

**MICHAEL AARON
PIANO COURSE**

**GRADE
TWO**

**THE
MODERN APPROACH
TO
PIANO STUDY**

BELWIN MILLS MUSIC LTD

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P R E F A C E

The simple, direct and modern approach which characterized GRADE ONE of this course, has been incorporated in the design of GRADE TWO. Below is an outlined plan of this book.

OUTLINE PLAN OF GRADE TWO

MELODIC MATERIAL

Original melodic material, especially composed to carry out a definite and progressive pedagogical plan. Easy arrangements of the Masters to awaken a desire to know more of the great music literature.

NOTE READING TESTS

To facilitate note reading, the student is asked to spell out words by writing the correct letter name of each note, in specially designed tests. These have been extended to include leger lines and spaces. These little games add interest to an important phase of music study.

PEDAL STUDIES

As the average student is inclined to experiment with the pedal, much to the annoyance of the family and the neighbours, it was deemed necessary to include Pedal Studies which clearly illustrate the correct usage of the pedal.

CONSTRUCTION OF MUSIC

Many aids in the form of Explanatory Charts give the student a knowledge of Theory, Harmony and the construction of music which is so essential to good musicianship.

DICTIONARY OF MUSICAL TERMS

The various musical terms used in this book are defined in the music dictionary on page 63.

STUDENTS PRACTICE RECORD

Systematic and daily practice lead to good results and a record of same is necessary in order to analyze the student's progress.

In summation, the purpose and aim of this book is to build solidly on the foundation established in GRADE ONE, increase the technical facility of the student, stimulate his appreciation of music, and serve as a reliable guide and helpmate to the teacher.



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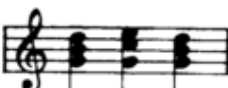
M. M. 190




Riding in the Park

(Broken Chords)

Play this piece in a brisk and lively manner. The notes of the Treble Staff are composed of two broken chords. The notes of the Bass Staff are also composed of two broken chords.

R.H. 

L.H. 

Allegretto

f marcato




mp



mf



NOTE READING TESTS

LEGER LINES AND SPACES ABOVE MIDDLE C AND BELOW MIDDLE C

In order to write music ABOVE or BELOW the staff, we have ADDED short lines and spaces called LEGER LINES and SPACES. The following chart shows how music may be written ABOVE or BELOW MIDDLE C without changing the CLEF signs.

The diagram shows a piano keyboard with keys labeled F, G, A, B, MIDDLE C, D, E, F, G. Below the keyboard, two musical staves are shown. The Treble staff has a treble clef and contains notes on the first space (F), first line (G), second space (A), second line (B), and first space below the staff (MIDDLE C). The Bass staff has a bass clef and contains notes on the first space below the staff (MIDDLE C), first line (D), second space (E), second line (F), and first space (G).

In the above illustration the notes of the TREBLE STAFF and the notes of the BASS STAFF are played on the SAME KEYS of the piano.

See if you can SPELL OUT words by writing the correct letter name of each note.

To complete each test you must play the correct notes on the piano.

NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>

NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>

Five Finger Study

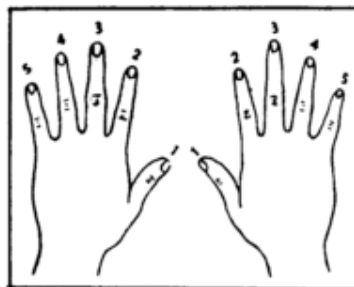
(Five Note Group)

In order to play music properly, it is essential to have a well developed hand. The first, second and third fingers of the hand are strong, while the FOURTH and FIFTH are usually weak. To strengthen the weak fingers, practise each five note group in the following manner:

R.H. 

pp p mp mf f,

L.H. 



Allegretto



M. M. 190



Surf Riders

In the first bar of each line, cross the right hand over the left, BEFORE the left hand completes the bar. This will prepare your right hand for the next bar and help you keep a smooth, even tempo.

Allegretto

mf legato

R. H.
3 2 3

L. H.

R. H.
3 2 4

L. H.

R. H.
3 2 3

L. H.

R. H.
3 2 4

L. H. poco rit.

M. M. 190

INVERSIONS OF TRIADS

The word **INVERSION** means a change of order or position.

C MAJOR TRIAD

In **GRADE ONE** we studied the first or **ROOT POSITION**



C the **ROOT**, at **BOTTOM**

Now place C the **ROOT** of the chord
on top, and you have **FIRST INVERSION**



C the **ROOT**, on **TOP**

Place E the 3rd of the chord on top,
and you have **SECOND INVERSION**

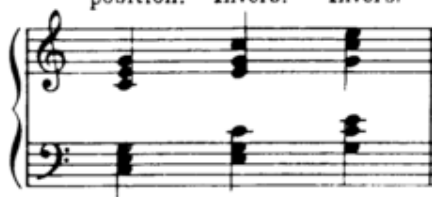


C the **ROOT**, in the **MIDDLE**

Here are the three positions in one bar.

C MAJOR TRIAD

Root position. First Invers. Second Invers.



CHORD STUDY IN INVERSIONS

Root Position

First Inversion

Second Inversion

The above Chord Study may be practised in all keys.

M. N. 190



Song Without Words

To develop a good SINGING TONE, play with a "HEAVY ARM" and "CLINGING FINGERS".

Andante cantabile

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of four systems of music, each with a treble and bass clef staff. The tempo is marked 'Andante cantabile' and the dynamics are 'p' (piano) and 'poco rit.' (poco ritardando). The score includes various fingering numbers (1-5) and slurs. The first system starts with a piano (p) dynamic. The second system continues the melody. The third system repeats the first system's melody. The fourth system concludes with a 'poco rit.' marking and a final cadence.

M. M. 190

NOTE READING TESTS

(LEGER LINES AND SPACES ABOVE THE TREBLE AND BELOW THE BASS)

SPELL OUT words by writing the correct letter name of each note.

To complete each test you must play the correct notes on the piano

NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>
NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>

SPELL OUT the following words with the correct notes. Write on LEGER LINES and SPACES.

