The
MAYRON COLE PIANO METHOD

FUN SHEET

TAKING IT EASY©



1. The **KEY SIGNATURE** of **TAKING IT EASY** is four _____.
(sharps or flats?)

2. What are the first **FOUR FLATS** in order?
___♭ ___♭ ___♭ ___♭

3. The **TIME SIGNATURE** of **TAKING IT EASY** is _____.
(6/8 or 12/8 ?)

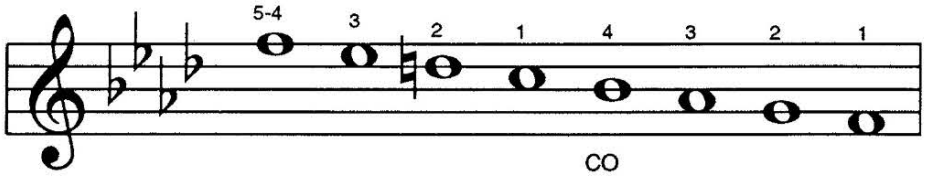
4. 12/8 **RHYTHM** is **COMPOUND RHYTHM**. This means that every large beat can be broken into **THREE EQUAL PARTS**. Another way to say this is that **COMPOUND RHYTHM** is **TRIPLET RHYTHM.** _____
(yes or no?)

5. Look at the R.H. part in measure #3. Do you see "5-4" written above the high F? _____
(yes or no?)

This "5-4" is called **SUBSTITUTE FINGERING** and is a skill that is useful if you later play the organ. The "5-4" means to strike the key with finger #5**; AND , WHILE STILL HOLDING THE KEY DOWN, CHANGE TO FINGER #4**!

This is **FUN**! Try this substitute fingering when you go to the keyboard!

6. This descending (going down) **DORIAN MODE* SCALE** is in **TAKING IT EASY**. It is played **MANY TIMES** in the piece. Write the letter names below each note. Then, play the scale 3 times and once more for your teacher (written here in **WHOLE NOTES** for easy reading).



Letter Name: ___ ___ ___ ___ ___ ___ ___ ___.

*** Students: A DORIAN MODE** scale is an ancient scale. **MODAL SCALES** are studied in depth in Level 9B.

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TAKING IT EASY

(orchestrated accompaniment has a 2 measure count-in)

