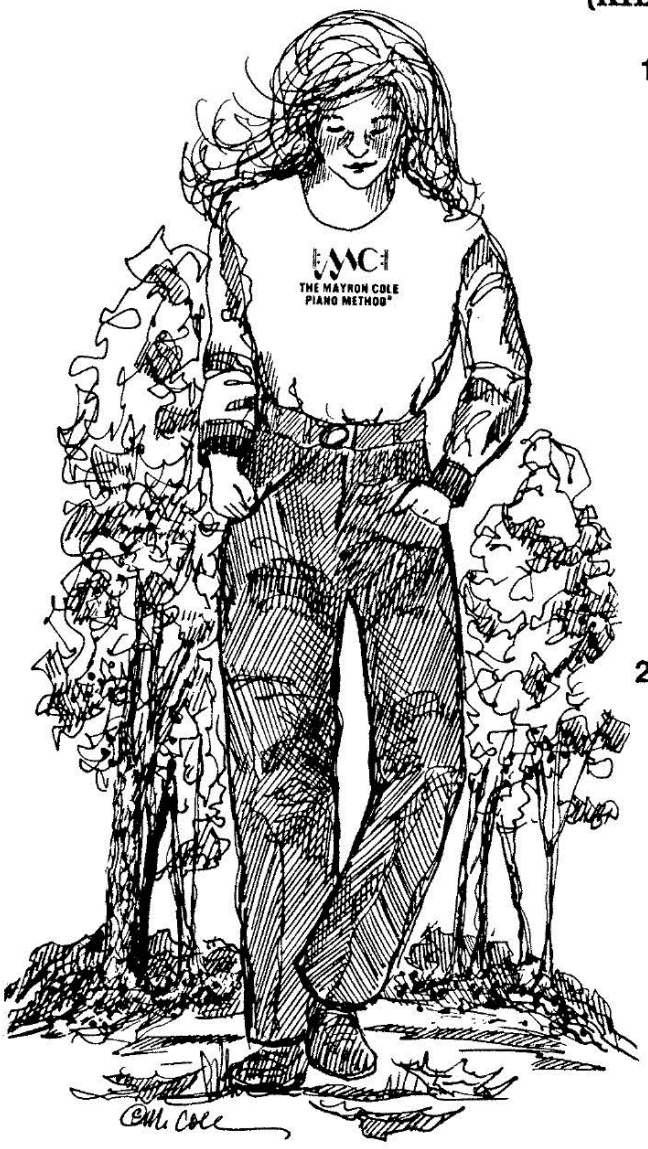
The
MAYRON COLE PIANO METHOD

FUN SHEET ©

LONELINESS

(KHACHATURIAN)



1. The **KEY SIGNATURE** of **LONELINESS** is three _____.
   (sharps or flats?)

   Seven **FLATS** are used in music. Write them in **CORRECT** order. (**MEMORY HELPER**©**:** The first **FOUR FLATS** spell **"B-E-A-D"**; the last three flats are **G-C-F**! Of course, you add the "♭" after each of the above letters!)

   You might think: "**BEAD** and **GOLD CHAIN FREAK**!©"

   Cover the above **MEMORY HELPER**© and write the **SEVEN FLATS** by **MEMORY**!

   ___♭ ___♭ ___♭ ___♭ ___♭ ___♭ ___♭

   How well did you do?_____

2. The **TIME SIGNATURE** for **LONELINESS** is a large "**C**." This large "C" is really a broken circle. It means **COMMON TIME** or 4/4 time.

   Therefore, every measure in **LONELINESS** has _____ beats.
   (3 or 4?)

   The _____ note receives one beat.
   (whole or quarter?)

   What **MAJOR FLAT SCALE** has three flats for a **KEY SIGNATURE?** _____ **MAJOR.**
   (E♭ or A♭)

