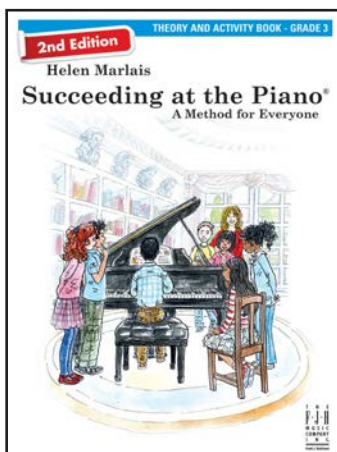
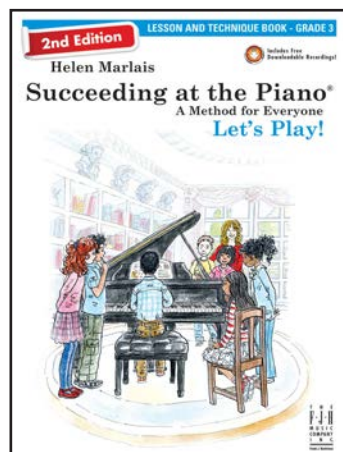
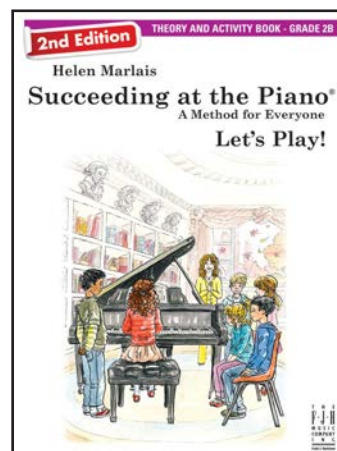
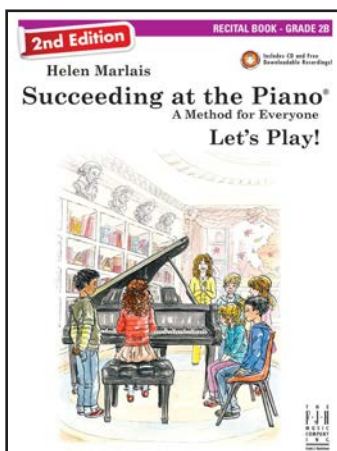
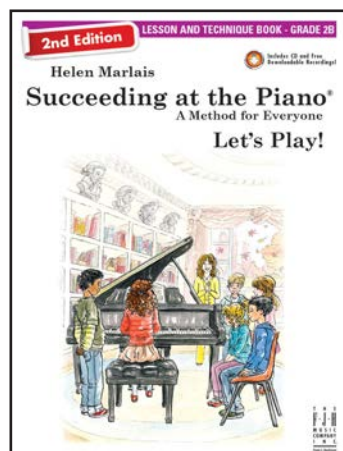


# Sampler Catalog of *Succeeding at the Piano*® & *The All-In-One Approach*

by Dr. Helen Marlais

**Succeeding at the Piano (SATP) Sampler Catalog: Grade 2B and 3**  
**The All-In-One Approach to Succeeding at the Piano® (AIO) Sampler Catalog: Gr. 2C**



SATP consists of levels:  
Prep, 1A, 1B, 2A, 2B, 3, 4, 5

AIO consists of levels:  
Prep A and B, 1A and 1B, 2A, 2B, 2C

**The FJH Music Company Inc.**

2525 Davie Road, Suite 360 • Fort Lauderdale, Florida 33317-7424

PHONE: 954-382-6061 • FAX: 954-382-3073 • EMAIL: [fjhinfo@fjhmusic.com](mailto:fjhinfo@fjhmusic.com) • WEBSITE: [www.fjhmusic.com](http://www.fjhmusic.com)

T H E  
F · J · H  
M U S I C  
C O M P A N Y  
I N C.

Frank J. Hackinson

## 1. Posture and Arm Weight

Sit tall on the bench. Imagine a plant is growing through your spine and out the very top of your head! The plant is gently pulling your body up until it is tall, long, and balanced. When you lean forward, lean with your torso instead of your head. Your torso provides you with power and balance.



### Reviewing "Drip-Drop-Roll"

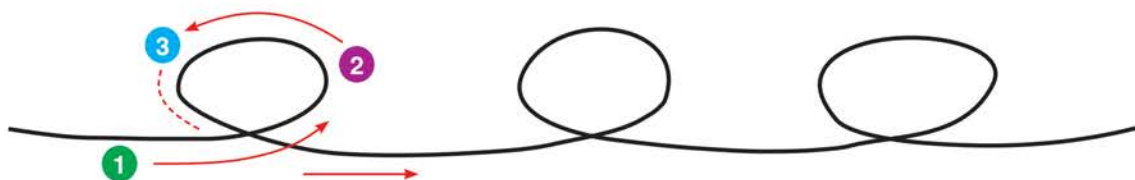
- Lift your arms and let your fingers hang down, like the boy in the picture. Pretend water can **drip** through your fingertips to your thighs.
- Let your arms drop to your thighs. Can you feel the weight of your arms **drop**? (Your fingers should land flat on your legs.) This is arm weight.
- **Roll** your wrists forward onto your fingertips, and lift your wrists first and then your forearms.



## 2. Free Arm and Flexible Wrist

- Using fingers 2 and 3 on your **R.H.**, play any two white keys on the piano together (blocked).
- Roll your wrist and forearm to the right, then around and over to the left. Then do another roll!

Roll counterclockwise! ↺



- Notice how your upper arm moves freely as you do each roll.
- Now try it with your **L.H.** It rolls clockwise. ↻

## Practice steps:

- Learn and memorize the *ostinato*\* pattern in the L.H.
- Make up a story about this cat and tell your teacher.



## Billy Cat's Blues



Slowly and sadly (♩ = ca. 88)

*mf*  
(*ostinato*)

1 3 4 4 5

Use rotation in the R.H.

1  
L.H. legato

5

4 3 2 1

3 4 4

9

5 4 3 2 1

*mf*

13

*mp*

*poco rit.*

*p*

2

5  
8va-1



\**ostinato*—a short pattern that is repeated over and over.

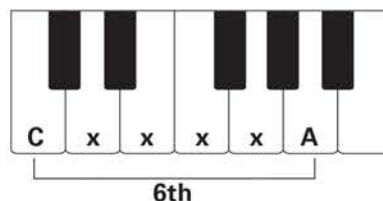
*poco*—means "a little".

*rit.* is abbreviated for *ritardando*; it means to slow down.

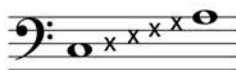
## UNIT 3

# Interval of a 6th

1. Find any C on the piano. Going higher skip 4 white keys and find A. This is a 6th!



On the staff, a 6th looks like this:



space to line,  
4 skipped notes



line to space,  
4 skipped notes

2. With your R.H. play this 5th.



3. Now play this 6th, moving your fingers slightly away from your thumb.



4. With your L.H. play this 5th.



5. Playing this 6th, move your thumb slightly away from your other fingers.



### Practice step:

- Silently prepare your fingers over each interval as you name each one aloud.



## Let's Move!



**Fearlessly** Feel a "heavy arm."



- Transpose this piece to one key of your choice.





Haydn

# Rotation Review

- Rotation is when the hand, wrist, and forearm move from side to side, as if turning a doorknob.
- Or you can imagine a boat rocking side to side in water.



- Notice that you play on the outside tip of your thumbnail.
- Practice at 4 tempos:  
Adagio ♩ = 72, Andante ♩ = 88, 104, Allegro ♩ = 126



TRACK 24



## Dancing, Then Resting

Easy does it!

*mf legato*

Rest all of your fingers on the keys.

Rest all of your fingers on the keys.

- Tell your teacher how playing with rotation feels.

## Diligent Dragonfly



Reflectively

*mf*

PLACE A ✓ UNDER EACH DAY YOU PRACTICE THESE EXERCISES.

