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ADULT PIANO

Adventures® by Nancy and Randall Faber



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PIANO ADVENTURES®

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ALL-IN-ONE PIANO COURSE

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ADULT PIANO

Adventures[®] by Nancy and Randall Faber

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PIANO ADVENTURES[®]

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Welcome

Continuing from Book 1?

This sequel continues your musical journey at the keyboard. Over two hours of instructional video provide a professional perspective to accelerate your musical training. Supporting audio tracks convey a sonic world of rhythm, melody, and harmony.



Enhance your learning with instructional videos by world-renowned pianist and educator Randall Faber.

Returning to the Piano?

If you had piano lessons previously, this is your opportunity to gain confidence at the keyboard. Learn to read and play lead sheets, polish your technique and increase your overall musical understanding. Take time to find and develop the expressive dimension in your playing.

Energize your Brain!

New and familiar melodies, basic music theory, creative exploration, and musical expressivity provide stimulation and enrichment!

How This Book is Organized

You will study 16 units, each covering a new concept while providing review of previous topics and skills.

Concepts are displayed in a shaded file folder.

Practice suggestions guide your first steps.

Discovery questions invite deeper analysis and creative activities engage your brain in new ways.

Online video and audio tracks are noted at the bottom of corresponding pages. When you see these icons, visit pianoadventures.com/adult

unit
16



Sixteenth Notes

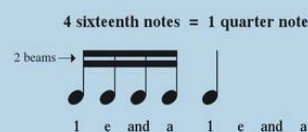
Sixteenth Notes



sixteenth note



sixteenth rest



Feeling the Rhythm

■ Tap (or clap) the rhythms below. Then play and transpose to other keys.



■ This rhythm should have the same *feel* as saying "Bugs Bun-ny."



■ This rhythm should have the same *feel* as saying "Car-y Grant."



How many 16th notes equal one 8th note? ____

In popular music, the term "lead" refers to the melody.

A **lead sheet** consists of a melody with **chord symbols** shown above the staff. The chord symbols indicate the harmony to be played with your left hand (or guitar, autoharp, etc.).

- First, play the melody alone with pedal.
- Then add **blocked chords** on *beat 1* of each measure, as indicated by the chord symbols. (See next page.)

Note: Where no chord symbol is shown, repeat the chord of the previous measure. (No chord is needed for the opening *upbeat*.)

Brahms' Lullaby

Key of C Major
Lead Sheet

Johannes Brahms
(1833–1897, Germany)

28 Unit 2: Ledger Lines

New musical terms are shown in double-lined boxes.

Learn chords with lead sheets of familiar songs.

Hand Shape Warm-up

- Open your R.H. with the palm facing up. Bring your fingertips and thumb together. Notice your *cupped* hand.



- Turn your hand over and look for **tall knuckles**. Repeat with the L.H.



Technique Hints

- Look for a "tall knuckle" for **finger 3**. Play the thumb *lightly*, perched on the side tip.
- Listen for even triplets that "ripple" up and down the **A natural minor scale**.

Rippling Triplets

(for R.H.)

Rippling Triplets

(for L.H.)

98 Unit 8: Theory of Minor Scales

Each Technique page has a video so you can "see it in action."

At the end of each unit, you will find 3-Minute Technique and Applied Music Theory pages. Technique pages develop an optimal physical approach to the piano, and build finger dexterity in just three minutes a day. Applied Music Theory pages help you learn chords and harmony while increasing your reading skills.

Enhanced Audio Support

Download the Piano Adventures Player™ app for interactive accompaniment tracks that adjust to any tempo. Fun and easy to use!



Download on the
App Store

Expand your repertoire!

Play dozens of familiar songs at just the right level in the Adult Piano Adventures supplementary books. Choose among your favorite genres, including Popular, Classics, and Christmas.



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Music Fundamentals (Review of Book 1)

Note Values

Note values and their rests indicate the duration of sound.

