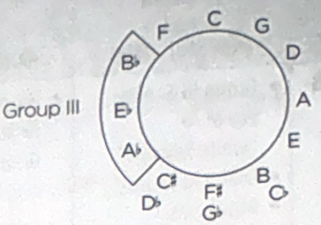
THE A♭ MAJOR SCALE

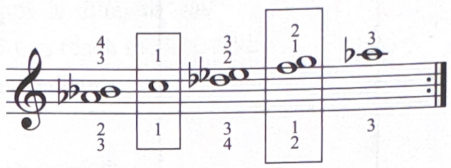
PIANO 2

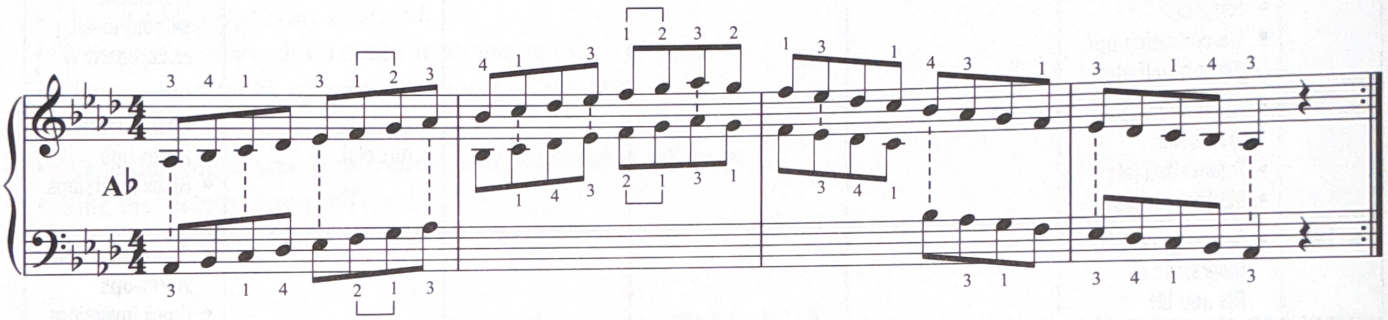
Group III Scales: A♭, E♭, B♭



- The A♭ 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♭, 3's always play together on A♭ and E♭. Circle all 3's. (In any major scale, RH 3 plays E♭, 4 plays B♭.)
- Practice A♭ scale hands alone while saying finger numbers aloud, then memorize hands together.

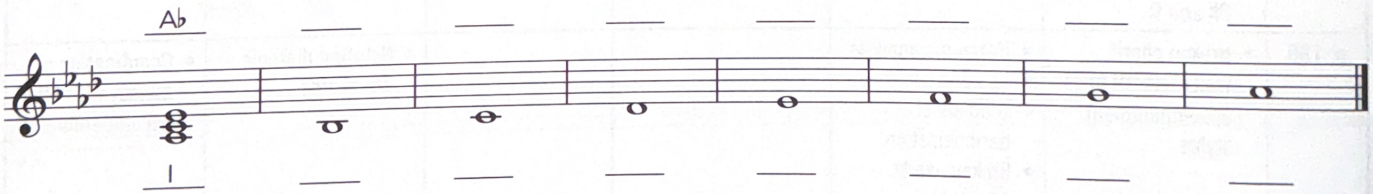
In All Majors





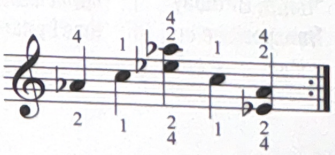
Diatonic Harmony in the Key of A♭

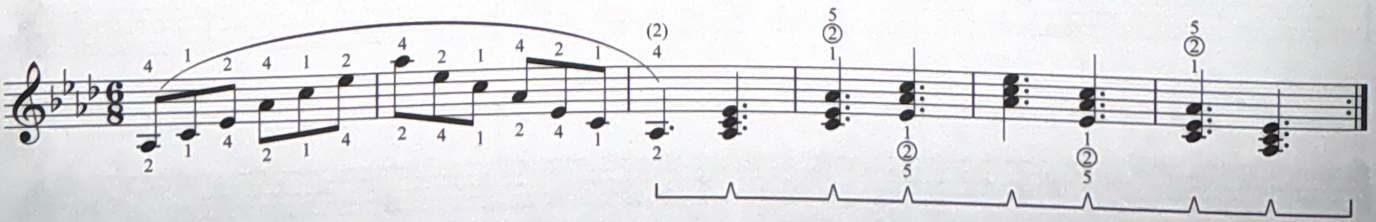
- Write and label a diatonic triad on each step of the A♭ scale. Play and pedal chord changes. Memorize for theory.



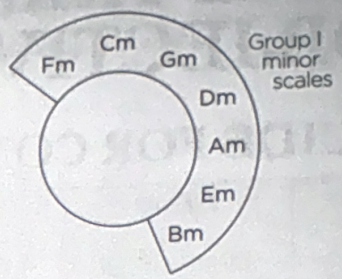
A♭ Major Arpeggio and Inversions

- 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.



