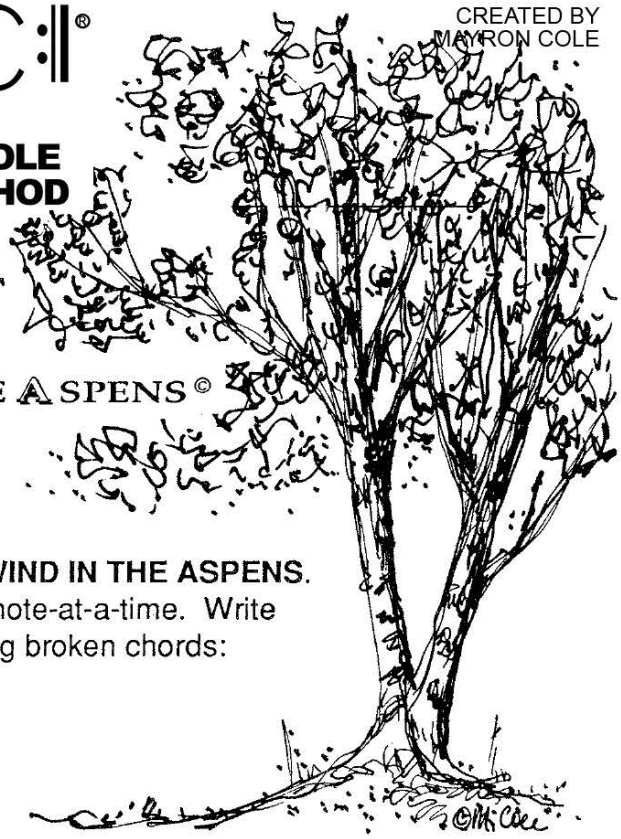
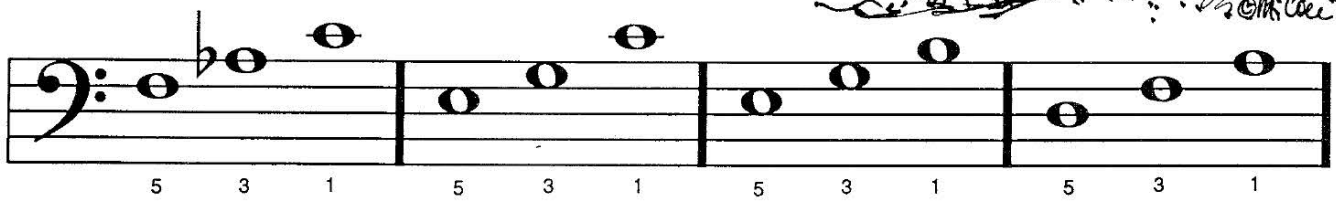
The
MAYRON COLE PIANO METHOD

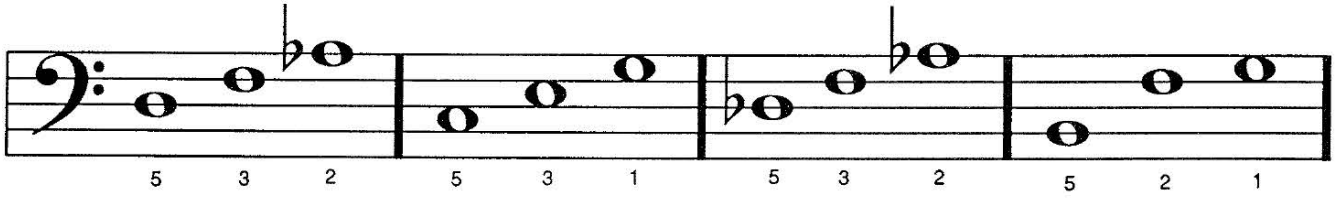
FUN SHEET



THE WIND IN THE ASPENS©

1. There are many **BROKEN CHORDS** in **THE WIND IN THE ASPENS.** A "broken chord" is a chord that is played one-note-at-a-time. Write the letter names below the notes of the following broken chords:





