

Hans-Günter Heumann

Piano Junior

A Creative and Interactive
Piano Course for Children

Theory Book 2

ED 13812

Illustrations by Loopé



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Sample Page

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Sample Page

Summary of Lesson Book 2

Intervals

Second Third Fourth Fifth

The image shows musical notation for intervals in 2/4 time. The top staff is in treble clef and the bottom staff is in bass clef. Above the treble staff, four intervals are labeled: Second, Third, Fourth, and Fifth. Each label is positioned above a pair of notes on the staff. Below the treble staff, four keyboard diagrams illustrate the intervals. Each diagram shows a piano keyboard with two red dots on the keys, connected by a red horizontal line. The first diagram shows a second interval (C to D), the second shows a third interval (C to E), the third shows a fourth interval (C to F), and the fourth shows a fifth interval (C to G). The bottom staff shows musical notation for these intervals in bass clef.

Notes and Rests

| | | | | | |
|--|--|--|--|--|--|
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |



Dotted Crotchet/Quarter note

= +

The image shows two examples of dotted quarter/quarter note in 2/4 time. The first example shows a dotted quarter note followed by a quarter note on a staff. The second example shows a dotted quarter note followed by a quarter note on a staff, with a slur under both notes.


Musical Terms

C = 4/4

- marcato
- poco a poco
- dolce
- maestoso
- Adagio
- Allegretto
- Presto
- rall./rit./ritard.
- dim./dimin.
- decresc. 
- cresc. 
- A-B-A/Ternary form

#

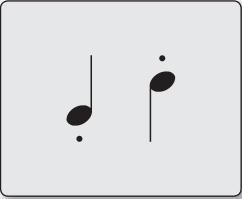
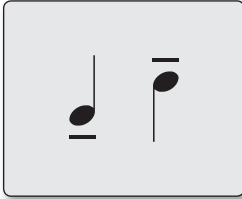
b

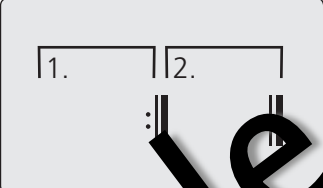




mp *mf*

p *f*

pp *ff*

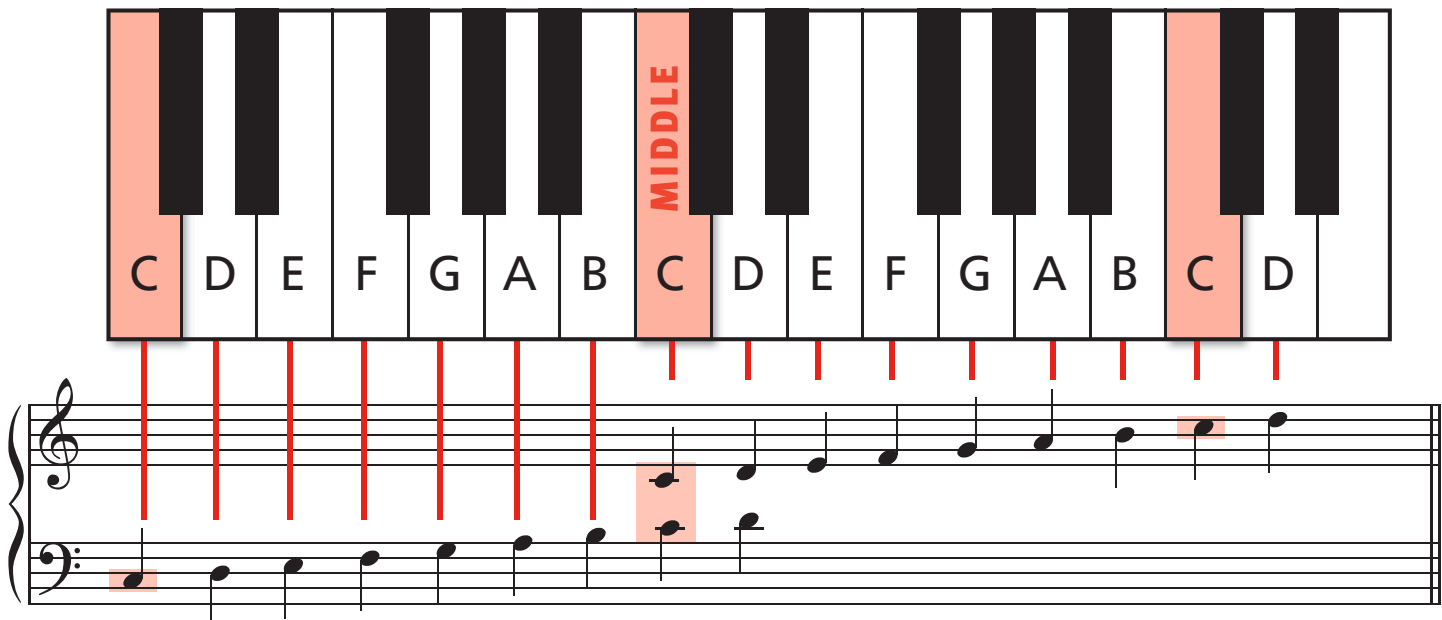
 



Sample Page

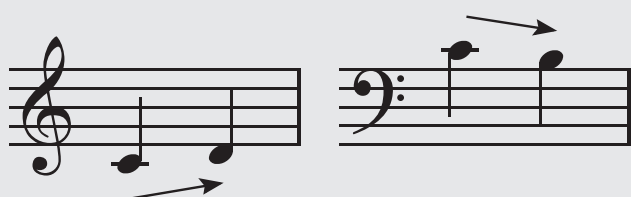
Range of Book 2



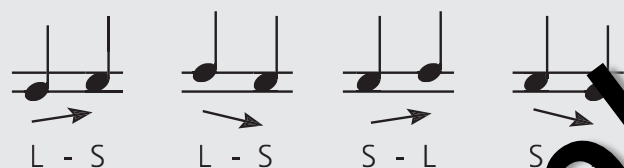
Writing Intervals on the Staff

Second

distance of 2 notes



A second is always the distance from a stave line to a space or a space to a line.



L - S

L - S

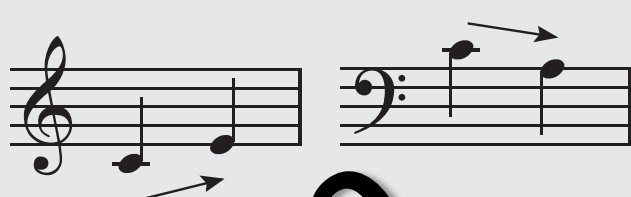
S - L

S - L

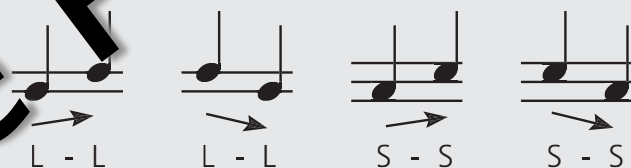
L = line S = space

Third

distance of 3 notes



A third is always the distance from one stave line to the next, or from a space to the next.



L - L

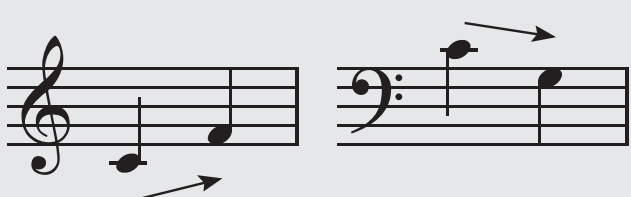
L - L

S - S

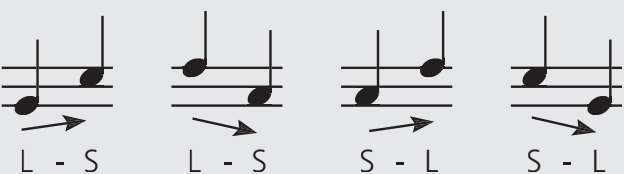
S - S

Fourth

distance of 4 notes



A fourth is always the distance from a stave line to a space or a space to a line.



