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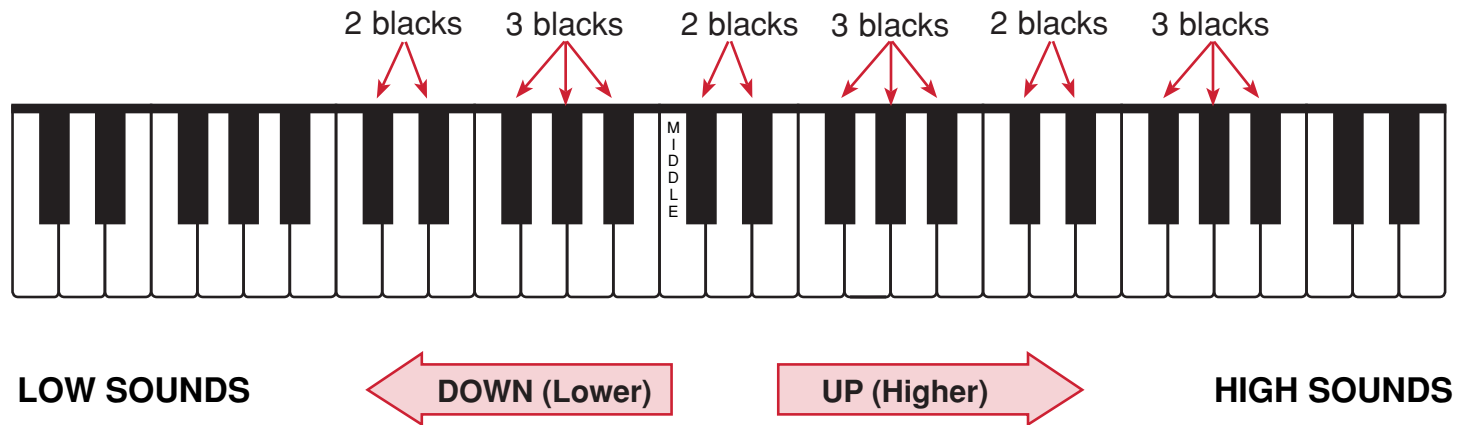
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# The Keyboard

The keyboard is made up of white keys and black keys.

The black keys are in groups of twos and threes.





On the keyboard, DOWN is to the LEFT, and UP is to the RIGHT.

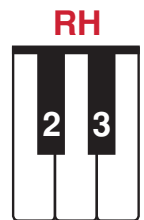
As you move LEFT, the tones sound LOWER. As you move RIGHT, the tones sound HIGHER.

## Play the 2-BLACK-KEY groups!

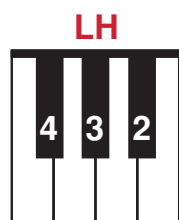



- Using LH 2 3, begin at the middle and play all the 2-black-key groups going  **DOWN** the keyboard (both keys at once).

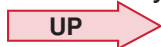
- Using RH 2 3, begin at the middle and play all the 2-black-key groups going  **UP** the keyboard (both keys at once).



## Play the 3-BLACK-KEY groups!



- Using LH 2 3 4, begin at the middle and play all the 3-black-key groups going  **DOWN** the keyboard (all three keys at once).

- Using RH 2 3 4, begin at the middle and play all the 3-black-key groups going  **UP** the keyboard (all three keys at once).



## Harmonic 4ths & 5ths

As you know, a harmonic interval means the notes of the interval are played together. Playing harmonic intervals after you have mastered playing melodic intervals should present no new problems. What you should strive for is to play the notes absolutely together, not almost together.

Play *Harmonic 4ths & 5ths* on page 31 the same way you first played *Melodic 4ths & 5ths* on page 29. As you play, say the intervals, “4<sup>th</sup>, 5<sup>th</sup>” the first time and count 1, 2, 3, 4 on the repeat. There is a very big incentive for you to master the first line quickly because when you are ready, you will be learning how to play *Jingle Bells*, one of the most popular melodies ever written.

## JINGLE BELLS

*Jingle Bells* is an amazing and wonderful song. Whatever the season, when you play it, it will feel like Christmas time in your heart. Watch for the melodic 4ths and 5ths in the RH, and the harmonic 4ths and 5ths in the LH.

