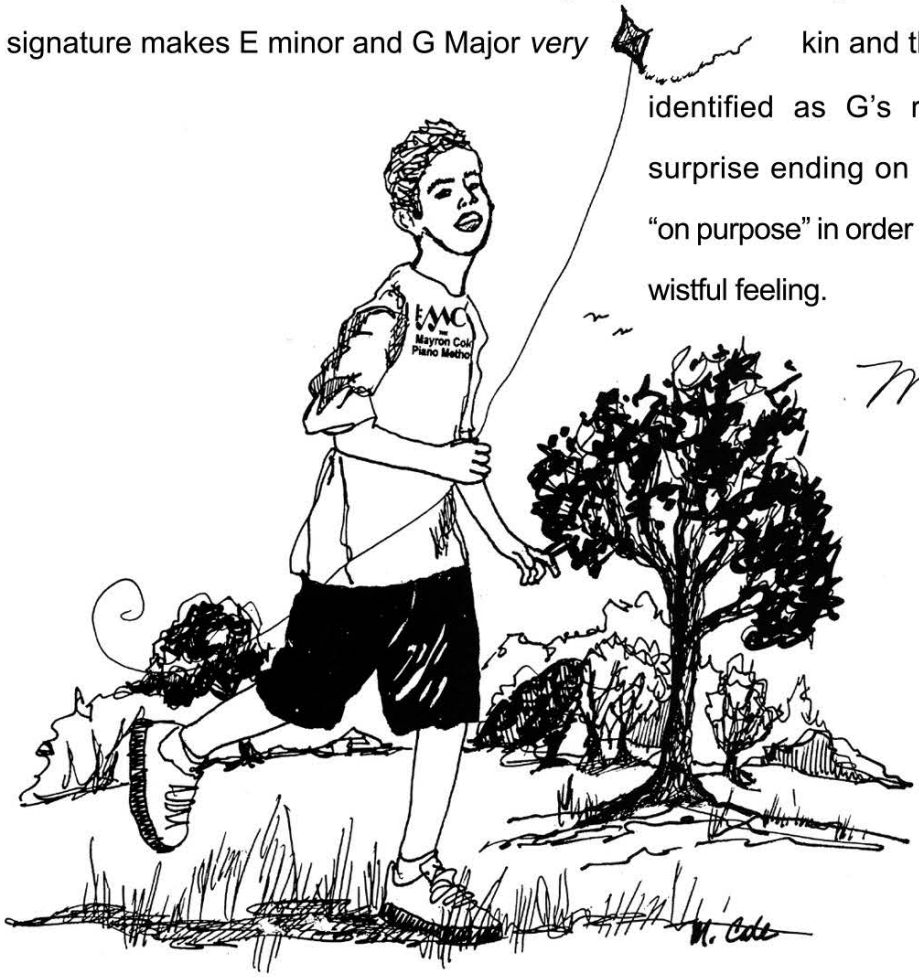
The MAYRON COLE PIANO METHOD

Night Jasmine

A Note From the Composer...

In Night Jasmine you will see that chords change from G Major to G parallel minor and also to the relative minor of G (E minor). Yes, I admit that I was running amok and having lots of fun with the chords! But all through the composition the tonal center is G! All of the notes are trying to resolve back to G no matter how far afield I went with my chord choices. But at the very end of the composition, I allowed the notes to resolve to an E minor chord! You know that E minor uses the same key signature as G Major! Sharing the same key signature makes E minor and G Major *very* kin and that is why E minor is identified as G's relative minor! This surprise ending on an E minor chord is "on purpose" in order to give Night Jasmine a wistful feeling.



Mayron Cole

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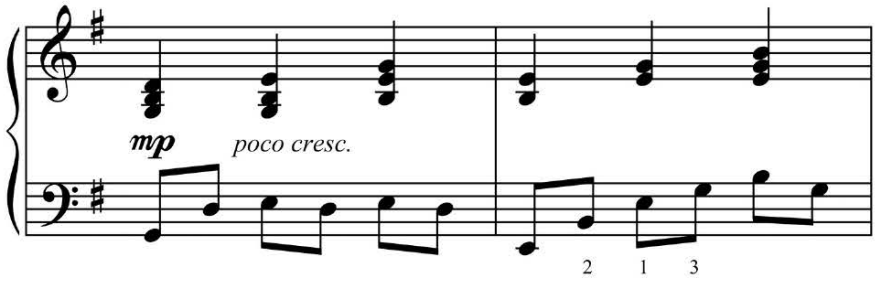
Moving Through the Keys With Ease!

