



Melody Adventures™

BOOK 1 SAMPLES

Gayle MacAulay Dunsmoor

REVIEW OF KEYS
with
INTERVALS OF 3^{rds}, 6^{ths} and 10^{ths}
and
HARMONY CROSSINGS

Intervals That Reduce to 3rds

6 letter names
G up to E

10 letter names
G up to B

6ths & 10ths can be reduced to 3rds (3rds b/w hands). They give a pleasant blend/harmony.

Exercise:

To see and hear how intervals of 6ths and 10ths are equivalent to 3rds, cross your LH over the RH and play the following melody with the LH notes one octave higher than written.

MARY HAD A LITTLE LAMB

6ths ...
mp

10th
f 6ths...

Coda* (same hand position 1 octave higher)
pp

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

Harmony Crossing ✕

When **crossing by step** from opposite directions with middle notes that have the same letter name, the **outer notes can**, most often, **be reduced to 3rds** between the hands (3rds b/w hands, *p ix*)

3rds generally give a pleasant harmony

C = $\frac{4}{4}$ Time

MORE IN C

1 Time Signature 1

mp

3

2

1. 2.

9 13

mf

3

1. 2.

rit.

⚠️ How many measures have melody & accompaniment separated by a 10th? Three ☐ Four ☐

DUET/ACCOMPANIMENT (Play as written while "More in C" is played an octave higher than written)

1 5

2

1. 2.

9 13

2 4

1. 2.

5

5

rit.



Hi, I'm Melody

Come and join us...


And I'm Jay



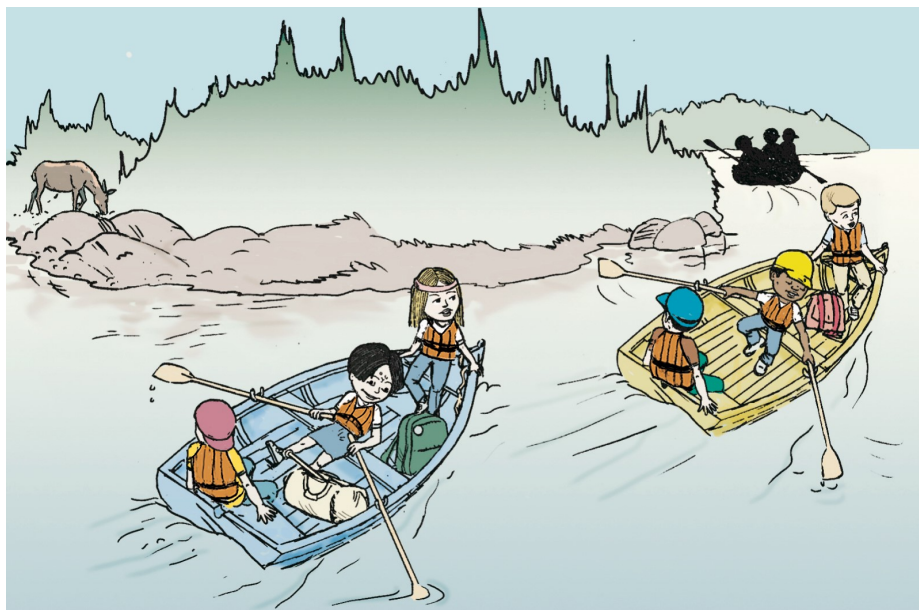
ROW, ROW, ROW YOUR BOAT

Rhythmic Accents

$\frac{3}{4}$ Time



strong weak weak



Merrily (♩. = 64-76)

1 2 America

Row, row, row your boat

mf (*p ix*) 3rds

3 2

5

3

5

gent - ly down the stream

1 3 5

to page 5

DUET/ACCOMPANIMENT (Play as written while the above melody is performed 1 octave higher than written)

© Owen Music to page 5

9 LH over RH 5 13

Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, life is

f 3rds 3rds

1 2 1 2

2nd finger crosses over thumb

17 LH over RH 5

but a dream Mer - ri - ly, mer - ri - ly, mer - ri - ly,

mp

1 2 1 2

21

mer - ri - ly, life is but a dream, a - dream.

pp

1 2 rit.

? How many ♪ (eighth notes) are needed to equal the time value of one ♩ (quarter note)? _____

? How many measures are in a musical sentence? Four ☐ Eight ☐

Duet/Accompaniment (cont'd from page 4)

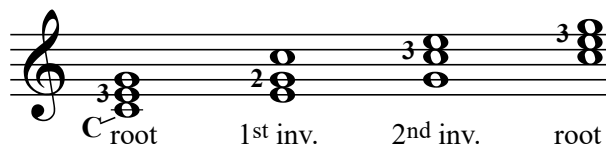
9 13 17 21

1 1 1 3 1 rit.

