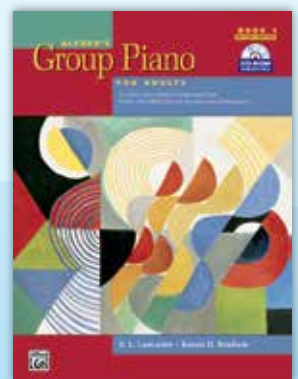
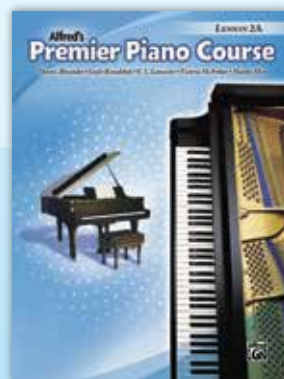
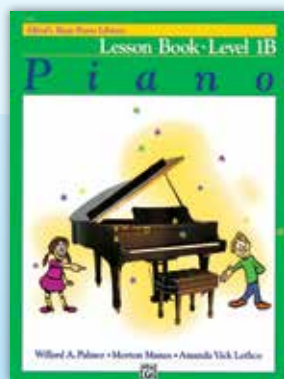
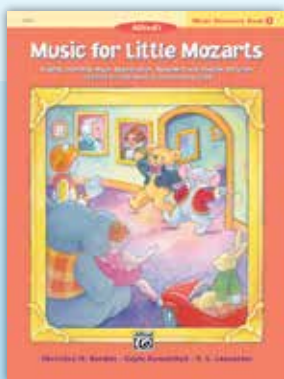


Alfred's Piano Methods

A Teacher's Resource Guide

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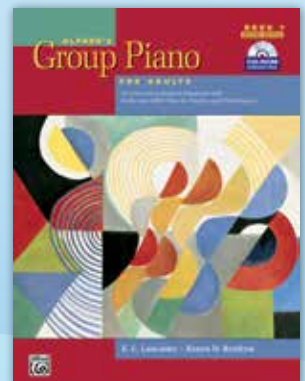
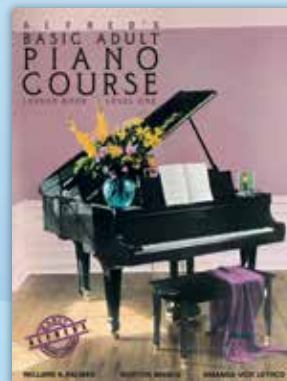
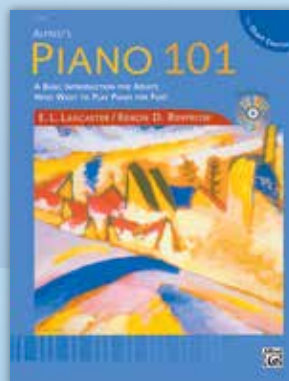
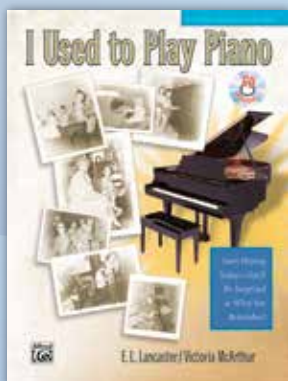
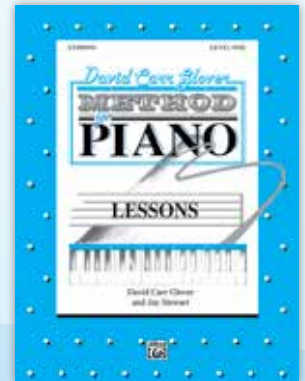
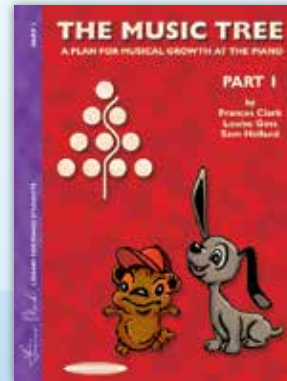
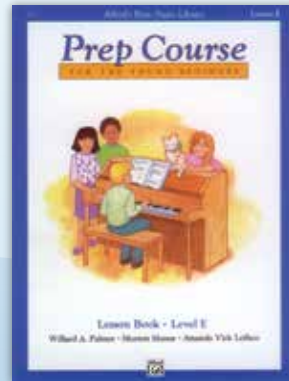
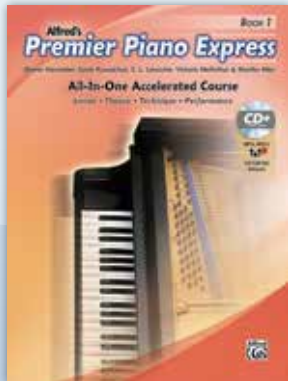
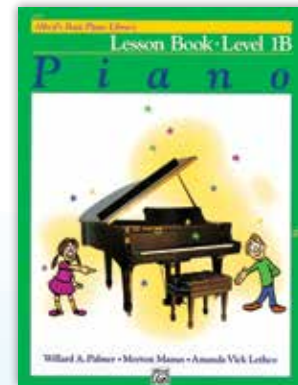
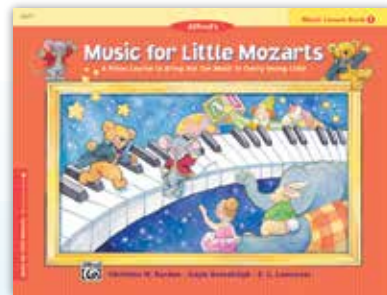
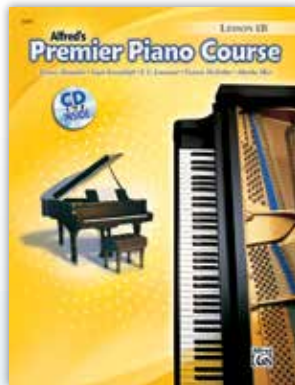
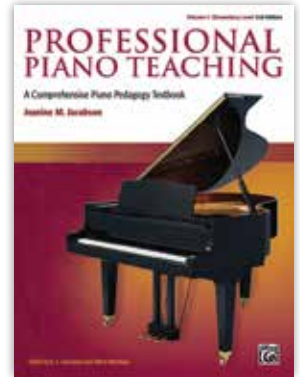


Alfred Music
LEARN • TEACH • PLAY

Choosing a Method

from *Professional Piano Teaching, Book 1, 2nd Edition* by Jeanine M. Jacobson (44565)

- The function of a method book is to provide a logical progression for learning concepts and skills, and music for the practice of these elements.
- Choosing the appropriate method will help students move through the beginning stages with relative ease, while laying a strong foundation for future study.
- The student's learning style, experience with music, understanding of the keyboard, aural and physical development, reading capabilities, and rhythmic maturity are all factors to be considered when choosing a beginning method.
- Alfred Music has methods for specific ages and types of students—for pre-school, average age (seven to nine years old), older beginners, and adults.



Early Piano Methods

- The first piano methods used in the United States came from Europe.
- Among these early methods was the *Elementary Method for the Piano* (Vorschule Im Klavierspiel), Op. 101 by Ferdinand Beyer (1803–1863).
- When compared with piano methods written in the 20th and 21st centuries, it looks more like a technique book than a piano method.
- Beyer includes a summary of theoretical elements, finger exercises, teacher-student duets, original solo pieces, and appendices of major and minor scales.
- Still used today, Alfred Music's edition has been edited to be useful for today's piano students either as a method (with lots of teacher guidance) or as a supplementary book.

10

RIGHT HAND EXERCISES (for Touch)

- Raise each finger exactly at the moment the next finger touches the keys.
- First practice slowly with the fingers moving equally and firmly, but not too strong.
- Avoid tension in the hand and arm, which can produce an unpleasant sound.
- Repeat each example as directed by the teacher.

Memorize the exercises on pages 10–17 and pages 168–182.

6

ELEMENTS OF MUSIC

Staff **Lines** **Spaces** **Ledger Lines**

Treble or G Clef

Bass or F Clef

- Memorize the musical alphabet: C D E F G A B
- Say the musical alphabet forward and backward.
- Memorize the musical alphabet in thirds: C–E, G–B, D–F, A–C
- Say the musical alphabet in thirds forward and backward.

Notes on the Five Lines **Notes on the Four Spaces** **Notes Above and Below the Staff** **Notes on the Ledger Lines** **Notes Above and Below the Ledger Lines**

E G B D F F A C E G D A C E G C A F B D F A B G E

G B D F A A C E G B F C E G E C A F D F A D B G

Intervals

2nd 3rd 4th 5th 6th 7th 8th (octave)

Keep the wrist flexible without holding it stiffly.

Moderato

mf

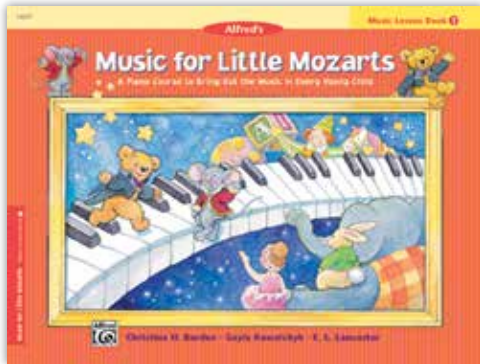
mp

Music for Little Mozarts

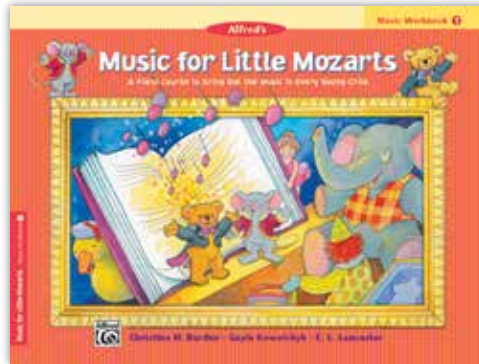
A Piano Course to Bring Out the Music In Every Young Child Ages 4, 5, and 6

Christine H. Barden • Gayle Kowalchuk • E. L. Lancaster

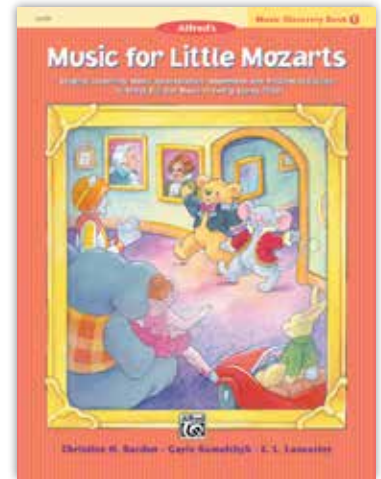
Three comprehensive books at each of the four levels guide the children through a comprehensive approach to music learning.



Music Lesson Books introduce students to new musical concepts as they follow the story of Beethoven Bear, Mozart Mouse, and their Music Friends.



Music Workbooks contain pages to color that reinforce the musical concepts introduced in the *Music Lesson Books*.



Music Discovery Books feature songs that allow students to experience music through singing, movement, and response to rhythm patterns.

CDs include all of the music in the *Music Lesson Books* and *Music Discovery Books* as well as the narration for the story.

Beethoven Bear, Mozart Mouse, and their Music Friends plush toys stimulate the students' imagination.



Beethoven Bear (14654)



Mozart Mouse (14653)



Professor Haydn Hippo (18792)



Clara Schumann-Cat (19767)




Elgar E. Elephant (21228)



Nannerl Mouse (18791)

44 **A**t last! Our first white key!" Beethoven Bear shouted excitedly.
"Look, Beethoven Bear, we can play a song using D!" Mozart Mouse added.

- 1 Clap (or tap) *The D Song* and count aloud evenly.
- 2 Point to the quarter notes & rests below and count aloud evenly.
- 3 Using RH finger 2, play and sing the words.



The D Song

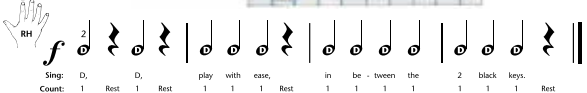
45 9 (34)




Count: 1 Rest 1 Rest 1 1 1 Rest 1 1 1 1 1 1 1 Rest

Sing: D, D, play with ease, in be - tween the 2 black keys. Rest

Student plays one octave higher with duet part.

Slow blues tempo 


Teacher or Parent 

Lesson Book 1 (14577)

79 **A**fter weeks of hard work and lots of practice, Mozart Mouse and Beethoven Bear had written what they felt was the perfect piece.

Just to make sure, they sent it to their composer friend Pachelbel Penguin. After making a few slight alterations, he wrote back, "There, now you do indeed have a masterpiece!"


- 1 Place Mozart Mouse on the five keys of the Middle C Position for RH; then place Beethoven Bear on the five keys of the Middle C Position for LH.
- 2 Clap (or tap) *Just for You* and count aloud evenly.
- 3 Point to the notes and count aloud evenly.
- 4 Say the finger numbers aloud while playing them in the air.
- 5 Play and say the finger numbers.
- 6 Play and say the note names.
- 7 Play and sing the words.

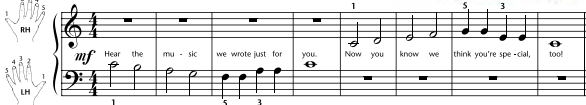


Just for You

(Canon in C)


80 36 (72)



Teacher or Parent 

Student plays two octaves higher with duet part.


Andante moderato
Both hands one octave lower than written

Teacher or Parent 

Lesson Book 2 (14581)

74 **C**lara Schumann-Cat had been unusually quiet all morning, listening and purring to the music. Now she spoke.
"Yes, I believe it would be good for you to work a little longer. Let's have Nannerl Mouse play next. I wrote a special piece just for her."
Nannerl stood tall by the piano and announced the name of her piece. "I will play *Nannerl's Waltz*, by Clara Schumann-Cat."


- 1 In *Nannerl's Waltz*, clap (or tap) each hand separately and count aloud evenly.
- 2 Point to the notes for each hand and count aloud evenly.
- 3 Say the finger numbers aloud for each hand while playing them in the air.
- 4 Play and say the finger numbers for each hand; then play and say the note names for each hand.
- 5 Play the first beat of each measure hands together.
- 6 Tap the rhythm of both hands together and count aloud evenly.
- 7 Play hands together and count aloud evenly; then play hands together and sing the words.



Nannerl's Waltz


C Position

75 17 (79)



Student plays one octave higher with duet part.

Gentle waltz tempo

Teacher or Parent 

Lesson Book 3 (17180)

The Big Finish 89 46 (92)

Middle C Position



Teacher or Parent 

Student plays one octave higher with duet part.

Teacher or Parent 

Teacher or Parent 

Lesson Book 4 (17186)



Pachelbel Penguin (21230)



Puccini Pooch (17487)



Nina Ballerina (21229)



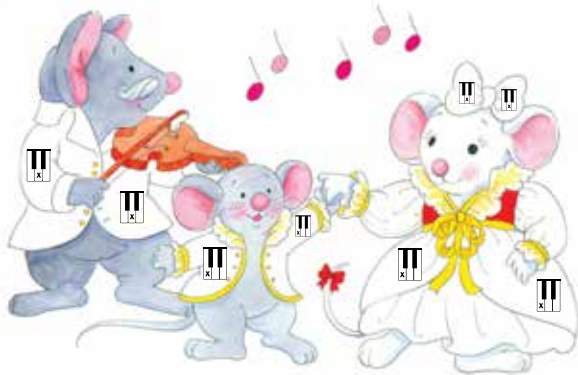
J. S. Bunny (17216)

30

C and D

- Color the areas containing a C red.
- Color the areas containing a D blue.

Use with page 30.



Music Workbook 1 (14580)

18

Rhythm Patterns in 4/4 Time

Your teacher will clap a rhythm pattern.

- Circle the pattern that you hear.

1

2

3

4

Use with page 18.



Music Workbook 3 (17181)

6

Hello Song (It's Music Time Today)

Use with page 4 and
at the beginning of every lesson.

1 (21)

Christine H. Barden

Moderato (♩ = 138) *mf*

This is such a hap - py day! Our

mf *freely*

mu - sic friends have come to play with Moz - art Mouse and

p *mf*

rit. *f* *a tempo* *mf*

Bee - tho - ven Bear. Friends will come from far and near to

rit. *f* *a tempo* *mf*

hear the mu - sic we will make to - day. Hel -

molto rit. *a tempo* *sf* *mf*

*After the first few lessons, you may begin the Hello Song here if so desired.

32

Do Re Mi Tapping Song*

Use with page 33.

Sing the Do Re Mi Tapping Song as an echo song,
doing the motions suggested in the words.



15 11 (31)

Christine H. Barden

With energy (♩ = 148) *Echo* *mf*

Student: I can tap my knees.

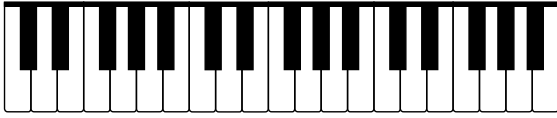
Teacher: I can tap my knees. I can

*Teacher: You can substitute C for do, D for re and E for mi throughout the entire piece if so desired.

Music Discovery 1 (14579)

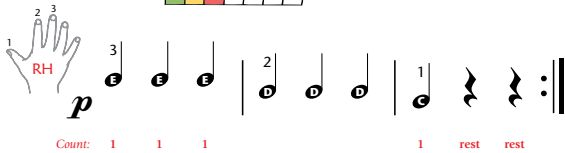
C, D, and E

- Color each C on the keyboard with a **green** crayon.
- Color each D on the keyboard with a **yellow** crayon.
- Color each E on the keyboard with a **red** crayon.

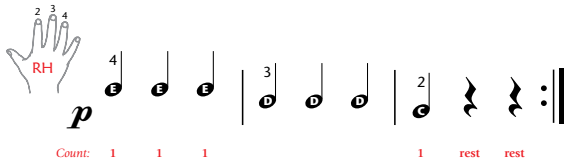


Sight-Play

Play and count.



Play again using RH fingers 4, 3, and 2.

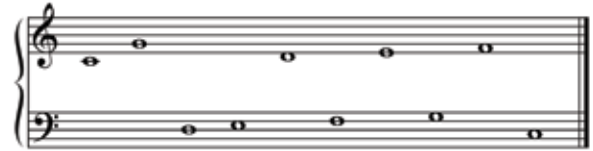


Notespeller & Sight-Play 1 (45268)

C Position on the Grand Staff

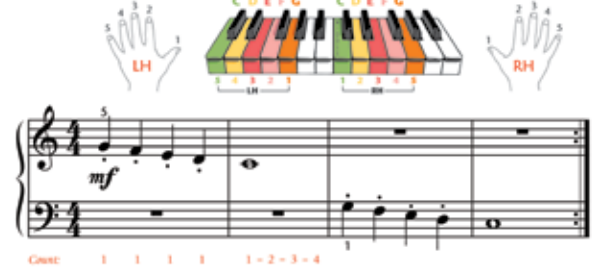
Help the music friends find the notes in C Position on the Grand Staff.

- Circle each C with a **green** crayon.
- Circle each D with a **yellow** crayon.
- Circle each E with a **red** crayon.
- Circle each F with a **pink** crayon.
- Circle each G with an **orange** crayon.



Sight-Play

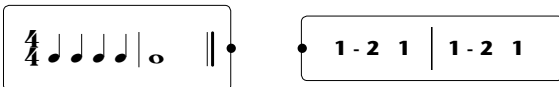
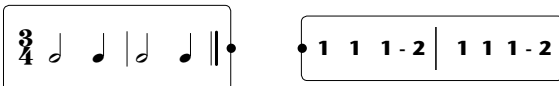
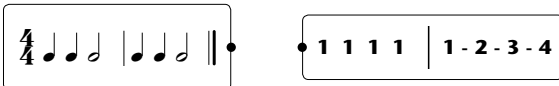
Play and count.



Notespeller & Sight-Play 3 (45126)

Rhythm Writing

Draw a line connecting the dots to match the rhythm patterns to their counts.



Rhythm Reading

Using finger 3 of the RH, play the rhythm pattern on any E. Count aloud.



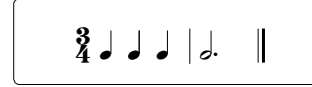
Using finger 3 of the LH, play the rhythm pattern on any E. Count aloud.



Rhythm Speller 2 (47169)

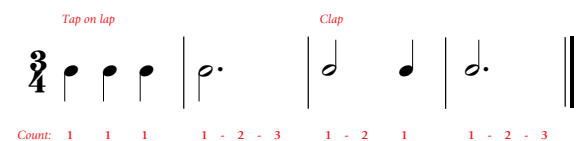
Rhythm Writing

Clap the rhythm patterns. Then, draw a line to match each rhythm pattern to the music friend whose name matches the rhythm.



Rhythm Reading

Clap and tap the rhythm pattern. Tap notes with a down stem (♩) on your lap. Clap notes with an up stem (♪). Count aloud.



Using finger 2 of the LH, play the above rhythm pattern on any E. Then, play again with LH finger 3.

Rhythm Speller 4 (47171)

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Lightly Row, German Folk Song

French Children's Song, French Folk Song

London Bridge, English Folk Song

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Au Clair de la Lune, Jean-Baptiste Lully

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7

Rhythm Pattern for this page
Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
Clap hands for each note and count aloud.

First Lesson

Do re do ti do do Part of scale you know,

C D C B C C For-ward march we go.

Up and Down

Up and down we trav-el, Hap-py as can be.

11001A

19

Rhythm Pattern for this page
Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
Clap hands for each note and count aloud.

Ding Dong

Hark the bells are ring-ing, ring-ing, Ding dong, ding dong,

How they fill the eve-ning with their sweet, sweet song.

Diving

11001A



11

Note Reading Tests

Spell the words by writing the correct letter name of each note.
To complete each test play the correct notes on the piano.

Example

NAME OF WORD: Ace

NAME OF WORD: A C E

Work out the following tests in the same way.

NAME OF WORD: NAME OF WORD: NAME OF WORD: NAME OF WORD:

NAME OF WORD: NAME OF WORD: NAME OF WORD: NAME OF WORD:

11001A

27

Dynamics Chart

Symbol	Term	Definition
<i>pp</i>	pianissimo	very soft
<i>p</i>	piano	soft
<i>mp</i>	mezzo piano	moderately soft
<i>mf</i>	mezzo forte	moderately loud
<i>f</i>	forte	loud
<i>ff</i>	fortissimo	very loud

Rhythm Pattern for "Hunting Song"*
Count 4 a 1 a 2 a 3 a 4 a 1 a 2 a 3 a 4 a 1 a 2 a 3 a 4 a 1 a 2 a 3 a
or 4 and 1 and 2 and etc.
Clap hands for each note and count aloud.

Hunting Song

Allegro (Fast)

mf A-way thru the woods, Where the horn and hound are

call-ing A-way thru the woods, In the morn-ing fresh and

clear *f* A-way, *p* a-way *pp* far a-way.

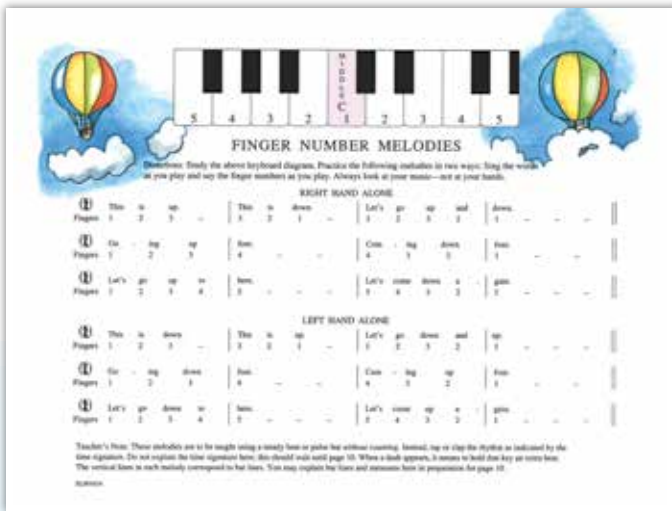
*Notice that the first measure of this song begins on the FOURTH BEAT and the last measure ends on the THIRD BEAT. These two measures, although incomplete in themselves, equal one complete measure. The beginning note is called a "pick-up."

