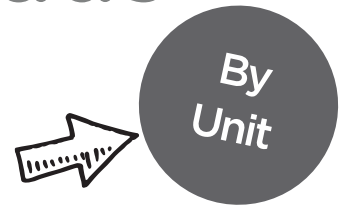
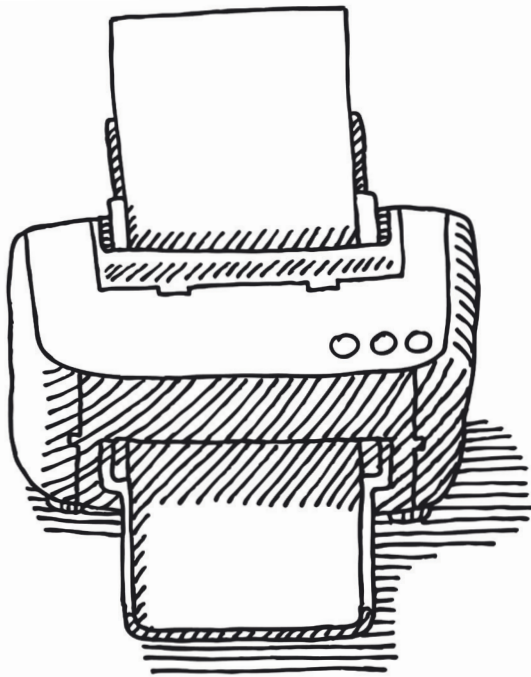


Complete PDF Downloads

Level 3

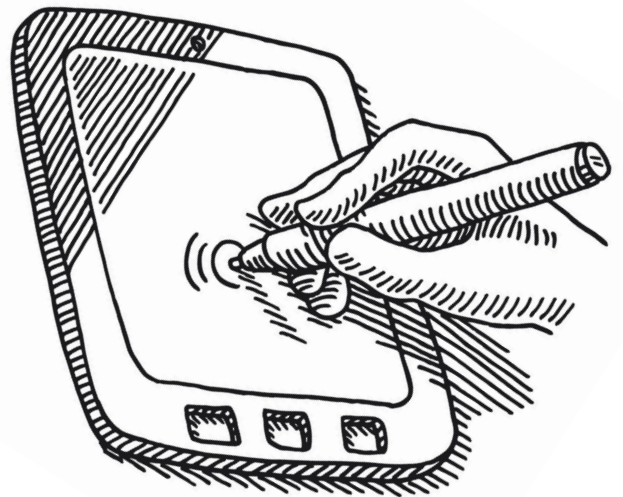


Performance Pieces • Pro Piano Skills •
Technique Pages



This complete PDF contains all of the PDF downloads for the level. (There are also links to individual PDFs within each unit.) The parent or student should consult with the teacher about downloading and printing PDFs.

The PDFs may be loaded to a tablet (such as an iPad®) for use with apps that allow you to write on the music or activity sheet with a stylus or finger. For more information on this, refer to “Using PDFs on Tablets” in the FAQ section, as well as in “Teacher Resources.”



CMP05

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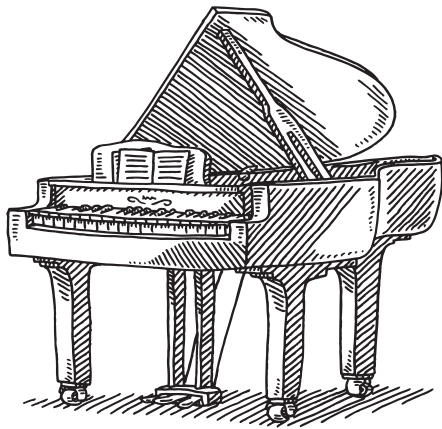
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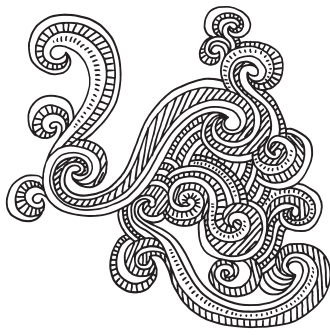
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Pro Pi@no

SKILLS

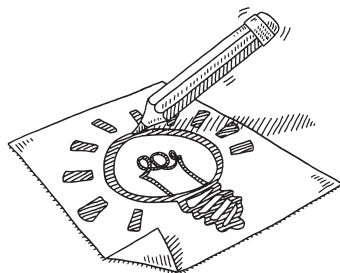
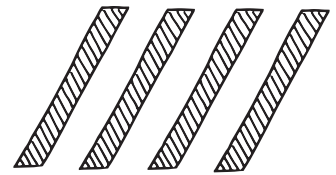
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Lead Sheets

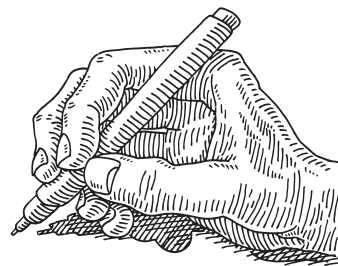


Improvisation

Chord Charts



Composition



Notation

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carol
matz
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A Note to Students

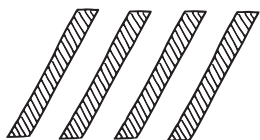
Have you ever wanted to play piano or keyboards in a band with friends? Write down your own songs? Play piano for a singer in a school talent show? The **Pro Piano Skills** section will help you learn to do all these things and take your piano studies to the next level! You'll learn:

Lead Sheets

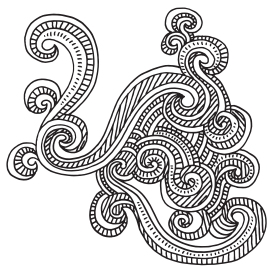


LEAD SHEETS - You'll build on what you learned about lead sheets in the Lesson Book and learn to play several familiar pieces.

Chord Charts

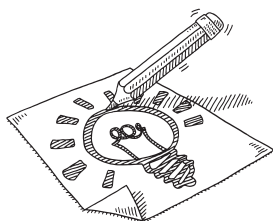


CHORD CHARTS - When you know how to play from chord charts, you can sit down at the piano and start playing just by looking at the chord names on sheet music, such as pop or rock sheet music. You need this skill to play in a band, sing songs while you play piano, or accompany other singers.

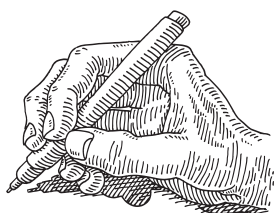


Improvisation

IMPROVISATION - Did you ever hear a pianist in a band "jamming" and making up the music as they went? That's improvisation! You'll learn jazz, rock, and other types of improvisation.



Composition



Notation

COMPOSITION and **NOTATION** - Learn to compose your own pieces of music and properly write it all down (notation). This way, you can remember what you composed and even have other people play your pieces!

A Note to Teachers

Pro Piano Skills takes students beyond the printed page and puts them on the path to becoming well-rounded musicians. Some of the skills help develop a more social type of musicianship—such as playing in a band or accompanying a friend by using chord charts. Going further than reading traditional music notation gives students a greater overall appreciation and understanding of music, and makes playing the piano even more enjoyable and relevant to students' everyday lives.

About the Lead Sheets and Chord Charts

The lead sheet and chord chart activities are intended to provide extra practice for developing the skills introduced on pages 3 and 15 of Lesson Book, Level 3.

Before each **lead sheet**, a **Chord Review** provides a quick refresher of the specific chords used in the lead sheet (in the order that the chords appear). As the units progress, various LH rhythm patterns are suggested to expand the student's lead-sheet-reading abilities. Consider these suggested patterns jumping off points. Students should feel free to improvise other rhythms and patterns when they are comfortable doing so.

Each **chord chart** has an optional teacher part, which provides the melody to be played above the student's *comping* (chord accompaniment). The lyrics, given in both the student part and teacher part, can be sung by the student, teacher, or both. Students should be encouraged to sing or hum the familiar melodies as they practice comping.

Triad *inversions* are introduced in Unit 4 of **Pro Piano Skills**, to allow for smoother chord progressions in the comping activities. (Inversions are formally introduced in Level 4.) Chords in *1st inversion* are indicated by a superscript **1** next to the chord symbol in the chord chart; chords in *2nd inversion* are indicated by a superscript **2**. Note that this shorthand notation applies *only to the RH chord*; the student should play the root of the chord in the LH. In Unit 5, *slash chords* are introduced, allowing the student to use notes in the bass other than the root of each chord.

About the Improvisation Activities

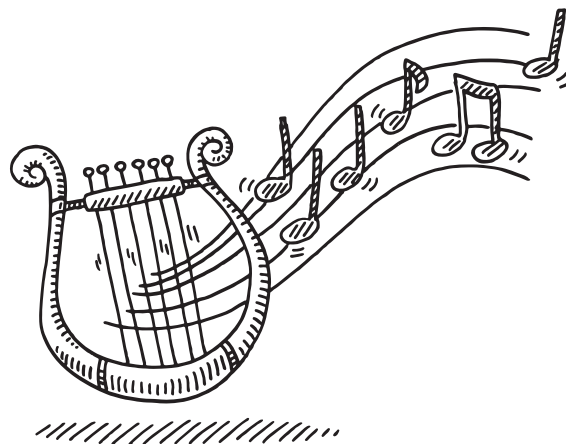
Five of the units contain an improvisation activity to be played with the teacher in the lesson. Students are given a set of notes plus various rhythm patterns that serve as a starting point for their improvisation. Stress the importance of repeating various rhythm patterns and note combinations while improvising. Accompaniments for these improvisations are written out. Feel free to simplify or expand upon them. To begin each improvisation, start the accompaniment and have the student jump in at any point when they're comfortable.

So that students may continue practicing improvisation at home or in a lab setting, there are also *Improvisation Play-Along Tracks* that can be found along with the MP3 recordings for the level. There are no count-off clicks. Students hit play (▶), feel the beat of the music, and begin improvising when they're ready. Students don't have to improvise all the way through the tracks; the recordings give ample time for experimentation and practice, as the music loops for a few minutes.

For full flexibility controlling the play-along track tempos, import the MP3s to a device, and use an app that allows you to vary the speed while retaining the same pitches. Variable-speed playback apps are available for various operating systems and devices.

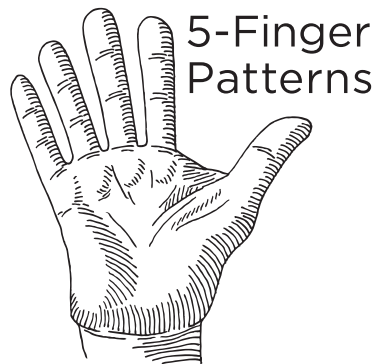
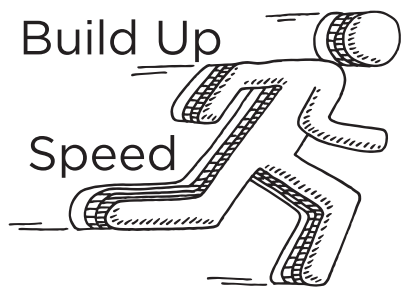
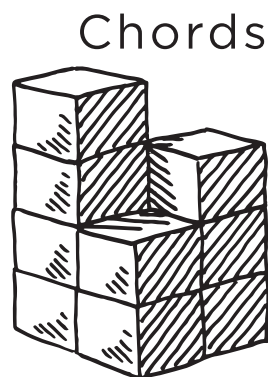
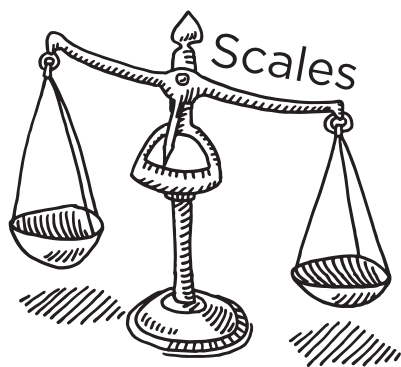
About the Composition and Notation Pages

The **Composition** and **Notation** pages develop and add to the skills students learned in the Activity Sheets from Levels 1A–2B. Students should apply the skills they learn in the notation sections (proper music spacing, correct placement of articulations, etc.) to the pieces they write in the composition sections.



Technique Pages

Level 3



A Note to Students

The **Technique Pages** have scales and chords for you to practice, so that you can become a better, stronger pianist. Think of these pages as a “workout” for your fingers!

Why should I practice scales and chords?

Music is based on scales and chords, and becoming really good at playing both will make you a better overall musician. Practicing scales and chords will:

- strengthen your fingers
- improve finger coordination
- help you get familiar with the way different patterns feel
- improve your rhythm
- build concentration at the piano

...plus, it can be fun doing these “workouts!”

A Note to Teachers

The **Technique Pages** have exercises for scales, chords, cadences, strength, and dexterity. Each unit has a **Main Track** and an **Extended Track**. Students preparing for exams, certificates, and/or auditions should do both Tracks.

The exercises of the **Main Track** expand on the 5-finger patterns, scales, chords, and cadences introduced in the Lesson Book. There is also a preparatory page on playing with a metronome.

While use of a metronome in the Main Track is optional, the **Extended Track** has “target tempos” and a range of suggested tempos for practice. These tempos may be adjusted at the teacher’s discretion. The Extended Track has a greater emphasis on dexterity and finger strength, and is geared towards those students who enjoy technical practice.

Teachers are encouraged to demonstrate the appropriate movements and gestures for each exercise, and to provide gentle reminders of proper sitting position, posture, and relaxation. **Technique Pages Level 3** introduces exercises involving extended use of blocked triads. Practicing these exercises *softly* and *slowly* at first helps to reduce unnecessary tension, as students learn to feel the various chord shapes. **Technique Pages Level 3** also introduces more challenging versions of scales not covered in the Lesson book:

- ✓ the **two-octave C major scale** (Unit 5, extended track),
- ✓ the **A melodic minor scale** (Unit 7, main track),
- ✓ the **three forms of the E minor scale** (Unit 7, extended track),
- ✓ and the **D melodic minor scale** (Unit 10, main track).

Teaching these more challenging scale forms is optional. These scales, along with the other extended track exercises, are intended for students who may be preparing for various exams.

LEFT SIDE



Funny Folks

W. C. Powell (1876-1939)
Arranged by Carol Matz

Moderately fast

1 *under* 1 3

f

5 *3 over*

3

1 2 1 2

5

1 5 5 4 3 1

p *f*

5 3 1 1

8

4 2 1 1 5

p

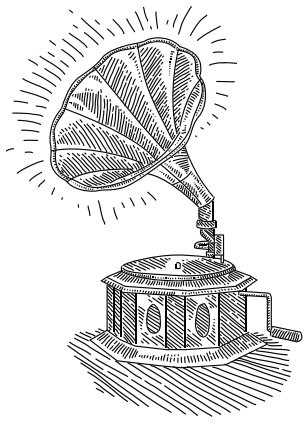
1 3 5 1 3 5

11

14

16

19



Key of _____

Bethena

(A Concert Waltz)

Scott Joplin (1868-1917)

Arranged by Carol Matz

Moderato

Musical notation for the first system (measures 1-3). The piece is in 3/4 time and B-flat major. The first staff (treble clef) contains the melody with fingerings 2, 2, 4 and a slur over measures 1-3. The second staff (bass clef) contains the accompaniment with fingerings 4, 1/2, 1/3, 5 and a slur over measures 1-3. A piano (*p*) dynamic marking is present. Above the first staff, there are rhythmic markings: "1 + 2 + 3 +".

Musical notation for the second system (measures 4-6). The first staff (treble clef) contains the melody with fingerings 2, 5, 2, 5 and a slur over measures 4-6. The second staff (bass clef) contains the accompaniment with fingerings 5, 1/5, 1/5 and a slur over measures 4-6. A mezzo-piano (*mp*) dynamic marking is present.

Musical notation for the third system (measures 7-9). The first staff (treble clef) contains the melody with fingerings 1, 1, 1 and a slur over measures 7-9. The second staff (bass clef) contains the accompaniment with fingerings 1/5, 5, 4, 1/2 and a slur over measures 7-9. A piano (*p*) dynamic marking is present.

Musical notation for the fourth system (measures 10-12). The first staff (treble clef) contains the melody with fingerings 4, 4 and a slur over measures 10-12. The second staff (bass clef) contains the accompaniment with fingerings 1/3, 5, 5 and a slur over measures 10-12.

13 *Fine*

mp *mf* *rit.*
 2 1 1 2 5

17 *a tempo*

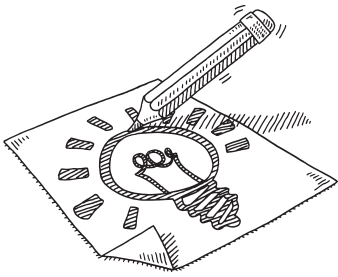
p *under*
 1 2 3 1 5 1 5

20

mf
 4 2 5 5 2 3 5 1 2

23 *D.C. al Fine*

rit. *rit.* *rit.* *rit.*
 1 2 1 1 2 5 1



Composition



Compose a Ragtime Piece!

RAGTIME is a style of music from the early 1900s that features a steady LH and syncopation.

- ✓ **LH** - Write the missing LH notes by following the Roman numerals (I, IV, or V7) and using the same pattern as measure 1.
- ✓ **RH** - Compose the RH melody. Use the rhythm pattern in the box above measure 1 for each measure. Choose notes for each measure while playing the LH part. Pick RH notes that sound good with each LH chord. In measures 4 and 8, use the rhythm given above the staff.
- ✓ Play your rag and choose a title for it.

Rag

(Choose title.)

By _____



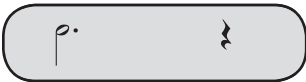
mf

Key of C

⁵
I ¹₃

I

4

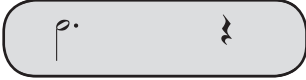


⁵
IV ¹₂ I

Chord Review

Key of C

LH
I IV V7



7

V7

9

(Copy measures 1-4.)

I

12

IV I

15

V7 I



- ✓ Practice the RH melody. (Notice the key signature.)
- ✓ Play the **Chord Review** with your LH.
- ✓ Then, play all the chords in the lead sheet.
- ✓ Finally, play the lead sheet hands together. Each time you see a chord symbol, play and hold the chord with your LH while your RH plays the melody.

Chord Review

Auld Lang Syne

Traditional Scottish Melody
 Words by Robert Burns

Moderately slow

1 3 1 2 4

G D G C

mf Should auld ac-quain-tance be for-got and nev-er brought to mind? Should

6 **G D C G**

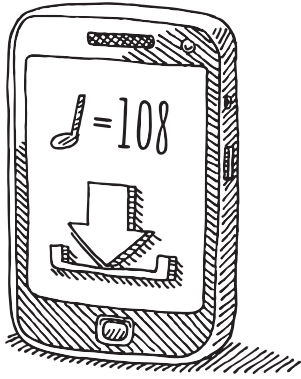
ould ac-quain-tance be for-got and days of auld lang syne? For

10 **G D G C**

ould lang syne, my dear, for auld lang syne, we'll

14 **G D C G**

take a cup of kind - ness yet, for auld lang syne.



Playing with a Metronome

A **METRONOME** plays *clicks* at different tempos. It can be an app, an electronic device, or even one of those old-timey “boxes” with a metal arm that swings back and forth. (Your teacher might have one to show you.)

Playing with a metronome helps you learn to play *with a steady beat*. With the metronome set at a **moderately slow** tempo, play the exercises below, *hands separately* at first. As you play, listen closely to the metronome as it clicks on each beat.

