

Piano Teacher Care Package



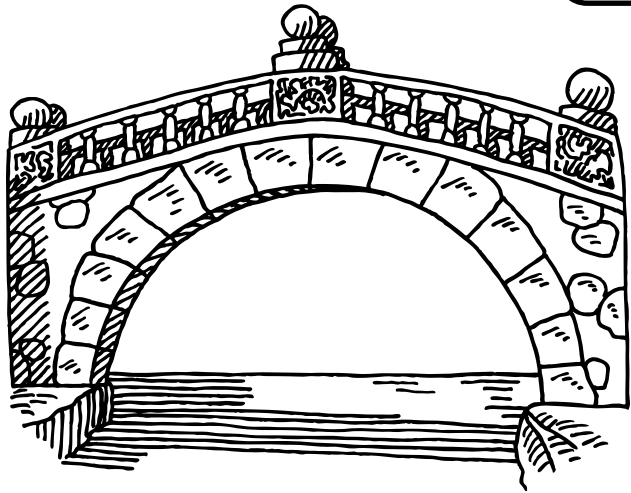
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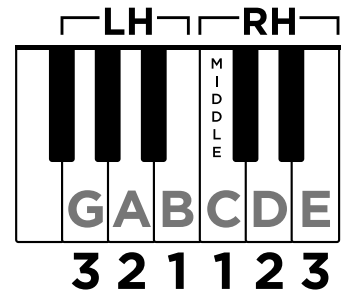
In addition to printing, this PDF may be loaded to a tablet (such as an iPad®) for use with apps that allow you to write on the music with a stylus or finger. For more information on this, refer to “Using PDFs on Tablets” in the FAQ section at carolmatzpiano.com **(Click for info!)**





London Bridge

Traditional
Arranged by Carol Matz



RH 2

4/4

mf

D E D C B C D

1

LH 1

A B C

2

Lon - don Bridge is fall - ing down, fall - ing down, fall - ing down.

RH 2

D E D C B C D

1

LH 1

A D

2

Lon - don Bridge is fall - ing down, my fair la - dy.

REPEAT

B G

1 3

Teacher Duet (Student plays *one octave higher*.)

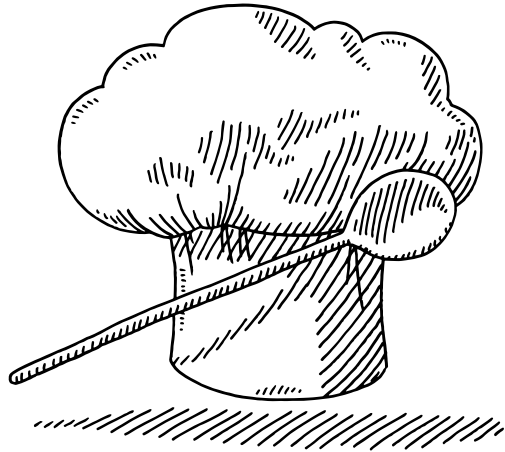
Moderately

RH

3 1., 3. 4 2 1 2., 4. 5 3 D.C.

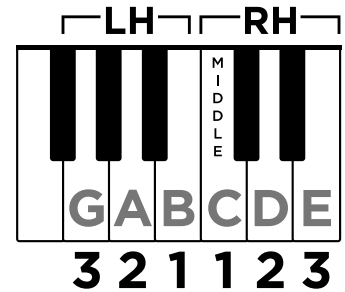
LH

mp 5



The Muffin Man

Traditional
Arranged by Carol Matz



4/4 **mf**

RH 1

LH 3

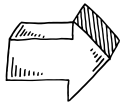
Do you know the muf - fin man, the muf - fin man, the muf - fin man?
 Yes, I know the muf - fin man, the muf - fin man, the muf - fin man.

RH 1

LH 3

Do you know the muf - fin man who lives on Dru - ry Lane?
 Yes, I know the muf - fin man who lives on Dru - ry Lane.

REPEAT



What's your favorite kind of muffin? _____

Teacher Duet (Student plays *one octave higher*.)

Moderately

RH

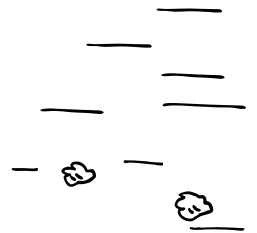
LH

mp

with pedal

The Wheels on the Bus

Traditional
Arranged by Carol Matz



Quickly

Count: (1 - 2)

mf

The wheels on the bus go 'round and 'round, beep, beep,

1 3 5

4

6

2 5

'round and beep, beep, 'round, beep, 'round and beep, 'round. The beep." The

2 4 4

Go on to the next page!

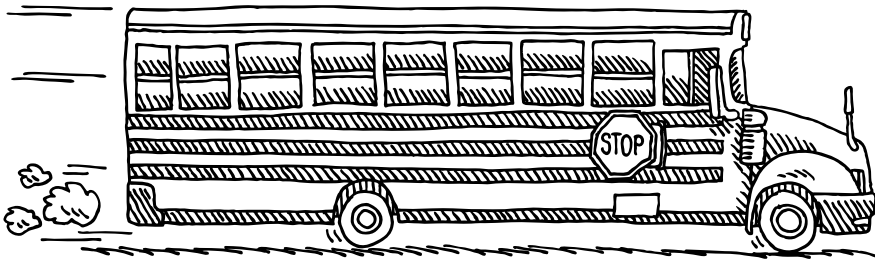
Teacher Duet (Student plays *one octave higher*.)

Quickly (in two)

mp

1 6

RH LH



10

1

wheels horn	on on	the the	bus bus	go goes,	'round "beep,	and beep,	'round, beep,"
----------------	----------	------------	------------	-------------	------------------	--------------	-------------------

14

all all	through through	the the	town. town.
------------	--------------------	------------	----------------

4

Teacher Duet (Cont.)

10	14
----	----



On Wings of Song

Felix Mendelssohn (1809-1847)
Arranged by Carol Matz

Moderately

Count: (1 2) *p*

3

4

2

6

2

4

Go on to
the next
page!

Teacher Duet (Student plays *one octave higher*.)

