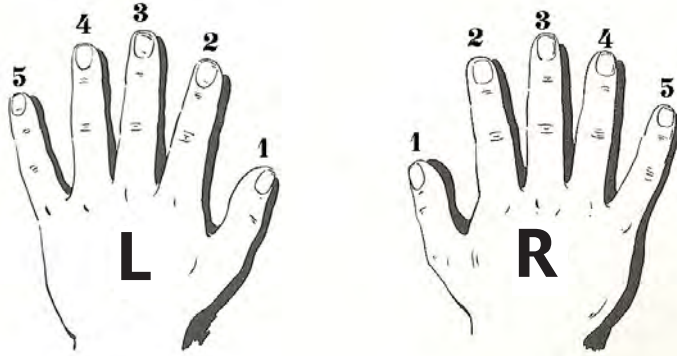


PERSONAL COPY OF: _____

Keyboard I



Course Materials
by

Sebastian Huydts
Bette Coulson

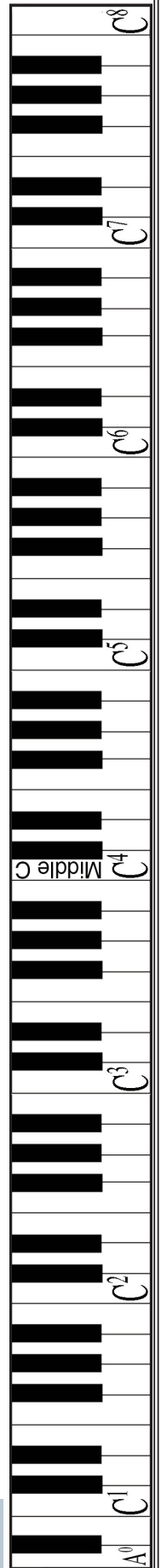
1

2014 Edition
updated for AY 16-17

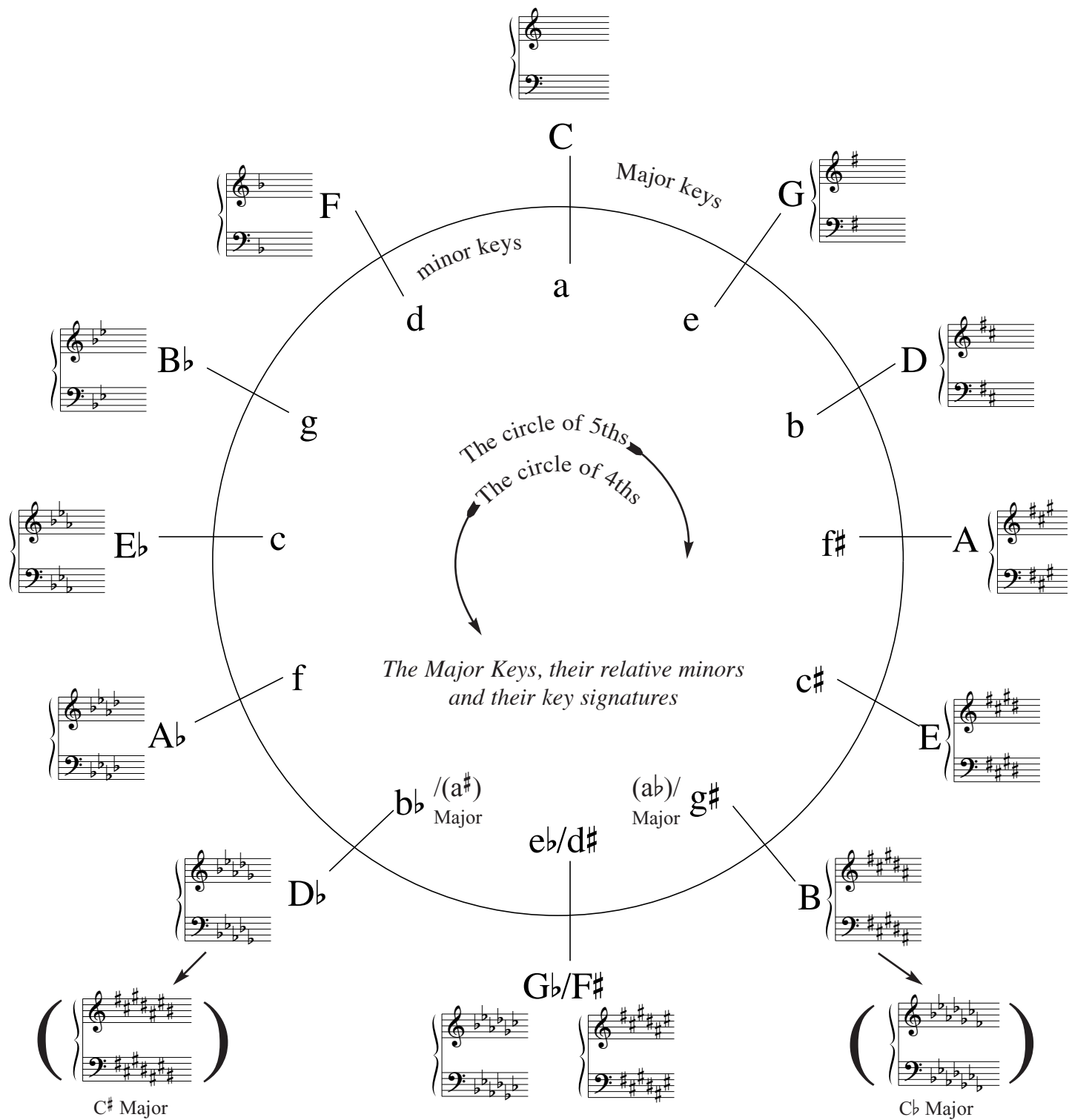
32 - 2131

Columbia College Chicago Music

Registers



PICAFUSTA & SONS



The European naming system for the registers of the keyboard. We discourage its use.

Keyboard 1



Course Materials
by

Sebastian Huydts
Bette Coulson

2014 Edition

www.music.colum.edu

Columbia College Chicago Music

Dear students and instructors,

We are pleased to present you with these course materials, which were specially prepared for the Keyboard 1 class. Our goal has been to give you a wealth of useful and enjoyable music in an easy to use format at a significantly lower cost compared to general textbooks.

This course has been tailored to fit into the general music skills curriculum. It does not needlessly repeat material taught in other classes. To that extent, the text is updated every academic year to reflect changes in the general curriculum, and to incorporate input collected every semester from you, the user. The exercises, many of which feature tuneful melodies and playful titles, 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 wish you a wonderful semester and a great time learning to play the piano.

The instructors, Fall 2014.

Sebastian Huydts, M.A., holds degrees in Piano Performance and Composition from the Sweelinck Conservatory in Amsterdam and the University of Chicago. His principal teachers have included John Eaton, Edith Lateiner, Shulamit Ran and Howard Sandroff. At present Mr. Huydts holds the position of Director of Piano and Keyboard Studies at Columbia College Chicago. In addition, he performs as a pianist in various settings throughout the USA and Europe.

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.

Acknowledgements:

Typesetting, layout, original music, arrangements, adaptations and art-work: Sebastian Huydts.

Original texts by Bette Coulson and Sebastian Huydts.

Research, planning and artistic and general advice: Bette Coulson.

Proof reading and corrections: Beth Bradfish Inc business consulting services.

Resources provided by the Music Department of Columbia College Chicago, J. Richard Dunscomb—Chairperson

These materials were prepared with Finale, Sibelius, Quark and MS Word on a MacBook Air.

We wish to thank H.E. Baccus, executive director of the Music Department at Columbia College Chicago, Beth Bradfish, Dennis Luxion, Philip Seward, and Coulson's Music Matters for their generous support and advice.

©2011 Sebastian Huydts & Bette Coulson

Please direct questions or comments to:

Bette Coulson via bettepiano@hotmail.com

or

Sebastian Huydts via shuydts@colum.edu

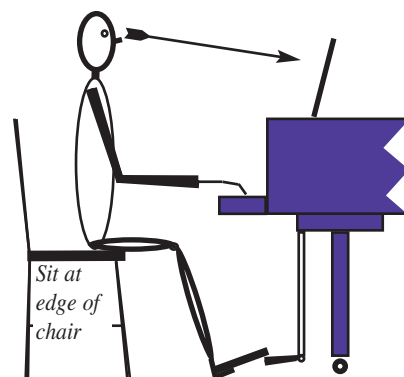
Columbia College Chicago Music Department students and faculty may duplicate and/or quote these materials as needed, provided written permission from the authors has been obtained and all applicable acknowledgements have been made and any or all applicable licenses have been settled. Any other reproduction, regardless of means, without the written consent of the authors is not allowed and is considered a breach of applicable copyright laws.

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

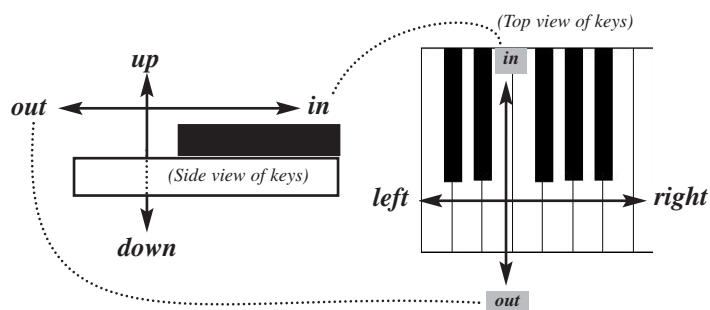
- Put your chair in the center of the keyboard.
- Sit at the edge of the chair and keep your feet near the pedals.
- Sit in a position that allows your arms to reach the entire keyboard and which allows you to “freely” use the weight of your arms.
- Sit up high enough that you never need to raise your 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



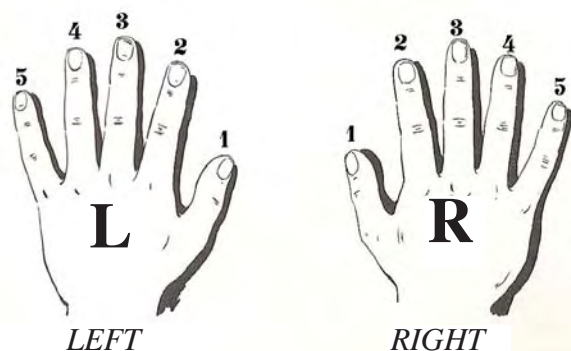
When the hands play together, they can move in:

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

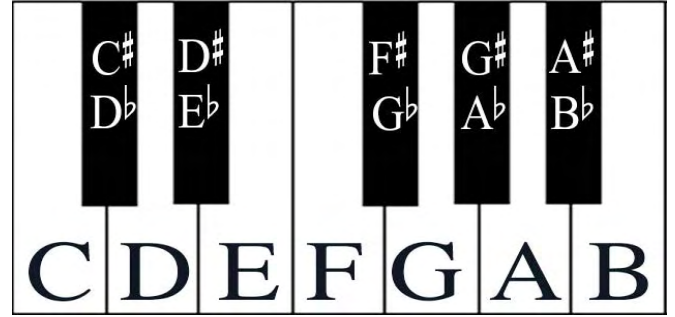
Exercise 1: Move freely right (UP) and left (DOWN) (keep the shoulders down!) with both hands to the extremes of the keyboard in parallel and contrary motion. In contrary motion, also cross hands as far as you can!

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.

2.3—The numbers of the fingers



3. The keyboard is arranged in 12 chromatic pitches within each octave using black and white keys. A repeating pattern covers all chromatic pitches from A⁰ to C⁸ on the modern piano. The names of the keys are shown to the right.



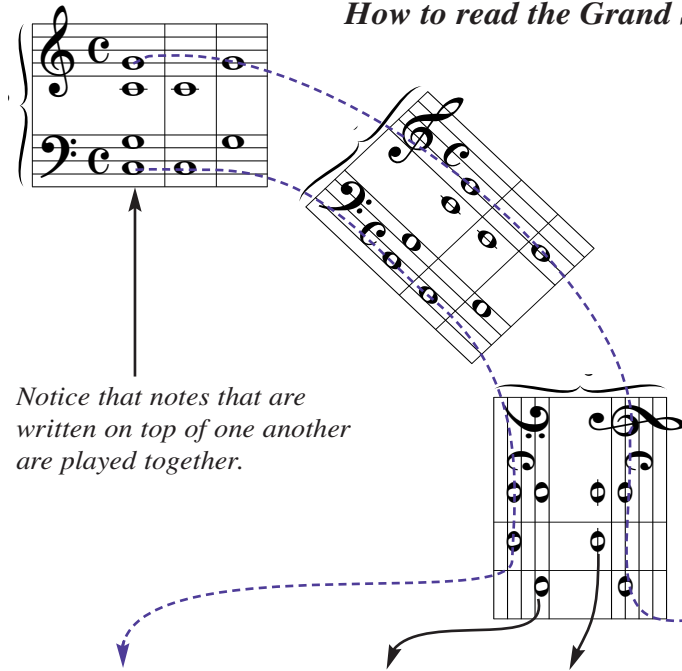
Music for the piano is written on a so-called Grand Staff.

The Grand Staff



- A brace followed by a barline combines the staves (usually 2, sometimes up to 4). All/both staves are performed simultaneously.
- The top staff is usually for the RH and uses mostly the treble clef.
- The bottom staff is usually for the LH and uses mostly the bass clef.
- Clefs and key signatures need to be restated on **every** additional system.
- Time signatures are mentioned **only** at the beginning of the piece unless the meter changes.
- Barlines go **all the way** from the top of the top staff to the bottom of the bottom staff. Notes are lined up vertically.

How to read the Grand Staff at the keyboard

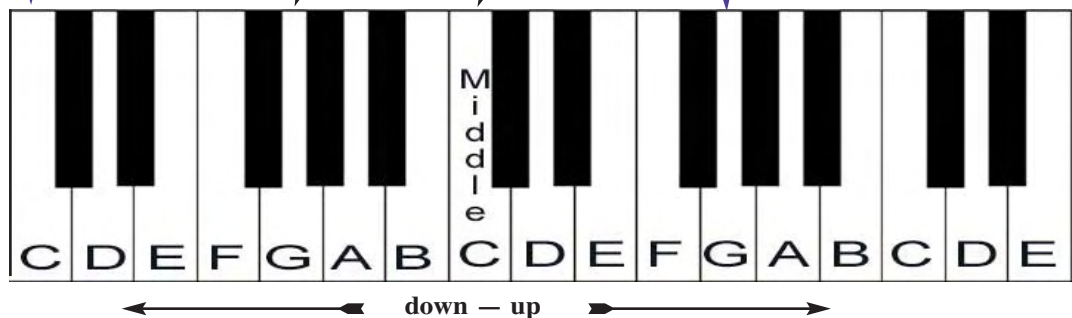


Notice that notes that are written on top of one another are played together.

High and low at the keyboard.

When reading music, notes that are higher on the staff will be to the right on the keyboard. Conversely, notes that are lower than others will be played to the left even if your eyes move to the right.

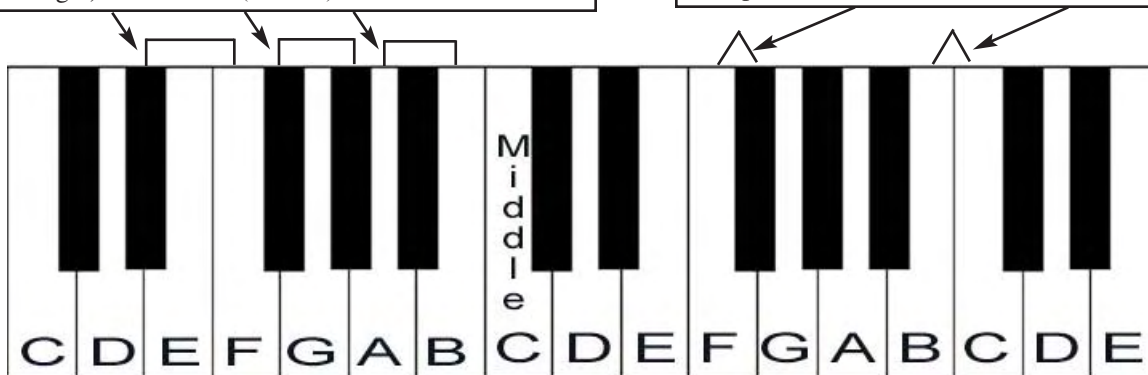
Up is to the right
Down is to the left.



Whole steps and half steps at the keyboard

Major seconds are also known as “**whole steps.**” Two keys with one key—black or white—lying in between form a whole step. Examples below (from left to right): E^b-F, F[#]-G[#] (=G^b-A^b), A-B

Minor seconds are also known as “**half steps.**” Two keys with nothing in between makes a half step. Examples: F-G^b, B-C.



