The MAYRON COLE PIANO METHOD

Poem



About the Composer...

Zdenek Fibich (1850-1900)

Zdenek Fibich was a Czech composer who wrote during the romantic era of music history. Fibich lived during the rise of Czech nationalism. Other Czech composers (Smetana and Dvorak) gave their music over to the national cause by writing Czech themes into their compositions. But Fibich resisted pandering toward nationalistic pride and wrote music that appealed to a larger audience.

Fibich was raised by a Czech father and a German mother. The German influence established itself early in Fibich's life when he, at age nine, was sent to a German language school for two years. Then he was sent to a Czech school until he was fifteen. He learned to speak both German and Czech fluently and could change with ease back and forth between these languages.

When he was sixteen, he was sent to Leipzig where he lived for three years while studying piano and musical composition. Fibich then moved back to Prague and lived with his parents until he married at age twenty-three. Soon after, he and his wife moved to Lithuania where he was employed as a church choirmaster. The two years that he spent in Lithuania were personally unhappy years: his wife and new-born twins had died.

Fibich returned to Prague in1874 and remained there until his death in 1900. In 1875, Fibich married the sister of his deceased wife. Although she was a musically trained opera singer, they had little in common and the marriage was not a happy one. Fibich stayed married to his second wife for twenty years. Then Fibich left this second wife in 1895 for his former student Anezka Schulzova. Although the two never married, the relationship was a good one. Anezka was highly talented in music and wrote the libretti for several of Fibich's operas. She was also the inspiration for his three-hundred compositions for the piano that he entitled *Moods, Impressions, and Reminiscences.*

Fibich was a product of two cultures: German and Czech. He had been given a true bi-cultural education. And these factors were important in shaping his outlook and approach to composition. Simply writing Czech nationalistic music was not what Fibich wanted. And therein lies the reason that Fibich has never been held in the high regard that has been given to Smetana and Dvorak (other Czech composers).

It is true that during Fibich's first thirty years, he identified more with the German culture than with the Czech. His early operas and two hundred of his early songs are in German. His music won considerable praise from German critics. But the fickle public at that time did not want to hear compositions from a Czech composer that did not sound Czech. He was ostracized from the Czech musical establishment and was forced to rely on his private composition studio. His private studio was well respected by his students. Much of the reception of Fibich's music in the early twentieth century was a result of those students' efforts after Fibich's death.

Zdenek Nejedly, a notorious music critic of the day, was one of Fibich's students. After Fibich's death, Nejedly published a series of articles that sought to redress past inequities toward Fibich's compositions. Those articles did much to bring Fibich's music to greater attention, but later scholars have had to deal with the fact that Nejedly was prejudiced with his praise for his teacher, Zdenek Fibich.

Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.