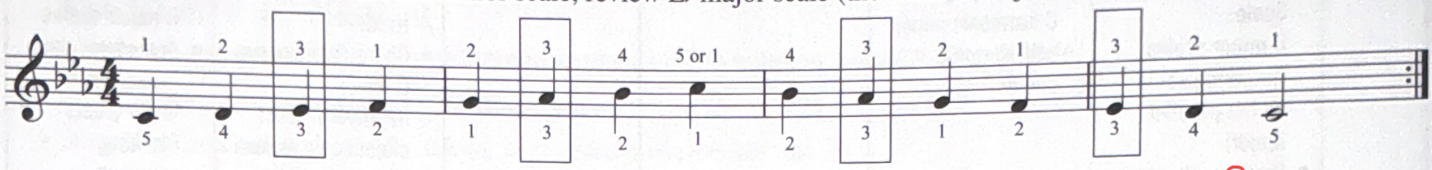


C MINOR SCALES



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

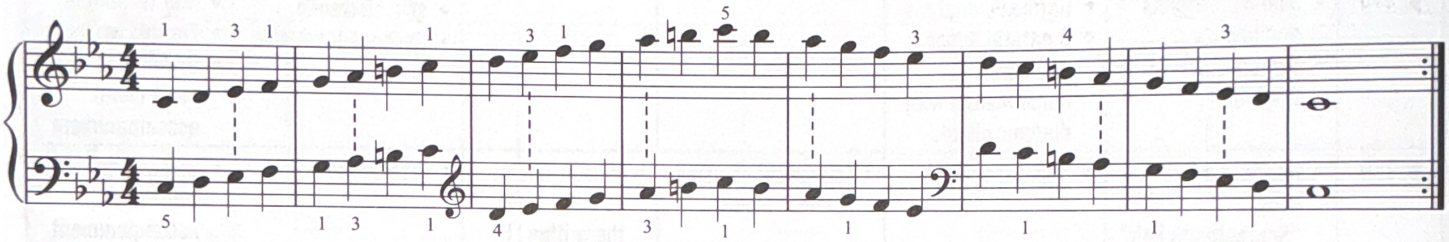
- Minor scales in Group I use the same fingering as their parallel major. Practice C major scale before C minor.
- In C minor, 3's play together on E♭ and A♭. Play scales hands alone, together, 1 or 2 octaves as your teacher advises.
- To find the notes in the C natural minor scale, review E♭ major scale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



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

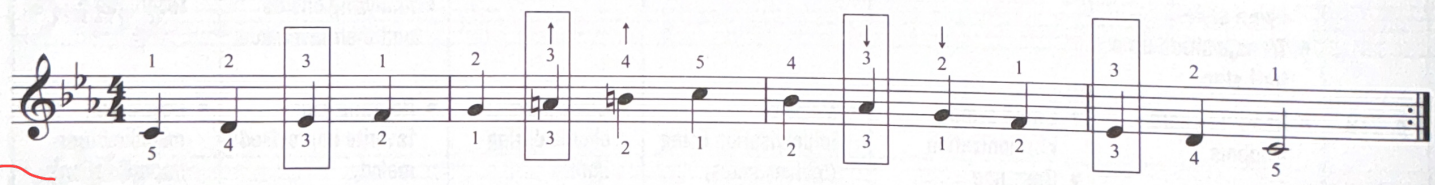
In c, d, e, f, g, a, b

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



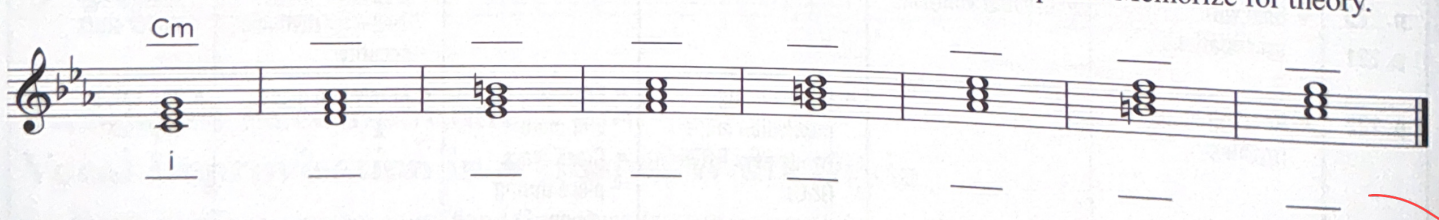
The C Melodic Minor Scale ↑: (m3, M6, M7) ↓: (m3, m6, m7)

- 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.



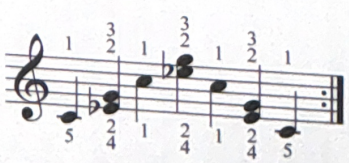
Diatonic Triads in C Harmonic Minor

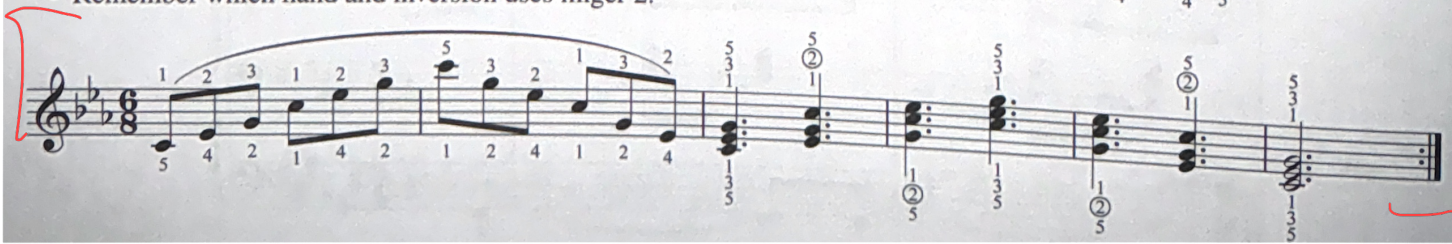
- Write and label a diatonic triad on each step of the Cm scale. Play hands together and pedal. Memorize for theory.



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.

