The
MAYRON COLE
PIANO METHOD

FUN SHEET

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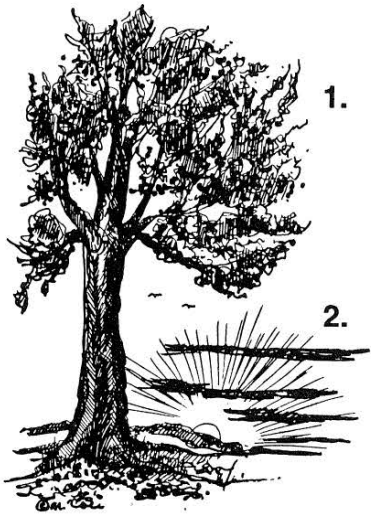


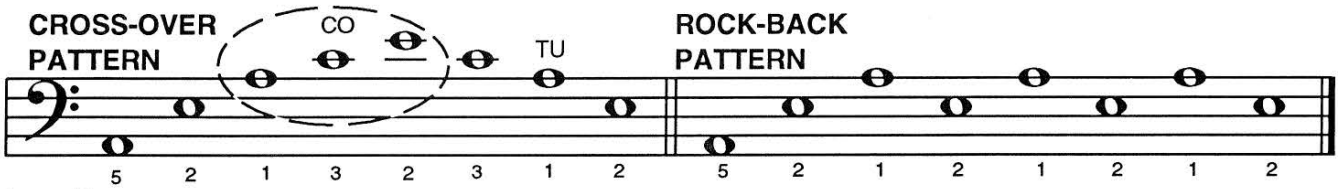
1. The **LEFT HAND** plays specific patterns that are seen many times in **OCTOBER MORN**.

One pattern will be called the "**CROSS-OVER PATTERN.**"
The other pattern will be called the "**ROCK-BACK PATTERN.**"

2. Below, is the **CROSS-OVER PATTERN** that is built on "**A**" and the **ROCK-BACK PATTERN** that is built on "**A.**"

These patterns are written in **WHOLE NOTES** for **EASY READING.**

Write the letter names below the notes:



Letter Name:

___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___.

3. Look again at the above patterns. The three **CIRCLED NOTES** in the **CROSS-OVER PATTERN** form the _____**CHORD**.
(A or C?)

The first three notes of the **CROSS-OVER PATTERN** are the same as the first three notes of the **ROCK-BACK PATTERN**. _____
(yes or no?)

4. When you go to the keyboard, play both of the above patterns three times. Then, play the patterns once for your teacher. You will find that the **FIRST THREE NOTES** in both patterns form a "skip 3/skip 2" pattern on your keyboard keys. **TRY IT!** Easy? _____

KEEP GOING FOR MORE PATTERN INFORMATION!
When you understand the "patterns," you will find that
OCTOBER MORN is not difficult!

F R E E P I A N O M E T H O D . C O M
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CREATED BY
MAYRON COLE

OCTOBER MORN

(orchestrated accompaniment has a 2 measure count-in)

