

ROBINSON PIANO

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level 2

# PIANO LESSONS

by JAMES BASTIEN

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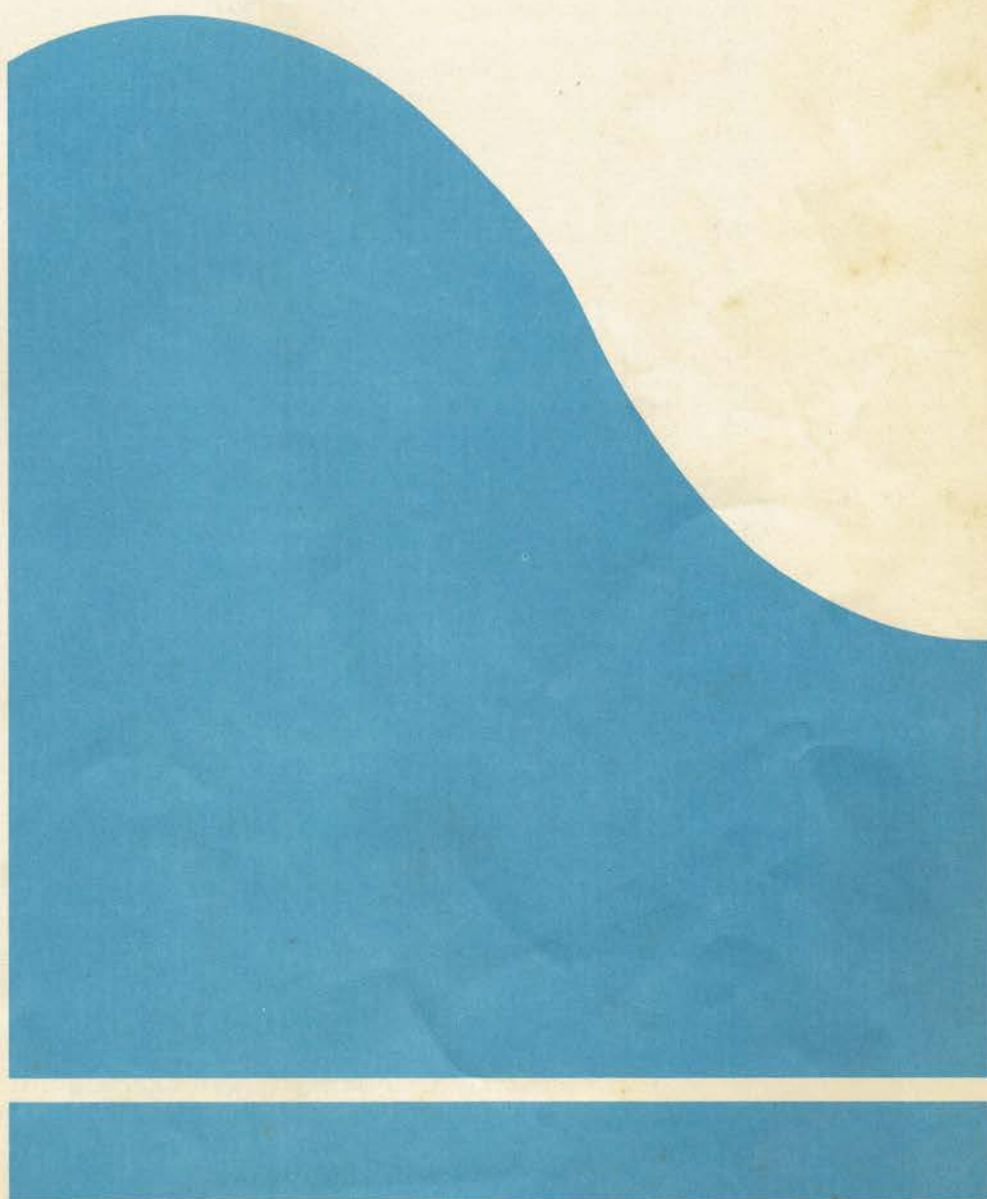


level 2

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by JAMES BASTIEN

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# Preface

**PIANO LESSONS** leads the student slowly, step by step, through basic keyboard fundamentals. Each level contains original music and carefully selected folk music to provide an enjoyable learning experience. Multi-key reading is introduced gradually in successive levels of the course.

This book is designed to be used in conjunction with the materials listed below.

## Suggested Use of Materials with "PIANO LESSONS, Level 2."

After completing page 5, the student is ready to begin	Theory Lessons-Level 2 (WP8)
After completing page 7, the student is ready to begin	Technic Lessons-Level 2 (WP13)
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	Duet Favorites-Level 2 (WP61)
	Christmas Favorites-Level 2 (WP50)
	Christmas Duets-Level 2 (GP312)
	Hymn Favorites-Level 2 (WP45)
	Piano Recital Solos-Level 2 (WP66)
	Pop Piano Styles-Level 2 (WP52)

SHEET MUSIC from **Level Two Solos** may be assigned to the student at the teacher's discretion.


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Moderato

## Old Fashioned Waltz

Handwritten musical score for "Old Fashioned Waltz" in 3/4 time, key of D major (one sharp). The tempo is marked "Moderato" and the dynamics include "mf". The score is written for piano, with separate staves for the right hand (r. h.) and left hand (l. h.).

The score consists of four systems of music:

- System 1:** The right hand plays a melody starting on G4, moving to A4, B4, and C5. The left hand plays a bass line starting on D3, moving to E3, F3, and G3. The first measure is marked with a "5" below the bass line. The second measure is marked with a "1" below the right hand. The third measure is marked with a "3" below the right hand.
- System 2:** The right hand continues the melody, moving to D5, E5, and F5. The left hand continues the bass line, moving to A3, B3, and C4. The first measure is marked with a "5" below the bass line. The second measure is marked with a "1" below the right hand. The third measure is marked with a "3" below the right hand.
- System 3:** The right hand continues the melody, moving to G5, A5, and B5. The left hand continues the bass line, moving to C4, D4, and E4. The first measure is marked with a "5" below the bass line. The second measure is marked with a "1" below the right hand. The third measure is marked with a "3" below the right hand.
- System 4:** The right hand plays a melody starting on G4, moving to A4, B4, and C5. The left hand plays a bass line starting on D3, moving to E3, F3, and G3. The first measure is marked with a "4" below the bass line. The second measure is marked with a "1" below the right hand. The third measure is marked with a "rit." below the right hand.

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*a tempo*  
*mf*

*r. h.*  
1

5

*r. h.*  
1

5

*r. h.*  
1

5

5

3  
*l. h.*

*r. h.*  
3

3  
*l. h.*

*r. h.*

*cresc.*

*r. h.*  
1

5  
*l. h.*

3

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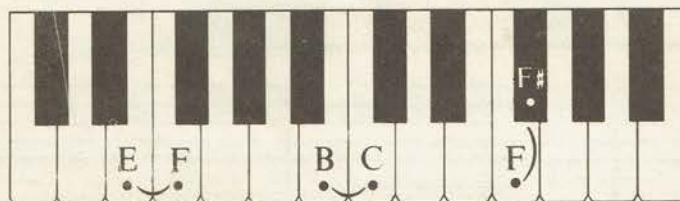
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# Half Steps and Whole Steps

## HALF STEP

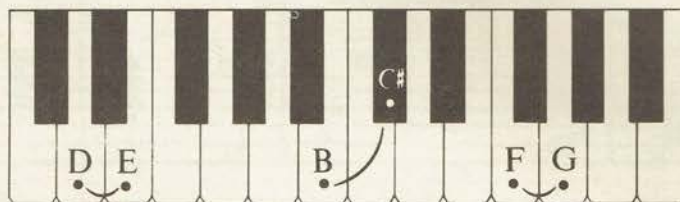
From one key to the nearest key with **no key in between** is a HALF STEP.



HALF STEPS ( $\frac{1}{2}$ )

## WHOLE STEP

From one key to a neighbor key with **one key in between** is a WHOLE STEP.



