The MAYRON COLE PIANO METHOD

Charlotte

an old-fashioned southern waltz

A Note from the Composer

On a long-ago trip through North Carolina, I was impressed with the beauty of the city of Charlotte. As I traveled about the area, my imagination conjured up old antebellum mansions and the grand dances that were held in many of them. When I returned from the trip, I composed *Charlotte* in honor of that great city. As you play *Charlotte*, please let your mind wander to the days of ball rooms, ladies in hooped formals, and gentlemen in cutaway tuxedos dancing the night away... without air conditioning!



Mayron Cole

Cadences

A cadence is a series of chords that mark the end of a phrase, a segment of music, or a composition. The two cadences that are used most often in your music to end a composition are **authentic cadences** and **plagal cadences**.

Authentic Cadence

An authentic cadence progresses from the V chord to the I (tonic) chord. The tonic chord may be major or minor. This is the stronger of the two cadences. Most of the compositions you have learned so far end with an authentic cadence.

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Plagal Cadence

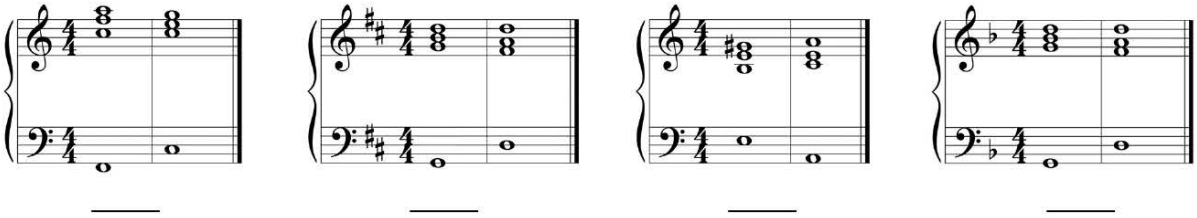
A plagal cadence progresses from the IV chord to the I (tonic) chord. The IV chord and I chord may be either major or minor. This cadence is often used when playing hymns. It is sometimes called the “amen cadence”.

Picardy Third

In European music, it was thought that a minor triad was too weak to end a composition. So minor compositions often used a MAJOR triad as the ending chord.

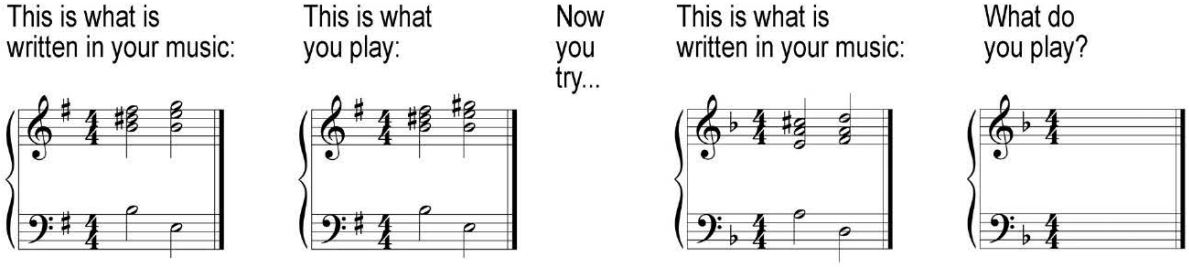
Cadences... Let’s Give ‘Em a Try!

Below are some cadences. Decide if each cadence is Plagal (IV to I) or Authentic(V to I). Under each cadence, write **P** for Plagal or **A** for Authentic:



Picardy Thirds! You Try It!

Below are some cadences. The ending chord (tonic chord) is minor. Change the ending chord to a MAJOR CHORD. You’ve now created a Picardy third! It’s simple to change a minor triad to a major triad. Just raise the third of the chord a half step! Presto! The minor triad is now a major triad!



Note: The composer likes to use a Picardy third ending to most minor hymns when she plays the piano for church. If you are playing with an organist, be sure to forewarn the organist about the Picardy third you will be using. We must always be kind to organists for someday we may become one!

