MICHAEL AARON
ADULT
PIANO COURSE

The Adult approach to piano study
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Introduction to Music

NOTE

A symbol used to express a musical sound or tone.

STAFF

<table>
<thead>
<tr>
<th>5th Line</th>
<th>4th Line</th>
<th>3rd Line</th>
<th>2nd Line</th>
<th>1st Line</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Five lines and four spaces to indicate the pitch (high or low) of a musical tone.

LINE NOTE

So called when the line runs through the middle of the note.

SPACE NOTE

So called when the note is between the lines on a space.

TREBLE CLEF

The treble clef sign (\(\text{\text{G}}\)) indicates the right half of the piano keyboard (usually played with the right hand).

BASS CLEF

The bass clef sign (\(\text{\text{F}}\)) indicates the left half of the piano keyboard (usually played with the left hand).

MEASURES

Music is divided into MEASURES, each usually containing a similar number of beats or counts. Each measure is separated by a BAR LINE. A DOUBLE BAR LINE shows the end of a piece.
Place your RIGHT HAND in the position shown below. Play five notes UP the scale. Start on MIDDLE C, which is the first white key to the left of the TWO BLACK KEY GROUP near the middle of the keyboard below the piano maker's name.

FIRST

Now play five notes DOWN the scale, starting on G.

SECOND

Play the five notes UP and DOWN as follows:

THIRD

Repeat each exercise several times.
TIME SIGNATURE
Upper 4 means count four to each measure
Lower 4 means
QUARTER NOTE \( \frac{1}{4} = 1 \) count
HALF NOTE \( \frac{3}{4} = 2 \) counts
WHOLE NOTE \( \frac{5}{4} = 4 \) counts

RHYTHMIC PATTERN
FOR
"ODE TO JOY"
\[
\begin{array}{cccccccc}
\frac{1}{4} & \frac{3}{4} & \frac{3}{4} & \frac{1}{4} & \frac{3}{4} & \frac{3}{4} & \frac{1}{4} & \frac{3}{4} \\
\end{array}
\]
Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Clap hands for each note and count aloud.
Clap out the rhythm of the entire piece in the above manner.

THE following piece "Ode To Joy" is composed of the five notes in the
RIGHT HAND which you have just learned. Study the notes carefully, so that
you will recognize their names and positions on the staff, the next time you
see them.

Ode To Joy
(from Ninth Symphony)

BEETHOVEN
Place your LEFT HAND in the position shown below.

Play five notes UP the scale, starting on F.

FIRST

Up The Scale →

Now play five notes DOWN the scale, starting on MIDDLE C.

SECOND

Down The Scale →

Play the five notes DOWN and UP the scale, starting on MIDDLE C.
RHYTHMIC PATTERN FOR "SONG OF THE CELLO"

\[ \begin{align*}
\frac{4}{4} & \quad \underline{\text{Count}} \quad 1 & \quad 2 & \quad 3 & \quad 4 & \quad 1 & \quad 2 & \quad 3 & \quad 4 & \quad 1 & \quad 2 & \quad 3 & \quad 4 & \quad 1 & \quad 2 & \quad 3 & \quad 4 & \quad \|
\end{align*} \]

Clap hands for each note and count aloud.
Clap out the rhythm of the entire piece in the above manner.

THE following piece "Song of the Cello" is composed of the five notes in the LEFT HAND which you have just learned. Study these notes carefully, so that you will recognize their names and positions on the staff, the next time you see them.

**Song of the Cello**
Place BOTH HANDS in the position shown below. Now play "Alpine Melody" at the bottom of the page, which is composed of notes in both the TREBLE and BASS staffs.

Alpine Melody
RHYTHMIC PATTERN FOR "INTERMEZZO"

\[
\begin{array}{c|llll}
\text{Count} & 1 & 2 & 3 & 4 \\ \hline \\
\text{Clap hands for each note and count aloud.} \\
\text{Clap out the rhythm of the entire piece in the above manner.}
\end{array}
\]

SCHUBERT'S great melodic gift is evidenced in this beautiful melody from "Rosamond." Play with expression and strive for a good singing tone.