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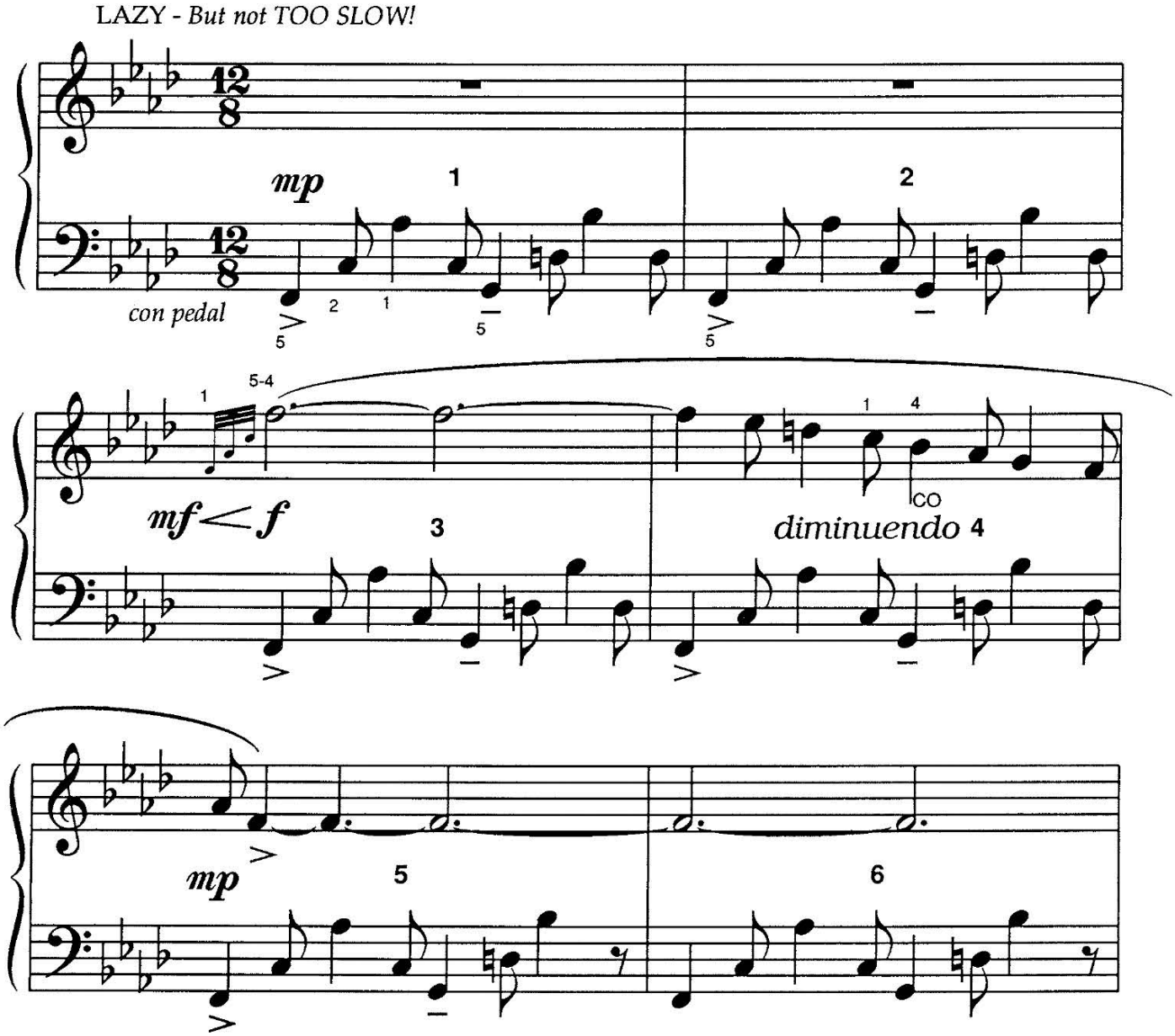