11001A

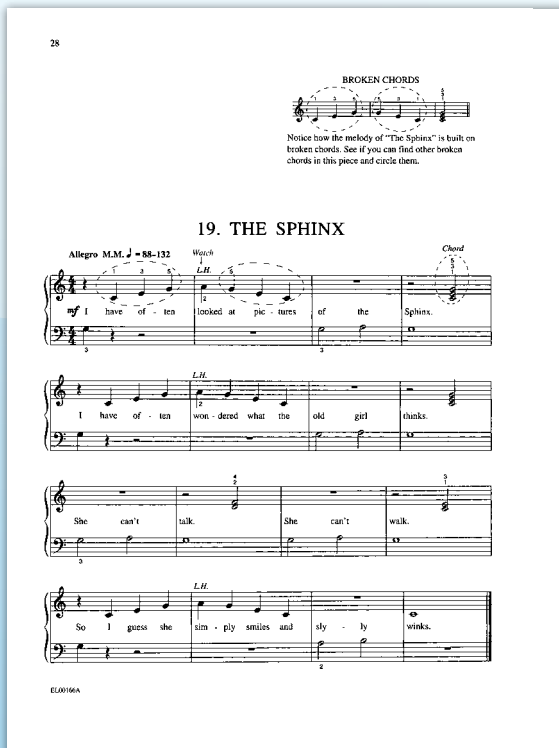
JOHN W. SCHAUUM

PIANO COURSE

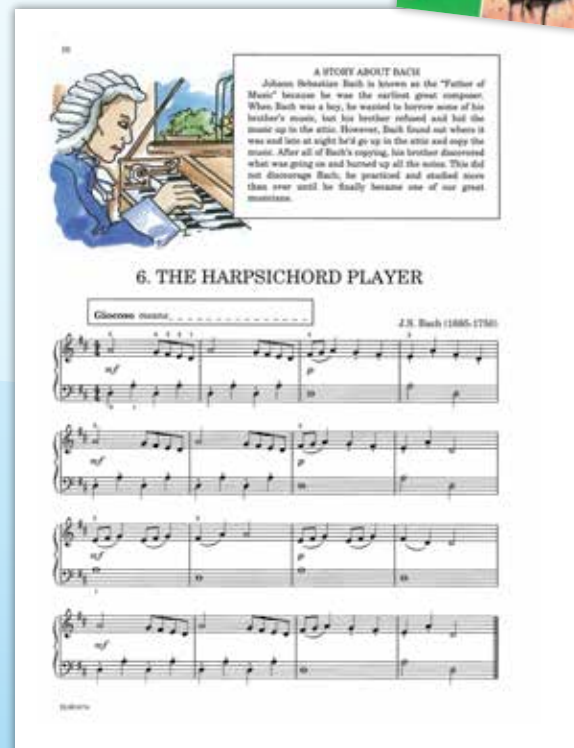
- A tradition of excellence by John W. Schaum and continued today by his son, Wesley Schaum, and his grandson, Jeff Schaum
- Middle C reading approach in nine levels: Pre-A, A–H (Also known by their colors: *The Green Book*, *The Red Book*, *The Blue Book*, *The Purple Book*, *The Orange Book*, *The Violet Book*, *The Brown Book*, *The Amber Book*, and *The Grey Book*)
- Numerous supplementary books including the iconic *Note Speller* books in two levels



Pre-A: The Green Book (EL00165A)



A: The Red Book (EL00166A)

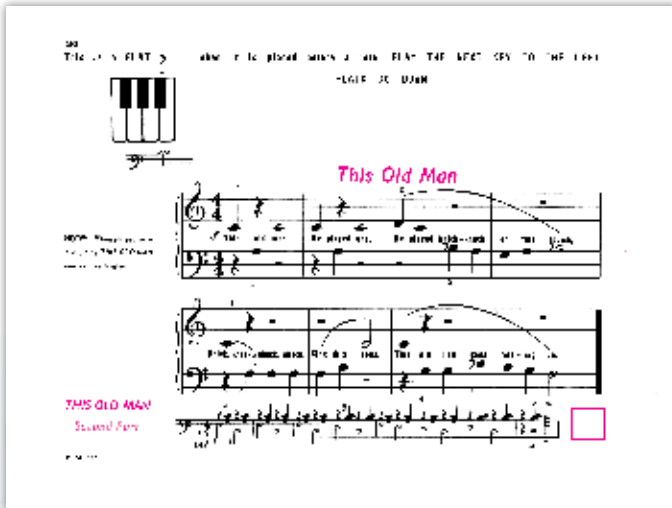


B: The Blue Book (EL00167A)

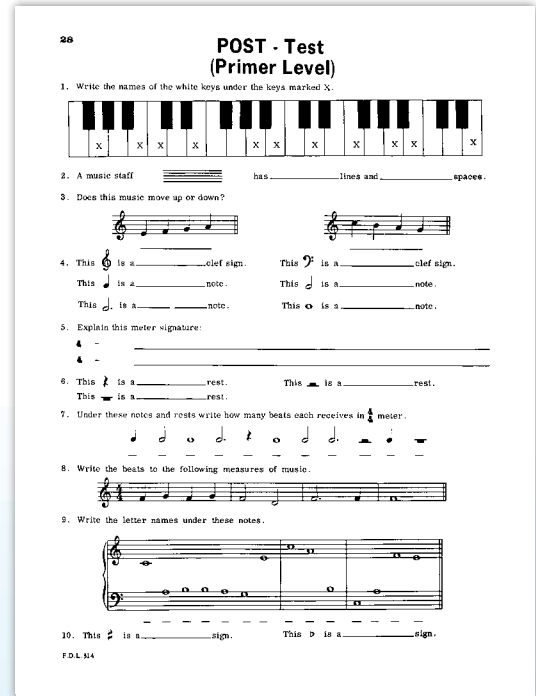
David Carr Glover

PIANO LIBRARY

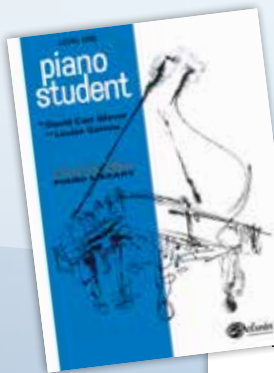
- Written in conjunction with Louise Garrow and Mary Elizabeth Clark
- Middle C reading approach in seven levels: Primer and Levels 1–6
- Correlating *Notespelling Lessons*, *Chord and Keys*, *Christmas Music*, *Piano Duets*, *Piano Repertoire*, *Piano Technic*, and *Sacred Music* by Glover and contributing authors



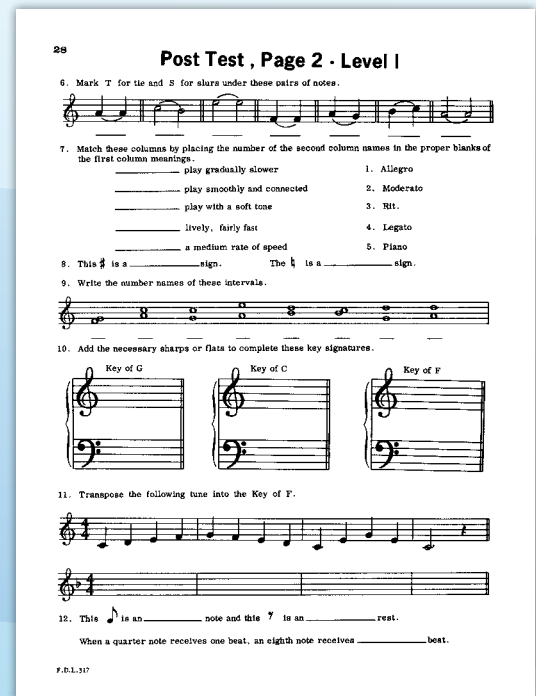
Piano Student, Primer (FDL00312)



Piano Theory, Primer (FDL00314)



Piano Student, Level 1 (FDL00315)



Piano Theory, Level 1 (FDL00317)

David Carr Glover METHOD for PIANO

- A gradual multi-key approach in five levels: Primer and Levels 1–4
- *Lessons, Performance, and Technic Books* written by David Carr Glover and Jay Stewart
- *Theory Books* written by David Carr Glover, Martha Mier, and June C. Montgomery
- *Sight Reading and Ear Training Books* written by David Carr Glover, Gayle Kowalchuk, and E. L. Lancaster

27

Middle C Position

LEFT HAND RIGHT HAND
Place both thumbs on Middle C.

Stepping

DIRECTIONS: See page 11

R.H. 1. C D C D E D C D C
2. Fin - gers step - ping up and down the keys,

L.H. 1. C B C B A B C B C
2. I can play pos - i - tion Mid - dle C.

Lessons, Pre-Reading (FDL00999)

39

G POSITION

G POSITION

Moderately

1. G A B C D D D D D C B A G G G
2. Curve your fin - gers nat - ur'ly, When you play po - si - tion G.

G A B C D D D D D C B A G G G
Arms and shoul - ders loose and free, Wow! that sure feels good to me.

Lessons, Primer (FDL01001)

50

Minor Chords and Minor Five Finger Patterns

1. When the third note of a major five finger pattern is lowered one half step, the pattern is changed to MINOR.

2. When the first, third and fifth notes of the minor five finger pattern are played together, they form a minor (one) chord. Minor chords are identified by a small Roman numeral and letter names with a small m.

D minor, G minor and F minor five finger patterns and chords are formed by using steps 1 and 2 given above.

D Minor Five Finger Pattern and i Chord

Step 1 Step 2: Dm

G Minor Five Finger Pattern and i Chord

Step 1 Step 2: Gm

F Minor Five Finger Pattern and i Chord

Step 1 Step 2: Fm

Practice the following major and minor chords. LISTEN to the sounds of the chords as you play. Memorize these chords, then play with your eyes closed. Listen to the distinct sounds of the minor chords.

C Major and C Minor Chords

C Cm C

D Major and D Minor Chords

D Dm D

G Major and G Minor Chords

G Gm G

F Major and F Minor Chords

F Fm F

IMPORTANT: The V7 chord remains the same for MAJOR and MINOR keys.
Teacher: Minor scales and key signatures will be presented in Level 3 of the David Carr Glover METHOD for PIANO.

51

C Minor Position

C minor Chord Progression

Cm G7 Cm

THE MINOR MYNAH

Moderato

mf When the My - nah bird sings a tune that I have heard. I can hum a - long when the My - nah sings his song. I am sure there's noth - ing fine - ah' than to hear me and the My - nah sing our mel - o - dy in a love - ly min - or key.

EXPLORE: Transpose this piece to the key of C major.

Lessons, Level 2 (FDL01011)


THE MUSIC TREE

- A natural, child-oriented sequence of music learning based on the pedagogy of Frances Clark
- Written by Frances Clark, Louise Goss, and Sam Holland
- An intervallic reading approach in six levels: Time to Begin, Parts 1, 2A, 2B, 3, 4
- Contributing authors including Steve Betts and Craig Sale
- Supplementary books including an *Activities Book* for each level
- The *Frances Clark Library for Piano Students*—graded series of literature books and other correlating materials extending into the intermediate and early-advanced levels
- Comprehensive *Handbook for Teachers* available through level 2B

In Beethoven's Ninth, the two lines are almost exactly alike.

Circle the one measure that is different.

Number the fingers you will use:



Circle the pairs of repeated notes.

How many did you find? _____

Before playing, play silently on the keyboard cover, saying the finger numbers.

42


Number the fingers you will use:



Before playing, play silently on the keyboard cover, saying the finger numbers.

Be sure the notes within each slur sound smooth and connected.

Will each slur last as long as _____?



43


Time to Begin (0685S)

THE MUSIC TREE
A PLAN FOR MUSICAL GROWTH AT THE PIANO

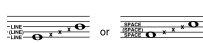
UNIT FOUR DISCOVERIES

1. The Interval of a 5th

The interval of a 5th on the keyboard looks like this:



The interval of a 5th on the staff looks like this:




new! Intervals can be melodic or harmonic.


Are all intervals on this page melodic? YES NO

Cookie Jar, RH begins on Treble G and goes up a 5th to ____.

Cookie Jar



Sick in Bed




For correlated reading, rhythm and theory, see MUSIC TREE ACTIVITIES 1, pages 22-27.

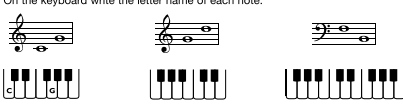
21

Part 1 (0686S)

Mark all the 5ths.







On the keyboard write the letter name of each note.



Spot-Placing

To find each note:

- Put an X on the Landmark line.
- Spot-place the note and write its name in the box.
- Then play and name the note.

1.		<input type="text"/>	2.		<input type="text"/>
3.		<input type="text"/>	4.		<input type="text"/>

23

Activities Book, Part 1 (0950S)

Alfred's Basic Piano Library

THE 4 COURSES OF ALFRED'S BASIC PIANO LIBRARY



A Piano Course for Beginners of All Ages

Alfred's Basic Piano Library is a course for beginners of all ages, offering teachers four complete beginning piano methods that use the same interval approach and theory sequence, but are graded differently. The illustrations, cover design, and course names are also unique.

- **Young Beginners**

Alfred's Basic Prep Course (Levels A, B, C, D, E, F)

- **Beginners**

Alfred's Basic Piano Course (Levels 1A, 1B, 2, 3, 4, 5, 6)

Alfred's Basic All-in-One Course (Books 1, 2, 3, 4, 5)

- **Later Beginners**

Alfred's Basic Complete Course (Level 1, Levels 2 & 3)

Because each course stands on its own, the teacher is able to design a personalized curriculum for each student. One method does not have to fit every beginner. This is especially helpful when there are multiple students within one family.

A truly unique feature, not available in any other piano method, is that at the discretion of the teacher, students may switch from one *Alfred's Basic Piano Library* course to another to match the student's rate of progress.

After completing *Alfred's Basic Piano Course*, the student is ready to begin playing the great piano masterpieces.



What Are the Four Courses?

The four foundational courses—*Prep*, *Basic*, *All-in-One*, and *Complete*—are all based on the same fundamentals. They are easy, step-by-step methods that emphasize correct playing habits and note reading through interval recognition. At the same time, they give students a solid foundation in music theory.

Finally, even though key signatures are not introduced in the first book, the student plays in seven keys throughout the first level. From the very first lesson, entertaining pieces are included along with clever lyrics that help the student not only play intervals of 2nds, 3rds, 4ths, and 5ths, but also understand them.

Supplemental Books

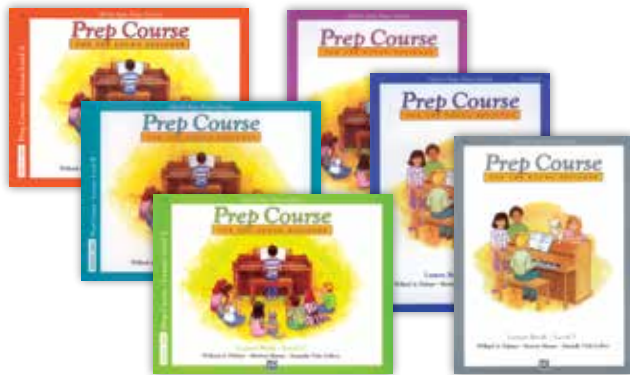
Almost every student requires additional practice in performance skills that can't be fulfilled by a single lesson book. With the exception of the *All-in-One Course*, each of the courses has optional theory, technic, and solo books to supplement the lesson books.

In addition, the course offers instructional publications in note-reading, sight-reading, and ear-training. There are also supplemental performance publications that include popular music, Christmas music, masterworks repertoire, hymns, praise hits, duets, and more. Every supplemental book includes the correlating page number from the *Lesson Book* where the music should be introduced.

Alfred's Basic Piano Library has more supplemental publications than any other piano method. It empowers the teacher to design an individual course of study that fills the needs and wishes of every student.



Visit alfred.com/ABPL to watch
Morty Manus discuss the creation
of the courses in this series



Young Beginners

Alfred's Prep Course

By Willard A. Palmer, Morton Manus, and Amanda Vick Lethco

Core Books: Lesson, Theory, Solo, and Technic for each of the six levels.

Instructional Books: Activity & Ear Training, Notespeller.

Performance Books: Christmas Joy, Sacred Solos.

Brief Description:

Alfred's Basic Prep Course was written to answer the demand for a course of study designed especially for students who are five years and up. It takes into consideration the normal attention span and the smaller hands of a young beginner. Most pieces have duet parts that may be played by the teacher, parent, or another student. If the teacher feels the student would benefit from a faster approach, a transition can be made to the Basic Course (see correlations below).

Correlations between the Prep Course and the Basic Course:

- A student finishing *Prep Course* Level B can transition to *Basic Course* Level 1B.
- A student finishing *Prep Course* Level D can transition to *Basic Course* Level 2.
- A student finishing *Prep Course* Level F transitions to *Basic Course* Level 3.



Beginners

Alfred's Basic Course

By Willard A. Palmer, Morton Manus, and Amanda Vick Lethco

Core Books: Lesson, Theory, Recital, and Technic for each of the seven levels.

Instructional Books: Composition, Ear Training, Flash Cards 1A & 1B, Notespeller, Sight Reading

Performance Books: Duet, Fun Solos, Hymns, Merry Christmas!, Patriotic, Popular Hits, Praise Hits, Repertoire, Top Hits!, Top Hits! Christmas, Top Hits! Duet.

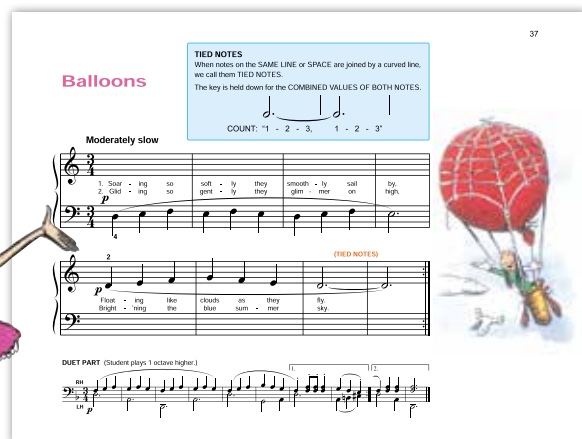
Brief Description:

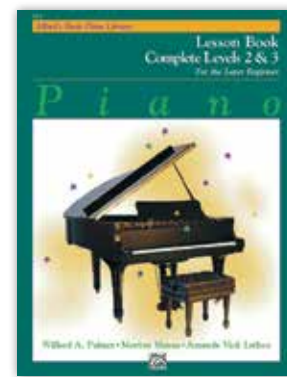
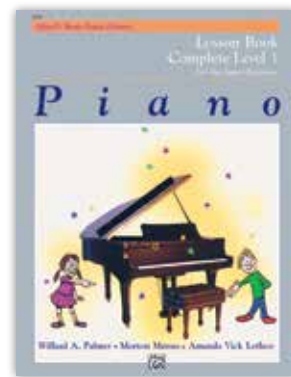
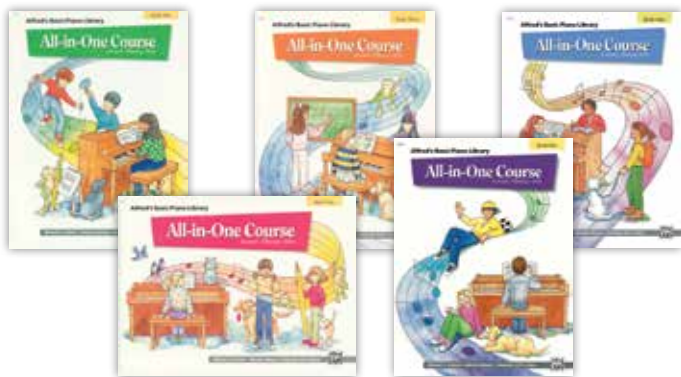
This is the first course published in Alfred's Basic Piano Library, and it is still the most popular. It introduced a quick way to learn to read by recognizing music intervals of 2nds, 3rds, 4ths, and 5ths. There are a number of attractive features, such as the clean and uncluttered pages, the clear music engraving, and the attractive artwork, all designed to appeal to young students. Most pieces in the early levels have duet parts that may be played by the teacher, parent, or another student. If the teacher feels the student would benefit from a slower approach, a transition can be made to the Prep Course (see correlations below).



Correlations between the Basic Course and the Prep Course:

- A student finishing *Basic Course* Level 1A can transition to *Prep Course* Level C.
- A student finishing *Basic Course* Level 1B can transition to *Prep Course* Level E.





Beginners

Alfred's Basic All-in-One Course

By Willard A. Palmer, Morton Manus, and Amanda Vick Lethco

This course contains *All-in-One* books that each combine pages from the *Lesson*, *Theory*, and *Recital* Books of Alfred's *Basic Piano Course*.

Brief Description:

The *All-in-One Piano Course* was written in response to many requests by teachers for a single course book that would include lesson, theory, and recital material. All of the concepts from the first three *Lesson Books* of the *Basic Course* (1A, 1B, and 2) have been interspersed with pages from the *Theory* and *Recital* Books to create these *All-in-One Books*, which offer several advantages:

1. The student will only need to perform from one book.
2. The student will only need to carry one book to their lesson.
3. Teacher assignments are simplified.

If the teacher feels the student would benefit from additional reinforcement through separate *Lesson*, *Theory*, and *Recital* Books, a transition from the *All-in-One Course* can be made to the *Basic Course* (see correlations below).

Correlations between the All-in-One Course and the Basic Course:

- A student finishing *All-in-One Book 3* can transition to *Basic Course Level 2*.
- A student finishing *All-in-One Book 5* transitions to *Basic Course Level 3*.

Later Beginners

Alfred's Basic Complete Levels Course

By Willard A. Palmer, Morton Manus, and Amanda Vick Lethco

Core Books: Lesson, Theory, Recital, and Technic Books for Levels 1 and 2/3.

Instructional Books: Composition, Ear Training, Notespeller, Sight Reading.

Performance Books: Fun Solos, Hymns, Merry Christmas, Praise Hits, Repertoire, Top Hits!, Top Hits! Christmas.

Brief Description:

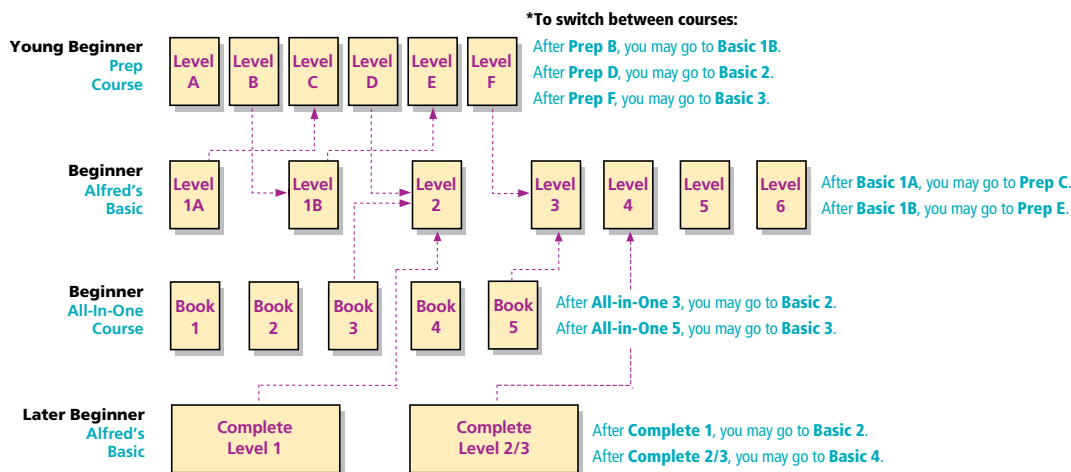
The *Complete Course* is designed to appeal to a student who starts piano study later than the average beginner, but is also useful for a young student who shows unusual musical aptitude. *Complete Course Level 1* fully presents all the principles introduced in *Basic Course Lesson Books 1A and 1B*. The student moves more quickly to the Grand Staff, and the book progresses at a faster pace.

Complete Course Levels 2/3 Lesson Book fully presents all the principles introduced in *Basic Course Lesson Books 2 and 3*, and moves at a faster pace.

If the teacher feels the student would benefit from a slower approach, a transition can be made to the *Basic Course* (see correlations below).

Correlations between the Complete Course and the Basic Course:

- A student finishing *Complete Course Level 1* can transition to *Basic Course Level 2*.
- A student finishing *Complete Course Levels 2/3* transitions to *Basic Course Level 4*.



Alfred's Basic Prep Course

Lesson Books

30

Look at Me!



LH 1

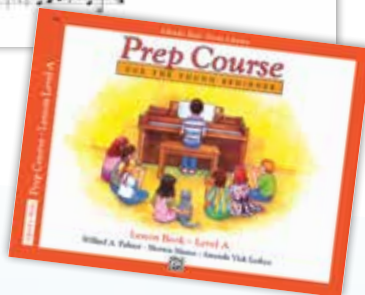
1. Look at me! Look at me! Look at me! Look at me!

2. Look at me! Look at me! Look at me! Look at me!

Some folks are good, some are bad, some are good, some are bad, some are good, some are bad, some are good, some are bad.


DUET PART (Student plays 1 octave higher.)

Level A (3089)



15

A Friend Like You



INCOMPLETE MEASURE
Some pieces begin with an INCOMPLETE MEASURE. The first measure of this piece has only 3 counts. The missing count is found in the last measure! When you repeat the whole song, you will have one whole measure of 4 counts when you play the last measure plus the first measure.

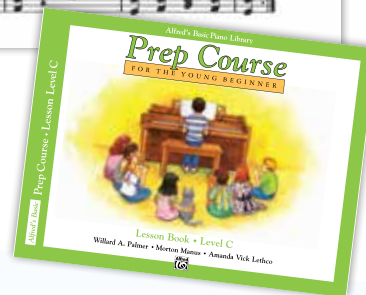
Moderately slow

1. A friend like you, I need you! I need you! I need you! I need you!

2. When I'm sad, you cheer me up, you cheer me up, you cheer me up, you cheer me up!

There's a good friend, there's a good friend, there's a good friend, there's a good friend.

Level C (3130)



18


Filling in the Positions Going UP the Keyboard

You will now find it easy to play in every white key position between C POSITION and G POSITION. In **FOUR POSITION MARCH**, after playing the first 2 measures, just move the 5 fingers of each hand one key to the right for each position change.

The pattern of the first 2 measures is repeated in D POSITION, then again in E POSITION.

In F POSITION, only the last 4 notes of the pattern are different.

Four Position March



Andante
2nd time, play both hands 8va

C POSITION **D POSITION**

E POSITION **F POSITION**


DUET PART (Student plays 1 octave higher 1st time, 2 octaves higher 2nd time.)

Level D (3131)

14

SUGGESTION: For a WARM-UP, practice the first 4 measures with LH alone.

When You Grow Up



Allegro moderato Willard A. Palmer

1. When you grow up, what would you like to be? A

2. When you grow up, what would you like to do? Have

moth-er or a fish-er with a fine fam-ily? You could

all the things good for-tune brings when wish-es come true? You could

fly to the moon, or per-haps to a star, Or

world-wide fame, or per-haps to be a star, Or

sim-ply be loved for what-ev-er you are.

sim-ply be loved for what-ev-er you are.

OPTIONAL: After playing the piece twice, repeat the last line slowly and softly with both hands 8va.

QUESTION: What would you like to be? (answer)

Level E (6291)

Theory Books

10

Quarter Notes

Use with page 8.

A QUARTER NOTE is BLACK and has a STEM. STEMS may point DOWN or UP.

A DOWN-STEM goes on the LEFT side of a note.

1. Trace these DOWN-STEMS.

BAR-LINES divide the music into equal MEASURES.

2. Draw DOWN-STEMS on these notes, and trace the BAR LINES.

3. How many quarter notes are there in each of the above measures? _____


4. Clap (or tap) ONCE for each of the above notes, counting "ONE" or "QUARTER" for each note.

Level A (3093)

10

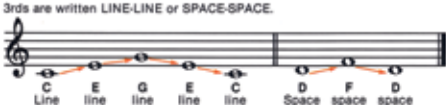
Measuring 3rds

Use with page 10.