4. The first five tones of a scale is called a **pentachord**. At the keyboard it is created as follows: Choose a starting note (called the “Root.”) Use the formula *Root—whole step—whole step—half step—whole step*. The example below shows the (major) pentachord of C Major.

fingering ↓ RH: the PENTACHORD starting on C⁴ (=Middle C)

1 2 3 4 5

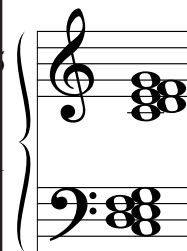
Root whole step whole step half step whole step

LH: the PENTACHORD starting on C³ (=Octave below Middle C)

5 4 3 2 1

fingering ↑

You can play all 5 notes of the pentachord at once. This we call the “blocked” position. Before starting a piece, put your hands in the blocked hand position of the key of the piece so all fingers are prepared.



Play this pentachord using all 5 fingers, one note at a time. We call this the **5-finger position** (of C major.) Find fingers and corresponding keys using the number system as shown on the cover page and on p.5. For now, do not look at your hands while playing, only while preparing the hand position.

5. (*Separate hands if necessary*) Introduce p.7/8: The *White key warm-up*. Using the 5-finger position of C major, we will warm the fingers up and get a little bit of sense of movement by taking the pentachord and shifting it a note higher until we have reached the starting position an octave higher.

White key warm-up

Connecting each sound to the next is called “**legato.**” A slur below or above the notes indicate legato.

Once we are up, we go down “in reverse.” Do this exercise with both hands together, take a tempo you can control, making sure the rhythm is even. You can also perform this exercise in staccato, See below.

White key warm-up continued

Letting go of each note before the next is sounded is called “staccato.”
Dots below or above the notes indicate staccato.

Once warmed up, we will make some music based on the pentachord. The very first performance piece is aptly named *Intrada*. Before playing, do the following:

- Find the correct starting note for each hand. Make sure you are in the correct register.
- Now put your hand in the correct position so that you have all five fingers in touch with the correct keys (“contact with the key”, being in touch with a key before you play is very important.)
- Count off an entire measure in the correct tempo before you start playing (on the next downbeat.)

Intrada (in C major)

Moderato (♩ = ca. 120)

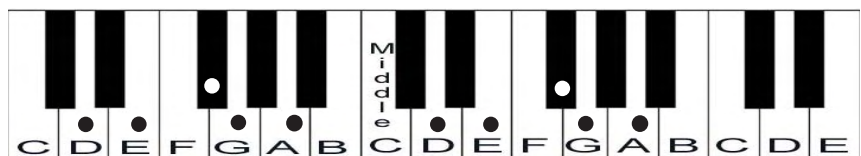
This is a metronome marking: It reads “Approx. 120 beats per minute,” the beat is a quarter note. See inside back page.

Sebastian Huydts

6. Using the same fingering and "formula" for the Major pentachord (R-W-W-H-W) we transpose the 5-finger position to different tonalities, studying those that have white keys as starting notes first. D major is given as an example below. Continue until you have done them all (7 total.) If necessary, try hands separate before putting hands together. “Move into the keyboard” when black keys are involved.

Examples of other positions of the pentachord:

D major has 2 sharps, but only one of the black keys is present in the pentachord.



We have chosen three different keys for the song Intrada to practice a few other positions. Carefully read (from left to right) the clefs, the key signature, the time signature, the tempo indications and the dynamic before you start the count-off!

Intrada

Moderato (♩ = ca. 120) Sebastian Huydts

Solo

f legato

Duet

(professor)

Intrada

Moderato (♩ = ca. 120) Sebastian Huydts

Solo

f non legato

Duet

(professor)

Intrada

Un poco allegro (♩ = ca. 132) Sebastian Huydts

Solo

f legato

Duet

(professor)

7. Introduction of corresponding major triads, the tonic chord (1-3-5, e.g. C-E-G in C major).

The pentachord uses the first five notes of the scale in conjunct or stepwise motion. However, not all melodies are in stepwise motion. Many melodies are based on triads. By skipping the 2nd and the 4th tones in the pentachord, we create a triad. We will perform the pentachord followed by the tonic triad, also called **tonic chord**. Look at the examples on the next page:

The image shows two systems of musical notation. The first system consists of two staves (treble and bass clef) in common time. It is divided into three sections: 'In C Major' with notes C4-E4-G4-A4-C5 and fingerings 1-3-5-3-1; 'In G Major' with notes G4-B4-D5-E5-G5 and fingering 1-5; and 'In F Major' with notes F4-A4-C5-B4-F5 and fingering 1-5. The second system shows a single staff with a treble clef and a key signature of one sharp (F#). It contains a pentachord G4-B4-D5-E5-G5 with fingering 1-5 and a triad G4-B4-D5 with fingering 1-3-5. The text 'The pentachord and triad combined' is written above the notes, and a dynamic marking 'f' is present.

Performance:

In this section we will apply the technique you have learned.

- Your part is always the “Solo” part. The accompaniments are there to train you in ensemble playing.
- Fingering indicates a hand position by giving you a finger for the starting note(s.) Fingering is usually not continued unless the position changes.
- Prepare by reading out loud what you see on the page “reading from left to right.”
- Count off an entire measure in the tempo of the piece before starting your performance.
- Perform precisely with great attention all instructions for performance (notes, rhythm, dynamics etc.)

Observe how the pentachord and triad are used in the following melodies:

1. Introduce *Four hands*, p.11: *Hopscotch* and/or *Sandwich waltz*. or alternative rep. p.13.
2. Introduce p.11: *Sentimental Song*. This piece also uses the pentachord: However, the left hand is left out. **Using pencil**, write in the left hand, which has the same notes as the right hand, except that they are one octave lower (or your hands would collide), starting on G³. *Notice the repeating notes!*

Four Hands

Notice that this piece is in “cut” time, therefore the half note gets the beat!

The image shows the musical score for 'Four Hands' by Sebastian Huydts. It is in cut time (2/2) with a tempo marking of 'Allegretto' (♩ = ca. 84). The score is divided into two parts: 'Solo' and 'Duet'. The 'Solo' part features a melody in the right hand with a dynamic marking 'f' and a fingering '1' at the beginning. The 'Duet' part features a melody in the right hand with a dynamic marking 'mp' and a fingering '5' at the beginning. The left hand part of the 'Duet' section is left blank, indicating where the student should write their own part. The composer's name 'Sebastian Huydts' is written in the top right corner.

Hopscotch

Check posture, prepare position and count off (see p.10)

Allegro (♩ = ca. 152)

Sebastian Huydts

Musical score for 'Hopscotch' by Sebastian Huydts. The piece is in 2/4 time, marked Allegro (♩ = ca. 152). It is written for Solo and Duet. The Solo part consists of two staves (treble and bass clef) with a dynamic marking of *mf*. The Duet part also consists of two staves (treble and bass clef) with a dynamic marking of *mf*. The score includes a first ending bracket and a repeat sign.

Sandwich waltz

Tempo di valse (♩ = ca. 132)

Sebastian Huydts

Musical score for 'Sandwich waltz' by Sebastian Huydts. The piece is in 3/4 time, marked Tempo di valse (♩ = ca. 132). It is written for Solo and Duet. The Solo part consists of two staves (treble and bass clef) with a dynamic marking of *f*. The Duet part consists of two staves (treble and bass clef) with a dynamic marking of *mp*. The score includes a first ending bracket and a repeat sign.

Sentimental Song

Moderate

Sebastian Huydts

Musical score for 'Sentimental Song' by Sebastian Huydts. The piece is in 3/4 time, marked Moderate. It is written for Solo and Duet. The Solo part consists of two staves (treble and bass clef) with a dynamic marking of *mf*. The Duet part consists of two staves (treble and bass clef) with a dynamic marking of *mp*. The score includes a first ending bracket and a repeat sign.

Rhythm: Introduction to the 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 (Both Left and Right)" 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.

Musically emphasize all downbeats, make phrases.

A All exercises on this page: Tempo: (♩ = ca. 90 - 148), Dynamic: ranging from *p* to *f*

Count one measure!

RH
LH

both both both rest both both rest right rest right right left left both both

B Assignment: Finish writing in the letters B, L and R for Both, Right and Left respectively.

L R L R L R R R L R L B B

C Often, a dynamic will be indicated: Follow all dynamic markings!

p *f*

Assignments:

1. . . . Read all text on pp.5-13.
2. . . . Practice on this page *Rhythms A, B and C*.
3. . . . Drill finger numbers on any hard surface with correct wrist position.
4. . . . Practice p.3 The *white key warm-up*.
5. . . . Memorize p.4 The pentachord formula **and practice** in the keys of C, G, D, and A.
6. . . . Practice p.6 *Four hands*, p.7 *Sentimental Song*, and/or
p: _____
7. . . . Write out and hand in exercises #1A, #1B, and #2 in the appendix (pages 94 and 95).
N.B. This is a tear out sheet, use a photocopy of these pages if you want to keep your book intact.

A gentle wave

Sebastian Huydts

Andante con moto (♩ = ca. 112)

Musical score for 'A gentle wave' in 3/4 time. The score is divided into Solo and Duet sections. The Solo section features a treble clef with a melody starting on a whole note G4, followed by quarter notes A4, B4, C5, and D5, then a quarter rest, another quarter rest, and a quarter note E5. The bass clef accompaniment starts with a whole note G3, followed by quarter notes A3, B3, and C4, then a quarter rest, another quarter rest, and a quarter note D4. The Solo section ends with a dynamic marking of *p*. The Duet section features a bass clef with a melody starting on a whole note G3, followed by quarter notes A3, B3, and C4, then a quarter note D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366

Rhythm:

1. Review and perform p.8 *Rhythms A, B and C.*
2. Introduce *Rhythm D and E.*

D The opposite of sound is silence. We call silence “rest.” Rests are just as important as notes. Therefore, make sure to count out rests with the same precision and feel them as actively as you feel the notes.
Assignment: For D, write in the letters B, L and R (for Both, Right and Left respectively). Do E without that aid.

Musical notation for Rhythm D, showing a sequence of notes and rests in both treble and bass clefs. The notation consists of 8 measures, each containing a single note or rest in one hand, alternating between the two hands.

E Always analyze and make an inventory of the different note and rest values. How many note values are here? Write in BLR.

Musical notation for Rhythm E, showing a sequence of notes and rests in both treble and bass clefs. The notation consists of 8 measures, each containing a sequence of notes and rests in both hands.

Technique:

(Separate hands if necessary)

1. Review position at the keyboard and hand and wrist position.
2. Review pentachords with triads at keyboard in C, G, D and A. Add F, E, and B.
3. Introduce p.10: The **5-finger exercise** using the pentachords starting on white keys. (Black keys as starting notes will be played later.) The 5-finger exercise is based on a pentachord with triad.

5-finger exercise practice “legato” and “staccato”—your teacher will explain.

Moderato (♩ = ca. 126)

Musical notation for the 5-finger exercise, showing a sequence of notes and rests in both treble and bass clefs. The notation consists of 8 measures, each containing a sequence of notes and rests in both hands. The first measure is marked with a fingering of 1 in the right hand and 5 in the left hand. The final measure shows a triad with a fingering of 5 3 1 in the right hand and 1 3 5 in the left hand.

We have been playing triads one note at a time—broken.
Triads can also be played with all tones at once—solid.

4. **Transposition** means playing the piece in a different key than written, making sure that the melodies and harmonies are correctly mapped to the new key. Being able to transpose is a very important keyboard skill and will be applied to technique exercises and selected performance pieces.

We will ease you into transposition: Make sure to remember your fingering really well, do not try to read each and every note, but follow the shapes of the melody (and later on also harmony) while reading, and fit that to the new key. Practice the transposition examples on the next page (the 5-finger exercise) at the piano. After you are done, transpose the exercise also to the keys of D, E, F, and A.

Ensemble:

In the ensemble section of the class you will learn to play duets; that is, play together. Duets can be written for one piano, four hands, or for two pianos, four hands. The next two pieces are for one piano, four hands, a form of duet playing that was especially popular between ca.1800-1950, often referred to by its French name “Quatre Mains.” The following duets are for two students at a time, indicated by the words *primo* and *secondo*. Play the duets like any performance piece, with all the preparations as found on p.10. In addition, look at your duet partner to synchronize starting the piece.

1. Introduce *First Duet*. Mind the clefs!

First Duet *(for one piano, four hands)*

Louis Köhler
adapted

Cantabile

2. Introduce *A Grand Afternoon in a Rocking Chair*. Make sure to include the upbeat into the count-off!
Mind the clefs!

A Grand Afternoon in a Rocking Chair

Louis Köhler
Arr. Sebastian Huydts

Moderato

upbeat

Waking up...

Sebastian Huydts

Andante (♩ = ca. 88)

Solo

Duet

p

rit.

atacca

Morning stroll

Sebastian Huydts

Allegro (♩ = ca. 132)

Solo

Duet

f

mf

Very sharp

Moderato (♩ = ca. 104)

Sebastian Huydts

Solo

Duet

8b - 1

Four 5-finger studies after Louis Köhler

L. Köhler
(1820-1886)
adapted

#1 Allegro

5

#2 Allegro

5

#3 Moderato

3

#4 Moderato

3

Rhythm:

1. Review p.8 Rhythm introduction and “BLR method” and perform p.8 *Rhythms A-C* and p.10 *D-E*.
2. Introduce *Rhythm 1*. Lift your hand on the rests!

1 (♩ = ca. 90 - 148)

Technique:

1. Perform p.3 *The White key warm-up*.
2. Review p.10 *5-finger exercise*. Introduce black note keys of F[#], D^b major in the *5-finger exercise*. Perform p.15 *Very sharp*.
3. Introduce the C minor position using *The 5-finger exercise in minor*.

The 5-finger exercise in minor

Moderato (♩ = ca. 126)

Note: The pentachord in minor has the following formula in steps:
 Root-Whole-half-whole-whole

4. Introduce the other minor keys. Perform *Cantus Firmus* (in G minor.) Additional exercises can be found on pp.98-107.

Cantus Firmus

Moderato (♩ = ca. 104)

Sebastian Huydts

5. Introduce 5-finger study #1, introduction to independent motion.

5-finger study #1

F. Beyer
adapted

Allegro

Performance:

1. Review p.11 *Playful Song*. Introduce, explain and demonstrate transposition from major to minor using *Playful Song* in A minor.

Playful Song in A minor

Louis Köhler
(1820-1886)
Arr. Sebastian Huydts

Moderato

2. Introduce *Lullaby* and/or p.18 *Cuando el gato duerme...*

Lullaby

Sebastian Huydts

Lyrical (♩ = ca. 96)

(Skip these measures on repeat!)

Quando el gato duerme (...bailan los ratones)

Sebastian Huydts

Allegretto (♩ = ca. 120)

Ensemble:

1. Perform p.13 *Waking up* and *Morning Stroll*, p.14 *Contrasts*.
2. Introduce *Night Song* and/or p.19 *Penguins* (primo part, secondo part for the daredevils) and/or *Song*.

Night Song

Ottava alta sign: All notes *below* the dotted line are played one octave *higher*.

Cornelius Gurlitt
(1820-1901)
adapted

Moderato

Sva -----

Penguins

Allegro (♩ = ca. 84)

Sebastian Huydts

Closely examine “Song” below; The key does not reflect the hand position. What is the starting note, what is the hand position?

Song

Allegro ma non troppo (♩ = ca. 132)

Ferdinand Beyer
1803-1863
Arr. Sebastian Huydts

Sight-reading:

Sight-reading means to read and perform a piece of music at a respectable level without having practiced the piece. Read the introduction to sight-reading on p.104, and then perform sight-reading exercises as instructed on p.105. From now on, you will be assigned pieces to read at first sight on a regular basis. They may not always be done in class, but they will be a regular part of your homework.

Assignments:

1. . . . **Practice** p.16 *Rhythm 1*.

After you are done with rhythm, practice the white key warm-up. Then:

2. . . . **Practice** p.10 The 5-finger exercise with triad; major and minor starting on all white keys (including F# major and D \flat Major)
3. . . . **Practice** p.17 5-finger study #1.
4. . . . **Practice** p.17 *Lullaby* and/or p.18 *Cuando el gato duerme...*
5. . . . **Practice** p.18 *Night Song* and/or p.19 *Penguins (primo part and/or secondo part.)* and/or p.19 *Song*.
6. . . . **Practice** p.13 *Waking up* and/or *Morning Stroll* and/or p.14 *Contrasts*.
7. . . . **Sight-read** p. _____ # _____
8. . . . **Written assignment #2:** p.11 *Playful Song*: Copy the original, then transpose to C major and minor and D major and minor (Solo part only.) **Use Pencil!**

Rhythm:

Perform p.16 *Rhythm 1*, introduce *Rhythm 2* and *3*, all with BLR. Lift hands on rests!

2 (♩ = ca. 90 - 148)

3 (♩ = ca. 90 - 148)

Technique:

Start with p.3 *The White key warm-up* first.

1. Play p.10 *The 5-finger exercise* starting on white keys. Add D \flat (C \sharp), F \sharp major and minor.
2. Introduce V $\frac{6}{5}$, preliminary exercise (outline form), add to the 5-finger exercise.

The cadence chords: I & V $\frac{6}{5}$

Repeat and transpose each measure before trying the next.

Measures 1 and 2 combined:

In minor keys the fingering remains the same as in major. Do not forget the leading tone!

C-major

The hand extends

The hand extends The hand contracts

leading tone!

C minor (harmonic) Etc.