L - S

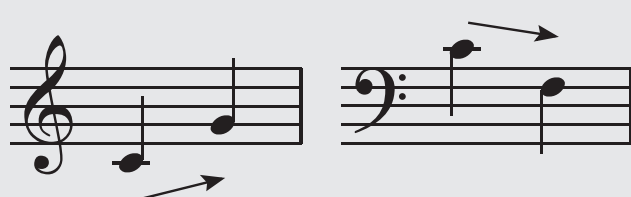
L - S

S - L

S - L

Fifth

distance of 5 notes



A fifth is always the distance from a stave line to a line, missing one out in between, or from a space to a space, missing one out in between.



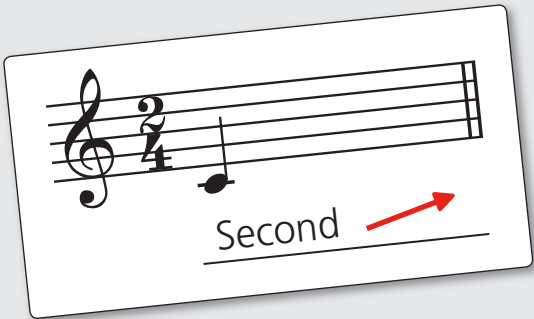
L - L


L - L

S - S

S - S

Name and write these Intervals



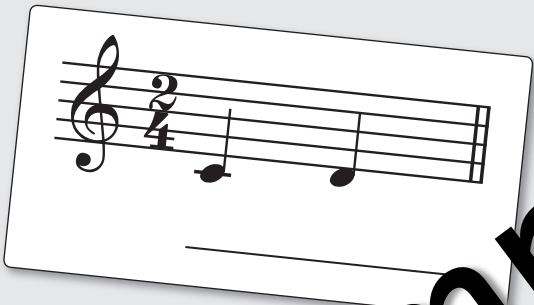
Second 

A musical staff in 2/4 time with a treble clef. It shows a whole note on the second line (G4) and another whole note on the third line (A4). A red arrow points from the first note to the second.

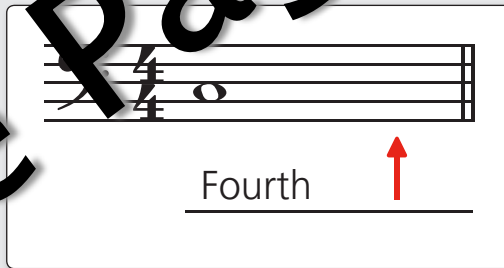



Third 

A musical staff in 2/4 time with a treble clef. It shows a whole note on the second line (G4) and another whole note on the fourth line (B4). A red arrow points from the first note to the second.



A musical staff in 2/4 time with a treble clef. It shows a whole note on the second line (G4) and another whole note on the third space (B4). A blank line is provided below the staff for labeling.

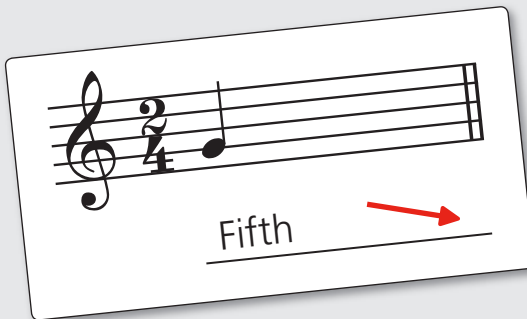



Fourth 

A musical staff in 4/4 time with a treble clef. It shows a whole note on the second line (G4) and another whole note on the fifth line (C5). A red arrow points from the first note to the second.



A musical staff in 2/4 time with a bass clef. It shows a whole note on the second space (F3) and another whole note on the third line (G3). A blank line is provided below the staff for labeling.



Fifth 

A musical staff in 2/4 time with a treble clef. It shows a whole note on the second line (G4) and another whole note on the seventh line (D5). A red arrow points from the first note to the second.



A musical staff in 2/4 time with a treble clef. It shows a whole note on the second space (F4) and another whole note on the second space (F4). A blank line is provided below the staff for labeling.



A musical staff in 2/4 time with a bass clef. It shows a whole note on the second space (F3) and another whole note on the third line (G3). A blank line is provided below the staff for labeling.



Love is Everywhere

Pop Ballad

HGH

Moderato

2 3

mp

1 5

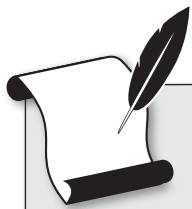
5

1.

5b

2.

Play Harmonic Intervals Melodically



COMPOSING CORNER 1

Play the LH harmonic intervals (highlighted in red) in LOVE IS EVERYWHERE on page 8 as melodic intervals in the LH. Play these as minims, beginning with the lower one, as in the example below.

The RH harmonic intervals should be played in the same way, but in the opposite direction – beginning with the higher note. You can also try playing the intervals as crotchets instead of minims.

Love is Everywhere

Pop Ballad

Moderato

HGH and

Upbeat

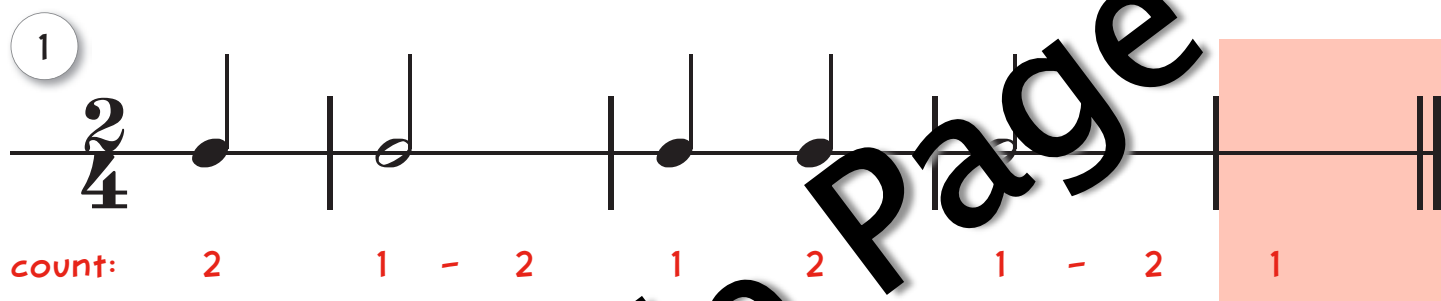
RHYTHM CORNER 1

Clap the rhythm and count out loud.



One note is missing from the last bar. Fill it in.

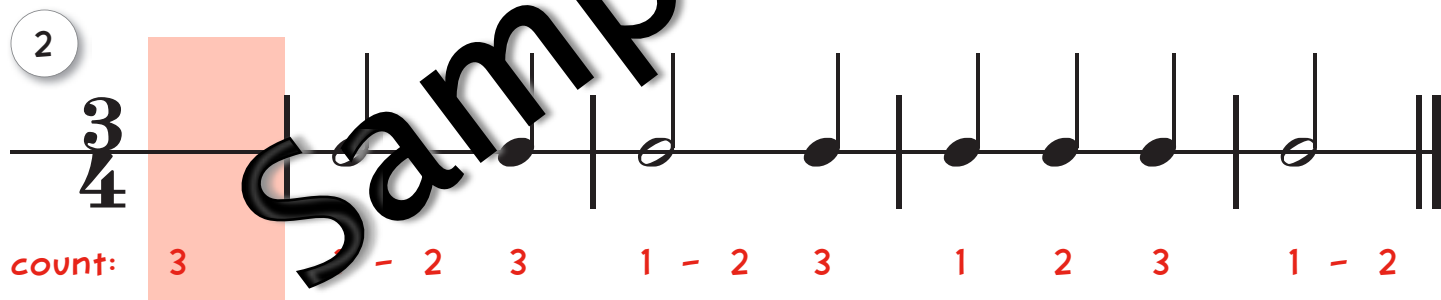
1



count: 2 1 - 2 1 2 1 - 2 1

A note is missing from the upbeat. Fill it in.