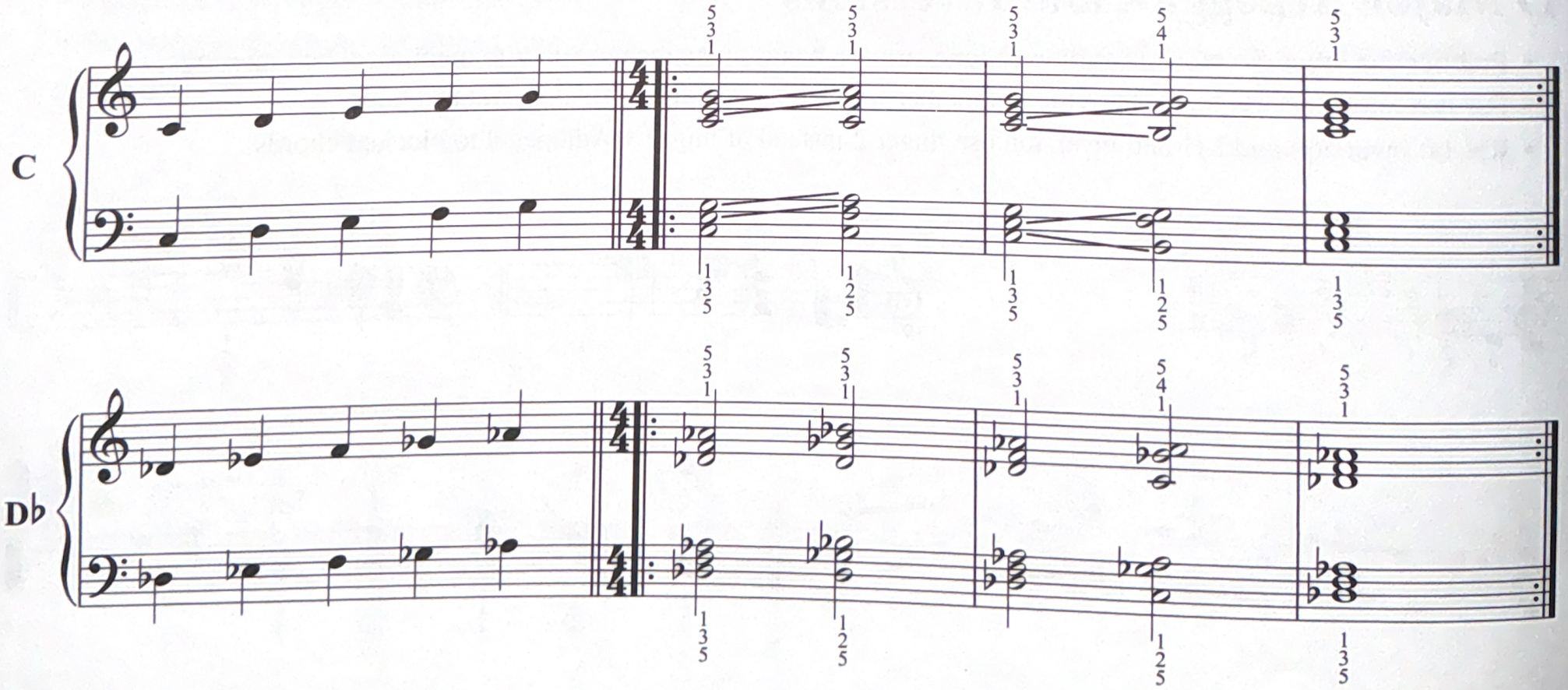




Chord Progressions: I-IV$^6_4$-I-V$^6_5$

All Majors

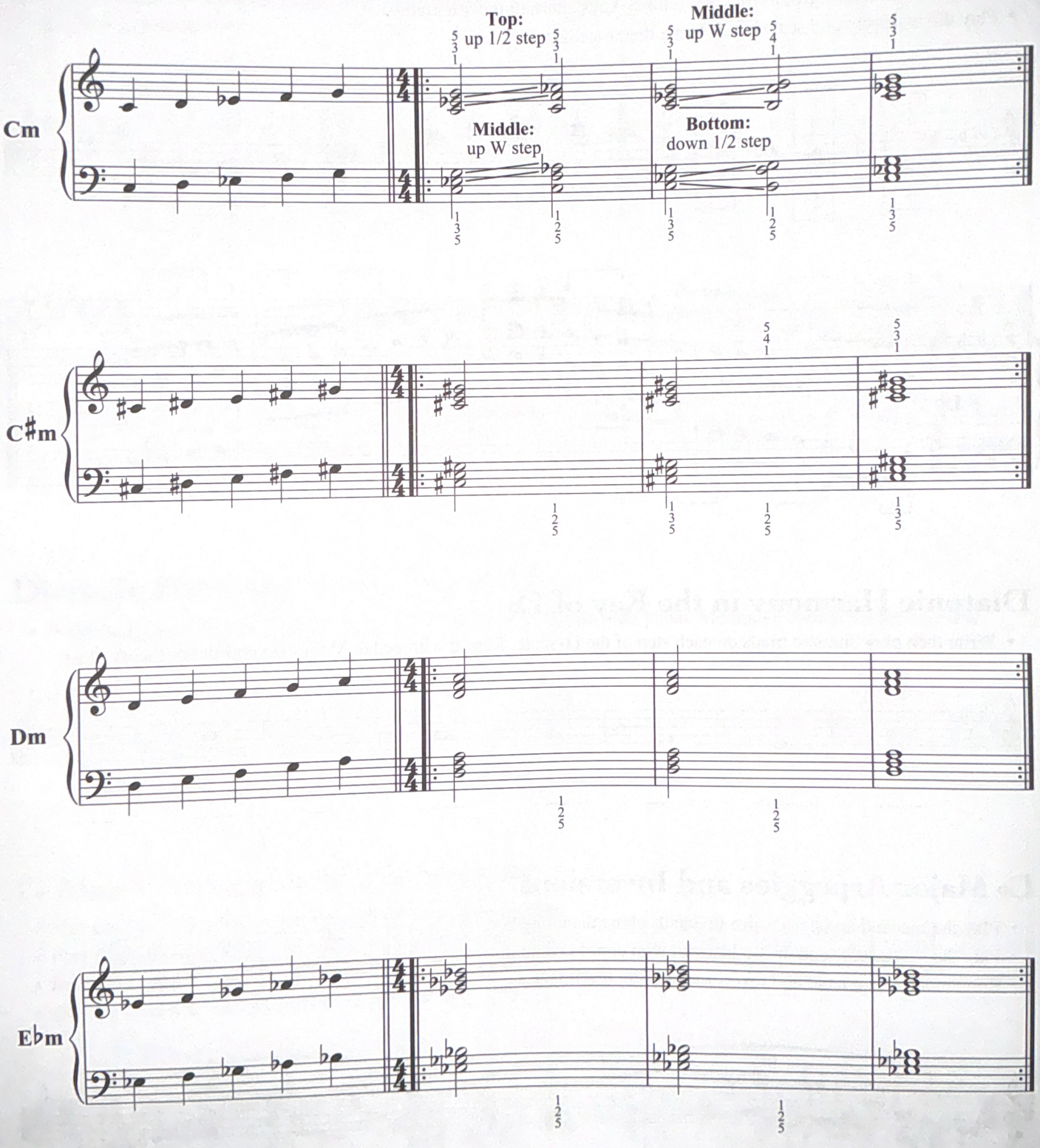
- If needed, say the step-wise finger movement between chords to find the correct chord tones easily in each key. (Ex: up a ½, up a whole; back home; down a ½ to the *leading tone* (7th scale degree) middle up ½, etc. (Review p. 66.)
- Transpose to keys of D and E♭.



