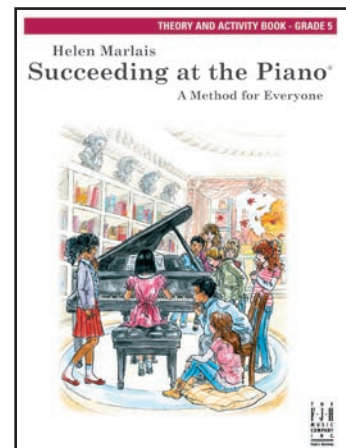
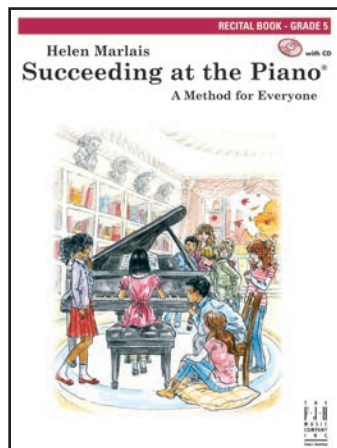
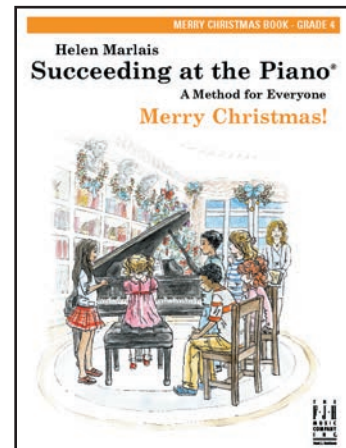
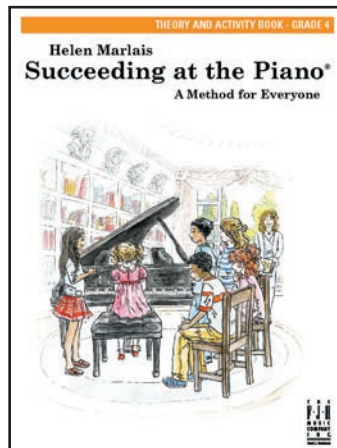


Sampler Catalog of *Succeeding at the Piano*® & *The All-In-One Approach*

by Dr. Helen Marlais

Succeeding at the Piano (SATP) Sampler Catalog: Grade 4 and 5



SATP consists of levels:
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T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

Frank J. Hackinson



Technique at the Piano

1. Warm-up

Stand tall and well balanced. Roll your shoulders three times slowly forward and then three times slowly backward. Then slowly move your head to the right and then to the left. Repeat all three steps.



2. Review of triads and inversions



Drop ↓ Lift ↑ Drop, then lift your weight out of the keys ↓

root position 1st inversion 2nd inversion root position

Play L.H. one octave higher if you like!

3. Root Position and 1st inversion triads

Root position 1st inversion

- When the **bottom** note is moved to the top, it is called an inversion.
- Play these triads and remember the fingering.

4. Write the fingering below for F Major and D Major. Then play. Try playing them with your eyes closed to remember the shape of the chords on the keys.

CM GM FM DM

How many keys can you play in? Cross each one out as you play it.

C, Cm, G, Gm, D, Dm, A, Am, E, Em, B, Bm, F#, F#m, C#, C#m.

Before playing:

- Circle the **four** 1st inversion triads.

**Bubbling Fountain**

by Helen Marlais



Allegretto (♩ = ca. 132)

Transpose to: D Major _____

A Major _____

F Major _____

Key of your choice: _____

* See dictionary on pp. 62-63.

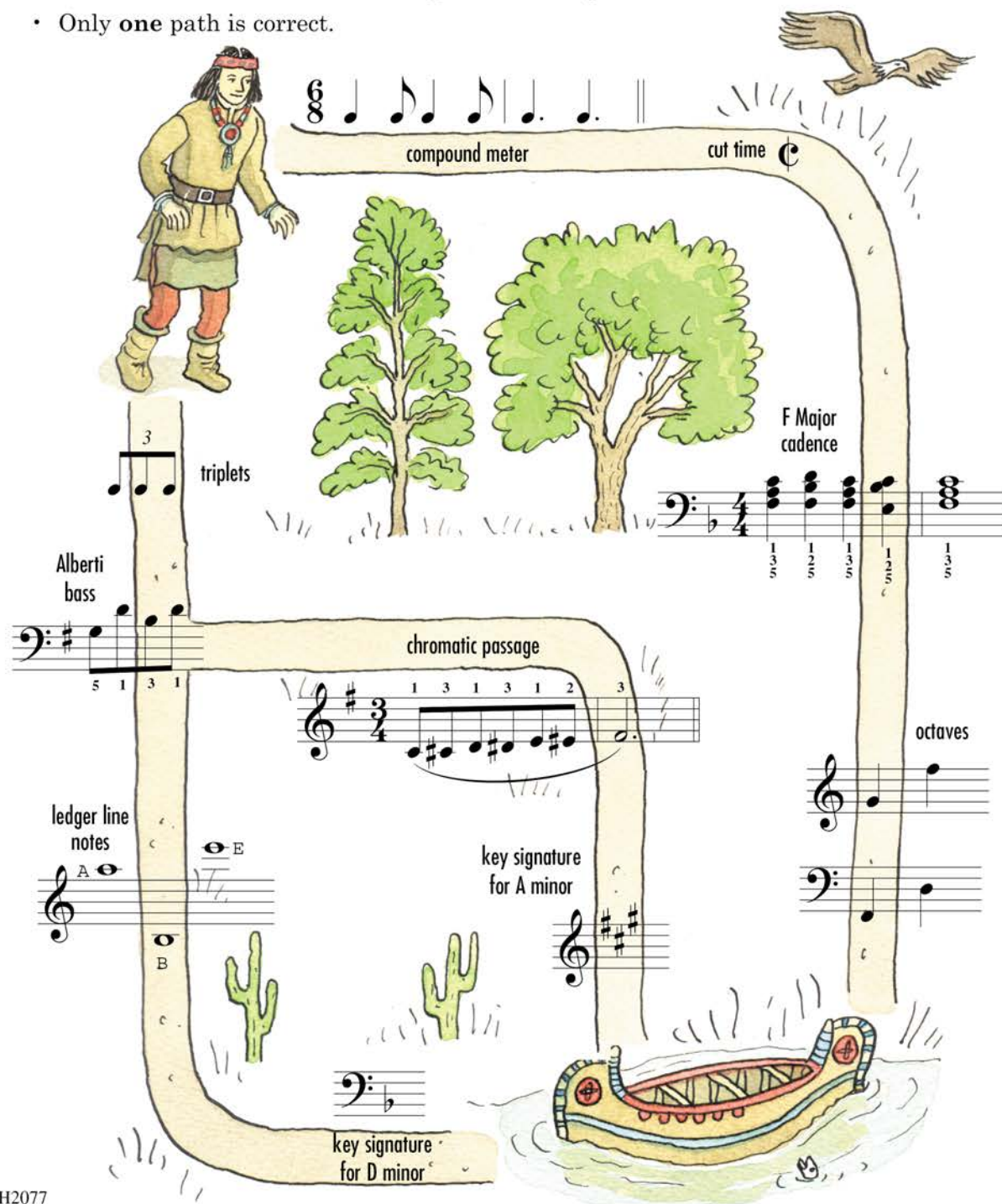
After playing, ask yourself:

- Did I play with a *leggero* touch and sound?
- Did I pay attention to the dynamics?

