

## Teacher's Guide for Lesson Book Level 2

# P i a n o

Revised  
Edition

Willard A. Palmer ♦ Morton Manus ♦ Amanda Vick Lethco



# TEACHER'S GUIDE

## to Lesson Book 2 REVISED EDITION

**PURPOSE** To suggest an order of lesson activities that will result in a systematic and logical presentation of the material in Lesson Book, Level 2 of ALFRED'S BASIC PIANO LIBRARY. It gives the teacher considerable flexibility and is in no way intended to restrict the lesson procedures.

**PRESENTATION** This Guide is basically presented in outline form. The relative importance of each activity is reflected in the words used to introduce each portion of the outline, such as EMPHASIZE, SUGGESTION, IMPORTANT, OPTIONAL, etc. While such words are used to indicate the authors' judgment as to the significance of each item, everything in the book should fall into the category of suggested procedures. The teacher's discretion will apply in each individual situation. Each page in this Guide is numbered identically with Lesson Book 2 for easy reference.

**PROBLEM-FREE PROGRESS** To avoid GAPS that would impede progress, the authors have used OVERLAPPING CONCEPTS throughout the course. (After a concept has been introduced, it continues to be reinforced simultaneously with the introduction of new concepts.) In many pages of this Guide, the topics have been given first place, since the importance of this feature cannot be over-emphasized.

**INTERVAL READING** Continued reading by intervals is stressed in Lesson Book 2. The pieces are very appealing and provide much motivation for students to move forward in the book.

**INTERACTION** On almost every page, there are comments leading to "Interaction" between the teacher and student. Such interaction is valuable to the teacher in ascertaining whether specific concepts actually have been learned. Interaction is valuable to the student because such focused discussion and demonstration leads to quicker and more lasting musical development. If the student is insecure with concepts, the teacher may wish to review them. The teacher is especially urged to assign Alfred's Basic Flash Cards, along with the pages of Theory Book 2, Technic Book 2 and Recital Book 2 as they are recommended in this guide. These materials strongly reinforce every musical principle introduced in the Lesson Book and provide attractive additional opportunities for learning theory, developing technic and building repertoire.

### IMPORTANCE OF SUPPLEMENTARY

**MATERIALS** Other important materials that are carefully coordinated with Lesson Book 2 include the following: Classic Themes Book 2, Composition Book 2, Duet Book 2, Ear Training Book 2, Ensemble Book 2,

Fun Book 2, Graduation Book 2, Hymn Book 2, Jazz/Rock Course 2, Merry Christmas! Book 2, Musical Concepts Book 2, Notespeller Book 2, Repertoire Book 2, Sight Reading Book 2, Theory Through the Year 2; Top Hits! Christmas Book 2, Top Hits! Duet Book 2, Top Hits! Solo Book 2 and Computer Theory Software Games. A teacher version of the software that includes student records covering Levels 1A, 1B and 2 and a budget-priced student version for Level 2 are available for IBM, Macintosh and Apple computers. A number of solos are also published that fit perfectly with Level 2.

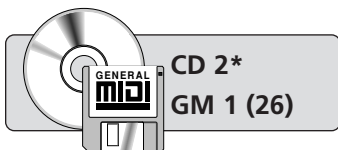
**ASSIGNMENTS** The suggested assignments remind the teacher of all of the coordinated materials that fit perfectly with each page of Lesson Book 2. The teacher can select as much of the suggested material as seems appropriate for each individual student. This precisely graded material is designed to enrich the student's musical experience when introduced as suggested.

**MUSICAL GROWTH** By the end of Lesson Book 2 of ALFRED'S BASIC PIANO LIBRARY, the student will have a broad base of musical skills and concepts that will be developed further in subsequent books. The student learns something new on practically every page, and the new concepts are constantly reinforced and reviewed. The use of the supplementary materials mentioned above will provide additional reinforcement, and students will enjoy playing a variety of pieces well suited to their needs and abilities. It is good to remind students that they are constantly making progress as they move through the books. Sincere praise from the teacher is one of the most motivating factors in teaching piano. Praise rather than admonish.

**RECORDINGS** A compact disc and a General MIDI disk are available. Both include a full piano recording and orchestrated background accompaniment. The use of these recordings will aid the student in choosing appropriate tempos and playing correct rhythms from the very beginning. In addition, the recordings reinforce the important concepts that constitute good musicianship. The recordings can be used in the lesson as a reward for learning the piece or at home to encourage practice.

The authors hope that this Teacher's Guide will provide a source that is useful in planning each lesson, and that the results will be beneficial for teachers and students alike.

**WILLARD A. PALMER, MORTON MANUS,  
AMANDA VICK LETHCO**



## OVERLAPPING CONCEPTS REVIEWED

- Grand Staff
- Brace
- Bass Clef, Treble Clef
- Bar Lines, Measure, Double Bar
- Incomplete Measure
- Intervals
- Note Names, Note Values
- Time Signature:  $\frac{4}{4}$
- Rest Values:  $\{ \text{—} \text{—} \}$
- Tied Notes
- Fermata:  $\frown$
- Staccato, Legato, Slurs
- *Allegro*
- Dynamic Signs: *p*, *f*,  $\ll$   $\gg$
- $\sharp$
- Pedal
- Middle C position: both thumbs on C;  
Middle D position: both thumbs on D.

## NEW CONCEPT

- Moving from Middle C position to Middle D position and back to Middle C position.

## GOALS

- Review of concepts learned in earlier levels of Alfred's Basic Piano Library.
- Fluency playing in Middle D position.
- Fun playing a famous melody.

## EMPHASIZE

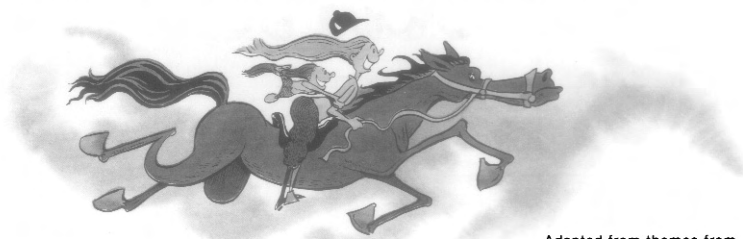
Each concept reviewed is essential to reading.

## IMPORTANT

KEEP EYES ON MUSIC!

## Get Away!

This piece uses both the **MIDDLE C POSITION** and the **MIDDLE D POSITION**.



Adapted from themes from  
the Overture to "William Tell,"  
by G. Rossini

### MIDDLE C POSITION

**Allegro**

*p* Get a - way, get a-way, got ta get a - way! Get a horse, get a horse and we'll

ride all day! Get a way, get a-way, got ta get a - way! get a

**Move to MIDDLE D POSITION**

horse and get a - way! "Gid-dy - ap! Gid-dy - ap!" That is

You are now ready to begin RECITAL, THEORY, DUET, EAR TRAINING, REPERTOIRE,  
SIGHT READING and THEORY THROUGH THE YEAR, Level 2.

## INTERACTION

- Student points out and defines each concept reviewed.
- Student names intervals.
- Student names notes.
- Student claps (or taps) rhythm.
- Student points to measures to be played with pedal and plays those measures with correct pedaling.

\*Next to the CD icon is the corresponding CD track number. Next to the GM icon is the corresponding Type 0 file number and, in parentheses, the Type 1 file number.



## OVERLAPPING CONCEPTS

- Entire page

## GOALS

- Playing a slightly longer piece.
- Continued review of concepts.

## INTERACTION

- Student names intervals.
- Student names notes.
- Student points to measures to be played with pedal and plays those measures with correct pedaling.
- Student points to fermatas and defines them.

## IMPORTANT

If the student has problems with any aspect of Interaction, the teacher should review the point with the student.

## SUGGESTED ASSIGNMENTS

- Pages 2–3 of Duet Book 2.
- Page 3 of Ear Training Book 2.
- Pages 44–46 of Ensemble Book 1B.
- Pages 2–5 of Hymn Book 2.
- Page 3 of Notespeller Book 2.
- Pages 2–3 of Recital Book 2.
- Pages 3–4 of Repertoire Book 2.
- Page 2 of Sight Reading Book 2.
- Pages 2–3 of Theory Book 2.
- Page 3 of Theory Through the Year Book 2.

3

what we'll say as we go rid - ing on our way. "Get a

long! Get a - long! That 'll be our song as we go gal - lop




ing a - long. Get a way, get a - way, got - ta get a way! Get a

horse, get a horse and we'll ride all day! Get a - way, get a - way, got - ta

get a - way! Get a horse. and get a - way!

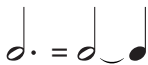
## INTRODUCING DOTTED QUARTER NOTES

### OVERLAPPING CONCEPTS

- 
- 
- 
- Tied notes

### NEW CONCEPTS

- A DOT INCREASES THE LENGTH OF A NOTE BY ONE HALF ITS VALUE.
- A dotted half note is equal to a half note tied to a quarter note:



- A dotted quarter note is equal to a quarter note tied to an eighth note:



### EMPHASIZE

The dot following a note is actually worth a beat or part of a beat, depending on the value of the note that is dotted.

### POINT OUT

The dot is added to note values the student already knows.

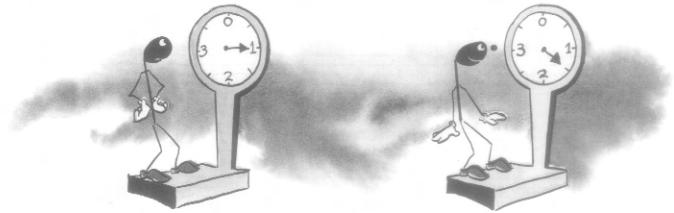
### INTERACTION

The student claps (or taps) and counts "One and TWO and," etc., for the last line on the page, counting louder when the dot occurs. This procedure develops more awareness of the time value represented by the dot.

### SUGGESTED ASSIGNMENTS

- Flash Card 104.
- Pages 6–9 of Hymn Book 2.

## Introducing Dotted Quarter Notes



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

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

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

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

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

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



COUNT: "one & two, &"  
OR: "quar - ter tie, 8th"

The only difference in the following two measures and those directly above them is the way they are written. They are played the same.



COUNT: "one & two, &"  
OR: "quar - ter dot, 8th"

In  $\frac{2}{4}$ ,  $\frac{3}{4}$ , or  $\frac{4}{4}$  time, the DOTTED QUARTER NOTE is almost ALWAYS followed by an EIGHTH NOTE!



You are now ready to begin FLASH CARDS, Level 2–3, HYMN BOOK 2 and THEORY GAMES SOFTWARE.

- Page 4 of Theory Book 2.

## OVERLAPPING CONCEPTS

- Entire page

## GOALS

- To play the new rhythm pattern using staff notation.
- To reinforce  with familiar songs.
- To play  in various keyboard registers.

## INTERACTION

- Student points to each dotted note on the page.
- Student explains the function of a dot.
- Student claps (or taps) rhythm while counting aloud.
- Student names intervals in all examples.
- Student names notes in all examples.
- Suggestion: Remind student to count aloud, making his or her voice louder on beats where dot occurs: "One and TWO and three and," etc.

## SUGGESTED ASSIGNMENTS

- Pages 2–3 of Composition Book 2.
- Page 4 of Ear Training Book 2.
- Page 4 of Notespeller Book 2.
- Page 3 of Sight Reading Book 2.
- Page 5 of Theory Book 2.
- Page 4 of Theory Through the Year Book 2.
- Pages 2–5 of Top Hits! Duet Book 2.

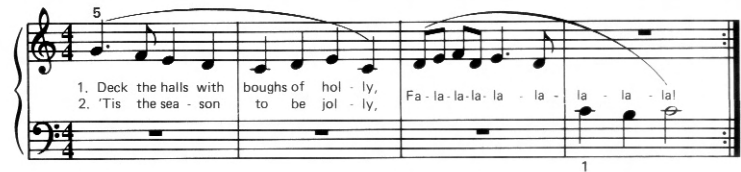
### MEASURES FROM FAMILIAR SONGS USING DOTTED QUARTER NOTES

1. Count & clap (or tap) the notes.
2. Play & count.
3. Play & sing the words.

#### MIDDLE D POSITION



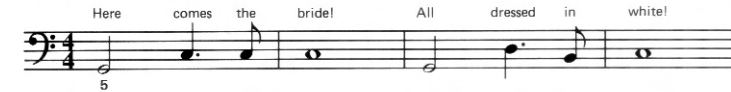
#### MIDDLE C POSITION

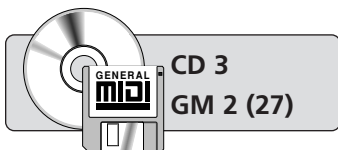


#### MIDDLE D POSITION



#### LOW G POSITION





## OVERLAPPING CONCEPTS



- *Allegro*
- Accents
- 
- 
- *forte*
- *piano*
- Slurs
- 

## GOAL

Continued experience with .

## INTERACTION

- Student points to all rhythms.
- Student plays RH 1 *forte* in measure 1, then RH 1 *piano* in measure 3. This procedure reinforces the concept of an echo phrase.
- Clap (or tap) the 2nd and 3rd measures of line 2, clapping louder as the occurs and softer as the occurs. This procedure reinforces the concept of *crescendo* followed by *diminuendo*. The clapping is actually a larger gesture of the movement the fingers will make on the keys to achieve .
- Student names intervals.
- Student names notes, using a loud voice for *forte* phrases and a quiet voice for *piano* phrases.

