

## READING 2

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# KEYBOARD READING 2

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## Chapter 1: Road Map Review

In this course we will introduce the fundamental processes involved with reading two-handed music and the basic terminology used in written notation. Chart navigation, reading polyphony, rhythmic notation reading, symbols and terms, charts/"real-world" reading, note identification and enharmonic equivalency will also be discussed.

As we learned in Keyboard Reading 1, the most common types of road map symbols are *repeat signs*, *first and second endings*, *D.S.*, *D.C.* and *coda*. These symbols are not only helpful for navigation but can also help to consolidate a chart. As they will fit comfortably on a music stand without requiring page turns, two to three pages are ideal for a contemporary chart. Throughout this book, we will use road map symbols to guide us through musical pieces that are two to three pages in length. Let's review the most common roadmap signs.

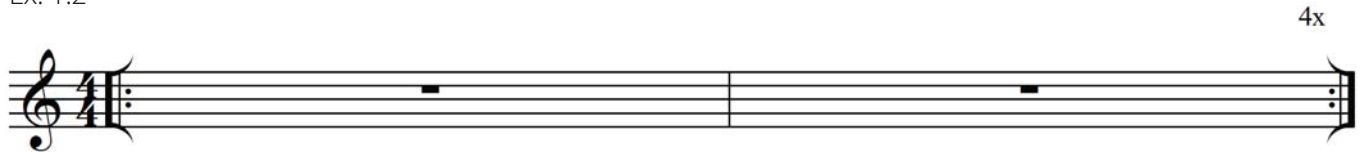
Repeat signs: Repeat the passage between the marks.

Ex. 1.1



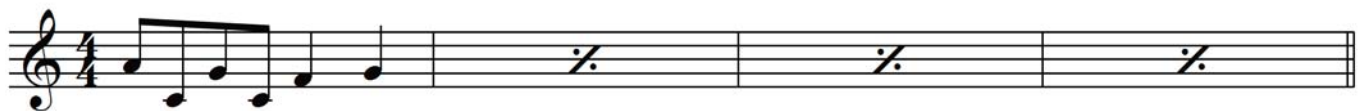
**Multiple repeat signs:** If this section is to be played more than twice, the number of times will be indicated at the end of the repeated section. In this case, "4x" tells us to repeat the passage between the repeat marks four times.

Ex. 1.2



**Single-measure repeats:** This symbol tells you to repeat whatever is notated in the previous measure.

Ex. 1.3



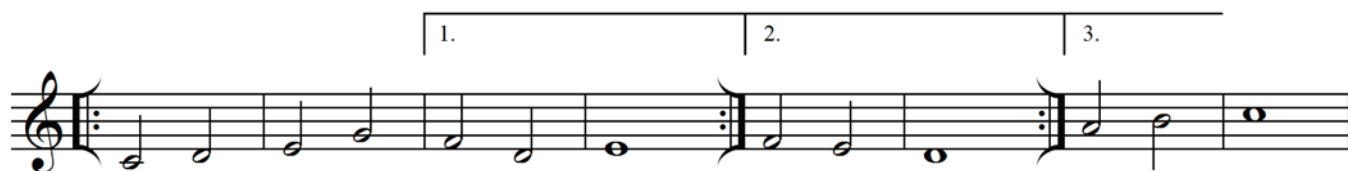
**Multiple-measure repeats:** The number above the multiple-measure repeat sign tells you how many previous bars to repeat.

Ex. 1.4

A musical staff in treble clef with a 4/4 time signature. The first four measures contain a melodic line: quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5; and quarter notes G4, A4, B4, C5. The fifth measure contains a multiple-measure repeat sign with the number "2" above it. Below the staff, the chords for the first four measures are labeled: F, Gm7, Dm, C, Bb2. The sixth measure contains a multiple-measure repeat sign with the number "4" above it.