Moderately

RH

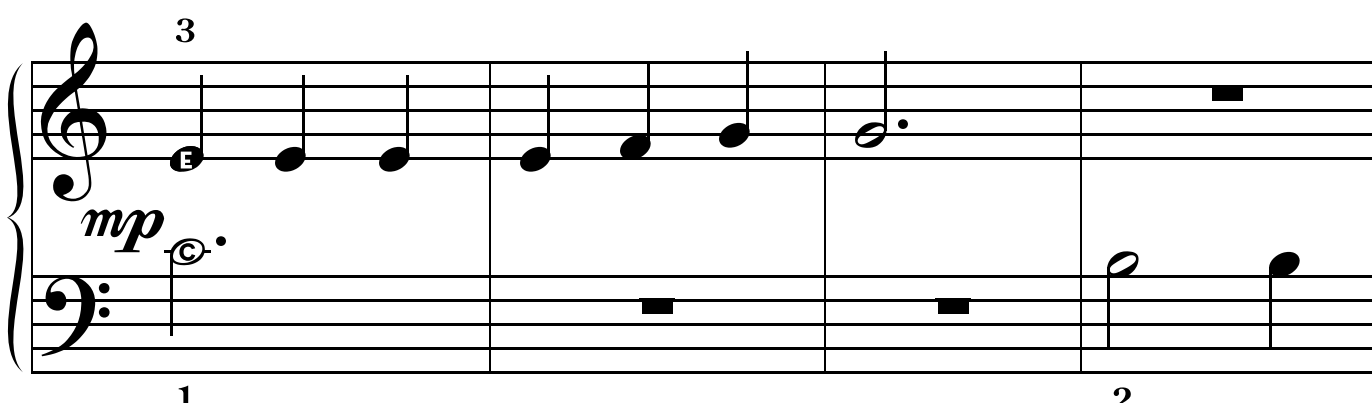
LH

pp

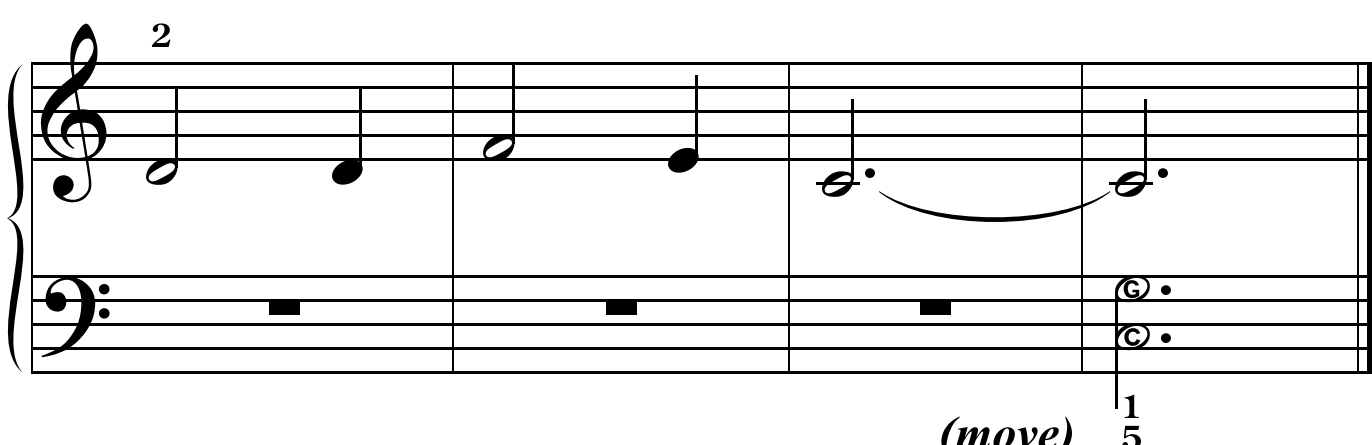
with pedal

6

10



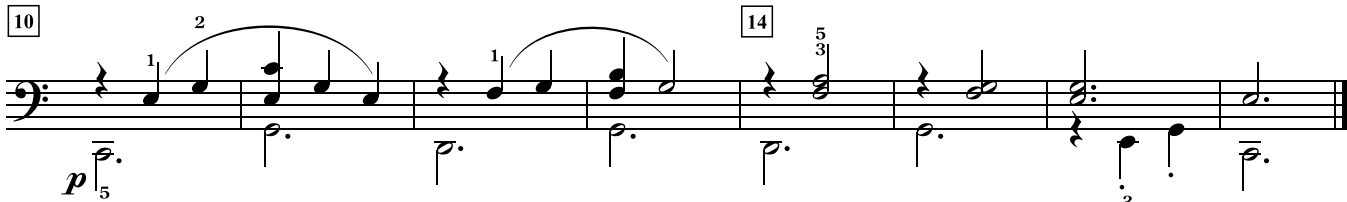
14



Teacher Duet (Cont.)

10

14





John Jacob Jingleheimer Schmidt

Fast

3 4

John Ja - cob Jin - gle - heim - er Schmidt,

mf

1 5 1 5

5 4 2 3 1

his name is my name too! When -

2 1 2 1 (under)

9 3 4

ev - er we go out, you can hear the peo - ple shout, "There goes

f

1 5 1 5

13 5 1

John Ja - cob Jin - gle - heim - er Schmidt!"

1



Looby Loo

Traditional
Arranged by Carol Matz

Lively

1 5

Here we go loo - by loo,

mp *f*

1 3 5

5

1

here we go loo - by light.

mp *f*

1 2

9

Here we go loo - by loo,

mp *f*

13


all on a Sat - ur - day night!

1 2 1

(dip over)

Turkey in the Straw

Traditional / Arranged by Carol Matz



carol matz's
interactive
piano method®

LEVEL 2A

Performance Piece
Unit 3

Facing Page 1 of 2 (left page)

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Moderately fast

The main piano score is written for a grand piano in 4/4 time. It consists of three systems of music. The first system starts with a treble clef and a bass clef, with a mezzo-forte (*mf*) dynamic. The treble staff has a triplet of eighth notes (3) and a slur over a quarter note (1) and an eighth note (2). The bass staff has a triplet of eighth notes (3) and a slur over a quarter note (1) and an eighth note (2). The second system starts with a treble clef and a bass clef, with a mezzo-forte (*mf*) dynamic. The treble staff has a triplet of eighth notes (3) and a slur over a quarter note (1) and an eighth note (2). The bass staff has a triplet of eighth notes (3) and a slur over a quarter note (1) and an eighth note (2). The third system starts with a treble clef and a bass clef, with a mezzo-forte (*mf*) dynamic. The treble staff has a triplet of eighth notes (3) and a slur over a quarter note (1) and an eighth note (2). The bass staff has a triplet of eighth notes (3) and a slur over a quarter note (1) and an eighth note (2).

Teacher Duet (Student plays *one octave higher*.)

Moderately fast

The Teacher Duet score is written for a grand piano in 4/4 time. It consists of two systems of music. The first system starts with a treble clef and a bass clef, with a mezzo-piano (*mp*) dynamic. The treble staff has a triplet of eighth notes (3) and a slur over a quarter note (1) and an eighth note (2). The bass staff has a triplet of eighth notes (3) and a slur over a quarter note (1) and an eighth note (2). The second system starts with a treble clef and a bass clef, with a mezzo-piano (*mp*) dynamic. The treble staff has a triplet of eighth notes (3) and a slur over a quarter note (1) and an eighth note (2). The bass staff has a triplet of eighth notes (3) and a slur over a quarter note (1) and an eighth note (2).



Musical notation for measures 9-11. Measure 9 starts with a boxed '9' and a circled '5 1' above the treble staff. Measure 11 ends with a circled '5 1' above the treble staff and a circled '3' below the bass staff.

Musical notation for measures 12-14. Measure 12 starts with a boxed '12' and a circled '2' above the treble staff. Measure 13 has the word 'under' above the treble staff and a circled '1' below the bass staff. Measure 14 ends with a circled '1' below the bass staff.

Musical notation for measures 15-17. Measure 15 starts with a boxed '15'. Measure 17 ends with a double bar line.

Teacher Duet (Cont.)

Musical notation for measures 9-15 of the Teacher Duet. Measure 9 starts with a boxed '9'. Measure 12 starts with a boxed '12'. Measure 15 starts with a boxed '15'. The notation includes various fingerings and dynamics like *mf*.

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(for those printing front/back)

Jesu, Joy of Man's Desiring

J. S. Bach (1685-1750)

Carol Matz

Flowing

mp

simile

6

11

under

over

simile

16

2 3 2 1 4 1 *over* 3

1 5 1 3 4 1 3 5

21

1 3 2 *under* 1 2 3 5 5

5 1 1 2 5

26

1 2 3

p 3 1 3 5 1 3 5 3

31

2 1 over 3 1

mp

1 2 3 5

36

2 5 3 2 1 4

mf *mp*

1 5 1 2 5

simile

41

under 1 1 3 2

1 2 4 1 3 5 1 3 4

46

1 4 1 over 3 1

rit. *p*

1 3 5 1 2 5

O Canada

Words by Robert Stanley Weir

Music by Calixa Lavallée

Arranged by Carol Matz

Moderately

4/4 time signature. The score is divided into four systems, each with a measure number in a box (4, 7, 10) at the beginning of the first staff. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *mp*, *mf*, *f*, and *From mf*. Crescendos and decrescendos are marked with hairpins. The lyrics are written below the treble staff.

System 1 (Measure 4): *mp* O Can - a - da! Our home and na - tive

System 2 (Measure 7): land! True *mf* pa - triot love in

System 3 (Measure 10): all thy sons com - mand. With *mf* glow - ing hearts we

System 4 (Measure 13): see thee rise, *f* the true north strong and free! *From mf*

13 *mp*

far and wide, O Can - a - da, we stand on guard for

16

thee. *mp* God - keep our land

19

glo - rious and free! *mf* O Can - a -

22

da, we stand on guard for thee.