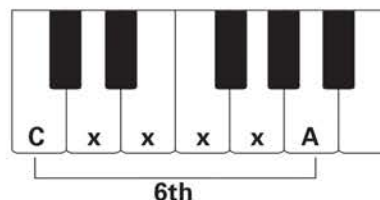
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
_____	_____	_____	_____	_____	_____	_____

**Note to Teachers:** Encourage students to play with their hand, wrist, and forearm completely aligned, not twisting in any way.

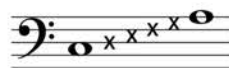
## Learning 6ths



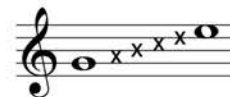
1. Find any C on the piano. Going higher skip 4 white keys and find A. This is a 6th!



On the staff, a 6th looks like this:



space to line,  
4 skipped notes



line to space,  
4 skipped notes

2. **Note Challenge No. 1:**  
Play Bass C. Go down a 4th, then go up a 3rd. Lastly, go down a 6th. What is the letter name of the key you land on? \_\_\_\_\_

- Note Challenge No. 2:**  
Play Guide Note Treble G. Go up a 5th. Go up a 6th. Lastly, go down a 3rd. What is the letter name of the key you land on? \_\_\_\_\_

3. Answer the following questions as fast as a lightening bolt.  
Time yourself by using a clock.

- Draw an X on the nearest guide note to help you.
- Write the interval and the letter name of the notes.



Ex. 6th up  
A F



\_\_\_\_\_  
\_ \_



\_\_\_\_\_  
\_ \_



\_\_\_\_\_  
\_ \_



\_\_\_\_\_  
\_ \_



\_\_\_\_\_  
\_ \_



\_\_\_\_\_  
\_ \_

How long did it take  
you to finish?

\_\_\_\_ minutes

\_\_\_\_ seconds

# Ear Training

1.

## Parrot Play:



Parrots love to repeat what they hear!

- Your teacher will play *Hush, Little Baby*.
- Can you sing it together and sway to the beat?
- Listen to the intervals of a 6th. Sing this song to remember the 6th.



**Key signature:**

(sharp all \_\_\_\_\_)

## Hush, Little Baby

Traditional

you write 6th

Hush, lit-tle ba-by, don't say a word, Ma-ma's gon-na buy you a mock-ing-bird.

If that mock-ing-bird don't sing, Ma-ma's gon-na buy you a dia-mond ring.

☐ Check the box when you can play this song.

2.

## Ear Training:



- Let's review other intervals by singing these songs:

## Yankee Doodle

2nds and 3rds:

Yan-kee Doo-dle went to town, rid-ing on a po-ny.



## Here Comes the Bride

4ths:

Here comes the bride, all dressed in white!

## Baa, Baa, Black Sheep

5ths:

Baa, baa, black sheep, have you an-y wool?



Now close your eyes and listen to your teacher play intervals of 2nds, 3rds, 4ths, 5ths, and 6ths. How many can you identify?



# UNIT 4

## Practice step:

- Find and tell your teacher the name of all the major and minor chords in this piece.



## Wild Mustangs



With excitement! (♩ = ca. 168)

**1**

*mp*

**5**

**Drop**

**Kick Off!**

**1.**

**9**

**2.**

**f**

**mf**

**5**

**8<sup>va</sup> both hands**

**13**

**5**

**8<sup>va</sup> both hands**

**rit.**



The "Kick Off!" is used when one needs a sharp, short sound. This gesture is similar to the "Woodpecker" staccato release in that the wrist and forearm stay level with each other. However, in the "Kick Off", the wrist and arm move forward, out of the key, towards the fallboard of the piano.



17

*f*

*mp*

*a tempo*

Kick Off!

(8<sup>va</sup> both hands) - - - - -

21

*poco cresc. 2nd time*

25

1.

*mp*

2.

*mf*

*f*

Push Off

29

*mp*

R.H.

*cresc.*

*poco rit.*

*f*

Push Off

Push Off

Push Off

Push Off

5

8<sup>va</sup> - - - - -

**Note to Teachers:** Often a "Push Off" touch release is used even if the sound isn't meant to be *staccato*. Instead, the motion produces a full sound and the muscles in the forearm release. Have students experiment with this gesture at the end of phrases as well as phrase goals.



Chopin

# Balance Between the Hands Review

- Bring out (make louder) the hand that plays the melody.



TRACK 28, 29, 30

## Finlandia

Jean Sibelius (1865-1957)

Espressivo, con moto (♩ = 144)

Measures 1-13 of the musical score for Finlandia. The score is in 4/4 time with a key signature of one sharp (F#). It features a melody in the right hand and accompaniment in the left hand. Dynamics include *mp*, *f*, *mf*, and *p*. Performance instructions include *Espressivo, con moto*, *dim. e poco rit.*, and *p*. Fingerings are indicated by numbers 1-5. Measure numbers 1, 5, 9, and 13 are boxed.

FJH2278

13

# Practice step:

- Which measures of this piece contain a broken A major chord?

\_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_.

Theory p. 12, 13



## Creepy Noises

**Creepily**

*p* *L.H. over*

What are these nois - es  
May - be the noise is

*mf*

4

out - side my door? Six - teen rob - bers, or may - be ten more?  
just in my head; I'm real brave and I've noth - ing to dread.

7

Could it be Mar - tians, eyes a - glow, wait - ing to take me on their  
I'll get up cour - age, step out - side, I see a shad - ow! Hur - ry!

*f*

10

U F O? *p* *pp*  
Run and hide!

## UNIT 5




Haydn

# Finger Crossings

The thumb often moves **under** the fingers, or the fingers cross **over** the thumb.

- Do one path every day with Papa Haydn. (See the practice chart below.)
- Practice each exercise *molto legato* (very smoothly).
- Roll your wrist from note to note. Use a free arm and flexible wrist so that your thumb doesn't tuck itself under your palm. Let your thumb follow the 2nd and 3rd fingers and look for the  shape between fingers 1 and 2.

### Path No. 1




Handwritten musical notation for Path No. 1, Treble Clef, 2/4 time. Notes: C4 (1), D4 (2), E4 (1), F4 (2), G4 (3). Fingering: 1 2 1 2 3.

Handwritten musical notation for Path No. 1, Treble Clef, 2/4 time. Notes: C4 (1), D4 (2), E4 (1), F4 (2), G4 (3). Fingering: 1 2 1 2 3.

Handwritten musical notation for Path No. 1, Bass Clef, 2/4 time. Notes: F3 (1), E3 (2), D3 (1), C3 (2), B2 (3). Fingering: 1 2 1 2 3.

Handwritten musical notation for Path No. 1, Bass Clef, 2/4 time. Notes: F3 (5), E3 (1), D3 (2), C3 (1), B2 (5). Fingering: 5 1 2 1 5.

### Path No. 2




Handwritten musical notation for Path No. 2, Treble Clef, 2/4 time. Notes: C4 (1), D4 (2), E4 (3), F4 (1), G4 (2). Fingering: 1 2 3 1 2.

Handwritten musical notation for Path No. 2, Treble Clef, 2/4 time. Notes: C4 (1), D4 (3), E4 (1), F4 (2), G4 (3). Fingering: 1 3 1 2 3.

Handwritten musical notation for Path No. 2, Bass Clef, 2/4 time. Notes: F3 (1), E3 (2), D3 (3), C3 (1), B2 (2). Fingering: 1 2 3 1 2.

Handwritten musical notation for Path No. 2, Bass Clef, 2/4 time. Notes: F3 (5), E3 (1), D3 (3), C3 (1), B2 (5). Fingering: 5 1 3 1 5.

 **PLACE A ✓ UNDER EACH DAY YOU PRACTICE THESE EXERCISES, ♩ = 92, ♩ = 104, ♩ = \_\_\_\_.**

MONDAY PATH NO. 1	TUESDAY PATH NO. 2	WEDNESDAY PATH NO. 1	THURSDAY PATH NO. 2	FRIDAY PATH NO. 1	SATURDAY PATH NO. 2	SUNDAY PATH NO. 1
_____	_____	_____	_____	_____	_____	_____

**Note to Teachers:** Tucking the thumb under the hand and moving it back and forth halfway across the palm is unhealthy and incorrect because it causes tension in the hand and wrist. Watch students so they do not twist or lock their wrists.



