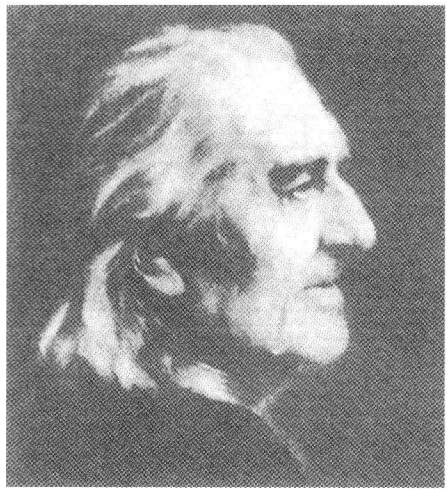
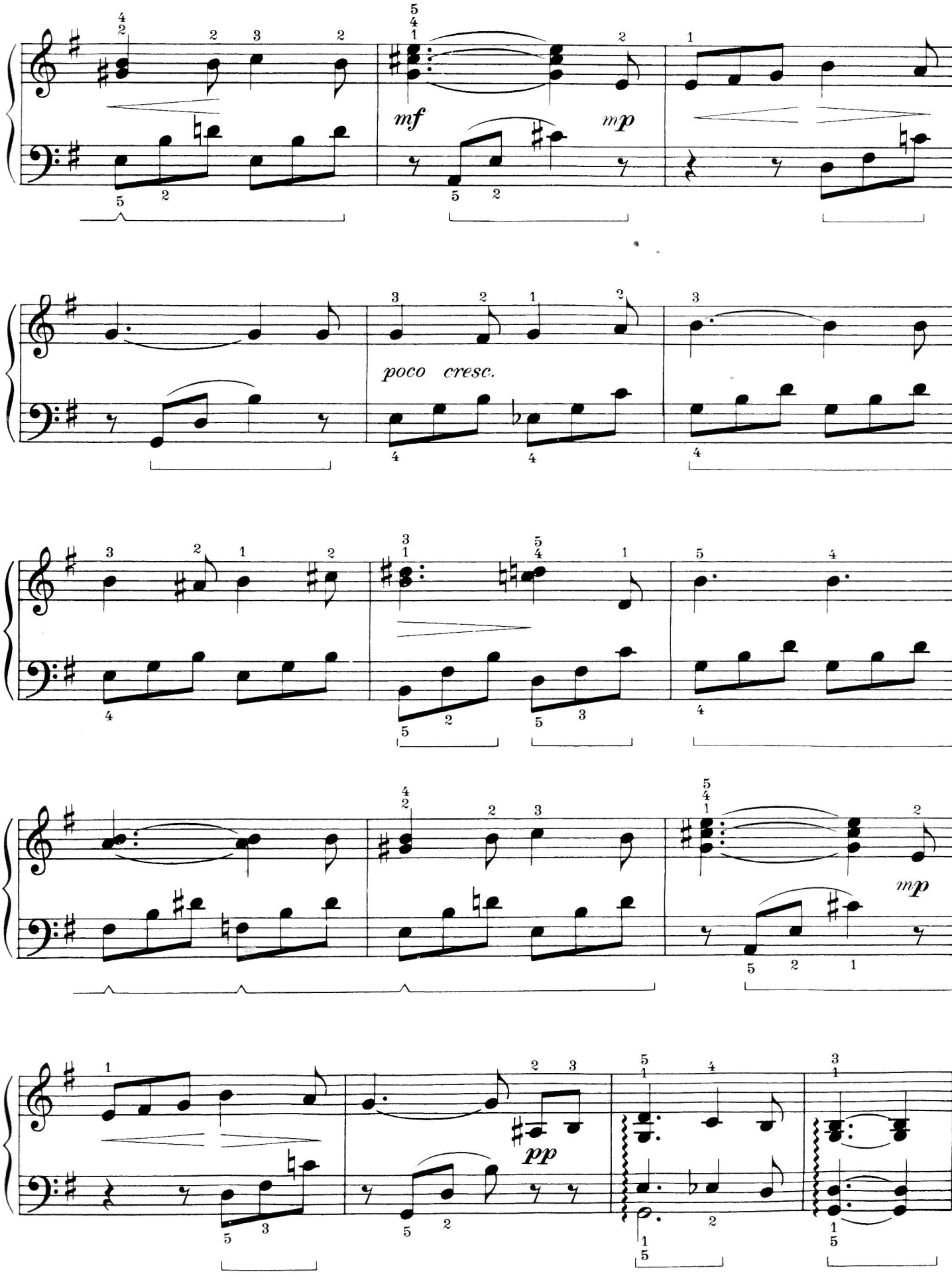


Franz Liszt, Hungarian musician, was considered one of the greatest pianists of all time. He is probably best remembered for his Hungarian Rhapsodies and the famous *Liebestraum*. He composed three *Liebesträume,* but No. 3 is easily the most popular. The excerpt below is the first theme from the third *Liebestraum* which still enjoys world-wide popularity.

Liebestraum No. 3

Franz Liszt
(arr.)

