FIRST BOOK OF PIANO MUSIC

Piano method and practice pieces for new students of the piano

compiled and edited by

Denis Khvatov

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ISBN 978-0-9880457-0-5

Printed in Canada

Acknowledgment

Most projects encounter obstacles on the road to completion and this one was no exception. I would like to express my gratitude to the professionals who believed in this project and helped me along the way:

- Barry Taylor who read the first draft of this book thoroughly and tempered my soaring spirits enough for me to realize I needed to re-write everything from the beginning;
- Elizabeth Dancoes who brilliantly edited this book, helping it speak the language of little children;
- Designer Tatiana Gorlova who knows all species of birds and Marat Kim, an artist who knows how to make them sing;
- Christian Meyers who reviewed all parts of this book, noting with brutal honesty what was good and what was not;
- Andrei Khitruk, researcher of Glenn Gould's heritage, who kept an eye on this project and helped shape it into the most elegant form;
- Yury Derevnin who developed and supports a web-site for this book.

With profound gratitude I acknowledge here my teachers: for piano, Slava Gabrielov; for theory, Elena Kadashevich and Larisa Gerver. Also I would like to thank my students who have been testing this book's pages, sometimes noticing errors and often giving me good ideas.

Thank you to everybody who encouraged making this project!

And my very special thanks to my daughter Alina who says that this book is the best music book she has ever seen.

Denis Khvatov

Vancouver, Canada, 2012

Preface

"The First Book of Piano Music" is intended to help beginner piano players achieve their goals in a smooth and comprehensive way. The pieces and exercises included in this book cover the repertoire from preliminary level up to Grade 3.

This book is intended for studying with a teacher. Although it may seem like a code of musical laws with many musical illustrations and practical tasks, the decision of what is appropriate at any particular moment – what should be focused on, what pieces and exercises to chose and how to work on them – is the prerogative of the teacher. Like a master in the Middle Ages, the teacher shares knowledge and skills that allow the apprentice to understand and use the musical "code" effectively. Suggestions are made to help facilitate a student's immersion into the world of piano music. A substantial collection of musical pieces sure to inspire students to practice is brought together with ordered information about musical rudiments. Studies and exercises as well as scales support these pieces.

The idea that any key, black or white, can be played by any finger depending on its musical surroundings is the foundation for this book. This does not contradict the method of placing hands in positions – although it could be said that raising the *C* position to the rank of center of the piano universe and using it as the basic method for studying piano seems to be unconsidered, overestimated and may actually be the cause of many learning challenges. When picking up by ear any simple melody on the keyboard starting on the different keys, it will be found that using black keys is unavoidable and students should be prepared for this from the very beginning of their instruction. Of course, there are pieces in *C* position in this book but equally pieces in other keys and "positions". You will even find many pieces where black keys prevail.

Most students coming for their very first lesson have listened to or sung children songs, folk songs or Christmas carols and may be thrilled to learn them on the piano, enjoying their new found ability to pick up familiar melodies on the keyboard. Assuming this, well-known songs have been chosen to build up the "short list" of repertoire for the young musician. Besides arrangements of traditional songs from many countries, there are pieces and arrangements of music of classical composers in different styles. Some of the pieces have been composed by the author of this book.

The book's contents are as follows:

I. Introduction to the piano, a brief overview of the instrument, short instructions regarding posture and preparatory finger exercises;
II. A chapter about music theory, where valuable information about musical rudiments can be found;
III. Rhythmical exercises;
IV. Simple melodies written without the staff;
V. Exercises for memorizing notes in the bass and treble clefs on the staves;
VI. Simple pieces to play hands separately;
VII. Pieces in order of increasing difficulty to play hands together;
VIII. Songs and Christmas carols to play and sing;
IX. Studies and exercises;
X. Vocabulary of terms and musical expressions found in musical pieces of this book;
XI. Scales and arpeggios;
XII. Selected exercises by Hanon;
XIII. Flash-cards.

Chapters I and *II* are sections for a teacher to read to a student, with practical tasks for them to do in collaboration. In these chapters, I suggest an order in which to explain the basics. You may accept my way, or use your own referring to these chapters as a guideline for essential information, or you might chose to ignore it and skip to the music collection. I believe however that it is important that the student know the vocabulary used when working on music from the very beginning of their instruction.

Chapter II is about music theory and uses language that can be understood by a child. It may happen that a first-time young student will not be able to comprehend everything in this section. Keep in mind that this book is intended for a relatively long period of use, and students can return to this chapter again and again to refresh their theoretical knowledge and apply it to solving practical tasks on the keyboard.

Rudimentary rhythms and rhythmical exercises can be found in *Chapter III*. We might say that rhythm came before melody, so rhythmical exercises preceded musical pieces in this book. Practising these exercises, a student will experience pulsation and the difference between strong and weak pulses, soon dividing them into elementary patterns and reading simple rhythmic progressions. Before studying this chapter, a student should be familiar with the terms of beat, bar, rhythm and duration discussed in the chapter two.

Simple melodies written without a musical staff can be found in *Chapter IV*. The letter of the appropriate key to play on the keyboard is written below each note. Because there is no reference to particular octaves in such notation, these melodies can be played with either hand in the most comfortable octave. Playing these songs in detached style using one finger is suggested.

Translating music letters into notes and writing them down in the treble and bass clefs help a student to practice note recognition in both clefs. These exercises make up *Chapter V*.

The pieces in *Chapter VI* are intended to be played hands separately using different fingers. Pieces to play with the right hand are placed on the right page and left hand pieces can be found on the page opposite. Every succeeding piece uses a larger range of notes so a student can explore more and more keys on the keyboard.

The longest, *Chapter VII* is a collection of short pieces in different styles and textures of gradually increasing difficulty. Among them you can find arrangements of traditional songs, music by Baroque and Classic composers, Romantic pieces and several pieces in the modern style. The short format of pieces has been chosen because young students find it challenging to remain focused on long and seemingly insurmountable tasks. So, it is often more effective to conquer several short pieces than struggle with very demanding ones. Often a beginning student only has one half hour lesson a week. In that limited time a teacher has to demonstrate some music or technique, check the student's homework, explain a new subject, give instruction, answer questions and so on. Small size pieces work best in this situation. It should be noted that some pieces are provided with questions related to musical aspects of the piece such as the key, basic chords or harmonies, musical expressions and more. Sidebars are used for this purpose; also this space can be used for writing the teacher's instructions directly beside the piece being studied.

In *Chapter VIII*, there are fifteen arrangements of popular songs and Christmas carols. Singing at the same time as playing the piano is another musical challenge that can inspire a student. Music from this section could be used for the student's first Christmas recital.

Studies are collected in the *Chapter IX*. For the same reasons as mentioned above (*Chapter VII*), these are in short form and most are bundled in pairs to facilitate working on the same technique with each hand.

In *Chapter X*, there is an *Italian-English dictionary* of the musical terms and expressions used in this book

Chapter XI deals with scales and chords in all 24 keys. A different style of notation is used: in order to make reading and finding a note easier, the white keys are represented by white note-head notes and the black keys are marked by black note-heads. The scales that are comfortable to read are not always the easiest to play and vice versa. According to F. Chopin, the *B Major* scale is one of the most comfortable with regard to the finger position on the keyboard but the five sharps in the key signature are more challenging to read. On the other hand, the *C Major* scale is easy to read but requires adjusting all the fingers. The modified notation used in this book should help in playing scales with large numbers of accidentals. The *C Major* scale is not the first in the list of scales in this book. It is suggested starting from *B Major* (as was recommended by Chopin) or *D Flat Major* scales because they provide the most comfortable and natural setting for fingers on the keyboard, allowing short fingers to rest on the white keys while long fingers are settled on the black. The pages with scales are preceded by a list of possible exercises.

At the end, selected five-finger position formulas by Hanon are featured in *Chapter XII*, followed by *flash-cards* to help to memorize and identify notes in clefs.

To conclude, I would like to add several sentences about studying a musical instrument. A very complex activity, it involves aural, visual, tactual and kinesthetic sensations as well as imagination, logic and emotion. In the best of possible worlds, all of these qualities participate in the performing of a musical piece and need to be developed and balanced. On the way to bringing up young musicians and setting them on the road to the wonderful musical world, there are many challenges for a teacher: recognizing the abilities of the individual student; finding ways to improve challenging areas while keeping secure ones intact; and determining what is immediately required over what can wait for a while – to name only a few. Above all a teacher's task is to be a supportive guide, whose help and coaching are valuable and effective. It is my hope that "The First Book of Piano Music" be an effective tool for teacher as well as student, mapping roads and paths to avoid obstacles along their journey through the magic realm of music.

Sincerely, *Denis Khvatov*

Music is the language of a soul.

What is Music?

Music surrounds us. It enriches our environment. In our homes and cars, in cafes and restaurants, indoors and outdoors, music pours from speakers, sound systems, mp3 players, cell phones, television sets and computers. We dance, march and jog to the sound of it. Ocasionally we listen to music at a concert hall or stadium. Sometimes, we listen to it to help us fall asleep. Music is everywhere in our lives, so much so that it is impossible to imagine a world without it. Remarkably, we can make our own music by singing or playing a musical instrument.

Music excites the imagination. It reflects feelings and moods. Imitating the intonations of our voice, it can sound like sighing, sobbing or laughter. It asks questions, gives answers, and tells a story. Sometimes music imitates the sounds of our natural world. In some compositions it is easy to recognize a bird call, the roar of a bear, a murmuring brook, the buzz of a bee, or thunder from a bolt of lightning. Other times it can reproduce the sounds of man-made objects like a train, clock or chime.

What makes music different from all the spontaneous sounds we hear around us? Music organizes its sounds in a special and pleasing way that can be written down and repeated.

Before learning about how musical sounds are organized, it is important to understand how to distinguish one sound from another. All sounds have characteristics. We can use these characteristics to describe how one sound differs from another.

- Sounds can be described as being high or low. The sound of a chirping bird is said to be higher than the sound of a roaring bear. In music, this high or low quality is known as ***pitch***.

- Sounds can be described as short or long. The sound of a train whistle would be considered as long; the sound of a handclap would be described as short. In the world of music, this characteristic – of sounds being long or short – is called ***duration***.

- Sounds can also be described as being loud or soft. The sound of a fire truck siren would be considered loud; the sound of a whisper would be considered soft. In music this property – of loudness or softness – is called ***dynamics***.

When we tap our foot to music we are feeling the ***beat*** of the music, the pulse that gives music its steady pace. Like the windshield wipers in a car, sometimes the beat is slow, other times it is fast. The speed of playing a musical composition is called ***tempo***. Changing the tempo can dramatically change the character of the music being played. Sounds of different durations over the beat form the ***rhythm*** of music, making it exciting by giving it drive and direction.

When composers write music, they organize sounds by applying all these characteristics – pitch, duration, dynamics, beat, tempo and rhythm – to a series of musical sentences called musical phrases. Musical phrases carry the sense of musical composition. A series of these phrases placed into a special order builds a musical story. The completed story is referred to as a musical piece or composition.

Composers need to be able to write down their compositions so that everybody can read and play them. For this they need a musical language whose special symbols – like our alphabet and punctuation – are musical notes, rests, staves, clefs, bar lines, time and key signatures.

Playing a musical piece is like reciting a poem but instead of speaking words we use a musical instrument. In the same way that understanding the poem we're reciting helps other people understand and enjoy it, when we learn a new piece of music we should think about the story the composer wanted to tell and how we can make the best musical sense of it.

Playing a musical instrument can be very interesting for both the player and the listener. It's just as important to be a good listener as a good player of your music. If you like your own playing, chances are that other listeners will like it too.

Like other skills and activities, playing a musical instrument has rules. There are not many of them, but it takes time to learn to do them well, and that means practice! Sometimes learning a new piece is challenging, but with patience and diligence, in a while, you will be able to communicate a musical story or composition! Reaching that goal brings not only satisfaction but also a lot of fun.

Now let's get started!

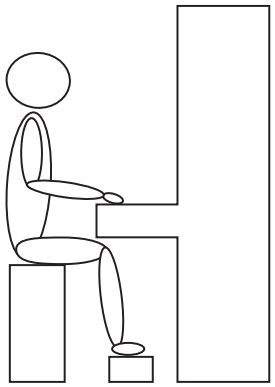
Chapter I. **Exploring the Piano**

THE ORIGIN OF THE PIANO

In the world today the piano is the most common and most popular of all musical instruments. It was invented almost three hundred years ago in Italy, where it was originally called the "pianoforte", a word meaning "soft and loud" in Italian. Since that time the instrument has evolved considerably, but two distinct designs have emerged: the upright and the grand piano. The differences between the two lie in the size of the instrument and in the directional orientation of the strings.

The piano has a keyboard consisting of white and black keys. When the player strikes a key, a hammer inside the instrument hits a string, producing a sound. When the player releases the key, the sound stops. The harder the player strikes a key the louder the resulting sound becomes. A player can play a single key or several keys at the same time.

POSTURE



Sometimes players can be so anxious to play their instrument that they forget how important it is to think about how they're sitting while they play. Without the right posture, a player can quickly become uncomfortable, tense and tired. Then, instead of being an enjoyable experience, playing turns into a struggle.

Things piano players need to think about before they play:

- The seat must be stable and have a rigid top. A four-legged adjustable bench is preferable.
- The seat must be high enough to position the player's elbows slightly above the level of the keyboard.
- The player's feet should rest firmly on the floor, or on a foot rest if they cannot reach the floor.
- The player's shoulders should be spread but still held in a relaxed position.
- The player's back must be straight while leaning slightly forward.
- The sitting position must be aligned with the centre of the keyboard.
- The distance between the player's body and the keyboard should approximate the width of three palms.

Following these guidelines will keep a player relaxed and comfortable, even during long musical compositions or practice sessions.

PITCH

As described in the introduction, sounds can have high or low pitch. Pressing the keys one by one from left to right will cause the resulting sounds to increase or go up in pitch. Pressing keys in the opposite direction, from right to left, will cause the resulting sounds to decrease or go down in pitch.

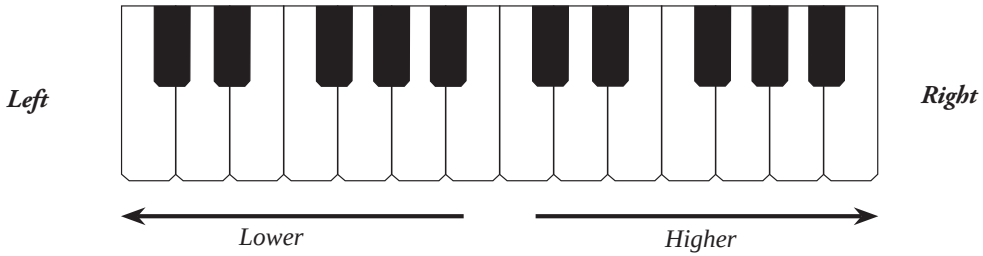
Exercises:

1. *Listen to a progression played on the piano and determine if the sounds are getting higher or lower.*
2. *Determine which of two sounds is higher or lower.*

KEYBOARD

Black keys on the keyboard are divided into clusters of two or three. These clusters alternate up and down the keyboard.

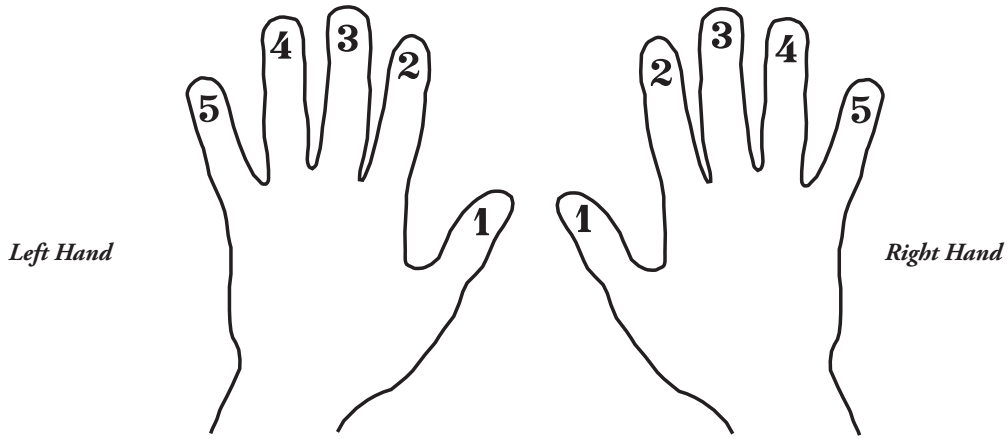
Exercise:



Find all groups of black keys on the keyboard. Identify which cluster has two keys and which has three keys.

We can play the piano with one hand or both hands. It is possible to play a very simple tune using only one finger of one hand, but to play with speed and ease we usually have to use all the fingers of one hand and eventually all fingers of both hands.

Each finger is numbered, starting with the thumb, which is number 1:



Forte

f

Loud

Piano

p

Soft

PREPARATORY EXERCISES FOR THE PLACEMENT OF THE HANDS

Exercise for hand relaxation:
"Water Hose" – Relax your entire arm from your shoulder to your fingertips and allow it to hang freely.

Exercise to strengthen the muscles and speed of the hand:
"Catching the Flies" – Quickly clench your fingers into a fist and then spread them out slowly.

Exercises for finger dexterity:

"Rhythmic Fingers" – Imagine that you are holding an orange between your palms. Touch the fingertips of your left hand to the fingertips of your right hand. Then, one pair at a time, apply pressure on your fingertips, while avoiding squeezing the imaginary orange.

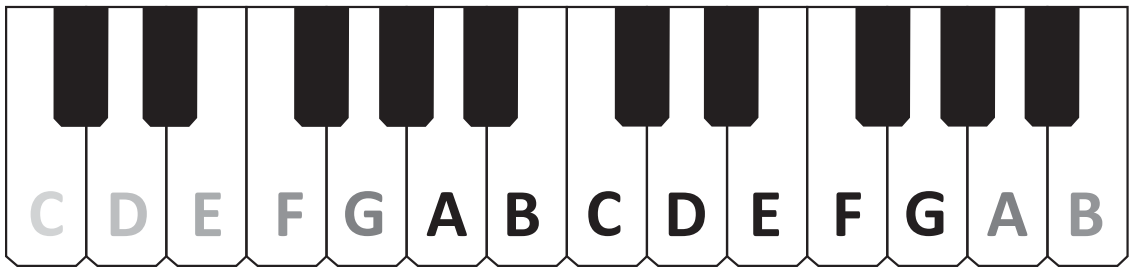
"Loops" – One after another touch your thumb with fingertip of other fingers forming a loop.

"Knees for keys" – Place your right palm on your right knee. Move each finger up and down several times. Ask your teacher to call out a random number of a finger, from one to five. Move the finger corresponding to the number called by your teacher. Repeat the practice for the left hand.

Exercise for hand relaxation and keyboard placement:
"Blossoming Flower" – Find a cluster of three black keys on the keyboard. Place your loose fist on the three black keys. Slowly spread your fingers over the cluster, like the petals of a blossoming flower. Repeat several times, and then repeat the exercise using your other hand.

Exercise for finger dexterity and keyboard placement:
"Touch the Nose" – Choose any black key on the keyboard. Slightly touch the outer sides of a black key with your first and third fingers. You will find that your second finger rests on the top of the black key. Tap the top of the black key several times with your second finger. On your last repeat press harder on the key to push it all the way to the bottom of the keystroke to produce the sound.

Exercise for developing flexibility in the wrist:
"Rocking Chair" – Form a loose fist over a cluster of three black keys. Rock your fist back and forth on the keys, first going higher in pitch, then going lower in pitch. Repeat the exercise with your other hand.



NAMING THE KEYS: THE MUSICAL ALPHABET

Let's start exploring the keyboard. To make it easy for you to learn, the white keys are identified with seven letters of the alphabet:

A-B-C-D-E-F-G

You have already learned that there are alternating clusters of, two then three, black keys as you move up or down the keyboard. The position of these black key clusters will make it easier for you to find where to place your hands on the keyboard so that you can play specific keys.

Find a cluster of three black keys. There will be a cluster of two black keys both to its right and its left. There are two white keys in the gap between your cluster of three black keys and the cluster of two black keys to the right. Place the 2nd and 3rd fingers of your right hand on those white keys. You will find that your first finger (your thumb) will come to rest naturally on the *A* key.

That white key, between the second and third black keys in any three black key cluster, will always have the assigned name *A*.

Exercise: *Find several A keys on the keyboard.*

The *B* key is the white key to the immediate right of the *A* key. It is under your second finger.

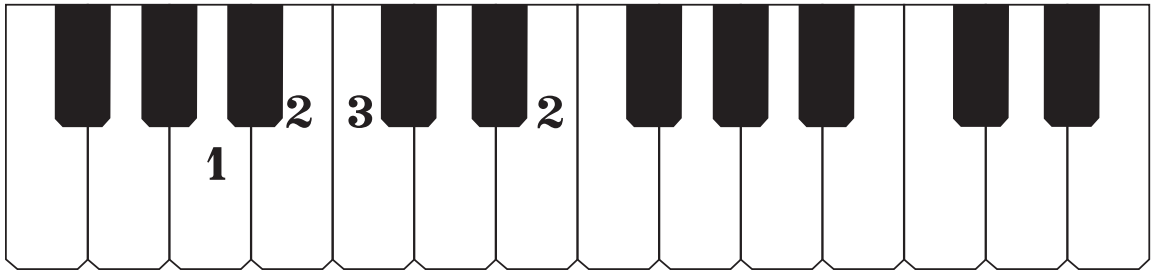
The *C* key is under your third finger. As you move to the right, the name of each successive white key corresponds to the next letter of the alphabet.

The *D* key rests between the two black keys in any two-key cluster of black keys.

The *E* and *F* keys will always be the white keys in the gap to the left of any three-key cluster of black keys.

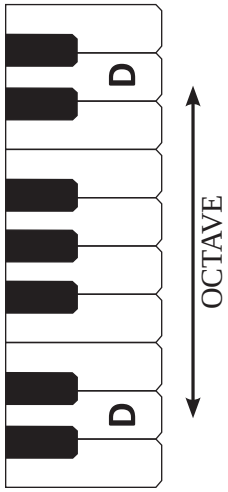
The *G* key is always the white key separating the first two black keys in any three-key cluster of black keys.

After every *G* something special happens. You will find yourself higher on the keyboard but again facing a cluster of three black keys followed by a cluster of two black keys and the alphabet begins again.



Right Hand

An ***octave*** is comprised of eight successive letters of the musical alphabet beginning and ending with two notes of the same name.



Exercises:

1. *Recite the seven letters of the musical alphabet in ascending and descending (reverse) order.*
2. *Find all the C keys on the keyboard, then other keys of the musical alphabet.*
3. *Ask your teacher to call out the name of a white key from the musical alphabet. Locate and press the corresponding key on the keyboard.*
4. *"Grasshopper," play the same name notes over an octave using 3rd or 2nd finger making the arched movement that connects notes in an octave.*

Chapter II. Music Theory Rudiments

Time, Beat and Rhythm in Music

Just like the human body, music has its own internal pulse. We can "feel our pulse" when we touch a vein in our wrist and sense our heart pumping fast. Music also has a pulse. Called the beat, it gives music its steady pace.

Let's try to feel the pulse of music by listening to a waltz. On the piano the right hand plays the melody and the left hand plays the accompaniment.

Notice to teacher: *for demonstration of the beat and rhythm the waltz by J. Strauss (p. 103) can be used.*

Melody carries the main musical idea of a composition and can be sung like a song. We recognize music by the melody.

Accompaniment supports the melody, making a musical environment for it. It is hard to recognize a musical piece only by its accompaniment.

Waltz: one of the most popular ballroom dances. The music played for a waltz features the beat pattern: *STRONG-weak-weak*.

Listen carefully to the accompaniment. In the music coming from the left hand, we can hear an even and repetitive pulsation – the ***beat***. Every first beat should sound stronger than the two following weaker beats. The strong beat is called the downbeat. Together the ***downbeat*** and two successive weak beats make the three beat pattern that repeats over and over again and is so recognizable in the waltz. We can count the beats saying "One" for a downbeat and "Two" and "Three" for the weak beats.

Measuring time in music happens by counting beats.

Exercise:

1. *Listen to a waltz and try to feel the pulse of the music. Whenever you hear a dominant pulse, clap your hands once and say the word "One" with emphasis.*
2. *Listen to a waltz one more time, count "One" on the downbeat and then count the number beats that follow before you hear the downbeat repeated. It should be two weaker beats before you hear the next downbeat. Count them "Two" and "Three".*

3. *On your knees or on the keyboard cover, tap your left and right hands to the beat of the music. Tap your left hand only on the downbeats; tap your right hand to the weaker beats. At the same time count out loud, "One" (left hand), "Two" (right hand), "Three" (right hand).*
4. *Listen to some demonstration pieces played by your teacher. Try to determine how many beats there are in each repeating beat pattern. (Hint: The total, including the downbeat, will usually be two, three or four.)*

Listen again to the waltz, this time focusing on the music coming from the right hand, which plays the melody. Say "La", clap or tap exactly at the moment when the melody changes. This gives the feeling of the pulse of the melody. Time between pulses in the melody is often different from time between pulses in the beat. A series or pattern in the melody that has a *different* time between its pulses than thouse in the beat is called a ***rhythm***. Rhythm can be quite elaborate compared to the beat, which is always steady and even.

Here are two examples to help to understand the difference between the beat and the rhythm:

1. Imagine there are two leaky taps in the kitchen. Water from one tap drips one drop every second. One of *three* drops is heavier than other two and causes a louder sound when it hits the sink. It can illustrate a three beat pulse. If one of every *four* drops is heavier it can illustrate a four beat pulse. The other tap drips water erratically – sometimes the drops fall at exactly the same time as the first tap but sometimes it drips faster and other times slower. It might stop dripping for a while and then start again. That tap can illustrate the rhythm.

2. There are three imaginary towns that are divided by blocks of the same size. There are bus stops on every block. The number of stops is the same for every block in a particular town. The first town has two bus stops in every block, the second three, and last four. The very first bus stop at the beginning of a block is the main big stop. The other stops in the block are smaller. Distances between the stops however are equal. A bus doing its trip with a constant speed through the town and stopping at every stop can illustrate the beat. A second bus stopping only by demand and therefore passing some stops and staying longer at others can illustrate the rhythm. A town that has three bus stops in the block can represent the beat of a waltz.

Exercise:

Listen to a piece played by your teacher. Focus on the melody. Try to clap the rhythm of it. To do that, clap exactly at the moment when you hear that the melody changes.

Notice to teacher: *to demonstrate different beats and rhythms the following pieces from this book can be used:*

Four beats: Land of the Silver Birch, (p. 124);

Three beats: German Dance by Beethoven, (p.118);

Two beats: Jingle Bells, (page 161); Cuckoo, (p. 127).

Music Notation

Written music, called *music notation*, sends a series of special instructions from the composer to the player. Those instructions are written in a kind of shorthand or code. If those instructions are followed accurately, the player will reproduce the musical piece exactly as the composer intended. The most important symbol in music notation is the ***musical note***.

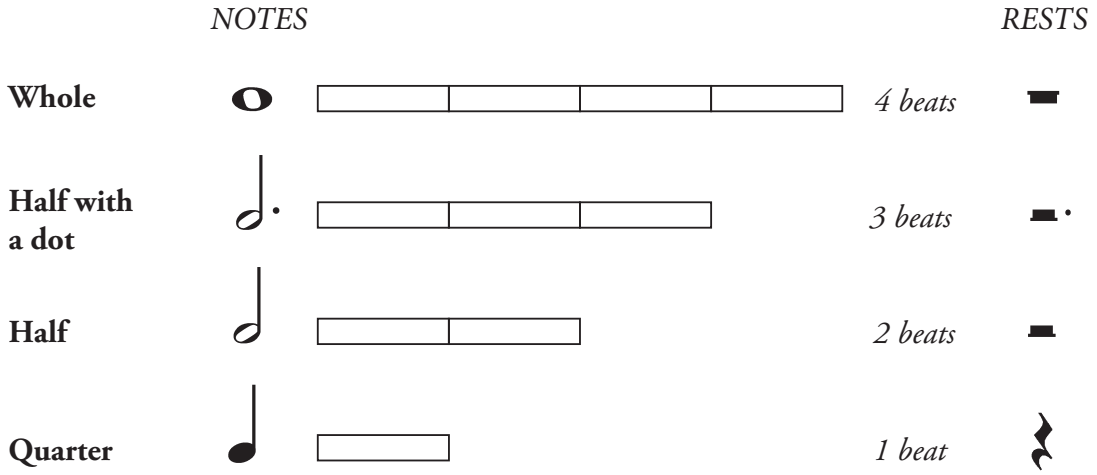
MUSICAL NOTES

Musical notes carry information about the duration of a sound – the length of time that the sound is heard. The durations of a note are expressed as a fraction of the *whole note*, which is the longest note. The *half note* is played for half the duration of the whole note. The *quarter note* is sounded for one quarter of the duration of a whole note. The *eighth note* is half the duration of one quarter note. The sixteenth note is half the duration of one eight note

To represent a duration that lasts *three quarters* of a whole note, a half note with a dot is used. To represent a duration that lasts *three eights* of a whole note, a quarter note with a dot is used. To represent a duration that lasts *three sixteenths* of a whole note, a dotted eighth note is used

Any dotted note lasts the duration of the note represented plus a half of that note's duration.

Notice:
Eighth and Sixteenth notes and rests see on page 32.

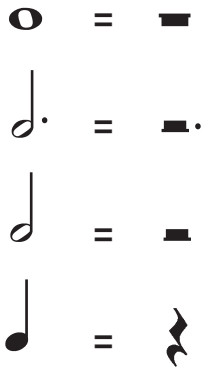


TIED NOTES

Notes of the same pitch connected by a curved line are called ***tied***. The curved line is called a ***tie***. By connecting notes of the same pitch, a tie extends the duration of the sound. The first of the tied notes is played but the notes following the first one just are held. (See picture on the side bar.)

RESTS

Rest signs are used to mark silences in the music. Each rest symbol has a corresponding note symbol with the same *duration*. Rests represent silence; notes represent sound. (*See picture on the side bar*.)

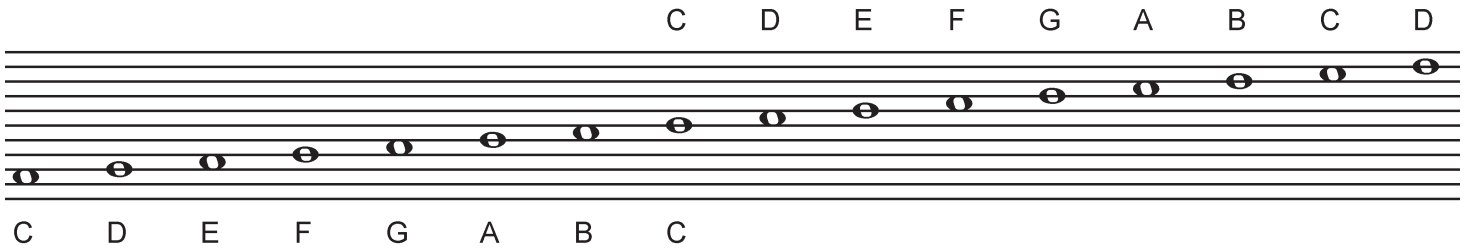


STAFF

In order to show the exact pitch of a note a system of lines was invented. Musical notes placed on this *staff* give us information about the *pitch* of each note.

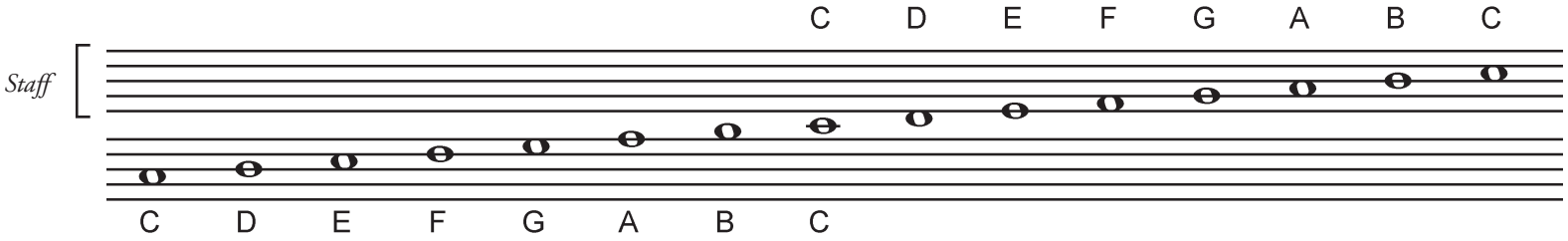
Every line and each space between the lines corresponds to a particular pitch. In this way notes placed on the lines or in the spaces between tell us not only how long the sounds should last but the pitch of the sounds as well. This system of 11 lines represents almost all the pitches that we can play on the keyboard. The note that is placed on the very middle line is called a middle *C*. On the piano this *C* splits the keyboard almost in two equal parts, which is why it is called 'middle'.

A note written on a higher line than another also sounds higher. A note written on a lower line than another sounds lower. In this way, the note *D* is higher on the staff than preceding *C*, and the note *B* is lower on the staff than the following *C*.

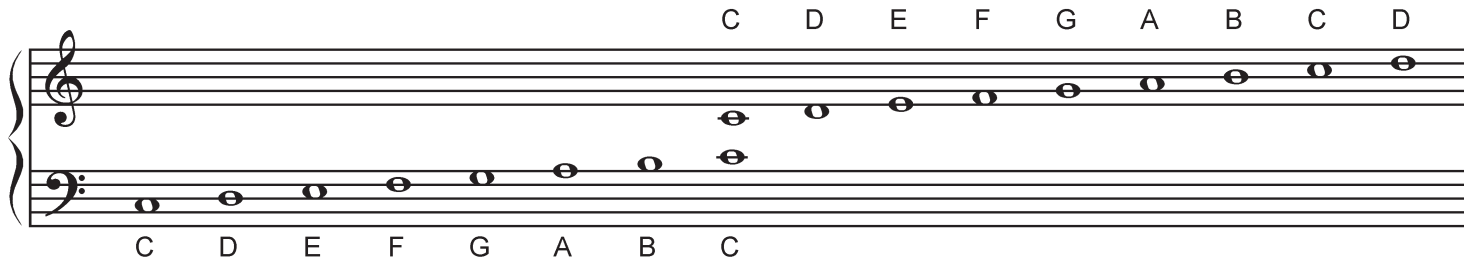


Notice:
Eighth and Sixteenth notes and rests see on page 32.

Having so many lines all together made the music difficult to read, so the lines were separated into two groups of five lines each. Middle *C* was left on the central line but it was reduced. This short line is called a ***ledger line***.



A group of five lines used for placing notes is called a ***staff***. For piano music usually two staves are used. The upper staff is played by the right hand and lower staff is played by the left.



Two staves grouped by a ***brace line*** are called a ***grand staff***.

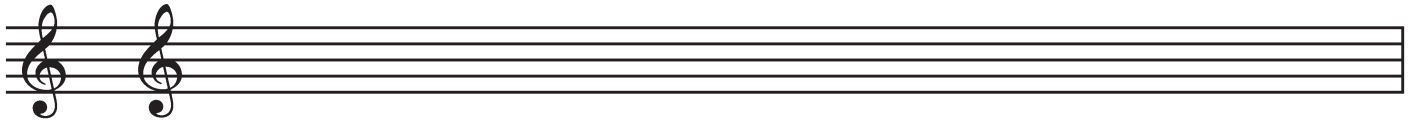
To make reading music easier, the distance between the staves of the grand staff was expanded. This way it became possible to pull the note *C* up to the bottom line of an upper staff or pull it down to the top line of a lower staff.

CLEFS

For music written higher than the middle *C* a special sign is placed in the very beginning of a staff. This sign is called the ***Treble Clef***. The ***Bass Clef*** is used to idicate written notes that are lower than the middle *C*.

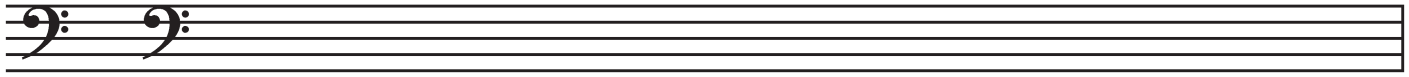
The treble clef is also known as the ***G clef***. It is fixed to one particular line on the staff, the second line from the bottom, which corresponds to the note of *G* above the middle *C*. To draw this clef we start by putting a dot on the second line from the bottom of the staff.

Exercise: *draw several treble clefs on the staff below.*

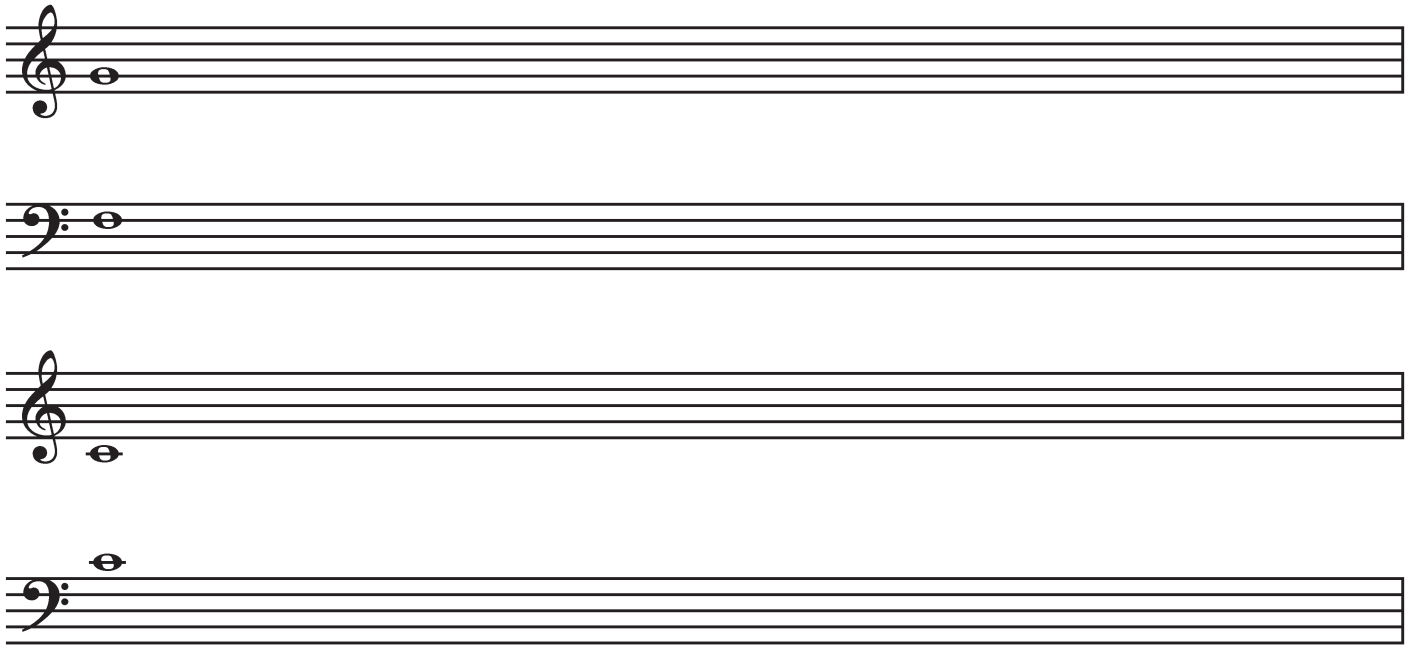


In contrast to the treble clef, the bass clef is fixed to the second line from the top of a staff. This line corresponds to the pitch of the note *F* below the middle *C* and so the bass clef is also known as ***F clef***.

Exercise: *draw several bass clefs on the staff below.*



Exercise: *draw several C, G and F notes on the staves below.*



Treble Clef

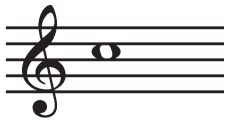
G

Bass Clef

F

The pitch of a note placed in the same position on the staff will depend on the clef placed at the beginning of the staff.

This is *C*



This is *E*

TIME SIGNATURE

Time signature

Number of beats

Duration chosen for counting.
It is a quarter here

The beat pattern used in a musical piece is constant and is indicated by the ***time signature***. Placed at the beginning of the staff to the right of the clef will be two numbers, one on top of the other. The number on top shows the number of beats, the one on the bottom the duration one beat receives. For example, a 4/4 time signature means that there are four beats in the pattern and a quarter note was chosen for the duration of a beat.

MEASURES OR BARS

In a piece of music, the staff is divided by ***measures or bars***. A measure is the space between two vertical lines – called ***bar lines*** – crossing the staff. A bar line marks where the first beat, or downbeat, occurs. The number of beats is always the same in every bar.

Sometimes music does not start from the downbeat but from another beat in a bar. When this happens, the number of beats in the opening bar of the piece will be less than what is indicated in the time signature. This type of bar is called an ***incomplete bar*** or a ***pick-up measure***. In a piece with an incomplete bar, the very last bar is also left incomplete. Together the number of beats in the first and last incomplete bars equals the number of beats indicated by the time signature.

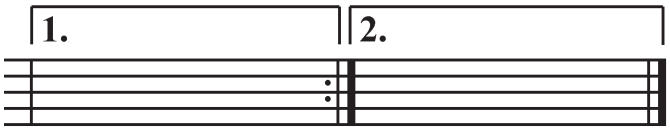
Notice to teacher: *Examples of pieces which are started from a pick-up measure can be found on the pages 128, 118, 160.*

Double line shows where music finishes.

The double line at the end of the staff marks the end of a musical piece.

REPEAT AND ENDING SIGNS

The sign of a colon before a double bar line is used when a composer wants a part of a musical piece to be repeated. Sometimes the last one or two bars of a repeated music statement are different. When this happens, a bracket with the number of the current repeat is placed above the repeated bar.



TEMPO MARKINGS

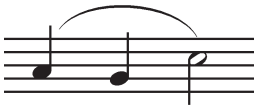
In the very beginning of a musical piece there is usually a tempo marking that provides us with information about its speed. Sometimes a metronome number indicates the beats per minute (bpm) and often there will be an instruction written in Italian.

During a piece, the tempo can speed up or slow down. The Italian words ***accelerando*** or ***stringendo*** are used when the music should get faster. ***Ritardando*** or ***ritenuto***, are the Italian words used to indicate where music should slow down.

TOUCHES

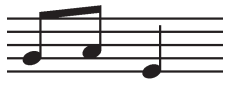
Using different touches effects the articulation of the sound you are playing. Three main touches are used on the piano: ***legato***, ***non-legato*** and ***staccato***.

Legato is playing smoothly and connectively, stepping from one key to another as if walking. In written music a slur represents this touch. A slur looks like a tie but has an absolutely different meaning, showing which notes should be played in a connected manner. Slurs can also indicate phrases – musical words or sentences.



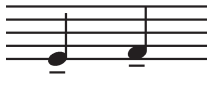
Legato

In ***non-legato*** playing, the notes are articulated separately, detached with short "breaths" between each note. Each key is released by lifting the hand and moving it slightly forward. There is no sign for non-legato. In fact, the absence of any sign above or below note indicate that you have to play the note detached.



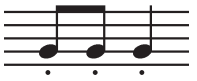
Non legato

To express that a note should be played with a special attitude, a short line is put below or above the note head (depending on its placement on the staff). This touch is called ***tenuto*** and means you have to play the note with more pressure, listening carefully to hold it to the end of its duration.



Tenuto

Notes played shorter than they are written in the music are called ***staccato***. Staccato notes can be played with a fast movement of fingertips or with the help of the wrist. In written music, it is marked by a dot placed below or above the head of a note (depending on its placement on the staff).

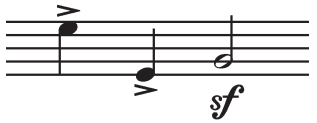


Staccato

An ***accent*** sign is used to mark a note that should be stressed. To mark an unexpected strong accent a ***sforzando*** sign is used.

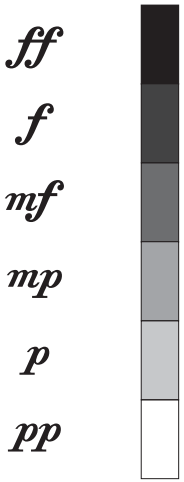
DYNAMICS

Dynamics tell us not only how loud or soft sounds are in music but also how the volume of sound increases or decreases as it passes from one note to another. Dynamics make music alive and breathing and are used in phrasing. Every musical phrase has its own dynamics; even if there are only two notes in a phrase, they will have different dynamics.



Accents and sforzando

Louder



Softer

Hairpins
show where music is getting louder or softer.

Louder

Softer

Crescendo (cresc.)

is an Italian word that indicates increasing sound

Diminuendo (dim.)

is an Italian word that indicates decreasing sound

There are two basic dynamic markings: ***forte*** for a loud sound and ***piano*** for a soft sound.

When changing dynamics, it is good to imagine the source of a sound is getting closer (louder) or further away (softer). To show smooth changing dynamics of sound between forte and piano, other dynamic marks – musical hairpins – are used.To show increasing or decreasing sound over several bars the Italian words crescendo and diminuendo are used.

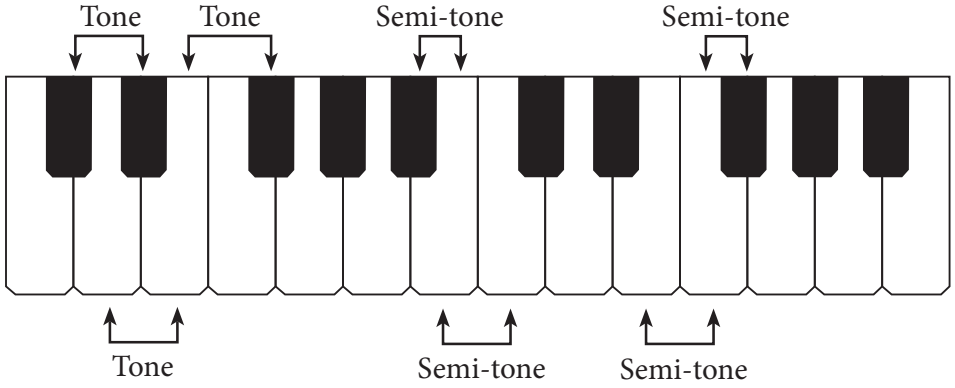
Musical Textures (Elements)

Music is built by simple elements such as chords, scales, arpeggios, repeated and doubled notes, parallel chords and intervals, cadences, ornaments and others. Recognizing, defining and knowing how to perform these elements is essential in the learning of any music.

SEMI-TONE, WHOLE TONE

On the keyboard, the distance between one key and the next is called a ***semi-tone***. It can be the distance between any white key and following black, any black key and the following white or between the white keys *B – C* and *E – F*.

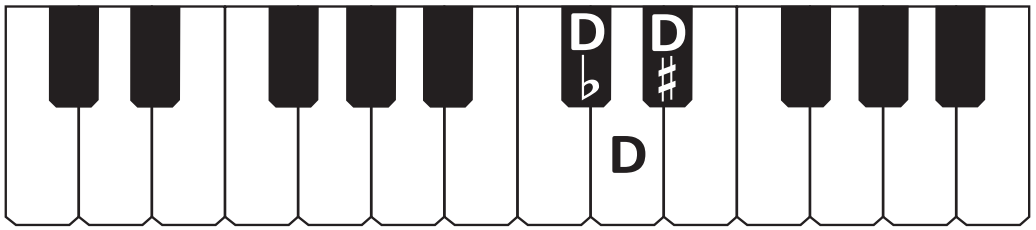
A ***whole tone*** consists of two semi-tones. Whole tone can be found between two white keys that are separated by a black key or between any two black keys that are separated by a white key.



RAISING AND LOWING BY A SEMI-TONE – ACCIDENTALS: SHARP, FLAT AND NATURAL

Any note can be raised or lowered by a semi-tone. The ***sharp*** sign is used to represent a white key raised by a semi-tone and the ***flat*** sign is used to represent a white key lowered by a semi-tone.

On the keyboard a black key is usually the result of raising or lowering a white key. For example, if we raise the note *D* up by a semi-tone, the resulting note will be *D sharp*, a black key immediately to the right of *D*. The black key on the left of *D* will be called *D flat* because it is lower that the white key *D* by a semi-tone.



It should be said that any black key has two names that relate to the white key lying to the left or right of it. So *D flat* also can be named *C sharp*; *F sharp* can also be named *G flat*.

Exercise:

1. *Name all black keys on the keyboard using flats and sharps.*
2. *Try to find C flat, B sharp, E sharp, and F flat on the keyboard.*

A natural sign cancels any sharp or flat note and will be a white key. Sharp, flat and natural signs are called accidentals.

Sharp

Flat

Natural

EXPLORING INTERVALS

Two notes that are played together or one after another are called an ***interval***. Intervals receive their name from the number of letters of the musical alphabet used from the bottom note of the interval to the top.

Let's consider some examples to learn how intervals on the white keys can be defined:

The name of the interval between *C* and *D* is a second because moving from *C* to *D* involves two 'letter-names'.

When we move between *C* and *E* three 'letter-names' are involved; we move past the neighboring note (*D*) to a third note (*E*) so the interval is called a third (*C-D-E*).

Between *D* and *G* there are four "Letter-names" we move past the neighboring note (*D*) and the third note (*E*) to a forth (*G*) so the interval is called a fourth (*D-E-F-G*). And so on.

An interval consisting of eight consecutive letters is called an octave.

Exercise: *determine the intervals suggested by a teacher.*

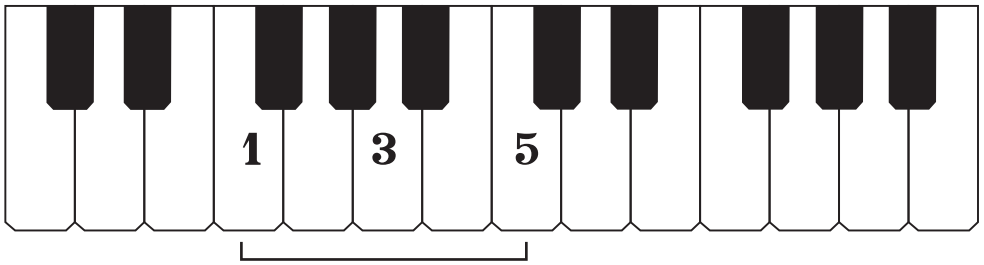
Notice:
we name any interval or chord up from the bottom note (the bass).

EXPLORING CHORDS. TRIADS

Three or more notes played together are called a ***chord***.

A chord of three notes built by interval of a third is called a triad. Triads give music a mood. There are many possible musical moods but two are basic: happy and sad. A happy mood is Major and a sad mood is Minor. The mood of a triad is called the *quality of a triad*.

To build a triad on a white key playing with the right hand, fingers should be placed accordingly as it is shown on the picture below. This example builds a triad on *F*.

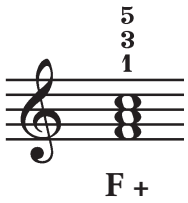


F Major triad

The first finger of the Right hand is placed on *F* and other fingers are placed one by one on the white keys to the right. Then keys under your 1st, 3rd and 5th fingers should be pressed together.

When we play a triad in this position, we are playing it in root position. The bottom note or bass of the triad under your thumb is called a *root* and the notes above the root are called a *third* and a *fifth*, named by the intervals from the root. So *a triad is a chord of three notes that is built up by intervals of a third*.

> ***Hint:*** *Notice that the name of the interval between the key under your thumb and a key played with another finger placed in root position will correspond to the finger number of your Right hand.*

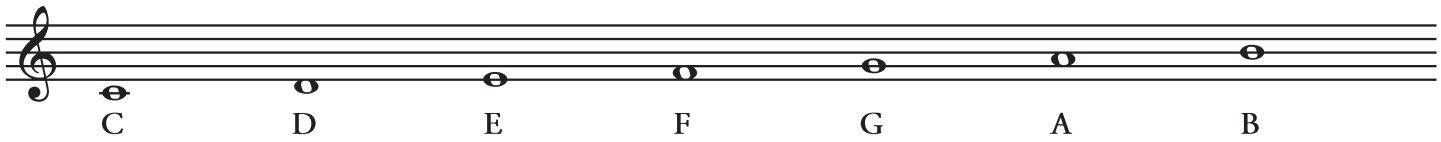


Now play the triad again and listen to the musical mood created. When we name a triad, we use the name of the root and musical mood of the triad. "*F Major triad*" is the right name for the chord in the picture. An *F Major* triad written in the treble clef can be seen in the side bar:

Exercises:

1. *On the keyboard build up triads on every white key starting from C.*
2. *Determine the musical mood of every triad you have built.*
3. *Add the 3rd and 5th above given whole notes to write triads on a staff on the next page.*
4. *Put + or - signs to the right side of letters to indicate the mood of the triads you have built. "+" for Major and "-" for Minor.*

5. *Think and answer: Is the triad on B in Major or Minor?*
   Right answer: The triad on B is neither Major or Minor. It is called diminished and sounds rather harsh and angry.



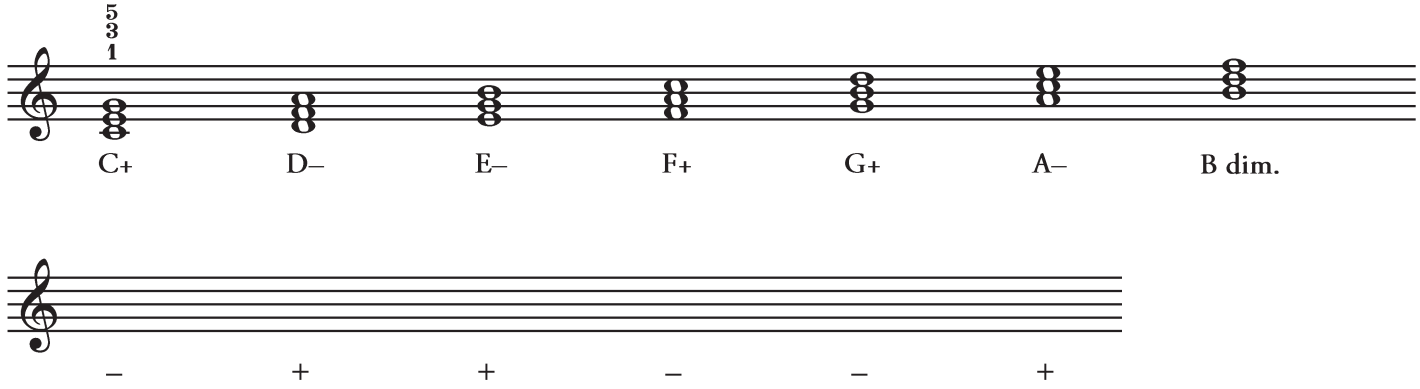
CHANGING THE MOOD OF TRIADS

It is possible to change the moods of triads. Changing a minor triad to a major can be done by *raising* the middle note by a *semi-tone*, moving the third finger onto the closest key to the right. This way the mood of a triad changes from sad to happy. Usually when we raise a note by a semi-tone like this it is marked by a sharp sign but if the middle note of a *minor triad* occurs on a black key a *natural* sign is used.

If we want to make a major triad minor, we *lower* the middle note by a semi-tone, moving the third finger onto the closest key to the left. This way the mood of a triad changes from happy to sad. When we lower a note by a semi-tone like this a flat sign is used. If the middle note of a major triad happens on a black key a *natural* sign is used.

When we change the mood of a triad, the bass note must remain unchanged.

Exercise: *Play each triad on the staff below. Change the mood of the triad to its opposite and write the result down on the blank staff below.*



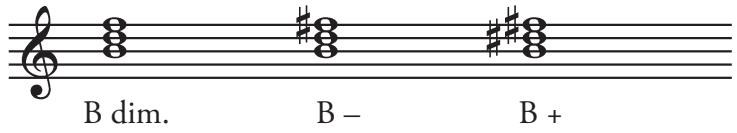
A minor triad has only one lowered note in the middle of a chord. The harsh sound of a diminished triad comes from the two lowered notes in it, both middle and top.

Reminder:
The bass note – sometimes just called the bass – is the lowest note of any chord.

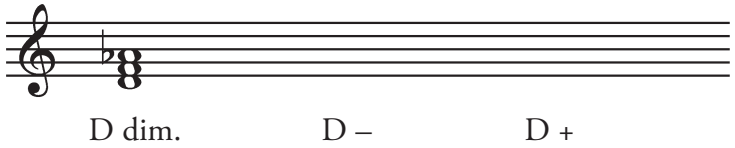
Symbols for chord/interval qualities and their translation

+	Major
–	Minor
dim.	Diminished
aug.	Augmented

To turn a diminished triad on *B* into a minor triad, the top note should be raised by a semi-tone. Then to get a major triad on *B*, the middle note also should be raised by a semi-tone.



Exercise: *Change given diminished triad on D into a minor triad and then into a major one.*

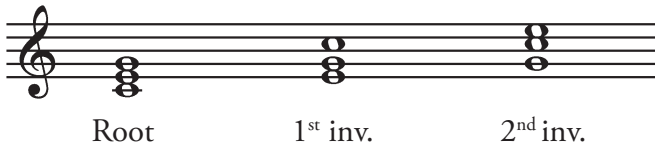


INVERSIONS

Any interval or chord can be turned upside down or inverted. The bottom note of the interval or triad can be moved one octave higher and become a top note or the top note of the interval or triad can be moved one octave lower and become the bass of an interval or a triad. Inversions change only the order of the set of notes, while the notes themselves remain the same.

Any triad has three positions: a root position, 1st inversion and 2nd inversion. All three positions of a triad are built of different intervals from the bass note:

- Root position: third and fifth from the bass.
- 1st inversion: third and sixth from the bass
- 2nd inversion: fourth and sixth from the bass



INTERVALS AND THEIR TYPES

Unison: **perf.**
Second: **+** , **–** , **aug.**
Third: **+** , **–**
Fourth: **perf.**, **aug.** (three tones)
Fifth: **perf.**, **dim.** (three tones)
Sixth: **+** , **–**
Seventh: **+** , **–** , **dim.**
Octave: **perf.**

Symbols for chord/interval qualities and their translation

+	Major
–	Minor
perf.	Perfect
dim.	Diminished
aug.	Augmented

One of the ways to determine an interval is to imagine it as a part of a triad. For example, a major triad consists of two intervals both built up by a third. The first interval is major and the second is minor. In a minor triad the first interval is minor and the second major. Diminished triads are built using only minor intervals. Bottom and the top notes of a triad in root position form an interval of a fifth.

To recognize some intervals by ear, it is helpful to use the beginnings of some songs or pieces where those intervals are used. Below, there is the list of songs and pieces which can be used for this purpose:

- Minor Second: *Ukranian Folk Melody* (p. 84), *Air* by H. Purcell (p. 110);
- Major Second: *Sakura* (p. 125), *Declaration of Love* by M. Glinka (p. 141);
- Minor Third: *A Sad Story* by D. Khvatov (p. 104);
- Major Third: *Spring* by A. Vivaldi (p. 80), *Minuet* by W. A. Mozart (p. 116);
- Perfect Fourth: *We Wish You a Merry Christmas* (p. 160), *Amazing Grace* (p. 156);
- Perfect Fifth: *Twinkle, Twinkle Little Star* (p. 150);
- Minor Sixth: *Bourree in D minor* by C. Graupner (p. 102);
- Major Sixth: *A-Ship-A Sailing* (p. 154).

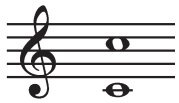
An interval of a minor seventh can be recognized as a part of a dominant seventh chord.

The major seventh is the only open interval that has very harsh sound.

EXPLORING SCALES: MAJOR AND MINOR SCALES

A scale is a series of notes placed in alphabetical order in the range of one or more octaves. For example, if the bottom note of a scale is *A*, the top note also has to be *A*, one or several octaves higher than the bottom *A*.

OCTAVE



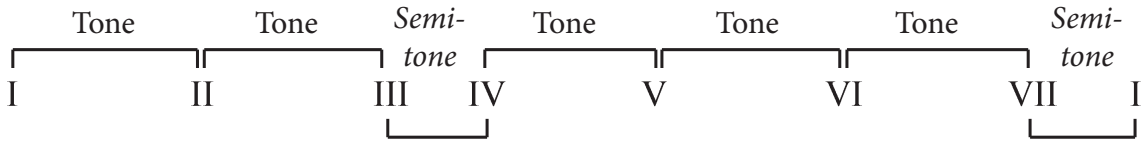
There is a very close relationship between triads and scales. Any major or minor triad built on any note can become the basis for a scale. Depending on the mood of a triad, the scale can be either major or minor.

The root of a triad that is the foundation of a scale is called the ***tonic*** (keynote) or the first degree of a scale. A triad built on this degree is called the tonic triad and is one of the *primary triads*. (Primary triads are discussed on page 29.)

The scale's name depends on the name of a tonic triad. For example, a scale started from *G* and based on *G Major* triad is called *G Major* scale. A scale having *G* as a tonic but based on a *G Minor* triad is called a *G Minor* scale.

Notice:
Any major or minor scale has seven degrees.

All major or minor scales consist of seven notes or degrees. The order of whole tones and semi-tones between degrees in scales is strictly determined. On the picture below the order of tones and semi-tones of a ***major scale*** is shown.



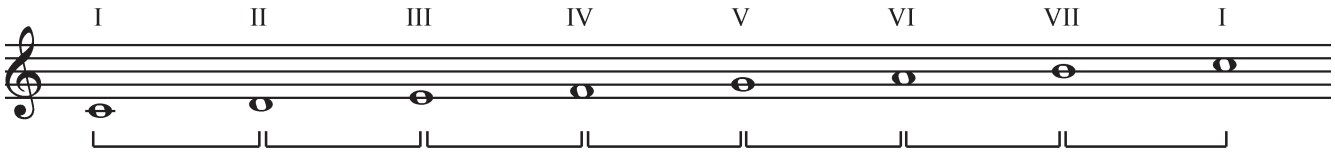
Questions:

1. How many keys, black and white, are in one octave (not counting the upper or top note, which is the same as the tonic)?

2. What is a total number of major and minor scales that can be built on every key, black and white within one octave?

***Excercise**:*

Referring to the keyboard write "tone" and "semi-tone" below the brackets on this C Major scale.



THE KEY OF A MUSICAL PIECE AND THE KEY SIGNATURES OF THE MAJOR KEYS

When composers write melodies, they choose a scale to pick notes from, in the same way artists have pallets from which they pick different coloured paints. This scale becomes the "home" for a composer's piece or the ***key*** the music is written in.

The major scale from *C*, accordingly to the order of steps and semi-tones, is built without any black keys. In fact, *C Major* is the only major scale built without any accidentals (flats or sharps).

The major scales constructed on any other key of the keyboard will use one or more black keys. For example, in a *D Major* scale *F sharp* and *C sharp* must be used and in an *F Major* scale *B flat* is an accidental.

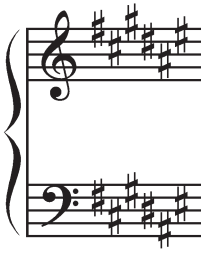
When writing a piece of music, for instance in *D Major, F sharp* and *C sharp*, which are degrees III and VII of this scale, might be used many times. For convenience, instead of placing sharps in front of every *F* and *C* that occurs in the music, these two accidentals can be placed at the beginning of every staff of the musical piece to tell us that any *F* or *C* note in the piece is sharp.

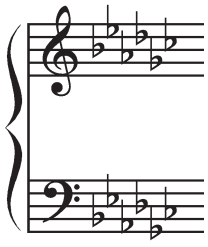
An accidental or accidentals placed after the clef at the beginning of a staff indicate the scale chosen as the key of a piece and are called the ***key signature***. (See picture on the side bar.)

Different keys use different numbers of accidentals as their key signatures but the order in which the accidentals are written is always the same.

For keys using sharps the order is **F-C-G-D-A-E-B**. A simple rhyme can help you to memorize the order of sharps:

Key signatures are either all sharps or all flats; sharps or flats cannot be mixed together in the signature and their order is permanent.





Father **C**harles **G**oes **D**own **A**nd **E**nds **B**attle

For keys using flats the order is **B-E-A-D-G-C-F**. For In this case, the rhyme used for sharps helps again but with the order of words reversed:

Battle **E**nds **A**nd **D**own **G**oes **C**harles **F**ather

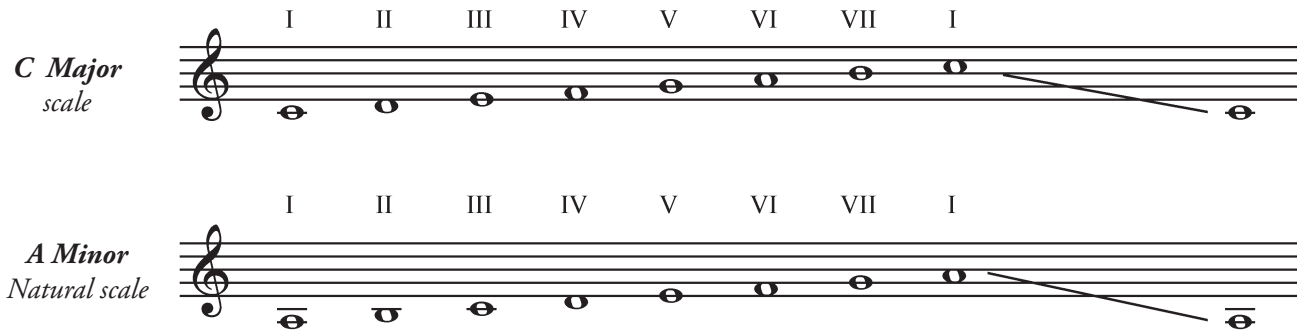
In major keys with sharps, the last sharp in the key signature always happens on degree VII. For example, *G sharp* is degree VII of *A Major*.

In major keys using flats the second last flat has the name that the key it belongs to. For example, *E flat Major* has three flats: *B*, *E* and *A*; *E* flat is the second accidental from the last letter.

RELATIVE MINOR AND MAJOR

Every major scale has its relative ***minor*** and every minor scale has its relative major. Another way of saying this is that major and minor scales exist in pairs that share the same key signature.

A minor scale is built on degree VI of relative major. *A Major* scale is built on degree III of a relative minor.

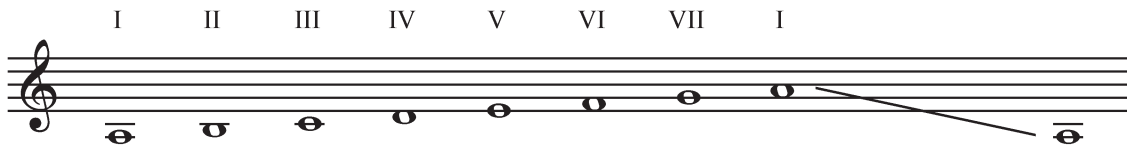


There are three types of minor scale: *natural*, *harmonic* and *melodic*:

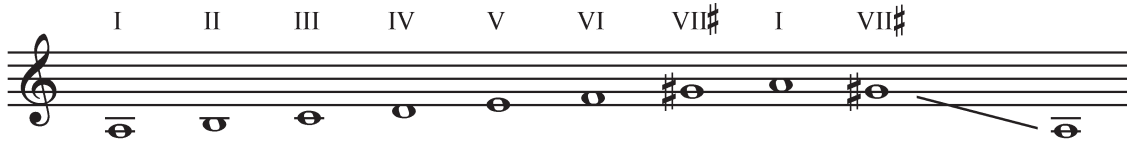
- *Natural* minor scales use only the accidentals shown at the key signature.
- *Harmonic* scales have a raised degree VII, which is left unchanged whether the harmonic scale is played upward or downward.

• *Melodic* scales have degrees VI and VII raised when played upward. However, a natural scale is used when playing these scales downward. A melodic minor scale played upward is like the major scale with the same tonic but with a lowered III degree.

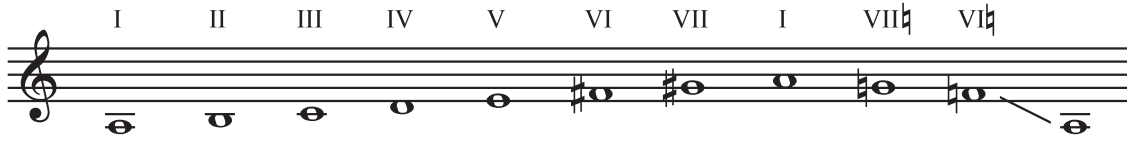
A Minor
Natural scale



A Minor
Harmonic scale



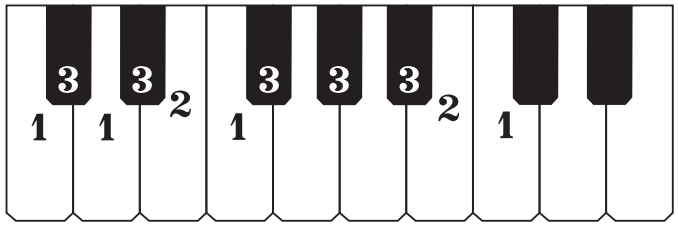
A Minor
Melodic scale



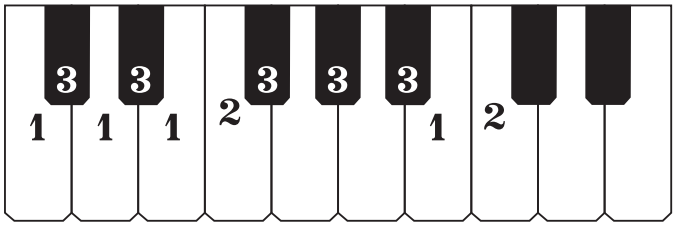
For exercising minor scales, only the harmonic and melodic forms are used. See scales exercises on page 203.

CHROMATIC SCALE

A scale built up by semitones alone is called a chromatic scale. There are 12 notes in a chromatic scale of one octave.
This scale is played by pressing each white and black key on the way up or down the octave. See pictures below for fingering:



Left Hand



Right Hand

PRIMARY TRIADS

Each triad built up on a scale has its own tension relative to other triads.

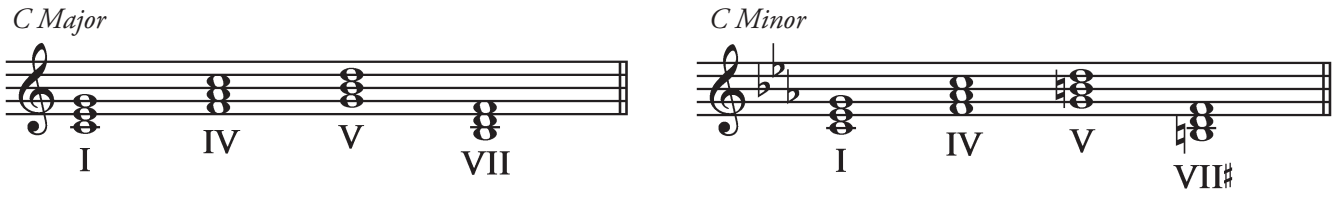
A triad built on the first degree of a scale sounds the most stable and gives a feeling of rest. The first degree of a scale on which this triad is built is called ***tonic***, which means keynote. The tonic triad can be major or minor.

In comparison to a tonic triad, the triad built on the fifth degree of a scale sounds unstable, and has a great deal of tension and gravity relative to the tonic. The fifth degree is called the ***dominant***, which means stronger or standing apart from. Usually we want to hear the dominant resolve into the tonic. Dominant triads are always major, so when building the dominant triad in a minor key, do not forget to check degree VII of a scale. It will have to be raised to get the major triad of degree V.

The ***subdominant*** triad, also known as a triad of degree IV, sounds mild and gentle, especially against the tonic. The word "subdominant" means below the dominant. In minor keys, the subdominant is minor too; in major keys the subdominant is major.

Tonic, dominant and subdominant triads are called the ***primary triads***.

Among the other triads that can be built on other degrees of a scale, one has a special and specific tension – the harsh sounding triad of degree VII, known as the ***diminished*** or ***leading note*** triad (because it gives a strong feel of striving to tonic). In minor keys when building a dominant or diminished triad, degree VII must always be raised.



SEVENTH CHORDS

Like a triad, a seventh chord is built up by intervals of a third; it is, however, composed of four notes instead of three. It is called a seventh chord because the distance between the bottom note and the top note of a chord is a seventh.

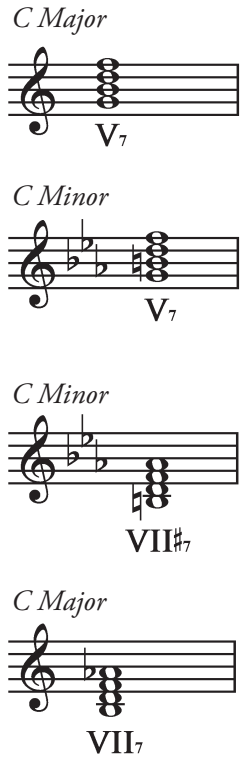
In the same way as a triad, a seventh chord can be inverted, but with one root position and *three* inversions because there is one more note in the chord. (Compare with a triad which has *two* inversions.)

Two chords often seen in music are the ***dominant seventh chord*** or seventh chord of degree V and the ***leading tone seventh chord*** or seventh chord of degree VII. The dominant seventh chord has a major triad as the basis and an interval of a minor seventh between the root and top note. The leading tone seventh chord or diminished seventh chord is built up solely by minor thirds. To build a diminished seventh chord in a major key degree VI of the scale must be lowered.

The list of degrees and corresponding names:

I	***Tonic***
II	*Super-tonic*
III	*Mediant*
IV	***Subdominant***
V	***Dominant***
VI	*Sub-mediant*
VII	*Leading Note*

SEVENTH CHORDS



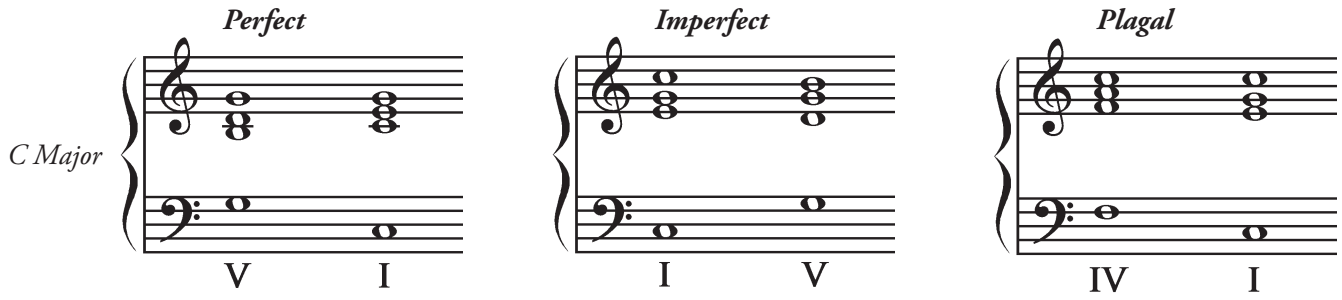
CADENCES

Cadence is the term used to describe the combination of at least two chords that give a musical feeling of pause, or coming to a close. Very often primary triads are used to achieve this effect.

When a statement in music finishes on the dominant, it sounds like a temporary stop or pause on the way to the tonic. This type of cadence is called ***imperfect***. It sounds like a comma in a written sentence.

When a musical statement stops on the tonic, it sounds like the period at the end of a written sentence. This type of cadence is called ***perfect*** and is used at the ending of a piece as well as for endings of the major statements. It sounds like a dot at the end of a written sentence.

Sometimes a subdominant chord precedes the tonic in a cadence; this combination of chords is called a ***plagal*** cadence.



MUSICAL TERMS AND EXPRESSIONS

Instructions regarding tempo, dynamics, styles of performing can be expressed by words. Most of these instructions are given in Italian. See the table of the terms and musical expressions used in this book on page 203.

ORNAMENTS

Short musical patterns, applied onto the main musical line for embellishment or decoration, are called ornaments. Most common among them are: *long trills*, *short trills*, *turns*, and *grace notes*.

Long Trill *Short Trill Up* *Short Trill Down* *Turn* *Grace Note*

Chapter III

RUDIMENTAL RHYTHMS AND RHYTMICAL EXERCISES

Chapter IV

SIMPLE PIECES
without the staff

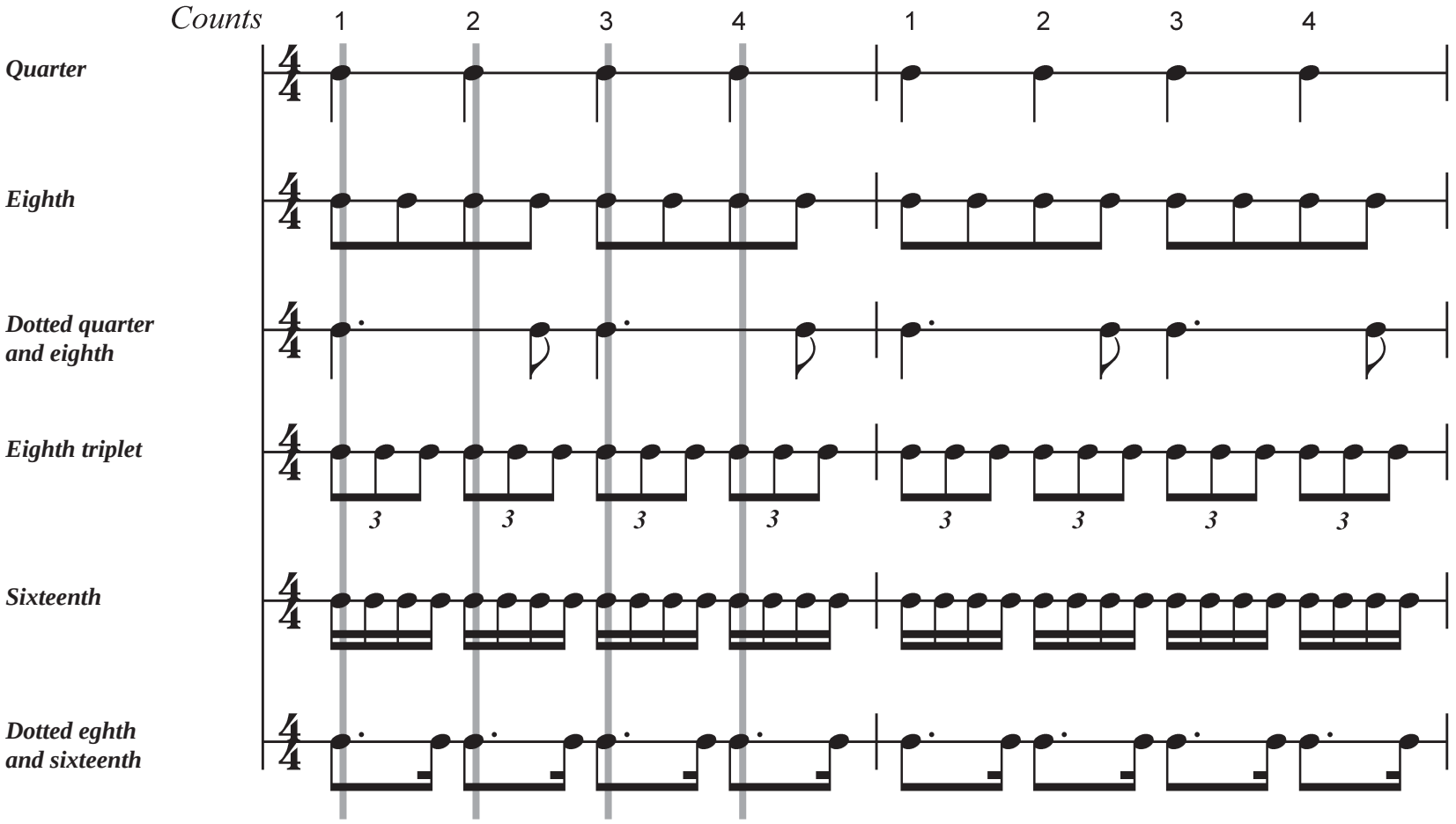
Chapter V

EXERCISES FOR WRITING NOTES

Chapter VI

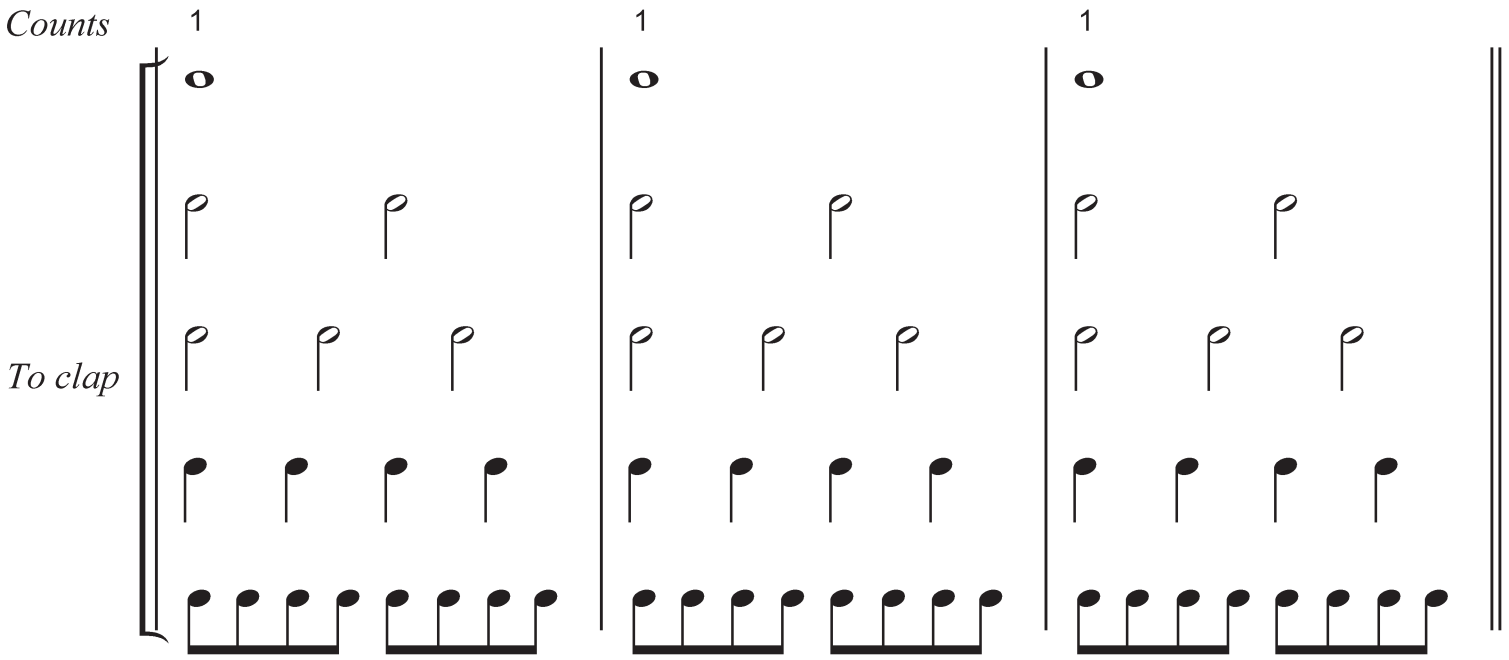
SIMPLE PIECES
for the Left and Right hands separately

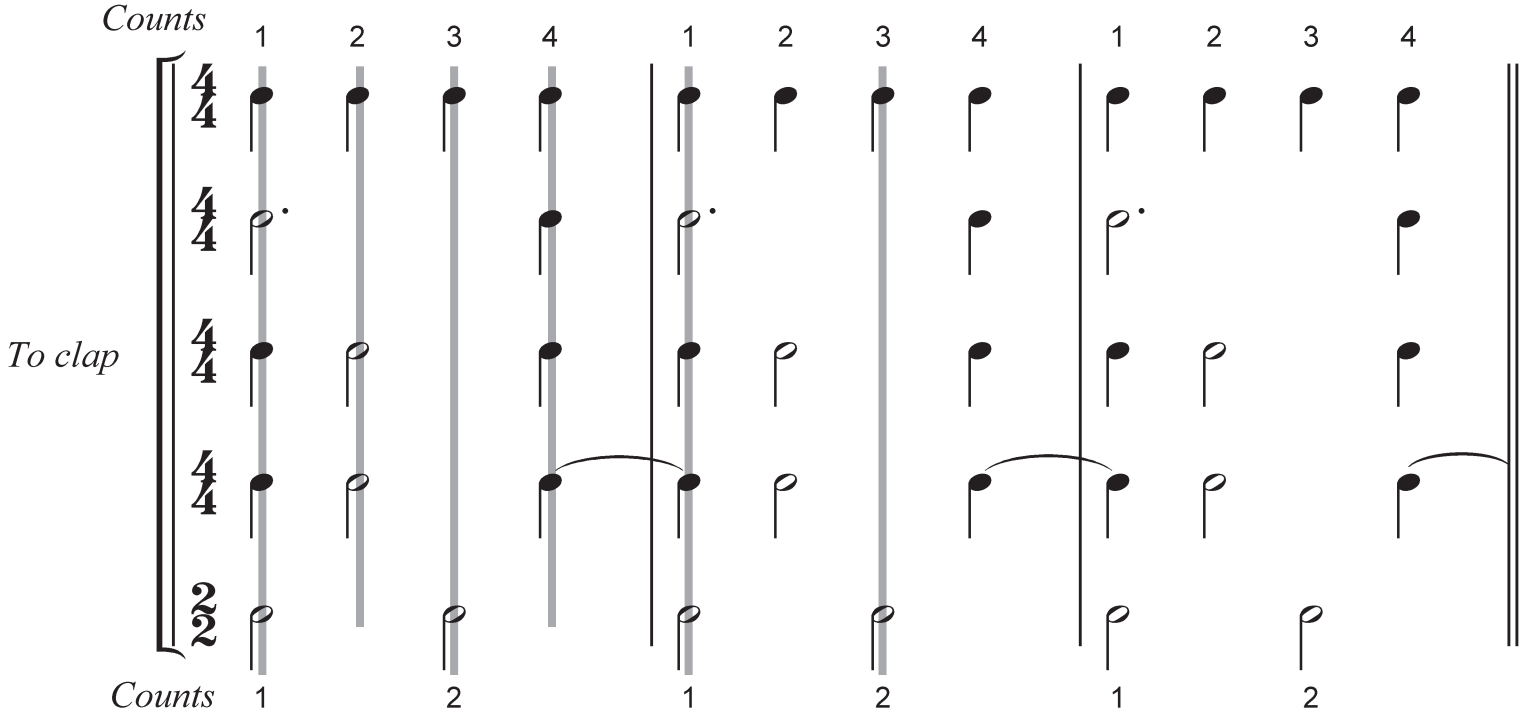
RUDIMENTAL RHYTHMS AND RHYTHMICAL EXERCISES



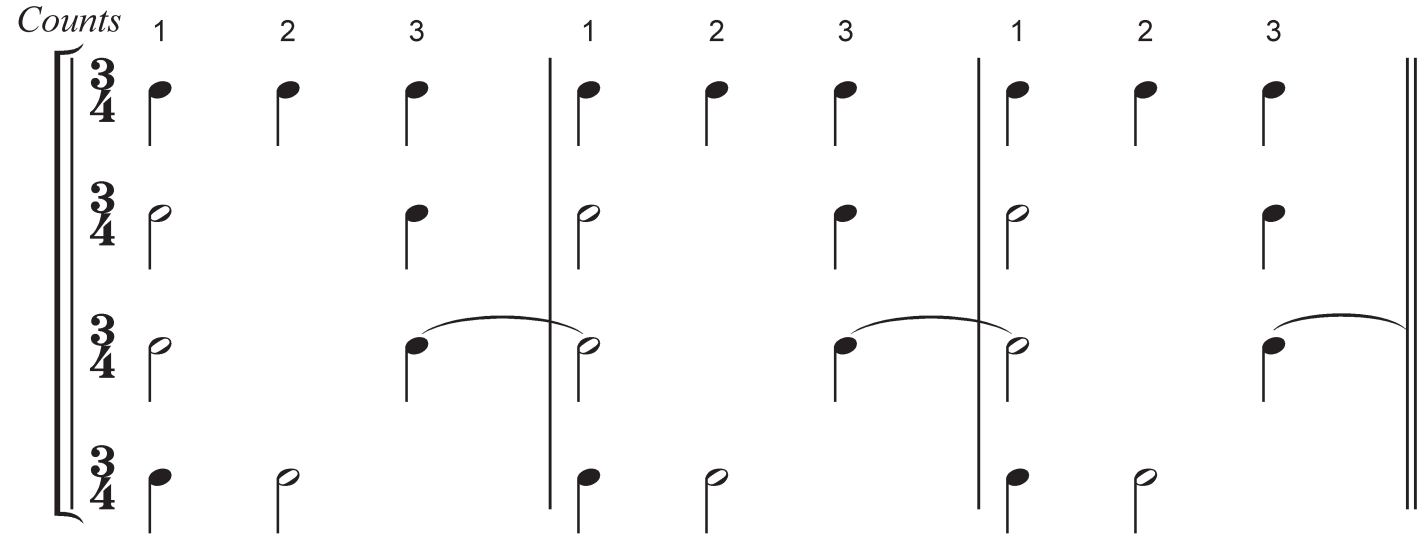
Eighth note *Eighth rest* *Grouped eighths*

Sixteenth note *Sixteenth rest* *Grouped sixteenths*

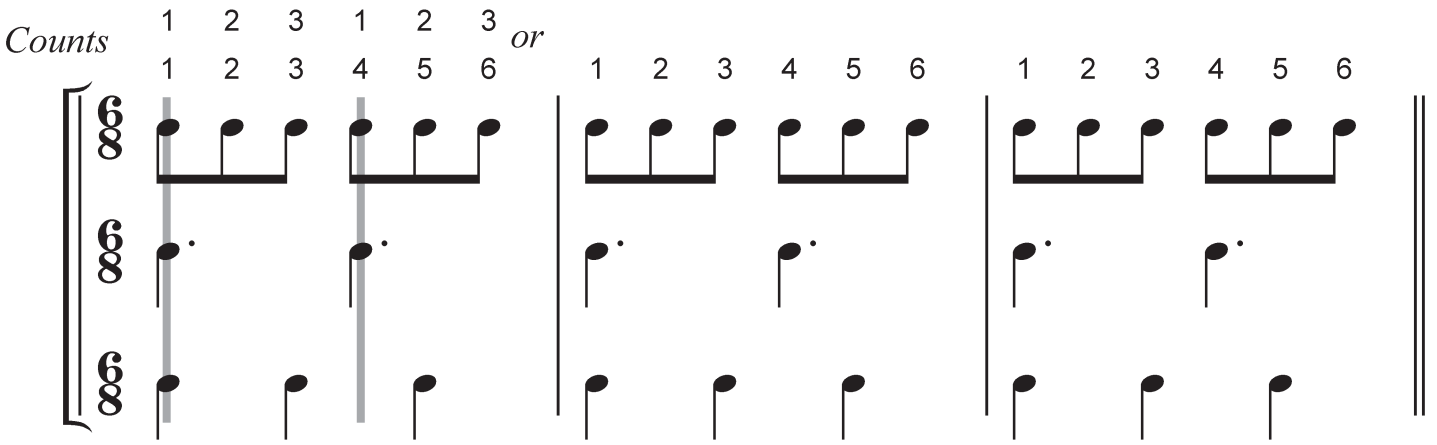

Counts
1
1
1
To clap
Separation of one beat by:
2 beats
3 beats
4 beats
8 beats

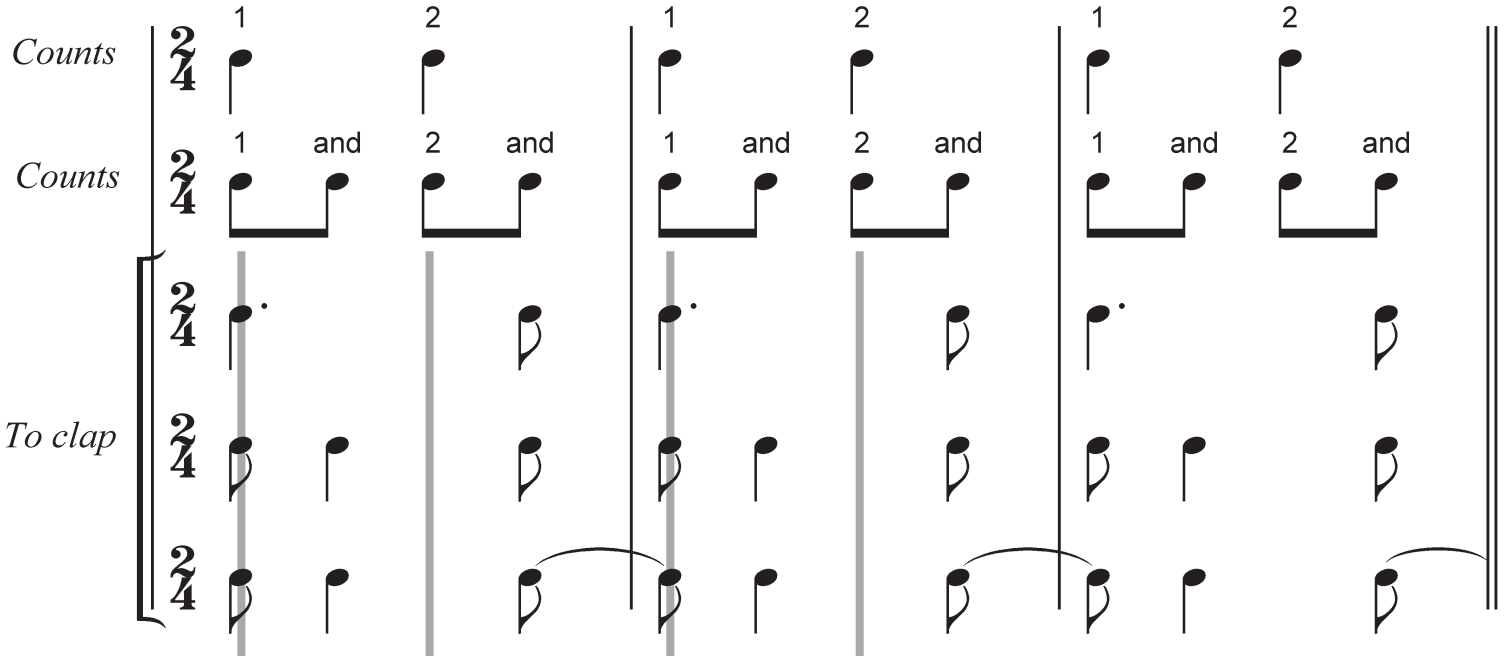

Counts
1 2 3 4 1 2 3 4 1 2 3 4
To clap
Counting 4 beats and clapping repeated patterns.
Counting 2 beats and clapping repeated patterns.
Counts
1 2 1 2 1 2

Counting **3 beats** and clapping repeated patterns.

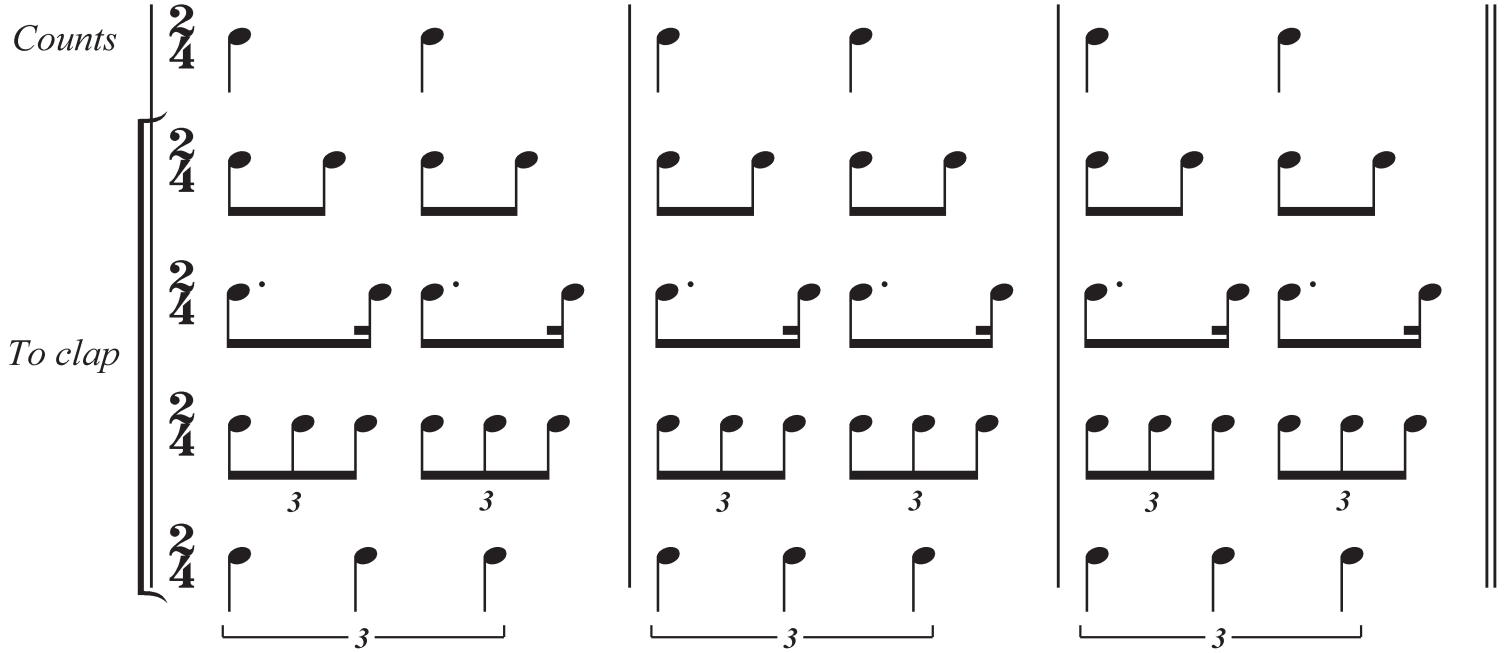


Counting **6 or 3x2 beats** and clapping repeated patterns.



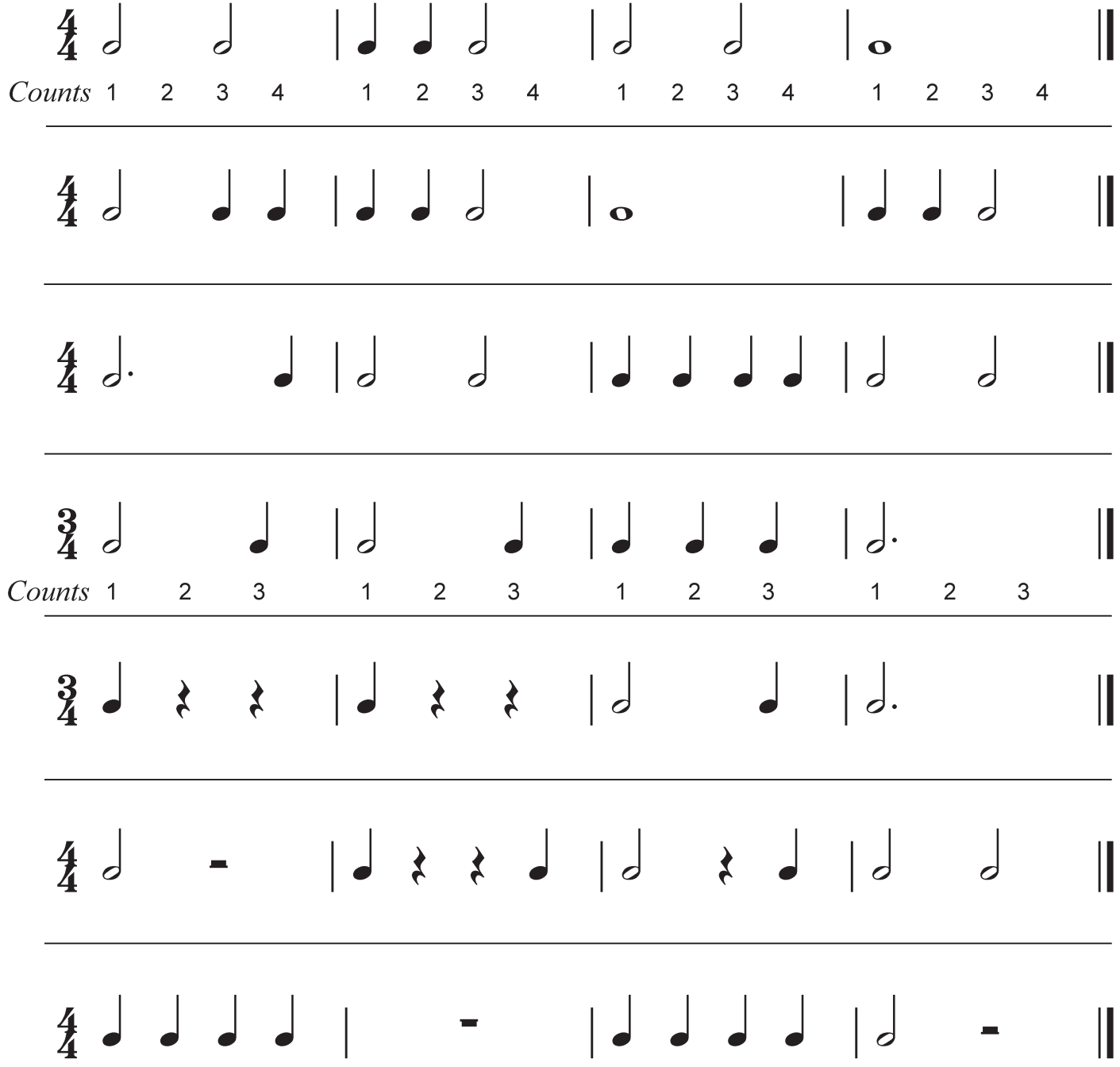


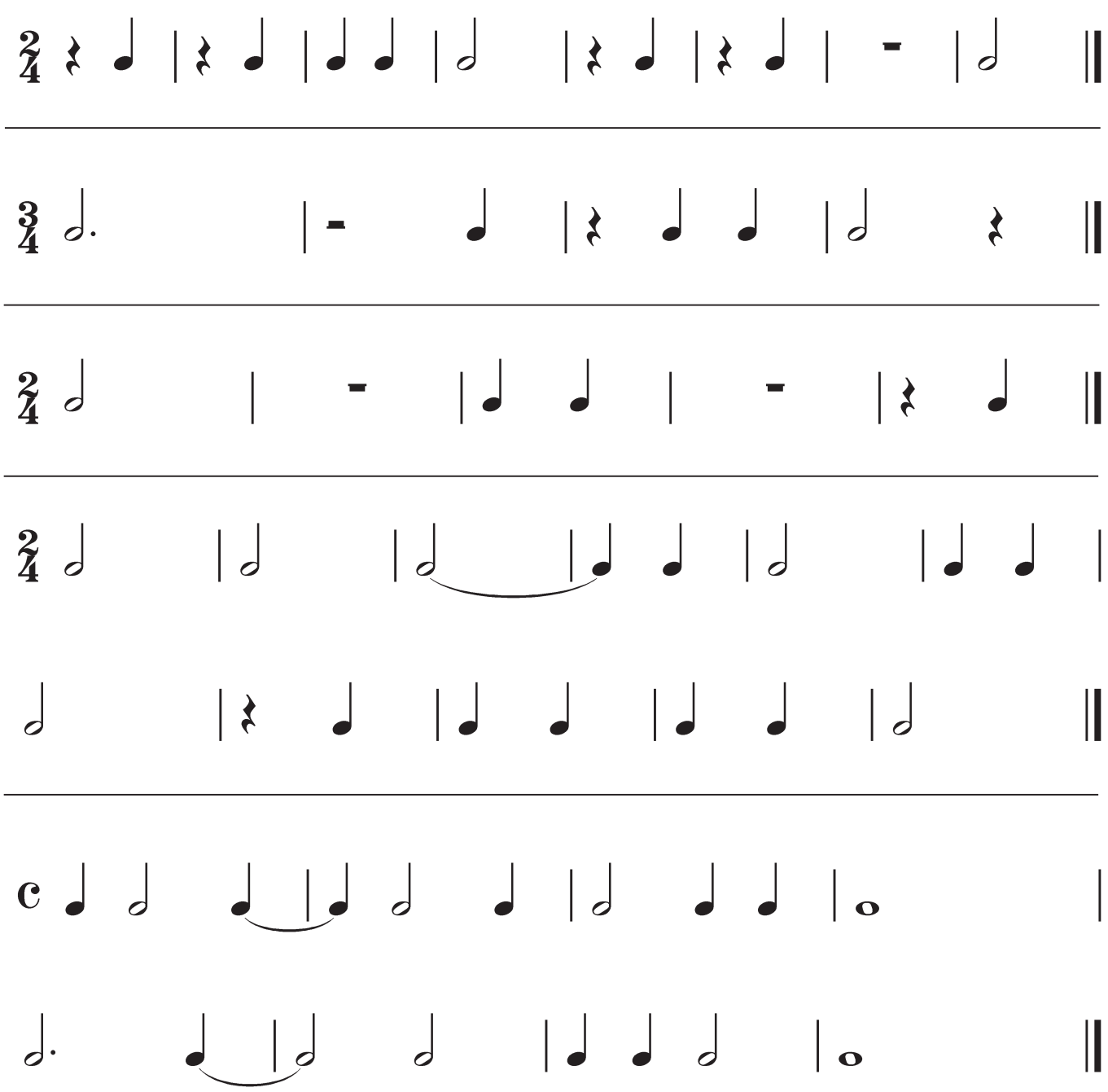
Counting **2 beats** and clapping repeated patterns with eighth notes.