**Endings:** Different endings for the same repeated phrase are indicated with a bracket and a number above the bar. In this example, play the first two measures, then continue to play the two measures of the first ending. Then repeat back to the beginning (previous repeat sign) and play the first two bars again, but this time, skip the first ending and play the second. Repeat back to measure 1 again, and play bars 1 and 2, skip to the third ending, and continue on to the next section.

Ex. 1.5



**D.C. (da capo):** Return to the very beginning of the chart.

**D.S. (dal segno):** Return to the sign, positioned somewhere earlier in the chart.  $\text{S}$

**Coda:** An ending section of a chart, indicated by a "bull's eye" symbol.  $\text{O}$

**Fine:** The end of a composition.

**D.C. al coda:** Return to the very beginning of the chart and play to the coda sign. At the coda sign, jump directly to the coda.  $\text{O}$

**D.C. al fine:** Return to the beginning of the chart and play to the ending (indicated by fine).

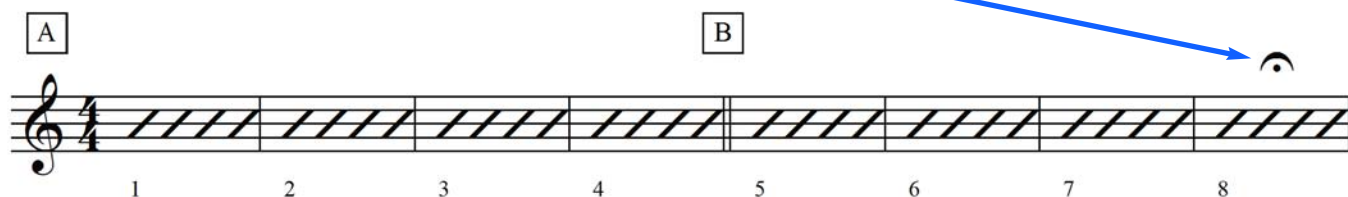
**D.S. al fine:** Return to the sign and play to the ending (indicated by fine).

Note: A chart should indicate if the repeats are still good within a D.S. or D.C.

**Rehearsal letters and bar numbers:** These are used to communicate where to start within the song during rehearsal.

**Fermata:** The "bird's eye" symbol indicates to musician to hold the note at his/her discretion, or until the conductor gives a cue to cut off or continue on.  $\text{~}$

Ex. 1.6



## Introduction to "Blues in Bb"

As we learned in Performance 1, the blues is a common musical form that is built upon the I-IV-V. "Blues in Bb" is a 12-bar blues form, which employs a swung eighth-note rhythmic pattern. First, let's discuss the road map of this piece. Play from the beginning to the D.S. al coda, then go back to the sign, play until "to coda," then jump immediately to the coda.

Ex. 1.7

The musical score for Ex. 1.7 is written in 4/4 time with a key signature of two flats (Bb). It consists of three systems of two staves each (treble and bass clef). The first system contains the first six bars of the blues form. A repeat sign (§) is placed above the staff at the end of the sixth bar. A dashed blue line starts from the repeat sign, loops back to the beginning of the first system, and then continues to the end of the second system. The second system contains the next six bars. The text "To Coda" is written below the staff at the end of the sixth bar of the second system, and "D.S. al Coda" is written below the staff at the end of the twelfth bar. The third system contains the coda, which is marked with a Coda symbol (⊕) at the beginning. The text "Coda ⊕" is written below the staff at the start of the third system.

## Pickup Notes

Notice there are two eighth notes at the very beginning.

Ex. 1.8

The musical score for Ex. 1.8 is written in 4/4 time with a key signature of two flats (Bb). It consists of two systems of two staves each (treble and bass clef). The first system contains the first two bars of the piece. A blue double-headed arrow points to the two eighth notes in the first bar of the first system, highlighting them as pickup notes. The second system contains the next six bars of the piece.

These are considered *pickup notes*. Pickup notes begin a piece with an incomplete bar, but are to be played in tempo.

Pickup notes would be counted as if the other, missing beats in the bar existed. For example, in the case of "Blues in Bb," the two eighth-note pickup notes equal one beat. So, in 4/4 time, you would count missing beats "one, two, three," and count the pickup notes "four and."