Main Track

Moderately slow ($\text{♩} = 76$)

1. *mf*

Moderately slow ($\text{♩} = 76$)

2. *mf*

Extended Track

Moderately slow ($\text{♩} = 76$)

RH 1 *mf*

5

* 2 eighth notes per click



Practice the 5-finger patterns at the bottom of the page 3 different ways:



1. legato—hands separately, then hands together 2 times

2. staccato—hands separately, then hands together 2 times

3. with two-note slurs—hands separately, then hands together 2 times



Major 5-Finger Patterns

C Major

C D E F G

A Major

A B C# D E

G Major

G A B C D

E Major

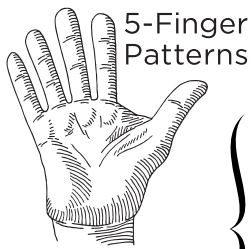
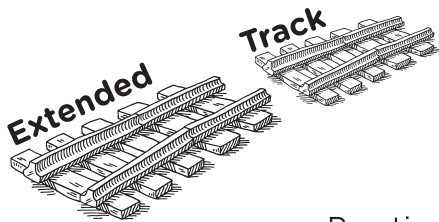
E F# G# A B

D Major

D E F# G A

F Major

F G A Bb C



Practice the 5-finger patterns at the bottom of the page 2 different ways:

1. hands separately, then hands together 2 times

Musical notation for exercise 1 in 2/4 time. The right hand plays a descending 5-finger pattern (1-2-3-4-5) and an ascending 4-finger pattern (4-3-2-1). The left hand plays an ascending 5-finger pattern (5-4-3-2-1) and a descending 4-finger pattern (4-3-2-1). Fingerings are indicated by numbers 1-5 above or below notes.

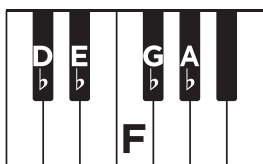
2. hands separately, then hands together 2 times

Musical notation for exercise 2 in 2/4 time. The right hand plays an ascending 5-finger pattern (1-2-3-4-5) and a descending 4-finger pattern (4-3-2-1). The left hand plays a descending 5-finger pattern (5-4-3-2-1) and an ascending 4-finger pattern (4-3-2-1). Fingerings are indicated by numbers 1-5 above or below notes.

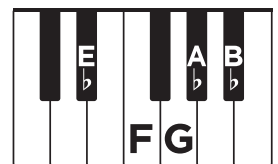


Major 5-Finger Patterns Starting on Black Keys

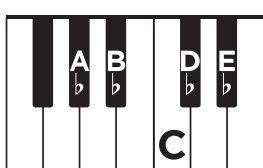
D-flat Major



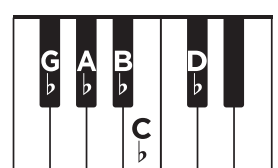
E-flat Major



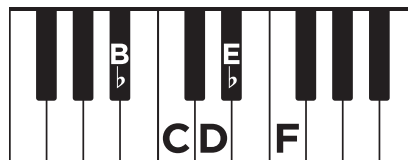
A-flat Major



G-flat Major



B-flat Major





The Sorcerer's Apprentice

Paul Dukas (1865-1935)
 Arranged by Carol Matz

Allegro

Musical notation for the first system, starting with a piano (*p*) dynamic. The bass clef line contains a sequence of notes with fingerings 5 and 1. The treble clef line is mostly empty with a few notes.

Musical notation for the second system, starting at measure 5. It includes fingerings (1, 1 2 3, 1, 2 1 2) and the instruction "under". The bass clef line has a sequence of notes with fingerings 5, 2/5, 1 3 5, and 1 2 5.

Musical notation for the third system, starting at measure 11. It includes fingerings (1, 2 1 2, 1). The bass clef line has a sequence of notes with fingerings 5, 5, 5, 5, 5.

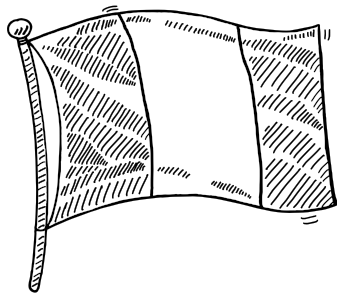
Musical notation for the fourth system, starting at measure 17. It includes fingerings (2 4, 4, 1 3, 4, 1). The dynamic is marked *mp*. The bass clef line has a sequence of notes with fingerings 1 2 4, 1 3, and 1 3.

23 *under* *to Coda* \oplus *over*

28

34 *RH* *LH* *D.C. at Coda*

\oplus *Coda* *over*



Key of _____

O'Sullivan's Irish Jig*

Allegro

mf

4

7

10

p

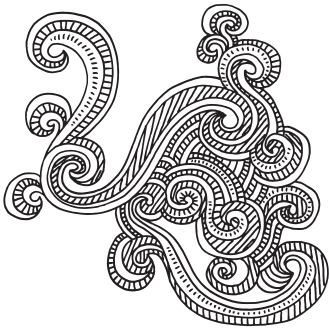
* A **JIG** is a lively dance.

13

16

19

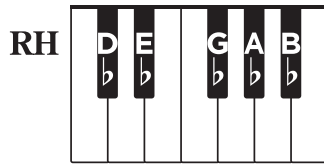
23



Improvisation

Black-Key Improv

IMPROVISATION (im-prah-vih-ZAY-shin) is making up music on the spot, as you play. In this first improvisation, you'll play *only* on the black keys with your RH.



Instead of playing one random note after another, use **RHYTHM PATTERNS** to help make your improvisations sound great.

- ✓ Choose one black key from the keyboard diagram above, and play all the rhythm patterns below. Start counting out loud before playing.

Rhythm Patterns (all in $\frac{4}{4}$)



- ✓ Then, choose two black keys next to each other. Play the rhythm patterns again switching between the two keys. You may switch between these two keys any way you like!
- ✓ Do the same steps with 3 different notes.

Improvise!

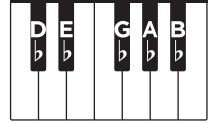
Your teacher will show you which black keys you may use.* Be sure to use some of the rhythm patterns you were given, and feel free to add some of your own ideas! As your teacher starts playing the accompaniment, *feel the beat of the music*. Start playing whenever you're ready!

Hint: Start with only one black key, and when you feel comfortable, slowly add more black keys.

* **Teachers:** Show the student *A-flat* above *Middle C* as their *lowest* note, to avoid colliding with the accompaniment. Limit the black-key choices to a small range at first. As the student gains confidence, you may increase the range.

Black-Key Improv

Teacher Duet



(Student notes)

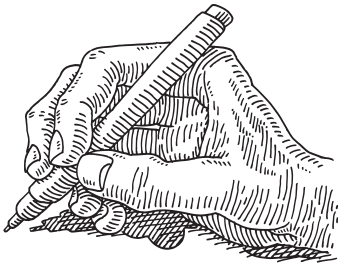
Teacher Duet (Student plays *higher than the teacher.*)

Moderately

The first system of musical notation is in 4/4 time and G-flat major. The treble clef part starts with a G-flat chord (labeled G^b 3 1) and continues with a melodic line. The bass clef part starts with a piano (*p*) dynamic and includes a 'with pedal' instruction. Fingerings are indicated with numbers 1, 2, 3, 4, and 5.

The second system of musical notation begins with a measure rest (boxed 3) and continues in 4/4 time. It features Eb major 7th chords (labeled Eb^{m7}) and C-flat major 7th chords (labeled C^bmaj⁷). The bass clef part includes a fingering of 5 2.

The third system of musical notation begins with a measure rest (boxed 6) and continues in 4/4 time. It features G-flat chords (labeled G^b) and concludes with a 'repeat ad lib.' instruction. The bass clef part includes a fingering of 5 2.

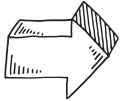
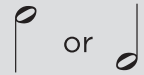


Notation

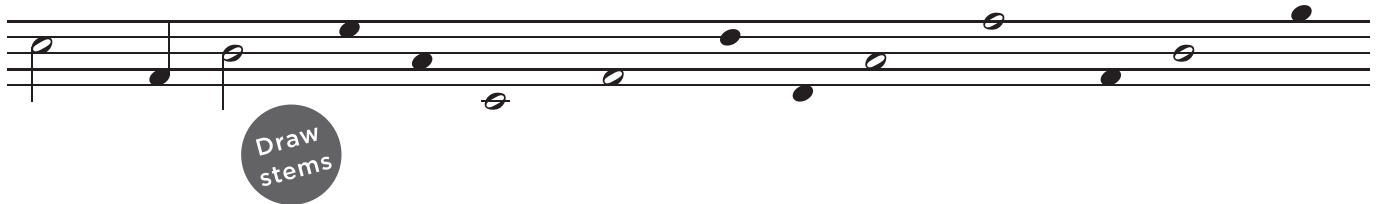
Stem Direction



Stems are placed:
down on the **left**
up on the **right**



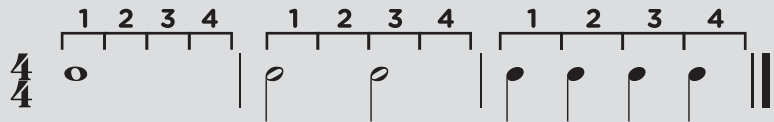
Stems go **UP** for notes **below the middle line**.



Note Spacing



In $\frac{4}{4}$, mentally divide each measure into 4 parts (beats) to spread out the notes evenly.



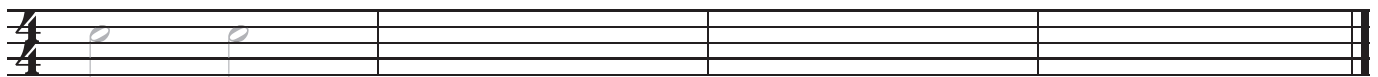
1. Draw notes to fill each measure. The notes can be on any line or space. Spread out the notes evenly.

2 half notes

1 whole note

4 quarter notes

2 half notes



(Example)

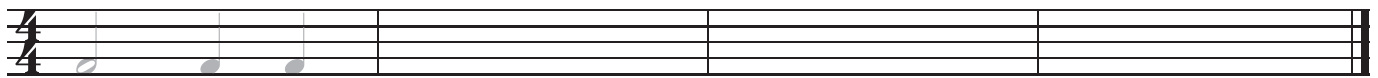
2. Follow the numbers to determine which notes to draw. (1 = quarter note, 2 = half note, 3 = dotted quarter note)

2 + 1 + 1

1 + 1 + 2

3 + 1

2 + 2



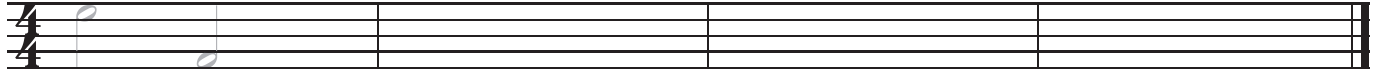
(Example)

2 + 2

1 + 1 + 1 + 1

2 + 1 + 1

1 + 1 + 2

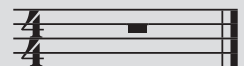


(Example)

PRO TIP



Quarter rests (\downarrow) and half rests (\Rightarrow) are spaced the same way as notes. However, *whole rests* are always placed *in the center* of the measure.



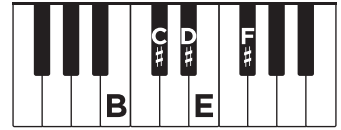
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NEW

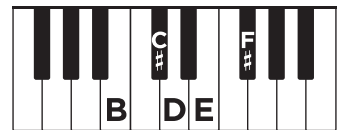
Play *hands separately* 2 times.
 Then, play *hands together* 3 times
 (playing slower if needed).

B Major 5-Finger Pattern



1. *mf* Step-ping up and step-ping down, then skip-ping all a - round.

B Minor 5-Finger Pattern

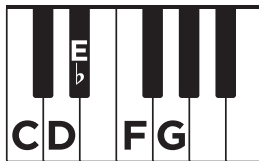


2. *mf* Step-ping up and step-ping down, then skip-ping all a - round.

Minor 5-Finger Patterns Practice these 5-finger patterns using the format above.
 Play *hands separately*, then play *hands together* 2 times.



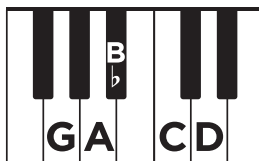
C Minor



A Minor



G Minor



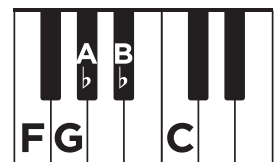
E Minor

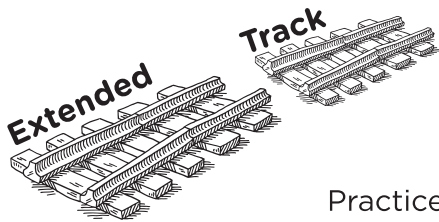


D Minor



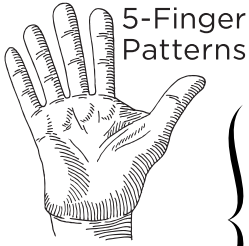
F Minor





REVIEW

Practice the 5-finger patterns at the bottom of the page 2 different ways:



1. hands separately, then hands together 2 times

Musical notation for exercise 1, showing 5-finger patterns in both hands. The notation includes finger numbers (1-5) above and below the notes.

2. hands separately, then hands together 2 times

Musical notation for exercise 2, showing 5-finger patterns in both hands. The notation includes finger numbers (1-5) above and below the notes.



Minor 5-Finger Patterns Starting on Black Keys

C-sharp Minor

Diagram of a piano keyboard showing the notes for C-sharp minor: C#, D#, E, F#, G#, A#.

E-flat Minor

Diagram of a piano keyboard showing the notes for E-flat minor: Eb, F, Gb, Ab, Bb.

G-sharp Minor

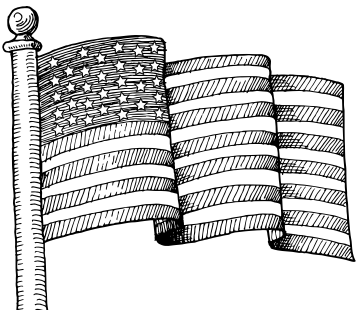
Diagram of a piano keyboard showing the notes for G-sharp minor: G#, A#, B, C#, D#.

F-sharp Minor

Diagram of a piano keyboard showing the notes for F-sharp minor: F#, G#, Ab, B, C#.

B-flat Minor

Diagram of a piano keyboard showing the notes for B-flat minor: Bb, C, Db, Eb, F.



Yankee Doodle Dandy

George M. Cohan (1878-1942)
Arranged by Carol Matz

Key of _____

Moderately fast

5

mf

I'm a Yan - kee Doo - dle Dan - dy, a

5

Yan - kee Doo - dle do or die. A

over

9

real live neph - ew of my Un - cle Sam's,

under

13

born on the Fourth of Ju - ly.

mp

17

Got a Yan - kee Doo - dle sweet - heart,

mf

bring out LH melody

21

she's my Yan - kee Doo - dle joy.

mf

25

f Yan - kee Doo - dle came to Lon - don just to ride the po - nies.

29

I am a Yan - kee Doo - dle boy!

ff 8va



Weekend Camping Trip

(Based on "Là ci darem la mano" by Mozart)

Arranged by Carol Matz

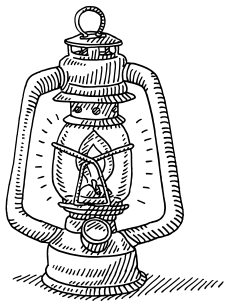
Moderato

Musical notation for measures 1-3. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Dynamics: *mp*. Fingerings: 3, 1, 4. Bass clef accompaniment with fingerings: 5, 1, 3, 5, 1, 2, 4, 1, 2.

Musical notation for measures 4-6. Treble clef, key signature of two sharps, 4/4 time signature. Dynamics: *mp*. Fingerings: 3, 1, 4, 3. Bass clef accompaniment with fingerings: 5, 2, 1, 2. Measure 6 ends with a Coda symbol and the text "to Coda".

Musical notation for measures 7-9. Treble clef, key signature of two sharps, 4/4 time signature. Dynamics: *mf*. First ending (1.) and second ending (2.) are shown. Fingerings: 4, 1, 2, 5, 2, 5, 4. Bass clef accompaniment with fingerings: 4, 1, 2, 5, 2, 5, 4.

Musical notation for measures 10-12. Treble clef, key signature of two sharps, 4/4 time signature. Dynamics: *p* and *mf*. Fingerings: 5, 3, 1, 3, 1, 2, 1, 3, 1. Bass clef accompaniment with fingerings: 2, 1, 3, 1.



13

p *mf*

1 2 4 1

17

4 3 3 2 3 3

2 4 1 5 2 4

20

rit. *f* *mp*

2 1 4 2 5 1 2 5

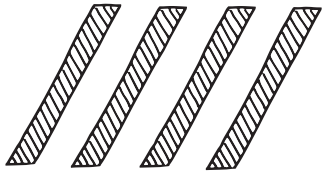
D.C. at Coda

Coda

mf *rit.* 8va

1 2 5 1 3 5 5

Chord Charts



inter@active
piano method®

LEVEL 3

Pro Piano Skills
Unit 3

Page 1 of 2 (left page)

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- ✓ Tap this rhythm with both hands, and repeat it several times without stopping.
- ✓ Play that rhythm pattern with a RH C major triad and a LH single-note C:
- ✓ Use this rhythm pattern in each measure of the chord chart below. Change the chords and LH notes at each new chord symbol. This is called **COMPING**.

America the Beautiful

Traditional

Moderately

**Singer/
Teacher:**

<p>C</p> <p>4/4</p> <p>/ / / /</p>	<p>G</p> <p>/ / / /</p>	<p>C</p> <p>/ / / /</p>
Oh beautiful	for	spacious skies, for
<p>G</p> <p>/ / / /</p>	<p>D</p> <p>/ / / /</p>	<p>G</p> <p>/ / / /</p>
purple	mountain	majesties
<p>C</p> <p>/ / / /</p>	<p>G</p> <p>/ / / /</p>	<p>C</p> <p>/ / / /</p>
america,	A -	merica,
<p>F</p> <p>/ / / /</p>	<p>C</p> <p>/ / / /</p>	<p>G</p> <p>/ / / /</p>
crown	thy good with	brotherhood
<p>C</p> <p>/ / / /</p>	<p>C</p> <p>/ / / /</p>	<p>C</p> <p>/ / / /</p>
from	sea to	shining
<p>C</p> <p>/ / / /</p>	<p>C</p> <p>/ / / /</p>	
sea.	sea.	

**Play hands together
and hold for four beats.**

America the Beautiful

Optional Teacher Part (Melody)

Moderately

Student starts here

Oh beau - ti - ful for spa - cious skies, for am - ber waves of grain, for

5

pur - ple moun - tain ma - jes - ties a - bove the fruit - ed plain. A -

9

mer - i - ca, A - mer - i - ca, God shed His grace on thee. And

13

crown thy good with broth - er - hood from sea to shin - ing sea.

* The student should *move down* for the G chord to avoid overlap.