These durations are counted with a steady beat, creating RHYTHM.

■ Draw each note or rest in the boxes provided.

Notes	Rests
whole note 4 beats “1-2-3-4” 	whole rest silence for any whole measure  <i>Note: This would apply for $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, or any other time signature.</i>
dotted half note 3 beats “1-2-3” 	
half note 2 beats “1-2” 	half rest 2 beats of silence 
quarter note 1 beat “1” 	quarter rest 1 beat of silence 
eighth note 1/2 beat 	eighth rest 1/2 beat of silence (presented on p. 64) 
two eighth notes = 1 quarter note “1 and” 	

Time Signatures

The two numbers written at the beginning of a piece of music show the **time signature**.

Ex. $\frac{3}{4}$ —The *top* number indicates the number of beats per measure.
 $\frac{4}{4}$ —The *bottom* number represents the kind of note receiving one beat.
 The 4 = quarter = 

1. Tap (or clap) this $\frac{2}{4}$ rhythm, counting aloud. Then choose any key and play, using finger 3. (+ = “and”)

$\frac{2}{4}$ 

Count: 1 2 1 - 2 1 + 2 + 1 2 1 2 + 1 - 2

2. Tap (or clap) this $\frac{3}{4}$ rhythm, counting aloud. Then choose any key and play, using finger 3.

$\frac{3}{4}$ 

Count: 1 - 2 - 3 1 2 3 1 - 2 3 1 + 2 + 3 + 1 2 3

3. Tap (or clap) this $\frac{4}{4}$ rhythm, counting aloud. Then choose any key and play, using finger 3.

$\frac{4}{4}$ 

Count: 1 - 2 - 3 - 4 1 - 2 3 - 4 1 2 3 4 1 + 2 + 3 + 4 + 1 - 2 - 3 - 4

Dynamic Marks

The word **dynamics** comes from the Greek word for “power.” In music, *dynamics* means the “louds and softs” of the sound.

- Choose any key on the piano and play it at each of these dynamic marks. Listen to the change in sound.

Symbol	Term	Definition	Pronunciation
<i>pp</i>	<i>pianissimo</i>	very soft	“pyah-NEES-see-moh”
<i>p</i>	<i>piano</i>	soft	“PYAH-noh”
<i>mp</i>	<i>mezzo piano</i>	moderately soft	“MET-tsoh PYAH-noh”
<i>mf</i>	<i>mezzo forte</i>	moderately loud	“MET-tsoh FOR-tay”
<i>f</i>	<i>forte</i>	loud	“FOR-tay”
<i>ff</i>	<i>fortissimo</i>	very loud	“for-TEES-see-moh”

crescendo (cresc.)

Play gradually louder.



diminuendo (dim.)
or *decrescendo (decresc.)*

Play gradually softer.



Dynamic Study

- Play, observing the dynamic marks.

Rather slowly

Depress the damper (right foot) pedal. Lift.

Intervals

An **interval** is the distance between two musical *tones*, *keys* on the keyboard, or *notes* on the staff.

■ Play the examples on these pages. Notice that each interval is played two ways:

broken—the notes are played *melodically* (separately)

blocked—the notes are played *harmonically* (together)

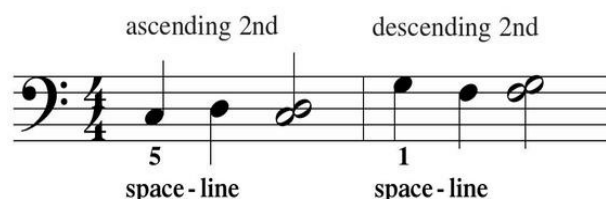
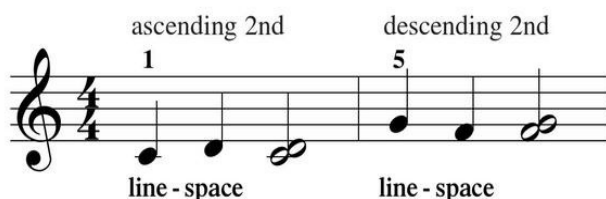
Second (2nd)