Minor Chord Progressions: i-iv$^{6}_{4}$-V$^{6}_{5}$

All minors

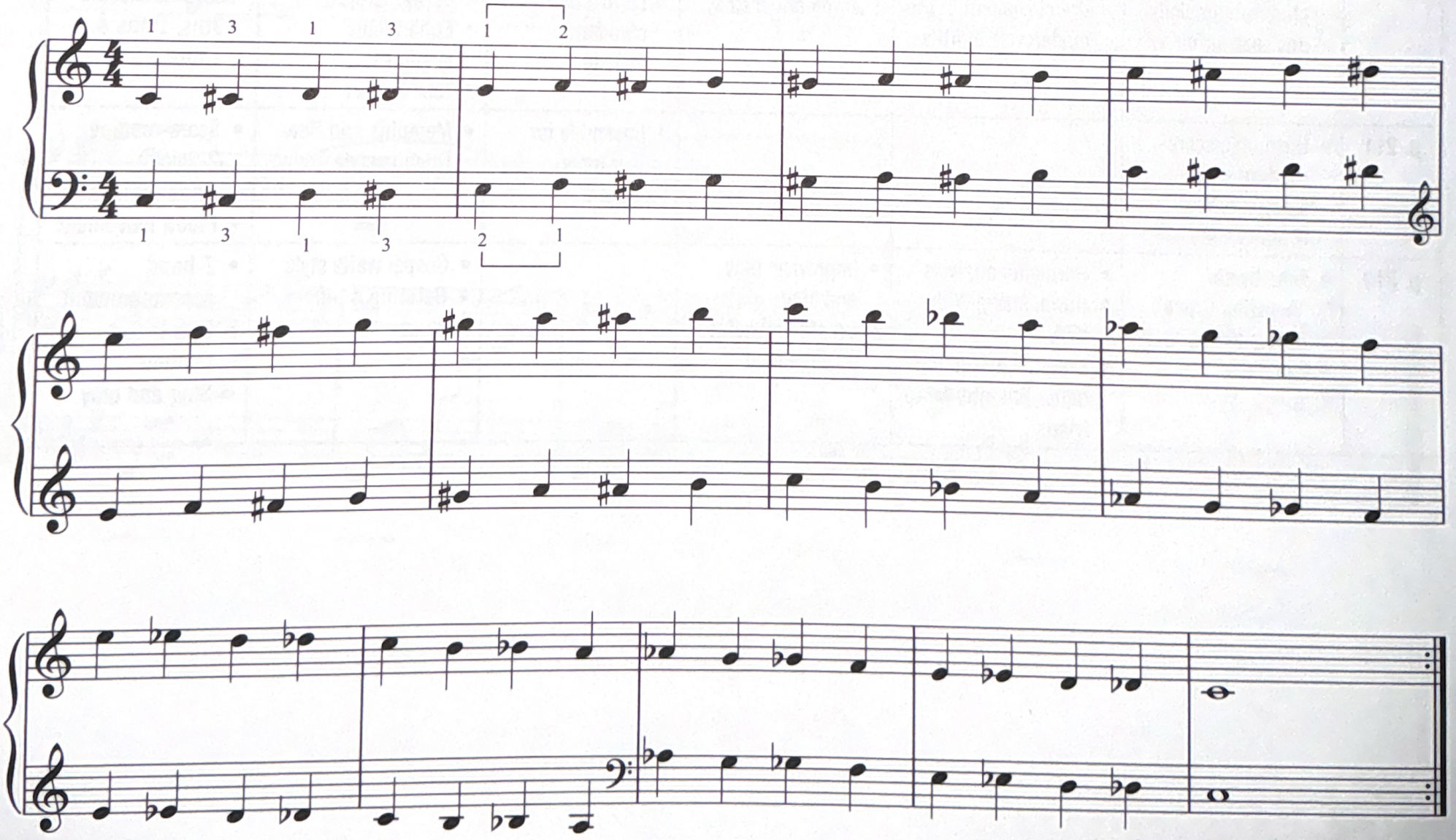
- Write the missing iv and V7 chords before you begin.
- The top of the 2nd always goes on the right of the stem no matter the stem direction. (See p. 9.)
- V7 chords are major to accommodate the leading tone so remember to add an accidental when writing.
- For accuracy, watch fingering and think step-wise 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.