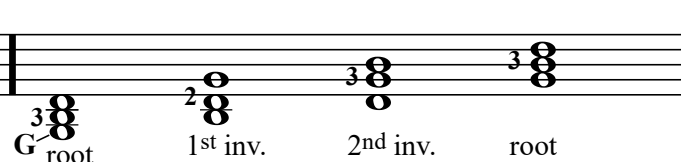
RH C, G and G7 Chords

CS Chromatic Step: Closest distance between two keys on the keyboard.
Ex. C to C#

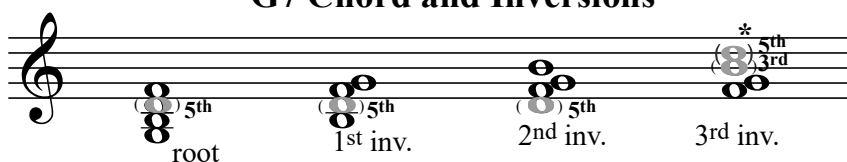
C Triad and Inversions (inv.)



G Triad and Inversions



G7 Chord and Inversions



'D', the 5th scale degree up from the root is **often omitted** (in grey)

* With 7th included, the 3rd (B) is **often omitted**

Notice: 7th is 2 CS down from the root

The line following a finger number indicates that the key is held after the other key(s) are released. The held key is released when the following key(s) are played.

C Scale with RH Accompaniment

Repeat *hands separately* until secure.

Sequential Chord (Seq. Chord)
 Play quickly lowest to highest note.
 Keys release together.

A PERFECT DAY

The LH melody for 'A Perfect Day' should sing out while the RH accompaniment plays softly.



Introduction

Happily (♩. = 52-60)

What chord is formed in the two measure introduction? _____

In the last 'Grand Staff', how many measures have all the notes from C triad? one ☐ two ☐

LH C and G(7) CHORDS

Roman Numeral Names

C Major Scale

C (1) D (2) E (3) F (4) G (5) A (6) B (7) C

C triad (I)

built on the 1st scale note.

G triad (V)

built on the 5th scale note.

I (C) and Inversions

I, V and V7

V(G) and Inversions

V7 (G7) and Inversions


The 5th scale degree up from the root ('D') is **often omitted** (in grey)Notice: 7th is 2 CS down from the root

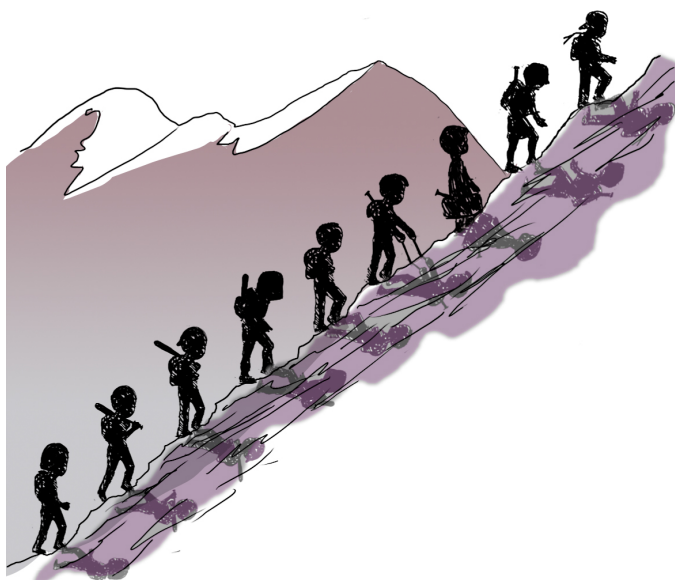
$\frac{4}{4}$ or C Time
Often referred to as
'Common Time'

C Scale
with accompaniment

Passing Notes (PN)
Transition from one harmony
unit to another I \rightarrow V7; V7 \rightarrow I
or I \rightarrow V7; V7 \rightarrow I

The Upbeat This melody begins on the 3rd beat. Referred to as the 'upbeat,' it precedes the first full measure.

The Slur  Drop with the wrist and a slight accent (>) Release 2nd note gently while lifting the wrist.



UP THE HILL

Plodding (♩. = 56-64)

Notice
The 2nd C *above* middle C
and
the 2nd C *below* middle C
are on the 2nd ledger line.
"Note Helpers" page 53

* V9: includes A - 9 scale notes up from root of chord

C Major Scale

C Major Scale in 3/4 time, showing both treble and bass staves. The scale is divided into five measures, each with a chord symbol above: I, V7, I, V7, I. Fingerings are indicated by numbers 1-5. The bass staff includes letter names C, D, E, F, G, A, B, C.