A 2nd spans adjacent letter names (Ex. C–D). On the staff, the interval of a 2nd is from:

a LINE to the next SPACE

or

a SPACE to the next LINE



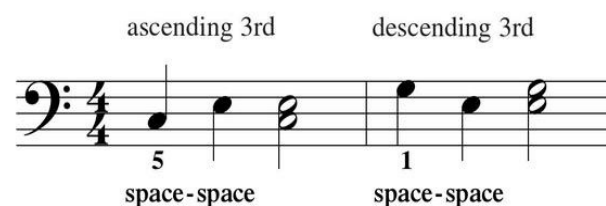
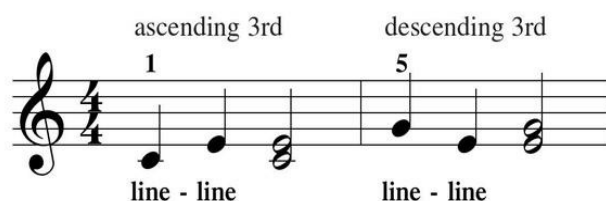
Third (3rd)

A 3rd skips a letter name (Ex. C–E). On the staff, the interval of a 3rd is from:

a LINE to the next LINE

or

a SPACE to the next SPACE



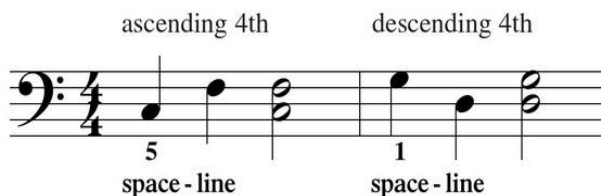
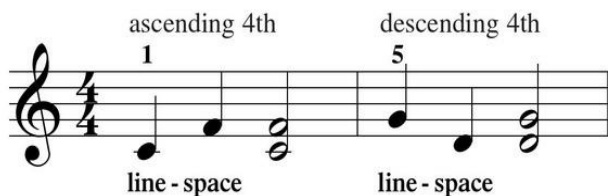
Fourth (4th)

A 4th spans four letter names (Ex. C–F). On the staff, the interval of a 4th is from:

a **LINE** (*skip-a-line*) to a **SPACE**

or

a **SPACE** (*skip-a-space*) to a **LINE**



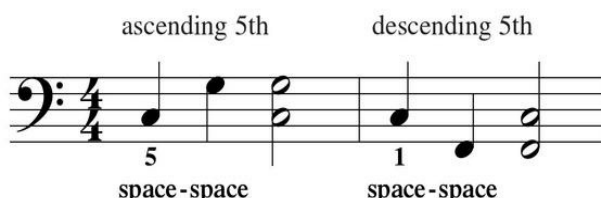
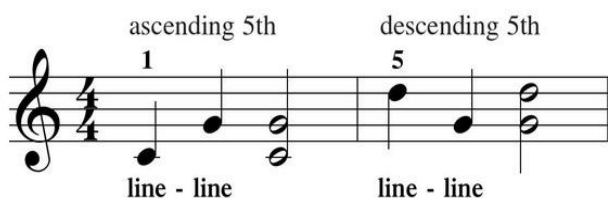
Fifth (5th)

