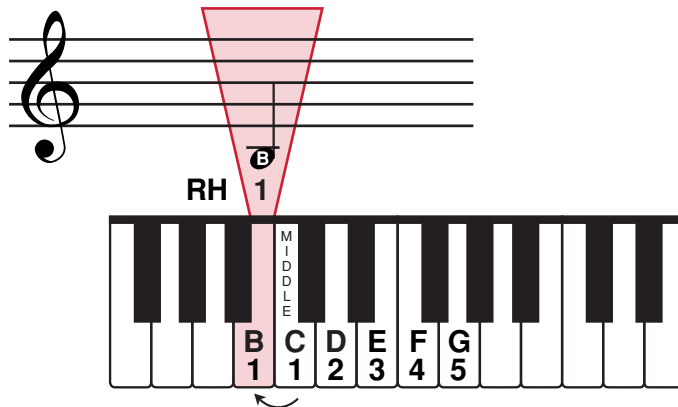
C & G7 Chords for Right Hand

Look at the keyboard chart on the lower left side of the page and play the C major chord. While holding your fingers on the C chord, play the G7 chord that is diagrammed on the keyboard chart to the right of the C chord.

To change from playing the C chord to the G7 chord, first hold your fingers over C-E-G. The top note G in the C chord is the same top note of the G7 chord. While holding G down with your 5th finger, lift your 3rd finger off the E key and press down the F key below G with the 4th finger. Finally, move your 1st finger from the C to the B below C and you are in position to play the G7 chord. Try playing the C and G7 chords, going back and forth several times.

Review the text at the bottom of the page that describes the process of changing chords. When you can move easily from one chord to the next, play the little musical exercise at the bottom of the page several times until you feel comfortable.

Introducing **B** for Right Hand

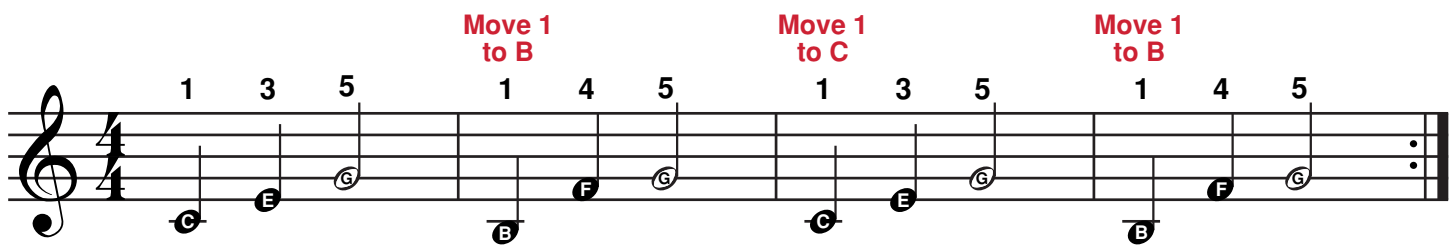


TO FIND B:

Place the RH in **C POSITION**.

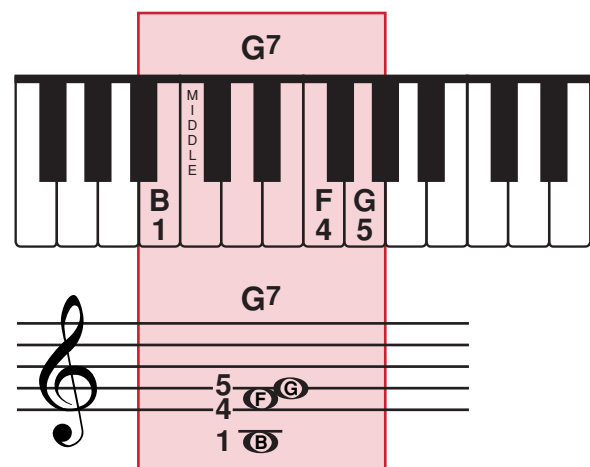
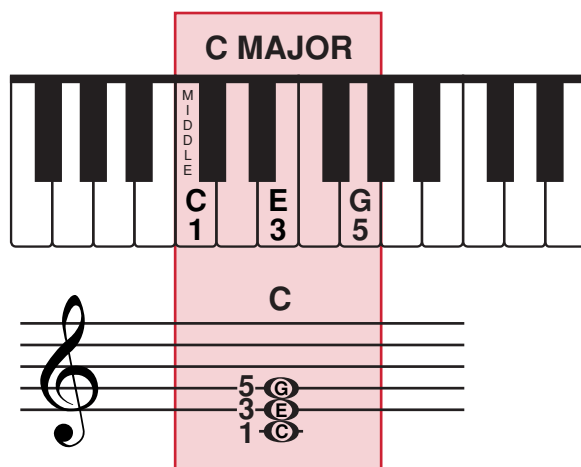
Reach finger 1 one white key to the left!