1. Look at M. 5 and M. 6:

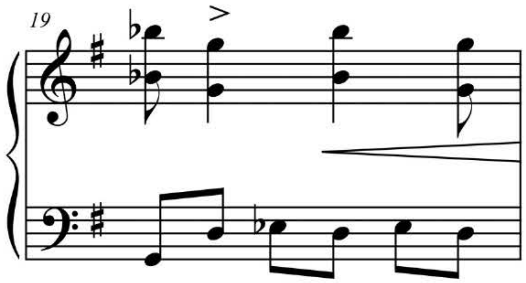


M. 5 begins on a G Major chord, but changes to an E minor chord! How can this be? Both G Major and E minor use the same key signature and can be easily interchanged. What is that key signature that both scales share?

_____ (one flat or one sharp?)



2. Look at M. 19:



M. 19 is written in the parallel minor of G. What does "parallel minor" mean. It means a minor scale that starts and ends on G. (It has the same tonic note as G Major.) But you know to go **up a minor 3rd** from the tonic note to find the key signature of any minor scale. What scale is a minor third above G? _____ (C Major or B♭ Major?)

3. Let's review:

   A **relative** minor scale uses the same **key signature** of its relative Major scale.

   A **parallel** minor scale uses the same **tonic note** as the Major scale.

4. G Major's scale uses one _____? (sharp or flat?

   What is G's relative minor scale?_____(C minor or E minor?)

   What key signature does E minor use?_____(two sharps or one sharp?)

   What key signature does G's parallel minor use? _____(3 flats or 2 flats?)

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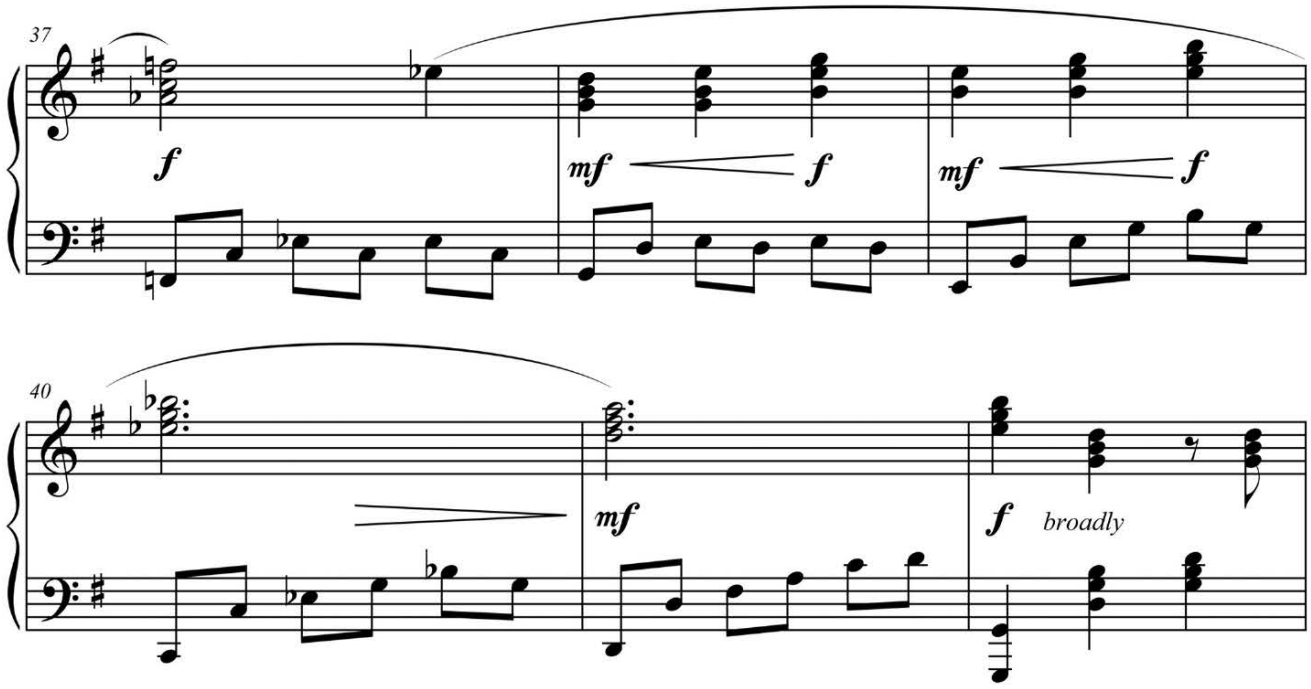
5. Look at M. 38, 39, 40, 41 below:



What is happening in the above measures?

