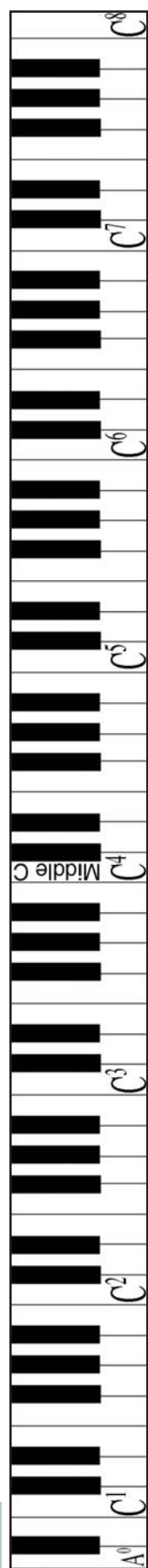
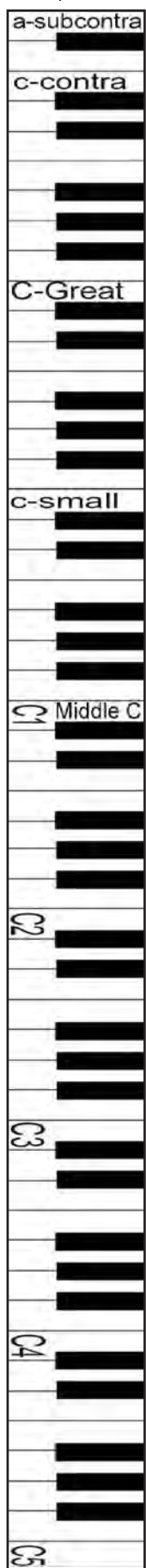


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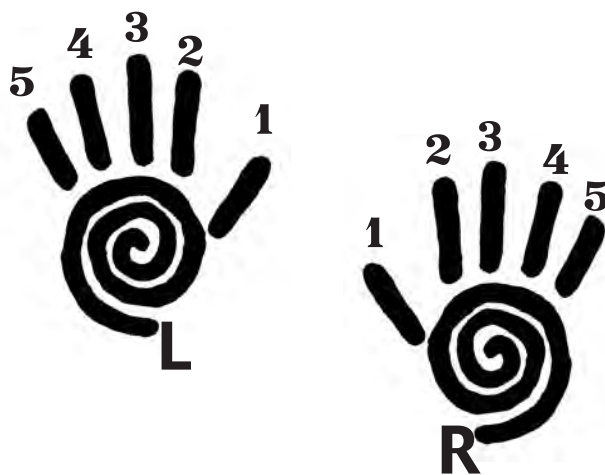


GARNER & TATUM

Ciccolini & Cie

Keyboard 2

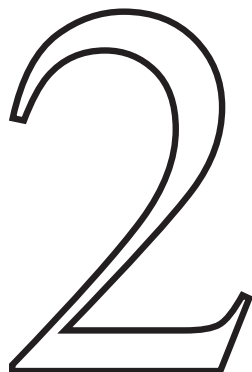
Jazz Keyboard



Course Materials

by

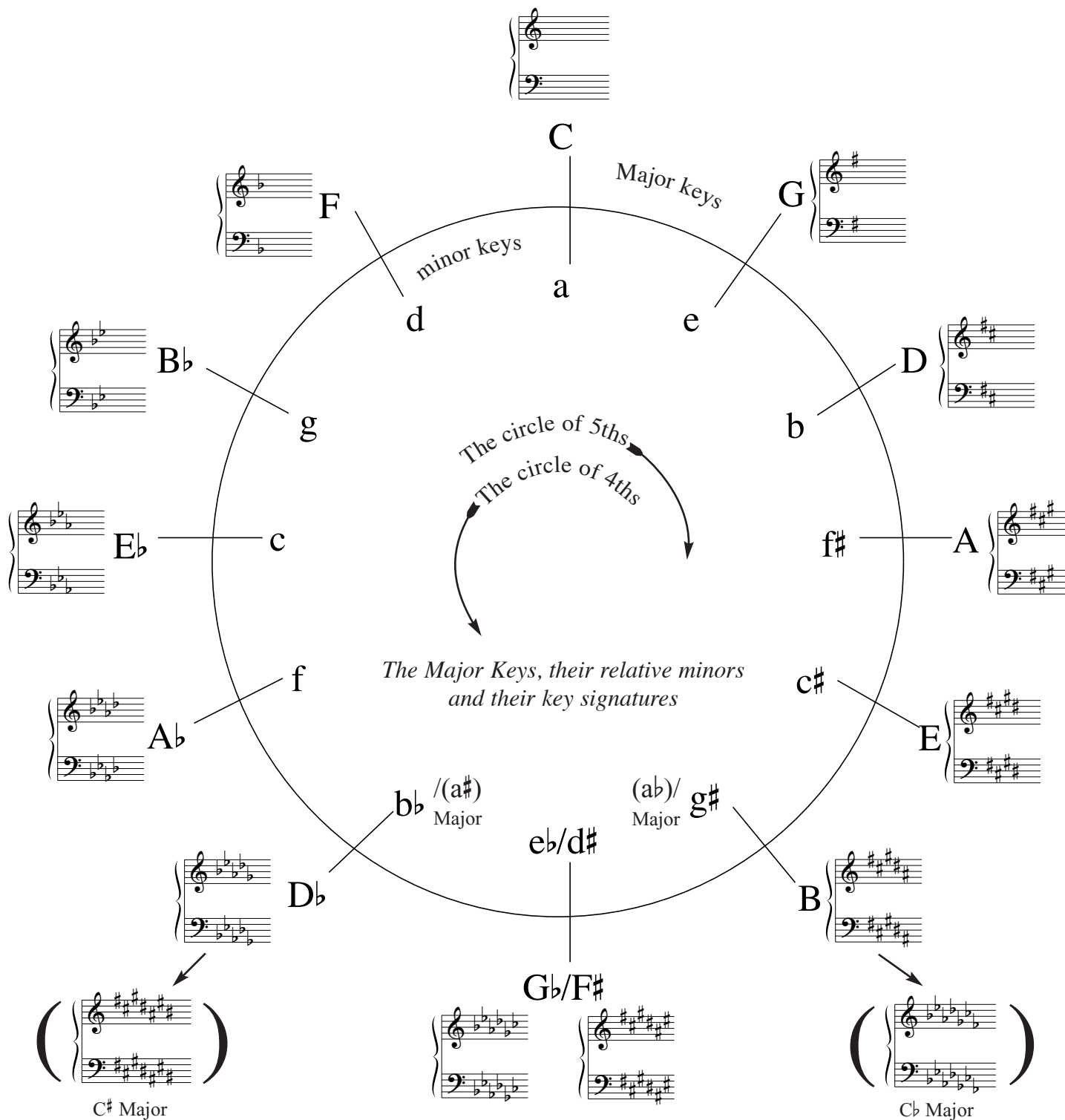
Sebastian Huydts
 Bette Coulson
 Dennis Luxion
 Peter Saxe



2014 Edition
 Corrected for AY 16-17

32 - 1132

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$C^\#$ Major is enharmonically equivalent to D^b Major.
 C^b Major is enharmonically equivalent to B Major.
 Both these keys are rather impractical, therefore, use the enharmonically equivalent keys instead.

Keyboard 2

Jazz Keyboard



Course Materials
by

Sebastian Huydts
Bette Coulson
Christopher Goldston
Dennis Luxion
Peter Saxe

2014 Revised Edition

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Columbia College Chicago Music

Dear students,

We are pleased to present you with the course materials which were specially prepared for the Keyboard 2 and Jazz Keyboard classes. The book offers you a wealth of useful and enjoyable music at a significantly lower cost compared to general textbooks.

This book is a continuation of Keyboard 1; It, too, has been tailored to fit into the general music skills curriculum without needlessly repeating material taught in other classes. In anticipation of the merger of the two courses, all materials have been combined, and therefore the format has changed. Nonetheless, you will find the same (and many new!) fun and playful exercises that are meant to develop a good approach to the keyboard, good command of the hands, good coordination, good listening, good ensemble playing, facility in reading and harmonic insight. General topics such as study strategies and how to sight-read are also discussed.

We hope you have a wonderful semester and have a great time continuing your piano studies.

The instructors, Fall 2014.

***Bette Coulson, M.M.**, holds degrees in piano from the American Conservatory of Music, Chicago and the Chicago Conservatory College. She also studied at Interlochen, Michigan University, and Northwestern University. She taught piano pedagogy at Northeastern University and piano and beginning theory at CCC. She was Artist in Residence at Columbia College Chicago as Coordinator of Keyboard Studies. In addition, she is on the faculty of Sherwood Conservatory Chicago. Mrs. Coulson has a National Professional Teaching Certificate from the MTNA and has given lecture/concerts on beginning to advanced music.*

***Christopher Goldston, M.M.**, holds degrees from University of North Carolina - Greensboro and Northwestern University. His piano compositions are published by Alfred Publishing Company and the FJH Music Company. He is actively involved with the Music Teachers National Association, and is the National Coordinator for the MTNA Student Composition Competition. Mr. Goldston has taught at Sherwood since 1996, and at Columbia since 2008.*

***Sebastian Huydts, M.A.**, holds degrees in Piano and Composition from the Amsterdam Conservatory and the University of Chicago. His principal teachers have included Cliff Colnot, John Eaton, Edith Grosz, Shulamit Ran and Howard Sandroff. At present Mr. Huydts is Associate Professor and Director of Keyboard Studies at Columbia College Chicago. In addition, he actively performs as a pianist in various settings throughout the USA and Europe. His compositions are published by Jeanné of Minneapolis.*

***Dennis Luxion** has toured and recorded with Chet Baker (appearing on two CDs and documented in the recent James Gavin book), played with Toots Thielemans, Lee Konitz, Woody Shaw and Tony Scott, and taught at the Royal Conservatory of Music in Liege, Belgium. Upon returning to Chicago, Dennis has also recorded and/or played with many artists in and coming through Chicago including Von Freeman, Slide Hampton, Sheila Jordan, Gunther Schuller, among others.*

***Peter Saxe** has been a mainstay on the Chicago jazz scene for over 20 years. He performs with world renowned harmonica virtuoso Howard Levy while also leading the Peter Saxe Trio. His recorded work includes credits with Akio Sasajima, Joe Henderson and Rush Hour. Donning his composer/producer hat, Peter is the creative force behind Ambian Music Productions, where he produces music for broadcast and corporate communications.*

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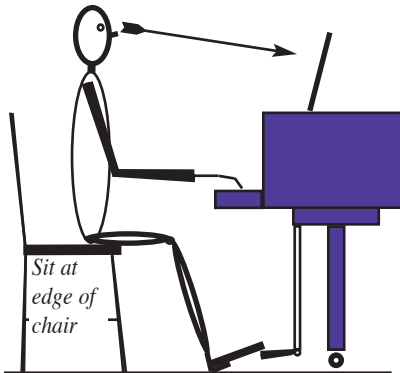
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Start of class: General discussion keyboard I syllabus, practice requirements, regulations, dates etc.

Technique:

1. The keyboard, position at the keyboard, position of the hands.

The posture that is best for most people.



Heels function as hinge to operate pedals



The full size keyboard encompasses $7\frac{1}{3}$ octaves or 88 keys in total

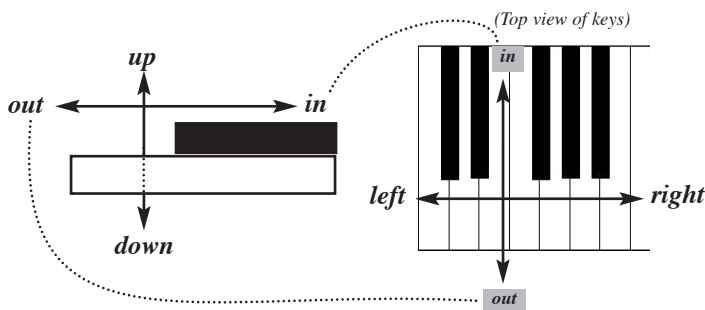
- Put your chair in the center of the keyboard.
- Sit at the edge of the chair and keep your feet near the pedals.
- Sit in a position that allows your arms to reach the entire keyboard and which allows you to “freely” use the weight of your arms.
- Sit up high enough that you never need to raise your shoulders when your hands are on the keyboard.
- Leave enough room between you and the instrument, so that you can move your forearms easily in front of you.
- Keep wrists horizontal, fingers slightly (naturally) curved.

2. Placing the hands onto the keyboard, the six basic directions (motions), numbers of the fingers.

2.1—Placement of the hands onto the keyboard

Let both arms hang to the side, free of any muscle tension. Feel gravity pull on your arms hanging from the shoulder joints. In one motion, loosely place your hands on the keyboard, the sensitive tips of your fingers lightly touching the keys. Keep the arched form that your hands had when they were hanging in the air. Although a little bit of tension is OK, never cramp or force.

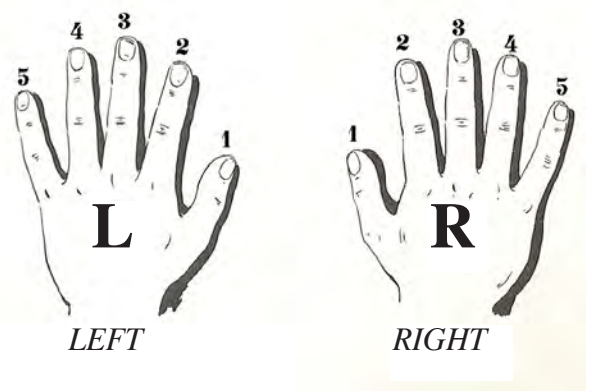
2.2—The six basic directions (motions) on the keyboard



When the hands play together, they can move in:

- parallel motion (= hands move in the same direction) and in
- contrary motion (= hands move in the opposite direction)

2.3—The numbers of the fingers



Exercise 1: Move freely right (UP) and left (DOWN) (keep the shoulders down!) with both hands to the extremes of the keyboard in parallel and contrary motion. In contrary motion, also cross hands as far as you can!

Exercise 2: On a flat surface, without your wrist touching the surface, hands separately, lift one finger at a time, and strike the surface saying the finger-number out loud. Repeat the exercise with hands together, always lifting the same finger/number on both hands at the same time. Also try two fingers at one time and the triad of 1,3,5.

Rhythm:

1. Introduction to the Classical exercises and/or to Jazz Rhythmic vocabulary #1–Two Eighth Notes.

Classical Exercises

These rhythm exercises are meant to sharpen your keyboard rhythm, and coordination. Use your fingers on any hard, flat surface, wrist up, piano hand position. In order to establish the beat **always count at least one measure in tempo for preparation before starting the music.**

- 1) First RH and LH separate.
- 2) RH and LH combined with the so-called "BLR (**B**oth **L**eft and **R**ight)" method:
While tapping the rhythm with your hands say out loud the word "right" for right hand notes if nothing happens in the left hand, "left" for left hand notes when nothing happens in the right hand and "both" where both hands play together. **Lift your hands when you have a rest**, but do **not** say the word "rest"!
- 3) RH and LH combined at much faster tempo when "BLR-method" becomes impractical.

Musical notation for Classical Exercises. It shows two staves: RH (Right Hand) and LH (Left Hand). The RH staff is in treble clef and the LH staff is in bass clef. The music is in 4/4 time. The notation includes notes, rests, and counting words: 'both', 'rest', 'right', 'left'. A bracket on the left indicates 'Count one measure!'.

Jazz Rhythmic Vocabulary #1–Two Eighth- Notes

General rules for articulating "swung " eighth notes:

1. Consecutive eighth notes in a phrase are always legato (unless otherwise indicated).
 - . The last eighth note in a phrase is always short and accented.
 - . At slow to moderate tempos, eighth notes are played as triplets with the first two triplets tied, creating a "Long-Short" pattern as follows:

Diagram illustrating the 'Long-Short' pattern for eighth notes. The top part, labeled 'Played:', shows four groups of eighth notes. Each group consists of two eighth notes tied together, followed by a single eighth note. The first two eighth notes of each group are marked with a '3' and a bracket, indicating they are played as a triplet. The final eighth note of each group is marked with an accent (^) and a greater-than sign (>), indicating it is short and accented. The bottom part, labeled 'Written as:', shows the same pattern written as a single eighth note followed by a quarter note, with the quarter note marked with an accent (^) and a greater-than sign (>).

4. Although there are many exceptions, the accent is generally on the second or "short" eighth note. as shown above. This is counterintuitive to the non-jazz player and requires consistent listening and practice to articulate correctly and authentically.

Practice Techniques

□□ of the □□□□ rhythm e□er□ies should be pr□□ti□ed i□ t□o □□ys□

1. Scat (sing/speak the written syllables without specific pitches) the written part, while snapping your fingers of either hand on "2" & "4"
2. "Play" (on a firm surface) the written rhythm using the thumb and pinky of one hand, while snapping on "2" & "4" with the other hand. Let the weight of your hand be supported by your curved second, third and fourth fingers then easily "rock" between your thumb and pinky keeping your wrist relaxed.

2. Perform *Rhythm 1* and/or 2. Write in the counting for all rhythm exercises.

1

(♩ = ca. 64 - 96)

2

Technique:

Always check posture first!

1. Warm-up with the 5-finger Exercise with cadence in all keys (minor and Major).

The 5-finger Exercise (Review from Keyboard 1)

Moderato (♩ = ca. 96)

Moderato (♩ = ca. 96)

The cadence chords (Review from Keyboard 1)

Play these chords at the end of the scale and 5 finger exercises or as instructed.

2. a) Review and perform *Mountaineer* and/or *Jazz Mountaineer*.

Mountaineer *Combined pentachords in Major and minor, change of hand position.*

Allegro

Jazz Mountaineer

When phrasing jazz "swing" eighth notes at slow to moderate tempos, the eighth notes are felt more as triplets as shown below. Most frequently the accents are on the offbeats or "&s" especially with longer eighth note lines. Another way of hearing it is as a pattern of long-short, long-short with the accents on the short note. If you are unfamiliar with modern jazz (mid 1940s to the present) this will at first feel counter-intuitive. As you listen to more of that music and for that matter, contemporary urban/hip-hop you will begin to hear and feel the triplet subdivisions and syncopated accents.

Written	Played
---------	--------

- 3. a) Knowing the tonal system on the piano facilitates understanding all types of music. The major scales are generally studied first as most other scales and modes are easily derived from them.

The 7 note scale can be thought of as **groups of three and four adjacent notes**, starting on a white or a black key. Before you play the actual scales, memorize these “groupings” and play them together like a cluster to exercise its “shape” so you feel and prepare all notes within a group. Once it becomes routine, having all fingers prepared for groups of notes will help you play with much greater ease!

Your goal is to **make each scale exercise as musical as possible**: Use dynamics, play rhythmically even, and use different touches (e.g. legato and staccato.) Make sure to check your posture at the piano and always have “contact” with the keys before you play your notes.

Count off at least one measure in your tempo before starting to play!

Below is the traditional way of playing the scales, hands separate; RH starts, followed by the LH.

Moderato (♩ = ca. 60)

R.H. starts
mf legato

L.H. continues
mf legato

Scala Elevator (or escalator)

Allegro (♩ = ca. 120)

Ferdinand Beyer
 (1803-1863)
adapted

Mr. Otis goes to town *(or escalator)*

Allegro molto (♩ = ca. 60)

The score is divided into two systems. The first system (measures 1-4) features a treble clef (I) and a bass clef (II) in 7/8 time. The treble part starts with a melody in D major, marked *mf*. The bass part provides accompaniment with chords and moving lines, marked *f*. The second system (measures 5-8) continues the piece, showing more complex rhythmic patterns and chordal textures in both hands.

b) Suggested practice & order of learning to play the major keys with hands combined: *B, D^b, G^b, A^b, E^b, B^b, F, E, A, D, G, C*. A systematic ordering of the various scale fingerings and groupings is posted on pp. 142-147. As you practice the scales, use and memorize your fingerings and groupings.

To learn how to play with both hands simultaneously, simply combine the LH and RH and play in parallel motion. If you want a bit more challenge, why not try “Scala Elevator”? If you already feel comfortable with both hands, then you should go to town with Mr. Otis (Piano I)!

- (Advanced)** The LH often accompanies using **alternating intervals of 3rd and 7ths**. The fingering used should always be practical and depends on the situation. The study below shows you how.

Study for LH 3rds and 7ths *(practice the LH, RH optional)*

Sebastian Huydts

Moderato (♩ = ca. 92)

The score is in 4/4 time and marked *mf*. It consists of two measures of music. The first measure shows a treble clef with a melody and a bass clef with accompaniment. The second measure is identical but includes first and second endings. The bass part uses alternating intervals of 3rds and 7ths, with fingerings indicated below the notes.

Performance:

1. Like the course materials for Keyboard 1, every lesson features a performance section with pieces that apply the techniques that you have learned about, and which you are practicing. You will notice that there is a wide variety in style and difficulty. In addition, there is more repertoire in this book than we can reasonably expect you to study during this semester. Therefore, your instructor will make a selection appropriate for the class. However, you may always request that specific repertoire be done in class, and we encourage you to play skipped repertoire as sight reading exercise, or, hey, just for fun!
2. For students who need a refresher in playing in five finger positions, we have arranged a few pieces by the 19th century German piano pedagogue Christian Ludwig Heinrich Köhler (1820-1886).

5 studies by Köhler from Op.190

1 Moderato

arr. Sebastian Huydts

2 Moderato (♩ = ca.102)

3 Vivace (♩ = ca.72)

4 Smooth, pastoral

p very legato

5

accomp.

p

5 Molto vivace (♩ = ca.92)

mf

mf

f

f

3. The pieces for this section are a bit more advanced and feature different styles. In a jazzier idiom we introduce on p. 9 *One Good Turn...* and *Floating*, and on p. 10 *Menuetto*, which is polyphonic.

For studying the performance pieces follow these guidelines:

- Read through from left to right, and notice all elements on the page (tempo, dynamics, clefs, etc.);
- Count off one measure and play through in a sustainable tempo;
- Mark spots that are difficult, and add any fingerings you find necessary;
- Practice the difficult spots first; and
- Bring up to the desired tempo, focusing on continuity and accuracy.

One Good Turn ... *(What would be the best choice for the LH fingering?)*

Dennis Luxion

Lively (♩ = ca. 132)

Floating

Both hands E^b 5-finger position.

Peter Saxe

Minuetto

Andantino (♩ = ca. 104)

James Hook
(1746-1827)
Orig. G Major

Ensemble:

1. Introduce p.11 *March*.

Assignments for 1B:

1. . . . Practice p. 3 *Rhythms 1 and/or 2*.
2. . . . Practice p.3 *The 5-finger exercise*
3. . . . Practice p.4 *Mountaineer* in keys of _____ and/or *Jazz Mountaineer*.
4. . . . Practice **Scale** (see p.5) in B major, as instructed in class.
5. . . . Practice **Performance**

-
6. . . . Practice **Ensemble** p.11 *March*.

