The MAYRON COLE PIANO METHOD

Ave Maria

1. The tempo marking for Ave Maria is *Grave*. This means to play in a solemn manner (but not a "dead" manner!) Keep the LH flowing! The LH plays _____(duplets or triplets) throughout.



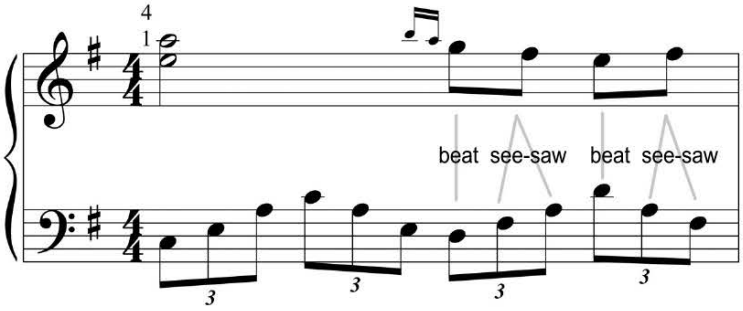
2. But why are there "3"s over/under all the LH triplets? Because in simple rhythm (in this case $\frac{4}{4}$ rhythm) beats are normally broken into TWO or FOUR parts. Therefore TRIPLETS are _____ (normal or abnormal) in $\frac{4}{4}$ rhythm and require a "3" be written above or below each triplet.

3. Under the first measure you see "*con pedal*". This means _____ (with pedal or without pedal) throughout. Use half pedaling (legato pedaling) for a smooth and flowing effect.

4. Legato pedaling requires depressing the damper pedal which is the _____ (right, center, or left) pedal half-way down and then allowing the pedal to "breathe" at the end of each measure.

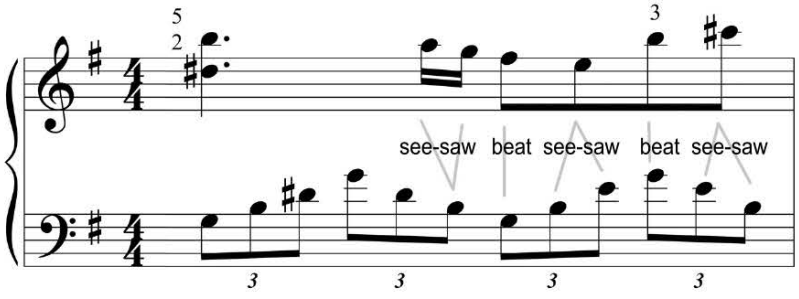
Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.

5. In Ave Maria you will see that often the RH plays two-eighths against the LH triplets. How is this done? You know from other compositions that you have studied so far that the first notes (the beat notes) strike at the same time. Then, the hand that has the beat BROKEN INTO THE MOST PARTS STARTS AND ENDS THE SEE-SAW. But playing two eighths against three eighths is really easy. See M. 8 below:



You saw in the above measure that the grace notes have no count of their own. They must be played quickly as you are depressing the first note of the LH triplet.

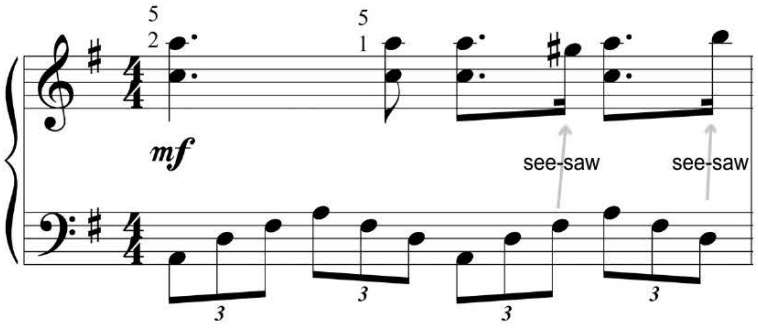
6. Look at M. 10 below. In the third beat, you will see-saw the two sixteenths and the LH triplet. In this case, you have sixteenth notes (a beat broken into four parts) against triplets (a beat broken into three parts). Since the sixteenth notes have the most parts (4), they will start and end the see-saw.



Can you play the above measures? _____ (yes or no)

FREEPIANOMETHOD.COM
Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.