The Path to Success

(Review of Musical Symbols and Terms from Grade 3)

- Geronimo was a Native American. It is said that when he walked through forests, he did not leave any tracks!
- Draw a line from Geronimo through the correct path to the canoe.
- Only **one** path is correct.

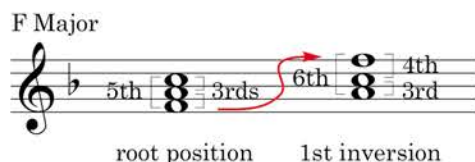


FJH2077

3

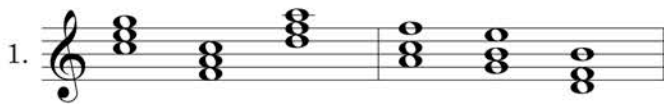
More Root and 1st Inversion Triads

- Notice that root position triads are built with two intervals of a 3rd. From the bottom to the top note is an interval of a **5th**.
- In root position triads, the root is the lowest note.
- When the root is moved to the top, it is in 1st inversion.
- Notice that 1st inversion triads are built with an interval of a 3rd and a 4th. From the bottom to the top note is an interval of a **6th**.
- In 1st inversion triads, the middle note of the root position triad is the lowest note.



Quick Analysis

- Look at each measure below. Decide if the entire measure is in root position or 1st inversion.
- Write the answers below.



Time to Create:



- Make up your own “Windy Waltz” using root position and 1st inversion triads.
- Choose an accompaniment style in the L.H.—waltz bass, broken bass, blocked chords.
- Will your piece be energetic or peaceful?

My title: _____

Sharp Key Signatures

This is the order of #'s
(read from left to right)



Father Charles Goes Down
And Ends Battle

Flat Key Signatures

This is the order of b's
(read from left to right)



Battle Ends And Down
Goes Charles' Father

Read aloud and play these on the piano:

1. Play the F#. Go **up** a half step. You are on G. That is the name of the key—G Major.



2. Play the **last sharp** and go **up** a half step. You are on D. That is the name of the key—D Major.



3. Play the **last sharp** and go **up** a half step. You are on A. That is the name of the key—A Major.



4. Play the **last sharp** again. What key are you in? ____ Major.



5. Play the **last sharp** again. What key are you in? ____ Major.



1. Play the next-to-the-last flat. That is the name of the key—Bb Major.



2. Play the next-to-the-last flat. That is the name of the key—Eb Major.



3. Play the next-to-the-last flat. That is the name of the key—Ab Major.



4. Play the next-to-the-last flat. That is the name of the key—Db Major.



5. Play the next-to-the-last flat. What is the name of the key? ____ Major.



- Continue through the keys. You'll practice writing these key signatures in the *Theory and Activity Book*.



Technique with Mozart

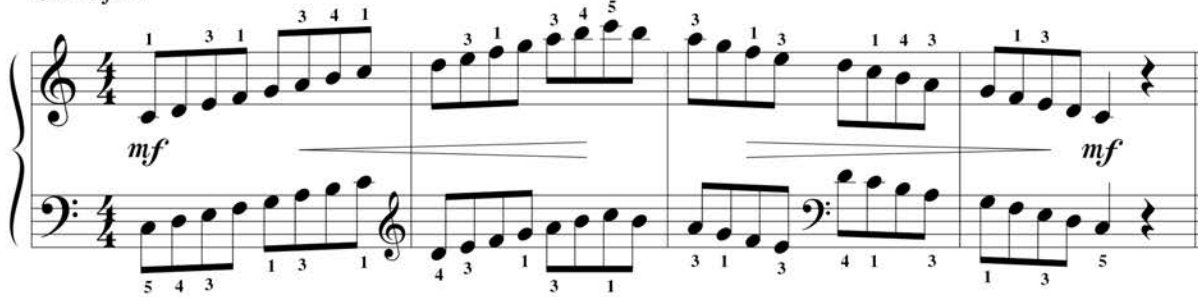
Review of Two-Octave Major Scales

- C, G, D, A, E Major have the same fingering.
- Remember R.H. finger 3 and L.H. finger 3 always play at the same time.
- Remember which key your 4th finger plays. It will **only** be on this key.

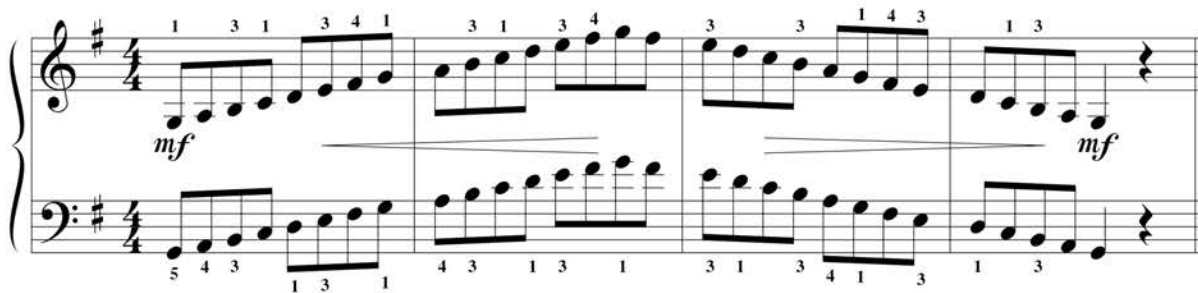


CD 7 • MIDI 4

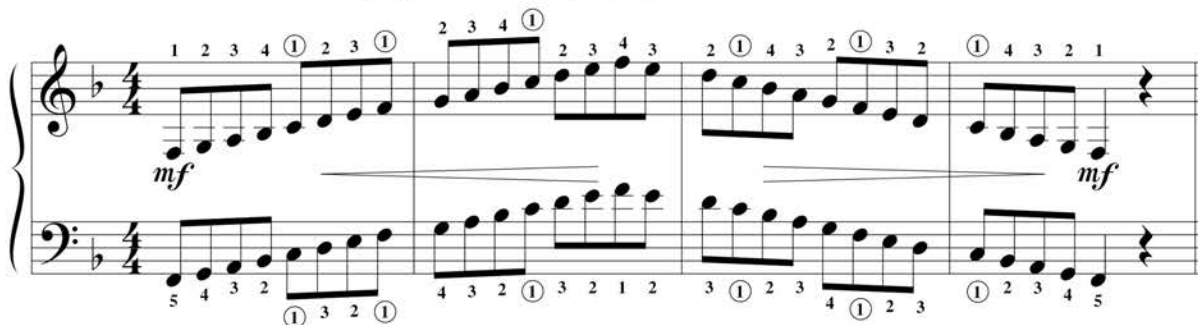
C Major:



G Major:



F Major: The thumbs of both hands play together (except to begin and end the scales.)
Notice which keys your 4th finger plays.