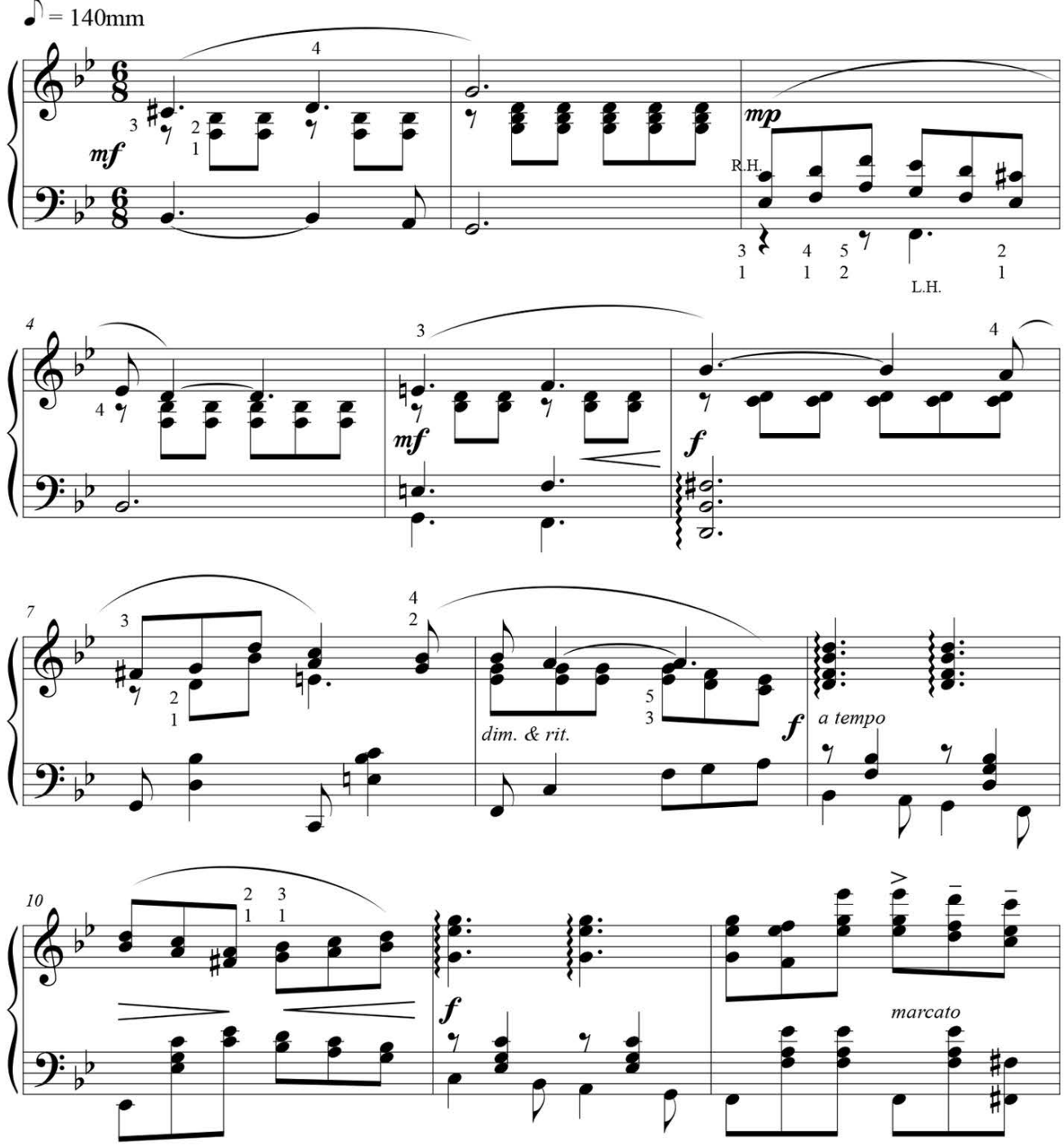
Poem

(orchestrated accompaniment has a 2 measure count-in)



(wedding music)

Zdenko Fibich
(1850-1900)



Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.

13

4 2

mf

16

1 2 3

19

1 2 4

poco rit. & dim.

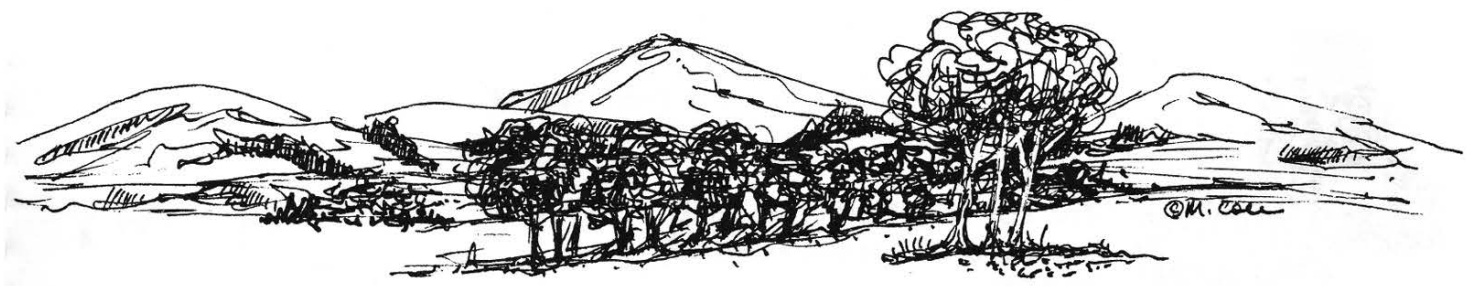
2 2 3

L.H.

p

1 5

Ped.



F R E E P I A N O M E T H O D . C O M
Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.

Grecian Modal Scales

Grecian modes were created in the B.C. era of Grecian history. There are seven modes (scales) and most are named for Grecian city-states. Modes are still used occasionally today in scared music, jazz, and rock. Modes were created before black keys were added to keyboard instruments, so all the seven Grecian modes are built on the seven white keys.

Types of Modes

Ionian: later became known as the major scale. Tones: C D E F G A B C

Dorian: similar to the Aeolian mode, except B is not flatted. Tones: D E F G A B C D

Phrygian: similar to the Aeolian mode, except F isn't sharped. Tones: E F G A B C D E

Lydian: similar to the Ionian mode, except the B isn't flatted. Tones: F G A B C D E F

Mixolydian: similar to the Ionian mode, except F isn't sharped. Tones: G A B C D E F G

Aeolian: later became known as the natural minor scale. Tones: A B C D E F G A

Locrian: rarely used; known as the "devil's scale". Tones: B C D E F G A B

All major scales used today are
transposed Ionian modes!
All natural minor scales used today
are transposed Aeolian modes.



In the next few pages (pages 29a - 29g), you will see how easy it is to identify the other modes when they are transposed. The author guarantees you will enjoy it! No kidding! And if you later take theory at the college level, you will probably be the only one in your theory class who can identify transposed modes.

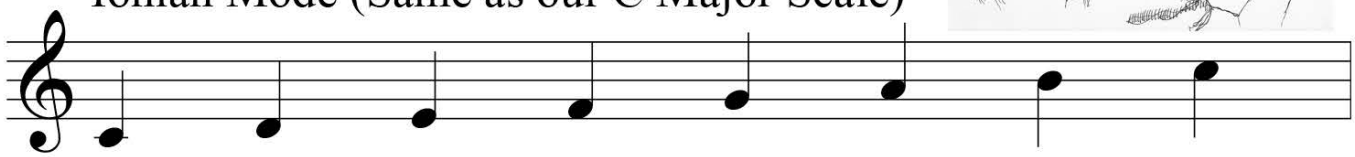
Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.