DEED	CAGE	FED	BEAD

Five Finger Study

(Nine Note Group)

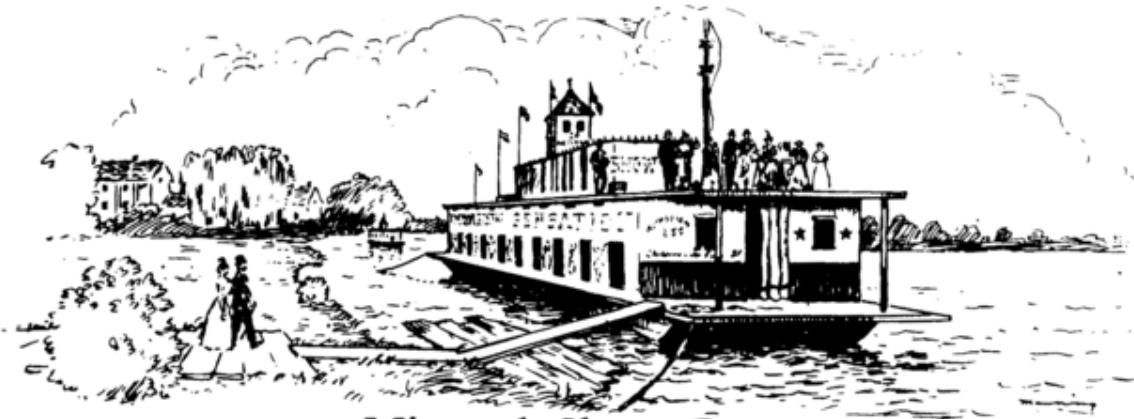
FIRST TIME—Practise one note to the beat (quarters or crotchets)

SECOND TIME—Practise two notes to the beat as written (eighths or quavers)

Allegretto

The musical score consists of four systems of two staves each (treble and bass clef). The first system includes fingerings: 1 2 3 4 5 4 3 2 in the treble and 5 4 3 2 1 2 3 4 in the bass. The second system has fingerings 1 1 1 1 in the treble and 5 5 5 5 in the bass. The third system has fingerings 1 1 1 1 in the treble and 5 5 5 5 in the bass. The fourth system has fingerings 1 1 in the treble and 5 5 in the bass. The piece is in 4/4 time and marked *Allegretto*.

M. M. 190



Minstrel Show-Boat

(Syncopation)

RHYTHMIC DESIGN

Study RHYTHMIC DESIGN
before practising this piece.

Count 1 a 2 a 3 a 4 a 1 a 2 a 3 a 4 a

Clap hands for each note

Moderato espressivo

Count 1 a 2 a 3 a 4 a 1 a 2 a 3 a 4 a

mf

p

poco rit.

Fine

D.C.

M. M. 190

Extension Study

(Extension between 1st and 2nd fingers)

Allegretto


The musical score consists of four systems, each with a piano (right) and bass (left) staff. The tempo is marked *Allegretto*. The key signature has one sharp (F#). The piano part features ascending and descending eighth-note patterns with fingerings 1-2-3-4-5-4-3-2 and 1-2-3-4-5. The bass part features a steady eighth-note accompaniment with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5. The score includes various articulation marks such as slurs and accents.

M. M 190

TABLE OF NOTE VALUES

Quarter note  (crotchet)

equals

Two eighth notes  (quavers)

or

Four sixteenth notes  (semiquavers)

RHYTHMIC DESIGN

$\frac{2}{4}$ 
Count 1 a 2 a | 1 a 2 a |

Clap hands for each note

Study in Sixteenths (semiquavers)

Each five note group under the slur should be played with one impulse. Practise with a high finger legato.

Allegretto scherzando



mp

Fine

D.C.

M. M 199



In A Goldfish Bowl

The ACCIACCATURA commonly known as a GRACE NOTE (♪) is usually played with a very light and quick motion. Think of the GRACE NOTE as belonging to the note which follows it.

In this piece the GRACE NOTES should not be played too quickly as they are a part of the melody.

Allegretto e grazioso

p legato

M. M. 190

First system of musical notation. The right hand (treble clef) has a whole rest in the first measure, followed by chords in the second, third, and fourth measures. The left hand (bass clef) has a descending eighth-note scale in the first measure with fingerings 4, 3, 2, 1, 2, 3, followed by chords in the second, third, and fourth measures. A dynamic marking of *p.* is present in the fourth measure.

Second system of musical notation. The right hand (treble clef) has a descending eighth-note scale in the first measure with fingerings 3, 4, 5, 4, 3, 4, followed by chords in the second, third, and fourth measures. The left hand (bass clef) has chords in the second, third, and fourth measures.

Third system of musical notation. The right hand (treble clef) has a descending eighth-note scale in the first measure with fingerings 3, 4, 5, 4, 3, 4, followed by chords in the second, third, and fourth measures. The left hand (bass clef) has chords in the second, third, and fourth measures.

Fourth system of musical notation. The right hand (treble clef) has a whole rest in the first measure, followed by chords in the second, third, and fourth measures. The left hand (bass clef) has a descending eighth-note scale in the first measure with fingerings 4, 3, 2, 1, 2, 3, followed by chords in the second, third, and fourth measures. A dynamic marking of *p.* is present in the fourth measure.

Fifth system of musical notation. The right hand (treble clef) has chords in the first, second, third, and fourth measures. The left hand (bass clef) has chords in the first, second, third, and fourth measures. A dynamic marking of *rit.* is present in the third measure.

Extension Study

(Extension between 1st and 2nd, and 4th and 5th fingers)

Practise this study four ways.

1st — Hands separately, one note to the beat (quarter notes or crotchets)

2nd — Hands separately, two notes to the beat (eighth notes or quavers)

3rd — Hands together, one note to the beat

4th — Hands together, two notes to the beat

HANON

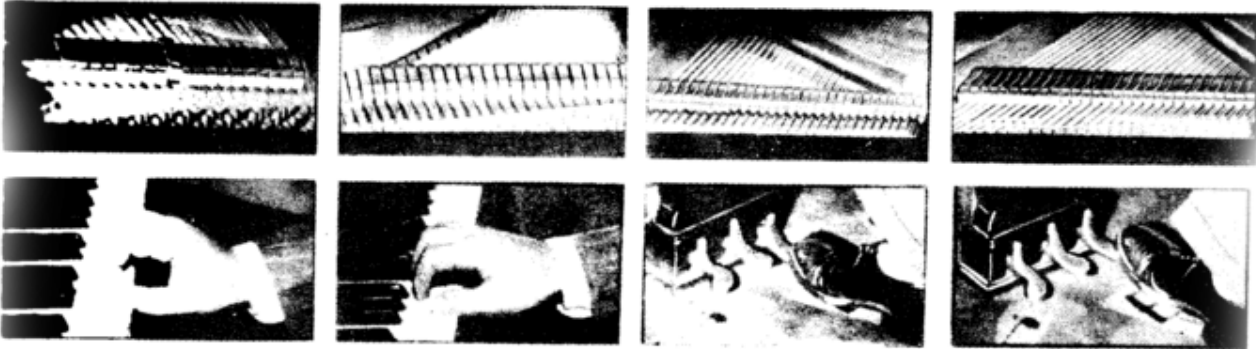
The musical score consists of four systems of piano exercises, each with a treble and bass staff. The exercises are designed to practice extension between the 1st and 2nd fingers, and between the 4th and 5th fingers.