6. In M. 17, 18 and 21, the sixteenth note in the RH will play **after** the last note of the LH triplet. Look at M. 17 below:



7. Practice playing the LH separately many times. Be sure to observe the correct fingering indicated. The LH uses the same fingering over and over throughout Ave Maria. Can you play the left hand? _____ (yes or no).



DO YOU KNOW?

Place the number of the correct definition on the line beside each term:

harmonic minor scale _____

compound meter _____

diminished chord _____

legato pedal _____

dissonant _____

melodic minor scale _____

sempre _____

simple meter _____

1. A triad made of two minor thirds
2. A meter in which the beat can be subdivided into two or four equal parts
3. The “singers scale”; a minor scale that raises degrees 6 and 7 one half-step when ascending and uses the natural minor scale when descending
4. A meter in which the beat can be subdivided into groups of three
5. The “musicians scale”; a minor scale that raises the 7th degree of the scale by a half-step
6. Always
7. The mixing of sounds that do not blend together
8. The right pedal; depressed half-way for a connected sound

Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.

About the Composer...

Franz Schubert (1797-1828)



Schubert was born in Vienna, Austria. His father was a schoolmaster and his mother worked as a housemaid. Although his father did not have formal musical training, he began teaching his son the elements of music when Franz was five. Schubert's older brother gave him some piano lessons when he was seven. But Schubert learned the most from a friend who took him to a neighboring pianoforte warehouse where he had the opportunity to practice on good pianos as much as he wanted.

During his young years, the Schubert family had a string quartet in which Schubert played the viola. Some of Schubert's earliest compositions were for this quartet. Schubert's musical genius soon brought him to the attention of Antonio Salieri, Vienna's leading musical authority. Salieri decided to train Schubert for free in musical composition and theory.

In 1814 Schubert took a job in his father's school and was assigned to teach the youngest of the students. This was not the greatest job for Schubert. But during this time, he continued taking composition lessons from Salieri. Salieri and Schubert parted ways in 1817, but Salieri did more for Schubert's musical training than any of his other teachers.

In 1815, Schubert was still working as a schoolteacher but was also busily composing music. That was his greatest year for creating music! In that one year, he composed over 20,000 measures of music. Half of that music was for orchestra and the rest was for church music and German songs. By 1816 he had quit his job as schoolteacher and moved in with Franz von Schober, who would be Schubert's life-long friend. Schubert's room was free so he devoted himself to writing, writing, writing! "I compose every morning, and when one piece is done, I begin another!"

Schubert was also meeting many important and creative friends who were furthering Schubert's career. Every day, Schubert and his friends would meet for coffee and boisterous conversation. But Schubert's tight circle of friends was dealt a blow in 1820. Schubert and four of his friends were arrested by the Austrian police who were suspicious of student gatherings. One friend went on trial and was permanently banned from Vienna. Schubert and three others were severely reprimanded for using insulting language toward the police but they did not face public trial. This traumatic situation was very humiliating for Schubert!

Schubert recovered from the ordeal and began writing more and more! He was now earning a decent income and was no longer frightened of poverty. His creative output was reaching new heights. But in the late 1820s, Schubert's health began to decline. By November of 1828, Schubert was deathly ill. When Schubert died that month, his body was buried next to Beethoven's in the village cemetery of Wahring, Germany. Schubert was only thirty-one!

Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.

Ave Maria

(orchestrated accompaniment has a 2 measure count-in)



(wedding music)