WHICH WAY?

With a lilt ($\text{♩} = 56-64$)

Breath Marks indicate the beginning of a phrase. The key before the Breath Mark is released and a new phrase begins with a slight accent. When the previous phrase ends with a rest, the Breath Mark is unnecessary.

Musical notation for the first system of "Which Way?". It features a treble staff with a melody and a bass staff with a simple accompaniment. The melody starts with a half note C, followed by quarter notes D, E, F, G, A, B, C. The bass staff has a whole note C. The first measure has a *mf* dynamic marking. Chord symbols 5 C(I) and 3 are above the first two measures. A breath mark is placed before the first measure.

Musical notation for the second system of "Which Way?". It continues the melody and accompaniment. Chord symbols G7(V7), C(I), and G7(V7) are above the measures. Dynamics include *mp*. A breath mark is placed before the third measure.

Musical notation for the third system of "Which Way?". It continues the melody and accompaniment. Chord symbols G(V), C(I), and G7(V7) are above the measures. Dynamics include *f*. A breath mark is placed before the second measure. The text "continue chord names" is written above the final measure.

Musical notation for the fourth system of "Which Way?". It continues the melody and accompaniment. Dynamics include *mp*. A breath mark is placed before the first measure. The system ends with a double bar line.

BALL PARK'S THERE

Emphatically (♩ = 128-140)

Melody *mf*

I(C) 1 5 *V7(G7)* 2 5

Come with me; the ball - park's there and _

I(C) 3 *V7(G7)* 4 *I(C)* 5 *V7(G7)* *I(C)* 4 continue Letter names

you should get pre - pared

I() 1 3 3

Jay Need some rest; I'm

mp

V() *Vb9()* ,

out of breath

I() 1 3 *V7()* 5 2 *I()* *V7* *I*

Be there soon with Beth

rit. 1 5



* *Vb9*: includes A^b - 9th scale note up from root - lowered 1 CS

I(1) II(2) III(3) IV(4)



F chord: chord IV(4) in the key of C;
built on the 4th scale note.

Routine practice is recommended.