- System 1:** Treble staff: 1 2 3 4 5 4 3 2 | 1 2 3 4 5 4 3 2 | 1 2 3 4 5 4 3 2 | 1 2 3 4 5 4 3 2. Bass staff: 5 4 3 2 1 2 3 4 | 5 4 3 2 1 2 3 4 | 5 4 3 2 1 2 3 4 | 5 4 3 2 1 2 3 4.
- System 2:** Treble staff: 1 2 | 1 2 | 1 2. Bass staff: 5 4 | 5 4 | 5 4.
- System 3:** Treble staff: 5 4 3 2 1 2 3 4 | 5 4 | 5 4 | 5 4. Bass staff: 1 2 3 4 5 4 3 2 | 1 2 | 1 2 | 1 2.
- System 4:** Treble staff: 5 4 | 5 4 | 5 4 | 5 4. Bass staff: 1 2 | 1 2 | 1 2 | 1 2. The system concludes with a double bar line and a fermata.

© M 190

THE DAMPER PEDAL

Look at the strings of your piano and you will notice the FELT BLOCKS (DAMPERS) lying against them.



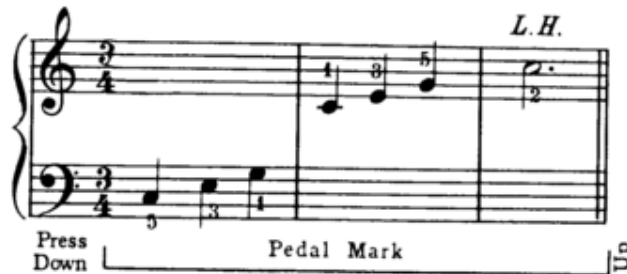
Now strike a key on the piano and observe how its DAMPER is raised. This permits the string to vibrate and the tone to continue sounding.

Release the key and you will see the DAMPER fall back into place against the string, thereby stopping the sound.

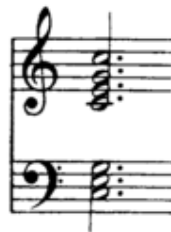
Look at the PEDALS of your piano. The one on the RIGHT is called the DAMPER PEDAL. Press this pedal down with your foot. Notice how this action raises ALL the DAMPERS off the strings.

Now release the DAMPER PEDAL and all the DAMPERS fall back into their proper places against the strings.

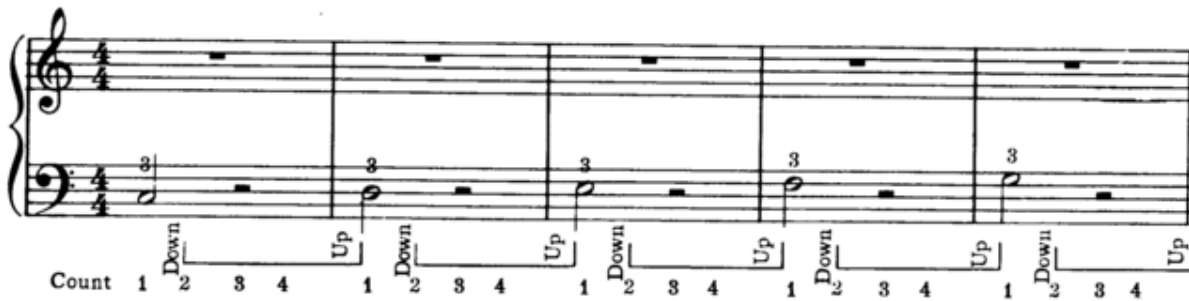
Press the DAMPER PEDAL down and play the following notes.



Hold the pedal down and you will hear this chord. This blending of tones enriches your piano playing.

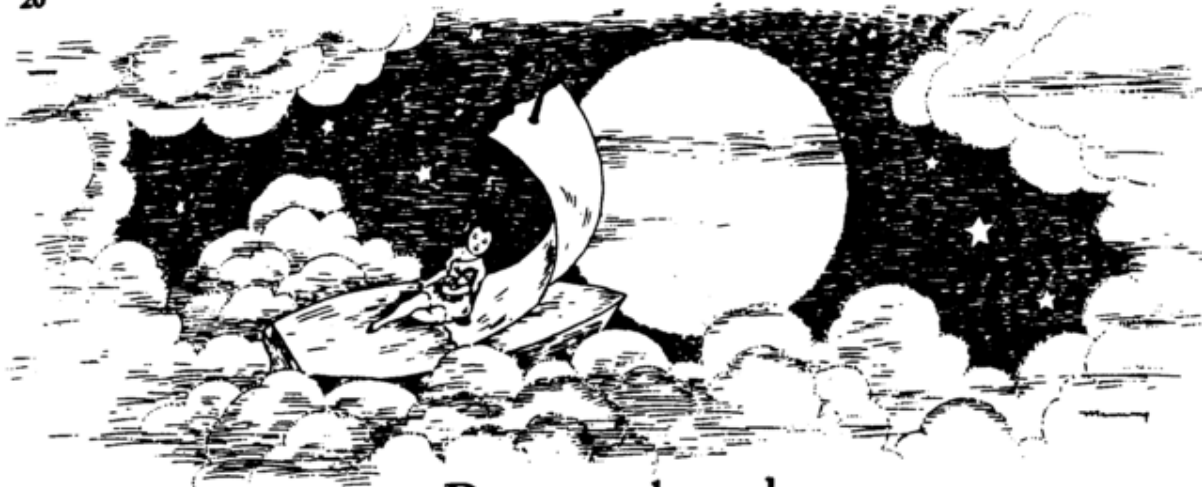


The DAMPER PEDAL may also be used to connect tones as in the following:



Press the damper pedal DOWN on the numeral 2 and UP on numeral 1. Pedalling after the key has been struck is known as SYNCOPATED PEDALLING and is used to give clarity to your playing and to avoid a sloppy effect of overlapping tones.