Andante


mf
mp
poco cresc.
mp
pp

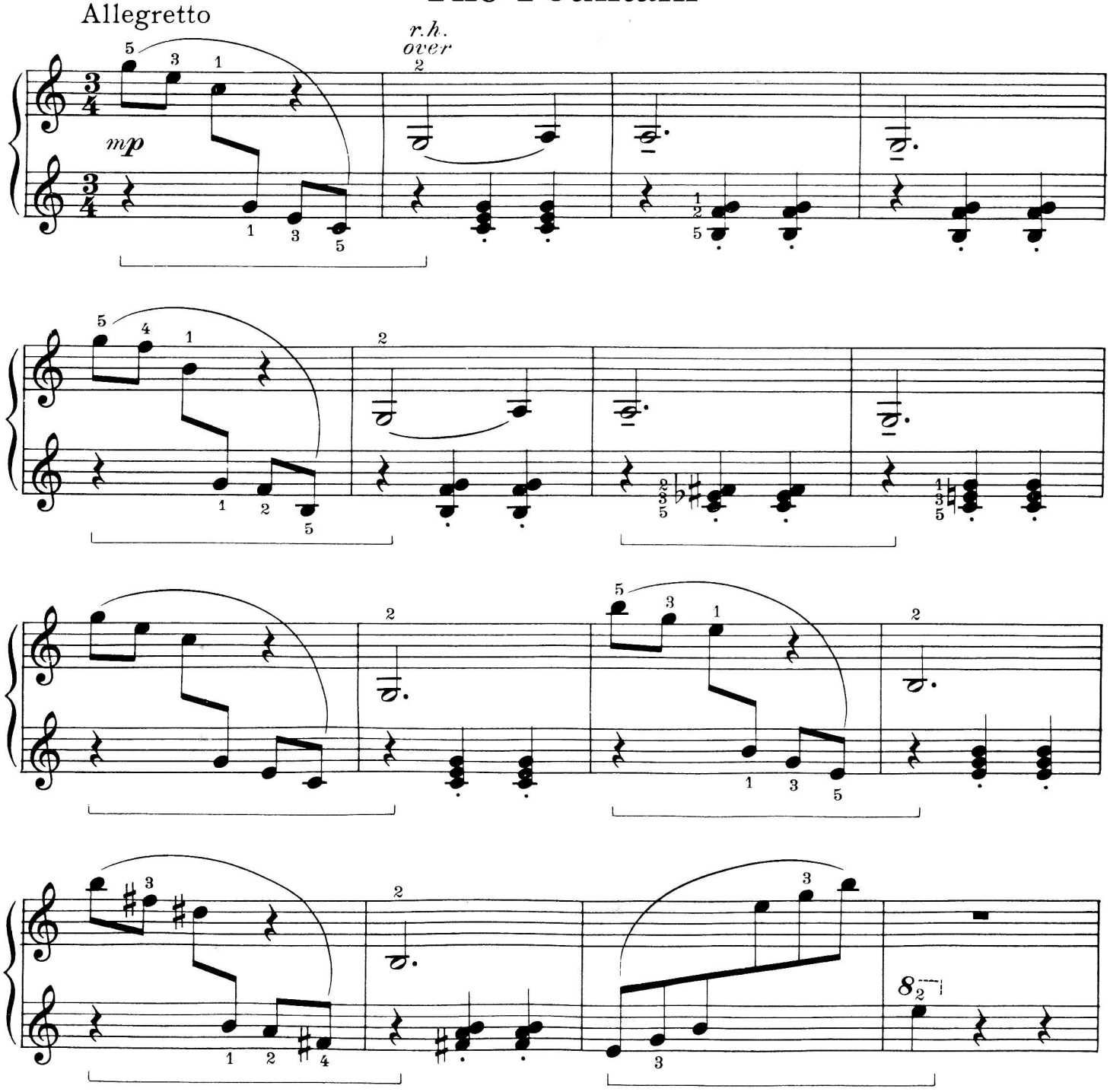
Cross Hand

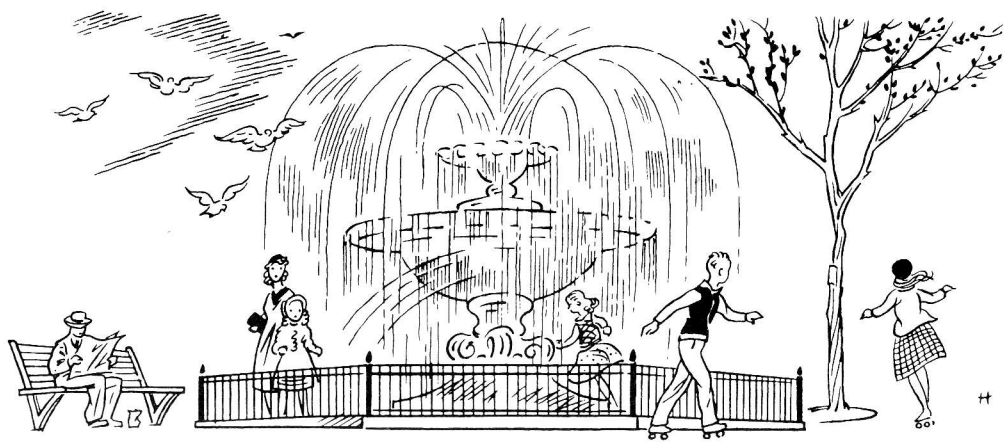
Here is a cross-hand piece in which you should try to pass the figures from one hand to the other without any noticeable break.

Play the left hand accompaniment chords with thin staccato so as not to obtrude on the melody tones in the right hand.