Chord Review

D A G

LH 1 3 5

- ✓ Practice the RH melody.
- ✓ Play the **Chord Review** with your LH. Then, play all the chords in the lead sheet.
- ✓ Play the lead sheet hands together. Each time you see a chord symbol, play and hold the chord with your LH while your RH plays the melody.
- ✓ Finally, play hands together using this **LH RHYTHM PATTERN:**



When the Saints Go Marching In

Traditional

Quickly
N.C.*

mf Oh, when the saints go march-ing in,

5

oh, when the saints go march - ing in, how I

↑ Start LH here

10

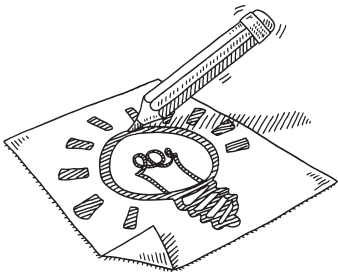
want to be in that num - ber, when the

14

saints go march - ing in.

LH

* **N.C.** = No Chord

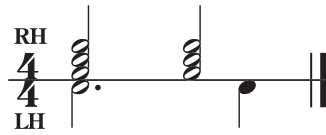


Composition

Be a Songwriter!

Write a song by using a chord chart.

- ✓ Choose one chord for each blank measure. Write the letter names of the chords you choose.
- ✓ Play as you select chords that sound good together. You may refer to the "Chord Cheat Sheet."
- ✓ Play your song using this rhythm pattern with RH triads and LH single notes:
- ✓ **Extra Credit:** While playing your chords, hum along to come up with a melody. You can even write **LYRICS** (words) and sing as you play!



Chord Cheat Sheet

C = C E G

D = D F# A

E = E G# B

F = F A C

G = G B D

A = A C# E

B = B D# F#

Dm = D F A

_____ (Song title.)

By _____

(Write.)
↓

4/4

C / / / / | **Dm** / / / / | / / / / | / / / / |

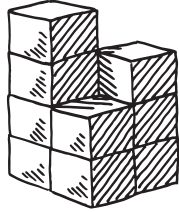
/ / / / | / / / / | / / / / | **G** / / / / :||

||: **C** / / / / | **G** / / / / | / / / / | / / / / |

/ / / / | / / / / | / / / / | **C** / / / / :||



Chords



Major Triad Cheat Sheet

- C** = C E G
- D** = D F# A
- E** = E G# B
- F** = F A C
- G** = G B D
- A** = A C# E
- B** = B D# F#

Play these all-white-key major triads hands separately.

1.

Play these major triads (one black key in the middle) hands separately.

2.

Play hands separately.

3.

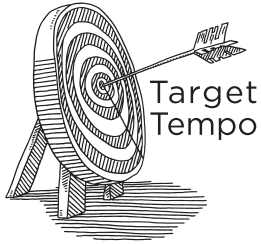


Play this exercise going back down, hands separately.

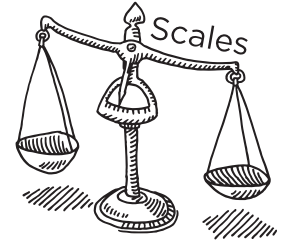


Extra Credit: Play a major chord (with either hand) for each letter in the words below.

FACE DAD BAG



Aim for playing with the metronome set at ♩ = 120.

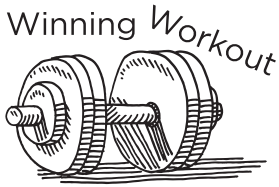
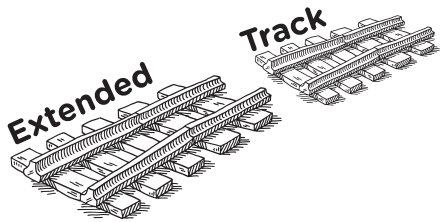


1. *mf*

5

2. *mf*

5



This exercise uses broken major triads.

5

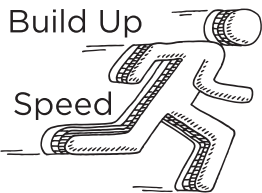
C 1 3 5 **D** 1 **E** 1 **F** 1

G 1 **A** 1 **B** 1 **C** 1

mf

1 3 5 1 1 1 1

1 1 1 1



Practice *hands together*. Keep your shoulders and elbows relaxed. As you build up speed, check off each metronome marking.

♩ = 76 **Adagio** ♩ = 104 **Moderato** ♩ = 132 **Allegro**

C **D** **E** **F** **G** **A** **B** **C**

mp

5

C **B** **A** **G** **F** **E** **D** **C**

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Waltzing Matilda

(The Unofficial National Anthem of Australia)

Traditional
Arranged by Carol Matz

Moderately, with swing (♩ = ♪♪♪)

4

mf Once a jol - ly swag - man camped be - side a bil - la - bong,

3

un - der the shade of a cool - i - bah tree, and he sang as he sat and

6

wait - ed till his bil - ly boiled, "You'll come a - waltz - ing Ma - til - da with me.

9

f Waltz - ing Ma - til - da, Waltz - ing Ma - til - da, you'll come a - waltz - ing Ma -

12

til - da with me." And he sang as he sat and wait-ed till his bil - ly boiled,

15

"You'll come a - waltz - ing Ma - til - da with me."

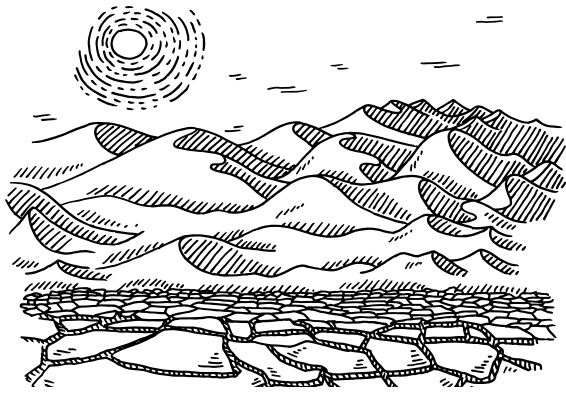
molto rit.



"Waltzing Matilda" is one of Australia's best-loved songs and the unofficial national anthem. The title has nothing to do with dancing or a woman named Matilda! "Waltzing" means hiking, and a "matilda" is a backpack worn over the shoulder. Someone "waltzing matilda" is traveling through the Australian wilderness carrying all their possessions on their back.

Other slang words in the song:

- swagman* = a worker who traveled from farm to farm on foot, carrying a swag (or "matilda")
- billabong* = a watering hole or small pond
- coolibah* = a type of eucalyptus (YU-kah-LIP-tis) tree, also known as a gum tree
- billy* = a can used for boiling water



Desert Drive

Andante

Musical notation for measures 1-3. Treble clef, 3/4 time signature. Dynamics: *p*. Fingerings: 1, 4, 2, 4, 3, 3. Bass clef, 3/4 time signature. Fingerings: 1, 5, 1, 5.

Musical notation for measures 4-6. Treble clef, 3/4 time signature. Dynamics: *mp*. Fingerings: 5, 3, 5, 3, 5, 3. Bass clef, 3/4 time signature. Fingerings: 5, 1, 2, 1, 3, 3.

Musical notation for measures 7-9. Treble clef, 3/4 time signature. Dynamics: *mf*. Fingerings: 5, 3, 5, 3, 2, 3, 1, 2. Bass clef, 3/4 time signature. Fingerings: 1, 2, 3, 3, 5, 5. Includes first and second endings.

Musical notation for measures 10-12. Treble clef, 3/4 time signature. Dynamics: *p*, *mp*. Fingerings: 3, 1, 3, 3, 3, 3, 3, 3. Bass clef, 3/4 time signature. Fingerings: 1, 2, 2, 1, 5, 3, 1, 5.



13

mf

p

2 1, 3 1, 3 1, 3 1

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

16

mp

rit.

a tempo

mf

3 1, 3 1, 5 1, 3 1, 1 4, 8va 1

2, 3, 1, 3, 3

19

3, 4, 3, 3, 5

1 2 1

22

mp

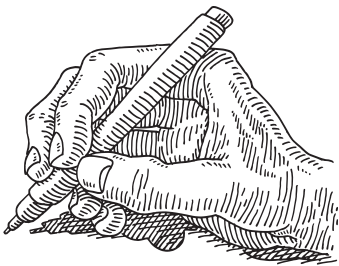
molto rit.

p

pp

5 3, 5 3, 5 3, 5 3, 2, 8va 5

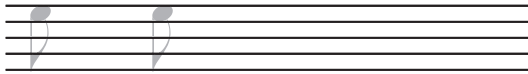
3, 3, 3, 3, 3, 1, 5



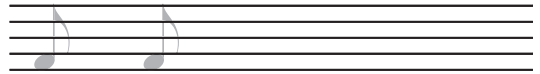
Notation

Single 8th Notes and 8th Rests

1. Trace and draw **SINGLE 8TH NOTES**.

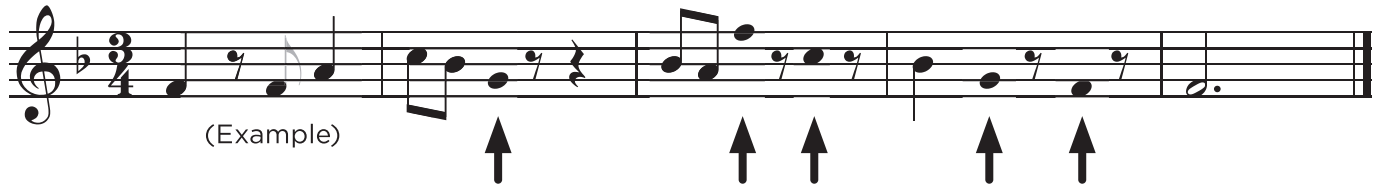


Draw 3 more.

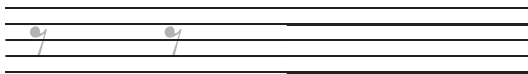


Draw 3 more.

2. Complete the 8th notes below by adding stems and flags.



3. Trace and draw **8TH RESTS**.



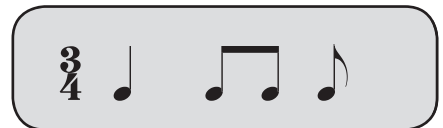
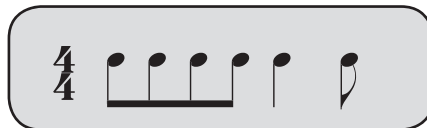
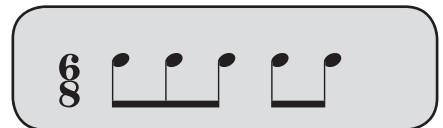
Draw 3 more.

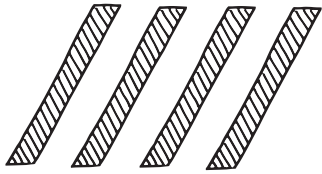
REVIEW For **QUARTER RESTS**, draw a slanted "Z" and then add a "C" right below it.

Draw 3 more.

4. Finish each measure by drawing an 8th rest or a quarter rest. Notice the time signatures.

(Example)





Chord Inversions

An **INVERSION** is a chord that has its notes arranged in a different order.

Q To play a **1ST INVERSION** chord, *move the bottom note to the top*:

G Chord

RH Fingers 1 3 5

G Chord in 1st Inversion

RH Fingers 1 2 5

In the chord charts, *1st inversion* is shown with a small 1. **G¹ = B D G**
 (Example)

Practice moving from **G** to **G¹**:

Play 3x

Practice moving from **C** to **G¹**:

Play 3x

Q To play a **2nd INVERSION** chord, *move the top note to the bottom*:

F Chord

RH Fingers 1 3 5

F Chord in 2nd Inversion

RH Fingers 1 3 5

2nd inversion is shown with a small 2. **F² = C F A**
 (Example)

Practice moving from **F** to **F²**:

Play 3x

Practice moving from **C** to **F²**:

Play 3x



Inversions

F² = C F A
G¹ = B D G

Warm-Up:

Play this RH chord progression:

C F² C G¹ C

✓ Tap this rhythm with both hands, and repeat it several times without stopping.

✓ Play that rhythm pattern with a RH C major triad and a LH single-note C.

✓ Use this rhythm pattern in each measure of the chord chart below. Change the chords and LH notes at each new chord symbol.

Battle Hymn of the Republic

Traditional

Moderately

Singer/
Teacher:

4/4 C F²*

Mine eyes have seen the glory of the coming of the Lord; He is trampling out the vintage where the

C

grapes of wrath are stored; He has loosed the fateful lightning of His terrible swift sword; His

G¹ C C

truth is march - ing on. Glo - ry, glory hal-le -

F² C

lu - jah, glo - ry, glory, hal-le - lu - jah,

G¹ C

glo - ry, glory, hal-le - lu - jah, His truth is march - ing on.

Play hands together and hold for four beats.

* **Teachers:** The student should play a LH note that matches the root of the chord.

Battle Hymn of the Republic

Optional Teacher Part (Melody)

Moderately, with swing (♩ = ♪♪)


8va throughout



Mine eyes have seen the glo - ry of the com - ing of the Lord; He is


↑ Student starts here

3




tram - pling out the vin - tage where the grapes of wrath are stored; He has

5




loosed the fate - ful light - ning of His ter - ri - ble swift sword; His truth is march - ing

8

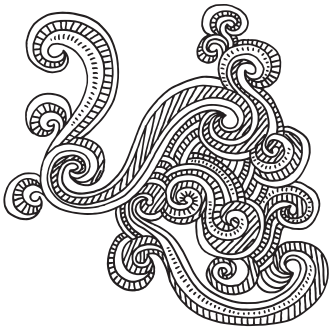


on. Glo - ry, glo - ry hal - le - lu - jah, glo - ry, glo - ry, hal - le - lu - jah,

13

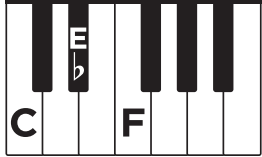


glo - ry, glo - ry, hal - le - lu - jah, His truth is march - ing on.



Improvisation

Jazz Improv



RH 1 3 4

For jazz improvisation, use **SWING RHYTHM**. Be sure to play the 8th notes with an uneven long-short pattern.



Swing Rhythm Warm-Ups

Play the music below using swing rhythm.

1. **With swing** (♩ = $\frac{3}{4}$)

With swing (♩ = $\frac{3}{4}$)

- ✓ Choose one note from the keyboard diagram at the top, and play all the rhythm patterns below. Start counting out loud before playing. Remember to swing the 8th notes.

Rhythm Patterns (all in $\frac{4}{4}$)

Six boxes, each containing a rhythmic pattern in 4/4 time. The patterns are:

- Box 1: Quarter, quarter, quarter, quarter
- Box 2: Quarter, quarter, quarter, quarter, quarter
- Box 3: Quarter, quarter, quarter, quarter, quarter, quarter
- Box 4: Quarter, quarter, quarter, quarter, quarter, quarter, quarter
- Box 5: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter
- Box 6: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter

- ✓ Then, choose two notes from the keyboard diagram. Play the rhythm patterns again switching between the two notes. You may switch between these two notes any way you like!
- ✓ Repeat the same steps using all 3 notes.

(Go on to next page!)

(Student part, continued)

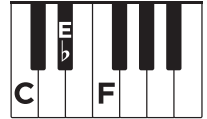
Improvise!

Use some of the rhythm patterns you were given, and feel free to add some of your own ideas! As your teacher starts playing the accompaniment, *feel the beat of the music*. Start playing whenever you're ready!

Hint: Start with only one note, and when you feel comfortable, slowly add in more notes.

Jazz Improv

Teacher Duet



RH 1 3 4
(Student notes)

Teacher Duet (Student plays *higher than the teacher*.)

Moderately, with swing (♩ = ♩³)

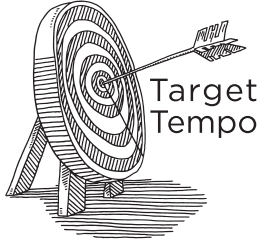
Chord progressions: C7, F7, C7, F7, C7, Dm7, G7, C7, G7.

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

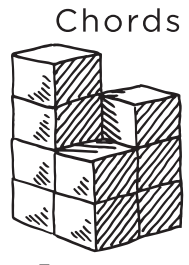
Tempo: Moderately, with swing (♩ = ♩³)

Dynamic: *mp*

Instruction: *repeat ad lib.*



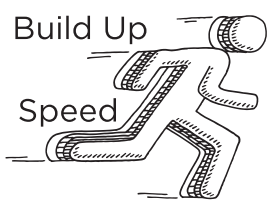
Aim for playing with the metronome set at ♩ = 120.



Handwritten fingering: 5 3 1, 5 3 1, 5 3 1, 5 4 1, 5 3 1

mp I IV I V7 I

Handwritten fingering: 1 3 5, 1 2 5, 1 3 5, 1 2 5, 1 3 5



Practice *hands separately*.
 As you build up speed, check off each metronome marking.

LH RH ♩ = 72 Moderately slow LH RH ♩ = 92 Moderato LH RH ♩ = 112 Allegro

* 1 3 5 3 1 3 5 3

mf I IV

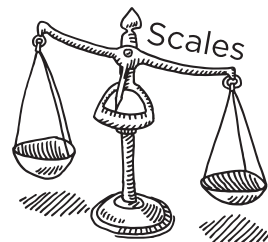
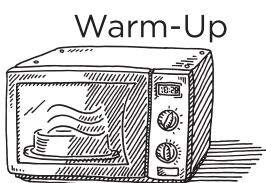
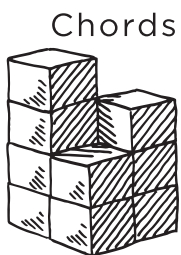
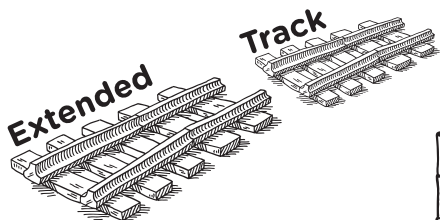
Handwritten fingering: 5 3, 1 3, 5 2, 1 2

3 1 3 3 1 4 1 3

I IV I V7 I

Handwritten fingering: 5 3, 2, 3, 3, 5 2, 5 3

* 2 eighth notes per click



Practice *hands separately*.

1. *mf*

Practice *hands separately*, then *hands together*.

2. *mp*



Play this exercise starting on **G**.

Practice *hands separately*, then *hands together*.

3. *mp*



Play this exercise starting on **C**.



Mexican Hat Dance

Traditional
Arranged by Carol Matz

Allegro



5

f

1 3 5

4

under

1 2 4

1 2 5

7

to Coda 1.