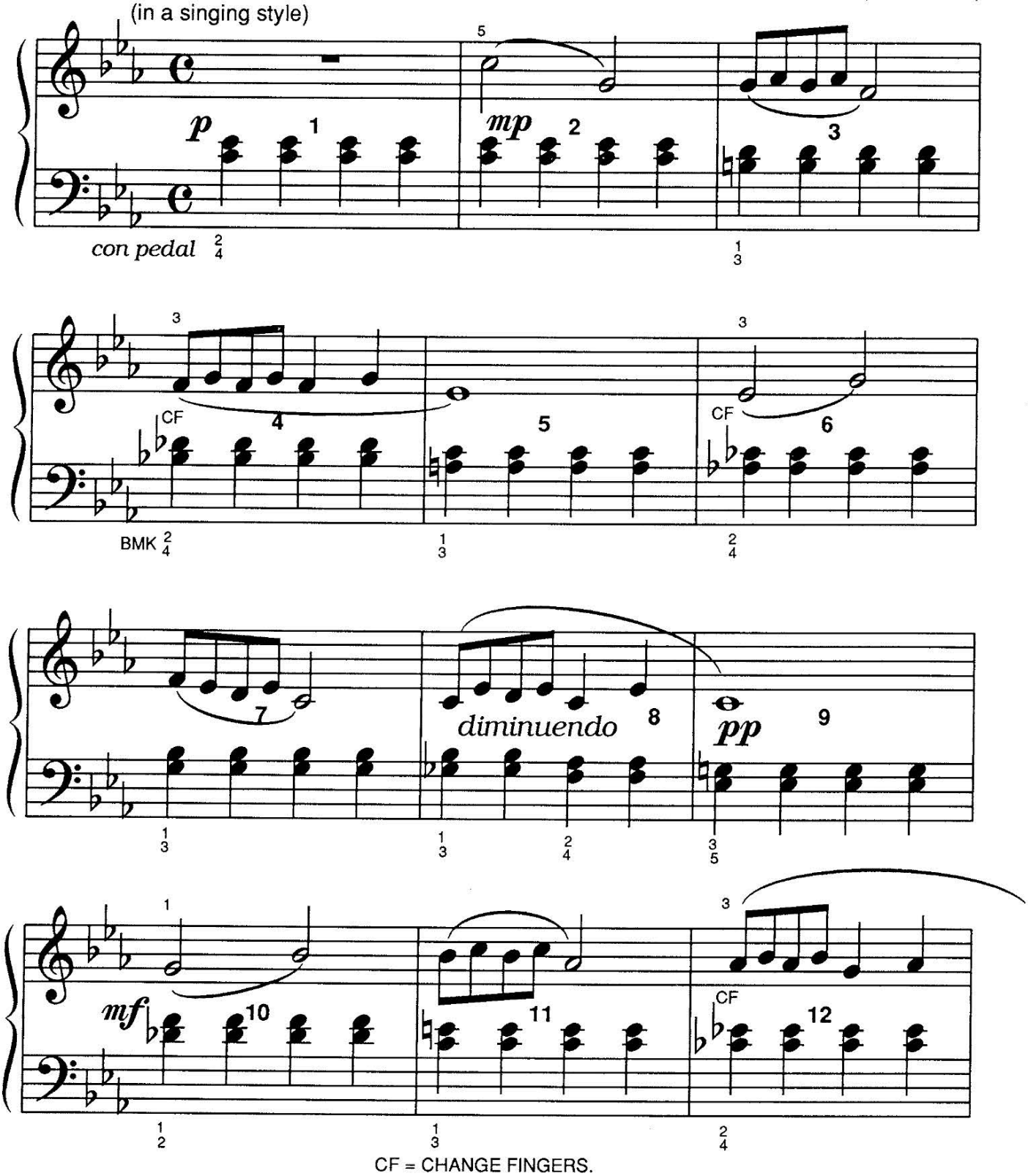
3. **TWO SCALES** share the same **KEY SIGNATURE**: any **MAJOR SCALE** and its **RELATIVE MINOR**! What is the **RELATIVE MINOR** of **E♭ MAJOR**? (Clue: Find E♭ on the keyboard. Go down a **MINOR THIRD** to find the **RELATIVE MINOR SCALE's** name. What is it? _____
   (F minor or C minor?)

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LONELINESS

Aram Khachaturian
(1903-1978)

Cantabile
(in a singing style)

