

Hal Leonard Student Piano Library

BOOK



CD Included

# Adult Piano Method

Lessons, Solos, Technique & Theory



Fred Kern • Phillip Keveren • Barbara Kreader • Mona Rejino



# Adult Piano Method

## Lessons, Solos, Technique & Theory

Fred Kern • Phillip Keveren • Barbara Kreader • Mona Rejino

Welcome to the piano! Whether you are a beginner or a student returning to the piano after a break in your study, the music in the **Hal Leonard Adult Piano Method** will excite your interest and imagination. You will find:

- Classical, folk, pop, rock and jazz music with adult appeal
- Realistic pacing that challenges without overwhelming

In addition, you will find:

- **Music Theory** that relates to the music you are playing
- **Technique Tips** that teach you how your physical motions relate to the sounds you want to make
- **Style Clips** that help you with musical interpretation
- **Ad Libs** that teach you how to improvise
- **Quick-Licks** that introduce you to familiar musical clichés so you can sound like a pro right away

Best of all, each book comes with a CD or GM disk, allowing you to play along with an orchestral accompaniment for each piece! Using this model for a polished performance, you will find yourself playing with:

- Increased rhythmic security
- Musical feeling
- Appropriate style

May the **Hal Leonard Adult Piano Method** guide you as you accomplish your life-long goal of learning to play the piano, bringing more music to your life!

Best wishes,

*Fred Kern Phillip Keveren Barbara Kreader Mona Rejino*

Edited by Alice Brovan

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In Australia Contact  
Hal Leonard Australia Pty. Ltd.  
4 Lentara Court  
Cheltenham, Victoria, 3192 Australia  
Email: [ausadmin@halleonard.com](mailto:ausadmin@halleonard.com)

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# Adult Piano Method

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In Australia Contact  
Hal Leonard Australia Pty. Ltd.  
4 Lentara Court  
Cheltenham, Victoria, 3192 Australia  
Email: [ausadmin@halleonard.com](mailto:ausadmin@halleonard.com)

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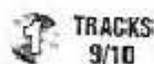
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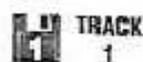
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Full orchestral arrangements, available on CD or GM disk, may be used for both performance and rehearsal:



The first track number is a practice tempo. The second track number is the performance tempo.



The GM disk has only one track per title and is a preset performance tempo. GM disk tracks can be slowed down to any practice tempo desired, and can also be made faster than the set tempo at will.

# Preparation to Play

## Sitting at the Piano

- Sit tall and lean slightly forward, balancing your body weight on the front half of the piano bench.
- Keep your feet flat on the floor.
- Adjust the bench height so that your forearm is parallel to the floor and your fingertips are touching the surface of the keys.

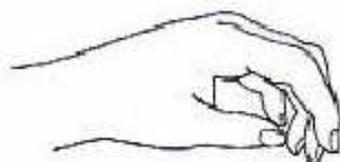


## Hand Position

Let your arms hang relaxed at your sides. Notice how your hands stay gently curved.

Keep your hands relaxed and curved as you raise them to the piano keyboard.

When you are playing the piano, keep your fingers in this relaxed, curved position.



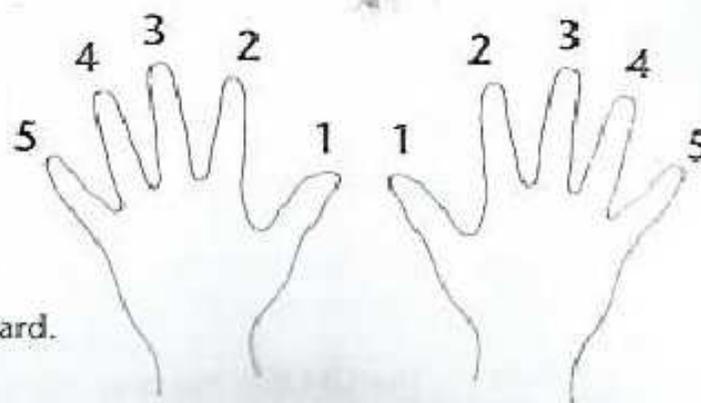
## Finger Numbers

Place your hands together with fingertips touching.

- Tap fingers 1 (thumbs)
- Tap fingers 2
- Tap fingers 3
- Tap fingers 4
- Tap fingers 5

Tap this finger exercise on the closed lid of the keyboard.

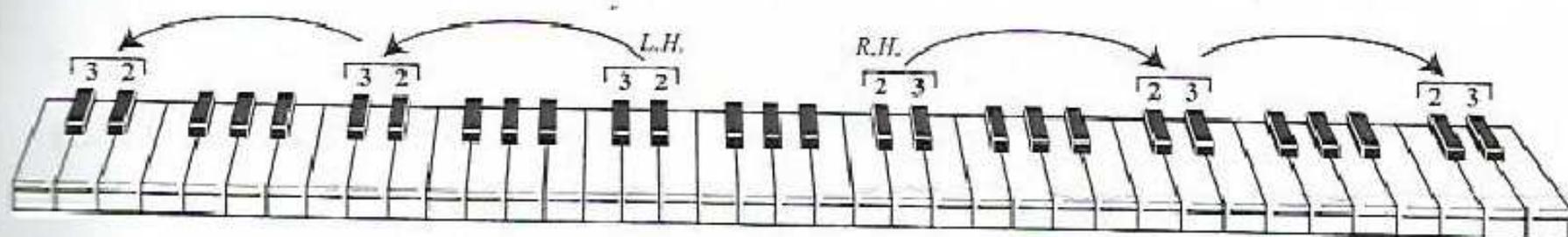
- 1. R.H. 1-1-3-3 1-1-5-5 4-3-2-1 5-5-5-5
- 2. L.H. 5-5-3-3 4-4-1-1 2-3-4-5 1-1-1-5



Finger Numbers

# Piano Keyboard – Two Black Keys

The black keys are divided into groups of twos and threes.



Low

High

Using your **left hand**, start in the middle of the keyboard and play the groups of two black keys with fingers 2-3 going **down** the keyboard to the left.

Using your **right hand**, start in the middle of the keyboard and play the groups of two black keys with fingers 2-3 going **up** the keyboard to the right.

## Technique Tip Beautiful Tone

Use weight from your whole arm as you play each key. Let your arm follow your fingers.

## Ad Lib An Improvisation

Improvise your own melody.

With your right and left hands, choose any groups of two black keys in the upper part of the piano. Listen and feel the pulse as your teacher plays the accompaniment below. When you are ready, play along, making up your own melody.

### Accompaniment

Swing (♩ = 104)

TRACK 1

# The Beat Goes On

## Pulse – The Heartbeat of Music

Like your body's heartbeat, music has a pulse. The beat can move at fast, medium, or slow speeds.



Tap your foot with the beat as your teacher plays the musical examples below at three different speeds.

Rock ( $\text{♩} = 120$ )

TRACK 2

Musical score for Rock music, tempo 120. The score is in 4/4 time and consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat major). The lower staff is in bass clef. The music features a driving, rhythmic pattern with chords and single notes. The dynamic marking is *mf*. There are two track icons above the score: a piano icon labeled 'TRACK 2' and a computer keyboard icon labeled 'TRACK 2'.

Romantic ( $\text{♩} = 72$ )

TRACK 3

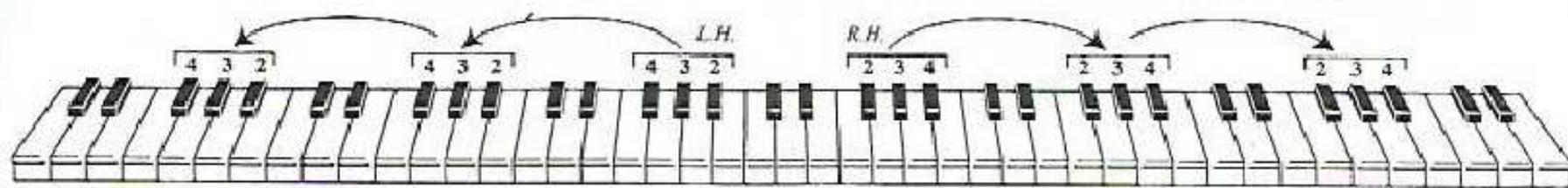
Musical score for Romantic music, tempo 72. The score is in 4/4 time and consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat major). The lower staff is in bass clef. The music features a slow, lyrical melody with a long, sweeping line across the top staff. The dynamic marking is *p espr*. The instruction 'With pedal' is written below the bass staff. There are two track icons above the score: a piano icon labeled 'TRACK 3' and a computer keyboard icon labeled 'TRACK 3'.

Classical Dance ( $\text{♩} = 160$ )

TRACK 4

Musical score for Classical Dance music, tempo 160. The score is in 4/4 time and consists of two staves. The upper staff is in treble clef with a key signature of two sharps (D major). The lower staff is in bass clef. The music features a fast, rhythmic pattern with chords and single notes. The dynamic marking is *f*. There are two track icons above the score: a piano icon labeled 'TRACK 4' and a computer keyboard icon labeled 'TRACK 4'.

# Three Black Keys



Low

High

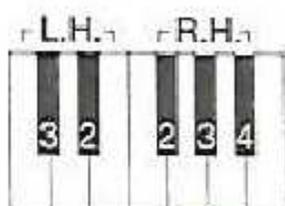
Using your **left hand**, start in the middle of the keyboard and play the groups of three black keys with fingers 2-3-4 going **down** the keyboard.

Using your **right hand**, start in the middle of the keyboard and play the groups of three black keys with fingers 2-3-4 going **up** the keyboard.

## Ad Lib

### An Improvisation Combining Two and Three Black Keys

As your teacher plays the accompaniment, improvise your own melody using the positions on the keyboard below.



Accompaniment

Dreamily ( $\text{♩} = 92$ )



TRACK 5



TRACK 5



## Ad Lib

### An Improvisation Using Three Black Keys

Using your right or left hand, choose any group of three black keys in the upper part of the piano. Listen and feel the pulse as your teacher plays the accompaniment below, then improvise your own black-key melody and play along.

Accompaniment

With a bounce ( $\text{♩} = 120$ )



TRACK 6

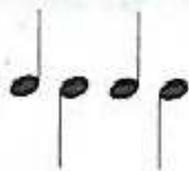


TRACK 6



Dabe - Augustus Pablo

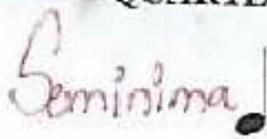
**NOTES**



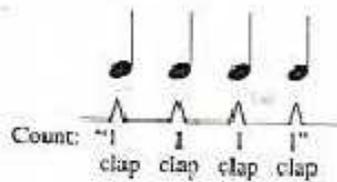
Notes are symbols for sounds. They indicate how long sounds last.

Stems up = Right Hand (R.H.)  
Stems down = Left Hand (L.H.)

**QUARTER NOTE**



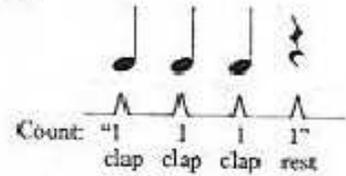
A Quarter Note lasts for one pulse (beat).



**QUARTER REST**

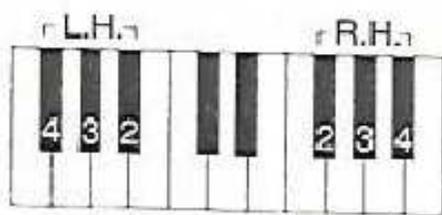


Rests are symbols for silence. A Quarter Rest lasts for one pulse.



**Technique Tip Attention to Rests**

During each rest, release your arm weight, keeping your fingers on the surface of the keys,



**Straight Ahead**

Clap the rhythm of this piece before you play it. Play the first line with your right hand, followed by the second line with your left hand.

Steady (♩ = 120)



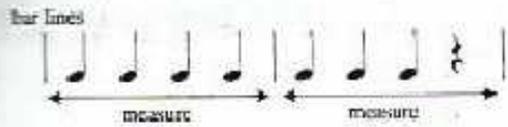
With accompaniment, student starts here:



Steady (♩ = 120)



### MEASURES

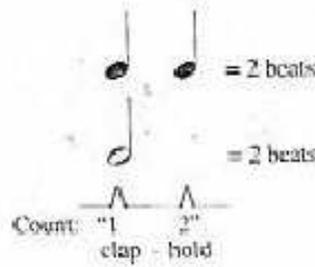


Bar lines group beats into Measures.

### HALF NOTE



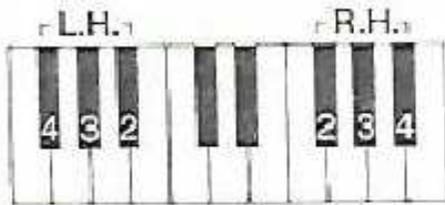
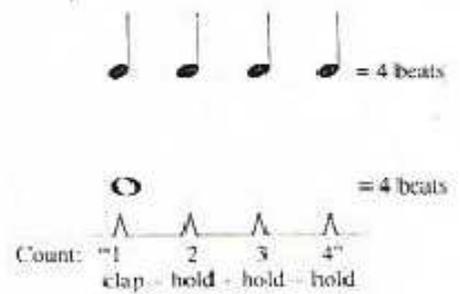
A Half Note fills the time of two quarter notes.



### WHOLE NOTE



A Whole Note fills the time of four quarter notes.

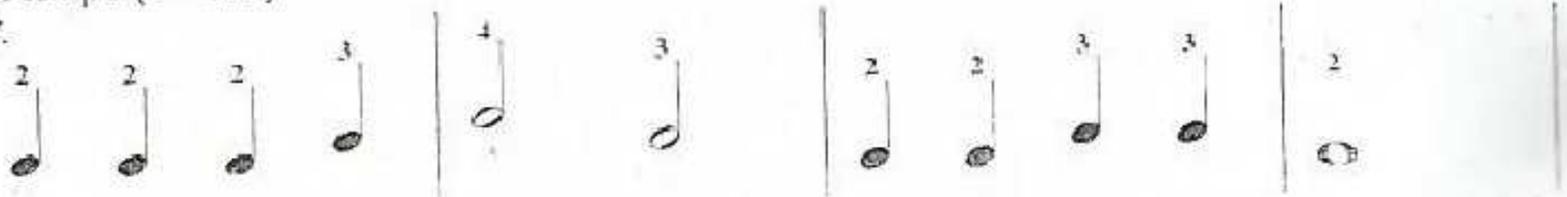


## Opening Night

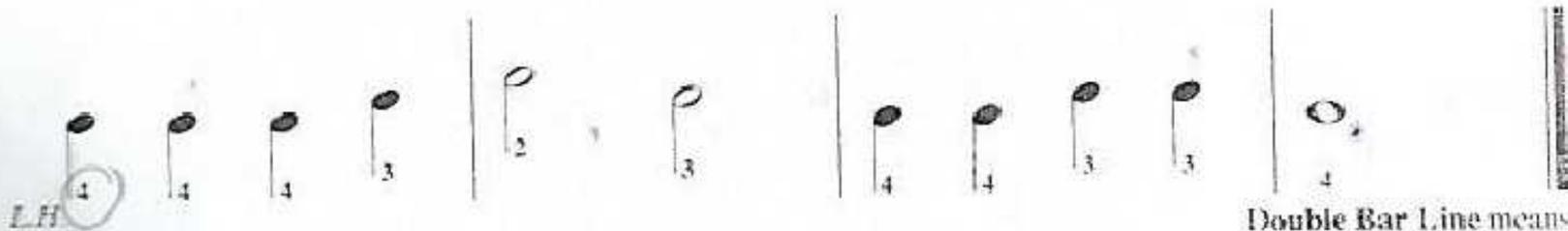
Folk Melody

Upbeat tempo ( $\text{♩} = 120$ )

R.H.



L.H.



Double Bar Line means the end of the piece.

With accompaniment, student starts here:



TRACKS 9/10

TRACK 8

Upbeat tempo ( $\text{♩} = 120$ )





# Water Lily

Phillip Keveren

Delicately ( $\text{♩} = 96$ )

With accompaniment, student starts here:



TRACKS  
11/12

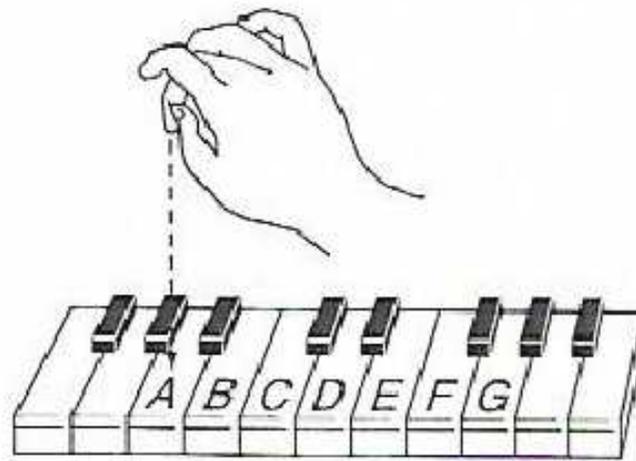
TRACK  
9

Delicately ( $\text{♩} = 96$ )

# The Music Alphabet

## Playing on the White Keys

Put your thumb behind the first joint of your third finger. Play and say the music alphabet using this rhythm.



A•B•C•D•E•F•G

Music uses the first seven letters of the alphabet. These letters are used over and over to name the white keys.

Floating (♩ = 80)

Play each note with the third finger.

