

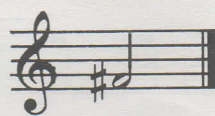
# UNIT 11

## New Notes



**F# F# A**

## Sharp Signs



## A New Key-signature



\* Because of the key-signature, both these notes must be played as F#.

The sign for raising a note by half a tone is called a sharp sign. Like the flat sign, it can be placed immediately before the note it affects, or it can be placed at the beginning of each staff to form a key-signature.

The two keys that use the key-signature with one sharp are: G Major and E Minor. The music in this unit illustrates G Major.

## G Major

### Exercise 1



### Exercise 2



### Exercise 3





## Scales and arpeggios

G Major, to be played from memory.



## Finger technique

1. When moving from the upper register to key 9, use a pivoting action with the first finger. As in unit 5, it is the side of the top joint that should touch the key.
2. When moving from the upper register to either A or G, keep the right hand fingers down.
3. When playing lower register F# the right hand fingers must be raised.

## ARIETTE

Andantino

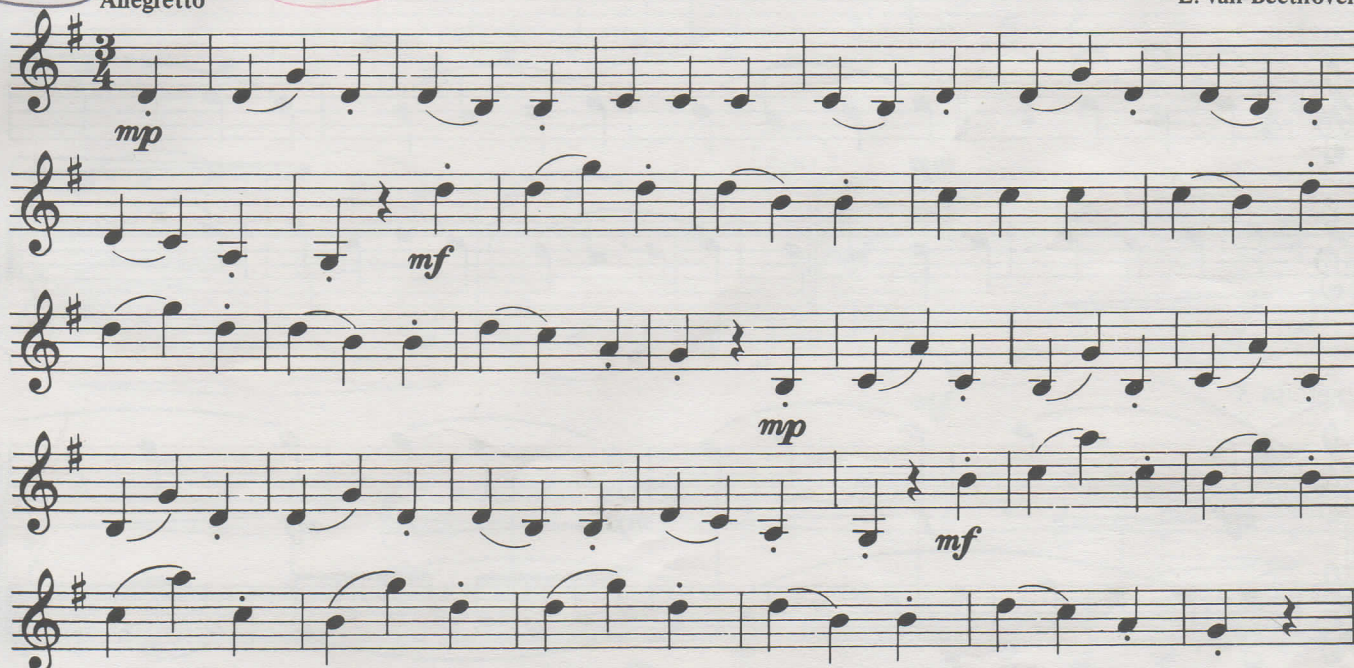
J. B. Lully



## GERMAN DANCE

Allegretto

L. van Beethoven





# UNIT 12

## Natural Signs



A natural sign is used to cancel a flat or sharp. Since it is a type of accidental, it will only last for the bar in which it is printed. However, if a note that has been altered occurs again in the next bar, an additional accidental is often used to confirm that the note has returned to its original pitch.