PLACE A ✓ NEXT TO EACH TEMPO MARKING AFTER YOU ARE SUCCESSFUL WITH IT. YOUR TEACHER WILL ASSIGN THE DIFFERENT SCALES. BE SURE TO REST THE FINGERS THAT ARE NOT PLAYING CLOSE TO THE KEYS (NO FLY-AWAY FINGERS!)

MM = ♩ = 72 _____ MM = ♩ = 92 _____ MM = ♩ = 112 _____ MM = ♩ = 132 _____

Play Your Scales and Chords Every Day™ Books 5 and 6 are a great way to learn all your scales and chords.



Technique with Chopin

Review of 2nd inversion triads



CD 10 • MIDI 6

Triads and Inversions

- Notice there are different ways to play a D Major triad:

Root position 1st inversion 2nd inversion

In 2nd inversion triads, the **root** is in the **MIDDLE** of the triad. The lower two notes form the interval of a 4th.



Chopin says:

Before playing each exercise, circle the 2nd inversion triads.

- Use a rebound *staccato* to spring off the keys.

Andante (♩ = ca. 88)

p *leggero*

Adagio (♩ = ca. 63)

p *mp*

Key of: _____

Adagio (♩ = ca. 63)

p *dolce*

* This sign means to roll the chord, bottom to top, one note at a time, like a harp.

- Listen so that the top note of the R.H. triad is played **on** the beat.

- Tap the rhythm hands together.

While learning:

- Practice this piece without the pedal until it is accurate. Then add the pedal.



Sloop John B

Bahamian Folk Song

Arranged by Edwin McLean



Relaxed Caribbean beat (♩ = ca. 116)

Relaxed Caribbean beat ($\text{♩} = \text{ca. } 116$)

mf

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

4

7

* You can use fingers “124” as well in measures 3, 4, 5, 6, and everywhere else there is a D Major 2nd inversion triad.



Technique with Mozart

Review of Intervals (2nds through octaves)

- Melodic intervals are notes played one after the other, while harmonic intervals are notes played together to create harmony.

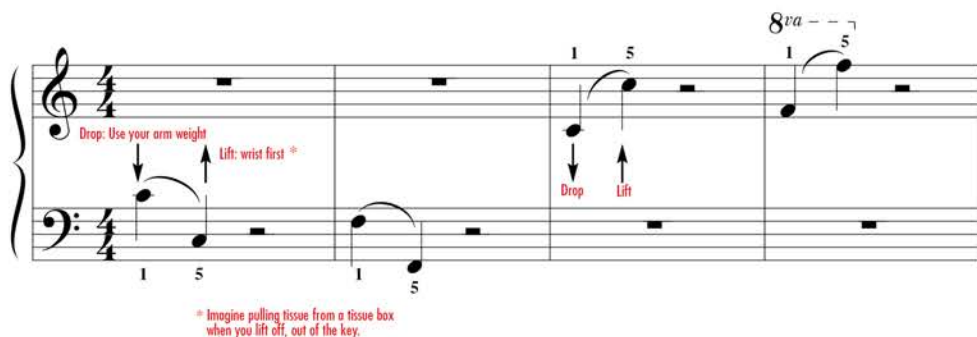


Mozart says: Play these intervals, using **arm rotation**.
“Throw” your arm from side to side for the 7th and the octave.



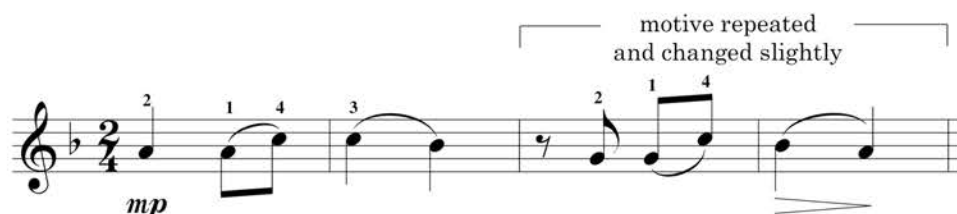
- Transpose to different keys.

Octave Exercise:



Motive:

- A rhythmic or melodic pattern that is short and easy to recognize is called a **motive**.
- A motive is often repeated during a piece.
- Practice the following motives and you'll be ready for the next piece.





1. Review of Intervals

Play and sing the following intervals.

Can you transpose them to A Major? ☐ Yes ☐ No (check one)

Major 2nd Minor 2nd Major 3rd Minor 3rd Perfect 4th Perfect 5th

Major 6th Minor 6th Major 7th Minor 7th Perfect Octave

2. Circle the correct answer for each example below:

Ex: F Major

M3 m3

G Major

P4 P5

D Major

M6 m6

D Major

M7 P8

G Major

P5 M6

F Major

M7 P8

D Minor

M3 m3

E Major

M6 P8

The intervals of 4th, 5th, and octaves are “perfect” because they have the same quality in major as well as in minor.

3. Draw the following intervals.

Ex:

Up a P5

Up a M6

Up a m3

Up a M7

Motive

- A short, easy-to-recognize pattern that recurs throughout a piece.

1. Play this theme by Mozart. Notice the two-note slurs and the three-note slurs.

Theme from Symphony No. 40

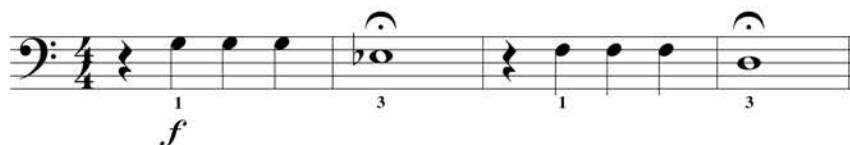
by Wolfgang Amadeus Mozart



2. Play this theme by Beethoven. This $\text{♩} \text{♩} \text{♩} \mid \text{♩}$ is used throughout the entire movement.

Theme from Symphony No. 5

by Ludwig van Beethoven



3. Play this theme by Paganini. The same rhythmic motive is heard three times in a row.

Caprice No. 24

by Niccolò Paganini



Quick Analysis

4. Play this theme by Ponchielli (pronounced Pon-key-EL-lee).
What motive do you see? two-note slurs three-note slurs (circle one)



The Dance of the Hours from *La Gioconda*

by Amilcare Ponchielli



Ludwig van Beethoven (1770-1827) completed the *Symphony No. 9 in D minor* in 1824. It was premiered in Vienna, Austria. It is one of the most well-known works in all of Western classical repertoire. This work is called a "choral symphony." In the last movement, four soloists and large choir sing the words of "Ode to Joy" along with the orchestra. The words were written by Friedrich Schiller, a well-known German poet. Beethoven shared the stage with the conductor at the premiere, and when the audience applauded afterward, Beethoven was turned around so that he could face the audience to see them. He couldn't hear them because of his deafness. The audience gave him five standing ovations throughout the performance.