Fred Kern

Musical notation for the 'Floating' exercise, right hand only. It consists of two staves of music. The first staff starts with a circled 'A' and contains notes A, B, C, D, E, F, G. The second staff contains notes G, F, E, D, C, B, A. Blue arrows point to the circled notes A and G in the first staff, and A in the second staff. The tempo is marked as ♩ = 80.

With accompaniment, student starts here:



TRACKS 13/14

TRACK 10

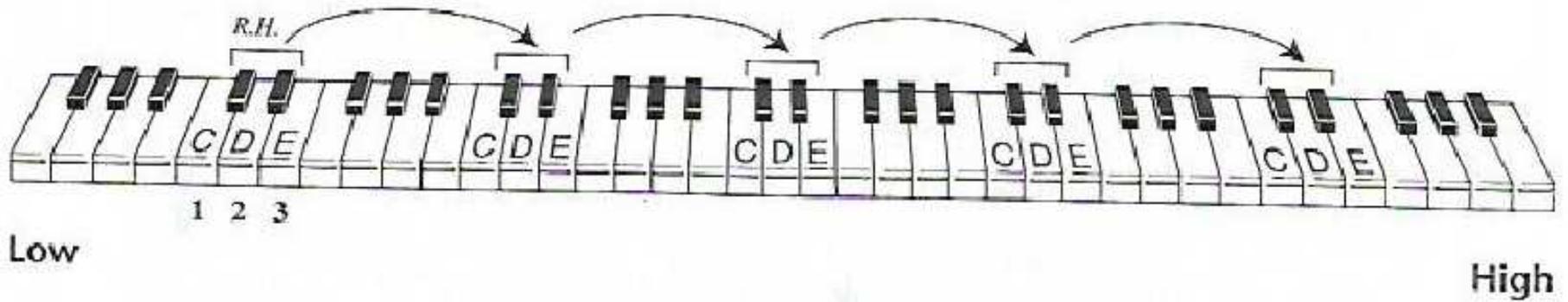
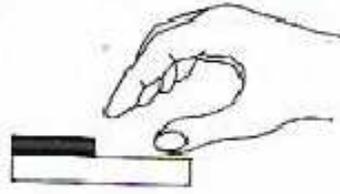
Floating (♩ = 80)

Full musical score for the 'Floating' exercise with accompaniment. It features three staves: a treble clef staff for the melody and two bass clef staves for the accompaniment. The tempo is marked as ♩ = 80. The piece is in 4/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

# C-D-E Groups

## Technique Tip

When using your thumb, let it rest naturally on its outside tip.



With your right hand, start at the low end of the keyboard and play the C-D-E groups with individual fingers 1-2-3 going up the keyboard.

Now explore the keyboard, playing the C-D-E groups with your left hand, using fingers 3-2-1.

## Ad Lib

### An Improvisation

Using your right or left hand, choose any C-D-E group in the upper part of the piano. Listen and feel the pulse as your teacher plays the accompaniment below. Join in and play C-D-E. Next play E-D-C and experiment by mixing the letters in any order to create your own melody.

Accompaniment  
Bouncy ( $\downarrow = 126$ )



TRACK  
15



TRACK  
11





# Style Clip

## A Sample of a Musical Style Introducing Aloft

**Impressionism:** *Aloft* is written in an Impressionistic musical style. This music of the late-19th and early-20th centuries originated in France and used melodies and subtle shifts in harmony to hint at, rather than state, mood, place, or natural events. For further enjoyment, listen to recordings of music by the French composers Claude Debussy (*Clair de Lune*) and Maurice Ravel (*Le tombeau de Couperin*).

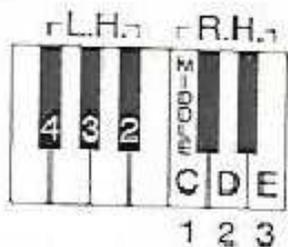
Listen as your teacher plays the Style Clip below.

**Impressionism**

Adagio (♩ = 56) TRACK 19 TRACK 14

# Technique Tip Playing Piano *p*

Press the key to the bottom of the keyboard with less arm weight.



## Aloft

**PIANO**  
*p*  
means play softly

Phillip Keveren

Soaring (♩ = 104)

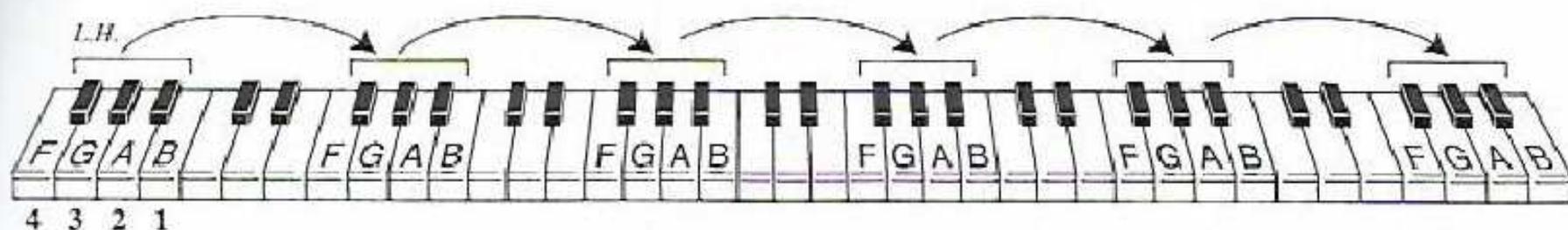
Hold down the right pedal (damper pedal) throughout.

Soaring (♩ = 104)

both hands 1.5m

TRACKS 20/21 TRACK 15

# F-G-A-B Groups



Low

High

With your left hand, start at the low end of the keyboard and play the F-G-A-B groups with individual fingers 4-3-2-1 going up the keyboard.

Now explore the keyboard, playing the F-G-A-B groups with your right hand, using fingers 1-2-3-4.

## Ad Lib

### An Improvisation Using F-G-A-B

Using your left or right hand, choose any F-G-A-B group in the upper part of the piano. Listen and feel the pulse as your teacher plays the accompaniment below. Join in and play F-G-A-B, then experiment by mixing the letters in any pattern to improvise your own melody.

Accompaniment  
Rock beat ( $\text{♩} = 126$ )

TRACK 22

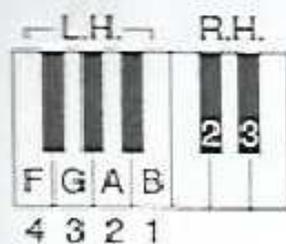
TRACK 16



## Ad Lib

### An Improvisation Using F-G-A-B and Two Black Keys

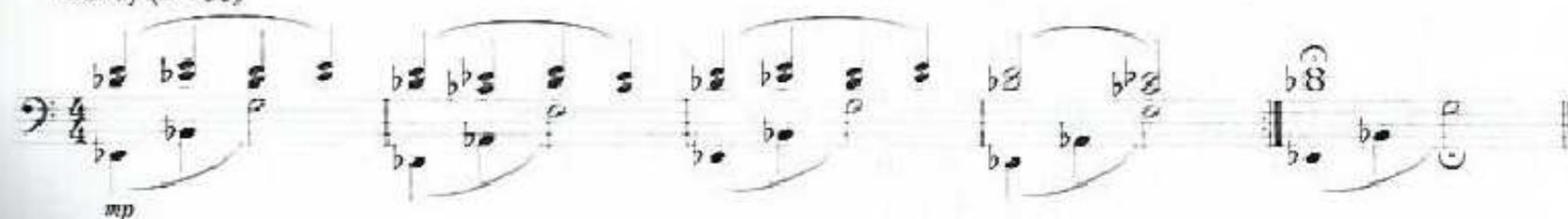
Using the positions below, make up your own melody as you play along with the teacher accompaniment.



Accompaniment  
Gently ( $\text{♩} = 88$ )

TRACK 23

TRACK 17



# HALF REST

A Half Rest fills the time of two quarter rests.

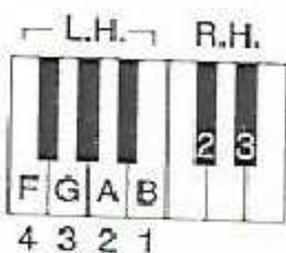


Count: "1 2"  
rest - rest

# REPEAT SIGN



Repeat Sign means play the piece again.



# Traffic Jam

Impatiently (♩ = 138)

Phillip Keveren

Handwritten musical notation for the first system of 'Traffic Jam'. The left hand (L.H.) plays a descending sequence of notes: F4, G3, A2, B1, then F4, G3, A2, B1. The right hand (R.H.) plays a sequence of notes: G4, A4, B4, then G4, A4, B4, then G4, A4, B4, then G4, A4, B4. The notation includes dynamic markings like *f* and *mf*, and articulation marks like accents and slurs. A repeat sign is present at the end of the system.

With accompaniment, student starts here:



TRACKS 24/25

TRACK 18

Impatiently (♩ = 138)

Handwritten musical notation for the accompaniment. It is written in bass clef with a 4/4 time signature. The notation includes dynamic markings like *mf* and *f*, and articulation marks like accents and slurs. The accompaniment consists of a steady bass line with chords.

# Music Theory

Music theory provides an understanding of the structure of music and its building blocks.

## Music Reading

1. Notes move in only three ways: higher, lower, or repeated (staying the same).

**Step** Movement from one key to the very next key (up or down).

**Skip** Movement that begins on one key, skips a key, and plays the next key (up or down).

**Repeat** Movement that continues on the same key (neither higher nor lower).

2. Rhythm in reading involves pulse, time, and note values such as quarter notes, half notes, and whole notes.

## Ear Training

1. Your teacher will play each of the four musical examples in any order. Listen carefully to the rhythm of the notes and observe the steps, skips, or repeats.

2. Write the numbers of the examples in the order in which they are played.

Example 1

*a*

Example 2

*b*

Example 3

*c*

Example 4

*d*

## Reading

1. Read and play each example above.

2. Experiment by playing the examples in different orders. To create your own piece, choose the order that sounds best to you.

- 1) *b*
- 2) *c*
- 3) *a*
- 4) *d*

- 5) *a*
- 6) *c*
- 7) *b*
- 8) *d*

*18/10/11*

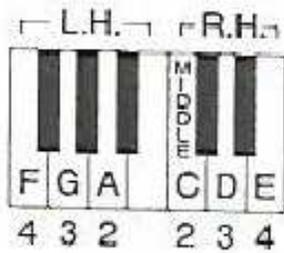
STACCATO



A dot over or under a note means to play the note **Staccato**, or detached.

**Technique Tip** Playing Staccato

To play *staccato*, release the key as soon as you play it, letting your wrist bounce lightly. Notice how your finger naturally rebounds and comes to rest on the key.

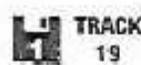
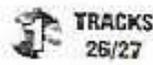


Popcorn

- A = la
- B = si
- C = do
- D = re
- E = mi
- F = fa
- G = sol

Bouncy (♩ = 112)

With accompaniment, student starts here:



Bouncy (♩ = 112)

### LEGATO

Legato indicates smooth and connected playing with no break in the sound.

### SLUR



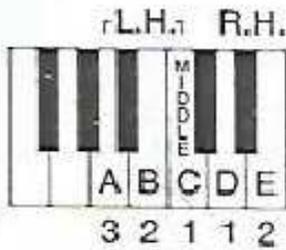
Slur means to play *legato* and is indicated by a curved line over or under several notes.

### PHRASE

A **Phrase** is a musical clause or sentence. Slurs often divide the music into phrases.

## Technique Tip Playing Legato

To play *legato*, pass the sound smoothly from one finger to the next.



*Revisar!*

## Star to Star

Smoothly (♩ = 76)

Handwritten musical notation for the 'Star to Star' exercise. It shows four measures of music with slurs over the notes. The notes are A, B, C, D, E in the right hand and E, D, C, B, A in the left hand. Fingerings are written in numbers 1-4. The text "NÃO SEPARA O DO" is written across the notes.

With accompaniment, student starts here:



TRACKS 28/29

TRACK 20

Smoothly (♩ = 76)

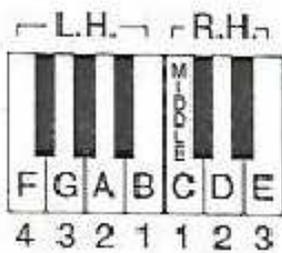
Printed musical score for the exercise with piano accompaniment. It shows two systems of music with treble and bass clefs. The first system is marked "pp" and the second system is marked "p".

**4/4 TIME SIGNATURE**

**4/4** (4) = four beats fill every measure  
 = quarter note gets one beat

Count: 1 1 1 1 1 1 1-2 1-2-3-4  
 or: 1 2 3 4 1 2 3-4 1-2-3-4

*Allegro*



**Bermuda Bound**

Fred Kern

Lively (♩ = 120)

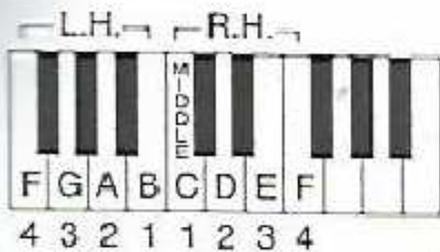
R.H. **f**  
 L.H.

R.H.  
 L.H.

With accompaniment, student starts here:

TRACKS 30/31 TRACK 21

Lively (♩ = 120)



# Star Quest

*01/m/11*

Phillip Keveren

Heroic march (♩ = 120)

4/4

R.H.

4 2 3 4 | 1 2 3 4 | 4 2 3 4 | 1 2 3 4

L.H.

*f* 4 1 | 4 1

R.H.

4 2 3 4 | 1 2 3 4 | 2 3 4 1 2 3 4 :||

L.H.

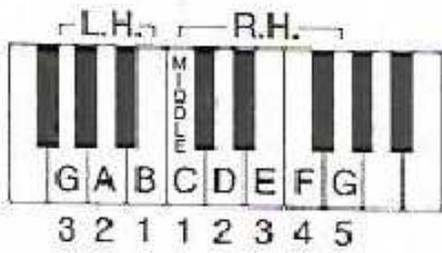
4 1

With accompaniment, student starts here:

TRACKS 32/33 TRACK 22

Heroic March (♩ = 120)

# By the River's Edge



Carol Klose

Quietly flowing along (♩ = 120)

Play legato throughout. When playing without accompaniment, this piece may be played with damper pedal held down throughout.

4/4  
R.H.  
L.H.  
p

With accompaniment, student starts here:



TRACKS 34/35

TRACK 23

Quietly flowing along (♩ = 120)

Handwritten musical notation for the first system. It consists of two staves: R.H. (Right Hand) and L.H. (Left Hand).  
 R.H. notes: E4, G4, E4, G4, E4, G4. Fingerings: 1, 3, 4, 2, 3, 4, 2, 3, 4. A circled 'A' is written below the first measure.  
 L.H. notes: B3, A3, B3, A3, B3, A3. Fingerings: 1, 2, 3, 4, 1, 2, 3, 4. A circled 'A' is written below the first measure.  
 A circled 'A' is written below the final measure of the system.

Handwritten musical notation for the second system. It consists of two staves: R.H. (Right Hand) and L.H. (Left Hand).  
 R.H. notes: E4, G4, E4, G4, E4, G4. Fingerings: 1, 3, 4, 2, 3, 4, 3, 4. A circled 'E' is written below the final measure.  
 L.H. notes: B3, A3, B3, A3, B3, A3, G3. Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2. A circled 'E' is written below the final measure.  
 A circled 'E' is written below the final measure of the system.

Printed musical notation for the third system, starting at measure 9. It features a grand staff with treble and bass clefs. The right hand has a melodic line with a slur over the first four measures. The left hand has a bass line with a slur over the first four measures.

Printed musical notation for the fourth system, starting at measure 13. It features a grand staff with treble and bass clefs. The right hand has a melodic line with a slur over the first four measures. The left hand has a bass line with a slur over the first four measures. The dynamic marking 'pp' is present in the final measure.

Alé ayú

# Lines and Spaces

Notes are written on lines and in spaces.

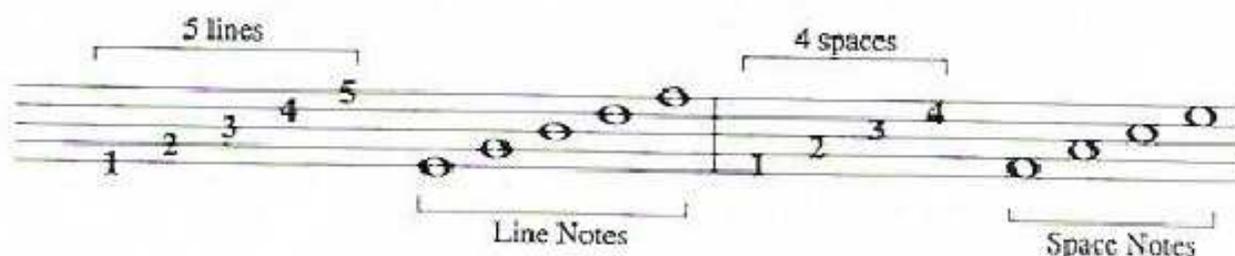


Line Note



Space Note

Music is written on a STAFF of 5 lines and 4 spaces.



# Reading Music on the Staff

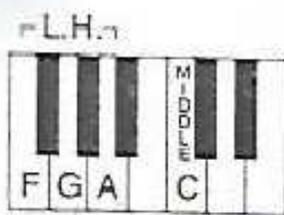
Repeated Notes



Steps



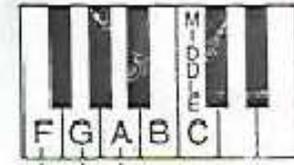
You already know how to play *Straight Ahead*. Now read it on the staff.