## Alouette

C POSITION



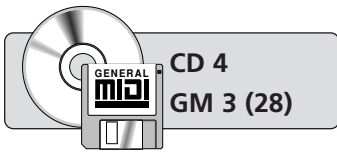
KEY OF C MAJOR  
Key signature:  
No #s, no b's.

**Allegro**

You are now ready to begin TECHNIC BOOK, FUN SOLO BOOK and ENSEMBLE BOOK, Level 2.

## SUGGESTED ASSIGNMENTS

- Page 4 of Composition Book 2.
- Page 5 of Ear Training Book 2.
- Pages 2–9 of Ensemble Book 2 with page 6 or 7.
- Page 2 of Fun Book 2 with page 6 or 7.
- Pages 10–11 of Hymn Book 2.
- Page 5 of Notespeller Book 2 with pages 6–7.
- Pages 4–5 of Recital Book 2 with page 6 or 7.
- Page 5 of Repertoire Book 2.
- Page 4 of Sight Reading Book 2.
- Begin Group 1 Exercises of Technic Book 2.
- Pages 2–4 of Top Hits! Solo Book 2.



## OVERLAPPING CONCEPTS

- *Allegro*



- *f*, *p*



- Slurs

## NEW CONCEPTS

- Two positions in LH.
- Finger substitution: On the 3rd line, LH 1 plays G, then LH 3 moves to the same G.

## GOAL

Fluency in LH finger substitution and in playing two LH positions.

## IMPORTANT

This piece is a theme from Beethoven's 9th Symphony. It is not an arrangement of a piano composition.

## PRACTICE SUGGESTIONS

- Student plays LH 1 on G, then LH 3 on G. Make this change several times so it becomes very comfortable.
- Student plays LH of last measure in line three, then returns to LH interval of a 5th on C and G. Again, this should be done several times so that the gesture becomes very comfortable.

## INTERACTION

- Student points to all rhythms.
- Student claps (or taps) rhythm.
- Student points to LH position changes.
- Student uses book or fallboard to make LH gesture for finger substitution occurring in line 3.

## Ode to Joy

THEME FROM 9TH SYMPHONY

In the 2nd measure of line 3, the LH moves to a position with 3 on G.



**Allegro** Beethoven

*f* *p* *f*

1 5 1 3 1 3 2 1

Move 3 to SAME G.

Return to C POSITION

You are now ready to begin MUSICAL CONCEPTS BOOK, Level 2.

## SUGGESTED ASSIGNMENTS

- Pages 5–6 of Composition Book 2.
- Page 6 of Ear Training Book 2.
- Pages 2–9 of Ensemble Book 2.
- Pages 2–5 of Musical Concepts Book 2.
- Pages 6–7 of Repertoire Book 2.
- Page 5 of Sight Reading Book 2.
- Page 6 of Theory Book 2.
- Page 5 of Theory Through the Year Book 2.



## MEASURING 6THS

*This page is very important because the hand will expand to 6ths.*

*Understanding this concept will ensure success in the pieces to come.*

## OVERLAPPING CONCEPTS

- Shape of intervals on the keyboard
- Intervals are written LINE-SPACE or SPACE-LINE
- 2nds
- 3rds
- 4ths
- 5ths
- Melodic intervals
- Harmonic intervals

## NEW CONCEPTS

- The melodic interval of a 6th
- The harmonic interval of a 6th
- RH 5 plays G or A
- LH 1 plays G or A

## GOAL

Reading and playing melodic or harmonic 6ths.

## INTERACTION

- Student plays RH melodic intervals, saying “melodic 2nd, melodic 3rd, etc.” as each interval is played.
- Student plays RH harmonic intervals, saying “harmonic 2nd, harmonic 3rd, etc.” as each interval is played.
- Student plays LH melodic intervals as above.
- Student plays LH harmonic intervals as above.
- Student finds and plays random 6ths on the keyboard, first with RH and then with LH.

## Measuring 6ths



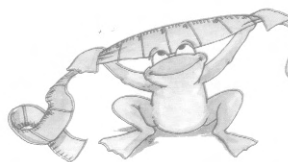
When you skip 4 white keys, the interval is a 6th.

6ths are written LINE-SPACE or SPACE-LINE.

UP a 6th DOWN a 6th



UP a 6th DOWN a 6th



5 FINGERS can play 6 NOTES: C D E F G A



This is C POSITION plus 1 note (A) played with RH 5.



RH 5 plays G or A!

Say the names of these intervals as you play!

MELODIC INTERVALS:



HARMONIC INTERVALS:



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

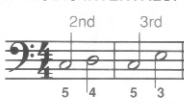


LH 1 plays G or A!

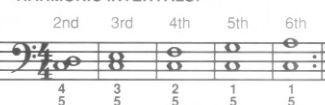


Say the names of these intervals as you play!

MELODIC INTERVALS:

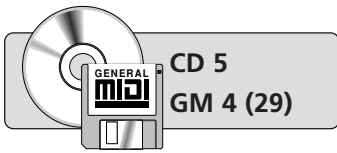


HARMONIC INTERVALS:



## SUGGESTED ASSIGNMENTS

- Pages 4–5 of Duet Book 2.
- Flash Cards 105–109.
- Page 6 of Notespeller Book 2.
- Page 6 of Sight Reading Book 2.
- Begin Group 2 Exercises of Technic Book 2.
- Page 7 of Theory Book 2 with pages 8–9.



## OVERLAPPING CONCEPTS

- 2nds
- 3rds
- 4ths
- 5ths
- 6ths
- *Allegro moderato*
- $\text{>}$
- $\text{}$
- Slurs
- $\frac{3}{4}$  time signature
- $\text{C}$
- $\text{||}$

## REVIEW

All intervals up to the 6th

## NEW CONCEPTS

None

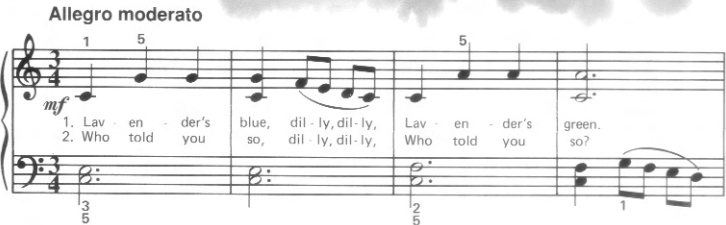
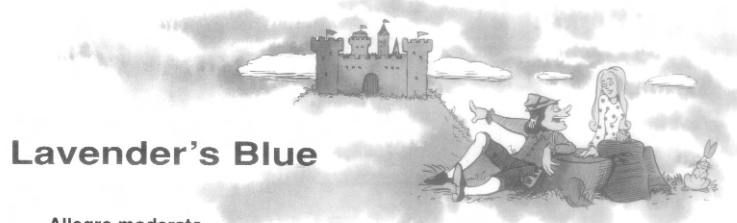
## GOAL

To incorporate melodic and harmonic 6ths in a piece.

## INTERACTION

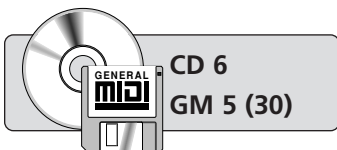
- Student plays warm-up staccato intervals.
- Student points to melodic 6th in RH and names notes.
- Student points to harmonic 6th in RH and names notes.
- Student points to harmonic 6th in LH and names notes.
- Student claps (or taps) rhythm.
- Student plays 3rd measure of last line staccato.
- Student points to and defines  $\text{C}$ . (It is important to hold the last note for three counts plus the  $\text{C}$ .)

Practice this WARM-UP, before playing LAVENDER'S BLUE.



## SUGGESTED ASSIGNMENTS

- Page 7 of Composition Book 2.
- Pages 6–7 of Duet Book 2.
- Page 7 of Ear Training Book 2.
- Page 3 of Fun Book 2.
- Page 2 of Jazz/Rock Course 2 (but see Suggested Assignments on page 23 of this Teacher's Guide).
- Page 7 of Notespeller Book 2.
- Pages 6–7 of Recital Book 2.
- Page 7 of Sight Reading Book 2.



## OVERLAPPING CONCEPTS

- *Allegro moderato*
- *mf*
- }
- ☺
- ::||
- RH 5 plays G or A
- LH 1 plays G or A

## NEW CONCEPT

- LH and RH play extended position at the same time.
- Optional suggestion: repeat last line slowly and softly with both hands *8va*.

## GOAL

- Further experience playing in extended position.
- Careful observance of LH rests.

## INTERACTION

- Student says intervals.
- Student says note names.
- Student places both hands on book (or fallboard), leaving space between 1 and 2 so as to have the feeling of the hands extended over six keys.
- Student counts aloud while gently “shadow playing” the first eight measures of the RH in rhythm, then gently tapping the correct fingers while keeping a slightly extended hand position for the first measure.
- Student plays last measure with pedal as indicated.

## SUGGESTED ASSIGNMENTS

- Page 8 of Ear Training Book 2.
- Page 8 of Notespeller Book 2 with pages 10–11.
- Page 8 of Sight Reading Book 2.
- Page 8 of Theory Book 2 with pages 10–11.

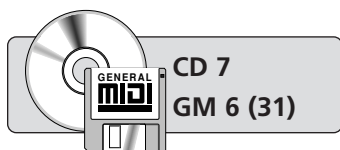
SUGGESTION: For a WARM-UP, practice the first 4 measures with LH alone.

## When You Grow Up



*Allegro moderato* Willard A. Palmer

OPTIONAL: After playing the piece twice, repeat the last line slowly and softly with both hands *8va*.

QUESTION: What would you like to be? \_\_\_\_\_  
(answer)




## OVERLAPPING CONCEPTS

- RH 5 on G or A
- LH 1 on G or A
- *mf-p*, mezzo forte 1st time, piano on repeat
- 
- 
- *Andante*
- Both hands *8va* when repeating

## NEW CONCEPTS

- Changing time signatures in each measure from  $\frac{2}{4}$  to  $\frac{4}{4}$  to  $\frac{2}{4}$ .
- Extended harmonic intervals in each hand.

## GOALS

- Using LH 1 for either of two keys.
- Using RH 5 for either of two keys.
- Playing  hands together with harmonic intervals in both hands.

## INTERACTION

- Student names LH intervals.
- Student names RH intervals.
- Student defines *mf-p*.
- Student points to all dotted notes.
- Student claps rhythm.

This piece uses  $\frac{2}{4}$  and  $\frac{4}{4}$  time, changing time signatures in each measure.  
COUNT: 1 - 2 | 1 - 2 - 3 - 4 | etc.

## Kum-ba-yah!\*

Andante

2nd time both hands 8va

The musical score is for a piano piece titled 'Kum-ba-yah!'. It is marked 'Andante' and '2nd time both hands 8va'. The score consists of four systems of music, each with a treble and bass staff. The time signature changes from 2/4 to 4/4 and back to 2/4 in each measure. The melody is played in the right hand, and the bass line is in the left hand. The lyrics are: '1. Kum - ba - yah, my Lord, Kum - ba - yah! yah! 2. Some - one's pray - ing, Lord, Kum - ba - yah! yah!'. The piece ends with a repeat sign. Fingerings are indicated by numbers 1-5. Dynamics include *mf-p* (mezzo-forte-piano).

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

## SUGGESTED ASSIGNMENTS

- Page 8 of Composition Book 2.
- Page 9 of Ear Training Book 2.
- Pages 10–17 of Ensemble Book 2.
- Pages 4–5 of Fun Book 2.
- Page 3 of Jazz/Rock Course 2.
- Pages 8–9 of Recital Book 2.
- Page 8 of Repertoire Book 2.
- Page 9 of Sight Reading Book 2.
- Page 6 of Theory Through the Year Book 2.
- Pages 6–9 of Top Hits! Duet Book 2.
- Pages 5–7 of Top Hits! Solo Book 2.

## MEASURING 6THS IN G POSITION

### OVERLAPPING CONCEPTS

Extending either hand to play a 6th.

### NEW CONCEPTS

- Moving to G position for extension to a 6th.
- RH 5 plays D or E.
- LH 1 plays D or E.

### GOALS

Fluency in playing 6ths in different positions and in different keyboard registers.

### INTERACTION

- Student plays RH melodic intervals, saying “melodic 2nd, melodic 3rd, etc.” as each interval is played.
- Student plays RH harmonic intervals, saying “harmonic 2nd, harmonic 3rd, etc.” as he or she plays.
- Student plays LH melodic intervals, saying names of intervals.
- Student plays LH harmonic intervals, saying names of intervals.

### SUGGESTED ASSIGNMENTS

- Flash Cards 110–111.
- Page 4 of Jazz/Rock Course 2.
- Page 9 of Notespeller Book 2.
- Page 10 of Sight Reading Book 2.
- Begin Group 3 Exercises of Technic Book 2.
- Page 9 of Theory Book 2 with pages 12–13.

## Measuring 6ths in G Position

RH



This is G POSITION plus 1 note (E) played with 5!

5 FINGERS can play 6 NOTES:  
G A B C D E



RH 5 plays D or E!

Say the names of the intervals as you play!

#### MELODIC INTERVALS:



#### HARMONIC INTERVALS:



LH



This is G POSITION plus 1 note (E) played with 1!

