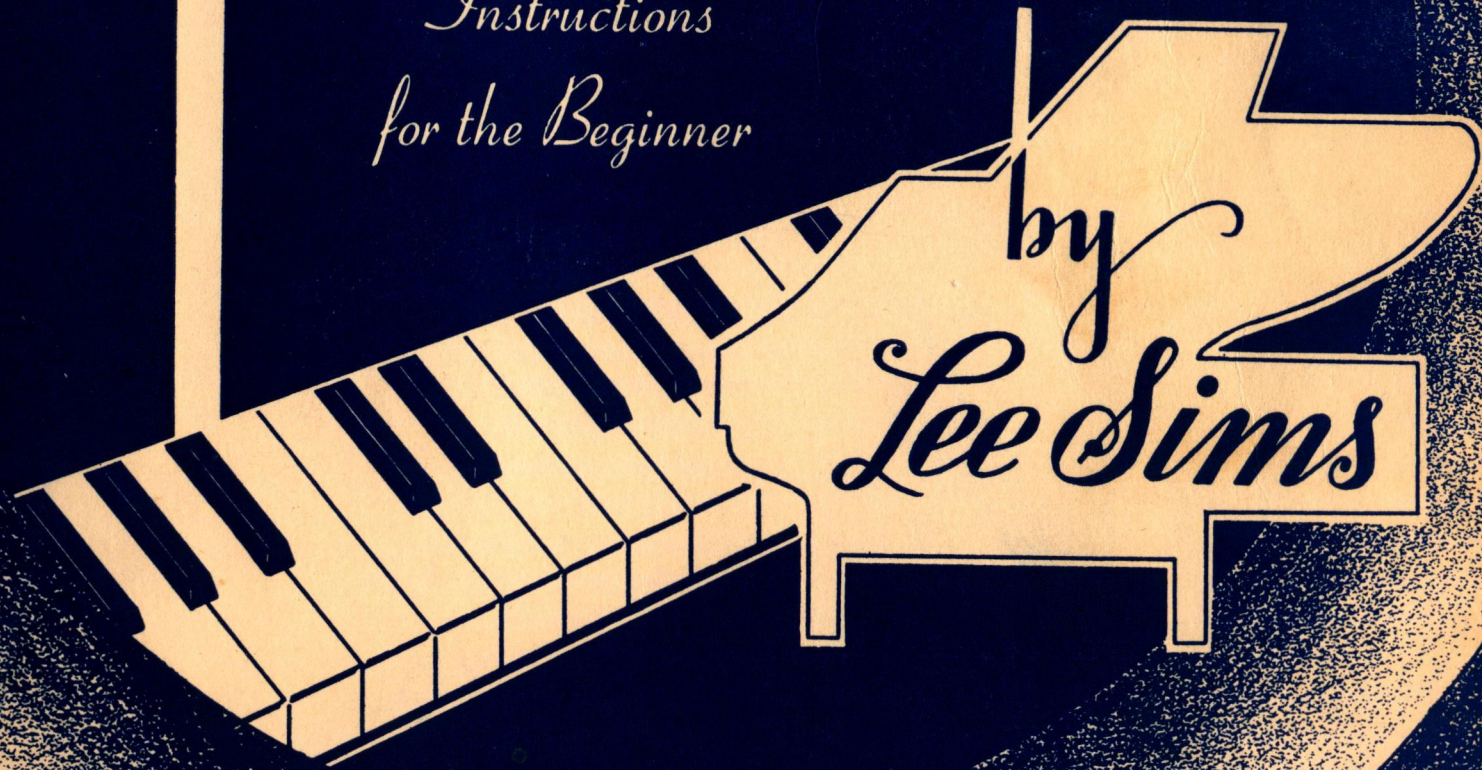


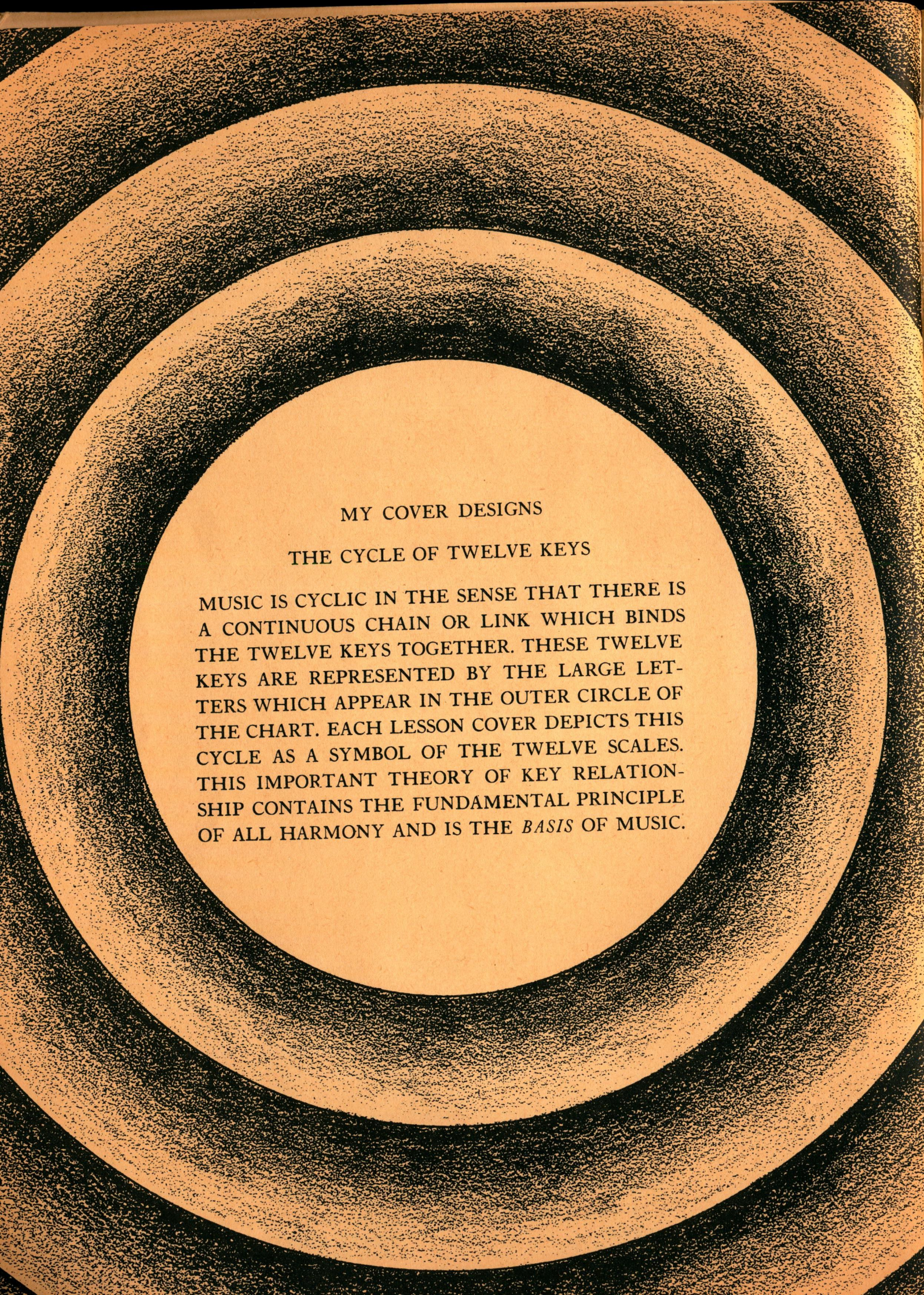
modern piano

*Instructions
for the Beginner*



by
Lee Sims

EDWARD SCHUBERTH & CO., INC., NEW YORK



MY COVER DESIGNS
THE CYCLE OF TWELVE KEYS

MUSIC IS CYCLIC IN THE SENSE THAT THERE IS A CONTINUOUS CHAIN OR LINK WHICH BINDS THE TWELVE KEYS TOGETHER. THESE TWELVE KEYS ARE REPRESENTED BY THE LARGE LETTERS WHICH APPEAR IN THE OUTER CIRCLE OF THE CHART. EACH LESSON COVER DEPICTS THIS CYCLE AS A SYMBOL OF THE TWELVE SCALES. THIS IMPORTANT THEORY OF KEY RELATIONSHIP CONTAINS THE FUNDAMENTAL PRINCIPLE OF ALL HARMONY AND IS THE *BASIS* OF MUSIC.

COURSE
for
MODERN PIANO

by
LEE SIMS

BEGINNER'S COURSE



Copyright 1939 by
LEE SIMS PUBLICATIONS, INC.
Copyright Assigned 1945 to A. S. Edward Schuberth & Co., Inc.
All rights reserved.

BRIEF SUMMARY
OF
CONTENTS

**
*

FRONTISPIECE.....*My cover designs and what they represent.*
FOREWORD.....*An open letter to the pupil.*
EDITORIAL.....*Essentials of the modern pianist's training.*
PHOTOGRAPH.....*Your teacher.*

Lesson Number One

The Piano Keyboard. The Staff. Note Reading. Time Values.

Lesson Number Two

The Chromatic, Twelve Major Scales and Progression of Keys.

Lesson Number Three

The Twelve Major Chords. 7th Chords in Cycle Progression.

Lesson Number Four

Four Four Rhythm Bass Accompaniment.

Lesson Number Five

The Seven Relative Chords of Each Key. Melody in Rhythm.
Adding the Harmony Notes to a Melody.

Lesson Number Six

Seven Forms of Chords in All Twelve Keys.

Lesson Number Seven

Arpeggio Scales. Tenth Positions. Sixth Tones in the Afterbeat
Chords.

Lesson Number Eight

The Pedals. Tenth Progression.

Lesson Number Nine

Embellishments. Breaks. Ninth Chords. Whole Tone Scales.
Augmented Chords.

Lesson Number Ten

Reviewing the Entire Course in an Arrangement of Gypsy Days.

ANSWERS TO YOUR QUESTIONS
BACK COVER

*

FOREWORD

In writing this "BEGINNERS COURSE" for piano, my design has been to have the pupil START RIGHT! The world is full of inept pianism, pianists whose technical knowledge is limited because they started off on the "wrong foot" and have come to a *Dead End*. You can't build a towering skyscraper . . . if the foundation is insecure.

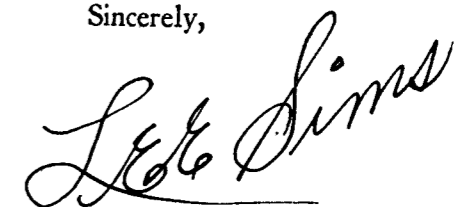
No single book could ever tell all there is to be learned about the piano. Men study it, with fascination, all their lives without completely mastering its keyboard, which has an almost limitless resource of color and possibility. The near-perfection of the great artists results from their spirit of conquest, their constant striving to make the instrument express to the last degree their every emotion.

You will learn that each lesson is like the rung of a ladder: that each step taken brings you just that much closer to the top. The whole structure of piano playing is built from twelve half tones which you will learn in your study of the first lesson—in fact, any music you have ever heard, whether it be a simple little one finger melody, or a tremendous symphony, it has been composed from these twelve half tones. It is obvious then, how very important these twelve half tones are, and as you progress, you will begin to realize that every new subject is just as important. If you do not progress as rapidly as you think you should, it will be because you have slighted or "slurred over" some tiny detail, which in its turn, makes a weak point in the foundation of your playing. Should this occur, you should, in all fairness to yourself (and the Course) go back and completely master that detail. Remember, a rung left out of a ladder makes it just that much harder to climb. So take your time; master each lesson before taking up the next subject. And in so doing; you will be well repaid for your patience.

I wish to express my sincerest thanks to Miss Harriet Crane, my most able assistant and friend, whose wide knowledge of fundamental harmony coupled with her sympathetic understanding of the beginner, has made this course possible. Should any technical question pertaining to the course arise, please feel free to address Miss Crane at any time for information. Address the Lee Sims School of Music, 916 Kimball Hall, Chicago.

And so, you are on your way to learning one of the Arts—an Art that can give you untold pleasure if you will only take your time and learn each thing thoroughly before trying to see what comes next. It has taken me over twenty years to learn what I know about the piano, and if you will follow my advice, you should be playing in one-tenth of that time, a very short period out of one's life to learn a thing that can give so much pleasure. So take your lessons seriously and—good luck!!

Sincerely,

A handwritten signature in cursive script that reads "Lee Sims". The signature is written in dark ink and is positioned below the typed name "Lee Sims".

ESSENTIALS OF A MODERN PIANIST'S TRAINING

ENCYCLOPEDIA FOR POPULAR MUSIC

WHAT IS POPULAR MUSIC? *POPULAR MUSIC is just what the name implies . . . that is, A CURRENT STANDARD FORM OF MELODY WHICH EXPRESSES THE MOOD OF THE PRESENT TIME.*

— YOU CAN PLAY —

popular music, standard numbers, ballads, or for that matter, any known form of music which may appeal to you, if you will conscientiously study and practice the material to be found in this course. In a remarkably short time you will be able to play popular numbers, using proper harmony, correct rhythms and musical figures, just as you hear them performed in your theatres, cafes or on your radio.

The goal of the Beginners' Course is to teach one how to play popular melodies, using a professional type of rhythm bass, including the application of keyboard harmony, along with all of the essential facts of music.

The business-like approach of studying the fundamentals of popular melodies makes it possible to apply this knowledge in a simple and practical manner. The material used in these lessons is based upon many years of teaching experience. The method is thorough and concise.

These elementary facts are the tools with which every musician works, and to play well, one must understand them thoroughly. It would be impossible to solve problems in mathematics without knowing the multiplication tables; they are a part of the language of mathematics and no wise mathematician would try to do without them. In the same way, the fundamentals contained in this course are a part of the language of music. After you have studied music for a while they will become so natural to you, you will hardly know you are using them. A thorough understanding and knowledge of these facts will make the work which follows easy and understandable, and will help you to master, more rapidly, the lessons which follow.

Few people realize that popular music (*when studied properly*) involves an extensive study and education in the scientific facts of music, that is . . . to play popular music *as it should be played* demands a thorough knowledge of harmony, the twelve scales in their progressive order, chords and all of their respective positions, chord relationship and in their turn, their relationship to the different keys and many, many other details too numerous to mention at this time. While these facts may seem alarming in their wide scope, you will find at the very beginning that you can acquire this knowledge automatically and gradually and at the same time enjoy playing immediately the popular numbers of your choice.

Sight reading and playing printed notes in their original form is an angle that must and will be accomplished during the acquisition of all other important knowledge pertaining to your musical training. In reading and playing popular music the notes of the score are carefully regarded as a guide to the harmony which you will supply. The printed notes, or rather the printed arrangement is partially ignored, inasmuch as the player uses his own knowledge, ability and style in interpreting the number—supplying harmonic patterns of harmony and rhythm to the melody as he goes along. Sight reading classical music (*which is played exactly as written*) is a comparatively easy matter when you have the advantage of knowing chord formation and relationship and are capable of recognizing a group of notes as

THE PIANO KEYBOARD

88 KEYS

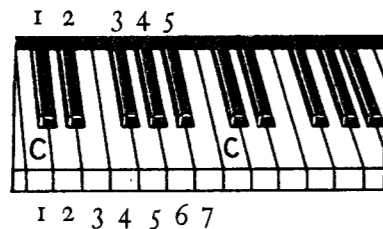
52 WHITE KEYS

36 BLACK KEYS



What is the piano keyboard? *The piano keyboard is a series of seven white keys and five black keys which occur seven times.*

Seven tones represent the basic range of all music. All the music you have ever heard has been developed from these seven tones. Eighty-eight keys on the piano keyboard represent seven white keys and five black keys repeated seven times—plus four additional keys which complete the range of the piano keyboard.



The keyboard of the piano is opened to you for your complete satisfaction and pleasure. There is no particular mystery connected with this marvelous instrument. You realize that by striking a key on the piano, a musical tone is the result, and a proper combination of these tones produces a melody, harmony, or both. These tones are known as music.

Seven days were allotted for the creation of the world. *Seven* is the numeral which represents much of the basic law or origin of Egyptology, Hebrew, and other religions. It symbolizes the complete harmoniousness of life. Therefore it is logical to accept the number *seven* in relation to music.

How many letters are used?—*Seven letters are used.*

7—LETTERS

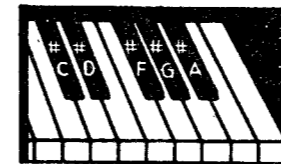
7—TONES

7—WHITE KEYS

SEVEN LETTERS ARE USED.
SEVEN WHITE KEYS ARE GIVEN.
SEVEN MUSICAL TONES ARE THE RESULT.



How many black keys are there?—*There are five black keys and they act as sharps (#) or flats (b).*



A sharp raises a note one half step. A flat lowers a note one half step. Seven plus five equals twelve keys—twelve keys are the total number. These twelve keys represent the entire range or foundation of all music.

1. Play the seven white keys one after the other. C-D-E-F-G-A-B.

* * *

2. Play the five black keys one after the other. C#-D#-F#-G#-A#. (Db-Eb-Gb-Ab-Bb).

* * *

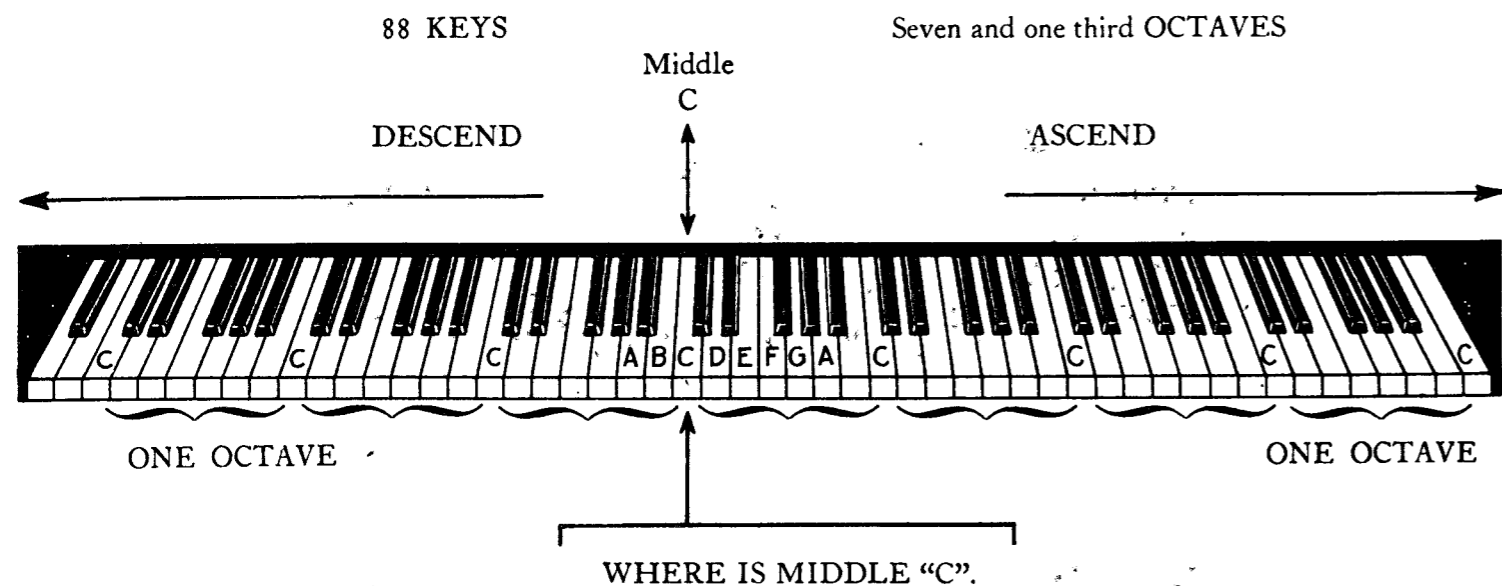
3. Play the white note C—then C# (*the black note directly above*) then D (*the white note directly above*) and so on up the keyboard—D# (*or Eb*) E-F-F# (*or Gb*) G-G# (*or Ab*) A-A# (*or Bb*) B and C. C-C#-D-D#-E-F-F#-G-G#-A-A#-B-C.

* * *

4. Now descend to the C below (the C you used as a starting point for your scale) C-B-Bb-A-Ab-G-Gb-F-E-Eb-D-Db-C, etc.

WHAT IS AN OCTAVE?—An Octave is a distance of eight keys, the interval from one letter to its repetition on the keyboard.

THE KEYBOARD



Middle "C" is located in the center of the keyboard (see diagram).

After locating Middle "C" place your thumb (*right hand*) on that note and your fifth or little finger on the eighth white note (*one octave*) above. Then place the thumb on the "C" where your little finger was and raise the fifth finger one octave. Continue in this manner up to the last "C" on the keyboard and return to Middle "C".

Now place the thumb of the left hand on Middle "C" and the fifth finger on the "C" one octave below. Proceed in this manner down to the last "C" of the keyboard. Use this same exercise on all of the letters in that scale, that is "D" to "D"—"E" to "E" and so on up the keyboard. Notice the seven letters within each octave, and memorize them.

LOCATE "A" BELOW MIDDLE "C" PLAY.

A-B-C-D-E-F-G-A-B-C-D-E-F-G- and so on up the keyboard until you reach the top.

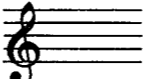
Now return, down to the last "A" on the keyboard and back up to Middle "C". C-B-A-G-F-E-D-C-B-A-G-F-E-D-C-B-A, and continue.

Everything in music is based or built from these seven tones. By this time you must have discovered you already knew them in *exactly* the order in which they occur in the scale, "A-B-C-D-E-F-G" or *the first seven letters of the alphabet*, regardless of where you start your scale you eventually arrive at "C" and again start the first seven letters of the alphabet.

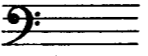
STAFF • CLEF SIGNS • TREBLE and BASS • LINES • SPACES



WHAT IS THE STAFF?—The staff consists of five lines and four spaces.

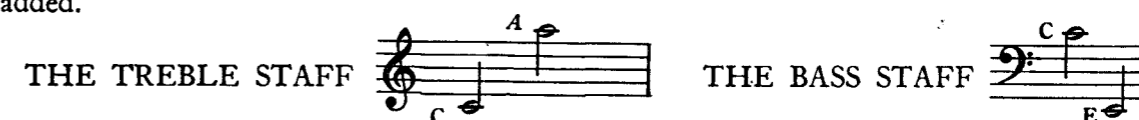
WHAT IS THE TREBLE CLEF?

This sign  is called the treble clef and designates the treble staff.

WHAT IS THE BASS CLEF?

This sign  is called the bass clef and designates the bass staff.

The original music staff consisted of eleven lines, later it was divided into *two* groups (*staves*) of five lines each. The upper is known as the treble staff and is indicated by this sign . The lower is known as the bass staff and is indicated by this sign . The right hand is used for the treble staff and the left hand is used for the bass staff and should a note or notes appear above or below either staff, ledger lines are added.



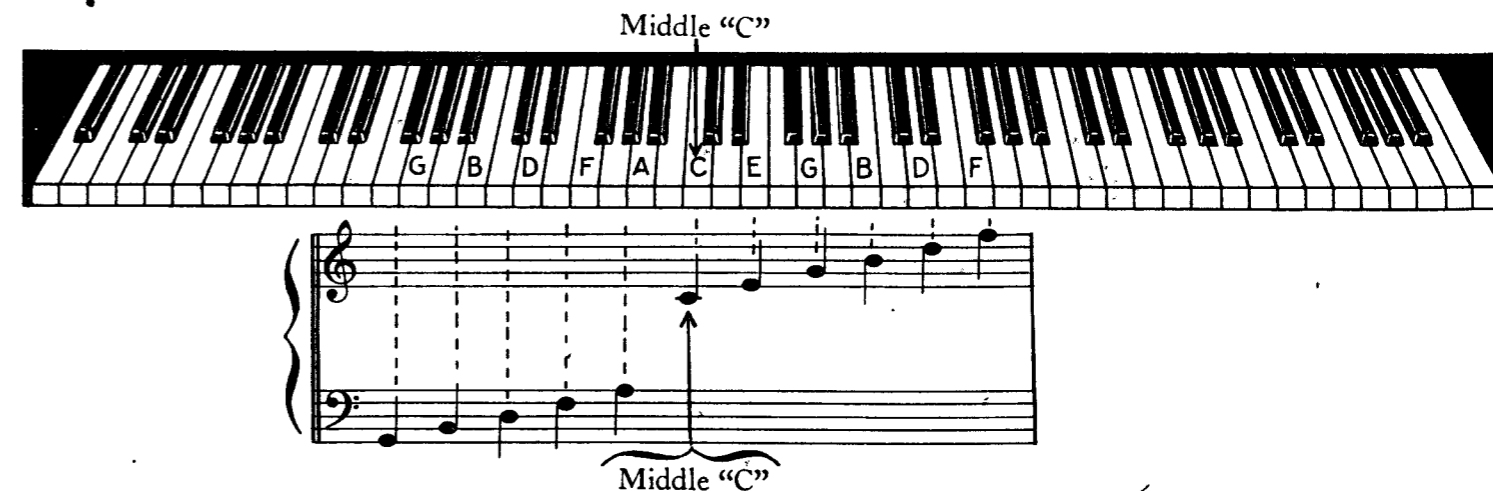
WHAT ARE THE LINES OF THE STAFFS USED FOR?—They are the five lines upon which the notes of music are written.

THE LINES

In order to acquaint the student not versed with the notes and their names as they appear on these two staves, here are two simple exercises.

Locate middle "C" with the left hand, play down the lines or every other key from middle "C" on the Bass staff—"C-A-F-D-B" and "G". Now play up from "G" the first line of the Bass staff to middle "C" where you started, "G-B-D-F-A" and "C". With the right hand continue up the lines of the Treble staff, "E-G-B-D" and "F". Now read and play back down the lines, "F-D-B-G-E" and "C".

Practice this exercise diligently, reciting the names of each key as you play it.



In the sentence "EVERY GOOD BOY DOES FINE" notice the first letter of each word—"E-G-B-D-F". This sentence is often used to assist the beginner in remembering the names of the notes on the lines of the Treble staff.

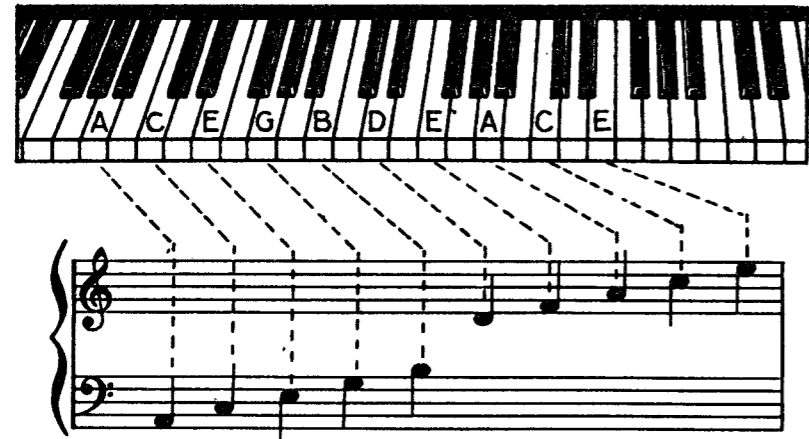
"GOOD BOYS DO FINE ALWAYS" G-B-D-F-A, represents the lines of the Bass staff. A ledger line added above the Treble staff is "A", two lines "C". A line added below the Bass staff is "E" — two lines "C".

WHAT ARE THE SPACES IN THE STAFF? *The space between each line.*

The second exercise will acquaint you with the spaces of the two staves.

Locate middle "C" with the left hand and take the first space below it which is "B". Now play the note in each space (*every other white note*) B-G-E-C-and A. Now play back up to "B" when you started the scale, A-C-E-G and B.

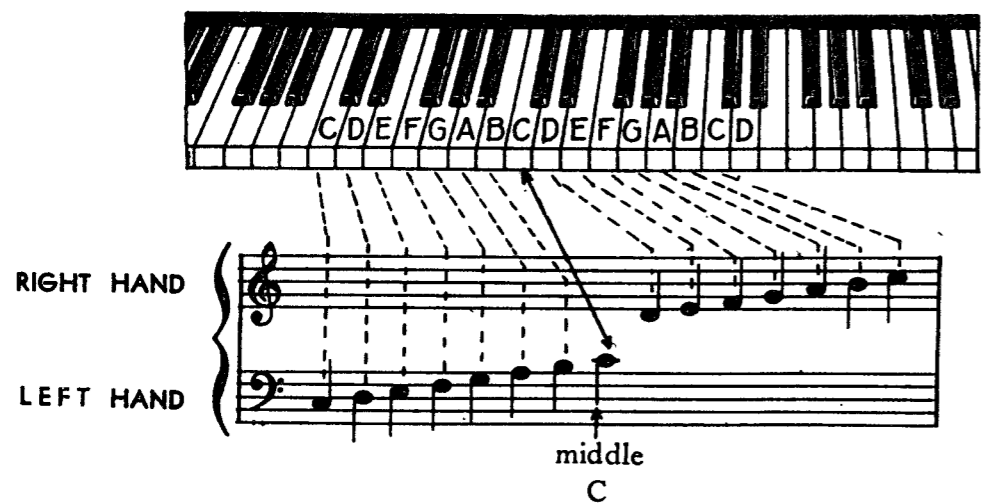
Now start with the first space above middle "C" which is "D", read and play up the spaces of the treble staff, F-A-C and E. (*FACE*) play back down these notes to "D" the first note above middle "C".



Practice this exercise diligently, reciting the names of each note as you go. In the treble you may use the word *FACE* to remind you of their names. F-A-C-E. In the Bass the sentence *All Cows Eat Grass* will serve the same purpose. A C E G

LINES AND SPACES

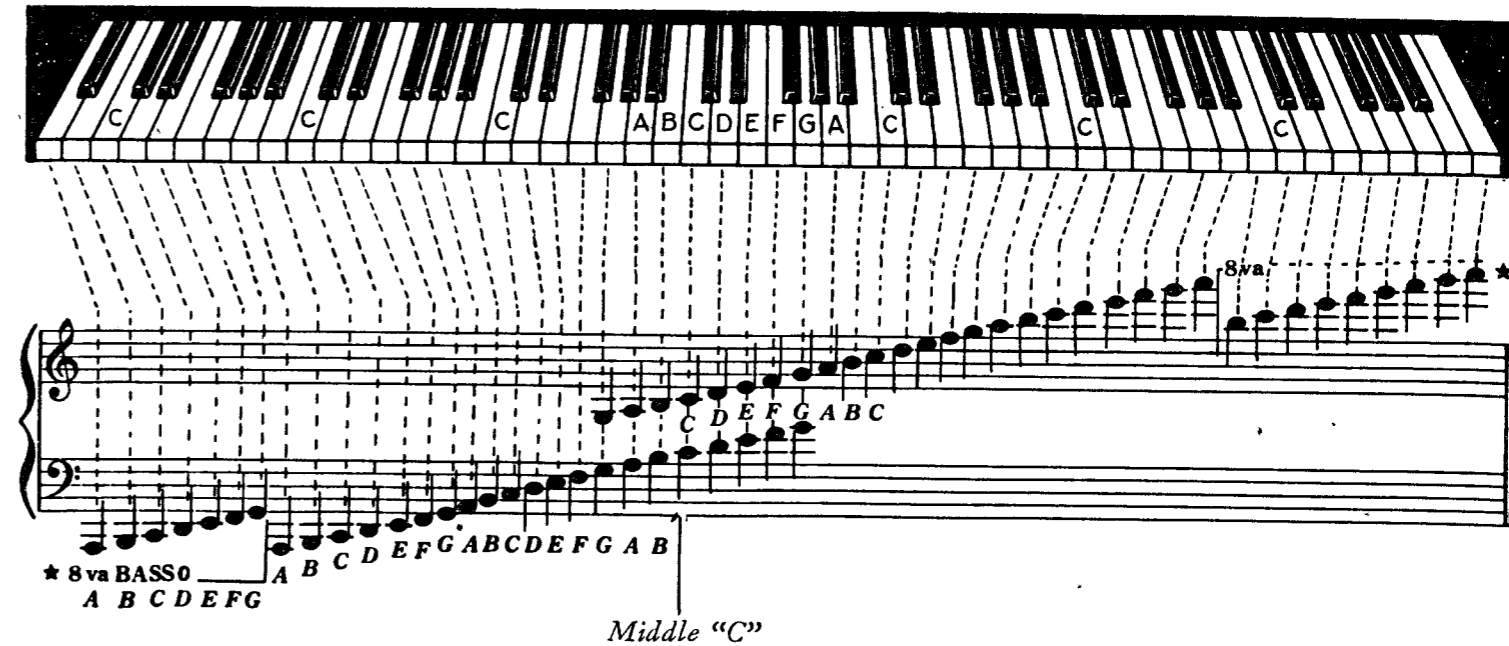
PRACTICE IN THIS MANNER: Start with middle "C" in the left hand and ascend according to the letters on the keyboard below, C-D-E-F-G-A-B-C. Now down—C-B-A-G-F-E-D-C. Repeat this exercise until it becomes second nature for you to identify each line or space with its proper name.



middle
C

THE ENTIRE KEYBOARD

Practice in this manner: Start with middle "C" and continue down the keyboard until you have reached the last key, which is "A". Compare the note you are playing with the one which is printed on the staff. Now come up, watching the printed note on the staff and associating it with the key on the diagram keyboard. Continue to the extreme top note—"C".



LEFT HAND

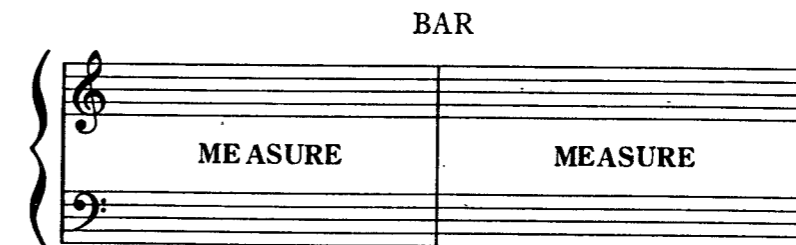
RIGHT HAND

NOTE VALUATION • MEASURES • BARS • TIME • WALTZ

WHAT IS A NOTE? *A note is a character which indicates musical utterance. The formation of the note indicates its time value.*

WHY IS NOTE VALUE IMPORTANT? *Note value is important because it establishes and measures rhythm.*

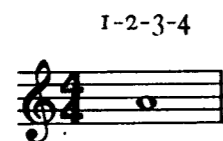
WHAT IS A MEASURE? WHAT IS A BAR? *The vertical lines which occur at frequent intervals in a piece of music are called bars. The space between each bar is called a measure.*



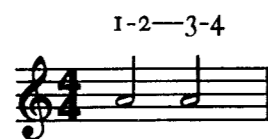
*8^{va} placed above any note means that that note or notes must be played one octave higher than it is written. When the same sign is placed below a note or notes, it means playing those notes one octave lower than written.

WHAT IS FOUR-FOUR (4/4) TIME?—The figures or characters which always follow the cleff signs in music show the time or rhythm in which the piece is to be played. If 4/4 (or common time) is designated, it means that there must be four equal beats to each measure.

WHAT IS A WHOLE NOTE?—A whole note is a white open note and is equal to four beats. In other words, it is sustained for the full measure of four beats.



WHAT IS A HALF NOTE?—A half note is also a white open note, but with a stem. It is equal to one half of a whole note, therefore it gets two counts. It takes two half notes to fill out each measure.



WHAT IS A QUARTER NOTE?—A quarter note is a black note with a stem and is equal to one-fourth of a whole note, it gets one beat and it takes four quarter notes to fill out the time value of each measure.



WHAT IS AN EIGHTH NOTE?—An eighth note is a black note with a stem and has a tiny flag attached to the end of the stem. It is equal to one-eighth of a whole note and therefore gets one-half of a beat and it takes eight of them to fill out a measure. When two or more eighth notes are used consecutively they are joined together with a bar from stem to stem.



