

- Find these 3 G Pentascales on the piano.



* Play each **G Pentascale** and exercise below.

New Guide Note: Low G

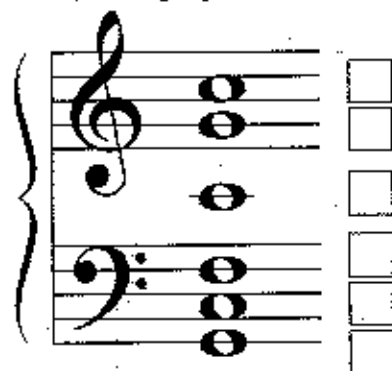
Bass Clef **Low G** is easy to recognize. It is written on the **bottom line** of the bass clef staff.



• Play and say: **Low G**

Guide Note Review

• Name, then play these Guide Notes:



• Name the **intervals** in the blanks below.

Interval Study in G

Steady, legato

Exercise 5: Musical staff showing intervals in G. The bass clef staff starts with a Low G. The treble clef staff has a series of notes. The interval between the bass and treble notes is indicated by a bracket and the text "5 on ___?".

Exercise 6: Musical staff showing intervals in G. The bass clef staff starts with a Low G. The treble clef staff has a series of notes. The interval between the bass and treble notes is indicated by a bracket and the text "1 on ___?".

Exercise 9: Musical staff showing intervals in G. The bass clef staff starts with a Low G. The treble clef staff has a series of notes. The interval between the bass and treble notes is indicated by a bracket and the text "3 on ___?".

DISCOVERY



Name the interval from the dominant *down* to the tonic. _____

Name the interval from the dominant *up* to the tonic. _____

A *musette* is a lively piece imitating the sound of a bagpipe.



Musette

G Pentascale

Johann Sebastian Bach
(1685–1750, Germany)
arranged

Lively

3

5

7



Improvise (create on the spot) a duet with your teacher using the **G Pentascale**.

- Your teacher will play only L.H. **tonic** and **dominant** notes as in *measures 1 and 2*.
- You create a R.H. melody above using the notes of the **G Pentascale**.

Review: The *natural* cancels a flat or sharp.

The **B-flat** to **B-natural** in this piece gives a "bluesy" sound.



Hard-Drivin' Blues

G Pentascale

Driving beat

5 on _____?

3 on ____?

1 on ____?

✓ — L.H. pattern

1. 32 ?

5 on _____?

5

4

9

5

1

CROSS OVER

I

rit

DISCOVERY

Which step of the **G Pentascale** is flatted in this blues piece?

	1	2	3	4	5	(circle)
scale step	1	2	3	4	5	(circle)

The V⁷ Chord in the Key of G

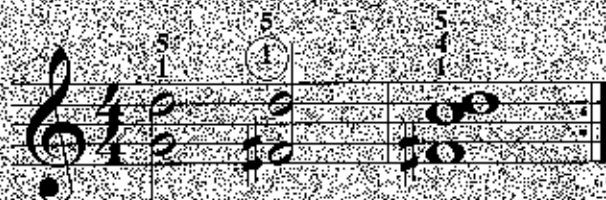
V⁷ for Left Hand

- First play a 5th in the G Pentascale
- Move finger 5 a **half step lower** to play E#
- Add finger 2 (step 4) from the G pentascale



V⁷ for Right Hand

- First play a 5th in the G Pentascale
- Move finger 1 a **half step lower** to play F#
- Add finger 4 (step 4) from the G pentascale



Teacher Note: The student should move the hand “in” (toward the fallboard) to easily play the black key.

tempo — means the speed of the music

- First practice at a s-l-o-w tempo.
Listen for steady rhythm and crisp *staccatos*.
- Gradually work up to a fast tempo.



Toccatina*

Name the pentascale. _____

Fast

4 eighth notes divided between the hands

*A *toccatina* is a short, flashy piece played at a fast tempo. (The *toccatina* is related to the *toccata*, which is a large piece of the same character).

5

1 2

9

mf

13

mf

f

DISCOVERY



Play a **G pentascale** up and down s-l-o-w-l-y with your R.H.
 Harmonize *each* note by playing a **I** or **V⁷** chord with your L.H.
 Listen and let your ears guide you.

Hint: Practice these two "tricky spots"
below playing hands together.

