

Hal Leonard Student Piano Library

# Teacher's Guide

## Piano Lessons Book 1

### Includes:

- Teaching Suggestions for Every Piece
- Lesson Planning Chart
- Beginner Composition Cards from *Piano Practice Games Book 1*



Written by

Barbara Kreader • Fred Kern • Phillip Keveren • Mona Rejino

# Teacher's Guide

## Piano Lessons Book 1

### Contents

Book One Teaching Suggestions.....4

Book One Lesson Planning Chart.....65

Beginner Composition Cards  
from *Piano Practice Games Book 1* .....70

Author Biographies .....81

Method Overview for Books 1-5 .....82

Teaching Supplements .....87

Hal Leonard Student Piano Library  
Order Form .....95

*Authors*

**Barbara Kreader, Fred Kern,  
Phillip Keveren, Mona Rejino**

*Consultants*

Tony Caramia, Bruce Berr,  
Richard Rejino

*Director,*

*Educational Keyboard Publications*  
Margaret Otwell

*Editor*

Janet Medley

*Illustrator*

Fred Bell

ISBN 0-7935-8557-0



7777 W. Bluemound Rd. P.O. Box 13819 Milwaukee, WI 53213  
Copyright © 1998, 2001 by HAL LEONARD CORPORATION  
International Copyright Secured All Rights Reserved

For all works contained herein:

Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.  
Infringers are liable under the law.

Visit Hal Leonard Online at  
[www.halleonard.com](http://www.halleonard.com)



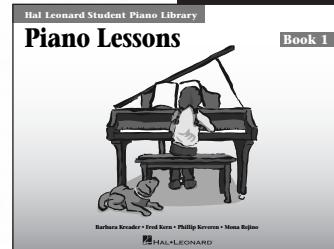
# The Hal Leonard Student Piano Library

When music excites our interest and imagination, we eagerly put our hearts into learning it. The music in the **Hal Leonard Student Piano Library** encourages practice, progress, confidence, and best of all – success! Students respond with enthusiasm to the:

- variety of styles and moods
- natural rhythmic flow, singable melodies and lyrics
- exceptional teacher accompaniments
- improvisations threaded throughout the series
- Instrumental Accompaniments for every piece available on CD or General MIDI disk.

When new concepts have an immediate application to the music, the effort it takes to learn these skills seems worth it. Teachers appreciate the:

- realistic pacing that challenges without overwhelming
- clear and concise presentation of concepts
- uncluttered page lay-out that keeps the focus on the music.

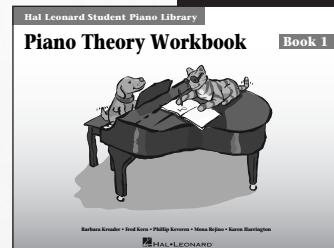


The Library is available in five levels. Each level includes a Lesson Book and several supplementary books:



## PIANO PRACTICE GAMES

Imaginative preparation activities to introduce pieces in the Piano Lessons books.



## PIANO THEORY WORKBOOK

Fun and creative assignments that introduce the language of music and its symbols.



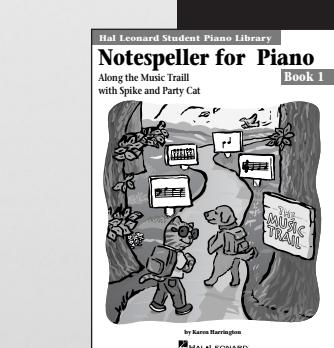
## PIANO SOLOS

Original performance repertoire featuring 14 different composers. Available with instrumental accompaniments on CD or General MIDI disk.



## PIANO TECHNIQUE

Etudes to develop physical mastery of the keyboard with optional instrumental accompaniments on CD or General MIDI disk.



## NOTESPELLER FOR PIANO

*By Karen Harrington*

Music worksheets and games in a story-book format that enhance reading and writing skills.



## FOREWORD

Method books give you the materials you need, yet only the relationship between you and the student can bring the music to life. This *Teacher's Guide* is intended to suggest possible ways to introduce and work with each piece in *Piano Lessons Book 1* of the **Hal Leonard Student Piano Library**.

**New Concepts:** highlight the new musical ideas presented in each piece

**Touch & Sound:** highlight the physical skills needed to create the appropriate sound and mood of each piece

**Review:** highlights those concepts that may need continued work

The teaching suggestions are divided into the following categories:

Prepare	Practice	Perform
Introduces the coordination and rhythm of each piece before combining those aspects of the music with pitch reading.	Includes steps to learning each piece, such as blocking, comparing phrases, and saying note names or intervals out loud.	Includes suggestions for putting all the steps together to play each piece accurately and in the appropriate tempo, mood, and style.

Each page also includes references to the coordinated activities in *Piano Practice Games*, *Piano Theory Workbook*, *Piano Technique*, *Notespeller*, *Piano Solos*, and *Music Flash Cards*.

In addition, the *Lesson Planning Chart* on pages 65-69 gives you an at-a-glance view of how to coordinate all of the books and materials in Book 1 of the **Hal Leonard Student Piano Library**.

We hope these teaching ideas will stimulate your own unique teaching style and will help you organize your lessons in ways that keep the pleasure of making music the first priority!

*Barbara Keader Jud Kern Phillip Keveren Mona Rejino*

## Feel The Beat!

Become aware of the heartbeat inside your body. Feel how it beats in an even pulse. Sometimes your heart beats fast, like when you run; sometimes it beats slowly, like when you are asleep, but it always beats evenly.



### Rhythm In Music

Music has a pulse, too. Just like your heartbeat, musical pulse can go fast or slow.



Clap this pulse as your teacher plays the accompaniment below three different times at different speeds:

- 1) at a slow speed,      2) at a medium speed,      3) at a fast speed.



You can also play this pulse on the piano using any black key. Remember to keep the pulse even.

Accompaniments may also be played on audio CD or General MIDI Disk. Numbers indicate the track.



4

**New Concept:** Musical pulse

**Touch & Sound:** Clapping with large arm movement

Playing with 3rd finger, supporting first joint with thumb

Playing with full arm weight

### Prepare

Read text comparing heartbeat to musical pulse.

Ask student:

"Where do we feel our own heartbeat?"

### Practice

This activity teaches student how to listen & respond.



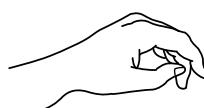
1) Student claps pulse while listening to accompaniment, first at slow, then medium, then fast tempos.

2) Student points to each pulse in the lesson book while listening to accompaniment at different speeds.

### Perform

To play pulse on the black keys, student:

1) supports first joint of each third finger with thumb.



2) plays with full arm weight.

### Theory Workbook

*Feel The Beat!* pg. 2

\* Many activities throughout this book include accompaniments that can be added in the following ways:



Teacher



Audio CD



General MIDI Disk

## Take A Look!



As you listen to the accompaniment below, stand and sing along with your teacher.

After the words “way down low,” play on the **low black keys**.  
After the words “way up high,” walk around your teacher and play on the **high black keys**.



- 1) When I look down low by my toe,  
Bugs and slugs and snails all grow.  
**Way down low!**

**Low**



(Play the black keys way down low.)

- 2) When I look up high in the sky,  
Birds and kites and planes fly by.  
**Way up high!**

**High**



(Play the black keys way up high.)

**Accompaniment**

Steady ( $\frac{4}{4}$  = 145)

Kern, Keveren, Kreader

*first verse*

*second verse*

*8va -----* *Student plays down low.*  
*Repeat 4 times.*

*8va -----* *Student plays up high.*  
*Repeat 4 times.*

5

**New Concept:** High and low on the keyboard      **Review:** Musical pulse

**Touch & Sound:** Playing with third fingers, supporting first joint with thumb  
Playing with full arm weight, alternating hands

### Prepare



While listening to *Take A Look*, student sings lyrics of song (melody is written in accompaniment).

Ask student:  
“What things can you think of that *sound high*?”

“What things can you think of that *sound low*?”

### Practice

While standing, student plays black keys at low end of the keyboard, then walks around piano bench and plays black keys at high end of the keyboard.

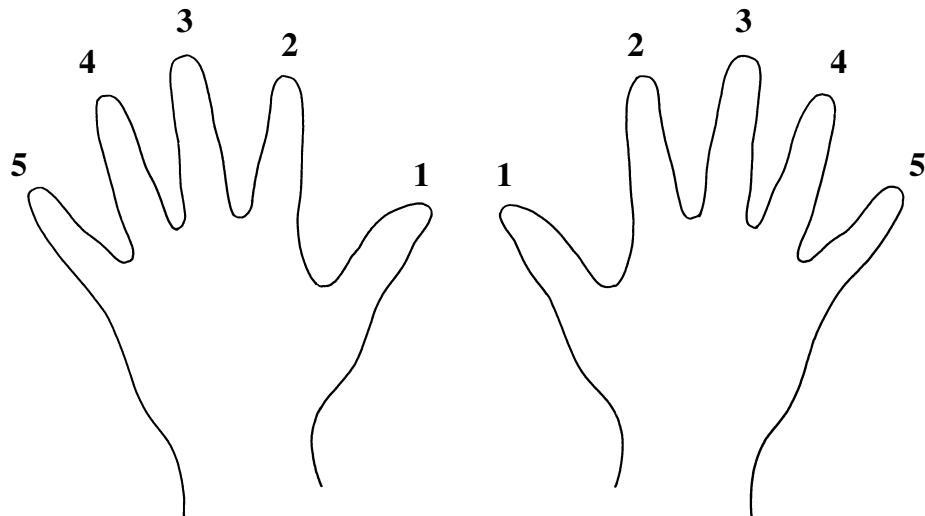
### Perform

Student sings along with *Take A Look*. At end of first verse, student plays any black keys *way down low*. At end of second verse, student plays any black keys *way up high*.

### Theory Workbook

*High Or Low?* pg. 3

## FINGER NUMBERS



Place your hands together with fingertips touching.

Tap your 1st fingers (thumbs).  
Tap your 2nd fingers.  
Tap your 3rd fingers.  
Tap your 4th fingers.  
Tap your 5th fingers.

Tap 4s,      tap 2s,      tap 5s,      tap 1s,      tap 3s.

6

**New Concept:** Finger numbers

**Touch & Sound:** Moving fingers independently

With fingertips touching, student feels  
and sees natural curve of hand

---

### Prepare

Student counts forward, 1-2-3-4-5  
and backward, 5-4-3-2-1.

### Practice

- 1) Student places hands together with fingertips touching and taps each finger several times.
- 2) Student says finger numbers while tapping.

### Perform

- 1) Student places fingertips on piano cabinet and repeats activity, keeping natural curve of hand.
- 2) Teacher and student may take turns calling out and tapping specific finger numbers.

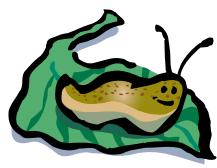
---

### Theory Workbook

*Finger Numbers* pg. 4  
*Number That Finger!* pg. 5

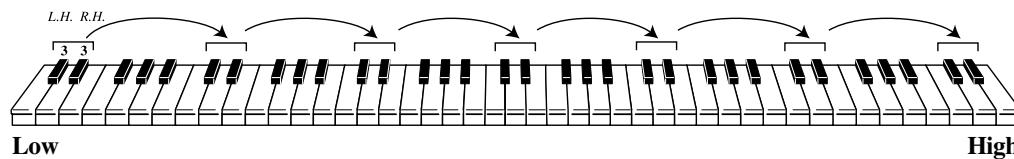
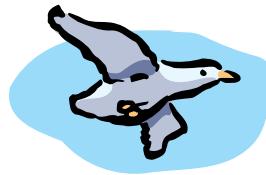
### Notespeller

*Finger Numbers* pg. 2



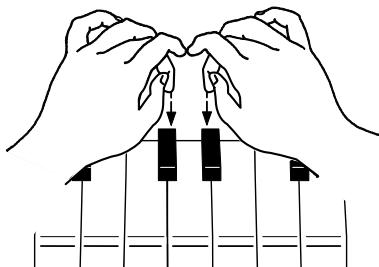
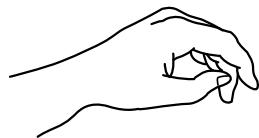
## THE PIANO KEYBOARD

The piano keyboard is divided into sets of two and three black keys.



### TWO BLACK KEYS

Put your thumbs behind the first joint of your third fingers and use your third fingers to play the groups of two black keys. Start at the low end of the keyboard and play higher.



When you play the pieces "Climbing Up" and "Climbing Down" on pages 8 and 9, you will play the groups of two black keys as shown here.

7

**New Concept:** Two black keys



**Review:** High and low

**Touch & Sound:** Playing hands together supporting third fingers with thumb

#### Prepare

Ask student:  
"How many sets of *two* black keys do you see on the keyboard?"

#### Practice

- 1) As shown in diagram, student plays all sets of two black keys by supporting third finger of each hand with thumb.
- 2) Student begins at low end of keyboard and continues to high end of keyboard.

#### Perform

Student plays different sets of two black keys up and down the keyboard, as teacher directs by saying, *higher* or *lower*.

#### Theory Workbook

*Two Black Keys* pg. 6

#### Piano Technique

*Grandfather's Clock* pg. 4

**NOTES**

Notes are pictures of sounds.  
Stems up = Right Hand (R.H.)  
Stems down = Left Hand (L.H.)

Play this song on two black keys with the third finger in each hand.  
It is helpful to clap and sing the words of a piece before playing it. Remember to keep a steady pulse!

## Climbing Up

Two Black Keys  
Moving Up The Keyboard

R.H. L.H.

With accompaniment, student starts here:

**New Concepts:**

Notes are pictures of sound.

Stems up = RH

Stems down = LH

**Touch & Sound:**

Alternating hands with a steady pulse

**Review:**

Two black keys, going higher

Right hand, left hand

Steady pulse

**Prepare**



Student taps steady pulse on knees, alternating hands and singing:

- 1) right, left, right, left, right, left, right.

- 2) lyrics.

**Practice**

- 1) Student plays *Climbing Up* on the keyboard using third fingers supported by thumb.
- 2) Student plays second line of piece one octave higher.

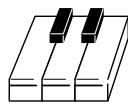
**Perform**

Student may play *Climbing Up* in four different octaves by repeating the piece and continuing **up the keyboard**.

## Climbing Down

Two Black Keys  
Moving Down The Keyboard

Care - ful as I'm climb - ing down,  
 R.H. ♪ ♪ ♪  
 L.H. ♪ ♪ ♪



Low - er, low - er, touch the ground.

R.H. ♪ ♪ ♪  
 L.H. ♪ ♪ ♪



"Climbing Up" and "Climbing Down"  
can also be played as one song.



With accompaniment, student starts here:

With determination ( $\text{♩} = 120$ )

9

**New Concept:** Notes are pictures of sound.

**Review:** Two black keys, going lower

**Touch & Sound:** Alternating hands with a steady pulse

### Prepare



Student taps steady pulse on knees, alternating hands and singing:

1) left, right, left, right, left, right, left.

2) lyrics.

### Practice

- 1) Student plays *Climbing Down* on keyboard using third fingers supported by thumb.
- 2) Student plays second line of piece one octave lower.

### Perform

- 1) Student may play *Climbing Down* in four different octaves by repeating the piece and continuing **down the keyboard**.
- 2) Play *Climbing Up* and *Climbing Down* as one song.

## My Own Song



With your right and left hands, choose any groups of two black keys in the upper part of the piano.

Listen and feel the pulse as your teacher plays the accompaniment below. When you are ready, play along and make up your own song.

Have fun!

Accompaniment

Flowing ( $\text{♩} = 100$ )

Repeat as necessary

Last time

10

**New Concept:** Improvising on two black keys

**Review:** Steady pulse  
High and low

**Touch & Sound:** Playing with a steady pulse

---

### Prepare



Student taps pulse while listening to accompaniment.

Ask student:  
“Is this pulse slow, medium, or fast?”

### Practice

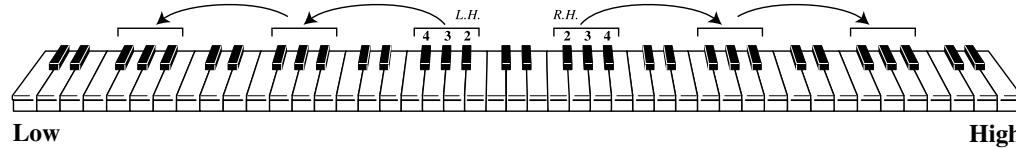
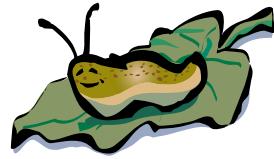
Student plays *My Own Song* using any sets of two black keys.

### Perform

Encourage student to play freely, using any sets of two black keys all over the keyboard.

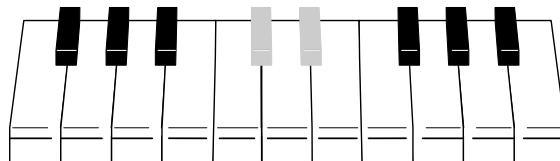
(These improvisations give teachers the opportunity to observe student’s natural technical ability.)

## THREE BLACK KEYS



Using your **left hand**, start in the middle of the keyboard and play the groups of three black keys with fingers 2-3-4 going **down the keyboard**.

Using your **right hand**, start in the middle of the keyboard and play the groups of three black keys with fingers 2-3-4 going **up the keyboard**.



Play “My Own Song” again, using the groups of three black keys.

11

**New Concept:** Three black keys



**Review:** Finger numbers 2-3-4  
High and low

**Touch & Sound:** Moving LH and RH fingers 2-3-4 independently

### Prepare

Ask student:  
“How many sets of *three* black keys do you see on the keyboard?”

### Practice

Student plays:

- 1) LH with fingers 2-3-4 on three black keys going *down* the keyboard while saying finger numbers.
- 2) RH with fingers 2-3-4 on three black keys going *up* the keyboard while saying finger numbers.

### Perform

Student plays *My Own Song* using groups of three black keys.

### Theory Workbook

*Three Black Keys* pg. 7

### Notespeller

*The Piano Keyboard* pg. 3



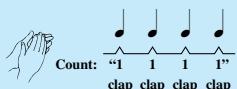
When you play these pieces by yourself, use the middle of the keyboard.

It is helpful to clap the rhythm of a piece before playing it.

### QUARTER NOTE



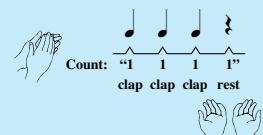
Notes tell us how long the sounds last.  
A **Quarter Note** lasts for one pulse (beat).



### QUARTER REST



Rests are pictures of silence.  
A **Quarter Rest** lasts for one pulse (beat).



## My Dog, Spike

Steady

L.H. 2 3 4 2 3 4 4 4 3 3 2 3 4

My dog, Spike, off to school, out to prove that he's so cool.

"Hot Cross Buns"

With accompaniment, student starts here:

Steady ( $\text{♩} = 120$ )

$\text{8/9}$   $\boxed{5}$

12

### New Concepts:

Quarter note picture of sound

### Review:

LH fingers 2-3-4

Quarter rest picture of silence

Three black keys

### Touch & Sound:

Moving LH fingers 2-3-4  
independently

### Prepare



While listening to *My Dog Spike*, student:

- 1) points to notes and sings lyrics.

- 2) taps and counts rhythm.

### Practice

On the piano cabinet, student finger-taps with LH while saying finger numbers.

Ask student:  
"Which notes repeat?"

### Perform

Student plays *My Dog, Spike* on three black keys with a steady pulse.

### Theory Workbook

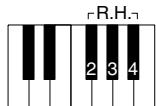
*Party Cat's Bubbles* pg. 8  
*Notes* pg. 9

### Practice Games

*Listen & Respond* pg. 3  
*Imagine & Create* pgs. 4-5

### Music Flash Cards – Set A

*Yellow #2, #3*



You can play "My Dog, Spike" and "Sorry, Spike" as one song.

## Sorry, Spike

Steady  
R.H. 4 3 2 { 4 3 2 { 2 2 3 3 4 3 2 {

"Sor - ry, Spike! You won't pass! Bark - ing is - n't taught in class!"

With accompaniment, student starts here:

Steady ( $\text{♩} = 120$ )

13

**New Concepts:** Quarter note ♪  
Quarter rest {

**Review:** RH fingers 2-3-4  
Three black keys

**Touch & Sound:** Moving RH fingers 2-3-4  
independently

### Prepare



While listening to *Sorry Spike*, student:

1) points to notes and sings lyrics.

2) taps and counts rhythm.

### Practice

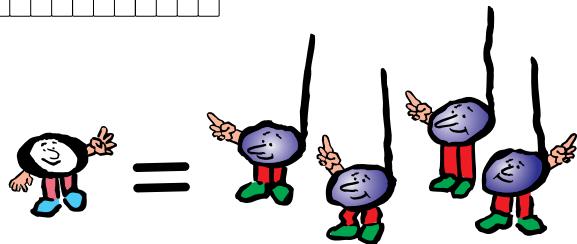
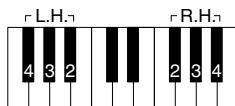
On the piano cabinet, student finger-taps with RH while saying finger numbers.

Ask student:  
"Which notes repeat?"

### Perform

Student plays *Sorry, Spike* on three black keys.

Extra for Experts:  
Play *My Dog, Spike* and *Sorry, Spike* as one song.  
Keep pulse steady as student continues with RH on second page.

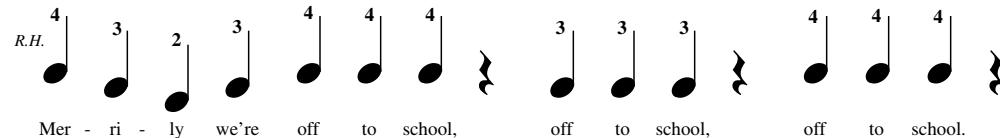


### WHOLE NOTE

A Whole Note fills the time of four quarter notes.  
  
 Count: 
  
 = 4 beats  
 = 4 beats  
 clap - hold - hold - hold

## Merrily We're Off To School

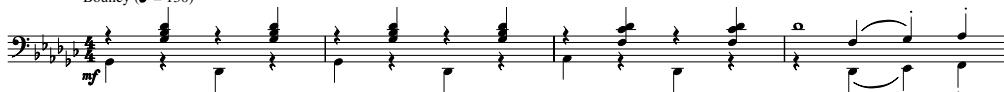
Bouncy



"Mary Had A Little Lamb"

With accompaniment, student starts here:

Bouncy ( $\text{♩} = 130$ )



14

### New Concepts:

Whole note

### Review:

Quarter note quarter rest

Cluster

Stepping and repeating

### Technique:

Playing clusters with full arm weight,  
keeping fingers close to the keys

### Prepare



While listening to *Merrily We're Off To School*, student:

- 1) points to notes and sings lyrics.

- 2) taps and counts rhythm.

### Practice

On the piano cabinet, student finger-taps RH while saying finger numbers.

Keep pulse steady as student continues with LH on second page.

### Perform

Student plays *Merrily We're Off To School* on three black keys, playing "honks" with a big sound.

### Practice Games,

*Listen & Respond* pg. 7

### Theory Workbook

*Left Or Right?* pg. 10

*Which Hand Plays?* pg. 11

### Piano Technique

*Long Shadows* pg. 5

### Music Flash Cards – Set A

*Yellow #4, #11, #12*



 These small black boxes are called "clusters."  
Play notes together using fingers indicated.

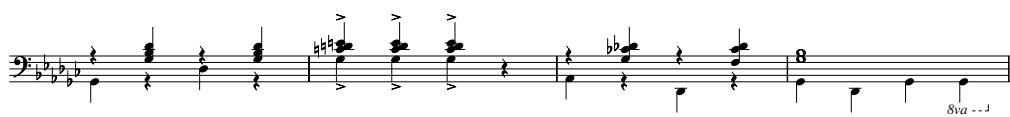
Here's our school bus. Honk! Honk! Honk!

L.H.

2 3 4 3 2 3 4 2 3 4

Hur - ry, it won't wait.

3 3 2 3 4



*L.H.* 4 3 2      *R.H.* 2 3 4

=

**HALF NOTE**

A Half Note fills the time of two quarter notes.

Count: = 2 beats  
 "1 2" clap - hold

### My Best Friend

Happily R.H. 2 2 2 3 4 \*Ad Mag am. gie. "Pierrot"

My best friend is - - - - - play ev - ry day.

---

Hey, we just got start - ed, I wish s/he could stay.

L.H. 4 4 4 3 2 3 4 4 3 3 4 4

Play the first line of the song with your right hand; then play the second line of the song with your left hand.  
 \*Fill in the name of your own friend.

With accompaniment, student starts here:   
 "So long!"

16

**New Concept:** Half note

**Review:** Quarter note

Whole note

RH, LH, and finger numbers

**Touch & Sound:** Playing fingers 2-3-4 independently

**Prepare**



While listening to *My Best Friend*, student:

- 1) points to notes and sings lyrics.