1 2 1 1

10

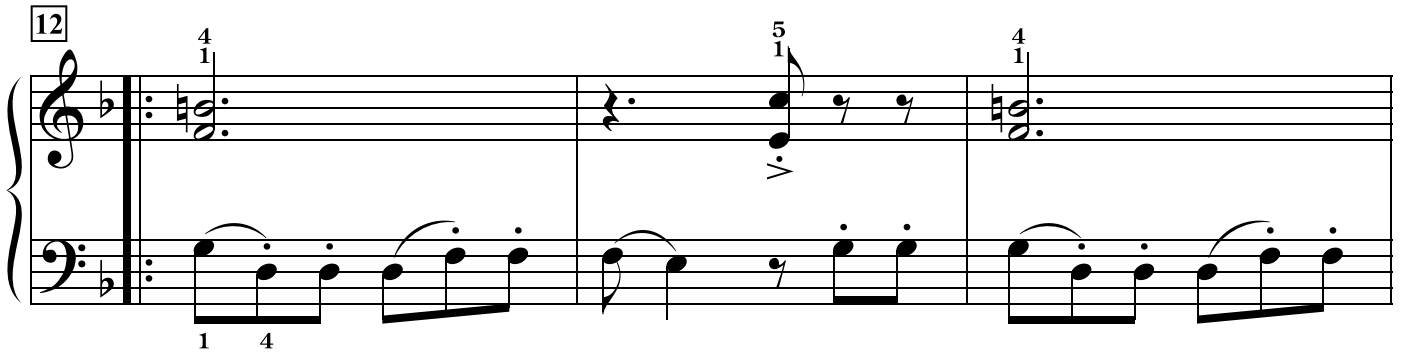
2.

mp

1 2 1 1

Detailed description of the musical score: The score is for a piano piece in 3/8 time, titled 'Mexican Hat Dance'. It is arranged by Carol Matz and is a traditional piece. The tempo is marked 'Allegro'. The piece begins with a treble clef and a key signature of one flat (B-flat). The first system (measures 1-3) starts with a dynamic of *f* (forte). The right hand has a melodic line with a slur over measures 1-3, and the left hand has a bass line with a slur over measures 1-3. The second system (measures 4-6) continues the melody and bass line. The third system (measures 7-9) includes a 'Coda' section. The fourth system (measures 10-12) ends with a dynamic of *mp* (mezzo-piano). Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

12

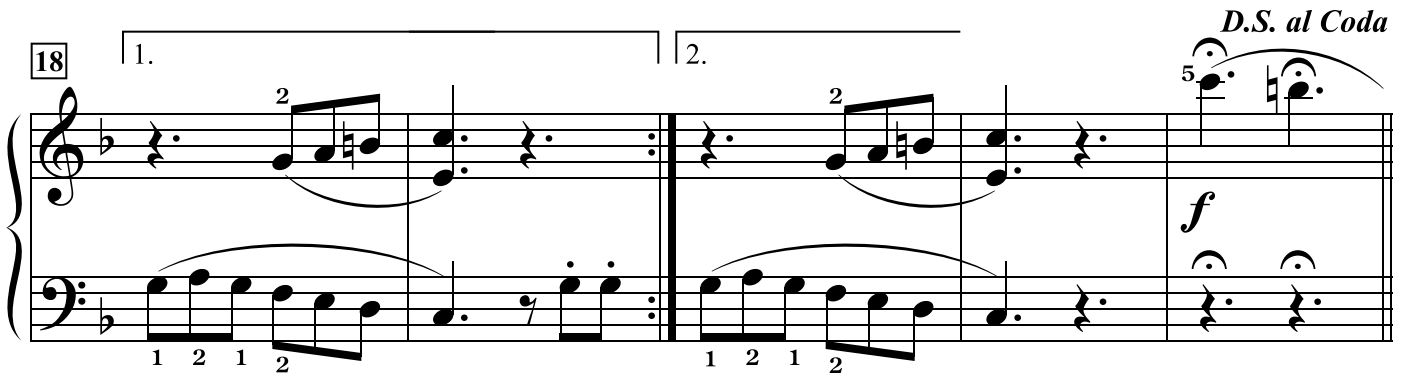


15

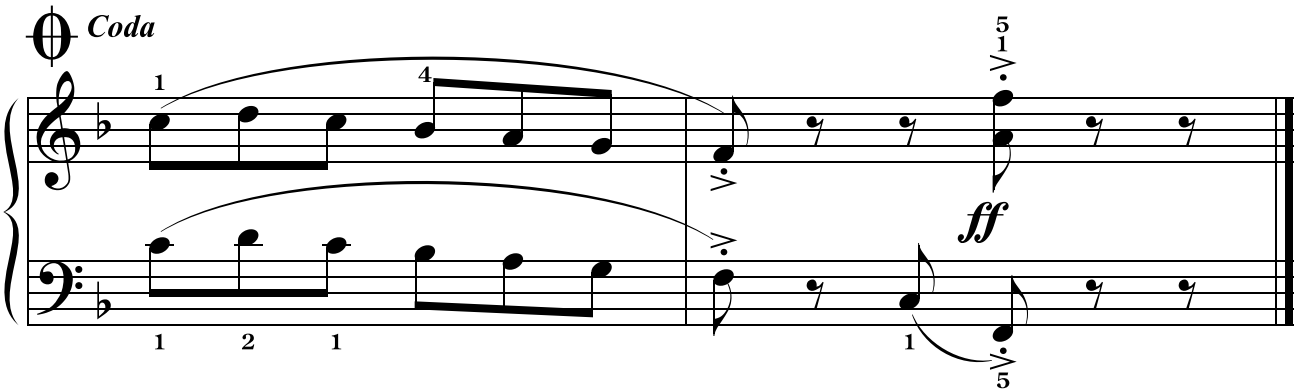


18

1. 2. *D.S. al Coda*



Coda





Creepy Old House

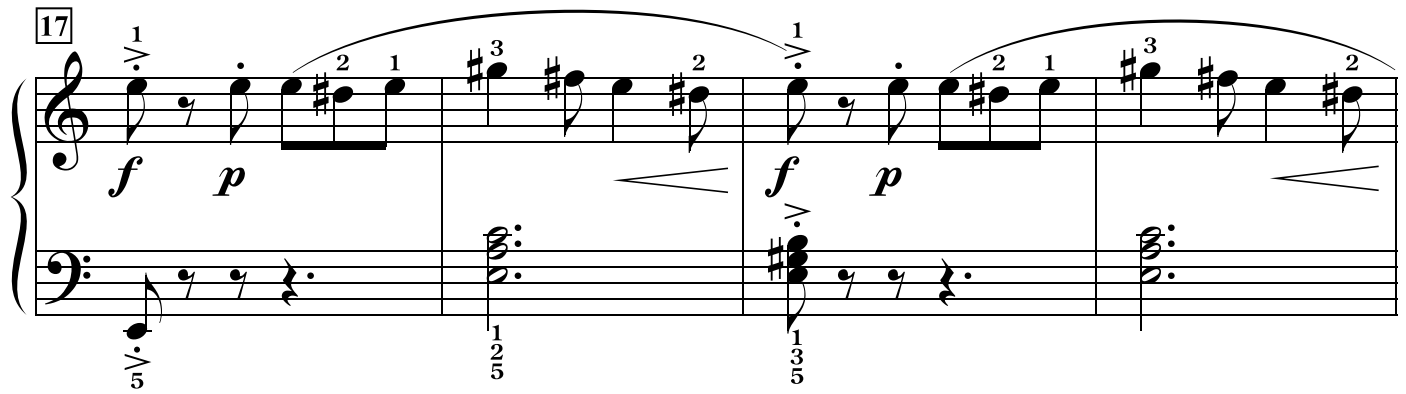
(“Funeral March of a Marionette”)

Charles Gounod (1818-1893)
Arranged by Carol Matz

Moderato

The musical score is written for piano in 6/8 time. It consists of four systems of music, each with a treble and bass clef staff. The first system starts with a piano (*p*) dynamic and includes fingerings 4, 5, 1, and 1. The second system begins at measure 5, marked with a mezzo-forte (*mf*) dynamic, and includes fingerings 1, 1, 3, 5, 3, 2, 1, and over 3. The third system starts at measure 9, marked with a piano (*p*) dynamic, and includes fingerings 5, 1, and 1. The fourth system starts at measure 13, marked with a mezzo-forte (*mf*) dynamic, and includes fingerings 3, 2, 1, 1, 5, 4/2, and 1/2.

17



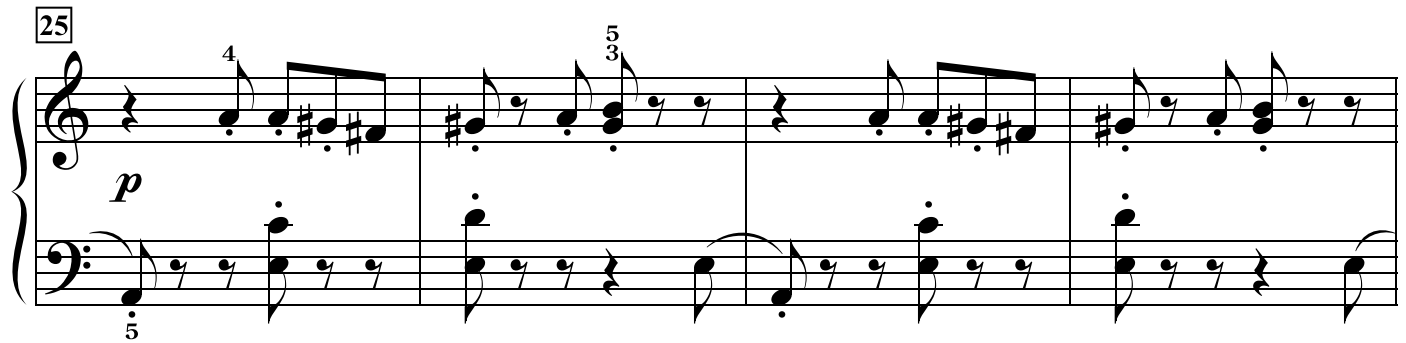
f *p* *f* *p*
 5 1 2 5 1 3 5

21



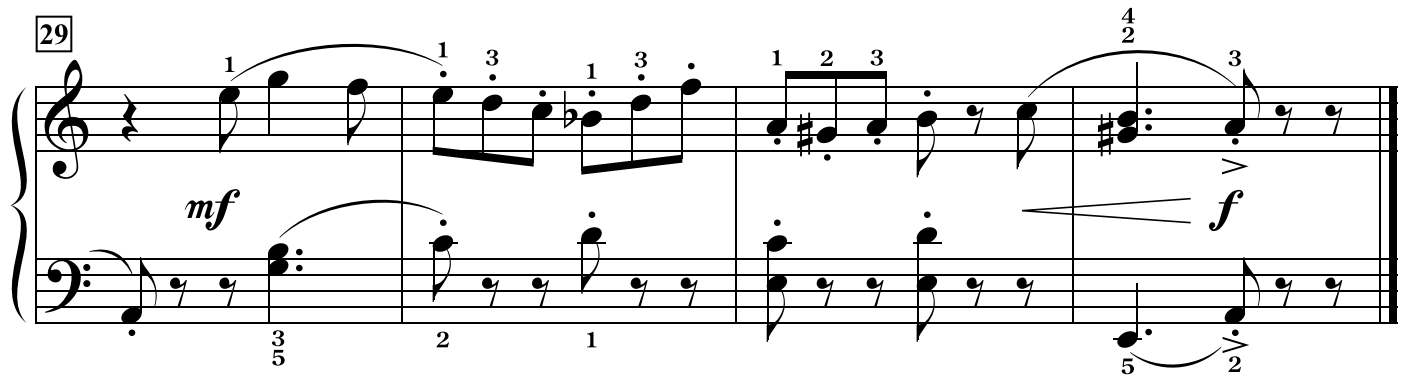
f
 1 2 3 1

25

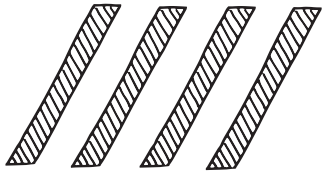


p
 5

29



mf *f*
 3 5 2 1 5 2



Slash Chords

SLASH CHORDS have a note in the LH that is different from the chord name.

(Example)

C C/E

LH C LH E

Think of this slash chord as "C over E":

RH CHORD
on top

C/E = C ←

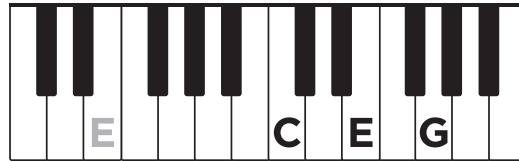
E ←

LH NOTE
on bottom

1. Draw a line from each slash chord symbol to the matching keyboard.

(Example)

C/G



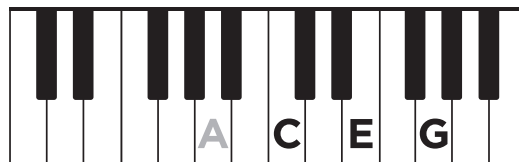
C/E



G/B



F/C

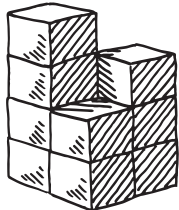


C/A



(Go on to next page!)

Chords



2. Play these slash chords:

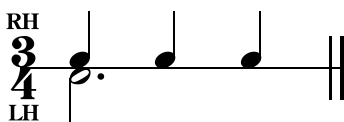
C/E

C/G

C/A

3. For each example below:

- ✓ Play each chord hands together.
- ✓ Then, play using the following rhythm pattern:



3/4 **C** / / / | **C/A** / / / ||

3/4 **G** / / / | **G/B** / / / ||

3/4 **C/D** / / / | **D** / / / | **G** ◊ . ||

Play hands together and hold for three beats.

3/4 **F/A** / / / | **F/G** / / / | **C** ◊ . ||

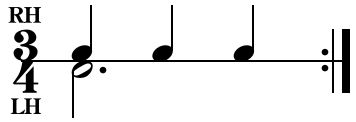


Warm-Up:

Play this RH chord progression:

Inversions

F² = C F A
G¹ = B D G

- ✓ Tap this rhythm with both hands, and repeat it several times without stopping. 
- ✓ Play that rhythm pattern with a RH C major triad and a LH single-note C.
- ✓ Use this rhythm pattern in each measure of the chord chart below. Change the chords and LH notes at each new chord symbol.
- ✓ Add pedal. Change the pedal on beat 1 of each measure.

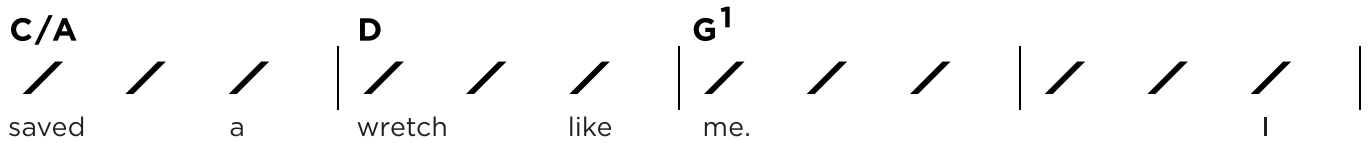
Amazing Grace

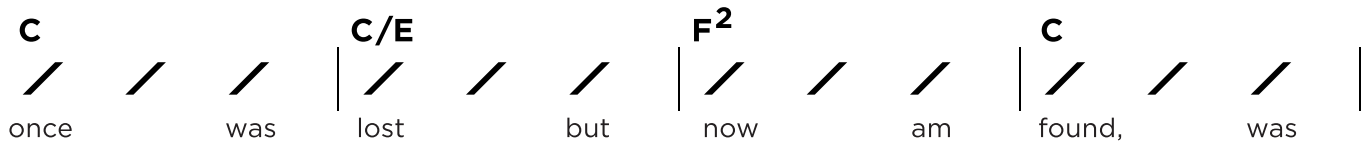
Traditional

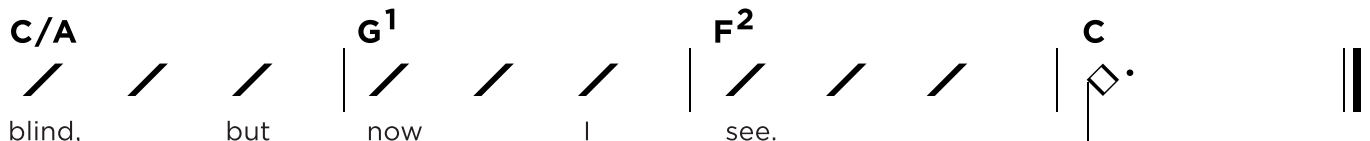
Moderately slow

Singer/Teacher: 

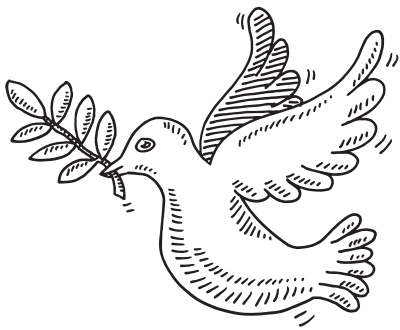
Start LH on Low C (2 octaves below Middle C)







Play hands together and hold for three beats.



Amazing Grace

Optional Teacher Part (Melody)

Moderately slow
8va throughout

1 3 2

A - maz - ing grace, how sweet the sound that

↑ Student starts here

5

3-1 3

saved a wretch like me. I

9

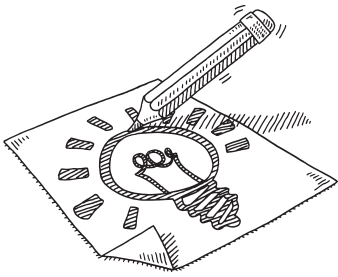
1 2

once was lost, but now am found, was

13

3

blind, but now I see.

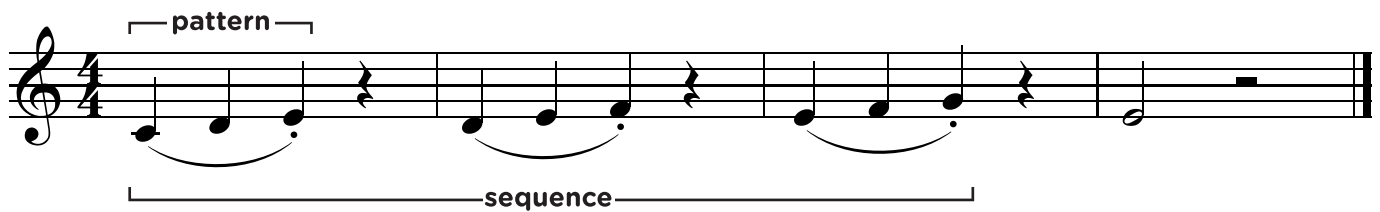


Composition

Composing with Pattern and Sequence

A **PATTERN** is a short musical idea that has a clear rhythm and shape. Patterns are sometimes called **MOTIVES**.

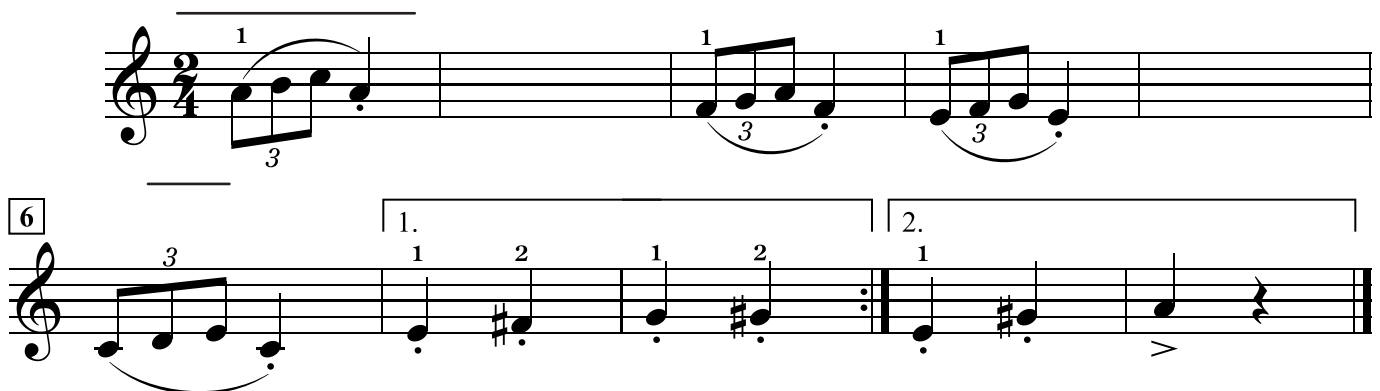
Repeating a pattern starting on different notes creates a **SEQUENCE**.
Play the **PATTERN** and **SEQUENCE** below:



Notice that this sequence moves up. Sequences can move up or down in a row.