Ex. 1.9

Example 1.9 shows a piano piece in 4/4 time. The first measure is a pickup bar containing two eighth notes (Bb and A) in the treble clef. The second measure contains a quarter note (Bb) in the treble clef and a quarter note (Bb) in the bass clef. The third measure contains a quarter note (A) in the treble clef and a quarter note (A) in the bass clef. The fourth measure contains a quarter note (G) in the treble clef and a quarter note (G) in the bass clef. The fifth measure contains a quarter note (F) in the treble clef and a quarter note (F) in the bass clef. The sixth measure contains a quarter note (E) in the treble clef and a quarter note (E) in the bass clef. The seventh measure contains a quarter note (D) in the treble clef and a quarter note (D) in the bass clef. The eighth measure contains a quarter note (C) in the treble clef and a quarter note (C) in the bass clef. The piece ends with a double bar line.

The following example has a single eighth-note pickup. That eighth note would be the final "and" in the pickup bar, so you would count missing beats "one, two, three, four," and count the pickup note "and."

Ex. 1.10

Example 1.10 shows a piano piece in 4/4 time. The first measure is a pickup bar containing a single eighth note (Bb) in the treble clef. The second measure contains a quarter note (Bb) in the treble clef and a quarter note (Bb) in the bass clef. The third measure contains a quarter note (A) in the treble clef and a quarter note (A) in the bass clef. The fourth measure contains a quarter note (G) in the treble clef and a quarter note (G) in the bass clef. The fifth measure contains a quarter note (F) in the treble clef and a quarter note (F) in the bass clef. The sixth measure contains a quarter note (E) in the treble clef and a quarter note (E) in the bass clef. The seventh measure contains a quarter note (D) in the treble clef and a quarter note (D) in the bass clef. The eighth measure contains a quarter note (C) in the treble clef and a quarter note (C) in the bass clef. The piece ends with a double bar line.

The following example has a three eighth note pickup, so you would count the missing previous beats "one, two, three," and count the pickup notes "and four and."

Ex. 1.11

Example 1.11 shows a piano piece in 4/4 time. The first measure is a pickup bar containing three eighth notes (Bb, A, G) in the treble clef. The second measure contains a quarter note (Bb) in the treble clef and a quarter note (Bb) in the bass clef. The third measure contains a quarter note (A) in the treble clef and a quarter note (A) in the bass clef. The fourth measure contains a quarter note (G) in the treble clef and a quarter note (G) in the bass clef. The fifth measure contains a quarter note (F) in the treble clef and a quarter note (F) in the bass clef. The sixth measure contains a quarter note (E) in the treble clef and a quarter note (E) in the bass clef. The seventh measure contains a quarter note (D) in the treble clef and a quarter note (D) in the bass clef. The eighth measure contains a quarter note (C) in the treble clef and a quarter note (C) in the bass clef. The piece ends with a double bar line.

The left-hand pattern for this example employs a broken chordal pattern outlining the I-IV-V chords in the key of Bb major (I-Bb IV-Eb V-F).

Ex. 1.12

Example 1.12 shows a piano piece in 4/4 time. The first measure is labeled "Bb (I chord)" and contains a broken chordal pattern in the bass clef: Bb, A, G, F. The second measure is labeled "Eb (IV chord)" and contains a broken chordal pattern in the bass clef: Eb, D, C, Bb. The third measure is labeled "F (V chord)" and contains a broken chordal pattern in the bass clef: F, E, D, C. The piece ends with a double bar line.

Read through the left hand alone first, and notate the chord each bar is outlining. Also, be mindful of the accidentals in the piece (Ab and C#).

Ex. 1.13

## Blues in Bb

Jan Roper

Musical score for "Blues in Bb" by Jan Roper, in 4/4 time, B-flat major key signature.

Measure 1:  $\text{♩} = \text{♩}^3 \text{♩}$

Measures 2-4: First system of music.

Measures 5-7: Second system of music.

Measure 8: Third system of music, marked with a repeat sign (§).