CREATED BY
MAYRON COLE

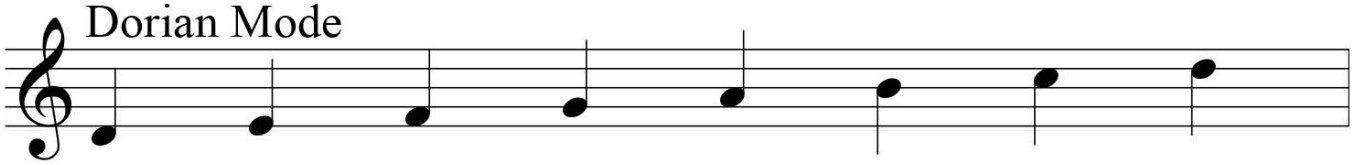


Modal Scales

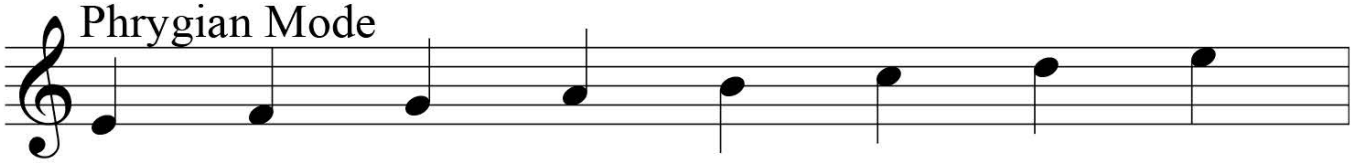
Ionian Mode (Same as our C Major Scale)



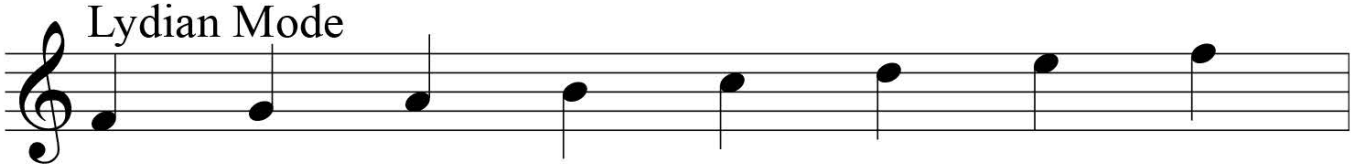
Dorian Mode



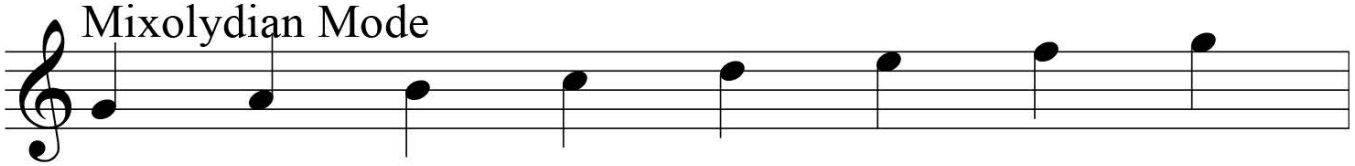
Phrygian Mode



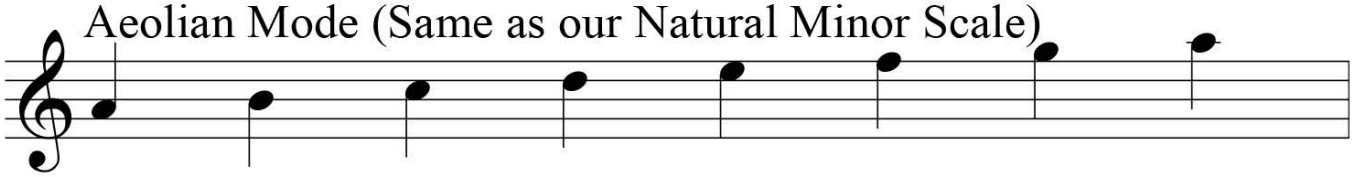
Lydian Mode



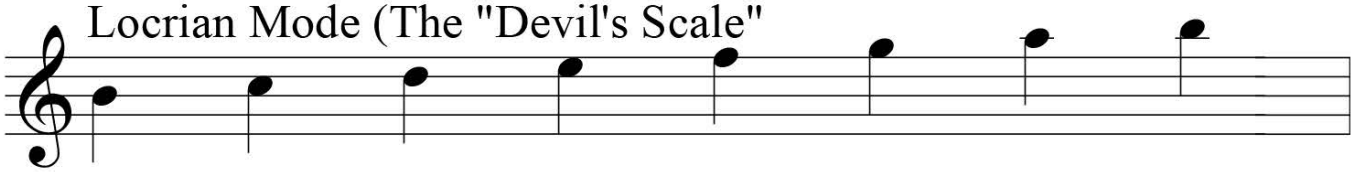
Mixolydian Mode



Aeolian Mode (Same as our Natural Minor Scale)