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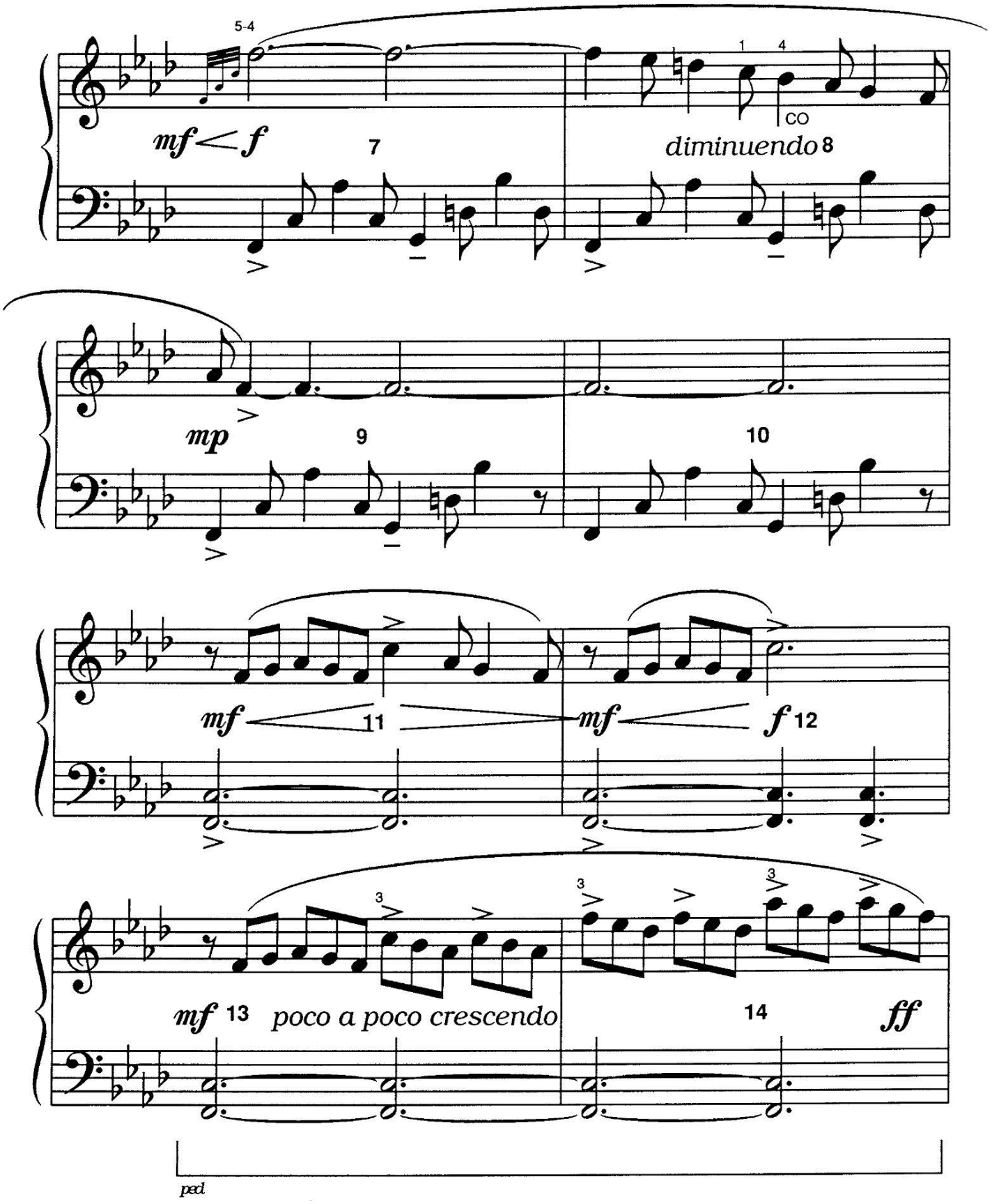

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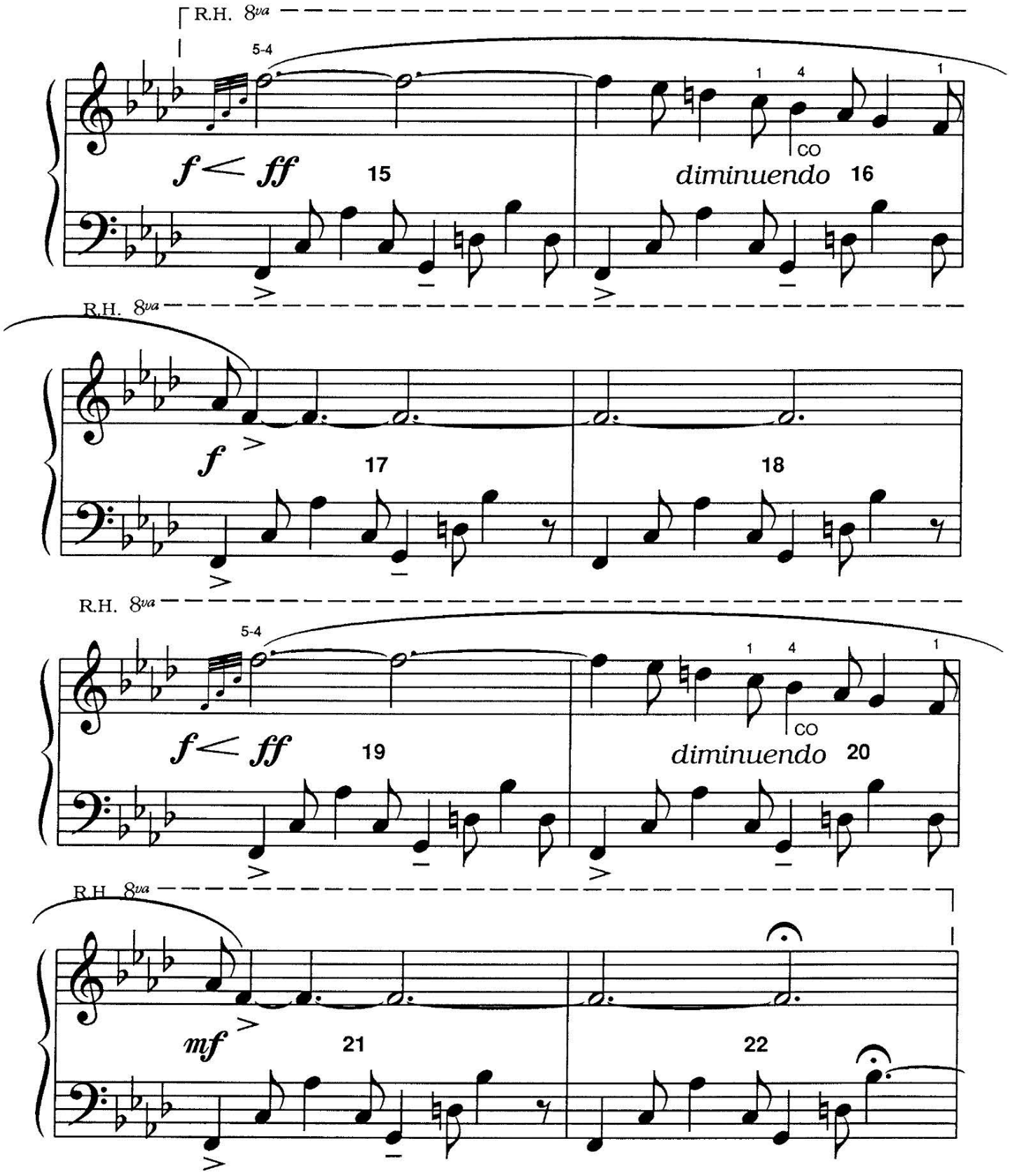