The 5-finger exercise and cadence chords:

I & V $\frac{6}{5}$

Also play in minor.

Moderato (♩ = ca. 126)

3. Perform p.17 *5-finger study #1*, introduce *5-finger study #2*, introduction to independent motion.

5-finger study #2

Ferdinand Beyer
(1803-1863)
adapted

Allegro

mf molto legato

1

5

The score for '5-finger study #2' is in 3/4 time with a key signature of one flat (B-flat). The 'Solo' part consists of two staves: the upper staff is in treble clef and the lower in bass clef. It begins with a first ending bracket over the first two measures, followed by a second ending bracket over the next two measures. The tempo is marked 'Allegro' and the dynamics are 'mf' with the instruction 'molto legato'. A finger number '1' is written above the first note of the first ending, and '5' is written below the first note of the second ending. The 'Duet' part is a single bass clef staff below the solo part, featuring a rhythmic accompaniment of eighth notes and chords.

Performance:

1. Perform p.17 *Lullaby*.
2. Introduce *Waltz for Serge*.

Waltz for Sergei (four hand version)

Vivace (♩. = ca. 56)
Sva

Sebastian Huydts

f

mf

15^{ma}

p Sva

f

p

The score for 'Waltz for Sergei' is in 3/4 time with a key signature of three sharps (F#, C#, G#). The 'Solo' part consists of two staves: the upper staff is in treble clef and the lower in bass clef. It begins with a first ending bracket over the first two measures, followed by a second ending bracket over the next two measures. The tempo is marked 'Vivace' with a quarter note equal to approximately 56 beats per minute. The dynamics are 'f' and 'mf'. The 'Duet' part is a single bass clef staff below the solo part, featuring a rhythmic accompaniment of eighth notes and chords. A measure rest '15^{ma}' is indicated above the first measure of the second system. The 'Solo' part of the second system begins with a dynamic of 'p' and 'Sva' (Sforzando), followed by a dynamic of 'f'. The 'Duet' part of the second system begins with a dynamic of 'p'.

Ensemble:

1. Perform p.13 *Waking up* and *Morning Stroll* and/or p.14 *Contrasts*, p.18 *Night Song* and/or p.19 *Penguins*, p.19 *Song*. Introduce *Dutch Farmer's Dance*.

Dutch Farmer's Dance

Vivace (♩ = ca. 104)

Sebastian Huydts

Assignments:

1. . . . Practice p.16 *Rhythm 1* and p.21 *Rhythms 2 and 3*.
After you are done with rhythm, practice the white key warm-up. Then:
2. . . . Practice p.21 The V^g (outline form) preliminary exercise (both hands) and the expanded 5-finger exercise (p.21) in all major and minor keys except B \flat , E \flat and A \flat major.
3. . . . Practice p.17 *5-finger studies #1* and p.22 #2.
4. . . . Practice p.22 *Waltz for Sergei* and/or p. _____
5. . . . Practice p.18 *Night Song* and/or p.19 *Penguins* and p.19 *Song* (both primo part, secondo part optional), *Dutch Farmer's Dance*.
6. . . . Sight-read p. _____ # _____
7. . . . HAND-IN #3: Transpose p.21 *5-finger exercise* (bottom last system) to F and B.

Rhythm:

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

Perform p.21 *Rhythm 2 and 3*, introduction of eighth notes, *Rhythm 4*.

4

(♩ = ca. 90 - 148)

Technique:

Start with p.3 *The White key warm-up* first.

1. Play p.21 *The 5-finger exercise* with V^{\natural} , both hands. Add $B\flat$ major and minor keys.
2. Introduce "thumb under" exercises. *Check the register!*

3. Introduction of C major scale over two octaves. (*Also see Appendix, p.116 "Scale Fingering."*)

The C Major scale in groups of 3 and 4. The scales of G, D, A and E use the same fingering.

Why: Learning to perform all scales is essential for learning the tonal system and facilitates understanding all non-tonal/modal music as well. We start with the major scales; all other scales can be derived from these scales. **Always practice and play scales as if they were beautiful melodies!**

Fingering: Learn to think about scales in groups of three and four notes. A group always consists of the thumb plus 2 or 3 fingers. This is called "blocking" or "grouping." Before playing the actual scales, play in "blocks" or "groups" first to train yourself to feel all notes in a group and prepare for all notes.

How to learn the fingering patterns: A systematic and easy to learn ordering of the various fingering patterns and grouping is given in the appendix starting p.116 . As you learn the scales, you will use and memorize those simple guidelines.

4. Perform p.17 and p.22 5-finger studies #1 and #2.
5. Introduce *Independent motion study*.

Independent Motion Study

Notice the up-down motion relationship between the hands: **Parallel** and **contrary** motion.

Allegro

1

mf

etc.

5

parallel

contrary

The image shows a musical score for a piece titled 'Independent Motion Study'. It is marked 'Allegro' and 'mf'. The score is divided into 'Solo' and 'Duet' sections. The Solo section has a treble clef and a bass clef. The Duet section has a bass clef. The score includes annotations for 'Allegro', 'mf', 'etc.', '5', 'parallel', and 'contrary'. The Solo part features a series of eighth notes in the treble clef and a series of eighth notes in the bass clef. The Duet part features a series of eighth notes in the bass clef. The score is annotated with 'parallel' and 'contrary' motion, indicating the relationship between the hands. The Solo part is marked '1' and 'etc.', suggesting a sequence of measures. The Duet part is marked '5', suggesting a sequence of measures. The score is annotated with 'Allegro' and 'mf', indicating the tempo and dynamics. The score is annotated with 'etc.', suggesting a sequence of measures. The score is annotated with '5', suggesting a sequence of measures. The score is annotated with 'parallel' and 'contrary', indicating the relationship between the hands.

5. How to practice effectively (1).

Some of the material in this book, like the *independent motion study* above, may pose challenges to (some of) you. You do not learn anything (except enforcing mistakes) by thoughtlessly playing through a difficult passage over and over again. Mastery of new motions and ideas takes time and practice. We cannot give you more time than you have available, but we can help you make the best of it:

- 1) **Make a distinction between *practicing* and *performing*.** When practicing, you learn the music bit by bit, and you may stop as needed (and not more!). When performing, never stop!
- 2) **Use a variety of approaches to practicing:**
 - Practice at a slower tempo. (*Notice that this may not always be possible. Certain passages like jumps need to be practiced in their correct tempo.*)
 - Start at a difficult measure or passage if you already know the beginning.
 - Practice at tempo in small segments that you can oversee and for as long as you can concentrate.
 - Always practice with a rhythmic goal: Start at a strong beat and end on a strong beat. For example, start on beat 1 of m.1 in the piece above, and go until beat 1 of m.2. Once you can play that, practice m.2 starting at beat one to m.3 ending on beat 1. Then take mm.1-2 until beat 1 of m.3 and so forth.
- 3) **Be patient.** You may not master a difficulty right away. You will need repeated, concentrated rehearsal. However, if something doesn't work after several attempts, go on to something different, and get back to the trouble spot later. Alternatively, ask your teacher, a tutor or a class mate to help you.

Performance:

1. Perform p.17 *Lullaby* and/or p.18 *Cuando el gato duerme...*
2. Introduce *Syncopation*. Review p.24 *Rhythm #4* before playing this song.

Syncopation

Allegro Sebastian Huydts

Ensemble:

1. Perform p.18 *Night Song*, p.19 *Penguins*, p.19 *Song* and p.23 *Dutch Farmer's Dance*.
2. Introduce *Zoya's Song*.

Zoya's Song

Allegretto ($\text{♩} = \text{ca. } 60$) Sebastian Huydts

Solo

Duet

Solo

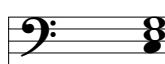


Duet

Harmonization: Introduction

- Here you will learn to harmonize a melody by using both block chords and using root accompaniment. We will show how this is done in the example *Let's go fishing*.

STEP 1: The key is C major. Make an **inventory** of the chords I(C) and V⁶₂ (G⁷/B) that will be used; highlight their **roots**, and also notate the roots separately. (Note: The chords are the ones you have learned in class, you know them as the *cadence chords* I & V⁶₂.)

Inventory of Chords and Roots

	C	G ⁷ /B
		
I	V ⁶ ₂	roots of: I and V
(Roots in black)		

STEP 2: Create a grand staff system. On the top staff copy the melody. Then, using just the chords from the inventory (**nothing** else) create an accompaniment that matches the melody measure by measure with the correct harmony.

STEP 3: Create another grand staff system. On the top staff copy the melody. Then, using just the roots from the inventory (**nothing** else) create an accompaniment that matches the melody measure by measure with the correct root. (Note: Usually the chords and roots match)

Let's go fishing in the lake, tee-ra-lee-ra-lee-ra! Catfish, Eel, Carp, Pike and Hake! Tee-ra-lee-ra-lom!

Dutch Folk Song

Allegro



Learn the following:


- An accompaniment using chords in close position is called “*block chord accompaniment*.”
- An accompaniment using just the roots of triads is called “*root accompaniment*.”

Hand-in homework assignment: Add accompaniment to the melody *Mary Is Waiting*.

Work out the homework harmonization **at/using the piano** by following the three steps shown in the song “Let’s go fishing...”. Follow the example precisely, and pay careful attention to notation. Include title, chord symbols, Roman Numerals, tempo and anything else given in the assignment’s music.

Mary is waiting longing for earnest fellows; she must be looking for someone like me!

Chipper English Folk Song



Assignments:

1. . . . **Practice** p.24 *Rhythm 4*, BLR'd.
After you are done with rhythm, practice p.3 the white key warm-up. Then:
2. . . . **Practice p.21** The expanded 5-finger exercise in all major and minor keys except E \flat and A \flat . Pay special attention to B \flat .
3. . . . **Practice** p.24 *C major scale* over two octaves, separate hands saying finger numbers, perform with cadence at end. (Optional: Prepare with p.24 *Thumb under exercise*)
4. . . . **Practice** p.17 and p.22 *5-finger studies 1&2*, p.25 *Independent motion study*.
5. . . . **Practice** p.26 *Syncopation*.
6. . . . **Practice** p.23 *Dutch Farmer's Dance*, p.26 *Zoya's Song*
7. . . . **Sight-read** p. _____ # _____
8. . . . **HAND-IN:** p.27 *Mary* transposed to D major, block chord and root accompaniment (see p.31). Use the piano to write your harmonization!

Extra repertoire:

The hare and the turtle

Vivace ma non troppo (♩ = ca.72)

5

Sebastian Huydts

The musical score for "The hare and the turtle" is presented in two systems. The first system features a Solo part in the treble clef and a Duet part in the bass clef. The Solo part begins with a dynamic marking of *mf* and contains a melodic line with fingerings 1, 1, 1, 1, 5, 1, 3. The Duet part provides a rhythmic accompaniment. The second system continues the Solo and Duet parts, with the Solo part ending with a fermata and the Duet part ending with a final chord. Fingerings 1, 3, 1, 4, 1, 1, 5 are indicated for the Solo part in the second system.

Rhythm:

Perform p.24 *Rhythm 4*, introduce the dotted quarter–eighth and syncopation in *Rhythm 5 and 6*.

5

(♩ = ca. 90 - 148)

6

(♩ = ca. 90 - 148)

Technique:

Start with p.3 *The White key warm-up* first, if necessary.

1. Play 5-finger exercise with V⁵ (If necessary, review p.21), all major and minor keys, add E^b and A^b. Focus on B^b.
2. Review p.24 C major scale, blocks/groups of 3 and 4. Also see appendix p.116.
3. Perform p.25 *Independent motion* exercise.
4. Introduce *Etudes for Independent motion 1 and 2*. Review of **parallel** and **contrary** motion.

Etudes for independent motion

Cornelius Gurlitt
(1820-1901)
adapted

1

Moderato espressivo

2

Moderato espressivo

Performance:

1. Perform p.26 *Syncopation*.
2. Introduce *Staccato and Legato* and/or *Woodpecker* (advanced). Hands separate first.

Staccato and Legato

Ferdinand Beyer
(1803-1863)
arr. Sebastian Huydts

Allegro

Solo

Duet

3. Introduce *A bit broody* and/or p.31 *Romanze*. Hands separate first.

Woodpecker

Sebastian Huydts

Molto vivace

Fine

p *cresc.* *D.C. al Fine*

A bit broody

Sebastian Huydts

Moderato espressivo

mf *legato*

1. 2.

8th

Ensemble:

1. Perform p.26 *Zoya's Song*, introduce p.31 *Ducks* and/or p.32 *Old Story*.

Romanze

Ferdinand Beyer
(1803-1863)
Adapted

Allegretto

mf *mp* *mf*

Ducks

Molto vivace (♩ = ca. 96)

Sebastian Huydts

f staccato *mf*

Old Story

Heinrich Wohlfahrt
(1797-1883)
Arr. Sebastian Huydis

Assignments:

Prepare for test #1 (takes place first or second session Wk.4), requirements on p.34 .



Reminder: Attend 5 concerts. Write a piano review (see p.4): Due in week 15

The Pendulum

Allegro (♩ = ca. 84)

Sebastian Huydts

Solo

f

5

Duet

Allegro (♩ = ca. 84)

Solo

Duet

First duet

Lyrical

Louis Köhler
(1820-1886)
arr. Sebastian Huydts

p

3

Review all topics for Test #1

For Test#1 on the first or second session of week 4 (Date: _____) you need to do the following:

- 1) *Rhythms 1-6*, using the "both-left-right" method (p.16, p.21, p.24, p.29, p.29)
- 2) Be able to perform the *5-finger exercise* with cadence chords (p.21) in all major and minor keys
- 3) Be able to play the C and G major scale (p.24) over two octaves, hands separate, using the "blocks/groups" technique.
- 4) All assigned exercises, melodies and duets from wk 1-3A of the Syllabus (pp.5-33).
- 5) Be able to transpose the independent motion exercise p.25 to all major keys.

All pieces need to be played without hesitation and in steady tempo.

- 6) You will also get a small written assignment. To prepare for this assignment, look to pages 6/7/8 for notation skills and review your corrected homework.

Extra repertoire:

Galop Sebastian Huydts

Molto vivace (♩ = ca. 96)

Solo

mf legato

Duet

mp simile

The musical score is written for a keyboard instrument. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 2/4. The tempo is 'Molto vivace' with a quarter note equal to approximately 96 beats per minute. The piece is divided into 'Solo' and 'Duet' sections. The solo section is marked 'mf legato' and the duet section is marked 'mp simile'. The score is presented in two systems of staves.

Practice Harmonizations

Write block chord and root accompaniments to the following melodies. Follow the format given p.27 .

Practice Harmonization 1



Practice Harmonization 2



Assignments for week 5A:

1. . . . **Prepare** p.29 *Rhythm 5* and 6.
2. . . . **Practice** expanded 5-finger exercise (pp.20/25) in all major and minor keys.
3. . . . **Practice** p.24 *C & G major scales* over two octaves, separate hands saying finger numbers, perform with cadence at end (see p.30). Fingering: See Appendix p.116.
4. . . . **Practice** p.29 *Etudes for Independent motion 1 and 2*.
5. . . . **Practice** p.30 *Staccato and Legato* or p.30 *Woodpecker* and/or p.31 *Romanze*.
6. . . . **Practice** p.31 *Ducks* and/or p.32 *Old Story*.
7. . . . **Sight-read** p. _____ # _____

Rhythm:

Introduce *Rhythms 7 and 8*.

7

(♩ = ca. 96 - 156)

Musical notation for Rhythm 7 in 3/4 time. The piece is marked *mf*. The right hand features a rhythmic pattern of quarter notes and eighth notes, while the left hand plays a steady quarter-note accompaniment.

8

(♩ = ca. 64 - 96)

Musical notation for Rhythm 8 in 6/8 time. The piece starts with a *p* (piano) dynamic and ends with a *f* (forte) dynamic. The right hand has a complex rhythmic pattern with eighth and sixteenth notes, while the left hand provides a simple quarter-note accompaniment.

Technique:

1. Perform 5-finger exercises (p.10) with triads and V_6^9 as done before. All major and minor keys.
2. Review p.24 C & G major scales, play over 2 octaves concluding with I- V_6^9 -I cadence.
3. Introduce *Mountaineer* exercise, which substitutes the *white key warm-up* (p.3) introduced in wk.1.

Mountaineer

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

Allegro

Musical notation for the *Mountaineer* exercise in common time (C). The piece is marked **Allegro**. It consists of three systems of music. The first system starts with a *p* dynamic and includes fingering numbers 1, 3, 3, 4, 3, 2, 3, 1. The second system is marked *mf* and includes fingering numbers 3, 3, 1, 3, 3. The third system is marked *f* and includes fingering numbers 4, 1, 4, 3, 2, 2, 1. The exercise features complex rhythmic patterns with many beamed notes and slurs, alternating between major and minor pentachords.

Performance:

- Review parallel and contrary motion. Introduce *Tarantella*. Challenge: Transpose to ___ major.