Fill in the Blanks

- ✓ Finish composing the melody below by completing the sequence in measures 1-6. Draw the missing notes that should be in measures 2 and 5.
- ✓ Add a tempo mark and a dynamic in measure 1 (on the blank lines).
- ✓ Then, play the melody.



(Go on to next page!)



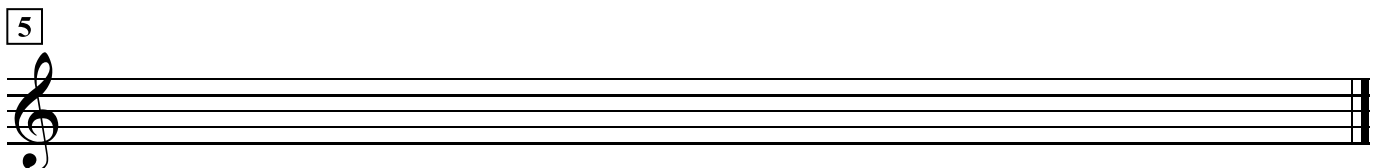
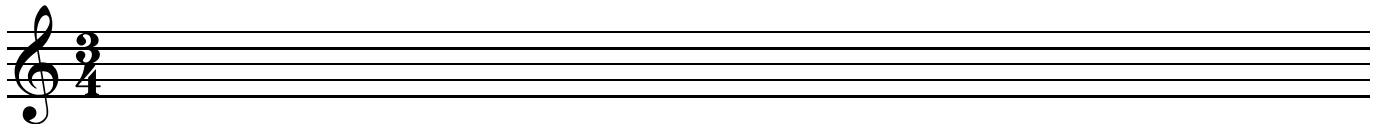
Be a Composer!

- ✓ On the blank staff lines at the bottom of the page, draw bar lines to create a total of 8 measures. Put 4 measures on each separate line.
- ✓ Choose one of the following patterns, and copy it in measure 1. Be sure to copy any slurs and staccatos and to space notes evenly.
- ✓ Then, fill in measures 2, 3, and 4 by creating a sequence *moving up*.



- ✓ Choose another pattern, and copy it in measure 5. Then, fill in measures 6 and 7 with a sequence *moving down*.
- ✓ In the last measure, write a middle C, using a dotted half note (♩.).
- ✓ Finally, play the melody.

Remember:
 Sequences can move up or down in a row.





All Through the Night

Traditional



- ✓ Practice the RH melody. (Notice the key signature.)
- ✓ Play the **Chord Review** with your LH. Then, play all the chords in the lead sheet.
- ✓ Play the lead sheet hands together. Each time you see a chord symbol, play and hold the chord with your LH while your RH plays the melody.
- ✓ Finally, play hands together using this **LH broken-chord pattern**:

(Example)

Chord Review

Moderately slow

5

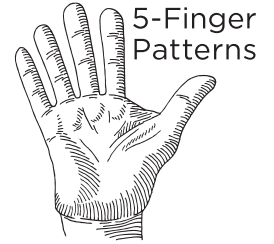
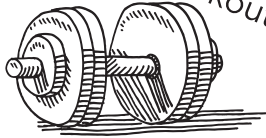
9

13

* If a measure doesn't have a chord symbol, repeat the chord from the measure before.



Winning Workout



Practice hands separately.

1. C Major

1. C Major

mf

1 2 3 5 4 3 3 1 4 5 3

5 4 3 1 2 3 3 5 2 1 3

2. D Major

2. D Major

mf

1 2 3 5 4 3 3 1 4 5 3

5 4 3 1 2 3 3 5 2 1 3

3. E Major

3. E Major

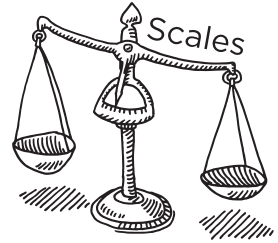
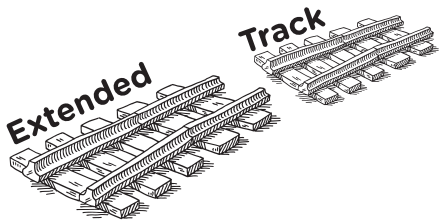
mf

1 2 3 5 4 3 3 1 4 5 3

5 4 3 1 2 3 3 5 2 1 3

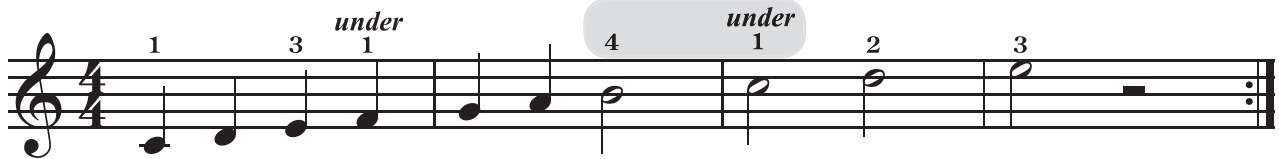


Extra Credit: Play the same workout using the **F**, **G**, **A**, and **B** 5-finger patterns.



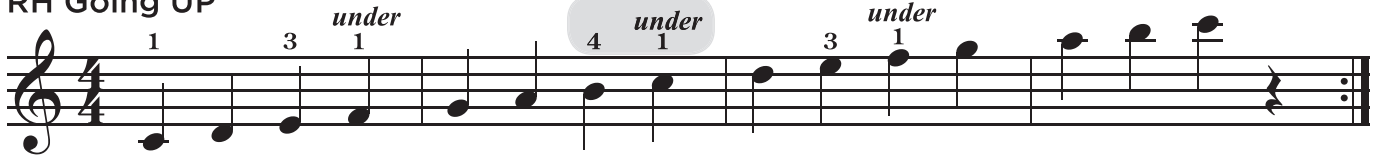
C Major Scale - 2 Octaves, Going UP

RH Preparation



C Major Scale - 2 OCTAVES

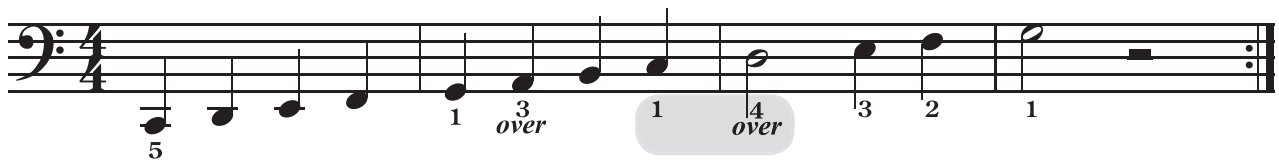
RH Going UP



RH
Finger
Groups

1 2 3, 1 2 3 4, 1 2 3, 1 2 3 4 5
 Going UP

LH Preparation



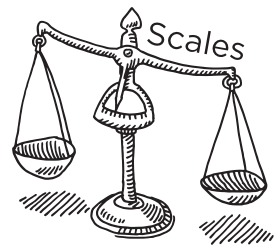
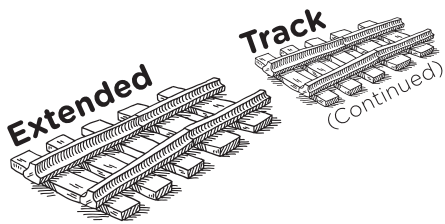
C Major Scale - 2 OCTAVES

LH Going UP



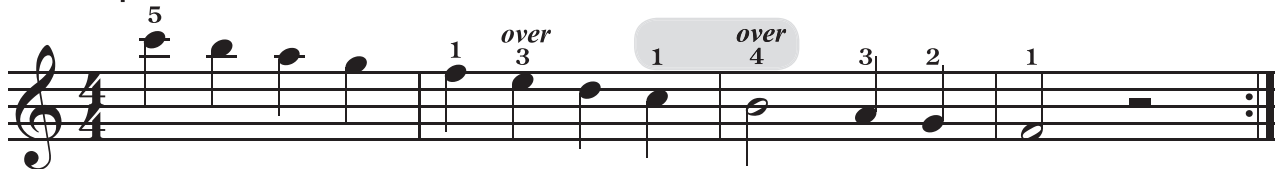
LH
Finger
Groups

5 4 3 2 1, 3 2 1, 4 3 2 1, 3 2 1
 Going UP



C Major Scale - 2 Octaves, Coming DOWN

RH Preparation



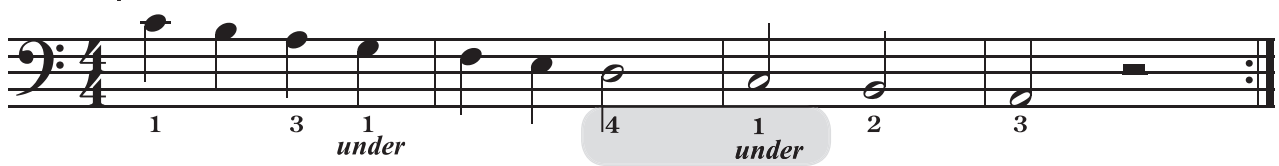
C Major Scale - 2 OCTAVES
 RH Coming DOWN



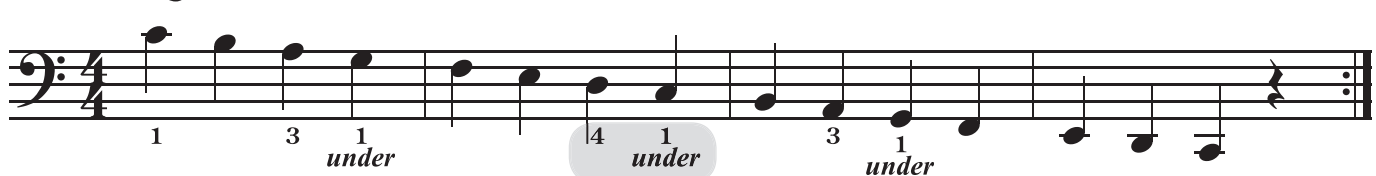
RH
 Finger
 Groups

5 4 3 2 1, 3 2 1, 4 3 2 1, 3 2 1
 Going UP

LH Preparation

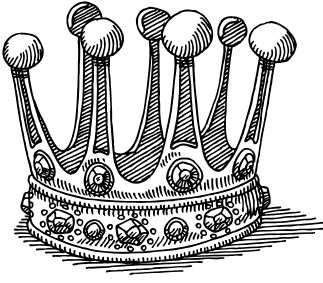


C Major Scale - 2 OCTAVES
 LH Coming DOWN



LH
 Finger
 Groups

1 2 3, 1 2 3 4, 1 2 3, 1 2 3 4 5
 Coming DOWN



The Prince and the Princess

(from *Scheherazade**)

Nikolai Rimsky-Korsakov (1844-1908)

Arranged by Carol Matz

Andante

5

9

13

* *Scheherazade* (shuh-HEHR-uh-ZAHD) is a piece for orchestra, based on tales from *Arabian Nights*.

17

p

21

25

mf

29

mp *poco rit.* *p* *pp*

8va



The Great Wave*

Allegro

The musical score is written for piano in 4/4 time, marked **Allegro**. It consists of four systems of music, each with a grand staff (treble and bass clefs).
- **System 1:** Starts with a dynamic marking of **f**. The right hand has a melody with fingerings 1, 3, 5 and 1, 3, 5. The left hand has a bass line with fingerings 5, 3, 2, 1 and 5, 3, 2, 1. The system ends with chords in the right hand with fingerings 4, 2 and 4, 2.
- **System 2:** Starts with a measure number **4** in a box. The right hand has chords with fingerings 4, 2 and 4, 2. The left hand has a bass line with fingerings 5, 3, 2, 1 and 5, 3, 2, 1.
- **System 3:** Starts with a measure number **7** in a box. The right hand has chords with fingerings 4, 2 and 4, 2, followed by a measure with a dynamic marking of **f** and a slur over notes with fingerings 5, 3, 2, 3, 1, 3. The left hand has chords with fingerings 2, 4, 2, 4, 2, 4, 1, and a final chord with fingerings 1, 5.
- **System 4:** Starts with a measure number **10** in a box. The right hand has a melodic line with slurs and fingerings 1, 3, 5, 4, 3, 2, 1, 3, 5, 4, 3, 2, 1, 3, 5, 4, 3, 2, 1. The left hand has chords with fingerings 1, 5 and 1, 5.

* "The Great Wave off Kanagawa" is a famous piece of art (a woodblock print) by Katsushika Hokusai (HOKE-sigh). His work includes beautiful Japanese landscapes and scenes of everyday life in Japan during the early 1800s.

13

5 3 2 1 3

1/5

16

a tempo

poco rit.

mp

1 2 3 5

1 2 3 5

1

5 3 1 5

19

4 2

4 2

4 2

4 2

1 3

2/4

2/4

2/4

2/4

5 3 2 1

22

cresc.

f

1 3

1

1 3 5

5

5 3 2 1

5 3 1

5

26

mf

mp rit.

p

pp

8va

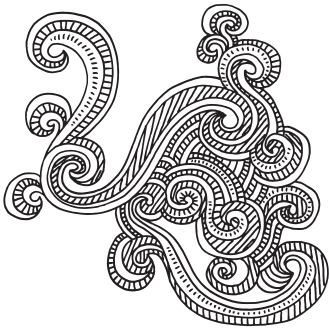
mf

mp rit.

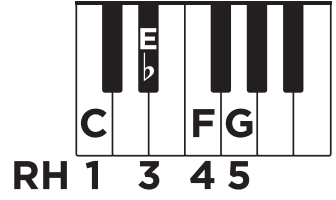
p

pp

8va



Improvisation



Latin Beat Improv

In the last improvisation, you used **C**, **E \flat** , and **F**. Now you'll add a **G**.

Warm-Ups

Play three times each.

1.

2.

PRO TIP In the warm-ups, notice that some rhythm patterns were *repeated*, but with different notes. When you improvise, be sure to use repeating rhythm patterns!

- ✓ Choose one note from the keyboard diagram at the top, and play all the rhythm patterns below. Start counting out loud before playing.

Rhythm Patterns (all in $\frac{4}{4}$)

- ✓ Then, choose two notes from the keyboard diagram. Play the rhythm patterns again switching between the two notes. You may switch between these two notes any way you like!
- ✓ Repeat the same steps using all 4 notes from the diagram.

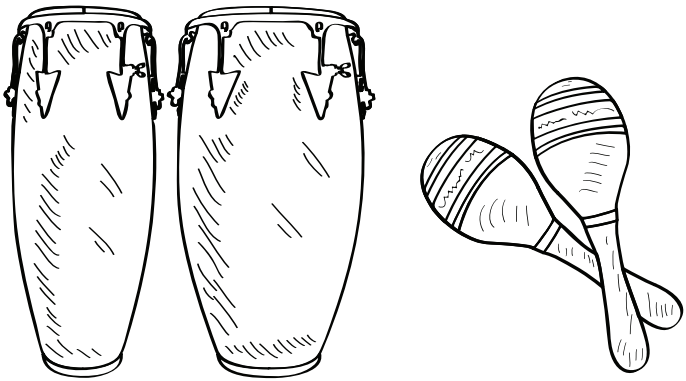
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(Student part, continued)

Improvise!

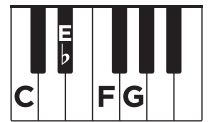
Use some of the rhythm patterns you were given, and feel free to add some of your own ideas! As your teacher starts playing the accompaniment, *feel the beat of the music*. Start playing whenever you're ready!

Hint: Start with only one note, and when you feel comfortable, slowly add in more notes.



Latin Beat Improv

Teacher Duet



RH 1 3 4 5
 (Student notes)

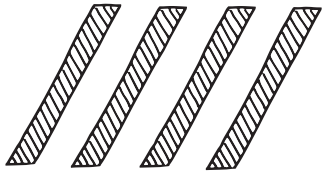
Teacher Duet (Student plays *higher than the teacher*.)

Moderately fast (even 8ths)

C13 sus **C13**

3 **B \flat 13 sus** **B \flat 13** *repeat ad lib.*

Chord Charts

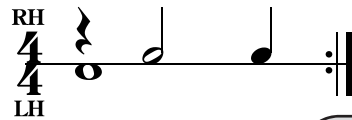


LEVEL 3

Pro Piano Skills
Unit 6
 Page 1 of 2 (left page)

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✓ Tap this rhythm with both hands, and repeat it several times without stopping.



✓ Play that rhythm pattern with a RH D major triad and a LH single-note D.

✓ Use this rhythm pattern in each measure of the chord chart below. Change the chords and LH notes at each new chord symbol.

Inversions

NEW → **E¹** = G# B E
G¹ = B D G

You're a Grand Old Flag

Traditional

Moderately fast

Singer/Teacher: 4/4 D / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / |

You're a grand old flag, you're a high - fly - ing flag, and for -

/ / / / | / / / / | A / / / / | / / / / | / / / / | A/C# / / / / |

ev - er in peace may you wave. You're the em - blem of the

D / / / / | / / / / | E¹ / / / / | E¹/G# / / / / | A / / / / | / / / / |

land I love, the home of the free and the brave. Ev - 'ry

D / / / / | / / / / | / / / / | / / / / | / / / / | / / / / |

heart beats true 'neath the red, white, and blue, where there's

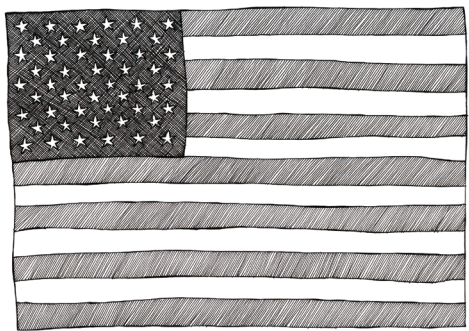
B / / / / | / / / / | G¹/E / / / / | A / / / / | D / / / / | / / / / |

nev - er a boast or brag; but should auld ac - quain - tance

A / / / / | / / / / | E¹ / / / / | A / / / / | D / / / / | / / / / |

be for - got, keep your eye on the grand old flag!

Play hands together and hold for two beats.



You're a Grand Old Flag

Optional Teacher Part (Melody)

Moderately fast
8va throughout

5 4

You're a grand old flag, you're a high-fly - ing flag, and for -

↑ Student starts here

5 3

ev - er in peace may you wave. You're the em - blem of the

11 1

land I love, the home of the free and the brave. Ev - 'ry

17 4 3 2

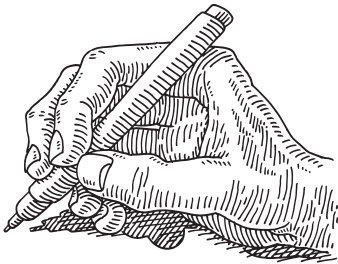
heart beats true 'neath the red, white and blue, where there's

21 1 3 1 3

nev - er a boast or brag; but should auld ac - quain - tance

27 2 2

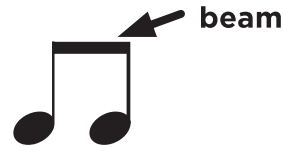
be for - got, keep your eye on the grand old flag!



Notation

Beaming 8th Notes

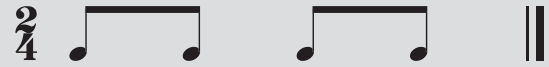
Single 8th notes have **FLAGS**, while multiple 8th notes can be joined together with **BEAMS**.