WHOLE STEPS (1)

# How Major Scales Are Formed

The word SCALE comes from a Latin word meaning *ladder*. A scale has tones (like steps on a ladder) which go up and down. There are eight tones in a Major Scale. The tones are called scale **degrees**. The scale degrees are arranged in the pattern of *whole steps* (1) and *half steps* ( $\frac{1}{2}$ ) shown below.

## C MAJOR SCALE

Pattern: (Keynote) 1 1  $\frac{1}{2}$  1 1 1  $\frac{1}{2}$

Degrees: 1 2 3 4 5 6 7 8



# Scale Preparation Drills

## TURNING THE THUMB UNDER

Practice these drills for turning the **thumb under**. Play the Right Hand drill first, then the Left Hand. Play each drill several times. Practice *slowly* at first.

## CROSSING OVER THE THUMB

Practice these drills for crossing **over the thumb**. Play the Right Hand drill first, then the Left Hand. Play each drill several times. Practice *slowly* at first.

You are ready to begin a new book in the Bastien Piano Library—"TECHNIC LESSONS, Level 2."

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## Scale Melodies

Many songs use scales in their melodies. Several Christmas songs are given below. Play each song, first with the Right Hand, then with the Left Hand.

### The First Noel

Musical notation for "The First Noel" in 3/4 time. The Right Hand (R.H.) melody is written on a treble clef staff, and the Left Hand (L.H.) is written on a bass clef staff. Fingerings are indicated by numbers 1-5. The lyrics are: "The first Noel the Angels did say,".

### Joy to the World

Musical notation for "Joy to the World" in 4/4 time. The Right Hand (R.H.) melody is written on a treble clef staff, and the Left Hand (L.H.) is written on a bass clef staff. Fingerings are indicated by numbers 1-5. The lyrics are: "Joy to the world! the Lord is come."

### Away in a Manger

Musical notation for "Away in a Manger" in 3/4 time. The Right Hand (R.H.) melody is written on a treble clef staff, and the Left Hand (L.H.) is written on a bass clef staff. Fingerings are indicated by numbers 1-5. The lyrics are: "A way in a man-ger, no crib for a bed,".

\*Play the Left Hand eight scale degrees lower than written (one octave lower).



# **C = $\frac{4}{4}$ TIME SIGNATURE**

The sign **C** is another way of indicating the  $\frac{4}{4}$  time signature. This sign is called **COMMON TIME**.

## **C Major Scale Etude**

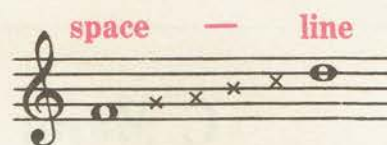
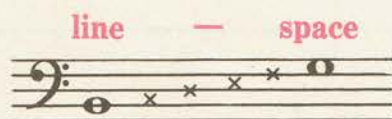
Moderato

The musical score for the C Major Scale Etude is written in Common Time (C). It consists of four systems of music, each with a treble and bass staff. The first system shows the ascending scale with fingerings 1, 2, 3, ①, 2. The second system shows the descending scale with fingerings 5, 4, 3, 2, 1, ③, 2. The third system shows the ascending scale with fingerings 5, 4, 3, 2, 1, ③, 2. The fourth system shows the descending scale with fingerings 1, 2, 3, ①, 2. The score includes various musical notations such as notes, rests, and dynamic markings.

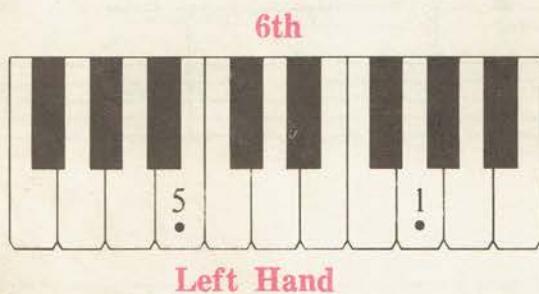


## 6ths

An interval of a sixth is written on the staff as a **line** note to a **space** note, or as a **space** note to a **line** note.



To play an interval of a 6th you must *stretch* fingers 1 and 5 apart.



Practice the following Left Hand drill which uses intervals of 5ths and 6ths. Move your little finger *down* a half step for the 6ths.

## Interval Drill

Transpose to the keys of F and G\*



\*TRANSPOSE means to play in a different key than written.



Play the following three melodies. Think ahead to stretch your Left Hand little finger *down* a half step for the interval of a 6th.

## Melody 1

Moderato

3

*mf*

1 5

1 5

Melody 1 is a piano exercise in 4/4 time, marked Moderato. The right hand plays a triplet of eighth notes (G4, A4, B4) in the first measure, followed by a half note (C5) in the second measure, and then a triplet of eighth notes (D5, E5, F5) in the third measure, ending with a half note (G5) in the fourth measure. The left hand plays a half note (G3) in the first measure, followed by a half note (F3) in the second measure, and then a half note (E3) in the third measure, ending with a half note (D3) in the fourth measure. The interval between the right and left hands is a 6th.

## Melody 2

Moderato

3

*p*

1 5

1 5

Melody 2 is a piano exercise in 4/4 time, marked Moderato. The right hand plays a triplet of eighth notes (G4, A4, B4) in the first measure, followed by a half note (C5) in the second measure, and then a triplet of eighth notes (D5, E5, F5) in the third measure, ending with a half note (G5) in the fourth measure. The left hand plays a half note (G3) in the first measure, followed by a half note (F3) in the second measure, and then a half note (E3) in the third measure, ending with a half note (D3) in the fourth measure. The interval between the right and left hands is a 6th.

## Melody 3

Moderato

3

*f*

1 5

1 5

Melody 3 is a piano exercise in 4/4 time, marked Moderato. The right hand plays a triplet of eighth notes (G4, A4, B4) in the first measure, followed by a half note (C5) in the second measure, and then a triplet of eighth notes (D5, E5, F5) in the third measure, ending with a half note (G5) in the fourth measure. The left hand plays a half note (G3) in the first measure, followed by a half note (F3) in the second measure, and then a half note (E3) in the third measure, ending with a half note (D3) in the fourth measure. The interval between the right and left hands is a 6th.



Play the following three melodies. Think ahead to stretch your Left Hand little finger *down* a half step for the interval of a 6th.

## Melody 1

Moderato

3

*mf*

1 5

1 5

Melody 1 is a piano exercise in 4/4 time, marked Moderato. The right hand plays a triplet of eighth notes (G4, A4, B4) in the first measure, followed by a half note (C5) in the second measure, and then a triplet of eighth notes (D5, E5, F5) in the third measure, ending with a half note (G5) in the fourth measure. The left hand plays a half note (G3) in the first measure, followed by a half note (C4) in the second measure, and then a half note (F3) in the third measure, ending with a half note (B2) in the fourth measure. The interval between the first and second notes in the left hand is a 6th (G3 to C4).

## Melody 2

Moderato

3

*p*

1 5

1 5

Melody 2 is a piano exercise in 4/4 time, marked Moderato. The right hand plays a triplet of eighth notes (G4, A4, B4) in the first measure, followed by a half note (C5) in the second measure, and then a triplet of eighth notes (D5, E5, F5) in the third measure, ending with a half note (G5) in the fourth measure. The left hand plays a half note (G3) in the first measure, followed by a half note (C4) in the second measure, and then a half note (F3) in the third measure, ending with a half note (B2) in the fourth measure. The interval between the first and second notes in the left hand is a 6th (G3 to C4).

## Melody 3

Moderato

3

*f*

1 5

1 5

Melody 3 is a piano exercise in 4/4 time, marked Moderato. The right hand plays a triplet of eighth notes (G4, A4, B4) in the first measure, followed by a half note (C5) in the second measure, and then a triplet of eighth notes (D5, E5, F5) in the third measure, ending with a half note (G5) in the fourth measure. The left hand plays a half note (G3) in the first measure, followed by a half note (C4) in the second measure, and then a half note (F3) in the third measure, ending with a half note (B2) in the fourth measure. The interval between the first and second notes in the left hand is a 6th (G3 to C4).