## Straight Ahead

L.H. 2

# Reading Notes in the BASS CLEF (The F Clef)



This is the F line

The F line passes between the two dots of the Bass Clef sign.



You will usually play the notes written on the Bass Staff with your left hand.

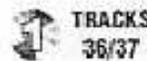
The note F is the reading guide for the Bass Clef. You can name any note on the Bass Staff by moving up or down from the F line.

## Laid Back

Smoothly (♩ = 96)

Musical notation for 'Laid Back' in 4/4 time, bass clef. The melody consists of a sequence of quarter notes: F, G, A, B, C, D, E, F. A slur covers the entire phrase. Handwritten fingerings are written below the notes: 2, 3, 4, 1, 2, 3, 4. The notation includes a bass clef, a 4/4 time signature, and a dynamic marking of *p*.

Accompaniment (Student plays one octave higher than written.)



Smoothly (♩ = 96)

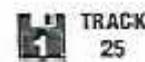
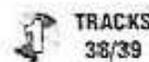
Accompaniment notation for 'Laid Back' in 4/4 time, bass clef. The accompaniment consists of a sequence of eighth notes: F, G, A, B, C, D, E, F. The notation includes a bass clef, a 4/4 time signature, a dynamic marking of *pp*, and a tempo marking of *so*.

## Too Hot!

Sprightly (♩ = 120)

Musical notation for 'Too Hot!' in 4/4 time, bass clef. The melody consists of a sequence of quarter notes: F, G, A, B, C, D, E, F. Handwritten fingerings are written below the notes: 1, 2, 3, 4, 1, 2, 3, 4. The notation includes a bass clef, a 4/4 time signature, and a dynamic marking of *f*.

Accompaniment (Student plays one octave higher than written.)



Sprightly (♩ = 120)

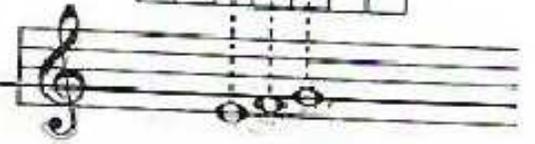
Accompaniment notation for 'Too Hot!' in 4/4 time, bass clef. The accompaniment consists of a sequence of eighth notes: F, G, A, B, C, D, E, F. The notation includes a bass clef, a 4/4 time signature, and a dynamic marking of *mf*.

Reading Notes in the TREBLE CLEF  
(The G Clef)



This is the G line

The G line passes through  
the curl of the Treble Clef sign.



You will usually play the notes written  
on the Treble Staff with your **right hand**.

The note G is the reading guide  
for the Treble Clef. You can name  
any note on the Treble Staff by  
moving up or down from the G line.

## Twilight

Smoothly (♩ = 96)  
R.H. 4  
*p*

Accompaniment (Student plays one octave higher than written.)  
Smoothly (♩ = 96)

TRACKS 40/41 TRACK 26

## Private Eye

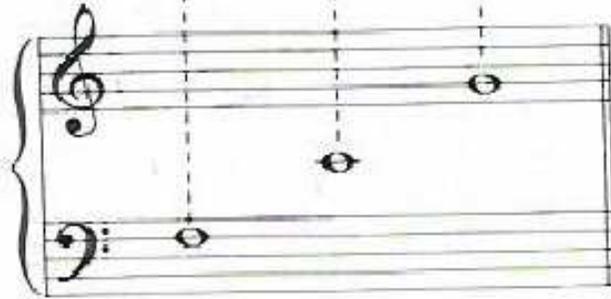
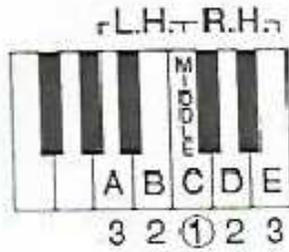
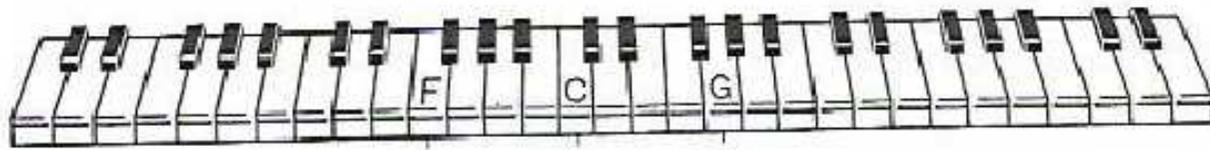
Mysteriously (♩ = 120)  
R.H. 4  
*p*

Accompaniment (Student plays one octave higher than written.)  
Mysteriously (♩ = 120)

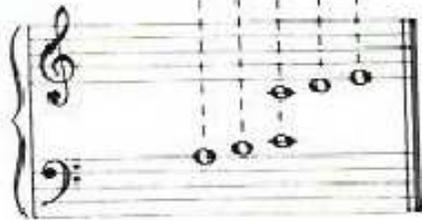
TRACKS 42/43 TRACK 27

# The Grand Staff

The Bass Staff and the Treble Staff together make the Grand Staff.



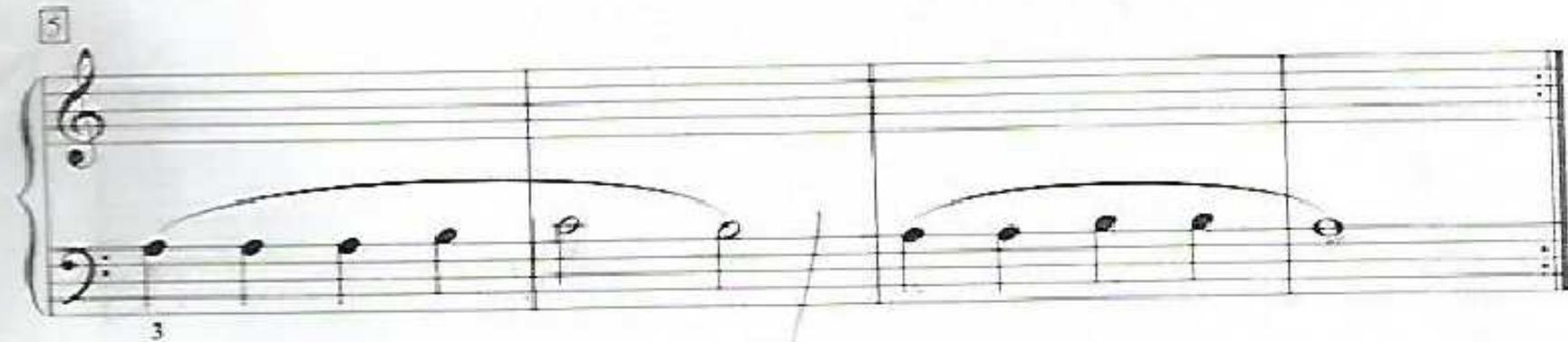
Middle C uses the short line (ledger line) between the Bass Staff and Treble Staff.



## Partly Cloudy

Folk Melody

Gently (♩ = 100)

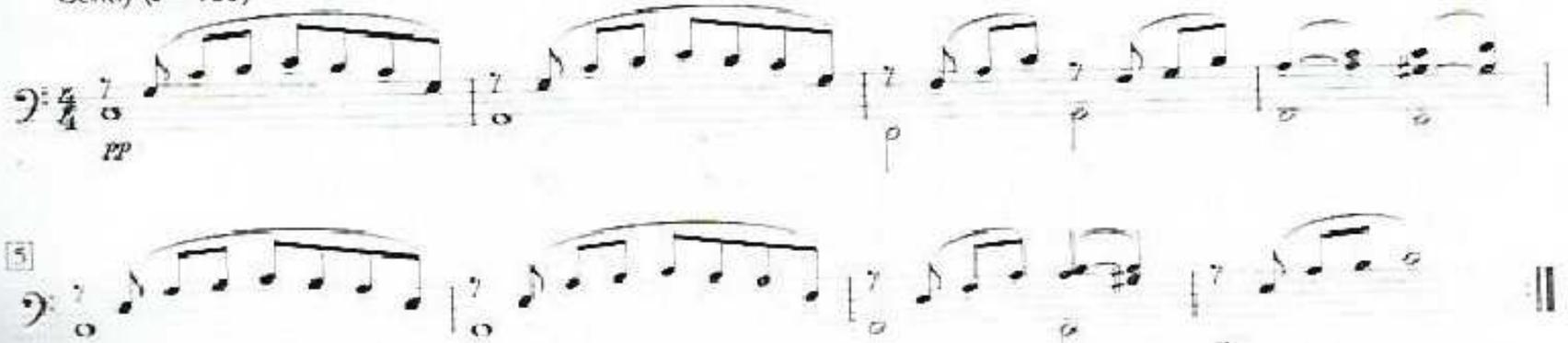


Accompaniment (Student plays one octave higher than written.)

TRACKS 44/45

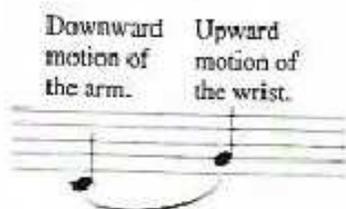
TRACK 28

Gently (♩ = 100)

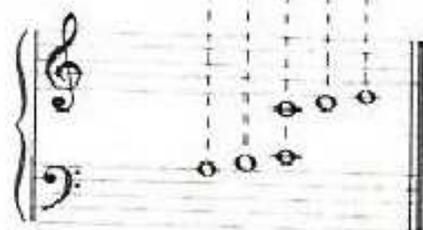
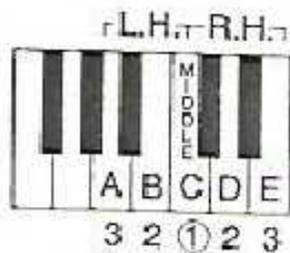


# Technique Tip Playing a Two-Note Slur

When playing a two-note slur, use a drop/lift motion.



Prepare to "shift gears" between slurs and staccatos by mastering the different motions in each hand.



## Clear Skies

Jauntily (♩ = 116)

Folk Melody

Accompaniment (Student plays one octave higher than written.)

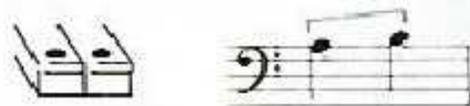
Jauntily (♩ = 116)

TRACKS 46/47

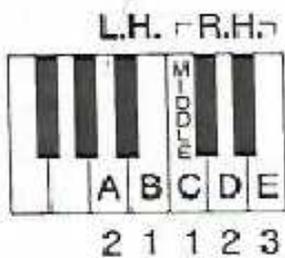
TRACK 29

homal  
toca no  
proxima  
culg

### INTERVAL



An **Interval** is the distance from one note to another. On the piano, a **2nd** moves from one key to the next. On the staff, a **2nd** moves from a line to a space or a space to a line.



# Tambourine Tune

Folk Melody

With spirit (♩ = 152)

Accompaniment (Student plays one octave higher than written.)

With spirit (♩ = 152)

TRACKS 48/49

TRACK 30

Alay

MEZZO PIANO

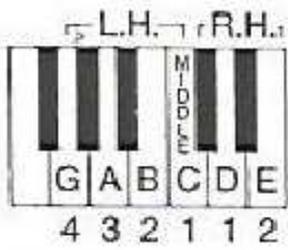
*mp*

means medium soft

MEZZO FORTE

*mf*

means medium loud

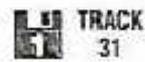


# Wishful Thinking

Mona Rejino

Smoothly (♩ = 104)

Accompaniment (Student plays one octave higher than written.)



Smoothly (♩ = 104)



# Barefoot on the Beach

*Revised*

Phillip Keveren

Relaxed (♩ = 120)

## Ad Lib

### An Improvisation to *Barefoot on the Beach*

To improvise a contrasting section to *Barefoot on the Beach*:

- keep your hands in the A-B-C-D-E position.
- improvise as your teacher plays the accompaniment below.
- return to the main melody (the "head," in jazz slang).

Accompaniment (Student plays one octave higher than written.)

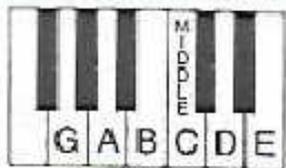
Relaxed (♩ = 120)

TRACKS 52/53

TRACK 32

(Student improvisation)

L.H. R.H.



4 3 2 1 1 2

# Long, Long Ago

Thomas Haynes Bailey

Peacefully (♩ = 120)

Accompaniment (Student plays two octaves higher than written.)  
Peacefully (♩ = 120)



Line to Line  
Skip up  
(3rd)



On the piano, a 3rd  
- skips a key  
- skips a finger  
- skips a letter

Space to Space  
Skip down  
(3rd)



On the staff, a 3rd skips  
a letter from either  
- line to line or  
- space to space



L.H. R.H.

3 2 1 1 2 3 4 5

# Surprise Symphony

Joseph Haydn  
(1732-1809)

Lively (♩ = 132)

TRACKS 56/57

TRACK 34

mf

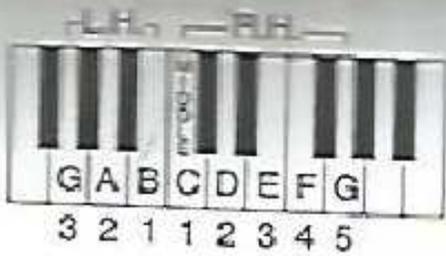
1 3 5 4 2

1 3

5

1 4 1

1



# Let Me Fly!

Spiritual  
Arranged by Fred Kern

Smoothly (♩ = 120)

Handwritten fingering: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Handwritten fingering: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Handwritten fingering: 3 2 1 2 3 4 3 2 1 2 3 4

Handwritten fingering: 3 2 1 2 3 4 3 2 1 2 3 4

Accompaniment (Student plays one octave higher than written.)  
Smoothly (♩ = 120)

TRACKS  
58/59

TRACK  
35

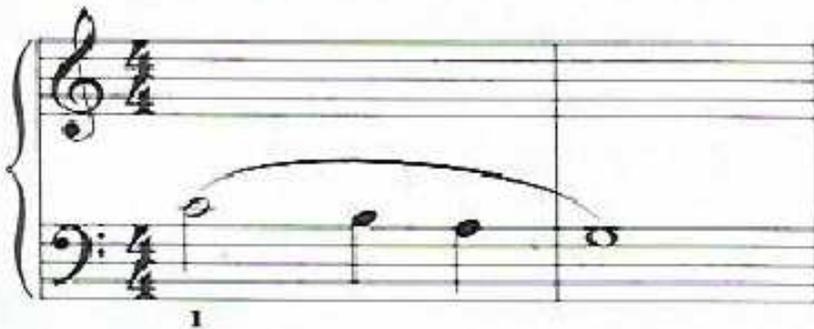
# Music Theory

## Reading Intervals

1. **Step** Notes that move from a line to the very next space, or from a space to the very next line, up or down
2. **Skip** Notes that move from line-to-line or space-to-space, up or down
3. **Repeat** Notes that stay on the same line or space

Look carefully at the excerpts below. Observe how the notes move by **Step**, **Skip**, or **Repeat**. Circle the appropriate description below each example, then play the excerpts on the piano.

### 1. Long, Long Ago



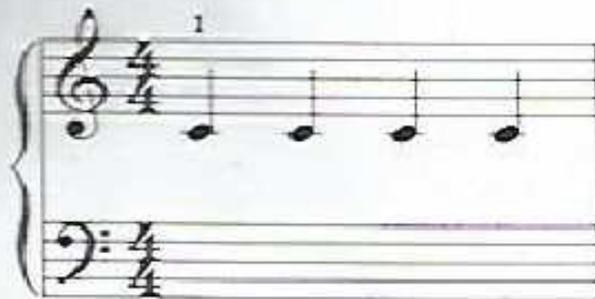
Step, Skip, or Repeat

### 2. Surprise Symphony



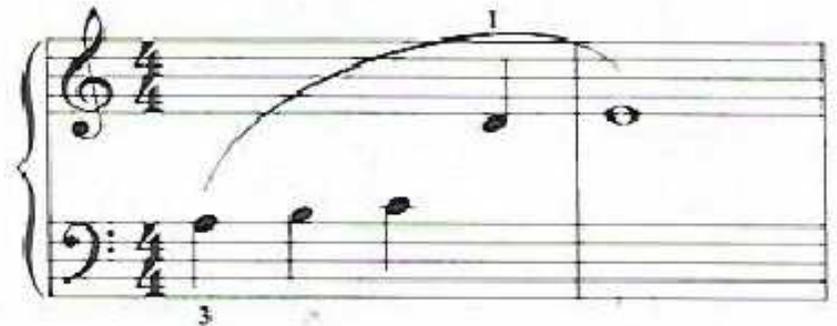
Step, Skip, or Repeat

### 3. Let Me Fly

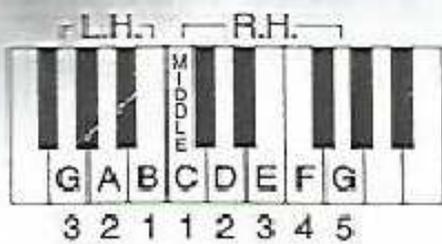


Step, Skip, or Repeat

### 4. Wishful Thinking



Step, Skip, or Repeat



# The Wild Rest

*All. con*

Bill Boyd

Moderately ( $\text{♩} = 138$ )

5

*mf*

1

5

9

2

1

13

5

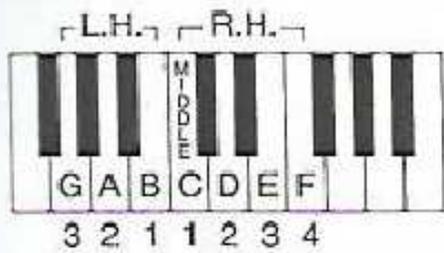
Accompaniment (Student plays one octave higher than written.)