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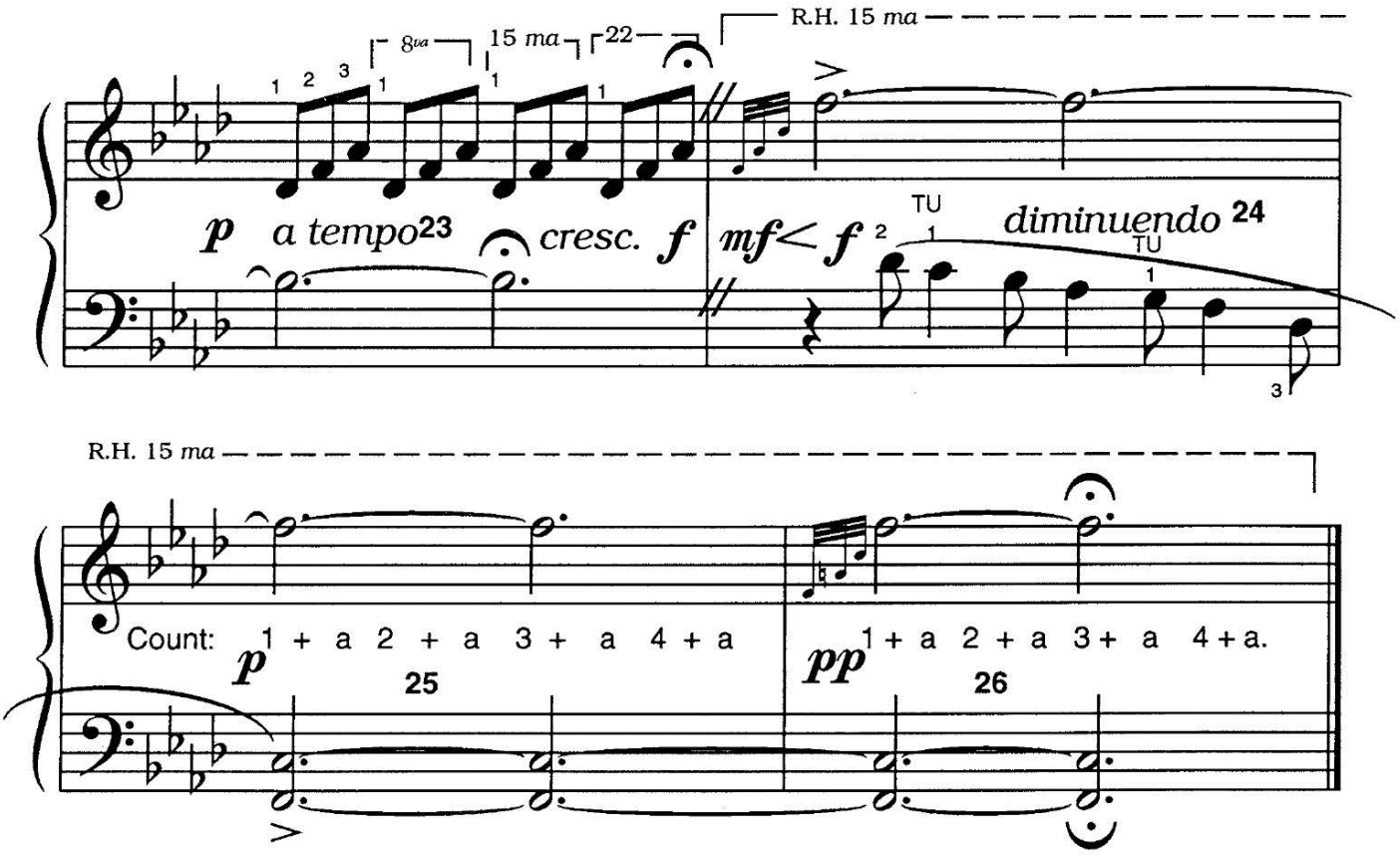