The Fountain

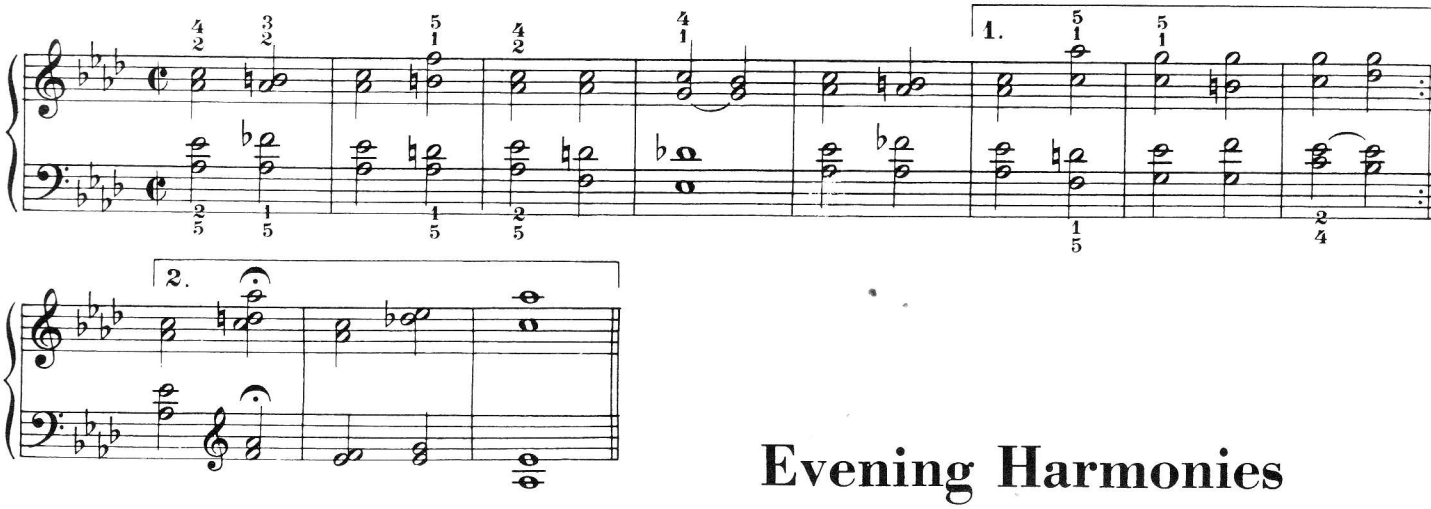
Allegretto

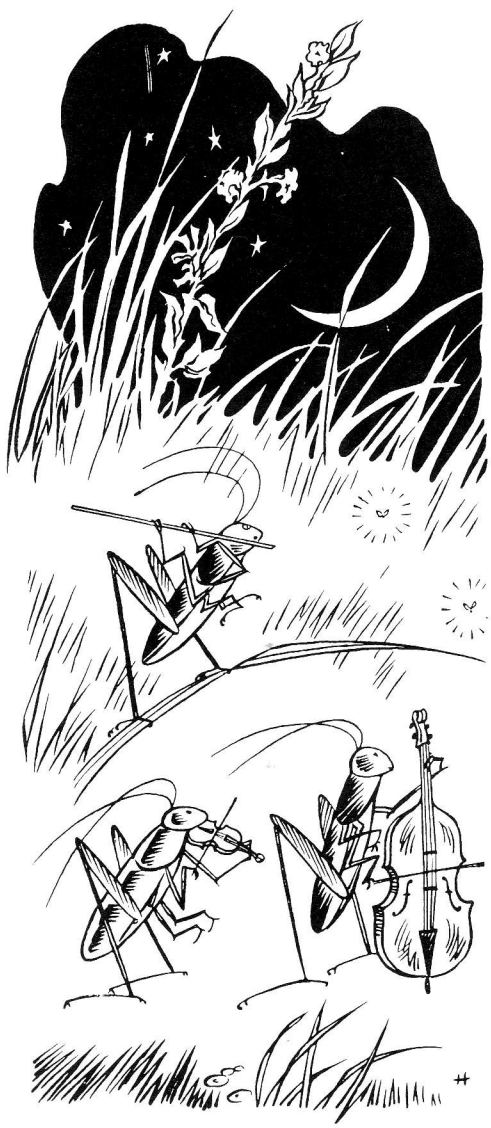




Chord Study

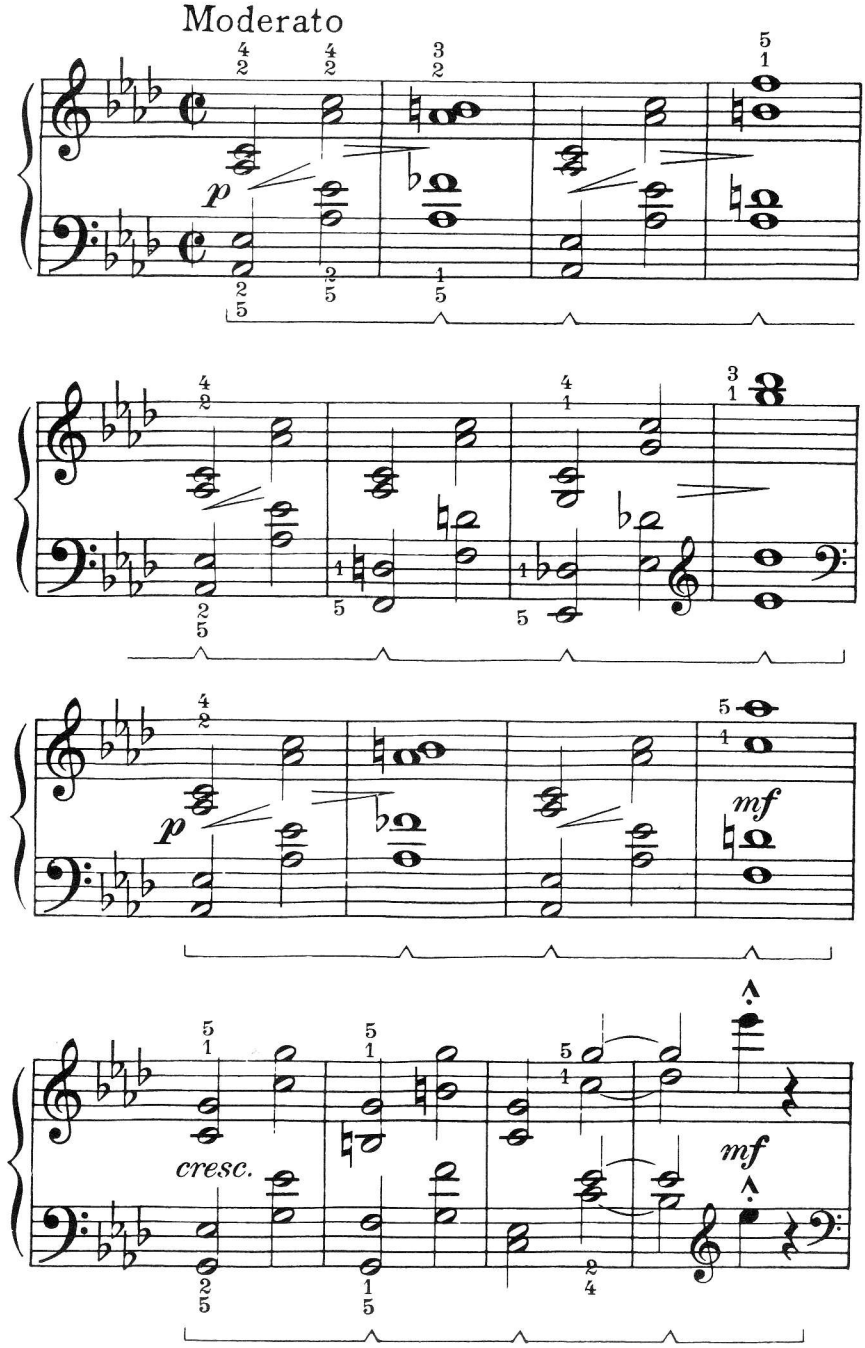
Preparatory Exercise