- 2) taps and counts rhythm.

Ask student:

"How many *quarter* notes are in this piece? *Half* notes? *Whole* notes?"

**Practice**

On the piano cabinet, student finger-taps RH and LH while saying finger numbers.

**Perform**

Student plays *My Best Friend* with energy on three black keys.

**Piano Technique**

*Locomotion* pg. 6

**Music Flash Cards – Set A**

*Yellow #6*

**I Can Do It!**

With confidence

R.H. 4 3 2 2 3 4

I play key - board all day long.

Uh - oh, wrong notes.

I go on.

R.H. 4 3 2 2 3 4

I can do it, here's my song.

Now it's right with no notes wrong!

Bar Lines group beats into Measures.

MEASURES

Bar Lines bar lines measure measure

Barbara Kreader

Double Bar Line means the end of the piece.

With accompaniment, student starts here:

With confidence ( $\text{♩} = 120$ )

17

**New Concepts:**

Measures, barlines, double barline

**Review:**

Clusters

Stepping up

Stepping down

**Technique:**

Playing clusters with full arm weight,  
passing melody between hands

**Prepare**



While listening to *I Can Do It!*, student points to notes and sings lyrics.

Ask student:

“How many measures are in this piece?”

“What measures are exactly the same?”

**Practice**

On the piano cabinet, student finger-taps RH and LH.

(From this point on, finger numbers for repeated notes are removed.)

Ask student to find three notes:

- 1) Stepping up
- 2) Stepping down
- 3) Repeating

**Perform**

Student plays *I Can Do It!* using a strong, confident tone, observing quarter rests in measures two and six.

**Practice Games**

*Read & Discover* pg. 8

**Notespeller**

*Step Up, Step Down, Or Repeat*  
pg. 4

**Music Flash Cards – Set A**

*Pink #1*

**HALF REST**

A Half Rest fills the time of two quarter rests.

Count:  $\frac{\overbrace{1 \quad 2}}{\text{rest - rest}}$  = 2 beats

## Let's Get Silly!

Barbara Kreader

With excitement

R.H.  $\begin{array}{c} 4 \\ | \\ \text{Come play in the } \end{array}$

Come play in the

yard with me;

$\begin{array}{c} 3 \\ | \\ \text{laugh and twirl a -} \end{array}$

laugh and twirl a -

$f$

round.

L.H.  $\begin{array}{c} 3 \\ | \\ \text{fall down on the } \end{array}$

fall down on the

$3$

ground.

With accompaniment, student starts here:

$\begin{array}{c} \text{With excitement} \\ (d=130) \end{array}$

$\begin{array}{c} 16/17 \\ 9 \end{array}$

$\begin{array}{c} \text{mf} \\ \text{Bass clef} \\ \text{4/4} \\ \text{tempo} \end{array}$

$\begin{array}{c} \text{8va. J} \\ \text{8va. J} \end{array}$

18

**New Concepts:**

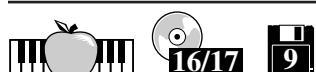
Half Rest

**Review:**

 All note and rest values  
Measures and barlines  
Repeating notes

**Technique:**

Playing repeated notes with full arm weight

**Prepare**

 While listening to *Let's Get Silly*, student:

1) points to notes and sings lyrics.

2) taps and counts rhythm.

Ask student:

"How many measures are in this piece?"

**Practice**

Block out piece by playing only the first note of each measure in whole notes.

(After blocking piece, student will read repeated notes easily.)

**Perform**

1) Student plays lines one and three 8va, and teacher plays lines two and four (or vice versa).

2) Student plays entire piece with a light and bouncy touch, observing all quarter rests and half rests.

**Theory Workbook**
*Drawing Rests* pg. 12

*Rhythm Detective* pg. 13

**Music Flash Cards – Set A**
*Yellow #7, #13, #14*
**Piano Solos**
*Water Lily* pg. 2

*Mister Machine* pg. 3

A musical score page featuring a cartoon illustration of three children. On the left, a girl in a yellow shirt bounces a red ball. In the center, a boy in a purple shirt reaches out towards the ball. On the right, another boy in a blue shirt covers his mouth with his hands. The music is divided into four measures by vertical bar lines. The first measure (R.H.) has four eighth notes. The second measure (R.H.) has three eighth notes followed by a fermata. The third measure (R.H.) has two eighth notes. The fourth measure (L.H.) starts with a fermata over a whole note, followed by a short vertical line and a double bar line.

R.H. 4

Make up jokes and cra - zy names; sing a fun - ny song.

L.H. 3

Laugh so hard that we can't breathe. Bring a friend a - long.

**f**

R.H. 3

L.H. 2

19

**New Concept:** None, Unit 1 review piece

## Review:

All note values  
Repeat, step up, step down  
Measures, barlines

## Prepare



While listening to *Night Shadows*, student:

- 1) sways (or taps knees) with a half-note pulse.
  - 2) points to notes and sings lyrics, giving slight emphasis to the half-note pulse.
  - 3) taps and counts rhythm.

## Practice

- 1) Draw a line connecting note heads so that student clearly follows melody line between hands.
  - 2) On the piano cabinet, student finger-taps RH and LH while saying finger numbers.

Perform

- 1) Student plays *Night Shadows* on two and three black keys with a gentle tone.
  - 2) Student plays last two measures gradually slower, as if going to sleep.

## Practice Games

*Listen & Respond* pg. 9  
*Read & Discover* pg. 10

## Theory Workbook

*Rhythm Composer* pg. 14  
**Notespeller**  
*Finger Painting* pg. 5

Piano Solos

*Walking The Dog* pg. 4

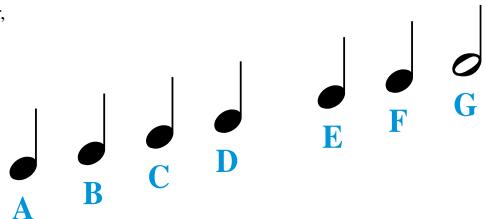
## THE MUSICAL ALPHABET

Playing on the White Keys

Music uses the first seven letters of the alphabet. These letters are used over and over to name the white keys.

With your right-hand third finger, play and sing the music alphabet three times, using this rhythm:

## Alphabet Soup



Student part to be played by rote. **20**

Steady ( $\text{♩} = 120$ )

Teacher

Fred Kern

8va -----  
15ma -----

21

**New Concepts:** The musical alphabet  
Playing on white keys

**Touch & Sound:** Playing on the white keys with RH  
third finger supporting first joint with thumb

**Review:** Stepping up  
Stepping down

**Prepare**

Student recites musical alphabet:  
1) forward, A-B-C-D-E-F-G, and  
2) backward, G-F-E-D-C-B-A.

**Practice**

1) While listening to *Alphabet Soup*, student points to notes and sings letter names three times:  
A-B-C-D-E-F-G

2) Locate the **A Key** found in the group of three black keys, and ask student to find other **A Keys** all over the keyboard.

**Perform**

With RH third finger, student plays *Alphabet Soup* three times while **stepping up** the keyboard.

Extra for Experts:

Student starts on the highest G and plays and sings *Alphabet Soup* three times while **stepping down** the keyboard:  
G-F-E-D-C-B-A

**Theory Workbook**

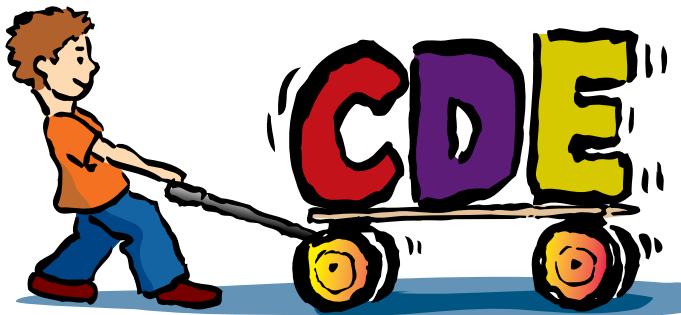
*The Musical Alphabet* pg. 15

**Notespeller**

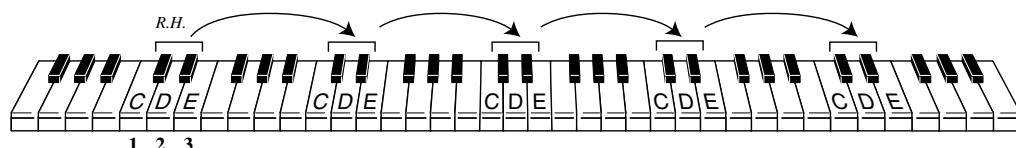
*Let's Have Lunch!* pg. 6

**Piano Technique**

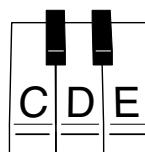
*The Attic Stairs* pg. 8



### C D E GROUPS



With your right hand, start at the low end of the keyboard and play the C D E groups with individual fingers 1-2-3 going up the keyboard.



Now explore the keyboard, playing the C D E groups with your left hand using fingers 3-2-1.

22

**New Concept:** C D E groups



**Review:** Two black key groups  
High and low

**Touch & Sound:** Playing C D E groups using fingers 1-2-3  
First experience playing with thumb

#### Prepare

- 1) Student locates the **C Key** found in the group of two black keys, then finds other **C Keys** all over the keyboard.
- 2) Student locates **D Keys**.
- 3) Student locates **E Keys**.

#### Practice

- 1) Student finger-taps 1-2-3 on piano cabinet in three-note impulses with RH then LH.
- 2) Keeping natural curve of hand, student gently lifts wrist between repetitions.

#### Perform

- 1) Starting at low end of the keyboard, student plays C D E groups going up the keyboard with RH fingers 1-2-3 (playing C D E).
- 2) Starting at high end of the keyboard, student plays C D E groups going down the keyboard with LH fingers 1-2-3 (playing E D C).

#### Theory Workbook

*C D E Groups* pg. 16

#### Notespeller

*Unlock C D E!* pg. 7

## My Own Song On C D E



With your right or left hand, choose any C D E group in the upper part of the piano.

Listen and feel the pulse as your teacher plays the accompaniment below. When you are ready, play C D E. Experiment by playing E D C.

Mix the letters any way you want and make up your own song.

Have fun!

Accompaniment

Flowing ( $\text{♩} = 85$ )  
With pedal

Repeat as necessary

A musical score for the accompaniment. It consists of a single bass clef staff. The music is in common time, indicated by a 'C'. The tempo is marked as 'Flowing' with a quarter note equal to 85. Pedal markings are shown above the staff. The music consists of a repeating pattern of eighth-note pairs, starting with a pair of eighth notes followed by a pair of sixteenth notes. This pattern repeats eight times. A repeat sign with 'as necessary' written above it is placed after the eighth repetition. The score ends with a double bar line and repeat dots.

23

**New Concept:** Improvising on C D E groups      **Review:** C D E groups, playing thumb

**Touch & Sound:** Playing C D E groups using fingers 1-2-3      Steady pulse

High and low

---

### Prepare



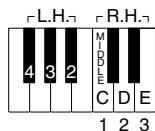
Student taps quarter notes while listening to accompaniment.

### Practice

With RH or LH, student improvises *My Own Song on C D E* using one or two C D E groups.

### Perform

Encourage student to improvise freely, using any C D E groups all over the keyboard.



### PIANO

**p**  
means soft

**Dynamic Signs** tell how loud or soft to play and help create the mood of the music.

## Balloon Ride

Phillip Keveren

Soaring

**p** What a day for the fly heavy - ing, sun float - ing through my eyes. skies.

R.H. 1 2 3 L.H. 4 3 2

1 2 3 1 2

Repeat Sign means to play the piece again.

Hold down the right pedal (damper pedal) throughout.

With accompaniment, student starts here:

Soaring (♩ = 120) R.H.  
L.H. **p**

24

**New Concepts:** C D E group, piano **p**  
Damper pedal, repeat sign :||

**Touch & Sound:** Playing softly

**Review:** Stepping up

### Prepare



While listening to *Balloon Ride*, student:

- 1) sways (or taps) whole notes.
- 2) points to notes and sings lyrics.
- 3) taps and counts rhythm.

### Practice

Student practices *Balloon Ride*, listening for smooth transition in melody from LH to RH.

### Perform

1) Student (or teacher) holds damper pedal down throughout piece.

2) Student plays each 2-measure phrase in one continuous movement, creating a feeling of motion (as if a balloon were soaring away).

#### Extra for experts:

On repeat, student plays *Balloon Ride* one octave higher.

### Theory Workbook

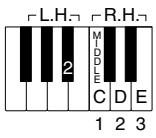
*Finding C D E On The Keyboard* pg. 17

### Piano Technique

*Look At Me!* pg. 9

### Music Flash Cards – Set A

*Pink #2, #3*





**Party Cat**

**FORTE**  
**f**  
means loud

Phillip Keveren

**Rockin' R.H. 3**

Rock 'n' roll is where it's at  
**f**

for my fam - 'ly's par - ty cat.

**R.H. 3**

Lies a - round and sleeps all day,  
**f**

rocks the night a - way!

With accompaniment, student starts here:

Rockin'  
(♩ = 110)  
**mf**

**24/25** **14**

Bad cat!

25

**New Concept:** Forte **f**

**Review:** C D E group

**Touch & Sound:** Playing loudly

### Prepare



While listening to *Party Cat*, student:

1) points to notes and sings lyrics, giving emphasis to beats one and three.

2) taps and counts rhythm.

(Note: students enjoy saying "Bad cat!" at end of piece)

### Practice

1) Block out by finger-tapping piece in half notes, removing the repeated quarter notes.

2) After blocking piece, student will feel and hear direction of melody and will read repeated notes easily.

### Perform

Student plays *Party Cat* in a strong rock rhythm, playing the repeated notes (beats 2 and 4) slightly softer.

#### Extra for Experts:

Also, students may improvise in the *Party Cat* position with accompaniment (**Games** pg. 13).

### Practice Games

*Listen & Respond* pgs. 11-12

### Music Flash Cards – Set A

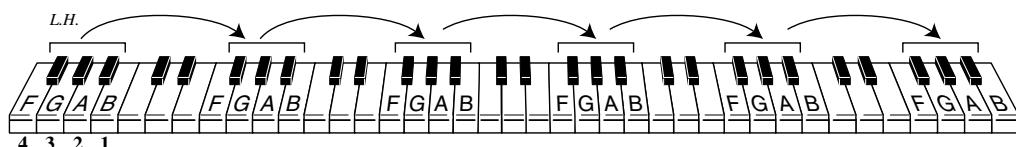
Pink #4

### Practice Games

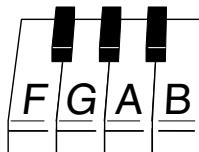
*Imagine & Create* pgs. 13-14  
*C D E Flash Cards* pg. 15



### F G A B GROUPS



With your left hand, start at the low end of the keyboard and play the F G A B groups with individual fingers 4-3-2-1 going up the keyboard.



Now explore the keyboard, playing the F G A B groups with your right hand using fingers 1-2-3-4.

26

**New Concept:** F G A B groups



**Review:** Three black-key groups  
High and low

**Touch & Sound:** Playing F G A B groups using fingers 1-2-3-4

#### Prepare

- 1) Student locates the **F Key** found in the group of three black keys, then finds other **F Keys** all over the keyboard.
- 2) Student locates **G Keys**.
- 3) Student locates **A Keys**.
- 4) Student locates **B Keys**.

#### Practice

- 1) Finger-tap 1-2-3-4 on piano cabinet in four-note impulses with RH then LH.
- 2) Keeping natural curve of hand, student gently lifts wrist between repetitions.

#### Perform

- 1) Starting at low end of the keyboard, student plays F G A B groups going up the keyboard with RH fingers 1-2-3-4 (playing F G A B).
- 2) Starting at high end of the keyboard, student plays F G A B groups going down the keyboard with LH fingers 1-2-3-4 (playing B A G F).

#### Theory Workbook

*F G A B Groups* pg. 18

#### Notespeller

*Unlock F G A B!* pg. 8

## My Own Song On F G A B



With your left or right hand, choose any F G A B group in the upper part of the piano.

Listen and feel the pulse as your teacher plays the accompaniment below. When you are ready, play F G A B. Experiment by playing B A G F.

Mix the letters any way you want and make up your own song.

Have fun!

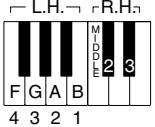
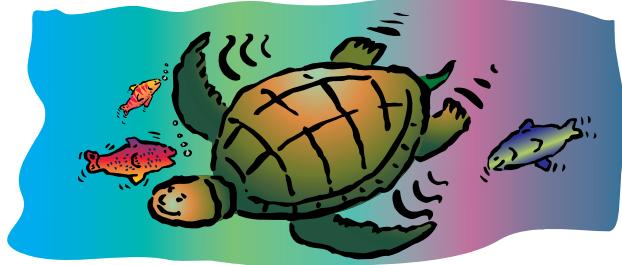
**Accompaniment** **26** **15**  
Rock beat ( $\text{♩} = 130$ )

Repeat as necessary **Last time**

27

<b>New Concept:</b>	Improvising on F G A B groups	<b>Review:</b>	F G A B groups Rock rhythm
<b>Touch &amp; Sound:</b>	Playing F G A B groups using fingers 1-2-3-4		

Prepare	Practice	Perform
  <b>26</b> <b>15</b> Student taps half notes while listening to accompaniment.	With RH or LH, student improvises <i>My Own Song on F G A B</i> using one F G A B group.	Encourage student to improvise freely, using any F G A B groups all over the keyboard.  <u>Extra for Experts:</u> Student improvises by passing melody between hands.

## Undersea Voyage

Mysteriously

**R.H. 3**

**p Deep That's in the big - gest**

**L.H. 1 2 3**

**Hold down the damper pedal throughout.**

**o tur - - cean tle**

**in I my have sub ev - - ma - rine, seen!**

**2 3 1 2 3**

Phillip Keveren

With accompaniment, student starts here: **27/28** **16**

Mysteriously ( $\text{d} = 120$ )

**pp**

**R.H.**

**L.H.**

**1. 2.**

28

**New Concept:** F G A B group

**Review:** Repeat sign   
Stepping down

**Touch & Sound:** Playing with a whole-note pulse  
Playing softly

Piano **p**

### Prepare



While listening to *Undersea Voyage*, student:

- 1) sways (or taps) whole notes.
- 2) points to notes and sings lyrics.
- 3) taps and counts rhythm.

### Practice

Student practices *Undersea Voyage*, listening for smooth transition in melody from RH to LH.

### Perform

- 1) Student (or teacher) holds damper pedal down throughout piece.
- 2) Student plays each 2-measure phrase in one continuous movement, creating a feeling of motion (as if a turtle were diving to the bottom of the ocean).

### Theory Workbook

*Finding F G A B On The Keyboard* pg. 19

### Notespeller

*"You Lost What?"* pg. 9

### Piano Technique

*Monster Under My Bed* pg. 10

L.H. R.H.  
F G A B  
4 3 2 1

### Taxi Tangle

Impatiently

**f** Tax - i tan - gle      on the **f** high - way!  
L.H. 4 3 2 1      4 3 2 1

Honk! Honk! Honk! Honk!

Skid, bump! 'Xcuse me! Turned the wrong way!  
L.H. 4 3 2 1      4 3 2 1

Honk! Honk! Honk!

With accompaniment, student starts here: **f** 29/30 17  
Impatiently ( $\text{♩} = 140$ )

29

**New Concept:** None, review piece

**Review:** F G A B groups

**Touch & Sound:** Playing clusters with full arm weight

Forte **f**

Stepping up

Quarter rest clusters

### Prepare



While listening to *Taxi Tangle*, student:

1) claps honks.

2) points to notes and sings lyrics.

3) taps and counts rhythm.

### Practice

1) Students enjoy playing the honks (beats 1 & 3) along with the accompaniment (honks on beats 2 & 4) and can easily hear and read the rests.

2) Practice *Taxi Tangle* at slow as well as fast tempos.

### Perform

Student plays *Taxi Tangle* with a full sound, using full arm weight when playing clusters.

### Practice Games,

*Listen & Respond* pg. 17

*Read & Discover* pg. 18

### Practice Games

*Imagine & Create* pgs. 19-20

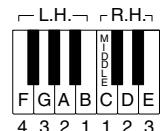
*F G A B Flash Cards* pg. 21

### Music Flash Cards – Set A

*Yellow #15, #16*

# UNIT

## 3



### TIME SIGNATURE

$\frac{4}{4}$  = four beats fill every measure  
= quarter note gets one beat

Count: "1 1 1 1 | 1 1 1 2 | 1 2 3 4"  
or "1 2 3 4 | 1 2 3 4 | 1 2 3 4",

### Sea (C) Song



Fred Kern

Lively  $\frac{4}{4} f$

With accompaniment, student starts here:

Lively  $(\text{♩} = 120)$

30

**New Concept:** Time signature  $\frac{4}{4}$

Playing by letter name, not finger number  
First experience playing on all white keys

**Touch & Sound:** Playing in 3-note and 4-note impulses

**Review:** C D E Group  
F G A B Group  
Forte **f**  
Stepping up

### Prepare



While listening to *Sea (C) Song*, student points to notes and sings letter names.

Ask student:

"How many times do you play the C D E pattern?"

"How many times do you play the F G A B pattern?"

"Do these patterns step up or step down?"

### Practice

Student counts while tapping RH/LH rhythm on knees.

(There are several good systems for teaching rhythm. Two such presentations are included in the blue concept box. Teachers are encouraged to use the counting system that works best for them.)

### Perform

This accompaniment has a rhythmic "island dance" feel, and students enjoy playing *Sea (C) Song* in a lively tempo.

### Theory Workbook

*Naming Notes On The Keyboard* pg. 20

### Notespeller

*Going Up, Going Down* pg. 10

### Piano Technique

*Breathe Easy* pg. 12

### Piano Solos

*Quiet Night* pg. 5

### Music Flash Cards – Set A

*Yellow #9, #17*

New Position  
rL.H.<sub>1</sub> rR.H.<sub>1</sub>

2      3

### Rain, Rain, Go Away

Steady

**R.H.** 2  
**4** Rain, sun,  
**p** L.H. 2

rain, sun,

go come a on way. 2

Come We all gain want some to 3

oth play er and shout! 2

**Folk Tune**

With accompaniment, student starts here:

Steady (♩ = 120)

33/34 19

31

**New Concept:**

New RH position “C D”  
with fingers 2-3

**Review:**

Piano **p**  
Repeat sign ::|  
Reading by letter name

**Touch & Sound:**

Passing melody between hands with a slight emphasis on beats one and three

**Prepare**


While listening to *Rain Rain, Go Away*, student:

- 1) taps half notes, alternating RH and LH.
- 2) points to notes and sings letter names. (From this point on, letter names for repeated notes are removed.)
- 3) taps and counts rhythm.

**Practice**

- 1) Draw a line connecting note heads so student clearly follows melody line between hands.

- 2) Student finger-taps piece slowly and deliberately.

**Perform**

Play *Rain, Rain, Go Away* with a delicate touch, imitating the sound of raindrops.

**Piano Technique**

*Playing Catch* pg. 13

L.H.      R.H.  
F G A      M D E  
4 3 2      2 3

## Dakota Melody

With a steady beat

**R.H.** **2**

**4** **f** **L.H.** **A** **O**

**R.H.** **2**

**p** **L.H.** **A** **G** **O**

Native American

With accompaniment, student starts here:

**35/36** **20**

With a steady beat ( $\text{♩} = 120$ )

**Bass Clef** **4/4** **mf** **pp**

32

**New Concept:**

Reading step up, step down,  
and repeat using letter names

**Touch & Sound:**

Dynamic change **f** - **p**  
Combining 3-note and 4-note impulses

**Review:**

Piano **p**  
Forte **f**  
Repeat sign

**Prepare**


While listening to *Dakota Melody*, student:

- 1) points to notes and sings lyrics.
- 2) taps RH/ LH rhythm on drum or hard surface, observing dynamics **f** - **p**.

**Practice**

Student finger-taps piece slowly and deliberately. (This is student's first experience reading letters A-G-F stepping down).

**Perform**

- 1) Student plays line one *forte* like an Indian drum and teacher plays line two *8va* and *piano* like an Indian flute. (or vice versa).

- 2) Student plays entire piece as written with a steady pulse, observing half rest.

**Theory Workbook**

*Loud Or Soft?* pg. 22

**Piano Solos**

*Bear Dance* pgs. 6-7

**Knock-Knock Joke**

With humor

*R.H. 2*

*L.H. A*

*R.H. 2*

*L.H. A*

*Knock on piano cabinet*

"Knock - knock."

"Who's there?"