Ode to Joy

(Theme from *Symphony No. 9*)
by Ludwig van Beethoven
1770-1827, Germany
Arranged by Timothy Brown



Allegro (♩ = ca. 138)

The musical score is for the 'Ode to Joy' theme, arranged for piano. It is in D major (two sharps) and 4/4 time. The tempo is marked 'Allegro' with a quarter note equal to approximately 138 beats per minute. The score consists of three systems of music. The first system (measures 1-4) features a melody in the right hand with triplets and a bass line with sustained octaves. Dynamics range from mezzo-forte (mf) to forte (f). The second system (measures 5-8) continues the melody with a mezzo-piano (mp) dynamic and includes the instruction 'L.H. legato' for the left hand. The third system (measures 9-12) concludes the phrase with a crescendo leading to a final chord. Fingerings and articulation marks are provided throughout the score.



Technique with Beethoven

The Dominant Seventh (V^7) Chord

- The dominant chord is built on the 5th note of the scale. It is a major triad.

The primary chords in C Major:

I
tonic
C

IV
subdominant
F

V^7
dominant seventh
G⁷

I

- The V^7 chord is a four-note chord. An interval of a minor 7th is added above the root.



Beethoven says: As you play each chord, drop your wrist and forearm, using arm weight. Notice your arm hanging freely from your shoulder joint.

The primary chords in G Major:

Say the chords as you play:

I IV V^7 V^7 with 3rd omitted V^7 with 5th omitted I

These make the V^7 chord easier to play!

The primary chords in D Major:

Say the chords as you play:

I IV V^7 V^7 with 3rd omitted V^7 with 5th omitted I

These make the V^7 chord easier to play!

When playing:

- Notice that the L.H. has a bass note (♭) which is held while the inner notes of the harmony are played.



Carl Czerny (1791-1857) was born in Vienna, Austria. From the age of 10-13 he studied with Beethoven. He premiered Beethoven's Piano Concerto No. 5 when he was 21.



In the Swiss Alps

Carl Czerny
1791-1857, Austria



Allegretto (♩ = ca. 126)

Handwritten musical score for "In the Swiss Alps" by Carl Czerny. The score is in 3/4 time, key of D major (two sharps), and tempo of Allegretto (♩ = ca. 126). The piece is marked *mp dolce* at the beginning. The score consists of four systems of music, each with a treble and bass staff. The first system includes fingerings (1-5) and dynamic markings (*mp dolce*). The second system starts at measure 5 and includes a repeat sign. The third system starts at measure 9 and includes dynamic markings (*mf*, *p*, *mp*). The fourth system starts at measure 13 and includes dynamic markings (*mf*, *mp*). The score ends with a double bar line. There are also some handwritten notes in red: "Drop arm weight" and "Lift wrist".

The Trill

- ♬ or tr is a rapid alternation between two notes next to each other. In the Baroque era trills usually begin on the note **above** the principal (printed) note. Play the trill **on** the beat.



A Little Baroque*

by Mary Leaf

Spiritoso (with spirit) (♩ = ca. 80)

R.H. legato

The Different Eras

We live in the 21st Century. If you lived from 1600-1750, you would have lived in the Baroque era. If you lived from 1750-1820, you would have lived in the Classical Era. The Romantic Era (1820-1900) followed the Classical Era, and after the Romantic Era, the 20th Century began. Every era brings new inventions, new ways of thinking and doing things, and new ways of living. The music from each era sounds distinctly different from the other eras.



Fill in the name of the notes to learn some interesting facts.

K _ Y _ O _ R _	I N S T R U M _ N T S			
H _ V _	_ _ _ N	P L _ Y _		
_ O R	M O R _	T H _ N	5 0 0	Y _ _ R S .
T H _	M U S I _	O _	T H _	_ _ R O Q U _
_ R _	I S	_ O N S T _ N T L Y	I N	M O T I O N ,
_ N _	_ O T H	H _ N _ S	P L _ Y	
I N T _ R _ S T I N _	M _ L O _ I _	L I N _ S .		



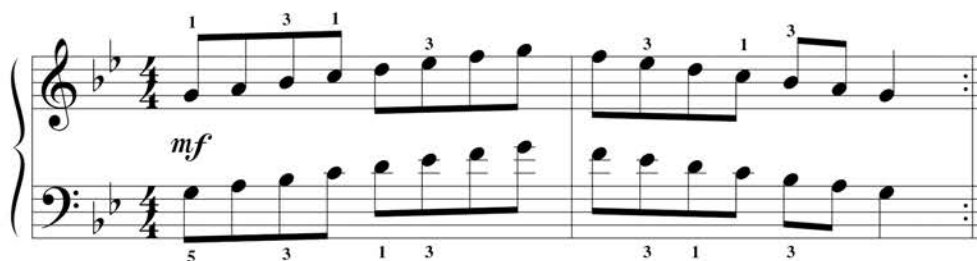
Technique with Beethoven

1. The Key of G Minor

- G minor is the relative minor of B \flat Major.
(They are three half steps away from each other.)
- Like B \flat Major, G minor has 2 flats (B \flat and E \flat .)

2. G natural minor scale

- Which note does your 4th finger play in the R.H.? _____ in the L.H.? _____
- Practice hands alone, then hands together.



3. Harmonic minor form (raised 7th note ascending and descending)




4. Melodic minor form (raised 6th and 7th notes ascending and lowered on descending)



Beethoven asks:

Can you play these scales as two-octave scales?

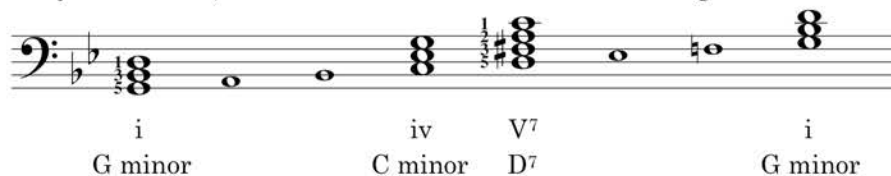
After you can play two-octave scales, practice three-octaves scales in  patterns.
Practice in triplets only when completely secure with two-octave scales.

5. Playing the primary chords in G minor

- Play as written, and then add the R.H. one octave higher.

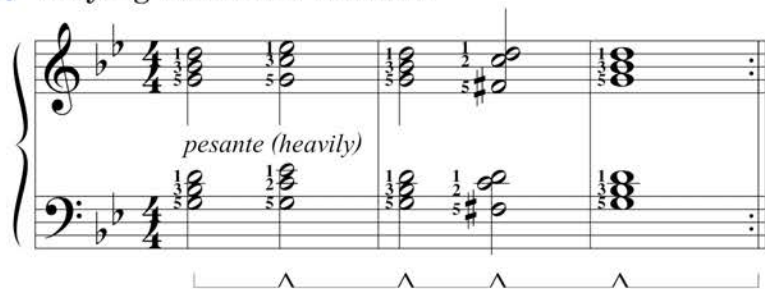


CD 44 • MIDI 28



Beethoven says:
Say the names of
the chords as you
play!