25

f O Can - a - da, we stand on guard *rit.* for thee!

Take Me Out to the Ball Game

Words by Jack Norworth
Music by Albert Von Tilzer
Arranged by Carol Matz

Moderately

1 5 1 5 2

Take me out to the ball game,

5 5 1 3 5 1 3 5 1 2

5

5

take me out to the crowd.

5 5 1 3 5 1 3 2 3

9

5 1 2 5 3

mf Buy me some pea - nuts and Crack - er Jack;

1 4 3 3

13

2 5 3 1 3

I don't care if I nev - er get back! Let me

5 1 3 4 5

17

1 5 5

root, root, root for the home team; if

mf

1 3 5 1 3 5 1 2

21

3 1 2

they don't win it's a shame. For it's

f

5 4 1 2 3 5

25

4 2 4 1 2 3

one, two, three strikes you're out at the

> > > > > >

1 5 1 5 1 5

29

4 2 1 5 2 1

old ball game! *rit.*

1 1 2 3 5



America

(My Country, 'Tis of Thee)

Traditional Melody

Words by Samuel F. Smith

Moderately slow

4/4

mp My coun - try, 'tis of thee, sweet land of

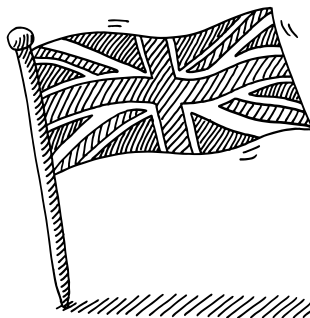
lib - er - ty, of thee I sing. *mf* Land where my

fa - thers died, land of the pil - grims' pride.

From ev - 'ry moun - tain-side, let free - dom ring!

f *molto rit.*

8va



God Save the Queen

Traditional
National Anthem of the United Kingdom

Moderately slow

under

4

mp God save our gra - cious Queen, long live our

no - ble Queen, God save the Queen! *mf* Send her vic -

to - ri - ous, hap - py and glo - ri - ous,

long to reign o - ver us. God save the Queen! *f* *molto rit.*

8va



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,

1 3 5 1 2 5 2

3

1 5 1 1 3 4

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

3 2 4 1

6

1 2 1 2 1

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

2 1 2 2

9

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

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

f 5 2 1 3

8va

12

5 1 2 1 1 3 4

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

1 5 1 3 5 2

15

1 2 1 2 1 5

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

molto rit.

1 2 1 3 5 8va

THIS IS COOL!

"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



Activity Sheets

Interested in more from Carol?

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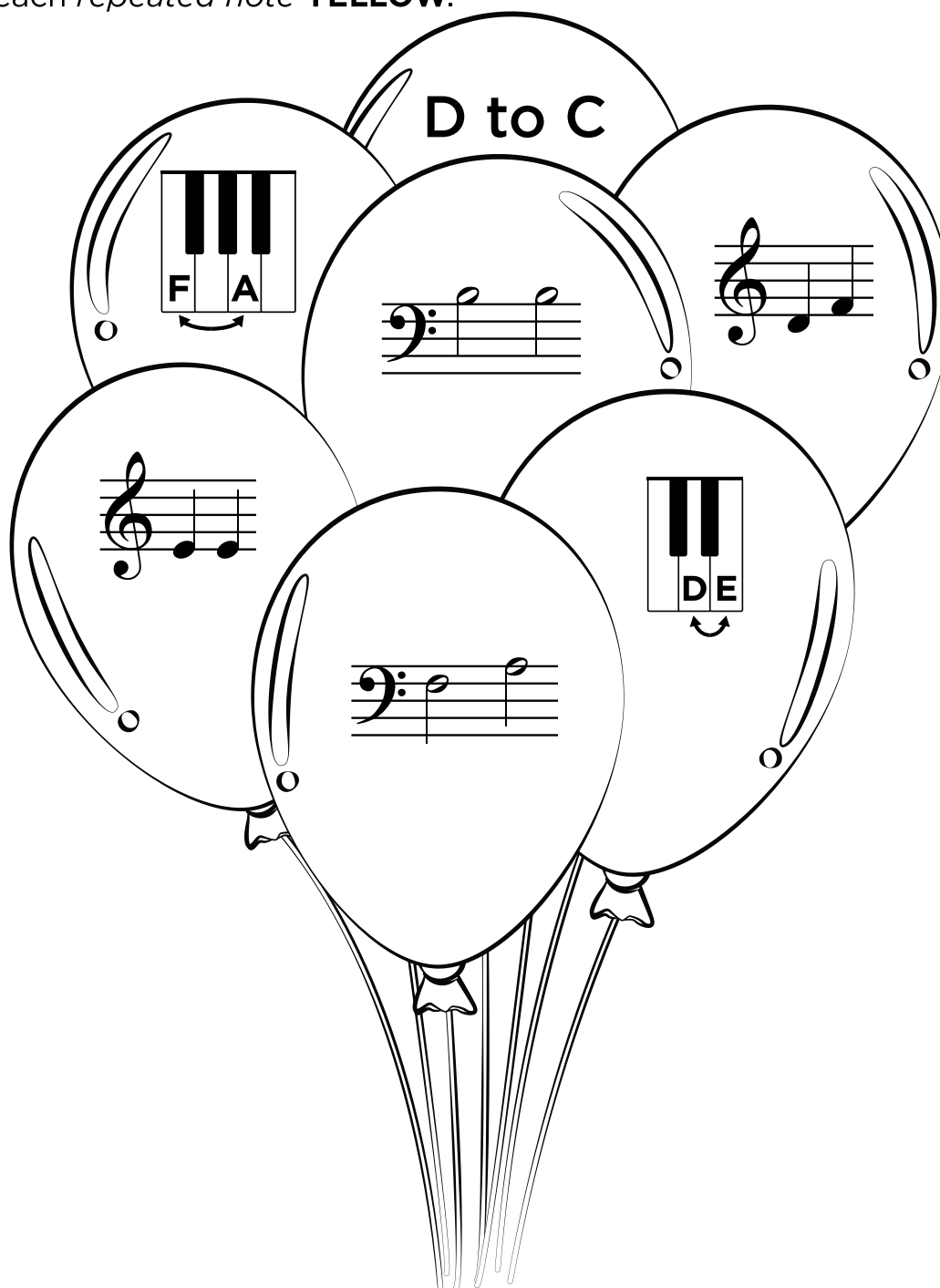
Rhyme Time

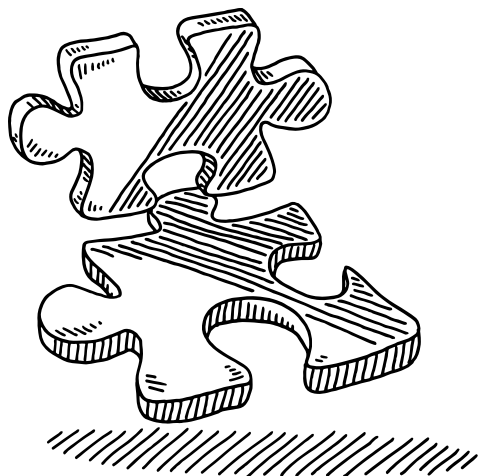
Complete the rhyme below by writing the letter names in the blanks.