*Guatemalan*

With humor, student starts here: *mf* *37/38* *21*

(*d = 135*)

33

**New Concept:** None, review piece

**Touch & Sound:** Skipping one finger in LH, playing 2-4-3

Prepare	Practice	Perform
<b>37/38</b> <b>21</b> <p>1) While listening to <i>Knock-Knock Joke</i>, student follows score and taps the “knock-knock” part on piano cabinet or any percussive instrument.</p> <p>2) Ask student: “How is line two different from line one?” (The last note is different.)</p>	<p>Student plays the melody, and teacher (or another student) taps the “knock-knock” part.</p>	<p>Student plays <i>Knock-Knock Joke</i> and then tells favorite knock-knock joke.</p>

#### Practice Games

*Listen & Respond* pg. 23  
*Read & Discover* pgs. 23-24

#### Piano Technique

*Popcorn* pg. 14

#### Piano Solos

*Stomp Dance* pgs. 8-9



L.H. G A  
R.H. M D E  
3 2 2 3 4

## Old MacDonald Had A Band

With energy

**R.H.** 2 Old In Mac his - Don band - ald he had had a a band, horn, L.H. 3

**4** E E - I - E - I - O.

**f**

**Traditional**

With accompaniment, student starts here: With energy ( $\text{♩} = 120$ )

**39/40** **22:**

34

**New Concept:** None, Unit 3 review piece

### Prepare



While listening to *Old MacDonald Had A Band*, student:

1) points to notes and sings lyrics.

2) finger-taps and counts rhythm.

### Practice

Teacher plays the A section and student plays the B section 8va.  
Have fun adding new instruments!

**Drum** Rum-pum here.  
Rum-pum there...

**Tuba** Oom-pah here.  
Oom-pah there...

**Flute** Tweet-tweet here.  
Tweet-tweet there...

### Perform

Student plays entire piece with energy.

### Theory Workbook

*Rhythm Jam* pg. 23  
*Step Or Repeat* pg. 24

### Notespeller

*Fishing For Letter Names* pg. 11

*R.H. 2*

Toot toot here.

*L.H. 3*

*f* foot toot there.

*R.H. 2*

Toot toot

*L.H. 3*

ev - 'ry - where.

*R.H. 2*

Old Mac - Don - ald

*L.H. 3*

had a band,

*4*

E - I - E - I - O.

*Bass Clef*

35

**UNIT  
4**

Some notes are written on **lines**:



**LINE NOTE**

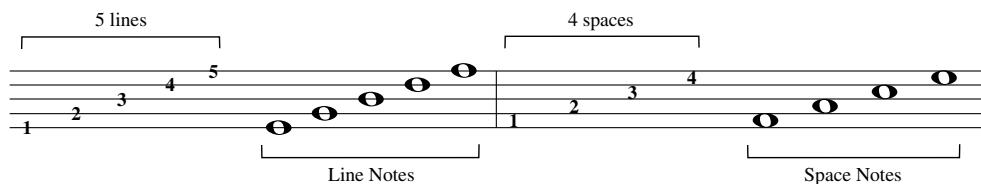
**LINES AND SPACES**

Some notes are written in **spaces**:



**SPACE NOTE**

Music is written on a **STAFF** of 5 lines and 4 spaces.



36

- New Concepts:**
- Line notes
  - Space notes
  - Lines and spaces on musical staff

**Prepare**

- 1) With a finger or pencil, student traces picture of large line note and large space note.
- 2) Study picture of boy and girl on the ladder and ask student:

“Why does the boy’s face look like a line note?”

“Why does the girl’s face look like a space note?”

**Practice**

- 1) With a pencil, student points to and counts five rungs on ladder starting from the bottom and then points to five lines on staff counting 1-2-3-4-5.

- 2) Student points to and counts four spaces between rungs on ladder starting from the bottom and then points to spaces on staff counting 1-2-3-4.

**Perform****Theory Workbook**

*Line Note Or Space Note?* pg. 25

**Theory Workbook**

*Notes On Lines* pg. 26

*Notes In Spaces* pg. 27

**Notespeller**

*Line Notes And Space Notes*

pg. 12

*Drawing Notes On Lines*

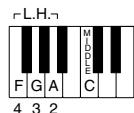
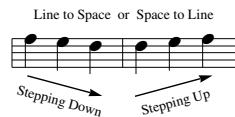
*And Spaces* pg. 13

## HOW NOTES MOVE ON THE STAFF

### REPEAT



### STEP (2nd)



**Title:** \_\_\_\_\_

You already know how to play this song.  
Do you know its name?

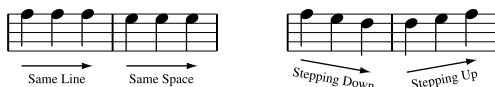


Steady

37

### New Concept:

How notes move on the staff



### Review:

Musical staff

Line notes, space notes

Repeating, stepping

*My Dog Spike* (pg.12)

### Prepare

With a pencil, student points to example of repeating notes saying:

- 1) same-line-line.
- 2) same-space-space.

Student points to example of stepping notes saying:

- 1) step-ping down.
- 2) step-ping up.

### Practice

Student points to notes in mystery song saying:

- 2, down, down, rest
- 2, down, down, rest
- 4, same, up, same, up, down, down, rest

### Perform

- 1) Student places LH fingers 4-3-2 on F-G-A and plays mystery song by **direction**, not by letter name.

- 2) Student recognizes song as *My Dog Spike (Hot Cross Buns)* and writes title above score.

### Theory Workbook

*How Notes Move* pg. 28  
*Up, Down, Or Repeat* pg. 29

### Notespeller

*Line Up The Flags!* pg. 14

### Music Flash Cards – Set A

White #35, #36, #37, #38

## THE BASS CLEF SIGN

(The “F” Clef)

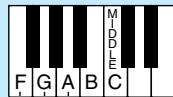
This sign comes from the old-fashioned letter F.



**This is the F line**

The F line passes between  
the two dots of the Bass Clef sign.

You will usually play the low tones written  
on the Bass Staff with your **left hand**.



The note F is your reading guide for the  
Bass Clef. You can name any note on the  
Bass Staff by moving up or down from the F line.

### Hide And Seek

Playfully

Hide and seek! I won't peek! Run and hide out - side.

Mona Rejino

Playfully  
Hide and seek! I won't peek! Run and hide out - side.  
*L.H. 4*  *f* *4*  
I'll find you. Need no clue. I know where you'll hide! Boo!  
*2* *2* *(Play any F on the piano!)*

**Accompaniment**  **41/42** **23**  
Playfully ( $\text{♩} = 120$ ) *mf*   
1. 2. *8va--j*

38

**New Concepts:** Bass Clef Sign  (The “F” Clef) **Review:** Stepping on the staff  
Reading Guide F  
Notes F-G-A on Bass Staff

#### Prepare

1) With a pencil, student traces the blue **F** line through the two dots of the Bass Clef and through the entire piece of *Hide and Seek*. Explain that all notes on the **F** line are **F**.

**The F note is the reading guide for the Bass Clef.**

2) Ask student:  
“How many **F notes** are in this song? **G notes?** **A Notes?**”

#### Practice

Student points to and identifies first note of every measure. Fill in magnifying glasses.



While listening to *Hide and Seek*, student:

- 1) points to notes and sings lyrics.
- 2) taps and counts rhythm.

#### Perform

Student plays piece saying:  
F, up, up, rest  
F, up, up, rest  
A, down, down, up, up\_\_,

A, down, down, rest  
A, down, down, rest  
F, up, up, down, down\_\_, *Boo!*

#### Practice Games

*Read & Discover* pg. 25

#### Theory Workbook

*The Bass Clef* pg. 30

#### Piano Technique

*Hot Sand Hop* pg. 16

*Molding Clay* pg. 17

#### Practice Games

*Imagine & Create* pgs. 26-27

#### Music Flash Cards – Set A

*Pink #5, White #11, #12, #13*



Whenever you see this magnifying glass, fill in the name of the note.



**Title:** \_\_\_\_\_

You already know how to play this song.  
Do you know its name?

Bouncy     

*L.H. 2*  
*f*

2

39

### New Concept:

None, review piece for bass clef

### Review:

Reading guide F

Bass clef notes F G A

*Merrily We're Off To School*

### Prepare

Help the detective solve this mystery.

Tell student:

"You already know how to play this song. Let's figure out the title by following these clues!"

### Practice

Clue #1:  
"What are the note names below the magnifying glasses?"  
(Write them in.)

Clue #2:  
Where are the stepping notes?

Clue #3:  
Where are the repeated notes?

Clue #4:  
"Where do you place your LH?"

### Perform

1) Student reads and plays entire piece.

2) Student recognizes piece as *Merrily We're Off To School* (*Mary Had A Little Lamb*) and writes title above score.

### Theory Workbook

*Notes On The Bass Staff* pg. 31

### Notespeller

*Drawing The Bass Clef Sign*  
pg. 15  
*Fishes Full Of F Notes* pg. 16

### Notespeller

*A Tall Tale* pg. 17  
*Bass Clef Notes F G A* pg. 18

## THE TREBLE CLEF SIGN

(The “G” Clef)

This sign comes from the old-fashioned letter G.



This is the G line.

The G line passes through the curl of the Treble Clef sign.

You will usually play the high tones written on the Treble Staff with your **right hand**.



The note G is your reading guide for the Treble Clef. You can name any note on the Treble Staff by moving up or down from the G line.

### Oh, Gee (G)

Music by Fred Kern  
Words by Claire Berthold

Steady R.H. 4  
**f** Gee, oh, gee. Gee, oh, gee. Four more min - utes, please.  
No, not yet. Let us play one more game.  
Accompaniment 45/46 25  
Steady (♩ = 120)

40

**New Concepts:** Treble Clef Sign (The “G” Clef) **Review:** Stepping on the staff  
Reading Guide G  
Notes E-F-G on Treble Staff

### Prepare

1) With a pencil, student traces the blue G line through the curl of the Treble Clef and through the entire piece of *Oh, Gee (G)*. Explain that all notes on the G line are G.

**The G note is the reading guide for the Treble Clef.**

2) Ask student:

“How many G notes are in this song? F notes? E notes?”

### Practice

Student points to and identifies first note of every measure. Fill in magnifying glasses.



While listening to *Oh, Gee (G)*, student:

- 1) points to notes and sings lyrics.
- 2) taps and counts rhythm.

### Perform

Student plays piece saying:  
G, down, down, rest  
G, down, down, rest  
E, same, same, up, up\_\_,

E, up, up, rest  
E, up, up, rest  
F\_\_, same\_\_, down\_\_

### Practice Games

*Read & Discover* pg. 29

### Theory Workbook

*Treble Clef Sign* pg. 32

### Piano Technique

*Sneaky Footsteps* pg. 18

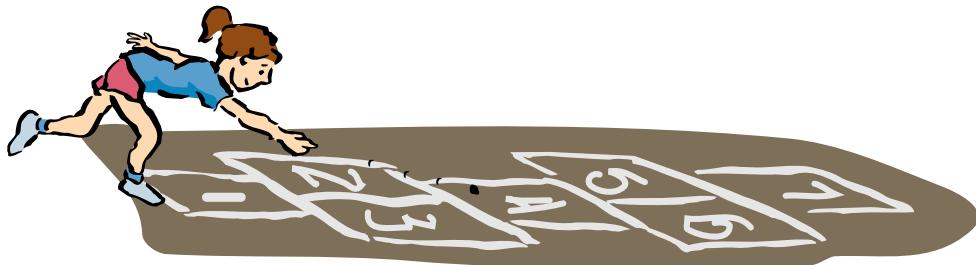
*Fingerpainting* pg. 19

### Practice Games

*Imagine & Create* pgs. 30-31

### Music Flash Cards – Set A

*Pink #6, White #17, #18, #19*



## Hopscotch

Bouncy R.H. 4

*f* Hop- scotch on the walk. I won - der who will win.

2 5  
Lines and spac - es drawn in chalk; now we can be - gin.

Accompaniment 47/48 26

Bouncy ( $\text{♩} = 120$ )

*mf*

Mona Rejino

41

**New Concept:** None, review piece for treble clef    **Review:** Reading guide G  
Treble clef notes E F G

**Touch & Sound:** Playing repeated notes with down-up motion of wrist

### Prepare



While listening to *Hopscotch*, student:

1) points to notes and sings lyrics. (Singing lyrics simplifies tricky rhythm in second measure.)

2) taps and counts rhythm.

### Practice

1) Student blocks out piece by playing only notes on first and third beats.

G F E -

G F E -

E F G F

G F E -

2) After blocking piece, student will easily read repeated notes.

### Perform

Student reads and plays entire piece.

### Theory Workbook

*Notes On The Treble Staff* pg. 33

### Piano Solos

*Howard H. Hippo* pgs. 10-11

### Notespeller

*Drawing The Treble Clef Sign*

pg. 19

*Gloves Full Of G Notes* pg. 20

### Notespeller

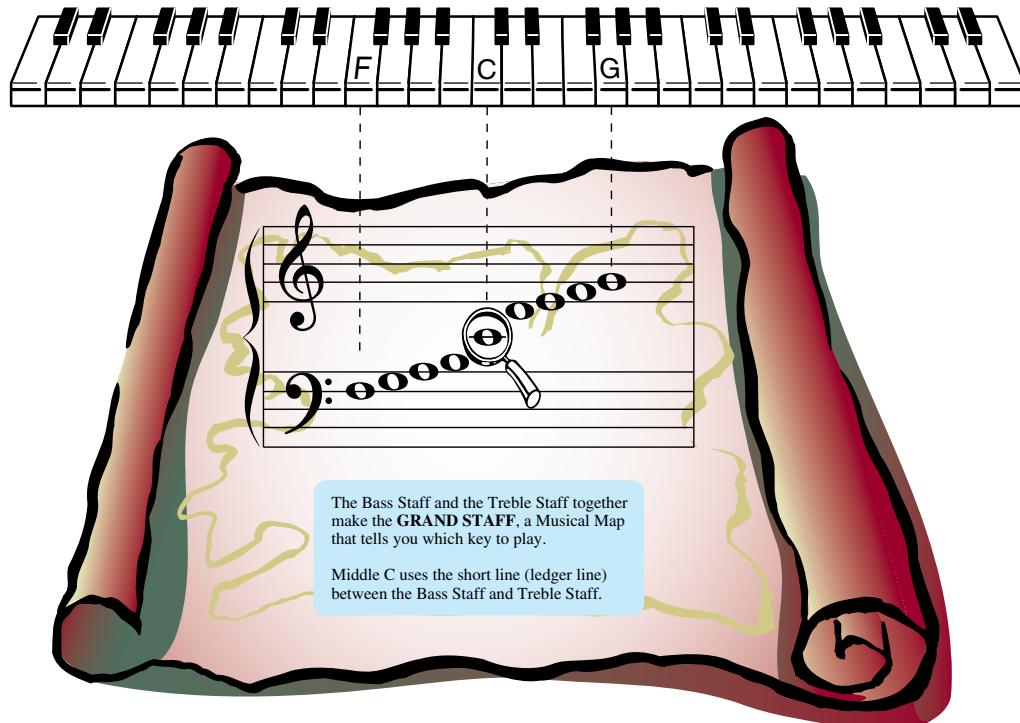
*Meet Peggy And Gus* pg. 21

*Treble Clef Notes E F G*

pg. 22

## THE GRAND STAFF

A Musical Map



42

**New Concepts:**

- The Grand Staff
- Reading guide Middle C
- Ledger line Middle C
- Brace

**Review:**

- Reading guide F
- Reading guide G

**Prepare**

- 1) With finger or pencil, student points to **Bass F** on the keyboard and traces the dotted line to the F on the Grand Staff.
- 2) Repeat activity on **Treble G** then on **Middle C**, noting the ledger line added between the Bass Staff and Treble Staff.

**Practice**

- Student points to and names each note, ascending on the staff starting from:
- 1) **Bass F**
  - 2) to **Middle C**
  - 3) to **Treble G**

**Perform**

- Student plays stepping warm-up while following teacher's cue,
- 1) **LH in bass clef:**  
F, up, up  
C, down, down  
A, up, up  
A, down, down
  - 2) **RH in treble clef:**  
G, down, down  
C, up, up  
E, down, down  
E, up, up

**Theory Workbook**

*The Grand Staff – A Musical Map* pg. 34

**Music Flash Cards – Set A**

*White #14, #15, #16*

Thumbs share Middle C in this position.

L.H. R.H.  
A B C D E  
3 2 1 2 3

## My Best Friend

**Happily** **49/50**

**"Pierrot"**

**Music Staff 1:**

*f* My best friend is \*Lind - say. We play ev - 'ry day.

**Music Staff 2:**

Hey, we just got start - ed. I wish she could stay.

**Notes:**  
 \* Fill in the name of your own friend.

43

**New Concept:**

Notes B-C-D on the Grand Staff

Shared thumbs in Middle C

**Review:**
*My Best Friend* (pg. 16)

Repeating

Stepping

**Prepare**

 While listening to *My Best Friend*, student:

- 1) points to notes and sings lyrics, adding name of student's own best friend.
- 2) taps and counts rhythm.

**Practice**

**The Middle C note is the reading guide for *My Best Friend*.**

- 1) Student plays 5-note alphabet forward A-B-C-D-E and backward E-D-C-B-A.
- 2) Student writes starting notes in magnifying glasses.

Ask student: "How are lines 1 and 2 the same?"

**Perform**

 Student reads and plays *My Best Friend* saying:

**RH in treble clef:**

 C, same, same, up, up\_\_, down\_\_  
 C, same, up, same, down\_\_

**LH in bass clef:**

 A, same, same, up, up\_\_, down\_\_  
 A, same, up, same, down\_\_

**Notespeller**
*Hiking Up And Down* pg. 23

**Piano Technique**
*On The Balance Beam* pg. 20

**Piano Solos**
*Wishful Thinking* pgs. 12-13

**Tambourine Tune**  
*With spirit*

*Folk Tune*

**Accompaniment** (Student plays one octave higher than written.) **51/52** **28**  
*With spirit (♩ = 150)*

44

**New Concept:** Reading melody between staves      **Review:** Range A - E on Grand Staff

**Touch & Sound:** Passing melody between hands

Prepare	Practice	Perform
<b>51/52</b> <b>28</b> While listening to <i>Tambourine Tune</i> , student: 1) taps half notes with tambourine or percussive instrument. 2) taps and counts rhythm of melody.	1) Draw a line connecting note heads so student clearly follows melody line between staves. 2) Student writes names of starting notes in magnifying glasses. 3) Ask student: “How many A-B-C-D-E patterns do you play?”	1) Student plays only first two measures of each line 8va and teacher answers by playing last two measures of each line. (or vice versa). 2) Student reads and plays entire piece in a lively tempo, observing repeat.

Practice Games	Theory Workbook	Piano Solos
<i>Listen &amp; Respond</i> pg. 33 <i>Read &amp; Discover</i> pg. 34	<i>Notes Above And Below Middle C</i> pg. 35	<i>Toes In The Sand</i> (with improvisation on A B C D E) pgs. 14-15

## Once A Man Was So So Mad

Folk Tune

Steady
1
3

**1.** Once a man was so so mad, he jumped in - to a paper bag.  
**2.** Pa - per bag, it was so thin, he jumped up - on a point - ed pin.

**1**

3. Pointed pin, it was so sharp,  
He jumped upon an Irish harp.  
 4. Irish harp, it was so pretty,  
He jumped upon a little kitty.

5. Little kitty began to scratch,  
He jumped into a cabbage patch.  
 6. Cabbage patch, it was so big,  
He jumped upon a big fat pig.

7. Big fat pig began to tickle,  
He jumped upon a big dill pickle.  
 8. Big dill pickle was so sour,  
He jumped upon a big sunflower.

9. Bee came by and stung his chin, and  
That's the last I've heard of him!

**Accompaniment (Student plays one octave higher than written.)**

Steady (♩ = 130) mf

53/54
29

1-8.
3
Last time

45

- New Concept:** Parallel thumb position on Grand Staff
- Review:** Range G - E on Grand Staff
- Touch & Sound:** Passing melody between hands

### Prepare

Read through all lyrics of *Once A Man Was So So Mad* together with student.

### Practice



While listening to *Once A Man Was So So Mad*, student finger-taps RH/LH on piano cabinet.

### Perform

Student reads and plays piece with a steady bounce.

(The nonsense text is fun and will motivate student to keep a steady pulse when melody passes between RH and LH.)

### Theory Workbook

*The Grand Staff Garden* pg. 36

### Notespeller

*Stepping Stones* pg. 24  
*Where Is That Cat?* pg. 25

### Piano Technique

*Star To Star* pg. 21

L.H. → R.H. ↵

## Long, Long Ago

Thomas Haynes Bailey

**MEZZO FORTE**  
***mf***  
means medium loud

Peacefully

**Accompaniment (Student plays two octaves higher than written.)**

Peacefully ( $\text{♩} = 120$ )

With pedal

46

**New Concept:** Mezzo Forte ***mf***      **Review:** Range G - E on the Grand Staff  
 Mezzo Piano ***mp***  
**Touch & Sound:** Playing ***mf*, *mp***

Prepare	Practice	Perform
 <p>While listening to <i>Long, Long Ago</i>, student:</p> <ol style="list-style-type: none"> <li>1) claps this rhythm <math>\text{♩} \text{ ♩ } \text{ ♩ }</math> with a strong pulse on beat one.</li> <li>2) points to notes and sings lyrics, observing new <b><i>mf</i></b> and <b><i>mp</i></b> dynamic markings.</li> <li>3) taps and counts rhythm.</li> </ol>	<ol style="list-style-type: none"> <li>1) Student points to <i>stepping up</i> patterns, then points to <i>stepping down</i> patterns throughout entire piece.</li> <li>2) Student writes names of starting notes in magnifying glasses then points and names notes in line one.</li> <li>3) Student plays line one and finds another line with exactly the same notes.</li> </ol>	<p>Student reads and plays entire piece, adding <b><i>mp</i></b> dynamic in last two measures of each page (like an echo).</p>

**Theory Workbook**  
*From Soft To Loud* pg. 37  
**Music Flash Cards – Set A**  
 Pink #7, #8, Yellow #18, #19

**Practice Games**  
*Read & Discover* pg. 35  
*Imagine & Create* pg. 35

**Piano Solos**  
*Whistling Tune* pgs. 16-17  
*Struttin'* pg. 18

MEZZO PIANO

***mp***

means medium soft



9

Sing me the songs I de - light - ed to hear

*mf*

4 2

13 2 long, long a - go, long a - go. *mp*

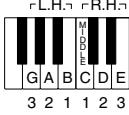
1 3

9

13

47

The musical score consists of three staves. The top two staves are for the voice, and the bottom staff is for the piano. The vocal parts are in common time. Measure 9 starts with a dynamic of *mf*. The lyrics "Sing me the songs I de - light - ed to hear" are followed by a repeat sign and measure 2, which starts with a dynamic of *mp* and continues with the lyrics "long, long a - go, long a - go.". Measure 13 begins with a dynamic of *mp*. The piano part throughout features eighth-note patterns in a simple harmonic progression.

rL.H. rR.H.  

  
**Nobody Knows The Trouble I'm In**

Playfully   
 1

$\text{G} \quad \text{A} \quad \text{B} \quad \text{C} \quad \text{D} \quad \text{E}$   
 3 2 1 1 2 3

$\text{G} \quad \text{A} \quad \text{B} \quad \text{C} \quad \text{D} \quad \text{E}$   
 3 2 1 1 2 3

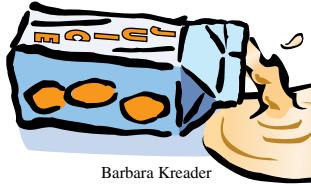
No - bod - y knows the trou - ble I'm in.  
 No - bod - y knows but my friend An - drew.

Accompaniment (Student plays one octave higher than written.)   
 3

Playfully ( $\text{d} = 180$ )   
 5

57/58   
 31

48



Barbara Kreader

**New Concept:** None, Unit 4 review piece

**Review:** Range G - E on the Grand Staff

Parallel thumbs B - C

**mf, mp**

**Touch & Sound:** Playing syncopated rhythm with full weight of the whole arm



### Prepare



While listening to *Nobody Knows The Trouble I'm In*, student:

1) taps this rhythm  giving the half notes extra emphasis.

2) points to notes and sings lyrics, including name of student's own best friend.

### Practice

1) Draw a line connecting all note heads so student clearly follows melody line between staves.

2) Ask student: "How many times does the RH play C-C-D-E?"

3) While listening to accompaniment, student reads from the score and plays each C-C-D-E pattern.

### Perform

1) Student reads and plays entire piece, bouncing the wrist lightly on the first repeated note, and leaning firmly into the next note.

2) Student plays last line, observing quarter rests.

