

Alfred's Premier Piano Express

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All-In-One Accelerated Course

Lesson ■ Theory ■ Technique ■ Performance

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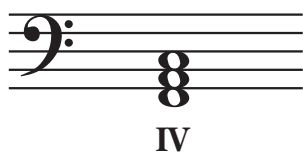
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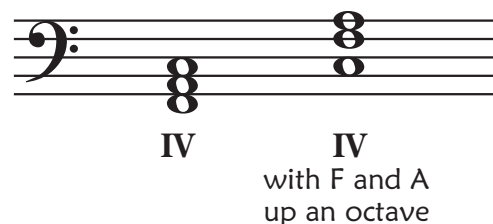
UNIT 1 The IV Chord

The IV Chord in C

The **IV** chord is built on the 4th note (subdominant) of the scale.



In C major, the **IV** chord often moves F and A up an octave.



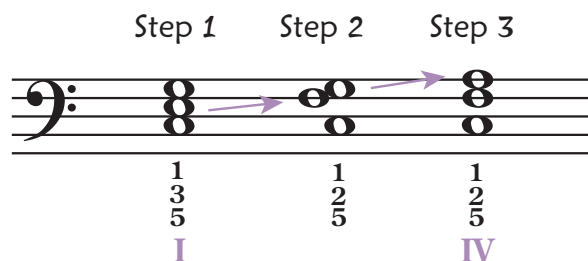
Moving from the I Chord to the IV Chord

Use these three steps to make **I–IV** in C easier to play:

Step 1: Play the **I** chord.

Step 2: Raise the middle note a half step.

Step 3: Raise the top note a whole step.



The Primary Chords in C

The most important chords in any key are the **I**, **IV**, and **V⁷** chords. They are called the **primary chords**.

1. Play **I**, **IV**, and **V⁷**, saying the chord names aloud.

2nd time RH 8va

mf I IV I V⁷ I IV I V⁷ I

1 2 5 1 2 5 5 3 1 5 4 1

2. Using these rhythms, play **I**, **IV**, and **V⁷** in C by reading the chord symbols.

Starting Chord

a. RH

I I IV I IV I

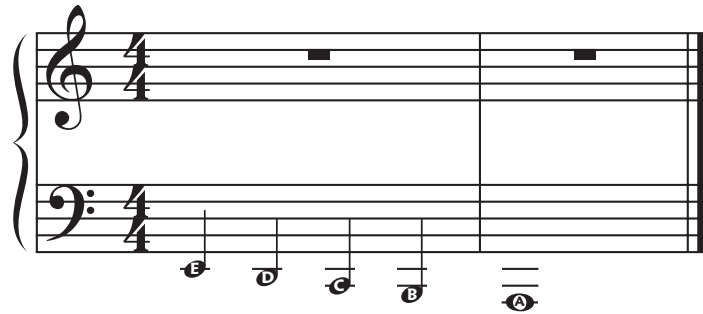
b. LH

I I IV I V⁷ I

UNIT 4 Ledger Lines and the Chromatic Scale

Ledger Lines Below the Bass Staff

Ledger lines below the bass staff are used to notate low notes.



Mystery Theater 9

Andante

5

a tempo

9

UNIT 6 D Major Scale and Chords

Preparation for D Major Scale

a.

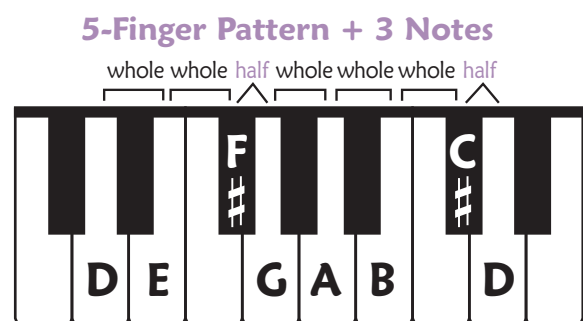
b.

D Major Scale

The D major scale contains 8 notes—the D 5-finger pattern + 3 notes.

Half steps occur between notes 3–4 (F#–G) and 7–8 (C#–D).

In the D major scale, there are two sharps—F# and C#.



Playing the D Major Scale (Hands Separately)

Say the finger numbers as you practice slowly. Memorize the fingering.