TRACKS 60/61

TRACK 36

Moderately ( $\text{♩} = 138$ ) ( $\text{♩} = \text{♩} \text{♩}$ )

*mp*



# Happy Heart

With soul (♩ = 116)

1

5

9

13

Accompaniment (Student plays one octave higher than written.)

TRACKS 62/63

TRACK 37

With soul (♩ = 116) (♩♩ = ♩♩♩)

5

13

# DOTTED HALF NOTE

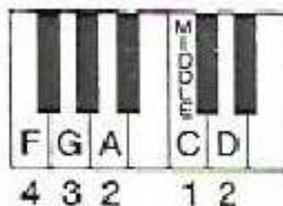


A Dotted Half Note fills the time of three quarter notes.



Count: "1 2 3"  
clap - hold - hold

L.H. R.H.



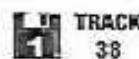
# Camptown Races

Stephen Foster  
(1826 - 1864)

Lively (♩ = 160)

[5]

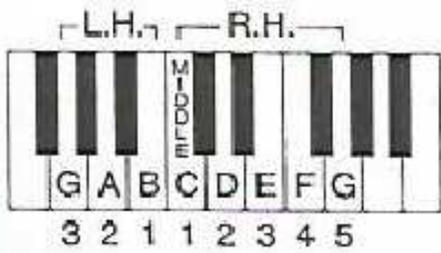
Accompaniment (Student plays one octave higher than written.)



Lively (♩ = 160) (♩ = ♩ ♩)

# 3/4 TIME SIGNATURE

$\frac{3}{4}$  (3) = three beats fill every measure  
= quarter note gets one beat



## Scottish Air

Folk Melody

With spirit ( $\text{♩} = 144$ )

Repeat from measure 5.

Accompaniment (Student plays one octave higher than written.)

With spirit ( $\text{♩} = 144$ )

TRACKS 66/67

TRACK 39

The waltz originated in Austria in the late 18th century and became popular in Vienna as a flirtatious dance. The prolific waltz composer, Johann Strauss, Jr. (1825-1899), composed over 500 waltzes, taking this dance form to orchestral heights by introducing it into his operettas. For further enjoyment, listen to Viennese waltzes by Johann Strauss, Jr. (*On the Beautiful Blue Danube*) and Franz Lehar (*The Merry Widow Waltz*).

Listen as your teacher plays the Style Clip below.

### Viennese Waltz

Moderate waltz (♩ = 138-144)

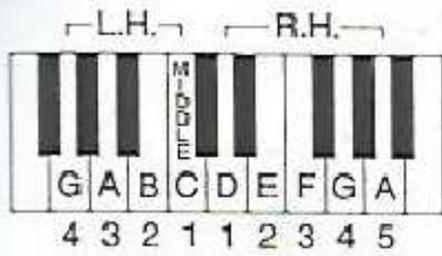
TRACK 68 TRACK 40

Phillip Keveren

mp f

4 mp poco rit. ten.

7 f a tempo



# The Emperor Waltz

Johann Strauss, Jr.  
(1825-1899)  
Arranged by Phillip Keveren

Waltz tempo, smoothly (♩ = 144)

2

*mp*

4

5

3

9

3

13

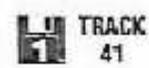
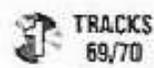
*mf*

*p*

3

4

Accompaniment (Student plays one octave higher than written.)



Waltz tempo, smoothly (♩ = 144)

5

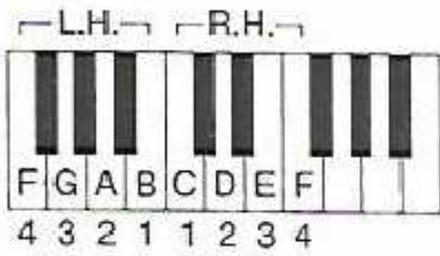
*p*

9

13

*mp*

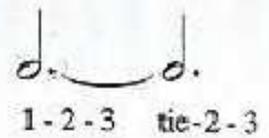
*pp*



# Ocean Breezes

## TIE

two notes = one sound



A Tie is a curved line that connects two notes of the same pitch. Hold one sound for the combined value of both notes.

Mona Rejino

Gently flowing (♩ = 126)  
Play both hands one octave higher.

Hold down damper pedal throughout. (Solo)

Accompaniment (Student plays one octave higher than written.)  
Gently flowing (♩ = 126)



17

mf

2

2

22

2

2

27

27

32

Slower

p

4

17

mp

22

27

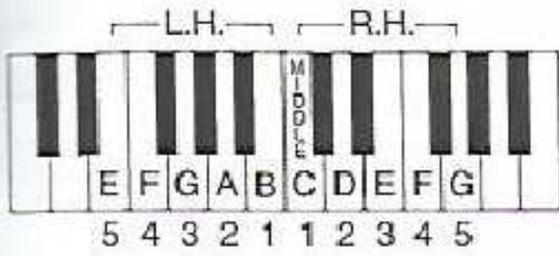
32

32

Slower

m

pp



# Russian Dance

## "Trepak"

from the ballet THE NUTCRACKER

Pyotr Il'yich Tchaikovsky  
(1840-1893)  
Arranged by Fred Kern

Lively (♩ = 168)

5

*f*

5

1

9

5

1

13

1

Accompaniment (Student plays one octave higher than written.)

TRACKS 75/76

TRACK 44

Lively (♩ = 168)

5

13

## WHOLE REST



Whole Rest means to rest for an entire measure.

## DYNAMIC SHADING

crescendo

decrescendo



gradually louder

gradually softer

Dynamic Shading is created by gradually changing from soft to loud or loud to soft.

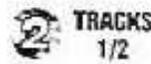
### Technique Tip

To play *crescendo* or *decrescendo*, press the key to the bottom of the keyboard with increasing or decreasing arm weight.

## Rope Bridge

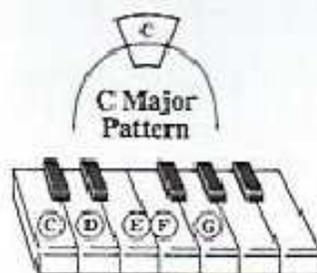
Smoothly ( $\text{♩} = 120$ )

Accompaniment (Student plays one octave higher than written.)  
Smoothly ( $\text{♩} = 120$ )



# C Major Pattern

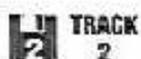
C-D-E-F-G



## Technique Tip

Play the following warm-up: Balance the weight of your arm over each finger as you move smoothly from key to key. Let your arm follow your fingers as you play.

Smoothly ( $\text{♩} = 120$ )



1

5

9

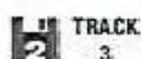
1

## Ad Lib

### An Improvisation

1. Place both hands on C-D-E-F-G. Listen and feel the pulse as your teacher plays the accompaniment below.
2. Experiment by playing C-D-E-F-G, first with your right hand, then with your left hand.
3. Improvise with each hand.

Accompaniment  
Moderately ( $\text{♩} = 120$ )



# Song of the Orca

Phillip Keveren

Singing, with mystery (♩ = 126)

1

mf

5

p

9

mf

13

p

mf

Accompaniment (Student plays two octaves higher than written.)

TRACKS 6/7 TRACK 4

Singing, with mystery (♩ = 126)

5

mp

pp

9

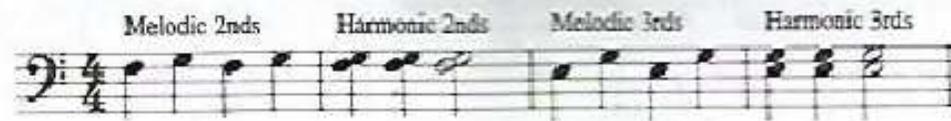
mp

pp

# MELODIC and HARMONIC INTERVALS

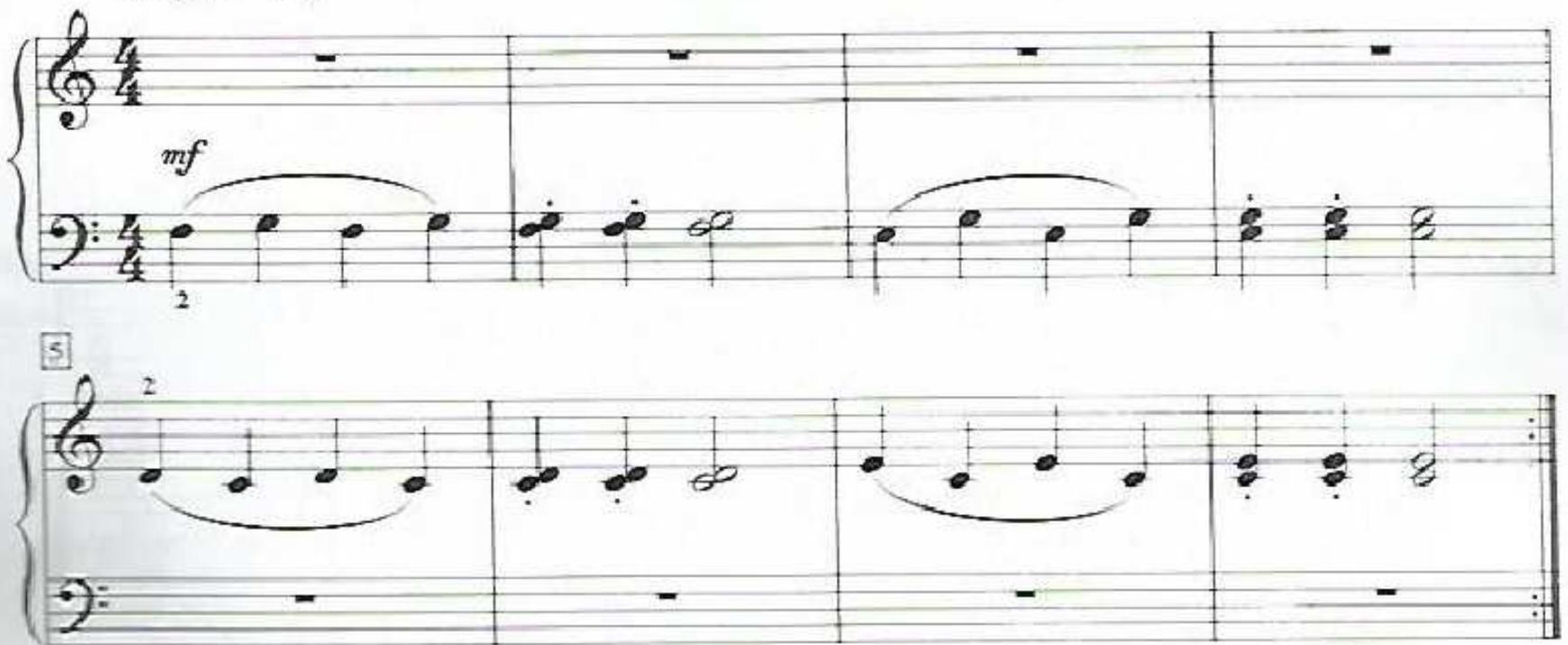
Melodic Intervals – Notes played consecutively make a melody.  
Harmonic Intervals – Notes played together make harmony.

Melodic 2nds      Harmonic 2nds      Melodic 3rds      Harmonic 3rds



## Interval Etude

Lively (♩ = 132)



The Interval Etude is written in 4/4 time with a tempo of Lively (♩ = 132). The piano part features a melody in the bass clef, starting with a dynamic marking of *mf*. The melody consists of eighth notes and quarter notes, with some notes beamed together. The accompaniment in the treble clef consists of chords and single notes, providing harmonic support for the melody. The piece concludes with a double bar line.

Accompaniment (Student plays two octaves higher than written.)

TRACKS 8/9

TRACK 2 5

Lively (♩ = 132)



The accompaniment part is written in 4/4 time with a tempo of Lively (♩ = 132). It features a melody in the bass clef, starting with a dynamic marking of *mp*. The melody consists of eighth notes and quarter notes, with some notes beamed together. The accompaniment in the treble clef consists of chords and single notes, providing harmonic support for the melody. The piece concludes with a double bar line.

# La Cha-Cha

Phillip Keveren

Spirited (♩ = 176)

Musical notation for measures 1-5. Treble clef, 4/4 time. Measure 1 starts with a fermata over a half note G5. Bass clef accompaniment starts with a half note G2. Dynamics include *mf*. Measure numbers 5, 2, and 3 are indicated below the staff.

Musical notation for measures 6-10. Treble clef, 4/4 time. Measure 6 starts with a fermata over a half note G5. Bass clef accompaniment continues. Measure numbers 2 and 5 are indicated below the staff.

Musical notation for measures 11-15. Treble clef, 4/4 time. Measure 11 starts with a fermata over a half note G5. Bass clef accompaniment continues. Dynamics include *f*. Measure numbers 4 and 2 are indicated below the staff.

Musical notation for measures 16-20. Treble clef, 4/4 time. Measure 16 starts with a fermata over a half note G5. Bass clef accompaniment continues. Dynamics include *mf* and *f*.

Accompaniment (Student plays one octave higher than written.)

TRACKS 10/11 TRACK 2 6

Spirited (♩ = 176)

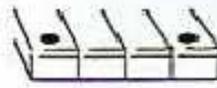
Musical notation for the accompaniment part, bass clef, 4/4 time. It consists of three systems of notation. Dynamics include *mp* and *mf*. Measure numbers 6, 11, and 16 are indicated above the staff.

### D.C. (Da Capo) al Fine

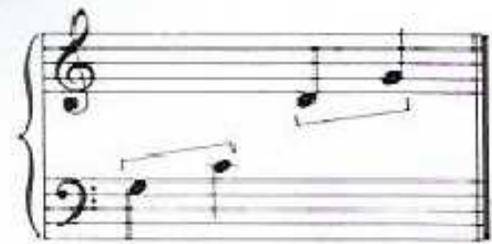
D.C. (Da Capo) al Fine means to return to the beginning and play to the Fine sign.

The form of this piece is A-B-A.

### INTERVAL of a 4th



On the piano, a 4th  
- skips two keys  
- skips two fingers  
- skips two letters



On the staff, a 4th  
- skips two notes  
from either a line  
to a space or a  
space to a line.

### FORTISSIMO

*ff*

means play very loudly

## Hoedown

Janet Medley

Toe Tappin' (♩ = 152)

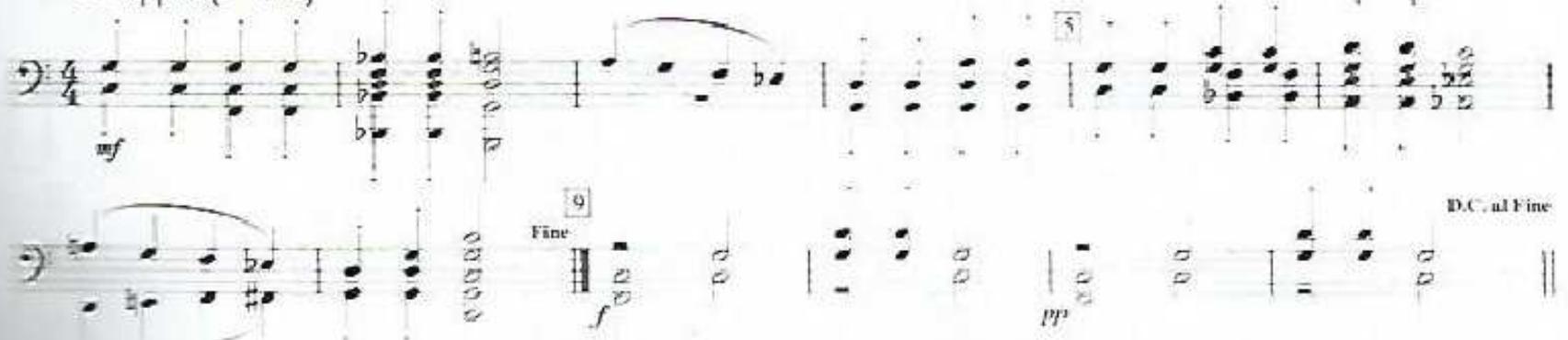


The main musical score for 'Hoedown' is written for piano in 4/4 time. It consists of three systems of music. The first system starts with a forte (*f*) dynamic and includes a first ending bracket. The second system concludes with a 'Fine' marking. The third system begins with a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic, and ends with a 'D.C. al Fine' instruction, indicating a repeat from the beginning.

Accompaniment (Student plays one octave higher than written.)

TRACKS 12/13 TRACK 7

Toe Tappin' (♩ = 152)



The accompaniment score is written in the bass clef in 4/4 time. It begins with a mezzo-forte (*mf*) dynamic and includes a first ending bracket. The score concludes with a 'D.C. al Fine' instruction and a piano (*pp*) dynamic marking.

PIANISSIMO

*pp*

means play very softly

# Sunlight Through the Trees

Phillip Keveren

Flowing (♩ = 120)

TRACKS 14/15

TRACK 8

Musical notation for measures 1-4. The piece is in 3/4 time. The right hand starts with a half note G4, followed by quarter notes A4, B4, C5, and D5. The left hand starts with a half note G3, followed by quarter notes A3, B3, and C4. A *pp* dynamic marking is present. A slur covers the right hand melody. A finger number '1' is written below the first measure, and a '3' is written above the third measure.