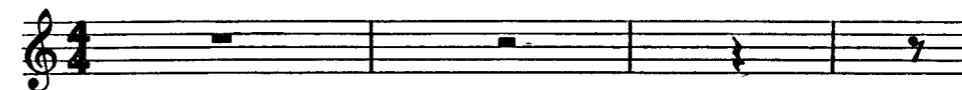
WHAT IS A SIXTEENTH NOTE?—A sixteenth note is a black note and has a stem with two flags attached to it. It is equal to one-sixteenth of a whole note so it gets one-quarter of a beat and it takes sixteen of them to fill out the measure. Consecutive sixteenth notes are written the same as eighth notes—joined together with two bars from stem to stem.



You may have noted that, starting with an open note which gets four beats, we added a stem which cut the value of the note in half. Then the note became black and again its time value was cut in half, then a flag was attached to the stem and this cut the time value in half, and then two flags were attached and again the time value was cut in half: every time a flag is attached, the time is cut in half. So, if a note had three flags, it would be a thirty-second note. Should it have four flags, it would become a sixty-fourth note. These latter notes will be dealt with at a later period in the course, as will triplets, groups of three notes joined together which get one count.

WHAT IS A REST? A rest means RHYTHMIC SILENCE: Silence for the duration designated by the rest sign.

REST SIGNS			
WHOLE REST	HALF REST	QUARTER	EIGHTH
4-Beats	2-Beats	1-Beat	1/2-Beat

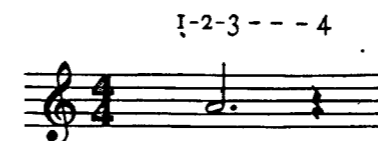


These characters are called rests and indicate rhythmic silence. They correspond in value to the different forms of notes. For instance, the whole rest gets four counts (*silent*) just as the whole note does, and the half rests gets two counts, as does the half note, the quarter rest one count, the eighth rest one half a count and the sixteenth rest one quarter of a count.

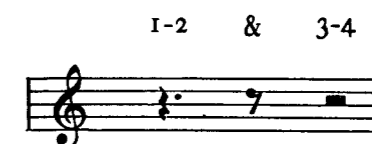
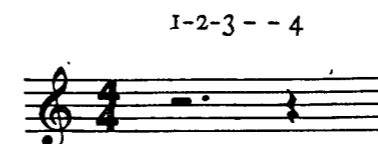
COUNT THE VALUE OF THE RESTS AS THEY APPEAR IN THE ABOVE DIAGRAM. COUNTING AND RECOGNIZING THE VALUE OF RESTS AND NOTES IS ABSOLUTELY NECESSARY. THIS FEATURE IS THE FOUNDATION OF ALL RHYTHM.

DOTS

A dot after a note adds one half again its original value. A half note which has a dot gets three beats, a quarter note with a dot gets one beat and a half, etc.



Rests may be increased in value by the use of dots exactly the same as notes; a dotted half rest getting three beats instead of two, a quarter rest with a dot getting one and a half beats instead of one, etc.



When playing in 4/4 time, the rhythm is usually maintained with the left hand which keeps up a steady repetition of four beats to the measure, regardless of how the time value is split up in the melody. This strongly accented bass is one of the characteristic features of popular music and is the reason for training so rigidly the left hand of the pianist. A perfect, steady rhythm is essential in all popular music, whether produced by an orchestra for dancing, piano solos or accompaniment. (*This of course is not true should the soloist be playing in paraphrasè or ad lib style*).

The term "SWING" has recently become a popular expression due to the attention placed upon infectious, smooth rhythm. This course of instruction will provide the necessary and important exercises for the development of all rhythms.

WHAT IS RHYTHM? Rhythm is a symmetrical grouping of notes, with a steady definite measured beat. It is time motion against a background of pulsation and measured accent. Regular beats create the "heart action" of music. Counting the value of the notes establishes the given and proper rhythmical effect and designates where the beats occur. Any combination of notes may be used as long as they equal, the full time value designated by the time signature.

In time division, you are going to use a very simple form of arithmetic, namely, *the division of beats*. In reading music at sight you must be able to recognize a note by its form and know instantly how much time value it has; whether it be a half note which gets two beats, or a dotted quarter which gets one beat and a half, *it's still a matter of dividing beats*. To refresh your memory we give again the five different notes and their time value.

NOTES AND THEIR TIME VALUE



As stated before, a measure may have any number of notes and in any consecutive order BUT, their combined value MUST BE FOUR BEATS. The diagram below shows a simple division of the four beats.



Example "C" contains dotted notes: In the first measure, the first note is a dotted quarter so it gets one and one-half beats, the remaining half of the second beat is consumed by the following eighth note. It was not necessary to use this half beat on the following note,—it could have been used later in the measure but some place in the measure that half beat had to be taken up; beats three and four use another dotted quarter and an eighth note which fills out the four beats, and the measure. Notes frequently occur on the half beat, an aid in counting such a measure is the use of the word AND; using the word *and*, on the half beat—1 & 2 & 3 & 4 & etc.



Example "D" includes rests: The first eighth rest to appear represents the first half of the second beat. Carefully count out each measure for the balance of the exercise.



Example "E". Locate the four beats in each measure.



And so we come to the end of lesson one. The material supplied to you in this lesson has been very carefully thought out and if you can give the correct answer to the fifteen questions listed below, you are ready to proceed to the next lesson. You should not however, get into the next lesson until you can answer them correctly. They tend to remind and impress you with the important facts of the lesson. Answer them to the best of your ability, then compare your answer to those found in the back of the book.

QUESTIONNAIRE

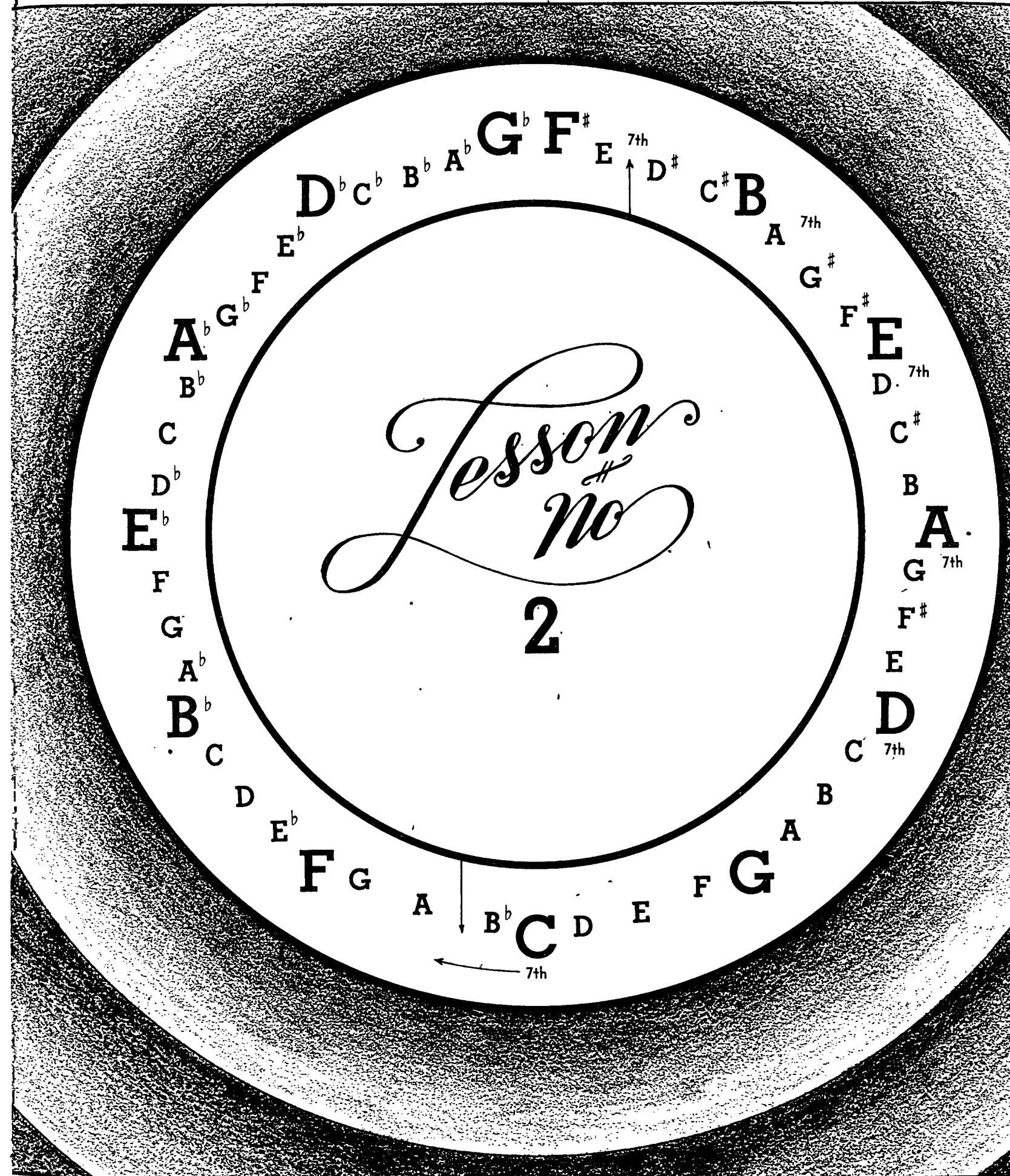
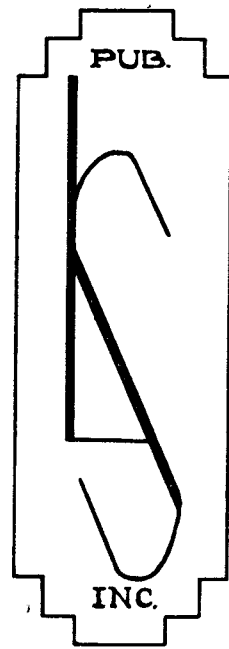
1. What is the keyboard?
2. How many tones, or letters, are used in music?
3. How many black keys are there?
4. What is the interval between "A" and "A" called?
5. How many keys are there in music? (C—D—B—etc.)
6. What is a staff?
7. Give the names of the lines in the treble staff—the bass staff.
8. Give the names of the spaces in both treble and bass staves.
9. What does the character 8^{VA} mean?
10. What is a measure? A bar?
11. What is a quarter note? A whole note? An eighth note?
12. What does a dot after a note signify?
13. If a measure has only a half note, how many beats does the measure lack?
14. If this same measure has a half note, how many ways can you fill out the time value?
15. Define the word rhythm.

In this lesson we have only dealt with four-four time;—there are several different types of rhythm such as three-four, or the Waltz, six-eight, which is usually used for marches, nine-eight, twelve-eight and even unusual rhythms such as five-four, six-four, etc. These latter rhythms will be explained in due time and it will be shown how they are used.

And so we take up lesson two. SCALES—the "bug-a-boo" of most students who, almost invariably, want to play tunes with a professional swing but are unwilling to go thru the (supposedly) tediousness of learning scales. Make no mistake about this Student, scales are the foundation of all music and without them you can never hope to play anything worthwhile. You will notice I use the word SUPPOSEDLY. scales *can* be a very interesting study, if one is not in too much of a hurry to play melodies (and hot licks). You will have melodies in almost every lesson. True, the first tunes are simple, but remember, everything has to have a foundation and scales are the foundation of music. So don't make the mistake of skipping thru your next subject. It will only mean you have to go back and learn it before you can hope to play as I know you want to.

Lee Sims

MODERN PIANO LESSONS

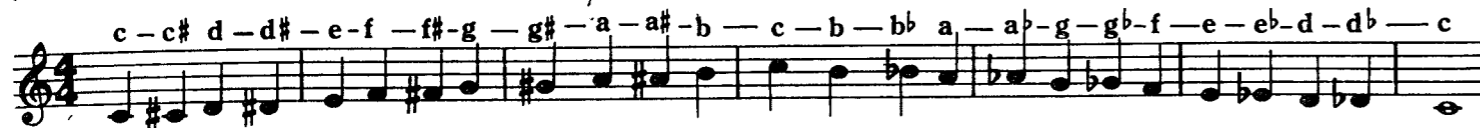


THE CHROMATIC AND TWELVE MAJOR SCALES

There is one chromatic scale and it contains all seven white and all five black keys in half step intervals. The black keys represent the sharps and flats. A sharp (#) is used to raise the note one-half step . . . i.e., "C" to "C#", the black key one-half step above. A flat (b) is used to lower a note one-half step; "B" to "Bb", the black key one-half step below. "E#" is "F" natural, and "B#" becomes "C". "Cb" is "B", "Fb" is "E";—this is because there are no black keys between these notes.

A half step is the distance from a white key to the black key directly above or below it, or from "E" to "F", and "B" to "C", where there are no black keys.

THE CHROMATIC SCALE



TWELVE MAJOR SCALES AND THEIR PROGRESSIONS

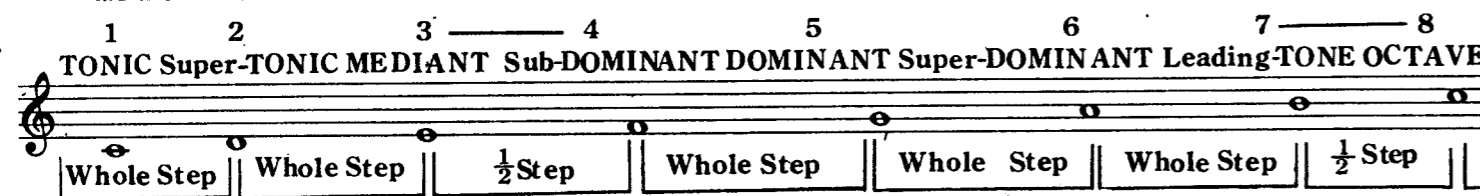
There are twelve half steps within the octave and each half step represents one of the twelve major keys, or scales. These twelve major scales are related and form a natural progression that might be visualized as a circle. (Refer to cover.)

RULE FOR FORMING MAJOR SCALES

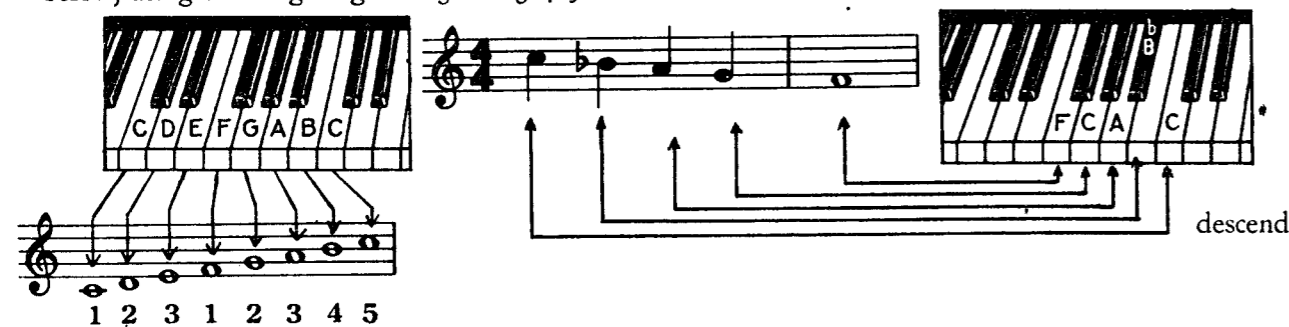
All of the major scales contain the seven letters you have just learned and are formed in the following manner:

Two whole steps, one-half step, three whole steps and another half step.

The scale of "C" is typical of all twelve scales, so we will use it to illustrate. The "C" scale is played on all the white notes as follows:



Place the thumb of the right hand on middle "C". Strike each key separately as shown in the picture below, using this fingering: 1-2-3-1-2-3-4-5.



In order to find the next key start with "C" at the top playing down five tones "C" . . . "Bb", "A", "G", "F", using fingers 5, 4, 3, 2, 1. There is a distance of five tones between all of the scales. The fifth or Dominant tone is the important tone in progression. The 7th tone of the "C" scale "B" has been lowered to "Bb". "Bb" is the new signature of the next scale "F". The first tone of the "C" scale is the fifth (or Dominant) tone of the "F" scale, the first tone of "F" is the fifth (or Dominant) Tone of "Bb".

SIGNATURE—The flats (b) or sharps (#) which occur in the scale are placed at the beginning of the staff to signify the key.

Continue to practice the scales in this manner with the aid of the pictures on opposite page.

DIAGRAMS OF THE TWELVE MAJOR SCALES AND THEIR PROGRESSIONS



Ascend one Octave then descend five notes, lowering the seventh tone one half step. These last five notes are the first five notes of the next scale. The lowered seventh tone is the signature of the next scale.

THE TWELVE MAJOR SCALES AND THEIR FINGERING.

PROGRESSIONS.

DESCEND.

"C"			
"F"			
"Bb"			
"Eb"			
"Ab"			
"Db"			
"Gb"			
"E#"			
"B"			
"E"			
"A"			
"D"			
"G"			

12 MAJOR SCALES AND PROGRESSION

Practice these scales and study the names of each key, the signature and the progression between each key. This is the first step towards piano technique. Should you have trouble refer to the pictures on the preceding page.

C

F

B^b

E^b

A^b

D^b

Due to your previous practice and knowledge of these scales you will have no difficulty reading the printed version. In this way you associate what you thoroughly understand with what you see. This idea of learning the structure of musical material before you attempt sight reading is an important feature of this modern system of teaching and facilitates progress.

G^b same as F# (6#)

B

E

A

D

G

What is a melody? *A melody is a succession of tones in rhythmical order, expressing an idea in the form of music.*

A melody consistently adheres to the notes of the scale. For instance, when a melody is written in the key of "C", the notes used in that melody will always be, C-D-E-F-G-A-and B, or the notes of the "C" scale. Sharps or flats can be used in a melody and these are called accidentals. Should the number be in some other key, "G" for instance, the notes of the melody will occur on G-A-B-C-D-E-and F#, or the notes of the "G" scale. When a melody is transposed to another key it only means shifting the melody to a higher or lower range, but in no way is the original structure or degree of the scale disturbed.

What is sight reading? *Sight reading is the act of translating instantaneously the printed note version of music to the musical instrument.*

The melody shown below is an original which we shall use throughout the course. As each subject is studied and understood, we will apply said subject to "Gypsy Days", until at the end of the course, this simple little tune will be developed into an arrangement of almost symphonic proportions. Practice first with the right hand, playing single notes as they are written. Pay strict attention to the time value of each note, counting as you play. Practice in this manner until you can feel the rhythmic swing of the number. As this becomes easier for you, try adding the octave note. The numerals above the measures denote the time value of each note.

GYPSY DAYS

Most popular numbers are constructed like GYPSY DAYS. In fact, this might almost be called a standard form of construction—thirty-two bars divided into four eight measure phrases. There are other forms of construction; sometimes a composer will divide the thirty-two measures into two sixteen bar phrases. I'll show you this form later, but for now, let's analyze Gypsy Days. Generally in this form of construction the first two phrases are very much alike. To simplify your first tune I have written these first two phrases exactly alike. The middle eight bars or bridge are always different and act as an interlude which connects *or resolves* into the last eight measures which is again very much like the first phrase.

* A curved line over or under two notes which are the same degree on the staff means the note is struck once and *held* for the time value of both notes. The curved line is known as a *tie*.

Three melodies for sight reading exercise. Number One is constructed as was "Gypsy Days", in four eight bar phrases. Number Two has two sixteen bar phrases, a type of construction you will often find in popular music. Number Three, a different melody with four eight bar phrases.

1

MOONLIGHT

2

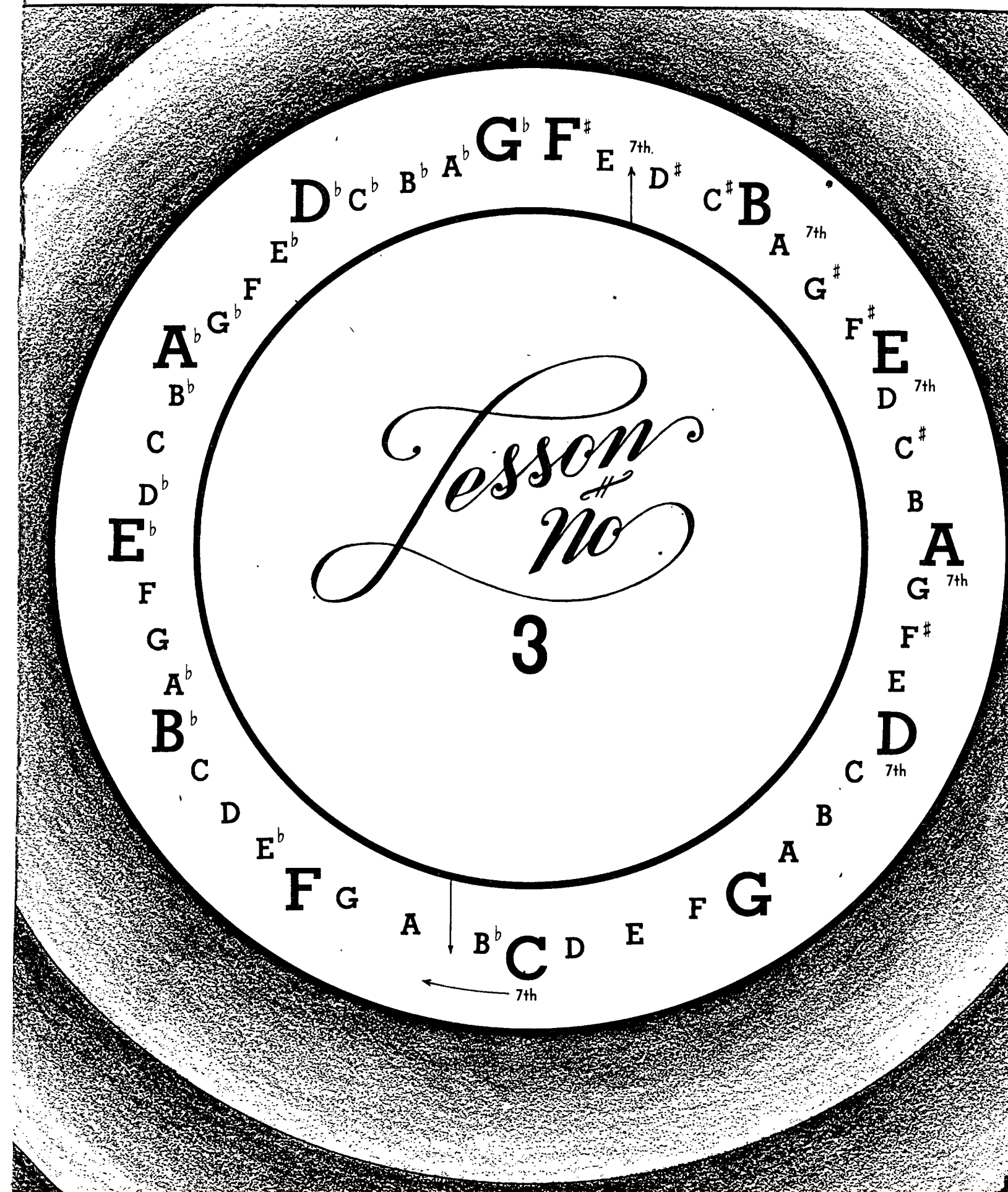
DREAMS

3

BREEZE

QUESTIONNAIRE

1. What is a half step? A whole step?
2. What is the distance from one scale to the next scale?
3. What scale is played only on the white keys?
4. How is a Major scale built?
5. Name the keys in order as they appear on the Cycle.
6. How is the signature of a key determined?
7. Give the signatures of all the keys around the Cycle.
8. How many Major keys and scales are there?
9. How many whole tones are there in a Major scale?
10. How many half steps in an octave? In a Major scale? Where do the half steps occur in the Major Scales?
11. What are four flats the signature of? Two sharps?
12. Are the scales related?
13. What is a progression?
14. Name the two strong facts which indicate progression.
15. Are all twelve scales constructed in the same manner?



THE TWELVE MAJOR CHORDS

These twelve MAJOR CHORDS play an important part in the foundation of music. They are evolved from the twelve major scales and a thorough knowledge of them is essential in the study of popular music. The modern pianist is called upon to supply most of his own harmony to a popular melody for the reason that a popular number, played as it is written, never sounds like it does when a professional plays it. This is because the professional supplies his own harmony, using the printed copy for a guide only. He reads and plays the melody and from the construction of each measure, he knows at a glance just which chord formation will harmonize with that melody.

This may sound a little complicated to you, but as you progress in your study, you will find that it is all comparatively simple. These twelve chords become so embedded in your mind that you will use them sub-consciously. When you walk, you don't stop to reason out each step as you take it; you don't say, "Now I must bring one foot forward and balance upon it while I bring the other foot forward." And yet, that is exactly what takes place within your brain, or you couldn't walk at all. You walk sub-consciously but you had to be taught *how to walk* in your infancy. And so it is with music. You grow to know these twelve chords so well that it becomes simple for you to glance at a measure of printed music and sub-consciously know just which harmony is needed to fill out your style of playing.

This knowledge will in turn lead to the proper interpretation of classical music. It will enable you to recognize harmonic construction and will facilitate sight reading, memorization and technique. In order to write the highest form of literature it is necessary to spell the words right and to form the sentences correctly. In music it is the same. The chord formation, which will harmonize correctly with a melody, is an absolute necessity. Therefore, you will never cease to deal with fundamental chords, their relationships to one another, and their natural progression from key to key.

You can attribute the most elaborate symphonic arrangement you ever heard to this chord manipulation, notes pertaining to the scales and chords added to the melody in the form of embellishment. So again at the risk of becoming repetitious, I warn you to learn scales and chords well, because your musical career depends a great deal on how much you know about chord formations.

* * * * *

INTERVALS

WHAT IS AN INTERVAL? *An Interval is the distance from one note to another.*

It is necessary to understand this subject thoroughly before proceeding to the next subject — the study of chords. Chords are comprised of, or built upon the intervals of the scales. The spaces between the tones of a chord are called intervals and they are reckoned by the degrees of the scale.

INTERVALS OF THE "C" SCALE

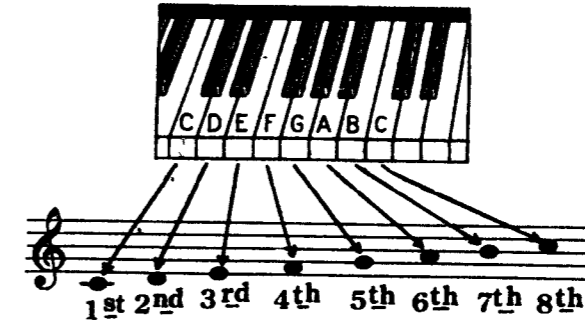


CHART OF INTERVALS

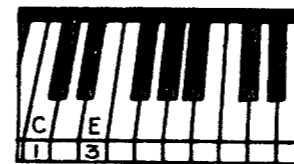


MAJOR CHORDS

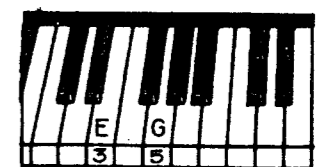
WHAT ARE THE INTERVALS OF A MAJOR CHORD? *Two 3rd Intervals of a scale make a major chord, 1-3-5, and 3-5-7.*

There is a distance of three scale degrees between "C" and "E" ("C"-"D"-"E"). In consequence the distance is called a third. It is a major third because it consists of four half steps ("C" to "E"). There are three half steps between "E" and "G", making a minor third, consequently a Major chord is composed of one Major third ("C" to "E") and one Minor third ("E" to "G").

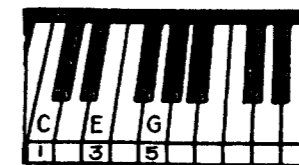
A MAJOR THIRD



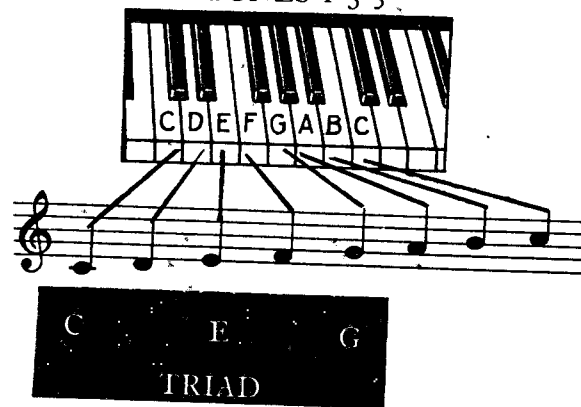
A MINOR THIRD



THE MAJOR CHORD



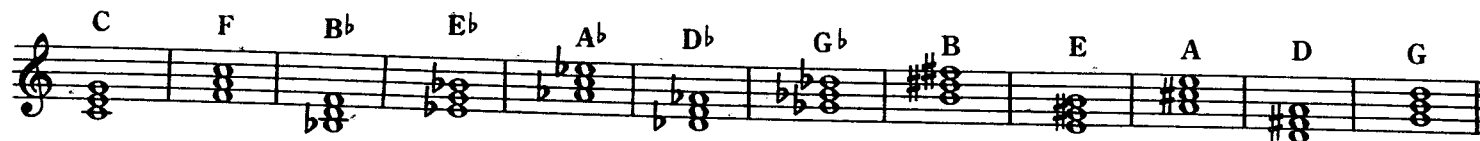
MAJOR CHORDS • CHORD FORMATIONS
TONES 1-3-5



WHAT IS A TRIAD? A Triad is a chord composed of three notes.

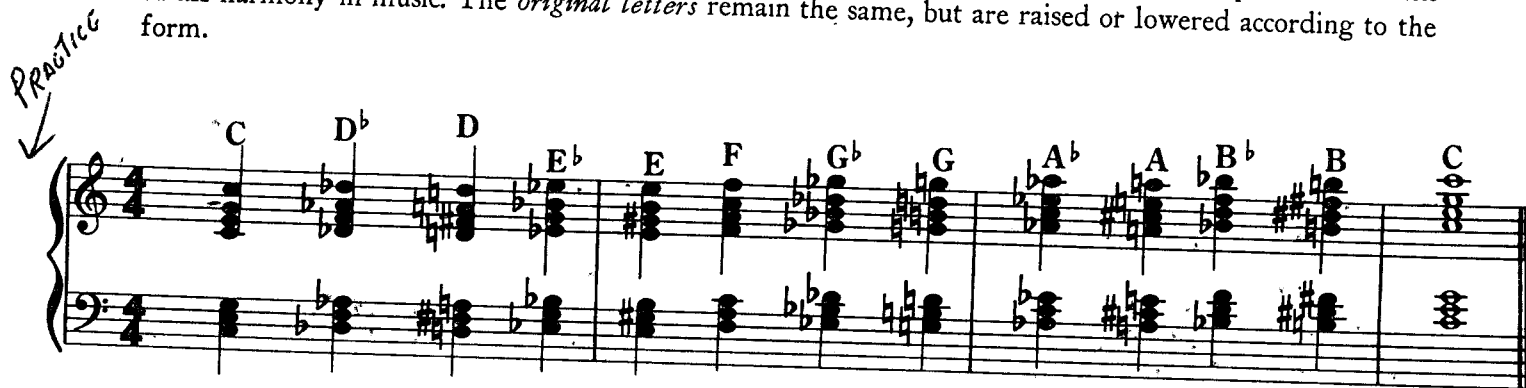
A Triad is the combination of three tones. For instance, the group "C-E-G", the 1st, 3rd, and 5th tones of the "C" major scale—form the "C" major Triad. This rule applies to all major chords. The 1st, 3rd, and 5th tones of any major scale will form the major chord (or triad) in that key.

TRIADS



TWELVE MAJOR CHORDS

A chromatic progression is very closely graduated, and for this reason chromatic progressions are used constantly as a method of smooth progression or modulation in harmony. These chords represent the basis of all harmony in music. The original letters remain the same, but are raised or lowered according to the form.



The practice of half tone progression serves more than one purpose, first of all it helps acquaint you with all of the twelve major chords in their first positions. Second, it helps develop a co-ordination between the hands and the brain. Third, it will help develop your technique. I could continue on for pages about the different ways the above exercise will be beneficial to the student who works at it diligently. Later you will be called upon to use chord formations of a much more difficult type in half and whole tone progressions and if your fingers are accustomed to progressing up or down in half tones, it makes it just that much easier to play the more difficult chords.

DIAGRAMS OF THE TWELVE MAJOR CHORDS IN CYCLE FORM

Place the left hand on the first three letters, "C"- "E"- "G".
Place the right hand on the next four letters, "C"- "E"- "G" and "C".
Continue this exercise from key to key.

What are the two strong, concrete facts which constitute natural progression? 1—*The lowered seventh tone.* 2—*The distance or interval of five between keys.*

Never forget the principle which is important enough to affect all the basic activity of music, that is, the progression of harmony.

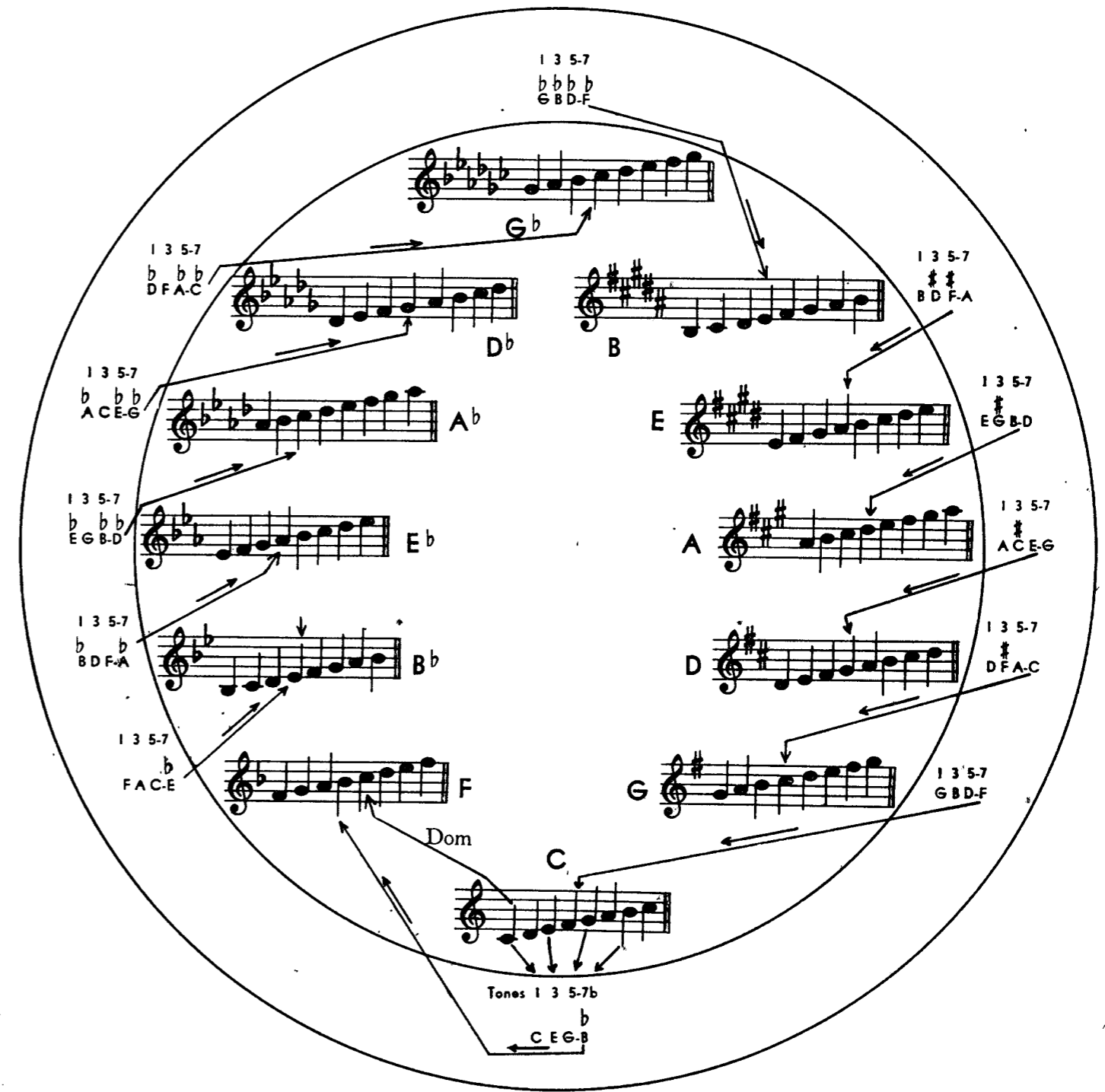
You will be convinced of this circle routine which constantly exists during the sight reading and analyzation of the harmony of many melodies. Every melody requires a group of chords which will follow this order around the circle, always advancing toward the chord representing the key in which you are playing. For example, when you play a number written in the key of "C", the first chord is apt to be "C" major (the key chord), after which you will often encounter an "A" seventh, which leads to "D" seventh — taking further natural progression to "G" seventh. Then "G" seventh will always resolve into the original "C" major chord. Remember, this rule of Dominant Seventh Progression prevails in every number—taking the circle routine or natural progression of Dominant Seventh Harmony toward the major chord of the key.

