

UNIT 1

Major Five-Finger Patterns and Chords (C, G, F)

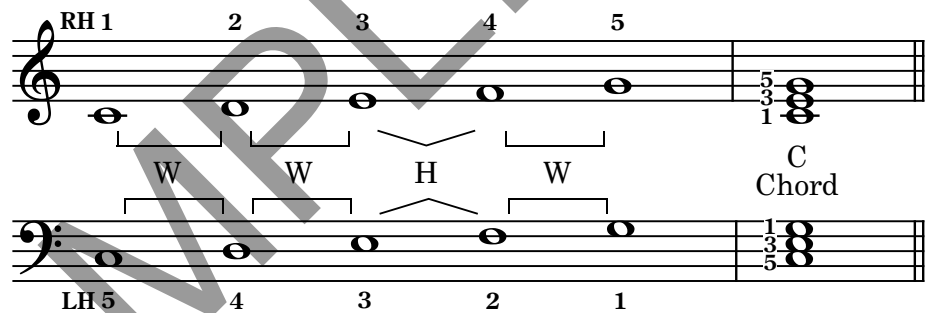
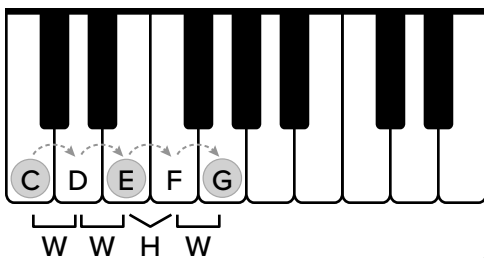
LESSON FOR LIFE

- ▶ A **Major Five-Finger Pattern** is a series of five notes with the following pattern:
Starting Note—Whole Step (W)—Whole Step (W)—Half Step (H)—Whole Step (W).
- ▶ A **Major Chord** includes the bottom, middle, and top notes of a major five-finger pattern (circled on the keyboards below).

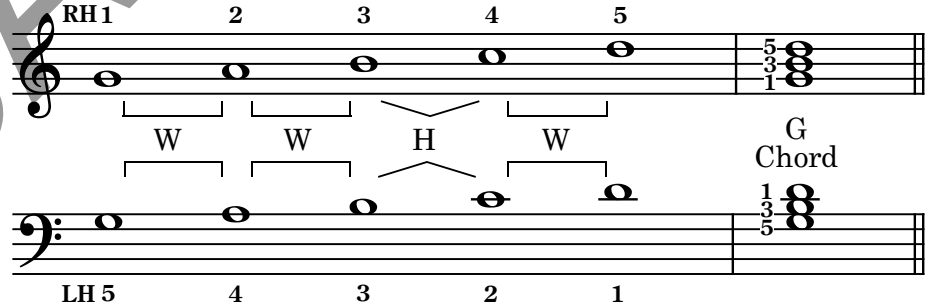
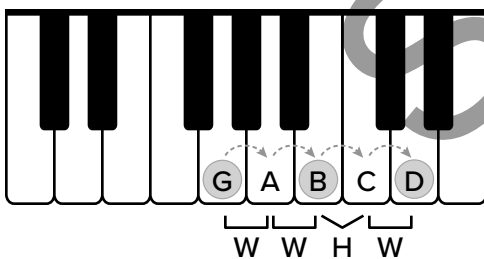
Half Step: The distance from one key to the very next key above or below

Whole Step: Equal to two half steps—skip one key (black or white)