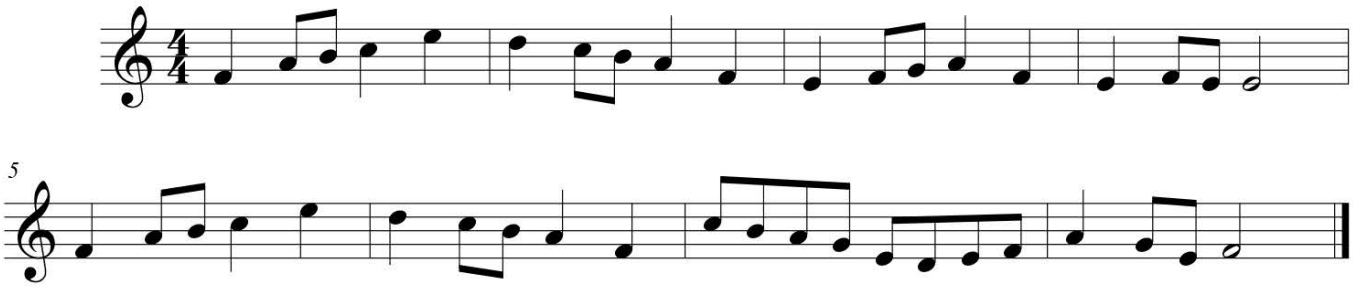


Locrian Mode (The "Devil's Scale"

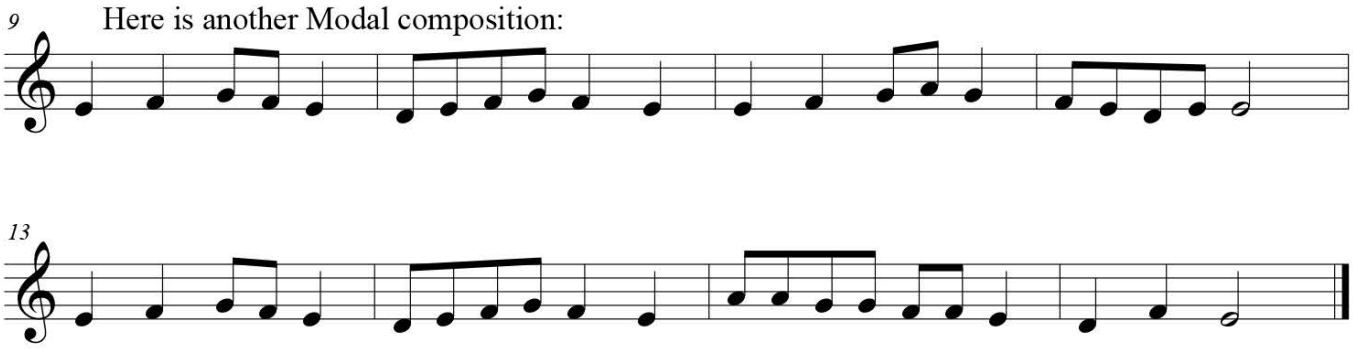


F R E E P I A N O M E T H O D . C O M
Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.

Modal Scale Compositions



Identifying a Modal Scale composition is easy if the scale has NOT been transposed. Above you see a Modal composition that starts on F and ends on F and has no sharps or flats. Looking at the Modal Scales on page 29a, you see that the Modal Scale that starts and ends on F is a LYDIAN scale. So the above music is written in the Lydian Mode. Easy! Easy!



You see that the above music starts and ends on an E. You also see no sharps or flats in the composition. Looking at the Modal Scales on page 29a, you see that the scale that starts and ends on an E is the _____scale. (Phrygian or Dorian?)
(Hopefully, you chose "Phrygian".)

Identifying Modal Scales in their natural format is easy. But when modal scales are transposed, a bit more thinking is involved. And hooray for that! Because pianists LOVE to think!!!

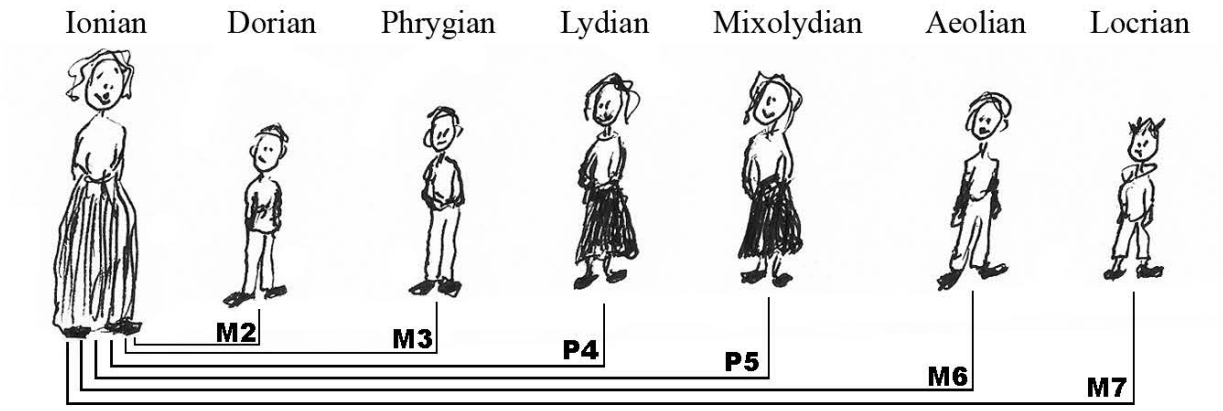
Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.