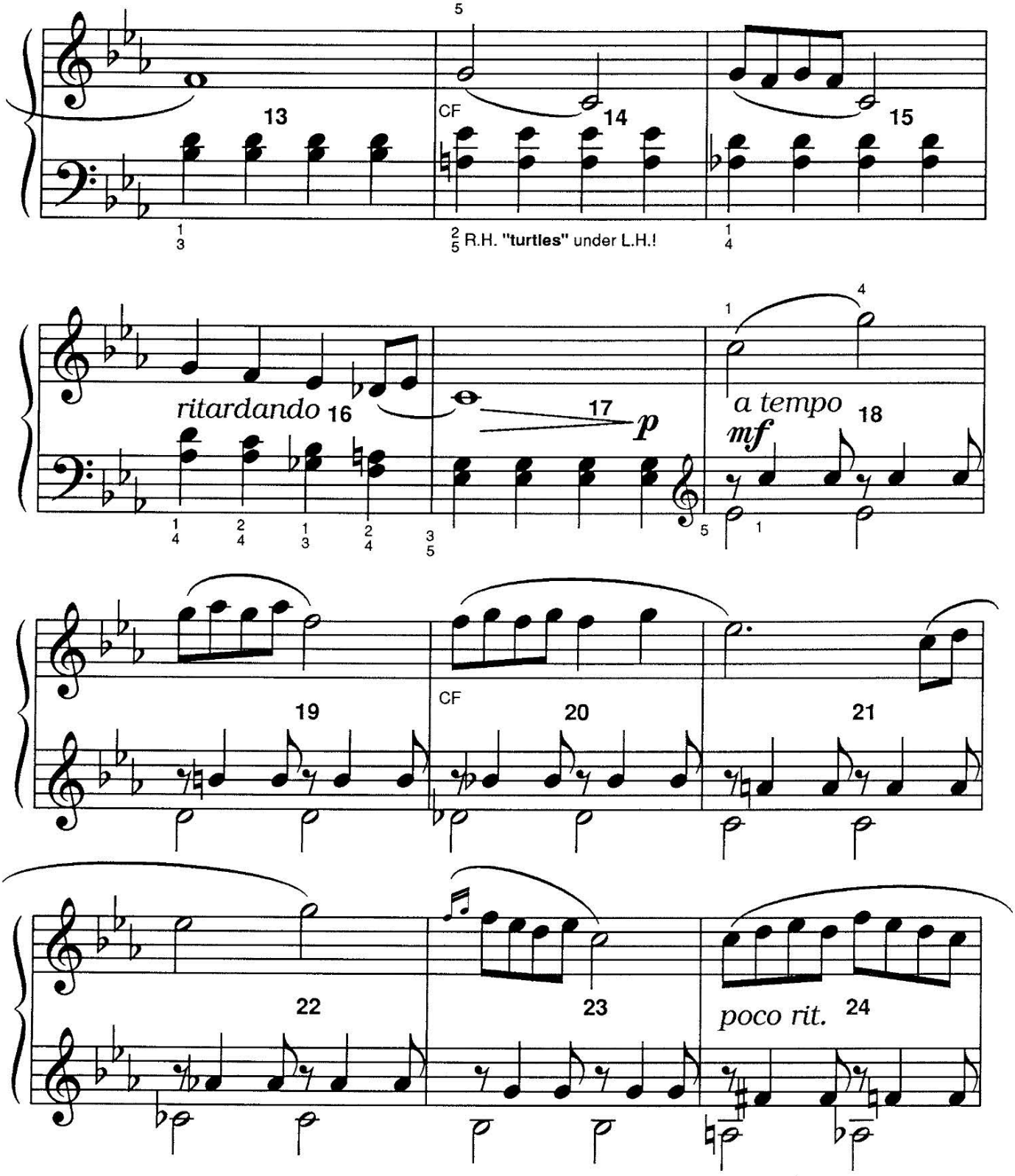


CF = CHANGE FINGERS.
BMK = BLACK MOUNTAIN KEYS.

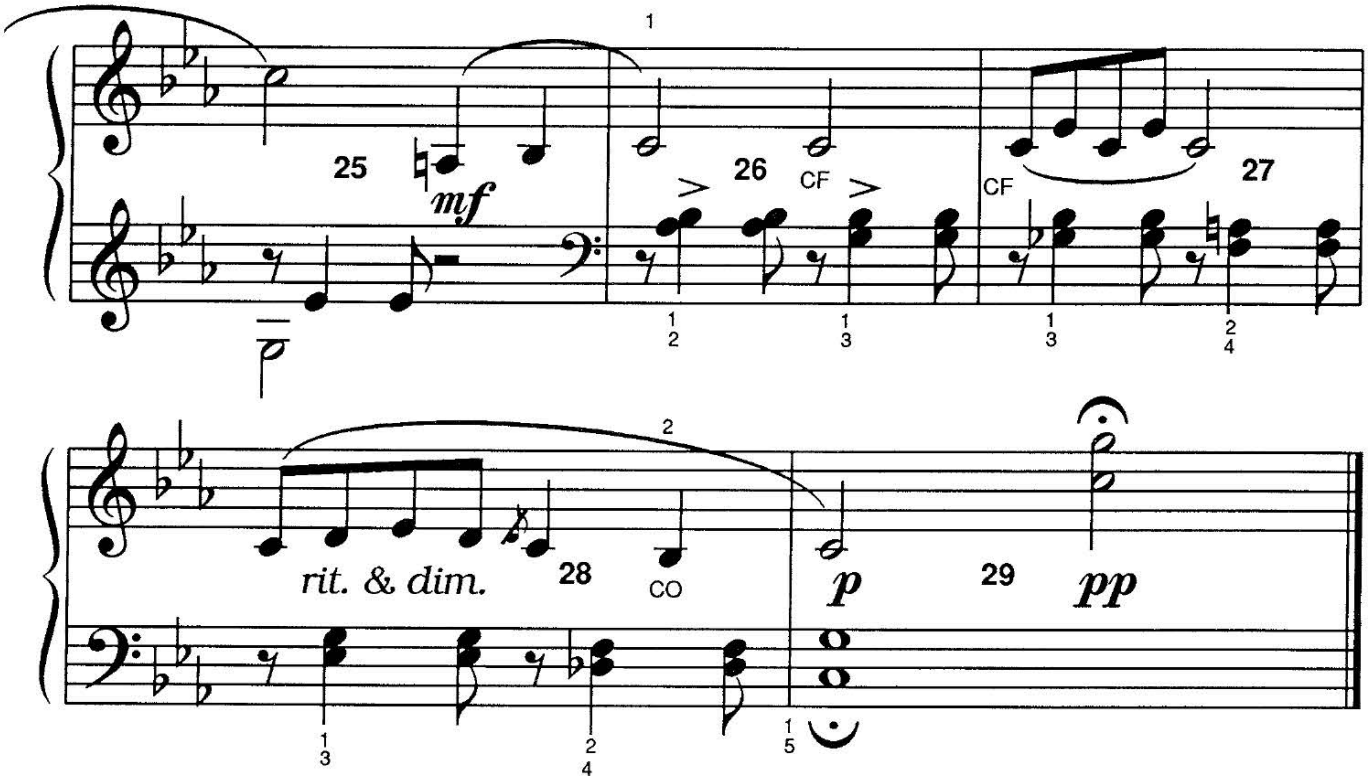
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(orchestrated accompaniment has a 2 measure count-in)

