

**Practicing Major Scales
(Group 2 Keys):
F, B, G♭ (F♯) and D♭**

Play two-octave major scales in Group 2 keys. See pages 81, 95, 107, and 119. The following principles will help you remember the fingering for the Group 2 major scales:

1. Fingers 2 and 3 play the two-black-key groups (or white-key equivalents).
 - In the key of F major, fingers 2 and 3 play D and E.
 - In the keys of G-flat and D-flat major, fingers 2 and 3 play D♭ and E♭.
 - In the keys of B and F-sharp major, fingers 2 and 3 play C♯ and D♯.
2. Fingers 2, 3 and 4 play the three-black-key groups (or white-key equivalents).
 - In the key of F major, fingers 2, 3 and 4 play G, A and B♭.
 - In the keys of G-flat and D-flat major, fingers 2, 3 and 4 play Gb, Ab and Bb.
 - In the keys of B and F-sharp major, fingers 2, 3 and 4 play F♯, G♯ and A♯.
3. When playing scales hands together, thumbs play at the same time on white keys (except on the first and last notes of F and B).

**Practicing Harmonic Minor
Scales (Group 1 Keys):
A, E, D, G and C**

Play two-octave harmonic minor scales in Group 1 keys. See pages 14, 29, 44, 56, and 69. The following principles will help you remember the fingering for the Group 1 minor scales:

1. All five scales use the same fingering.

RH: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
2. The fourth finger plays only once per octave in each scale.
3. Thumbs play on the tonic of each scale.
(Note: Thumb must be substituted for finger 5 at the beginning and end of the scale.)
4. When playing hands together, finger 3 in each hand plays at the same time.

**Practicing Minor Scales
(Group 2 Keys):
B and F**

The following principles will help you remember the fingering for the Group 2 minor scales:

1. The RH fingering for B minor is the same as the Group 1 minor keys.

RH: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
2. The LH fingering for F minor is the same as the Group 1 minor keys.

LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
3. The fourth finger plays only once per octave in each scale (except for the first note of B minor in the LH and the last note of F minor in the RH).

Block Chord Accompaniment



Andantino

A musical staff in 2/4 time with a key signature of one sharp. The melody line consists of eighth notes. The lyrics "Sicily" are written above the staff. Measure 1 starts with E major. Measures 2-3 show a transition through A/E major and E major. Fingerings 1 and 2 are indicated above the notes.

6

F#7 B7/F# F#7 B7/F#

B7/D#

A musical staff in 2/4 time with a key signature of one sharp. The harmonic progression is F#7, B7/F#, F#7, B7/F#, B7/D#. The melody line consists of eighth notes. Fingerings 1, 2, and 3 are shown above the notes. Measure 6 starts with F#7.

12

A/E

E

B7/D#

E

A musical staff in 2/4 time with a key signature of one sharp. The harmonic progression is A/E major, B7/D#, E major. The melody line consists of eighth notes. Fingerings 1, 2, 3, 5, and 1 are shown above the notes. Measure 12 starts with A/E major.

Waltz Style Accompaniment



TELL ME WHY

Andante

United States

A musical staff in 3/4 time with a key signature of one flat. The melody line consists of eighth notes. The harmonic progression is I (F# minor), IV (B minor), and I (F# minor). Fingerings 1 and 2 are shown above the notes.

5

2

1

vi

V7/V

V7

9

1

3

1

IV

V7/vi

13

3

1

4

V7

I

V7/ii

V7/V

► Transpose to G major.

Play all four vocal parts.

WENN SO LIND DEIN AUGE MIR

(EXCERPT FROM LIEBESLIEDER WALTZES)

Johannes Brahms (1833–1897)

Op. 52, No. 8

Im länder tempo (In slow waltz tempo)

Soprano (S) Alto (A) Tenor (T) Bass (B)

p

Play the following progression in these keys:

Bflat Major, F Major, C Major, G Major, D Major

Playing a Chord Progression
That Modulates to the
Relative Minor

Play the chord progression that modulates to the relative minor.

A handwritten musical score for a guitar-like instrument. It consists of two staves. The top staff is in common time (indicated by a '4') and shows chords C, G7, C, Am, Dm, E, and Am. The bottom staff is also in common time and shows corresponding bass notes. Fingerings are indicated above the notes: 5, 2, 1 for the first C; 4, 2, 1 for G7; 5, 2, 1 for the second C; 5, 3, 1 for Am; 5, 2, 1 for Dm; 5, 3, 1 for E; and 5, 2, 1 for the final Am. The bass staff has fingerings 2, 5, 3, 1, 2, 1, 5 below the notes. Below the score, the key changes are labeled: Key of C: I (V7), I, vi; Key of Am: i (iv), V, i.

Play the following progression in these keys:

G minor, D minor, A minor, E minor, B minor

Playing a Chord Progression
That Modulates to the
Relative Major

Play the chord progression that modulates to the relative major.

A handwritten musical score for a guitar-like instrument. It consists of two staves. The top staff is in common time (indicated by a '4') and shows chords Am, E7, Am/C, Dm/F, C/G, G7, and C. The bottom staff is also in common time and shows corresponding bass notes. Fingerings are indicated above the notes: 5, 3, 1 for Am; 5, 2, 1 for E7; 5, 3, 1 for Am/C; 5, 2, 1 for Dm/F; 5, 2, 1 for C/G; 4, 2, 1 for G7; and 5, 2, 1 for the final C. The bass staff has fingerings 3, 2, 1, 1, 4, 4, 1 below the notes. Below the score, the key changes are labeled: Key of Am: i (V7), i6; Key of C: vi6, ii6, I6, V7, I.

SEHNSUCHT NACH DEM FRÜHLINGE

Wolfgang Amadeus Mozart (1756–1791)

K. 596

Fröhlich (Joyful)

6

Komm, lie - ber Mai, und ma - che die Bäu - me wie - der grün,
und laß mir an dem
Ba - che die klei - nen Veil - chen blühn!
Wie möcht ich doch so ger - ne ein
Veil - chen wie - der - sehn,
ach, lie - ber Mai, wie ger - ne ein - mal spa - zie - ren
gehn!