Learning what this *natural progression of dominants* is, is not nearly as complicated as one might think at first glance. In the first place, there are only twelve dominant sevenths that one must learn. Beginning with "C", which has no flats or sharps we add the lowered seventh tone (B flat) to the major chord *and we have the dominant seventh of "F"*. "F", because there is no "B" flat in the scale of "C". In other words, the minute you add that *lowered seventh* to a major chord you are already in the next key. "F" has one flat and when you add the *lowered seventh* to the major chord of "F", you are already in the key of "B" flat, which has two flats. And so up thru the flat keys, "B" flat leads to "E" flat (3b), "Eb" leads to "Ab" (4b); "Ab" leads to "Db" (5b) and "Db" leads into "Gb" (6b). There are only six flats and so we progress into the sharps. By adding the *lowered seventh* tone to "Gb", we progress into "B" natural, (5#), add the *lowered seventh* to "B" and you are already in the key of "E" (4#). And so on, from four to three sharps and from three sharps to two and from two to one, the key of "G", which leads you back to the key you started from, "C", completing the cycle of dominant sevenths.

The person who possesses enough natural talent to play by ear will use this *circle of dominant sevenths* without conscious knowledge of what he is doing. His ear will guide him to the harmony demanded by the melody and where the melody demands a progression which leads around the circle, causing a modulation or gradual progression back to the original key. He will unconsciously supply the correct harmonic changes. This person is handicapped in his playing because of this lack of musical knowledge. He must wait until a number is well known before he can learn it—where you can pick up a strange number, read it, and play it at once because you know before you ever see the music that it has to follow a definite course and you know what that course is.

Does the "C" seventh chord belong to the key of "C"? Remember, the "C" seventh chord does *not* belong to the key of "C" because it has a "B" flat in it and "B" flat occurs first in the key of "F", so it is natural to associate the "C" seventh chord with the key of "F". It is still called a "C" seventh because it is built on the root of "C", the *5th tone dominant of the "F" scale*. Bear in mind that the addition of the *lowered seventh tone* to a chord has the effect of tuning in the sound of the next key. This is a natural consequence when you consider that you have introduced the signature of the new key.

THE CIRCLE OF TWELVE MAJOR SCALES AND 7TH CHORDS
GO AROUND THE CIRCLE STARTING WITH "C"—
READING THE CHART CLOCKWISE



Major chords are formed by combining the 1st—3rd—and 5th tones of the scale. Play "C-E-G" with the left hand and "C-E-G-C" with the right hand. Add "B" flat to both the right and left hand chords and progress to "F". The "B" flat you just added to the "C" chord is the signature of the "F" scale and so it relates the "C" 7th chord to the scale of "F". Continue around the circle.

TWELVE MAJOR AND SEVENTH CHORDS IN CYCLE FORM

Practice this printed version of the circle. Bear in mind the change of signature, the added seventh causing a flat or cancelling a sharp.

When a wavered line appears before a chord, it indicates that the chord is to be played Arpeggio style. That is, rolled from the bottom note of the chord to the top note. This results in a pleasing effect for the beginner as it gives the impression of an Arpeggio. The rolled chord can be written in two ways. (See diagram below.)



Practice rolling the chords as they are written below. This exercise should overcome any unconscious fear you might have of reading printed notes and added ledger lines, or of moving up and down on the keyboard. Should you have any trouble reading the printed notes, refer to the pictures on Page 23, compare the pictures with the printed notes until you understand them. It is advisable however that you learn to read notes as soon as possible, because then, and only then, can you pick up your favorite popular number and play it as it should be played.

WHAT IS RHYTHM? Rhythm is a symmetrical grouping of notes, with a steady definite measured beat. It is time motion against a background of pulsation and measured accent. Regular beats create the "heart action" of music. Counting the value of the notes establishes the given and proper rhythmical effect and designates where the beats occur. Any combination of notes may be used as long as they equal, the full time value designated by the time signature.

In time division, you are going to use a very simple form of arithmetic, namely, *the division of beats*. In reading music at sight you must be able to recognize a note by its form and know instantly how much time value it has; whether it be a half note which gets two beats, or a dotted quarter which gets one beat and a half, *it's still a matter of dividing beats*. To refresh your memory we give again the five different notes and their time value.

NOTES AND THEIR TIME VALUE



As stated before, a measure may have any number of notes and in any consecutive order BUT, their combined value MUST BE FOUR BEATS. The diagram below shows a simple division of the four beats.



Example "C" contains dotted notes: In the first measure, the first note is a dotted quarter so it gets one and one-half beats, the remaining half of the second beat is consumed by the following eighth note. It was not necessary to use this half beat on the following note,—it could have been used later in the measure but some place in the measure that half beat had to be taken up; beats three and four use another dotted quarter and an eighth note which fills out the four beats, and the measure. Notes frequently occur on the half beat, an aid in counting such a measure is the use of the word AND; using the word *and*, on the half beat—1 & 2 & 3 & 4 & etc.



Example "D" includes rests: The first eighth rest to appear represents the first half of the second beat. Carefully count out each measure for the balance of the exercise.



Example "E". Locate the four beats in each measure.



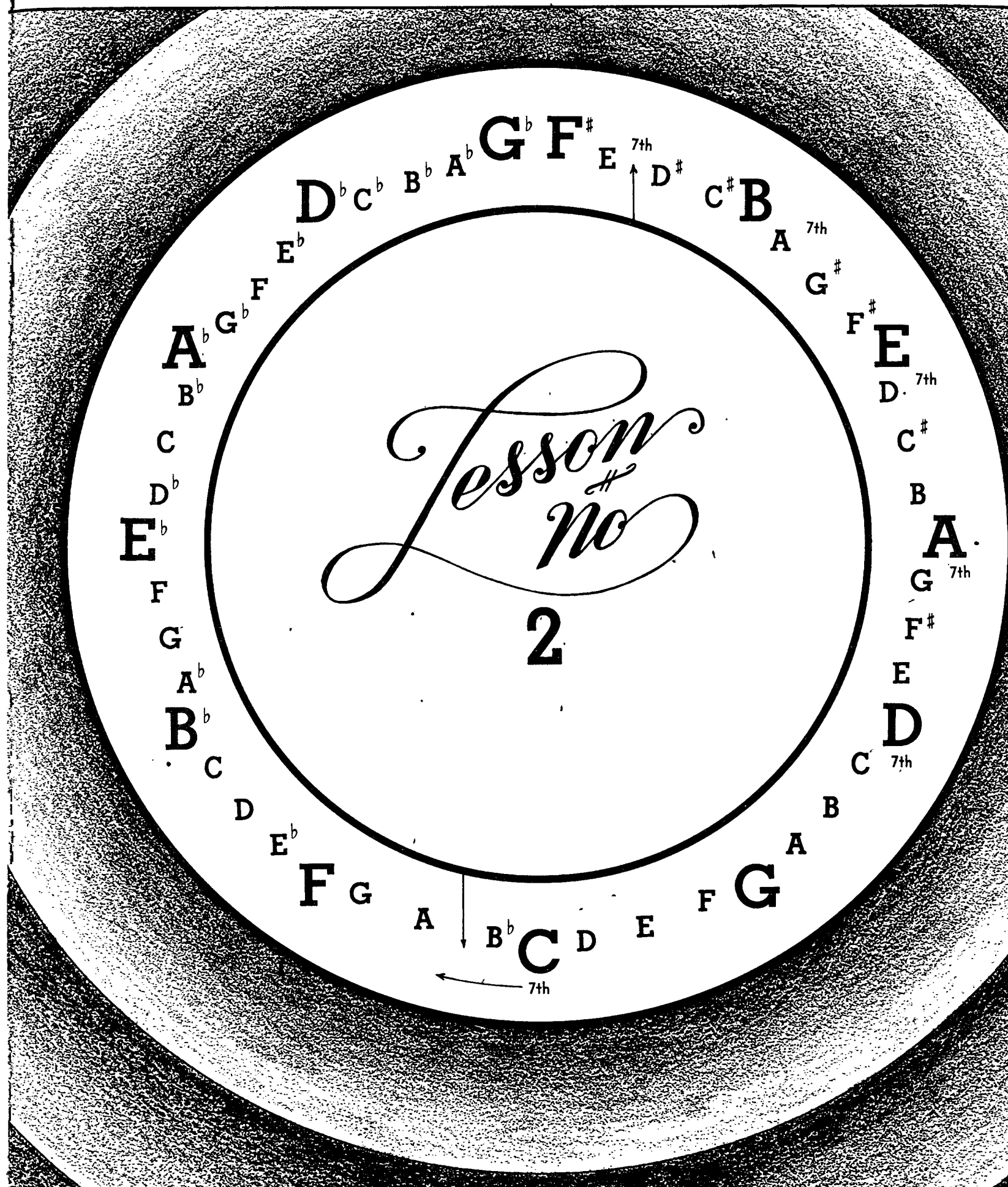
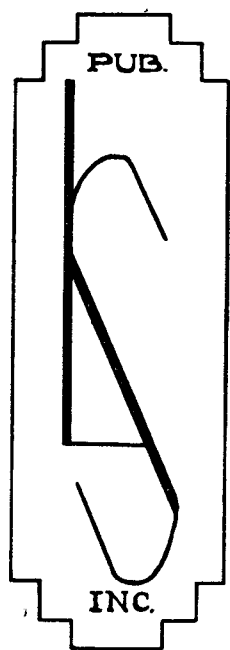
And so we come to the end of lesson one. The material supplied to you in this lesson has been very carefully thought out and if you can give the correct answer to the fifteen questions listed below, you are ready to proceed to the next lesson. You should not however, get into the next lesson until you can answer them correctly. They tend to remind and impress you with the important facts of the lesson. Answer them to the best of your ability, then compare your answer to those found in the back of the book.

QUESTIONNAIRE

1. What is the keyboard?
2. How many tones, or letters, are used in music?
3. How many black keys are there?
4. What is the interval between "A" and "A" called?
5. How many keys are there in music? (C—D—B—etc.)
6. What is a staff?
7. Give the names of the lines in the treble staff—the bass staff.
8. Give the names of the spaces in both treble and bass staves.
9. What does the character 8^{VA} mean?
10. What is a measure? A bar?
11. What is a quarter note? A whole note? An eighth note?
12. What does a dot after a note signify?
13. If a measure has only a half note, how many beats does the measure lack?
14. If this same measure has a half note, how many ways can you fill out the time value?
15. Define the word rhythm.

In this lesson we have only dealt with four-four time;—there are several different types of rhythm such as three-four, or the Waltz, six-eight, which is usually used for marches, nine-eight, twelve-eight and even unusual rhythms such as five-four, six-four, etc. These latter rhythms will be explained in due time and it will be shown how they are used.

And so we take up lesson two. SCALES—the "bug-a-boo" of most students who, almost invariably, want to play tunes with a professional swing but are unwilling to go thru the (supposedly) tediousness of learning scales. Make no mistake about this Student, scales are the foundation of all music and without them you can never hope to play anything worthwhile. You will notice I use the word SUPPOSEDLY. scales *can* be a very interesting study, if one is not in too much of a hurry to play melodies (and hot licks). You will have melodies in almost every lesson. True, the first tunes are simple, but remember, everything has to have a foundation and scales are the foundation of music. So don't make the mistake of skipping thru your next subject. It will only mean you have to go back and learn it before you can hope to play as I know you want to.

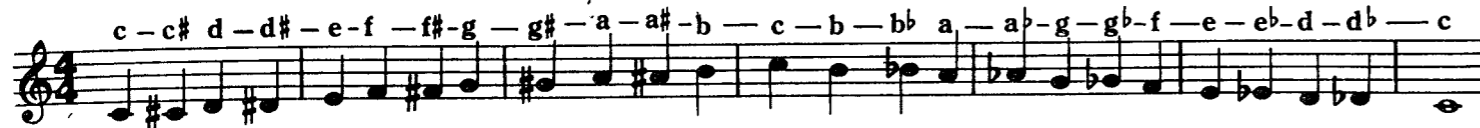


THE CHROMATIC AND TWELVE MAJOR SCALES

There is one chromatic scale and it contains all seven white and all five black keys in half step intervals. The black keys represent the sharps and flats. A sharp (#) is used to raise the note one-half step . . . i.e., "C" to "C#", the black key one-half step above. A flat (b) is used to lower a note one-half step; "B" to "Bb", the black key one-half step below. "E#" is "F" natural, and "B#" becomes "C". "Cb" is "B", "Fb" is "E";—this is because there are no black keys between these notes.

A half step is the distance from a white key to the black key directly above or below it, or from "E" to "F", and "B" to "C", where there are no black keys.

THE CHROMATIC SCALE



TWELVE MAJOR SCALES AND THEIR PROGRESSIONS

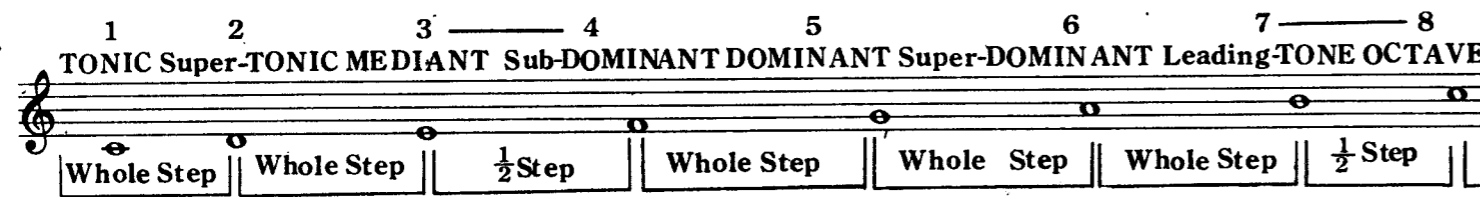
There are twelve half steps within the octave and each half step represents one of the twelve major keys, or scales. These twelve major scales are related and form a natural progression that might be visualized as a circle. (Refer to cover.)

RULE FOR FORMING MAJOR SCALES

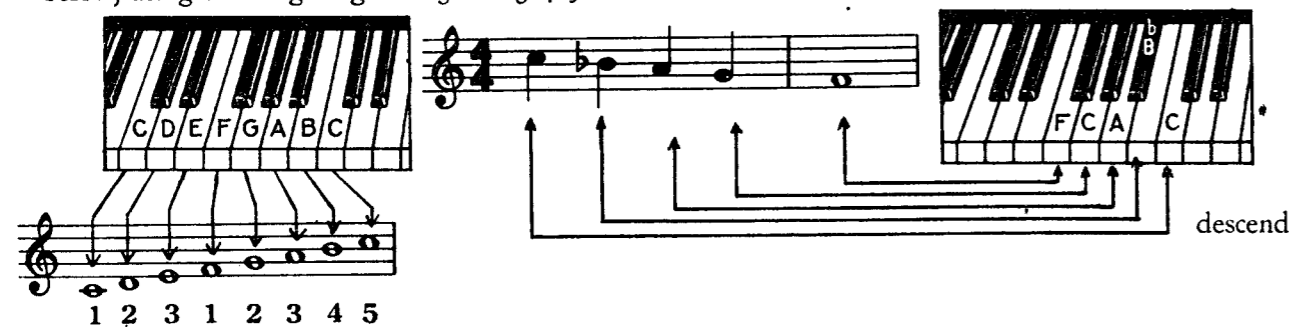
All of the major scales contain the seven letters you have just learned and are formed in the following manner:

Two whole steps, one-half step, three whole steps and another half step.

The scale of "C" is typical of all twelve scales, so we will use it to illustrate. The "C" scale is played on all the white notes as follows:



Place the thumb of the right hand on middle "C". Strike each key separately as shown in the picture below, using this fingering: 1-2-3-1-2-3-4-5.



In order to find the next key start with "C" at the top playing down five tones "C" . . . "Bb", "A", "G", "F", using fingers 5, 4, 3, 2, 1. There is a distance of five tones between all of the scales. The fifth or Dominant tone is the important tone in progression. The 7th tone of the "C" scale "B" has been lowered to "Bb". "Bb" is the new signature of the next scale "F". The first tone of the "C" scale is the fifth (or Dominant) tone of the "F" scale, the first tone of "F" is the fifth (or Dominant) Tone of "Bb".

SIGNATURE—The flats (b) or sharps (#) which occur in the scale are placed at the beginning of the staff to signify the key.

Continue to practice the scales in this manner with the aid of the pictures on opposite page.

DIAGRAMS OF THE TWELVE MAJOR SCALES AND THEIR PROGRESSIONS



Ascend one Octave then descend five notes, lowering the seventh tone one half step. These last five notes are the first five notes of the next scale. The lowered seventh tone is the signature of the next scale.

THE TWELVE MAJOR SCALES AND THEIR FINGERING.

PROGRESSIONS.

DESCEND.

"C"			
"F"			
"Bb"			
"Eb"			
"Ab"			
"Db"			
"Gb"			
"E#"			
"B"			
"E"			
"A"			
"D"			
"G"			

12 MAJOR SCALES AND PROGRESSION

Practice these scales and study the names of each key, the signature and the progression between each key. This is the first step towards piano technique. Should you have trouble refer to the pictures on the preceding page.

C

F

B^b

E^b

A^b

D^b

Due to your previous practice and knowledge of these scales you will have no difficulty reading the printed version. In this way you associate what you thoroughly understand with what you see. This idea of learning the structure of musical material before you attempt sight reading is an important feature of this modern system of teaching and facilitates progress.

G^b same as F# (6#)

B

E

A

D

G

What is a melody? *A melody is a succession of tones in rhythmical order, expressing an idea in the form of music.*

A melody consistently adheres to the notes of the scale. For instance, when a melody is written in the key of "C", the notes used in that melody will always be, C-D-E-F-G-A-and B, or the notes of the "C" scale. Sharps or flats can be used in a melody and these are called accidentals. Should the number be in some other key, "G" for instance, the notes of the melody will occur on G-A-B-C-D-E-and F#, or the notes of the "G" scale. When a melody is transposed to another key it only means shifting the melody to a higher or lower range, but in no way is the original structure or degree of the scale disturbed.

What is sight reading? *Sight reading is the act of translating instantaneously the printed note version of music to the musical instrument.*

The melody shown below is an original which we shall use throughout the course. As each subject is studied and understood, we will apply said subject to "Gypsy Days", until at the end of the course, this simple little tune will be developed into an arrangement of almost symphonic proportions. Practice first with the right hand, playing single notes as they are written. Pay strict attention to the time value of each note, counting as you play. Practice in this manner until you can feel the rhythmic swing of the number. As this becomes easier for you, try adding the octave note. The numerals above the measures denote the time value of each note.

GYPSY DAYS

Most popular numbers are constructed like GYPSY DAYS. In fact, this might almost be called a standard form of construction—thirty-two bars divided into four eight measure phrases. There are other forms of construction; sometimes a composer will divide the thirty-two measures into two sixteen bar phrases. I'll show you this form later, but for now, let's analyze Gypsy Days. Generally in this form of construction the first two phrases are very much alike. To simplify your first tune I have written these first two phrases exactly alike. The middle eight bars or bridge are always different and act as an interlude which connects *or resolves* into the last eight measures which is again very much like the first phrase.

* A curved line over or under two notes which are the same degree on the staff means the note is struck once and *held* for the time value of both notes. The curved line is known as a *tie*.

Three melodies for sight reading exercise. Number One is constructed as was "Gypsy Days", in four eight bar phrases. Number Two has two sixteen bar phrases, a type of construction you will often find in popular music. Number Three, a different melody with four eight bar phrases.

1

MOONLIGHT

2

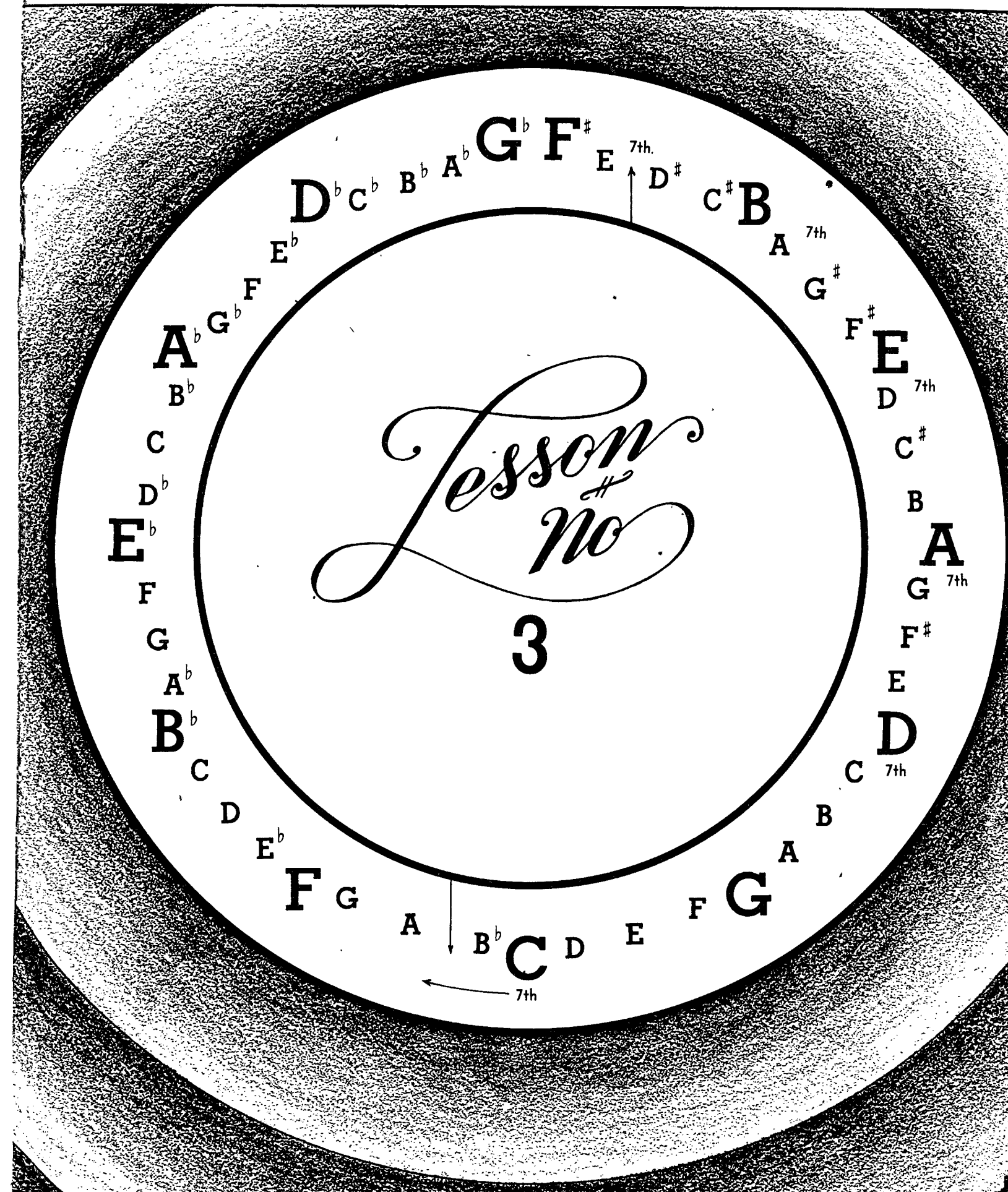
DREAMS

3

BREEZE

QUESTIONNAIRE

1. What is a half step? A whole step?
2. What is the distance from one scale to the next scale?
3. What scale is played only on the white keys?
4. How is a Major scale built?
5. Name the keys in order as they appear on the Cycle.
6. How is the signature of a key determined?
7. Give the signatures of all the keys around the Cycle.
8. How many Major keys and scales are there?
9. How many whole tones are there in a Major scale?
10. How many half steps in an octave? In a Major scale? Where do the half steps occur in the Major Scales?
11. What are four flats the signature of? Two sharps?
12. Are the scales related?
13. What is a progression?
14. Name the two strong facts which indicate progression.
15. Are all twelve scales constructed in the same manner?



THE TWELVE MAJOR CHORDS

These twelve MAJOR CHORDS play an important part in the foundation of music. They are evolved from the twelve major scales and a thorough knowledge of them is essential in the study of popular music. The modern pianist is called upon to supply most of his own harmony to a popular melody for the reason that a popular number, played as it is written, never sounds like it does when a professional plays it. This is because the professional supplies his own harmony, using the printed copy for a guide only. He reads and plays the melody and from the construction of each measure, he knows at a glance just which chord formation will harmonize with that melody.

This may sound a little complicated to you, but as you progress in your study, you will find that it is all comparatively simple. These twelve chords become so embedded in your mind that you will use them sub-consciously. When you walk, you don't stop to reason out each step as you take it; you don't say, "Now I must bring one foot forward and balance upon it while I bring the other foot forward." And yet, that is exactly what takes place within your brain, or you couldn't walk at all. You walk sub-consciously but you had to be taught *how to walk* in your infancy. And so it is with music. You grow to know these twelve chords so well that it becomes simple for you to glance at a measure of printed music and sub-consciously know just which harmony is needed to fill out your style of playing.

This knowledge will in turn lead to the proper interpretation of classical music. It will enable you to recognize harmonic construction and will facilitate sight reading, memorization and technique. In order to write the highest form of literature it is necessary to spell the words right and to form the sentences correctly. In music it is the same. The chord formation, which will harmonize correctly with a melody, is an absolute necessity. Therefore, you will never cease to deal with fundamental chords, their relationships to one another, and their natural progression from key to key.

You can attribute the most elaborate symphonic arrangement you ever heard to this chord manipulation, notes pertaining to the scales and chords added to the melody in the form of embellishment. So again at the risk of becoming repetitious, I warn you to learn scales and chords well, because your musical career depends a great deal on how much you know about chord formations.

* * * * *

INTERVALS

WHAT IS AN INTERVAL? *An Interval is the distance from one note to another.*

It is necessary to understand this subject thoroughly before proceeding to the next subject — the study of chords. Chords are comprised of, or built upon the intervals of the scales. The spaces between the tones of a chord are called intervals and they are reckoned by the degrees of the scale.

INTERVALS OF THE "C" SCALE

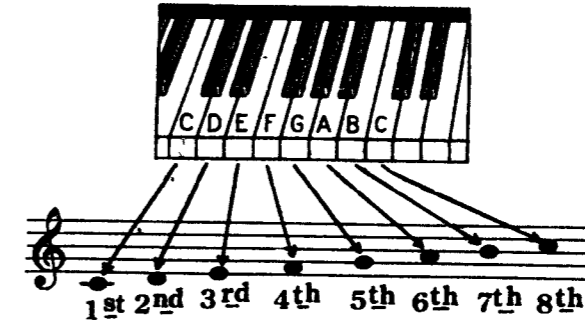


CHART OF INTERVALS

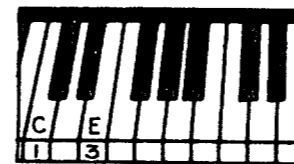


MAJOR CHORDS

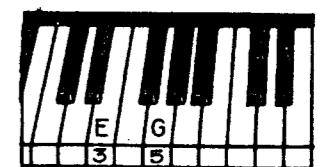
WHAT ARE THE INTERVALS OF A MAJOR CHORD? *Two 3rd Intervals of a scale make a major chord, 1-3-5, and 3-5-7.*

There is a distance of three scale degrees between "C" and "E" ("C"-"D"-"E"). In consequence the distance is called a third. It is a major third because it consists of four half steps ("C" to "E"). There are three half steps between "E" and "G", making a minor third, consequently a Major chord is composed of one Major third ("C" to "E") and one Minor third ("E" to "G").

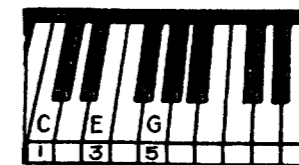
A MAJOR THIRD



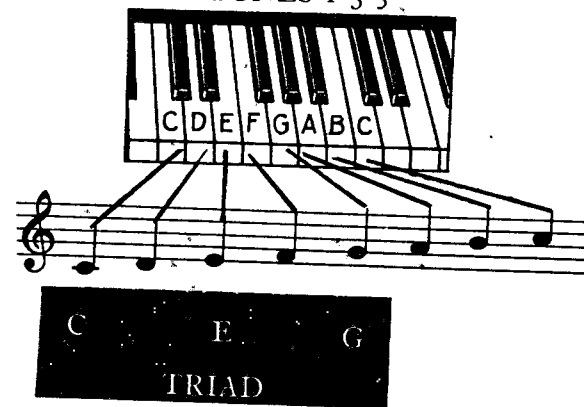
A MINOR THIRD



THE MAJOR CHORD



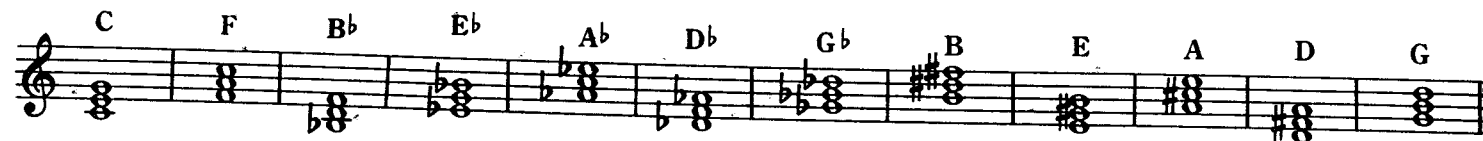
MAJOR CHORDS • CHORD FORMATIONS
TONES 1-3-5



WHAT IS A TRIAD? A Triad is a chord composed of three notes.

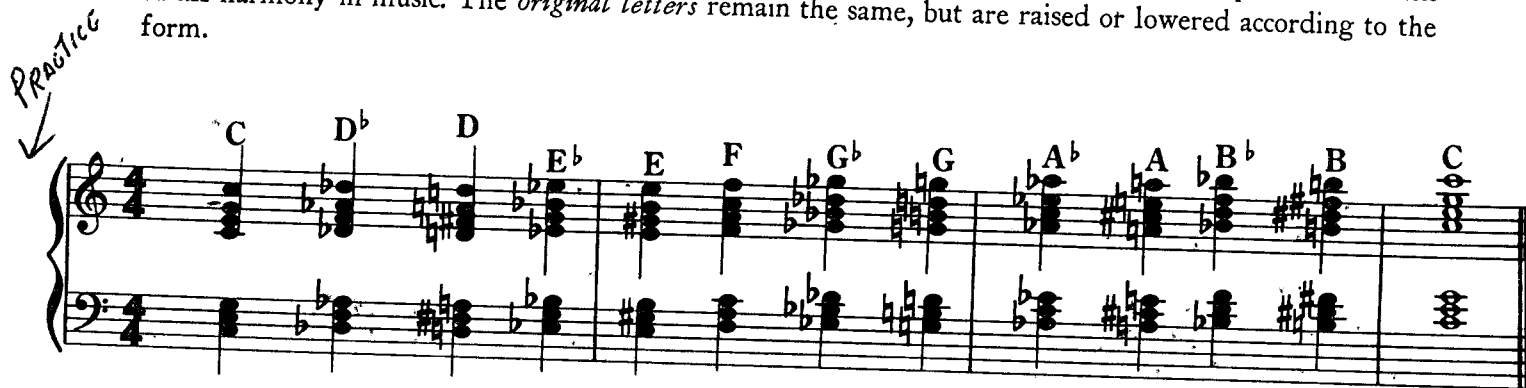
A Triad is the combination of three tones. For instance, the group "C-E-G", the 1st, 3rd, and 5th tones of the "C" major scale—form the "C" major Triad. This rule applies to all major chords. The 1st, 3rd, and 5th tones of any major scale will form the major chord (or triad) in that key.

TRIADS



TWELVE MAJOR CHORDS

A chromatic progression is very closely graduated, and for this reason chromatic progressions are used constantly as a method of smooth progression or modulation in harmony. These chords represent the basis of all harmony in music. The original letters remain the same, but are raised or lowered according to the form.



The practice of half tone progression serves more than one purpose, first of all it helps acquaint you with all of the twelve major chords in their first positions. Second, it helps develop a co-ordination between the hands and the brain. Third, it will help develop your technique. I could continue on for pages about the different ways the above exercise will be beneficial to the student who works at it diligently. Later you will be called upon to use chord formations of a much more difficult type in half and whole tone progressions and if your fingers are accustomed to progressing up or down in half tones, it makes it just that much easier to play the more difficult chords.

DIAGRAMS OF THE TWELVE MAJOR CHORDS IN CYCLE FORM

Place the left hand on the first three letters, "C"- "E"- "G".
Place the right hand on the next four letters, "C"- "E"- "G" and "C".
Continue this exercise from key to key.

What are the two strong, concrete facts which constitute natural progression? 1—*The lowered seventh tone.* 2—*The distance or interval of five between keys.*

Never forget the principle which is important enough to affect all the basic activity of music, that is, the progression of harmony.

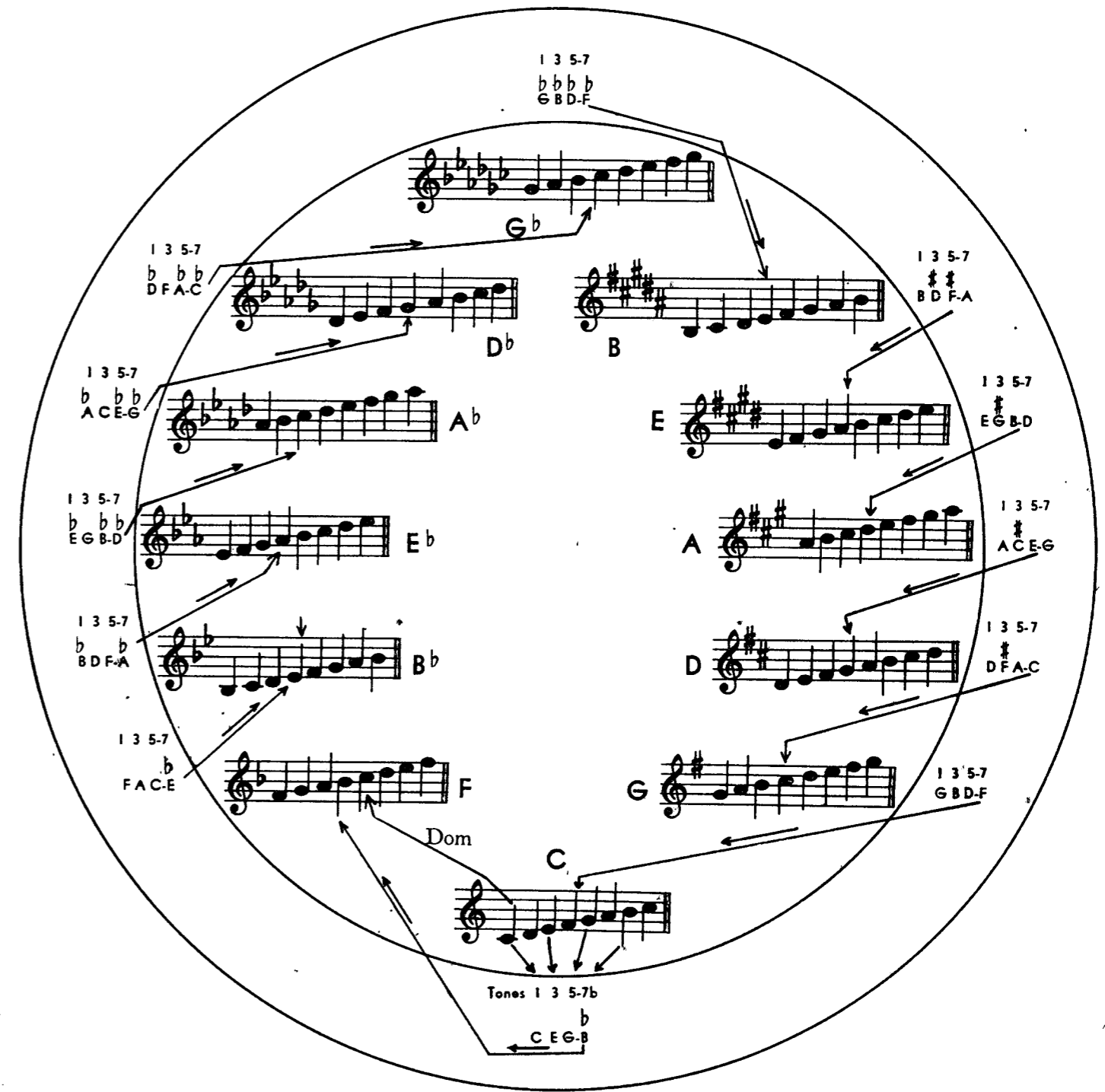
You will be convinced of this circle routine which constantly exists during the sight reading and analyzation of the harmony of many melodies. Every melody requires a group of chords which will follow this order around the circle, always advancing toward the chord representing the key in which you are playing. For example, when you play a number written in the key of "C", the first chord is apt to be "C" major (the key chord), after which you will often encounter an "A" seventh, which leads to "D" seventh — taking further natural progression to "G" seventh. Then "G" seventh will always resolve into the original "C" major chord. Remember, this rule of Dominant Seventh Progression prevails in every number—taking the circle routine or natural progression of Dominant Seventh Harmony toward the major chord of the key.