**Practice steps:**

- Circle the crossovers.
- Practice the phrases with the crossovers at least 5 times correctly every day.

**Flower Drum Song**

Chinese Folk Song



Moderately (♩ = ca. 120)

5 *mp*

1 2

3

2 1 2

*cresc.*

6

2 1 2

*mf*

9

5

*dim.*

*p*

1 5

# Technique with Beethoven

1. Playing the G major scale in the R.H.

**Key signature** for G major (sharp all F's)



*Cross 1 under 3 briefly, using a flexible wrist.  
Quickly "snap" your thumb to the right and prepare your fingers  
over the next four keys.*

**Technique Tip:** Your 4th finger plays only one key. Which key is it? \_\_\_\_\_

2. Now play the G major scale going up and going down. Listen carefully for evenness and forward direction, making a  $\blacktriangleleft$  to the High G. This is the phrase goal. Then  $\blacktriangleright$  to the Guide Note G.



*Without twisting your wrist, cross finger 3 over 1.  
Move your thumb quickly to the left to prepare for the G.*



**Beethoven says:** Notice that G and C major scales have the same fingering.

3. Find and play three important notes in the G major scale:

I tonic	V dominant	LT leading tone	I tonic
home (stable; feeling grounded)	vacation (busy and exciting)	leading back...	home

## QUICK QUIZ:

- What is the dominant note in the key of G major? \_\_\_\_\_
- What is the leading tone in the key of G major? \_\_\_\_\_
- What is the tonic note in the key of G major? \_\_\_\_\_

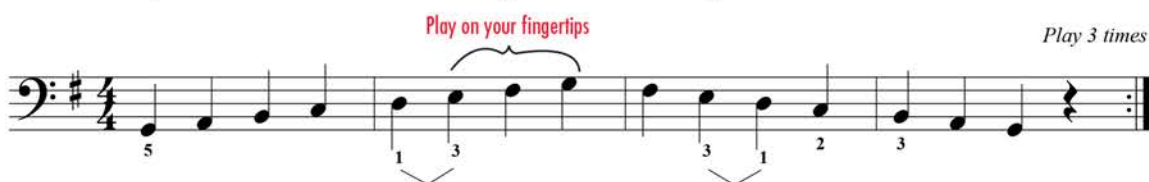
**4.** Playing the G major scale in the L.H.

- Say the fingering aloud as you play the scale.



**5.** Now play the G major scale going up and going down.

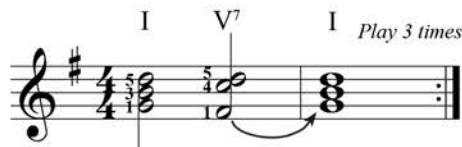
- Roll your arm weight in the direction of the notes, using weight transfer.
- Play the scale with a beautiful *legato* sound throughout.



**Technique Tip:** What is the one key your **4th** finger plays? \_\_\_\_\_

**6.** Playing a G major cadence

- Notice the leading tone (F# in the V<sup>7</sup> chord) that leads back to tonic (G).
- The leading tone is always a *whole half* step below tonic. Circle one.



**Technique Tip:** Shift the weight of your hand forward into the keys when playing the V<sup>7</sup> chord.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
MM ♩ = 72	_____	_____	_____	_____	_____	_____	_____
MM ♩ = 84	_____	_____	_____	_____	_____	_____	_____
MM ♩ = 104	_____	_____	_____	_____	_____	_____	_____

## Practice steps:

- Show your teacher the following: G major scales \_\_\_, I and V<sup>7</sup> chords \_\_\_, ABA<sup>1</sup> form \_\_\_.
- When playing scales, sweep your arm from left to right, without twisting your wrist.



TRACK 53, 54, 55

## Toccatina

Allegro (♩ = ca. 138)

**A**

*mf*

1 3 1

Push Off

5 1 3 move L.H.

**3**

2 5

Kick Off!

Kick Off!

1 3 1

1 2 5 1 3 5

**6**

2 4

Kick Off!

5 1 2 1

**B**

**9**

1 2

*mp*

1 2

L.H. as light as a feather!

Often a "Push Off" touch release is used even if the sound isn't meant to be staccato. Instead, the motion produces a full, longer sound. As usual, push forward with the upper arm for this gesture. Give the notes their full value, and feel the muscles in the forearm and upper arm working. Then release the muscles as you move your wrist and arm forward. This physical gesture is for longer note values at the end of phrases as well as for phrase goals.



# Going On Safari

Lesson p. 33

- As you meet the animals on the safari, complete the musical examples.



## 1. Wise elephants:

- Complete the G major cadence in the L.H.
- Add the fingering.



## 3. A troop of monkeys:

- Circle the correct fingering for an **ascending** G major scale in the R.H.

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



## 5. The tiger's trail:

- Write the following harmonic intervals in G major.



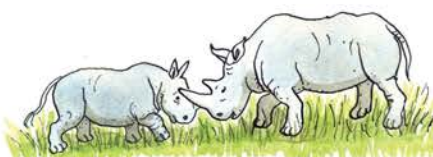
## 2. At the lion's lair:

- Complete the G major cadence in the R.H.
- Add the fingering.



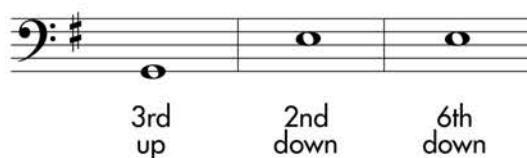
## 4. Digging warthogs:

- Write the correct fingering for a **descending** G major scale in the L.H.



## 6. Playful rhinoceros:

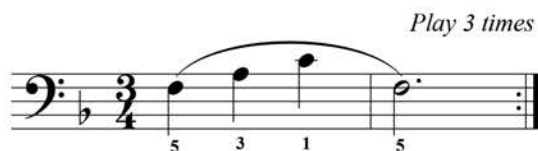
- Write the following melodic intervals in G major.



# Broken Chord Bass

- A broken chord bass can be used to play the L.H. harmony while the R.H. plays the melody.

Notice this F major chord, played one note at a time:



## Practice steps:

- Point to broken chords in the piece below and practice them first.
- Then practice the first phrase at least 5 times correctly, focusing on the rhythm and the physical gesture.

## Fireworks



**Key signature** for F Major  
(1 flat - B♭)

**Very brightly** (♩ = ca. 144)

The musical score is written for piano and consists of five systems of music, each with a measure number in a box at the beginning of the system.

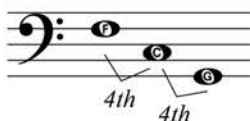
- System 1 (Measure 7):** The right hand (R.H.) has a whole note chord (F4, A4, C5) with a fermata. The left hand (L.H.) has a whole note chord (F2, A2, C3) with a fermata. The L.H. is marked *L.H.* and *mp*. Fingering: R.H. 5, 3, 1; L.H. 1, 3, 5.
- System 2 (Measure 11):** The R.H. has a half note (F4) with a fermata. The L.H. has a half note (F2) with a fermata. The L.H. is marked *mf*. Fingering: R.H. 3, 1, 4; L.H. 1, 4.
- System 3 (Measure 15):** The R.H. has a half note (F4) with a fermata. The L.H. has a half note (F2) with a fermata. The L.H. is marked *mf*. Fingering: R.H. 1, 4, 1; L.H. 1, 4.
- System 4 (Measure 19):** The R.H. has a half note (F4) with a fermata. The L.H. has a half note (F2) with a fermata. The L.H. is marked *poco cresc.* and *f*. Fingering: R.H. 4; L.H. 2.
- System 5 (Measure 22):** The R.H. has a half note (F4) with a fermata. The L.H. has a half note (F2) with a fermata. The L.H. is marked *cresc.* and *ff*. Fingering: R.H. 2; L.H. 5.