- 3rd finger cross-over at *measures 4–5*.
- R.H. finger change at *measure 9*.

Polovtsian Dance*

(No. 17)

Rather slow tempo
change to

Alexander Borodin
(1833–1887, Russia)
arranged

The musical score is written for piano in 4/4 time. It consists of three systems of staves. The first system shows measures 1 through 4, with a melodic line in the right hand and a bass line in the left hand. The second system shows measures 5 through 8, featuring a cross-over in the right hand. The third system shows measures 9 through 12, continuing the melodic and bass lines. Fingerings are indicated by numbers 1-5. A 'cross over' is marked in measure 8. A bracket under measures 5-8 indicates a section to be repeated. A '2 on ___?' and '4 on ___?' are noted under the first system. A '1' is noted under the second system. A '3' is noted under the third system. A '2' is noted under the fourth system.

**Polovtsian* - pronounced Pol-o-VETZ-ian.

Teacher Duet: (Student plays 1 octave higher)

The Teacher Duet score is written for piano in 4/4 time. It consists of two staves: R.H. (Right Hand) and L.H. (Left Hand). The R.H. part is played one octave higher than the L.H. part. The score shows measures 1 through 12, with a melodic line in the right hand and a bass line in the left hand. Fingerings are indicated by numbers 1-5. A 'p-mp on repeat' is marked under the first system. A bracket under measures 5-8 indicates a section to be repeated. A '4' and '12' are noted under the second system.

change to

mf

2 4

12

cross over

2

5

2

1

3

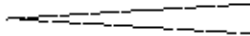
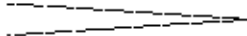
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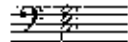
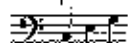
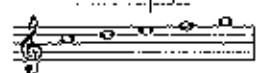







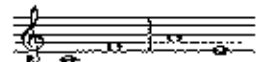
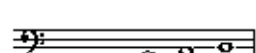
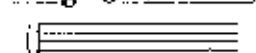
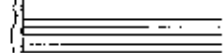

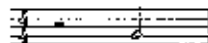

[illegible]

Point out the following in this piece:
phrase, tie, I chord, V⁷ chord, *cresc.*, *dim.*, octave

The musical score for 'The Rose Tree' is written for a single melodic line in bass clef with a key signature of one sharp (F#). The melody is divided into two systems. The first system contains measures 1 through 6, with a first ending bracketed over measures 5 and 6. The second system contains measures 7 through 8, with a second ending bracketed over measures 7 and 8. The piece concludes with a double bar line and repeat dots. The dynamic marking *pp* (pianissimo) is placed below the final measure.

DYNAMIC MARKS

<i>p</i> piano soft	<i>mp</i> mezzo piano moderately soft	<i>mf</i> mezzo forte moderately loud	<i>f</i> forte loud
<i>crescendo (cresc.)</i> Play gradually louder. 		<i>diminuendo (dim.) or decrescendo (decresc.)</i> Play gradually softer. 	

SIGN	TERM	DEFINITION
	accent mark	Play this note louder. (See p. 5)
	bar line	A line which divides the music into measures. (See p. 11)
	bass clef	The bass clef is used to show lower notes and is usually on the bottom staff. It is also called the F clef because the two dots point out the F line. (See pp. 14, 19)
	blocked chord	The notes of a chord played together. (See p. 78)
	broken chord	The notes of a chord played separately. (See p. 78)
	C pentascale	Five notes stepping up from C: C-D-E-F-G. C is the tonic. G is the dominant. (See p. 76)
	chord	Three or more notes sounding together. (See p. 78)
	I ("one") chord	Three notes built up in 3rds from the tonic note. (See p. 78)
	V ⁷ ("five-seven")	A four-note chord built up in 3rds from the dominant note (step 5 of the scale), often played with only three notes. (See pp. 82, 90)
	damper pedal	The right pedal, which sustains the sound. (See p. 18)
	dominant	The fifth note of the scale. (See p. 76)
	dotted half note	Three counts or beats. (See p. 27)
	double bar line	A thin, then thick bar line indicating the end of a piece. (See p. 11)
	dynamics	The "louds and softs" of music. See dynamic marks above. (See p. 70)
	eighth notes	Two eighth notes equal one quarter note. (See p. 36)
	fermata	Hold this note longer. (See Performance Book p. 32)
	1st and 2nd endings	Play the 1st ending and take the repeat, then take the 2nd ending, skipping over the 1st ending. (See p. 64)
	flat	A flat lowers a note one half step. (See p. 72)
	fifth (5th)	The interval of a 5th spans five letter names. (Ex. C up to G, or A down to D) Line-(skip-a-line)-line, or space-(skip-a-space)-space. (See pp. 60, 64)
	form	The overall structure of a piece. (See pp. 66, 80)
	fourth (4th)	The interval of a 4th spans four letter names. (Ex. C up to F, or A down to E) Line-(skip-a-line)-space, or space-(skip-a-space)-line. (See pp. 60, 61)
	G pentascale	Five notes stepping up from G: G-A-B-C-D. G is the tonic. D is the dominant. (See pp. 86, 87)
	grand staff	Two staves connected by a bar and brace, used for keyboard music. (See p. 14)
	Guide Notes	A set of memorized notes used to build reading skill. All notes of the Grand Staff may be found by reading up or down from Guide Notes. (See p. 87)
	half note	Two counts or beats (one-half the value of a whole note). (See pp. 10, 36)
	half rest	Two counts of silence. (Sits on line 3 of the staff.) (See p. 52)
	half step	The distance from one key to the very closest key on the keyboard.