## Italian Terms

*pp* very soft

*p* soft

*mp* moderately soft

 gradually softer

*ff* very loud

*f* loud

*mf* moderately loud

 gradually louder

Italian terms also describe the mood of a piece, changes of mood and large repeats such as da capo. As with Italian terms introduced earlier, English translations can be found at the end of the book.

A table of Italian terms which show how loud or soft the music should sound is printed above. It should be used in conjunction with the tuning technique introduced in this unit.

### Exercise 1



### Exercise 2



### Exercise 3





# ANDANTE

W. A. Mozart

Andante

## Musicianship

Crescendos and diminuendos play an important part in creating expression but need careful use since they also have an effect on tuning. Basically, a crescendo (produced by increasing

the air pressure) will make a note go sharp; and a diminuendo (produced by reducing the air pressure) will make a note go flat.

To stabilise the tuning, increase the bottom lip support during diminuendo, and decrease it during a crescendo.

## DUETTO No.1 (2nd Movt.)

Johann Gabrielsky

Andante

D.C. al Fine



# UNIT 13

## New Notes



**G#** **G#**

10  
○  
○  
○  
○  
○  
○  
○

12  
●  
●  
●  
6  
○  
○  
○  
○

## Quaver Rests



A quaver rest is a rest for half a crotchet beat. Bar 1 of the example shows it occurring on the second half of a crotchet beat, and bar 2 on the first half. The rhythmic difference between the two rhythms should be clearly understood before playing their related exercises

## Minor Keys

To find the name of a minor key, count three letter names down inclusive from the name of the major key. To find out whether the music is in a major key or a minor key, compare it with the appropriate scale.

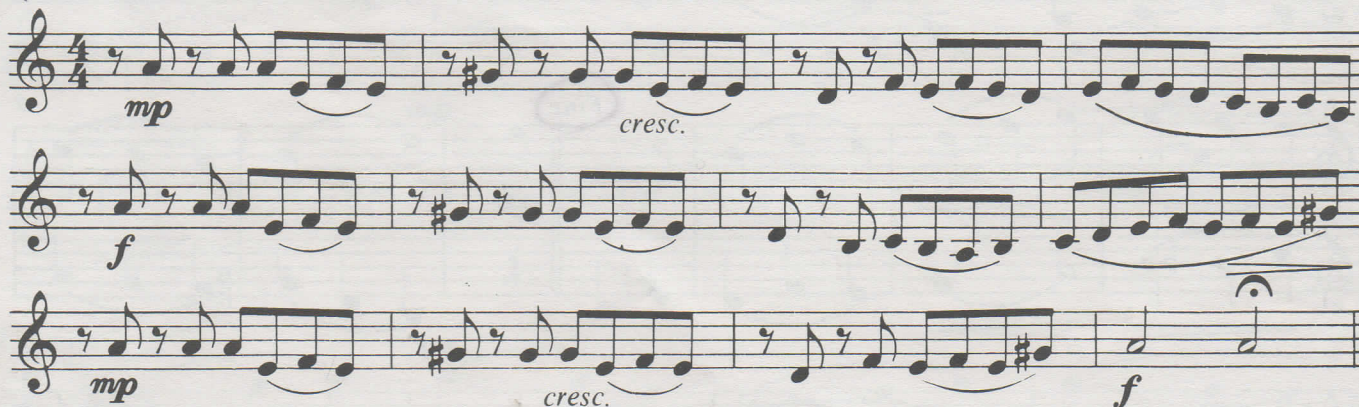
## A Minor

### Exercise 1

18.06.02



### Exercise 2



## Scales and arpeggios

A Minor (harmonic form) to be played from memory.