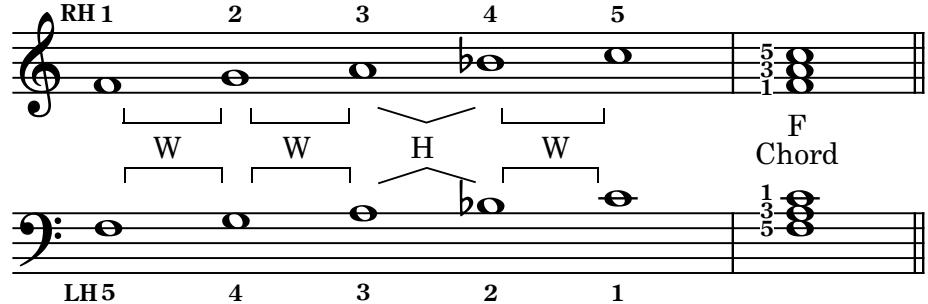
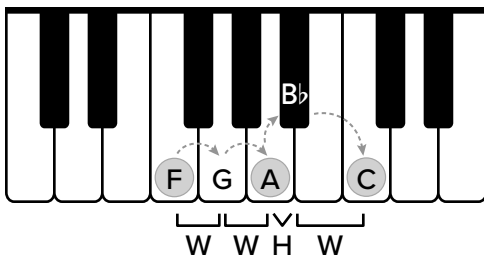
C Major (C)



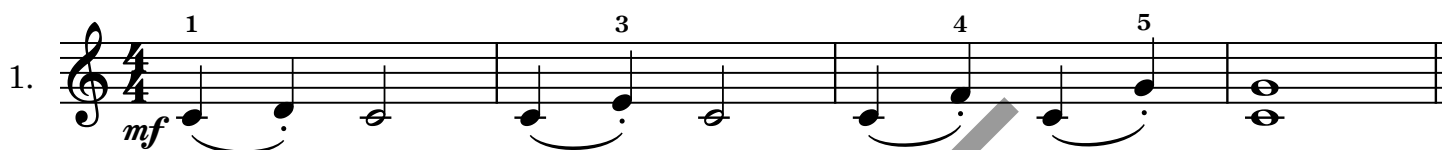
G Major (G)



F Major (F)



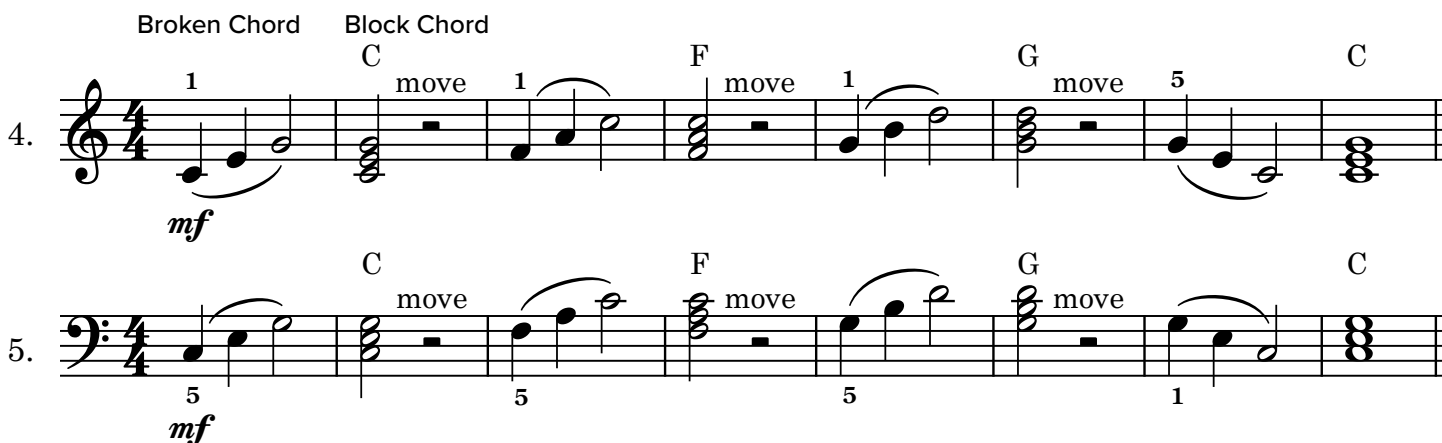
Challenge: Build and play major five-finger patterns starting on D, E, A, and B.