7. . . . Review and sign **Course Syllabus** and p.1 (*Rhythm and keyboard technique*.)

Alternative/Additional assignments:

N.B.: An alternative to the labels "Solo" and "Duet" is by identifying the systems with Roman Numerals.

March

Allegretto (♩ = ca. 120)

Oscar Bolck
(1839-1888)

I

1

f *p* *f*

2nd time to Coda

5

II

(Instructor)

6

I

7

p cresc. *f* *mf*

II

I

12

Coda

D.C. al segno *f* *p* *cresc.* *f*

II

D.C. al segno

Rhythm:

Always check posture first.

Perform p. 3 *Rhythm 1* and/or 2. Introduce *Rhythms 3* and/or 4.

3 (♩ = ca. 90 - 148)

Musical notation for Rhythm 3, featuring piano (*p*) and forte (*f*) dynamics in a 4/4 time signature. The piece consists of 8 measures with a variety of rhythmic patterns including eighth notes, quarter notes, and rests.

Jazz Rhythmic Vocabulary #2–Four Eighth Notes

4 Pay careful attention to perform the accents as indicated:
 Accents, along with triplet feel are the two elements that make eighth notes swing.

Vocal and snap notation for Jazz Rhythmic Vocabulary #2-4, showing eighth note patterns with accents. The notation includes vocal lines with syllables like "shu-ba du-wop" and "fah-ba du-wop", and snap lines with corresponding rhythmic patterns. Accents are marked with triangles above notes.

Technique:

1. Perform p.3 *5-finger Exercise* (all Major and minor keys), and/or p.4 (*Jazz*) *Mountaineer*.
2. Introduce *Inversion study #1* and/or p.13 *Alternative version*.

Inversion Study #1 *(study in all keys, preferably in the same key as the scale being studied)*

A With great concentration (♩ = ca.40 → ♩ = ca. _____)

Musical notation for Inversion Study #1, a 3/2 time signature exercise with fingerings and dynamics. The notation includes a treble clef with a key signature of one flat and a bass clef. Fingerings are indicated by numbers 1-5 above and below notes. Dynamics include *mf*. The exercise focuses on chord inversions and fingerings.

B

C

3. Review B major scale. Add D \flat major, over 2 or 4 octaves concluding with cadence. Try hands together.

Performance:

1. Perform selection of pieces pp. 7–10.
2. Introduce *Horseback Riding* and/or p.14 “2&4” *Minor Grooves*.

Horseback Riding

Christian Gottfried Krause
19th Century - Germany
arr. Sebastian Huydts

Allegretto (♩. = ca. 66)

“2 & 4” Minor Grooves

#1

Peter Saxe

easy swing

#2

Transpose #1 to D minor; #2 to E^b minor and continue in this fashion until you have done all keys.

Sight-reading:

Whether you sight-read a piece or play it on stage, you process information in three ways: In the *past*, in the *present* and in the *future*. The most obvious of these three is what your fingers are doing in the present time. However, at the same time your ears should be analyzing the past and your eyes should be preparing for the future.

1) *The future*: The readiness of your hands to make the correct responses depends on you knowing what is ahead. Therefore you have to look ahead on the page, process the musical information and plan ahead of what you will be physically doing while your hands are performing the music of the moment. In other words, your eyes must be looking to the future of the score and give a warning of what is yet to come. The more material you can comprehend this way, the more you can process ahead, and the more accurate reading you can give of the music at first sight.

2) *The present*: Sight-reading requires that your eyes remain on the page, and therefore you must avoid looking at your hands (except for positioning them initially and, if time allows, to check up on the hands). Although some peripheral vision can be used, a full and continuous look down is similar to watching your feet while driving a car (the outcome may be less deadly in music). So your hands should be almost on automatic, executing the information processed earlier.

3) *The past*: Meanwhile, you will also be hearing the sounds of your performance. Your brain will analyze these sounds to check for correctness. You can then adjust your playing or remember problem areas for the next run through.

Why sight-reading is important for all musicians:

Good sight-reading is essential and it is often required in professional situations. If people know that you are a professional musician, they *expect* you to be able to sight-read (similar to being expected to read a language if you speak it). A good sight-reader can process at least several seconds of music ahead of playing.

Developing sight-reading:

In order to develop the ability to sight-read well, several factors are important:

- 1) Train often and develop a good scanning routine.
- 2) Train your styles: Your memory of pieces in similar styles you have played, helps you make up—if needed—the notes that your eyes missed in the piece you are reading.
- 3) Concentrate (in order to do multiple tasks at once). Practice builds up concentration.
- 4) Train your short term memory and muscular responses: Give yourself a limited amount of time to look at a few measures worth of music, absorb as much as possible, close the book and then immediately play those measures.

Sight-read the exercise below, follow the instructions. Then apply the same to _____ on p. ____ .

Andante (♩ = ca.116)

Reading from Left to right we see 1) _____, 2) _____, 3) _____, 4) _____. LH starts on _____, RH starts on _____
 Tempo is _____, Dynamics are _____ & _____, Touch is _____. The piece is _____ mm. long.

Ensemble:

1. Introduce *Megfagtam Egy*.
2. Perform p.11 *March*.

Megfagtam Egy (approximate pronunciation: MEK-fog-tum EDZH)

Hungarian Folk Song
 arr. Sebastian Huydts

Presto (♩ = ca.188)

Harmonization: *review from Keyboard I*

Inventory of the cadence chords and their roots.

(their roots in black)

C F/C G7/B

I IV₄ V₅

*Before doing your harmonization, always use one staff where you write down an **inventory of the chords** (the roots in black) that you will use in the piece.*

1. *Love Song* is harmonized using **blocked cadence chords**: This accompaniment is called “**block-chord accompaniment**.” As taught in keyboard 1, we use the Tonic (I), Dominant (V₅) and Sub-Dominant (IV₄) chords in a way that you can easily perform your own harmonizations. Later this semester other Tonic, Dominant and Pre-Dominant functions will be added.

Love Song

Moderato

F B \flat /F F B \flat /F F C7/E C7/E F B \flat /F C7/E F

I IV₄ I IV₄ I V₅ V₅ I IV₄ V₅ I

2. In keyboard 1 we showed you some possibilities of breaking up the harmony chords in typical piano styles. We called those “accompaniment patterns”. “Maryanne” shows how that can be applied. In the weeks to come this course introduces additional patterns.

Accompaniment patterns *(from keyboard I)*

1 2 3 4 5 6

Maryanne *with accompaniment pattern based on block chords.*

F B \flat /F C7/E F F B \flat /F C7/E F

mf

I IV₄⁶ V₅⁶ I I IV₄⁶ V₅⁶ I

Carribbean Folk Song

3. In creating your own harmonizations observe the following:
 - All assignments need to be done at the keyboard, you need to play and hear what you write.
 - Your assignments, using pencil only, need to include all elements that you see on the page here, including (but not limited to) braces, key and time signatures, Roman numerals, alphabetical chord symbols, correct barlines etc.

Assignments:

1. . . . **Practice** p.3 *Rhythm 1 and/or 2*, p.12 *Rhythm 3 and/or 4*.
2. . . . **Practice** p.3 *The 5-finger exercise*.
3. . . . **Practice** p.4 (*Jazz*) *Mountaineer* in keys of _____, p.12 *Inversion study #1*.
4. . . . **Practice Scales** (with cadence): B and D \flat , start both hands together.
5. . . . **Practice Performance** _____.
6. . . . **Practice Ensemble** p.15 *Megfagtam Egy*.
7. . . . **Sight-read** A, B and C.

A *Moderato*

B *Allegretto*

C *Cantabile*

8. . . . (if needed) **Review and sign** *Course Syllabus* and p.1 (*Rhythm/keyboard technique*.)
9. . . . **Harmonize and Hand In** Transpose *Red River Valley* to the key of F. Then harmonize following the format given on p.16. Include all elements (Staff format, key and time signatures, Chord Symbols, Roman Numerals). Your instructor will decide if you need to use accompaniment patterns. **PENCIL ONLY**.

Red River Valley

American Cowboy Song

Rhythm:

Perform p.3, p.12 *Rhythms 1 thru 4*. Introduce *Rhythm 5*.

5

(♩ = ca. 96 - 156)

Technique:

Always check posture first.

1. Perform p.3 *5-finger Exercise* and/or p.4 (*Jazz Mountaineer*) in keys of _____
2. Perform p.12 *Inversion study #1* in F, add C, and/or *Basic Chord Progressions* in keys of _____
3. Review pp. 8 and/or 129 and perform the B and D \flat major scale. Add G \flat major, play over 2 octaves concluding with cadence. (*Separate hands if necessary*.)
4. Introduce *Classical Accompaniment Patterns*: The broken triad and the Alberti Bass.

The patterns below serve to prolong a harmony, add a (fast) motoric element and have been a favorite accompaniment to melodies for centuries. The Alberti Bass is supposedly named after Domenico Alberti (1710-1740?).

1 Broken triads

Andante (♩ = ca.96)

2 Broken triads in triplets

Andante (♩ = ca.96)

3 Alberti Bass

Andante (♩ = ca.96)

4 Waltz

Allegro (♩ = ca.69)

5 March

Allegro (♩ = ca.144)

Jazz seventh chords are identified principally by three notes: root, third and seventh. The third and seventh work as a pair and are called **guide tones**. The guide tones identify a seventh chord's type. The three most common seventh chords are: 1) major seventh chord, 2) minor seventh chord and 3) dominant seventh chord. In the following chart the characteristic third/seventh pair for each of these three seventh chords is given, as well as common chord symbols.

CHORD TYPE	GUIDE TONES (3rd + 7th)	CHORD SYMBOL
Major Seventh Chord	= Major 3rd + Major 7th	CMA7 or CΔ7
Minor Seventh Chord	= Minor 3rd + Minor 7th	Cmi7 or C-7
Dominant Seventh Chord	= Major 3rd + Minor 7th	C7

Since these chords will only be used in root position, there are only two basic ways for them to be constructed: *root-third-seventh* or *root-seventh-third*. (See the following example).

MAJOR SEVENTH CHORD MINOR SEVENTH CHORD DOMINANT SEVENTH CHORD

In order to become familiar with these types of chords we will learn to identify them as well as construct them both on paper and at the keyboard.

Play the following chords. **Listen** to them carefully. These sonorities may be unfamiliar to you and it might take some time and work for you to get used to them. **Analyze** and **name** these chords.

Procedure:

- 1) assume that the bass note is the root of the chord. Write it down above the staff as a capital letter;
- 2) identify the third and seventh and write down the appropriate chord symbol.

For example, the first chord has the root C# and has a minor 3rd and a minor 7th. It is, therefore, C#mi7.

C#mi7

Construct the following chords. **Write** in the notes. **Play** the chords. **Listen** to them carefully.

Procedure:

- 1) identify the third and seventh called for by the chord symbol.
- 2) keeping the third and seventh close together, place them above the root in the general vicinity of C4.
- 3) play the resulting three-note chord.

Remember there are two ways that the third and seventh pair can be played (one is the inversion of the other). Play and write both forms.

CbMA7 Gmi7 DMA7 Ab7 FMA7 Ebmi7 B7

Dance of the Marionettes

Hermann Berens
(1826-1880)
arr. Sebastian Huydts

Moderato

The score is in 3/4 time with a key signature of one flat (B-flat). It consists of two systems. The first system has two staves: I (treble and bass clef) and II (treble clef). The first system ends with a 'Fine' marking and an exclamation point. The second system also has two staves: I (treble and bass clef) and II (bass clef). It ends with a 'D.C. al Fine' marking. Fingerings (1, 2, 3, 4, 5) and dynamics (p, mf) are indicated throughout.

Question and Answer

Med. -slow (♩ = ca.96)

Peter Saxe

The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems. The first system includes notes with accents and slurs, and includes the instruction: "• RH: A♭ 5-finger position" and "• LH: G♭ 5-finger position". The second system includes the instruction: "Shift! • Both hands Fmi 5-finger pos." and "Shift! • Both hands E♭mi 5-finger pos.". The third system continues the piece. Chord symbols (A♭add9, G♭add9, Fmi7, G♭ma7#11, Dma7, Ema7#11, Ema7, G♭ma7, A♭) and fingerings are provided throughout.

Performance:

1. Perform selection from week 1A and B.
2. Introduce p.20 *Question and Answer* and *Dance of the Marionettes*. In these pieces the hand positions shift continually.

Ensemble: Perform p.15 *Megfagtam Egy*, introduce *Pas de Deux*

Pas de Deux

Slowly (♩ = ca. 92)

Dennis Luxion

The musical score for "Pas de Deux" is presented in two systems. Each system consists of a grand staff with a treble and bass clef. The first system contains four measures, and the second system contains three measures. The music is in 3/4 time and the key of B-flat major. The tempo is marked "Slowly" with a quarter note equal to approximately 92 beats per minute. The dynamics are marked "mp" (mezzo-piano). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line.

Assignments:

1. . . . Practice Rhythms 1 thru 5.
2. . . . Practice Technique:
 - * p.3 5-finger Exercise and/or p.4 (Jazz) Mountaineer in in keys of _____
 - * _____
3. . . . Practice Scales of B, D \flat and G \flat , hands combined.
4. . . . Practice Performance: _____
5. . . . Practice Ensemble p.15 *Megfagtam Egy* / **** *Pas de Deux*

Rhythm:

Perform *Rhythms 1 thru 5*, introduce *Rhythm 6*.

6

(♩ = ca. 96 - 156)

Technique:

Always check posture first.

1. Perform p.3 5-finger Exercise and/or p.4 (Jazz) Mountaineer in keys of _____
2. Perform p.12 Inversion study #1 in F and C, add G and D, and/or Basic Chord Progressions in keys of _____
3. Perform Classical Accompaniment Patterns # 1—3 in keys of _____
4. Perform scales of B, D \flat and G \flat , hands combined. Add A \flat major (*Separate hands only if necessary.*)

Performance:

1. Perform p.21: *Dance of the Marionettes* and/or p. 20 *Question and Answer*.
2. Introduce *When the rooster goes cuckoo* and/or *When the cuckoo crows*. How V⁶ is used instead of V⁵.

When the rooster goes cuckoo...

Sebastian Huydts

When the cuckoo crows...

2. Introduce *Adagio*. How V^6 is used instead of V^5 .

Adagio

Adagio espressivo

Sebastian Huydts

2. Introduce *Gently Rocking*. How accompaniment patterns are applied in easy Jazz.

Gently Rocking

Easy jazz waltz tempo

Peter Saxe

Sight-reading:

Review p.17 A-C.

Ensemble:

1. Perform p.15 *Megfagtam Egy*.
2. Introduce p.25 *Morning Song*.

Harmonization:

1. Applying the accompaniment patterns to a song.

Study the example on p.22, and notice the how the various possibilities affect the musical outcome. In the example we applied the three common types of single note patterns (there are no double stops at any given moment in the left hand).



A very simple melodic fragment harmonized...

Red

...with blockchords (sounds static) ...with broken triads (sounds smooth) ...with Alberti Bass (sounds smooth)

...with Alberti Bass in double time (sounds very active) ...with broken triplets (sounds active)

2. A voicing issue: **Explanation of $V^{\frac{6}{5}}$ vs. V^6**

The 4th scale degree (**fa**) of any given melody can be harmonized by the Pre-Dominant chord $IV^{\frac{4}{2}}$ without any problem, since the melody note forms part of that harmony. However, the 4th scale degree is also the 7th of the Dominant function. So far we have almost exclusively played the Dominant in the version $V^{\frac{6}{5}}$ as an incomplete 7th chord, with the 2nd scale degree missing. If we combine this version with the **fa** melody note, we get a doubling that ends up weakening the overall Dominant function of the harmony, since this doubling emphasizes the wrong pitch. The solution is in using the first inversion of the Dominant chord, better known as V^6 . We now get a much nicer sounding full Dominant 7th chord. Play the examples below to hear this effect.

4th scale degree (**fa**) combined with $IV^{\frac{4}{2}}$ 4th scale degree (**fa**) combined with V^6 4th scale degree (**fa**) combined with $V^{\frac{6}{5}}$ **UNDESIRABLE VOICING—AVOID**

Does this mean that the “undesirable voicing” is never used? No, from time to time you will find instances of exactly this voicing. It does not make it any prettier though.

Morning Song

5

Josef Löw
(Germany, 19th Century)

Allegro ma non troppo

Solo

Duet

(Instructor)

Solo

Duet

Solo

Duet

Assignments:

1. . . . **Practice Rhythms 1 thru 6.**
2. . . . **Practice Technique:**
 - * p.3 *5-finger Exercise* and/or p.4 (*Jazz Mountaineer*) in keys of _____
 - * p.12 *Inversion study #1* in F, C, G and D and/or *Basic Chord Progressions* in keys of _____
 - * p.18 *Classical Accompaniment Patterns # 1–5* in keys of _____
3. . . . **Practice Scales** of B, D \flat , G \flat and A \flat , hands combined.
4. . . . **Practice Performance** p.21: *Dance of the Marionettes* / (p.20) *Question and Answer* / p.22 *When the rooster goes Cuckoo* / *When the cuckoo crows* / p.23 *Adagio* / p.23 *Gently Rocking*
5. . . . **Practice Ensemble** p.15 *Megfagtam Egy* and/or p.25 *Morning Song*.
6. . . . **Sight-read** assignment:
 - Identify the chords in “*Pas de Deux*” on page 21;
 - Learn about the *Major 6th chord*; and
 - Build the chords below (2 forms each).

There is another chord to learn. It is not a new chord so much as a variant of one that you already know. This chord is called a **major sixth chord**. It is a variant of a major seventh chord and, instead of having a major third and a major *seventh*, it has a major third and a major *sixth*. Build the chords in the following example.

C⁶ A \flat ⁶ B⁶ F⁶

C⁷ A⁷ E \flat ^{MA7} G^{MA7} E mi ⁷ B \flat mi ⁷

7. . . . **Review** pp. 1-4 (*course outline/regulations*) and pp.5-6 (*keyboard technique*.)
8. . . . **Harmonize and Hand In** Transpose *Amazing Grace* to G and harmonize using block chords. Follow the format given on p.16. Then change your block chords for broken triads in eight note triplets. **PENCIL ONLY.**

Amazing Grace

American Melody

 **ANNOUNCEMENT:** *Test #1 in wk.4*

Rhythm:

Perform *Rhythms 1 thru 6*, introduce *Rhythms 7 and/or 8*.

7

(♩ = ca. 90 - 148)

Jazz Rhythmic Vocabulary #3—Eight Notes crossing the barlines

- Pay careful attention to perform the accents as indicated. Accents, along with triplet feel are the two elements that make eighth notes swing.

- Always practice two ways: Scat singing and Wrist rocking. Feel the rhythms and the beat in your body.

8

Technique:

1. Perform:

- * p.3 5-finger Exercise and/or p.4 (Jazz) Mountaineer in keys of _____
- * p.12 Inversion study #1 in F, C, G, D, A and/or Basic Chord Progressions in keys of _____
- * p.18 Classical Accompaniment Patterns # 1—5 in keys of _____

2. Perform **Scales** of B, D \flat , G \flat and A \flat , hands combined. Add E \flat .

3. Introduce Diatonic 7th chords.

In any major key seventh chords can be built on each of the 7 steps of the major scale:

- The I & IV chords will always be major 7th chords;
- The ii, iii & vi will always be minor 7th chords;
- The V will always be a dominant 7th chord; and
- the vii will always be a minor 7 flat 5 chord.

Memorize in c major and then transpose to all 12 keys around the key circle; f, B \flat , E \flat etc.

Performance:

1. Perform p.21: *Dance of the Marionettes* / (p.20) *Question and Answer* / p.22 *When the rooster goes Cuckoo* / *When the cuckoo crows* / p.23 *Adagio* / p.23 *Gently Rocking*.
2. Introduce *Blues In Fifths* and/or *A Waltz in A*, p.29 *Cheap thrills*, "I-IV" *Minor Grooves #1-2*, p.30 *Spinning Song*.

Blues In Fifths

Monkishly (♩ = ca. 132)

Dennis Luxion

A waltz in A

Allegro (♩ = ca. 72)

Carl Czerny
(1791-1857)

Ensemble:

1. Perform p.15 *Megfagtam Egy* and/or p.25 *Morning Song*.
2. Introduce p.31 *Music Box*.

Cheap thrills

L. Köhler Op.190
(1820-1886)

arr. Sebastian Huydts

1 Way too happy (♩ = ca.96)

The score for "Way too happy" consists of two systems of piano accompaniment. The first system (measures 1-8) features a melody in the right hand starting with a forte (*f*) dynamic and a steady eighth-note accompaniment in the left hand. The second system (measures 9-16) shows dynamic changes from piano (*p*) to mezzo-piano (*mp*) and back to forte (*f*). The right hand continues with melodic lines, while the left hand provides harmonic support with chords and moving bass lines. The piece concludes with a final chord in the right hand.

“I-IV” Minor Grooves

Easy swing

This section is a rhythmic exercise in 4/4 time with a swing feel. It is divided into two systems of four measures each. The first system includes the following chords: Emi, A, Emi, A, Emi, A, Emi, C#7. The second system includes: F#mi, B, F#mi, B, F#mi, B, B, F#mi. The right hand plays a consistent eighth-note groove with accents, while the left hand plays chords with a steady eighth-note bass line. A "shift hand position" instruction is placed above the final measure of the first system.

Easy swing

Musical score for "Easy swing" in 4/4 time. The piece is in a key with two flats (B-flat major or D-flat minor). The score consists of two systems of two staves each (treble and bass clef). The first system includes chords: Fmi, Bb, Fmi, Bb, Fmi, Bb, Fmi, D7#5. The second system includes chords: Gmi, C, Gmi, C, Gmi, C, Gmi. Fingerings are indicated with numbers 1-5. A note in the first system has an accent (^) and a note in the second system has an accent (^). A performance instruction "†shift hand position" is written above the second system. The piece ends with a double bar line.

Spinning song

Allegro (♩ = ca. 120)

Louis Köhler
(1820-1886)

Arr. Sebastian Huydts

Musical score for "Spinning song" in 4/4 time. The piece is in a key with one sharp (F# major or C# minor). The score consists of three systems of two staves each (treble and bass clef). The first system is marked "legato" and "mf". The second system is marked "f". The third system is marked "p", "mf", and "f". The piece features a continuous eighth-note pattern in the right hand and a bass line in the left hand. The piece ends with a double bar line.

Music Box

Moderate tempo (♩ = ca. 112)

Theodor Oesten
(1813-1870)

arr. Sebastian Huydts

8va -----

I

II

(8va)-----

I

II

Assignments:

1. ... **Practice Rhythms** _____.
2. ... **Practice Technique:**
 - p.3 5-finger Exercise and/or p.4 (Jazz) Mountaineer in in keys of _____
 - p.12 Inversion study #1 in F, C, G, D, A and/or Basic Chord Progressions in keys of _____
 - p.18 Classical Accompaniment Patterns # 1–5 in keys of _____
 - p.28 Diatonic 7th chords.
3. ... **Practice Scales** B, D^b, G^b and F, hands combined. Add A^b.
4. ... **Practice Performance** p.29 Cheap thrills and/or “I-IV” Minor Grooves #1-2.
5. ... **Practice Ensemble** on this page Music Box.

