



Melody Adventures™

BOOKS 1 & 2

SUPPLEMENT SAMPLES

Gayle MacAulay Dunsmoor

To the Teacher/Student

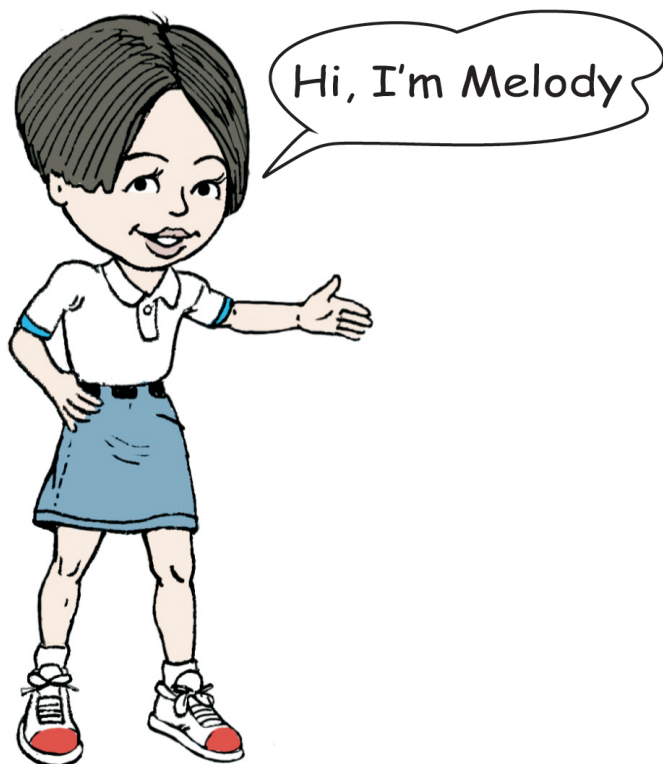
This MA 1 & 2 SUPPLEMENT can be added reinforcement for MA BOOK 1 & MA BOOK 2.

At any time during the MA series, the chord theory & chord-based techniques can be applied to the melodies in the KA BASICS Series.

For students who are not comfortable with 'chord theory', the focus can remain on performance of the melodies & songs.

For more information:

www.quenmar.com



Come and join us ...

Rhythmic Accents

2/4 Time

Strong weak

FROM A SYMPHONY (F)

Joseph Haydn
1732 - 1809

Pensively (♩ = 120-132)

Even though he's dead and gone,

mp

Hay - dn's mus - ic car - ries

check Key Signature (B^b)

on. So much to be

mf

heard and sung, start - ing with this well - known one.

f

rit.

17 DUET: "From a Symphony"

5

9

13

rit.





Rhythmic Accents

$\frac{4}{4}$ or C^* Time

> Strong w weak (Medium w weak

*C means 'Common Time'

HEADING OUT (G)

$\text{♩} = 84-92$

With Excitement

1 3

> w w w w w w

Head - ing out to join a friend and

3 5 8 8

have this day for play.

3 2 4

[5] (p 6)

1 x* 3 5 x

Base - ball, back - pack, skate - board and my cap. No way I'll be bored. No Way!

3 4 3 1 5 1 1 5

△ In what key is "Heading Out"? C Major ☐ F Major ☐ G Major ☐

DUET: "Heading Out"

[5]

• **Breath Mark** indicates new phrase begins.
The key before is released and a new phrase begins - with a slight accent. If the previous phrase ends with a rest, a • is not needed.



SKIPPING SONG (F)

Playfully (♩ = 116-132)

Key Signature

America,

3

Skip o - ver G and back to C.

*mf**

5

2

Skip o - ver F and sing with me

mp

check key signature (B \flat)

5

3

Skip o - ver G and back to C; Skip to the tune my dar - ling.

mf

f

1 5 3 1 2

* See Dynamics, *p x*



How many measures have a skip(s) of a 3rd in the above melody? six ☐ seven ☐

DUET: "Skipping Song"

5

Coda Passage added at the end of a composition or the end of a section.

Chords Built on C & G

C triad G triad G7 chord C triad

Home Tone Home Tone

UP AND AWAY! (C)

Steady with a lilt (♩. = 56-64)

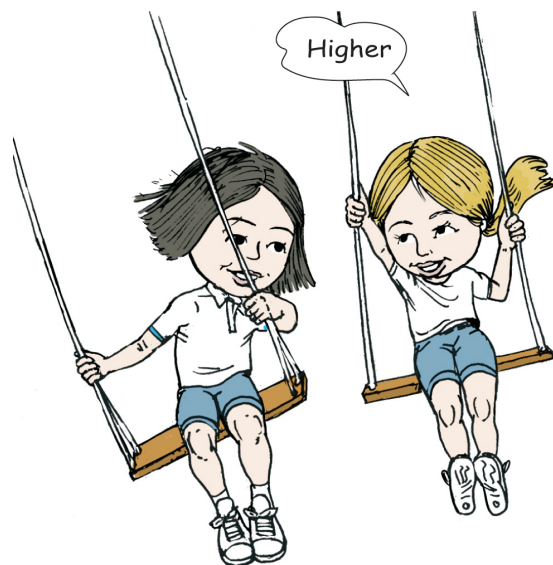
C G C continue chord names

5 3 2 1 2nd finger over thumb to G.