FIT FOR LIFE**Legato:** Smooth and connected**Staccato:** Short and detached**Articulation (Legato and Staccato)****Helpful Hint:** Examples 1 and 2 contain two notes connected by a slur.Drop the thumb onto the first note of this two-note slur to emphasize it more than the second note.
The wrist will rise when playing the staccato note.

Play again in an F major five-finger pattern.




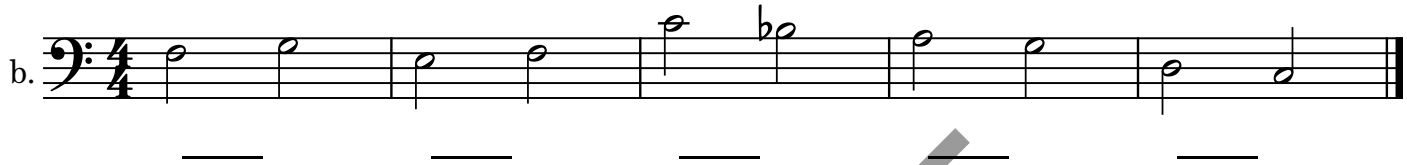
Play again in a G major five-finger pattern. Start with finger 1 on D.

Hands Together Coordination**Broken and Block Chords**

PENCIL TO PAPER

1. Write H for each half step and W for each whole step. Then, play.

a. 

b. 

2. In each example, circle the two notes with a half step between them. Then, play.

a. 

b. 

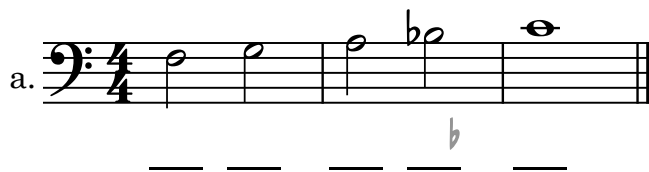
c. 

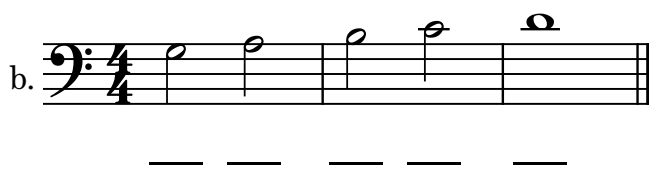
d. 

e. 

f. 

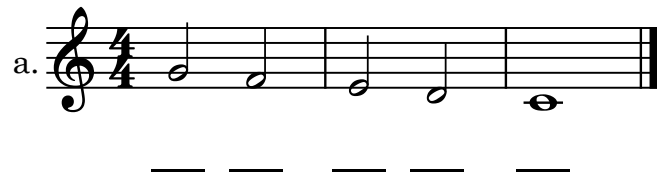
3. Name the notes in these ascending five-finger patterns. Then, play.

a. 

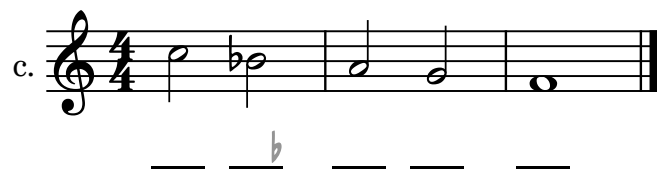
b. 

c. 

4. Name the notes in these descending five-finger patterns. Then, play.

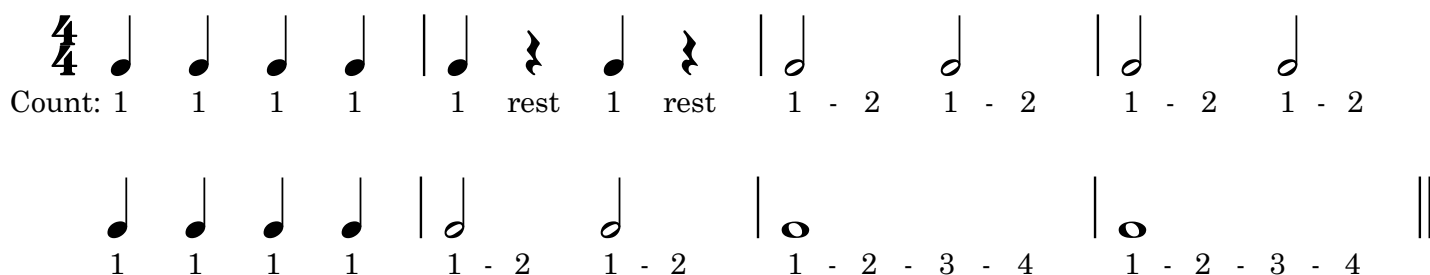
a. 

b. 

c. 

