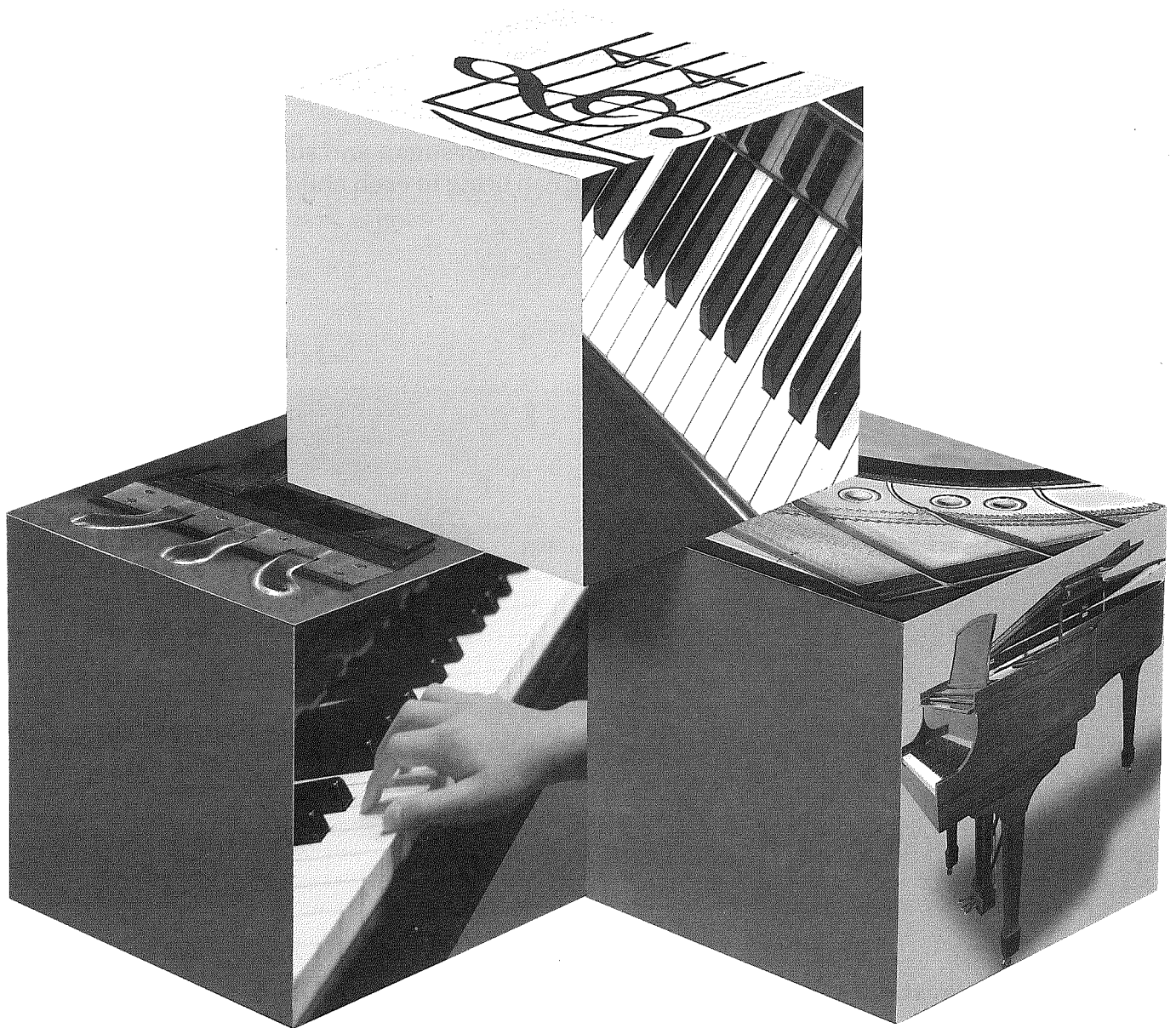


BASTIEN
PIANO
BASICS **PIANO**

LEVEL 2

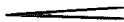
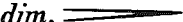



BY JAMES BASTIEN

KJOS NEIL A. KJOS MUSIC COMPANY • SAN DIEGO, CALIFORNIA



Music Dictionary

TERM	SIGN or ABBREVIATION	MEANING
A Tempo		return to original speed
Accent Sign	>	play the note or notes louder
Allegretto		moderately fast
Allegro		fast
Andante		slowly (walking tempo)
Binary Form		a two-part form made of Sections A and B
Coda	⊕	ending
Common Time	C	another way of indicating $\frac{4}{4}$ time
Crescendo	<i>cresc.</i> 	gradually play louder
Da Capo al Fine ..	<i>D. C. al Fine</i>	repeat from the beginning and play to the <i>Fine</i>
Diminuendo	<i>dim.</i> 	gradually play softer
Dynamics		signs that indicate ranges of volume from soft to loud
Fermata		hold the note or notes longer than the time value
Fine		the end
Forte	<i>f</i>	loud
Fortissimo	<i>ff</i>	very loud
Half Step		the distance between neighbor keys with no key between
Largo		very slowly
Legato		smooth and connected tones, usually indicated by a slur

(continued on inside back cover)

Dear teachers and parents:

Piano, Level 2 presents important new information for the student. The learning sequence is carefully graded to assure steady progress, while the full-color illustrations entertain and reinforce along the way. The selection of pieces includes original works as well as familiar folk songs and pop styles in creative, enjoyable arrangements.

The companion books—**Theory and Performance**—are coordinated page-by-page (see *Contents*) to provide thorough reinforcement of basic concepts. The **Bastien Music Flashcards** may be assigned for extra drill in learning notes, key signatures, music signs, and terms. The **Bastien Music Notebook**, an assignment book, may be used throughout the series.

BASTIEN PIANO BASICS is a method designed for achievement and success. We offer you our best wishes for the rich rewards music can bring to each child's life.

Neil A. Kjos Music Company
James Bastien
Jane Smisor Bastien

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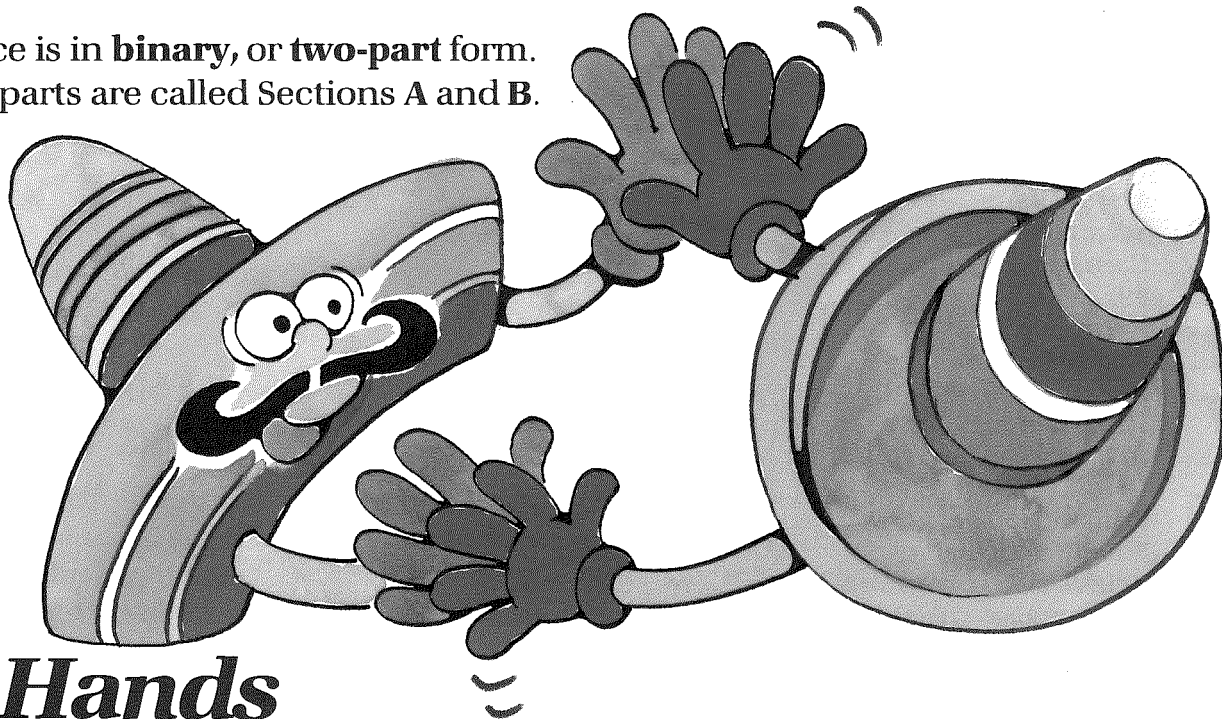
Contents

		This Book	Theory	Performance	Technic
—	Clap Hands	<i>binary form</i>	4		2
—	Half Step		6	2	3
—	Whole Step				
—	Major Scale	<i>C Major scale</i>	7	4	4
—	Scaling the Rockies		8	5	
—	Carnival	<i>ternary form</i>	9		5
—	6th	<i>6th</i>	10	6	6
—	Harmonic Blues		11		
—	Skip to My Lou		12		7
—	Moonlight Mist		13		
—	7th	<i>7th</i>	14	7	8
—	In the Ocean Deep	<i>1. 2.</i>	15		9
—	Primary Chords	<i>I, IV, V</i>	16	8	10
—	Primary Boogie				
—	Shooting the Rapids		17		
—	Triads and Inversions		18	9	11
—	Turning Cartwheels				
—	Chord Progression I IV	<i>I IV</i>	19	10	12
—	Rock!				
—	Chord Progression I V7	<i>I V7</i>	20	11	13
—	Mary Ann		21		
—	Chord Progression I IV V7	<i>I IV V7</i>	22	12	14
—	Michael, Row the Boat Ashore				
—	Lavender's Blue		23		
—	The Marine's Hymn		24	13	15
—	Kum-Ba-Ya		25		
—	G Major Scale	<i>primary chords in G</i>	26	14	14
—	Old MacDonald Rocks		27		
—	Olympic Games	<i>C</i>	28	15	16
—	$\frac{6}{8}$ Time Signature	$\frac{6}{8}$	30	16	18
—	Rhythm Study				
—	Tarantella		31		
—	Scottish Bagpipes		32		19
—	Sailing!	\hat{c}	33	17	19
—	F Major Scale	<i>primary chords in F</i>	34	18	20
—	Oh! Susanna		35		
—	Roumanian Rhapsody		36	19	21
—	Workout in Space		37		22
—	The Order of Sharps	<i>Major sharp key signatures</i>	38	20	23
—	Group 2 Keys	<i>D, A, E</i>	39	23	
—	D Major Scale	<i>primary chords in D</i>	40	24	22
—	Down in the Valley		41		23
—	Country Gardens		42	25	24
—	Dancing the Minuet		43	26	25
—	A Major Scale	<i>primary chords in A</i>	44	28	26
—	Rockin' Rhythm!		45		
—	Sonata Theme		46	29	28
—	Downhill Fun		47		
—	E Major Scale	<i>primary chords in E</i>	48	30	30
—	Blues in E		49		
—	Down by the Station		50	31	29
—	Barcarole		51		
—	The Entertainer		52	32	32
—	Music Review		54		31
—	Certificate of Achievement		55		
—	Music Dictionary			inside cover	

*To reinforce the feeling of achievement, the teacher or student may put a \checkmark when the page has been mastered.

Binary Form

This piece is in **binary**, or **two-part** form. The two parts are called **Sections A and B**.



Clap Hands

Lively

Mexican Folk Song

Section A

Section B

The first system of music for Section B consists of two staves. The upper staff is in treble clef and contains a melodic line starting with a quarter note, followed by a dotted quarter note, and then a series of eighth notes. A slur covers the first six notes, with a circled '3' above the first note. The lower staff is in bass clef and contains a bass line starting with a quarter note, followed by a dotted quarter note, and then a series of eighth notes. A slur covers the first six notes. The dynamic marking *mp* is placed between the staves. The system concludes with a double bar line.

⑤

The second system of music continues the melodic and bass lines from the first system. The upper staff has a circled '3' above the first note. The lower staff has a circled '5' below the first note. The system concludes with a double bar line.

⑤

The third system of music continues the melodic and bass lines. The upper staff has a circled '3' above the first note. The lower staff has a circled '5' below the first note. The system concludes with a double bar line.

⑤

The fourth system of music concludes Section B. The upper staff has a circled '2' above the first note. The lower staff has a circled '1' below the first note. The system concludes with a double bar line. There are additional markings: a circled '1' below the first note of the lower staff, a circled '2' below the second note, and a circled '3' below the third note. The dynamic marking *f* is placed above the first note of the lower staff. There are also some markings that look like 'V' or 'v' above notes in the lower staff.

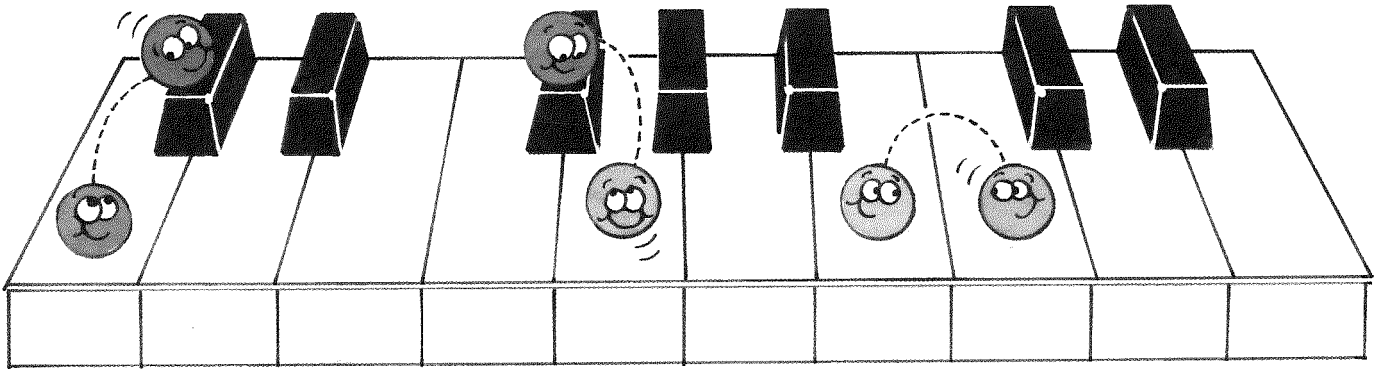
1
2

1

3

Half Step

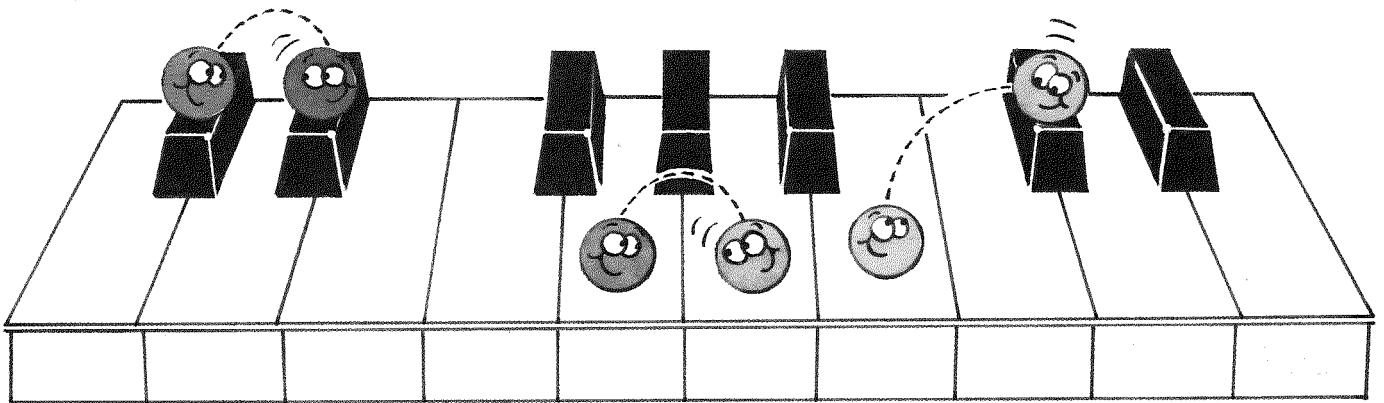
A **half step** is the distance from one key to the very next key, with **no key between**.