Franz Schubert
Arranged by Colleen Cole

Grave
Quarter Note = 60mm

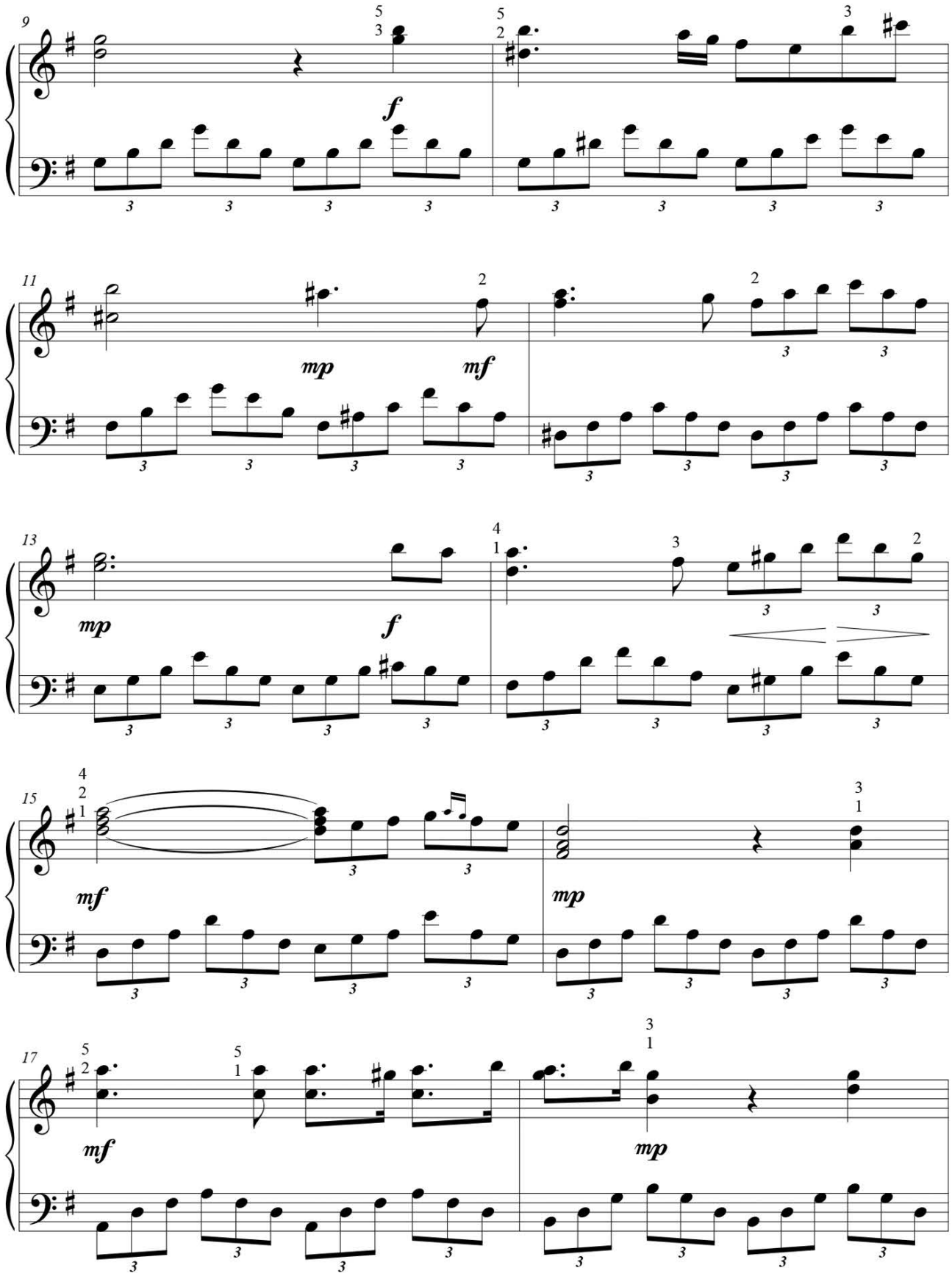
pp

con pedal

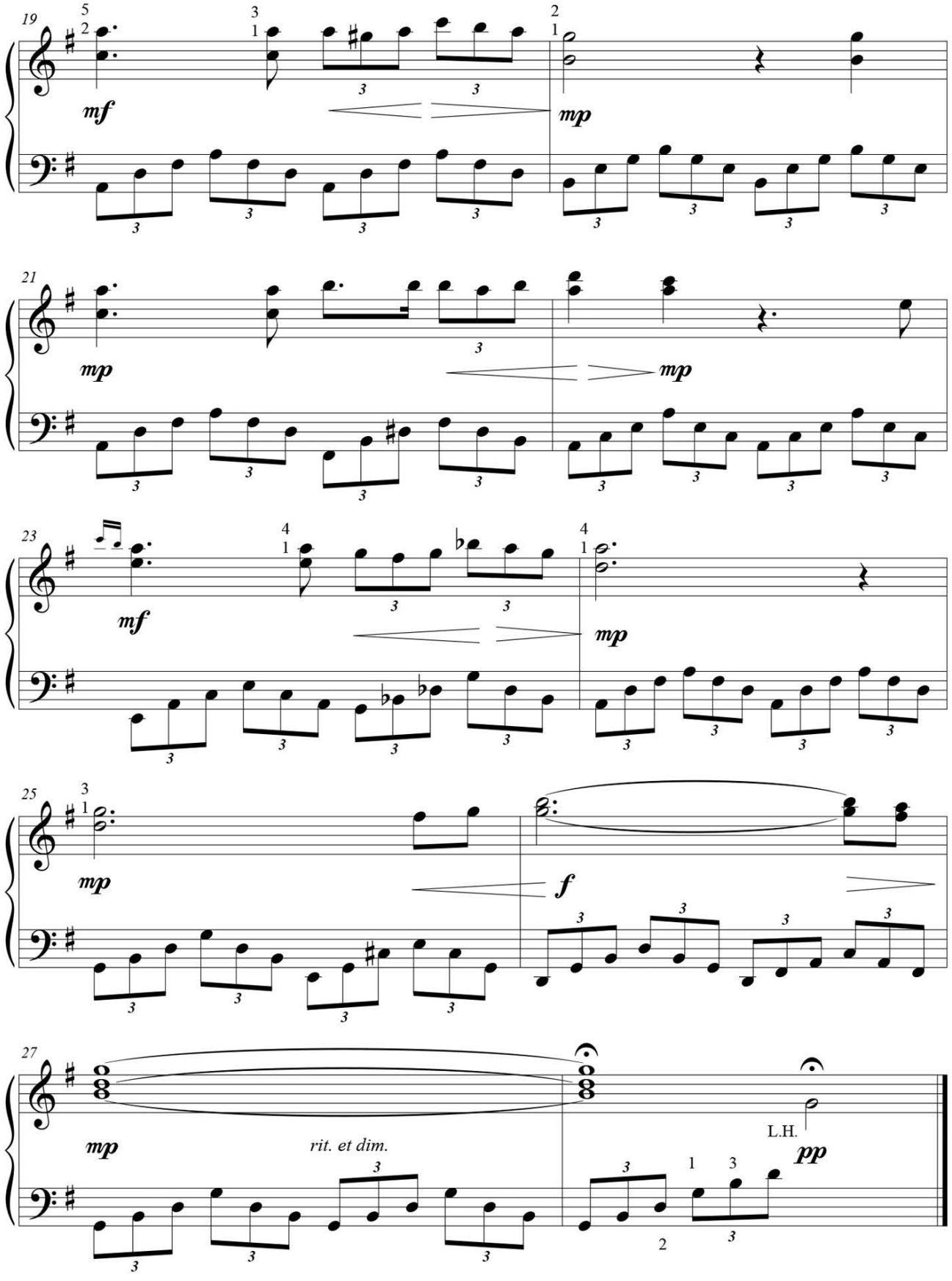
mf

L.H. *p* throughout

Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.



FREEPIANOMETHOD.COM
Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.



Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.

Chromatic and Diatonic Half Steps!

What's the Difference Between the Two?

As you progress through your piano studies, you will hear the terms chromatic half-step and diatonic half-step. What does this mean?

Diatonic Half Step

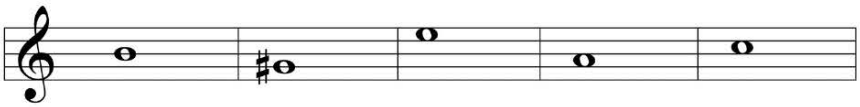
You learned in Level 7A's theory pages that a diatonic half step involves two different letter names such as A up to B♭. These two tones are only a half-step apart but two different letter names were used to identify the tones. So, A up to B♭ is a diatonic half-step.

Chromatic Half Step

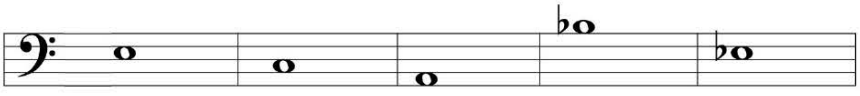
Often in your music you will see chromatic half-steps. Both tones use the same letter name but have different accidentals (sharps, flats, or naturals). Like this: C up to C♯. The same letter name was used for both tones, C, so this half-step is a chromatic half-step.