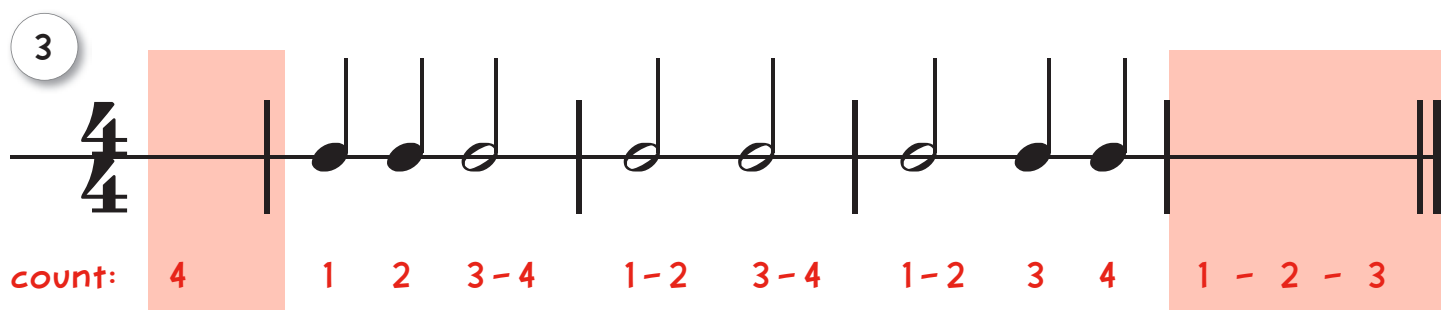
2



count: 3 1 - 2 3 1 - 2 3 1 2 3 1 - 2

In this exercise notes are missing from the upbeat and the final bar, but which ones? Fill them in.

3



count: 4 1 2 3-4 1-2 3-4 1-2 3 4 1 - 2 - 3

Musical Pictures



IMPROVISING CORNER

Draw a picture in the space below and set it to music on the piano. Think about what the picture might sound like. For instance, to portray an elephant, long notes, played slowly would sound good to give

an impression of its slow walking pace. However, high notes, played loudly, would also be fantastic for the trumpeting of the elephant. Perhaps your teacher will play other musical pictures for you. There are no limits to your imagination.

Have fun!

Sample Page

Seven White Keys

Feel – Touch – Play



ACTION CORNER 1

Close your eyes and find the two black notes by feeling the keys in the LH (fingering 3 2). In this way you can find and identify the three white keys grouped around the two black notes without looking.

LH

3rd finger = note C slide to the left with the 3rd finger from the black note onto the white note

2nd finger = note D slide to the left with the 2nd finger from the black note onto the white note

1st finger = note E



Close your eyes and find the three black notes by feeling the keys in the RH (2 3 4). In this way you can find and identify the four white keys grouped around the three black notes without looking.

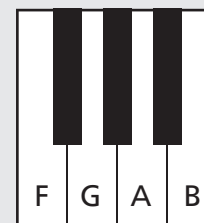
RH

1st finger = note F

2nd finger = note G slide to the right with the 2nd finger from the black key onto the white key

3rd finger = note A slide to the right with the 3rd finger from the black key on to the white key

4th finger = note B slide to the right with the 4th finger from the black key on to the white key



Rests

RHYTHM CORNER 2

Clap the rhythms and count out loud.
Observe the rests – don't clap here, but hold the hands apart.



2/4

count: 1 2 1 2 1 - 2

3/4

count: 1 2 3 1 2 3 1 - 2 3 1 - 2 - 3

4/4

count: 1 - 2 3 4 1 - 2 3 - 4 1 - 2 - 3 - 4 1 - 2 - 3 - 4

Sample Page

Compose a Melody



COMPOSING CORNER 2

Below you will see the notes to be used in the RH and LH. In the piece, the RH rhythm is given above the staff and notated for

the LH on the staff. Compose a nice melody and write it down on the staff. Think of an appropriate name for your piece. Why not memorize this piece and perform it to an audience?

Notes to use

..... composed by:

Title of the piece

.....

Tempo

Brain Teaser

MEMORY CORNER



Your teacher will play each of the four musical examples slowly, three times. After listening carefully and looking through the music, it is your turn to play the first example from memory, if possible without making any mistakes. If you are able to do this, move on to the next exercise. If not, your teacher will play the first example again for you.

The Sad Clown

1

Musical notation for 'The Sad Clown' in 4/4 time, treble clef. It begins with a triplet of eighth notes (G4, A4, B4) marked with a '3' above and a '1' below. The melody continues with quarter notes: C5, D5, E5, F5, G5, A5, B5, C6.

The Siren

2

Musical notation for 'The Siren' in 4/4 time, treble clef. It begins with a quarter note G4 marked with a '1' above. The melody continues with quarter notes: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Happy Waltz

3

Musical notation for 'Happy Waltz' in 3/4 time, treble clef. It begins with a triplet of eighth notes (G4, A4, B4) marked with a '3' above. The melody continues with quarter notes: C5, D5, E5, F5, G5, A5, B5, C6.

Singing Hippopotamus

4

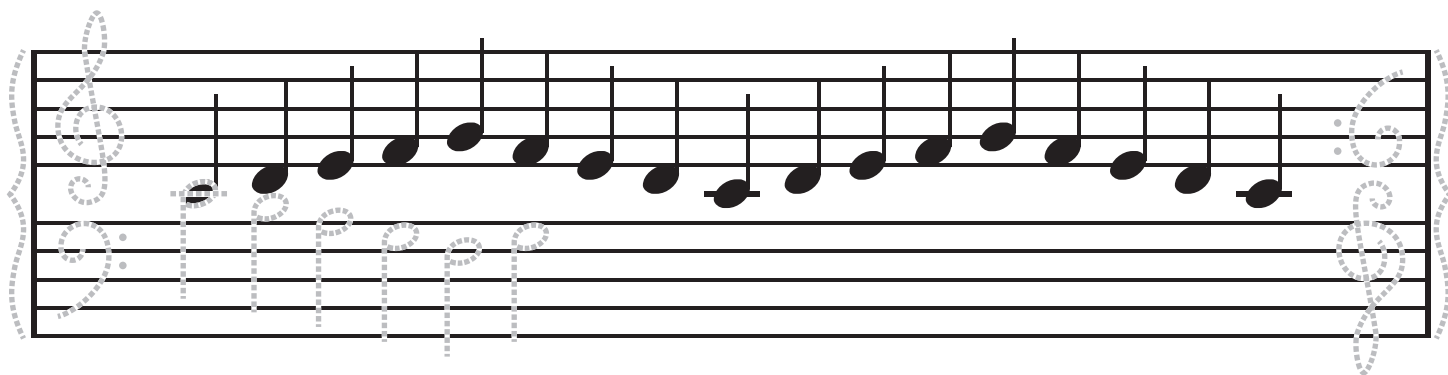
Musical notation for 'Singing Hippopotamus' in 4/4 time, bass clef. It begins with a quarter note G2 marked with a '5' below. The melody continues with quarter notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

Turn Me Upside Down



ACTION CORNER 2

If you turn the book upside down the notes and key signatures look exactly the same. Try it! Magic! Draw in the clefs, brackets and notes, using the dotted lines as a guide. Also add the missing notes.



The Mirror Image

COMPOSING CORNER 3

Write a second part, in the bass clef, in mirror image to the melody given below. This is like a question and answer game and is great fun!



Mirror, Mirror on the Wall ...

Moderato

Sing and Play Along!

EAR TRAINING CORNER 1



Sing this melody with and without the help of the piano. Then play the accompaniment with the LH and sing the melody La La La.

La La La

RH: Melody

3

La la la la la la la, la la la la, _____

9

la la la la la la la la la la la la la la. _____

HGH

LH: Accompaniment

5 1 3 4 2


9

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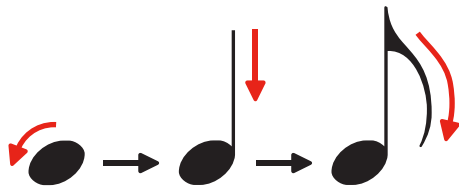


Quaver / Eighth Note

RHYTHM CORNER 3



Clap the rhythms and count out loud.