2 1 5

Coda

2 5



Chords Built on F & C

F triad C triad C7 triad F triad

Home Tone

Damper or Sustain Pedal
Place front of right foot on right pedal.

pedal down up down pedal up

Heel firm on the floor

Flowing (♩ = 72-84)

DIZZY DOES IT (G)

[F] [C7] [F] [C]

f

3 2 4

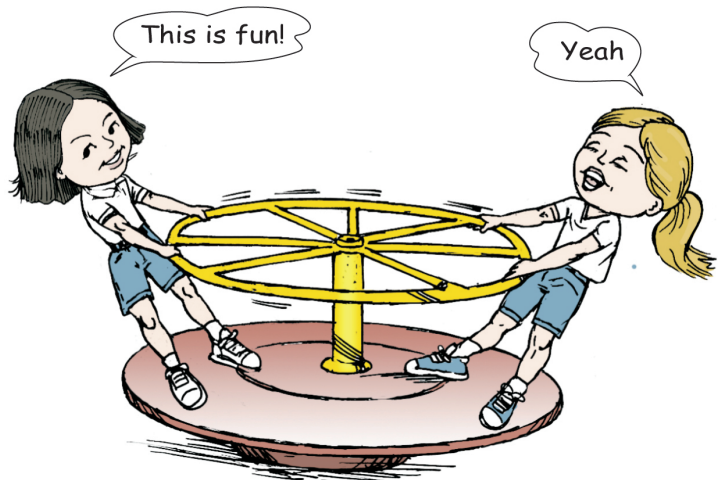
LH
Left Hand cross-over

continue chord names

3 2

Direct KC*

3 3 3



[C] Key of C (p 11) [F] [C] [G]

p

2 2 2

* KC: Key Change

3 5 to page 13

Key of C **Direct KC to Key of F**

p

2 3 4 2 1 5

rit.

Key of F

mp

3 2 5

Left Hand cross-over

3 2 3 4

Coda

pp

Lower Auxiliary ♪ (Aux.)

Descends 1 CS b/w (between) same names notes & returns

CS, Chromatic Step: closest distance b/w 2 keys on the piano.

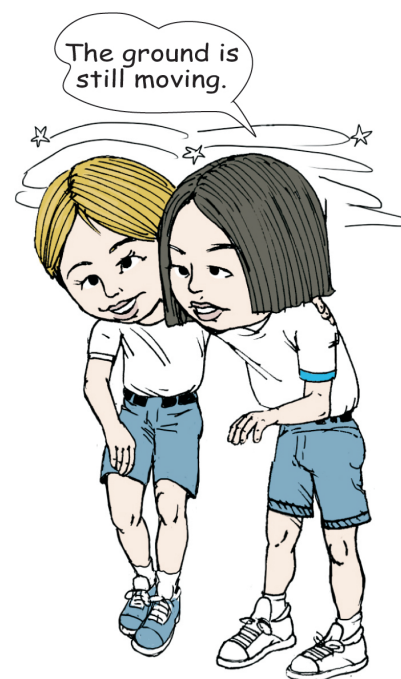
Ex: A ↓ 1 CS to G#

p

3 2 1 3 5

rit.

8vb (octave lower, p 50)