Right Hand

Left Hand

Intervals in the D Scale

UNIT 7 A Minor Scales and Chords

Minor Scales

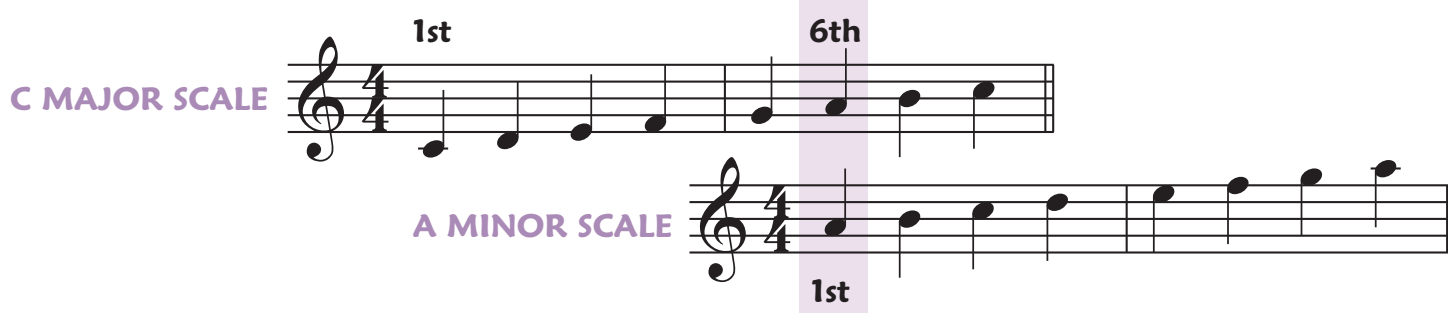
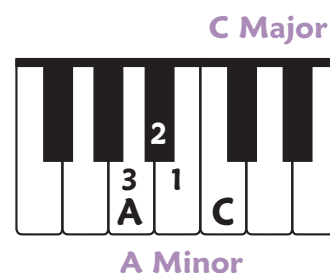
Minor scales sound different from major scales. There are 3 types of minor scales: *natural*, *harmonic*, and *melodic*. In this book, you will learn *natural* and *harmonic* minor scales.

Relative Minor Scales

Each major scale has a *relative minor* scale. The *relative minor* scale begins on the 6th note of the major scale. The two scales use the same notes and key signature.

A minor is the *relative minor* of C major. The keys of C major and A minor have no sharps or flats in the key signature.

You can also find the relative minor by counting 3 half steps *down* from the tonic.

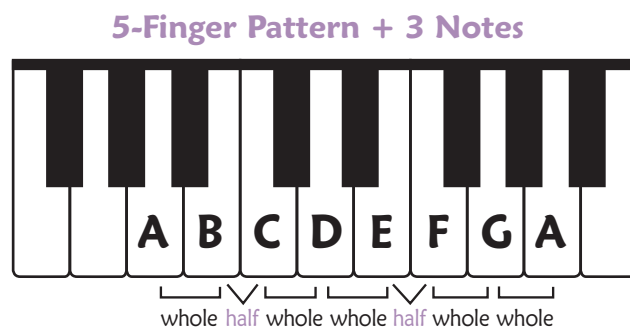


A Natural Minor Scale

The A natural minor scale contains 8 notes—the A minor 5-finger pattern + 3 notes.

Half steps occur between notes 2–3 (B–C) and 5–6 (E–F).

In the A natural minor scale, there are no sharps or flats.



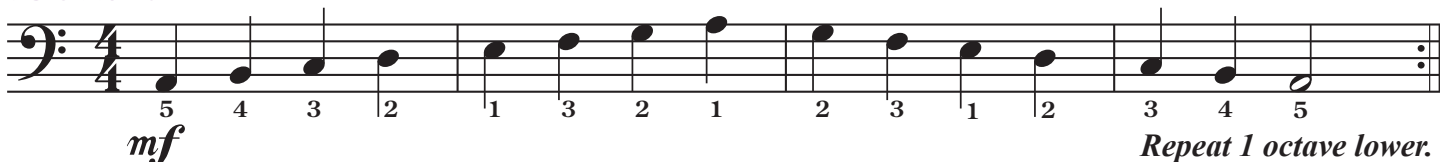
Playing the A Natural Minor Scale (Hands Separately)

Say the finger numbers as you practice slowly. Memorize the fingering.

Right Hand



Left Hand



Worksheet Sixteenth Notes

1. Change the quarter notes to sixteenth notes by adding 2 beams to each group of 4.



2. Add a beam to each group of 3 quarter notes. Then change the 2nd and 3rd notes in each group to sixteenth notes by adding a 2nd beam.

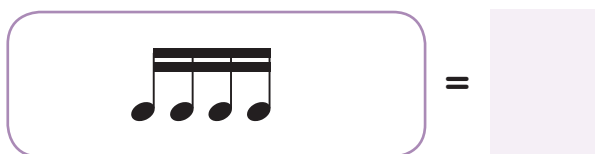


3. Add a beam to each group of 3 quarter notes. Then change the 1st and 2nd notes in each group to sixteenth notes by adding a 2nd beam.



4. Write one note in the empty box to equal the total counts of the notes in the first box.

a.



b.



c.



d.



New Italian Terms

Sforzando (*sf*) = with a strong accent

Leggiero = lightly

Dolce = sweetly

Risoluto = boldly

Speed Links

To play sixteenth notes quickly, link notes together with one arm motion. Play the first note of each sixteenth-note pattern with weight. Quickly play the notes that follow in the same measure by transferring weight from finger to finger.

Arabesque* 33

Johann Burgmüller
(1806–1874)

Op. 100, No. 2

Allegro scherzando

The musical score for 'Arabesque' by Johann Burgmüller, Op. 100, No. 2, is presented in three systems. The piece is in 2/4 time and marked 'Allegro scherzando'. The first system (measures 1-4) begins with a piano (*p*) dynamic and a 'leggiero' marking. The second system (measures 5-8) continues with a piano (*p*) dynamic and a 'leggiero' marking. The third system (measures 9-12) features a forte (*f*) dynamic and a 'sf' marking. The score includes many sixteenth-note patterns, triplets, and slurs, illustrating the 'Speed Links' technique. The piece is characterized by its decorative musical figures and light, playful character.

* An *arabesque* is a piece with many decorative musical figures. In Burgmüller's *Arabesque*, the sixteenth notes provide the decoration.