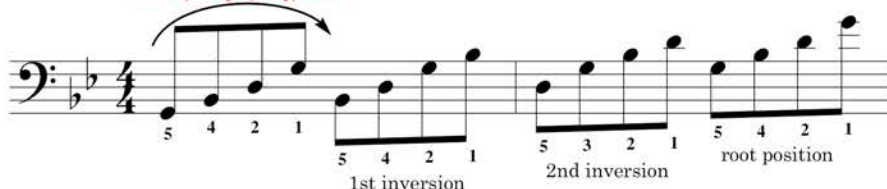
6. Playing a G minor cadence



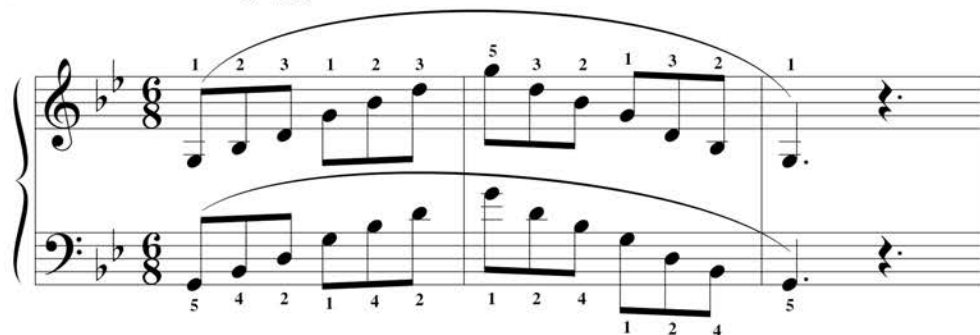
Add pedal if you like!

7. Playing broken chords

Transfer your weight by rolling your wrist



8. Two-octave arpeggios

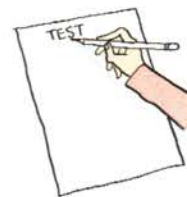


- **Parallel keys** share the same tonic note. For example, you can practice these exercises in G Major and then in G minor, and you will be playing in parallel keys.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
PLACE A ✓ NEXT TO EACH TEMPO MARKING AFTER YOU ARE SUCCESSFUL WITH THESE TWO PAGES.							
♩ = 72	_____	_____	_____	_____	_____	_____	_____
♩ = 96	_____	_____	_____	_____	_____	_____	_____
♩ = _____ YOUR CHOICE	_____	_____	_____	_____	_____	_____	_____

The Key of G Minor

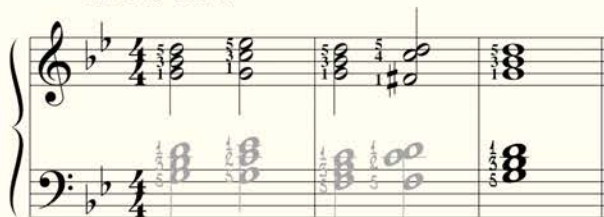
- Your piano pal has had a l-o-n-g week and took this test below.
- Fix your pal's mistakes and then give an evaluation at the end.



1. Write the key signature for G minor.



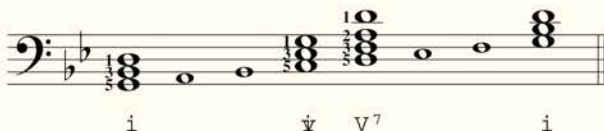
2. Write the i-iv-i-V⁷-i cadence in the L.H.



3. Which form of the G minor scale is below?



4. Are these primary chords in the key of G minor correct? Yes ☒ No



5. Draw a Perfect 5th (P5) up from G.



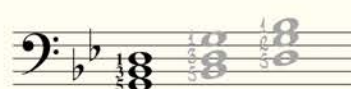
6. Draw a minor 3rd (m3) up from G.



7. Draw a 1st inversion Gm triad.



8. Draw a 1st inversion and 2nd inversion triad in G minor.



EVALUATION: (circle one)
Great Good OK Needs More Work

Before playing:

- Look at the last note of the piece. What is it? _____
What key are you in? _____



When Johnny Comes Marching Home

Traditional American Folk Song

Arranged by Kevin Olson



Spiritoso; in two (♩. = ca. 100)

4

p

When John - ny comes march - ing home a - gain, Hur -

7

rah! Hur - rah! We'll give him a heart - y

10

wel - come then. Hur - rah! Hur - rah! The

mf

When playing:

- Practice at a slow, “thinking” tempo (with the metronome) until you are sure of the correct rhythm, notes, fingering, and articulations.



Beethoven's Lost Penny

based on *Rage Over a Lost Penny* by Beethoven
by Timothy Brown

Allegro moderato (♩ = ca. 120)

5

Transfer the weight of your arm to the 2nd note - don't stretch!

9

13



Technique with Haydn



CD 52 • MIDI 33

Memorize the exercises below so you can listen and watch your fingers, hands, and arms as you play.

1.

Here we go! To the show! What a blast!

L.H. plays one octave higher

2.

I like to eat! I like to walk! I like to sleep!

L.H. plays one octave higher

3.

l e + a 2 e + a



Haydn says:
Practice scale #3
as well as scale #4
hands together.

4.

l e + a 2 e + a

Technique Tip: Transfer the weight of your arm to the right when ascending, and to the left when descending. Be careful not to twist or turn your wrist. Imagine a string pulling your elbow and forearm to the right and to the left.



PLACE A ✓ UNDER EACH DAY YOU PRACTICE THESE EXERCISES. TRANSPOSE THEM TO DIFFERENT KEYS.

MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY SUNDAY

Before playing:

- A **nocturne** is a piece about the night.
See the dictionary on p.62 to learn more.



Nocturne

by Timothy Brown







Cantabile (♩ = ca. 76)



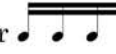

The musical score is written for piano in 4/4 time, key of B-flat major. It consists of four systems of staves. The first system (measures 1-3) is marked *p* (piano). The second system (measures 4-6) is marked *mp* (mezzo-piano). The third system (measures 7-9) includes a red annotation: "Shift your weight by rolling your wrist to the right" with a red bracket pointing to the right hand's movement. The fourth system (measures 10-12) is marked *mf* (mezzo-forte) and includes a *cresc.* (crescendo) marking. Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with ^ symbols below the bass staff. A box with the number 4 is above measure 4, a box with 7 is above measure 7, and a box with 10 is above measure 10.

More Sixteenth Note Rhythm Patterns




→ Here the  replaces the **last** two  in the group of four .
Give this  its full rhythmic value.



→ Here the  replaces the **first** two  in the group of four .
Give this  its full rhythmic value as well.


- The way to have excellent rhythm is to count evenly, never rushing or dropping a beat.
- Use a metronome so that your rhythm is exact from the very beginning.

Finish writing in the counting below. Then clap and count aloud evenly. Make a  to the longer note values to hear the forward direction.



Quick Analysis



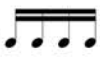

Some of the measures below are missing beats! Fill them in and then clap and count with energy.