At the end of the score, there is a small icon of a firework and the text "Kick Off!".

\* *ff* (fortissimo) means to play even more loudly than *f*!

# Ledger Line Notes Below the Bass Staff

1. Find and play these guide notes, saying the intervals:



## Race to the Pyramids

Look!  
They are  
3rds apart.



**With excitement!**

*mp*

This note is:

4 **Drop** **Roll** **Drop** **Roll**

7 **Push Off** **Push Off**

10 **Push Off**

*mf*

*f*

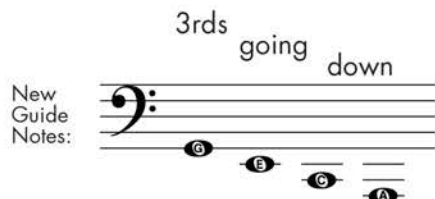
48

FJH2278

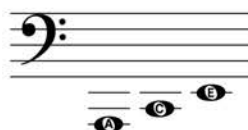


# Help the Tuba Player Find His Notes!

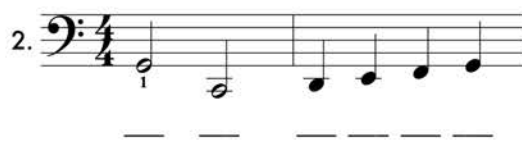
- The tuba player forgot his glasses and can't see his music.
- Write the name of the notes. Then play them.



Helpful Hint:



Remember a flying "ace"!



- Write the intervals and then the name of the notes. Play them every day, saying the name of the notes aloud.

Ex: 1. 2. 3. 4.

3rd up

C E



## Time to Compose:

- Make up a piece using any of these notes. →
  - Will it be mysterious, or strong?  
Will it have chords, or a single melody?
- Your title: \_\_\_\_\_



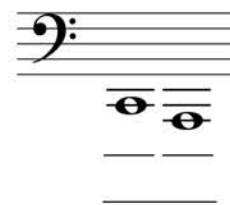
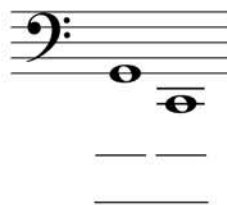
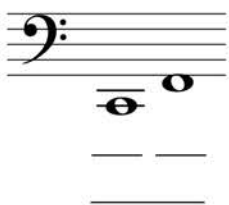
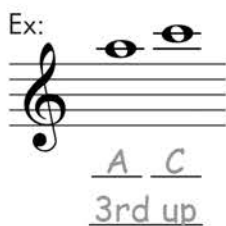
# At The Concert Hall

Lesson p. 53



Win as many orchestra tickets as you can so you can take your family and friends to hear a concert of beautiful music.

- Write the letter names and intervals below. Then play the patterns.
- Your teacher will check your answers and write in the total number of tickets.  
(You win 1 ticket for every correct example.)



Tickets won: \_\_\_\_\_

# UNIT 3

## Dotted Quarter Note ♩.

♩. gets one and one-half beats.

Clap and count the rhythms below.

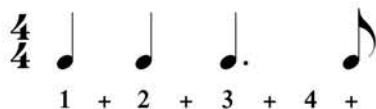
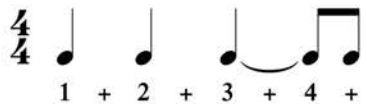
Both rhythms are the same.

The dot in the ♩. replaces the tied note.

$$\text{♩} + \text{♩} + \text{♩} = \text{♩.}$$

$$\frac{1}{2} + \frac{1}{2} + \frac{1}{2} = 1\frac{1}{2}$$

$$\text{♩} \text{ — } \text{♩} = \text{♩.}$$



The ♩. is usually followed by one eighth note ♩. ♩.

$$\text{♩.} \text{ ♩} = 2 \text{ beats}$$

### Practice steps:

- Clap and count aloud.
- Can you step to the ♩ beat while clapping the rhythm?



## On the Bridge of Avignon

French Folk Song

*Allegretto (cheerfully)* (♩ = 116)

1

*mf* Sur le pont d'A - vi - gnon, l'on y dan - se, l'on y dan - se!  
On the bridge (of) A - vi - gnon, they are dan - cing, they are dan - cing.

5

Sur le pont d'A - vi - gnon, l'on y dan - se tout en rond!  
On the bridge (of) A - vi - gnon, they are dan - cing all a - round.

# Broken Chord Bass

- A broken chord bass can be used to play the L.H. harmony while the R.H. plays the melody.

Notice this G major chord played one note at a time:



## Practice steps:

- Point to the three broken chords in the piece below.
- Then practice the first phrase in the R.H., focusing on the fingering, at least 5 times correctly.

## The More We Get Together

(based on *O du Lieber Augustin*)  
German Folk Song



**Happily**

*mf* The — more we get to - geth - er, to - geth - er, to -

5 3 1 2

Play with a free arm — how does it feel?

4 5 3 1 2 4 2 1 4

geth - er, the — more we get to - geth - er, the

3 5 5



## Time to Compose:



- Make up your own ending to *The More We Get Together*.
- Play the piece to the downbeat of measure 16 and then write a new ending below.  
Be sure to end on the tonic.

16



## Parrot Play:

- Your teacher will play Clementine.
- Sing it together. Circle the only 6th.
- By ear, play each phrase after your teacher plays it.
- Did each phrase have a "phrase goal"?  
This is where the music leads to.
- Did you hear the forward direction in each phrase?



## Clementine

American Folk Song

**Moderato**

**Note to Teachers:** After students can play Clementine, you may wish to experiment with rhythm or note changes to see if your students hear the mistake(s).

# F Major Scale

- Write the F major scale below.
- Then mark the two half steps.
- Notice that the key of F major needs one flat (B $\flat$ ) to keep the major pattern.



- Now, write "I" below the tonic notes, "V" below the dominant note, and "LT" under the leading tone. Play these notes on the piano.
- Trace the B $\flat$  in the key signature below.
- Then draw the key signature for F major twice on your own.



**F** **G** **A** **B $\flat$**  **C** **D** **E** **F**

- Draw the key signature for F major.
- Then write an F major scale, ascending and descending.



- Can you **close your eyes** and say the letter names of the F major scale?  
Memorize it today!

## Practice steps:

- Does this piece use a *waltz bass* or a *broken chord bass*? Circle one.
- Practice at a “thinking tempo” for the proper and clear playing of *staccato* and *legato* phrases, and observing rests.



TRACKS 31, 32, 33

## Theme from The Magic Flute

W. A. Mozart



Allegro (♩ = 144-160)

4

*p* play with light, free arms

5 3 1 5 2 1

5

floating arm

1 2 1 4

*mf*

2 4

9

5 5

13

1 2 1 3 5

Push Off


L.H. *f*

2 4



Haydn

## Technique with Haydn

- Musical phrases lead somewhere. Feel the forward direction of each phrase, making a  to the longest note in a phrase, or a downbeat.
- Playing with the correct gestures will help you be musical.



### Seals at Play

TRACKS 41, 42, 43

Frisky (♩ = ca. 176)

1

mf

mf

mp

mf

5

Roll your wrist forward and then Push Off.

5

mp

mp

p

9

1

p

mp

mf

poco rit.

molto rit.

f

5

5

5

5

move L.H.

13

a tempo

mp

mf

2

4

Kick Off!

f

5

5

5



- Did you feel yourself play with a free arm? Did you hear the forward direction in each phrase?
- Now play the piece 2 octaves higher. What kind of seals can you imagine now?