Intermezzo
(from "Rosamond")
RHYTHMIC PATTERN FOR "HOW CAN I LEAVE THEE?"

\[ \frac{4}{4} \]

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Clap hands for each note and count aloud.
Clap out the rhythm of the entire piece in the above manner.

How Can I Leave Thee?

Moderato

THURINGIAN FOLK SONG
RESTS

RESTS are PERIODS of SILENCE.

Here are various rests and their time values.

<table>
<thead>
<tr>
<th>Whole Rest</th>
<th>Half Rest</th>
<th>Quarter Rest</th>
</tr>
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<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Count 1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
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NEW POSITIONS OF THE LEFT HAND

So far, we have always played MIDDLE C of the bass staff with the thumb of the left hand. Now we are going to change hand positions, thus:

<table>
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<tr>
<th>Thumb on &quot;Middle C&quot;</th>
<th>Thumb on B</th>
<th>Thumb on A</th>
<th>Thumb on G</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Middle C</td>
<td>B</td>
<td>A</td>
<td>G</td>
</tr>
<tr>
<td>1 2 3 4 5</td>
<td>1 2 3 4 5</td>
<td>1 2 3 4 5</td>
<td>1 2 3 4 5</td>
</tr>
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Progress
HAND POSITION FOR "LULLABY"

(Introducing 3rd SPACE C in the BASS POSITION of the LEFT HAND)

Notice the new position of the left hand. The fifth finger of the left hand is placed on 3rd SPACE C which is the first C to the left of MIDDLE C on the keyboard. Think of this C as the third space from the top of the Bass staff (counting downwards).
NOTE VALUES

QUARTER NOTE = 1 count
HALF NOTE = 2 counts
DOTTED HALF NOTE = 3 counts

RHYTHMIC PATTERN FOR "LULLABY"

\[ \frac{3}{4} \]

Count 1 2 3 1 2 3 1 2 3 1 2 3

Clap hands for each note and count aloud.
Clap out the rhythm of the entire piece in the above manner.

The SLUR is a mark of legato and means that all notes under it are to be played in a smooth and connected manner.

Lullaby

Moderato (Not too fast)

*When two notes of the SAME PITCH are joined by a SLUR \[ \frac{3}{4} \] PLAY FIRST NOTE ONLY and hold for a combined value of both. These are called TIED NOTES.
The Three C's

Do Mi Sol

The C Major Scale

Play stems up with right hand. Play stems down with left hand.
CO-ORDINATION OF THE HANDS
(Playing hands together)

You will notice that whenever the hands play together, the same fingers of each hand are used.

Around and Around

Allegretto

\[\text{Music notation image}\]
The words of this piece are the guide to its expression. When you sing "Soft, soft" etc., play softly. When you sing "Loud, loud" etc., play loudly.

Soft, Soft, Music Is Stealing

Arranged by Michael Aaron
CONTRARY means in an opposite direction. When the notes of the RIGHT HAND move downwards, the notes of the LEFT HAND move upwards and vice versa.

_Congratulations Motion_  
_(Study in Co-ordination of the Hands)_
G POSITION

In this new position of the hands, the thumb of the right hand is placed on the first G to the RIGHT of MIDDLE C, while the fifth finger of the left hand is placed on the first G to the LEFT of MIDDLE C.
EIGHTH NOTES

Quarter note \( \frac{\text{d}}{4} \) = two eighth notes

Usually written thus \( \frac{\text{d}}{8} \)

RHYTHMIC PATTERN

\( 1 \ a \ 2 \ a \ 3 \ a \ 1 \ a \ 2 \ a \ 3 \ a \)

Clap hands for each note and count aloud.
Clap out the rhythm of the entire piece in the above manner.

In counting pronounce the syllable "a" lightly in the following manner: ONE-UH, TWO-UH, THREE-UH.
RHYTHMIC PATTERN FOR "HUNTING SONG"

\[ \begin{align*}
\text{Count:} & \quad 4 \ a \ 1 \ a \ 2 \ a \ 3 \ a \ 4 \ a \ 1 \ a \ 2 \ a \ 3 \ a \ 4 \ a \ 1 \ a \ 2 \ a \ 3 \ a \\
\text{Clap hands for each note and count aloud.} \\
\text{Clap out the rhythm of the entire piece in the above manner.}
\end{align*} \]

In "Hunting Song" the first measure begins on the FOURTH BEAT and the last measure ends on the THIRD BEAT. These two measures, although incomplete in themselves, equal one complete measure.