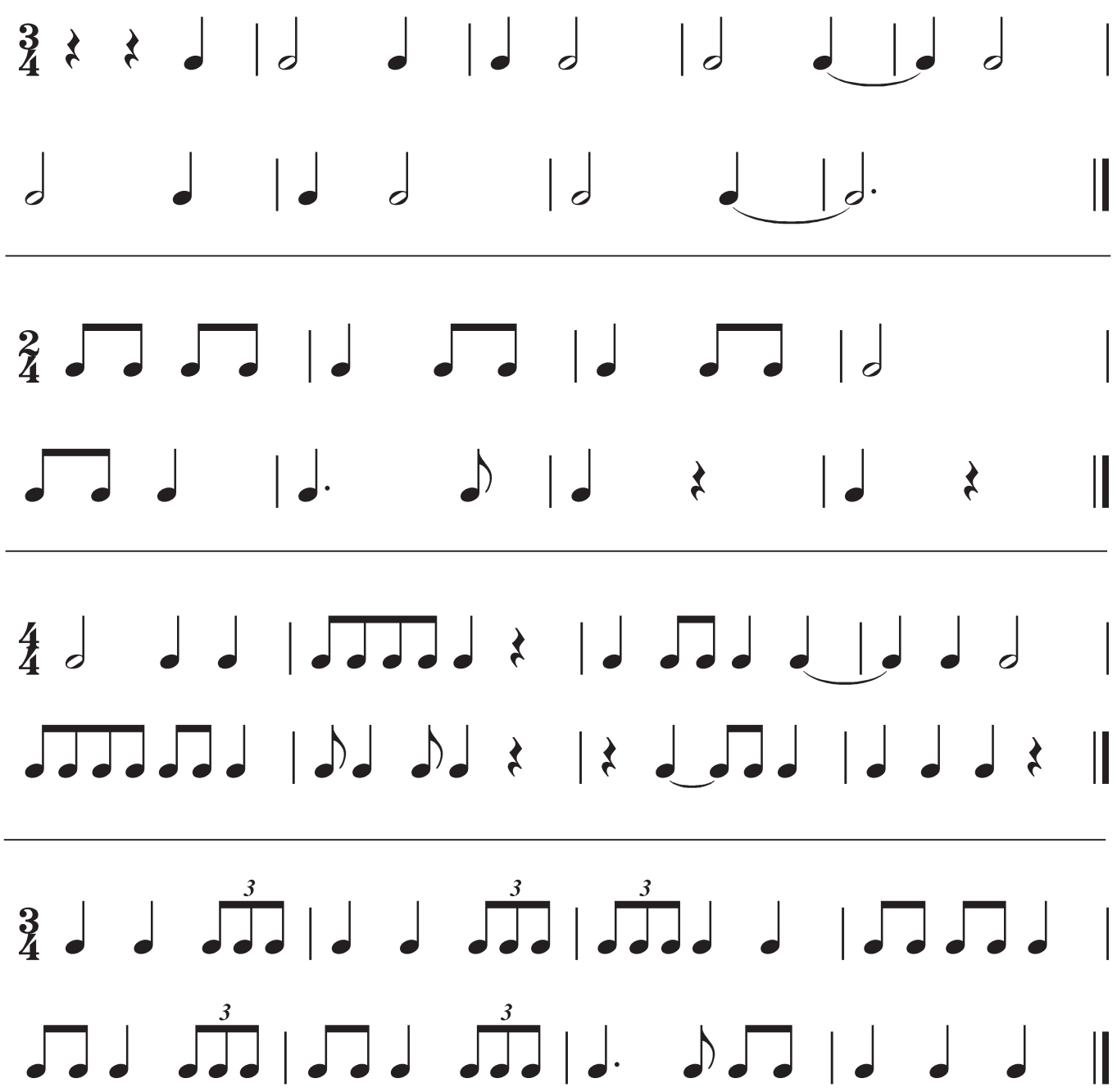


Counting **2 beats** and clapping repeated patterns with dotted eighth notes and triplets.

RHYTHMICAL EXERCISES TO CLAP AND COUNT







Polonaise

Mazurka

Rumba (in 2/4 time)

Rumba (in 4/4 time)

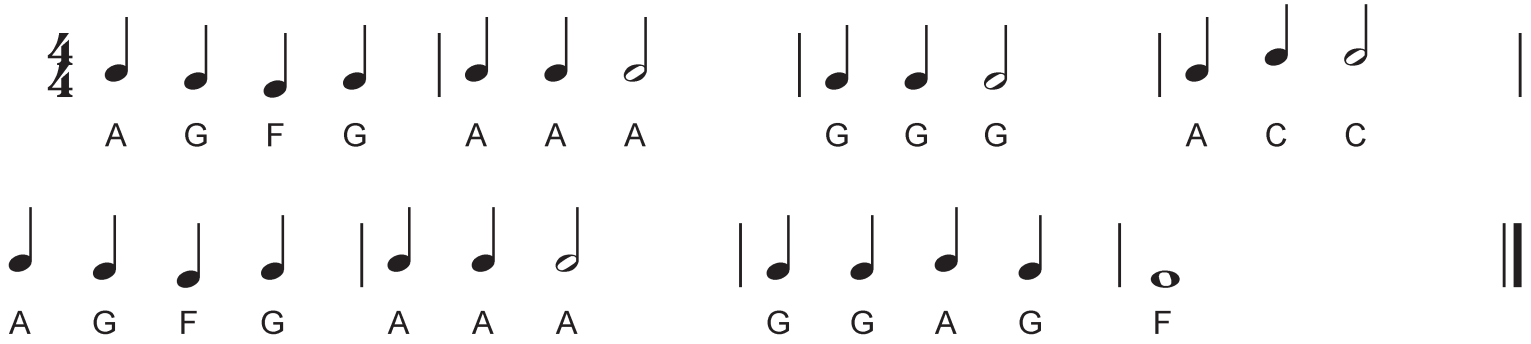
Courante

Siciliana

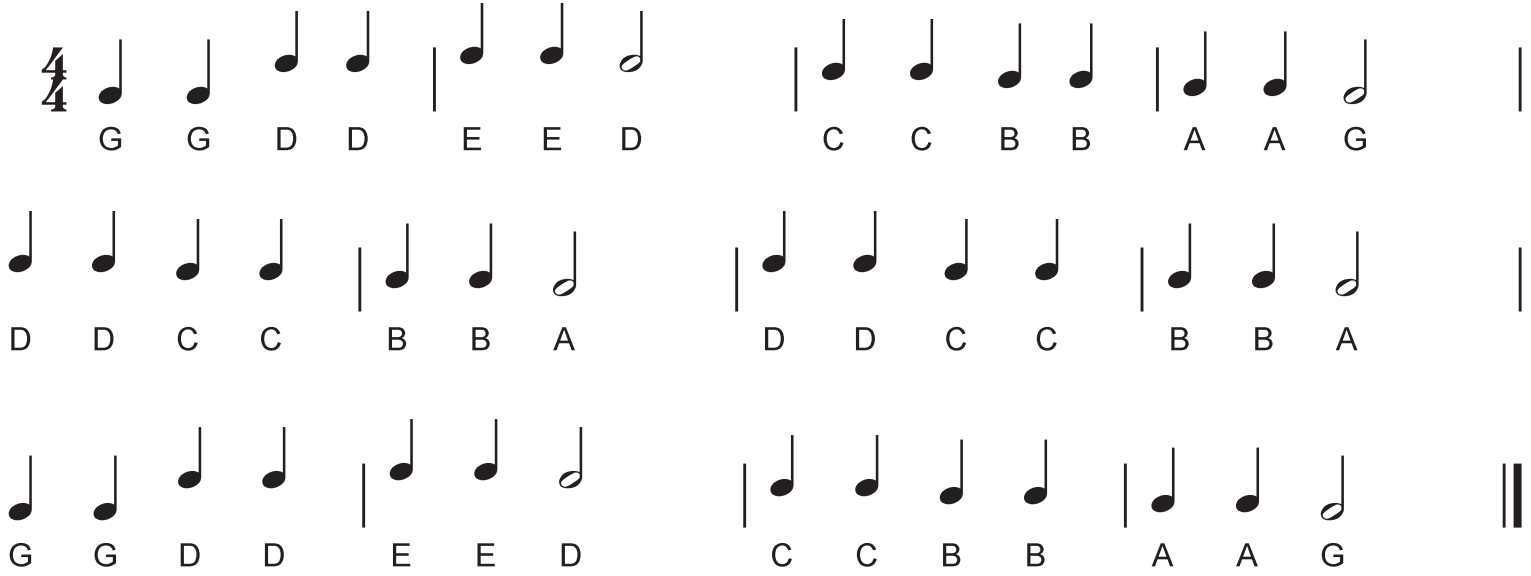
Bolero

SIMPLE PIECES WITHOUT THE STAFF

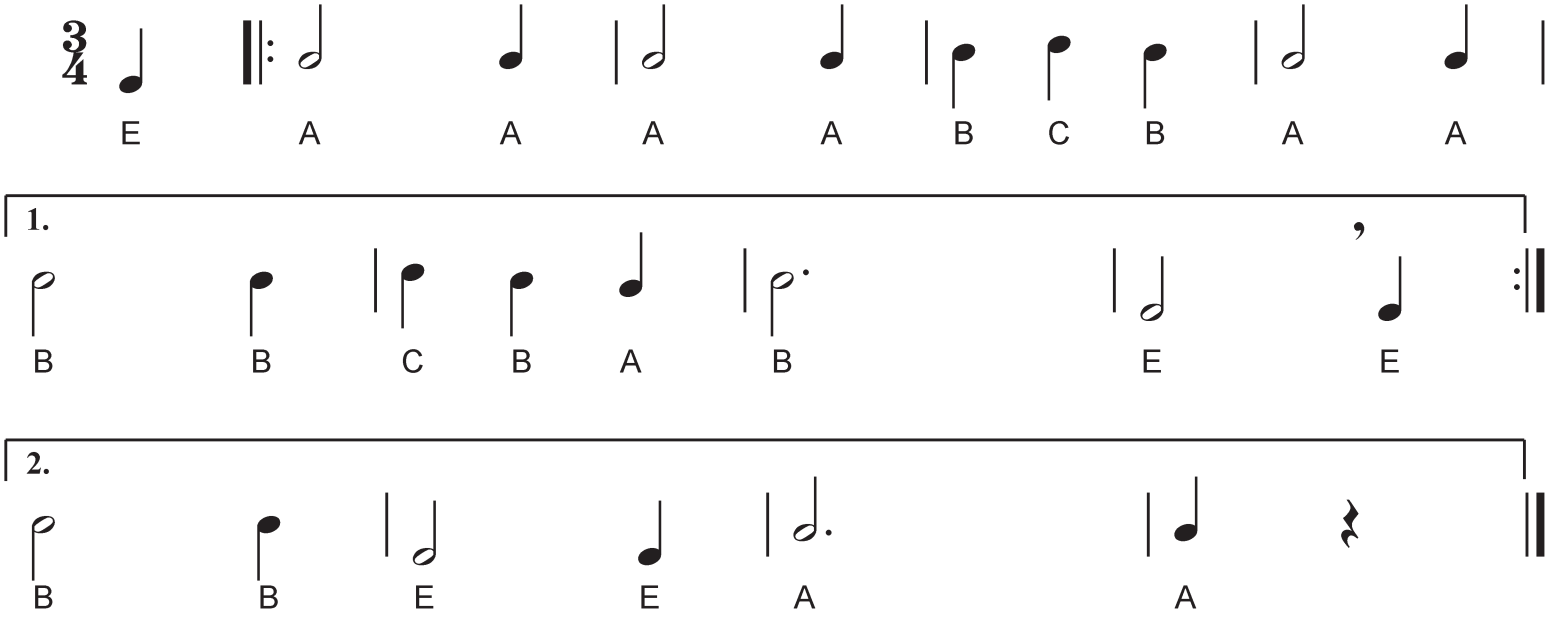
Merrily We Roll Along



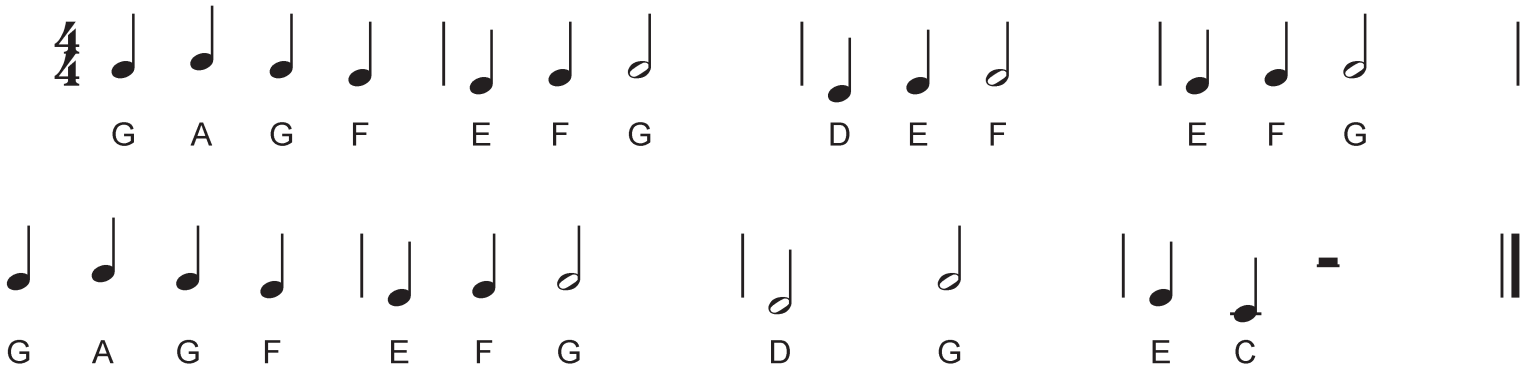
Twinkle, Twinkle Little Star



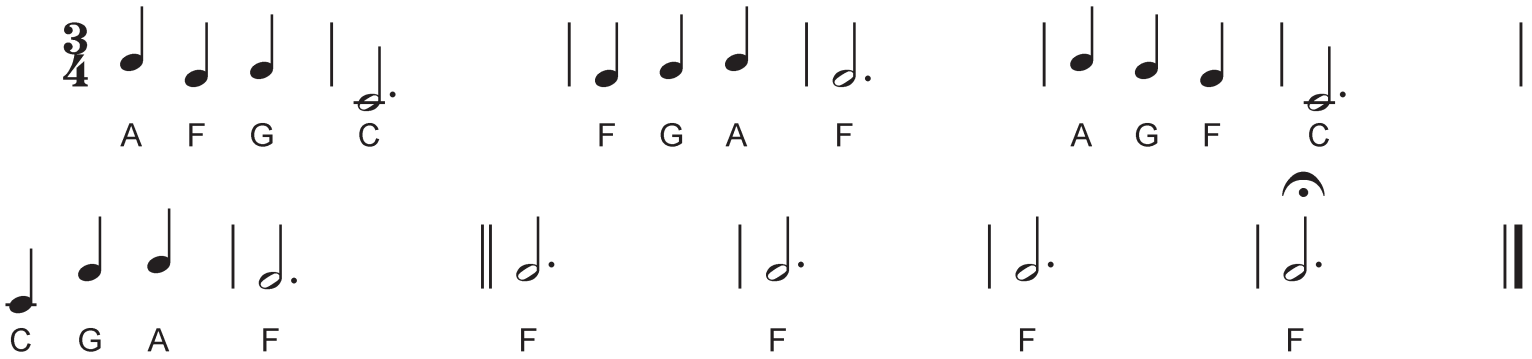
The Groundhog



London Bridge

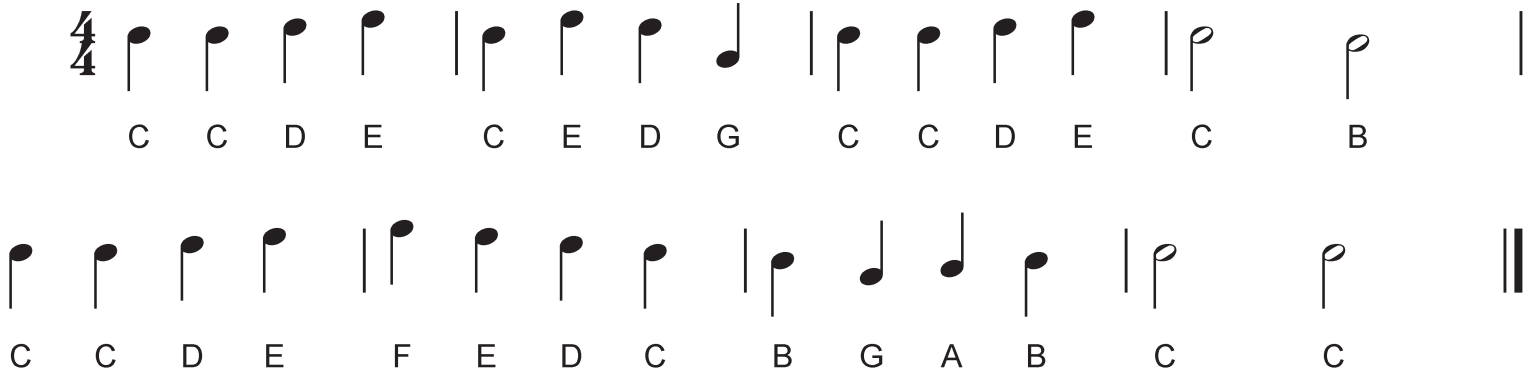


Westminster Chimes

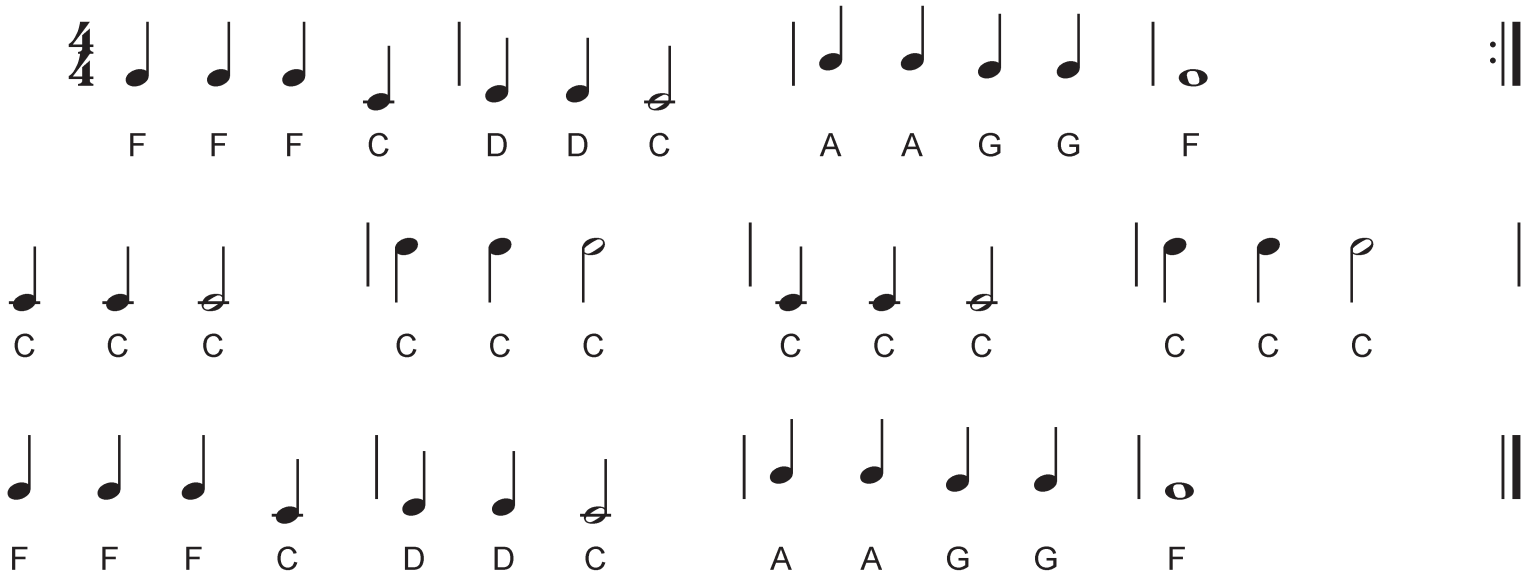


Play one octave lower with the Left Hand

Yankee Doodle



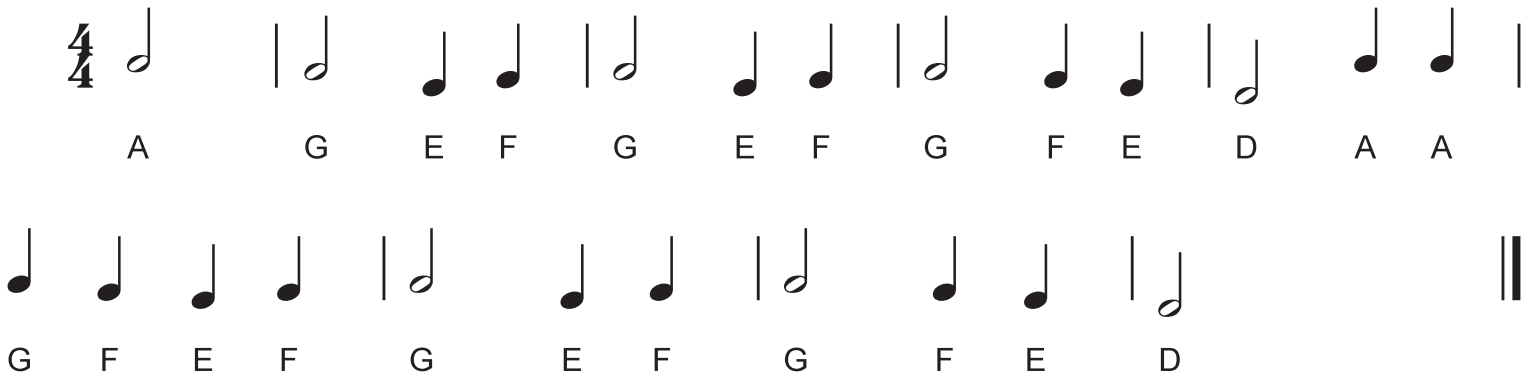
Old McDonald Had a Farm



After you have played this piece on the white keys play the entire piece on the black keys by playing all note as sharps.

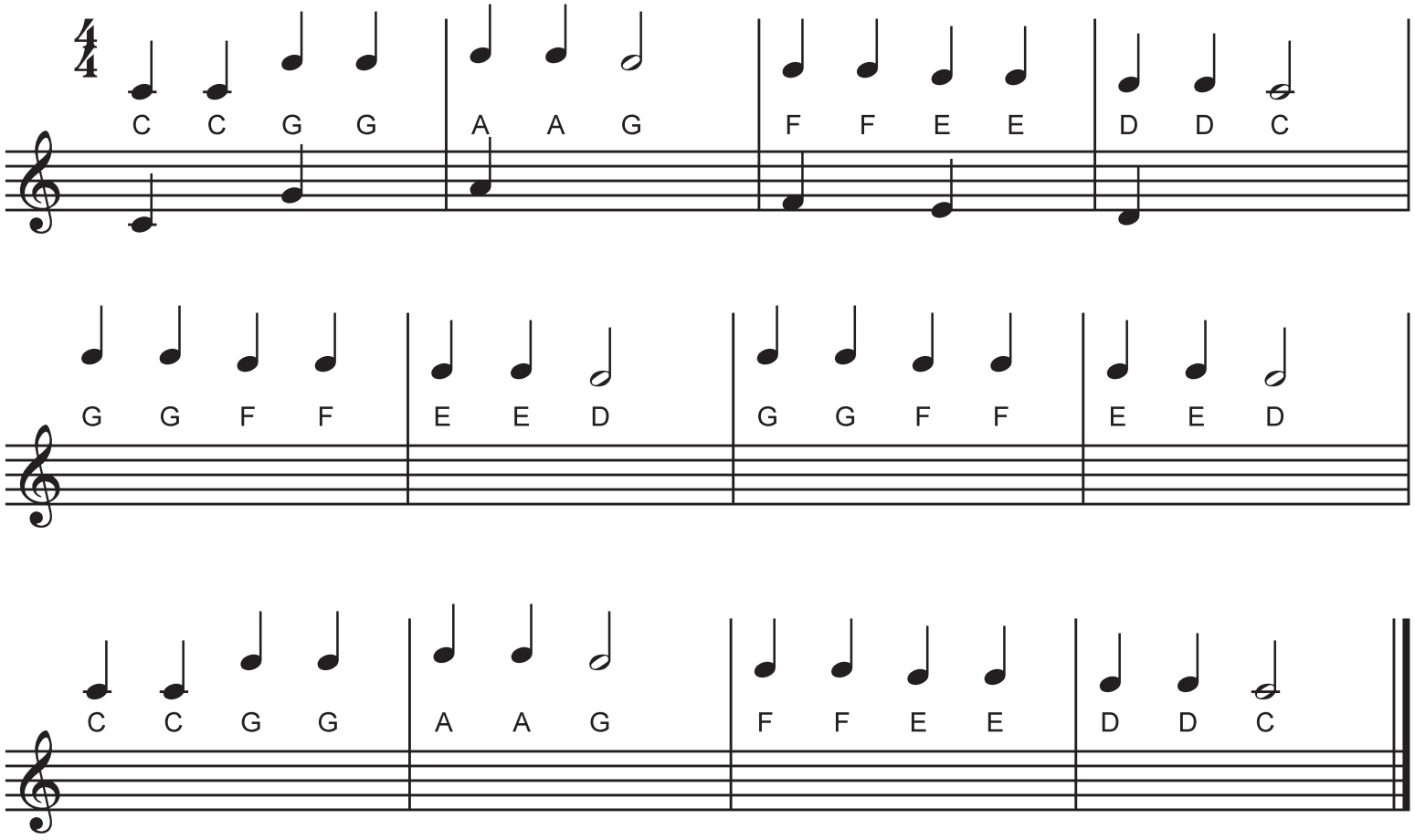
Another version of this song is on page 92.

Guelder Rose



EXERCISES FOR WRITING NOTES

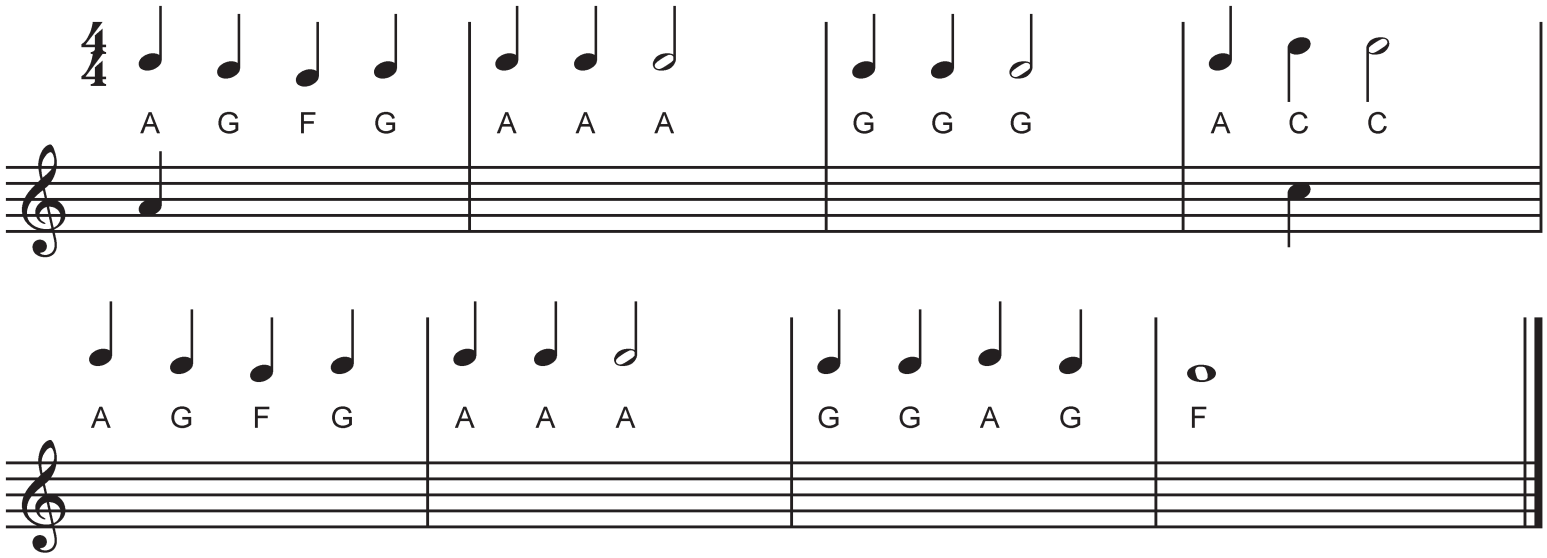
Twinkle, Twinkle Little Star



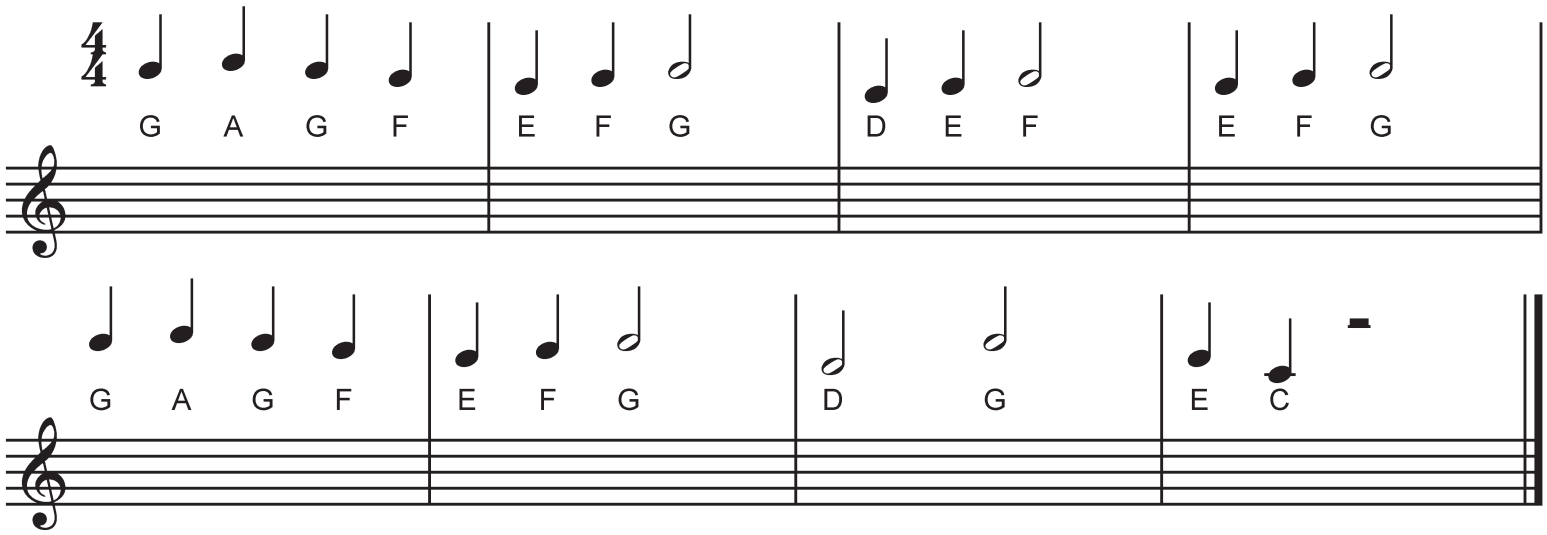
Notice:
A note written on the middle line and notes written above the middle line have their stems down.

Notes written below the middle line have their stems up.

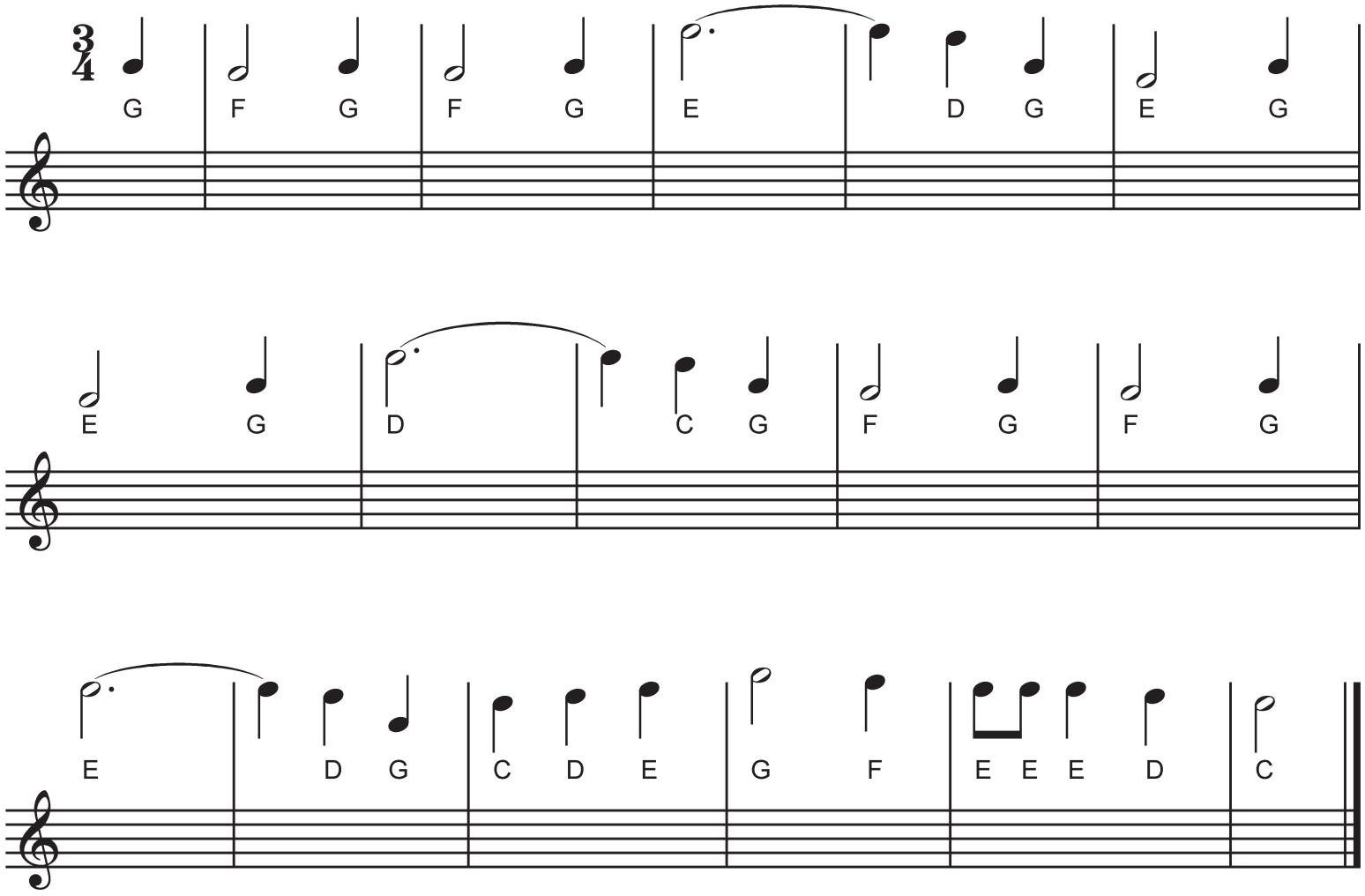
Merrily We Roll Along



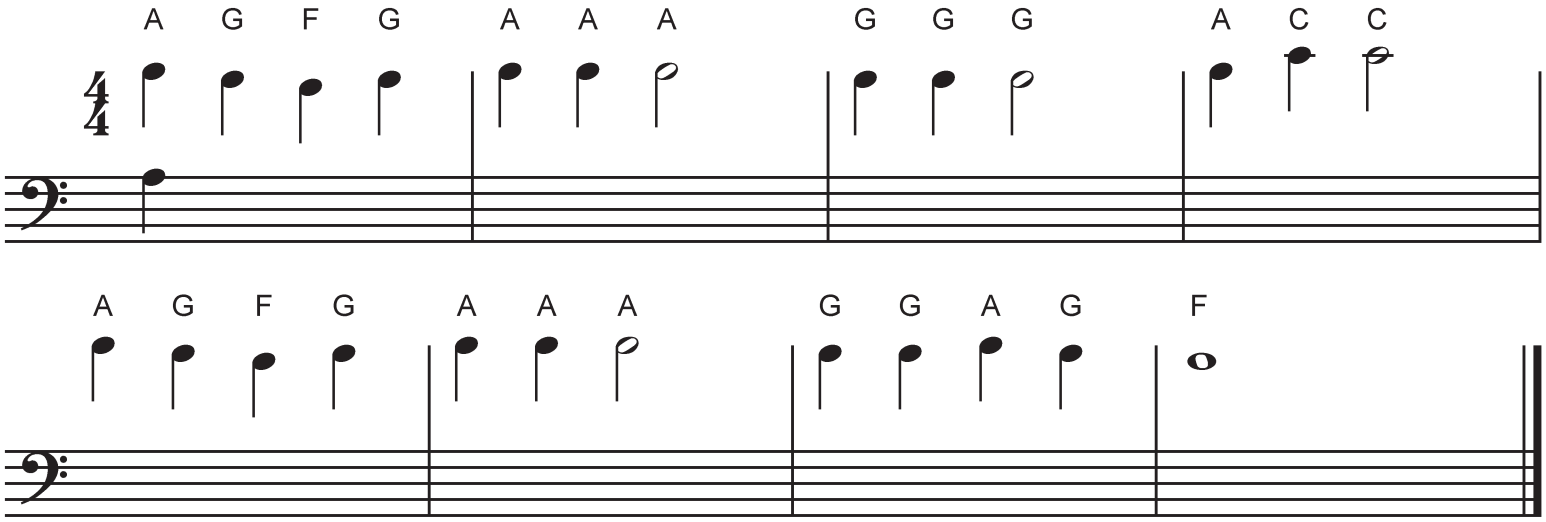
London Bridge



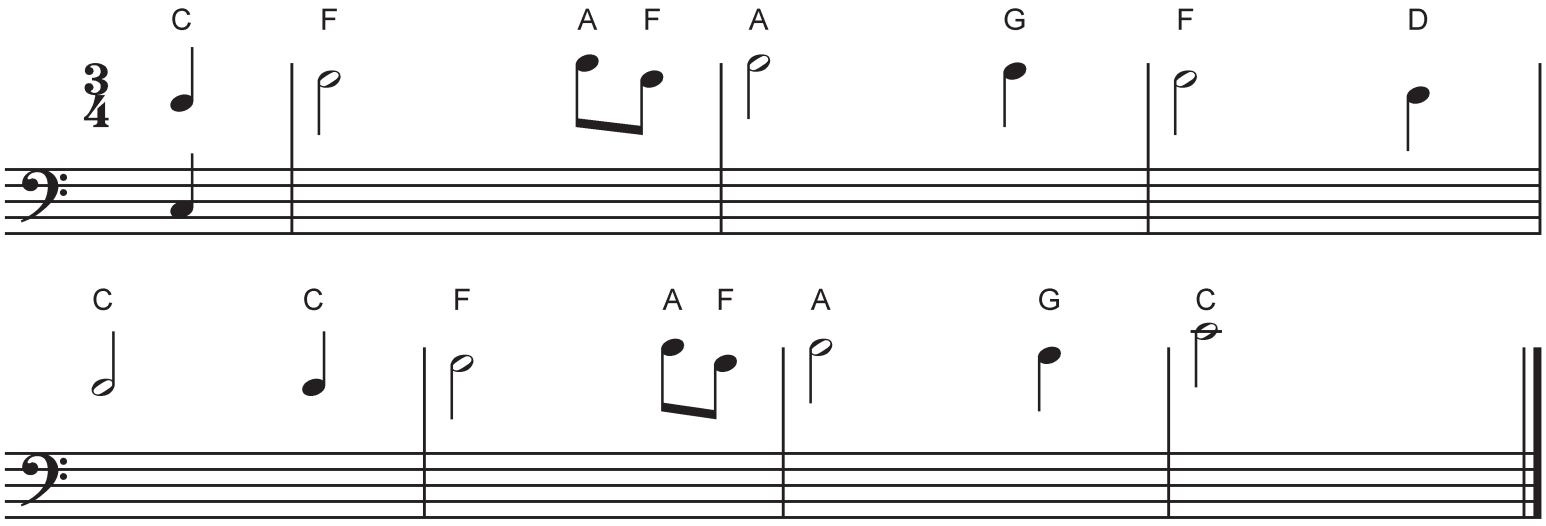
Waltz



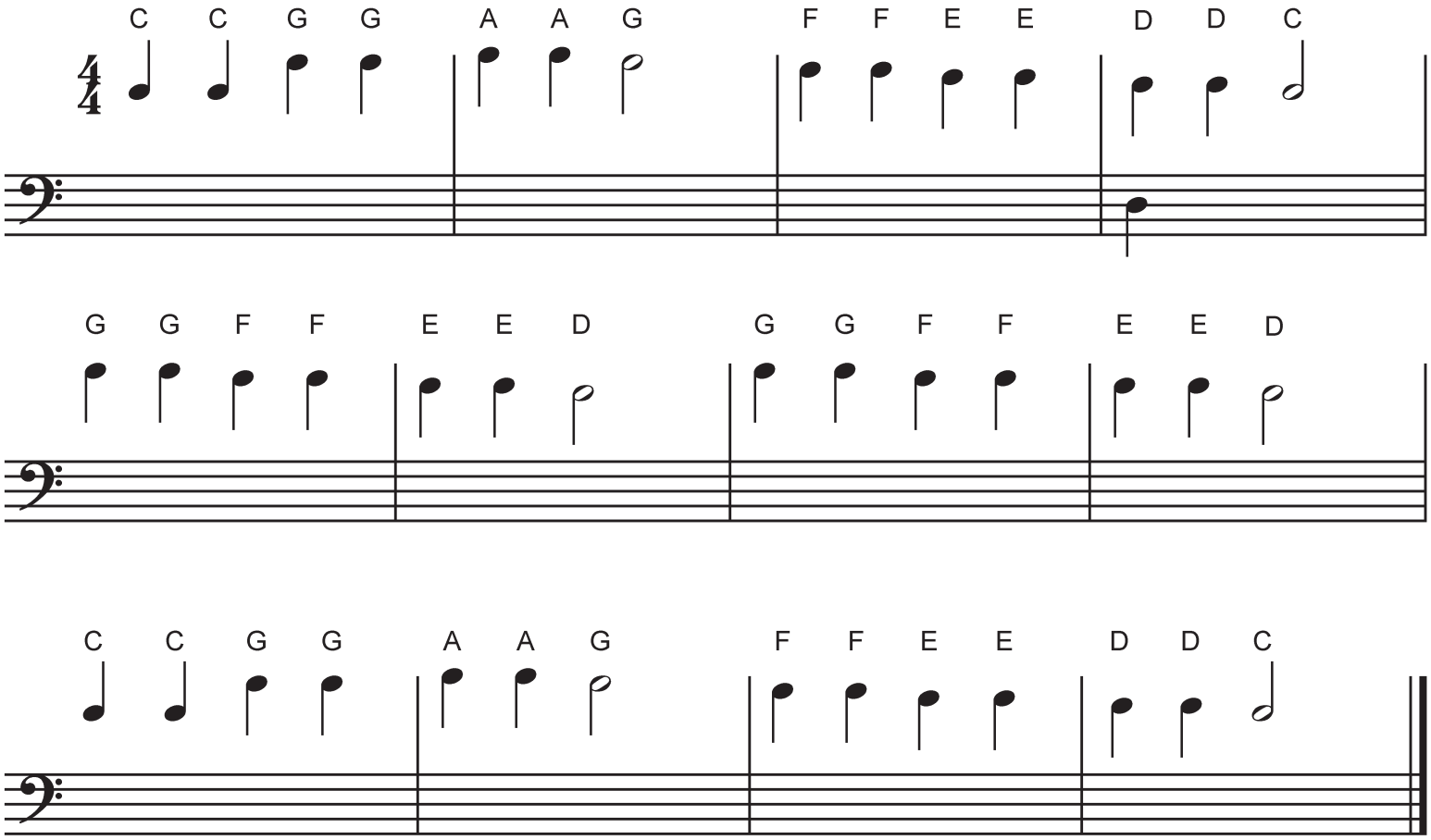
Merrily We Roll Along



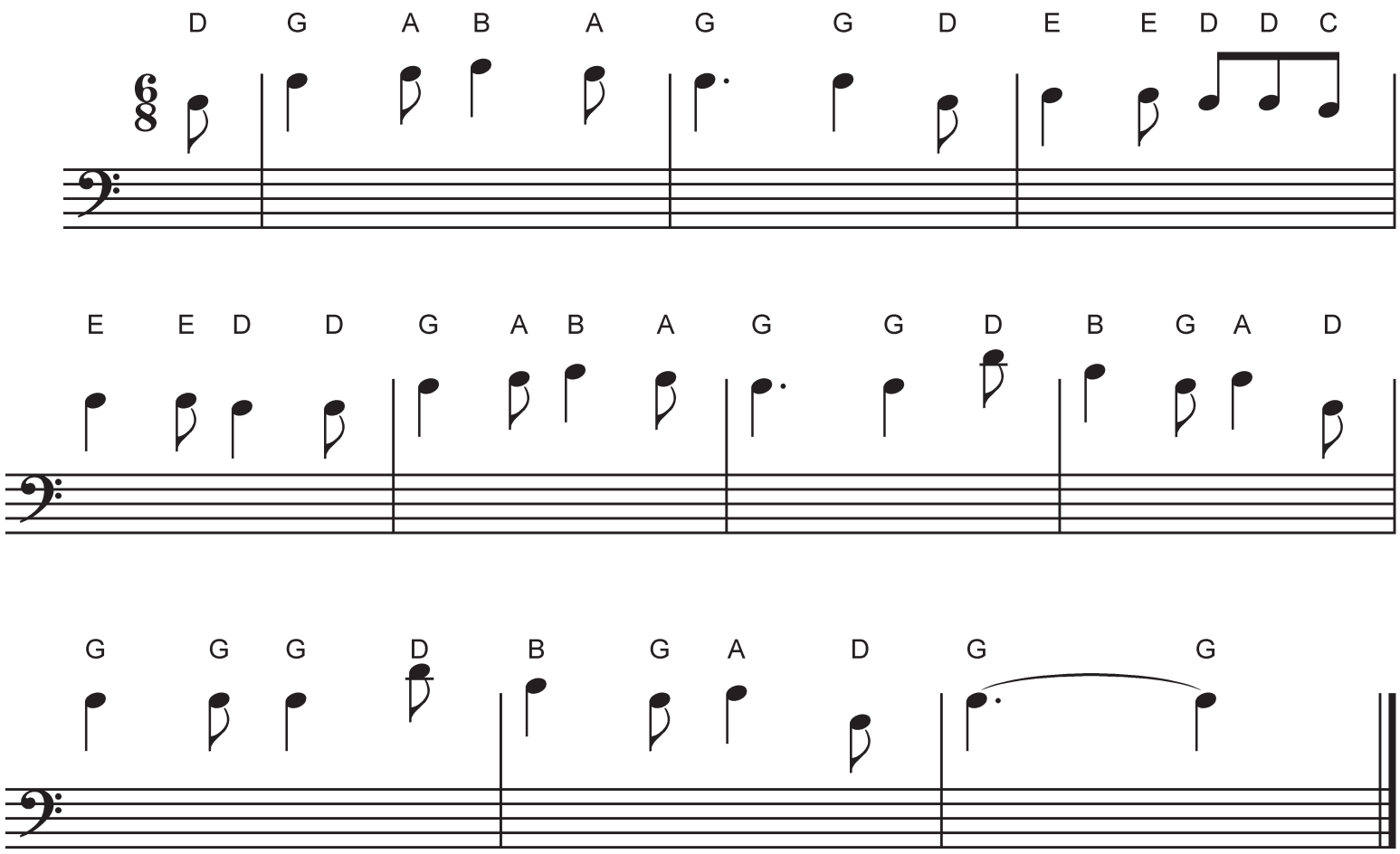
Amazing Grace



Twinkle, Twinkle Little Star

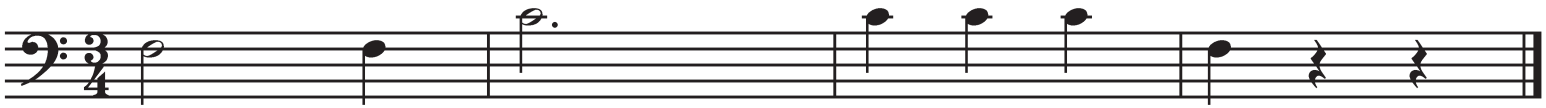


Shepherdess

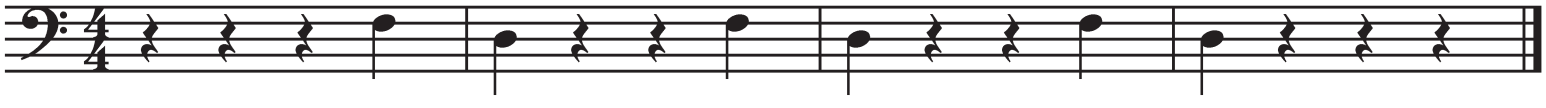


SIMPLE PIECES FOR THE *LEFT* HAND

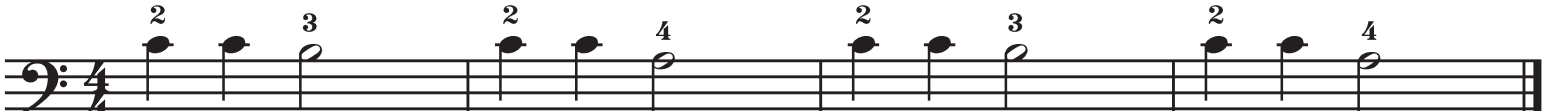
Big Drum



Cuckoo in the Dark Forest



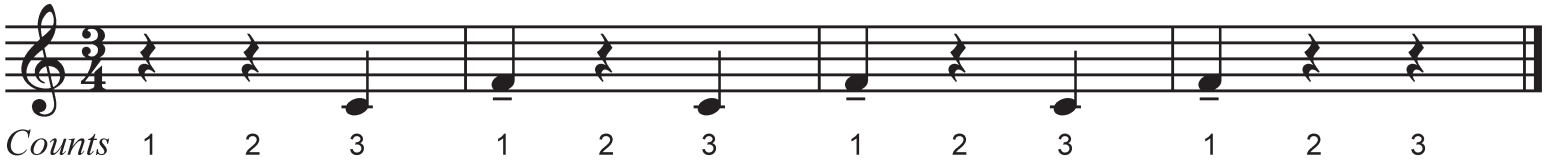
Soaked Sparrow



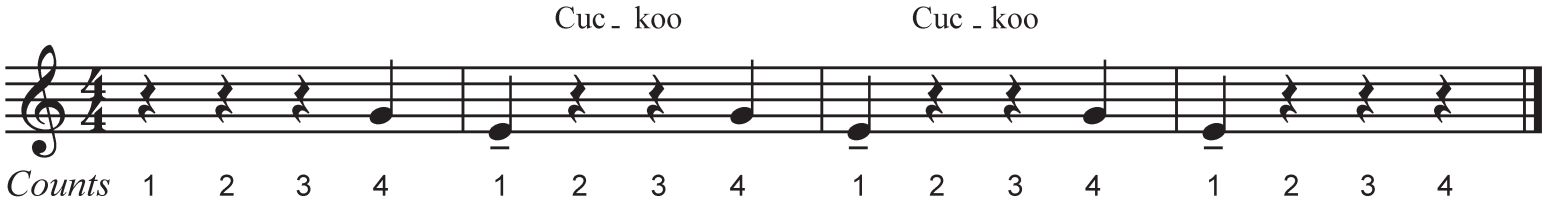
This piece can be played with the piece “Sparrow” on the opposite page hands together.

SIMPLE PIECES FOR THE ***RIGHT*** HAND

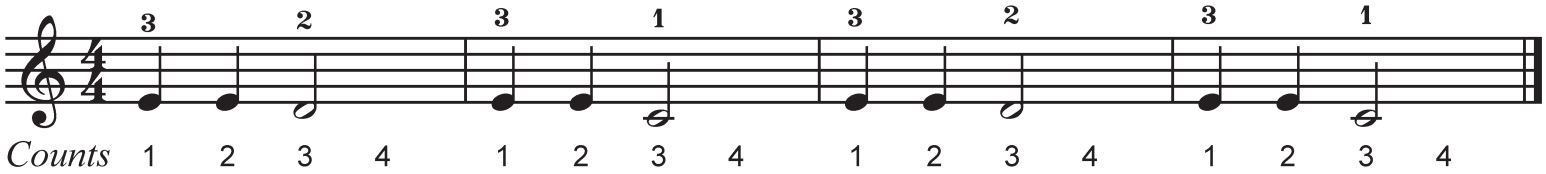
Trumpet



Playing with the Cuckoo

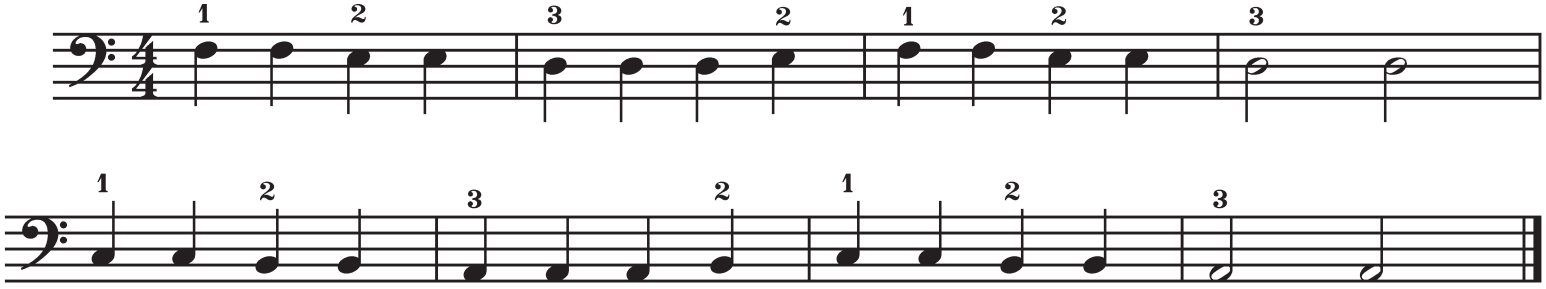


Sparrow

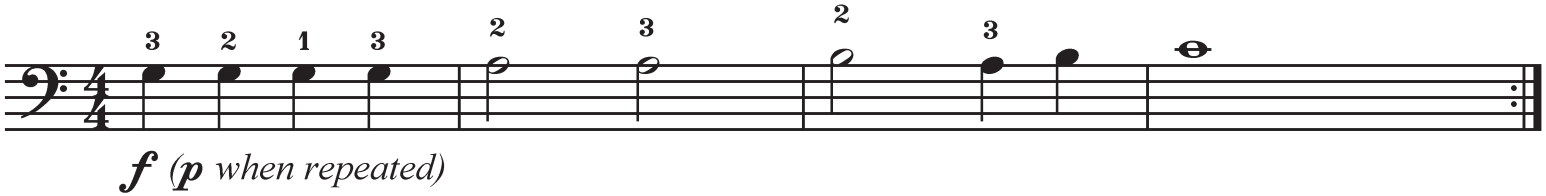


This piece can be played with the piece “Soaked Sparrow” on the opposite page hands together.

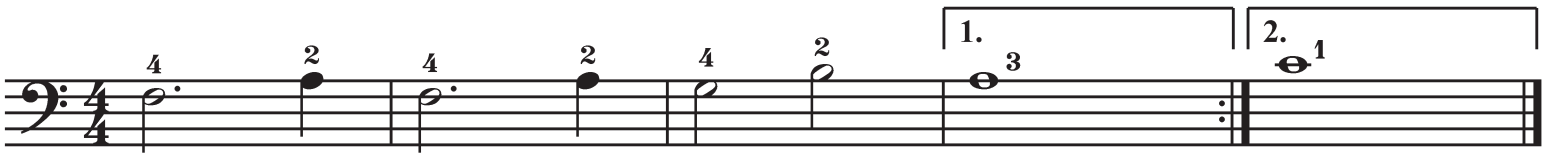
Squirrel's Song



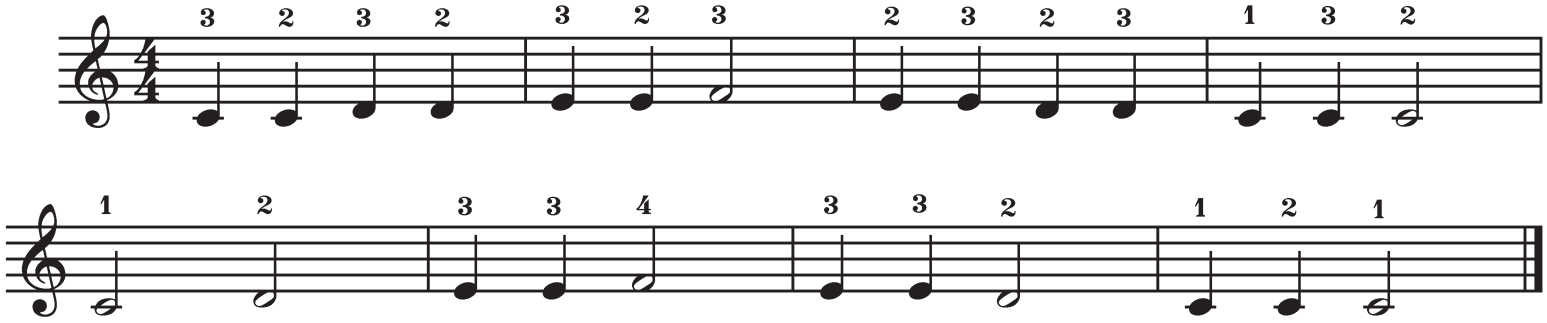
Dancing Fingers



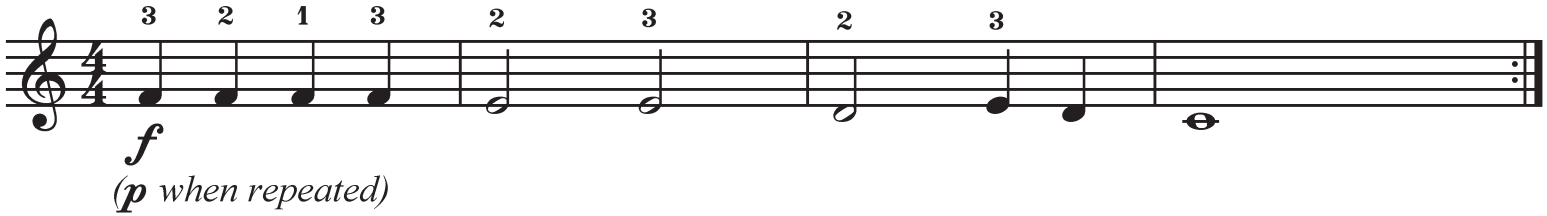
Hey, Hey Ho!



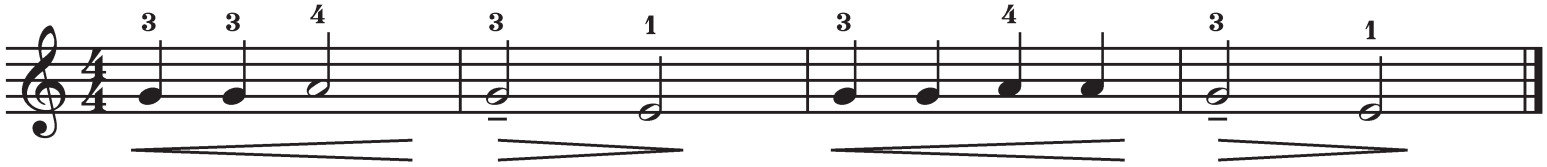
Up the Hill and Down



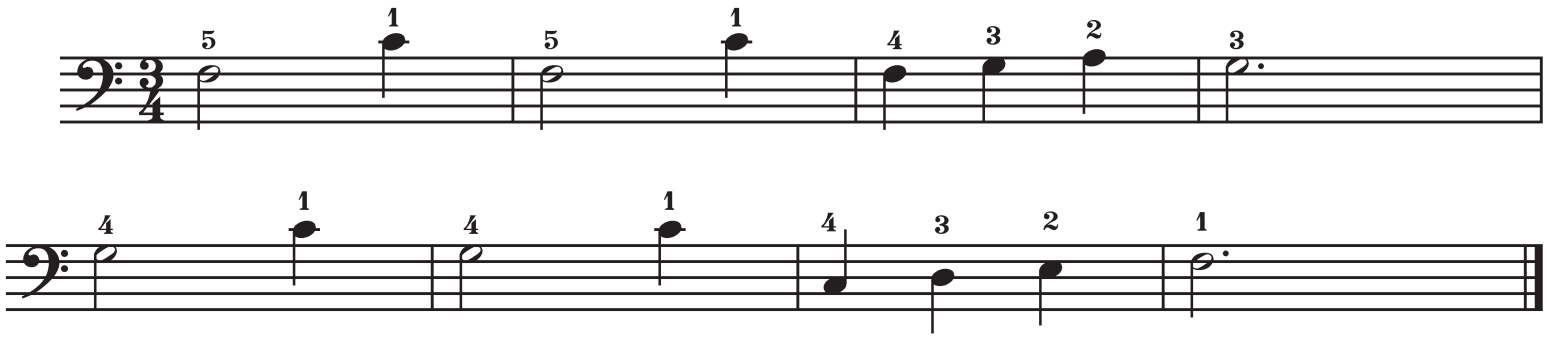
Dancing Fingers



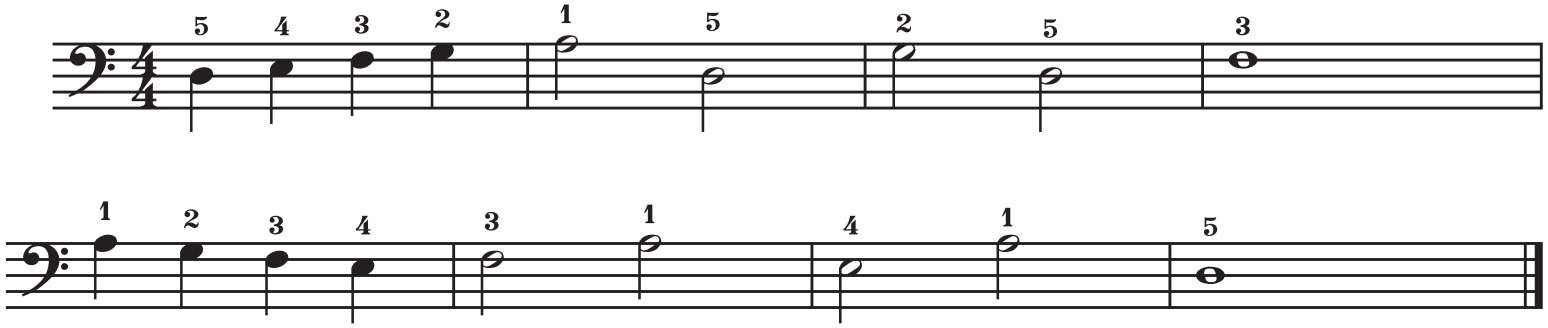
Teasing



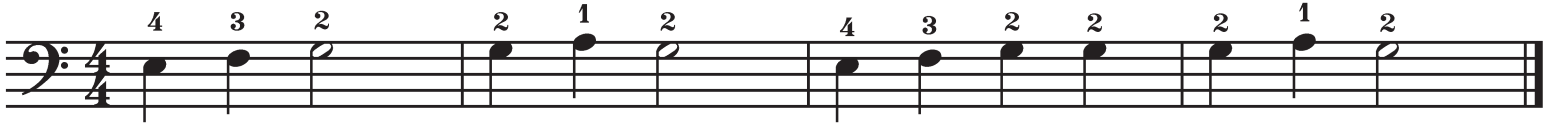
Dancing Donkey



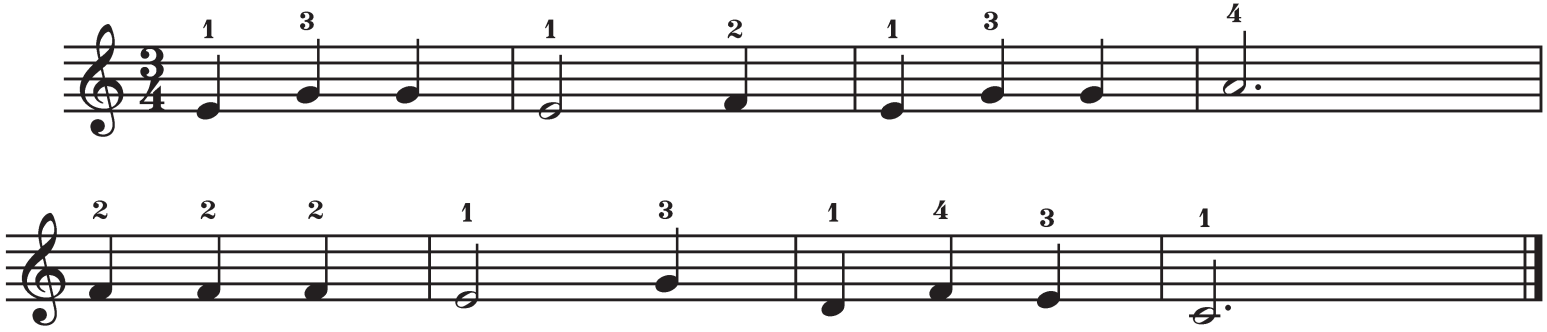
Up the Hill and Down



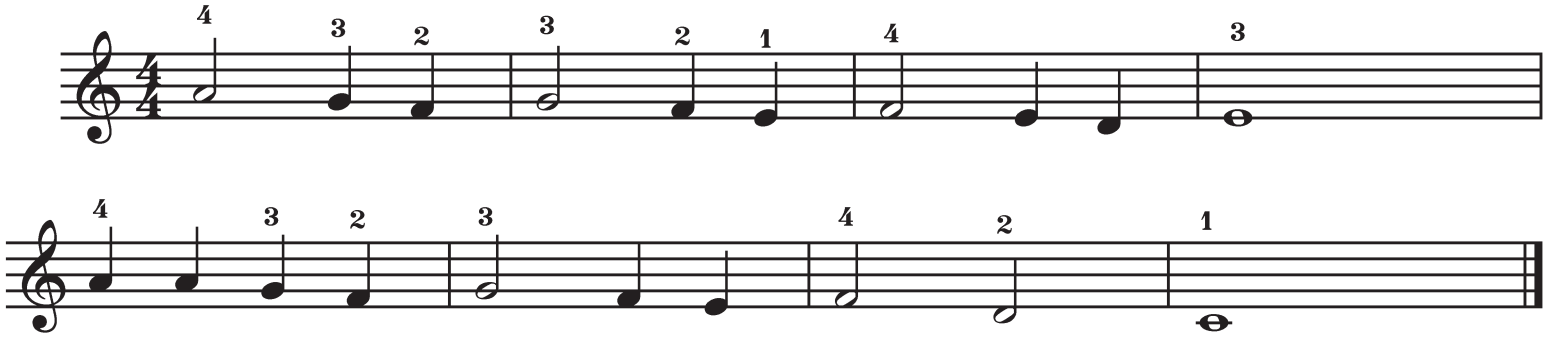
Walking Cat



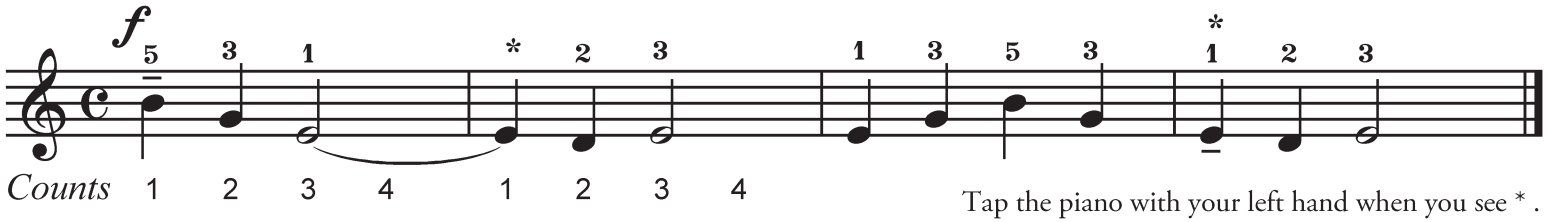
Dancing Bunny



Coming Home

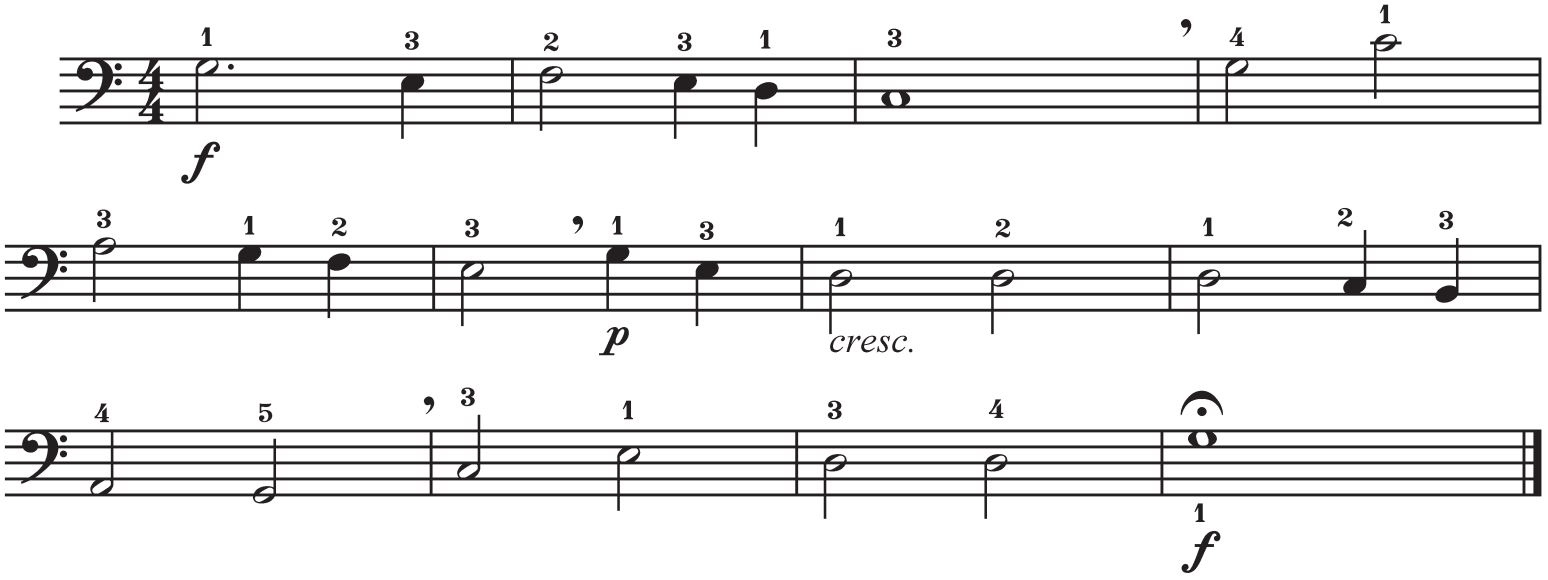


Viking

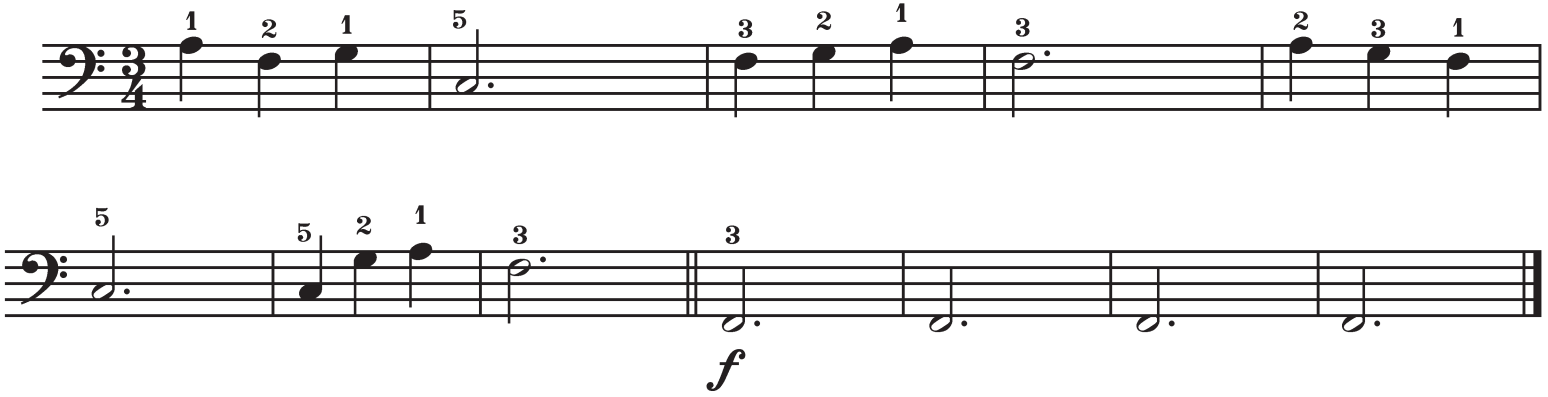


Tap the piano with your left hand when you see * .

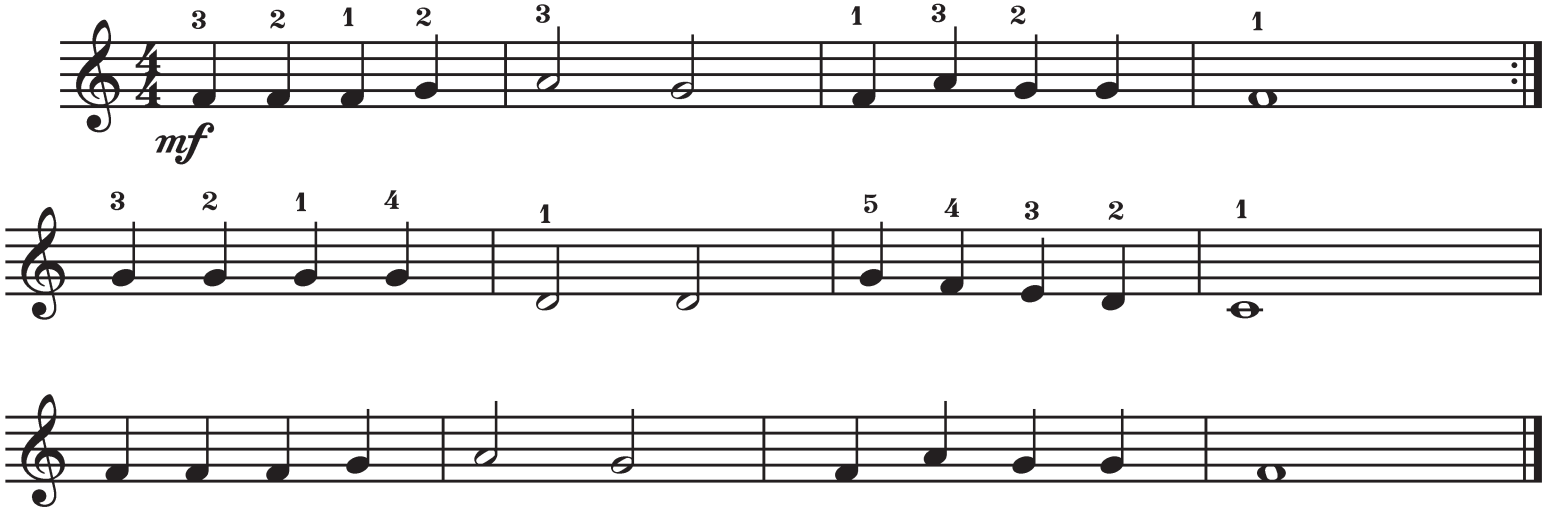
Strolling Along the Street



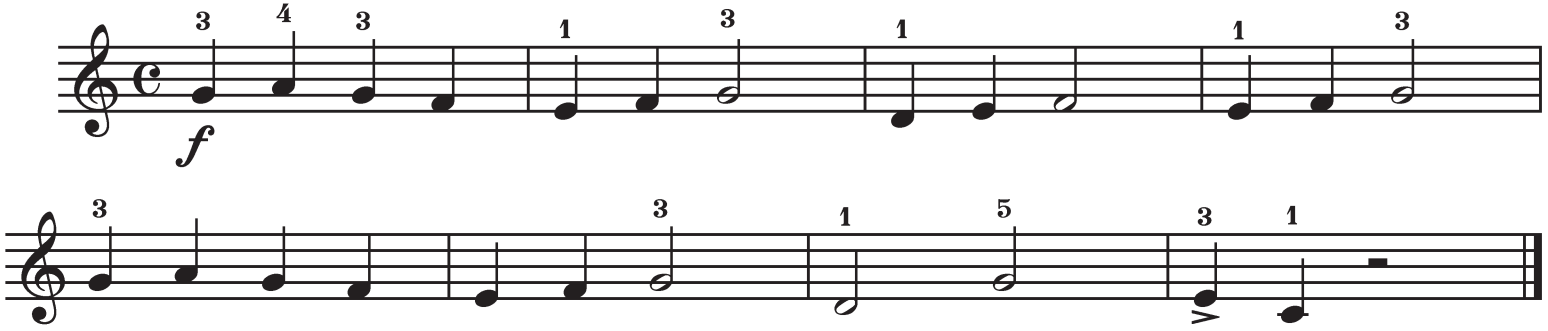
Westminster Chaims



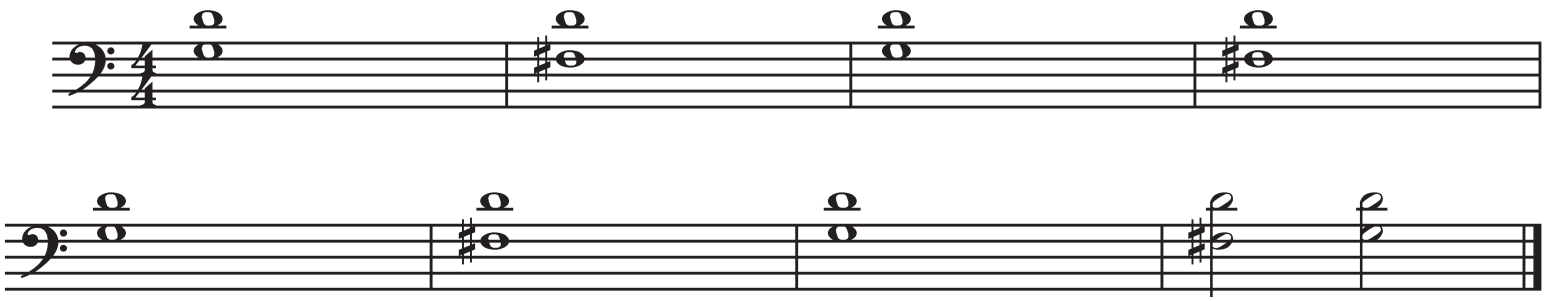
My Pony



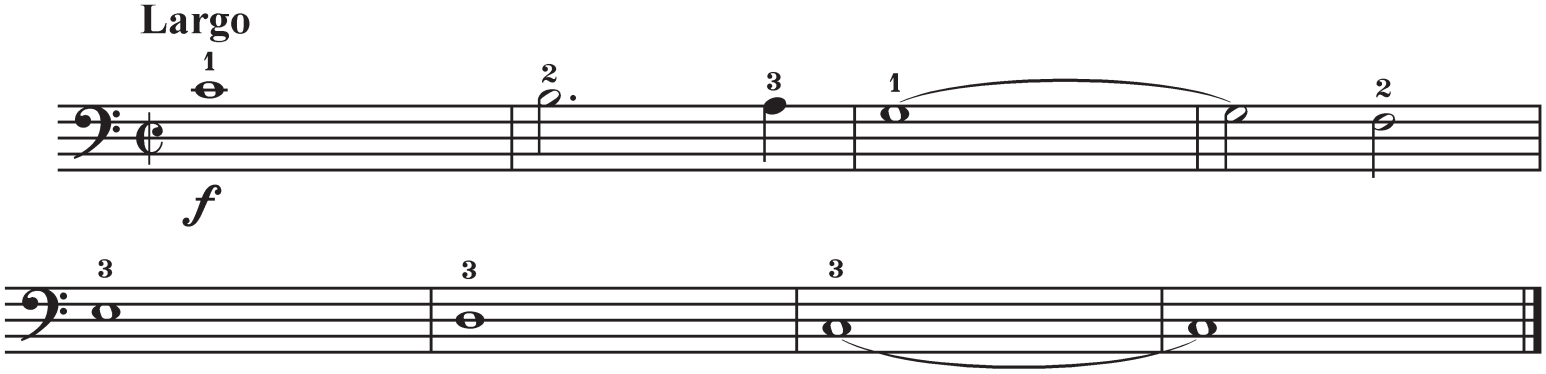
London Bridge



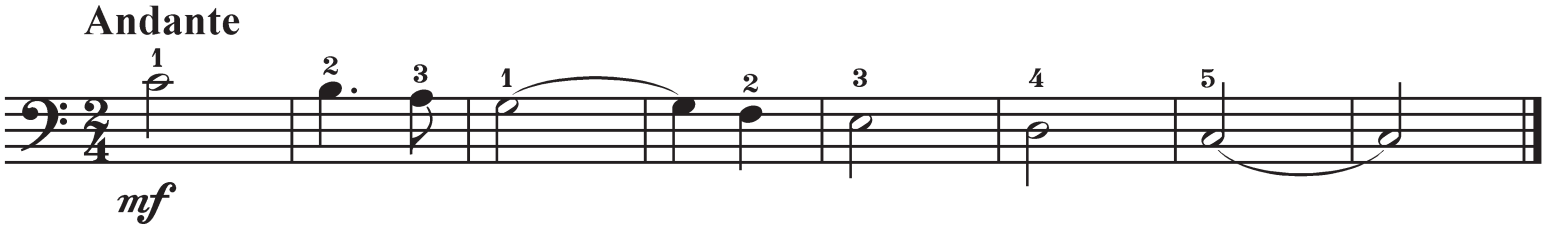
Long Notes, One Sharp



The Magnificent King's Tread

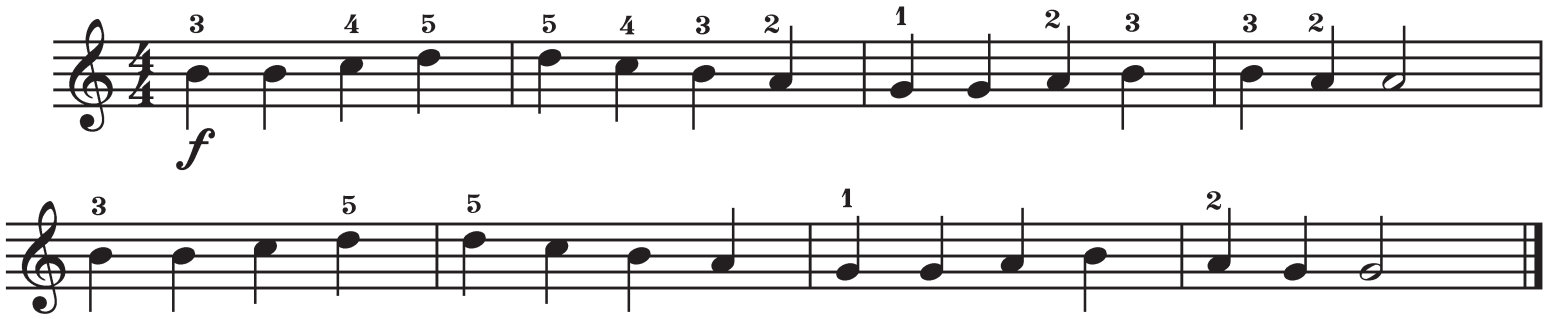


Queen is Walking by

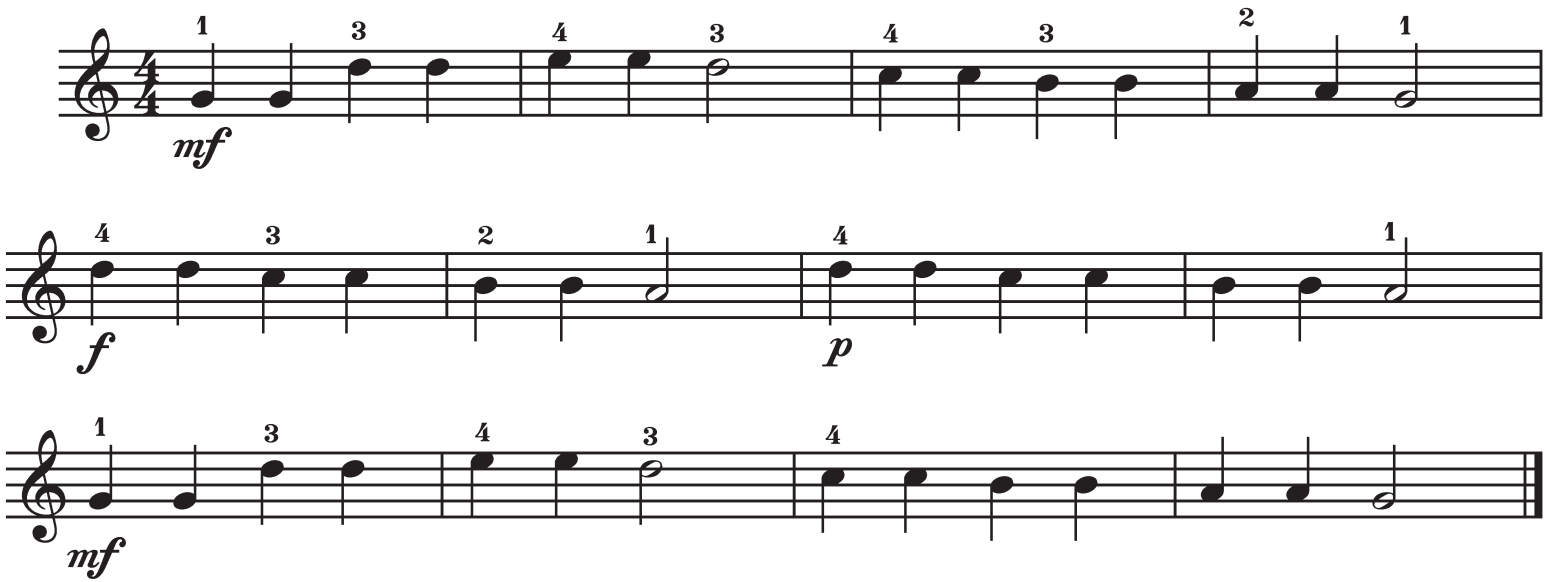


The piece "Long Notes, One Sharp"can be played with the piece "To Joy" on the opposite page hands together.

To Joy

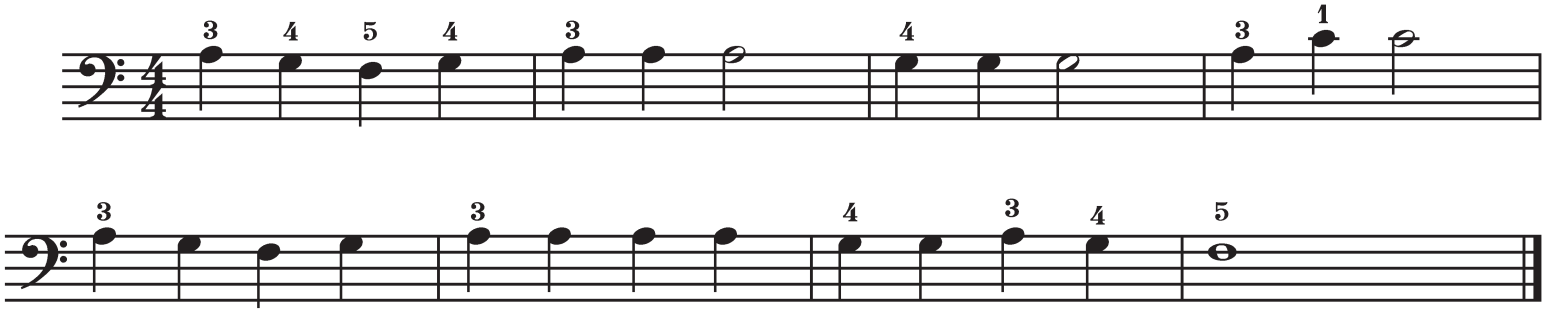


Twinkle, Twinkle Little Star

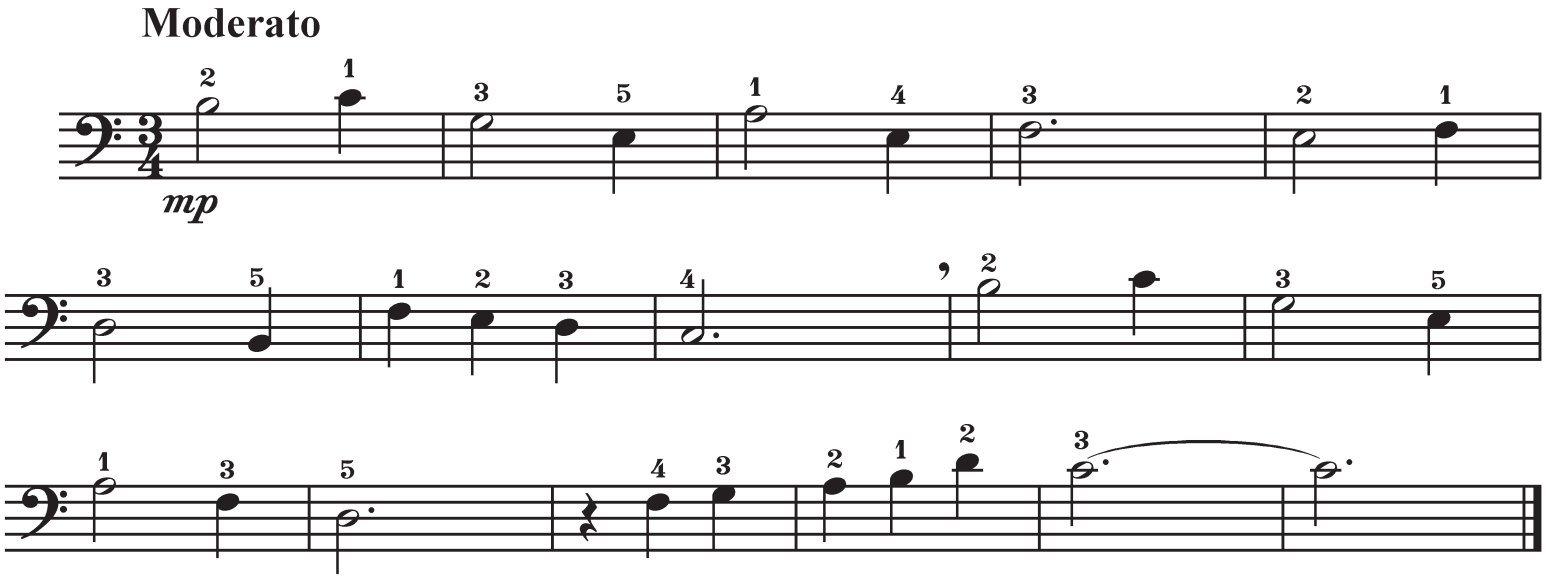


The piece "To Joy" can be played with the piece "Long Notes, One Sharp" on the opposite page hands together.

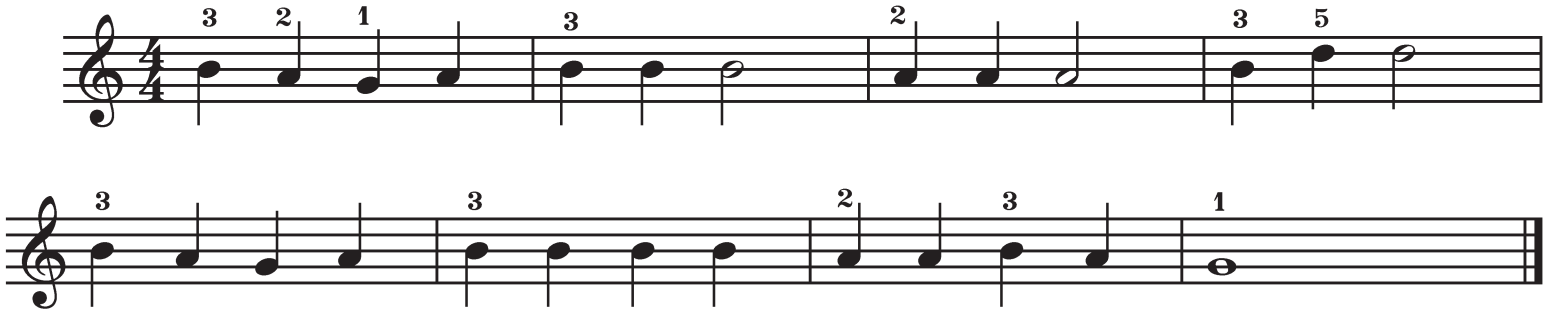
Merrily We Roll Along



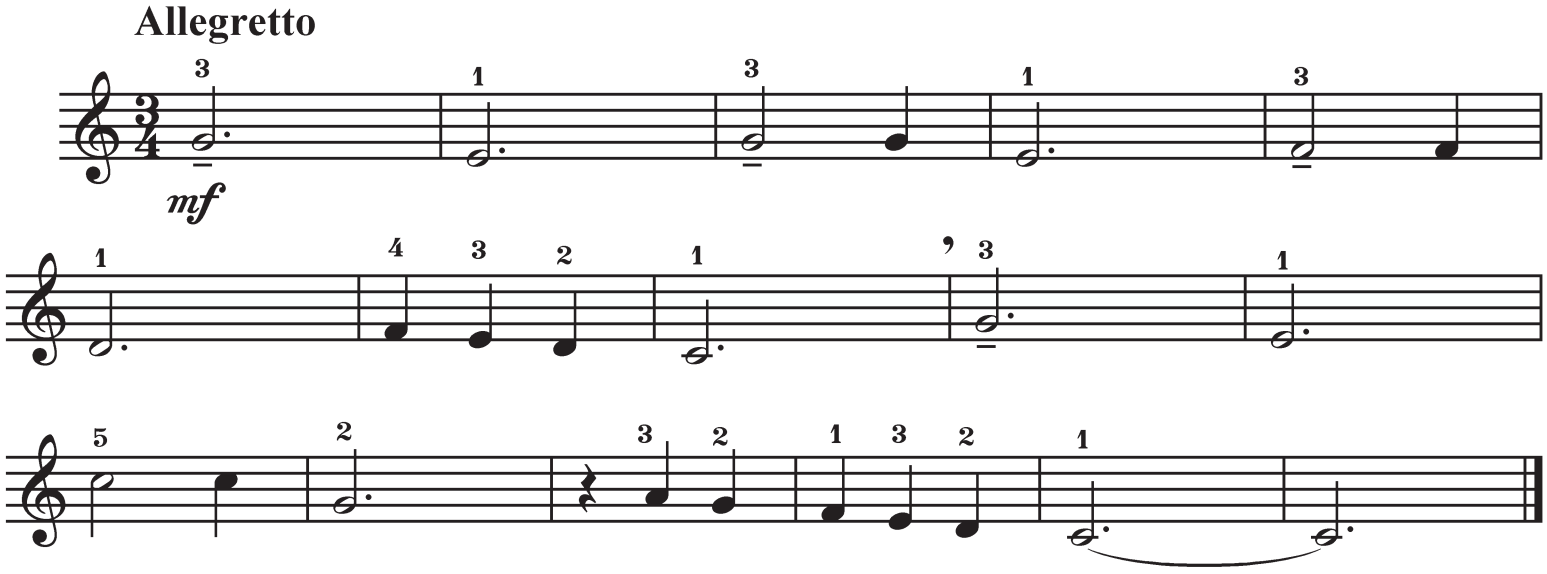
Old Friends



Merrily We Roll Along



We Are Best Friends



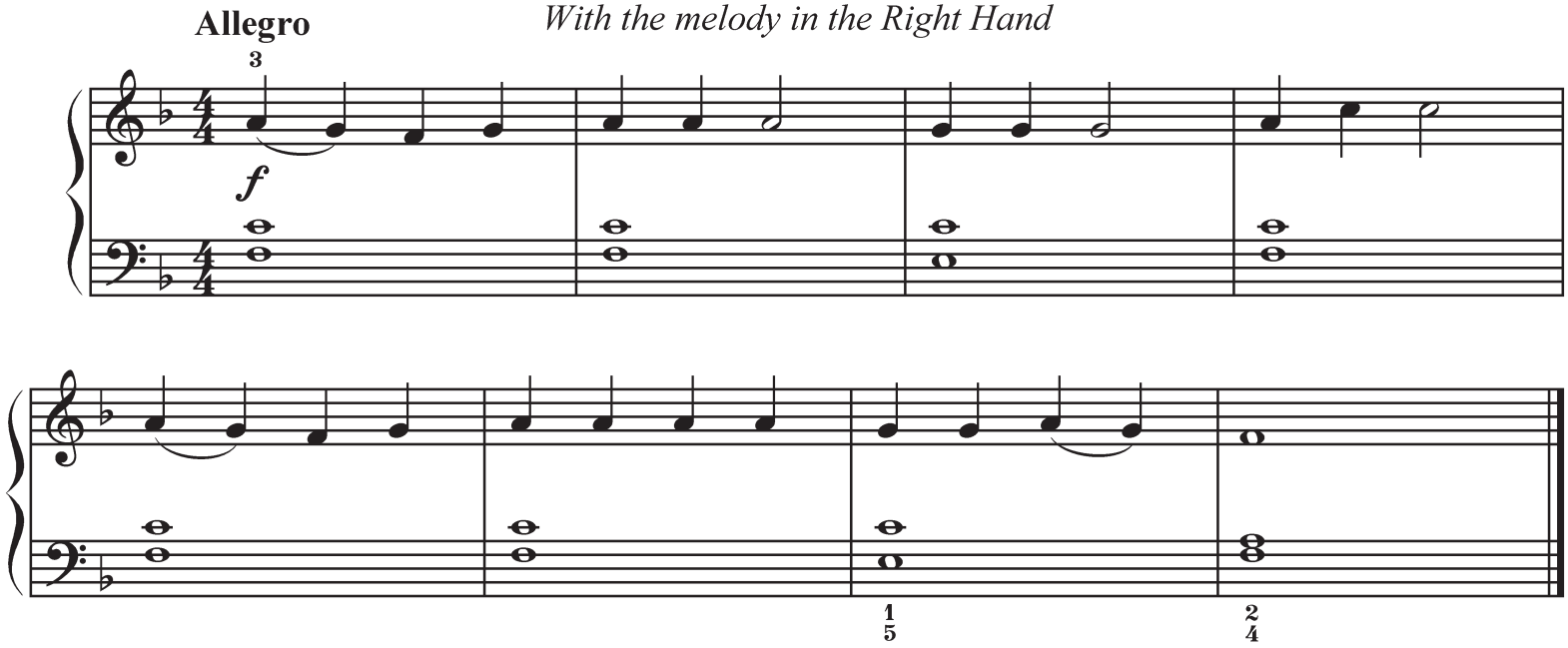
Chapter VII

PIECES

Merrily We Roll Along

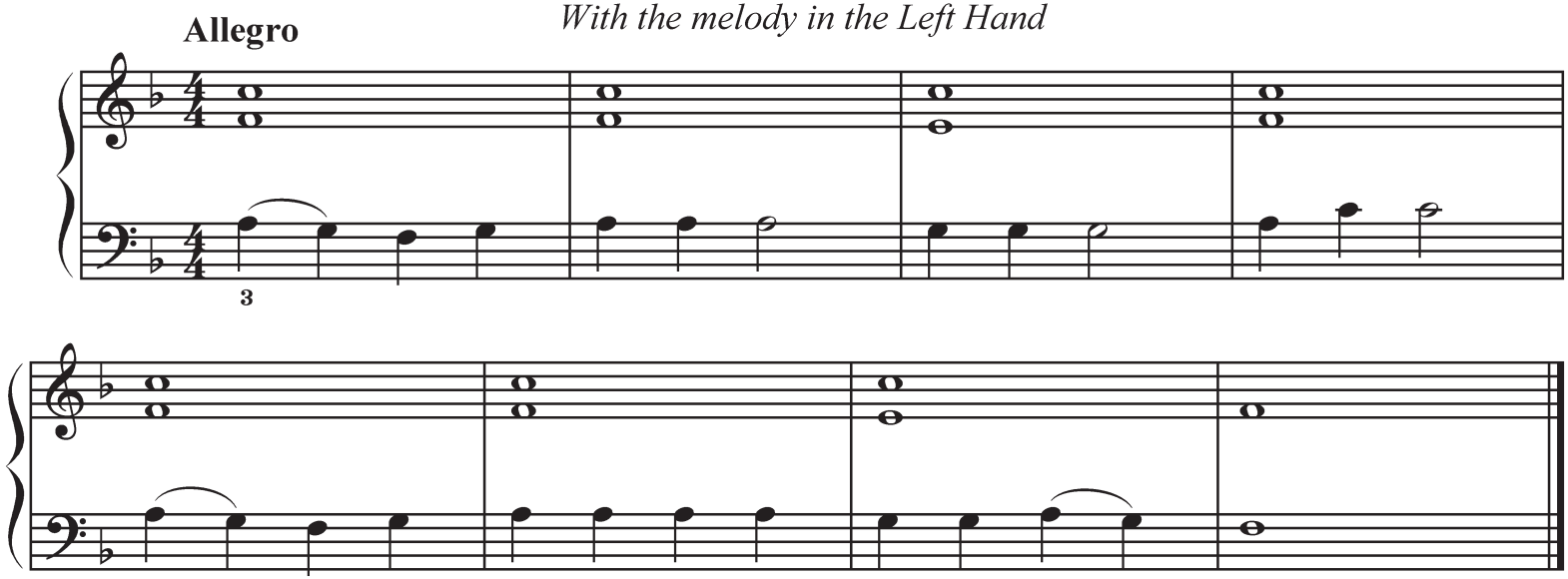
With the melody in the Right Hand

Try to play this song one semi-tone higher.