Play these half steps.

Whole Step

A **whole step** is the distance from one key to the next key, with **one key between**.

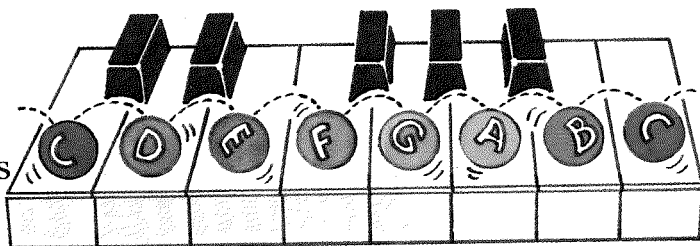


Play these whole steps.

Major Scale

A **Major scale** has eight tones formed in a pattern of whole and half steps. The scale is divided into two equal parts, each having four notes. Each part is called a **tetrachord**. The pattern for each tetrachord is

whole step (1), whole step (1), half step ($\frac{1}{2}$).



C Major Scale

Each tetrachord is joined by a whole step.

Warm-ups

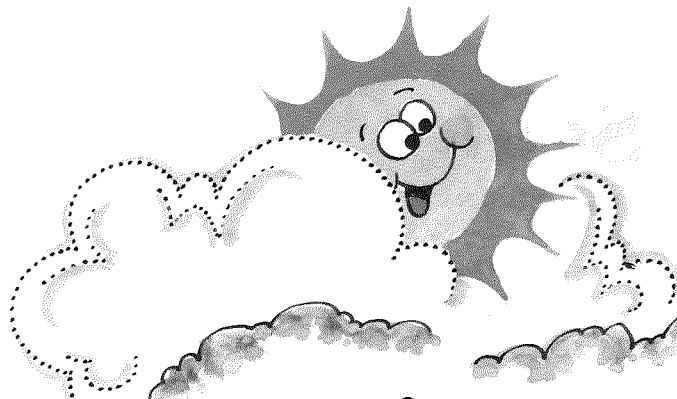
Play each of these scale warm-ups several times a day.

1.

2.

C Major Scale

Play hands separately first. **Memorize** this fingering.



Scaling the Rockies

Moderato

Musical notation for the first system, measures 1-4. Treble clef, 4/4 time. Dynamics: *mf*. Fingerings: 1, ①, 5, ③. Bass clef, 4/4 time. Fingering: 1.

Musical notation for the second system, measures 5-8. Treble clef, 4/4 time. Dynamics: *f*. Fingerings: 2, 5, ③, 5, 4. Bass clef, 4/4 time. Fingering: 5.

Musical notation for the third system, measures 9-12. Treble clef, 4/4 time. Dynamics: *mf*. Fingerings: 1, ①, 1, ①. Bass clef, 4/4 time. Fingering: 1, ①.

Musical notation for the fourth system, measures 13-16. Treble clef, 4/4 time. Dynamics: *8va*. Fingerings: 5, ③. Bass clef, 4/4 time. Fingering: 5.

Ternary Form

This piece is in **ternary**, or **three-part** form.
The three parts are called Sections A, B, A.

Carnival

Lively

Section A

Musical notation for the first system of Section A. The piece is in 4/4 time. The right hand (treble clef) features a melody with a slur over the first two measures, a circled '3' above the third measure, and a slur over the last two measures. The left hand (bass clef) provides a bass line with a slur over the first two measures, a circled '5' below the third measure, and a circled '3' below the fourth measure. The dynamic marking *mf* is present. The word *legato* is written below the first two measures of the bass line.

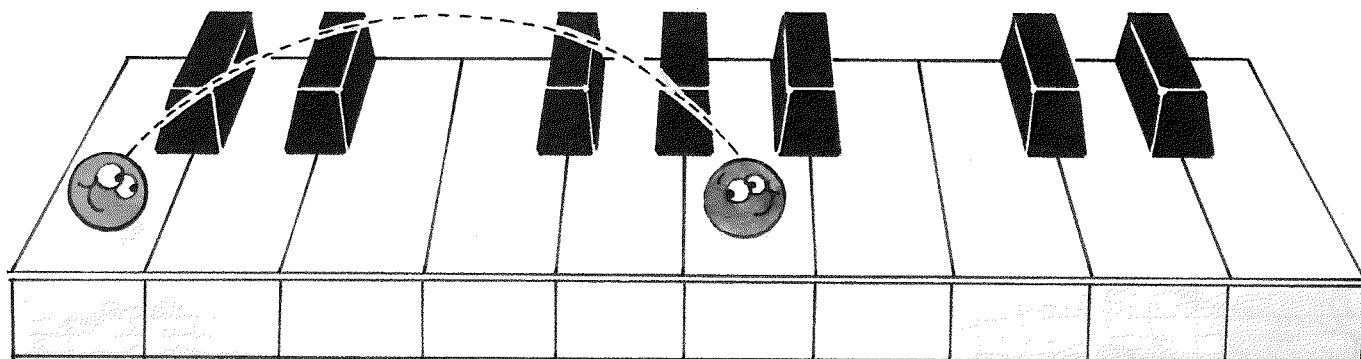
Musical notation for the second system of Section A. The right hand continues the melody with a slur over the first two measures, a circled '3' above the third measure, and a slur over the last two measures. The left hand continues the bass line. The piece concludes with a double bar line and repeat dots, followed by the word *Fine*.

Section B

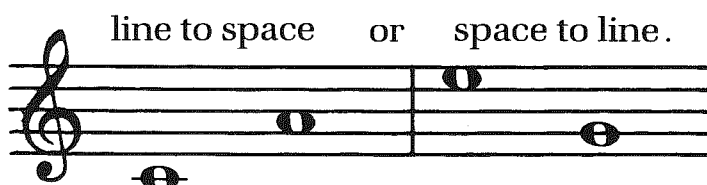
Musical notation for the first system of Section B. The right hand (treble clef) features a chordal accompaniment with a circled '5' above the first measure and a circled '1' below the first measure. The left hand (bass clef) features a bass line with a circled '1' below the first measure and a circled '4' below the second measure. The dynamic marking *f* is present.

Musical notation for the second system of Section B. The right hand continues the chordal accompaniment with a circled '5' above the first measure and a circled '1' below the first measure. The left hand continues the bass line with a circled '1' below the first measure and a circled '4' below the second measure. The piece concludes with a double bar line and repeat dots, followed by the instruction *D.C. al Fine* and a circled '1' below the final measure. A circled '5' is also present below the final measure.

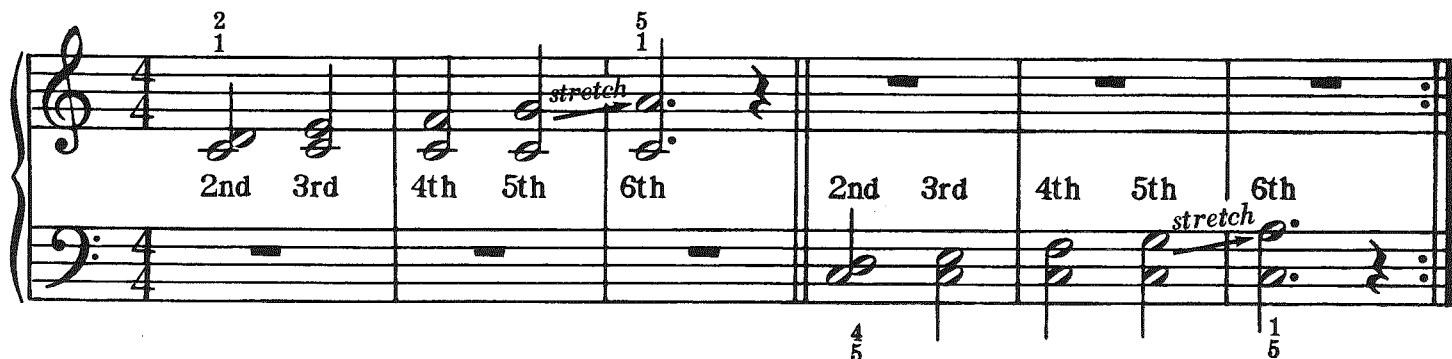
6th



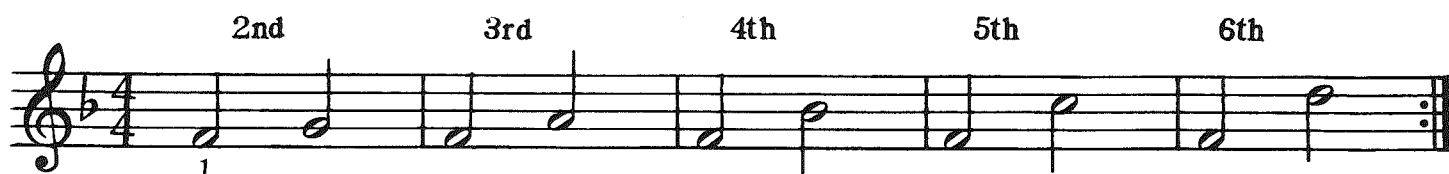
An interval of a **6th** is either



Play and name these **harmonic intervals**.



Play and name these **melodic intervals**.



Draw a circle around the melodic 6ths.

Harmonic Blues

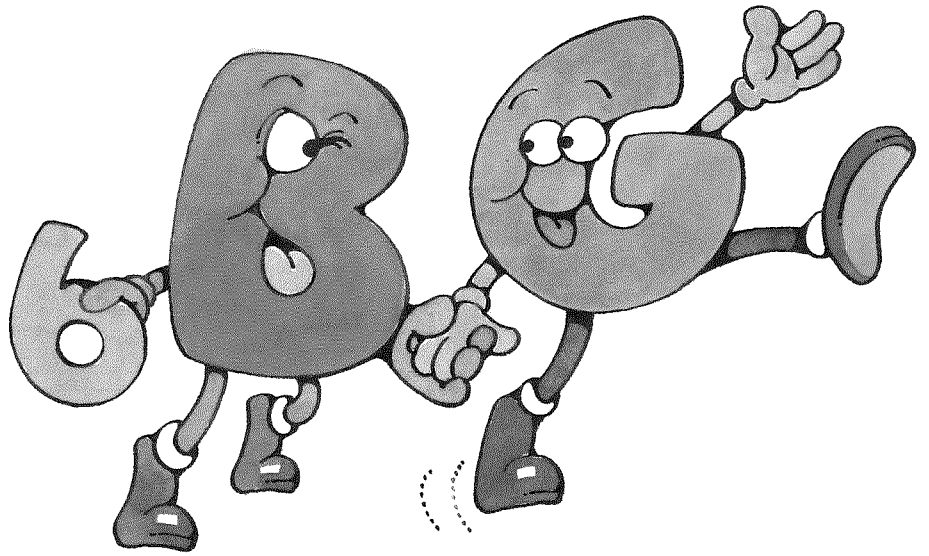
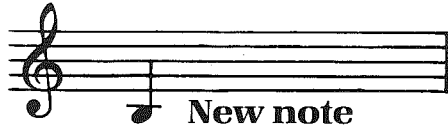
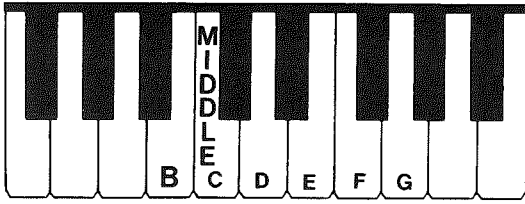
Moderate blues tempo

The first system of musical notation is in 4/4 time with a key signature of one sharp (F#). The melody in the treble clef starts with a whole rest, followed by a half note G#4, and then a series of eighth notes: A4, B4, C#5, B4, A4, G#4, F#4, E4. A slur covers the last four notes, with a '2' above the first note of the slur. The bass clef accompaniment consists of a steady eighth-note pattern: G#2, B2, D3, E3, F#3, G#3, A3, B3. The first two measures have a '1/5' below the bass line. The dynamic marking *mf* is placed above the first measure.

The second system continues the piece. The treble clef melody has a whole rest, followed by a half note G#4, and then a series of eighth notes: A4, B4, C#5, B4, A4, G#4, F#4, E4. A slur covers the last four notes, with a circled '2' above the first note of the slur. The bass clef accompaniment continues with the same eighth-note pattern. The first two measures have a '1/5' below the bass line. A box labeled 'cross over' is positioned above the first measure of the treble staff.