Learning what this *natural progression of dominants* is, is not nearly as complicated as one might think at first glance. In the first place, there are only twelve dominant sevenths that one must learn. Beginning with "C", which has no flats or sharps we add the lowered seventh tone (B flat) to the major chord and we have the dominant seventh of "F". "F", because there is no "B" flat in the scale of "C". In other words, the minute you add that *lowered seventh* to a major chord you are already in the next key. "F" has one flat and when you add the *lowered seventh* to the major chord of "F", you are already in the key of "B" flat, which has two flats. And so up thru the flat keys, "B" flat leads to "E" flat (3b), "Eb" leads to "Ab" (4b); "Ab" leads to "Db" (5b) and "Db" leads into "Gb" (6b). There are only six flats and so we progress into the sharps. By adding the *lowered seventh* tone to "Gb", we progress into "B" natural, (5#), add the *lowered seventh* to "B" and you are already in the key of "E" (4#). And so on, from four to three sharps and from three sharps to two and from two to one, the key of "G", which leads you back to the key you started from, "C", completing the cycle of dominant sevenths.

The person who possesses enough natural talent to play by ear will use this *circle of dominant sevenths* without conscious knowledge of what he is doing. His ear will guide him to the harmony demanded by the melody and where the melody demands a progression which leads around the circle, causing a modulation or gradual progression back to the original key. He will unconsciously supply the correct harmonic changes. This person is handicapped in his playing because of this lack of musical knowledge. He must wait until a number is well known before he can learn it—where you can pick up a strange number, read it, and play it at once because you know before you ever see the music that it has to follow a definite course and you know what that course is.

Does the "C" seventh chord belong to the key of "C"? Remember, the "C" seventh chord does *not* belong to the key of "C" because it has a "B" flat in it and "B" flat occurs first in the key of "F", so it is natural to associate the "C" seventh chord with the key of "F". It is still called a "C" seventh because it is built on the root of "C", the *5th tone dominant of the "F" scale*. Bear in mind that the addition of the *lowered seventh tone* to a chord has the effect of tuning in the sound of the next key. This is a natural consequence when you consider that you have introduced the signature of the new key.

THE CIRCLE OF TWELVE MAJOR SCALES AND 7TH CHORDS
GO AROUND THE CIRCLE STARTING WITH "C"—
READING THE CHART CLOCKWISE



Major chords are formed by combining the 1st—3rd—and 5th tones of the scale. Play "C-E-G" with the left hand and "C-E-G-C" with the right hand. Add "B" flat to both the right and left hand chords and progress to "F". The "B" flat you just added to the "C" chord is the signature of the "F" scale and so it relates the "C" 7th chord to the scale of "F". Continue around the circle.

TWELVE MAJOR AND SEVENTH CHORDS IN CYCLE FORM

Practice this printed version of the circle. Bear in mind the change of signature, the added seventh causing a flat or cancelling a sharp.

When a wavered line appears before a chord, it indicates that the chord is to be played Arpeggio style. That is, rolled from the bottom note of the chord to the top note. This results in a pleasing effect for the beginner as it gives the impression of an Arpeggio. The rolled chord can be written in two ways. (See diagram below.)



Practice rolling the chords as they are written below. This exercise should overcome any unconscious fear you might have of reading printed notes and added ledger lines, or of moving up and down on the keyboard. Should you have any trouble reading the printed notes, refer to the pictures on Page 23, compare the pictures with the printed notes until you understand them. It is advisable however that you learn to read notes as soon as possible, because then, and only then, can you pick up your favorite popular number and play it as it should be played.

CHORD POSITIONS

A chord has as many positions as there are notes in the chord. For instance, a major chord has three notes—therefore it has three positions. A seventh chord has four notes—therefore it has four positions.

Here is a picture of the "C" Major chord in the first position:

Diagram illustrating the first position of the "C" Major chord. The keyboard shows the notes C, E, G in the left hand and C, E, G in the right hand. Dashed lines connect these notes to their corresponding positions on a musical staff, showing the chord structure in both hands.

The second position is formed by starting with the second letter of the chord ("E" natural) and changing the order of the letters to:

Diagram illustrating the second position of the "C" Major chord. The keyboard shows the notes E, G, C in the left hand and E, G, C in the right hand. Dashed lines connect these notes to their corresponding positions on a musical staff.

The third position is formed by starting the chord with the third letter ("G" natural) and changing the order of the letters to:

Diagram illustrating the third position of the "C" Major chord. The keyboard shows the notes G, C, E in the left hand and G, C, E in the right hand. Dashed lines connect these notes to their corresponding positions on a musical staff.

The seventh chord has four positions as there are four notes in the chord. The positions are formed the same as the Major chords shown above.

C Seventh:

Diagram illustrating the four positions of the C Seventh chord. Each position is shown on a musical staff with its corresponding keyboard fingering: 1st Pos., 2nd Pos., 3rd Pos., and 4th Pos.

In order to acquaint you with the twelve Major and Seventh chords in all their respective positions, I suggest that you practice and memorize the two exercises given below in all keys.

Two musical exercises for the C Major and C Seventh chords. The first exercise is labeled "C MAJOR" and the second is labeled "C 7TH". Both are written in 4/4 time and show the progression of chords across the keyboard.

This melody, written in the key of "C", is designed for the sight analysis of chord position. As an invaluable mental exercise, I advise your reading the melody and mentally naming the chords and their positions as you play.

Note how the dominant 7ths, beginning with the second measure, follow their natural progression clockwise around the cycle into the key of "C".

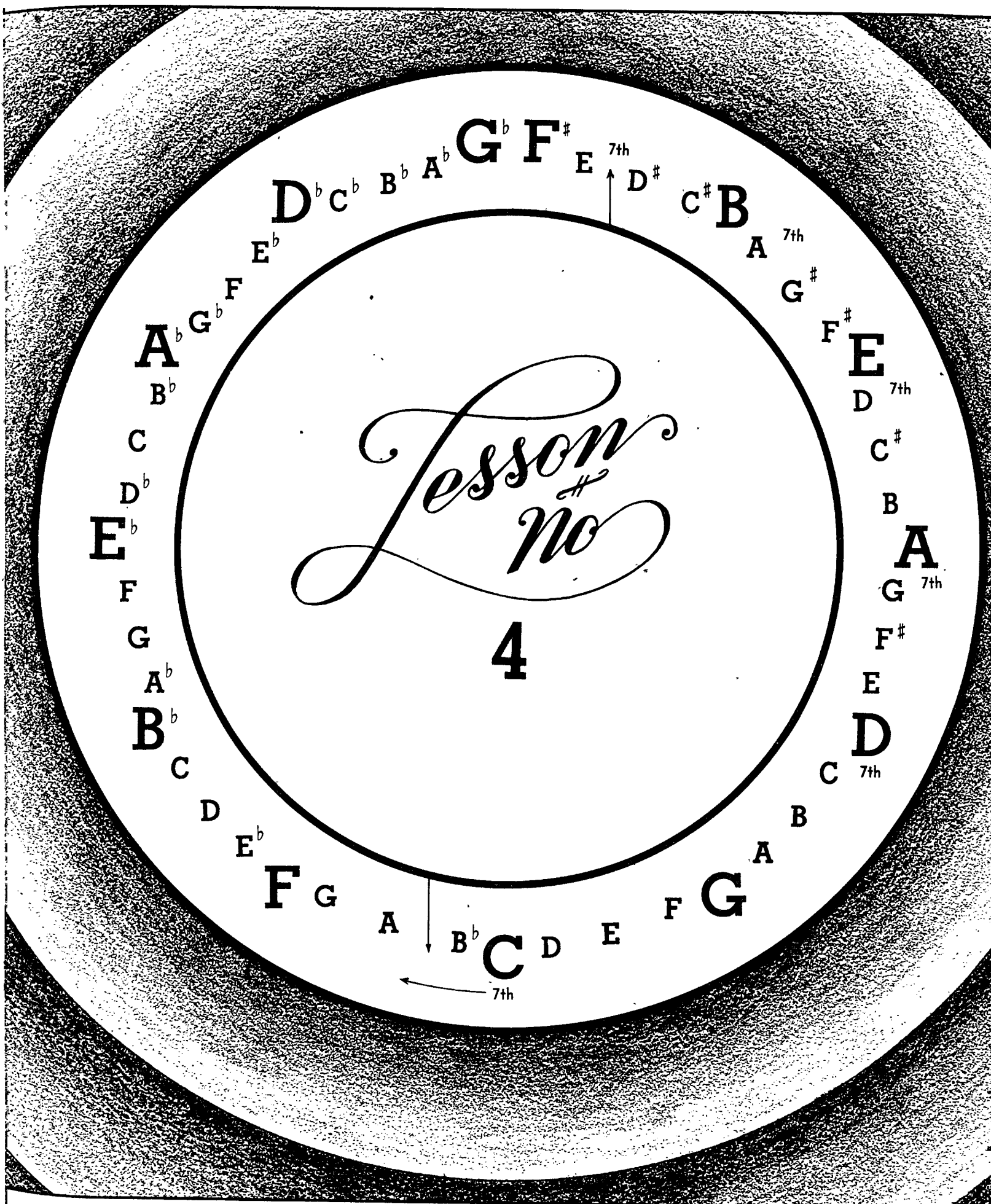
In your practice of this melody you may use the rolled chord effect, which was introduced in the forepart of this lesson.

CHORD POSITIONS

Two musical exercises for chord positions. The first exercise is in 4/4 time and the second is in 3/4 time. Both exercises show the progression of chords across the keyboard, with the right hand playing a melody and the left hand playing chords.

QUESTIONNAIRE

1. What is an Interval?
2. What is a Major third Interval? A 10th Interval?
3. How many Intervals has a Major Chord?
4. Which tones of the scale are used to form a Major Chord?
5. How many Major Chords are there?
6. Are all Chords in their different forms constructed from these twelve Major Chords?
7. Can you play a Chord as a single note run?
8. What are the letters of the "D" Chord? What sharps has an "A" Chord?
9. How many seventh Chords are there? What is the mission or purpose of the Dominant 7th Chord?
10. Why is "B" flatted in the "C 7th" Chord? Does it belong to the "C" scale?
11. What is there in the 7th Chord to signify the key?
12. Upon which tone of a scale is the 7th Chord built?
13. What term do we use for that tone or degree of the scale?
14. Name the Dominant of "Eb", "Db", four sharps? One flat and of one sharp.
15. Why has a Major chord three positions? What is the 3rd position of an "E" Chord? How many positions has a 7th Chord?



4/4 RHYTHM BASS

Probably the most popular type of dance music today is written in 4/4 time. Despite ever-changing rhythms, these four definite beats to the measure create an infectious rhythmical swing that is the foundation of all modern dance music.

The piano and organ are the only two solo instruments that can reproduce the rhythms of an orchestra and the student should try to pattern his playing, as much as possible after the orchestra. This would obviously open up many new ways of interpretation, including the swing style of Benny Goodman, the romantic flowing style of Lombardo, the staccato snap of Kay Kyser, and even the ponderous beauty of a symphony.

It is amazing how many students of the piano neglect the technique of their left hand. The left hand is just as important as the right and should be given just as much attention. In an orchestra, rhythm is maintained by the RHYTHM SECTION of the band, namely, the piano, the banjo or guitar, the bass and the drums. Take these instruments away and you have only the melody and a few harmonic figures left. This idea applies to the piano; the pianist who has an under-developed left hand has left the RHYTHM SECTION out of his playing and no matter how brilliant his right hand may be, unless he perfects the full rich counter melody obtained by the use of tenths in his left hand, his playing will always fall short of professional expression. The old style of rag-time playing is extinct. A pianist can no longer fake his harmonies and rhythms; he must *know* what he is doing and know it so well that it is second nature for him to observe a measure of printed music and know in that glance just what harmony and what rhythm he must supply.

Perhaps you may have heard some classical pianist exclaim, "I cannot produce the rhythm necessary to play popular music". This is because he does not know how to use his left hand in a methodical rhythmical swing. In this lesson, we will take the first steps toward correcting this difficulty.

The type of Bass introduced in this lesson is the type most professionals use and is not to be found in printed popular music. It is therefore necessary to study what you find here and learn how one supplies the rhythms and harmonies that are lacking in the printed copies. You can play all of the fascinating swing tempos you hear on radio and elsewhere if you will consistently practice with your left hand until it becomes mechanically smooth.

I think you will enjoy this lesson because of the rhythmical swing given to the chords through use of this type of bass.

* * * * *

THE FIRST STEP IN 4/4 RHYTHM BASS IN ALL TWELVE KEYS AROUND THE CYCLE

All melodies require harmony and rhythm structure. The form presented below is the basic principle for all future work in the left hand. In order to produce four equal beats to the measure, practice this exercise which provides a fundamental accompaniment in all twelve keys around the cycle.

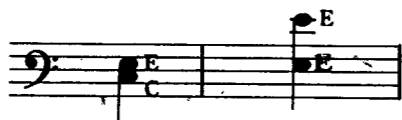
STARTING WITH THE FIRST MEASURE

ON COUNT ONE: Play "C" Two octaves below middle "C".
 ON COUNT TWO: Swing up to the "C" chord one octave below middle "C".
 ON COUNT THREE: Play "G" four notes below "C" which you used on count one.
 Learn to count 1-2-3-4 for each measure, producing a methodical rhythm.

GYPSY DAYS WITH RHYTHM BASS

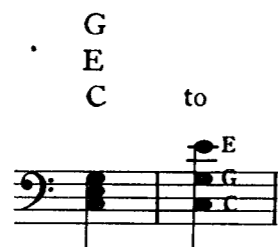
THE TENTH CHORD
AN IMPORTANT FACTOR IN LEFT HAND ACCOMPANIMENT

WHAT IS A TENTH CHORD?—A Tenth chord is an interval or distance of ten notes: That is, "C" and "E"—the first two notes of the "C" chord are played ten notes apart.



For a chord that is as rich in tone color and as invaluable in harmonic construction as the tenth chord, it is an extremely simple chord to learn. One can take the first and third tones of any chord and by raising the third *one octave*, form a tenth. For instance—the first and third of "C" is "C" and "E"; Raise the third ("E") *one octave* and you have formed the "C" tenth chord. Changing of key does not alter this rule.

Tenth chords are used mainly for counter melody, which means running a melody in the left hand against the melody which the right hand is playing. The top note of the tenth is used for this counter melody, and to make the chord more melodious than it already is, pianists add a third note to the first and third. This third note could only be the remaining note of the original chord, namely, "G", and because the third has been raised *one octave*, the only place you could play "G" would be in the middle of the tenth. (*This rule is also true of all twelve keys.*) So really all one does to form a tenth chord is raise the third *one octave* and change the order of the letters from



Tenth chords are most effective when struck as a solid chord, that is, all three notes struck at the same time. Large flexible hands can do this with ease but the smaller hand cannot, so the next best way to play a tenth is to strike the bottom note first and then the top two together, making the "break" as smooth as possible. Smoothness must be acquired at any cost and some pianists find they can play a tenth smoother by rolling the whole chord. The diagram shows all three styles.



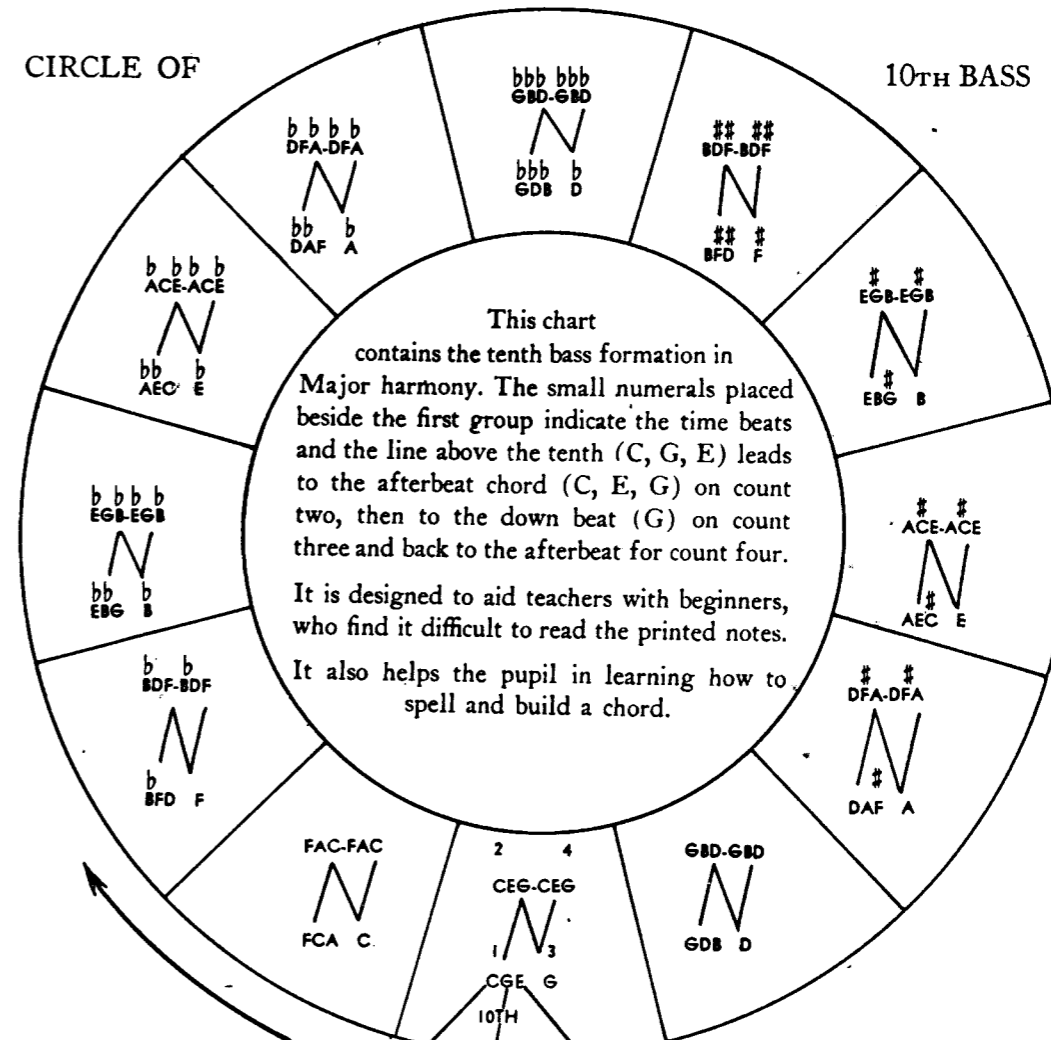
CAUTION: EXERCISE IN MODERATION

In case your hand is too small to ever play a tenth chord solid, use one of the other two ways shown in the diagram, but remember it must be played smoothly. The beginner should practice stretching the hands by placing the little finger against the bottom of the keys and pushing the thumb against the keys until the hand is stretched as far as it will go. In time, this will add nearly two notes to your normal reach but practice this exercise in moderation.

LETTERED CHART FOR BASS ACCOMPANIMENT (LEFT HAND ONLY)

LETTERS, instead of printed notes, are used on this page for the purpose of enabling beginners who cannot read notes to immediately acquire this new accomplishment. This practice will also benefit advanced students because the letters of each chord are strongly impressed on the mind. Methodical repetition will form an unconscious habit which in turn will develop into sub-conscious action.

GO AROUND CIRCLE CLOCKWISE, BEGINNING WITH THE KEY OF "C" AT BOTTOM OF CHART



Learn the sharps and flats which occur in the chords. This will give you the clue to the chord when sight-reading printed notes.



These letters represent the four rhythm beats to be practiced with the left hand only.

Refer to printed notes next page which include one measure of 7th harmony.



4/4 RHYTHM BASS—PRINTED NOTES

Practice of these printed notes will teach you how to determine the printed chords in popular music. You must associate the name and letters of the chord while reading notes. This exercise consists of a measure in Major harmony corresponding with the lettered bass on the preceding page. The next measure is Dominant Seventh harmony, which progresses into the next key. It is written in a natural key with the flats and sharps placed before each chord to avoid the use of signature. Remember, when a flat or sharp is used in a measure, it holds good throughout the entire measure unless canceled by a Natural (♮).

It is imperative that you become thoroughly acquainted with this simple form of bass because all types of rhythm bass are built from it. Practice it slowly until you can play the entire exercise with a steady rhythm.

In the next lesson you will use it with a melody. It must be played smoothly. Refer to pedal next page.

C Maj. C 7th F Maj. F 7th Bb Maj. Bb 7th

DOM. OF F

Eb Maj. Eb 7th Ab Maj. Ab 7th Db Maj. Db 7th

Gb Maj. Gb 7th B Maj. B 7th E Maj. E 7th

A Maj. A 7th D Maj. D 7th G 7th G Maj.

CHORD POSITIONS WITH RHYTHM BASE.

Continue this exercise around the Cycle. (Cycle in Subject *Three*).

Exercise No. 1: practice the different chord positions with the right hand but use a tenth rhythm bass in the left hand. Practice this in all keys around the Cycle.

1

Up to this point you have only used the first position of the afterbeat chord. These chords might have to change their positions at any time. Below are two exercises. The first acquaints you with the second position of the afterbeat chord. Practice this in all keys around the Cycle.

2

The 3rd exercise will make familiar the third position of the afterbeat chord. Practice this in all keys around the Cycle.

3

THE SUSTAINING PEDAL

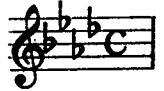
In playing the piano, the sustaining pedal can make or ruin a number. The study of pedals is a rather involved subject and I deal with it in a more thorough manner, later in the course.

In classical music and occasionally in popular music, you will see these marks, generally placed below the staff they indicate when the sustaining pedal is to be used. . . . ped. means the pedal is to be opened. * means the pedal is to be closed. Follow the pedal marks in these exercises. They are your first step toward clean playing.

THE SEVEN RELATIVE CHORDS OF EACH KEY.

What is chord relationship?

Chord relationship is a group of chords which are *built upon the tones of the scale*. They are called **RELATIVE** chords because they occur in every key in exactly the same way. The chart on the opposite page shows the **RELATIVE** chords in the key of "C". You will notice there are *five Dominant seventh chords*, the *Tonic chord*, and the *Sub-Dominant chord*. Remember the routine of these relative chords is the same in every key.

Before playing a piece of music one must determine the signature or key in which the number is written. This signature reveals many important facts pertaining to the harmonic structure of the piece to be played. For instance: If this were the signature  we know instantly that the key is "Ab" (four flats).

We would also know that every time the notes B-E-A-D are used they would be flatted, or lowered one half tone, unless cancelled by a (♮) natural sign. Knowing the scale and key, it's an easy matter to determine the relative chords of the key, when one knows they *must* be the first five dominant sevenths (*backwards*) around the cycle, and the first key *forward* around the cycle. They are also the first seven tones of the scale. Therefore, the relative chords in the key of "Ab" are Ab-Bb-C-Db-Eb-F and G.

We know now there are seven tones in each scale and each tone represents a chord. Here is a diagram giving the technical names for these different degrees of the scale. The diagram also shows the chords (*the letters*) which are built on the degrees.

TONIC	SUPER TONIC	MEDIANT	SUB-DOMINANT	DOMINANT	SUPER MEDIANT	LEADING TONE	
C	D	E	F	G	A	B	
1st-Prime	2nd Interval	3rd	4th	5th	6th	7th	Octave

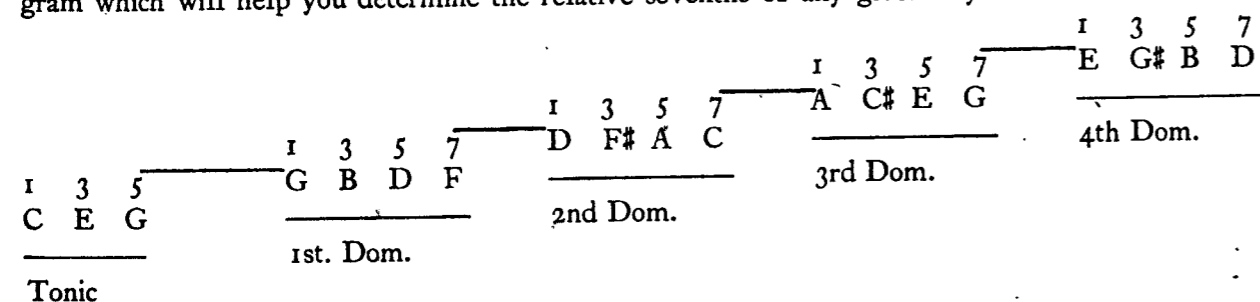
TONIC	2nd Relative SEVENTH	4th Rel. SEVENTH	MAJOR	1st Rel. SEVENTH	3rd Rel. SEVENTH	5th Rel. SEVENTH
C E G	D F# A C	E G# B D	F A C	G B D F	A C# E G	B D# F# A

The diagram above is a duplicate of the scale structure which you studied in Lesson Two. This illustration repeats the technical terms for the scale degrees, demonstrating that the chords built upon these degrees assume the same titles. The terms *TONIC* and *DOMINANT* and *SUB-DOMINANT* are used constantly. The other four technical terms are rarely used in the study of popular music. They are usually known as the **RELATIVE** dominant sevenths of the key.

Two *very important* chords are the *TONIC* (built on the 1st tone of the scale) and the *DOMINANT SEVENTH* (built on the 5th tone of the scale). The Dominant seventh always progresses to the tonic at the end of a melody, forming a cadence or ending.

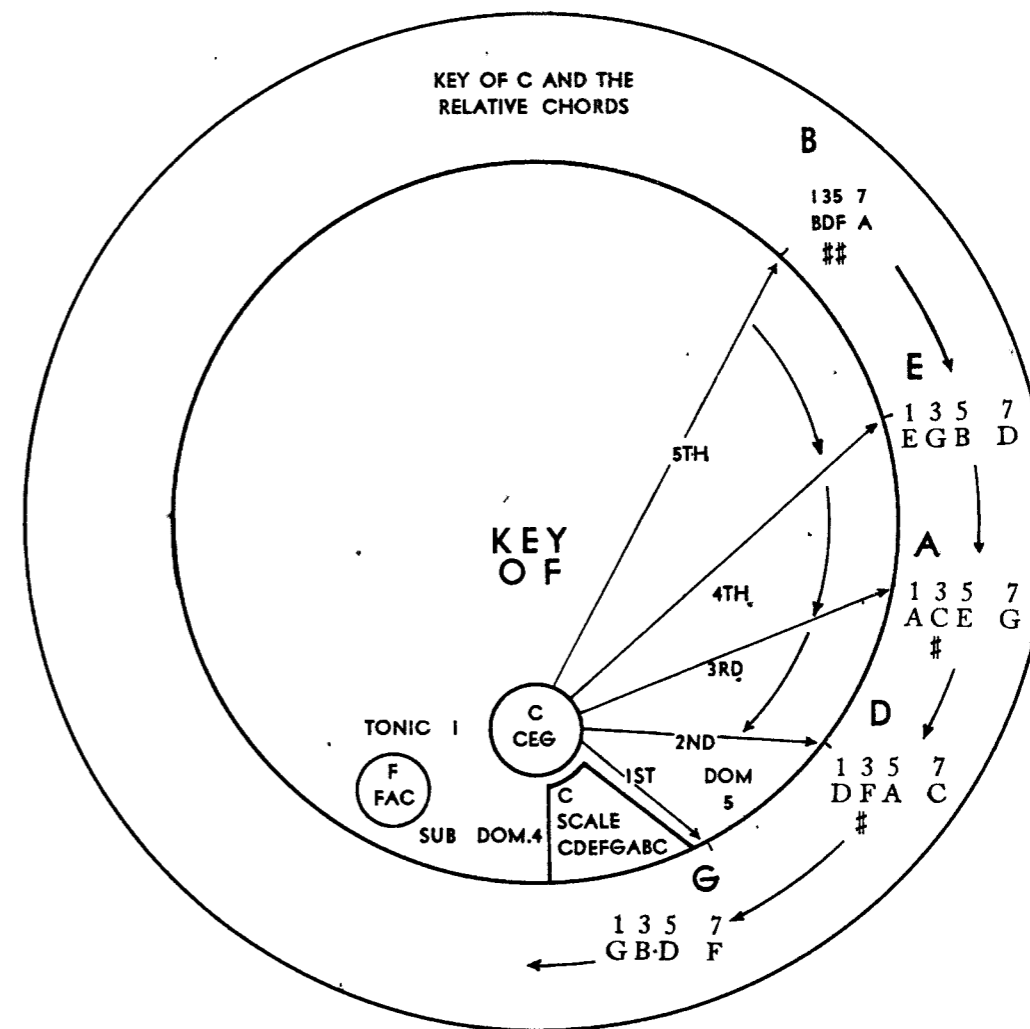
WHAT IS A DOMINANT SEVENTH?

The Dominant seventh chord is a chord built upon the fifth or dominant tone of the scale. "C" seventh is the Dominant seventh of "F", "F" seventh is the Dominant seventh of "Bb", etc. Below is a diagram which will help you determine the relative sevenths of any given key.



By this time you should be well acquainted with the cycle of chord progression and if you have learned your lessons well, you will begin to reap your reward. A thorough knowledge of this cycle will be the most valuable asset you have, when you start to sight read and play new numbers. Now just suppose; We have a number written in the key of "C", almost without exception, the melody will be composed of these seven chords. The melody can go into any one of these harmony formations but whenever it goes into one of the five dominant sevenths, it *can only* work its way back to the tonic in one way, *through the natural progression of sevenths*.

Don't let this rather complicated chart disturb you, it's only a picture of a popular tune and is really very simple. Practice going from the tonic chord, "C" to the fifth relative seventh of the key "B" and watch how each seventh chord resolves smoothly into the next formation. After you have mastered the key of "C", try "F"—"Bb"—"Eb", etc.



This diagram represents the key of "C" and the relative chords which occur in this key. These seven chords are built on the first seven tones of the "C" scale. Play the first seven tones of *any* scale and you will have the names of the relative chords in that key.

Tonic, Sub-Dominant, and the four relative sevenths are usually used in composing a popular number, the fifth relative seventh is seldom used, hence the smaller type on the chart.

PUBLISHERS NOTE: For those who find transposition difficult, we have perfected a mechanical chart, which contains a revolving dial showing the relative chords in each of the twelve keys. • (See back cover.)

TWO HAND CO-ORDINATION
(Application of 10th Bass to a Melody)

Phrasing was fully explained in the second lesson. A standard chorus of popular music consists of thirty-two measures. (4 times 8 measures = 32). The first eight measure phrase repeats and then leads to the middle eight measure phrase which is followed by a repetition of the first eight measure phrase.

The third phrase in this form of construction is always different and as mentioned before, it acts as a sort of interlude to resolve into the fourth or last eight measure phrase. In "GYPSY" the third phrase starts in E Seventh harmony and follows the natural progression around the Cycle. There are four harmony changes to be made in eight measures so each chord formation gets a full two measures. All six chords are used.

If the previous lessons have been practiced faithfully, the left hand should be played without hesitation. For the time being, continue playing the melody in open octaves. Next fill in these open octaves with proper harmony. You will find a melody on the last page of this lesson showing the full chord in the right hand which includes the harmony notes with the melody.

GYPSY DAYS

The *NOTES* indicate the melody and are to be played with the right hand using octaves.

The *LETTERS* indicate the Bass which is to be played with the left hand. Combine the melody note (right hand) with the lettered bass notes where the melody note appears directly above the bass. Refer to printed notes on page 6. Note the dominant 7th progression which corresponds with the diagram on the preceding page.

FIRST PHRASE

REPEAT 1st PHRASE

* Two dots before a double bar means to repeat from the double bar with two dots.

HOW DO YOU SUPPLY THE FULL CHORD IN THE RIGHT HAND?

The full chord in the right hand is supplied by selecting two or more notes from the harmonic formations used in the left hand.

SUPPLYING HARMONY NOTES TO A MELODY

The following example is "Gypsy Days" using full chords in the right hand. This is the first step in instructing you how to add harmony notes to a melody. A melody note does not have to be a note of the chord, but the harmony or fill-in notes must be one or two notes of the harmony designated. Therefore, both hands are playing the same chord. Notice the marked improvement these harmony notes make in "Gypsy Days".

The first melody note of "Gypsy" is "G" and the harmony of the first measure is "C"- "E"- "G", which means that one or two notes of the "C" chord must be used to supply the proper harmony for the right hand. You will instantly recognize this first melody note and its harmony as the second position of the "C" major chord.

The second melody note "A" is not a note of the chord, but the harmony designated still calls for "C" major, therefore the harmony notes must be one or two notes of the "C" major chord. Complete the melody applying this rule and you have taken another important step toward the correct way of playing.

SCALE CHART OF HARMONY FILL-IN NOTES FOR THE RIGHT HAND CHORD

Notice the new signature in each key and pay strict attention to the flats and sharps which belong to that key. For instance, flat "B" in the "F" example, "Bb" and "Eb" in the "Bb" example, etc. Keep the chord letters in your mind during the course of right hand chord formation. To go around the cycle in natural progression read straight across the page.

