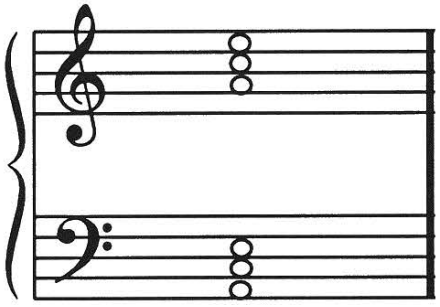
MORE GREAT SCALE DETECTIVE© CASES!



CASE #1



A MAJOR !

This is an unusual case for you. That is probably the reason why you like it! You are bored with the simple cases that you have been asked to solve lately.

A lady reported seeing a small grand staff with **"A MAJOR!"** written under it. She found a note telling her to **DRAW THE KEY SIGNATURE** of **A MAJOR** on both staffs. Then, she received a second note that told her to draw the **TONIC CHORD** of **A MAJOR** on both staffs. She was in hysterics when she called you! She didn't even know what a **TONIC CHORD*** was! What could you do?

You arrive to find the lady pacing the floor and staring at the little **GRAND STAFF** above. You see **"A MAJOR!"** written under it, just as she said. You tell the lady to relax! You quickly review your **MEMORY HELPER HAND©** for _____.
(sharps or flats?)

You are a little confused until you begin to think! You know that all of the **FLAT SCALES** have the word "flat" in their name — except for **ONE**! Which one does **NOT**?_____
(F or G Major?)

Then, using the above fact, you know that **A MAJOR** is a _____scale!
(sharp or flat?)

You also know that **A MAJOR** has _____sharps for a key signature.
(3 or 4 ?)

You draw the **KEY SIGNATURE** on both staffs above.

Now, here comes the tough part. You have to draw the notes of **A's TONIC CHORD** on **BOTH STAFFS.** Hah! You have it! The notes of **A's TONIC CHORD** are **A — C — E !** (**"A"**will be the bottom note — or the **ROOT NOTE**!)

You draw an **ACE** chord on both staffs!

The lady thanks you profusely! But it's all in a day's work for the **GREAT SCALE DETECTIVE©!**

* A tonic chord is a chord built on the **FIRST NOTE** of a scale. If the scale is **A MAJOR**, the **TONIC CHORD** is an **A** chord — with **A** as the "bottom" note, root note, or tone note.

F R E E P I A N O M E T H O D . C O M
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CASE # 2

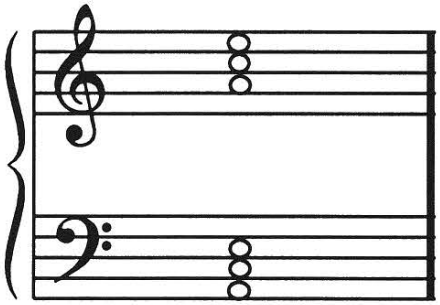


You have just arrived **BACK** at your office when you receive the second call! Another mysterious little **GRAND STAFF** was drawn on the side of a vacant warehouse! Underneath it was scrawled **A-Flat MAJOR**!

The man who saw the little **GRAND STAFF** didn't know what to make of it until he found the following note nailed alongside the little **GRAND STAFF:**

"Draw the **KEY SIGNATURE** for **A-Flat MAJOR.**

Then, draw the **TONIC CHORD** on **BOTH STAFFS!"**



A - FLAT MAJOR !

What did it all mean? Who could be writing these strange notes about town?

You have just enough time to pick up a new pencil from your desk and scoot out the door! A crowd of onlookers has gathered around to view the little **GRAND STAFF**. You ask the crowd to stepback somewhat so that you can have a better view!

Then, something clicks in your brain! You've just returned from solving the **KEY SIGNATURE** for **A MAJOR**. You are now asked to solve the **KEY SIGNATURE** for **A-FLAT MAJOR**. The number **"7"** comes into your mind! Yes, you have it!

The number of **SHARPS** and **FLATS** from scales that have the **SAME LETTER NAME WILL ALWAYS ADD UP TO SEVEN !**

If **A** has 3 sharps, then **A-flat** must have _____flats since they add up to **SEVEN!**
(3 or 4?)