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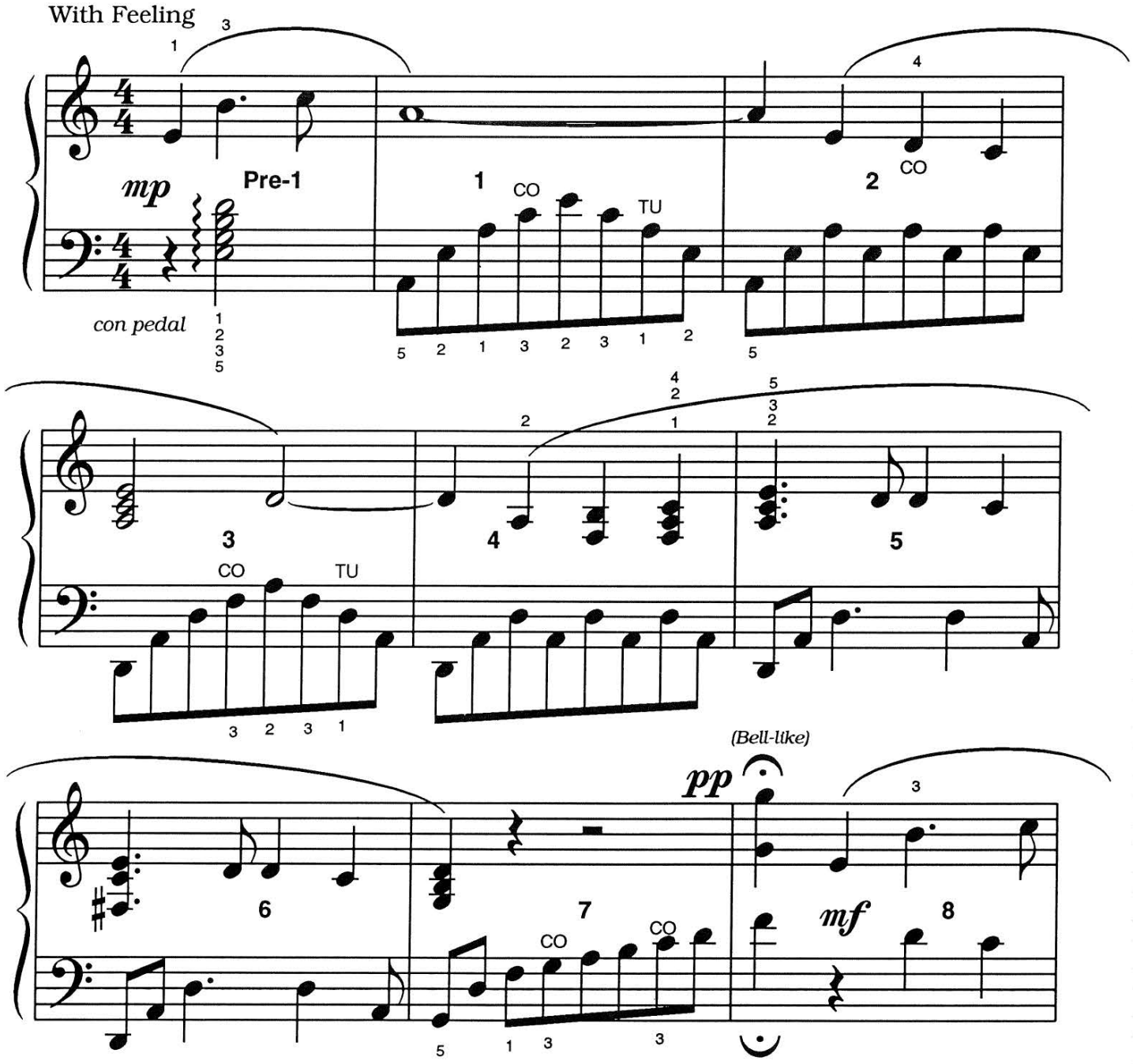