Chords Built On G & D

G Triad D Triad D7 Chord G Triad



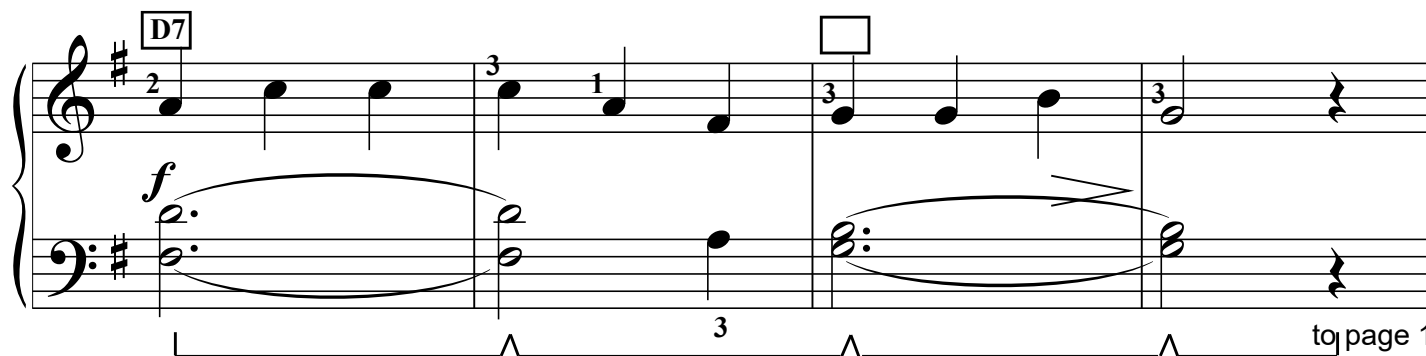
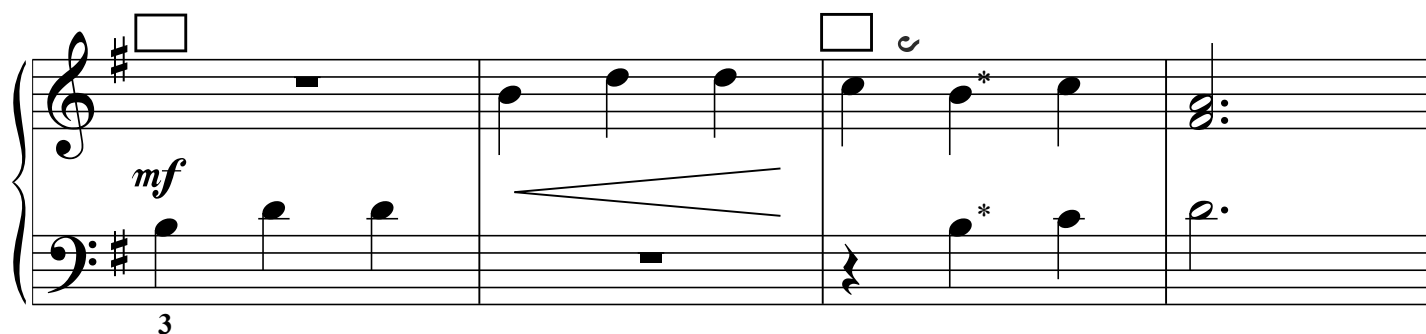
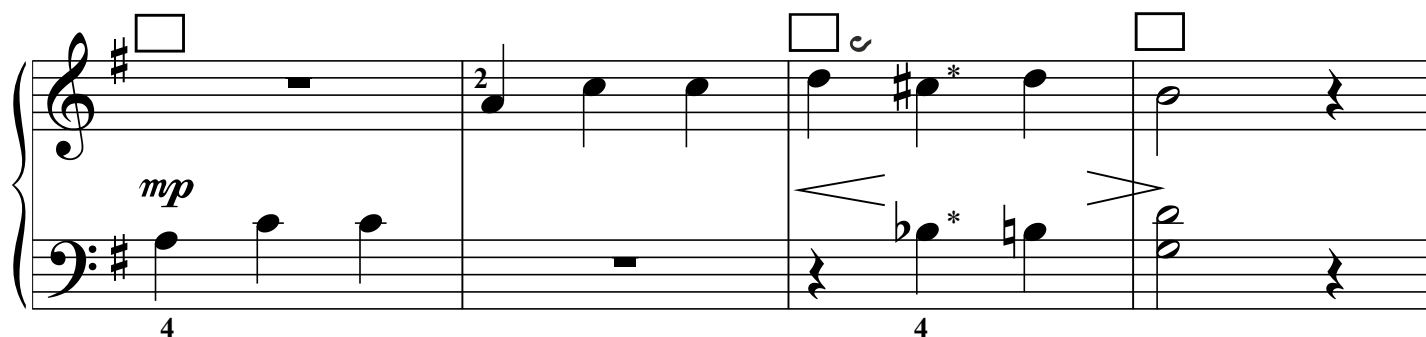
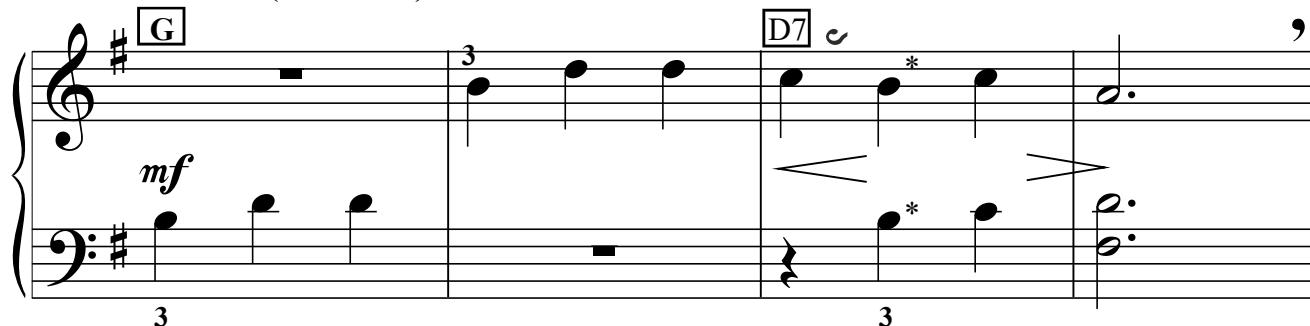
Play root of triads/chord with LH

a tempo Return to the original tempo
Generally follows a *rit.* or rit.

Place chord name in empty boxes

With a lilt ($\text{♩} = 60-68$)

BIKING HOME (G)



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* Lower auxiliaries (aux.): between beats & generally 1 CS down from the root, 3rd & 5th (at times, 7th).