Transpose to Em & Fm

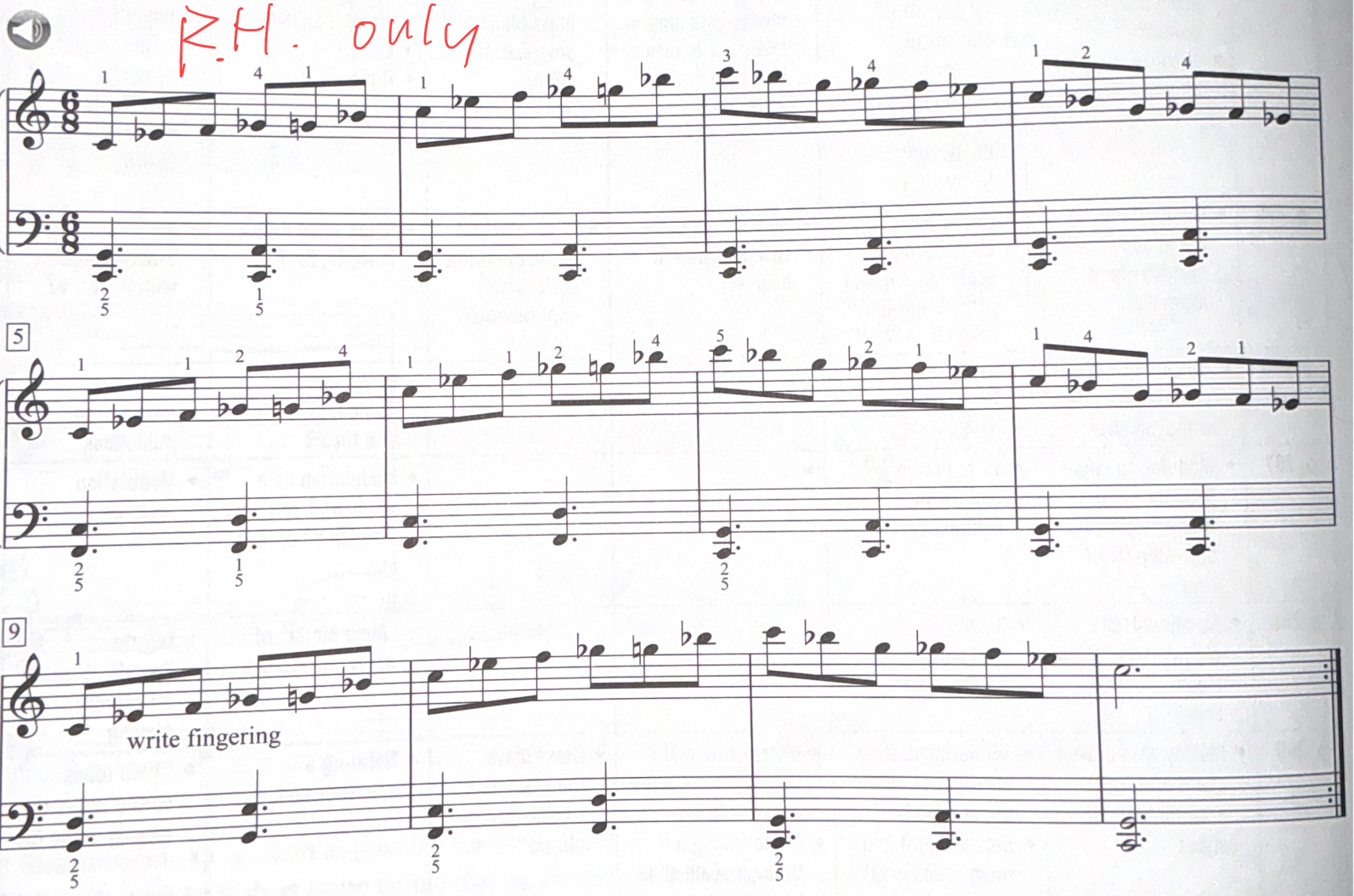
Chromatic Scale in Parallel Motion

- 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 BLUES SCALE AND 12-BAR BLUES FORM

- The blues scale consists of 7-notes and intervals ♭3-P4-♭5-P5-♭7. (Transpose intervals to create 12 blues scales.)
- Practice the RH phrases below to choose a preferred fingering, then analyze, label chords and play hands together.
- Review the 12-bar blues form and hear and think three 4-bar phrases: I-I-I-I; IV-IV-I-I; V-IV-I-I.
- For a more bluesy sound, lean on beat 4 in 6/8 meter. (In 4/4 meter, lean on beats 2 and 4.)
- Two fingerings are given, see mm. 1-4 and 5-8—choose the one that's most comfortable for you.



"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:

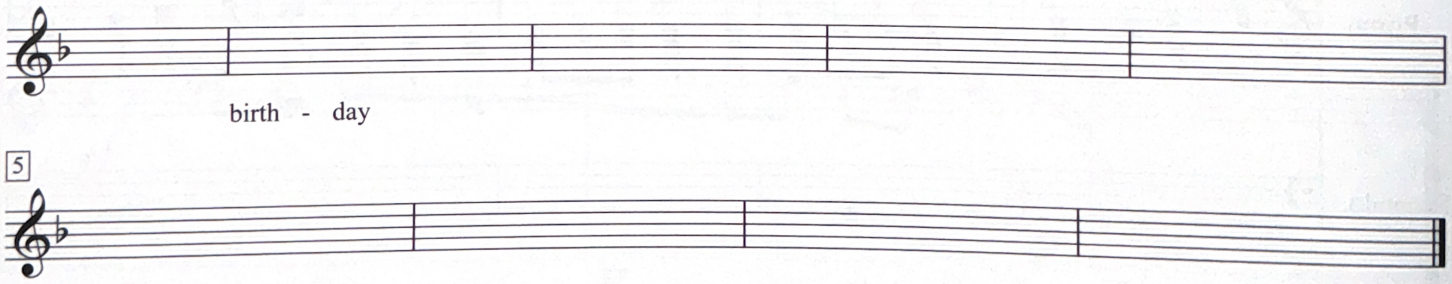
- Sing the words to identify the last note "do" the keynote.
- Happy Birthday "to you" becomes happy birthday to "do."
- Sing the keynote then scale steps until you reach the first note.
- This determines it begins on the 5th scale degree.