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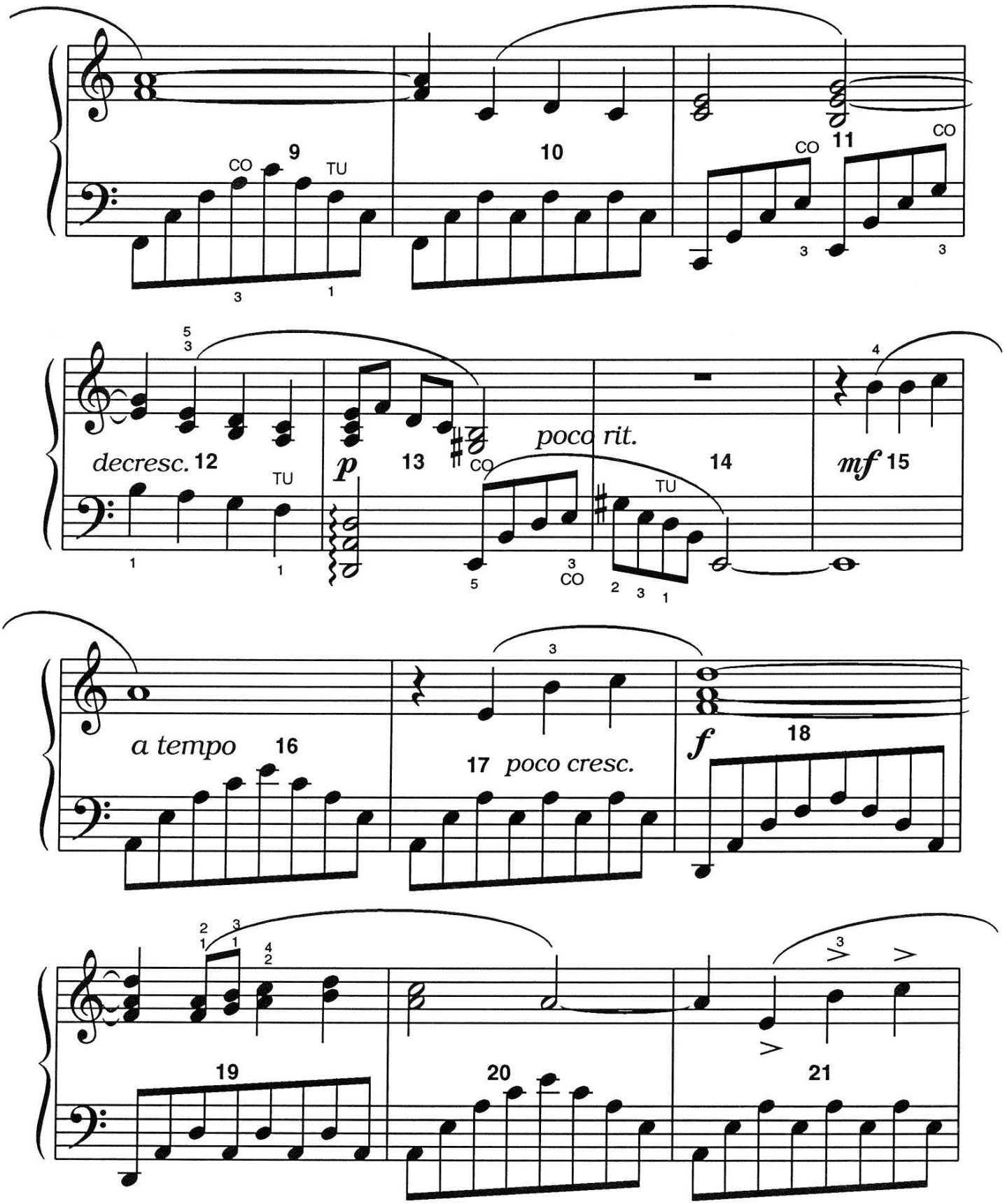

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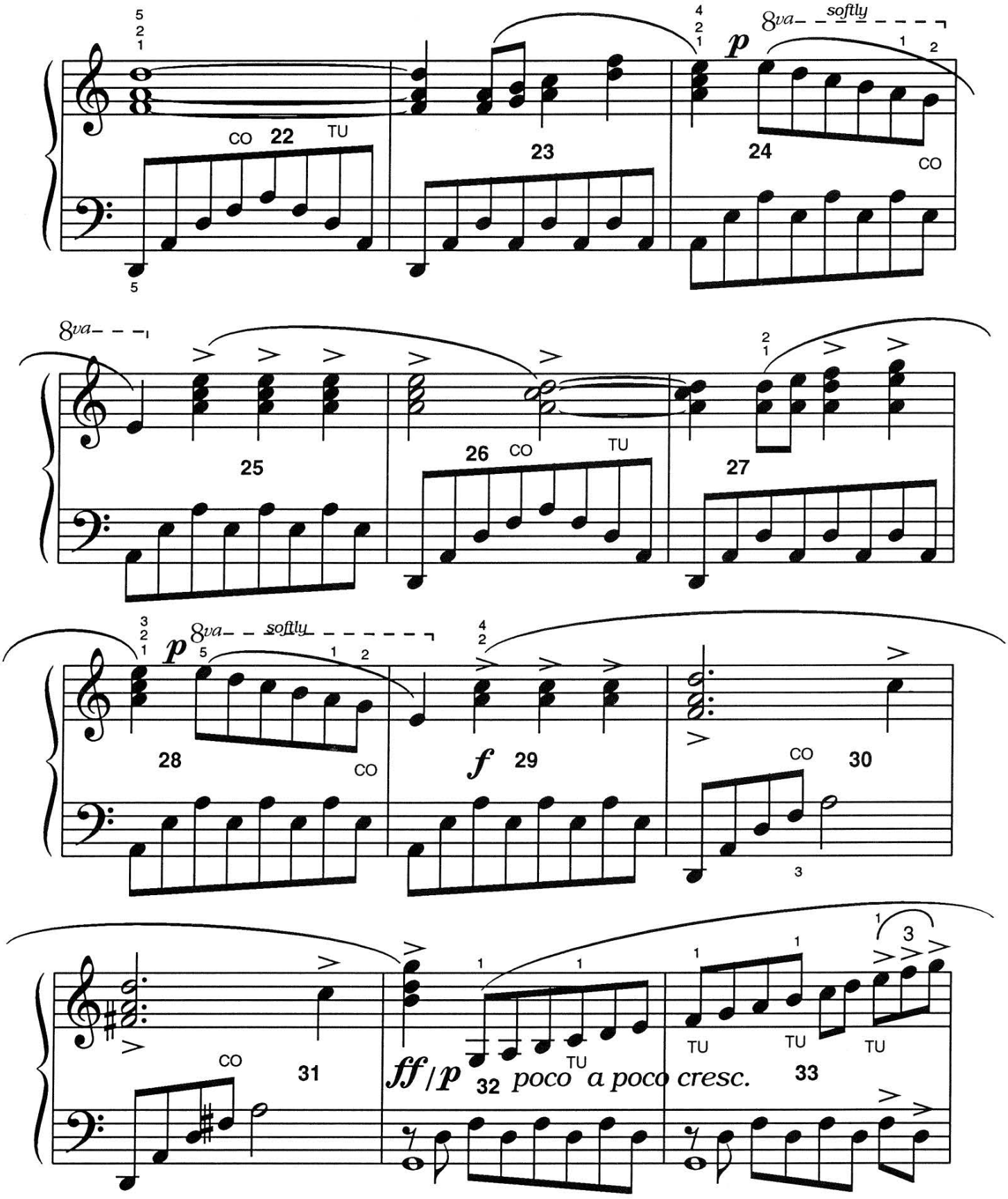