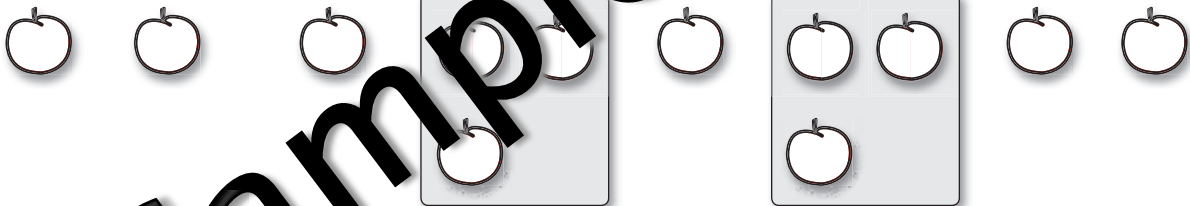


stem → ← flag
 ← filled-in note head



2/4

count: 1 2 1 2 + 1 2 + 1 - 2



3/4

count: 1 2 3 1 + 2 3 1 + 2 3 1-2-3



4/4

count: 1 2 3 4 1 + 2 + 3 4 1 + 2 3 + 4 + 1-2-3-4

Sample Page

Changing the Time

Play WALKING ALONG first in 4/4 time as notated. The piece is then changed into 2/4 and 3/4 time. Fill in the missing notes and then try playing everything.

COMPOSING
CORNER 4



Walking Along

Andante German Folk Song

1

mf

5

5

Walking Along

mf

5

Musical notation for measures 5-8. The piece is in 3/4 time. Measures 5 and 6 feature a melodic line in the right hand with eighth notes and a bass line with quarter notes. Measures 7 and 8 continue the melodic line with a slur over the notes.

Walking Along

Musical notation for measures 9-12. The piece is in 3/4 time. Measure 9 starts with a red vertical bar and the dynamic marking *mf*. The right hand has a melodic line of quarter notes, and the left hand has a bass line of quarter notes. Measures 10-12 continue the melodic line with a slur over the notes.

5

Musical notation for measures 13-16. The right hand has a melodic line of quarter notes, and the left hand has a bass line of quarter notes. Measures 13-16 continue the melodic line with a slur over the notes.

9

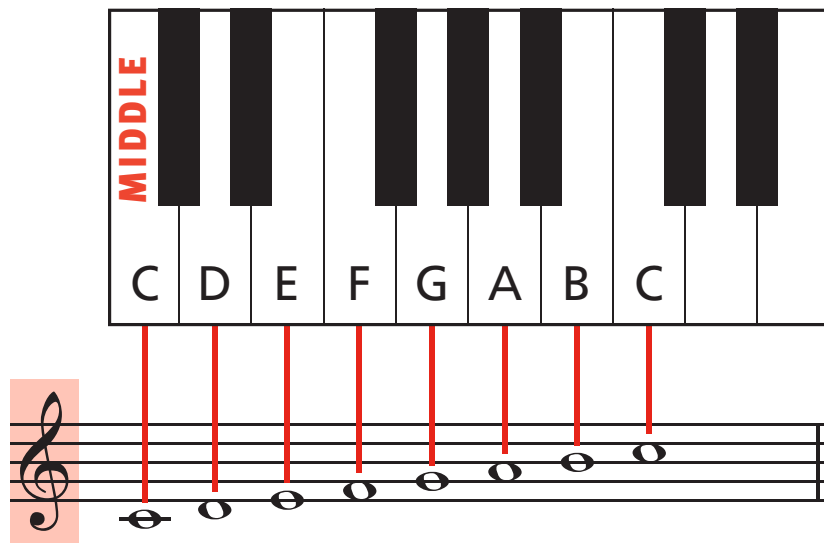
Musical notation for measures 17-20. The right hand has a melodic line of quarter notes, and the left hand has a bass line of quarter notes. Measures 17-20 continue the melodic line with a slur over the notes.

13

Musical notation for measures 21-24. The right hand has a melodic line of quarter notes, and the left hand has a bass line of quarter notes. Measures 21-24 continue the melodic line with a slur over the notes.

Sample Page

Notes in the Treble Clef

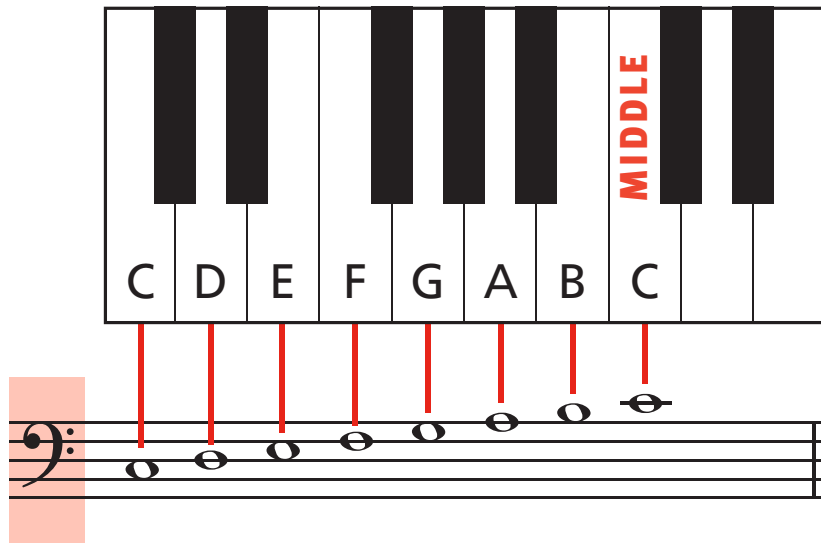


Write the notes as semibreves/whole notes, minims/half notes, crotchets/quarter notes and quavers/eighth notes.

Sample Page

Four musical staves for writing practice, each containing a sequence of notes. The notes are: C, D, E, F, G, A, B, C. The first staff shows the notes as semibreves (whole notes). The second staff shows the notes as minims (half notes). The third staff shows the notes as crotchets (quarter notes). The fourth staff shows the notes as quavers (eighth notes).

Notes in the Bass Clef



Write the notes as semibreves/whole notes, minims/half notes, crotchets/quarter notes and quavers/eighth notes.

Sample Page

Sight-Reading

You have a little time to look at each new piece before playing it. Always look at the most important things first. For example: the clef, time signature, starting note with fingering, dynamics, rhythm and shape of the music

Play slowly, without hesitation, even if you make a mistake. Make sure your eyes are on the music, rather than the keys. Off you go!

SIGHT-READING CORNER



1

2

1 LH marcato

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3

1 4

mf

This system contains measures 1 through 4. The treble clef part begins with a whole rest in measure 1, followed by a quarter note G4 in measure 2, a quarter note A4 in measure 3, and a quarter note B4 in measure 4. The bass clef part starts with a quarter note G2 in measure 1, followed by quarter notes A2, B2, and C3 in measures 2, 3, and 4 respectively. A dynamic marking of *mf* is present in measure 1. Fingerings 1 and 4 are indicated below the first notes of the bass and treble staves.

5

This system contains measures 5 through 8. The treble clef part continues with a quarter note C5 in measure 5, a quarter note D5 in measure 6, a quarter note E5 in measure 7, and a quarter note F5 in measure 8. The bass clef part continues with a quarter note D2 in measure 5, a quarter note E2 in measure 6, a quarter note F2 in measure 7, and a quarter note G2 in measure 8. A dynamic marking of *mf* is present in measure 5. Fingerings 1 and 4 are indicated below the first notes of the bass and treble staves.

4

3 5

3 1

mf

This system contains measures 9 through 12. The treble clef part begins with a quarter note G4 in measure 9, a quarter note A4 in measure 10, a quarter note B4 in measure 11, and a quarter note C5 in measure 12. The bass clef part starts with a quarter note G2 in measure 9, a quarter note A2 in measure 10, a quarter note B2 in measure 11, and a quarter note C3 in measure 12. A dynamic marking of *mf* is present in measure 9. Fingerings 3, 5, 3, and 1 are indicated below the first notes of the bass and treble staves.

