

<b>Book 3 Beginning</b>	p. 4-5: <i>Saturday Night Boogie</i> D Major, h. log; reading extends to C below bass clef; Boogie bass, syncopation, jazz elements; accents & staccato; dynamics.	p.5: <i>Red River Valley</i> F Major, h. log; I IV V7 chords LH; quarter, half, whole notes; tied notes; dynamics; lyrics.	p. 2-3: <i>Goodbye Old Paint</i> Extended C position (A added to RH & LH); Western boogie bass; swing suggested; lyrics.	p.4-5: (3A) <i>Sakura</i> A minor, <i>Bva</i> & <i>15 ma</i> ; ostinato bass; open 5th & 6th chords; lapped (legato) pedal; dynamics; ties; lyrics.	p. 4-5: <i>Little River Flowing, Dakota Melody</i> C position and modified Middle C position RH thumb on D); alternating hands, with 2 measures h. log; introduction to eighth notes; dynamics; lyrics.	p. 4-5: <i>Toccata, Staircase C Major. Toccata</i> introduces sixteenth in pentascale patterns moving up by step. Staircase has staccato C scale pattern. Review C, G, D scale, key sig., transposition.	p.2-3: <i>Nobody Knows the Trouble I've Seen</i> G Major; Multiple clef changes and hand-position shifts; rolled chord; cross-overs; damper pedal; dynamics; 8va; sophisticated chordal texture.
<b>Book 3 Middle</b>	p. 28-29: <i>The Can-Can</i> D Major; V7 chords; intervals extending to octave, melodic & harmonic; chord symbols above notes.	p. 24-25: <i>Intro to Triplets, Telemann Minuet</i> G Major and E minor; I IV V7 chords; ABA form; dynamics; staccatos; repeats.	p. 24-25: <i>Enchanted City</i> Minor scales - relative relationship, all forms; A harmonic minor scale, contrary motion A minor piece; LH 5ths & 6ths; staccatos; D.C. <i>al Fine</i> ; suggests playing 8va in repeats.	p.28-29: <i>Amazing Grace</i> G Major; intro to triplet; melody switches from RH to LH; chord use in both hands; dynamics; lapped (legato) pedal.	p. 28-29: <i>A Minor Warm-up &amp; Arpeggio, Street Fair</i> Introduction to minor 5-finger pattern & cross-hand arpeggio; concept of relative minor; A minor piece & improv; damper pedal; dynamics; repeat.	p. 32-33: <i>This Old Man, Staircase, Old Tale.</i> G Major; Open 5th, 6th LH, concept of I IV V Staircase scale patterns in E min. Concept of rel. min. <i>Old Tale</i> thumb over placement, e min; dynamics, fill-in accomp.	p.44-45: <i>La Cucaracha</i> G Major; syncopation; staccatos; clef changes; melody shift from RH to LH; sfz, accents, <i>marcato</i> .
<b>Book 3 End</b>	p.52: arr. <i>Für Elise</i> A minor; ABA Form; LH staccato chords; damper pedal; dynamics.	p. 44-45: <i>Alla Gitana</i> G minor; RH triads, LH open 5ths; staccato; Spanish rhythms; accents; dynamics; damper pedal; D.C. <i>al Coda</i> .	p. 46-47: <i>Scherzo</i> D minor; LH triads - I iv V7; ABA form (dm - FM - dm); eighths in 6/8 time; damper pedal; dynamics; lyrics.	p. 52-53: arr. <i>Wedding March</i> C Major; I IV V7 chords; introduction to <i>ff</i> ; accents; triplets; staccatos; damper pedal.	p. 54-55: <i>Fresh Start</i> C Major; Root-position triads alternating all in treble; staccato; <i>15 ma</i> & <i>8vb</i> ; intro to ledger lines between staves; dynamics.	p. 64: <i>Stomp Dance</i> D Major; LH broken fifth acc.; damper pedal with dynamics, 8va.	p. 81-84: arr. <i>Rimsky-Korsakov's Hymn to the Sun</i> A Major; sixteenth-note triplets; rolled cross-hand chords; cadenzas; fermata; complex rhythms; damper pedal; <i>ppp</i> to <i>f</i> ; includes prep. ex.