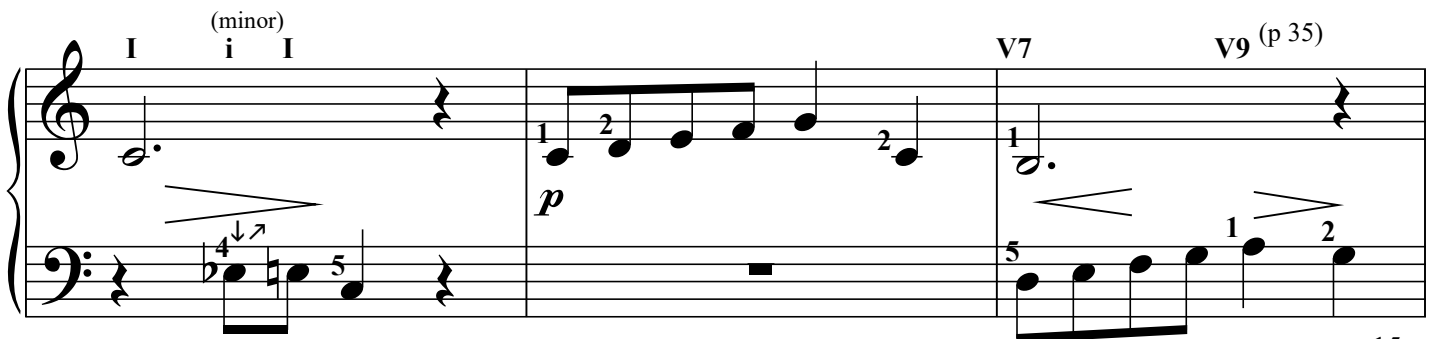
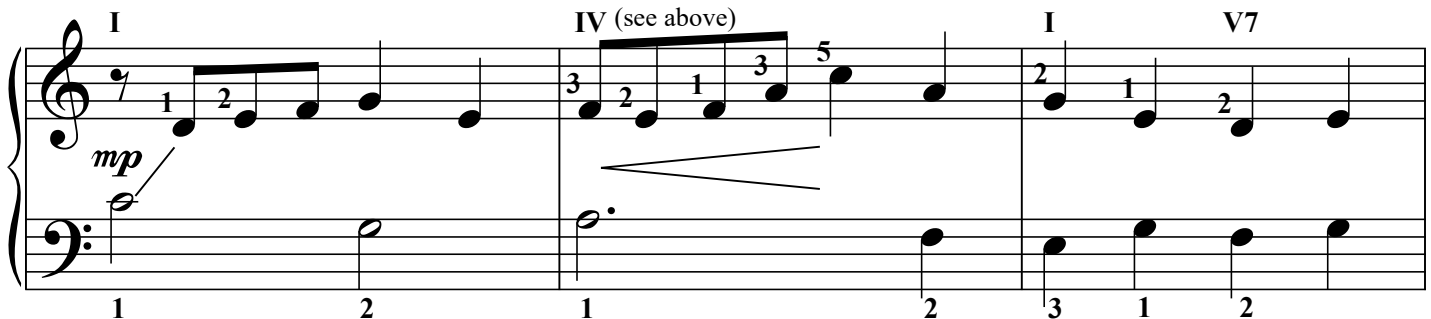
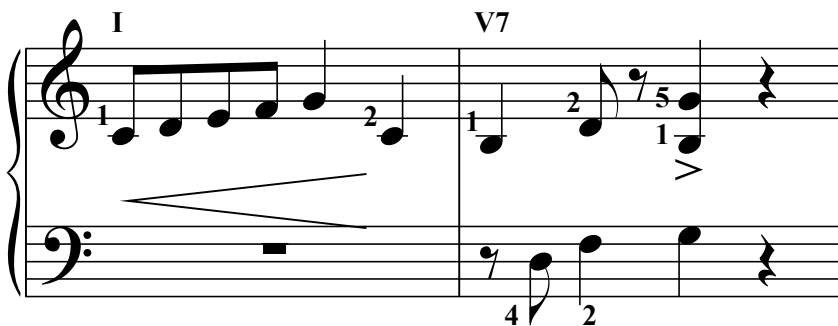
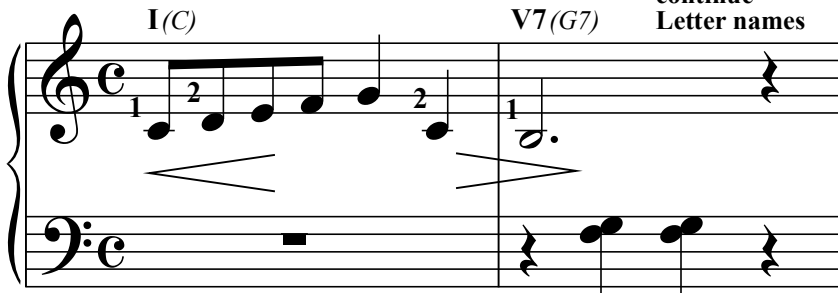
Throughout this book NOTICE measures with 'Harmony Crossings' & '3rds b/w Hands'.

LET'S GET GOING!

Exercise: play F triad & inversions, p 6

Energetically (♩ = 120-132)

continue
Letter names



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Chromatic Drop ($\downarrow \nearrow$)
 Drop of 1 CS - on the beat.
 Drop, generally, \downarrow 1 CS from
 the root, 3rd or 5th of the chord.

Chromatic Step (CS)
 Closest distance between two keys
 on the keyboard. Ex.: G \downarrow to F \sharp (G \flat)

The musical score is written for piano in C Major, 4/4 time. It consists of two systems of music. The first system shows a progression from I to V7 to V9 and back to I. The second system shows a progression from IV to V7 (marked with a cross and 'p x') to I, then V7 to I, and finally a chromatic step exercise marked 'rit.' with a 'step omitted' annotation. Fingerings are indicated by numbers 1-5. Dynamics include *mp* and *rit.*

⚠ What is the symbol for $\frac{4}{4}$ time? _____

⚠ What two words are often used referring to $\frac{4}{4}$ time? _____

EXERCISE

I - IV - V(7) - I

In the following boxes, write the Roman Numeral and Letter Name for each accompaniment chord:

The musical score is for the exercise I - IV - V(7) - I in C Major, 4/4 time. It features a treble and bass staff. Above the treble staff are four boxes for Roman numerals and letter names: . The bass staff contains block chords for each measure. The first measure is I (C major), the second is IV (F major), the third is V7 (G7), and the fourth is I (C major).