EXERCISE FOR SUPPLYING HARMONY

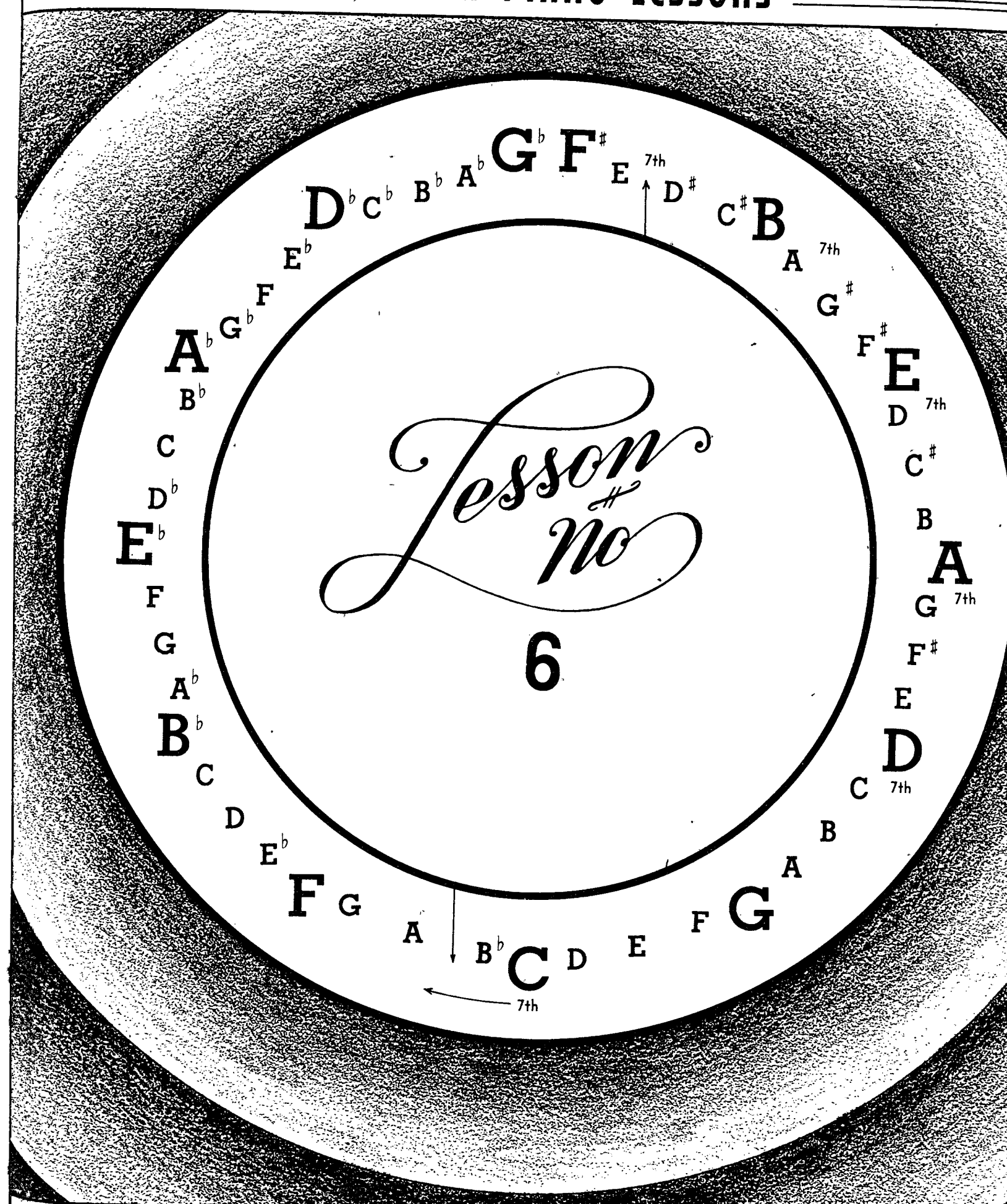
The melody below will test your ability in supplying a rhythm bass for the left hand and full chords in the right hand. Analyze the harmony of each measure, supply the proper tenth bass, and from this bass formation choose the proper notes to fill out the right hand chords.

The circles designate the combination of notes from which you determine the chords. Group three or more notes of the printed score which will indicate and supply the proper chord to be used with both hands.

MOONLIGHT

QUESTIONNAIRE

1. How many chords are usually used in a key? Do we use the entire circle of chords in a piece?
2. What is a Dominant chord? What is a Sub-dominant chord?
3. What is a Tonic chord?
4. Name the four Relative 7th chords of the key of "C" in their natural order. Name the Sub-dominant, in the keys "C", "A", "G", "B", "D".
5. Can you go direct from the "C" Tonic chord to an "E" 7th? From the Sub-dominant to "E"? Why?
6. What is the 3rd Dominant 7th of the key of "C"?
7. How do you reach the Tonic chord from the 3rd Dominant 7th?
8. How many measures are there in a standard chorus?
9. How are these measures generally divided?
10. What is each section called?
11. Which phrase is generally used more than once?
12. Does the right hand play the same harmony notes as the left hand?
13. Will the signature indicate the chords which will appear in that particular key? Why?
14. Would it be possible for a melody to contain all seven chords?
15. Which Dominant 7th chord is used the least in composition?



REFERENCE GUIDE AND STUDY CHARTS FOR 7 FORMS OF THE 12 CHORDS

In the foregoing lessons you have learned, that the twelve half steps within the octave are the basis for the twelve keys or chords. You have already learned the major and dominant 7ths.

In this lesson, we take up the five other forms of chords, making a total of seven in all. Learning the twelve chords in seven forms, and in all of their respective positions, is a huge task. However, I think you will derive great satisfaction in knowing, that you have acquired the knowledge and technique of playing every chord, upon which all melodies and harmonic structure must be built.

A thorough study of these seven forms of the twelve chords, will give you the basic fundamentals of music and enable you to harmonize a melody and later to embellish these chords in a more elaborate manner.

CHART OF SEVEN FORMS

TRIADS.....1-3-5.....	MAJOR.....1st., 3rd., 5th.	MINOR.....LOWERED 3rd.	AUGMENTED.....RAISED 5th.
SEVENTHS.....1-3-5-7.....	MINOR 7th.....LOWERED 3rd.	ALTERED 7th.....LOWERED 3rd. & 5th.	DIMINISHED 7th.....LOWERED 3rd., 5th., 7th.
	DOMINANT 7th.....1st., 3rd., 5th., & 7th.		

TRIADS			SEVENTHS			
MAJOR	MINOR	AUGMENTED	MINOR 7th	ALTERED 7th	DIM. 7th	DOMINANT 7th

1 - 3 - 5 lowered 3rd raised 5th lowered 3rd lowered 3rd & 5th lowered 3rd, 5th & 7th 1 - 3 - 5 - 7

THE MINOR CHORD

In learning the five other forms of chords, we will concentrate on the MINOR CHORD first. As you know, a *minor chord* is formed by lowering the third tone of a major chord one-half step. Unlike the seventh it can lead in any direction. Being a triad it has three positions. Practice the exercise below in all twelve keys.

A

THE TWELVE MINOR CHORDS

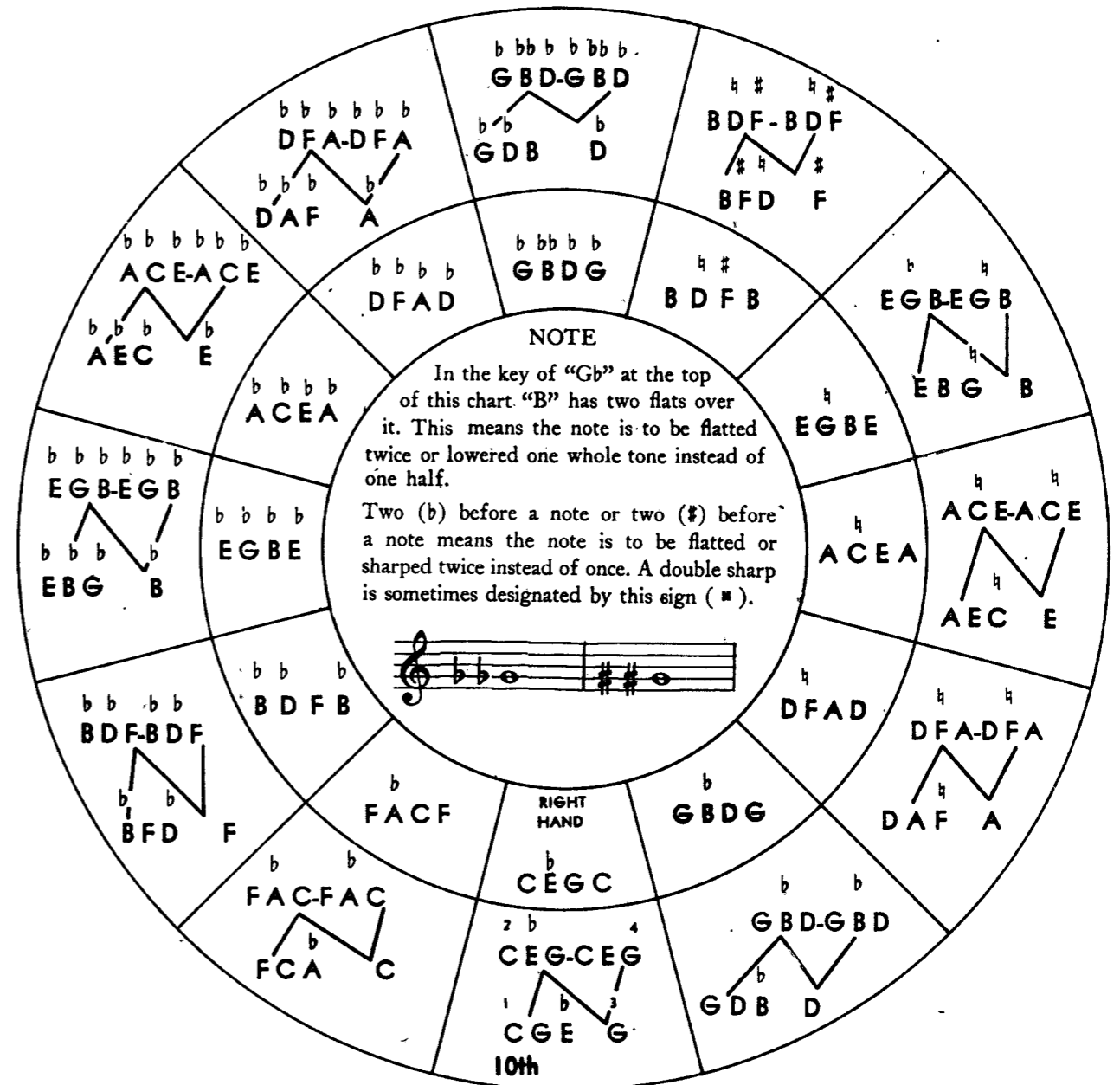
B

THE MINOR TENTH

You already recognize tenth chords in Major and Dominant seventh harmony. Now we take up the minor tenth, which is formed in exactly the same manner as a minor triad.

A MINOR TENTH IS FORMED BY LOWERING THE THIRD TONE ONE HALF STEP



The minor tenth, like the major tenth is composed of a first and third with the third placed one octave higher and lowered one half tone. Below is a chart which shows the letters of both the minor tenth and the after beat chords in rhythm style. The chart also shows the printed notes. Practice this circle of MINOR RHYTHM BASS and use it for a reference guide until you have acquired a definite knowledge of all twelve minor chords and can recognize them at a glance.



THE AUGMENTED CHORD

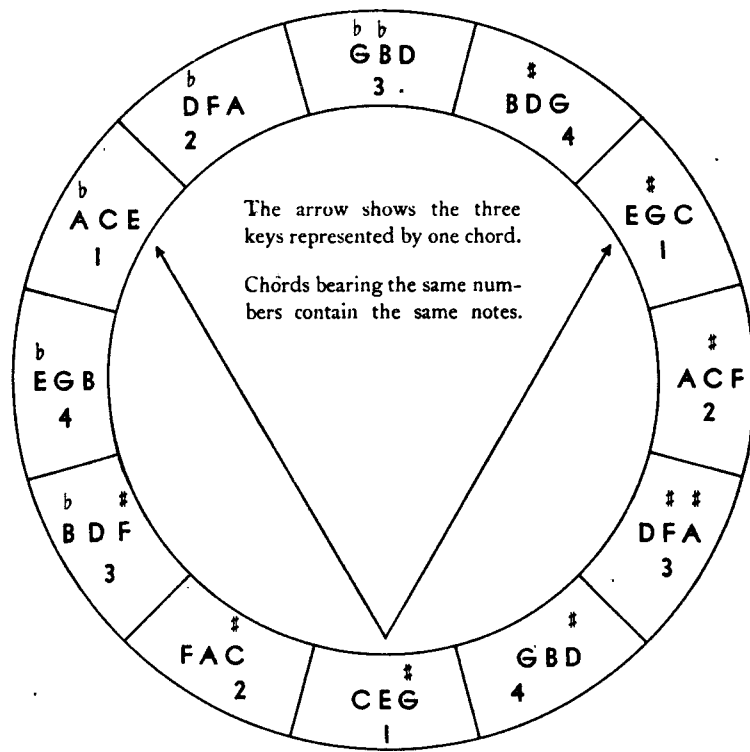
An augmented chord is enlarged by having the fifth tone raised one half step.

The augmented chord is formed by raising the fifth tone of any major chord one half step. Its action is a great deal like the dominant seventh, in that it is used as a resolving chord. Being a triad, it has three positions and because of its construction each position represents some other key. For example . . .

The second position of "C"  is the same as the first position of "E" 

The third position of "C" is the same as the first position of "Ab". There are four individual augmented chords, each chord representing three keys.

FOUR CHORDS TIMES THREE KEYS = THE TWELVE KEYS



Add the augmented exercise to the Major and Minor. Continue around circle.

(3)

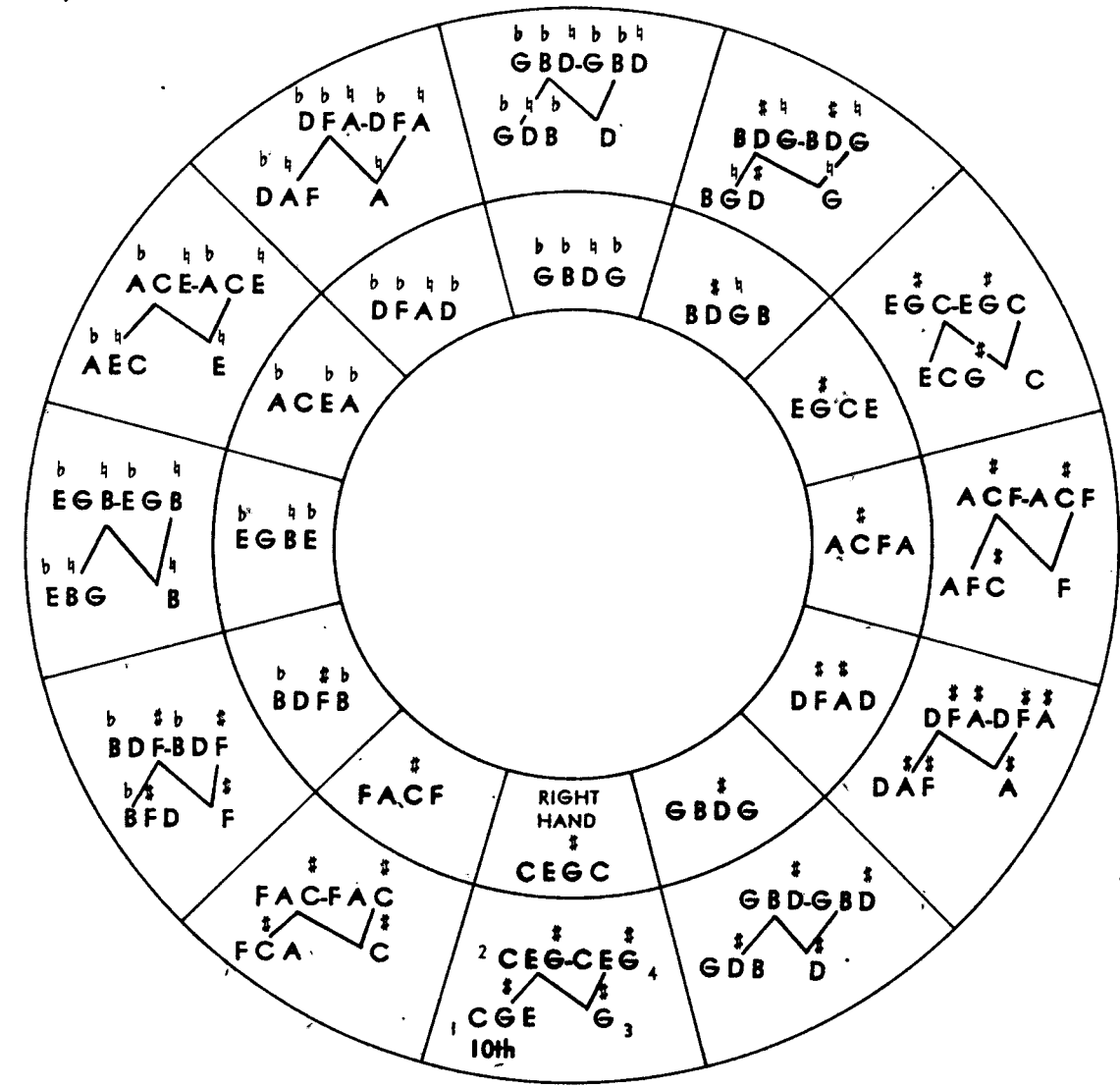
Practice positions of each augmented chord. (First position of each key.)

THE AUGMENTED

By this time you should understand that your Minor 10th was nothing but a Major chord with a changed tone. If you are called upon to play Minor harmony, you must lower the 3rd tone wherever it appears regardless of the formation of your chord. This rule, naturally, applies to all keys.

THE AUGMENTED 10TH IS FORMED BY RAISING THE 5TH TONE 1/2 STEP

Follow the chart below as you did with the Minor and then continue around the Cycle.



C Aug. F Aug. Bb Aug. Eb Aug.

WHAT IS A MINOR 7th CHORD?

A minor 7th chord is just what the name implies. "Minor" means to lower the 3rd tone one-half step, therefore, a Minor 7th is a dominant 7th with a lowered 3rd tone. The minor 7th, having four notes, has four positions.

Add this Minor 7th exercise to your Major, Minor and Augmented exercises. Continue around the circle.

THE MINOR 7TH CHORD

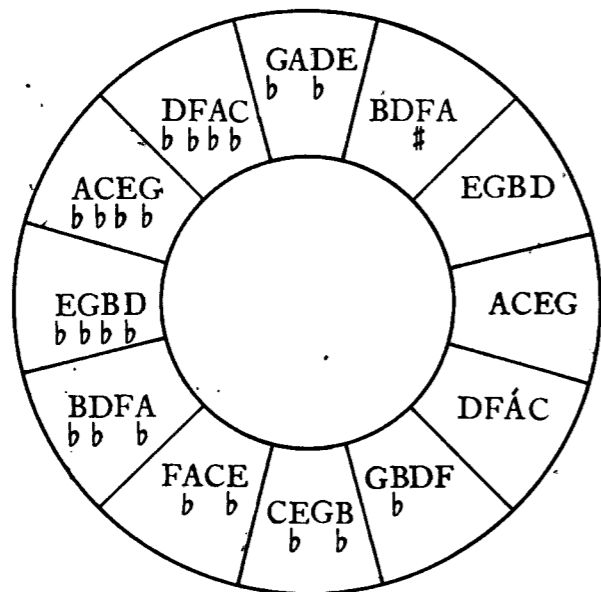
Musical notation for the Minor 7th chord exercise, showing four positions in 4/4 time. The exercise consists of two staves (treble and bass clef) with four measures each, demonstrating different voicings of the minor 7th chord.

The four positions of the minor 7th are rather awkward and must be practiced slowly. If your hand is too small to play all the notes, omit the octave note. The conquest, however, of each new difficult exercise causes advancement in technique, as well as progress in mental attainment.

THE 12 MINOR SEVENTH CHORDS

Musical notation for the 12 minor seventh chords in 4/4 time. The exercise consists of two staves (treble and bass clef) with 12 measures, each showing a different minor seventh chord.

The minor 7th chord could also be considered a major chord with an added 6th tone. In the study of modern piano we often use major chords containing the 6th tone of the scale. As a matter of fact, as you advance in your studies you will be told, always use the 6th tone in certain chords. Occasionally a 6th is used in minor triads. In the exercise above you will notice that the "C" minor contains the same notes as an "E" major chord, with an added 6th tone. When analyzing harmony, you determine the proper name for a minor 7th chord by the surrounding or associate chords. For instance, if the measure contained an "E" 7th or an "A" 7th, you would naturally think of the chord as an "A" minor 7th. If, on the other hand, the progression led from "G" 7th you would consider this same group of notes as a "C" major chord, with an added 6th.



Practice the Minor 7th in all keys. Analyze the chord as a Minor 7th or a Major, with an added 6th tone.

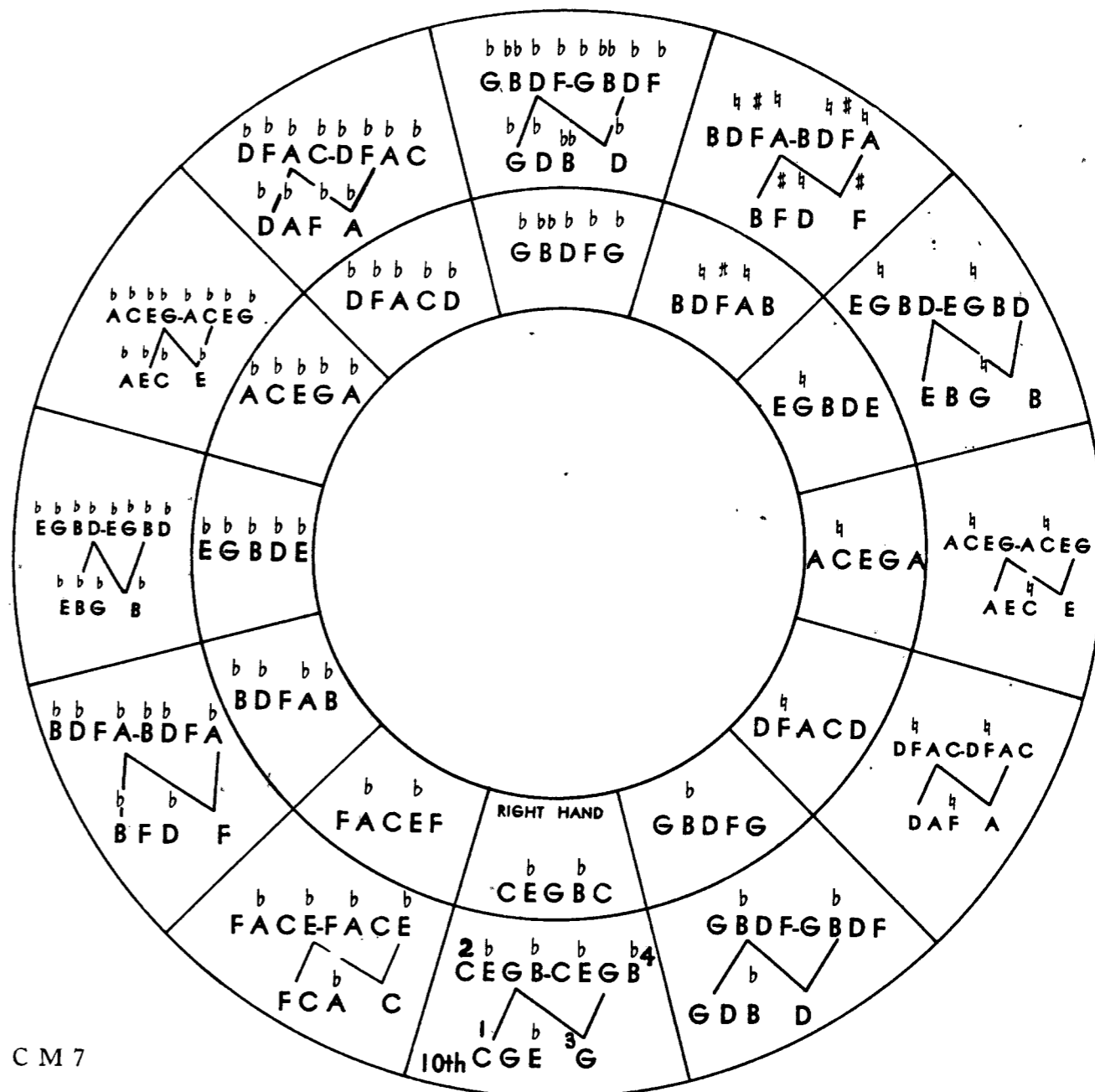
THE MINOR SEVENTH

In 10th Formation

Any 10th chord containing a 7th tone should have four notes in its construction. This, however, demands considerable technique and for the time being, we shall use only three. Of course, the 7th tone *must* be in the afterbeat chord.

Applying the same rule used on all chord formations, we form the Minor 7th by lowering the 3d tone $\frac{1}{2}$ step. Because you are dropping the 7th tone, you will play a straight Minor 10th using the 7th tone in your afterbeat chord.

Practice these Minor 10ths around the Cycle keeping, as near as possible, to a strict rhythm.



CM7

Musical notation for the 10th formation of the minor seventh chord exercise, showing four positions in 4/4 time. The exercise consists of two staves (treble and bass clef) with four measures each, demonstrating different voicings of the minor 10th chord. The notation includes "8 RASSO" markings.

THE ALTERED CHORD

The term "Altered" will be adopted when the third and fifth tones of a chord are lowered one-half step. This form of a chord can also be analyzed in two ways, therefore there is more than one way of naming it. In explanation—

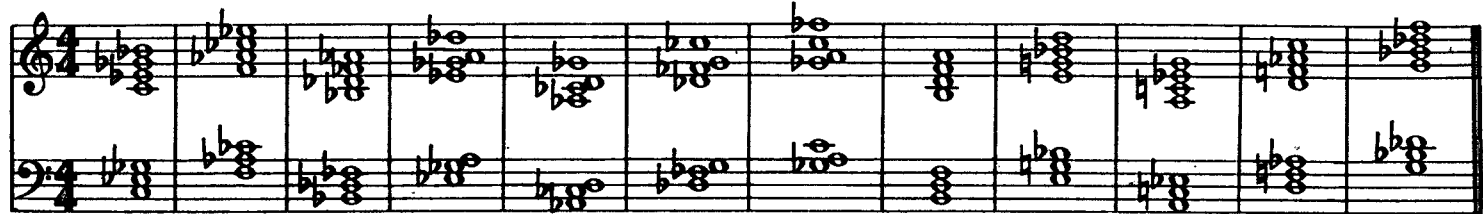
A "C" Altered Chord is composed of "C"—"Eb"—"Gb"—"Bb". This could also be considered an "Eb" minor chord with an added 6th. You determine the proper name for the chord according to association with the surrounding chords of "C"—"Eb"—"Gb"—"Bb". If the preceding harmony of a melody is "G" 7th, and the following chord is "F", it is natural to think of this formation as a "C" chord in order to retain a natural progression. The term "Altered" may be abbreviated as "Alt."

ALTERED CHORD POSITIONS

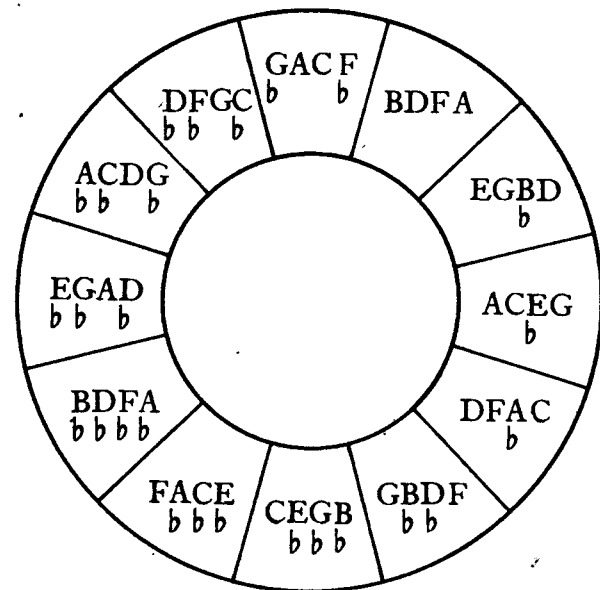


If the prevailing harmony is "Bb" 7th, and "Eb", then it is logical to consider this formation in "Eb" chord. This type of chord is less common than the other sevenths. It is however necessary to determine and quickly identify the chord wherever you encounter it.

THE TWELVE ALTERED CHORDS



Another feature of this chord is its resolution into tonic harmony. . . . If the tonic is "C", it is possible to resolve into "C" from a "D" Altered chord, omitting the "G" 7th. The logic of this is clear, inasmuch as the "D" Altered chord is also an "F" minor chord and "F" minor is the Sub-dominant minor of "C", which produces natural resolution (*Plagal Cadence*). You will often find the chord used in this manner. Knowing the complex nature of this combination of notes will help you in the analyzation of progression, which might otherwise confuse you.

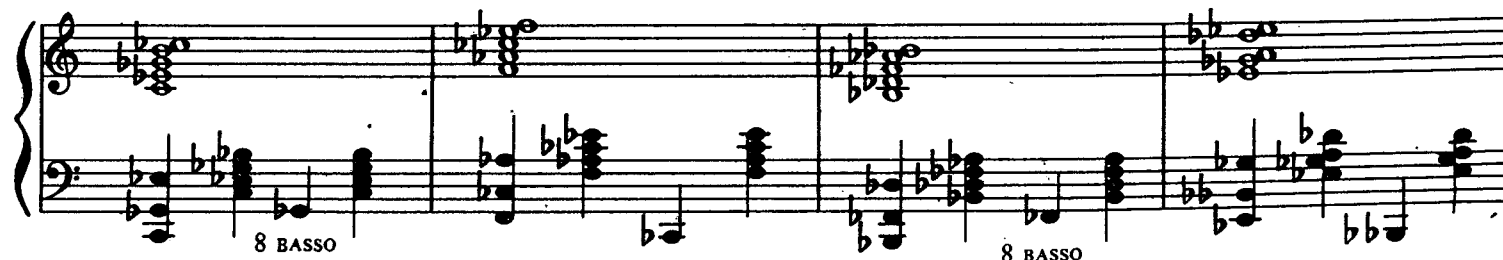
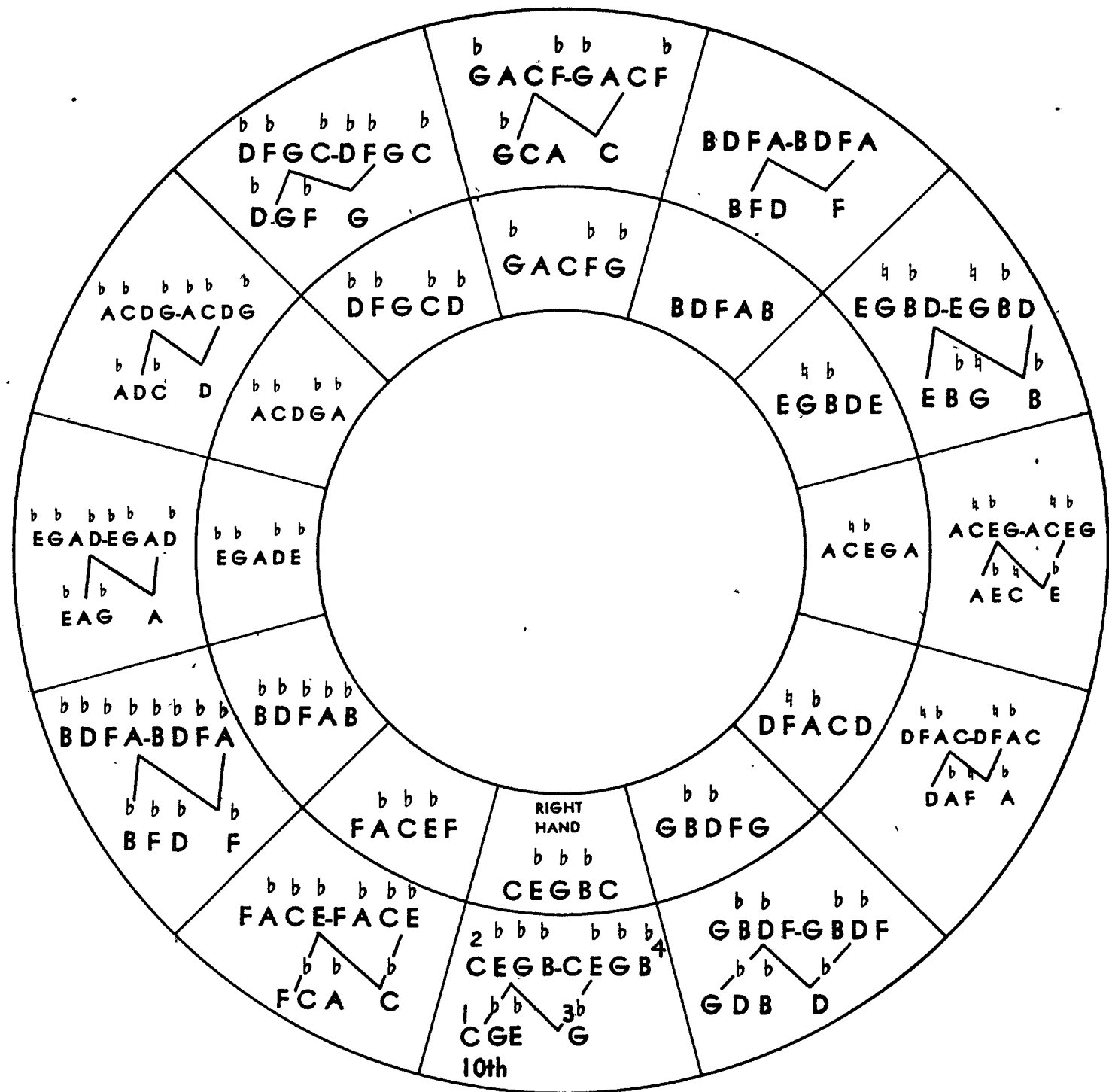


Practice the Altered chord as shown in the chart above. You will find this a difficult exercise. Play all or as many notes of the chord as possible, and you are developing more technique.

THE ALTERED SEVENTH

In 10th Formation

The Altered 7th is formed by lowering the 3d and 5th tones $\frac{1}{2}$ step. For the present we are using only three notes in these chords, the Croth will contain "C" "Gb" "Eb". Form them in all twelve keys and remember to lower the 3d and 5th tones in the afterbeat chord.



THE DIMINISHED 7TH CHORD

A Diminished 7th Chord is formed by lowering the 3rd, 5th, and 7th tones of the Dominant 7th chord one-half tone.

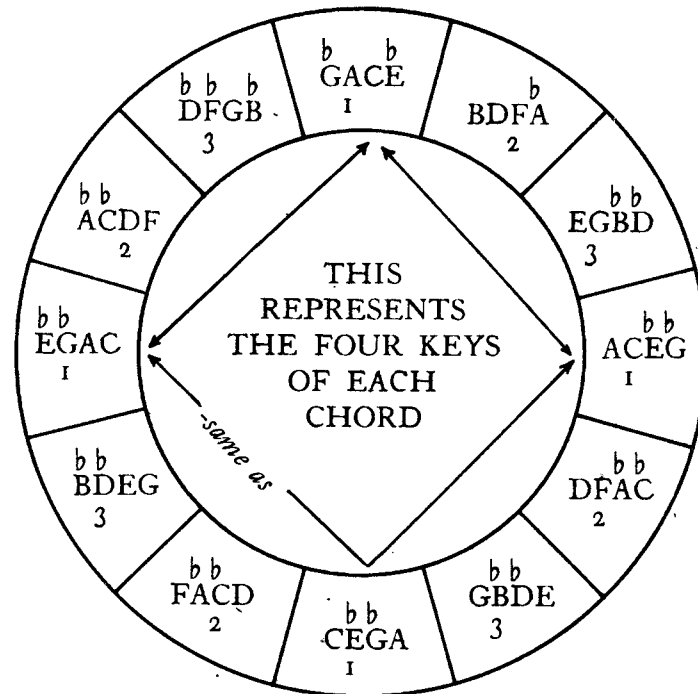
The chord is reduced to its smallest form, because the three upper notes have been lowered one-half step each. It has four notes, which give it four positions. Each position represents three individual keys (*four positions plus three chords, make the twelve keys*).

A Diminished 7th leads forward or backwards around the cycle. As a matter of fact, there are few keys into which it will not resolve smoothly. Occasionally a melody note forces one to use a Diminished 7th chord. You will find it most useful and will seldom play a melody that does not require one or more Diminished chords.