Hunting Song
DOUBLE NOTE STUDY
(For Left Hand)

Sound both tones exactly together in measures 7, 8, and 9. In order to do this, you must keep the fingers firm at first joints.

Old English Dance

Count 1 a 2 a 1 a 2 a 1 a 2 a 1 a 2 a

Count 1 a 2 a 1 a 2 a 1 a 2 a 1 a 2 a

DOUBLE NOTE STUDY (Intervals)
(For Right Hand)

2nd 3rd 4th 5th
SIGHT READING

In order to become a good SIGHT READER, one should develop the habit of reading notes in GROUPS, rather than singly.

FOR EXAMPLE

The above group of notes is composed of LINE NOTES and SPACE NOTES in succession.

DO NOT READ C-D-E-F-G
DO READ Five notes moving UP the keyboard (to your right) starting at C.

LINE NOTES

EXAMPLE

The above group is composed of five LINE NOTES in succession.
This means you will have to skip four spaces.
DO NOT READ E-G-B-D-F
DO READ Five notes moving UP the keyboard, starting on E with four skips.

SPACE NOTES

The above group is composed of four SPACE NOTES in succession.
This means you must skip three lines.
DO NOT READ F-A-C-E
DO READ Four notes moving UP the keyboard, starting on F with three skips.
Apply this same method when reading the BASS NOTES—

**EXAMPLE**

**LINE NOTES**

A - skip - skip - skip - skip

**SPACE NOTES**

G - skip - skip - skip

The above notes are all moving **DOWN** the keyboard (to your left).

**UP AND DOWN GROUPS (Line Notes)**

11306
TIME SIGNATURE
Upper 6 means count six to each measure
Lower 8 means
EIGHTH NOTE $\frac{1}{8} = 1$ count
QUARTER NOTE $\frac{1}{4} = 2$ counts
DOTTED QUARTER NOTE $\frac{3}{4} = 3$ counts

RHYTHMIC PATTERNS IN SIX-EIGHT RHYTHM

Clap hands for each note and count aloud.
Clap out the rhythm of the entire piece in the above manner.

Three Blind Mice

Allegretto

Count 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Count 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Count 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Count 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Count 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
THE HALF STEP
(Sharps and Flats)

A HALF STEP or HALF TONE is the smallest difference in pitch (high or low) between two tones on the piano.

SHARPS

A SHARP (#) placed before a note RAISES it a half step.

\[ \textsf{C}^\# \quad \textsf{D}^\# \quad \textsf{E}^\# \quad \textsf{F}^\# \quad \textsf{G}^\# \quad \textsf{A}^\# \quad \textsf{B}^\# \quad \textsf{C} \]

*E Sharp is played on the same white key as F.
*B Sharp is played on the same white key as C.

FLATS

A FLAT (b) placed before a note LOWERS it a half step.

\[ \textsf{B}^\flat \quad \textsf{C}^\flat \quad \textsf{D}^\flat \quad \textsf{D}^\flat \quad \textsf{E}^\flat \quad \textsf{F}^\flat \quad \textsf{G}^\flat \quad \textsf{A}^\flat \quad \textsf{B}^\flat \quad \textsf{C}^\flat \]

*C Flat is played on the same white key as B.
*F Flat is played on the same white key as E.
NATURAL
A NATURAL (♮) before a note cancels any previous sharp or flat.

EXAMPLE

THE WHOLE STEP
A WHOLE STEP or WHOLE TONE is the same distance as TWO HALF STEPS. For example:

- C to D is a whole step; G♭ to A is a half step.
- C to D is a half step; D to E is a half step.

Therefore C to D is a whole step.