## UNIT 7



# D Major One-Octave Scale and I and V<sup>7</sup> Chords

1. Playing the D major scale in the R.H.

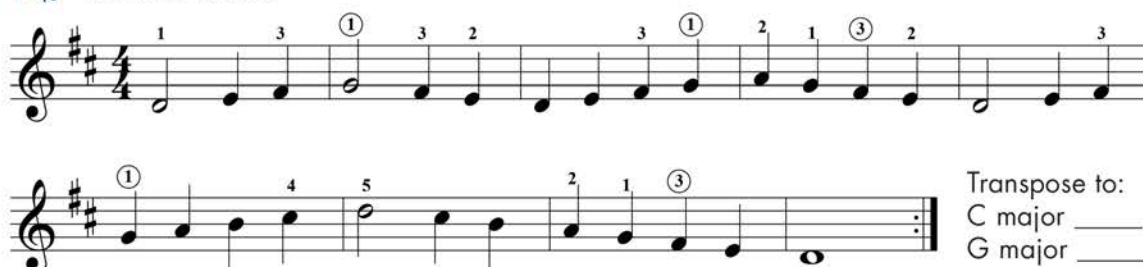
Chopin

Key signature for D major (sharp all F's and C's)



Chopin says: Remember to play *legato* with a flexible wrist.

2. Fun with scales!



3. Find and play three important notes in the D major scale.



home



on vacation!



going back...



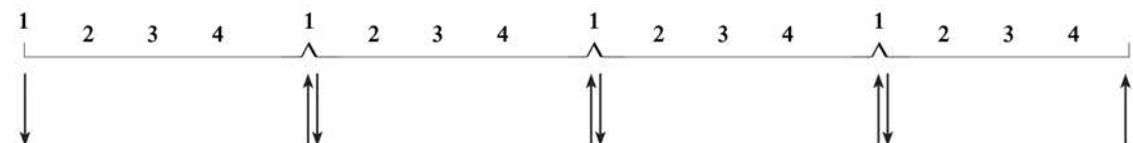
home

## UNIT 8

### Legato Pedaling

- To connect one note or chord to the next one, without a break in sound, use *legato* pedaling.
- In piano music, you will see pedal markings to show you how to use the **damper** pedal.

Count aloud while you pedal:



Press your **right foot** down. Use the ball of your foot to press, with your **heel on the floor**.

- Lift pedal exactly when you say the count of "1" aloud.
- Then immediately press the pedal down again and hold until the next downbeat.
- Let your foot motion be relaxed and quiet.

Lift foot slowly and silently but keep your foot on the pedal.



When you wear shoes, it's easier to pedal.



Chopin

- Play the notes on your right thigh first to get used to the pedal.
- Then play the notes on the piano.

### Legato Pedal Study



**Adagio** (♩ = 69)

Count: 1 2 3 4    1 2 3 4    1 2 3 4    1 2 3 4    1 2 3 4

#### Technique Tip:

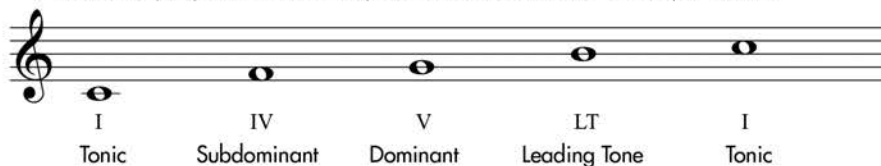
- Practice this study with your L.H. finger 2 as well, 1 octave lower.
- If you hear a connection from one note to the next, **without overlapping**, then you are pedaling correctly.
- Let your ear always be your guide when pedaling.

Lift foot and hand off together.

## UNIT 9

# IV Chord

- Find and play these five important notes in the C major scale.



Let's learn a new cadence:



### Practice step:

- Write the I, IV, V<sup>7</sup> chords in the circles below.



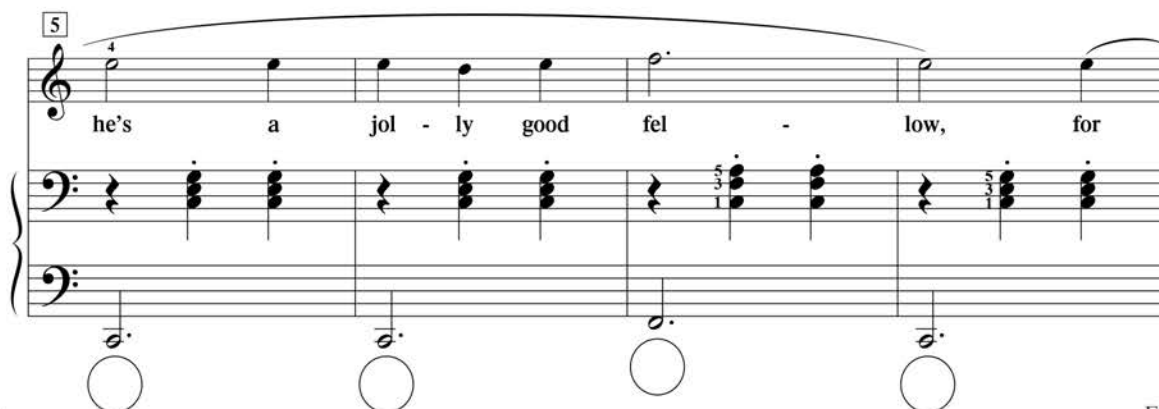
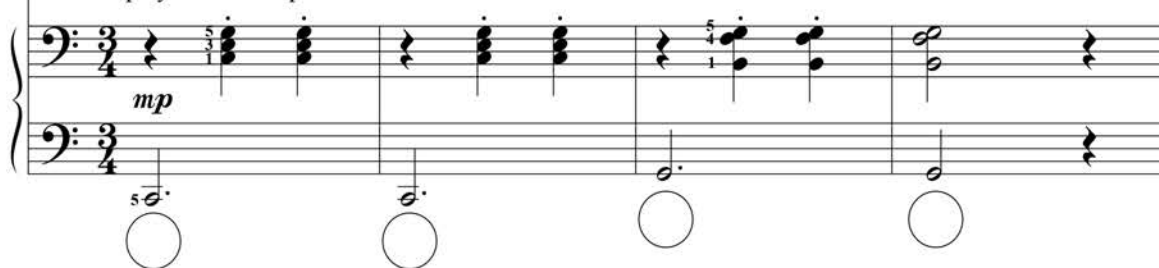
## For He's a Jolly Good Fellow

Cheerfully (♩ = ca. 132)

Teacher plays the melody.



Student plays the accompaniment.