CHORD (II and II7)

I(1) II(2) III(3) IV(4) V(5)



D(7) Chord: built on 2nd scale note (II)
generally leads to V or V7

* **II7 (D7)** includes 'C' - 7 Letter names up
from the root of the chord
(or 2 CS down)

LET'S PLAY BALL

NOTICE PN (↘) from II7-V(7).
II7 leads to V7 same as V7 leads to I

C (I) Animated (♩ = 84-96)

G7 (V7) 3

Umpire Let's play ball; We've had e - nough de -

Jeremy *f*

C (I) [5] **G7 (V7)**

lay. Let's play ball; We have n't got all

C (I) sus4* [9] **D7 (II7)** continue Roman numbers

day. Ev' - ry one is on their base; So who is up to

p 1 3 4 2#

* **sus4:** Suspended 4th - the 3rd of the chord is replaced by the 4th scale note.
Generally, resolves to 3rd (KA BASICS)

to page 23

bat? There is no one at the plate; I think it should be

Pat. (PN var.) He just left with all his fish-ing gear

Here, Jay'll go; then Ron and Bet - sy Lear

 Which of the following is the Time Signature for "Let's Play Ball"? $\frac{4}{4}$ ☐ $\frac{2}{4}$ ☐

? From chord II7, to which chord do descending PN (\searrow) generally lead? V7 ☐ I ☐

DUET/ACCOMPANIMENT (Play 1 octave higher than written)

The image displays a musical score for the song "The Rose Tree". It is written for a single melodic line on a treble clef staff in common time (C). The key signature has one sharp (F#), indicating the key of D major. The score is divided into three systems, each containing two staves of music. The first system starts with a box containing the number 1, followed by a measure with a quarter rest and a quarter note D. The second system starts with a box containing the number 9, followed by a measure with a quarter rest and a quarter note D. The third system starts with a box containing the number 13, followed by a measure with a quarter rest and a quarter note D. The score includes various musical notations such as quarter notes, eighth notes, and rests. There are also dynamic markings like "rit." (ritardando) and "a tempo". The score ends with a double bar line and a repeat sign.

MINOR CHORDS

3 CS root up to 3rd (major chords - 4 CS)
Unless a title, minor chords are named with lower case letters.

KEY of A MINOR

Chords Im, IVm and V(7)

Harmonic Form (p 58)

i(a) iv(d) V(E) i(a)

minor 3rd minor 3rd major 4th

'A minor' has the same key signature as 'C Major' - the related major key.

NOTICE: in the Harmonic Form (above) the 7th note is raised 1 CS



Fermata or Pause

Hold rhythmic event for an appropriate time.

KC Key Change

sfz sforzando or forzando
Stong, surprise accent.
Other abbreviations:
sf or *fz*

STOP THE GAME!

With Anxiety (♩ = 80-96)



V(E) i(a)

sfz Jay Stop the game; I

mp

5 3

V7(E7) i(a) iv(d)

saw a sca - ry face. *mf* In the bush - es

4 5 2 1

KC KEY of C MAJOR (Related Major Key)
I

V7(E7) i(a)

right be - hind first base. Jeremy (Umpire) Yeah, no doubt; Do

PN → *f*

2 1 2 3 4

V7(E7) continue chord names

keep us up to date. Now, let's play ball be -

KC*/V KEY of A MINOR

fore it gets too late. Jay No! It was real; I

saw its glar - ing eyes. When it

stood up, it was real - ly high! mon-ster BIG!



? Unless otherwise indicated, which note is a sharp in the Key of A minor? C ☐ G ☐

? Which of the following chords are in "Stop the Game!"? i ☐ iv ☐ IV ☐

* KC: Key Change - generally notated /V or /V7. Slash indicates a change of key (KA BASICS)

NOTICE: For titles, minor chord notation is with upper case letters

Repeat the following chords an **octave lower** with the **Left Hand** (fingerings, pp 10 & 29)

The image shows two musical staves. The first staff is titled 'A Minor & Inversions' and contains four chords: A minor (root), A minor (1st inv.), A minor (2nd inv.), and A minor (root). The second staff is titled 'D Minor & Inversions' and contains four chords: D minor (root), D minor (1st inv.), D minor (2nd inv.), and D minor (root). Each chord is represented by a treble clef, a key signature of one flat, and a specific chord symbol above the staff. The root position chords are labeled 'root' and the inverted chords are labeled '1st inv.' and '2nd inv.'.

E7 & Inversions

V7 (E7)

E^{5th} root 1st inv. 2nd inv. 3rd inv.

'B', the 5th scale degree up from the root is **often omitted** (in grey)

***With 7th included, the 3rd (G#) is often omitted**

EXERCISE: resolve each of the above E7 chords to 'a & c' (i)

A Minor Scale (Melodic Form ↗ & ↘)

Apply LH notes/chords

(J = 80-96)

LOOK AT THAT!