## Scales and arpeggios

C Major, to be played from memory



## Finger technique

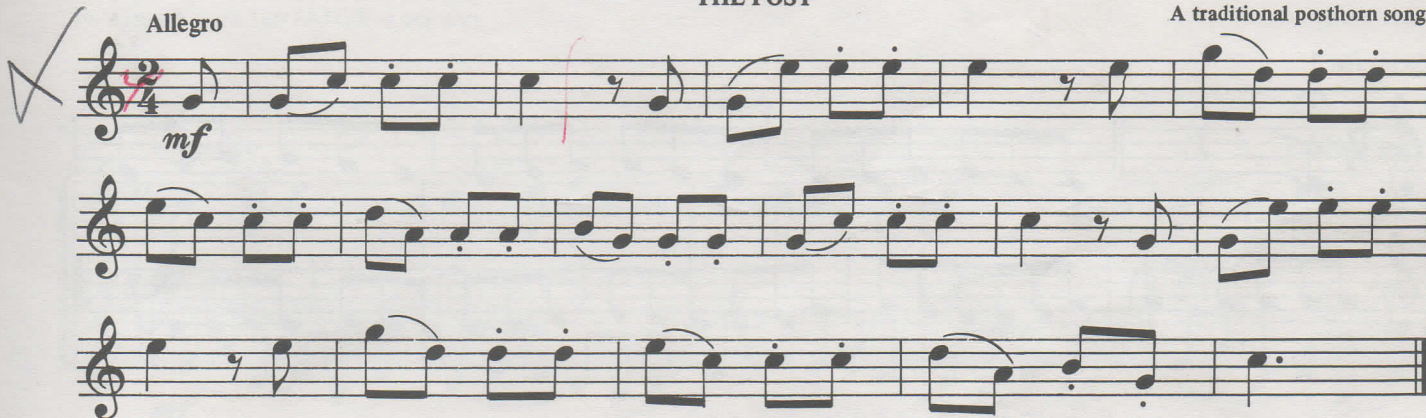
1. Play both exercises with the first finger muscles reasonably firm and the left wrist somewhat relaxed.
2. When moving to G#, use a pivoting action similar to that developed for playing the note A.
3. Throughout both exercises, be careful not to destroy the basic hand position.