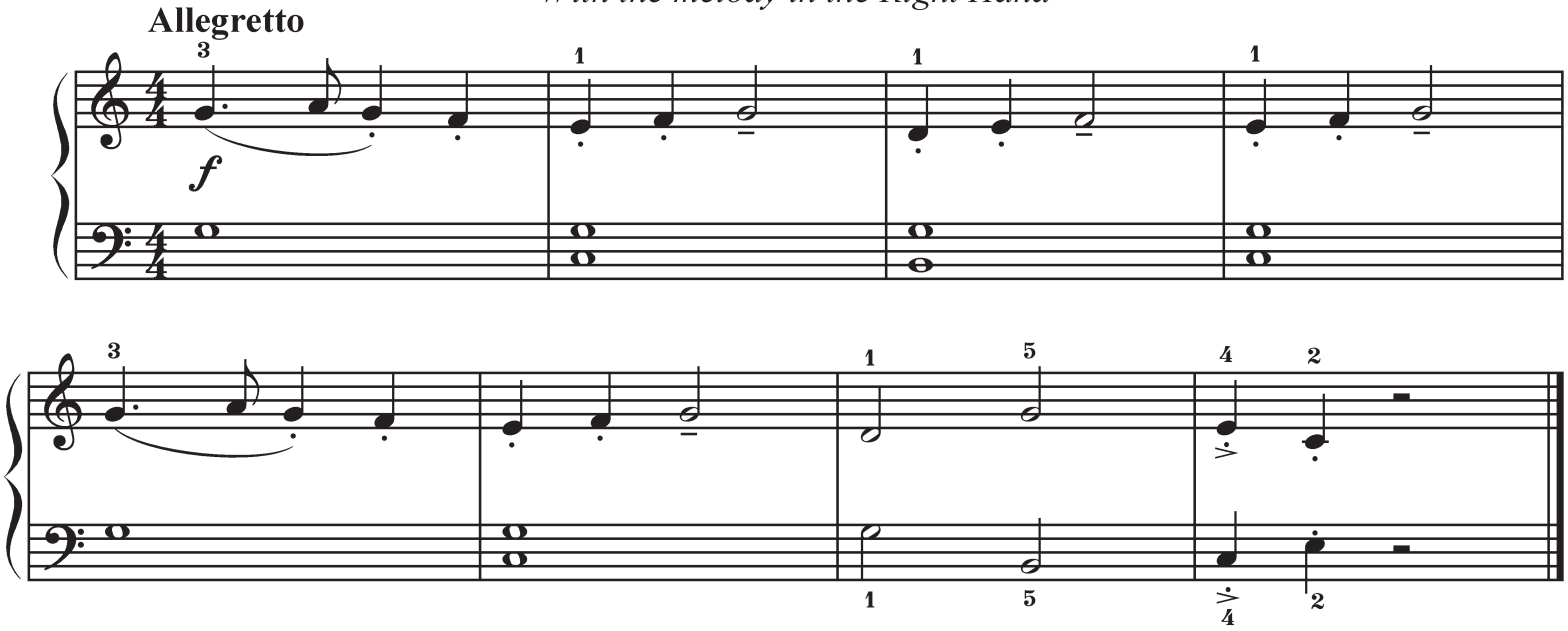
With the melody in the Left Hand

Try to play this song one semi-tone higher.

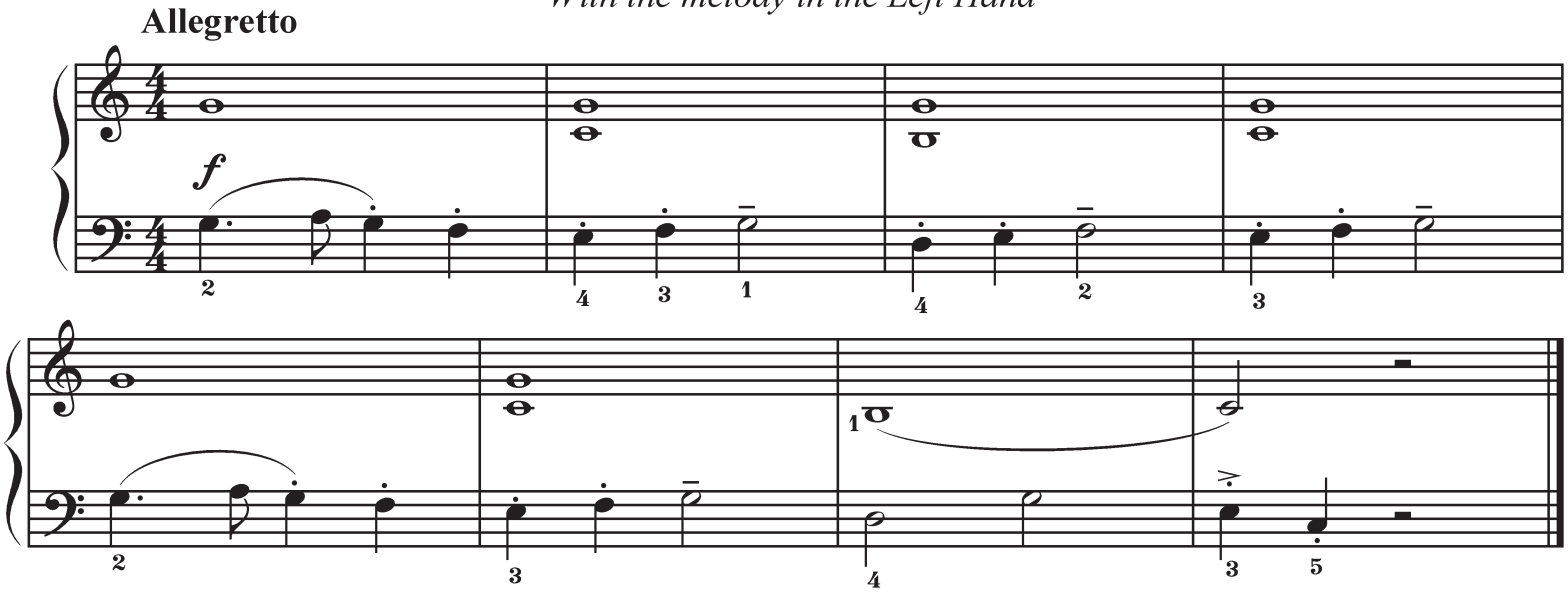


London Bridge

With the melody in the Right Hand



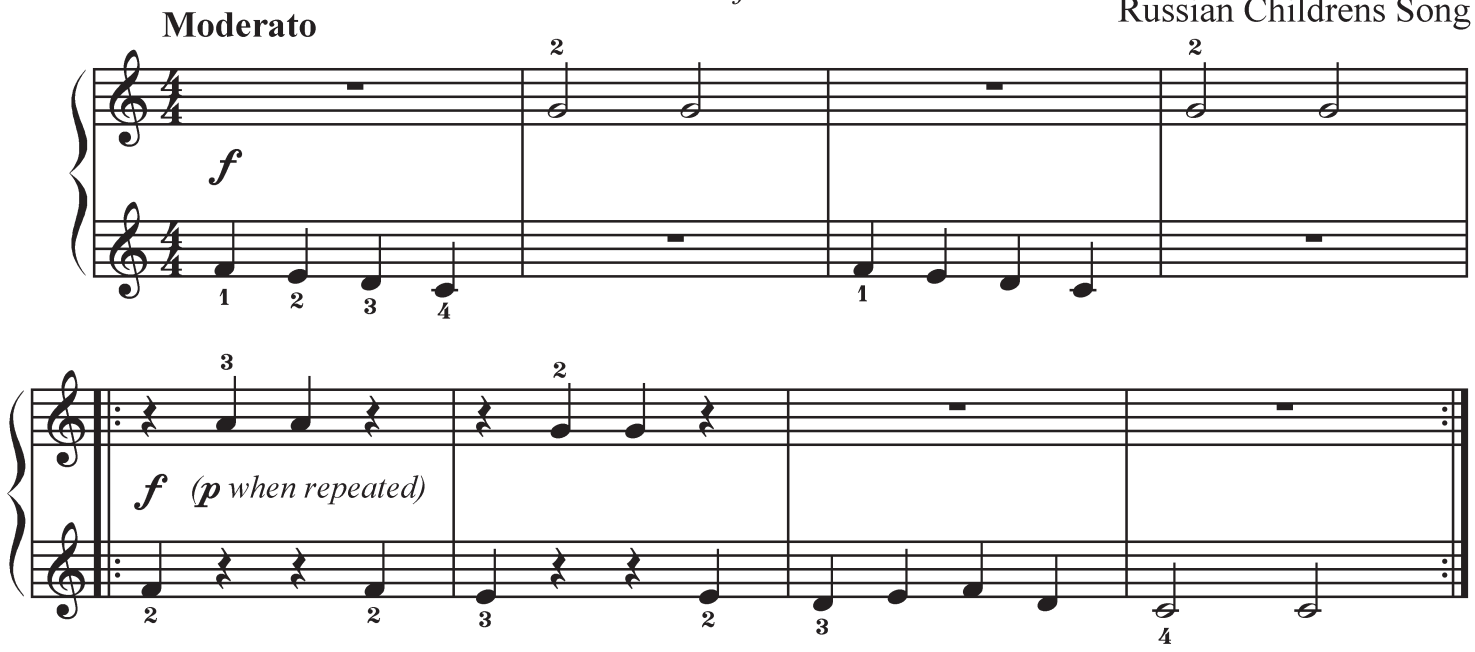
With the melody in the Left Hand



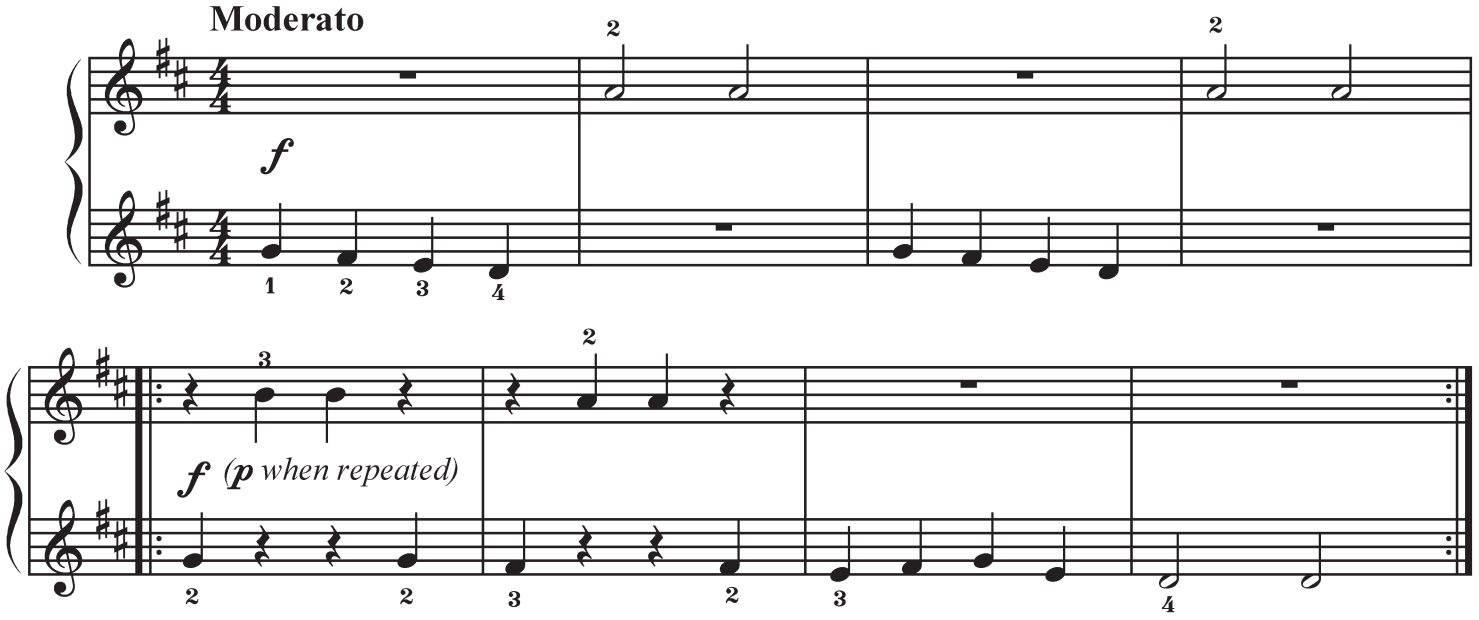
Two Merry Geese

in C Major

Russian Childrens Song

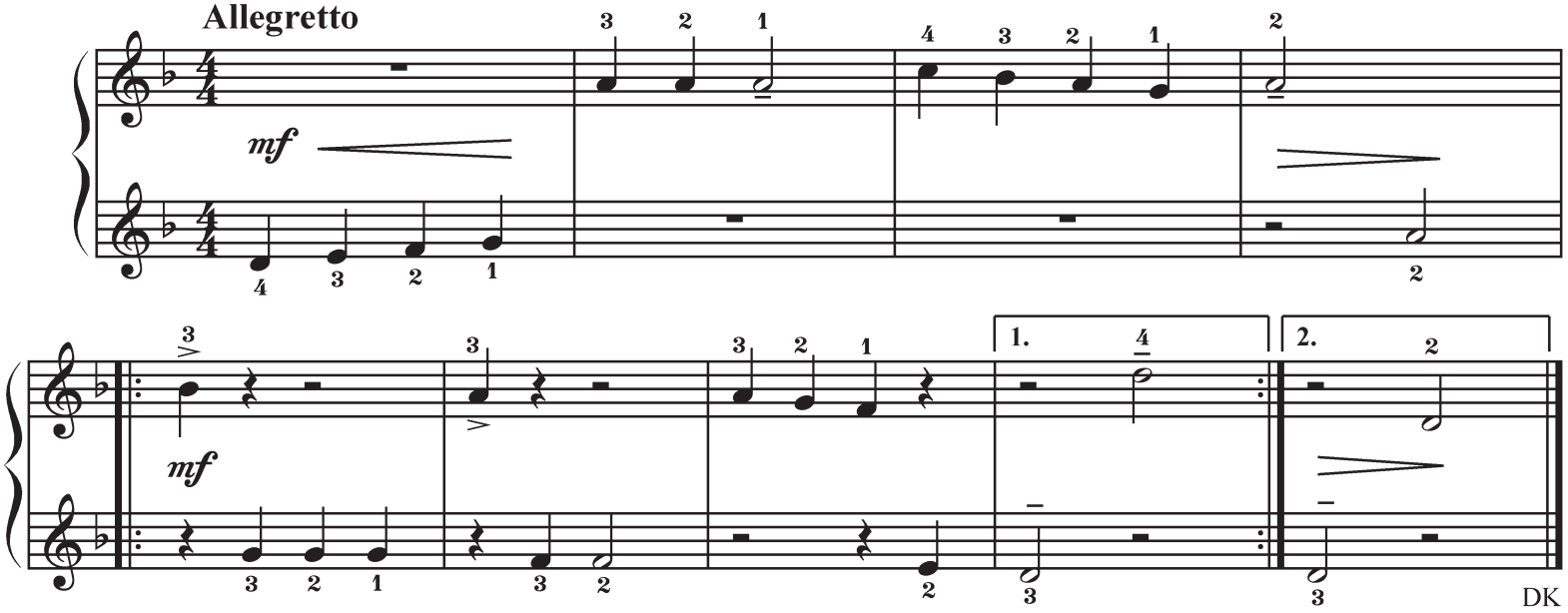


in D Major

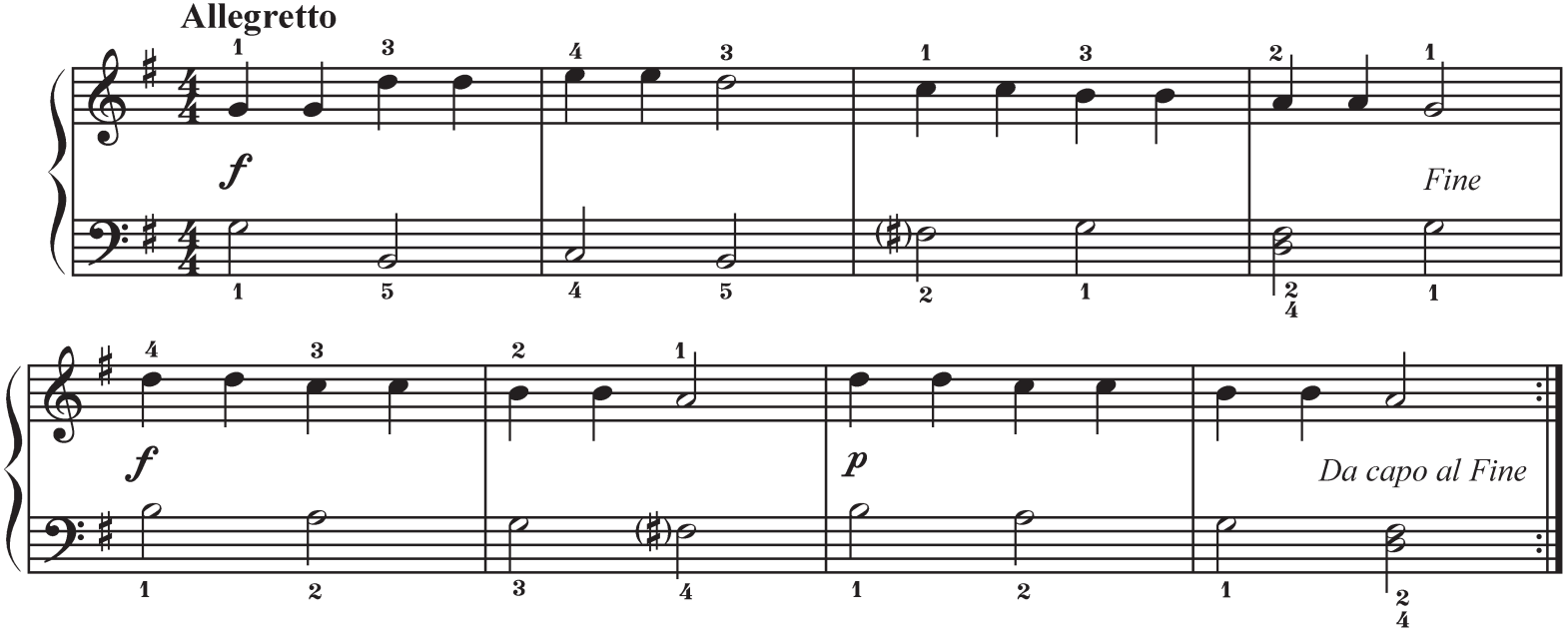


Mischief-Maker

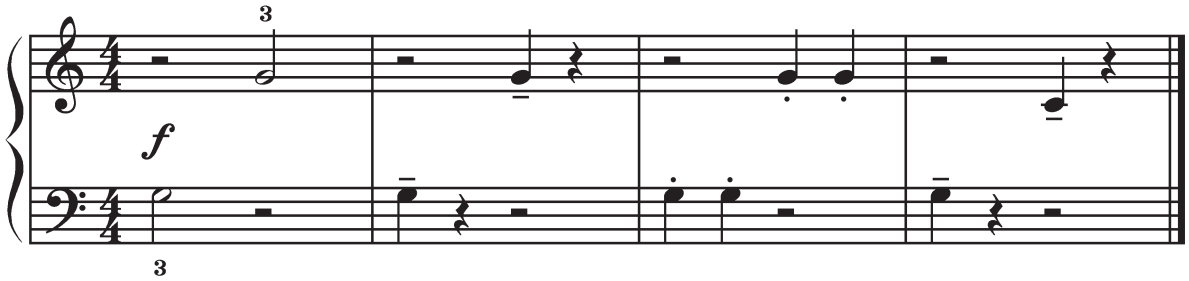
Ukranian Folk Song



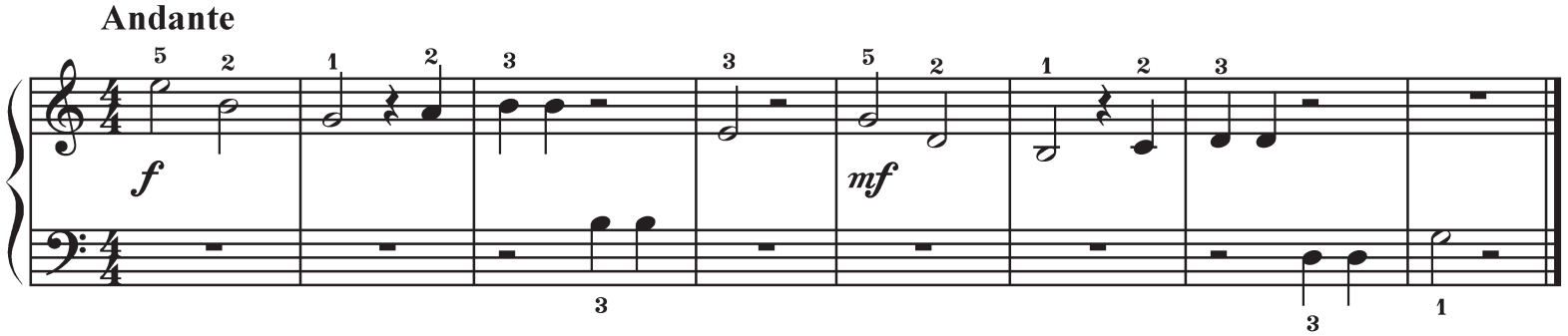
Twinkle, Twinkle Little Star



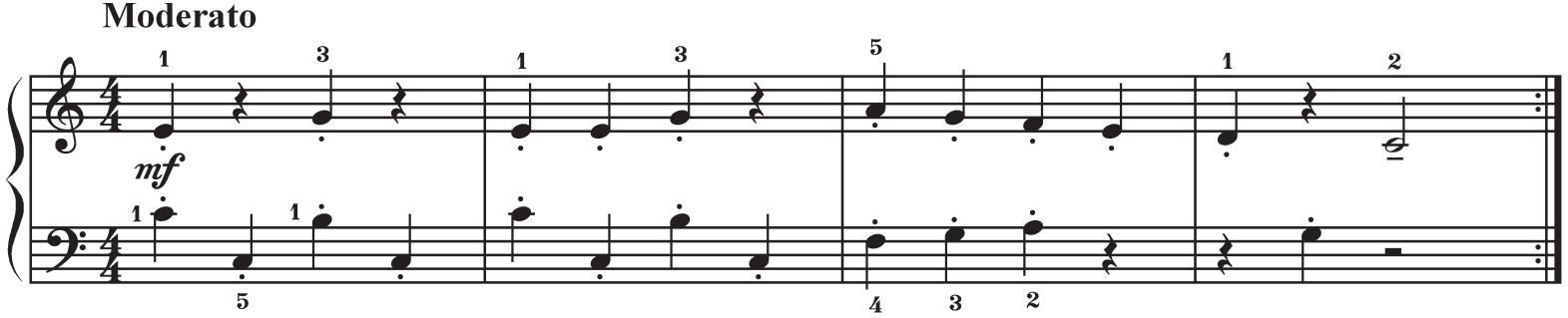
Halfs and Quarters



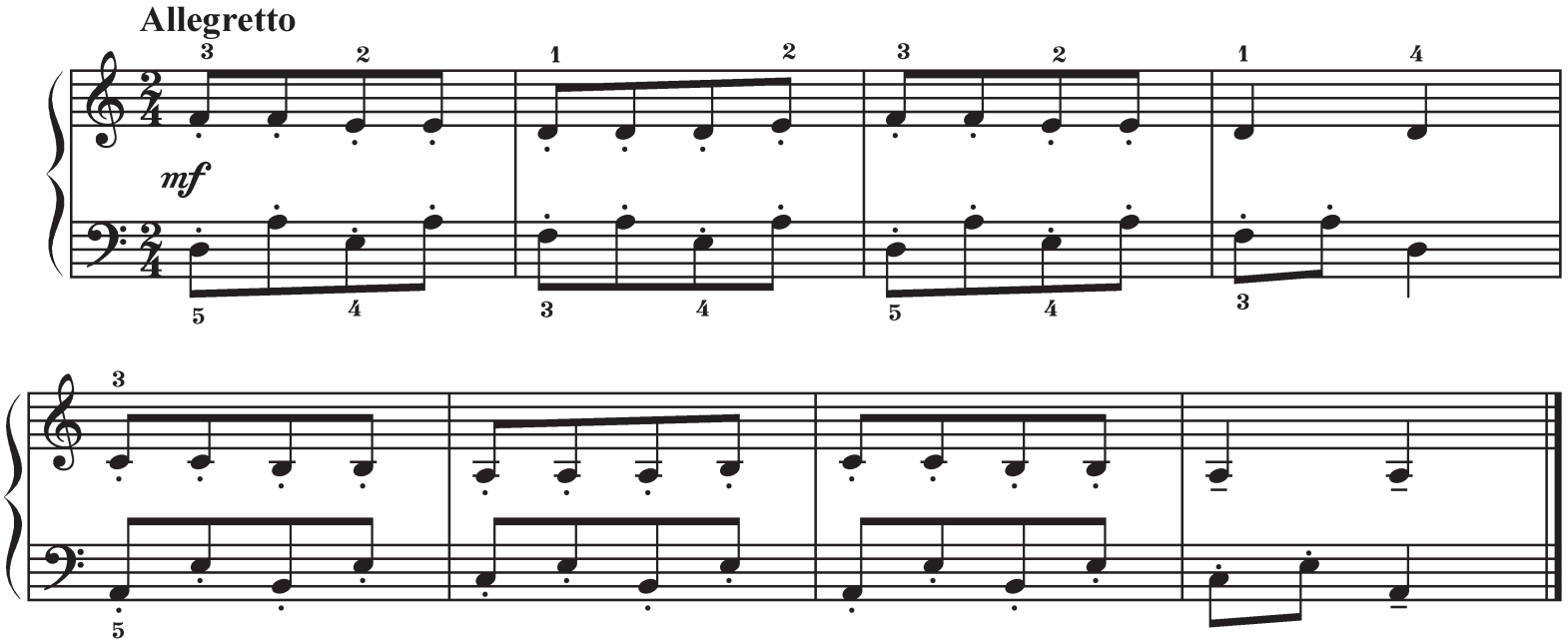
Coming Down From The Mountains



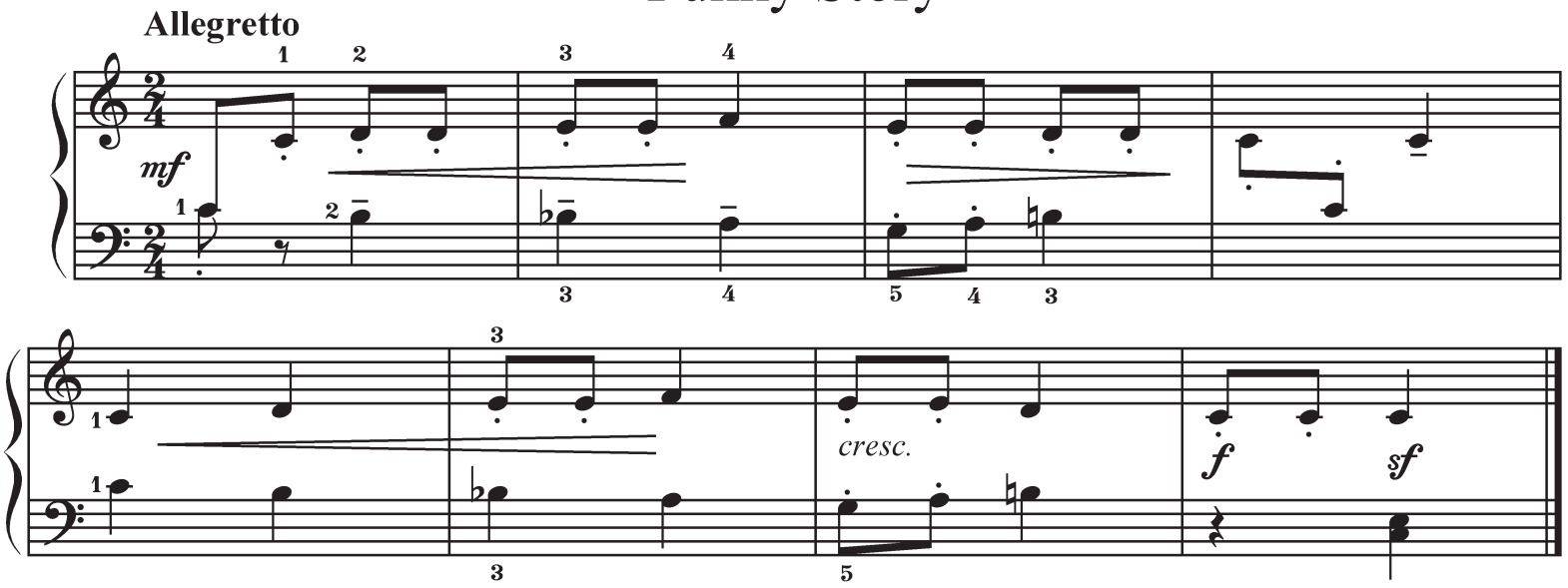
Playing Leap-Frog



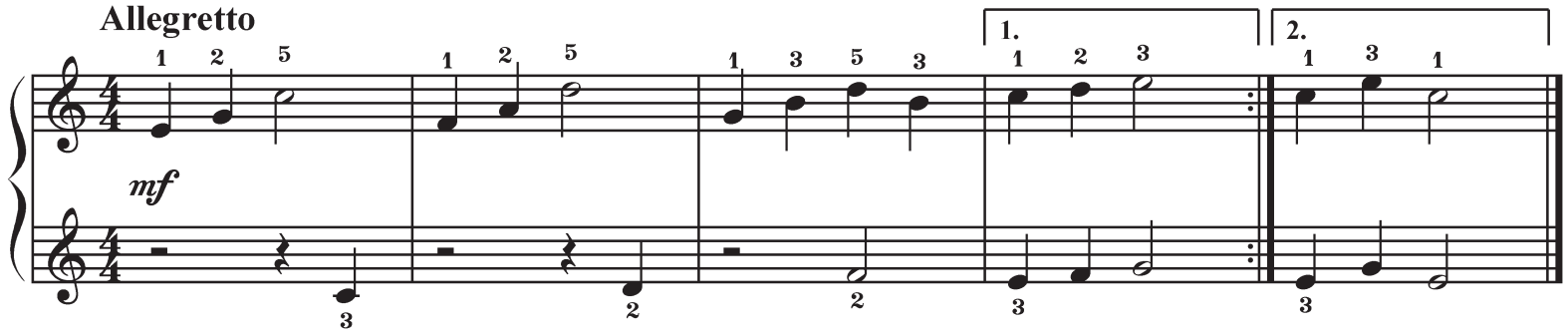
Squirrel's Song



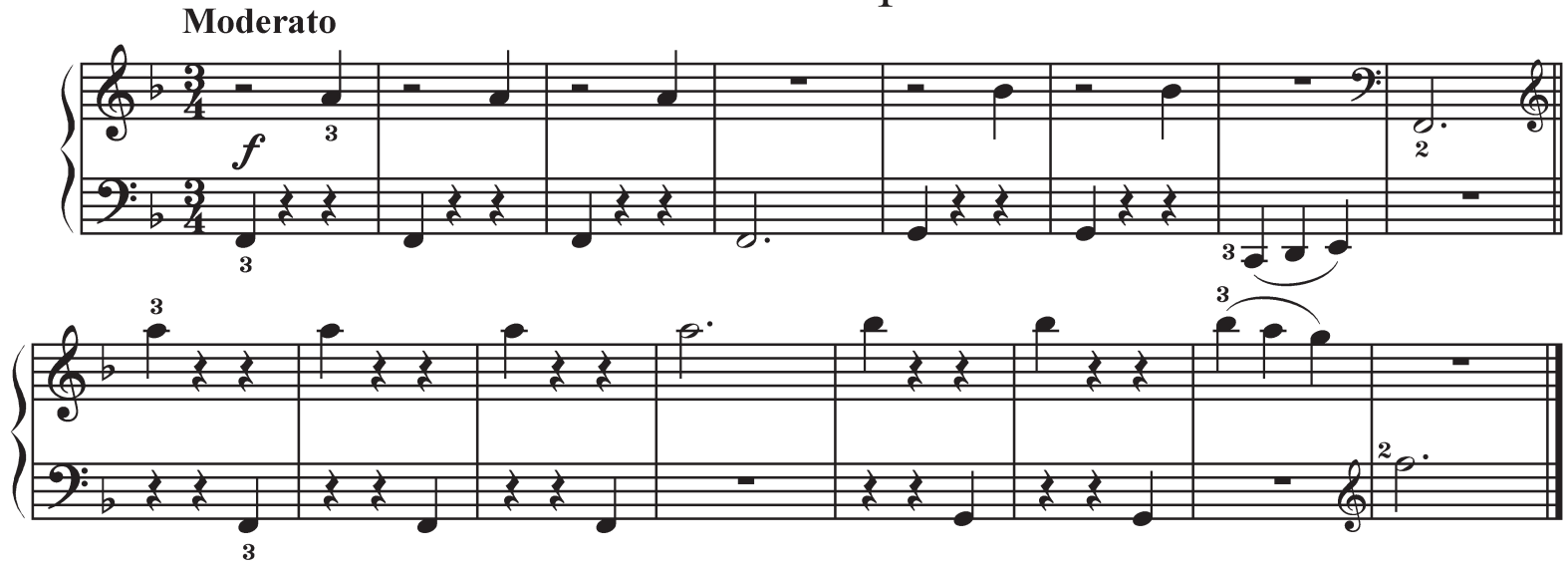
Funny Story



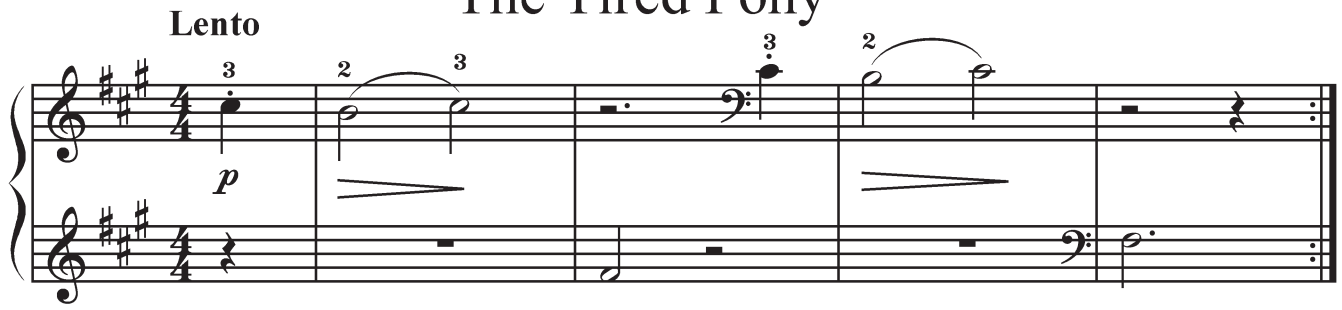
Happy Melody



Giant Skips



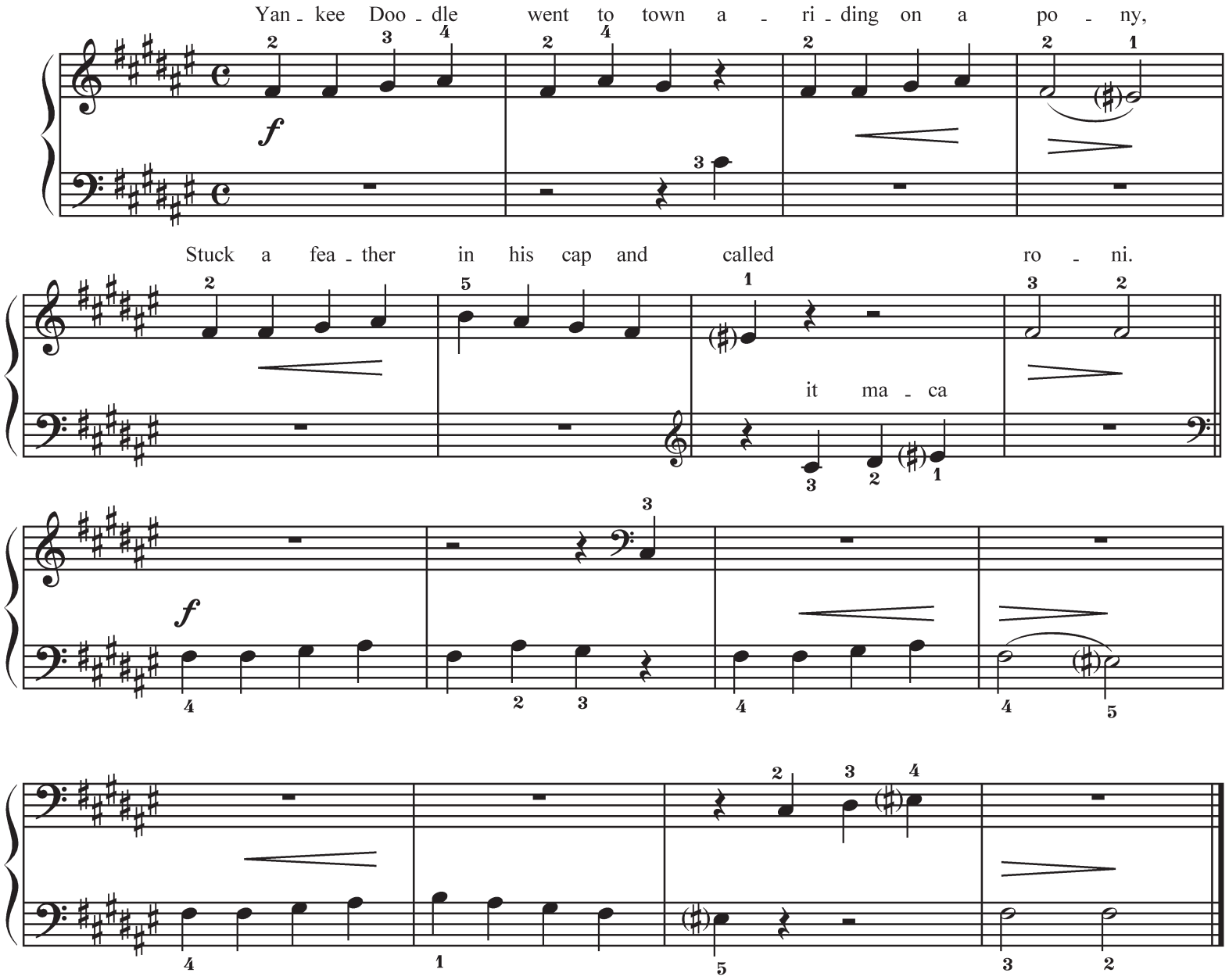
The Tired Pony



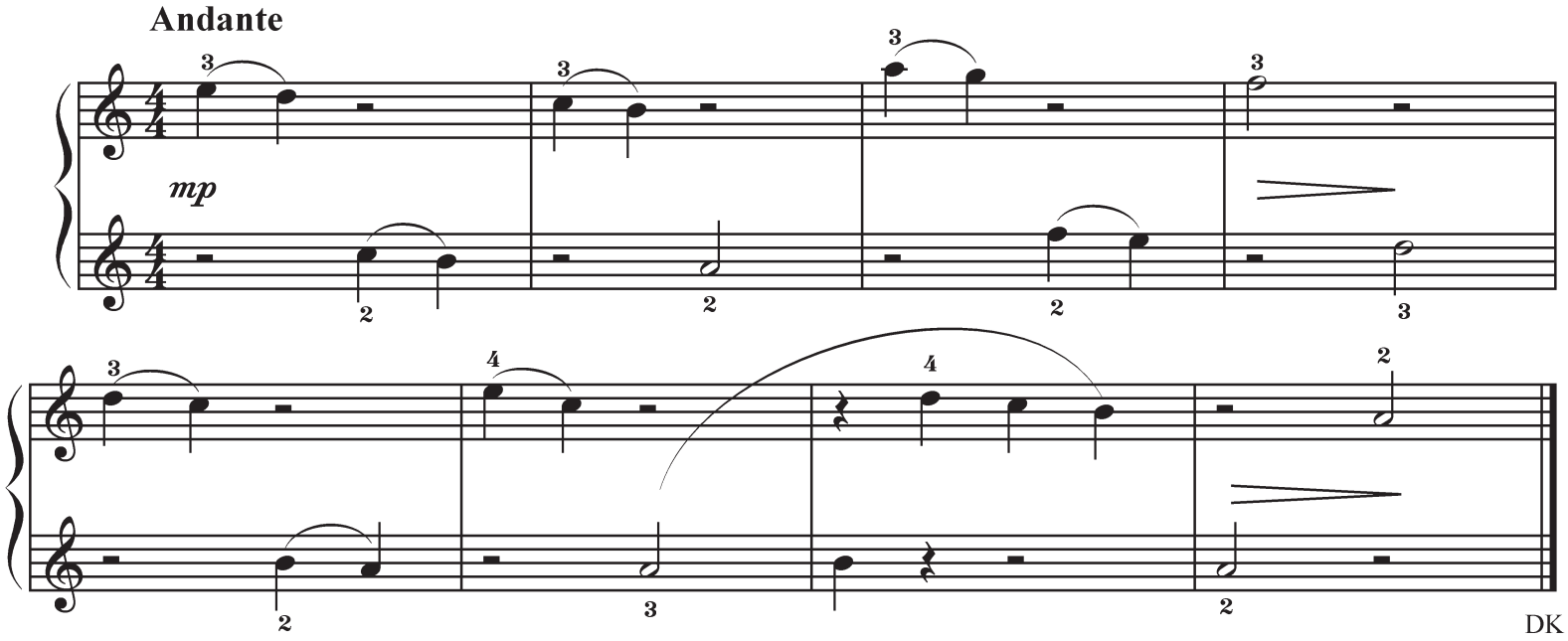
Yankee Doodle

Allegretto

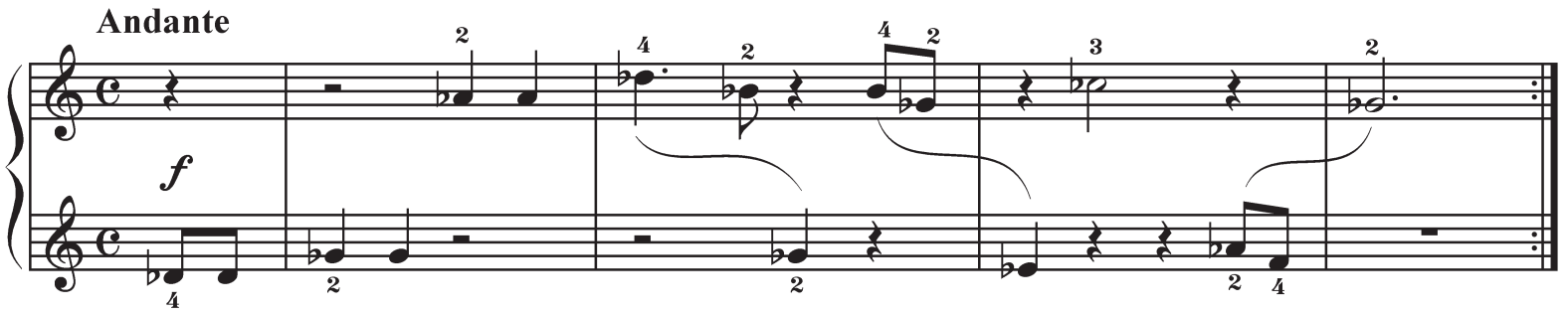
Traditional American Song



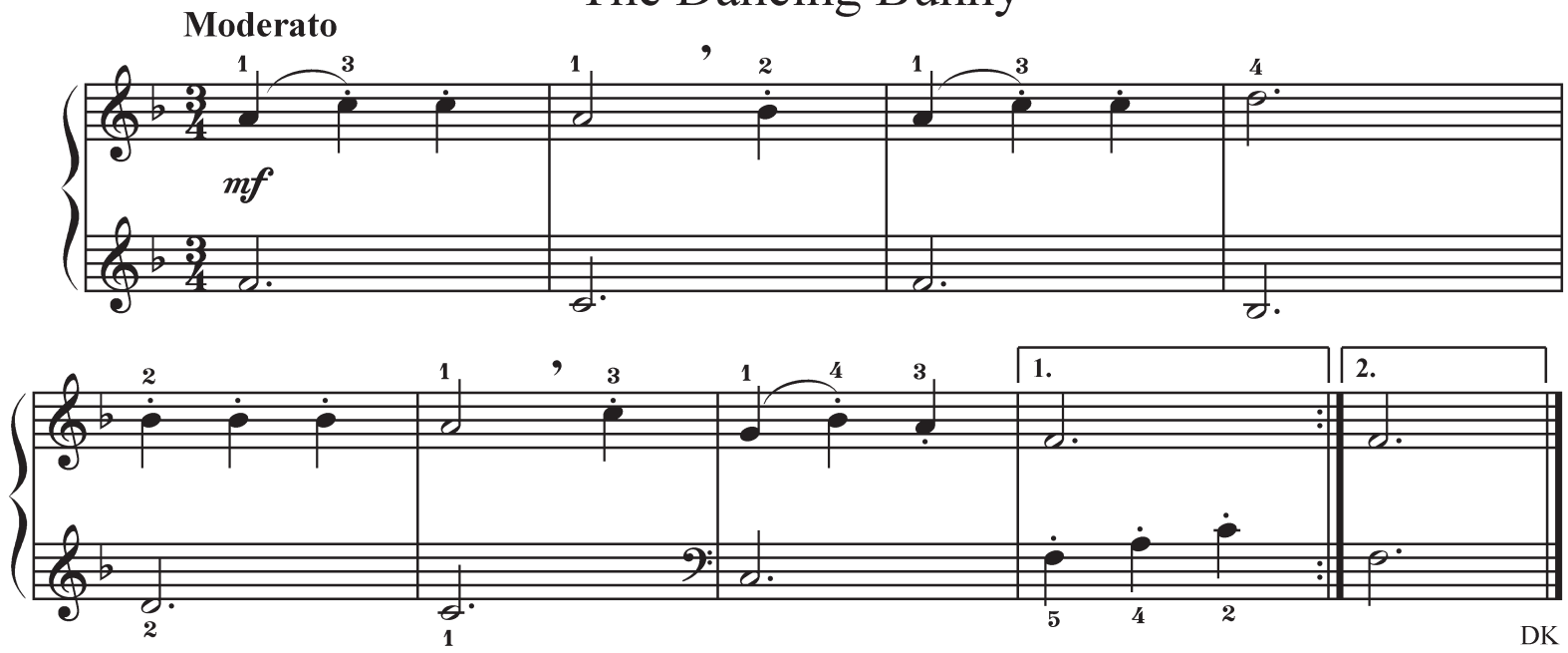
Autumn



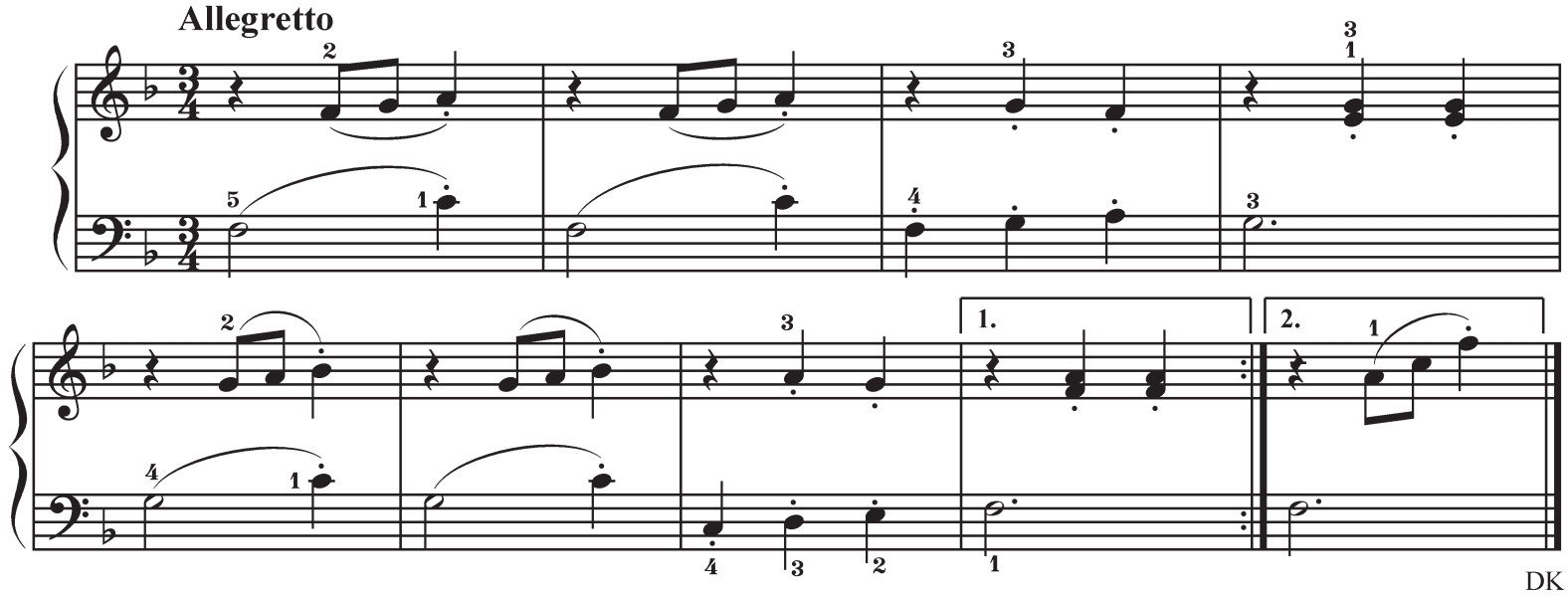
A Visitor from France



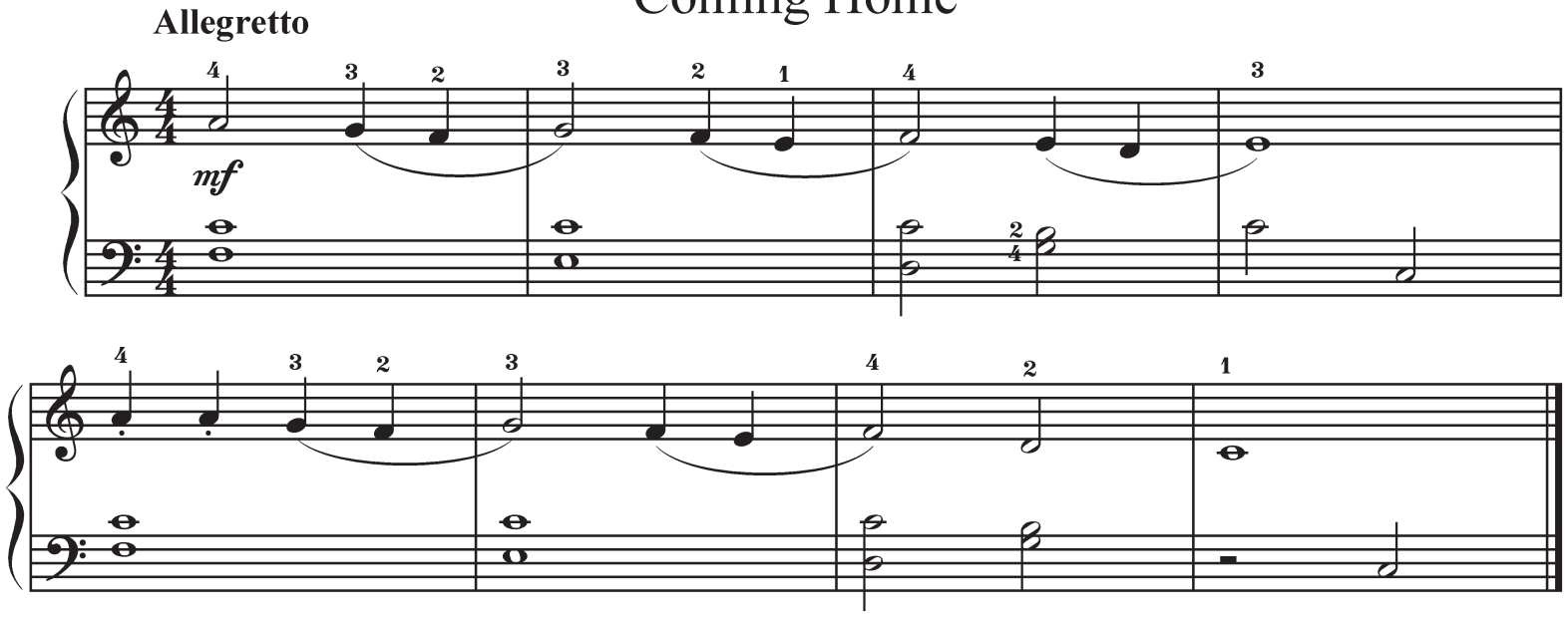
The Dancing Bunny



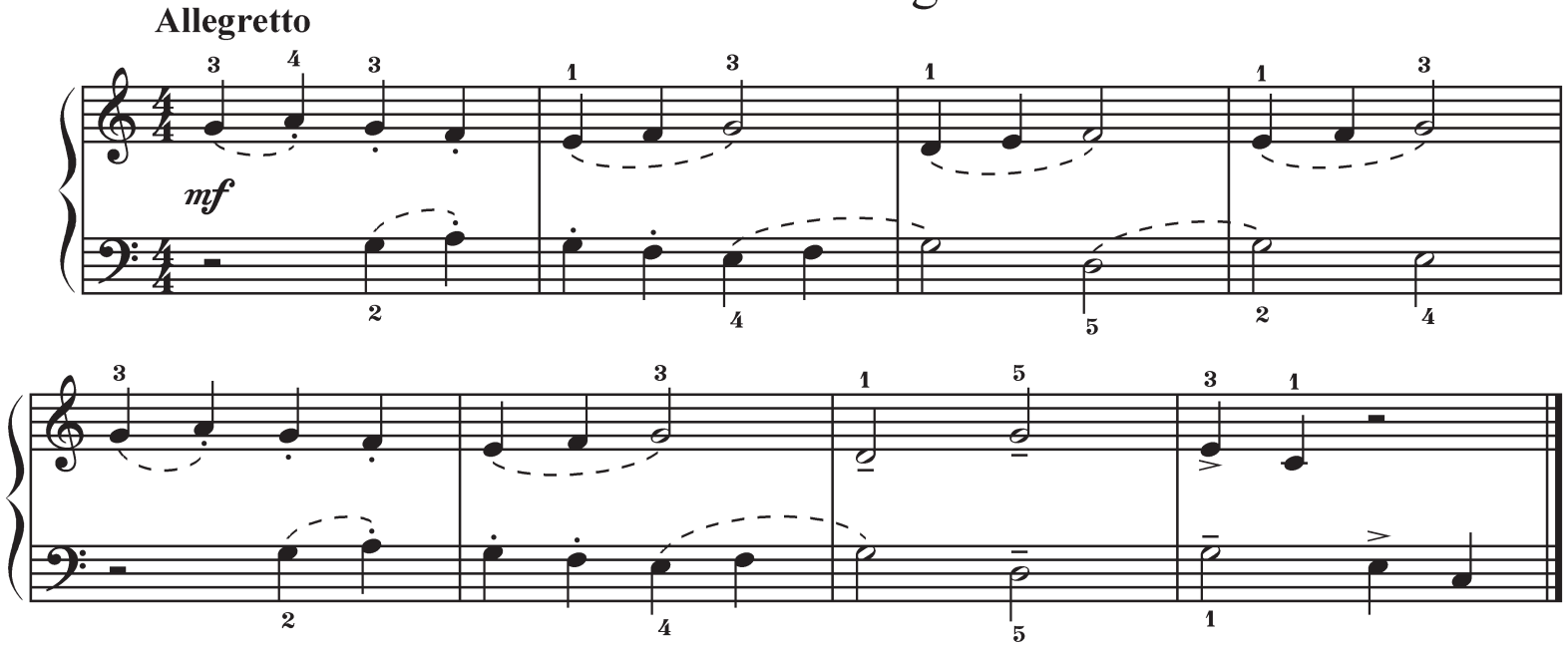
The Prancing Donkey



Coming Home

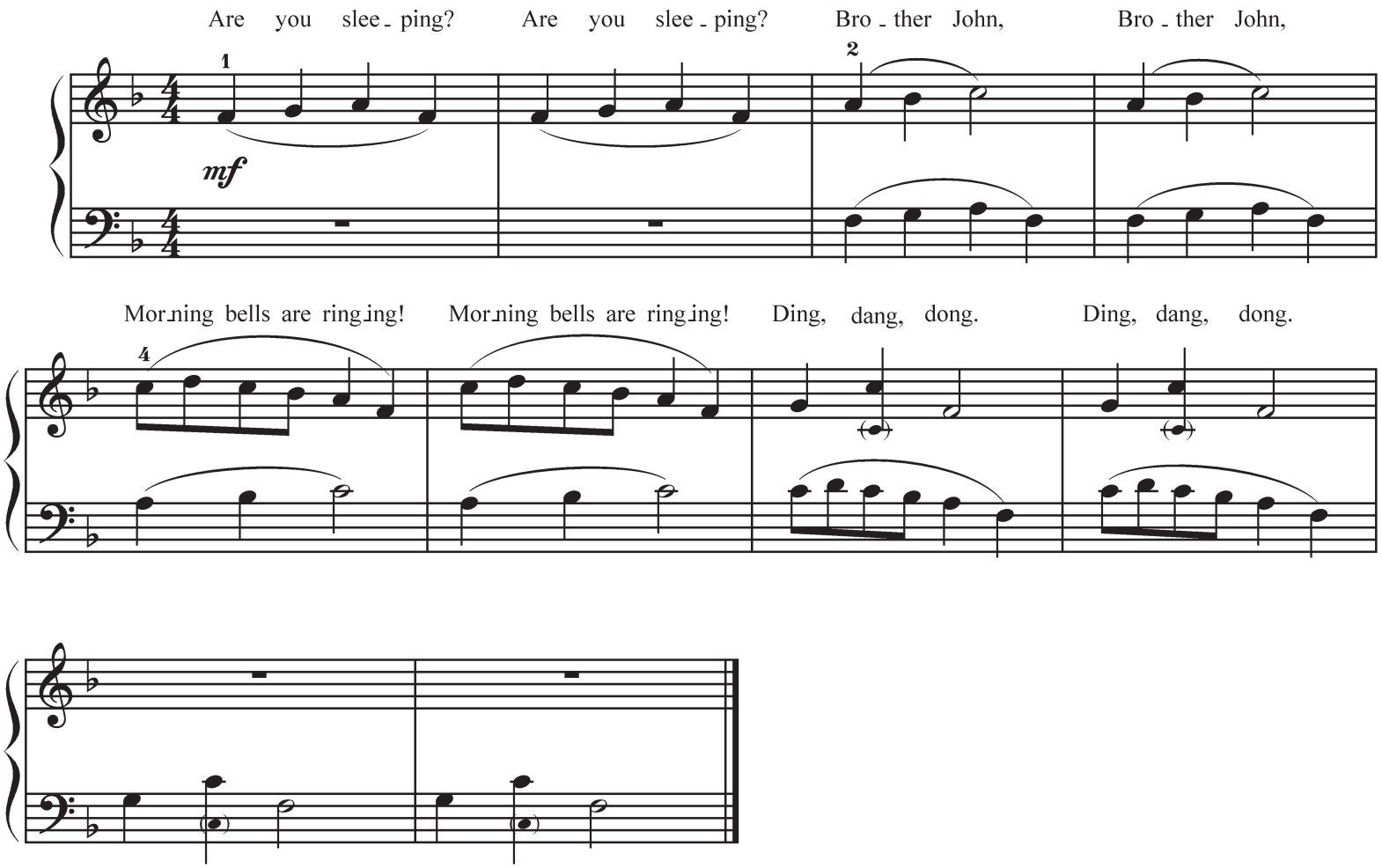


London Bridge



Brother John

Canon



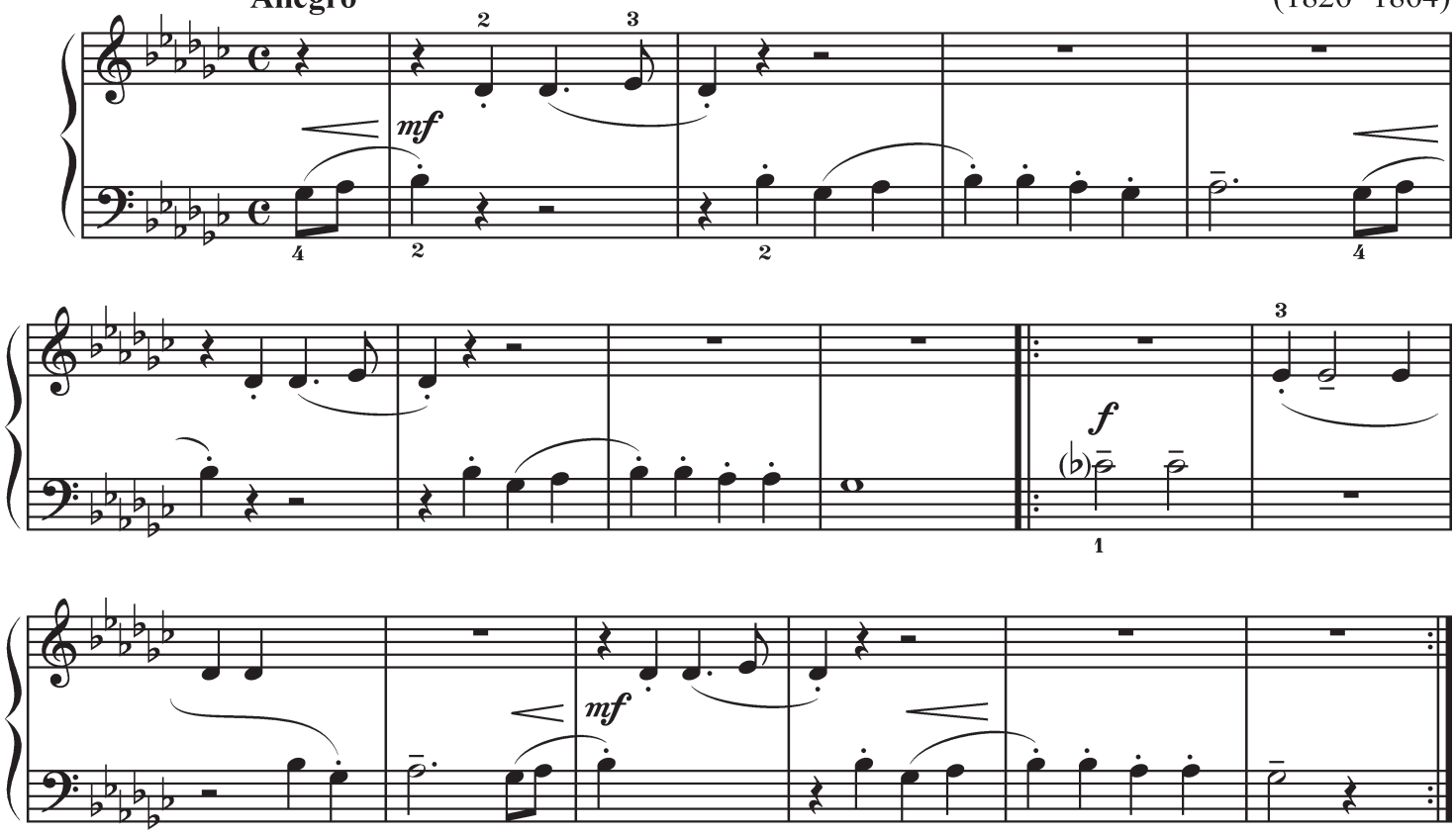
Canon
is a musical form in which a melody is represented in two or more parts that are shifted relative to each other in time.

Oh! Susanna

Stephen Foster
(1826–1864)

With the exception of one note, this piece is played entirely on black keys. Find the white key note.

_____

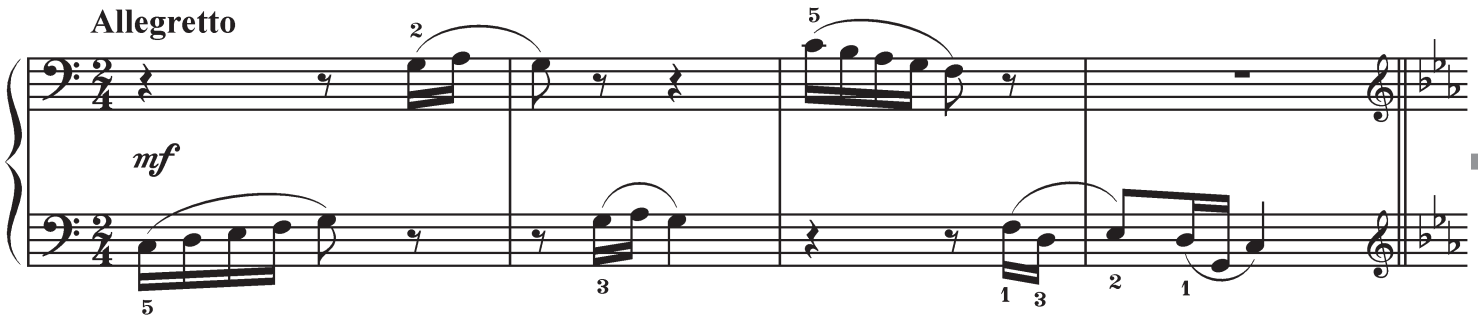


The entire piece can be played on white keys. Just ignore the key signature!

Come with Me!

Name the note that makes these pieces sound different.

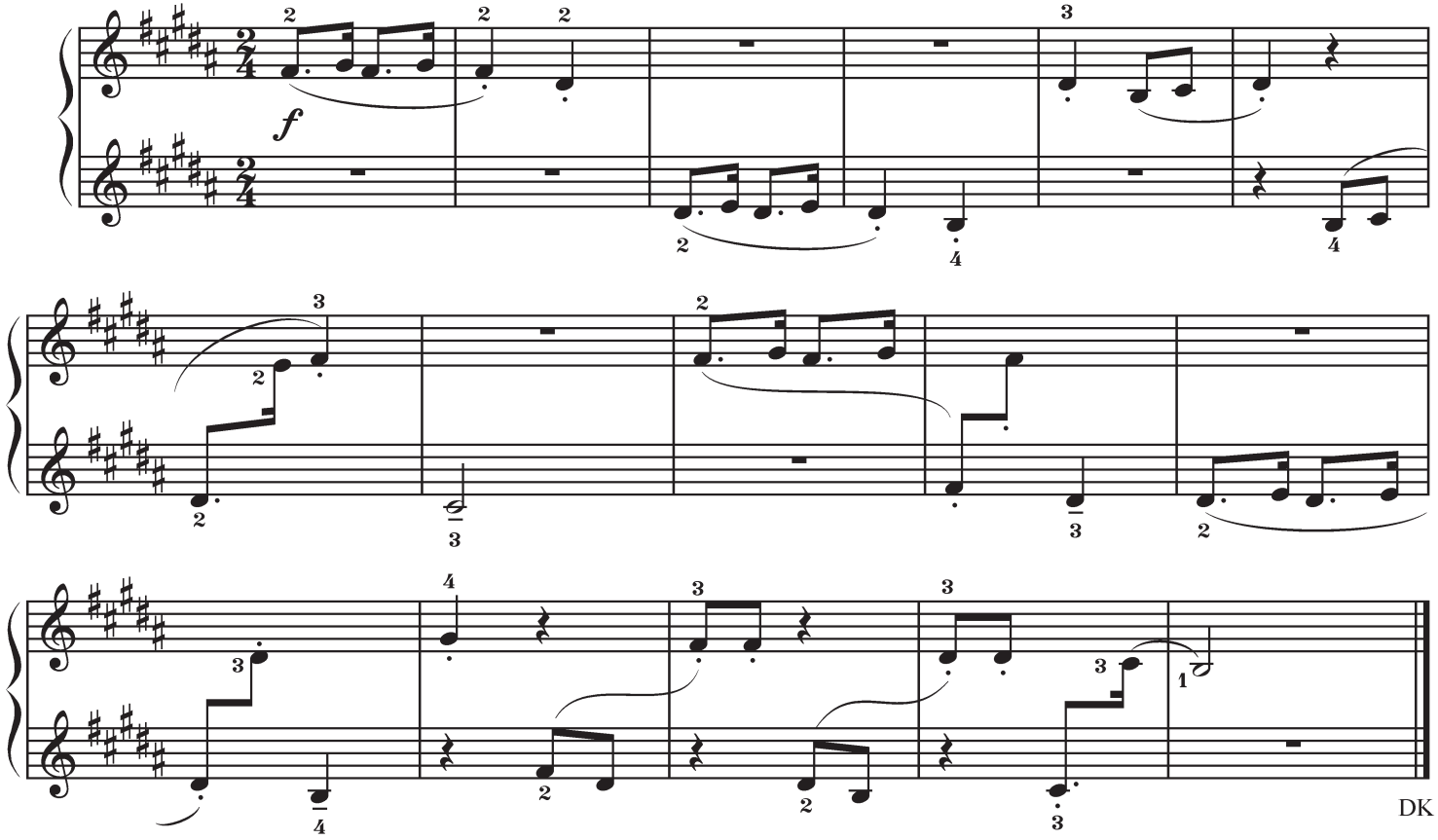
_____



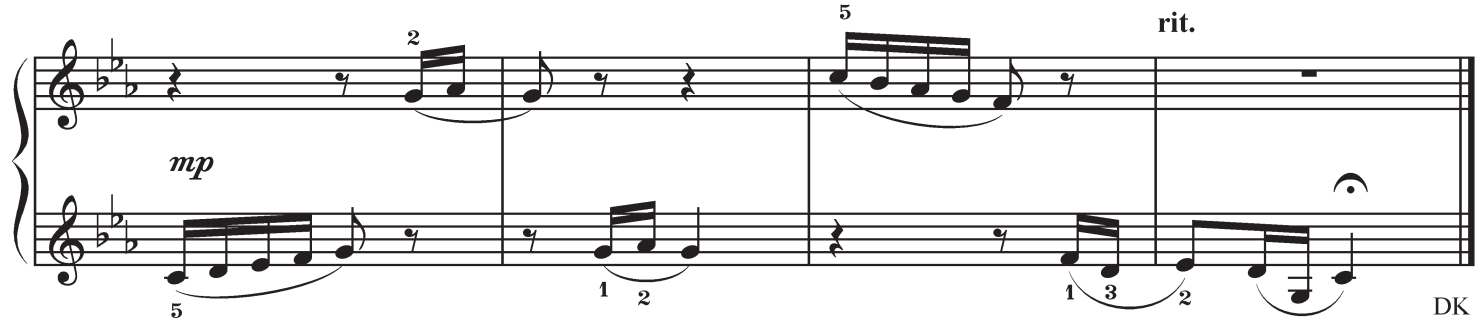
Snow

Yuki

Allegretto Japanese Children's Song



Sorry, I cant :(



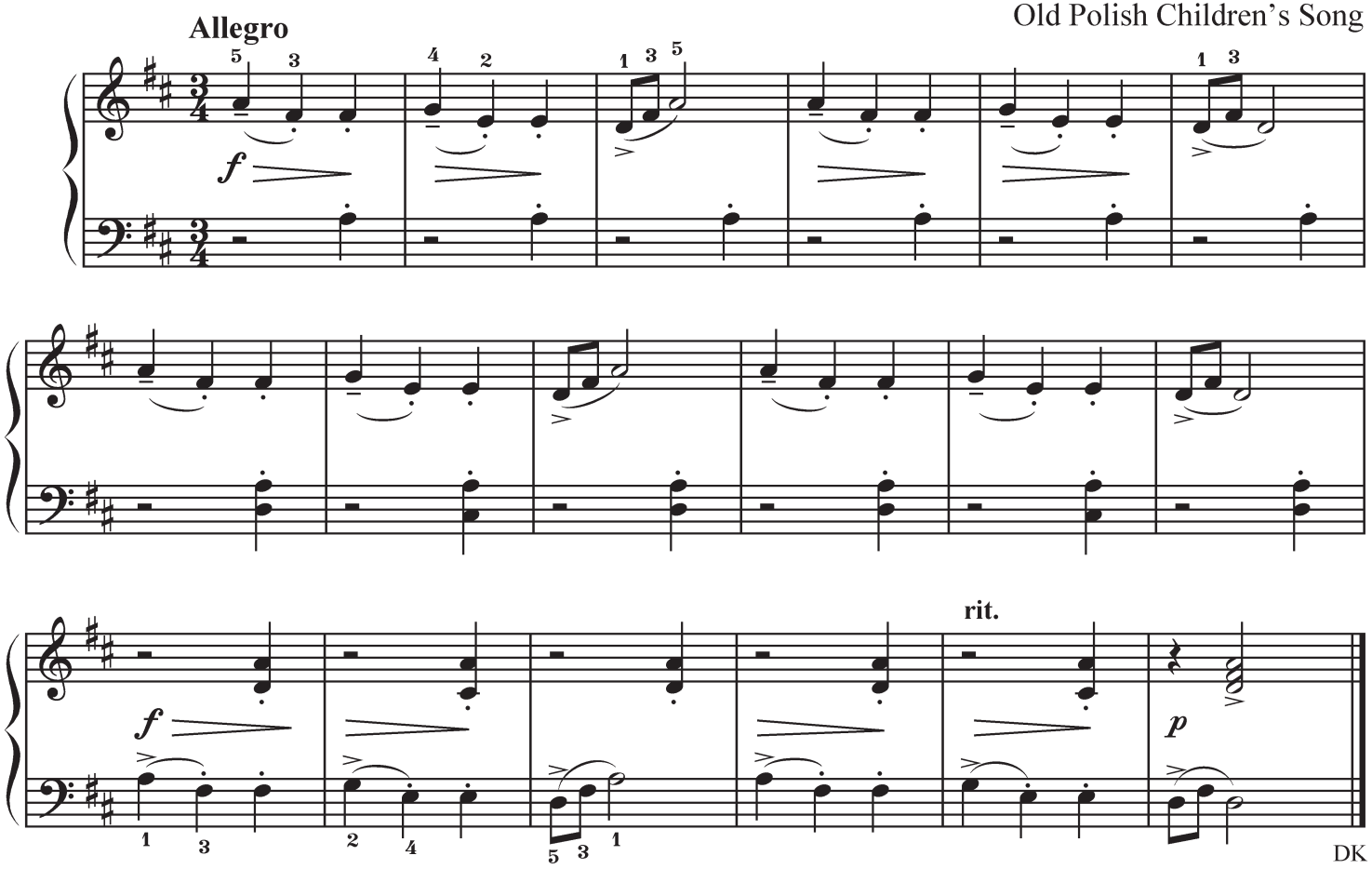
Fermata
is a stop sign in music.
Hold the note under
this sign longer.

Key

_____

A Blinking Kitten on a Fence

Old Polish Children's Song

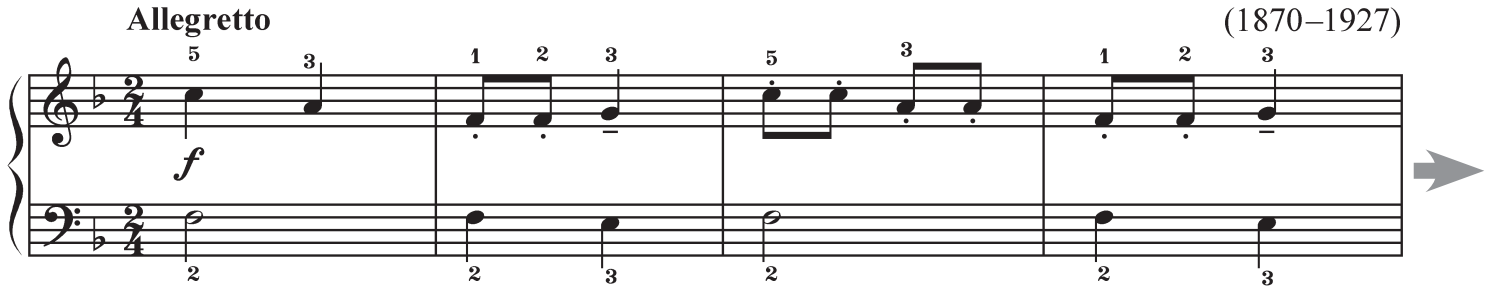


Key

_____

Humoresque

Victor Kalinnikov
(1870–1927)



My Mother Told Me

Traditional Czech Song

Moderato

mf

rit.

DK

DK

Key

_____

Key

_____

Short Trill Up

Key

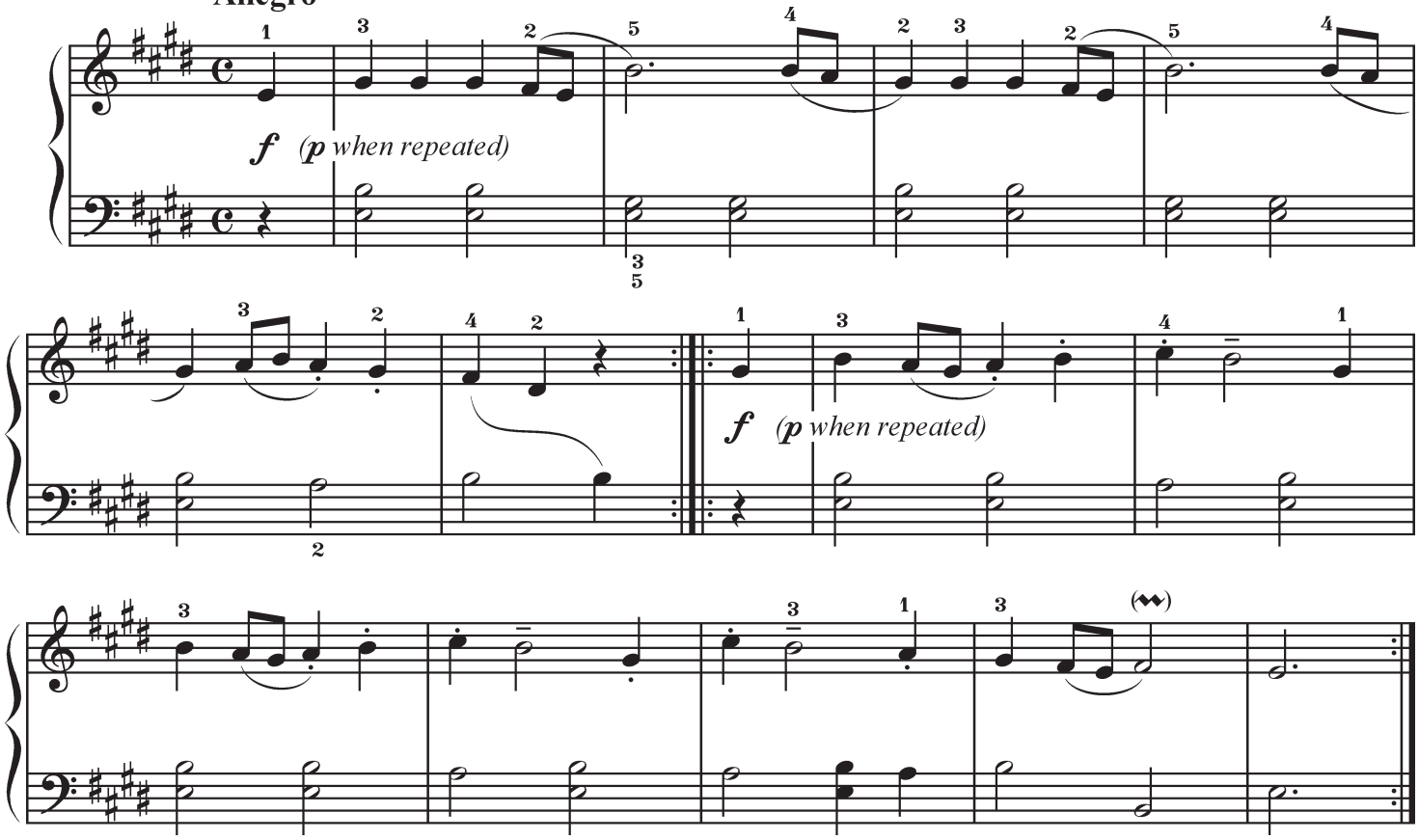
_____

Spring

from *The Seasons*

Antonio Vivaldi
(1678–1741)

Allegro

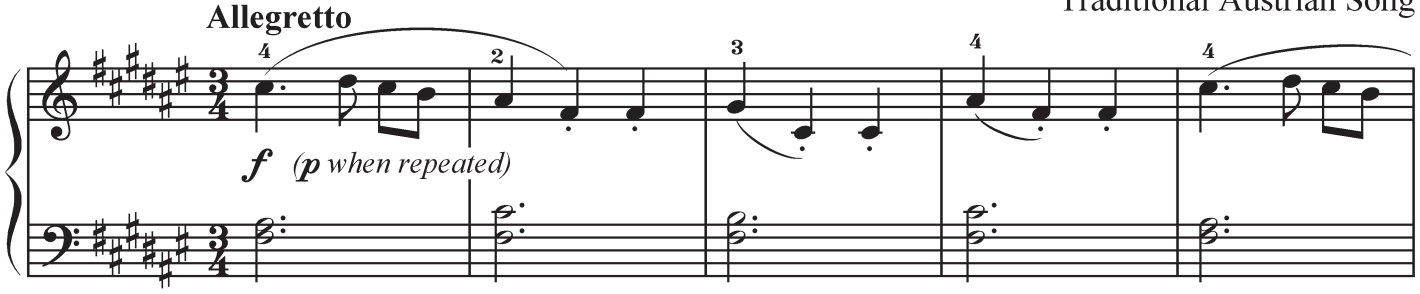


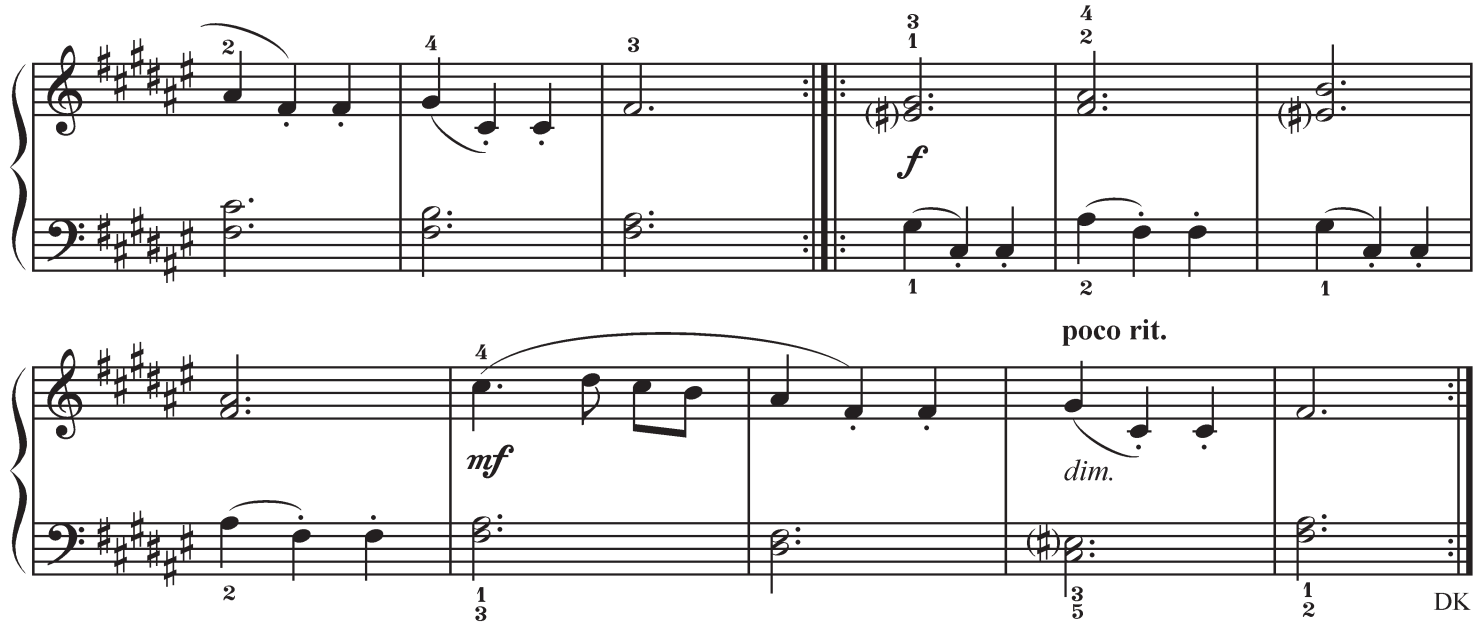
DK

Oh, You Dear Augustin

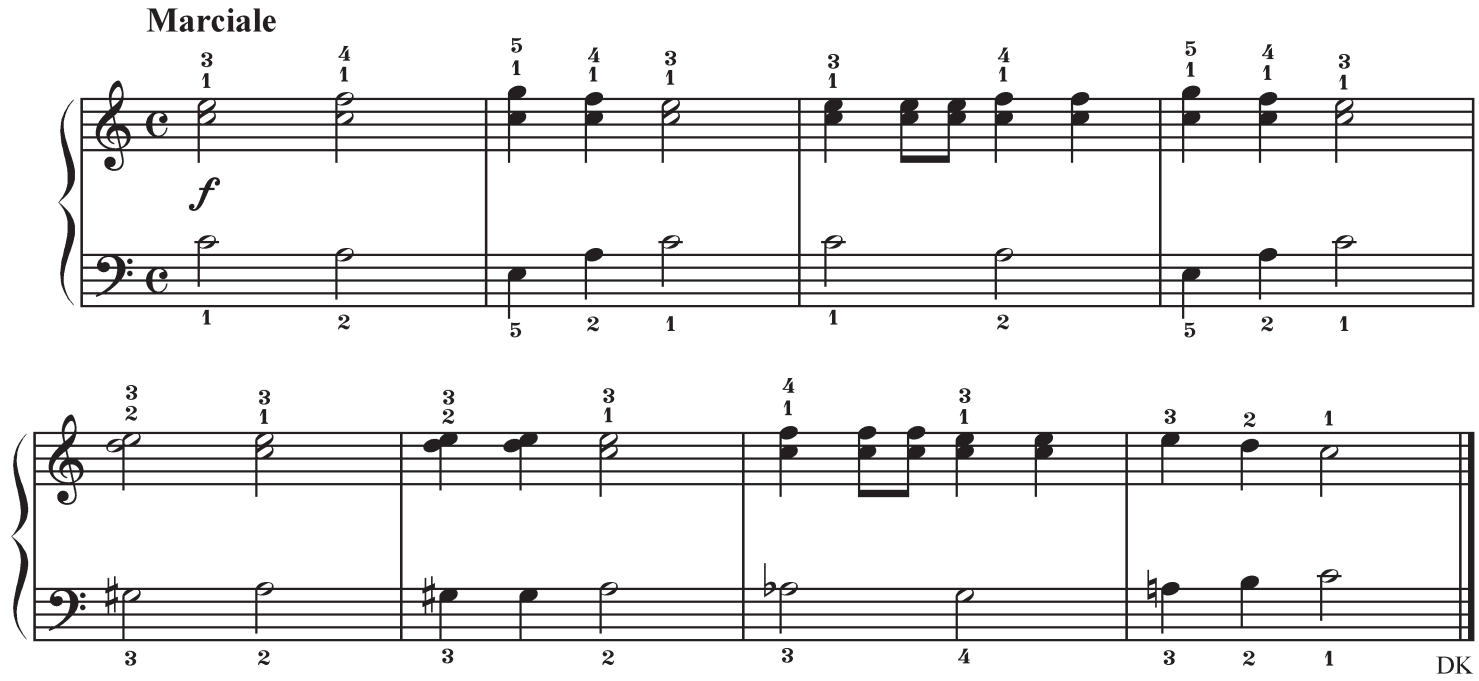
Traditional Austrian Song

Allegretto





March

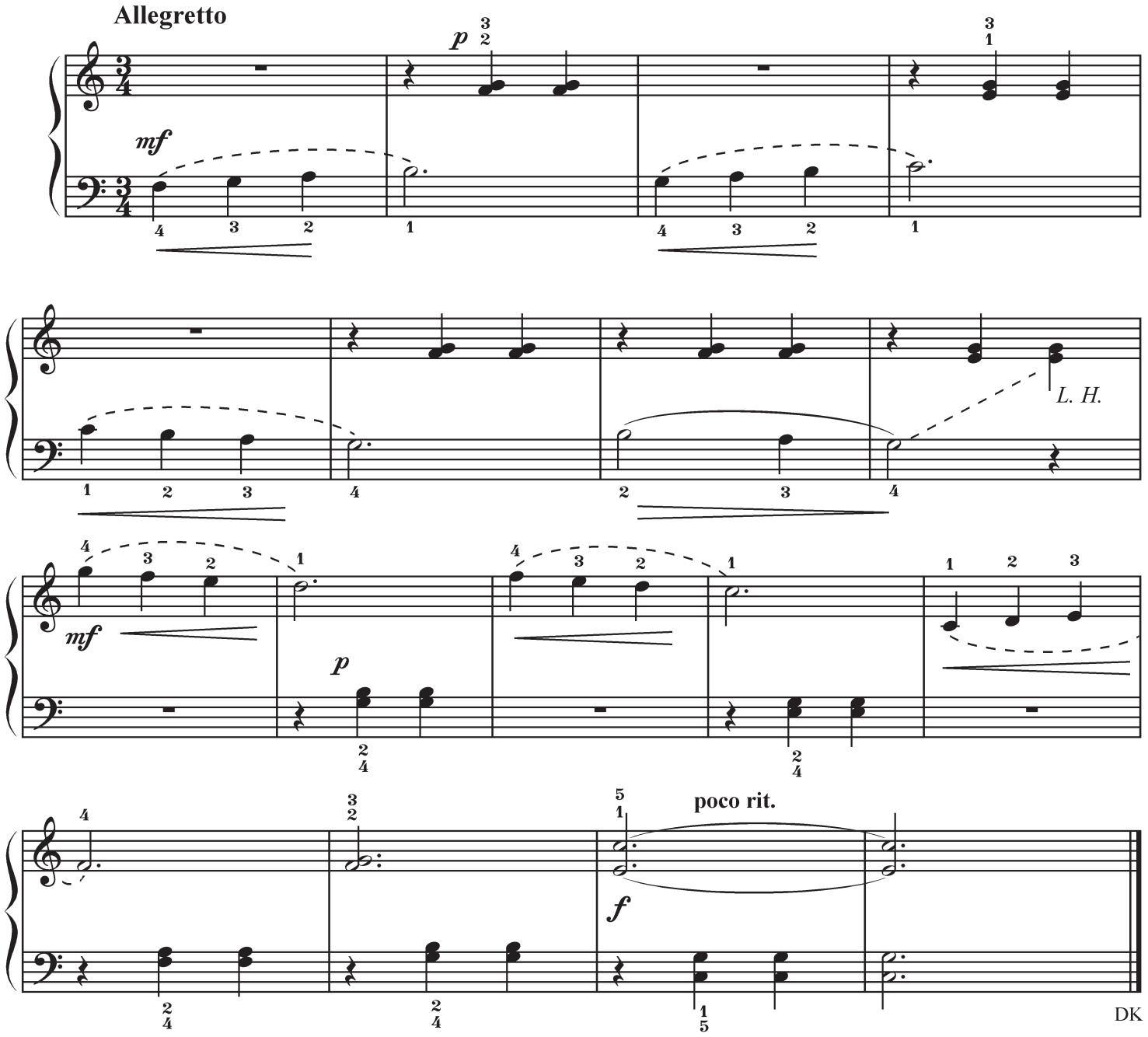


Sharp

Flat

Natural

Waltz



What does **poco rit.** mean?

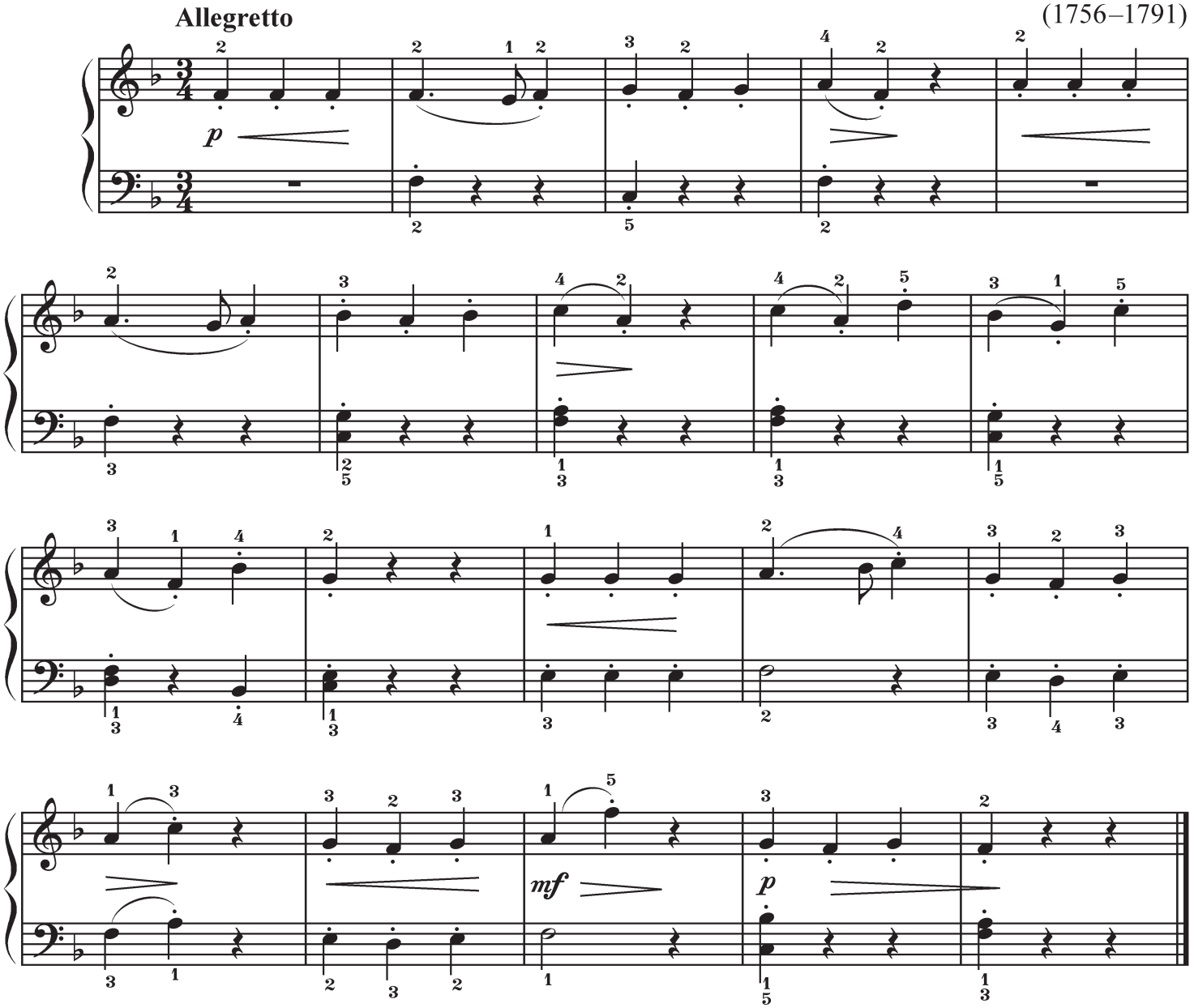
_____

_____

Cavatina

from *The Marriage of Figaro*

Wolfgang Amadeus Mozart
(1756–1791)



Cavatina is a short song that is simple in character.

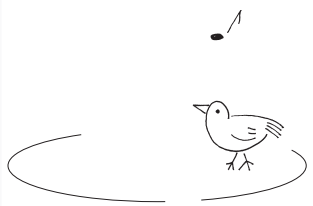
Key

_____

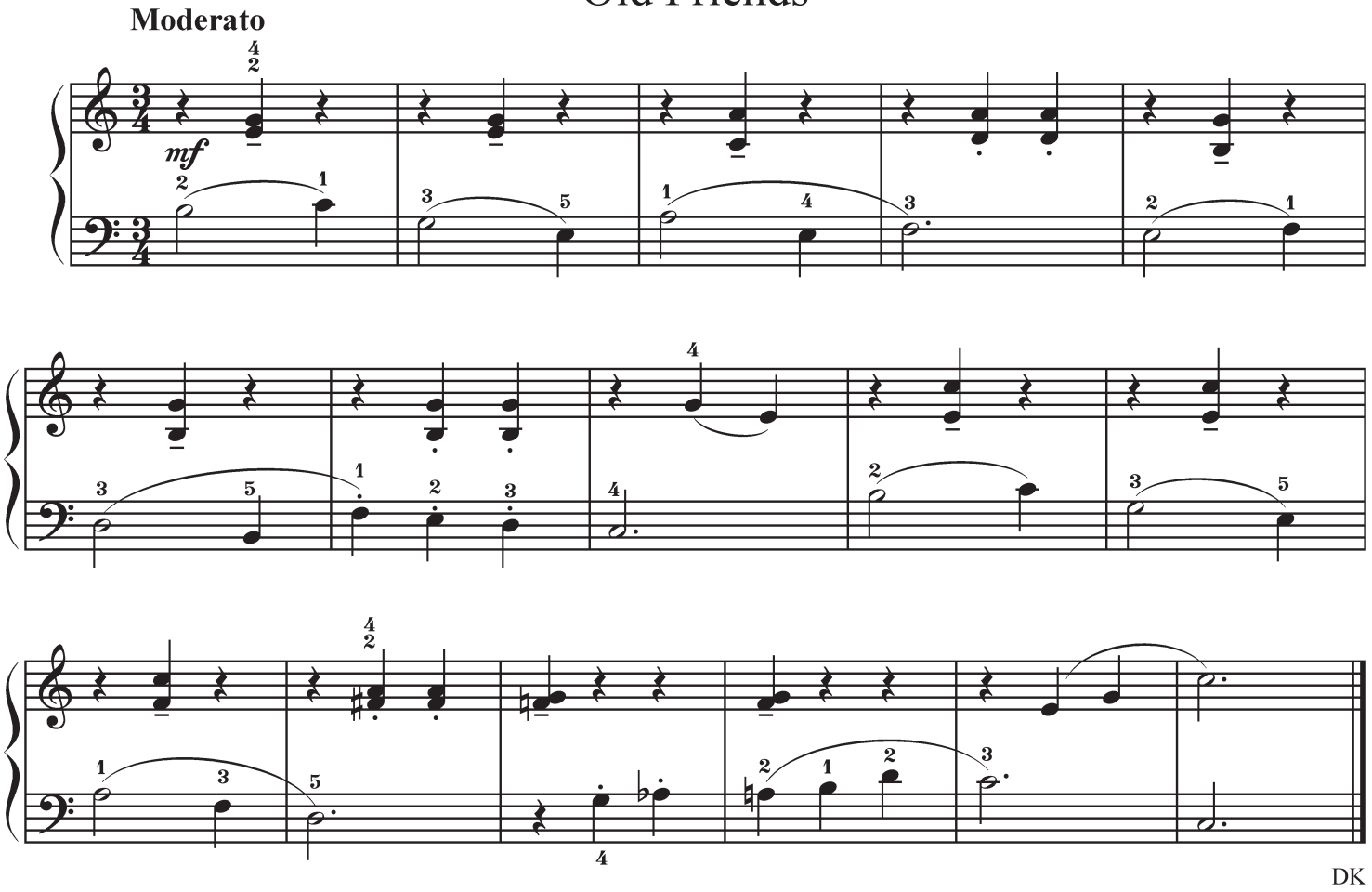
What does **Allegretto** mean?

_____

_____

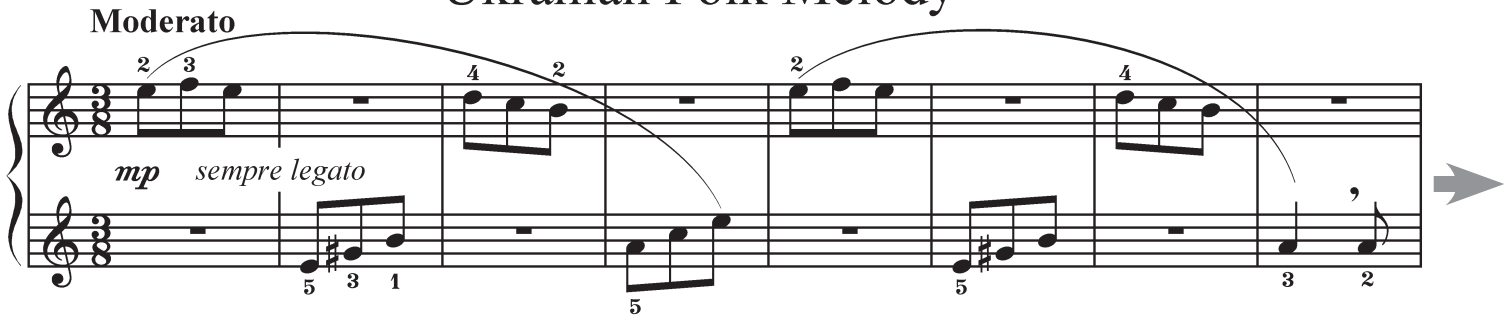


Old Friends



DK

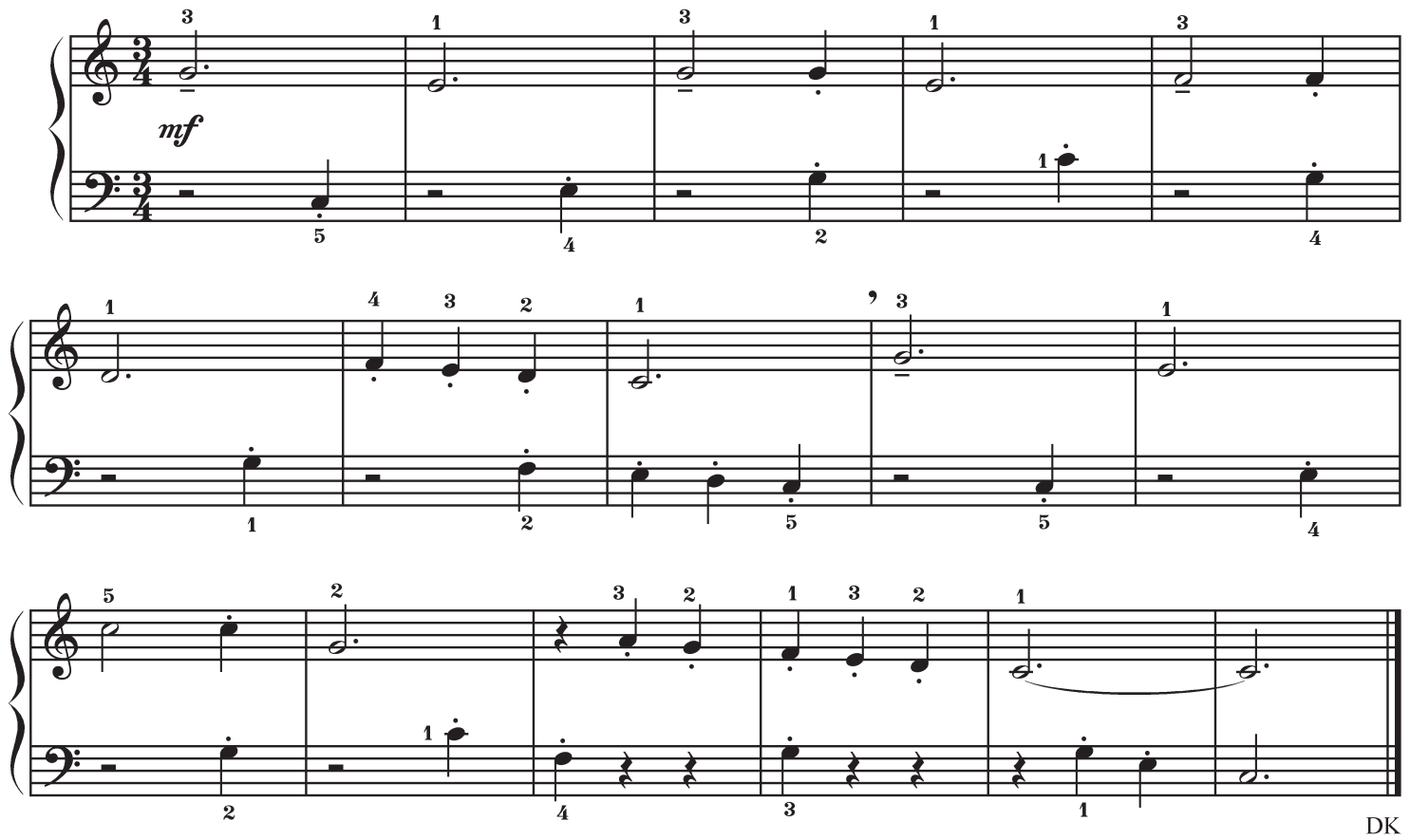
Ukranian Folk Melody



There are three different broken triads used in this song. Find them.