- In M. 38, the RH starts by playing a G Major chord but changes to an E minor chord on the 2nd beat. These two chords work easily together because G Major and E minor use the same key signature. What is the key signature that both scales use? _____
- In M. 39, what scale was used? _____(A major or E minor?) Hint: The right hand plays an E and B while the left hand plays what broken chord?
- In M. 40 you are in C minor. We know this because the left hand is playing a C minor chord and the right hand is playing a C minor 7 chord. Using a C minor chord here works because C Major or C minor (either chord!) is the sub-dominant of G and wants to resolve *up a fifth* to G. But the composer does not allow the resolution to go to G Major! Not yet! (This is called a "cliff hanger"!)
- M. 41 is a D Major (see the D Major chord in both hands) measure and you know that D Major is the dominant of G and wants to resolve *down a fifth* to G! It ***has*** to resolve down a fifth to G! Your ear demands it!
- And that, at last, is what happens in M. 42! Yea! And hooray!

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Night Jasmine

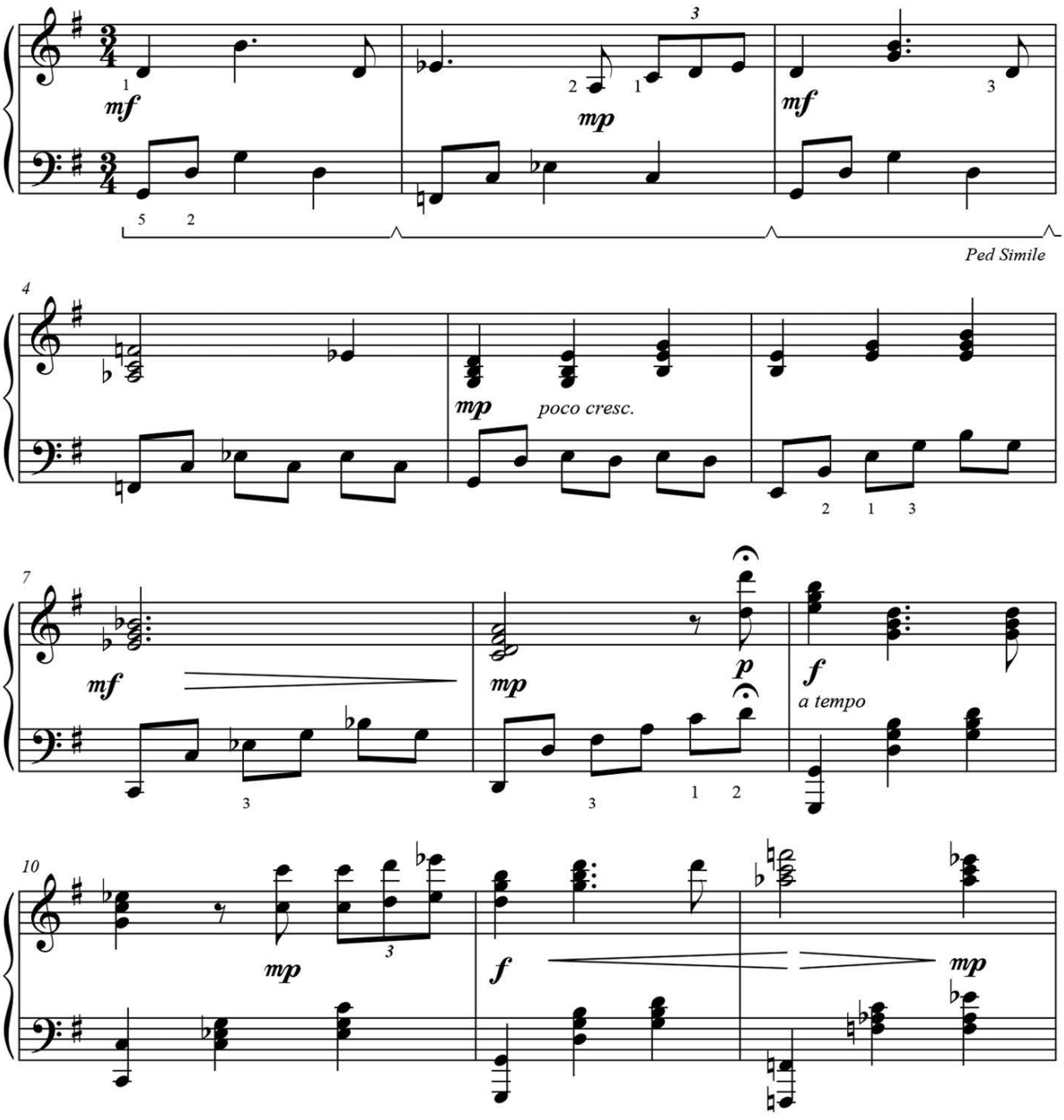
(orchestrated accompaniment has a 2 measure count-in)