ANTONIN DVOŘÁK  
(1841 - 1904)

Dvořák is a famous Czech composer. He was the son of a butcher and innkeeper. In 1892, when he was world famous, he came to America where he lived and worked for three years. Here he wrote his famous *New World Symphony* (Symphony No. 9). The melody below is from that symphony.

## Going Home

Largo (very slowly)



Move the R.H. to the  
F 5-finger position.



\*D.C. *al Fine* (abbreviation for *Da Capo al Fine*) is a **direction sign**. It means to go back to the beginning of the piece and play to the word "Fine" (pronounced fee-nay). This direction sign saves space on the page for composers and printers.





## Merry Song

**Moderato**

*mf*

*1*  
*5*

*1*  
*5*

*5*

*Fine*

*1*

*3*  
*5*

*D. C. al Fine*

*mp* *cresc.*

*rit.*

*f*

*2*

*4* *4* *5*

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# I V<sub>7</sub> Chords

You have already played melodies harmonized in the following manner:



The two-note V<sub>7</sub> chord has been used in preparation for the three-note V<sub>7</sub> chord.

A fuller sounding V<sub>7</sub> chord is made from three notes:



In this book the V<sub>7</sub> chord will be played with *three* notes.

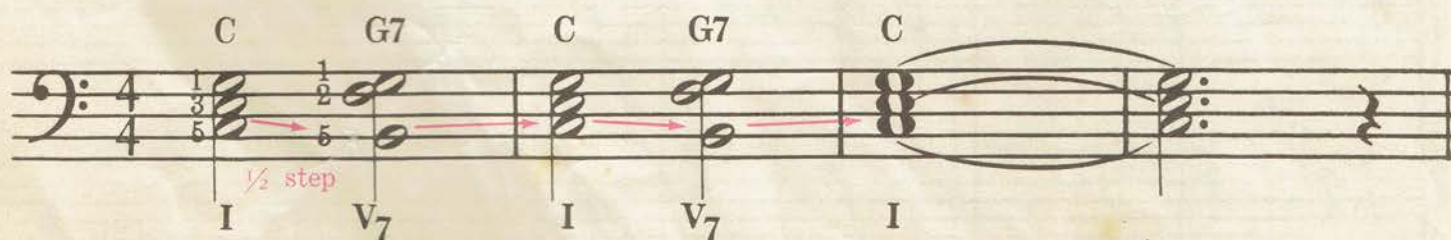
To play the three-note V<sub>7</sub> chord with your Left Hand, begin with a I chord position, then:

Keep 1 the same.

Play 2 (in the five finger position).

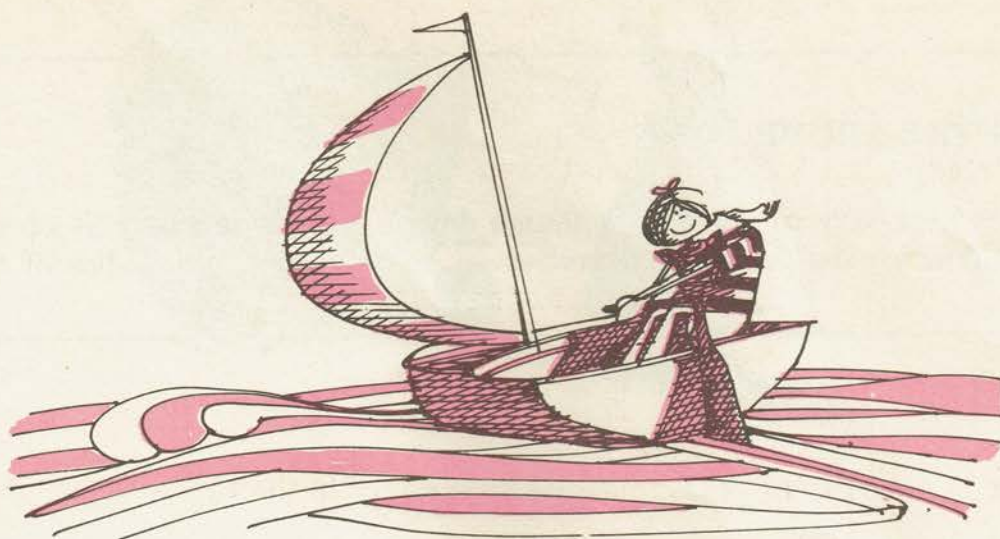
Move 5 DOWN a HALF STEP (the nearest key down, black or white).

Practice this Left Hand chord progression in C Major until you can play it smoothly. Play by "feel." Do *not* look at your hand for the chord changes.



The **Roman Numerals** (below the chords) tell the degree of the scale on which the chord is built. The **Chord Symbols** (letter names above the chords) tell the name of the chord.





Transpose: F, G

# Merrily We Roll Along

Gaily

Chords: C, G7, C

Tempo: *f*

Lyrics: Mer - ri - ly we roll a - long, roll a - long, roll a - long,

Chords below staff: I, I, V<sub>7</sub>, I

Chords: C, G7, C

Lyrics: Mer - ri - ly we roll a - long, o'er the deep blue sea.

Chords below staff: I, I, V<sub>7</sub>, I

Ending: *Fine*

Chords: C, G7, C

Tempo: *mf*

Lyrics: Hap - py as we sing our song, hap - pi - ly we roll a - long.

Chords below staff: I, I, V<sub>7</sub>, I

Ending: *D. C. al Fine*

You are ready to begin a new book in the Bastien Piano Library—"SIGHT READING, Level 2."

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## MOVING THE THUMB DOWN

Often it is necessary to **move your thumb down** to play melodies out of the five finger position. Practice the following exercises as preparation for melodies of this type.

Transpose: C, G

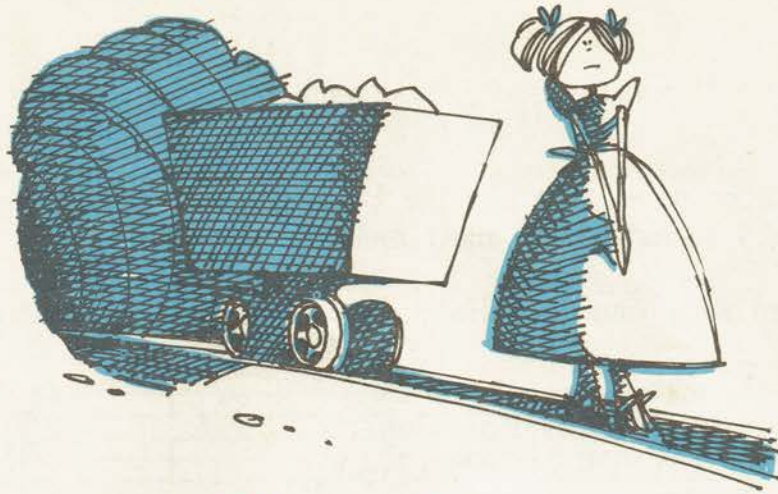


## Skip to My Lou

Transpose: C, G  
Happily

FOLK SONG





## Clementine

Transpose: C, G

FOLK SONG

Moderately

1 F

*mf* In a cav - ern ling, in a can - yon, ex - ca -  
Oh, my dar - ling, oh, my dar - ling, Oh, my

3  
5  
I

C7

vat - ing for a mine; Dwelt a min - er, for - ty  
dar - ling Clem - en - tine; You are lost and gone for -

V<sub>7</sub>

F C7 F

① 2 1

nin - er, and his daugh - ter, Clem - en - tine.  
ev - er, dread - ful sor - ry, Clem - en - tine.

I 2  
5  
V<sub>7</sub> I



## The IV Chord

The IV chord has three notes, just like the I chord and the V<sub>7</sub> chords. By learning this new chord, you will be able to harmonize many melodies.