M. M.190



Dreamland

The use of the DAMPER PEDAL will aid you in connecting the melody and will also provide a rich harmonic background. Be sure to pedal as marked.

Moderato

P la melodia marcato

The musical score is written for piano in 3/8 time. It consists of four systems of music. The right hand (R.H.) plays a melodic line with eighth notes and quarter notes, often with slurs. The left hand (L.H.) provides a harmonic accompaniment with chords and moving lines. Fingerings are indicated with numbers 1-5. Dynamics include *P* (piano), *pp* (pianissimo), and *rit.* (ritardando). The tempo is marked *Moderato*. The score includes various musical notations such as slurs, accents, and dynamic markings.

M. M. 160

THE DOMINANT-SEVENTH CHORD

Next to the TONIC CHORD (I) the DOMINANT-SEVENTH (V⁷) is the most important chord in harmonizing music.

With the use of these two chords, TONIC and DOMINANT-SEVENTH, it is possible to harmonize or form the accompaniment to many well known melodies and songs.

HOW TO FORM A DOMINANT-SEVENTH

Dominant on 5th note of scale

Dominant 7th

← — — — added 7th
Count UP seven letters from lowest note G.
thus: G A B C D E F
1 2 3 4 5 6 7

Here are the four positions of the DOMINANT-SEVENTH

Root position	First Inversion	Second Inversion	Third Inversion
V ⁷	V ⁷ ₁	V ⁷ ₂	V ⁷ ₃

Here is the DOMINANT-SEVENTH an octave higher with the D omitted.

Practise the following accompaniment several times

Now play MERRILY WE ROLL ALONG

M. M. 190

FOREARM STACCATO

HAND IN POSITION
TO STRIKE



DOWN ARM



UP ARM



At The Band Rehearsal

Play the chords with a forearm staccato touch.

Moderato con brio

mf sempre marcato

The musical score consists of four systems of piano accompaniment. Each system has a treble and bass clef staff. The music is in 2/4 time and features a series of chords with a staccato touch. Fingerings are indicated by numbers 1-5 above or below notes. The first system includes the tempo marking 'Moderato con brio' and the dynamic marking '*mf sempre marcato*'. The piece concludes with a double bar line at the end of the fourth system.

M. M. 190

STEPHEN FOSTER
(B.1826-D.1864)



Stephen Foster is known as the greatest writer of American folk-songs. His melodies are simple, but very expressive, and will live as long as music is sung or played. Among his many famous songs, "Swanee River" is the most popular.

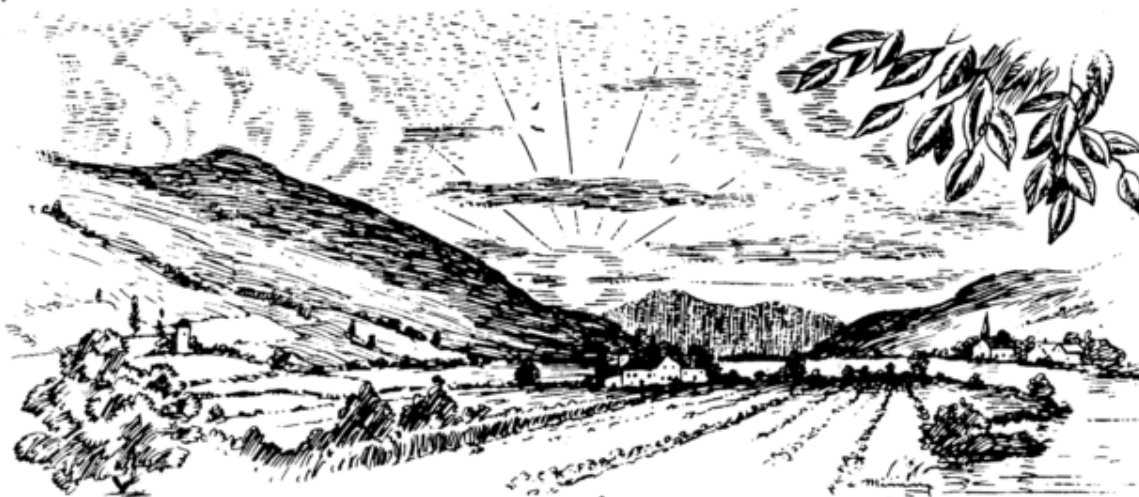
Swanee River

Play with expression and shade your melody

Andante cantabile STEPHEN FOSTER

p 'Way down up-on the Swa-nee Riv-er, Far, far a - way,
That's where my heart is turn-ing ev - er, That's where the old folks stay.
p All the world is sad and drear-y, Ev - 'ry - where I roam;
p Oh, dark - ies how my heart grows wear-y, Far from the old folks at home.

M. M. 190



Sunrise

(Broken Chords)

The first note of each bar should be strongly accentuated. This will bring out the HIDDEN MELODY. Use DAMPER PEDAL as MARKED. Practise each three note group as a chord. This will give you additional chord practice and will also help in attaining speed.

Allegro

p

cres.

p

R.H.
2

M. M. 190

The musical score consists of five systems, each with a treble and bass staff. The first system begins with a *cresc.* marking and a *f* dynamic. The second system continues with a *f* dynamic. The third system includes a *dim.* marking. The fourth system starts with a *p* dynamic and includes the instruction *cresc. poco a poco*. The fifth system concludes with a *rit.* marking and a final *R.H. 2* instruction. Fingering numbers (1, 2, 3, 5) are placed below notes in both hands throughout the piece.

FRANZ SCHUBERT (B.1797-D.1828)



Schubert was a great composer who might have risen to greater heights, if death had not overtaken him at the early age of thirty-one. His "Unfinished Symphony" is a favourite among music lovers and possesses that haunting loveliness and purity which are characteristics of Schubert's music. He also created a new and distinctive form in song writing and will always be remembered for his many songs of rare beauty.