LH 1 plays D or E!



Say the names of the intervals as you play!

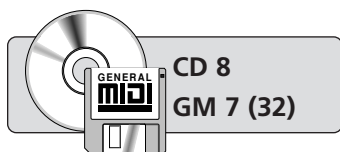
#### MELODIC INTERVALS:



#### HARMONIC INTERVALS:







## OVERLAPPING CONCEPTS

- *Andante moderato*
- *f-p*
- *mf*
- Both hands *8va* on repeat
- *Ritard.*
- 
- 
- 
- 
- Damper pedal
- Playing 6ths in G position
- Contrasting staccato and legato
- Harmonic intervals in both hands

## NEW CONCEPT

Fluency in a piece that changes registers frequently.

## GOALS

- Fluency in playing G position + 1 in both hands.
- Harmonic intervals in both hands.
- Staccato harmonic intervals in both hands.

## INTERACTION

- Student plays RH melodic and harmonic intervals in the piece while saying “melodic 2nd, melodic 2nd, melodic 2nd, melodic 2nd, melodic 3rd, melodic 3rd, harmonic 6th, harmonic 6th, harmonic 5th,” etc.
- Student plays LH melodic and harmonic intervals, naming them as above.
- Student points out *8va* sections.
- Student finds measures that are identical, thus realizing that repetition makes any piece easier to learn.
- Student practices the gesture of moving hands to *8va* position, then back again.
- Student defines *f-p*, *Andante moderato* and *ritard.*

## 18th Century Dance

This piece uses the positions shown on page 12.



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

*f-p*

2nd time both hands *8va*

*f-p*

Both hands *8va*

*f* *p*

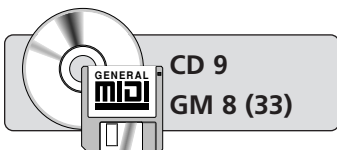
*mf* *f* *ritard.\**

\**ritard.* is an abbreviation of *ritardando*.

- Student reviews damper pedal technique:  
Keep ball of foot on pedal and keep heel on floor.  
Release the pedal slowly and quietly.  
Depress and release damper pedal several times without playing the notes.  
Play the second line with pedal.

## SUGGESTED ASSIGNMENTS

- Page 9 of Composition Book 2.
- Pages 8–9 of Duet Book 2.
- Page 10 of Ear Training Book 2.
- Page 6 of Fun Book 2.
- Page 5 of Jazz/Rock Course 2.
- Pages 6–9 of Musical Concepts Book 2.
- Page 10 of Notespeller Book 2.
- Pages 10–11 of Recital Book 2.
- Pages 9–10 of Repertoire Book 2.
- Page 10 of Sight Reading Book 2.
- Page 7 of Theory Through the Year Book 2.



## OVERLAPPING CONCEPTS



- Tied notes
- C position + 1
- RH 1 on C or D
- RH *8va* on repeat
- 
- *Allegro*
- *Forte* on first time, *piano* on repeat

## NEW CONCEPTS

- In positions that include 6 or more notes, any finger may be required to play either of 2 notes.
- C position + 1 with LH playing B or C.

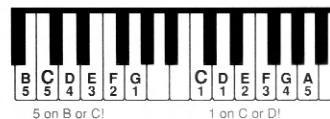
## GOAL

Extending LH 5 one note lower in C position.

## INTERACTION

- Student names LH intervals.
- Student names LH notes.
- Student points to RH skip of a 3rd with 2 and 1 in last measure.
- Student says note names and fingers to be used, then plays RH of last measure.
- Student claps rhythm *forte*, then claps the repeat quietly because of the *f-p* indication.

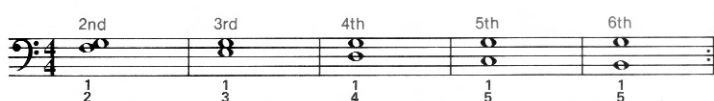
When you play in positions that include 6 or more notes, any finger may be required to play 2 notes.



R.H. INTERVALS, from A down to C:



L.H. INTERVALS, from G down to B:



## London Bridge

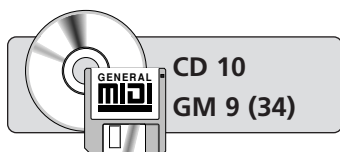
**Allegro**  
2nd time play R.H. *8va*

The original London bridge, about which this song was written, was in danger of falling down because it was covered with tall, rickety buildings. It was torn down and rebuilt after 1757.

You are now ready to begin CLASSIC THEMES, Level 2.

## SUGGESTED ASSIGNMENTS

- Pages 2– 3 of Classic Themes Book 2.
- Page 11 of Ear Training Book 2.
- Pages 12–13 of Hymn Book 2.
- Page 6 of Jazz/Rock Course 2.
- Page 11 of Notespeller Book 2.
- Page 11 of Repertoire Book 2.
- Page 12 of Sight Reading Book 2.
- Begin Group 4 Exercises of Technic Book 2.



## OVERLAPPING CONCEPTS

- *Allegro moderato*
- RH intervals from treble G up to treble E
- Contrasting staccato and legato phrases
- $\text{staccato}$
- RH *8va* on repeat
- *Forte* on first time, *piano* on repeat

## NEW CONCEPT

Expanding LH 5 one note lower in G position.

## GOALS

- Further experience with G position + 1.
- Contrasting staccato and legato.

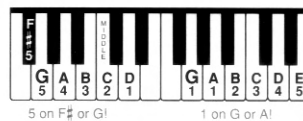
## INTERACTION

- Student plays RH intervals, saying “harmonic 2nd, harmonic 3rd, etc.”
- Student plays LH intervals, naming them.
- Student points out RH staccato notes.
- Student points out RH extended position.
- Student points out LH extended position.

## SUGGESTED ASSIGNMENTS

- Pages 10–11 of Composition Book 2.
- Page 12 of Ear Training Book 2.
- Page 7 of Fun Book 2.
- Page 12 of Notespeller Book 2.
- Pages 12–13 of Recital Book 2.
- Page 13 of Sight Reading Book 2.
- Page 10 of Theory Book 2.

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R.H. INTERVALS, from E down to G:



L.H. INTERVALS, from D down to F#:

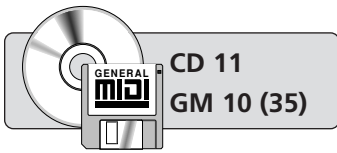


## Nick Nack Paddy Wack

(This Old Man)

*Allegro moderato*  
2nd time play R.H. 8va





## IMPORTANT

*Each hand plays 6ths and is free to move up and down the keyboard to neighboring keys.*

## OVERLAPPING CONCEPTS

- *Moderato*
- Harmonic 6ths
- RH extended from C to A melodically
- RH 1 on C or D
- *Ritard.*
- $\text{ritard.}$
- Pedal
- *mp*
- *Fine*

## NEW CONCEPT

Stepwise harmonic 6ths.

## EMPHASIZE

Harmonic 6ths played as melody should be louder than harmonic 2nds and 3rds played as accompaniment.

## GOAL

Freedom in moving around the keyboard to neighboring harmonic 6ths.

## INTERACTION

- Student says note names in melodic 6th exercises.
- Student plays melodic 6th exercises.
- Student says intervals in first section of "Lone Star Waltz."
- Student says names of RH notes.
- Student claps rhythm of RH.
- Student plays last measure of first section, using pedal as indicated.

## Moving Up & Down the Keyboard in 6ths

In the following exercises, the hands are no longer confined to one position! Each hand plays 6ths, moving 1 and 5 up and down the keyboard to neighboring keys.

R.H. 6ths, MOVING FROM  $\text{A}_C$  UP TO  $\text{E}_G$  AND BACK.

Begin with R.H. 1 on MIDDLE C.



L.H. 6ths, MOVING FROM  $\text{C}_E$  DOWN TO  $\text{F}_A$  AND BACK.

Begin with L.H. 1 on MIDDLE C.



## Lone Star Waltz

This piece combines the positions used in *LONDON BRIDGE* with MOVING UP & DOWN THE KEYBOARD IN 6ths.



**Moderato**

2nd time both hands 8va



\* *mp* = mezzo piano, moderately soft.

*Fine*

## OVERLAPPING CONCEPTS

- Harmonic 6ths moving stepwise up and down the keyboard
- Staccato harmonic 2nds and 3rds used as accompaniment
- *f*
- *mf*
- *p*
- *D. C. al Fine*
- Rests

## NEW CONCEPTS

- Stepwise harmonic 6ths.
- Staccato in one hand while the other hand holds  $\text{♩}$  for three counts.

## GOAL

Freedom in moving around the keyboard.

## INTERACTION

- On a book or on the fallboard, student taps RH stepwise 6ths *forte*, then taps LH accompanying 2nds and 3rds staccato and *mf*.
- Also tap LH stepwise 6ths *mf* and RH accompanying 2nds and 3rds staccato and *p*.

## IMPORTANT

- Be sure to hold  $\text{♩}$  for three counts.
- Keep hand and wrist loose when playing the stepwise 6ths.

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*D.C. al Fine*

## SUGGESTED ASSIGNMENTS

- Pages 4–9 of Classic Themes Book 2.
- Pages 12–13 of Composition Book 2.
- Pages 10–11 of Duet Book 2.
- Page 13 of Ear Training Book 2.
- Pages 18–25 of Ensemble Book 2.
- Pages 8–9 of Fun Book 2.
- Pages 14–15 of Hymn Book 2.
- Page 7 of Jazz/Rock Course 2.
- Page 13 of Notespeller Book 2.
- Pages 14–15 of Recital Book 2.
- Pages 12–14 of Repertoire Book 2.
- Page 14 of Sight Reading Book 2.
- Begin Group 5 Exercises of Technic Book 2.
- Page 11 of Theory Book 2 with pages 16–17.
- Page 8 of Theory Through the Year Book 2.



## NEW CONCEPTS

- This important page introduces the technical concept of crossing a finger over the thumb.
- The RH plays six notes in six positions. Every note on the treble staff is played.
- The LH plays six notes in six positions. Every note on the bass staff is played.

## GOALS

- Reading all the notes on the treble staff.
- Reading all the notes on the bass staff.
- Fluency in passing 2 over 1.
- Ease in moving around the keyboard.

## PRACTICE SUGGESTIONS

- Keep the wrist loose.
- Play on side tip of thumb to make the cross-over easier and to avoid an accent on the thumb's note.
- The fingers drop into the keys loosely.
- Play with a rounded hand.

## INTERACTION

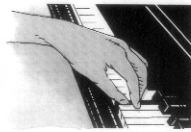
- Student names notes in "Crossing RH 2 over 1" and in "Crossing LH 2 over 1."
- Student demonstrates the cross-over gesture in the air.
- Student plays RH exercise, then LH exercise.

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### Crossing R.H. 2 over 1

In this exercise, each phrase begins with a new hand position, one key LOWER than the one before.

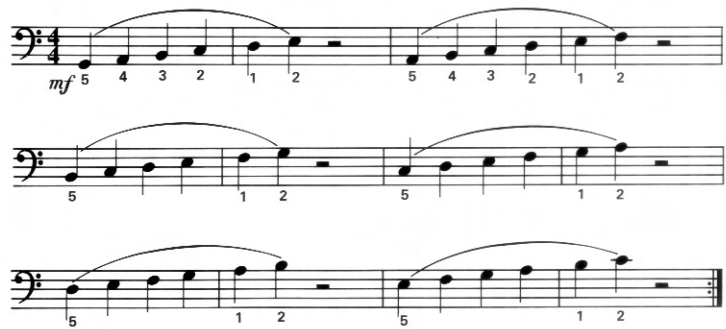
Begin the 1st phrase with 5 on F, the 2nd phrase with 5 on E, the 3rd phrase with 5 on D, etc.



### Crossing L.H. 2 over 1

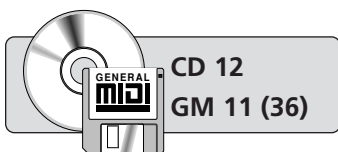
In this exercise, each phrase begins with a new hand position, one key HIGHER than the one before.

Begin the 1st phrase with 5 on G, the 2nd phrase with 5 on A, the 3rd phrase with 5 on B, etc.



## SUGGESTED ASSIGNMENTS

- Pages 10–11 of Classic Themes Book 2.
- Page 14 of Ear Training Book 2.
- Pages 10–11 of Fun Book 2.
- Pages 16–17 of Hymn Book 2.
- Page 8 of Jazz/Rock Course 2.
- Page 14 of Notespeller Book 2.
- Page 15 of Repertoire Book 2.
- Page 15 of Sight Reading Book 2.
- Begin Group 6 Exercises of Technic Book 2.
- Pages 12–13 of Theory Book 2.



## OVERLAPPING CONCEPTS

- *Allegro moderato*
- $\{ -$
- *mf mp p*  $\leq \geq$
- Accents in both hands at the same time
- RH extended from G to B below Middle C
- RH 2 over 1
- Both hands staccato
- Piano phrase alternating with *mezzo forte* or *mezzo piano* phrase
- Slurs
- *D. C. al Fine*

## NEW CONCEPT

- RH 2 over 1

## INTERACTION

- To help make staccato and legato secure, student claps RH while saying “bounce, bounce, hold; bounce, bounce, hold; smoothly, smoothly, smoothly, smoothly;” etc.
- Be sure to hold  $\circ$  for two full counts.
- Student defines *D. C. al Fine* and indicates how it will be observed.
- This piece is a winner!