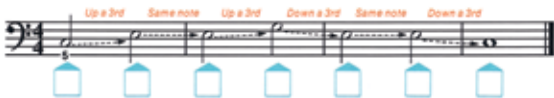
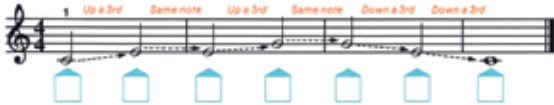
When you skip a white key, the interval is a 3rd.

3rds are written LINE-LINE or SPACE-SPACE.




1. In the music below, trace the arrows between the notes while saying "Up a 3rd, same note," etc.

2. Write the note name under each note, then play, saying "Up a 3rd," etc.



3. Write the names on the keys, going up the keyboard in 3rds.



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Level B (3094)

40


Review

Use with pages 40-41.

Musical Matching

Draw each of the above signs in the correct squares below.

Draw each sign TWICE; once in the LEFT column and once in the RIGHT column.

	eighth rest		play next key to the left, whether black or white	
	fermata		rest for a whole measure of $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{4}{4}$ time	
	eighth note		play the note louder	
	crescendo		hold the note longer than its value	
	flat		this note gets 1/2 count	
	time signature		play next key to the right, whether black or white	
	accent		gradually louder	
	diminuendo		rest for the value of an eighth note	
	sharp		there are 2 counts in each measure	
	whole rest		gradually softer	

SCORE 5 for each square correctly filled.

Perfect score = 100

YOUR SCORE: _____

Level C (3128)

8

Triad Puzzle

If you know your TRIAD VOCABULARY, this puzzle can be solved very easily. If you do NOT know it, this puzzle will help you learn it. Fill in the puzzle with TRIADS, using the given letter name as the PC. If you make a mistake you will soon know it, because the puzzle will

Theory Book • Level 8
Wilfred A. Fisher • Miriam Minter • Annabel Visk Editor

ACROSS

3. A	11. C	20. G
4. F	13. D	21. E
6. G	14. B	22. D
9. F	15. G	24. E
10. D	17. A	25. C

DOWN


1. F	8. D	18. C
2. C	12. G	19. E
4. F	13. D	23. A
5. A	15. G	24. E
7. B	16. B	

Level F (6298)

Solo Books

8

MIDDLE C POSITION




BOTH THUMBS on MIDDLE C

Dyno, My Pet Dinosaur




Mysteriously



1 LH


Cy the no my get di- fer- no- rize, out, out,



1 LH

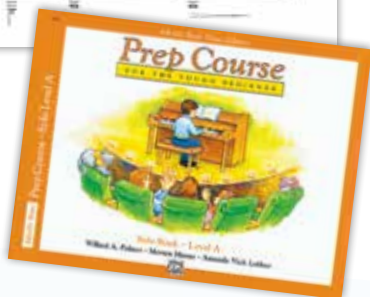
head the in could long into in at Oh, animal

DUET PART (Student plays 1 octave higher.)



1 LH

Level A (3095)



12

A Little Prelude

Illustration: A plate of food including corn on the cob, a fried item, and a purple container.

Two other JULY 1332 (PART) MEAS40 pages 27-28

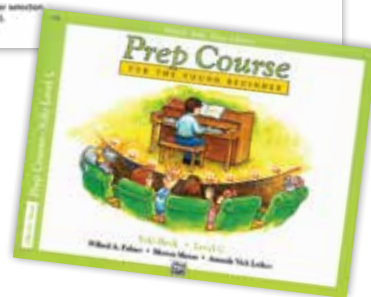
Moderately slow
(1st line plays both hands 1 octave higher)

The musical score for 'A Little Prelude' is written for piano. It consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The tempo is 'Moderately slow'. A note indicates that the first line plays both hands one octave higher. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

DUET PART (Student plays 1 octave higher 1st time; 2 octaves higher 2nd time.)


The duet part of the musical score is written for two voices. It consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The tempo is 'Moderately slow'. A note indicates that the first line plays both hands one octave higher. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

* Prelude is a little often given to short pieces that serve to introduce another selection.
This prelude makes a nice introduction to A STRANGE STORY page 133.

Level C (3137)


18

Use after COME, THOU ALMIGHTY KING (page 28).



Fantastic Dance

Allegro



Willard A. Palmer

Level E (6295)

28

Use after O SOLE MO! (pages 40-41).

Tango in D

Andante moderato

Willard A. Palmer

2nd time 8va

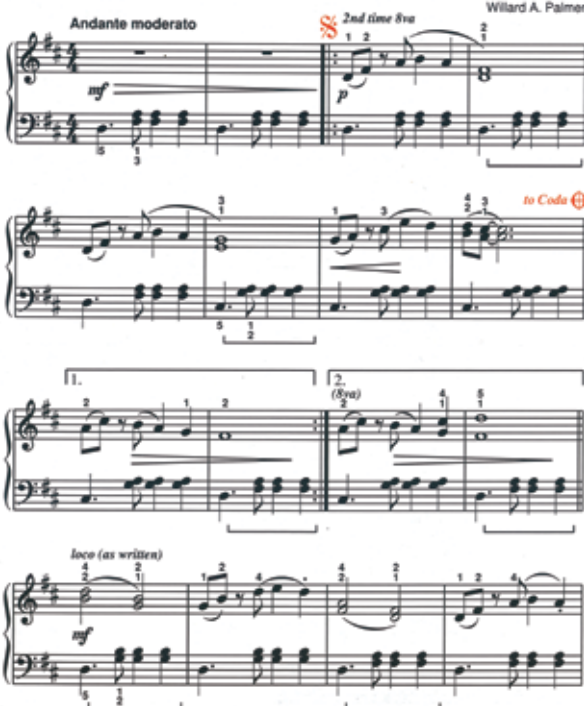

mf

p

to Coda

1. 2. (8va)

loco (as written)




Level F (6296)


Activity & Ear Training Books

23
Use with page 20

Middle C Position

1. Color MIDDLE C's yellow.
2. Color the remaining RIGHT HAND POSITION keys blue.
3. Color the remaining LEFT HAND POSITION keys red.
4. Write each KEY NAME below.



RH


C
D
E
F
G
A
B
C
D
E
F
G
A
B
C

C
D
E
F
G
A
B
C
D
E
F
G
A
B
C

C
D
E
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C

C
D
E
F
G
A
B
C
D
E
F
G
A
B
C

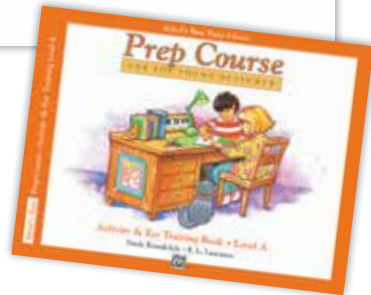
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C

Level A (3091)



22

Half Rest

Your teacher will clap a rhythm pattern.

Draw the missing HALF NOTE (♩) or HALF REST (⏏) in the box.

1. $\frac{4}{4}$   

2. $\frac{4}{4}$   

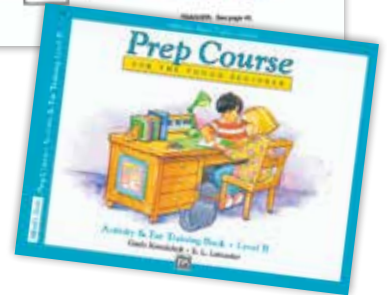
3. $\frac{4}{4}$   

4. $\frac{4}{4}$   

Use with page 41

Illustration: Stephanie H.


Level B (3092)



17
Click with page 16

Middle C Position

1. Color the areas containing an A red.
2. Color the areas containing an E orange.
3. Color the areas containing a C green.
4. Color the areas containing a D blue.
5. Color the areas containing an F brown.
6. Color the areas containing an F pink.
7. Color the areas containing a G yellow.



Level C (3126)



37
Use with pages 46-47

Review

1. Your teacher will clap a rhythm pattern. Circle the pattern that you hear.
2. Your teacher will play a melody. Circle the melody that you hear.
3. Your teacher will play a MELODIC interval of a 6th, 7th or octave (8th) BELOW the given note.
• Draw the second note on the staff using a half note.
• Write the interval number (6, 7 or 8) on the line.
4. Your teacher will play a MAJOR SCALE (hands together) that moves in the SAME direction or in CONTRARY MOTION. Circle SAME if the scale moves in the SAME direction. Circle CONTRARY if the scale moves in CONTRARY MOTION.
5. Your teacher will play a C MAJOR SCALE. One note in the scale will be played incorrectly. Circle the incorrect note.
6. Your teacher will play a melody that uses notes from the G MAJOR SCALE. Draw the missing notes in the second measure.

1

2

3

4

SAME

CONTRARY

5

6

TEACHER: See page 46.

Level E (6293)

Alfred's Basic Piano Course

Lesson Books

22

NEW DYNAMIC SIGN
mf (mezzo forte) = moderately loud

MIDDLE C POSITION
 F G A B C D E F G
 LH = 5 4 3 2 1 2 3 4 5 = RH


The Zoo

mf

1. Let's go to the zoo and see the lion and the bear.
 2. We will see the other animals and the birds and the fish.

Then they will sing, sing, sing, sing, sing, sing, sing, sing, sing, sing.

Duet Part (Student plays 1 octave higher)



Level 1A (2104)

23

The Donkey


Before playing hands together, play LH alone, naming each harmonic interval.

Brightly

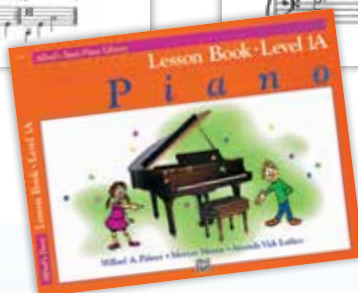
1. Don't - ly sing the don - key at the back of the
 2. if you do not feed him, then he will be a
 3. Donkey!

Donkey, donkey, donkey, donkey, donkey, donkey, donkey, donkey, donkey, donkey.

FOURTEEN MEASURES: THE DONKEY may be played as a ROUND for 2 or 3 players. The 2nd player begins after the 1st has played 4 measures. The 3rd player begins after the 2nd has played 4 measures. Play 4 times.



Level 1A (2104)



24

ritardando means GRADUALLY SLOWING THE TEMPO.
 It is often abbreviated *ritard.* or *rit.*
 The words *allegro* mean RESUME THE ORIGINAL TEMPO.

The Windmill

Andante

Al-ways turn-ing, Al-ways turn-ing! Al-ways face the wind!

Al-ways spin-ring, Al-ways spin-ring! How we love to see you spin!

When the wind is blow-ing, and av-en when it's slow-ing.

Keep on spin-ring, keep on turn-ing! How we love to see you spin!

mf **allegro** (resume original speed)

Suggestion: For recital performance, repeat THE WINDMILL, playing both hands one octave higher; then play the last line AGAIN, very slowly and softly.



Level 1B (2106)

25

Practice this WARM-UP before playing LAVENDER'S BLUE.


Lavender's Blue

Allegro moderato

1. Lav - en - der's blue, di - ly, di - ly, Lav - en - der's green
 2. Who told you so, di - ly, di - ly, Who told you so?

When I am King, di - ly, di - ly, You shall be Queen!
 'Twas my own heart, di - ly, di - ly, That told me so!

p **ritardando**



Level 2 (2108)

27

KEY OF C MAJOR
Key signature: no ♭'s, no ♯'s

Make Up Your Mind!

Andante moderato

KEY OF A MINOR
(relative of C MAJOR)

* The pairs of eighth notes may be played a bit unevenly (long-short).

** When playing D.C. al Fine, omit the 1st and 2nd endings—play only the 3rd ending.

Level 3 (2109)

23

Swinging Sevenths

Every LH chord in this piece is a seventh chord in root position! Play the LH alone at first. Notice which seventh chords have the 5th omitted and which have the 3rd omitted.

Moderately slow, with a "swing feeling"

Level 4 (2110)

10

Sonatina on Three French Folk Tunes

The word SONATA was first used as the title of any piece to be "sounded" (played on a musical instrument). A very short sonata was called a SONATINA.

By the late 1700's, the sonata had become a more formal composition, usually containing 3 or 4 contrasting movements, of which the form of the 1st movement was the most strict. The ideal form for the 1st movement (known as the sonata-allegro form) consisted of 3 parts:

PART 1. EXPOSITION — the themes of the movement are "exposed" or stated. The 1st or main theme is in the key of the movement (called the tonic key). The 2nd or secondary theme is in the key a 5th higher (called the dominant key). The key signature is not usually changed, but accidentals are used to show the new key. This section often ends with a CODA. If the coda is very short, it is called a CODETTA.

Allegro 1st Movement (Alouette)

EXPOSITION:

1st theme in tonic key (C MAJOR)

Willard A. Palmer

2nd theme in dominant key (G MAJOR)

* This style of broken chord playing in the left hand is known as ALBERTI BASS, named after the Italian composer, Domenico Alberti (1710-1740) who used it frequently in his compositions.

Level 5 (2111)

54

PREPARATION FOR FÜR ELISE

This piece, dedicated to a girl named Elise in 1810, is one of the most popular of all masterworks. The following measures contain unusual crossings of the LH 2nd finger over the thumb. Play the 2 measures first. Begin slowly, gradually increasing speed, then play the 2 measures.

Für Elise

Poco moto*

Ludwig van Beethoven

*Moto means "motion." Poco moto means "moving along a bit" or "rather fast."

**The pedal indications, derived from the original edition, have been adapted to the greater resonance of the modern piano and for modern "overlapping" pedal techniques.

***In most modern editions, this note appears as a D instead of an E (here and in subsequent similar passages). In the original edition and in the only known Beethoven autograph sketch, the note appears as an E throughout the composition.

Level 6 (2498)

14

A NEW TIME SIGNATURE
 $\frac{3}{4}$ means 3 beats to each measure.
 a QUARTER NOTE gets ONE beat.

The Dotted Half Note

COUNT 2 for the HALF NOTE + 1 for the DOT! COUNT: "1 - 2 - 3"

The notes in each measure must add up to 3 COUNTS!

1. After the $\frac{3}{4}$ below, draw a DOTTED HALF NOTE over each "one."

2. Add BAR LINES. Put a DOUBLE BAR at the end.

3. In the square below each note, write the number of counts it receives.

4. Under each line, write ONE NOTE equal in value to the sum of the TWO NOTES above it, as shown in the first example.

20

C Position on the Grand Staff

RH plays notes in the TREBLE STAFF.
 LH plays notes in the BASS STAFF.

Notes ABOVE or ON the middle line have stems pointing DOWN.
 Notes BELOW the middle line have stems pointing UP.

1. Write the LH notes in the BASS staff under the squares. Use QUARTER NOTES. Turn the stem of the C UP. Turn the stems of the D E F & G DOWN.

2. Write the RH notes in the TREBLE staff over the squares. Use QUARTER NOTES. Turn all the stems UP.

Spelling Game

3. Write the name of each note in the square below it. The letters in each group of squares will spell a familiar word.

Level 1A (2119)

Theory Book Level 1B
Piano

at Sign

REVIEW: DYNAMIC SIGNS
 CRESCENDO (gradually louder) DIMINUENDO (gradually softer)

Our Car Has 5 Flats

1. Write the names of the notes in the boxes.
 2. Play and say the note names: "G FLAT," etc.

Sadly!

1. Our car has 5 flats, and that's not fair!
 2. 2 in front, plus 2 in back and spare.

All our tires keep run-ning out of air,
 I don't think we're go-ing an-y where!

Level 1B (2121)

8

"Fire at Intervals!"

To play this game, shoot the intervals down by drawing straight lines from each of the shooters to touch any part of the plane that carries the interval of the same name. Use a straight edge. The lines may cross, but may not pass through a different interval!

Interval Shooters

Score 10 for each interval shot down.
 Perfect score is 100.
 SCORE _____

Level 2 (2122)

A Six-Way Matching Game

Reviewing: Major Scales, Key Signatures, and I Chords

Draw a straight line from the dot on the bottom edge of each box to the dot on the top edge of the matching box on the line below it. Use a ruler or other straight edge.

KEY	F MAJOR	C MAJOR	G MAJOR	D MAJOR
RH SCALE				
RH I CHORD				
LH SCALE				
LH I CHORD				
KEY SIGNATURE				

Score 10 points for each correct match. Perfect score = 200

YOUR SCORE _____

Level 3 (2123)

The Primary Chords in E Minor—All Positions

1. In the blank measures after each ROOT POSITION chord, write the 2 INVERSIONS of the chord.

ROOT POSITION	ROOT POSITION	ROOT POSITION

2. On the 2 keyboards to the right of each ROOT POSITION chord, write the letter names showing the 2 INVERSIONS of the chord.

ROOT POSITION	INVERSIONS	

3. Play each chord shown on the above keyboards in any convenient place with L.H., then with R.H. Use the fingering shown above each keyboard.

Level 4 (2124)

The Mordent

- The MORDENT is indicated by this sign:
- Rapidly play: written note, note below written note, then written note again.

may be played:

Waltz with Mordents

- In the measure above each mordent sign, write out the mordent in full, using one of the rhythms shown above. Be sure the first note is the same as the note that appears under the sign.
- Play.

KEY OF D MAJOR
Key Signature: 2 sharps (F# and C#)

Allegro moderato

last time EVER

Fin

KEY OF B MINOR
Relative of D MAJOR

D.S. al Fine

*For the lower tone of this mordent, use the raised 7th tone of the B minor scale (A#).

Level 5 (2125)

Augmented Triads

The word AUGMENTED means "made larger." When any MAJOR or PERFECT interval is made larger by 1 half step, it becomes an AUGMENTED interval.

An AUGMENTED TRIAD consists of a ROOT, MAJOR 3rd, and AUGME

AUGMENTED TRIAD =

IMPORTANT!
The interval between each note of an AUGMENTED TRIAD is a MAJOR 3rd (4 HALF STEPS)!

- Play the following AUGMENTED TRIADS, using R.H. 1 3 5. Check the intervals. LISTEN as you play.

The symbol for AUGMENTED is aug or +.

Any MAJOR triad may be changed to an AUGMENTED triad by raising the 5th ONE HALF-STEP!

- Change the 2nd chord in each measure from MAJOR to AUGMENTED by raising the 5th of each chord 1 half step. To raise a natural note, use a SHARP sign. To raise a flatted note, use a NATURAL sign.

L.H.

R.H.

- Play the above 2 lines of music. Say the name of each triad as you play.

- Write the name of each triad in the box below it. Use M for MAJOR, m for MINOR, # for DIMINISHED, and + for AUGMENTED, as shown in the first 5 boxes.

- Play the above 2 lines with R.H. 1 3 5 or L.H. 5 3 1, saying the name of each triad as you play.

Level 6 (2517)

20

Use after THE BOKERY (page 46)

Favorite Words

Gently

Some of my fa - vor - ite words be - gin

p

"G!"

Give - ten and glim - mer and glow,

mf




21

Grace - ful - ly, grand - ly and glow,

Glad - ly and gleam - ing and glee,

These all be - gin with a "G!"

Much slower

Some of my fa - vor - ite words be - gin with "G!"

p

Level 1A (2112)

22

Use after THE MAGIC WAGON (page 30)

Freight Train

G POSITION

Play R.H. ONE OCTAVE LOWER.

Start SLOWLY & SOFTLY. Gradually increase speed and volume, little by little, as the train gains speed.

p

Allegro moderato

1. Chug - gin' and a - huff - in', Roll - in' a - long!
2. Soot - in' and a - steam - in', Burn - in' up coal!

Pant - in' and a - puff - in', Sing - in' this song:
Chug - in' and a - scream - in', Look at it roll!

Rac - in' 'cross the tress - tie, Click - et - y clack!
It should be ar - rive - in' Just a - bout noon,



20


Use after PRELUDE (page 26) or THE CAR-GAN (page 25)

In TANGOS, all eighth notes are played VERY EVENLY!

Tango Staccato

Andante moderato

Soon tango's staccato throughout



Level 1B (2113)

Level 2 (2114)

22

Spanish Dance



KEY OF A MINOR
Key signature:
No 2's, no b's

Allegro

Level 3 (2115)

28

Lullaby

(All the Pretty Little Horses)



Hush-a-bye, don't you cry,
Go to sleep, little baby.
When you wake, you shall have
All the pretty little horses.

KEY OF G MINOR
Key signature:
2 flats (Bb & Eb)

Very slowly

legato

Level 4 (2116)

22

Adagio in A Major

Use after AN AMERICAN HYMN (page 30).
This expressive piece is excellent preparation
for the Chopin PRELUDE IN A MAJOR,
on the next page.

Adagio cantabile

Alexander Morosky

p espressivo

simile

ritardando

morendo e ritardando

Level 5 (2117)

44

Sonata in C Major (1st Movement)

Wolfgang Amadeus Mozart
K. 545

Allegro

mp dolce

p

f

mp

*Dynamics and pedaling are not present in the original sources. They have been added by the editors.

Level 6 (2499)

12

Group 6

Begin GROUP 6 EXERCISES with MY FIFTH (page 48).

A. All-Star Warm-Up




B. All-Star Cool-Down





13

C. Hop-Scotch



Moderately slow



D. Leap Frog



Moderately fast



Level 1A (2460)

14

Group 7

Assign GROUP 7 EXERCISES with THE MAGIC MAN (page 32).

A. Ambidextrous

A person equally skilled with both hands, like the Magic Man, is said to be ambidextrous. This exercise will help you to be that way, too.



Andante to Allegro moderato



B. Touch Tricks



Andante to Allegro moderato



15

C. Pedal Tricks



Andante to Allegro moderato

2nd time BOTH HANDS 894



2nd time BOTH HANDS 894



Magic Fingers

Exercise has 5 sections. Play each on 3 times.

Moderate to Allegro




Level 1B (2464)



16.

Group 8

Assign GROUP 8 EXERCISES with page 24.



A. Cross-Over Improver

Moderato to Allegro moderato

B. Scale Improver

Moderato to Allegro moderato



20.

Group 13

Assign A of GROUP 13 with page 38; B, C & D with page 40.



A. V.I.P. Chords in G

Moderato

B. Block Left, Break Right

Largo to Moderato

Level 2 (2465)


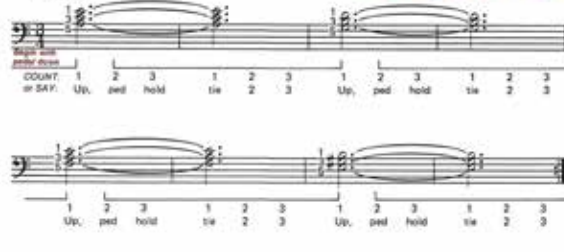
24.

Group 12

Assign A, B & C of GROUP 12 with page 30; D with page 32.

A. Chord Down, Pedal Up


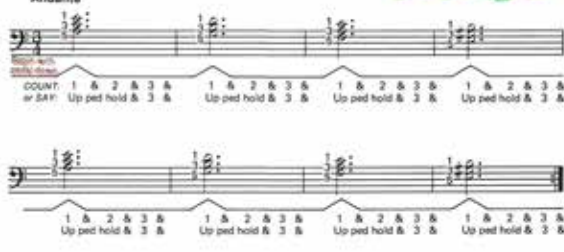
Andante

B. Up on 1, Ped on "And"

(BLOCK CHORDS)

Andante

Level 3 (2518)

14.


Group 7

Assign A & B from GROUP 7 EXERCISES with pages 18 & 19; C & D with pages 20 & 21.

A. Syncopated Warm-up, No. 1

Adagio moderato to Moderato


2nd time 8th segue



B. Syncopated Warm-up, No. 2

Adagio moderato to Moderato

2nd time 8th segue



Level 4 (2519)

Alfred's Basic Piano Library

TOP HITS!

- *Alfred's Top Hits* series contains collections of graded popular music that correlate with *Alfred's Basic Piano Library*.
- The arrangers for these collections include Sharon Aaronson, Dennis Alexander, Christine H. Barden, Tom Gerou, Margaret Goldston, Martha Mier, Catherine Rollin, and George Peter Tingley.
- While correlated page-by-page with the *Alfred's Basic Piano Library Lesson Books*, these outstanding arrangements may also be used with any piano method.

TOP HITS! SOLO BOOKS



Level 1A (17198)

The Brady Bunch
"C" Is for Cookie
Climb Ev'ry Mountain
Happy Days
It's a Small World
Mickey Mouse March
My Heart Will Go On
(Love Theme from 'Titanic')
The Siamese Cat Song
A Teenager in Love
Winnie the Pooh
You'll Be in My Heart
(Pop Version)

Level 1B (16496)

Casper the Friendly Ghost
Do-Re-Mi
Edelweiss
I'm Late
I'm Popeye the Sailor Man
It's a Small World
Mickey Mouse March
My Heart Will Go On
(Love Theme from 'Titanic')
Peter Cottontail
Puff the Magic Dragon
Rubber Duckie

Level 2 (16497)

The Bare Necessities
Beauty and the Beast
Be Our Guest
Can You Feel the Love Tonight
The Grouch Song
My Favorite Things
Part of Your World
The Rainbow Connection
Supercalifragilisticexpialidocious
Tomorrow (from *Annie*)
What a Wonderful World
Won't You Be My Neighbor?

Level 3 (16498)

Colors of the Wind
Cruella De Vil
Heart and Soul
I Just Can't Wait to Be King
Memory
My Heart Will Go On
(Love Theme from 'Titanic')
Nadia's Theme
Rockin' Robin
The Sound of Music
The Unbirthday Song
A Whole New World

Level 4 (16499)

The Addams Family Theme
Axel F
Beauty and the Beast
Can You Feel the Love Tonight
Chim Chim Cher-ee
It's the Hard-Knock Life
Mission: Impossible Theme
Think of Me
This Is the Moment
Under the Sea
Yesterday

Level 5 (19658)

The Brady Bunch
Getting to Know You
I Love Lucy
The Odd Couple
Reflection
She Loves You
Sing
Summer Nights
Till There Was You
A Time for Us (Love Theme)
The Way We Were
Wishing You Were Somehow
Here Again
Y.M.C.A.