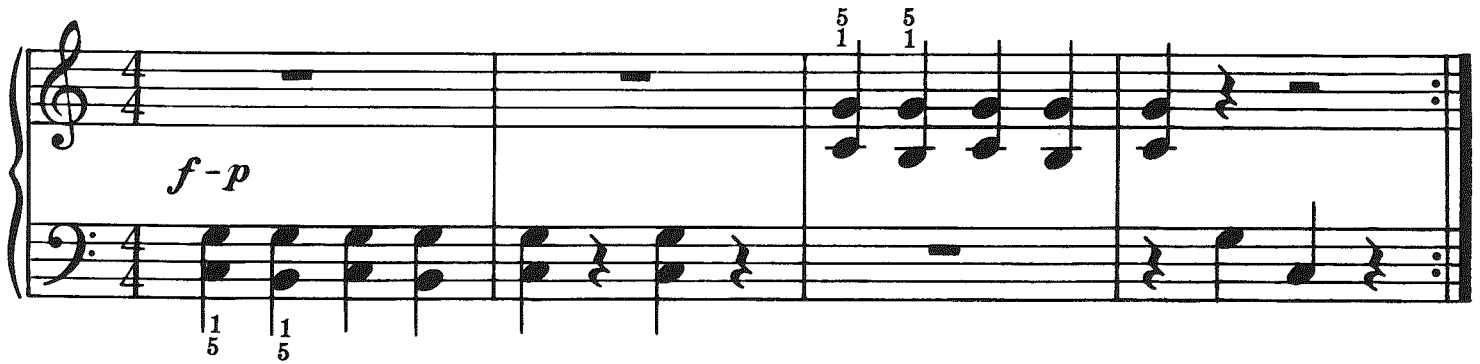
The third system continues the piece. The treble clef melody has a whole rest, followed by a half note G#4, and then a series of eighth notes: A4, B4, C#5, B4, A4, G#4, F#4, E4. A slur covers the last four notes, with a circled '5' above the first note of the slur, and '1' and '5' above the second and third notes of the slur. The bass clef accompaniment continues with the same eighth-note pattern. The first two measures have a '1/5' below the bass line. The third and fourth measures have a circled '3' below the bass line.

The fourth system concludes the piece. The treble clef melody has a whole rest, followed by a half note G#4, and then a series of eighth notes: A4, B4, C#5, B4, A4, G#4, F#4, E4. A slur covers the last four notes, with a circled '5' above the first note of the slur, and '1' and '5' above the second and third notes of the slur. The bass clef accompaniment continues with the same eighth-note pattern. The first two measures have a '1/5' below the bass line. The third and fourth measures have a circled '3' below the bass line. The final measure has a 'rit.' marking and a slur over the bass line. The piece ends with a double bar line.



5th and 6th Warm-up

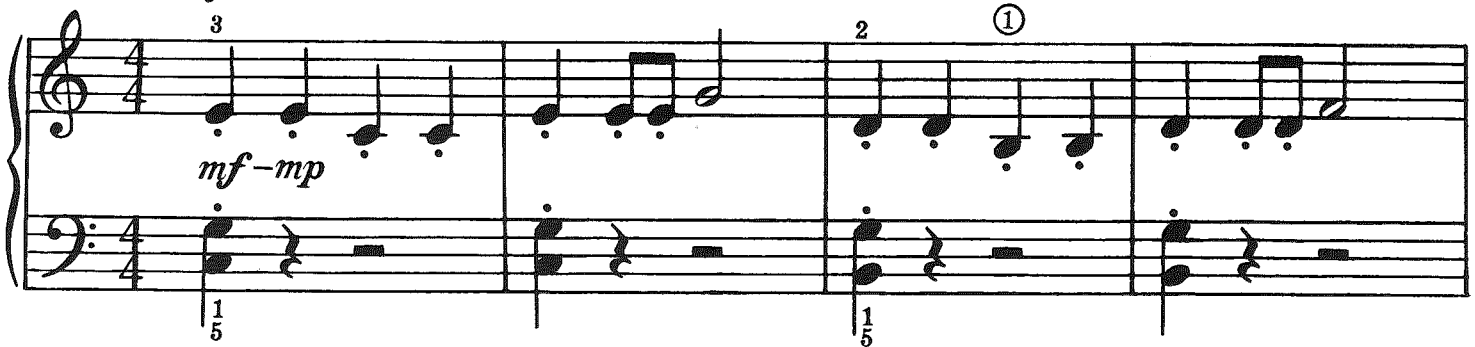
Play as written, then **transpose** (play in a key different than what is written) to the keys of F and G.



Play as written, then transpose to F and G.

Skip to My Lou

Lively



Draw a circle around the 6ths.

Moonlight Mist



Slowly

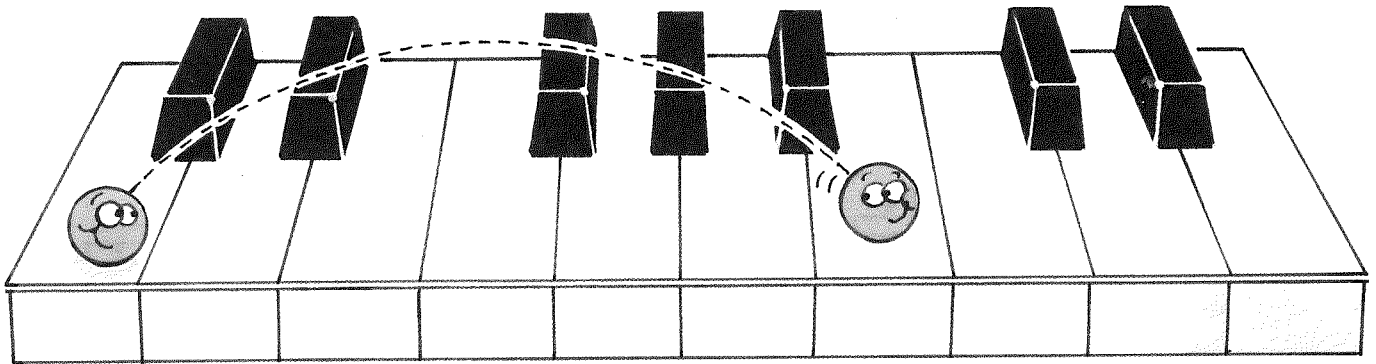
First system of musical notation. Treble clef, 3/4 time signature. The melody starts with a quarter note G4 (finger 1), followed by a quarter note A4 (finger 5), and a quarter note B4 (finger 1). The bass line consists of eighth notes: G3 (finger 5), A3, B3, and C4. Dynamics include *mp* and accidentals (b) for B4 and C4.

Second system of musical notation. Treble clef. The melody continues with a quarter note C5 (finger 1), followed by a quarter note B4 (finger 1), and a quarter note A4 (finger 5). The bass line continues with eighth notes: D4, E4, F4, and G4. Dynamics include *mp* and accidentals (b) for B4 and F4.

Third system of musical notation. Treble clef. The melody features a quarter note G4 (finger 4), followed by a quarter note F4 (finger 2), and a quarter note E4 (finger 4). The bass line continues with eighth notes: F4, G4, A4, and B4. Dynamics include *p* and accidentals (b) for F4 and B4.

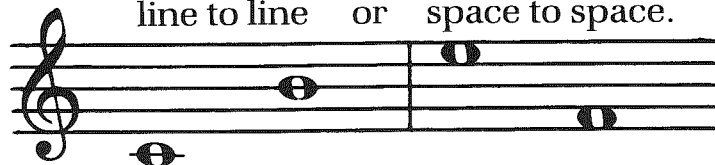
Fourth system of musical notation. Treble clef. The melody concludes with a quarter note D5 (finger 1), followed by a half note C5 (finger 1), and a half note B4 (finger 1). The bass line continues with eighth notes: C4, D4, E4, and F4. Dynamics include *mp*, *rit.*, and *5 Sva* (5th octave sostenuto).

7th



An interval of a **7th** is either

line to line or space to space.



Play and name these **harmonic intervals**.

Play and name these **melodic intervals**.

First ending

Second ending

1. Play first time through, then repeat the section. || 2. Play second time through, omitting first ending. ||

Draw a circle around the 7ths.

In the Ocean Deep

Moderato

The musical score is written for piano in 3/4 time, marked Moderato. It consists of four systems of music. The first system begins with a dynamic marking of *mf* and includes fingering numbers 5, 3, 1 in the right hand and 5, 1, 3, 5 in the left hand. The second system continues the piece with a circled 3 in the left hand. The third system is divided into two parts: the first part has a circled 5 in the left hand, and the second part, marked *p*, features a circled 4 in the left hand. The fourth system is divided into two parts: the first part has a circled 5 in the left hand, and the second part has a circled 1 in the left hand. A box labeled "New note D" is placed under the first note of the second part of the fourth system. The score concludes with a double bar line.

Primary Chords

Chords built on the first, fourth, and fifth degrees of the scale are called **primary chords**.

Each chord has a Roman numeral: I, IV, V.

Each chord has a name:

I chord = **tonic** chord

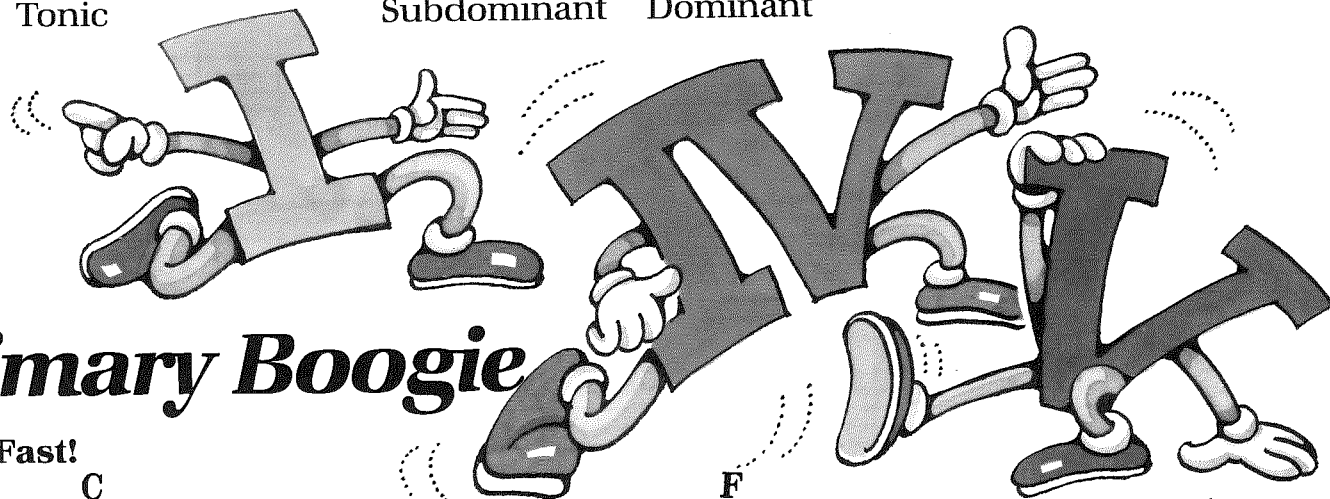
IV chord = **subdominant** chord

V chord = **dominant** chord

Play these primary chords in C Major.

C F G

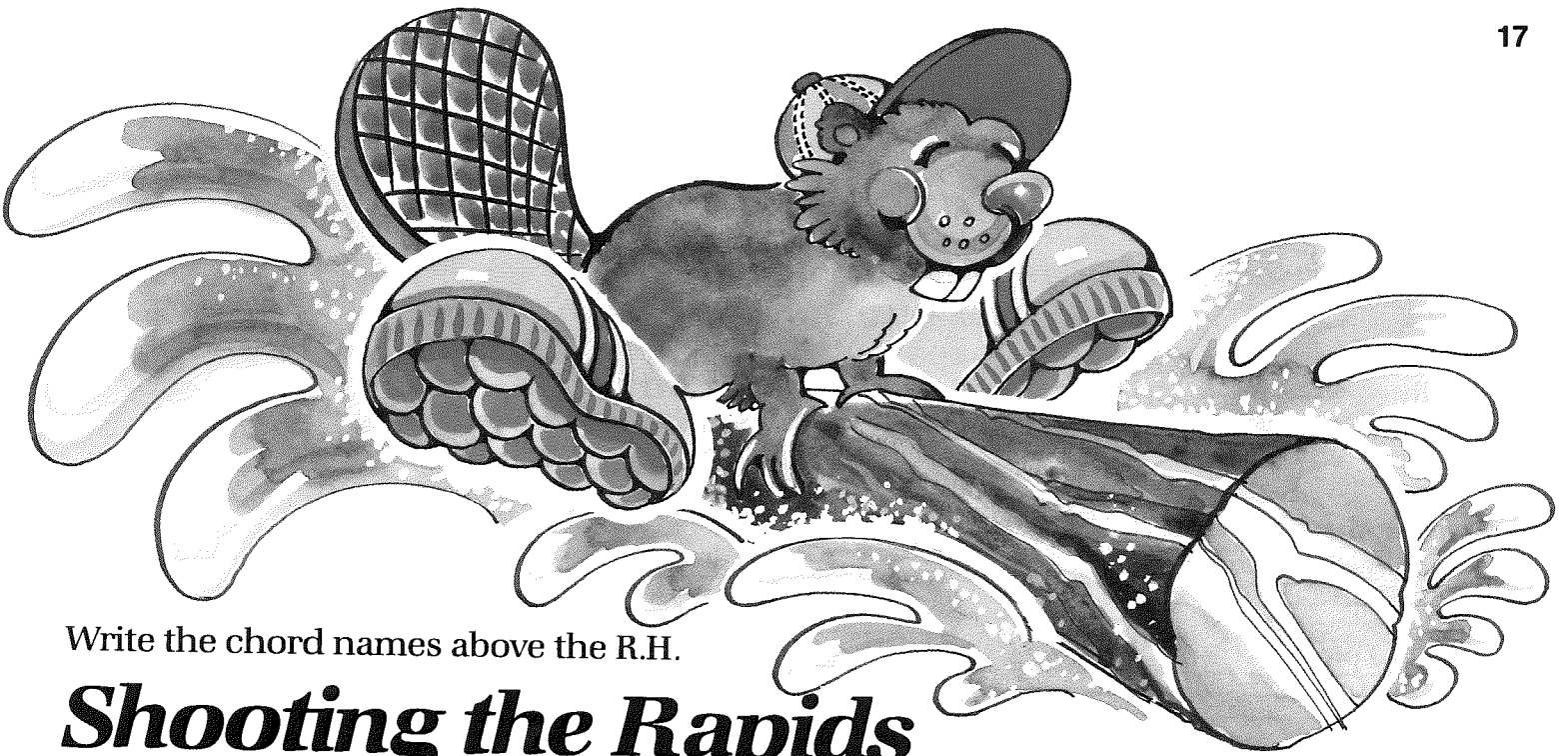
I Tonic IV Subdominant V Dominant



Primary Boogie

Fast!

C 1 2 3 5 f I IV V I



Write the chord names above the R.H.

Shooting the Rapids

Lively

5 3 2 1

f

I IV I

Musical notation for the first system, including treble and bass staves with notes and chords.

5 5 3

Fine

V IV I

Musical notation for the second system, including treble and bass staves with notes and chords.