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



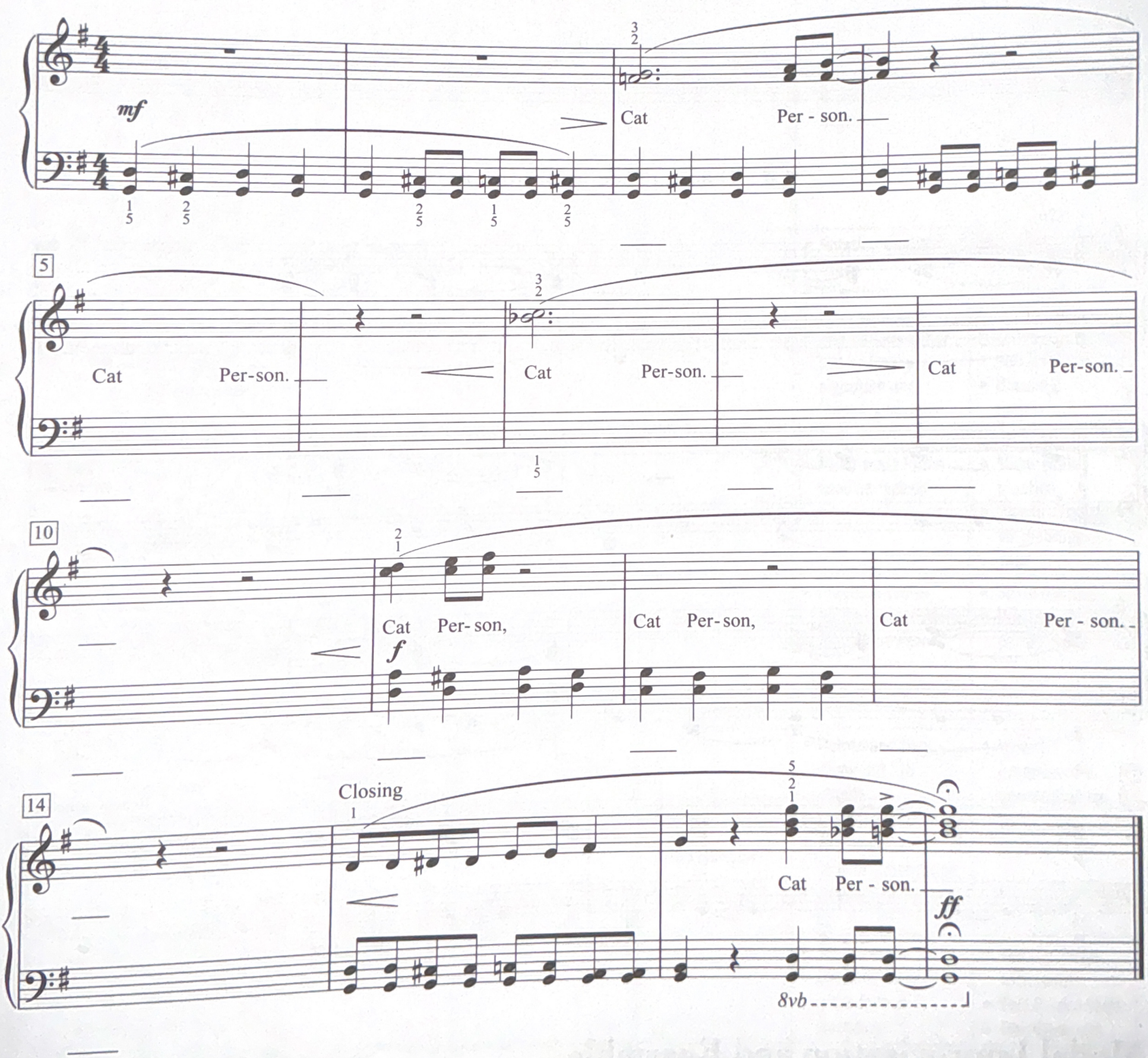
Improvisation

- 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

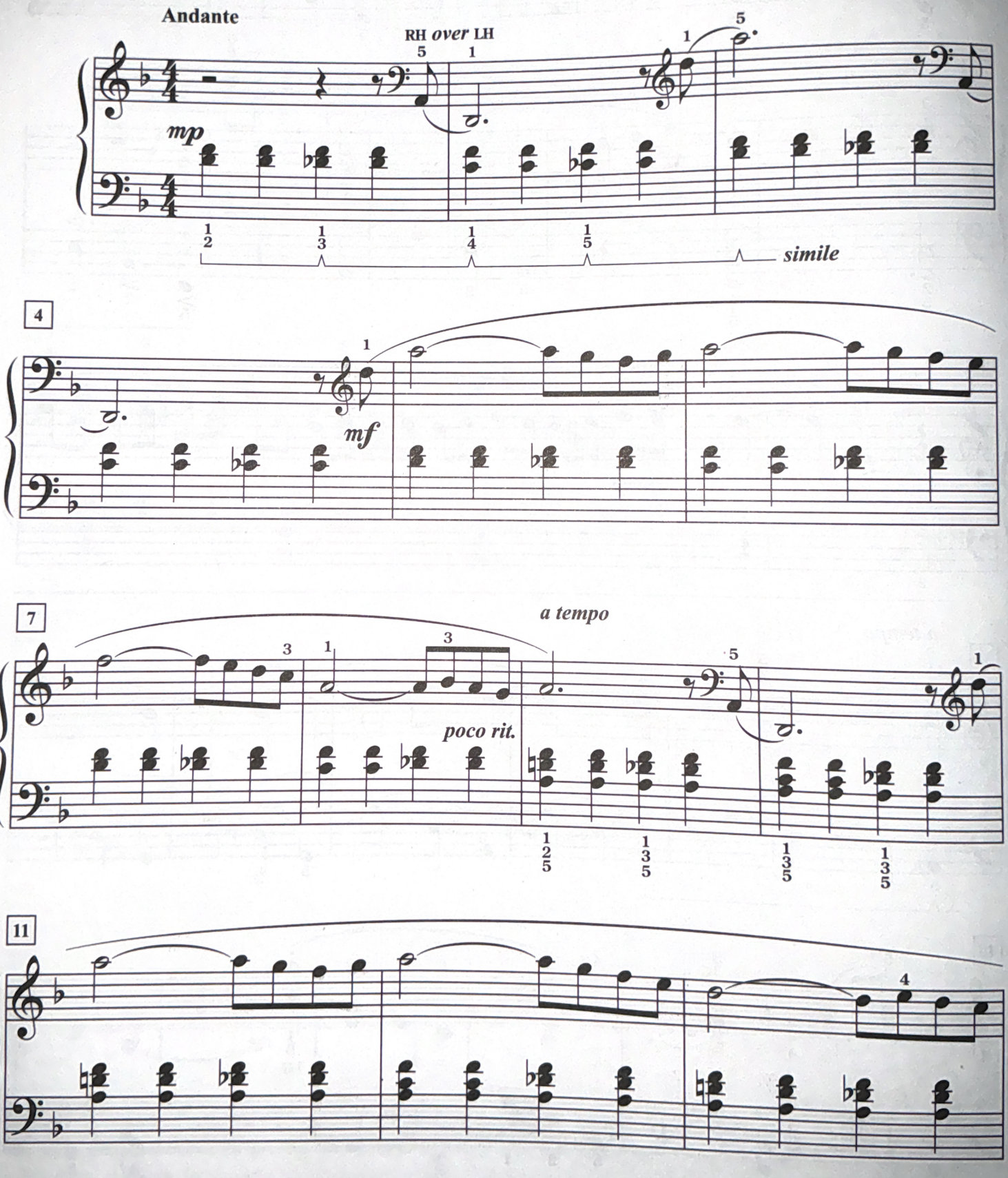
- After a two measure introduction, this piece follows the 12-bar blues progression. (See p. 130.)
- Complete and write the melody and bass following the blues progression (repeat or transpose mm. 3-4 as needed).
- Play hands together as you sing "Cat Person."