 = ca. 88



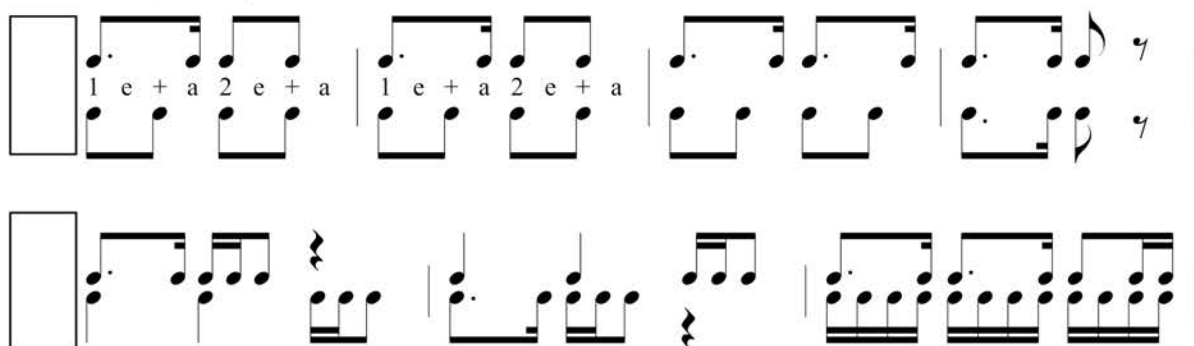
Dotted Eighth Note



Here the  replaces the first 3  in the group of four 
Give this  its full rhythmic value.

- 1.** Add the correct time signatures.
Then tap hands together and count aloud.

$\text{♩} = 80$, $\text{♩} = 92$, $\text{♩} = 108$.



- 2.** Add bar lines to each pattern below. Then tap and count aloud, with the metronome.

Andantino ($\text{♩} = 96$) Allegro ($\text{♩} = 120$) Vivace ($\text{♩} = 168$)



- 3.** **Ear Training:**



Which rhythm do you hear your teacher clap? Circle it and then clap it back.

Sixteenth Notes in $\frac{3}{8}$ and $\frac{6}{8}$

Ear Training:



Time to Create:



- Play the melody below.
- Then add a L.H. accompaniment, by ear. Use the following F Major primary chords:

Chord progression: F (I), B \flat (IV), F (I), C 7 (V 7), F (I)

Etude in F Major

by Ferdinand Beyer

Andantino
leggero

O Little Town of Bethlehem

Music by Lewis H. Redner
Lyrics by Phillips Brooks
Arranged by Kevin Olson



Reverently (♩ = ca. 100)

mp O lit - tle town of Beth - le - hem, how still we see thee

lie! A - bove thy deep and dream - less sleep the

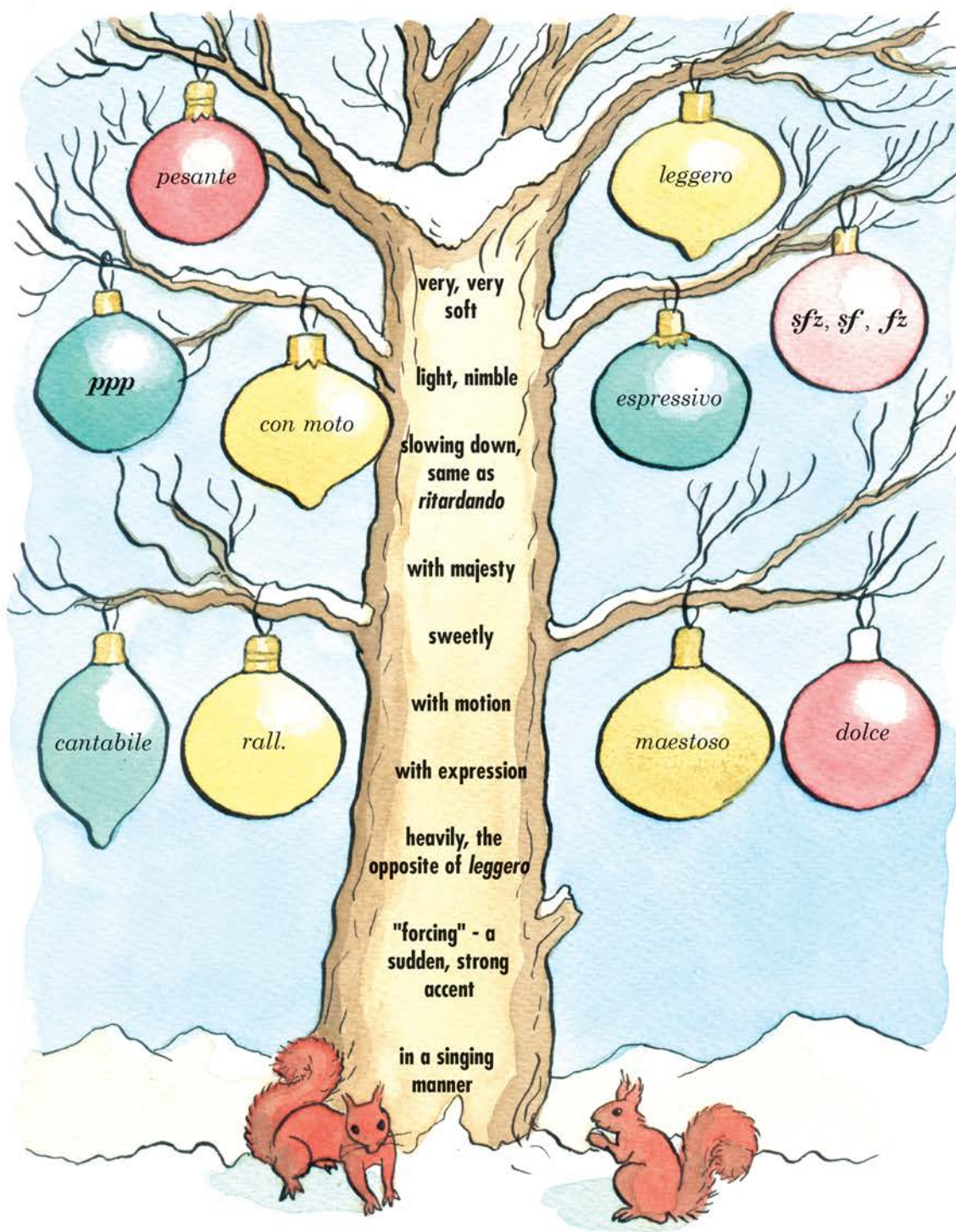
si - lent stars go by; Yet in thy dark streets

shin - eth the ev - er - last - ing Light; *mf* The *mp*

with pedal

Find the Match

- Draw a line from the music term in each Christmas bulb to its correct definition in the tree trunk.



Review of Sixteenth-Note Patterns

Tap and count aloud. ♩ = ca. 88

Triplets Mixed with Sixteenth Notes

Look at triplets with , , and

Clap and count aloud. ♩ = ca. 88. Feel the main pulse throughout.