1 2 3 1 1 2

mf

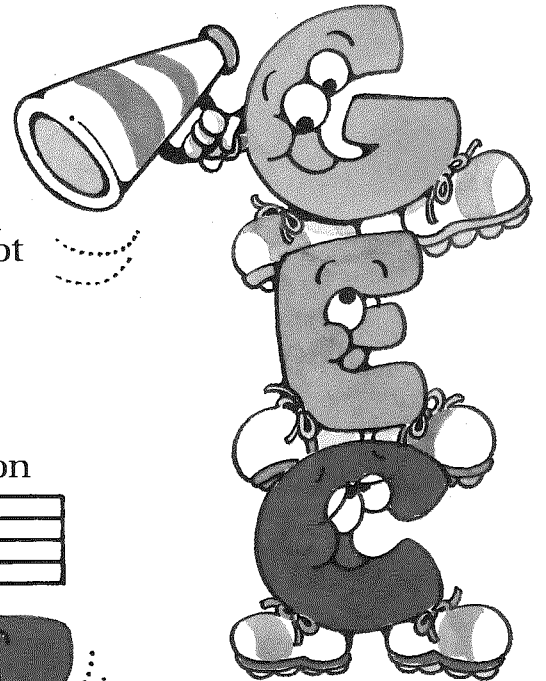
D. C. al Fine

V I IV V

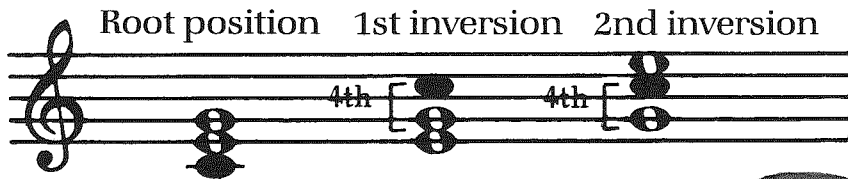
Musical notation for the third system, including treble and bass staves with notes and chords.

Triads and Inversions

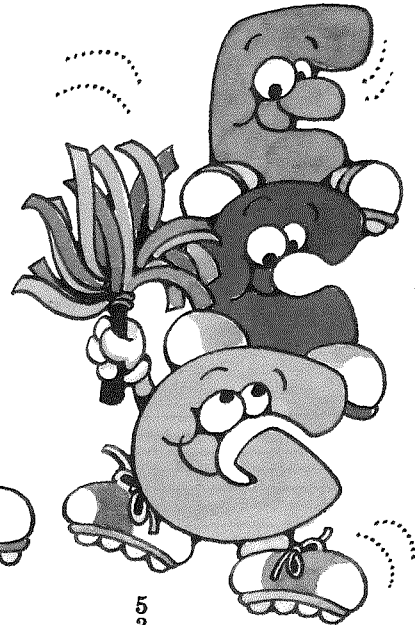
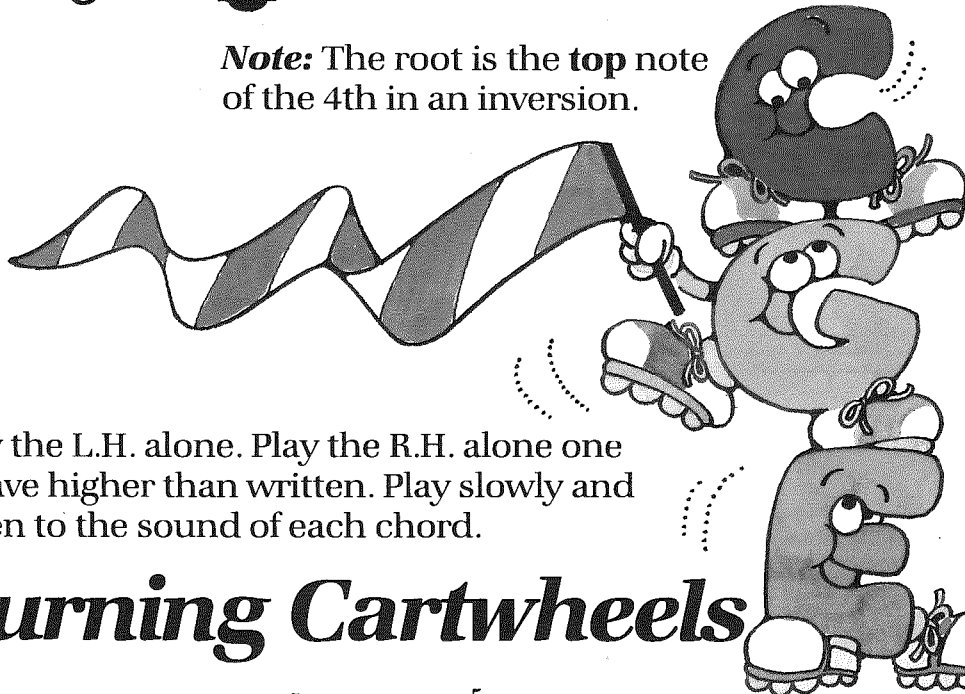
A **triad** (a three-note chord) in **root position** looks like this:



An **inversion** is a different arrangement of the notes in a triad:



Note: The root is the **top** note of the 4th in an inversion.



Play the L.H. alone. Play the R.H. alone one octave higher than written. Play slowly and listen to the sound of each chord.

Turning Cartwheels

R. H. C E F C E F

L. H. V V V IV I

New note E

New note F

Chord Progression I IV

A **chord progression** is a change from one chord to another. The chord progression I IV is easier to play by playing the IV chord in its **2nd inversion**. By using the inversion for the IV chord the hand can stay in place rather than moving to play root position chords.

Warm-up

Practice this **chord progression** in C Major. Play by "feel," without looking at your hand for the chord changes.

C whole step F C F C
I IV I IV I
2nd inversion

Rock!

Steady rock beat

C F C F C F C
C F C F C
C F C F C

Chord Progression I V7

The complete V7 chord in root position has four notes. The V7 chord is built on the fifth scale degree.

C
I
Tonic

G7
7th
5th
3rd
Root
V7
Dominant seventh

The V7 chord has **three** inversions.

Root position 1st inversion 2nd inversion 3rd inversion

2nd 2nd 2nd

Note: The root is the **top** note of the 2nd in an inversion.

The chord progression I V7 is easier to play when the V7 chord is in its **1st inversion**. Notice that only three notes are played. The interval of the 5th (D) above the root is left out.

G7
V7
1st inversion



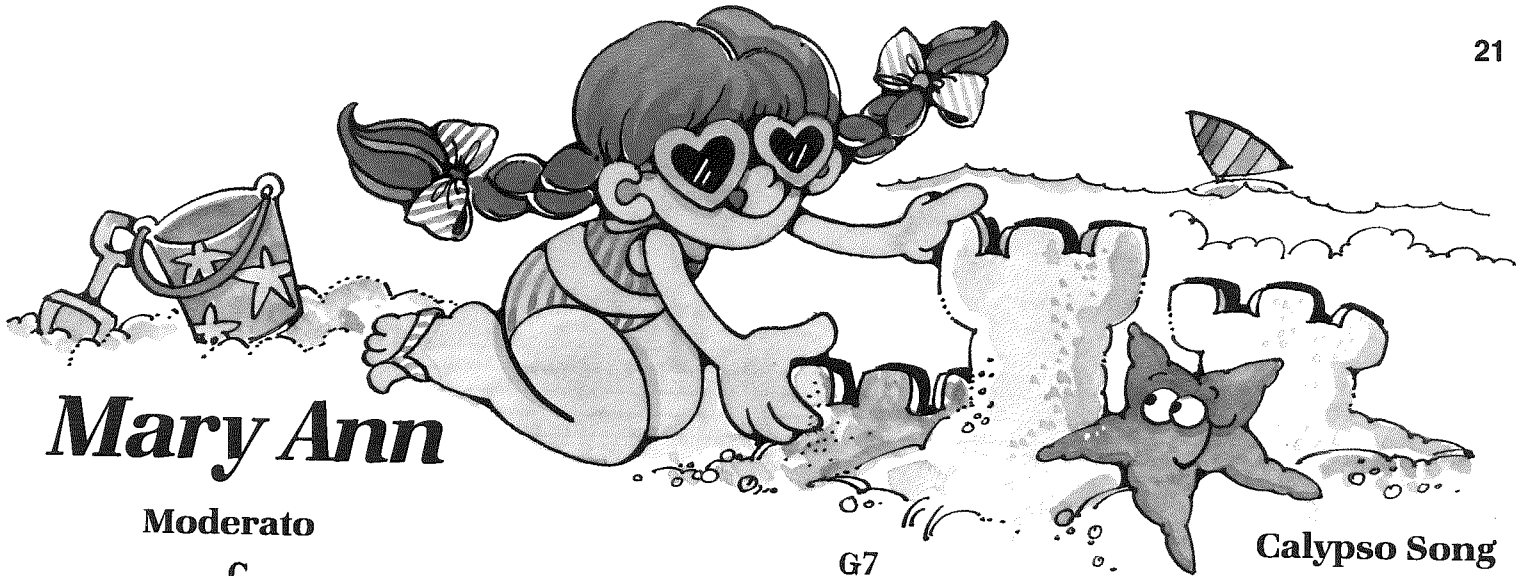
Warm-up

Practice this **chord progression** in C Major. Play by “feel,” without looking at your hand for the chord changes.

C G7 C G7 C

I V7 I V7 I

1st inversion



Mary Ann

Moderato

Calypso Song

Chord: C

mf All day, all night, Ma - ry Ann,

Chord: G7

Chord: C

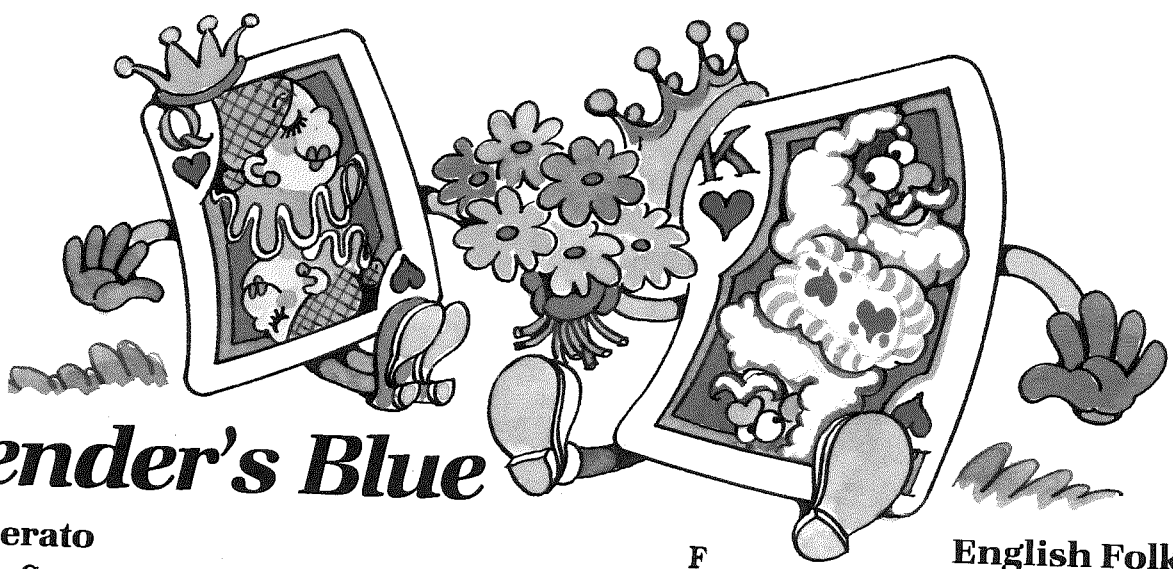
2 ① 2
Down by the sea - shore, sift - ing sand;

Chord: G7

All the lit - tle chil - dren love Ma - ry Ann,

Chord: C

①
Down by the sea - shore, sift - ing sand.



Lavender's Blue

Moderato

English Folk Song

C 1 F ⑤

mp Lav - en - der's blue, dil - ly, dil - ly, Lav - en - der's green,

1 3

C G7

When I am king, dil - ly, dil - ly, You shall be queen.

3

C F ⑤

Who told you so, dil - ly, dil - ly, Who told you so?

C G7 C

'Twas my own heart, dil - ly, dil - ly, That told me so.

rit.

Warm-up

R.H. plays I V7

C G7 C



The Marines' Hymn

March tempo

Section A

C⁵₁ G7 C

Section B

F C F C

Section A

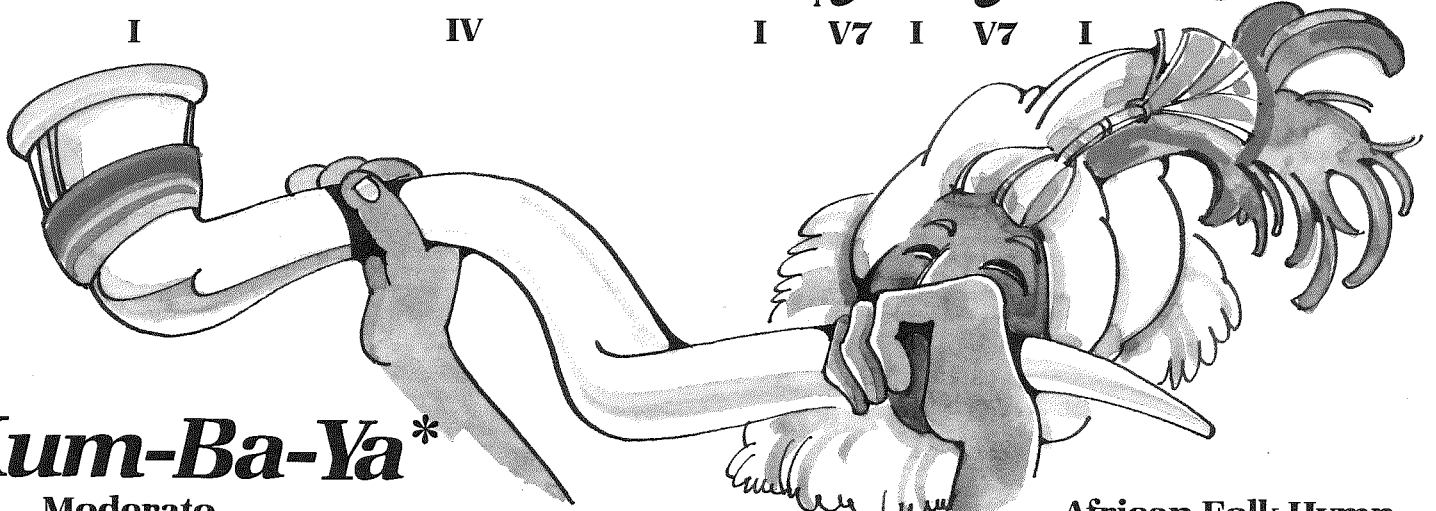
G7 C

Warm-up

R.H. plays I IV V7

C F C G7 C G7 C

I IV I V7 I V7 I



Kum-Ba-Ya*

Moderato

African Folk Hymn

1 C F C

mf 1. Kum - ba - ya, my Lord, Kum - ba - ya, Kum - ba -
 2. Hear me pray - ing, Lord, Kum - ba - ya, Hear me

5

G7 C

ya, my Lord, Kum - ba - ya, Kum - ba - ya, my Lord,
 pray - ing, Lord, Kum - ba - ya, Hear me pray - ing, Lord,

F C F C G7

Kum - ba - ya, Oh Lord, Kum - ba - ya.
 Kum - ba - ya, Oh Lord, Kum - ba - ya.