Tarantella

Carl Czerny
(1791-1857)

Arr. Sebastian Huydts

Allegro (♩. = ca. 108)

Musical score for *Tarantella* in major. The piece is in 6/8 time and consists of 10 measures. The first five measures are marked *f* (forte) and the last five are marked *p* (piano). The score includes a first ending bracket over the final five measures, with a *Fine* marking at the end. The instruction *D.C. al Fine* is written at the end of the piece. Fingering numbers (1, 2, 3, 5) are provided for the right hand in the first two measures of each section.

The same in minor:

Musical score for *Tarantella* in minor. The piece is in 6/8 time and consists of 10 measures. The first five measures are marked *f* (forte) and the last five are marked *p* (piano). The score includes a first ending bracket over the final five measures, with a *Fine* marking at the end. The instruction *D.C. al Fine* is written at the end of the piece. Fingering numbers (1, 2, 3, 5) are provided for the right hand in the first two measures of each section. The key signature is one flat (B-flat).

- Introduce *Asjemenou!*.

Asjemenou!

Allegro (♩. = ca. 60)

Musical score for *Asjemenou!* in major. The piece is in 6/8 time and consists of 10 measures. It is divided into two parts: *Solo* and *Duet*. The *Solo* part is in the right hand and features a first ending bracket over the final four measures. The *Duet* part is in the left hand. Dynamic markings include *f* (forte) and *p* (piano). The instruction *Fine* is written at the end of the piece.

Musical score for *Asjemenou!* in minor. The piece is in 6/8 time and consists of 10 measures. It is divided into two parts: *Solo* and *Duet*. The *Solo* part is in the right hand and features a first ending bracket over the final four measures. The *Duet* part is in the left hand. Dynamic markings include *f* (forte) and *p* (piano). The instruction *D.C. al Fine* is written at the end of the piece. The word *Dutch* is written above the score. The key signature is one flat (B-flat).

- Perform p.30 *Staccato and Legato*, p.30 *Woodpecker* and/or p.31 *Romanze*.

Sight-reading:

Perform/Quiz p. _____ # _____

Ensemble:

1. Introduce “One–Two–Three–Four.”

“One–Two–Three–Four!”

*One–Two–Three–Four, paper hats! Paper hats!
 One–Two–Three–Four, paper hats in store!
 If my hats don’t fit yer head, maybe they will fit yer pet!
 One–Two–Three–Four, paper hats galore!*

Dutch Merchant Song (of course!)
 Arr. Sebastian Huydts

Allegro (♩ = ca. 120)

2. Perform p.26 *Zoya’s Song*, p.31 *Ducks* and/or p.32 *Old Story*.

Assignments:

1. . . . **Practice** p.36 *Rhythms 7 and 8*.
2. . . . **Practice** 5-finger exercise in all major and minor keys and p.36 *Mountaineer*.
3. . . . **Practice** scales of C and G major.
4. . . . **Practice** p.??? *Tarantella* and/or *Asjemenou!*.
5. . . . **Practice** on this page “One–Two–Three–Four!”
6. . . . **Sight-read** p. _____ # _____
7. . . . **HAND-IN:** Write out scales over two octaves with cadence: C, G. Circle the groups of 3 and 4 fingers as shown on p.24 . Use the grand staff!

Rhythm:

Perform *Rhythms 7 and 8* (p.36). Introduce on this page *Rhythms 9 and 10*.

9

(♩ = ca. 64 - 108)

10

(♩ = ca. 116)

Technique:

1. Perform *5-finger exercises* with triads and V_5^6 as done on p.21.
2. Perform scales over two octaves with cadence: C, G major. Add D major.
3. Perform p.36 *Mountaineer*.

Performance:

1. Perform p.37 *Tarantella* and/or p.37 *Asjemenou!*.
2. Introduce p.39 *Waves*.

Waves

Con moto (♩ = ca. 72)

Heinrich Wohlfahrt
(1797-1883)

Ensemble:

Perform p.38 “One–Two–Three–Four!” introduce p.41 *Impromptu* .

Harmonization:

Write block chord and root accompaniments to the following melody. Follow the format given p.27.

Skip to My Lou

American Folk Song



Assignments:

1. . . . **Practice** p.39 *Rhythms 9 and 10*. **Review** *Rhythms 5 (p.29), 6 (p.29), 7 (p.36), and 8 (p.36)*.
2. . . . **Practice** 5-finger exercise in all major and minor keys and p.36 *Mountaineer*.
3. . . . **Practice** scale of D major.
4. . . . **Practice** p.37 *Tarantella* and/or p.37 *Asjemenou!*.
5. . . . **Practice** p.39 *Waves*.
6. . . . **Practice** p.38 “One–Two–Three–Four!,” p.41 *Impromptu*.
7. . . . **Sight-read** p. _____ # _____
8. . . . **HAND-IN:** on this page *Skip to My Lou* transposed to B \flat major, with block chord and root accompaniment following the example in *Let's go fishing p.27*. **Practice** your version.

Impromptu *What is the key? What are the starting fingers?*

Heinrich Wohlfahrt
(1797-1883)

Moderato (♩ = ca. 116)

The musical score is arranged in three systems, each with a Solo part (treble clef) and a Duet part (bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is Moderato, with a quarter note equal to approximately 116 beats per minute. The score includes dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). The Solo part features melodic lines with slurs and accents, while the Duet part provides harmonic support with chords and bass lines. The piece concludes with a final *mf* dynamic marking in the Solo part.

Rhythm:

Perform p.39 *Rhythms 9 and 10*, introduce *Rhythm 11*.

11

(♩. = ca. 64 - 96)

Musical score for Rhythm 11 in 6/8 time. The piece starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The melody consists of eighth notes and dotted eighth notes, while the bass line features a steady eighth-note accompaniment.

Technique:

1. Perform 5-finger exercises with triads and V_3^6 as done before. All major and minor keys.
2. Perform scales over two octaves with cadence: D major. Add A major.
3. Perform p.36 *Mountaineer* in C and transposed to G.
4. Introduce Independent motion (2).

Independent motion (2) Practice in all keys (Major and minor)

Musical score for Independent motion (2) in D major. The piece is marked *mf Legato*. The right hand plays a scale of eighth notes, and the left hand plays a steady eighth-note accompaniment. A finger number '5' is indicated at the beginning of the left hand part.

5. Introduce *Etude#1* for independent motion and the use of V_3^6 . This piece has so-called grace notes in small notation, they are a type of ornamentation (or embellishment.) In class you will be shown how to play grace notes. Execution of these notes for now is optional.

Etude #1 for independent motion and the use of V_3^6 Transpose to D major and C minor.

Carl Czerny
Adapted

Musical score for Etude #1 in D major, marked *Allegro*. The piece features *mf* and *p* dynamics and includes grace notes. The right hand plays a scale with grace notes, and the left hand plays a steady eighth-note accompaniment. The score includes fingering numbers (1, 2, 3, 4, 5) and chord symbols: $\frac{1}{3} I$ and $\frac{1}{2} V_3^6$.

Performance:

1. Perform p.39 *Waves*.
2. Introduce *Roundabout* and/or *I like baking cookies*.

Roundabout

Sebastian Huydts
(after no one)

Allegro (♩. = ca.90)

f legato

I like baking cookies

every single day, and my brother Benny nicks them off the tray!

English Folk song

Vivace

mf

Ensemble:

1. Perform p.38 “One–Two–Three–Four!,” p.41 *Impromptu*.
2. Introduce p.44 *Russian Dance*.

Assignments:

1. . . . **Practice** p.42 *Rhythm 11*
2. . . . **Practice** 5-finger exercise in all major and (harmonic) minor keys, *Mountaineer* (p.36) in C and G.
3. . . . **Practice** the A major scale over two octaves with cadence.
4. . . . **Practice** p.42 *Independent motion (2)*, p.42 *Etude #1*, LH and RH separate first.
5. . . . **Practice** p.39 *Waves*, on this page *Roundabout* and/or *Cookies*, LH and RH separate first.
6. . . . **Practice** p.44 *Russian Dance*.
7. . . . **Sight-read** p. _____ # _____



Reminder: Attend 8 concerts. Write a piano review (see p.4): Due in week 15.

Russian Dance

Heinrich Wohlfahrt
(1797-1883)
Arr. Sebastian Huydts

Alla breve (♩ = ca. 88)

8va-----

Solo

mf

Duet

mp

(8va)

Solo

f

Duet

mf

(8va)

Solo

mp

mf

Duet

p

mp

Silly sharps and funky flats

Allegretto Sebastian Huydts

The score consists of two systems of piano accompaniment. The first system is in treble and bass clefs, 2/4 time, with a key signature of two sharps (F# and C#). It features a melody in the treble and a bass line with chords. Fingerings are indicated as 5 3 1 and 1 3 5. Dynamics include *mp* and *Fine*. The second system continues the piece, with a *f* dynamic and a *D.C. al Fine* instruction.

Struggle *Find the starting fingers.*

Pesante e non troppo allegro Sebastian Huydts

The score is divided into two parts: Solo and Duet. The Solo part is in treble clef, 2/4 time, with a key signature of one sharp (F#). It features a melody with slurs and accents, starting with a *f* dynamic. The Duet part is in bass clef, 2/4 time, with a key signature of one flat (Bb). It features a bass line with chords and slurs, starting with a *f* dynamic.

Jig *Find the starting fingers.*

Fast and sprightly Sebastian Huydts

The score is in treble and bass clefs, 6/8 time, with a key signature of three sharps (F#, C#, G#). It features a melody in the treble and a bass line with chords. Dynamics include *mf*, *f*, and *p*.

Rhythm:

Perform p.42 *Rhythm 11*, introduce *Rhythms 12 and 13*.

12

(♩ = ca. 96 - 156)

Musical notation for Rhythm 12, 3/4 time signature, mf dynamics. The piece consists of 8 measures. The right hand plays a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of quarter notes: G3, F3, E3, D3, C3, B2, A2. The final measure features a triplet of eighth notes in both hands: G4, A4, B4 in the right hand and G3, F3, E3 in the left hand.

13

(♩ = ca. 64 - 108)

Musical notation for Rhythm 13, common time signature, mp dynamics. The piece consists of 8 measures. The right hand plays a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of quarter notes: G3, F3, E3, D3, C3, B2, A2. The final measure features a triplet of eighth notes in both hands: G4, A4, B4 in the right hand and G3, F3, E3 in the left hand.

Technique:

1. Perform the *5-finger exercise* with cadence. Choose from all major and (harmonic) minor keys.
2. Perform p.36 *Mountaineer* in C major and G major.
3. Perform scales over two octaves with cadence: A major. Add E major.
4. Perform p.42 *Independent motion (2)*. Transpose to G minor, E♭ major.
5. Perform p.42 *Etude #1*. Transpose to C minor.

Performance:

1. Perform p.39 *Waves*, p.43 *Roundabout* and/or p.43 *I like baking cookies*, hands combined.
2. Introduce *Minuet*.

Minuet

Grazioso (♩ = ca. 104)

Alexander Reinagle
English American
(1756-1809)

Musical notation for Minuet, 3/4 time signature, mp and p dynamics. The piece consists of 8 measures. The right hand plays a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of quarter notes: G3, F3, E3, D3, C3, B2, A2. The final measure features a triplet of eighth notes in both hands: G4, A4, B4 in the right hand and G3, F3, E3 in the left hand.

Ensemble:

Perform p.44 *Russian Dance*.

Harmonization:

Transpose the following song to E \flat major and then harmonize it using cadence chords and roots (*exactly as done on p.27*) Be sure to show the inventory of chords and roots to be used! Usually, the pick-up measure is not harmonized: Use an 1/8 rest for the left hand instead.

Sleeping Beauty

Swedish Song

Assignments:

1. ... **Practice** p.46 *Rhythms* 12 and 13.
2. ... **Practice** 5-finger exercise in all major and (harmonic) minor keys, p.36 *Mountaineer* in C major and G major.
3. ... **Practice** Scale of E major over two octaves with cadence.
4. ... **Practice** p.42 *Independent motion* (2), p.42 *Etude #1*, first hands separate, then together.
5. ... **Practice** p.43 *Roundabout* and/or p.43 *I like baking cookies*, hands combined, p.46 *Minuet*.
6. ... **Practice** p.44 *Russian Dance*.
7. ... **Sight-read** p. _____ # _____
8. ... **Hand in** 2 harmonizations of *Sleeping Beauty* in E \flat major.

Extra repertoire:

The double bass and the flutes

Vivace
8va
Sebastian Huydts
mf
5
8vb

A poc a poc a poc... (bit by bit by bit...)

Molto vivace
5
Sebastian Huydts
pp
1
ff

 **ANNOUNCEMENT:** *Midterm the first or second session of wk.8.*

Rhythm:

1. Perform p.46 *Rhythms 12 and 13.*
2. Introduce *Rhythms 14 and 15.*

14

(♩ = ca. 64 - 108)

15

(♩ = ca. 64 - 108)

Technique:

1. Perform 5-finger exercises with triads and $V\frac{6}{4}$ as done before. Choose from all keys (Maj./min).
2. Perform p.36 *Mountaineer* in C, G and D major.
3. Perform scales over two octaves with cadence: E major. Add B major. See appendix p.110.
4. Perform p.42 *Independent motion (2)*. Transpose to C minor, $A\flat$ major.
5. Perform p.42 *Etude #1* (transpose to E major and C minor)
6. Introduce *Consecutive thirds*.

Consecutive thirds

(♩ = ca. 80-168)

Performance:

1. Perform p.43 *Roundabout*, p.43 *I like baking cookies*, p.46 *Minuet*.
2. Introduce p.49 *German Dance*.

German Dance

Moderato (♩ = ca. 126)

Daniel Gottlob Türk
(1776-1813)

Solo

Ensemble:

1. Perform p.44 *Russian Dance*. Introduce *Caprice*.

Caprice:

Cornelius Gurlitt
(1820-1901)
adapted

Allegretto

8^{va}

I

mf

simile

1

II

mp

etc.

1 2

1

(8^{va})

I

II

5 (4) 1 (3) 5 2 1 1 2 5

Sight-reading:

p. _____ # _____

Assignments:

1. . . . Practice p.48 *Rhythms 14 and 15*.
2. . . . Practice 5-finger exercise in all major and (harmonic) minor keys, p.36 *Mountaineer* in C and G and D major.
3. . . . Practice scale in B major over two octaves with cadence.
4. . . . Practice p.42 *Independent motion (2.)* Transpose to C minor, A \flat major, p.42 *Etude #1*.
5. . . . Practice p.43 *Roundabout*, p.43 *I like baking cookies*, p.46 *Minuet*.
6. . . . Practice p.49 *German Dance*, p.49 *Caprice (piano 1 or piano 2 as assigned.)*
7. . . . Sight-read p. _____ # _____

Extra repertoire:

Pizzicato

Andante

1 Sebastian Huydts

A Somewhat Pious Moment

Cantabile

Solo

Duet

mp

mp

Sebastian Huydts

Rhythm:

1. Perform p.48 *Rhythm 14 and 15*.
2. Review *Rhythms* for midterm.

Technique:

1. Perform the *5-finger exercise* with cadence. Choose from all major and (harmonic) minor keys.
2. Perform scales over two octaves with cadence: B major. Review scales for midterm.
3. Perform p.36 *Mountaineer* in C, G and D major.
4. Perform p.42 *Independent motion (2)*. Transpose to F minor, D \flat major, p.42 *Etude #1*.
5. Perform p.48 *Consecutive thirds*.

Performance:

1. Perform p.43 *Roundabout*, p.43 *I like baking cookies*, p.46 *Minuet*, p.49 *German Dance*.
2. Introduce *Moment Musical*; extension (spreading the hand), contraction (moving the fingers together again), substitution (in the following piece: *The same V harmony in different inversions*.)

Moment Musical

August Müller
(1767-1817)
adapted

Andantino

Solo *mf*

Duet *mp quasi pizz.*

Ensemble:

1. Perform p.49 *Caprice*, p.44 *Russian Dance*.

Assignments:

Practice all items mentioned on p.52 for midterm.



Reminder: Attend 5 concerts. Write a piano review (see p.4): Due in week 15.

Review all topics for Test #2 (MIDTERM)

For the test of week 8 (Date(s): _____) you need to do the following:

- 1) *Rhythms 7-15*, using the "both-left-right" method.
- 2) Play the *5-finger exercise* (complete with I-V⁶-I cadence), both hands together, fluently in all major and minor keys. Perform p.36 *Mountaineer* in C, G and D major. The exercise must be performed in one consistent tempo and started without hesitation,
- 3) Play the major scales of C, G, D, A, E and B over two octaves, hands separate, using the "blocks/groups" technique.
- 4) All exercises, melodies and duets mentioned in wk 3-7 of the Syllabus (pages 28 through 49) EXCEPT *Caprice* on p.49 and *Moment musical* on p.51. You are expected to be able to transpose all C-major exercises to all other major keys.
- 5) Perform sight reading *similar* to exercises _____ to _____ (you will get simple pieces to play you have never seen before.)

All pieces need to be played without hesitation and in steady tempo.

- 6) You will also get a harmonization assignment. The format will be the same as done previously, as explained on p.27 and as printed below. The assignment on the exam has these instructions printed.

Practice Harmonizations

Follow the instruction p.27.