STUDENTS: A hand **"turtles"** when it goes **UNDER** the other hand! Think of a turtle going under its shell!



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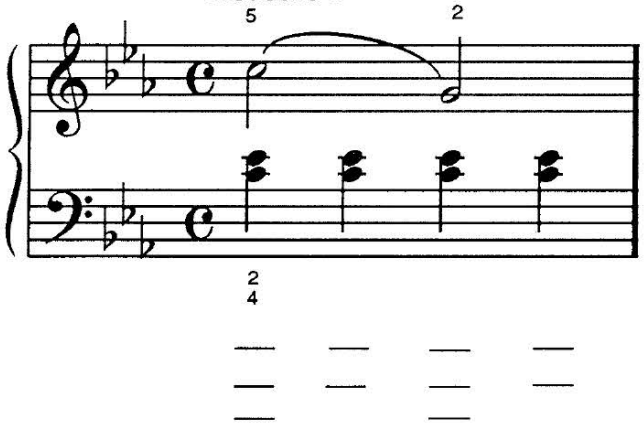


FUN SHEET ©
LONELINESS
(KHACHATURIAN)

Measures 1 through 17 study! Pages 77 and 78.

1. **LONELINESS** is not written in **E♭ MAJOR**! Even though there are three flats in the **KEY SIGNATURE, LONELINESS** is written in the **RELATIVE MINOR** scale of _____.
(C minor or G minor?)

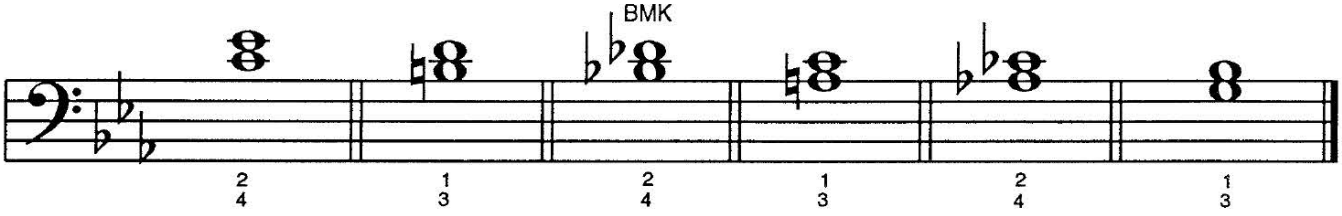
Measure 2



2. Look at measure 2 in **LONELINESS**. Every note in measure 2 is "spelling" the **C-MINOR CHORD: C - E♭ - G!**

Write the letter names below the notes of measure 2: always write the **LOWEST NOTE** first!

3. The **LEFT HAND** plays an interval pattern in measures 1 through 6 on page 77. Write the letter names below these descending (going down!) **THIRDS**. Do you see how each third moves down to the **NEXT** key on the keyboard? After you have written the letter names below these thirds, play them aloud with your class. **COUNT TO FOUR** on each third — written here in **WHOLE NOTES** for easy reading.