1  
*Play one octave higher than written and hold down damper pedal throughout.*

Musical notation for measures 5-8. The right hand continues with quarter notes E5, F5, G5, and A5. The left hand continues with quarter notes D4, E4, F4, and G4. A slur covers the right hand melody. A finger number '4' is written above the second measure, and a '1' is written below the second measure.

Musical notation for measures 9-13. The right hand continues with quarter notes B5, C6, B5, and A5. The left hand continues with quarter notes A4, B4, C5, and B4. A slur covers the right hand melody. A *mp* dynamic marking is present.

Musical notation for measures 14-18. The right hand continues with quarter notes G5, F5, E5, and D5. The left hand continues with quarter notes G4, F4, E4, and D4. A slur covers the right hand melody. A *pp* dynamic marking is present.

# In My Dreams

Jennifer Linn

*Andante* (♩ = 108)

Musical notation for measures 1-4. Treble clef, 3/4 time signature. Measure 1: Treble clef has a half note G4 with a fermata and a slur over it, and a half note G4. Bass clef has a whole rest. Measure 2: Treble clef has a half note A4 with a fermata and a slur over it, and a half note A4. Bass clef has a whole rest. Measure 3: Treble clef has a half note B4 with a fermata and a slur over it, and a half note B4. Bass clef has a whole rest. Measure 4: Treble clef has a half note C5 with a fermata and a slur over it, and a half note C5. Bass clef has a whole rest. Dynamics: *p*. Fingerings: 2 in measure 1, 1 and 2 in measure 4.

Musical notation for measures 5-8. Treble clef, 3/4 time signature. Measure 5: Treble clef has a half note D5 with a fermata and a slur over it, and a half note D5. Bass clef has a whole rest. Measure 6: Treble clef has a half note E5 with a fermata and a slur over it, and a half note E5. Bass clef has a whole rest. Measure 7: Treble clef has a half note F5 with a fermata and a slur over it, and a half note F5. Bass clef has a whole rest. Measure 8: Treble clef has a half note G5 with a fermata and a slur over it, and a half note G5. Bass clef has a whole rest. Dynamics: *p*. Fingering: 2 in measure 8.

Musical notation for measures 9-12. Treble clef, 3/4 time signature. Measure 9: Treble clef has a half note A5 with a fermata and a slur over it, and a half note A5. Bass clef has a whole rest. Measure 10: Treble clef has a half note B5 with a fermata and a slur over it, and a half note B5. Bass clef has a whole rest. Measure 11: Treble clef has a half note C6 with a fermata and a slur over it, and a half note C6. Bass clef has a whole rest. Measure 12: Treble clef has a half note D6 with a fermata and a slur over it, and a half note D6. Bass clef has a whole rest. Dynamics: *mf*. Fingering: 1 in measure 12, 3 in measure 12.

Musical notation for measures 13-16. Treble clef, 3/4 time signature. Measure 13: Treble clef has a half note E6 with a fermata and a slur over it, and a half note E6. Bass clef has a whole rest. Measure 14: Treble clef has a half note F6 with a fermata and a slur over it, and a half note F6. Bass clef has a whole rest. Measure 15: Treble clef has a half note G6 with a fermata and a slur over it, and a half note G6. Bass clef has a whole rest. Measure 16: Treble clef has a half note A6 with a fermata and a slur over it, and a half note A6. Bass clef has a whole rest. Dynamics: *mf*. Fingering: 1 in measure 16.

*\*Andante means a calm, walking tempo.*

Accompaniment (Student plays one octave higher than written.)

TRACKS 16/17

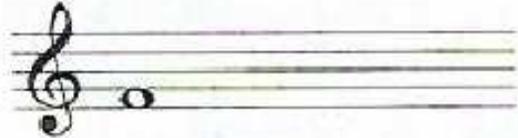
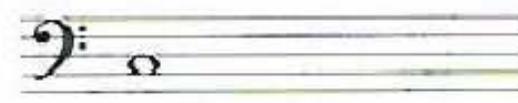
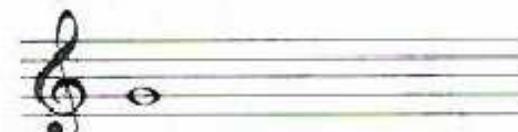
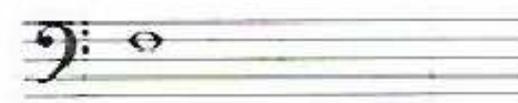
TRACK 9

*Andante* (♩ = 108)

Musical notation for accompaniment in bass clef, 3/4 time signature. Measure 1: Bass clef has a quarter note G3, quarter note G3, quarter note G3. Measure 2: Bass clef has a quarter note A3, quarter note A3, quarter note A3. Measure 3: Bass clef has a quarter note B3, quarter note B3, quarter note B3. Measure 4: Bass clef has a quarter note C4, quarter note C4, quarter note C4. Measure 5: Bass clef has a quarter note D4, quarter note D4, quarter note D4. Measure 6: Bass clef has a quarter note E4, quarter note E4, quarter note E4. Measure 7: Bass clef has a quarter note F4, quarter note F4, quarter note F4. Measure 8: Bass clef has a quarter note G4, quarter note G4, quarter note G4. Measure 9: Bass clef has a quarter note A4, quarter note A4, quarter note A4. Measure 10: Bass clef has a quarter note B4, quarter note B4, quarter note B4. Measure 11: Bass clef has a quarter note C5, quarter note C5, quarter note C5. Measure 12: Bass clef has a quarter note D5, quarter note D5, quarter note D5. Measure 13: Bass clef has a quarter note E5, quarter note E5, quarter note E5. Measure 14: Bass clef has a quarter note F5, quarter note F5, quarter note F5. Measure 15: Bass clef has a quarter note G5, quarter note G5, quarter note G5. Measure 16: Bass clef has a quarter note A5, quarter note A5, quarter note A5. Dynamics: *pp*. Text: *With pedal*.

**Directional Reading and Writing**

1. Play each series of intervals below.
2. Write the name of the last note in the box.
3. Draw the notes for each exercise on the staff.

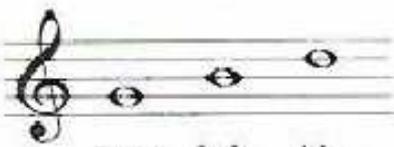
1. Start on F	↘ 3rd	↗ 2nd	↗ 2nd	<input type="checkbox"/>	
2. Start on C	↘ 3rd	↗ 2nd	↗ 4th	<input type="checkbox"/>	
3. Start on G	↗ 3rd	↘ 2nd	↘ 4th	<input type="checkbox"/>	
4. Start on F	↘ 2nd	↗ 3rd	↗ 2nd	<input type="checkbox"/>	

**Interval Reading and Ear Training**

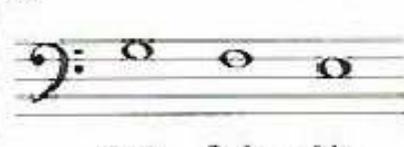
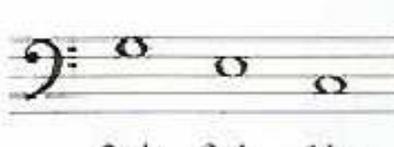
Study each three-note example below.

1. Do the notes move by 2nds, 3rds, or 4ths? Circle the correct answer.
2. Listen as your teacher plays one pattern from each box. Circle the pattern that was played.

1.

	
2nds 3rds 4ths	2nds 3rds 4ths

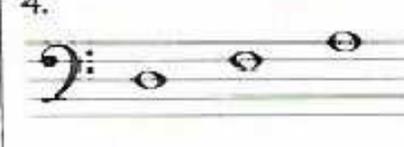
2.

	
2nds 3rds 4ths	2nds 3rds 4ths

3.

	
2nds 3rds 4ths	2nds 3rds 4ths

4.

	
2nds 3rds 4ths	2nds 3rds 4ths

# FLAT



A Flat sign before a note means to play the next key to the left, whether black or white. When a flat appears before a note, it remains flat for the entire measure.

## Too Cool!

Phillip Keveren

Slow blues (♩ = 100)

Musical notation for the first system of 'Too Cool!'. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. The tempo is 'Slow blues' with a quarter note equal to 100 beats per minute. The first measure has a dynamic marking of 'mf'. The melody in the treble clef starts with a quarter note G4, followed by a quarter note A4, and a half note B4. The bass line starts with a quarter note G2, followed by a quarter note F2 (with a flat sign), and a half note E2. There are fingerings '2' above the first notes in both staves.

5

Musical notation for the second system of 'Too Cool!'. It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef continues with a quarter note B4, followed by a quarter note C5, and a half note D5. The bass line continues with a quarter note D2, followed by a quarter note C2 (with a flat sign), and a half note B1. There are fingerings '2' above the first notes in both staves.

9

Musical notation for the third system of 'Too Cool!'. It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef continues with a quarter note E5, followed by a quarter note F5, and a half note G5. The bass line continues with a quarter note G2, followed by a quarter note F2 (with a flat sign), and a half note E2. There is a dynamic marking of 'f' in the first measure of the treble staff.

Accompaniment (Student plays one octave higher than written.)

TRACKS 18/19

TRACK 10

Slow blues (♩ = 100) (♩♩ = ♩♩)

Musical notation for the accompaniment of 'Too Cool!'. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. The tempo is 'Slow blues' with a quarter note equal to 100 beats per minute. The dynamics are 'mp' and 'mf'. The bass line starts with a quarter note G2, followed by a quarter note F2 (with a flat sign), and a half note E2. There are fingerings '5' and '9' above the first notes in the treble and bass staves respectively. There are handwritten notes 'La Fa' and '50L' in the bottom right corner.



# A Little Latin

An Accent over or under a note means to play that note louder.

Bill Boyd

Moderately fast (♩ = 168)

TRACKS 20/21

TRACK 11

Musical notation for measures 1-3. Bass clef, 4/4 time signature. Measure 1: mp, notes G2, Bb2. Measure 2: notes G2, Bb2, G2. Measure 3: notes G2, Bb2, G2. Fingerings: 1, 2.

Musical notation for measures 4-6. Treble clef, 4/4 time signature. Measure 4: whole rest. Measure 5: mf, notes G4, Bb4. Measure 6: notes G4, Bb4, G4. Fingerings: 2.

Musical notation for measures 7-9. Treble clef, 4/4 time signature. Measure 7: notes G4, Bb4, G4. Measure 8: notes G4, Bb4, G4. Measure 9: f, notes G4, Bb4. Fingerings: 3, 2.

Musical notation for measures 10-12. Treble clef, 4/4 time signature. Measure 10: notes G4, Bb4, G4. Measure 11: notes G4, Bb4, G4. Measure 12: notes G4, Bb4, G4.

Musical notation for measures 13-15. Bass clef, 4/4 time signature. Measure 13: mp, notes G2, Bb2. Measure 14: notes G2, Bb2, G2. Measure 15: notes G2, Bb2, G2.

17

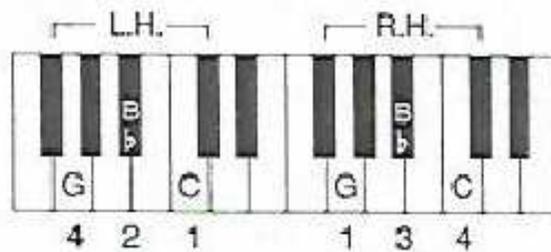
21

## Ad Lib

## An Improvisation

Let your hands talk to each other!

1. One way to create an improvised melody is to trade phrases between the hands.
2. As your teacher plays the accompaniment, make up your own melody using the notes shown on the keyboard below.



Accompaniment

Moderately fast ( $\text{♩} = 84$ )

TRACK 22

TRACK 12

8va

15ma

When the sign 8va appears over a note or a group of notes, play the note or notes one octave (eight notes) higher than written.

Play two octaves higher than written.

# Little Star

Traditional French  
Arranged by Phillip Keveren

With wonder (♩ = 76)

TRACKS 23/24

TRACK 13

Both hands 8va

Both hands 15ma

Both hands 8va continuously

The first system of musical notation consists of two staves (treble and bass clef) in 4/4 time. The treble staff has a 4-measure phrase starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff has a 4-measure phrase starting with a quarter note G2, followed by quarter notes F2, E2, and D2. The first measure of both staves has a '4' above the notes, indicating a four-measure rest. The dynamic marking is *mp* (like a music box). The system ends with a first ending bracket over the final two measures.

Hold down damper pedal throughout.

The second system of musical notation consists of two staves in 4/4 time. The treble staff has a 4-measure phrase starting with a quarter note D4, followed by quarter notes E4, F4, and G4. The bass staff has a 4-measure phrase starting with a quarter note G2, followed by quarter notes F2, E2, and D2. The dynamic marking is *mf*. The system ends with a first ending bracket over the final two measures.

The third system of musical notation consists of two staves in 4/4 time. The treble staff has a 4-measure phrase starting with a quarter note A4, followed by quarter notes B4, C5, and D5. The bass staff has a 4-measure phrase starting with a quarter note G2, followed by quarter notes F2, E2, and D2. The dynamic marking is *pp*. The system ends with a first ending bracket over the final two measures.

The fourth system of musical notation consists of two staves in 4/4 time. The treble staff has a 4-measure phrase starting with a quarter note E4, followed by quarter notes F4, G4, and A4. The bass staff has a 4-measure phrase starting with a quarter note G2, followed by quarter notes F2, E2, and D2. The dynamic marking is *mf*. The system ends with a first ending bracket over the final two measures. The instruction 'Let it ring.' is written in the final measure.

L.H. R.H.

D E G A D E G A

5 4 3 2 1 1 2 3 4 5

F# G#

SHARP



A Sharp sign before a note means to play the next key to the right, whether black or white.

# Andantino

Louis Köhler  
(1820-1886)

Adapted by Fred Kern

\*Andantino (♩ = 132) TRACKS 25/26 TRACK 2 14

1

*p*

5

5

*mf*

4

9

*f*

*p*

3

13

*mf*

1

\*Andantino is a slightly faster tempo than Andante.

# Shifting Winds

Phillip Keveren

Soaring ( $\text{♩} = 116$ )

Musical notation for measures 1-4. Treble clef, 3/4 time signature. Measure 1: Treble clef has a triplet of eighth notes (G4, A4, B4) beamed together, followed by a dotted quarter note (C5) and a half note (D5). Bass clef has a whole note (G3). Measure 2: Treble clef has a triplet of eighth notes (C5, D5, E5) beamed together, followed by a dotted quarter note (F5) and a half note (G5). Bass clef has a whole note (G3). Measure 3: Treble clef has a triplet of eighth notes (A5, B5, C6) beamed together, followed by a dotted quarter note (D6) and a half note (E6). Bass clef has a whole note (G3). Measure 4: Treble clef has a triplet of eighth notes (F6, G6, A6) beamed together, followed by a dotted quarter note (B6) and a half note (C7). Bass clef has a whole note (G3). Dynamics: *mp*. A bracket spans measures 1-4. A '1' is written below the bass clef in measure 2.

A sharp before a note lasts for only one measure.

Musical notation for measures 5-8. Treble clef, 3/4 time signature. Measure 5: Treble clef has a triplet of eighth notes (G4, A4, B4) beamed together, followed by a dotted quarter note (C5) and a half note (D5). Bass clef has a whole note (G3). Measure 6: Treble clef has a triplet of eighth notes (C5, D5, E5) beamed together, followed by a dotted quarter note (F5) and a half note (G5). Bass clef has a whole note (G3). Measure 7: Treble clef has a triplet of eighth notes (A5, B5, C6) beamed together, followed by a dotted quarter note (D6) and a half note (E6). Bass clef has a whole note (G3). Measure 8: Treble clef has a triplet of eighth notes (F6, G6, A6) beamed together, followed by a dotted quarter note (B6) and a half note (C7). Bass clef has a whole note (G3). Dynamics: *mp*. A bracket spans measures 5-8. A '5' is written in a box above the treble clef in measure 5.

Musical notation for measures 9-12. Treble clef, 3/4 time signature. Measure 9: Treble clef has a triplet of eighth notes (G4, A4, B4) beamed together, followed by a dotted quarter note (C5) and a half note (D5). Bass clef has a whole note (G3). Measure 10: Treble clef has a triplet of eighth notes (C5, D5, E5) beamed together, followed by a dotted quarter note (F5) and a half note (G5). Bass clef has a whole note (G3). Measure 11: Treble clef has a triplet of eighth notes (A5, B5, C6) beamed together, followed by a dotted quarter note (D6) and a half note (E6). Bass clef has a whole note (G3). Measure 12: Treble clef has a triplet of eighth notes (F6, G6, A6) beamed together, followed by a dotted quarter note (B6) and a half note (C7). Bass clef has a whole note (G3). Dynamics: *f* in measure 9, *p* in measure 11. A bracket spans measures 9-12. A '9' is written in a box above the treble clef in measure 9.

Musical notation for measures 13-16. Treble clef, 3/4 time signature. Measure 13: Treble clef has a triplet of eighth notes (G4, A4, B4) beamed together, followed by a dotted quarter note (C5) and a half note (D5). Bass clef has a whole note (G3). Measure 14: Treble clef has a triplet of eighth notes (C5, D5, E5) beamed together, followed by a dotted quarter note (F5) and a half note (G5). Bass clef has a whole note (G3). Measure 15: Treble clef has a triplet of eighth notes (A5, B5, C6) beamed together, followed by a dotted quarter note (D6) and a half note (E6). Bass clef has a whole note (G3). Measure 16: Treble clef has a triplet of eighth notes (F6, G6, A6) beamed together, followed by a dotted quarter note (B6) and a half note (C7). Bass clef has a whole note (G3). Dynamics: *mp*. A bracket spans measures 13-16. A '13' is written in a box above the treble clef in measure 13. A '3' is written below the bass clef in measure 16.