Understanding "Mother Ionian"

Please think of the Ionian scale as the Mother of all the other Grecian Modes. Her "children" are Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian. Look at all the modal scales shown on staffs on page 29a.You see that all the modal scales "look like" the Ionian Mode because there are no sharps or flats in any of these modal scales just as there are no sharps or flats in the Ionian mode (which later became the C Major scale).

Therefore, we can say that the "key signatures" of all the other Grecian modes are the SAME as the "Mother" Ionian's key signature...which is No sharps or flats.
_____(yes or no?)
(Psst! The correct answer is "Yes".)

Below are cartoon figures of Mother Ionian and her six "children". Pay attention to the distance each "child" is from Mother Ionian. This is important!



How far away from Mother Ionian are her children?

Mother Ionian's "children" are these distances from her:
Dorian: Major 2nd above Ionian.
Phrygian: Major ____ above Ionian. (2nd or 3rd?)
Lydian: Perfect _____ above Ionian. (5th or 4th?)
Mixolydian: Perfect _____above Ionian. (4th or 5th?)
Aeolian: Major _____ above Ionian. (3rd or 6th?)
Locrian: Major _____ above Ionian. 7th or 2nd?)

Answers for the above: 3rd; 4th; 5th; 6th; 7th.

F R E E P I A N O M E T H O D . C O M
Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.

Understanding "Mother Ionian"

SOME IMPORTANT INFORMATION:

Look back at page 29a. Do you see that a SCALE has been built on every tone (scale degree) of the IONIAN scale? Here are the IONIAN scale degrees: C D E F G A B
What does this mean? A scale has been built on D up to D (with no sharps or flats!)
E up to E (with no sharps or flats!)
F up to F (with no sharps or flats!)
G up to G (with no sharps or flats!)
A up to A (with no sharps or flats!)
and finally, B up to B (with no sharps or flats!)

So, can we say that the IONIAN scale controls the KEY SIGNATURES of all the modal scales that are built on every tone of Ionian's scale?_____(yes or no?)

(The answer is YES! Remember this! This is important! The IONIAN scale controls all the key signatures of all the Modal Scales that are built on each of Ionian's tones. Since the "natural" Ionian has no sharps or flats, there will be NO sharps or flats in the modal scales built on each of IONIAN's tones (or scale degrees). In upcoming exercises you will need to identify the IONIAN scale (major scale) that is affecting or controlling the other modal scales' key signatures!This will be easy! You can do it!)

What does the previous information on page 29c mean? It means that the **DORIAN** scale starts a **Major 2nd** above Mother Ionian's tonic note of C.

The **PHRYGIAN** scale starts a **Major 3rd** above Mother Ionian's tonic note of C. On what key does the Phrygian scale start and end if Mother Ionian's tonic note is C?_____ (F or E?)

The **LYDIAN** scale starts a **Perfect 4th** above Mother Ionian's tonic note of C. . On what key does the Lydian scale start and end if Mother Ionian's tonic note is a C?_____ (F or G?)

The **MIXOLYDIAN** scale starts a **Perfect 5th** above Mother Ionian's tonic note of C. On what key does the Mixolydian scale start and end if Mother Ionian's tonic note is a C?____ (A or G?)

The **AEOLIAN** scale starts a **Major 6th** above Mother Ionian's tonic note of C. On what key does the Aeolian scale start and end if Mother Ionian's tonic note is C?____ (D or A?)

The **LOCRIAN** scale starts a **Major 7th** above Mother Ionian's tonic note of C. On what key does the Locrian scale start and end if Mother Ionian's tonic note is C?____ (G or B?)

LOOK BACK AT PAGE 29a IF YOU NEED HELP ANSWERING THE ABOVE.

The reason the above knowledge is important:

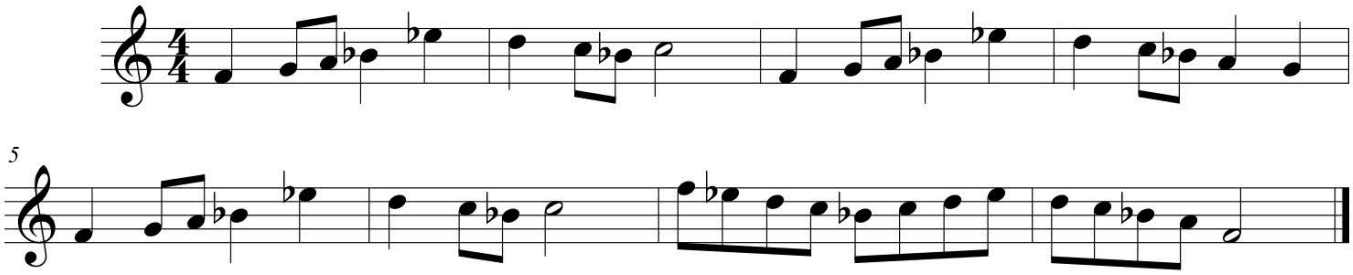
We are going to identify TRANSPOSED modal scales in a few upcoming exercises. And you are going to find that Mother Ionian's scale can be other MAJOR scales besides C. This is going to be FUN!!