We Are Best Friends

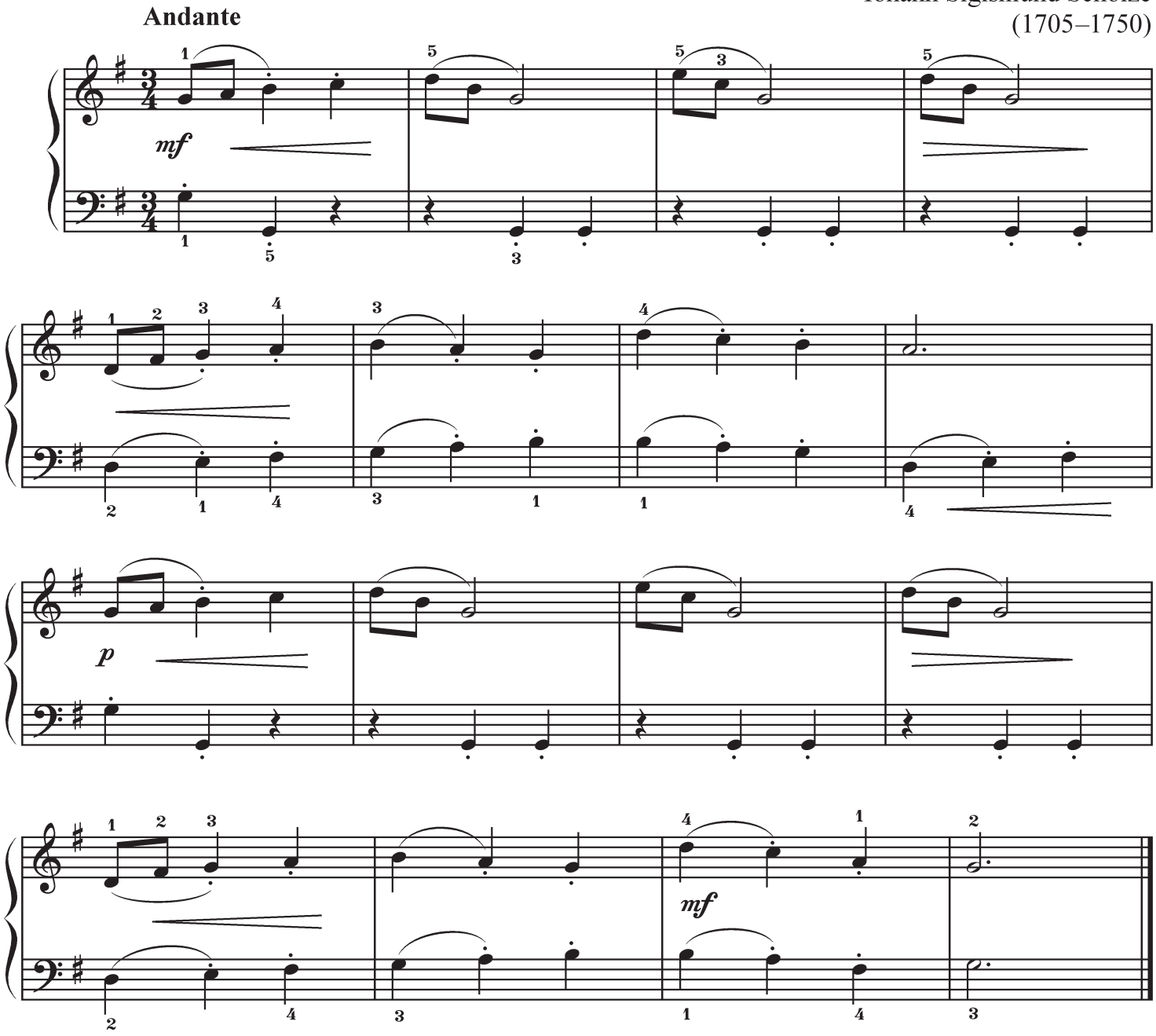
Allegretto



Key

Minuet

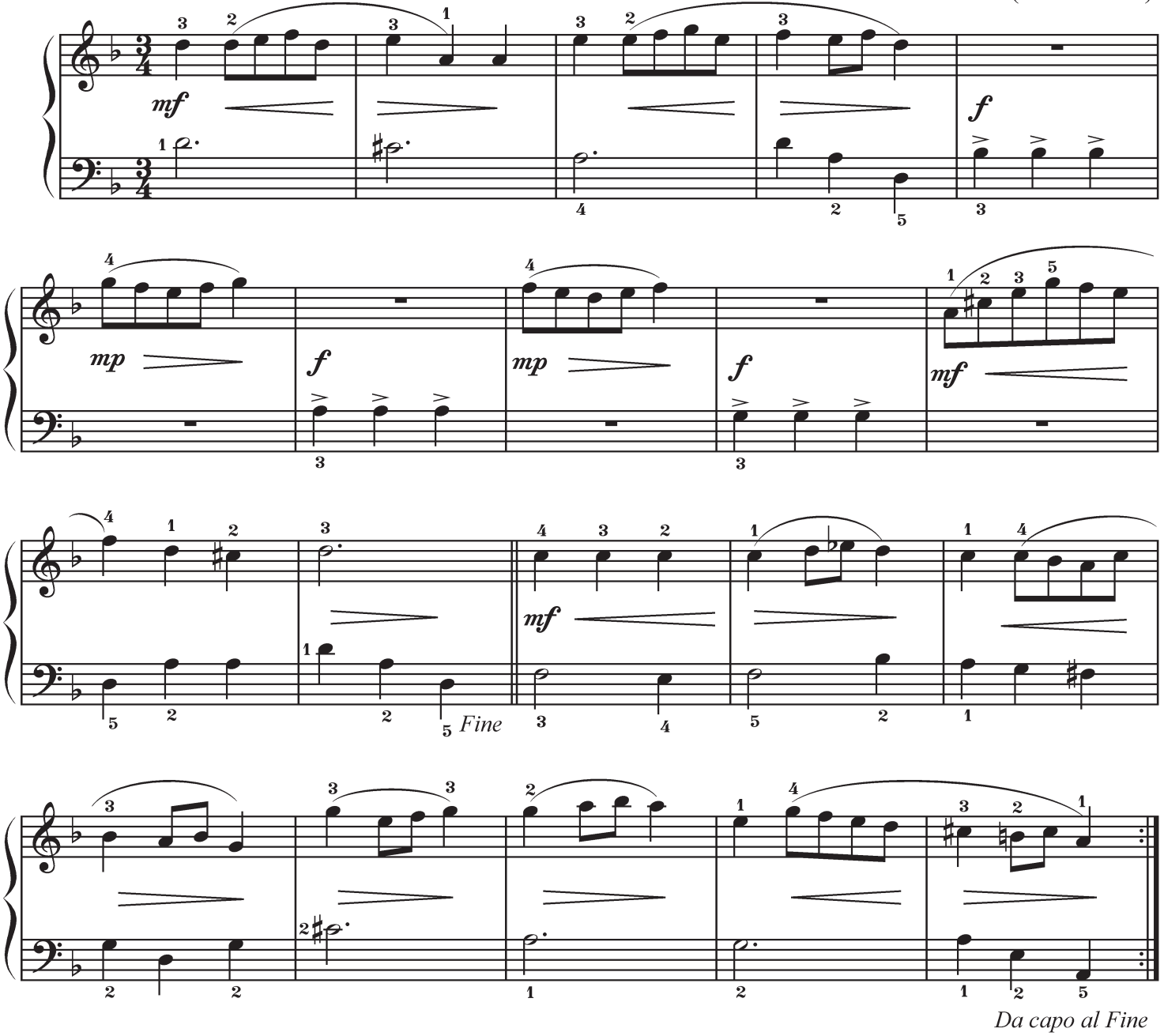
Iohann Sigismund Scholze
(1705–1750)



Minuet

Leopold Mozart
(1719–1787)

Moderato



Key

_____

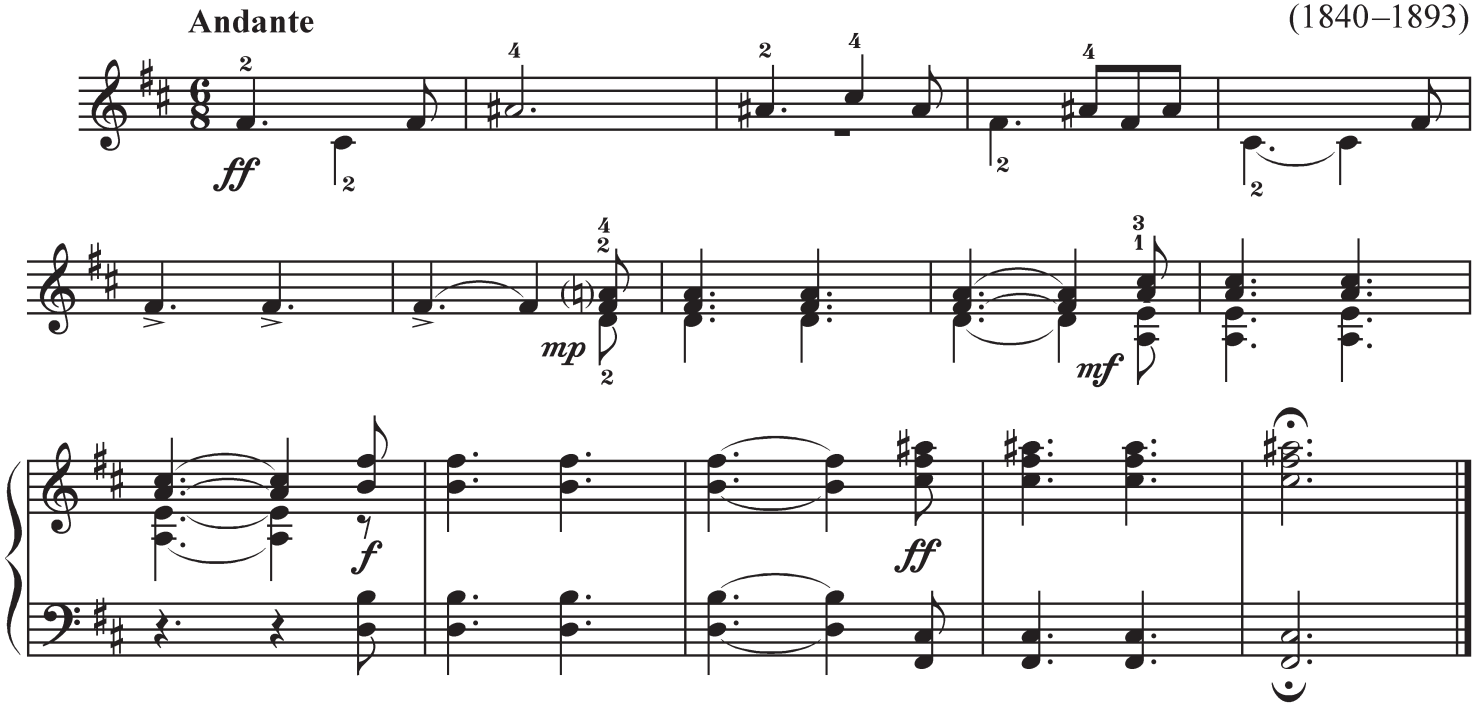
Da capo al Fine:

Start again from the beginning and play to the word *Fine.*

Fanfare

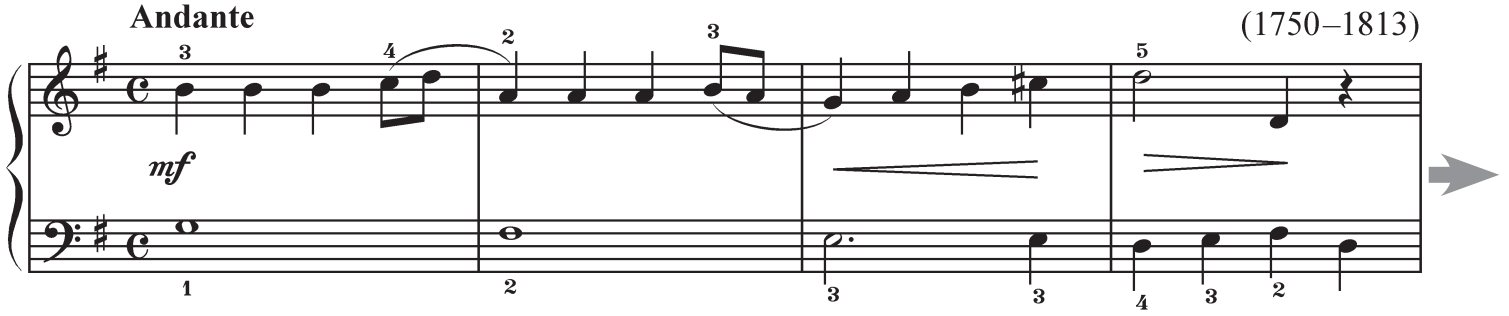
from *The Italian Capriccio, Op. 45*

Peter Tchaikovsky
(1840–1893)



Cheerful Hans

Daniel Gottlob Turk
(1750–1813)

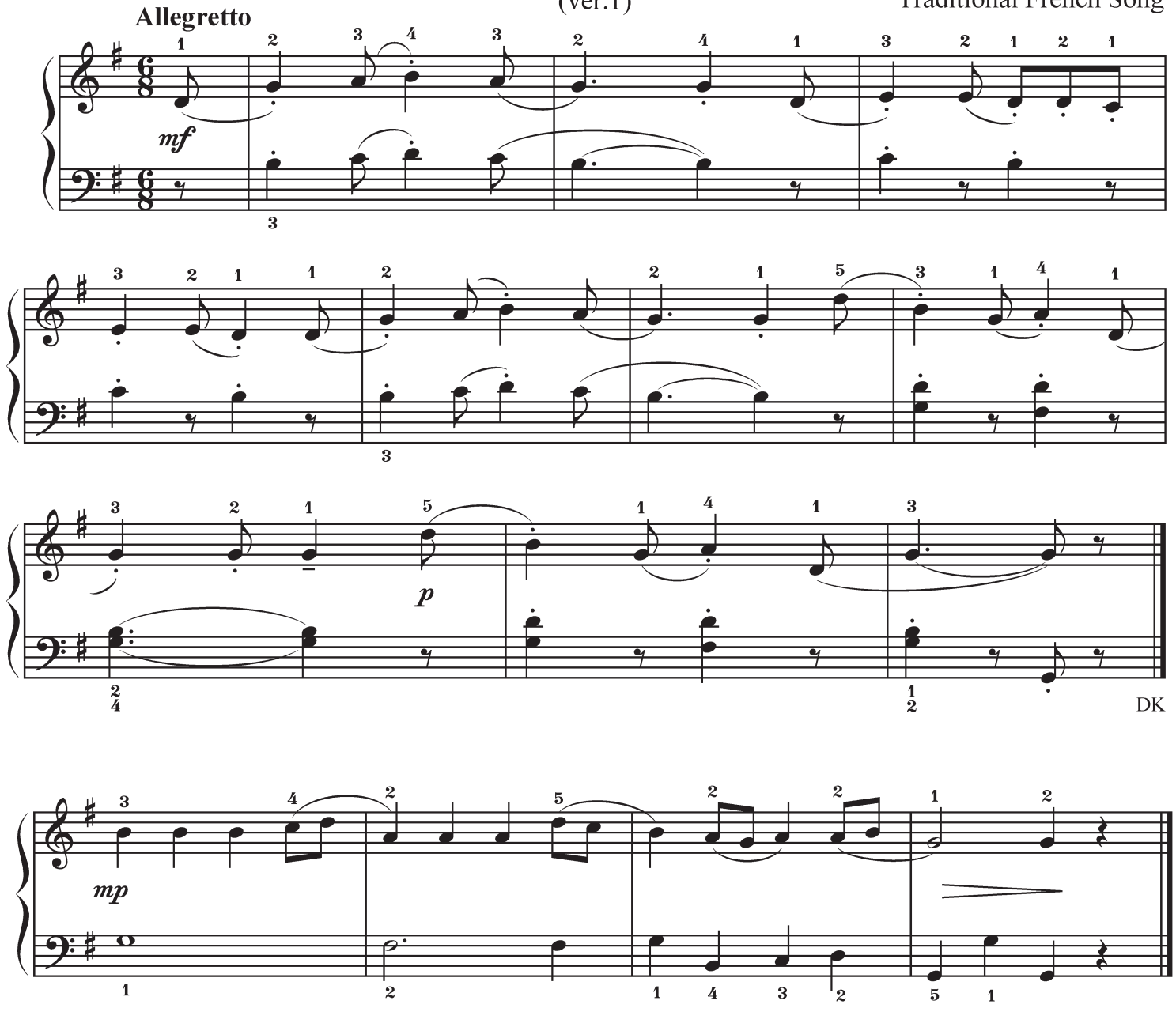


Key

Shepherdess

(ver.1)

Traditional French Song



Key

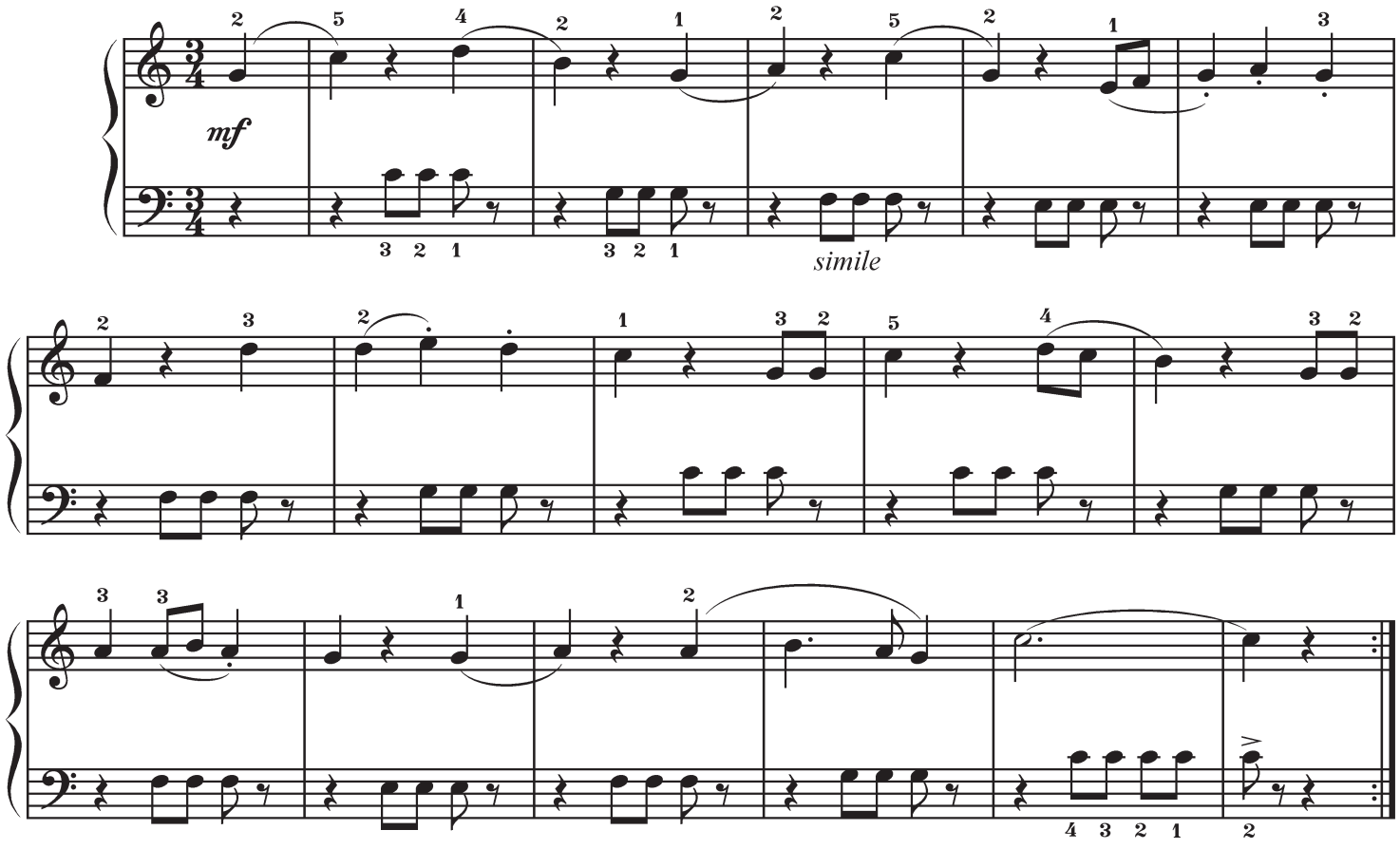
_____

A Bamboo Hut

Bahay Kubo

Allegretto

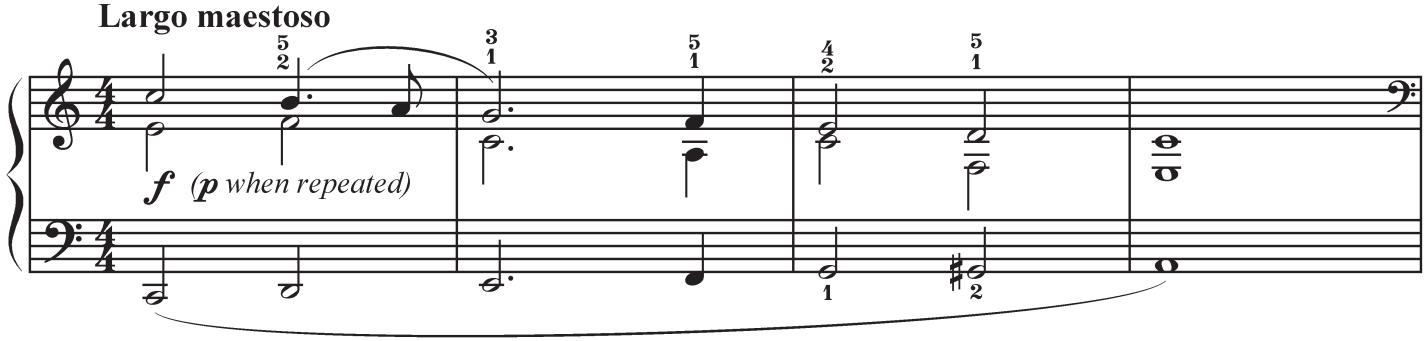
Traditional Filipino song



DK

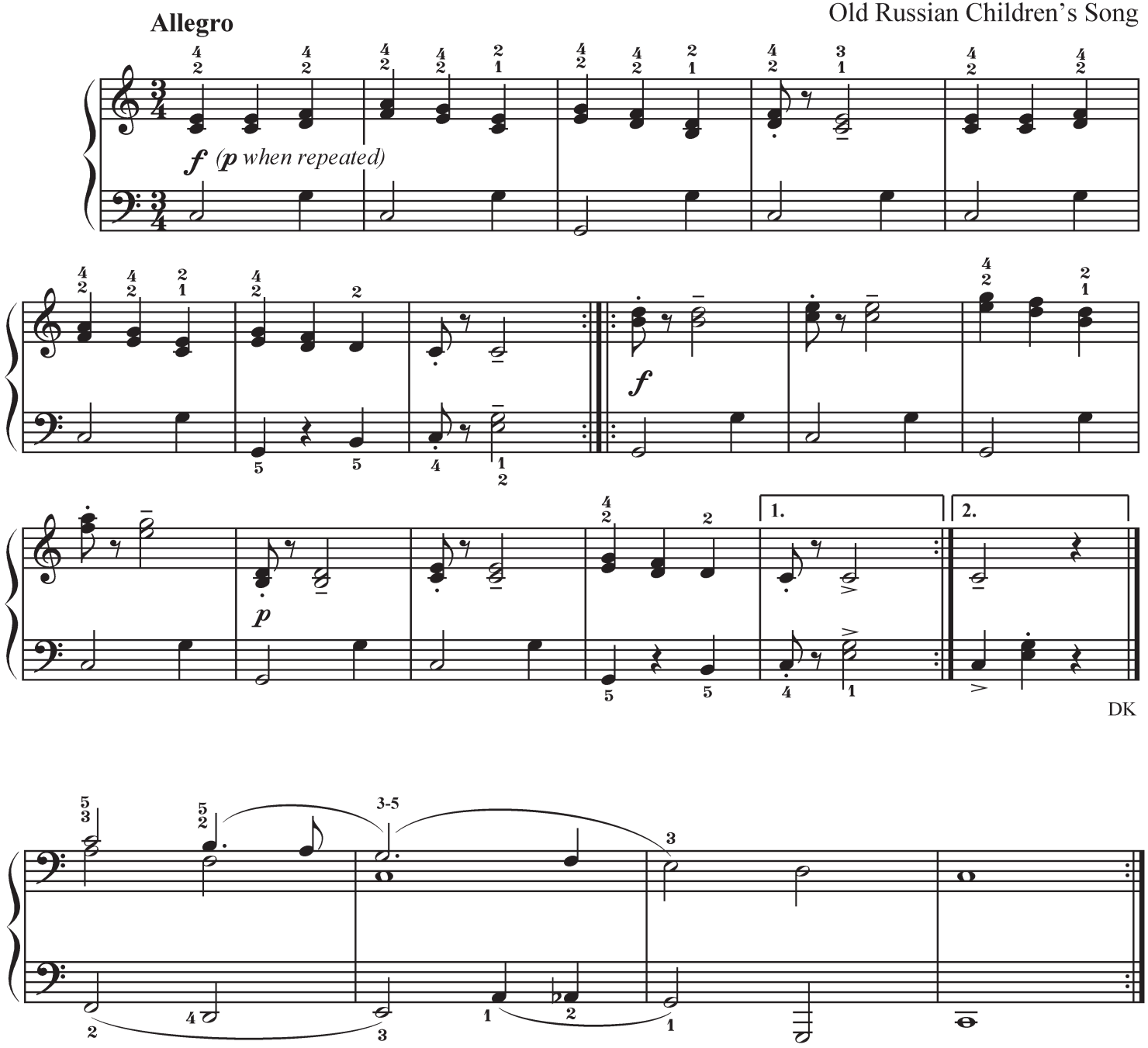
The King and the Queen

Largo maestoso



Grandma's Little Goat

Old Russian Children's Song



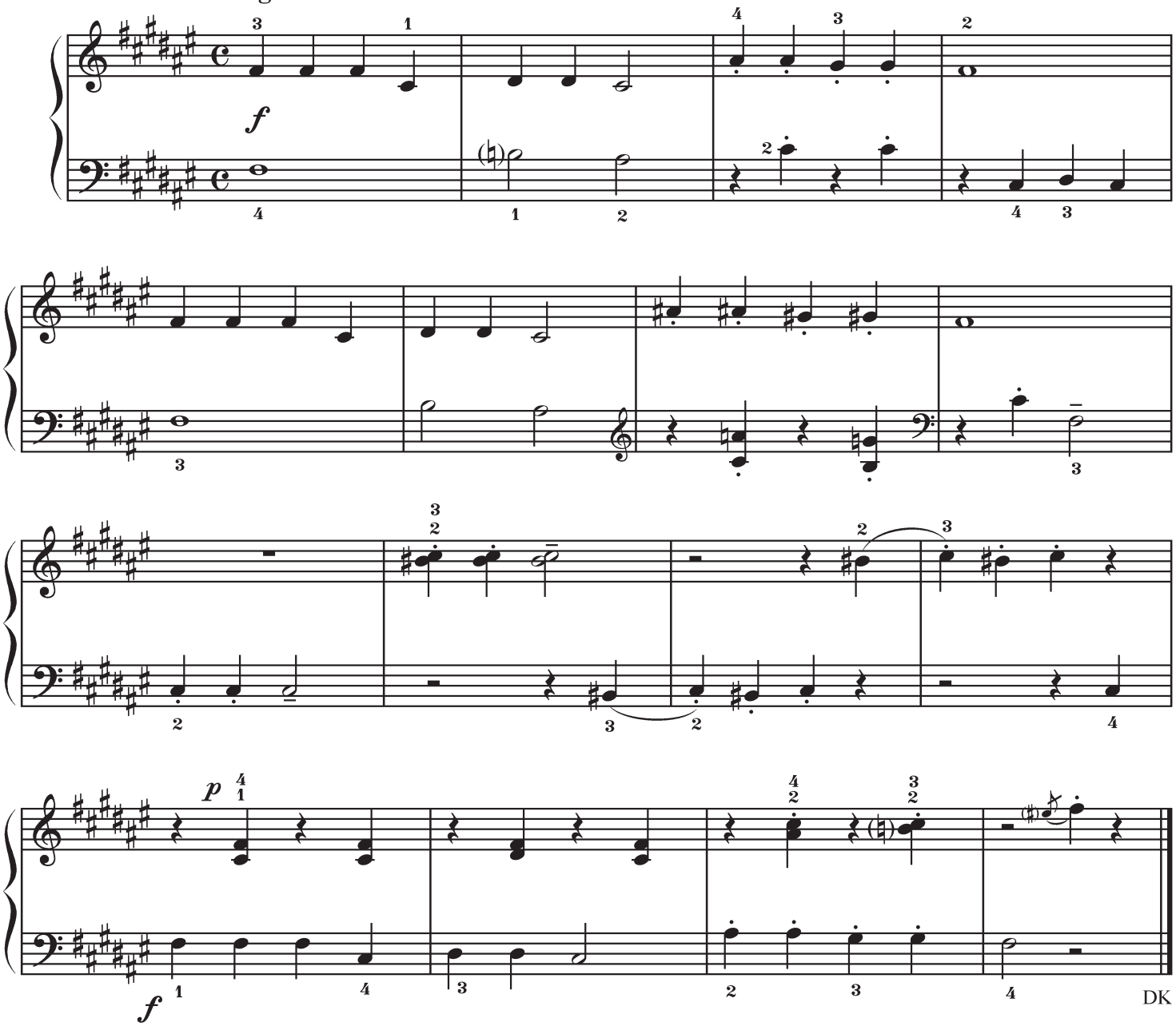
Key

_____

Old McDonald Had a Farm

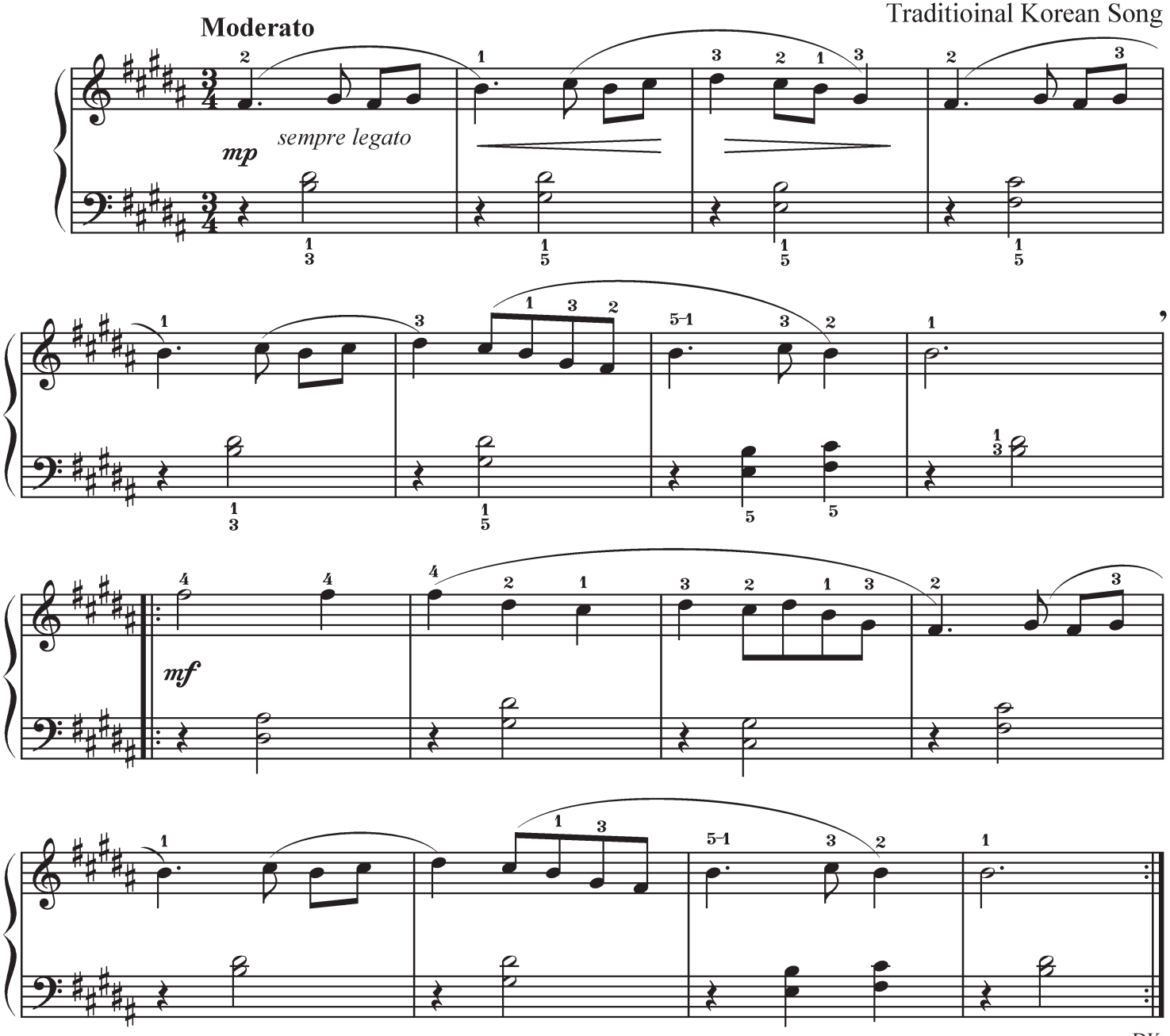
Allegretto

American Folk Song



Arirang

Traditioinal Korean Song



DK

Key

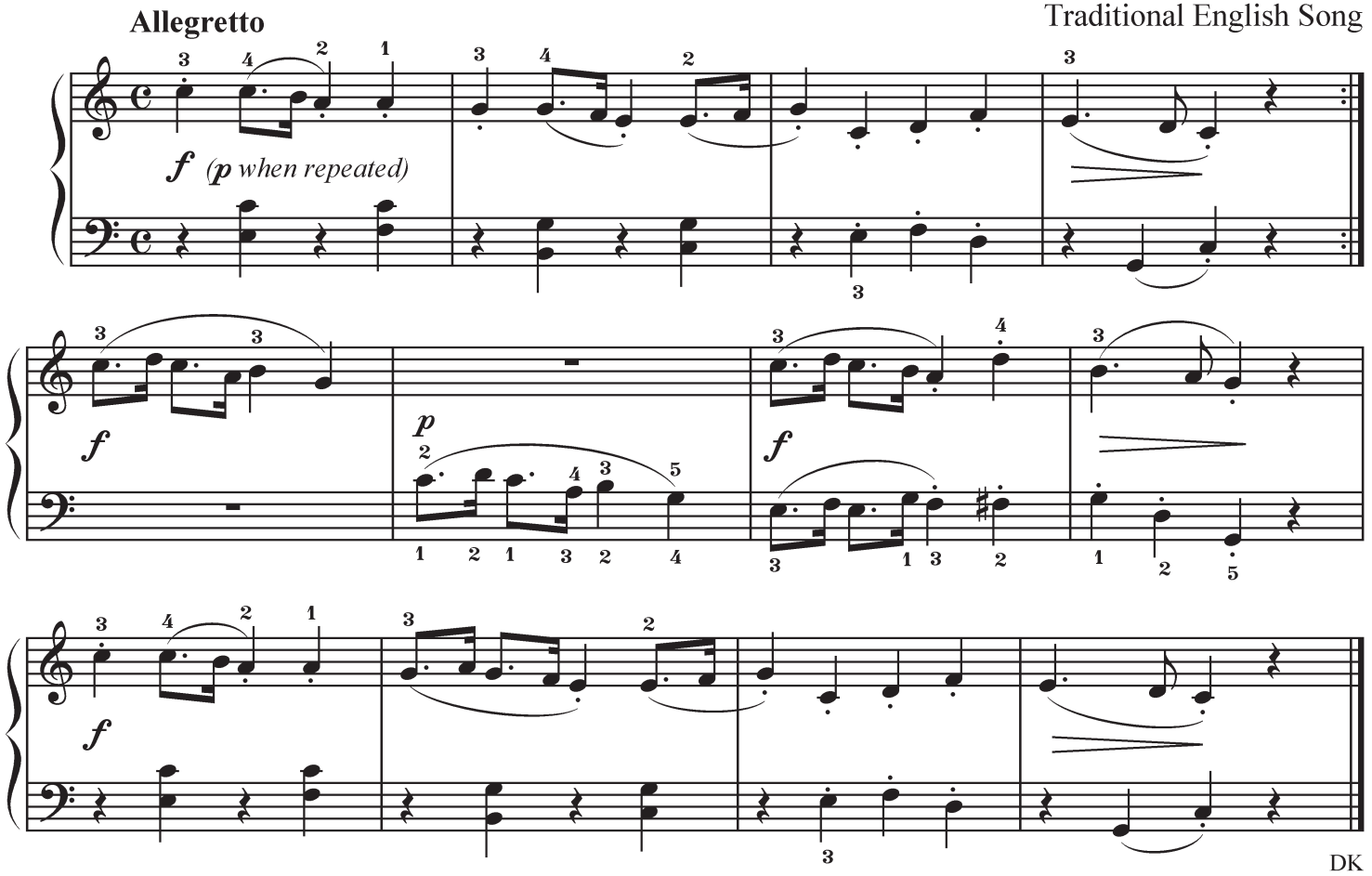
_____

Key

_____

Country Gardens

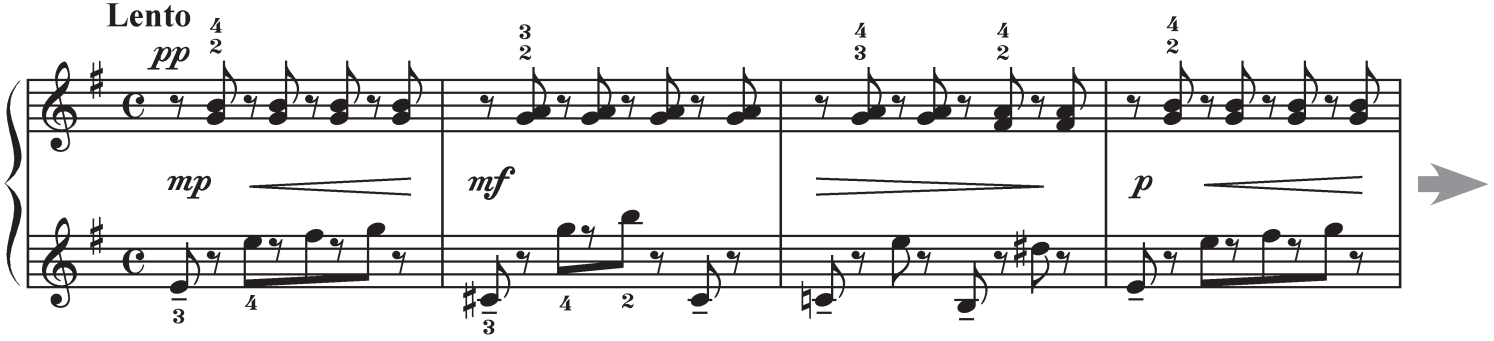
Traditional English Song



Key

_____

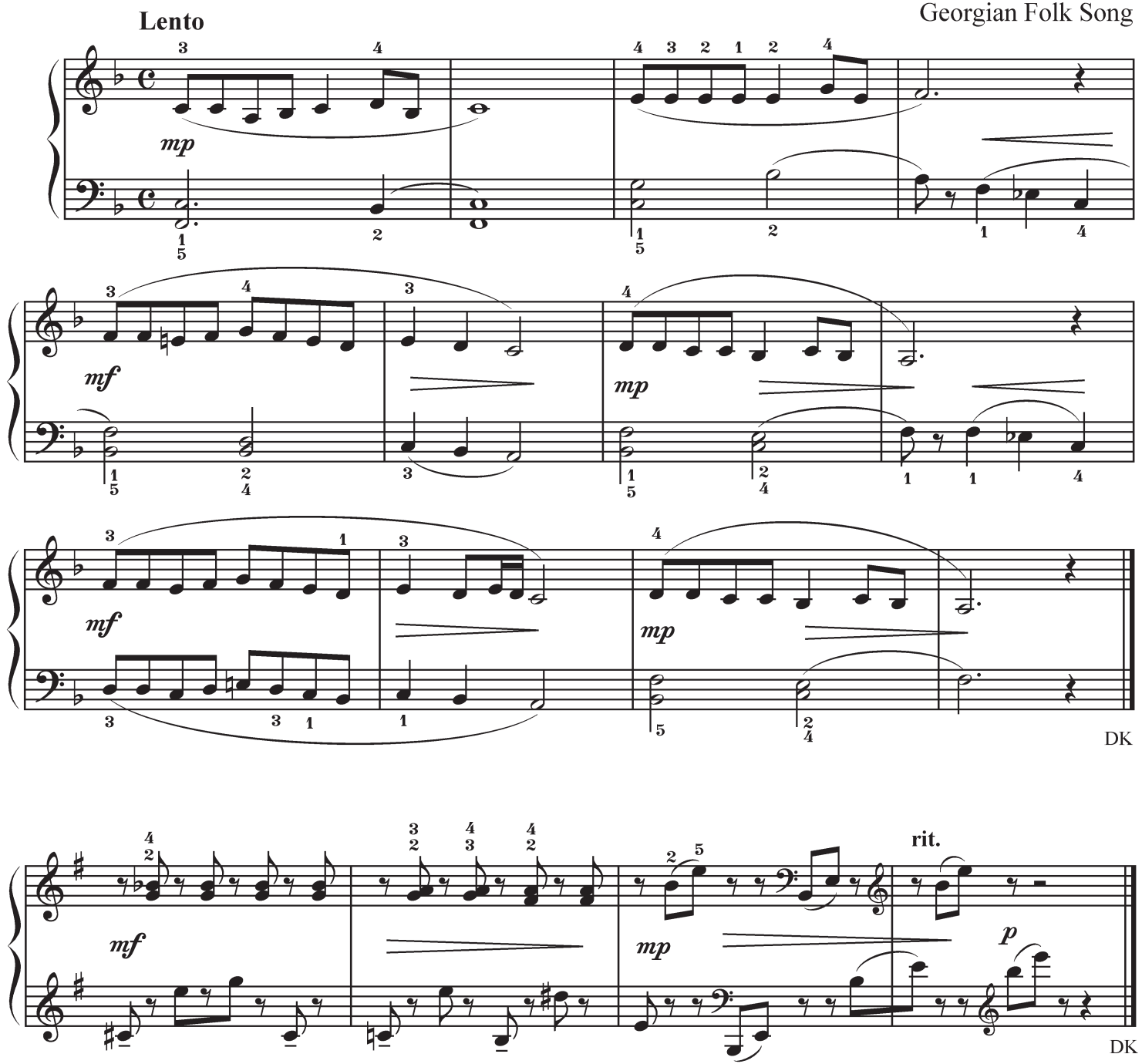
Rainy Day



Where Are You, Sooliko?

Georgian Folk Song

Key



Key

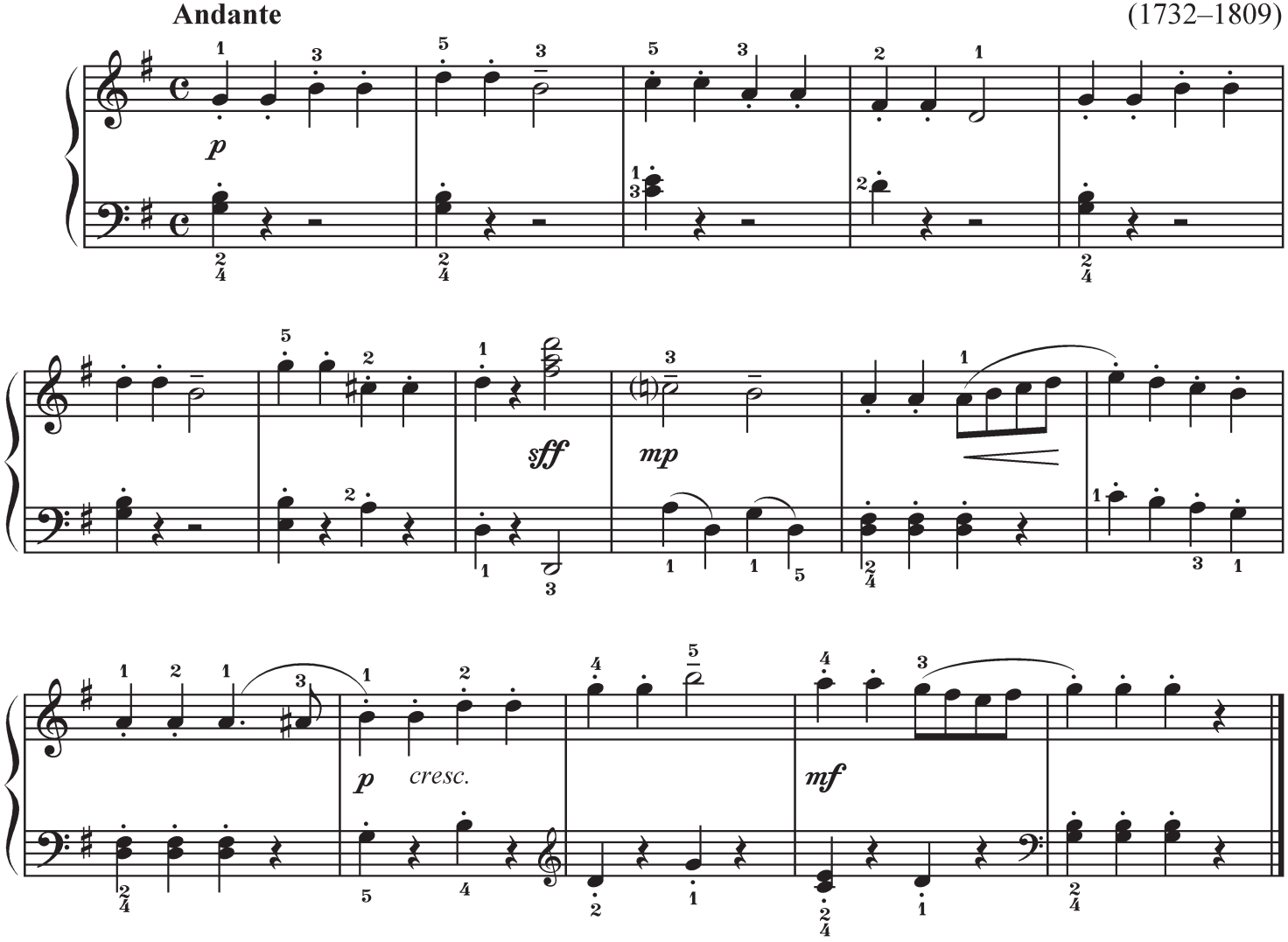
_____

Find *D Major triad* in this piece.

Surprise

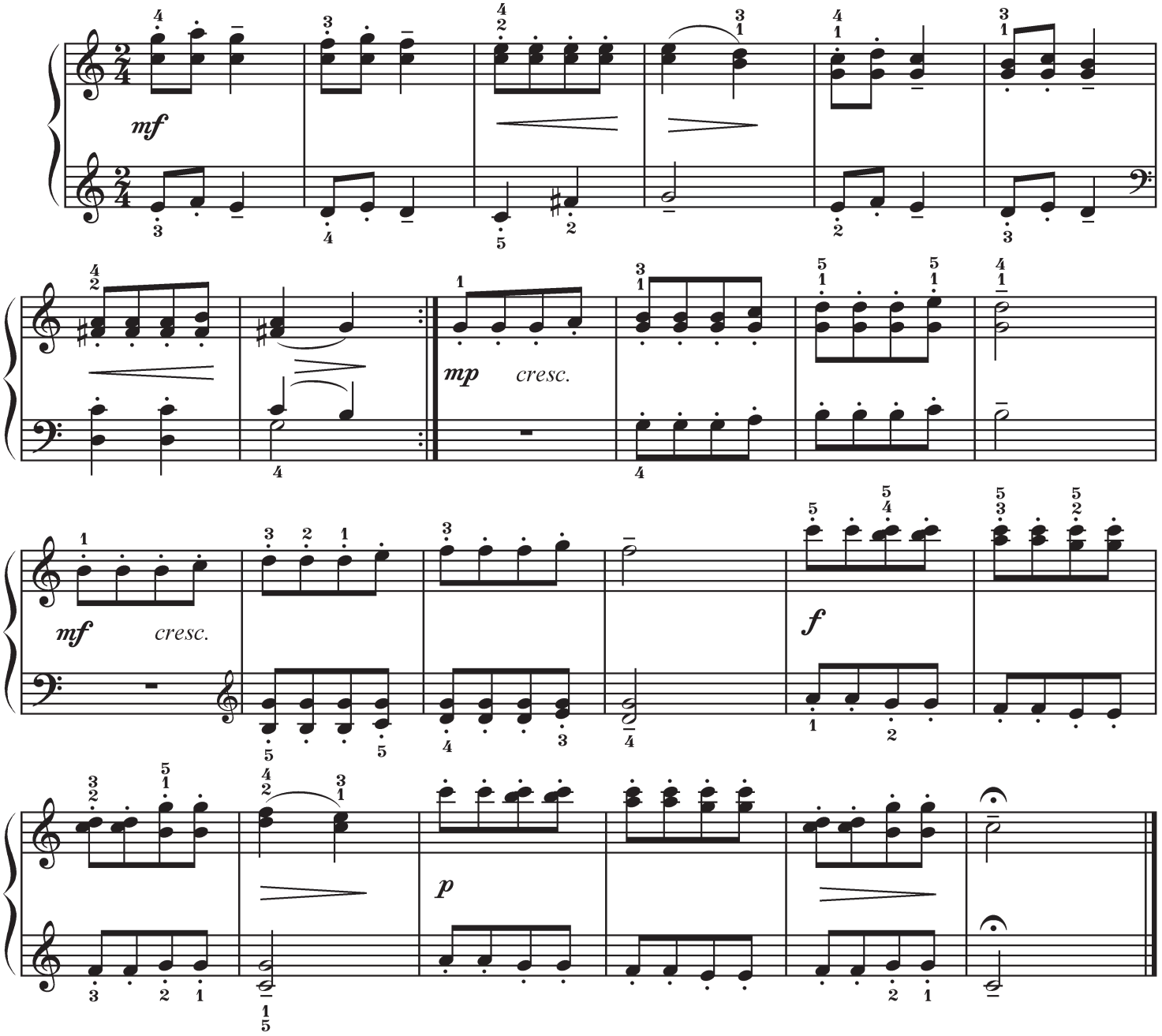
Theme from the Symphony No.94

Joseph Haydn
(1732–1809)



In the Garden

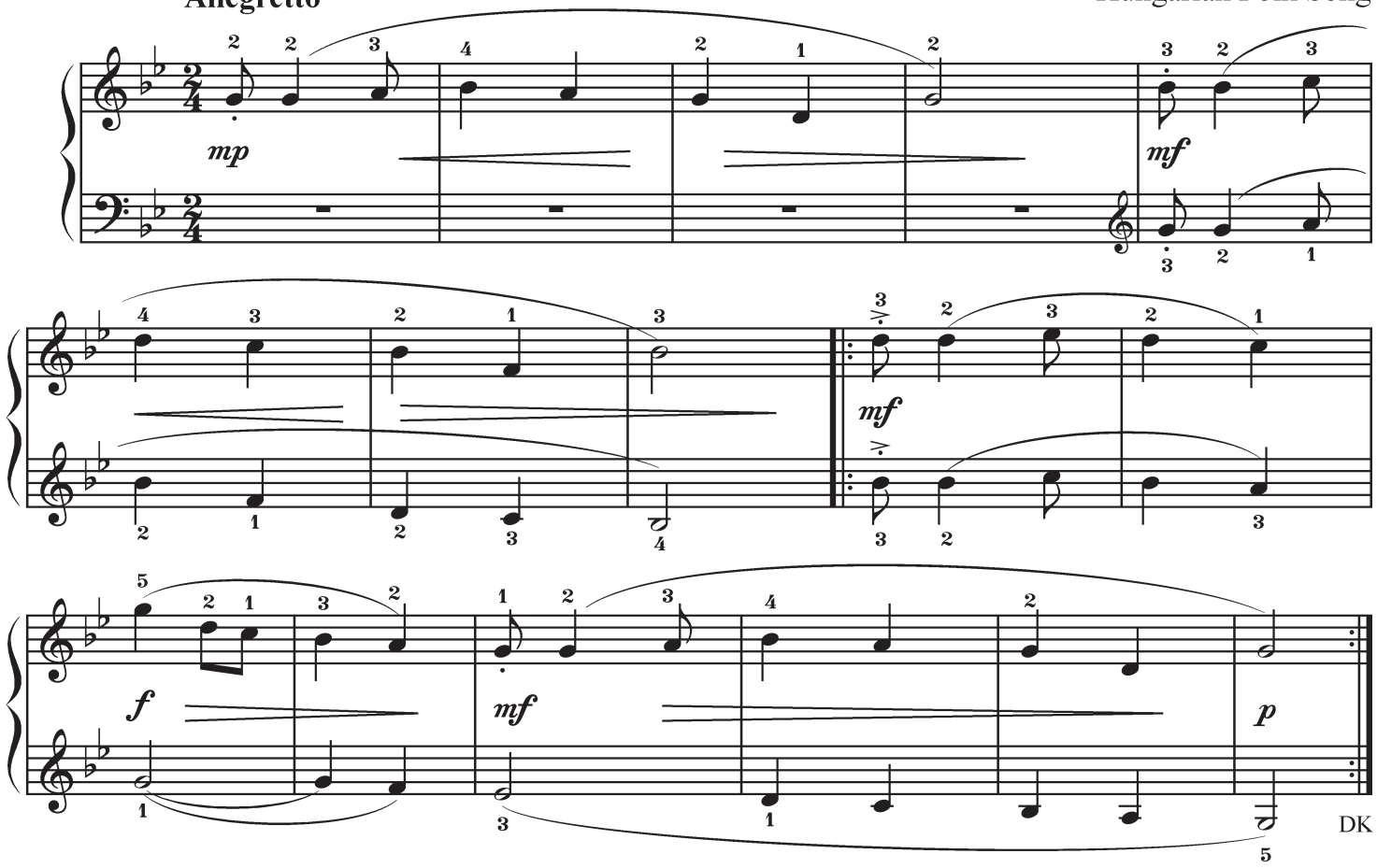
Samuel Maykapar
(1867–1938)



All Horses of Eger Town are Grey

Allegretto

Hungarian Folk Song

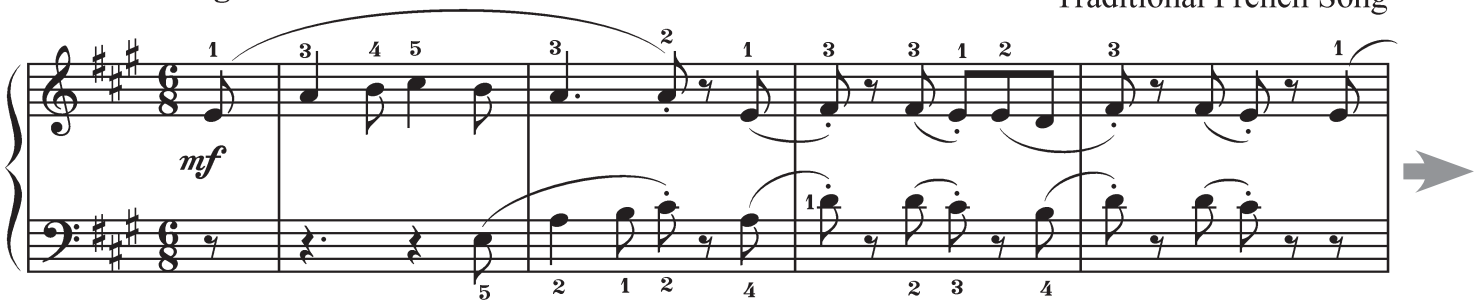


Shepherdess

(ver.2)

Allegretto scherzando

Traditional French Song

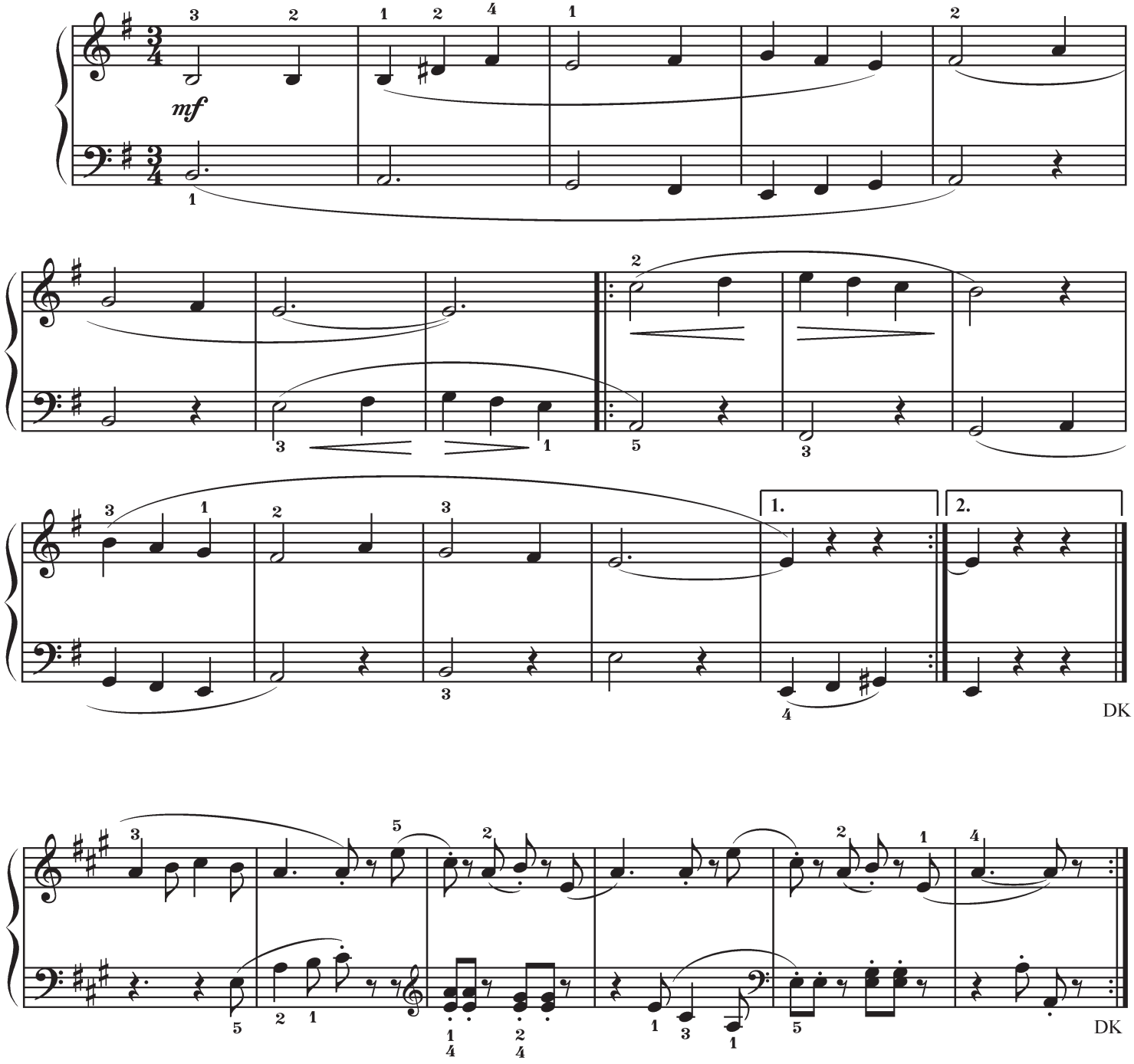


Key

Bandura

Traditional Ukranian Song

Andante



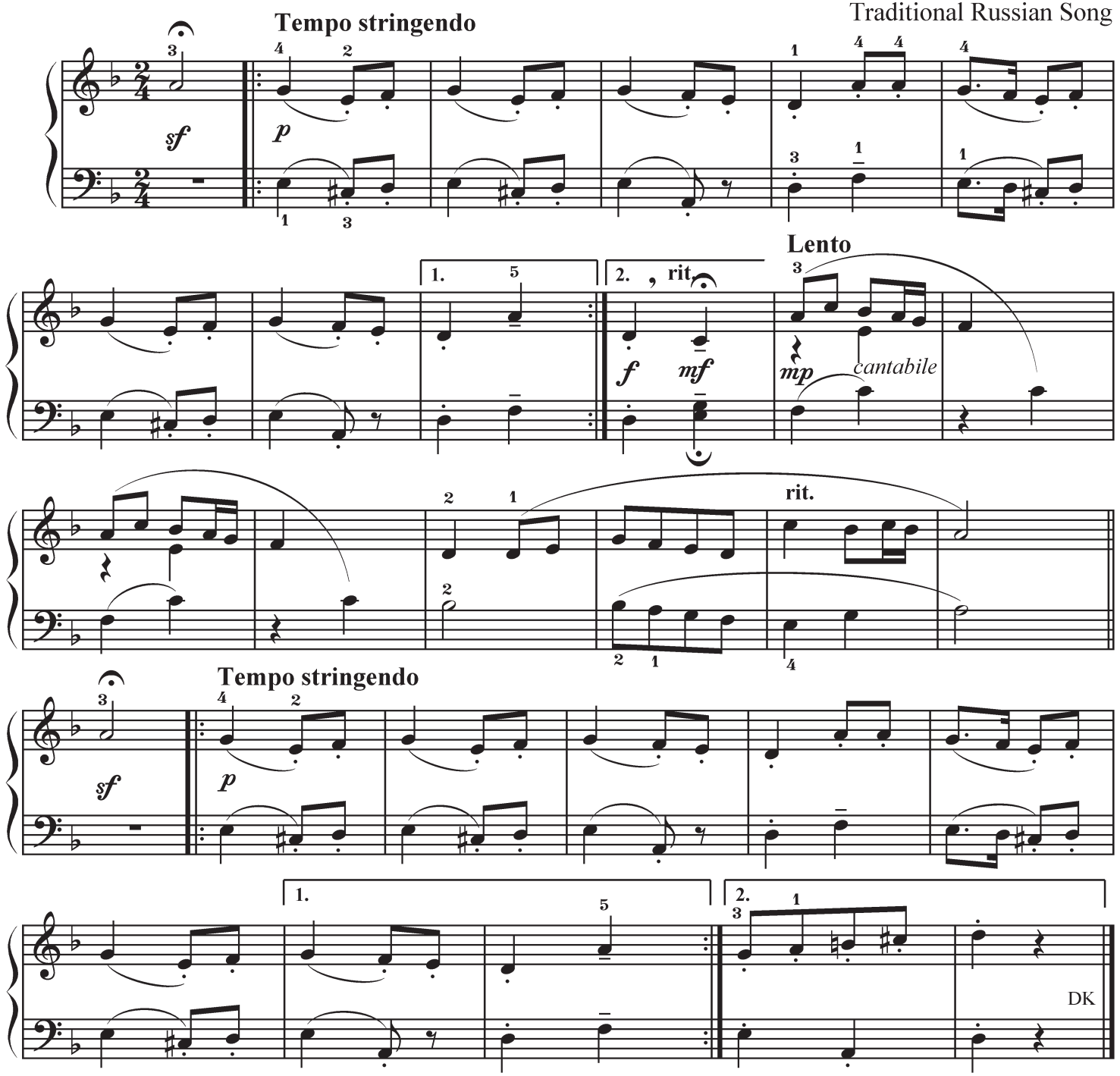
Bandura is a Ukranian plucked string folk instrument similiar to a lute.

Key

_____

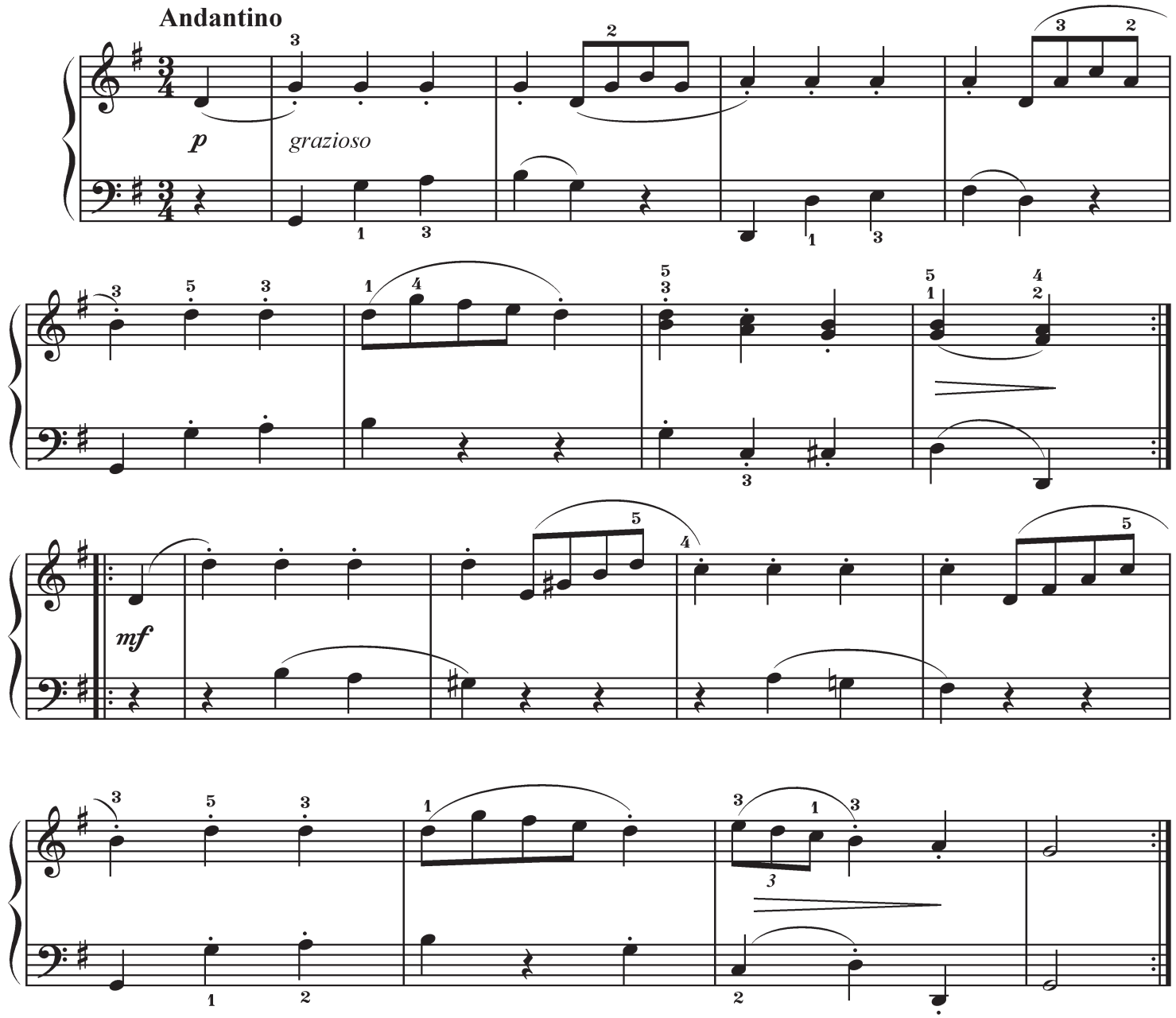
Kalinka

Traditional Russian Song



Minuet

Joseph Haydn
(1732–1809)



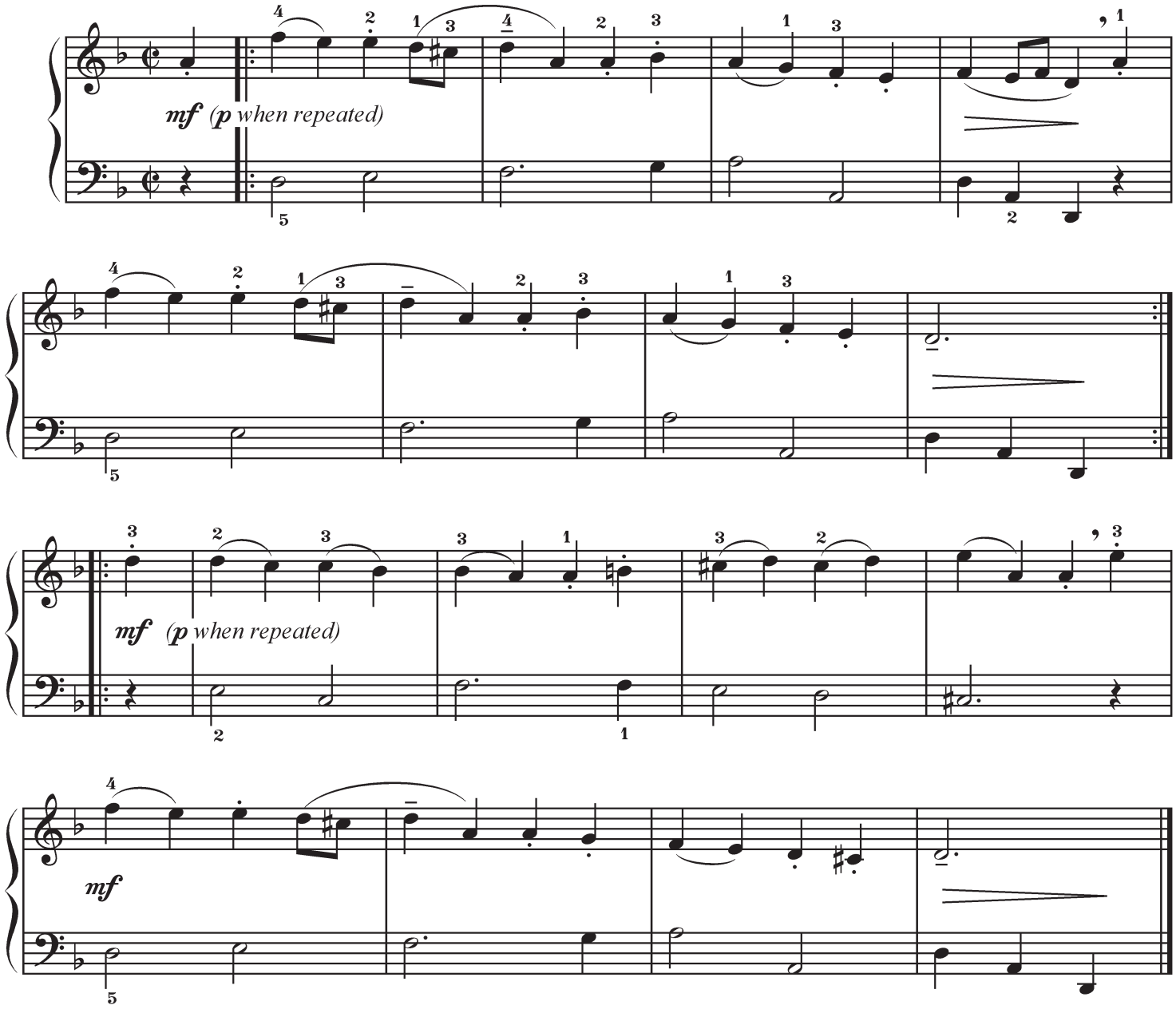
Key

_____

Key

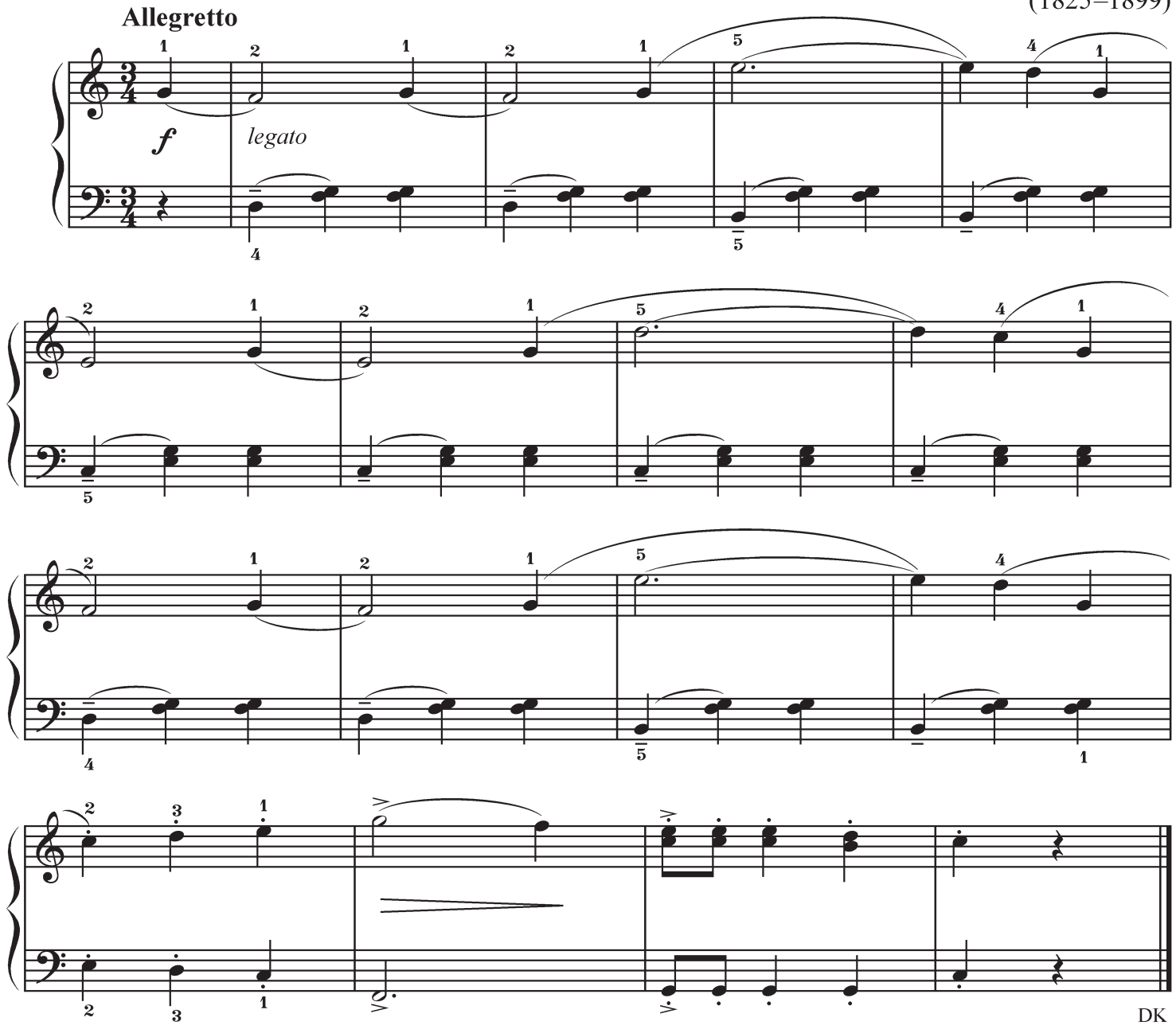
Bourrée

Christoph Graupner
(1683–1760)



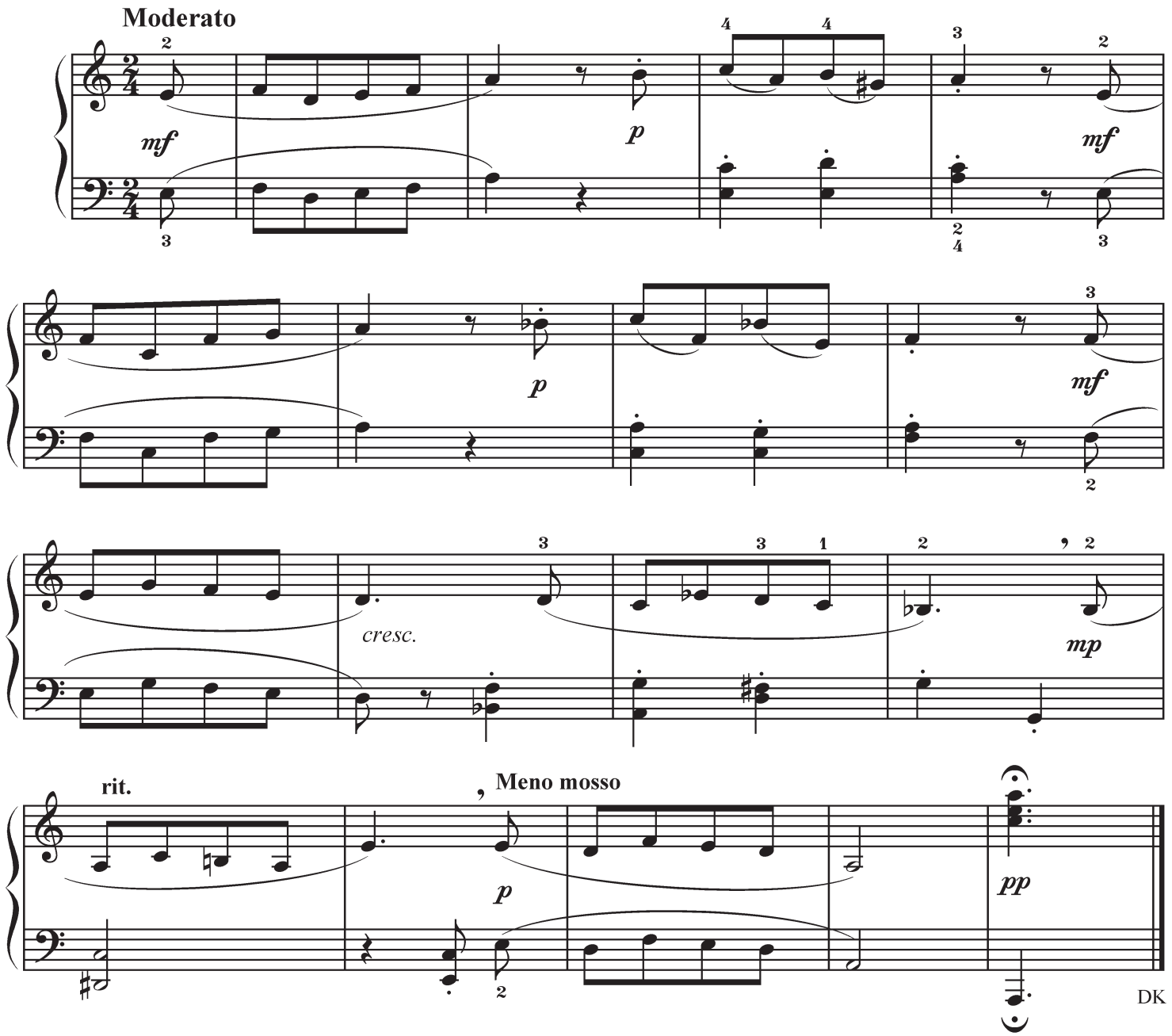
The Blue Danube

Johann Strauss
(1825–1899)



Key

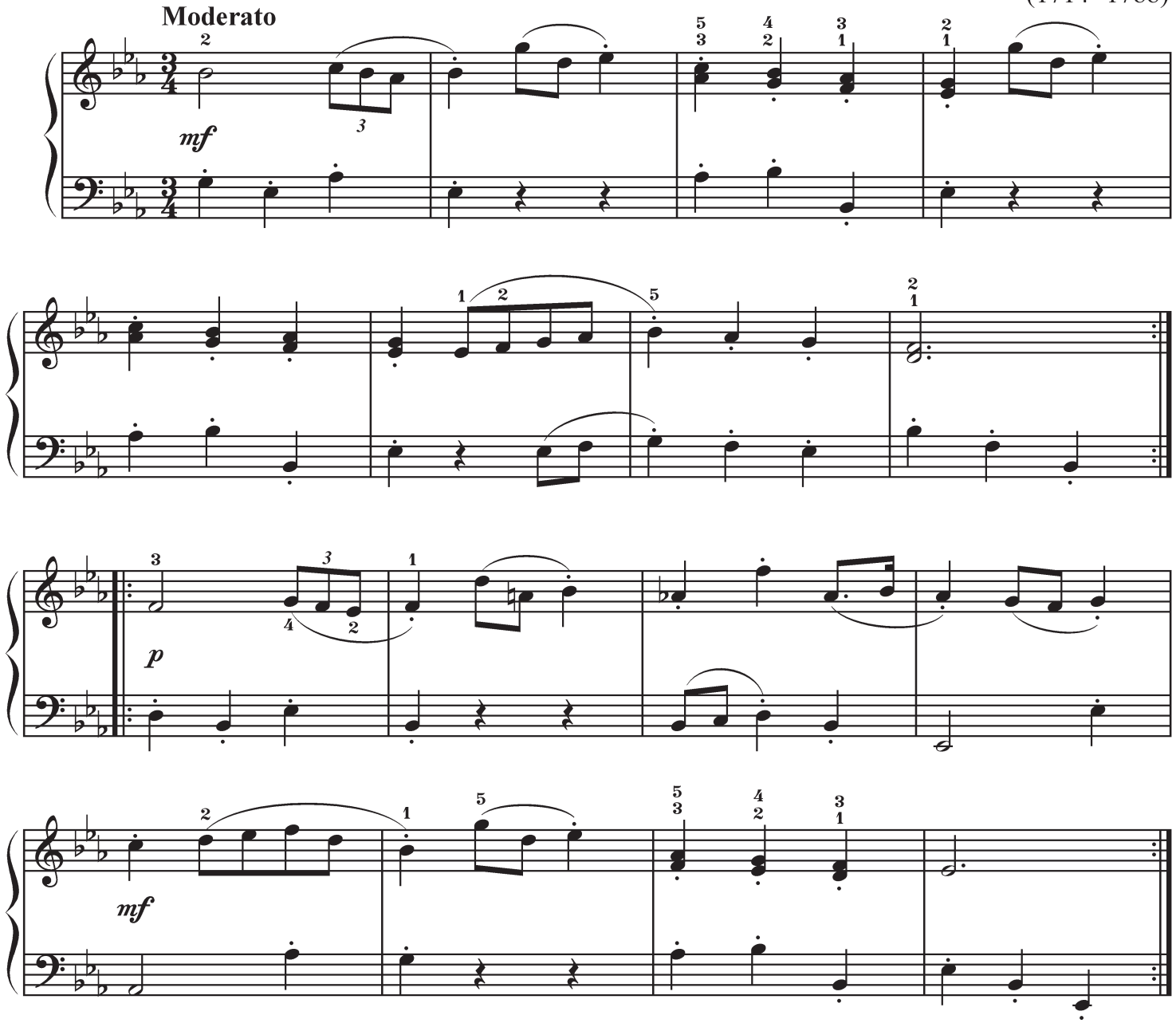
A Sad Story



DK

Minuet

Carl Philipp Emanuel Bach
(1714–1788)



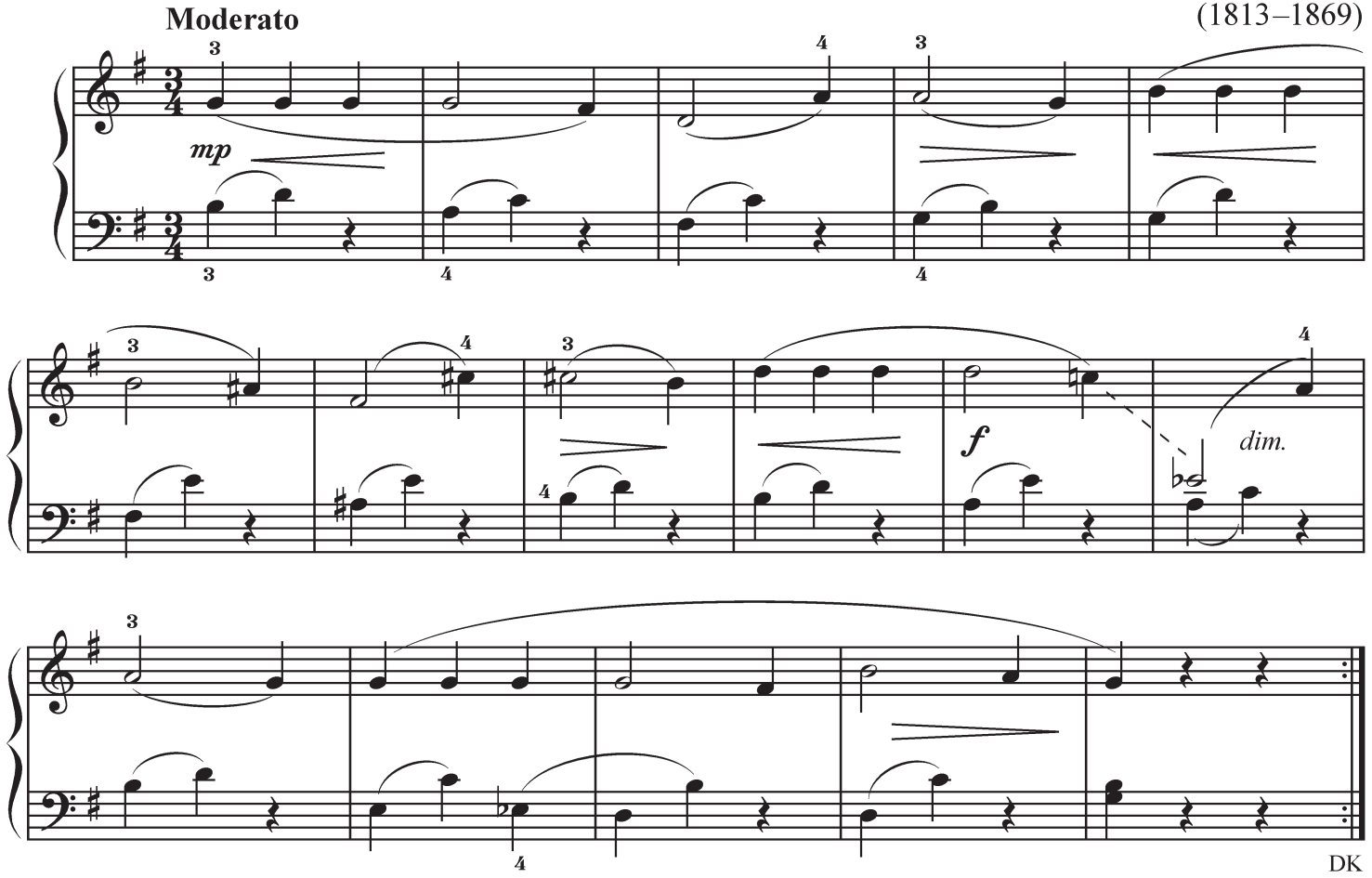
Key

Key

_____

Romance

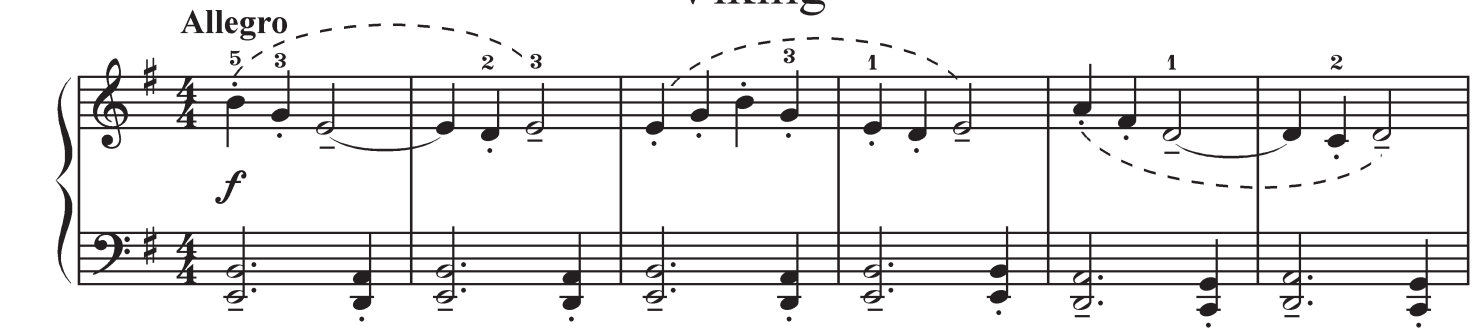
Alexander Dargomyzhsky
(1813–1869)



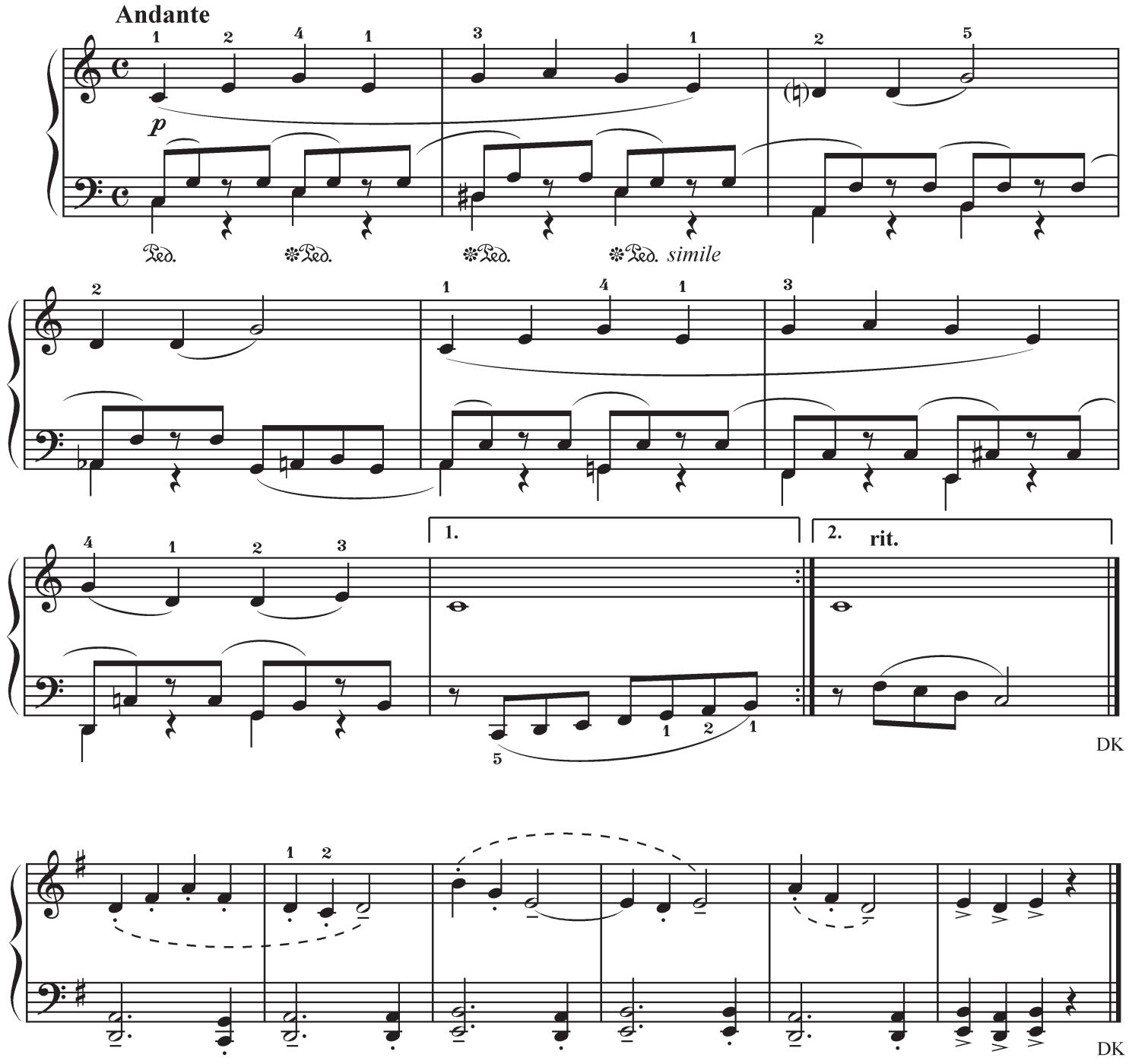
Key

_____

Viking



Lullaby for Liza



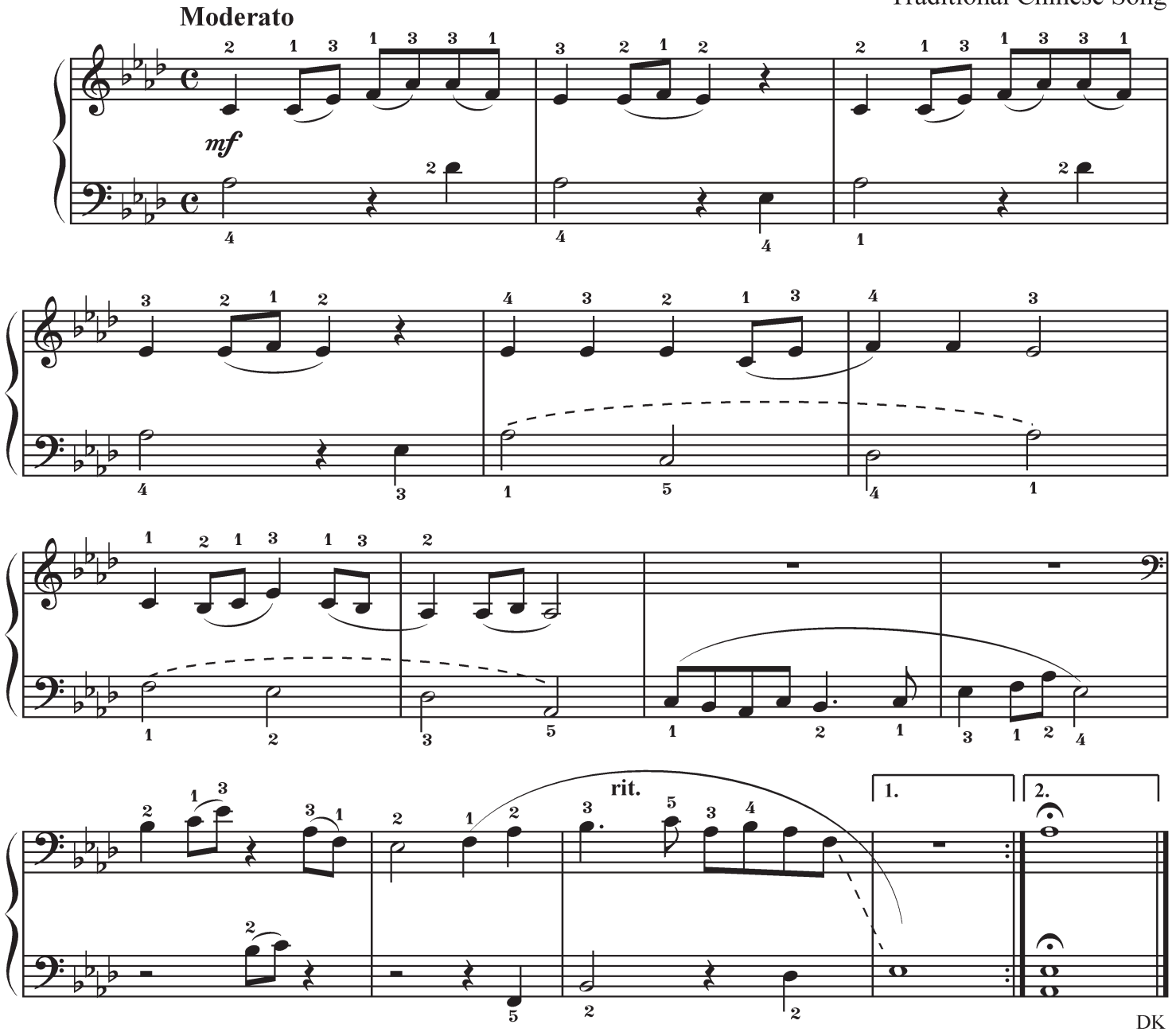
Key

_____

Jasmine Flower

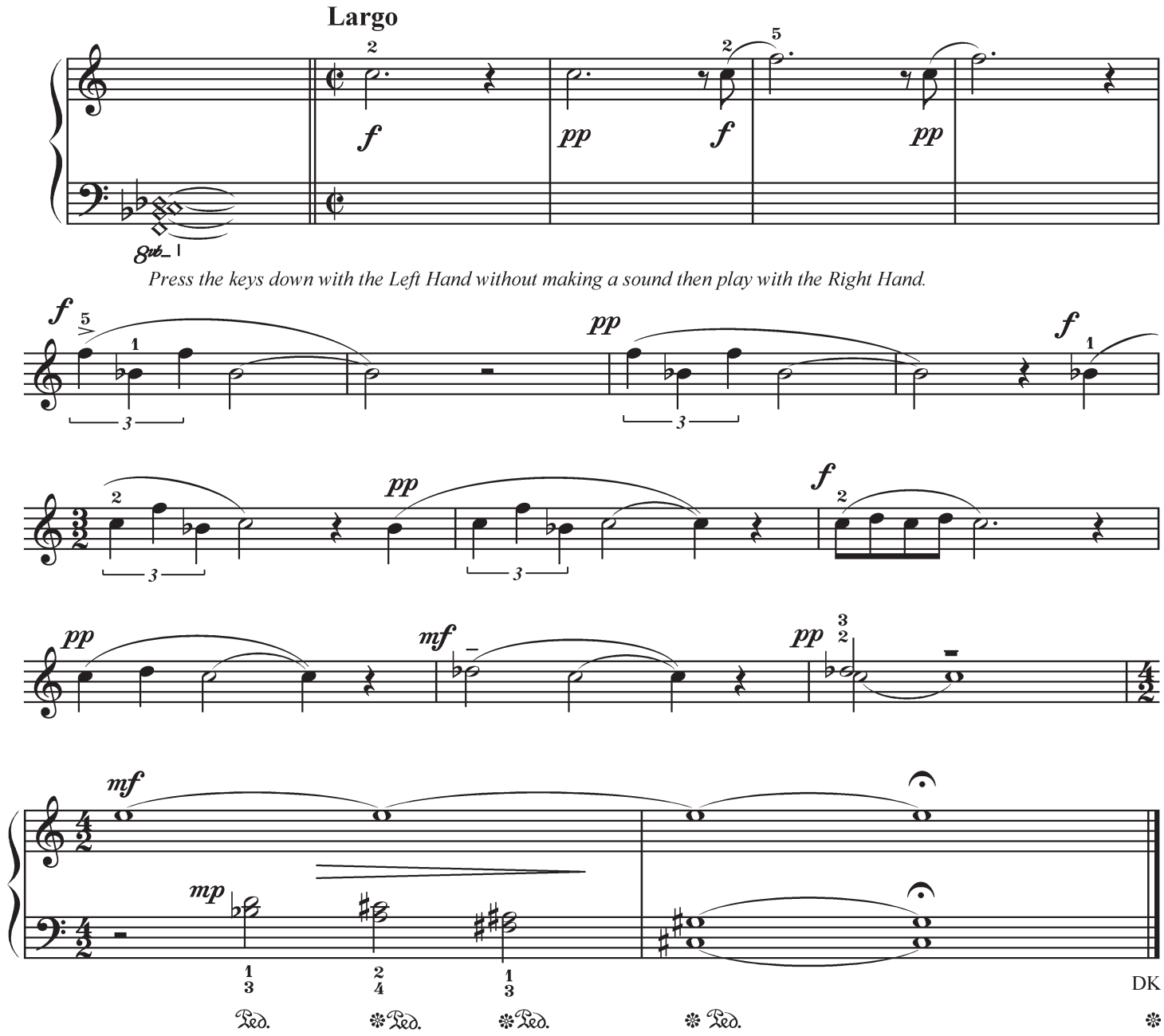
Mo Li Hua

Traditional Chinese Song



DK

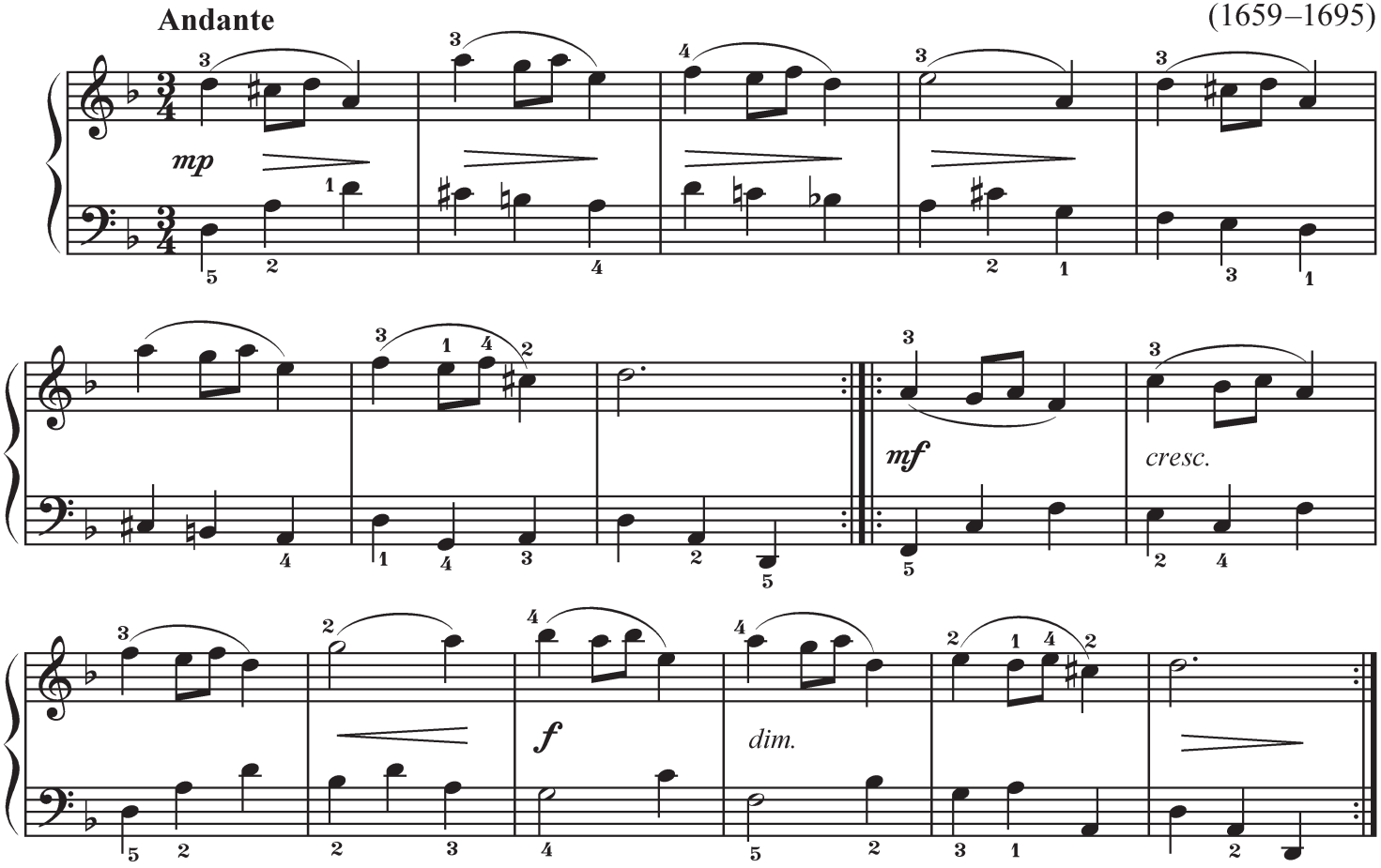
Playing with the Echo at Sunset



Key

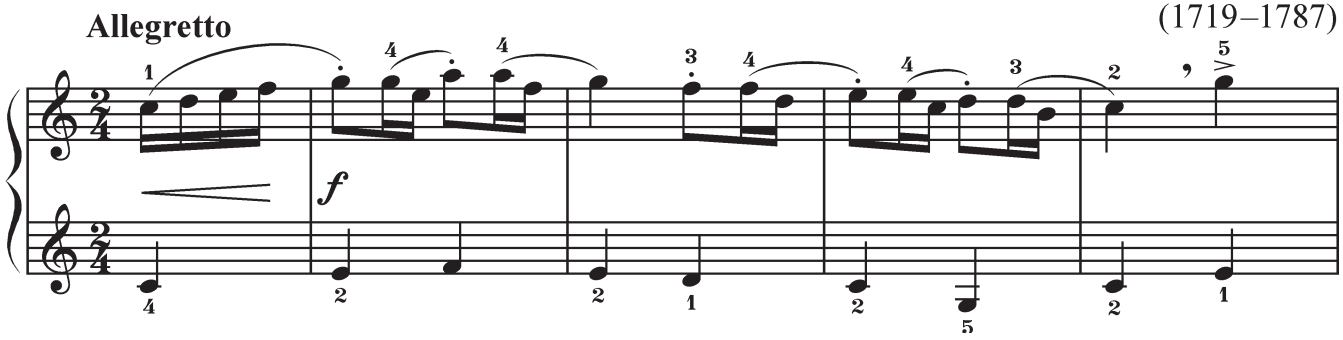
Air

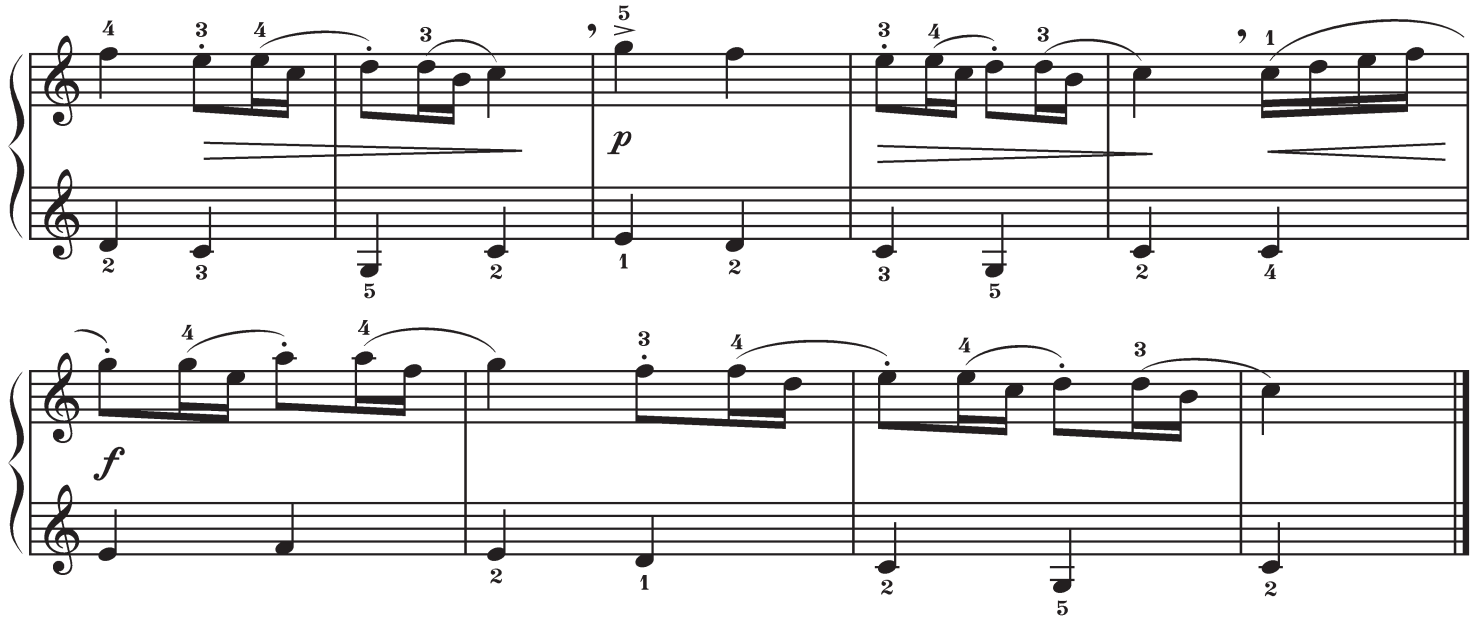
Henry Purcell
(1659–1695)