With Fascination

8^{vb} – – – **Octave Below**
Notes played 1 octave
lower than written

continue names

a (i) **E(V)** **a (i)**

1 **5**

p

mf

a tempo

3* **melodic**

rit.

8^{vb}

* A minor scale in the ascending melodic form - 6th & 7th scale notes are raised 1 CS (KA BASICS)

Which of the following chords are in "Look at That"? a ☐ d ☐ E7 ☐

F Scale Variation

Roman Numeral I

IV (p 17)

V **V7** **I**

F(1) G(2) A(3) B^b(4) **C(5) D(6) E(7) F(1)**

aux. **aux.**

F chord built on the 'Home Tone' (I) B^b on 4th scale note (IV) C chord on 5th scale note (V, V7)

NOTICE: In the above key, **F chord is Roman numeral I**. In the **key of C** (p 10) **C chord is I**.

ADVANTAGE of ROMAN NUMERALS:
chord notation is the **same** for all **12 MAJOR** keys
and the **same** for all **12 MINOR** keys

RH F, C and C7 Chords

A musical staff in treble clef with a key signature of one flat (B-flat). It displays two sets of triads. The first set, starting with an 'F' below the staff, shows the F major triad in root position (F4, A4, C5) and its first, second, and third inversions. The second set, starting with a 'C' below the staff, shows the C major triad in root position (C4, E4, G4) and its first, second, and third inversions. Each triad is represented by three stacked notes with a number indicating the inversion.

V7 (C7) Chord and Inversions

Musical notation for the fifth scale degree in G major. The staff shows the notes G, A, B, C, D, E, F#, G. The fifth scale degree is D. The 5th interval is marked with a '5th' and the 3rd interval is marked with a '3rd *'.

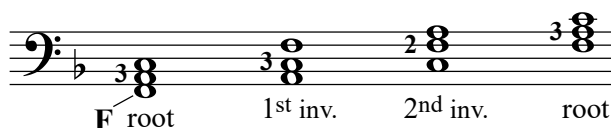
'G', the 5th scale degree up from the root is **often omitted** (in grey)

* With 7th included, the 3rd (E) is often omitted

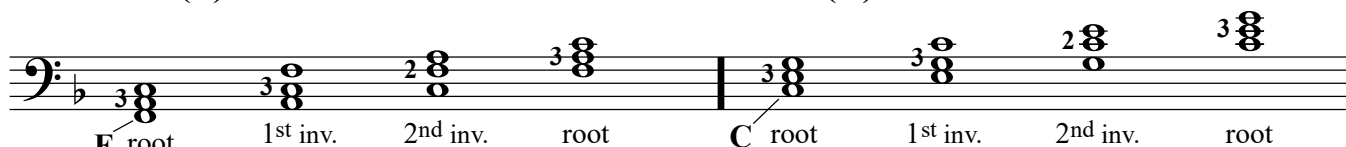
RH Accompaniment with I and V7

LH F, C and C7 Chords

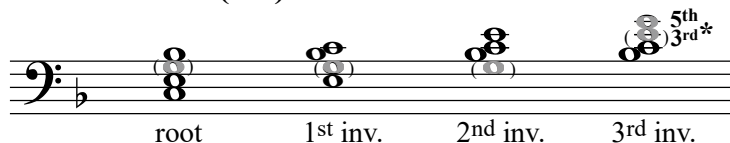
I (F) Chord and Inversions



V(C) Chord and Inversions



V7 (C7) Chord and Inversions



The 5th scale degree up from the root (G) is often omitted (in grey)

* With 7th included, the 3rd (E) is often omitted

F Scale with LH Chords I and V7

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

lower aux. upper aux.

EXERCISE: Repeat the above scale 2 octaves LOWER with the LH. (RH chords, p 28)

LH Accompaniment with I and V7

I V7 I

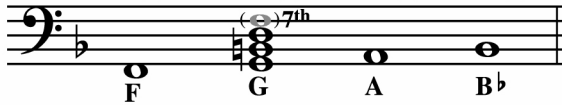
Let's play ball; We've had e-nough de - lay.

upper aux.