Students:

I met this wonderful, old mule in New Orleans, Louisiana. He was my "inspiration" for **TAKING IT EASY**. The mule loved posing for me as I painted his portrait.

If you're ever in New Orleans, stop by and tell the mule "HI !". He'll be wearing a hat with a flower on it!

Mayron Cole

F R E E P I A N O M E T H O D . C O M
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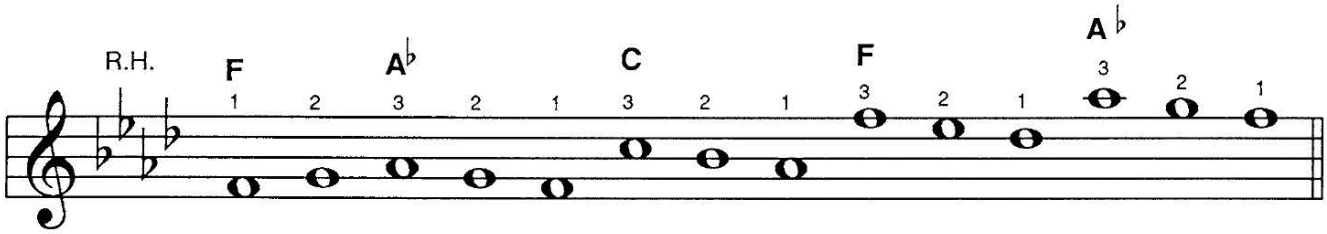
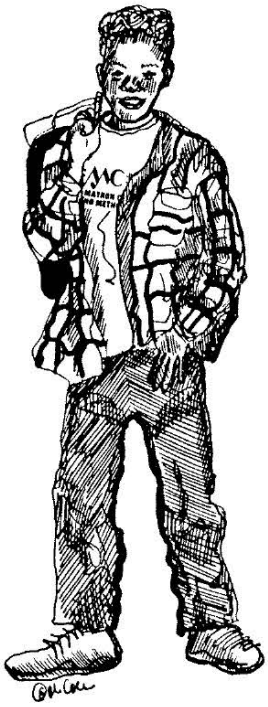
7. The **RIGHT HAND** plays another interesting pattern in measures 13 and 14 on page 120.

