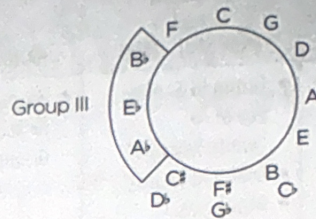


THE A \flat MAJOR SCALE

PIANO 2

Group III Scales: A \flat , E \flat , B \flat

- The A \flat major scale uses new fingering principles, it belongs to the “white key” rule of fingering (Group III).
- Notice thumbs play together on one white key and fingers 1-2 on two consecutive white keys. (See blocked scale.)
- In A \flat , 3's always play together on A \flat and E \flat . Circle all 3's. (In any major scale, RH 3 plays E \flat , 4 plays B \flat .)
- Practice A \flat scale hands alone while saying finger numbers aloud, then memorize hands together.



In All Majors

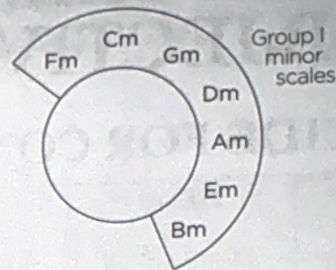
Diatonic Harmony in the Key of A \flat

- Write and label a diatonic triad on each step of the A \flat scale. Play and pedal chord changes. Memorize for theory.

A \flat Major Arpeggio and Inversions

- Play the blocked arpeggio warm-up hands alone then together.
- For inversion success, remember which hand does not use finger 3.
- Add pedal to chord inversions.

C MINOR SCALES



The C Natural Minor Scale (m3, m6, m7)

- Minor scales in Group I use the same fingering as their parallel major. Practice C major scale before C minor.
- In C minor, 3's play together on E \flat and A \flat . Play scales hands alone, together, 1 or 2 octaves as your teacher advises.
- To find the notes in the C natural minor scale, review E \flat major scale (the relative major of Cm).

The C Harmonic Minor Scale (m3, m6, M7)

In c, d, e, f, g, a, b

- B \flat to B natural is the only change in C harmonic minor. The fingering is the same as C natural minor.

The C Melodic Minor Scale \uparrow : (m3, M6, M7) \downarrow : (m3, m6, m7)

- The ascending melodic minor scale is a minor pentascale followed by the remaining major scale steps on 6 and 7.
- Descending, you lower the 7th and 6th scale degrees to play a C natural minor again.

Diatonic Triads in C Harmonic Minor

- Write and label a diatonic triad on each step of the Cm scale. Play hands together and pedal. Memorize for theory.

C Minor Arpeggio and Inversions

- Play the block arpeggio warm-up hands alone then together.
- Notice that fingers 5 and 4 are used on the LH minor 3rd interval.
- Play the exercise and only add pedal to the chord inversions.
- Remember which hand and inversion uses finger 2.

Chord Progressions: I-IV⁶₄-I-V⁶₅

All Majors

- If needed, say the step-wise finger movement between chords to find the correct chord tones easily in each key. (Ex: up a ½, up a whole; back home; down a ½ to the *leading tone* (7th scale degree) middle up ½, etc. (Review p. 66.)
- Transpose to keys of D and E \flat .

The image displays two systems of musical notation, each consisting of a grand staff (treble and bass clefs) and a set of fingerings. The first system is for the key of C major, and the second is for the key of D-flat major. Both systems show a melodic line in the treble clef and a bass line in the bass clef. The progression is I-IV⁶₄-I-V⁶₅. The first system is for C major, and the second is for D-flat major. The fingerings are as follows:

System	Chord	Treble Clef Fingering	Bass Clef Fingering
C Major	I	5 3 1	1 3 5
	IV ⁶ ₄	5 3 1	1 2 5
	I	5 3 1	1 3 5
	V ⁶ ₅	5 4 1	1 2 5
	I	5 3 1	1 3 5
D-flat Major	I	5 3 1	1 3 5
	IV ⁶ ₄	5 3 1	1 2 5
	I	5 3 1	1 3 5
	V ⁶ ₅	5 4 1	1 2 5
	I	5 3 1	1 3 5

All minors

Minor Chord Progressions: i-iv₄-V₆

- Write the missing iv and V7 chords before you begin.
- The top of the 2nd always goes on the right of the stem no matter the stem direction. (See p. 9.)
- V7 chords are major to accommodate the leading tone so remember to add an accidental when writing.
- For accuracy, watch fingering and think step-wise finger movement as you play. (See C minor below.)
- Repeat each progression until memorized then pedal chord changes. Say the keynotes of all i-iv-V7 chords.