Lower auxiliaries, can often be considered a 'Chromatic Drop', p 42 (generally, determined by the accentuation)

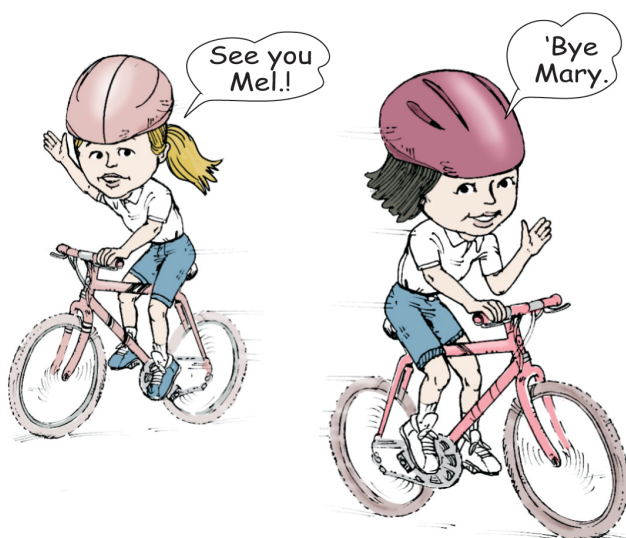
First system of musical notation (treble and bass clef). The treble clef staff contains a melody starting with a quarter rest, followed by a triplet of eighth notes (F4, G4, A4) marked with a 'c' (crescendo), then a quarter note (B4) marked with a '1'. The bass clef staff contains a half note (F3) marked with a '1'. The system ends with a comma.

Second system of musical notation. The treble clef staff continues the melody with a quarter rest, a triplet of eighth notes (B4, C5, D5) marked with a 'c', a quarter note (E5) marked with a '3', a quarter note (F5) marked with a '5', a quarter note (G5) marked with a 'c', and a quarter note (A5) marked with a '3'. The bass clef staff contains a half note (F3) marked with a '2'. The system ends with a comma.

Third system of musical notation. The treble clef staff continues the melody with a quarter rest, a triplet of eighth notes (B4, C5, D5) marked with a 'c', a quarter note (E5) marked with a '3', a quarter note (F5), a quarter note (G5), and a quarter note (A5). The bass clef staff contains a half note (F3) marked with a '2'. The system ends with a comma.

Fourth system of musical notation. The treble clef staff contains a melody starting with a quarter rest, followed by a quarter note (B4), a quarter note (C5), and a quarter note (D5). The bass clef staff contains a half note (F3) marked with a '5'. The system ends with a comma.

Fifth system of musical notation. The treble clef staff contains a melody starting with a quarter rest, followed by a quarter note (B4), a quarter note (C5), and a quarter note (D5). The bass clef staff contains a half note (F3) marked with a '5'. The system ends with a comma.



Chords Built on F & C

Key of F

F triad	C triad	C7 chord	F triad

Home Tone
(root)

Home Tone
(5th implied)

In boxes, write in the chord name

HAPPY DAY (C)

Spritely ($\text{♩} = 92-100$)

TRIADS I and V

C MAJOR Roman Numeral name for a triad built on the 'home tone'

V Roman Numeral name for a triad built on the 5th scale note

C is the root of triad I G is the root of triad V

Tri-ad - means three.

Often, simply 2 notes (at times, 1 note) are needed - full triad is implied. On the staff, triads occupy three consecutive lines *or* three consecutive spaces.

Advantage of Roman Numerals

Allows chords to **keep the same name** for the 12 major keys.

Cheerfully (♩ = 76-84)

PRIMO

MORE WITH FOUR (C)

Quar - ter notes and half notes; whole notes must be held 2 3 4

Sometimes there are man-y eigh-th notes. This is how a song un-folds: Hold on,

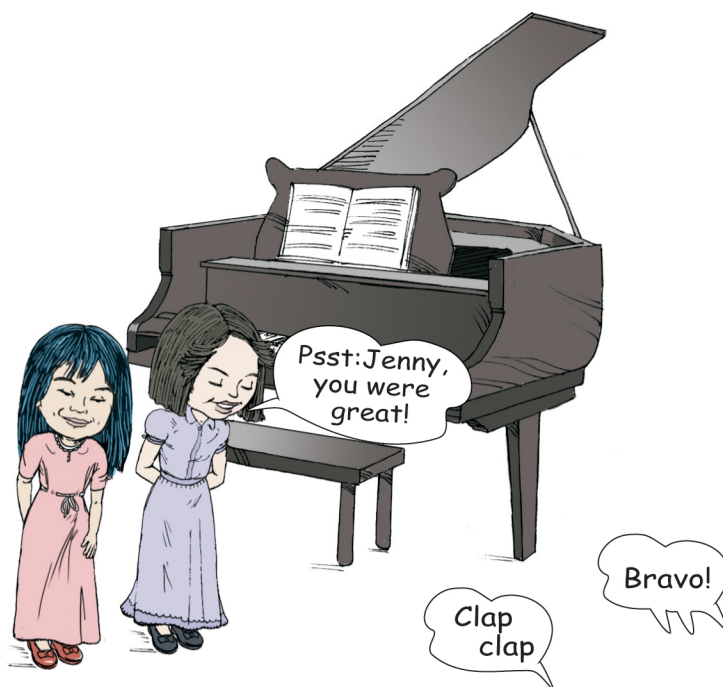
short and long. Choose notes, mix-em up and make a song.

* 5th of triad I is often the LH bass note before a V-1 closing (KA BASICS)

rit.