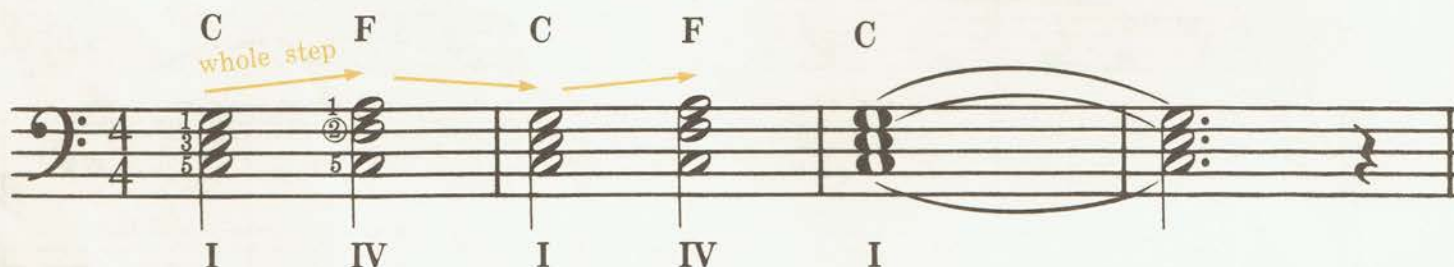
To play the IV chord with your Left Hand, begin with a I chord position, then:

Keep 5 the same.

Play 2 (in the five finger position).

Move 1 UP a WHOLE STEP.

Practice this Left Hand chord progression in C Major until you can play it smoothly. Play by "feel." Do *not* look at your hand for the chord changes.



## Primary Chords

All chords are built on scale tones. Chords built on the **first, fourth** and **fifth** degrees of the scale are called PRIMARY CHORDS.



Each of the Primary Chords has a name. The I chord is called the TONIC CHORD. The IV chord is called the SUBDOMINANT CHORD. The V<sub>7</sub> chord is called the DOMINANT SEVENTH CHORD.



Practice the following chord progression made from the Primary Chords in C Major. Repeat this progression until you can play it smoothly. Play by "feel." Do *not* look at your hand for the chord changes. Use the *correct* fingering. Memorize this chord progression.

### PRIMARY CHORD DRILL IN C MAJOR

A musical staff in bass clef, 4/4 time, showing a sequence of five chords: C, F, C, G7, and C. Each chord is represented by a block of notes with fingerings indicated above them. Below the staff, the Roman numerals I, IV, I, V7, and I are aligned with their respective chords. A slur connects the final C chord to the next measure, which contains a repeat sign.

### Dance With Me

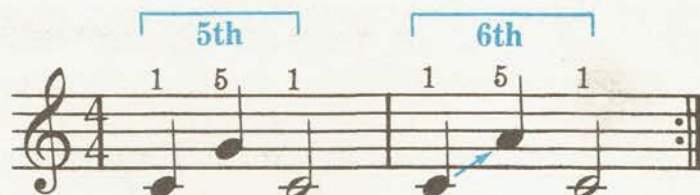
A piano score for the piece "Dance With Me" in C major, 4/4 time. The tempo is marked "Animato" and the dynamic is "mf". The score consists of three systems of music. The first system has four measures: the first measure has a treble clef melody with fingerings 1, 3, ①, 2 and a bass line with a whole rest; the second measure has a treble clef melody with a slur and a bass line with a C major chord (IV); the third measure has a treble clef melody with a slur and a bass line with a C major chord (I); the fourth measure has a treble clef melody with a slur and a bass line with a G7 chord (V7). The second system also has four measures: the first measure has a treble clef melody with fingerings 1, 3, ①, 2 and a bass line with a whole rest; the second measure has a treble clef melody with a slur and a bass line with a C major chord (IV); the third measure has a treble clef melody with a slur and a bass line with a C major chord (I); the fourth measure has a treble clef melody with a slur and a bass line with a G7 chord (V7). The third system has four measures: the first measure has a treble clef melody with fingerings 1, 3, ①, 2 and a bass line with a whole rest; the second measure has a treble clef melody with a slur and a bass line with a C major chord (IV); the third measure has a treble clef melody with a slur and a bass line with a C major chord (I); the fourth measure has a treble clef melody with a slur and a bass line with a G7 chord (V7). The piece ends with a "Fine" marking. A fourth system of two measures follows, marked "D. C. al Fine". The first measure of this system has a treble clef melody with a slur and a bass line with a whole rest, marked "cresc.". The second measure has a treble clef melody with a slur and a bass line with a C major chord (I).



# MOVING THE LITTLE FINGER UP

Often it is necessary to **move your little finger up** to play melodies out of the five finger position. Practice the following exercise as preparation for melodies of this type.

Transpose: F, G



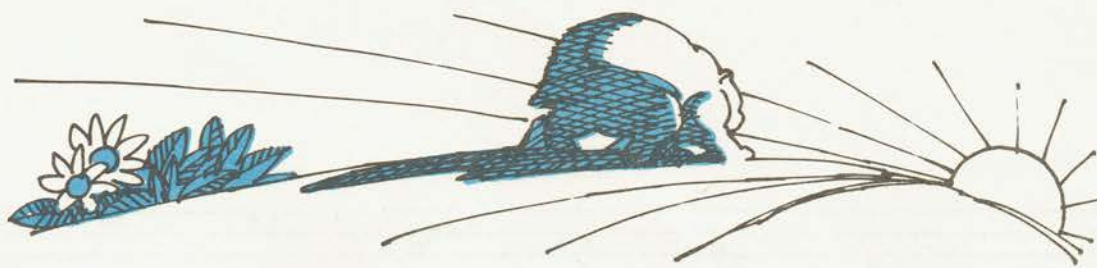
Moderately

## Lavender's Blue

ENGLISH  
FOLK SONG

Sheet music for "Lavender's Blue" in 3/4 time, featuring piano accompaniment and lyrics. The key signature is C major, and the tempo is Moderately. The music is divided into four systems, each with a treble and bass staff. Chord symbols (C, F, G7, IV, V7, I) are indicated above the staff. Fingerings (1, 5, 1) and a blue arrow indicating a finger shift are shown in the first system. The lyrics are: "Lav - en - der's blue, dil - ly, dil - ly, Lav - en - der's green, When I am king, dil - ly, dil - ly, You shall be queen. Who told you so, dil - ly, dil - ly, Who told you so? 'Twas my own heart, dil - ly, dil - ly, that told me so."





## The Bear Went Over the Mountain

FOLK SONG

Lively

1 C F C G7

*mf* The bear went o - ver the moun - tain, The bear went  
The oth - er side of the moun - tain, The oth - er

C

o - ver the moun - tain, The bear went o - ver the  
side of the moun - tain, The oth - er side of the

F 4 5 C G7 2 C Fine

moun - tain, To see all what he could see.  
moun - tain, Was see all what he could see.

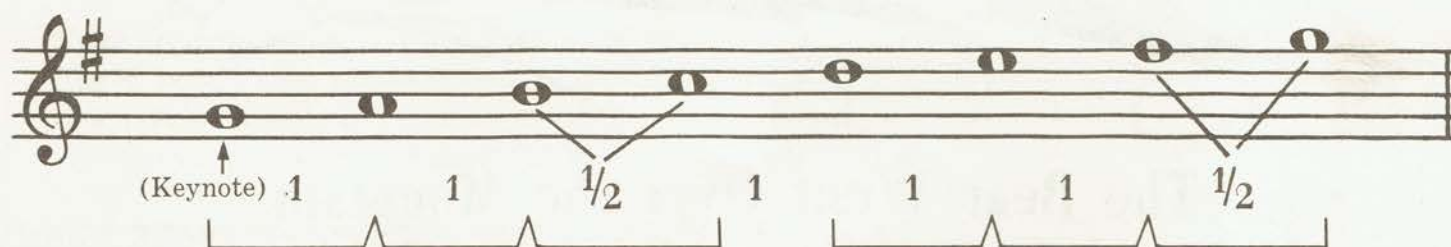
IV I V7 I

2 D. C. al Fine

*f* To see what he could see,  
To see what he could see.