Practice Harmonization 1



Practice Harmonization 2



Assignments for week 9A:

1. . . . **Practice** p.48 *Consecutive thirds exercise*, p.36 *Mountaineer* in C, G, D and A major.
2. . . . **Practice** p.49 *Caprice*, **both** parts.
3. . . . **Practice** p.51 *Moment Musical*.
4. . . . **Sight-read** p. _____ # _____
5. . . . **HAND IN: Harmonize** the following melody (*exactly as done on p.27*) transposed to the key of F. Some measures may require up to two chords/roots per measure (in which case you use half notes.)

Flutter-by

Harmonize the LH in mm.1-4, then the RH in mm. 5-8

Nonsense Song

Con moto

f On a mighty map le tree sat a brawny bum ble bee dreaming of his sweetie pie a bur-ly but-ter fly

Detailed description: This is a piano score for a piece titled 'Flutter-by'. It is in the key of D major (two sharps) and common time (C). The tempo is 'Con moto'. The score consists of two staves: a treble clef staff and a bass clef staff. The melody is written in the treble clef, and the bass clef staff is mostly empty, indicating where the student should harmonize. The melody has lyrics: 'On a mighty map le tree sat a brawny bum ble bee dreaming of his sweetie pie a bur-ly but-ter fly'. The first four measures are for the left hand, and the last four are for the right hand. A dynamic marking of *f* is present at the beginning.

Extra repertoire:

Run of the mill

Moderato (♩ = ca. 120)

Sebastian Huydts

p *mf* *p* *mf*

Detailed description: This is a piano score for 'Run of the mill' by Sebastian Huydts. It is in the key of B-flat major (two flats) and common time (C). The tempo is 'Moderato' with a quarter note equal to approximately 120 beats per minute. The score consists of two staves. The melody is in the treble clef, starting with a triplet of quarter notes. The bass clef staff has a few notes, including a bass line starting on the fifth line. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). There are hairpins indicating crescendos and decrescendos.

Very little night music

Allegro (♩ = ca. 108)

Sebastian Huydts

mf

Detailed description: This is a piano score for 'Very little night music' by Sebastian Huydts. It is in the key of B-flat major (two flats) and common time (C). The tempo is 'Allegro' with a quarter note equal to approximately 108 beats per minute. The score consists of two staves. The melody is in the treble clef, starting with a quarter note followed by a triplet of eighth notes. The bass clef staff has a bass line starting on the second line. A dynamic marking of *mf* (mezzo-forte) is present at the beginning.

Rhythm:

Survey and Performance Record at end of class.

1. Introduce *Rhythm 16*.

16

(♩. = ca. 64 - 96)

Technique:

1. Perform p.36 *Mountaineer* in C, G, D, and A major. Add E major.
2. Introduce IV₄⁶ chord (outline form-two notes)

The cadence chords: I & IV₄⁶

mm. 1 & 2 combined

The hand extends for the IV₄⁶ chord

The I-IV₄⁶-I-V₅⁶-I cadence.

This is what we will call the extended cadence

3. Practice the new (expanded) cadence: The cadence chords will now include IV₄⁶. The entire (expanded) cadence is: I - IV₄⁶ - I - V₅⁶ - I (*see example above.*)
4. Perform scales over two octaves with (expanded) cadence: Add F major (*see below and p.116.*)

End with the expanded cadence

5. Review and perform p.48 *consecutive thirds* exercise.

Performance:

1. Perform p.51 *Moment Musical*.
2. Introduce *Imitation* and/or *Canon*.

Imitation

Fritz Spindler
(1817-1905)

Adapt. Sebastian Huydts

Andante

Canon

Fritz Spindler
(1817-1905)

Adapt. Sebastian Huydts

Moderato

Ensemble:

Perform p.49 *Caprice*.

Sight-reading:

p. _____ # _____

Assignments:

1. ...Practice p.54 *Rhythm 16*.
2. ...Practice p.36 *Mountaineer* in C, G, D, A and E major.
3. ...Practice Scale of F major with expanded cadence (see p.54) over two octaves. Add the expanded cadence to the scales of C, G, D, A, E and B in your practice.
4. ...Practice p.48 *Consecutive thirds exercise*. Transpose to D and E major.
5. ...Practice p.51 *Moment Musical*, on this page *Imitation* and/or *Canon*.
6. ...Practice p.49 *Caprice*.
7. ...Sight-read p. _____ # _____
8. ...HAND-IN: Cadence chords (expanded) in C, A \flat and F \sharp major. Use the grand staff, include all musical elements, include fingering. See example on p.54.

10 minutes before the end of this session we will conduct an in-house survey. Your honest input is very important to us. You will also be given an up-to-date performance record.

Rhythm:

Perform p.54 *Rhythm 16*. Introduce *Rhythms 17 and 18*.

17 (♩. = ca. 64-96)

18 (♩. = ca. 64 - 96)

Technique:

1. Perform p.36 *Mountaineer* in C, G, D, A, E major. Add F major.
2. Perform scale of F major over two octaves with cadence (including IV $\frac{4}{4}$). Introduce B \flat major: Discuss scales that start on a black key (see appendix p.120).

The B \flat Major scale in groups of 3 and 4.

3. Perform p.48 *Consecutive thirds exercise*; transpose to the keys of D, E and F major.
4. Introduce *Cadence chord etude #1*. Watch out for the shifts in hand position!

Performance:

1. Perform p.55 *Imitation* and/or *Canon*.
2. Introduce p.57 *Phrygian dance*. Like in the *Mountaineer*, the *Cadence chord etudes* and *Caprice*, this piece involves shifting of the hands to different 5-finger positions. Most of the piece is in contrary motion.

Cadence chord etude #1

Use fingering as you have been taught on p.58.

Sebastian Huydts

Con moto (♩ = ca. 96)

Phrygian Dance

Molto vivace (♩ = ca. 168)

Sebastian Huydts

Ensemble:

Perform p.49 *Caprice*. Introduce *Song of the Volga boatmen* and/or p.59 *Fire Dance*. In the *Song of the Volga boatmen* figure out your hand position, especially in the *secondo* (lower hands) part.

Song of the Volga boatmen

Read the clefs carefully!

Russian Folk Song

broad *Sva* -----

Harmonization:

1. Discuss p.53 *Flutter-by*.
2. Introducing the use of the sub-dominant (IV) in harmonizations.

The tonic, dominant and sub-dominant chords form the foundation of tonal harmony. These chords are also called **primary chords**.

The **roots** of these chords are on scale degrees 1 (Tonic), 4 (Sub-Dominant) and 5 (Dominant). However, the I - IV⁶₄ - I - V⁶₅ - I progression (which on p.54 we call the “expanded cadence”) places the dominant and sub-dominant chords in the **inversions** IV⁶₄ and V⁶₅. This avoids having to jump and makes it easier to play the chords accurately. As a result the progression sounds smoother too.

For study and training purposes, we will apply just these three chords as accompaniment to our example melodies. You may sometimes find that either IV⁶₄ or V⁶₅ sounds perfectly acceptable under a given melody note. In that case, choose the chord you like best.

The example we have provided here reminds you of the format we want you to follow:

Step 1: An inventory of chords and roots in the key of the piece;

Inventory of Chords and Roots

Note: For those of you who already know about substitutions: These will be taught in Keyboard II and Keyboard Harmony I and II. For now we concentrate strictly on the chords I, IV⁶₄ and V⁶₅.

Steps 2 & 3: The piece itself with the two types of accompaniment (see p.27). Chord symbols above the system, Roman Numerals below the system. Notice that in the example IV⁶₄ is followed by V⁶₅ in measure 7. This is common practice and therefore perfectly acceptable.

Love Song

Moderato

Mary Is Waiting II

Chipper

English Folk Song

Fire Dance

Allegro molto (♩ = ca. 144)

Sebastian Huydts

The musical score for "Fire Dance" is presented in two systems. The first system shows the beginning of the piece, with Hand I (treble clef) and Hand II (bass clef). Hand I begins with a rest for two measures, then plays a series of eighth notes and quarter notes. Hand II begins with a triplet of eighth notes, followed by a series of eighth notes and quarter notes. The second system shows the continuation of the piece, with Hand I playing a series of eighth notes and quarter notes, and Hand II playing a series of eighth notes and quarter notes. The piece concludes with a final cadence.

Assignments:

1. . . . **Practice** p.56 *Rhythms 17 and 18.*
2. . . . **Practice** p.36 *Mountaineer* in C, G, D, A, E, and F major.
3. . . . **Practice** Scale of B \flat major with cadence (including IV $\frac{6}{4}$) over two octaves.
4. . . . **Practice** p.57 *Cadence chord etude #1.*
5. . . . **Practice** p.55 *Imitation and/or Canon*, p.57 *Phrygian Dance.*
6. . . . **Practice** p.49 *Caprice*, p.57 *Song of the Volga boatmen* and/or on this page *Fire Dance* .
7. . . . **Sight-read** p. _____ # _____
8. . . . **HAND-IN:** Transpose the melody on p.58 *Mary Is Waiting* to the key of E \flat major following the instructions on p.58. All three cadence chords must be used. Make sure to include the inventory of chords, use the grand staff, use all musical elements. *N.B.:* You may need two chords in some measures. In that case, use half notes only.

Rhythm:

Perform p.56 *Rhythms 17 and 18*. Introduce *Rhythm 19*.

19 (♩. = ca. 64 - 96)

Musical score for Rhythm 19 in 6/8 time. The piece consists of two systems. The first system starts with a piano (*p*) dynamic and features a melody in the right hand with eighth-note patterns and a bass line with dotted eighth notes. The second system starts with a forte (*f*) dynamic and continues the rhythmic patterns.

Technique:

Etude for the fourth and fifth fingers #1

Transpose to D, E, F, F#, A^b and B^b major

Sebastian Huydts

Musical score for Etude for the fourth and fifth fingers #1. It is marked *Allegro* and *Solo*. The tempo is indicated as 5. The score is in common time (C) and features a melody in the right hand with eighth-note patterns and a bass line with dotted eighth notes. Dynamics include *mf*. The piece ends with a fermata.

Etude for the fourth and fifth fingers #2

Sebastian Huydts

Musical score for Etude for the fourth and fifth fingers #2. It is marked *Solo* and *Duet*. The score is in common time (C) and features a melody in the right hand with eighth-note patterns and a bass line with dotted eighth notes. Dynamics include *mp*, *mf*, and *Fine*. The piece ends with a fermata.

Musical score for Etude for the fourth and fifth fingers #2, marked *Solo* and *Duet*. The score is in common time (C) and features a melody in the right hand with eighth-note patterns and a bass line with dotted eighth notes. Dynamics include *p*, *mp*, *mf*, and *p*. The piece ends with a fermata and the instruction *D.C. al Fine*.

1. Perform p.36 Mountaineer in C, G, D, A, E, F major. Add B \flat major.
2. Perform scale of B \flat major over two octaves with cadence (including IV $\frac{6}{4}$). Introduce E \flat major.
3. Introduce p.60 *Etude for the fourth and fifth fingers #1* and/or #2.
4. Perform p.57 *Cadence chord etude # 1*.
5. How to practice effectively (2).

Read p.25 again and ask yourself how much of the guidelines discussed on that page you have managed to successfully follow already. Here are some further tips:

- 1) Memorize difficult passages. Memorization does not always have to mean that you know the entire piece by heart. Most people who have practiced well and are nonetheless reading the music from score on stage (which happens in shows and in chamber music for instance) actually know the difficult spots in the music from memory. To understand how this works you have to consciously use and mix and match the different types of memory (not in any specific order):
 - You have to understand what it is that you will be doing: This is called cognitive memory.
 - You have to know what it is that you will be hearing: This is called aural memory.
 - You have to imagine what it is that you will be seeing: This is called visual memory.
 - You have to know what a specific motion feels like: This is called motoric (or muscle) memory.
 - Some people also possess the ability to “scan” music, that is, to see and remember everything that was on a page. This is called photographic memory. Don’t feel bad if you find out you really don’t have photographic memory. Although the ability to internally see music is helpful, it is not a requirement for good memorization.
- 2) Focus on the different types of memory while practicing before finally putting them together. For instance, when you have a passage where you have trouble getting the notes to speak evenly, look at your hand position, correct if necessary and remember what the position looks like in order to get the right effect. Remember the note names and the rhythm that you start on and tell yourself before you start. Memorization takes time! Allow yourself ample time for complex passages.
- 3) Consistently go through the same memorization process every time you practice. That way short term memory becomes permanent memory. This will in turn provide you with the confidence that a musician needs in order to perform on stage or other settings where you might feel nervous.
- 4) Always give yourself an entire measure (plus beginning beats if a piece starts with an incomplete measure), counted out in the correct tempo before you play. That way you do get into a habit of thinking before playing.
- 5) Learn to keep your goals realistic. Plan how you are going to tackle a difficult piece and learn to estimate the time necessary to prepare yourself adequately for performance (whether that is for class or for the stage). In other words, get to know yourself.

Performance:

1. Perform p.55 *Imitation and Canon*, p.57 *Phrygian Dance*.
2. Introduce p.66: *Minuet*.

Minuet

Sebastian Huydts

Graceful

Solo *mp*

Duet *p*

3 3-1 3 2 1

1 3 2 3 2 1 2 1 3

3 3-1 3 2 1 1

2 4 5 4 2 5 1 3

(8^{va}) 15^{ma}

Sight-reading

Sight-read p. _____ # _____

Ensemble:

Perform p.49 *Caprice*, p.57 *Song of the Volga boatmen* and/or p.59 *Fire Dance*.

Assignments:

1. . . . **Practice** p.60 *Rhythm 19*.
2. . . . **Practice** p.36 *Mountaineer* in C, G, D, A, E, F and B \flat major.
3. . . . **Practice** Scale with cadence: E \flat major.
4. . . . **Practice** p.60 *Etudes for the fourth and fifth fingers*, p.57 *Cadence chord etude 1*
5. . . . **Practice** p.57 *Phrygian Dance* and on this page *Minuet*.
6. . . . **Practice** p.57 *Song of the Volga boatmen* and/or p.59 *Fire Dance*.
7. . . . **Sight-read** p. _____ # _____

Marcha Triunfal de Don Pedro de Urdemalas

Proud and firm (♩ = ca. 120)

Sebastian Huydts

Solo

Duet

Solo

Duet

A rondo theme

Commodo

Sebastian Huydts

Rhythm:

Perform p.60 *Rhythm 19*. Introduce *Rhythm 20*.

20 (♩. = ca. 64 - 96)

Technique:

1. Perform p.36 *Mountaineer* in C, G, D, A, E, F and B \flat major. Add E \flat major.
2. Perform scale of E \flat over two octaves with cadence (including IV \flat_4). Introduce A \flat major.
3. Perform p.60 *Etudes for the fourth and fifth fingers*.
4. Perform p.57 *Cadence chord etude #1*. Introduce *Cadence chord etude #2* and/or p.95 *Cadence chord etude #3*. Watch out for the measures in which the chord order is atypical!

Cadence chord etude #2

The cadence chords: i-iv \flat_4

Remember that the distance between the dominant and the submediant in harmonic minor is a **half step!**
 Repeat and transpose each measure before trying the next.

The i-iv \flat_4 -i-V \flat_5 -i cadence.

5. Perform cadence chords in minor keys of C, G, D, A and F. *In minor keys the fingering remains the same. Since the cadence is based on harmonic minor, the V_2^6 chord remains the same.*

Performance:

1. Perform p.62 *Minuet*.
2. Introduce *Viennese Waltz* and/or *Ländler*. Both songs use a so-called broken bass accompaniment.

Viennese Waltz *(Orig. C major)*

Moderato (♩ = ca. 72)

Cornelis Gurlitt
(1820-1901)
Adapted

The musical score for 'Viennese Waltz' is written for piano. It consists of two systems of music. The first system has a treble clef staff with a melody starting on a quarter rest, followed by quarter notes G4, A4, B4, and a half note C5. The bass clef staff has a broken bass accompaniment of quarter notes C3, E3, G3, and B3. The second system continues the melody and bass line, including a first ending and a second ending. Dynamics include *mf* and *simile*. A fingering of 5 is indicated for the first bass note.

Ländler

Allegro assai (♩ = ca. 144)

Heinrich Wohlfahrt
(1797-1883)
arr. Sebastian Huydts

The musical score for 'Ländler' is written for piano. It consists of two systems of music. The first system has a treble clef staff with a melody of eighth notes starting on G4. The bass clef staff has a broken bass accompaniment of quarter notes C3, E3, G3, and B3. The second system continues the melody and bass line, including a first ending and a second ending. Dynamics include *f* and *p*. A fingering of 5 is indicated for the first bass note. A sub-octave (8vb) is indicated for the bass line in the second system.

Ensemble:

Perform p.57 *Song of the Volga boatmen* and/or p.59 *Fire Dance*. Introduce *Carnaval*.

Carnaval

Use fingering as you have been taught. Write in if necessary.

Allegro (♩ = ca. 120)

Sebastian Huydts

The musical score for 'Carnaval' is presented in three systems. Each system contains a 'Solo' part (two staves) and a 'Duet' part (two staves). The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to approximately 120 beats per minute. The score includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). Performance instructions include 'Use fingering as you have been taught. Write in if necessary.' and 'Fine' at the end of each system. The Solo part consists of chords and rests, while the Duet part features a rhythmic melody with slurs and accents.