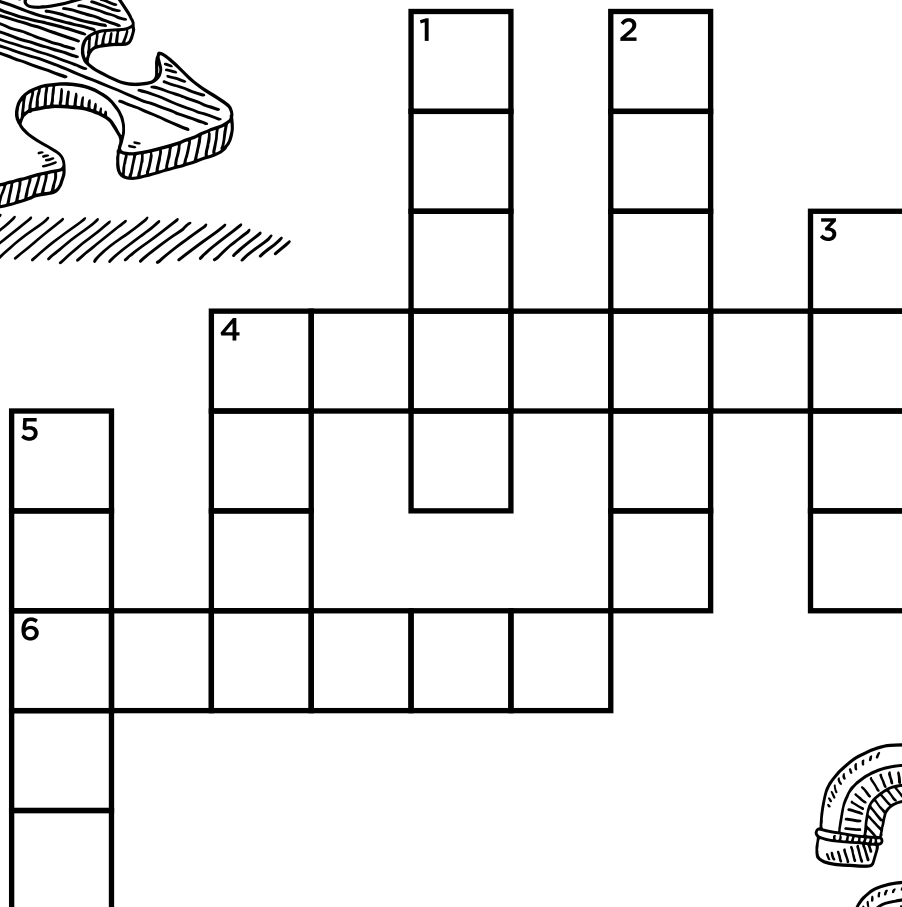
Step, Skip, or Repeat

- ✓ Color each *step* **RED**.
- ✓ Color each *skip* **BLUE**.
- ✓ Color each *repeated note* **YELLOW**.





Crossword Puzzle



Down:

1. #

2. Play smoothly.

3. C to C# is a _____ step.

4. b

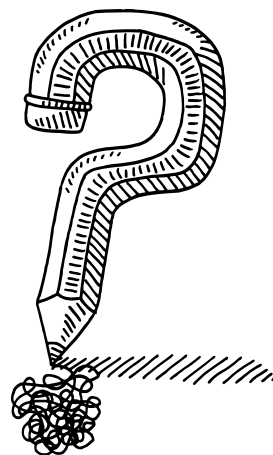
5. 3 notes played at the same time

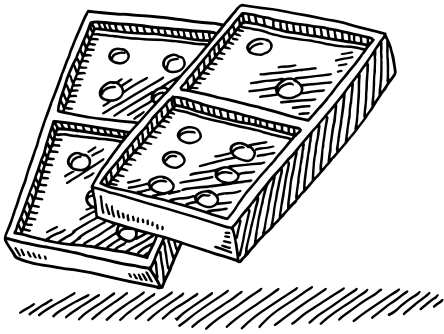
(example: )

Across:

4. 

6. *8va* above a note means to play up an _____.





Oh, Dominoes!

Each domino in **Column A** has two intervals (2nd, 3rd, 4th, 5th, 6th).
Draw a line connecting each domino in **Column A** to a domino in **Column B**.

Column A

(Example)

C to D
(2nd)

(3rd)

E up
to C

C up
to G

G up
to D

G up
to D

G up
to D

Column B

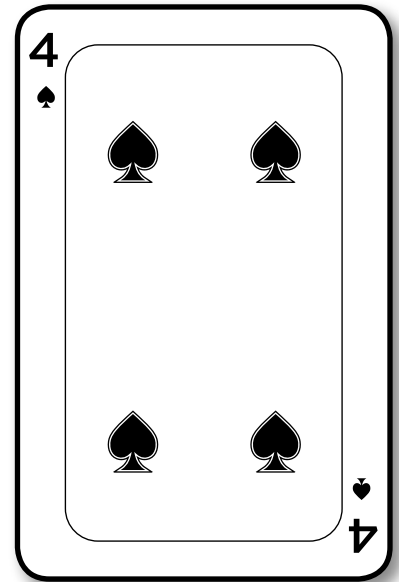
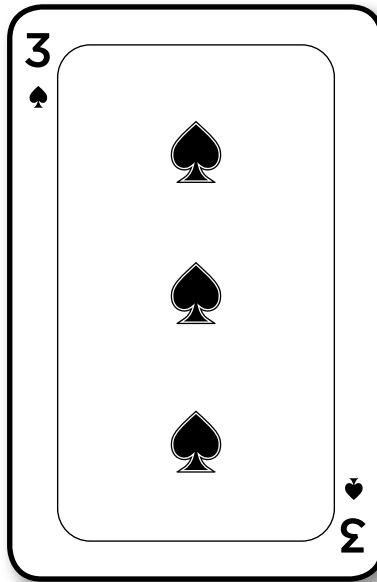
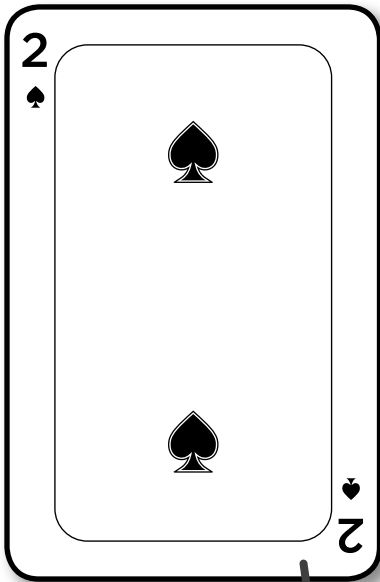
(2nd)

(3rd)

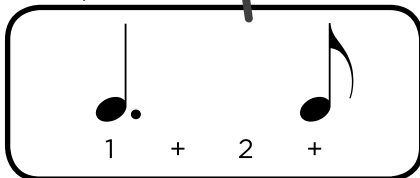


Card Matching Game

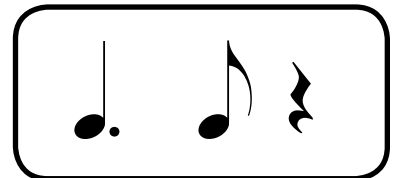
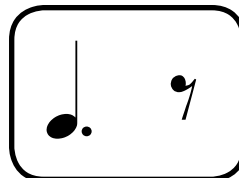
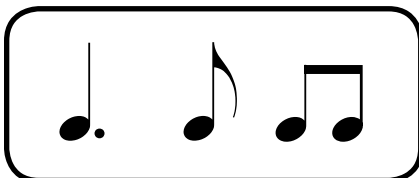
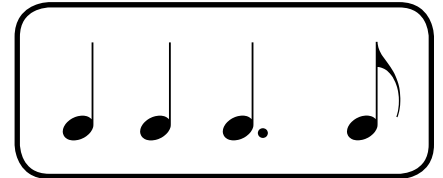
For each rhythm pattern below, add up the beats.
Then, draw a line connecting it to the card that has the same number.