## SUGGESTED ASSIGNMENTS

- Pages 12–13 of Classic Themes Book 2.
- Page 14–15 of Composition Book 2.
- Pages 12–13 of Duet Book 2.
- Page 15 of Ear Training Book 2.
- Page 9 of Jazz/Rock Course 2.
- Page 16 of Sight Reading Book 2.
- Page 14 of Theory Book 2.
- Page 9 of Theory Through the Year Book 2.
- Pages 10–13 of Top Hits! Duet Book 2.
- Pages 8–11 of Top Hits! Solo Book 2.



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## On the Bridge at Avignon

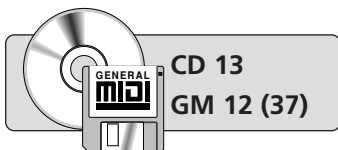
(SUR LE PONT D'AVIGNON)

French Folk Song

*Allegro moderato*

The musical score is written for piano in 4/4 time. It consists of three systems of staves. The first system starts with a piano (*p*) dynamic and a tempo marking of *Allegro moderato*. The second system continues the melody and includes a mezzo-forte (*mf*) dynamic. The third system concludes the piece with a *D.C. al Fine* instruction. Fingerings and slurs are indicated throughout the score.

This is a song about another rickety bridge, a very wide one, located in the city of Avignon, in France. Legend has it that so many people once danced on this bridge that it almost collapsed.



## OVERLAPPING CONCEPTS

- *Allegro moderato*
- RH 8va
- $\text{<}$
- Melodic line divided between the hands
- Accents in both hands at the same time
- Pedal
- Slurs
- *Legato*
- $\}$
- $\#$

## NEW CONCEPTS

- *ff* (fortissimo).
- *pp* (pianissimo).
- $\text{—}$  above and below the treble and bass staves.
- LH plays notes on treble staff.
- RH plays notes on bass staff.
- LH plays E above Middle C, as well as F and E below the bass staff.
- LH 8va lower than written in last two measures.

## GOALS

- To play *pianissimo*.
- To play *fortissimo*.
- To build the crescendo as indicated on the melodic lines divided between the hands.
- Ease in moving about the keyboard.
- Very loud accents on accented chords.

## Malagueña

*Malagueña*, pronounced "mah-lah-GAIN-yah," is a title given to certain types of Spanish dances and songs composed or improvised in a style that originated in the Spanish region of Málaga.

There are many *malagueñas*, just as there are many *tangos* and *waltzes*. The melody divided between the hands at the beginning and end of this piece, as well as the descending LH and RH patterns in the middle sections, are characteristic of the style.

In this piece the LH begins in TREBLE CLEF. In measures 7–9, 27–29 and 31–33, the RH plays in BASS CLEF.



### NEW DYNAMIC SIGNS

*ff* (fortissimo) means VERY LOUD.  
*pp* (pianissimo) means VERY SOFT.

### Allegro moderato

Spanish Folk Melodies

The musical score for "Malagueña" is presented in three systems. The first system begins with a piano (*pp*) dynamic and a crescendo marking. The second system features a fortissimo (*ff*) dynamic. The third system is marked mezzo-forte (*mf*) and legato. The score includes various musical notations such as slurs, accents, and dynamic markings to guide the performer.

## OVERLAPPING CONCEPTS

- Entire page

## NEW CONCEPTS

- Continued experience playing in expanded registers of the keyboard.
- LH and RH widely separated in last two measures.

## PRACTICE SUGGESTIONS

- Drop very slowly into the keys for *pianissimo* tones.
- Play on side tip of RH 1 for ease in crossing 2 over 1.
- Play the *fortissimo* notes very loud, but with good tone quality. Take care not to play any other notes as loud so that the dynamic climaxes will be definite.

## INTERACTION

- Student defines all musical terms on both pages of “Malagueña.”
- Student begins clapping very softly on measure one, then gradually claps louder as the crescendo reaches *ff*.
- Student plays accented chord in last measure of line two. Add pedal, releasing pedal exactly on beat two.

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## SUGGESTED ASSIGNMENTS

- Pages 16–17 of Composition Book 2.
- Pages 14–15 of Duet Book 2.
- Page 16 of Ear Training Book 2.
- Pages 26–33 of Ensemble Book 2.
- Flash Cards 112–113.
- Pages 12–13 of Fun Book 2.
- Page 10 of Jazz/Rock Course 2.
- Page 15 of Notespeller Book 2.
- Pages 16–17 of Recital Book 2.
- Page 17 of Sight Reading Book 2.
- Page 15 of Theory Book 2.
- Page 10 of Theory Through the Year Book 2.
- Pages 14–17 of Top Hits! Duet Book 2.

## MEASURING 7THS

## OVERLAPPING CONCEPTS

Melodic intervals from the 2nd to the 6th.

## NEW CONCEPTS

- Expanding the hand to play melodic 7ths. (Students with larger hands may also play harmonic 7ths.)
- Keyboard shape of 7ths.
- Staff shape of 7ths.

## NOTICE

- Odd number intervals (3rd, 5th, 7th) are written LINE to LINE or SPACE to SPACE.
- Even number intervals (2nd, 4th, 6th) are written LINE to SPACE or SPACE to LINE.

## GOALS

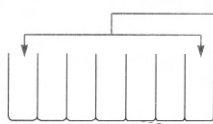
- Slightly more expansion of the hand.
- Recognizing and playing melodic 7ths.

## INTERACTION

- Student plays RH melodic intervals saying “line-space” or “space-line” as indicated, then “melodic 2nd, melodic 3rd,” etc., then note names of each melodic interval.
- Student repeats the steps above with LH melodic intervals.

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## Measuring 7ths

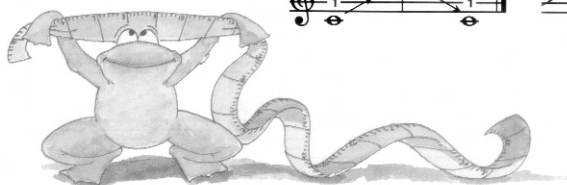


When you skip 5 white keys, the interval is a 7th.

7ths are written LINE-LINE or SPACE-SPACE.



DOWN a 7th



### RH MELODIC INTERVALS:



7ths (beginning on middle C):



### LH MELODIC INTERVALS:



7ths (beginning on low G):

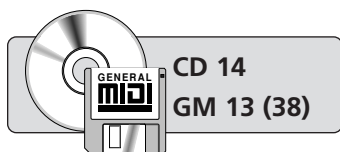


NOTE: Students with hands large enough to reach a 7th may repeat the above exercises, playing all the intervals harmonically (both notes together).

## SUGGESTED ASSIGNMENTS

- Page 17 of Ear Training Book 2.
- Flash Cards 114–118.
- Page 11 of Jazz/Rock Course 2.
- Page 16 of Notespeller Book 2.
- Page 18 of Sight Reading Book 2.
- Begin Group 7 Exercises of Technic Book 2.
- Pages 16–17 of Theory Book 2 with pages 22–23.





## OUR SPECIAL WALTZ

### OVERLAPPING CONCEPTS

Entire piece

### NEW CONCEPT

Use of melodic 7th in a melody.

### CONCEPTS REVIEWED

- Two-note slurs
- Three-note slurs
- 7ths
- $\frown$
- *f*, *mf*, *p*
- $\angle$
- $\rceil$
- *Moderato*
- $\}$
- $>$
- RH plays extended position

### GOALS

- Fluency in playing all melodic intervals up to the 7th.
- Two-note and three-note slurs.
- Playing LH quieter than RH melody.
- Long *crescendo* as melodic intervals become larger.

### INTERACTION

- Student reviews definition of Waltz (a dance in  $\frac{3}{4}$  time).
- Student names intervals in first line.
- Student points out two-note and three-note slurs.
- Student makes gesture for playing slurs without actually playing the notes.
- Student is careful to hold the notes in the last measure for their full value plus the  $\frown$ .

## Our Special Waltz



23

*Moderato*

You are now ready to begin JAZZ/ROCK COURSE, Level 2.

### SUGGESTED ASSIGNMENTS

- Although Jazz/Rock Course 2 is correlated page-by-page with Lesson Book 2 and can begin as early as page 9, it may be advisable to wait until page 23 due to the complexities of the rhythm. However, students with a strong desire to play Jazz/Rock may begin anytime after page 9.
- Pages 14–15 of Classic Themes Book 2.
- Pages 18–19 of Composition Book 2.
- Pages 16–17 of Duet Book 2.
- Pages 14–15 of Fun Book 2.
- Pages 10–13 of Musical Concepts Book 2.
- Page 17 of Notespeller Book 2.
- Pages 18–19 of Recital Book 2.
- Page 16 of Repertoire Book 2.
- Page 19 of Sight Reading Book 2.
- Page 11 of Theory Through the Year Book 2.
- Pages 12–13 of Top Hits! Solo Book 2.

*This important page reviews tetrachords and the major scale pattern. In addition, it introduces the technique of playing 3 over 1. The one-octave C major scale is played hands separately, LH ascending and RH descending. This plan reinforces the 3 over 1 concept. The bottom two lines may be played hands together after the student can play both lines smoothly, hands alone.*

## OVERLAPPING CONCEPTS

- Tetrachords
- Major scale pattern
- One-octave scale, hands separately

## NEW CONCEPTS

- Passing 3 over 1, LH ascending, RH descending.
- Playing the two tetrachords in the major scale with one hand.
- Playing C major scale hands separately.
- Contrary motion: hands move in opposite directions.
- Contrary motion scale fingering is the same in both hands.
- Contrary motion C major scale.

## GOAL

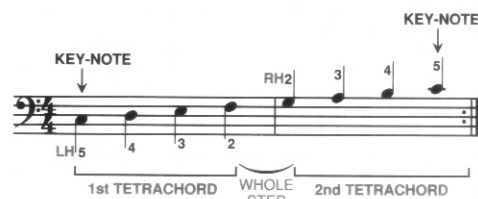
Playing one-octave C major scale (hands separately and also in contrary motion) with smooth passing of 3 over 1, slowly at first, gradually increasing speed on repetitions of the scale.

## INTERACTION

- Student “shadows” 3 over 1 gesture on book or table, being careful not to twist the thumb as 3 passes over it.
- Student plays last line on page, hands separately.
- Student may play last line hands together after the scale can be played smoothly hands separately.
- Play slowly, then play faster after technique is secure.

## More About the C Major Scale

REMEMBER! The MAJOR SCALE is made of TWO TETRACHORDS joined by a WHOLE STEP. The pattern of each tetrachord is: WHOLE STEP—WHOLE STEP—HALF STEP.



You can play the ASCENDING C MAJOR SCALE with the LH ONLY, by crossing 3 over 1.



You can play the DESCENDING C MAJOR SCALE with the RH ONLY, by crossing 3 over 1.



## C Major Scale in Contrary Motion

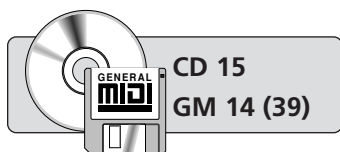
Play hands separately at first, then together. Begin slowly, gradually increasing speed.



Both hands play SAME NUMBERED fingers at the SAME TIME!

## SUGGESTED ASSIGNMENTS

- Pages 16–17 of Classic Themes Book 2.
- Page 18 of Ear Training Book 2.
- Flash Card 119.
- Pages 12–13 of Jazz/Rock Course 2.
- Page 18 of Notespeller Book 2.
- Begin Group 8 Exercises of Technic Book 2.
- Page 17 of Theory Book 2 with pages 24–25.



## OVERLAPPING CONCEPTS

- *Andante moderato*
- One-octave ascending C major scale played with LH.
- One-octave descending C major scale played with RH.
- Both hands *8va*
- *f*, *mf*, *p*, *mp*
- *Ritard.*
- $\smile$
- $\sharp$
- *D. C. al Fine*

## NEW CONCEPT

Playing the C major scale as part of the melodic line in a piece.

## GOALS

- Fluency in playing 3 over 1 in LH and in RH.
- Further experience in playing both hands *8va*.

## INTERACTION

- Student points to lines 2 and 4, explaining that these two lines are echoes of lines 1 and 3.
- Student points to LH scale.
- Student points to RH scale.
- Student claps rhythm, being sure to hold  $\circ$  in measure 4 for its full value.
- Student reviews definition of *D. C. al Fine*.

## Prelude



25

*Andante moderato*

*f*

5 1 3 2

*Both hands 8va*

*mf*

5 3 2

*2nd time ritard.*

*Fine*

*Both hands 8va*

*mp*

5 1 3 2

$\sharp$  3

*p*

*ritard.*

$\sharp$  3

*D. C. al Fine*

## SUGGESTED ASSIGNMENTS

- Pages 18–19 of Classic Themes Book 2.
- Pages 20–21 of Composition Book 2.
- Page 19 of Ear Training Book 2.
- Pages 16–17 of Fun Book 2.
- Page 14 of Jazz/Rock Course 2.
- Pages 14–17 of Musical Concepts Book 2.
- Pages 20–21 of Recital Book 2 with page 25 or 27.
- Page 20 of Sight Reading Book 2.
- Page 12 of Theory Through the Year Book 2.
- Pages 18–21 of Top Hits! Duet Book 2.