Theme from Unfinished Symphony

F. SCHUBERT

Allegretto espressivo

Count 1 a 2 a 3 a 1 a 2 a 3 a 1 a 2 a 3 a 1 a 2 a 3 a

p *marcato il basso* *poco rit.* *a tempo* *dim. e rit.*

M. M. 190

The musical score is written for piano in 3/4 time, featuring a treble and bass clef. It consists of five systems of music. The first system includes a 'Count' section with notes labeled '1 a 2 a 3 a'. The score includes various musical notations such as triplets, slurs, and dynamic markings. The tempo markings are 'Allegretto espressivo', 'poco rit.', 'a tempo', and 'dim. e rit.'. The piece concludes with a double bar line and a fermata over the final note.

CROSSING THE THUMB

THUMB ON C
2nd finger ready to strike



2nd FINGER ON C#
Thumb crossing UNDER



THUMB ON D



CHROMATIC SCALE

The CHROMATIC SCALE is a series of twelve half-step intervals. A RELAXED THUMB will help you attain smooth crossings. Practise hands separately. This scale should be practised daily.

STUDY IN THUMB CROSSINGS

Practise hands separately and slowly. The speed may be increased gradually.



The Mosquito

(Thumb Crossings for Right Hand)

Notice the form or structure of this piece. It is composed of notes of the CHROMATIC SCALE. Play with a LIGHT and RELAXED THUMB. The first three bars suggest the humming sound of the mosquito and the fourth bar the "sting" and ensuing slap.

Allegretto

M. M. 100



Cradle Song

(Thumb Crossings for Left Hand)

Try to "feel" the rocking of the cradle as you play the left hand. The upper dotted half notes of the right hand are MELODY NOTES and should be accented so that they may be heard above the left hand accompaniment.

Moderato

P e legato

M. M. 190

NOTE READING TESTS

(All Positions)

SPELL OUT words by writing the correct letter name of each note.

To complete each test you must play the correct notes on the piano.

NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>

NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>

NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>	NAME OF WORD <input type="text"/>



On Parade

Marches should always be played with well marked rhythm and accents. In $\frac{4}{4}$ time the FIRST BEAT or count is the strongest and is called the PRIMARY ACCENT. The next accent falling on the THIRD BEAT or count is called the SECONDARY ACCENT and is played with a lighter accent.

Alla marcia

mf marcato

M. M. 190



The Breakers

Have you spent a day at the sea shore? If you have, you probably experienced the thrill of the surging tide, as it rolled on to the beach and broke into countless white caps. Try to picture this when playing "THE BREAKERS". The melody is in the treble staff and should be well accented. Use the pedal as indicated.

Allegretto

mf

mp

3

R.H. 1 2 3

R.H. 1 3 5

L.H. 5 3 1

3

R.H. 3 2 1

L.H. 5 3 1

4

R.H. 1 3 5

L.H. 2

3

R.H. 1 3 5

L.H. 5 3 1

3

R.H. 1 2 3

L.H. 3 2 1

4

R.H. 1 3 5

L.H. 5 3 1

1 2 3

1 2 3

M. M. 190

2

1 3 5

3 2 1

poco rit.

a tempo

1 3 5

5 3 1

1 2 3

1 3 5

1

mf

1 3 5

3 2 1

1 2 3

4

1 3 5

2

L. H.

5 3 1

5 3 1

3

1 3 5

3 2 1

1 2 3

4

1 3 5

2

L. H.

5 3 1

5 3 1

3

mp

1 3 5

3 2 1

1 2 3

4

1 3 5

3 2 1

1 2 3

5 3 1

5 3 1

2

1 3 5

3 2 1

poco rit.

4

R. H. 3 5

1

R. H. 1 3 5

L. H.

L. H.

5 3 1

5 3 1

M. M 190

NOTE READING TESTS

(Four Positions)

See if you can SPELL OUT the following words with the correct notes in four positions on the staff.

EXAMPLE

SPELL OUT "FACE" in four positions

The example shows the word "FACE" spelled out in four positions on a grand staff. Each position consists of a four-measure phrase. The notes are: Position 1 (F, A, C, E), Position 2 (F, A, C, E), Position 3 (F, A, C, E), and Position 4 (F, A, C, E). The notes are placed on the staff lines and spaces to represent their pitch.

SPELL OUT "CAGE" in four positions

A blank grand staff with four measures per position, intended for the student to spell out the word "CAGE".

SPELL OUT "DEAF" in four positions

A blank grand staff with four measures per position, intended for the student to spell out the word "DEAF".

SPELL OUT "BAG" in four positions

A blank grand staff with four measures per position, intended for the student to spell out the word "BAG".



Chorale

Notice the new key signature A FLAT MAJOR. The four flats in this key spell B \flat E \flat A \flat D \flat and will help you to remember the flats. Play the chords with a DOWN ARM touch and strive for a full rich "organ tone".

Moderato

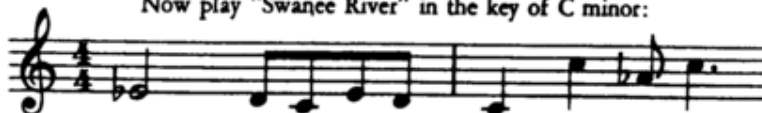
mp

MINOR SCALE

The MINOR SCALE or KEY is often used to express sad or mysterious moods in musical composition. For example, play "Swanee River" in the key of C major:



Now play "Swanee River" in the key of C minor:



Notice how the FLATTED E and A change the mood of the piece to one of sadness.

Every MAJOR SCALE can be changed to a MINOR SCALE (harmonic form) by lowering the 3rd and 6th degrees a half step.

EXAMPLE

<p>C MAJOR</p> <p>Degrees of scale 1st 2nd 3rd 4th 5th 6th 7th 8th or octave</p>	<p>C MINOR</p> <p>1st 2nd 3rd 4th 5th 6th 7th 8th</p>
--	---

In the ORIGINAL or NATURAL FORM of the MINOR SCALE the 3rd, 6th and 7th degrees of the major scale were lowered a half step.