### Practice Games

*Listen & Respond* pg. 36

### Music Flash Cards – Set A

*Yellow #20, #21*

### Practice Games

*Read & Discover* pg. 37

### Notespeller

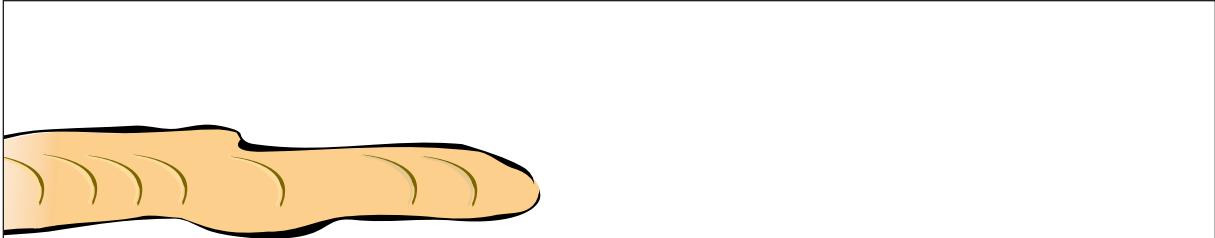
*Safety Rules* pg. 26

### Piano Technique

*Who Could It Be?* pg. 23

### Piano Solos

*Old Saw* pg. 19



He saw me spill a car - ton of juice!

*mf* Quick! Let's clean it up! *mp*

49

9 1

13 3

9 [13]

pp

The musical score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 1 (measures 9-10) contains lyrics: "He saw me spill a car - ton of juice!". Measure 3 (measures 13-14) contains lyrics: "Quick! Let's clean it up!". Measure 9 (measures 9-10) features eighth-note patterns on the bass staff. Measure 13 (measures 13-14) features eighth-note patterns on the bass staff, with dynamics *mf*, *f*, *mp*, and *pp*.

**UNIT  
5**

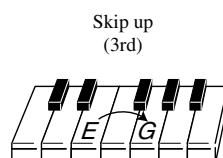
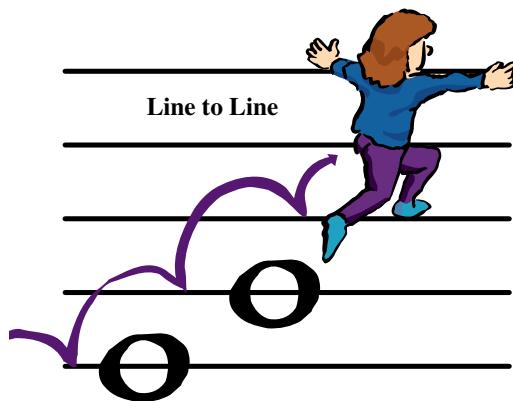
**SKIPS**  
(3rds)

**On the Piano, a 3rd**

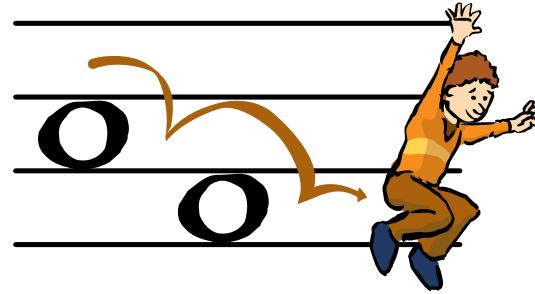
- skips a key
- skips a finger
- skips a letter

**On the Staff, a 3rd** skips a letter from either

- line to line or
- space to space



**Space to Space**



**Skip up (3rd)**



50

**New Concept:**  
Skipping on the piano  
Skipping on the staff  
3rds

**Review:**  
Line notes  
Space notes

**Prepare**

With a finger or pencil, student points to the notes and traces the path of the skipping notes:

1) line to line to line.

2) space to space to space.

**Practice**

With third finger supported by thumb, student plays skips freely up and down the keyboard, saying letter names:

1) F - A - C - E - G - B - D

2) F - D - B - G - E - C - A

**Perform**

With thumbs on middle C, student plays skipping warm-up:

1) **LH in bass clef:**

F, skip up  
C, skip down  
B, skip down  
A, skip up

2) **RH in treble clef:**

G, skip down  
C, skip up  
D, skip up  
E, skip down

**Theory Workbook**

Skips (3rds) pg. 38

**Music Flash Cards – Set A**

White #39, #40

*L.H.* — *R.H.*

G A B C D E F G

4 3 2 1 2 3 4 5

Lively

### Surprise Symphony

Joseph Haydn  
(1732 - 1809)

51

**New Concept:**

Skipping up

Skipping down

**New Concept:**

Playing repeated notes with a down-up motion of the wrist

**Review:**

Range G - G on the Grand Staff

***mf***

**Prepare**

Student points to each note saying:

C, same, skip up, same, skip up, same, skip down, *rest*

F, same, skip down, same, skip down, same, skip down, *rest*

C, same, skip up, same, skip up, same, skip down, *rest*

F, skip down, skip down, skip down,

C, skip up, skip down, *rest*

**Practice**

Block out piece by playing only notes on first and third beats.

C E G E

F D B G

C E G E

F B C -

(After blocking piece, student will easily read repeated notes.)

**Perform**



Student reads and plays *Surprise Symphony* with a steady bounce.

**Theory Workbook**

*Steps, Skips, And Repeated Notes* pg. 39

**Practice Games**

*Listen & Respond* pg. 38

*Read & Discover* pg. 39

**Notespeller**

*Skipping On The Staff* pg. 27

**Piano Solos**

*By The River's Edge* pgs. 20-21

*r L.H. ↗ r R.H. ↗*

## Skateboard Doodle

*"Yankee Doodle"*

With energy

*f* Once my broth - er sped down - town, rid - ing on his skate - board.

*f*

*5* 1 Took a curve and lost his nerve and turned in - to a trash can.

1 1

**Accompaniment** (Student plays one octave higher than written.)

With energy  $\text{♩} = 130$

*mf*

*R.H. over L.H.*

*5* **61/62** **33** *8va - ♪*

52

## New Concept:

Combining steps, skips, and repeats on staff

## Review:

Step, skip, repeat  
Range G - F on the Grand Staff  
Parallel thumbs B - C

## Prepare



While listening to *Skateboard Doodle*, student:

- 1) points to notes and sings lyrics.

## Practice

Student finger-taps piece slowly and deliberately, saying:

- 1) C, same, up, up, skip down,  
skip up, down, etc.
  - 2) Note names.

## Perform

Student reads and plays entire piece with energy.

## Notespeller

*An Adventure On The River*  
pgs. 28-29

# Piano Technique

*Ping Pong, Anyone?* pgs. 24-25  
*On My Way* pg. 26

rL.H. rR.H.  

  
 3 2 1 1 2 3



## Let Me Fly!

Smoothly      Spiritual

1      1      3

2      1      :

5      1      1      :

2

**Accompaniment** (Student plays one octave higher than written.)      63/64      34

Smoothly (♩ = 120)      With pedal

5      1.      2.

**New Concept:** None, review piece

**Review:** Step, skip, repeat

**Touch & Sound:** Passing melody smoothly between hands

## Parallel thumbs B - C

## Prepare



While listening to *Let Me Fly!*,  
student:

- 1) sways (or taps) half notes.
  - 2) taps and counts rhythm.

## Practice

- 1) Draw a line connecting note heads so student clearly follows melody line between staves.
  - 2) Student writes names of starting notes in magnifying glasses.
  - 3) Ask student:  
“How are the first two measures of each line similar?”

Perform

- 1) Student reads and plays only first two measures of each line 8va and teacher answers by playing last two measures of each line. (or vice versa).
  - 2) Student plays entire piece smoothly.

## Piano Technique

*Dreaming And Drifting* pg. 28

**New Concept:** None, review piece

**Review:** Reading guide Bass F  
Range F - F on the Grand Staff

**Touch & Sound:** Playing 4th fingers with full arm weight

## Prepare



While listening to *Star Quest*,  
student:

- 1) points to notes and sings lyrics.
  - 2) taps and counts rhythm

Ask student:  
“What other measures are exactly like the first?”

## Practice

Student reads and plays only first two measures of each line 8va and teacher answers by playing last two measures of each line. (or vice versa).

(This piece features the **F** note in both bass and treble clef.)

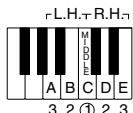
## Perform

Student plays entire piece with a full sound

## Theory Workbook

*More Steps* pg. 40

*More Skips* pg. 41



## Solemn Event

**TEMPO MARKS** appear at the beginning of a piece. They tell the mood of the piece and the speed of its musical pulse.

These Italian tempo marks are most common:

	Mood	Speed
Adagio	Seriously	Slowly
Andante	Calmly	Walking Speed
Allegro	Happily	Quickly

Italo Taranta

**Adagio** 3

**Accompaniment** (Student plays one octave higher than written.) **67/68** **36**

**Adagio** (♩ = 80) **5**

55

### New Concept:

Italian Tempo Marks:  
*Adagio, Andante, Allegro*

### Touch & Sound:

Passing melody smoothly between hands at a slow tempo

### Review:

Dynamics **p - mf - f**  
A-B-C-D-E on the Grand Staff

### Prepare



While listening to *Solemn Event*, student:

1) points and says notes.

2) taps and counts rhythm

Ask student:

“What other measures are similar to the first two?”

### Practice

Read text describing tempo marks. Discuss the mood and speed of this piece, observing how the dynamics build from soft to loud.

(This is the student's first experience playing three different dynamic levels.)

### Perform

Student reads and plays entire piece slowly and smoothly, making sure melody passes seamlessly from one hand to the other.

### Practice Games

*Read & Discover* pg. 40

### Theory Workbook

*Up To Tempo!* pg. 42

### Music Flash Cards – Set A

*Pink #9, #10, #11*

**I Like You!**

**D.C. (Da Capo) al Fine**  
 When you see this sign, return to the beginning (capo) of the piece and play until you see the sign for the end (fine).

Allegro
69/70
37

Folk Tune
Fine

1
3
D.C. al Fine

1
1

56

**New Concept:** D.C (Da Capo) al Fine

**Review:** Reading guide Treble G  
Range G - G on the Grand Staff

**Touch & Sound:** Playing each note with full arm weight

### Prepare



While listening to *I Like You!*, student points to notes and sings lyrics (following the *D.C. al Fine*).

### Practice

Student points to each note in **line two** saying,  
D, same, skip, skip,  
G, same, skip, skip,  
D, same, skip, skip,  
G, same, skip, step.

(This piece features the **G** note in both bass and treble clef.)

### Perform

- 1) Teacher plays line one where written, and student plays line two *8va*.
- 2) Student reads and plays piece with a light and bouncy touch, keeping a steady tempo throughout.

### Music Flash Cards – Set A

Pink, #12

### Piano Technique

*Happy Heart* pg. 29

### Piano Solos

*The Wild Rest* pgs. 22-23

**Just Being Me!**

Lively

**Czechoslovakian**

Run - ning, skip - ping, jump - ing, and hop - ping, and hum - ming, sing - ing, flip - ping, and

flop - ping. I'm hap - py to be \*El - lie, I'm El - lie. I'm hap - py to be me!

\*Fill in your own name.

Accompaniment (Student plays one octave higher than written.)

Lively (♩ = 150)

57

**New Concept:**

Parallel thumbs on C-D

**Review:**

Syncopated rhythm

**Touch & Sound:** Playing each note with full arm weight

### Prepare



While listening to *Happy To Be Me!*, student:

1) taps this rhythm giving the first note extra emphasis.

2) point to notes and sing lyrics, including student's own name.  
(Singing lyrics simplifies tricky rhythm.)

### Practice

Student blocks out piece by playing these patterns with parallel thumbs on C-D:



### Perform

Student reads and plays entire piece with a lively tempo, letting the wrist bounce lightly on the notes, and leaning firmly into the notes.

### Practice Games

*Listen & Respond* pg. 41

### Practice Games

*Read & Discover* pgs. 41-43

### Notespeller

*Rafting Down The River*  
pg. 30

L.H. → R.H.  


**Trumpet Man**  
 "Camptown Races"

**DOTTED HALF NOTE**

A Dotted Half Note fills the time of three quarter notes.

Count: "1 2 3"  
 clap - hold - hold = 3 beats

**Accompaniment (Student plays one octave higher than written.)**

Lively (♩ = 160) (♩ = ♩)

73/74 [39]

58

**New Concept:** Dotted half note   
 Shared thumbs on B

**Review:** Range F-D

### Prepare



While listening to *Trumpet Man*, student:

1) points to notes and sings lyrics.

2) taps and counts rhythm.

Ask student:

How many *dotted half notes* are in this piece? *Quarter notes*? *Half notes*? *Whole notes*?

### Practice

On piano cabinet, student finger-taps RH and LH while saying:

- 1) C, same, skip down, skip up, up, down, skip down, etc.
- 2) Note names.

### Perform

Student reads and plays piece in a lively tempo, observing repeat.

(This is student's first experience playing along with a "swing" accompaniment.)

### Theory Workbook

*The Dotted Half Note* pg. 43

### Music Flash Cards – Set A

Yellow #8, #22, #23

### Piano Solos

*Moving Away* pgs. 24-25

L.H.      R.H.

G A B C D E F G

3 2 1 1 2 3 4 5

**TIME SIGNATURE**

**3(3)** = three beats fill every measure  
= quarter note gets one beat

### Scottish Air

Folk Tune

Andante

**3** *mf* Slide **4**

**5**

and step and turn to the mu - sic. The

**5**

bag - pipes are dron - ing. A song's in the air.

**Accompaniment (Student plays one octave higher than written.)**

Andante ( $\frac{1}{4} = 145$ )

**59**

**New Concept:** Time signature **3**

**Touch & Sound:** Playing in **3** time with emphasis on first beat of each measure

**Review:** Dotted half note   
Range: Bass G - Treble G  
Parallel thumbs on B-C

### Prepare



While listening to *Scottish Air*, student:

1) sways (or taps) dotted half notes.

2) points to notes and sings lyrics.

3) taps and counts rhythm.

### Practice

- 1) Student plays accompaniment by rote (LH-C, RH-G), and teacher plays student part.
- 2) Count 1-2-3, 1-2-3, imagining sound of Scottish bagpipes.

### Perform

Student reads and plays entire piece with a lilt, making sure melody passes seamlessly from one hand to the other.

### Music Flash Cards – Set A

Yellow #10, #24, #25

### Notespeller

*Things We Found Along The Music Trail* pg. 31

### Theory Workbook

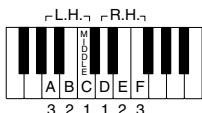
3/4 or 4/4? pg. 44

### Piano Technique

*Waterslide* pgs. 30-31

### Piano Solos

*The Step Waltz* pgs. 26-27



## Pirates Of The Sea

Boldly

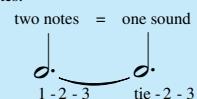
*mp* Sail - ing ships to far - a - way plac - es, where

Accompaniment (Student plays one octave higher than written.)  $\frac{7}{7}/\frac{7}{8}$

60

### TIES

A Tie is a curved line that connects two notes of the same pitch. Hold one sound for the combined value of both notes.



Janet Medley

New Concept: Tied notes

Review: Parallel thumbs on C-D  
Dynamic change, *mp* - *mf*

Touch & Sound: Playing in  $\frac{3}{4}$  time with emphasis on first beat of each measure

### Prepare

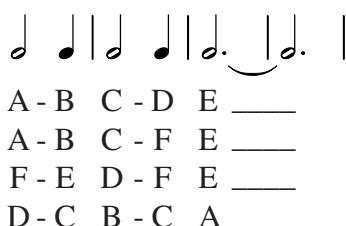


While listening to *Pirates Of The Sea*, student:

- 1) sways (or taps) dotted half notes.
- 2) points to notes and sings lyrics. (Singing lyrics simplifies tricky rhythm in line 3.)
- 3) taps and counts rhythm.

### Practice

Block out piece by playing the first pattern of each line:



### Perform

Student reads and plays entire piece with a strong pulse on the first beat of each measure, while passing the sound smoothly from hand to hand.

### Practice Games

*Listen & Respond* pg. 45

### Music Flash Cards – Set A

Pink #13 Yellow #26, #27

### Theory Workbook

*Rhythm Jam* pg. 45

*All Tied Up* pg. 46

### Piano Solos

*Sleepy Time* pgs. 28-29



[9] 3

*mf*

Friend or foe, we sing, Yo Ho! We're the

1

Musical notation for two voices. The top voice starts with a eighth note followed by a quarter note, then a eighth note followed by a quarter note. The bottom voice starts with a eighth note followed by a quarter note, then a eighth note followed by a quarter note. The tempo is marked 'mf'.

[13] 1

Pi - rates of the Sea!

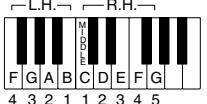
1

Musical notation for two voices. The top voice starts with a eighth note followed by a quarter note, then a eighth note followed by a quarter note. The bottom voice starts with a eighth note followed by a quarter note, then a eighth note followed by a quarter note. The tempo is marked '1'.

[9]

*mp*

Musical notation for two voices. The top voice starts with a eighth note followed by a quarter note, then a eighth note followed by a quarter note. The bottom voice starts with a eighth note followed by a quarter note, then a eighth note followed by a quarter note. The tempo is marked 'mp'.

L.H. R.H.  


**Go For The Gold**

Phillip Keveren

**Stately March**

1      2      3

5 1      3

Accompaniment (Student plays one octave higher than written.)  

Stately March (♩ = 90)

1.      2.

62

**New Concept:** None, Book 1 review piece

**Review:** Range Bass F - Treble G  
Dynamic change ***f* - *mp* - *f***

**Touch & Sound:** Playing with full arm weight

### Prepare



While listening to *Go For The Gold*, student:

1) points and says notes.

2) counts while tapping RH/LH rhythm on knees.

### Practice

1) Student blocks out piece by playing these patterns in the RH:

C -skip up  
D -skip up  
E -skip up

2) Ask Student:

“What note does the LH play in lines 1, 2, and 4?”

### Perform

1) Student reads and plays lines 2 and 4 8va and teacher plays lines 1 and 3 (or vice versa).

2) Student plays entire piece in a stately tempo, using full weight of the arm in the *forte* sections.

### Practice Games

*Listen & Respond* pgs. 46-47

### Theory Workbook

*Relay Review* pg. 47

### Notespeller

*Campfire Memories* pg. 32

### Piano Technique

*Ready To Go* pg. 32

### Practice Games

*Imagine & Create* pg. 48

### Piano Solos

*Hard As A Rock* pgs. 30-31

9  
 1  
 4  
 13  
 3  
 9  
 13  
 p  
 mf

63



*Cut-out may be fitted over student's shirt button.*



# The Hal Leonard Student Piano Library

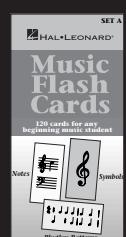
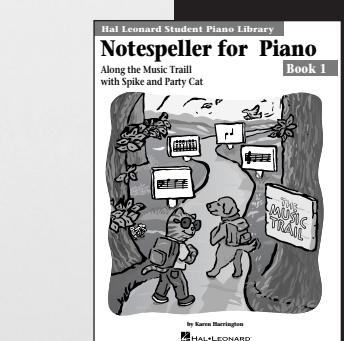
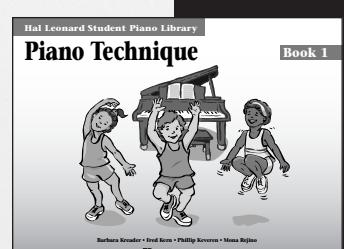
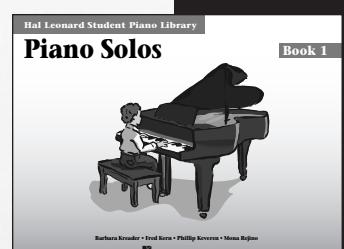
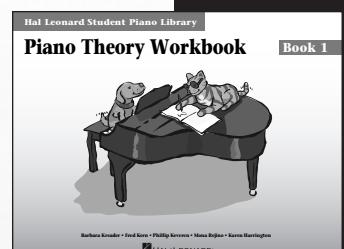
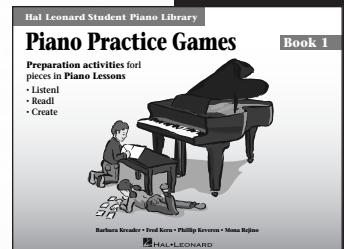
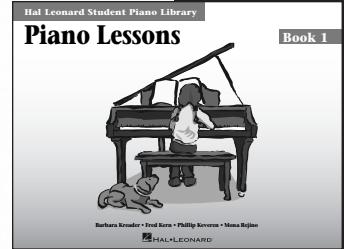
## Lesson Planning Chart pgs. 66-69

This Lesson Planning Chart divides Book 1 of the **Hal Leonard Student Piano Library** into 32 Learning Modules.

- Younger students may average one module per week.
- Older students may average two modules per week.

## Beginner Composition Cards pgs. 70-80

As featured in *Piano Practice Games Book 1*.



BOOK ONE	UNIT 1 Module 1	Module 2	Module 3	Module 4	Module 5	UNIT 2 Module 6	Module 7	Module 8
<b>PIANO LESSONS &amp; GAMES</b>	<p>Feel the Beat! pg. 4</p> <p>Take a Look! pg. 5</p> <p>Finger Numbers/ Two Black Keys pgs. 6-7</p> <p>Climbing Up/ Climbing Down pgs. 8-9</p>	<p>My Own Song/ Three Black Keys pgs. 10-11</p> <p>My Dog, Spike/ Sorry, Spike pgs. 12-13</p> <p><i>Piano Games</i> pg. 3</p> <p>Merrily We're Off To School pgs. 14-15</p> <p><i>Piano Games</i> pg. 7</p> <p>My Best Friend pg. 16</p>	<p><i>Piano Games</i> pgs. 4-5</p>	<p>I Can Do It! pg. 17</p> <p><i>Piano Games</i> pg. 8</p> <p>Let's Get Silly pgs. 18-19</p>	<p>Night Shadows pg. 20</p> <p><i>Piano Games</i> pgs. 9-10</p>	<p>Alphabet Soup pg. 21</p> <p>CDE Groups pg. 22</p> <p>My Own Song on CDE pg. 23</p>	<p>Balloon Ride pg. 24</p> <p>Party Cat pg. 25</p> <p><i>Piano Games</i> pgs. 11-12</p>	<p>FGAB Groups pg. 26</p> <p>My Own Song on FGAB pg. 27</p>
<b>THEORY</b>	<p>Feel the Beat! pg. 2</p> <p>High or Low? pg. 3</p> <p>Finger Numbers pgs. 4-5</p>	<p>Two and Three Black Keys pgs. 6-7</p> <p>Party Cat's Bubbles pg. 8</p> <p>Notes pg. 9</p>	<p>Left or Right? pg. 10</p> <p>Which Hand Plays? pg. 11</p>	<p>Drawing Rests pg. 12</p> <p>Rhythm Detective pg. 13</p>	<p>Rhythm Composer pg. 14</p>	<p>The Musical Alphabet pg. 15</p> <p>CDE Groups pg. 16</p>	<p>Finding CDE on the Keyboard pg. 17</p>	<p>FGAB Groups pg. 18</p>
<b>TECHNIQUE</b>	Grandfather's Clock pg. 4		Long Shadows pg. 5	Locomotion pg. 6		The Attic Stairs pg. 8	Look At Me! pg. 9	
<b>NOTESPELLER</b>	Finger Numbers pg. 2	The Piano Keyboard pg. 3		Step Up, Step Down, or Repeat pg. 4	Finger Painting pg. 5	Let's Have Lunch! pg. 6		Unlock FGAB! pg. 8
<b>SOLOS</b>					Water Lily pg. 2	Mister Machine pg. 3	Walking the Dog pg. 4	
<b>FLASH CARDS</b>		Set A – Yellow #2, quarter note #3, quarter rest	Set A – Yellow #4, whole note #6, half note #11, rhythm #12, half note	Set A – Pink #1, double bar	Set A – Yellow #7, half rest #13, rhythm #14, rhythm		Set A – Pink #2, repeat sign #3, piano #4, forte	