THE TWELVE DIMINISHED 7TH CHORDS

C^b F B^b E^b A^b D^b G^b B E A D G

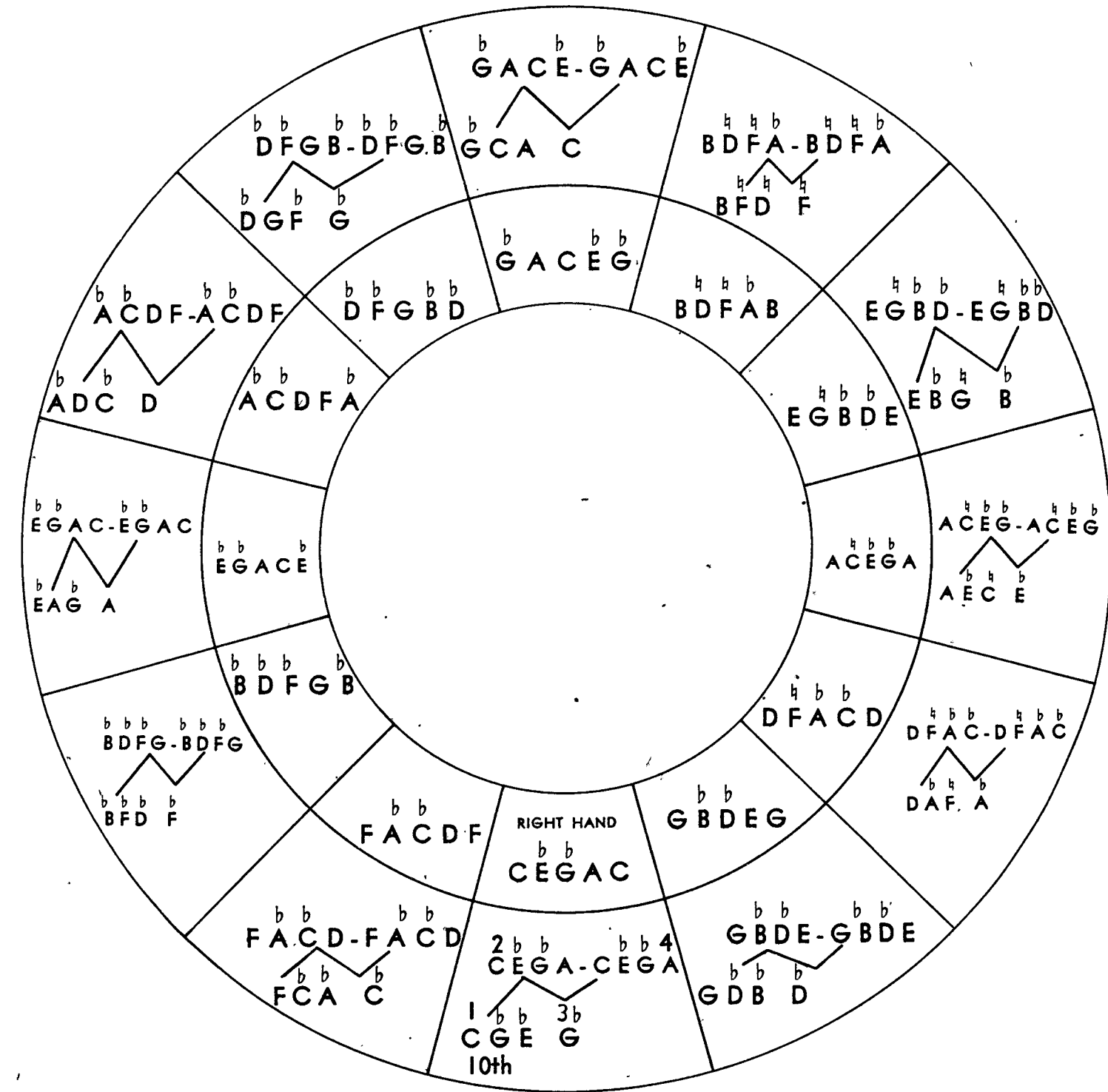
The diagram below illustrates: The keys marked number one, two, and three are identical in structure and are repeated four times around the circle, designating that there are only *three Diminished 7th chords, multiplied by four positions which represent all twelve keys*. In other words, the "C" Diminished, when raised to the second position ("Eb", "Gb", "A", "C") becomes the "Eb" Diminished chord.



DIMINISHED SEVENTH

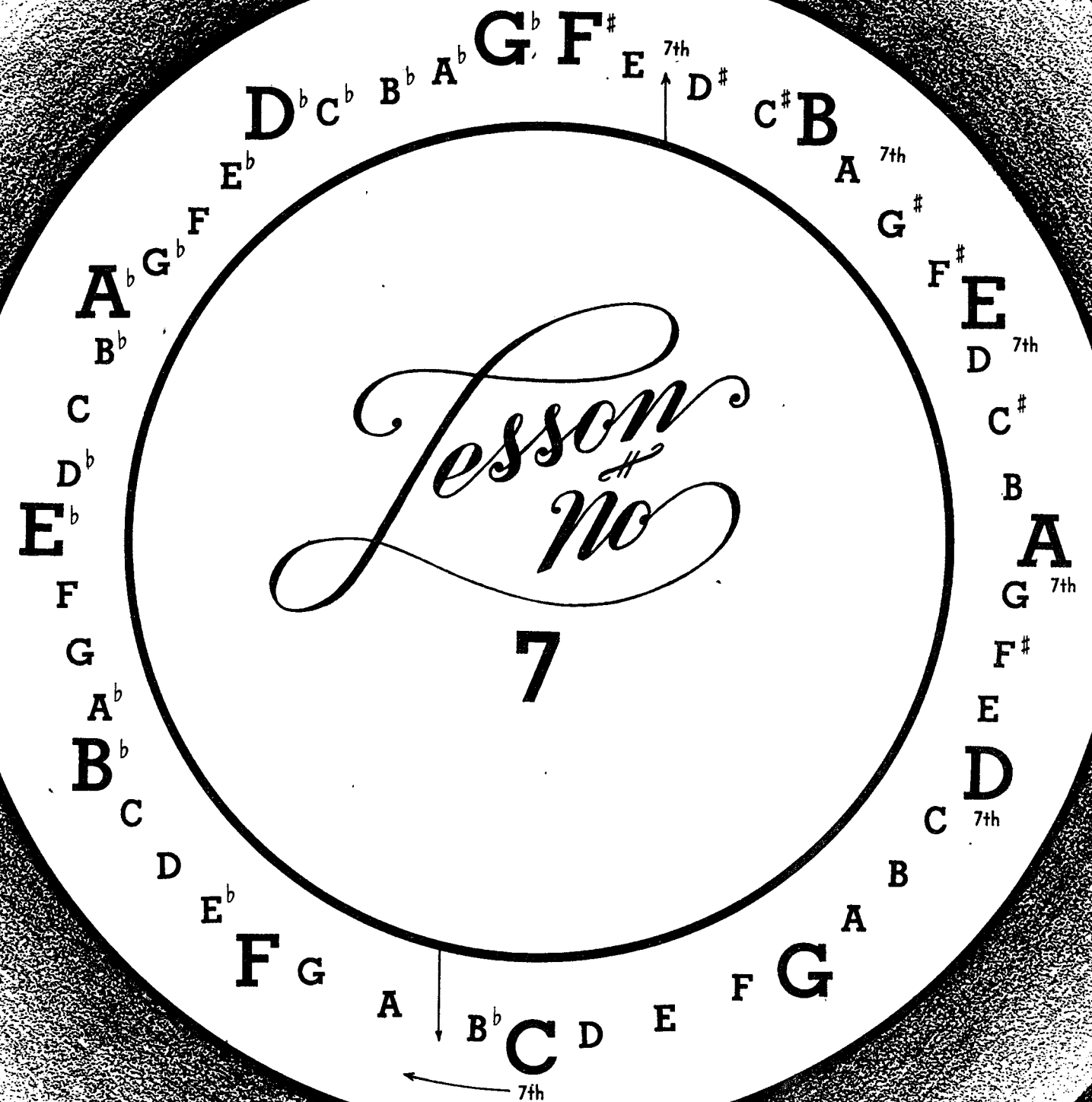
In 10th Formation

The Diminished 7th is formed by lowering the 3rd, 5th and 7th tones $\frac{1}{2}$ step. In using only three notes you will discover that the 7th tone does not appear in the 10th therefore you will play the same notes used in the Altered 10th, "C" "Gb" "Eb". Later, when you are capable of handling the four notes necessary, the lowered 7th tone will be added to the 10th chord.



QUESTIONNAIRE

1. How many forms are there to the twelve fundamental chords?
2. Define a Major, a Minor, an Augmented, a Minor 7th, an Altered 7th.
3. What keys are represented in the "F" Diminished?
4. Is a Minor chord used for resolving purposes? Name the notes in the 3rd position of a "C" altered chord.
5. How is an Augmented Chord used? Name the Chord which has the letters of a "G" Altered.
6. How many Augmented Chords are there?
7. How is a Minor Seventh chord formed? How many positions has it?
8. The "F" Minor 7th contains the same notes as some other chord. Name that chord.
9. What Augmented chord leads to "C", to "E", to five flats?
10. Name the notes in the first position of an "A" Augmented, the 2nd position of the "F" Augmented.
11. How many diminished 7th chords are there? How many forms has each chord?
12. Do the twelve chords in seven forms represent the foundation of harmony?
13. What note is flatted in an "F" Minor Tenth?
14. Name the notes in a "D" Minor Tenth.
15. Name the notes in a "B" Altered Tenth.
16. Which note is sharped in an "E" Augmented Tenth? This is the second position of some other tenth. Name that chord.
17. How many positions has an Augmented chord? Name the keys represented by each position of the "C" Augmented chord.
18. Name the notes in an "Eb" Diminished chord. In the key of "C"?
19. Why do these two chords contain the same notes?
20. How many positions has a Tenth in "C" Diminished 7th? Name the keys represented by each position.
21. How is a Minor Tenth formed? The Augmented, the Minor Seventh, the Altered, the Diminished?



INTRODUCING THE THIRD POSITION OF THE AFTERBEAT CHORD IN THE LEFT HAND

The chart below illustrates all seven formations in one exercise. It includes the bass formations used by most professional pianists and is a wonderful exercise for developing the left hand. Practice each chord as it appears on the chart, then form the same exercise in "F", "Bb", and so on around the cycle.

SEVEN FORMS OF THE "C" CHORD WITH RHYTHM BASS

C MAJOR		C MINOR		C AUGMENTED		
RIGHT HAND	CEGC	\flat CEGC	\sharp CEGC	\flat \flat CEGC	\flat \flat CEGAC	
LEFT HAND						
C 7th 						

Perhaps you have already noticed the difference in the way your exercise sounds. This is caused by the afterbeat chord (*beats two and four*) being played in its third position instead of the first or second. Of course there are times when your melody forces you to use the first or second position, but whenever possible keep your afterbeat chord in the third position. This is known as "voicing". As you gain knowledge and technique and are able to play popular numbers with ease, you will begin to automatically voice your different chord formations properly. Voicing also applies to the melody of a number, which accounts for the violinist who plays along in a certain register and suddenly raises his melody an Octave higher, or lower, as the case may be.

This then is your first lesson in voicing. You might try playing the melody on the opposite page using the first position of the afterbeat chord, and then playing the number as it is written. I think you will agree with me that proper voicing makes a big difference in the way a number sounds.

CHORDOLOGY

LEE SIMS

MINIATURE EMBELLISHMENTS • ARPEGGIO SCALES

Perhaps the Arpeggio type of scale is used more extensively than any other form of embellishment. This is logical when one considers that an Arpeggio is nothing but the notes of a chord played one after the other instead of being struck all at one time. If the effect is not overdone it enhances a melody and relieves the monotony of playing an entire number in solid harmony.

The most important thing to remember when using Arpeggios is *TIME DIVISION*. Naturally, the full time value must remain in each measure, so it is up to the student to figure out the value of a measure and then supply an Arpeggio which has the same time value. As there are many different time values which one can use in Arpeggio form, this opens up an unlimited field for embellishment, but I would caution you again: *DO NOT USE TOO MANY ARPEGGIOS*, in one number. Use them for variance only.

WHAT IS AN ARPEGGIO SCALE?

An Arpeggio scale is: The single notes of a chord played in consecutive order—harp style. Use the same fingering you would use when playing a full chord. The manuscript below shows four different time divisions. There are many more ways of dividing time into Arpeggio form, but as these are of a much more intricate pattern, for the time being, let's get acquainted with the more simple forms.

The small numerals denote *PROPER FINGERING*.

ARPEGGIO IN QUARTER NOTES



EIGHTH NOTES



A new form of time-division: *THE TRIPLET*—three notes to the beat. You will often find triplets in popular melodies, they are not difficult, maintain a steady rhythm and play three notes to the beat.

The small numerals show *WHERE THE BEATS OCCUR*.

THE TRIPLET ARPEGGIO



SIXTEENTH NOTES

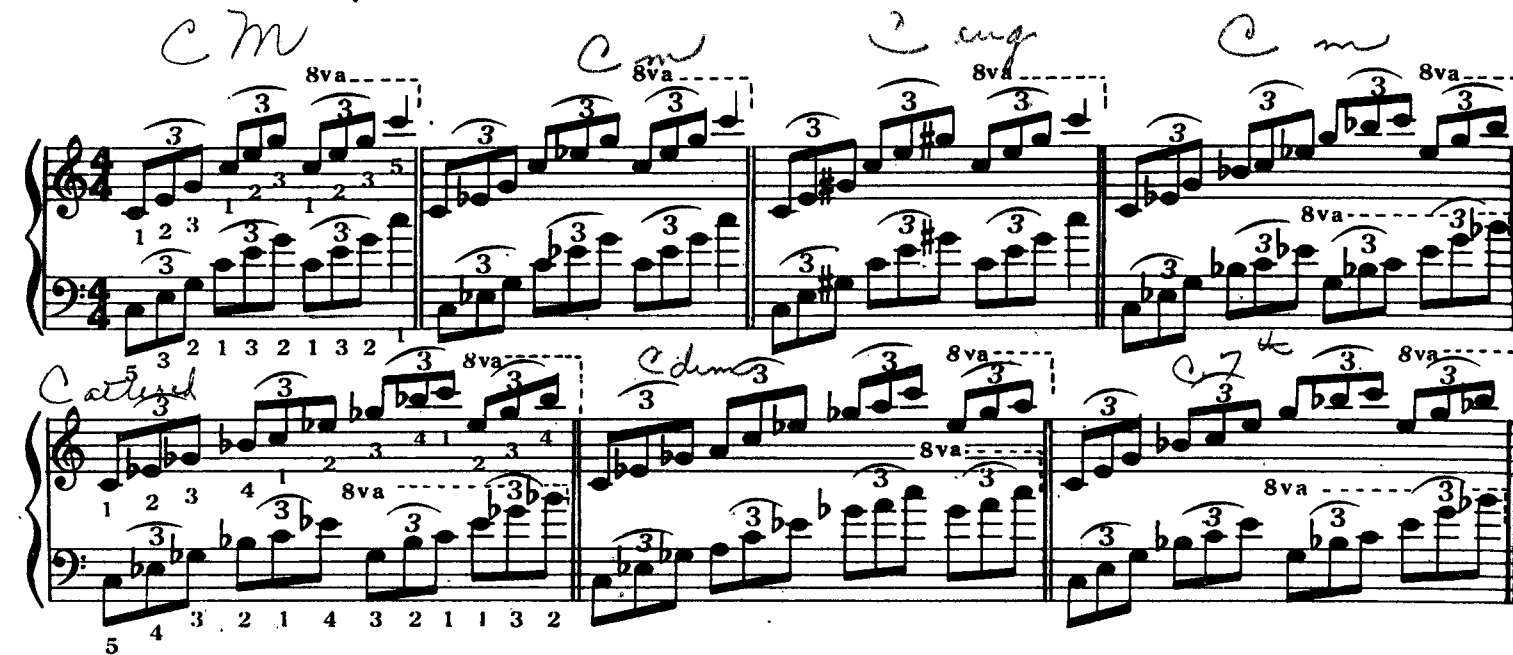


ARPEGGIO SCALE PRACTICE

I suggest you routine your Arpeggio scale practice according to the chart on Page 60, the first page of this lesson. (*major, minor, augmented, etc.*)

The manuscript below shows the seven forms of chords in triplet Arpeggio style. Remember, you are already familiar with three other forms of time division, and you should practice these as well as the triplets. In playing a melody you will have to know many different types of time division in order to make your Arpeggios conform with the time value of your melody notes. As you progress in your studies, you will be taught more difficult Arpeggios and the *Cadenza*, a form of Arpeggio which has no definite time division.

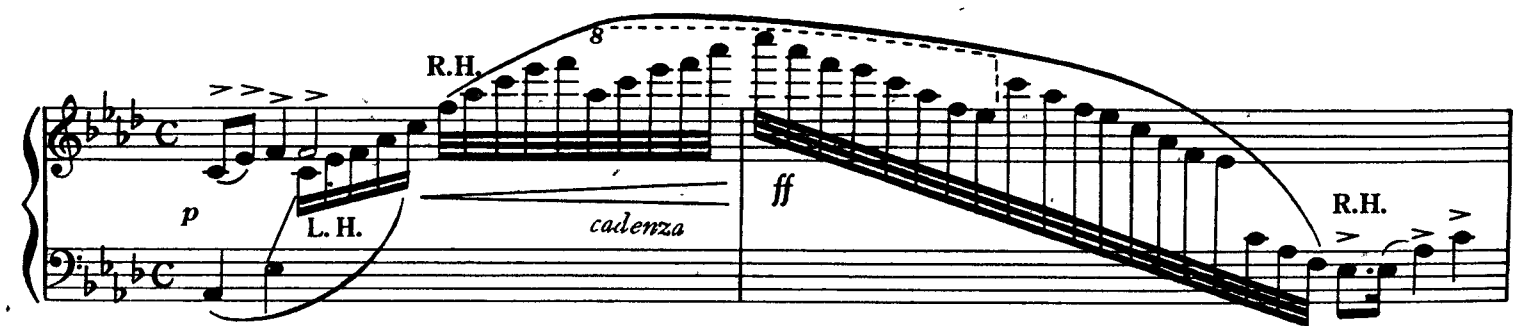
THE 7 FORMS



THE CADENZA

The word "*Cadenza*" is used in the sense of a more, or less, extended flourish and does not form a part of the rhythmical structure of a composition. Owing to its length, it is usually written in smaller notes and played *Ad libitum*, which means, "changing the time value at the discretion of the performer".

A CADENZA



The notes marked (—) are the melody notes in this excerpt — notice the liberty taken by the composer. Ordinarily this melody would have been a very simple affair but dressed with this *Cadenza*, it becomes a thing of beauty.

TENTH POSITIONS

As mentioned in Lesson Four, the 10th chord is used principally for counter-melody. Counter-melody involves a very complicated study and is dealt with extensively in Volume II ("AN ADVANCED COURSE FOR MODERN PIANO").

You are already acquainted with the fact that all chords have different positions. The 10th chord is no exception to this rule.

The Major 10th has two positions, which are built upon the two intervals of the Major chord, namely, "C" and "E", and "E" and "G". The second position of the 10th is therefore composed of a Minor 3rd with the Minor 3rd placed one octave higher and the remaining note of the Major chord ("C") used in the middle of the 10th.

Practice the diagram below around the cycle of natural progression, learning the first and second position of the 10th chord in all twelve keys.

THREE POSITIONS OF 10THS: The seventh chord has four positions, or three third intervals which represent the three positions of the tenth. Practice the diagram below, around the cycle learning this Tenth Chord in its three positions.

Play these four bars using an ordinary rhythm bass.

Now try the same figure which uses third position for afterbeat chords and the third position of the 10th chord, which falls in seventh harmony.

Dropping the 10th chord for the minute, we again take up the afterbeat chord in its third position, and add another professional touch to the left hand. In late years, pianists have been using the 6th tone of the scale more and more. Used properly, it lends a charming touch of modernism to one's playing. To introduce the 6th tone, we will add it to the third position of the afterbeat chord.

The 6th tone can only be used (at this time) in the 3rd position of the Major and Minor afterbeat chord. It will not be harmonious in any of the other five chord formations, nor will it be melodious in any position but the third. You might confirm this by trying the first and second position of the afterbeat chord, using the added 6th tone, and hear the difference. It will not be a dischord, but it will not sound as well as it does in the 3rd position (*again a case of voicing*). So begin your practice of the Major and Minor Bass, using the standard 10th rhythm bass and the 3rd position of the afterbeat chord with an added 6th tone.

SIXTH TONES IN THE AFTERBEAT CHORDS

PRACTICE THE ABOVE EXERCISE IN ALL TWELVE KEYS

Turn back to Lesson 3 (Page 22). You were taught half tone progressions in Major chords. You know that the notes in a 10th chord are identically the same as the notes of the Major Triad. What would be more natural then, than to supply a Major 10th in place of the Major Triad, shown in the left hand of that exercise. This is your first step in 10th progression.

And now to apply this first step of progression. You know and understand the five relative sevenths of each key. You also know that every popular number uses two or more of them in a chorus. In the seventeenth measure of Gypsy Days the harmony leads from the tonic chord of "C" to its *fourth* relative seventh. Notice how four tenth chords in half tone progression fill in the sixteenth measure, and how smoothly the progression resolves into the 4th relative seventh.

If you have assimilated all of the knowledge contained in the first six lessons you should be able to: Read printed melody notes;—supply a tenth rhythm bass from the name of the chord printed in the bass staff;—supply harmony notes in the right hand;—use a half tone progression in major chords;—use arpeggios;—use the third position of the tenth chord when it falls into seventh harmony;—use the third position of the afterbeat chord with an added sixth tone.

If you can do all of this from the manuscript shown below, you have learned your lessons well and if you continue this concentrated study, you will be astounded at your progress in the future. Play the notes written below, supplying full harmony in the right hand, taken from the printed letters.

System 1: Treble clef staff with notes; Bass clef staff with chords: Eb M A J, G 7th, C 7th, C 7th, F 7th, Bb 7th. Bass clef staff also has markings: 4th Rel., 3rd Rel., 2nd Rel., 1st Rel.

System 2: Treble clef staff with notes and triplets; Bass clef staff with chords: Eb M A J (Arpeggio), B M A J, Bb 7th, Eb M A J, G 7th, C 7th, (Arpeggio).

System 3: Treble clef staff with notes; Bass clef staff with chords: F 7th, Bb 7th, Eb M A J, MAJOR CHORD PROGRESSION (10ths), G 7th, G 7th.

System 4: Treble clef staff with notes and triplets; Bass clef staff with chords: C 7th, B M A J, C Major Arpeggio, C 7th, F 7th, F 7th.

System 5: Treble clef staff with notes; Bass clef staff with chords: Bb 7th, Bb 7th, Eb M A J, G 7th, C 7th.

System 6: Treble clef staff with notes; Bass clef staff with chords: C 7th, F 7th, Bb 7th, Eb M A J, B M A J, Db M A J, Eb M A J.

Here is a copy of "Breeze", the single note melody that was introduced in lesson number two. I show it here as it would look in commercial form. Analyze each measure, decide which harmony is used, then supply a full tenth rhythm bass. Add sixth tones to the afterbeat chords, and from this left hand harmony, take the notes necessary to fill out the chords used in the right hand. You should be able to do this with very little trouble if you have assimilated all of the knowledge contained in the course up to this point.

"BREEZE"

System 1: Treble clef staff with single-note melody; Bass clef staff with chords: Eb M A J, G 7th, C 7th, C 7th, F 7th, Bb 7th.

System 2: Treble clef staff with single-note melody; Bass clef staff with chords: Bb 7th, Bb 7th, Eb M A J, G 7th, C 7th.

System 3: Treble clef staff with single-note melody; Bass clef staff with chords: C 7th, F 7th, Bb 7th, Eb M A J, B M A J, Db M A J, Eb M A J.

System 4: Treble clef staff with single-note melody; Bass clef staff with chords: Eb M A J, G 7th, C 7th, C 7th, F 7th, Bb 7th.

System 5: Treble clef staff with single-note melody; Bass clef staff with chords: Bb 7th, Bb 7th, Eb M A J, G 7th, C 7th.

System 6: Treble clef staff with single-note melody; Bass clef staff with chords: C 7th, F 7th, Bb 7th, Eb M A J, B M A J, Db M A J, Eb M A J.

QUESTIONNAIRE

1. Why does the third position of the afterbeat chord cause an improvement in the sound?
2. Give your definition of voicing.
3. Name the letters of an "A" flat minor 7th chord in its 3rd. position.
4. Is it possible to have all seven forms of harmony in one number?
5. What is an Arpeggio scale?
6. How do you obtain the correct fingering for an Arpeggio scale?
7. Is an Arpeggio run an Embellishment? Compare an Arpeggio form of run with the Cadenza formation.
8. How many positions of 10th can you build from a plain Major chord?
9. How many positions of 10th are there to the 7th chord?
10. Name several good features of a 10th chord used in the third position for seventh harmony.
11. Can the 6th tone be used with the Major or a Minor chord?
12. What effect does the additional 6th tone have upon the sound of the Major chord?
13. Can 10th chords be used in the same Chromatic progression in which you used Major chords?
14. Name the important features which you have acquired during this course of study.
15. Can you apply all of these ideas to a popular melody?

Lesson

No
8

THE PEDALS

The great composer, Anton Rubinstein, once said: "*PEDAL IN PIANO PLAYING IS THE SOUL AND LIFE OF SOUND*".

This is a very true statement. We cannot stress too much the importance of the pedals. Far too often, a beautiful performance on the piano is ruined by unclean pedaling.

Most pianos have three pedals. The pedal on the right hand side is the Sustaining pedal. There is a set of felt dampers connected with this pedal which are seated on the strings to keep them from vibrating. When the sustaining pedal is open (*pressed down*) these dampers raise off the strings and this allows them to vibrate. This same action takes place when a key is struck. As long as the key is held down, the tone will vibrate until it dies away or the key is released.

Every pianist has his own individual style of pedaling. Probably the greatest artistry ever performed with the pedals was done by the famous and beloved Polish pianist, Paderewski. This great artist could obtain coloring with his pedals that had never been equalled before, or, to my knowledge, since. I personally have one pedal law which I follow rigidly. . . . I never make a change of harmony without first closing my sustaining pedal and definitely stopping all vibration caused by the preceding harmony. This, you will find, does away with that muddled sound caused by conflicting harmonies.

WHATEVER YOU DO

DO NOT FORM THE HABIT OF KEEPING TIME WITH YOUR SUSTAINING PEDAL.

It is not a metronome, but intended for shading and coloring. So begin your study of the pedals by learning to close the sustaining pedal before making a change of harmony. Sometimes the harmony of a number will remain the same for two or three measures, in which case it is good to open and close the pedal at your own discretion for coloring.

THE SOSTENUTO PEDAL

This pedal is a modification of the sustaining pedal and not all pianos have it. Located in the center, it can be handled by either foot and many beautiful effects can be obtained by its use. It will only sustain the tones that are sounding at the time it is opened. A chord can be struck and sustained with the pedal and any tones played after the pedal is opened will not be affected or sustained.

THE SOFT PEDAL

Unlike the other two, this pedal does not affect the dampers and can be used at any time. Its main purpose is for shading. In upright pianos the soft pedal brings the hammers closer to the strings which softens the blow they strike. In grand pianos the pedal shifts the whole action to the right so that only two strings are struck instead of three. One should not depend entirely on the pedal for soft playing. This should be accomplished by touch, using the pedal as the violinist uses a mute.

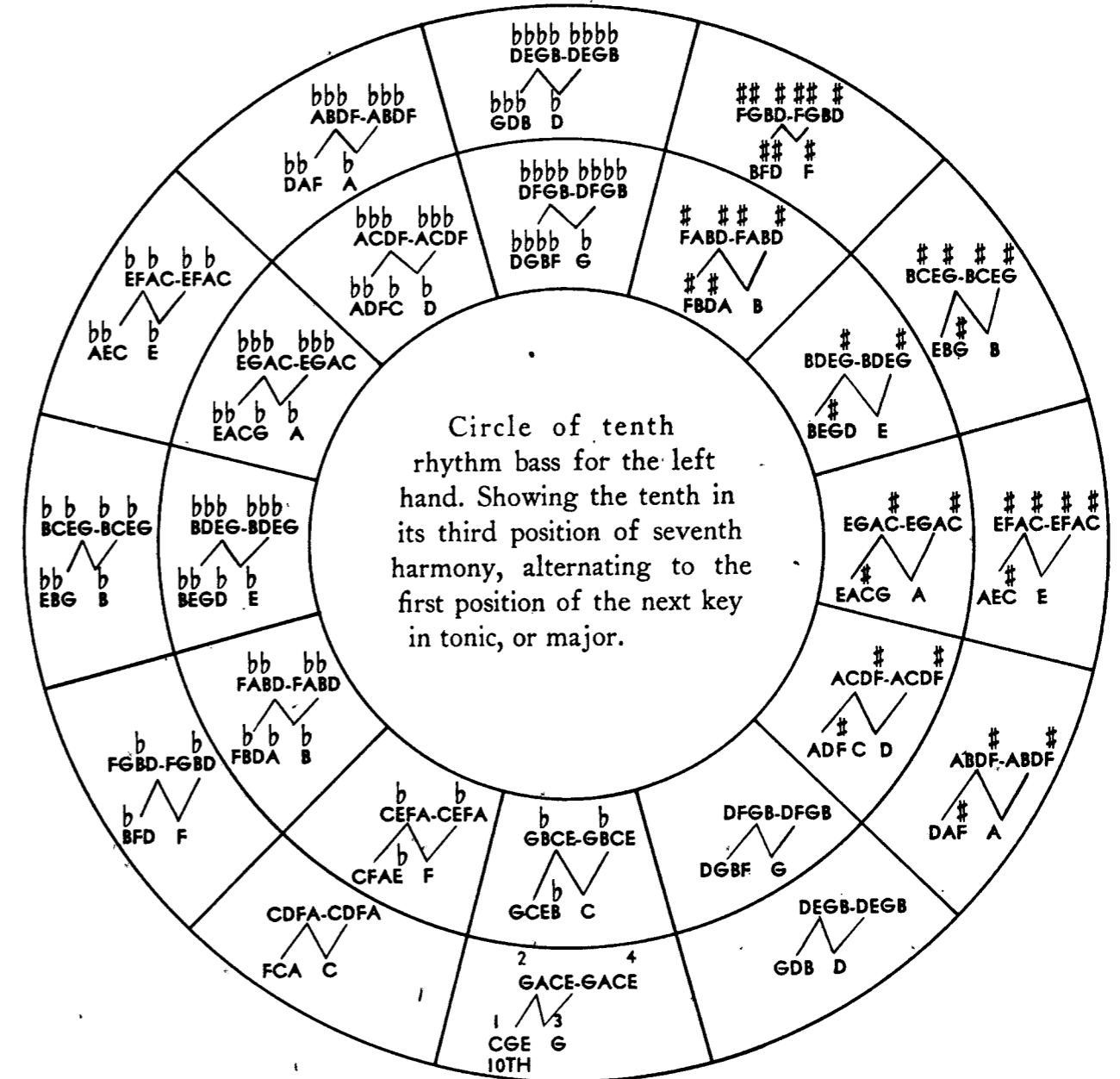
In classical music and occasionally in popular music the Sustaining pedal is indicated in this fashion . . . ped (meaning open) and * (meaning off).

The soft pedal in the classics is indicated by the term, "Una Corda" (*meaning "to open"*); and Tre Corda (*meaning "to close"*). You will rarely find these terms in popular music, but it is well to know them and their meaning.

The secret of clean, crisp playing lies in the proper use of the Sustaining pedal; and if you form the habit now of closing it and completely stopping all vibration caused by preceding harmony, it will not be long before you will find it impossible to play otherwise. Your ear will not tolerate messy sounds caused by conflicting harmonies.

In taking the first steps toward learning Counter Melody, a very good habit to form at the outset is: learn to supply tenth chords in their *third position* every time you play dominant seventh harmony. This forms a natural progression from key to key. Of course you will learn to connect a counter melody still more by using all of the three positions but the exercise below is your first step. Learn it in all twelve keys. The outer circle of this chart shows a full measure of Major harmony in each key. The inner circle shows the full measures of Seventh harmony using the third position of the 10th chord. Play the outer group first, then the inner, then the outer, etc.

Perhaps you have wondered why I show so many charts with letters instead of notes. By this method I hope to train your sub-conscious brain to constantly associate the two. So do not treat this idea lightly. It is most important to your musical education.



TENTH PROGRESSION—CHROMATIC COUNTER MELODY

By this time, you must realize how important the work of your left hand is. As stated before, as you progress in your studies, these counter melodies will become more complicated and, naturally, more beautiful.

The three exercises shown below will help you take the first steps in counter melody. Supply full harmony in the right hand, using the same position as that used by the left hand.

THE FIRST: Progressing from the 1st position to the 3rd position of the next key.

THE SECOND: Reversing the above exercise, progressing from the 3rd position to the 1st position of the next key.

THE THIRD: Showing how these progressions will sound when used in a melody.

This might be converted into an excellent exercise by memorizing the melody and forming it in all the keys around the Cycle. It would then become a form of transposition which will be taken up thoroughly in the next course of study. You may find it a trifle difficult to remember and play it in all keys, but as I have said before, anything valuable, is worth an effort.

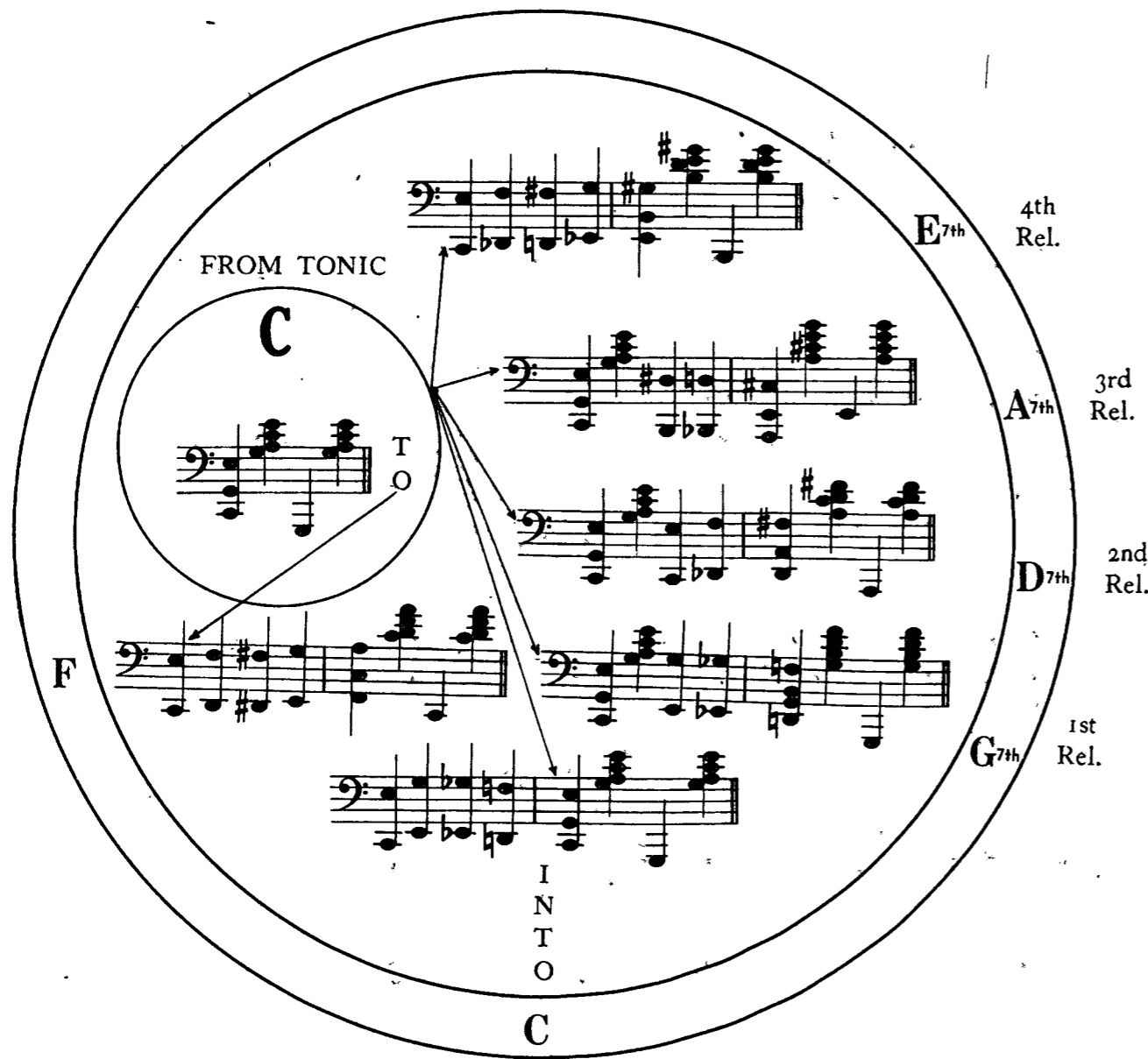
COMPENSATION: An original tune designed to show still another use for alternating tenths. The melody of COMPENSATION, as is often the case, leads to the fourth relative seventh and then progresses back to the Tonic. Notice the nice effect obtained by sustaining each tenth for two bars and alternating from the third position to the first until the Tonic chord is reached.