TAKING IT EASY is written in **F MINOR**. The **TONIC CHORD** (or **TONE CHORD**) for **F MINOR** is **F A♭ C** !



Letter Name: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___.

8. Do you understand how the notes of the **TONIC CHORD** (**F A♭ C**) are used in the above pattern? _____

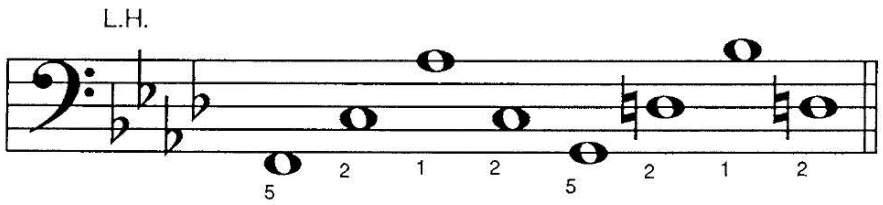


Write the letter names below each of the above notes. Then, play the above pattern three times and once for your teacher. **BE SURE TO USE CORRECT FINGERING!**

9. **THE LEFT HAND** plays an easy pattern in **TAKING IT EASY**.

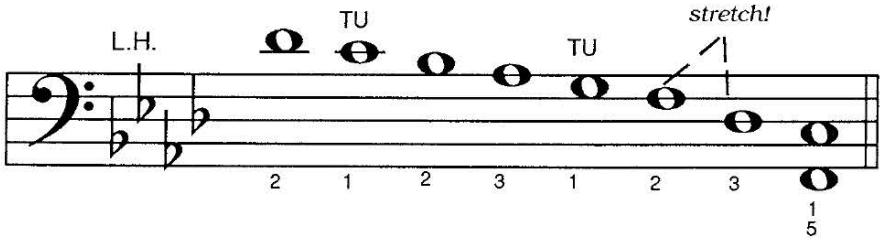
Write the letter names below these **LEFT-HAND NOTES** and play the pattern three times. Next, play the pattern once for your teacher. **PLEASE USE CORRECT FINGERING!**

(Again, the pattern is written here in **WHOLE NOTES** for easy reading.)



___ ___ ___ ___ ___ ___ ___ ___

10. The **LEFT HAND** has another fun pattern to play in measures 24 & 25 on page 122. Play these notes three times and once for your teacher. Be **SURE** to use correct fingering. **COUNT TO FOUR ON EACH NOTE!**



___ ___ ___ ___ ___ ___ ___ ___ ___

F R E E P I A N O M E T H O D . C O M
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The
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FUN SHEET

TAKING IT EASY©

GETTING BETTER WITH RHYTHM

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

The **BOTTOM NUMBER** tells you what type of note receives _____beat(s).
(1 or 8?)

The "8" stands for the **EIGHTH NOTE.**

DRAW AN EIGHTH NOTE: _____.

DRAW AN EIGHTH REST: _____.

DRAW TWO BEAMED EIGHTH NOTES: _____.

12
8

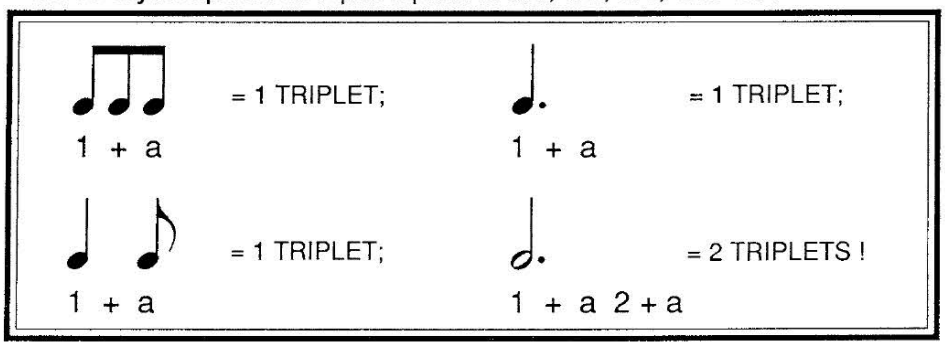
Another way to think:
EVERY MEASURE EQUALS 12 EIGHTH NOTES!