C MAJOR	<p>1st 2nd 3rd 4th 5th 6th 7th 8th</p>
C MINOR	
Relative to	
E FLAT MAJOR	

The LOWERED 3rd, 6th and 7th degrees Eb-A \flat -B \flat are also found in the KEY of E FLAT MAJOR. Therefore C MINOR is called a RELATIVE of E FLAT MAJOR and has the same KEY SIGNATURE.

The 3rd degree of the MINOR SCALE will always give you the name of its' RELATIVE MAJOR.

The 6th degree of the MAJOR SCALE will always give you the name of its' RELATIVE MINOR.

The HARMONIC FORM is the one most commonly used.

M. M. 180



Film Thriller

"FILM THRILLER" is an impression of a Saturday Matinee at the Films. The Film Serials usually present plenty of exciting action. Try to express this in your playing of this piece.

Allegretto

M. M. 190



Alphonse et Gaston

(Cross Hand)

Play this arrangement of a French Folk-tune in a gay and lively manner. Study the first line thoroughly before practising the cross hand part in the second line.

French Folk Tune

Allegretto

mf

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

mf

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

cross R. H. over L. H.


mf

p *rit.*

mf a tempo *rit.* *cross R. H. over L. H.*

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

INTERVALS

An INTERVAL is the difference in pitch between two tones of the scale. Intervals are counted from the first note of the scale upwards. For example  is called a 3rd because the upper note E is the third note of the major scale.



INTERVALS OF THE C MAJOR SCALE



MAJOR AND MINOR THIRDS

A MAJOR 3rd is an interval of FOUR HALF STEPS.

A MINOR 3rd is an interval of THREE HALF STEPS.

Here are the major and minor 3rds built on each degree of C major scale.



Any MAJOR 3rd may be changed to a MINOR 3rd by LOWERING the upper note a half step or RAISING the lower note a half step.



Any MINOR 3rd may be changed to a MAJOR 3rd by RAISING the upper note a half step or LOWERING the lower note a half step.



WRIST STACCATO

HAND IN POSITION
TO STRIKE



DOWN STROKE



UP STROKE



Study in Wrist Staccato

Moderato

M. M. 190

MAJOR AND MINOR SIXTHS

A MAJOR SIXTH is an interval of NINE HALF STEPS.

A MINOR SIXTH is an interval of EIGHT HALF STEPS.

Here are the major and minor SIXTHS built on each degree of C MAJOR SCALE.

MAJ. MAJ. MIN. MAJ. MAJ. MIN. MIN. MAJ.

Any MAJOR 6th may be changed to a MINOR 6th by LOWERING the upper note a half step or RAISING the lower note a half step.

MAJ. MIN. MAJ. MIN.

Any MINOR 6th may be changed to a MAJOR 6th by RAISING the upper note a half step or LOWERING the lower note a half step.

MIN. MAJ. MIN. MAJ.

JOHANNES BRAHMS (B.1833-D.1897)



Brahms' music is everywhere admired for its wonderful craftsmanship. Brahms, the man, was very quiet and scholarly, and his own severest critic. He was very painstaking in his composing and therefore progressed slowly in order to attain perfection. Although a symphonist and composer of two piano concertos in D minor and B flat major, both true masterpieces, Brahms also wrote many shorter works for the piano. Because of his brilliance, and creative imagination, he has been classified as one of the great "Three B's", of music, namely Bach, Beethoven and Brahms.

Waltz

In this lovely waltz by Brahms one feels the "floating" sway of the dancer. Follow the expression marks carefully.

BRAHMS

Teneramente e grazioso

p dolce e legato

poco cresc.

p

cresc.

M. M. 190

The first system of the piano part consists of two staves. The right-hand staff (treble clef) contains a melodic line with various fingerings (5, 2, 2, 4, 4, 3, 2, 1, 3, 1, 1, 3, 3, 1, 1, 3) and dynamic markings *f* and *rit.* followed by a hairpin crescendo and *p a tempo*. The left-hand staff (bass clef) provides harmonic support with chords and fingerings (5, 1/2, 5, 1/3, 5, 3, 5, 3).

The second system continues the piano part with the right-hand staff showing further melodic development and the left-hand staff providing accompaniment with fingerings (9, 1, 6, 5, 2, 5, 3, 5, 4, 5, 4).

The third system features a *p* dynamic marking in the right-hand staff and a *cresc.* hairpin in the left-hand staff. Fingerings include 4, 1, 1, 4, 4, 2, 1, 2, 5, 2, 1, 4, 4, 2, 2, 4.

The fourth system mirrors the first system's dynamics, starting with *f* and *rit.*, followed by a hairpin crescendo and *p a tempo*. Fingerings and bass line are consistent with the first system.

The fifth system concludes the piano part with *poco cresc.* and *rit.* markings. Fingerings include 4, 3, 2, 3, 1, 1, 4, 5, 2, 1, 3, 4, 1, 1, 2, 5, 2, 1, 2, 1, 3, 4.

M. M. 190

Scale in Sixteenths (semiquavers)

As a general rule INCREASE your tone gradually as you play UP the scale and DECREASE your tone as you play DOWN the scale.

The fifteenth bar of this study is an exception to this rule and should be played with a gradual decrescendo.

Moderato

The score is written in 4/4 time and consists of 15 bars. The first system (bars 1-4) shows the treble clef with ascending and descending sixteenth-note scales, and the bass clef with a simple accompaniment. The second system (bars 5-8) continues the scales with various fingering patterns and includes a *poco rit.* marking. The third system (bars 9-12) features a *a tempo* marking and more complex fingering. The fourth system (bars 13-15) concludes the piece with a *rit.* marking and a final chord.

M. M. 190



Fireflies

(Study in Style)

Play this piece with a light and "airy" touch. Notice that the left hand is played in the treble.
All slur and staccato marks should be carefully observed. They add meaning and character to your playing.

Allegretto

P e leggiero

rit.

N. M. 190

MAJOR AND MINOR TRIADS

We learned the three MAJOR TRIADS
of the major scale in GRADE ONE

(do)
TONIC
I

(sol)
DOMINANT
V

(fa)
SUB-DOMINANT
IV

Now we will study the three MINOR TRIADS
on the 2nd, 3rd, and 6th degrees of the
major scale.