Level 6 (19659)

I Dreamed a Dream
Jeannie
Puttin' on the Ritz
Someday Out of the Blue
Speak Softly, Love
(Love Theme)
Splish Splash
When I Fall in Love
Where Do I Begin
(Love Theme)
Written in the Stars
You'll Be in My Heart (Pop Version)

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Top Hits! DUET BOOKS



Level 1B (17165)

Beauty and the Beast
Chiquita Banana
Heart and Soul
How Much Is That Doggie in the Window
Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini
Part of Your World
Tomorrow

Level 2 (17166)

Colors of the Wind
Do-Re-Mi
It's a Small World
My Heart Will Go On
(Love Theme from 'Titanic')
People in Your Neighborhood
Yellow Submarine
You'll Be in My Heart (Pop Version)

Level 3 (17167)

Can You Feel the Love Tonight
Edelweiss
Hello, Dolly!
The Music of the Night
The Phantom of the Opera
Rock Around the Clock
Yesterday
Yo Ho (A Pirate's Life for Me)

Level 4 (17168)

All I Ask of You
Chariots of Fire
Climb Ev'ry Mountain
Eleanor Rigby
God Help the Outcasts
My Heart Will Go On
(Love Theme from 'Titanic')
Rockin' Robin
Splish Splash
Y.M.C.A.

Top Hits! CHRISTMAS BOOKS



Level 1B (16936)

The Christmas Song (Chestnuts Roasting on an Open Fire)
Do You Hear What I Hear
Frosty the Snow Man
A Holly Jolly Christmas
I Saw Mommy Kissing Santa Claus
I'll Be Home for Christmas
Jingle-Bell Rock
Rudolph the Red-Nosed Reindeer
Shake Me I Rattle
(Squeeze Me I Cry)
Silver Bells
Suzy Snowflake

Level 2 (16937)

The Chipmunk Song
Feliz Navidad
Frosty the Snow Man
(There's No Place Like)
Home for the Holidays
Let It Snow! Let It Snow!
Let It Snow!
Mister Santa
Nuttin' for Christmas
Rockin' Around the Christmas Tree
Rudolph the Red-Nosed Reindeer
When Santa Claus Gets Your Letter

Level 3 (16938)

Caroling, Caroling
Do You Hear What I Hear
Frosty the Snow Man
A Holly Jolly Christmas
I Saw Mommy Kissing Santa Claus
I'll Be Home for Christmas
Jingle-Bell Rock
Parade of the Wooden Soldiers
Rudolph the Red-Nosed Reindeer
Shake Me I Rattle
(Squeeze Me I Cry)
Silver Bells

Level 4 (16939)

The Christmas Song (Chestnuts Roasting on an Open Fire)
Christmas Time Is Here
The Christmas Waltz
Happy Holiday
It's Beginning to Look a Lot Like Christmas
Let It Snow! Let It Snow!
Let It Snow!
A Marshmallow World
Merry Christmas Darling
Rockin' Around the Christmas Tree
Some Children See Him


Level 1A (17202)


The Christmas Song (Chestnuts Roasting on an Open Fire)
Frosty the Snow Man
Happy Holiday
(There's No Place Like)
Home for the Holidays
I'll Be Home for Christmas
Let It Snow! Let It Snow!
Let It Snow!
Rudolph the Red-Nosed Reindeer
We Need a Little Christmas


37 Use with pages 42-43


Review


- Your teacher will play a melody.
 - Add a CRESCENDO sign (◀) UNDER the staff if the melody gets GRADUALLY LOUDER.
 - Add a DIMINUENDO sign (▶) UNDER the staff if the melody gets GRADUALLY SOFTER.
- Your teacher will play intervals of a 2nd or 4th. Circle the interval that you hear.
- Your teacher will play a melody in the C POSITION. Draw the missing note in the box.
- Your teacher will clap a rhythm pattern. Draw the missing notes and rests in the third measure using ♩ and ♪.
- Your teacher will play intervals of a 3rd or 5th. Circle the interval that you hear.
- Your teacher will play a melody in 4/4 or 3/4 time.
 - Circle the 4/4 if you hear 4 beats in each measure.
 - Circle the 3/4 if you hear 3 beats in each measure.


1 

2 

3 

4 

5 

6 


TEACHER: See page 46


Level 1A (3112)


37 Use with page 46


Review


- Your teacher will play a BLOCK chord followed by a BROKEN chord. Write the notes of the BROKEN chord in the order that they are played, using QUARTER NOTES.
- Your teacher will play I, IV and V7 chords in the key of D minor. Circle the chords that you hear.
- Your teacher will play the A NATURAL MINOR SCALE or the A HARMONIC MINOR SCALE. If the scale is HARMONIC MINOR, draw a SHARP (♯) in front of the 7th tones.
- Your teacher will play a MAJOR or MINOR triad. Circle the triad that you hear.
- Your teacher will clap a rhythm pattern. Circle the pattern that you hear.

1 

2 

3 

4 

5 


TEACHER: See page 46


Level 3 (6156)


38 Use with page 48

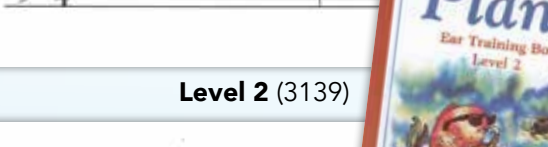
Review

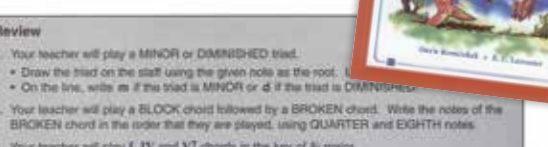
- Your teacher will play a C MAJOR SCALE. One note will be played incorrectly. Circle the incorrect note.
- Your teacher will play a G MAJOR SCALE. Circle the rhythm pattern that you hear for the scale.
- Your teacher will play a melody that uses notes from the D MAJOR SCALE. Draw the missing notes in the second measure.
- Your teacher will play I, IV and V7 chords in the key of G. Write the Roman numeral name for each chord on the line. The first chord is shown.
- Your teacher will play a BLOCK chord followed by a BROKEN chord. Write the notes of the BROKEN chord in the order that they are played, using QUARTER notes.

1 

2 

3 


4 


5 


Level 2 (3139)

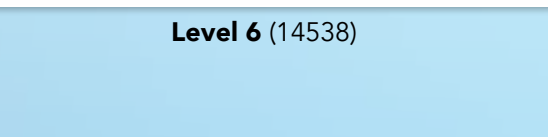
Review

- Your teacher will play a MINOR or DIMINISHED triad.
 - Draw the triad on the staff using the given notes as the root.
 - On the line, write m if the triad is MINOR or d if the triad is DIMINISHED.
- Your teacher will play a BLOCK chord followed by a BROKEN chord. Write the notes of the BROKEN chord in the order that they are played, using QUARTER and EIGHTH notes.
- Your teacher will play I, IV and V7 chords in the key of A♯ major. Write the Roman numeral name for each chord. The first chord is shown.
- Your teacher will play a melody that uses notes from the C♯ HARMONIC MINOR SCALE. Draw the missing notes in the second and third measures, using the correct rhythm.
- Your teacher will play a DOMINANT SEVENTH chord or a DIMINISHED SEVENTH chord. Circle DOMINANT if you hear a DOMINANT SEVENTH chord. Circle DIMINISHED if you hear a DIMINISHED SEVENTH chord.

1 

2 

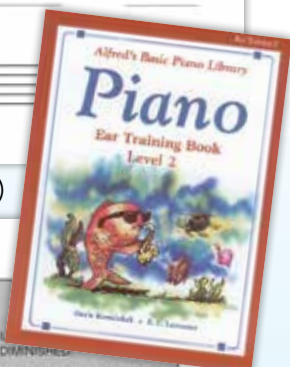
3 

4 

5

TEACHER: See page 48

Level 6 (14538)



Notespeller Books

10

The Bass Clef

Use with page 29

By moving up or down from the F line, you can name any note on the bass staff.

1. Write the notes in the BASS staff under the squares. Use WHOLE NOTES.

C D E F G

2. Write the name of each note in the square below it—then play and say the note names.

3. Write the name of each note in the square below it. The letters in each group of squares will spell a familiar word. Play and say the note names.

Level 1A (6186)

8

Interval Review

Use with page 28

1. Draw lines connecting the dots on the matching boxes.

2. Write the interval name (2, 3, 4 or 5) on the line.

G-E		C-E	
G-F		D-E	
D-G		C-F	
E-C		D-C	
C-G		G-C	
F-C		E-G	
E-F		F-D	
D-F		G-D	

Level 1B (6187)

14

Note Review

Use with pages 19-20

1. Draw lines connecting the dots on the boxes containing the word in the center column to the dots on the matching boxes in bass clef in the left column.

2. Draw lines connecting the dots on the boxes containing the word in the center column to the dots on the matching boxes in treble clef in the right column.

	Cabbage	
	Beg	
	Badge	
	Face	
	Add	
	Cafe	
	Faced	
	Baggage	

Level 2 (3514)

11

Note Review

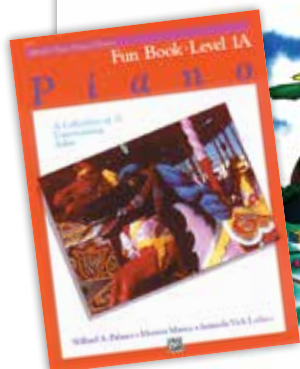
Use with page 18

Solve the crossword puzzle by writing the names of the notes in the squares.

Across

Down

Level 3 (14557)

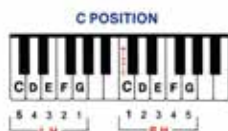


What Can I Share?

Moderately slow

mf
L.H.

1. What can I share
2. Good friends should



R.H.

To show I care
To show how much

for they care?

Level 1A (2397)

Für Ludwig *

Not too fast, but with great optimism

*Ludwig van Beethoven—Composer of Für Elise (For Elias).

Level 1B (2391)

18

Showstopper!



Moderately fast, with a steady beat

26

The Baseball Game

Use after FRENCH LULLABY (page 42).



R.H. in C POSITION
L.H. in LOW G POSITION

March tempo

10

Use after CROSSING R.H. 2 over 1 (page 18).

Be Kind to Your Web-Footed Friends



March tempo

my Be kind to your web-footed friends,
For a duck may be some body's
moth-er. Be kind to your

Handwritten note: Cross 2 over 1

18

Use after THE CAN-CAN (page 27).

Whistlin' Sam



Andante moderato

See him slip-pin'
'Round the cor-ner; Must be Whistlin' Sam!
Al-ways tip pin' 'Round the cor-ner; Must be Whistlin'
Sam! There he goes On tip-toe;

Handwritten note: L.H. staccato

*OPTIONAL: All pairs of eighth notes may be played long-short.

Level 2 (2392)

12

Use after CASEY JONES (page 21).

White Coral Bells



KEY OF F MAJOR
Key Signature: 1 flat (bb)

Moderately slow

English Round Melody

White cor-al bells up-on a stem-der stalk,
Lit-tle of the val-ley deck my gar-den walk.

20

Calypso Rhumba



Andante moderato

2nd time 8va
mf-f

*Play eighth notes evenly!

Level 3 (2393)

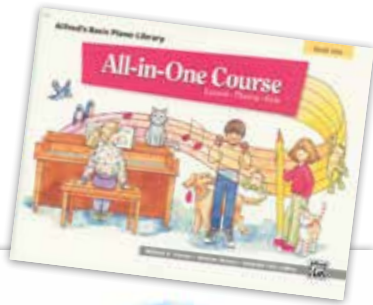
Fun Book • Level 3

P i a n o



Willard A. Miller • Herman Steiner • Kenneth Glick-Lieber


Alfred's Basic All-in-One Course

[illegible]


42

Mrs. Murphy's House


LM-C POSITION




REHEARSAL



The *F* line passes between
the two dots of the *F* clef sign!





Mr - ran Mr - gy had a house, was so - nice - so - nice, Oh!



Ev - ty - so - ty is that house was fixed with up - go - go, Oh!

Duet Part:



Book 1 (5740)

8

When you skip 3 white keys, the interval is a 5th.

5ths are written **LINE-LINE** or **SPACE-SPACE**.

Play, saying "UP a 5th," etc.

Up a 5th
Line Line
Down a 5th
Line Line

Up a 5th
Space Space
Down a 5th
Space Space

My Fifth

Seriously

p This is my fifth, and may - be you've heard;

p Beer - hav - en's fifth is on - ly a third!

f

Measuring 5ths

Remember: 5ths are written LINE-LINE or SPACE-SPACE.

1. Trace the arrows between the notes while saying the words above the notes.
2. Write the name under each note, then play, saying "Up a 5th," etc.

Up a 5th Down a 4th Up a 4th Same note Down a 5th Up a 5th

3. The intervals in the next line are _____ (melodic or harmonic) intervals.
4. Write the name of the interval in the box below each pair of notes.

5. The intervals in the next line are _____ (melodic or harmonic) intervals.
6. Write the name of each interval in the box below it.

7. In each measure below, write another note above the printed note to make the indicated harmonic interval.


2nd 3rd 4th 5th 5th 4th 3rd 2nd

Book 2 (5741)


31

Writing Whole Steps


A WHOLE STEP is equal to 2 half steps. Skip one key... black or white.




WHOLE STEPS + ONE KEY BETWEEN




- Write the names on the keys, continuing up the keyboard in WHOLE STEPS. Use SHARPS for the black keys.




- Write the names on the keys, continuing up the keyboard in WHOLE STEPS. Use FLATS for the black keys.



- In the following squares write $\frac{1}{2}$ for each HALF STEP and 1 for each WHOLE STEP indicated by the arrows.




Three Wise Monkeys



KEY OF G MAJOR
Key Signature: one sharp (F#)

HAND POSITION:

Allegro moderato




FOR MORE FUN: Play also in C TETRACHORD POSITION (5's on C's one octave apart).

Book 3 (5742)

39

The Musical Private Eye



1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16

In the squares below, write the numbers that identify each musical clue given above.

QUARTER REST	<input type="checkbox"/> 1	PIANISSIMO (very soft)	<input type="checkbox"/>
NATURAL SIGN	<input type="checkbox"/>	FERMATA (hold sign)	<input type="checkbox"/>
FLAT SIGN	<input type="checkbox"/>	DIMINUENDO (gradually softer)	<input type="checkbox"/>
SHARP SIGN	<input type="checkbox"/>	CRESCENDO (gradually louder)	<input type="checkbox"/>
MEZZO PIANO (moderately soft)	<input type="checkbox"/>	PIANO (soft)	<input type="checkbox"/>
THE END	<input type="checkbox"/>	MEZZO FORTE (moderately loud)	<input type="checkbox"/>
WHOLE REST	<input type="checkbox"/>	PEDAL SIGN	<input type="checkbox"/>
ACCENT MARK	<input type="checkbox"/>	FORTISSIMO (very loud)	<input type="checkbox"/>


Add 10 points for each correct answer. A perfect score is 150!

SCORE _____

Book 4 (14512)


14

It's Such a Super-Special Sorta Song!




Moderate & relaxed
Play eighth notes in long-short pairs.

Willard A. Palmer



Optional 2nd verse:
Light and easy, play it bright and breezy.
And this super-special song will make you smile
like the "Mona Lisa."
It's all right, it never can be wrong.
Because it's such a super-special sorta song!
And the best is so real, etc.

**Play eighth notes a bit unevenly, with a "tilting rhythm."*



Book 5 (14513)

Alfred's Basic Piano Course Complete Levels

Lesson Books

11

NEW DYNAMIC SIGN
mf (mezzo forte) = moderately loud

MIDDLE C POSITION

LH = 5 4 3 2 ① 2 3 4 5 = RH

The Ski Lift

mf

LH 1

1. Let's go up - ing on the ski lift. Up and up we'll go.
 2. When we're sit - ting on the ski lift There's so much to see!

RH 1

O'er the moun-tains, hills and val - leys, O'er the ice - and snow,
 It's such fun to ride the ski lift When you're there with me.

Higher!

36

The **SHARP SIGN** before a note means play the next key to the **RIGHT**, whether **BLACK** or **WHITE**.

When a sharp (**♯**) appears before a note, it applies to that note for the rest of the measure. Circle the notes that are **SHARP**:

My Robot

G POSITION

Moderately fast

1. Once I made a fine re - bot, Made him of a kitch - en pot.
 (C2 and D2 together)

When I fin - ished my re - bot, He said, "Thanks a lot!"

(ROBOT TALK)

"Thanks a lot" "Thank you" "Thank you" "Thanks a lot!"

3rd time gradually dying away -----

2nd Verse: "Hope you don't think I am rude, But please bring me something good. Pots are programmed to hold food. Bring me all you've got!" "Thanks a lot" etc.

2nd Verse: If you make a new robot, Please don't use a kitchen pot. He'll eat all the food you've got. And say, "Thanks a lot!" "Thanks a lot" etc.

Complete Level 1 (2229)

When eighth notes appear singly, they look like this:

Single eighth notes are often used with eighth rests.

Clap (or tap) the following rhythm:

The Magic Man

Mysteriously

1. Who can pull a tad - dle out of
 2. Who can van - ish an - y - thing and

p

mf

an - y - bod - y's hat? Oh, the Mag - ic Man can, Mag - ic Man can!

Find it in your ear?

Who can wave a wand and change a mouse in - to a cat? Oh, the mag - ic Man can, mag - ic Man can!

It - ven take an al - e - phant and make it dis - ap - pear?

mys - i - cal Mag - ic Man can!

p

f

Complete Level 1 (2229)

12

Cathedral Bells

In this piece the RH notes are all HARMONIC 6ths. The left hand plays a 6th below the right hand.



Adagio
Both hands 8va

Amanda Vick Lethco

molto ritardando

*Molto means "much" or "very." Molto ritardando means "slowing the tempo very much."

21

SUGGESTION: For a WARM-UP, practice the first 2 measures with LH alone.

The Can-Can



Allegro
2nd time RH 8va

J. Offenbach

p

Complete Levels 2 & 3 (6214)

51

Casey Jones

KEY OF F MAJOR
Key signature: 1 flat (Bb)

Moderato

f

* Eighth notes may be played unevenly, in long-short pairs.

Scarborough Fair

KEY OF D MINOR
Key signature: 1 flat (Bb)

Andante moderato

p

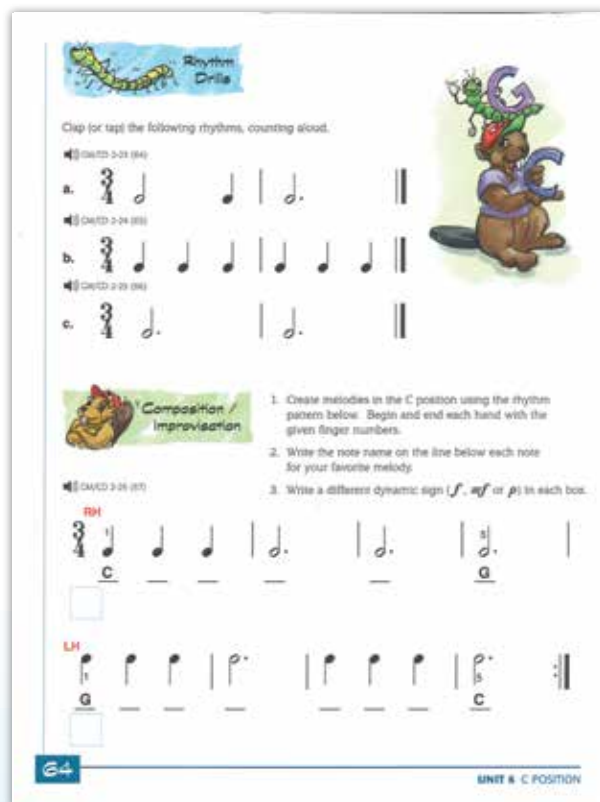
ritard.



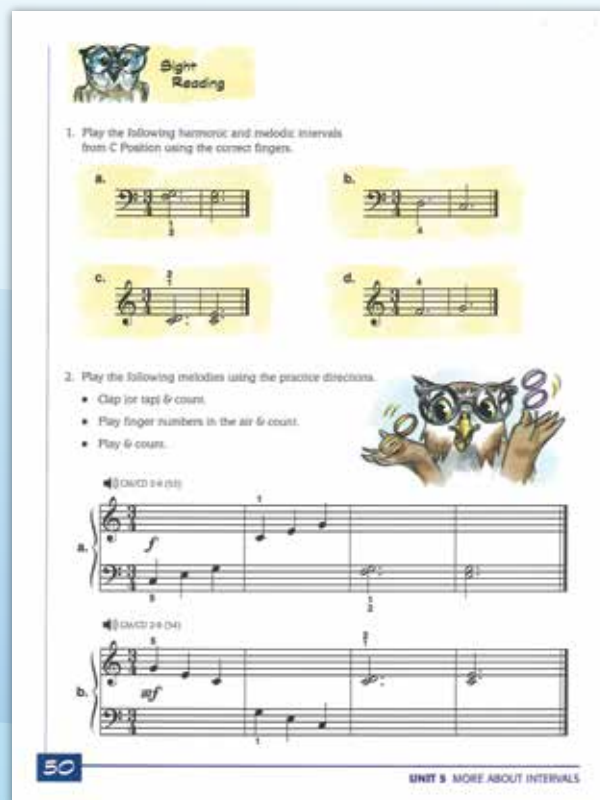
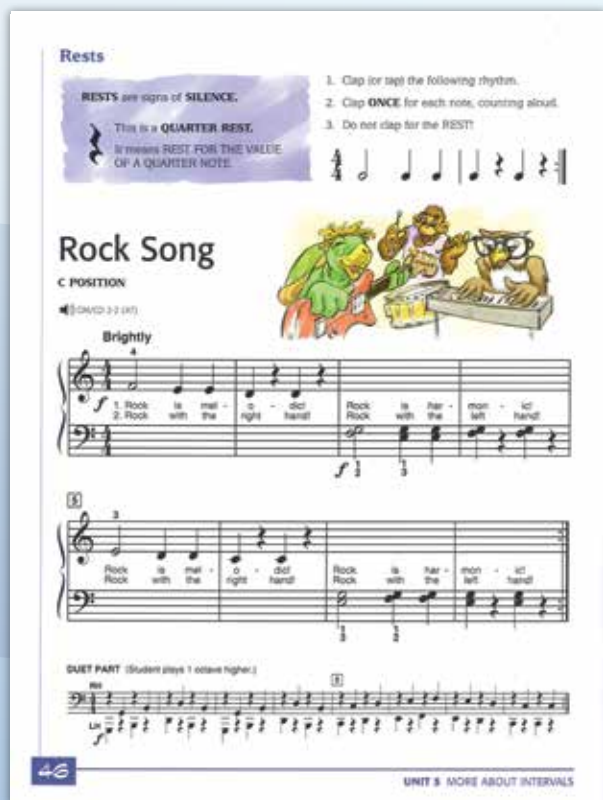
Complete Levels 2 & 3 (6214)

Alfred's Basic Group Piano Course

The *Group Piano Course* is designed specifically for young students who are beginning piano study in a group setting or for students who have a combination of group and private lessons. The books are divided into units containing a variety of activities designed to develop a comprehensive musician.



Book 1 (17375)



Book 2 (17376)



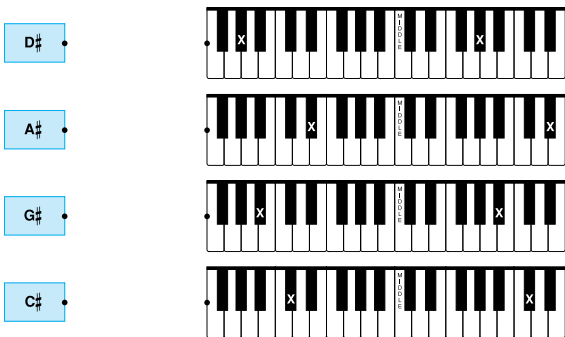
Theory

Sharps

1. Draw a SHARP (#) before each C on the staves below.
2. Write the name of each note in the square below it—then play and say the note names.



3. Draw lines connecting the dots, matching the name of the sharped note to its location on the keyboard.



UNIT 2 SHARP AND FLAT SIGNS

15



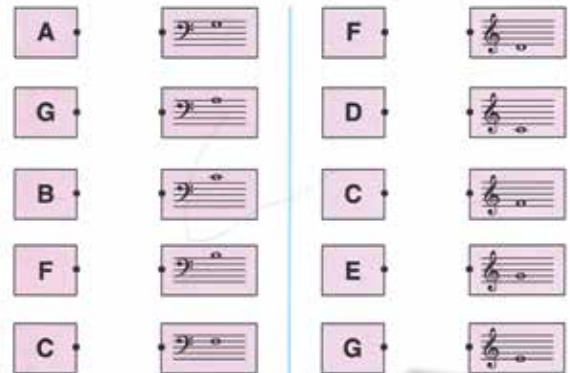
Theory

Middle C Position

1. Write the name of each note in the square below it—then play and say the note names.



2. Draw lines connecting the dots on the matching boxes.



56

Book 3 (18092)

Unit 4 Half Steps and Whole Steps

Measuring Half Steps

A HALF STEP is the distance from any key to the very next key up or down, black or white, with NO KEY BETWEEN.

The SHARP sign # raises a note a half step.

The FLAT sign ♭ lowers a note a half step.

Each black key may be named two ways, as shown here:



The NATURAL sign ♮ is used to CANCEL a sharp or a flat. A note after a natural is ALWAYS a WHITE KEY!

Middle D "Half Step" Position



Play & count:



UNIT 4 HALF STEPS AND WHOLE STEPS

37

Unit 6 Music with Two Positions

A Piece with Two LH Positions

Some pieces keep the RH position throughout, but change LH positions.

LH G POSITION



LH C POSITION



French Lullaby

CMAXCD 3-10 (48)

Moderato



From the KEY SIGNATURE you will see that this piece is in the KEY OF G MAJOR—all F's must be SHARPED. Watch for the F's in the LH part of the last line!