Answers for the above: E; F; G; A; B.

Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.

Identifying Transposed Modal Scales

Mayron Ellis Cole



Look at the above music written with a modal scale.

QUESTION: What modal scale was used to write the above music?

How to find the answer:

Clue #1: You see that every B and E are flatted.

Ask yourself: What Major Scale has two-flats for a key-signature?

Ans: Bb Major (Bb Major is the Ionian Scale that is controlling the flats in this music.)

Remember: **All Major scales are Transposed Ionian Scales!)**

Clue #2: The above melody starts and ends on an F.

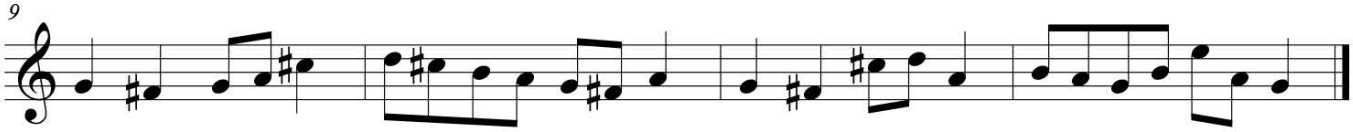
Ask yourself: How far above B-flat is F?

Answer: A Perfect 5th.

What MODAL Scale is a Perfect 5th above the Ionian? Ans:_____

(Phyrigian or Mixolydian?)

ANSWER: Mixolydian mode. The above Transposed Modal music is written in the Mixolydian Mode. Hooray!



Let's try another transposed modal melody!

QUESTION: What modal scale was used to write the above melody?

Always Look for the Clues!

Clue #1: You see that every F and C are sharped.

Ask yourself: What Major Scale has two sharps for a key-signature?

Ans: D Major. (So D Major is the Ionian Scale that is controlling the sharps in this music!)



Clue #2: The above melody starts and ends on a G.

Ask yourself: How far above D is G?

Ans: A Perfect 4th.

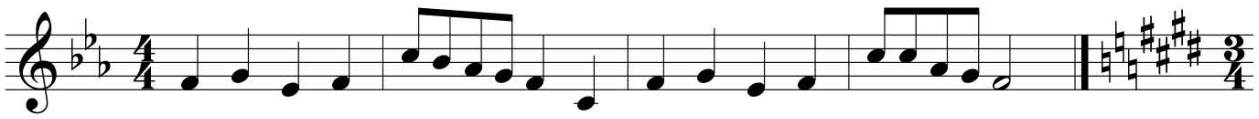
What Modal Scale is a Perfect 4th above the Ionian?

Ans: Dorian or Lydian?

ANSWER: Lydian Mode. Yes, indeed! Let's try a few more!

F R E E P I A N O M E T H O D . C O M
Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.

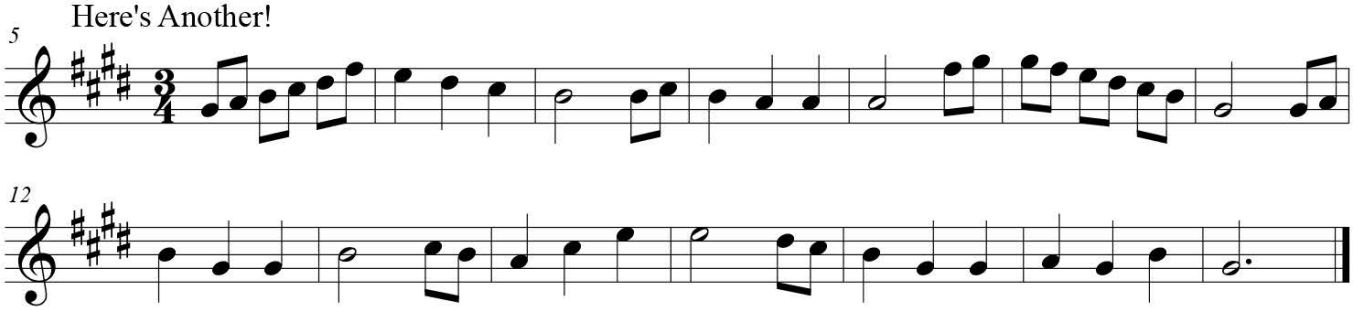
More Transposed Modal Scales to Identify!