A 5th spans five letter names (Ex. C–G). On the staff, the interval of a 5th is from:

a **LINE** (*skip-a-line*) to a **LINE**

or

a **SPACE** (*skip-a-space*) to a **SPACE**



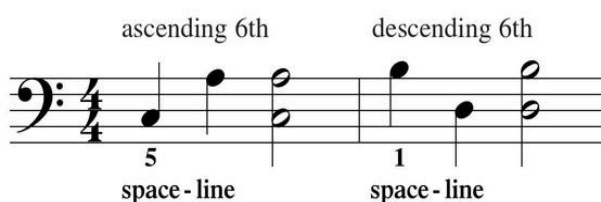
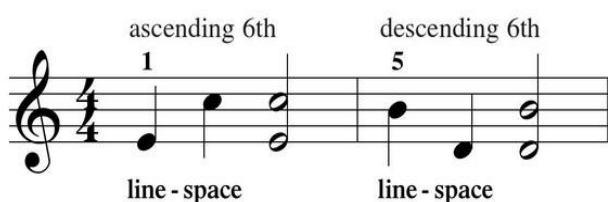
Sixth (6th)

A 6th spans six letter names (Ex. E–C). On the staff, the interval of a 6th is from:

a **LINE** (*skip 2 lines*) to a **SPACE**

or

a **SPACE** (*skip 2 spaces*) to a **LINE**



Reading Hints

The *odd-numbered* intervals (3rd, 5th) are always **line to line** or **space to space**.

The *even-numbered* intervals (2nd, 4th, 6th) are always **line to space** or **space to line**.

Key of C Major

The C Major Scale

A **major scale** is made of **whole steps** except for half steps between *scale degrees 3–4* and *7–8*. See the Dictionary of Musical Terms on p. 196 for review of whole steps (W) and half steps (H).

■ Play the C major scale below hands alone, then hands together.

Rather slowly

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

mf W W H W W W H

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

Primary Chords in C Major: I-IV-V

Chords can be built in **3rds** on each *degree* of the scale (scale step).

The **primary chords** (I, IV, and V or V7) are built on *scale degrees 1, 4, and 5* of the scale.

chord letter names: C

F

G

G7

interval
of a 7th

C

scale degrees: 1

2

3

4

5

5

6

7

8 (1)

Roman numerals: I

IV

V

V7

I

■ With your L.H., play the I, IV, V, and V7 chords shown above.

These chords are in **ROOT POSITION**: the letter name of the chord (*the root*) is the lowest tone.

C Major: Primary Chords in Close Position

Chord tones can be *inverted* (rearranged) to eliminate keyboard leaps.

■ With your L.H., play the close position I, IV, and V7 chords shown below.

The roots of the chords are shaded.

chord symbols: C

F

C

G7

C

chord functions: I

IV

I

V7

I

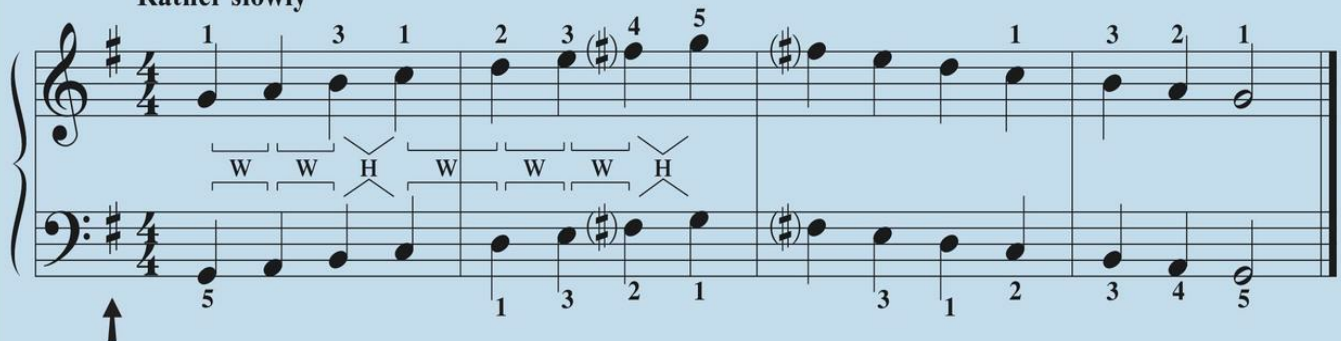
(How the chord is *functioning* in a given key. For example, the F chord functions as the IV chord in the Key of C.)