*Kum-ba-ya means come by here.

G Major Scale

Play hands separately first.

Primary Chords in G Major

Warm-up

Practice this **chord progression** in G Major. Play by "feel," without looking at your hands for the chord changes. Play hands separately first.



Old MacDonald Rocks

Lively

Section A

f Old Mac-Don-ald had a farm, Oh _____ yeah!

1 4 5 1 2 3 5 1 3 5

On that farm he rocked a - way, Oh _____ yeah! With a

4 5 1 5 1 3 5 4

Section B

cock-a-doo-dle doo, and a pig-gy oink-in tool E - I - E - I - O! Hey!

1 4 4 5 4

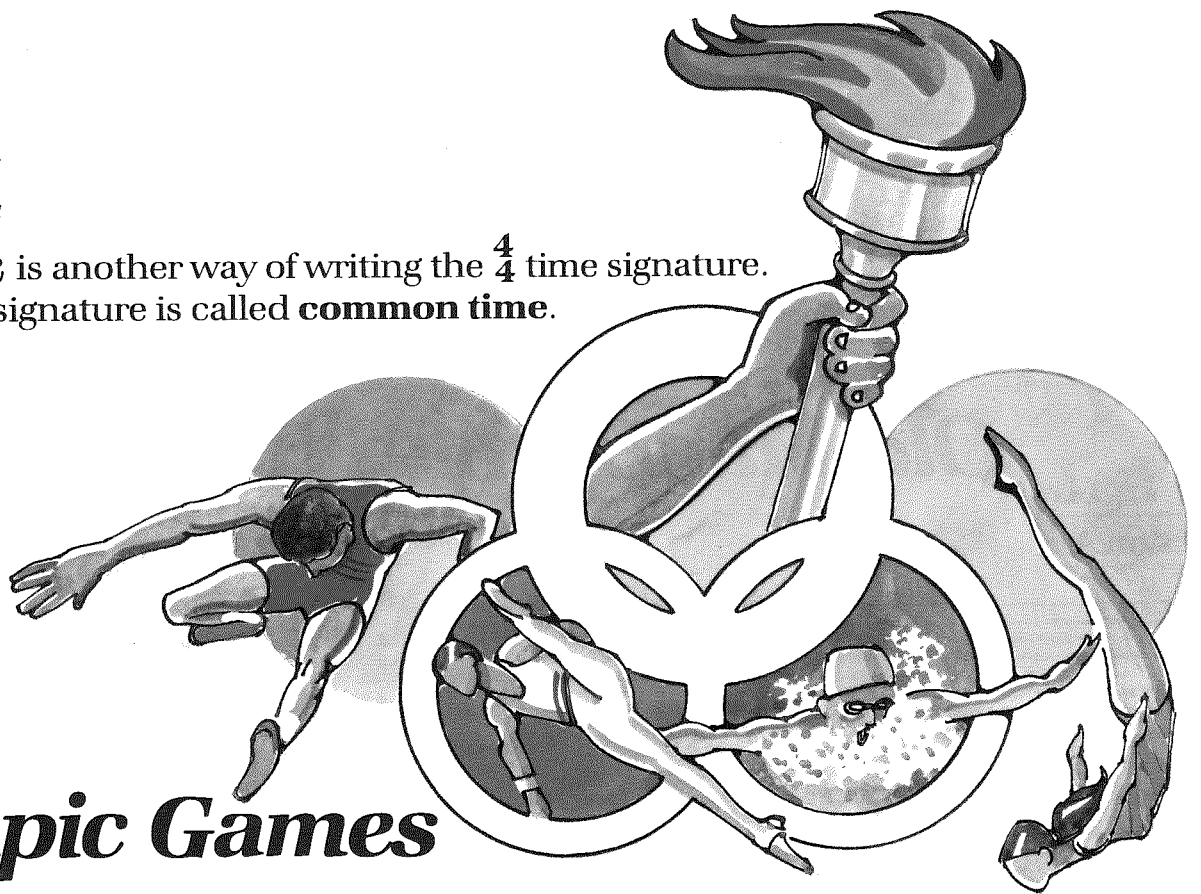
Section A

Old Mac - Don - ald had a farm, Oh _____ yeah!

1 5 1 2 3 5

$$C = \frac{4}{4}$$

The sign **C** is another way of writing the $\frac{4}{4}$ time signature. This time signature is called **common time**.



Olympic Games

Steady march tempo

Introduction

Musical notation for the Introduction section. It consists of two staves (treble and bass clef) in G major and common time. The music features a series of chords in the right hand and bass clef. A dynamic marking of *f* (forte) is present. Fingerings are indicated as 5, 2, 1 in the right hand.

Section A

Musical notation for Section A, first system. It consists of two staves in G major. The right hand has a melodic line with a dynamic marking of *mf* (mezzo-forte). The left hand provides a harmonic accompaniment. Fingerings 5 and 2 are indicated for the right hand.

Musical notation for Section A, second system. It continues the two-staff notation. The right hand has a dynamic marking of *p* (piano) and *mf* (mezzo-forte). Fingerings 2, 5, 3, 1, 2 are indicated for the right hand, and 1, 5, 2 for the left hand.

Section B

Musical notation for Section B, consisting of two staves. The key signature is one sharp (F#). The music is in a 4/4 time signature. The upper staff (treble clef) features a melody with dotted rhythms and rests, marked with a dynamic of *mp*. The lower staff (bass clef) features a bass line with eighth-note patterns and rests, marked with a dynamic of *mp*. Fingering numbers 5, 2, 1, and 5 are indicated below the notes.

Section A

Musical notation for Section A, consisting of two staves. The key signature is one sharp (F#). The music is in a 4/4 time signature. The upper staff (treble clef) features a melody with eighth-note patterns and rests, marked with a dynamic of *mf*. The lower staff (bass clef) features a bass line with eighth-note patterns and rests, marked with a dynamic of *mf*. Fingering numbers 5, 2, 5, and 2 are indicated above the notes.

Musical notation for the continuation of Section A, consisting of two staves. The key signature is one sharp (F#). The music is in a 4/4 time signature. The upper staff (treble clef) features a melody with eighth-note patterns and rests, marked with a dynamic of *mf*. The lower staff (bass clef) features a bass line with eighth-note patterns and rests, marked with a dynamic of *p*. Fingering numbers 2, 5, 3, 1, and 5 are indicated below the notes.

Coda*

Musical notation for the Coda, consisting of two staves. The key signature is one sharp (F#). The music is in a 4/4 time signature. The upper staff (treble clef) features a melody with eighth-note patterns and rests, marked with a dynamic of *rit.*. The lower staff (bass clef) features a bass line with eighth-note patterns and rests, marked with a dynamic of *rit.*. Fingering numbers 5, 3, 4, 1, and 5 are indicated below the notes.

*Coda means ending.

6/8 Time Signature

6 means six beats to each measure.

8 means the eighth note gets one beat.

Notes

Rests



1 beat



2 beats



3 beats



6 beats



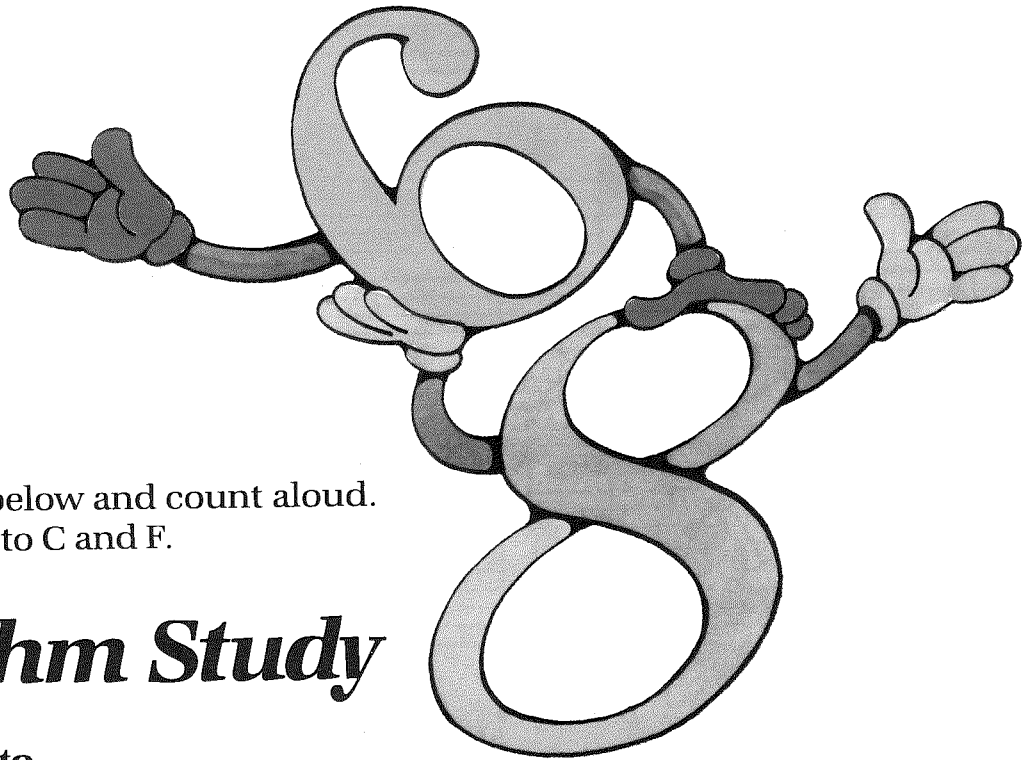
Clap and count these rhythms.

6/8 1 2 3 4 5 6

6/8 1 2 3 4 5 6

6/8 1 2 3 4 5 6

6/8 1 2 3 4 5 6

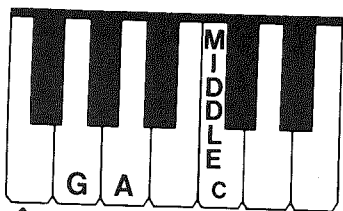


Play the music below and count aloud.
Then transpose to C and F.

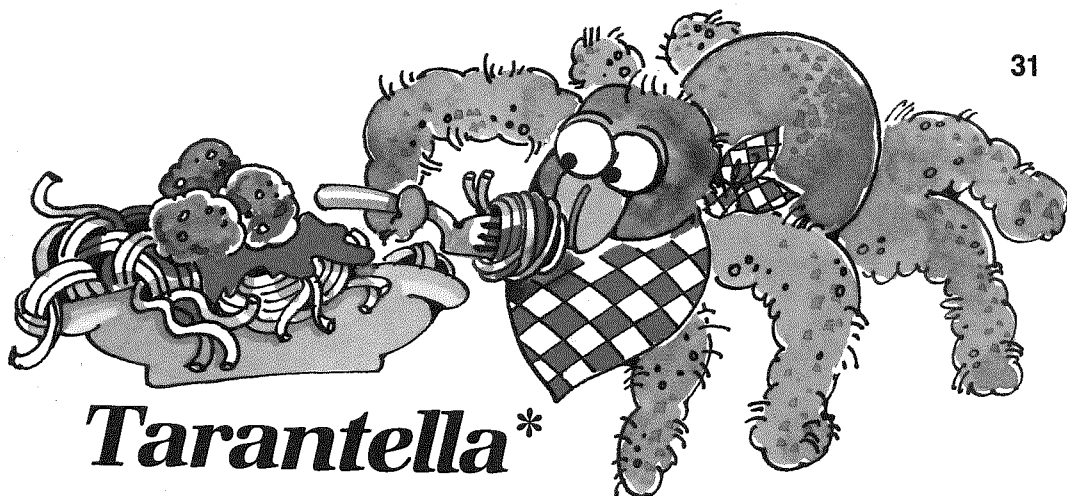
6/8 Rhythm Study

Moderato

f-p



Allegro



Tarantella*

Section A

First system of musical notation for Section A. It consists of a treble and bass clef staff. The treble staff has a 3/8 time signature and a key signature of one flat. It features a triplet of eighth notes in the first measure, followed by quarter and eighth notes. The bass staff has a 6/8 time signature and features a steady eighth-note accompaniment. Dynamics include a forte (*f*) marking. Fingerings are indicated with numbers 1, 2, and 3.

Second system of musical notation for Section A. It continues the melody and accompaniment from the first system. The treble staff has a melodic line with eighth and quarter notes. The bass staff continues the eighth-note accompaniment. The system concludes with a *Fine* marking.

Section B

First system of musical notation for Section B. It consists of a treble and bass clef staff. The treble staff has a 3/8 time signature and a key signature of one flat. It features a melody with eighth and quarter notes, including a triplet. The bass staff has a 6/8 time signature and features a steady eighth-note accompaniment. Dynamics include a mezzo-piano (*mp*) marking. Fingerings are indicated with numbers 1, 2, and 3.

Second system of musical notation for Section B. It continues the melody and accompaniment from the first system. The treble staff has a melodic line with eighth and quarter notes, including a triplet. The bass staff continues the eighth-note accompaniment. The system concludes with a *D. C. al Fine* marking.

*A tarantella is a fast Italian dance. There used to be a superstition that the madness caused from the bite of a tarantula spider could only be cured by wild dancing.



Scottish Bagpipes

Lively

mf

Count: 6

1 2 5 4 2 2 1 2 5 2 1

1 2 3 4 5 6 1 2 3 etc.

2 5 3 1 2 1

2.


4 4

1.

2.

The musical score is written in treble and bass clefs with a key signature of one sharp (F#) and a 6/8 time signature. It includes fingerings and a count of 6 for the first measure.

Fermata Sign

This sign  is called a **fermata**. It means to hold the note longer than the time value.

Sailing!

Lively

mf Sail - ing, sail - ing, In - to the sea we'll go, ——— Look

2 5

1 3 5

1 5

3

out for a storm, it might come up, And then the wind will blow! ———

2 5 4 2

2 4

Sail - ing, sail - ing, Wow, can the o - cean roar, ——— We

2

1

hope the weath - er will be good, So we'll get back to shore! ———

4

2

New note C

F Major Scale

1st tetrachord 2nd tetrachord

1 1 1/2 1 1 1 1/2

Play hands separately first.