You accurately draw the **KEY SIGNATURE** of **A-Flat MAJOR** in both little staffs. You draw _____ flats which are:

_____ ♭ _____ ♭ _____ ♭ _____ ♭

Next, you draw the **TONIC CHORD** for **A-Flat MAJOR** on both staffs. You know that **"A"** will be the bottom note or **ROOT NOTE** of the chord. So, the chord is once again **A — C — E!** You draw the chord on **BOTH STAFFS!**

And, since the **KEY SIGNATURE** is already written on both staffs, you don't need to put flat signs in front of the notes of the **TONIC CHORDS!**

F R E E P I A N O M E T H O D . C O M
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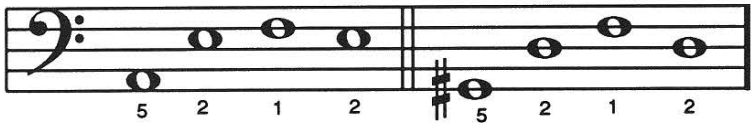
The
MAYRON COLE PIANO METHOD

FUN SHEET

SUMMER BREEZE©



1. The **LEFT HAND** plays two patterns many times in **SUMMER BREEZE.** Write the letter names below these left-hand patterns. When you go to the keyboard, play them three times and once for your teacher.

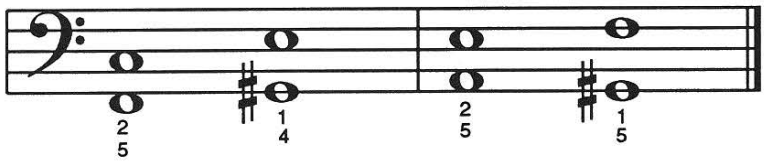


Letter Name: __ __ __ __ __ __ __ __.

2. Look at the **LEFT-HAND PATTERNS** in measures 9 & 10 on page 134 and 13 & 14 on page 135. The intervals are the **SAME** in both sets of measures, but the intervals in measures 9 & 10 are _____.
(harmonic or melodic?)
The intervals in measures 13 & 14 are _____.
(harmonic or melodic?)

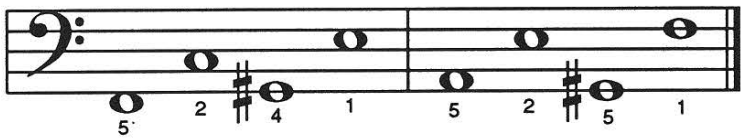
Write the letter names below these two sets of intervals. When you go to the keyboard, play each set three times. Next, play the intervals once for your teacher. The intervals are written below using whole notes for easy reading.

INTERVALS FROM MEASURES 9 & 10



__ __ __ __ __ __ __ __

INTERVALS FROM MEASURES 13 & 14



__ __ __ __ __ __ __ __

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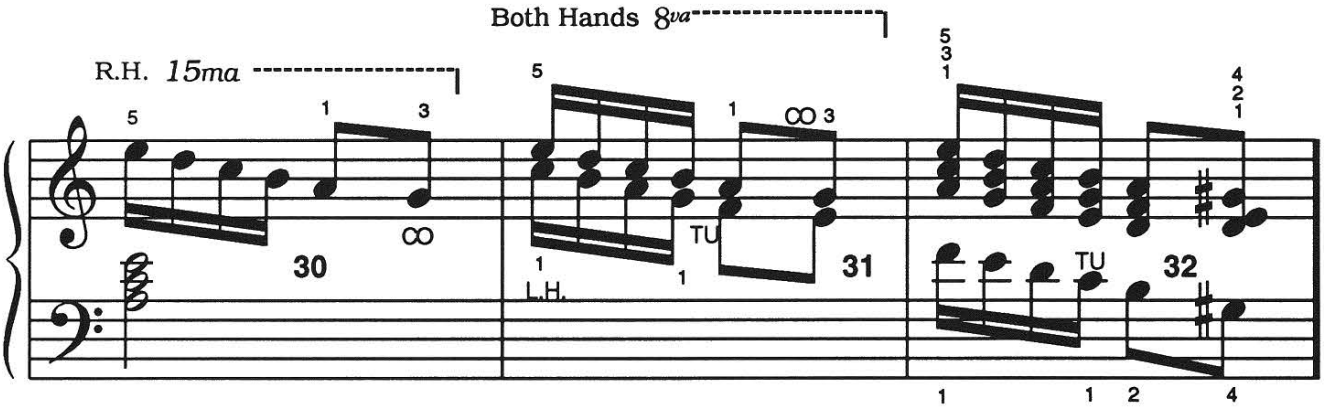
MORE ABOUT SUMMER BREEZE