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

BMK = BLACK MOUNTAIN KEYS. The "black mountain keys" of B♭ and D♭ are on each side of the **WHITE VALLEY KEYS** of B and C! **EASY!!**

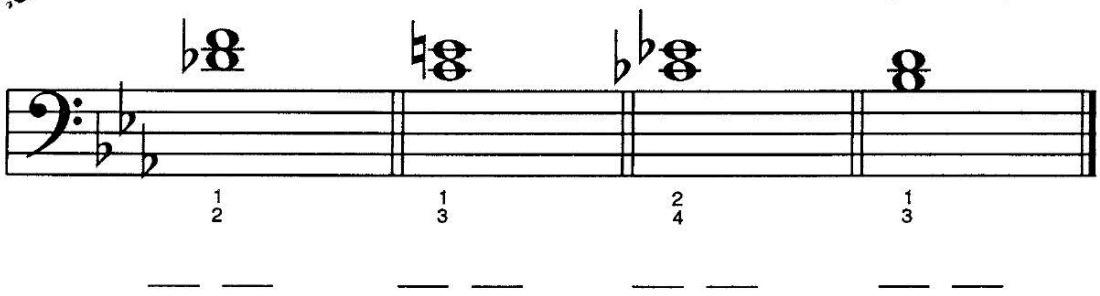
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MORE PATTERNS !

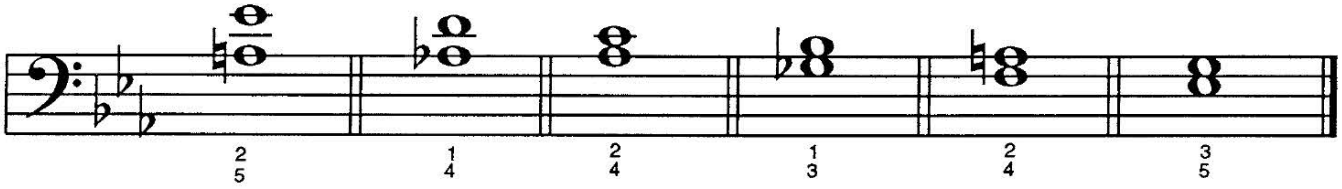


Measures 1 through 17 study! Pages 77 and 78.

4. Measures 10 through 13 also follow a L.H. interval pattern. Again, the **THIRDS** will be descending the **KEYBOARD** to the next key. Write the letter names below these **THIRDS**. Play them three times. Then, play the thirds aloud with your **CLASS.** The intervals are written here in **WHOLE NOTES** for easy reading!



5. **MEASURES 14, 15, 16,** and **17** on page 78 have **TRICKED** many students! The **LEFT HAND** is not difficult if you study it **slowly.** Write the letter names below each **INTERVAL.** Then, at the keyboard, play each interval **slowly** as you count to 4. After you have played this three times, let your teacher watch you! Next, play these intervals **ALOUD** with your class.
The intervals are written here in **WHOLE NOTES** for easy reading!



6. Look again at the above **INTERVALS.** Do you see how the **TOP NOTE** of each **INTERVAL** is descending the staff? **PLAY ONLY THE TOP NOTE** of each interval. Now, add the bottom note to each interval. Easy? _____

TEACHER: It is suggested that you teach only through measure 17 on today's lesson.
FUN SHEETS for measures 18 to 29 are in the next lesson.

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 ©
LONELINESS
(KHACHATURIAN)

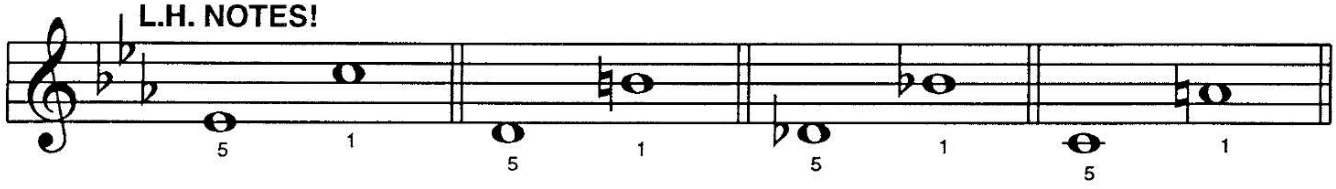
Measures 18 through 29 study! Pages 78 and 79.

1. The L.H. plays in the **TREBLE STAFF** in measures 18 through 25. _____ (yes or no?)

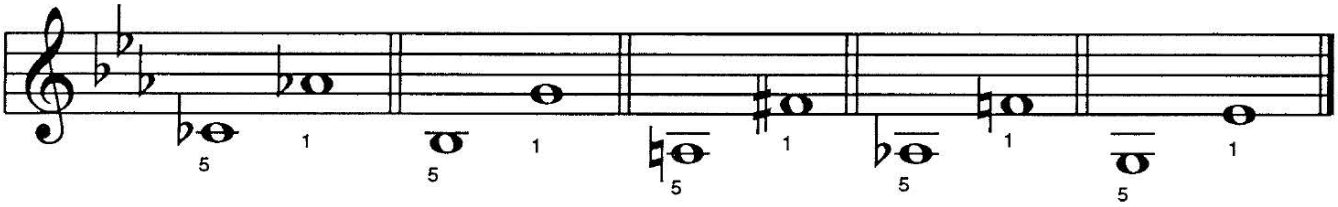
2. The **LEFT HAND** plays a **RHYTHM PATTERN** and an **INTERVAL PATTERN** in measures 18 through 25.