In $\frac{4}{4}$, **four 8th notes** can be beamed together if they are in the *first half* or *second half* of the measure.



In $\frac{3}{4}$ or $\frac{2}{4}$, 8th notes are usually beamed *in pairs*.



1. Put an **X** through the measures with *incorrect* beaming.



2. Add stems and beams to the 8th notes.

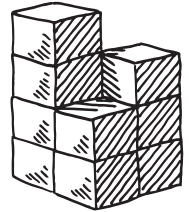


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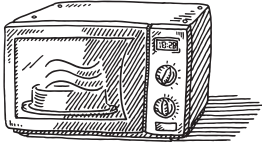
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Chords



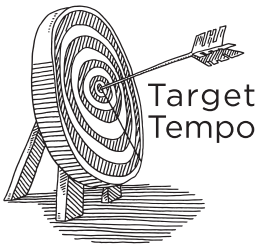
Warm-Up



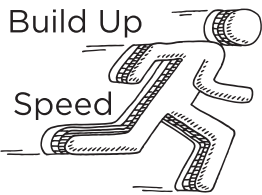
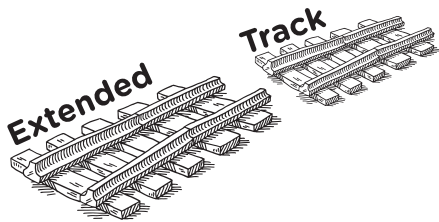
Practice *hands separately*.



Play the RH with the metronome set to ♩. = 72.
 You will play three 8th notes per click.



Aim for playing with the metronome set at ♩. = 72. (3 eighths per click)
 Practice *hands separately*.



Practice *hands separately*. As you build up speed, check off each metronome marking. (3 eighths per click)

LH RH ♩. = 60 Moderately slow LH RH ♩. = 72 Moderato LH RH ♩. = 86 Allegro

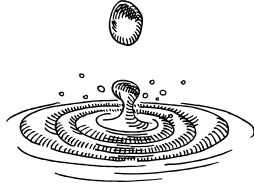
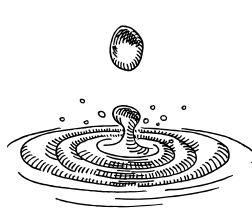
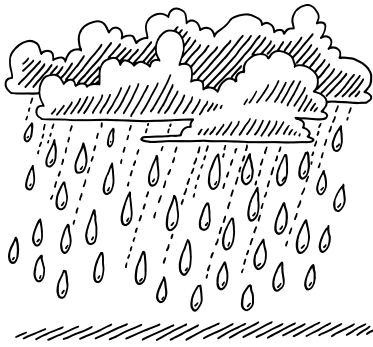
C Cm D Dm

mf

5 E Em F Fm

9 G Gm A Am

13 B Bm C Cm



Key of A Minor
 (no sharps
 or flats)

Raindrops

(Based on Schubert's *Piano Trio No. 2**)
 Arranged by Carol Matz

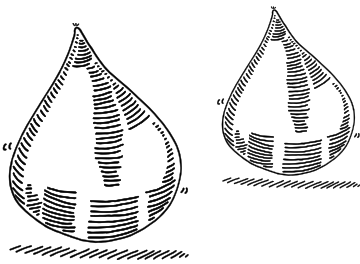
Moderato

p

bring out LH melody

mp

* A **PIANO TRIO** is a piece for piano and two other instruments.
 Composer Franz Schubert wrote two piano trios. Both are for piano, violin, and cello.



10

4 1

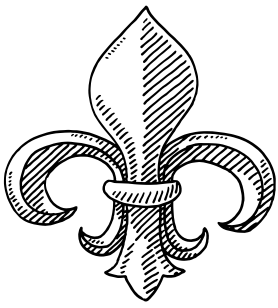
13

mf

16

19

mp *p* *pp* *8va*



New Orleans Rhythm and Blues

(Based on "St. James Infirmary Blues")

Traditional

Arranged by Carol Matz

Moderately, with swing (♩ = ♩³)

The musical score is written for piano in 4/4 time. It consists of four systems of music, each with a treble and bass clef staff. The first system starts with a mezzo-piano (*mp*) dynamic and includes fingerings (1, 3, 1, 3, 4/2, 1) and a triplet. The second system begins at measure 5, marked with a forte (*f*) dynamic, and includes fingerings (3, 5, 1, 4, 5, 1) and a crescendo. The third system starts at measure 9, marked with mezzo-forte (*mf*), and includes fingerings (5, 2, 3, 5, 2). The fourth system starts at measure 12, marked with forte (*f*), and includes fingerings (1, 5, 1, 5, 1, 5). The score includes various musical notations such as slurs, ties, and dynamic markings.

15

1. 2.

mp *mp*

1 5 1 5 5 3 2 5 3 2

18

3 1 3 4 2 1

mp

1 5 1 5 1 5 1 5

22

3 5 1 4

f

1 5 1 5 1 5 1 5

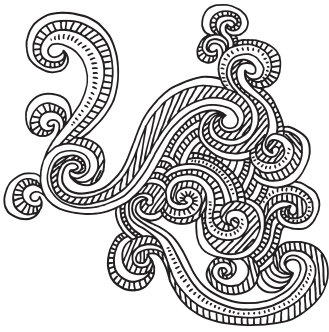
25

p *mf* *f*

1 3 2 1

1 5 1 5 1 5 1 5

8va 8va



Improvisation

Rock Improv



The scale used most often when improvising rock music is the **PENTATONIC** scale. "Penta" means "five." (A *pentagon* has 5 sides.) A **PENTATONIC SCALE** has 5 tones (or notes).

Warm-Ups

Play three times each.

1.

2.

PRO TIP Repeating rhythm patterns helps listeners hear your musical ideas. In the warm-ups, which measures have the same rhythm patterns?

- ✓ Choose one note from the keyboard diagram at the top, and play all the rhythm patterns below. Start counting out loud before playing.

Rhythm Patterns (all in 4/4)

- ✓ Then, choose two notes from the keyboard diagram. Play the rhythm patterns again switching between the two notes. You may switch between these two notes any way you like!
- ✓ Repeat the same steps using all 5 notes from the diagram.

(Go on to next page!)

(Student part, continued)

Improvise!

Use some of the rhythm patterns you were given, and feel free to add some of your own ideas! As your teacher starts playing the accompaniment, *feel the beat of the music*. Start playing whenever you're ready!

Hint: Start with only one note, and when you feel comfortable, slowly add in more notes.



Rock Improv

Teacher Duet

	G	A		C	D	E	
RH	2	1		3	4	5	

over
(Student notes)

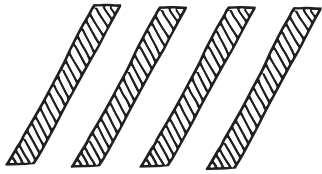
Teacher Duet (Student plays *higher than the teacher*.)

Moderately

Am **G** **F** **G**

3 **Am** **Em7** **Dm7** **Em7**
repeat ad lib.

Chord Charts

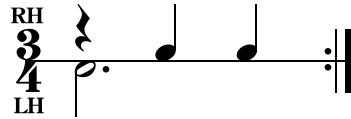


LEVEL 3

Pro Piano Skills
Unit 7
 Page 1 of 2 (left page)

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✓ Tap this rhythm with both hands, and repeat it several times without stopping.



- ✓ Play that rhythm pattern with a RH C major triad and a LH single-note C.
- ✓ Use this rhythm pattern in each measure of the chord chart below. Change the chords and LH notes at each new chord symbol.
- ✓ Add pedal. Change the pedal on beat 1 of each measure.



Inversions

F² = C F A

D² = A D F#

G¹ = B D G

Home on the Range

Traditional

Moderately

Singer/Teacher: Oh, give me a home where the buf - a - lo roam, where the deer and the

Am **D²** **G** **C**

an - te - lope play, where sel - dom is heard a dis -

F² **C** **G¹** **C**

cour - ag - ing word, and the skies are not cloud - y all day.

C **G¹** **C** **Am**

Home, home on the range, where the deer and the

D² **G** **C** **F²**

an - te - lope play, where sel - dom is heard a dis - cour - ag - ing

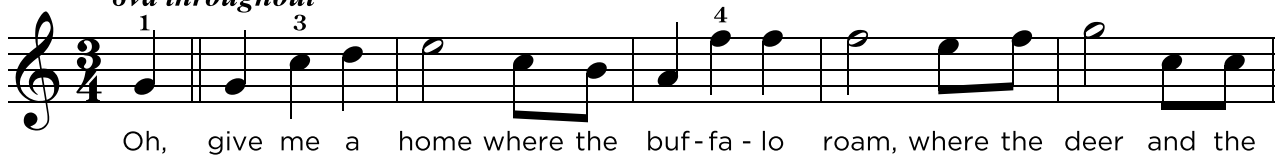
word, and the skies are not cloud - y all day.

Play hands together and hold for two beats.

Home on the Range

Optional Teacher Part (Melody)

Moderately
8va throughout



Oh, give me a home where the buf-fa-lo roam, where the deer and the

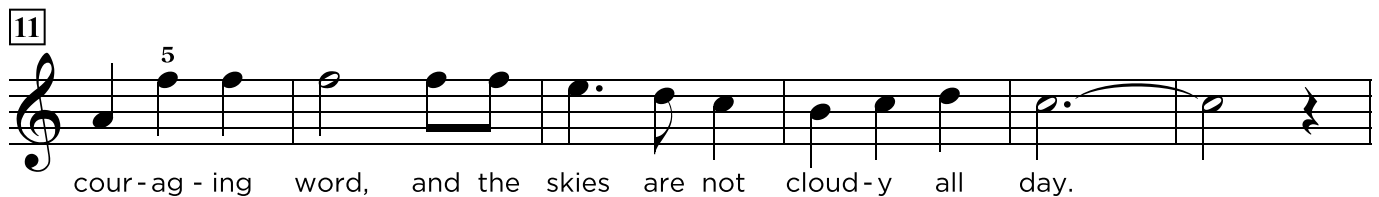
↑ Student starts here

6



an - te - lope play, where sel - dom is heard a dis -

11



cour-ag - ing word, and the skies are not cloud-y all day.

17



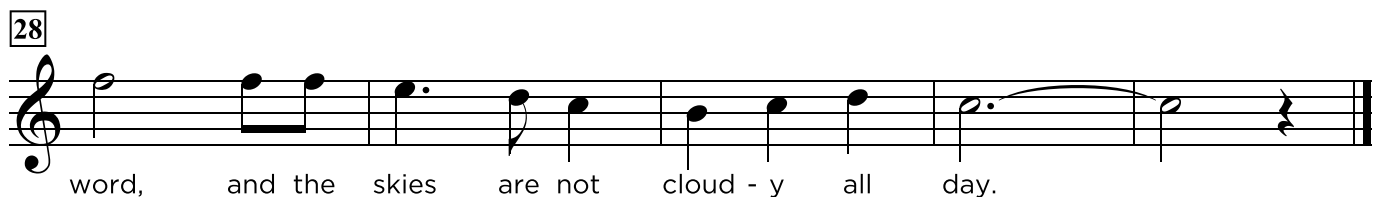
Home, home on the range, where the deer and the

22

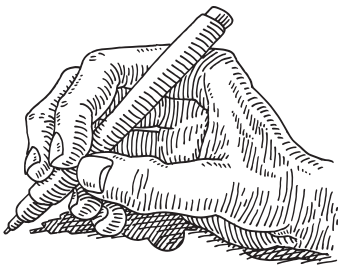


an - te - lope play, where sel - dom is heard a dis - cour - ag - ing

28



word, and the skies are not cloud - y all day.



Notation

Stem Direction Beamed 8th Notes

Remember: Stems go **UP** for notes below the middle line:



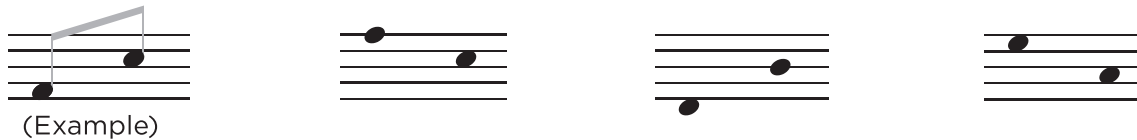
Q If two or more notes are beamed together, the note *farthest from the middle line* decides the stem direction for all the notes.

Middle line →

PRO TIP To count the distance from the middle line, place your pencil tip on the middle line. Then, point and count lines and spaces.

3 steps from middle

1. Add stems and beams to the 8th notes.



Q If beamed notes are the *same distance from the middle line*, the stems go **DOWN**.

2 steps from middle 3 steps from middle 4 steps from middle


2. Add stems and beams to the 8th notes.





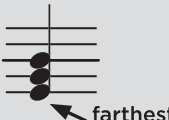

Stem Direction

Intervals and Chords

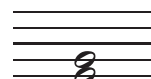
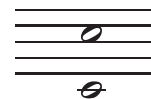
Intervals and chords follow the same stem-direction rules as beamed notes.

 The note *farthest from the middle line* decides the stem direction for all the notes.

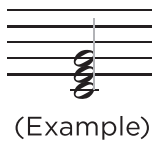
If the notes are *the same distance from the middle line*, the stem goes **DOWN**.

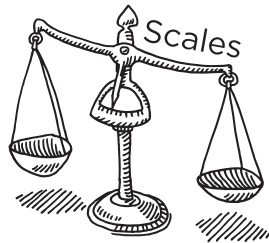





1. Add stems to the intervals.



2. Add stems to the chords.





A Natural Minor Scale

Practice hands separately, then hands together.

A Harmonic Minor Scale

Practice hands together.



A Melodic Minor Scale

- ✓ Going **UP**, raise the **6th and 7th notes** of the natural minor scale by a half step.
- ✓ Coming **DOWN**, lower the **6th and 7th notes** back down.

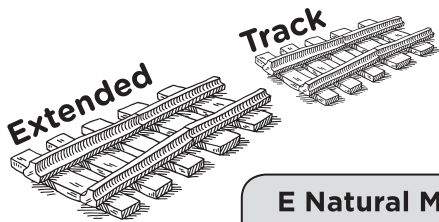
raised 6th and 7th going up

1 2 3 1 2 3 4 5

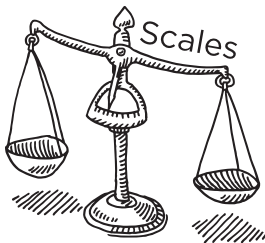
A B C D E F# G A

5 4 3 2 1 3 2 1

Practice hands separately, then hands together.



NEW



E Natural Minor Scale

Play RH: 1 23 1 2 3 4 5

Play LH: 5 43 2 1 3 2 1

E Harmonic Minor Scale

Play RH: 1 23 1 2 3 ^{raised 7th} 4 5

Play LH: 5 43 2 1 3 2 1

E Natural Minor Scale

Practice hands separately, then hands together.

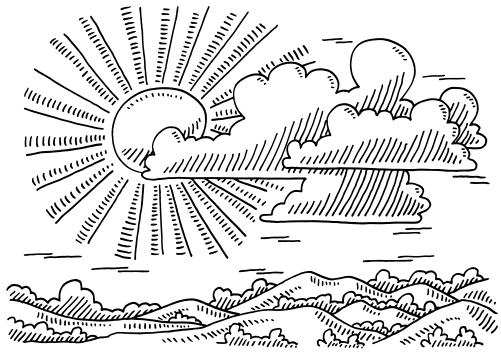
Key of E Minor (1 sharp)

E Harmonic Minor Scale

Practice hands separately, then hands together.

E Melodic Minor Scale

Practice hands separately, then hands together.



Summertime Sonata

Second Movement

Andante

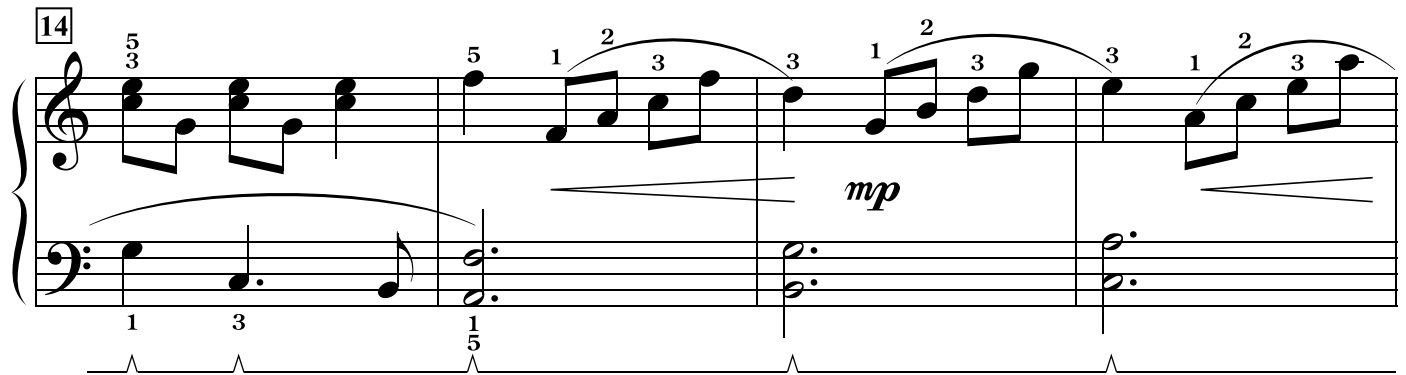
Musical notation for measures 1-3. Treble clef, 3/4 time signature. Bass clef accompaniment. Dynamics: *p*. Fingerings: 5 3, 4 2, 3 1.

Musical notation for measures 4-6. Treble clef, 3/4 time signature. Bass clef accompaniment. Fingerings: 2 1, 5 1, 1 3, 2 1.

Musical notation for measures 7-9. Treble clef, 3/4 time signature. Bass clef accompaniment. Dynamics: *mp*, *mf*, *poco rit.*. Fingerings: 2 1, 2 1, 2 1.

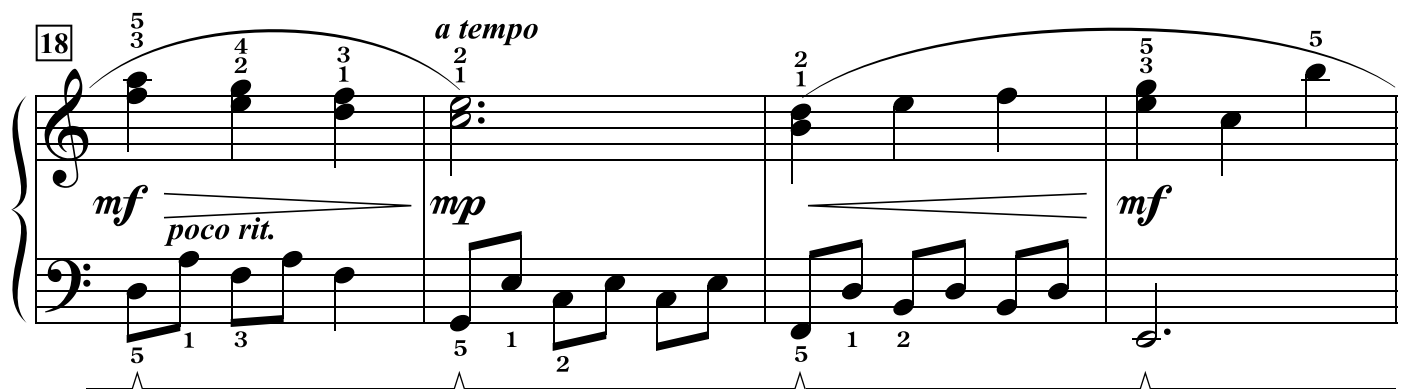
Musical notation for measures 10-13. Treble clef, 3/4 time signature. Bass clef accompaniment. Dynamics: *p*. Tempo: *a tempo*. Fingerings: 5 3, 5 4, 5 3, 3 4, 5.