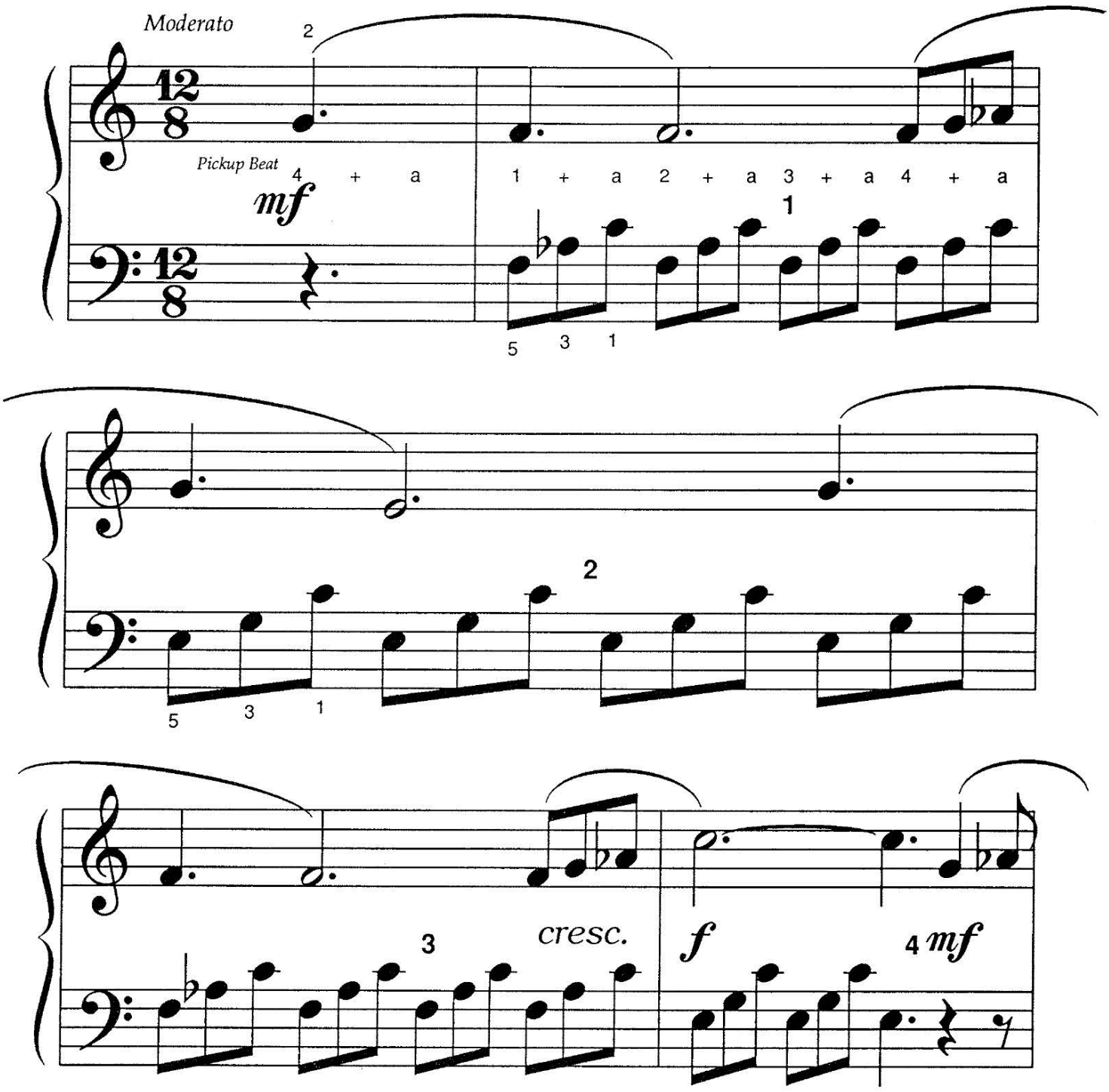
2. When you go to the piano, play the above **BROKEN CHORDS** several times. Then, play these chords for your teacher. After you feel confident about playing the **BROKEN CHORDS**, play the **LEFT-HAND** part of **THE WIND IN THE ASPENS.** Then, play the **RIGHT-HAND** part. Next, s l o w l y play both hands **TOGETHER.**