BOOK ONE	Module 17	Module 18	Module 19	Module 20	Module 21	Module 22	<b>UNIT 5</b> Module 23	Module 24
<b>PIANO LESSONS &amp; GAMES</b>							<b>Skips (3rds)</b> pg. 50	
							<b>Surprise Symphony</b> pg. 51	
							<b>Piano Games</b> pgs. 38-39	
							<b>Skateboard Doodle</b> pg. 52	
	Oh, Gee (G) pg. 40	Piano Games pg. 29	Hopscotch pg. 41	The Grand Staff pg. 42	Tambourine Tune pg. 44	Piano Games pg. 33	My Best Friend pg. 43	Let Me Fly! pg. 53
						Once a Man Was So So Mad pg. 45		
						Long, Long Ago pgs. 46-47		
						Piano Games pg. 35		
						Nobody Knows the Trouble ... pgs. 48-49		
						Piano Games pg. 36	Piano Games pg. 37	
<b>THEORY</b>	Treble Clef Sign (G Clef) pg. 32	Notes on the Treble Staff pg. 33	The Grand Staff – A Musical Map pg. 34	Notes Above and Below Middle C pg. 35	From Soft to Loud pg. 37		<b>Skips (3rds)</b> pg. 38	
				The Grand Staff Garden pg. 36			<b>Steps, Skips, and Repeated Notes</b> pg. 39	
<b>TECHNIQUE</b>	Sneaky Footsteps pg. 18	Fingerpainting pg. 19	On the Balance Beam pg. 20	Star to Star pg. 21		Who Could It Be? pg. 23	Ping Pong, Anyone? pgs. 24-25	On My Way pg. 26
<b>NOTESPELLER</b>	Drawing the Treble Clef Sign pg. 19	Meet Peggy and Gus pg. 21	Hiking Up and Down pg. 23	Stepping Stones pg. 24	Safety Rules pg. 26		Skipping on the Staff pg. 27	An Adventure on the River pgs. 28-29
<b>SOLOS</b>				Howard H. Hippo pgs. 10-11	Wishful Thinking pgs. 12-13	Toes in the Sand pgs. 14-15	Whistling Tune pgs. 16-17	Old Saw pg. 19
<b>FLASH CARDS</b>	Set A – Pink #6, treble clef #3, quarter rest		Set A – White #14, bass "B" #15, middle "B" #16, treble "B"		Set A – Pink #7, <i>mezzo forte</i> #8, <i>mezzo piano</i>	Set A – Yellow #18, rhythm #19, rhythm	Set A – White #20, rhythm #21, rhythm	
	Set A – White #17, treble "E" #18, treble "F" #19, treble "G"				Set A – Yellow #18, rhythm #19, rhythm		Set A – White #39, skip up, skip down #40, skip step, step skip	

Module 25	Module 26	Module 27	Module 28	Module 29	Module 30	Module 31	Module 32	BOOK ONE
								<b>PIANO LESSONS &amp; GAMES</b>
Star Quest pg. 54								
Solemn Event pg. 55								
Piano Games pg. 40	I Like You! pg. 56	Just Being Me! pg. 57						
		Piano Games pgs. 41-43						
		Trumpet Man pg. 58	Scottish Air pg. 59	Pirates of the Sea pgs. 60-61				
				Piano Games pg. 45	Go for the Gold pgs. 62-63			
					Piano Games pgs. 46-47			
						Piano Games pg. 48		
More Steps pg. 40		The Dotted Half Note pg. 43	3/4 or 4/4? pg. 44	Rhythm Jam pg. 45		Relay Race pg. 47		<b>THEORY</b>
More Skips pg. 41				All Tied Up pg. 46				
Up to Tempo! pg. 42								
Dreaming and Drifting pg. 28	Happy Heart pg. 29		Waterslide pgs. 30-31		Ready to Go pg. 32			<b>TECHNIQUE</b>
		Rafting Down the River pg. 30	Things We Found Along the Music Trail pg. 31		Campfire Memories pg. 32			
	By the River's Edge pgs. 20-21		The Wild Rest pgs. 22-23	Moving Away pgs. 24-25	The Step Waltz pgs. 26-27	Sleepy Time pgs. 28-29	Hard as a Rock pgs. 30-31	<b>NOTESPELLER</b>
Set A – Pink #9, <i>adagio</i> #10, <i>andante</i> #11, <i>allegro</i>	Set A – Pink #12, <i>D.C. al Fine</i>	Set A – Yellow #8, dotted half note #22, rhythm #23, rhythm	Set A – Yellow #10, 3/4 time #24, rhythm #25, rhythm	Set A – Pink #13, tie Set A – Yellow #26, rhythm #27, rhythm				<b>SOLOS</b>
								<b>FLASH CARDS</b>

# The following Composition Flash Card Activities are featured in *Piano Practice Games Book 1*.



## \* Compose a piece on three black keys!

1. Cut out the cards on page 71 and arrange them on your music rack in any order you wish.
2. Place your left hand in this position and play your new piece.  
A diagram of a piano keyboard showing the three black keys of the C-sharp major triad. The keys are labeled with numbers: 4, 3, 2. Above the diagram, the text 'L.H.' is written in a bracket above the first three black keys.
3. Experiment with arranging the cards in different orders to make other pieces.
4. Give your favorite piece a title and save it by taping it on a piece of cardboard.

At your lesson, your teacher can play along with the accompaniment below.

### Accompaniment

A musical score for piano accompaniment. It consists of two staves. The left staff is in bass clef and 4/4 time, with a tempo marking 'Steady'. The right staff is in treble clef and also 4/4 time. The music features eighth-note patterns. There are repeat signs with 'Repeat as necessary' and a final section labeled 'Last time'.

## \* Compose a piece on white keys!

1. Cut out the *CDE* cards on page 73 and write the name of each key in the box on the back.
2. Arrange the cards on the music rack of your piano in any order you wish.
3. Place your right hand on any CDE group and play your new piece.
4. Experiment with arranging the cards in different orders to make other pieces.
5. Give your favorite piece a title and save it by taping it on a piece of cardboard.

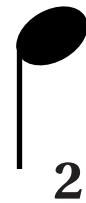
Repeat the same composition activity using *FGAB* cards on page 75, placing *left hand* on any FGAB group.

## \* Compose a piece on the staff!

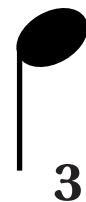
1. Cut out the *Bass Clef FGA* cards on page 77 and write the name of each musical symbol on the back. Make a two-measure piece.
  - Begin with the bass clef sign and add the time signature.
  - Arrange the notes and rests in any order you wish.
  - Use the card with the bar line to group the beats into measures. Add the card with the double bar line at the end of the piece.
2. Experiment with arranging the cards in different orders to make other pieces.
3. Give your favorite piece a title and save it by taping it on a piece of cardboard.

Repeat the same composition activity using *Treble Clef EFG* cards on page 79.

# THREE BLACK KEYS



L.H.



L.H.

L.H.

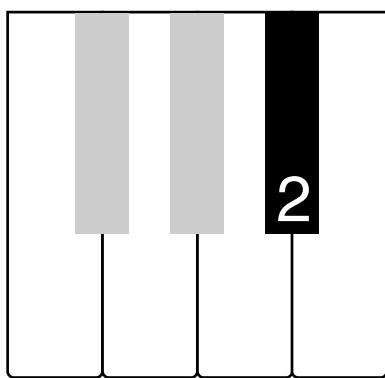
L.H.



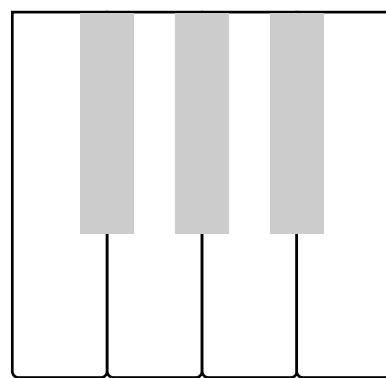
L.H.



(rest)



(rest)



3

4

4

4

3

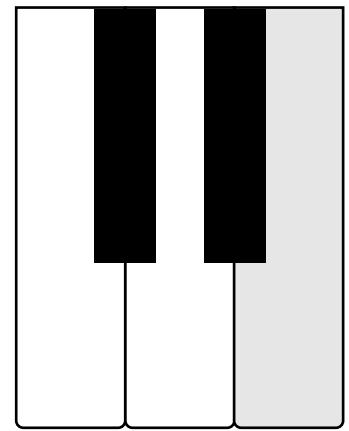
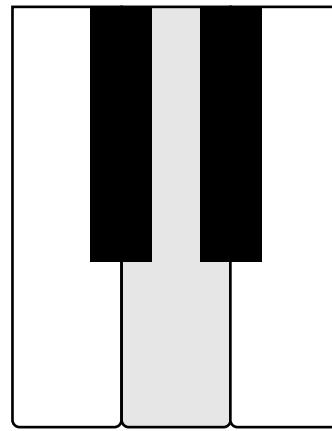
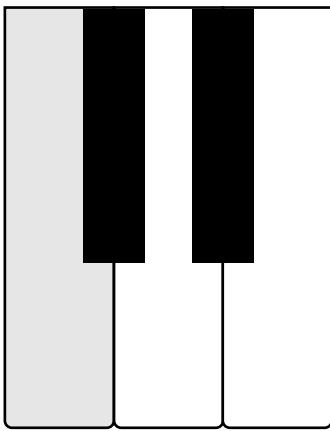
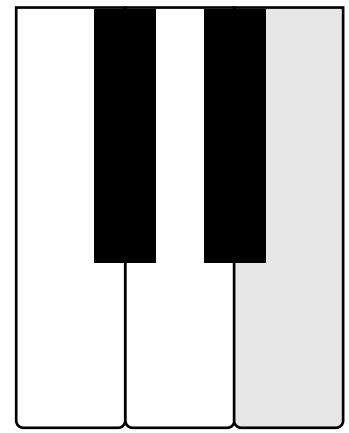
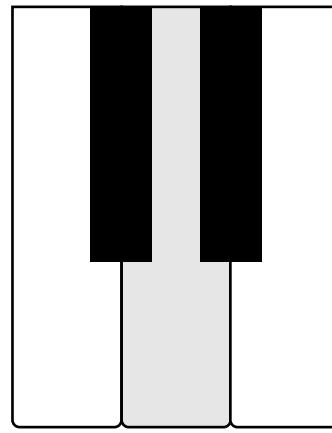
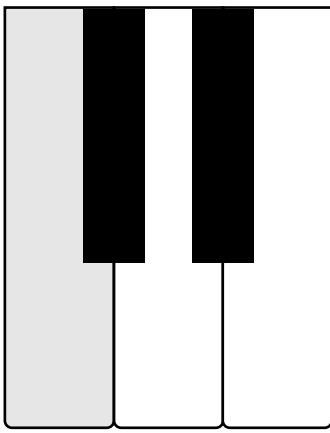
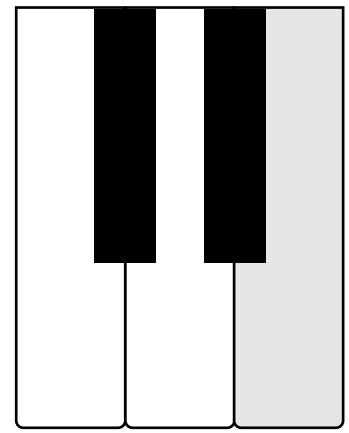
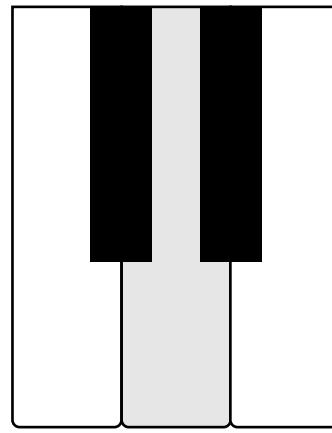
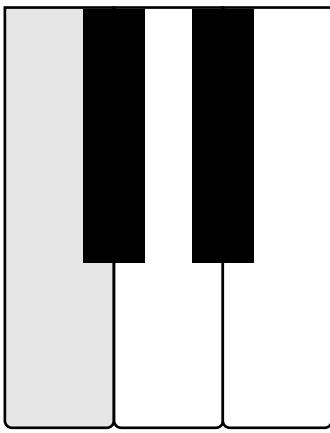
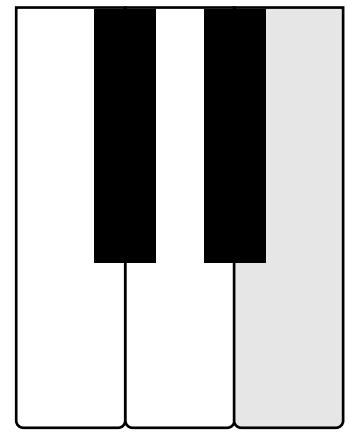
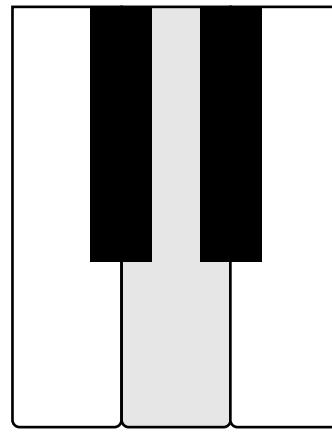
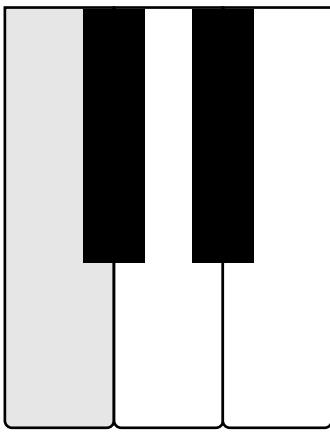
3

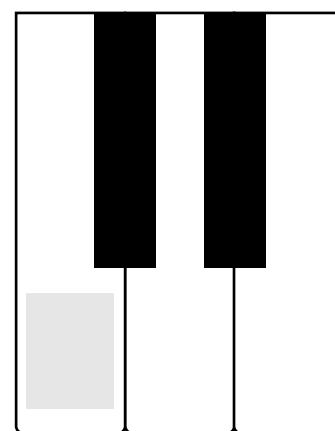
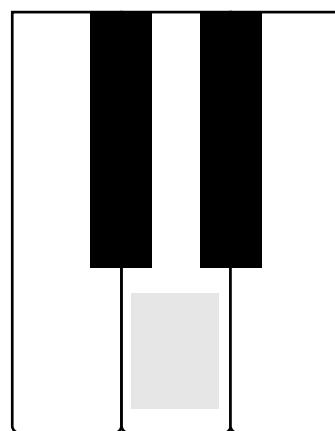
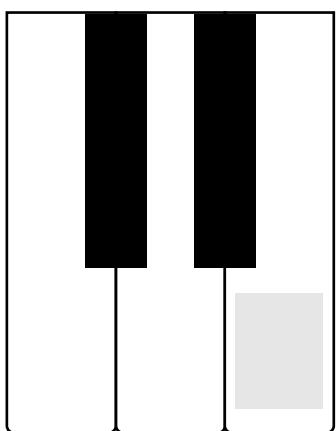
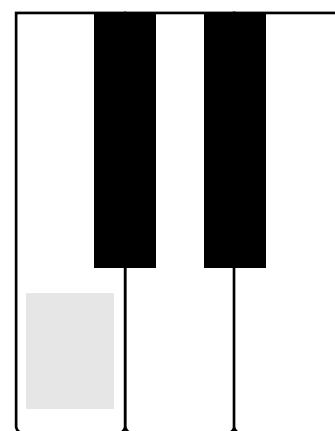
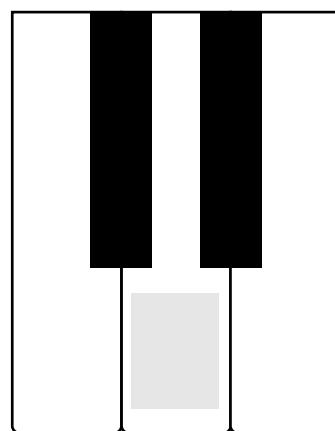
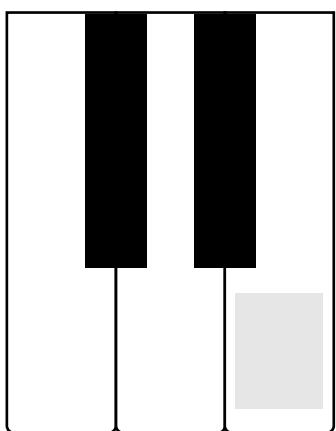
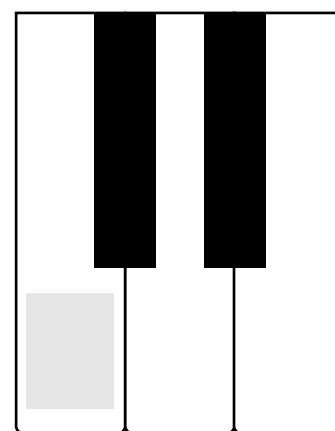
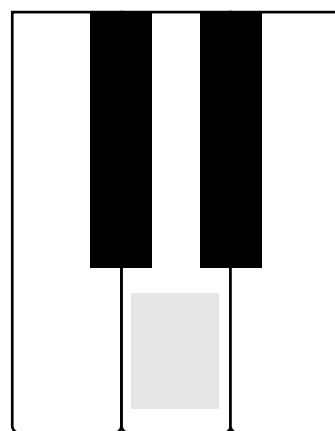
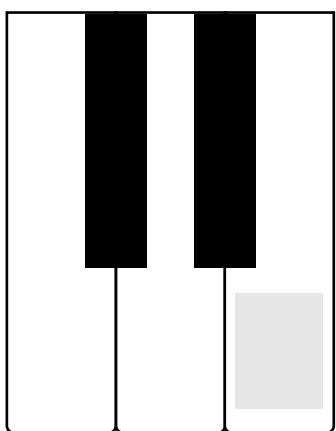
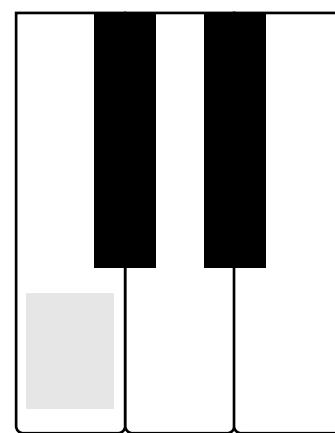
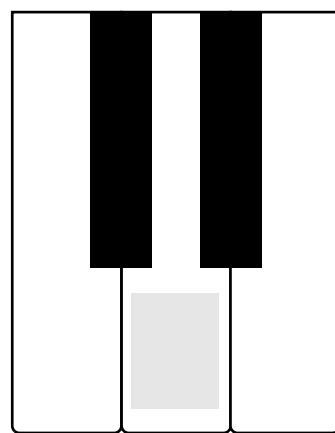
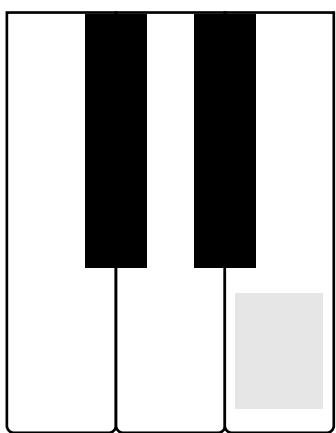
4

2

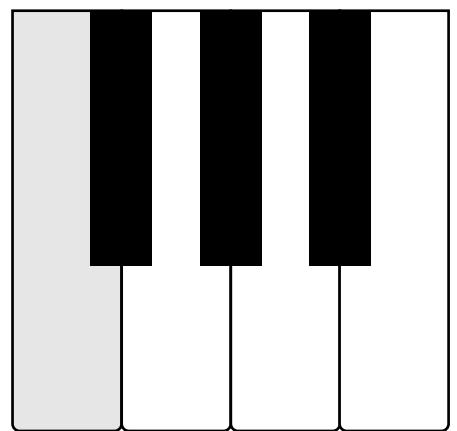
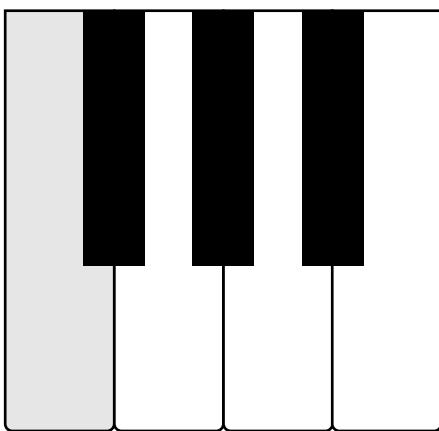
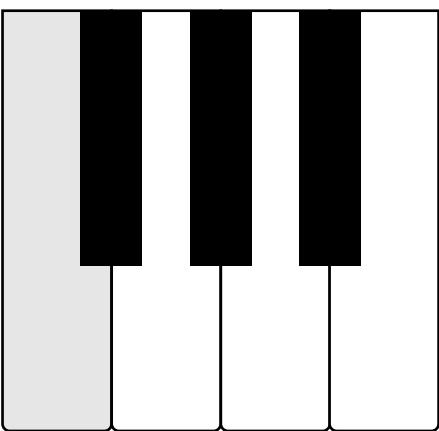
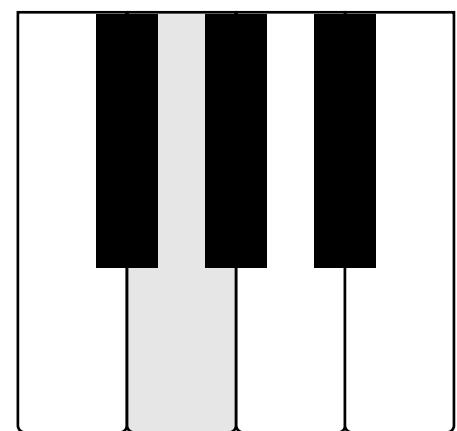
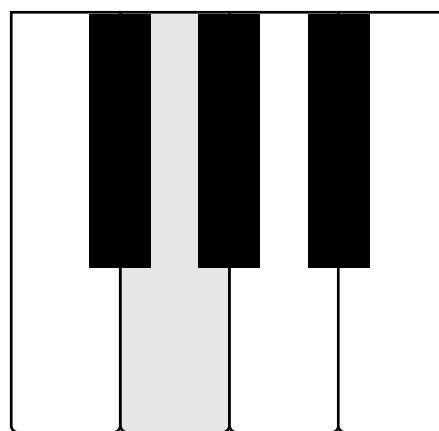
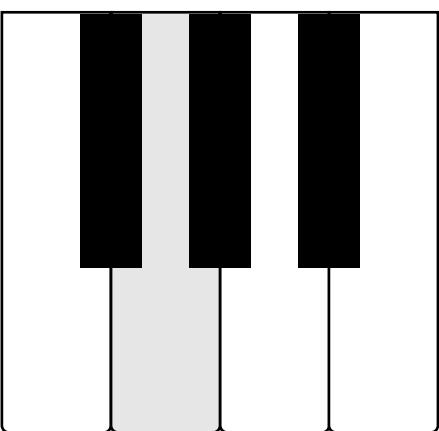
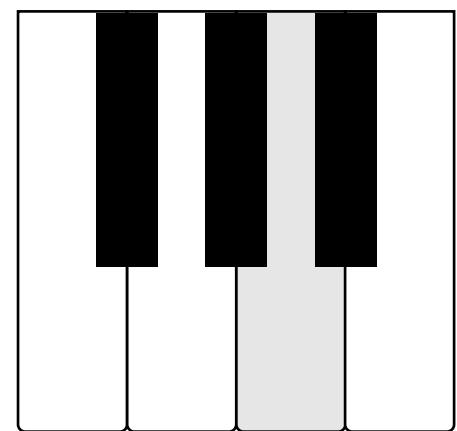
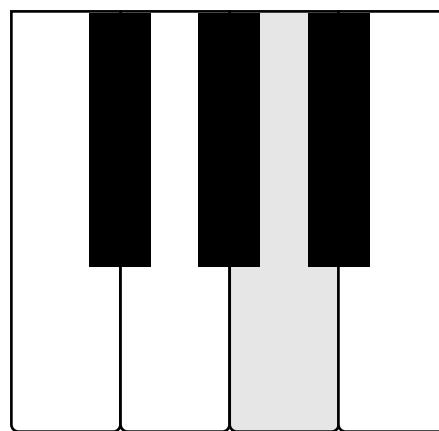
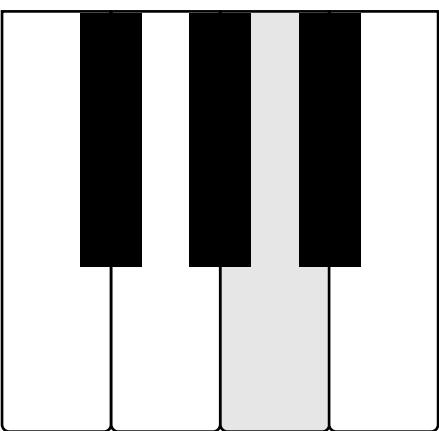
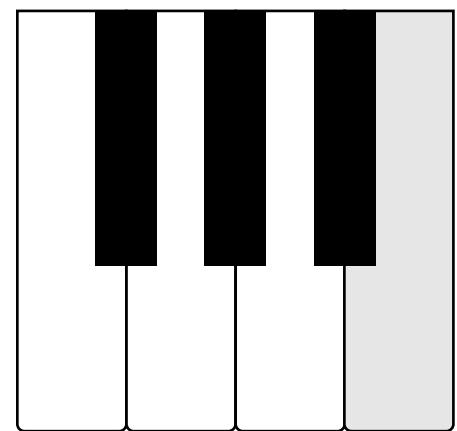
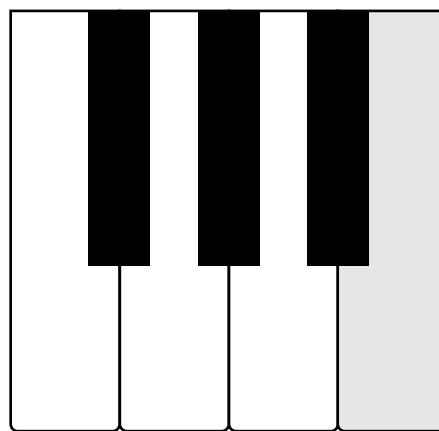
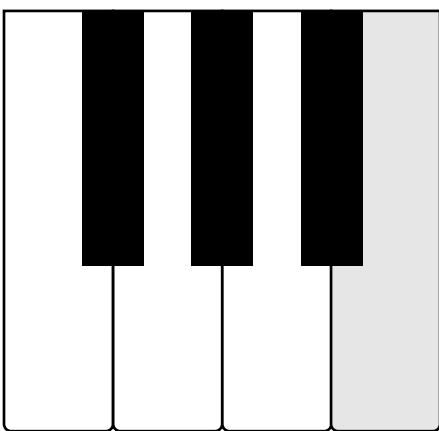
2