FOR THE TEACHER
or
ADVANCED STUDENT

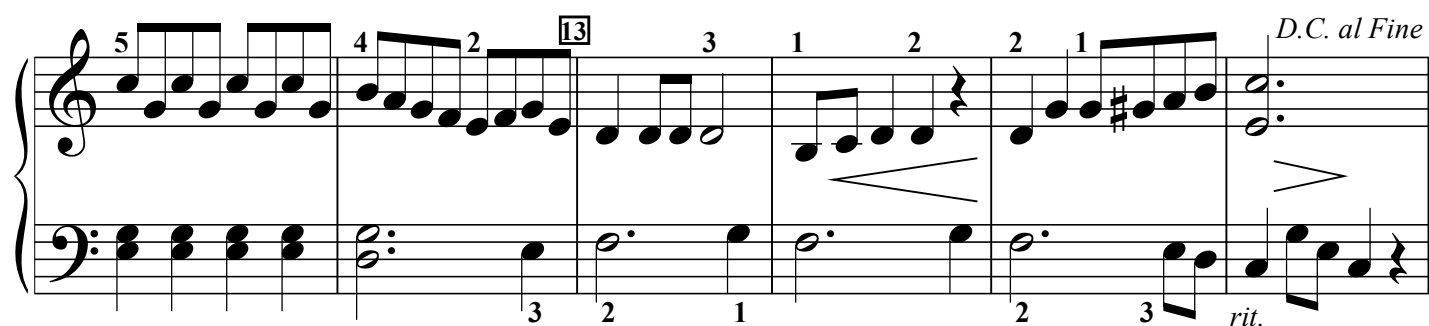
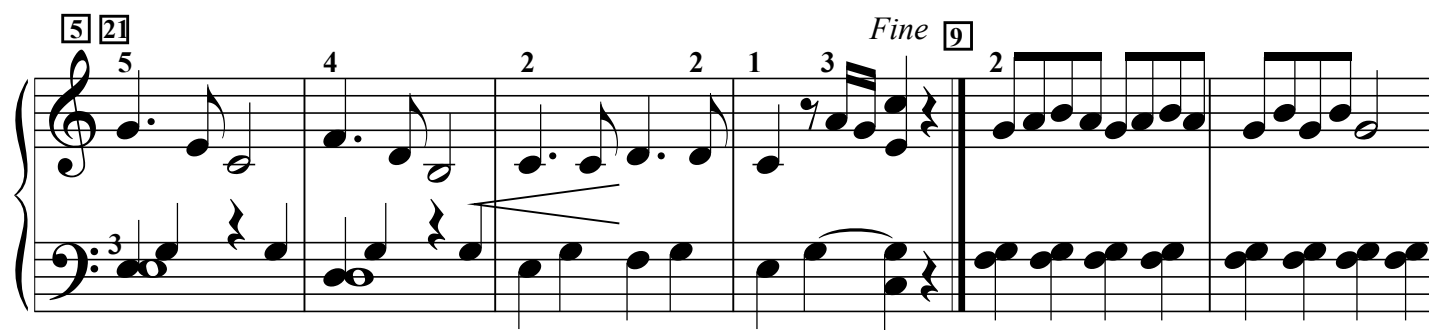
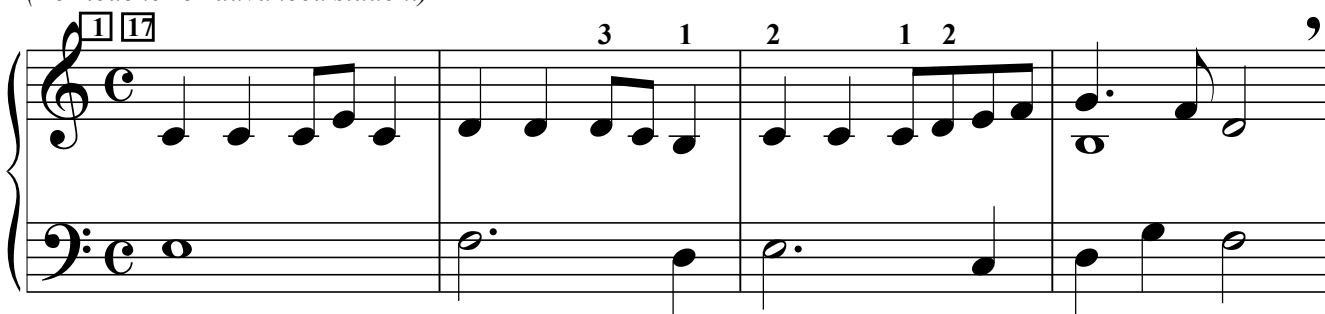
'MORE WITH FOUR' can be a duo (two pianos) *or* duet (one piano). As a duet, the PRIMO will need to be performed on a higher octave range.



MORE WITH FOUR (C)

SECONDO

(For teacher or advanced student)



I, V and V7

G MAJOR

I (G) **V7 (D7)** **I (G)**

G is the root of triad I D is the root of V(7)

5 scale notes up 4 scale notes up

Chromatic Steps (CS)

Closest distance b/w (between) keys on the keyboard.

Ex. G↓1 CS is F#; G↑1 CS is G#

Minor Triads

Lower the 3rd of a major triad 1 CS - becomes a **minor triad**. Minor triads are 3 CS from **root up to 3rd**.