1. The above is a small transposed modal melody for you to identify. What do you identify FIRST? You must identify the Mother Ionian scale first! So what major scale has three flats for a key signature! (Psst! You know that ALL major scales are transposed IONIAN scales!)
   Answer: _____*(Bb Major or Eb Major?)*
2. You see that the above modal melody starts and ends on F.
   How far above Eb is F? _____*(Major 3rd or Major 2nd?)*
3. What MODAL scale is a Major 2nd above Mother Ionian?_____ *(Lydian or Dorian?)*

Answer: 1. Eb Major; 2. Major 2nd; 3. Dorian.

Here's Another!



4. The above music is written with a transposed modal scale.
   What do you identify FIRST? _____ *(What time it is? or What Mother Ionian scale has a key signature of 4 sharps?*
5. What Major scale has a key signature of 4 sharps? *(This is the Mother Ionian scale!)*
   _____ *(B Major or E Major?*
6. The above music starts and ends on a G#. How far above the tonic note of the Ionian scale is G#?_____ *(Perfect 5th or Major 3rd?)*
7. So, the above modal music is written in the _____mode. *(Lydian or Phrygian?)*

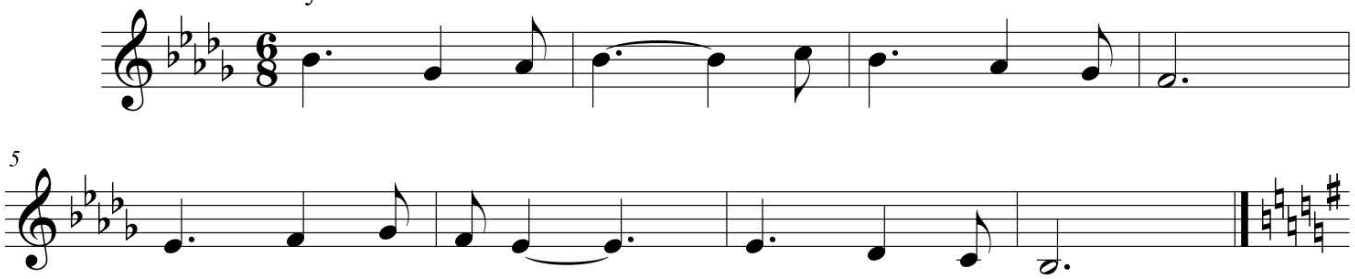
Answers: 4. What Mother Ionian scale has a key signature of 4 sharps; E Major; Major 3rd; Phrygian.

Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.

Even More Transposed Modal Scales To Identify!

(Please try to hold down your applause!)

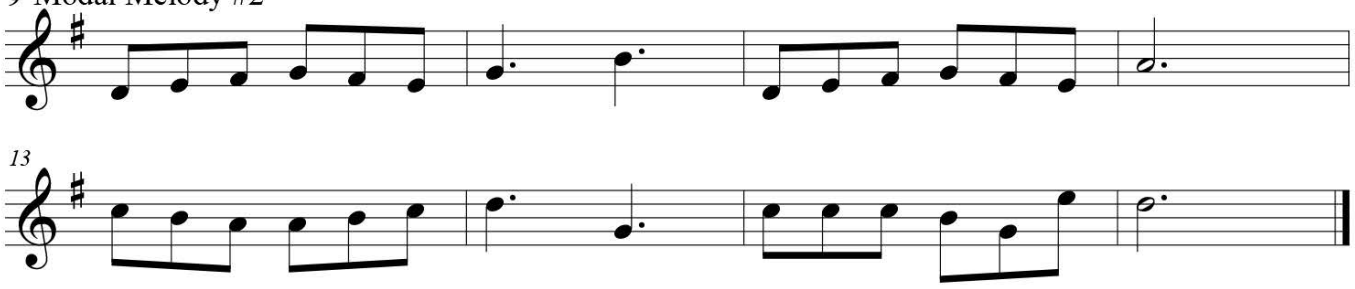
Modal Melody #1



1. What Major scale has five flats for a key signature? _____ (F or Db?)
2. Major scales are the same as Ionian scales?_____(Yes or no?)
3. The above modal melody begins and ends on a _____? (Db or Bb?)
4. What is the tonic note of the Ionian scale that has 5 flats for a key signature?_____(Db or Gb?)
5. How far <u>above</u> the tonic note of the Ionian scale is Bb?_____(Major 3rd or Major 6th?)
6. What Modal scale is a Major 6th above Mother Ionian?_____(Aeolian or Dorian?)
7. The above modal melody is written in the Aeolian mode._____(Yes or no?)

Answer for the above: 1. Db; 2. Yes; 3. Bb; 4. Db; 5. Major 6th; 6. Aeolian; 7. Yes

Modal Melody #2



1. What major scale has one sharp for a key signature? _____ (D or G?)
2. Major scales are the same as Ionian scales?_____(Yes or no?)
3. The above melody begins and ends on a _____? (B or D?)
4. What is the the tonic note (first tone) of the major scale identified in Question 1 above? _____ (G or D?)
5. How far above the tonic note of the identified major scale is the first note of Modal Melody #2? _____ (Perfect 5th or Perfect 4th?)
6. What modal scale is a Perfect 5th above Mother Ionian?_____(Phrygian or Mixolydian?)
7. The above modal melody #2 is written in the Mixolydian mode? _____(Yes or no?)