# G Major Scale



Practice the G Major Scale first with the Right Hand, then with the Left Hand. Play the Left Hand eight scale degrees *lower* than written (one octave lower); or play the Left Hand fifteen scale degrees *lower* than written (two octaves lower).



## Primary Chords in G Major

Practice the following chord progression made from the Primary Chords in G Major. Repeat this progression until you can play it smoothly. Play by "feel." Do *not* look at your hand for the chord changes. Use the *correct* fingering. *Memorize* this chord progression.





# G Major Scale Etude

Moderato

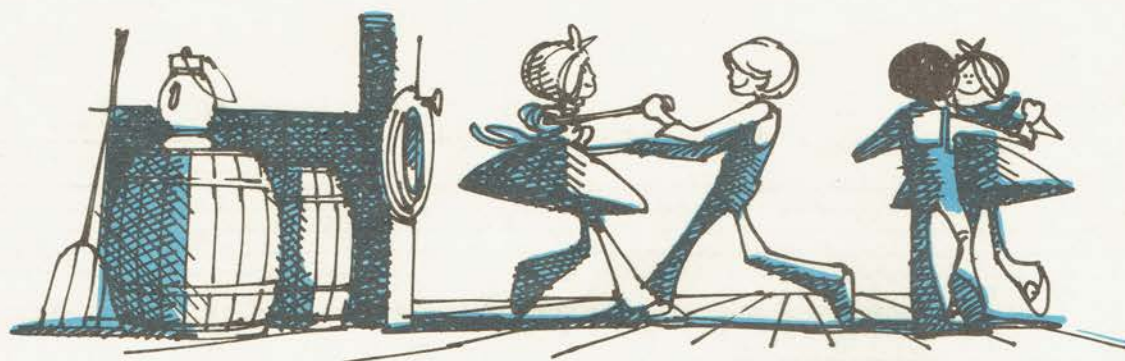
First system of the G Major Scale Etude. The treble clef staff shows the ascending scale: G4 (finger 1), A4 (finger 2), B4 (finger 3), C5 (finger 1), D5 (finger 2), E5 (finger 3), F#5 (finger 2), G5 (finger 1). The bass clef staff shows the descending scale: G4 (finger 2), F#4 (finger 1), E4 (finger 3), D4 (finger 2), C4 (finger 1), B3 (finger 2), A3 (finger 3), G3 (finger 2). The dynamic marking *mf* is present. The tempo is *Moderato*.

Second system of the G Major Scale Etude. The treble clef staff shows the ascending scale: A4 (finger 5), B4 (finger 4), C5 (finger 3), D5 (finger 2), E5 (finger 1), F#5 (finger 3), G5 (finger 2), A5 (finger 1). The bass clef staff shows the descending scale: G4 (finger 1), F#4 (finger 2), E4 (finger 3), D4 (finger 1), C4 (finger 2), B3 (finger 3), A3 (finger 1), G3 (finger 2). The dynamic marking *f* is present. The tempo is *Moderato*.

Third system of the G Major Scale Etude. The treble clef staff shows the ascending scale: A4 (finger 4), B4 (finger 3), C5 (finger 2), D5 (finger 1), E5 (finger 3), F#5 (finger 2), G5 (finger 1), A5 (finger 4). The bass clef staff shows the descending scale: G4 (finger 5), F#4 (finger 4), E4 (finger 3), D4 (finger 2), C4 (finger 1), B3 (finger 3), A3 (finger 2), G3 (finger 1). The dynamic marking *mf* is present. The tempo is *Moderato*.

Fourth system of the G Major Scale Etude. The treble clef staff shows the ascending scale: A4 (finger 4), B4 (finger 3), C5 (finger 2), D5 (finger 1), E5 (finger 4), F#5 (finger 3), G5 (finger 2), A5 (finger 1). The bass clef staff shows the descending scale: G4 (finger 1), F#4 (finger 2), E4 (finger 3), D4 (finger 1), C4 (finger 2), B3 (finger 3), A3 (finger 1), G3 (finger 2). The dynamic marking *f* is present. The tempo is *Moderato*.





## Country Dance

Moderato

1

*mf*

G C G D7

I IV I V7

§ G C G D7 G *Fine* 1

*f*

I IV I V7 I

C G D7 *D. S. al Fine* \*

3 5 1 3 5 4 1 1

*mf*

IV I V7

\* *D. S. al Fine* (abbreviation for *Dal Segno al Fine*) is a direction sign. It means to go back to the sign ( § ) and play to the word "Fine."



## LEGER LINES

LEGER LINES are short lines that are added above and below the staff. The staff is extended (stretched) by adding these lines. Notes are written on these lines and spaces.



Practice the leger line notes and space notes shown above *before* playing "Yankee Doodle."

## Yankee Doodle

**Lively**

*mf* Yan-kee Doo-dle went to Lon-don just to ride the po - nies,

Stuck a feath - er in his hat and called it mac - a - ro - ni.

Yan - kee Doo - dle, keep it up, Yan - kee Doo - dle dan - dy,

Mind the mu - sic and the step, And with the girls be hand - y!


WP3



# $\frac{6}{8}$ Time Signature

All time signatures have two numbers. The **upper number** tells how many **beats** there are in a **measure**. The **lower number** tells the **kind of note** that gets one beat.

6 — 6 beats to the measure

8 — the eighth note () gets one beat

## TIME VALUES IN $\frac{6}{8}$

### NOTES



1 beat



2 beats



3 beats



6 beats

### RESTS



1 beat



2 beats



3 beats



6 beats

Below are some note values used in a measure of  $\frac{6}{8}$  time. Clap and count the rhythms aloud.

### 3 eighth notes



COUNT:

1 2 3

or

COUNT:

3 - ee - 8ths



4 5 6

3 - ee - 8ths

### Quarter - eighth



COUNT:

1 2 3

or

COUNT:

quar - ter 8th



4 5 6

quar - ter 8th

### Quarter - dot



COUNT:

1 2 3

or

COUNT:

quar - ter dot



4 5 6

quar - ter dot



Clap and count the rhythm aloud *before* playing each piece. Then play and count the rhythm aloud.

## Row, Row, Row Your Boat

Lively

1

*mf* Row, row, row your boat, Gen - tly down the stream.—

4 1 5

*l.h.* 1 3

Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, Life is but a dream.—

Detailed description: The score is for a piano piece in 6/8 time. The first staff is the right hand, starting with a treble clef and a key signature of one sharp (F#). It begins with a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second staff is the left hand, starting with a treble clef and a key signature of one sharp. It begins with a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are written below the staves.

## Two Etudes in $\frac{6}{8}$ Time

Moderato

1

*f-p*

5

Detailed description: The first etude is in 6/8 time, marked Moderato. It is written for piano in the key of D major (two sharps). The right hand starts with a treble clef and the left hand with a bass clef. The melody in the right hand consists of eighth notes: D5, E5, F#5, G5, F#5, E5, D5. The left hand plays a bass line of eighth notes: D4, E4, F#4, G4, F#4, E4, D4.

Moderato

1

*f-p*

5

Detailed description: The second etude is in 6/8 time, marked Moderato. It is written for piano in the key of D major (two sharps). The right hand starts with a treble clef and the left hand with a bass clef. The melody in the right hand consists of eighth notes: D5, E5, F#5, G5, F#5, E5, D5. The left hand plays a bass line of eighth notes: D4, E4, F#4, G4, F#4, E4, D4.