Playfully (♩ = 72-84)

A SAILOR'S TUNE (G)

Gayle & Jim Dunsmoor

Oh I love to be on the bound-less sea, That's where I hear its

'Call'. While the bil-lows roll and the ship's bell tolls and I climb those rigs so

tall. If it gets too rough; have to be real tough, That's when we bat-ten

* i(g): minor triads are notated with lower case letters (pp 35- 42).

to page 29



down. But we know that when it's

mf

1 5 3



o - ver, Our la - dy ship will wear the crown. Oh I

vi7(KA Basics) V7

4 5 1 3 4

love to be on the o - pen sea, It's a sail - or's life for me.

p *a tempo* *rit.*

1 2 4

[1/3] (G)



How many lower auxiliaries (aux.) are on this page? one ☐ two ☐ three ☐

C Major Scale For Two Octaves

Chord V9

Includes 9th Scale Note
Without 7th, notated V/9.
With 7th, notated V9.
Slash (/) means 'add'

Chord I6

Includes 6th scale
note up from root.
(2 CS up from 5th)

I6/b3

I6 with minor 3rd added (*slash = 'add'*)
Changing between **minor & major 3rds**
is **frequent in a 'Boogie/Blues Style'**.

THE BOOGIE MAN (C)

Rhythmically Free (♩ = 68-76)



Rhythmically Free (2 = 66-76)

1/b3 16/b3 2 (6th)

mf

5 3 1 5 2 1

5 (6th) 2 2 2

>

[illegible]

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1 2 3 p

f continue chord names

p

ff $8vb$



Notice how often the 9th scale note (A) is part of the V or V7 chord.

Option: at times the RH melody can be rather than *

* 1st note held 3/4 of the beat; 2nd note held the other 1/4 of the beat.

TRIADS I and V(7)

F MAJOR (Scale Variation)

I (F) RH 8 LH down stems F is the root of triad I

V7(C7) 7th C is the root of V or V7

I (F) up stems RH 3 lower aux.



CLEANING DAY (F)

Cheerfully (♩. = 60-68)

5 I (F) 3 1

Push - ing the mop a - long;

mf

V7 (C7) 2

I6 (F6) 6th*

sing - ing a hap - py song. This is the day that I clean

mp

Cor - ners and ev' - ry - where; un - der the bed and chair

* Chord **I6**: includes note 2 CS up from the 5th of the chord.

V7(C7) **I (F)**

This floor's the clean - est it e - ver has been.

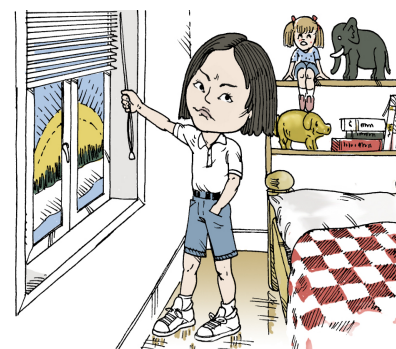
V(C) **KC/V7* (/G7) C Major** ,

O - pen the blinds; see how it shines.

V/9 & V/b9
Unless in sequential order, the **9th** is most often in an octave range away from the root - can clash! Without a slash, the 7th is part of the chord.

C MAJOR **to Key of F**

Who do I see hav - ing fun with - out me?



F MAJOR Emphatically **continue pedal**

Push - ing the mop a - long; not sing - ing an - y song.

V7 **I**

This floor's the clean - est; I'm sure you'll a - gree!

* **KC Key Change:** /V7 (slash indicates KC). The **next key** is generally preceded by its **LN** (Leading Note), p 34

from page 37

OPTION: 1. or 2. (Ending)

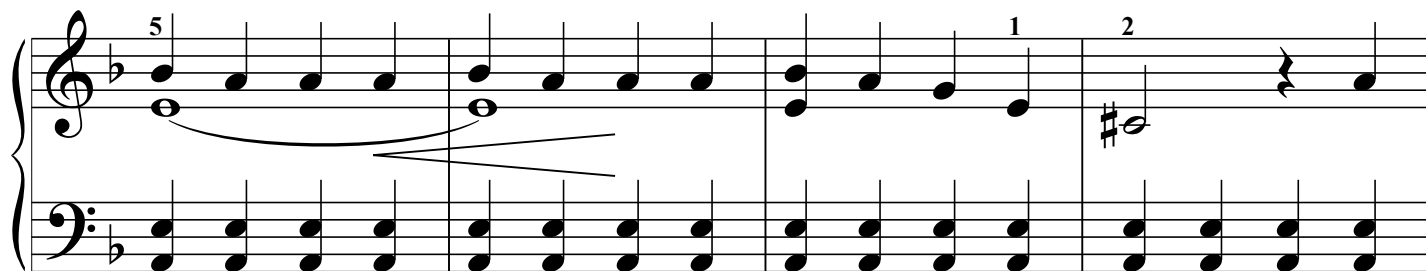
KEY of D MINOR

MORE FUN (d)

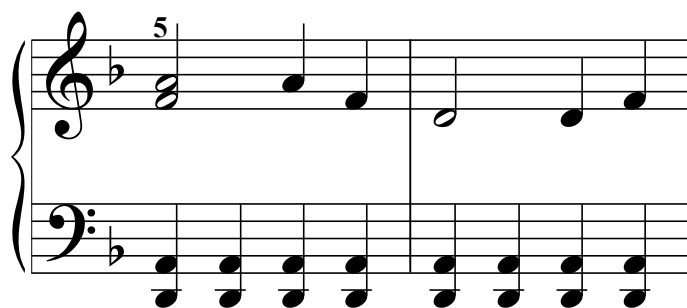
V/9 & V/b9
V/9: V triad with 9th scale note added
V/b9: V triad with 9th lowered 1 CS

Notice the $\flat 9$ ths in the tunes.
 To avoid a clash with the root note, they are often in another octave range.