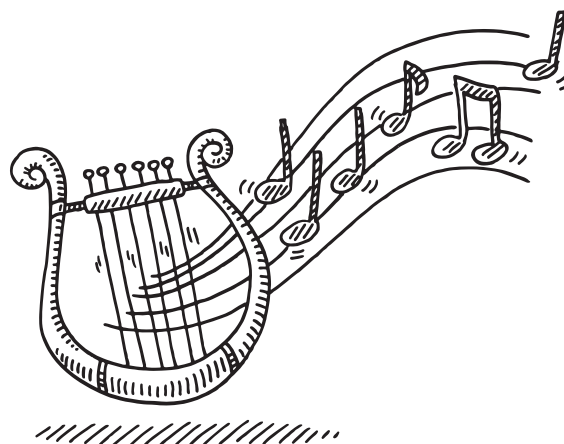


(Example)



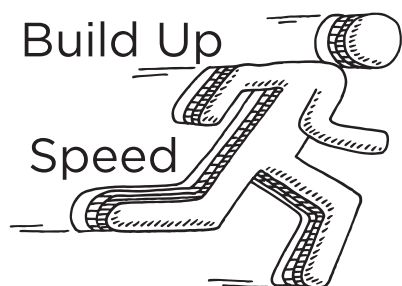
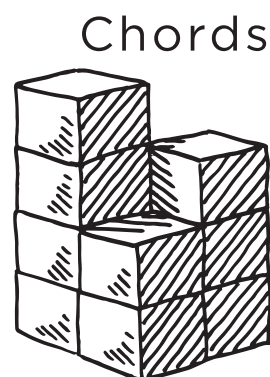
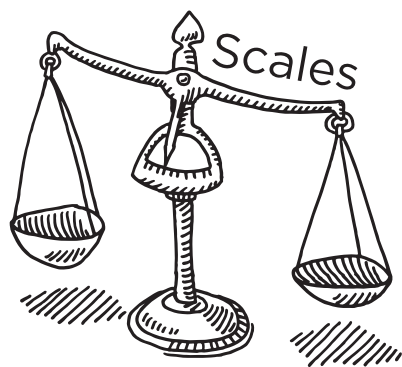
(2 beats)

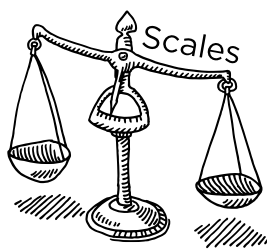




FREE Technique Pages

from Level **2B**





Hands-Together Preparation Going UP

Play each exercise *hands together*.
Notice that both finger 3's play at the same time.

1. *mf*

1 2 3 1 2 2 1 3 2 1

under

over

5 4 3 2 1 1 2 3 4 5

2. *mf*

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

over

under

1 3 1 3 2 1 1 2 1 2 3 1

C Major Scale - 1 Octave - Going UP

3. *mf*

1 2 3 1 2 3 4 5

under

over

5 4 3 2 1 3 2 1

G Major Scale - 1 Octave - Going UP

4. *mf*

1 2 3 1 2 3 4 5

under

over

5 4 3 2 1 3 2 1



**Hands-Together Preparation
Going DOWN**

5.

mf

1 2 3 *under* 1 2 1 *over* 3 2 1

6.

mf

over 2 1 3 2 1 2 3 *under* 1 2

1 2 3 4 5 4 3 2 1

C Major Scale - 1 Octave - Going DOWN

7.

mf

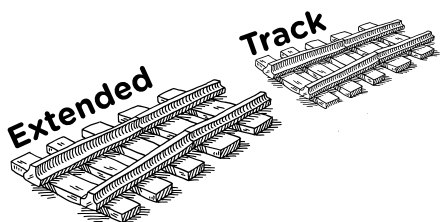
1 2 3 *under* 1 2 3 *over* 4 5

G Major Scale - 1 Octave - Going DOWN

8.

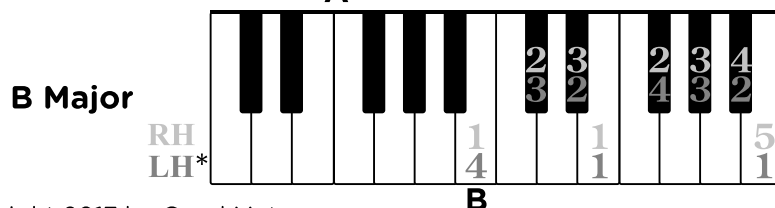
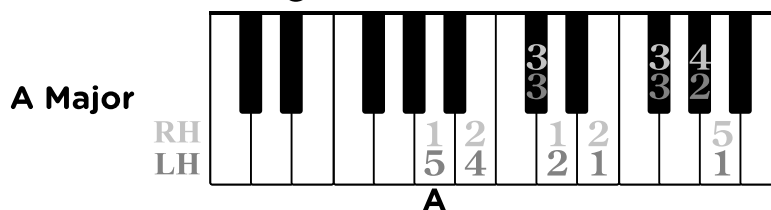
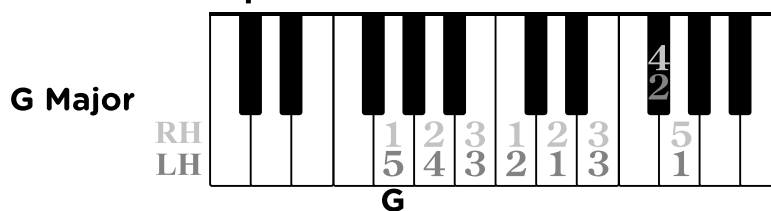
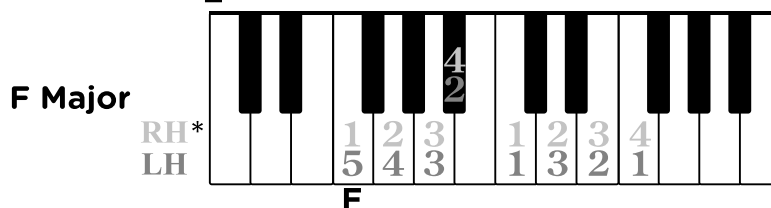
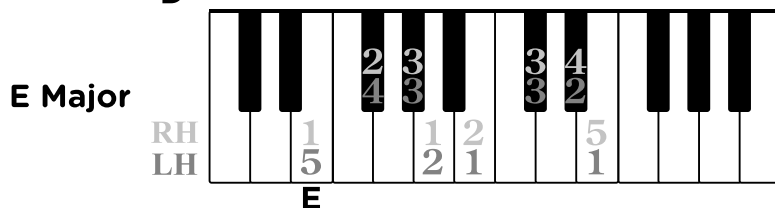
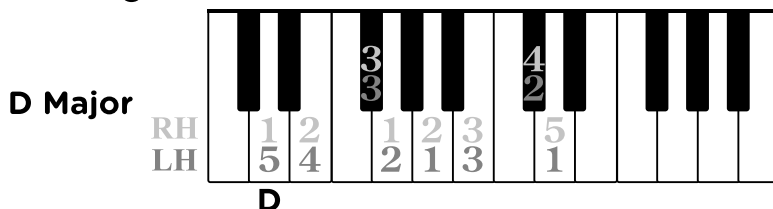
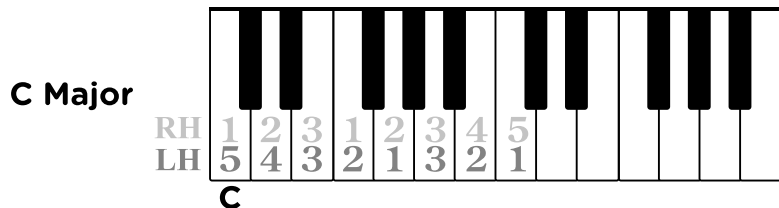
mf

1 2 3 *under* 1 2 3 *over* 4 5



Review: Major Scales Beginning on White Keys

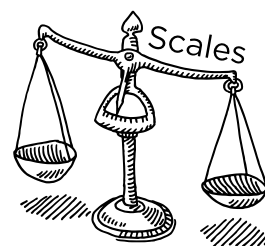
Play each scale up and down 3 times:
RH alone, LH alone, and then hands together.



Remember:

RH scale fingering is usually 1 2 3, 1 2 3 4 5.