Cm

Top: up 1/2 step
Middle: up W step
Middle: up W step
Bottom: down 1/2 step

C#m

Dm

Ebm

Transpose to Em & Fm

Chromatic Scale in Parallel Motion

- Bracket white key pairs 1-2 and 2-1, and write the finger numbers. Say the finger numbers while playing hands alone. Repeat playing hands together.

The image shows a musical score for a chromatic scale in parallel motion, written in 4/4 time. The score is divided into three systems, each with a treble and bass clef staff. The first system shows the ascending scale with fingerings: 1, 3, 1, 3, 1, 2. The second system shows the descending scale with fingerings: 2, 1. The third system shows the final notes of the scale. The score is written in a single system with a brace on the left side.

"TOP TEN" TUNES AND HOW TO NOTATE A MELODY REVIEW

An Extended 5-finger Position "Tune By Ear:"

Happy Birthday to You/Good Morning to All

- While teaching in Louisville c. 1893, sisters Mildred J. Hill & Patty S. Hill composed the song "Good Morning to All."
- In 1912, "Happy Birthday" lyrics mysteriously appeared with the same "Good Morning to All" melody.
- In 1935, the Hill sisters were given credit for the composition known to the world today.

1. Find the keynote and first note:

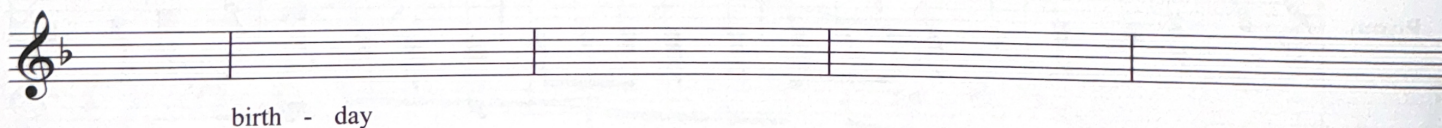
- Sing the words to identify the last note "do" the keynote.
- Happy Birthday "to you" becomes happy birthday to "do."
- Sing the keynote then scale steps until you reach the first note.
- This determines it begins on the 5th scale degree.

2. Find the Meter and Time Signature:

- Tap a beat and feel beat 1 as you sing the melody.
- Notice which words are accented.
- Write accented words on beat 1 in all measures.
- Determine meter by counting the beats per measure.
- Most music is in either 3/4 or 4/4 meter.
- Write time signatures in measure one or use notation software.
- Sing the melody using solfege.
- Transpose to G & F#. (Think intervals, don't write.)

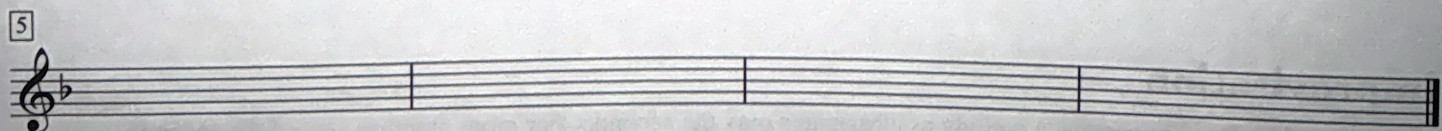
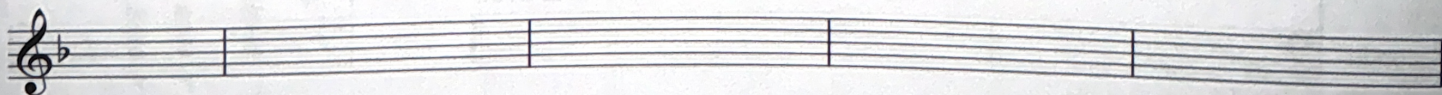
Happy Birthday

Words and Music by Mildred J. Hill
and Patty S. Hill



Improvisation

- Use the F major scale and the same rhythm as above to improvise a new melody.
- Add upper and lower neighboring tones and a sequence in your improvisation. (See pgs. 36 & 85.)
- Write your favorite melody below or with notation software.