Accompaniment (Student plays two octaves higher than written.)

TRACKS 27/28

TRACK 15

Soaring ( $\text{♩} = 116$ )

Accompaniment musical notation in bass clef, 3/4 time signature. Measure 1: Bass clef has a whole note (G2). Measure 2: Bass clef has a whole note (G2). Measure 3: Bass clef has a whole note (G2). Measure 4: Bass clef has a whole note (G2). Measure 5: Bass clef has a whole note (G2). Measure 6: Bass clef has a whole note (G2). Measure 7: Bass clef has a whole note (G2). Measure 8: Bass clef has a whole note (G2). Measure 9: Bass clef has a whole note (G2). Measure 10: Bass clef has a whole note (G2). Measure 11: Bass clef has a whole note (G2). Measure 12: Bass clef has a whole note (G2). Measure 13: Bass clef has a whole note (G2). Measure 14: Bass clef has a whole note (G2). Measure 15: Bass clef has a whole note (G2). Measure 16: Bass clef has a whole note (G2). Dynamics: *p* in measure 1, *mp* in measure 11, *p* in measure 16. A bracket spans measures 1-16. A '5' is written in a box above the treble clef in measure 5. A '9' is written in a box above the treble clef in measure 9. A '13' is written in a box above the treble clef in measure 13.

# Quiet Thoughts

J.H. Berens, Op. 62  
(1826-1880)  
Adapted by Fred Kern

Peacefully (♩ = 100)

Musical notation for measures 1-4. Treble clef, 4/4 time. Measure 1: Treble clef has a whole rest, bass clef has a whole note chord (F2, C3, F3). Measure 2: Treble clef has a whole rest, bass clef has a whole note chord (F2, C3, F3). Measure 3: Treble clef has a whole note chord (F3, C4, F4), bass clef has a whole rest. Measure 4: Treble clef has a whole note chord (F3, C4, F4), bass clef has a whole rest. Dynamics: *mp*. Fingering: 5 in bass clef, 1 in treble clef.

Musical notation for measures 5-8. Treble clef, 4/4 time. Measure 5: Treble clef has a whole rest, bass clef has a whole note chord (F2, C3, F3). Measure 6: Treble clef has a whole rest, bass clef has a whole note chord (F2, C3, F3). Measure 7: Treble clef has a whole note chord (F3, C4, F4), bass clef has a whole rest. Measure 8: Treble clef has a whole note chord (F3, C4, F4), bass clef has a whole rest. Dynamics: *mf*. Fingering: 5 in bass clef, 3 in treble clef, 1 in bass clef.

Musical notation for measures 9-12. Treble clef, 4/4 time. Measure 9: Treble clef has a whole rest, bass clef has a whole note chord (F2, C3, F3). Measure 10: Treble clef has a whole rest, bass clef has a whole note chord (F2, C3, F3). Measure 11: Treble clef has a whole note chord (F3, C4, F4), bass clef has a whole rest. Measure 12: Treble clef has a whole note chord (F3, C4, F4), bass clef has a whole rest. Dynamics: *mp*.

Musical notation for measures 13-16. Treble clef, 4/4 time. Measure 13: Treble clef has a whole rest, bass clef has a whole note chord (F2, C3, F3). Measure 14: Treble clef has a whole note chord (F3, C4, F4), bass clef has a whole rest. Measure 15: Treble clef has a whole note chord (F3, C4, F4), bass clef has a whole rest. Measure 16: Treble clef has a whole note chord (F3, C4, F4), bass clef has a whole rest. Dynamics: *mf* in measure 13, *p* in measure 15. Fingering: 2 in bass clef, 2 in treble clef.

Accompaniment (Student plays one octave higher than written.)  
Peacefully (♩ = 100)

TRACKS  
29/30

TRACK  
16

Accompaniment musical notation for measures 1-16. Bass clef, 4/4 time. Measure 1: Bass clef has a whole note chord (F2, C3, F3). Measure 2: Bass clef has a whole note chord (F2, C3, F3). Measure 3: Bass clef has a whole note chord (F2, C3, F3). Measure 4: Bass clef has a whole note chord (F2, C3, F3). Measure 5: Bass clef has a whole note chord (F2, C3, F3). Measure 6: Bass clef has a whole note chord (F2, C3, F3). Measure 7: Bass clef has a whole note chord (F2, C3, F3). Measure 8: Bass clef has a whole note chord (F2, C3, F3). Measure 9: Bass clef has a whole note chord (F2, C3, F3). Measure 10: Bass clef has a whole note chord (F2, C3, F3). Measure 11: Bass clef has a whole note chord (F2, C3, F3). Measure 12: Bass clef has a whole note chord (F2, C3, F3). Measure 13: Bass clef has a whole note chord (F2, C3, F3). Measure 14: Bass clef has a whole note chord (F2, C3, F3). Measure 15: Bass clef has a whole note chord (F2, C3, F3). Measure 16: Bass clef has a whole note chord (F2, C3, F3). Dynamics: *p* in measure 1, *mp* in measure 5, *p* in measure 9, *mp* in measure 13, *pp* in measure 16. Fingering: 5 in bass clef.

# Star Quest

Phillip Keveren

Heroic march ( $\text{♩} = 120$ )

First system of musical notation (measures 1-4). Treble clef, 4/4 time signature. Dynamics: *f*. Measure 1 has a 4-measure rest. Measure 2 has a 5-measure rest. Measure 3 has a 4-measure rest. Measure 4 has a 5-measure rest.

Second system of musical notation (measures 5-8). Treble clef, 4/4 time signature. Measure 5 has a 5-measure rest. Measure 6 has a 4-measure rest. Measure 7 has a 5-measure rest. Measure 8 has a 4-measure rest.

Third system of musical notation (measures 9-12). Treble clef, 4/4 time signature. Dynamics: *p*. Measure 9 has a 2-measure rest. Measure 10 has a 5-measure rest. Measure 11 has a 4-measure rest. Measure 12 has a 4-measure rest. Fingerings: 1, 2, 3, 1.

Accompaniment (Student plays one octave higher than written.)  
Heroic march ( $\text{♩} = 120$ )

TRACKS 31/32

TRACK 17

First system of accompaniment notation (measures 1-4). Bass clef, 4/4 time signature. Dynamics: *mf*. Measure 1 has a 4-measure rest. Measure 2 has a 5-measure rest. Measure 3 has a 4-measure rest. Measure 4 has a 5-measure rest.

Second system of accompaniment notation (measures 5-8). Bass clef, 4/4 time signature. Measure 5 has a 5-measure rest. Measure 6 has a 4-measure rest. Measure 7 has a 5-measure rest. Measure 8 has a 4-measure rest.

Third system of accompaniment notation (measures 9-12). Bass clef, 4/4 time signature. Dynamics: *pp*. Measure 9 has a 2-measure rest. Measure 10 has a 5-measure rest. Measure 11 has a 4-measure rest. Measure 12 has a 4-measure rest.

15

Musical notation for measures 15 and 16. Measure 15 features a long melodic line in the treble clef starting with a half note G4, followed by quarter notes A4, B4, C5, and D5, all under a slur. The bass clef has a whole rest. Measure 16 continues the melodic line with a half note E5, followed by quarter notes D5, C5, and B4, also under a slur. The bass clef has a whole rest. A fermata is placed over the final note of the treble line.

17

Musical notation for measures 17 and 18. Measure 17 has a treble clef with quarter notes G4, A4, B4, and C5, and a bass clef with a whole rest. Measure 18 has a treble clef with quarter notes D5, C5, B4, and A4, and a bass clef with a whole rest. A dynamic marking *f* is present at the start of measure 17.

21

Musical notation for measures 21 and 22. Measure 21 has a treble clef with quarter notes G4, A4, B4, and C5, and a bass clef with a whole rest. Measure 22 has a treble clef with quarter notes D5, C5, B4, and A4, and a bass clef with a whole rest.

15

Musical notation for measures 15 and 16. Measure 15 has a treble clef with quarter notes G4, A4, B4, and C5, and a bass clef with a whole rest. Measure 16 has a treble clef with quarter notes D5, C5, B4, and A4, and a bass clef with a whole rest.

17

Musical notation for measures 17 and 18. Measure 17 has a treble clef with a sixteenth-note triplet of G4, A4, and B4, and a bass clef with a whole rest. Measure 18 has a treble clef with a sixteenth-note triplet of C5, B4, and A4, and a bass clef with a whole rest. A dynamic marking *f* is present at the start of measure 17.

21

Musical notation for measures 21 and 22. Measure 21 has a treble clef with a sixteenth-note triplet of G4, A4, and B4, and a bass clef with a whole rest. Measure 22 has a treble clef with a sixteenth-note triplet of C5, B4, and A4, and a bass clef with a whole rest.

NATURAL



A Natural sign cancels a sharp or flat. Play the natural (white) key.

FERMATA



A Fermata means to hold a note longer than its rhythmic value.

# Bayou Blues

Slow and bluesy (♩ = 108)

TRACKS 33/34

TRACK 18

Phillip Keveren

mp

5

9

13

*Sva*

Hold down damper pedal

Release

### INTERVAL of a 5th



On the piano, a 5th  
- skips three keys  
- skips three fingers  
- skips three letters

On the staff, a 5th  
- skips three notes  
from either a line  
to a line or a  
space to a space.

## Technique Tip Changing Positions

When moving from one position to another, use your thumb or fifth finger as a guide. Look ahead. Plan your move to the new position.

# Canyon Echoes

Phillip Keveren

Slowly and spaciously (♩ = 112) TRACKS 35/36 TRACK 19

Musical notation for the first system of Canyon Echoes. It consists of two staves (treble and bass clef) in 4/4 time. The first measure has a forte (f) dynamic and a half note on G4 in the treble clef. The second measure has a piano (p) dynamic and a half note on C5 in the treble clef. A slur connects the two notes. A finger number '1' is written above the first note. A damper pedal symbol is shown below the first measure.

5 Hold down damper pedal throughout.

Musical notation for the second system of Canyon Echoes. It consists of two staves. The first measure has a forte (f) dynamic and a half note on G4 in the treble clef. The second measure has a piano (p) dynamic and a half note on C5 in the treble clef. A slur connects the two notes. A finger number '5' is written below the first note. A damper pedal symbol is shown below the first measure.

Prepare to move left hand.

Musical notation for the third system of Canyon Echoes. It consists of two staves. The first measure has a piano (p) dynamic and a half note on G4 in the treble clef. The second measure has a mezzo-piano (mp) dynamic and a half note on C5 in the treble clef. A slur connects the two notes. A finger number '5' is written below the first note. A damper pedal symbol is shown below the first measure. A triplet of eighth notes is shown in the second measure of the treble clef.

RITARD

Ritard or rit. means to slow the tempo gradually.

# Gentle Rain

Phillip Keveren

Slowly and steadily (♩ = 76)  
Both hands 8va throughout.

TRACKS 37/38

TRACK 20

1 2 3 4 5  
1 1 1 1 1

*p delicately*

Hold down damper pedal throughout. 1

5

9

*mf*

13

*p*

17

*rit.*

# EIGHTH NOTES



Two Eighth Notes fill the time of one quarter note.

Clap and count these patterns:



## Little River Flowing

Folk Melody

Smoothly ( $\text{♩} = 100$ )

Accompaniment (Student plays one octave higher than written.)

Smoothly ( $\text{♩} = 100$ )

TRACKS 39/40

TRACK 21

## Technique Tip **Playing Legato from Hand to Hand**

When playing *legato* from hand to hand, strive for a smooth follow-through from one hand to the other. Play each phrase *legato*, beginning with a downward motion of the arm and ending with an upward motion of the wrist.

# Watercolors

Delicately (♩ = 60)

TRACKS  
41/42

TRACK  
22

Phillip Keveren

Play both hands *8va* throughout.

The first system of musical notation consists of two staves, treble and bass clef, in 4/4 time. The music is marked *mp* (mezzo-piano). The right hand plays a series of eighth notes with a slur over them, and the left hand plays a similar pattern. A finger number '2' is written above the first note of the right hand. A finger number '5' is written below the first note of the left hand. A damper pedal symbol is present at the beginning of the system.

Hold down damper pedal throughout.

The second system of musical notation continues from the first. It is marked *p* (piano). The right hand has a slur over a group of notes. A finger number '5' is written below the first note of the left hand. A damper pedal symbol is present at the beginning of the system.

The third system of musical notation continues from the second. It is marked *mf* (mezzo-forte) and *p* (piano). The right hand has a slur over a group of notes. Finger numbers '2' and '5' are written below the first notes of the left and right hands, respectively. A damper pedal symbol is present at the beginning of the system.

# Shooting Hoops

Phillip Keveren

With energy (♩ = 192)

TRACKS 43/44

TRACK 23

1

*f*

1 5

5

9

*p*

*f*

13

*p*

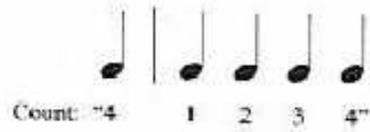
5

17

*f*

## UPBEAT (Pick-up)

A note that comes before the first full measure is called an Upbeat.



# Spring

from THE FOUR SEASONS

Antonio Vivaldi  
(1678-1741)  
Arranged by Fred Kern

Allegro (♩ = 152)

TRACKS  
45/46

TRACK  
24

1

5

8va

1

p

9

(8va)

# G Major Pattern

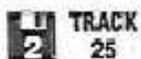
G-A-B-C-D



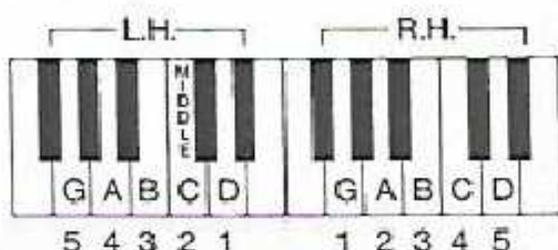
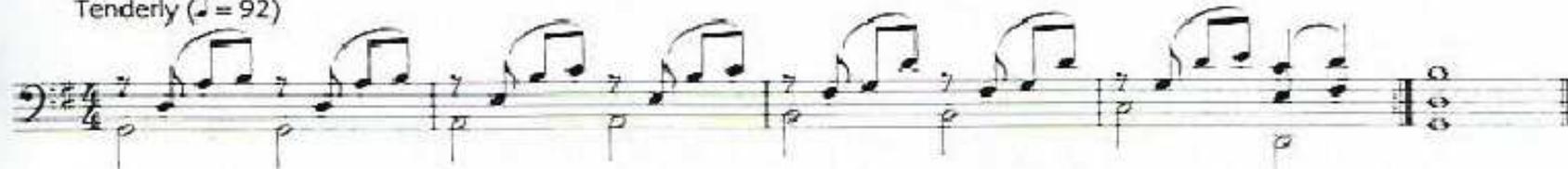
## Ad Lib

## An Improvisation

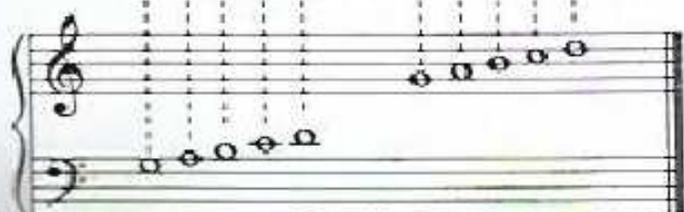
Place both hands on G-A-B-C-D. As your teacher plays the accompaniment below, improvise a melody using one hand or the other.