3. These three measures are played on the last page of **SUMMER BREEZE**(p. 136):



4. Look at measure 30. What is the **HIGHEST** note in the measure?_____
Which **R.H.** finger plays this note?_____ (E or G ?)
(finger #5 or #3 ?)

5. Look at measure 31. What is the **HIGHEST** note in this measure?_____
What **R.H.** finger plays this note?_____ (E or D ?)
(finger # 5 or #4 ?)

6. Look at measure 32. What is the **HIGHEST** note in this measure? _____
What **R.H.** finger plays this note? _____ (E or A ?)
(finger #5 or #2 ?)

7. All of the above answers should have been **"E"** and finger # 5. This finger # 5 will be a **GUIDE FINGER** in these three measures. **But:**

- In measure 30, the **"E"** is 15 keys higher than written._____
(yes or no ?)
- In measure 31, the **"E"** is 8 keys higher than written._____
(yes or no ?)
- In measure 32, the **"E"** is written in normal position. _____
(yes or no ?)



8. Look at measure 31 above. Be sure that the **RIGHT HAND** plays **ONLY THE NOTES WITH THE STEM "UP."** The **"STEM DOWN" NOTES ARE PLAYED WITH THE** _____ hand.
(right or left ?)

9. Go to the piano and play the above measures 3 times and once more for your teacher. First play **ONLY THE RIGHT-HAND NOTES.** Then, play the **LEFT-HAND NOTES**. Next, play slowly, **HANDS TOGETHER!**

F R E E P I A N O M E T H O D . C O M
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The
MAYRON COLE PIANO METHOD

FUN SHEET

SUMMER BREEZE©

FUN WITH RHYTHM



1. The **TOP NUMBER** of the **TIME SIGNATURE** tells you how many _____ are in one measure.
(rests or beats?)

The **BOTTOM NUMBER** tells you what type of note receives _____ beat(s).
(1 or 4 ?)

The **"4"** stands for the _____ note.
(quarter or whole?)

Draw a **QUARTER NOTE:** _____.

Draw a **QUARTER REST :** _____.

2. There are many **SIXTEENTH NOTES** in **SUMMER BREEZE. SIXTEENTH NOTES** are simply one beat split into four quick notes.

They are counted:  =  = 1 BEAT.

1 e + a

3. Write the counts under the following notes. Write **"1 e + a "** or **"2 e + a "** under the **SIXTEENTH NOTES.** The first measure has been completed as an example for you.



Counts:
1 e + a 2 + _____.

Play these rhythms on a **C, E,** or **G KEY** with your class.

4. Draw **BAR-LINES** where needed to correctly divide these notes and rests into measures. Then, write the **COUNTS** under each note, dot, and rest. (Be sure that the counts are written **DIRECTLY** under the correct note / dot / rest. Be accurate with your counting!)