## The Fly and the Bumblebee

Merrily

FOLK SONG

Musical score for "The Fly and the Bumblebee" in G major, 6/8 time. The score is divided into four systems, each with a treble and bass staff. The lyrics are written below the treble staff, and the piano accompaniment is written in the bass staff. Chord symbols (G, D7, C, G4, D73, G2, IV, I, V7) are placed above the treble staff. The tempo/mood is marked "Merrily". The dynamics are marked *mf* (mezzo-forte) and *f* (forte).

**System 1:** Treble staff: G (3), F4, E4, D4, C4, B3, A3, G3. Bass staff: G2, F2, E2, D2, C2, B1, A1, G1. Lyrics: *mf* Fid-dle-de dee! Fid-dle-de dee! The fly has married the bum-ble-bee. Chords: G, D7, G.

**System 2:** Treble staff: G3, F4, E4, D4, C4, B3, A3, G3. Bass staff: G2, F2, E2, D2, C2, B1, A1, G1. Lyrics: Fid-dle-de dee! Fid-dle-de dee! The fly has married the bum-ble-bee. The *f*. Chords: D7, G.

**System 3:** Treble staff: C5, B4, A4, G4, F4, E4, D4, C4. Bass staff: G2, F2, E2, D2, C2, B1, A1, G1. Lyrics: fly, said he, will you mar-ry me, And live with me for-ev-er? Chords: C5, G4, D73, G2.

**System 4:** Treble staff: G3, F4, E4, D4, C4, B3, A3, G3. Bass staff: G2, F2, E2, D2, C2, B1, A1, G1. Lyrics: *mf* Fid-dle-de dee! Fid-dle-de dee! The fly has married the bum-ble-bee. Chords: D7, G.



# If You're Happy

Happily

TRADITIONAL

1  $\overset{G}{4}$   $\overset{D7}{}$  1

If you're hap - py and you know it, clap your hands (clap, clap). If you're

*mf*

$I$   $V_7$

4  $\overset{G}{}$  4

hap - py and you know it, clap your hands (clap, clap). If you're

$I$

$\overset{C}{5}$  1 5  $\overset{G}{4}$  5 1 5

hap - py and you know it, then you real - ly ought to show it. If you're

$IV$   $\frac{2}{5}$   $I$   $\frac{3}{5}$

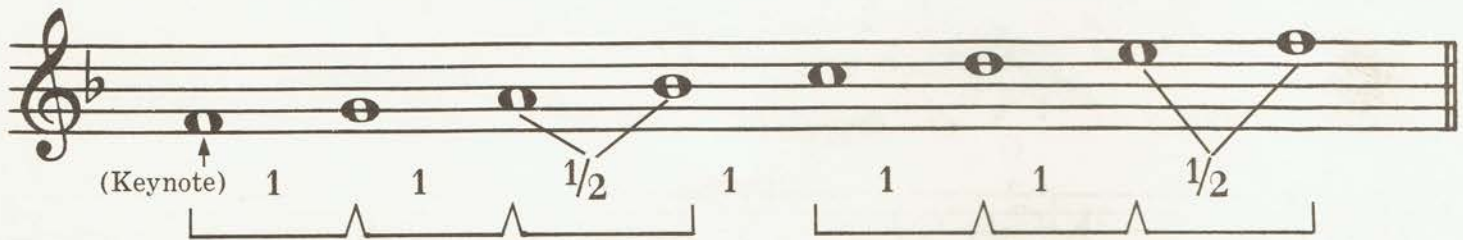
$\overset{D7}{4}$  5 1 5  $\overset{G}{}$

hap - py and you know it, clap your hands (clap, clap).

$V_7$   $\frac{2}{5}$   $I$



## F Major Scale



Practice the F Major Scale first with the Right Hand, then with the Left Hand.

Note the different fingering in the *Right Hand*: 1 2 3 4 1 2 3 4

Play the Left Hand eight scale degrees *lower* than written (one octave lower); or play the Left Hand fifteen scale degrees *lower* than written (two octaves lower).



## Primary Chords in F Major

Practice the following chord progression made from the Primary Chords in F Major. Repeat this progression until you can play it smoothly. Play by "feel." Do *not* look at your hand for the chord changes. Use the *correct* fingering. *Memorize* this chord progression.





# F Major Scale Etude

Moderato

1 2 3 4 (1) 2

*mf*

2

4 3 2 1 (4) 3

*f*

1

*mf* *l. h.*

5 4 3 2 1 (3) 2

4

*f* *l. h.*

1 2 3 (1) 2

4





## Folk Dance

Happily *mf* *p* *f* *rit.* *mf a tempo*

*F C7 F* *F C7 F* *Bb F C7*

*I V7 I* *I V7 I* *IV I 2 V7*

*D. S. al Fine* *Fine* *①*

WP3

The musical score is written for piano in 4/4 time, featuring a folk dance melody. The piece is divided into three systems of music. The first system begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes. The bass line consists of a single note (Bb) followed by a series of eighth and sixteenth notes. The second system continues the melody and bass line, with a repeat sign at the beginning. The third system concludes the piece with a final cadence and a repeat sign. The score includes various musical notations such as dynamics (*mf*, *p*, *f*, *rit.*, *mf a tempo*), articulation (*acc.*), and performance instructions (*D. S. al Fine*, *Fine*, *①*). The key signature changes from Bb to F in the third system. The piece ends with a final cadence and a repeat sign.



## GRACE NOTE

A GRACE NOTE is printed in small type. The small grace note is not counted in the rhythm but is played almost together with the next note. A grace note is played *quickly*.

# Pop! Goes the Weasel

Lively

FOLK SONG



*mf* All a-round the cob-bler's bench, The mon - key chased the wea - sel, The

mon - key thought 'twas all in fun, Pop! goes the wea - sel.

Pen - ny for a spool of thread, Pen - ny for a nee - dle,

That's the way the mon - ey goes, Pop! goes the wea - sel.

*l. h. (cross over)*

*move to new position*

*move to new position*

*move to new position*

*move to new position*

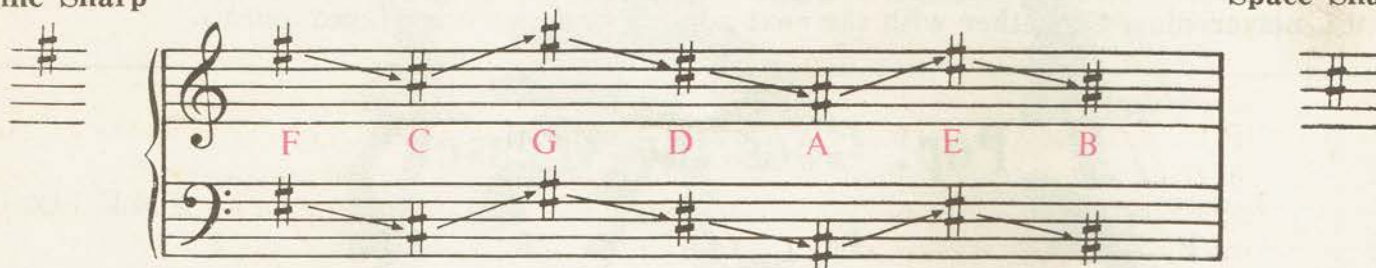


# The Order of Sharps

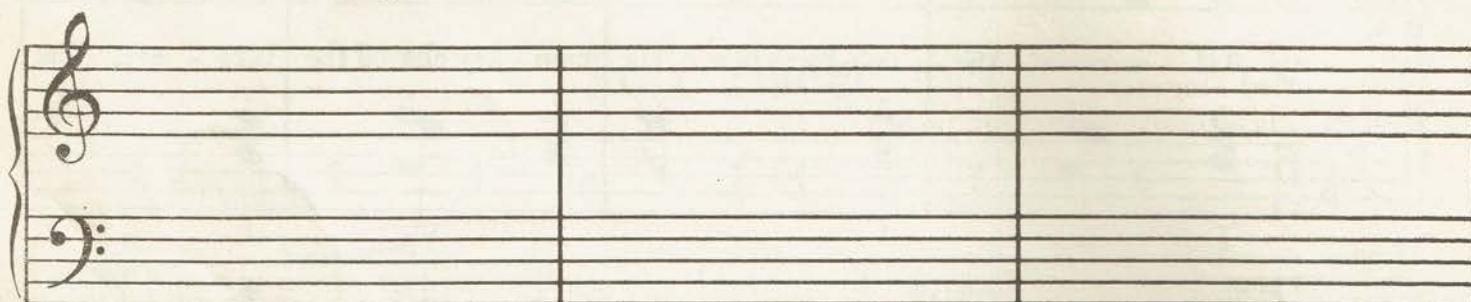
The SHARPS are *always* written in the same order on the staff. *Memorize* this order.