(wedding music)

Mayron Cole

Moderato/With Love (♩= 90mm)



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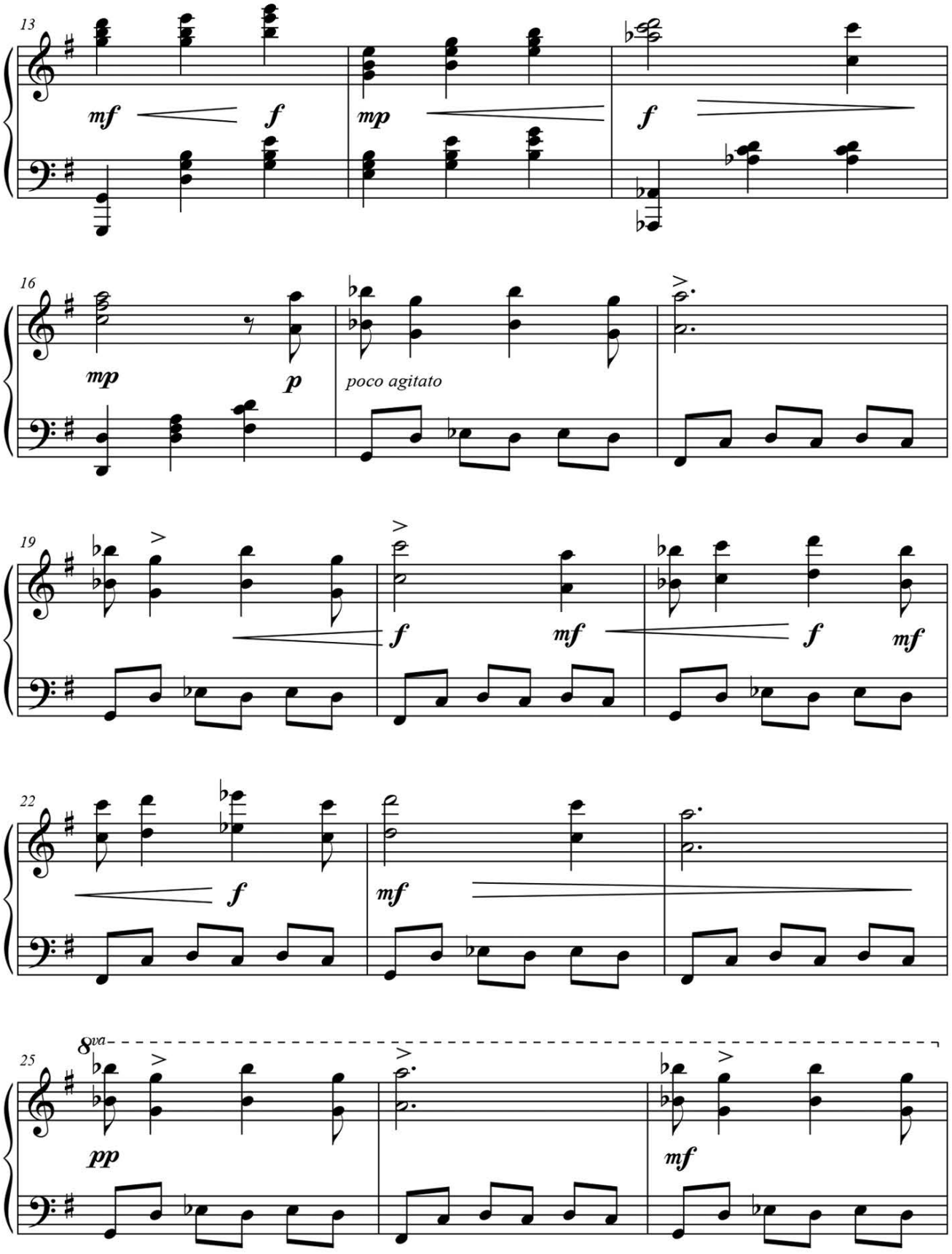