Humoresque

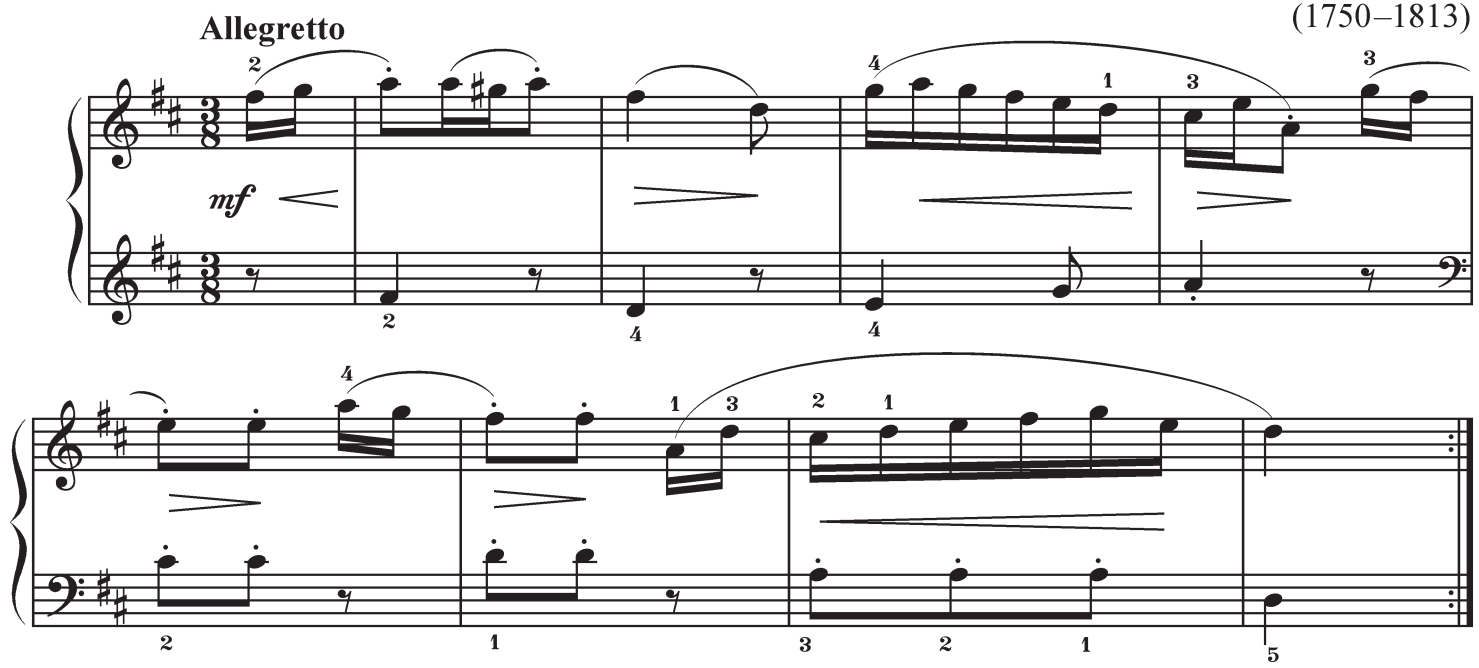
Leopold Mozart
(1719–1787)





Allegretto

Daniel Gottlob Turk
(1750–1813)

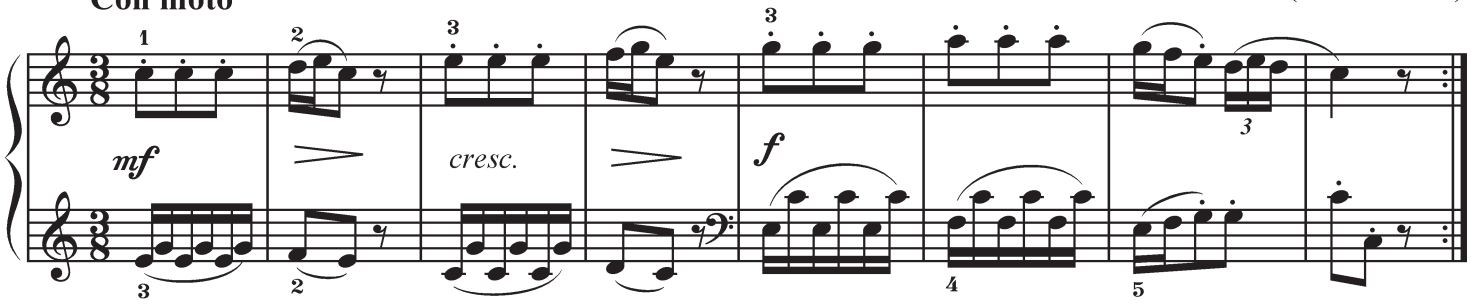


Key

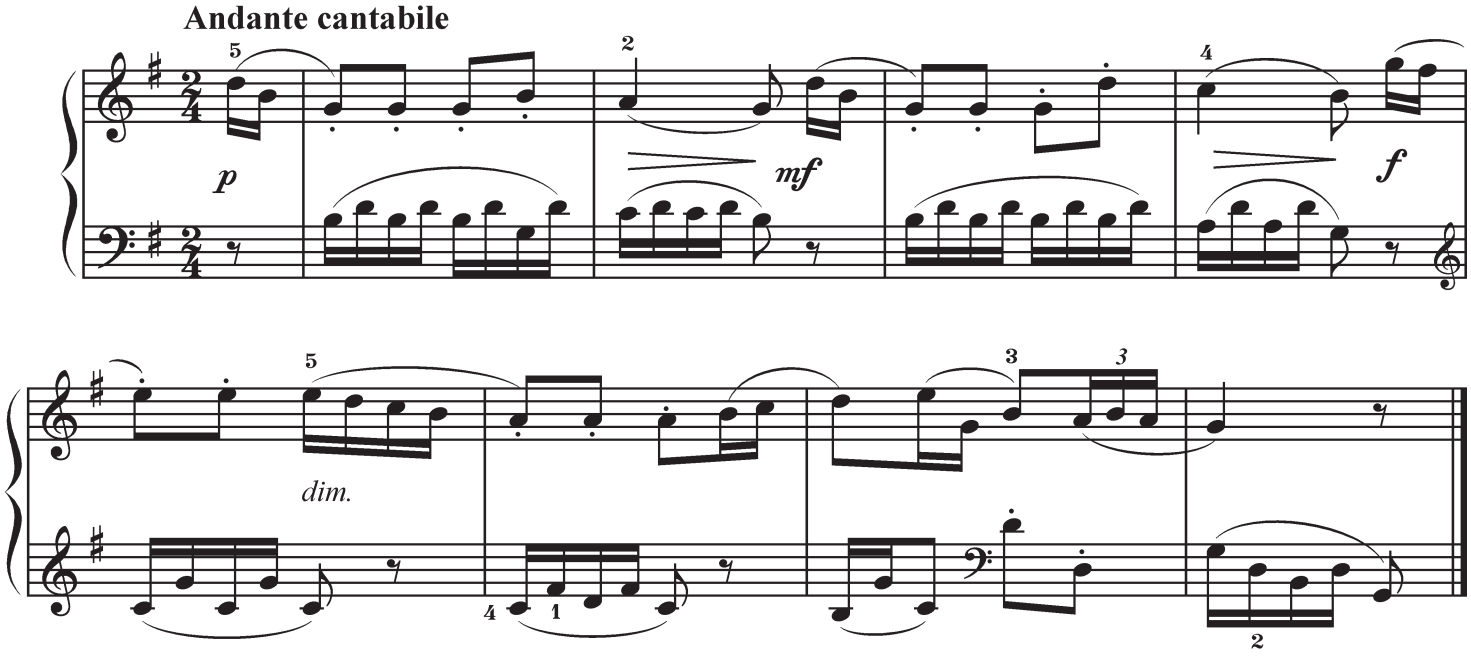
Sonatina

I

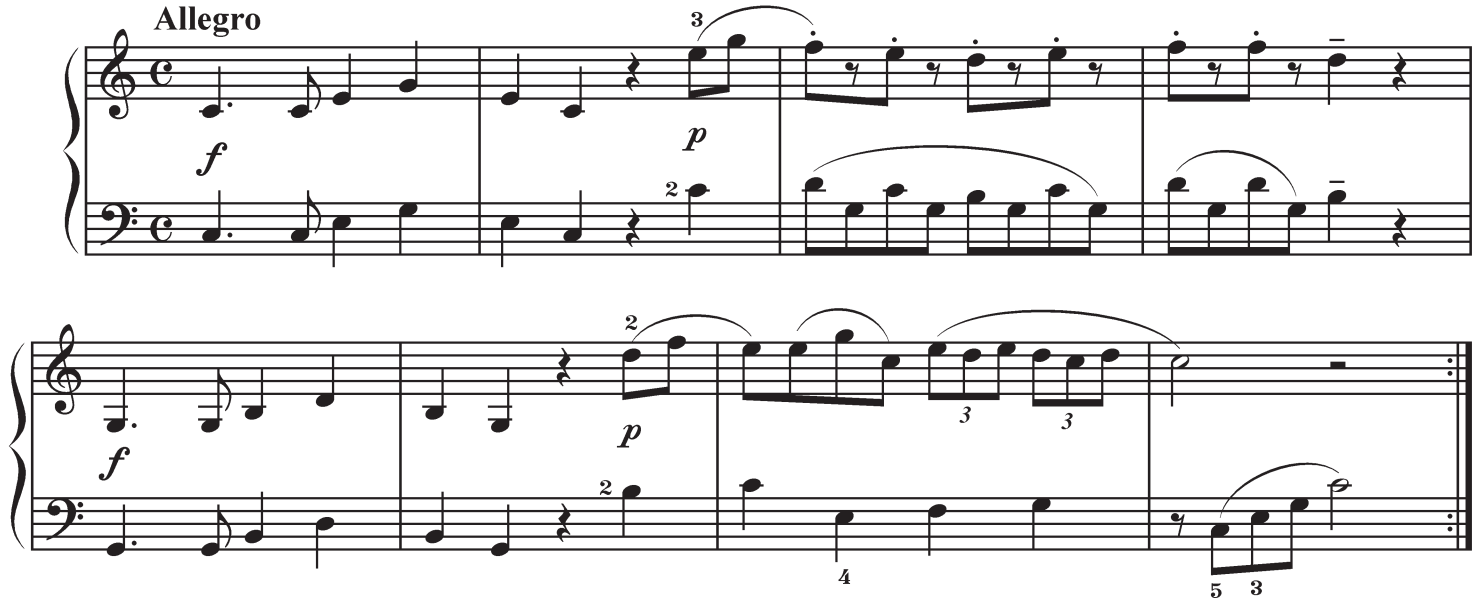
Daniel Gottlob Turk
(1750–1813)



II

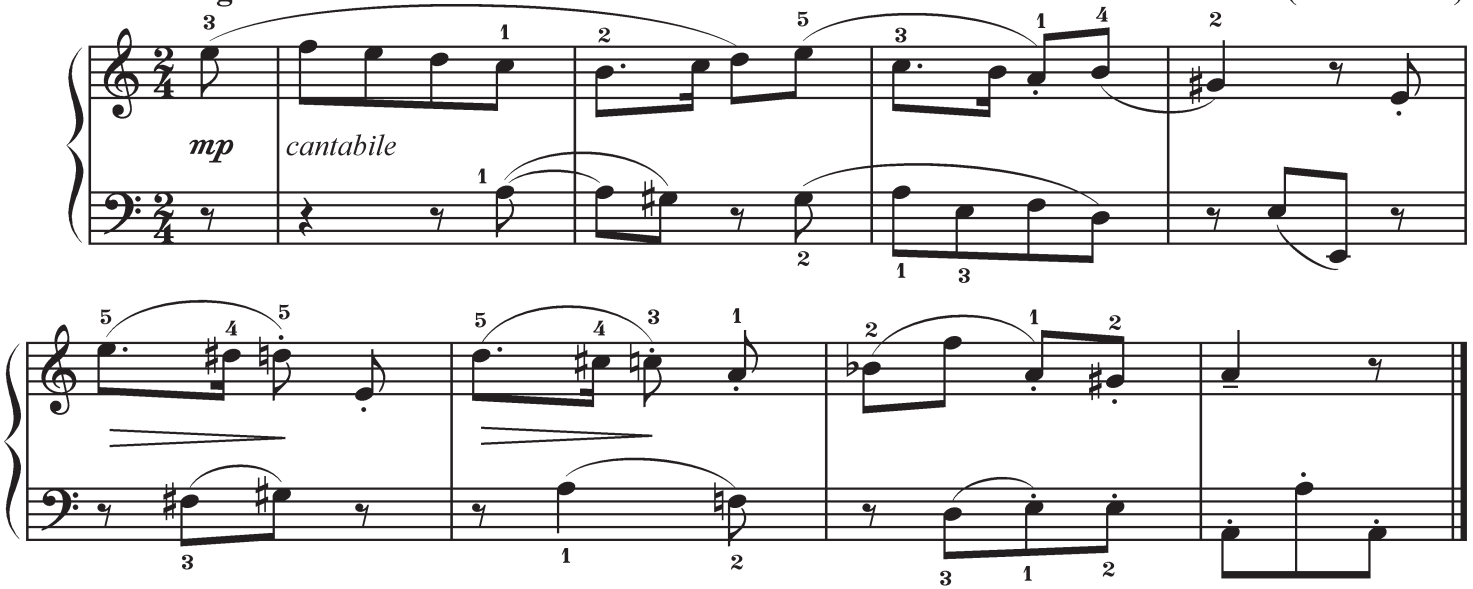


III



Sad Mood

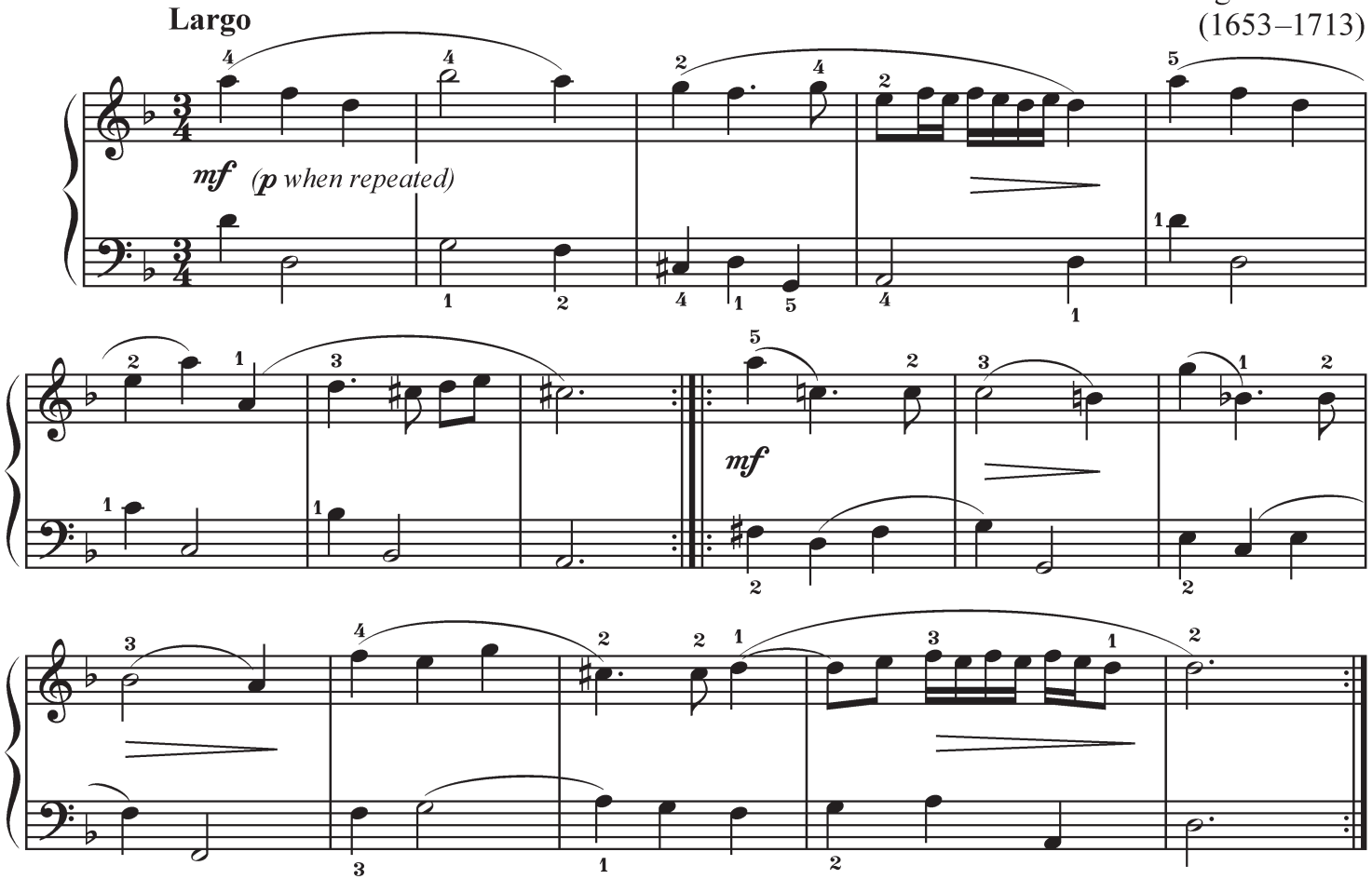
Daniel Gottlob Turk
(1750–1813)



Key

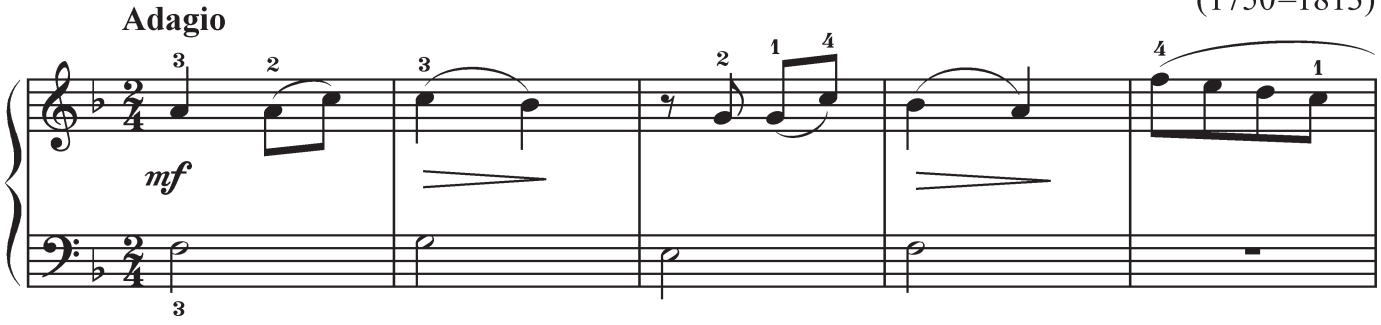
Sarabande

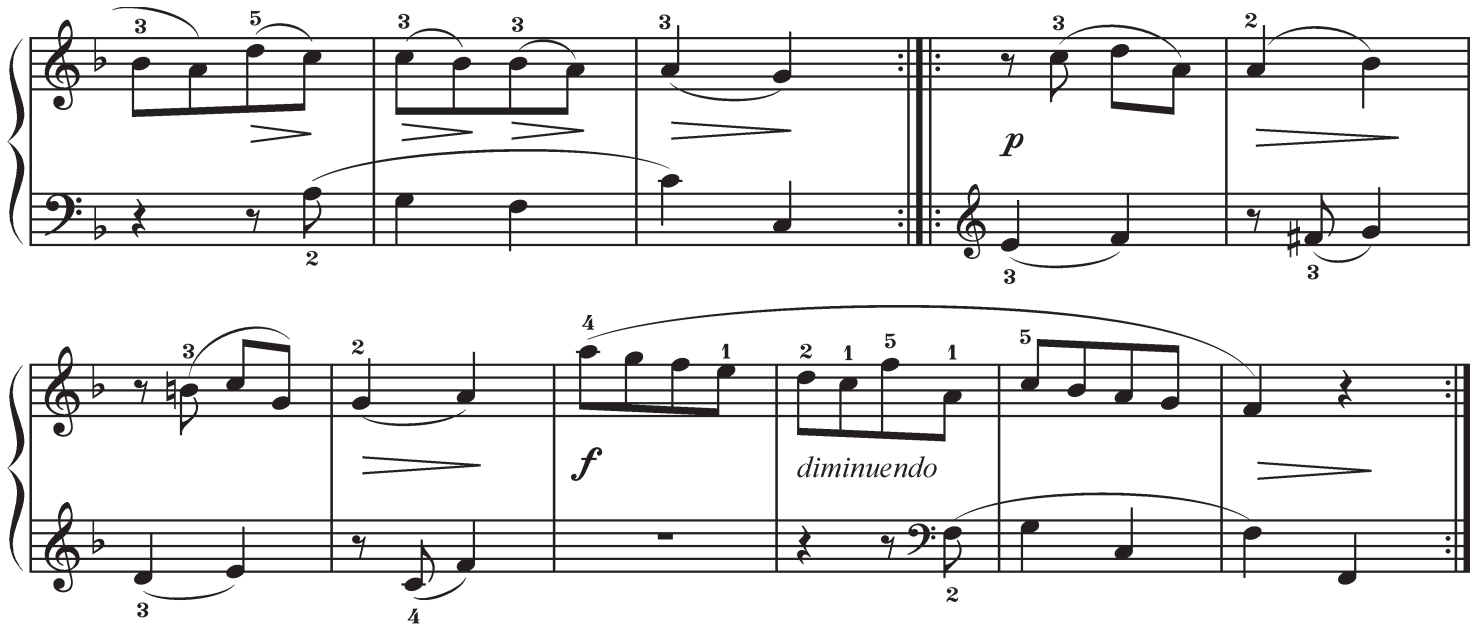
Arcangelo Corelli
(1653–1713)



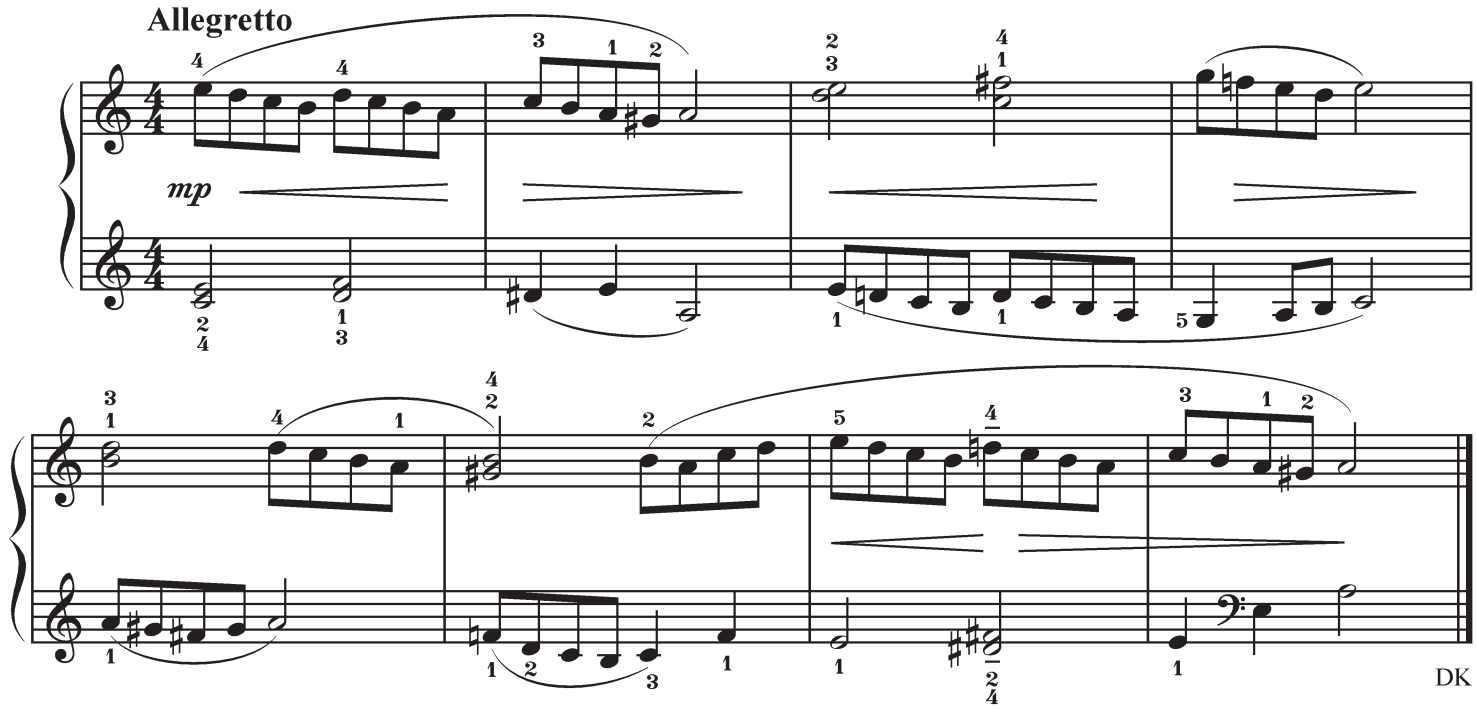
Adagio

Daniel Gottlob Turk
(1750–1813)





Weeping Willow

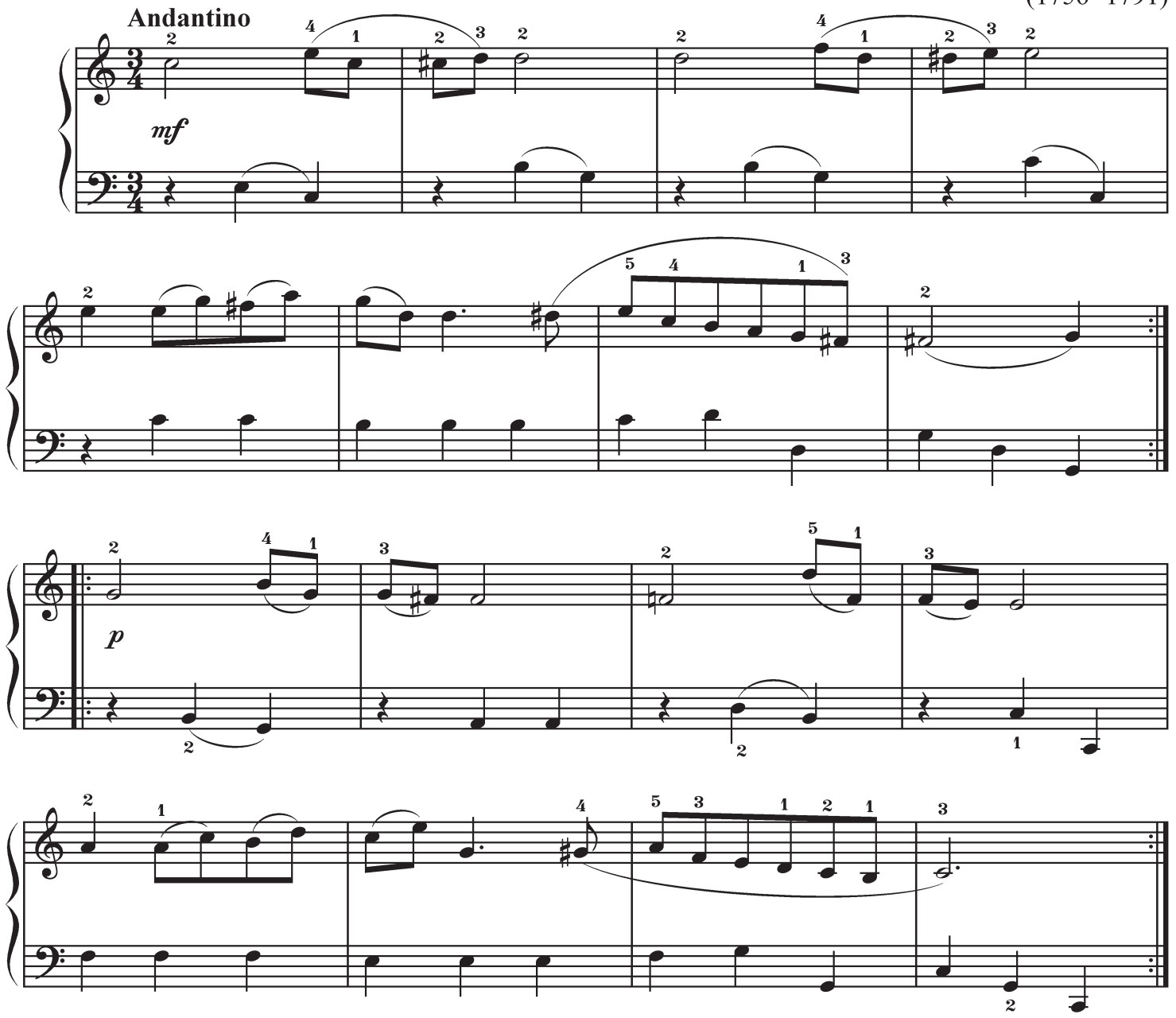


Key

DK

Minuet

Wolfgang Amadeus Mozart
(1756–1791)

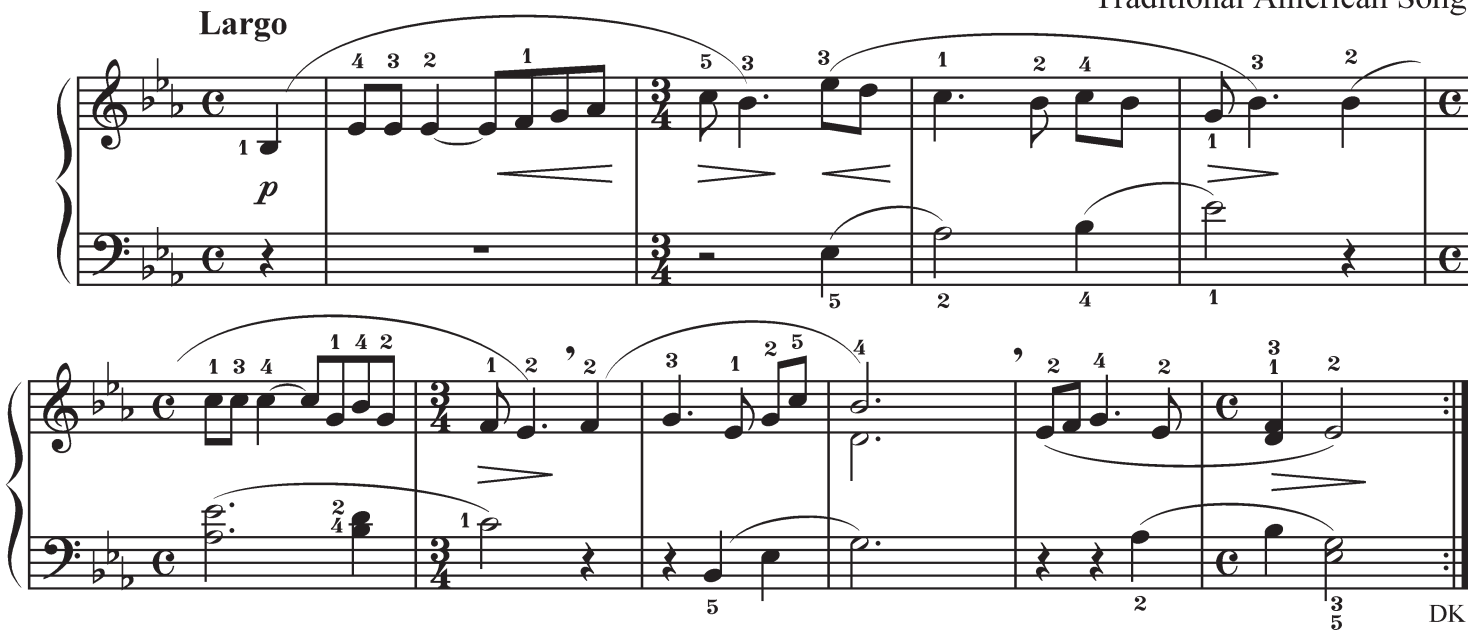


Key

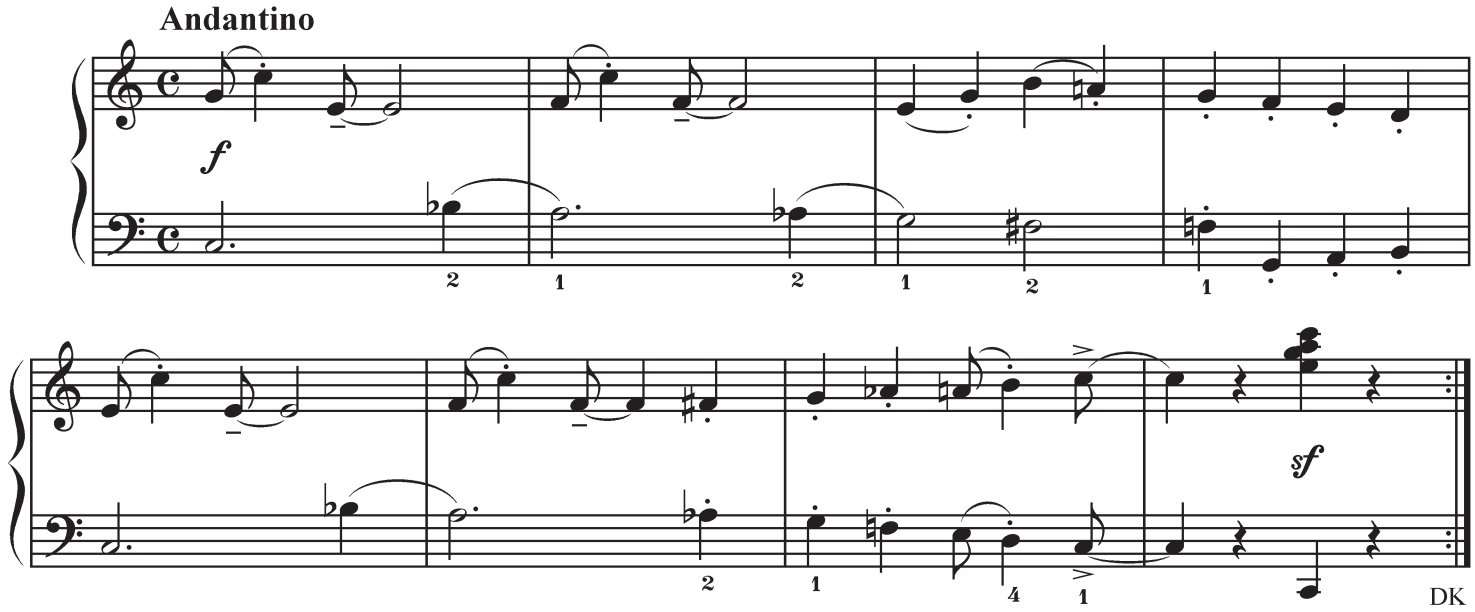
_____

Shenandoah

Traditional American Song

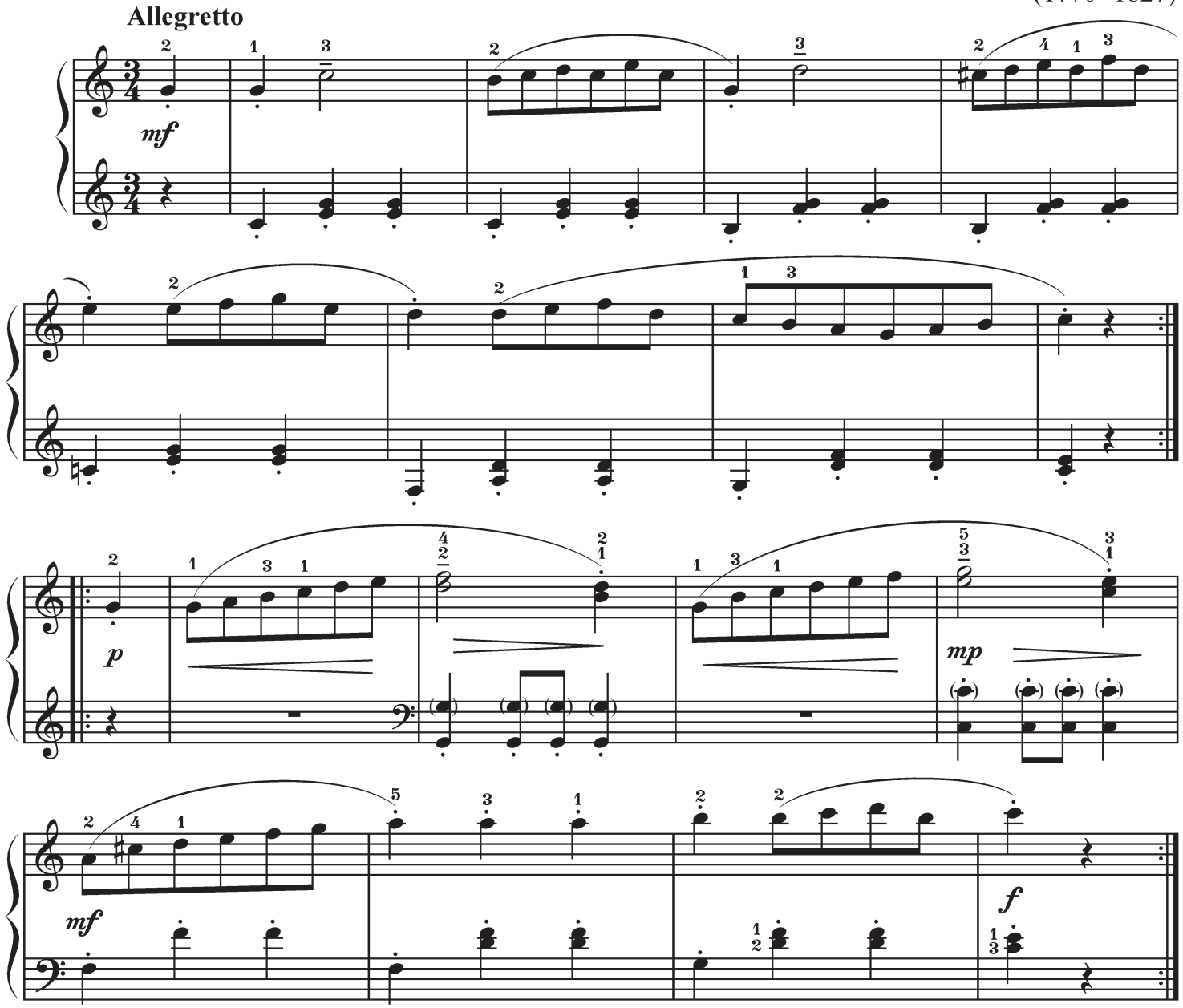


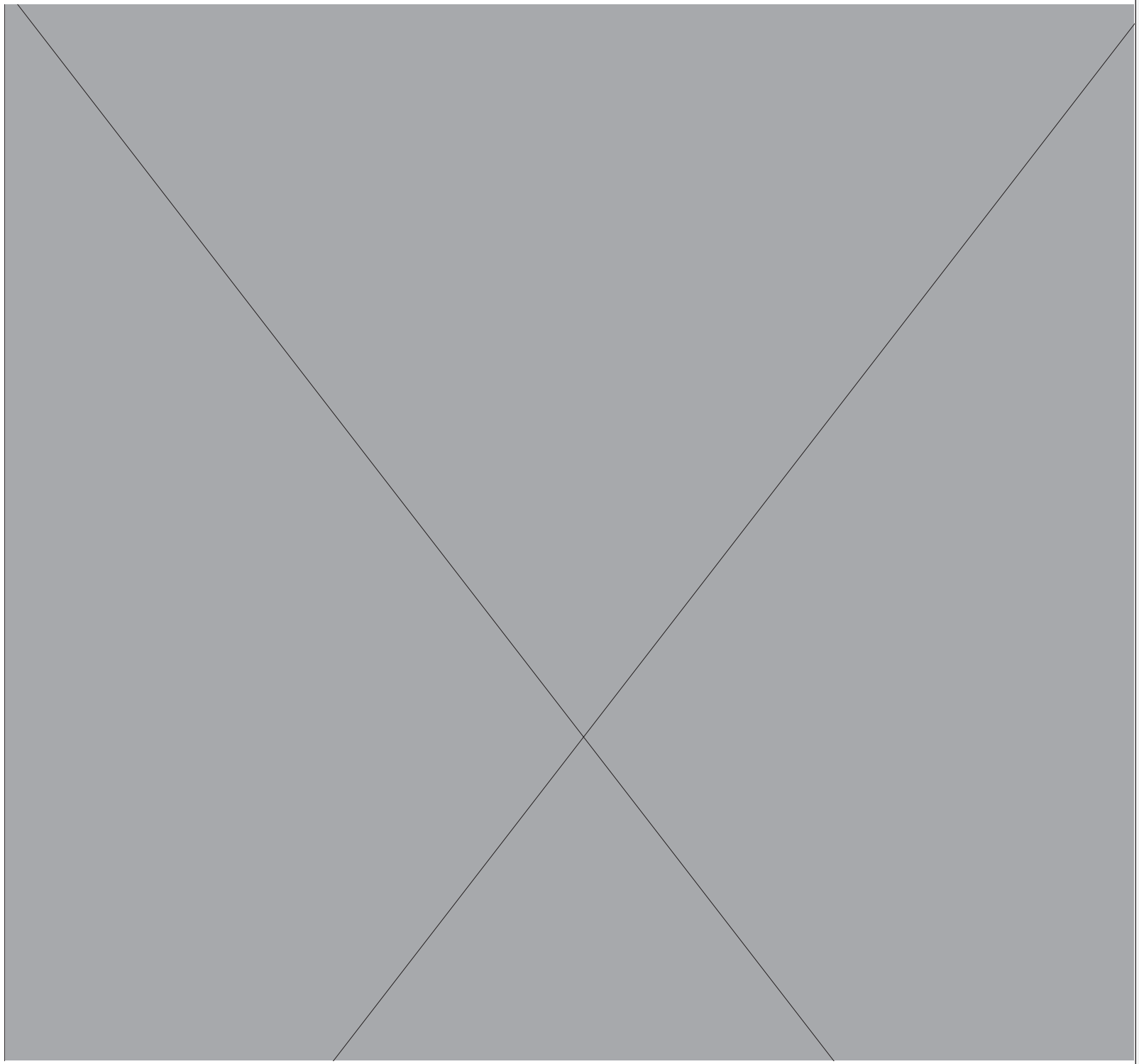
Carefree Walk



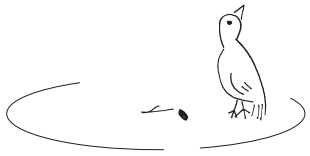
German Dance

Ludwig van Beethoven
(1770–1827)





Key

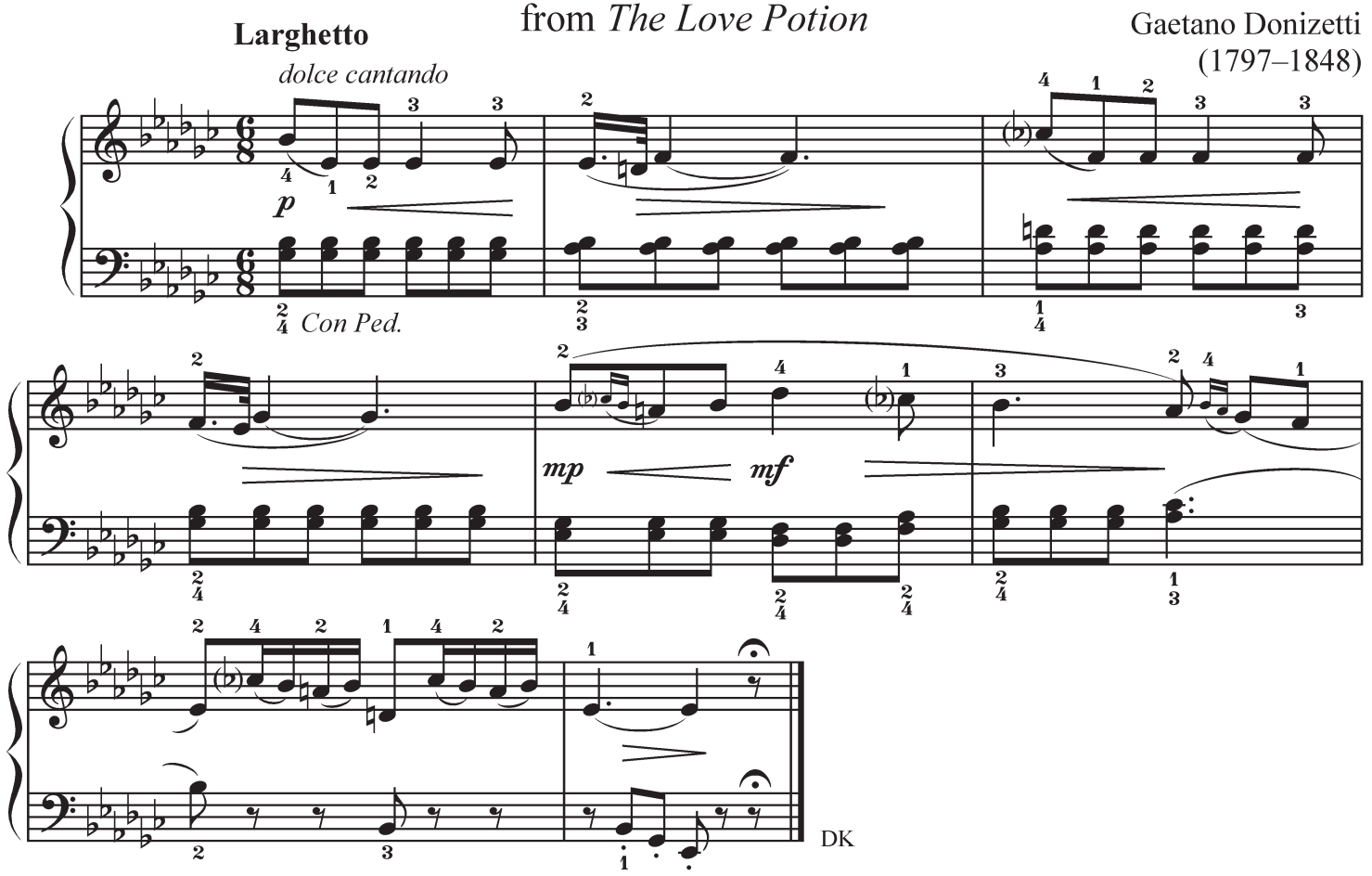


Key

Romance

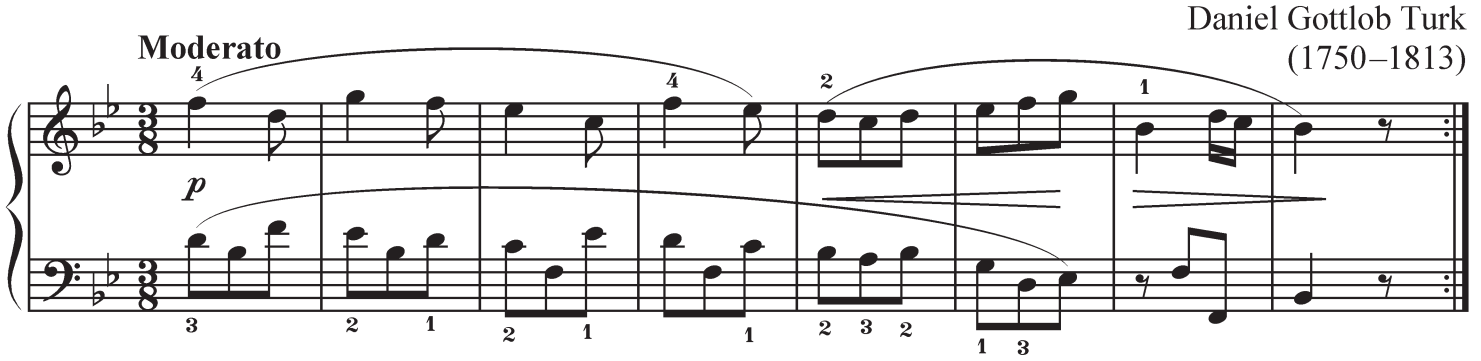
from *The Love Potion*

Gaetano Donizetti
(1797–1848)



Two Pieces

Daniel Gottlob Turk
(1750–1813)

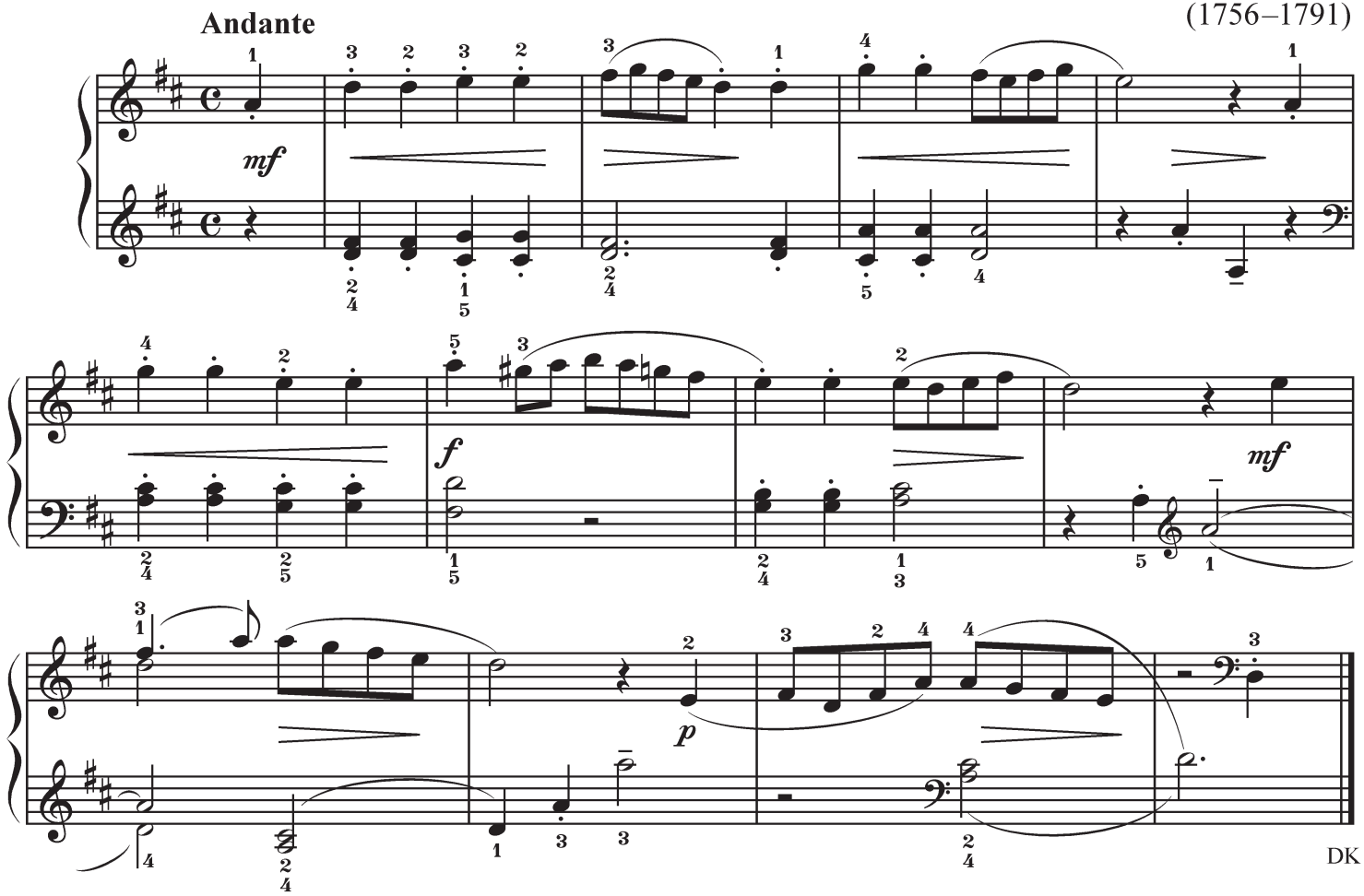


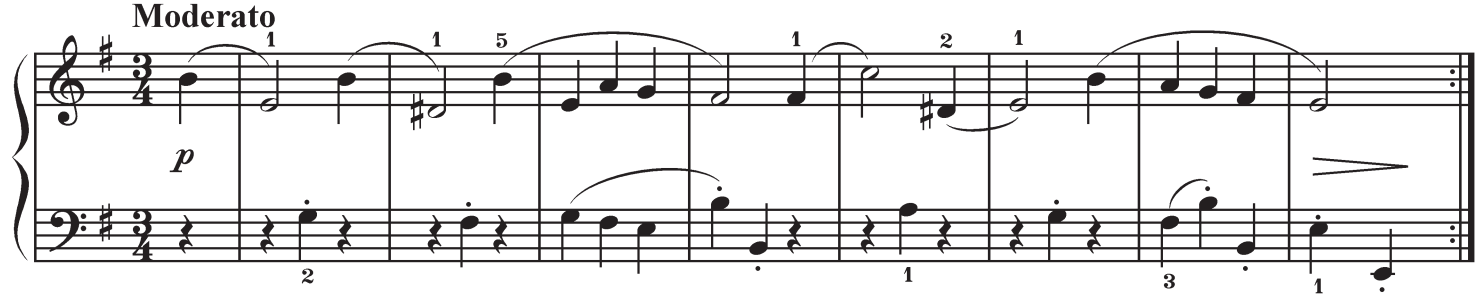
Aria

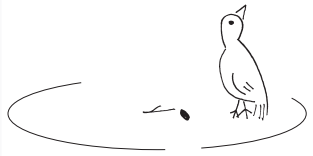
from *The Magic Flute*

Wolfgang Amadeus Mozart
(1756–1791)

Key



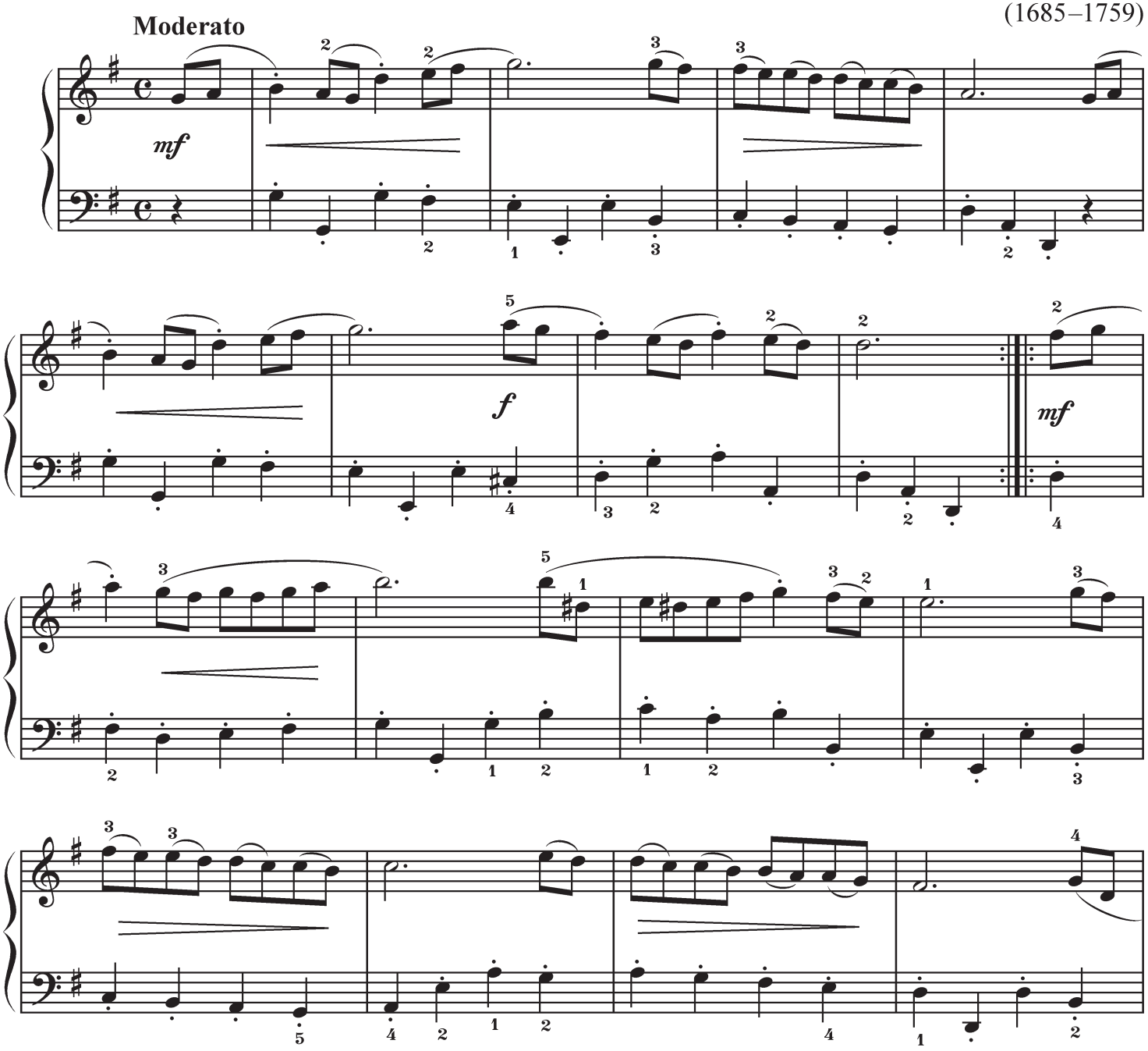


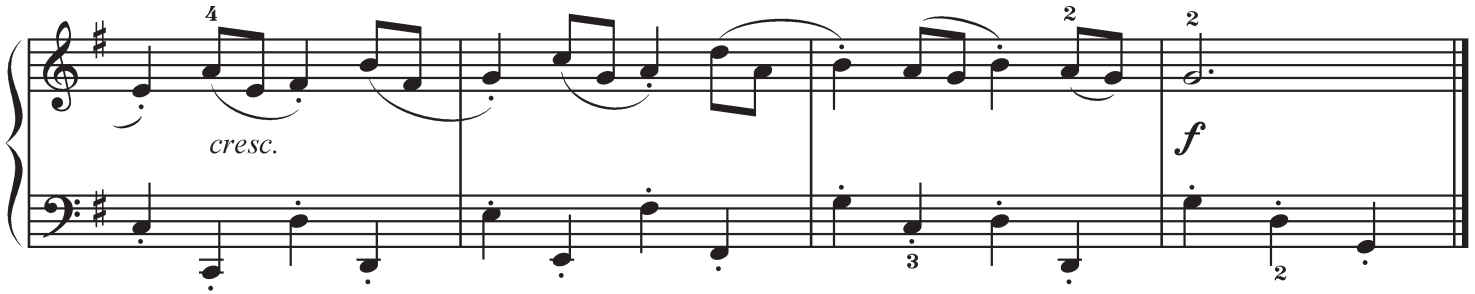


Key

Rigaudon

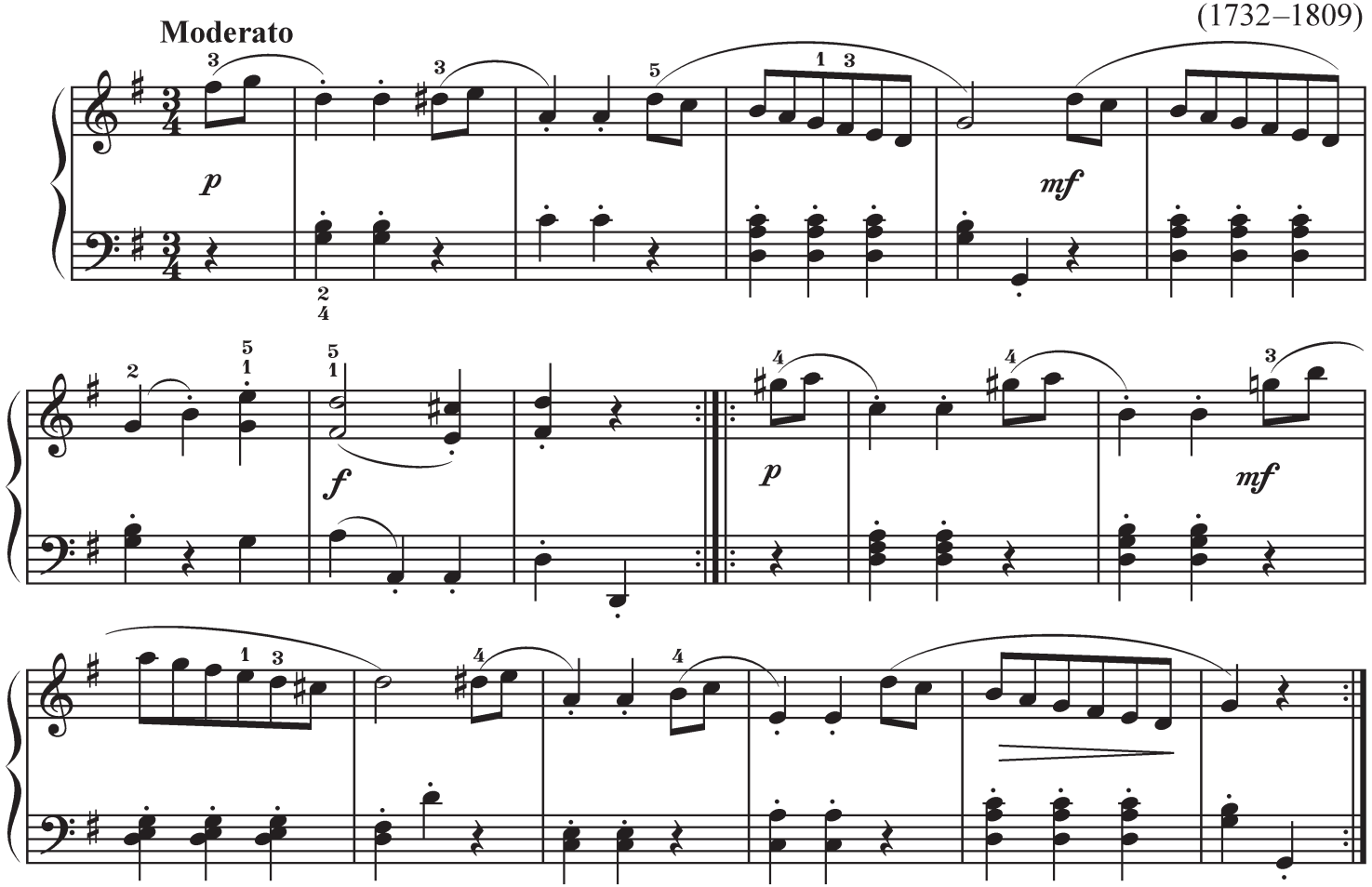
George Frederic Handel
(1685–1759)





Minuet

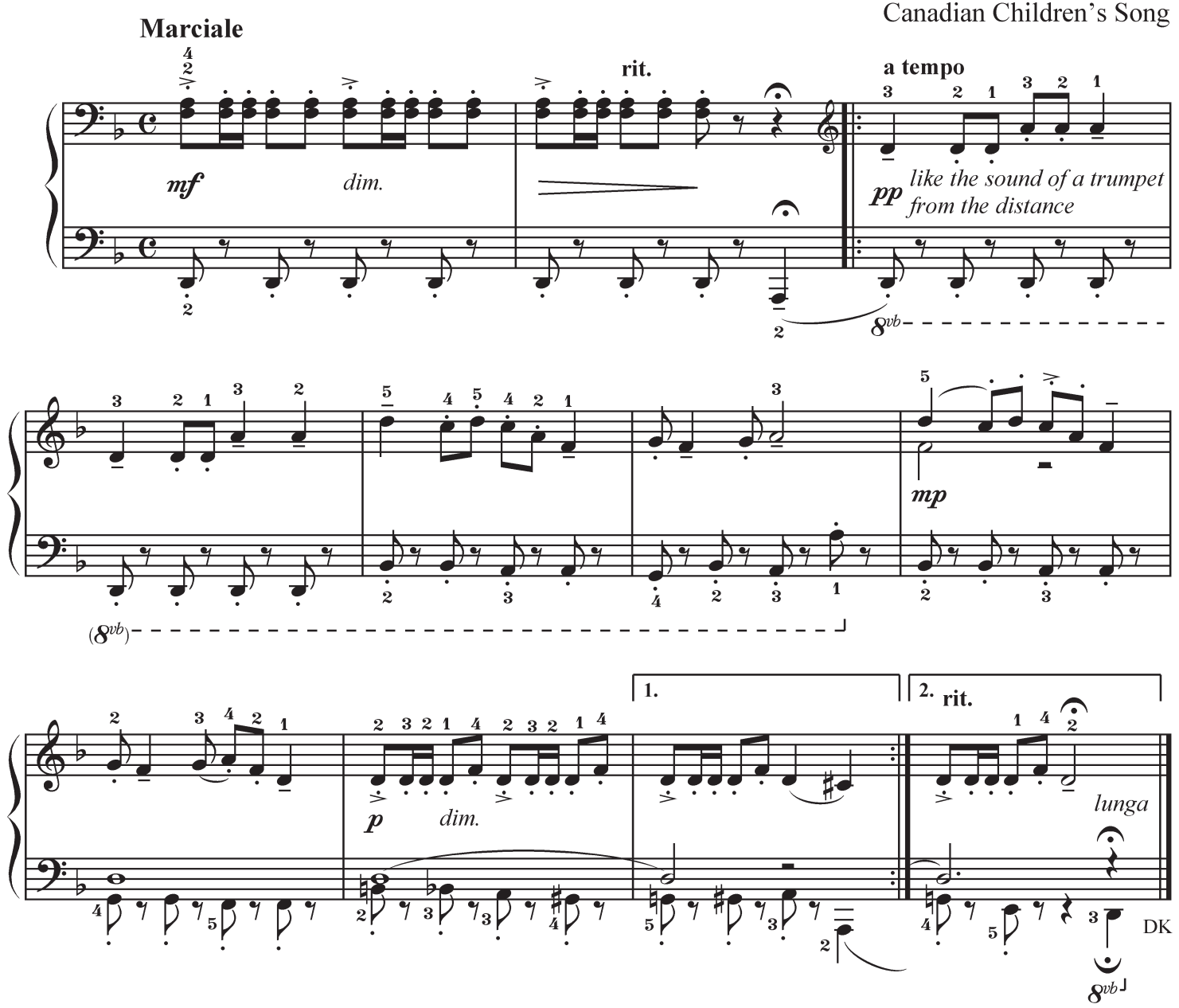
Joseph Haydn
(1732–1809)



Key

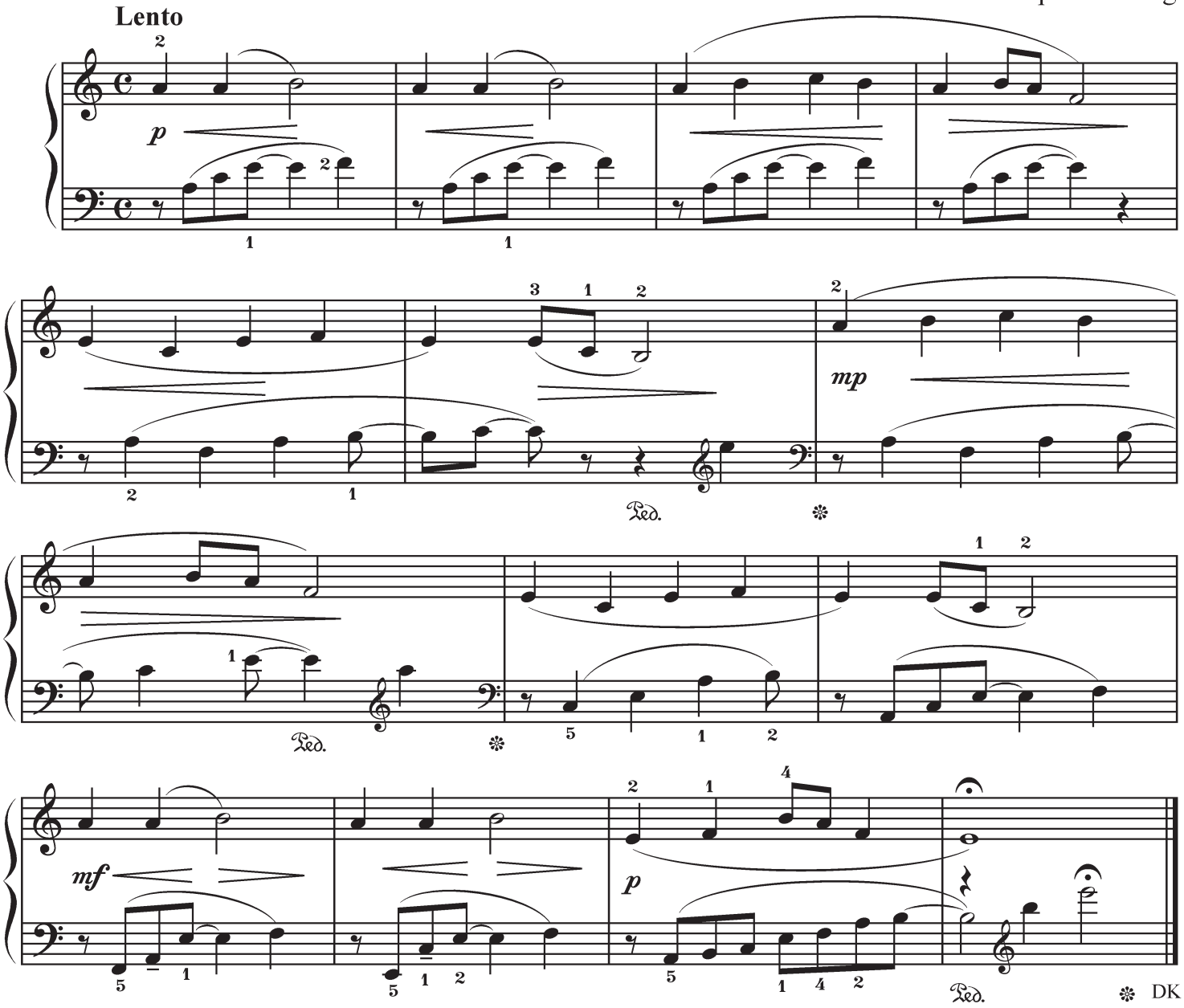
Land of the Silver Birch

Canadian Children's Song



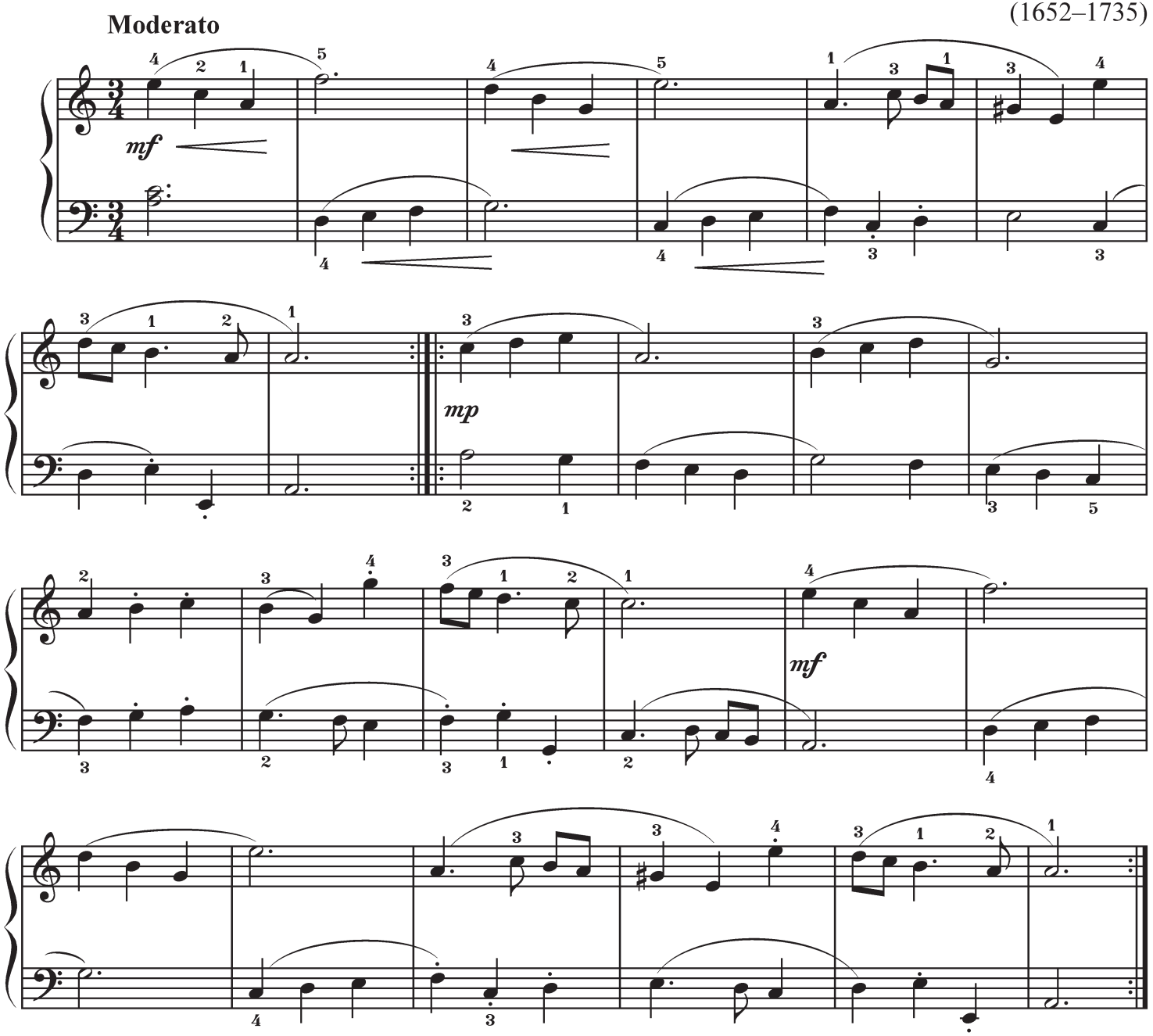
Sakura

Traditional Japanese Song



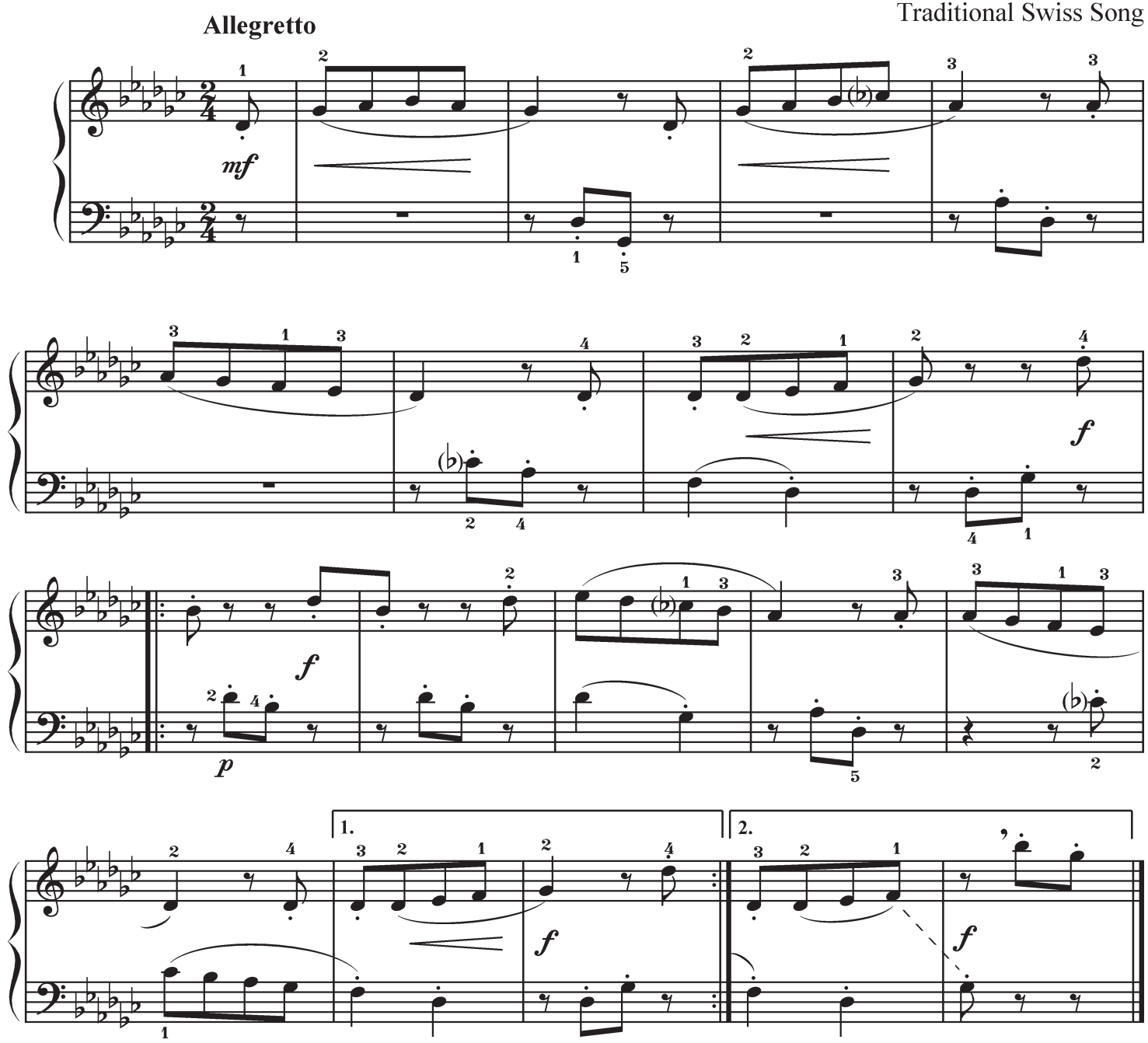
Minuet

Johann Krieger
(1652–1735)



Cuckoo

Traditional Swiss Song



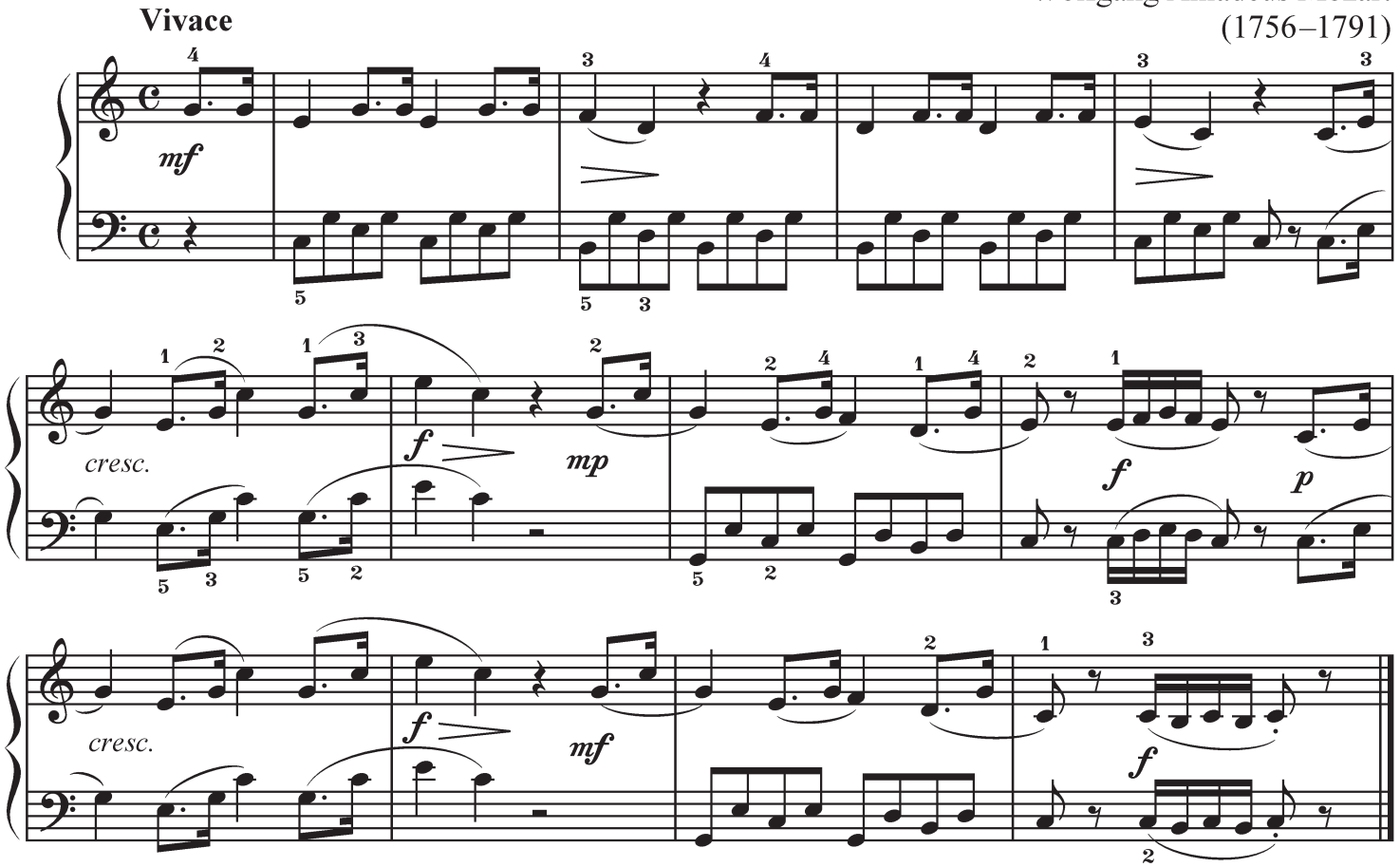
Key

_____

Aria

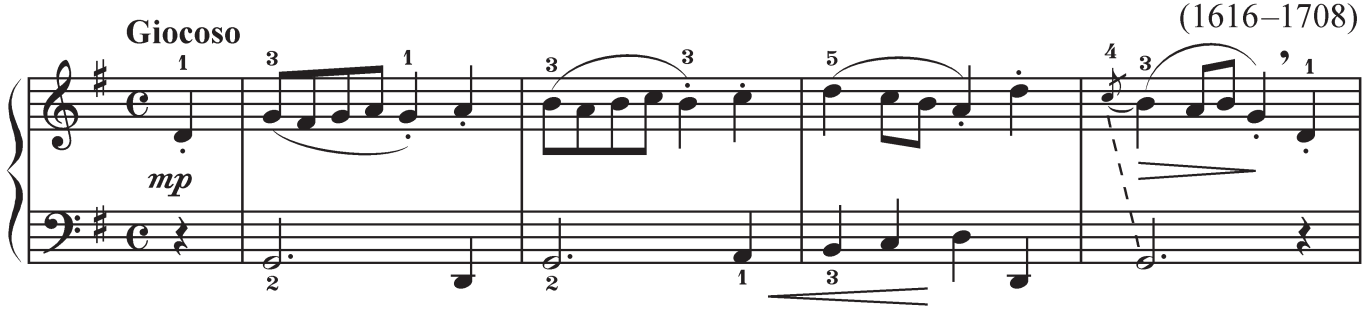
from *The Marriage of Figaro*

Wolfgang Amadeus Mozart
(1756–1791)

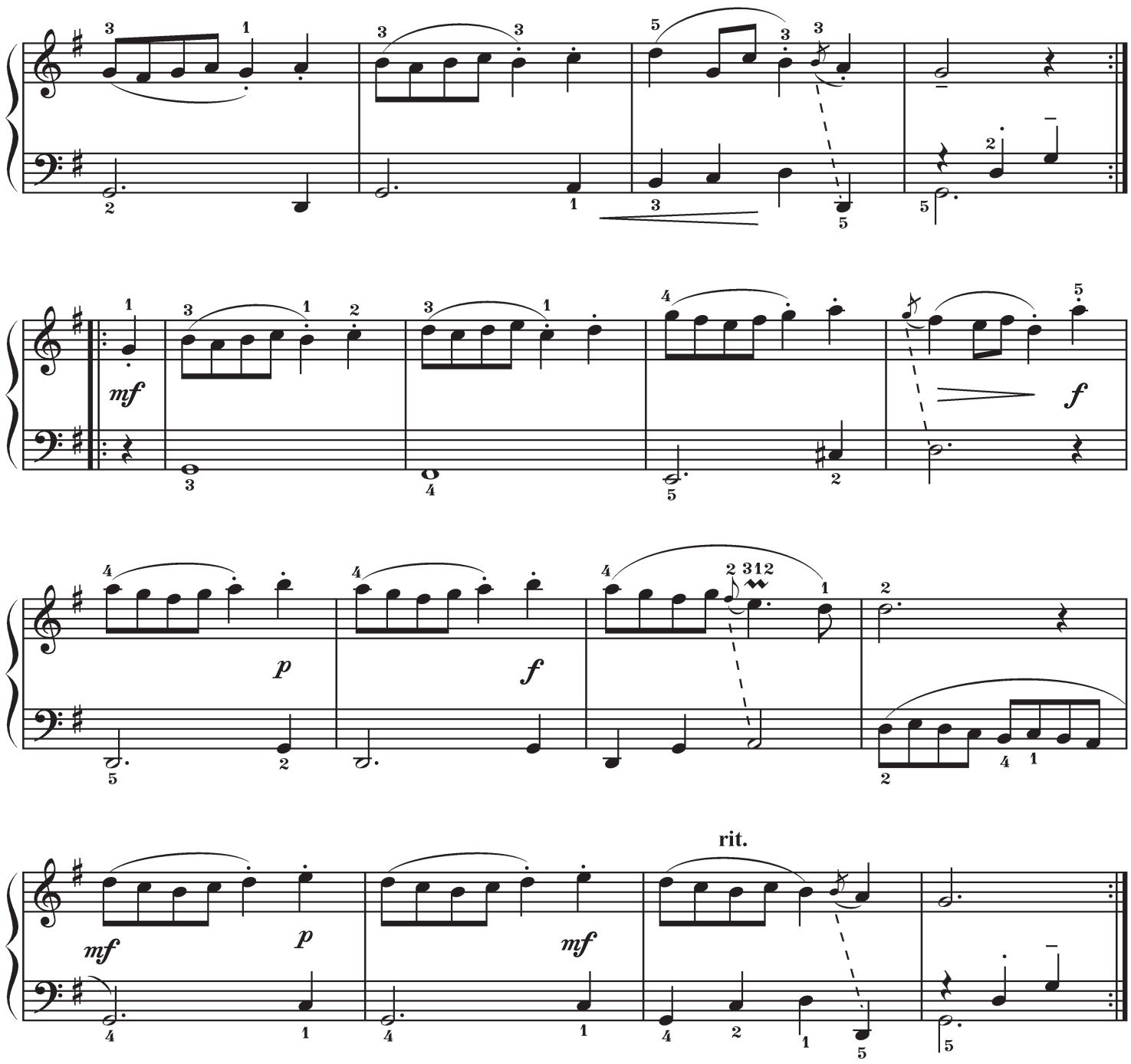


Bourrée

Jacques de Saint-Luc
(1616–1708)



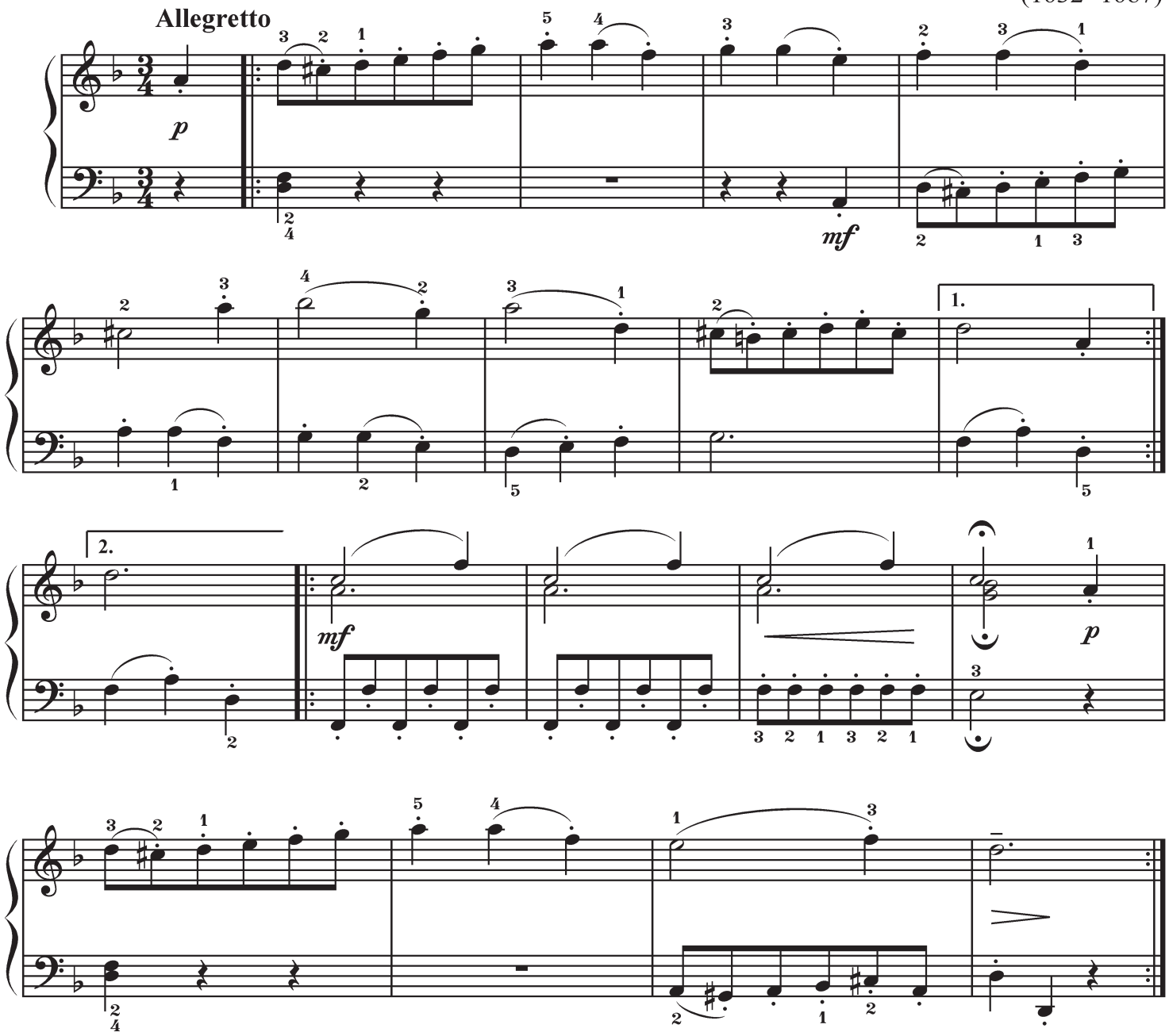
Key


mf
f
p
f
rit.
mf
p
mf

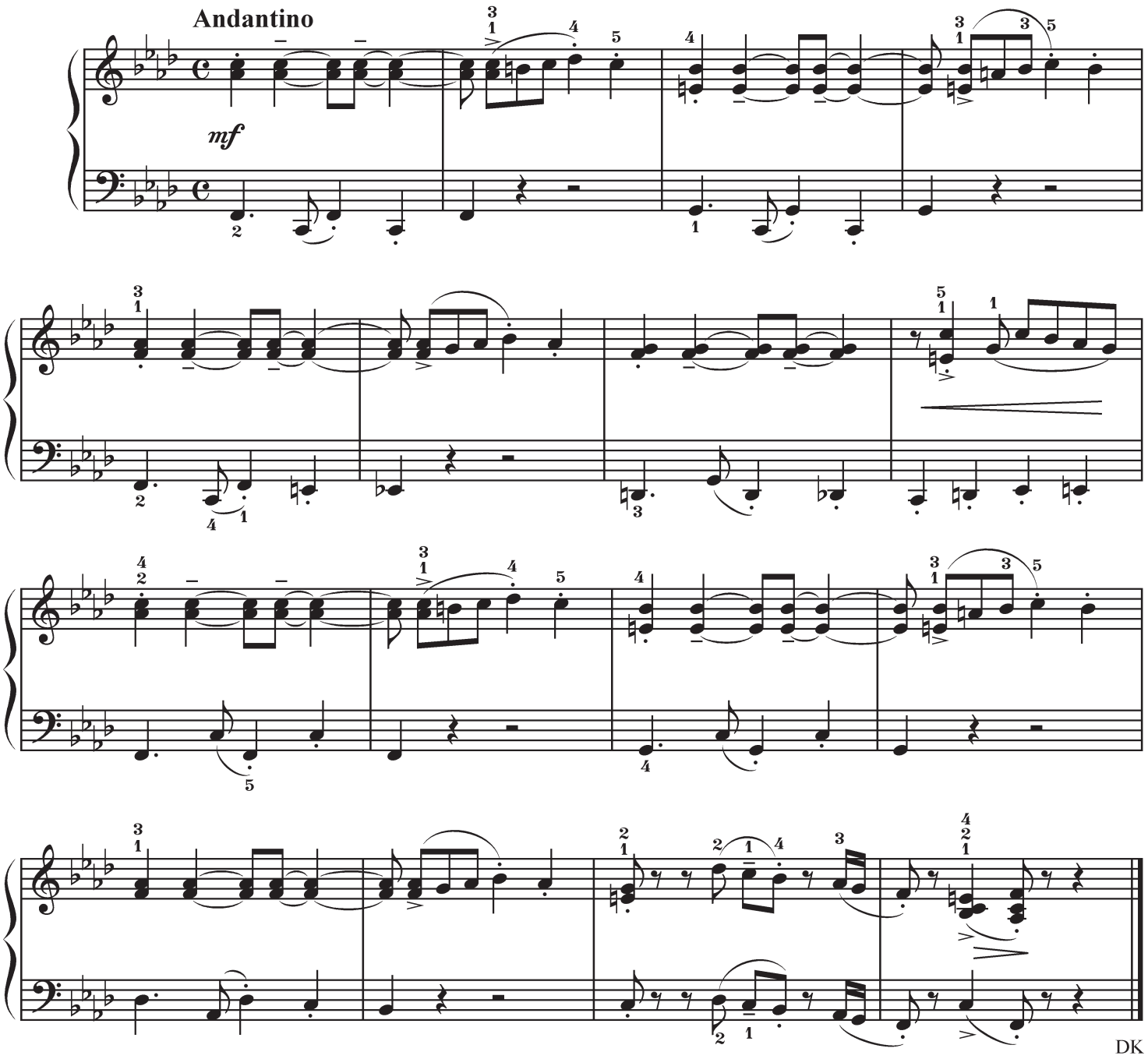
Key

Minuet in D minor

Jean-Baptiste Lully
(1632–1687)



Little Tango



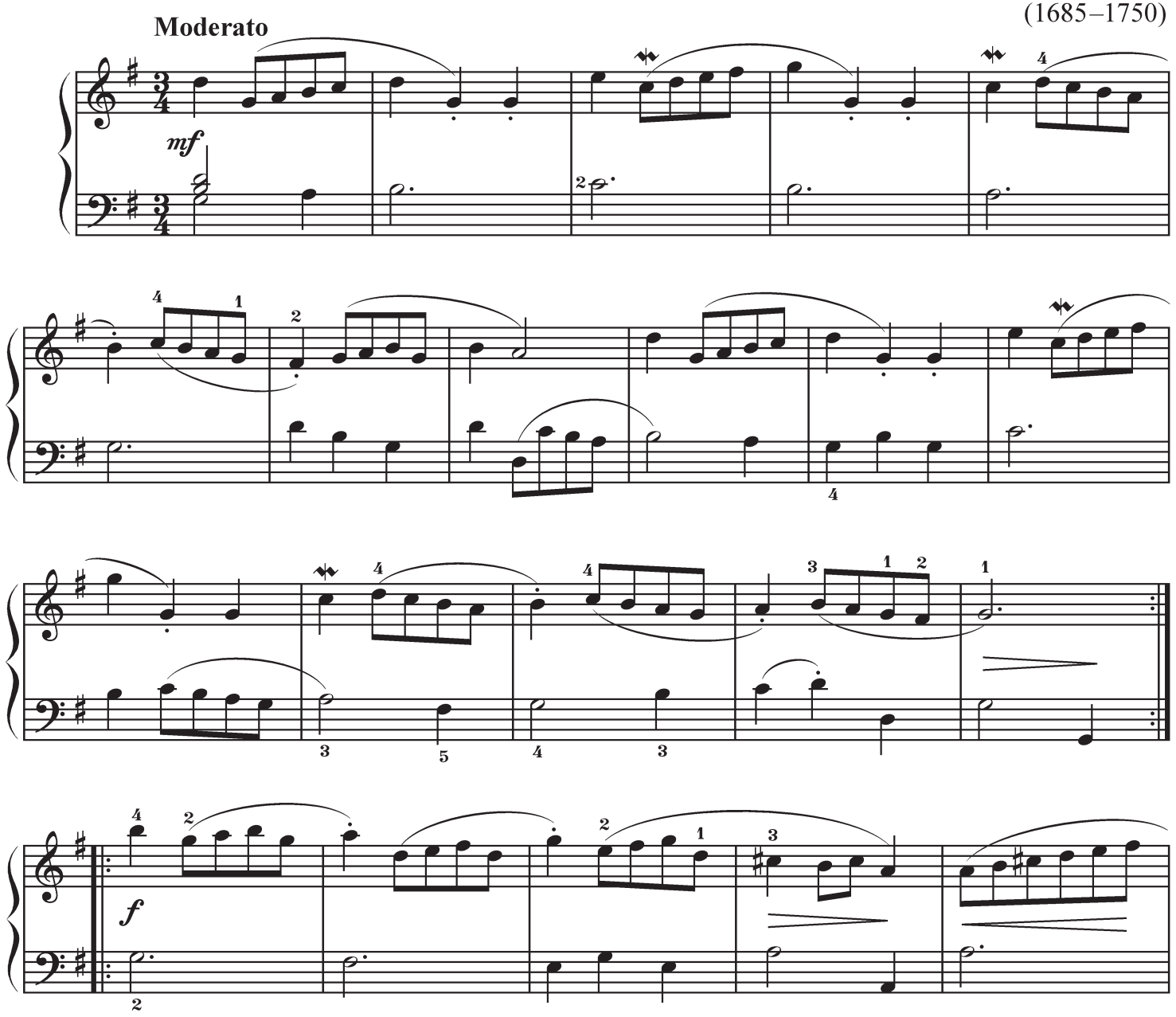
Key

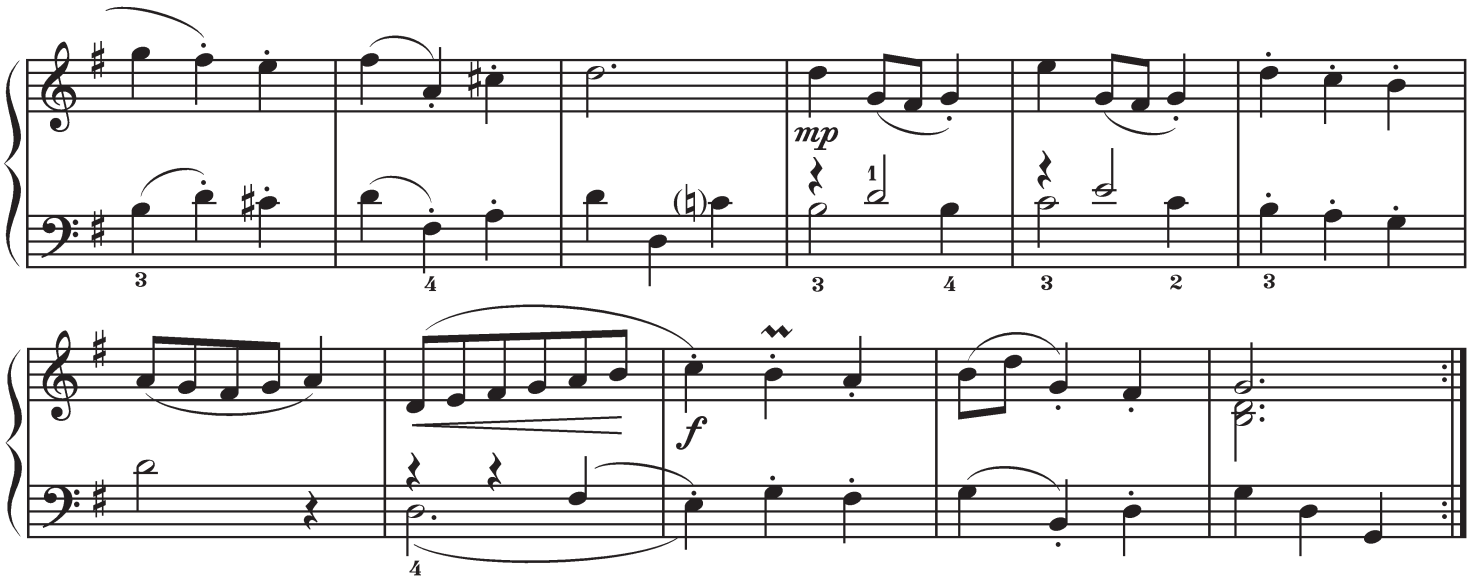
_____

Key

Minuet

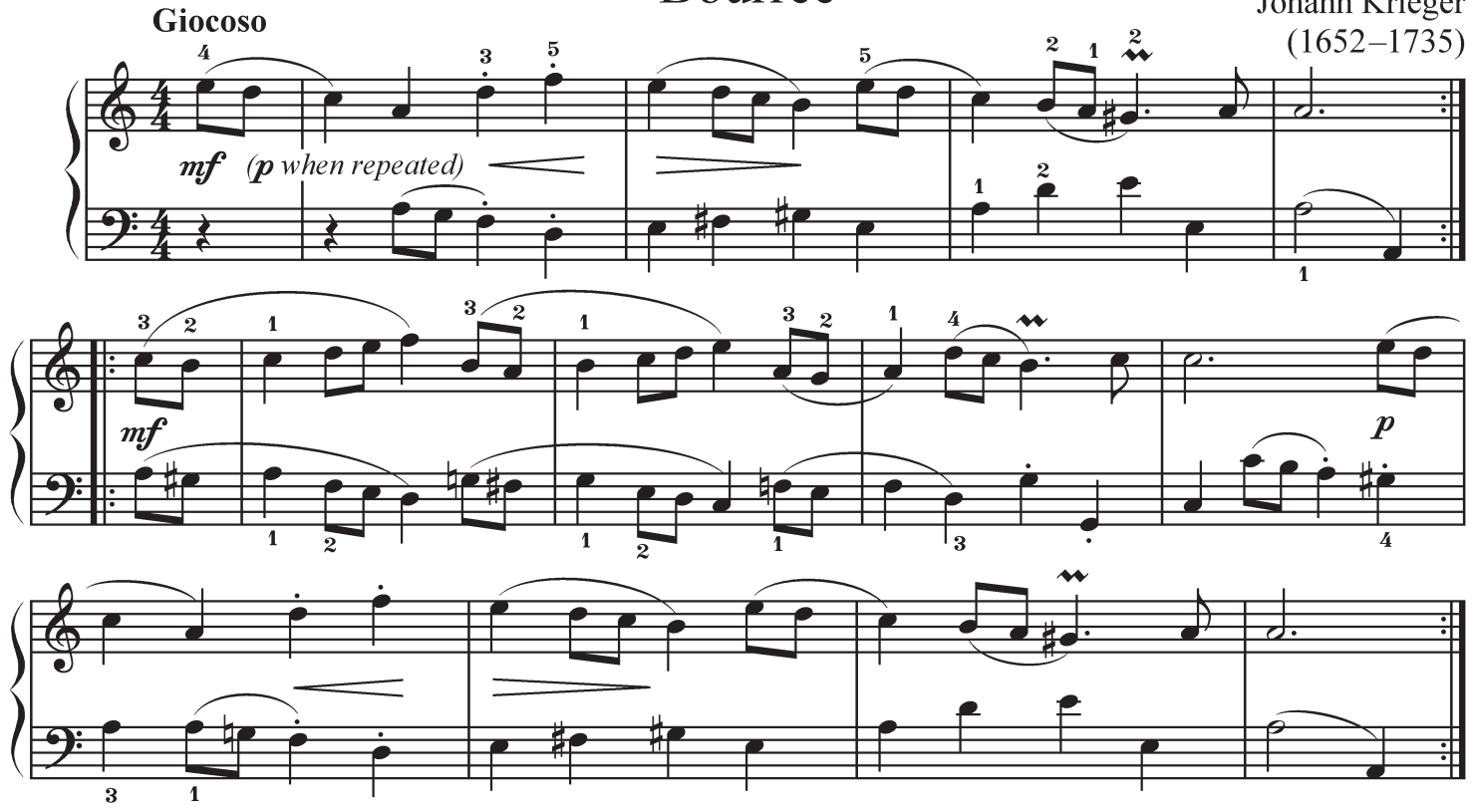
Johann Sebastian Bach
(1685–1750)