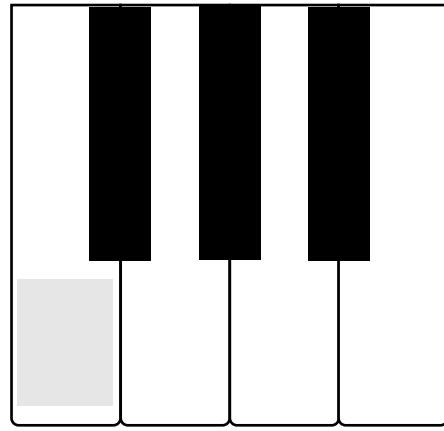
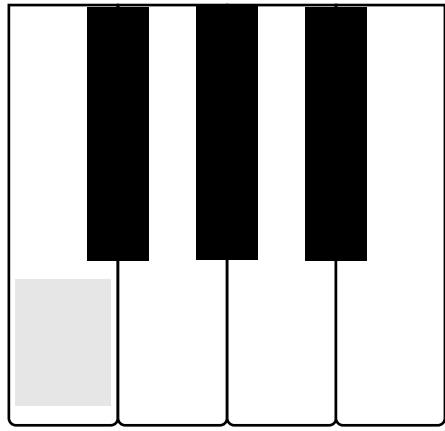
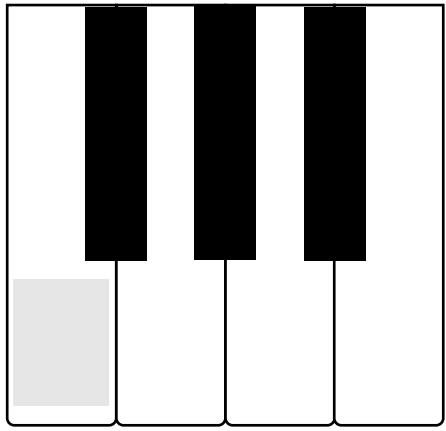
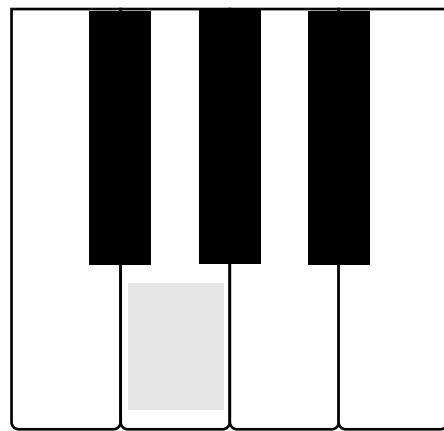
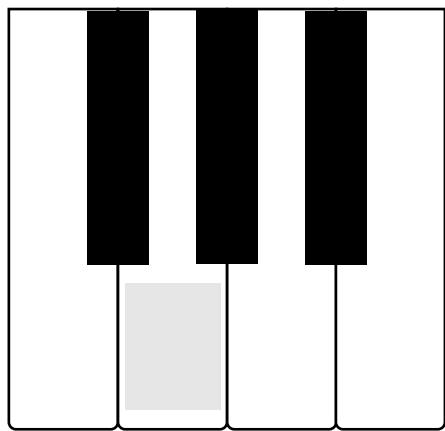
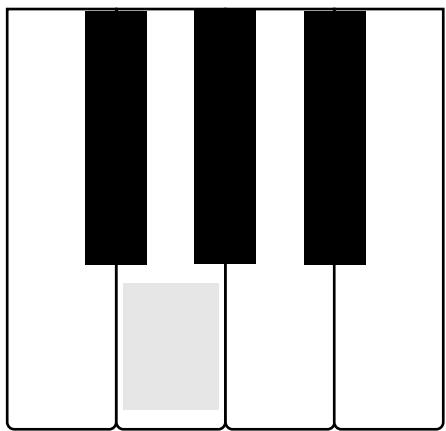
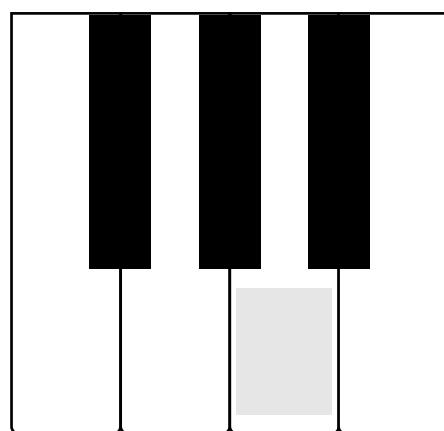
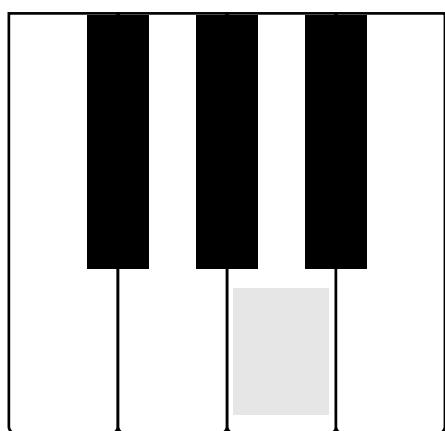
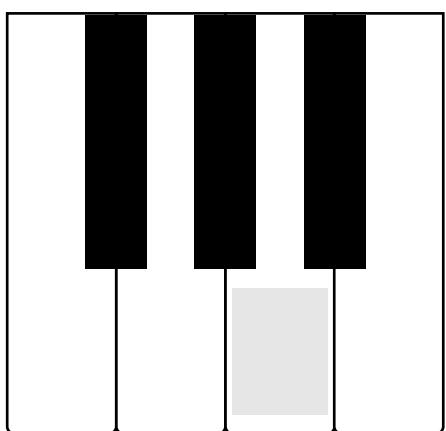
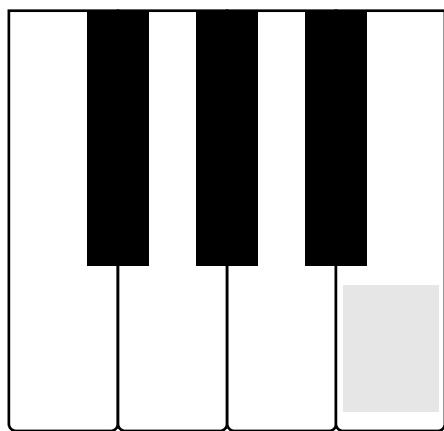
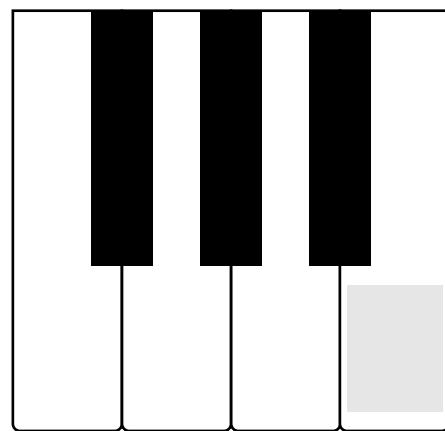
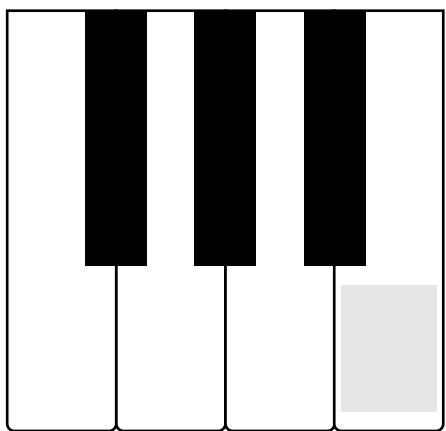
## CDE WHITE KEY GROUPS



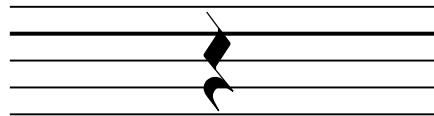
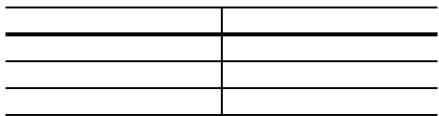


## FGAB WHITE KEY GROUPS

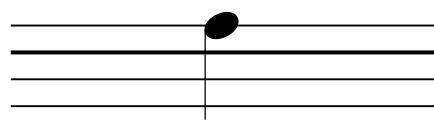
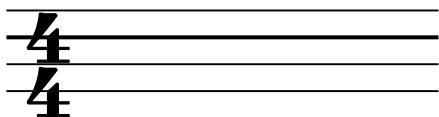




# THE BASS CLEF (with the F line reading guide)



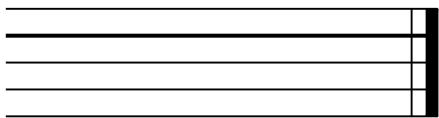
Bass note



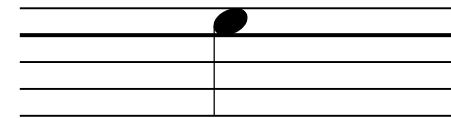
Bass note



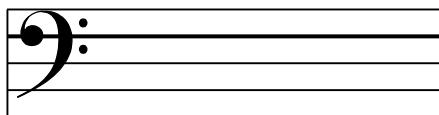
Bass note



Bass note



Bass note



Bass note



Rest

       Rest

       Line

Bass note       

Bass note       

       Signature

Bass note       

Bass note       

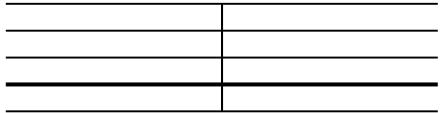
Double       

Bass note       

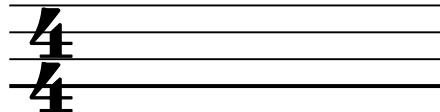
Bass note       

       Clef

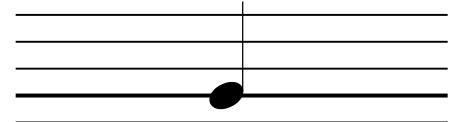
# THE TREBLE CLEF (with the G line reading guide)



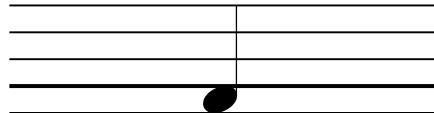
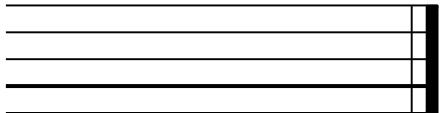
Treble note



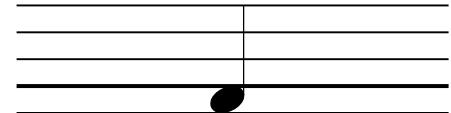
Treble note



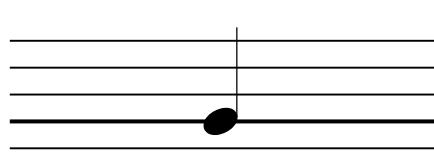
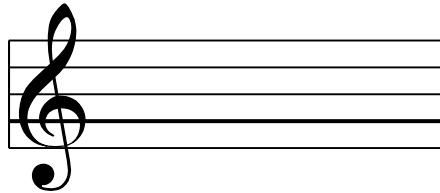
Treble note



Treble note



Treble note



Treble note



\_\_\_\_\_ Rest

\_\_\_\_\_ Rest

\_\_\_\_\_ Line

Treble note \_\_\_\_\_

Treble note \_\_\_\_\_

\_\_\_\_\_ Signature

Treble note \_\_\_\_\_

Treble note \_\_\_\_\_

Double \_\_\_\_\_

Treble note \_\_\_\_\_

Treble note \_\_\_\_\_

\_\_\_\_\_ Clef

# Hal Leonard Student Piano Library

## AUTHORS

Barbara Kreader,  
Method Author



Fred Kern,  
Method Author,  
Series Arranger/Composer



Phillip Keveren,  
Method Author,  
Series Arranger/Composer



Mona Rejino,  
Method Author,  
Series Arranger/Composer



Karen Harrington,  
*Notespeller* Author,  
Theory Books Co-Author



Margaret Otwell,  
Director of Educational  
Keyboard Publications



**BARBARA KREADER** has given workshops throughout the United States, Canada, New Zealand, Australia, Asia, and the United Kingdom. She maintains a private studio in Evanston, Illinois, where she teaches 45 students. Ms. Kreader is the editor for the Parent/Teacher/Child department of *Keyboard Companion* and is a frequent contributor to *Clavier* magazine. In the summer months, she is Program Director for the Junior Student Seminars at Rocky Ridge Music Center in Estes Park, Colorado. Ms. Kreader holds a M.M. in piano performance from Northwestern University.

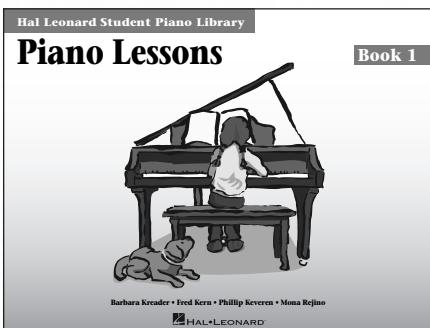
**FRED KERN** is Professor of Music and a specialist in piano education at the University of North Texas in Denton where he is Coordinator of Keyboard Skills and Music Fundamentals. Widely known as a clinician, author, teacher, composer and arranger, he has published five texts and two methods on piano instruction. Dr. Kern holds graduate degrees in piano performance, music education, and piano pedagogy from Illinois Wesleyan, Northwestern University, and the University of Northern Colorado. He is certified as a Master Teacher through MTNA.

**PHILLIP KEVEREN**, a multi-talented keyboard artist and composer, has composed original works in a variety of genres from piano solo to symphonic orchestra. His original piano collections include *New Piano Impressions* and *Presto Scherzo*, and his popular arrangements are featured in *The Phillip Keveren Series*. Mr. Keveren gives over 50 concerts and workshops yearly in the United States, Canada, Europe and Asia. He is a contributing composer to the *Hal Leonard Showcase Solos Series*, and creates all the orchestrated CD/General MIDI accompaniments for the *Hal Leonard Student Piano Library*.

**MONA REJINO**, an accomplished pianist, teacher, and composer, has maintained an independent piano studio in Carrollton, Texas from 1983 to the present. She is an active adjudicator and performer in the Dallas area and teaches at The Hockaday School. Ms. Rejino has conducted numerous workshops across the United States, and is a contributing composer to the *Hal Leonard Showcase Solos Series*. Ms. Rejino holds a Bachelor of Music degree from West Texas State University, and a M.M. degree in piano performance from The University of North Texas where she studied with Joseph Banowetz.

**KAREN HARRINGTON** is an independent piano teacher from Tulsa, Oklahoma where she maintains a studio of more than forty students. She has taught piano for over nineteen years, and is active as an adjudicator and clinician as well. A nationally certified teacher through MTNA, she is a past president of both the *Tulsa Accredited Music Teachers Association* and the *Northeast District of Oklahoma Music Teachers Association*. Karen has also served as Secretary and President of the *South Central Division* of MTNA. She holds a BME degree from the University of Oklahoma where she studied piano with Celia Mae Bryant. Ms. Harrington produces her own theory games through her company, *Music Games 'N Things*.

**MARGARET OTWELL** brings an impressive combination of performing and teaching experience to her role as *Director of Educational Keyboard Publications* at Hal Leonard. She began teaching during her undergraduate studies at Catholic University in Washington, DC, and has maintained an independent piano studio for over twenty-five years. An active member of MTNA since 1978, she is a past president of the *Northern Virginia Music Teachers Association*. Peggy has served on faculties of the University of Maryland Eastern Shore, American University Preparatory Department, and George Mason University. She has given lecture-recitals, workshops and master classes, and has appeared in solo and chamber music performances throughout the USA and in Europe. Peggy was awarded a DMA degree in piano performance from the University of Maryland, where she studied piano and pedagogy with renowned teachers Stewart Gordon, Thomas Schumacher, and Nelita True.



Book 1



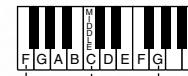
From the very first lessons in **Book 1**, students are making music as they explore the piano keyboard through fun improvisation pieces called *My Own Song*. The beginning of the book introduces finger numbers, the black-key and white-key groups, and basic rhythm patterns.

Directional reading is taught first by finger number, then by note name, and then by interval (step, skip, and repeat). Once the students are introduced to the staff, they learn reading guides **Bass F** and **Treble G** and read by interval in several different hand positions.

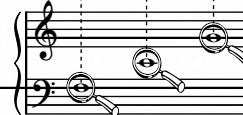
## RANGE

The **F note** is your reading guide for the Bass or F Clef (F)

## CONCEPTS



The **G note** is your reading guide for the Treble or G Clef (G)



Middle C is your reading guide for the notes between the Treble and Bass Clefs.

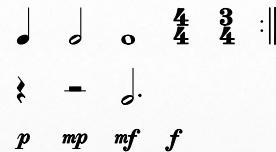
## TERMS

*Adagio*  
*Andante*  
*Allegro*  
*D.C. al Fine*

## INTERVALIC READING

Step, Skip, and Repeat

## RHYTHM AND SYMBOLS



## IMPROVISATIONS AND KEYBOARD EXPLORATION

Black Key Groups    CDE Groups    FGAB Groups

**UNIT 4**

**LINES AND SPACES**

Some notes are written on lines:

**LINE NOTE**

Music is written on a STAFF of 5 lines and 4 spaces.

5 lines                  4 spaces

Line Notes

Some notes are written in spaces:

**SPACE NOTE**

**PRACTICE and PERFORMANCE tempos included on each CD!**

**DOTTED HALF NOTE**  
A Dotted Half Note fills the time of three quarter notes.  
Count: "1 2 3" = 3 beats  
Clap - hold - hold

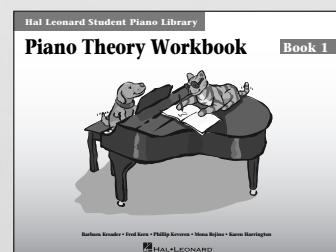
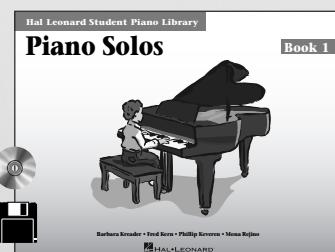
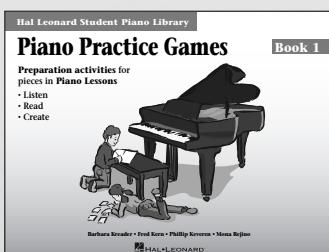
"Camptown Races"

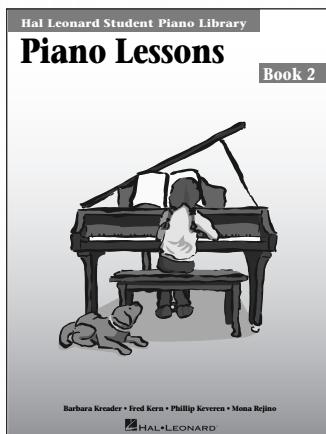
Lively (♩ = 160)

Accompaniment (Student plays one octave higher than written.)

58

## SERIES BOOKS THAT CORRELATE PAGE-BY-PAGE WITH PIANO LESSONS BOOK 1





**Book 2** opens with a new *My Own Song* improvisation on CDEFG. Unit 1 introduces phrasing and legato touch, and also presents harmonic 2nds and 3rds with staccato touch. The following two units are dedicated to the introduction of 4ths and 5ths.

Also in Unit 3, sharps are introduced in a diatonic setting starting on D, and flats are introduced as blues notes. Most pieces in the second half of **Book 2** coordinate hands playing together.

This book works very well for transfer students.

**PRACTICE and PERFORMANCE**  
tempo included  
on each CD!

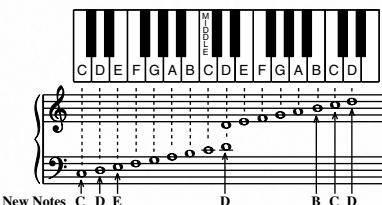
**Big Ben**

Remember, **TIES**  
A Tie is a curved line that connects two notes of the same pitch. Hold one sound for the combined value of both notes.

**Traditional**

**Steady  $\text{♩} = 120$**   
**f** Big Ben tells time.  
Hold down damper pedal throughout.  
Hear the bell chime.  
up in the tower.  
What is the hour?  
**mp**

## RANGE



## TERMS

*Andantino*  
*Legato*  
*Staccato*  
*Ritard*

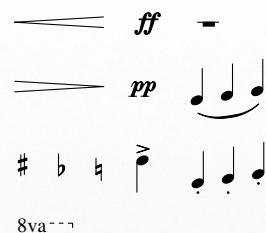
## INTERVALS

2nds 3rds 4ths 5ths

## IMPROVISATIONS IN NEW POSITIONS

CDEFG GABCD

## RHYTHM AND SYMBOLS

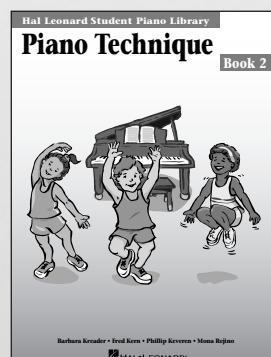
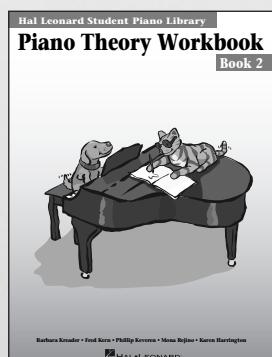
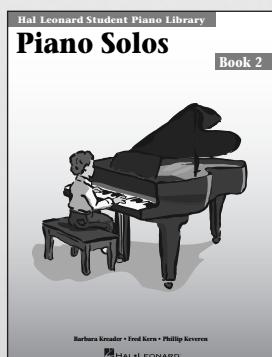
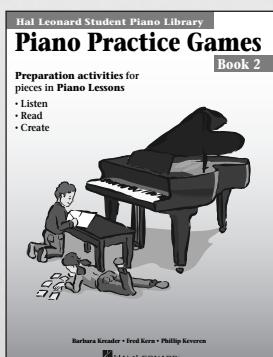


**Brass Fanfare**

Triumphantly ( $\text{♩} = 110$ )

Philip Keveren

## SERIES BOOKS THAT CORRELATE PAGE-BY-PAGE WITH PIANO LESSONS BOOK 2



Hal Leonard Student Piano Library

## Piano Lessons

Book 3



Barbara Kreader • Fred Kern • Phillip Keveren  
HAL LEONARD

Unit 1 of **Book 3** opens with eighth notes first in  $\frac{4}{4}$  time, then in  $\frac{2}{4}$  time. Swing eighth notes are also presented in the first half of the book. Folk, jazz, classical, and contemporary selections provide students with an interesting variety of repertoire.

In the second half of **Book 3**, five-finger patterns and triads in C Major, G Major, and F Major are presented, as well as their relative minors – A Minor, E Minor, and D Minor.

**PRACTICE  
and  
PERFORMANCE**  
tempos included  
on each CD!

**Casey Jones**

Music by Eddie Newton  
Words by T. Lawrence Seiber  
Arranged by Phillip Keveren

With a swing (♩=110)

Start slowly as you leave the station  
and build up speed gradually.

R.H. CDE R.H.C  
CDE New Note E

Swing eighth notes are played unevenly.  
long - short long - short long - short long - short

Ca - sey Jones, mount-ed to his cab-in; Ca - sey Jones, or-ders in his hand.  
Ca - sey Jones, mount-ed to his cab-in, took his fare-well trip - to that prom-ised

12

## RANGE



## TERMS

*Loco*  
*A tempo*  
*D.S. al Fine*  
*D.C. al Coda*

## FIVE-FINGER PATTERN IMPROVISATIONS

using the six patterns listed here

## RHYTHM AND SYMBOLS



$\frac{2}{4}$

## INTERVALS

6ths    half-steps    whole-steps

## FIVE-FINGER PATTERNS

C Major    G Major    F Major  
A Minor    E Minor    D Minor

**Joy**

Two treble clef signs indicate both hands play in treble clef.