Key of G Major

The G Major Scale

■ Play the G major scale below hands alone, then hands together.

Rather slowly



Key Signature

This sharp indicates the Key of G major. All **F**s in the music are to be played as *F-sharps*.

Primary Chords in G Major: I-IV-V

The **primary chords** for the Key of G major are shown below in ROOT POSITION.

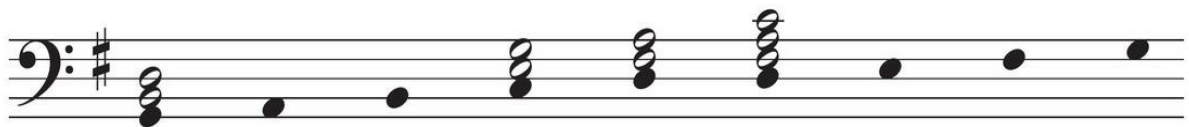
chord letter names: G

C

D

D7

G



scale degrees: 1

2

3

4

5

5

6

7

8 (1)

Roman numerals: I

IV

V

V7

I

■ With your L.H., play the I, IV, V, and V7 chords shown above.

G Major: Primary Chords in Close Position

■ With your L.H., play the close position I, IV, and V7 chords shown below.

chord symbols: G

C

G

D7

G



chord functions: I

IV

I

V7

I

Musical Form

Musical form is the overall structure of a piece.

Binary Form or A B Form

“Binary” means two parts. Two-part form has an **A** section followed by a **B** section. In binary form, each section usually has a repeat sign.



- Point out these sections in the music below.

Allegro Moderato

Review Piece

Nancy Faber

A SECTION

Allegro moderato* (♩ = 96-124)

Teacher Duet: (Student plays 1 octave higher)

*Allegro moderato—moderately fast

5

7

B SECTION

9

11



Review: **Transposition** means playing the same music in a different key. The note names change, but the *intervals* stay the same. Transpose *Allegro Moderato* to the **Key of C Major**.

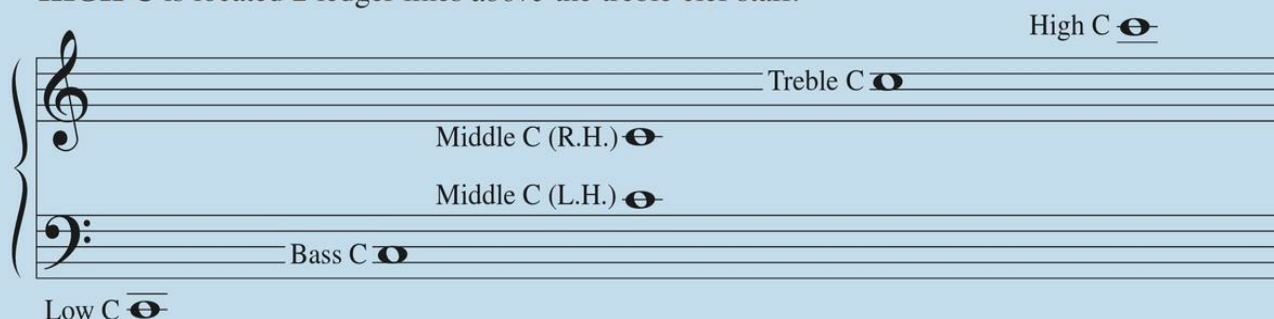


Ledger Lines

A **ledger line** is a short line added above or below the staff for notes that are too high or too low to be written on the staff.

LOW C is located 2 ledger lines *below* the bass clef staff.

HIGH C is located 2 ledger lines *above* the treble clef staff.