Grand Central Station

by Timothy Brown



Vivo (♩ = ca. 96)

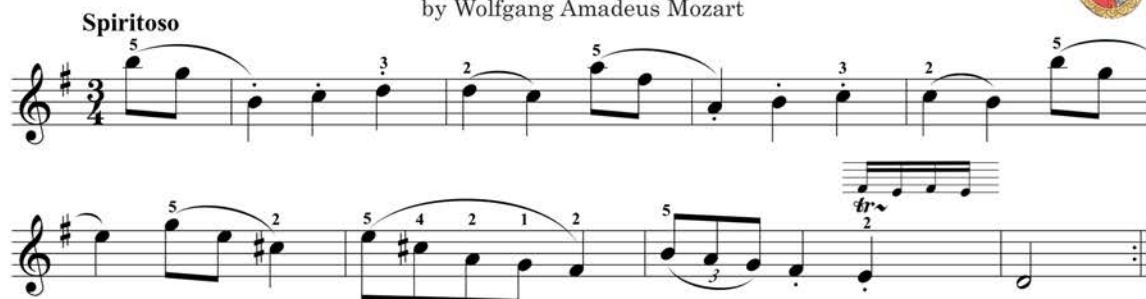
- Add the bar lines below. Tap and count aloud. ♩ = ca. 88. Again, feel the main pulses in each measure.



- 5.** Write in the counting for each example below. Define each tempo marking.

Minuet and Trio

by Wolfgang Amadeus Mozart



Serenade

by Franz Schubert



Elegie

by Edvard Grieg



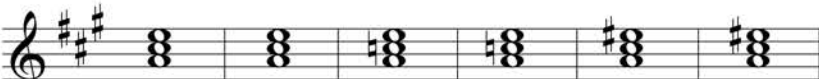
The Lark's Song

by Pyotr Ilyich Tchaikovsky

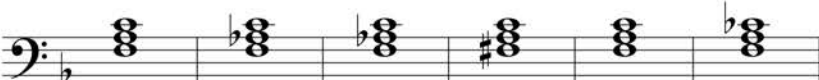


Reviewing Different Kinds of Triads

- Add or cross out accidentals to fix the triads that are incorrect.
- Then play each one.

1. 

M m dim M aug M

2. 

M m dim M aug M

Quick Analysis

3. Which triad is it? (Circle the correct answer.)




C dim
C aug



D dim
D aug



G dim
G aug



G dim
G aug

4. Circle the augmented triad below. Label all four triads and then play the example.

Etude

by Cornelius Gurlitt

Allegretto



simile

Diminished and Augmented Triads

Time to Create:



- Use major, minor, diminished, and augmented triads to finish the piece below.
- What is the mood of the piece? sad confident lazy
(choose one)
- Label the chords as you write.
- You can change the triads, rhythm, dynamics, tempo, and key as you compose!

My title: _____

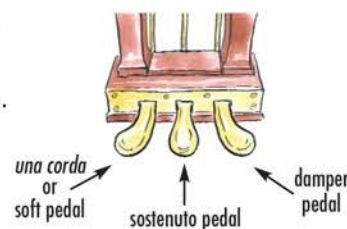
C Cm Cdim



Technique with Chopin

Introducing the other two pedals

- The soft pedal or *una corda* not only makes the piano quieter, but it also changes the sound.
- The *sostenuto* pedal is used for advanced works. It sustains only the tones sounded by the keys already being depressed.
- These pedals work best on grand pianos.



Learning Augmented Triads

Chopin says:

To build an augmented (aug.) triad, raise the 5th of a major triad one half step. The sound has a “questioning” or “surprising” quality.



- You have already learned diminished triads in Grade 4.
- Play the following triads. Once you begin, continue in the Circle of Fifths.

* Use fingers 1-3-5 for all triads.

Exercise 1: C, Cm, Cdim, C, C augmented, C

Exercise 2: D, Dm, Ddim, D, D augmented, D

(Note to teachers: A simple explanation of the two other pedals (besides the damper pedal) will be fine. If a student has a grand piano, have them experiment with the soft pedal with the triads on this page.)

Practicing arpeggios:

- The following exercise will make your arpeggios dazzle!
- Practice hands apart, then together, and crescendo to the highest note.

**The Little Sprite**

by Cornelius Gurlitt
1820-1901, Germany



Vivace molto (♩ = ca. 120)

Before playing:

- Think about the title and the character of the piece.
- Play each phrase with forward direction.

Riding the Bull

Op. 141

by Cornelius Gurliitt

1820-1901, Germany



Allegro (♩ = ca. 138)

Sheet music for "Riding the Bull" (Op. 141) by Cornelius Gurliitt. The piece is in 4/4 time, marked Allegro (♩ = ca. 138). The music is written for piano (p) and features various musical notations including triplets, slurs, and dynamic markings.

The score is divided into four systems, each with a measure number in a box:

- System 1 (Measures 1-4):** Starts with a treble clef and a key signature of one sharp (F#). The first measure has a forte (*f*) dynamic and the instruction *risoluto*. The melody is in the treble clef, and the bass line is in the bass clef. Fingerings are indicated above the notes.
- System 2 (Measures 5-8):** Continues the melody and bass line. The key signature changes to two sharps (F# and C#) in measure 7. The melody has a triplet in measure 6.
- System 3 (Measures 9-12):** The melody continues with a triplet in measure 10. The bass line has a triplet in measure 11. The key signature changes back to one sharp (F#) in measure 12.
- System 4 (Measures 13-16):** The melody continues with a triplet in measure 14. The bass line has a triplet in measure 15. The key signature changes to two sharps (F# and C#) in measure 16. The melody has a crescendo (*cresc.*) marking in measure 15.



Technique with J. S. Bach

Finger Independence

- Finger independence is needed when one hand has to play two lines of music at the same time.
- The music of the Baroque era (1600-1750), when J. S. Bach lived, uses finger independence.

Let's try some exercises so you can learn this important skill.

- Practice with the metronome. ♩ = ca. 72
- Practice hands apart, then hands together.
- When you drop, use your arm weight to play to the bottom of the key.

1.

2.

3.

4.



Quick Analysis

- Mark the form in the music.
Is it AB, AA', or ABA? _____
- Circle the P4ths in the melody.
- When a cadence ends in $I \rightarrow V^7$, this is called a **half cadence**. Label it in the music. Then label the Authentic cadence ($V^7 \rightarrow I$) at the end.

Jean-Joseph Mouret (1682-1738) lived during the Baroque Era in France. This popular piece is played at festive occasions and is the theme of the Public TV program, Masterpiece Theatre.



Fanfare-Rondeau

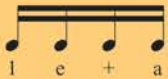
by Jean-Joseph Mouret


Maestoso (♩ = ca. 132)

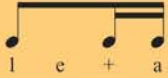
FJH2180

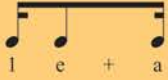
11

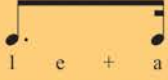
A New Sixteenth-Note Rhythm Pattern


Clap and count: 
1 e + a


1 e + a


1 e + a

★ NEW ★ 
1 e + a


1 e + a

Notice how these rhythm patterns line up with the  above.

1. Tap the following patterns with your teacher, counting aloud.

(♩ = 152, ♪ = 84, ♩ = 104)

$\frac{2}{4}$ 
1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a

$\frac{2}{4}$ 
1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a

2. Write in the counting. Then tap and count aloud.

$\frac{3}{4}$ 
1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e + a

* You will play a piece with this new rhythm pattern on p. 28.