The tempo *Merrily* means to play the song in a bright, lively tempo. The dynamic sign is *f* or *forte* so you will play loudly, but not too loud. I do not want you to bang the keys and risk hurting your fingers. When you can play *Jingle Bells* smoothly and evenly, try singing the lyrics as you play. When you can play and sing *Jingle Bells* easily, I have a very nice Christmas present for you. And what might that present be? Look under the piano and you will see a large box wrapped in silver paper with a bright red ribbon. Ah, if only I could. But actually, I have something even nicer for you.

Come Christmas time, invite some family members and friends over to your home and have them gather around the piano. First play *Jingle Bells* for them as a solo, then encourage them to sing along as you play *Jingle Bells* a second time. If they didn't know you were learning to play the piano, they will be pleased and surprised. If they did know, they will still be so proud of you and all will have a wonderful time. The memory of that moment is the best present I can give you and one I know you will never forget.

Starting on page 99, you began moving away from playing in a set 5-finger position with each finger assigned to one key. With the introduction of 6ths, you expanded the range by one key to 6, with one finger in each hand assigned two keys. LH finger 1 played two keys and RH finger 5 played two keys. Now you are going to slightly expand this concept by having RH finger 1 also play two keys.

## LONDON BRIDGE

On page 105, you will learn to play two very familiar folk songs, *London Bridge* and *Michael, Row the Boat Ashore*. In both of these songs, RH finger 1 will play C and D. The thumb can move very easily away from the 2<sup>nd</sup> finger, so this will not be a problem for you.

In *London Bridge*, the LH plays the C and G7 chords with LH finger 5 stretching down to B for the G7 chord. Before you start, place your hands on the keyboard as shown in the top keyboard diagram. Your LH will be in C Position so first move your 5<sup>th</sup> finger down to B and then back up to C. Next place RH finger 1 on D with fingers 2, 3, 4 and 5 on E, F, G and A. Then move your 1<sup>st</sup> finger down to C and back up to D. Play through *London Bridge* a few times while counting to yourself.

There are a few things to be aware of when you play. The LH starts with a C chord that is tied through the 2<sup>nd</sup> measure; it happens again in the second line. There is a repeat sign at the end of the song but on the repeat, the RH plays an octave higher than written. In the last measure, RH 2 plays E and then RH 1 skips a key to play C. The interval is a 3<sup>rd</sup>. This is the first time a finger has skipped a key. You will also skip the same key (D) in *Michael, Row the Boat Ashore* below. Remember to play the slurred notes smoothly connected. Other than that, you should be able to learn this piece quickly.

## MICHAEL, ROW THE BOAT ASHORE

In *Michael, Row the Boat Ashore* on the lower half of the page, the RH is almost in the same position as it was for *London Bridge*, with the 1<sup>st</sup> finger playing C and the 2<sup>nd</sup> finger skipping D and playing E. Basically you are playing a melodic interval of a 3<sup>rd</sup> with fingers 1 and 2. The LH starts with a harmonic interval of a 4<sup>th</sup> with fingers 5 and 2, then continues with the melody. Once again, play the slurred notes smoothly connected. Notice you will start with an incomplete measure. Where are the missing 2 beats? I know I don't have to tell you that answer anymore.

**MORE SYNCOPATED NOTES:**

↓ SYNCOPATED NOTES ↓

COUNT: 1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &

**JERICHO**

**KEY OF A MINOR**  
Key Signature: no #, no ♭\*

See how many syncopated notes you can find in *JERICHO*.

**Moderately fast**

\*To determine whether a piece is in a major key or its relative minor, look at the end of the piece. It will end on the key note or chord. This piece has no sharps or flats in the key signature and it ends on A (an A MINOR chord); therefore, the piece is in the key of A MINOR.

# AT LAST

Music by HARRY WARREN  
Lyric by MACK GORDON

Slowly, with feeling


At *mp* last last my love has come a - long, the skies a - bove are blue,

my lone - ly days are o - ver and life is like a my heart was wrapped in clo - ver the night I looked at

1. song. 2. At you. I found a

dream that I can speak to, a dream that I can call my

*mf*

\* The eighth notes may be played a bit unevenly:  long short long short, etc.