_____

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CREATED BY
MAYRON COLE

SUMMER BREEZE

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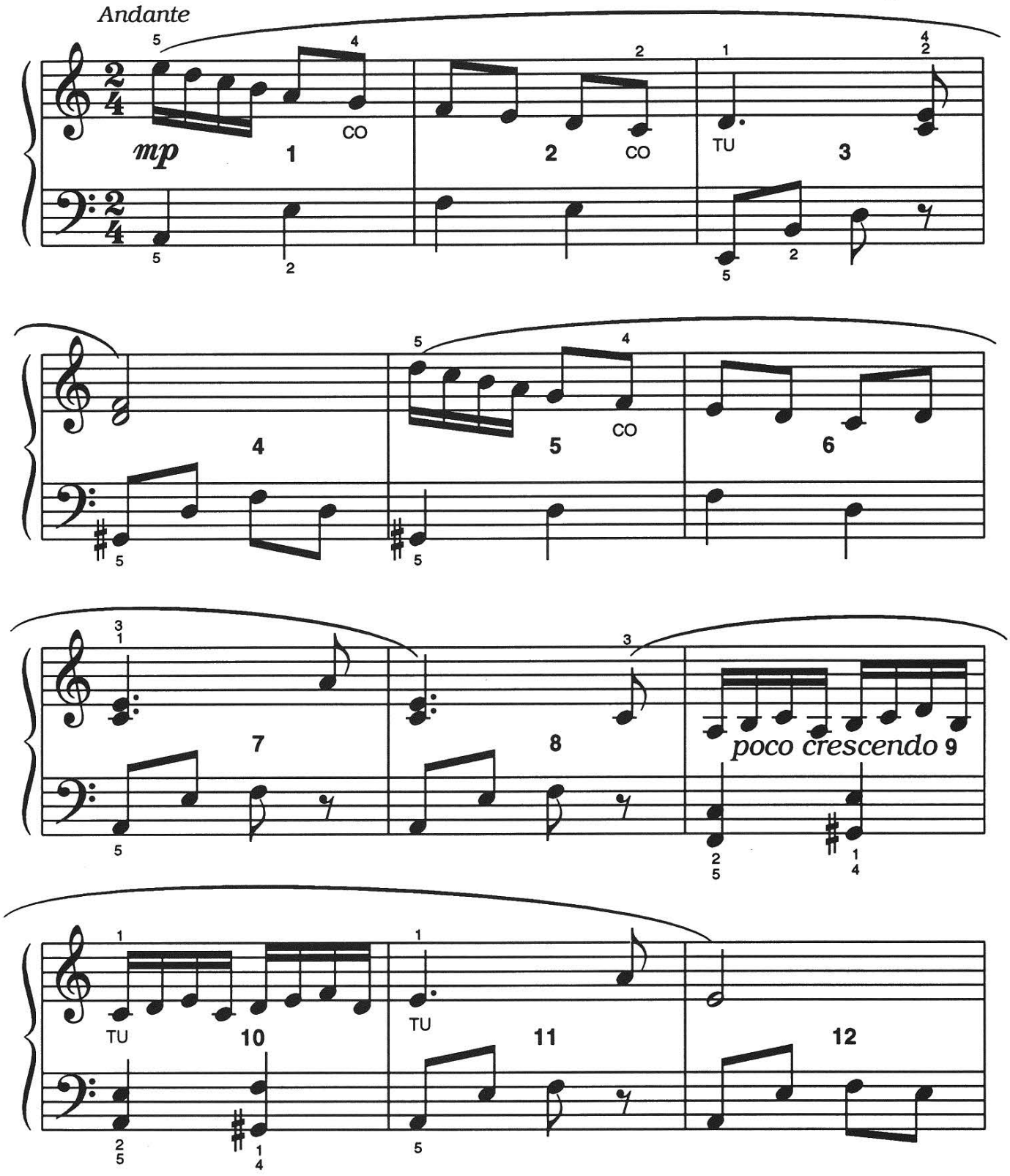