## THE POST

Allegro

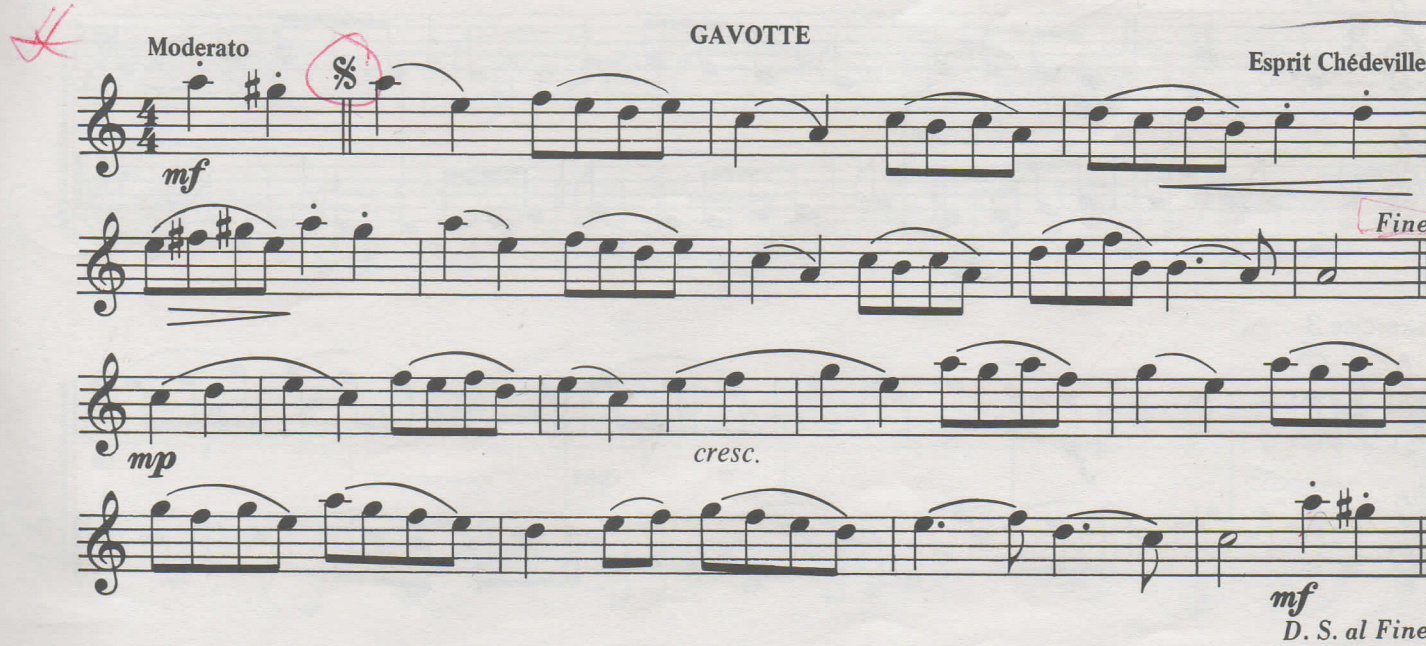
A traditional posthorn song



## GAVOTTE

Moderato

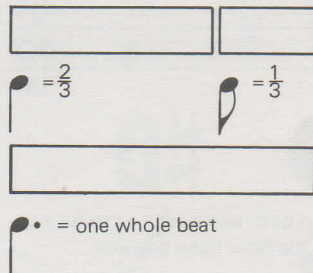
Esprit Chédeville





# UNIT 14

## Compound Time



When the natural pulse of a piece divides itself into thirds of a beat, the music is said to be in compound time. The various notes retain the same value in relation to each other; for instance there are still two quavers in a crotchet, but their value in relation to the beat is changed to the values shown in the example.

## Compound Time-signatures



To show the new note values a new set of time-signatures is used. The example shows six-eighth, indicating two dotted crotchet beats in a bar. A chart showing the complete range of compound time-signatures and how they are applied is printed at the end of the book.

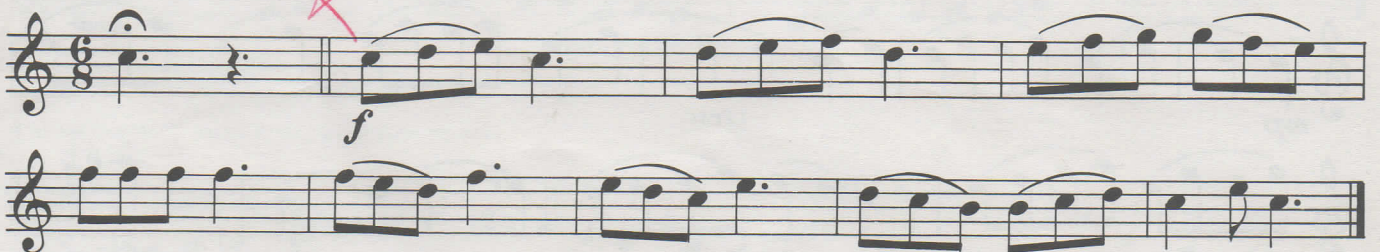
### Exercise 1



### Exercise 2



### Exercise 3







5.07.02

# MARMOTTE

L. van Beethoven

Allegretto

## Aids to music reading

When reading notes which are thirds of a beat, read them as if they were three-syllable words. As an example of this, try the first exercise thinking the word TENTATIVE as you play

each group. When playing the pieces, apply this reading principle to all rhythmic groups contained within one beat.

5.07.02

# DUO

Frédéric Berr

Andantino