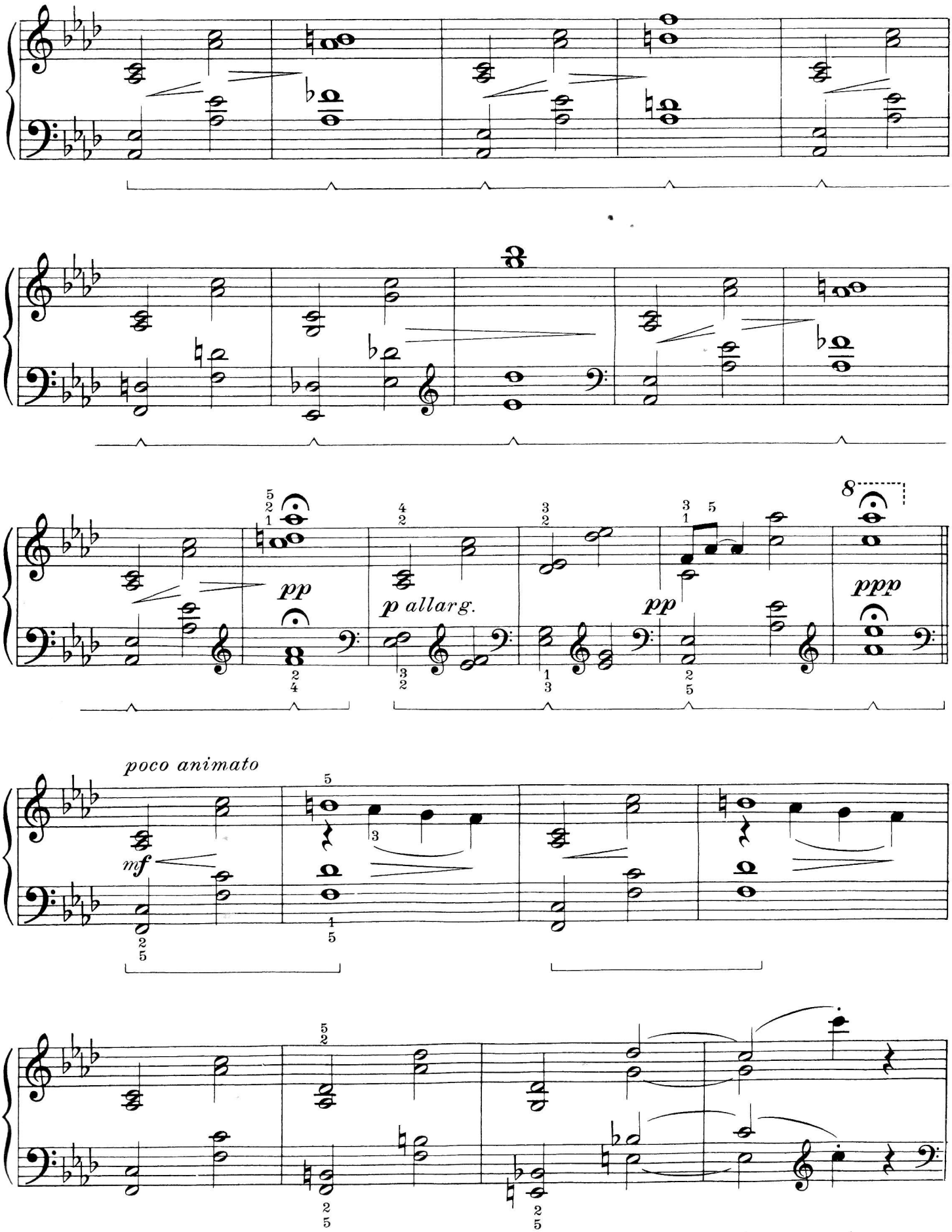


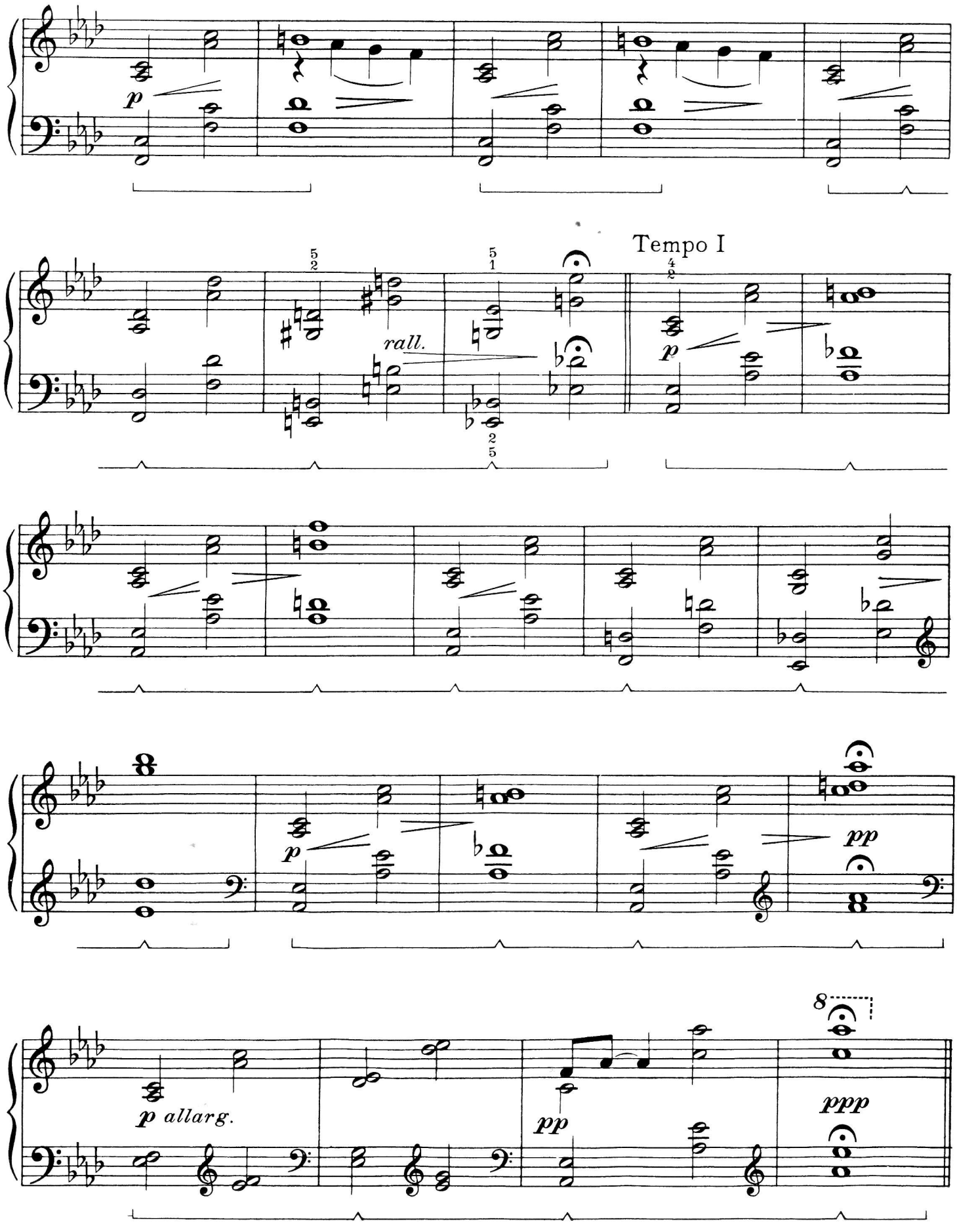


Evening Harmonies

Moderato



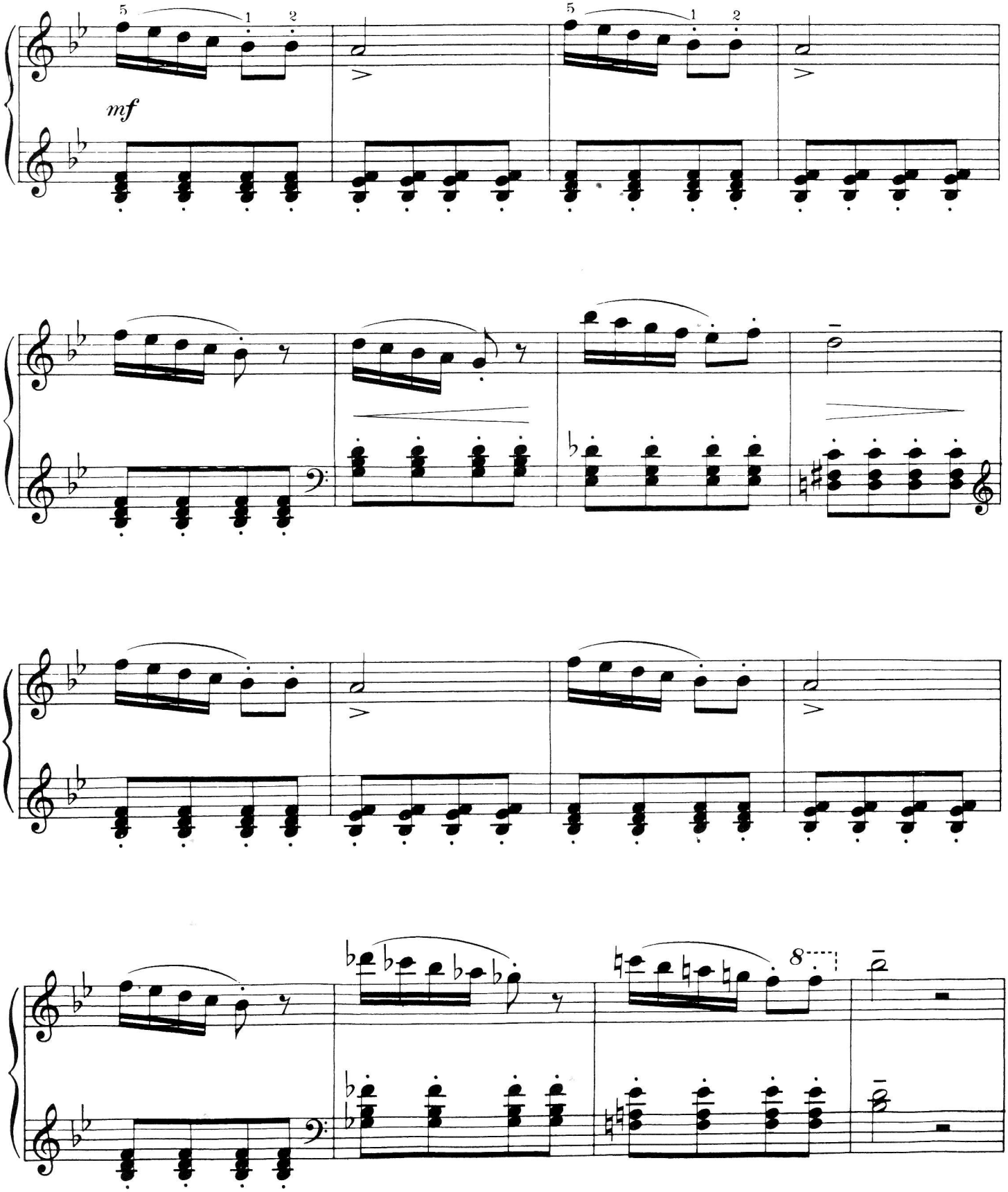

pp
p allarg.
pp
ppp
poco animato
mf