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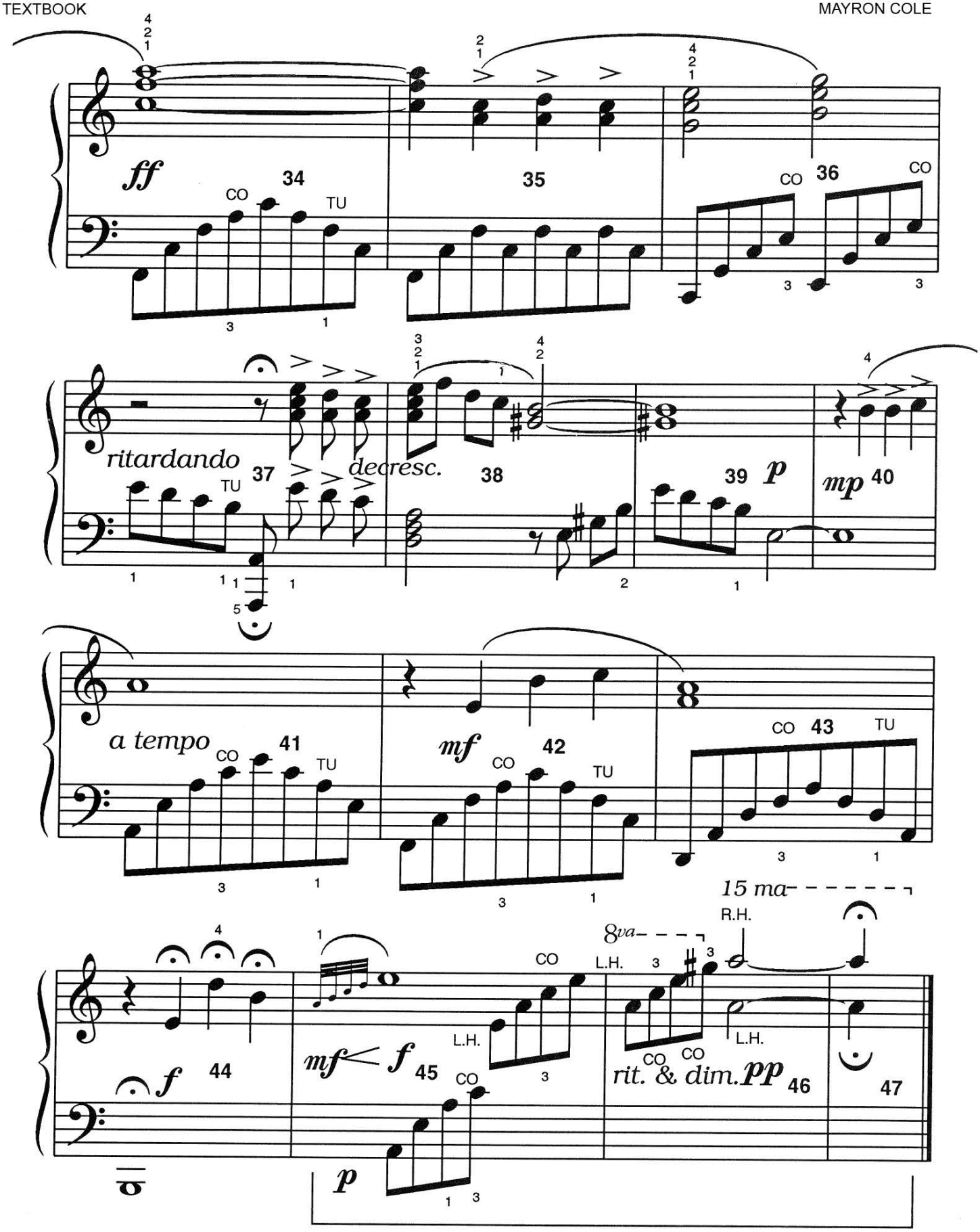