FEEL THE BEAT

1. Clap or tap, and count aloud.



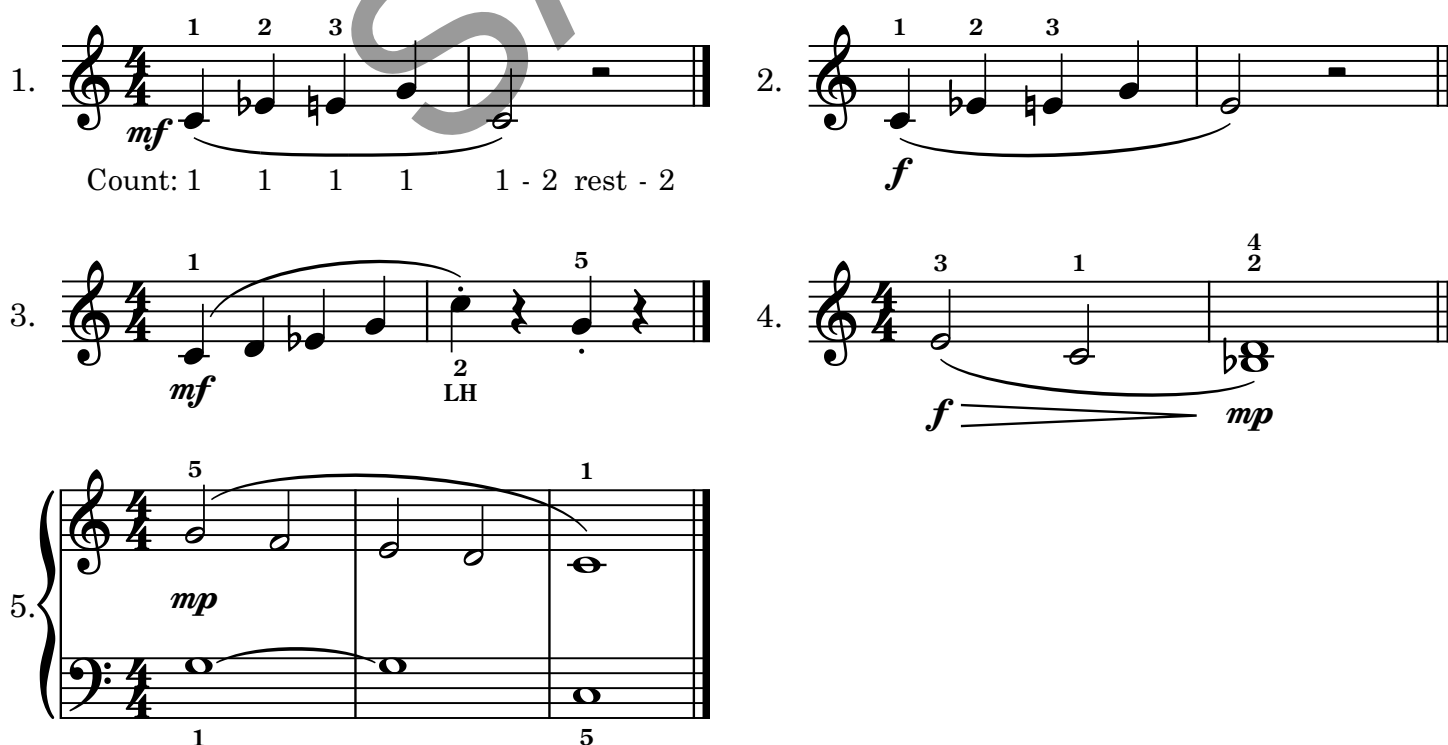
Count: 1 1 1 1 1 rest 1 rest 1 - 2 1 - 2 1 - 2 1 - 2