MAJOR SCALE PATTERN
Every MAJOR SCALE is composed of WHOLE STEPS and HALF STEPS. Here is the order:

WHOLE - HALF - WHOLE - HALF - WHOLE - HALF
STEP - STEP - STEP - STEP - STEP - STEP
LEGER LINES AND SPACES

Extra lines and spaces are used to show notes above and below the staves. These are called LEGER LINES and SPACES.

These Treble and Bass notes are played on the same keys of the piano.

Thoughts At Twilight
(Introducing Sharps and Flats)

Moderato e cantando  MICHAEL AARON

When the evening shadows fall,
Mem'ries dear do I recall,

Thoughts of you come back to me,
Precious days that are to be

Tho you left me all alone,
There's no time to weep or moan,

For I have you all my own,
In my memories.

11004
*FINGER DRILLS

The importance of FINGER DRILLS for the beginner cannot be overemphasized. However, lengthy sustained exercises at the outset can be more harmful than beneficial. Therefore, in order to avoid any tightening of the muscles, these exercises have been written in short groups, with rest periods following each group.

Practice hands alone at first, then together.

*These FINGER DRILLS should be practiced daily throughout this book.

11006
SCALE AND KEY OF G MAJOR

We learned the MAJOR SCALE PATTERN on Page 29.
The following chart will show you why the F’s are SHARPED in the Scale or Key of G MAJOR.

G MAJOR SCALE PATTERN

Practice hands separately

G MAJOR SCALE
He's A Jolly Good Fellow
(Key of G Major)

Allegretto

He's a jolly good fellow, He's a jolly good fellow,

He's a jolly good fellow, That nobody can deny, That

no one can deny That no one can deny

For

he's a jolly good fellow, He's a jolly good fellow,

He's a jolly good fellow, That nobody can deny.
FINGER DRILL

Practice this FINGER DRILL daily throughout this book. Play hands separately at first, then together.
THE DAMPER PEDAL

Look at the strings of your piano and you will notice the FELT BLOCKS (DAMPERS) lying against them.

Now strike a key on the piano and observe how the DAMPER is raised. This permits the string to vibrate and the tone to continue sounding.

Release the key and you will see the DAMPER fall back into place against the string, thereby stopping the sound.

Look at the PEDALS of your piano. The one on the RIGHT is called the DAMPER PEDAL. Press this pedal down with your foot. Notice how this action moves all the DAMPERS off the strings.

Now release the DAMPER PEDAL and all the DAMPERS fall back into their proper places against the strings.

Press the DAMPER PEDAL down and play the following notes.

[Music notation image]

Press Down Pedal Mark

Hold the pedal down and you will hear this chord. This blending of tones enriches your piano playing.

[Music notation image]

The DAMPER PEDAL may also be used to connect tones as in the following:

[Music notation image]

Press the damper pedal DOWN on the numeral 2 and UP on numeral 1. Pedaling after the key has been struck is known as SYNCOPATED PEDALING and is used to give clarity to your playing and to avoid a sloppy effect of overlapping tones.
AFTER learning this piece thoroughly, practice using pedal as marked. Notice how the pedal enriches your playing and brings out the harmonies.

Drink To Me Only With Thine Eyes

Arranged by
MICHAEL-AARON

Moderato cantabile

Drink to me only with thine eyes, And

I will pledge with mine;

Or leave a kiss within the cup, And

I'll not ask for wine. The
thirst that from the soul doth rise, Doth

ask a drink divine;

But might I of Jew's mead tar sip? I

would not charge for thine.
Notice the B♭'s in this scale.

When the B♭ is written in the Key Signature, all the B♭'s must be flattened even though they are not marked.

Carnival Time
(Key of F Major)

Michael Aaron
TRIADS

A triad is a chord composed of three tones formed in the following manner:

1. Play a succession of five tones in the scale, thus:

   \[
   \begin{array}{c}
   \text{1st} \\
   \text{2nd} \\
   \text{3rd} \\
   \text{4th} \\
   \text{5th}
   \end{array}
   \]

2. Omit 2nd and 4th tones, thus:

   \[
   \begin{array}{c}
   \text{1st} \\
   \text{3rd} \\
   \text{5th}
   \end{array}
   \]

3. Strike the three tones together on the piano, thus:

   \[
   \begin{array}{c}
   \text{1st} \quad \text{3rd} \\
   \text{5th}
   \end{array}
   \]
TRIADS OF THE MAJOR SCALE

Form a triad on each note of the scale.