The image shows a musical score for a Solo and Duet performance. The Solo part is written in treble clef with a key signature of two sharps (F# and C#). It consists of two staves. The first staff has a melody with dynamics *mf* and *mp*, and a second ending marked "D.C. al Fine". The Duet part is written in bass clef with the same key signature. It consists of two staves. The first staff has a rhythmic accompaniment with dynamics *mf* and *sfz*, and a second ending marked "D.C. al Fine".

Harmonization:

Discuss and perform harmonizations of the melody *Mary Is Waiting* on p.58.

Assignments:

1. . . . **Practice** p.64 *Rhythm 20*.
2. . . . **Practice** p.36 *Mountaineer* in C, G, D, E, F, B \flat & E \flat major.
3. . . . **Practice** scale with cadence: A \flat major **and** p.64 *minor cadences* in C, G, D, A, & F
4. . . . **Practice** p.60 *Etudes for the fourth and fifth fingers*, p.57 *Cadence chord etude #1* and p.64 *Cadence chord etude #2* (or p.95 *Cadence chord etude #3*.)
5. . . . **Practice** p.62 *Minuet*, p.65 *Viennese Waltz* and/or p.65 *Ländler*
6. . . . **Practice** p.66 *Carnaval*.
7. . . . **Sight-read** p. _____ # _____
8. . . . **HAND-IN:** Write out the i-iv 6 -i-V 6 -i cadence in the **minor** keys of C, G, F and A. Follow the example on p.68. Include the fingering!

 **ANNOUNCEMENT:** Test #3 on on second session of wk.12.

Rhythm:

Perform p.64 Rhythm 20. Introduce Rhythm 21.

Measures that need more than two repeats simply have the exact number of repeats written above the staff. Indefinite repeats are indicated with the word "vamp."

21 (♩ = ca. 72 - 108)

Technique:

1. Perform p.36 *Mountaineer* in C, G, D, A, E, F, B \flat and E \flat major. Add A \flat major.
2. Perform scale of A \flat major over two octaves with cadence (including IV $\frac{5}{4}$). Introduce D \flat major.
3. Perform p.60 *Etudes for the fourth and fifth fingers* and p.57 *Cadence chord etudes #1* and p.64 #2.
4. Introduce *Virtuosity*.
5. Perform minor key cadence chords in (a selection of) all keys.

Virtuosity

Carl Czerny
1791-1857

Arr. Sebastian Huydts

Presto (♩ = ca. 208)

Performance:

1. Perform p.62 *Minuet*.
2. Perform p.65 *Viennese waltz* and/or p.65 *Ländler*.
3. Introduce *Song in parallel motion*..

Song in parallel motion

Louis Köhler
(1820-1886)
adapted

Allegretto

5 3 2 3 1 5 3 2

Ensemble:

1. Perform p.66 *Carnaval*.
2. Introduce *Russian Hymn* and/or p.71 *Scherzo*.

Russian Hymn

Josef Löw
(Germany, 19th Century)

Maestoso

2 3 2

1 5

Harmonization:

So far we have only used whole or half notes in the accompanying harmonies. In practice that sounds somewhat bare. To liven things up, the pitches of the harmony chord may be divided and the rhythm varied. Below you find 6 possibilities for a simple C major triad. However, countless other variations exist, each one giving a different character to a piece.

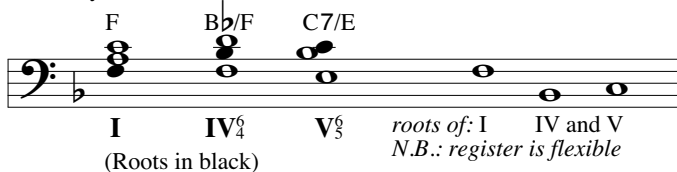
Accompaniment patterns



In the harmonization of the song *Maryanne* the block chords have been substituted for an accompaniment pattern. Otherwise, the example follows the same format as usual:

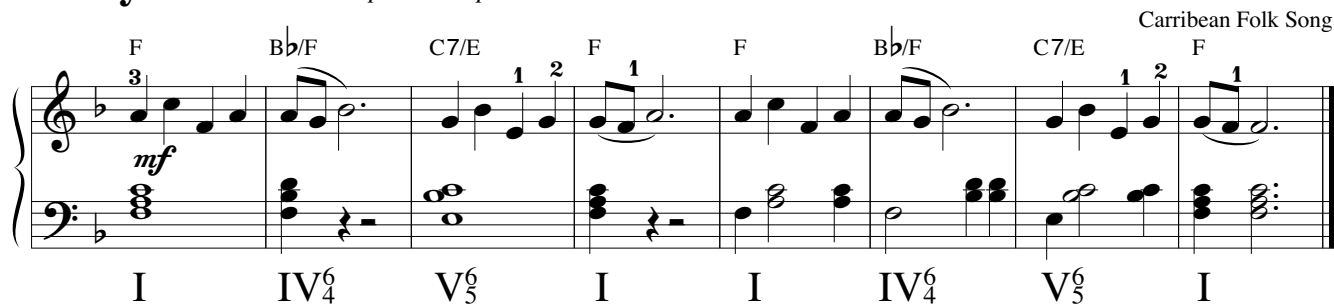
Step 1: Inventory of chords and roots.

Inventory of Chords and Roots



Step 2: Block chord harmonization (Shown below). **Step 3:** Root harmonization (not shown here).

Maryanne with accompaniment pattern based on block chords.



Tideo

Texan Folk Song



Assignments:

1. . . . **Practice** p.68 *Rhythm 21*.
2. . . . **Practice** p.36 *Mountaineer* in in C, G, D, A, E, F , B \flat , E \flat and A \flat major.
3. . . . **Practice** Scale with cadence: D \flat major. Practice cadences in B, F \sharp , C \sharp , and G \sharp minor.
4. . . . **Practice** p.64 *Cadence chord etude #2*, p.65 *Viennese waltz* and/or p.65 *Ländler*, p.68 *Virtuosity*, p.69 *Song in parallel motion*.
5. . . . **Practice** p.66 *Carnaval*, p.69 *Russian Hymn* and/or p.71 *Scherzo*.
6. . . . **Sight-read** p. _____ # _____
7. . . . **HAND-IN** p.70: Following the example of *Maryanne*, harmonize *Tideo* transposed to A major, use accompaniment pattern substituting the block chords. All 3 steps required!

Scherzo

Allegretto scherzando (♩ = ca. 132)

Heinrich Wohlfahrt
(1797-1883)
Arr. Sebastian Huydts

8va
5

Solo *p*

Duet *p*

(*8va*)

Solo *mf* *f* *mf* *f*

Duet *mf* *f* *mf* *f*

(*8va*)

Solo *p* *f*

Duet *p* *f*

8vb

Rhythm:

Perform p.68 *Rhythm 21*. Introduce on this page *Rhythm 22*.

22 (♩ = ca. 72 - 108)

Technique:

1. Perform p.36 *Mountaineer* in C, G, D, A, E, F, B \flat , E \flat and A \flat major. Add D \flat major.
2. Perform scale of D \flat over two octaves with cadence (including IV $\frac{6}{4}$). Introduce G \flat major (=F \sharp).
3. Perform p.68 *Virtuosity*.
4. Perform cadence chords in all minor keys.

Performance:

1. Perform p.69 *Song in parallel motion*.
2. Perform p.65 *Viennese Waltz* and/or p.65 *Ländler*.
3. Introduce *Roundelay* and/or *Echo Dance*.

Roundelay

Allegretto (♩ = ca. 112)

Joachim von der Hofe
(17th Century)
Orig. G Major

Echo Dance

Andantino (♩ = ca. 100)

Philip Hainhofer
(17th Century)
Orig. G-Major

Ensemble:

Perform p.66 *Carnaval* and p.69 *Russian Hymn* and/or p.71 *Scherzo*.

Sight-reading:

Sight-read/Quiz p. _____ # _____

Assignments:

Practice & Review all items for test #3 mentioned on p.75 for test #3.

Notes/Alternative assignments:

Extra repertoire:

Partially Phrygian Trill Drill *(a finger twister that's a hand and a mouthful!)*

Con moto (♩ = ca. 126)

Sebastian Huydts

Practice Harmonization

1) Transpose the melody below to the key of E-major and harmonize. Use up to two harmonies per measure. Space your music equally using 4 measures per system. Each cadence chord (of the three you know by now) must be used at least once, the block chords must be substituted for an accompaniment pattern. See the example on p.70.

Tavern in the Town

Allegro

Cornish Folk Song

Rhythm:

Perform p.72 *Rhythm 22*. Review *Rhythms 16* through *22* (p.54, p.56, p.56, p.60, p.64, p.68, and p.72).

Technique:

1. Perform p.36 *Mountaineer* in all keys except B major and G \flat major.
2. Perform scale of G \flat over two octaves with cadence (including IV $\frac{6}{4}$). Review all major scales (make a selection.)
3. Perform p.68 *Virtuosity*.

Performance:

1. Perform p.69 *Song in Parallel Motion*
2. Perform p.72 *Roundelay* and/or p.72 *Echo Dance*.

Ensemble:

Perform p.66 *Carnaval* and p.69 *Russian Hymn* and/or p.71 *Scherzo*.

Sight-reading/Harmony:

Sight-read and harmonize *Zum, zum, zum!* and *The poor aviator* (in class assignment.) *Oleana* is given as an example that you should follow. For additional accompaniment patterns see p.70.

For test #3 of week 12 (Date: _____) you need to do the following:

- 1) **Two** of *Rhythms 16 through 22*, using the "both-left-right" method.
- 2) *Mountaineer* (p.36) in C, G, D, A, E, F, B \flat , E \flat and A \flat major.
- 3) Be prepared to play all major scales over two octaves, hands separate, in both groups (clusters) as well as the normal, notated way. The scale needs to be ended with the cadence as has been taught in class. You will be asked to perform at least two scales, hands separate.
- 4) Exercises and etudes:
 - p.57 *Cadence chord etude #1*.
 - p.64 *Cadence chord etude #2* and/or p.95 *Cadence chord etude #3*.
 - p.68 *Virtuosity*.
- 5) Chose and prepare **two** of the following performance pieces:
 - p.51 *Moment Musical*;
 - p.55 *Imitation and Canon* (both pieces count as one);
 - p.57 *Phrygian Dance*;
 - p.62 *Minuet*;
 - p.65 *Viennese Waltz*;
 - p.65 *Ländler*;
 - p.69 *Song in parallel motion*;
 - p.72 *Roundelay*; or
 - p.72 *Echo Dance*.
- 6) Sight reading: You will get a piece to play you have never seen before.

All pieces need to be played without hesitation and in steady tempo.

- 7) You will get a melody to harmonize and transpose.

You will do items 1-6 with the examining teacher separately, after or before which you will have time to prepare for #7. **Bring a pencil!**

Assignments for week 13A:

1. . . . **Review** minor five-finger exercises (with expanded cadence) and Major Scales with cadences.
2. . . . **Practice** p.36 *Mountaineer* in C, G, D, E, F, B \flat , E \flat , A \flat , D \flat , add G \flat major.
3. . . . **Prepare** p.76 *Duettino*, p.77 *Mirror Waltz*.
4. . . . **Prepare** p.78 *Hungarian Dance*.
5. . . . **Sight-read** p. _____ # _____



Reminder: Attend 5 concerts. Write a piano review (see p.4): Due in week 15.

ANNOUNCEMENTS: Final on second session of week 15.

Rhythm:

Introduce *Rhythm 23*.

23

Allegro (♩ = ca. 104)

Technique:

1. Perform p.36 *Mountaineer* in all keys, add B major.
2. Perform selection of major scales with cadences.
3. Introduce *Exercise in thirds*. Hands separately before hands together. Memorize this exercise.

Exercise in thirds

(practice legato and staccato)

Performance:

1. Introduce *Duettino*.

Duettino

Thomas Attwood
(1765-1858)
adapted

2. Introduce *Mirror Waltz*. This piece involves shifting the hands to different 5-finger positions. The piece is almost entirely in contrary motion. In addition, the piece uses sequential patterning.

Mirror Waltz

Allegro (♩. = ca. 63) Sebastian Huydts

Ensemble:

Perform p.78 *Hungarian Dance*.

Harmonization:

Transpose the following song to F major and harmonize (see p.70) Use a variety of accompaniment patterns and be sure to show the inventory of chords and accompaniment patterns to be used.

Hey Lidee

American Folk Song

Moderato

Hungarian Dance

Allegrissimo

Sebastian Huydts

8va

Solo

Duet

The first system of the musical score is in 2/4 time. The Solo part consists of two staves: the upper staff has a treble clef and a 4-measure rest at the beginning, followed by eighth-note patterns; the lower staff has a bass clef and a 2-measure rest, followed by eighth-note patterns. The Duet part consists of two staves: the upper staff has a treble clef and starts with a half note G4, followed by eighth-note patterns; the lower staff has a bass clef and starts with a half note G2, followed by eighth-note patterns. Dynamics include *f* and *mf*. A dotted line labeled '8va' is above the Solo part.

(8va)

Solo

Duet

The second system continues the piece. The Solo part has two staves with treble and bass clefs, featuring eighth-note patterns and dynamic markings *mp*, *f*, and *ff*. The Duet part has two staves with treble and bass clefs, featuring eighth-note patterns and dynamic markings *p*, *mf*, and *f*. A dotted line labeled '(8va)' is above the Solo part.

(8va)

Solo

Duet

The third system continues the piece. The Solo part has two staves with treble and bass clefs, featuring eighth-note patterns and dynamic markings *f*. The Duet part has two staves with treble and bass clefs, featuring eighth-note patterns and dynamic markings *mf* and *f*. A dotted line labeled '(8va)' is above the Solo part.

Assignments:

1. . . . **Practice** p.76 *Rhythm 23*.
2. . . . **Practice** p.76 *Exercise in thirds*.
3. . . . **Practice** p.36 *Mountaineer* in all keys.
4. . . . **Practice** 5-finger exercise (with expanded cadence) in all major and minor keys, practice all major scales with expanded cadence.
5. . . . **Practice** p.76 *Duettino* and p.77 *Mirror Waltz*.
6. . . . **Practice** p.78 *Hungarian Dance*.
7. . . . **Sight-read** p. _____ # _____
8. . . . Harmonize and **HAND-IN** p.77 *Hey Lidee*.

Extra repertoire:

Barcarolle

Flowing (♩. = ca. 60)

Sebastian Huydts

The musical score for the Barcarolle is presented in two systems. Each system consists of a Solo part and a Duet part. The Solo part is written for a single instrument, while the Duet part is written for two instruments. The tempo is marked 'Flowing' with a quarter note equal to approximately 60 beats per minute. The dynamics are marked *mf* *espressivo* for the first system and *p* for the second system. The score includes various musical notations such as slurs, accents, and triplets.

Rhythm:

Perform p.76 *Rhythm 23*. Introduce *Rhythms 24 and 25*.

24 (♩ = ca. 64 - 96)

25 (♩ = ca. 64 - 96)

Technique:

1. Perform p.36 *Mountaineer* in selected major keys.
2. Perform *5-finger exercise* in selected minor keys.
3. Perform p.76 *Exercise in thirds* in major and minor.
4. Perform selection of major scales with cadences in major and minor.

Performance:

Perform p.76 *Duettino* and p.77 *Mirror Waltz*.

Sight-reading:

Sight-read/Quiz p. _____ # _____

Ensemble:

Perform p.78 *Hungarian Dance*.

Assignments:

1. . . . Practice p.80 *Rhythm 24 and 25*.
2. . . . Practice 5-finger exercise (with expanded cadence) in all minor keys, practice all major scales with expanded cadence.
3. . . . Practice p.36 *Mountaineer* in all major keys.
4. . . . Practice p.76 *Exercise in thirds*.
5. . . . Practice p.76 *Duetto* and p.77 *Mirror Waltz*.
6. . . . Practice p.78 *Hungarian Dance*.
7. . . . Sight-read p. _____ # _____

Extra repertoire:

Merry Go Round

Dutch Folk Song
 Arr. Sebastian Huydts

Prestissimo (♩ = ca. 192)

The musical score for "Merry Go Round" is written for two hands (I and II) in G major (one sharp) and 2/4 time. The tempo is marked **Prestissimo** with a quarter note equal to approximately 192 beats per minute. The piece begins with a forte (**f**) dynamic. The right hand (I) plays a melody of eighth notes, while the left hand (II) provides a rhythmic accompaniment of eighth notes. The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The piece concludes with a final cadence. Dynamics include piano (**p**) and fortissimo (**f**).

 **ANNOUNCEMENT:** Final (Test #4) in wk.15

Rhythm:

Perform p.80 *Rhythms 24* and *25*. Introduce *Rhythm 26*.

26 (♩ = ca. 64 - 96)

Technique:

start with p.76 Exercise in thirds.

1. Perform p.36 *Mountaineer* in selected major keys.
2. Perform *5-finger exercise* in selected minor keys.
3. Perform selection of major scales with cadences.