LH scale fingering is usually 5 4 3 2 1, 3 2 1.



* The fingering is a little unusual.
No finger 5!

**FOR
FREE!**

Happy Birthday to You!



Arranged at 3 Levels:

- **Early Elementary**
- **Late Elementary**
- **Early Intermediate**

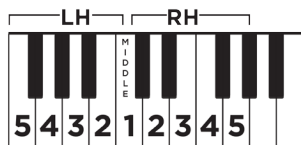
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(CLICK HERE)

Happy Birthday to You!

(Early Elementary)



Thumbs share C

Mildred and Patty Hill
Arranged by Carol Matz

Moderately fast

Handwritten musical notation for the first system of 'Happy Birthday to You!'. The key signature is one flat (Bb) and the time signature is 3/4. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: Hap - py birth - day to you,.

4 1

Handwritten musical notation for the second system of 'Happy Birthday to You!'. The key signature is one flat (Bb) and the time signature is 3/4. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: hap - py birth - day to you.

4 2

DUET PART (Student plays one octave higher)

Moderately fast

Handwritten musical notation for the Duet Part of 'Happy Birthday to You!'. The key signature is one flat (Bb) and the time signature is 3/4. The notation is for a duet, with the right hand (RH) playing one octave higher than the left hand (LH). The lyrics are: Hap - py birth - day to you.

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

pedal ad lib.



13

5

f

Hap - py birth - day, dear (name _____),

4 2

19

4

hap - py birth - day to you!

DUET PART (Cont.)

13

5 3 1

5 2 1

5 4 1

1

3

1

5

mf

19

4 2 1

3

8va - -

Happy Birthday to You!

(Late Elementary)

Mildred and Patty Hill
Arranged by Carol Matz

Moderately

(uneven eighths*)

Happy Birthday
Moderately

1 1
mp *LH 2/3 over* Hap - py
mf

3 birth - day to you, hap - py birth - day to
1 2 5 3 1 3

6 you. *f* Hap - py birth - day dear (name____), hap - py
4 1 5 3 1 2 5
2 4 2 1 3 2 5 1 5 1 5

9 birth - day to you! *ff*
4 2 4 5 1 5
1 4 1 5 8va

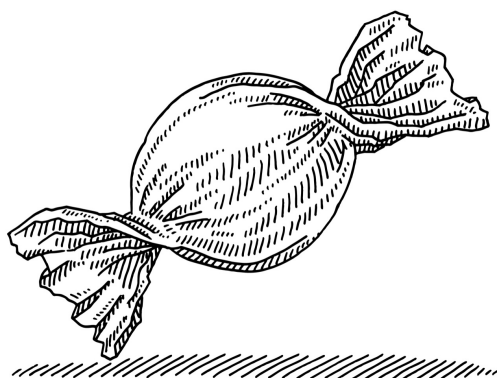
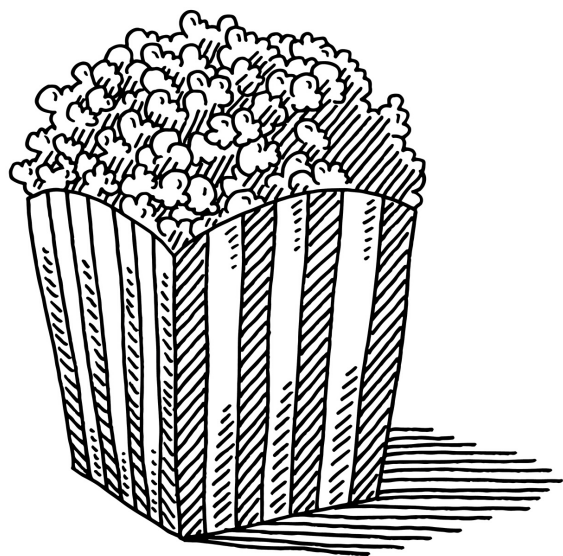
* Play all eighth notes with an uneven, long-short pattern.

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(for those printing front/back)

FOR
FREE!

Teaching Rhythm Patterns

(with food!)



Interested in more from Carol?

carolmatzpiano.com

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Teaching Rhythm Patterns (*with Food!*)

Who doesn't like food? (I'm eating chocolate kisses as we speak... purely as inspiration, mind you!) Using words is a great way to get students to *feel* a rhythm, and food names are always fun for students. I can still hear my teacher saying "liberty, liberty" for triplets... not as fun as food. Did your teacher use "blueberry" or maybe "strawberry?"

To expand on this idea, I've put dozens of these rhythmic devices in one place, *leveled progressively*, so they can be used with students as they learn new rhythm patterns.

In this packet, there are 4 basic levels (two pages for each level):

- Level 1 = quarter notes, half notes, whole notes
- Level 2 = adds eighth notes
- Level 3 = emphasizes triplets and swing feel
- Level 4 = emphasizes sixteenth notes

Feel free to print these pages out (on paper, cardstock, etc.) If you'd like each rhythm pattern to be separate, you can cut out each individual one (and perhaps laminate the whole page before cutting). Please feel free to share this packet with other teachers and use with any of your students!

Here are some suggested ways to use these rhythm patterns:

1. Say the words aloud *in rhythm* 2–3 times, and ask the student to copy you. Have the student repeat a few times.
2. Say the words while *clapping* the rhythm (2–3 times), and ask the student to copy. (Tapping can be used in place of clapping.)
3. Each rhythm is one complete measure; you may combine rhythms with the same time signature by placing individual cards next to each other.
4. After a group (or level) of rhythm patterns is learned, place them all in front of the student. Clap one of the rhythms a few times, and ask the student to choose the pattern you clapped. (This can be repeated as part of a game.)
5. The student may then progress to playing each rhythm pattern on the keyboard *while counting aloud*. Have the student play the rhythm, using one hand, while placed in a simple five-finger pattern.

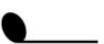
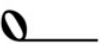
I'm sure there are plenty of fun ways to use these "food rhythms"...I look forward to you sharing your ideas with me and other teachers! You may email your ideas to share, if you like: carol@carolmatzpiano.com

Enjoy! Carol Matz



Soft

Pret - zel

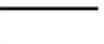


Pea - nut

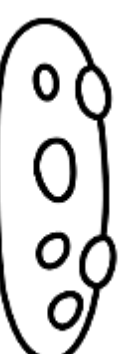
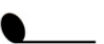
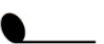
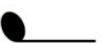
But - ter