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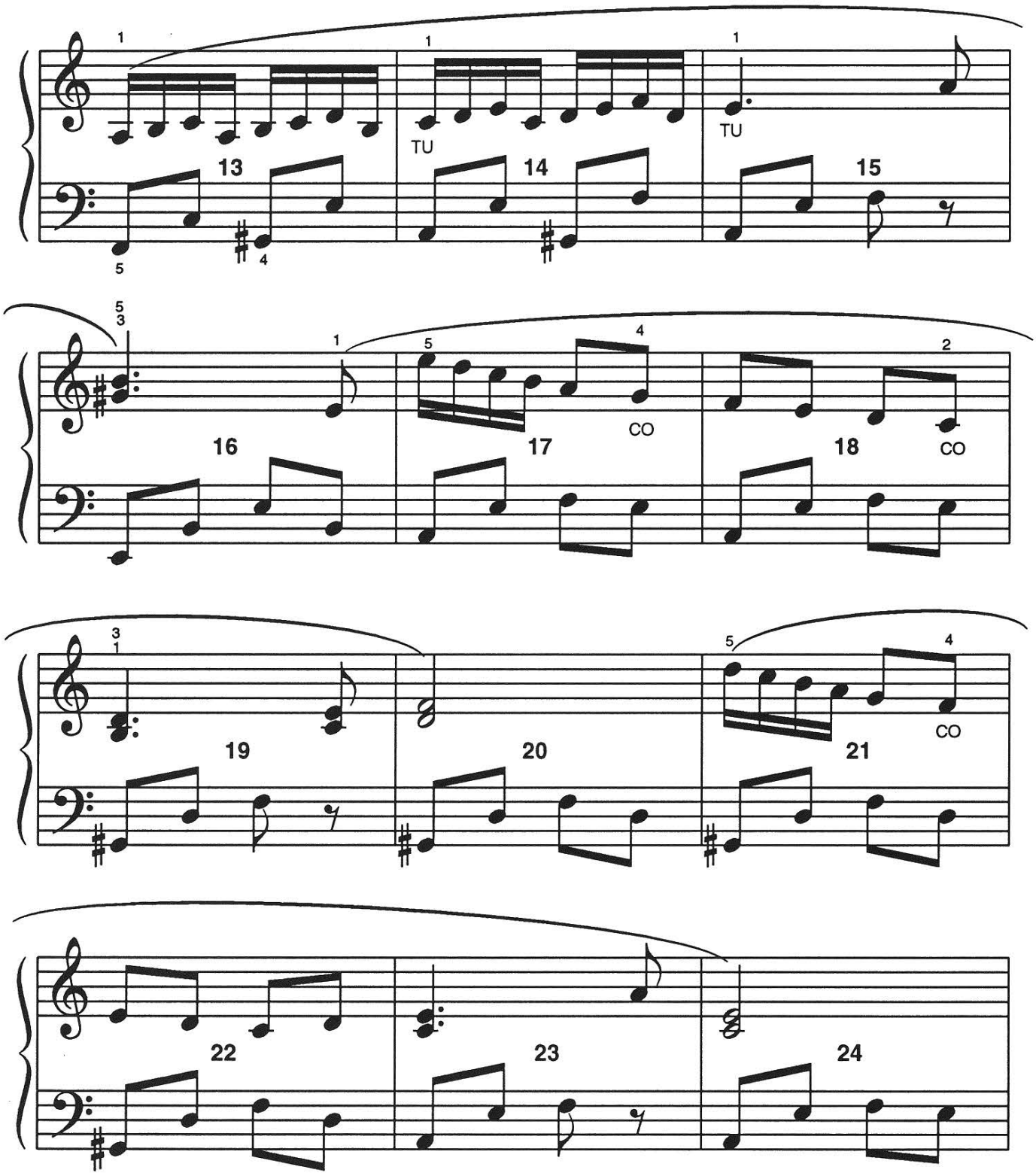
(orchestrated accompaniment has a 2 measure count-in)



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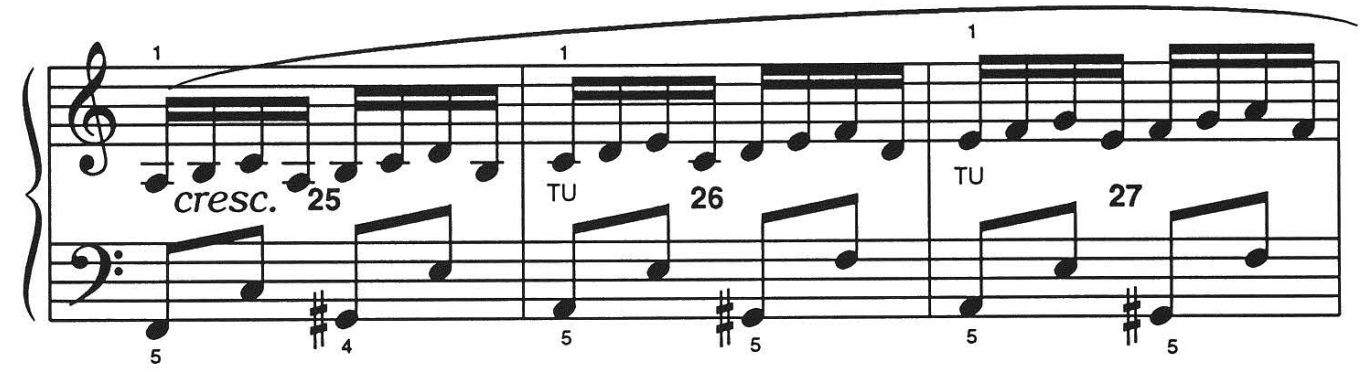

