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### PLAYING IN C MAJOR & A MINOR

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\* Students can check pieces as they play them.



## Related Five-Finger Patterns

Every major five-finger pattern has a related minor five-finger pattern.

- To find the related minor pattern:
1. Play the major pattern with your L.H.
  2. Place your R.H. thumb one whole step above the highest note of the major pattern.
  3. Play the minor pattern with your R.H.

A Minor

R.H. 1

L.H. 5

C Major



### My Own Song in C Major & A Minor

As you listen to the accompaniment, improvise a melody using the **C Major** pattern with your L.H. and the **A Minor** pattern (relative minor) with your R.H. Begin playing in the C Major pattern. Your teacher will tell you when to change to the A Minor pattern.

**Accompaniment** (Student improvises one octave higher than shown above.)

Flowing (♩=120)

C Major

*mp*

A Minor

*Repeat as necessary*

### ACCIDENTALS

Sharps (#), Flats (b) or Naturals (♮) added to a piece outside the key signature are called **Accidentals**.

Clap and count these patterns:

Clapping patterns in 6/8 time. The first pattern consists of six eighth notes: 1 2 3 4 5 6. The second pattern consists of six eighth notes: 1 2 3 4 5 6. The third pattern consists of six eighth notes: 1 2 3 4 5 6. The fourth pattern consists of six eighth notes: 1 2 3 4 5 6. The fifth pattern consists of six eighth notes: 1 2 3 4 5 6. The sixth pattern consists of six eighth notes: 1 2 3 4 5 6.

## Two-Four-Six-Eight

Jazzy (♩. = 93)



Bill Boyd

Musical score for 'Two-Four-Six-Eight' in 6/8 time, marked *mf*. The score is in G major (one sharp) and consists of four systems of piano accompaniment. Each system has a treble and bass clef staff. The first system starts with a 2-measure phrase in the treble and a 5-measure phrase in the bass. The second system starts with a 4-measure phrase in the treble and a 5-measure phrase in the bass. The third system starts with a 7-measure phrase in the treble and a 2-measure phrase in the bass. The fourth system starts with a 10-measure phrase in the treble and a 1-measure phrase in the bass.

# Joshua Fit The Battle Of Jericho

## Theme and Variations

### CHANGING METERS

This piece uses a different time signature for the theme and each variation:

$\frac{4}{4}$  for the Traditional style,

$\frac{3}{4}$  for the Classical style, and

$\frac{4}{4}$  for the Jazz style.

Theme: Traditional  
Allegretto ( $\text{♩}=170$ )



Phillip Keveren

Variation I: Classical  
Fleeting ( $\text{♩}=185$ ) 1st time both hands 8va



### TENUTO

A short line over  $\bar{\quad}$  or under  $\underline{\quad}$  a note means to play **Tenuto**. Give the note extra emphasis, holding it for its full value.

## Rhapsody

Allegro (♩=180)



Jennifer Linn

# Allegro

from *Eine Kleine Nachtmusik*

Wolfgang A. Mozart  
(1756-1791)  
Adapted by Fred Kern

Allegro (♩=120)



The musical score is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The first system starts with a forte (*f*) dynamic. The second system continues with the same dynamic. The third system begins with a mezzo-forte (*mf*) dynamic. The fourth and fifth systems continue with the *mf* dynamic. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are circled in the fifth system. The score concludes with a final chord in the bass staff.