1 2 3 4 ① 2 3 4 3 2 1 ④ 3 2 1

5 4 3 2 1 ③ 2 1 2 3 ① 2 3 4 5

Primary Chords in F Major

F B \flat C7

I IV V7

Tonic Subdominant Dominant seventh

Warm-up

Practice this **chord progression** in F Major. Play by “feel,” without looking at your hands for the chord changes. Play hands separately first.

F B \flat F C7 F

I IV I V7 I

2nd inversion 1st inversion

Is this piece in two-part form, or three-part form?

Oh! Susanna

Stephen Foster *
(1826-1864)

With spirit

Musical notation for the first system of 'Oh! Susanna'. The system consists of a treble clef staff with a melody line and a bass clef staff with a piano accompaniment. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. A slur covers the first five notes: G4, A4, Bb4, C5, and Bb4. Fingering numbers 1, 5, 4, 2, and 1 are written above the notes. Chords F and C7 are indicated above the staff. The piano accompaniment features a steady bass line with chords F and C7. The lyrics are: *mf* 1. I came from Ala-bama with my ban-jo on my knee. I'm
2. It rained all night the day I left, the weath-er, it was dry. The

Musical notation for the second system of 'Oh! Susanna'. The system continues the melody and piano accompaniment. The melody has a slur over the first four notes: G4, A4, Bb4, and C5. Fingering numbers 5, 4, 2, and 1 are written above. Chords F and C7 are indicated. The piano accompaniment continues with chords F and C7. The lyrics are: going to Lou-si-an-a, my true love for to see.
sun so hot I froze to death, Su-san-na, don't you cry.

Musical notation for the third system of 'Oh! Susanna'. The system continues the melody and piano accompaniment. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. A slur covers the first five notes: G4, A4, Bb4, C5, and Bb4. Fingering numbers 3, 2, 1, 2, and 1 are written above. Chords Bb and F are indicated. The piano accompaniment features a steady bass line with chords Bb and F. The lyrics are: *f* Oh! Su-san-na, now don't you cry for me, For I've
mf

Musical notation for the fourth system of 'Oh! Susanna'. The system continues the melody and piano accompaniment. The melody has a slur over the first four notes: G4, A4, Bb4, and C5. Fingering numbers 5, 4, 2, and 1 are written above. Chords C7 and F are indicated. The piano accompaniment continues with chords C7 and F. The lyrics are: come from Ala-bama with my ban-jo on my knee.

*Stephen Foster was an American composer whose popular songs became so widely known that they are often thought of as American folk songs.



Roumanian Rhapsody

Andante

Introduction

mp play freely

 The Introduction section is in 4/4 time and begins with a piano introduction. The right hand has a whole rest, while the left hand plays a sequence of notes: G2 (5), F2 (2), E2 (4), D2 (2), C2 (2), B1 (2), A1 (4). The first ending consists of a half note G2 and a half note F2. The second ending consists of a half note G2 and a half note F2.

Section A Allegretto

mf

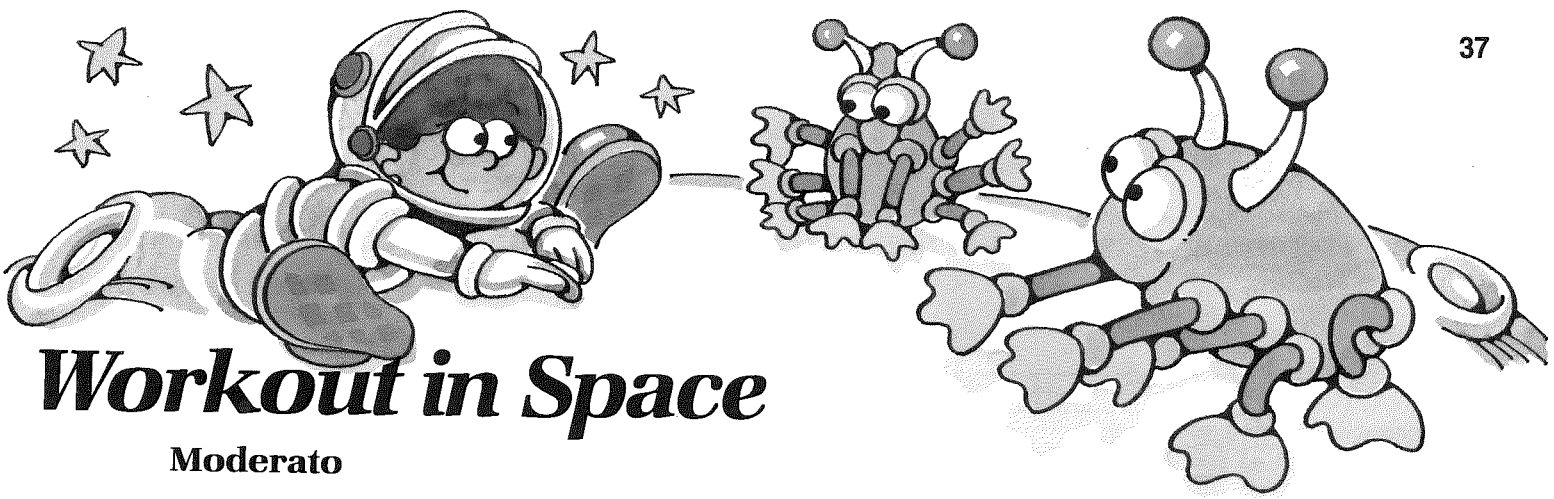
 Section A begins with a triplet of eighth notes in the right hand: G4, A4, B4. The left hand plays chords: G2-B2-D2, F2-A2-C3, E2-G2-B2, D2-F2-A2, G2-B2-D2, F2-A2-C3, E2-G2-B2, D2-F2-A2.

This section continues the triplet in the right hand: G4 (1), A4 (4), B4 (4). The left hand plays chords: G2-B2-D2, F2-A2-C3, E2-G2-B2, D2-F2-A2, G2-B2-D2, F2-A2-C3, E2-G2-B2, D2-F2-A2.

Coda

slower *mp* *fast* *f*

 The Coda section starts with a triplet in the right hand: G4, A4, B4. The left hand plays chords: G2-B2-D2, F2-A2-C3, E2-G2-B2, D2-F2-A2. The tempo changes to 'fast' and the dynamics to 'f'. The right hand plays a triplet of eighth notes: G4 (5), A4 (1), B4 (5). The left hand plays chords: G2-B2-D2, F2-A2-C3, E2-G2-B2, D2-F2-A2.



Workout in Space

Moderato

First system of musical notation. Treble clef, bass clef, common time signature. Chords: F, B \flat , F, B \flat , F. Fingerings: 1, 2. Dynamics: *mf*, *continue stacc.*

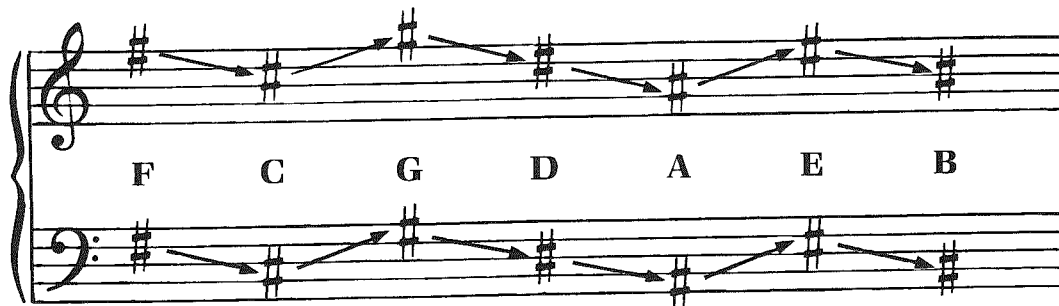
Second system of musical notation. Treble clef, bass clef, common time signature. Chords: C7, F. Fingerings: 4, 1, 2, 3. Dynamics: *Fine*

Third system of musical notation. Treble clef, bass clef, common time signature. Chords: F, B \flat , F, B \flat , F. Fingerings: 5, 3, 1. Dynamics: *continue stacc.*

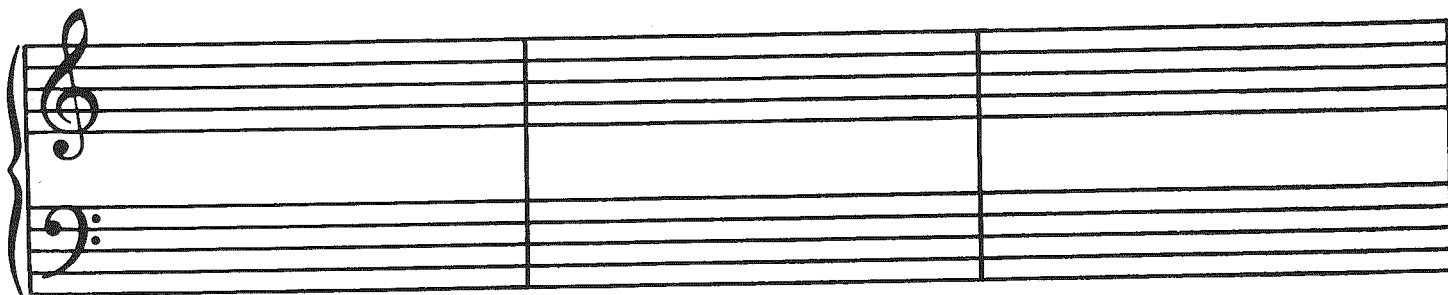
Fourth system of musical notation. Treble clef, bass clef, common time signature. Chord: C7. Fingerings: 1, 4, 1. Dynamics: *D. C. al Fine*

The Order of Sharps

The **sharps** are *always* written in the same order on the staff. **Memorize** this order.



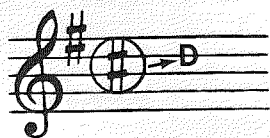
Write the order of sharps three times on this staff.*



Major Sharp Key Signatures

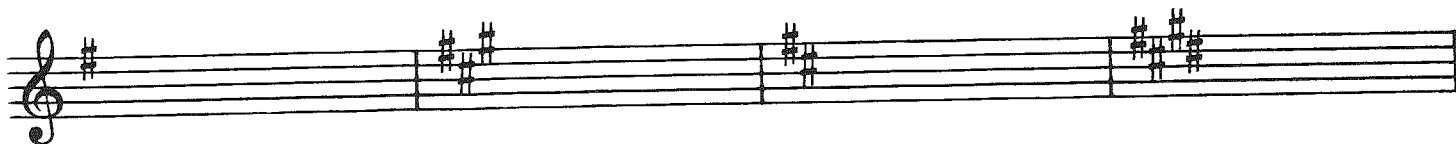
The **key signature** at the beginning of each staff tells you which notes to play sharp or flat **throughout** the piece, and the main tonality, or **key**, of the piece.

To find the **sharp** key signatures, name the *last sharp* to the right in the key signature. Then name the *next letter* in the music alphabet (go up a half step). This is the name of the Major key.



D Major

Name these key signatures.

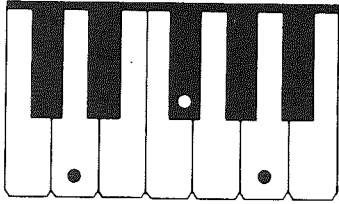


*Teacher: Continue to have the student use **Bastien Music Notebook** and **Bastien Music Flashcards** for reinforcement.

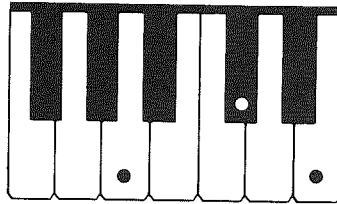
Group 2 Keys (D, A, E)

These keys are called **Group 2** because in each I (tonic) chord there is a **black key** in the **middle**.

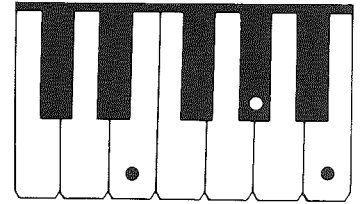
D Major



A Major



E Major



Warm-ups

Play these chords. Count aloud.

Key of D

D

f-p

I

Key of A

A

mf-mp

I

Key of E

E

f-p

I

D Major Scale

Play hands separately first.

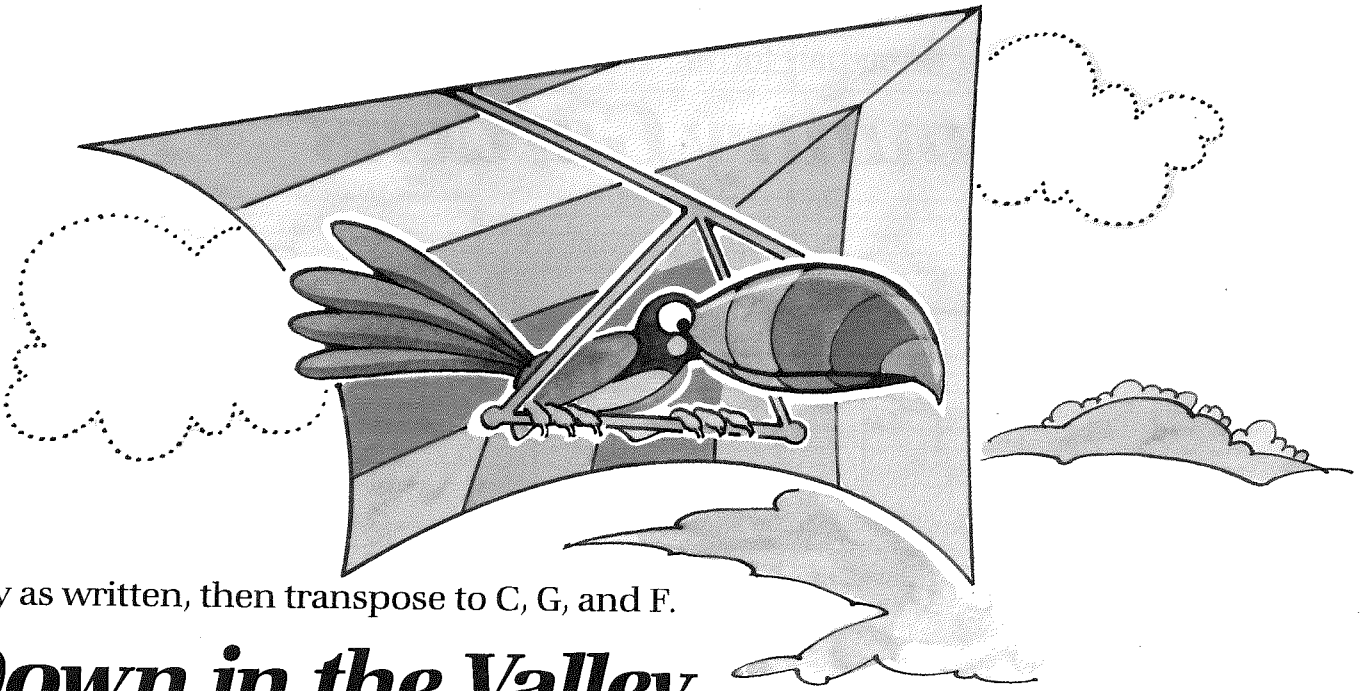
Primary Chords in D Major

Warm-up

Practice this **chord progression** in D Major. Play by "feel," without looking at your hands for the chord changes. Play hands separately first.