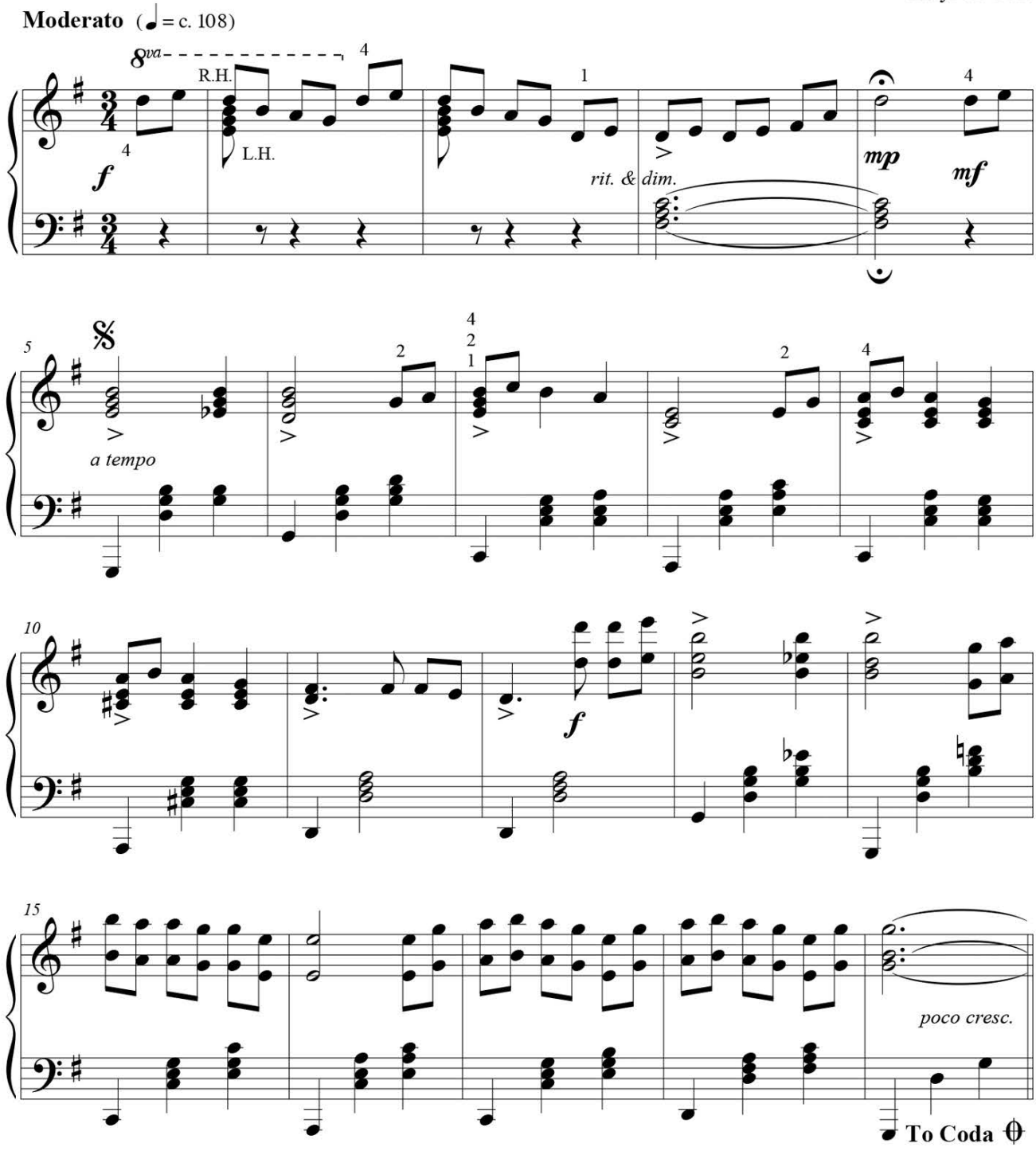
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(orchestrated accompaniment has a 2 measure count-in)

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20

mf

25

mp

f

30

mp

decresc. & poco rit.

35

p

mf

D.S. al Coda



37

8va

f

rit. & dim.

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Information That You Will Need if You Take Theory in College!
No Kidding!

On the previous pages you were introduced to augmented and diminished intervals using only perfect intervals. When an interval is augmented or diminished, the size of the interval is increased or decreased by a ½ step! But here's what is interesting: an interval can be *doubly* augmented or *doubly* diminished! Wow! Doubly augmented means to enlarge the perfect interval by a WHOLE STEP. Doubly diminished means to decrease the perfect interval by a WHOLE STEP.

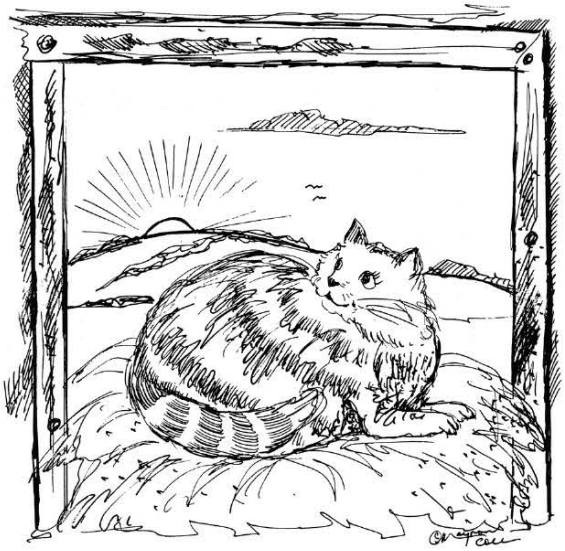
You can increase a PERFECT interval by a WHOLE STEP by simply adding a double sharp (^{x}) to the highest note, or you can add a double flat ($^{\flat\flat}$) to the lowest note. Like this:

C up to F is a Perfect 4th

C up to F$^{\sharp}$ is an Augmented 4th

C up to F^{x} is a doubly Augmented 4th *

** Yes! C up to F^{x} is enharmonic (sounds the same) as C up to G. But if the note names used are C and F then the interval is some type of fourth.*



A up to E is a Perfect 5th

A$^{\flat}$ up to E is an Augmented 5th

A$^{\flat\flat}$ up to E is a doubly Augmented 5th **

***Yes! Yes! You are correct! A$^{\flat\flat}$ up to E is enharmonic as G up to E. But the two note names used are A and E; so this interval is some type of 5th.*

The author realizes that doubly augmented and doubly diminished intervals are rare, but she wants you to know 'em when you see 'em. When are doubly augmented or doubly diminished intervals used? When the composer wants to change the tones (sounds) in a chord. The composer must use the correct chord tones to build a triad (root, third, fifth), but she can use double sharps and double flats to alter those tones to other sounds outside the chord structure... and still be "legal" when creating the chord.

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