Performance:

1. Perform p.76 *Duettino*.
2. Perform p.77 *Mirror Waltz*.
3. Introduce *Polka* and/or p.83 *Mockingbirds*.

Polka

Allegretto (♩ = ca. 104)

Sebastian Huydts

Ensemble:

Perform p.78 *Hungarian Dance*. Introduce p.84 “*Hop Marianneke*” and/or p.85 *Morning Song*.

Harmonization:

Perform p.77 *Hey Lidee*. Introduce *The big rock candy mountains*. Format to be used: See p.70. You may need more than one chord per measure.

The big rock candy mountains

On a summer's day in the month of May, a burly little bum come a-hiking.

U.S.A. Folk Song

Mockingbirds

Capriccioso (♩ = ca. 132)

Heinrich Wohlfahrt
(1797-1883)
Arr. Sebastian Huydts

Solo

mf (repeat *p*)

Duet

mp (repeat *p*)

Solo

f *p* *f*

Duet

mf *p*

Assignments:

1. ... **Practice** p.82 *Rhythm 26*.
2. ... **Practice** 5-finger exercise (with expanded cadence) in all minor keys, practice all major scales with expanded cadence. p.36 *Mountaineer*: All keys.
3. ... **Practice** p.76 *Exercise in thirds*.
4. ... **Practice** p.82 *Polka* and/or on this page *Mockingbirds*.
5. ... **Practice** p.84 “*Hop Marianneke*” and/or p.85 *Morning song*.
6. ... **Harmonize and HAND-IN** p.82 *The big rock candy mountains* transposed to A \flat major.
7. ... **Sight-read** p. _____ # _____
8. ... **Review** the requirements for the final exam.

“Hop Marianneke”

Somewhat fast (♩ = ca. 138)

Dutch folk song
Arr. Sebastian Huydts

The musical score is divided into three systems, each with a Solo part and a Duet part. The Solo part is written in treble clef, and the Duet part is written in bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The Solo part begins with a forte (f) dynamic and includes fingering numbers (4, 2, 2, 5, 3, 1, 4, 2). The Duet part begins with a mezzo-forte (mf) dynamic. The score concludes with a repeat sign and a double bar line.

Morning Song

5

Josef Löw
(Germany, 19th Century)

Allegro ma non troppo

Solo

Duet

Solo

Duet

Solo

Duet

Rhythm:

Perform p.82 *Rhythm 26*. Review *Rhythms 16* through *25* (p.54, p.56, p.56, p.60, p.64, p.68, p.72, p.76, p.80, and p.80).

Technique:

Start with p.76 Exercise in thirds.

- 1 Perform *5-finger exercise* in selected minor keys.
2. Perform p.36 *Mountaineer* in all keys.
3. Perform selection of major scales with cadences in major and minor.

Performance:

Perform p.82 *Polka* and/or p.83 *Mockingbirds*.

Sight-reading:

Review sight-reading principles, **Sight-read/Quiz** p._____ #_____

Ensemble:

Perform p.84 “*Hop Marianneke*” and/or p.85 *Morning Song*.



Reminder: Attend 5 concerts. Write a piano review (see p.4): Due in week 15.

Format to be followed: See p.4.

Assignments:

1. . . . **Prepare for the Final Exam.** For details, see p.87 Wk.15.

We hope that you have enjoyed this course and that you are ready to move on to the next level, Keyboard 2. Remember that Keyboard 2 is required for all Music Majors and that the course has to be taken in the semester following the one in which you took Keyboard 1.

Please let us know if there were moments when we, your instructors, could have been more helpful. Additional suggestions for the textbook are also welcome.

Success with the final exam!

Hand in Piano Review:

DATE: _____ TIME: _____

Requirements for the final exam:

DATE: _____ TIME: _____

For the final exam you are expected to:

- 1) *Rhythms 16 through 26*, using the "both-left-right" method.
- 2) Play the *5-finger exercise* (complete with I- IV $\frac{6}{4}$ - I - V $\frac{6}{5}$ - I cadence) fluently in all major keys and in all harmonic minor keys, hands together. (*NB: To be included at instructor's discretion*)
- 3) The *Mountaineer exercise* (on p.36) in all keys. The exercise must be performed in one consistent tempo and started without hesitation.
- 4) Play all major scales over two octaves (followed by cadence), hands separate, in both groups (clusters) as well as the normal, notated way.

5) Perform etudes: Two pieces from week 7-14 will be assigned.

first: _____ on p. _____.

Second: _____ on p. _____.

6) Perform performance pieces: Two pieces from week 7-14 will be assigned.

first: _____ on p. _____.

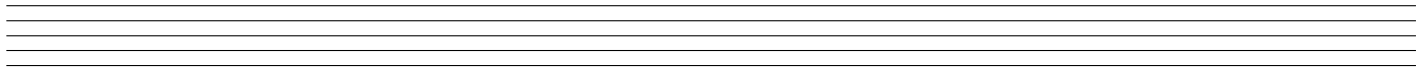
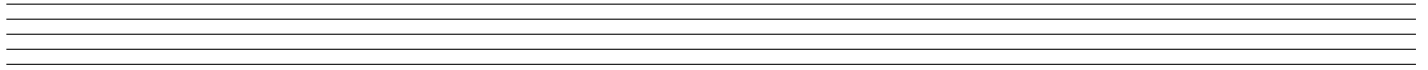
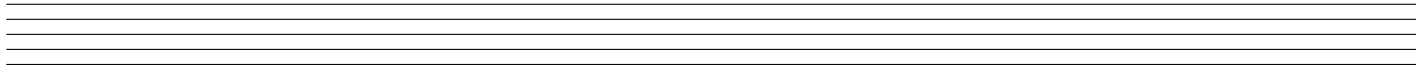
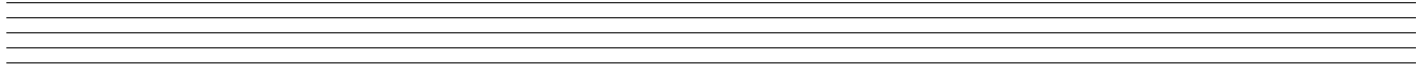
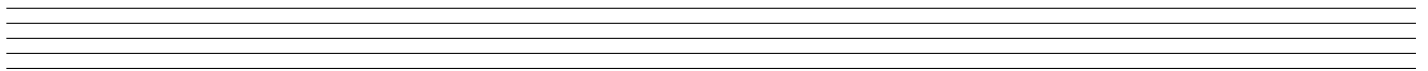
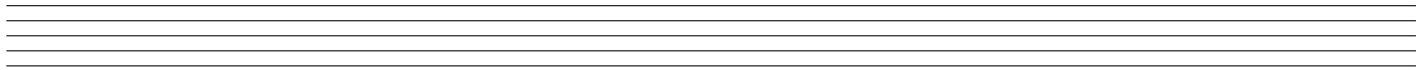
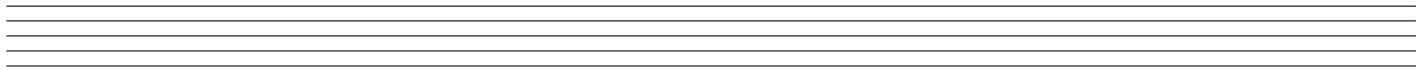
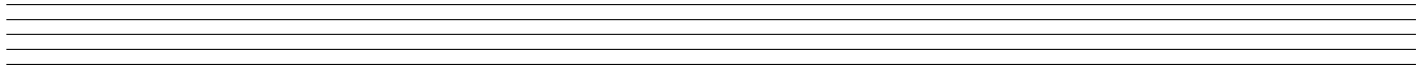
Second: _____ on p. _____.

7) Complete a harmony assignment *similar* to the pieces you have harmonized (you will get a simple piece to harmonize which you have never seen before). You will do this item around your performed examination. **Bring a pencil!**

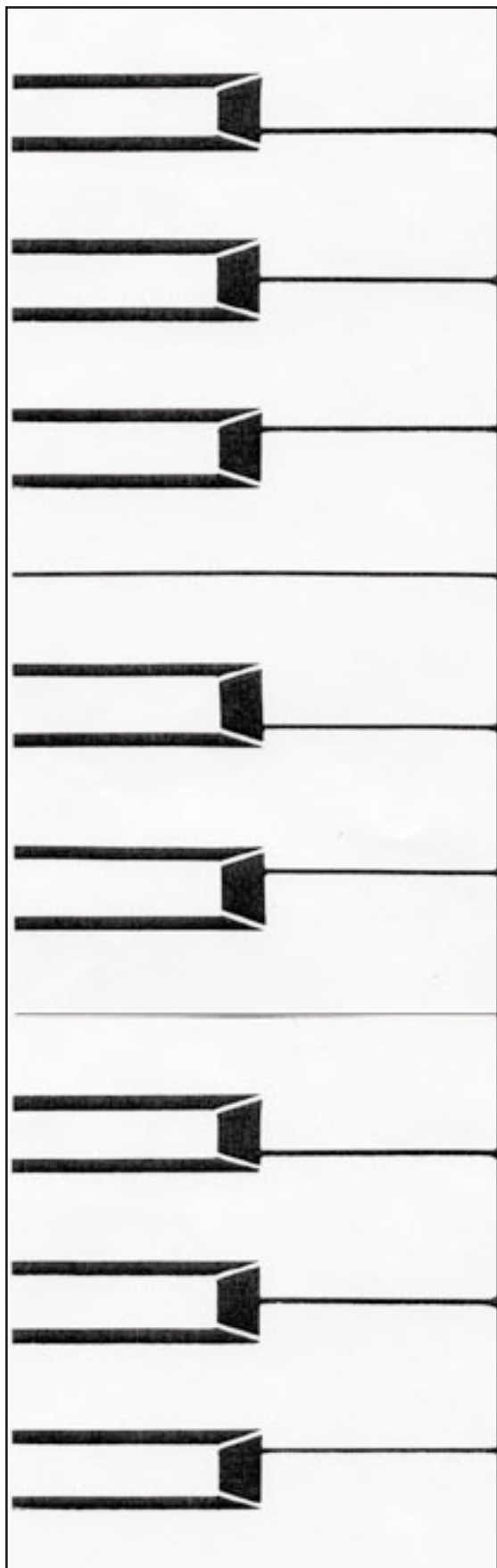
8) Perform sight-reading *similar* to exercises of the sight reading exercises beginning on p.112. You will get simple pieces to play you have never seen before. Be prepared to transpose a minor or major second up or down.

9) Duet: _____ on p. _____.

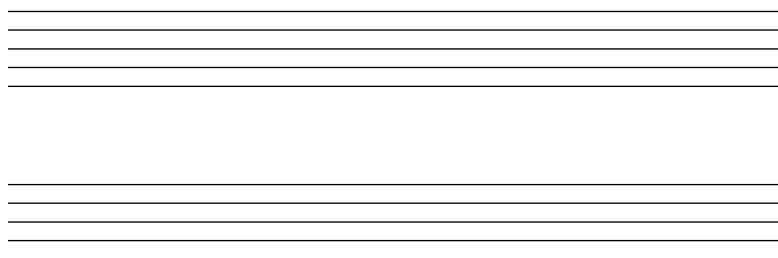
All pieces need to be played without hesitation and in steady tempo.



#1A: Name the keys, give two names for black keys, and give the enharmonic equivalents for B and C.



#1B: Create a grand staff as shown on p.7, divide the staff system into two measures, write in the key signature for D major, give the time signature for common time. Place a final barline at the end of the staff.



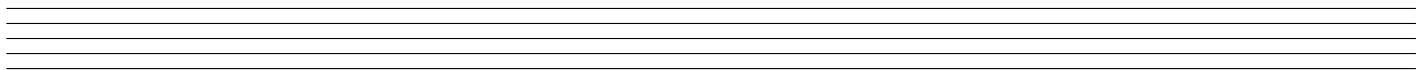
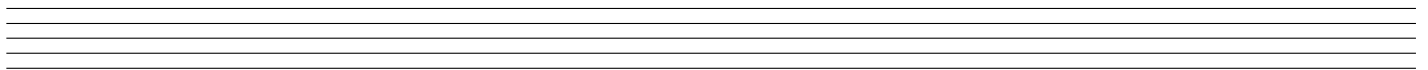
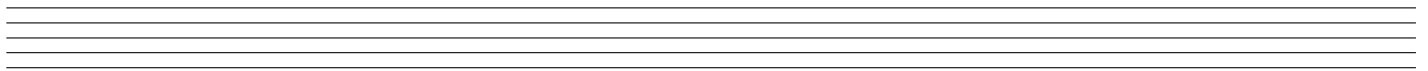
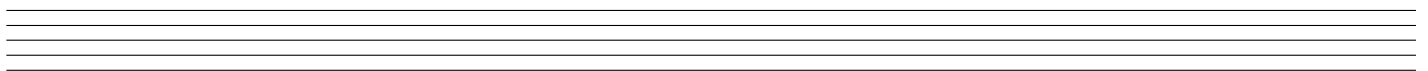
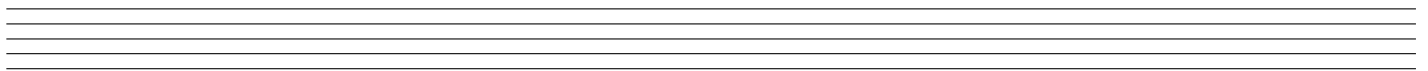
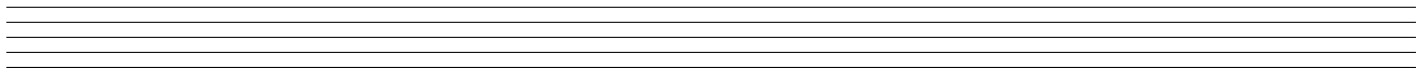
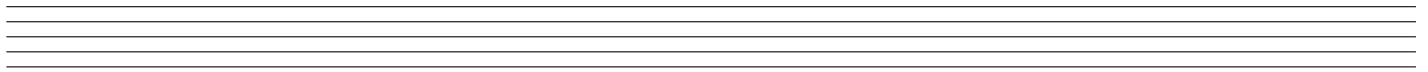
#2: Major key pentachords.

Create the circle of fifths by filling out the remaining staves. Add key signatures, fingering and identify the key. Follow the examples. Leave out the keys with 7 sharps or flats. Also continue the inner circle.

Example 1

The fifth note of the previous key is the starting note for the next key. Use the W-W-H-W pattern

Example 2



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:				

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:				

Waltz

Only the LH is given. Double the part in the right hand one octave higher: Write in the missing part.

Moderate

Sebastian Huydts

Solo

Duet

Solo

Duet

Drone

Allegro

Solo

8va

Duet

5-finger study #1 in minor

F. Beyer
(1803-1863)
adapted

Allegro
mf

Solo

Duet

5-finger study #3 Challenge

F. Beyer
adapted

Moderato
mp legato

5

9

13

pp

mp

Cadence chord etude #3 Challenge

Use fingering as you have been taught in class.

Sebastian Huydts

Con moto (♩ = ca. 96)

f

Deutscher Tanz

Michael Praetorius
(1571-1621)

Proud (♩ = ca. 80)

Solo

1

mf

5

Detailed description: This system shows the first five measures of the piece. The right hand starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The left hand plays a bass line of quarter notes G2, F2, E2, and D2. A first ending bracket spans the first four measures.

Solo

f

Detailed description: This system shows measures 6-9. The right hand continues with quarter notes D5, C5, Bb4, and A4. The left hand continues with quarter notes C2, B1, A1, and G1. A first ending bracket spans the last two measures.

Tarantella

Carl Czerny
1791-1857
Arr. Sebastian Huydts

Allegro (♩ = ca. 108)

Solo

f

p

Fine 1

D.C. al Fine

1/3 1/2 1/5

Detailed description: This system shows measures 1-5. The right hand plays a sixteenth-note triplet pattern. The left hand plays a bass line with a first ending bracket over measures 1-2. Dynamic markings include forte (f) and piano (p). The piece ends with a first ending bracket and a 'D.C. al Fine' instruction.

Waves in F# major

Heinrich Wohlfahrt
(1797-1883)
adapted

Con moto (♩ = ca. 72)

Solo

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

5

Detailed description: This system shows measures 1-5. The right hand plays a melodic line with a first ending bracket over measures 1-2. The left hand plays a bass line with a first ending bracket over measures 1-2. Dynamic markings include piano (p), mezzo-piano (mp), mezzo-forte (mf), and piano (p). A first ending bracket spans the last two measures.

Solo

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

Detailed description: This system shows measures 6-10. The right hand continues with a melodic line. The left hand continues with a bass line. Dynamic markings include forte (f), mezzo-piano (mp), piano (p), mezzo-forte (mf), and piano (p). A first ending bracket spans the last two measures.

Mountaineer in D \flat

Allegro

Solo

The score for 'Mountaineer in D flat' is written for solo keyboard. It consists of three systems of music. The first system starts with a piano (*p*) dynamic and features a melodic line in the right hand with fingerings 1, 3, 3, 4, 3, 2, 3, 1 and a bass line with fingerings 5, 3, 3, 2, 3, 4, 3, 5. The second system begins with a mezzo-forte (*mf*) dynamic and includes trills in the right hand with fingerings 3, 3 and 1, and bass line fingerings 3, 3, 5, 3, 3, 2. The third system is marked forte (*f*) and features a melodic line with fingerings 1, 4, 3, 3, 2, 1 and a bass line with fingerings 5, 2, 3, 3, 4, 5.