FIRST, let's study the **INTERVAL PATTERNS**. They are written below in **WHOLE NOTES** for **EASY READING**:

L.H. NOTES!



Letter Name: ____ ____ ____ ____ ____ ____ ____ ____



____ ____ ____ ____ ____ ____ ____ ____ ____ ____.

3. Write the letter names below each of the above notes. Do you see that each **PAIR OF NOTES** is a **SIXTH**? _____ (yes or no?)

Do you also see how each **PAIR OF SIXTHS** is **DESCENDING** the staff to the **NEXT KEY**? _____ (yes or no?)

At your keyboard, play all of the above notes three times; count to 4 on each note, please. Then, play the interval patterns for your teacher.

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High **VOICE**

Low **VOICE**

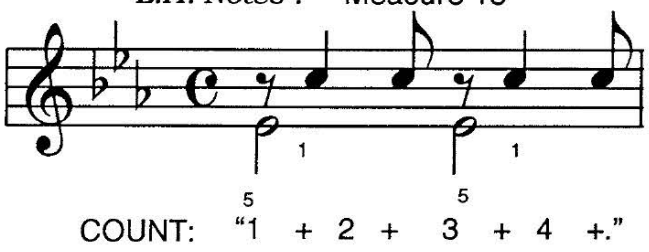
4. Look at the following: There are **TWO VOICES** in measure 18 on page 78.

- The **LOW VOICE** is a _____ note.
  (half or whole?)
- The **LOW VOICE** plays, and then **HOLDS**, as the top voice plays. _____
  (yes or no?)

Play **MEASURE 18** as a "sample" measure. **HOLD** the **HALF NOTE** with finger #5 as finger #1 plays the other notes. **LET YOUR TEACHER WATCH YOU TO SEE IF YOU ARE PLAYING THIS CORRECTLY.**

How well did you do?_____

L.H. Notes ! Measure 18

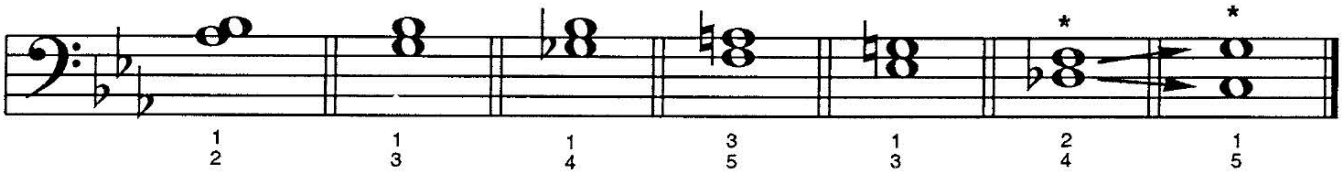


COUNT: "1 + 2 + 3 + 4 +."

Now that you understand **SIXTHS,** turn to your music and play measures 18 through 25 for your teacher and the class.

5. Measures 26 through 29 on page 79 have been considered **TRICKY** by some students. But, there is also a logical **PATTERN** in these measures!

The pattern is in the **LOW NOTE** of each **INTERVAL.** Write the letter names below these **INTERVALS**. Then, go to your keyboard and play **only** the **LOWEST NOTE** of each **INTERVAL.** Do you see how the low note is **DESCENDING**? This should help to make this **TRICKY** portion **easier** for you to play!



Turn to your music and play measures 26 through 29 on page 79.

*Observe the last two **INTERVALS**. One note goes **UP,** one goes **DOWN**!

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©



Why are **PRIMARY CHORDS** important?

The reason that the **PRIMARY CHORDS** are important is that they can be used to **HARMONIZE** most melodies!

"SILENT NIGHT," as an example, can be **HARMONIZED** with **PRIMARY CHORDS I, IV, AND V PLAYED WITH THE LEFT HAND.**

Now, let us learn how to **WRITE** primary chords on the staff!

TO REVIEW: (THIS INFORMATION PERTAINS ONLY TO MAJOR SCALES!)

1. Every **MAJOR SCALE** contains the three **PRIMARY CHORDS.** _____ (yes or no?)

2. The **ROMAN NUMERALS** that identify the three **PRIMARY CHORDS** are **I**, **IV**, and **V**. _____ (yes or no?)

3. **PRIMARY CHORDS** are **MAJOR CHORDS**: (M/m). _____ (yes or no?)