Tenderly ( $\text{♩} = 92$ )



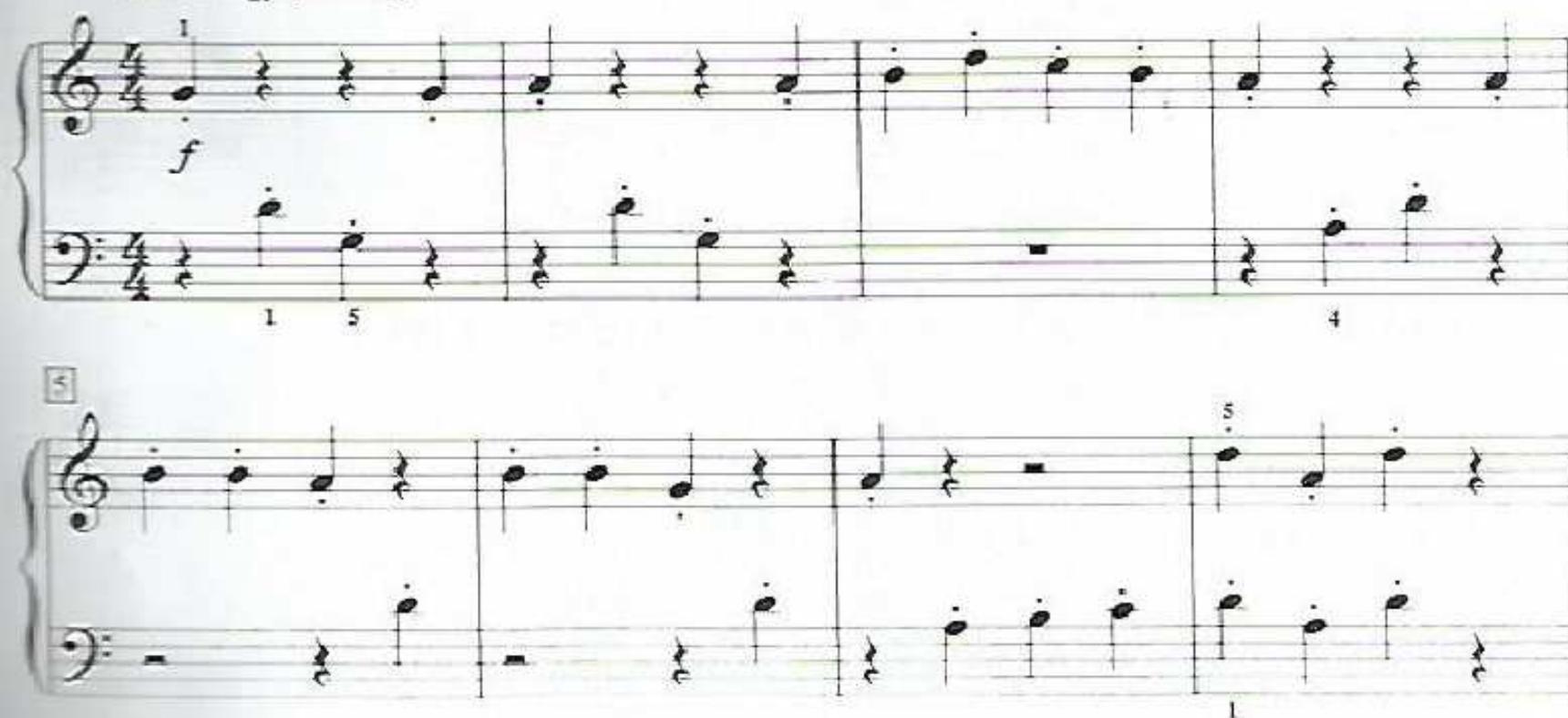
You already know how to play *Shooting Hoops* in the C Major pattern. Now play the piece in the G Major pattern.



## Shooting Hoops

Phillip Keveren

With energy ( $\text{♩} = 192$ )



# G MAJOR WARM-UP

Musical notation for a G Major warm-up exercise in 4/4 time. The piece is written for piano with a treble and bass clef. The melody in the treble clef starts on G4 and moves up stepwise to D5. The bass line in the bass clef starts on G2 and moves up stepwise to D3. Fingerings are indicated: 1 for the treble line and 5 for the bass line. The text "G Major pattern" is written below the treble clef.

# Alouette

French Folk Melody  
Arranged by Phillip Keveren

Gently (♩ = 152)

First system of musical notation for "Alouette". It features a treble clef with a melody starting on G4 and moving up stepwise to D5. The bass line is mostly rests with a single G2 note at the end. The dynamic marking *mp* is present. A slur covers the entire melody. A box with the number 1 is at the end of the system.

Second system of musical notation for "Alouette". It continues the melody from the first system. The treble clef melody moves up to D5 and then down. The bass line has a melody starting on G2 and moving up to D3. A slur covers the entire melody. A box with the number 5 is at the beginning of the system, and a box with the number 3 is at the end of the system.

Accompaniment (Student plays one octave higher than written.)  
Gently (♩ = 152)

TRACKS  
48/49

TRACK  
26

Accompaniment musical notation for "Alouette" in 4/4 time. It is written in the bass clef. The piece starts with a piano (*p*) dynamic. The accompaniment consists of chords and single notes. A box with the number 5 is at the beginning of the system.

12

Musical notation for measures 12 and 13. Measure 12 features a treble clef with a melodic line of six eighth notes (G4, A4, B4, C5, B4, A4) under a slur, and a bass clef with a whole rest. Measure 13 features a treble clef with a whole rest and a bass clef with a melodic line of six eighth notes (G3, F3, E3, D3, C3, B2) under a slur. A finger number '1' is written below the first note of the bass line in measure 13.

13

Musical notation for measures 14 and 15. Measure 14 has a treble clef with a melodic line of three eighth notes (G4, A4, B4) starting on a finger number '5', and a bass clef with a whole rest. The dynamic marking *mf* is present. Measure 15 has a treble clef with a whole rest and a bass clef with a melodic line of three eighth notes (G3, F3, E3). The dynamic marking *mp* is present. A finger number '1' is written below the first note of the bass line in measure 15.

17

Musical notation for measures 17 and 18. Measure 17 has a treble clef with a melodic line of six eighth notes (G4, A4, B4, C5, B4, A4) and a bass clef with a melodic line of three eighth notes (G3, F3, E3). The dynamic marking *mf* is present. Measure 18 has a treble clef with a melodic line of six eighth notes (G4, A4, B4, C5, B4, A4) and a bass clef with a melodic line of six eighth notes (G3, F3, E3, D3, C3, B2). The dynamic marking *rit.* is present.

13

Musical notation for measures 19 and 20. Measure 19 has a bass clef with a melodic line of six eighth notes (G3, F3, E3, D3, C3, B2) under a slur. Measure 20 has a bass clef with a melodic line of six eighth notes (G3, F3, E3, D3, C3, B2) under a slur. The dynamic marking *mp* is present.

17

Musical notation for measures 21 and 22. Measure 21 has a bass clef with a melodic line of six eighth notes (G3, F3, E3, D3, C3, B2) under a slur. The dynamic marking *p* is present. Measure 22 has a bass clef with a melodic line of six eighth notes (G3, F3, E3, D3, C3, B2) under a slur. The dynamic marking *mp* is present.

# Allegro

2 TRACKS 50/51    1 TRACK 27

Anton Diabelli  
(1781-1858)  
Adapted by Fred Kern

\*Allegro (♩ = 168)

Musical notation for measures 1-4. The piece is in 3/4 time. The right hand starts with a triplet of eighth notes (G4, A4, B4) on the first beat, followed by quarter notes (C5, B4, A4, G4) on the second and third beats. The left hand plays a bass line of quarter notes (G3, F3, E3, D3) on the first beat, followed by half notes (C4, B3) on the second and third beats. Dynamics include *mf* and *p*. A first ending bracket is shown below the first measure.

Musical notation for measures 5-8. The right hand continues with quarter notes (F4, E4, D4, C4) on the first beat, followed by quarter notes (B3, A3, G3, F3) on the second and third beats. The left hand continues with quarter notes (E3, D3, C3, B2) on the first beat, followed by quarter notes (A2, G2, F2, E2) on the second and third beats. A first ending bracket is shown below the first measure.

Musical notation for measures 9-12. The right hand starts with a half note (G4) on the first beat, followed by quarter notes (A4, B4, C5, B4, A4, G4) on the second and third beats. The left hand plays a bass line of quarter notes (G3, F3, E3, D3) on the first beat, followed by half notes (C4, B3) on the second and third beats. Dynamics include *mp* and *p*. A first ending bracket is shown below the first measure.

Musical notation for measures 13-16. The right hand starts with a half note (G4) on the first beat, followed by quarter notes (A4, B4, C5, B4, A4, G4) on the second and third beats. The left hand plays a bass line of quarter notes (G3, F3, E3, D3) on the first beat, followed by half notes (C4, B3) on the second and third beats. A first ending bracket is shown below the first measure.

\*Allegro is a quick, lively tempo.

# Technique Tip

When you play several notes at once, drop your arm weight into each key equally, so that all the notes sound exactly at the same time. Press each key to the bottom of the keyboard, using full arm weight for *f* and less arm weight for *p*.

## Handbells

Fred Kern

Ringing (♩ = 112)

5

*mf*

5

*f*

9

*p* *f*

14

*ff*

Accompaniment (Student plays as written.)

TRACKS 52/53

TRACK 28

Ringing (♩ = 112)

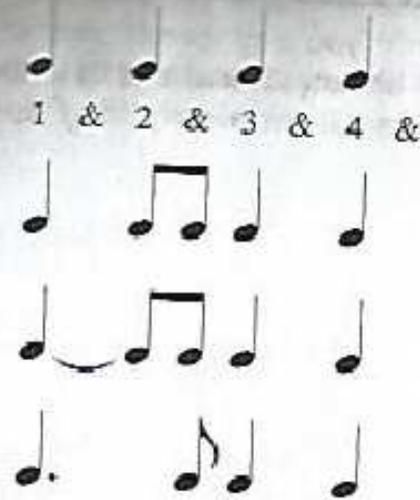
Play both hands *3/4* throughout

*mf* *f* *p* *ff*

DOTTED-QUARTER  
EIGHTH NOTE



A Dotted-Quarter/Eighth  
Note Pattern fills the same  
time as two quarter notes or  
four eighth notes.



# Ode to Joy

2 TRACKS  
54/55

2 TRACK  
29

Majestically (♩ = 112)

Ludwig van Beethoven  
(1770-1827)

Arranged by Phillip Keveren

## Style Clip

### Boogie-Woogie Style for Boogie Baby

The boogie-woogie style of piano playing features up-tempo rhythms and a repeated pattern in the bass. The right hand improvises melodic variations over blues harmony.

Listen as your teacher plays the Style Clip below.

## Boogie-Woogie Style Clip

Medium boogie ( $\text{♩} = 112$ )

TRACK 56    TRACK 30

4

## Quick-Lick

### Boogie-Woogie Patterns

Parallel harmonic patterns such as these are often used in boogie-woogie style music. Play the left-hand patterns below as preparation for *Boogie Baby* (page 78).

Lively ( $\text{♩} = 132$ )

TRACK 57    TRACK 31

*Play one octave lower than written throughout.*

INTERVAL of a 6th



On the piano, a 6th  
 - skips four keys  
 - skips four letters



On the staff, a 6th  
 - skips four notes  
 from either a line  
 to a space or a  
 space to a line.

8va -- ]

8vb -- ]

When the sign 8va -- ] or  
 8vb -- ] appears under a note  
 or a group of notes, play the note  
 or notes one octave lower than  
 written. Loco means to play the  
 notes where they are written.

# Boogie Baby

Lively (♩ = 132)

2 TRACKS  
58/59

2 TRACK  
32

Folk Song  
 Arranged by Mona Rejino

Musical notation for the first system (measures 1-4). Treble clef, 4/4 time. Dynamics: *mp*. Includes fingering numbers 1, 5, 3, 2 and a triplet of 3 notes. A dashed line below the staff is labeled "8va".

Musical notation for the second system (measures 5-8). Treble clef, 4/4 time. Dynamics: *mf*. Includes a triplet of 3 notes. A dashed line below the staff is labeled "loco".

Musical notation for the third system (measures 9-12). Treble clef, 4/4 time. Dynamics: *mf*. Includes a triplet of 3 notes.

Musical notation for the fourth system (measures 13-16). Treble clef, 4/4 time. Dynamics: *mp*. Includes a triplet of 3 notes. A dashed line below the staff is labeled "8va".

# Lavender Mood

Folk Melody  
Arranged by Phillip Keveren

Sweetly (♩ = 100)

Musical notation for measures 1-4. Treble clef, 3/4 time. Melody starts on G4, moving up stepwise to D5. Bass clef accompaniment consists of quarter notes: G3, B2, D3, F3, G3, B2, D3, F3. Fingerings: 1, 5 in the right hand; 3 in the left hand. Dynamics: *mp*.

Musical notation for measures 5-8. Treble clef, 3/4 time. Melody continues from G4 to D5. Bass clef accompaniment: G3, B2, D3, F3, G3, B2, D3, F3. Fingerings: 1, 5 in the right hand; 3 in the left hand. Dynamics: *mp*.

Musical notation for measures 9-12. Treble clef, 3/4 time. Melody: G4, B4, D5, G5. Bass clef accompaniment: G3, B2, D3, F3, G3, B2, D3, F3. Fingerings: 5, 1 in the right hand; 5, 1 in the left hand. Dynamics: *mf*.

Musical notation for measures 13-16. Treble clef, 3/4 time. Melody: G4, B4, D5, G5. Bass clef accompaniment: G3, B2, D3, F3, G3, B2, D3, F3. Dynamics: *mp*. *rit.* marking in measure 15.

Accompaniment (Student plays two octaves higher than written.)

TRACKS 60/61

TRACK 33

Sweetly (♩ = 100)

Musical notation for measures 1-4 of the accompaniment. Treble clef, 3/4 time. Chords: G4-B4, G4-B4, G4-B4, G4-B4. Bass clef accompaniment: G3, B2, D3, F3, G3, B2, D3, F3. Dynamics: *p*. *With pedal* marking.

Musical notation for measures 5-8 of the accompaniment. Treble clef, 3/4 time. Chords: G4-B4, G4-B4, G4-B4, G4-B4. Bass clef accompaniment: G3, B2, D3, F3, G3, B2, D3, F3. Dynamics: *p*.

# Trumpet Tune

Henry Purcell  
(1659-1695)

Arranged by Mona Rejino

Majestically, in 'two' ( $\text{♩} = 72$ )

TRACKS  
62/63

TRACK  
34

Musical notation for measures 1-4. The piece is in 4/4 time. Measure 1 starts with a forte (*f*) dynamic. Fingerings are indicated: 3 and 5 for the right hand, and 5 for the left hand. A slur covers measures 3 and 4. Measure 4 ends with a fermata.

Musical notation for measures 5-8. Measure 5 starts with a fermata. Measure 8 ends with a fermata. Fingerings 3 and 2 are indicated.

Musical notation for measures 9-12. A slur covers measures 10 and 11. Measure 12 ends with a fermata.

Musical notation for measures 13-16. A long slur covers measures 13 through 16. Measure 16 ends with a fermata.

# All Through the Night

TRACKS 64/65 TRACK 35

Traditional Welsh Melody  
Arranged by Fred Kern

Serenely (♩ = 76)

Musical notation for measures 1-4. Treble clef, 4/4 time signature. The melody is marked *mp*. A four-measure rest is indicated above the first measure. Bass clef accompaniment starts with a four-measure rest, then plays a simple harmonic accompaniment. Fingerings are indicated as 4, 2, 2.

Musical notation for measures 5-8. Treble clef, 4/4 time signature. The melody continues with a four-measure rest above the first measure. Bass clef accompaniment continues. Fingerings are indicated as 4, 2.

Musical notation for measures 9-12. Treble clef, 4/2 time signature. The melody is marked *mf*. A four-measure rest is indicated above the first measure. Bass clef accompaniment features a sequence of notes with fingerings 2, 1, 2, 1 and a *rit.* marking. A note in the second measure is marked *(cross 2 over 1)*.

Musical notation for measures 13-16. Treble clef, 4/4 time signature. The melody is marked *mp a tempo\**. A four-measure rest is indicated above the first measure. Bass clef accompaniment continues. The piece ends with a *p* dynamic marking in the final measure. A five-measure rest is indicated below the first measure.

\* *A tempo* means to return to the original speed.

# Viva La Rhumba!

Carol Klose

Allegro ( $\text{♩} = 108$ )

The first system of music is in 4/4 time. The treble clef staff contains a melody starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass clef staff contains a bass line starting with a quarter rest, followed by quarter notes G3, A3, B3, and C4. The first measure is marked with a '1' above the treble staff and a '3' below the bass staff. The second measure is marked with a '4' above the treble staff and a '3' below the bass staff. The third measure is marked with a '4' above the treble staff and a '3' below the bass staff. The fourth measure is marked with a '4' above the treble staff and a '3' below the bass staff. The dynamic marking *mf* is placed below the first measure.

The second system of music continues the melody and bass line. The first measure is marked with a '5' in a box above the treble staff. The second measure is marked with a '4' above the treble staff. The third measure is marked with a '4' above the treble staff. The fourth measure is marked with a '4' above the treble staff. The dynamic marking *mf* is placed below the first measure.

The third system of music continues the melody and bass line. The first measure is marked with a '9' in a box above the treble staff. The second measure is marked with a '3' above the treble staff. The third measure is marked with a '4' above the treble staff. The fourth measure is marked with a '4' above the treble staff. The dynamic marking *mp* is placed below the first measure.

Accompaniment (Student plays one octave higher than written.)

2 TRACKS  
66/67

2 TRACK  
36

Allegro ( $\text{♩} = 108$ )

The accompaniment is written in the bass clef staff in 4/4 time. It consists of a series of chords and single notes. The first measure is marked with a '5' in a box above the staff. The second measure is marked with a '9' in a box above the staff. The third measure is marked with a '9' in a box above the staff. The fourth measure is marked with a '9' in a box above the staff. The dynamic marking *mp* is placed below the first measure.

13

Musical score for measures 13-16. The right hand plays a sequence of chords: G major, A major, B major, C major, D major, E major, F major, G major. The left hand plays a bass line with notes: G, F, E, D, C, B, A, G. A fermata is placed over the final chord in the right hand.

17

Musical score for measures 17-20. The right hand plays a sequence of chords: G major, A major, B major, C major, D major, E major, F major, G major. The left hand plays a bass line with notes: G, F, E, D, C, B, A, G.

21

Musical score for measures 21-24. The right hand plays a sequence of chords: G major, A major, B major, C major, D major, E major, F major, G major. The left hand plays a bass line with notes: G, F, E, D, C, B, A, G. Dynamics include *mf* and *p*.

25

Musical score for measures 25-28. The right hand plays a sequence of chords: G major, A major, B major, C major, D major, E major, F major, G major. The left hand plays a bass line with notes: G, F, E, D, C, B, A, G. Dynamics include *f* and *ff*. A *Sub* (sub-octave) instruction is present below the bass line.

15

Musical score for measures 15-17. The right hand plays a sequence of chords: G major, A major, B major, C major, D major, E major, F major, G major. The left hand plays a bass line with notes: G, F, E, D, C, B, A, G. Dynamics include *mf*.