Line Sharp

Space Sharp



Write the order of sharps three times on this staff.\*



## Major Sharp Key Signatures

The KEY SIGNATURE at the beginning of each staff tells you:

1. the notes to play sharped (or flatted) throughout the piece
2. the main tonality, or key of the piece.

### RULES FOR FINDING SHARP KEY SIGNATURES

1. name the *last* sharp to the right then,



2. name the *next* letter in the musical alphabet (go UP a half step). This is the name of the **Major** key.

Name the key.



\*Write the order of sharps three times a day in your BASTIEN "MUSIC NOTEBOOK."

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Drill on the sharp key signatures using your BASTIEN "MUSIC FLASHCARDS."

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# The Group 2 Keys

## GROUP 2 KEYS

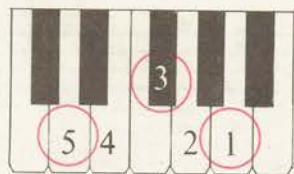
D, A, E  
Memorize

The GROUP 2 KEYS (D, A, E) have a **black key** under the **middle finger** and white keys on either side in their I or tonic chords. E is underlined because it is the *unusual* key in this group. The five finger position in E has *two* black keys under the 2nd and 3rd fingers in the Right Hand, and under the 3rd and 4th fingers in the Left Hand.

## POSITIONS FOR THE GROUP 2 KEYS

The circled finger numbers outline the I or tonic chords within the five finger positions below. Play these five finger positions and I chords.

### KEY OF D

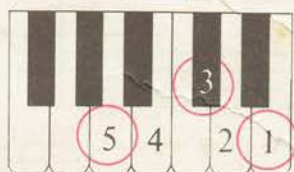


Left Hand

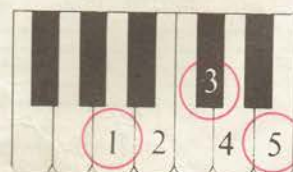


Right Hand

### KEY OF A

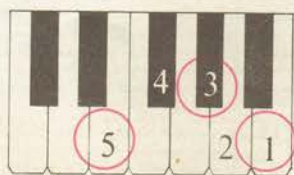


Left Hand

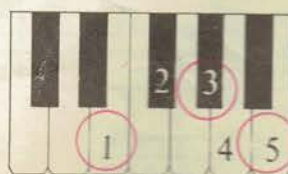


Right Hand

### KEY OF E



Left Hand



Right Hand



# Reading in D Major

Practice the five finger position and the Primary Chords in D Major *before* playing the three pieces on this page.

**FIVE FINGER POSITION \***

**R.H.** 1

**L.H.** 5

**PRIMARY CHORDS**

D G D A7 D

I IV I V<sub>7</sub> I

**1.**

*f-p*

A7 D

V<sub>7</sub> I

**2.**

*f-p*

D G D A7 D

I IV I V<sub>7</sub> I

**3.**

*f-p*

\*The D Major Scale is given on page 46.



LUDWIG VAN BEETHOVEN  
(1770 - 1827)

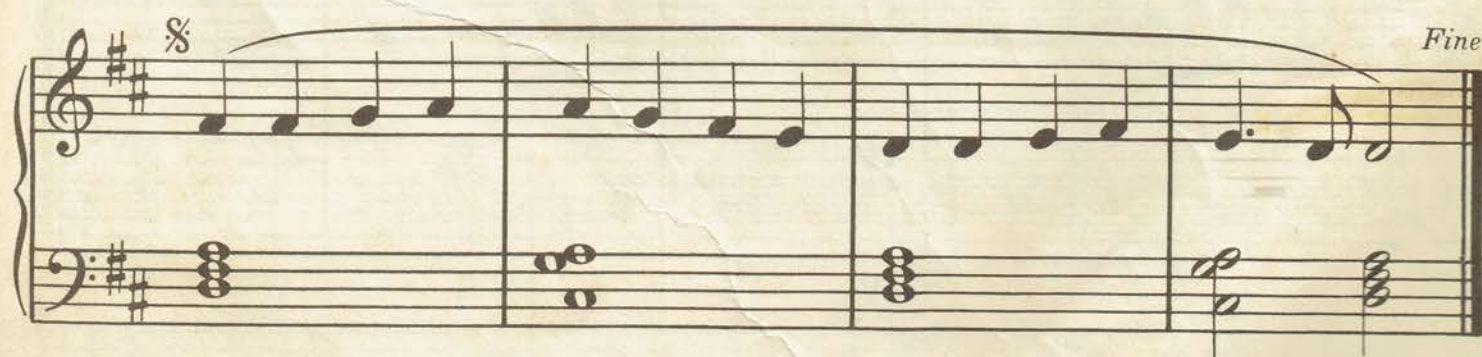
Beethoven is one of Germany's most famous composers. He wrote many works for the piano and many symphonies. He worked hard at composing all during his lifetime. Although Beethoven became deaf during his later years, he wrote some of his finest music during his period of deafness. The *Ninth Symphony* is one of Beethoven's best known works written during his later years.



## Ode to Joy

Theme from the "Ninth Symphony"

Joyfully





# Reading in A Major

Practice the five finger position and the Primary Chords in A Major *before* playing the three pieces on this page.

**FIVE FINGER POSITION\***

**R.H.** 1

**L.H.** 5

**PRIMARY CHORDS**

A D A E7 A

I IV I V<sub>7</sub> I

**1.**

*f-p*

E7 A

V<sub>7</sub> I

**2.**

*f-p*

A D A E7 A

I IV I V<sub>7</sub> I

**3.**

*f-p*

1

\*The A Major scale is given on page 46.



WOLFGANG AMADEUS MOZART  
(1756 - 1791)

Mozart is one of the world's greatest composers. His musical talent showed itself at a very early age. At the age of five he was composing minuets; at six, he was composing concertos; and, at nineteen, he composed his first opera.

Mozart and his sister Nannerl made concert tours of Europe. They played for kings and queens in Royal Courts. He wrote beautiful music which is enjoyed by people all over the world today.



## Theme

From Mozart's "Sonata in A"

Andante

The musical score is written for piano and includes the following details:

- Tempo:** Andante
- Key Signature:** A major (three sharps: F#, C#, G#)
- Time Signature:** 3/4
- Dynamic:** *mp* (mezzo-piano) at the beginning.
- Structure:** The score is divided into four systems, each with a treble and bass staff.
- Fingerings:** Numbers 1 through 5 are placed above or below notes to indicate fingerings. Red arrows point to specific first finger (1) positions in the bass line of the second and fourth systems.
- Articulation:** Slurs are used to group notes in both hands across all systems.
- Ending:** The fourth system ends with a *rit.* (ritardando) marking and a final chord.



# Reading in E Major

Practice the five finger position and the Primary Chords in E major *before* playing the three pieces on this page.

**FIVE FINGER POSITION\***

**R.H.** 1  
**L.H.** 5

**PRIMARY CHORDS**

E A E B7 E  
I IV I V<sub>7</sub> I

**1.**

*f-p*

B7 E

V<sub>7</sub> I

**2.**

*f-p*

A E B7 E

IV I V<sub>7</sub> I

**3.**

*f-p*

\*The E Major Scale is given on page 46.