5

This system contains measures 13 through 16. The treble clef part continues with a quarter note D5 in measure 13, a quarter note E5 in measure 14, a quarter note F5 in measure 15, and a quarter note G5 in measure 16. The bass clef part continues with a quarter note D2 in measure 13, a quarter note E2 in measure 14, a quarter note F2 in measure 15, and a quarter note G2 in measure 16. A dynamic marking of *mf* is present in measure 13. Fingerings 3, 5, 3, and 1 are indicated below the first notes of the bass and treble staves.

Piano Piece with Variation

Moderato

HGH

8 3

p legato

5

Detailed description: This system contains the first four measures of the Moderato section. The music is in 4/4 time. The right hand starts with a treble clef and a 3-measure rest, then plays a half note G4, a quarter note A4, and a half note B4. The left hand starts with a bass clef and a 5-measure rest, then plays a half note C4, a quarter note D4, and a half note E4. The dynamic is *p legato*.

5 (8)

Detailed description: This system contains measures 5 through 8. The right hand continues with a half note C5, a quarter note D5, and a half note E5. The left hand continues with a half note F4, a quarter note G4, and a half note A4. The dynamic is *p legato*.

Variation

9 8 3

p legato

5

Detailed description: This system contains measures 9 through 12. The right hand starts with a treble clef and a 3-measure rest, then plays a half note G4, a quarter note A4, and a half note B4. The left hand starts with a bass clef and a 5-measure rest, then plays a half note C4, a quarter note D4, and a half note E4. The dynamic is *p legato*.

13 (8)

Detailed description: This system contains measures 13 through 16. The right hand continues with a half note C5, a quarter note D5, and a half note E5. The left hand continues with a half note F4, a quarter note G4, and a half note A4. The dynamic is *p legato*.

In the Variation, the melody has been altered slightly, but the accompaniment stays the same. The notes marked in red indicate the original melody, which appears in the Variation with exactly the same rhythm. Practice with the RH alone, concentrating on emphasizing the melody notes.

**PLAYING
CORNER 1**



Variation

9 8 3

p

5

13 (8)

Variation

9 8 3

p

5

13 (8)

Name these Notes

Sample Page

The image contains ten musical notes on staves, each with a blank line below for labeling. The notes are as follows:

- Top-left: Treble clef, middle line (D4).
- Top-middle: Treble clef, second space (E4).
- Top-right: Treble clef, first space (C4).
- Middle-left: Bass clef, second space (G3).
- Middle-center: Treble clef, second space (E4).
- Middle-right: Bass clef, first space (C4).
- Bottom-left: Treble clef, middle line (D4).
- Bottom-middle: Treble clef, second space (E4).
- Bottom-left (lower): Bass clef, second space (G3).
- Bottom-right: Bass clef, first space (C4).

My First Chamber Music Piece

Your first chamber music piece lets you play along with another instrument. Perhaps you have a friend who plays the flute, the violin, or sings? Have fun together!

By the way, **chamber music** means music for just a few musicians rather than a piece for a large orchestra.

Banks of the Ohio

American Folk Song
Arr.: HGH

Allegretto

Flute,
Violin,
Vocals

mp I asked my love _____ to take a walk, _____ to take a walk, _____

2

Piano

p

2/4 1

This system contains the first five measures of the piece. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Allegretto' and the dynamics are 'mp' (mezzo-piano) for the vocal line and 'p' (piano) for the piano accompaniment. A large 'Sample Page' watermark is overlaid diagonally across the page.

6

_____ just a lit - tle _____ Down be - side _____ where the wat - ers

3

This system contains measures 6 through 10. It continues the vocal line and piano accompaniment from the first system. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

11

flow, _____ down by the banks _____ of the O - hi - o. _____

This system contains measures 11 through 15, which conclude the piece. The vocal line ends with a long note, and the piano accompaniment provides a final harmonic resolution.

Intervals

Your teacher will play the intervals for you, on the piano, melodically and harmonically in any order. Just listen the first time, sing along the second time, and the third time you should sing the intervals alone, without support of the piano. After this, you should name the interval. Try to identify the leaps by filling in the steps. So for a fourth, sing the second, then the third, and finally the fourth.

EAR TRAINING CORNER 2



1. Listening Test

A musical staff in 4/4 time showing a melodic interval of a second (C4 to D4) and a harmonic interval of a second (C4 and D4). The notes are quarter notes.

melodic **second** harmonic **second**

A musical staff in 4/4 time showing a melodic interval of a third (C4 to E4) and a harmonic interval of a third (C4 and E4). The notes are quarter notes.

melodic **third** harmonic **third**

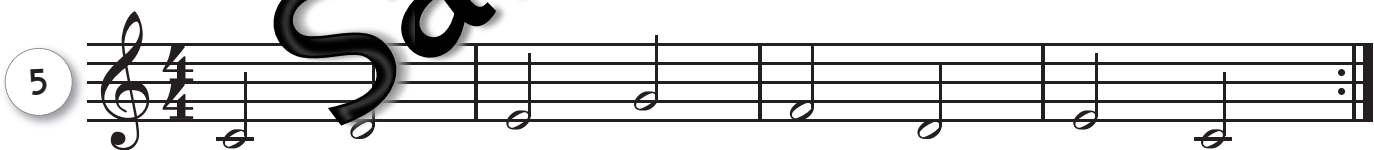
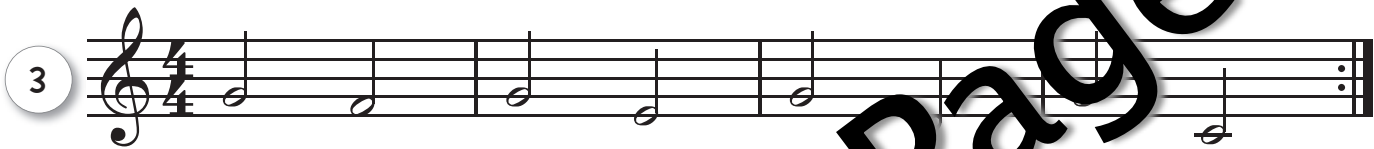
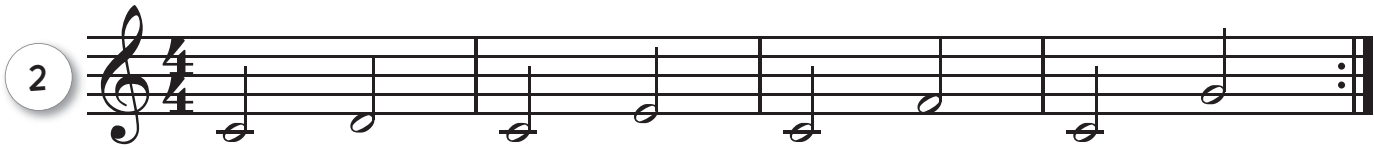
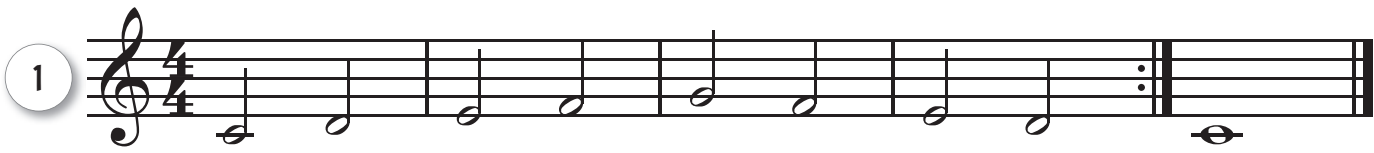
A musical staff in 4/4 time showing a melodic interval of a fourth (C4 to F4) and a harmonic interval of a fourth (C4 and F4). The notes are quarter notes.

melodic **fourth** harmonic **fourth**

A musical staff in 4/4 time showing a melodic interval of a fifth (C4 to G4) and a harmonic interval of a fifth (C4 and G4). The notes are quarter notes.