14



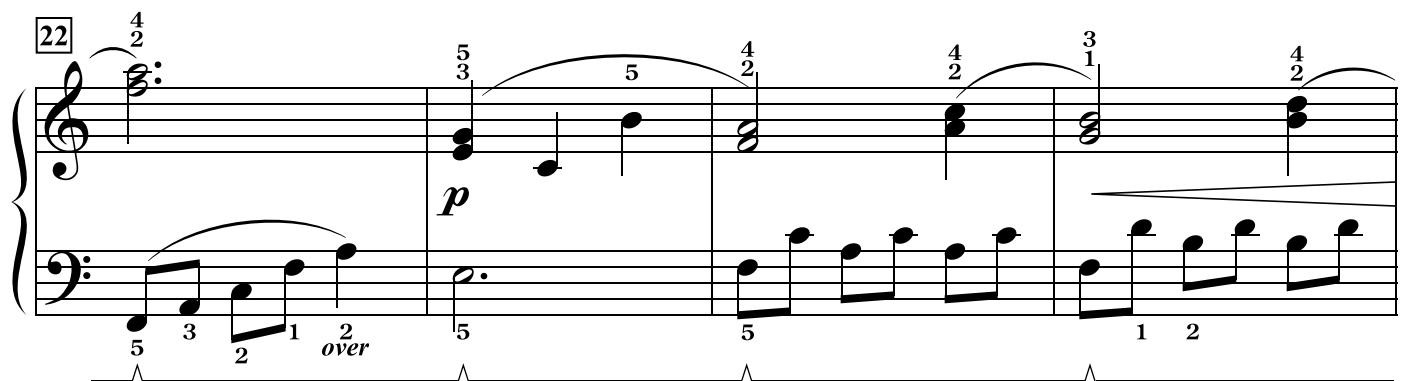
14

18



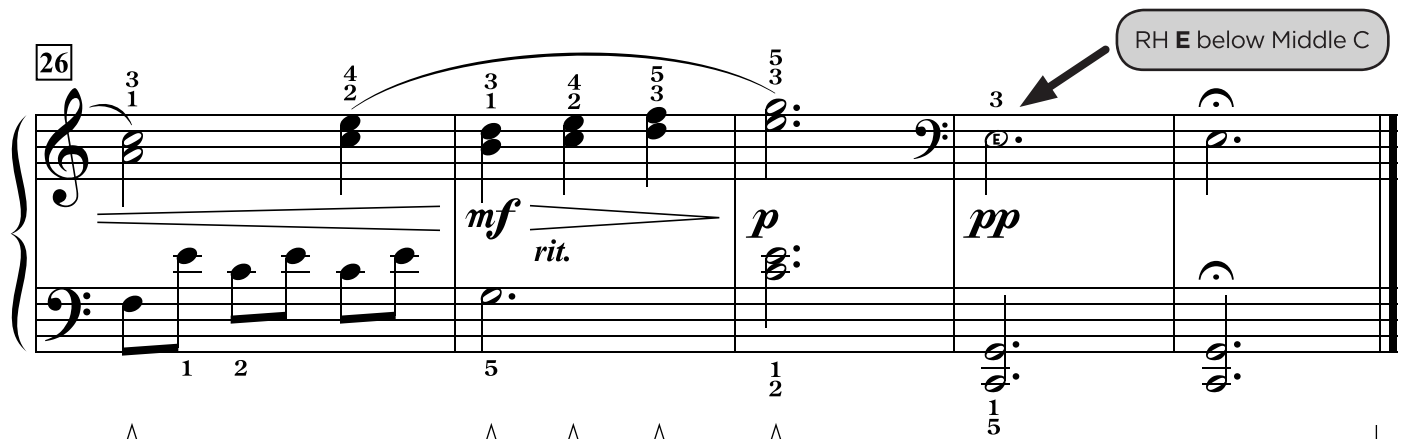
18

22

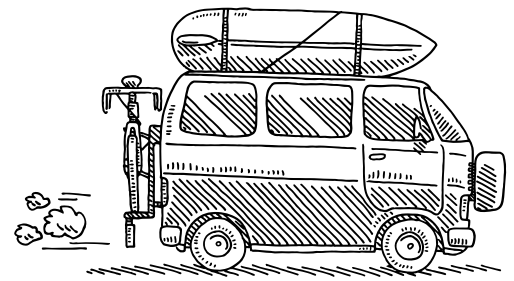
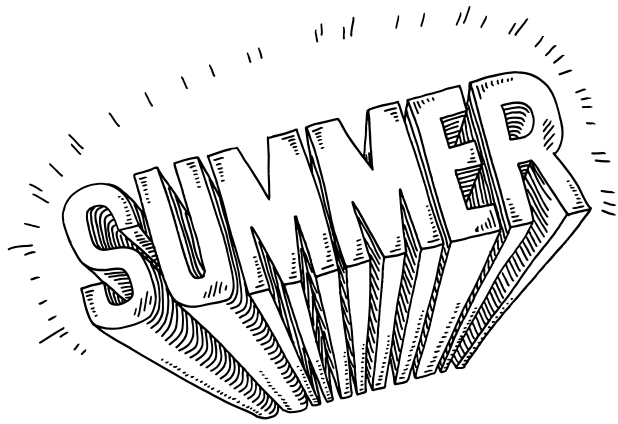


22

26



26



Summertime Sonata

Third Movement

Allegro

1 3 2 1 2 4

4

1 3 5 3 over 4 5 5

7

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



11

mp

14

mf

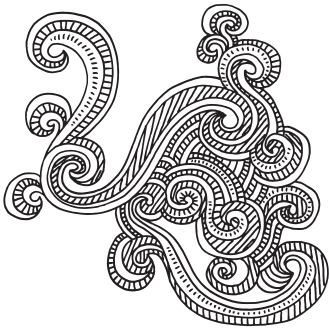
17

p *mf*

20

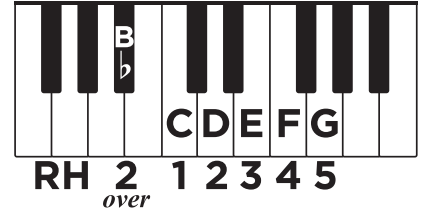
f *rit.* *ff*

8va

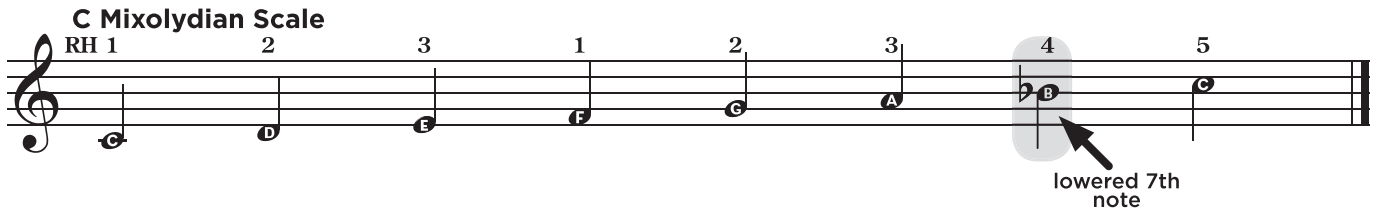


Improvisation

Irish-Style Improv



This improvisation uses a scale with an awesome name: **MIXOLYDIAN** (MIX-oh-LID-ee-un). It is the same as a major scale, but the 7th note is lowered a half step. Play this mixolydian scale:



For this Irish-style improvisation, you'll use the *mixolydian scale* and *triplets*.

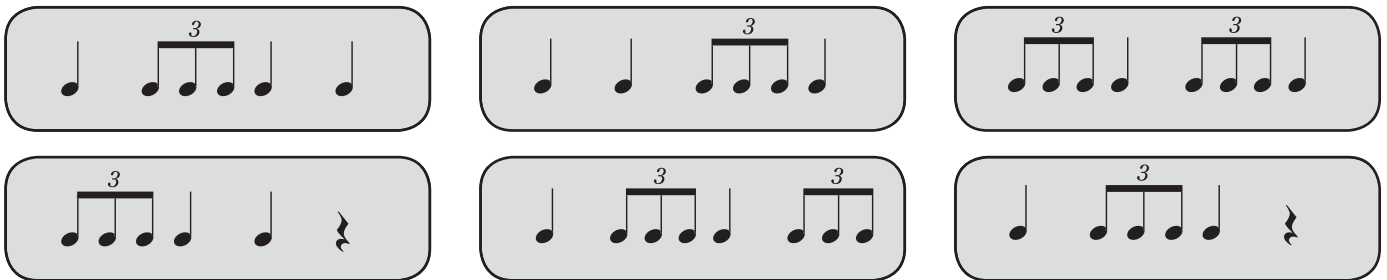
Warm-Up

Play the music below. Count one measure out loud before you start.



- ✓ Choose one note from the keyboard diagram at the top, and play all the rhythm patterns below. Start counting out loud before playing.

Rhythm Patterns (all in 4/4)



- ✓ Then, choose two or three of the notes from the keyboard diagram. Play the rhythm patterns again switching between these notes. You may switch between these notes any way you like!
- ✓ Repeat the same steps using all 6 notes from the diagram.

(Go on to next page!)

(Student part, continued)

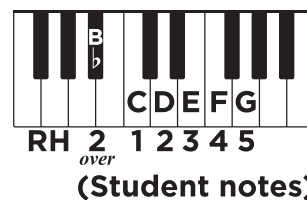
Improvise!

Use some of the rhythm patterns you were given, and feel free to add some of your own ideas! As your teacher starts playing the accompaniment, *feel the beat of the music*. Start playing whenever you're ready!

Hint: Start with only one or two notes, and when you feel comfortable, slowly add in more notes.

Irish-Style Improv

Teacher Duet



Teacher Duet (Student plays *higher than the teacher*.)

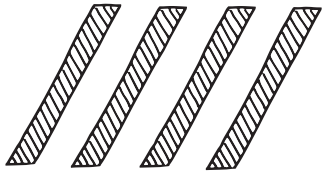
Moderately fast

* C5

repeat ad lib.

* C5 =
 C (no 3rd)

Chord Charts



carol matz's
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LEVEL **3**

Pro Piano Skills
Unit 8
Page 1 of 2 (left page)

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- ✓ Tap this rhythm with both hands, and repeat it several times without stopping.

(LH not staccato)

- ✓ Play that rhythm pattern with a RH C major triad and a LH single-note C.
- ✓ Use this rhythm pattern in each measure of the chord chart below. Change the chords and LH notes at each new chord symbol. When there are 2 chords in a measure, change to a new chord on the beat shown.

(Example)

NEW

Inversions

F¹ = A C F

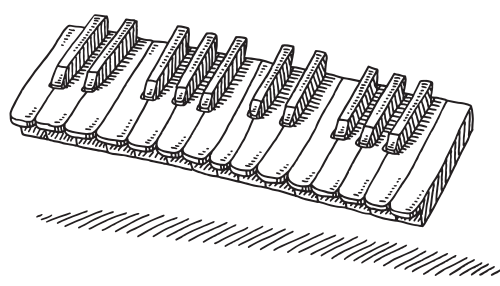
G¹ = B D G

The Entertainer

Scott Joplin

Moderately

Play C hands together twice.



The Entertainer

Optional Teacher Part (Melody)

Moderately

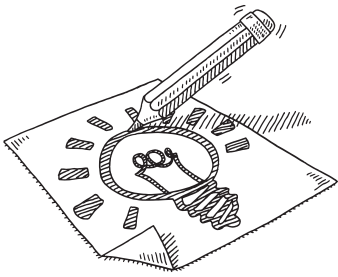
↑ Student starts here

4

8

11

14



Composition

Mix Things Up with Mixolydian

Review: The **MIXOLYDIAN** scale is the same as a major scale, but with the 7th note lowered a half step. Play this **G Mixolydian Scale**:



Compose a **JIG** (a lively dance) in $\frac{6}{8}$ time.

- ✓ Complete the RH melody by choosing notes from the G Mixolydian Scale (**G A B C D E F G**) and writing them in measures 3-8. The small notes above each measure tell you the rhythm to use.
- ✓ Add *slurs*, *staccatos*, *dynamics*, and any other markings you like.
- ✓ Play your jig, and choose a name to complete the title.

_____ 's Jig

(any name)

By _____

Allegro

3

1

5

4

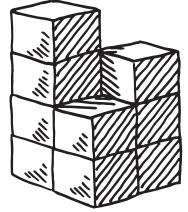
7

1.

2.



Chords



i, iv, and V7 Chords in the Key of A Minor

Practice hands separately, then hands together.

1.

5 3 1 5 3 1 5 4 1

mp i iv i V7 i

5 3 1 5 2 1 5 2 1

2.

mp i iv i V7 i

1 3 5 1 3 5 1 4 5

1 3 5 1 2 5 1 2 5

3.

mp i iv i V7 i

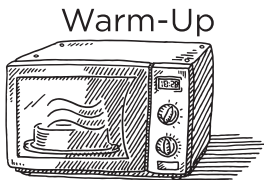
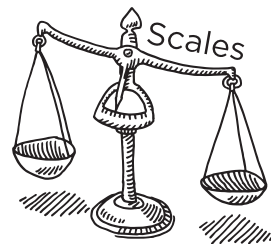
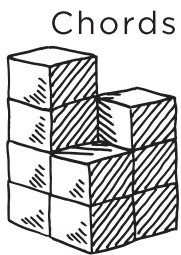
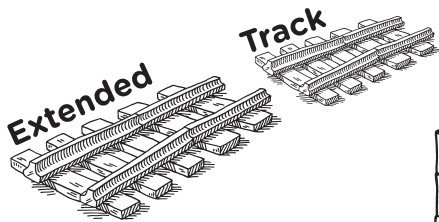
1 3 5 1 3 5 1 4 5

1 3 5 1 2 5 1 2 5

5

mp i iv i V7 i

5 3 1 5 2 1 5 2 1



Key of E Minor

Practice *hands separately*.

1.

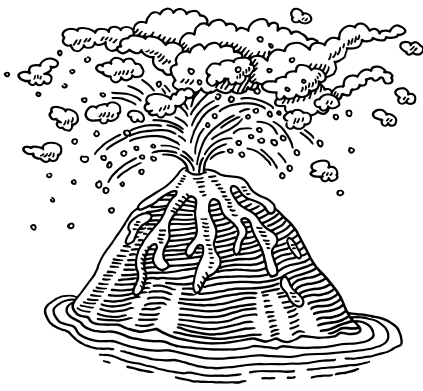
Key of E Minor (1 sharp)

Practice *hands separately*, then *hands together*.

2.

Practice *hands separately*, then *hands together*.

3.



Volcano

Allegro

Musical notation for the first system (measures 1-3). The piece is in 6/8 time. The first measure has a dynamic marking of *mp*. Fingerings are indicated above the notes: 1 3 5 for the first measure, 1 3 5 for the second, and 1 for the third. The bass line has fingerings 5 3 1 for the first measure, 5 3 1 for the second, and 5 for the third.

Musical notation for the second system (measures 4-6). Measure 4 is marked with a box containing the number 4. Fingerings 1 are shown above the notes in all three measures. The bass line has a fingering of 5 in each measure.

Musical notation for the third system (measures 7-9). Measure 7 is marked with a box containing the number 7. The dynamic marking *cresc.* is present in measure 7, and *f* is present in measure 9. Fingerings 1 and 3 are shown above the notes in measures 7 and 9. The bass line has fingerings 5, 1, and 5 in measures 7, 8, and 9 respectively.

Musical notation for the fourth system (measures 10-12). Measure 10 is marked with a box containing the number 10. Fingerings 5, 1 2, 5, and 3 are shown above the notes in measures 10, 11, and 12 respectively. The bass line has a fingering of 5 in each measure.

13

16

20

23

27

30

33

36

8va both hands -----



- ✓ Practice the RH melody.
- ✓ Play the **Chord Review** with your LH. Then, play all the chords in the lead sheet.
- ✓ Play the lead sheet hands together. Each time you see a chord symbol, play and hold the chord with your LH while your RH plays the melody.

Chord Review

Am F G Em F Dm E Gm

LH 1 3 5

Pavane

Gabriel Fauré (1845-1924)

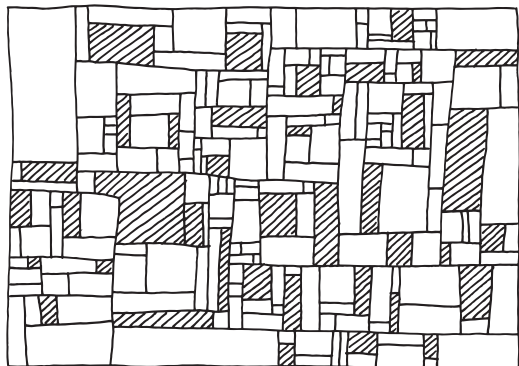
Moderately slow

Am F G Em

5 F Dm E

9 Am Gm

13 F E Am

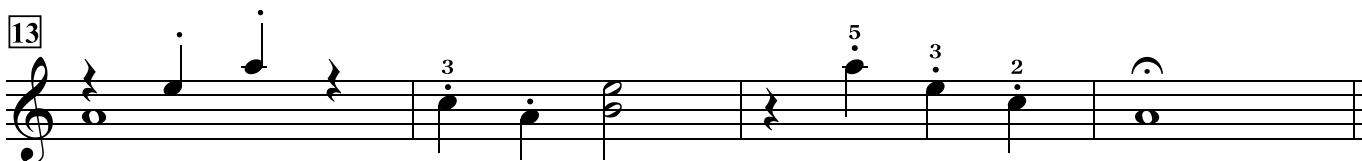
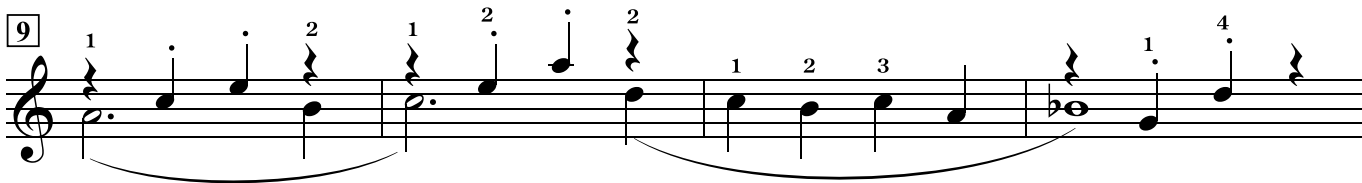
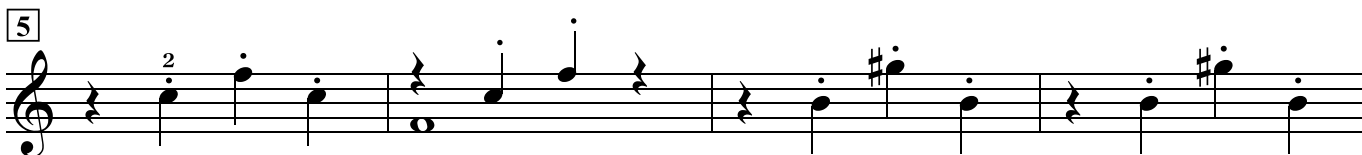
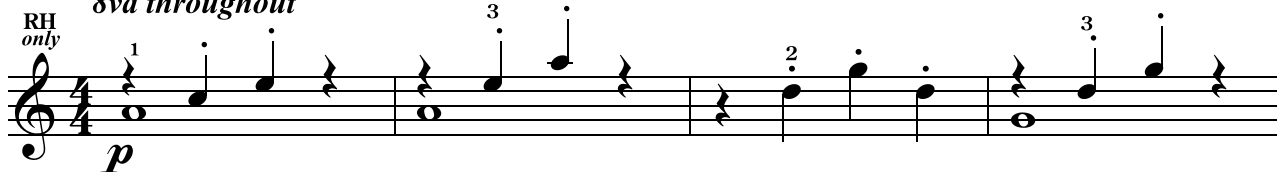


Pavane

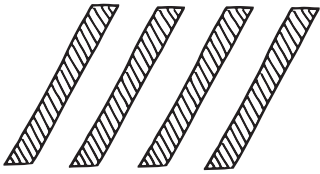
Optional Teacher Part

Teacher Duet (Student plays *as written*.)