## MEASURING OCTAVES (8ths)

### OVERLAPPING CONCEPTS

- Melodic intervals up to the 7th

### NEW CONCEPTS

- Shape of octave on keyboard and staff.
- Expanding the hand to play melodic octaves. Students with larger hands may also play harmonic octaves.

### GOALS

- Slightly more expansion of the hand.
- Reading and playing melodic octaves.

### INTERACTION

- Student plays RH melodic intervals, saying “line-space” on even-numbered intervals and “line-line” on odd-numbered intervals.
- Student plays LH melodic intervals as above.

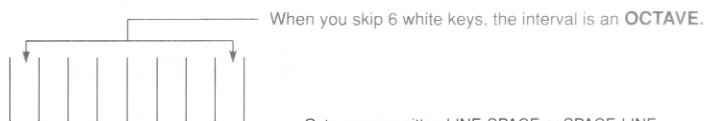
### IMPORTANT

Remind student to play with a rounded hand.

### SUGGESTED ASSIGNMENTS

- Page 20 of Ear Training Book 2.
- Flash Cards 120–124.
- Page 15 of Jazz/Rock Course 2.
- Page 19 of Notespeller book 2.
- Page 17 of Repertoire Book 2.
- Page 21 of Sight Reading Book 2.
- Begin Group 9 Exercises of Technic Book 2.
- Page 18 of Theory Book 2.

## Measuring Octaves (8ths)



Octaves are written **LINE-SPACE** or **SPACE-LINE**.



### RH MELODIC INTERVALS:



### OCTAVES:



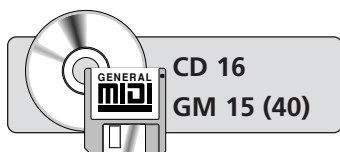
### LH MELODIC INTERVALS:



### OCTAVES:



NOTE: Students with hands large enough to reach an octave may repeat the above exercises, playing all the intervals harmonically.



## OVERLAPPING CONCEPTS

- *Allegro*
- 2nd time RH 8va
- 
- 
- $\frac{2}{4}$
- *f*, *mf*, *p*, *ff*
- 
- 
- 

## NEW CONCEPTS

- RH melodic skip of an octave
- Slight change of waltz bass to fit  $\frac{2}{4}$  time signature:



## GOALS

- Playing RH descending C major scale as a melody.
- Playing LH accompaniment quieter than RH melody.

## INTERACTION

- Student plays LH warm-up for fluency in changing chords.
- Student points to melodic octave.
- Student plays RH of measures 7–9.
- Student points to eighth rest.
- Student points to accent.
- Student claps rhythm of last measure, clapping louder for accented beat.

SUGGESTION: For a WARM-UP, practice the first 2 measures with LH alone.

## The Can-Can



27

**Allegro**  
2nd time RH 8va

J. Offenbach

## SUGGESTED ASSIGNMENTS

- Page 22 of Composition Book 2.
- Pages 18–19 of Duet Book 2.
- Pages 34–41 of Ensemble Book 2.
- Pages 18–19 of Fun Book 2.
- Pages 18–19 of Hymn Book 2.
- Pages 16–19 of Jazz/Rock Course 2.
- Pages 18–21 of Musical Concepts Book 2.
- Page 20 of Notespeller Book 2.
- Page 18 of Repertoire Book 2.
- Page 22 of Sight Reading Book 2.
- Page 19 of Theory Book 2.
- Page 13 of Theory Through the Year Book 2.



*This page reviews tetrachords and the major scale pattern in G major. It also expands experience with 3 over 1 technique in one octave scales, LH ascending and RH descending. The G major scale is also presented in contrary motion.*

## OVERLAPPING CONCEPTS

- Tetrachords
- Major scale pattern
- One-octave major scale with one hand
- Passing of 3 over 1

## NEW CONCEPTS

- Playing G major scale hands separately.
- Contrary motion: hands move in opposite directions.
- Contrary motion scale fingering is the same in both hands.
- Contrary motion G Major scale.

## GOALS

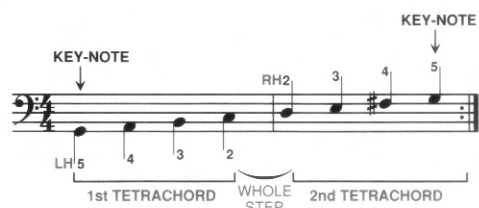
- Smooth passing of 3 over 1.
- Fluency and accuracy in playing.
- G major scale, hands separately and also in contrary motion.

## INTERACTION

- Student explains why there is an F# in the G major scale.
- Student says letter names of G major scale.
- Student taps contrary G major scale on fallboard, saying finger numbers.

## More About the G Major Scale

REMEMBER! The pattern of each tetrachord is: WHOLE STEP—WHOLE STEP—HALF STEP.



You can play the ASCENDING G MAJOR SCALE with the LH ONLY, by crossing 3 over 1.



You can play the DESCENDING G MAJOR SCALE with the RH ONLY, by crossing 3 over 1.



## G Major Scale in Contrary Motion

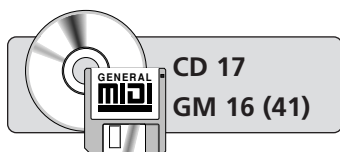
KEY OF G MAJOR  
Key Signature: 1 sharp (F#)

Play hands separately at first, then together.  
Begin slowly, gradually increasing speed.



## SUGGESTED ASSIGNMENTS

- Page 21 of Ear Training Book 2.
- Flash Cards 125–127.
- Begin Group 10 Exercises of Technic Book 2.
- Page 20 of Theory Book 2 with pages 28–29.



## OVERLAPPING CONCEPTS

- *Allegro*
- *mf*, *f*
- Staccato
- 2 over 1
- 3 over 1
- 1 under 2
- RH position changes
- LH position changes
- *D. C. al Fine*
- } —
- >

## NEW CONCEPTS

- Combining 3 RH positions in one piece.
- Harmonic 7ths in LH.
- G Major key signature.

## GOALS

- Smooth position changes.
- Staccato contrasted with legato.
- Smooth thumb turns.
- Smooth 1 under 2.
- Smooth 2 over 1 and 3 over 1.

## INTERACTION

- Student defines *Allegro*.
- Student points to staccato notes.
- Student points to legato notes.
- Student points to RH accents.
- Student tells how *D. C. al Fine* will be played.
- Student plays LH of measures 2–3 until chord change is easy.
- Student plays LH of measures 8–9 for ease in position change.
- Student claps RH rhythm, saying “bounce, bounce, bounce, bounce; bounce, bounce, smoothly, smoothly;” etc.

In THE GALWAY PIPER, the R.H. plays in 3 POSITIONS:



## The Galway Piper

**Allegro**

*mf*

Cross 2 over 1

Irish Folk Tune

*Fine*

Cross 3 over 1

*f*

*D.C. al Fine*

## SUGGESTED ASSIGNMENTS

- Pages 20–21 of Classic Themes Book 2.
- Page 23 of Composition Book 2.
- Page 22 of Ear Training Book 2.
- Pages 20–21 of Fun Book 2.
- Pages 20–22 of Jazz/Rock Course 2.
- Pages 22–25 of Musical Concepts Book 2.
- Page 21 of Notespeller Book 2.
- Pages 22–23 of Recital Book 2.
- Page 19 of Repertoire Book 2.
- Page 23 of Sight Reading Book 2.
- Page 14 of Theory Through the Year Book 2.
- Pages 14–16 of Top Hits! Solo Book 2.

*This page introduces the triad. The approach is the sequential development of a broken chord pattern ( $5\ \frac{1}{3}\ \frac{1}{3}$ — see page 27), which is now played  $\frac{1}{5}\ \frac{1}{3}\ \frac{1}{5}$ . The triad is also a development of  $\frac{1}{5}$  and  $\frac{1}{3}$  to  $\frac{1}{5}$ .*

## OVERLAPPING CONCEPTS

- 3rd
- 5th
- C scale
- Line-line-line patterns and space-space-space patterns

## NEW CONCEPTS

- Triad: 3-note chord
- Root
- Root position
- Triad recognition: line-line-line or space-space-space
- Triads may be built on any note of any scale

## IMPORTANT

The drawing reinforces staff indication of triads.

## GOALS

- Reading triad patterns.
- Playing triads on every scale degree of C major scale.

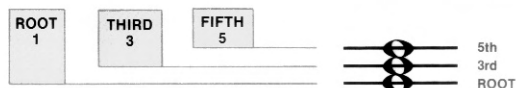
## INTERACTION

- Student defines a triad.
- Student tells how line triads look on the page.
- Student tells how line triads look on the keyboard.
- Student tells how space triads look on the page.
- Student tells how space triads look on the keyboard.

## TRIADS

A TRIAD IS A 3-NOTE CHORD.

THE THREE NOTES OF A TRIAD ARE:



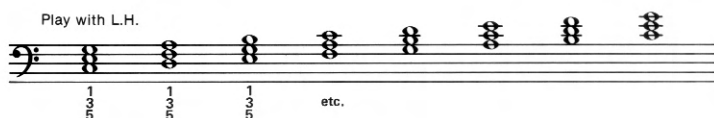
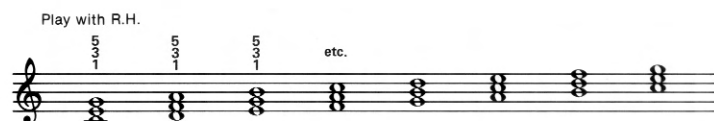
The ROOT is the note from which the triad gets its name. The ROOT of a C triad is C.

TRIADS IN ROOT POSITION (WITH ROOT AT THE BOTTOM) ALWAYS LOOK LIKE THIS:



TRIADS MAY BE BUILT ON ANY NOTE OF ANY SCALE.

### TRIADS IN C

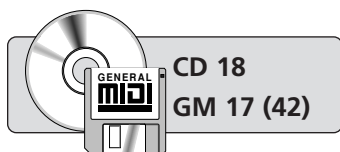


LISTEN CAREFULLY TO THE SOUND OF THESE ROOT POSITION TRIADS!

- Student plays triads in C with RH saying “C triad, D triad,” etc.
- Student plays triads in C with LH, naming each triad.

## SUGGESTED ASSIGNMENTS

- Page 23 of Ear Training Book 2.
- Flash Cards 128–132.
- Page 22 of Notespeller Book 2.
- Begin Group 11 Exercises of Technic Book 2.
- Page 21 of Theory Book 2.



## OVERLAPPING CONCEPTS

- *Allegro*
- *mf-p*
- *f-p*
- *ff*
- Staccato
- 2nd time *8va*
- Contrasting legato with staccato
- $\sharp$   $\flat$
- $\{ \text{—} \text{—} \}$
- $\| \text{:} \|$
- $\text{:} \|$
- *8va*
- $>$

## NEW CONCEPTS

- Triads as LH accompaniment.
- Third and fourth lines are almost the same as first and second lines, except RH plays broken triads.
- Last two measures add a bit of humor.

## GOALS

- Fluency in recognizing triad patterns on the staff.
- Smooth triad changes in LH.
- Accurate staccato.
- Accurate legato.
- Smooth RH *8va* on the repeat of lines 3 and 4.

## INTERACTION

- Student points to all the triads in the piece, saying line-line-line or space-space-space as appropriate.
- Student names notes in LH triads.
- Student names each triad according to its root.
- Student points to staccato notes.
- Student points to triad patterns in RH melody.

## Square Dance



### Allegro

1. Dance, dance, dance with Min - dy, Dance, dance, dance with Wen - dy,  
2. Dance, dance, dance with Don - ny, Dance, dance, dance with Ron - ny,



Dance, dance, dance with Cin - dy, Dance with ev' - ry - bod - y!  
Dance, dance, dance with John - ny, Dance with ev' - ry - bod - y!



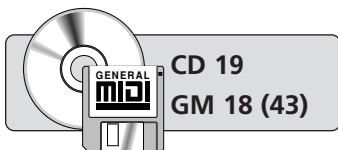
### 2nd time *8va*



- Student claps rhythm of last two measures.
- Student says intervals and note names of last two measures.

## SUGGESTED ASSIGNMENTS

- Page 24 of Composition Book 2.
- Pages 20–21 of Duet Book 2.
- Page 24 of Ear Training Book 2.
- Pages 20–21 of Hymn Book 2.
- Page 23 of Jazz/Rock Course 2.
- Page 23 of Notespeller Book 2.
- Pages 24–25 of Recital Book 2.
- Page 24 of Sight Reading Book 2.
- Page 22 of Theory Book 2.



*The concept of a complete triad vocabulary should become an important part of the student's musical knowledge. With this "vocabulary" they can play all the triads in any key, simply by using the key signature.*

## GOALS

- The triad vocabulary consists of only seven combinations, and should be memorized for quick recall.
- The student should play the triad vocabulary with either hand.

## OVERLAPPING CONCEPTS

- *Andante*
- Incomplete measure
- Tied notes
- *mf*



## NEW CONCEPTS

- LH triads moving stepwise from C.
- G triad divided between the hands.

## GOALS

- Fluency in playing LH triads with rounded hand.
- Ease in recognizing LH triads on the staff.