1 1 1 1 1 - 2 1 - 2 1 - 2 - 3 - 4 1 - 2 - 3 - 4

2. Using right hand finger 2, play the rhythm on the keyboard using any key. Count aloud.
3. **Optional:** Using this rhythm, improvise a melody using the notes of the G major five-finger pattern with your right hand. Begin and end the melody on the G above middle C.
4. **Looking Ahead:** “Blues Bounce” on page 7 uses rhythms from the pattern above.
In “Blues Bounce:”
- ▶ Circle two places that use the rhythm from measures 1–2.
 - ▶ Circle one place that uses the rhythm from measures 3–4.
 - ▶ Circle one place that uses the rhythm from measures 5–6.

AT A GLANCE

Play and count.



1. *mf* Count: 1 1 1 1 1 - 2 rest - 2

2. *f*

3. *mf* 2 LH

4. *f* *mp*

5. *mp*

FUN FOR LIFE

Blues Bounce

Melody Bober

Lively (♩ = 200)



5

mf

1 2 3 5 5

2 LH

1 5

5

2 LH

2

1 5

9

mp

5 4

1

13

f

2 LH 2 LH

17

1 2 3 1 4 2

rit. mp

5 1 5

TAKING THE LEAD

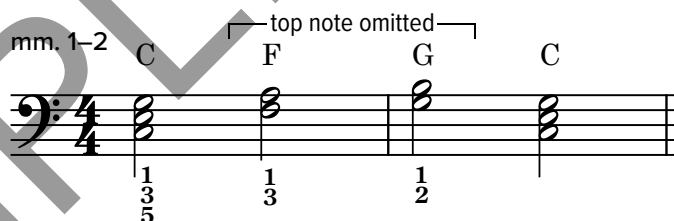
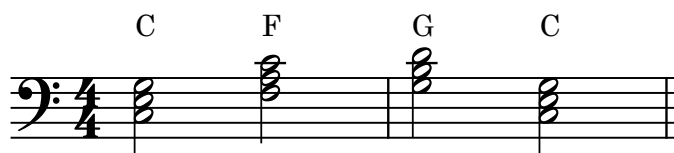
Lead Sheets

A **Lead Sheet** is an abbreviated notation for music written on the grand staff. It allows musicians to create their own arrangements.

Create a lead sheet arrangement of “Morning in Dublin” using these chords:

1. Practice the chords with the left hand (LH).
2. Practice the melody with the right hand (RH).
3. Play the bottom note (root) of the chord with the LH on beats 1 and 3 of each measure while playing the RH melody. In measures where no chords are indicated on beats 1 or 3, repeat the root of the previous chord.
4. Create an arrangement that uses the C, F, and G chords. To avoid the hands colliding, omit the top note of the F and G chords. In measure 16, end with a whole note C chord.