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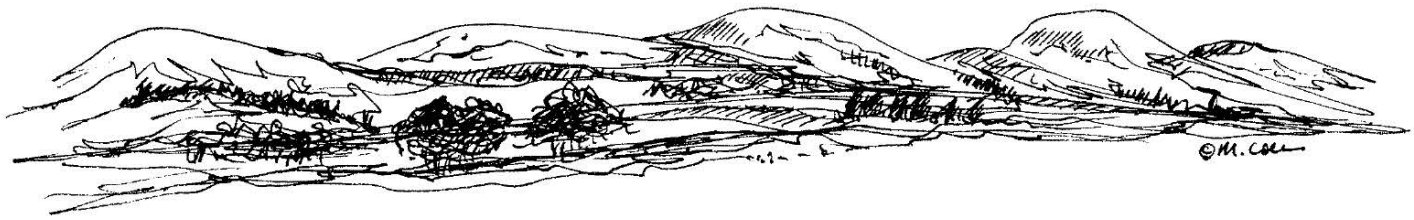
THE WIND IN THE ASPENS

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(orchestrated accompaniment has a 2 measure count-in)



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5

6

5 3 1

1 2

dim. CO

7

p

8

2

5 3 2

5 3 1

CO = CROSS OVER

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f

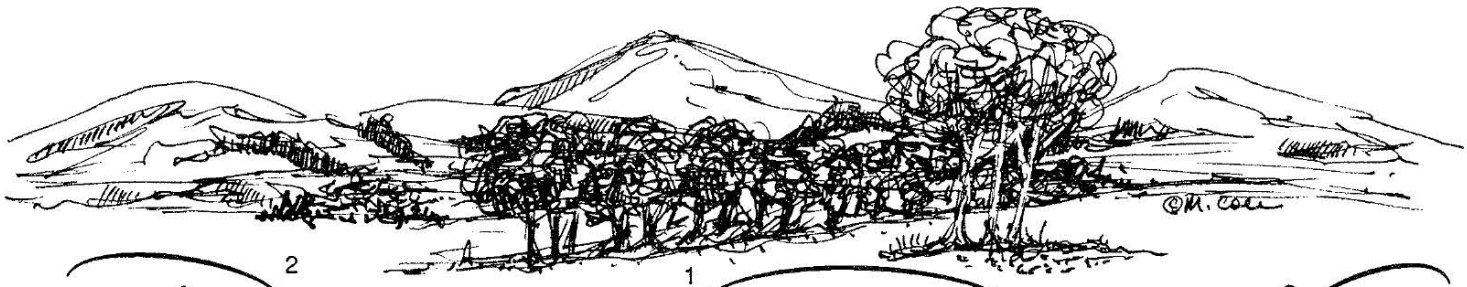
9

10

mf

11

F R E E P I A N O M E T H O D . C O M
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12

mp

13

CF

dim.

14

Black Dog Ears!

p

15

rit. & dim.

16

L.H. OVER

pp

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CREATED BY
MAYRON COLE



BECOMING BETTER WITH RHYTHM!

The **TOP NUMBER** of the **TIME SIGNATURE** tells you how many **BEATS** will be in each_____.
(composition or measure?)

→ 12

The **BOTTOM NUMBER** tells you what type of note receives one_____.
(rest or beat?)

→ 8

The "8" stands for the 1/8 note: 

DRAW AN EIGHTH REST:_____.

DRAW AN EIGHTH NOTE:_____.

1. Most of the **TIME SIGNATURES** that you have studied so far have a "4" for the **BOTTOM NUMBER**. That type of **TIME SIGNATURE** is for **SIMPLE RHYTHM**. Simple rhythm means that every beat can be divided into two or four equal parts.

   The time signature at the top of this page indicates **COMPOUND RHYTHM**! **COMPOUND RHYTHM** means counting with **TRIPLETS**! In 6/8 rhythm, each measure is equal to **TWO TRIPLETS**. In 12/8 rhythm, such as in **WIND IN THE ASPENS**, each measure is equal to **FOUR TRIPLETS**!

These rhythm patterns equal triplets:				(Equals 2 Triplets!)
	1 + a	1 + a	1 + a	1 + a 2 + a

2. Look at the time signature below. Write the counts under each note. Every measure is equal to 12 eighth notes! But, try to count with triplet sounds: 1+a 2+a 3+a 4+a, etc. It's easier counting that way instead of counting to 12 each measure! With your pencil, circle every **TRIPLET** (or the notes that equal triplets). Study the above examples!