<b>Book 3 Scope of Contents</b>	<b>Content Overview:</b> Relative minor keys, minor scales; Major/minor triads in inversions, primary chords in minor; broken-chord, boogie, waltz, Alberti-bass styles; ternary & binary form; Major flat key signatures and primary chords in Db, Ab, Eb; triplets; <i>ff</i> , <i>pp</i> ; 6/8, cut time.	<b>Content Overview:</b> Relative minor keys, minor scales, chromatic scale; Major/minor triads in inversions, primary chords, V7; Major and Perfect intervals to octaves; ternary & binary form; triplets; grace notes; D.S. <i>al Fine</i> , D.C. <i>al Coda</i> ; clef changes, finger substitutions; damper pedal; 6/8.	<b>Content Overview:</b> Relative minor keys, minor scales, chromatic scale; scales in contrary motion; Major/minor primary chords, V7, full-octave broken chord; Major, minor, Perfect intervals making up triads; Western, waltz bass; D.C. <i>al Fine</i> ; damper pedal; 3/8, 6/8.	<b>Content Overview:</b> C, F, G, D Major scales and primary chords; chromatic scale; one-octave arpeggios; intervals up to a 7th; ledger lines above, below, between staves; syncopation, swing rhythms; binary & ternary form; triplets; Alberti bass, cut time, 3/8, 6/8; D.C. <i>al Coda</i> ; <i>pp ff</i> , <i>poco. rit.</i>	<b>Content Overview:</b> C and G 5-finger positions, LH low G, RH octave above Middle C; eighth, dotted quarter-eighth; half & whole steps; Major/minor triads; cross-hand arpeggios (C, G, F, a, e, d); intervals to a 6th; swing eighths; common time; <i>15ma</i> & <i>8vb</i> ; D.C. <i>al Fine</i> , D.C. <i>al Coda</i> ; 12-bar blues improv; transposition; damper pedal.	<b>Content Overview:</b> C, G, D, F, Bb Major; A, D, E min. concept of rel. minor and primary chords; eighth, sixteenth notes, triplets; Chromatic, whole tone scales; Triads in inversions; Swing rhythms, triplets, syncopation. Syncopated (lapped) pedal. 8va, DS <i>al Fine</i> .	<b>Content Overview:</b> A repertoire-based level containing classics by Schumann, Beethoven, J. S. Bach, Schubert. Some arrangements of more difficult works. Cross-hand, form, mood, style, syncopation concept boxes; reading on three staves; dance & march styles.
<b>Pacing &amp; Modality</b>							
<b>Refer to Chapter 11 for an explanation of modalities and their impact on learning styles.</b>	<b>Pacing:</b> Moderate <b>Modality:</b> <i>Visual:</i> Colorful, large illustr. and well-organized format; instructions not overwhelming on page; large primer notation. <i>Auditory:</i> CDs provide accompaniment to guide listening and performing. <i>Kinesthetic:</i> CD and technique and rhythm warm-ups; emphasis on playing chord exercises by "feel."	<b>Pacing:</b> Moderate <b>Modality:</b> <i>Visual:</i> Organized, systematic appearance; colorful, unobtrusive illustr.; easy-to-read notation, spaced well for reading; series of questions before each piece guides learning; instructions within the score may be distracting for note reading. <i>Auditory:</i> CD recording & warm-up exercises explained; aurally helpful; <i>Kinesthetic:</i> CD recording & exercises extend beyond reading; no extra improv or creative activities.	<b>Pacing:</b> Moderate <b>Modality:</b> <i>Visual:</i> Colorful illustr.; large, clear notation; visual keyboard position references, lyrics may be distracting; becomes progressively more cluttered on page - may hamper attention for reading. <i>Auditory:</i> CDs helpful; warm-up exercises; <i>Kinesthetic:</i> CD and rhythm activities assist in movement.	<b>Pacing:</b> Slow to moderate <b>Modality:</b> <i>Visual:</i> Colorful illustr. - not overly large; page is quite full of information, accompaniments under each piece. <i>Auditory:</i> CDs helpful; appealing harmonies; accompaniments expand listening. <i>Kinesthetic:</i> Warm-up rhythm exercises; tapping fingers in primer for positioning.	<b>Pacing:</b> Slow <b>Modality:</b> <i>Visual:</i> Well spaced & organized appearance; large, clear notation; colorful, unobtrusive illustr. <i>Auditory:</i> CDs and listening & improvisation activities are a real plus; appealing harmonies. <i>Kinesthetic:</i> CD & improv activities promote feeling rhythm, movement; large notation helpful to aural and kinesthetic students in making reading easier.	<b>Pacing:</b> Slow to moderate <b>Modality:</b> <i>Visual:</i> Open feel, with small-sized graphics; concepts shaded in page margins. Animal graphics emphasize aural/visual ideas. <i>Auditory:</i> CDs and MIDI disks helpful; accompaniments expand listening. Aural questions for every lesson. <i>Kinesthetic:</i> Unique placements for fingering emphasize visual-kinesthetic learning; lots of 8va emphasis; rhythm warm-ups.	<b>Pacing:</b> Very fast <b>Modality:</b> <i>Visual:</i> Primer pages crowded with info at start; updated color illustrations only in primer level. <i>Auditory:</i> Pieces easily learned by ear; cross out finger numbers to encourage intervallic reading; CDs available for primer level. <i>Kinesthetic:</i> Appealing because of the complexity of movement of hands on the keyboard from the start.