Warm-up

Play legato. Repeat, play staccato.



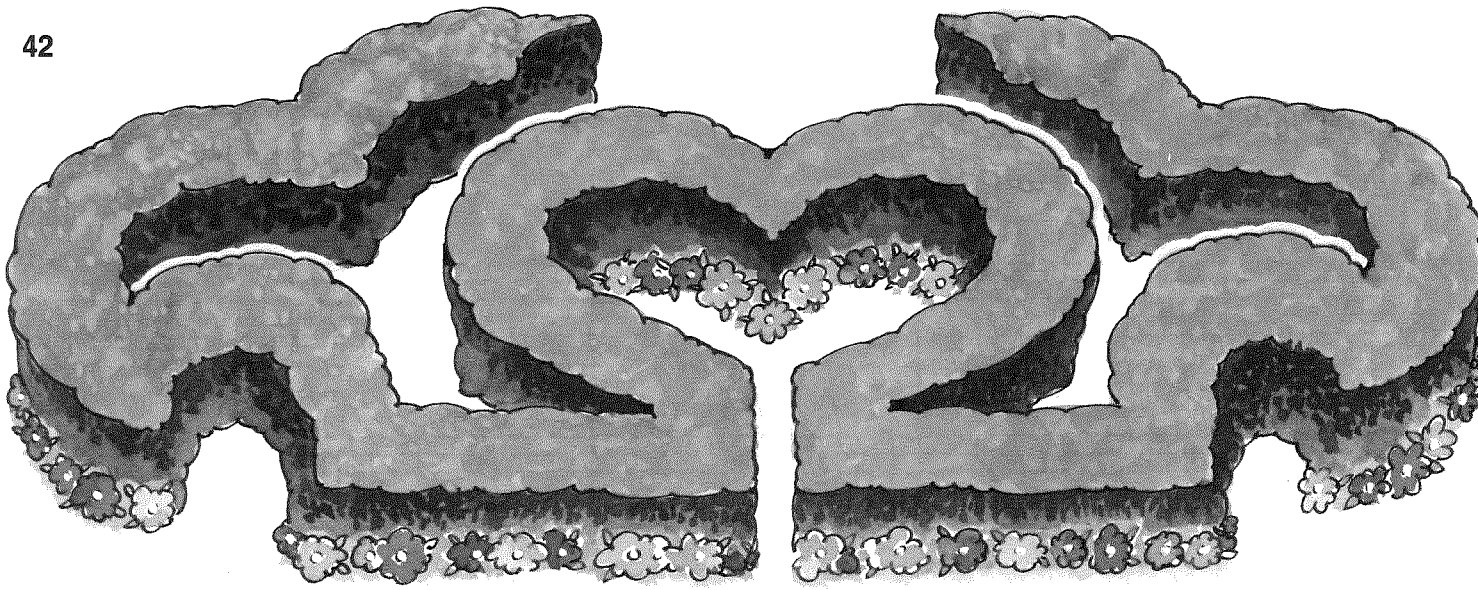
Play as written, then transpose to C, G, and F.

Down in the Valley

Moderato

D

A7



Is this piece in two-part, or three-part form?

Country Gardens

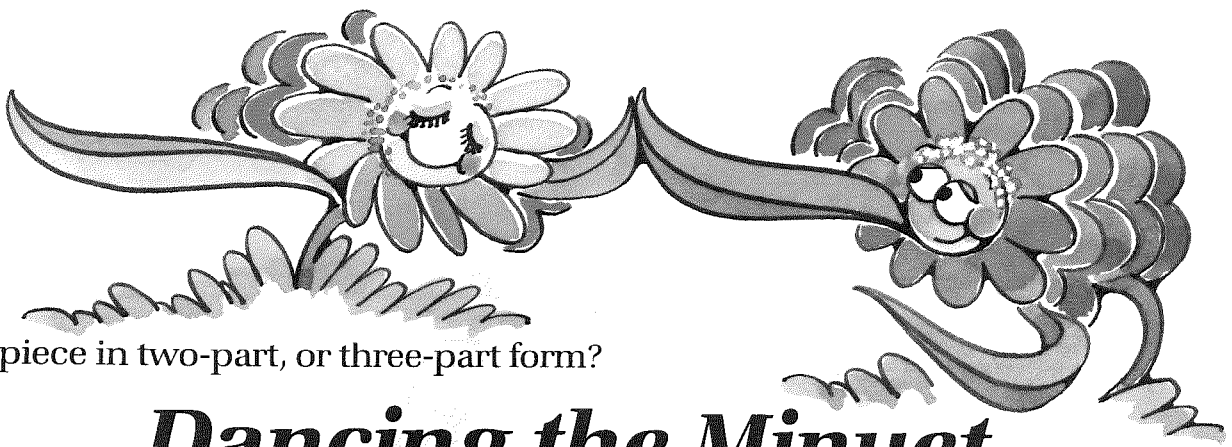
English Dance

Moderato

5 *mf* D G A7 D

5 *mf* D G A7 D *Fine*

G D G A7 *D.C. al Fine*
f-p 1 3 3 D



Is this piece in two-part, or three-part form?

Dancing the Minuet

Moderato

Musical notation for the first system. Treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. The first measure contains a triplet of eighth notes. The dynamic marking is *mp*. The bass clef part has a 1/5 fingering in the first measure.

Musical notation for the second system. It continues the melody from the first system. The dynamic marking is *mp*. The system concludes with a *Fine* marking.

Musical notation for the third system. The first measure has a dynamic marking of *mf* and a 2/4 time signature. The second measure has a dynamic marking of *mp* and a *gva* (ritardando) marking. The bass clef part has a 2/4 time signature.

Musical notation for the fourth system. The first measure has a dynamic marking of *mf* and a 2/4 time signature. The second measure has a dynamic marking of *f* and a 4/2 time signature. The system concludes with a *D. C. al Fine* marking.

A Major Scale

Play hands separately first.

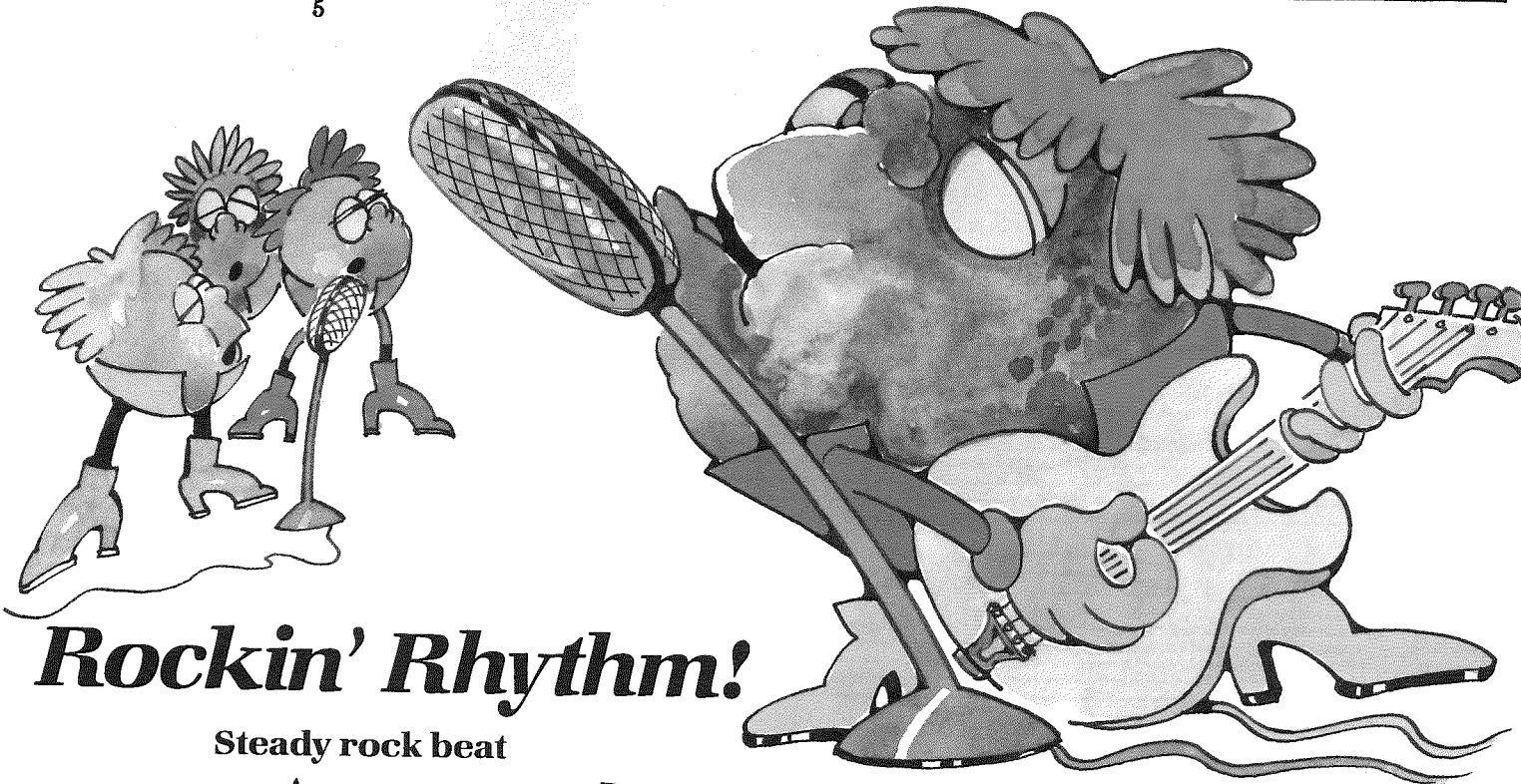
Primary Chords in A Major

Warm-up

Practice this **chord progression** in A Major. Play by “feel,” without looking at your hands for the chord changes. Play hands separately first.

Warm-up

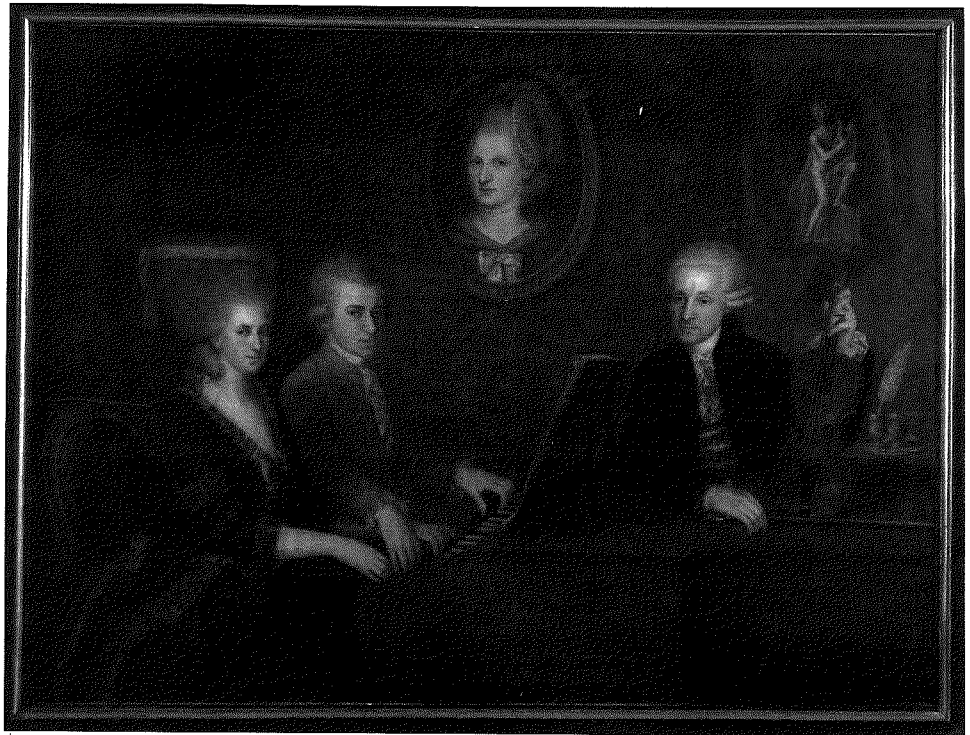
Play legato. Repeat, play staccato.



Rockin' Rhythm!

Steady rock beat

Wolfgang Amadeus Mozart (1756-1791) is one of the world's greatest composers. He was a very talented child and began composing at the age of five. Mozart performed his music throughout Europe, and today it is enjoyed by people all over the world.

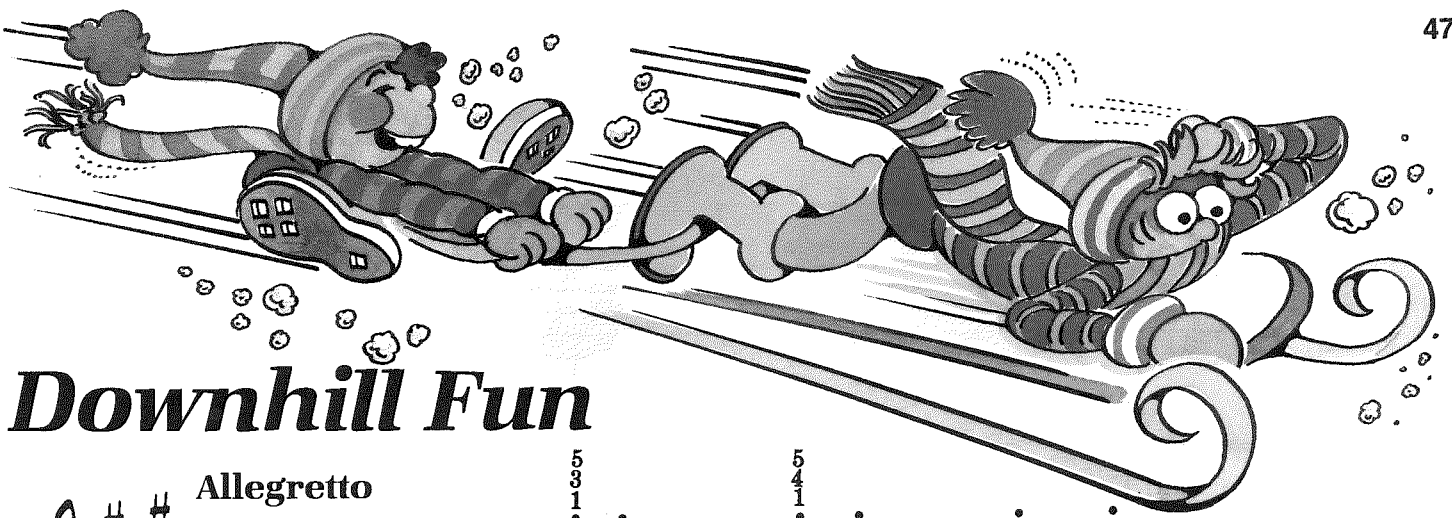


The Mozart Family by de la Croce (1780-81).
Courtesy of the Salzburg Mozarteum.