Alternative/Additional assignments:

Rhythm:

Perform *Rhythms 1 thru 8*, introduce *Rhythms 9 and/or 10*.

9

(♩ = ca. 78 - 126)

10

Technique:

1. Perform:

- p.3 *5-finger Exercise* and/or p.4 (*Jazz Mountaineer*) in keys of _____
- p.12 *Inversion study #1* in F, C, G, D, A and/or *Basic Chord Progressions* in keys of _____
- p.18 *Classical Accompaniment Patterns # 1–5* in keys of _____
- p.27 *Diatonic 7th chords*.

2. Perform **Scales** of B, D \flat , G \flat , A \flat and E \flat , hands combined. Add B \flat . (*separate hands if necessary*.)

Performance:

1. Perform p.29 *Cheap thrills* and/or “I-IV” *Minor Grooves #1-2*.
2. Introduce p.33 (choose) *Song without words*, *A little minor blues*, p.34 *Neapolitan Promenade, Melody*.

Ensemble:

1. Perform p.31 *Music Box*.
2. Introduce p.36 *Barcarolle*.

Song without words

Fritz Spindler
(1817-1905)
adapted

Andantino

The first system of the musical score for 'Song without words' is in 3/4 time, key of B-flat major. The tempo is marked 'Andantino'. The piece begins with a mezzo-forte (*mf*) dynamic and a legato articulation. The right hand plays a melody of eighth and quarter notes, while the left hand provides a bass line with some triplets. The bottom staff shows a simplified bass line.

The second system continues the piece. It features an 'Arpeggiated chord' in the right hand, marked with fingerings 1, 2, 3, 5, 4, 5, 4. The dynamic shifts to forte (*f*) and then piano (*p*). The right hand melody includes a C# leading tone. The left hand continues with a bass line. The bottom staff shows a simplified bass line.

(When the leading tone—C# in this piece—is in the melody it is left out of the bass, and is substituted by another pitch in the bass accompaniment.)

A little minor blues

Peter Saxe

Easy swing

The musical score for 'A little minor blues' is in 3/4 time, key of B-flat major. It is marked 'Easy swing'. The piece features a bluesy melody with various chords: Dmi, A7, Dmi, D7, Gmi, A7, Dmi, Bmi7(b5), Bb7, and A. The right hand has a melody with triplets and slurs, and a 'stretch pinky' instruction. The left hand has a bass line with chords and slurs. The bottom staff shows a simplified bass line. There are two first endings and a second ending.

Sight-reading:

Review p.26 D thru F. Review p.14 Sight reading instructions.

Neapolitan Promenade

Sebastian Huydts

5 5 simile LH portato (gentle staccato)

5 1 2 5 5 5

Melody

Note the difference between fingering numbers and triplet numbers.
In addition, triplets for unbeamed note values require a bracket.

Sebastian Huydts

Allegretto mf 3 3

2 5 1 3

Harmonization:

Review and perform p.26 *Amazing Grace* harmonization.

Juanita

Spanish Air

3 3

Assignments for Week 4A:

1. . . . **Practice Rhythms** _____.
2. . . . **Practice Technique:**
 - p.3 5-finger Exercise and/or p.4 (Jazz) Mountaineer in keys of _____
 - p.12 Inversion study #1 in F, C, G, D, A and/or Basic Chord Progressions in keys of _____
 - p.18 Classical Accompaniment Patterns # 1–5 in keys of _____
 - p.27 Diatonic 7th chords.
3. . . . **Practice Scales** of B, D \flat , G \flat , A \flat and E \flat , hands combined. Add B \flat .
4. . . . **Practice Performance** p.28 *Blues in Fifths* p.29 *Cheap thrills* and/or “I-IV” Minor Grooves #1-2, p.33 (choose) *Song without words*, *A little minor blues*, p.34 *Neapolitan Promenade*, *Melody*.
5. . . . **Practice Ensemble** p.31 *Music Box* and/or p.36 *Barcarolle*.
6. . . . **Sight-read** G, H and I.

G

Animato

H

Giocoso

I

"Sightreading" Assignment for Lesson 3b - identify the chords in Blues In Fifths and build the chords below (2 forms each)

E \flat 7 A \flat MA7 D⁶ Fmi7 B \flat 6 BMA7 C#7 D#mi7

7. . . . **Harmonize and Hand In** Transpose p.34 *Juanita* to E \flat and harmonize using block chords. Follow the format given on p.16. Then change your block chords for broken triads in eight note triplets. **PENCIL ONLY.**

Alternative/Additional assignments:

Barcarolle

Heinrich Wohlfahrt
(1797-1883)
arr. Sebastian Huydts

Allegretto (♩. = ca. 80)

1

mf

mp legato between LH and RH

6

11

mf

mf

Test #1

Your instructor will determine precise topics to be tested. Fill out the details below.

Test #1 will assess:

- 1) **Rhythm:** #____ thru _____, using "both-left-right" or Jazz rhythmic vocabulary. All counting must be written into your score.
- 2) **Technique:**
 - p.3 *5-finger Exercise* and/or p.4 (*Jazz Mountaineer*) in keys of _____
 - p.12 *Inversion study #1* in F, C, G, D, A and/or Basic Chord Progressions in keys of _____
 - p.18 Classical Accompaniment Patterns # 1–5 in keys of _____
 - 7th chords: _____
- 3) **Scales:** B, D \flat , G \flat , A \flat and F and E, hands combined. Play over 2 octaves concluding with cadence if possible. (*Separate hands still allowed if necessary.*)
- 4) **Performance:** (*selection made by instructor*):
 - p.____:_____
 - p.____:_____
- 5) **Ensemble:** (*selection made by instructor*):
 - p.____:_____

All rhythms, technique and repertoire need to be played without hesitation and in steady tempo.

- 6) **Sight-reading:** *Similar to Exercises A-I.*
- 7) **Harmony:** *Similar to pieces you have harmonized, you will harmonize a simple melody you have never seen before according to written instructions. **Bring a pencil!***

Special/Additional instructions:

notes:

Practice Harmonizations

Transpose the melodies below to the key of A major and harmonize: Follow the format given on p.14 using the new key:

- Use up to two harmonies (up to three in *Practice Harmonization 3*) per measure.
- Each cadence chord (of the three you know by now) must be used at least once.
- Space your music equally using 4 measures per system.

Practice Harmonization 1

Practice Harmonization 2

Practice Harmonization 3

Assignments for week 5A:

1. . . . **Practice Rhythms** _____.
2. . . . **Practice Technique:**
 - p.3 5-finger Exercise and/or p.4 (Jazz) Mountaineer in keys of _____
 - p.12 Inversion study #1 in F, C, G, D, A and/or Basic Chord Progressions in keys of _____
 - p.18 Classical Accompaniment Patterns # 1—5 in keys of _____
 - p.27 Diatonic 7th chords.
3. . . . **Practice Scales** of B, D \flat , G \flat , A \flat and F, hands combined. Add E.
4. . . . **Practice Performance** p.29 Cheap thrills and/or “I-IV” Minor Grooves #1-2, p.33 (choose) Song without words, A little minor blues, p.34 Neapolitan Promenade, Melody.
5. . . . **Practice Ensemble** p.31 Music Box and/or p.36 Barcarolle.

Alternative/Additional assignments:

Rhythm:

Perform *Rhythms 1 thru 10*, introduce *Rhythms 11 and/or 12*.

11

(♩ = ca. 78 - 126)

Musical notation for Rhythm 11, featuring piano (*p*) and forte (*f*) dynamics in 2/4 time. The piece consists of eight measures, alternating between piano and forte sections. The piano sections feature eighth-note patterns, while the forte sections feature sixteenth-note patterns.

Jazz Rhythmic Vocabulary #4—Eight Note extended phrases

With extended eighth note phrases of six notes or More, the accenting patterns have shifted. The practice of accenting the "&s" or offbeats makes all the difference in determining whether or not the line swings.

12

Vocal and snap notation for Rhythm 12. The notation includes lyrics and accents for both parts. The lyrics are: *Be-dop fa-ba shu-ba du-Bop fa-ba shu-ba du-Bop du-wop* and *fah-ba du-wop sha-ba du-bah do-ba de-bop Fah-ba du-wop shu-ba du-bah de-bop*.

Technique:

- Perform:
 - p.3 5-finger Exercise and/or p.4 (Jazz) Mountaineer in in keys of _____
 - p.12 Inversion study #1 in keys of _____
 - p.18 Classical Accompaniment Patterns # 1—3 in keys of _____
- Perform **Scales** of B, D \flat , G \flat , A \flat , E \flat and B \flat , hands combined. Add F. (*separate hands if necessary*.)
- Review consecutive thirds (Keyboard 1) and then introduce p.40 *Thirds warm-up exercise*.

Consecutive thirds

(♩ = ca. 80-168)

Musical notation for the Consecutive thirds exercise, showing fingering (1-5) and time signatures (3/5, 2/4, 1/3, 2/4) for both hands. The exercise consists of two systems of four measures each, with the first system using a 3/5 time signature and the second system using a 2/4 time signature.

Thirds warm-up exercise

Repeat every measure, play the exercise through all keys until you reach the key you started on again.

(♩ = ca. 40 → ♩ = ca. 120)

very legato

etc.

Keep the same fingering every measure

4. (for Classical/Pop) Introduce #1: Basic Chord Progressions.

#1

C F C/G G C

Ami Dmi Ami E Ami

I IV Cad⁶ V I

i iv Cad⁶ V i

C F G C Cmi Fmi G Cmi

traditional lingering use with all major and minor keys

#2 med rock feel

C F G C Cmi Fmi G Cmi

#3 swing/shuffle feel

C F G C C F G C

#4 straight Reggae Feel

C F G C C F G C

• Assignment: Transpose and Memorize #1, #2, #3 and #4 in the keys of F, Bb and D. Use the same fingering no matter what key you are playing in!

4. Introduce *Inversion Study #2*.

Inversion Study #2

With great concentration

Repeat in all keys Major and minor

Performance:

1. Perform p.29 *Cheap thrills* and/or “I-IV” *Minor Grooves #1-2*, A little *minor blues*, p.34 *Neapolitan Promenade*, *Melody*.
2. Introduce *Bouncin’* and/or p. 43 *Chaconne Lente* (*preparation exercise optional*).

Bouncin’

Peter Saxe

Easy swing

Chaconne Lente - preparation exercise

Sebastian Huydts

Chaconne Lente

Sebastian Huydts

Andantino (♩ = ca. 104)

mp *espressivo*

mf *mp* *p*

Hopak

Sebastian Huydts

Allegretto (♩ = ca. 120)

f - 2nd time *p*

mf - 2nd time *p*

Ensemble:

1. Perform p.31 *Music Box*.
2. Introduce p.43 *Hopak* and/or on this page *Melody for two*.

Melody for two

Sebastian Huydts

Allegro (♩ = ca. 92)

8va -----

mf legato

mp legato

loco

p *f* *mp* *p* *mf* *p*

p *mf* *p* *mf* *p*

simile

D.C. al Fine

Fine

Assignments:

1. . . . **Practice Rhythms** _____.
2. . . . **Practice Technique:**
 - p.3 5-finger Exercise and/or p.4 (Jazz) *Mountaineer* in keys of _____
 - p.12 *Inversion study #1* in F, C, G, D, A and/or Basic Chord Progressions in keys of _____
 - p.18 Classical Accompaniment Patterns # 1–5 in keys of _____
 - 7th chords: _____
3. . . . **Practice Scales** B, D \flat , G \flat , A \flat , E \flat and B \flat , hands combined. Add F.
4. . . . **Practice Performance** p.42 *Bouncin'* and/or p.43 *Chaconne Lente*.
5. . . . **Practice Ensemble** p.43 *Hopak* and/or *Melody for two* (on this page).

additional assignments:

Rhythm:

Perform *Rhythms* _____, introduce *Rhythm 13*.

13

(♩ = ca. 64 - 96)

Musical score for Rhythm 13. The piece is in 2/4 time. The right hand starts with a piano (*f*) dynamic, playing a series of eighth and quarter notes. The left hand plays a steady eighth-note accompaniment. The piece concludes with a piano (*p*) dynamic.

Technique:

1. Perform (*selection made by instructor*):

- p.40 *Thirds warm-up exercise*.
- p.3 *5-finger Exercise* and/or p.4 (*Jazz*) *Mountaineer* in in keys of _____
- p.12 *Inversion study #1* in keys of _____ and/or *Basic Chord Progressions* in keys of _____
- p.18 *Classical Accompaniment Patterns # 1—5* in keys of _____
- p.27 *Diatonic 7th chords*.

2. Perform **Scales** of B, D \flat , G \flat , A \flat , E \flat , B \flat and F, hands combined. Add E. (*separate hands if necessary*.)

3. Introduce *Shell voicing study #1a*.

Shell voicing study #1a—*Stepwise diatonic 7th chords*

[use standard scale fingering for R.H.]

Dennis Luxion

Musical score for Shell voicing study #1a. The piece is in C major, 2/4 time. The right hand plays a stepwise diatonic scale. The left hand plays a series of 7th chords in shell voicing. Fingering for the right hand is indicated as 1-5, 1-5.

On The Up And Up

Jazz waltz (♩ = ca. 180)

Dennis Luxion

First system of the musical score for 'On The Up And Up'. It is a jazz waltz in 3/4 time, key of D major. The right hand features a melodic line with slurs and accents, starting with a piano (*p*) dynamic and moving to mezzo-piano (*mp*). The left hand provides a steady bass accompaniment.

Second system of the musical score for 'On The Up And Up'. The right hand continues the melodic line with dynamics ranging from mezzo-forte (*mf*) to forte (*f*). The left hand accompaniment includes some rests. Fingering for the right hand is indicated as 3-2-1-1.

Performance:

1. Perform choice of p.42 *Bouncin' and/or* p.43 *Chaconne Lente*.
2. Introduce (choose) p.45 *On The Up And Up*; on this page *Diatonic Rise*, *Maître D* and/or *Simple sequence*, p.47 *Melody for the Left Hand*.

Diatonic Rise

Optional: Leave out the inner LH two voices, and perform only the 7ths.

Peter Saxe

Easy swing

Maître D

Sebastian Huydts

1 Allegretto

mf

Simple sequence

Sebastian Huydts

Giacoso (♩ = ca.108)

Melody for the left hand

Ludwig Schytte
(1848-1909)

arr. Sebastian Huydts

Molto tranquillo

1 *Play the RH accompaniment much softer than the melody*

mf p

Left hand very legato and expressive

f

poco rit.

Sight-reading:

Review p.35 G thru I. Review p.14 Sight reading instructions.

Harmonization:

1. Review and perform p.34 *Juanita* harmonization.
2. Introduce *Sarasponda*.

Sarasponda

Cheerful

Dutch Folk Song

Ensemble:

1. Perform p.43 *Hopak* and/or *Melody for two* (p.44).
2. Introduce p.48 *Galop*, assign Piano 1 and/or 2

Galop

Sebastian Huydts

Vivacissimo (♩ = ca. 168)

I

II

f

f

Fine

p

Fine

p

(Do not play last 8th on repeat)

mf

mf

D.C. al Fine

D.C. al Fine

Assignments:

1. . . . **Practice Rhythms** _____.
2. . . . **Practice Technique:** (*selection made by instructor*):
 - p.40 *Thirds warm-up exercise.*
 - p.3 *5-finger Exercise* and/or p.4 (*Jazz*) *Mountaineer* in in keys of _____
 - p.42 *Inversion study #2* in keys of _____ and/or *Basic Chord Progressions* in keys of _____
 - p.18 *Classical Accompaniment Patterns # 1–5* in keys of _____
 - 7th chords: _____
3. . . . **Practice Scales** of B, D \flat , G \flat , A \flat , E \flat , B \flat and F, hands combined. Add E.
4. . . . **Practice Performance** (choose) p.45 *On The Up And Up, Diatonic Rise, Maître D,*
p.46 *Melody for the Left Hand.*
5. . . . **Practice Ensemble** p.43 *Hopak* and/or p.48 *Galop*, assign Piano 1 and/or 2
6. . . . **Sight-read** K, L and M.

K

Deciso

L

Andante

M

B \flat MA7 Cmi7 Dmi7 E \flat MA7 F7 Gmi7 A \flat mi7 \flat 5 B \flat MA7

7. . . . **Harmonize and Hand In:** p.47 *Sarasponda* **either:**
 - a *transposed* to B \flat and harmonize using block chords. Follow the format given on p.16.
Then change your block chords to broken triad accompaniment—no Alberti.
 - b *in the original key* using 7th chord shell voicing accompaniment.
- PENCIL ONLY.**

Alternative/Additional assignments:

Rhythm:

Perform *Rhythms* _____, introduce *Rhythms 14 & 15*.

14

(♩ = ca. 90 - 148)

Jazz Rhythmic Vocabulary #5–Eight Notes with upbeat “pick-ups”.

Accenting the up-beats or "&"s becomes easier and more natural when the first note you play is an up beat!

15

Technique:

1. Perform (selection made by instructor):

- p.40 *Thirds warm-up exercise*.
- p.3 *5-finger Exercise* and/or p.4 (Jazz) *Mountaineer* in in keys of _____
- p.42 *Inversion study #2* in keys of _____ and/or *Basic Chord Progressions* in keys of _____
- p.18 *Classical Accompaniment Patterns # 1–5* in keys of _____
- 7th chords: _____

2. Perform scales of B, D♭, G♭, A♭, E♭, B♭, F and E, hands combined. Add A.

3. Introduce *Diatonic 7ths with shell voicings*.

4. Introduce *Major 7th inversions etude*.

Major 7th inversion etude

Easy swing (Memorize as written, then transpose around the cycle of 4ths to all 12 keys.)

Peter Saxe

The musical score for the Major 7th inversion etude is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of grand staff notation. The first system contains the first four measures, and the second system contains the next four measures. The piece is marked 'Easy swing' and includes fingering numbers (1-5) and accents (^) throughout. A Cma7 chord is indicated above the first measure of each system.

Performance:

1. Perform (choose) p.45 *On The Up And Up*, *Diatonic Rise*, *Maître D*, p.46 *Melody for the Left Hand*.
2. Introduce (choose) on this page *Blue Monk*, *Song without words*, p.52 *The Thinker*.

Blue Monk

Thelonious Monk
(1917-1982)
arr. Peter Saxe

Steady (♩ = ca.40)

The musical score for Blue Monk is written in 4/4 time with a key signature of two flats (Bb, Eb). It consists of three systems of grand staff notation. The first system contains the first four measures, the second system contains the next four measures, and the third system contains the final four measures. The piece is marked 'Steady' with a tempo of quarter note = ca. 40. It includes fingering numbers (1-5) and accents (^) throughout. A dynamic marking of 'mf' is present in the first measure of the first system. The score concludes with a first and second ending.

Circus Maximus

Molto vivace (♩ = ca. 148)

Sebastian Huydts

The Thinker

Adagio

Sebastian Huydts

Ensemble:

1. Perform p.43 Hopak and/or p.48 Galop, Piano 1 and/or 2.
2. Introduce p.53 Old French Song.

Old French Song

Moderato assai con espressione

P.I. Tchaikovsky
(1840-1893)
adapted

The musical score is for a piece in 2/4 time, B-flat major. It is divided into two systems, each with two staves labeled I and II. The first system begins with a treble clef on staff I and a bass clef on staff II. The tempo is 'Moderato assai con espressione'. The first system ends with a 'Fine' marking. The second system begins with a bass clef on both staves. It includes a 'mf' dynamic and a 'D.S. al Fine' marking. The score includes various musical notations such as slurs, fingerings, and articulation marks.

Assignments:

1. . . . **Practice Rhythms** _____.
2. . . . **Practice Technique** (*Instructor: Choose*):
 - p.40 *Thirds warm-up exercise*.
 - p.3 *5-finger Exercise* and/or p.4 (*Jazz*) *Mountaineer* in in keys of _____
 - p.42 *Inversion study #2* in keys of _____ and/or *Basic Chord Progressions* in keys of _____
 - p.18 *Classical Accompaniment Patterns # 1–5* in keys of _____
3. . . . **Practice Scales** B, D \flat , G \flat , A \flat , F, E, A and D, add G. Hands combined.
4. . . . **Practice Performance** (old) p.45 *On The Up And Up*, *Diatonic Rise*, *Maître D*, p.46 *Melody for the Left Hand*. (new) p.51 *Blue Monk*, *Song without words*, p.52 *Circus Maximus* and/or *The Thinker*.
5. . . . **Practice Ensemble** on this page *Old French Song*.



ANNOUNCEMENTS:

- *Midterm on first and/or second session of wk.8. Details:* _____
- *Reminder: Attend piano recital - Review of Piano Recital due* _____ *of wk.15 at* _____ *AM/PM.*

Rhythm:

Perform *Rhythms* _____, introduce *Rhythms* 16

16

(♩ = ca. 64 - 96)

Musical score for Rhythm 16. The piece is in 6/8 time and starts with a mezzo-forte (mf) dynamic. The melody in the treble clef consists of eighth-note patterns, while the bass clef provides a steady accompaniment of quarter notes.

Technique:

1. Perform (*selection made by instructor*):
 - p.40 *Thirds warm-up exercise*.
 - p.3 *5-finger Exercise* and/or p.4 (*Jazz*) *Mountaineer* in in keys of _____
 - p.42 *Inversion study #2* in keys of _____ and/or *Basic Chord Progressions* in keys of _____
 - p.18 *Classical Accompaniment Patterns # 1–5* in keys of _____
2. Perform scales of B, D \flat , G \flat , A \flat , F, E, A, D and G, add C. Hands combined.
3. Introduce *Diatonic 7ths with shell voicings in minor*.
4. Introduce *Arpeggio etude #1 (C major) or #2 (A minor)*, p.55 *Shell Voicing Study #1b*.

Arpeggio etude #1

Allegro (♩ = ca. 120)

Musical score for Arpeggio etude #1. The piece is in 6/8 time and marked Allegro. It begins with a mezzo-forte (mf) dynamic and features various fingerings (1, 2, 3, 4, 5) and accents. The dynamics shift to forte (f) and piano (p) throughout the piece. The score is written for both hands, with the bass clef often playing arpeggiated chords and the treble clef playing melodic lines.

Arpeggio etude #2

Sebastian Huydts

Allegro (♩. = ca. 120)

Shell Voicing Study #1b — Stepwise Diatonic 7th chords

Dennis Luxion

[use standard scale fingering for R.H.]

Highland Mist

Dennis Luxion

With a tinge of melancholy (♩. = ca. 80)

Performance:

1. Perform (old) p.45 *On The Up And Up, Diatonic Rise, Maître D*, p.46 *Melody for the Left Hand*. (new) p.51 *Blue Monk, Song without words*, p.52 *The Thinker*.
2. Introduce p.55 *Highland Mist* and/or *Elegy*.