2. **TAKING IT EASY** is written in 12/8 **RHYTHM** which is **COMPOUND RHYTHM** or **TRIPLET RHYTHM.**

When you play a composition in 12/8 **RHYTHM,** it is usually easier to count the rhythm with **TRIPLET SOUNDS**: "1 + a 2 + a 3 + a 4 + a," etc.

So, you could say that 12/8 rhythm has **FOUR BEATS** (four **TRIPLETS**!) per measure — if each **TRIPLET** is considered one, **LARGE** 3-part beat!

These rhythm patterns equal triplets in 3/8, 6/8, 9/8, and 12/8 **RHYTHM:**



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RHYTHM REVIEW
TEST YOURSELF !

3. Write the **COUNTS** under these measures.
Use triplet sounds. **COUNT**: "1 + a 2 + a 3 + a 4 + a," etc.
THIS IS THE WAY THAT MOST CHOIR AND BAND DIRECTORS CONDUCT 12/8 RHYTHM! YOU MAY BE ASKED TO ACCOMPANY A CHOIR SOMEDAY!

EXAMPLE:



1 + a 2 + a 3 + a 4 + a 1 + a 2 + a 3 + a 4 + a

CIRCLE EVERY TRIPLET BEAT ABOVE. EVERY MEASURE SHOULD HAVE FOUR CIRCLES!

PLAY THE ABOVE RHYTHMS ON A C, E, or G KEY WITH YOUR TEACHER AND CLASS. AFTER YOU UNDERSTAND THEM, PROCEED.

4. Write the **COUNTS** under these notes & rests.
USE triplet sounds: "1 + a 2 + a 3 + a 4 + a," etc.



COUNTS: _____.

CIRCLE every TRIPLET BEAT ABOVE. EVERY MEASURE SHOULD HAVE _____circles.



5. **WRITE THE COUNTS** under these notes & rests using triplet sounds.
THEN, draw **BAR-LINES** to correctly divide them into **MEASURES!**



_____

CIRCLE every TRIPLET BEAT ABOVE. EVERY MEASURE SHOULD HAVE _____circles.

F R E E P I A N O M E T H O D . C O M
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The
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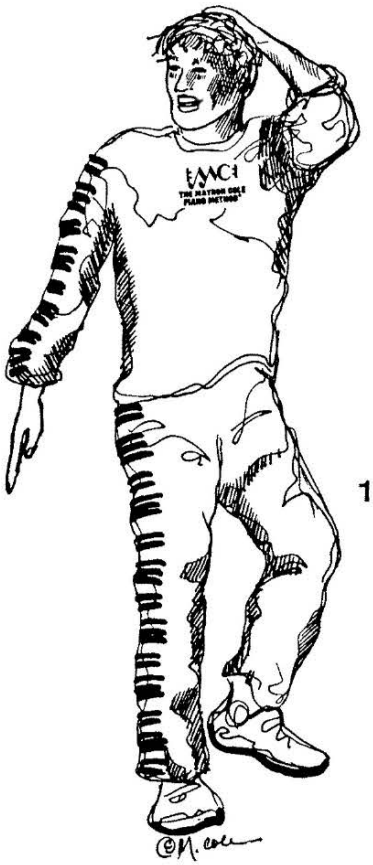
FUN SHEET ©

WRITING PRIMARY CHORDS ON THE STAFF!



STUDENTS:

This little exercise combines your knowledge of writing **KEY SIGNATURES** with finding the three **PRIMARY CHORDS**!

IF YOU NEED TO STUDY the section on finding **KEY SIGNATURES** again, you may turn back to pages 99 & 109.

After you have reviewed the **MEMORY HELPER HAND**© and understand it, please continue!