melodic **fifth** harmonic **fifth**

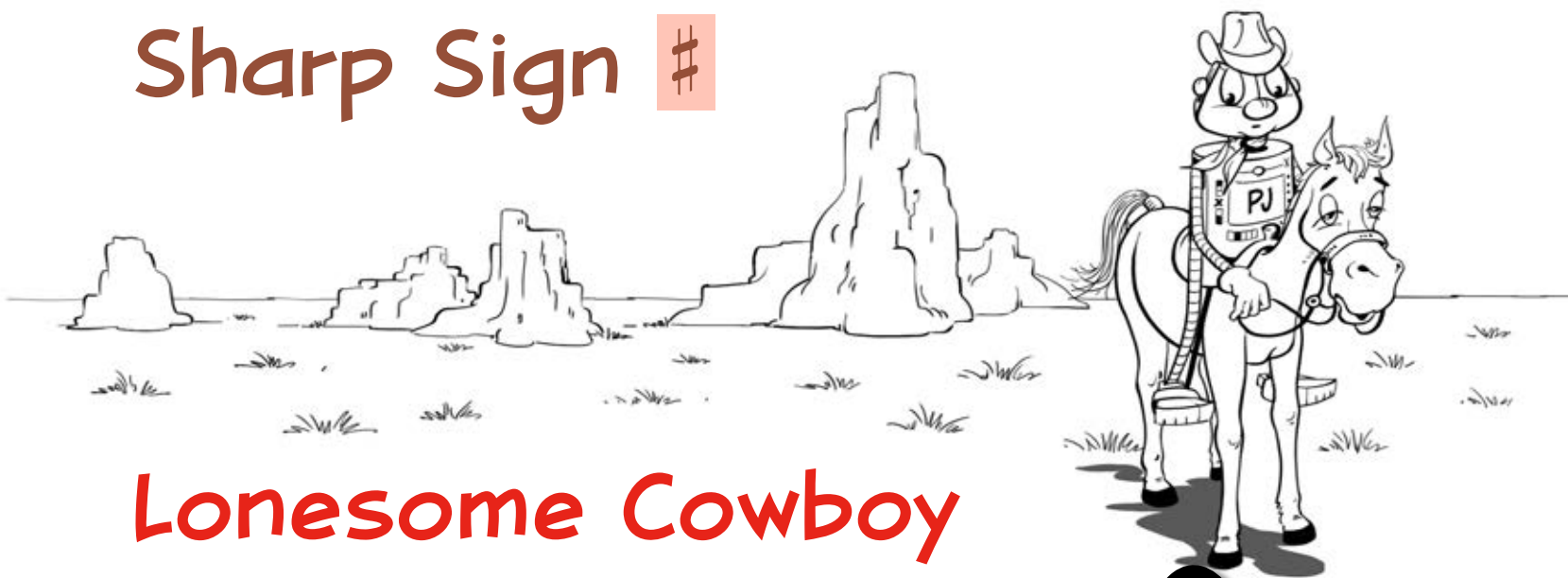
2. Sing the Exercises



Sample Page



Sharp Sign



Lonesome Cowboy

Andante

HGH

2 3

mf legato

4

The first system of musical notation for 'Lonesome Cowboy'. It consists of a grand staff with a treble and bass clef. The time signature is common time (C). The tempo is marked 'Andante'. The dynamics are marked 'mf' and 'legato'. The first measure has a fermata over the first two notes. The second measure has a fermata over the last two notes. The third measure has a fermata over the last two notes. The fourth measure has a fermata over the last two notes.

5

1.

The first ending of the piece, starting at measure 5. It consists of a grand staff with a treble and bass clef. The first ending is marked '1.' and ends with a repeat sign. The second ending is marked '2.' and ends with a repeat sign. The dynamics are marked 'mf' and 'legato'. The tempo is marked 'Andante'. The first ending has a fermata over the last two notes. The second ending has a fermata over the last two notes.

5b

2.

rit.

p

The second ending of the piece, starting at measure 5b. It consists of a grand staff with a treble and bass clef. The second ending is marked '2.' and ends with a repeat sign. The dynamics are marked 'mf' and 'legato'. The tempo is marked 'Andante'. The second ending has a fermata over the last two notes. The dynamics are marked 'rit.' and 'p'.

Play LONESOME COWBOY on page 32 a semitone higher. For this the piece is notated in the same way, but sharp signs are added before each note. The fingering is the same, so you should be able to play this piece right away.

COMPOSING CORNER 5



Lonesome Cowboy

Andante HGH a 1

2 3

mf legato

4

5

1.

5b

2.



Walking in the Mist

Andante

HGH

Sample Page

 Musical notation for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 3/4. The first measure has a whole rest in the treble and a quarter note in the bass. The second measure has a quarter note in the treble and a quarter note in the bass. The third measure has a quarter note in the treble and a half note in the bass. The fourth measure has a quarter note in the treble and a half note in the bass. The piece ends with the instruction "al Fine".

Depress the right pedal

Musical notation for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 3/4. The first measure has a quarter note in the treble and a quarter note in the bass. The second measure has a quarter note in the treble and a quarter note in the bass. The third measure has a quarter note in the treble and a quarter note in the bass. The fourth measure has a quarter note in the treble and a quarter note in the bass. The piece ends with the instruction "al Fine".

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*) A **cluster**, or note cluster, describes several notes grouped very close to one another. On the piano, several neighbouring notes are played at the same time (see also pages 36–39).

9

5 3 4

mf

13

2 2

p

17

mf

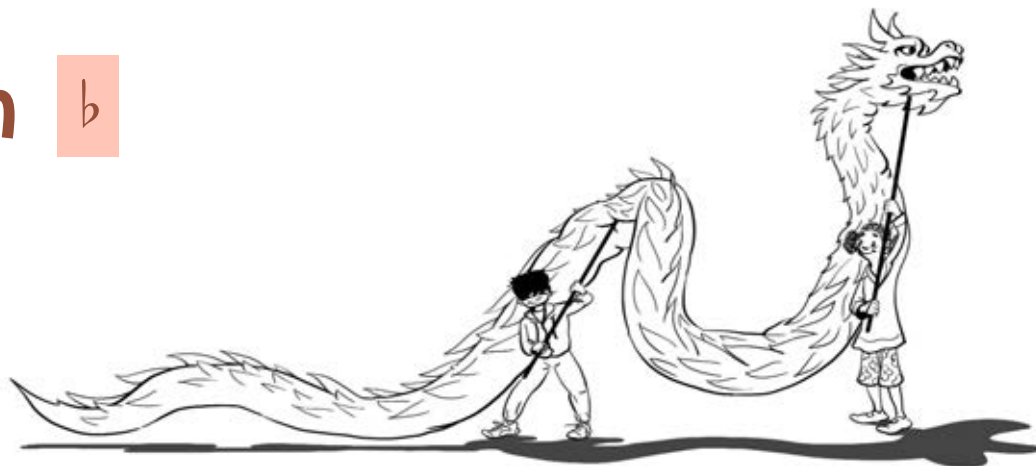
p

21

mf

p

Flat Sign b



Chinatown Waltz

Allegro HGH

The musical score is written for piano in 3/4 time. It consists of three systems of music. The first system starts with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. The first measure contains a half note B-flat, a quarter note G, and a quarter note F, with a dynamic marking of *mf*. The second system begins with a first ending bracket labeled '1.' and ends with a repeat sign. The third system begins with a second ending bracket labeled '2.' and ends with a repeat sign. A large, diagonal watermark reading 'Sample Page' is overlaid across the entire score.

If you play the two versions of CHINATOWN WALTZ, you will notice that they sound exactly the same although they are notated differently. The note names are also different. For example, the first note on the left-hand page is D flat and on the right-hand page it is C sharp. There are therefore two names for each note, one with flats and one with sharps.

PLAYING
CORNER 2



Chinatown Waltz

Allegro

HGH

Rain and Thunderstorm

Presto

HGH

Musical notation for measures 1-4. The piece is in common time (C). The right hand starts with a whole rest in measure 1, followed by a whole note G4 in measure 2. In measure 3, there is a first ending bracket over a whole note G4, and in measure 4, there is a second ending bracket over a whole note A4. The left hand plays a steady eighth-note accompaniment in the bass clef, starting with a half note G2 in measure 1. The dynamic marking *mp* is present in measure 1.