Play hands separately at first.

THE THREE MAJOR TRIADS

TONIC (do) SUB-DOMINANT (fa)

DOMINANT (sol)
ONLY three chords are used to harmonize this piece. They are Tonic, Sub-Dominant and Dominant triads, which you have just learned on the preceding page.

**Song Of Happiness**

Allegretto

When you're feeling sad and blue, Just can't think of what to do,

Gloom and cares will melt to-day, If you sing your blues a-way.

Ha! Ha! Ha! Can't you see, Gloom and I just don't a-gree

Ha! Ha! Ha! Can't you see, Happiness for you and me.
INVERSIONS OF TRIADS

The word INVERSION means a contrary change of order or position.

C MAJOR TRIAD

On page 39 we studied the first or **ROOT POSITION** C, the ROOT, at BOTTOM

Now place C the ROOT of the chord on top, and you have **FIRST INVERSION** C, the ROOT, on TOP

Place E the 3rd of the chord on top, and you have **SECOND INVERSION** C, the ROOT, in the MIDDLE

Here are the three positions of the Tonic, Sub-Dominant and Dominant triads in the Key of C Major.

**C MAJOR TONIC TRIAD**
Root First Second position Invers. Invers.

**SUB-DOMINANT**
Root First Second pos. Invers. Invers.

**DOMINANT TRIAD**
Root First Second pos. Invers. Invers.

CHORD STUDY IN INVERSIONS

Root Position First Inversion

Second Inversion

Practice the Sub-Dominant and Dominant triads in the same manner as the above example.
The word “FANFARE” means a flourish of trumpets. This piece is composed of TRIADS and INVERSIONS of TRIADS. See if you can identify the different positions of the chords.

Fanfare

Chord Study

(For Left Hand)
THE DOMINANT-SEVENTH CHORD

Next to the TONIC CHORD (I) the DOMINANT-SEVENTH (V7) is the most important chord in harmonizing music.

The three chords, TONIC, SUB-DOMINANT and DOMINANT-SEVENTH harmonize or form the accompaniment to many well known melodies and songs. See “Cradle Song” on the next page.

HOW TO FORM A DOMINANT-SEVENTH

Here are the four positions of the DOMINANT-SEVENTH

Root position  Inversion  Inversion  Inversion

Here is the First Inversion of the DOMINANT-SEVENTH with the D omitted.

CHORD STUDY IN C MAJOR
(Introducing Dominant-Seventh Chord)

TONIC CHORD

(SUB-DOMINANT
(Second Inversion))

DOMINANT-SEVENTH
(First Inversion)
DOTTED QUARTERS

A Dotted Quarter \( \frac{3}{4} \) (Quarter tied to an Eighth)

RHYTHMIC PATTERN FOR "CRADLE SONG"

\[ \begin{array}{cccccccccccc}
3 & 3 & 1 & a & 2 & a & 3 & a & 1 & a & 2 & a & 3 & a & 1 & a & 2 & a \\
\end{array} \]

Count 3 a 1 a 2 a 3 a 1 a 2 a 3 a 1 a 2 a

Clap hands for each note and count aloud.
Clap out the rhythm of the entire piece in the above manner.

Cradle Song

Moderato

BRAHMS
Arranged by Michael Aaron
SCALE OF B FLAT MAJOR

Notice the B♭'s and E♭'s in this scale

When the two flats, B♭ and E♭ are written in the key signature, all the B's and E's must be flatted even though not marked.

Romance

Andante con moto

RUBINSTEIN
Arranged by Michael Aaron
CHORD STUDIES

The Rose of Tralee

GLOVER

Moderato

The cool shades of evening their mantle were spreading, And

Mary all smiling was listening to me; The

Moon through the valley her pale rays was shedding, When

I won the heart of The Rose of Tralee.
Practice this LEFT HAND study several times before playing "Alouette."