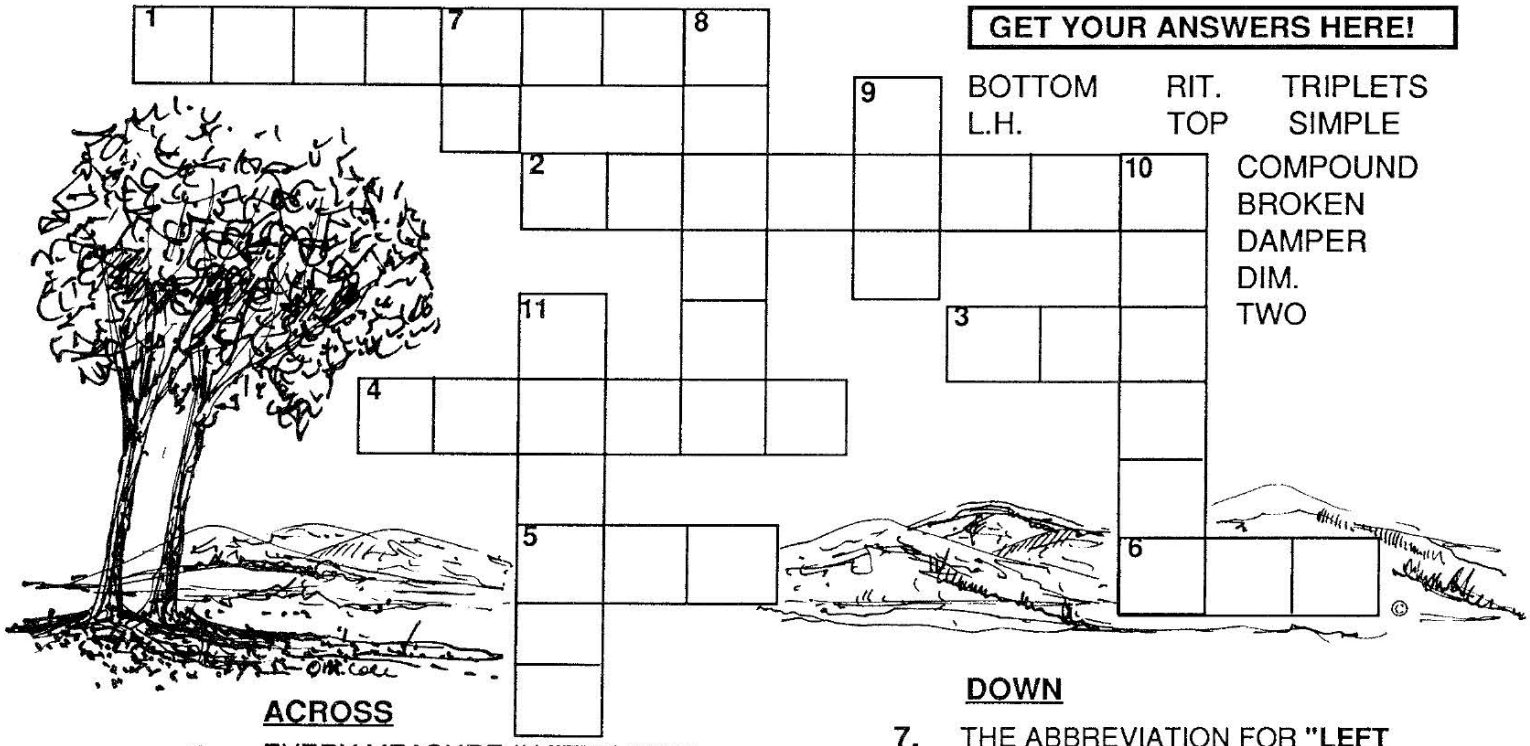




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FUN SHEET

THE WIND IN THE ASPENS ©



GET YOUR ANSWERS HERE!