Moderately slow
8va throughout



Chord Charts



3
LEVEL

Pro Piano Skills
Unit 9

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- ✓ Tap this rhythm with both hands, and repeat it several times without stopping.

RH

4

LH

- ✓ Play that rhythm pattern with a RH G major triad and a LH single-note G.
- ✓ Use this rhythm pattern in each measure of the chord chart below. Change the chords and LH notes at each new chord symbol.
- ✓ Add pedal. Change the pedal on beat 1 of each measure.

Canon

Johann Pachelbel

Andante

Play hands together and hold for four beats.

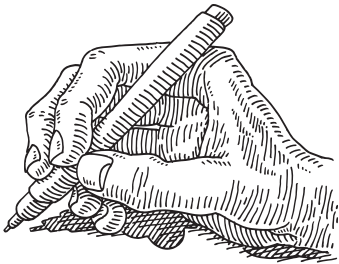
Other Rhythm Patterns

Play the "Canon" chord chart using each of these rhythm patterns.

Canon

Optional Teacher Part

Andante




Notation


Notating Articulation

ARTICULATION (ar-TICK-you-LAY-shin) is the term for playing *staccato* or *legato*, and includes *accents*, *staccatos*, *slurs*, and *phrase marks*.

 *Staccatos* and *accents* are placed on the notehead side:



PRO TIP  Staccatos never go on notes longer than one beat!





No! No! No!

1. Add staccatos to notes on beats 1 and 3. Then, add accents to notes on beats 2 and 4.



(Example)

 **SLURS** and **PHRASE MARKS** are usually placed on the notehead side:



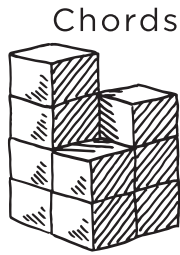
If there are *mixed* stem directions, slur and phrase marks are placed *over*.

The ends of the slurs are usually *centered* with noteheads.

2. Add one slur per measure.



(Example)



Chords

Minor Triad Cheat Sheet

- Cm** = C E \flat G
- Dm** = D F A
- Em** = E G B
- Fm** = F A \flat C
- Gm** = G B \flat D
- Am** = A C E
- Bm** = B D F \sharp

Play these minor triads (one black key in the middle) hands separately.

1.

Cm Fm Gm Fm Cm

mp

Play these all-white-key minor triads hands separately.

2.

Dm Em Am Em Dm

mp

Play hands separately.

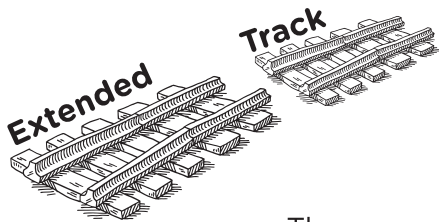
3.

Cm Dm Em Fm Gm Am Bm Cm

mp

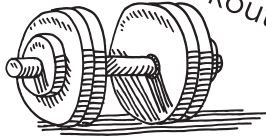


Play this exercise going back down, hands separately.



These exercises use broken minor triads.

Winning Workout



1. *mf*

Cm 1 3 5 Dm 1 Em Fm

5 Gm Am Bm Cm

2. *mf*

Cm Dm

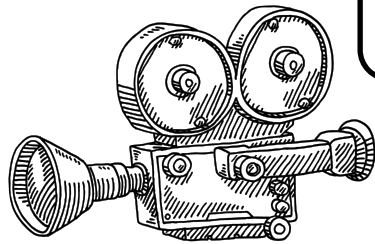
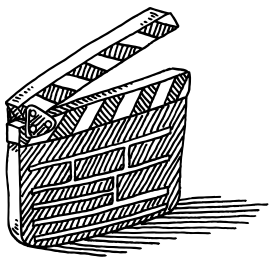
RH 1 3 5 LH 5 3 1

5 3 1

5 Em Fm



Continue this pattern on **Gm, Am, and Bm.**



Key of D Minor
 (1 flat)

Action Movie Set

("Doc Brown's Cake Walk")

Charles L. Johnson (1876-1950)

Arranged by Carol Matz

Allegretto

4 4 1 5 3 2

4

1 1 5 3 5

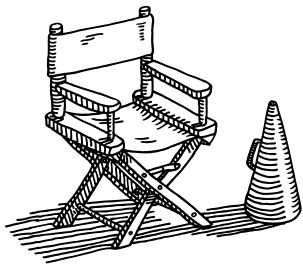
7

5 2 5

10

5 1 5

* Pianists with small hands may omit the top notes of the octaves.



13

p *f*

16

mf

19

f *8va* *Fine* *p*

22

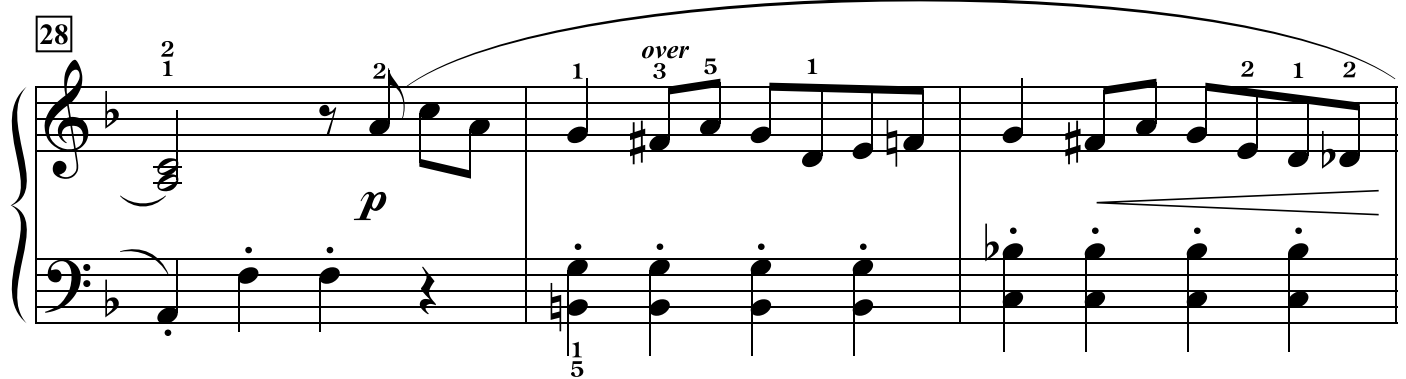
mf *p*

25



mf

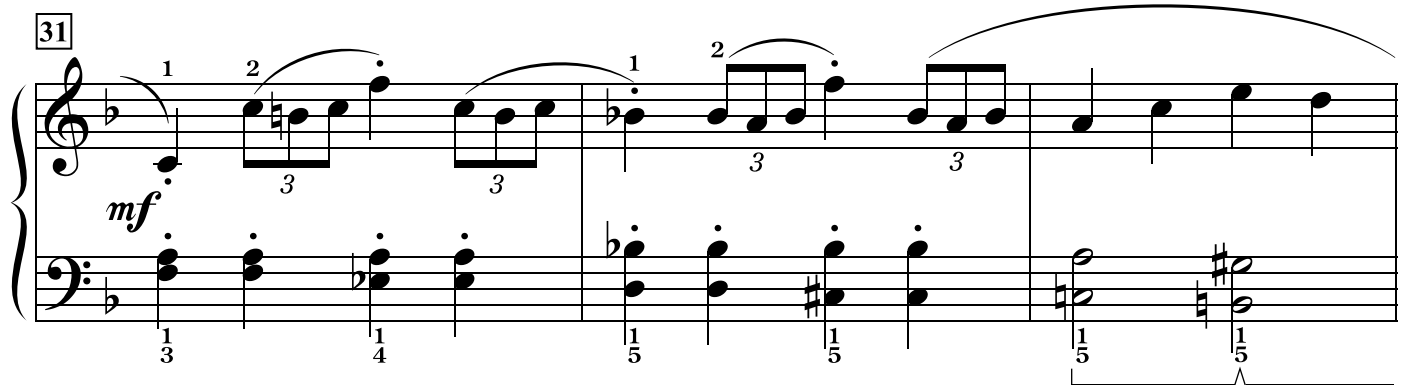
28



p

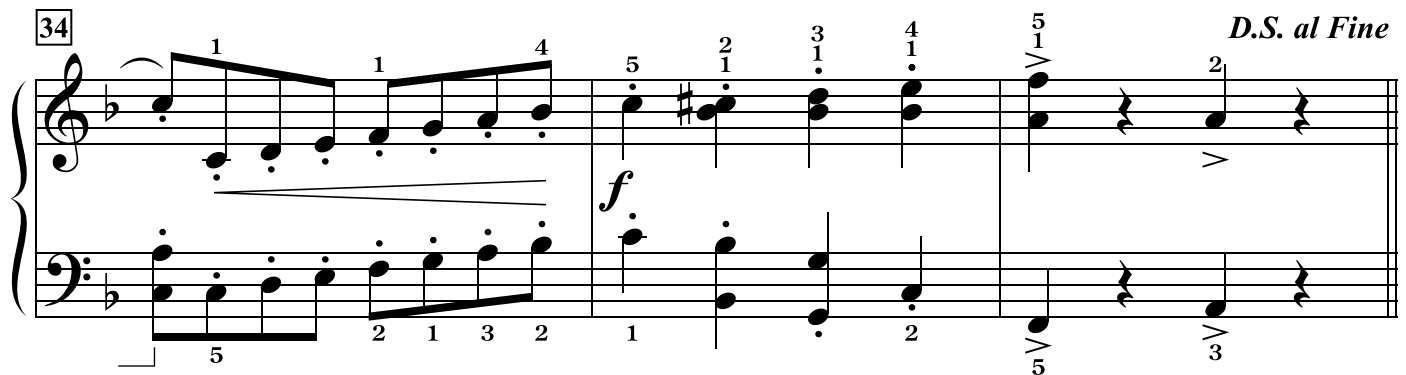
over

31



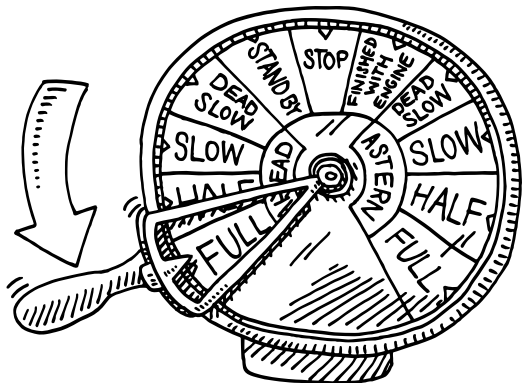
mf

34



f

D.S. al Fine



Full Speed Ahead

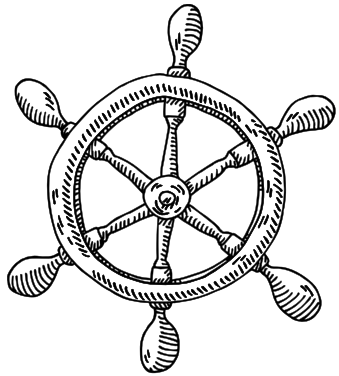
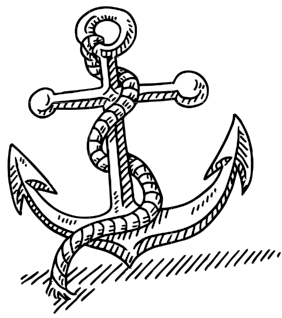
Vivace

Musical notation for measures 1-3. Treble clef, bass clef, 6/8 time signature. Dynamics include *f*. Fingerings: 1, 1, 5.

Musical notation for measures 4-6. Treble clef, bass clef, 6/8 time signature. Fingerings: 1, 1, 1, 4, 1, 5.

Musical notation for measures 7-9. Treble clef, bass clef, 6/8 time signature. Dynamics include *p*. Fingerings: 5, 1, 1, 2, 4, 4, 2, 1.

Musical notation for measures 10-12. Treble clef, bass clef, 6/8 time signature. Dynamics include *mp*. Fingerings: 4, 1, 1, 3, 5, 5, 3, 1, 5.



13

mf

16

mf

19

p

22

mp



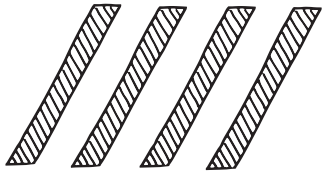
25

29

33

37

Chord Charts



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LEVEL 3

Pro Piano Skills
Unit 10
Page 1 of 2 (left page)

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- ✓ Tap this rhythm with both hands, and repeat it several times without stopping.
- ✓ Play that rhythm pattern with a RH A minor triad and a LH single-note A.
- ✓ Use this rhythm pattern in each measure of the chord chart below. Change the chords and LH notes at each new chord symbol.
- ✓ Add pedal. Change the pedal on beat 1 of each measure.

RH
3
4
LH

NEW

Inversions

C² = G C E

D² = A D F#

F² = C F A

E¹ = G# B E

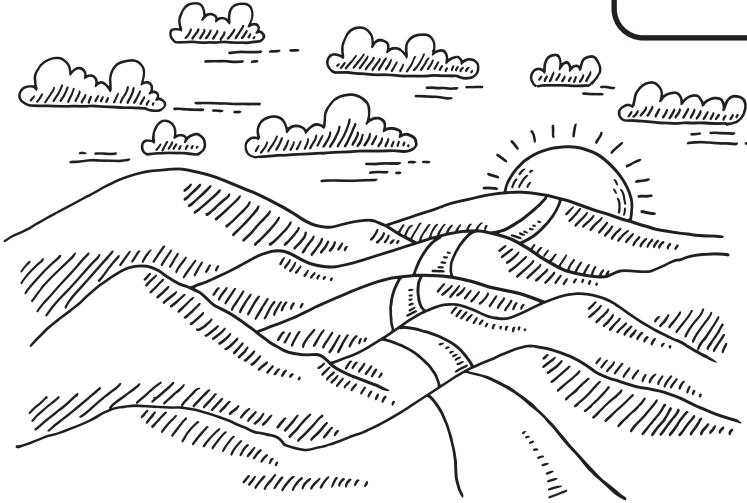
House of the Rising Sun

Moderately
3/4

Singer/Teacher: There is a house in New Orleans, it's called the Rising Sun. It's been the ruin of many poor boys and God, I know I'm one.

Other Rhythm Patterns

Play the "House of the Rising Sun" chord chart using each of these rhythm patterns.



House of the Rising Sun

Optional Teacher Part (Melody)

Moderately
8va throughout

1

There is a house in New Or - leans, it's

↑ Student starts here

5

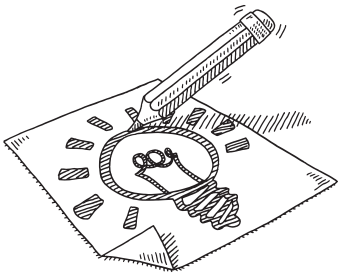
called the Ri - sing Sun. It's

9

been the ruin of man - y poor boys and

13

God, I know I'm one.



Composition

Compose a Sonatina Movement

- ✓ First, write in all of the LH notes. Use the **ALBERTI BASS** pattern, and follow the Roman numerals and chord symbols given.
- ✓ Complete the melody by choosing notes that sound good with the LH part. The small notes above each measure tell you the rhythm to use.
- ✓ Add *slurs*, *staccatos*, *dynamics*, and any other markings you like.
- ✓ Play your sonatina, and add a title.

_____ Sonatina

By _____

Moderato

C Major

(dynamic)

I IV V7

4

I IV I IV I

7

(dynamic) *f*

4

V.

Fine

9

(softer)

A Minor

5 1 3 1 iv V7

i iv V7

12

(dynamic)

i iv i iv i

15

rit. *D.C. al Fine*

F G

5



- ✓ Practice the RH melody.
- ✓ Play the **Chord Review** with your LH. Then, play all the chords in the lead sheet.
- ✓ Play the lead sheet hands together. Each time you see a chord symbol, play and hold the chord with your LH while your RH plays the melody.
- ✓ Finally, play hands together using this **LH RHYTHM PATTERN:**



Chord Review

G D C B Em Cm

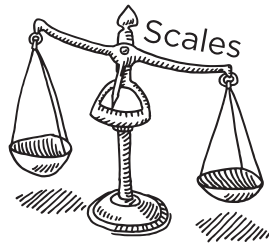
LH

The Stars and Stripes Forever

John Philip Sousa (1854-1932)

Quickly

5 9 13



D Natural Minor Scale

Practice hands separately, then hands together.

D Harmonic Minor Scale

Practice hands together.

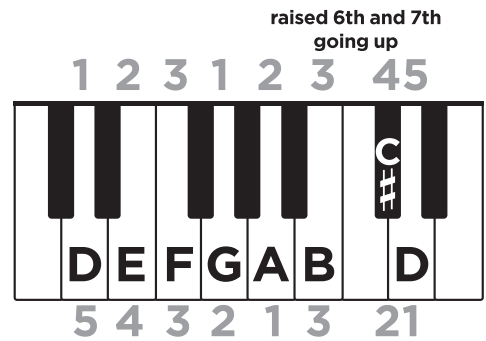


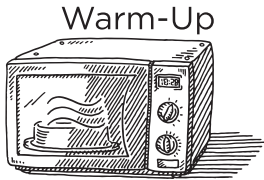
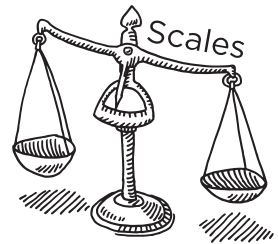
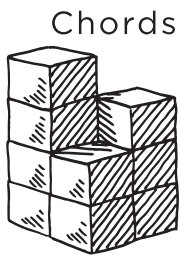
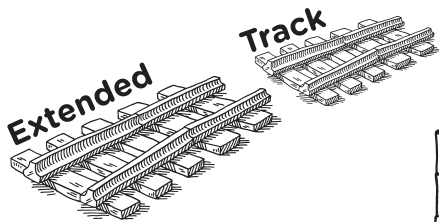
D Melodic Minor Scale

- ✓ Going **UP**, raise the 6th and 7th notes of the natural minor scale by a half step.
- ✓ Coming **DOWN**, lower the 6th and 7th notes back down.

Practice hands separately, then hands together.

Key of D Minor (1 flat)





Key of D Minor

Practice *hands separately*.

1.

mf

under

over

Key of D Minor (1 flat)

Practice *hands separately*, then *hands together*.

2.

mf

under

over

under

Practice *hands separately*, then *hands together*.

3.

mp

8va

over

under

over