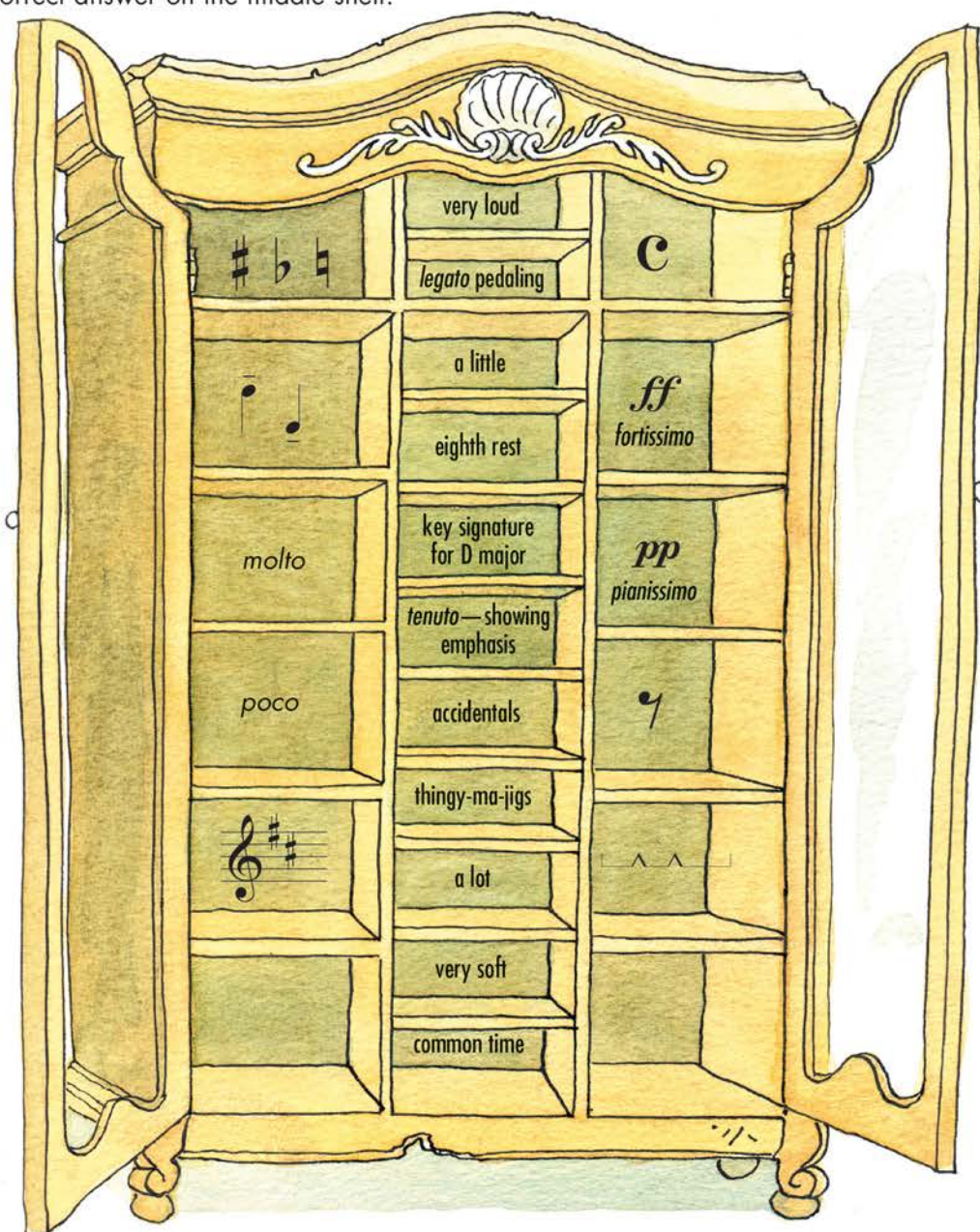




# The Mysterious Bookcase

(Review of Music Symbols and Terms from Grade 2B)

- In an attic, a mysterious bookcase is locked.
- You find the key for the lock in a floorboard!
- Once you open it, you see music symbols and terms that have been hidden for hundreds of years!
- Draw a line from the musical symbol or term on the right and left shelves to the correct answer on the middle shelf.







# Pirate's Gold

## (Review of Intervals and Note Names)

- Draw an X on the nearest guide note.
- Name the intervals and notes.
- Then draw a line from each gold coin to the correct interval.

Ex.

3rd up  
D F

\_\_\_  
\_\_\_

\_\_\_  
\_\_\_

\_\_\_  
\_\_\_

\_\_\_  
\_\_\_

\_\_\_  
\_\_\_

\_\_\_  
\_\_\_

\_\_\_  
\_\_\_

\_\_\_  
\_\_\_



**2nd**

**3rd**

**4th**

**5th**

**6th**

### Extra Credit:

- These 2 patterns are made up of:  
2nds 3rds 4ths (circle one)



## UNIT 2

# Another New Time Signature

**6** 6 beats in every measure  
**8** gets 1 beat

### Keep in mind:

In  $\frac{3}{8}$  and  $\frac{6}{8}$  time, ♩ or ♪ = 1 beat

♩ or ♪ = 2 beats

♩ or ♪ = 3 beats

♩ or ♪ = 6 beats (an entire measure)

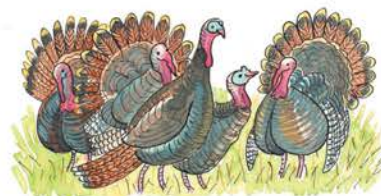
step: ♩. ♩. ♩. ♩.  
 +  
 clap: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Accents occur naturally on beats 1 and 4.

- First, step ♩. while clapping and counting the rhythm of the song below. Then say the words while clapping the ♩. pulse.

## Five Fat Turkeys

American Folk Song



**6** ♩ | ♩ | ♩ ♩ ♩ ♩ | ♩. — ♩ ♩ | ♩ | ♩ ♩ ♩ ♩ |  
 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6  
 Oh, five fat turkeys are we, — we slept all night in a

♩. ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ | ♩ ♩ ♩ ♩ |  
 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6  
 tree. When the cook came a-round, we could - n't be found, and

♩ ♩ ♩ ♩ | ♩ | ♩. — ♩ ♩ | ♩. ||  
 1 2 3 4 5 6 1 2 3 4 5  
 that's why we're here, you see! —

- Now clap and count these patterns with your teacher:

♩ = ca. 138, ♩ = ca. 152, ♩. = ca. 76

1.  $\frac{6}{8}$  ♩ ♩ ♩ ♩ ♩ ♩ :|| 2.  $\frac{6}{8}$  ♩ ♩ ♩. | ♩. ♩. :||



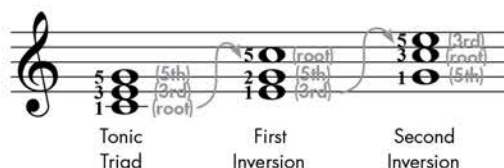
Haydn

# Technique with Haydn

## Arm weight and flexible wrist

### Triads and Inversions

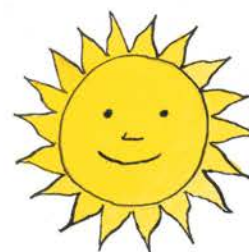
- Notice there are different ways to play a C major triad:



When the **bottom** note is moved to the top, it's called an **inversion**.

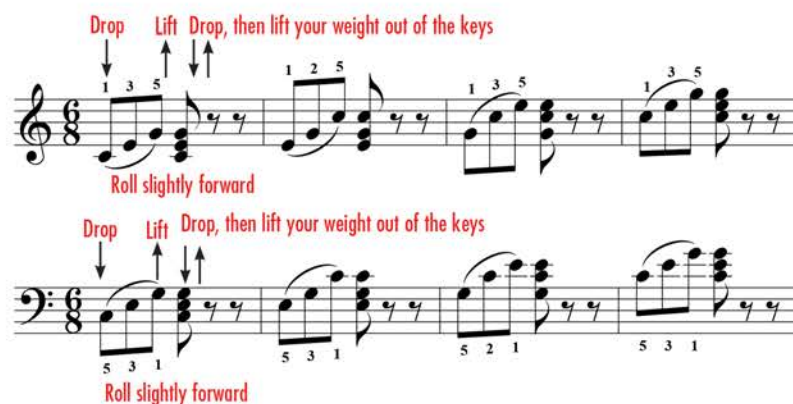


## The Sunshine Exercise

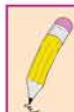


### Practice steps:

- Drop your arm weight on the first note of every three-note slur.
- Then roll your wrist slightly forward when playing through the slur.
- Be sure to play on the outside tip of your thumbnail.



- Play "The Sunshine Exercise" every day as you learn Grade 3.
- Play while watching your hands and arms, listening all the time for the correct sound.
- You will be ready to play pieces with triads and inversions in Grade 4!



PLACE A ✓ AFTER YOU HAVE LEARNED THE "SUNSHINE EXERCISE" IN DIFFERENT KEYS. (ONE KEY EVERY WEEK.)

C MAJOR    G MAJOR    F MAJOR    D MAJOR    A MAJOR    E MAJOR    B MAJOR    YOUR CHOICE

\_\_\_\_\_



Brahms

## Technique with Brahms

### I-IV-I-V<sup>7</sup>-I Cadence in C Major

- Now you are ready to learn another cadence. This one uses the three primary chords:

Play this F with your R.H. for ease



I

tonic

C

IV

subdominant

F

V<sup>7</sup>

dominant seventh

G<sup>7</sup>

I



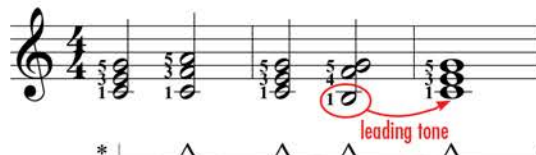
- Think about a submarine when you see the IV chord (subdominant). The root of the IV chord is F. F is 1 step lower, or below, the root of the V<sup>7</sup> chord (G).