1. On the staff below, place a note that is a chromatic half-step below each given note:

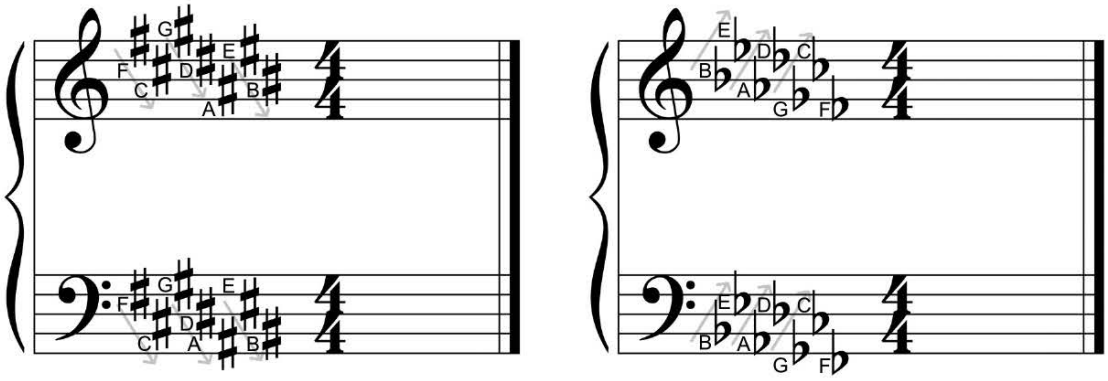


2. On the staff below, place a note that is a diatonic half-step above each given note:



Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.

3. In Levels 4A and 4B you learned how to draw the sharps and flats on the staff in correct placement and in correct order. To review, the sharps and flats are shown below:



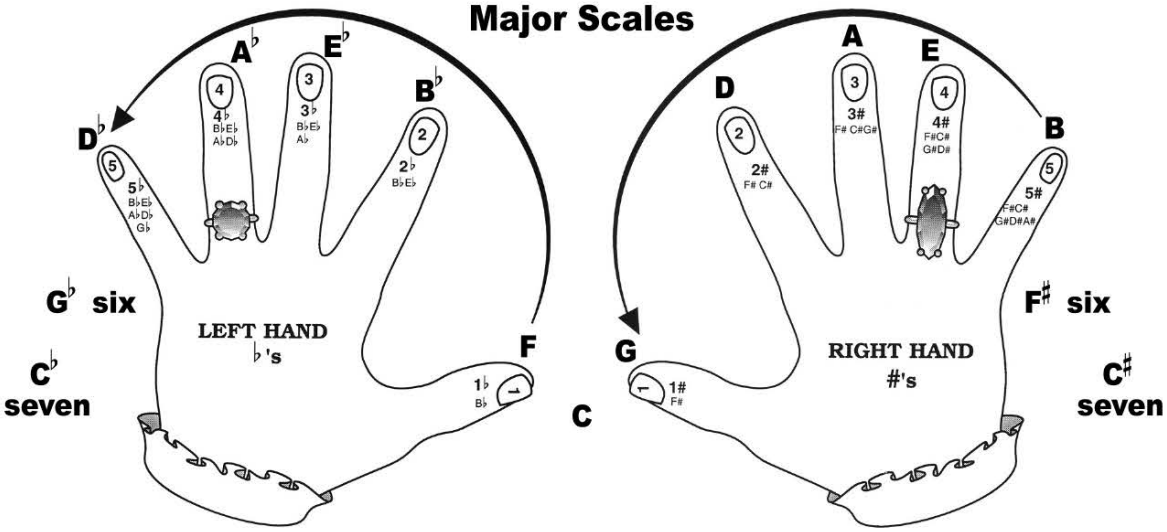
4. Remember the lyrics from the Circle of Fifths Song? If you do not remember the lyrics, here we go again:

C♯ seven; F♯ six! B E A D G C F
B♭ E♭ A♭ D♭ G♭ C♭ (Take a breath!)

For now you know the Circle of Fifths!

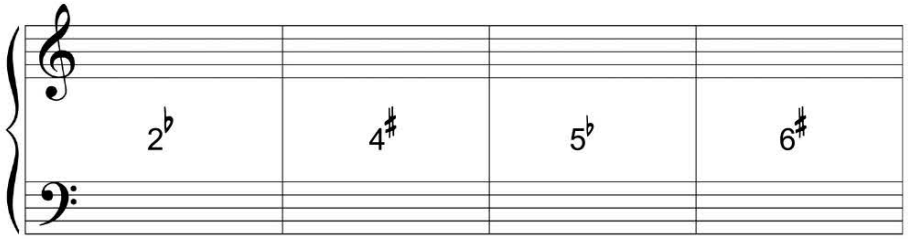
Sing it accidentally!