UNIT 6 MUSIC WITH TWO POSITIONS

57

Book 4 (18095)

Alfred's Basic Chord Approach

Lesson Books

29

TIED NOTES: When notes on the same line or space are joined with a curved line, we call them **TIED NOTES**. The key is held down for the **COMBINED VALUES OF BOTH NOTES!**

COUNT: "1 - 2 - 3 - 4, 1 - 2 - 3 - 4."

MERRILY WE ROLL ALONG

Play the RH & LH separately at first, then together. Practice the RH *mf* and the LH *p*. The melody should always be clearly heard above the accompaniment.

Merrily

mf

p (TIED NOTES!)

LARGO (from "THE NEW WORLD")

This melody is also known as GOING HOME.

Slow

mf

p

Dvorak

57

The Flat Sign

The **FLAT SIGN** before a note means play the next key to the **LEFT**, whether black or white.

When a **FLAT** (b) appears before a note, it applies to that note for the rest of the measure. Circle the notes that are **FLAT**:

ROCK IT AWAY!

G POSITION

Allegro moderato

If you're feel - in' blue, if you're feel - in' kind - a meter - y,

If you're feel - in' blue, let - ter hear what I say!

Play this rock - in' tune, it will sure - ly make you cheer - y!

When you feel in - tro - du - ce, just rock it a - way!

Level 1 (2644)



Music

KEY OF G MAJOR
Key Signature: 1 sharp (F#)

Andante moderato

mf Old coun - try songs played in old coun - try style;

That's what they want me to play.

Old coun - try songs bring a tear or a smile;

6

Identify the Hand Positions

Many pieces are written in several different hand positions. You should now be able to easily recognize when a piece or part of a piece is in the **C POSITION** (with RH 1 or LH 5 on C), or in **G POSITION** (with RH 1 or LH 5 on G).

1. Write a C or a G in each of the following boxes, to identify the position of each measure.

☐ POSITION ☐ POSITION ☐ POSITION ☐ POSITION

☐ POSITION ☐ POSITION ☐ POSITION ☐ POSITION

☐ POSITION ☐ POSITION ☐ POSITION ☐ POSITION

☐ POSITION ☐ POSITION ☐ POSITION ☐ POSITION

gva lower

2. Play all of the above. Carefully observe dynamic signs, legato and staccato indications.

Level 2 (2645)

Theory Books

23

The C Major Chord

Assign with page 26.

The C MAJOR CHORD is made of three notes: C E G.

C is called the **ROOT** of the chord. The chord gets its letter-name from the ROOT.
E is called the **3rd** of the chord. It is a 3rd above the ROOT.
G is called the **5th** of the chord. It is a 5th above the ROOT.

The C MAJOR CHORD may be played in every area of the keyboard.

- Write as many C MAJOR CHORDS as you can on the following keyboard.
- Play all the C MAJOR CHORDS you can find on the piano. Use LH 5 3 1 or RH 1 3 5.

Similarly, the F MAJOR CHORD may be formed using any F as the **ROOT**, and adding notes a 3rd and a 5th above.

- Write as many F MAJOR CHORDS as you can on the following keyboard.
- Play all the F MAJOR CHORDS you can find on the piano. Use LH 5 3 1 or RH 1 3 5.

Similarly, the G MAJOR CHORD may be formed using any G as the **ROOT**, and adding notes a 3rd and a 5th above.

- Write as many G MAJOR CHORDS as you can on the following keyboard.
- Play all the G MAJOR CHORDS you can find on your piano. Use LH 5 3 1 or RH 1 3 5.

The only chord you need to recognize on the bass & treble staves now is the C MAJOR CHORD!

C MAJOR CHORD FOR LH.

7. Play & count.

C MAJOR CHORD FOR RH.

8. Play & count.

33

The F Major Chord for Right Hand

Assign with pages 36-37.

F MAJOR

- Practice changing from the C major chord to the F major chord. The **COMMON TONE** C is played by 1 in both chords!
- Write the chord names (C, F or G?) in the boxes below.
- Play and count.
- Play and say the chord names.

WALTZING CHORDS

- Write the chord names in the boxes below.
- Play and count.
- Play, saying the chord name each time the chord changes.

Level 1 (2646)

6

Identify the Hand Positions

Assign with page 7.

Many pieces are written in several different hand positions. You should now be able to easily recognize when any piece or part of a piece is in the C POSITION (with RH 1 or LH 5 on C), or in G POSITION (with RH 1 or LH 5 on G).

1. Write a C or a G in each of the following boxes, to identify the position of each measure.

☐ POSITION
 ☐ POSITION
 ☐ POSITION
 ☐ POSITION

☐ POSITION
 ☐ POSITION
 ☐ POSITION
 ☐ POSITION

☐ POSITION
 ☐ POSITION
 ☐ POSITION
 ☐ POSITION

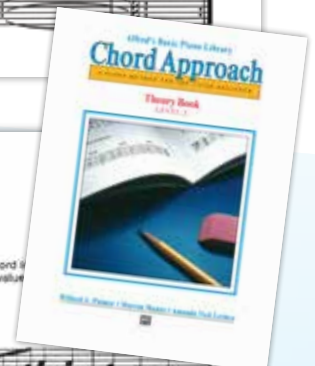
☐ POSITION
 ☐ POSITION
 ☐ POSITION
 ☐ POSITION

2. Play all of the above. Carefully observe dynamic signs, legato and staccato indications.

Let's Write a Polka!

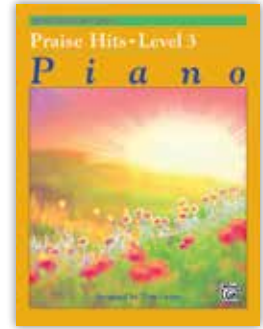
- Play all the notes below.
- To each measure of the LH or RH part, add a I, IV or V7 chord in the chord that sounds best in each measure. Use the note value refer to page 44 for these chords.
- Play with hands together several times.

Allegro moderato



Level 2 (2647)

Alfred's Basic Piano Library: Praise Hits



Level 1A (40070)

Because He Lives
Blessed Be the Lord
God Almighty
Here I Am to Worship
Jesus, Name Above All Names
More Precious Than Silver
Open the Eyes of My Heart
Praise the Name of Jesus
Shout to the North
There Is None Like You

Level 1B (40071)

Amazing Grace
(My Chains Are Gone)
As the Deer
Beautiful One
Blessed Be the Name of
the Lord
Come, Now Is the Time
to Worship
How Great Is Our God
Mighty Is Our God
More Precious Than Silver
Shout to the Lord
Worthy, You Are Worthy
You Are My All in All

Level 2 (40072)

Blessed Be Your Name
Forever
Forever Reign
Here I Am to Worship
(Light of the World)
Holy Is the Lord
Hosanna (Praise Is Rising)
Lord, I Lift Your Name on High
Our God
Revelation Song
The Wonderful Cross
You Are My King
(Amazing Love)

Level 3 (40073)

10,000 Reasons
(Bless the Lord)
Everlasting God
From the Inside Out
Hosanna
In Christ Alone
(My Hope Is Found)
Indescribable
Jesus Messiah
Mighty to Save
One Thing Remains
(Your Love Never Fails)
The Stand
Your Grace Is Enough

2

Use with Alfred's Basic Piano Library
Lesson Book 1B, after page 11.

Worthy, You Are Worthy

Words and Music by Don Moen
Arr. by Tom Gerou

Moderately slow

mf Wor - thy, You are wor - thy, King of

5 3 4 2

1

5 4 3 1

kings, Lord of lords, You are wor - thy;

DUET PART (Student plays 1 octave higher.)

Moderately slow

mp

5 2 3 2 3 2

5 2 3 2

The Stand

Words and Music by Joel Houston
Arr. by Tom Gerou

Andante

mf-mp

You stood be - fore cre - a - tion, e -
You stood be - fore my fail ure and

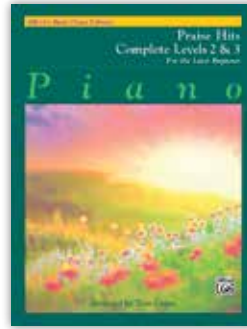
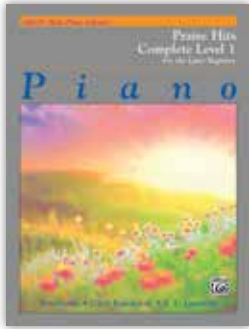
ter - ni - ty in Your hand, My
car - ried the cross for my shame.

You spoke the earth in - to mo - tion, my soul now
sin weighed up - on Your shoul ders, my soul now

to stand.
to stand.

1. *Sia* - - - - -

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Complete Level 1 (44077)

Amazing Grace (My Chains Are Gone)	How Great Is Our God
As the Deer	Jesus, Name Above
Beautiful One	All Names
Blessed Be the Lord	Mighty Is Our God
God Almighty	More Precious Than Silver
Blessed Be the Name of	Open the Eyes of My Heart
the Lord	Praise the Name of Jesus
Come, Now Is the Time	Shout to the Lord
to Worship	Shout to the North
Here I Am to Worship	There Is None Like You
(Light of the World)	Worthy, You Are Worthy
	You Are My All in All

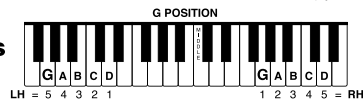
Complete Levels 2 & 3 (44078)

10,000 Reasons (Bless the Lord)	Indescribable
Blessed Be Your Name	Jesus Messiah
Everlasting God	Lord, I Lift Your Name
Forever	On High
Forever Reign	Mighty to Save
From the Inside Out	One Thing Remains
Here I Am to Worship	(Your Love Never Fails)
(Light of the World)	Our God
Holy Is the Lord	Revelation Song
Hosanna	The Wonderful Cross
Hosanna (Praise Is Rising)	Your Grace Is Enough
In Christ Alone	
(My Hope Is Found)	

12

Use after page 33.

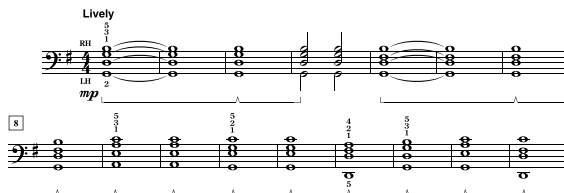
Open the Eyes of My Heart



Words and Music by Paul Baloche
Arr. by Kowalchyk and Lancaster



DUET PART (Student plays RH 1 octave higher; LH 2 octaves higher.)



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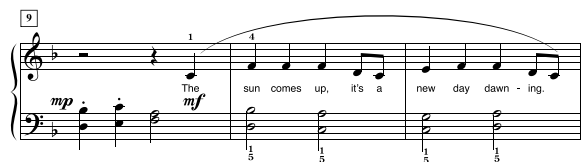
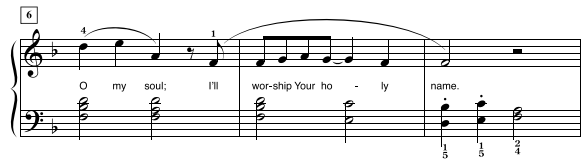
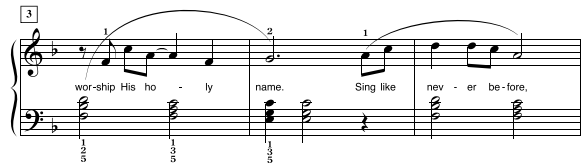
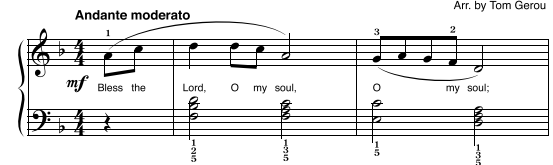
Complete Level 1 (44077)

30

Use after pages 52-53.

10,000 Reasons (Bless the Lord)

Words and Music by
Matt Redman and Jonas Myrin
Arr. by Tom Gerou



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Complete Levels 2 & 3 (44078)

Alfred's Basic Piano Library: Popular Hits



Level 1A (44699)

Chitty Chitty Bang Bang
Cool Kids
Do You Want to Build
a Snowman?
I'll Stand by You
Iron Man
Jeepers Creepers
Just the Way You Are
(Amazing)
The Quidditch World Cup
Theme from Superman
Wreck It, Wreck-It Ralph

Level 1B (44700)

All About That Bass
Baby
Batman Theme
Believer
Cantina Band
Clouds
Everything Is Awesome
Let It Go
Mamma Mia
May the Force Be with You
Moog City
When Can I See You Again?

Level 2 (44701)

All Night
Best Day of My Life
Don't Stop Believin'
Maybe
Over the Rainbow
Raiders March
Some Nights
Star Wars®
Take On the World
You Raise Me Up
You've Got a Friend in Me

Level 3 (44702)

The Big Bang Theory
Colour My World
Hedwig's Theme
James Bond Theme
Run with the Herd
The Good Dinosaur
See You Again
What Do You Mean?
When She Loved Me
Yellow Flicker Beat
You're Never Fully Dressed
Without a Smile

Level 4 (44703)

Big Yellow Taxi
Downton Abbey Theme
Firework
Jacob's Bakery
How Far I'll Go
The Magnificent Seven
Mia and Sebastian's Theme
Newt Says Goodbye to Tina
The Pink Panther
Sorry
Star Wars®
Style
You'll Be Back

Level 5 (46285)

Batman Returns
City of Stars
Dear Theodosia
Don't Stop Believin'
Evermore
Everywhere You Look
The Jetsons
One Call Away
Shut Up and Dance
Wonder Woman's Wrath

6

Use after page 19.

Let It Go (from Walt Disney's Frozen)

Music and Lyrics by
Kristen Anderson-Lopez and Robert Lopez
Arr. by Tom Gerou

Moderato

mf Let it go, let it go, Can't
hold it back an - y - more. Let it go,
let it go. Turn a - way and slam the

DUET PART (Student plays 1 octave higher.)

Moderato

mp with pedal

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2

Use with Alfred's Basic Piano Library,
Lesson Book 5, after pages 2-3.

City of Stars (from La La Land)

Music by Justin Hurwitz
Lyrics by Benj Pasek & Justin Paul
Arr. by Tom Gerou

Moderate swing tempo

mp Sebastian:
Cit - y of stars,
are you shin - ing just for me?
Cit - y of stars, there's so much that I can see.
Who knows? I felt it from the first em -

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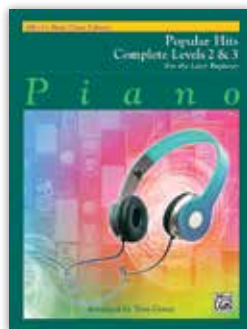
Level 1B (44700)

Level 5 (46285)



Complete Level 1 (45301)

All About That Bass	Just the Way You Are
Baby	(Amazing)
Batman Theme	Let It Go
Believer	Mamma Mia
Cantina Band	May the Force Be with You
Chitty Chitty Bang Bang	Minecraft
Clouds	Moog City
Cool Kids	The Quidditch World Cup
Everything Is Awesome	Theme from Superman
I'll Stand by You	When Can I See You Again?
Iron Man	Wreck It, Wreck-It Ralph



Complete Levels 2 & 3 (45302)

All Night	See You Again
Best Day of My Life	Some Nights
The Big Bang Theory	Star Wars®
Colour My World	Take On the World
Don't Stop Believin'	What Do You Mean?
Hedwig's Theme	When She Loved Me
James Bond Theme	Yellow Flicker Beat
Maybe	You Raise Me Up
Over the Rainbow	You're Never Fully Dressed
Raiders March	Without a Smile
Run with the Herd	You've Got a Friend in Me
The Good Dinosaur	

6 Use after page 25.

C POSITION

Wreck It, Wreck-It Ralph
(from Walt Disney's *Wreck-It Ralph*)

Music and Lyrics by Jamie Houston
Arr. by Tom Gerou

Brightly

5

DUET PART (Student plays 1 octave higher.)

Brightly

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Complete Level 1 (45301)

18 Use after page 37.

Maybe
(from *Annie*)

Lyrics by Martin Charnin
Music by Charles Strouse
Arr. by Tom Gerou

Moderato

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Complete Levels 2 & 3 (45302)

Alfred's Premier Piano Course

Dennis Alexander, Gayle Kowalchyk, E. L. Lancaster, Victoria McArthur, and Martha Mier



About the Core Books

Lesson Book—introduces all new concepts

Theory Book—promotes comprehensive musicianship

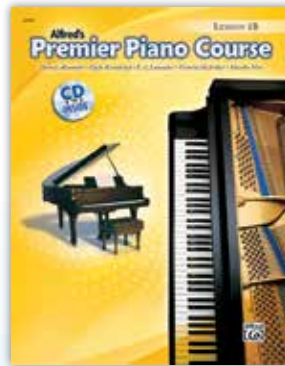
Performance Book—contains outstanding music written in varied styles to reinforce new musical concepts

Technique Book—introduces easy-to-understand technique tools and applies them to artistic performance



Pedagogical Focus

- Reading skills
- Steady, rhythmic pulse
- Basic technical foundation



Pedagogical Focus

- Gradual expansion of reading range
- Systematic development of playing hands together
- Intervals



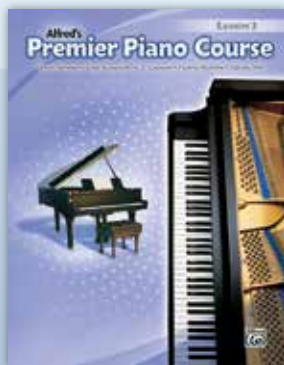
Pedagogical Focus

- Expansion of reading range in treble clef
- Eighth notes
- Tonic and dominant
- Pedal
- Major five-finger patterns



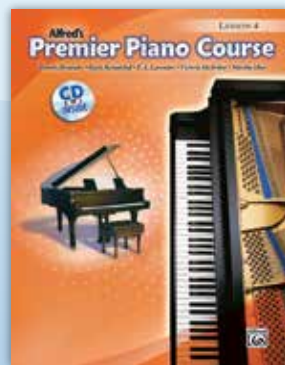
Pedagogical Focus

- Continuing expansion of reading range using ledger line notes
- Systematic development of legato pedaling
- Minor five-finger patterns
- Major scales



Pedagogical Focus

- Reading with ledger lines
- Additional major scales
- Subdominant



Pedagogical Focus

- Continued development of musical and technical skills
- Practice plans for longer pieces
- Relative minor
- Chords in root position, first inversion, and second inversion



Pedagogical Focus

- Elements of style in Baroque and Classical style periods
- Practice plans for longer pieces
- Augmented triads
- Major sharp key signatures
- Two-octave scales



Pedagogical Focus

- Elements of style in Romantic and Contemporary Periods
- Section on popular music tracing its history and development
- Practice plans for longer pieces
- Diminished triads
- Major flat key signatures
- Two-octave scales
- Diatonic triads
- ii-V7-I chord progression

It's a Brand-New Day!

With energy

5

I can play both sharps and flats; they're no mys-ter-y.

Duet: Student plays one octave higher.

With energy

5

mu-sic is the thing for me.

9

When I play so well, ev-ry-one can tell.

13

I could play all night and day. It's plain to see I'm here to stay! yes

17

mu-sic is the thing for me.

21

Press damper pedal and hold to end.

Clouser Look Find and name 3 different flats in It's a Brand-New Day. _____
Find and name 2 sharps. _____

Lesson 1B (22352)

New Tempo Marking

a tempo = return to previous tempo:
often follows *ritardando* (rit.)

Workout 7 Legato and Staccato

Play 3 times each day.

Play 3 times each day.

Tilt-a-Whirl

CD 33/34 GM 17

Moderato

5

Sev-en cars are lined up in a row. We don't know which way that they will go.

9

Front-wards, back-wards, spin-ning up and down, Tilt-a-Whirl, twirl-ing a-round. This way and that— we go there, then we are turn-ing back! We

Key Signature of G Major

1. In the G major scale, every F is played sharp.
2. Rather than place a sharp before every F, the sharp appears at the beginning of each staff. This is called the **key signature**.
3. All F's are played sharp unless cancelled by a natural sign.
4. A piece based on the G major scale is in the key of G major.

Scales My Way

CD 31/32 GM 16

Key signature

Steady rock beat

5

day And then I change them to "my way."

9

I add notes to make a

Lesson 2A (22173)

Lesson 2B (25719)

Painting a Picture with Music Colors

Painters and pianists are similar. Artists paint colorful pictures that can be seen; pianists create colorful sound images that are heard. The piano is capable of many different colors when it is played high or low, loud or soft, quickly or slowly, staccato or legato, and in many other ways.

Color is important in your playing! If all your sounds are alike in color, the playing will not be interesting or appealing to listeners.

New Tempo Marking

Adagio = slowly



The Painted Desert*

CD 31/32 GM 16

Adagio

* The Painted Desert, located in Arizona, gets its name from the multi-colored layers of rocks that cover the area.

La Mia Tarantella*

CD 37/38 GM 19



Allegro

* A tarantella is a fast, energetic folk dance from southern Italy.

Lesson 3 (30222)

Sixteenth Notes

4 sixteenth notes equal 2 eighth notes or 1 quarter note.

Count: 1 e + a = 1 - e + - a = 1 - e - + - a

(and)



Sixteenth notes are often grouped in pairs or in groups of 4:



Tap and count aloud (or say the words) these rhythm patterns.

1. Count: 1 e + a 2 - e + - a 1 e + a 2 - e + - a
Say: Cal - i - for - nia sun - shine Cal - i - for - nia sun - shine

2. Count: 1 - e + a 2 - e + a 1 - e + a 2 - e - + - a
Say: Straw - ber - ry straw - ber - ry straw - ber - ry grape

3. Count: 1 e + a 2 e + - a 1 e + a 2 - e + - a
Say: Tan - ge - rine tan - ge - rine tan - ge - rine ap - ple

Sight-Reading

Play the endo des fr omloha m5ba5 tianBadi s Musette in D Major (see Performance Book 4, pages 28-29). Count it out.

Practice Plan

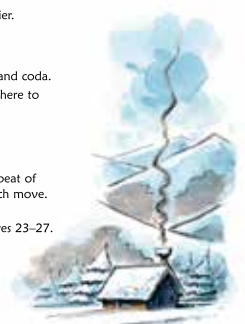
For longer pieces such as *The Great Smoky Mountains*, it is important to have a practice plan to make learning easier. Follow the suggestions to learn this piece:

Section A and Coda

1. Slowly block each of the triplet figures in the A sections and coda.
2. Silently "play" both A sections of the piece to practice where to move your hands.
3. Then play the A sections slowly, as written.

Section B

4. In measures 17-22, silently "play" the notes on the first beat of each measure, making sure you are comfortable with each move. Then slowly play these measures as written.
5. Slowly play the 1st inversion chords in the RH of measures 23-27.



The Great Smoky Mountains

CD 39/40 GM 20

David Carr Glover
(1925-1988)

Moderato

Section A

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Lesson 4 (30202)

28

Theory Book: page 20
Performance Book: pages 16-17

D.S. al Coda

D.S. al Coda is an abbreviation for *Dal Segno al Coda*. It means go back to the sign S (Dal Segno) and play to C . Then skip to the Coda (ending, concluding passage).

Workout 3 Finger Hold

While holding finger 5, lightly play the remaining notes of each measure.



Practice measures 9-21 and 35-42 of Greek Festival in this way.

Greek Festival

CD 23/24 CM 12

Fast, with energy

36

Theory Book: page 25
Performance Book: pages 26-27

Sixteenth Notes in 8 Time



Count: 1 + 2 + 3 + 4 + 5 + 6 +

Each sixteenth note gets 1/2 count in 8 time. A sixteenth rest (r) also gets 1/2 count.

Rhythm Workouts

On your lap, tap each rhythm 3 times daily as you count aloud.

- S S S S S S S S
- S S S S S S S S
- S S S S S S S S

Autumn Afternoon

CD 31/32 CM 16

Moderately slow

Lesson 5 (32022)

54

Theory Book: page 22
Performance Book: pages 18-19

Festival fantastico

CD 35/36 CM 18

Lento maestoso (slow and majestic)

55

Premier Performer

Exaggerate all dynamics and articulation in this piece to achieve "sparkle" and excitement.

Lesson 6 (34643)

Alfred's Premier Piano Course

Dennis Alexander • Gayle Kowalchyk • E. L. Lancaster • Victoria McArthur • Marsha Mier



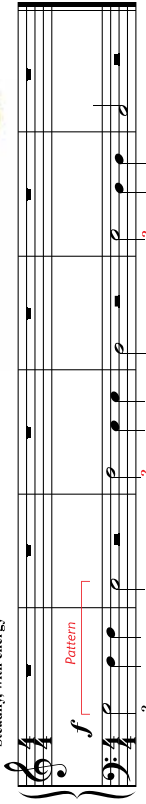
- Relaxed Shoulders
- Arm Weight
- Moving Freely
- Strong Fingertips
- Finger Weights
- Repeated Notes
- Thumb Position
- Independence
- Rock

- Playing with a Steady Pulse
- Playing Across the Bar
- Playing Evenly from Hand to Hand
- Moods in Music



Falling Patterns

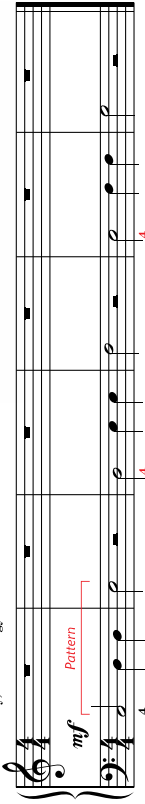
Steadily, with energy



- Using the RH, play "Falling Patterns" an octave higher than written. Begin with finger 4.

Rising Patterns

Steadily, with energy

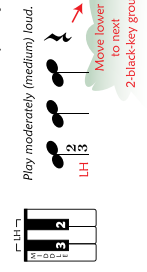


- Using the RH, play "Rising Patterns" an octave higher than written. Begin with finger 2.

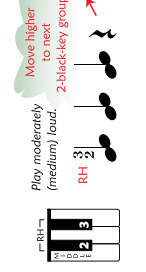
Technique Tool 3 Moving Freely

- LH: With your left hand and arm, gently trace a curved arch like a rainbow moving down the keyboard.
- Play "Beautiful Arches (LH)" on the closed keyboard cover as your left hand gently drops onto the wood.
- RH: With your right hand and arm, gently trace a curved arch like a rainbow moving up the keyboard.
- Play "Beautiful Arches (RH)" on the closed keyboard cover as your right hand gently drops onto the wood.