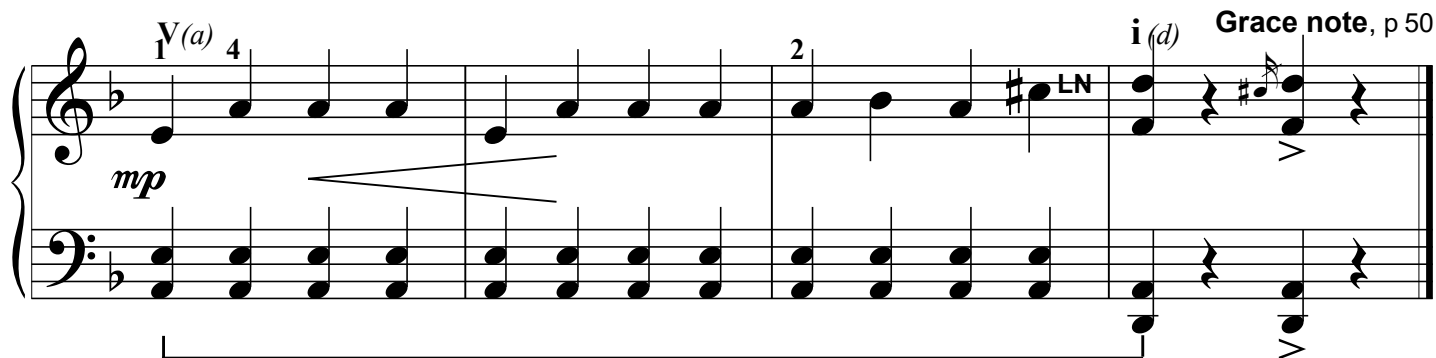
Accented notes/chords are at the performers discretion



A
root of V



D
root of i *excel. (Gradually faster)*



What is the **interval** between the 2-note LH accompaniment **chord** for "More Fun"?

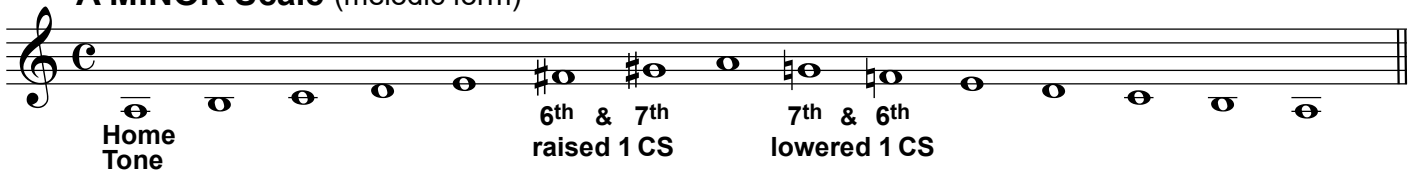
3rd ☐ 5th ☐ 7th ☐



How many **V^b/9** chords are on this page? _____

Melodic Form

A MINOR Scale (melodic form)

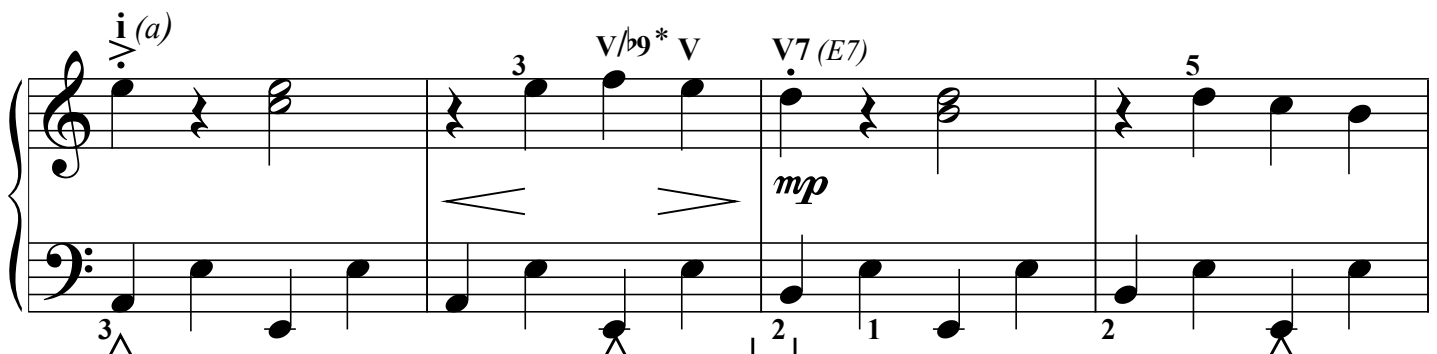
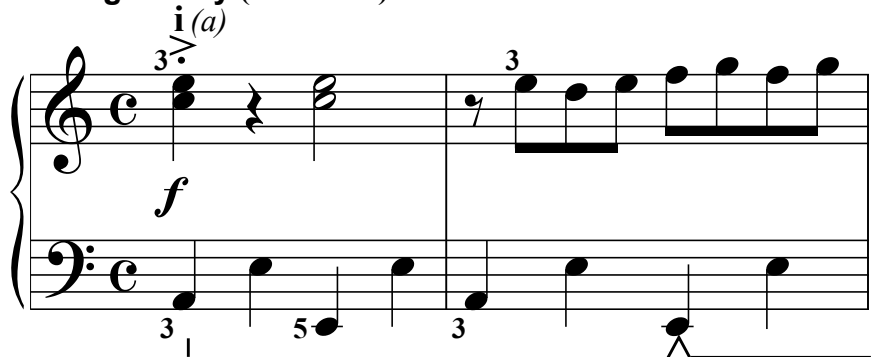