4. **CHORDS** built on the **SCALE NOTES** (also called **SCALE DEGREES**) **1**, **4**, and **5** are **PRIMARY (MAJOR) CHORDS**!

MEMORIZE ALL OF THESE IMPORTANT FACTS!

5. Review pages 60-65. Do you understand?_____
   Review pages 72-75. Do you understand?_____
   DO NOT go any further in this book until you completely understand EVERYTHING on this page.

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Scale notes can be identified using letter names or number names. The number names of the scale notes are sometimes called "**SCALE DEGREES.**"
Review pages 73 and 74 again.

6. **ON THE PREVIOUS PAGE**, you learned that chords built on the scale notes 1, 4, and 5 are **MAJOR (PRIMARY) CHORDS.**

_____
(yes or no?)

Starting with F, go up **FIVE LETTERS** in the musical alphabet:

F	G	A	B	C	Note name;
1	2	3	4	5	Scale degree (Number name);
I			IV	V	Primary chord number.

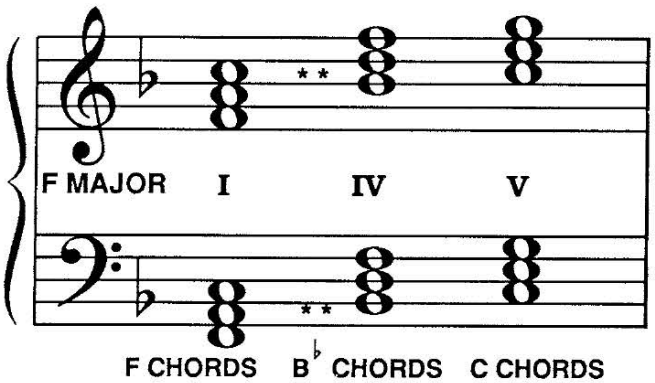
The above is a **QUICK WAY** to find the **THREE NOTES** in F's scale upon which you build each of the **THREE PRIMARY CHORDS.**

The **THREE PRIMARY CHORDS** of F's scale are determined this way:

F	*B	C	Note name;
1	4	5	Scale degree (Number name);
I	IV	V	Primary chord number.

*The B is actually a B-flat in F's scale. The flat sign was left off of the B for mental simplification at this time.

Be SURE that you completely understand this page!!!



THE CHORDS ABOVE WERE WRITTEN IN ROOT POSITION. "ROOT POSITION" MEANS THAT THE MAIN NOTE IS AT THE BOTTOM OF THE CHORD!

EASY!!!

7. **REMEMBER: CHORDS** must have at least **THREE NOTES!**
F chord = F A C.
B chord = B D F.
C chord = C E G.

You did **NOT need to draw a **FLAT SIGN** in front of the B notes because a **KEY SIGNATURE** was drawn at the beginning of both staffs!

YEA!!!

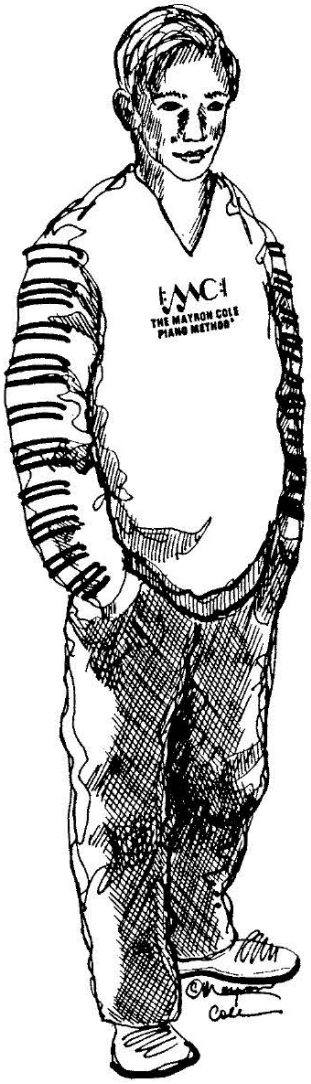
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FUN SHEET

FINDING THE THREE PRIMARY CHORDS !©

(A "Shortcut"!)



1. The **EASIEST WAY TO FIND THE NOTES UPON WHICH THE PRIMARY CHORDS ARE "BUILT"** is simply to count up **FIVE LETTERS** in the musical alphabet!

   FOR EXAMPLE:

A	**B**	**C**	**D**	**E**	Note Name;
1	**2**	**3**	**4**	**5**	Scale Degree (Number Name);
I			**IV**	**V**	Primary Chord Number.