Below is a review of the Memory Helper Hands:



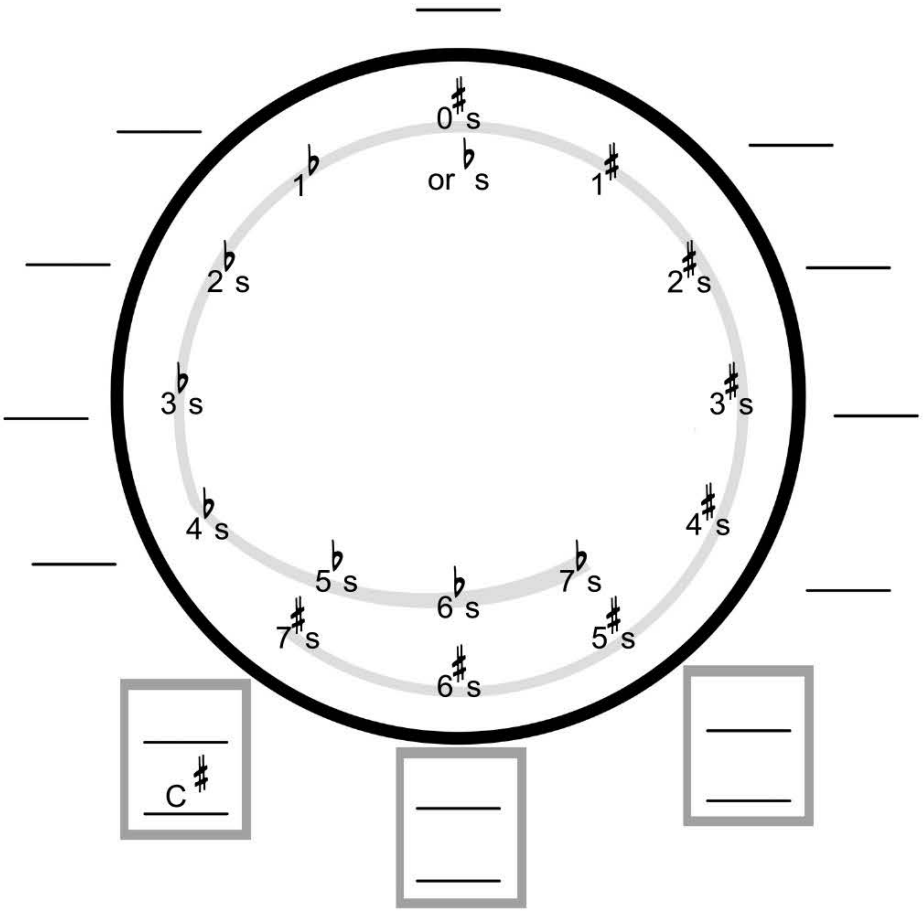
Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.

5. On the grand staff below, place the indicated major key signature on both treble and bass staves. Then, place the letter names of the major keys on the lines below the staff.



____ Major ____ Major ____ Major ____ Major

6. You remember the lyrics from the *Circle of Fifths Song*! Below is a Circle of Fifths and your chance to use this knowledge. On the following Circle of Fifths, fill in the names of the major keys on the lines provided. These are major scales, so use capital letters. Of course, you know to start with C♯!

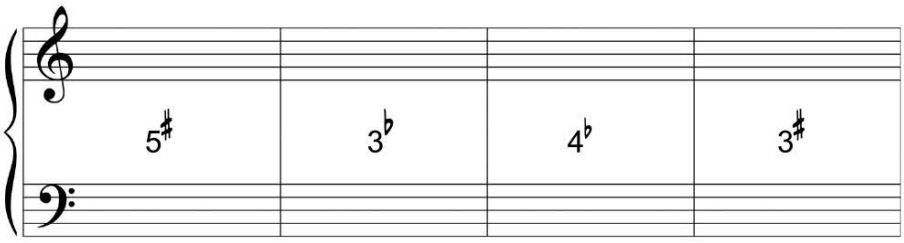


Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.

On the previous page, do you see three sets of Major Keys that are in matching rectangles on the Circle of Fifths? This is because the scales named in each rectangle are enharmonic (sound the same!) to each other.

1. What scale is enharmonic to D♭ Major? Ans: _____ Major
   Clue: What key on the keyboard sounds the same as D♭?
2. What scale is enharmonic to G♭ Major? Ans: _____ Major
   Clue: What key on the keyboard sounds the same as G♭?
3. What scale is enharmonic to C♭ Major? Ans: _____ Major
   Clue: What key on the keyboard sounds the same as C♭?