12-bar Blues Form and Transposition Review

- After a two measure introduction, this piece follows the 12-bar blues progression. (See p. 130.)
- Complete and write the melody and bass following the blues progression (repeat or transpose mm. 3-4 as needed).
- Play hands together as you sing "Cat Person."

Cat Person

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The first two measures are a two-measure introduction. The melody begins in measure 3 with a triplet of eighth notes. The bass line consists of a steady eighth-note accompaniment. The dynamic marking is *mf*. The lyrics "Cat" and "Per - son." are written under the melody.

Musical notation for measures 5-8. The melody continues with a triplet of eighth notes. The bass line continues with eighth notes. The dynamic marking is *mf*. The lyrics "Cat" and "Per-son." are repeated. Measure 8 ends with a fermata over the final note.

Musical notation for measures 9-12. The melody features a triplet of eighth notes. The bass line continues with eighth notes. The dynamic marking is *f*. The lyrics "Cat Per-son," are repeated. Measure 12 ends with a fermata over the final note.

Musical notation for measures 13-14. The melody features a triplet of eighth notes. The bass line continues with eighth notes. The dynamic marking is *ff*. The lyrics "Cat Per - son." are repeated. Measure 14 ends with a fermata over the final note. The instruction "Closing" is written above the first measure of this system, and "8vb" is written below the bass line.

Nocturne

Ted Cooper

Andante

RH over LH

mp

1 2 3 4 5

simile

4

mf

1

7

a tempo

poco rit.

3 1 3 5

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

11

4

14 *a tempo*

poco rit.

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

17

f

1 2 4 1 2 5

20

5-4 1 3 1

1 2 4 1 2 5

23 *a tempo*

poco rit. *mf*

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

26

molto rit. *mp*

1 2 3 5 2 3 5

Vocal and Instrumental Collaborative Project

- Before you begin, block all notes under the slurs hands alone. Repeat with hands together.
- Practice the shifts until easy.
- “Ave Maria” is often played at weddings, so for future gigs, experience the piece with a singer or an instrumentalist.
- For extra credit, research J.S. Bach’s “Prelude in C Major” from *The Well-Tempered Clavier, Book 1*.

Ave Maria

Johann Sebastian Bach (1684–1750)
& Charles Gounod (1818–1893)

Andante con moto

First system of the musical score, measures 1-4. The vocal line begins with a whole note G4, followed by a half note A4, and a half note B4. The piano accompaniment features a continuous eighth-note pattern in the right hand and a bass line in the left hand. Fingerings are indicated: 1, 2, 4 in the right hand and 4, 2 in the left hand. Dynamics include *p* 2 and *pp*.

Second system of the musical score, measures 5-8. The vocal line continues with a half note C5, a half note D5, and a half note E5. The piano accompaniment continues with the eighth-note pattern. Fingerings include 1, 3, 5 in the right hand and 3 in the left hand. Dynamics include *mp* 5, *p*, and *pp*. The word "ri - a." is under the first measure, and "Gra - ti - a ple - na," is under the second measure.

Third system of the musical score, measures 9-12. The vocal line continues with a half note F5, a half note G5, and a half note A5. The piano accompaniment continues with the eighth-note pattern. Fingerings include 3, 1 in the left hand and 3, 2, 4, 5 in the right hand. Dynamics include *mp* 5, *p*, and *pp*. The words "Do - mi-nus te - cum, be - ne - dic - ta" are under the vocal line.

13

tu, *p*₄ o - ra - pro no - bis, *mf* no - bis pec-ca-

pp *mp crescendo molto*

17

to - ri - bus, *f*₁ nunc - et - in ho - ra, in ho - ra — *ff*

mf *f*

21

mor - tis nos - trae, *mp* A - men.

p