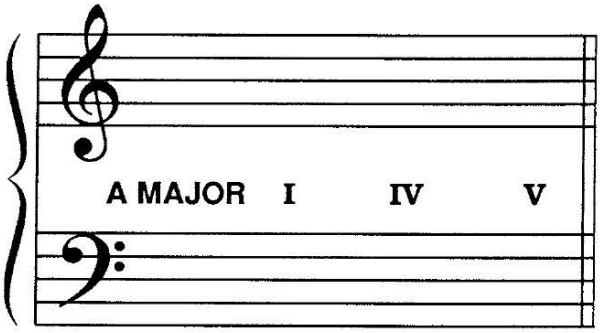
   Ans: In **A MAJOR** the **THREE PRIMARY CHORDS** are built on
   I= A **IV = D** **V = E.**

   (The **SHARPS** that are written in **A MAJOR** are not indicated in this little exercise - for simplification!)

2. **BELOW**, write the **KEY SIGNATURE** of **A MAJOR** (3 sharps, remember?).

   Then, build an **A** chord where you see the "**I**";
   build a **D** chord where you see the "**IV**"; and
   build an **E** chord where you see the "**V**."

   WRITE THE CHORDS in **ROOT POSITIONS.**
   The main note is at the **BOTTOM** of the chord!

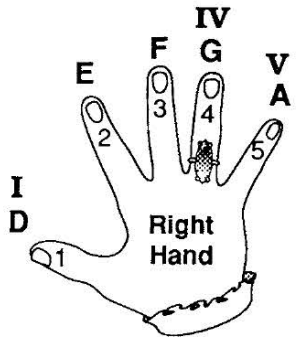


There's no need to put #'s in front of the **CHORD NOTES** when there is a **KEY SIGNATURE**!

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BECOMING GREAT WITH PRIMARY CHORDS!

3. LET'S REVIEW:



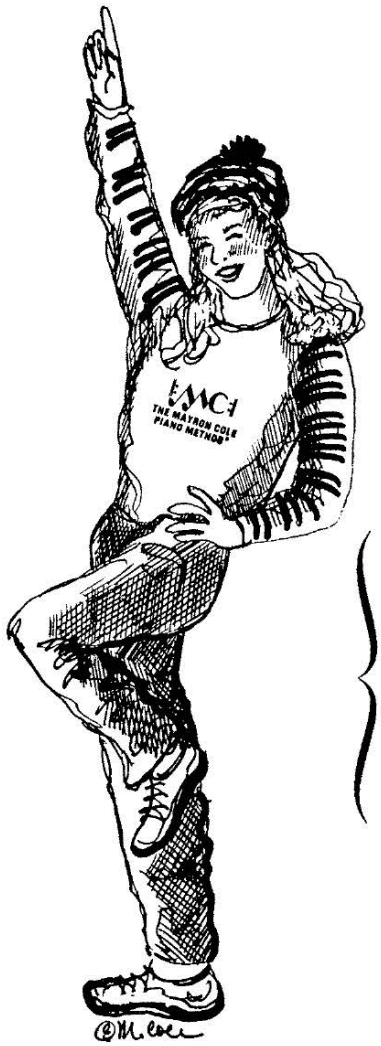
A "shortcut" method of finding the three note names upon which the three **PRIMARY CHORDS** are built is simple!

USE YOUR RIGHT HAND.

THINK about **FINGERS 1, 4, & 5.**

NOW, say the first five letters in the **D-MAJOR SCALE** (Leave out the sharps for now; this is **SPEED THINKING**!).

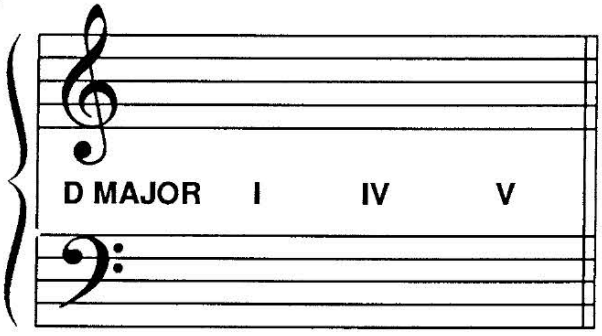
	*			*	*
THINK:	**D**	**E**	**F**	**G**	**A.**
FINGERS:	**1**	**2**	**3**	**4**	**5.**
CHORD NUMBER:	**I**			**IV**	**V.**



In **D MAJOR**, the **THREE PRIMARY CHORDS** are built on the following notes:
I = D **IV = G** **V = A.**

Below, write the **KEY SIGNATURE** of **D MAJOR** (2 sharps, remember?).

Then, build a **D** chord where you see "**I**";
build a **G** chord where you see "**IV**"; and
build an **A** chord where you see "**V**."



Write the chords in ROOT POSITION.

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