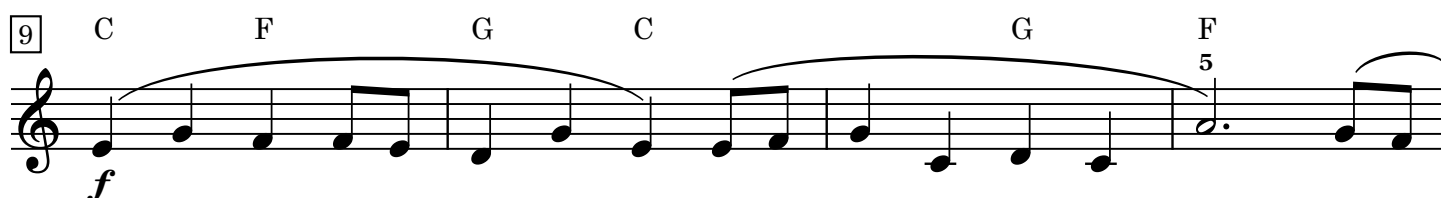
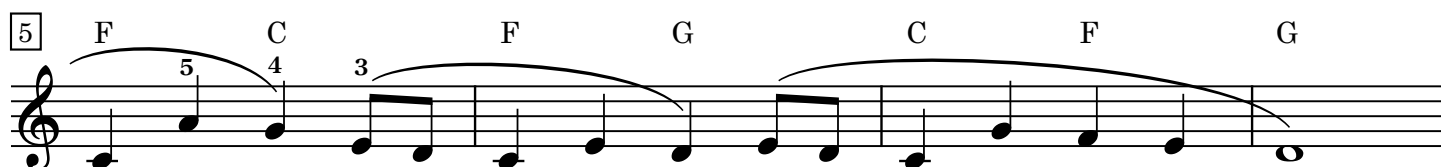
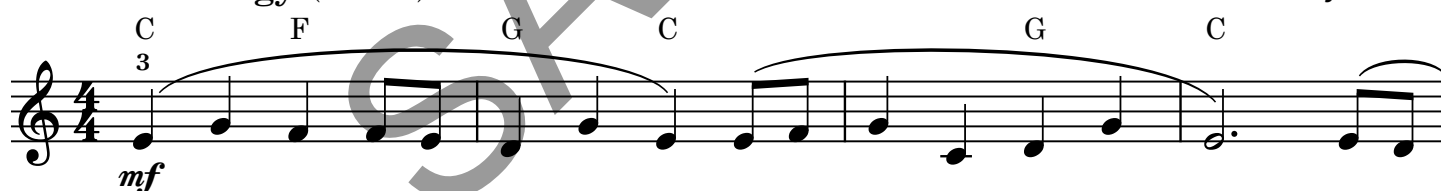
A *lead sheet* has two or three parts: a **melody (lead line)**, usually written in treble clef; **chord symbols**, letter names for chords written above the treble staff; and **lyrics**, often added when the music has words.



Morning in Dublin

With energy (♩ = 132)

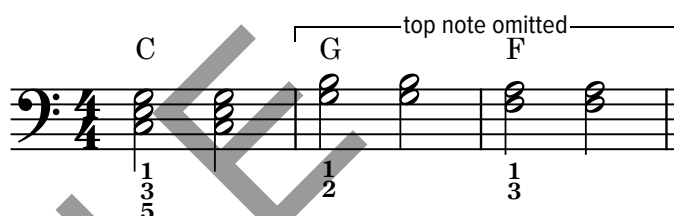
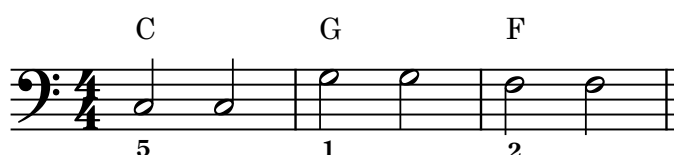
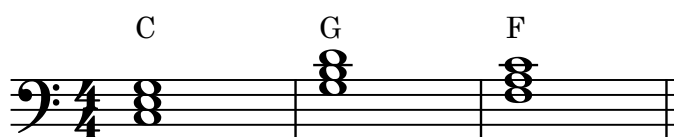
Melody Bober



LIFE OF THE PARTY

Create a lead sheet arrangement of “When the Saints Go Marching In” using these chords:

1. Practice the chords with the left hand (LH).
2. Practice the melody with the right hand (RH).
3. Play the bottom note (root) of the chord with the LH on beats 1 and 3 of each measure while playing the RH melody. In measures where no chords are indicated, repeat the root of the previous chord.
4. Create an arrangement that uses C, G, and F chords. To avoid the hands colliding, omit the top note of the G and F chords. In measure 16, end with a quarter note C chord.

**When the Saints Go Marching In**

March-like (♩ = 120) **Traditional**

f Oh, when the Saints go march-ing in, oh, when the

5 Saints go march-ing in, *mf* oh, how I