### Playing a C major cadence:



I IV I V<sup>7</sup> I  
"one" - "four" - "one" - "five-seven" - "one"

\* pedal optional



\* leading tone



**Brahms says:** Say the name of the chords as you play them.  
("one" - "four" - "one" - "five-seven" - "one")



PLACE A ✓ UNDER EACH DAY YOU PRACTICE THE C MAJOR SCALE IN EIGHTH NOTES FOLLOWED BY THIS CADENCE MEMORIZED. WRITE THE NUMBER OF TIMES YOU PLAY EACH ONE DAILY. (YOUR TEACHER WILL ASSIGN A NUMBER.)

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



**Practice steps:**

- Practice hands separately.
- Practice each phrase **four times** correctly.

**Swimming, Swimming**

Folk Song

Arranged by Helen Marlais

With spirit! (♩ = ca. 100)



*mf* Swim - ming, *mp* Use a rolling wrist motion swim - ming in my swim - ming pool, when

5 3 1 2 1 5 3

5 2 1 5 2 4 2 1

Roll wrist

days are hot, when days are cold in my swim - ming pool!

5 2 1 5 2 4 1

9 *f* Breast - stroke, side - stroke, fan - cy div - ing too! Oh,

5 3 2 1 5 2 1 5

Roll forward

13 don't you wish you nev - er had an - y - thing else to do.

5 2 1 5 2 1 5 1 2 3 5

Push Off, wrists first



- Did this piece sound like the tempo marking?

# Two Famous Themes



Lesson p. 11

Checklist for Mozart and Beethoven.  
Place a ✓ once you have finished each point below.

- \_\_\_\_\_ 1. Write the counting in each theme.
- \_\_\_\_\_ 2. Write the letter name above each note.
- \_\_\_\_\_ 3. Silently play each theme on the top of the keys.
- \_\_\_\_\_ 4. Play each theme while **counting aloud**.
- \_\_\_\_\_ 5. Transpose each theme to another key.

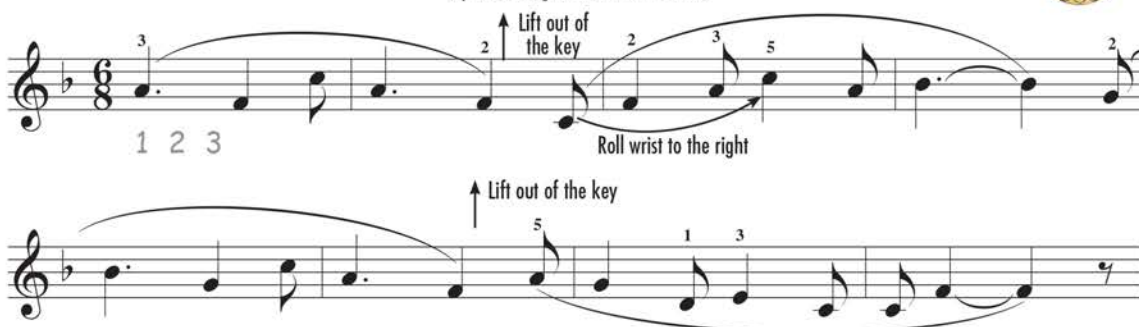
## Horn Concerto

by Wolfgang Amadeus Mozart



## Symphony No. 6 "Shepherd's Song"

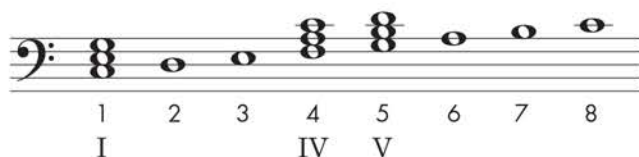
by Ludwig van Beethoven





## The Primary Triads

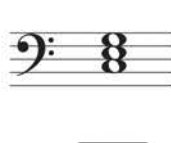
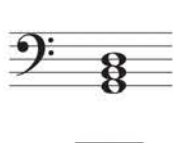
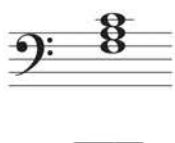
- The IV chord (called "4" chord) is built on the 4th note of the scale.
- You already know that the V chord (called "5" chord) is built on the 5th of the scale.



- These 3 triads are in ROOT POSITION.
- Play them.

- Write the correct Roman numeral below each triad.

Key of C major:



- Draw the following triads in C major.

I triad: 

IV triad: 

### Quick Quiz:

**1.** In G major:

What is the I triad?       G      

What is the IV triad?                   

What is the V triad?                   

**2.** In F major:



What is the I triad?                   

What is the IV triad?                   

What is the V triad?                   

- Now play these triads.

# Swing Rhythm in Jazz and Blues

- When the word "swing" is in the tempo marking, the  feels like a  without the middle note of the triplet.



long-short



long-short



long-short

## Practice step:

- Practice the L.H. ostinato patterns until easy.

## A Little Jazzy Night Music

from Mozart's *Eine kleine nachtmusik*

by Kevin Olson



With a relaxed swing ( $\text{♩} = \text{ca. } 108$ )

*3 R.H. legato*

*mf* What if Mo - zart lived to - day? He'd love to play the

*3*

sax - o - phone, or may - be he would drum all day. I'm

*5*

sure he'd find that play - ing jazz is quite his thing: he'd

\* Keep the upper notes (Bb-A-Bb) *legato* while releasing your 5th finger as you move.



7

play those blues and so - lo o - ver ev - 'ry - thing. Oh,

9

*f* Mo - zart! Play a lit - tle night mu - sic for

11

*mf* me! Jaz - zy mu - sic for

13

me! Jaz - zy mu - sic for

15

me! *dim. e rit.* *p*



Beethoven

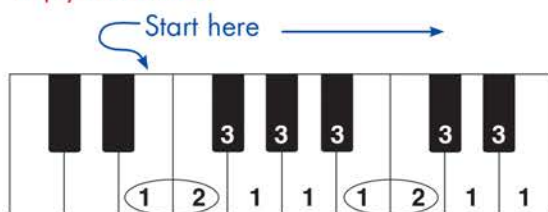
## Technique with Beethoven

### Playing the chromatic scale

- The chromatic scale contains all of the half steps in an octave. Every key is used, black and white, one after the other.

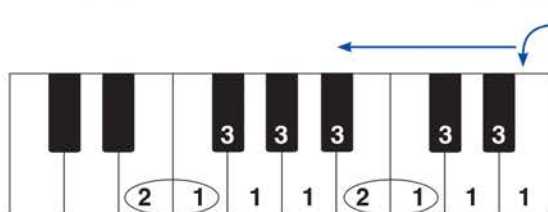
1. Play the chromatic scale **slowly** going up in the R.H.

Enjoy the sound!



- For every black key, use finger 3.
- For every two white keys in a row, use fingers "1 - 2" as you go up.

2. Now play the chromatic scale **slowly** going down in the L.H.



Start here

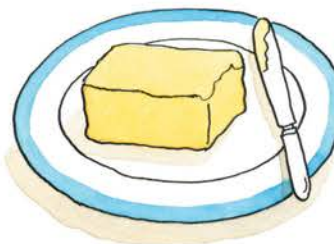


**Beethoven says:**

Memorize the fingering and play the scales going up and going down.

3. A chromatic scale can begin or end on any note.

- When less than an octave scale is played, it is called a **chromatic passage**.
- Play the following chromatic passages *molto legato*.



### Smooth Butter



Drop your arm weight

Push Off (wrist first)



Drop

Push Off



PLACE A ✓ UNDER EACH DAY YOU PRACTICE THIS PAGE.

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY

**Practice step:**

- Practice the Alberti bass patterns until comfortable.