CHORD II(7)

Supertonic

I(1) II(2) III(3) IV(4)



G Chord: chord II - built on 2nd scale degree.
Generally, **leads to V or V7**

II7(G7): includes 'F' - 7 letter names up
from the root 'G' (or 2 CS down)

> Note played accented
with a staccato (off)

NOTICE: The following melody
is in 'Cut Time' (p 40)

BATTERS RIGHT AND LEFT

With determination (♩ = 120-132); (♩ = 60-72)

I(F) V(C)

5 1 4 5

Bat-ting from his right side, Ron gives it a whack.

mf *sfz* (p 24)

I(F) continue Letter names V7

3 5 2

Run - ning, run - ning, he's out.

mp

I V I V7 I IV I

5 4 3

Charg-ing on to se-cond, Jay slides in time. Um-pire gives a shout. (He's safe)

f 3rds *rit.*



I 5 3 1 ————— V7 5 4 1

Bet-sy from her left side, swings in - to the ball.

mf

I (p 30) II7 4 — 5 V

Sends it bounc - ing past a tree.

rit.

I 4 V7 5 I V7 I

Ev-ry-one is wait-ing; not a ball to see. Jay skips home with glee.

mp *mf*

I 5 4 V I 3 V7 I

All a - round the bas - es 1 2 3, Bet - sy is home free.

ff *rit.*



END OF THE NINTH

Decisively (♩ = 88-100)

CHORD IV

Tonic		Subdominant	
(1)	(2)	(3)	(4)
I	II	III	IV

B^b chord: IV in the key of F
4 scale degrees up from the tonic 'F'.

Bas - es load - ed

Guess the game
is up to me!



ten - sion's in the air. Jay stands

firm and meets that ball right square.

to page 33

DUET/ACCOMPANIMENT (Play as written while the above melody is performed 1 octave higher than written)

Bas - es load - ed

9 IV (B \flat) I (F)

5

p It's a fire - ball speed - ing past us *f*

1 2 3 5

continue
Roman numerals

2 13 5

all. Bra - vo bro - ther,



5 4 5

You sure hit that ball.

2 5 4

17 Coda

3 > 4 >

mp You sure hit that ball!

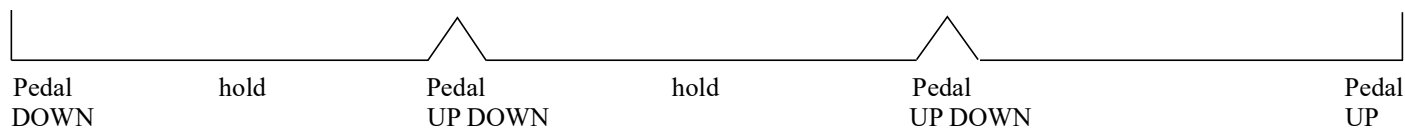
rit.



Damper or Sustain Pedal

The piano can have two or three pedals. The **pedal on the right** is called the **Damper** or **Sustain Pedal**.
Use the right foot and place your **heel firmly on the floor**.

Pedal Indications



Pedal Exercise

Use **RH 2nd finger** to play each of the notes of the following **F Major Scale**



Notice the **pedal goes down AFTER the first note**. Apply the above technique to melodies in this book.
You will discover that the **pedal can be held for notes that belong to the same harmony**. However, a change of harmony (or a thickness of sound) generally requires a change of pedal.

I - IV - II7 - V7 with Pedal

continue
chord names

The musical notation shows a sequence of chords in F major: I (F), IV (Bb), II7 (G7), and V7 (C7). The first three chords are shown in the first system, and the V7 (C7) is shown in the second system. The chords are marked with their Roman numerals and names in parentheses. Pedal indications (triangles pointing down) are placed below the chords: after the first I (F), after IV (Bb), and after II7 (G7). The V7 (C7) is marked with a 'continue' label and a 'chord names' label. The notation also includes fingerings (1, 2, 3, 4) and a sequence of notes (1, 2, 3, 4) in the bass line.

GOOD OL' BOY



Triumphantly (♩ = 136-148)

Introduction

f

rit.

I 4

V7

IV 2

I 1

V7 4

5

I 3

1. II7 2

V9

Repeat - RH 1 octave higher

2. V7

I

rit.

rit.

* V9: includes D - the 9th scale note up from the root of the chord (KA BASICS)



In the key of F, what is the Letter name for chord II7? _____

Prep Note

Note(s) from the chord prepare the remainder of the chord - and share the beat.
Prep Note(s) are either tied *or* released instantly.