1. WHAT IS THE KEY SIGNATURE OF C♯ MAJOR?
Easy! All seven sharps — which are:

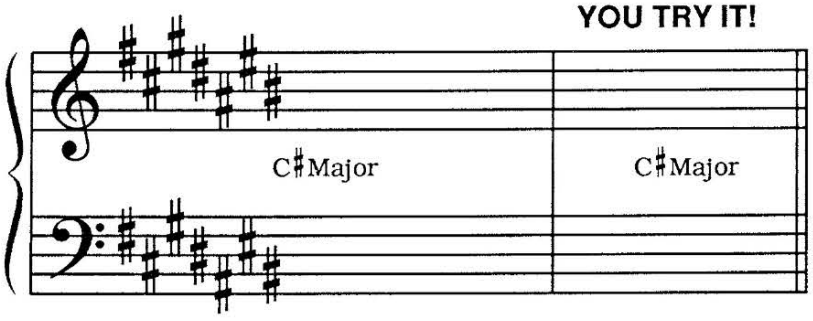
___♯ ___♯ ___♯ ___♯ ___♯ ___♯ ___♯.

(Say, "**F**unny **C**ats **G**o **D**ancing **A**t **E**very **B**irthday!" ©)



YOU TRY IT!

2. ON THE GRAND STAFF, write the **KEY SIGNATURE** for **C♯ MAJOR.** (Write it on **BOTH STAFFS!**)



3. WHAT ARE THE THREE PRIMARY CHORDS:
I IV V? (Turn to the back of this page for the exciting answer!)

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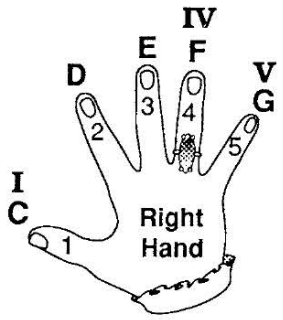
4. WHAT ARE THE THREE PRIMARY CHORDS FOR C♯ MAJOR?

Easy!!	Think:	C*	D	E	F*	G*	NOTE NAME.
RIGHT HAND FINGERS:		1	2	3	4	5	SCALE DEGREE.
USE ROMAN NUMERALS:		I			IV	V	PRIMARY CHORD NUMBER.



ANSWER: I = C CHORD C E G;
IV = F CHORD F A C; and
V = G CHORD G B D.

(If you are unsure about your answer, review pages 86 and 87 again.)



5. EVEN THOUGH C♯ MAJOR HAS SEVEN SHARPS for a KEY SIGNATURE,

you still think of the simple letters **C D E F G**
1 2 3 4 5

to find the three **PRIMARY CHORDS**!

Don't let the **SHARPS** or **FLATS** confuse you!

ANOTHER BIT OF KNOWLEDGE!! When you are writing the three **PRIMARY CHORDS** on the staff, write them in **ROOT POSITION**. This means that the **MAIN NOTE** of the **CHORD** is at the **BOTTOM** of the chord (like a **ROOT**!).

All three notes of the chord are **SPACE NOTES**,
or
all three notes are **LINE NOTES!**

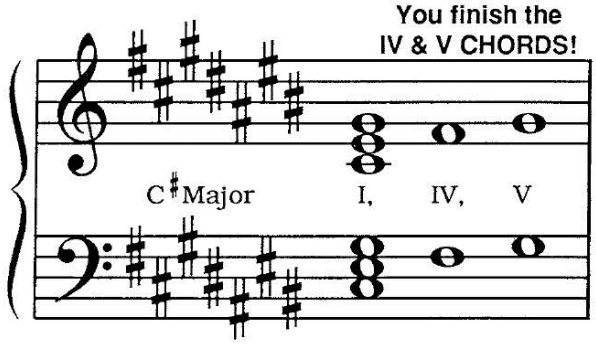
R O O T C H O R D S are easy to write!

6. TO FINISH THIS LITTLE EXERCISE:

READ!!

You know how to write the 7 sharps of C♯ major on the two staffs.

Then, write
a **C CHORD** above and below the I,
an **F CHORD** above and below the IV,
and a **G CHORD** above and below theV!



YOU DO NOT need to write the sharps next to the chord **NOTES** because the sharps are **ALREADY** written in the key signature!

YEA!!!!!

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