(re)
SUPER-TONIC
II

(mi)
MEDIANT
III

(la)
SUB-MEDIANT
VI

MAJOR AND MINOR TRIADS OF C MAJOR SCALE

MAJ. I MIN. II MIN. III MAJ. IV MAJ. V MIN. VI VII* MAJ. I

Any MAJOR TRIAD may be changed to a MINOR TRIAD
by LOWERING the 3rd of the chord a half step.

MAJ. MIN.

Any MINOR TRIAD may be changed to a MAJOR TRIAD
by RAISING the 3rd of the chord a half step.

MIN. MAJ.

Note to Teacher

Major and minor triads of other scales may be introduced at the discretion of the teacher.

* The DIMINISHED TRIAD is explained in MICHAEL AARON PIANO COURSE, GRADE THREE.
M. M. 190



The Old Tar

All sixteenth notes should be practised at three different speeds.

1st as quarter notes, one note to a count. (crotchets)

2nd as eighth notes, two notes to a count. (quavers)

3rd as sixteenth notes, four notes to a count. (semiquavers)

Allegretto

mf

M. M. 190

On Wings of Song

The melody of this beautiful song by Mendelssohn rises above the smooth even flowing accompaniment of the left hand. Shade the accompaniment as well as the melody.



Andante cantabile

F. MENDELSSOHN (B.1809-D.1847)

P e tranquillo

l. h.

mf *poco accelerando*

a tempo

rit. *P a tempo*

rit. *a tempo* *f* *p* *rit.* *pp*

M. M. 190



JOHANN SEBASTIAN BACH (B.1685-D.1750)

Although Bach lived and composed in the early Eighteenth Century, his music possesses that immortal quality which belongs to all ages. Bach has often been called a "musicians' musician", and rightly so, since his music proved to be a source of inspiration to many of the great composers. The student will also derive much benefit from the study of Bach, which is so helpful in training the fingers and the mind. Bach wove his melodies into beautiful designs in much the same manner as a master weaver of carpets. His "Twenty-four Preludes and Fugues" in all keys is one of the great contributions to the development of music.

Minuet

To make your playing of "MINUET" more expressive, be sure to "shade" the melody. One way of shading is to INCREASE the tone when the melody goes UP \nwarrow and DECREASE the tone when the melody goes DOWN \nearrow , but there are as many different ways of shading as we have moods.

Allegretto J. S. BACH

The musical score is written for piano in G major and 3/4 time. It consists of four systems of music, each with a treble and bass staff. The first system begins with a dynamic marking of *mp*. The second system has a dynamic marking of *p*. The third system has a dynamic marking of *poco rit.*. The score includes various musical notations such as slurs, ties, and fingering numbers (1-5) above and below notes. The piece concludes with a double bar line and repeat dots.

M. M. 190



Jig

Rhythm has often been called the "Heart Beat of Music". Without rhythm music is lifeless. In "JIG" the first and fourth beats are strongly accentuated. Play as rapidly as possible; however, do not sacrifice clarity for speed.

Allegro con brio

f marcato

M. M. 190



LUDWIG van BEETHOVEN (B.1770-D.1827)

Beethoven's music possesses a lofty and noble character, and is best described in his Piano Sonatas and Symphonies which rank among the world's greatest music literature. Despite being handicapped by deafness in his later years, it was then that he composed some of his best music. This shining example shows how one can overcome even the greatest of handicaps if the ambition and desire is strong enough.

Turkish March

In this march by Beethoven you can hear the footsteps of the soldiers in the distance. As they come closer and closer the music increases in volume. Play the grace notes with a light touch.

Allegretto BEETHOVEN

The musical score is written for piano in G major and 2/4 time. It consists of four systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) dynamic. The second system continues the piece. The third system starts with a mezzo-forte (*mf*) dynamic and includes the instruction *poco cresc.* The fourth system begins with a forte (*f*) dynamic and includes the instruction *poco rit.* The score features a rhythmic pattern of eighth notes with grace notes, and includes various fingering numbers (1-5) and articulation marks like slurs and accents. The piece concludes with a final cadence.

M. M.190



The Whistler

Blessings on thee, little man,
 Barefoot boy, with cheeks of tan,
 With thy turned-up pantaloons,
 And thy merry whistled tunes.

Allegretto *Whittier*

M. M. 190

The first system of musical notation consists of a treble and bass staff. The treble staff features a melodic line with a long slur over the first four measures. Fingerings are indicated by numbers 1, 2, 1, 2, 3, 2, 2, 3, 2, 1, and 5. The bass staff provides a harmonic accompaniment with chords and single notes, including a 5 in the first measure and a 6 in the second measure.

The second system continues the piece. The treble staff has a melodic line with slurs and fingerings 3, 4, 3, 1, 3, 4, 3, 1, 3, and 1. The bass staff continues with a steady accompaniment, featuring a 6 in the first measure.

The third system shows further development of the melody. The treble staff includes slurs and fingerings 1, 2, 1, 2, 4, 2, 4, 1, 3, 1, 4, 5, and 1. The bass staff accompaniment includes a 5 in the first measure and a 5 in the third measure.

The fourth system continues the melodic and harmonic patterns. The treble staff features slurs and fingerings 3, 4, 3, 1, 3, 1, 3, 4, 3, 1, 3, and 1. The bass staff accompaniment includes a 5 in the first measure.

The fifth system concludes the piece. The treble staff has a melodic line with slurs and fingerings 1, 2, 1, 2, 3, 2, 3, 2, 5, 1, 2, 1, and 5. The bass staff accompaniment includes a 6 in the first measure, a 2 in the second measure, and a 5 in the fourth measure. The system ends with a double bar line.

M. N. 199

Prelude

Notice the new time signature. This means a half note will now receive one beat. When you have learned the first page thoroughly you will have less difficulty in mastering the second which is composed of the same chords in broken form.

Andante

mf

Ad simile

M. M. 150

Allegretto

The first system of the piece consists of two staves. The treble staff contains a series of eighth-note patterns with fingerings: 4 2 1 2, 5 2 1 2, 5 2 1 2, 4 2 1 2, 5 2 1 2, 4 2 1 2, 5 2 1 2, 4 2 1 2, 5 2 1 2, 4 2 1 2. The bass staff contains a simple accompaniment of quarter notes with fingerings: 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. A piano (*p*) dynamic marking is placed below the first measure of the treble staff.