To continue with left hand technique; you are familiar with the various positions of the tenth chord and now you will learn a method of using tenth chords which progress to the four relative dominants, and to the sub-dominant. This knowledge will help fill in the bare spots which you will always find in popular music. Other ideas which you will learn in this course, or which you may discover for yourself from your studies, will all be variations of the basic ideas presented here.

The Circle shown below has six tenth progressions, all relative to the key of "C". Any one of them can be used separately when the harmony is of one or more measures duration. Ear training derived from the practice of these progressions will aid you in transposing the exercise to all twelve keys. Consistent thought regarding the construction of these exercises, combined with the development of a keen ear, will show satisfactory results.

Beginning with the key of "C" at the bottom of the chart, go to any one of the relative sevenths and note how melodiously smooth the tenth progressions lead into the chosen key. It is important that you learn the constructions of these progressions so that you may use them in all keys.

TENTH PROGRESSION CHART



I repeat, it is important that you learn how each progression is built. In the "C" progression, one goes from the 1st position to the 2nd and then down in half tones to the tonic. The fourth relative progression goes straight up in half tones until it reaches the first position of "E". Learn how all these progressions are built so that you can transpose them at will to another key.

Here is an exercise that is extremely important in learning tenth progression. I imagine you are beginning to wonder if *everything* I show you has to be **EXTREMELY IMPORTANT**, well—everything shown here, every step you take in this course *is* important because you must learn to creep before you can walk.

This exercise has the same progression used at the bottom of the Tenth progression chart. But in this case, full harmony is used. When played, three distinct harmony changes take place. I want you to recite these musical terms over and over until your mind completely absorbs them . . . TONIC . . . DIMINISHED . . . DOMINANT: TONIC . . . DOMINANT . . . DIMINISHED . . . because this is the order in which they fall, regardless of key.

You were taught in lesson five that the harmonic fill-in notes of the right hand are taken from the left hand. Half of this progression, or the first measure, can be used where the harmony is of two measure duration as this progression reverts to the original chord. For instance, if you start with "C", you will arrive at "C" at the first beat of the next measure. You can rely upon this chromatic counter melody effect as a standard bass unless the progression conflicts with the melody notes, in which case the harmony notes of the right hand must be *made* to harmonize with those of the left hand and failing this, the progression should not be used at all.

EXAMPLE GYPSY DAYS

Notice how the harmony notes of the melody in the first measure, are made to conform with the tenth progression in the left hand. Normally, this measure would have been in "C" major harmony, but by using the progression the third beat falls into a Diminished 7th and the fourth beat becomes the Dominant 7th of "G", which leads us back to the Tonic. As stated above, the harmonic fill-in notes of the melody must conform with the progression, and in this case it was possible to play Diminished 7th harmony in the right hand without changing the melody note. We were however forced to use two quarter notes instead of a half, changing the fourth beat to Dominant 7th harmony.

In the fourth bar of this excerpt, you will notice the melody is an open octave on the second beat. Because the melody could not be made to harmonize with the left hand it was left open, becoming a dissonant, or passing tone.

I have only intended that you should learn the fundamental principles of tenth progression in this Beginners' Course. Owing to the fact that tenth progression, IN COUNTER MELODY FORM, is considered one of the finer points of a professional pianist's playing, we deal extensively with this study in the "ADVANCED COURSE" (Volume 2).

There are tenth progressions without number to be found on the piano keyboard and you will find that most of them are derived from the foregoing examples of this lesson. After improvisation has been studied and understood, even the melody can be made to conform with certain tenth progressions.

AT THIS POINT OF YOUR STUDIES, HOWEVER, THE MELODY MUST NOT BE CHANGED, EXCEPT IN TIME VALUE.

Time division plays an important part in counter melody and many interesting effects can be obtained by altering the time value of a melody.

Here is an example of altering time value in the melody of "GYPSY DAYS". Using two quarter notes instead of a half in the melody, changing only the harmony to conform with the 10ths, we go to the third relative 7th ("A") and work right back to the Tonic in quarter notes, forming a very pretty 10th progression.

A musical score for a piano piece. The right hand (RH) features a melody of eighth notes. The left hand (LH) provides a harmonic accompaniment consisting of chords in a 10th progression, with some notes beamed together. The key signature has two flats, and the time signature is 4/4.

The goal of any pianist in the popular field is, IMPROVISATION. Being able to improvise musical figures and passages at random is the culmination of an extensive musical education. The more one knows about such things as 10th progression, the more interesting one can make a popular number sound. For that matter, consider what you have learned up to this point. Had you not learned how to supply a 10th rhythm bass, afterbeat chords using the sixth tone, 10th progressions and full harmony in the right hand, your popular number would necessarily have to sound just as it's written. Now . . . as you delve deeper into the study of music you are going to find a myriad of little tricks like 10th progressions, seemingly not so important when played by themselves, but suppose you play the number on the next page, using a straight rhythm bass, then play it as it is written with its progressions. I think you will agree that the little one measure progression which you learned in the first pages of this lesson is TREMENDOUSLY important when added to the many other things you know about music.

You say you have a friend who knows nothing about music and yet plays all of these things? Well. . . He is improvising by ear. But for those who are not blessed with such an ear, the best course is to learn and have at one's fingertips every musical figure possible, knowing exactly what each figure is for and where it leads.

PROGRESSION

A musical score for a piano piece titled 'PROGRESSION'. The right hand (RH) features a complex melody with many chords and intervals, characteristic of a 10th progression. The left hand (LH) provides a steady, straight rhythm bass. The key signature has two flats, and the time signature is 4/4. The score is divided into several systems, with 'R.H.' and 'L.H.' labels indicating the right and left hands respectively.

As we go into the 9th lesson of our "Beginners' Course", the student who has assimilated all of the knowledge contained in the foregoing lessons should be able to take any popular number and, while sight reading it for the first time, play full harmony in the right hand, full rhythm bass using 10ths, after beat chords with a 6th tone and 10th progressions leading to anyone of the Relative 7ths which the melody might call for.

Looking at this from the professional pianist's viewpoint, the foundation has been laid and from this point on your studies will become a little more difficult, a tiny bit more involved—but extremely more interesting. This, because we take up the study of Embellishment and these Embellishments, although constructed from the basic principles which you have already learned and which you will continue to learn, are really in the nature of improvisation.

If you have followed this course and learned it exactly as it has been presented, you are now playing popular numbers in a perfectly plain, but harmonically correct, way. Obviously, our next step would be to learn how to fill in those two-measure gaps which are so often found at the end of each eight bar phrase. These gaps are usually caused by the melody finishing on the first beat of the 7th measure. Sometimes the melody extends to the 8th measure, and occasionally, it extends to the fourth beat of the 8th measure, in which case there is no necessity for a fill-in.

"BREAK" is the most popular name for these gaps in a melody. The term, "BREAK", might have been originated by some band leader, who, coming up to one of these gaps, would say, "BREAK", whereupon the men of the band would cut off sharply and some instrument or group of instruments, would play a pre-conceived musical figure to fill in the time value demanded.

The first rigid law which the student must learn, even before he is taught how to construct a break is: *A break or musical figure must be made to sound as though it were a continuation of the melody and never, under any consideration, must it sound like a patch.*

In the building of "BREAKS", one of the most valuable chord formations is the 9th chord.

The 9th chord is built, as is any other chord, upon intervals of the scale. For instance:

THE MAJOR CHORD IS COMPOSED OF THE 1ST, 3rd AND 5TH TONES OF THE SCALE


THE 7TH CHORD IS COMPOSED OF THE 1ST, 3rd, 5TH AND 7TH TONES OF THE SCALE

THE 9TH CHORD IS COMPOSED OF THE 1ST, 3rd, 5TH, 7TH AND 9TH TONES OF THE SCALE

As there are only eight notes in an octave, the 9th would necessarily have to be one whole tone over the Octave, and having the 7th tone in its construction, it is essentially a 7th chord, which makes it a very pliable chord when used in progression form. Played in the order shown above, the ninth chord is not so melodious but when inverted, that is, changing the order of the intervals, many beautiful chord formations can be found. In playing popular numbers you will find the melody often falls upon the ninth tone which of course transforms a plain Dominant seventh into a ninth chord. And so we take up the first real step in Embellishment.

NINTH CHORDS

1-3-5-7-9

The 9th chord inverted in this way,  is probably the most popular inversion of all the

many ways in which the chord can be used. Just why this is, I do not know. There are many ways to invert the chord and to me at least, some of them are far more beautiful than the one shown above. But, inasmuch as this inversion seems to be one most pianists choose first, we shall begin our study of the *ninth chord* by playing the first and fifth in the left hand and the third, seventh and ninth with the right.

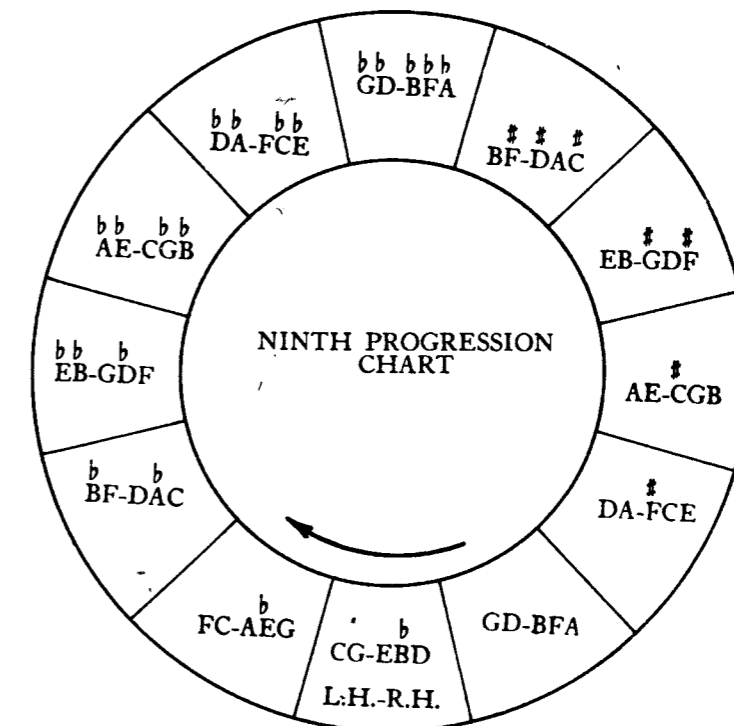
Two exercises which will acquaint your hands with the feel of ninth chords.

First: The half tone progression. Practice this exercise using the full length of the keyboard. It is important that your hands get used to the feeling of ninth chords and you will soon discover there is very little change in the position of the hands as you play.

HALF TONE PROGRESSION
IN NINTHS



The second exercise in ninths is designed to further acquaint your hands with their correct position while playing the above inversion in progression form. The practice of these chords in *cycle form* will overcome any fear you have of jumping from one key to another, which you will have to do when playing breaks or figures, a subject we are now leading up to.



THE TWO WHOLE TONE SCALES

In recent years the two whole tone scales have become very popular in modern composition. Contemporary composers and pianists have been using them more and more, both in their arranging and their playing. Whole tones are especially attractive when used in ninth chord progressions.

There is one Chromatic or half tone scale and it has twelve half tones. By dividing this scale into two whole tone scales, each scale would consist of six whole tones.

CHROMATIC DIAGRAM SHOWING BOTH WHOLE TONE SCALES



WHOLE TONE SCALE
#1

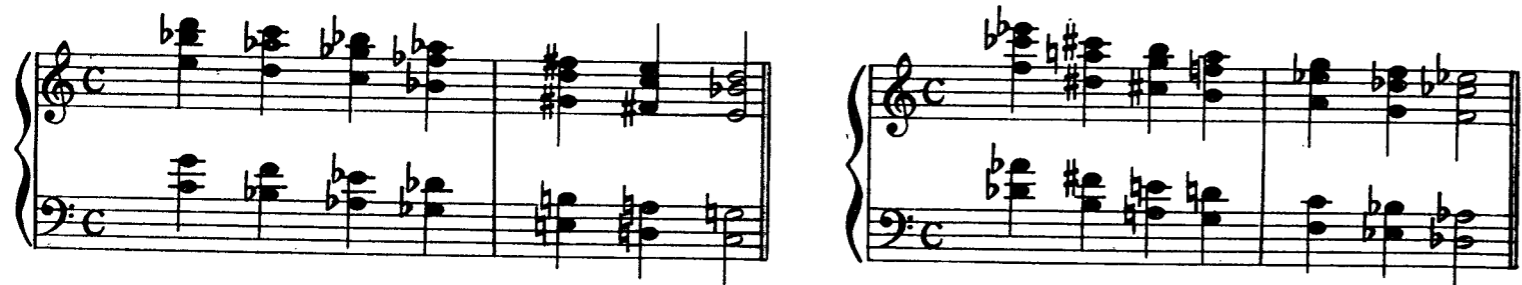
WHOLE TONE SCALE
#2



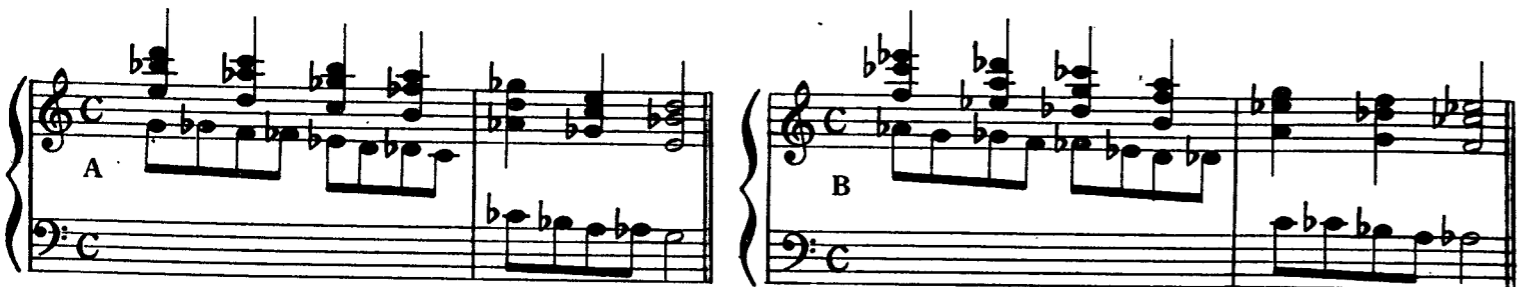
Small numerals denote
FINGERING



Whole tone progressions are used extensively in the construction of modern piano figures or *breaks*. They demand considerable dexterity which can be obtained only thru constant practice. Do not confine your practice to the one octave range shown below. Continue on up the keyboard as far as you can go and then return to the lower range of the piano, acquainting your hands and arms with the feeling of the whole tone progression and your ear with the more or less dissonant sound of the progression.



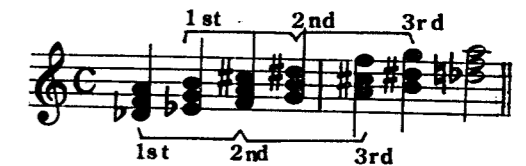
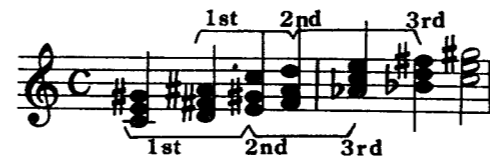
Knowing the whole tone scale is every other note of the Chromatic scale, we find our first musical figure or "*break*" by playing two half tones in the left hand against one whole tone in the right.



There is a slight catch in the notation of examples "A" and "B". Written in this way for two reasons. *First*: Because the progression is descending. *Second*: To show that the chords can be, and are, occasionally written in both ways. This is determined by the composer who writes the chord according to what surrounds it, making it as easy to read as possible.

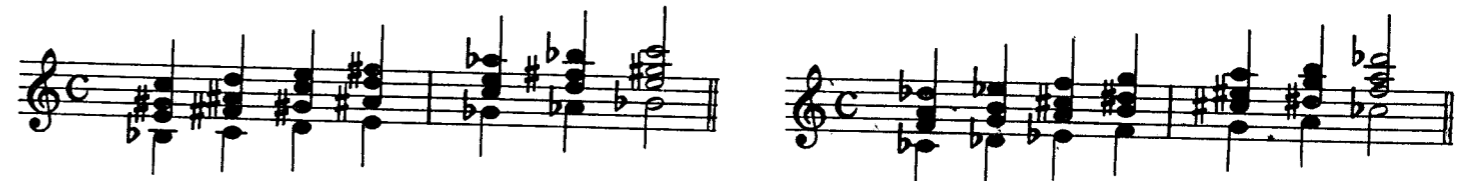
THE AUGMENTED CHORD IN WHOLE TONES

While on the subject of whole tones, here is another chord formation which is used a great deal in the building of piano figures and *breaks*. It is also used many times as a resolution chord, that is, in place of a seventh. The augmented chord is a great aid to the modern pianist because of its flexibility. You have studied this chord and know there are only four of them, each one representing three keys. This fact alone would make the chord flexible but when used in whole tone progressions it becomes more so. The diagrams below show the two whole tone scales. The braces show the two chords used in each scale. The positions indicated show that each chord represents three keys.



In practicing these exercises, apply the same system you used when playing ninths chord progressions. Do not limit yourself to the one octave range shown in the diagram. When you have played these two exercises you have played all twelve augmented chords, the only difference being, you started the progressions in the keys "C" and "Db". In teaching, I have learned that most pupils will memorize these two scales without difficulty, but when called upon to play them in some other key they usually fail. To overcome this, practice the exercises in Cycle form, from "C" to "F" to "Bb", etc.

As the Augmented chord can be used as a resolution chord, it is reasonable to think that the seventh tone of any chosen key would harmonize with the augmented chord of that key. This is true: The seventh tone of a key *WILL* harmonize with any position of the augmented chord in that key. Because the first position of the augmented chord is so close to the seventh tone, you will find better voicing if you use the second or third position in your right hand.



And now that you are acquainted with the augmented chord in whole tones, try some time division. If you only had *ONE* measure's time value to fill in and wished to use one of the above examples, what could you do? Cut the time value in half of course, changing the quarter notes to eighths.



It has been said (*and truthfully I suspect*) "that when you add the seventh tone to a major chord, you have reached the end of the harmonic range, and all other chords are only derived from the seventh chord". This would include, the Minor seventh, the Altered seventh, the diminished seventh, the Ninth, the Eleventh, in fact any chord which has the seventh tone of the key in which you are playing, is essentially a seventh chord and must be treated as such. In other words, THE LAWS OF PROGRESSION must be observed.

So far in your studies, *THE LAW OF PROGRESSION* means; one must first follow the natural progression in cycle form. Next it is permissible to progress in half or whole tones with any chord formation. And as you go into the "ADVANCED COURSE" you will learn many other ways of progression which are just as proper musically, as is the cycle.

THE ELEVENTH CHORD 1-3-5-7-9 and 11th (augmented)

More or less contradicting the above statement; here is a chord which has the seventh tone in its construction and yet does not always follow the line of natural progression. To begin with the chord is a *dissonant* and should be used *ONLY* as a *suspension chord* which means, it should always resolve into another chord. Frankly, there is no such thing as an eleventh chord. Technically speaking, it is really a ninth chord with a *passing or leading tone* but the chord is used so much in modern composition, that composers have given it the name of *eleventh*.

No doubt you found difficulty in reaching the chords as they are written here. I wonder if you discovered for yourself that the bottom three notes of the eleventh chord form a perfect tenth. I have warned you before that sight analyzation is an all important thing to your playing.

YOU SHOULD NEVER PLAY A CHORD WITHOUT RECOGNIZING JUST WHAT IT IS.

You see, in this case, had you recognized the bottom three notes as a tenth, you would have played them with your left hand thereby making the chord comparatively easy to reach. Then, you would have recognized the top three notes as a plain Augmented chord, the top note of which is the passing or leading tone of the eleventh.

Here is an example of what *leading* or *passing* tones mean. Notice how the top note of these eleventh chords lead into the Dominant tone of each key; which reverts the chord back to a ninth which in its turn is a seventh and must be treated as such.

INVERTED NINTHS

5-1-3 7-9-5

If you have ever heard or played any of my compositions you will recognize this inversion of the ninth chord because it is my favorite. It seems to me that this chord is the most pliable of all ninth inversions. Seemingly, one can go to almost any key he desires by just stopping on the ninth chord that contains the dominant seventh tone of the key he wishes to arrive at.

To become acquainted with this inversion of the ninth chord, to learn how it sounds, how it feels to the touch, you should first practice it in half and whole tones.

HALF TONE PROGRESSION

WHOLE TONE PROGRESSION

I must warn you again not to limit your practice of these exercises to the one Octave range shown in the diagrams. Practice over as wide a range as you find possible, then when you wish to use a progression or musical figure which you have learned, it will make no difference to you where it starts or ends.

Another Inversion of the ninth chord, and one which can be analyzed in several different ways.

3-7-9 5-7-9-5

Many times this chord is called (*incorrectly*) a Minor ninth. It is not a Minor ninth, only another Inversion. At first glance one sees the Minor chord in the right hand, but upon closer scrutiny he discovers the third, seventh and ninth tones of another key. And because of this seventh tone, it must be analyzed as a chord of that key. You will use this Inversion a great deal later in your studies so practice it as shown in the diagram above, (*Half tones*) use the same diagram and by skipping every other chord, play them in whole tones, and then as shown below, in cycle form.

And now to put some of the foregoing examples into break or figure form. Two of the most important things in the building of *breaks* are *TIME VALUES* and *TIME DIVISION*. One has to know how many beats there are to fill in before he can know where to start his figure. And after constructing his figure he can make it sound like an entirely new *break* by altering the time value of certain notes.

To clarify this: Here is a simple little *break* in 9th chords.



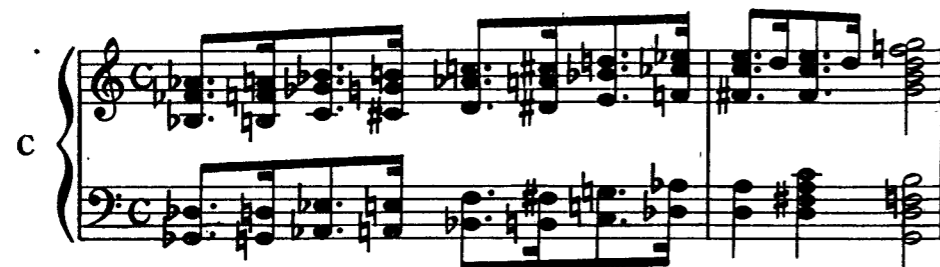
Your first question might well be; why did the *break* start on a "Bb" 9th? Follow this analyzation by watching the above diagram, reading the break backwards.

To begin with, *TIME VALUE*: I had two measures to fill in (eight beats). I had to arrive at the dominant seventh of "C" ("G" seventh). "D" ninth leads into "G". And I have one measure (four beats) left to fill in. What is more simple than to count down four half steps to find my starting point?

If I wish to elaborate the above break I can do so by cutting the time value of the first measure in half, that is, playing eighth notes instead of quarters. Use the same system as shown above, count down eight half steps instead of four.



Notice what a difference a little dot and sixteenth note can make in this *break*.



What if I wished to use a triplet on the first beat of the measure? You will remember, a triplet has three notes to the beat. This would obviously necessitate the adding of another chord to my progression so, count down nine half steps instead of eight.

I could elaborate on this little figure until you could hardly recognize it. And now I hope you will be able to do the same thing. Try different time divisions and see how many different ways you can find to play it. As a suggestion:

- Tie the fourth ninth of example "C" to a dotted eighth.
- Omit the next ninth entirely.
- Make the next ninth a sixteenth note.
- Omit the next ninth.
- And make the last ninth a quarter note.

If one can compose a break out of the ninth inversion shown on the opposite page, it stands to reason he could play the same figure using another inversion of the chord. As stated earlier in this lesson the most flexible of ninth inversion is 5-1-3***7-9-5. This chord depends more on proper voicing and time division than it does resolution. It is a seventh of course but owing to its flexibility one has only to worry about the last or resolving chord. You will notice the last melody notes have been changed a little, this, because of voicing.

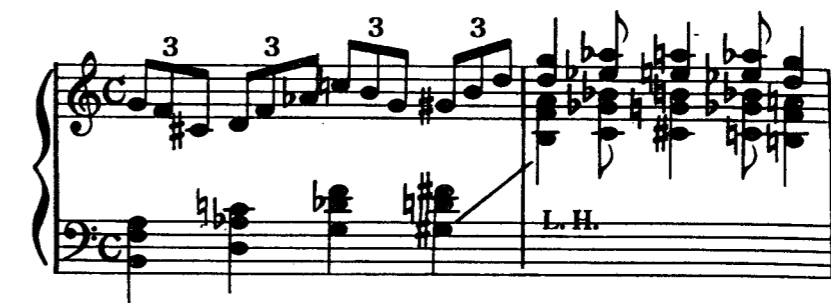


The "D" ninth is used twice in the last measure of this figure. What would happen if you followed the line of natural progression and went into "G" seventh on the second beat? This would resolve into "C" and I think you will hear that it should be "C" seventh. "C" seventh leads into "F" and so by time division we can go to another key using practically the same figure.



These little mathematical problems in music are so very simple and yet so extremely important. Just remember that you have four beats in a measure of four four time and you can divide it into as many parts as you see fit, as long as you keep the equivalent of those four beats.

Going back to the 1-5***3-7 and 9 inversions: Turn this chord upside down and play 3-7-9 with the left hand while the right takes 1 and 5. Get used to playing 3-7-and 9 with the left hand because many figures are built which call for this formation. These little figures are usually impromptu with the professional pianist, who knowing his ninth chords so well plays a single note melody in the right hand, and his left hand follows automatically. I'll show you an example of this type of break; see if you can play it in measures twenty-three and twenty-four of "CHORDOLOGY". The same figure transposed to "Eb" would go very nicely into two measures of "INVERSIONS" the last number in this lesson — can you find the two measures?



And could you transpose it? If not, don't be discouraged, transposition is for students a little more advanced than you are at present. It will not be long before you are in the "ADVANCED COURSE" which deals with "breaks" of a more elaborate type, transposition, improvisation and all the many other tricks the professional pianist employs to make his playing the more attractive.

The purpose of a "break" is two-fold. First, it is designed to fill in the gap left at the end of a phrase. Second, and probably more important, it is designed to modulate into the succeeding phrase. There are two kinds of "breaks" (harmonically speaking) the MAJOR AND THE SEVENTH.

By Major "break" we mean: a figure that ends in Major harmony.
By Seventh "break" we mean: a figure that ends in Seventh harmony.

A "break" can begin in any harmony, but it must end in the harmony which leads into the coming phrase.

A MAJOR "BREAK"

A SEVENTH "BREAK"

It has not been my intention to teach you all there is to know about "breaks" in this "THE BEGINNERS' COURSE". I am only preparing you for the "ADVANCED COURSE", which elaborates on all of the fundamental principles to be found in this book. I feel it my duty as a musician, to warn you against even looking at "THE ADVANCED COURSE" until you have mastered every subject contained in this beginners' course.

* * * * *

EXPRESSION MARKS TO BE FOUND IN "INVERSIONS"

Expression marks are provided by the composer to aid you in correct interpretation. It is not compulsory that you follow these markings, as a matter of fact, it is better for the artist to interpret the number as he or she feels it, thereby asserting their own individuality.

I give here a table of expression marks and their meanings, to be found in "INVERSIONS". They are set forth in the order in which they occur.

Mf . . . Moderato Forte . . . which means . . . moderately loud.

$\text{mf} \rightarrow \text{f}$ swelling the volume from *Mf* to *forte* (*loud*) and back to *Mf*.

rit. . . meaning to slow up, or retard, the tempo.

a tempo . . . returning to the tempo originally set in the introduction.

dim. . . Diminuendo . . . meaning to gradually diminish the volume.

> Accent marks . . . meaning to strike harder.

A dot over a note means that the note is played staccato . . . abrupt . . . disconnected . . . parted from the other chords by gaps of silence.

The long curved lines which appear throughout the number are known as *slurs* and serve as a guide to proper phrasing. In measure one the four notes, or beats, express a melodic figure which is carried throughout the four measure introduction. You must separate these patterns at the end of each slur. Hence the art of playing with expression.

INVERSIONS

INTRODUCTION

QUESTIONNAIRE

1. What is your definition of the term, "BREAK"?
2. How many whole tone scales are there? What is the purpose of the whole tone scale in popular music?
3. How does the whole tone scale compare with the half tone scale? Has the whole tone scale a signature?
4. How many white and black keys has the whole tone scale? How many keys does each whole tone scale represent?
5. What is a ninth tone? Define a 9th chord. What is the most common inversion of the ninth chord? Give a progression in ninth chords from "C" to "C" for a two measure break.
6. What ninth leads into "F" 7th harmony? Name the three relative ninths in the key of "E" flat? How can you use 9ths for an ending?
7. How can you use a ninth chord on the whole tone scale for modulation? If tones 3-7-9 of an "A" ninth chord are played with the left hand what will the letters be?
8. What are the letters of an "E" 11th chord? What is an 11th tone?
9. How is the 11th chord used? Why is the 11th chord a dissonant?
10. What two chords are represented in an 11th chord? Is the whole tone scale represented in the Augmented 11th? Why does an 11th chord have more than one resolution?
11. Give the tones of three different inversions of the 9th chord.
12. How many Augmented chords are there in a whole tone scale progression? Can the one whole tone scale of Augmented chords be used for six keys? Why?
13. Are the 9th and 11th chords in all inversions derived from the 7th chords?
14. Why are 7th, 9th, 11th and Augmented chords used in breaks?
15. What are the three dominant 9ths of the key of four flats? Name three ways of progressing in harmony.



GYPSY DAYS

In this arrangement of "Gypsy Days", you will find a review of the entire course, showing how effective an extremely simple melody can be made by applying modern "tricks of the trade." As an added study, I suggest that you search out these little "tricks" and see how they have been used. Study their harmonic construction and see if you can't apply them to some other melody. You will be surprised how easily they fit in their proper places, yet like a "Jig-Saw" the picture can be ruined by forcing them into wrong places. Take your time and be patient. Piano is one of the arts and cannot be learned in a day. There is no limit to what one can do with a melody. In fact, one can go *too far* with elaboration and embellishment. This is known as *over-arranging* and should be guarded against. The melody should never be submerged with tricks.

TEACHERS NOTE:

Very often it benefits a pupil to show the extreme difference between the first "GYPSY DAYS" of this course and the finished arrangement which follows. Also, you might point out each step of the course as applied to this last arrangement: Every chord formation and every rhythm is covered by the course.

* * * * *

A BRIEF ANALYSIS OF THE FOLLOWING ARRANGEMENT

Each movement of this arrangement is lettered and each measure has a number. This is to enable you to locate and analyze any given measure more readily. The Introduction is lettered "A", the first movement "B", etc.

The construction of the introduction I think you can easily analyze. By the use of ninth chords, passing tones, and by starting the phrase on the Fourth Relative Seventh of the home key, "Eb", a simple but effective four measure introduction is evolved. This is generally as long as an introduction should be. It is permissible, however, to use eight or even more measures if one wishes.

In the bass of measure B-2 you will find a figure which resembles a Spanish rhythm. This figure is most effective when used to fill in a measure where the melody is sustained for two or more beats.

In B-7 and 8 the first improvised figure appears, otherwise known as a "break". These figures were introduced in Lesson 9. In the bass of these two measures we find the first tenth progression used (Lesson 8, Progressing from Tonic to Tonic).

Beginning with measure B-17 and continuing through B-23 is another form of tenth progression (Lesson 8). Progressing from the first position to the third of the next key thereby forming a most effective counter-melody.

Measure B-23 and 24 has the second *break*, a seventh-*break* which is somewhat more complicated than the one shown in Lesson 9. An interesting thing about this figure is the way in which ninth chords are used in the left hand. Progressing backwards around the cycle from "Bb" 9th into the "F" 9th, into the "C" 9th and then dropping a whole tone in the "B" 9th, which throws you into the resolving chord, "Bb". Note how effective the fourths in the right hand are when used with the 3rd, 7th and 9th tones in the left hand, (Measure B-23).

Measure B-26 shows the first suspension chord. Can you give its other name without referring to Lesson 9? And do you remember that it is called a suspension chord because by itself it is a dissonance? Note how it drops (or resolves) into "C" one half step lower.

Measure B-31 and 32 has the first two measures of the original melody in the left hand while the right hand carries the counter melody based on the straight scale, and then instead of continuing the melody in the key of "Eb", it raises a minor third into "G" and repeats the same motif.

Then raising a major 3rd, it again repeats the first two measures of the original melody in the *left* hand while the right hand elaborates on the scale, building up to a *climax*. This makes three separate motifs that have been used, each motif having two measures, making in all, six measures. A phrase must always double itself: It must be 2, 4, 8, 16 or 32 measures long; so we are two measures short in this modulation. To fill these two measures, we use another type of suspension chord. In this case, we lower the 9th tone a half step in the first 11th and raise it with the 11th tone when the second chord is struck. This second chord in B-37. . . . *Is it an 11th?*

In C-7 and 8 an interesting example of the inverted 9th learned in Lesson 9 are used, each 9th being connected with a straight chromatic scale. You will note, the last chord of measure 8 is the same as the first chord of the progression. Why not make an exercise of this figure? Run it from the top of the keyboard down as low as you can, then take it back to the top again.

Measure C-21 is a progression in 5ths, resolving into an 11th chord, and then in measure 22 changing their course a little in order that they may come out right with the melody, again forming an 11th.

Movement D might be called an interlude. You will notice that the melody almost disappears. This is permissible only after the melody has been definitely established in an arrangement, and even then it is well to touch the melody at least, for one measure as is done here in D-3 and 4. This interlude is composed of three separate figures—anyone of which could be used as a separate *break*. The first two measures (if used in some other number) would have to be played in "C" or "F", as the figure is built on the "C" Augmented chord which resolves into "F". Measures D-5 and 6 compose a "Bb" 7th *break* and should be used when playing in "Eb". Measures D-7 and 8 compose an "Eb" 7th *break* and should be used when playing in "Ab".

Notice how section F is patterned after an orchestra. It begins with a tympani roll in the left hand. Then the saxophone section comes in using 6th tones and getting louder and louder until they are joined by the brass section (trumpets and trombones). Notice the little fanfare figures in measures 10 to the finish of the arrangement, building in volume until the climax is reached in a blare of brass, reeds and strings.

I have gone through this arrangement and pointed out only a portion of what really exists there. I have done this purposely hoping that you will see many other things that can be used in other numbers. In fact, as stated in the foreword of this course: "The purpose of the course is not to print a lot of *breaks*, tricks, modulations, etc., but to lay the foundation for a thorough knowledge of harmony, rhythms and construction. Without these . . . *breaks*, tricks and modulations will do you no good whatsoever.

The school will be very glad to hear from you, and answer any questions pertaining to the course. Just address your questions in as concise a form as possible to—

THE LEE SIMS SCHOOL FOR MODERN PIANO
Suite 916-921 Kimball Hall
Chicago, Illinois

GYPSY DAYS

INTRODUCTION

LEE SIMS

MODERATO

A

Musical notation for section A, measures 1-4. The piece is in 4/4 time with a key signature of two flats. Measure 1 starts with a mezzo-forte (mf) dynamic and features a triplet of eighth notes in the right hand. Measures 2-4 continue with similar rhythmic patterns.