Allemande

Allegro molto (♩ = ca. 152)

Michael Praetorius
1571-1621
Orig. G-Major

Solo

Duet

The score for 'Allemande' is presented in two parts: Solo and Duet. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Allegro molto' with a quarter note equal to approximately 152 beats per minute. The Solo part begins with a forte (*f*) dynamic and includes a trill in the right hand with a circled 5 above it. The Duet part consists of a bass line with chords. The score is divided into two systems, with the second system starting at measure 9, indicated by a circled 9 above the first measure.

Imitation in minor

Fritz Spindler
(1817-1905)

Arr. Sebastian Huydts

Andante

5

1 2 1

Wild Dance (variation on Spindler's Canon) Challenge

Molto vivace (♩. = ca. 112)

Sebastian Huydts

Solo

Duet

3

3

5 3

3

ff

Barcarolle

Vivace

Heinrich Wohlfahrt
(1797-1835)
Arr. Sebastian Huy

mf

Vivace

mp

Exercise for going “into the keyboard” (after Bartók)

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

Exercise for spreading the hand

Staccato

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

Melody for two

Allegro (♩ = ca. 92)

Cornelius Gurlitt
(1820-1901)

Arr. Sebastian Huydts

Sva-----

I *mf legato*

II *mp legato*

Allegro (♩ = ca. 92)

Fine

(*Sva*)-----

I *p f mp p mf p*

II *p mf p mf p*

D.C. al Fine

Spring

Vivacissimo (♩ = ca. 120)

Sebastian Huydts

I *f*

II *Vivacissimo* (♩ = ca. 120) *f*

Barcarolle

Vivace

Heinrich Wohlfahrt
(1797-1883)
Arr. Sebastian Huydts

Song without words

Con moto (♩ = ca. 90)

Sebastian Huydts

The score is divided into three systems, each with a Solo section and a Duet section. The Solo section consists of two staves (treble and bass clef) with a long melodic line. The Duet section consists of two staves (treble and bass clef) with a rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Con moto' with a quarter note equal to approximately 90 beats per minute. The first system has a dynamic marking of *mf* *espressivo* for the Solo part and *mp* *espressivo* for the Duet part. The second system has a dynamic marking of *p* for both Solo and Duet parts. The third system has a dynamic marking of *f* for the Solo part and *mf* for the Duet part. The Solo part ends with a *p* dynamic marking. The Duet part has a *Red.* marking under the bass line in each system, indicating a reduction for the instructor. The Solo part has a long slur over the first two measures of each system.

Solo

mf *f* *mp*

rit.

Duet

f *mp*

Red. Red. Red. Red.

Burleske

Vivace (♩ = ca. 154)

8va

5

Sebastian Huydts

Solo

f

Duet

f *mf*

Solo

p *f*

Duet

p *f*

(8va)

9

About playing and 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 is required in professional situations. A professional musician is *expected* 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 (which, depending on the situation, may translate in multiple measures worth of music).

Developing your sight-reading

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

- 1) You have to train every day.
- 2) Your knowledge of style: Your memory of pieces in similar styles you have played, will help you make up –if needed– the notes that your eyes missed in the present piece.
- 3) Your ability to concentrate and do multiple tasks at once.
- 4) Your short term memory and muscular responses: A very good method is to give yourself a limited amount of time to look at an excerpt, try to absorb as much as possible, close the book and then immediately play the music.

Sight-reading and practice

Make sight-reading a part of your daily practice routine. To make it even more fun, organize sight-read parties with musician friends to play through lots of literature, perhaps with some beverages and snacks.

Warning: Alcohol and other mind-altering substances do not increase one's ability to comprehend music.

How to approach sight-reading

The following is a check-list of things that you should do before reading a piece:

- 1) Read and understand the key-signature, time-signature, tempo (and as you improve, also include rhythm, dynamics and articulations).
- 2) Establish the tempo in your head (let it somewhat depend on more difficult passages later on)
- 3) Count off at least one measure before starting to play.

Once you are playing, the following is very important:

- 1) Concentrate and keep going (unless someone physically removes you from the instrument, do not stop).
- 2) Leave out the notes you cannot play, but keep the tempo correct.
- 3) Do not look at the keyboard.

Easing you in...

1 Allegro (♩ = ca.120)

2 Allegro assai (♩ = ca.132)

3 Allegro molto (♩ = ca.144)

4 Allegretto (♩ = ca.112) 5 Andante (♩ = ca.96)

6 Moderato (♩ = ca.116) 7 Allegrissimo (♩ = ca.152)

8 Allegro (♩ = ca.120) 9 Allegro (♩ = ca.120)

Sharp reading!

10 Presto (♩ = ca.172) **11** Adagio (♩ = ca.66)

mp *mf*

12 Lento (♩ = ca.56) **13** Andante (♩ = ca.88)

mp *mf*

14 Andante (♩ = ca.96) **15** Andante (♩ = ca.96)

p *f*

16 Andante (♩ = ca.96)

17 Andante (♩ = ca.96) **18** Andante (♩ = ca.96)

19 Andante (♩ = ca.96) **20** Andante (♩ = ca.96)

A bit of rest...

21 Adagio (♩ = ca.72) **22 Adagio molto** (♩ = ca.60)

23 Moderato (♩ = ca.96) **24 Andante** (♩ = ca.92)

25 Allegro moderato (♩ = ca.116) **26 Allegro molto** (♩ = ca.132)

27 Vivace (♩ = ca.132)

28 Andante (♩ = ca.96) **29 Allegro ma non troppo** (♩ = ca.112)

30 Presto (♩ = ca.176) **31 Andante** (♩ = ca.96)

Step up the motion...

32 Allegro moderato (♩ = ca.116) *mf*

33 Vivace (♩ = ca.132) *mp*

34 Moderato (♩ = ca.96) *f*

35 Andante (♩ = ca.92) *p*

36 Adagio (♩ = ca.72) *p*

37 Allegro molto (♩ = ca.132) *mf*

38 Moderato (♩ = ca.96) *f*

39 Adagio molto (♩ = ca.60) *p*

40 Andante (♩ = ca.96) *mp*

41 Lento (♩ = ca.88) *mf*

42 Andante (♩ = ca.92) *mp*

43 Con moto (♩ = ca.96) *p*

By leaps and bounds...

44 Andante (♩ = ca.92) 45 Moderato (♩ = ca.96)

46 Vivace (♩ = ca.132) 47 Allegro moderato (♩ = ca.116)

48 Allegro molto (♩ = ca.132) 49 Adagio molto (♩ = ca.60)

50 Adagio (♩ = ca.69) 51 Lento (♩ = ca.88)

52 Andante (♩ = ca.72) 53 Moderato (♩ = ca.96)

54 Andante (♩ = ca.92) 55 Con moto (♩ = ca.112)

A fourth is not a third...

56 Allegro moderato (♩ = ca.96)

57 Andante (♩ = ca.48)

Exercise 56: Allegro moderato (♩ = ca.96), *mf*, 2/4 time. Exercise 57: Andante (♩ = ca.48), *p*, 6/8 time.

58 Moderato (♩ = ca.72)

59 Vivace (♩ = ca.132)

Exercise 58: Moderato (♩ = ca.72), *f*, 2/4 time. Exercise 59: Vivace (♩ = ca.132), *f*, 3/4 time.

60 Adagio (♩ = ca.56)

61 Allegro molto (♩ = ca.132)

Exercise 60: Adagio (♩ = ca.56), *p*, 3/4 time. Exercise 61: Allegro molto (♩ = ca.132), *f*, 6/8 time.

62 Moderato (♩ = ca.96)

63 Adagio molto (♩ = ca.60)

Exercise 62: Moderato (♩ = ca.96), *mf*, 2/4 time. Exercise 63: Adagio molto (♩ = ca.60), *mp*, 2/4 time.

64 Moderato (♩ = ca.104)

65 Lento (♩ = ca.88)

Exercise 64: Moderato (♩ = ca.104), *mf*, 3/4 time. Exercise 65: Lento (♩ = ca.88), *p*, 6/8 time.

66 Andantino (♩ = ca.66)

67 Allegro (♩ = ca.96)

Exercise 66: Andantino (♩ = ca.66), *mp*, 6/8 time. Exercise 67: Allegro (♩ = ca.96), *f*, 2/4 time.

Fifths are not fourths...

68 Allegro con fuoco (♩ = ca.116)

69 Andante (♩ = ca.50)

Exercise 68: Allegro con fuoco (♩ = ca.116). Key: C major, 2/4 time. Dynamics: *f*. Exercise 69: Andante (♩ = ca.50). Key: G major, 6/8 time. Dynamics: *mp*.

70 Allegretto (♩ = ca.84)

71 Lento (♩ = ca.63)

Exercise 70: Allegretto (♩ = ca.84). Key: B-flat major, 2/4 time. Dynamics: *mf*. Exercise 71: Lento (♩ = ca.63). Key: B-flat major, 3/4 time. Dynamics: *p*.

72 Moderato (♩ = ca.92)

73 Allegro (♩ = ca.92)

Exercise 72: Moderato (♩ = ca.92). Key: D major, 3/4 time. Dynamics: *mf*. Exercise 73: Allegro (♩ = ca.92). Key: D major, 6/8 time. Dynamics: *f*.

74 Moderato (♩ = ca.80)

75 Adagio (♩ = ca.58)

Exercise 74: Moderato (♩ = ca.80). Key: D major, 2/4 time. Dynamics: *mf*. Exercise 75: Adagio (♩ = ca.58). Key: D major, 2/4 time. Dynamics: *p*.

76 Andante (♩ = ca.76)

77 Andantino (♩ = ca.126)

Exercise 76: Andante (♩ = ca.76). Key: D major, 3/4 time. Dynamics: *mf*. Exercise 77: Andantino (♩ = ca.126). Key: D major, 6/8 time. Dynamics: *mp*.

78 Allegro (♩ = ca.84)

79 Presto (♩ = ca.144)

Exercise 78: Allegro (♩ = ca.84). Key: D major, 6/8 time. Dynamics: *f*. Exercise 79: Presto (♩ = ca.144). Key: D major, 2/4 time. Dynamics: *f*, *p*, *f*.

Of ties and slurs...

80 Allegro moderato (♩ = ca.116) **81** Vivace (♩ = ca.132)

82 Moderato (♩ = ca.96) **83** Andante (♩ = ca.92)

84 Adagio (♩ = ca.72) **85** Allegro molto (♩ = ca.132)

86 Moderato (♩ = ca.96) **87** Adagio molto (♩ = ca.60)

88 Andante (♩ = ca.96) **89** Lento (♩ = ca.88)

90 Andante (♩ = ca.92) **91** Con moto (♩ = ca.96)

Flats and sharps to the max...

92 Moderato (♩ = ca.84) 93 Allegro ma non troppo (♩ = ca.66)

94 Moderato (♩ = ca.88) 95 Lento (♩ = ca.56)

96 Maestoso (♩ = ca.80) 97 Andante (♩ = ca.92)

98 Moderato (♩ = ca.96) 99 Adagio (♩ = ca.66)

100 Allegretto (♩ = ca.96) 101 Maestoso (♩ = ca.88)

102 Moderato (♩ = ca.104) 103 Allegro (♩ = ca.132)

Mind your roots!

104 Allegro moderato ($\text{♩} = \text{ca.}116$)105 Moderato ($\text{♩} = \text{ca.}92$)

Musical score for exercises 104 and 105. Exercise 104 is in C major, 4/4 time, marked *mf*. Exercise 105 is in C major, 4/4 time, marked *mp*.

106 Allegretto ($\text{♩} = \text{ca.}108$)107 Andante ($\text{♩} = \text{ca.}92$)

Musical score for exercises 106 and 107. Exercise 106 is in B-flat major, 3/4 time, marked *p*. Exercise 107 is in B-flat major, 3/4 time, marked *mp*.

108 Andante ($\text{♩} = \text{ca.}72$)109 Allegro molto ($\text{♩} = \text{ca.}120$)

Musical score for exercises 108 and 109. Exercise 108 is in D major, 6/8 time, marked *p*. Exercise 109 is in D major, 6/8 time, marked *mf*.

110 Moderato ($\text{♩} = \text{ca.}96$)111 Adagissimo ($\text{♩} = \text{ca.}84$)

Musical score for exercises 110 and 111. Exercise 110 is in D major, 2/4 time, marked *p*. Exercise 111 is in D major, 2/4 time, marked *p*.

112 Allegro ($\text{♩} = \text{ca.}112$)113 Allegro ($\text{♩} = \text{ca.}112$)

Musical score for exercises 112 and 113. Exercise 112 is in B-flat major, 2/2 time, marked *mf*. Exercise 113 is in B-flat major, 2/2 time, marked *mf*.

114 Andante ($\text{♩} = \text{ca.}92$)115 Pesante ($\text{♩} = \text{ca.}96$)

Musical score for exercises 114 and 115. Exercise 114 is in B-flat major, 6/8 time, marked *mp*. Exercise 115 is in B-flat major, 2/4 time, marked *f*.

Chordal greetings!

116 Allegro moderato (♩ = ca.116)

117 Vivace (♩ = ca.132)

118 Moderato (♩ = ca.96)

119 Andante (♩ = ca.92)

120 Allegro (♩ = ca.126)

121 Allegro (♩ = ca.112)

122 Moderato (♩ = ca.96)

123 Adagio molto (♩ = ca.76)

124 Andante (♩ = ca.84)

125 Con moto (♩ = ca.88)

126 Vivace (♩ = ca.92)

127 Allegro (♩ = ca.126)

Scale fingering

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).

- 1 Play the R.H. C scale pattern of 123 and 1234 but don't play the last note with the fifth finger.
- 2 Play again but change E to $E\flat$ (use 3rd finger).
- 3 Play again and change B to $B\flat$ (use 4th finger).
- 4 Last, cross the second finger over the thumb (going down) to play $B\flat$.

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, however, find the many changes of beginning finger add unnecessary confusion. 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.

*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♭	G♭	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 ^h	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 ^h	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 ^h	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 ^h	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>								

Overview for the major scales:

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 1234	B \flat
	Pattern: (23) 123 1234	A \flat
	Pattern: (234) 123 1234	G \flat (=F \sharp)
	Pattern: (2) 1234 123	E \flat
	Pattern: (23) 1234 123	D \flat

LH, ascending

SET A	Pattern: (5) 4321 321	C, G, D, A, E, F
SET B	Pattern: (4) 321 4321	B
SET D	Pattern: 321 4321 (2)	B \flat , E \flat , A \flat , D \flat
	Pattern: 4321 321 (2)	G \flat (=F \sharp)

Overview for the harmonic minor scales:

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 1234	B \flat
	Pattern: (23) 123 1234	F \sharp , C \sharp , G \sharp
	Pattern: (2) 1234 123	D \sharp (=E \flat)

LH, ascending

SET A	Pattern: (5) 4321 321	C, G, D, A, E, F
SET B	Pattern: (4) 321 4321	B
SET D	Pattern: 321 4321 (2)	C \sharp
	Pattern: 4321 321 (2)	F \sharp , G \sharp
	Pattern: (21) 321 4321	B \flat
	Pattern: (21) 4321 321	D \sharp (=E \flat)

A *tempo scale* is a collection of tempi arranged, usually 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,

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


Notes usually receiving
one metronome beat


2/2 

2/4  , 

3/4  , 


4/4  , 


3/8 

6/8 


Metronome Setting


Largo


 = 42 to 66

 = 48 to 92


Lento


 = 50 to 66

 = 50 to 69


 = 52 to 108


Adagio


 = 50 to 76

 = 58 to 96


Andante


 = 40 to 72

 = 56 to 88


 = 80 to 126


Moderato


 = 60 to 80


 = 66 to 126

Allegro


 = 63 to 96


 = 69 to 112


 = 72 to 132


 = 84 to 144

Vivace


 = 60 to 84


 = 72 to 92


 = 76 to 112


 = 80 to 160

Presto

 = 69 to 120

 = 88 to 132

 = 96 to 144

 = 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*
- 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.
- Stesso 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.) *lit.*: half, moderately
- mezzo forte**(It.) moderately loud, half loud; abbr. *mf* (order of dynamics: *p–mp–mf–f*)
- 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.
- 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.
- 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.
- 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.) softly; abbr. *p*
- 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:

• Note and rest values used in Keyboard 1

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

number of beats per measure

beat value

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

Time signature: *At the beginning of the piece.*

Tempo Indication: **Moderato** (♩ = ca. 104)

Metronome Marking: $\text{♩} = \text{ca. } 104$

Articulations: *staccato - accent - tenuto*

first ending 1. second ending 2.

Brace

Grand Staff

key signature: *Every staff system!*

Dynamics: *soft* (*p*), *medium soft* (*mp*), *medium loud* (*mf*), *loud* (*f*)

fingering: $\frac{1}{3} \frac{5}{5}$

(blocked) chords

legato slur

crescendo (get louder)

diminuendo/decrescendo (get softer)