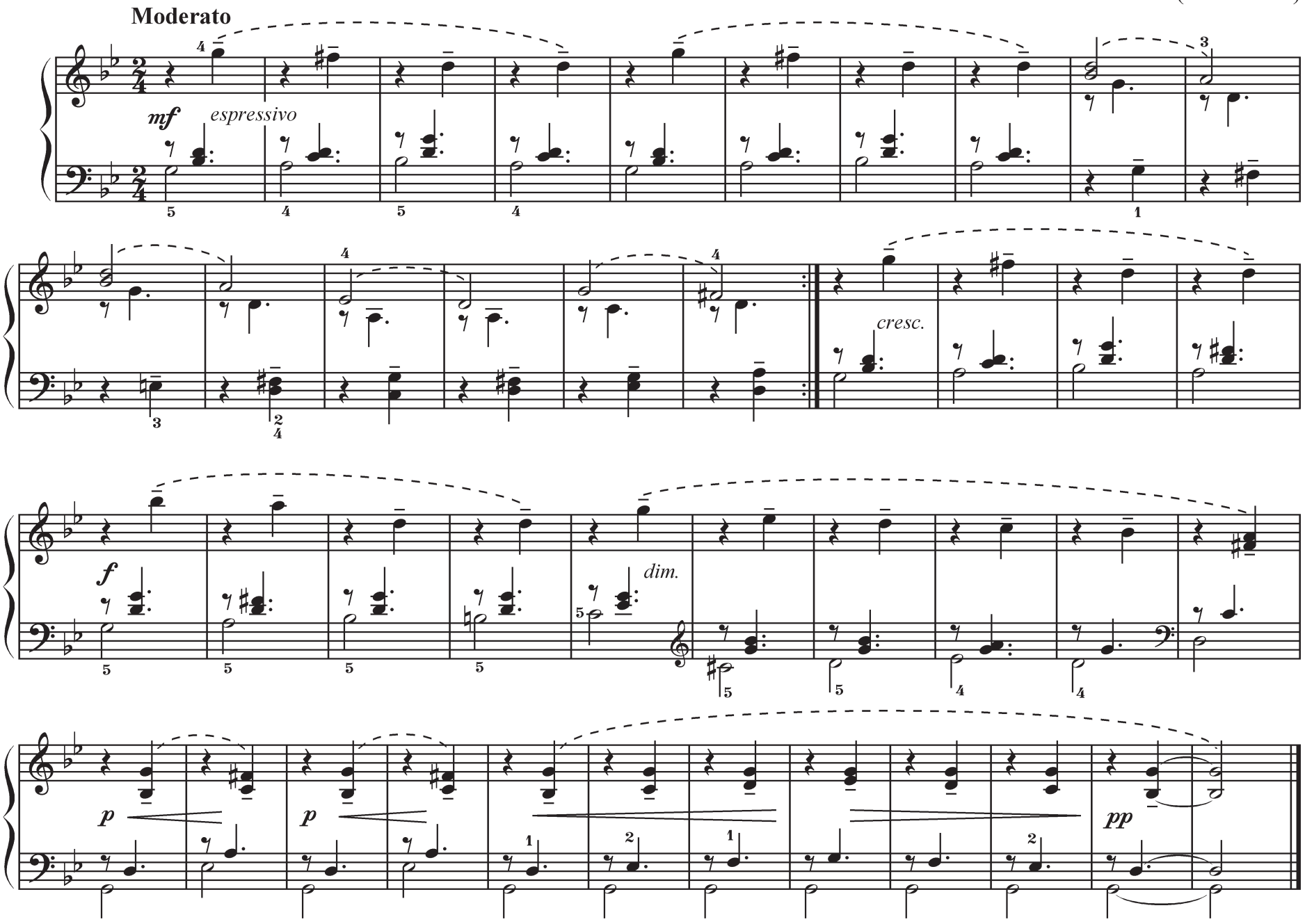
Bourrée

Johann Krieger
(1652–1735)



Sick Doll

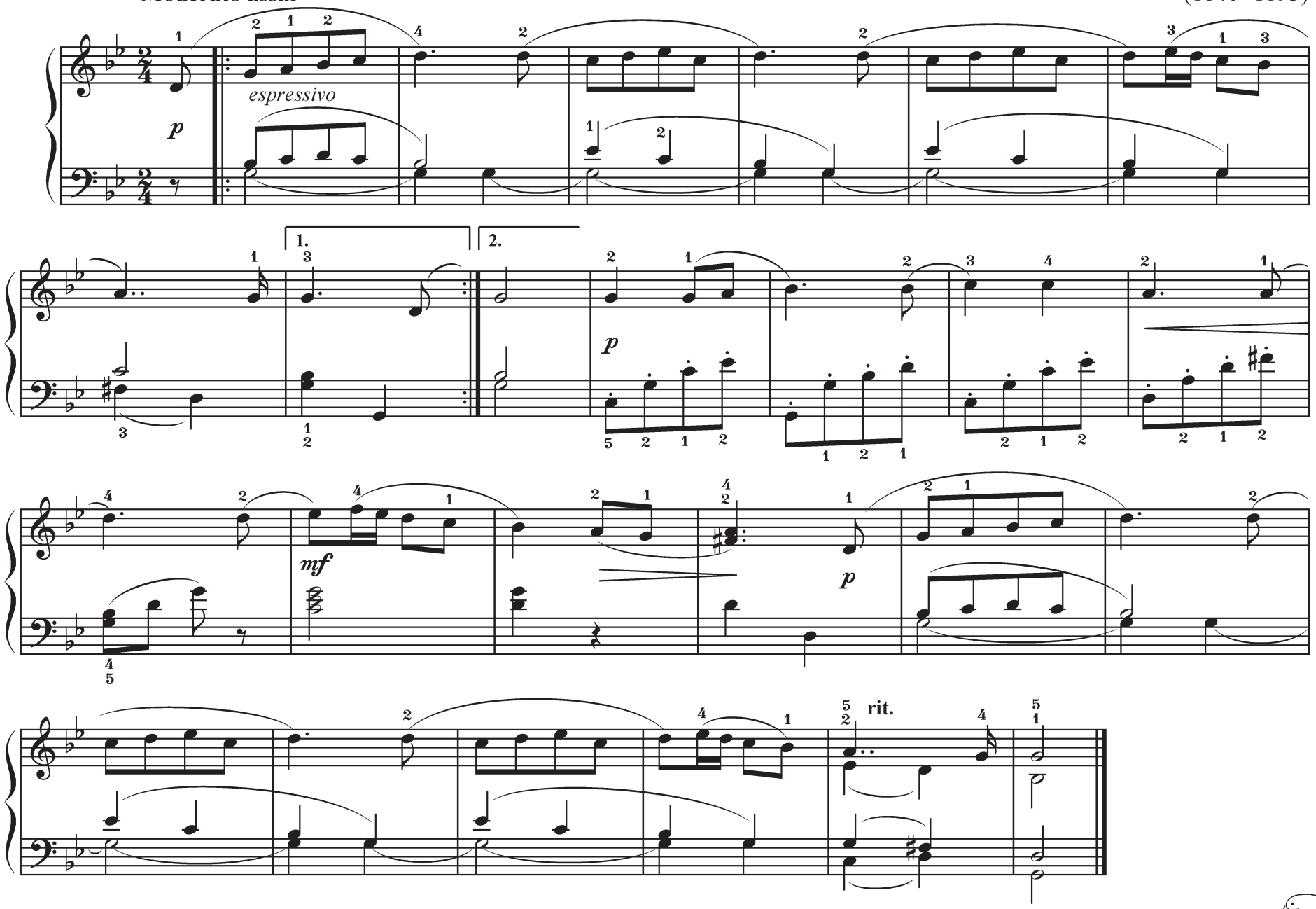
Peter Tchaikovsky
(1840–1893)



Old French Song

Peter Tchaikovsky
(1840–1893)

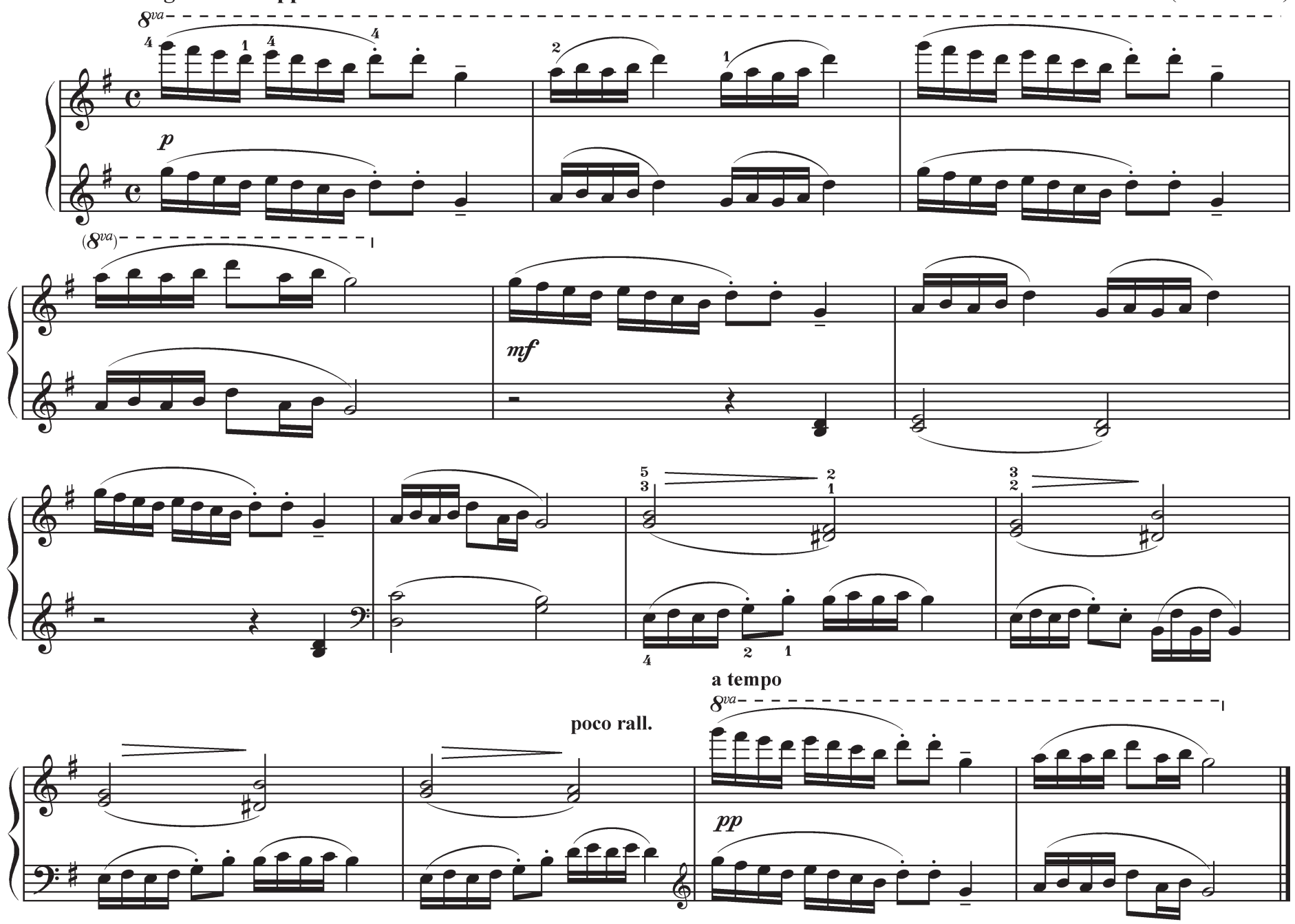
Moderato assai



Little Shepherd

Samuel Maykapar
(1867–1938)

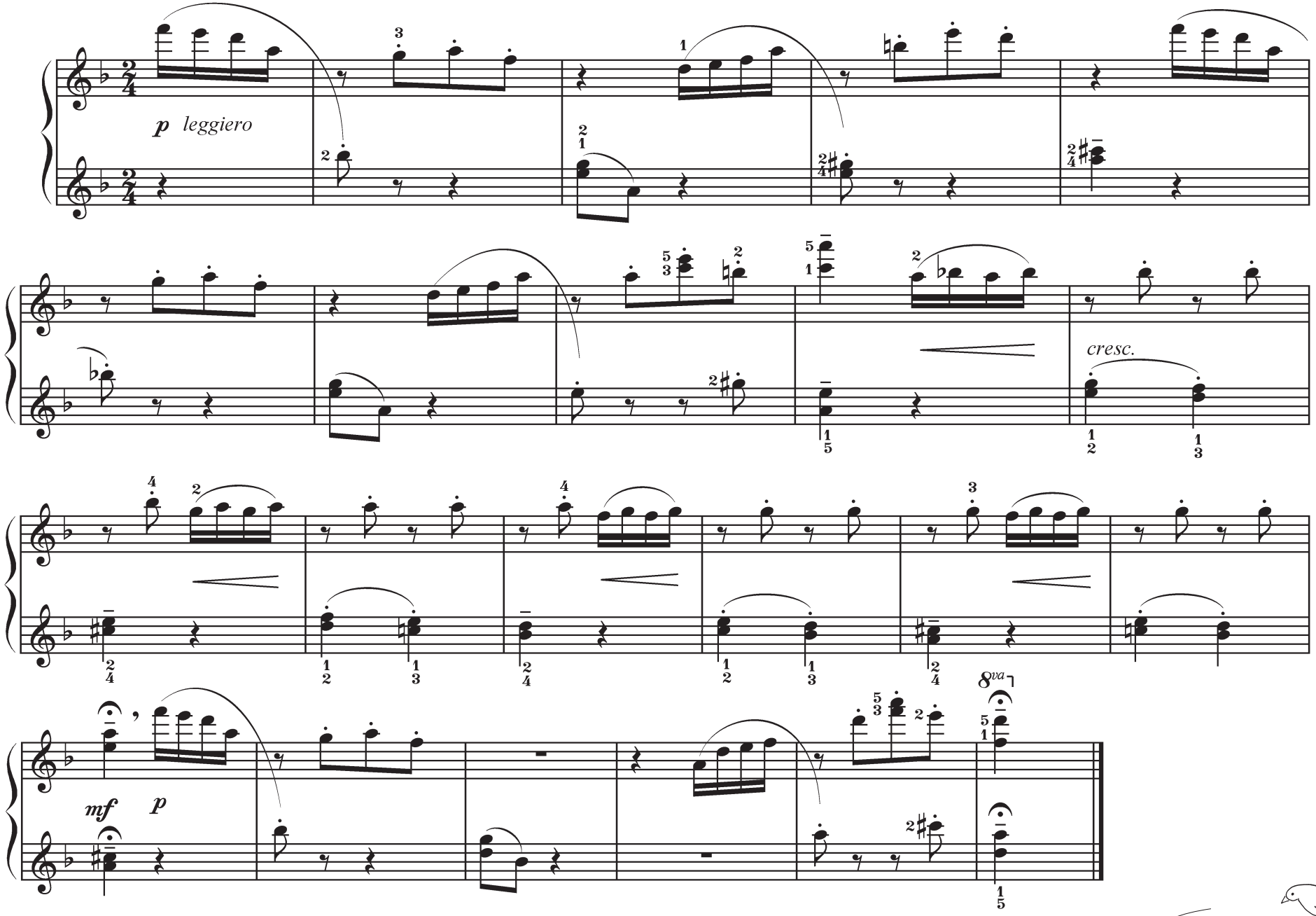
Allegro non troppo



Little Butterfly

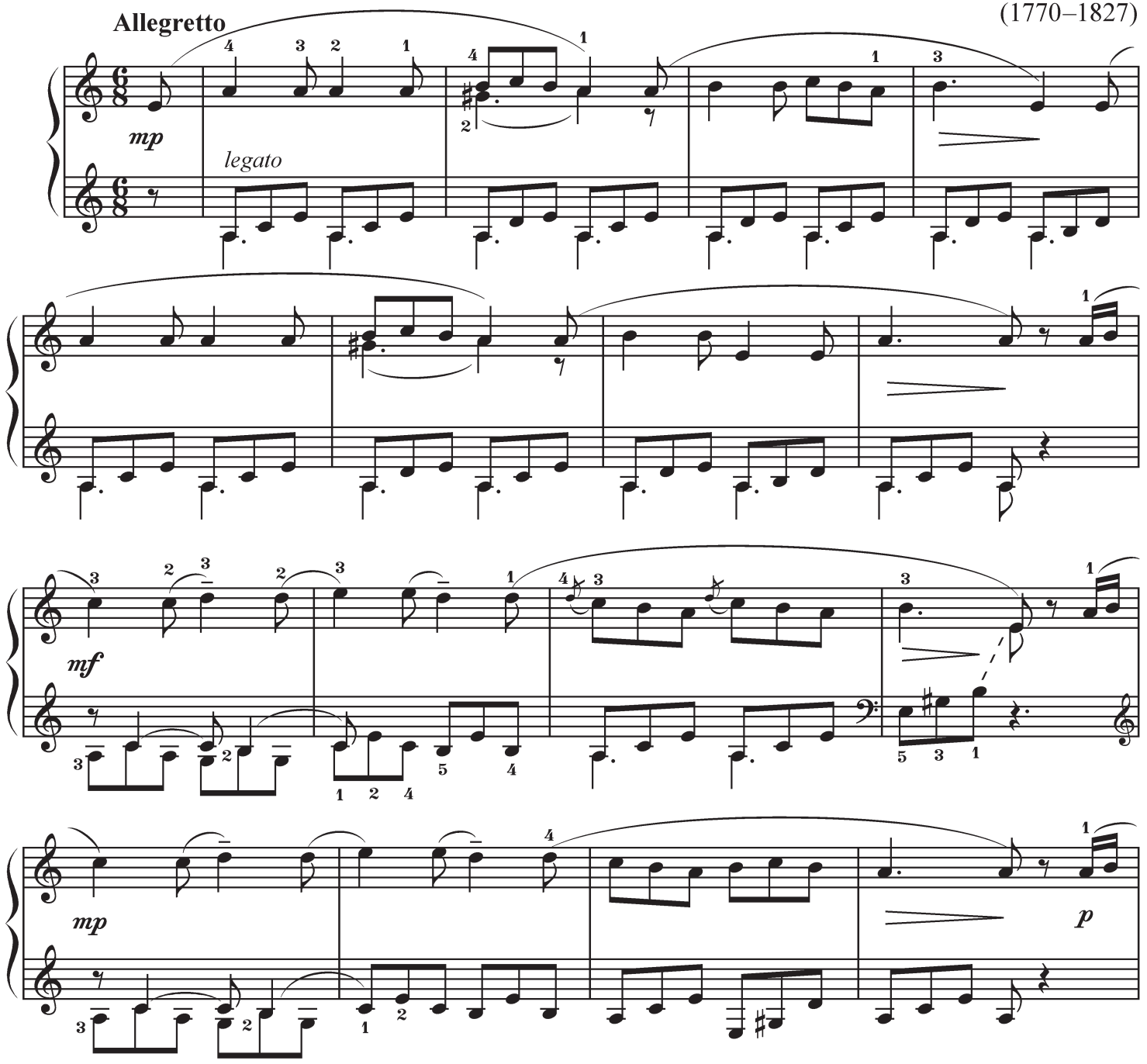
Samuel Maykapar
(1867–1938)

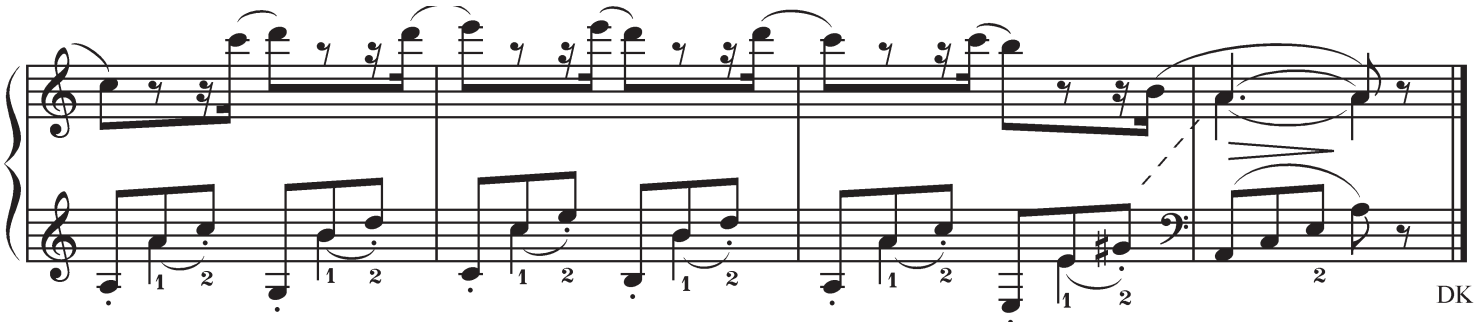
Allegro grazioso e volante



The Groundhog

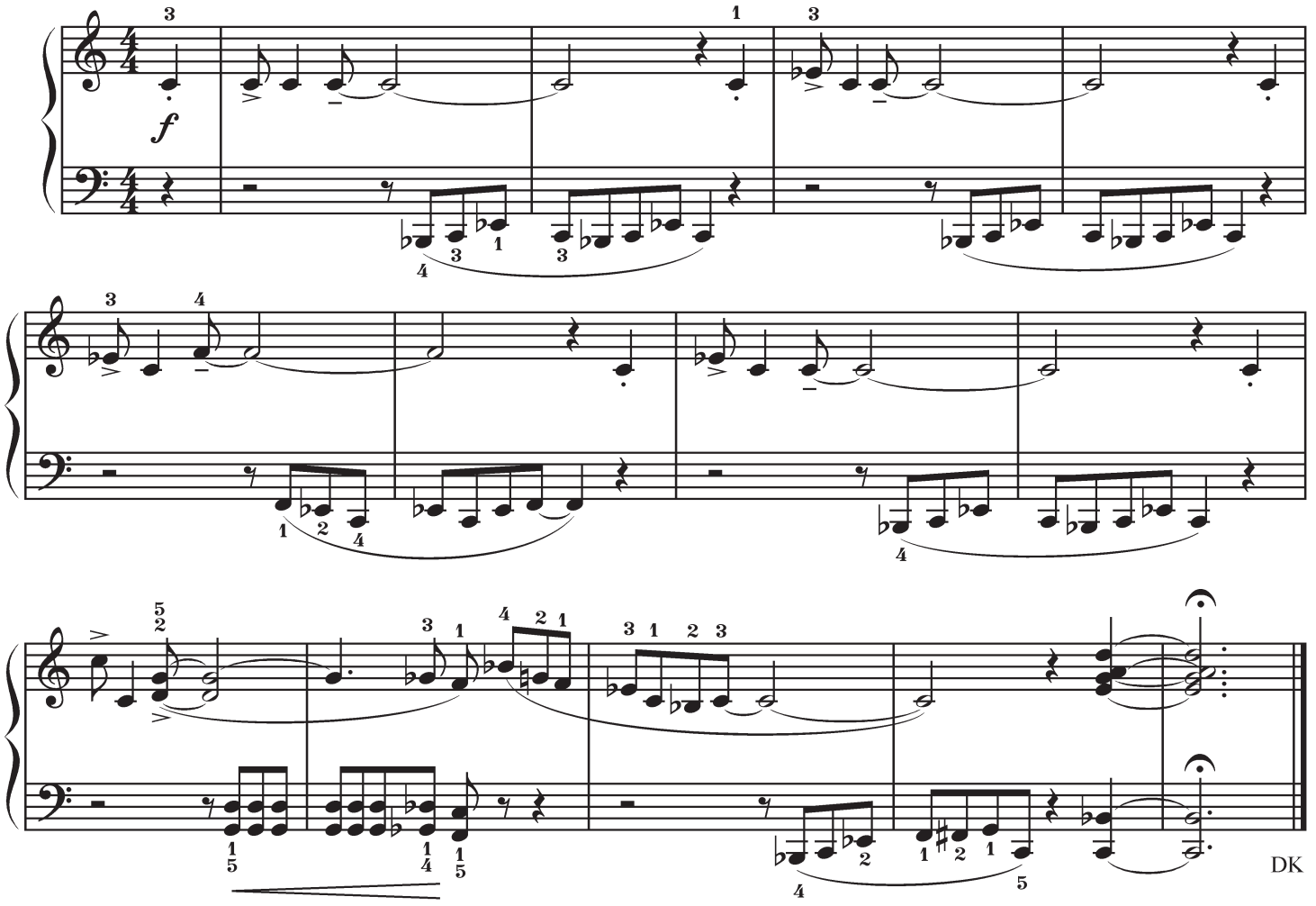
Ludwig van Beethoven
(1770–1827)





The Blues

Bouncing



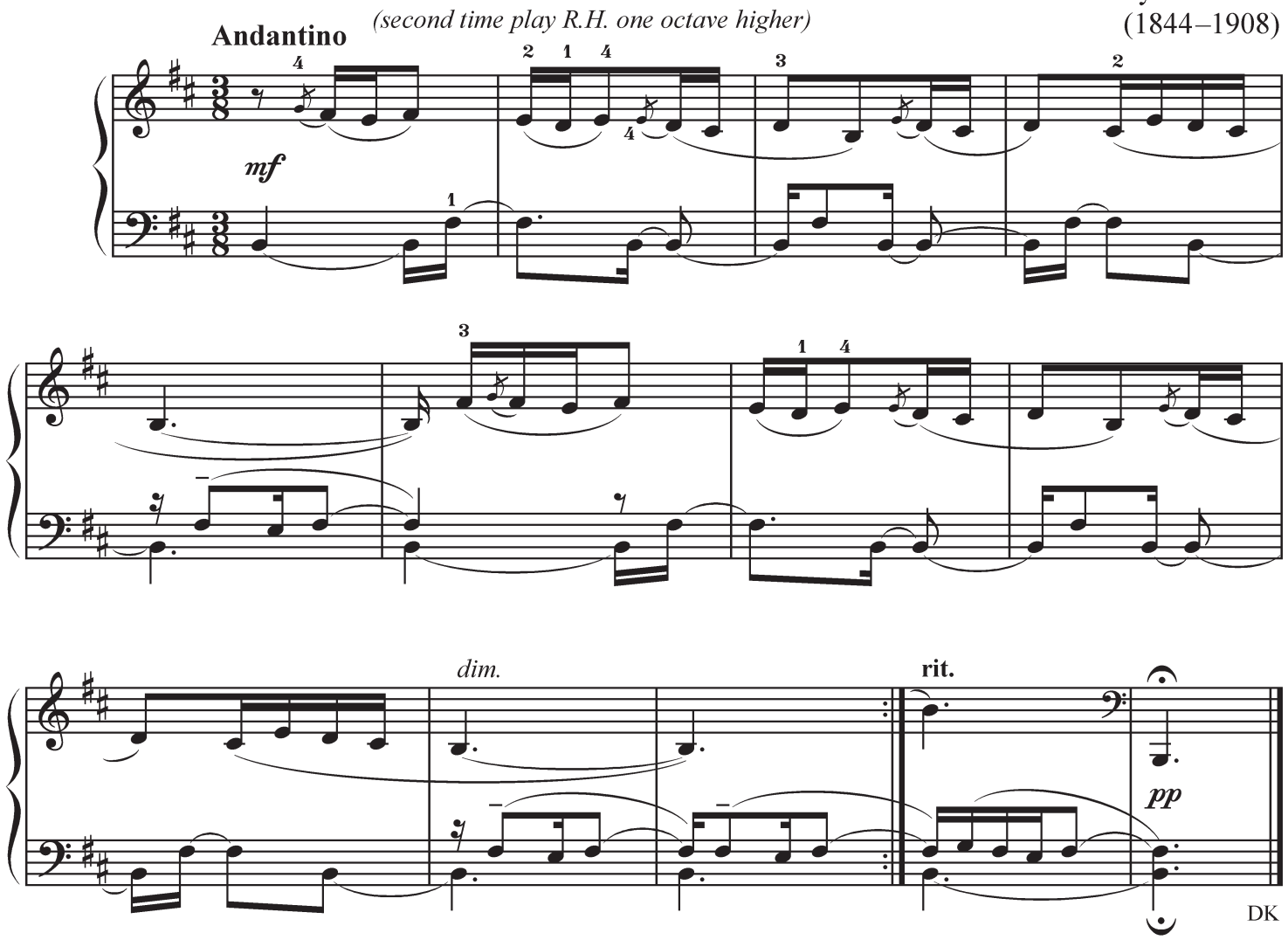
Key

Sheherezade

from *Op. 35*

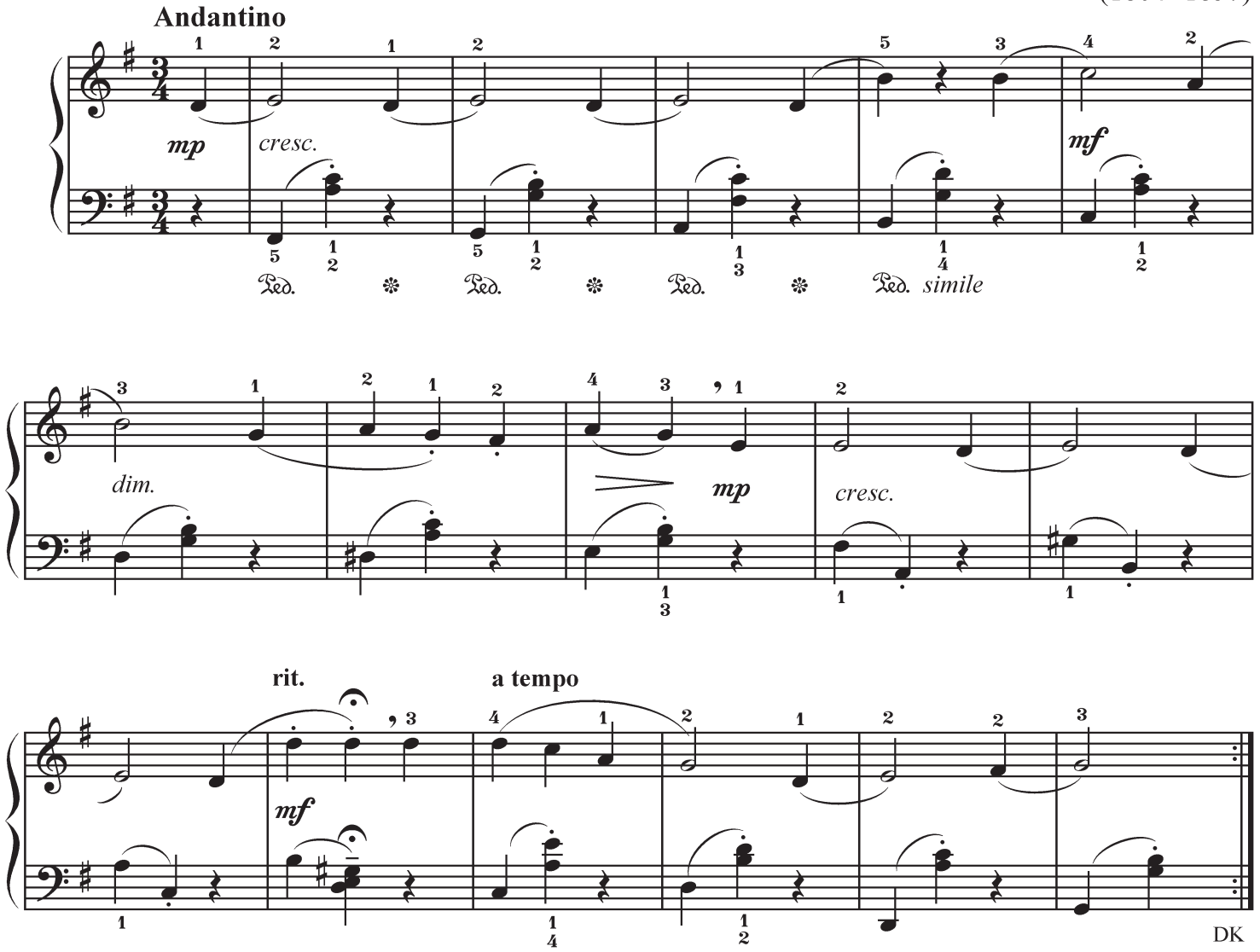
(ver.1)

Nikolai Rimsky-Korsakov
(1844–1908)



Declaration of Love

Mikhail Glinka
(1804–1857)

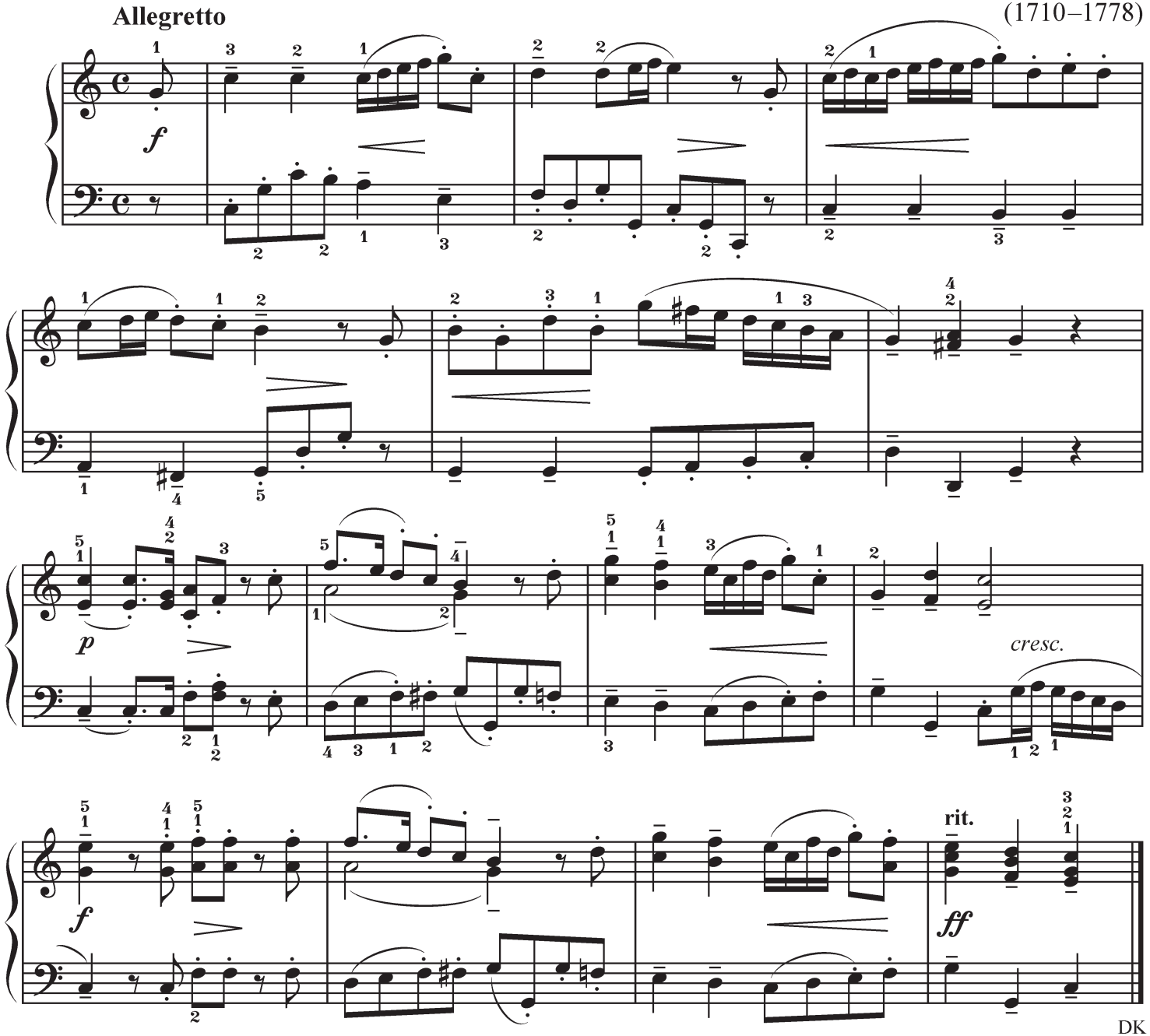


Key

Find G Major scale in this piece.

Rule Brittania

Thomas Arne
(1710–1778)



DK

Yankee Doodle

Traditional American Song

Allegretto

non legato

mf

legato

f

1. 2. **poco rit.**

DK

Key

Sheherezade

from *Op. 35*

(ver.2)

Nikolai Rimsky-Korsakov
(1844–1908)

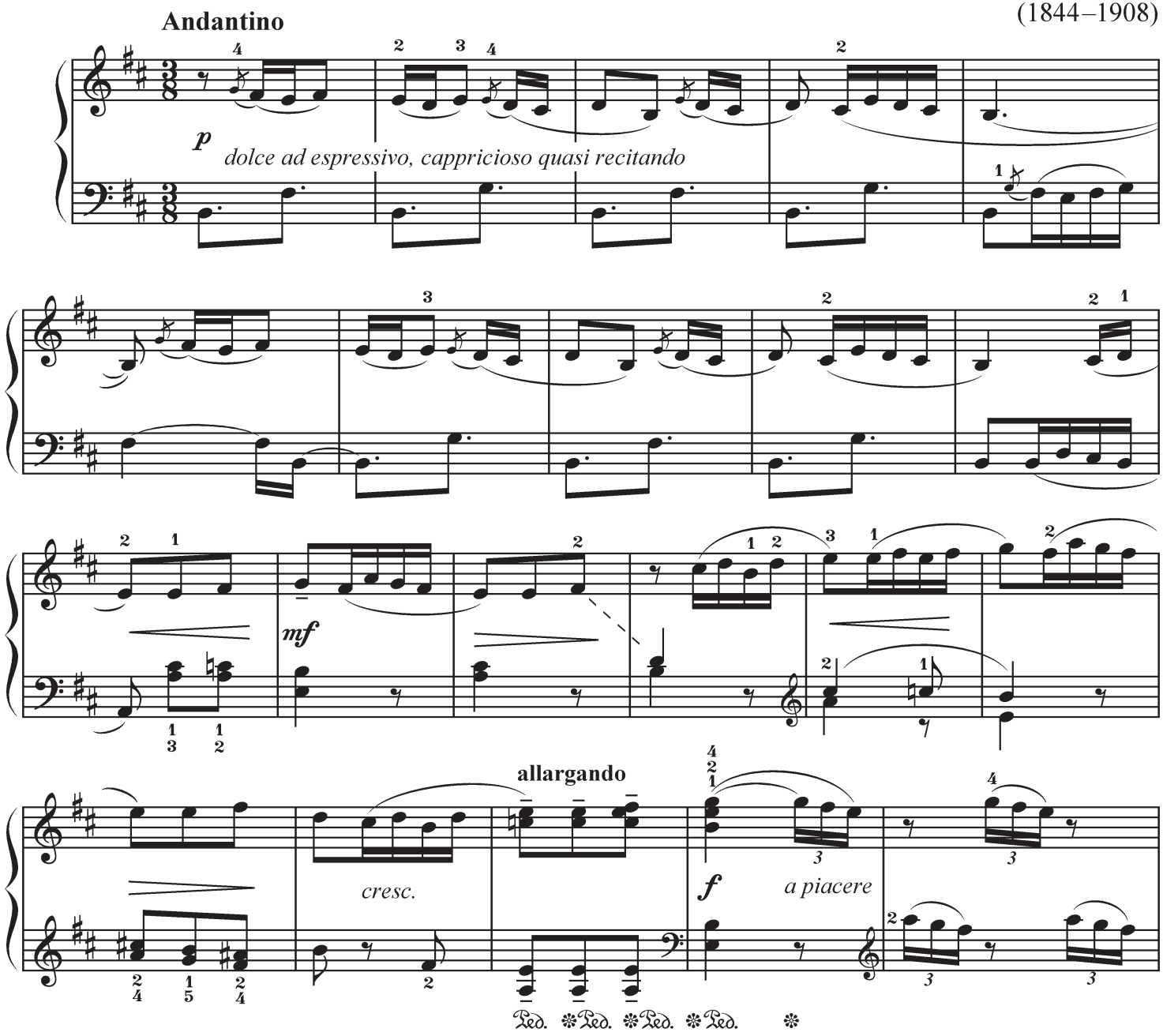
dolce ad espressivo
sweet and expressive

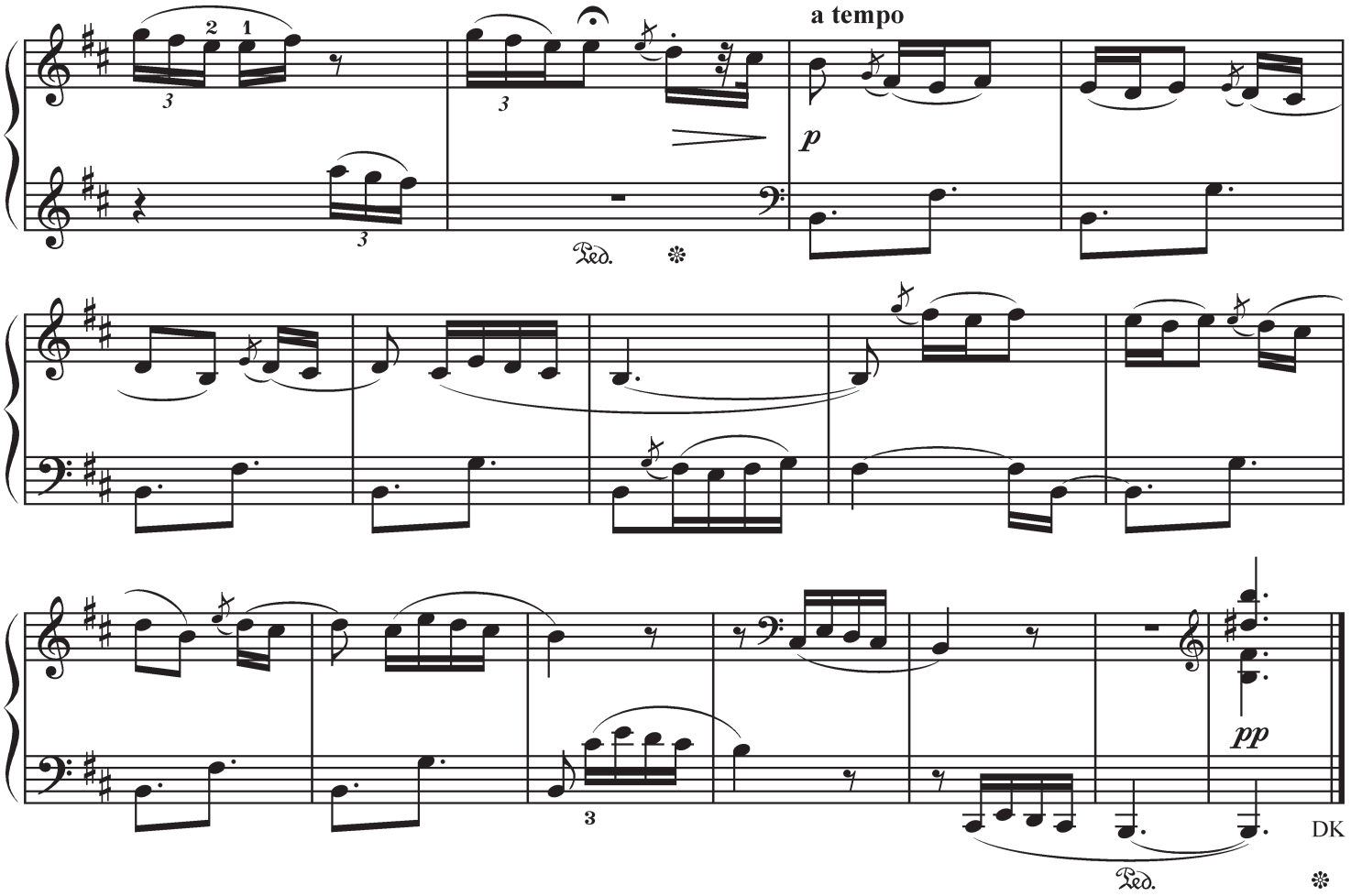
cappricioso
whimsical

quasi recitando
like reciting

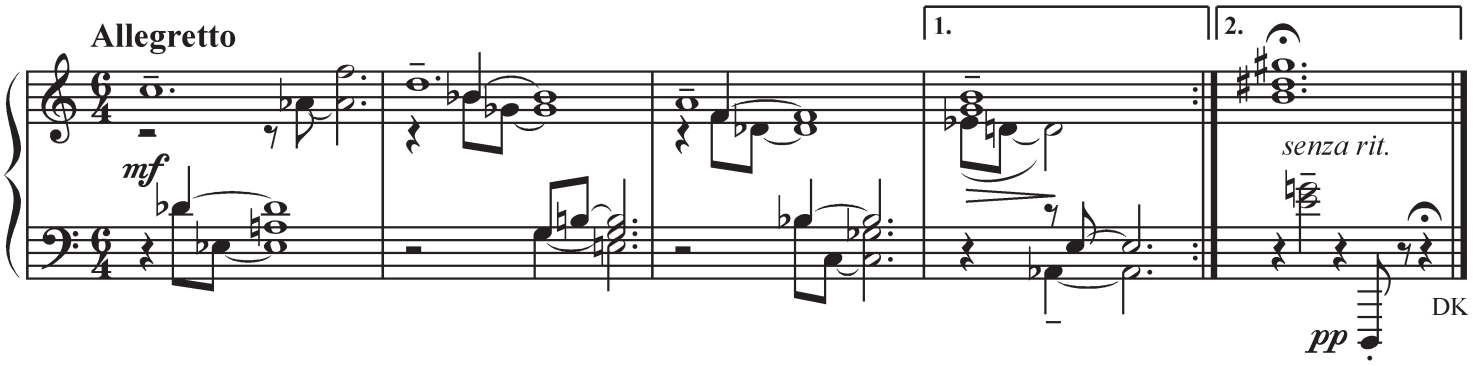
allargando
slow down

a piacere
with pleasure





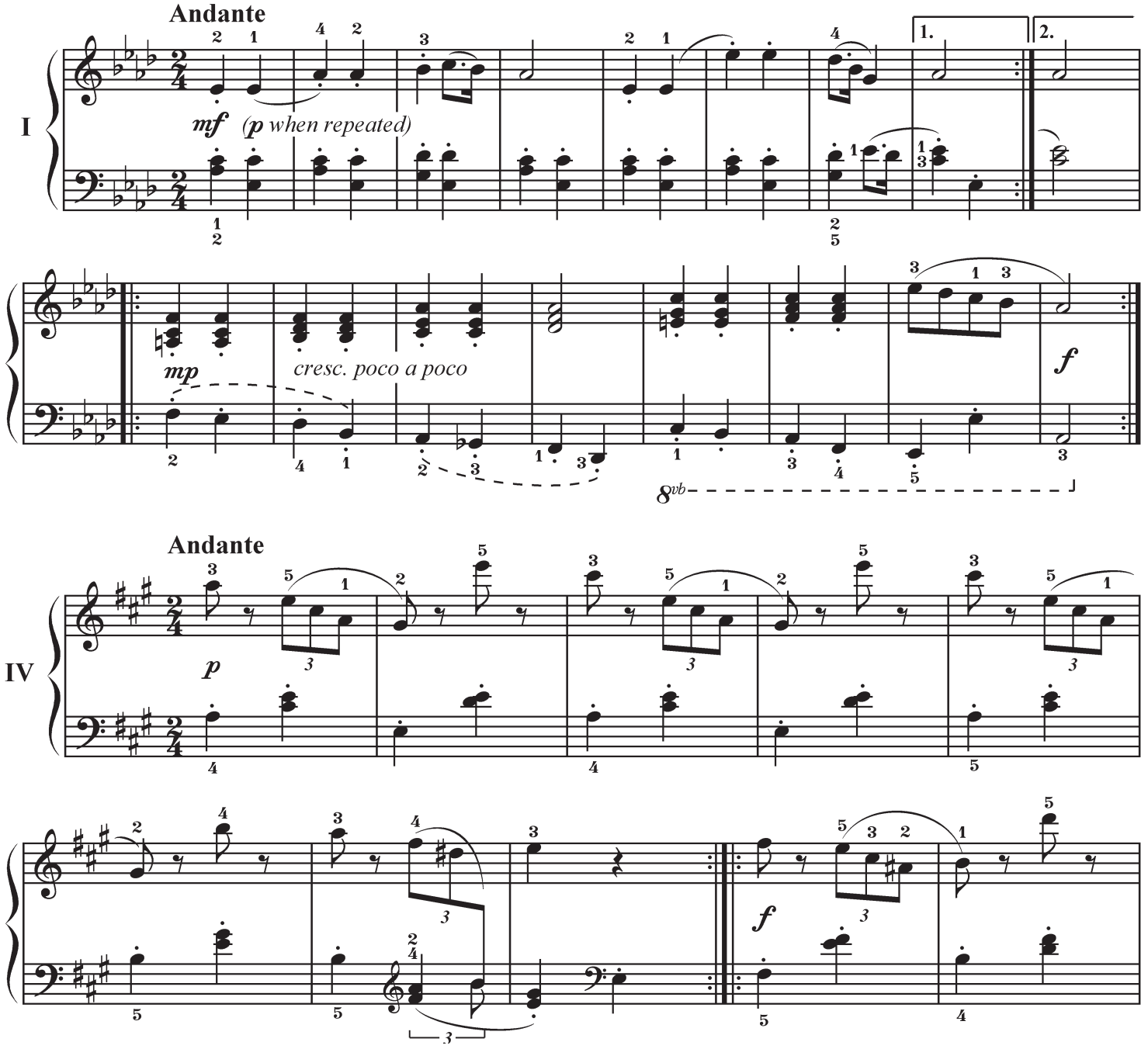
Riddle

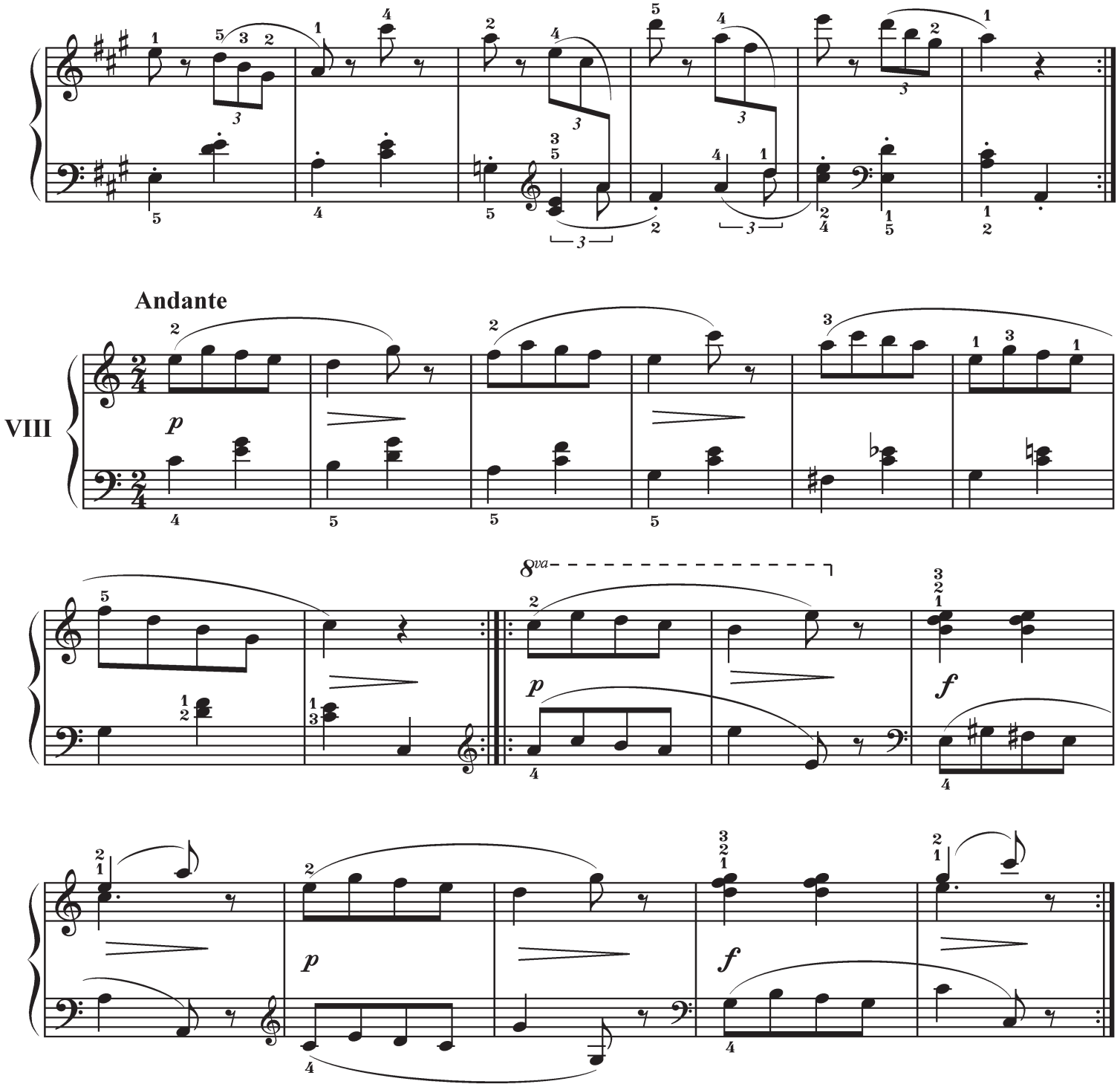


Three Ecossaises

from D.299

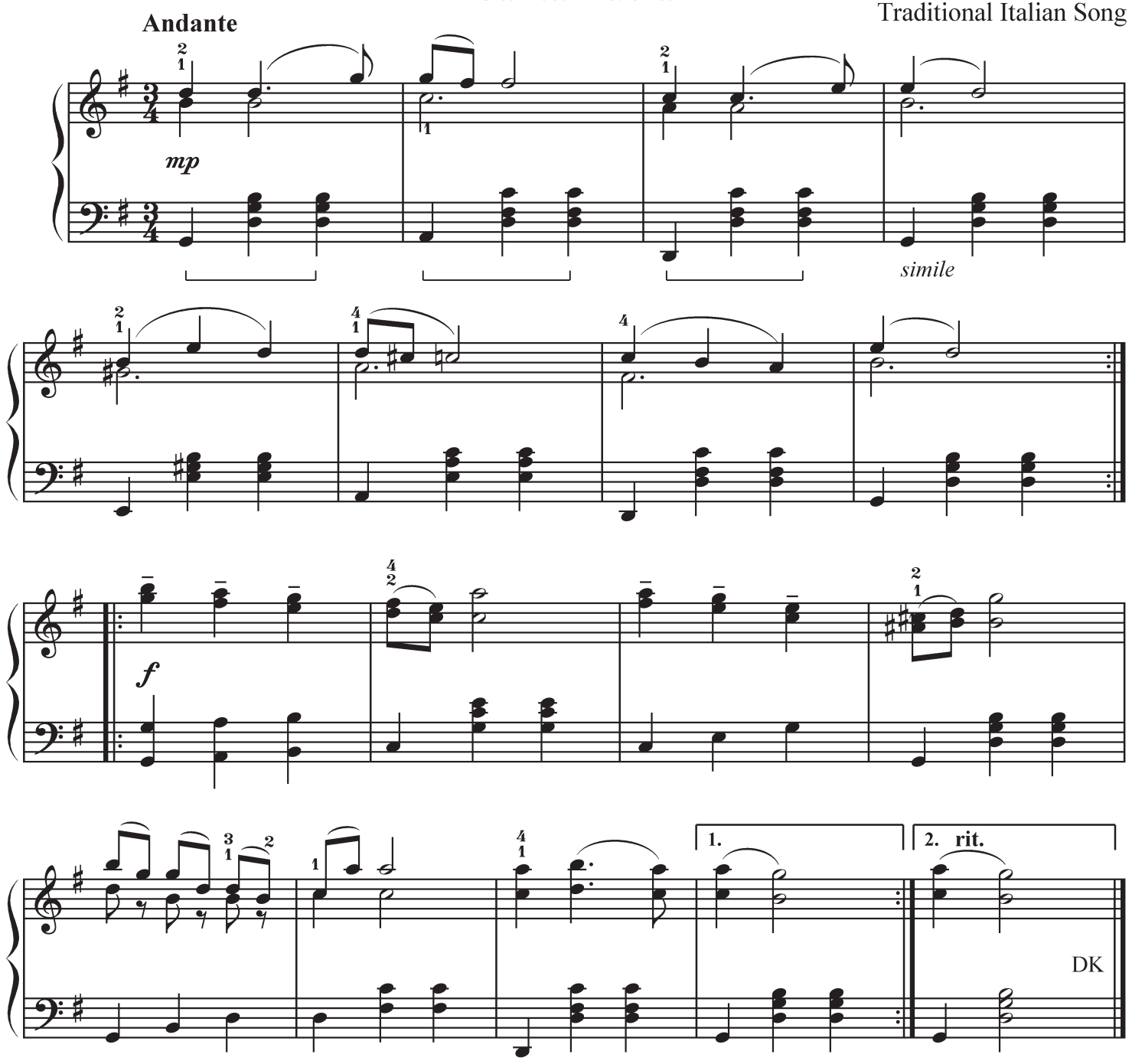
Franz Schubert
(1797–1828)




Andante
VIII
p
8va
p
f
p
f

Santa Lucia

Traditional Italian Song

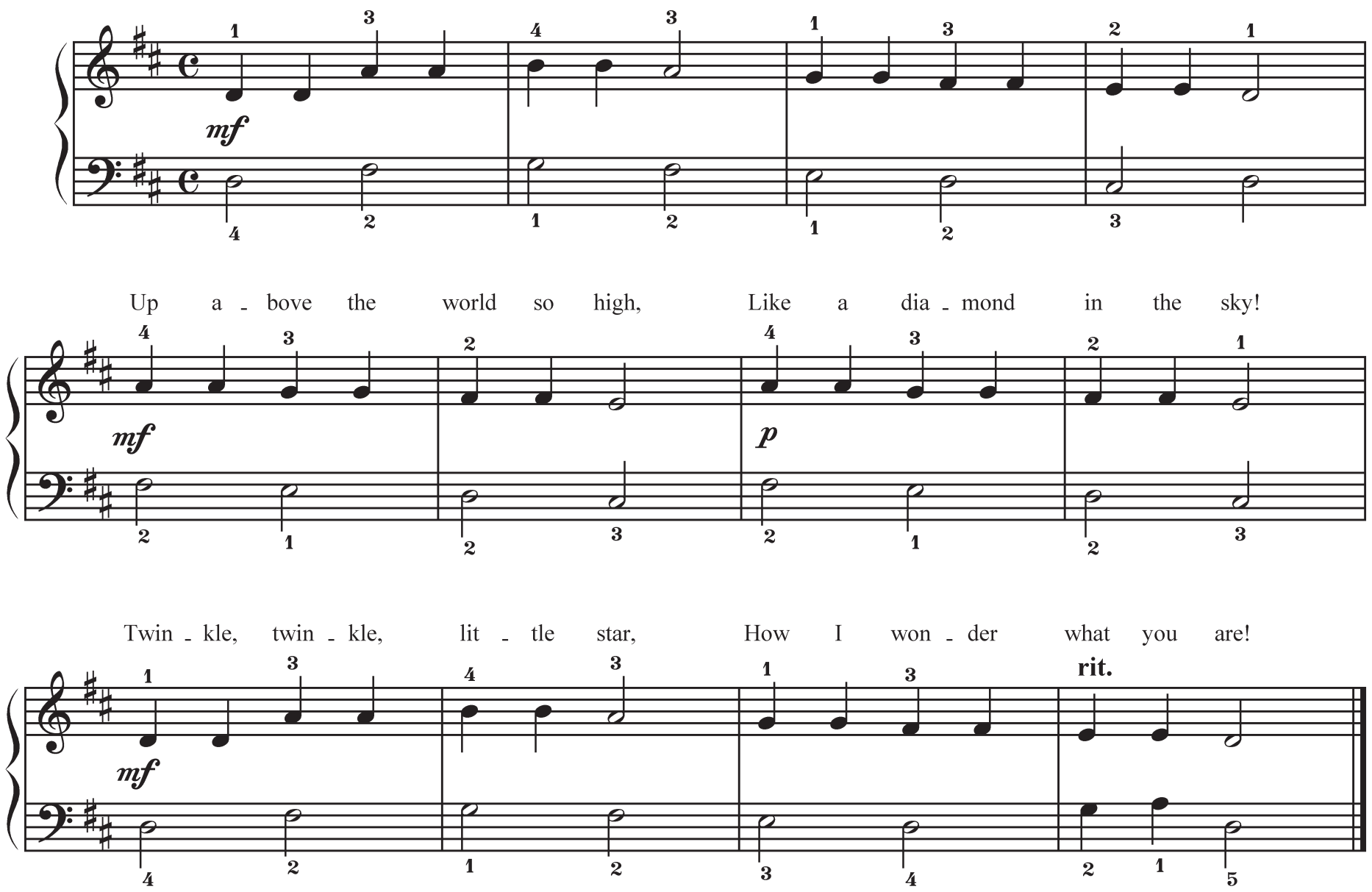


Chapter VIII

SONGS & CHRISTMAS CAROLS

Twinkle, Twinkle Little Star

Moderato

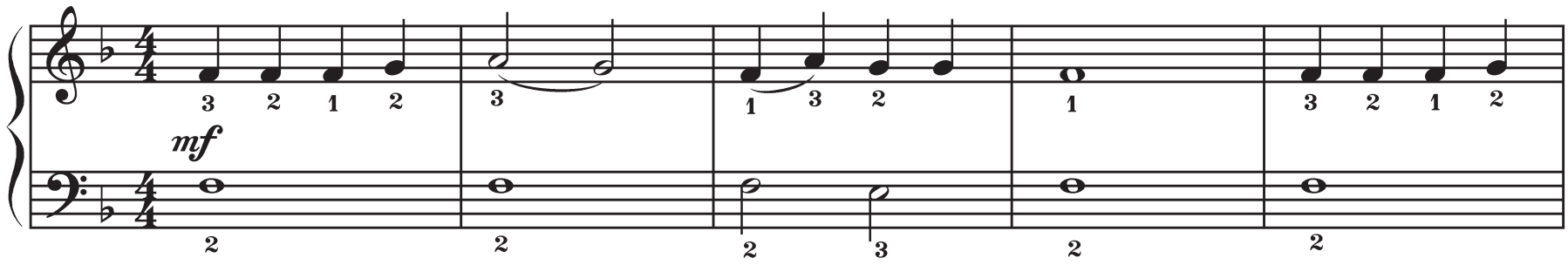


My Pony

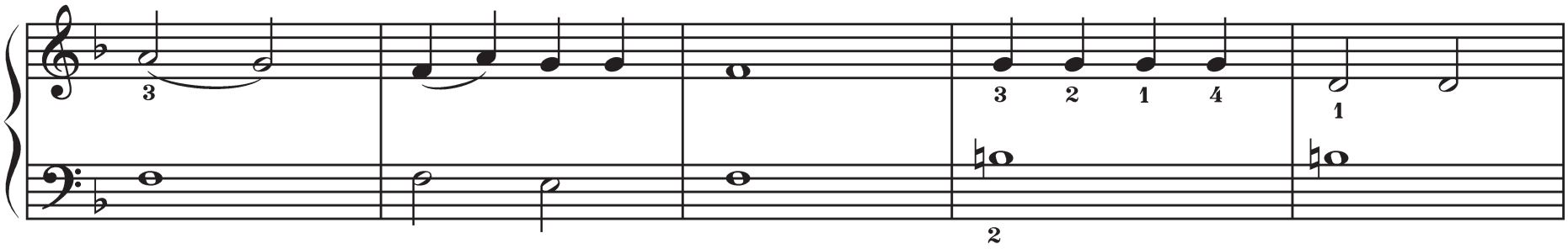
Moderato

French Folk Song

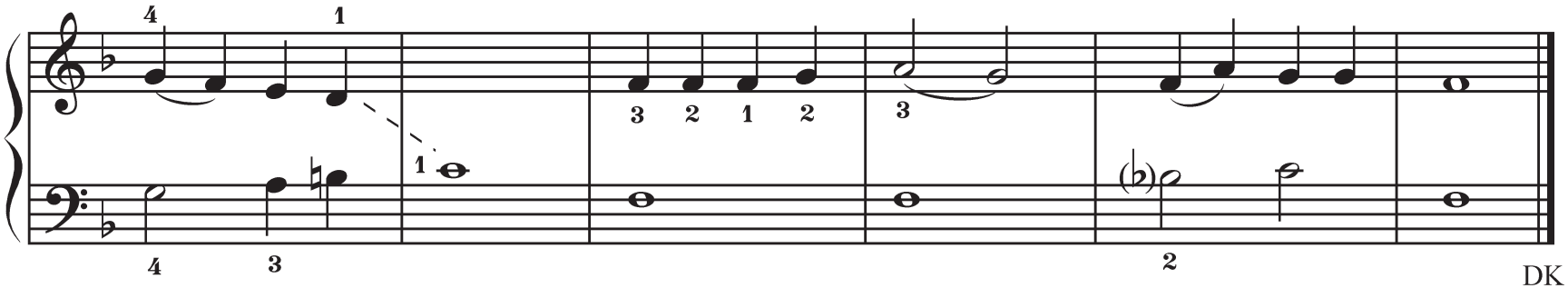
Trot a - long my po - ny, up the hills and down; Trot a - long my



po - ny, can - ter in - to town. Good Pier - rot is wait - ing,



at the vil - lage fair; Trot a - long my po - ny, we will soon be there.

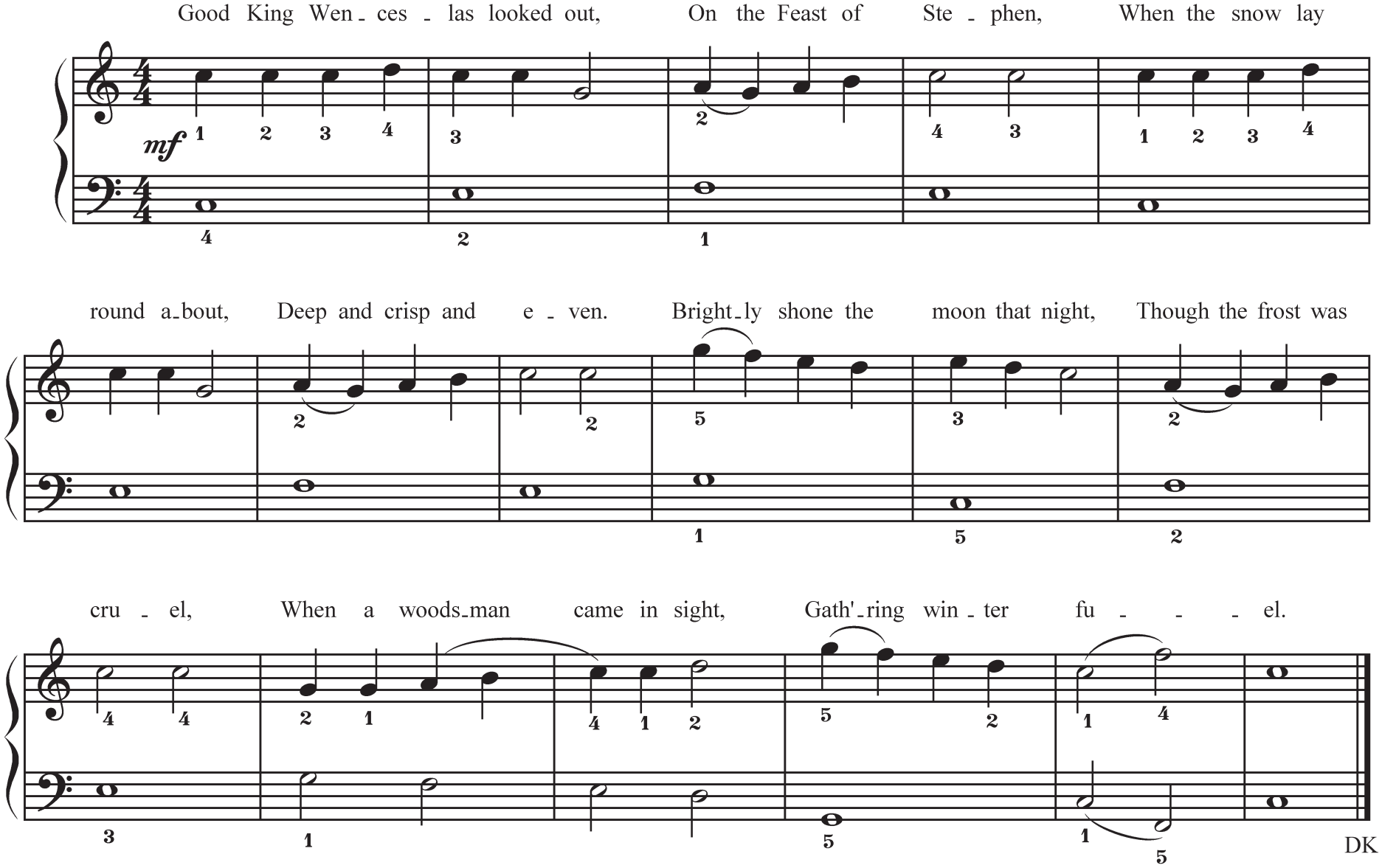


DK

Good King Wenceslas

Moderato

English Christmas Carol



Angels from Realms of Glory

Christmas Carol

Andante

1. An - gels from the realms of glo - ry, wing your flight o'er all the earth,
2. Shep-herds, in the field a - bid - ing, watch - ing o'er your flocks by night,

f

Ye who sang cre - a - tion's sto - ry, now pro - claim Mes - si - ah's birth.
God with man is now re - sid - ing; yon - der shines the inf - ant Light.

Come and wor - ship! Come and wor - ship! Wor - ship Christ the new - born King!

DK

A Ship A-Sailing

Old English Childrens Song

Allegretto

I saw a ship a - sai - ling, A - sai - ling on the sea. And,

mf

oh, but it was la - den With pret - ty things for thee. There were com-fits in the ca - bin, And

ap - ples in the hold; The sails were made of silk And the masts were all of gold.

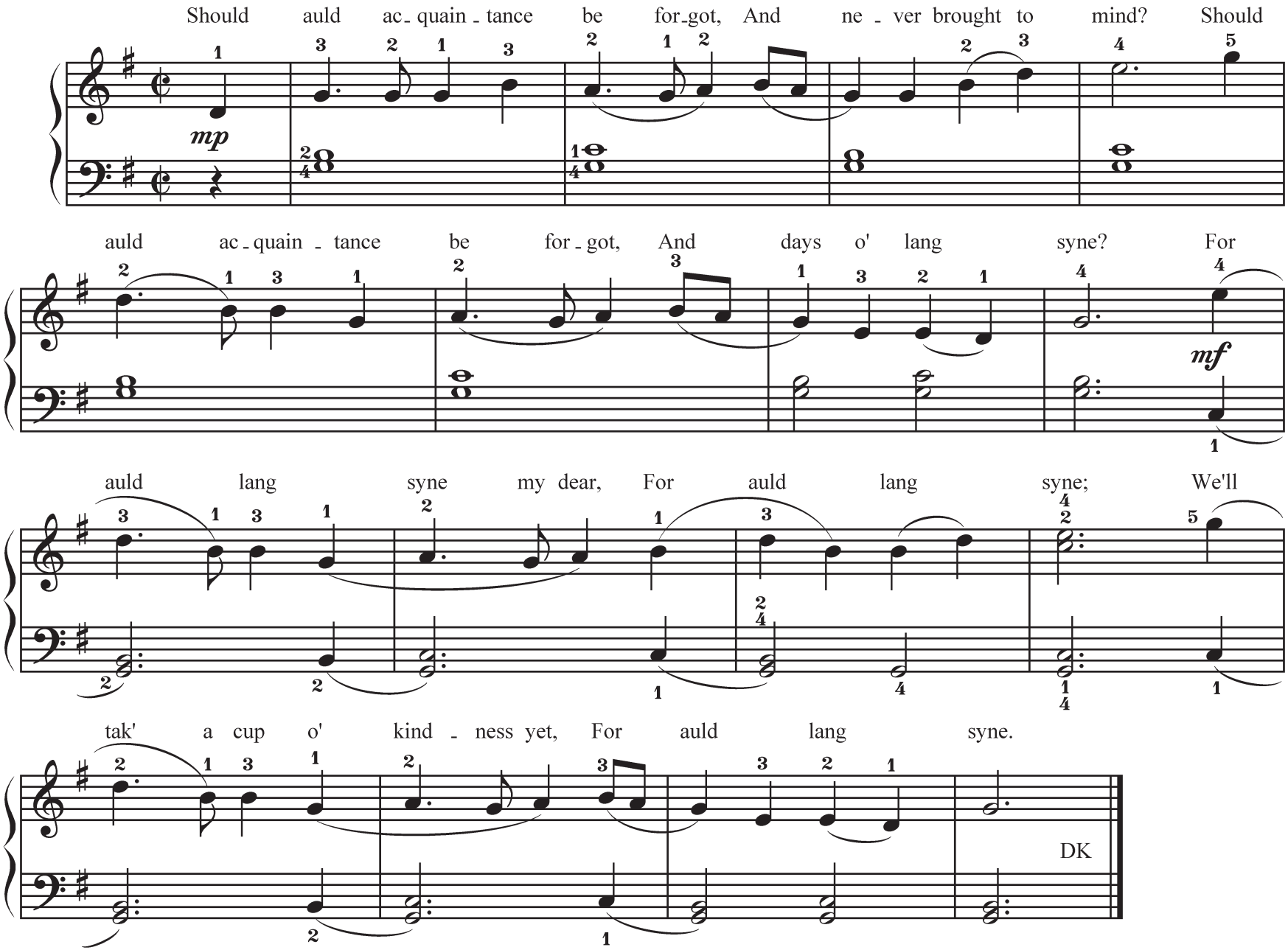
rit. **a tempo**

DK

Auld Lang Syne

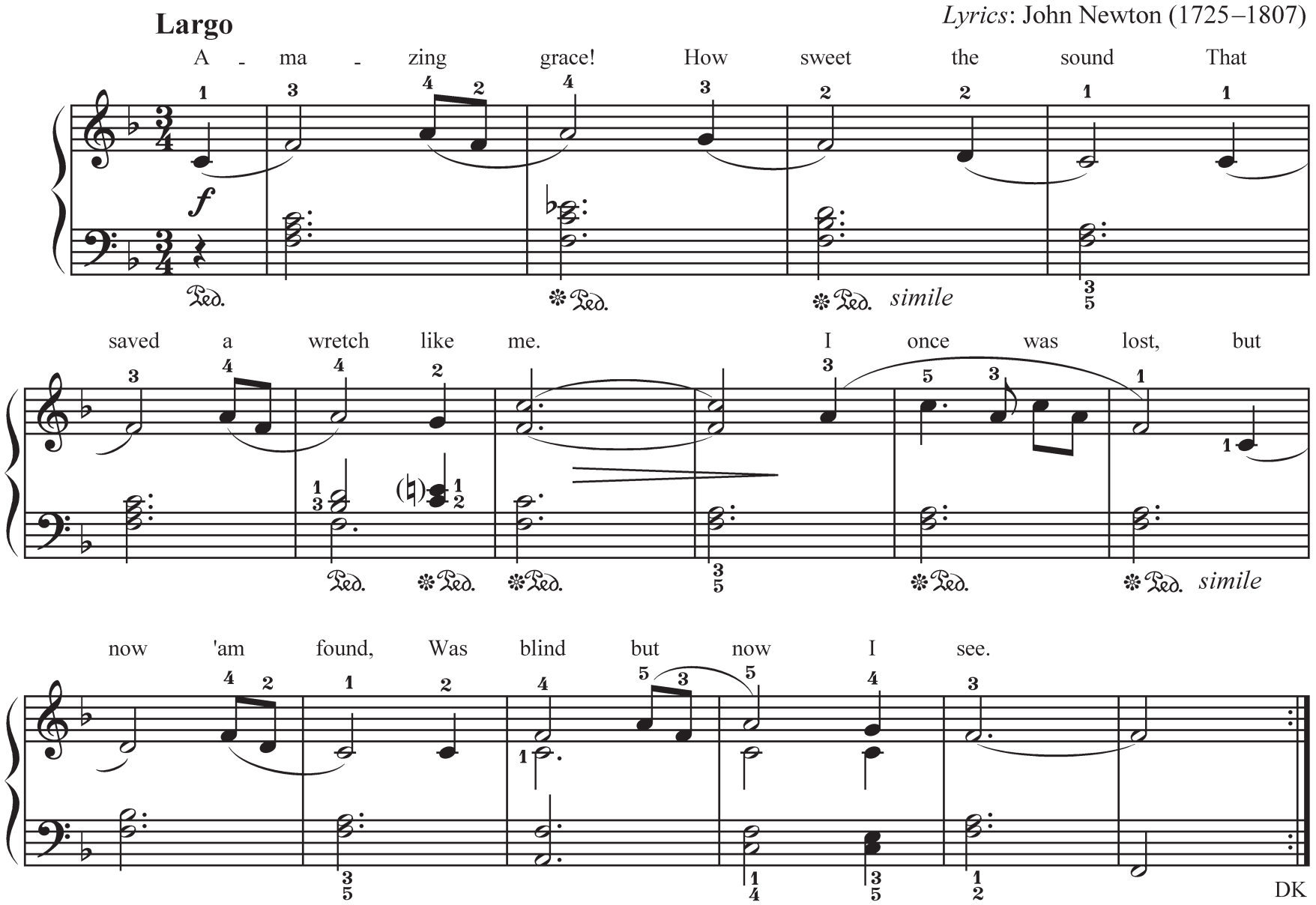
Traditional Scottish
Lyrics: Robert Burns (1759–1796)

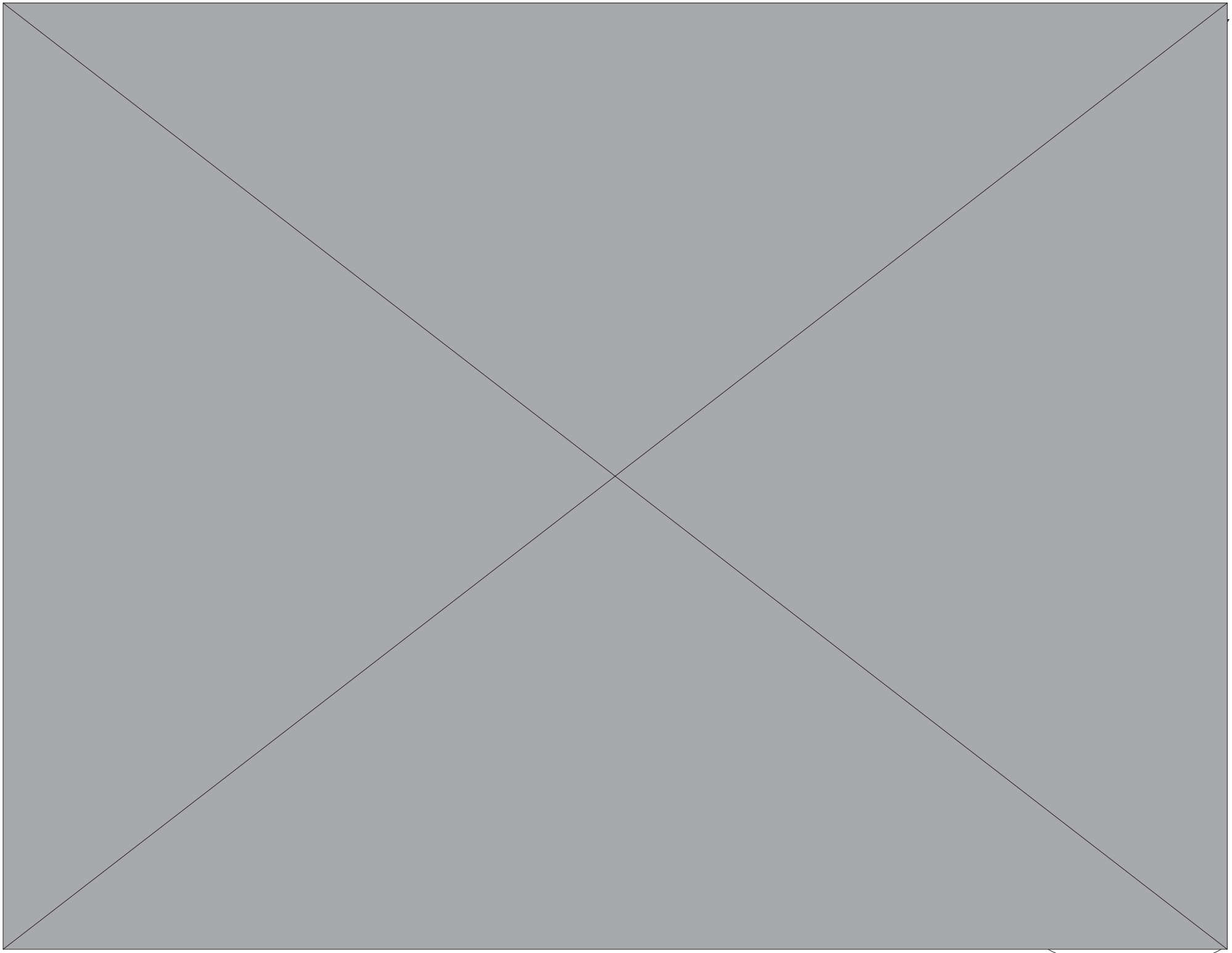
Andante



Amazing Grace

Music: William Walker (1809–1875)
Lyrics: John Newton (1725–1807)



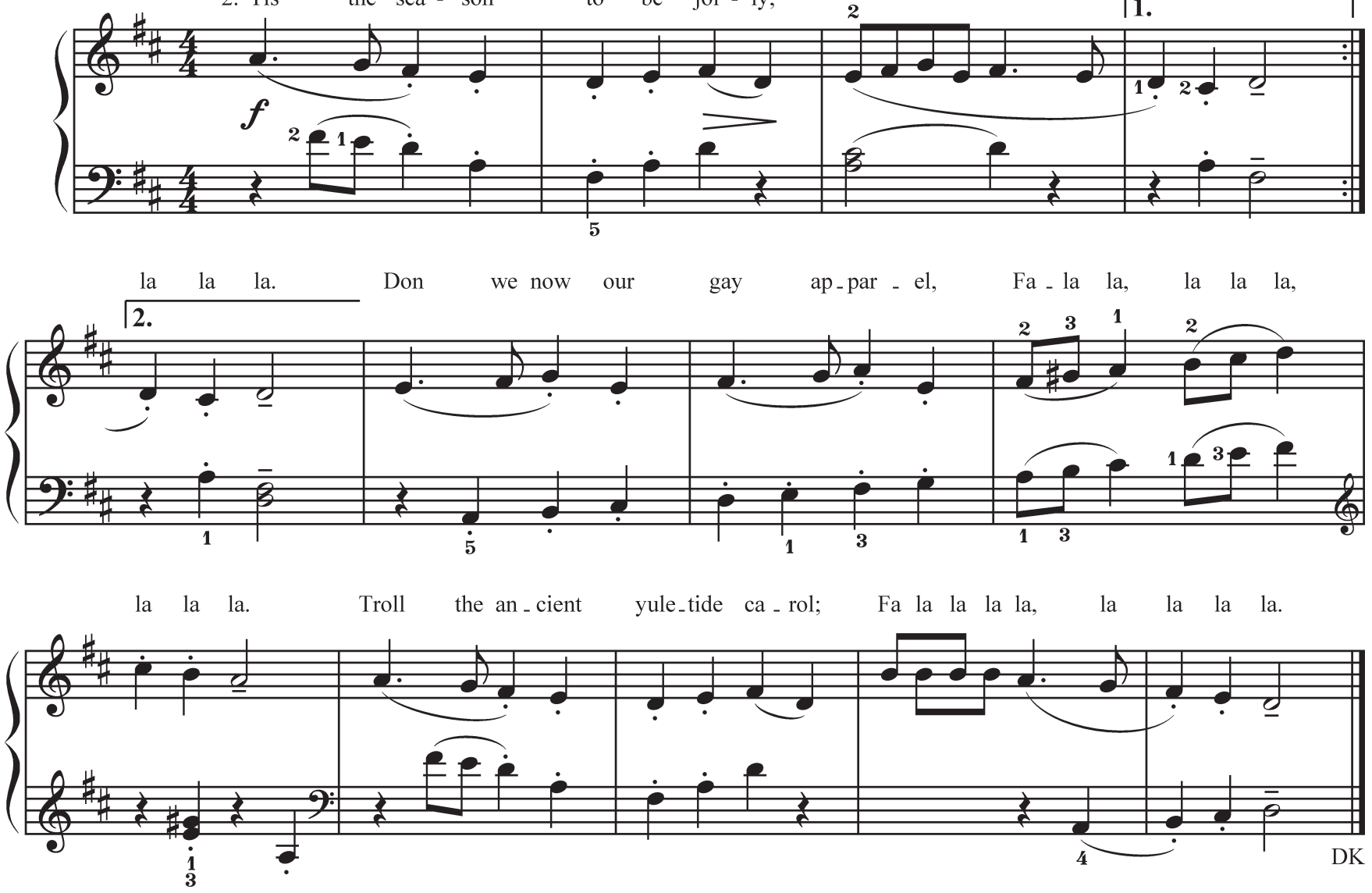


Deck the Halls

Allegretto

Christmas Carol

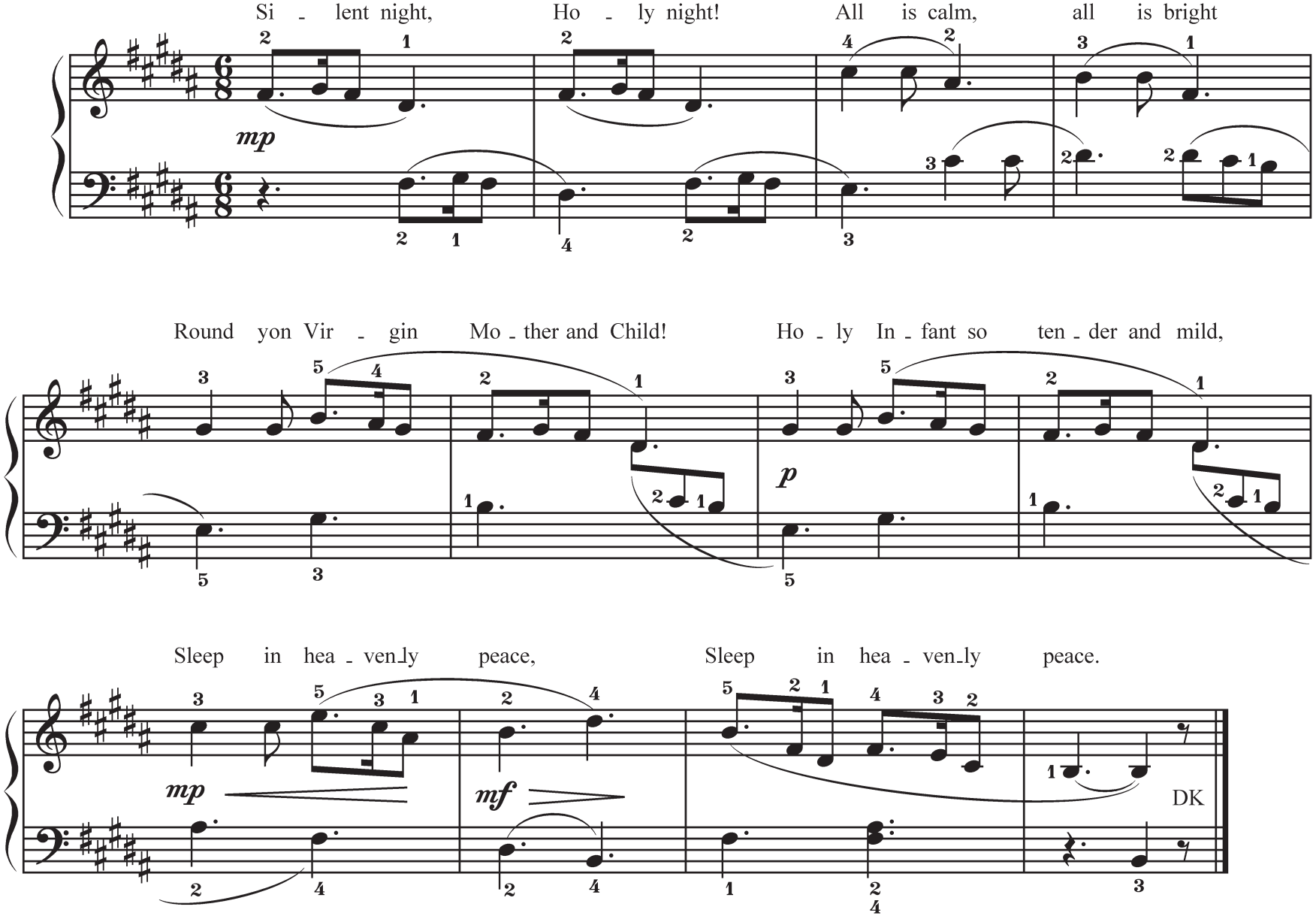
1. Deck the halls with boughs of hol - ly, Fa la la la, la la la la. la.
2. 'Tis the sea - son to be jol - ly,



Silent Night

Music: Franz Gruber (1787–1863)
Lyrics: Joseph Mohr (1792–1848)

Andante

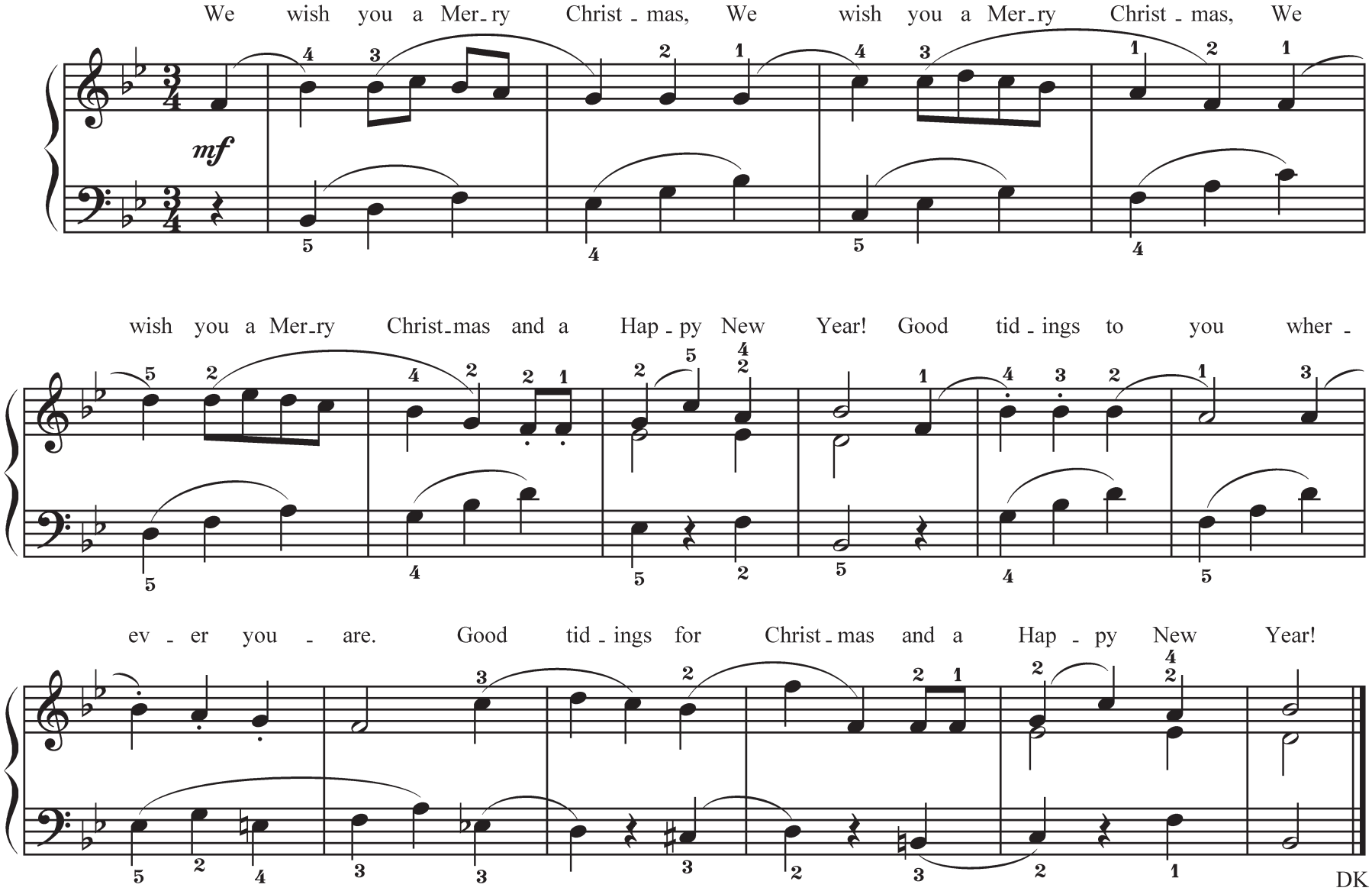


This piece also can be played in B flat major.

We Wish You a Merry Christmas

Christmas Carol

Allegretto



Jingle Bells

Music and lyrics: James Pierpont
(1822–1893)

Allegretto

Da-shing through the snow In a one horse o-pen sleigh O'er the fields we go

Lau-ghing all the way Bells on bob tails ring Mak-ing spi-rits bright What fun it is to

laugh and sing A sleigh-ing song to-night Oh, jin-gle bells, jin-gle bells Jin-gle all the way

Oh, what fun it is to ride In a 1. one horse o-pen sleigh 2. one horse o-pen sleigh!

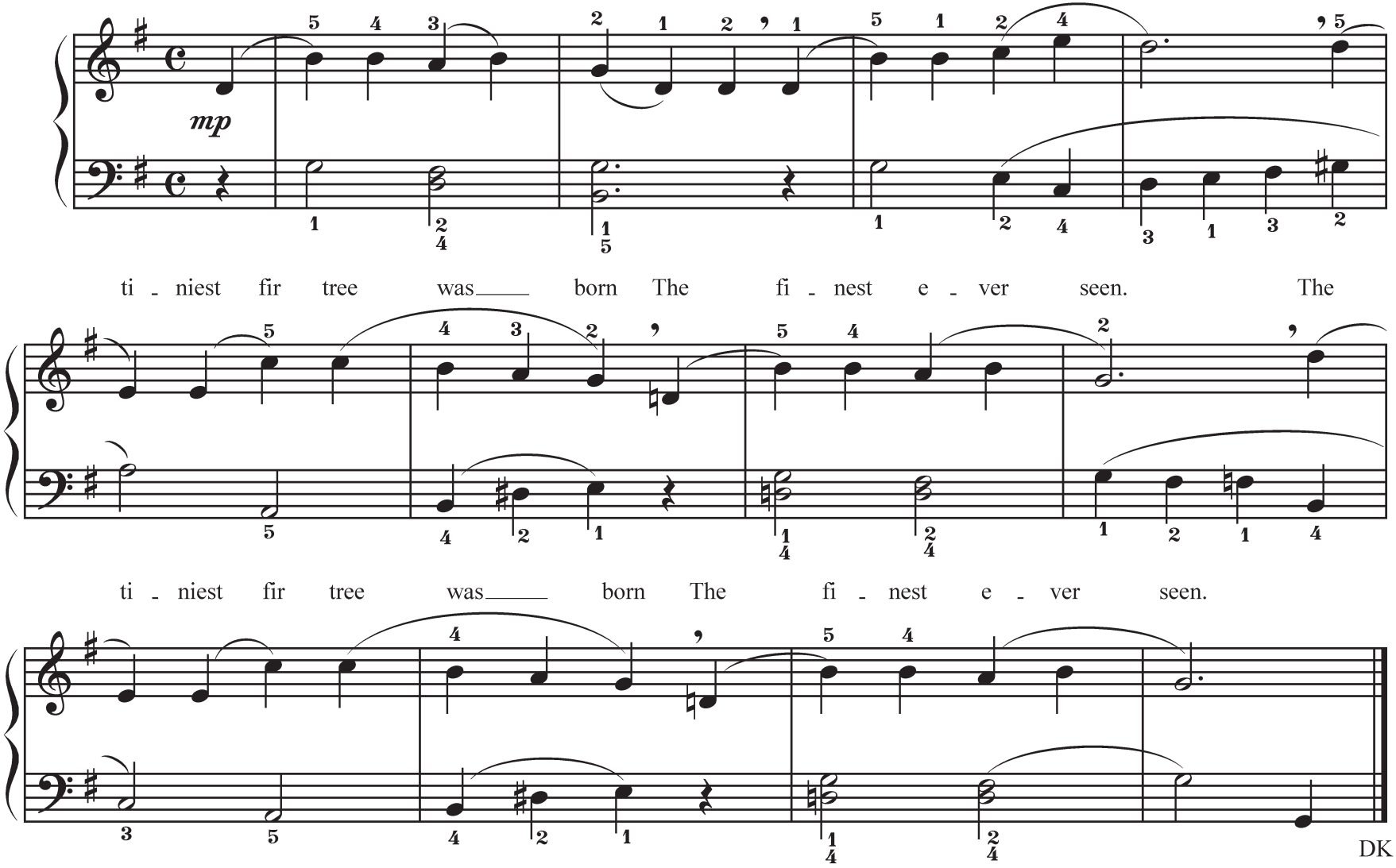
f

Little Fir Tree

Russian Christmas Song

Music: Leonid Bekman (1872–1939)
English lyrics: Barry Taylor

Andante



DK

The Moody Cat

Viktor Kalinnikov (1870–1927)

Andantino

Kit - ty is wal-king from the kit-chen, Cry - ing and rub-bing eyes that'ar it - chy.

mp

Mi-aow!