On the Grand Staff below place the indicated MINOR key signature on both treble and bass staffs. Then place the letter name of each MINOR key on the lines below the staff. Remember, go down a Minor Third from the Major scale's tonic note (also scale's name) to find the Minor scale's name.



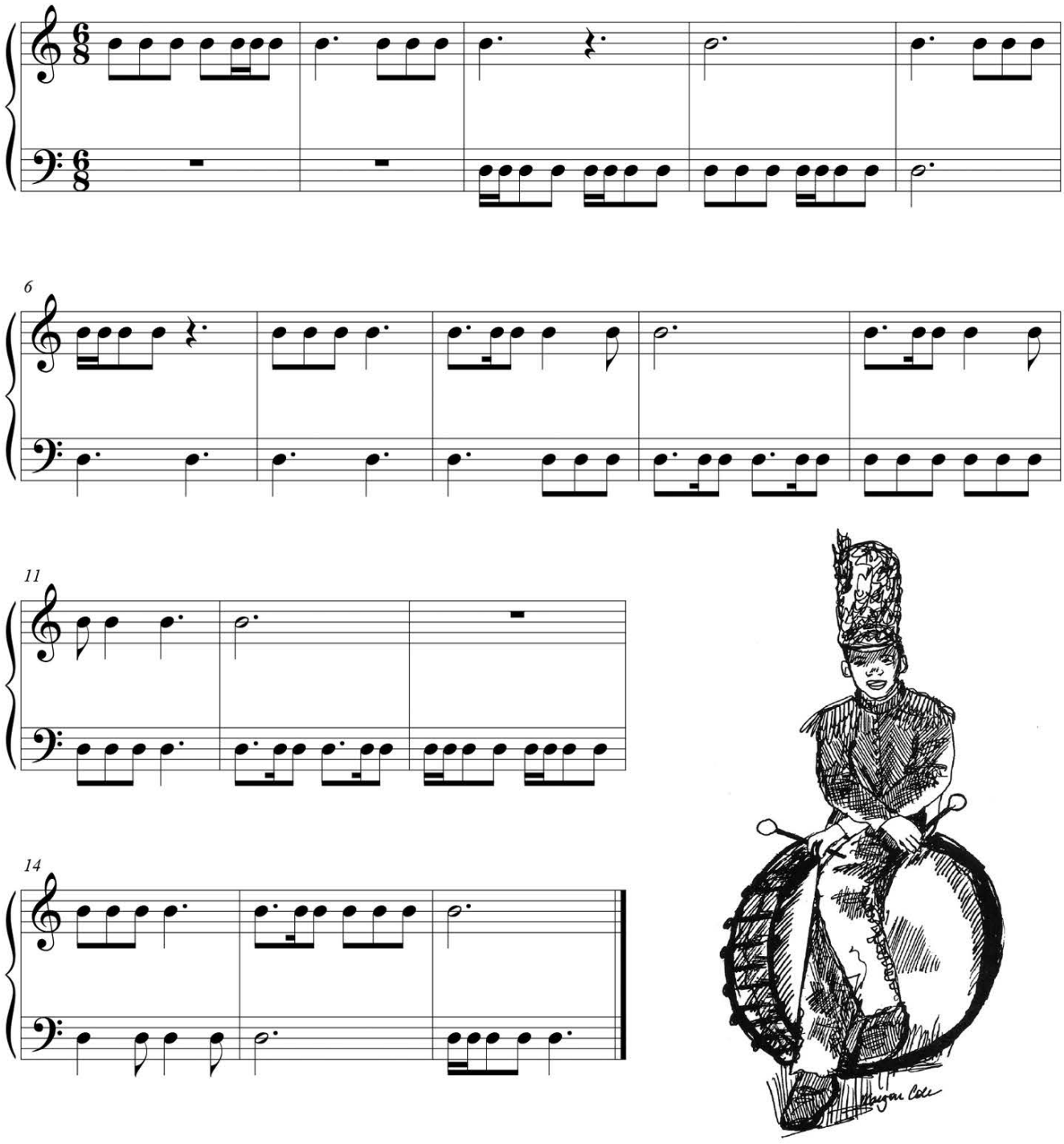
____ minor ____ minor ____ minor ____ minor



Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.

Fantastically Great Rhythm Taps

Your friends will be awestruck!



FREEPIANOMETHOD.COM
Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.