Elegy

Ludwig Schytte
(1848-1909)

arr. Sebastian Huydts

Solemn

1 *Play the RH chords much softer than the melody*

mf Bring out melody

Sight-reading:

Review p.49 K, L & M. Review p.14 Sight reading instructions.

Harmonization:

Review and perform p.47 Sarasponda harmonization.

Saint James Infirmary

Joe Primrose
(19th-early 20th century)

Ensemble:

1. Perform p.48 Galop, Piano 1 and/or 2.

Assignments:

1. . . . **Practice Rhythms** _____.
2. . . . **Practice Technique:** (*selection made by instructor*):
 - p.40 *Thirds warm-up exercise.*
 - p.3 *5-finger Exercise* and/or p.4 (*Jazz*) *Mountaineer* in in keys of _____
 - p.42 *Inversion study #2* in keys of _____ and/or *Basic Chord Progressions* in keys of _____
 - p.18 *Classical Accompaniment Patterns # 1–5* in keys of _____
3. . . . **Practice Scales** of B, D \flat , G \flat , A \flat , F, E, A, D and G, add C. Hands combined.
4. . . . **Practice Performance** (choose) (old) p.45 *On The Up And Up, Diatonic Rise, Maître D*, p.46 *Melody for the Left Hand.* (new) p.51 *Blue Monk, Song without words, p.52 The Thinker.*
5. . . . **Practice Ensemble** p.48 *Galop, Piano 1* and/or 2
6. . . . **Sight-read** N, O and P.

N **Moderato**

O

D^{MA7} E_{mi}⁷ F \sharp _{mi}⁷ E_{mi}⁷ D^{MA7} C \sharp _{mi}^{7b5} D^{MA7}

P **Andante**

mp

7. . . . **Harmonize and Hand In:** p.56 *Saint James Infirmary* **either:**
 - a *transposed to B \flat minor and harmonize using block chords. Follow the format given on p.16. (Alternate accompaniment based on triads optional) or:*
 - b *in the original key using 7th chord shell voicing accompaniment.***PENCIL ONLY.**

Alternative/Additional assignments:

Rhythm:

ANNOUNCEMENT: *Test #2 in wk.8*

Perform *Rhythms* _____, introduce *Rhythms 17 & 18*.

17

(♩. = ca. 64 - 96)

Jazz Rhythmic Vocabulary #6—Quarters and Eights

Quarter notes are always played short unless otherwise indicated. The quarter note on a downbeat is felt as if it were the first of two swung eighth notes with the second note omitted.

18

Technique:

1. Perform (*selection made by instructor*):
 - p.40 *Thirds warm-up exercise*.
 - p.3 *5-finger Exercise* and/or p.4 (*Jazz*) *Mountaineer* in keys of _____
 - p.42 *Inversion study #2* in keys of _____ and/or *Basic Chord Progressions* in keys of _____
 - p.18 *Classical Accompaniment Patterns # 1—5* in keys of _____
 - 7th chords: _____
2. Perform scales of B, D \flat , G \flat , A \flat , F, E, A, D, G and C, add E \flat .
3. Explanation of variations of cadence chords in keyboard harmony style in major; *Two cadence studies*.

Variations of cadence chords in keyboard harmony style *(in Major)*

A few common variations of the progression exist—play the combination that you like best.

Cadence start subst. for IV Cadence cont'd alt.1 cont'd alt.2 cont'd Cadence ending

I IV ii⁶ Cad⁴ V Cad⁴ V Cad⁴ V I (5)

Two cadence studies

Sebastian Huydts

1 **Peaceful** (♩ = ca.60)

p legato ed espressivo

2 **Straight 8** (♩ = ca.120)

mf

Performance:

1. Perform (choose) (old) p.45 *On The Up And Up*, *Diatonic Rise*, *Maître D*, p.46 *Melody for the Left Hand*. (new) p.51 *Blue Monk*, *Song without words*, p.52 *The Thinker*.
2. Introduce p.60 *Minor 7th tune* and/or *Clash* and/or *Catch*.

Ensemble:

1. Perform p.48 *Galop*, Piano 1 and/or 2.

Clash

Sebastian Huydts

Bold (♩ = ca.120)

Minor 7th tune

Peter Saxe

Slow waltz (♩ = ca.84)

Catch

Sebastian Huydts

Giocoso (♩ = ca.108)

Two Hungarian Tunes

1. **Presto** (♩ = ca. 152)

István Bártalusz
(1821-1899)
arr. Sebastian Huydts

The musical score is divided into three systems, each with two staves (I and II).
System 1: Hand I (treble clef) starts with a forte (*f*) dynamic. It features a melody with slurs and accents, and a bass line with a steady eighth-note accompaniment. Fingering numbers 1, 2, 3, 4, and 5 are indicated throughout.
System 2: Hand I (treble clef) starts with a piano (*p*) dynamic. The melody is more melodic with slurs. Hand II (bass clef) continues with the eighth-note accompaniment. Fingering numbers 1, 2, 3, 4, and 5 are indicated.
System 3: Hand I (treble clef) returns to a forte (*f*) dynamic. The melody concludes with slurs and accents. Hand II (bass clef) continues with the eighth-note accompaniment. Fingering numbers 1, 2, 3, 4, and 5 are indicated.

István Bártalusz
(1821-1899)
arr. Sebastian Huydts

2. **Vivo** ($\text{♩} = \text{ca. } 132$)

The musical score is for two keyboards, labeled I and II. It is in G major (three sharps) and 2/4 time. The tempo is marked 'Vivo' with a quarter note equal to approximately 132 beats per minute. The piece starts with a forte (f) dynamic. The first system shows the beginning of the piece with a forte (f) dynamic. The second system continues the piece. Fingerings and accents are indicated throughout. The key signature has three sharps (F#, C#, G#).

Assignments:

1. . . . **Practice Rhythms** _____.
2. . . . **Practice Technique** (*Instructor: Choose*):
 - p.40 *Thirds warm-up exercise*.
 - p.3 *5-finger Exercise* and/or p.4 (*Jazz*) *Mountaineer* in keys of _____
 - p.42 *Inversion study #2* in keys of _____ and/or *Basic Chord Progressions* in keys of _____
 - p.18 *Classical Accompaniment Patterns # 1–5* in keys of _____
 - 7th chords: _____
 - (new) p.58 *Cadence chords in keyboard harmony style* (your choice) and p.59 studies 1 or 2.
3. . . . **Practice Scales** B, D \flat , G \flat , A \flat , F, E, A, D, G and C, add E \flat .
4. . . . **Practice Performance** (old) p.45 *On The Up And Up*, *Diatonic Rise*, *Maître D*, p.46 *Melody for the Left Hand*. p.51 *Blue Monk*, *Song without words*, p.52 *The Thinker*, (new) p.60 *Minor 7th tune* and/or p.60 *Clash*.
5. . . . **Practice Ensemble** p.61 *Two Hungarian Tunes*, Piano 1 and/or 2.

Rhythm:

Perform *Rhythms* _____, introduce *Rhythm 19*.

19

(♩ = ca. 64 - 96)

Technique:

1. Perform (*Instructor: Choose*):

- p.3 5-finger Exercise and/or p.4 (*Jazz Mountaineer*) in keys of _____
- p.12 *Inversion study #1* in F, C, G, D, A and/or *Basic Chord Progressions* in keys of _____
- p.18 *Classical Accompaniment Patterns # 1–3* in keys of _____
- 7th chords: _____
- (new) p.58 *Cadence chords in keyboard harmony style* (your choice) and p.59 studies 1 or 2.

2. Perform Scales B, Db, Gb, Ab, F, E, A, D, G, C and Eb, add Bb.

3. Explanation of variations of cadence chords in keyboard harmony style in minor; studies.

Variations of cadence chords in keyboard harmony style (*in minor*)

The minor versions of p.59—play the combination that you like best.

Two minor cadence etudes

1

Andante (♩ = ca.60)

2

A la zingarese...

Presto (♩ = ca.168)

Sebastian Huydts

Musical score for 'A la zingarese...' in C major, 3/4 time. The score consists of three staves: a grand staff (treble and bass clefs) and a single treble clef staff. The grand staff begins with a forte (f) dynamic and includes fingering numbers (1, 2, 5) and slurs. The single staff contains a melodic line with slurs and a final measure with a fermata.

Performance:

1. Perform (old) p.45 *On The Up And Up, Diatonic Rise, Maître D*, p.46 *Melody for the Left Hand. p.51 Blue Monk, Song without words*, p.52 *The Thinker*, (new) p.60 *Minor 7th tune* and/or p.60 *Clash*.
2. Introduce *2 Part invention, A Helping Hand*; p.65 *Lament*; *Swingin' easy, Sonatina*; p.66 *Not That Bolero*.

2 part invention

Nobel (♩ = ca.66)

Sebastian Huydts

Musical score for '2 part invention' in B-flat major, 2/4 time. The score consists of a grand staff. The right hand starts with a mezzo-forte (mf) dynamic and features a melodic line with slurs and a final measure with a fermata. The left hand provides a bass line with slurs and fingering numbers (5, 2, 1, 2, 2, 3, 4, 2, 1, 2).

A Helping Hand

With a gentle flow (♩ = ca. 80)

Dennis Luxion¹

Musical score for 'A Helping Hand' in D major, 6/8 time. The score consists of two grand staves. The right hand starts with a piano (p) dynamic and features a melodic line with slurs and a final measure with a fermata. The left hand provides a bass line with slurs and fingering numbers (1, 2, 2, 1). The second grand staff continues the piece with similar dynamics and fingering.

Lament

Dennis Luxion

Slowly (♩ = ca. 92)

Swingin' easy

Easy swing feel *Note [S] Means: "shift" hand position

Peter Saxe

Sonatina

Hermann Berens
(1826-1880)
adapted

Allegro moderato (♩ = ca. 72)

Not That Bolero

Slow latin feel (♩ = ca. 88)

Dennis Luxion

Musical score for 'Not That Bolero' in B-flat major, common time. The piece is marked 'p' (piano) and features a '2' above the first measure. The score consists of two staves: a treble staff with a melodic line and a bass staff with a harmonic accompaniment.

Continuation of the musical score for 'Not That Bolero'. It includes dynamic markings 'mp' (mezzo-piano), 'mf' (mezzo-forte), and 'p' (piano). There are first, second, and third endings indicated by '1', '2', and '3' above the notes. The piece concludes with a 'rit.' (ritardando) marking.

Sight-reading:

Review p.57 N thru P. Review p.14 Sight reading instructions. Sight-read *A fleeting thought* below.

A fleeting thought

Adagio (♩ = ca.60)

Sebastian Huydts

Musical score for 'A fleeting thought' in D major, 2/4 time. The piece is marked 'p espressivo' (piano, expressive). The score includes fingering numbers (1, 2, 3, 4, 5) and a '3' above the first measure. The bass staff has a complex accompaniment with various intervals.

Harmonization:

1. Review and perform p.56 *Saint James Infirmary* harmonization.
2. Introduce *Auld Lang Syne*.

Auld Lang Syne

Scottish Folk Song

Musical score for 'Auld Lang Syne' in B-flat major, common time. The piece is marked 'mf' (mezzo-forte). The score consists of two staves, both containing a single melodic line with a circled '5' above the first measure.

Ensemble:

Perform p.61 *Two Hungarian Tunes*, Piano 1 or 2, Introduce *In a sad mood*, assign Piano 1 or 2.

In a sad mood

Sebastian Huydts

I **Moderato** (♩ = ca. 120)

II

mp very expressive

mp legato

p

(1 5 on repeat only)

p *mp* very expressive *mf*

mp

pp *mp* *mf* *f*

Fine **D.S. al Coda**

pp *p* *mf* *f* *p*

Assignments:

1. . . . **Practice Rhythms** _____.
2. . . . **Practice Technique:** (*selection made by instructor*):
 - p.40 *Thirds warm-up exercise*.
 - p.3 *5-finger Exercise* and/or p.4 (*Jazz Mountaineer*) in keys of _____
 - p.42 *Inversion study #2* in keys of _____ and/or *Basic Chord Progressions* in keys of _____
 - p.18 *Classical Accompaniment Patterns # 1–5* in keys of _____
 - 7th chords: _____
 - p.58/63 *Cadence chords in keyboard harmony style (your comb.)* and p.59/63 *studies 1 or 2*.
3. . . . **Practice Scales** of B, D \flat , G \flat , A \flat , F, E, A, D, G, C and E \flat , add B \flat . Hands combined.
4. . . . **Practice Performance** _____
5. . . . **Practice Ensemble** p.61 *Two Hungarian Tunes*, p.67 *In a sad mood*, Piano 1 and/or 2
6. . . . **Sight-read** Q–T.

Q

Moderato ($\text{♩} = \text{ca. } 52$)

R

Andante ($\text{♩} = \text{ca. } 66$)

S

Easy swing ($\text{♩} = \text{ca. } 104$)

B \flat ma 7 Cmi 7 Dmi E \flat ma 7 F 7 Gmi 7 Ami 7 (b 5) B \flat ma 7

T

E \flat MA 7 Fmi 7 Gmi 7 A \flat MA 7 Cmi 7 Dmi $^{\flat 5}$ E \flat MA 7

7. . . . **Harmonize and Hand In:** p. 66 *Auld Lang Syne* **either:**
 - a *transposed* to G and harmonize using block chords. Follow the format given on p.16.
Then change your block chords to broken triad accompaniment—no Alberti **or:**
 - b *in B \flat* using 7th chord shell voicing accompaniment.
- PENCIL ONLY.**

Alternative/Additional assignments:

Test #2

Your instructor will determine precise topics to be tested. Fill out the details below.

Test #2 will assess:

- 1) **Rhythm:** #____ thru _____, using "both-left-right" or Jazz rhythmic vocabulary.

- 2) **Technique:** (selection made by instructor):
 - p.3 5-finger Exercise and/or p.4 (Jazz) Mountaineer in in keys of _____
 - Inversion study #1 and 2 in _____ and/or Basic Chord Progressions in keys of _____
 - p.18 Classical Accompaniment Patterns # 1—3 in keys of _____
 - p.58/p. 63 Cadence chords in keyboard harmony style (*your preferred version*) and p.59/ p.63 on page 65studies 1 or 2
 - 7th chords: _____
 - 7th chords: _____

- 3) **Scales:** All major scales over two (or four) octaves with cadence (with new LH), hands separate **only if necessary**.

- 4) **Performance:** (selection made by instructor):
 - p.____:_____
 - p.____:_____
 - p.____:_____

- 5) **Ensemble:** (selection made by instructor):
 - p.____:_____
 - p.____:_____
 - p.____:_____

All rhythms, technique and repertoire need to be played without hesitation and in steady tempo.

- 6) **Sight-reading:** Similar to exercises from lessons 1-7

- 7) **Harmony:** Similar to pieces you have harmonized, you will harmonize a simple melody you have never seen before according to written instructions. **Bring a pencil!**

Special/Additional instructions:

1 Fast swing ♩ = 180

mf

Cma⁷ Dmi⁷ Emi⁷ Ami⁷ Dmi⁷ G⁷ Cma⁷

2 Medium swing (♩ = ca. 120)

f *mp*

3 Medium swing ♩ = 120

mp

B^b Gmi⁷ Cmi⁷ F⁷ B^{b7} Gmi⁷ Cmi F⁷ B^{b6}

4 Medium jazz waltz ♩ = 120

mf

5 Allegro ma non troppo

f marcato

6 Adagio

p *mf* *p*

Rhythm:

Perform *Rhythms* _____, introduce *Rhythms 20 and/or 21*.

20 "Tied up..."

(♩ = ca. 64 - 96)

Jazz Rhythmic Vocabulary #7-Triplets

the most common use of triplets involves an eighth note pick-up. this pick up is itself felt and played as the last note of a triplet, or to put it another way, the "short" part of a "Long-Short" eighth note pair. Note that the third note of the triplet is accented, just as if it were the second note of an eighth note pair.

21

Technique:

1. Perform (*Instructor: Choose*):

- p.3 5-finger Exercise and/or p.4 (Jazz) Mountaineer in keys of _____
- p.12 Inversion study #1 in F, C, G, D, A and/or Basic Chord Progressions in keys of _____
- p.18 Classical Accompaniment Patterns # 1 – 3 in keys of _____
- 7th chords: _____
- p.58/p. 63 Cadence chords in keyboard harmony style and p.59/p.63 studies 1 or 2.

2. Introduce the harmonic minor scale of A. (*Instructor: Substitute last measures with cadence of choice*.)

(page 61 D, E or F)

3. Most pianos have the following pedals:

—**Right pedal**, also known as the "forte" or sustain or legato pedal, it keeps the dampers off the strings, resulting in a rich, vibrant sound, and giving you the ability to connect notes or harmonies.

—**Left pedal**, also known as the soft pedal or "una corda." This pedal shifts the hammers so that they hit the strings with a softer part, resulting in a slightly muted sound.

—**Middle pedal** or "sostenuto." This pedal selectively sustains notes, so that certain notes can ring out while others fade normally. It is usually found only on grand pianos and large (expensive) uprights.

Operation of the pedal (for now only right foot/right pedal): Sit at the proper distance from the keyboard (see p.5). Keep your heel on the floor and the ball of your foot on the pedal. Depress the pedal quietly (don't play any notes yet). Your foot should never leave the pedal or the sole will make a disturbing clacking noise every time you hit the pedal.

Coordination with sound: The right pedal requires that the (up-) down motion of the foot be made **after** the key has been struck. *Pedal Exercise #1* shows the interaction between the foot and the hand(s). This exercise is not the real thing yet. It is a slightly exaggerated coordination exercise.

Pedal Exercise #1

Pedal Exercise #2

The hand action ("strike") needs to be followed very close in time by the pedal action. *Pedal Exercise #2* and *#3* move the action closer. After you succeed doing *#2*, try *#3*.

Pedal Exercise #3

Pedal Exercise #4

After you have mastered *#3*, try moving from one note to the next with pedal legato in *Pedal Exercise #4*. Keep making the same motions with your right foot as you did in *#3*.

Pedal Exercise #5 trains legato pedaling with the graphic marking normally used to indicate the motion. Every new strike (of a chord/note) is followed by a rapid "up-down" motion of the foot.

Pedal Exercise #5

"Strike—Up-down" notation:

↳ = down

* = up

4. Introduce *Study for 7ths and 3rds, Doublings to avoid and/or Cadence Study*

Study for 7ths and 3rds

Allegro (♩ = ca. 104)

Sebastian Huydts

Doublings to avoid:

In classical music the LH shell voicing of V⁷ is often “filled in” by adding either a 3rd or a 5th depending on what happens in the RH. Review the voicing issue on p.24. Similar to the examples on that page, things sound better when we are careful to avoid doubling the leading tone or the supertonic, but complement either note instead. See the example below.

Cadence study

Notice the LH fingering! Transpose to other keys.

Sebastian Huydts

Allegro (♩ = ca. 80)

Copy fingering from mm.1–4

Basic shell voicing study #2 — Diatonic Circle of 5^{ths} in Major

Dennis Luxion

Musical score for 'Basic shell voicing study #2' in C major, common time. The piece consists of two measures. The right hand plays a sequence of chords: C5, D5, E5, F5, G5, A5, B5, and C6. The left hand provides a bass line with chords: C1, F2, G2, A2, B2, C3, D3, and E3. Fingerings are indicated: 5 for the right hand and 1, 2 for the left hand.

C shells

Moderato (♩ = ca. 132)

Dennis Luxion

Musical score for 'C shells' in C major, common time. The right hand plays a melodic line of eighth notes: C5, D5, E5, F5, G5, A5, B5, C6. The left hand plays a bass line of chords: C1, F2, G2, A2, B2, C3, D3, E3. Dynamics include *mp* and *cresc.*

... by the C shore

Same tempo with a swing feel

Dennis Luxion

Musical score for '... by the C shore' in C major, common time. The right hand plays a melodic line with eighth notes and rests. The left hand plays a bass line with chords and eighth notes. Dynamics include *mp* and *cresc. poco a poco*. The piece ends with a final chord in the right hand.

Small Invention

Andantino (♩ = ca. 76)

Sebastian Huydts

Musical score for 'Small Invention' in D major, 2/4 time. The right hand plays a sequence of chords: D5, E5, F#5, G5, A5, B5, C#6, and D6. The left hand plays a bass line with chords: D1, G2, A2, B2, C#3, D3, E3, and F#3. Fingerings are indicated: 5, 2, 1 for the right hand and 5 for the left hand. Dynamics include *mp*.

Blue three

Peter Saxe

Medium waltz (♩ = ca. 104)

Marching band

Louis Streabbog
(1835-1886)
heavily edited

Performance:

1. Perform _____.
2. Introduce (choose) p.75 *C Shells, ...by the C shore, Small Invention*, p.75 *Blue three, Marching Band*.

Ensemble:

1. p.61 *Two Hungarian Tunes*, p.67 *In a sad mood*, Piano 1 and/or 2
2. Introduce on this page “*To a Wild Rose*” and/or *On the bright side* and/or p.78 *Drums and Drones*.

“To a Wild Rose”

Moderato

On the bright side

Lively (♩ = ca.96)

7

I

II

mf *p* *f*

(last time no repeat)

13

I

II

ff *ff*

19

I

II

pp *pp*

Calm down

D.S. al Fine

Fine

Assignments:

1. . . . Practice Rhythms _____.
2. . . . Practice Technique _____.
3. . . . Practice Scale of A minor with p__ cadence.
4. . . . Practice Performance _____.
5. . . . Practice Ensemble _____.

Additional:

Drums and Drones

Allegro (♩ = ca. 144)

Sva

Sebastian Huydts

The first system of the musical score consists of two grand staves, labeled I and II. Staff I contains two treble clef staves, and Staff II contains two bass clef staves. The music is in 2/4 time with a key signature of two flats. The tempo is marked 'Allegro' with a quarter note equal to approximately 144 beats per minute. The dynamic is marked *mf*. The piece begins with a *Sva* (sustained) marking. The first four measures of Staff I feature a melodic line with fingerings 1, 3, 5, and 4. The first four measures of Staff II feature a bass line with fingerings 5, 4, 3, and 1. The piece concludes with a fermata over the final notes of both staves.

The second system of the musical score continues from the first system. It consists of two grand staves, labeled I and II. The music is in 2/4 time with a key signature of two flats. The dynamic is marked *f*. The piece begins with a *Sva* marking. The first four measures of Staff I feature a melodic line with fingerings 4, 3, 1, and 3. The first four measures of Staff II feature a bass line with fingerings 5, 5, 4, and 5. The piece concludes with a *Fine* marking over the final notes of both staves.

The third system of the musical score continues from the second system. It consists of two grand staves, labeled I and II. The music is in 2/4 time with a key signature of two flats. The dynamic is marked *f*. The piece begins with a *Sva* marking. The first four measures of Staff I feature a melodic line with fingerings 1, 5, 1, and 4. The first four measures of Staff II feature a bass line with fingerings 1, 5, 1, and 4. The piece concludes with a *D.C. al Fine* marking over the final notes of both staves.