Sonata Theme

Andante

The musical score is written for piano in 3/4 time with a key signature of two sharps (D major). It is marked 'Andante' and 'mp' (mezzo-piano). The score is divided into three systems. The first system begins with a treble clef and a bass clef, with a 3/4 time signature. The melody in the treble clef starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass clef part starts with a quarter note G3, followed by a quarter note F3, and a quarter note E3. The second system is marked '1.' and the third is marked '2.'. The score includes various musical notations such as notes, rests, slurs, and fingerings.



Downhill Fun

Allegretto

5 3 1 5 4 1

mf

1 ① 1 ①

5 ③

1 3 5

5 ③

1 2 5

8va ----- 1

2 5

p

8va ----- 1

f *rit.*

1

1 2 5

E Major Scale

Play hands separately first.

Primary Chords in E Major

E
A
B7

I
IV
V7

Tonic
Subdominant
Dominant seventh

Warm-up

Practice this **chord progression** in E Major. Play by “feel,” without looking at your hands for the chord changes. Play hands separately first.

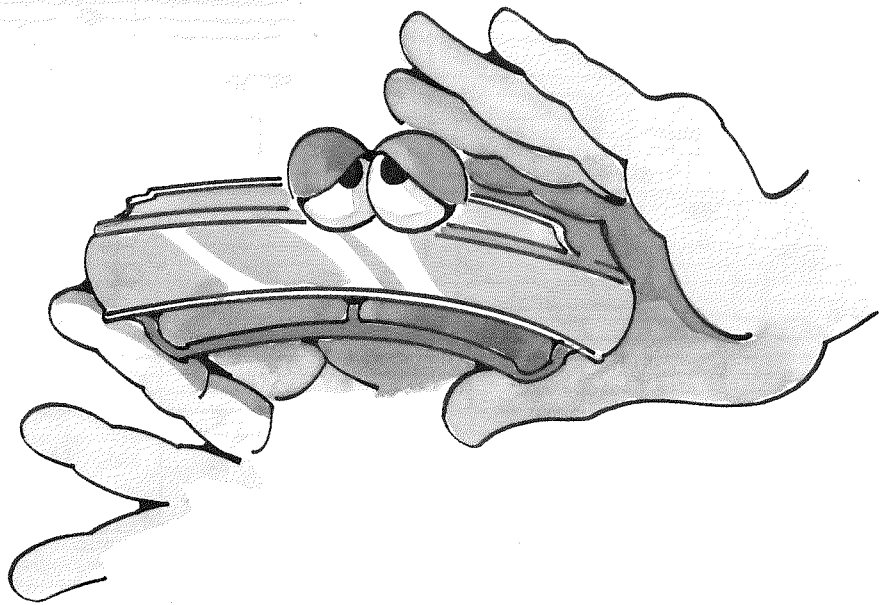
E
A
E
B7
E

I
IV
I
V7
I

2nd inversion
1st inversion

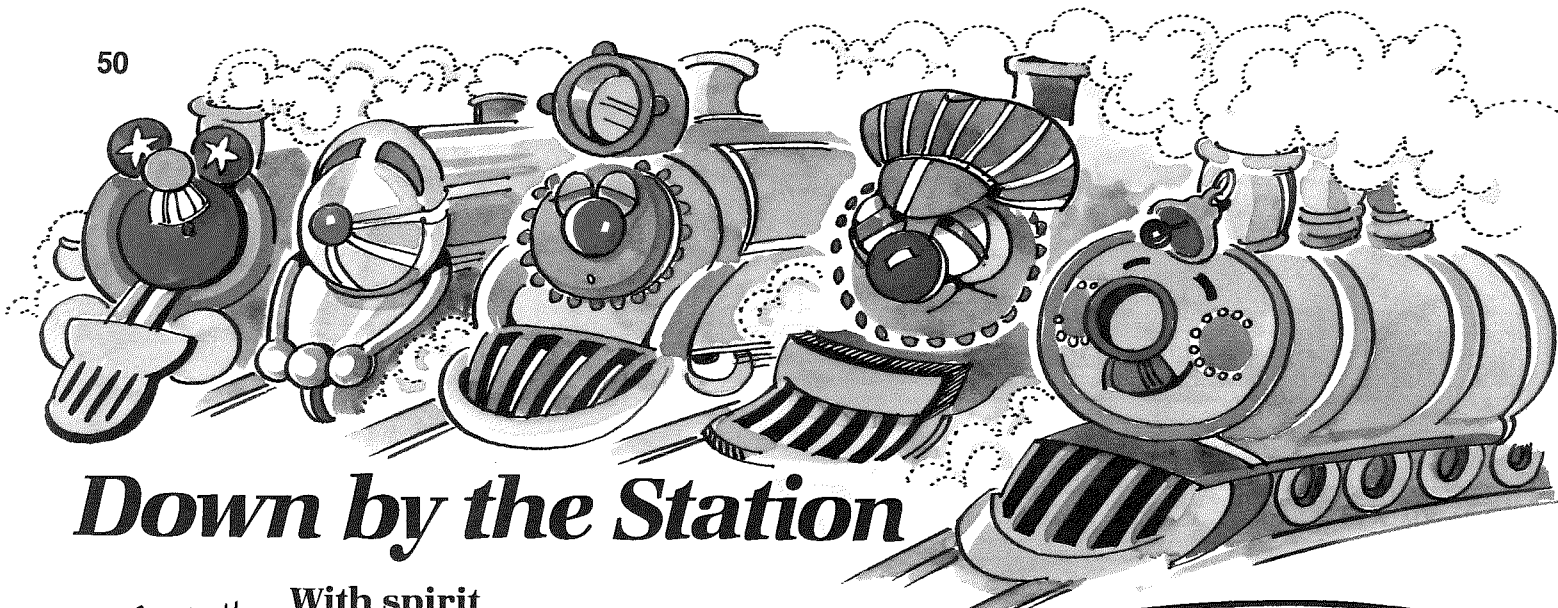
Warm-up

Play legato. Repeat, play staccato.



Blues in E

Fast!



Down by the Station

With spirit

mf Down by the sta - tion

ear - ly in the morn - ing, See the lit - tle puf - fer bel - lies

all in a row. Lis - ten to them puff - ing, lis - ten to them

toot - ing. *f* Puff, puff, toot, toot, off they go!

Barcarole*

Andante

Jacques Offenbach**

(1819-1880)

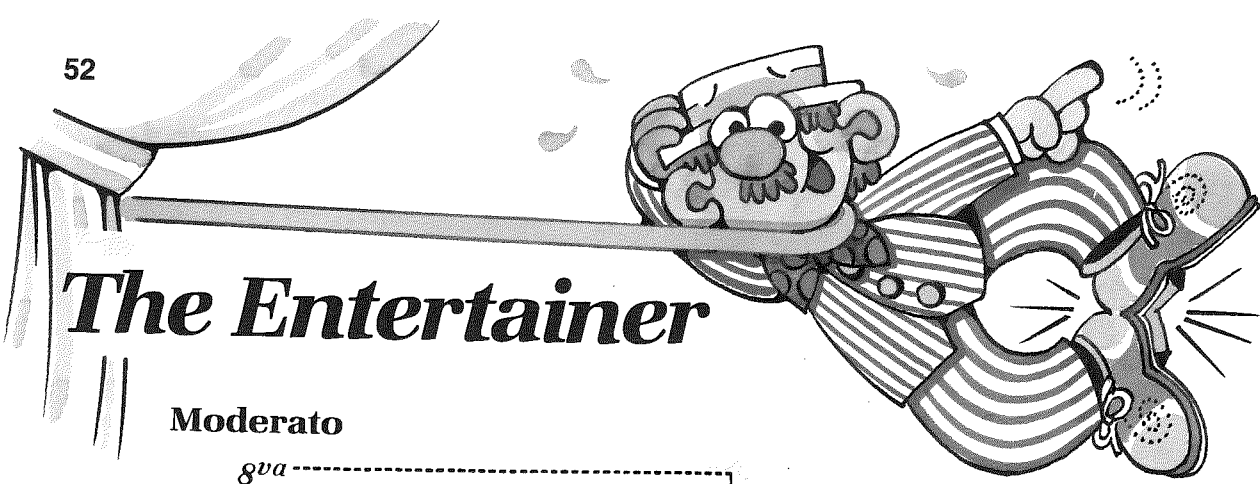
Section A

Section B

Section A

*A *barcarole* is a boat song of the gondoliers in Venice. The rhythm has a lilt suggestive of the boat's movement in the water.

**Jacques Offenbach was a French composer who is best known for the many short works he wrote for the musical theater.



The Entertainer

Scott Joplin *
(1868-1917)

Moderato

gva

f

4 4

4 4

4 2 1 4

2

1 2

2

5

1

p

5 3 5 1 3 2 4

2

f

1 3 5 1 2 5

1 2

*Scott Joplin was an American composer who is best known for his popular music style known as ragtime.

1

p

5

1

1 3

2 4

2

This system contains the first two staves of music. The treble clef staff begins with a whole note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass clef staff starts with a whole note G2, followed by quarter notes A2, B2, and C3, then a half note D3. Fingerings are indicated by numbers 1-5. A dynamic marking of *p* is present. A slur covers the first four measures of the treble staff.

2 1 3

f

1 2 1

2

5

This system contains the next two staves. The treble clef staff has quarter notes D5, C5, B4, and A4, followed by a half note G4. The bass clef staff has quarter notes G2, A2, B2, and C3, followed by a half note D3. Fingerings are indicated by numbers 1-5. A dynamic marking of *f* is present. A slur covers the first four measures of the treble staff.

1

f

1 3 2 4

1 2

This system contains the next two staves. The treble clef staff has quarter notes G4, A4, B4, and C5, followed by a half note D5. The bass clef staff has quarter notes G2, A2, B2, and C3, followed by a half note D3. Fingerings are indicated by numbers 1-5. A dynamic marking of *f* is present. A slur covers the first four measures of the treble staff.

1

mf *cresc.*

1 2 3 4

5

This system contains the next two staves. The treble clef staff has quarter notes G4, A4, B4, and C5, followed by a half note D5. The bass clef staff has quarter notes G2, A2, B2, and C3, followed by a half note D3. Fingerings are indicated by numbers 1-5. Dynamic markings of *mf* and *cresc.* are present. A slur covers the first four measures of the treble staff.

1 3

1 3

1

5

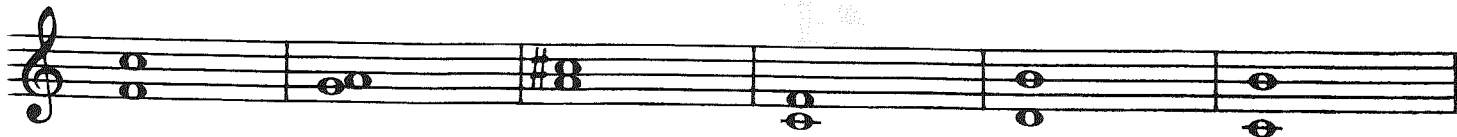
This system contains the final two staves. The treble clef staff has quarter notes D5, C5, B4, and A4, followed by a half note G4. The bass clef staff has quarter notes G2, A2, B2, and C3, followed by a half note D3. Fingerings are indicated by numbers 1-5. A slur covers the first four measures of the treble staff.

Music Review

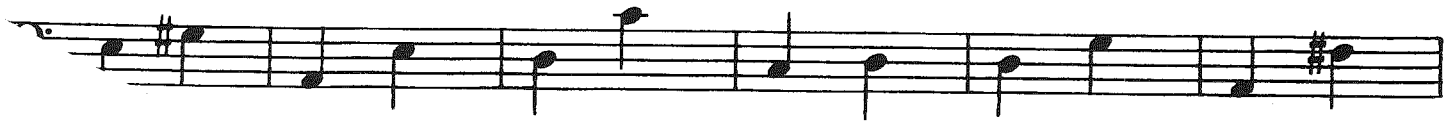
1. Name these Major key signatures.



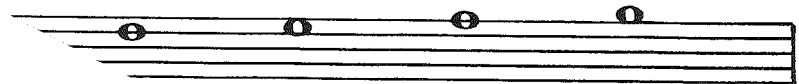
2. Name these **harmonic** intervals.



3. Name these **melodic** intervals.

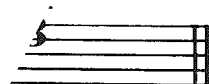


$\frac{1}{2}$ steps for the G Major scale.





ords in F Major.



p

5

2

f

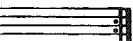
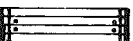
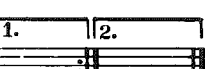


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WP202

*Scott Joplin was an American style known as ragtime.

(continued from inside front cover)

TERM	SIGN or ABBREVIATION	MEANING
Major Scale	.....	a pattern of eight tones divided into two tetrachords that are joined by a whole step
Mezzo Forte	<i>mf</i>	moderately loud
Mezzo Piano	<i>mp</i>	moderately soft
Moderato	.....	moderately
Octave Sign	<i>8va</i>	over notes: play one octave higher under notes: play one octave lower
Pianissimo	<i>pp</i>	very soft
Piano	<i>p</i>	soft
Repeat Signs		repeat from the beginning
		repeat between the pairs of dots and double bar lines
		play the first ending and repeat from the beginning; then skip the first ending and play the second
Ritardando	<i>rit.</i>	gradually slow down
Simile	.....	similar
Staccato		short, disconnected tones
Tempo	.....	rate of speed
Ternary Form	.....	a three-part form made of Sections A, B, A
Tetrachord	.....	a four-note pattern: whole step, whole step, half step
Tie		connects notes of the same name for their combined value
Transpose	.....	play in a different key than written
Whole Step	.....	the distance between neighbor keys with one key between

Certificate of Achievement

This certifies that

has completed

**Piano,
Level 2**

of

Bastien Piano Basics

and is promoted to Level 3.

*This certificate is given in recognition
of this significant achievement.*

Date _____

Teacher _____