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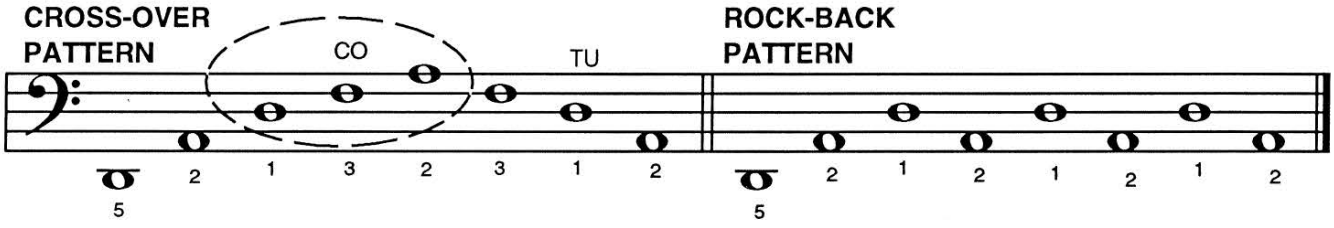
5. Another pair of **CROSS-OVER** and **ROCK-BACK PATTERNS** are "built" on a "**D.**"

The **PATTERNS** will be the same as the ones that you just built on "**A**" - except different **KEYS** will be used.

Write the letter names below the notes written below in **WHOLE NOTES** for easy reading:



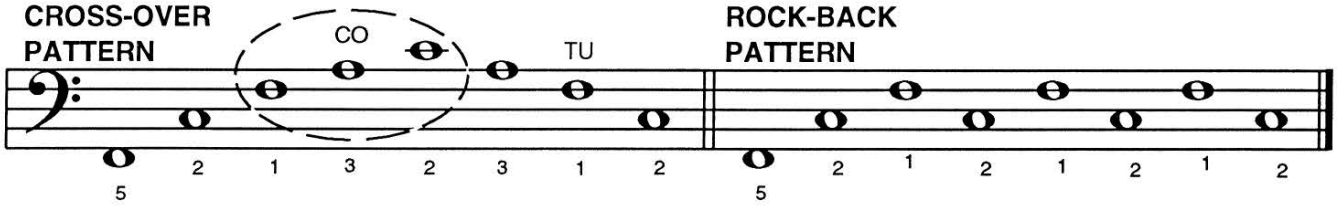


6. Look at the above **CIRCLED NOTES** in the **CROSS-OVER PATTERN**. They form the _____chord.
(F or D?)

Again, be sure to play all of the above three times and once more for your teacher!

7. One more pair of **CROSS-OVER** and **ROCK-BACK PATTERNS** are "built" on an "**F.**"

The patterns are once again written in **WHOLE NOTES** below for easy reading.