Rhythm:

Perform *Rhythms 13 thru 14*, introduce p.79: *Rhythm 15*.

22 (♩ = ca. 64 - 108) *Ossia*

Technique:

1. Perform (*Instructor: Choose*):

- p.3 5-finger Exercise and/or p.4 (Jazz) *Mountaineer* in in keys of _____
- p.12 *Inversion study #1* in F, C, G, D, A and/or Basic Chord Progressions in keys of _____
- p.18 Classical Accompaniment Patterns # 1—3 in keys of _____
- 7th chords: _____
- p.58/p. 63 Cadence chords in keyboard harmony style and p.59/p.63 studies 1 or 2.
- p.72 Review use of pedals, introduce pedal study “*Plain’ pretty*”.

Study for the use of I⁶ and ii⁶ in Major

Moderato Sebastian Huydts

1 2 1 2 1

mf

1 3 5 I I⁶ ii⁶ V⁷ I

Pedal Study: *Plain’ pretty*

Sebastian Huydts

Gently flowing (♩ = ca. 56)

p

mp

pp

Ped. * *Ped.* * *Ped.* * *Ped.* * *simile* **rit.**

Ped. *

Broken up etude

Study in broken triads and shifting hand position.

Carl Czerny
(1791-1857)
adapted

1 **Allegro marcato** (♩ = ca. 120)

6 *(optional ending)*

11

What a difference eighth makes

As you can see and hear, shifting the eight notes over by just an eighth note gives the etude a very different feel.

1 **Allegro marcato** (♩ = ca. 120)

7

13

2. Perform scale of A harmonic minor, add D harmonic minor.
3. Perform p.73 *Study for 7ths and 3rds*, *Study for V7* and/or *Cadence Study*
4. Introduce *Broken up etude* and/or *What a difference eighth makes*.

Performance:

1. Perform _____
2. Introduce on this page *Sync-O-Five* and *Adrift*.

Sync-O-Five

Straight eighth feel

Peter Saxe

Musical score for Sync-O-Five in 5/4 time, marked *mf*. The score consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line.

Adrift

Moderate (♩ = ca.72)

Peter Saxe

Musical score for Adrift in 4/4 time, marked *mp* and *straight 8*. The score consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and a *rit.* marking.

Harmonization:

It's green, green, green...

German traditional adapted

Musical score for 'It's green, green, green...' in common time (C). The score is a single line of music with a treble clef. It features a melody with a triplet of eighth notes in the fourth measure, indicated by a bracket and the number '3'. The piece ends with a double bar line.

Assignments:

Due dates: _____ & _____

1. . . . **Practice Rhythms** _____.
2. . . . **Practice Technique:** (*Instructor: Choose*):
 - p.12 *Inversion study #1* in F, C, G, D, A and/or Basic Chord Progressions in keys of _____
 - 7th chords: _____
 - p.58/p. 63 Cadence chords in keyboard harmony style and p.59/p.63 studies 1 or 2.
 - p.72 Review use of pedals, practice p.79 pedal study “*Plain’ pretty*”.
 - p.73 *Study for 7^{ths} and 3^{rds}*, and/or *Cadence Study*, p.80 *Broken up etude* and/or *What a difference eighth makes*.
3. . . . **Practice Scales** of A and D harmonic minor. Hands combined if possible.
4. . . . **Practice Performance** _____
5. . . . **Practice Ensemble** p.76 “*To a Wild Rose*” and/or *On the bright side* and/or p.78 *Drums and Drones*.
6. . . . **Sight-read** on this page U—X.

U

Moderato (♩ = ca.72)

V

Allegro (♩ = ca.120)

W

Freely (♩ = ca.96)

X

Medium swing (♩ = ca.72)

7. . . . **Harmonize and Hand In:** p.81 *It’s green, green, green*. **either:**
 - a *transposed* to F and harmonize using block chords. Follow the format given on p.16. Use all chords introduced so far (including V7). Then change your block chords to broken triad accompaniment—no Alberti **or:**
 - b *in Eb* using 7th chord shell voicing accompaniment. **PENCIL ONLY.**

Alternative/Additional assignments:

Rhythm:

Perform *Rhythms* _____, introduce *Rhythms 23 and/or 24*.

23

(♩ = ca. 64 - 96) strong accents!

Musical score for Rhythm 23, 2/4 time signature. The piece is written for piano with a mezzo-forte (mf) dynamic. It features a melody in the treble clef and a bass line in the bass clef. The melody consists of eighth notes with strong accents, often grouped in pairs or triplets. The bass line provides a steady accompaniment with eighth notes and rests.

Rhythmic Vocabulary #8—Syncopated Eighths

Syncopated eighth notes, (played on off-beats) must be heard and felt as the last of a triplet where the first two are omitted. In terms of our original concept of "Long-Short" eighth note groupings, they are the "Shorts"

24

Vocal and snap rhythm exercises for Rhythm 24. The top staff is labeled 'vox' and the bottom staff is labeled 'snap'. The exercises consist of rhythmic patterns of eighth notes and rests, often with accents. The vocal line includes lyrics such as "Bop Bop Bop", "fu---dop Du-Wop", "Bop Bop fa-du-ba dop du-wop", "Bop fa-du-bop Bop", "Bop fa-du-bop", "Bop fa-du-bop Va", and "du-va-du-wop". The snap line consists of eighth notes and rests, often with accents.

Technique:

1. Perform (*Instructor: Choose*):

- p.12 *Inversion study #1* in F, C, G, D, A and/or Basic Chord Progressions in keys of _____
- 7th chords: _____
- p.58/p. 63 Cadence chords in keyboard harmony style and p.59/p.63 studies 1 or 2.
- p.72 Review use of pedals, p.79 pedal study "Plain' pretty".

2. Perform scale of A and D harmonic minor, add E harmonic minor.

3. Perform p.73 *Study for 7^{ths} and 3^{rds}*, and/or *Cadence Study*

4. Perform p.80 *Broken up etude* and/or *What a difference eight makes* and/or *Study in A Major*.

Study in A Major Study for I⁶, V⁷ and ii⁶ in Major

Allegro (♩ = ca. 152-168)

Carl Czerny
(1791-1857)
adapted

Musical score for Study in A Major, 3/4 time signature. The piece is written for piano with a piano (p) dynamic. It features a melody in the treble clef and a bass line in the bass clef. The melody consists of eighth notes and quarter notes, often with accents. The bass line consists of chords and eighth notes. Fingerings are indicated by numbers 1-5. The piece ends with a double bar line and repeat dots.

Performance:

1. Perform _____
2. Introduce *A Song For Southpaws* and/or *Evening Song*.

A Song For Southpaws

Either swung or straight (♩ = ca. 120)

Dennis Luxion

Evening Song

Ferdinand Beyer
(1803-1863)
arr. Sebastian Huydts

1 *Lento molto espressivo e legato*

Sight-reading:

Review p.82 U thru X. Review p.14 Sight reading instructions.

Someday My Prince Will Come

Frank Churchill
(1901-1942)
arr. Peter Saxe

Medium waltz (♩ = ca.132)

Ensemble:

1. Perform p.76 "To a Wild Rose" and/or p.78 Drums and Drones.

Assignments:

1. . . . Practice Rhythms _____.
2. . . . Practice Technique _____.
3. . . . Practice Scale of A, D, and E minor with p__ cadence.
4. . . . Practice Performance p. _____ and/or p. _____.
5. . . . Practice Ensemble p. _____ and/or p. _____.

Rhythm:

Perform *Rhythms* _____, introduce *Rhythm 25*.

25

Medium swing (♩ = ca. 160)

Technique:

1. Perform (*Instructor: Choose*):

- p.12 *Inversion study #1* in F, C, G, D, A and/or Basic Chord Progressions in keys of _____
- 7th chords: _____
- p.58/p. 63 Cadence chords in keyboard harmony style and p.59/p.63 studies 1 or 2.
- p.72 Review use of pedals, p.79 pedal study “Plain’ pretty”.

2. Perform scale of A, D and E harmonic minor, add G harmonic minor.
3. Perform p.73 *Study for 7^{ths} and 3^{rds}*, and/or *Cadence Study*
4. Perform p.80 *Broken up etude* and/or *What a difference eighth makes*.

The Return

Carl Czerny
(1791-1857)

Arr. Sebastian Huydts

Vivace (♩ = ca. 84)

Performance:

1. Perform _____
2. Introduce p.86 *The Return* and/or *Modal Three* and/or *Contredance*.

Modal Three

Slow waltz (♩ = ca.84)

Peter Saxe

Contredance

Comodo (♩ = ca. 104)

Heinrich Wohlfahrt
(1797-1883)

Sight-reading:

Review p.82 U–X. Review p.14 Sight reading instructions.

Contredance – Alberti variation

1 Comodo (♩ = ca. 104)

Ensemble:

Perform p.76 “To a Wild Rose” and/or p.78 *Drums and Drones* and/or p.90 *Wes is More*.

Harmonization:

1. Review and perform p.81 *It's green, green, green* harmonization.
2. Introduce on this page *Frog Went A-Courtin'*.

Frog Went A-Courtin'

Virginian Folk Song

Assignments:

1. . . . **Practice Rhythms** _____.
2. . . . **Practice Technique:** (*Instructor: Choose*):
 - p.12 *Inversion study #1* in F, C, G, D, A and/or Basic Chord Progressions in keys of _____
 - 7th chords: _____
 - p.58/p. 63 Cadence chords in keyboard harmony style and p.59/p.63 studies 1 or 2.
 - p.72 Review use of pedals, practice p.79 pedal study “*Plain’ pretty*”.
 - p.73 *Study for 7^{ths} and 3^{rds}*, and/or *Cadence Study*, p.80 *Broken up etude* and/or *What a difference eighth makes*.
3. . . . **Practice Scales** of A, D and E harmonic minor, add G harmonic minor.
4. . . . **Practice Performance** _____
5. . . . **Practice Ensemble** p.76 “*To a Wild Rose*” and/or p.78 *Drums and Drones* and/or p.90 *Wes is More*.
6. . . . **Sight-read** on this page Y—B*.

Y

Deciso

Z

Un poco allegro

A*

Jazz Waltz (♩ = ca.60)

B*

Medium swing (♩ = ca.72)

7. . . . **Harmonize and Hand In:** p.88 *Frog Went A-Courtin’*. **either:**
 - a *transposed* to A and harmonize using block chords. Follow the format given on p.16. Use all chords introduced so far (including V⁷ three notes LH). Then change your block chords to um-pah accompaniment—no Alberti **or:**
 - b *in G* using 7th chord shell voicing accompaniment. **PENCIL ONLY.**
- Alternative/Additional assignments:**

Wes Is More

Medium swing (♩ = ca. 160)

Dennis Luxion

The musical score is arranged in four systems, each with a piano part on the left and a keyboard II part on the right. The key signature is B-flat major (two flats) and the time signature is common time (C). The piano part begins with a first ending bracket over the first two measures, marked *mf*. The keyboard II part starts with a first ending bracket over the first two measures, also marked *mf*, and includes fingering numbers (5 3, 4 2, 4 2, 4 1, 5 3, 4 2) above the notes. The second system continues the piano part with a first ending bracket and a second ending bracket, and the keyboard II part with a first ending bracket and a second ending bracket, marked *p*. The third system shows the piano part with a first ending bracket and a second ending bracket, and the keyboard II part with a first ending bracket and a second ending bracket, marked *mf*. The fourth system shows the piano part with a first ending bracket and a second ending bracket, and the keyboard II part with a first ending bracket and a second ending bracket, marked *mp*. The score includes various musical notations such as dynamics (*mf*, *p*, *mp*), articulation (accents), and fingering numbers.

1
mp *f* *mf*

II

II

II

Rhythm:

ANNOUNCEMENT: *Test #3 in wk.12*

Perform *Rhythms* _____, introduce *Rhythms 26 and/or 27*.

26 (♩ = ca. 90 - 120) *three against two.*

Rhythmic Vocabulary #9—Tied Notes

Syncopated 8th notes, (played on off-beats) must be heard and felt as the last triplet of which the first two are omitted. In terms of our original concept of "Long-Short" eighth note groupings, they are the "Shorts".

Technique:

1. Perform (*Instructor: Choose*):
 - p.12 *Inversion study #1* in F, C, G, D, A and/or Basic Chord Progressions in keys of _____
 - 7th chords: _____
 - p.58/p. 63 Cadence chords in keyboard harmony style and p.59/p.63 studies 1 or 2.
 - p.72 Review use of pedals, p.79 pedal study "Plain' pretty".
2. Perform scale of A, D, G and E harmonic minor, add C harmonic minor.
3. Perform p.73 *Study for 7^{ths} and 3^{rds}*, and/or *Cadence Study*, p.80 *Broken up etude* and/or *What a difference eighth makes*. Introduce *Shell Voicing Study #3*

Shell Voicing Study #3—Circle of 5^{ths} in minor

Performance:

1. Perform _____.
2. Introduce *Circle Dance I* and/or *II*; p.96 *Nana*.

Circle Dance I

In a calm manner (♩ = ca. 144)

Dennis Luxion

Circle Dance II

Passionately swinging (♩ = ca. 180)

Dennis Luxion

Dennis Luxion

Ensemble:

1. Perform p.76 "*To a Wild Rose*" and/or p.78 *Drums and Drones*.
2. Introduce p.94 *Silver Samba*.

Assignments:

1. . . .Practice Rhythms _____.
2. . . .Practice Technique _____.
3. . . .Practice Scale of A, D, and E minor with p__ cadence.
4. . . .Practice Performance p._____ and/or p._____.
5. . . .Practice Ensemble p._____ and/or p._____.

Additional:

Silver Samba

Con brio (♩ = ca. 92)

Dennis Luxion

The musical score for "Silver Samba" is presented in six systems. The first system begins with a repeat sign. The second system features a first ending section marked with a double bar line and a repeat sign. The third system contains a fermata over a whole note. The fourth system includes a second ending section. The fifth system continues the main melody. The sixth system concludes the piece with a final cadence. Dynamics include *f*, *mf*, and *ff*. Fingerings are indicated with numbers 1-5. A double bar line with a repeat sign is used to indicate first and second endings.

1 5

p *cresc. poco a poco*

1 5

II *p*

1 5

f *D.S. al coda*

II *ff* *D.S. al coda*

II

Two studies for 2 against 3

Sebastian Huydts

1 Semplice (♩ = ca.104)

2 Semplice (♩ = ca.104)

Nana

Sebastian Huydts

Andante rubato (♩ = ca.66)

Rhythm:

Perform *Rhythms* _____, introduce *Rhythm 28*.

28

(♩ = ca. 48 - 72)

Hemiola

Technique:

1. Perform (*Instructor: Choose*):

- p.12 *Inversion study #1* in F, C, G, D, A and/or Basic Chord Progressions in keys of _____
- 7th chords: _____
- p.58/p. 63 Cadence chords in keyboard harmony style and p.59/p.63 studies 1 or 2.
- p.72 Review use of pedals, p.79 pedal study "Plain' pretty".

2. Perform scale of A, D, G, C and E harmonic minor, add F harmonic minor.

3. Perform p.73 *Study for 7ths and 3rds*, and/or *Cadence Study*, p.80 *Broken up etude* and/or *What a difference eighth makes*.

Performance:

1. Perform _____.

2. Introduce p.98 *Bagatelle* and/or p. 98 *Winter morning*.

Charlie's Cha-Cha

With an insistent rhythm (♩ = ca. 84)

Dennis Luxion

Bagatelle

Henri Lemoine
(1840-1898)
adapted

1 **Molto vivace** (♩. = ca. 80)

7

12

Winter morning

Cornelius Gurliitt
(1820-1901)
adapted

1 **Andantino**

9

Ensemble:

1. Perform p.76 "To a Wild Rose" and/or p.78 *Drums and Drones*.
2. Perform p.94 *Silver Samba*.

Harmonization:

1. Review and perform p.88 *Frog Went A-Courtin'* harmonization.
2. Introduce *Jenny Jones*.

Philigree

Briskly (♩ = ca. 108)

Dennis Luxion

The score for 'Philigree' is in 6/8 time and consists of three systems of piano accompaniment. The first system starts with a mezzo-piano (*mp*) dynamic and includes fingerings: 1 5 1 5 2, 4 3 1 2 1 3, and 3 2 1. The second system begins with a mezzo-forte (*mf*) dynamic and includes the instruction *diminuendo poco a poco al fine*. It features fingerings: 1 3 2 1, 5 4 1 3 1 2, 4 3 1 3 2 5. The third system concludes with a piano (*p*) dynamic and includes fingerings: 2 1, 3 2 4, 2 5, 1 4 3 1 2.

Jenny Jones

American Folk Song

The score for 'Jenny Jones' is in 6/8 time and consists of two systems of a single melodic line. The first system contains the first six measures, and the second system contains the final two measures, ending with a double bar line.

Sight-reading:

Review p.89 Y—B*. Review p.14 Sight reading instructions.

There is one last chord and variant to learn. The tonic chord in minor is a **minor major seventh chord**. It has a minor third and a major seventh. A variant of it is a **minor sixth chord**, which consists of a minor third and a *major sixth*. Play these chords in all minor keys.

The diagram shows two chords in a minor key on a grand staff. The first chord is labeled C_{mi}^{MA7} and consists of the notes C \flat , E \flat , G \flat , and B \flat . The second chord is labeled C_{mi}^6 and consists of the notes C \flat , E \flat , G \flat , and A \flat .

Assignments:

Due dates: _____ & _____

1. . . . **Practice Rhythms** _____.
2. . . . **Practice Technique:** (*Instructor: Choose*):
 - p.12 *Inversion study #1* in F, C, G, D, A and/or Basic Chord Progressions in keys of _____
 - 7th chords: _____
 - p.58/p. 63 Cadence chords in keyboard harmony style and p.59/p.63 studies 1 or 2.
 - p.72 Review use of pedals, practice p.79 pedal study “*Plain’ pretty*”.
 - p.73 *Study for 7ths and 3rds*, and/or *Cadence Study*, p.80 *Broken up etude* and/or *What a difference eight makes*.
3. . . . **Practice Scales** of A, D, G, C and E harmonic minor, add F harmonic minor.
4. . . . **Practice Performance** _____
5. . . . **Practice Ensemble** p.76 “*To a Wild Rose*” and/or p.78 *Drums and Drones* and/or p.90 *Wes is More* and/or p.94 *Sliver Samba*.
6. . . . **Sight-read** on this page C* – F*.

C*

Moderato (♩ = ca.72)

D*

Andante (♩ = ca.90)

E*

Freely (♩ = ca.96)

F*

mi :MA7 Fmi^6 Gmi^MA7 $D\flat mi^MA7$ $A\flat mi^6$ Bmi^MA7 $E mi^6$

7. . . . **Harmonize and Hand In:** p.99 *Jenny Jones* **either:**
 - a *transposed* to Eb and harmonize using block chords. Follow the format given on p.16. Use all chords introduced so far (including V7 three notes LH). Then change your block chords to broken chord accompaniment—no Alberti **or:**
 - b in Bb using 7th chord shell voicing accompaniment. **PENCIL ONLY.**

Test #3

Your instructor will determine precise topics to be tested. Fill out the details below.

Test #3 will assess:

- 1) **Rhythm:** #____ thru _____, using "both-left-right" or Jazz rhythmic vocabulary.
- 2) **Technique:** (selection made by instructor):
 - p.12 *Inversion study #1* in F, C, G, D, A and/or Basic Chord Progressions in keys of _____
 - 7th chords: _____
 - p.58/p. 63 Cadence chords in keyboard harmony style and p.59/p.63 studies 1 or 2.
 - p.72 Review use of pedals, practice p.79 pedal study "*Plain' pretty*".
 - p.73 *Study for 7ths and 3rds*, and/or *Cadence Study*, p.80 *Broken up etude* and/or *What a difference eighth makes*.
- 3) **Scales:** A, D, G, C, F and E harmonic minor, *hands separate allowed*.
- 4) **Performance:** (selection made by instructor):
 - p.____: _____
 - p.____: _____
 - p.____: _____
- 5) **Ensemble:** (selection made by instructor):
 - p.____: _____
 - p.____: _____
 - p.____: _____

All rhythms, technique and repertoire need to be played without hesitation and in steady tempo.

- 6) **Sight-reading:** *Similar* to exercises from lessons 1-11
- 7) **Harmony:** *Similar* to pieces you have harmonized, you will harmonize a simple melody you have never seen before according to written instructions. **Bring a pencil!**

Special/Additional instructions:

Rhythm:

Perform Rhythms _____, introduce Rhythms 29 and 30.

Rhythmic Vocabulary #10—Longer Durations

Syncopated eighth notes, (played on the off-beats) must be heard and felt as the last triplet where the first two are omitted. In terms of our original conception of "Long-Short" eighth note groupings, they are the "Shorts".

29

Exercise 29 consists of two systems of musical notation. The first system has two staves: 'vox' (vocal) and 'snap' (snare). The vocal staff contains lyrics: Bah---fu-dop, Bah----fu-dop, Bah----- fa-ba-du-bah----du-wop, Bah- ---- fa-ba-du-bah. The snare staff shows rhythmic patterns with 'x' marks for notes and arrows for accents. The second system also has two staves. The vocal staff contains lyrics: ----- fa-du-bop, Bop bah--- Bop bah----- Bop Bop fa-du-bah, Bop fa-du-bah-- du-wop^.

Rhythmic Vocabulary #11—Mixed Rhythms & Durations

The following rhythm brings all that you have learned in the previous exercises together.

30

Exercise 30 consists of three systems of musical notation. The first system has two staves: 'vox' and 'snap'. The vocal staff contains lyrics: shu-dop Bah----, Bah-du-ba-du-wop, shu-dop Bah---Va, du-bop Bop. The snare staff shows rhythmic patterns. The second system has two staves. The vocal staff contains lyrics: fa---du--ba--da-be---yop, be-----yop, du-wop, Bop, fa--du-ba-da-be--yah, fa-. The snare staff shows rhythmic patterns with triplets indicated by a '3' over a group of notes. The third system has two staves. The vocal staff contains lyrics: do-bah--do--wah----- fa---du--ba---du-ba-da be--ba--du--wah----- Bah-----va--do-bop. The snare staff shows rhythmic patterns with triplets.

Technique:

1. Perform selected technique exercises as listed on p.101 of Lesson 12.
2. Introduce parallel sixth studies by Duvernoy and Luxion.

Etude in sixths

J.B. Duvernoy
1800-1880
adapted

Allegro (♩ = ca. 120)

The last two measure can also be performed as follows. This avoids having to jump with the hand.

ossia

Lit'l Mo'

Dennis Luxion

With energy (♩ = ca. 132)

Rhythm:

1. Review *Rhythms* ____ thru ____.
2. Rhythms at the exam level will be handed out in class and studied.

Technique:

1. Review technique requirements (see list p.101 lesson 14).
2. Perform selected technique exercises.
3. Perform all 7 white key minor scales and all 12 major scales
4. Perform selected etudes.