21

Musical score for measures 21-25. The right hand plays a sequence of chords: G major, A major, B major, C major, D major, E major, F major, G major. The left hand plays a bass line with notes: G, F, E, D, C, B, A, G. Dynamics include *mp*, *mf*, and *f*.

# Leap Frog

TRACKS 68/69

TRACK 37

Carol Klose

Allegro (♩ = 160)

3/1 L.H. over R.H.      3/2 L.H.      L.H.      L.H.

*mp*

5

L.H.      L.H.      L.H.      4

9

3/1 L.H.      3/2 L.H.      L.H.      L.H.

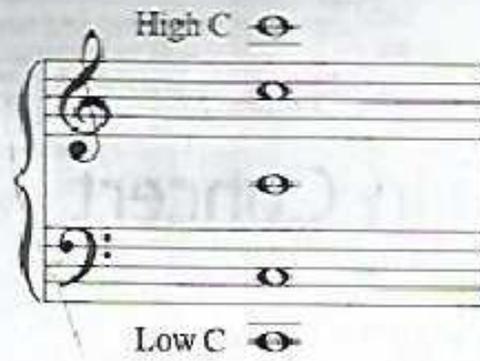
*mp*

13

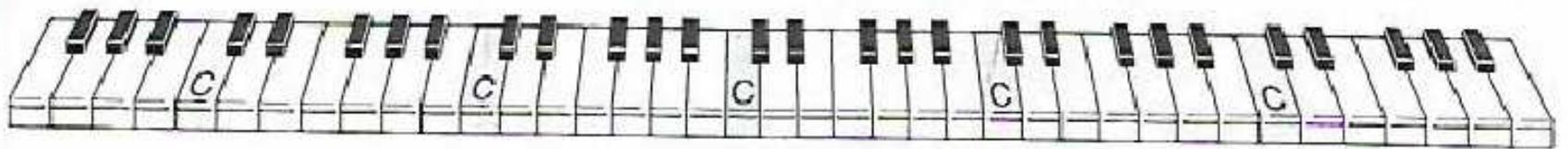
L.H.      3/2 L.H.      L.H.

*mp*

### Mirror Image Cs – A Shortcut to Reading Ledger Lines



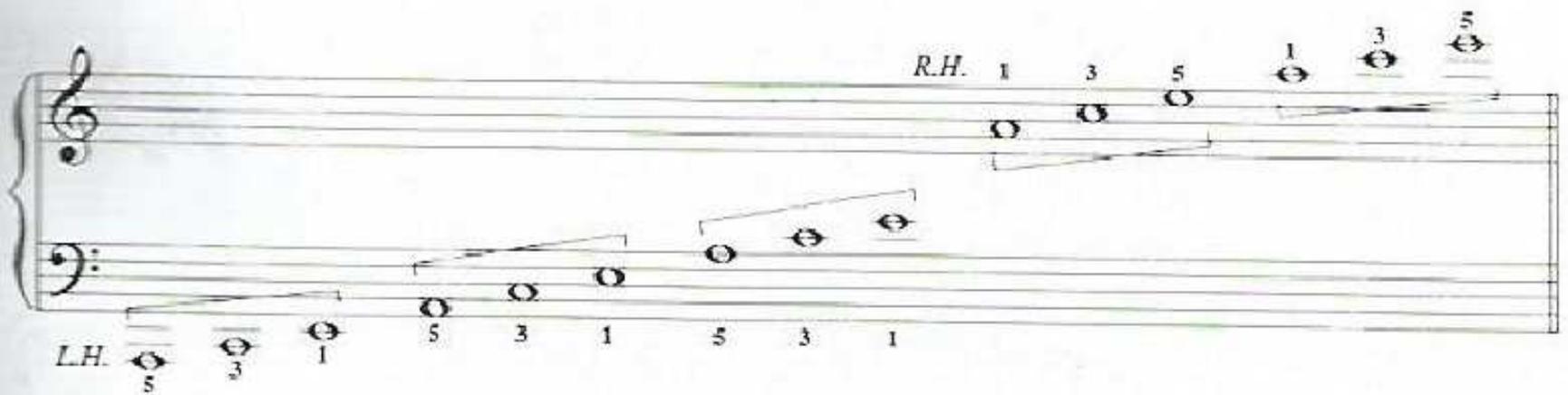
Notice how the high Cs and the low Cs in the treble and bass clefs mirror each other.



Play all the Cs with your third finger.

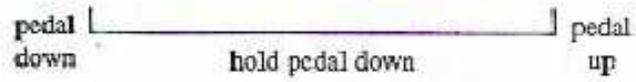
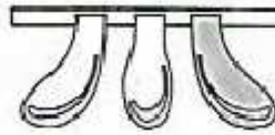
### A-C-E Groups

Notice the following A-C-E groups on the grand staff. Ledger lines are for notes above or below the staff. Locate and play each of the groups on the keyboard.



## DAMPER PEDAL

The **Damper Pedal** releases the dampers from the strings, causing the sound to vibrate longer. Press the pedal down with your right foot, keeping your heel on the floor. The symbol below tells you when to use the pedal.



## In Concert

Grandiose (♩ = 63)

TRACKS 70/71

TRACK 38

Fred Kern and  
Phillip Keveren

The musical score is written for piano in 3/4 time with a tempo of ♩ = 63. It consists of four systems of music, each with a treble and bass clef staff. The first system (measures 1-3) begins with a forte (*f*) dynamic. The left hand (L.H.) plays a descending triplet of eighth notes (5, 3, 1) in the first measure, followed by a half note (1) in the second measure. The right hand (R.H.) plays a half note (1) in the first measure, followed by a half note (3) in the second measure, and a half note (5) in the third measure. The second system (measures 4-6) features a long melodic line in the R.H. starting with a half note (1) in measure 4, followed by quarter notes (3) in measure 5 and (1) in measure 6. The L.H. plays a half note (5) in measure 4, followed by a half note (3) in measure 5, and a half note (1) in measure 6. The third system (measures 7-9) starts with a mezzo-forte (*mf*) dynamic. The L.H. plays a half note (5) in measure 7, followed by quarter notes (3) in measure 8 and (1) in measure 9. The R.H. plays a half note (1) in measure 7, followed by quarter notes (3) in measure 8 and (1) in measure 9. The fourth system (measures 10-12) concludes with a 'Fine' marking. The R.H. plays a half note (1) in measure 10, followed by quarter notes (3) in measure 11 and (1) in measure 12. The L.H. plays a half note (5) in measure 10, followed by quarter notes (3) in measure 11 and (1) in measure 12. Damper pedal markings are indicated by horizontal lines above the staffs, with vertical bars at the beginning and end of the pedal duration.

17

17

*mp*

21

21

*p*

26

26

*mf*

31

31

*p*

D.C. al Fine

1 3 5

**Triads (Chords)**

1. A triad is a three-note chord that is written on three consecutive lines or three consecutive spaces. The letter name of the chord is the same as the bottom note, the root.

Write the letter name of each root in the blank under the chord.

Play each chord in the correct place on the keyboard. Use fingers 1-3-5 in the right hand or 5-3-1 in the left hand.

2. The three notes of a triad (root-third-fifth) are tones 1, 3, and 5 of its five-finger pattern.

Name each triad on the keyboard by writing its chord symbol (letter name) in the box.

**Quick-Lick**

Parallel chord patterns such as these are often used in popular music. Play the following Quick-Lick using fingers 1-3-5 for each chord in the right hand.

# Mystic Mood

Fred Kern and  
Brenda Dillon

Slowly (♩ = 88)

The first system of musical notation for 'Mystic Mood' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 4/4. The tempo is marked 'Slowly (♩ = 88)'. The dynamic is marked 'mp'. The music features a melodic line in the right hand with a fermata over the first measure and a '5' above the first note. The left hand provides a simple accompaniment with a '5' below the first note. The system ends with a double bar line.

The second system of musical notation continues the piece. It features a melodic line in the right hand with a fermata over the first measure and a '5' above the first note. The left hand provides a simple accompaniment with a '5' below the first note. The system ends with a double bar line.

The third system of musical notation concludes the main piece. It features a melodic line in the right hand with a fermata over the first measure and a '5' above the first note. The left hand provides a simple accompaniment with a '5' below the first note. The dynamic is marked 'mf' at the beginning and 'p' at the end. The system ends with a double bar line.

Accompaniment (Student plays one octave higher than written.)

Slowly (♩ = 88)

2 TRACKS  
73/74

2 TRACK  
40

The first system of the accompaniment is written in bass clef. It features a rhythmic pattern of eighth and sixteenth notes. The dynamic is marked 'p'. The system ends with a double bar line.

The second system of the accompaniment continues the rhythmic pattern. The dynamic is marked 'mp'. The system ends with a double bar line.

pp *swa*

# Rush Hour

Hectic ( $\text{♩} = 100$ )

TRACKS 75/76

TRACK 41

Phillip Keveren

Musical notation for measures 1-4. The piece is in 4/4 time. The right hand starts with a chord of G4, B4, D5, and E5, with fingering 3, 3, 1, 5 above it. The left hand has a bass line starting on G2. The dynamic is *mf*.

Musical notation for measures 5-8. The right hand has a melodic line starting on G4 with a fingering of 5. The left hand continues the bass line. The dynamic is *mf*.

Musical notation for measures 9-12. The right hand has a melodic line starting on G4 with a fingering of 5. The left hand continues the bass line. The dynamic is *p*.

Musical notation for measures 13-16. The right hand has a melodic line starting on G4 with a fingering of 3. The left hand continues the bass line. The dynamic is *mf*.

17

*f* *mp*

5 1 5 1 5 1 5 1

21

*f* *p* *mf rit.*

25

*mf a tempo*

5 5 5 5

31

*f*

1 V

# Theme from "The New World" Symphony

## Second Movement Theme (Largo)

Antonín Dvorák  
(1841-1904)  
Arranged by Mona Rejino

Slowly (♩ = 80)

*p*

1  
5

5

9

*mf*

3

Accompaniment (Student plays one octave higher than written.)

Slowly (♩ = 80)

2 TRACKS  
77/78

1 TRACK  
42

*pp* With pedal

5

9

*mp*

14

Musical notation for measures 14-16. Measure 14: Treble clef has a whole rest; Bass clef has a half note G2, quarter note F2, quarter note E2. Measure 15: Treble clef has a whole rest; Bass clef has a half note D2, quarter note C2, quarter note B1. Measure 16: Treble clef has a whole rest; Bass clef has a half note A1, quarter note G1, quarter note F1. Measure 17: Treble clef has a half note E2, quarter note D2, quarter note C2; Bass clef has a whole rest.

17

Musical notation for measures 17-19. Measure 17: Treble clef has a triplet of quarter notes G2, A2, B2; Bass clef has a whole note G1. Measure 18: Treble clef has a half note G2, quarter note F2; Bass clef has a whole note G1. Measure 19: Treble clef has a half note E2, quarter note D2; Bass clef has a half note G1, quarter note F1. *mp* dynamic marking is present in measure 17. A  $\frac{1}{5}$  marking is in the bass clef of measure 17.

21

Musical notation for measures 21-23. Measure 21: Treble clef has a half note G2, quarter note F2; Bass clef has a whole note G1. Measure 22: Treble clef has a half note E2, quarter note D2; Bass clef has a whole note G1. Measure 23: Treble clef has a half note C2, quarter note B1, quarter note A1; Bass clef has a whole note G1.

15

Musical notation for measures 15-17. Measure 15: Bass clef has a half note G2, quarter note F2, quarter note E2. Measure 16: Bass clef has a half note D2, quarter note C2, quarter note B1. Measure 17: Bass clef has a half note A1, quarter note G1, quarter note F1. Measure 18: Bass clef has a whole note G1.

21

Musical notation for measures 21-23. Measure 21: Bass clef has a half note G2, quarter note F2, quarter note E2. Measure 22: Bass clef has a half note D2, quarter note C2, quarter note B1. Measure 23: Bass clef has a half note A1, quarter note G1, quarter note F1. Measure 24: Bass clef has a whole note G1.

**3/4 Time Signature** 

Three beats fill every measure and a quarter note gets one beat.

**4/4 Time Signature** 

Four beats fill every measure and a quarter note gets one beat.

**8va/8vb/Loco**

When the sign *8va* appears over or under a note or a group of notes, play the note or notes one octave (eight notes) higher or lower than written. *8vb* means to play one octave lower. *Loco* means to play the notes where they are written.

**15ma**

When the sign *15ma* appears over or under a note or group of notes, play the notes two octaves higher or lower than written.

**A tempo**

*A tempo* means to return to the original speed.

**Accent** 

An **Accent** over or under a note means to play that note louder.

**Allegro**

**Allegro** means a quick, lively tempo.

**Andante**

**Andante** means a relaxed, walking tempo.

**Andantino**

**Andantino** is a slightly faster tempo than **Andante**.

**Bass Clef** 

The notes written in the **Bass Clef** are usually played with the left hand.

**Crescendo** 

**Crescendo** means to play gradually louder.

**Da Capo al Fine**

**D.C. (Da Capo) al Fine** means to return to the beginning and play to the **Fine** sign.

**Damper Pedal**

The **Damper Pedal** releases the dampers from the strings, causing the sound to vibrate longer. Press the pedal down with your right foot, keeping your heel on the floor.

**Decrescendo** 

**Decrescendo** means to play gradually softer.

**Dotted Half Note** 

A **Dotted Half Note** fills the time of three quarter notes.

**Dotted-Quarter/Eighth Note**



A **Dotted-Quarter/Eighth Note** pattern fills the same time as two quarter notes or four eighth notes.

**Dynamic Shading**

**Dynamic Shading** is created by gradually changing from soft to loud or loud to soft.

**Eighth Notes** 

Two **Eighth Notes** fill the time of one quarter note.

**Fermata** 

A **Fermata** means to hold a note longer than its rhythmic value.

**Flat** 

A **Flat** sign before a note means to play the next key to the left, whether black or white. When a **flat** appears before a note, it remains flat for the entire measure.

**Forte** *f*

**Forte** means to play loudly.

**Fortissimo** *ff*

**Fortissimo** means to play very loudly.

**Grand Staff**

The **Bass Staff** and the **Treble Staff** together make the **Grand Staff**.

**Half Note** 

A **Half Note** fills the time of two quarter notes.

**Half Rest** 

A **Half Rest** fills the time of two quarter rests.

**Harmonic Intervals**

**Harmonic Intervals** are notes played together to make harmony.

**Interval**

An **Interval** is the distance from one note to another.

**Interval of a 4th**

A **4th** skips two keys on the piano, skips two fingers, and skips two letters. On the staff, a **4th** skips two notes from either a line to a space or a space to a line.

Interval of a 5th	On the piano, a 5th skips three keys, skips three fingers, and skips three letters. On the staff, a 5th skips three notes from either a line to a line or a space to a space.
Interval of a 6th	On the piano, a 6th skips four keys and four letters. On the staff, a 6th skips four notes from either a line to a space or a space to a line.
<i>Legato</i>	<i>Legato</i> indicates smooth and connected playing with no break in the sound.
Lines and Spaces	Notes are written on <b>Lines</b> and in <b>Spaces</b> .
Measures	Bar lines group beats into <b>Measures</b> .
Melodic Intervals	<b>Melodic Intervals</b> are notes played consecutively to make a melody.
Mezzo Forte <i>mf</i>	<b>Mezzo Forte</b> means to play medium loud.
Mezzo Piano <i>mp</i>	<b>Mezzo Piano</b> means to play medium soft.
Natural ♮	A <b>Natural</b> sign cancels a sharp or flat. Play the natural (white) key.
Notes	<b>Notes</b> are symbols for sounds. They indicate how long sounds last.
Phrase	A <b>Phrase</b> is a musical clause or sentence. Slurs often divide music into phrases.
Piano <i>p</i>	<b>Piano</b> means to play softly.
Pianissimo <i>pp</i>	<b>Pianissimo</b> means to play very softly.
Quarter Note 	A <b>Quarter Note</b> lasts for one pulse (beat).
Quarter Rest 	A <b>Quarter Rest</b> lasts for one pulse (beat).
Repeat Sign 	A <b>Repeat Sign</b> means play the piece, or sections of the piece, again.
Rests	<b>Rests</b> are symbols for silence.
<i>Ritard</i>	<i>Ritard</i> or <i>rit.</i> means to slow the tempo gradually.
Sharp #	A <b>Sharp</b> sign before a note means to play the next key to the right, whether black or white. When a sharp appears before a note, it remains sharp for the entire measure.
Skips (3rds)	On the piano, a 3rd skips a key, skips a finger and skips a letter. On the staff a 3rd skips a letter from either line to line or space to space.
Slur	A <b>Slur</b> is a curved line over or under a group of notes that means to play smoothly ( <i>legato</i> ).
Staccato 	A dot over or under a note means to play the note <b>Staccato</b> , or detached.
Steps (2nds)	On the piano, a 2nd moves from one key to the next. On the staff, a 2nd moves from a line to a space or a space to a line.
Tie 	A <b>Tie</b> is a curved line that connects two notes of the same pitch. Hold one sound for the combined value of both notes.
Treble Clef 	The notes written in the <b>Treble Clef</b> are usually played with the <b>right hand</b> .
Upbeat (Pick-up)	A note that comes before the first full measure is called an <b>Upbeat</b> .
Whole Note 	A <b>Whole Note</b> fills the time of four quarter notes.
Whole Rest 	A <b>Whole Rest</b> means to rest for an entire measure.