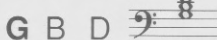
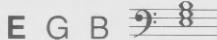
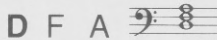
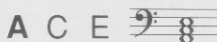
## INTERACTION

- Student says note names of LH triads.
- Student names root of LH triads.
- Student plays LH triads.

### THE COMPLETE "TRIAD VOCABULARY"

Play each of the following triads with LH 5 3 1, saying the names of the notes as you play, beginning with the lowest note of each triad.

Say: Play:



With this "VOCABULARY" you can play TRIADS IN ANY KEY, simply by using the KEY SIGNATURE.

Memorize the complete "TRIAD VOCABULARY."

## Cockles and Mussels

Before you play this piece, say the names of the notes of each LH triad aloud. Begin with the LOWEST note of each triad.

*Andante*

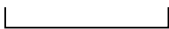




THE TRIAD "VOCABULARY" OF THIS PIECE:

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

IMPORTANT: Root position triads skip a letter between each note.



## OVERLAPPING CONCEPTS

- *p*, *pp*
- *Ritardando*
- Both hands *8va*
- Pedal 
- 
-  
- 
- LH triads moving stepwise from C
- Incomplete measure

## NEW CONCEPTS

LH plays Low C.

## GOALS

- Expanded experience with LH triads.


## INTERACTION

- Student points out similarities to page 32 (the first page of the piece).
- Student points out differences from page 32.

## SUGGESTED ASSIGNMENTS

- Page 25 of Composition Book 2.
- Page 25 of Ear Training Book 2.
- Flash Card 133.
- Pages 22–23 of Fun Book 2.
- Pages 26–29 of Musical Concepts Book 2.
- Page 24 of Notespeller Book 2.
- Pages 20–23 of Repertoire Book 2.
- Page 25 of Sight Reading Book 2.
- Page 23 of Theory Book 2.
- Page 15 of Theory Through the Year Book 2.
- Pages 22–27 of Top Hits! Duet Book 2.
- Pages 17–19 of Top Hits! Solo Book 2.

33



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

1 3

"Cock - les and mus - sels, a - live, a - live - ol! A -

Both hands *8va* ---

live, a - live - ol! A - live, a - live - ol! Cry - ing

*p* *pp*  $\frac{1}{3}$   $\frac{5}{5}$

(Both hands *8va*) ---

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

*ritardando* *pp*

2 4 1 3 3 5

## THE PRIMARY TRIADS

### OVERLAPPING CONCEPTS

- LH ascending C major scale
- Triads built on scale degrees in C major
- Triads are named for their root

### NEW CONCEPTS

- Primary triads built on the 1st, 4th and 5th notes of the scale.
- Roman numerals to identify triads within a scale.
- Chord progression.
- Moving one or more chord tones down an octave.
- Playing I, IV and V chords in other positions.

### GOALS

- Expanded experience with triads.
- Fluency in recognizing Primary Triads in C major.
- Ease in playing LH chord progressions.

### IMPORTANT

When a triad is not in the root position, the root is always the upper note of the interval of a 4th!

### INTERACTION

- Student defines Primary Triads.
- Student says note names of Primary Triads in C major.
- Student defines chord progression.
- Student explains how to find the root when chord tones are moved down an octave from root position.
- Student says notes of LH chords.
- Students plays LH chord progression while saying Roman Numeral name of each chord.

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## The Primary Triads

The 3 most important triads in any key are those built on the 1st, 4th, & 5th notes of the scale. These are called the **PRIMARY TRIADS** of the key.

The chords are identified by the Roman numerals, I, IV, & V (1, 4, & 5).

In the key of C MAJOR, the **I CHORD** (1 chord) is the C TRIAD.

The **IV CHORD** (4 chord) is the F TRIAD.

The **V CHORD** (5 chord) is the G TRIAD.

The **KEY SIGNATURE** of the key of C MAJOR has no sharps or flats.

THE PRIMARY TRIADS IN C MAJOR:



ROOT POSITION I, IV & V triads in C MAJOR. Play several times.



### Chord Progressions

When we change from one chord to another, we call this a "CHORD PROGRESSION."

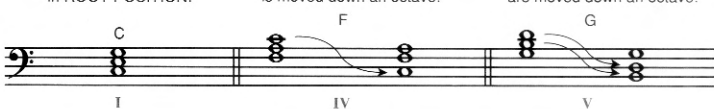
When all chords are in root position, the hand must leap from one chord to the next when playing the primary triads.

To make the chord progressions easier to play and sound better, the IV and V chords may be played in other positions by moving one or more of the higher chord tones down an octave.

The I chord is played in ROOT POSITION:

The top note of the IV chord is moved down an octave:

The 2 top notes of the V chord are moved down an octave:



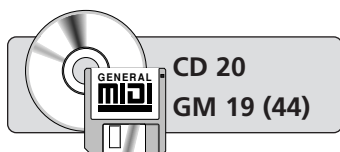
When a triad is not in root position, the **ROOT** is ALWAYS the upper note of the interval of a 4th!

I, IV, & V triads in C MAJOR. Practice this line many times! Compare with the 2nd line above!



## SUGGESTED ASSIGNMENTS

- Page 26 of Composition Book 2.
- Page 26 of Ear Training Book 2.
- Flash Cards 134–136.
- Pages 24–25 of Jazz/Rock Course 2.
- Page 26 of Recital Book 2.
- Begin Group 12 Exercises of Technic Book 2.
- Pages 24–26 of Theory Book 2 with pages 34–35.



## OVERLAPPING CONCEPTS

- RH descending scale
- LH chord progression
- LH crossing over RH
- First and second endings
- Pedal
- Eighth notes played a little unevenly: long-short long-short
- 
- 
- 
- 
- $p-f$

## NEW CONCEPT

Slow Blues tempo

## GOALS

- Recognition of chords in LH chord progression in C major.
- Fun playing blues!
- Fluency in playing long-short eighth notes.

## INTERACTION

- Student says Roman Numerals of LH chords.
- Student points to LH rests.
- Student plays LH, being careful to observe the rests.
- Student claps RH rhythm in even eighths.
- Student plays RH with steady eighths.
- Student claps RH rhythm in long-short eighths.
- Student plays RH rhythm in long-short eighths.
- Student finds places in measures 4 and 8 where long-short eighths are divided between the hands.
- Student plays measures 4 and 5, then measures 8 and 9 several times.
- Student explains how 1st and 2nd endings will be observed.

## Blue Scales

Slow Blues tempo

Play eighth notes in long-short pairs.\*

\*This piece is especially effective with the 8th notes played a little unevenly, with a "lilting rhythm."  
The 8ths ON THE BEAT should be made a little longer, and the 8ths OFF THE BEAT a little shorter.



## SUGGESTED ASSIGNMENTS

- Page 27 of Ear Training Book 2.
- Pages 42–45 of Ensemble Book 2.
- Page 24 of Fun Book 2.
- Page 25 of Notespeller Book 2.
- Page 24 of Repertoire Book 2.
- Page 26 of Sight Reading Book 2.
- Page 16 of Theory Through the Year Book 2.

## THE V<sup>7</sup> CHORD

### OVERLAPPING CONCEPT

V triad

### NEW CONCEPTS

- V<sup>7</sup> chord built by adding the note a 7th above the root to the V chord.
- For smoother progression: The 5th (D) is omitted. The 3rd (B) and the 7th (F) are moved down an octave.
- When a 7th chord is not in root position, the ROOT is ALWAYS the upper note of the interval of a 2nd!

### GOALS

- Expanding the V chord to the V<sup>7</sup> chord.
- Further experience in moving one or more chord tones down an octave.

### INTERACTION

- Student explains how to build a V<sup>7</sup> chord.
- Student explains how to find the root of a V<sup>7</sup> when the chord is not in root position.

## THE PRIMARY CHORDS IN C MAJOR

### OVERLAPPING CONCEPTS

The primary chords are built on the 1st, 4th and 5th scale degrees.

### NEW CONCEPT

V<sup>7</sup> used to replace V chord in I IV I V I progressions.

### GOAL

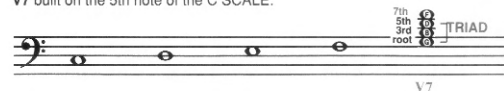
Fluency in playing I IV I V<sup>7</sup> I in C major.

## The V<sup>7</sup> Chord

In many pieces a V<sup>7</sup> CHORD is used instead of a V TRIAD.

To make a V<sup>7</sup> chord, a note an interval of a 7th above the root is added to the V triad.

V<sup>7</sup> built on the 5th note of the C SCALE:



To have a smoother and easier progression with the I and IV triads:

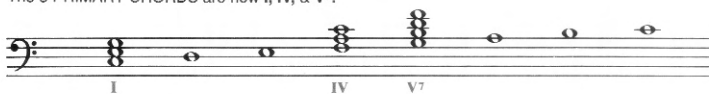
- The 5th (D) is omitted.
- The 3rd (B) and 7th (F) are moved down an octave.



When a 7th chord is not in root position, the ROOT is ALWAYS the upper note of the interval of a 2nd!

## The Primary Chords in C Major

The 3 PRIMARY CHORDS are now I, IV, & V<sup>7</sup>.



The following positions are often used for smooth progressions:



C Major Chord Progression with I, IV, & V<sup>7</sup> Chords. Play several times each day!

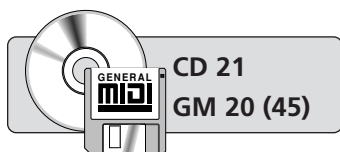


### INTERACTION

- Student names the 7th tone in the V<sup>7</sup> chord.
- Student plays V<sup>7</sup> chord several times, then I V<sup>7</sup> I several times.

### SUGGESTED ASSIGNMENTS

- Page 22–23 of Duet Book 2.
- Page 28 of Ear Training Book 2.
- Flash Cards 137–138.
- Page 26 of Jazz/Rock Course 2.
- Page 25 of Repertoire Book 2.
- Page 27 of Theory Book 2 with pages 36–37.
- Pages 20–21 of Top Hits! Solo Book 2.



## OVERLAPPING CONCEPTS

- Eighth notes played in long-short pairs
- Tied notes
- $\{ - \}$
- $f$
- $\sharp$   $\flat$
- Accents
- $\therefore$
- LH chord progression in C major
- LH plays low C
- First and second endings

## NEW CONCEPTS

- Moderate blues tempo

## GOALS

- Expanded experience with the  $V^7$  chords.
- FUN!

## INTERACTION

- Student is careful to release RH EXACTLY when rest occurs.
- Student claps (or taps) RH using long-short pairs of eighth notes.
- Student names root of each LH chord.
- Student names Roman Numeral of each LH chord.
- Student explains how 1st and 2nd endings will be observed.

## Got Lotsa Rhythm



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Moderate blues tempo \*

2nd time 8va

The musical score is written for piano in 4/4 time. It consists of four systems of music. The first system starts with a forte (f) dynamic and includes fingerings 5, 2, 1, 3, 5. The second system includes a triplet of eighth notes and fingerings 1, 2, 5. The third system includes fingerings 2, 1, 2, 5. The fourth system includes first and second endings, with fingerings 2, 1, 2, 5 and 1, 2, 5. The score includes various musical notations such as eighth notes, quarter notes, and rests.

\*OPTIONAL: Eighth notes may be played in long-short pairs.

## SUGGESTED ASSIGNMENTS

- Pages 22–23 of Classic Themes Book 2.
- Page 27 of Composition Book 2.
- Pages 24–27 of Duet Book 2.
- Page 29 of Ear Training Book 2.
- Flash Card 139.
- Page 25 of Fun Book 2.
- Pages 22–25 of Hymn Book 2.
- Page 27 of Jazz/Rock Course 2.
- Page 26 of Notespeller Book 2.
- Page 27 of Recital Book 2.
- Page 27 of Sight Reading Book 2.
- Page 17 of Theory Through the Year Book 2.
- Pages 22–23 of Top Hits! Solo Book 2.



## OVERLAPPING CONCEPTS

- Key signature of G major
- Triads built on 1st and 4th scale tones
- Seventh chord built on 5th scale tone
- Chord progression
- *f-p*
- —

## NEW CONCEPTS

- V7 chord in G major with 5th omitted, and 3rd and 7th moved down an octave.
- Chord progression in G major.
- Alternating hands play chord progression in G major.

## GOALS

- Moving I IV I V7 I chord progression from C major to G major.
- G major chord progression with alternating hands.

## INTERACTION

- Student identifies each chord before playing.
- Student names root of each chord.

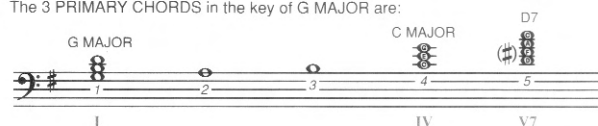
## SUGGESTED ASSIGNMENTS

- Page 30 of Ear Training Book 2.
- Flash Card 140.
- Page 28 of Jazz/Rock Course 2.
- Pages 30–33 of Musical Concepts Book 2.
- Begin Group 13 Exercises of Technic Book 2.
- Page 28 of Theory Book 2.

### The Primary Chords in G Major

The KEY SIGNATURE of the KEY OF G MAJOR is ONE SHARP (F#).