Performance:

For the final exam you will choose two small solo performance pieces in consultation with your instructor. The goal is to show that you can independently prepare simple piano pieces. One of the pieces to be performed will be from weeks 9-11 which was studied in class, the other will be from the exam repertoire that starts on p.106

1. Choose and rehearse pieces for final exam (Notate your selection on p.101 lesson 14).

Ensemble:

For the final exam you will choose one duet performance pieces in consultation with your instructor. The duet to be performed may be from weeks 9-11 if it was marginally or not studied in class, but should preferably be chosen from the exam repertoire that starts on p.132

1. Choose and rehearse duet for final exam (Notate your selection on p.101 lesson 14).

Sight-reading:

Sight-reading at the exam level will be handed out in class and studied.

Harmonization:

1. Review harmonization requirements (see p.101 lesson 14).

Assignments for week 13 & 14:

1. . . . **Practice Rhythms** _____.
2. . . . **Practice Technique** (see list p.101 lesson 14).
3. . . . **Practice** all 7 white key minor scales and all 12 major scales.
4. . . . **Practice Performance Exam Piece #1** p.____:_____
- Practice Performance Exam Piece #2** p.____:_____
5. . . . **Practice Ensemble** Assigned Piece on p._____.
6. . . . **Sight-read** p.____:_____

Alternative/Additional assignments:

The Final Exam will be spread over the last two sessions of this semester:

- *Session 14b or 15a: Rhythm, Technique, Scales, Sight-reading and Harmony.*
- *Session 15a or 15b: Performance and Ensemble.*

The Final Exam will assess:

- 1) **Rhythm:** #____ thru _____, using "both-left-right" or Jazz rhythmic vocabulary.
- 2) **Technique:** (*selection made by instructor*):
 - p.3 *5-finger Exercise* and/or p.4 (*Jazz Mountaineer*) in keys of _____
 - p.12 *Inversion study #1* in F, C, G, D, A and/or *Basic Chord Progressions* in keys of _____
 - p.18 *Classical Accompaniment Patterns # 1–3* in keys of _____
 - 7th chords: _____
 - 7th chords: _____
 - p.58/p. 63 *Cadence chords in keyboard harmony style* and p.59/p. 59 *studies 1 or 2*
 - p.72 *Use of pedals, practice p.79 pedal study "Plain' pretty"*.
 - p.73 *Study for 7^{ths} and 3^{rds}*, and/or *Cadence Study*, p.80 *Broken up etude* and/or *What a difference eighth makes*.
- 3) **Scales:** All major scales over two (or four) octaves with cadence (with new LH), *hands separate only if necessary*.

You must score 75% or higher on items 1–3 in order to pass the exam

- 4) **Performance:** **Assigned from wk. 9–11, AND week 15**
(*1 chosen piece & 1 selection made by instructor*):
 - p.____: _____
 - (Chosen) p.____: _____
- 5) **Ensemble:** **Assigned from wk. 9–11, or week 15** (*with assigned duet partner*):
 - p.____: _____

All rhythms, technique and repertoire need to be played without hesitation and in steady tempo.

- 6) **Sight-reading:** *Similar to exercises from lessons 1-11*
- 7) **Harmony:** *Similar to pieces you have harmonized, you will harmonize a simple melody you have never seen before according to written instructions. **Bring a pencil!***

Duet Partner is: _____

Telephone/e-mail *Duet Partner*: _____

For the final exam one solo piece from week 7-14 will be assigned. You choose a second solo piece from the following pages, where repertoire is organized in the categories *standard*, *intermediate* and *advanced*.

The repertoire in the *standard* section combines all material discussed and practiced in Keyboard 1 and 2. At this point you should be ready to master pieces at this level on your own. However, you may of course ask your instructor or lab assistant if you feel you need additional help.

Pieces marked *intermediate* or *advanced* require special permission. They are intended for students who have progressed above average, or those who had playing experience prior to Keyboard 1 or 2.

Little Waltz

Allegretto (♩ = ca. 72)

Louis Köhler
(1820-1886)
adapted

5

Scherzino

Allegretto (♩ = ca. 120)

Carl Reinecke
(1824-1910)
adapted

Bourrée

Moderato (♩ = ca. 126)

C. Graupner
(1683-1760)
**adapted*

**This piece is also attributed to Leopold Mozart and can be found in the Notebook for Wolfgang.*

Romanze

Moderato

C. Gurlitt
(1820-1901)
edited

Only one of the following two pieces can be chosen for the final performance.

Scherzo

F.J. Haydn
(1732-1809)
adapted

Molto allegro (♩. = ca. 80)

Scherzo in minor

F.J. Haydn
(1732-1809)
adapted

Molto allegro (♩. = ca. 80)

Impressions

Sebastian Huydts

Sweet (♩. = ca. 84)

Burleske

Attributed to Leopold Mozart
(1719-1787)
adapted

Allegro (♩ = ca. 104)

Musical score for Burleske, 2/4 time signature, key of D major. The score consists of two systems of grand staff notation. The first system includes a treble clef with a melody starting on G4, marked with a forte *f* dynamic and a second time *p* dynamic. The bass clef has a simple accompaniment. The second system continues the melody with various ornaments and fingerings, ending with a *Fine* marking and a *D.C. al Fine* instruction.

King William's March

Jeremiah Clarke
(1659-1707)
Arr. Sebastian Huydts

Allegro

Musical score for King William's March, common time signature, key of D major. The score consists of two systems of grand staff notation. The first system features a treble clef with a melody marked *f* and a bass clef with a simple accompaniment. The second system continues the melody with complex ornaments and fingerings, including a *p* dynamic section and a *f* dynamic section, ending with a *Fine* marking.

Canon Etude

A. Diabelli
(1781-1858)
adapted

Moderato (♩ = ca. 96)

Musical score for Canon Etude, 2/4 time signature, key of D major. The score consists of two systems of grand staff notation. The first system features a treble clef with a melody marked *f* and a bass clef with a simple accompaniment. The second system continues the melody with complex ornaments and fingerings, including a *mp* dynamic section and a *f* dynamic section, ending with a *Fine* marking.

The Cuckoo

Allegretto (♩ = ca. 63)

A.E. Müller
(1767-1817)
adapted

The musical score for 'The Cuckoo' is written for a grand piano in 3/4 time with a key signature of two flats (B-flat and E-flat). The piece is in 3/4 time and has a tempo of Allegretto (♩ = ca. 63). The score consists of four systems of two staves each. The first system begins with a treble clef and a key signature of two flats. The first staff of the first system has a dynamic marking of *mf*, followed by *p*, *mf*, *p*, and *mf*. The second staff of the first system has a dynamic marking of *mf*. The second system begins with a treble clef and a key signature of two flats. The first staff of the second system has a dynamic marking of *p*, followed by *mf*. The second staff of the second system has a dynamic marking of *mf*. The third system begins with a treble clef and a key signature of two flats. The first staff of the third system has a dynamic marking of *f*, followed by *mf*. The second staff of the third system has a dynamic marking of *f*. The fourth system begins with a treble clef and a key signature of two flats. The first staff of the fourth system has a dynamic marking of *p*. The second staff of the fourth system has a dynamic marking of *p*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. There are also some fingerings indicated by numbers 1-5.

The Echo of the Hunting Horns

Marcato (♩ = ca. 104)

D.G. Türk
(1756-1813)
adapted

The musical score for 'The Echo of the Hunting Horns' is written for a grand piano in common time (C) with a key signature of two sharps (F# and C#). The piece is in common time and has a tempo of Marcato (♩ = ca. 104). The score consists of two systems of two staves each. The first system begins with a treble clef and a key signature of two sharps. The first staff of the first system has a dynamic marking of *f*, followed by *pp*. The second staff of the first system has a dynamic marking of *pp*. The second system begins with a treble clef and a key signature of two sharps. The first staff of the second system has a dynamic marking of *f*, followed by *pp*. The second staff of the second system has a dynamic marking of *pp*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. There are also some fingerings indicated by numbers 1-5.

Caprice

Molto allegro (♩ = ca. 132)

Hermann Berens
(1826-1880)
adapted

Musical score for 'Caprice' by Hermann Berens. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. The first system starts with a treble clef and a piano (*p*) dynamic, featuring a triplet of eighth notes. The second system includes a repeat sign and dynamics of mezzo-forte (*mf*) and piano (*p*). The third system features a forte (*f*) dynamic. The bass line consists of chords and eighth notes.

Maître D

Allegretto (♩ = ca. 84)

Sebastian Huydts

Musical score for 'Maître D' by Sebastian Huydts. The piece is in 6/8 time with a key signature of two sharps (D, F#). It consists of two systems. The first system starts with a mezzo-forte (*mf*) dynamic. The second system includes a *simile* marking. The score includes fingering numbers (1, 5) and a fermata over the final note.

Bagatelle

Vivace (♩ = ca. 69)

A. Diabelli
(1781-1858)
adapted

Musical score for 'Bagatelle' by A. Diabelli. The piece is in 3/4 time with a key signature of two flats (Bb, Eb). It consists of one system of music. The score includes fingering numbers (1, 2, 4, 5, 3, 1, 2, 3) and a mezzo-forte (*mf*) dynamic. The bass line features chords and quarter notes.

Musical score for the first piece, featuring a treble and bass staff. The treble staff has a melodic line with fingerings 4, 2, 1, 5, 1, 4, 2, 5. The bass staff has a harmonic accompaniment with fingerings 1 2 5, 1 2 5, 1 3 5. Dynamics include *f*.

Divertissement

Jakob Schmitt
(1830-1902)

Moderato (♩ = ca. 84)

Musical score for 'Divertissement' by Jakob Schmitt. It consists of three systems of treble and bass staves. The first system has dynamics *p* and *mf*. The second system has dynamics *p*, *mf*, and *p*. Fingerings are indicated throughout, such as 3, 1 2, 5 1, 5 1, 4 5, 1 1, 1 1, 3, 5, 1, 5, 2 5, 1 3, 1 3, 2, 1 2, 5, 1, 5, 2 5, 3, 1 2, 5, 1, 5, 2 5.

Fisherman's Song

Louis Köhler
(1820-1886)
edited

Allegro (♩ = ca. 120)

Musical score for 'Fisherman's Song' by Louis Köhler. It consists of three systems of treble and bass staves. The first system has dynamics *f*. The second system has dynamics *p*. The third system has dynamics *f*. Fingerings are indicated throughout, such as 1, 4 3 2 1, 3, 1 3 2 1, 5, 1, 2, 1 2, 4, 1, 2, 3, 2 1 2 1, 3, 2 1 2 1, 3, 2 1 2 1, 1, 2, 3, 2 1 2 1, 5, 1, 2, 3, 2 1 2 1, 3, 2 1 2 1.

The repertoire in the *Intermediate* section is slightly more challenging. It is meant for those students who have made good progress and wish to play more advanced repertoire. Consult with your instructor whether these pieces are for you.

Les Coucous Bénévoles

Jean Philippe Rameau
(1683-1764)
arr. Sebastian Huydts

Allegretto (♩ = ca. 112)

Musical score for 'Les Coucous Bénévoles' in G major, 3/4 time. The score consists of three systems of grand staff notation. The first system begins with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system concludes with a piano (*p*) dynamic. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a harmonic accompaniment of chords and single notes.

Menuet

Jean Philippe Rameau
(1683-1764)
adapted

Moderato (♩ = ca. 116)

Musical score for 'Menuet' in G major, 3/4 time. The score consists of three systems of grand staff notation. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a piano (*p*) dynamic and a 'Fine' marking. The third system concludes with a piano (*p*) dynamic. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a harmonic accompaniment of chords and single notes. Fingerings (1, 2, 5) are indicated throughout the score.

D.C. al Fine

Komm, lieber Mai!

*Komm, lieber Mai, und mache die Bäume wieder grün und laß uns an dem Bache die kleinen Veilchen blühn!
Wie möchten wir so gerne ein Veilchen wieder sehn, ach lieber Mai wie gerne einmal spazieren gehn.*

W.A. Mozart
(1756-1791)

Con moto (♩. = ca. 120)

The score for 'Komm, lieber Mai!' is written for piano in G major and 6/8 time. It consists of three systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Con moto' with a quarter note equal to approximately 120 beats per minute. The piece starts with a first ending (1.) and a second ending (2.). The bass line features a steady eighth-note accompaniment. Fingerings are indicated with numbers 1-5. The piece concludes with a final cadence in the bass line.

Rondo

Allegro (♩. = ca. 88)

W.A. Mozart
(1756-1791)
edited

The score for 'Rondo' is written for piano in G major and 6/8 time. It consists of three systems of music. The tempo is marked 'Allegro' with a quarter note equal to approximately 88 beats per minute. The piece begins with a first ending (1.) and a second ending (2.). The bass line features a steady eighth-note accompaniment. The right hand has a melodic line with various ornaments and slurs. Dynamics include piano (p) and forte (f). Fingerings are indicated with numbers 1-5. The piece concludes with a final cadence in the bass line.

Écossaise

Molto vivace (♩ = ca. 144)

F.P. Schubert
(1797-1828)
adapted

The score for Écossaise is in 2/4 time with a key signature of one sharp (F#). It consists of two systems of piano accompaniment. The first system features a treble clef with a melody of eighth notes and a bass clef with chords and octaves. The second system continues the piece with dynamic markings of *sfz*, *mf*, and *f*. Fingerings and articulation marks like accents and slurs are present throughout.

Melody

Andante (♩ = ca. 88)

R. Schumann
(1810-1856)

The score for Melody is in common time (C) with a key signature of one sharp (F#). It consists of three systems of piano accompaniment. The first system has a treble clef with a melody of quarter notes and a bass clef with a steady eighth-note accompaniment. The second system features dynamic markings of *mp*, *p*, *mf*, *f*, and *mp*. The third system includes a first ending and a second ending, with dynamic markings of *p* and *mf*. Fingerings and articulation marks are clearly indicated.

Elegy

Andante con moto (♩ = ca. 104)

Carl Reinecke
(1824-1910)
adapted

D.C. al Fine

Air

Moderato (♩ = ca. 112)

Henry Purcell
(1658-1695)
adapted

Rêverie

Dreamy (♩ = ca. 76)

Sebastian Huydts

Theme and variations in the olden style

Allegro (♩ = ca. 112)

Sebastian Huydts

The main theme is written in 2/4 time. The treble clef part features a sequence of eighth notes with dynamic markings of *f*, *p*, *f*, *p*, *f*, and *p*. Fingerings are indicated as 4, 3 2 1, 3 2 1, 3 1, and 2. The bass clef part provides a simple accompaniment. A note in the final measure of the treble clef is marked 'RH crosses LH'.

Var. I L'istesso tempo

Var. I features a treble clef with a melodic line of eighth notes. Dynamics range from *p* to *pp*. Fingerings include 3 2 1 and 1. The bass clef part consists of sustained chords. A final triplet of eighth notes is marked with a '3'.

Var. II L'istesso tempo

Var. II has a treble clef with a melodic line of eighth notes. Dynamics include *p* and *f*. Fingerings are 3, 4, 4, and 3. The bass clef part features a rhythmic accompaniment of eighth notes. A final triplet of eighth notes is marked with a '1'.

Var. III L'istesso tempo

Var. III features a treble clef with a melodic line of eighth notes. Dynamics range from *f* to *p*. Fingerings include 2, 4 2 1, 4 2 1, and 1. The bass clef part has a rhythmic accompaniment of eighth notes.

Var. IV L'istesso tempo

Var. IV has a treble clef with a melodic line of eighth notes. Dynamics include *f* and *p*. Fingerings are 5, 4-1, 4, and 1. The bass clef part features a rhythmic accompaniment of eighth notes.

This section continues Variation IV. It includes a *rit.* (ritardando) section and an *a tempo* section. Dynamics range from *mf* to *f*. Fingerings include 1, 2, 1, 5, and 1 2 1. The bass clef part has a rhythmic accompaniment of eighth notes.

The repertoire in the *Advanced* section is significantly more challenging. It is meant for those students who have had piano lessons prior to taking the keyboard classes, who took the keyboard classes as a refresher course, or those who have made extra-ordinary progress during the two levels of keyboard classes. Consult with your instructor whether these pieces are for you.

Dance

Allegro (♩ = ca. 152)

J.S. Bach
(1685-1750)
adapted

The musical score for 'Dance' by J.S. Bach, adapted, is presented in five systems. Each system consists of a treble and bass staff joined by a brace. The piece is in 3/4 time and the key of D major (one sharp). The tempo is marked 'Allegro' with a quarter note equal to approximately 152 beats per minute. The score includes various dynamics: *f* (forte), *p* (piano), and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and repeat signs.

Inventio #1

J.S. Bach BWV 939
(1685-1750)

The musical score for J.S. Bach's Invention No. 1 in G major, BWV 939, is presented in a grand staff format. It consists of seven systems, each with a treble and bass clef staff. The piece is in C major and 3/4 time. The notation includes various rhythmic values, including sixteenth notes, eighth notes, and quarter notes, along with trills and slurs. The piece concludes with a final whole note chord in the right hand and a whole note bass line in the left hand.

Minuet

Moderato (♩ = ca. 132)

J.S. Bach
(1685-1750)
adapted

5 5 1 1 2 1

mf non legato

1 3 1 3 1 5

p mf

2 3 5 3 5

f

3 2 1 2 5 1 5 3 1 2 5

mp mf

Small Canon

Moderato (♩ = ca. 104)

J.S. Bach
(1685-1750)
adapted

1 2 2 1 5 5 1

mf

5 3 4 1 3 2 4

1 3 2 1 2 2 1 5

mp

1 3 2 4 5 3 4

Musical score for an unnamed piece, featuring piano and bass staves. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*. Fingerings are indicated by numbers 1-5. The piece is in a key with one sharp (F#) and a common time signature.

Sharkhunter's Song

Louis Köhler
(1820-1886)

arr. Sebastian Huydts

Più allegro (♩ = ca. 132)

Musical score for "Sharkhunter's Song" by Louis Köhler, arranged by Sebastian Huydts. The score is in common time and features a key signature of one sharp (F#). It includes piano and bass staves with various musical notations, including notes, rests, and dynamic markings such as *f* and *mf*. The tempo is marked *Più allegro* with a quarter note equal to approximately 132 beats per minute. The score includes fingerings and articulation marks like accents and slurs. The piece is characterized by a "biting" quality in the piano part.

Prelude

J.S. Bach BWV 939
(1685-1750)
adapted

Moderato (♩ = ca. 104)

* Approximate execution:

Adagio

D.G. Türk
(1756-1813)
adapted

Adagio (♩ = ca. 60)

Musical score for an advanced exam piece. The score is written for piano and includes treble and bass staves. It features various dynamics such as *mp*, *p*, and *f*. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a repeat sign.

Angloise

Allegro assai (♩ = ca. 112)

L. van Beethoven
(1770-1827)
edited

Musical score for 'Angloise' by L. van Beethoven. The score is written for piano and includes treble and bass staves. It features various dynamics such as *f*, *p*, *mf*, and *cresc.*. Fingerings are indicated by numbers 1-5 above or below notes. The piece includes first and second endings and concludes with a repeat sign.

Menuet in minor

Moderato (♩ = ca. 116)

Jean Philippe Rameau
(1683-1764)
arr. Sebastian Huydts

mf

Fine

p

D.C. al Fine

Divertissement - with ornamentation (Challenge)

Moderato (♩ = ca. 84)

Jakob Schmitt
(1830-1902)
arr. Sebastian Huydts

p

mf

p

tr

The sign ∞ is called a "turn." Turns usually have four notes and start on the pitch above the one indicated. Sometimes a quintuplet starting on the pitch indicated—as is used here—sounds more elegant.

Trills are usually indicated as follows: *tr*~~~~~. The wavy line indicates the length. Adapt the speed of the trill to the style of the piece and your technical ability, thereby making sure the trill is a truly pretty ornament. Depending on the style of the music, trills start above the pitch (18th and early 19th century music) or on the pitch itself (19th and 20th century music.) Many exceptions exist; when in doubt consult your teacher.

Rimsky came marching in... (Challenge)

Hermann Berens
(1826-1880)

arr. Sebastian Huydts

Molto allegro (♩ = ca. 132)

Chromatophiles *(Challenge)*

Hermann Berens
(1826-1880)
arr. Sebastian Huydts

Molto allegro (♩ = ca. 132)

The score for 'Chromatophiles' is written for a single keyboard in 2/4 time. It consists of four systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The right hand plays a triplet of eighth notes followed by eighth notes, while the left hand plays a bass line with notes marked with fingerings 5, 5, 5, 5, 4, 4, 5, 2, 1, 4, 5, 1. The second system features a dynamic change to *f* and includes a repeat sign. The right hand continues with eighth notes, and the left hand has fingerings 2, 4, 5, 1, 4, 1, 2, 5, 1, 2, 1, 1, 2. The third system shows dynamics of *f*, *p*, and *mf*. The right hand has fingerings 4, 2, 1, 5, 2, 1, 2, 1, 2, 1, 2, 1, 2, 2, 4. The fourth system includes a *cresc.* marking and ends with a dynamic of *f*. The right hand has fingerings 4, 3, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 3, 2. The piece concludes with a double bar line.

Chromatophiles - Four hand version *(Challenge)*

Hermann Berens
(1826-1880)
arr. Sebastian Huydts

Molto allegro (♩ = ca. 132)

The four-hand version of 'Chromatophiles' is written for two keyboards, labeled I and II. Both parts are in 2/4 time with a key signature of one sharp (F#). The score is divided into two systems of two staves each. The first system starts with a treble clef and a dynamic marking of *mf*. The right hand (I) plays the same triplet and eighth-note pattern as the solo version, while the left hand (II) plays a bass line with notes marked with fingerings 5, 5, 5, 5, 4, 4, 5, 2, 1, 4, 5, 1. The second system includes a dynamic marking of *mf* and the instruction 'fingering as in solo version'. The right hand (I) continues with eighth notes, and the left hand (II) has fingerings 2, 4, 5, 1, 4, 1, 2, 5, 1, 2, 1, 1, 2. The piece concludes with a double bar line.

I

II

f *p*

mf

I

II

f *p*

p *f*

I

II

mf *f*

mp *f*

Exchanging views

Pesante (♩ = ca. 84)

Sebastian Huydts

Musical score for 'Exchanging views' in common time, marked Pesante (♩ = ca. 84). The score is for piano and features a variety of dynamics and articulations. The first system includes dynamics *f non legato*, *mp*, *crescendo*, and *ff*. The second system includes *p*, *mp*, and *f*. Fingerings are indicated with numbers 1-5. There are also performance markings for *Red.* and *Sub.* with asterisks.

Phrygian Mirror

Deciso (♩ = ca. 92)

Sebastian Huydts

Musical score for 'Phrygian Mirror' in common time, marked Deciso (♩ = ca. 92). The score is for piano and features a variety of dynamics and articulations. The first system includes *f*. The second system includes *f* and *mf*. The third system includes *mp* and *ff*. Fingerings are indicated with numbers 1-5. There are also performance markings for *Sva.* and *Sub.* with dashed lines.