Mi - aow! Tell me— why— are you cry - ing? Mi - aow! I have a

rea-son to be cry - ing, Mi - aow! Cook in 'kit - chen stole the cream

cresc. *mf*

Then he said that it was me!

dim. **rit.** *p* **a tempo**

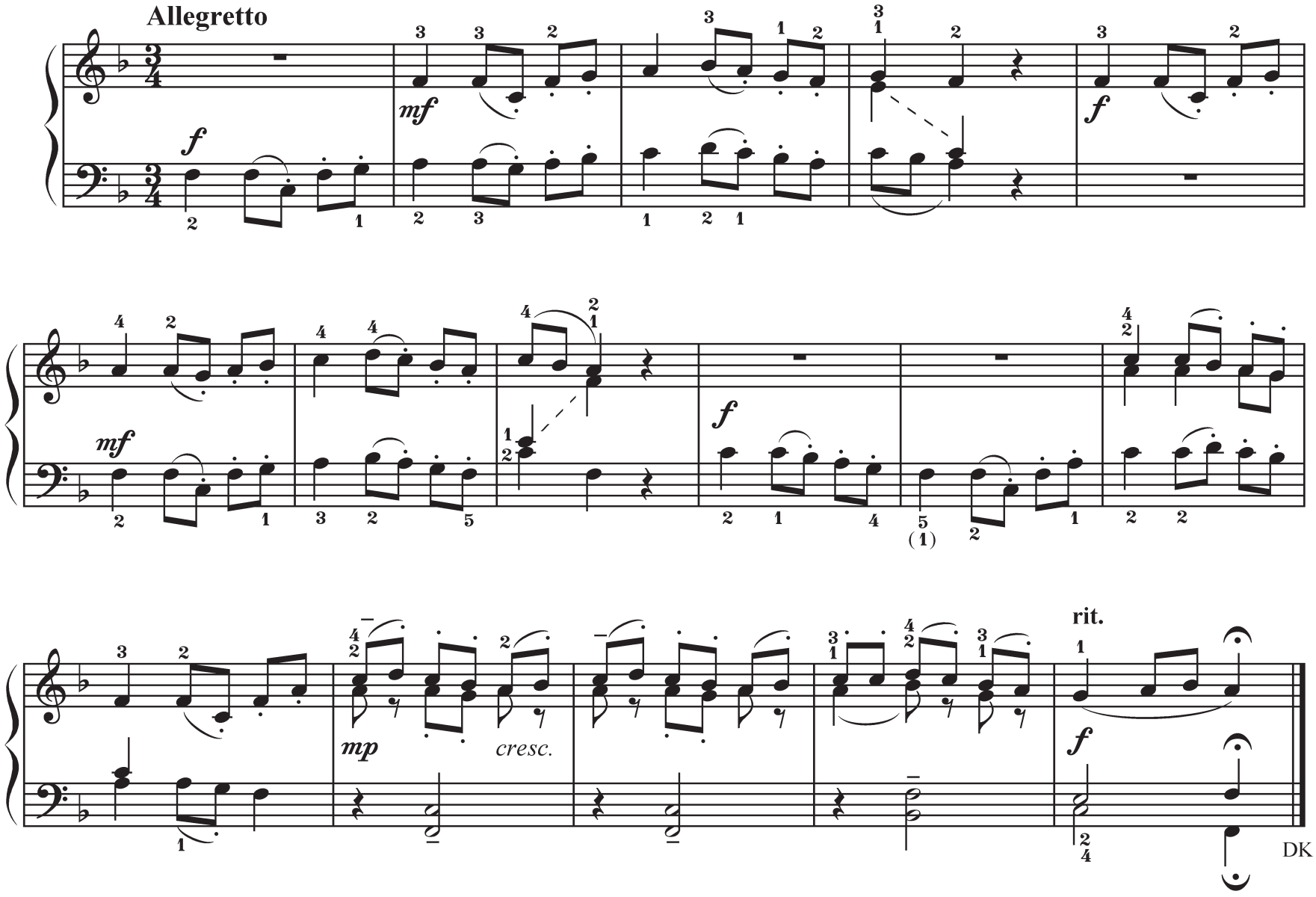
m.d. *pp* DK

m.s. *m.d.* *m.s.*

3 3 5 2 1

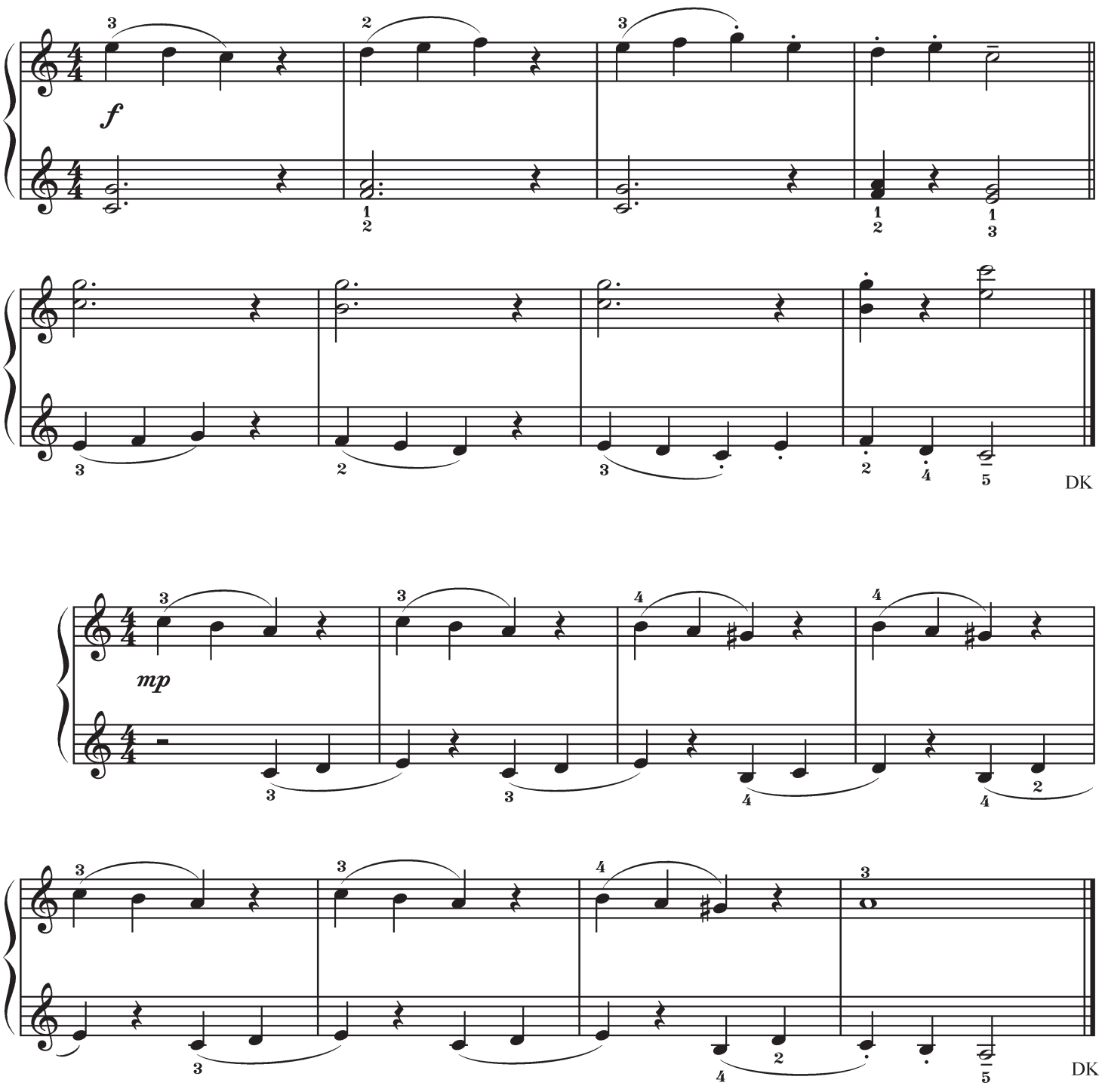
Heaven and Earth

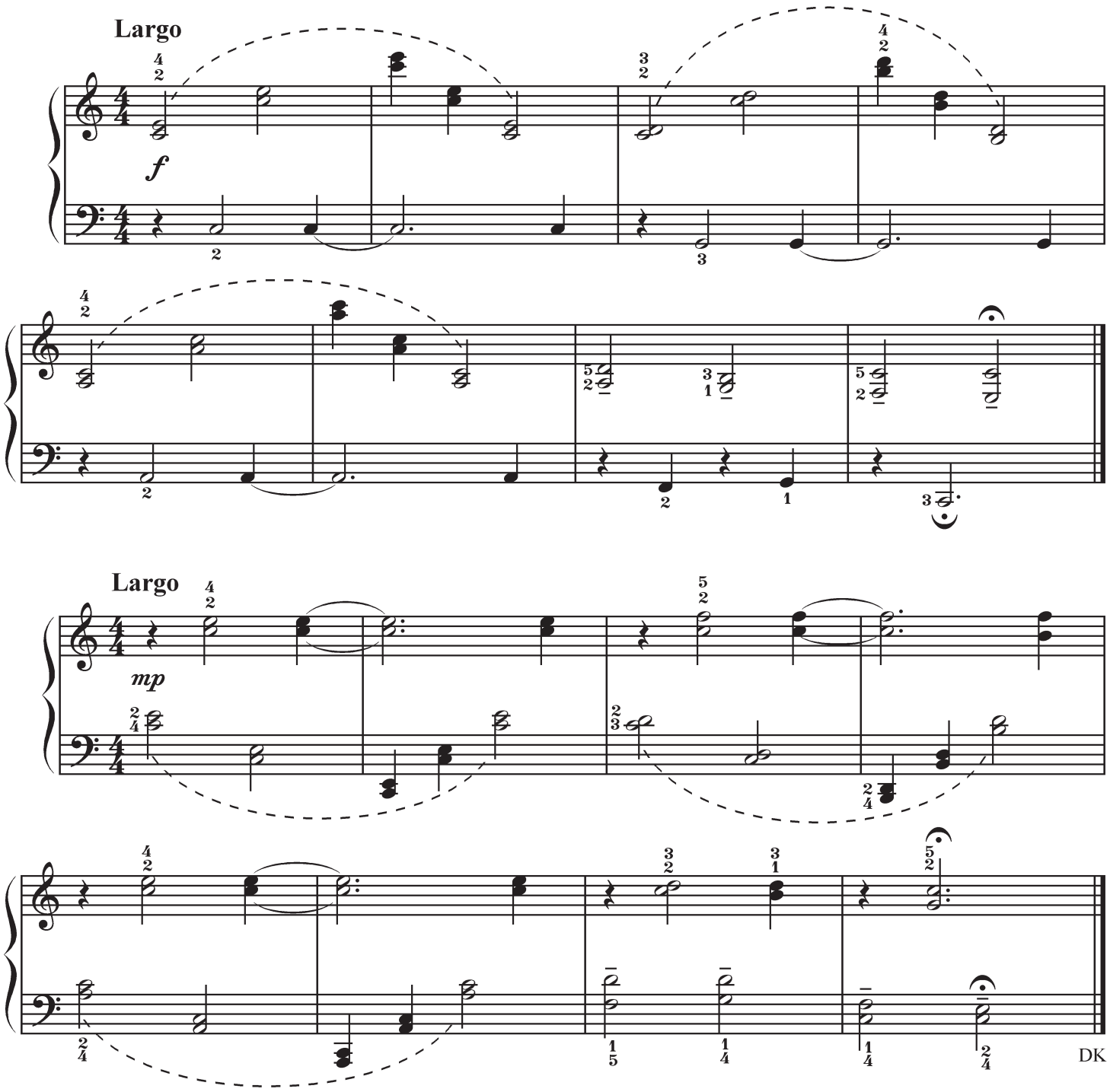
Russian Christmas Song



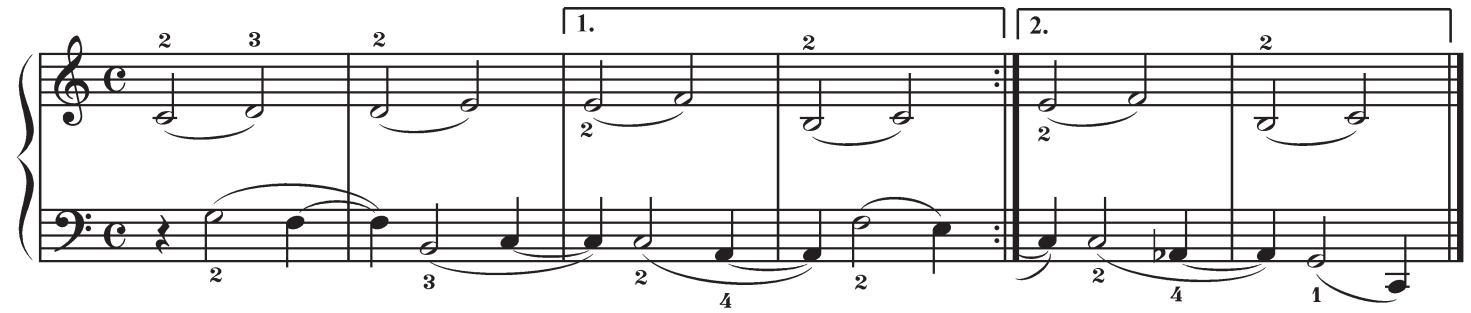
Chapter IX

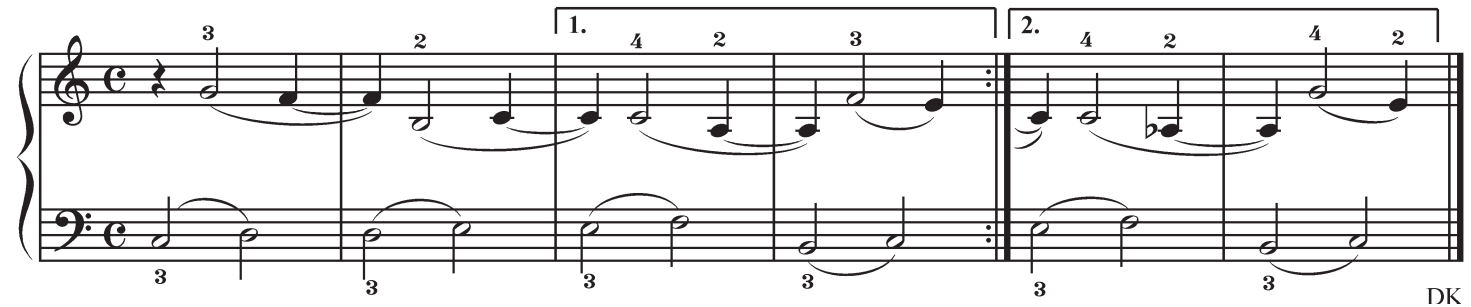
STUDIES


f
DK
mp
DK


Largo
f
Largo
mp
DK

Which degree of C major is lowered in these studies?





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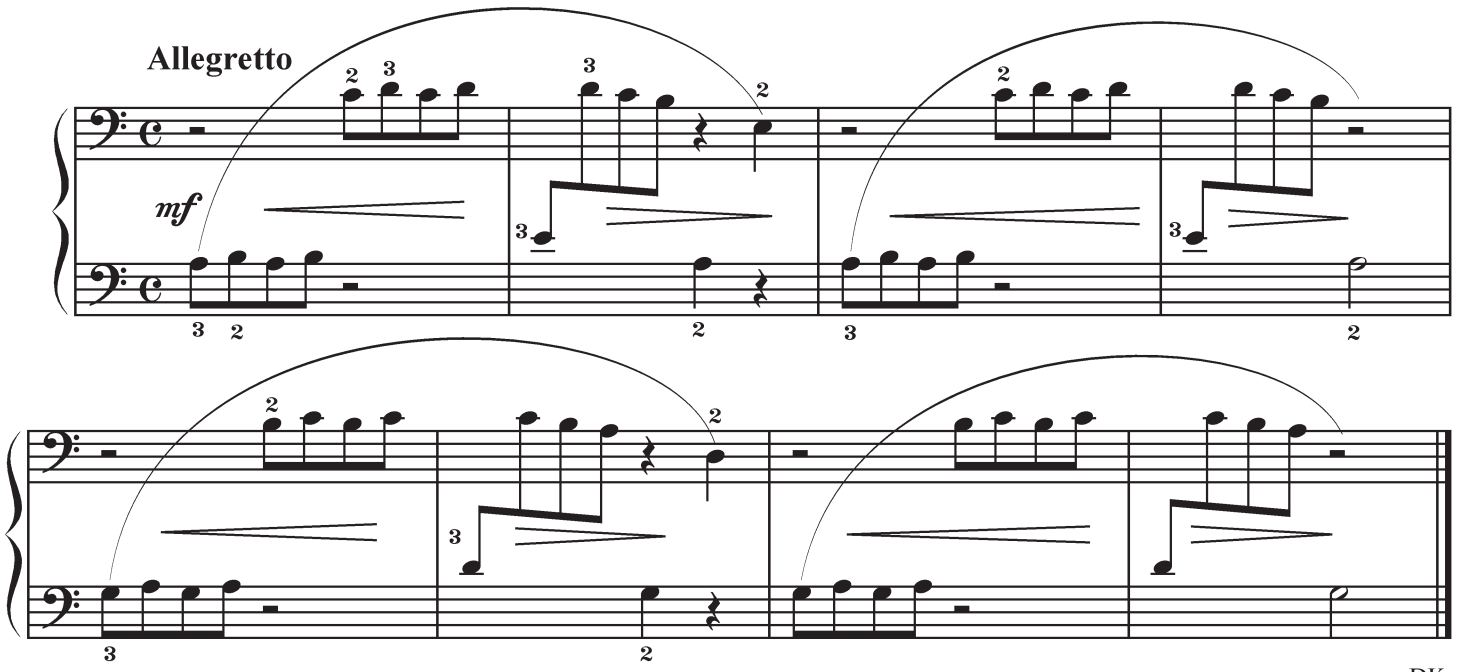
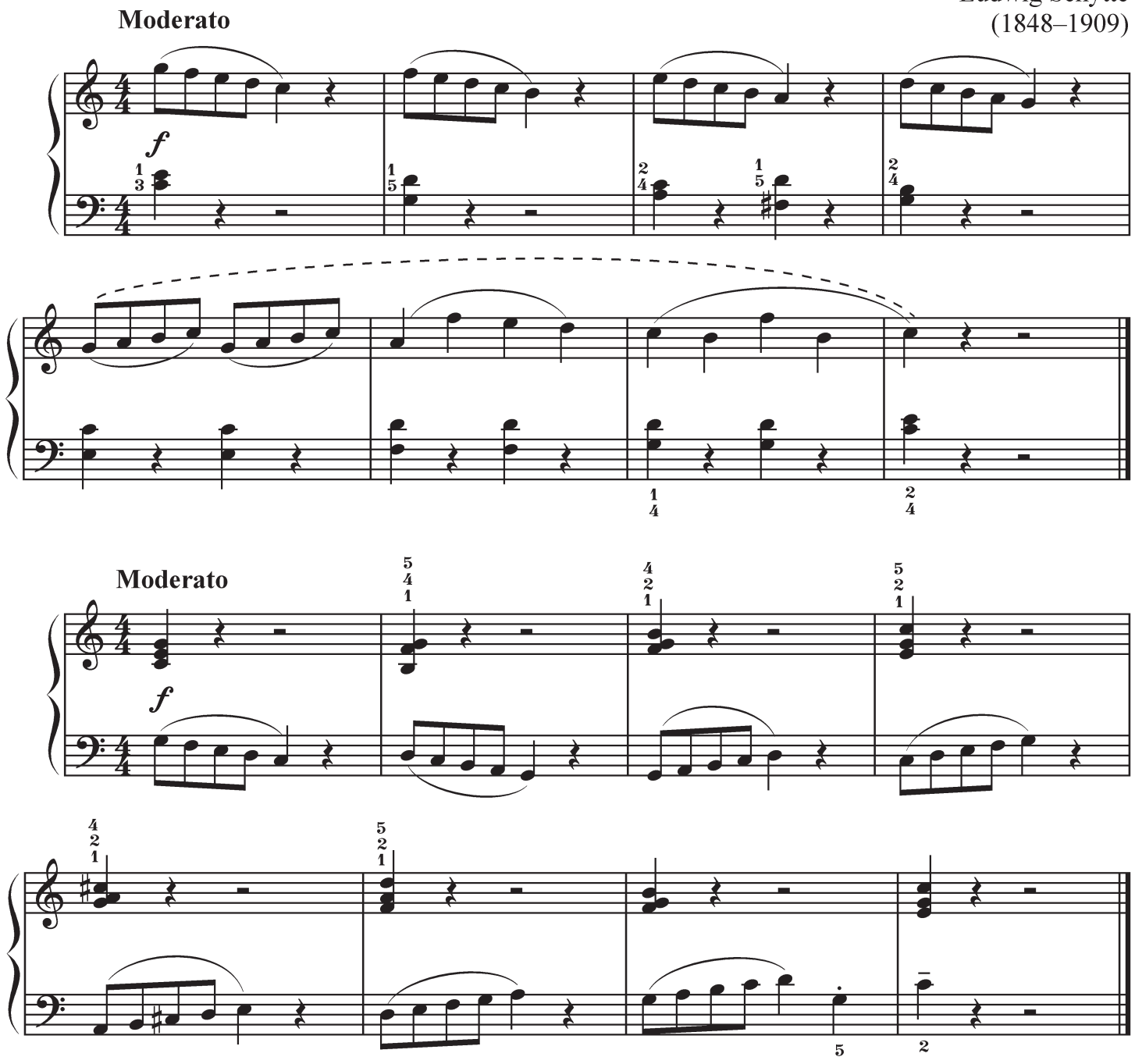


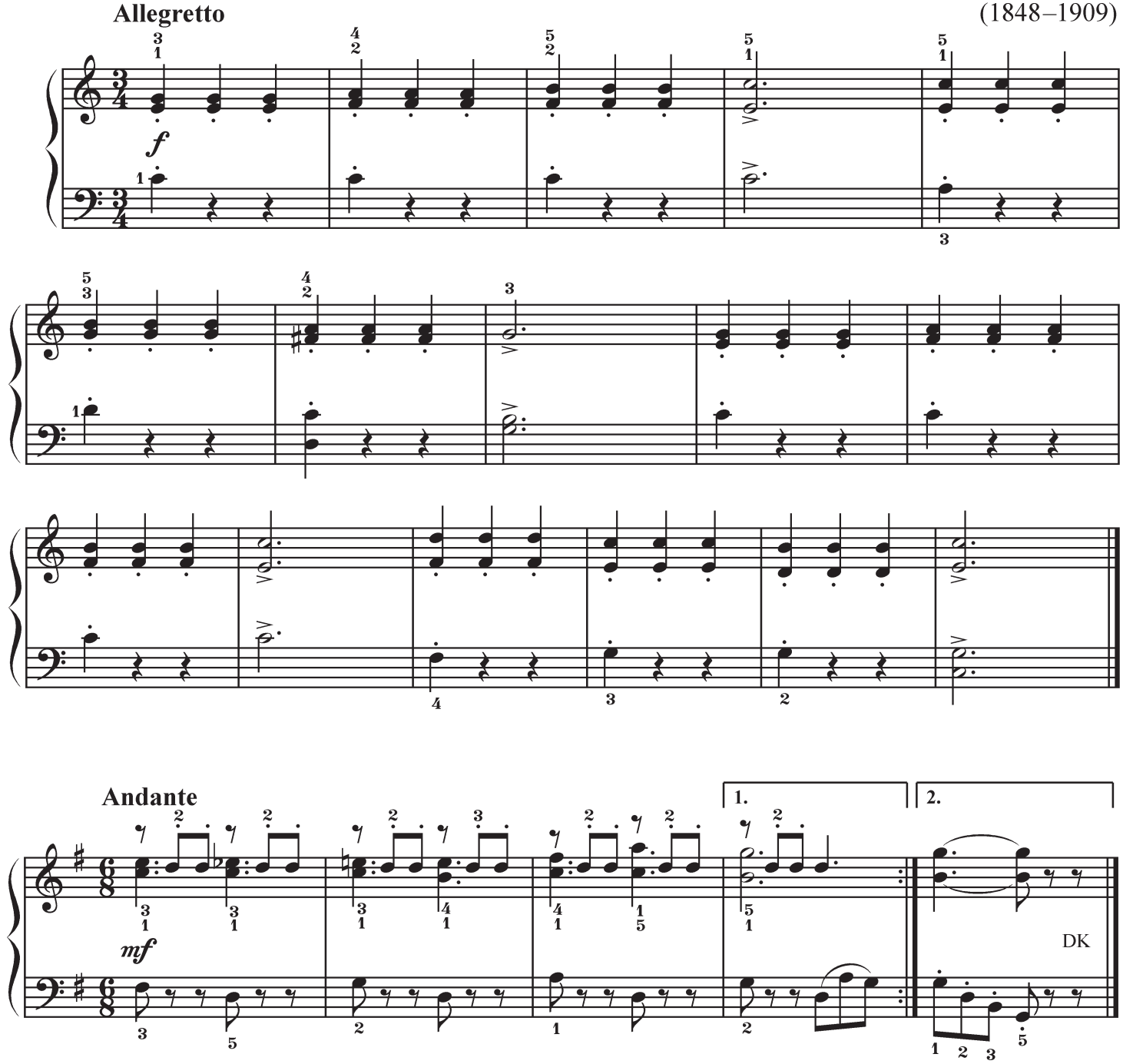
DK

Two Studies

Ludwig Schytte
(1848–1909)



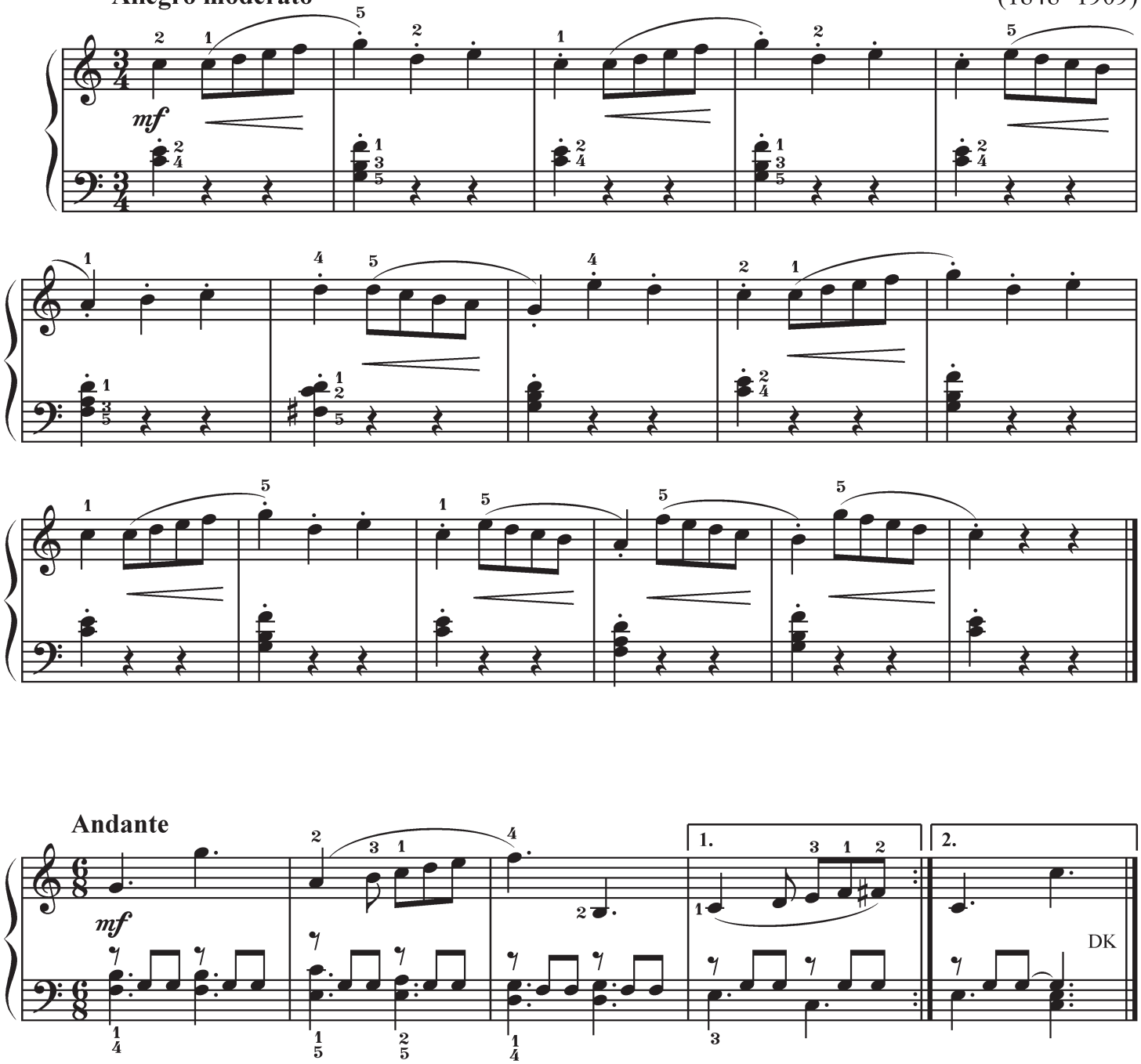
Ludwig Schytte
(1848–1909)



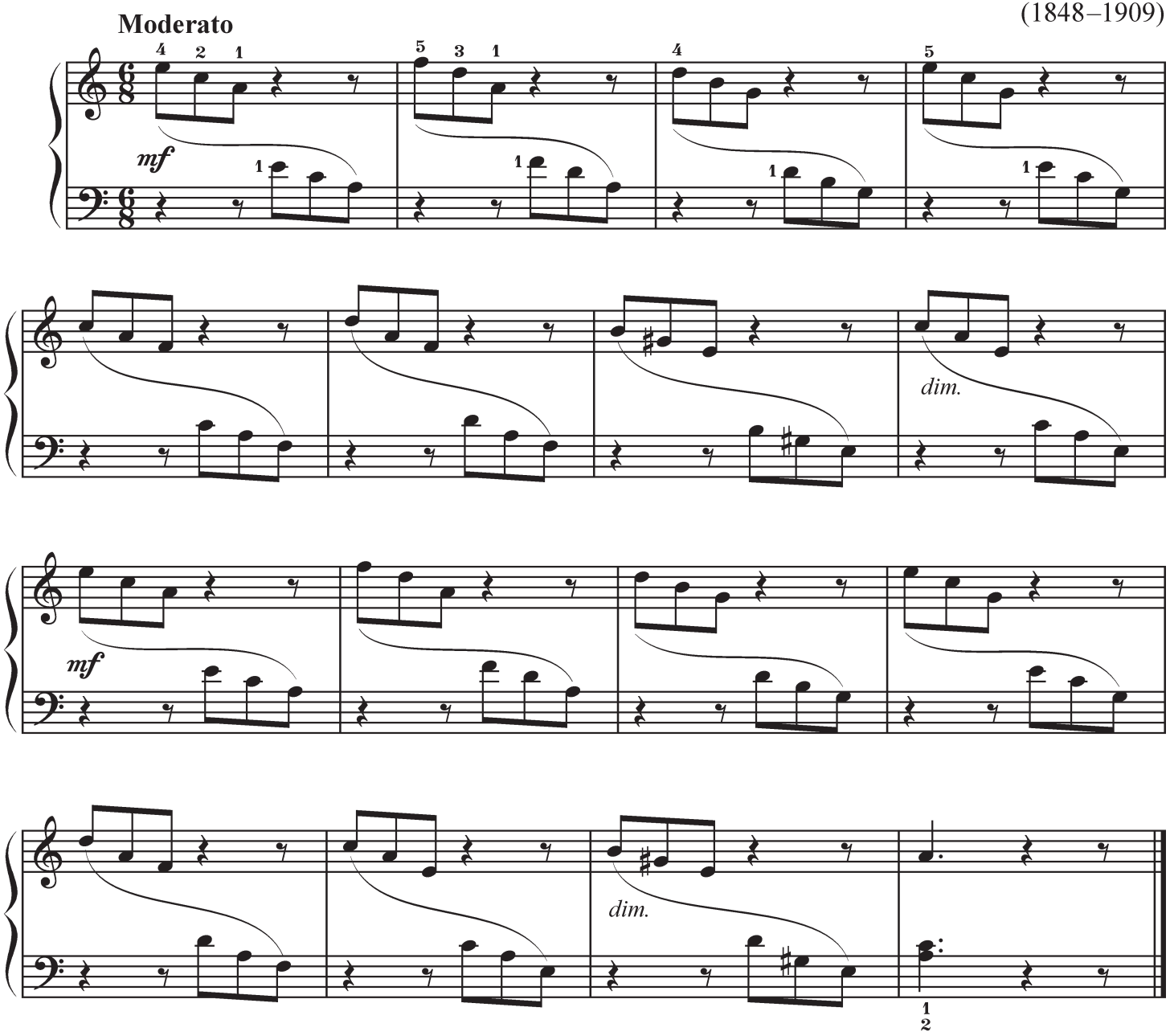
Op. 108, No.1

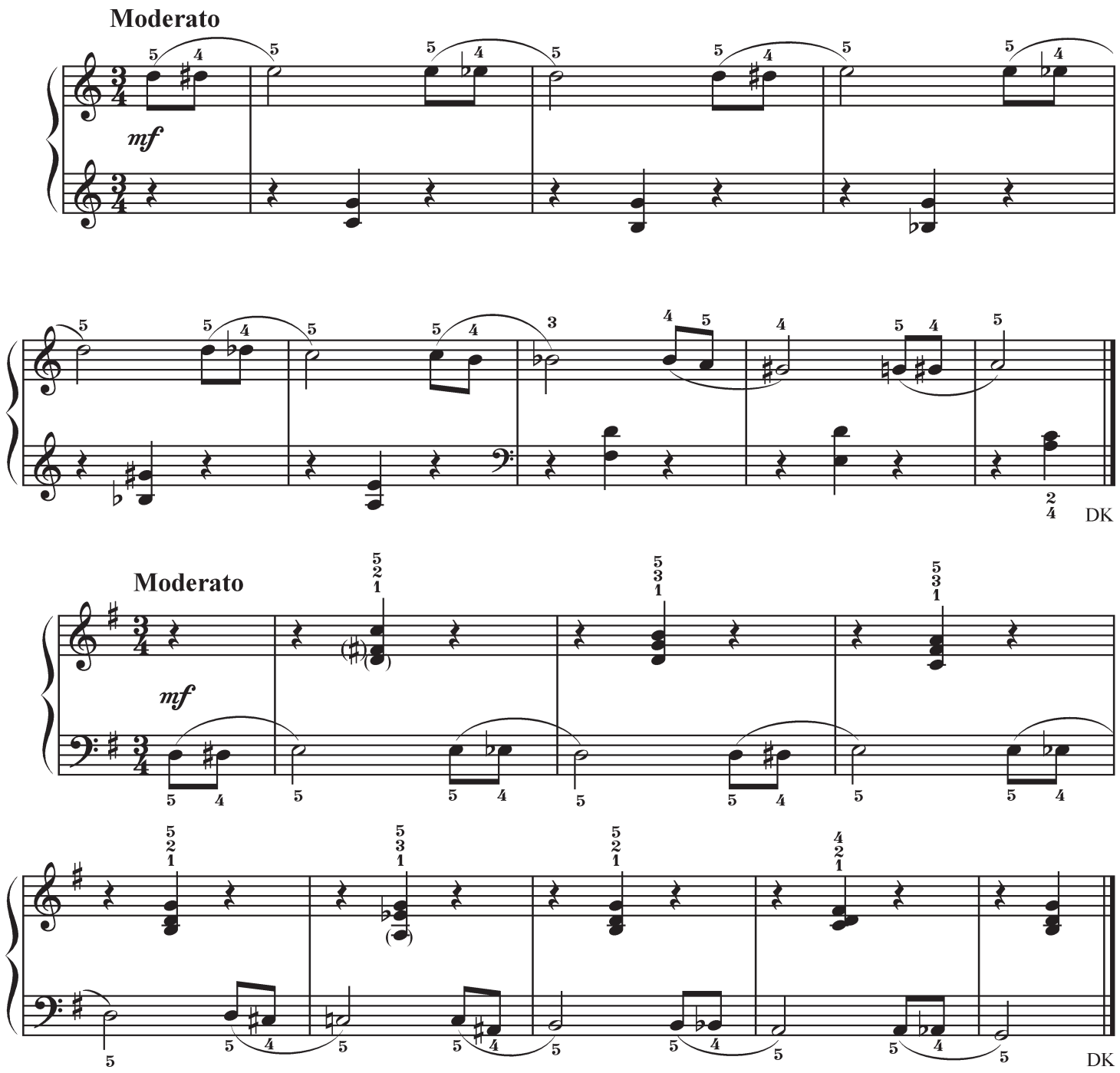
Ludwig Schytte
(1848–1909)

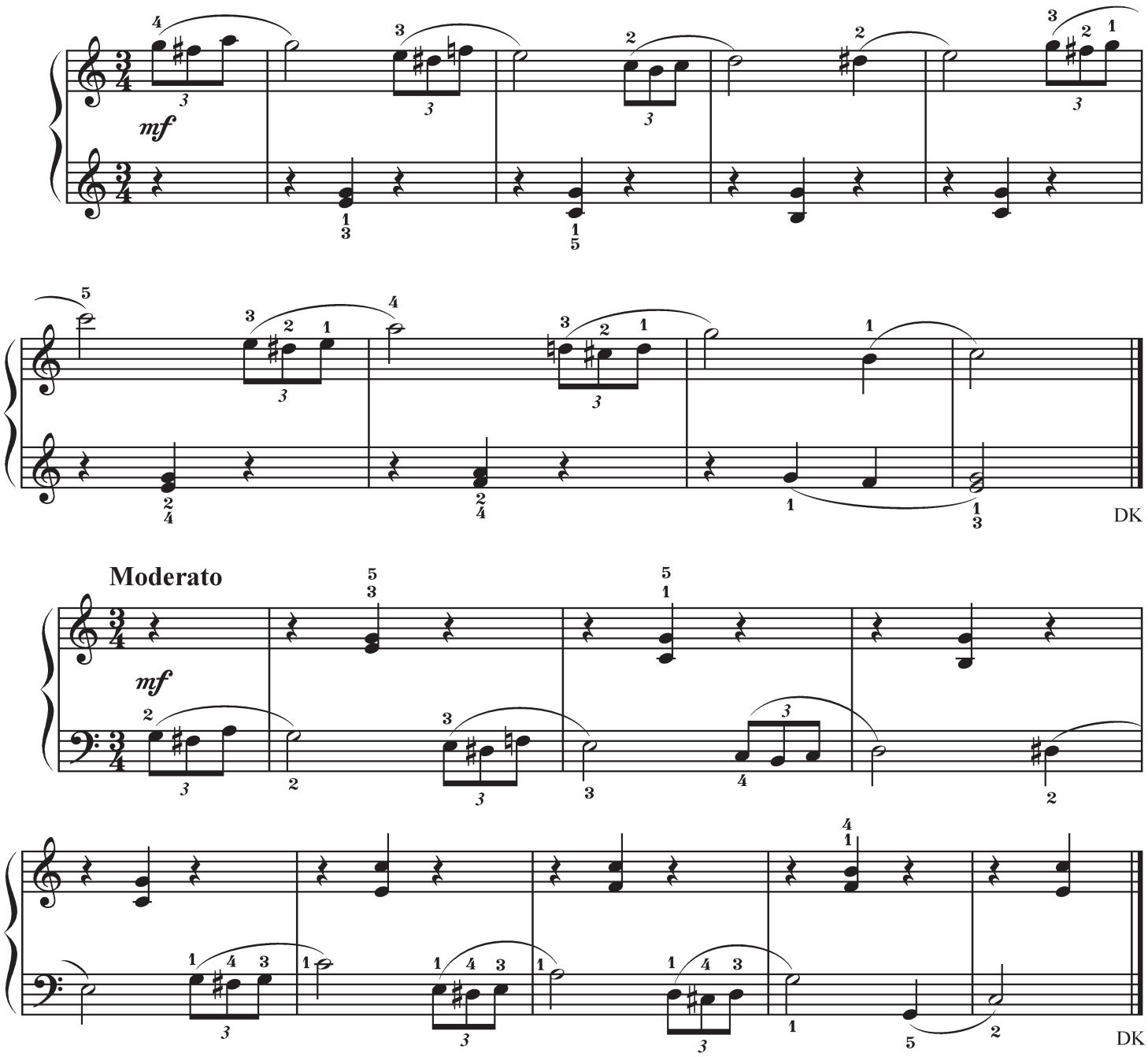
Allegro moderato



Ludwig Schytte
(1848–1909)

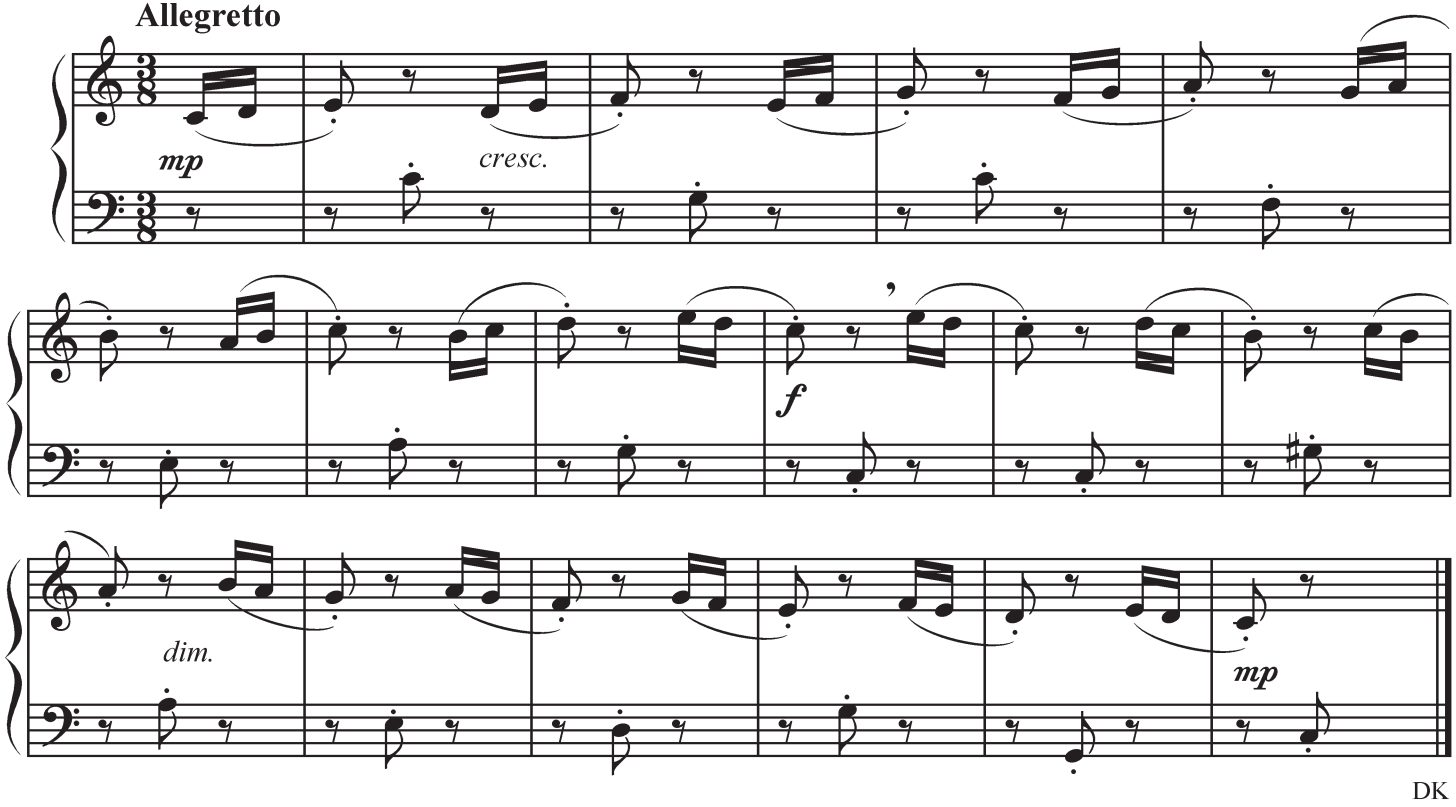



Moderato
mf
DK
Moderato
mf
DK

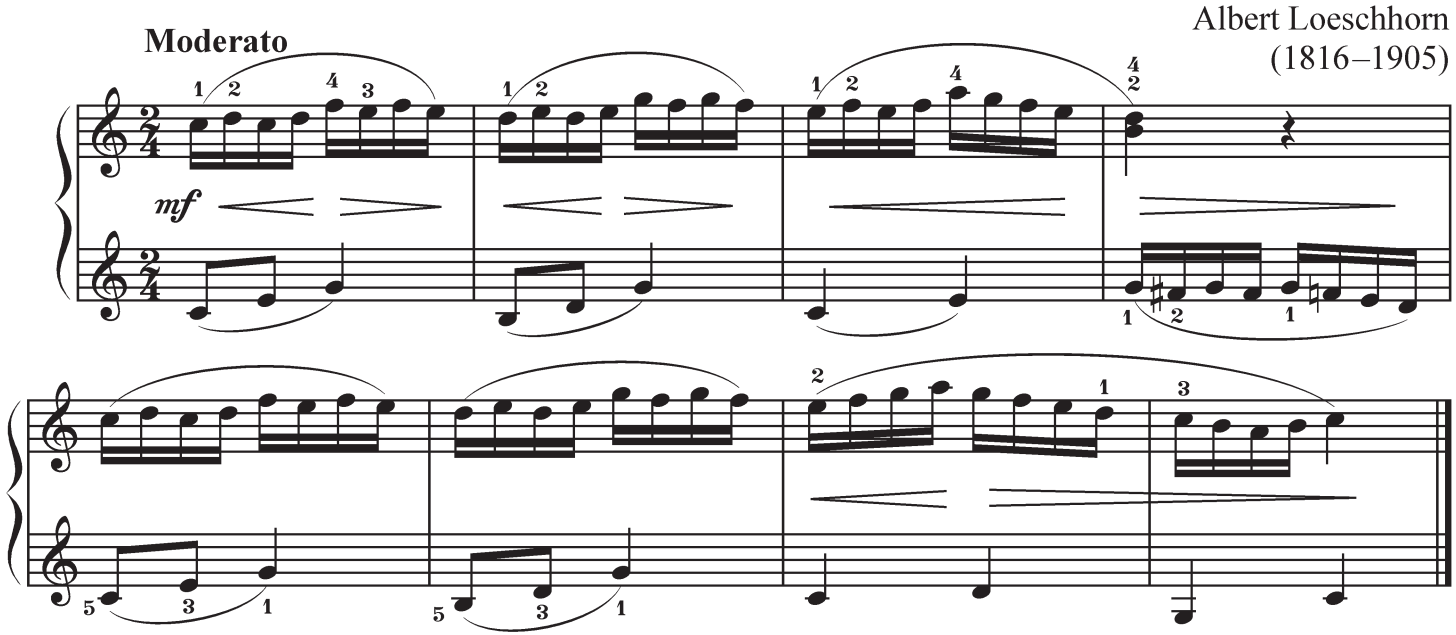

mf
DK
Moderato
mf
DK

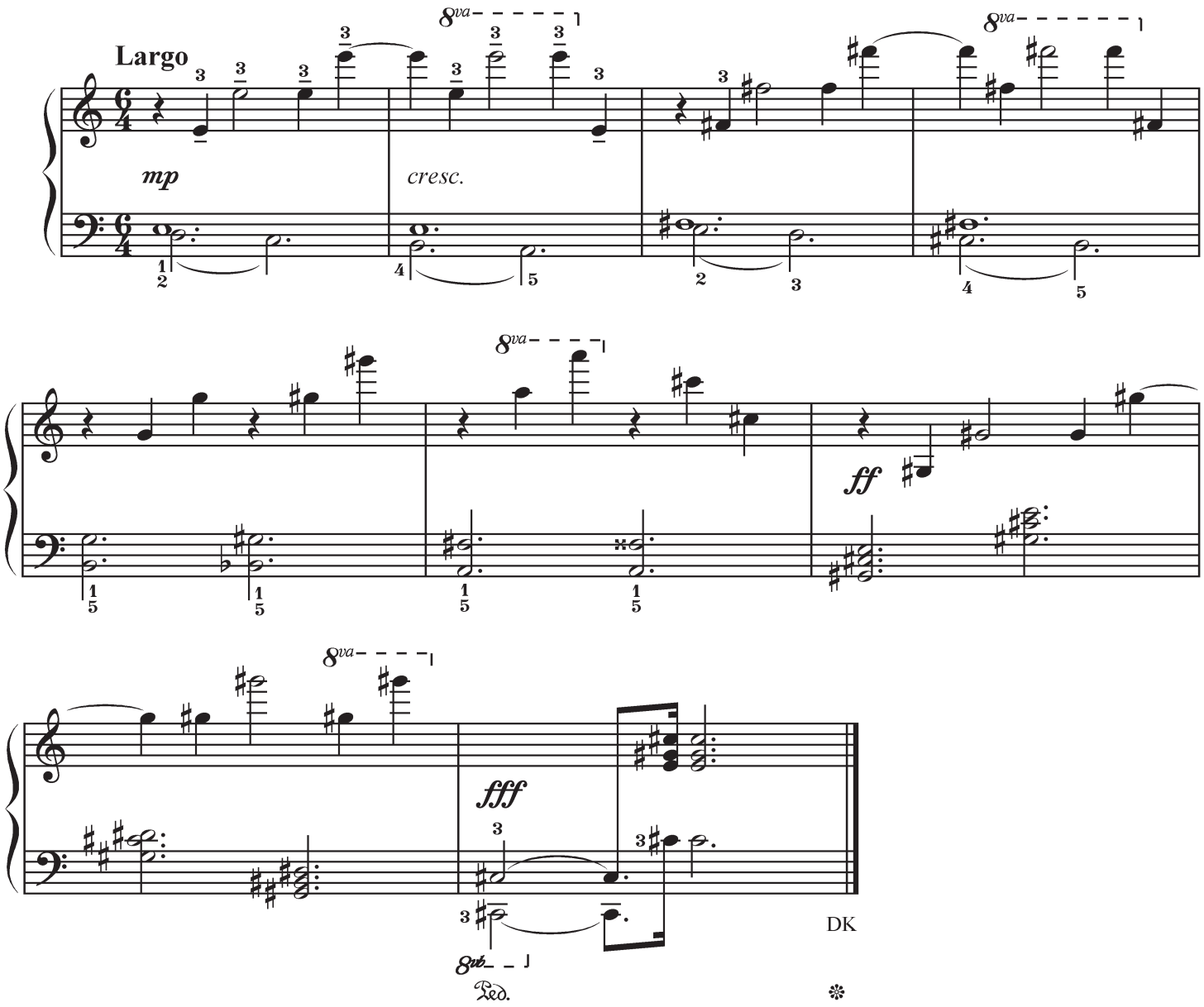
Suggested fingering for a repeated pattern in the entire piece:

1-2-3 *or*
2-3-4 *or*
3-4-5



DK

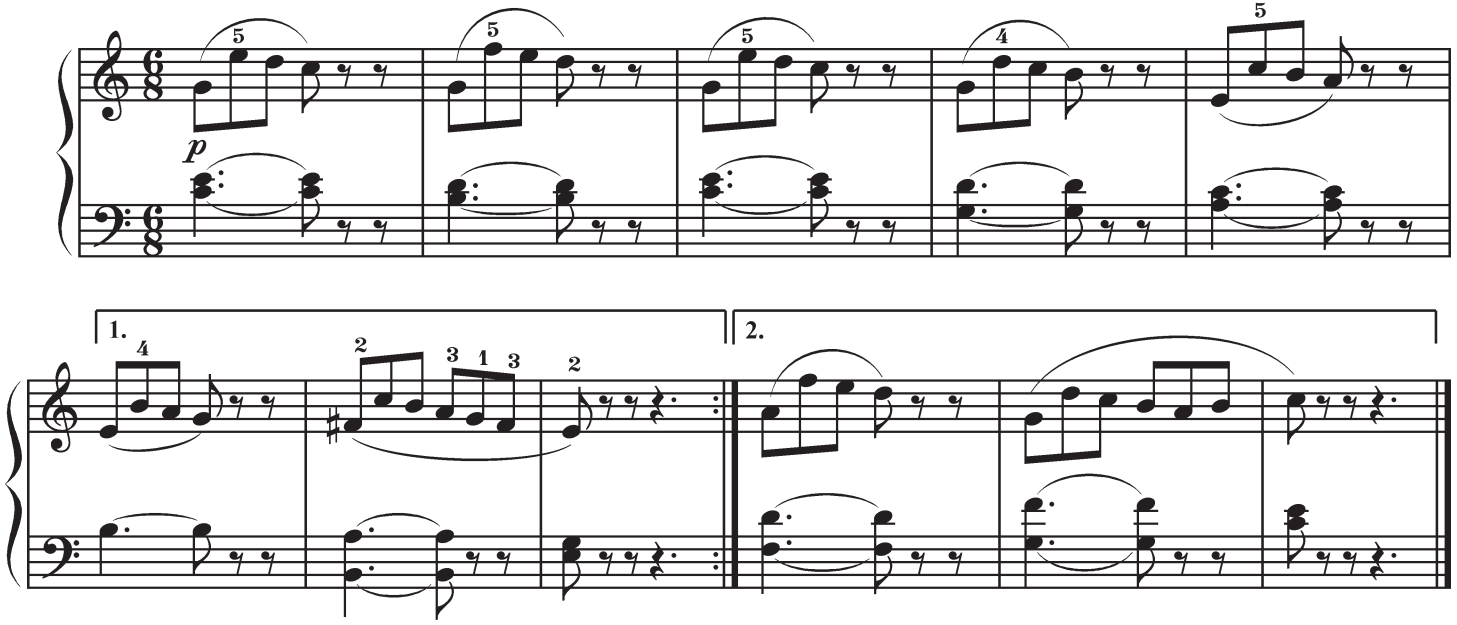



Largo
mp
cresc.
8va
ff
fff
DK
Ped.

Op. 160, No.14

Ludwig Schytte
(1848–1909)

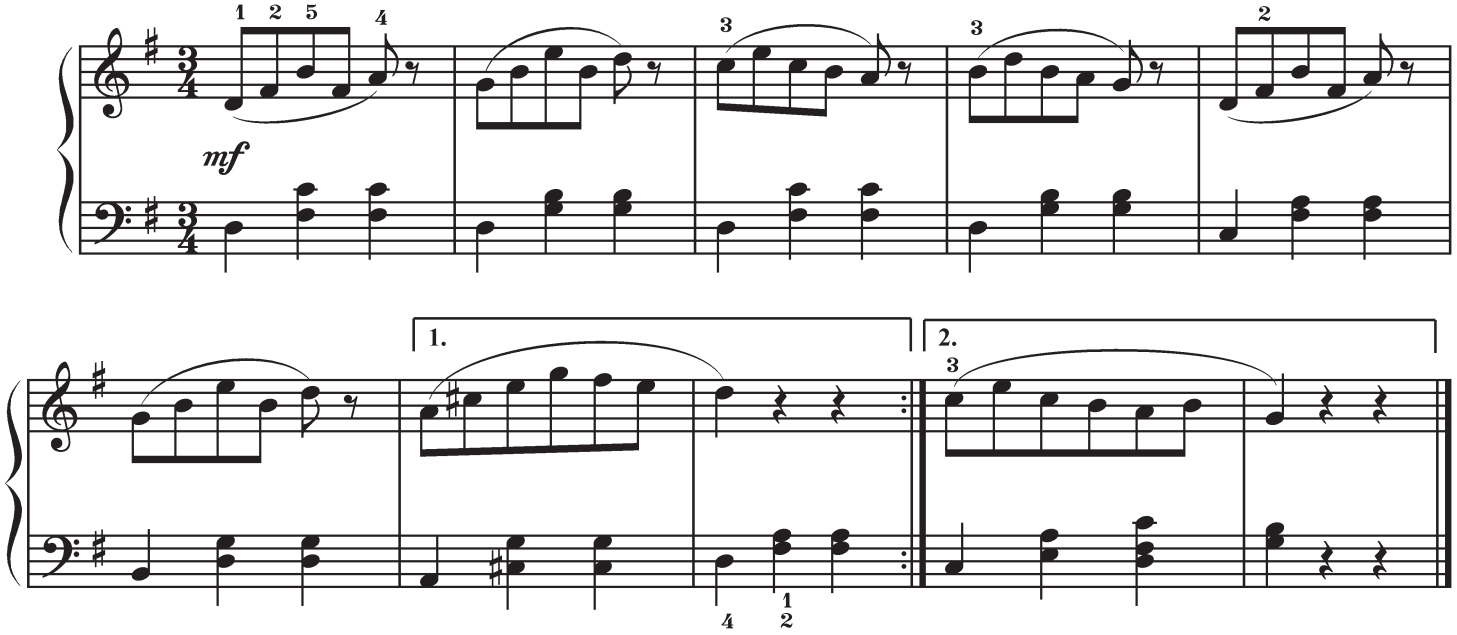
Moderato

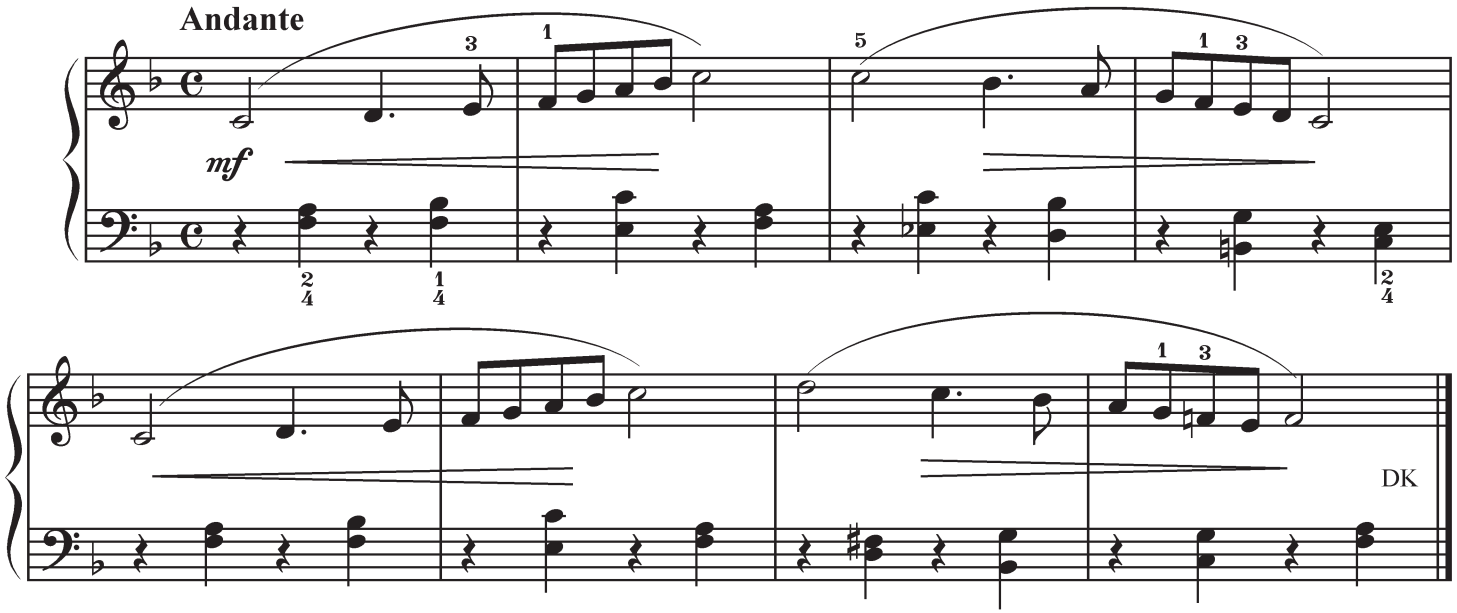


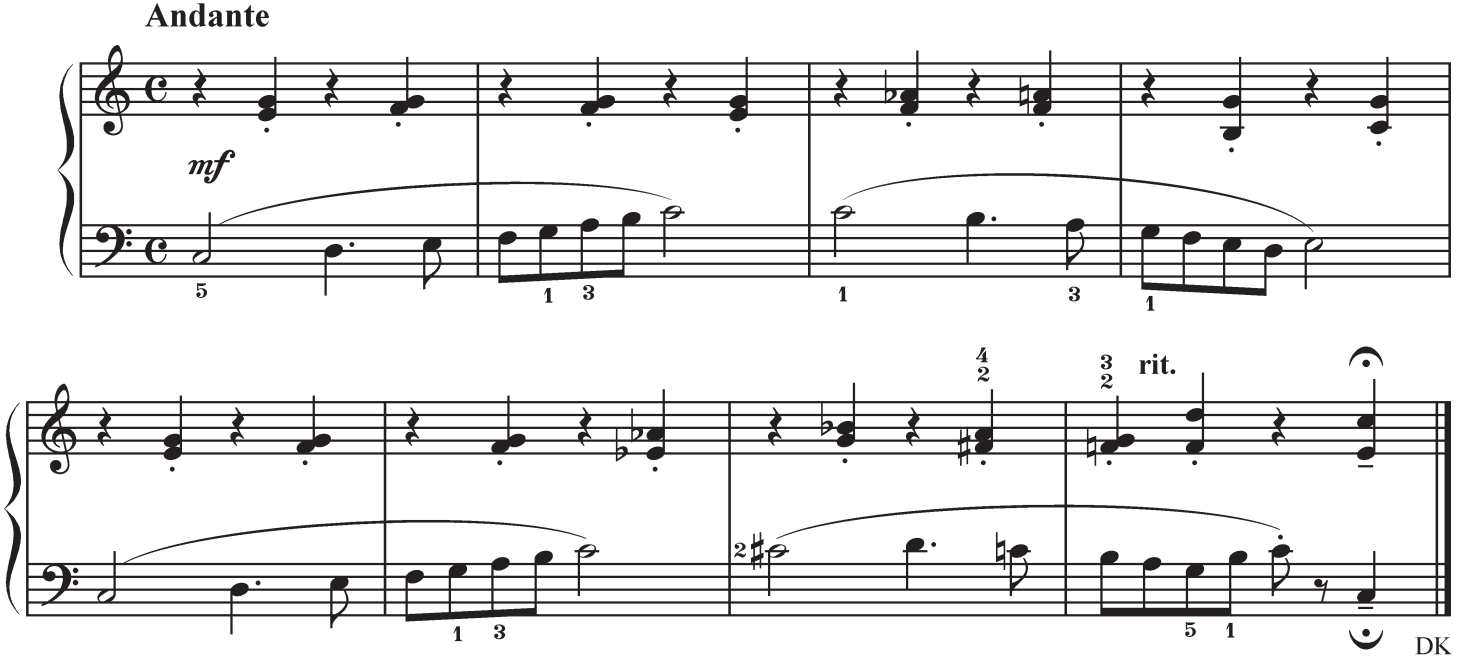
Op. 108, No.17

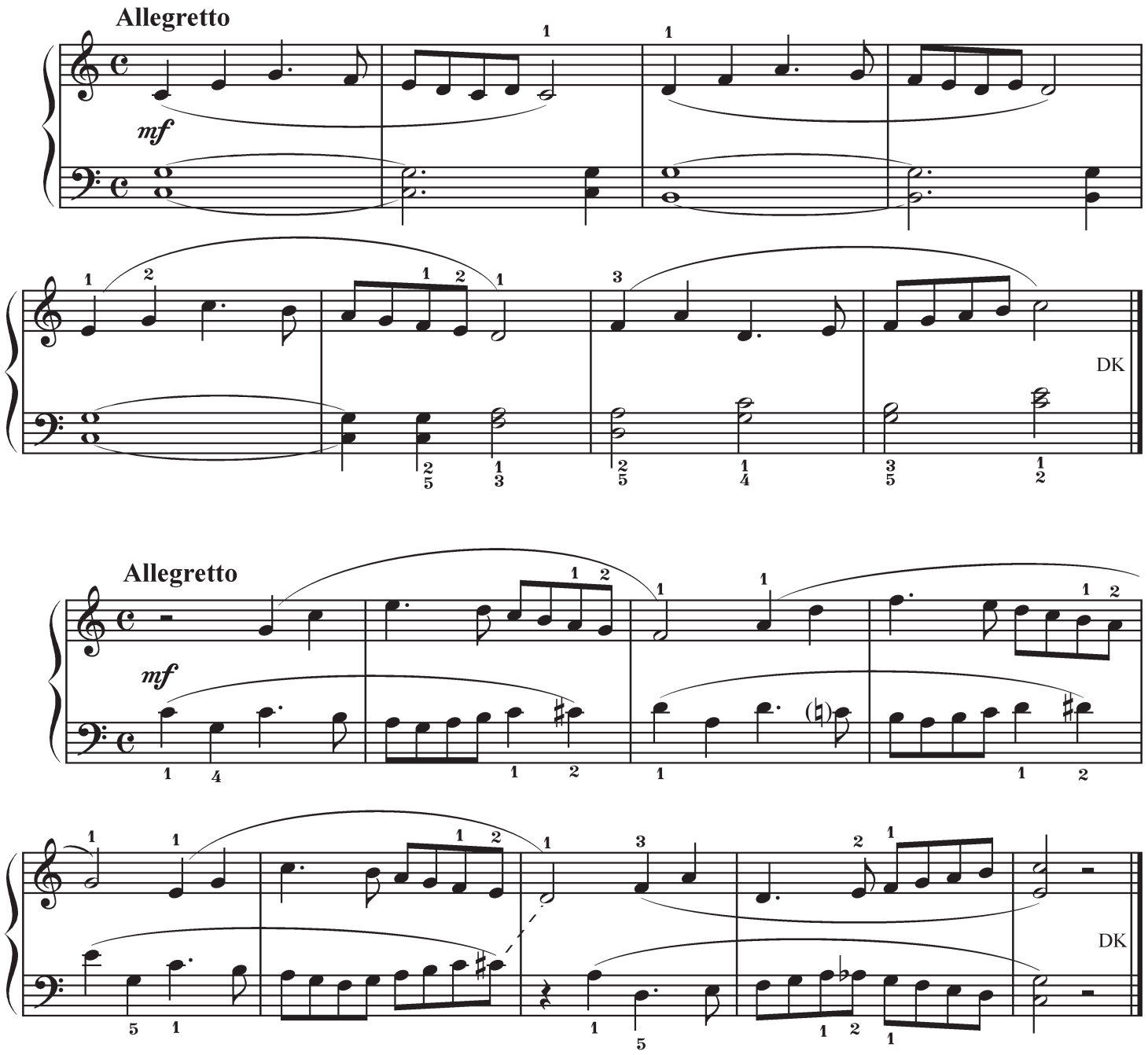
Ludwig Schytte
(1848–1909)

Tempo di valse

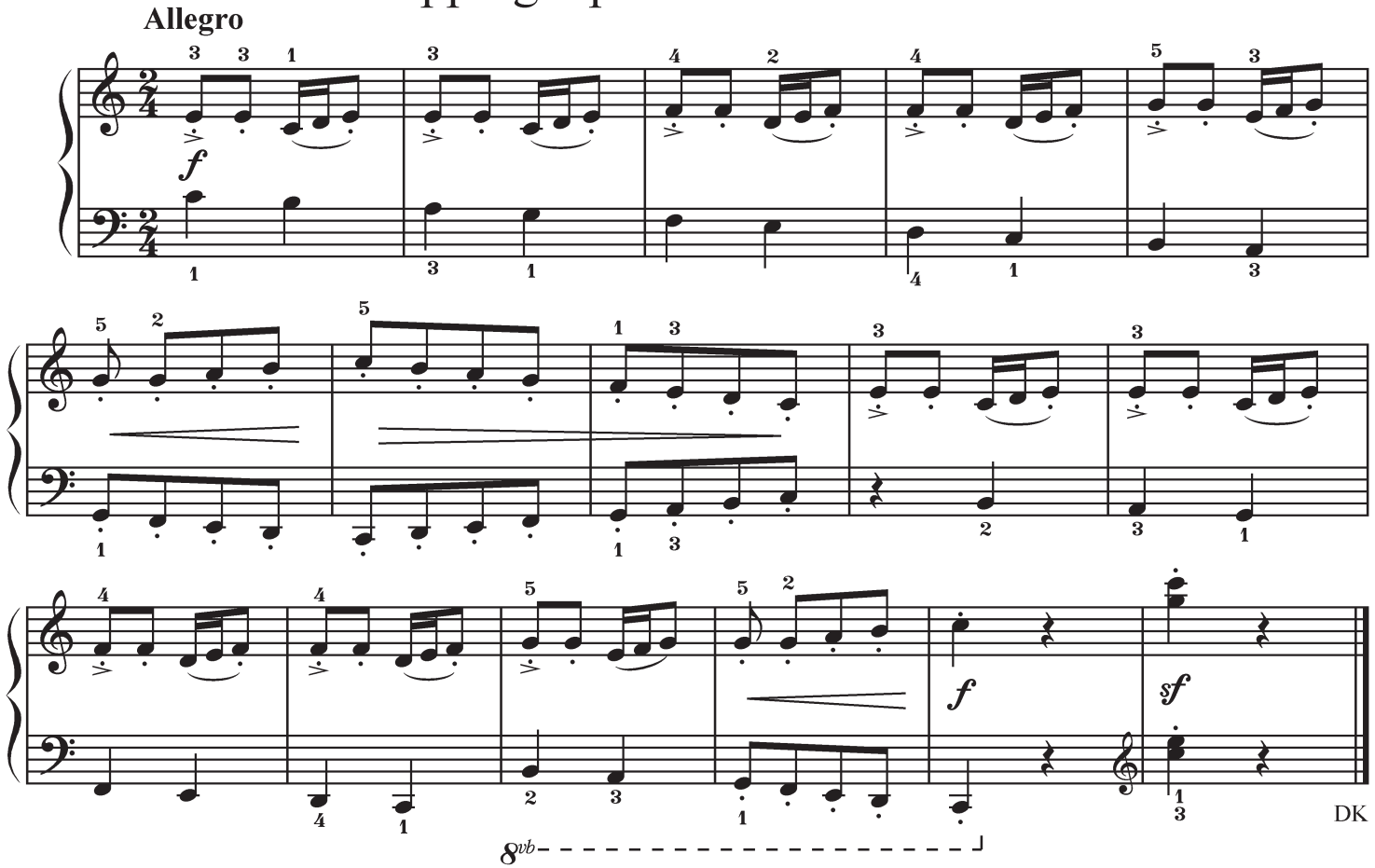



Andante
mf
DK

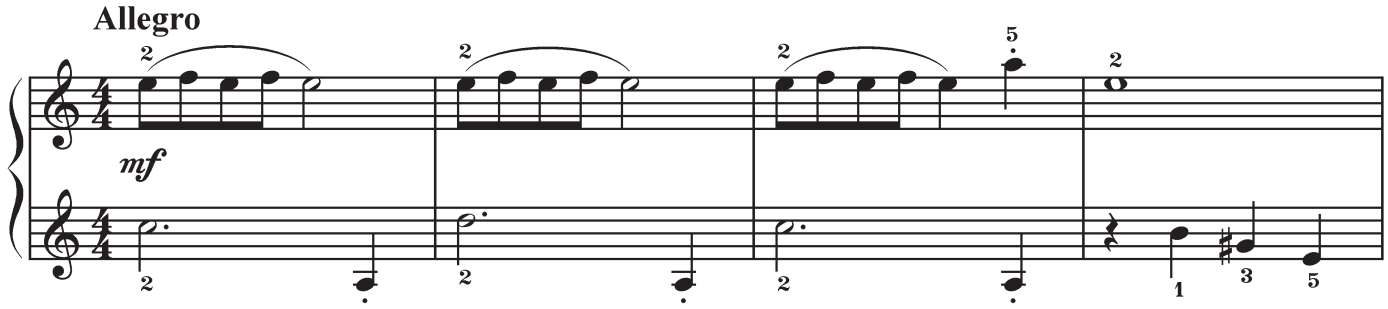

Andante
mf
rit.
DK

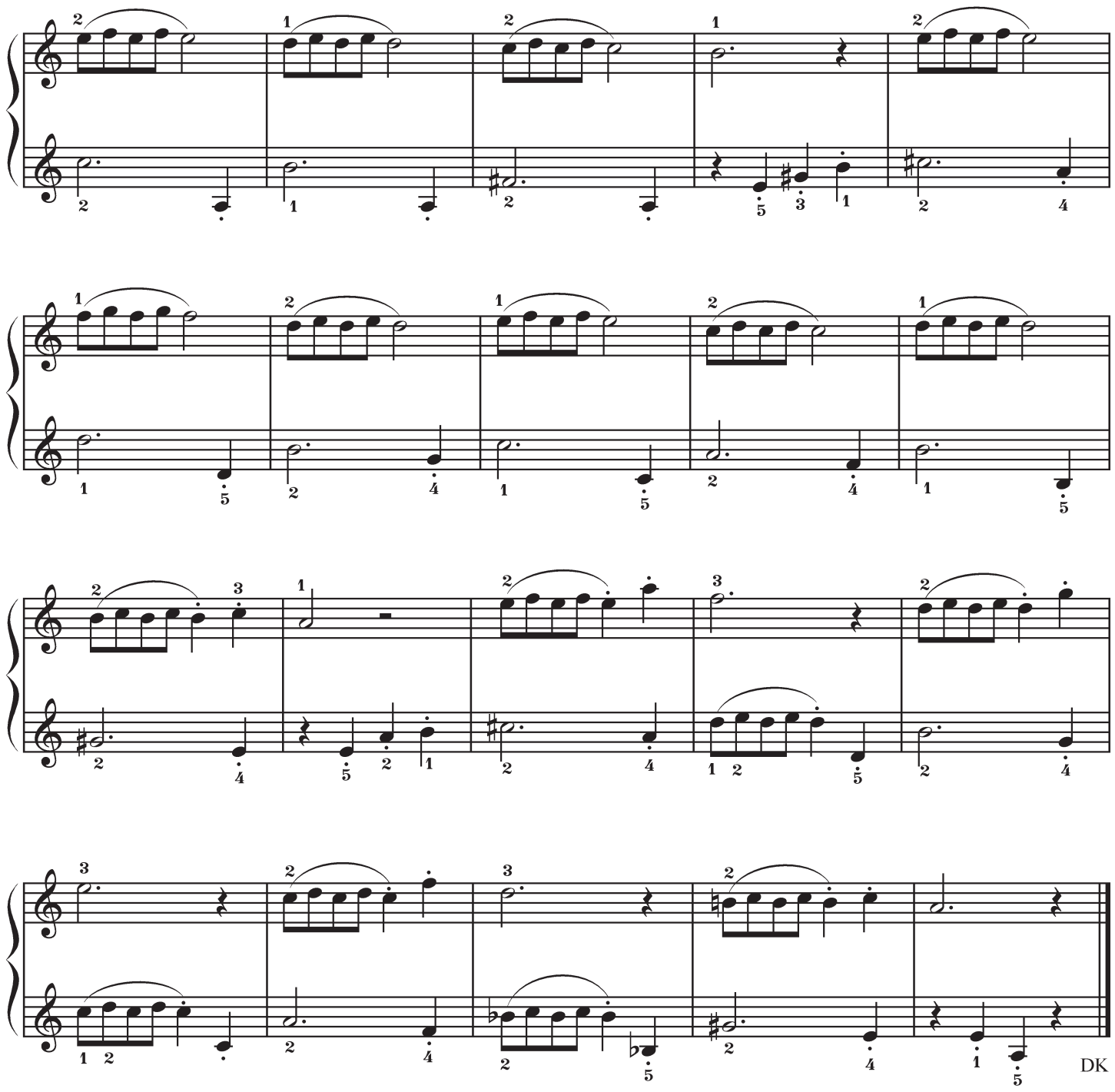

Allegretto
mf
DK
Allegretto
mf
DK

Skipping Up and Down the Scale



A Sad Little Bird

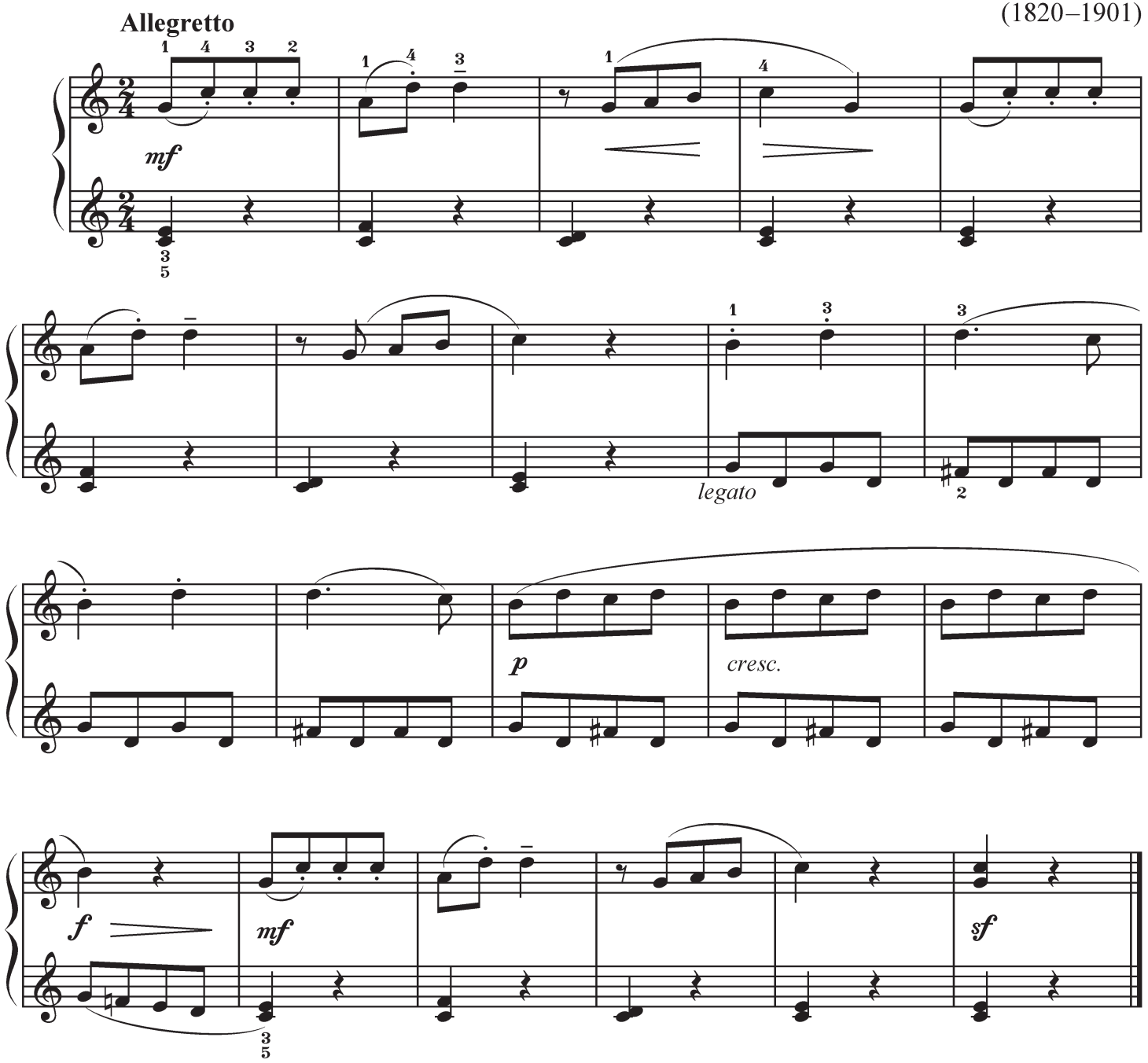




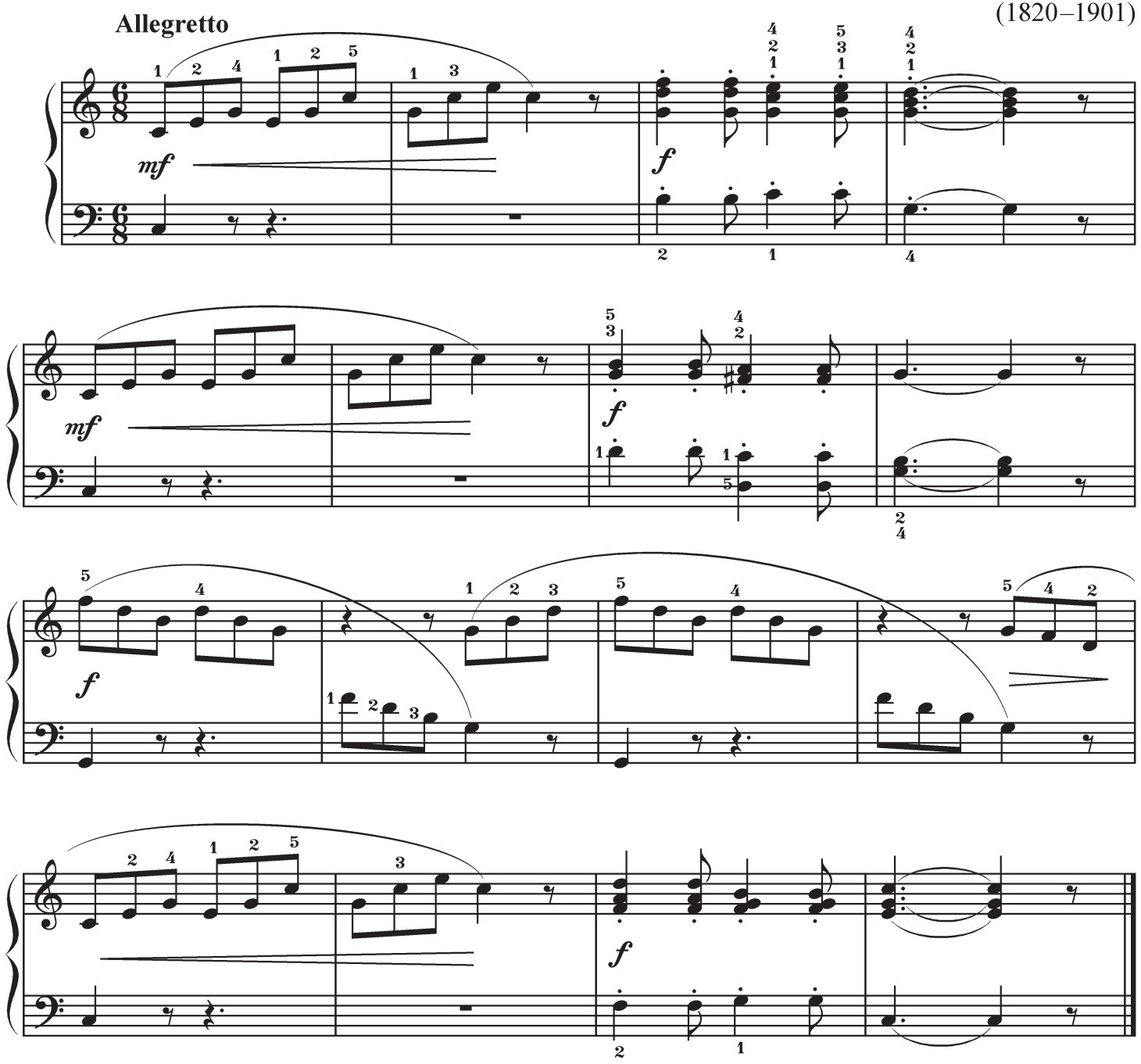
Put a check mark above a bar-line to indicate the ending of every musical sentence.

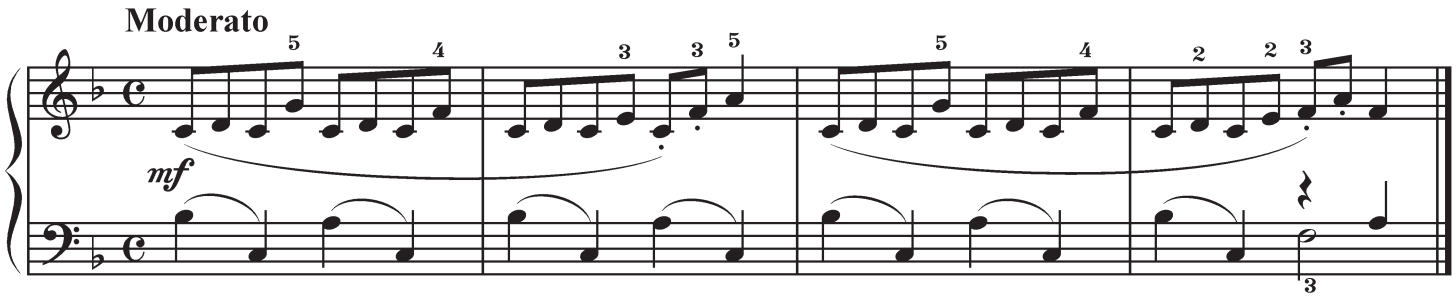
Op. 210, No.6

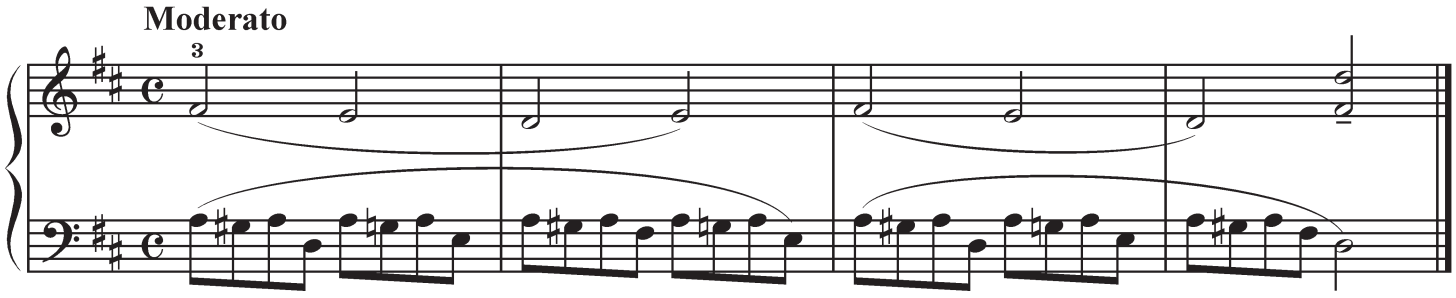
Cornelius Gurlitt
(1820–1901)



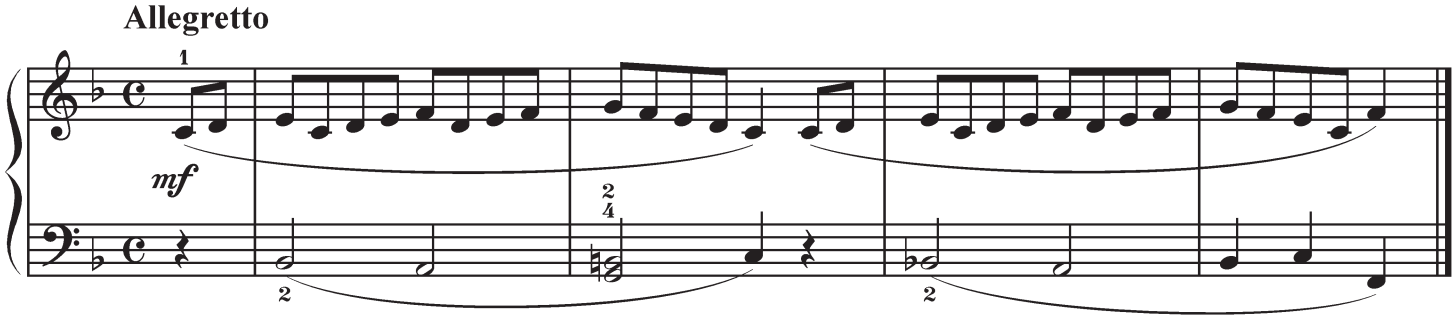
Cornelius Gurlitt
(1820–1901)

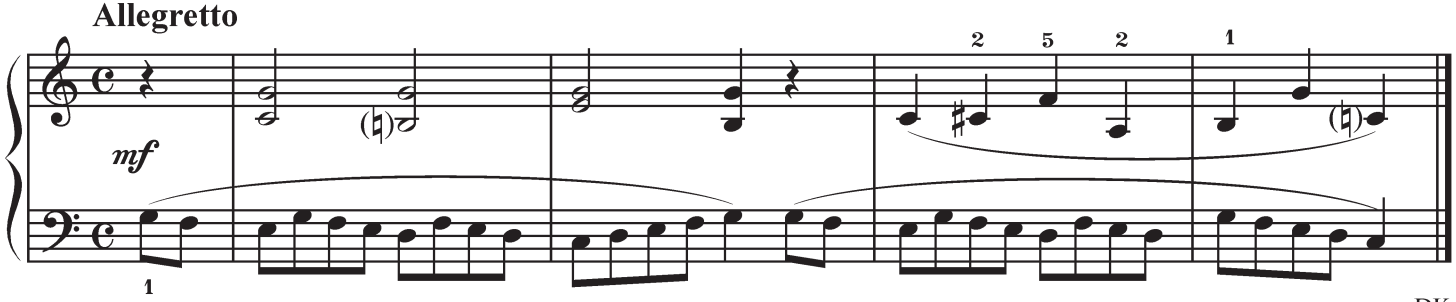




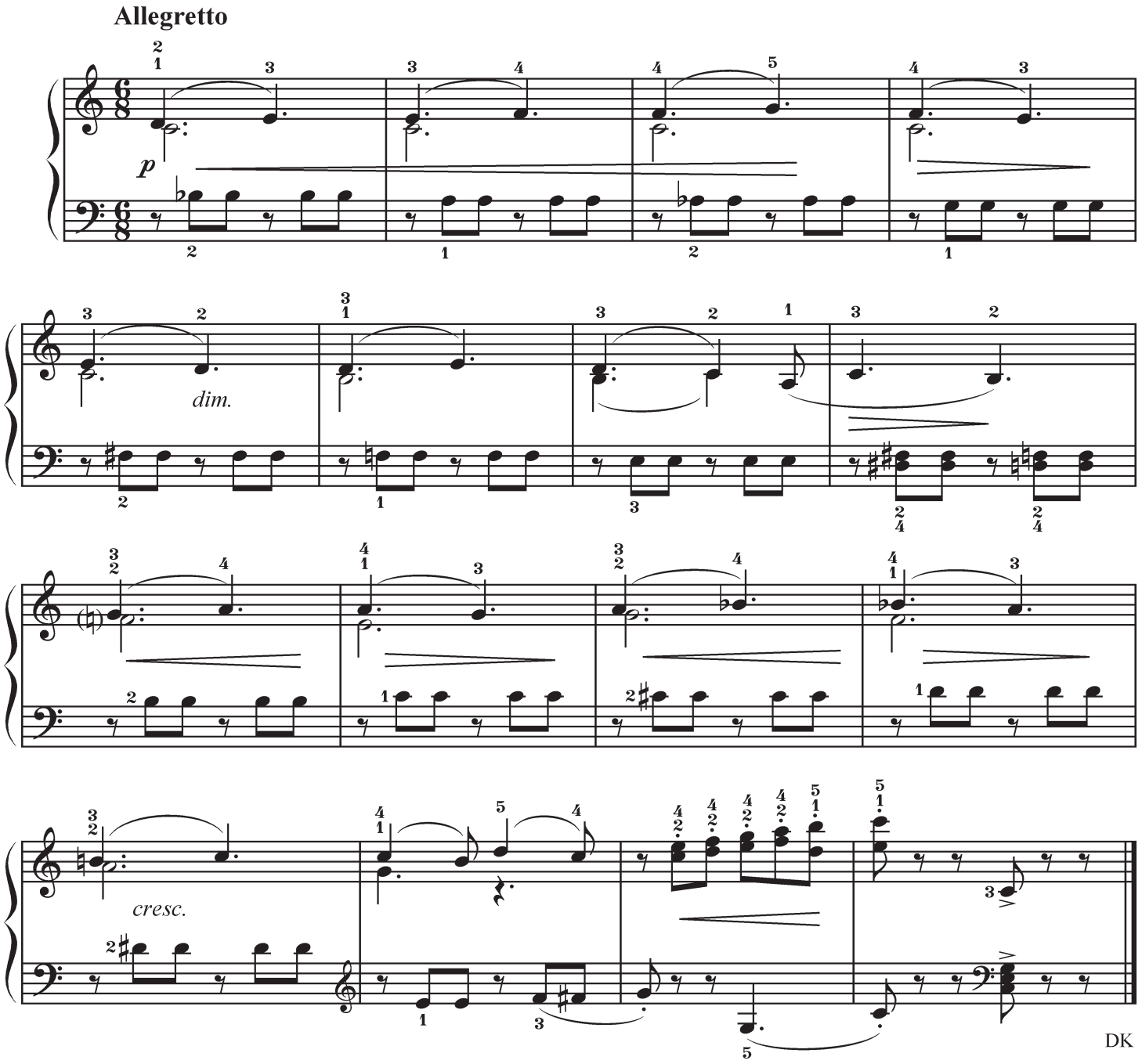


DK



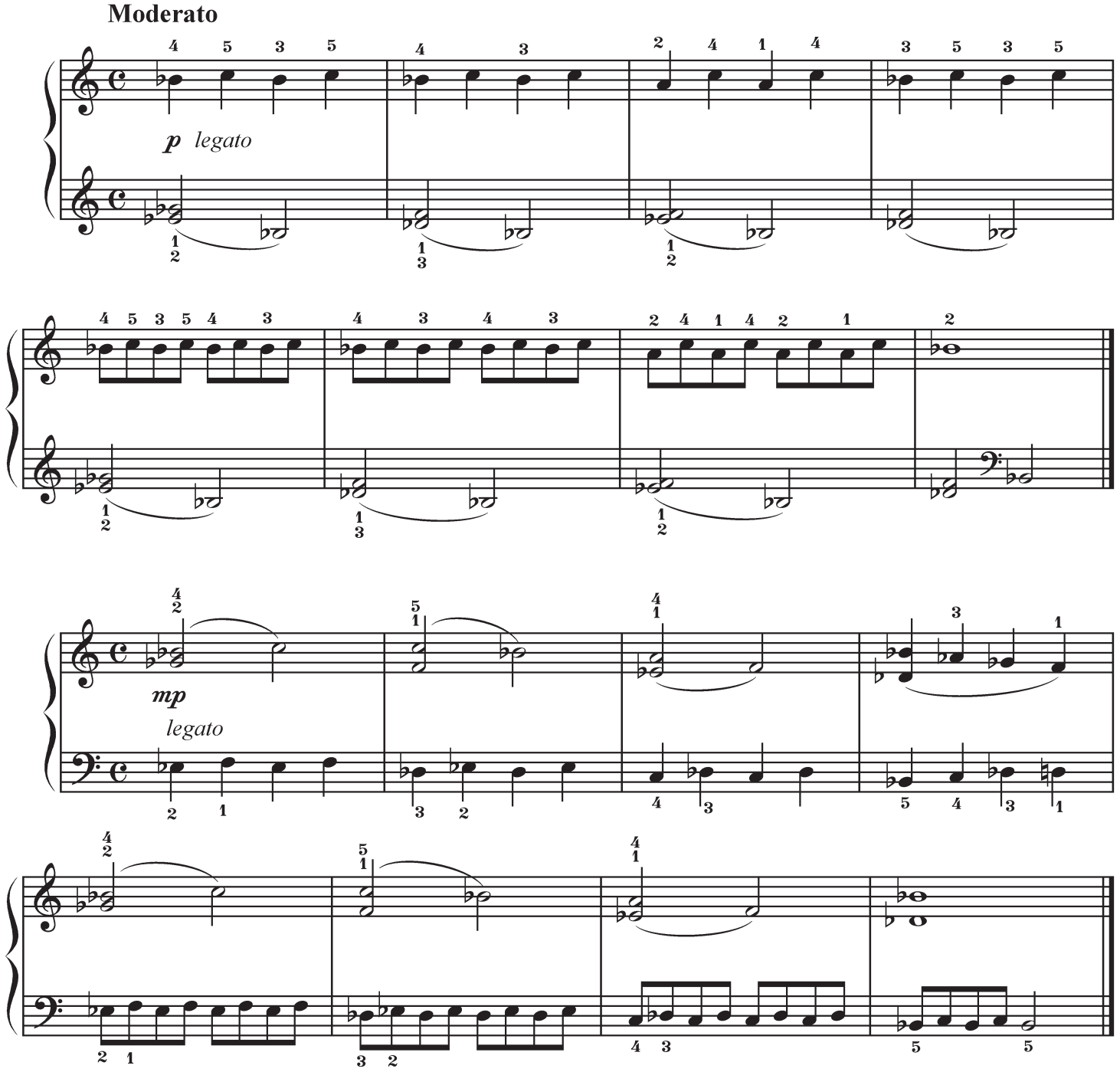


DK


Allegretto
p
dim.
cresc.
DK

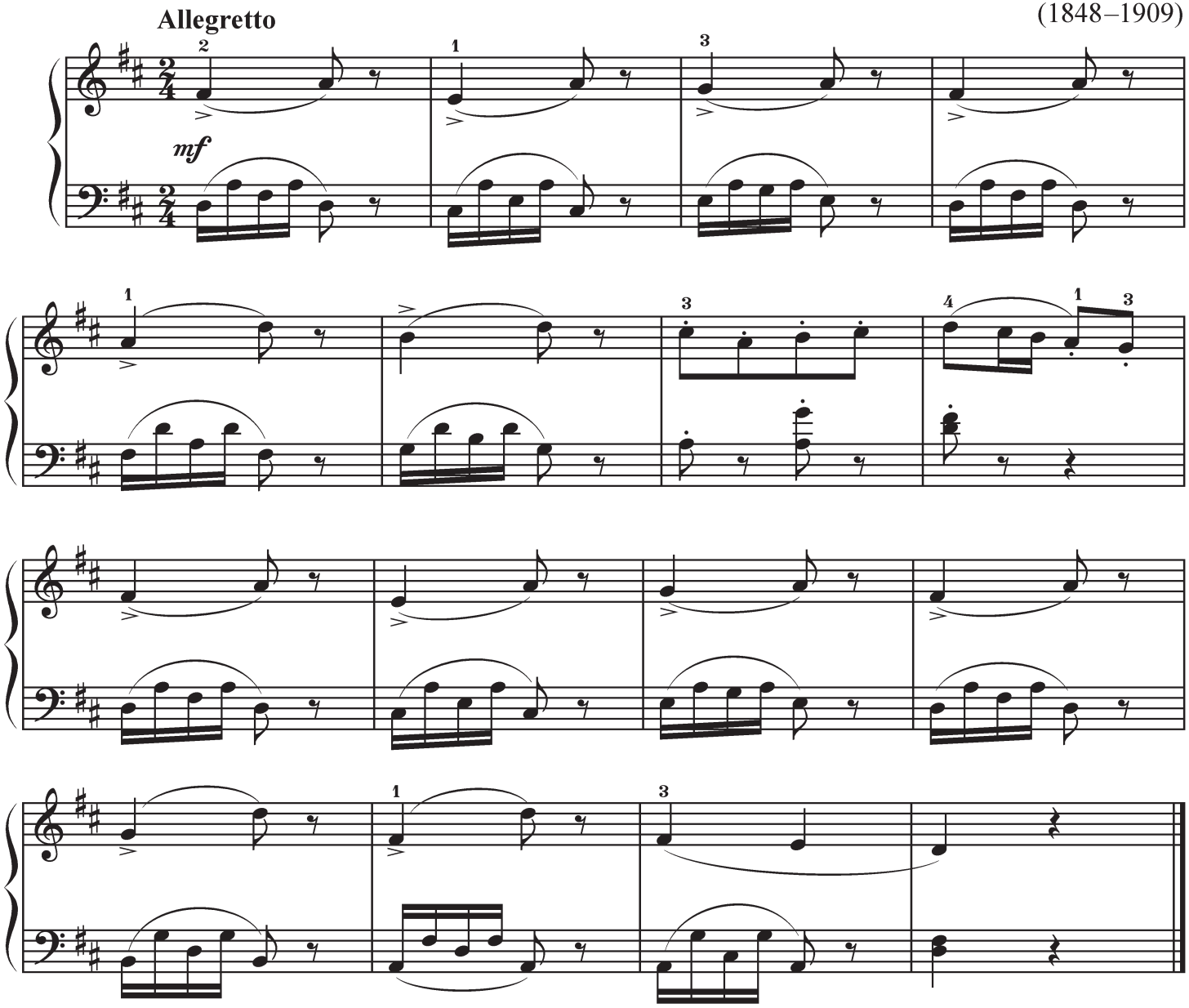
Balalayka is the Russian traditional plucking instrument. It is in the shape of triangle and has three strings.