The 3 PRIMARY CHORDS in the key of G MAJOR are:



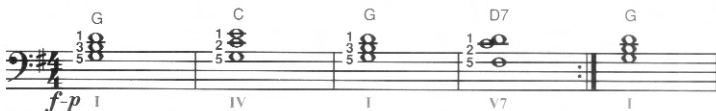
The IV and V7 chords are moved to lower positions, for smooth and easy chord progressions:



### Chord Progressions using I, IV, & V7 Chords

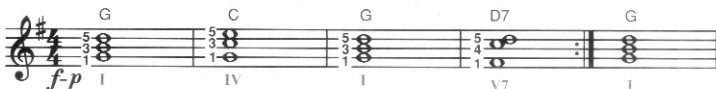
Play with LH.

Notice that the LH 5th finger plays the KEY-NOTE (G) on the I chord and the IV chord!



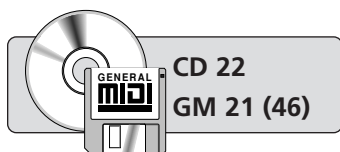
Play with RH.

Notice that the RH thumb plays the KEY-NOTE (G) on the I chord and the IV chord!



Play with both hands.





## OVERLAPPING CONCEPTS

- G major key signature
- Primary chords in G major
- $\flat$   $\sharp$   $\#$
- *mf*
- $\lessgtr$
- $\therefore$
- Tied notes
- Pedal
- $\smile$
- Eighth notes played in long-short pairs
- RH 2 over 1
- 1st and 2nd endings

## NEW CONCEPTS

- Moderately slow blues tempo.
- Primary chords in G major used as LH accompaniment.

## GOALS

- Ease in playing chord progression in G major.
- Fun playing jazzy second ending.

## INTERACTION

- Student claps RH, observing long-short pairs of eighth notes.
- Student says note names of LH chords.
- Student writes Roman Numerals under LH chords.
- Student explains how 1st and 2nd endings will be observed.

## Why Am I Blue?



39

Moderately slow blues tempo\*

Why am I blue. Blue-er than the deep blue sea?

Will you tell me? Won't you tell me? Why am I blue. Blue-er than the deep blue

sea. Will you tell me? Won't you tell me? If you will not tell me.

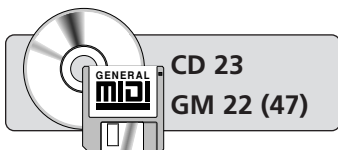
I'll be blue as blue can be!

1. 2.

\*OPTIONAL: Eighth notes may be played in long-short pairs.

## SUGGESTED ASSIGNMENTS

- Page 28 of Composition Book 2.
- Pages 26–27 of Hymn Book 2.
- Page 29 of Jazz/Rock Course 2.
- Page 27 of Notespeller Book 2.
- Page 28 of Sight Reading Book 2.
- Page 18 of Theory Through the Year Book 2.



## OVERLAPPING CONCEPTS

- *Moderato*
- G major key signature
- Incomplete measure
- Pedal
- *mf*
- Tied notes
- I IV V7 chords in G major

## NEW CONCEPTS

- Block chords (all notes together).
- Broken chords (one note at a time).

## GOALS

- Recognition of BLOCK CHORDS and BROKEN CHORDS.
- Fun playing this old American folk song!

## INTERACTION

- Student defines Block chords and points them out in the piece.
- Student defines Broken chords and points them out in the piece.
- Student points out that the melody is the same on both pages. Only the accompaniment is different.

40

## Block Chords and Broken Chords

Chords are often used as follows:

1. BLOCK CHORDS (all notes together).



2. BROKEN CHORDS (one note at a time).



*RED RIVER VALLEY* begins with the accompaniment played in BLOCK CHORDS. BROKEN CHORDS begin at the end of this page, and are used through the rest of the piece. Compare the two pages, measure by measure, before you play. The chords are the same.

## Red River Valley

American Folk Song

**Moderato**

*mf* From this val - ley they say you are go - ing, We will

(BLOCK CHORD)

miss your bright eyes and sweet smile; For they

say you are tak - ing the sun - shine That has

bright - ened our path - ways a - while.

(BROKEN CHORD)

## OVERLAPPING CONCEPTS

- *Ritardando*
- 
- Pedal

## NEW CONCEPT

LH chords are the same (I IV V<sup>7</sup> chords in G major), but they are **BROKEN CHORDS** (one note at a time).

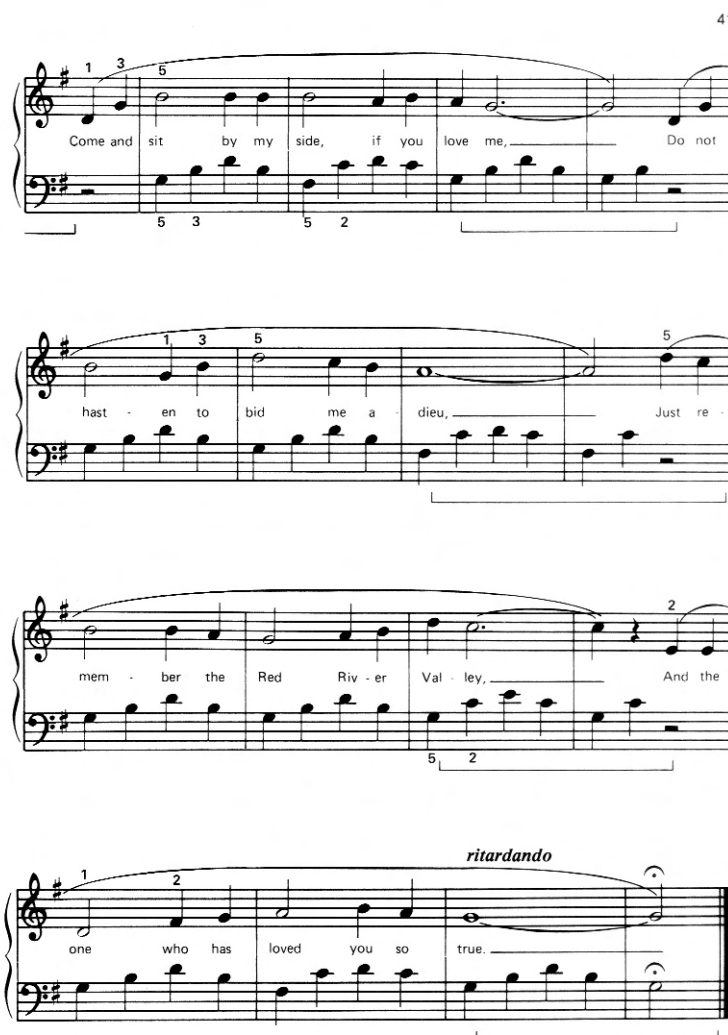
## GOAL

Ease in playing LH **BROKEN CHORDS** as accompaniment to a melody previously accompanied by the same chords (**BLOCK CHORDS**).

## INTERACTION

- Student plays RH and discovers that melody is the same as on the previous page.
- Student says note names of broken chords.
- Student plays broken chords many times for complete ease in playing them.
- Student combines broken chords with same melody previously played with block chords on page 40.

41



1 3 5  
Come and sit by my side, if you love me, Do not

1 3 5 5  
hast - en to bid me a dieu, Just re -

2  
mem - ber the Red Riv - er Val - ley, And the

5 2  
one who has loved you so true.

*ritardando*

## SUGGESTED ASSIGNMENTS

- Pages 24–27 of Classic Themes Book 2.
- Page 29 of Composition Book 2.
- Page 31 of Ear Training Book 2.
- Flash Cards 141–143.
- Pages 26–27 of Fun Book 2.
- Pages 28–29 of Hymn Book 2.
- Pages 30–31 of Jazz/Rock Course 2.
- Pages 34–37 of Musical Concepts Book 2.
- Page 28 of Notespeller Book 2.
- Page 28 of Recital Book 2.
- Page 26 of Repertoire Book 2.
- Page 29 of Sight Reading Book 2.
- Page 29 of Theory Book 2.
- Page 19 of Theory Through the Year Book 2.
- Pages 24–27 of Top Hits! Solo Book 2.

## OVERLAPPING CONCEPTS

- 3 over 1
- Major scale pattern

## NEW CONCEPTS

- D major scale, LH ascending, RH descending.
- Contrary motion D major scale.

## GOALS

- Expanded experience with passing 3 over 1.
- Fluency in playing the sharps that occur in the D major scale because of the major scale pattern.
- Fluency in playing contrary motion D major scale.

## IMPORTANT

The sharps must be very secure. In the contrary motion scale the sharps occur at different times in each hand. The same fingers of each hand, however, still play at the same time.

## INTERACTION

- Student says the pattern for any major scale.
- Student says note names of D major scale.
- Student plays only F# and C#
- Student plays D major scale with a rounded hand.

## SUGGESTIONS

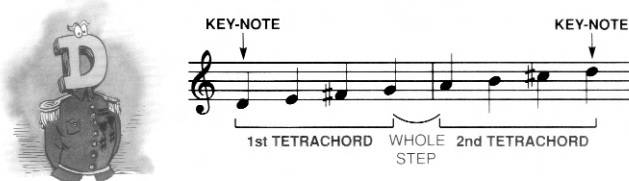
- Play scale slowly at first. Gradually increase speed on repetitions of the scale.
- Play bottom line hands together after the scale can be played smoothly hands separately.

## REMEMBER

LH and RH finger numbers match when playing the D major scale in contrary motion.

## D Major Scale

REMEMBER! The pattern of each tetrachord is: WHOLE STEP—WHOLE STEP—HALF STEP.



You can play the ASCENDING D MAJOR SCALE with the LH ONLY, by crossing 3 over 1.



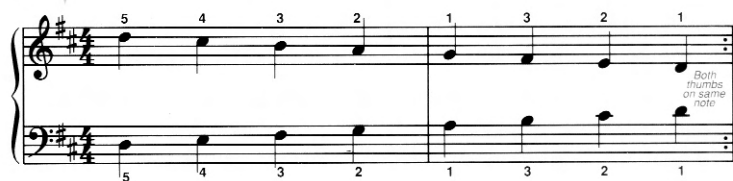
You can play the DESCENDING D MAJOR SCALE with the RH ONLY, by crossing 3 over 1.



## D Major Scale in Contrary Motion

KEY OF D MAJOR  
Key Signature: 2 sharps (F# & C#)

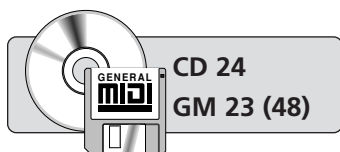
Play hands separately at first, then together.  
Begin slowly, gradually increasing speed.



## SUGGESTED ASSIGNMENTS

- Page 32 of Ear Training Book 2.
- Flash Cards 144–145.
- Begin Group 14 Exercises of Technic Book 2.
- Page 30 of Theory Book 2 with pages 42–43.





## OVERLAPPING CONCEPTS

- *mf-p, f, ff*
- 1st and 2nd endings
- *Moderato*
- Tied notes
- Eighth notes played evenly
- RH in extended position
- RH descending D major scale
- RH position changes
- RH melodic 7th and LH melodic octave
- $\text{>}$
- $\text{>}$
- $\text{>}$
- $\text{>}$
- $\text{>}$
- Incomplete measure

## NEW CONCEPTS

- D major key signature
- Both hands staccato throughout

## GOALS

- Ease in recognizing and observing D major key signature.
- Fluency in playing extension in RH melody over LH octave skips.
- Fluency in RH position changes.

## INTERACTION

- Student points to D major key signature and explains the F# and C#. Student plays F# and C#.
- Student points out and plays RH descending D major scales.
- Student points out RH tied notes.
- Student plays “Calypso Carnival” hands separately, making sure each note is staccato except for the RH tied notes in measures 2, 4 and 6.
- Student points out accented beats in 1st and 2nd endings.

## Calypso Carnival

43

KEY OF D MAJOR  
Key Signature: 2 sharps (F# & C#)

**Moderato**

Play eighth notes evenly.

The musical score for "Calypso Carnival" is written for piano in 4/4 time. It consists of four systems of two staves each (treble and bass clef). The key signature is D major (two sharps: F# and C#). The tempo is marked "Moderato" with the instruction "Play eighth notes evenly." The score includes various dynamics: *mf-p*, *f*, and *ff*. It features several musical concepts: tied notes, eighth notes, and staccato markings. The first system includes a note with a fermata. The second system has a note with a fermata. The third system has a note with a fermata. The fourth system has a note with a fermata. The score ends with a double bar line and repeat signs.

## SUGGESTED ASSIGNMENTS

- Pages 28–29 of Classic Themes Book 2.
- Page 30 of Composition Book 2.
- Page 33 of Ear Training Book 2.
- Flash Card 146.
- Pages 38–41 of Musical Concepts Book 2.
- Page 29 of Notespeller Book 2.
- Page 27 of Repertoire Book 2.
- Page 30 of Sight Reading Book 2.
- Page 20 of Theory Through the Year Book 2.
- Pages 28–31 of Top Hits! Duet Book 2.

## OVERLAPPING CONCEPTS

- Key signature of D major
- Triads built on 1st and 4th scale tones
- Seventh chord built on 5th scale tone
- Roman numeral names for triads, I IV V<sup>7</sup> chords
- Alternating hands playing I IV I V<sup>7</sup> I chord progression

## NEW CONCEPT

I IV V<sup>7</sup> chords in D major.

## GOAL

The concept of primary triads is expanded to the key of D major.