Sand

- wich



Lol - li - pop



Choc - 'late

Chip

Cook

-

ie

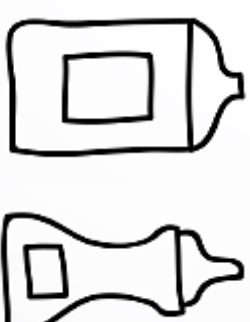




Gua - ca - mo - le



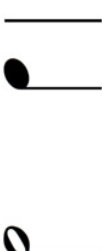
Dip



Ketch - up and



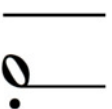
Mus - tard



Straw - ber - ry



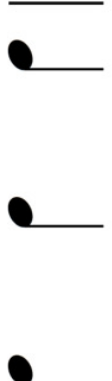
Jam



Ap - ples and

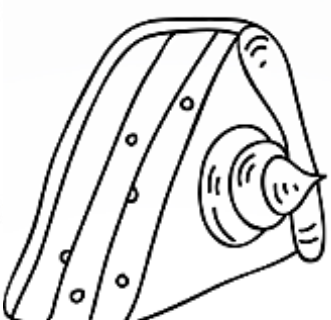


Or - ang - es





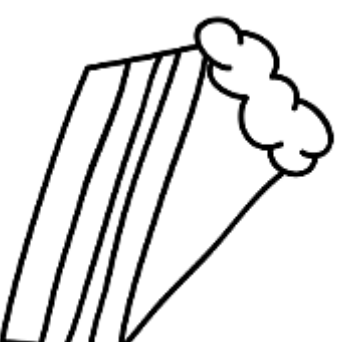
Choc-'late Chip Cup - cake



Bos - ton Cream Pie



Sweet Po - ta - to Fries



Choc-'late Cake with Frost - ing





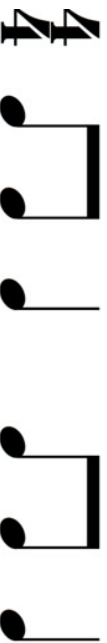
Green Bean Casserole



Pancakes with Maple Syrup



Honey Nut Cheerios

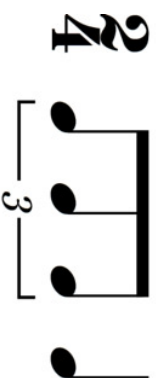


Popcorn and Raisinettes

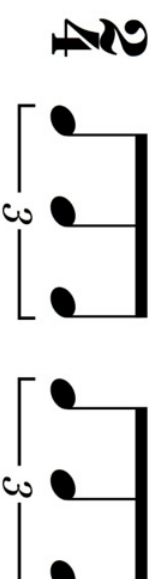




Cin - na - mon Roll

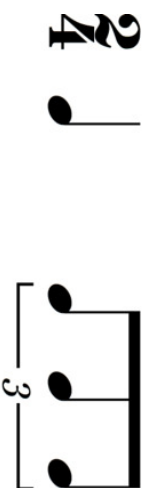


Car - rots and Broc - co - li



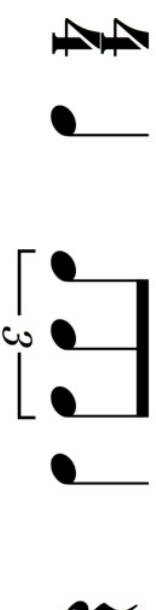
Fresh

Blue - ber - ries



Fried

Ar - ti-choke Hearts

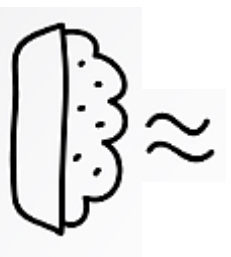
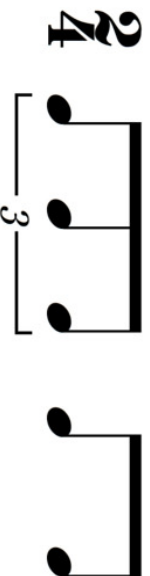




Swing feel

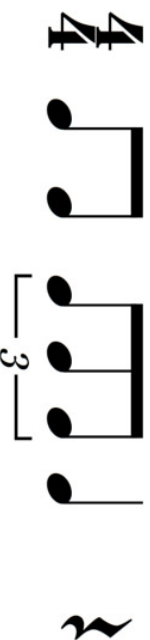
Straw - ber - ry

Cheese - cake



Swing feel

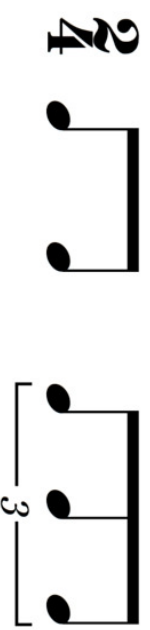
Mac - a - ro - ni and Cheese



Swing feel

Roast - ed

Veg - 'ta - bles



Swing feel

Pea - nut But - ter and Jel - ly





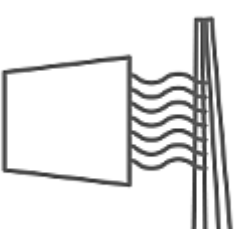
Chil - i Pep - per



Wa - ter - mel - on Slice



Pea - nut But - ter Fluf - fer - nut - ters

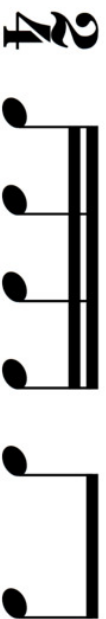


Hot and Spic - y Noo - dle Bowl

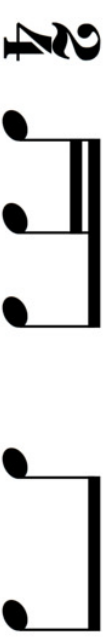




Choc-'late Frost-ed Do - nut



But - ter - scotch Can - dy



Egg - plant Par - me - san

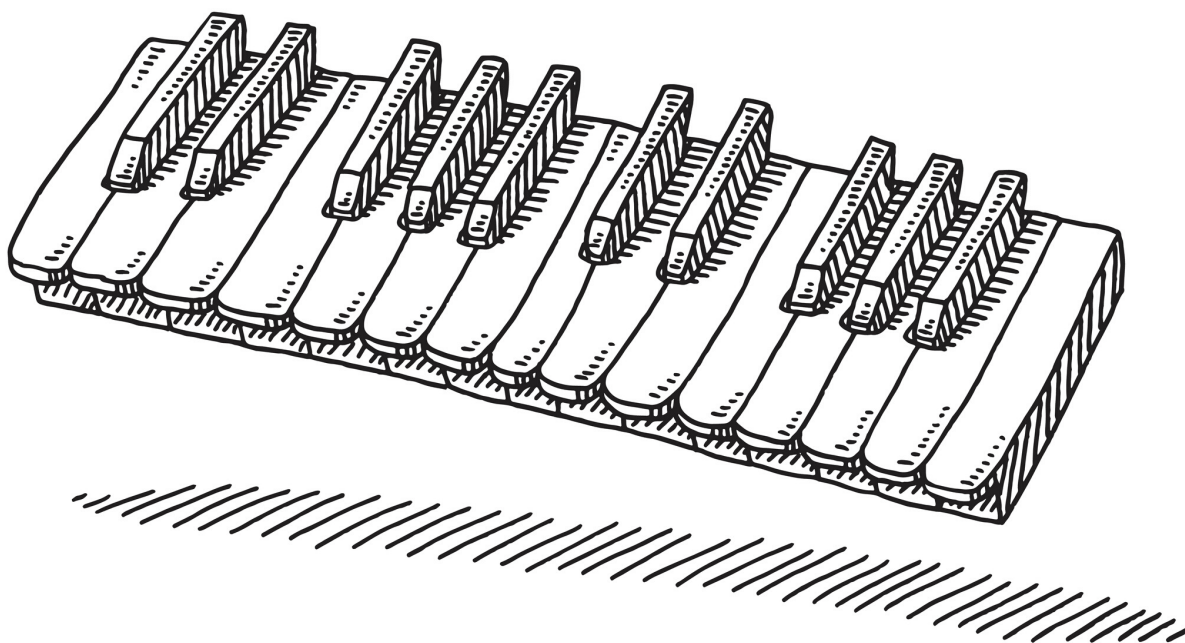


Red Vel - vet Cup - cake



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Teaching Ragtime



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Teaching Ragtime

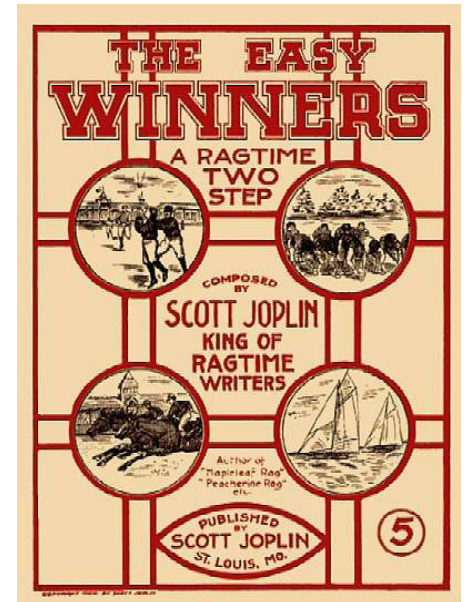
by Carol Matz

Ragtime in Context

In the 1970s, there was a major ragtime revival, partly due to the popular movie *The Sting*. This revival was great for piano teachers and students since it opened up a whole new genre to further explore. The soundtrack to *The Sting* featured many Scott Joplin pieces, including “The Entertainer,” “The Easy Winners,” and “Solace.” The great Marvin Hamlisch created orchestrations of many of the ragtime pieces featured in the film. His versions are in a rather up-tempo, staccato style, which is an interpretation that has stuck in a lot of people’s minds whenever they think of ragtime.