Beautiful Arches (LH)



Beautiful Arches (RH)



Technique Tip: In "Beautiful Arches," move freely up and down the keyboard, using gentle, curved arches.

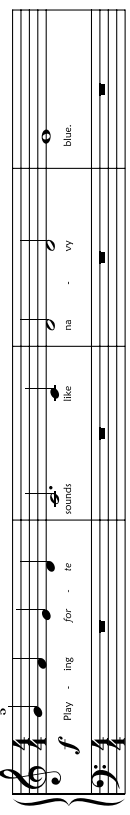


Technique 1A (27627)



Artistic Etude 4 Shades of Blue

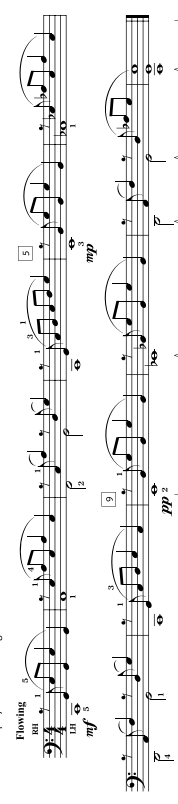
Flowing 5



Playing with Dynamics

- As you play "Shades of Blue," imagine that each dynamic change is a different shade of the same color.
- For example, forte (*f*) notes are now blue; mezzo forte (*mf*) notes are medium blue; piano (*p*) notes are light blue.
- Listen for different shades of blue as you play.

Duet: Student plays one octave higher.



Technique 1A (27627)

Alfred's Premier Piano Course

Dennis Alexander • Gayle Kowalchyk • E. L. Lancaster • Victoria McArthur • Martha Mier

TECHNIQUE 1B

Hands Together Workshops

Hold and Play
Contrary Motion
Parallel Motion



Technique Tools

Smooth Legato
Crisp Staccatos
Rising Wrist
Amazing Phrasing



Artistic Etudes

Singing Melody
Expressive Legato and Staccato
Legato Connection
Tempo and Expression



14

Artistic Etude 2

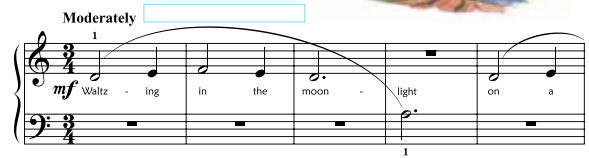
Expressive Legato and Staccato

Legato and staccato sounds paint pictures of different moods in music. After you have played "Good Night Waltz" several times, write a word in the two blank boxes to describe the mood of the music in those sections. For example:

- Legato sounds can be sad or thoughtful.
- Staccato sounds can be happy or excited.



Good Night Waltz



Duet: Student plays one octave higher.



Technique 1B (27628)

28

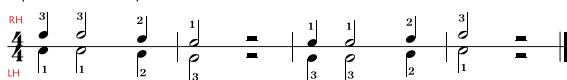
Hands-Together Workshop 3 Parallel Motion

Lesson Book: page 39

When the fingers of each hand move in the same direction at the same time, they move in parallel motion.

- On the closed keyboard cover, tap the following rhythm with the correct hands.
- On the closed keyboard cover, play the rhythm of each hand separately with the correct fingers.
- Then play hands together.

Repeat 3 times each day.



Side by Side

With energy Pattern



Moderately Pattern



32

Lesson Book: pages 46-47

Technique Tools Review

Circle the Technique Tool needed to play each example. Then play, using that Technique Tool.

1. Arm Weight or Gentle Hand Rock (circle one)



2. Rising Wrist or Finger Independence (circle one)



3. Gentle Hand Rock or Amazing Phrasing (circle one)



4. Finger Independence or Arm Weight (circle one)



5. Crisp Staccato or Smooth Legato (circle one)



6. Crisp Staccato or Smooth Legato (circle one)



Technique 1B (27628)

Alfred's Premier Piano Course

TECHNIQUE 4

Dennis Alexander • Gayle Kowalchyk • E. L. Lancaster • Victoria McArthur • Martha Mier

Hands Together Workshops

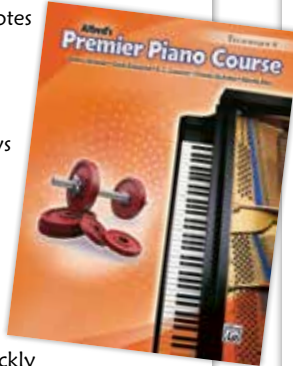
A Natural Minor Scale in Parallel Motion
E Natural Minor Scale in Parallel Motion
Playing Scales with Eighth Notes and Triplets
Patterns with Sixteenth Notes
Playing Scales with Sixteenth Notes

Technique Tools

Staccato against Legato
Playing In and Out of Black Keys
Speed Links
Open the Hand
Rock the Alberti Bass

Artistic Etudes

Playing Chromatic Passages Quickly
and with Ease
Changing Tone by Weight Transfer
Rhythmic Freedom
Choosing the Heart Note
Expressive Jazz



8

Technique Tool 1

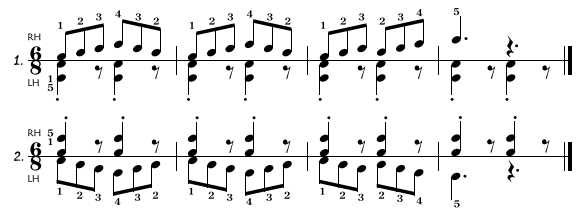
Staccato against Legato

As you play more advanced piano music, sometimes you will play staccato in one hand and legato in the other.

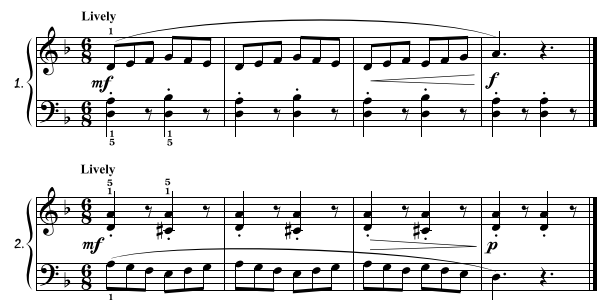
On the closed keyboard cover, "play" the patterns below.

- First, "play" slowly and exaggerate the shortness of the staccato notes.
- "Play" the stepwise legato notes with a smooth, even legato touch.

As you play *Portabella Tarantella*, stay close to the keys for the staccato notes. Continue to play the legato notes with attention to smoothness.



Portabella Tarantella



Technique 4 (34106)

32

Artistic Etude 4

Choosing the Heart Note

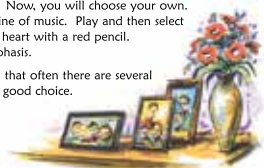
In Technique 3, you learned how to play the heart of the phrase—a special note or notes representing the most important place (peak) of the phrase.

Remember that often the heart of the phrase is the:

- first note
- highest note
- longest note
- last note
- lowest note

Previously, the heart notes were marked for you. Now, you will choose your own. Two possible "heart notes" are marked for each line of music. Play and then select your favorite heart note for each line. Color the heart with a red pencil. Play each heart note with musical and gentle emphasis.

Choosing heart notes is not a science—this means that often there are several possible correct choices. Rarely is there only one good choice. Enjoy experimenting with your choices!



From the Heart



34

Hands-Together Workshop 4

Patterns with Sixteenth Notes

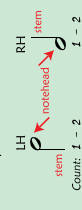
- Study the pattern in each exercise.
- Each repeated pattern begins on the key that is one step above or below the pattern before it.
- First, practice slowly. Then, gradually increase the tempo.



Technique 4 (34106)

Half Note

A **half note** looks like a quarter note with an open notehead.



1. Draw another half note for the LH.
Write "1 - 2" below it for the counts.

2. Draw another half note for the RH.
Write "1 - 2" below it for the counts.

Rhythm 3

Fun Zone

3. Complete the gameboard by adding a bar line after every 4 counts. Begin at **Start** and follow the arrows.

4. How many times do you see Rhythm 3 on the gameboard?



Theory 1A (22354)

Turn Lane

Learn about Bass F and Middle C on the giant Ferris wheel.

- 1. Write Bass F.**
Use a half note.

7. Name the note.

6. Play.

5. Name the note.

4. Write Middle C.
Use a quarter note.

Earning Link

Ferris wheels, so common at fairs, carnivals and amusement parks, were first called *pleasure wheels*. The first wheel was invented by George Washington Ferris, a mechanical engineer from Galesburg, Illinois. He built it in 1893 for the World's Columbian Exposition in Chicago. It cost \$380,000. Each of the 36 cabs of this Ferris wheel held 60 people, so 2,160 riders could be on the wheel at the same time.

2. Play.

3. play.

- 4.

Whole Note

A **whole note** has no stem.
It is open in the middle

Count: 1 - 2 - 3 - 4

- 1.** Draw a whole note in each blank measure.
Write the counts below the rhythm. Then tap and count aloud.

- 2. Rhythm Addition:** Add the counts.

3. How many times do you see Rhythm 6 on this page?

Rhythm 6

A **whole note** has no stem.
It is open in the middle

Count: 1 - 2 - 3 - 4

- 1.** Draw a whole note in each blank measure.
Write the counts below the rhythm. Then tap and count aloud.

- 2. Rhythm Addition:** Add the counts.

3. How many times do you see Rhythm 6 on this page?

Learning Link

One of the first **calculators** was the abacus, a counting device using beads. In the 1950s, some calculators weighed up to 42 pounds. By the 1960s, calculators that could only add, subtract, multiply and divide cost between \$1,000 and \$2,500. Now many calculators are small and cost very little.

C 5-Finger Pattern in Bass Clef

1. Circle two landmark notes in the Bass C 5-finger pattern. Name each note.

2. Name each note. Then circle step up or step down.

Learning Link

The beginnings of the **skateboard** can be traced to scooters in the 1920s. At that time, scooters were made of wood and used roller skates for wheels. The skateboard became popular in the 1950s. The "ollie" is a jumping technique that skaters use to hop over obstacles and onto curbs. In this maneuver, the skateboard seems to stick to the skater's feet while in midair.

3. Name each note to spell a word. Then play and say each note name.

Theory 1A (22354)

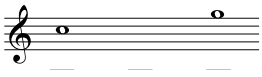
4

C 5-Finger Pattern in Treble Clef

- Using whole notes, write the C 5-finger pattern going up. Name each note.



- Using a whole note, write one note that will make a 3rd between each note. Name the notes.



- Name each note. Then play on the keyboard.



- Draw a line from each example to the skyscraper with the matching interval name.



Lesson Book: page 6

Learning Link

The first **skyscrapers** were built in Chicago and New York City in the late 1800s. Skyscrapers have two main parts—the foundation below the ground and the superstructure above the ground. Both parts support the weight of the building and the force of the wind blowing against the sides. Some of the largest skyscrapers in the world are the Petronas Towers in Kuala Lumpur, Malaysia; the Sears Tower in Chicago; and the Jin Mao Building in Shanghai, China.

9

Lesson Book: page 12

Fun Zone Under the Microscope

Examine the music to answer the questions. Then play and count aloud.



- What is the name of the first note in the RH?
- Is the first note in the LH I or V?
- Do measures 1–2 get gradually louder or softer?
- Which LH measure has a dominant note?
- What finger plays the LH note in measure 3?



Learning Link

Microscopes are used to make small objects look larger. They are especially useful to scientists. During the 1st century, the Romans discovered that a lens that was thick in the middle and thin on the edges made an object look larger. The first useful microscope was probably developed in the Netherlands around the year 1600. Today, most microscopes are made in Germany, Japan and China and quality microscopes are affordable for almost everyone.

Tips for Choosing the Correct Note

Use **tonic** when most of the melody notes in the measure are:



Use **dominant** when most of the melody notes in the measure are:



Imagination Station

Using a dotted half note, write a tonic or dominant note in the last two measures. Then play and count aloud.



Theory 2A (22371)

32

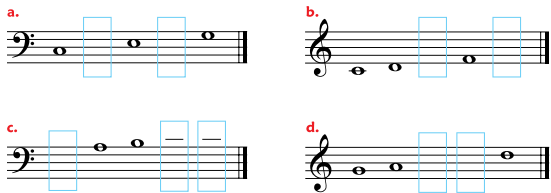
The C Major and G Major 5-Finger Patterns

Lesson Book: page 38

- Circle the row of chocolates that has the correct order of whole (W) and half (H) steps for a major 5-finger pattern.



- Complete the major 5-finger patterns by drawing notes in the boxes. Circle each half step. Then write I under each tonic note and V under each dominant note.



- Draw a line from each half or whole step example to its matching name.



38

Fun Zone The Sports Page

The *Musical Times* newspaper has a new sports writer. You can read his article about an exciting baseball game by naming the intervals, filling in the blanks and completing the rhythm addition.



Learn

New handwritten news in public places as early as 59 B.C. in ancient Rome. The first regularly published newspaper began in Germany in 1609. Today, most newspapers use computers to lay out and design the printed pages. Some people even prefer to read their daily newspaper on the computer. Although news is also available on television and radio, written news is almost always more complete.

Last night's baseball game between the All Stars and the Super Stars was an exciting one! The

All Stars were up to bat first. The first player made it to base. The (name interval)

batter made it to base. The bases were loaded after the batter hit

a ground ball and was safe at first base. The batter hit a home run! By the bottom

of the inning, the score was tied to (add number of counts)

Theory 2A (22371)

Premier Piano Course: Performance Books

24

Lesson Book: page 37



Desert Gold

CD 29/30 GM 15

Moderately slow

1 *mp* An - cient cam - el car - a - vans, search - ing for des - ert

4 "gold,"* made their way a - cross the sand,

7 look - ing for salt to be sold, *mf* Hun - dreds in a

*The "gold" of the Sahara desert was salt. It was first found in the sand dunes in the 12th century. Since then, camel caravans have traveled from Timbuktu to the salt mines of Taoudeni, a journey of 500 miles that takes two weeks.

25

10 line cross the Sa - har - a to the mines.

13 *mp* Two weeks and five hun - dred miles

15 trav - ling a - cross wind-swept dunes, *p* leav - ing from old Tim - buk -

18 *rit.*

Premier Performer

Paint a sound picture of the scene. Play the RH a little louder.



Performance 2A (22368)

28

Lesson Book: pages 44-45

Runaway Stagecoach

CD 33/34 GM 17



Allegro

5 *f*

9 *mp*

13 *f* End here 2nd time

2nd time 8va - - - - -

Premier Performer

Imagine a chase scene in an old western movie as you play Runaway Stagecoach.

17 *p*

21 *mp*

25 *mf*

29 *f*

To end this piece, repeat the first page.

Performance 2A (22368)

16

Lesson Book: page 18

Trevi Fountain*

CD 15/16 GM 8



Moderately, with expression

5

9

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Premier Piano Course: Duet Books

Edited by Gayle Kowalchyk and E. L. Lancaster

- These duets can be used as supplementary material for any course of piano study.
- Written by America's leading pedagogical composers, these duets contain equally leveled parts for primo and secondo.
- Within each duet, melodic material is shared between the parts.
- Styles include ballad, blues, boogie, jazz, ragtime, and Latin.



Level 1B (44620)

Drum Circle (Dennis Alexander)
Gentle Breeze (Mike Springer)
Irish Festival (Carol Matz)
Little Latin Duo (Wynn-Anne Rossi)
The Metronome (Tom Gerou)
Red Robin Rag (Robert D. Vandall)
Scottish Shortbread (Martha Mier)
Switcheroo Boogie (Melody Bober)

Level 2A (44621)

Circus Capers (Martha Mier)
Drifting in Space (Wynn-Anne Rossi)
Knock Three Times (Tom Gerou)
Mountain Climbing (Melody Bober)
Reach for the Stars (Dennis Alexander)
Sunny Day Parade (Mike Springer)
Who's There? (Carol Matz)
You're It! (Robert D. Vandall)

Level 2B (44622)

The Carillon (Melody Bober)
Dance (Robert D. Vandall)
Dueling Fingers (Wynn-Anne Rossi)
Egyptian Princess (Martha Mier)
Gypsy Serenade (Dennis Alexander)
Spanish Nights (Tom Gerou)
Sunset Minuet (Mike Springer)
Waterfall Rag (Carol Matz)

Level 3 (44623)

Chasing the Wind (Robert D. Vandall)
Festival (Melody Bober)
Habanera (Arr. Carol Matz)
Just Chillin' (Martha Mier)
Northern Sky (Wynn-Anne Rossi)
Sunrise Samba (Mike Springer)
Tarantella Spiritoso (Dennis Alexander)
Valse gracieuse (Tom Gerou)

Level 4 (44624)

Bossa Brasilia (Dennis Alexander)
Caribbean Sunshine (Wynn-Anne Rossi)
Emoji Magic (Tom Gerou)
Mountain Serenity (Mike Springer)
Scenes from Barcelona (Martha Mier)
Smoke and Mirrors (Robert D. Vandall)
Symphony No. 40 (Theme from the 1st Movement) (Arr. Carol Matz)
Voyage on the High Seas (Melody Bober)

Level 5 (44625)

Canzonetta in E Minor (Dennis Alexander)
Gallo at Midnight (Melody Bober)
Harvest Hayride (Wynn-Anne Rossi)
Jazz Talk (Tom Gerou)
Reaching New Heights (Robert D. Vandall)
Rumba de la noche (Mike Springer)
Sonatina in C Major (Third Movement) (Arr. Carol Matz)
Starlight Interlude (Martha Mier)

Level 6 (44626)

Baltic Dance (Wynn-Anne Rossi)
Canon in D (Arr. Carol Matz)
Changing Times (Robert D. Vandall)
Friday Night Jazz (Melody Bober)
The Great Expanse (Tom Gerou)
Reflections in the Waves (Mike Springer)
Romance in A-flat Major (Dennis Alexander)
Wildflower Rag (Martha Mier)

4

Lesson Book: pages 12-13

Drum Circle

Secondo

Lively
Both hands one octave lower than written throughout

Dennis Alexander

5

Lesson Book: pages 12-13

Drum Circle

Primo

Lively
Both hands one octave higher than written throughout

Dennis Alexander

Duet 1B (44620)

16

Lesson Book: pages 30-31

Who's There?

Secondo

Moderato

Both hands one octave lower than written throughout

Carol Matz

Musical score for the Secondo part of 'Who's There?'. The score is in 4/4 time and consists of four systems of music. The first system starts with a treble clef and a bass clef, with a key signature of one flat. The tempo is Moderato. The first system includes a measure with a forte (f) dynamic and a measure with a mezzo-forte (mf) dynamic. The second system includes a measure with a mezzo-forte (mf) dynamic and a measure with a forte (f) dynamic. The third system includes a measure with a mezzo-forte (mf) dynamic and a measure with a forte (f) dynamic. The fourth system includes a measure with a mezzo-forte (mf) dynamic and a measure with a forte (f) dynamic. The score includes fingerings and articulation marks.

17

Lesson Book: pages 30-31

Who's There?

Primo

Moderato

Both hands one octave higher than written throughout

Carol Matz

Musical score for the Primo part of 'Who's There?'. The score is in 4/4 time and consists of four systems of music. The first system starts with a treble clef and a bass clef, with a key signature of one flat. The tempo is Moderato. The first system includes a measure with a mezzo-forte (mf) dynamic and a measure with a mezzo-forte (mf) dynamic. The second system includes a measure with a mezzo-forte (mf) dynamic and a measure with a mezzo-forte (mf) dynamic. The third system includes a measure with a mezzo-forte (mf) dynamic and a measure with a mezzo-forte (mf) dynamic. The fourth system includes a measure with a mezzo-forte (mf) dynamic and a measure with a mezzo-forte (mf) dynamic. The score includes fingerings and articulation marks.

Duet 2A (44621)

28

Lesson Book: pages 46-47

Spanish Nights

Secondo

Moderato

Both hands one octave lower than written throughout

Tom Gerou

Musical score for the Secondo part of 'Spanish Nights'. The score is in 3/4 time and consists of four systems of music. The first system starts with a treble clef and a bass clef, with a key signature of one flat. The tempo is Moderato. The first system includes a measure with a mezzo-forte (mf) dynamic and a measure with a mezzo-forte (mf) dynamic. The second system includes a measure with a mezzo-forte (mf) dynamic and a measure with a mezzo-forte (mf) dynamic. The third system includes a measure with a mezzo-forte (mf) dynamic and a measure with a mezzo-forte (mf) dynamic. The fourth system includes a measure with a mezzo-forte (mf) dynamic and a measure with a mezzo-forte (mf) dynamic. The score includes fingerings and articulation marks.

29

Lesson Book: pages 46-47

Spanish Nights

Primo

Moderato

Both hands one octave higher than written throughout

Tom Gerou

Musical score for the Primo part of 'Spanish Nights'. The score is in 3/4 time and consists of four systems of music. The first system starts with a treble clef and a bass clef, with a key signature of one flat. The tempo is Moderato. The first system includes a measure with a mezzo-forte (mf) dynamic and a measure with a mezzo-forte (mf) dynamic. The second system includes a measure with a mezzo-forte (mf) dynamic and a measure with a mezzo-forte (mf) dynamic. The third system includes a measure with a mezzo-forte (mf) dynamic and a measure with a mezzo-forte (mf) dynamic. The fourth system includes a measure with a mezzo-forte (mf) dynamic and a measure with a mezzo-forte (mf) dynamic. The score includes fingerings and articulation marks.

Duet 2B (44622)

Premier Piano Course: Pop and Movie Hits



Level 1A (34015)

Annie's Song
Bye, Bye Blackbird
It's a Small World
Mickey Mouse March
The Rose
Scooby Doo, Where Are You?
This Is It!
This Land Is Your Land
Trolley Song, The
Up Where We Belong
Whistle While You Work

Level 1B (34016)

(Meet) The Flintstones
Great Balls of Fire
Inspector Gadget
Over the Rainbow
Puff (The Magic Dragon)
Supercalifragilisticexpialidocious
Theme from "Ice Castles"
Theme from "Superman"
We're Off to See the Wizard
What a Wonderful World
Yo Ho (A Pirate's Life for Me)

Level 2A (34415)

Beauty and the Beast (from
Walt Disney's Beauty and
the Beast)
Catch a Falling Star
The Chicken Dance
Chim Chim Cher-ee
Happy Birthday to You
Heigh-Ho (from Snow White
and the Seven Dwarfs)
It's My Party
James Bond Theme
The Lion Sleeps Tonight
(We're Gonna) Rock Around
the Clock
Star Wars (Main Theme)
Wipe Out

Level 2B (34416)

The Entertainer
Hedwig's Theme
Home
Hooray for Hollywood
Itsy Bitsy Teenie Weenie
Yellow Polka Dot Bikini
Part of Your World
The Pink Panther
Pokémon Theme
Raiders March
When You Wish Upon a Star
A Whole New World

Lesson Book: pages 40-41

16

Over the Rainbow
(from the M-G-M Motion Picture *The Wizard of Oz*)

The classic song **Over the Rainbow** was sung by Judy Garland in the popular film *The Wizard of Oz*. It eventually became Garland's "signature song," meaning it was the most requested song during her live performances. The song was originally deleted by the executive producers of the film when they thought it "slowed down" the movie. The composer successfully argued that the song was an asset and it was put back into the movie.

Music by Harold Arlen
Lyric by E. Y. Harburg

Flowing

mf Some - where o - ver the rain - bow way

3 5 4 3

Duet: Student plays one octave higher.