Musical notation for measures 5-8. The right hand has a first ending bracket over a whole note G4 in measure 5, and a second ending bracket over a whole note A4 in measure 6. In measure 7, there is a first ending bracket over a whole note G4, and in measure 8, there is a second ending bracket over a whole note A4. The left hand continues with the eighth-note accompaniment. The dynamic marking *mf* is present in measure 7.

Musical notation for measures 9-12. The right hand has a first ending bracket over a whole note G4 in measure 9, and a second ending bracket over a whole note A4 in measure 10. In measure 11, there is a first ending bracket over a whole note G4, and in measure 12, there is a second ending bracket over a whole note A4. The left hand continues with the eighth-note accompaniment. The dynamic marking *f* is present in measure 9, and *mf* is present in measure 11.

Musical notation for measures 13-16. Measures 13 and 14 feature a fortissimo (*ff*) chordal texture with multiple notes in both hands. Measures 15 and 16 feature a piano (*pp*) texture with a first ending bracket over a whole note G4 in measure 15 and a second ending bracket over a whole note A4 in measure 16. The left hand continues with the eighth-note accompaniment. The dynamic marking *pp* is present in measure 15.



Sample Page

17

5

pp *mf* *cresc.*

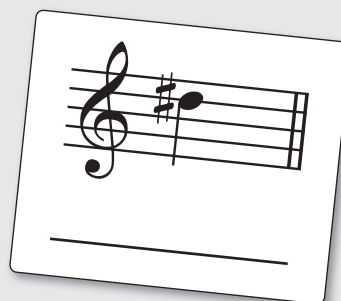
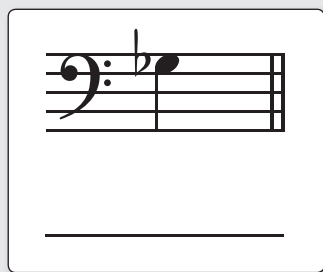
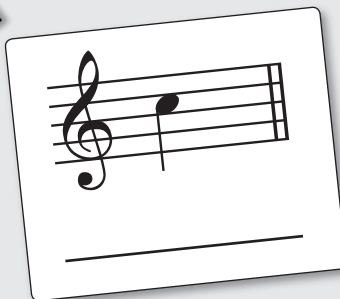
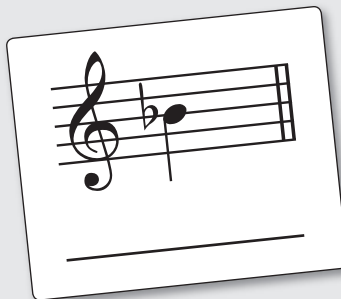
5

21

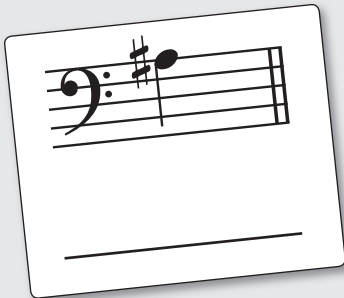
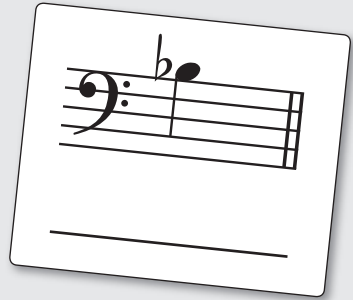
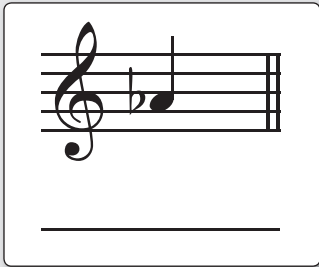
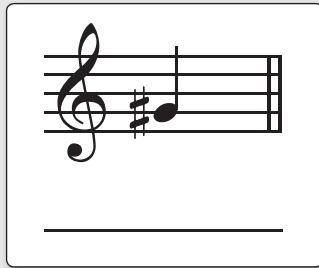
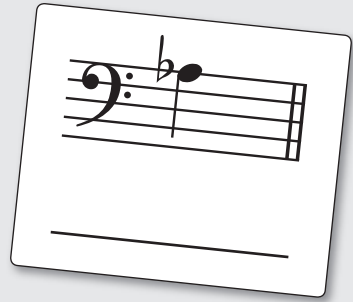
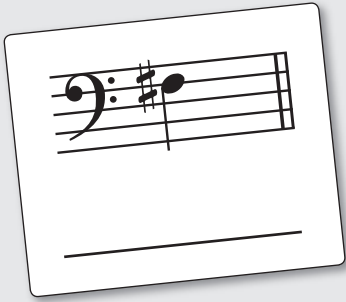
ff *ff* *ff*

5

Name these Notes



Sample Page



Sample Page

Dotted Crotchet / Quarter Note ♩.

RHYTHM CORNER 4



Clap the rhythm and count out loud.

2/4

count: 1 2 + 1 - 2 + 1 - 2 + 1 - 2

(and)

3/4

count: 1 2 + 1 - 2 + 3 1 - 2 + 3 1 - 2 - 3

4/4

count: 1 2 + 3-4 1 - 2 + 3-4 1-2 + 3-4 1-2-3-4



Echoes

Andante

HGH

Musical notation for measures 1-4. The piece is in 3/4 time. Measures 1-2 are marked *f legato* and measures 3-4 are marked *p*. A red highlight covers measures 1-4. Measure numbers 1 and 5 are indicated at the start and end of the system respectively.

Musical notation for measures 5-8. Measures 5-6 are marked *f* and measures 7-8 are marked *p*. A large diagonal watermark 'Sample Page' is overlaid across this system.

Musical notation for measures 9-12. Measures 9-10 are marked *f* and measures 11-12 are marked *p*. A large diagonal watermark 'Sample Page' is overlaid across this system. A triplet of eighth notes is marked with '3' over the first note and '1' below it in measure 9.

LH marcato

Musical notation for measures 13-16. Measures 13-14 are marked *f* and measures 15-16 are marked *p*. A large diagonal watermark 'Sample Page' is overlaid across this system.