8. Look at the above **CIRCLED NOTES** in the **CROSS-OVER PATTERN**. They form the _____chord.
(F or D?)

STUDENTS, please practice many times all of these patterns. Then, play the **LEFT HAND** through measure 30. How well did you do? _____

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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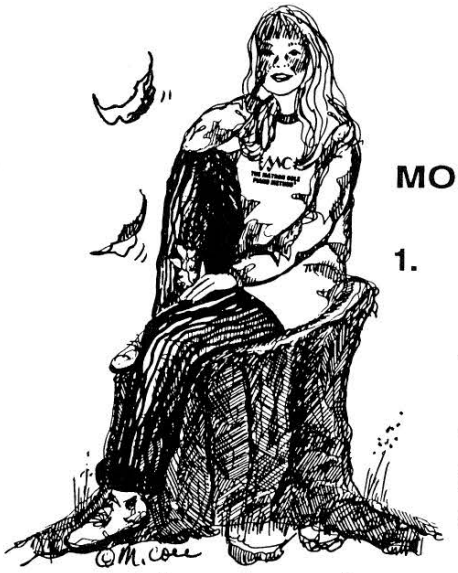

FUN SHEET

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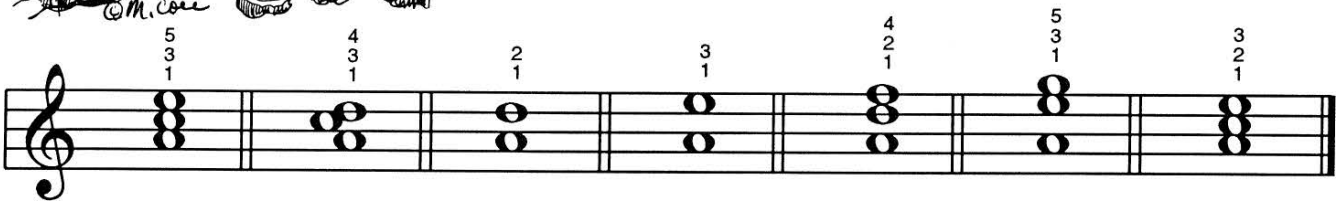
MORE GREAT INFORMATION!

1. In measures 25, 26, 27, and 28 on page 207, the **RIGHT HAND** plays these **CHORDS** and **INTERVALS**.

They are written below in **WHOLE NOTES** for easy reading!

Write the **LETTER NAMES** below the **CHORDS** and **INTERVALS**. Always name the **LOWEST NOTE FIRST** in a chord or interval.



Letter Name: *A C E* _____ _____ _____ _____ _____ _____.

Play the above three times and once for your teacher.
USE CORRECT FINGERING!

2. Look again at the above chords. What is the **LOWEST NOTE** in each chord or interval? _____
(A or C?)

Turn to measures 25, 26, 27, and 28 in your music and play those measures as they are actually written. Easy? _____

3. In measure 32 you will see "*ff/p.*"
This means that you should strike the **FIRST** key(s) **LOUDLY.** Then, quickly drop the dynamics to **SOFT**! _____
(Yes or no?)

4. In measures 32 and 33, you will also see these **ITALIAN WORDS**:
"poco a poco crescendo." "Poco a poco" means "little by little."
So, "poco a poco crescendo" must mean "little by little, play _____."
(louder or slower?)

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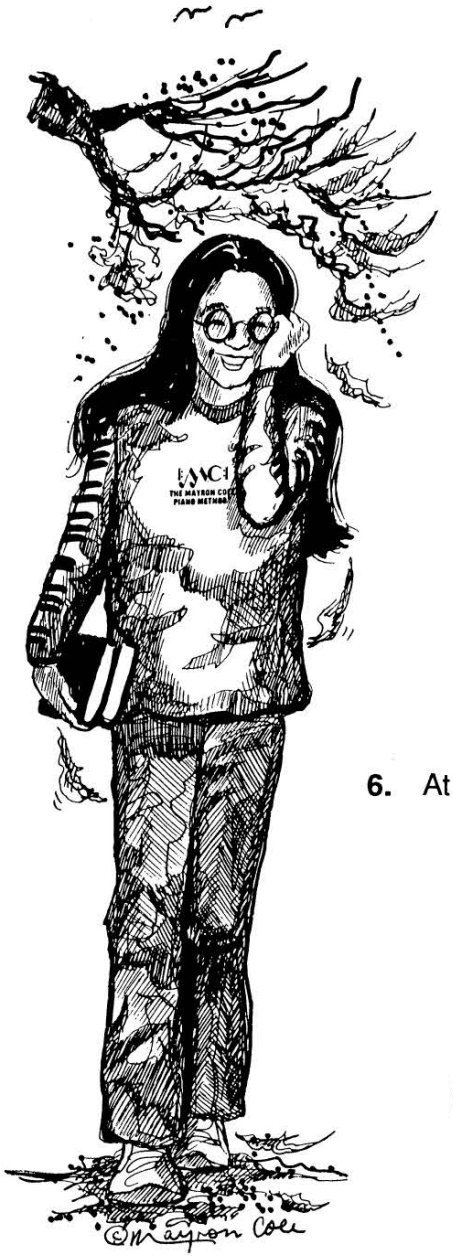
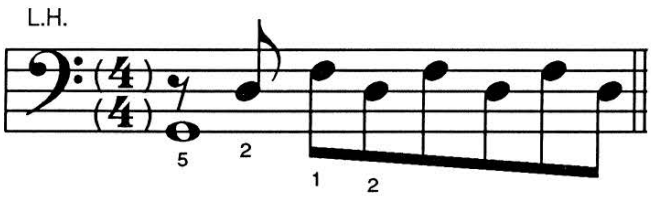
MORE GREAT FACTS!