Jota Aragonesa

Sebastian Huydts

Presto, ben ritmico (♩ = ca. 104)

First system of musical notation (measures 1-6). The piece is in 3/8 time and B-flat major. The right hand features a melodic line with triplets and slurs, while the left hand provides a rhythmic accompaniment. Fingerings are indicated above the notes. Dynamics include *f* (forte) and accents. A first ending bracket covers measures 5 and 6.

Second system of musical notation (measures 7-12). The right hand continues the melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) and accents. Fingerings are indicated below the notes. A second ending bracket covers measures 11 and 12.

Third system of musical notation (measures 13-18). The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *f* (forte) and accents. Fingerings are indicated below the notes. First and second ending brackets cover measures 13-14 and 15-16 respectively.

Fourth system of musical notation (measures 19-24). The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *f* (forte) and accents. Fingerings are indicated below the notes.

Fifth system of musical notation (measures 25-30). The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo) and accents. Fingerings are indicated below the notes. The piece concludes with a final cadence.

Dizzyness

Dennis Luxion

The first system of 'Dizzyness' consists of two staves. The right staff (treble clef) begins with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a quarter note (B4), and a quarter note (A4). The left staff (bass clef) starts with a whole rest, then a quarter note (G2), a quarter note (B2), and a quarter note (D3). The key signature has four flats (Bb, Eb, Ab, Db) and the time signature is common time (C). The dynamic marking *mf* is placed above the first measure of the bass staff.

The second system continues the piece. The right staff has a quarter note (A4), a quarter note (G4), a quarter note (F4), and a quarter note (E4). The left staff has a quarter note (B2), a quarter note (D3), and a quarter note (F3). The dynamic marking *f* is placed above the first measure of the bass staff.

The third system continues. The right staff has a quarter note (D5), a quarter note (C5), a quarter note (B4), and a quarter note (A4). The left staff has a quarter note (G3), a quarter note (B3), and a quarter note (D4). The dynamic marking *f* is placed above the first measure of the bass staff.

The fourth system concludes the piece. The right staff has a quarter note (G4), a quarter note (F4), a quarter note (E4), and a quarter note (D4). The left staff has a quarter note (C3), a quarter note (B2), and a quarter note (A2). The dynamic marking *mf* is placed above the first measure of the bass staff. The piece ends with a double bar line and a *mp* dynamic marking.

A Ballad in Blue

Dennis Luxion

With a steady pulse (♩ = ca. 80)

The first system of 'A Ballad in Blue' consists of two staves. The right staff (treble clef) begins with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a quarter note (B4), and a quarter note (A4). The left staff (bass clef) has a quarter note (G2), a quarter note (B2), and a quarter note (D3). The key signature has one sharp (F#) and the time signature is common time (C). The dynamic marking *mp* is placed above the first measure of the bass staff.

The second system continues the piece. The right staff has a quarter note (A4), a quarter note (G4), a quarter note (F4), and a quarter note (E4). The left staff has a quarter note (B2), a quarter note (D3), and a quarter note (F3). The dynamic marking *mf* is placed above the first measure of the bass staff.

mp

freely

poco f

mp

Red. *

Little Prelude

Lyrical and expressive (♩. = ca. 60)

Dennis Luxion

p

cresc. poco a poco

f

dim. al fine

mp

Tour de France *(Challenge, even for fast fingers)*

Allegro scherzando (♩ = ca. 132)

Albert Landry
France, 19th century
arr. Sebastian Huydis

The musical score is divided into three systems, each with two staves labeled I and II.
System 1: Hand I begins with a forte (f) dynamic and a complex melodic line. Hand II starts with a mezzo-forte (mf) dynamic, playing chords.
System 2: Hand I continues with intricate passages and slurs. Hand II maintains the accompaniment.
System 3: Hand I features more complex fingering and slurs. Hand II concludes with a final chord and fermata.

Brâu, from "Romanian Folk Dances"

Béla Bartók
(1881-1945)
adapted

Allegro (♩ = ca. 134)

The first system of the musical score is for two hands, labeled I and II. Hand I (right hand) is in the treble clef, and Hand II (left hand) is in the bass clef. The time signature is 2/4. The piece is marked 'Allegro' with a tempo of approximately 134 beats per minute. The first measure of Hand I starts with a piano (*p*) dynamic and a first finger fingering. Hand II starts with a piano (*p*) dynamic and a fifth finger fingering. The score includes various musical notations such as eighth notes, quarter notes, and slurs. There are also some specific fingering instructions like '3' and '5'.

(A different way of indicating pedal.)

The second system of the musical score continues the piece for two hands, labeled I and II. Hand I (right hand) is in the treble clef, and Hand II (left hand) is in the bass clef. The time signature is 2/4. The piece is marked 'Allegro' with a tempo of approximately 134 beats per minute. The first measure of Hand I starts with a piano (*p*) dynamic and a first finger fingering. Hand II starts with a piano (*p*) dynamic and a fifth finger fingering. The score includes various musical notations such as eighth notes, quarter notes, and slurs. There are also some specific fingering instructions like '1', '2', '3', '4', and '5'.

Octopus

Allegro quasi andante (♩ = ca.132)

System 1 (Measures 1-8):
I: Treble clef, 4/4 time. Measure 1: *p*. Fingerings: 1, 5, 4, 3. Pedal: Ped. (measures 1-4), Ped. (measures 5-8).
II: Bass clef, 4/4 time. Measure 1: *p*. Fingerings: 1, 5, 4, 3. Pedal: Ped. (measures 1-4), Ped. (measures 5-8).

System 2 (Measures 9-15):
I: Treble clef, 4/4 time. Measure 9: *mp*. Measure 10: *pp*. Measure 11: *p strictly in time*. Pedal: Ped. (measures 9-10), * Ped. (measures 11-12), * Ped. (measures 13-14), * Ped. (measures 15-16).
II: Bass clef, 4/4 time. Measure 9: *mp*. Measure 10: *pp*. Measure 11: *p*. Pedal: * Ped. (measures 9-10), * Ped. (measures 11-12), * Ped. (measures 13-14), * Ped. (measures 15-16).

System 3 (Measures 16-19):
I: Treble clef, 4/4 time. Measure 16: *f*. Measure 17: *p leggiero*. Measure 18: *p leggiero*. Measure 19: *p leggiero*. Pedal: Ped. (measures 16-17), * Ped. (measures 18-19).
II: Bass clef, 4/4 time. Measure 16: *f*. Measure 17: *p leggiero*. Measure 18: *p leggiero*. Measure 19: *p leggiero*. Pedal: Ped. (measures 16-17), * Ped. (measures 18-19).

20

I

f *mp* *p*

II

f *p*

Ped. *

D.C. al Fine

Theme from "Lieutenant Kije"

S. Prokofiev
(1891-1953)
arranged

Animato ($\text{♩} = \text{ca. } 104$)

I

mp *mf* *pp*

II

mp *mf* *pp*

135

Caprice

Molto vivace (♩. = ca. 66)

Henri Lemoine
(1840-1898)
adapted

The musical score is divided into three systems, each for two pianos (I and II). The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is 'Molto vivace' with a quarter note equal to approximately 66 beats per minute.

System 1: Piano I starts with a *p* dynamic. Fingerings are indicated: 5, 5, 1 3 5, 2 5. Piano II starts with a *p* dynamic. Fingerings are indicated: 1 2, 1 3 5. A *Sva.* (Soprano) part is also present.

System 2: Piano I has a *mf* dynamic. Fingerings are indicated: 5, 3 5, 5, 5, 5. Piano II has a *mf* dynamic. Fingerings are indicated: 1 2 5, 1 3, 1 3 5, 1 2.

System 3: Piano I has a *p cresc.* dynamic leading to a *f* dynamic. Fingerings are indicated: 1, 1, 1. Piano II has a *p cresc.* dynamic leading to a *f* dynamic. Fingerings are indicated: 1 2 3, 1 2 4, 1 2 5, 1 3.

Romanze

Anton Diabelli
(1781-1858)

arr. Sebastian Huydts

Moderato (♩ = ca. 116)

I

mp

Moderato (♩ = ca. 116)

p

I

mf

p Fine

mp

pp Fine

I

mp

mf

dim. D.C. al Fine

p

mp

dim. D.C. al Fine

Squirrel Chase

Brillante (♩ = ca. 208)

Cornelius Gurliitt
(1820-1901)

The score is written for two hands, I and II, in a duet format. It is in the key of D major (one sharp) and common time (C). The tempo is marked 'Brillante' with a quarter note equal to approximately 208 beats per minute. The piece begins with a piano (*p*) dynamic. Hand I starts with a melodic line featuring triplets and sixteenth-note patterns, while Hand II provides a harmonic accompaniment with chords and moving bass lines. The score includes fingering numbers (1-5) and articulation marks. A mezzo-forte (*mf*) section begins in the middle of the first system. The piece concludes with a final cadence in Hand I and a sustained bass note in Hand II.

Twinkle Wrinkle

Sebastian Huydts

Like clockwork (♩ = ca. 66) *Create your own fingering.*

8va

I

II

(8va)

I

II

(8va)

I

II

Blues Off and On

Jazz Waltz (♩. = ca. 60)

Dennis Luxion

The musical score is presented in two systems, each with a grand staff (I and II) and a piano part (I and II). The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked as a Jazz Waltz with a quarter note equal to approximately 60 beats per minute. The first system includes a *mf* dynamic marking. The piano part (I) features a melodic line with various ornaments and articulations, while the keyboard part (II) provides harmonic support with chords and bass lines. The second system continues the piece, showing further development of the melodic and harmonic themes. The score concludes with a final cadence in the piano part.

Finger exercises only work if you play with great musical intention and concentration.
 In general: Let your fingers move no faster than you can think!

Only study the exercises that your instructor assigns.

- 1) **First R.H. and L.H. separate!!**
- 2) R.H. and L.H. combined only if ready or when your instructor tells you it's time.
- 3) Play these exercises both legato and staccato, with dynamics and great care for precision.
- 4) Transpose if indicated

1 - Standard Thumb exercises #1 - follow the fingering given

A Transpose to G, D, A and E

B

C

D Transpose to D \flat

E F \sharp and G \flat are enharmonically equivalent

2 - Standard Thumb exercises #2- follow the fingering given

A

B

3 - Exercise for thirds - slow and steady: transpose to all keys

3 4 5
1 2 3

3 2 1
5 4 3

4 - Finger placement exercise, "into the keyboard" (after Bartók)

5 4 5 4 same fingering --->
1 2 1 2

L.H. mirrors R.H. fingering

The first system consists of two staves (treble and bass clef) with chords and intervals. The right hand has fingerings 5, 4, 5, 4 and 1, 2, 1, 2. The left hand mirrors the right hand's fingering. The second system continues the exercise with similar chordal structures and articulation.

5 - Exercise for spreading the hand: Start on all chromatic pitches

Staccato

The exercise is marked *Staccato*. It features two staves with chords. The right hand has fingerings 2, 3, 4, 5, 5, 5, 5 and 1, 1, 1, 2, 3, 4. The left hand has fingerings 4, 3, 2, 1, 1, 1, 1 and 5, 5, 5, 4, 3, 2.

6 - Exercise for spreading the hand - broken: Study in both staccato and legato, all keys - fingering: see above

Marcato

f

The exercise is marked *Marcato* and *f*. It features two staves with broken chords. The right hand has a series of eighth notes. The left hand has a series of eighth notes.

7 - Exercise for finger independence and placement. Repeat every measure 4 times

1 3 2 4 3 5 4 2

mf legato

5 3 4 2 3 1 2 4

The exercise is marked *mf legato*. It features two staves with eighth notes. The right hand has fingerings 1, 3, 2, 4, 3, 5, 4, 2. The left hand has fingerings 5, 3, 4, 2, 3, 1, 2, 4.

8 - Exercises with Triads: Study and play in steady tempo all major and minor keys with fingering given. Dynamics range from *p* to *f*.

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

B Focus on rapid placement of next position when shifting position
1 3 5 1 2 5 1 3 5 1 3 5 1 2 5 5 2 1 5 3 1 5 3 1 5 2 1 5 3 1 1 1
Molto legato

Play non legato and staccato

C
1 2 3 5 1 2 4 5 etc.
1 2 4 5 etc.
Marcato

5 4 2 1 5 4 2 1 5 3 2 1 etc.

D
1 1 1 1 5 5 5 5
1 1 1 1 5 5 5 5

9 - Arpeggio Drill - Fingering 1, Major and minor keys

A 1 2 3 1 2 3 5 3 2 1 3 2 1
4 x

B (same fingering as A, different emphasis)
4 x

5 4 2 1 4 2 1 2 4 1 2 4 5
OR
5 3 2 1 3 2 1 2 3 1 2 3 5 (<- optional for LH when the the third scale degree is a black key)

C (same fingering as A, different emphasis)
4 x

Starting notes for these transpositions. Fingering is the same as Cmajor.

10 - Arpeggio Drill - Fingering 2, Major and minor keys

A 2 1 2 4 1 2 4 2 1 4 2 1 2 **B** (same fingering as A, different emphasis)

4 x

OR

3 2 1 3 2 1 2 1 2 3 1 2 3 (<--NB - this fingering works in B \flat only)

C (same fingering as A, different emphasis)

4 x

Starting notes for these transpositions. Fingering is the same as B \flat major.

11 - Exercise for chromatic chord progressions ("into the keyboard")

Concentrate on sensing the keys before you play ("being in touch with the keyboard").

Always play with beautiful tone with various articulations, play no faster than you can think, very rhythmically. Always feel contact with the keys before playing. Experiment with various kinds of touch. Transpose the exercise.

A

5 3 5 2 5 3 5 2

mf *f* *mf*

etc.

B

5 3 3 2 5 3 5 2

mf *f* *mf*

etc.

There are many ways to perform A and B divided over left and right. Here are a few examples. Experiment with various kinds of touch. Try to experiment with different rhythms too.

C

etc. OR etc. etc.

D There are many ways to perform A and B arpeggiated (broken). Here are a few examples. Try to experiment with different rhythms too.

12 -The Chromatic Scale: Regular and alternative fingering for fast passages:

The regular fingering for the chromatic scale always uses a third finger on the black keys and a thumb on the white keys, assisted by the second finger when there are two white keys in a row. This fingering is easy to remember and to play but does impose restrictions on speed of execution.

The following alternative fingering divides the scale up in groups of three and four fingers. This fingering facilitates execution at high speed. One disadvantage is that the pattern is not the same in every octave and that the starting group is dependent on the pitch you start on. In any chromatic passage starting on pitches different from the first pitch in the example below, work out groups of three and four in a similar fashion.

Major and harmonic minor scales organized by starting key:

- There are four sets of fingerings covering all the major scales and most of the minor.
- Parentheses indicate an ending or starting finger.

—Starting key is white:

- **Set A (RH and LH—123 1234 grouping)**

Set A uses the pattern 123 1234 (5) in the right hand and the same in the left hand in reverse order. This pattern is for the keys of C, G, D, A, E and the R.H. ascending in B and—in reverse—the LH ascending in F.

- **Set B (RH and LH—1234 123 grouping, no 5th finger)**

Set B is for the RH ascending in F and the LH ascending in B. The pattern—over two octaves—is 1234 123 1234 123 (4) in the right hand for the key of F and in reverse order in the left hand for the key of B. Notice the groups end on 3 only once over the course of two octaves. Also note the absence of the fifth finger.

—Starting key is black:

- **Set C (RH only, ascending, using C or F as base, starting finger is always 2 in major and minor)**

The C and F finger patterns in the right hand become the basis for the next set of fingerings in the RH. The steps below will guide you to the new set of fingerings for the RH flat scales ($G\flat = F\sharp$, fingering is identical).

This creates the grouping (2) 123 1234 and the $B\flat$ scale. The $B\flat$ scale is based on the C-major pattern but adds a finger to the beginning of the pattern. You will not be using the fifth finger in $B\flat$.

Additional scales based on the C-major pattern. The fingering for the remaining scales can be generated in a similar fashion: Leaving the thumb on C, cross the second and third finger over the thumb to create the $A\flat$ scale. The pattern is (23) 123 1234. Once more, cross the second third and fourth fingers over the thumb to play the $G\flat$ scale. (For this scale the thumb will now land on $C\flat$). The $G\flat$ pattern is (234) 123 1234.

Scales based on the F-major pattern, (thumb on F) the R.H. can cross the second finger over to $E\flat$ for that scale. The pattern, which is based on F, will be (2) 1234 123. Next, crossing the second and third over to $D\flat$ you can get (23) 1234 12 for the $E\flat$ scale.

- **Set D (LH only, ascending)**

The last set of fingerings is in the left hand for these same flat scales of $B\flat$, $E\flat$, $A\flat$, $D\flat$, and $G\flat$ ($= F\sharp$). The pattern is 321 4321(2). The last note of the scale can be played with the second finger to mirror the fingering the R.H. uses. The exception is the $G\flat$ scale which will start on 4 and then continue the pattern 4321 321(2).

N.B. Many texts teach the flat keys with a variety of starting fingers. The reason is usually to keep fingering consistent throughout all octaves. (For instance: if you start with the fourth finger on $B\flat$ the fourth finger will always play $B\flat$.) We find, however, that the confusion over which finger starts each of these scales is unnecessary. Students often are not sufficiently aware of these repetitions of the fingers. The benefit of always starting on the second finger in the RH (when the tonic is a black key) is that we now have only two basic groups of fingerings, namely, the group of scales that start on a white key and the group of scales that start on a black key. The LH can be categorized similarly, although several exceptions exist.

Major scales organized by grouping-pattern:

• Parentheses indicate an ending or starting finger.

RH, ascending (*descending from right to left*)

SET A Pattern: 123 1234 (5)C, G, D, A, E, B

SET B Pattern: 1234 123 (4)F

SET C Pattern: (2) 123 1234B \flat

Pattern: (23) 123 1234A \flat

Pattern: (234) 123 1234G \flat (=F \sharp)

Pattern: (2) 1234 123E \flat

Pattern: (23) 1234 123D \flat

LH, ascending

SET A Pattern: (5) 4321 321C, G, D, A, E, F

SET B Pattern: (4) 321 4321B

SET D Pattern: 321 4321 (2)B \flat , E \flat , A \flat , D \flat

Pattern: 4321 321 (2)G \flat (=F \sharp)

Harmonic minor scales organized by grouping-pattern:***RH, ascending***

SET A Pattern: 123 1234 (5)C, G, D, A, E, B

SET B Pattern: 1234 123 (4)F

SET C Pattern: (2) 123 1234B \flat

Pattern: (23) 123 1234F \sharp , C \sharp , G \sharp

Pattern: (2) 1234 123D \sharp (=E \flat)

LH, ascending

SET A Pattern: (5) 4321 321C, G, D, A, E, F

SET B Pattern: (4) 321 4321B

SET D Pattern: 321 4321 (2)C \sharp

Pattern: 4321 321 (2)F \sharp , G \sharp

Pattern: (21) 321 4321B \flat

Pattern: (21) 4321 321D \sharp (=E \flat)

Fingering in the boxes is used when playing the first and succeeding octaves.
 * indicates starting or ending finger.

Major scale fingerings and groupings

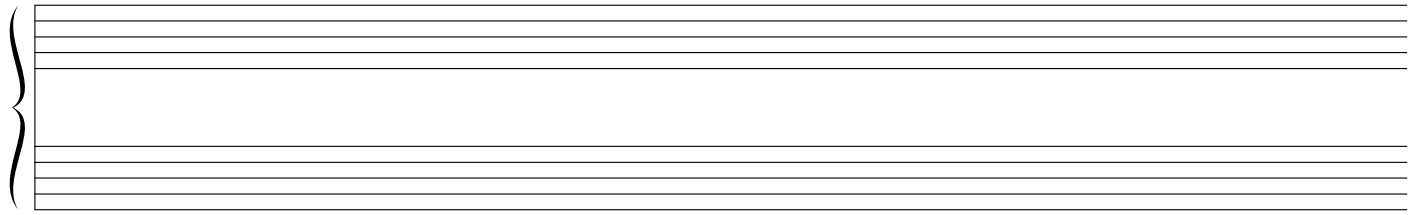
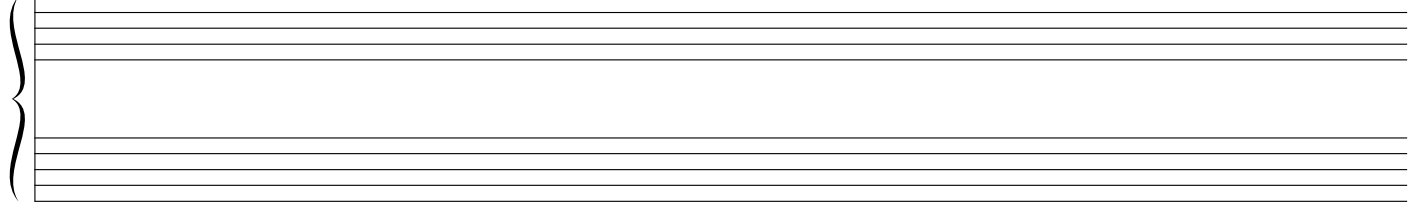
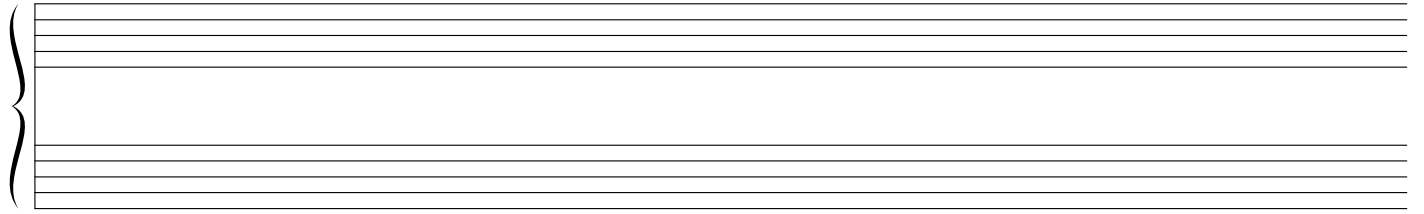
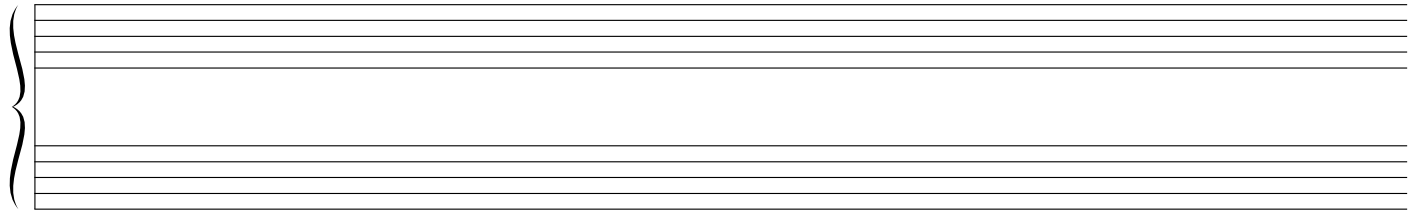
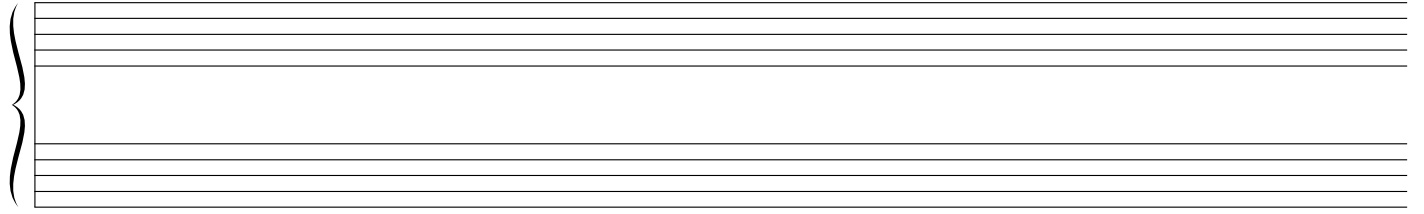
	TONIC			S-Dom.	Dom.			TONIC		
C	C	D	E	F	G	A	B	C		
RH	1	2	3	1	2	3	4	5*		
LH	5*	4	3	2	1	3	2	1		
F	F	G	A	B♭	C	D	E	F		
RH	1	2	3	4	1	2	3	4*		
LH	5*	4	3	2	1	3	2	1		
B♭	B♭	C	D	E♭	F	G	A	B♭		
RH	2*	1	2	3	1	2	3	4		
LH	3	2	1	4	3	2	1	2*		
E♭	E♭	F	G	A♭	B♭	C	D	E♭		
RH	2*	1	2	3	4	1	2	3		
LH	3	2	1	4	3	2	1	2*		
A♭	A♭	B♭	C	D♭	E♭	F	G	A♭	B♭	
RH	2*	3*	1	2	3	1	2	3	4	
LH	3	2	1	4	3	2	1	2*		
D♭	D♭	E♭	F	G♭	A♭	B♭	C	D♭	E♭	
RH	2	3	1	2	3	4	1	2	3	
LH	3	2	1	4	3	2	1	2*		
G♭	TONIC	A♭	B♭	C♭	D♭	E♭	F	G♭	A♭	B♭
RH	2	3	4	1	2	3	1	2	3	4
LH	4	3	2	1	3	2	1	2*		
C♭	<i>see B</i>									