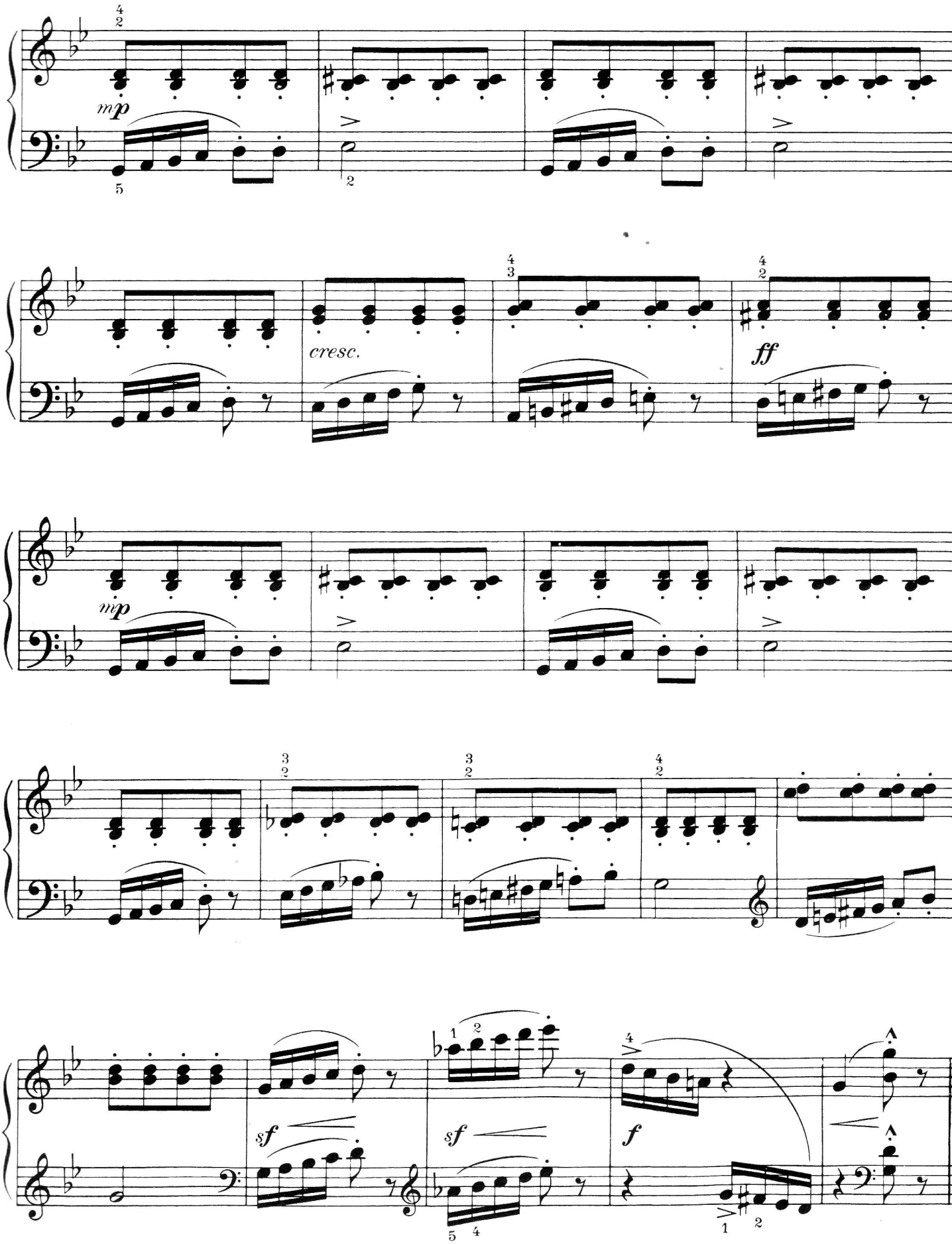

p
rall.
Tempo I
p
p
pp
p allarg.
pp
8
ppp

Try to make this piece sound as spooky as possible. Learn it slowly at first, then work up the speed to a very brisk tempo.