Balalayka



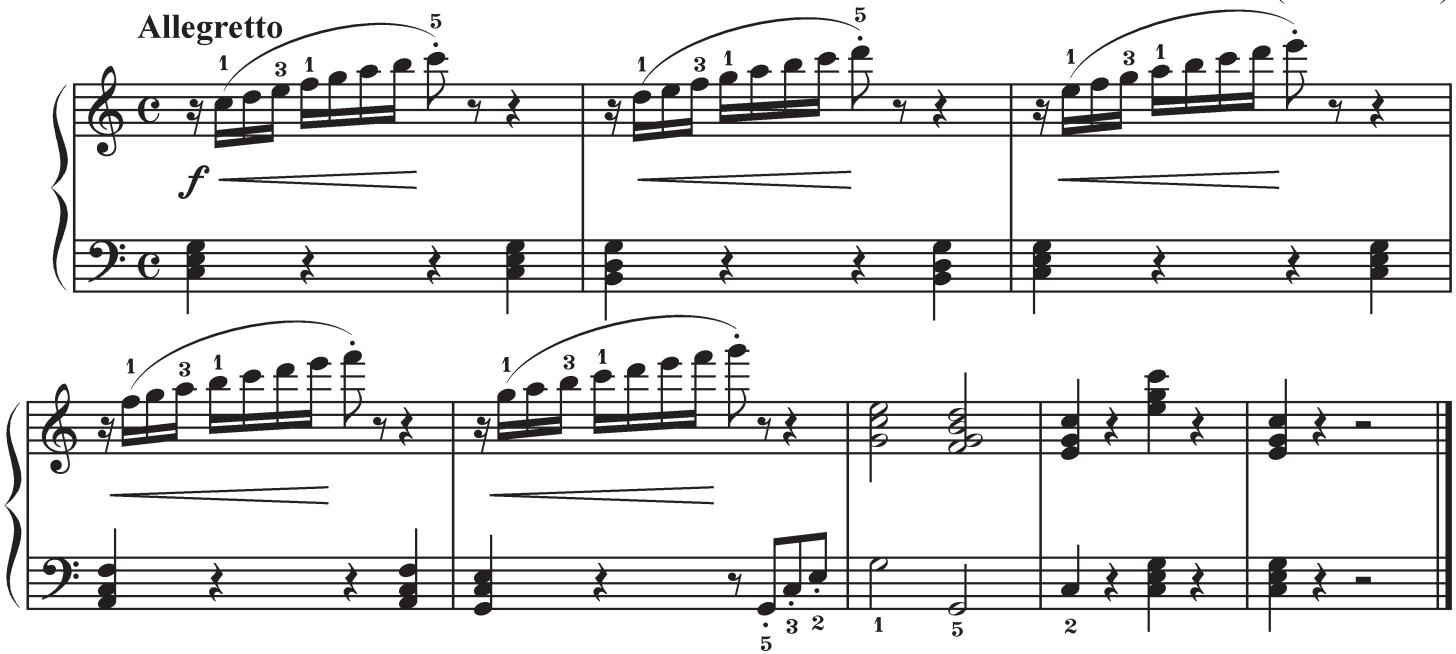
Op. 160, No.19

Ludwig Schytte
(1848–1909)



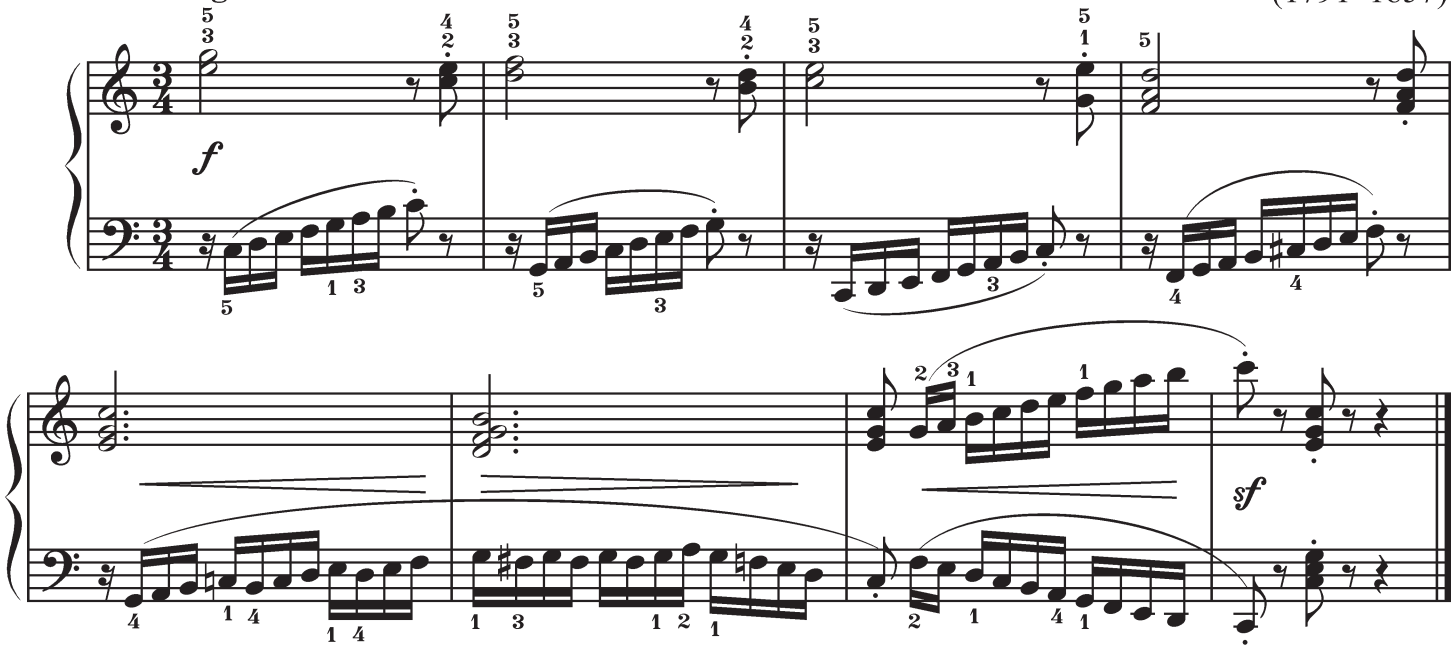
Carl Czerny
(1791–1857)

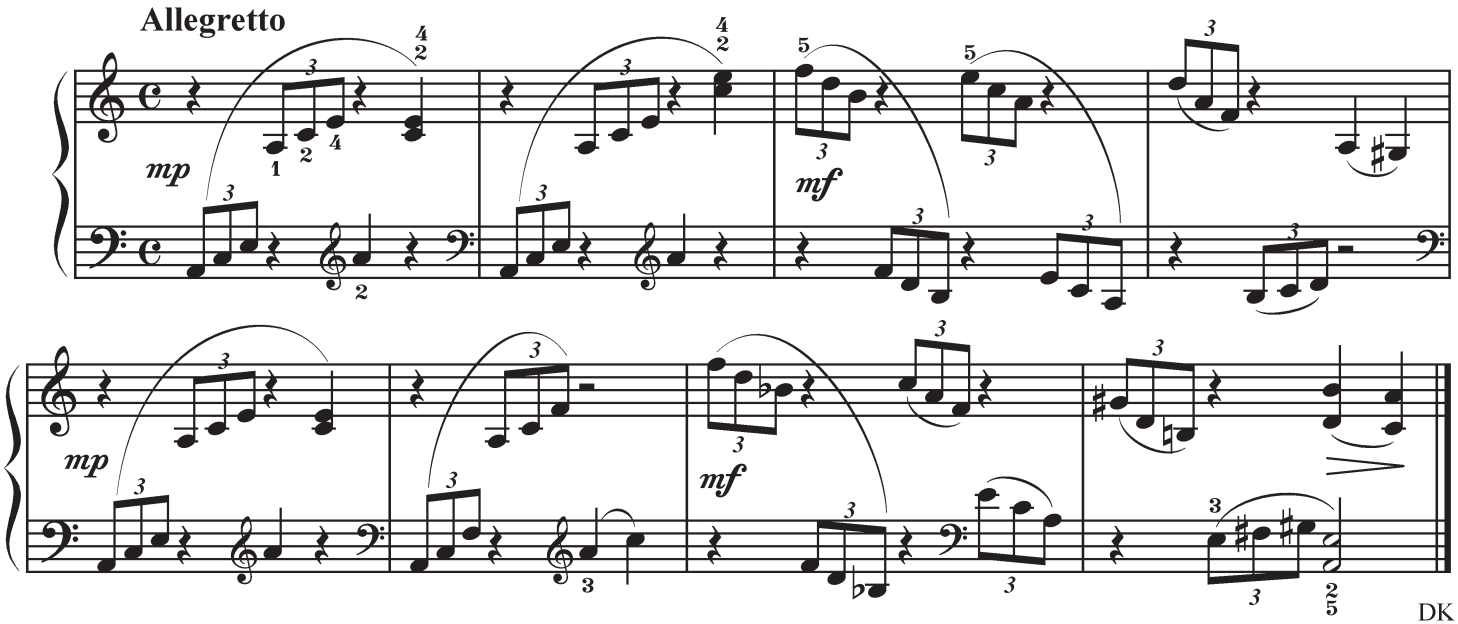
Allegretto



Carl Czerny
(1791–1857)

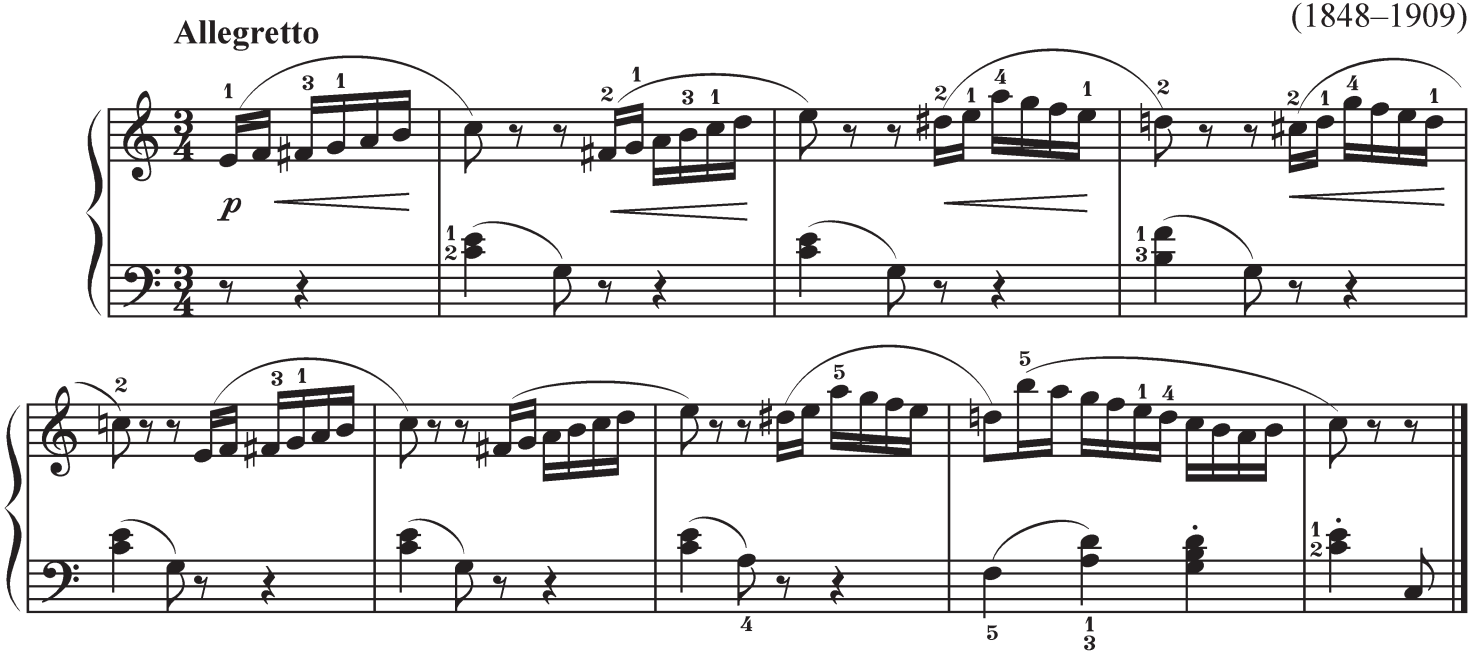
Allegro





Op. 108, No.21

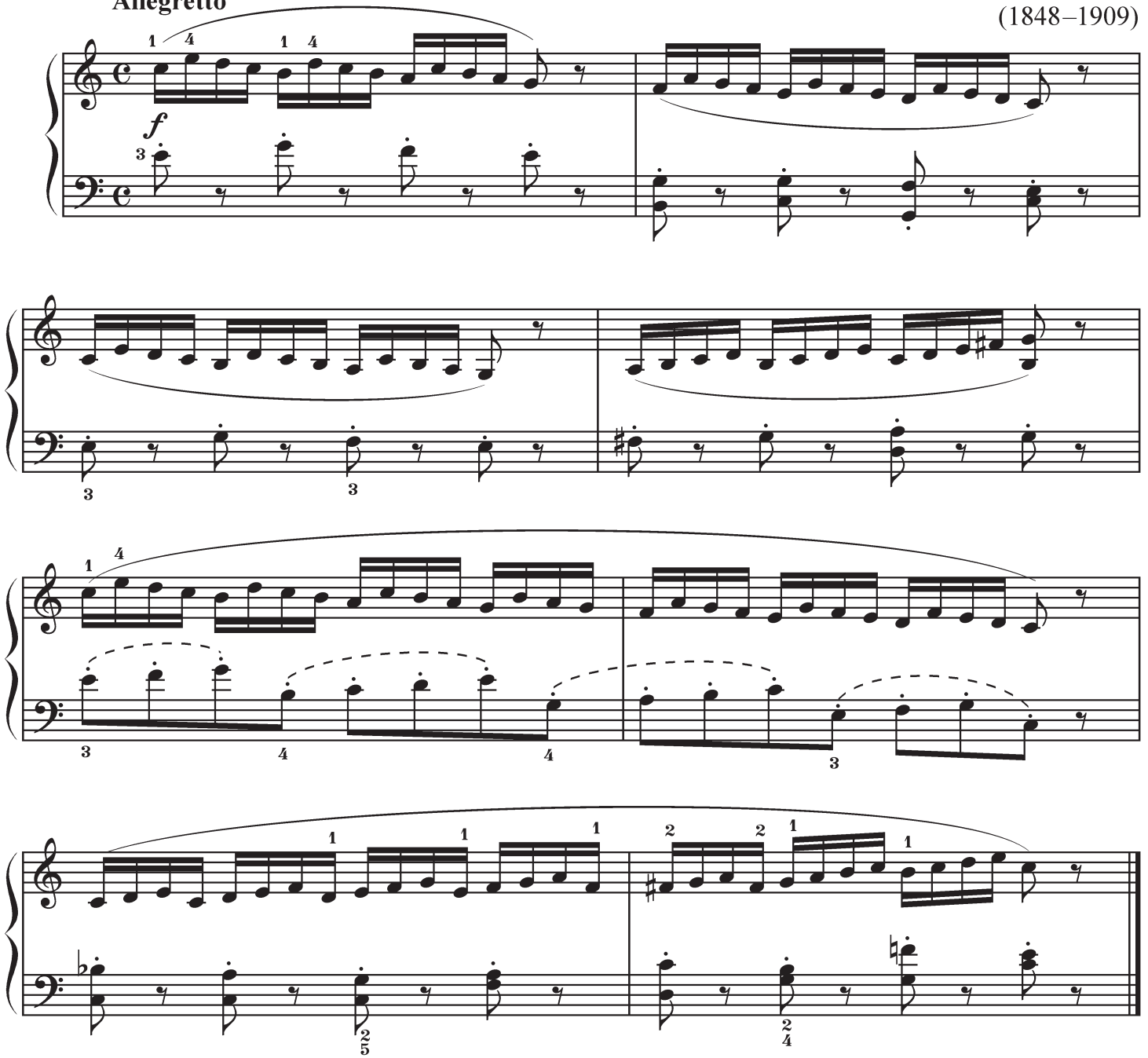
Ludwig Schytte
(1848–1909)



Op. 108, No.16

Ludwig Schytte
(1848–1909)

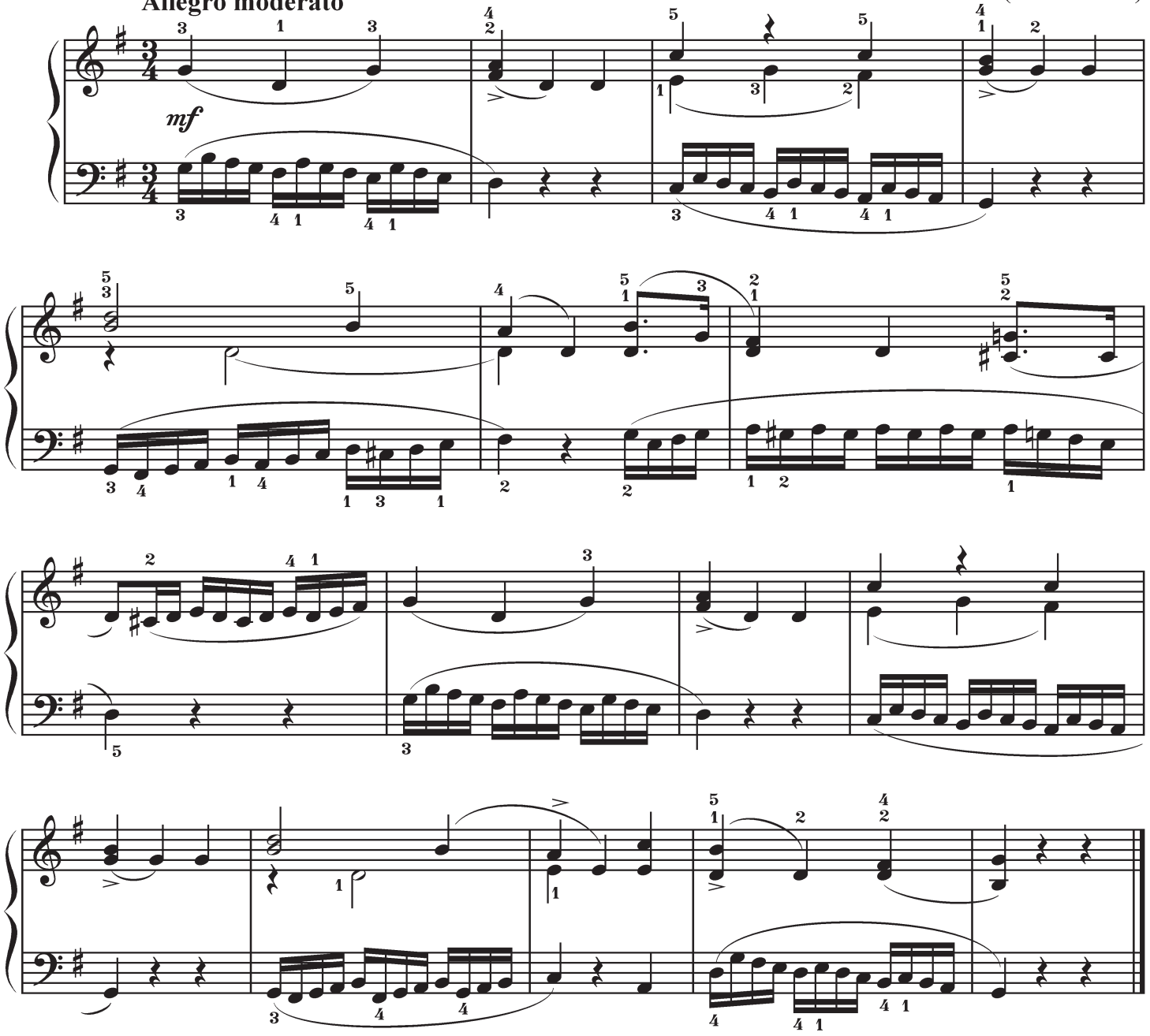
Allegretto



Op. 108, No.19

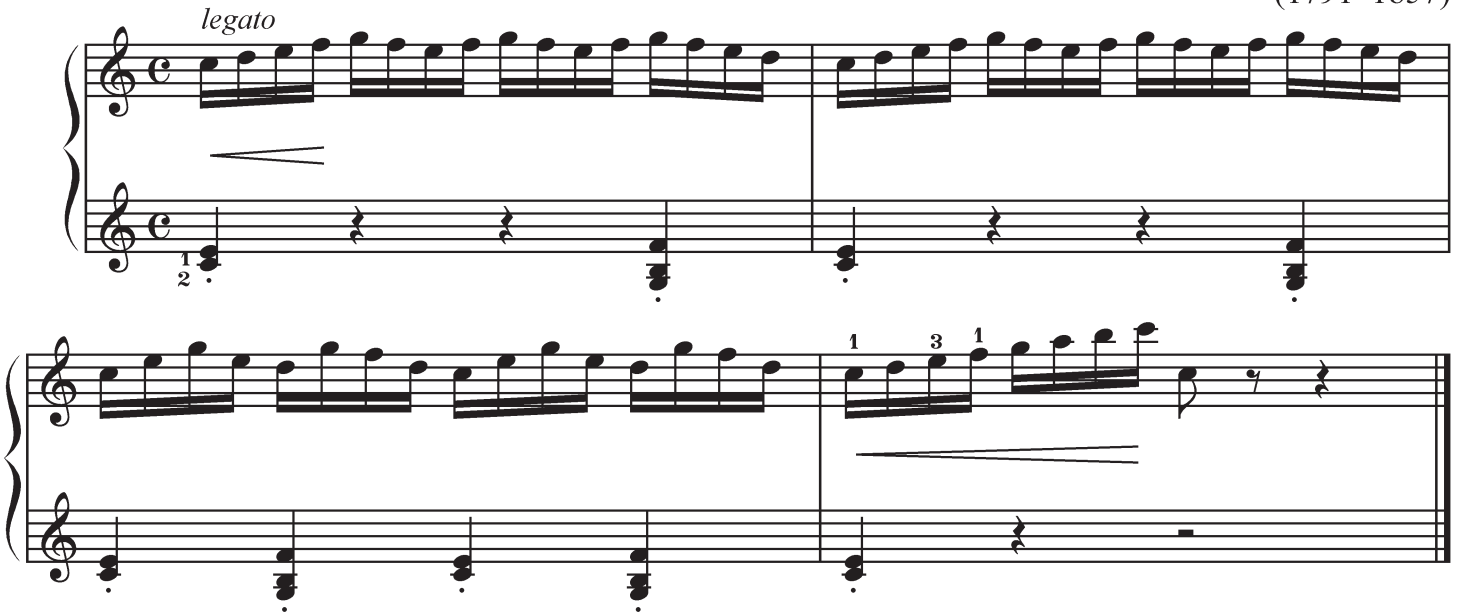
Ludwig Schytte
(1848–1909)

Allegro moderato

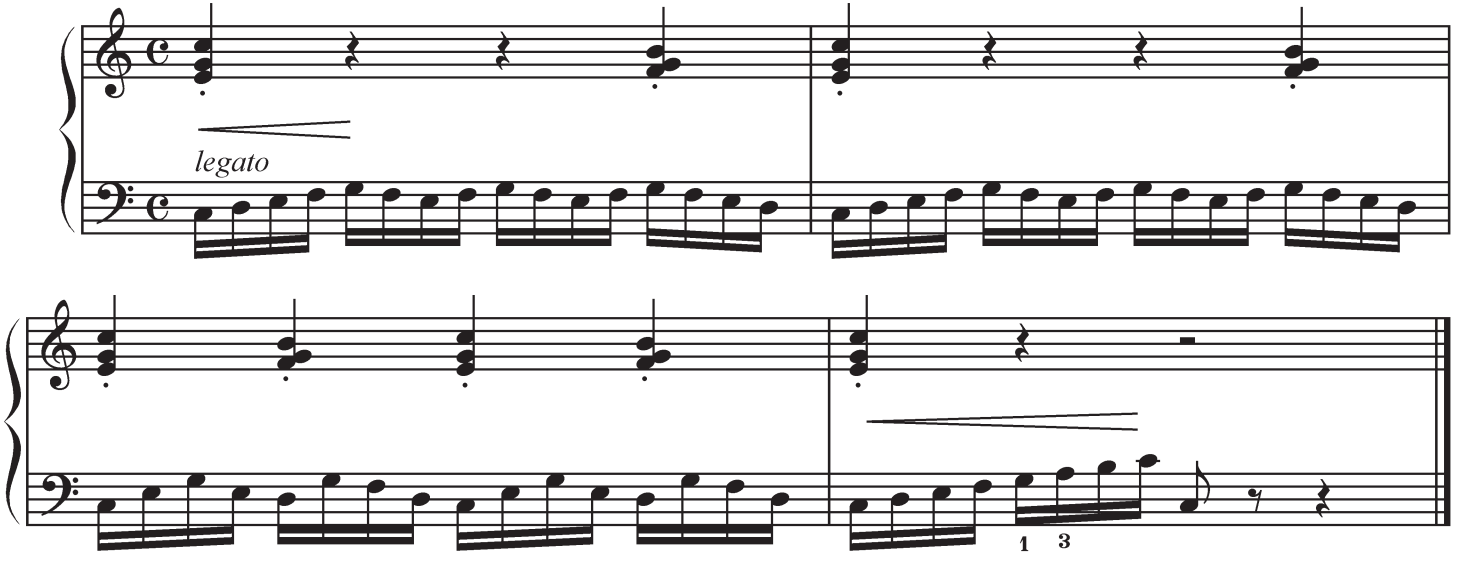


Op. 261, No.1

Carl Czerny
(1791–1857)

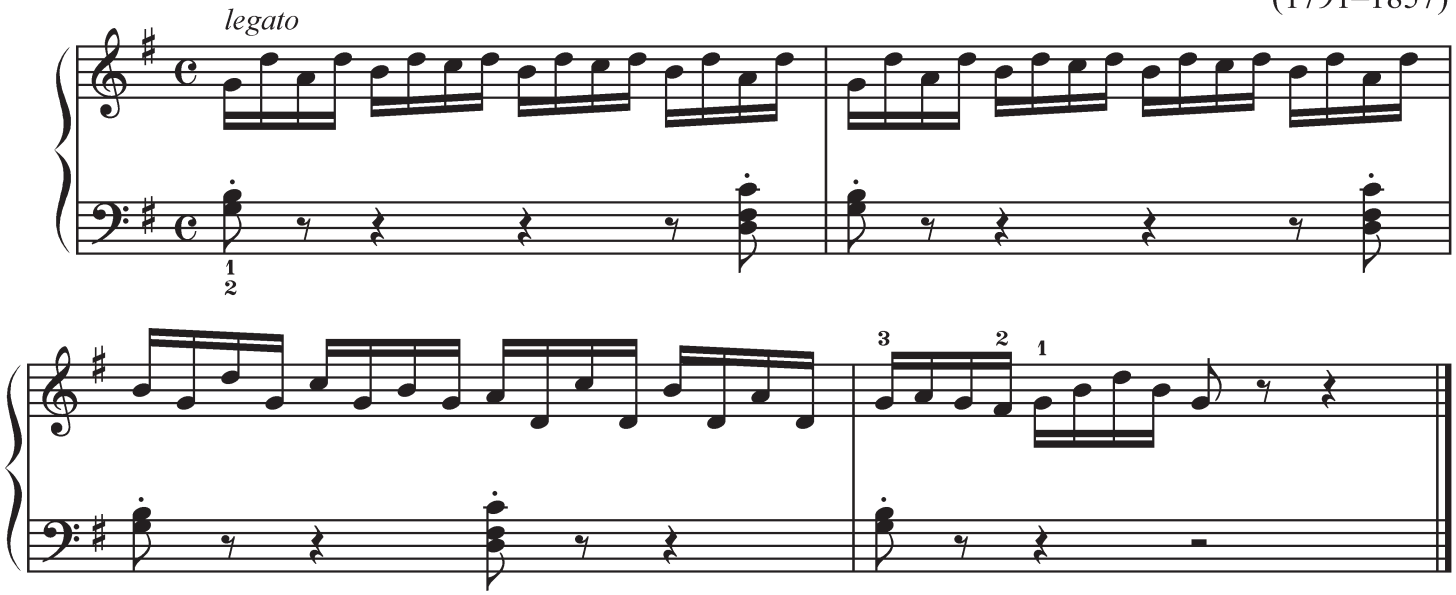


Op. 261, No.2

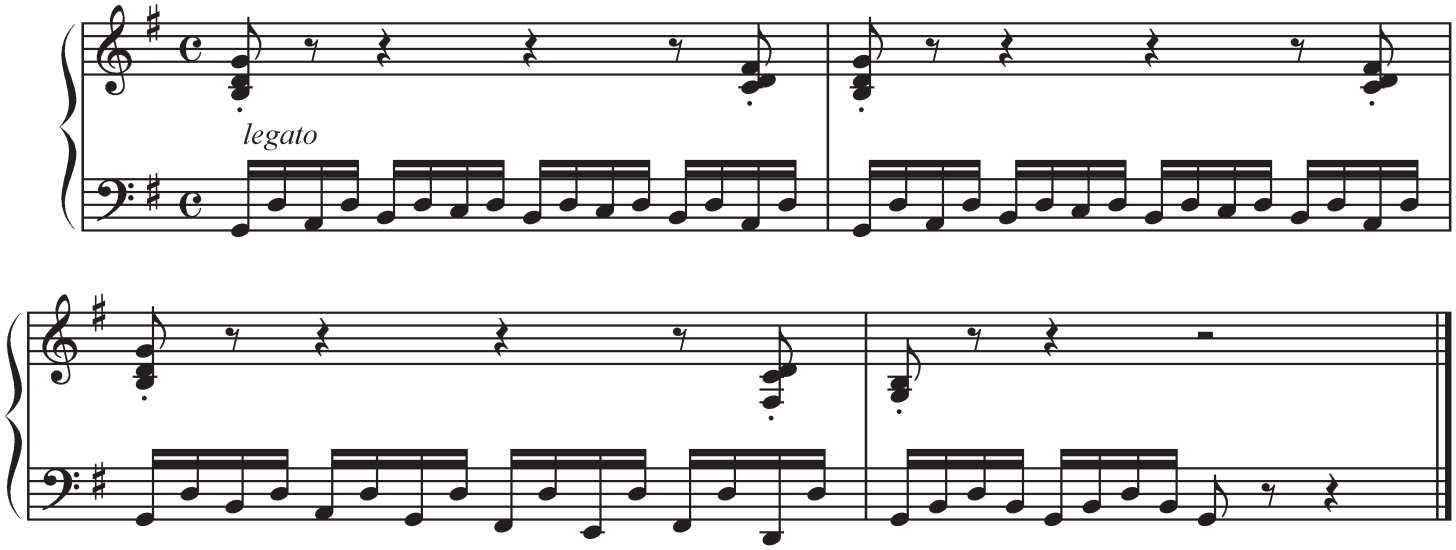


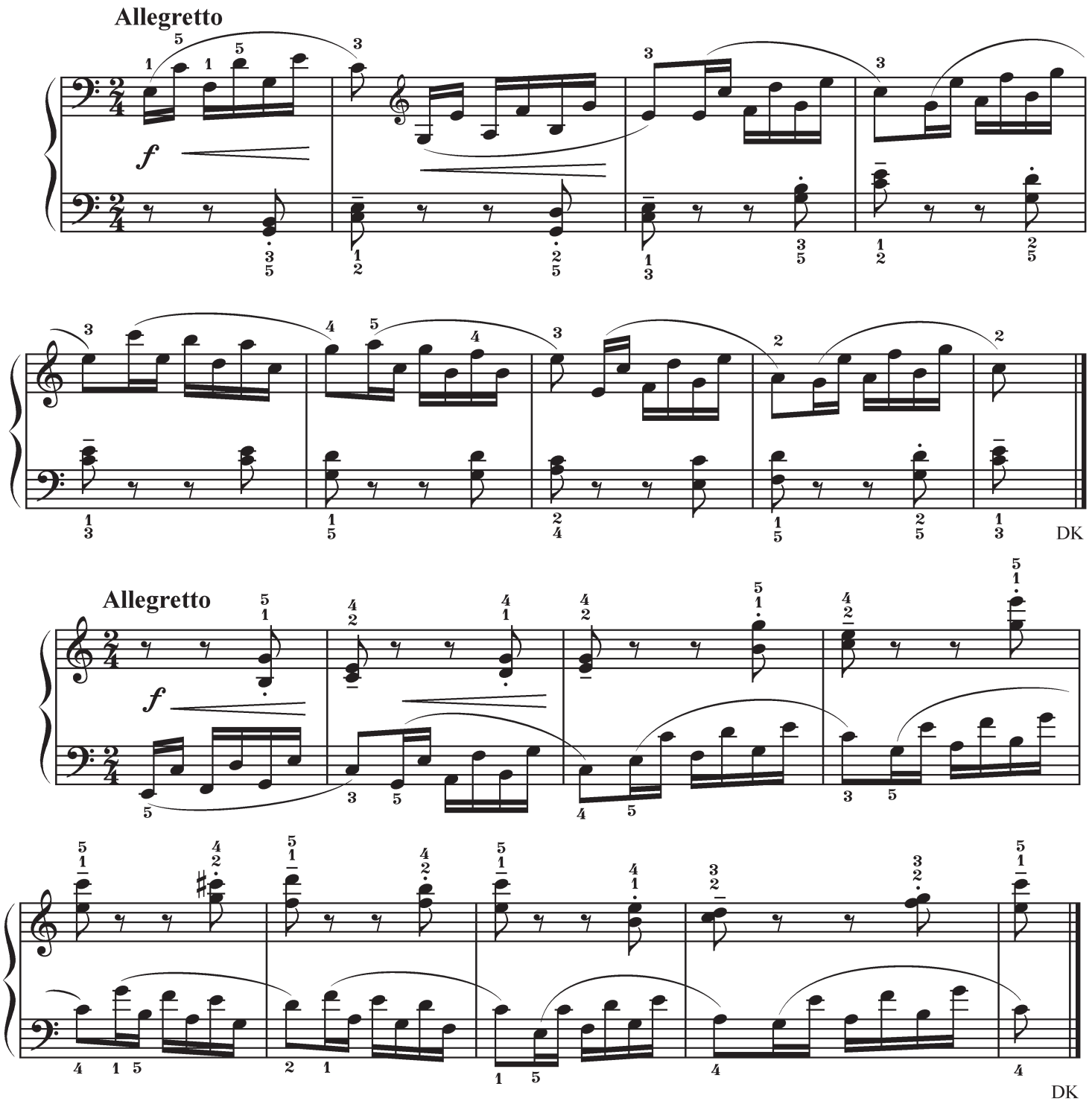
Op. 261, No.5

Carl Czerny
(1791–1857)



Op. 261, No.6

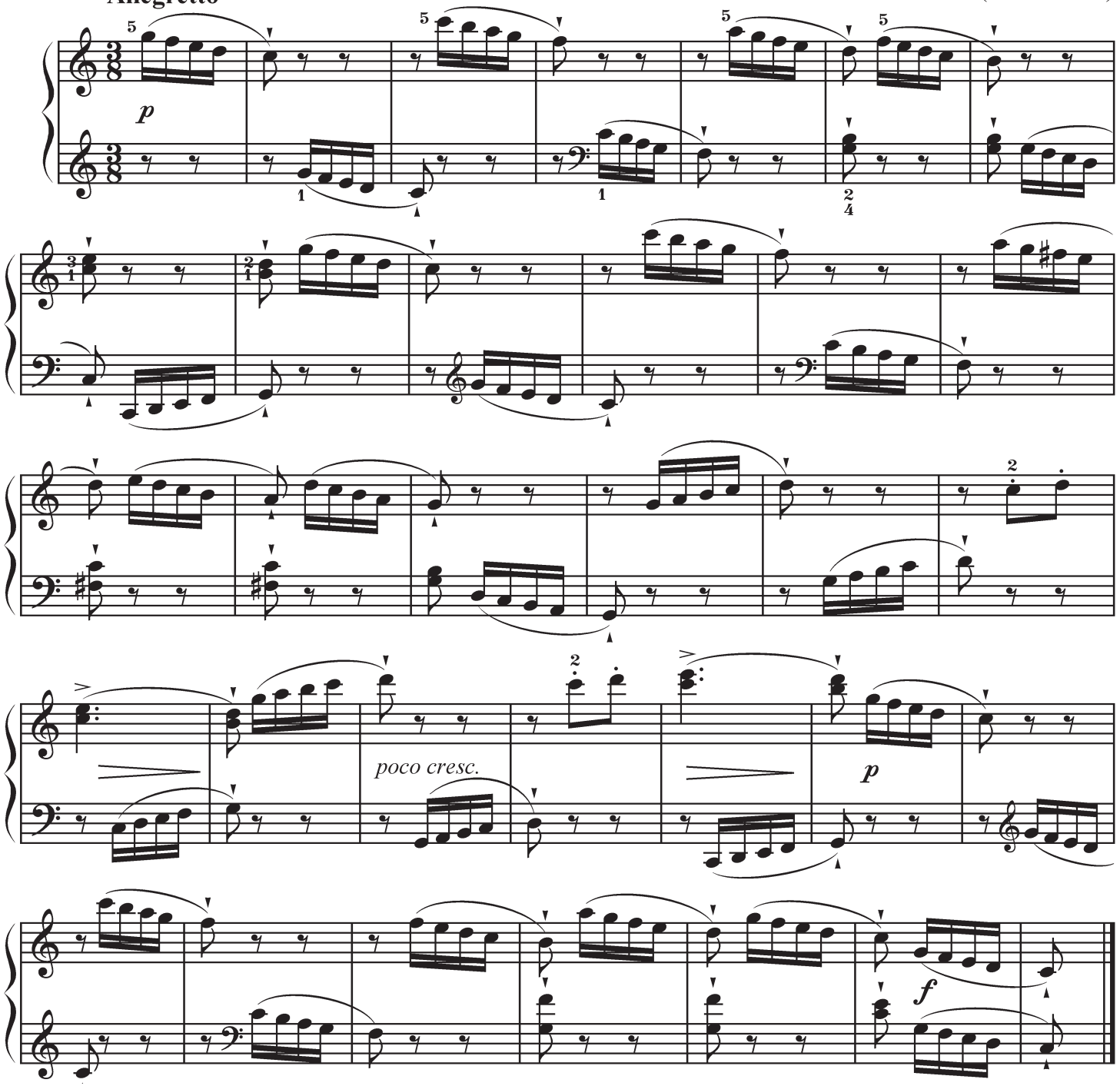


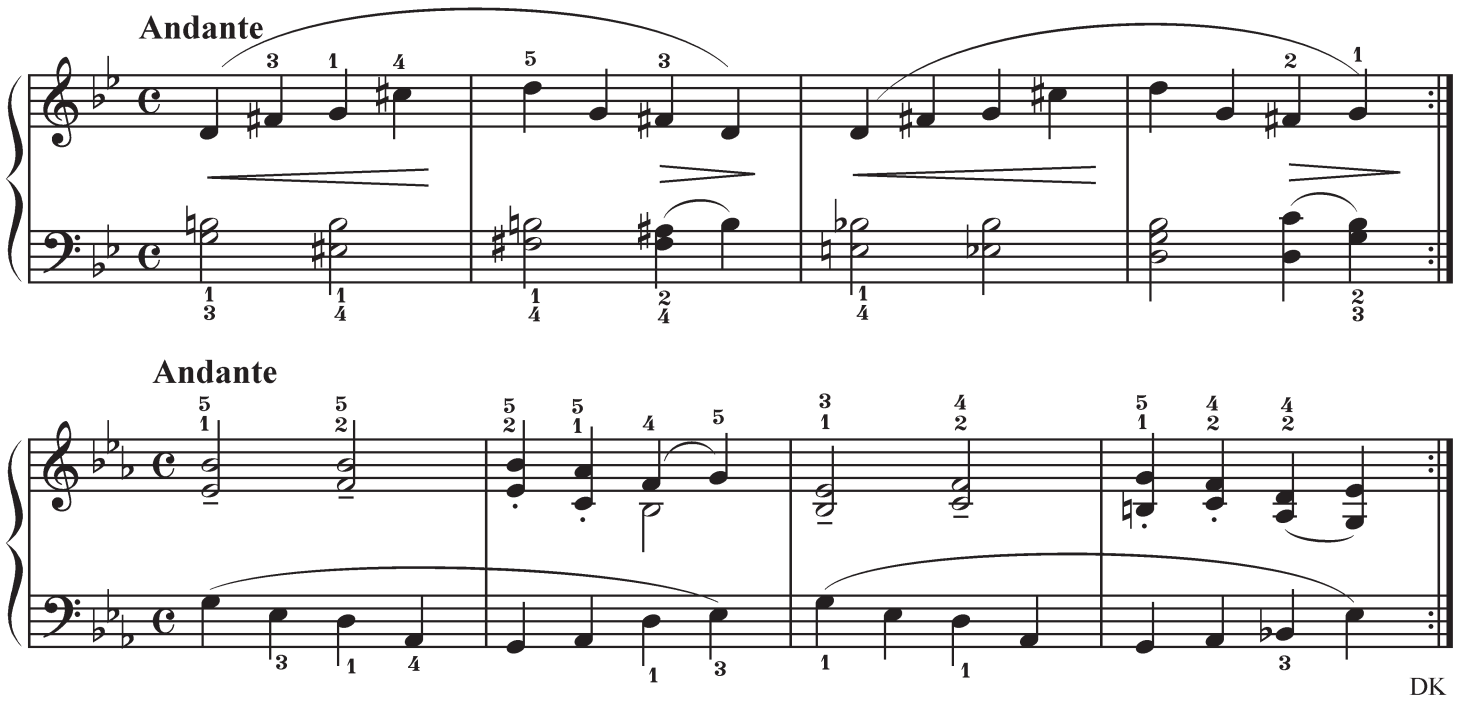

Allegretto
f
DK
Allegretto
f
DK

Op. 17, No.6

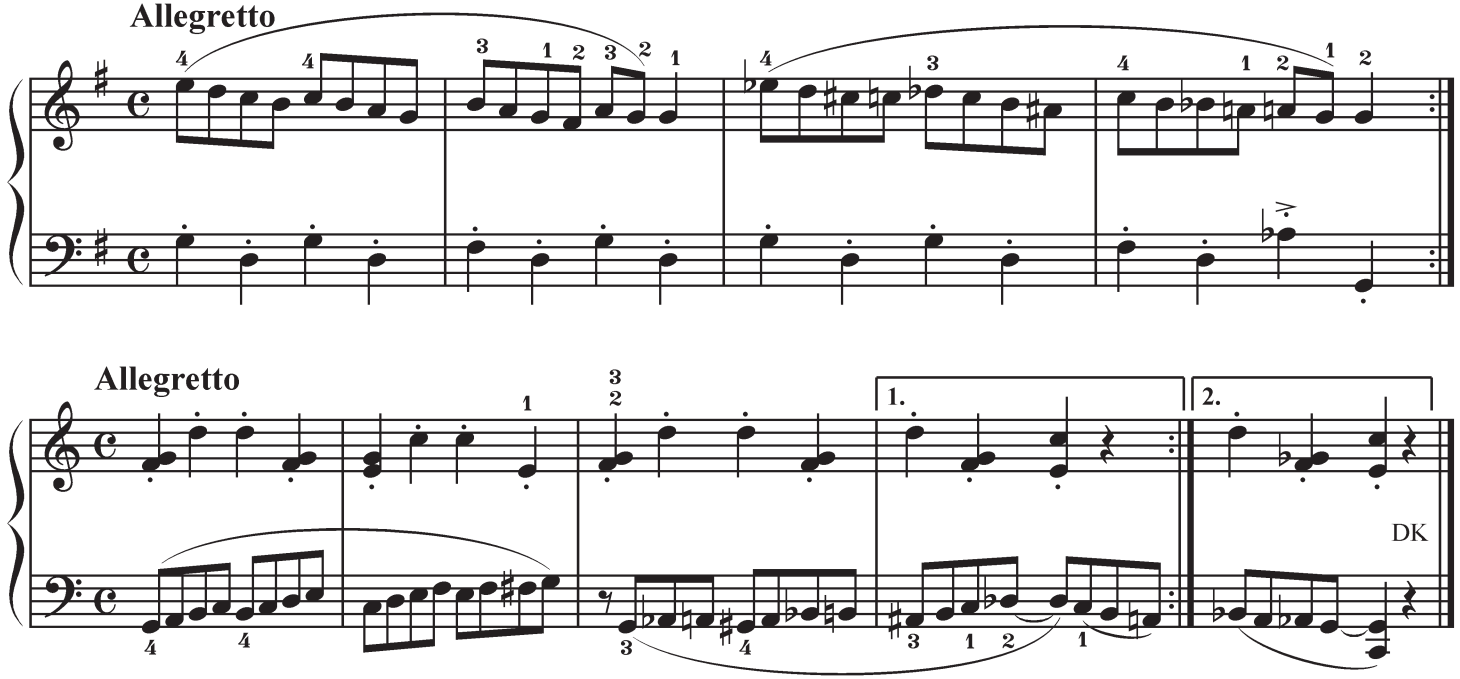
Felix Le Couppey
(1811–1887)

Allegretto

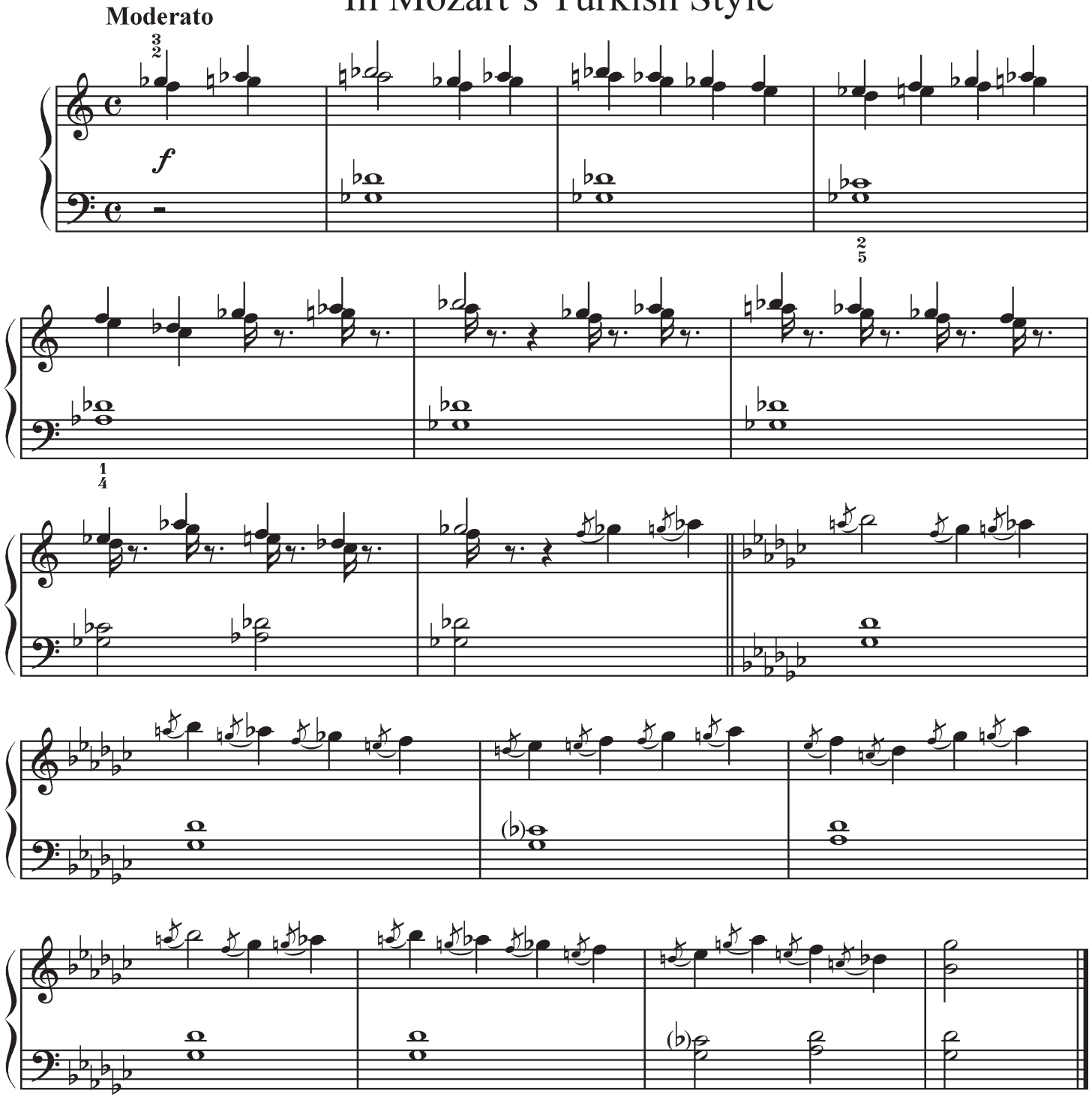




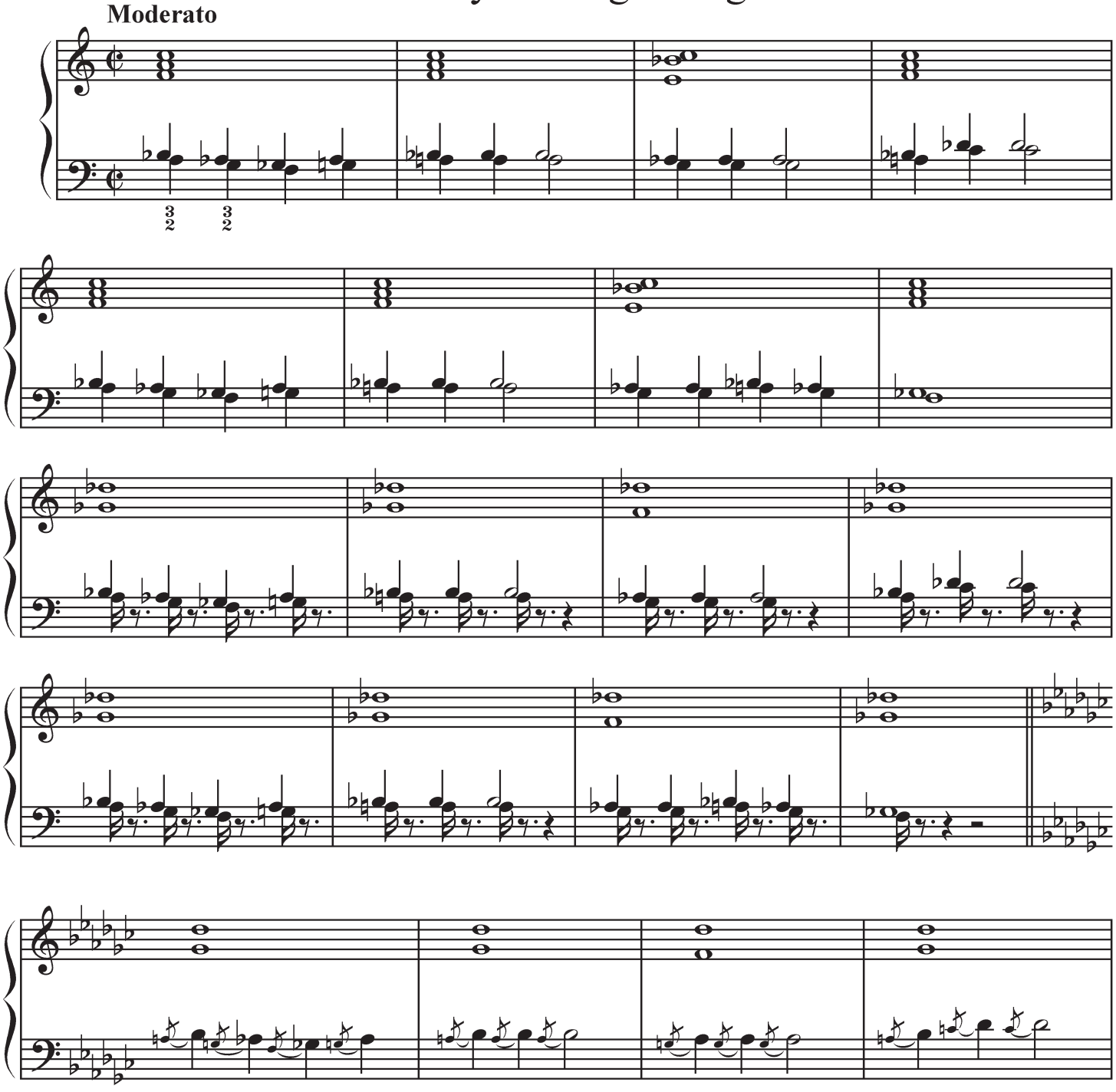
At the Circus

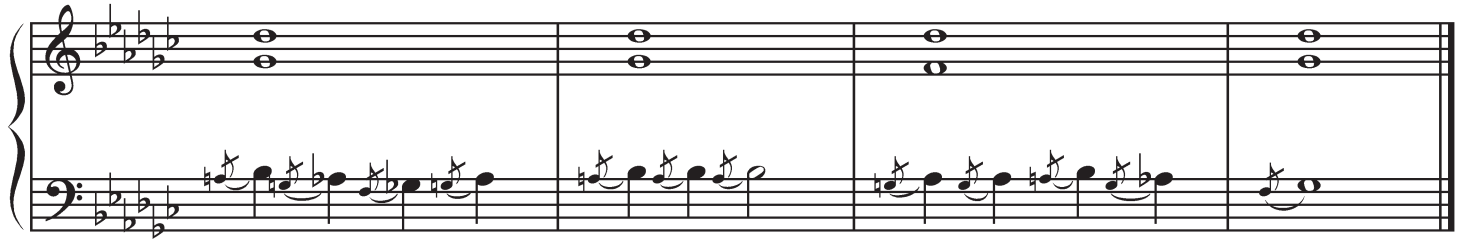


In Mozart's Turkish Style

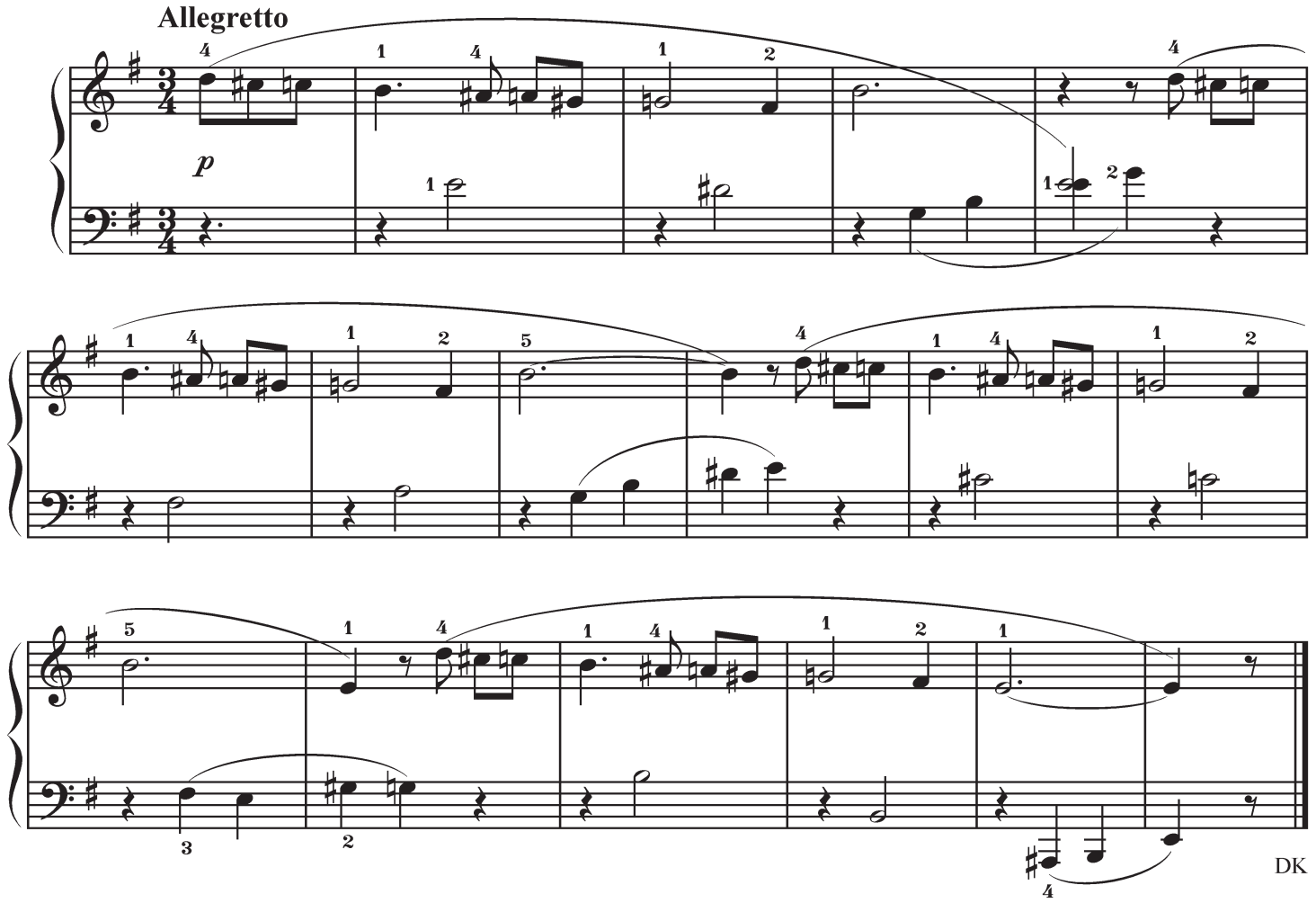


Merry Rolling Along

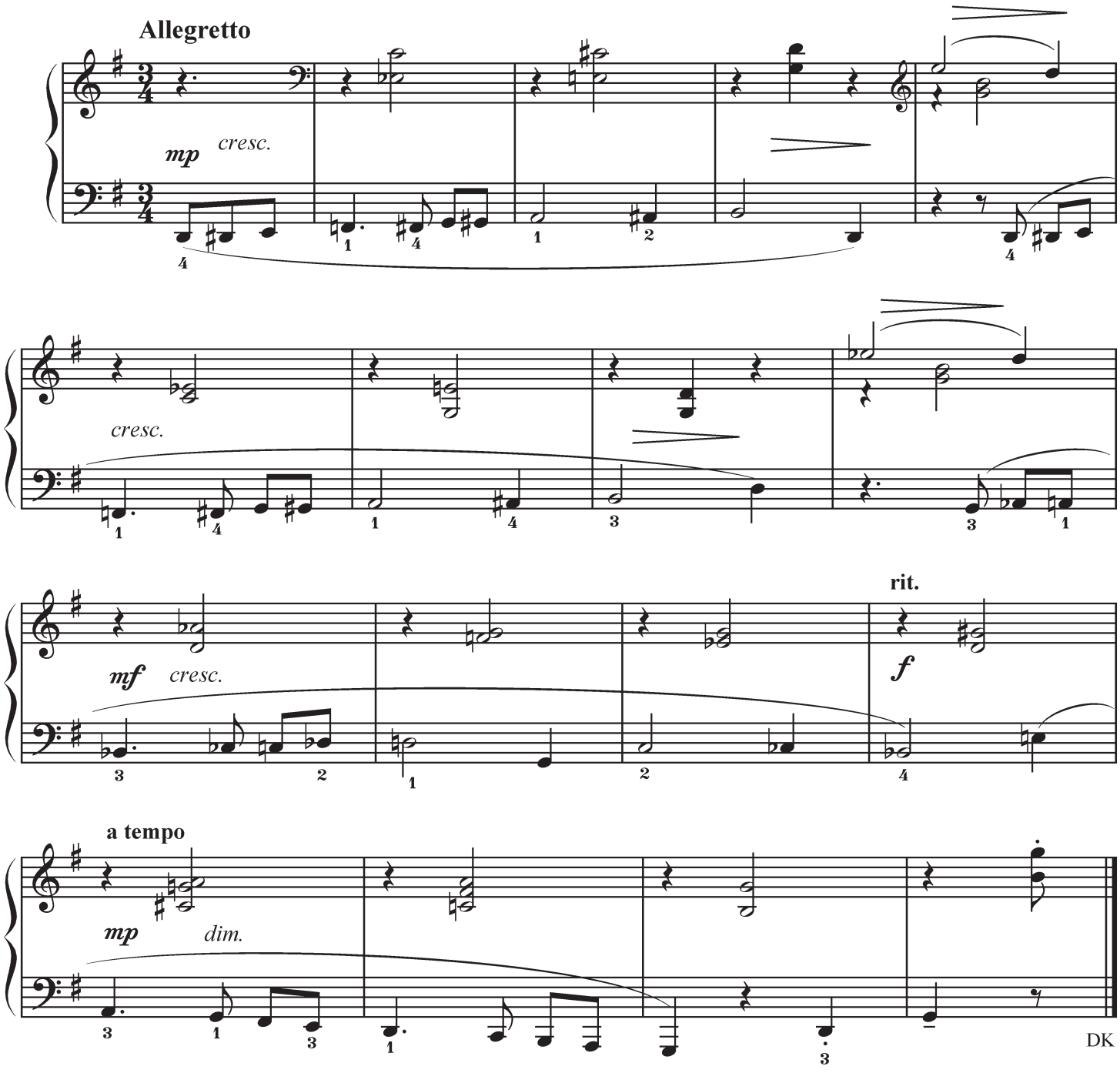




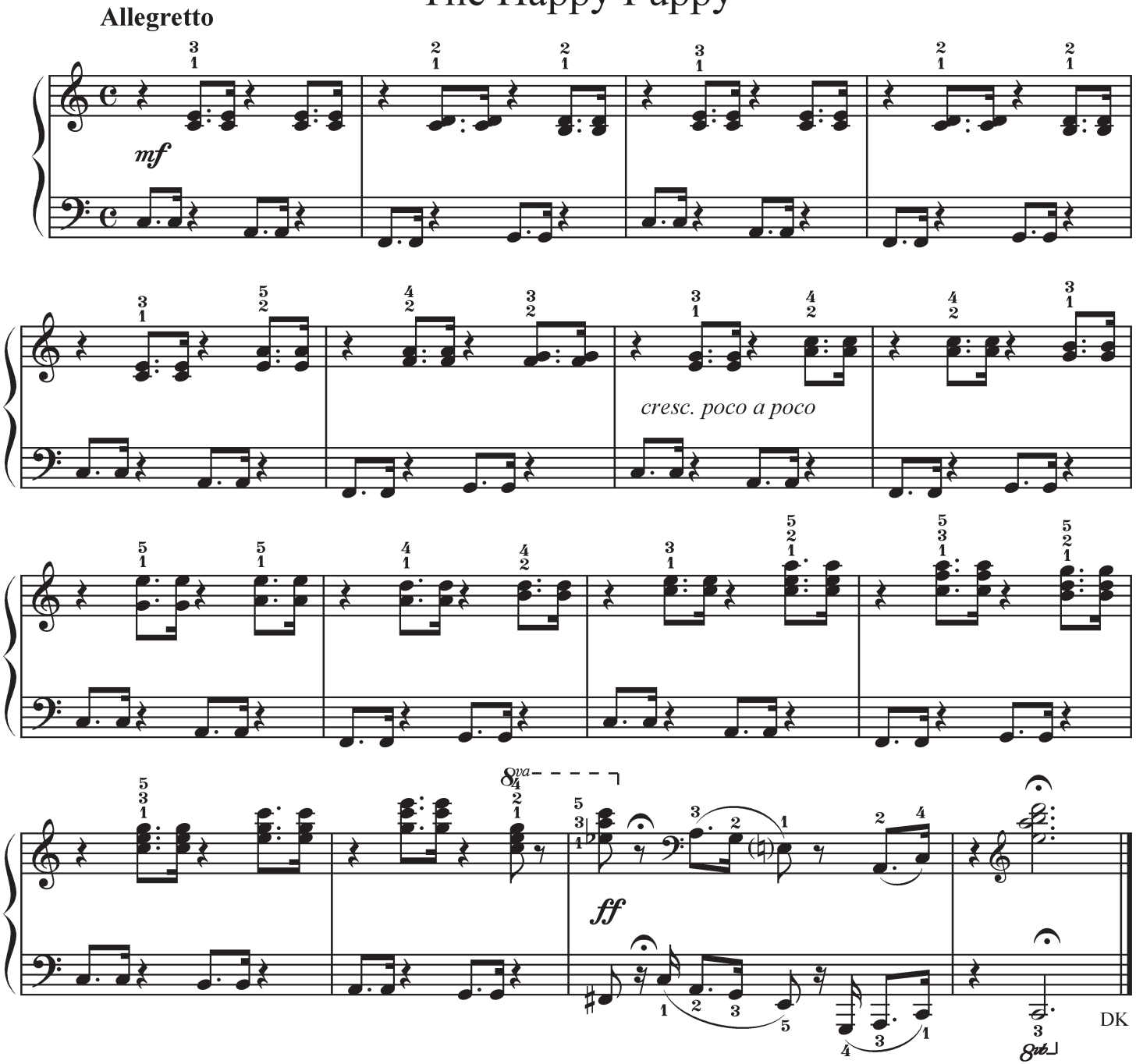
DK



DK

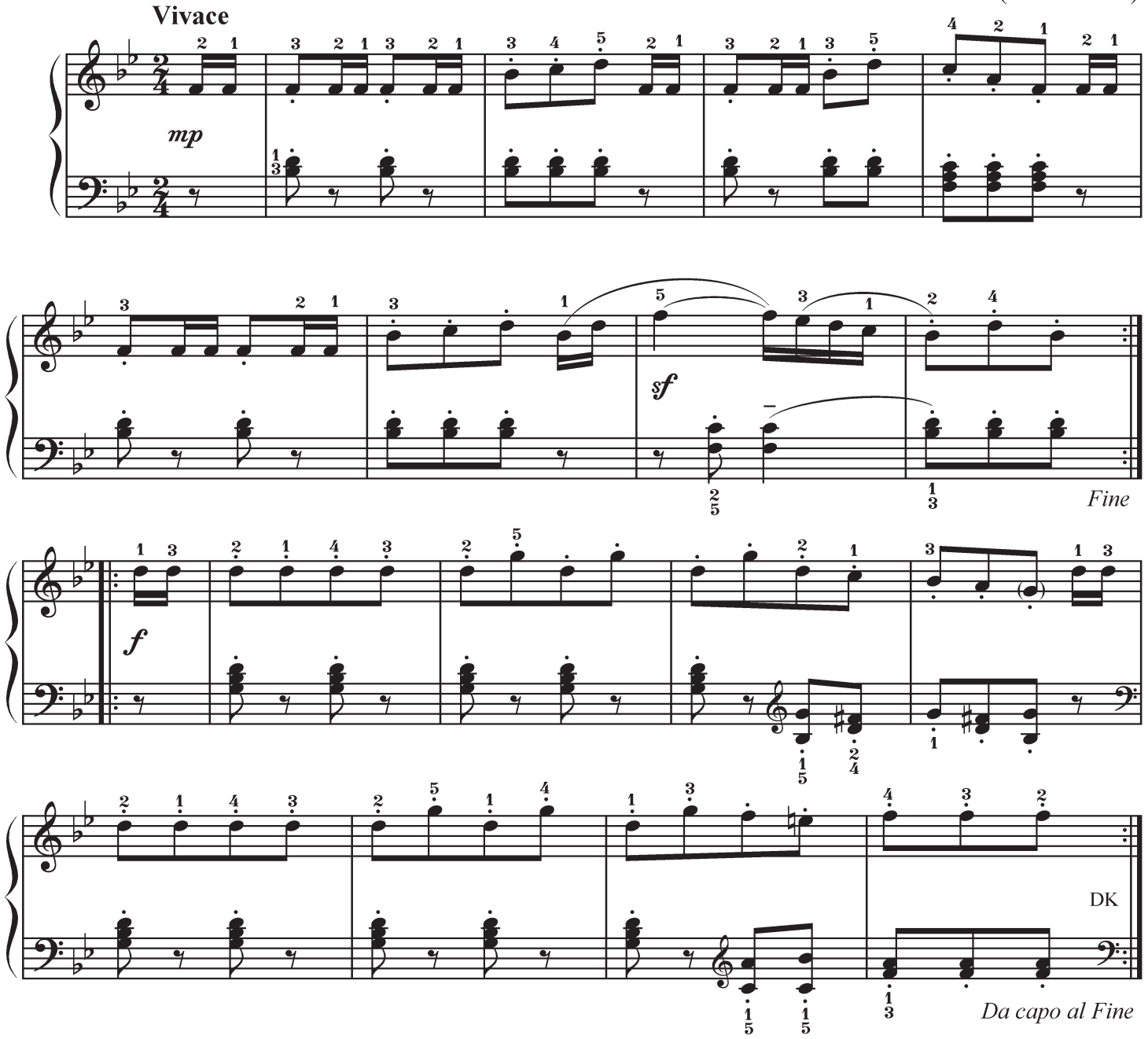

Allegretto
mp
cresc.
cresc.
mf
cresc.
rit.
f
a tempo
mp
dim.
DK

The Happy Puppy



William Tell

Gioachino Rossini
(1792–1868)

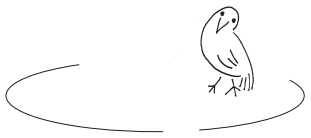


Chapter X

ITALIAN-ENGLISH VOCABULARY OF MUSICAL EXPRESSIONS

Chapters XI–XII

SCALES & EXERCISES



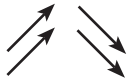
ITALIAN-ENGLISH VOCABULARY OF MUSICAL EXPRESSIONS USED IN THIS BOOK

ITALIAN	***ENGLISH***	***ITALIAN***	***ENGLISH***
Adagio	slow	*leggiero*	lightly
Allegretto	fairly fast	**Lento**	Slow. Slower than Adagio
Allegro	lively and fast	*lunga*	long
Andante	at the walking pace	*m.d. (mano destra)*	right hand
Andantino	faster then Andante	*m.s. (mano sinistra)*	left hand
alla	in the style of	*maestoso*	majestically
assai	very much	*marciale*	marching
cantabile	in a singing style	**Meno mosso**	slower than the main tempo
cantando	singing	**Moderato**	Moderate
cappricioso	whimsical	*non troppo*	not too much
Con moto	with motion	*poco*	little
crescendo (cresc.)	getting louder	*poco a poco*	little by little
Da capo al Fine	from the beginning to the word “Fine”	*quasi*	like
diminuendo (dim.)	getting softer	rallentando (rall.)	getting slower
dolce	sweet and tender	*recitando*	recitative
Giocoso	playful	ritenuto (rit.)	getting slower
e	and	*scherzando*	with humour
espressivo	expressive	*sempre*	all the time
Fine	end	*senza*	without
grazioso	gracefully	*stringendo*	getting faster
Largo	broadly	**Vivace**	fast
legato	smoothly	*volante*	flying

EXERCISES ON THE SCALES AND CHORDS

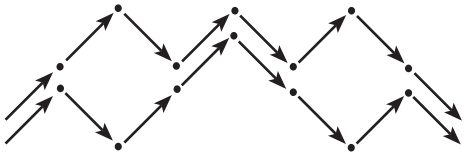
1. ONE, TWO AND MORE OCTAVE SCALES IN FOLLOWING MOTIONS:

Parallel



Contrary

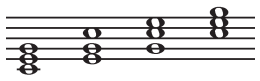
Formula Pattern



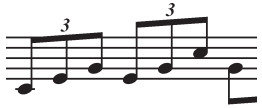
2. CHROMATIC SCALE

3. SOLID, BROCKEN AND ALTERNATE NOTE CHORDS

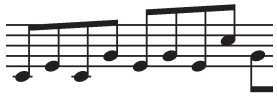
Solid



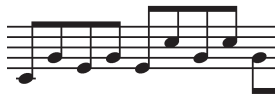
Brocken



Alternate (middle note first)



Alternate (upper note first)

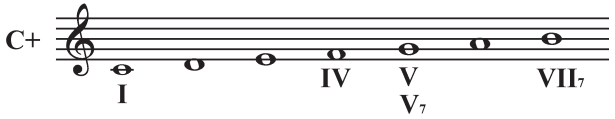


Tonic, **I**

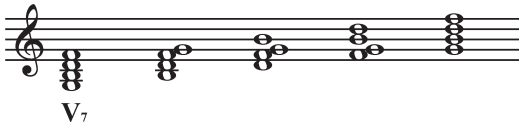
Subdominant, **IV**

Dominant, **V**

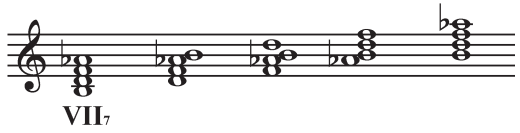
Leading note, **VII**



Dominant seventh chord

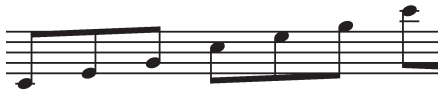


Diminished seventh chord

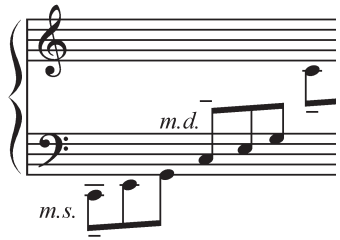


4. ARPEGGIOS

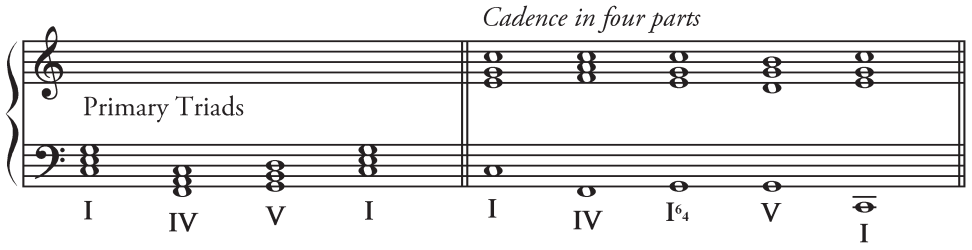
One hand arpeggio



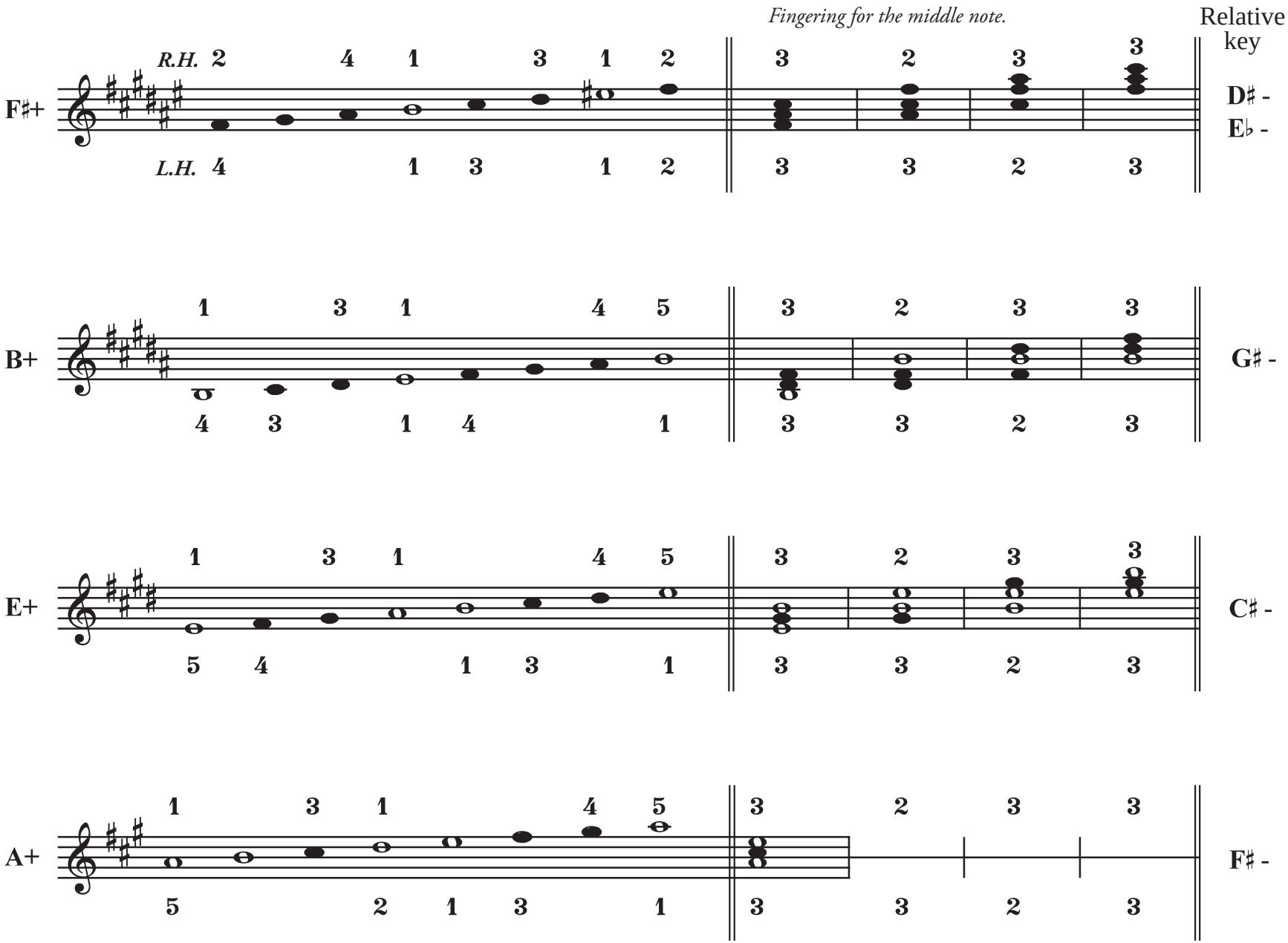
Alternate hands arpeggio



5. PRIMARY TRIADS AND CADENCE

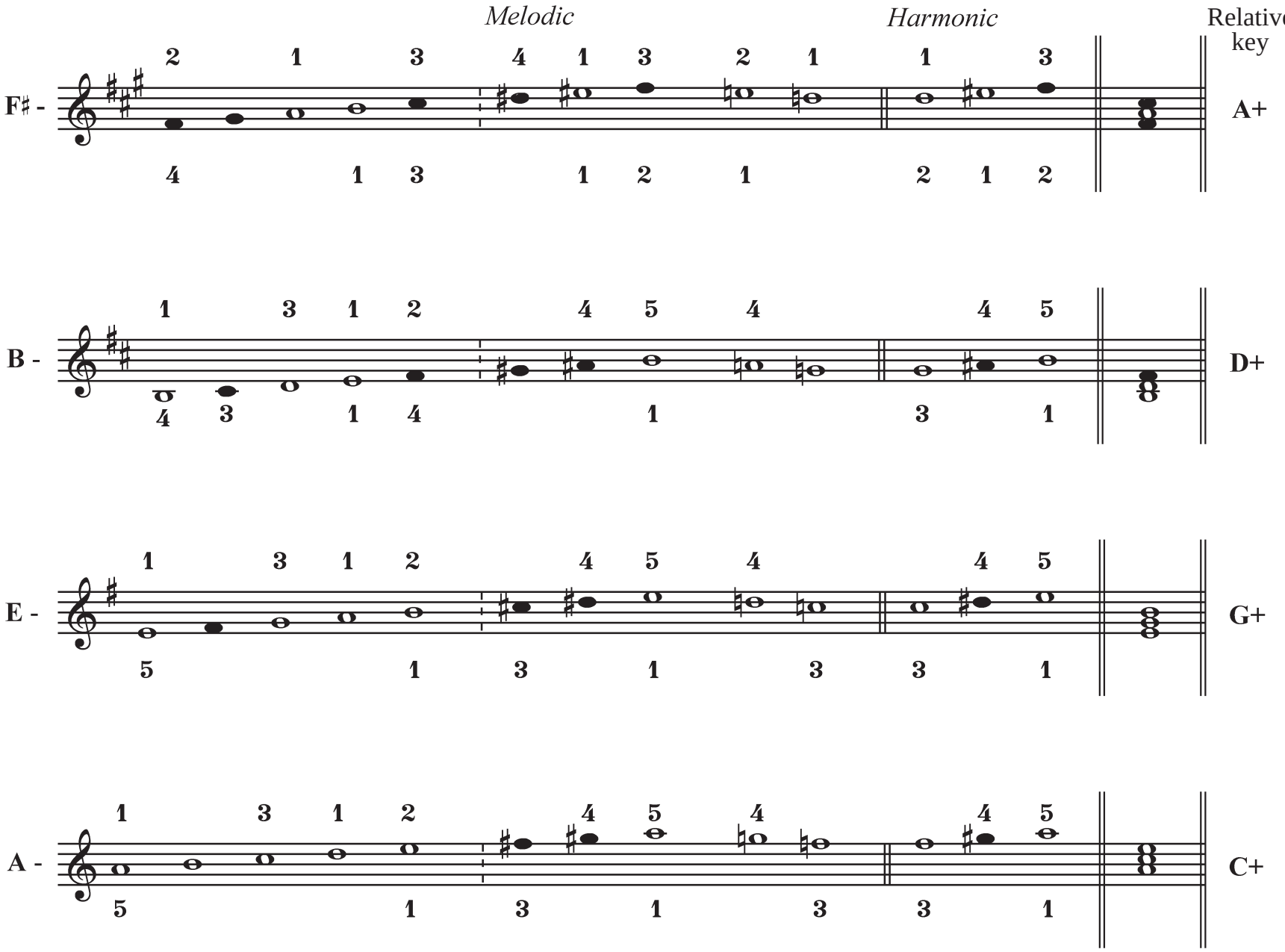


MAJOR SCALES

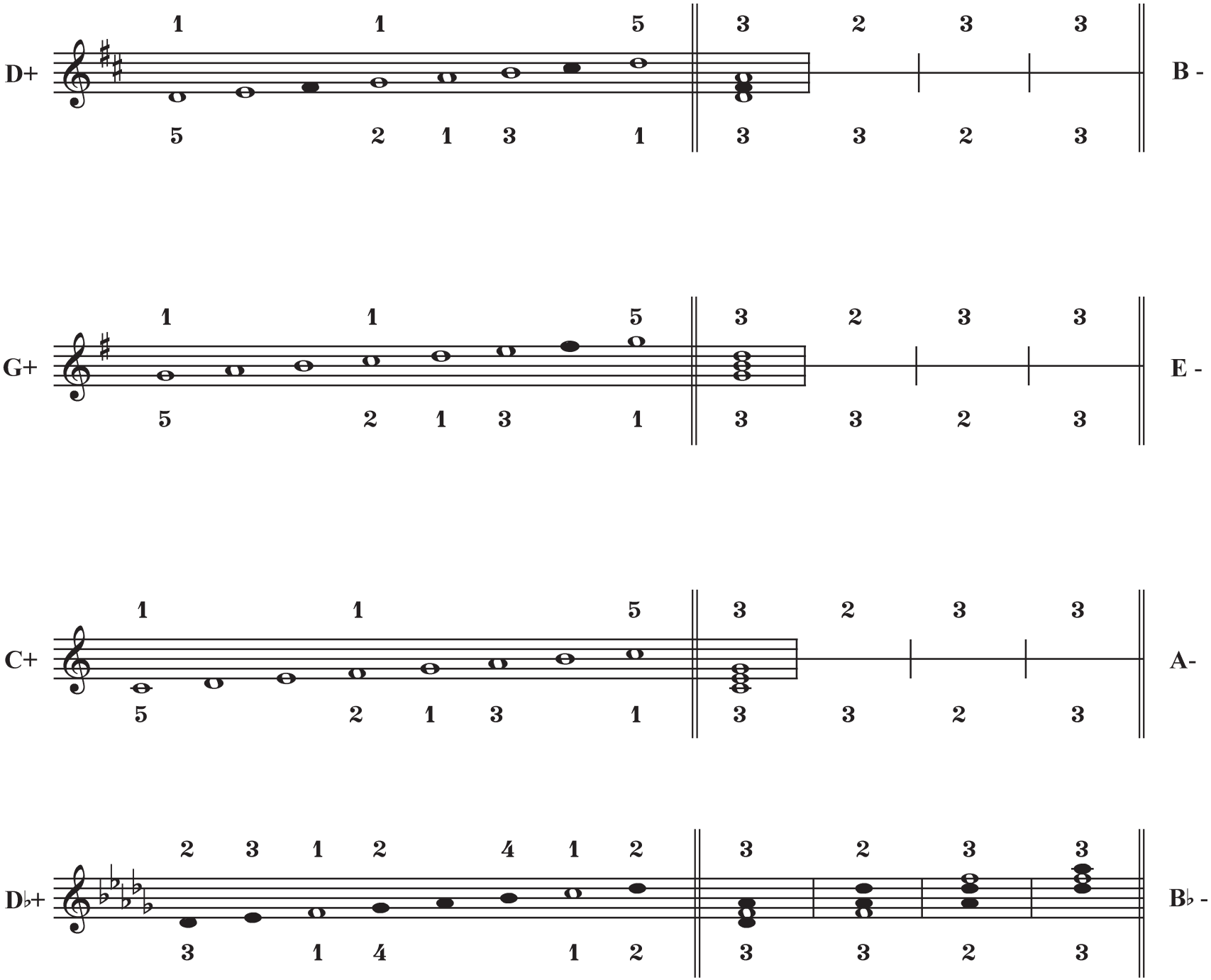


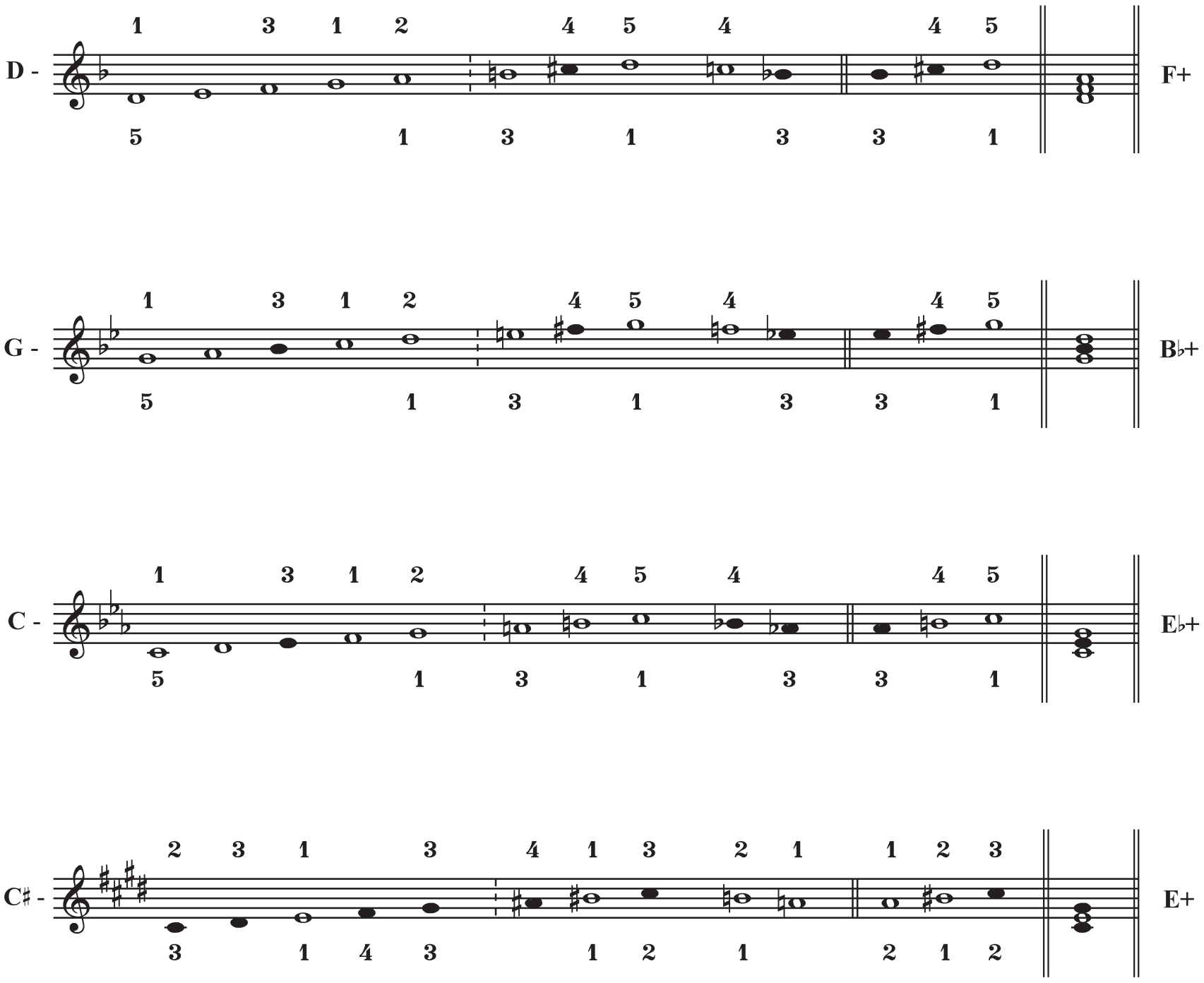
Note: the black keys are marked with black note heads and the white note heads are for the white keys.

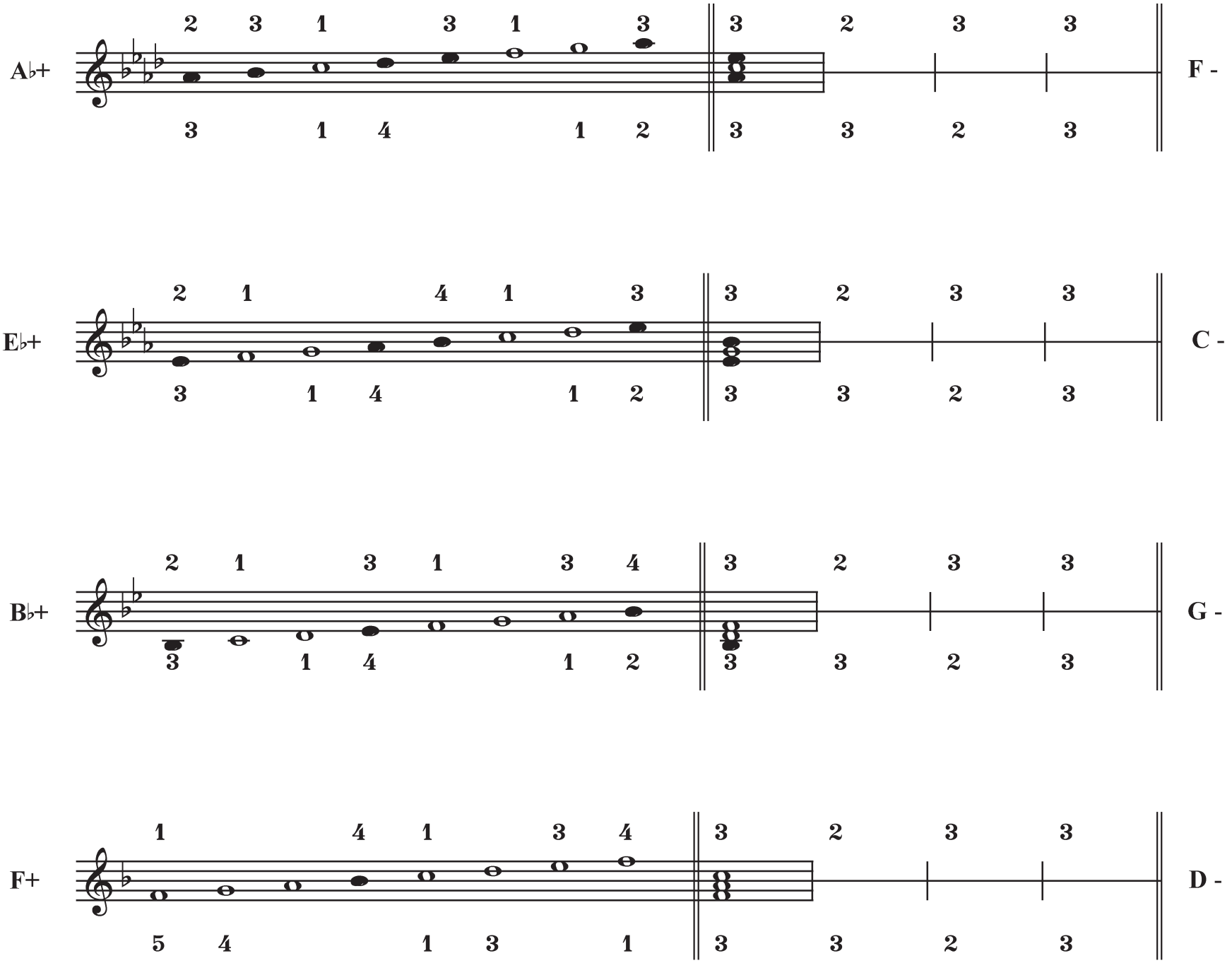
MINOR SCALES

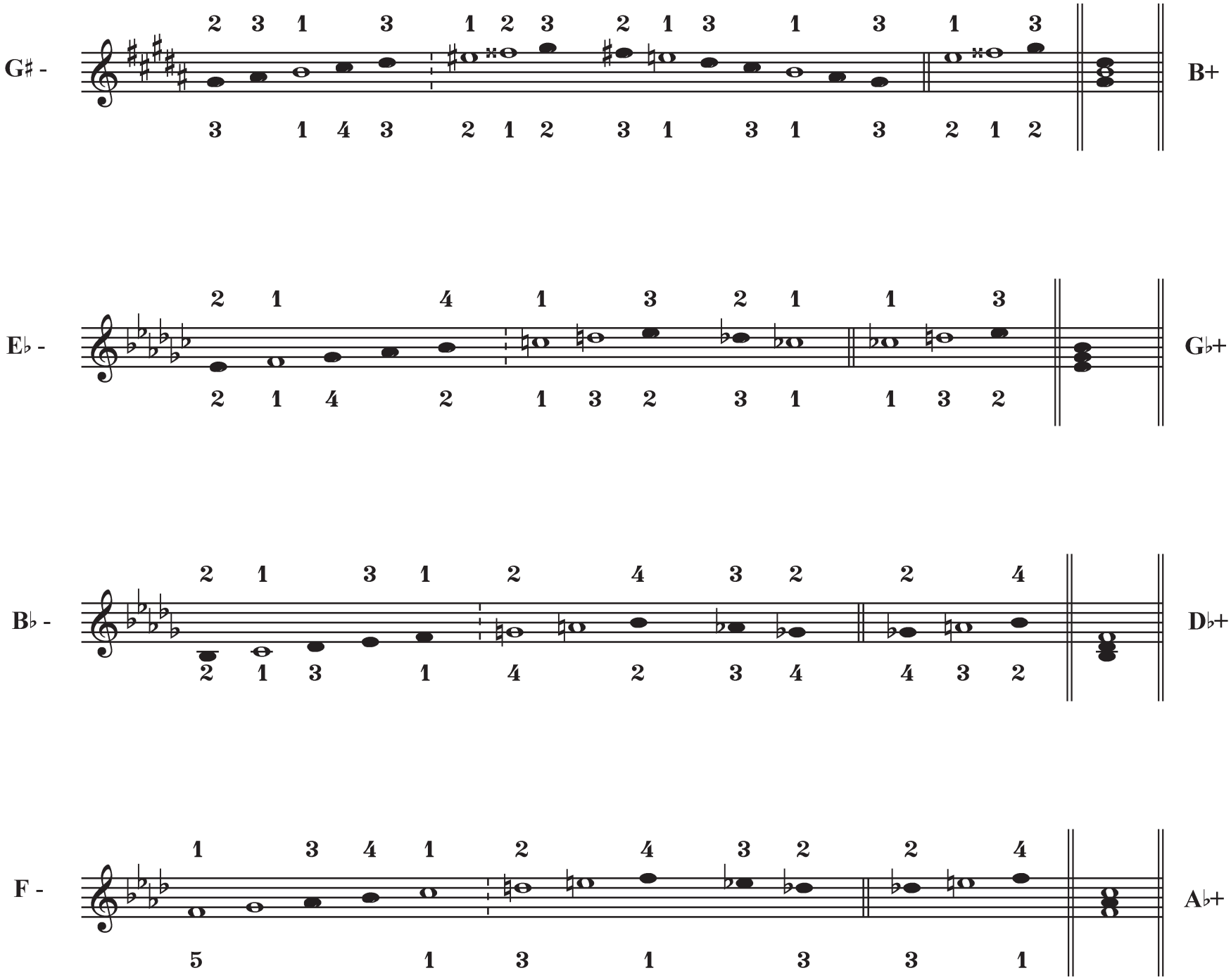


Note: the black keys are marked with black note heads and the white note heads are for the white keys.

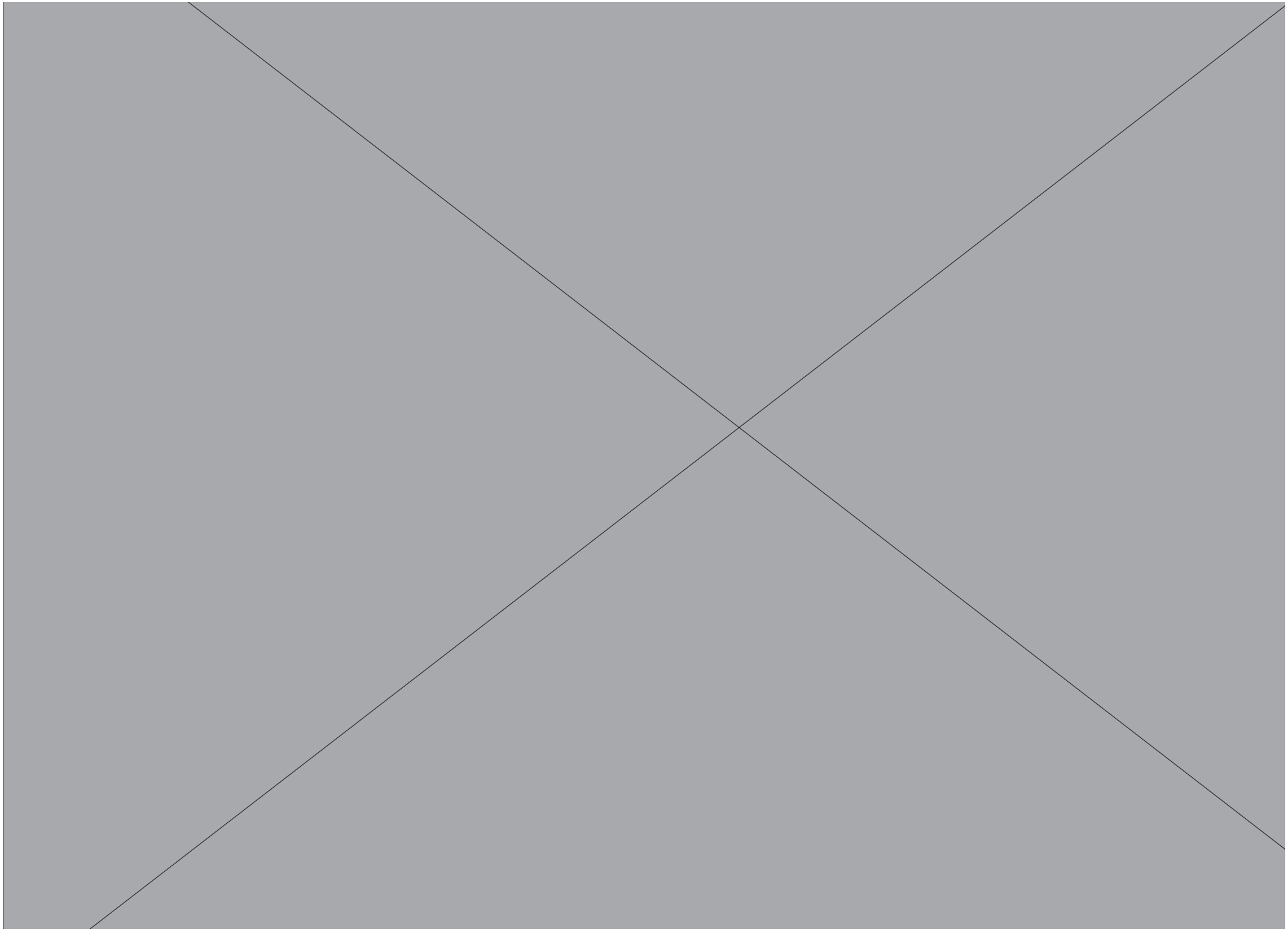

D+
1 1 5 3 2 3 3
5 2 1 3 1 3 3 2 3
B -
G+
1 1 5 3 2 3 3
5 2 1 3 1 3 3 2 3
E -
C+
1 1 5 3 2 3 3
5 2 1 3 1 3 3 2 3
A-
D♭+
2 3 1 2 4 1 2 3 2 3 3
3 1 4 1 2 3 3 2 3
B♭ -

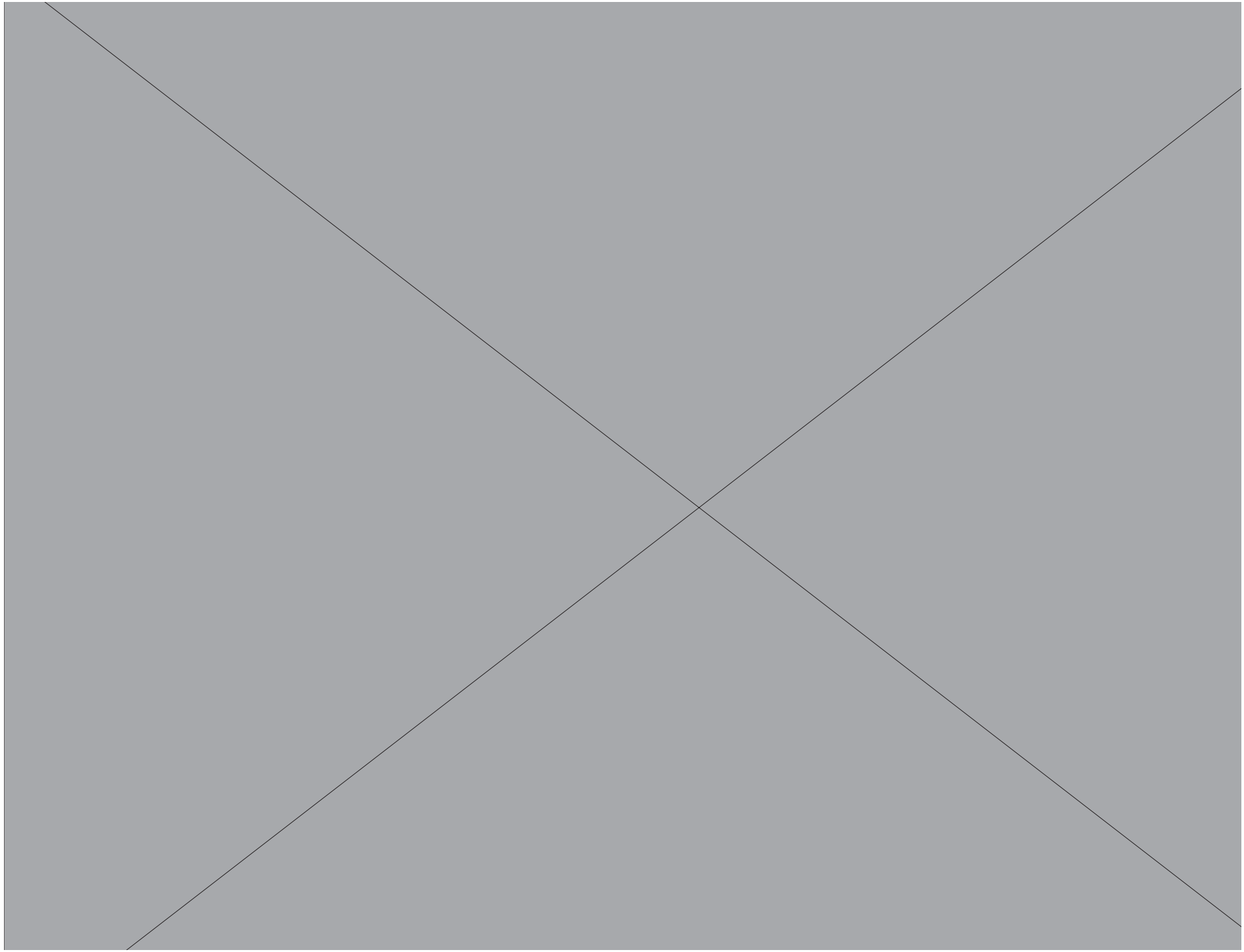

D -
1 3 1 2 4 5 4 4 5
5 1 3 1 3 3 1
F+
G -
1 3 1 2 4 5 4 4 5
5 1 3 1 3 3 1
B♭+
C -
1 3 1 2 4 5 4 4 5
5 1 3 1 3 3 1
E♭+
C♯ -
2 3 1 3 4 1 3 2 1 1 2 3
3 1 4 3 1 2 1 2 1 2
E+


A♭+
F -
E♭+
C -
B♭+
G -
F+
D -

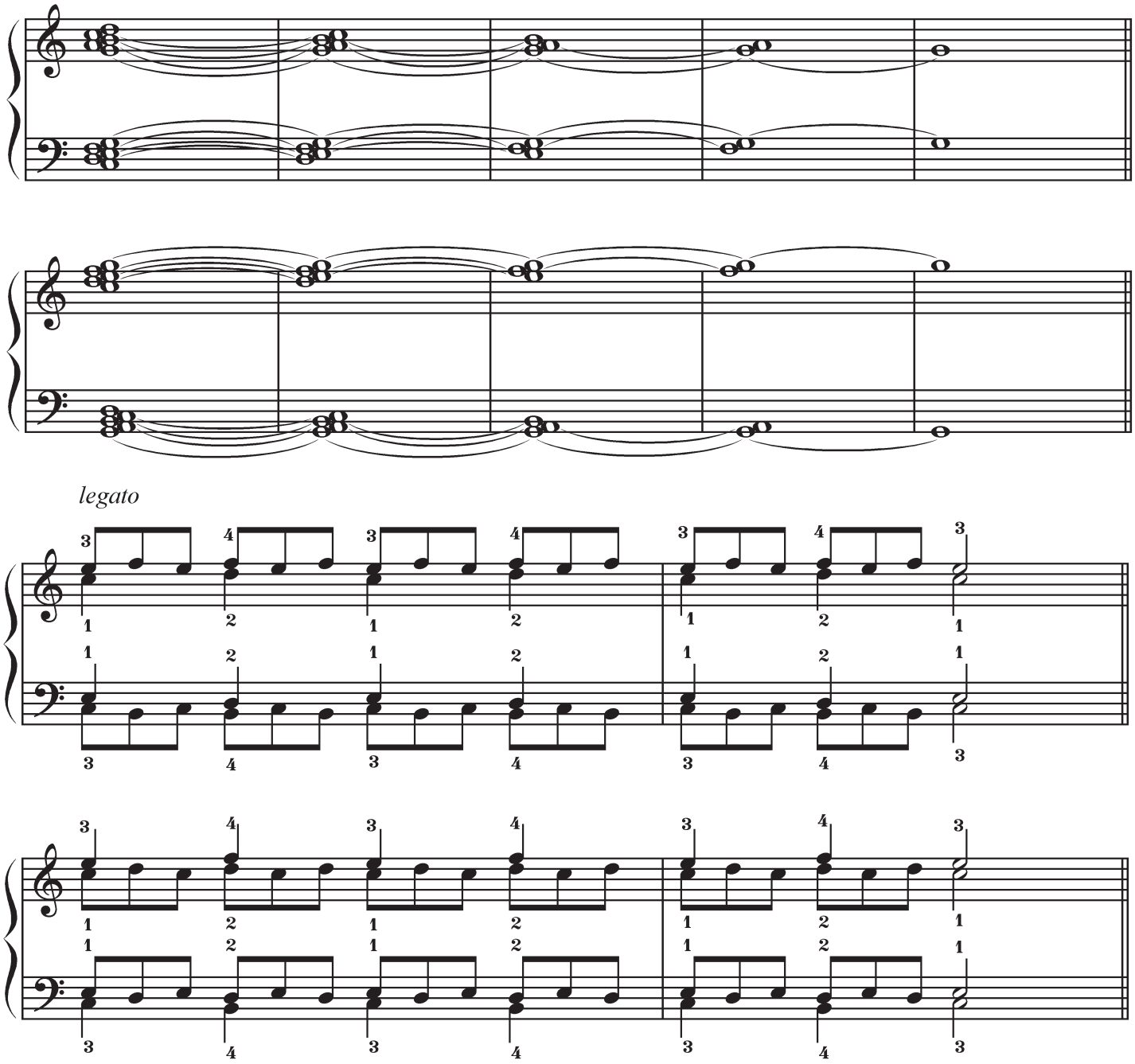

G♯ -
B+
E♭ -
G♭+
B♭ -
D♭+
F -
A♭+

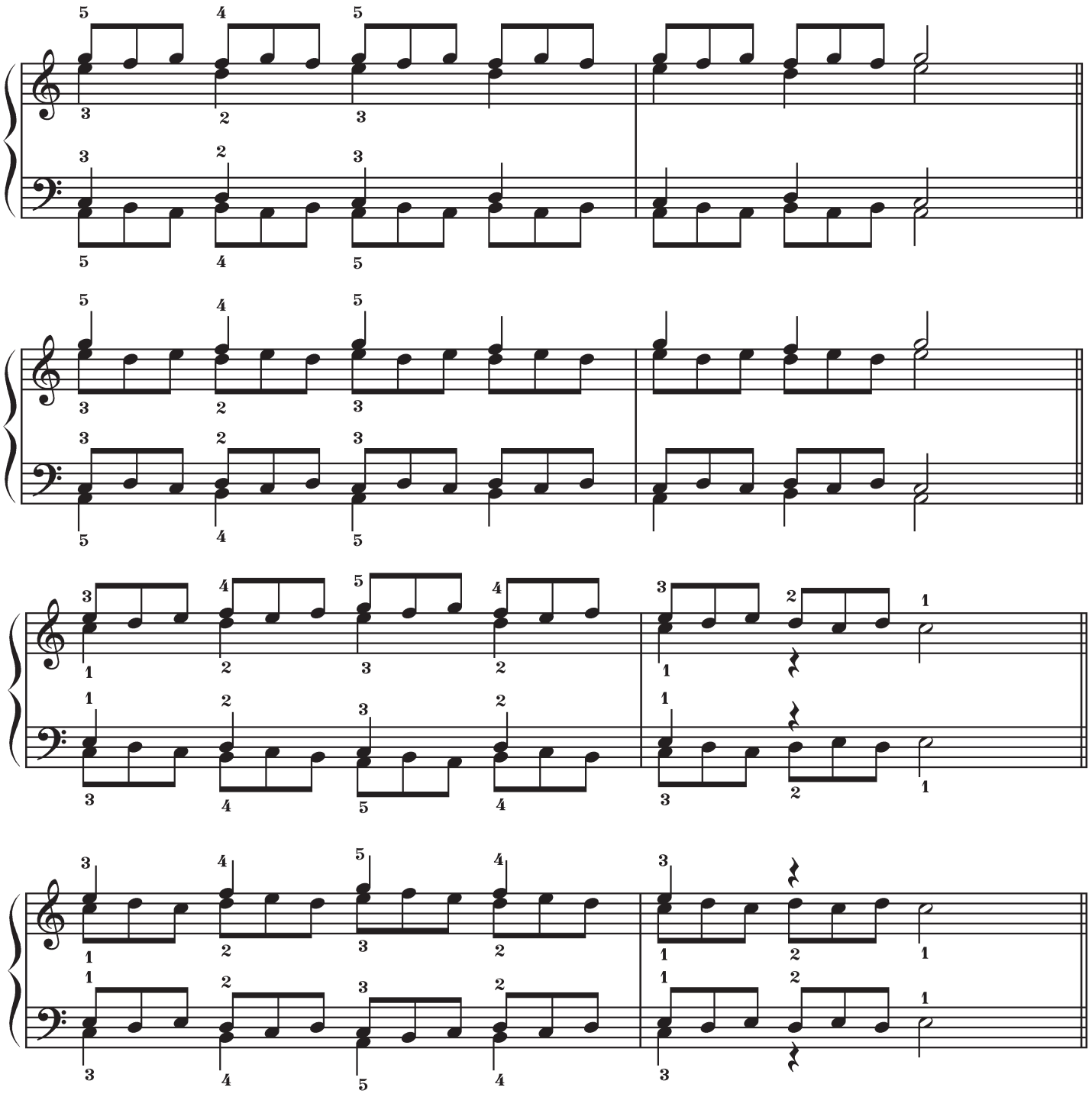
SELECTED EXERCISES BY HANON





EXERCISES ON SUSTAINED KEYS





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