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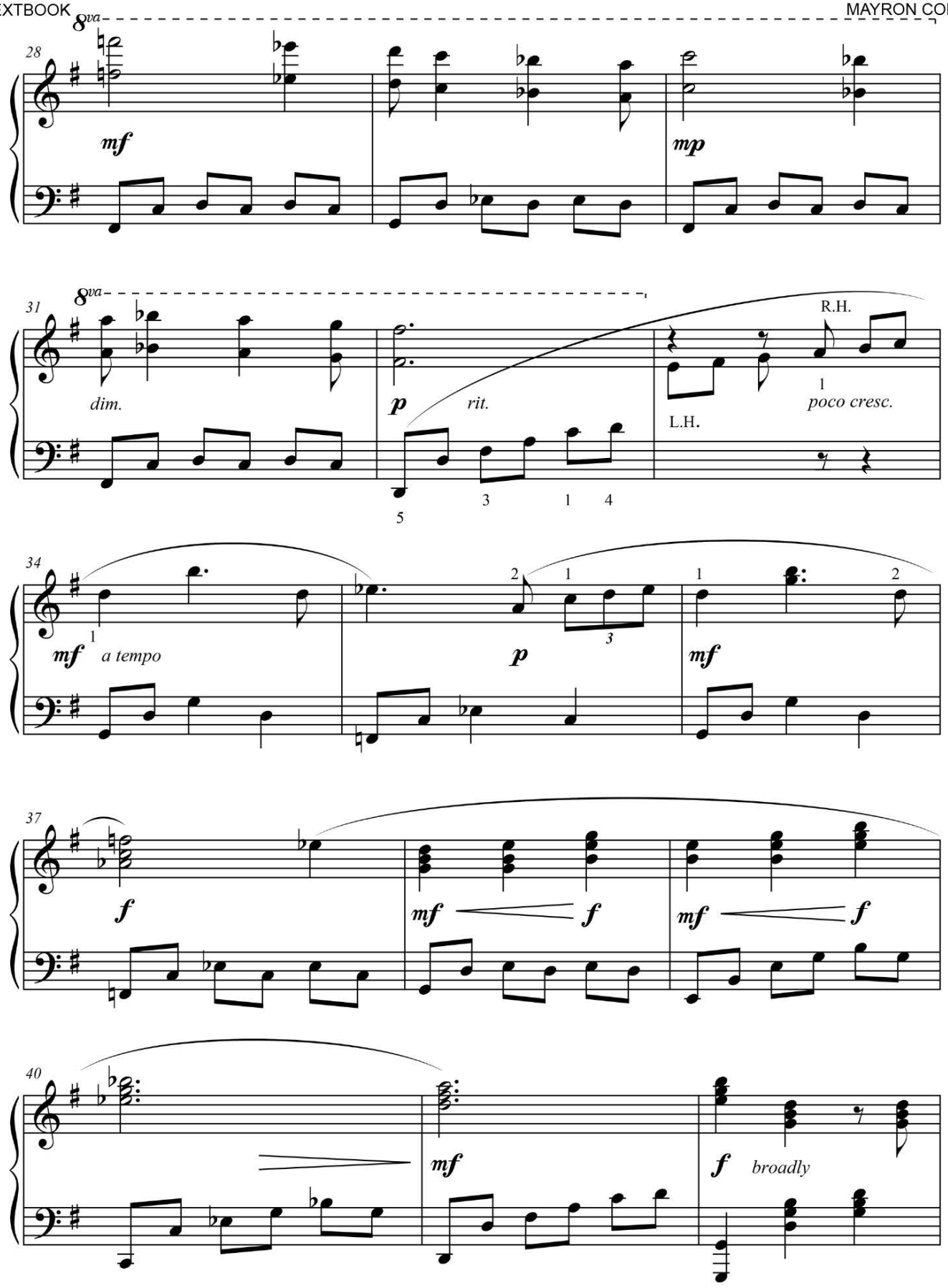