Answers for Modal Melody #2: 1. G; 2. Yes; 3. D; 4. G; 5. Perfect 5th; 6. Mixolydian; 7. Yes

F R E E P I A N O M E T H O D . C O M
Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.

The MAYRON COLE PIANO METHOD

NOTES



THE ONLY PIANO METHOD THAT TAKES STUDENTS FROM KINDERGARTEN TO COLLEGE

Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.

Different Sizes of Intervals You Will Encounter

As you progress through theory, you have found that intervals can be identified by different sizes: 2nds, 3rds, 4ths, 5ths, etc. Increasing the size of perfect and major intervals by a half step makes the intervals AUGUMENTED.

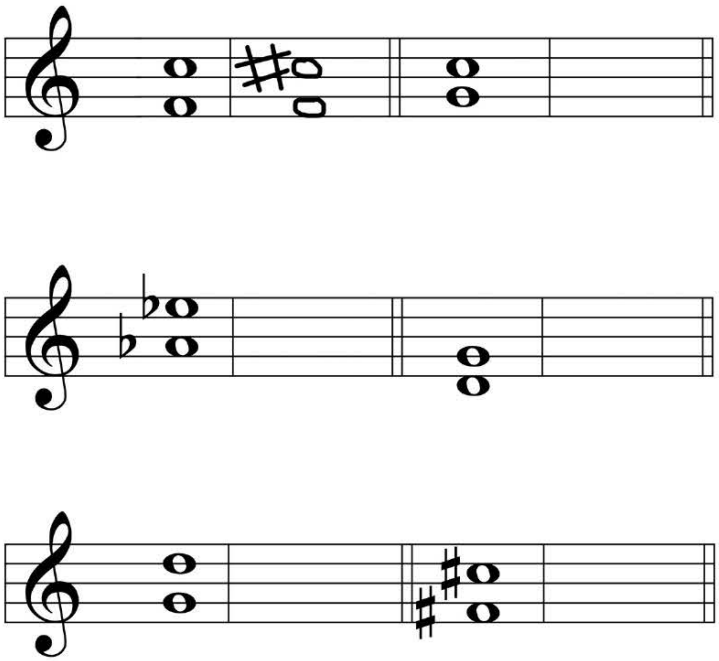
The Truth About Perfect Intervals

C up to F is a PERFECT 4th

C up to F♯ is an AUGMENTED 4th

The note names of C and F remain unchanged so the interval is still a fourth. Accidentals are added to change the above Perfect 4th to an Augmented 4th.

Below are some perfect intervals. Make each interval a half-step larger in the blank measures provided. Do not change the given notes! Simply add sharps or flats to make each interval a ½ step larger. Now, this is easy! The first one has been done for you:





Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.

IMPORTANT: Perfect intervals are **never** identified as MAJOR or MINOR!

If you make any of the perfect intervals a half-step smaller, the perfect intervals are then identified as DIMINISHED. Diminished means to "make smaller". Example:

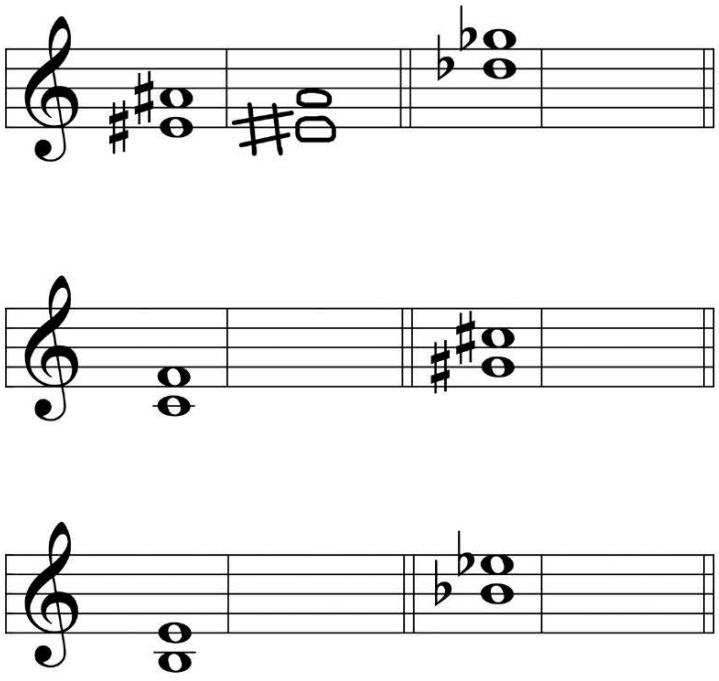
D up to G is a PERFECT 4th

D up to G♭ is a DIMINISHED 4th

The intervals above are still types of 4ths because both contain the same note names of D and G. The flat sign that was added to the second example made the interval a diminished 4th.

Below are some Perfect 4ths. In each of the blank measures provided, add the needed accidentals to turn each Perfect 4th into a Diminished 4th.





Although Mayron Cole owns the copyright to this page, she is granting permission to copy it **only** under the following condition: Teachers and students may print this page at home, school, or at their local print shop; and teachers and students may download, view, copy and/or share this page digitally.