5. In measure 32, the $\frac{(4)}{(4)}$ is simply to remind you that the **TIME SIGNATURE** for this measure is 4/4:

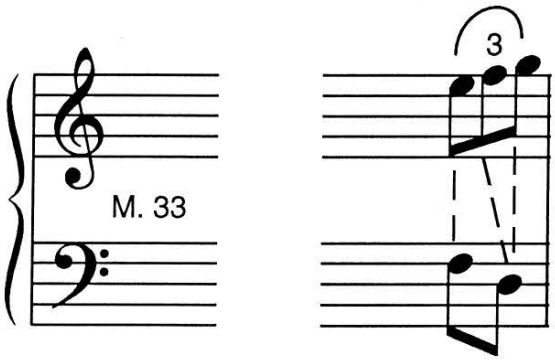


WHAT DOES THE ABOVE MEAN?

It means that you should strike low **G** with finger 5; **AND, WHILE STILL HOLDING** the low **G,** continue playing the other notes with the fingers indicated.

Will **LOW G** hold for the entire measure? _____
(yes or no?)

6. At the end of measure 33, this rhythm is played:



Your **RIGHT HAND** plays a **TRIPLET** while your **LEFT HAND** plays a two-eighths pattern.
HOW DO YOU DO THIS?

Strike the **FIRST** two notes **AT THE SAME TIME.** Then, "see-saw" the other three notes.

Practice the above several times. Next, turn to measures 32 and 33 and practice them from your music. Let your teacher watch you play the above.

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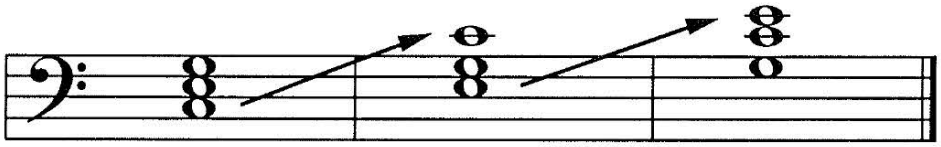
MORE ABOUT INVERSIONS!

1. An **INVERSION** simply means a "mixed-up chord."

LOOK AT THESE CHORDS: Each CHORD contains the same three notes, but the notes have been "MIXED-UP."



C E G **E G C** **G C E**

Root Position 1st Inversion 2nd Inversion

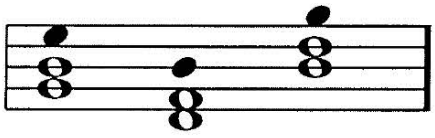
Try saying: "WHAT'S ON THE BOTTOM GOES TO THE TOP!
WHAT'S ON THE BOTTOM GOES TO THE TOP!
WHAT'S ON THE BOTTOM GOES TO THE TOP;
AND THAT IS CALLED **INVERSION!**"

2. How can you quickly decide if a chord is in 1st INVERSION or 2nd INVERSION POSITION? IT'S EASY!

If there is **ONE NOTE** at the top of the "BIG SKIP," the chord is in **1st INVERSION!**

THINK: "**1 NOTE = 1st INVERSION.**"

CHORDS IN **1st INVERSION** POSITION

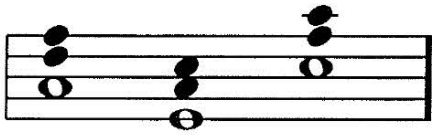




If there are **TWO NOTES** at the top of the "BIG SKIP," the chord is in **2nd INVERSION!**

THINK: "**2 NOTES = 2nd INVERSION.**"

CHORDS IN **2nd INVERSION** POSITION



Turn to the next page for more INVERSION INFORMATION!