imitation The immediate repetition of a musical idea played by the other hand. (See pp. 57, 58)

interval The distance between two musical tones or keys on the keyboard. (Ex. 2nd, 3rd, 4th, 5th) (See pp. 8, 42, 60, 61, 64)

legato Smooth, connected. (See p. 24)

measure Music is divided into groups of beats called measures. Each measure has an equal number of beats. (See p. 11)

melody The tune. (See pp. 44, 82)

minuet A stately dance in $\frac{3}{4}$ time. (See p. 27)

musette A lively piece imitating the sound of a bagpipe. (See p. 88)

natural A natural cancels a sharp or a flat (always a white key). (See pp. 74, 89)

octave The interval which spans 8 letter names. (Ex. C to C) (See p. 42)

ottava Play one octave higher (or lower) than written. (See p. 56)

pedal mark Shows the down-up motion of the damper pedal. (See p. 18)

phrase A musical sentence. A phrase is often shown by a slur, also called a phrase mark. (See p. 38)

pick-up note, upbeat The note(s) of an incomplete opening measure. (See p. 40)

pitch The highness or lowness of a tone (sound). (See p. 7)

promenade A march of the guests at the opening of an important event. (See p. 61)

quarter note One count or beat. (One-quarter the value of a whole note.) (See pp. 10, 36)

quarter rest One beat of silence. (See p. 32)

repeated note A note on the same line or space as the preceding note. (See p. 16)

retrograde A musical idea played backwards. (See p. 53)

ritardando Gradually slowing down. (See p. 77)

second (2nd) (step) The interval that spans two letter names. (Ex. C up to D, or F down to E) On the staff: line-to-the-next-space or space-to-the-next-line. (See pp. 8, 11, 13, 30)

sharp A sharp raises a note one half step. (See p. 68)

slur A curved line that indicates legato playing. (See p. 24)

staccato Detached, disconnected. (See p. 46)

staff The five lines and four spaces on which notes are written. (See p. 14)

tempo The speed of the music. (See p. 90)

theme A melody made of several phrases. (See p. 44)

third (3rd) (skip) The interval that spans three letter names. (Ex. C up to E, or F down to D) On the staff: line-to-the-next-line or space-to-the-next-space. (See pp. 8, 11, 13, 30)

tie A curved line that connects two notes on the same line or space. Hold for the total counts of both notes. (See p. 34)

time signature Two numbers at the beginning of a piece (one above the other). The top number indicates the number of beats per measure; the bottom number indicates the note receiving one beat. (See pp. 15, 46)

tonic The first note of the scale. (See pp. 76, 86)

treble clef The treble clef is used to show higher notes and is usually on the top staff. It is also called the G clef because the treble clef circles around the G line. (See pp. 14, 17)

variation An alteration of the theme: different notes, rhythm, or dynamics, etc. (See Performance Book p. 11)

waltz A dance piece in $\frac{3}{4}$ time. (See p. 49)

whole note Four counts or beats. (See pp. 10, 36)