1 17 **Flowing**
RH 11 13 15 17 19 21 23 25 27 29 31 33 35 37 39 41 43 45 47 49 51 53 55 57 59 61 63 65 67 69 71 73 75 77 79 81 83 85 87 89 91 93 95 97 99 101 103 105 107 109 111 113 115 117 119 121 123 125 127 129 131 133 135 137 139 141 143 145 147 149 151 153 155 157 159 161 163 165 167 169 171 173 175 177 179 181 183 185 187 189 191 193 195 197 199 201 203 205 207 209 211 213 215 217 219 221 223 225 227 229 231 233 235 237 239 241 243 245 247 249 251 253 255 257 259 261 263 265 267 269 271 273 275 277 279 281 283 285 287 289 291 293 295 297 299 301 303 305 307 309 311 313 315 317 319 321 323 325 327 329 331 333 335 337 339 341 343 345 347 349 351 353 355 357 359 361 363 365 367 369 371 373 375 377 379 381 383 385 387 389 391 393 395 397 399 401 403 405 407 409 411 413 415 417 419 421 423 425 427 429 431 433 435 437 439 441 443 445 447 449 451 453 455 457 459 461 463 465 467 469 471 473 475 477 479 481 483 485 487 489 491 493 495 497 499 501 503 505 507 509 511 513 515 517 519 521 523 525 527 529 531 533 535 537 539 541 543 545 547 549 551 553 555 557 559 561 563 565 567 569 571 573 575 577 579 581 583 585 587 589 591 593 595 597 599 601 603 605 607 609 611 613 615 617 619 621 623 625 627 629 631 633 635 637 639 641 643 645 647 649 651 653 655 657 659 661 663 665 667 669 671 673 675 677 679 681 683 685 687 689 691 693 695 697 699 701 703 705 707 709 711 713 715 717 719 721 723 725 727 729 731 733 735 737 739 741 743 745 747 749 751 753 755 757 759 761 763 765 767 769 771 773 775 777 779 781 783 785 787 789 791 793 795 797 799 801 803 805 807 809 811 813 815 817 819 821 823 825 827 829 831 833 835 837 839 841 843 845 847 849 851 853 855 857 859 861 863 865 867 869 871 873 875 877 879 881 883 885 887 889 891 893 895 897 899 901 903 905 907 909 911 913 915 917 919 921 923 925 927 929 931 933 935 937 939 941 943 945 947 949 951 953 955 957 959 961 963 965 967 969 971 973 975 977 979 981 983 985 987 989 991 993 995 997 999 1001 1003 1005 1007 1009 1011 1013 1015 1017 1019 1021 1023 1025 1027 1029 1031 1033 1035 1037 1039 1041 1043 1045 1047 1049 1051 1053 1055 1057 1059 1061 1063 1065 1067 1069 1071 1073 1075 1077 1079 1081 1083 1085 1087 1089 1091 1093 1095 1097 1099 1101 1103 1105 1107 1109 1111 1113 1115 1117 1119 1121 1123 1125 1127 1129 1131 1133 1135 1137 1139 1141 1143 1145 1147 1149 1151 1153 1155 1157 1159 1161 1163 1165 1167 1169 1171 1173 1175 1177 1179 1181 1183 1185 1187 1189 1191 1193 1195 1197 1199 1201 1203 1205 1207 1209 1211 1213 1215 1217 1219 1221 1223 1225 1227 1229 1231 1233 1235 1237 1239 1241 1243 1245 1247 1249 1251 1253 1255 1257 1259 1261 1263 1265 1267 1269 1271 1273 1275 1277 1279 1281 1283 1285 1287 1289 1291 1293 1295 1297 1299 1301 1303 1305 1307 1309 1311 1313 1315 1317 1319 1321 1323 1325 1327 1329 1331 1333 1335 1337 1339 1341 1343 1345 1347 1349 1351 1353 1355 1357 1359 1361 1363 1365 1367 1369 1371 1373 1375 1377 1379 1381 1383 1385 1387 1389 1391 1393 1395 1397 1399 1401 1403 1405 1407 1409 1411 1413 1415 1417 1419 1421 1423 1425 1427 1429 1431 1433 1435 1437 1439 1441 1443 1445 1447 1449 1451 1453 1455 1457 1459 1461 1463 1465 1467 1469 1471 1473 1475 1477 1479 1481 1483 1485 1487 1489 1491 1493 1495 1497 1499 1501 1503 1505 1507 1509 1511 1513 1515 1517 1519 1521 1523 1525 1527 1529 1531 1533 1535 1537 1539 1541 1543 1545 1547 1549 1551 1553 1555 1557 1559 1561 1563 1565 1567 1569 1571 1573 1575 1577 1579 1581 1583 1585 1587 1589 1591 1593 1595 1597 1599 1601 1603 1605 1607 1609 1611 1613 1615 1617 1619 1621 1623 1625 1627 1629 1631 1633 1635 1637 1639 1641 1643 1645 1647 1649 1651 1653 1655 1657 1659 1661 1663 1665 1667 1669 1671 1673 1675 1677 1679 1681 1683 1685 1687 1689 1691 1693 1695 1697 1699 1701 1703 1705 1707 1709 1711 1713 1715 1717 1719 1721 1723 1725 1727 1729 1731 1733 1735 1737 1739 1741 1743 1745 1747 1749 1751 1753 1755 1757 1759 1761 1763 1765

6

17

6

up high, there's a land that I

12

12

heard of once in a lul - la - by

17

17

Some - where o - ver the rain - bow skies

22

22

are blue, and the dreams that you

28

Move $\frac{3}{1}$

28

dare to dream real - ly do come true



Level 3 (36431)

Baby
Breakaway
Bridge Over Troubled Water
California, Here I Come
Colors of the Wind
Don't Stop Believin'
Looking Back (Love Theme
from *Glee*)
Raindrops Keep Fallin' on
My Head
Someday My Prince Will Come
Somewhere My Love
(Lara's Theme)
Splish Splash
Wipe Out

Level 4 (36432)

Batman
Be Our Guest (from Walt
Disney's Beauty and
the Beast)
Blue Moon
Cruella De Vil (from Walt
Disney's 101 Dalmations)
Endless Love
Gonna Fly Now
(Theme from *Rocky*)
Theme from "Ice Castles"
(Through the Eyes of Love)
Inspector Gadget (Theme)
New Soul
The Pink Panther
The Sound of Silence

Level 5 (37615)

And All That Jazz (from *Chicago*)
Anything Goes
(from *Anything Goes*)
At Last
Can You Feel the Love Tonight
(from Walt Disney's The
Lion King)
Dancing Queen
Don't Stop Believin'
How High the Moon
Maple Leaf Rag
Moondance
Rhapsody in Blue™
Summertime
(from *Porgy and Bess*®)
Take the "A" Train
Under the Sea (from Walt
Disney's The Little Mermaid)
The Wind Beneath My Wings

Level 6 (37616)

Beauty and the Beast (from
Walt Disney's Beauty and
the Beast)
Hero
I Got Rhythm
Love Story (Where Do I Begin?)
Theme from "New York,
New York"
The Notebook (Main Title)
The Prayer
Sealed with a Kiss
Swinging on a Star
(from *Going My Way*)
The Syncopated Clock
Take Five
Tiger Rag (Hold That Tiger)
What a Wonderful World
You Raise Me Up

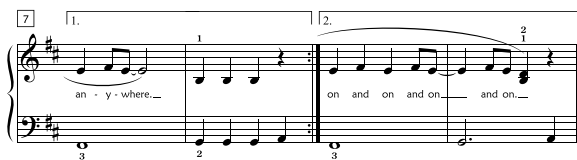
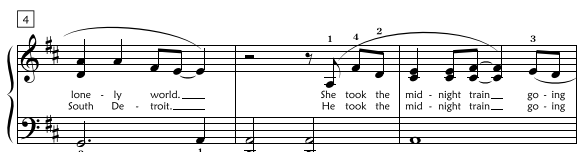
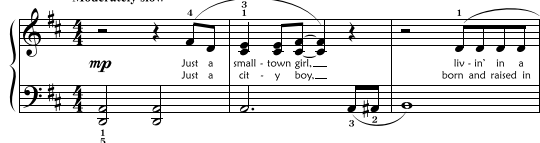
23

Lesson Book: pages 40-41

Don't Stop Believin'

Words and Music by
Jonathan Cain, Neal Schon and Steve Perry

Moderately slow



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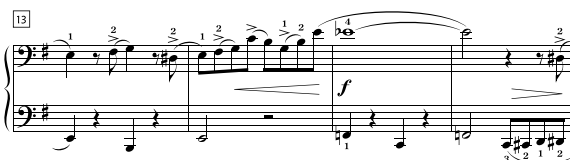
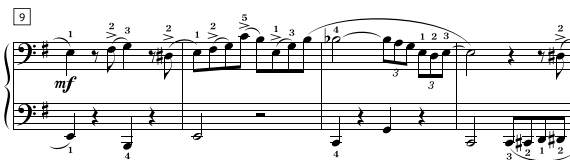
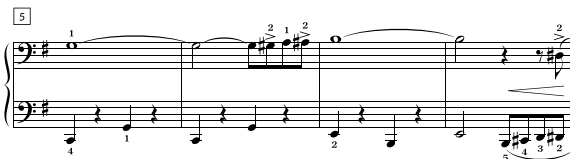
30

Lesson Book: pages 44-47

The Pink Panther

By Henry Mancini

Mysteriously (♩ - ♩ - ♩)



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Premier Piano Course: Jazz, Rags & Blues

By Martha Mier

16

Night Jazz

Music by Martha Mier
Words by Gayle Kowalchuk

Gently

1. Jazz
2. Chords

from
while

the
we

band
goes

o
at

ver
the

there,
starts.

Duet: Student plays two octaves higher.

Gently

pp

Jazz, Rags & Blues 1A (41038)



Lesson Book: pages 40-41

Walkin' Jazz

Martha Mier

Moderato

mf

mp

mf

mp

mf

mp

24

Lesson Book: page 38

A Little Ragtime

Martha Mier

With a steady beat

mf

mp

With a steady beat

mp

Duet: Student plays one octave higher.

Jazz, Rags & Blues 1B (41039)

28

Lesson Book: pages 44-45

Red Satin Jazz

Martha Mier

Allegro

mf

f

mp

mf

Jazz, Rags & Blues 2B (42426)

26

Lesson Book: pages 42-43

Natchez Blues

Martha Mier

Moderately slow

mp

Measures 1-13 of Natchez Blues. The piece is in 4/4 time and one sharp (F#). It is marked 'Moderately slow' and 'mp'. The score shows a piano accompaniment with a steady bass line and a melody in the right hand. Fingerings and dynamics are indicated throughout.

Jazz, Rags & Blues 3 (42380)

16

Lesson Book: pages 30-31

Jivin' on the Keys

Martha Mier

Moderately fast (swing style)

mf

Measures 1-13 of Jivin' on the Keys. The piece is in 4/4 time and one sharp (F#). It is marked 'Moderately fast (swing style)' and 'mf'. The score shows a piano accompaniment with a steady bass line and a melody in the right hand. Fingerings and dynamics are indicated throughout.

Jazz, Rags & Blues 4 (42879)

20

Lesson Book: pages 28-29

Sneaky Pete

Martha Mier

Moderately (♩ ♪ ♩ ♪)

mf

Measures 1-13 of Sneaky Pete. The piece is in 4/4 time and one sharp (F#). It is marked 'Moderately (♩ ♪ ♩ ♪)' and 'mf'. The score shows a piano accompaniment with a steady bass line and a melody in the right hand. Fingerings and dynamics are indicated throughout.

Jazz, Rags & Blues 5 (44142)

29

Lesson Book: pages 50-53

Brass Button Rag

Martha Mier

Moderately, with vigor

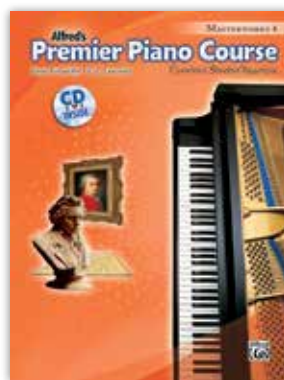
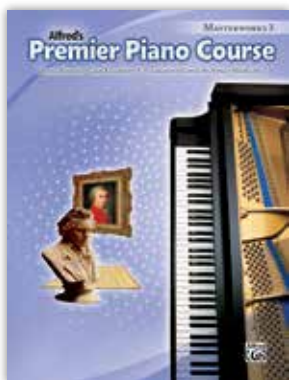
f

Measures 1-13 of Brass Button Rag. The piece is in 4/4 time and one sharp (F#). It is marked 'Moderately, with vigor' and 'f'. The score shows a piano accompaniment with a steady bass line and a melody in the right hand. Fingerings and dynamics are indicated throughout.

Jazz, Rags & Blues 6 (44350)

Premier Piano Course: Masterworks

Selected and Edited by Gayle Kowalchyk and E. L. Lancaster



Level 3 (40513)

- | | |
|--------------------------|------------------------------|
| Bagatelle (Diabelli) | Opening Act (Schytte) |
| The Bear (Rebikov) | The Setting Sun (J. C. Bach) |
| Celebration Boogie | Soldier's March (Köhler) |
| (Kowalchyk/Lancaster) | Song Without Words (Köhler) |
| The Chase (Gurlitt) | Spinning Around (Gurlitt) |
| Cloudy Day (Schytte) | The Spinning Wheel (Beyer) |
| Écossaise in G Major | Springtime Waltz (Breslaur) |
| (Schubert) | Starry Night (Schytte) |
| Folk Dance (Bartók) | Tarantella in D Minor |
| German Dance in D Major | (Goedicke) |
| (Haydn) | Trumpet Fanfare (Gurlitt) |
| Jazzy Trumpets (Gurlitt) | Waltz in C Major (Diabelli) |
| Little Dance (Schytte) | |

Level 4 (40514)

- | | |
|--------------------------------|------------------------------|
| Écossaise in G Major (Hässler) | Play Song (Bartók) |
| Etude in A Minor (Gurlitt) | Pleasant Morning, A |
| Etude in G Major (Schytte) | (Streabbog) |
| Fanfare (Duncombe) | Prelude in G Major (Kuhnau) |
| Fanfare in F Major | The Return (Gurlitt) |
| (Kirnberger) | A Serious Moment |
| German Dance in F Major | (J. C. Bach) |
| (Beethoven) | Sonatina in C Major |
| Gigue (Duncombe) | (First Movement) (Lynes) |
| Graceful Dance (Schytte) | Sonatina in G Major (Latour) |
| Jazzy Trumpets (Gurlitt) | Song (Bartók) |
| Minuet (Bartók) | Spanish Dance (Oesten) |
| Minuet in A Minor (Krieger) | Sunny Afternoon (Beyer) |
| The Old Fisherman (Gurlitt) | |

14

Springtime Waltz

CD 19/20

Emil Breslaur (1836–1899)
Op. 46, No. 25

Allegro
mf

5

9

13

Premier Performer Project the RH melody and play with a light touch to create an energetic mood.

6

A Serious Moment

CD 7/8

Johann Christian Bach
(1735–1782)

Andante
mp

5

9

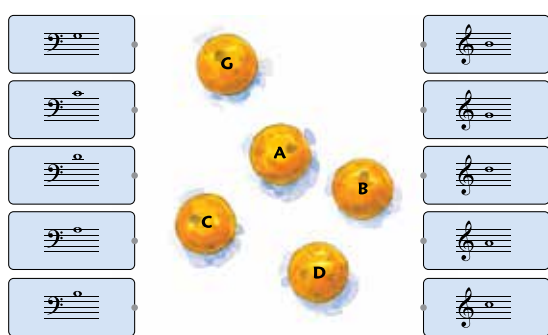
13

Premier Performer Think of this as a conversation between the RH and LH.

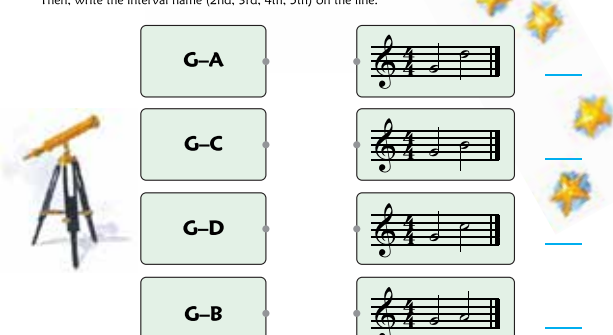
5
Lesson Book: pages 8-9

Note and Interval Review

1. Draw lines to connect each moon to two matching notes (one note in bass clef and one note in treble clef).



2. Draw lines to connect the intervals to the matching note names. Then, write the interval name (2nd, 3rd, 4th, 5th) on the line.

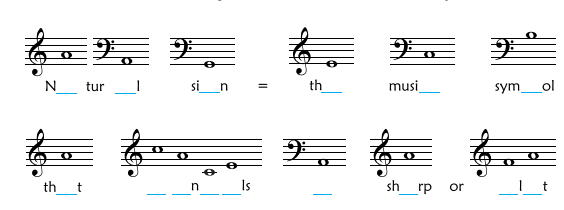


G-A
 G-C
 G-D
 G-B

18
Lesson Book: page 26

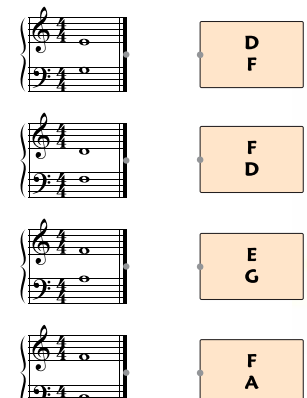
Natural Sign and Note Review

1. Name the notes to fill in the missing letters for the definition of the *natural* sign.





N _ tur _ l si _ n = th _ musi _ sym _ ol
 th _ t _ _ n _ ls _ sh _ rp or _ l _ t

2. Draw lines to connect the notes to the matching note names.



D
 F
 E
 F





Notespeller 2A (42682)

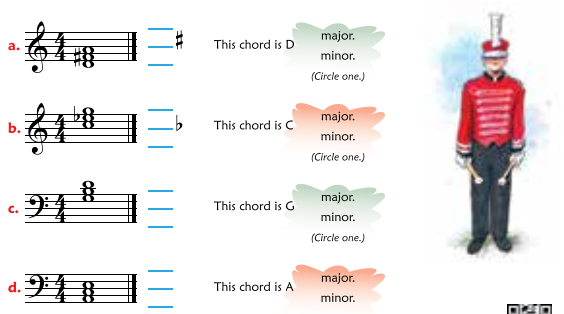
9
Lesson Book: pages 12-13

Major and Minor 5-Finger Patterns and Chords


1. Draw lines to connect the 5-finger patterns to the matching note names on a drum.



2. Name each note of the chords.



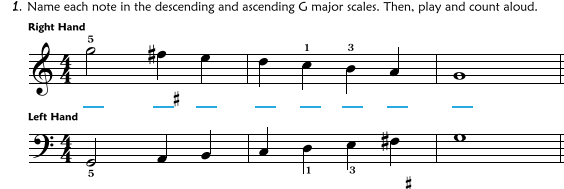
a. This chord is D major/minor. (Circle one.)
 b. This chord is C major/minor. (Circle one.)
 c. This chord is G major/minor. (Circle one.)
 d. This chord is A major/minor. (Circle one.)



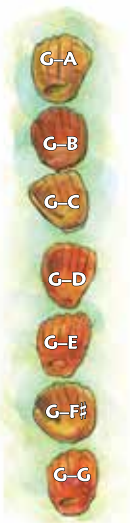
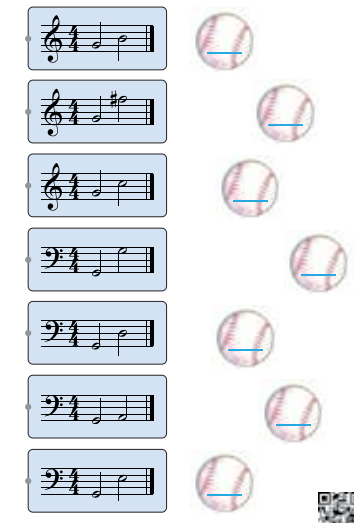

22
Lesson Book: page 31

G Major Scale

1. Name each note in the descending and ascending G major scales. Then, play and count aloud.



2. Draw a line to connect each interval to the matching note names on one of the baseball gloves. Then, write the interval name (2nd, 3rd, 4th, 5th, 6th, 7th, 8th) in the ball.

Notespeller 2B (42683)

Premier Piano Course: Sight-Reading

By Carol Matz and Victoria McArthur

4

Use with Alfred's Premier Piano Course,
Lesson Book 1A, page 37

Unit 1: Middle C and Bass F

Activity 1 Play the Note

Write the names of the notes in the boxes. Then, play each note using finger 2.

Activity 2 Play from Note-to-Note

Write the names of the notes in the boxes, then play.

Activity 3 Rhythm Challenge

Tap the rhythm on the closed keyboard cover or on your lap.
Count and keep a steady beat.

5

Activity 4 Play Without Stopping

Choose a tempo at which you can play with a steady beat.
Keep going, even if you play a wrong note or leave notes out.
Challenge: Play with a metronome (♩ = 100-120).

Desert Trails

Activity 5 Play Expressively

Circle all the tempo and dynamic markings.
Then play, making the music as expressive as you can.

Desert Hike

Moderately

Sight-Reading 1A (41040)

28

Lesson Book: page 43

Unit 13: Flats

Activity 1 Play the Note

Write the names of the notes in the boxes. Then, play each note using finger 2.

Activity 2 Play from Note-to-Note

Write the names of the notes in the boxes, then play.

Activity 3 Rhythm Challenge

Tap the rhythm on the closed keyboard cover or on your lap.
Count and keep a steady beat.

Activity 4 Play Without Stopping

Choose a tempo at which you can play with a steady beat.
Keep going, even if you play a wrong note or leave notes out.
Challenge: Play with a metronome (♩ = 92-112).

The Tadpole

Activity 5 Play Expressively

Circle all the tempo and dynamic markings.
Then play, making the music as expressive as you can.

The Frog

Moderately



Sight-Reading 1B (41041)

Unit 7: Tonic and Dominant of the G 5-Finger Pattern

Activity 1 Play the Note

Write the names of the notes in the boxes. Then, play each note using finger 2.

Activity 2 Play from Note-to-Note

Write the names of the notes in the boxes, then play.

Activity 3 Rhythm Challenge

Tap the rhythm on the closed keyboard cover or on your lap. Count and keep a steady beat.

Activity 4 Play Without Stopping

Choose a tempo at which you can play with a steady beat. Keep going, even if you play a wrong note or leave notes out. Challenge: Play with a metronome (♩ = 92-112).

Sunny Day Tune

Activity 5 Play Expressively

Circle all the tempo and dynamic markings. Then play, making the music as expressive as you can.

Rainy Day Tune

Sight-Reading 2A (42439)

Unit 8: Low C and High C

Activity 1 Play the Note

Write the names of the notes in the boxes. Then, play each note using finger 2.

Activity 2 Play from Note-to-Note

Write the names of the notes in the boxes, then play.

Activity 3 Rhythm Challenge

Tap the rhythm on the closed keyboard cover or on your lap. Count and keep a steady beat.

Activity 4 Play Without Stopping

Choose a tempo at which you can play with a steady beat. Keep going, even if you play a wrong note or leave notes out. Challenge: Play with a metronome (♩ = 80-100).

Forest Brook

Activity 5 Play Expressively

Circle all the tempo and dynamic markings. Then play, making the music as expressive as you can.

Hidden Waterfall

Sight-Reading 2B (42440)



Premier Piano Course: Christmas



Level 1A (30878)

Away in a Manger
Dance of the Reed Flutes
Go, Tell It on the Mountain
Good King Wenceslas
Jingle Bells
Jolly Old Saint Nicholas
O Come, All Ye Faithful
O Come, Little Children
O Come, O Come
Emmanuel
Up on the Housetop
We Three Kings of
Orient Are

Level 1B (30879)

Angels We Have Heard
on High
Coventry Carol
Dance of the Sugar-
Plum Fairy (from *The Nutcracker*)
Deck the Halls
God Rest Ye Merry,
Gentlemen
It's the Most Wonderful
Time of the Year
Jingle Bells
Russian Dance (Trépak)
(from *The Nutcracker*)
Silent Night
Toyland

Level 2A (30895)

Arabian Dance (from
The Nutcracker)
Bring a Torch, Jeannette,
Isabella
Ding, Dong, Merrily on High
It Came Upon the
Midnight Clear
Jingle Bells
The Little Drummer Boy
O Come, All Ye Faithful
Over the River and Through
the Wood
Ukrainian Bell Carol (Carol
of the Bells)
Up on the Housetop
We Wish You a
Merry Christmas

Level 2B (30896)

Away in a Manger
Deck the Halls/Sing We Now
of Christmas (Medley)
The First Noel
Frosty the Snowman
Hark! the Herald Angels Sing
The Holly and the Ivy
Jingle Bells
Joy to the World
Pat-a-Pan
Silent Night

6

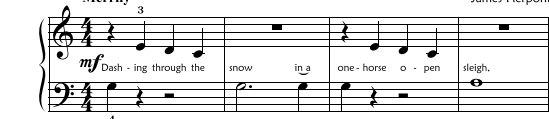


The title, *Jingle Bells*, probably refers to the bells on the collars of horses who were pulling sleighs through the winter snow. It has become one of the most popular songs sung during the Christmas season, even though the words do not mention the Christmas holiday.

Jingle Bells

Merrily

James Pierpont



Duet: Student plays one octave higher.



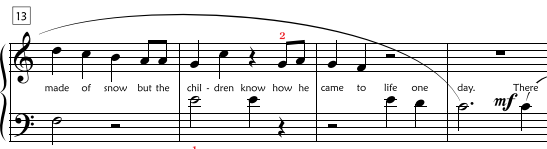
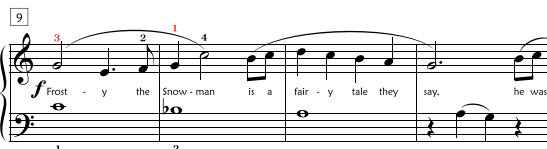
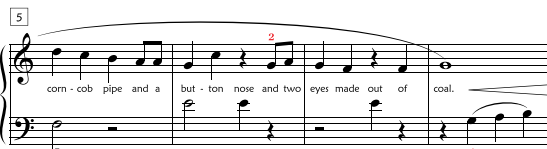
20

Frosty the Snowman



Frosty the Snowman was written by Americans Jack Rollins and Steve Nelson in 1950. It was recorded in the same year by Gene Autry and was later featured in an animated TV program. The song is very popular during the Christmas season even though the holiday is never mentioned.

Words and Music by
Steve Nelson and Jack Rollins



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Level 3 (32817)

Fum, Fum, Fum
God Rest Ye Merry,
Gentlemen
Good King Wencelas
I Heard the Bells on
Christmas Day
Jingle Bell Rock
Jingle Bells
Jolly Old Saint Nicholas
O Come, All Ye Faithful
O Little Town of Bethlehem
We Three Kings of
Orient Are
We Wish You a
Merry Christmas

Level 4 (32818)

Away in a Manger
Deck the Halls
The First Noel
Hark! the Herald
Angels Sing
Joy to the World
O Come, O Come,
Emmanuel
Rise Up, Shepherd,
and Follow
Russian Dance (Trépak)
(from *The Nutcracker*)
Santa Claus Is Comin'
to Town
Silent Night
Ukrainian Bell Carol (Carol
of the Bells)

Level 5 (36743)

Angels We Have Heard
on High
Auld Lang Syne
Gesu Bambino (The
Infant Jesus)
It Came Upon the
Midnight Clear
Jingle Bells
Let It Snow! Let It Snow!
Let It Snow!
March (from *The Nutcracker*)
O Christmas Tree
What Child is This?

Level 6 (36744)

Deck the Halls
Have Yourself a Merry
Little Christmas
Lo, How a Rose
E'er Blooming
Silent Night
Sleigh Ride
Still, Still, Still
Waltz of the Flowers
(from *The Nutcracker*)
We Wish You a
Merry Christmas

20



Russian Dance (Trépak) from *The Nutcracker*

Russian Dance (Trépak) is one of several dances performed consecutively in Tchaikovsky's ballet *The Nutcracker*. Its origin is a traditional Ukrainian folk dance. The music is used in the Walt Disney film *Fantasia*, wherein Cossack dancers from the original ballet are replaced by flowers. Orchids represent the female dancers, and thistles represent the male dancers.

Peter Ilyich Tchaikovsky

Quick, very lively

Measures 1-13 of the Russian Dance (Trépak) from The Nutcracker. The score is in 4/4 time, key of D major. It features a lively tempo and includes dynamic markings such as *f*, *p*, and *mf*. The piece is marked 'Quick, very lively'.