B

Musical notation for section B, measures 1-5. The right hand plays a melodic line with a mezzo-forte (mf) dynamic, while the left hand provides harmonic support with chords.

Musical notation for section B, measures 6-10. The dynamics vary, including forte (f) and mezzo-forte (mf). The left hand has a more active role with moving lines.

Musical notation for section B, measures 11-14. The music continues with complex chordal textures in both hands.

Musical notation for section B, measures 15-19. Measure 17 includes a crescendo (cresc.) marking. The piece builds in intensity.

Musical notation for section B, measures 20-23. Measure 23 features a left hand (L.H.) solo section. The piece concludes with a final chord.

Musical notation for section C, measures 24-27. The right hand (R.H.) and left hand (L.H.) parts are clearly delineated. Measure 25 has a triplet in the right hand.

Musical notation for section C, measures 28-32. The music features a mezzo-forte (mf) dynamic and complex chordal structures.

Musical notation for section C, measures 33-36. Dynamics include forte (f), fortissimo (ff), and ritardando (rit.). The left hand (L.H.) has a solo section in measure 34.

Musical notation for section C, measures 37-38. Measure 37 is marked 'Broad' and measure 38 is marked 'p' (piano). The music is slower and more spacious.

Musical notation for section C, measures 39-43. This section contains several triplet markings in both hands, creating a rhythmic pattern.

Musical notation for section C, measures 44-48. The right hand (R.H.) features a series of grace notes (gva) over the main melody.

15 16 17 18 19

8va

20 21 22 23 24

8va

25 26 27 28 29

30 31 32 1

D

2 3 4 5

8va

L.H.

L.H.

6 7

L.H.

L.H.

E

1 2 3 4 5 6

L.H.

7 8 9 10 11

8va

8va

8va

8va

12 13 14 15 16 1

8va

8va

8va

8va

8va

8va

ff

f

Grandioso

2 3 4 5 6

pp

ff

7 8 9 10

cresc.

f

11 12 13

8va

8va

ff

3

3

3

QUESTIONNAIRE

INTRODUCTION

1. What is the definition of the word, "Moderato"? "MF"?
2. How many relative 9ths are used in this introduction? Do they follow the cycle progression?

MOVEMENT "B"

3. Do the harmony notes used in the treble chords of measures one and two correspond with the chords used in the bass?
4. What is the harmonic structure of the bass in the Tonic to Tonic "Break"—measures seven and eight?
5. What is the change in time division which occurs in measure ten, as compared with measure two?
6. Why is the note "B", which occurs on count two — measure seventeen — written as a whole note? What important effect is produced when the "B" becomes "B \flat " in measure nineteen?
7. How is the 9th chord inverted in measures twenty-three and twenty-four? Can this figure be used as a Dominant 7th "break" in other melodies, and can it be transposed?
8. What change takes place in measure twenty-five as compared with measure one? Name the chord which appears on count one in measure twenty-six. What is the interval from its lowest bass, or root tone, to the melody or top note? What is the Resolution?
9. What are the chord changes in the 10th progression — measures twenty-seven and twenty-eight?

MOVEMENT "C"

10. How does the rhythm in Movement "C" differ from that of Movement "B"? What does the wavered line designate?
11. What is the inversion of the 9th chord in measures seven and eight? Can you detect the melodic pattern built upon the tones of the "F" Diminished 7th chord? Is this "break" appropriate for a dominant 7th modulation in other melodies?
12. What is the progression figure in measure twenty-one, and how does it terminate?

MOVEMENT "D"

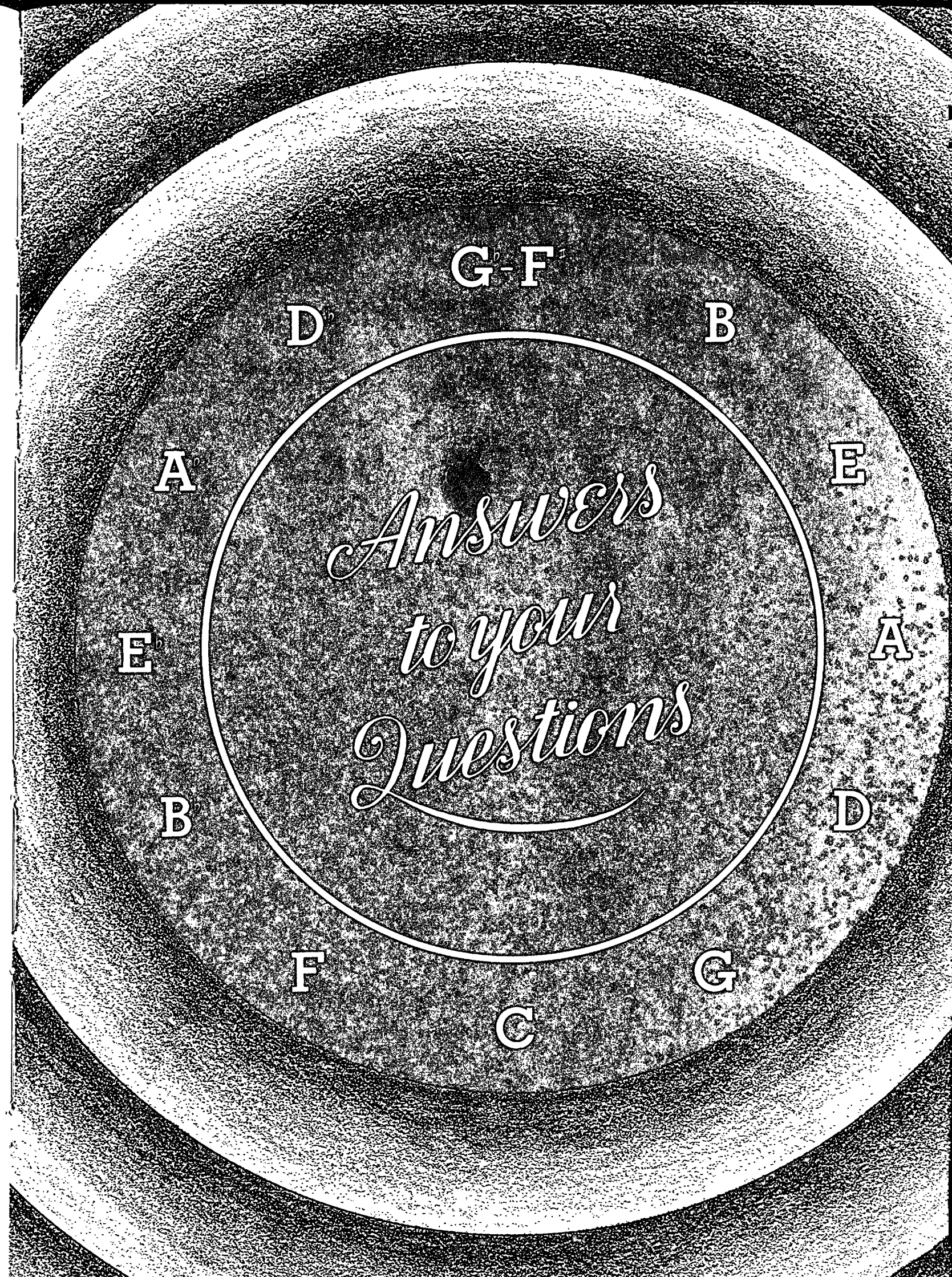
13. How many Augmented chords appear in the whole tone progression in measures one and two?

MOVEMENT "E"

14. Where does the counter melody in measures one, two, three and four lie?

MOVEMENT "F"

15. Why does movement "F" resemble the orchestra?



LESSON ONE

1. The keyboard is a series of seven white and five black keys, repeated seven times.
2. Seven tones, or letters, are used in music.
3. There are five black keys.
4. The interval between "A" and "A" is called an Octave, distance of eight.
5. The total number of the keys in music is twelve.
6. The staff is the five lines and four spaces upon which the music notes are written.
7. The names of the lines on the Treble staff are, "E-G-B-D-F". Bass staff, "G-B-D-F-A".
8. The names of the spaces in Treble, and Bass staves are ("F A C E"), ("A C E G").
9. The character "8^{VA}" designates that the note or notes are to be considered an *octave higher* when placed above or an *octave lower* when placed below the note or notes.
10. A measure is the space between the bars. A bar is a line that separates spaces.
11. A quarter note is a black note with a stem. A whole note is a white open note and is equivalent to four quarter notes.
12. A dot placed after a note designates that the note is to be held its regular value with an additional half of that value.
13. If a measure has a half note there are two remaining beats.
14. If a measure has a half note, there are various ways of filling out the time value, inasmuch as the two remaining beats can be divided in two quarters—one quarter—and two eighths—four eighths, or any time division which represents the value of two quarter beats.
15. Rhythm in music is the time motion against the background of pulsation and measure.

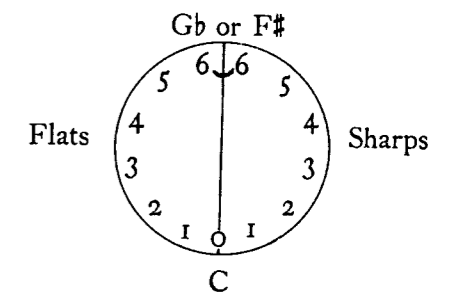
* * * * *

LESSON TWO

1. A half step is the distance from one key to the next (*white or black*). A whole step is the distance between EVERY OTHER KEY (*white or black*).
2. The distance from one scale to the next scale is five keys, represented by five letters, as shown on the circle ("C-Bb-A-G-F").
1 2 3 4 5
3. The "C" scale is the scale on which only white keys are played.
4. The major scale is built upon two whole steps followed by a half step, then three whole steps and a half step. The half steps occur between tones 3-4 and 7-8.
5. The keys in Cycle or natural progression order are, "C-F-Bb-Eb-Ab-Db-(Gb or F#) B-E-A-D and G".
6. The signature of a key is determined by the number of sharps or flats placed at the beginning of each staff.
7. The signature of all keys around the cycle are as follows:

NUMBER OF FLATS OR SHARPS

C	0	
F	1b	Bb
Bb	2b	Bb-Eb
Eb	3b	Bb-Eb-Ab
Ab	4b	Bb-Eb-Ab-Db
Db	5b	Bb-Eb-Ab-Db-Gb
(Gb-F#)	6b	Bb-Eb-Ab-Db-Gb-Cb or 6# F#-C#-G#-D#-A#-E#
B	5#	F#-C#-G#-D#-A#
E	4#	F#-C#-G#-D#
A	3#	F#-C#-G#
D	2#	F#-C#
G	1#	F#



8. There are twelve major keys and scales.
9. There are five whole tones in a major scale.
10. There are twelve half steps in an octave. Two half steps occur in a major scale, at tones 3 and 4 and 7 and 8.
11. Four flats is the signature of "Ab". Two sharps represent the key of "D".
12. The scales are related due to the natural progression or blending of one key to the next key in a regular order, as shown on the cycle of keys.
13. Progression is the distance of five keys leading from one scale to the next scale in Cycle routine, causing a natural change in harmony.
14. The two strong factors which indicate progression are the lowered 7th tone of the original scale and the distance of five keys down to the next scale.
15. All twelve major scales are constructed in the same manner.

LESSON THREE

1. An interval is measured distance according to the span between notes.
2. A Major third interval is the distance from the first tone of the chord to the third tone, or four half steps "C" to "E".

A tenth interval is the separation or span from the first to the 10th degree: i. e. "C" to "C" is an octave or eight. "C" to "D" is a 9th, and "C" to "E" is two above an octave, making ten keys.
3. A Major chord is comprised of two intervals. Tones (1-3)—(3-5).
4. Tones 1-3-5 are used to form a Major chord.
5. There are twelve Major chords.
6. All other forms of the chords are built upon the tones or letters of the Major chords.
7. Yes, any chord can be played as single notes giving an arpeggio or run effect.
8. The letters of the "D" chord are "D"—"F#"—"A". The "A" chord has a "C#" . . . i.e. "A"—"C#"—"E".
9. There are twelve 7th chords. A 7th chord has the effect of modulation progressing into another 7th or Major chord. It always advances because it contains a part of the next scale.
10. "B" is flatted in the "C 7th" chord because "Bb" is the signature of the "F" scale. The "C 7th" chord is built on the 5th tone of an "F" scale and is known as an "F Dominant 7th".
11. There is the lowered 7th tone in a 7th chord which gives the new signature of the key.
12. A Dominant 7th chord is built upon the 5th tone of a scale.
13. The term, "DOMINANT" is used for the 5th degree of the scale and for the chord built upon that 5th tone.
14. The Dominant 7th of "Eb" is "Bb7th". The Dominant 7th of "D" is "A7th". The Dominant 7th of 4 sharps is "B7th". The Dominant 7th of one flat is "C7th". The Dominant 7th of 1 sharp is "D7th".
15. A Major chord has three positions because it contains three notes, each note furnishes the starting point for the next position. The third position of an "E" chord is "B-E-G#". The 7th chord has four positions.

LESSON FOUR

1. You form a 10th chord by extending the 3rd tone of a chord an octave higher, making the distance of one to ten.
2. There should be three notes in a major 10th chord.
3. The notes of the "G" major 10th are ("G-D-B").
4. The notes of an "A" 10th are "A-E-C#".
5. The notes of a major 10th in the key of four sharps are "E-B-G#".
6. The important use of a 10th is supplying counter melody.
7. If you extend the 3rd interval an octave you have a 10th interval.
8. The purpose of the 10th bass is full harmony and counter melody.
9. The 3rd position of the after-beat chord is most generally used.
10. I can supply the proper accompaniment to a melody because I have acquired the ideas presented in these lessons.
11. The essential features of a good accompaniment are the correct "Harmony"—"Rhythm" and "Counter melody".
12. A 4/4 rhythm bass will serve only in the case where the four beats are required in a measure. However, the same system can be used in 3/4 or waltz time, by omitting one beat, and therefore this system of accompaniment can be used as a foundation for any type of bass accompaniment.
13. All melodies require harmony and rhythm structure for a complete performance.
14. The purpose of the Sustaining pedal is the resonant quality which is given to the tone.
15. A 10th chord is used in the left hand on the first beat of each measure. The small major chord on the 2nd beat—also on the 4th beat. Of course, the routine and style will be changed as you become familiar with varied ideas which will relieve the monotony of this one effect.

LESSON FIVE

1. Six chords usually occur in a key. The entire circle of twelve chords do not appear in a piece.
2. The Dominant chord is the one which is built on the 5th tone of a scale. The Sub-Dominant chord is formed on the 4th tone of the scale, or one tone below the Dominant.
3. A Tonic chord is the key chord, that is, it is formed on the first or tonic tone of the scale and is the destination of all harmony.
4. The four relative 7ths of the key of "C" in their natural order are "E7, A7, D7, G7".
5. It is possible and natural for the harmony to change from the tonic to the "E" 7th, also from the sub-dominant "F" to "E7", because they are major chords.
6. The 3rd dominant 7th of the key of "C" is "A7".
7. The tonic chord is reached from the 3rd Dominant 7th to the 2nd, then the 1st and into tonic.
8. There are thirty-two measures in a standard chorus.
9. The thirty-two measures are usually divided into four, eight measure phrases.
10. Each section in music is called a phrase. In popular music we refer to a complete eight measure section as a phrase.
11. The first eight measure phrase is the one which is usually repeated.
12. The right hand does play the same harmony notes as the left hand.
13. The signature will indicate the key and the chords which will appear in the key, due to the fact that those particular chords are built upon the designated key.
14. It is possible for a melody to require all seven chords of a key.
15. The fifth dominant 7th seldom occurs in a number.

* * * * *

LESSON SIX

1. There are seven forms of the twelve fundamental chords.
2. A Major chord is comprised of tones 1-3-5 of a Major scale. A Minor lowers the 3rd tone $\frac{1}{2}$ step. Augmented raises the 5th tone. Altered lowers 3 and 5.
3. The keys "F-Ab-B-D" are represented in the "F" Diminished chord.
4. A Minor chord is used for resolving purposes. It can progress in either direction around the circle. The notes of a "C" altered chord in the 2nd position are ("Eb-G-Bb-C").
5. An Augmented chord is used as a Dominant 7th, which progresses into the next 7th or tonic chord. The chord which contains the letters of a "G" altered is also a "Bb" minor, plus the 6th tone. ("G-Bb-Db-F".)
6. There are four Augmented chords.
7. The Minor 7th is formed with tones 1 (*lowered 3rd*)-5th and 7th. It has four positions.
8. The "F" Minor 7th contains the same tones as the "Ab" major with the 6th tone. ("F-Ab-C-Eb".)
9. The "G" Augmented chord leads to "C"—The same chord leads to "E"—Also to 4 flats ("Ab").
10. The notes in the 1st position of "A" Augmented are "A-C#-F". The 2nd position of "F" Augmented has the same notes.
11. There are three Diminished 7th chords. Each chord has seven forms.
12. The twelve chords in seven forms do represent the foundation of harmony.
13. The "A" is flatted in an "F" Minor 10th.
14. The notes of a "D" Minor 10th are "D-A-F", all white keys.
15. The notes of a "B" altered 10th are "B-F-D".
16. The "G" and "B" are sharped in an "E" Augmented 10th. This is the 2nd position of the "C" Augmented 10th.
17. An Augmented chord has three positions. The keys represented by the three positions of the "C" Augmented chord are "C-E-and-Ab".
18. The notes of the "Eb" Diminished chord are "Eb-Gb-A-C" ("D#-F#-A-C"). The notes of the "C" Diminished chord are "C-Eb-Gb-Bbb" ("C-D#-F#-A").
19. These two chords contain the same notes because a Diminished 7th chord represents four different keys having the same tones for all.
20. A tenth in "C" Diminished 7th has three positions. The keys represented by each position are "C"- "Eb"-and-"Gb".
21. A Minor tenth is formed the same as a Major, with the third tone lowered. . . . In other words, it is formed from the Minor chord. The Augmented tenth is formed the same as an Augmented chord, the fifth tone being raised. The Minor seventh tenth is formed on the same tones as a Minor seventh chord, which includes the seventh tone and the lowered third tone. The altered tenth contains tones 1, lowered third tone, lowered fifth, and the seventh tone. The Diminished tenth contains the tones of the Diminished seventh chord, that is, tones 1, lowered third, lowered fifth and lowered 7th.

LESSON SEVEN

1. Because of better voicing, there is an improvement in the way the chord sounds.
2. Voicing means the placement of chords or a group of instruments where they sound the best.
3. The letters of an "A" minor 7th chord in its third position are — "E-G-A-C".
4. It is possible to have all seven forms of harmony in one number.
5. An Arpeggio scale is the single notes of a chord, played in harp-like manner.
6. The correct fingering for an Arpeggio scale is the same as the fingering for the solid chord, placing the thumb under for the repetition.
7. An Arpeggio run is a form of embellishment. An Arpeggio form of run is written and played with a definite note valuation while the cadenza form is played ad lib. That is, at the discretion of the performer with more or less of a flourish.
8. It is possible to form two positions of a 10th chord from a plain Major chord.
9. There are three positions of a 10th chord in Dominant 7th harmony.
10. Several good features of a 10th chord used in the third position are namely: Counter-melody effects —smooth resolution or blending, due to the close chromatic position of third to first, or vice-versa.
11. A 6th tone can be used with a Major or Minor chord.
12. The effect of a 6th tone upon the sound of a Major chord is that of an additional voice and of converting the Major into a Relative Minor 7th chord.
13. 10th chords can be used in the same chromatic progression in which you use Major or 7th chords.
14. The important features which I have acquired during this course of study are — keyboard harmony — rhythm ideas and accompaniment — arranging and embellishing a melody — also sight-reading.
15. I can supply all of these ideas to a popular melody or I can continue my study of the book for reference when making an arrangement.

LESSON EIGHT

1. The difference between the Sustaining or Damper pedal and the Sostenuato pedal is in the vibration. For instance, when the right foot presses the Damper pedal, it causes all of the Dampers to raise off of the strings, which permits the prolonged tones of all the keys which are *struck* as long as the foot remains on the pedal. The Sostenuato pedal, when pressed by the foot, *sustains* whatever tones are actually sounding at the moment, therefore leaving the original tone or chord sounding while other keys can be struck without affecting the prolonged tones.
2. The Sustaining pedal is always closed—that is, released by the foot, when making a change in harmony.
3. Counter melody is a melody against a melody, usually played by the left hand against the melody of the right hand.
4. A major 10th has two positions.
5. A 10th chord has three positions in Dominant 7th harmony.
6. The 7th tone occurs at the top, or is the top note of a 10th, when the 10th chord is in the 3rd position.
7. Changing positions of the tenth chord helps form counter melody.
8. The effect of alternating from the 3rd to the 1st position of the 10ths is a chromatic counter melody, also a cycle progression and a smooth blending of the chords.
9. Tenth progression is a group of 10ths modulating toward a point in harmony. Two important features contained in a 10th progression are counter melody and a change of harmony, often using Tonic, Diminished and Dominant 7th chords.
10. A progression must always be completed because it is like a sentence and therefore must complete the thought reach and its destination.
11. There are six 10th progressions shown on the chart presented in this lesson, and they are as follows: Tonic to Tonic, Tonic to Sub-Dominant, also Tonic to 1st, 2nd, 3rd and 4th Dominant 7ths.
12. There are four half steps between the Tonic and its fourth relative Dominant 7th.
13. There are three half steps between the Tonic and the third relative Dominant 7th.
14. The progression from Tonic to Sub-dominant differs from that of the Tonic to the 4th Dominant 7th, because it is not a real chromatic scale or harmony—instead it produces the Tonic, Diminished, Dominant harmony.
15. The benefits derived from the study of 10th progression are—*Finger stretching exercise, ear training (in melody and harmony), natural chord changes and the acquisition of an interesting musical bass.*

LESSON NINE

1. My definition of the term, "BREAK", is: A "break" is a provider of modulation harmony extending from the termination of the melody into the continuation of the same melody (*the next phrase*).
2. There are two whole tone scales. The purpose of the whole tone scale in popular music is the brilliant run effect.
3. The whole tone scale is one half of the half tone scale, or every other note. The whole tone scale has no signature.
4. Scale No. 1 has three white keys and three black keys. No. 2 has two white keys and four black keys. Each whole tone scale represents six keys.
5. A ninth tone is the tone above the octave—which is also the second tone, due to the fact that there are but seven tones to music.

A 9th chord contains tones (1-3-5-7-9). The standard arrangement of a 9th chord is tones (1-5) in the left hand—(3-7-9) in the right hand. A progression in 9th chords from "C" to "C" starts with "C" 9th and descends half steps into the Dominant 7th ("G" 7) then reverts to "C", or "C-B-Bb" to "A", the 3rd Dominant 7th, then around the circle "D" 9th—"G" 9th—to "C".

6. The "C" 9th leads into the "F" harmony. The three relative ninths in the key of "E" flat are "C" 9th—"F" 9th—"Bb" 9th. You can use 9ths for an ending, progressing from Tonic to Dominant, then ending on Tonic or a more elaborate ending as given in the LEE SIMS arrangements.
7. You can use any inversion of the 9th chord, descending or ascending into the dominant of the coming harmony as a modulation. If tones 3-7-9 of an "A" ninth chord are played with the left hand the letters will be "C#-G-B".
8. The letters of an "E" 11th chord are "E-B-G#-D-F#-A#". An 11th tone is three tones above the Octave (*a Major 3rd*)—or a raised fourth or lowered fifth, from the *root* tone.
9. The 11th chord is used as a climax chord in the effect of a compliment to the melody—but most of all, as a passing tone. The chord is dissonant because of the half step interval, the lowered 5th (11th), against the regular 5th tone.
10. The two forms of chords represented in an 11th chord are a Major triad and an Augmented triad. The whole tone scale of 6 tones is represented in an Augmented 11th. An 11th has more than one resolution possibility due to the Augmented chord and the leading tone.
11. Three different inversions of the 9th chord are tones (5-3-1—7-9-5)—(3-7-9—5-8)—(1-7—3-5-9).
12. There are two Augmented chords in a whole tone scale progression, which represent six keys. The whole tone scale of Augmented chords can be used for six different keys. Because six keys are represented by two Augmented chords in three positions each.
13. The 9th and 11th chords in all inversions are derived from the 7th chord.
14. The 7th-9th-and 11th chords are used in "breaks", because the additional tones lend more tonal beauty and color.
15. The three Dominant 9ths of the key of four flats are "F" 9th, "Bb" 9th, and "Eb" 9th. Three ways of progressing in harmony are—half tones—whole tones and the cycle progression of keys.

LESSON TEN

INTRODUCTION

1. The definition of the word Moderato is: "In moderate time." "MF" indicates moderately loud.
2. There are four relative 9ths in the introduction. They do follow the cycle progression "G 9th-C 9th-F 9th-Bb 9th" into the Tonic "Eb".

MOVEMENT "B"

3. The harmony notes used in the treble chords of measures one and two correspond with the chords used in the bass.
4. The harmonic structure of the Tonic to Tonic "Break" measures seven and eight is "Eb" Tonic "B7th" as a sharp change in harmony which resolves into the "Bb7th" then reverting into Tonic.
5. The time division which occurs in measure ten is a quarter then two eighths making a tied note of count three which creates a syncopated effect followed by an afterbeat 16th and quarter—all of these notes in place of the whole note in measure two.
6. The note "B" which appears in the bars on count one is written as a whole tone because it indicates the "B" is accented and sustained over the other notes thereby. The important effect produced when the "B" becomes "Bb" in measure nineteen is a strong counter-melody.
7. The 9th chord is inverted with tones 3-7-9 in the left hand and 5-1 in the right hand. This figure can be used as a "Bb7th" Dominant 7th "break" in other keys because it begins and ends on "Bb9th." It can be transposed and the new group of chords will bear the same relationship.
8. The change which takes place in measure twenty-five as compared with measure one is a single note triplet in the bass which includes the 6th tone, then continues with the right hand. On count four the harmony changes to Bb—9th. The chord which appears on count one in measure twenty-six is a "Db 11th." The interval from the root to the top or melody note is an 11th. The resolution is a half-step to "C7th" which progresses into "F7th" (measure twenty-seven.)
9. The chord changes in the 10th progression of measures twenty-seven and twenty-eight are "F7th-Eb7th-F7th-Bb7th"—returning to "F7th" (measure twenty-eight.)

MOVEMENT "C"

10. The rhythm of Movement "C" differs from that of Movement "B" inasmuch as it is 3/4 or waltz time instead of 4/4 time. The key is also changed to four flats ("Ab"). The wavered line designates the rolled or Arpeggio effect of single notes.
11. The inversion of the 9th chord in measures seven and eight is tones (5-3-1) the 3rd position of the bass chord—tones (7-9-5) treble. I can detect the melodic pattern of "F-D-B-Ab" the 1st notes of the triplets which are the tones of the "F" Diminished 7th chord. This "break" is appropriate for a Dominant 7th modulation in other melodies as it begins and ends with "Bb9th" and can be transposed into all twelve keys.
12. The progression in measure twenty-one is a "Bb7th" descending in half-steps to "G7th" then another half step to "Gb" which develops into an 11th chord for the termination.

MOVEMENT "D"

13. There are but two Augmented chords which appear on the whole tone scale covering measures one and two. They are "Ab" Augmented and "Bb" Augmented. The last chord resolves into "F" because "Ab" Augmented is the same as "C" Augmented.

LESSON TEN (*Continued*)

MOVEMENT "E"

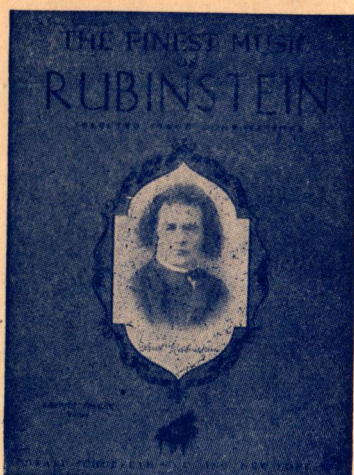
14. The counter-melody in measures 1-2-3-4 occurs on the dotted half note in the bass which is to be accepted and sustained.

MOVEMENT "F"

15. Movement "F" resembles an orchestra in its effects. For instance, the tremulo in the left hand, gives a tympani effect, while the treble chords represent the saxophones. A climax is built by using a crescendo and this represents the Trumpets and Trombones. Another climax is developed from measure ten to the ending, which represents the full orchestra.

Piano Books for Music Lovers

The Finest Music of RUBENSTEIN

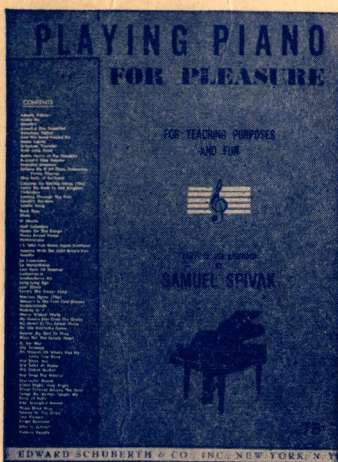


CONTENTS

- KAMENNOI-OSTROW
- MELODY in F
- VALSE CAPRICE
- POLKA Op. 14 No. 6
- STACCATO ETUDE Op. 23 No. 2
- BARCAROLLE No. 2 in A
- BARCAROLLE in G
- "THOU ART LIKE UNTO A FLOWER"
- BARCAROLLE Op. 30 No. 1
- POLKA (Boheme)
- NOCTURNE Op. 75 No. 8
- ROMANCE Op. 44

Price 60c

Playing Piano For Pleasure Vol. 2



"PLAYING PIANO FOR PLEASURE BOOK 2" was written for teaching purposes and fun. In preparing this book, special attention was given to its arrangements, its fingering, pedaling and interpretation so that it pleases the most exacting teacher.

This collection may be used as a supplementary to any method, as these pieces fit into every plan of instruction.

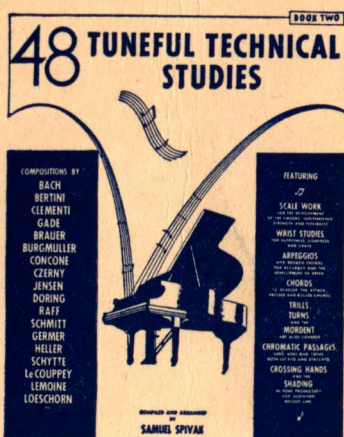
Children will love this book because of its simplicity and because these pieces are heard almost daily over the radio, at school and at the moving picture theatre, they will study all the harder to master them.

The adult will find this book quite useful for reading purposes, and while each number was written for those with a limited technique, every effort was made to retain their original harmonies.

CONTENTS: We're Tenting Tonight, Columbia The Gam of the Ocean, When Johnny Comes Marching Home, Prelude Op. 28, No. 7, The Maple Leaf Forever, Drink To Me Only With Thine Eyes, Sweet and Low, Go Down Moses, Deep River, Mexican Hat Dance, Dance of the Russian Sailors, Bublitchku, Loch Lomond, The Minstrel Boy, Killarney, Then You'll Remember Me, La Donna e Mobile, Sleeping Beauty (waltz), The March of the Three Kings, Grandfather's Clock, Minuet from The Military Symphony (Haydn), Men of Harlech, Theme (5th Symphony) P. I. Tchaikovsky, Theme (6th Symphony) P. I. Tchaikovsky, Theme (Finale of the First Symphony) J. Brahms, Eighth Symphony (The Metronome) Beethoven, Halleluja Chorus—Handel, Theme (7th Symphony).

AND MANY MORE.

Price 75c



CONTENTS

- | | |
|------------------------|----------------|
| RACE HORSES | Le Couppay |
| THE FOUNTAIN | Lemoine |
| HELICOPTER | Concone |
| THE PARROT | Streabbog |
| THE SYLPH | Loeschorn |
| THE BLACKSMITH | Bertini |
| TALL MANSIONS | Niels W. Gade |
| THE BROOK | Bertini |
| HOUSE ON THE HILL | Czerny |
| CHATTERBOX | Burgmuller |
| SUMMER SHOWERS | Czerny |
| MINUET | Bach |
| THE SPRINGBOARD | Loeschorn |
| TARENTELLA | Concone |
| CASANETS | Clementi |
| THE MILL | A. Jensen |
| HILL BILLY BOY | Concone |
| SWISS CHALET | Bertini |
| TALE OF THE SEA | Concone |
| THE MILKY WAY | G. Wolff |
| ECHO LAKE | Bertini |
| ACROBATICS | Czerny |
| THE PONY BALLET | Concone |
| TWINKLE TOES | Lemoine |
| THE HOOP SKIRT | Doring |
| THE BIRDS AND THE BEES | Bern. Wolff |
| THE ENGLISH CHANNEL | Bern. Wolff |
| IN VENICE | Heller |
| THE RECITAL | Ludvig Schytte |
| RAIN ON THE ROOF | Czerny |
| NEPTUNE | Czerny |
| DRAMATIC INTERLUDE | Bertini |

AND MANY MORE — Price 75c



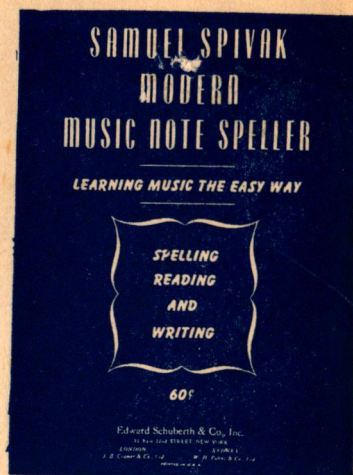
Self Instruction In

POPULAR MUSIC For Piano--Book 1

You Are Never Too Old To Take Lessons
Wonderfully and Especially Suited for SELF INSTRUCTION or With Teacher, if Desired or for Class-Work by Teachers use in Private or Public Schools.

EVERY LESSON A REAL MUSICAL TREAT
This book will teach you the keyboard, hand positions, reading of notes, to play the piano with both hands after you have mastered the written instructions of the book. You will be able to play from simple popular sheet music.

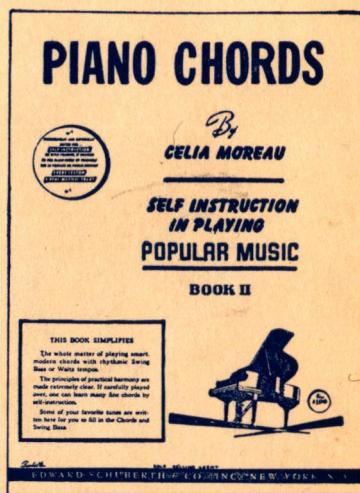
Price \$1.00



CONTENTS

Elements of Music, Lines and Spaces, Numbering the Lines and Spaces, Note Writing from Numbers, Lines of the Treble Clef, Note Writing on the Treble Clef, Spaces of the Treble Clef, Note Writing in the Treble Spaces, Writing Letters on the Combined Lines and Spaces, Writing Notes on the Combined Lines and Spaces, Lines of the Bass Clef, Note Writing on the Bass Lines, Spaces of the Bass Clef, Note Writing in the Bass Spaces, Writing Notes on the Combined Lines and Spaces in Bass, Writing Notes on both Lines and Spaces in both Treble and Bass Clefs, Lines and Spaces in Both Staves and their Relationship to the Keyboard, Slogans to Remember, Note Values—Time Study, Rest Values, Corresponding Notes and Rests, Ledger Lines Above the Staff in Treble, Ledger Lines Below the Staff in Treble, Ledger Lines Above the Staff in Bass, Ledger Lines Below the Staff in Bass, Ledger Lines Above and Below Both Staves, Three Positions of Each Note, Fractional Value of Notes, The Value of the Dot, The Dotted Rest, Reader, Divide into Measures, Music Writing Exercises.

Price 60c



PIANO CHORDS — Book 2

SELF INSTRUCTION IN PLAYING POPULAR MUSIC

The whole matter of playing smart modern chords with rhythmic Swing Bass or Waltz Tempos.

The principles of practical harmony are made extremely clear. If carefully played over, one can learn many fine chords by self-instruction.

Some of your Favorite Tunes are written here for you to fill in the Chords and Swing Bass.

Price \$1.00

These Books are for Sale at all Music Stores or Direct from the Publishers

EDWARD SCHUBERTH & CO., INC., NEW YORK 10