

# PIANO

## Adventures<sup>®</sup>

by Nancy and Randall Faber

THE BASIC PIANO METHOD

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## Practice Techniques for the Advancing Pianist

1. Practice hands separately for correct notes and rhythm.
2. Play hands together S-L-O-W-L-Y for articulation.  
(staccato and legato touches) ♩ = 100-108
3. Play at a moderate tempo hands together, focusing on dynamics.  
Mark any difficult measures with an X and give them extra practice.

## Sonatina

Op. 36, No. 1  
(3rd movement)

Muzio Clementi  
(1752-1832, Italy)  
original form

Vivace\* (♩ = 66-72)

*p*

*legato*

cadence on I or V? (circle one)

5

9

*f*

14

*p*

\*Vivace (pronounced "vee-VAH-chay") - means quick and lively

Key of F: 


Play and say: I IV V or V7  
tonic subdominant dominant (7)

# Blue Etude

(Inversion Study in F)

Moderately ( $\text{♩} = 60-69$ )

Write the chord names.



Write the Roman numerals.

3



*ped. simile (similarly)*

6



*rit.*

*piano*

## Grand Cadence in F



I IV I V I

MEMORIZE this cadence.



Play the Grand Cadence using an Alberti bass in the left hand. (R.H. plays blocked chords.)



Ex. 1

Key of E: 

Play and say: I IV V or V7  
tonic subdominant dominant (7)

E A B or B7



## Rolling River Etude

(L.H. Accompaniment Study in E)

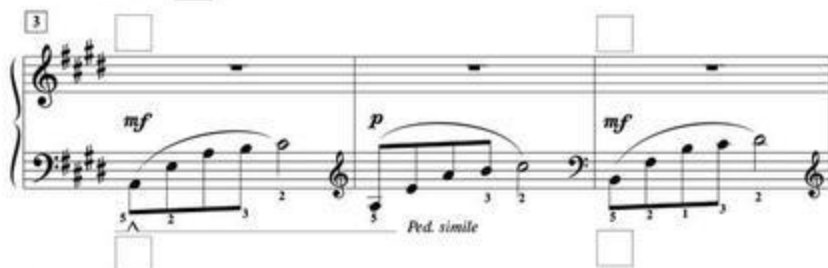
Flowing (♩ = 104-116)

Write the chord names.



Write the Roman numerals.

3



6



### Grand Cadence in E



I IV I V I

MEMORIZE this cadence.



DISCOVERY  
 Play the Grand Cadence 3 times, moving up an octave for each repeat. Use pedal.

**Practice Technique Review**

1. Practice hands alone for notes and rhythm.
2. Play hands together S-L-O-W-L-Y for articulation.
3. Play at a moderate tempo for dynamics.

Mark any difficult measures (X) for extra practice.

## The Chase

Op. 100, No. 9

Johann Burgmüller  
(1806-1874, Germany)  
original form

Name the intervals in the boxes on this page.  
Hint: Include the P (Perfect), M (Major), or m (minor).

Allegro (♩ = 92-100)

5 *Play with a light thumb.*

9 *the echo*

13 *un poco agitato\**

cadence on I or V (circle)

cadence on I or V (circle)

\**agitato*—means excited

Theory p. 32, 33, 34, 35, 36