New Notes A B C  
With energy (♩=155)   
simile  
Hold down damper pedal throughout.

Barbara Kreader

45

## SERIES BOOKS THAT CORRELATE PAGE-BY-PAGE WITH **PIANO LESSONS BOOK 3**

Hal Leonard Student Piano Library

**Piano Practice Games**

Book 3

Preparation activities for pieces in **Piano Lessons**

- Listen
- Read
- Create

Barbara Kreader • Fred Kern • Phillip Keveren  
HAL LEONARD

Hal Leonard Student Piano Library

**Piano Solos**

Book 3

Barbara Kreader • Fred Kern • Phillip Keveren  
HAL LEONARD

Hal Leonard Student Piano Library

**Piano Theory Workbook**

Book 3

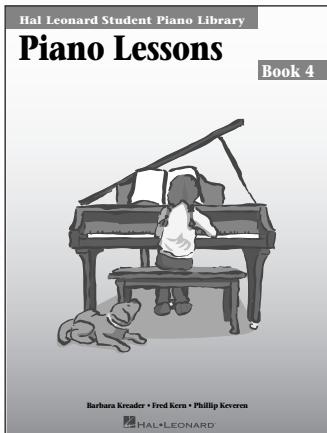
Barbara Kreader • Fred Kern • Phillip Keveren • Mona Rejino • Karen Harrington  
HAL LEONARD

Hal Leonard Student Piano Library

**Piano Technique**

Book 3

Barbara Kreader • Fred Kern • Phillip Keveren • Mona Rejino  
HAL LEONARD



**Book 4** expands on the related five-finger patterns learned in Book 3 to introduce the scales of C Major, A Minor, G Major, and E Minor. Chord progressions in close position are also presented in each of these keys.

Syncopated rhythms, syncopated pedaling and opposing articulations between the hands create performances with style, color, and texture.

**PRACTICE and PERFORMANCE tempos included on each CD!**

**KEY SIGNATURE**  
Every piece opens with a key signature. It identifies the scale pattern the composer used and tells you which notes to play sharp or flat throughout the piece.

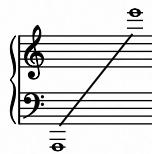
**Calypso Cat**  
Key of C Major  
Key signature: no sharps, no flats  
Happily (♩=140)

**Clap and count:**  
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Phillip Keveren

## CONCEPTS

### RANGE



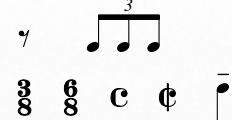
### TERMS

Allegretto	<i>Con moto</i>
Moderato	<i>Giocoso</i>
Poco	<i>Presto</i>
Vivace	

### RELATED KEY IMPROVISATIONS

Combining C Major with A Minor  
Combining G Major with E Minor

### RHYTHM AND SYMBOLS



### INTERVALS

7ths    8ths (octave)

### SCALES AND CHORD PROGRESSIONS

C Major    G Major  
A Minor    E Minor

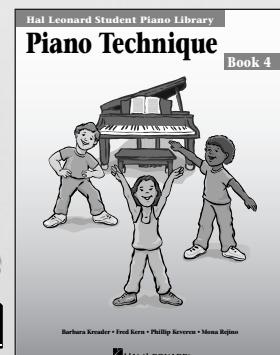
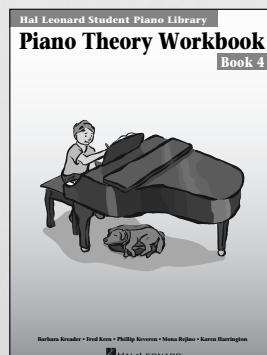
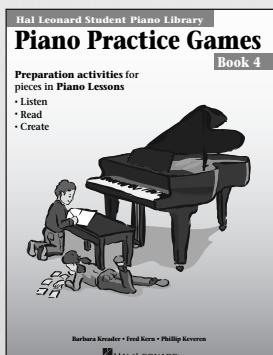
### PRIMARY TRIADS

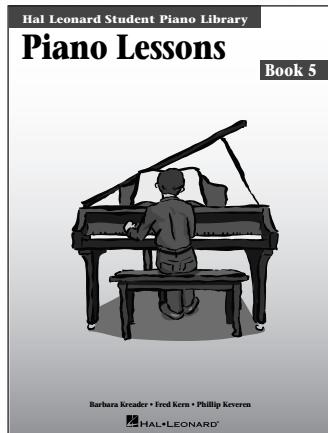
Tonic    Sub-dominant    Dominant

**All The Pretty Little Horses**  
Arranged by Fred Kern

Slowly (♩=94) *mp* *ff*

## SERIES BOOKS THAT CORRELATE PAGE-BY-PAGE WITH PIANO LESSONS BOOK 4



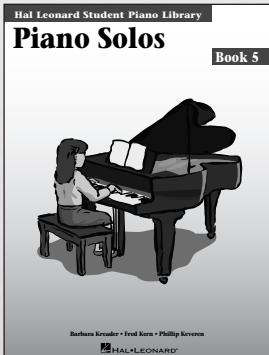


In **Book 5**, students are introduced to sixteenth notes in various rhythm patterns. The wide variety of student selections include 3 folk, 4 jazz, 13 classical, and 8 contemporary original pieces.

Scales (in both 8th and 16th-note patterns) with their cadences are presented in five major and five minor keys. Root, 1st inversion, 2nd inversion, and open position chords for each key center are also introduced.

**PRACTICE  
and  
PERFORMANCE  
tempos included  
on each CD!**

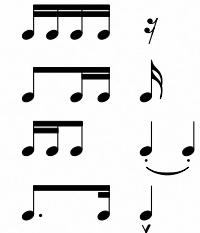
**SERIES BOOKS  
THAT CORRELATE  
PAGE-BY-PAGE WITH  
PIANO LESSONS BOOK 5**



## TERMS

Accelerando	Allargando
Dolce	Espressivo
Grazioso	Leggiero
Marcato	Molto
Morendo	Pesante
Portato	Portamento
Scherzando	Sforzando <i>sforzando</i>
Subito	Tempo primo

## RHYTHM AND SYMBOLS



## SCALES WITH I-IV-I AND I-V-V7-I CADENCES

C Major	G Major	F Major	D Major	B♭ Major
A Minor	E Minor	D Minor	B Minor	G Minor
Chromatic Scales				

## PRIMARY AND SECONDARY TRIADS

Root Position, 1st Inversion, 2nd Inversion, Open Position

## CHORD QUALITIES

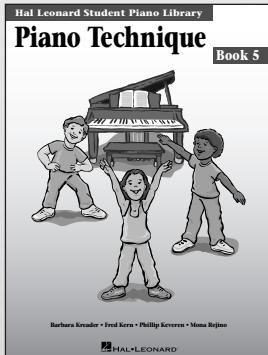
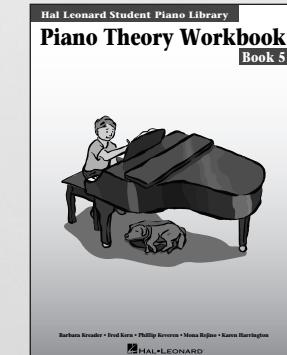
Major	Minor	Diminished	Augmented
-------	-------	------------	-----------

## RELATED KEY IMPROVISATIONS

- Developing Motives and Sequences
- Creating Question and Answer Phrases
- Using ABA Form

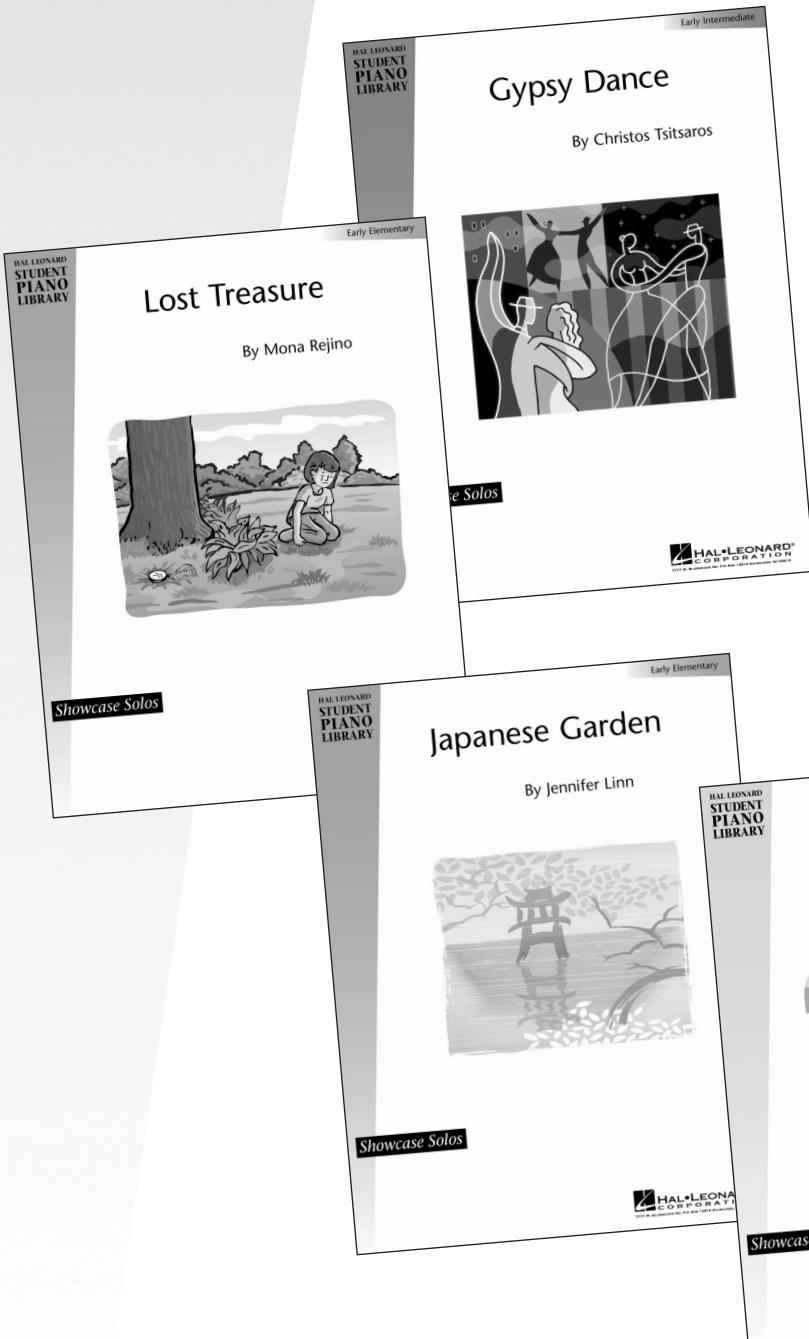
### A Minor Contribution

15



# Showcase Solos

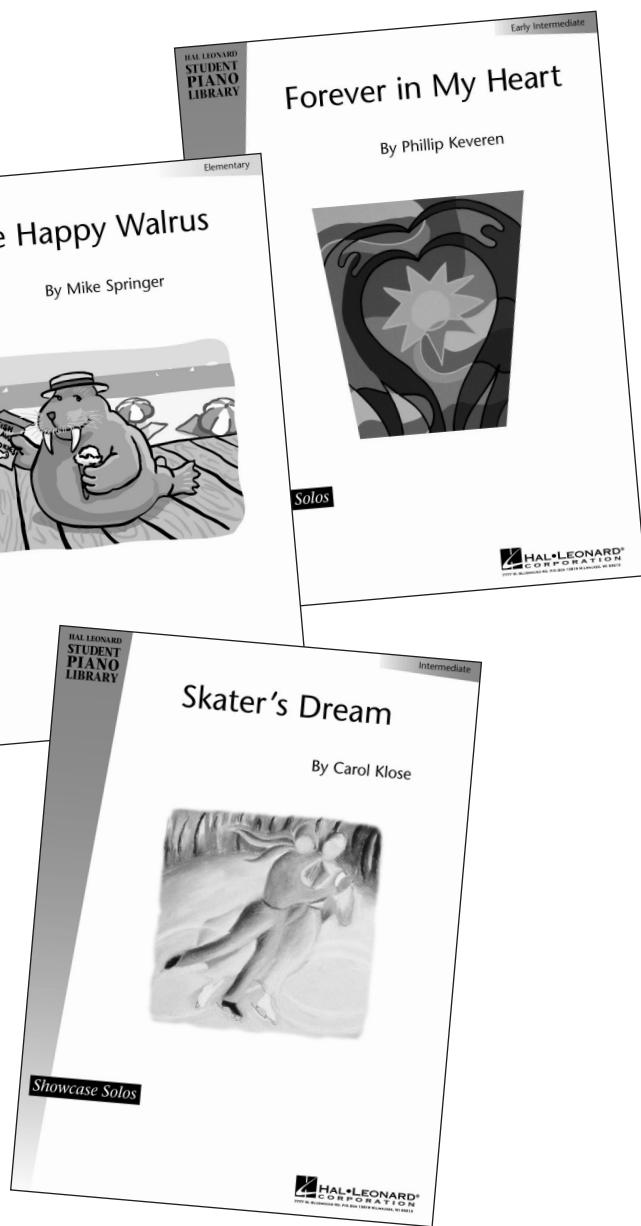
*Excellent supplemental sheet music for all methods!*



**Showcase Solos** is a graded series of solo and duet repertoire for piano, including original compositions, seasonal music, and arrangements of folk and popular melodies for piano. Ranging from *Early Elementary* through *Late Intermediate* repertoire, these imaginative pieces provide excellent supplemental material for any method, and are a perfect complement to the **Hal Leonard Student Piano Library**.

**Excellent Material for:**

- Spring Recitals
- Special Rewards
- Student Incentives
- Seasonal Enjoyment



# Hal Leonard Student Piano Library

## SHOWCASE SOLOS COMPOSERS

Rosemary Barrett Byers



Bill Boyd



Matthew Edwards



Carol Klose



Jennifer Linn



Mike Springer



Christos Tsitsaros



**ROSEMARY BARRETT BYERS** has enjoyed a varied career as pianist, conductor, theatrical director, teacher, composer, and arranger. Since completing a Master of Music degree in piano performance at Indiana University, she has taught children and adults of all ages and levels in a home studio and at various colleges and universities throughout the Southeast and Midwest. Several of her original children's musicals, including *CinderElf*, and *The Weally Weird Wabbitt* have been produced by theater companies in Tennessee and Kentucky. Other published piano compositions include *Cat Tales*, *More Cat Tales*, *Clown-U-Copia*, and *Blues Suite*.

**BILL BOYD** (1933-2001) played piano professionally as both a solo performer and band member in hotels, supper clubs, and private clubs in New York and Long Island. Mr. Boyd composed numerous jazz collections including the *Think Jazz* piano method and the *Jazz Starters* series for beginners. Mr. Boyd was awarded a Master's degree from Columbia University and taught junior high school band and stage band in Huntington, Long Island for over 20 years. After retiring from teaching, Mr. Boyd devoted all his time to arranging and composing.

**MATTHEW EDWARDS** studied piano with Laurence Morton and Robert Weirich, and in 1999, he completed his Doctor of Musical Arts degree in piano performance at the Peabody Conservatory of Music, under the instruction of Robert McDonald. Several of Dr. Edwards' compositions have been performed in concert, including a recent Chicago premiere of a choral work, *Christ Is Born*. Currently, he is a member of the music faculties at Anne Arundel Community College, Howard Community College, and Washington Bible College. Additionally, Matthew serves as the Director of Music and Youth at the Harvester Baptist Church in Columbia, Maryland, and maintains a private piano studio at his home.

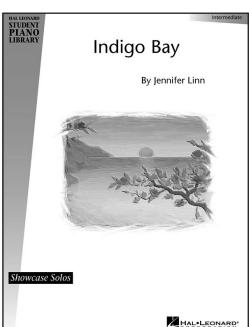
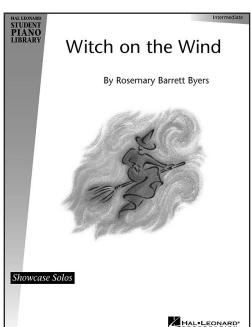
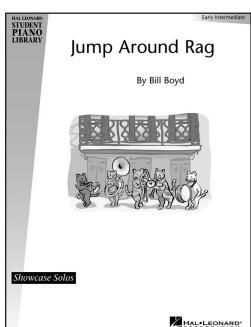
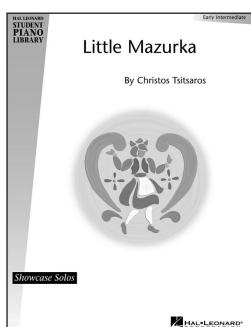
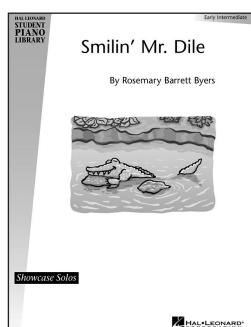
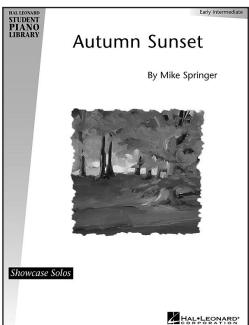
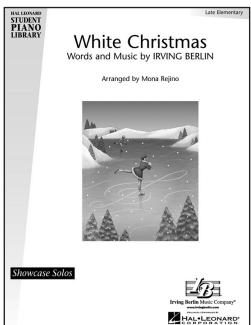
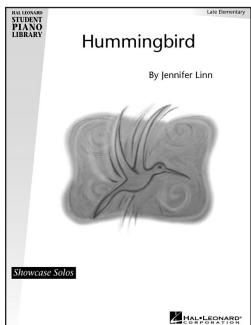
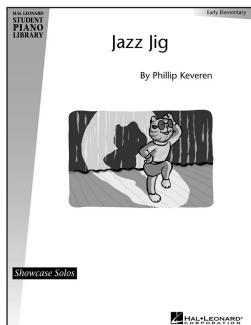
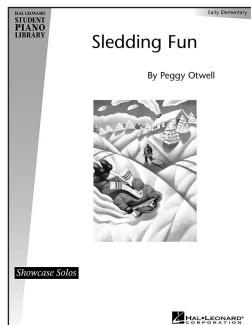
**CAROL KLOSE**, an accomplished pianist, teacher, and composer, holds piano performance degrees from Rosary College and Villa Schifanoia Graduate School of Fine Arts, Italy. Formerly on the faculty of the Wisconsin College/Conservatory of Music, Milwaukee, she teaches piano privately and is a frequent adjudicator and clinician. Additional published works include original compositions in the new NGPT Allison Contemporary Piano Collection, as well as numerous solos, duets, and folios arranged for students.

**JENNIFER LINN**, an accomplished performer and composer in St. Louis, Missouri, has maintained a private studio for over 17 years. Her compositions have been selected for the National Federation of Music Clubs' festival list and have been featured in *Keys* magazine. In 1999-2000, Ms. Linn served as Visiting Lecturer in Piano Pedagogy at the University of Illinois at Urbana-Champaign. Ms. Linn holds a B.M. and M.M. in Piano Performance from the University of Missouri-Kansas City (UMKC) Conservatory of Music.

**MIKE SPRINGER** maintains an active schedule as a teacher, composer/arranger, pianist and adjudicator in the Dallas, Texas area. Mr. Springer has composed and arranged extensively for piano, electronic media (MIDI), vocal ensemble, and wind ensemble. Mr. Springer is an accomplished performer in classical and jazz idioms. He has been the pianist at Cornerstone United Methodist Church in Garland, Texas for over twelve years. Mr. Springer studied with Dr. Pamela Paul at the University of North Texas, where he earned his Bachelor of Music and Master of Music degrees in Piano Performance.

**CHRISTOS TSITSAROS** is currently Assistant Professor of Piano Pedagogy at the University of Illinois at Urbana-Champaign. The recipient of numerous scholarships and awards, Dr. Tsitsaros has appeared in recitals, chamber music concerts and as soloist in Europe and the United States. Dr. Tsitsaros holds the Diplôme Supérieur d'Execution from the École Normale de Musique de Paris, an Artist Diploma and M.M. degree from Indiana University, and a D.M.A. (piano performance) from the University of Illinois. A recent CD recording of his piano compositions is available through Centaur Records, Inc.

# Showcase Solos



## Early Elementary (Level 1)

Japanese Garden	by Jennifer Linn	00296127
Jazz Jig	by Phillip Keveren	00296128
Sledding Fun	by Peggy Otwell	00296154
Ocean Breezes	by Mona Rejino	00296169

## Elementary (Level 2)

Lost Treasure	by Mona Rejino	00296129
Joyful Bells	by Jennifer Linn	00296151
Veggie Song	by Jennifer Linn	00296170

## Late Elementary (Level 3)

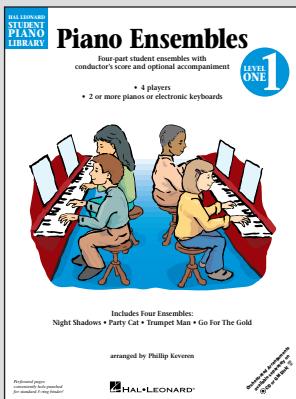
The Happy Walrus	by Mike Springer	00296130
Caravan	by Carol Klose	00296131
Hummingbird	by Jennifer Linn	00296133
White Christmas	arr. Mona Rejino	00296148
Harvest Dance	by Jennifer Linn	00296152
Quick Spin In A Fast Car	by Phillip Keveren	00296171
Little Bird	by Carol Klose	00296172

## Early Intermediate (Level 4)

Jump Around Rag	by Bill Boyd	00296135
Castilian Dreamer	by Carol Klose	00296139
Prelude To Rain	by Mike Springer	00296140
Little Mazurka	by Christos Tsitsaros	00296141
Smilin' Mr. Dile	by Rosemary Barrett Byers	00296143
Autumn Sunset	by Mike Springer	00296150
Meaghan's Melody	by Jennifer Linn	00296173
Snap To It!	by Mona Rejino	00296174

## Intermediate (Level 5)

Sassy Samba	by Mona Rejino	00296134
Forever In My Heart	by Phillip Keveren	00296136
Gypsy Dance	by Christos Tsitsaros	00296138
Salsa Picante	by Carol Klose	00296142
Indigo Bay	by Jennifer Linn	00296144
White Christmas	arr. Phillip Keveren	00296145
Witch On The Wind	by Rosemary Barrett Byers	00296149
Skater's Dream	by Carol Klose	00296153
Jesters	by Christos Tsitsaros	00296175
Twilight On The Lake	by Matthew Edwards	00296176



# Piano Ensembles

Four-part student ensembles arranged by Phillip Keveren, for two or more pianos, featuring student favorites from Books 1-5 of the **Hal Leonard Student Piano Library**.

Orchestral Arrangements available on CD or GM disk.



**Dixieland Jam**  
(by Bill Boyd)

**Scherzo**  
(by Anton Diabelli)

**Street Fair**  
(Armenian Folk Tune)

**Fresh Start**  
(by Fred Kern)



**Night Shadows**  
(by Barbara Kreader)

**Party Cat**  
(by Phillip Keveren)

**Trumpet Man**  
(Yankee Doodle)

**Go For The Gold**  
(by Phillip Keveren)



**Painted Rocking Horse**  
(by Phillip Keveren)

**Basketball Bounce**  
(by Phillip Keveren)

**Stompin'**  
(by Bill Boyd)

**Summer Evenings**  
(Aloutte)



**Carpet Ride**  
(by Phillip Keveren)

**Calypso Cat**  
(by Phillip Keveren)

**Jig**  
(Irish Dance)



**Wade In The Water**  
(Spiritual)

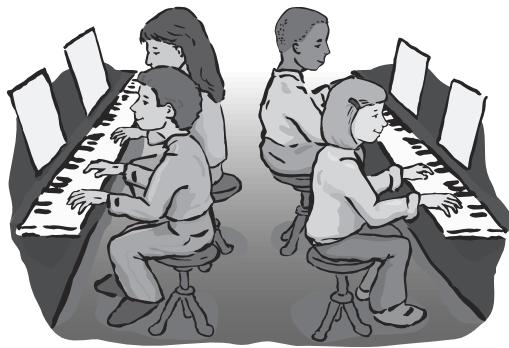
**A Minor Contribution**  
(by Bill Boyd)

**A Whispered Promise**  
(by Phillip Keveren)

**Gypsy Song**  
(by Hugo Reinhold)

**Allegro**  
from *Eine Kleine Nachtmusik*  
(by W.A. Mozart)

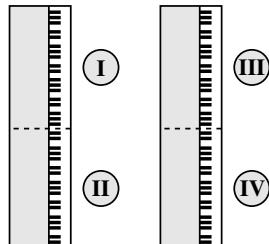
Each book of the Piano Ensembles series also contains a Conductor's Score with optional teacher accompaniment, and suggested instrumentation for electronic keyboards.