Sambalele

(Samba)

Traditional Brazilian Dance
Arranged by Timothy Brown



Happily! (♩ = ca. 72)

Sheet music for Sambalele, arranged by Timothy Brown. The music is in 2/4 time, key of D major (two sharps), and tempo is marked 'Happily! (♩ = ca. 72)'. The piece is divided into four systems, each with a measure number in a box (5, 9, 13, 17).

System 1 (Measures 1-4): The melody starts with a half note D4, followed by quarter notes E4, F#4, and G4. The bass line starts with a half note D3, followed by quarter notes E3, F#3, and G3. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

System 2 (Measures 5-8): The melody continues with quarter notes A4, B4, and C5, followed by a half note D4. The bass line continues with quarter notes A3, B3, and C4, followed by a half note D3. Dynamics include *f* (forte).

System 3 (Measures 9-12): The melody continues with quarter notes D4, E4, and F#4, followed by a half note G4. The bass line continues with quarter notes D3, E3, and F#3, followed by a half note G3. Dynamics include *f* (forte).

System 4 (Measures 13-16): The melody continues with quarter notes A4, B4, and C5, followed by a half note D4. The bass line continues with quarter notes A3, B3, and C4, followed by a half note D3. Dynamics include *mf* (mezzo-forte).



Technique with Brahms



CD 29 • MIDI 17

Major Seventh (M7) Chord
 Minor Seventh (m7) Chord
 Diminished Seventh (dim7) Chord

- Notice the difference between these chords compared to the dominant seventh (V7) chords you know.

Key of F Major:

Diagram illustrating the construction of seventh chords in the key of F Major:

- C7 (dominant 7th):** Notes: C, E, G, Bb. Interval: minor 7th.
- CM7 (Major 7th):** Notes: C, E, G, Eb. Interval: Major 7th.
- Cm7 (minor 7th):** Notes: C, Eb, G, Bb. Interval: minor 3rd.
- Cdim7 (diminished 7th):** Notes: C, Eb, Gb, Bb. Interval: minor 7th.

all minor 3rds or 1½ steps apart



Brahms says:

As you play each chord, drop your arm weight to the bottom of the keys. Keep a strong hand arch and play on the flat side of your thumb. Listen for a sustained, singing sound. Next, **slowly** lift your weight *out of the keys* with your forearms. This **portato touch** is used for chords where you need a lush and big sound.

Largo (♩ = 46)

Diagram illustrating the sequence of chords and the portato touch technique:

- Chords: C7, CM7, C7, Cm7, Cdim7.
- Technique: **portato touch** (slowly lift weight out of the keys with forearms).
- Annotation: **double flat = lowers a tone two half steps.**

Continue with the Circle of Fifths.

Technique Tip: Sit in the **MIDDLE** of your two hands when playing these chords.

When learning:

- Add your own fingering.
- Finish analyzing the piece.



Jazz for a Summer Night

by Kevin Olson



Expressively; even ♩'s (♩ = ca. 120)

Sheet music for "Jazz for a Summer Night" by Kevin Olson, measures 1-16.

Key signature: C major. Time signature: 3/4.

Measures 1-4: Treble clef, *mp* (mezzo-piano), *meno p* (meno piano). Chords: C j7, C 7. Bass clef, *mp*, *meno p*. Chords: C j7, C 7. Pedal point: *ped. simile*.

Measures 5-8: Treble clef, *mp*, *meno p*. Chords: C 7, F 3. Bass clef, *mp*, *meno p*. Chords: C 7, F 3.

Measures 9-12: Treble clef, *mp*, *meno p*. Chords: C j7, C 7. Bass clef, *mp*, *meno p*. Chords: C j7, C 7.

Measures 13-16: Treble clef, *mf* (mezzo-forte). Chords: C 7, F 3. Bass clef, *mf*. Chords: C 7, F 3.

15

mp *mf* *rit.*

19

mp *a tempo*

23

p *ped. simile*

27

pp 2/4



Technique with Chopin Voicing

- Voicing means to bring out a melody over an accompaniment or bring out the top note of a chord. Practicing finger independence will help you learn how.
- Voicing makes the music that you play truly beautiful.



Chopin says:

Use weight transfer for this technique. Roll your wrist and forearm in the direction of the notes. Listen to bring out the melody over the inner notes by giving the fingers that play the melody more weight from the arm.



Practice steps:

- Practice only the R.H. melody first, without the inner notes.
- Practice the R.H. melody with the L.H.
- Then practice the two voices in the R.H.
- Listen for a beautiful *legato*.



Indigo Dusk

by Helen Marlais



Tenderly; expressively (♩ = ca. 132)

* *tranquillo*—calm, peaceful.

UNIT 7

The Romantic Era



CD 39 • MIDI 23

The Romantic Era came after the Classical Era. The Romantic Era lasted from around 1800-1900.

Composers were interested in nature, imagery, and feeling. This was the time of the soloist, and many famous pianists toured before captivated audiences, large and small.

Many pieces during this time had descriptive titles. Listen to the following two pieces on the CD and look at the music below.

Think about the sound and the mood of each one. Which one sounds calm and peaceful, like a garden? Which one is energetic and sounds like horn calls?

Circle the correct title for each:



This piece is: **In the Garden** or **Hunting Music**

This piece is: **In the Garden** or **Hunting Music**

FJH2178

Answer: (1): In the Garden, (2): Hunting Music

41

When playing:

- Bring out the melody and listen to the balance between the hands.
- Notice the long Romantic phrases.



Theme from the “Unfinished” Symphony

by Franz Schubert
1797-1828, Austria
Arranged by Mary Leaf

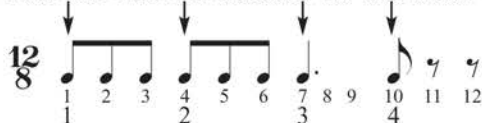


Moderato (♩ = ca. 100)

Franz Schubert (1797-1828) was born in Vienna, Austria, and lived in a one-bedroom apartment with his mother, father, and four siblings. Franz's first teacher was his brother Ignaz; his father taught him to play the violin. By the time he was thirteen he had composed songs, string quartets, and piano pieces. He also sang in the famous boys' choir of the Imperial High Chapel in Vienna. Schubert is known for many kinds of works, especially over 600 wonderful songs for voice and piano.

Before playing:

- Feel the natural accents on the main beats in each measure:



Jack Frost is an imaginary sprite who is responsible for cold and frosty weather, and for the fernlike patterns on cold windows in winter. Sometimes he "nips" at your nose when it's very cold outside. Usually he is carefree and happy and loves it when people play in the snow.

**Jack Frost**

(Op. 64, adapted)

by Jean Louis Gobbaerts (aka Streabbog), 1835-1886, Belgium

Allegro (♩ = ca. 112)

Arranged by Edwin McLean



Use a hammer stroke

f

3

5

1

5

1

p Use a "little" hammer stroke

5

1

5

2. *Fine*

ff

5

4

2

1

Weight transfer

3

Use a rebound staccato

p

Roll

Weight transfer

5

1

2

3

1

2

3

4

2

5

1.

2. *D.C. al Fine (take repeat)*

1

2

3

1

2

5

1

2

5