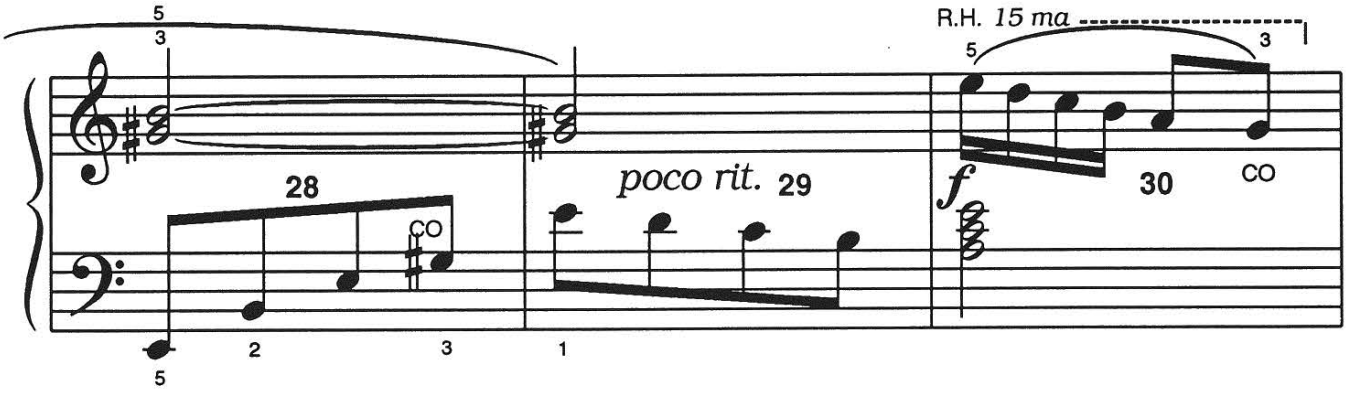

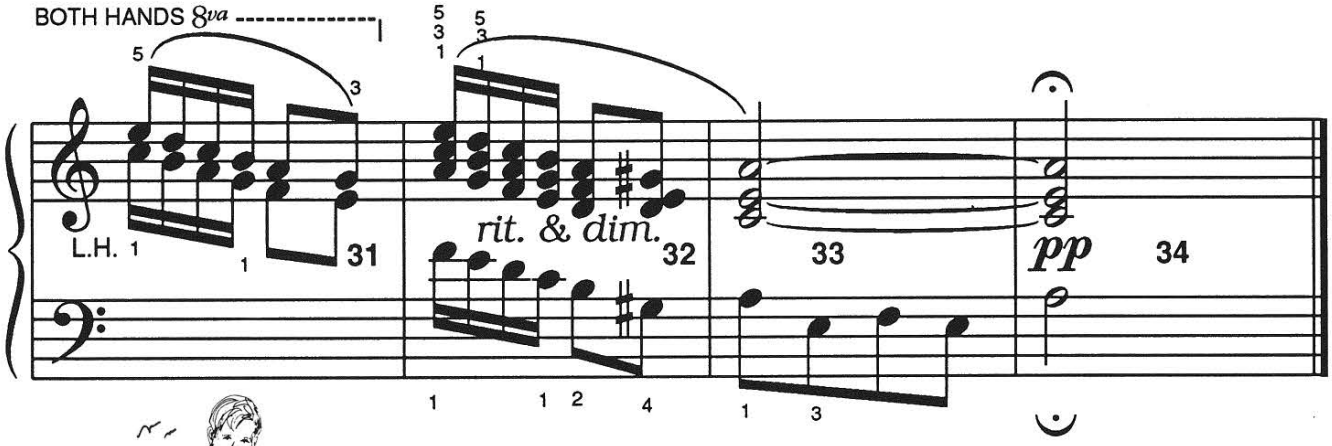



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