Notice the harmony which is composed of the following chords.

Alouette

FRENCH CANADIAN FOLK SONG

Arranged by Michael Aaron

Allegretto

A-lou-ette, gentil A-lou-ette, A-lou-ette,

Je te plu-mer-aï. Je te plu-mer-aï la tete, Je te plu-mer-aï la tete,

Et le tete, Et le tete, Et le tete, Oh! A-lou-ette,

PLAY this piece with strongly marked rhythm and accent 1st and 4th beats of each measure.

Marche Slave

TSCHAIKOWSKY

Arranged by Michael Aaron
Home On The Range

Arranged by
MICHAEL AARON

Moderato espressivo

Oh give me a home, Where the buffalo roam, Where the deer and the antelope play,
Where seldom is heard A discouraging word, And the skies are not cloudy all day.
CHORUS

Home, home on the range, Where the
deer and the antelope play Where

seldom is heard, A discouraging word And the

skies are not cloudy all day.
SCALE OF D MAJOR

Notice the F#s and C#s in this scale.

When the two sharps F# and C# are written in the Key Signature, all F's and C's must be sharpened even though they are not marked.

A Hundred Pipers
(Key of D Major)

Arranged by
MICHAEL AARON
Sweet and Low

Moderato e espressivo

Sweet and low, Sweet and low, Wind of the western sea,

Blow, blow, Breathe and blow, Wind of the western sea,

Over the rolling waters go, Come from the dying moon and blow, Blow him again to me,

While my little one, While my pretty one sleeps.
STACCATO

The dot above or below a note \( \cdot \) means that note is to be played in a short and sharp manner. Just imagine you are plucking the strings of a banjo. Release the piano key at the instant of sound. Practice the following exercise.

---

Strumming On The Old Banjo

Allegretto

MICHAIL AARON
SCALE OF E FLAT MAJOR

Notice the B♭'s, Eb's and A♭'s in this scale.

When the three flats B♭, Eb and A♭ are written in the Key Signature, all the B's, E's and A's must be flatted even though they are not marked.

Down On The Delta

Andante con espressivo

Mark out melody

A little faster

Pp

Rit.

A tempo
PLAY this Mexican folk song with a well marked sense of rhythm. Be sure to observe all marks of legato and staccato. They add interest and character to the piece.
THIS beautiful melody by Franz Liszt should be played with a good SINGING TONE. Be sure to shade the accompaniment as well as the melody.

**Liebestraume**

*(Dream of Love)*

Cantando e poco allegro

LISZT

Arranged by Michael Aaron

Con Ped.
ALTHOUGH this piece was written many years ago, it is still a favorite of music lovers. Play with expression.