**Hawaiian Rainbows**

Hawaiian Folk Song  
Arranged by Mary Leaf



Flowing gracefully  
*dolce e espressivo* \*

*mf* Ha - wai - ian rain - bows, white clouds roll by;

4 You show your col - ors a - gainst the sky.

8 Ha - wai - ian rain - bows, it seems to me

12 Reach from the moun - tain down to the sea. *p*

\* Italian for "sweetly and expressively."

FJH2071

43

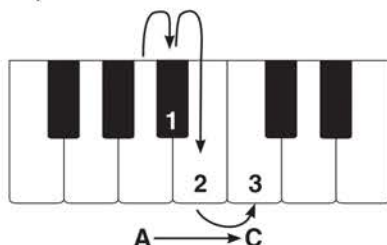


Brahms

## Technique with Brahms

### 1. The Key of A Minor

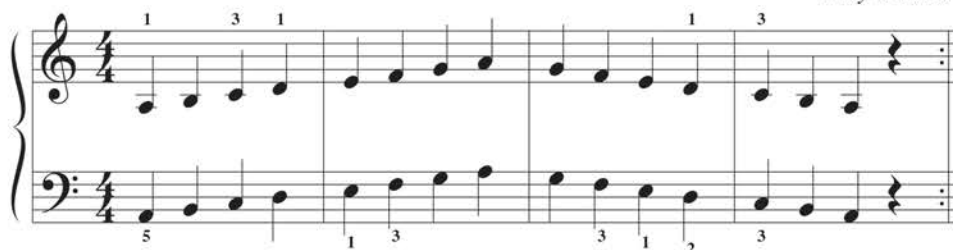
- Every major scale has a **relative minor scale** that shares the same key signature. A minor is the relative minor of C major.
- There are three half steps between each major scale and its relative minor scale.
- To find the relative major, count **three** half steps up from A and you will find C.



### 2. Now play the A minor scale.

- Like C major, there are no #s or bs.

*Play 3 times*

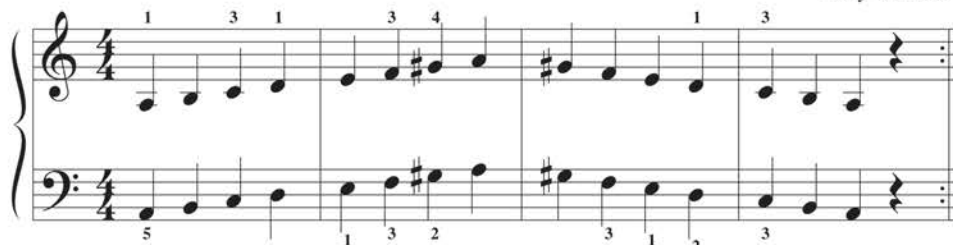


**Brahms says:** Play evenly and *legato* with flexible wrists.

### 3. There are 3 forms of minor scales: NATURAL, HARMONIC, and MELODIC.

- The scale above is the **NATURAL** form, using the same notes as the C major scale.
- In the **HARMONIC** form, the 7th note is raised by one half step ascending and descending.

*Play 3 times*



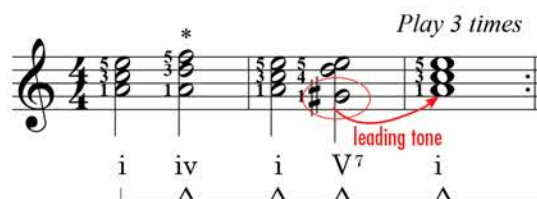
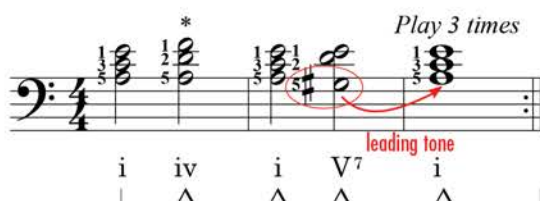


- c. In the MELODIC form, the 6th and 7th notes are raised one half step on the way up and lowered on the way down. The descending melodic minor scale is identical to the descending natural minor scale.

Play 3 times



#### 4. Playing an A minor cadence



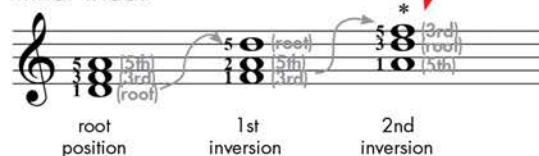
Add pedal if you like!

- Notice that the HARMONIC form of the scale is used in the V<sup>7</sup> chord, with the raised 7th (G#) note.
- The minor triads are the i and the iv. These are shown with small Roman numerals.

#### 5. The minor cadence uses chord inversions to make it easier to play. The iv and V<sup>7</sup> chords are inverted (moved around).

Play the iv triad:

D minor triad:



This is the inversion used in the cadence!

PLACE A ✓ UNDER EACH DAY YOU PRACTICE THE SCALES AND CADENCES ON THESE TWO PAGES MEMORIZED.  
CAN YOU PLAY TWO-OCTAVE SCALES YET?

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
♩ = 72	_____	_____	_____	_____	_____	_____	_____
♩ = 84	_____	_____	_____	_____	_____	_____	_____
♩ = _____ YOUR CHOICE	_____	_____	_____	_____	_____	_____	_____

# Sequence

When a phrase is immediately repeated on a different pitch it is called a **sequence**.

- Look at measures 17-20, and then measures 21-24. This is a sequence. Where else do you see one?



## Jammin' with Paganini

from Paganini's *Caprice No. 24*

by Kevin Olson

Confidently; with even eighth notes ( $\text{♩} = 120$ )

Handwritten musical score for piano and voice, titled "Jammin' with Paganini". The score is in 2/4 time and features a sequence of eighth notes in the right hand, with the left hand providing harmonic support. The lyrics are: "Here's a little tune that Paganini wrote, he was a famous violinist. Crowds would come from far and wide to hear him play; he was the tallest and the thinnest." The score is divided into four systems, each with a measure number in a box (1, 5, 9, 13). The first system starts with a piano dynamic (*mf*). The second system starts with a piano dynamic (*f*). The third system starts with a piano dynamic (*mf*). The fourth system starts with a piano dynamic (*mf*). The score includes fingerings (1, 2, 3, 4, 5) and breath marks. The left hand plays a simple harmonic accompaniment with sustained notes and chords.

1 *mf* Here's a lit - tle tune that Pa - ga - ni - ni wrote, he

5 was a fa - mous vi - o - lin - ist.

9 *f* Crowds would come from far and wide to hear him play; he

13 *mf* was the tall - est and the thin - est.

17 *f* But his sound was big, he had no peers;

1 3 2

1 3

21 *mf* Oth - er vi - o - lin - ists shrunk in fear.

1 3 2

2 4

25 *f* Mis - ter Pa - ga - ni - ni, *mf* I think you're a - ma - zing;

1 4 3 5 2

1 5

29 *f* Won't you jam a - long with me?

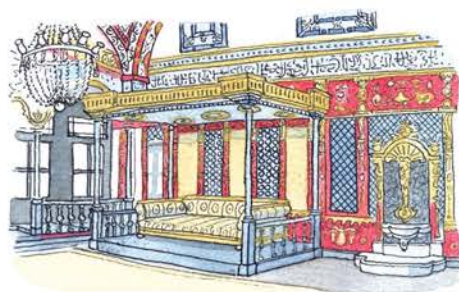
4

2 1 5

Niccolò Paganini (1782-1840) was known as the greatest violinist of his time. He lived in Italy and not only performed difficult works, but also composed them. The theme you are playing in this piece is from one of his most famous compositions. He played concerts in every major country in Europe, and all who heard him play marveled at his technique.

### Practice steps:

- Learn the ostinato pattern in the L.H.
- Where does it change?
- Show your teacher the accidentals.



## The Sultan's Palace

Fearlessly (♩ = 116-126)

1 2 3 4 5

*mf*

2

3

1 2

*cresc.*

6

2 5

*f*

A sultan is another word for emperor. The Sultans of the Ottoman Dynasty ruled from 1299-1922. Starting in 1453 the empire's capital was Constantinople, which is now Istanbul, Turkey.