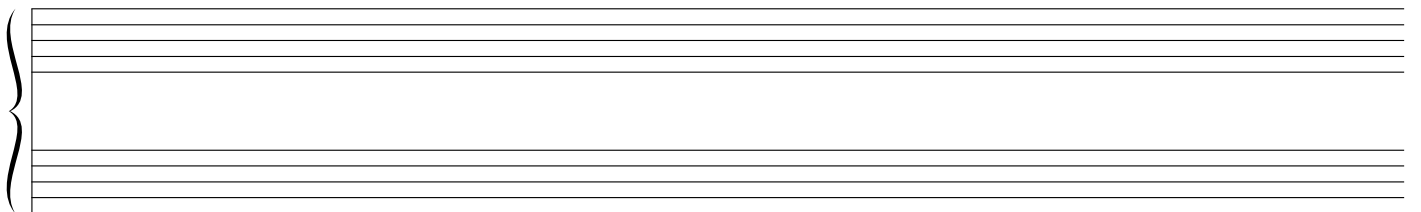
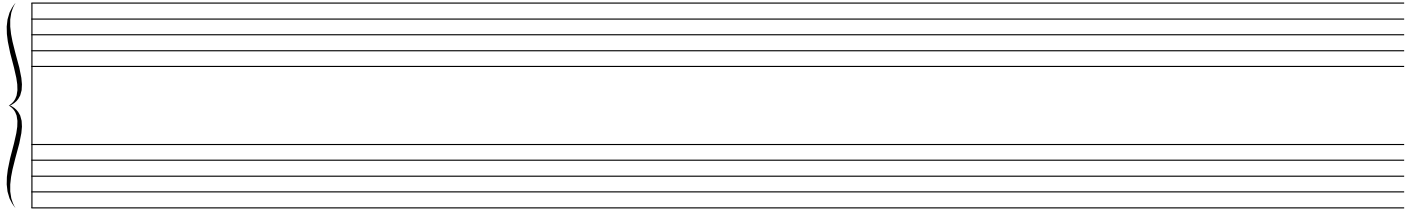
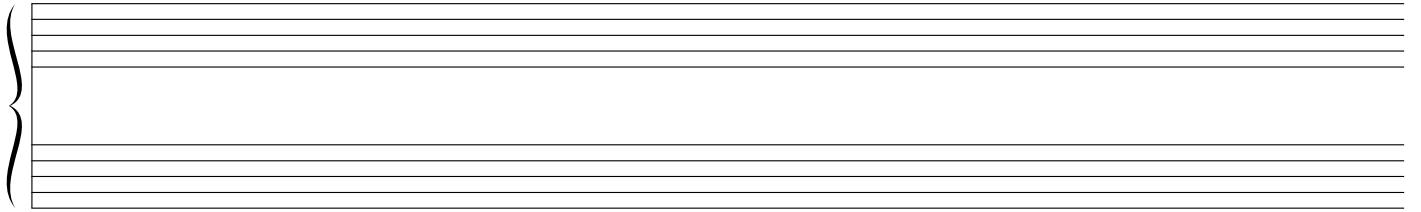
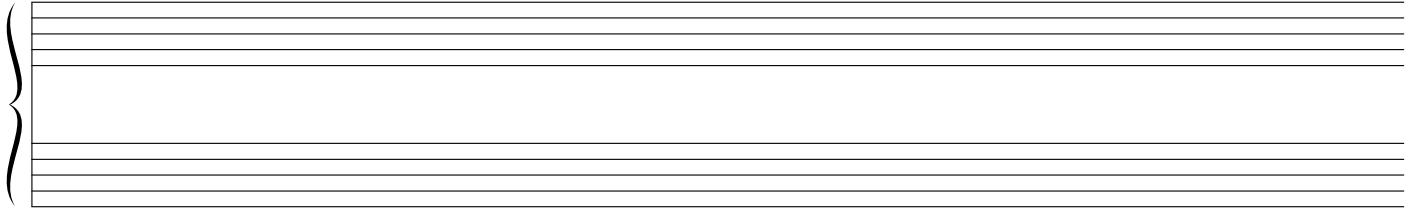
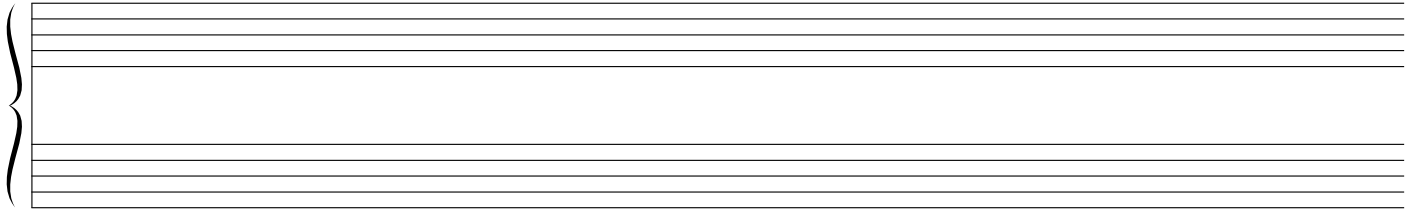
G	G	A	B	C	D	E	F#	G		
RH	1	2	3	1	2	3	4	5*		
LH	5*	4	3	2	1	3	2	1		
D	D	E	F#	G	A	B	C#	D		
RH	1	2	3	1	2	3	4	5*		
LH	5*	4	3	2	1	3	2	1		
A	A	B	C#	D	E	F#	G#	A		
RH	1	2	3	1	2	3	4	5*		
LH	5*	4	3	2	1	3	2	1		
E	E	F#	G#	A	B	C#	D#	E		
RH	1	2	3	1	2	3	4	5*		
LH	5*	4	3	2	1	3	2	1		
B	B	C#	D#	E	F#	G#	A#	B		
RH	1	2	3	1	2	3	4	5*		
LH	4*	3	2	1	4	3	2	1		
F#	F#	G#	A#	B	C#	D#	E#	F#	G#	A#
RH	2	3	4	1	2	3	1	2	3	4
LH	4	3	2	1	3	2	1	2*		
C#	<i>see Db</i>									

Harmonic minor scale fingerings and groupings

	TONIC			S-Dom.	Dom.			TONIC	
A	A	B	C	D	E	F	G [#]	A	
RH	1	2	3	1	2	3	4	5*	
LH	5*	4	3	2	1	3	2	1	
D	D	E	F	G	A	B ^b	C [#]	D	
RH	1	2	3	1	2	3	4	5*	
LH	5*	4	3	2	1	3	2	1	
G	G	A	B ^b	C	D	E ^b	F [#]	G	
RH	1	2	3	1	2	3	4	5*	
LH	5*	4	3	2	1	3	2	1	
C	C	D	E ^b	F	G	A ^b	B [#]	C	
RH	1	2	3	1	2	3	4	5*	
LH	5*	4	3	2	1	3	2	1	
F	F	G	A ^b	B^b	C	D ^b	E [#]	F	
RH	1	2	3	4	1	2	3	4*	
LH	5*	4	3	2	1	3	2	1	
B^b	B^b	C	D ^b	E^b	F	G ^b	A [#]	B^b	C
RH	2*	1	2	3	1	2	3	4	
LH	2	1	3	2	1	4	3	2	1
E^b	E^b	F	G ^b	A^b	B^b	C ^b	D [#]	E^b	F
RH	2*	1	2	3	4	1	2	3	1
LH	2	1	4	3	2	1	3	2	1
A^b	<i>see G[#]</i>								

E	E	F#	G	A	B	C	D#	E	
RH	1	2	3	1	2	3	4	5*	
LH	5*	4	3	2	1	3	2	1	
B	B	C#	D	E	F#	G	A#	B	
RH	1	2	3	1	2	3	4	5*	
LH	4*	3	2	1	4	3	2	1	
F#	F#	G#	A	B	C#	D	E#	F#	G#
RH	2*	3*	1	2	3	1	2	3	4
LH	4	3	2	1	3	2	1	2*	
C#	C#	D#	E	F#	G#	A	B#	C#	D#
RH	2*	3*	1	2	3	1	2	3	4
LH	3	2	1	4	3	2	1	2*	
G#	G#	A#	B	C#	D#	E	F*	G#	A#
RH	2*	3*	1	2	3	1	2	3	4
LH	3	2	1	4	3	2	1	2*	
D#	D#	E#	F#	G#	A#	B	C*	D#	E#
RH	2*	1	2	3	4	1	2	3	
LH	2	1	4	3	2	1	3	2	1
A#	<i>see Bb</i>								





Practice Records: Week

Day	Date	Time - subject	Time - subject	Total
Monday				
Tuesday				
Wednesday				
Thursday				
Friday				
Saturday				
Sunday				
Remarks:				

Practice Records: Week

Day	Date	Time - subject	Time - subject	Total
Monday				
Tuesday				
Wednesday				
Thursday				
Friday				
Saturday				
Sunday				
Remarks:				

A *tempo scale* is a collection of tempi arranged in order from lowest to highest. The following Italian tempo indications are the most commonly found and used:

- Largo*broad, very slow.*
- Lento*slow.*
- Adagio.....*fairly slow. (literally: "At ease")*
- Andante*moderate walking pace.*
- Moderato.....*at a moderate pace. Also used as adjective ("Andante moderato" etc.)*
- Allegro*fairly fast, lively and brisk. (literally: "lively, happy, gay")*
- Vivace*similar to "Allegro", generally used for more lighthearted moods.*
- Presto*very fast.*

These indications are often modified with adjectives. Common examples include:

- Adagio molto*fairly slow, really; take your time. (literally: "much at ease")*
- Andante semplice*at a moderate walking pace, keep it simple, no hurry.*
- Andante con moto.....*at walking pace, keep it moving (i.e., don't drag!)*
- Allegro agitato*nervously fast, agitated.*
- Allegro appassionato*fast with great passion.*
- Allegro assai*energetically fast, lively and brisk. (literally: "very lively, happy, gay")*
- Allegro con fuoco*burning fast, with great excitement.*
- Allegro con moto*fast, keep it moving forward. Often simply: "Con moto" with metronome marking.*
- Allegro deciso*fast and decisive.*
- Allegro ma non troppo*not too fast, lively or brisk. (literally: "lively, happy, gay, but not too much")*
- Allegro marcato*fast with emphasis, accented and marked.*
- Allegro precipitato*fast and hurried (some rushing allowed for phrasing purposes).*
- Allegro vivace.....*lightheartedly fast, vivacious.*
- Presto volante*fast like the wind.*

These indications are also often modified by diminutives and augmentatives:


















- Larghetto.....*less than "Largo", therefore; a little bit faster than "Largo".*
- Adagissimo*same as "Adagio molto".*
- Andantino*less than "Andante", therefore; a little bit faster than "Andante".**
- Allegrissimo.....*more than "Allegro", therefore; faster.*
- Prestissimo.....*extremely fast, often as fast as acoustically practical or physically possible.*

* The meaning of Andantino is disputed, and remains unresolved. A metronome marking is needed.

The Metronome Scale

In 1815, Johann Nepomuk Maelzel patented a mechanical device that he called the "metronome" that could be used to indicate various musical tempi. Tempi could be specified in terms of some number of beats per minute. For this device, Maelzel established a scale of tempi that has been the most common numerical scale by which musical tempi are specified. Maelzel provided a metronome and hearing aids to Beethoven, who became an avid user of both.

(beats per minute)	40	58	92	138
	42	60	96	144
	44	63	100	152
	46	66	104	160
	48	69	108	168
	50	72	112	176
	52	76	116	184
	54	80	120	192
	56	84	126	200
		88	132	208

Notes usually receiving one metronome beat	Metronome Setting	
	<i>Largo</i>	<i>Lento</i>
2/2 	 = 42 to 66	 = 50 to 66
	 = 48 to 92	 = 50 to 69
2/4  , 		 = 52 to 108
	<i>Adagio</i>	<i>Andante</i>
3/4  , 	 = 50 to 76	 = 40 to 72
	 = 58 to 96	 = 56 to 88
4/4  , 		 = 80 to 126
	<i>Moderato</i>	<i>Allegro</i>
3/8 	 = 60 to 80	 = 63 to 96
	 = 66 to 126	 = 69 to 112
6/8 		 = 72 to 132
		 = 84 to 144
	<i>Vivace</i>	<i>Presto</i>
	 = 60 to 84	 = 69 to 120
	 = 72 to 92	 = 88 to 132
	 = 76 to 112	 = 96 to 144
	 = 80 to 160	 = 100 to 152

Metronome settings guideline for Italian tempo indications as provided by the Franz Metronome Company. These speeds are subjective, although considered fairly accurate.

The *presto* speed for the quarter note value is often taken higher.

Some practical advice:

- 1) As you can see from the list above, the tempo indications themselves are by no means precise. Therefore, always add a (realistic!) metronome marking; doing so considerably speeds up understanding the “feel” of the piece and avoids unnecessary confusion or discussion when time is of essence.
- 2) Unless your tempo needs to be absolutely precise (for film cues etc.) use Maelzel’s scale for metronome markings. That is; do not use absurdly precise values like ♩ = 101 or similar. Use ♩ = 100 or 104. Putting the abbreviation “ca.” (= circa, approximately) after the equal sign indicates a sense of realism on your part. For further discussion as to why, we refer you to “Tempo Scales in Polytempo Music” by John Greschak at <http://www.greschak.com/polytempo/ptts.htm>.
- 3) If you are a contemporary American composer, and Italian is not your mother tongue, use descriptive English vocabulary in order to get the result you desire across. Crockpot Italian only confuses musicians, and indicates a dilettante approach to music.

- accidental**sharp, flat, or natural signs. When at the beginning of a piece called a key signature.
- Alberti bass**(It.) named for Domenico Alberti (?1710-1740) bass accompaniment chords used broken rather than blocked.
- Alla breve**(It.) indicates quick duple time, 2/2.
- alla marcia**(It.) in the style of a march.
- allegretto**(It.) moderately fast: a tempo between andantino and allegro.
- allegro ma non troppo**(It.) lively but not too much.
- allegro**(It.) brisk, lively or fast.
- andante**(It.) walking.
- andantino**(It.) an ambiguous term indicating either as somewhat slower or (more often) somewhat faster than andante.
- arpeggio**(It.) notes of a chord played in succession and often continued through more than one octave.
- bar line**a vertical line through the staff to indicate measures.
- barcarole also, barcarolle** ..(It.) Venetian gondolier boat song in 6/8 or 12/8.
- bouree**(Fr.) old French dance.
- cadence**the concluding part of a phrase often the last chordal structures.
- canon**imitation of a melody in another voice, started after the melody has begun but before it has ended.
- cantabile**(It.) in a singing or flowing manner.
- capriccioso**(It.) fancifully.
- caprice**(It.) lively, fanciful instrumental composition.
- clef**a sign placed on a staff to indicate a precise pitch.
- comodo also, commodo**(It.) comfortable.
- con moto**(It.) with motion
- contrary motion**the simultaneous movement of two parts in opposite directions.
- da capo**(It.) from the head, a direction used to repeat the work, movement, etc. from the beginning.
- dominant**the fifth degree of the scale.
- drone**low sustained tones.
- enharmonic**the same note notated another way.
- etude**(Fr.) study
- fine**(It.) a term indicating the end of a composition or movement, esp. when this does not come at the end of the printed music, but earlier in the work after a partial repeat.
- forte**(It.) loud; abbr. ***f***
- fortissimo**(It.) very loud; abbr. ***ff*** (order of dynamics: ***pp-p-mp-mf-f-ff***)
- grace note**see ornament.
- grazioso**(It.) graceful.
- harmonic minor scale**one of three minor scales. The pattern is W-H-W-W-H-WH-H.
- impromptu**(Fr.) extemporaneous sounding piece.
- Istesso tempo, l'**(It.) in the same tempo
- key signature**set of sharps or flats placed at the beginning of a composition. The signature affects all pitches of the same name unless overridden by an accidental.
- keys**in our studies, the organization of tones into either Major or minor.
- L'istesso**see *istesso tempo, l'*.
- legato**(It.) smooth, connected.
- maestoso**(It.) majestic.

- major scale** A scale in which the pattern is W-W-H-W-W-W-H.
- mezzo**(It.) moderately
- mezzo forte**(It.) moderately loud, half loud; abbr. *mf* (order of dynamics: *pp-p-mp-mf-f-ff*)
- mezzo piano**(It.) moderately soft, half soft; abbr. *mp*
- minor scale**see harmonic minor.
- minuet**(Fr.) old French court dance.
- moderato**(It.) moderate, restrained.
- octave**1.an interval comprising 8 diatonic degrees, 2.a note an octave above or below another note.
- opus**abbr.op. a term most commonly used in the numbering of a composer's compositions.
- ornament**added notes (often non-essential) to expand a melody.
- ossia**(It.) another way.
- ottava sign**Sign that indicates octave transposition. The dotted line behind it indicates length of the passage to be transposed. *8^{va}* means *ottava alta*: Transpose up. *8^{vb}* means *ottava bassa*: Transpose down.
- parallel motion**two lines moving in the same direction keeping the same interval apart.
- phrygian**the authentic mode on E, the third of the church modes.
- piano**(It.) soft; abbr. *p*
- pianissimo**(It.) very soft; abbr. *pp*
- pizzicato**the sound of a plucked string; abbr. *pizz.*
- rhythm**for our purposes, a division or extension of a pulse (an arbitrary length of time consistently used).
- scale**a sequence of pitches identified by the arrangement of whole and half steps.
- scherzando**(It.) playful.
- sequential**same idea using different notes.
- seventh chord**a four note chord, usually based on tertian harmony.
- simile**(It.) continue in the same manner.
- slur**a curved line over two or more notes indicating that they should be played legato.
- staccato**(It.) detached.
- sub-dominant**the fourth degree of the scale.
- time signature**an indication of meter placed at the beginning of a measure and retained until changed
- tonic**the first note of a scale
- tranquillo**(It.) calm.
- transposition**the notation or performance of music at a different pitch level than originally written.
- triad**a three note chord.
- unison**the simultaneous performance of the same part or at the octave.
- virtuosity**great skill or technique.
- vivace**(It.) lively.
- vivo**(It.) lively.
- whole step**from one key to another on the piano with one key between (a major second).

NOTES:

Harmonizing Folk Songs with I, IV⁶ and V⁶

- Use tonic when most of the melody notes are 1, 3 and 5.
- Use subdominant when most of the melody notes are 1, 4 and 6.
- Use dominant when most of the melody notes are 2, 4, 5 and 7.
- All melodies will end on tonic note, but not all will begin on tonic note.
- Begin and end each harmonization using tonic.
- Dominant almost always precedes tonic at the end of the piece.

Harmonize each of the following melodies by playing tonic (I) or dominant (V) chord on the first beat of every measure (Use the chords as you have been taught in this course).

Alouette	Mary had a Little Lamb
A-Tisket, A-Tasket	Merrily We Roll Along
Chopsticks	My Draydl
Clementine	O Christmas Tree
Did You Ever See A Lassie?	Oh! Dear, What Can the Matter Be?
Down at the Station	On the Bridge of Avignon
Down in the Valley	Polly Wolly Doodle
Farmer in the Dell	Skip to My Lou
Go Tell Aunt Rhody	Shoo Fly
Hail! Hail! The Gang's All Here	Ten Little Indians
He's Got the Whole World in His Hand	Three Blind Mice
Hush Little Baby	Yellow Rose of Texas
Lightly Row	
London Bridge	

Harmonize each of the following melodies by playing the tonic (I), subdominant (IV) or dominant (V) chord on the first beat of every measure (Use the chords as you have been taught in this course).

Bluetail Fly	Marine's Hymn
Camptown Races	Oh! Susanna
For He's a Jolly Good Fellow	Old Folks at Home
Goodnight Ladies	Old Gray Mare
Guantanamera	Old MacDonald Had a Farm
Hanukah	On Top of Old Smoky
Happy Birthday	Pop! Goes the Weasel
Hickory Dickory Dock	Red River Valley
Jingle Bells	This Land Is Your Land
Lavendar's Blue	Twinkle, Twinkle, Little Star
Lean on Me	When the Saints Go Marching In
Little Brown Jug	Yankee Doodle
Mail Myself to You	You Are My Sunshine

• **Note and rest values used in Keyboard 1 & 2**

Values can be combined to equal one measure.

Note the placement of rests on the staff!

Dotted note values and notation of equivalent rests:

Commonly mixed values:

Less commonly mixed values

Common syncopations

• **Time signatures & beats used in Keyboard 1 & 2**

number of beats per measure

beat value

• **What is on the page, reading from left to right**