Ascending in the **Harmonic Form** (p 39), the **7th** is **raised 1 CS**. **Descending**, notes **remain the same**.
Ascending in the **Melodic Form**, the **6th & 7th** are **raised 1 CS**. **Descending**, 6th & 7th are **lowered 1 CS**.



ROMA DANCE (a)

Energetically (♩ = 68-80)



*V^{b9} & V^{b9}: include 'F'- the 9th scale note up from the root of the chord - lowered 1 CS.

4 ⁱ 2 1 2 3 V V^{b9} V ⁱ *a tempo* continue names

mf

rit.

3 3 4 2 1 2 continue pedal

1. 3 1 2 4

8vb - - -

2. 2 1 2 1 3 4 2 > >

p melodic, p40

TRIADS Im and V7

E MINOR Scale (melodic form, p 40)

5 scale notes up 4 scale notes up

Chromatic Drop ↓↗

Often on the beat & 1 CS ↓ from the root, 3rd or 5th of the chord.



DID YOU HEAR? (e)

Excitedly (♩ = 160-168)

5 e root 4 2 1 2

B root continue pedal

5th ↓ 1CS 3rd ↓ 1CS

* V7: includes 'A' - ↓2 CS from root (most often played above the root).

** V/b9 includes 'C' - ↑9 scale degrees from the root & lowered 1 CS (1 CS up from root in another octave range)

REVIEW

MAJOR KEYS

with

FOLKSONGS

Dynamics, as desired (*p x*)

$\text{♩} = \dots\dots\dots$
write tempo

I Am a Fine Musician (C)

Melody, Schwabenland
Lyrics, Gayle Dunsmoor

The musical score is written for piano and voice. It consists of four systems of music. Each system has a treble and bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The score includes lyrics and musical notation for both the piano accompaniment and the vocal line. Chord symbols (I, V7, I6, IV) are placed above the treble staff. Fingerings are indicated by numbers 1-5. The lyrics are: "I am a fine mu - si - cian; I like to play this song. If you could learn these lyr - ics, then you - could sing a - long. It's la, la, la. Just sing la, la, la, la, la. Not hard to do; Just sing la, la, la, la, la." The score ends with a double bar line and a fermata over the final note.

System 1: Treble staff: *I* Happily *c* *V7* *I* *,*. Bass staff: *1* *3* *4* *3* *2* *1*. Lyrics: I am a fine mu - si - cian; I like to play this song. If

System 2: Treble staff: *c* *V7* *I*. Bass staff: *5* *4* *5* *3*. Lyrics: you could learn these lyr - ics, then you - could sing a - long. It's

System 3: Treble staff: *V7* *I* *V7* *I6*. Bass staff: *4*. Lyrics: la, la, la. Just sing la, la, la, la, la. Not

System 4: Treble staff: *V7* *I* *V7* *I* *IV* *I*. Bass staff: *1*. Lyrics: hard to do; Just sing la, la, la, la, la.

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I Am a Fine Musician, Cont'd

Solo Break

Dynamics, as desired

Oh, My Darling Clementine (F & G)

♩ =
write tempo

I With Reflection

American Ballad
V7

1. In a ca - vern in a can - yon, Ex-ca - va - ting for a mine, Dwelt a
3. Drove she duck - lings to the wa - ter, Ev'-ry morn - ing just at nine, Hit her

3 3 2 5 1 1 3 5 4

min - er, for - ty nine - er, And his daugh - ter Cle - men - tine. Oh, my
foot a - gainst a splin - ter, Fell in - to the foam - ing brine. Oh, my

I V7 I Chorus

4 1 3

dar - ling, Oh, my dar - ling, Oh my dar - ling Clem - en - tine, You are lost and gone for -

IV V7 V7/6

e - ver, dread - ful sor - ry Clem - en - tine.

1. KC I ↓ 3 CS to Key of G 2. I ↓ 3 Fine

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rit.

Morena is the dark-complexioned woman whose beauty inspires many Latin American songs.

NOTICE: LH 2nd finger plays the pivot (piv.) key to the 8th & 10th scale degree up from the root note..

LH plays 2 chords: I(G) or V(D)

RH determines if chords are I, I6 or V, V7,V9

Morena, Morena (G)

Brazil

I LH Piv8 & Piv10

5 2 Piv8

I V7 (PN) V9 V7 V9

Isus2/4 I I6 I V7

I V7 V9 V7 V9 Isus2/4

(aux)

Piv10

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For Additional Harmonic Understanding:

***“Keyboard Accompaniment (KA) BASICS Books”* are
recommended in conjunction with
*“Melody Adventures BOOKS”***