Hobgoblins

Allegro vivace


mf
8

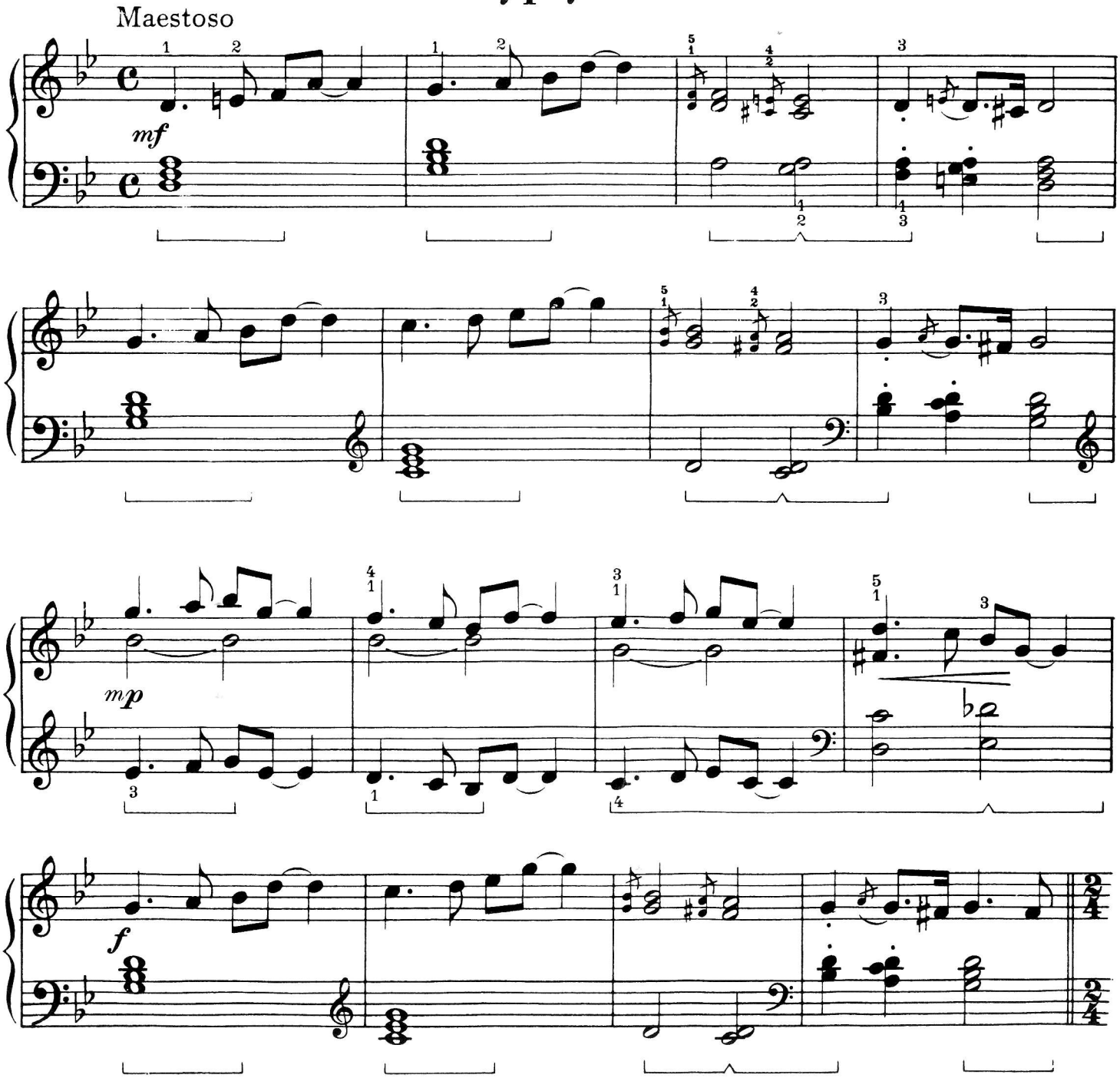

mp
cresc.
ff
mp
sf
sf
f

Gypsy music has all the absence of restraint which characterizes this wandering race of people. It is usually in the form of an *Improvisation,* which is to say, it is made up as they go, and therefore follows no set musical pattern. It may start in one Key and end in another and it always follows the varying moods of the performer, ranging from deepest melancholy to fiery abandon.

Usually it begins with a *Lassan* or Lament, which is a slow, mournful song of depression. This breaks, without warning, into a fast and furious dance rhythm, accompanied by the beating of pots and pans by those members of the tribe who lacked musical instruments.

See if you can discover the moods in the following piece and give to it as much contrast as possible.