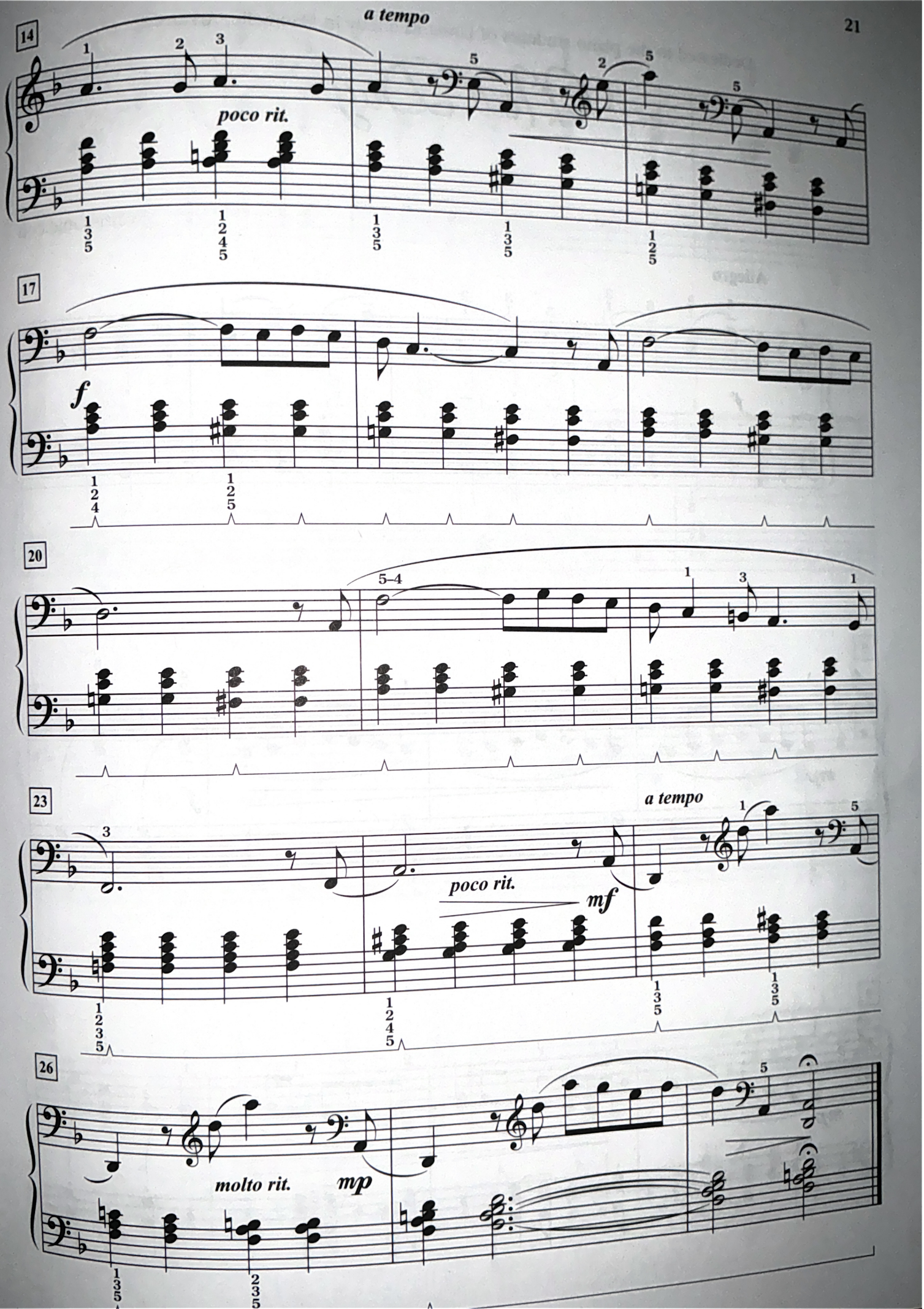
Cat Person



Nocturne

Ted Cooper



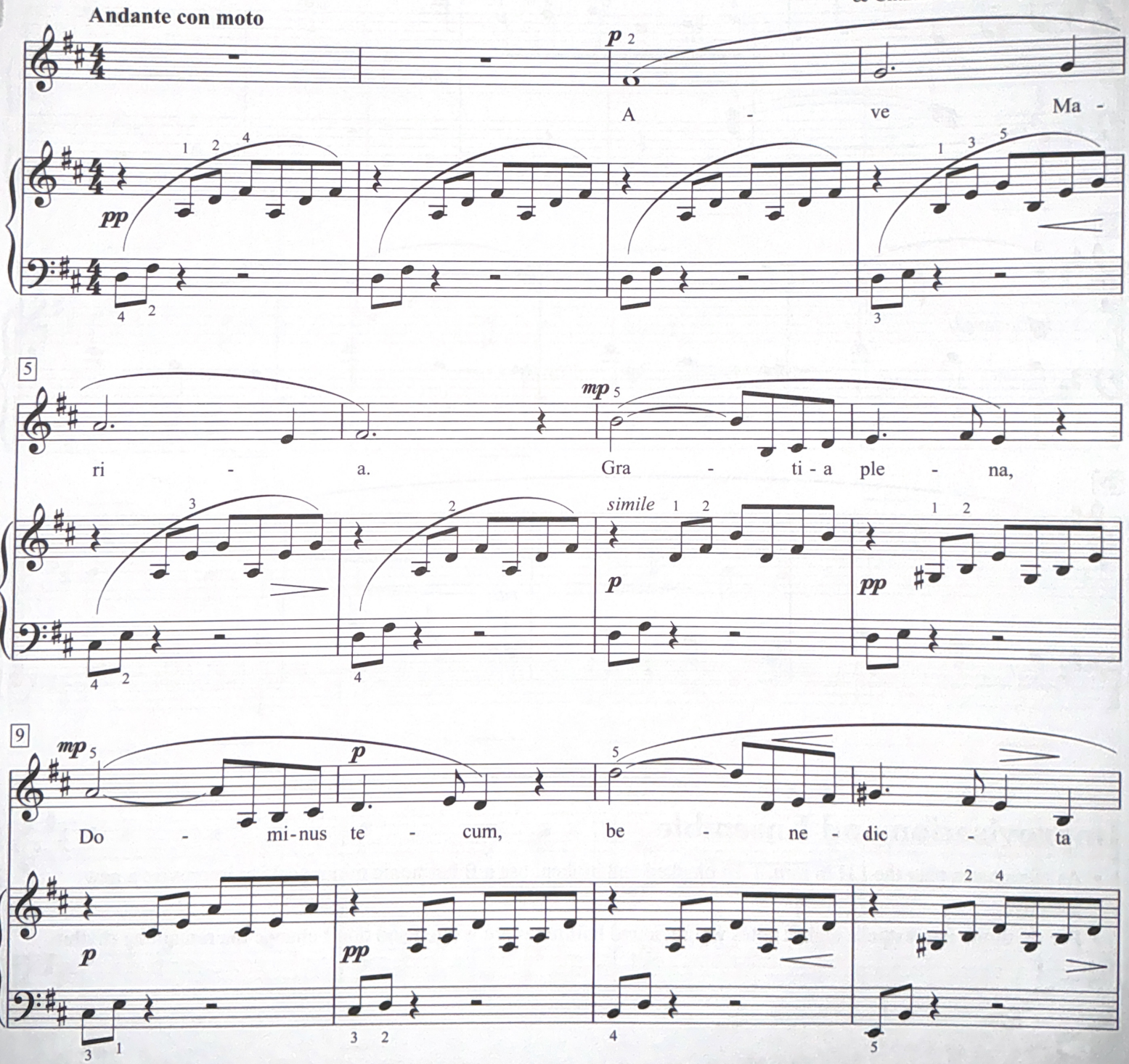

14
a tempo
poco rit.
17
f
20
5–4
23
a tempo
poco rit.
mf
26
molto rit.
mp

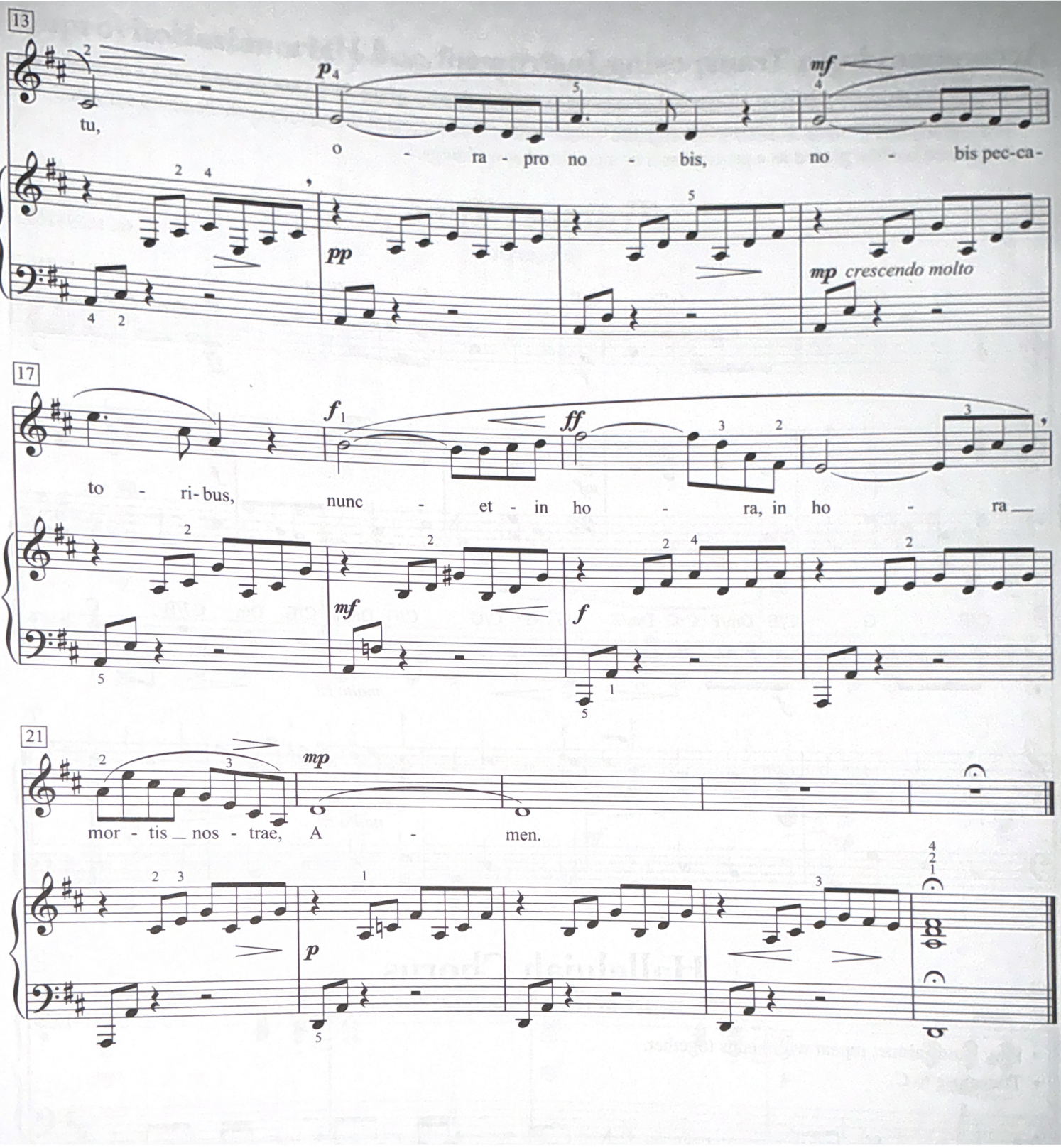
Vocal and Instrumental Collaborative Project

- 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)




13
tu,
p
o - ra - pro no - bis,
mf
no - bis pec-ca-
pp
mp crescendo molto
17
to - ri-bus,
f
nunc - et - in ho - ra, in ho - ra
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mf
f
21
mor - tis nos - trae,
mp
A - men.
p