The second system continues the piece. The treble staff features a trill in the second measure, followed by eighth-note patterns with fingerings: 5 2 1 2, 5 2 1 2, 5 3 1 3, 5 2 1 2, 4 2 1 2, 5 2 1 2. The bass staff continues with quarter notes and fingerings: 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 3 5 3 1. A *Ped. simile* instruction is written below the first measure of the bass staff.

The third system continues the eighth-note patterns. The treble staff has fingerings: 4 2 1 2, 5 2 1 2, 5 2 1 2, 4 2 1 2, 5 2 1 2, 4 2 1 2, 5 2 1 2, 4 2 1 2. The bass staff has fingerings: 1, 2, 1, 2, 1, 2, 1, 2, 1, 2.

The fourth system concludes the piece. The treble staff has fingerings: 5 2 1 2, 5 2 1 2, 5 3 1 3, 5 2 1 2, 4 2 1 2, 3. The bass staff has fingerings: 1, 2, 1, 2, 1, 2, 3, 4 2 3 4. The piece ends with a trill in the treble staff and a flourish in the bass staff.

M M 190



Tarantella

The name TARANTELLA is derived from a poisonous spider called a tarantula. The victims of this poisonous spider were said to be imbued with a wild desire to leap into the air and dance for hours.

Be sure to play "TARANTELLA" with strong rhythm and well marked accents on the FIRST and FOURTH beats.

Allegro vivace

M. M. 160

First system of musical notation. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand (bass clef) plays a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Fingerings are indicated by numbers 1-5 above or below notes.

Second system of musical notation. The right hand continues with eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand continues with eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. A *rit.* (ritardando) marking is present in the third measure of the right hand.

Third system of musical notation. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand plays a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. A *a tempo* marking is present in the first measure of the right hand.

Fourth system of musical notation. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand plays a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1.

Fifth system of musical notation. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand plays a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1.

Sixth system of musical notation. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand plays a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The system concludes with a double bar line.

M. M. 190



In The Toy Shop

This piece describes a scene in a toy shop. See if you can guess which musical instrument is being imitated.

g..... means play an octave higher.

Moderato

pp leggiero

p

poco rit.

M M 190

MAJOR SCALES AND MAJOR TRIADS

Root Pos. First Inver. Second Inver.

C Major

G Major

D Major

A Major

E Major

B Major





M. M. 190

MAJOR SCALES AND MAJOR TRIADS

Root First Second
Pos. Inver. Inver.

The image displays six systems of musical notation, each representing a different major scale. Each system consists of two staves: a treble clef staff and a bass clef staff. The scales are: F Major, Bb Major, Eb Major, Ab Major, Db Major, and Gb Major. Each scale is presented with its ascending and descending sequences, accompanied by fingering numbers (1-4) and slurs. To the right of each scale system are three chord diagrams representing the Root Position, First Inversion, and Second Inversion of the major triad. The key signature for each scale is indicated by the number of flats: F Major (one flat), Bb Major (two flats), Eb Major (three flats), Ab Major (four flats), Db Major (five flats), and Gb Major (six flats). The time signature is 4/4. At the bottom of the page, the text 'M. M. 190' and 'Reproduced and printed by Halpin & Co. Ltd., Amersham, Bucks., England' are visible.

DICTIONARY OF MUSICAL TERMS

MUSICAL TERM	ABBREVIATION or SIGN	MEANING
A Tempo	<i>A tempo</i>	On time
Accelerando	<i>Accel.</i>	Increase speed gradually
Accent Mark	>	Accent note
Agitato	<i>Agitato</i>	Agitated
Alla marcia	<i>Alla marcia</i>	In march style
Allegretto	<i>Allegretto</i>	Merrily (fairly rapid)
Allegro	<i>Allegro</i>	Fast
Andante	<i>Andante</i>	Slowly
Animato	<i>Animato</i>	With spirit, lively
Cantabile	<i>Cantabile</i>	In a singing or vocal style
Con brio	<i>Con brio</i>	With spirit
Crescendo	<i>Cresc.</i> 	Gradually louder
Da Capo	<i>D.C.</i>	Return to the beginning
Decrescendo	<i>Decresc.</i> 	Gradually softer
Diminuendo	<i>Dim</i>	Softer by degrees
Dolce	<i>Dolce</i>	Sweetly
Espressivo	<i>Espressivo</i>	With expression
Fine	<i>Fine</i>	The end
Forte	<i>f</i>	Loud
Fortissimo	<i>ff</i>	Very loud
Grazioso	<i>Grazioso</i>	Gracefully
Hold		Sound note longer than its actual value
Il canto	<i>Il Canto</i>	The melody
Left Hand	<i>L.H.</i>	To be played by the left hand
La Melodia	<i>La Melodia</i>	The melody
Legato	<i>Legato</i>	Smooth and connected
Leggiero	<i>Leggiero</i>	Light and airy
Lento	<i>Lento</i>	A little slower than andante
Marcato	<i>Marcato</i>	Play with emphasis
Mezzo-forte	<i>mf</i>	Moderately loud
Mezzo-piano	<i>mp</i>	Moderately soft
Misterioso	<i>Misterioso</i>	In a mysterious manner
Moderato	<i>Moderato</i>	Moderate rate of speed (not too fast)
Molto vivace	<i>Molto Vivace</i>	Very lively
Piano	<i>p</i>	Soft
Pianissimo	<i>pp</i>	Very soft
Poco	<i>Poco</i>	Little
Poco a poco	<i>Poco a poco</i>	By degrees
Poco moto	<i>Poco Moto</i>	A little motion
Presto	<i>Presto</i>	Very fast
Repeat Sign		Repeat
Right Hand	<i>R.H.</i>	To be played with the right hand
Ritard	<i>rit.</i>	Gradually slower
Scherzando	<i>Scherzando</i>	In a playful manner
Sempre	<i>Sempre</i>	Always
Sforzando	<i>sfz</i>	Very strong accent
Simile	<i>simile</i>	Same as indicated previously
Slight Accent	-	Sustain
Staccato	<i>Stacc.</i>	Detached, short
Tempo	<i>Tempo</i>	Rate of speed
Teneramente	<i>Teneramente</i>	With tender emotion
Tranquillo	<i>Tranquillo</i>	Quiet, calm
Vivace	<i>Vivace</i>	Fast and lively
Vivo	<i>Vivo</i>	Lively, briskly