FOR HE'S A JOLLY GOOD FELLOW**1** Joyfully with a lilt (♩. = 68-80)

England

25

For he's a jolly good

IV 1 29 V7

fel - low. For he's a

2 1 2 I 9 33

jolly good fel - low. For he's a

2 1 IV 13 37 V7 a tempo 5 4 continue Roman numerals

jolly good fellow and nobody can de -



1. (p 17) to next section 2. final ending *Fine*

ny For ny

aux.*

17 16* 21

mf no - bod - y can de - ny For *mp* no - bod - y

D.C. al Fine

can de - ny For

Auxiliary Reminder:
Between (b/w) notes with same name & b/w the beats. Often, b/w stronger beats. (See 1st two measures, above)

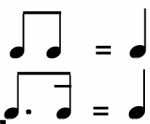
* I6 includes D - the 6th scale note up from the root of the chord (KA BASICS)

DUET/ACCOMPANIMENT (Play as written while the performer plays an octave higher than written)

1. 2. *Fine* 17 21 *D.C. al Fine*



Eighth Note with Dot



With dot, held for 1/2 its value longer.
2nd note is 1/2 its value shorter.

PROUD PAT!

"Note Find" pages 53 - 57.
Routine practise recommended

Rhythmically Free ♩ or ♪ (♩ = 116-128)

Introduction (Seq. p 7)

1 I 1 2 3 5 3 IV I 1 3 IV V continue names

5 1 5 3 1 2 1 2

9

f *p*

5 3 2 5

continue pedal

13

*I7** *IV* *I* *IV6* *I*

5 2 1 1 2 2 3 5

* I7: generally leads to IV



Which one of the following chords is NOT a part of the introduction? I ☐ IV ☐ V7 ☐

DUO ACCOMPANIMENT for 'Proud Pat' (as a DUET, the RH alone an octave higher)

Allow for 4 measure introduction

1

5

9

13

UP A MOUNTAIN SLOPE

The introduction can be for the performer *or* the accompanist.French Folk Tune
Lyrics & arr., Gayle Dunsmoor

Introduction

Here's some spec - ial words for a song that you may know!

Happily (♩ = 100-112)

Up a moun-tain slope with our drinks and back-pack. We came well pre-pared should we

get off — track. La, la, la, la just you and me;

to page 47

DUET/ACCOMPANIMENT (play as written while the above melody is performed 1 octave higher than written)

Introduction

Here's some spec - ial words for a song that you may know!

to page 47

continue chord names

Part of the scen - ic har - mo - ny. Up a moun-tain slope to new heights with na - ture. Such a love-ly day bright-ens hearts for sure!

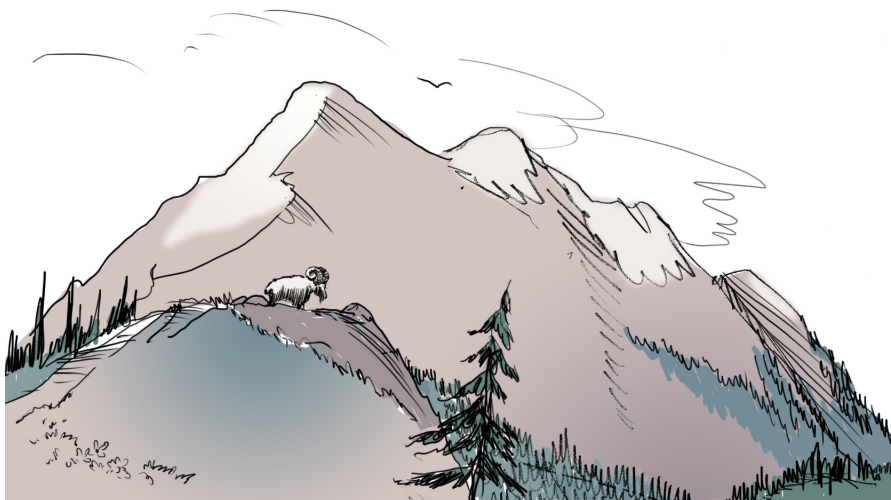
mp *f* *rit.* *p* *rit.*

9

QUESTIONS : 1. Does the melody with introduction have four 'harmony crossings'? Yes ☐ No ☐

2. Is there a measure without 3rds between hands? (3rds b/w Hands) Yes ☐ No ☐

EXERCISE: Repeat "Up a Mountain Slope" with more ∞ , '3rds b/w Hands', PN, $\downarrow \nearrow$, Seq. & Aux. Notes,



Duet/Accompaniment (cont'd from page 46)

3 3 3 2 9 2

rit. *rit.*

What Now? Cont'd

i 1 5 iv 1 2 , V7 continue names

mp

continue pedal

4 1 3 1

p

accel.*

2 4 1 3

mp

1 3 2 2

f

* accel. Accelerando: Gradually getting faster



Which of the following is the Time Signature for "What Now"?

$\frac{4}{4}$ ☐

$\frac{2}{2}$ ☐