Waves Of The Danube

IVANOVICI
Arranged by Michael Aaron

Moderato

Con espressione

P e legato
### DICTIONARY OF MUSICAL TERMS

<table>
<thead>
<tr>
<th>MUSICAL TERM</th>
<th>ABBREVIATION of SIGN</th>
<th>MEANING</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Tempo</td>
<td>A tempo</td>
<td>On time</td>
</tr>
<tr>
<td>Accelerando</td>
<td>Accel.</td>
<td>Increase speed gradually</td>
</tr>
<tr>
<td>Accent Mark</td>
<td></td>
<td>Accent note</td>
</tr>
<tr>
<td>Alla marcia</td>
<td>Alla marcia</td>
<td>In a march</td>
</tr>
<tr>
<td>Allegretto</td>
<td>Allegretto</td>
<td>Merrily (fairly rapid)</td>
</tr>
<tr>
<td>Allegro</td>
<td>Allegro</td>
<td>Fast</td>
</tr>
<tr>
<td>Andante</td>
<td>Andante</td>
<td>Slowly</td>
</tr>
<tr>
<td>Cantabile</td>
<td>Cantabile</td>
<td>In a singing or vocal style</td>
</tr>
<tr>
<td>Con brio</td>
<td>Con brio</td>
<td>With spirit</td>
</tr>
<tr>
<td>Crescendo</td>
<td>Cresc.</td>
<td>Gradually louder</td>
</tr>
<tr>
<td>Da Capo</td>
<td>D.C.</td>
<td>Return to the beginning</td>
</tr>
<tr>
<td>Decrescendo</td>
<td>Decresc.</td>
<td>Gradually softer</td>
</tr>
<tr>
<td>Diminuendo</td>
<td>Dim.</td>
<td>Softer by degrees</td>
</tr>
<tr>
<td>Dolce</td>
<td>Dolce</td>
<td>Sweetly</td>
</tr>
<tr>
<td>Espressivo</td>
<td>Espressivo</td>
<td>With expression</td>
</tr>
<tr>
<td>Fine</td>
<td>Fine</td>
<td>The end</td>
</tr>
<tr>
<td>Forte</td>
<td>F</td>
<td>Loud</td>
</tr>
<tr>
<td>Fortissimo</td>
<td>Ff</td>
<td>Very loud</td>
</tr>
<tr>
<td>Grazioso</td>
<td>Grazioso</td>
<td>Gracefully</td>
</tr>
<tr>
<td>Hold</td>
<td>∞</td>
<td>Sound note longer than its actual value</td>
</tr>
<tr>
<td>Left Hand</td>
<td>L.H.</td>
<td>To be played by the left hand</td>
</tr>
<tr>
<td>La Melodia</td>
<td>La Melodia</td>
<td>The melody</td>
</tr>
<tr>
<td>Legato</td>
<td>Legato</td>
<td>Smooth and connected</td>
</tr>
<tr>
<td>Leggiere</td>
<td>Leggiere</td>
<td>Light and airy</td>
</tr>
<tr>
<td>Marcato</td>
<td>Marcato</td>
<td>Play with emphasis</td>
</tr>
<tr>
<td>Mezzo-forte</td>
<td>mf</td>
<td>Moderately loud</td>
</tr>
<tr>
<td>Mezzo-piano</td>
<td>mp</td>
<td>Moderately soft</td>
</tr>
<tr>
<td>Misterioso</td>
<td>Misterioso</td>
<td>In a mysterious manner</td>
</tr>
<tr>
<td>Moderato</td>
<td>Moderato</td>
<td>Moderate rate of speed (not too fast)</td>
</tr>
<tr>
<td>Piano</td>
<td>P</td>
<td>Soft</td>
</tr>
<tr>
<td>Pianissimo</td>
<td>pp</td>
<td>Very soft</td>
</tr>
<tr>
<td>Poco a poco</td>
<td>Poco a poco</td>
<td>By degrees</td>
</tr>
<tr>
<td>Presto</td>
<td>Presto</td>
<td>Very fast</td>
</tr>
<tr>
<td>Repeat Sign</td>
<td>[ ]</td>
<td>Repeat</td>
</tr>
<tr>
<td>Right Hand</td>
<td>R.H.</td>
<td>To be played with the right hand</td>
</tr>
<tr>
<td>Ritard.</td>
<td>rit.</td>
<td>Gradually slower</td>
</tr>
<tr>
<td>Scherzando</td>
<td>Scherzando</td>
<td>In a playful manner</td>
</tr>
<tr>
<td>Sempre</td>
<td>Sempre</td>
<td>Always</td>
</tr>
<tr>
<td>Sforzando</td>
<td>sforz.</td>
<td>Very strong accent</td>
</tr>
<tr>
<td>Simile</td>
<td>simile</td>
<td>Same as indicated previously</td>
</tr>
<tr>
<td>Slight Accent</td>
<td>≤</td>
<td>Sustain</td>
</tr>
<tr>
<td>Staccato</td>
<td>Stacc.</td>
<td>Detached, short</td>
</tr>
<tr>
<td>Tempo</td>
<td>Tempo</td>
<td>Rate of speed</td>
</tr>
<tr>
<td>Teneramente</td>
<td>Teneramente</td>
<td>With tender emotion</td>
</tr>
<tr>
<td>Tranquillo</td>
<td>Tranquillo</td>
<td>Quiet, calm</td>
</tr>
<tr>
<td>Vivace</td>
<td>Vivace</td>
<td>Fast and lively</td>
</tr>
</tbody>
</table>