BOTTOM RIT. TRIPLETS
L.H. TOP SIMPLE
COMPOUND
BROKEN
DAMPER
DIM.
TWO

ACROSS

1. EVERY MEASURE IN **"THE WIND IN THE ASPENS"** WILL EQUAL FOUR _____.

2. _____RHYTHM MEANS COUNTING WITH TRIPLETS.

3. THE ABBREVIATION FOR **"GRADUALLY PLAY SOFTER"** IS _____.

4. CHORDS PLAYED ONE-NOTE-AT-A-TIME ARE CALLED _____CHORDS.

5. IN COMPOUND RHYTHM, THE DOTTED HALF NOTE (𝅗𝅥.) EQUALS _____TRIPLETS.

6. THE ABBREVIATION FOR **"GRADUALLY PLAY SLOWER"** IS _____.

DOWN

7. THE ABBREVIATION FOR **"LEFT HAND"** IS _____.

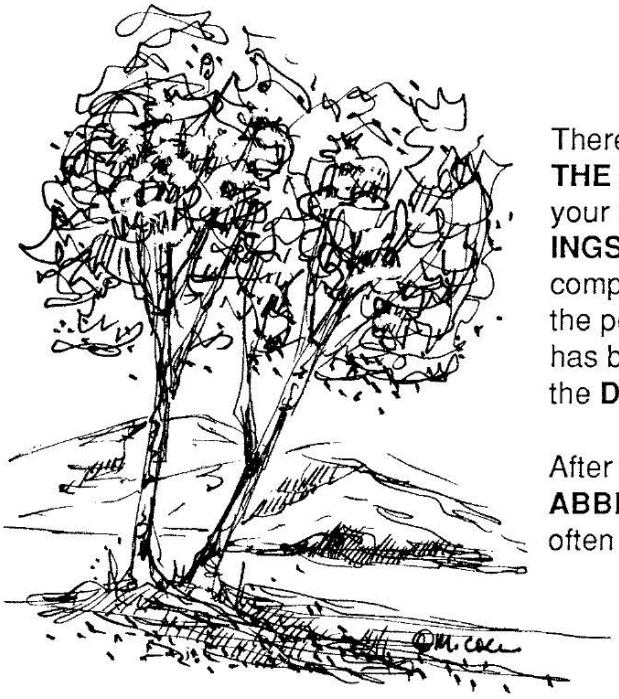
8. WHEN EVERY BEAT CAN BE DIVIDED INTO TWO, OR FOUR, EQUAL PARTS, THE RHYTHM IS CALLED _____RHYTHM.

9. THE_____NUMBER OF THE TIME SIGNATURE TELLS YOU HOW MANY BEATS WILL BE IN EACH MEASURE.

10. WHEN YOU PLAY THE LAST MEASURE IN **"THE WIND IN THE ASPENS,"** BE SURE TO PUSH THE _____PEDAL WITH YOUR RIGHT FOOT.

11. THE_____NUMBER OF THE TIME SIGNATURE TELLS YOU WHAT TYPE OF NOTE RECEIVES ONE BEAT.

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There are many **DYNAMIC MARKINGS** in **THE WIND IN THE ASPENS**. **DYNAMIC MARKINGS** help you to play your music with more expression! Most **DYNAMIC MARKINGS** come from the **ITALIAN LANGUAGE** because Italian composers were the first to write "musical instructions" to the people who were performing their music! Therefore, it has become a **TRADITION** to use **ITALIAN WORDS** for the **DYNAMIC MARKINGS**.

After many years of use, composers began to use **ABBREVIATIONS** or simple **INITIALS** for the most often used **DYNAMIC MARKINGS**.

Place the number of the correct definition on the blank beside each **DYNAMIC MARKING**.

a. ***f*** (forte):_____.

b. ***mp*** (mezzo piano):_____.

c. ***ff*** (fortissimo):_____.

d. *cresc.*:_____.

e. ***p*** (piano):_____.

f. *rit.*:_____.

g. *dim.*:_____.

h. ***pp*** (pianissimo):_____.

i. 𝄐 (fermata):_____.

1. Hold a little longer.

2. Play VERY loudly.

3. Play VERY softly.

4. Play moderately soft.

5. Gradually play slower.

6. Gradually play softer.

7. Play softly.

8. Play loudly.

9. Gradually play louder.

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