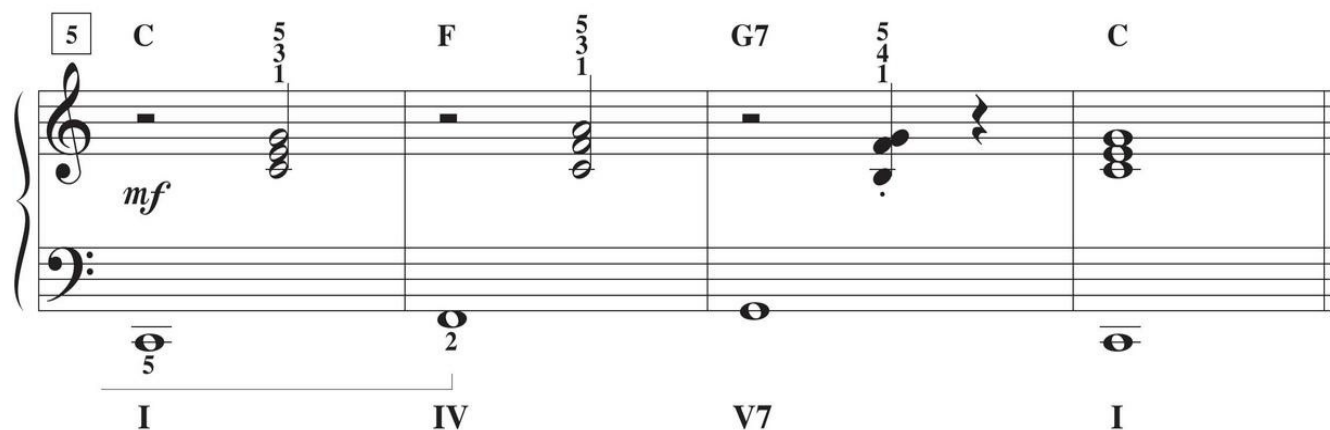
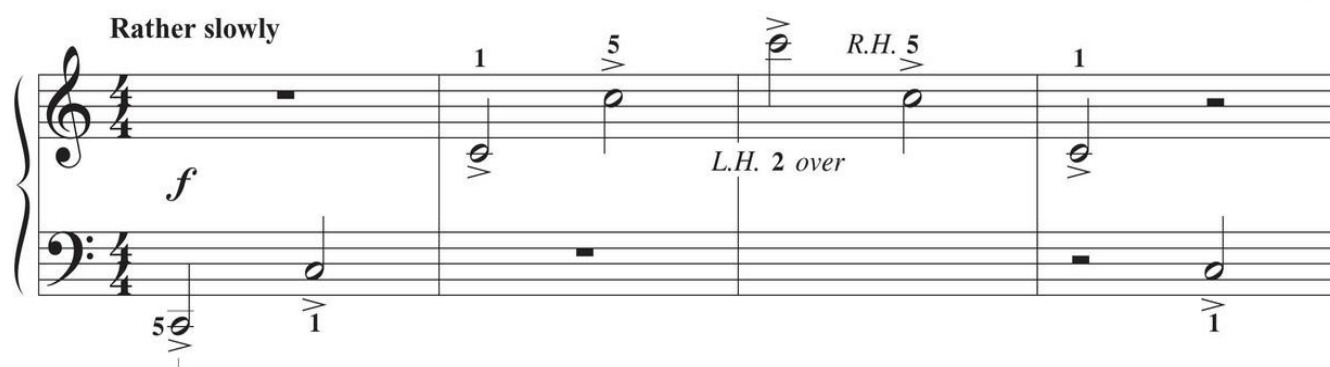
- Play each C shown above, saying its correct name.

Review: From one C to the next C is the interval of an *octave* (8 notes).

Technique Hint

- *Measures 1–4:* Play with an open hand and extended fingers to comfortably play the octaves.

Octave Warm-up



Transpose *Octave Warm-up* to the **Key of G Major**.



Dynamic Mark Review

***pp* — pianissimo**

Pianissimo means very soft, softer than *piano* (*p*).