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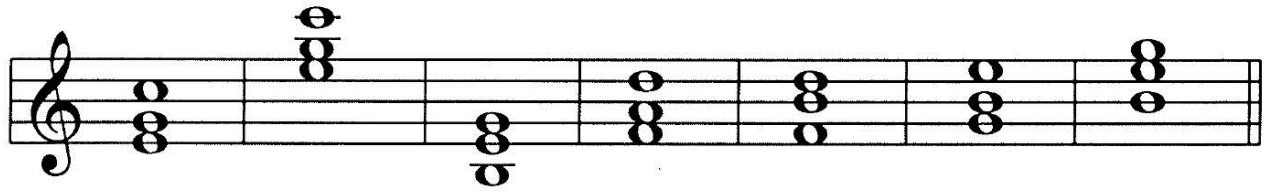
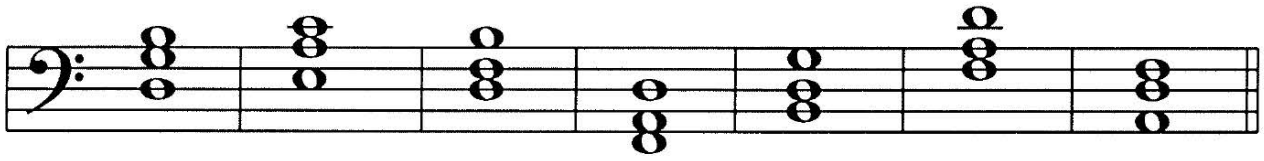
IDENTIFYING INVERSIONS

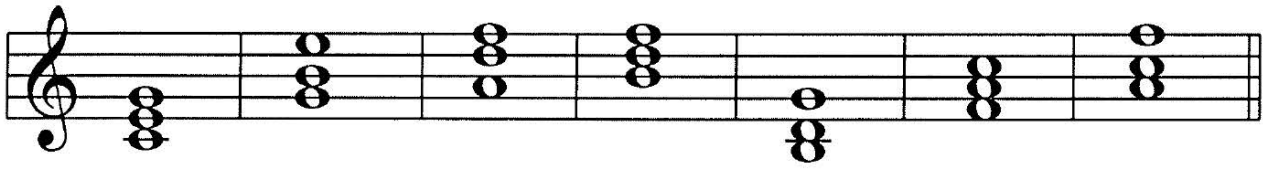
3. Look at the following CHORDS. All of these chords are in INVERSION POSITION. If the CHORD is in 1st INVERSION POSITION, write "1st" on the line beneath. If the CHORD is in 2nd INVERSION POSITION, write "2nd" on the line beneath.

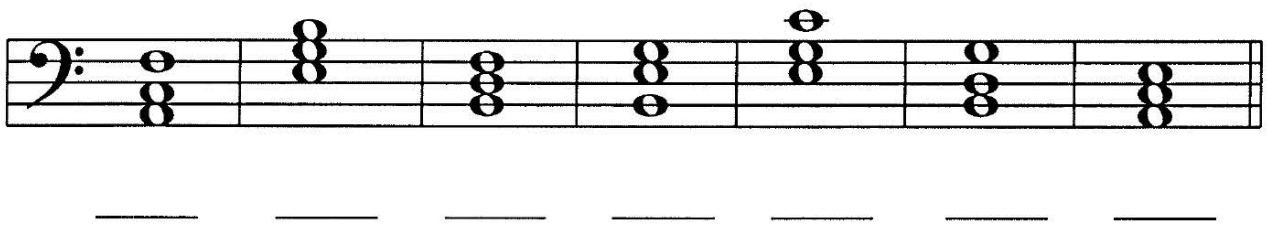
GET READY? GET SET? GO!!!!!!





4. Look at the following CHORDS. Some of these CHORDS are in ROOT POSITION, and some are in INVERSION POSITION. Write "1st" or "2nd" under each appropriate inversion. Write an "R" under each ROOT POSITION chord.





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