However, I want to emphasize that most of Joplin’s rags have a tempo marking that simply says “Not fast,” with no metronome mark. Ragtime developed from marches, which are usually around 120 beats per minute. (Think of Sousa’s “Stars and Stripes Forever” as an example). You might use this march tempo as a guideline, but rags can be played slower than this, especially when Joplin indicates *Slow march tempo*.

In addition to tempo, another ragtime performance issue to think about is the use of pedal, which is a bit controversial and has no “right answer,” since pedal is not indicated in the score. Most rags, in their original form, contain numerous octave-to-chord jumps, and many performers use pedal to bridge this jump (pedal down on the octave, up on the chord). In any case, pedal is appropriate in slower ragtime pieces, such as Joplin’s “Solace.” In mid-tempo rags, it’s up to the performer whether the piece should be staccato or more lyrical. Rags can be beautiful pieces when interpreted lyrically. If you’re interested in hearing some wonderful interpretations, you might



“The Easy Winners” cover (1901)

listen to the Joplin recordings by pianist Joshua Rifkin (especially his recordings of “The Entertainer” and “Gladiolus Rag”).

The most defining characteristic of ragtime is a syncopated melody against a steady left-hand accompaniment. To help students work on common syncopations found in ragtime, I’ve created the “Ragtime Exercises” pages found in this PDF. These exercises help students develop *rhythmic coordination between the hands*, which is essential for ragtime performance.

In addition to the exercises, I have also included an Early Intermediate to Intermediate arrangement of the Joplin piece “The Easy Winners.” Please enjoy using these free materials in your studio! (Photocopying for your own students is allowed, but please, no mass distribution or sharing online.)

Carol Matz

Ragtime Exercises

by Carol Matz

Overview

Syncopation is an accent, or stress, on an upbeat, which is normally a weak beat. It is one of the most characteristic elements of ragtime, but it can be tricky for students to feel. The following exercises help develop rhythmic coordination between the hands, using three common syncopations.

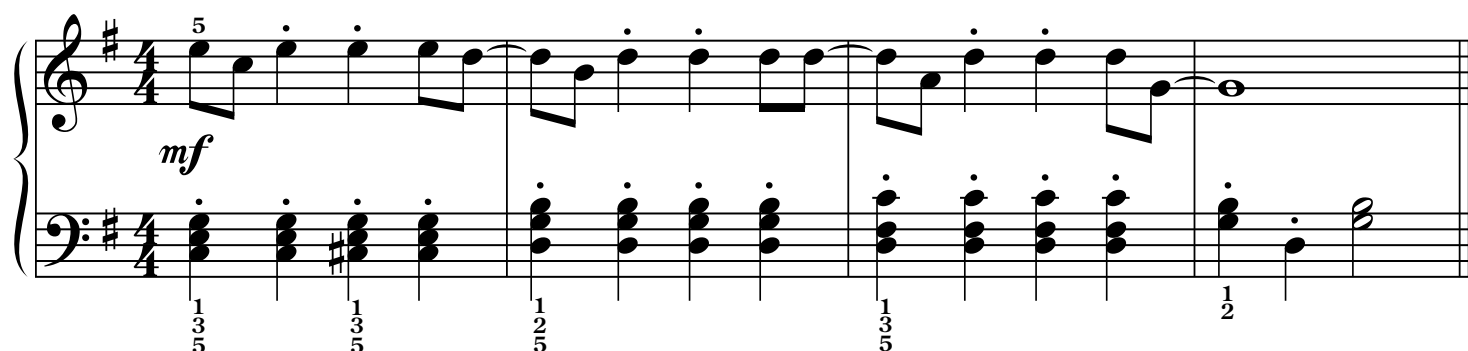
Practice Steps

Be sure that students practice the following exercises *slowly*, eventually building to a moderate tempo. Ragtime should not be played quickly.

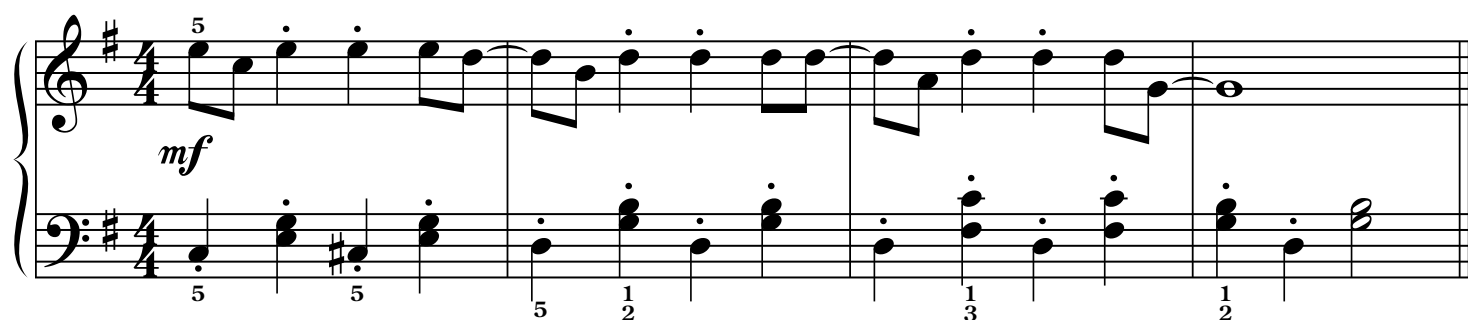
- 1 For each exercise, have the student practice *hands separately* first.
- 2 Before putting the hands together, have the student play the right-hand melody while the left hand taps quarter-note beats on his or her lap.
- 3 Have the student practice both variations of each exercise. The first variation uses *blocked chords* in the LH. The second variation uses *broken chords*.

Exercise 1 Eighth notes tied between measures

Variation 1 (LH blocked chords)



Variation 2 (LH broken chords)



(Syncopation exercises based on Scott Joplin's *School of Ragtime*.)

Ragtime Exercises, page 2

Exercise 2 Quarter note on the upbeat

Variation 1 (LH blocked chords)

4/4 time signature, key of D major. The piece is marked *mf*. The right hand plays a melody of quarter notes on the upbeat, with fingerings 3, 2, 1. The left hand plays blocked chords: 1 3 5, 1 3 5, 1 2 5, 1 3 5, and 1 2. The piece ends with a double bar line.

Variation 2 (LH broken chords)

4/4 time signature, key of D major. The piece is marked *mf*. The right hand plays a melody of quarter notes on the upbeat, with fingerings 3, 2, 1. The left hand plays broken chords: 5, 5, 5 1 2, 1 3, and 1 2. The piece ends with a double bar line.

Exercise 3 Eighth notes tied between beats 2 and 3

Variation 1 (LH blocked chords)

4/4 time signature, key of D major. The piece is marked *mf*. The right hand plays a melody of eighth notes tied between beats 2 and 3, with fingerings 5 1 3, 5, 1 2, and 1. The left hand plays blocked chords: 1 3 5, 1 3 5, 1 2 5, 1 3 5, and 1 2. The piece ends with a double bar line.

Variation 2 (LH broken chords)

4/4 time signature, key of D major. The piece is marked *mf*. The right hand plays a melody of eighth notes tied between beats 2 and 3, with fingerings 5 1 3, 5, 1 2, and 1. The left hand plays broken chords: 5, 5, 5 1 2, 1 3, and 1 2. The piece ends with a double bar line.

Scott Joplin
Arranged by Carol Matz

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The Easy Winners Page 2

13

16

mp

19

1. 2.

22

25

p

28

f

31

f

34

ff