Piano study doesn't need to be lonely any more! These ensemble versions of favorite piano pieces from the **Hal Leonard Student Piano Library** will give students the pleasure and inspiration of playing with their friends.

Each selection includes:

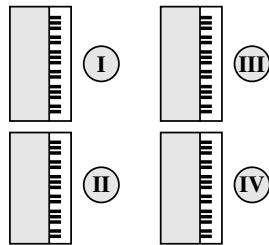
- A conductor's score with optional teacher accompaniment
- Four student parts:  
Parts I and II for the first piano  
Parts III and IV for the second piano



Four players at two pianos will be able to give a full and appropriate performance of each piece, yet more combinations of players and instruments are possible. Students can even add an orchestra!

Here are some ideas:

- Use four digital pianos or electronic keyboards that allow students to play the suggested instrumentation for each part.
- Double, triple, or quadruple the student parts.
- Add the orchestral arrangement available on CD or GM disk .
- Add the optional teacher accompaniment, designed for both rehearsal and performance, by using an additional piano or keyboard.



Full orchestral arrangements, available on CD or GM disk, may be used for both performance and rehearsal:



Track 1, a **full performance version**, includes the four student parts recorded with suggested instrumentation plus an instrumental accompaniment that deepens and broadens the sound of the student ensemble.

Track 2, a **rehearsal version**, includes the four student parts recorded with suggested instrumentation and a guiding rhythm track.

If students are using a keyboard that lacks a suggested sound, other voices may be substituted. For example, if an instrument does not have "Glockenspiel," use any available similar sound, such as "Vibes" or "Marimba." If "Oboe" is unavailable, use any similar sustaining sound, such as "Flute," "Clarinet," or "Strings."

We hope you and your students will enjoy the challenges and pleasures of playing these exciting ensembles. Strike up the piano band!

*Barbara Keader*   *Jed Koen*   *Philip Keveren*   *Mona Rejino*



# Christmas Piano Solos

Arranged by Fred Kern,  
Phillip Keveren, and Mona Rejino.

Carefully graded for all piano methods!

Instrumental Accompaniments with  
Practice and Performance tempos for every  
piece available on CD and GM disk.



We Wish You  
A Merry Christmas  
  
The First Noel  
  
My Favorite Things  
from *The Sound of Music*  
  
Rudolph  
The Red-Nosed Reindeer  
  
O Christmas Tree  
  
The Chipmunk Song  
  
Carol Of The Bells  
  
Frosty The Snow Man  
  
Deck The Hall  
  
We Need A Little Christmas  
from *Mame*  
  
Rockin' Around  
The Christmas Tree



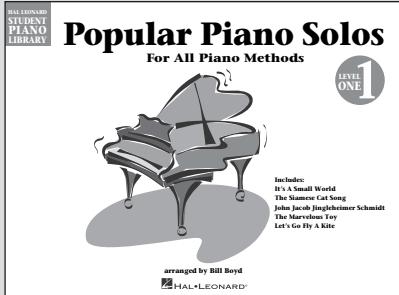
Silver Bells  
from the Paramount Picture *The Lemon Drop Kid*  
  
Angels We Have Heard On High  
  
Joy To The World  
  
Parade Of The Wooden Soldiers  
  
Hark! The Herald Angels Sing  
  
The Holly And The Ivy  
  
Jingle-Bell Rock  
  
(There's No Place Like)  
Home For The Holidays  
  
A Holly Jolly Christmas  
  
Feliz Navidad  
  
March Of The Toys  
  
It's Beginning To Look  
Like Christmas  
  
The Christmas Song  
(Chestnuts Roasting  
On An Open Fire)



Still, Still, Still  
  
Mary Had A Baby  
  
I Wonder As I Wander  
  
The Christmas Waltz  
  
Tennessee Christmas  
  
Toyland  
from *Babes in Toyland*  
  
Mister Santa  
  
Jingle Bell Classic  
  
Let It Snow! Let It Snow!  
Let It Snow!  
  
God Rest Ye Merry, Gentlemen  
  
March  
from *The Nutcracker*  
  
Dance Of The  
Sugar Plum Fairy  
from *The Nutcracker*



Jingle Bells  
  
Jolly Old Saint Nicholas  
  
Good King Wenceslas  
  
Away In A Manger  
  
Go Tell It On The Mountain  
  
We Three Kings Of Orient Are  
  
O Come, O Come Emmanuel  
  
God Rest Ye Merry, Gentlemen  
  
I Saw Three Ships  
  
It Came Upon The Midnight Clear  
  
Sing We Now Of Christmas  
  
O Little Town Of Bethlehem  
  
What Child Is This?  
  
O Come, Little Children  
  
Silent Night  
  
Joseph Dearest, Joseph Mine  
  
O Come, All Ye Faithful  
(*Adeste Fidelis*)  
  
Up On The Housetop



# Popular Piano Solos

Arranged by Fred Kern, Phillip Keveren,  
Mona Rejino, Bill Boyd, Carol Klose,  
and Robert Vandall.

Carefully graded for all piano methods!

Instrumental Accompaniments with  
Practice and Performance tempos for every  
piece available on CD and GM disk.



**The Munster's Theme**  
from the Television Series

**Chim Chim Cher-ee**  
from Walt Disney's *Mary Poppins*

**At The Hop**

**Baby Elephant Walk**  
from the Paramount Picture *Hatari!*

**The Glory Of Love**

**Yellow Submarine**  
from *Yellow Submarine*

**Raiders March**  
from the Paramount Motion Picture  
*Raiders of the Lost Ark*

**In The Mood**

**Beauty And The Beast**  
from Walt Disney's *Beauty and the Beast*



**It's A Small World**  
from Disneyland and Walt Disney World's  
*It's A Small World*

**The Siamese Cat Song**  
from Walt Disney's *Lady and the Tramp*

**Baby Bumblebee**

**John Jacob Jingleheimer Schmidt**

**Jingle Jangle Jingle  
(I Got Spurs)**  
from the Paramount Picture  
*The Forest Rangers*

**The Marvelous Toy**

**Let's Go Fly A Kite**  
from Walt Disney's *Mary Poppins*



**Chopsticks**

**Can You Feel  
The Love Tonight**  
from Walt Disney Pictures' *The Lion King*

**I'm Popeye The Sailor Man**  
Theme from the Paramount Cartoon  
*Popeye the Sailor*

**Edelweiss**  
from *The Sound of Music*

**Do-Re-Mi**  
from *The Sound of Music*

**Alley Cat Song**

**Supercalifragilisticexpialidocious**  
from Walt Disney's *Mary Poppins*

**Give My Regards To Broadway**  
from *Yankee Doodle Dandy*

**Happy Days**  
Theme from the Paramount Television Series  
*Happy Days*

**Somewhere Out There**  
from *An American Tail*

**Be Our Guest**  
from Walt Disney's *Beauty and the Beast*



**Star Trek –  
The Next Generation**<sup>®</sup>

Theme from the Paramount Television Series  
*Star Trek – The Next Generation*<sup>®</sup>

**Can You Feel  
The Love Tonight**  
from Walt Disney Pictures' *The Lion King*

**Ob-La-Di, Ob-La-Da**

**Hey Jude**

**Mission: Impossible Theme**  
from the Paramount Motion Picture  
*Mission: Impossible*

**Chariots Of Fire**  
from *Chariots of Fire*

**Y.M.C.A.**

**You've Got A Friend In Me**  
from Walt Disney's *Toy Story*

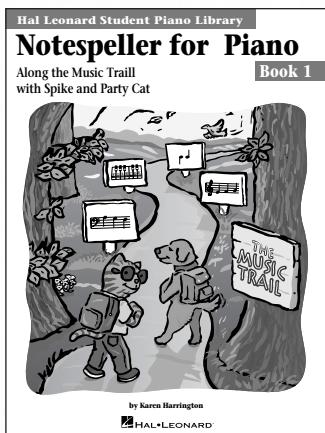
**Candle On The Water**  
from Walt Disney's *Pete's Dragon*

**My Heart Will Go On  
(Love Theme from 'Titanic')**  
from the Paramount and Twentieth Century Fox  
Motion Picture *Titanic*

**You'll Be In My Heart**<sup>TM</sup>  
from Walt Disney Pictures' *Tarzan*<sup>TM</sup>

**Castle On A Cloud**  
from *Les Misérables*

## TEACHING MATERIALS FOR ALL PIANO METHODS

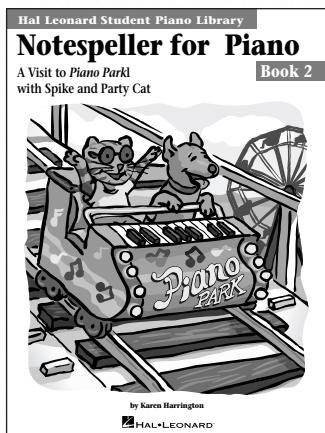


### **NOTESPELLER FOR PIANO – BOOK 1**

*Along the Music Trail  
with Spike and Party Cat*

Activities that help students use the musical alphabet to read and write notes on the staff.

(9" x 12")



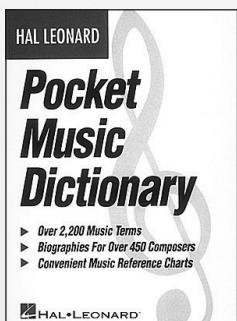
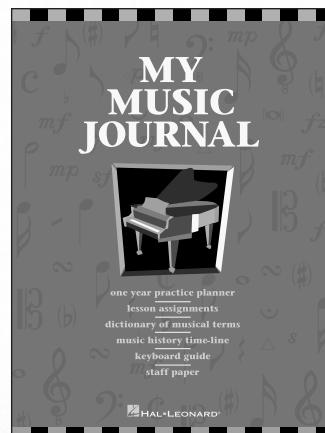
### **NOTESPELLER FOR PIANO – BOOK 2**

*A Visit to Piano Park  
with Spike and Party Cat*

Assignments that help students use the musical alphabet to read and write notes on the staff, identify intervals, and write sharps and flats.

(9" x 12")

**MY MUSIC JOURNAL**  
Includes a one-year practice planner with lesson assignments, a dictionary of musical terms, a music history timeline, a keyboard guide, and staff paper.  
(9" x 12")



### **POCKET MUSIC DICTIONARY**

The most contemporary music dictionary on the market! Conveniently divided into three main sections: The Dictionary of

Music Terms contains definitions for over 2,000 musical terms; The Dictionary of Musicians provides more than 400 brief biographies of composers & musicians; a collection of Reference Charts gives instant, at-a-glance summaries of the essentials of music.

(4" x 5 1/2")

### **MUSIC FLASH CARDS SET A**

120 color-coded cards to review basic musical symbols, all notes from low ledger C to high ledger C, and rhythm patterns in 4/4 and 3/4.  
(3" x 6")



### **SET B**

120 color-coded cards to review musical terms, scales, key signatures, and chord progressions in C, Am, G, Em, F, Dm, and rhythm patterns in 2/4, 3/4, 4/4, 3/8, and 6/8.  
(3" x 6")



### **HAL LEONARD STUDENT KEYBOARD GUIDE**

Handy reference for beginning students. The front of the guide fits behind all 88 keys of any piano, and the back of the guide is a practice keyboard.

# Hal Leonard Student Piano Library

## Order Form

Title	Item No.	Retail	Total
<b>Book 1</b>			
Teacher's Guide & Planning Chart	00296048	\$ 6.95	_____
Piano Lessons	00296001	5.95	_____
Piano Lessons CD	00296004	5.95	_____
Piano Lessons Book/CD	00296177	7.95	_____
Piano Lessons GM Disk	00296005	9.95	_____
Piano Practice Games	00296002	5.50	_____
Piano Technique	00296105	5.95	_____
Piano Technique CD	00296112	5.95	_____
Piano Technique GM Disk	00296113	9.95	_____
Piano Solos	00296003	5.95	_____
Piano Solos CD	00296017	5.95	_____
Piano Solos GM Disk	00296018	9.95	_____
Piano Theory Workbook	00296023	5.50	_____
Notespeller for Piano	00296088	5.95	_____
Popular Piano Solos	00296031	5.50	_____
Popular Piano Solos CD	00296093	10.95	_____
Popular Piano Solos GM Disk	00296094	12.95	_____
Christmas Piano Solos	00296049	5.50	_____
Christmas Piano Solos CD	00296081	10.95	_____
Christmas Piano Solos GM Disk	00296101	12.95	_____
Piano Ensembles	00296064	5.95	_____
Piano Ensembles CD	00296073	5.95	_____
Piano Ensembles GM Disk	00296074	9.95	_____
<b>Book 2</b>			
Piano Lessons	00296006	\$ 5.95	_____
Piano Lessons CD	00296009	5.95	_____
Piano Lessons Book/CD	00296178	7.95	_____
Piano Lessons GM Disk	00296010	9.95	_____
Piano Practice Games	00296007	5.50	_____
Piano Technique	00296106	5.95	_____
Piano Technique CD	00296117	5.95	_____
Piano Technique GM Disk	00296118	9.95	_____
Piano Solos	00296008	5.95	_____
Piano Solos CD	00296019	5.95	_____
Piano Solos GM Disk	00296020	9.95	_____
Piano Theory Workbook	00296024	5.50	_____
Notespeller for Piano	00296089	5.95	_____
Popular Piano Solos	00296032	5.95	_____
Popular Piano Solos CD	00296095	10.95	_____
Popular Piano Solos GM Disk	00296096	12.95	_____
Christmas Piano Solos	00296050	5.95	_____
Christmas Piano Solos CD	00296082	10.95	_____
Christmas Piano Solos GM Disk	00296102	12.95	_____
Piano Ensembles	00296065	5.95	_____
Piano Ensembles CD	00296075	5.95	_____
Piano Ensembles GM Disk	00296076	9.95	_____
<b>Book 3</b>			
Piano Lessons	00296011	\$ 5.95	_____
Piano Lessons CD	00296014	5.95	_____
Piano Lessons Book/CD	00296179	7.95	_____
Piano Lessons GM Disk	00296015	9.95	_____
Piano Practice Games	00296012	5.50	_____
Piano Technique	00296114	5.95	_____
Piano Technique CD	00296119	5.95	_____
Piano Technique GM Disk	00296120	9.95	_____
Piano Solos	00296013	5.95	_____
Piano Solos CD	00296021	5.95	_____
Piano Solos GM Disk	00296022	9.95	_____
Piano Theory Workbook	00296025	5.50	_____
Popular Piano Solos	00296033	5.95	_____
Popular Piano Solos CD	00296097	10.95	_____
Popular Piano Solos GM Disk	00296098	12.95	_____

Title	Item No.	Retail	Total
<b>Book 3 (cont'd)</b>			
Christmas Piano Solos	00296051	\$ 5.95	_____
Christmas Piano Solos CD	00296083	10.95	_____
Christmas Piano Solos GM Disk	00296103	12.95	_____
Piano Ensembles	00296066	5.95	_____
Piano Ensembles CD	00296077	5.95	_____
Piano Ensembles GM Disk	00296078	9.95	_____
<b>Book 4</b>			
Piano Lessons	00296026	\$ 5.95	_____
Piano Lessons CD	00296029	5.95	_____
Piano Lessons Book/CD	00296180	7.95	_____
Piano Lessons GM Disk	00296030	9.95	_____
Piano Practice Games	00296027	5.50	_____
Piano Technique	00296115	5.95	_____
Piano Technique CD	00296121	5.95	_____
Piano Technique GM Disk	00296122	9.95	_____
Piano Solos	00296028	5.95	_____
Piano Solos CD	00296036	5.95	_____
Piano Solos GM Disk	00296037	9.95	_____
Piano Theory Workbook	00296038	5.50	_____
Popular Piano Solos	00296053	5.95	_____
Popular Piano Solos CD	00296099	10.95	_____
Popular Piano Solos GM Disk	00296100	12.95	_____
Christmas Piano Solos	00296052	5.95	_____
Christmas Piano Solos CD	00296084	10.95	_____
Christmas Piano Solos GM Disk	00296104	12.95	_____
Piano Ensembles	00296067	5.95	_____
Piano Ensembles CD	00296079	5.95	_____
Piano Ensembles GM Disk	00296080	9.95	_____
<b>Book 5</b>			
Piano Lessons	00296041	\$ 6.50	_____
Piano Lessons CD	00296044	5.95	_____
Piano Lessons Book/CD	00296181	7.95	_____
Piano Lessons GM Disk	00296045	9.95	_____
Piano Technique	00296116	5.95	_____
Piano Technique CD	00296123	5.95	_____
Piano Technique GM Disk	00296124	9.95	_____
Piano Solos	00296043	5.95	_____
Piano Solos CD	00296071	5.95	_____
Piano Solos GM Disk	00296072	9.95	_____
Piano Theory Workbook	00296042	5.95	_____
Popular Piano Solos	00296147	6.95	_____
Popular Piano Solos CD	00296157	10.95	_____
Popular Piano Solos GM Disk	00296158	12.95	_____
Christmas Piano Solos	00296146	6.95	_____
Christmas Piano Solos CD	00296159	10.95	_____
Christmas Piano Solos GM Disk	00296162	12.95	_____
Piano Ensembles	00296090	5.95	_____
Piano Ensembles CD	00296091	5.95	_____
Piano Ensembles GM Disk	00296092	9.95	_____
<b>Supplements</b>			
Music Flash Cards – Set A	00296034	\$ 3.95	_____
Music Flash Cards – Set B	00296035	3.95	_____
Achievement Stickers	00296185	2.50	_____
My Music Journal	00296040	3.95	_____
My Practice Record	00296046	.75	_____
Student Keyboard Guide	00296039	1.95	_____
Pocket Music Dictionary	00183006	4.95	_____

**CONTINUED** ➔

# Showcase Solos

Title	Composer	Item No.	Retail	Total
<b>Early Elementary</b>				
___ Japanese Garden	Jennifer Linn	00296127	\$2.50	_____
___ Jazz Jig	Phillip Keveren	00296128	2.50	_____
___ Sledding Fun	Peggy Otwell	00296154	2.50	_____
___ Ocean Breezes	Mona Rejino	00296169	2.50	_____
<b>Elementary</b>				
___ Lost Treasure	Mona Rejino	00296129	\$2.50	_____
___ Joyful Bells	Jennifer Linn	00296151	2.50	_____
___ Veggie Song	Jennifer Linn	00296170	2.50	_____
<b>Late Elementary</b>				
___ The Happy Walrus	Mike Springer	00296130	\$2.50	_____
___ Caravan	Carol Klose	00296131	2.50	_____
___ Hummingbird	Jennifer Linn	00296133	2.50	_____
___ White Christmas	Berlin/arr. Mona Rejino	00296148	3.95	_____
___ Harvest Dance	Jennifer Linn	00296152	2.50	_____
___ Quick Spin In A Fast Car	Phillip Keveren	00296171	2.50	_____
___ Little Bird	Carol Klose	00296172	2.50	_____
<b>Early Intermediate</b>				
___ Jump Around Rag	Bill Boyd	00296135	\$2.50	_____
___ Castilian Dreamer	Carol Klose	00296139	2.50	_____
___ Prelude To Rain	Mike Springer	00296140	2.95	_____
___ Little Mazurka	Christos Tsitsaros	00296141	2.50	_____
___ Smilin' Mr. Dile	Rosemary Barrett Byers	00296143	2.50	_____
___ Autumn Sunset	Mike Springer	00296150	2.50	_____
___ Meaghan's Melody	Jennifer Linn	00296173	2.95	_____
___ Snap To It!	Mona Rejino	00296174	2.50	_____
<b>Intermediate</b>				
___ Sassy Samba	Mona Rejino	00296134	\$2.95	_____
___ Forever In My Heart	Phillip Keveren	00296136	2.95	_____
___ Gypsy Dance	Christos Tsitsaros	00296138	2.50	_____
___ Salsa Picante	Carol Klose	00296142	2.95	_____
___ Indigo Bay	Jennifer Linn	00296144	2.95	_____
___ White Christmas	Berlin/arr. Phillip Keveren	00296145	3.95	_____
___ Witch On The Wind	Rosemary Barrett Byers	00296149	2.50	_____
___ Skater's Dream	Carol Klose	00296153	2.95	_____
___ Jesters	Christos Tsitsaros	00296175	2.50	_____
___ Twilight On The Lake	Matthew Edwards	00296176	2.95	_____

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone \_\_\_\_\_



Prices, contents and availability subject to change without notice.

## Are we in touch with you?

Send us your name and address and  
we'll send you our **FREE** teacher  
newsletter, *In Touch*!

Hal Leonard Corporation  
7777 W. Bluemound Road  
P.O. Box 13819  
Milwaukee, WI 53213

or e-mail us at  
[piano@halleonard.com](mailto:piano@halleonard.com)

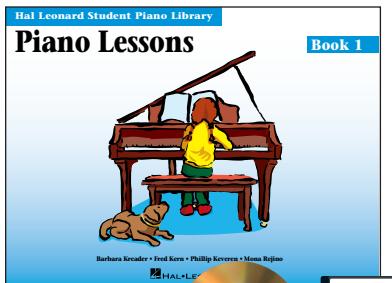
Contact your  
favorite music dealer  
today to order!

Thank you for ordering!



# Hal Leonard Student Piano Library

A piano method with music to please students, teachers and parents! The **Hal Leonard Student Piano Library** is clear, concise and carefully graded. Perfect for private and group instruction.



## Piano Lessons 1-5

Appealing music introduces new concepts



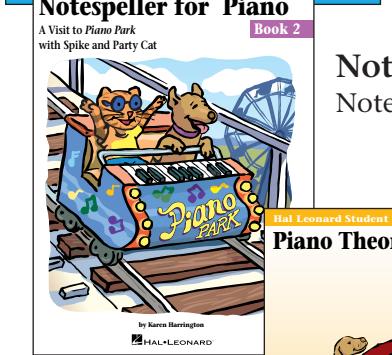
## Piano Lessons Instrumental Accompaniments 1-5

Correlated audio CD or General MIDI disk for lessons and games books



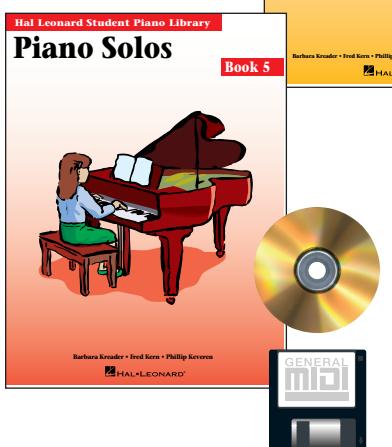
## Notespeller for Piano 1-2

Note recognition activities



## Piano Theory Workbook 1-5

Written theory activities correlated with lessons book



## Piano Solos 1-5

Additional correlated repertoire (Instrumental Accompaniments optional)



## Piano Technique Book 1-5

Etudes to develop physical mastery of the keyboard (Instrumental Accompaniments optional)

U.S. \$6.95

ISBN 0-7935-8557-0



HL00296048

## Book 1

- Piano Lessons
- Piano Lessons CD
- Piano Lessons GM Disk
- Piano Practice Games
- Piano Technique Book
- Piano Technique CD
- Piano Technique GM Disk
- Piano Theory Workbook
- Piano Solos
- Piano Solos CD
- Piano Solos GM Disk
- Notespeller for Piano
- Flash Cards Set A

## Book 2

- Piano Lessons
- Piano Lessons CD
- Piano Lessons GM Disk
- Piano Practice Games
- Piano Technique Book
- Piano Technique CD
- Piano Technique GM Disk
- Piano Theory Workbook
- Piano Solos
- Piano Solos CD
- Piano Solos GM Disk
- Notespeller for Piano
- Flash Cards Set A

## Book 3

- Piano Lessons
- Piano Lessons CD
- Piano Lessons GM Disk
- Piano Practice Games
- Piano Technique Book
- Piano Technique CD
- Piano Technique GM Disk
- Piano Theory Workbook
- Piano Solos
- Piano Solos CD
- Piano Solos GM Disk
- Notespeller for Piano
- Flash Cards Set B

## Book 4

- Piano Lessons
- Piano Lessons CD
- Piano Lessons GM Disk
- Piano Practice Games
- Piano Technique Book
- Piano Technique CD
- Piano Technique GM Disk
- Piano Theory Workbook
- Piano Solos
- Piano Solos CD
- Piano Solos GM Disk
- Flash Cards Set B

## Book 5

- Piano Lessons
- Piano Lessons CD
- Piano Lessons GM Disk
- Piano Technique Book
- Piano Technique CD
- Piano Technique GM Disk
- Piano Theory Workbook
- Piano Solos
- Piano Solos CD
- Piano Solos GM Disk

## Supplemental

- Teacher's Guide & Planning Chart
- My Music Journal
- Flash Cards Set A
- Flash Cards Set B