## INTERACTION

- Student points to and defines key signature of D major.
- Student says letter names of I chord, IV chord and V<sup>7</sup> chord.
- Student plays I IV I V<sup>7</sup> I many times.
- Student names root of each chord.

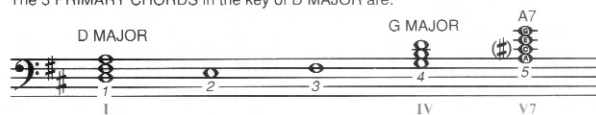
## SUGGESTED ASSIGNMENTS

- Page 34 of Ear Training Book 2.
- Flash Card 147.
- Pages 30–31 of Hymn Book 2.
- Page 31 of Theory Book 2.

## Primary Chords in D Major

The KEY SIGNATURE of the KEY OF D MAJOR is TWO SHARPS (F<sup>♯</sup> and C<sup>♯</sup>).

The 3 PRIMARY CHORDS in the key of D MAJOR are:



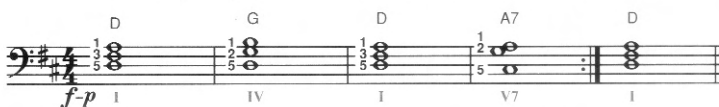
The IV and V<sup>7</sup> chords are moved to lower positions, for smooth and easy progressions:



## Chord Progressions using I, IV, & V<sup>7</sup> Chords

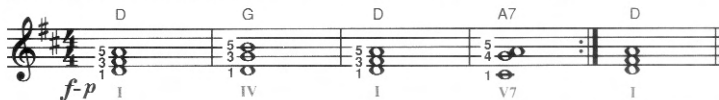
Play with LH.

Notice that the LH 5th finger plays the KEY-NOTE (D) on the I chord and the IV chord!

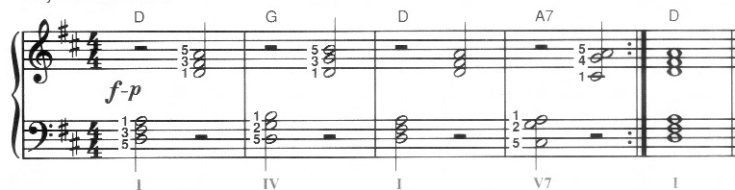


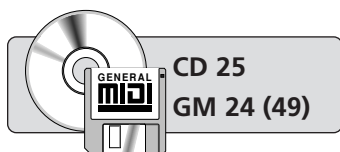
Play with RH.

Notice that the RH thumb plays the KEY-NOTE (D) on the I chord and the IV chord!



Play with both hands.





## OVERLAPPING CONCEPTS

- *Allegro*
- Key signature for D major
- Melody accompanied with D major primary chords
- First and second endings
- Both hands played staccato
- Incomplete measure



- 2nd time *8va*
- Finger change on repeated note

## NEW CONCEPT

*ff-pp*: loud as possible the first time, soft as possible on the repeat.

## GOALS

- Experience with D major primary chord accompaniment.
- Fun playing this favorite song!

## INTERACTION

- Student plays all the I chords.
- Student plays all the IV chords.
- Student plays all the V chords.
- Student claps (or taps) RH rhythm.
- Student points out accented beats.
- Student explains how the first and second endings will be observed.

## Oh! Susanna!



45

Stephen C. Foster

**Allegro**

*mf*

1. I came from Al - a - bam - a with my ban - jo on my knee, I'm  
2. It rained all night the day I left, The weath - er it was dry, The

goin' to Lou - si - an - a, My true love for to see.  
sun so hot I froze to death, Su - san - na, don't you cry!

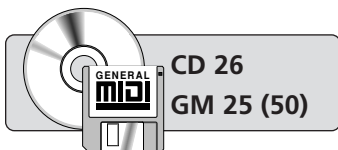
**2nd time 8va**

*ff-pp* Oh! Su - san - na! Oh, don't you cry for me! For I've

come from Al - a - bam - a with my ban - jo on my knee! knee!

## SUGGESTED ASSIGNMENTS

- Pages 30–31 of Classic Themes Book 2.
- Page 31 of Composition Book 2.
- Pages 28–31 of Duet Book 2.
- Page 35 of Ear Training Book 2.
- Pages 46–49 of Ensemble Book 2.
- Pages 28–29 of Fun Book 2.
- Page 32 of Hymn Book 2.
- Pages 42–48 of Musical Concepts Book 2.
- Page 30 of Notespeller Book 2.
- Page 29 of Recital Book 2.
- Pages 28–30 of Repertoire Book 2.
- Page 31 of Sight Reading Book 2.
- Page 21 of Theory Through the Year Book 2.
- Pages 28–29 of Top Hits! Solo Book 2.



## OVERLAPPING CONCEPTS

- *Allegro*
- D major key signature
- D major primary chords
- G major key signature
- G major primary chords
- Damper pedal
- Accents in both hands
- Melodic octave
- 2 over 1
- Staccato in both hands
- Legato
- Incomplete measure
- *Fine*
- *mf* *f*
- { -
- ♯
- ||: :||
- .:|
- < >

## NEW CONCEPTS

- Transposition of the melody from D major to G major.
- Key signature change on line 3.

## GOALS

- Fluency in changing key signatures in the middle of a piece.
- Longer piece using primary chords in three different keys.

SARASPONDA is an old Dutch spinning song. A mother sings to her daughter as she teaches her to spin. The words, which imitate various sounds made by the spinning wheel, are also a part of some magic she is supposed to be working. If her daughter can spin a long thread, she will get a nice husband.

The piece is fun to sing and play. It is often performed beginning slowly and gradually increasing speed at each new section, until the last section is as fast as possible. You may play it that way if you wish, after you have learned it well.

## Sarasponda

This piece is in the key of D MAJOR, G MAJOR and C MAJOR, and it uses the I, IV, and V7 chords of each of these keys. It will serve as a review as well as a test piece to help prepare you for promotion to Level 3.

**Allegro**

## INTERACTION

- Student points out and defines key signature change on line 3.
- Student says note names of D major scale.
- Student plays D major scale.
- Student says note names of D major primary chords.
- Student plays D major primary chords.
- Student says note names of G major scale.
- Student plays G major scale.
- Student says note names of G major primary chords.
- Student plays G major primary chords.
- Student claps RH rhythm.
- Student plays LH, being careful to observe EVERY rest.
- Student explains how repeats will be observed.



## OVERLAPPING CONCEPTS

Entire page

## NEW CONCEPTS

- Transposition of the piece to C major to be played *p* and *mf*.
- Key signature change to C major on line 2.

## GOALS

- Playing the melody in C major with C major primary chords as accompaniment.
- Repeating the melody in original key of D major.
- FUN!

## IMPORTANT

Playing this piece in three keys is a significant achievement for the student. It proves the point that transposition is easy when melodic intervals and chords are secure in the new key. "Sarasponda" is a valuable review of the three major keys being studied.

## INTERACTION

- Student points out and defines key signature change on line 2.
- Student says note names of C major scale.
- Student plays C major scale.
- Student says note names of C major primary chords.
- Student plays C major primary chords.
- Student plays LH, carefully observing rests.
- Student explains how *D. C. al Fine* will be observed.

47

*D.C. al Fine*

## SUGGESTED ASSIGNMENTS







- Page 32 of Classic Themes Book 2.
- Page 36 of Ear Training Book 2.
- Pages 30–32 of Fun Book 2.
- Page 32 of Notespeller Book 2.
- Pages 30–31 of Recital Book 2.
- Pages 31–32 of Repertoire Book 2.
- Page 32 of Sight Reading Book 2.
- Begin Group 15 Exercises of Technic Book 2.
- Page 32 of Theory Book 2.
- Pages 22–24 of Theory Through the Year Book 2.
- Pages 30–32 of Top Hits! Solo Book 2.



## OPTIONAL INTERACTION REVIEW

Looking carefully through Lesson Book 2, the student finds, defines and illustrates these musical elements:

- Incomplete measure
- Key signature for C major
- Finger change on repeated note
- The interval of a 6th on the keyboard and on the staff
- Melodic 6ths
- Harmonic 6ths
- Moving up and down the keyboard in 6ths
- Crossing 2 over 1 with RH
- Crossing 2 over 1 with LH
- The interval of a 7th on the keyboard and on the staff
- Melodic 7ths
- Harmonic 7ths (for hands large enough)
- *D. C. al Fine*
- 3 over 1
- The C major scale:
  - In tetrachords
  - LH ascending
  - RH descending
  - Hands together in contrary motion
- The interval of an octave on the keyboard and on the staff
- Melodic octave
- Harmonic octave (for hands large enough)
- Triads
- The triad vocabulary
- Primary triads in C
- Chord progressions
- Slow blues tempo
- Eighth notes played in long-short pairs
- The V<sup>7</sup> chord
- Key signature for G major

- The G major scale:
  - In tetrachords
  - LH ascending
  - RH descending
  - Hands together in contrary motion
- Primary chords in G major
- Chord progression in G major
- Moderately slow blues tempo
- Blocked chords
- Broken chords
- Key signature for D major
- The D major scale:
  - In tetrachords
  - LH ascending
  - RH descending
  - Hands together in contrary motion
- Primary chords in D major
- Chord Progression in D major
- Accent
- Tied notes
- *Largo*
- *Allegro*
- *Andante*
- *Moderato*
- *8va*
- *mf f ff p mp pp ff-pp*
- 
- 
- 
- 
- 
- 

## SUGGESTED ASSIGNMENT

Pages 37–38 of Ear Training Book 2.

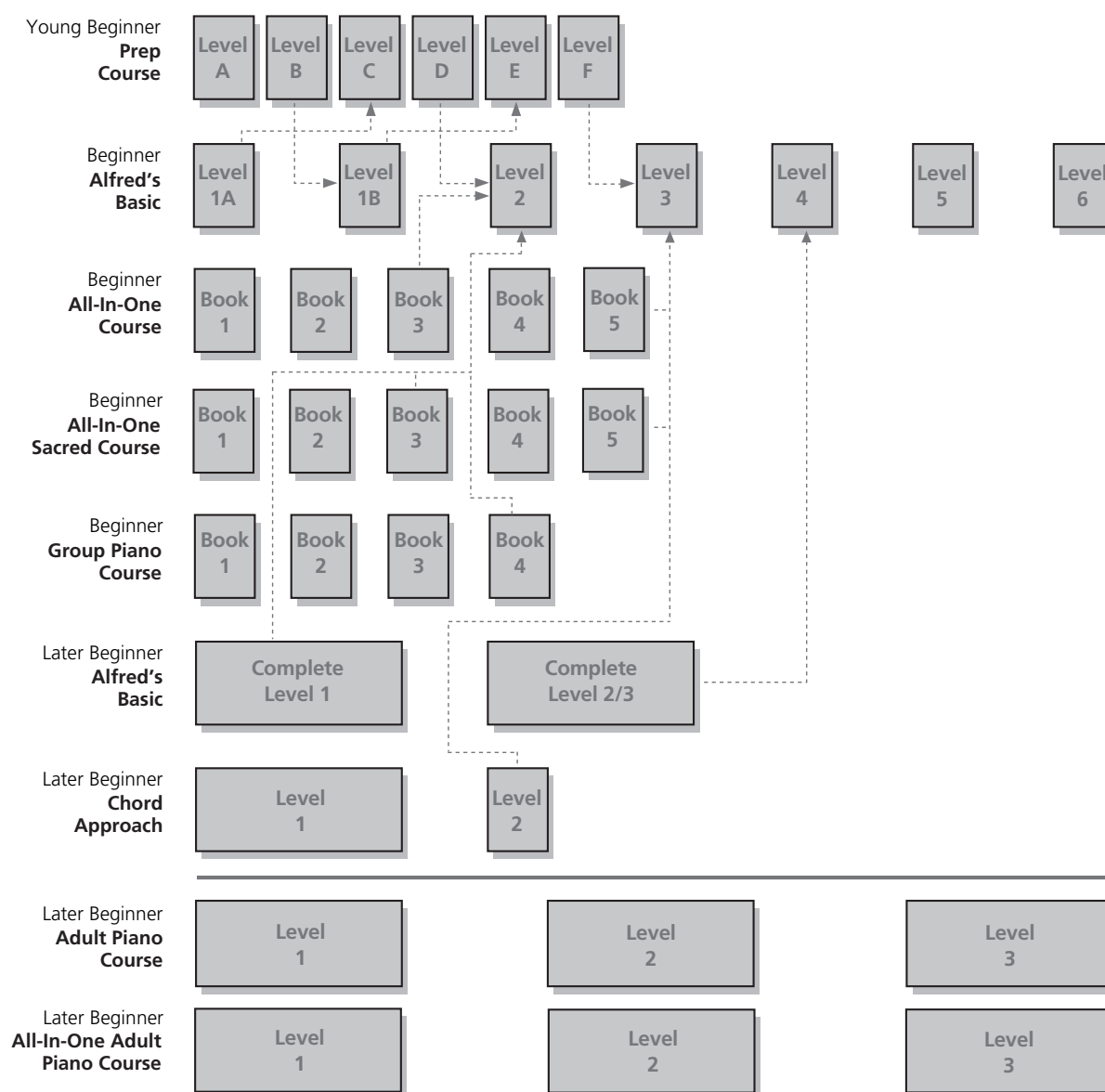


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