Cathedral Chimes

Quickly, joyously

Musical notation for measures 1-4. The piece is in 4/4 time. Measures 1 and 3 feature a treble clef staff with a whole note chord (C5, E5, G5) marked with a forte (*f*) dynamic and a finger number 5. Measures 2 and 4 feature a bass clef staff with a whole note chord (C4, E4, G4) marked with a forte (*f*) dynamic and a finger number 1. The melody in measures 2 and 4 consists of eighth notes: C5, D5, E5, F5.

Musical notation for measures 5-8. Measure 5 has a treble clef staff with a half note chord (C5, E5) marked with a finger number 2. Measure 6 has a treble clef staff with a half note chord (C5, E5) marked with a finger number 5 and a 'lift and move' instruction. Measure 7 has a treble clef staff with a half note chord (C5, E5) marked with a finger number 1 and a 'lift and move' instruction. Measure 8 has a treble clef staff with a half note chord (C5, E5) marked with a finger number 5 and a 'lift and move' instruction. The bass clef staff in measures 5-8 contains a continuous bass line of whole notes: C4, E4, G4, C5.

Musical notation for measures 9-12. Measures 9 and 11 feature a treble clef staff with a whole note chord (C5, E5, G5) marked with a pianissimo (*pp*) dynamic and a finger number 5. Measures 10 and 12 feature a treble clef staff with a whole note chord (C5, E5, G5) marked with a finger number 5. The bass clef staff in measures 9-12 contains a continuous bass line of whole notes: C4, E4, G4, C5.

Musical notation for measures 13-16. Measures 13 and 15 feature a treble clef staff with a whole note chord (C5, E5, G5) marked with a finger number 5 and a 'lift and move' instruction. Measures 14 and 16 feature a treble clef staff with a whole note chord (C5, E5, G5) marked with a finger number 5 and a 'lift and move' instruction. The bass clef staff in measures 13-16 contains a continuous bass line of whole notes: C4, E4, G4, C5.



DISCOVERY

Which two lines of music use only notes of the **C major chord**?

D.C. al Coda

Da Capo al Coda means “from the top to the *Coda*.”
Return to the beginning and play to Φ , then jump to
the *Coda* (ending).

Niagara Falls

Key of C Major

Nancy Faber

Moderately
R.H. 5

f

L.H. 1 3 5

1 3 5

5

R.H. 2 over

f

L.H. 1

1 3 5

11

R.H. 2 over

To Coda Φ

f

1

1 2 4

17

p

1

2

cresc.

22

mf *p*

R.H. 1 3 5

L.H. 5 3 1

27

cresc. *f*

R.H. 1 3 5

L.H. 5 3 1

R.H. 1

L.H. 2 over

8va

D.C. al Coda

L.H. 5 3 1

Coda

rit. *p* *cresc.*

R.H. 1 3 5

L.H. 5

(prepare L.H.)

a tempo

38

f

R.H. 1 3 5

L.H. 5

L.H. 1 3

L.H. 2 over

43

f

R.H. 1 3 5

L.H. 5

L.H. 1 3



Find 8 consecutive measures that use only notes of the **G major chord**.

Connected Pedaling

Connected pedaling will make the music sound *legato* (connected).

1. Say these words aloud as you practice this foot motion.

Up Down Hold it, Up Down Hold it, Up Down Hold it,



2. The pedal mark $\wedge$ indicates exactly the same foot motion practiced above.
Lift the damper pedal on the beat, then depress it again after the keys are played.