Another Chamber Music Piece

The Circus is Coming

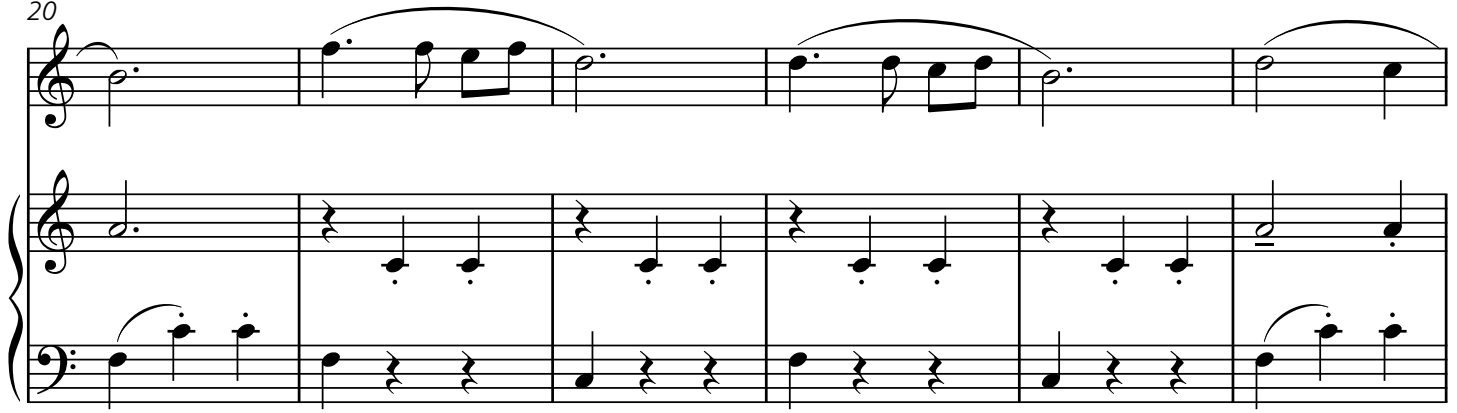
Allegretto

HGH

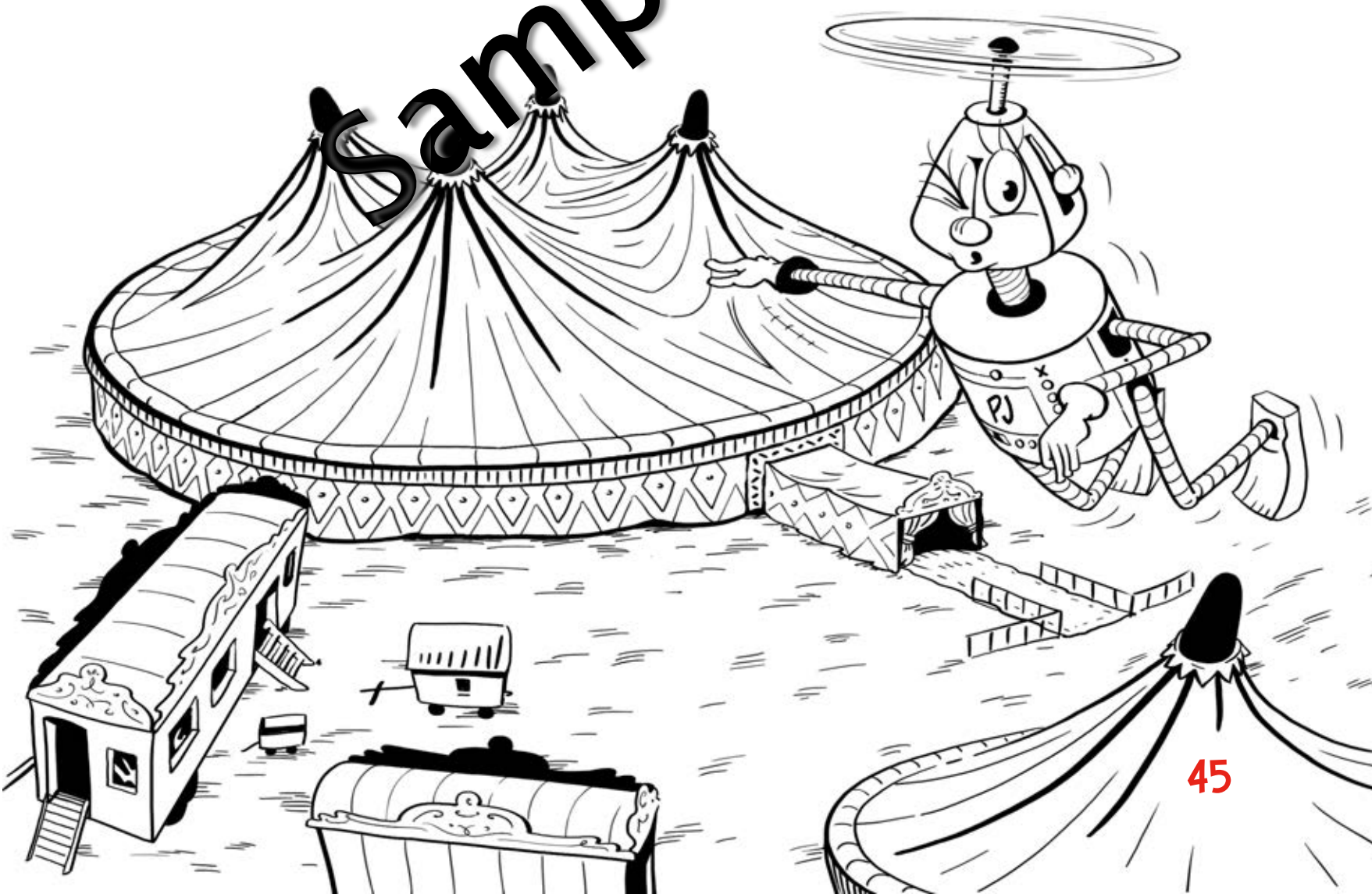
The musical score is written for Flute/Violin and Piano in 3/4 time. The tempo is marked 'Allegretto'. The score is divided into three systems. The first system (measures 1-6) shows the Flute/Violin part with a melodic line starting on a whole note, and the Piano part with a rhythmic accompaniment of eighth notes. The second system (measures 7-12) continues the melodic and accompaniment lines. The third system (measures 13-18) features a long melodic phrase in the Flute/Violin part and a more complex piano accompaniment with some grace notes. Fingerings are indicated with numbers 1-5. Dynamics include *mf* (mezzo-forte). A large 'Sample Page' watermark is overlaid diagonally across the score.

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20



26



Piano Junior Quiz

1. What is the name of an interval whereby the notes are played one after another?

- a) harmonic interval
- b) melodic interval
- c) rhythmic interval

2. What is the name for the distance of 4 notes?

- a) Second
- b) Fifth
- c) Fourth

3. What is the term for the musical form with A-B-A themes?

- a) Variation form
- b) Two-part form
- c) Ternary form

4. Which bar should be added to the upbeat to make a complete bar?

- a) Final bar
- b) Penultimate bar
- c) Second bar

5. What is the name of this rest  ?

- a) crotchet/quarter note rest
- b) minim/half note rest
- c) semibreve/whole note rest



6. Which of these indicates a slow tempo?

- a) allegretto
- b) allegro
- c) moderato
- d) adagio

7. What does the term *crescendo* mean?

- a) getting slower
- b) getting quicker
- c) getting louder
- d) getting quieter

8. What is the term for playing short and detached notes?

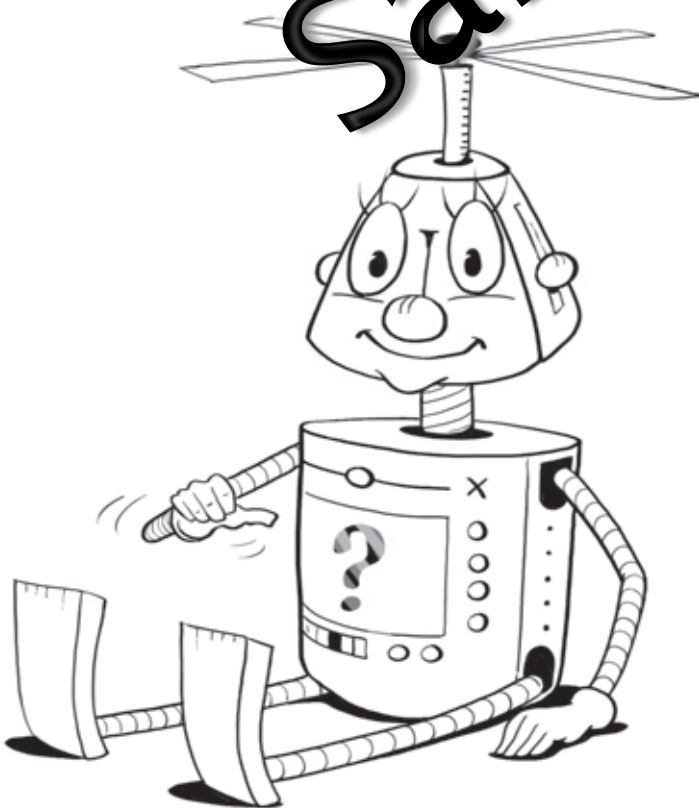
- a) staccato
- b) legato
- c) tenuto

9. Which sign raises the note by a semitone?

- a) ♭
- b) #
- c) ♮

10. Which is the correct way of indicating increasing dynamics from very quiet to very loud?

- a) *pp - p - mf - mp - f - ff*
- b) *pp - mp - p - mf - f - ff*
- c) *pp - p - mp - mf - f - ff*



Solutions: 1b, 2c, 3c, 4a, 5b, 6d, 7c, 8a, 9b, 10c

Sample Page