Play slowly. Say the note names as you play.



C & G⁷ Chords for Right Hand

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



Practice changing from the C chord to the G⁷ chord and back again:

1. The 5th finger plays G in both chords.
2. The 4th finger plays F in the G⁷ chord.
3. Only the 1st finger moves out of C POSITION (down to B) for G⁷.



MARY ANN

Mary Ann on page 43 is a wonderful Calypso song that is fun to play and sing. What's a little different about this arrangement is that the melody is played by the LH and the chord accompaniment is played by the right. Because you want the melody to stand out, play the LH a little louder, *mezzo forte*, and the RH a little softer, *piano*. Look at the *mf* under the bass note in the 1st measure, and the *p* over the first note in the 4th measure.

In measure 6 on the second line, the LH 5 extends down to B, just as it does when playing the G7 chord. You will have to stretch a little to then go to the next note D with the 4th finger. You might want to play the second line with the LH alone to get the feel of it. The same thing appears again on the bottom line of the music.

One approach to learning this piece would be to practice *Mary Ann* by first playing the complete song with the LH alone. It will then be a simple matter to add the RH C and G7 chords at the end of each line. Notice the chord symbols above the chords which tell you the chord names.

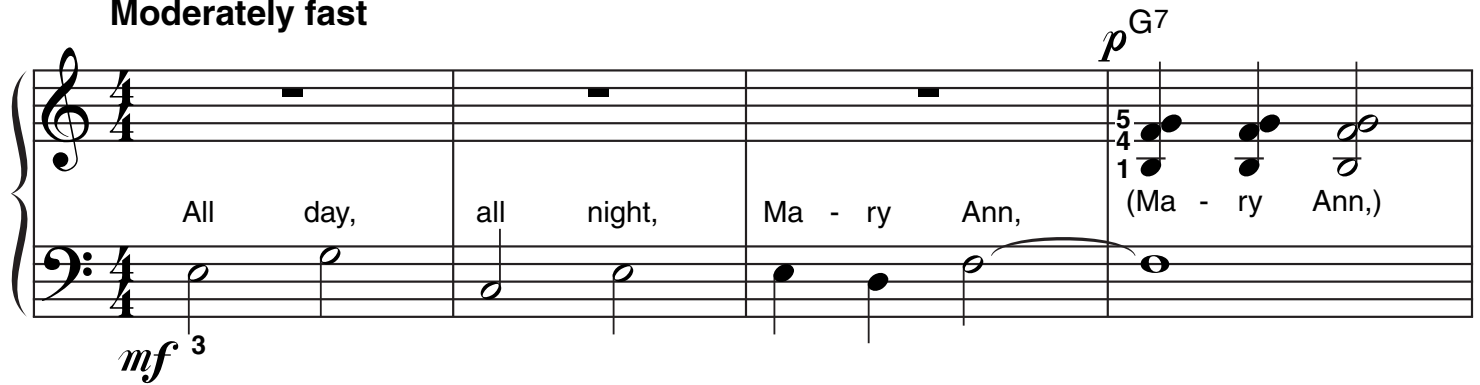
It's always helpful to count aloud evenly as you practice to make certain you are maintaining the proper tempo. Some students tend to rush playing the chords at the end of each line so it is important to count evenly to prevent this. After you can play *Mary Ann* smoothly, sing along as you play. The lyrics in parentheses mean to sing those words a little softer, like an echo effect.

That's all there is to it so see how quickly you can learn to play *Mary Ann*. As you play, imagine you are on a beach on one of the Caribbean islands with palm trees swaying all around you and see how much more fun playing Calypso music can really be.