ACCIDENTALS (  $\flat$  —  $\natural$  —  $\sharp$  ) are effective for the *whole measure*.



## March of the Warriors

Strict march time

3 1 2 1 1

*f*

3 1 2 1 1

*Fine*

3 1 5 2 4 1 5 1 *D. C. al Fine*

*mp* *cresc.*

1 2 3 2 3



## Minor Chords

To form a minor chord (or a minor five finger position), begin with a Major chord and move your **middle finger down** to the nearest key (a half step). The nearest key may be either black or white.



Practice the following Major, minor chord drill. Play first with the Right Hand, then with the Left Hand. Play the Left Hand eight scale degrees *lower* than written (one octave lower). Play the chords by "feel." Do *not* look at your hand for the chord changes.

Transpose: F, G, D, A, E



## The Erie Canal

Transpose: C, F, G, A, E minor

Key of D minor

W. S. ALLEN

Moderato

I've got a mule, her name is Sal, Fifteen miles on the E-rie Ca-nal. She's a

good old worker and a good old pal, Fifteen miles on the E-rie Ca - nal.

\*NOTE: The V<sub>7</sub> chord is the *same* for Major and minor keys.



PETER ILYITCH TCHAIKOVSKY  
(1840 - 1893)

Tchaikovsky is one of Russia's most famous composers. He studied law for a brief period, but he gave up this career and became a composition student under Anton Rubinstein at the St. Petersburg Conservatory.

Tchaikovsky's world famous works include the ballets *Swan Lake*, *The Sleeping Beauty*, and *The Nutcracker*; the *Piano Concerto Number 1*; and many symphonies. His *March Slav* is a fine example of music in a minor key.



## March Slav

Key of A minor

Moderato

5 2

*mf*

1 5 1 5

2 1 ② 1 5

3 1 3

5 2

*f*

1 5 1 5

2 1 ② 1 5

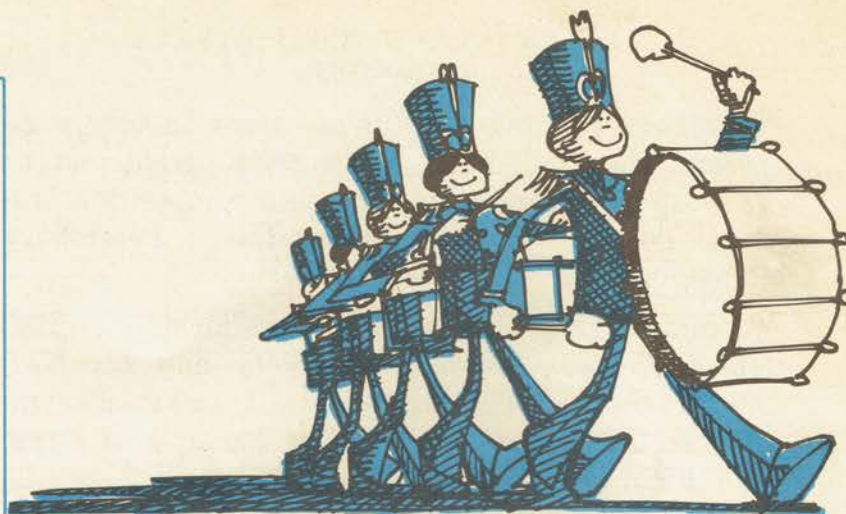
*rit.*

2



# OCTAVE SIGN *8va* .....

The OCTAVE SIGN means to play eight scale degrees (one octave) higher or lower than written. Play an octave *higher* when the sign is placed *above* notes *8va*..... Play an octave *lower* when the sign is placed *below* notes *8va*.....



## American Patrol

With spirit

FRANK W. MEACHAM



First system of musical notation. Treble clef: notes with fingerings 3, 1, ①, 4, ②. Bass clef: notes with fingerings 4, 2, 1, 4. A dashed line labeled *8va* is below the bass staff.

Second system of musical notation. Treble clef: notes with fingerings 4, ②, 4, ③, 1. Bass clef: notes with fingerings 1, 2, 3, 4. A dashed line labeled *8va* is below the bass staff.

Third system of musical notation. Treble clef: notes with fingerings 5, 1, ②, 1, 2. Bass clef: notes with fingerings 1, ①, 4. A dashed line labeled *8va* is below the bass staff.

Fourth system of musical notation. Treble clef: notes with fingerings 1, 3, ③. Bass clef: notes with fingerings 1, 5. A dashed line labeled *8va* is below the bass staff. The system includes markings for *l.h.*, *r.h.*, and *rit.*. The final note in the bass staff is marked *(low C)*.



# Primary Chords in the Right Hand

Practice the following chord progression in C Major. Notice that you move fingers  $\frac{5}{3}$  up for the IV chord. Repeat this progression until you can play it smoothly. Play by "feel." Do *not* look at your hand for the chord changes. Use the *correct* fingering. Memorize this chord progression.

Transpose: G, F

Chord progression in C Major: C (I), F (IV), C (I), G7 (V7), C (I). Fingerings are indicated for the right hand.

## Major Scales of D, A, E

### D Major

D Major scale and chord progression: D (I), G (IV), D (I), A7 (V7), D (I). Fingerings are indicated for the right hand.

### A Major





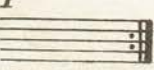


A Major scale and chord progression: A (I), D (IV), A (I), E7 (V7), A (I). Fingerings are indicated for the right hand.

### E Major

E Major scale and chord progression: E (I), A (IV), E (I), B7 (V7), E (I). Fingerings are indicated for the right hand.



# Music Dictionary

TERM	ABBREVIATION or SIGN	MEANING
Accent Sign		stress and play louder
Alla marcia		in march time
Allegretto		moderately fast
Allegro		fast ("cheerful")
Andante		walking speed
Animato		lively
A tempo		return to the original speed
Common Time	<b>C</b>	another way of indicating $\frac{4}{4}$ time
Con brio		with spirit
Crescendo	<i>cresc.</i> 	play gradually louder
Da Capo al Fine	<i>D. C. al Fine</i>	return to the beginning and play to the word "Fine"
Decrescendo	<i>decresc.</i> 	play gradually softer
Del Segno al Fine	<i>D. S. al Fine</i>	return to the sign ( % ) and play to the word "Fine"
Diminuendo	<i>dim.</i>	play gradually softer
Dolce		sweetly
Fermata		hold the note (or notes) longer
Fine	<i>Fine</i>	the end
Forte	<i>f</i>	loud
Fortissimo	<i>ff</i>	very loud
Largo		very slowly
Legato		smooth, connected tones
Mezzo Forte	<i>mf</i>	moderately loud
Mezzo Piano	<i>mp</i>	moderately soft
Moderato		a moderate speed
Octave Sign	<i>8va</i>	play eight scale degrees higher (one octave) when the sign is above the notes; play eight scale degrees lower when the sign is below the notes
Pianissimo	<i>pp</i>	very soft
Piano	<i>p</i>	soft
Repeat Sign		go back and play again
Ritardando	<i>rit.</i>	play gradually slower
Simile		similar
Staccato		short, disconnected tones
Tempo		rate of speed
Tie		connects notes on the same line or space; hold the notes for their combined value
Vivace		lively



# HONORS CERTIFICATE

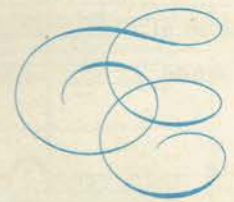
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has completed



**PIANO LESSONS**  
**Level Two**



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- Christmas Favorites, Level 1 (WP 49)
- Christmas Favorites, Level 2 (WP 50)
- Christmas Favorites, Level 3 (WP 68)
- Christmas Favorites, Level 4 (WP 69)
- Merry Christmas, Vol. 1 (GP 8) [1]
- Merry Christmas, Vol. 2 (GP 17) [3]
- Merry Christmas, Vol. 3 (GP 41) [5]
- Nutcracker Suite, The (WP 67)

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