Gypsy Life



Vivace

mp

ff

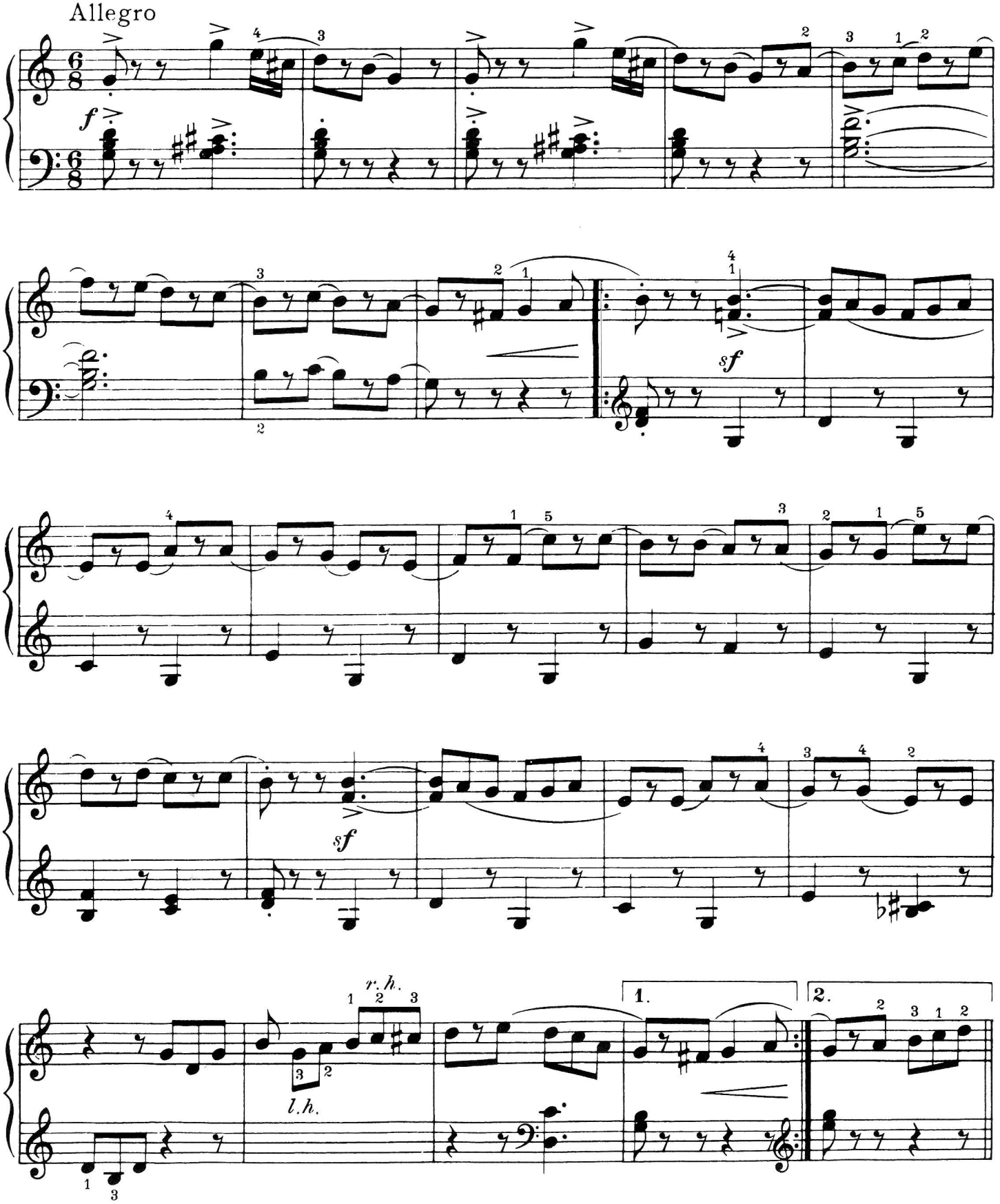
Presto

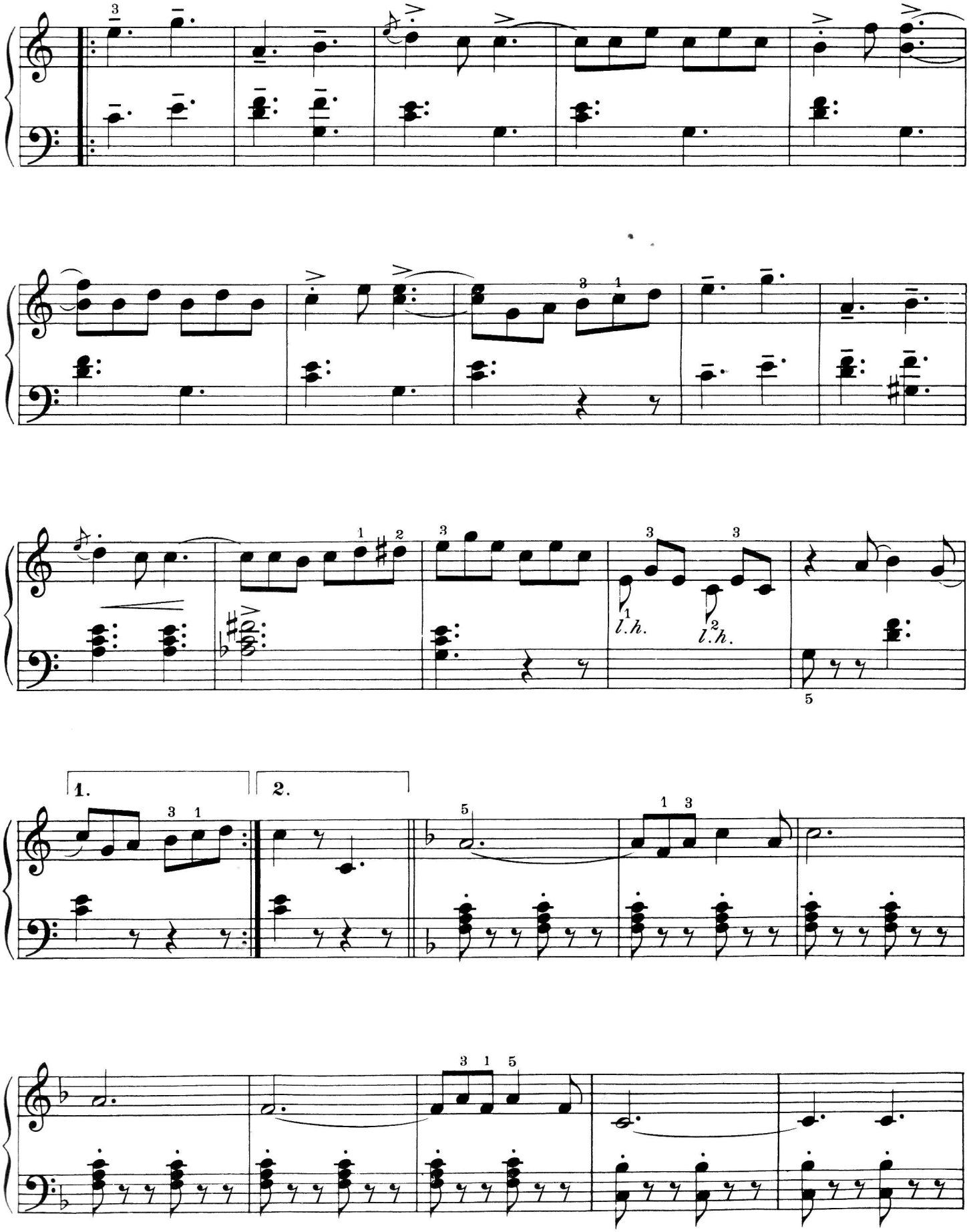
ff

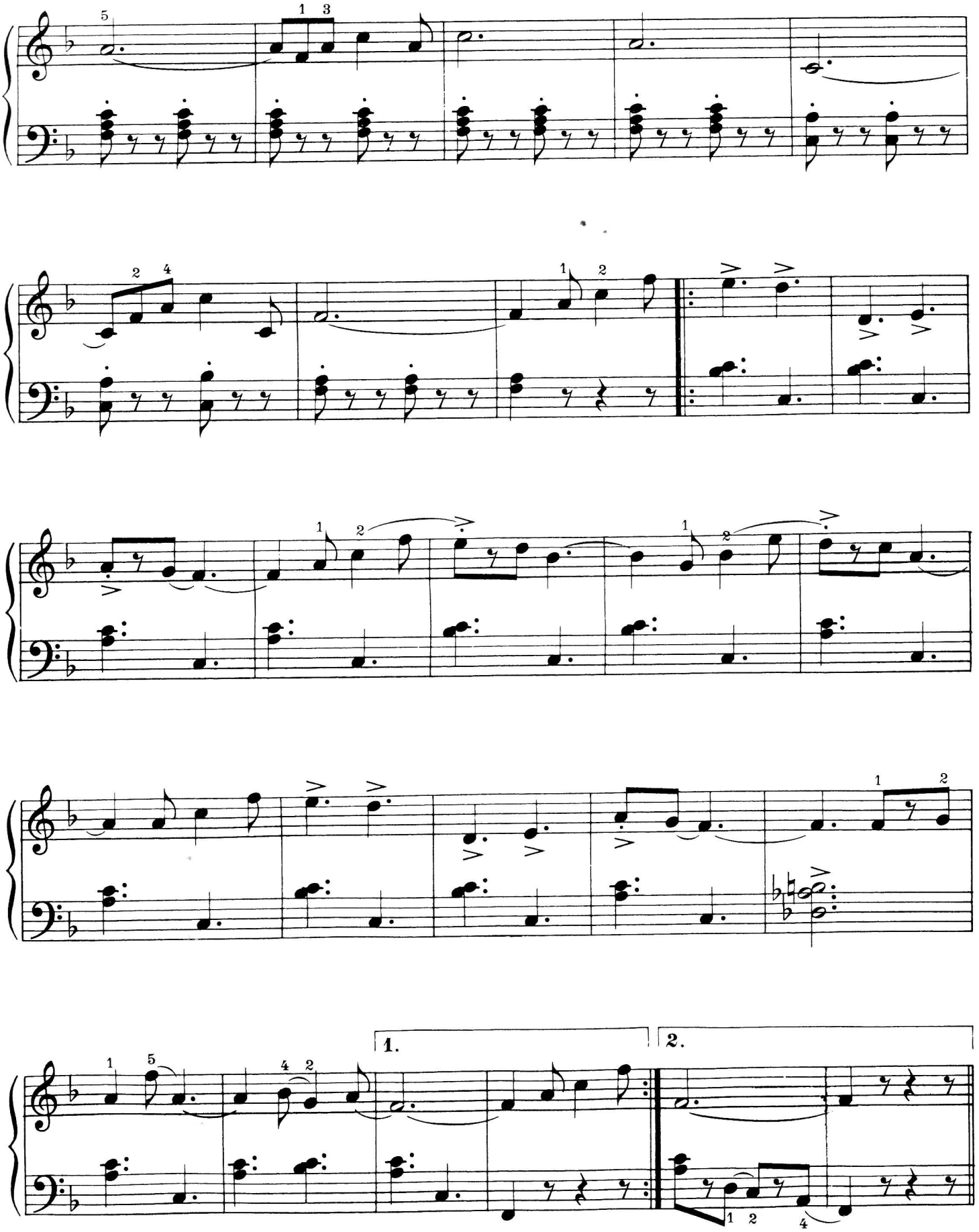
Semper Fidelis

March

John Philip Sousa
(arr.)



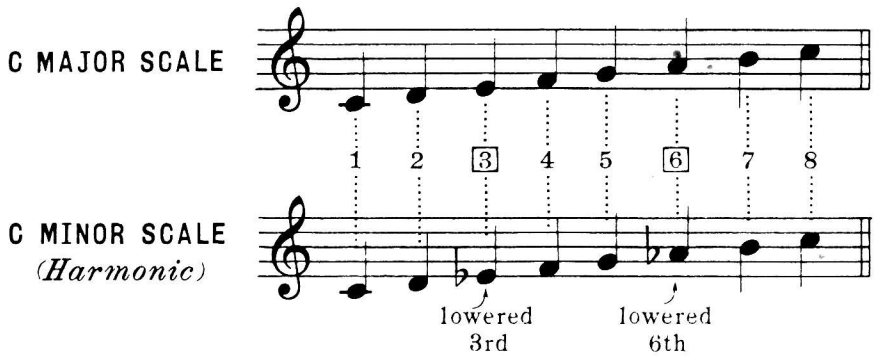

1. 2.
l.h.
l.h.


1.
2.

Forming Minor Scales

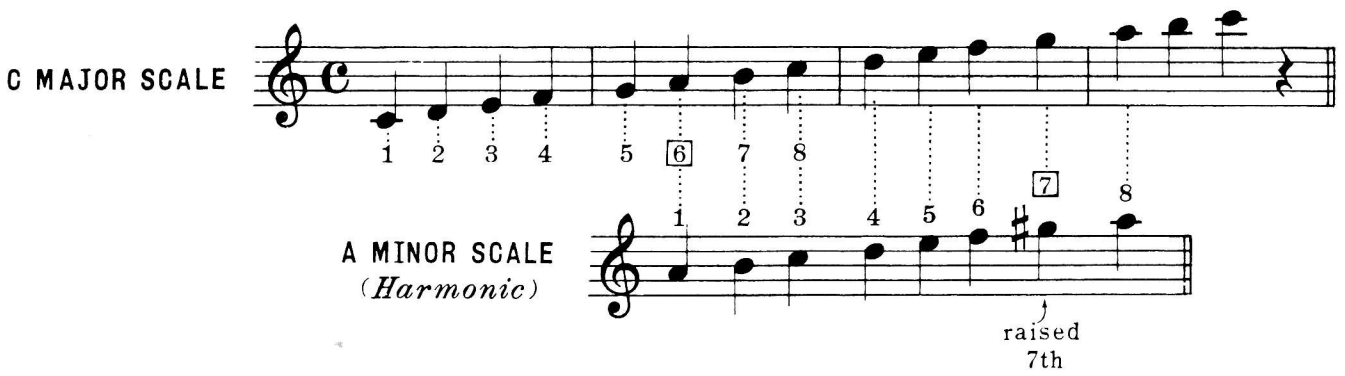
The Parallel Minor Approach

The Parallel Minor scale begins on the same key as the Major scale and is formed by *lowering the 3rd and 6th degrees one half-step.*



The Relative Minor Approach

The Relative Minor scale begins on the 6th degree of the Major scale. It is formed by *raising the 7th degree* (of the minor scale) *one half-step.*



The Parallel Minor scale has the *same Key note* as its Major.

The Relative Minor scale has the *same Key signature* as its Major.

SCALE SPELLER

The examples shown above are for Harmonic Minors only. For practice in Writing, Playing and Analyzing Major and Minor scales in *all forms,* pupils should be assigned John Thompson's SCALE SPELLER, a Writing Book for Home Work. Published by The Willis Music Company.

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Date .....