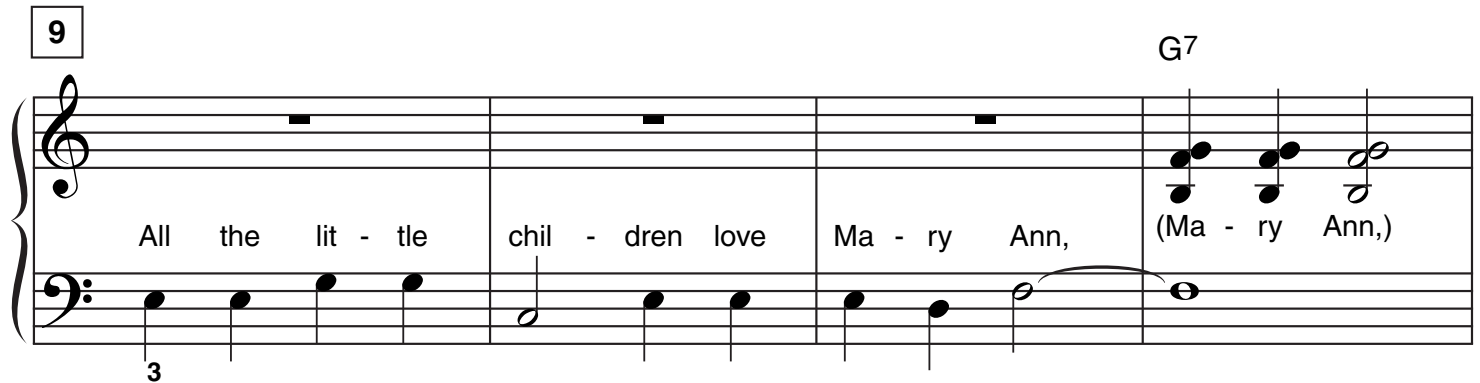
MARY ANN

Calypso tune

Moderately fast


 Musical notation for the first system of the song. It features a grand staff with treble and bass clefs in 4/4 time. The melody is in the bass clef, and the accompaniment is in the treble clef. The tempo is 'Moderately fast'. The key signature is one sharp (F#). The first three measures are: 'All day,' (bass: quarter note G2, half note G2), 'all night,' (bass: quarter note G2, half note G2), and 'Ma - ry Ann,' (bass: quarter note G2, half note G2). The fourth measure is '(Ma - ry Ann,)' (bass: quarter note G2, half note G2). The treble clef has a G7 chord in the fourth measure. The dynamic is *mf* with a triplet of eighth notes in the first measure.


 Musical notation for the second system. It starts with a measure rest. The first three measures are: 'Down by the' (bass: quarter note G2, half note G2), 'sea - shore,' (bass: quarter note G2, half note G2), and 'sift - in' sand;' (bass: quarter note G2, half note G2). The fourth measure is '(sift - in' sand;)' (bass: quarter note G2, half note G2). The treble clef has a C chord in the fourth measure. The dynamic is *mf* with a triplet of eighth notes in the first measure.


 Musical notation for the third system. It starts with a measure rest. The first three measures are: 'All the lit - tle' (bass: quarter note G2, half note G2), 'chil - dren love' (bass: quarter note G2, half note G2), and 'Ma - ry Ann,' (bass: quarter note G2, half note G2). The fourth measure is '(Ma - ry Ann,)' (bass: quarter note G2, half note G2). The treble clef has a G7 chord in the fourth measure. The dynamic is *mf* with a triplet of eighth notes in the first measure.


 Musical notation for the fourth system. It starts with a measure rest. The first three measures are: 'Down by the' (bass: quarter note G2, half note G2), 'sea - shore,' (bass: quarter note G2, half note G2), and 'sift - in' sand.' (bass: quarter note G2, half note G2). The fourth measure is '(sift - in' sand.)' (bass: quarter note G2, half note G2). The treble clef has a C chord in the fourth measure. The dynamic is *mf* with a triplet of eighth notes in the first measure.

GREENSLEEVES

You will be using a new dynamic sign in *Greensleeves*. It is *mp* which means to play *moderately soft*—a little louder than *piano* but not as loud as *mezzo-forte*. See the pink box to the right of the title *Greensleeves*, below.

To make fingering the music a little more comfortable, at times you will play a note with one finger, then while holding the note down, change to a different finger. On page 161, look at the third line of music, 3rd measure. The RH plays a half note D with the 1st finger, and while holding the note down, replaces the 1st finger with the 3rd finger. The same finger change happens again at the beginning of the bottom line, in the same situation.

Greensleeves is played at a moderately slow speed and *mezzo piano*. Because the piece is in A minor, many G's are played as sharps, so watch for them. There are also many F's played as sharped notes in *Greensleeves* so watch for them as well. After you have learned the piece, add the pedal. Make sure the music sounds are smoothly connected, not separated or blurry.

Take note of the *mf* at the beginning of the third line on page 161. Up until here, you have been playing *moderately soft*. Now you will be playing *moderately loud* until the end. It's a beautiful piece and I suspect you will enjoy playing *Greensleeves*. Begin your practice by first playing hands separately, then together.

GREENSLEEVES

NEW DYNAMIC SIGN

mp (*mezzo piano*) = medium soft

KEY OF A MINOR

Key Signature: no #, no ♭

Moderately slow



6

11

17

22

27

*FINGER SUBSTITUTION: While holding the note down with 1, change to 3 on the 2nd beat.