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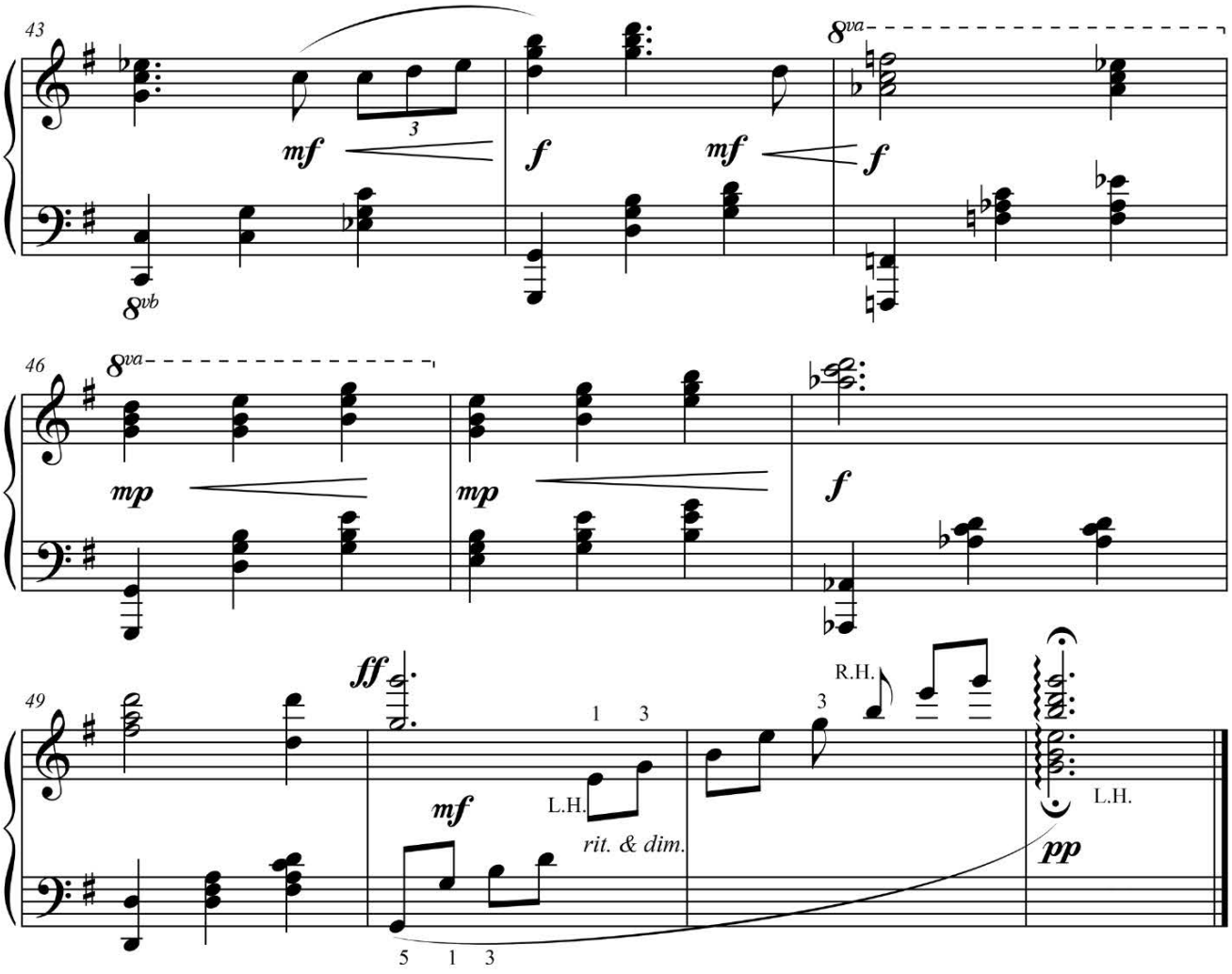



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