Measures 9-10: Fourth system of music, marked with a repeat sign (§).

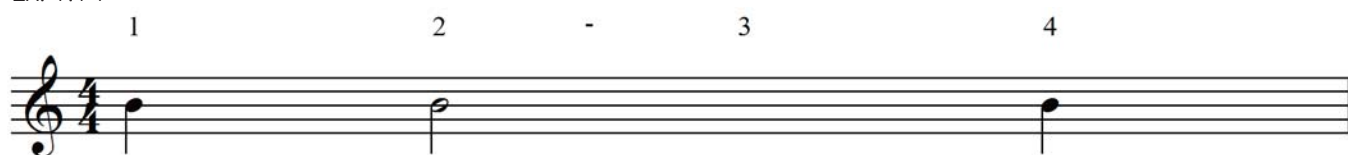
Measures 11-13: Fifth system of music, marked with "To Coda" and "D.S. al Coda".

Measures 14-16: Coda section, marked with "Coda" and a Coda symbol (⊕).



## Chapter 2: Counting Terminology Review

Ex. 1.14



For Example 1.14, it would not be necessary to count “one and two and three and four and” because all of the notes are on downbeats. Instead, we’d only need to count “one, two, three, four.”

Ex. 1.15



For Ex. 1.15, correct counting terminology would be “one and two and three and four and” because all beats are subdivided except beat 3.

### Dotted Rhythms: Rhythm Study 1

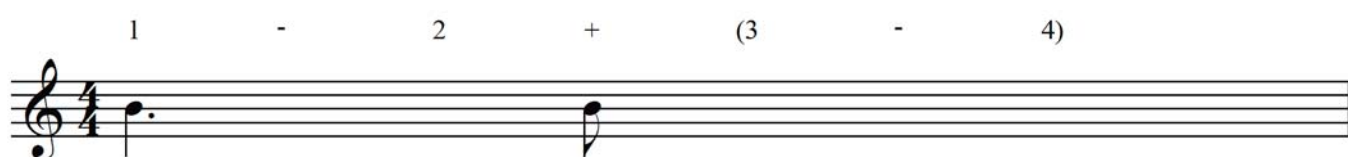
Notes sometimes have dots written just to the right of the note head. These are called *dotted notes*. Dotted notes are held for the value of the note plus another half of the value of the note. For example, a dotted quarter note is held for one-and-a-half beats: one beat for the quarter note, and another half beat for the dot.

Ex. 1.16 Dotted quarter note



So a dotted quarter note on beat 1 would be counted “one, two,” then the next beat you would count would be the “and,” or second half, of two.

Ex. 1.17



You will learn about dotted rhythms more in-depth in Harmony/Theory and Rhythm Reading Workout.

Copy Rhythm Study 1 onto manuscript paper and write in the counting terminology for all notes. The first line has been done for you. All four downbeats are played by the left hand. The "ands" (the second half of an eighth-note pairing) of each beat are only written in when a note or rest lands on an "and." Now try playing Rhythm Study 1, which includes dotted notes and simple syncopation.

Ex. 1.18

### Rhythm Study 1

Simple syncopation against quarter notes and half notes.

Continue writing in the counting from measure 5 on.

Measures 1-4 of Rhythm Study 1. The music is in 4/4 time. The right hand (treble clef) has a melody of quarter notes and eighth notes. The left hand (bass clef) has a steady quarter-note accompaniment. The counting for the right hand is: 1 2 + 3 4, 1 2 + 3 4, 1 + 2 3 4, 1 + 2 + 3 4.

Measures 5-8 of Rhythm Study 1. The right hand continues with a melody of quarter notes and eighth notes. The left hand continues with a steady quarter-note accompaniment.

Measures 9-12 of Rhythm Study 1. The right hand continues with a melody of quarter notes and eighth notes. The left hand continues with a steady quarter-note accompaniment.

Measures 13-16 of Rhythm Study 1. The right hand continues with a melody of quarter notes and eighth notes. The left hand continues with a steady quarter-note accompaniment.