(Up) Down Hold it, Up Down Hold it, Up Down Hold it,

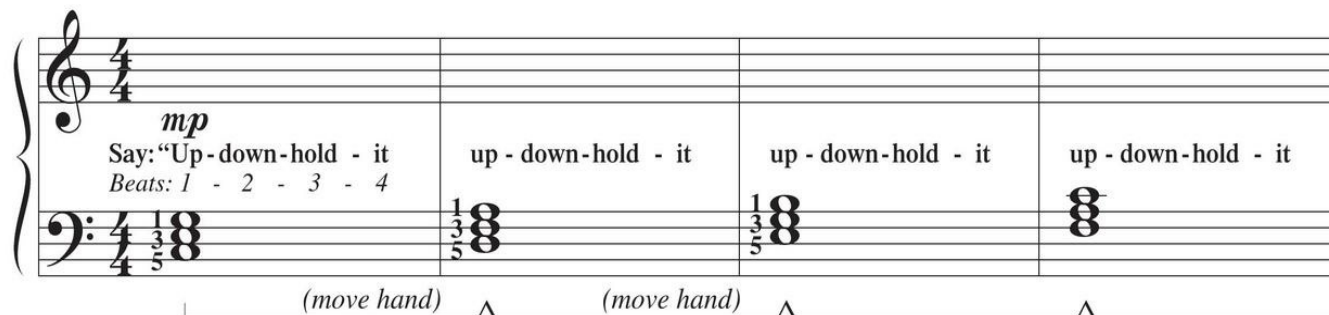
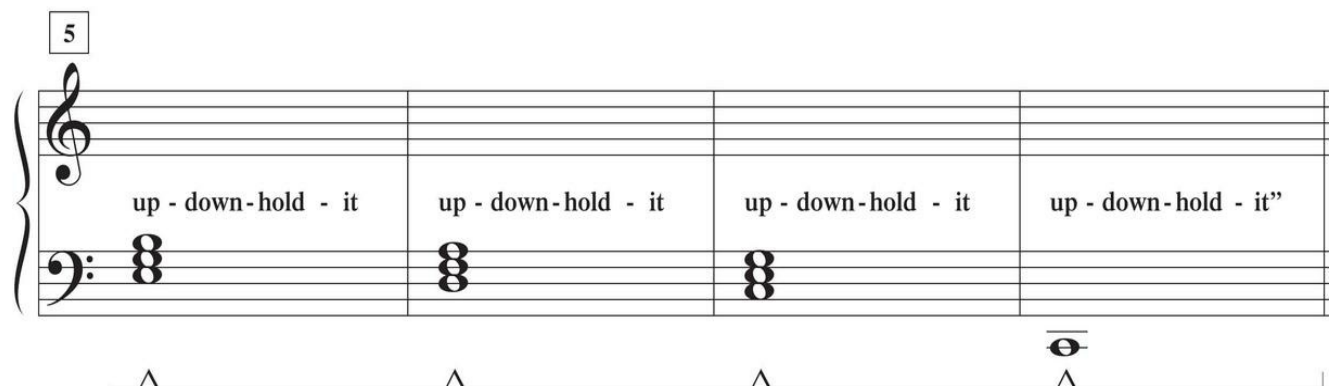


Pedal Hints

- Say the words aloud as you play. Notice that the pedal is depressed AFTER the chord is struck.
- Prepare the next chord during *beats 3 and 4*.
- Listen carefully for a smooth, connected sound.

Pedal Exercise

Moderately


Play *Pedal Exercise* **hands together**.
(R.H. plays the same chord 1 octave *higher*.)

The bugle call *Taps* as we know it today had its origins on a battlefield of the Civil War. After the Union suffered extensive casualties in a battle near Richmond, Virginia, Colonel Daniel Butterfield reflected with sadness upon the men he had lost. Reportedly, he hummed a melody that his aide transcribed. The company bugler played it that night to signal "lights out," and other brigades quickly adopted it. Officially recognized by the United States Army in 1874, it is performed to this day whenever a service member is buried with military honors.

Practice Suggestions

- First practice *without* pedal, concentrating on the L.H. position changes.
- Then play *with* pedal. Observe all the **dynamic marks** for an expressive sound.

Taps

(for L.H. alone)

Calmly

Traditional

Day is done, (2 - 3) gone the sun, (2 - 3) from the

p

3 1 5 5 2 1 5

lake, from the hills, from the sky. (2 - 3) All is

mf

5

5

8

5 1 2

*Andante—walking speed