Christmas 4 (32818)

2



Silent Night

In 1818, just before Christmas, Father Joseph Mohr noticed that his church organ was damaged and unplayable. He needed something to sing on Christmas Eve, so he quickly wrote some lyrics and gave them to his organist, Franz Grüber. Mohr asked Grüber to compose a simple melody that could be accompanied by a few guitar chords. **Silent Night** was the result of their collaboration and has been translated into over 44 languages.

Franz Grüber

Flowing

Measures 1-13 of the Silent Night. The score is in 3/4 time, key of B-flat major. It features a flowing tempo and includes dynamic markings such as *mp* and *mf*. The piece is marked 'Flowing'.

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Christmas 6 (36744)

Alfred's Great Music & Musicians

Nancy Bachus and Tom Gerou

An Overview of Music History




Book 1 (39060)

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Unit 7

The Turn of the 20th Century

By the 20th century, developments in science and technology began to influence society and the arts. International communication allowed musicians to develop an awareness of cultures from around the world. Musical trends and styles changed quickly as composers explored new ideas. Many even wrote in multiple styles throughout their musical careers. The music was often a reaction against the overly emotional style of the Romantic period. Composers continued to use musical forms and instruments of the past but in new and unique ways.

Impressionism

At an art show in 1874, the painting *Impression, Sunrise* by Claude Monet (1840-1926) was described as unfinished—a sketch. Monet and other artists used brush strokes of pure color to show the reflection of light on objects. This style of art was called **Impressionism**.

The term was also used to describe the music of **Claude Debussy** (1862-1918). Inspired by a poem, his *Prelude to the Afternoon of a Faun* portrays the dreams and visions of a faun (a Roman god, half man and half goat) through unusual melody, harmony, and orchestration.

CD Track 16: *Prelude to the Afternoon of a Faun* (1894) by Claude Debussy



45

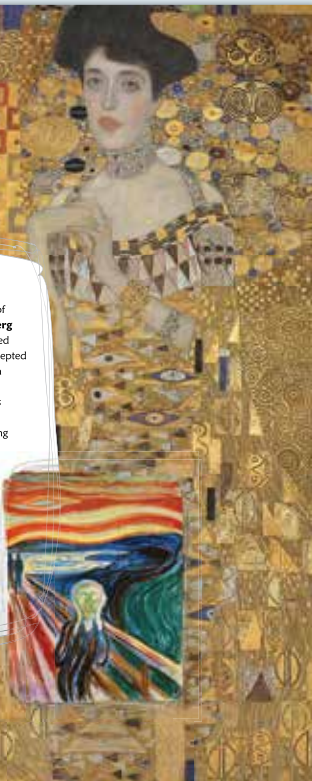
Expressionism

Influenced by new psychological studies of the subconscious mind, **Arnold Schoenberg** (1874-1951) developed a musical style called **Expressionism**. Schoenberg no longer accepted beauty as necessary. Instead, he used harsh musical dissonances to express powerful, yet personal, inner emotions. Schoenberg's *Pierrot Lunaire* uses a technique known as **sprechstimme**, a type of sung speech using approximate pitches and wide leaps.

CD Track 17: "Valse de Chopin" from *Pierrot Lunaire* (1912) by Arnold Schoenberg

In the Expressionist painting *The Scream* by Edvard Munch (1863-1944), fear is conveyed through the use of heavy brushstrokes, striking colors, and the distorted face.

The Scream (1893) by Edvard Munch



Book 1 (39060)

45

Jazz Influences

George Gershwin (1898-1937) began to work in the field of popular music at age 15 when he heard the African-influenced rhythms of jazz. He was one of the first musicians to be successful in both popular and serious music. Among his works are many Broadway musicals, piano concertos (*Rhapsody in Blue* and *Concerto in F*), the orchestral piece *American in Paris*, and an opera (*Porgy and Bess*).



In 1927, Gershwin went to Paris to study composition with the famous teacher Nadia Boulanger (1887-1979). She told him she could teach him nothing and encouraged him to continue his unique jazz-influenced style.

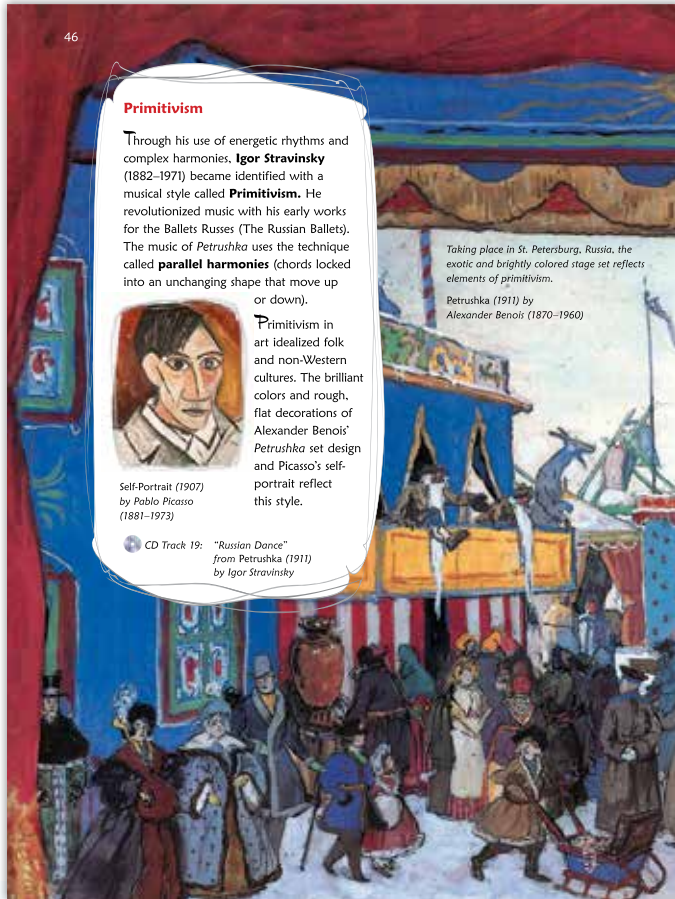
CD Track 18: *Rhapsody in Blue* (1924) by George Gershwin

A Premier Composer

Some 20th-century composers used forms favored by Classical composers, like sonatas and symphonies. This is known as **neoclassicism**.

Sergei Prokofiev (1891-1953) studied and conducted the symphonies of Haydn as a student. He decided to compose his first symphony in the style of Haydn, yet he used unexpected harmonies, wide melodic intervals, and other individual features. The third movement is a *vogtze*, which was a popular Baroque court dance. However, it certainly departs from the style of Haydn.



Primitivism

Through his use of energetic rhythms and complex harmonies, **Igor Stravinsky** (1882–1971) became identified with a musical style called **Primitivism**. He revolutionized music with his early works for the Ballets Russes (The Russian Ballets). The music of *Petrushka* uses the technique called **parallel harmonies** (chords locked into an unchanging shape that move up or down).



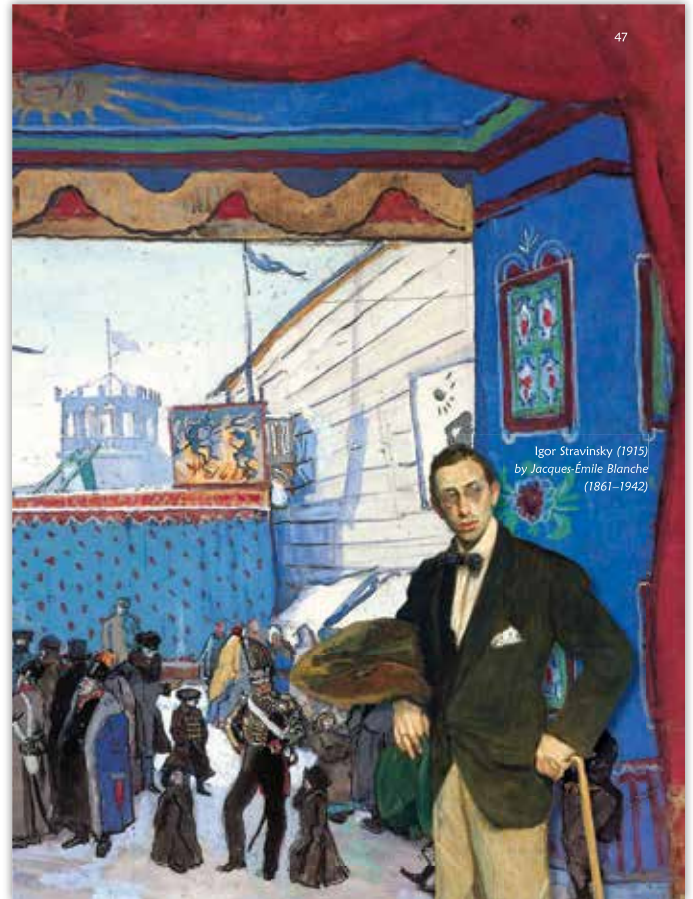
Self-Portrait (1907)
by Pablo Picasso
(1881–1973)

Primitivism in art idealized folk and non-Western cultures. The brilliant colors and rough, flat decorations of Alexander Benois' *Petrushka* set design and Picasso's self-portrait reflect this style.

CD Track 19: "Russian Dance" from *Petrushka* (1911) by Igor Stravinsky

Taking place in St. Petersburg, Russia, the exotic and brightly colored stage set reflects elements of primitivism.

Petrushka (1911) by Alexander Benois (1870–1960)



Igor Stravinsky (1915)
by Jacques-Émile Blanche
(1861–1942)

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Summary: The Turn of the 20th Century

Around the turn of the 20th century, there were many different musical styles. Some composers felt the extreme emotionalism of Romantic music needed to be limited.

- Most composers rejected Romantic tradition.
- Western musicians were introduced to art and music from different cultures.
- Many composers wrote in different, unique styles within their careers.
- Trends in the visual arts influenced music. Jazz (with its complex rhythms) and technology (especially music recordings) impacted the arts.
- Forms and instruments of the past were still used in the 20th century, but often in very different ways.

Listening Guide

CD Track 16: *Prelude to the Afternoon of a Faun* by Claude Debussy (Impressionism)

A flute playing a dreamy solo opens, followed by the harp and horns—unique colors for a concert hall in 1894.

CD Track 17: "Valse de Chopin" from *Pierrot Lunaire* by Arnold Schoenberg (sprechstimme)

The reciter's use of *sprechstimme* and the lack of traditional chords gives a surreal atmosphere.

CD Track 18: *Rhapsody in Blue* by George Gershwin (jazz-influenced concerto)

The opening of this concerto for piano and orchestra begins with a "wailing" clarinet.

CD Track 19: "Russian Dance" from *Petrushka* by Igor Stravinsky (Primitivism)

A full orchestra opens with the theme. Woodwinds, strings, and piano are featured in turn, along with exciting percussive effects.

modern grand piano

Word Scramble

Unscramble each composer's name to match his musical style:

- S U B S Y D E _ _ _ _ _
(Impressionism)
- G O C R E N S H E B _ _ _ _ _
(Expressionism)
- G E W N S H I R _ _ _ _ _
(Jazz Influence)
- V E K P R O F O I _ _ _ _ _
(Neoclassicism)
- K R I S T V A S N Y _ _ _ _ _
(Primitivism)

56

Answer Key

Teacher: You may cut and remove the answer key from the book.

Introduction Page 6:

- Western art music
- music notation
- style periods
- folk music

Unit 2 Page 18:

- monasteries and convents
- secular music
- polyphonic
- patron
- monophonic
- troubadour, minstrel, minnesinger
- sacred music
- non-religious music
- a person or organization that financially sponsors the arts
- music for church
- where monks and nuns live
- one voice
- travelling musicians from the Middle Ages
- many voices
- a highly decorated book of music from the Middle Ages

Unit 4 Page 30:

- SINFONIA**
 - A. a small country in Europe
 - B. **gathering together**
 - C. a type of melody
- SONATA**
 - A. **an instrumental piece**
 - B. a kind of harmony
 - C. a type of sacred music
- SONATA DA CAMERA**
 - A. early photography
 - B. **chamber sonata**
 - C. outdoor sonata
- CONCERTO GROSSO**
 - A. **alternating groupings of instruments**
 - B. a humorous piece
 - C. type of solo violin piece
- BAROQUE**
 - A. something not working
 - B. measures air pressure
 - C. **irregularly shaped pearl**

Unit 6 Page 42:

- MENDELSSOHN
- VERDI
- BERLIOZ
- SCHUMANN
- CHOPIN
- TCHAIKOVSKY

Unit 7 Page 48:

- DEBUSSY
- SCHNITTKE
- GERSHWIN
- PROKOFIEV
- STRAVINSKY

Unit 8 Page 54:

- Broadway
- postmodern
- synthesizer
- minimalism
- mixed media
- prepared piano

Unit 1 Page 12:

Unit 3 Page 24:

Unit 5 Page 36:

- F O R T E P I A N O
- S Y M P H O N Y
- S O N A T I N A
- H A Y D N
- M O Z A R T
- C O N C E R T O
- C R I S T O F O R I

Book 1 (39060)

Alfred's Great Music & Musicians

An Overview of Keyboard Composers and Literature

Nancy Bachus • Tom Gerou
Edited by Alberto Mendez

A Note to Teachers

The *Great Music & Musicians* series provides a foundation for understanding the major cultural periods, musical styles, and development of music through the ages. The books include art and listening examples to deepen understanding. Although not correlated page by page, Book 2 is appropriate for piano students in various levels of *Premier Piano Course* (based on the individual student's reading level). It also may be used with other piano methods and in group lessons.

The nine units in Book 2 provide overviews of major keyboard composers and literature, as well as information about the development of the piano and related cultural trends. Each unit ends with a short summary and a review activity. At the end of each unit is a *Listening Guide* that includes important keyboard compositions to reinforce the concepts presented. Recordings of these pieces are available online at alfred.com/GreatMusic2. Additional listening examples, many of which can be accessed on the Internet, are also suggested. Page 55 contains short biographies of famous pianists from the 19th, 20th, and 21st centuries. An **answer key** for the review activities is provided on page 56. It can be used to quickly check answers after completion of each review activity.

A Note to Students

Great Music & Musicians, Book 2 will take you on a musical journey throughout history. You will learn how the piano developed and the way this influenced composers and the music they wrote. As you travel through time, you will see important works of art and hear outstanding pieces of keyboard music. You will be able to apply what you learn about keyboard composers and literature to music that you are studying and performing. Enjoy your travels!

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Unit 3	Classical Keyboard Composers	13
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Premier Piano Course

Unit 2

Baroque Keyboard Composers

Heinrich Schütz (German, 1585–1672) was an organist and an influential composer of his time. After studying in Venice, Italy, with Giovanni Gabrieli, Schütz returned to Germany and combined the Italian style (alternating choirs and instrumentalists) with somber German traditions.

Dieterich Buxtehude (Danish, ca. 1637–1707) is known primarily for his organ works and evening concerts of organ and vocal music. His 19 **preludes and toccatas** form the core of his works.

Due to his popular *Canon in D*, **Johann Pachelbel** (German, 1653–1706) is well known today. In his lifetime, he was a prominent teacher, composer, and organist.



One of the most famous composers of his time,
Georg Philipp Telemann

(German, 1681–

1767) wrote over 4,000 compositions. Although he had no formal training, he could play several instruments and had even composed an opera by the age of 12. At the end of his life, he was employed by the city of Hamburg, the most prestigious music position in Germany. His best-known keyboard works are his *Fantasias* (pieces without a set form).

Book 2 (39063)

French Clavecin Music

From a family of French musicians, **François Couperin** (1668–1733) was an organist, composer, and teacher at the courts of Louis XIV (1638–1715) and Louis XV (1710–1774). Influenced by English virginalists and French lute music, he composed 27 collections of **clavecin** (French harpsichord) music. These pieces were examples of the newer **galant style** (having charm, elegance, and good taste). Couperin's book *The Art of Playing the Harpsichord* (1716) provides instruction on fingerings and ornaments.

Another French-court composer, **Jean-Philippe Rameau** (1683–1764), also composed keyboard works in galant style, but with greater emotion and technical brilliance.



erir



Élizabeth-Claude Jacquet de la Guerre (ca. 1665–1729) lived at the Court of Louis XIV, and she often performed and composed for the King.



Perspective view of the Chateau, Gardens, and Park of Versailles (1668) by Pierre Patel (1605-1676)

Book 2 (39063)

10

Johann Sebastian Bach

Known as one of the greatest composers of all time, **Johann Sebastian Bach** (German, 1685–1750) combined a variety of styles: German **polyphony** (many voices), French dances, and Italian concertos and sonatas. His compositions are seen as the high point of the Baroque period.

Bach was first taught by his father in Eisenach, Germany. Orphaned at age 10, he went to live with his older brother Johann Christoph, a pupil of Pachelbel. As a choirboy, young Bach learned about French dances, music, and customs.

Bach's first official position was as a church organist. He then composed and directed music for German courts in Weimar and Cöthen. For his last 27 years, Bach was employed by the city of Leipzig. His many responsibilities included providing music for city events, four churches, and festivals at the university. He also trained the choirboys and other students at the St. Thomas School.



Newly discovered portrait of J. S. Bach mentioned in letters of his son C. P. E. Bach

Background: Engraving of Weimar, Germany, where Bach was court organist and began composing The Well-Tempered Clavier



Bach's explanation of ornaments written in his own hand

Baroque Keyboard Instruments

The organ, harpsichord, and clavichord continued to be played into the Baroque Period (1600–1750). Harpsichord and clavichord keyboards had grown to four and a half octaves. Organ keyboards had less range since the pedal keyboard could play lower notes.

A double manual harpsichord

Dance Suites and Concertos

Baroque instrumental music was often inspired by court dances, with pieces frequently grouped into **suites**. Within each suite, the dances shared the same key but were different in tempo, meter, and character. Most keyboard suites included specific dances: **allemande**, **courante**, **sarabande**, and **gigue**. One or more optional dances (**minuet**, **gavotte**, and **polonaise**) could also be included. Bach's *French Suites*, *English Suites*, and *Partitas* follow this pattern.

Bach also wrote suites for solo violin, for solo cello, and for orchestra. His *Brandenburg Concertos* are written for orchestra with various solo instruments. His concertos for harpsichord (one, two, three, or four harpsichord soloists with orchestra) are the first concertos for solo keyboard(s).

Background: St. Thomas School, Leipzig, Germany, where Bach taught for many years

Manuscript from The Well-Tempered Clavier



The Well-Tempered Clavier and the Inventions and Sinfonias

Bach composed two collections titled *The Well-Tempered Clavier*. Each collection contains **preludes** (short introductory works) paired with **fugues** (pieces with independent voices). In each book of *The Well-Tempered Clavier*, there is a prelude and a fugue written for every major and minor key.

Bach also wrote 15 *Inventions* and 15 *Sinfonias* as teaching material for his students. At the beginning of the *Inventions*, Bach stated the purpose of these pieces: "to learn to play cleanly in two parts...then proceed...to three...to compose...to achieve a 'singing' style...and to acquire a taste for the elements of composition." Bach's works are identified by the **Bach-Werke-Verzeichnis (BWV)** catalogue numbers by Wolfgang Schmieder (German, 1901–1990).

For seven years, Bach directed a *Collegium Musicum* group of amateur musicians that met at a coffee house. They performed many of his secular (nonreligious) works. His harpsichord concertos were written for them.

Book 2 (39063)

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Summary: Baroque Keyboard Composers

- Italian, French, English, and German composers of the Baroque period developed their own distinct styles, but they also influenced each other.
- Johann Sebastian Bach was an important Baroque keyboard composer and virtuoso organist who held different positions in Germany.
- Italian composer Domenico Scarlatti wrote many brilliant keyboard sonatas.
- François Couperin and Jean-Philippe Rameau were two important French composers from the Baroque period, who wrote keyboard music in galant style.

Listening Guide

Track 3: "Gigue" from French Suite in G Major, BWV 816 by Johann Sebastian Bach (Baroque dance suite)

This final dance of the suite is in the unusual meter of $\frac{16}{8}$ but feels like it has four beats per measure. Listen for the recurring main theme as it is imitated in the different voices.

Track 4: Sonata in D Minor ("Pastorale"), K. 9 by Domenico Scarlatti (Baroque keyboard sonata)

This sonata has ornaments, scales, and wide leaps. It has two sections, each repeated.

Additional Listening: "Air and Variations" from Suite No. 5 in E major ("The Harmonious Blacksmith") by George Frideric Handel • Invention No. 8 in F Major, BWV 779, by Johann Sebastian Bach • Prelude and Fugue No. 2 in C Minor, BWV 847, from *The Well-Tempered Clavier*, Book 1, by Johann Sebastian Bach

Word Search

Find the words and circle them.

B P S C H Ü T Z R H
S U A P O D S K A A
C C X C F Ü J Y M N
O Y A T H N D I E D
U C P R E E I E A E
P B D J L H L X U L
E N A F N A U B D X
R G S C M N T D E H
I X A R H T Ü T E L
N F O L L X O B I G

BACH
BUXTEHUDE
COUPERIN
HANDEL
PACHELBEL
RAMEAU
SCARLATTI
SCHÜTZ

Johann Sebastian Bach

55

Famous Pianists

Alfred Brendel (Austrian, b. 1931) is a leading Beethoven interpreter. He performed complete cycles of the Beethoven sonatas throughout the world and recorded the first complete set of Beethoven's piano music.

Hans von Bülow (German, 1830–1894) was a famous conductor, virtuoso pianist, composer, and editor. A piano student of Liszt, he premiered Liszt's *Sonata in B Minor*, S. 178. Known for interpreting Beethoven's works, he was the first to perform all 32 piano sonatas in a series of concerts.

Ferruccio Busoni (Italian, 1866–1924) was a composer, pianist, conductor, editor, writer, and piano teacher. Busoni's concert transcriptions of works by Johann Sebastian Bach are frequently performed. The *Ferruccio Busoni Piano Competition* has been held every year since 1949 in Bolzano, Italy.

Van Cliburn (American, 1934–2013) won the first *International Tchaikovsky Competition*, held in 1958 in Moscow. He returned home to America to a celebratory parade in New York City, and he was a household name for many years. In 1962, the first *International Van Cliburn Competition* was held in Fort Worth, Texas. Held every four years, it has become one of the most prestigious piano competitions in the world.

Alicia de Larrocha (Spanish, 1923–2009) was one of the leading pianists of the 20th century. Her interpretations of works of Chopin, Ravel, and Mozart are highly praised. She is considered to be the greatest interpreter of Spanish piano music, particularly the works of Granados and Albéniz.

Glenn Gould (Canadian, 1932–1982) became known for his unique interpretations of Bach's keyboard music, especially his recordings of Bach's *Goldberg Variations*. He played concerts throughout the world and then retired suddenly from the stage. He continued to record music of many styles, striving for perfection.

Vladimir Horowitz (Russian, 1903–1989) was a virtuoso pianist who was acclaimed as having the most brilliant technique of all 20th-century pianists and is considered one of the greatest pianists of all time. He left Russia in 1925 and played concerts throughout the world until 1953. His next public concert was 12 years later in a dazzling Carnegie Hall recital. In 1986, he returned to Russia after 60 years for a concert that was broadcast internationally on television.

Wanda Landowska (Polish, 1879–1959) became known for her "authentic" harpsichord interpretations of Bach's works. As the piano became popular around 1800, fewer harpsichords were manufactured or played. Following serious study of the music of Rameau, Couperin, and Bach, Landowska researched European harpsichords and then had new ones built.

Lang Lang (Chinese, b. 1982) is a concert pianist with fame like a rock star. He has performed for heads of state throughout the world and for the opening of the 2008 Olympic Games. With a charismatic personality, he has been influential in making classical piano music appealing to young people.

Arthur Rubinstein (Polish, 1887–1982) was known for his interpretations of Romantic composers, especially Chopin. Like Chopin, he was born in Poland, was recognized as a child prodigy, and lived many years in Paris. He was believed by many to be the greatest Chopin interpreter of all time.

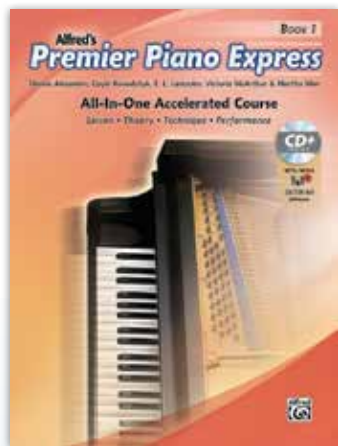
Artur Schnabel (Austrian, 1882–1951) performed all 32 Beethoven sonatas in London in 1927, and made the first complete recording a few years later. Called "the man who invented Beethoven," his performances, editions, and teaching still impact pianists today. Schnabel was also known as an interpreter of Franz Schubert's piano works.

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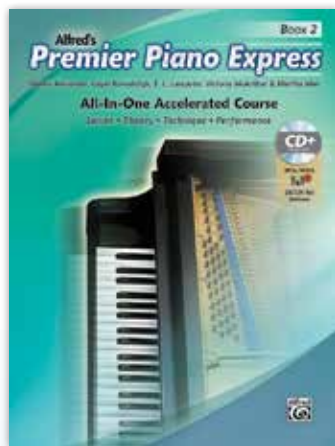
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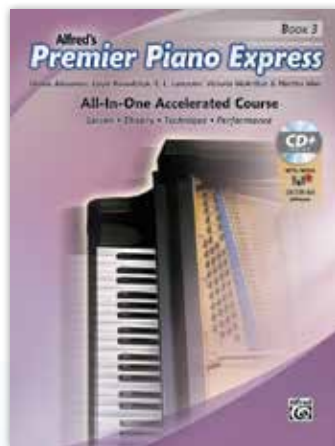
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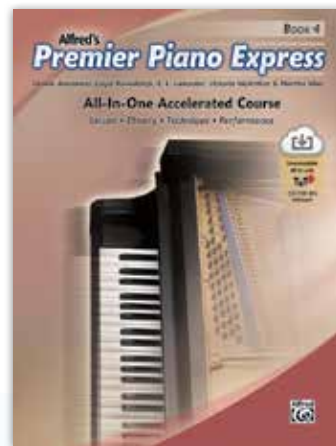
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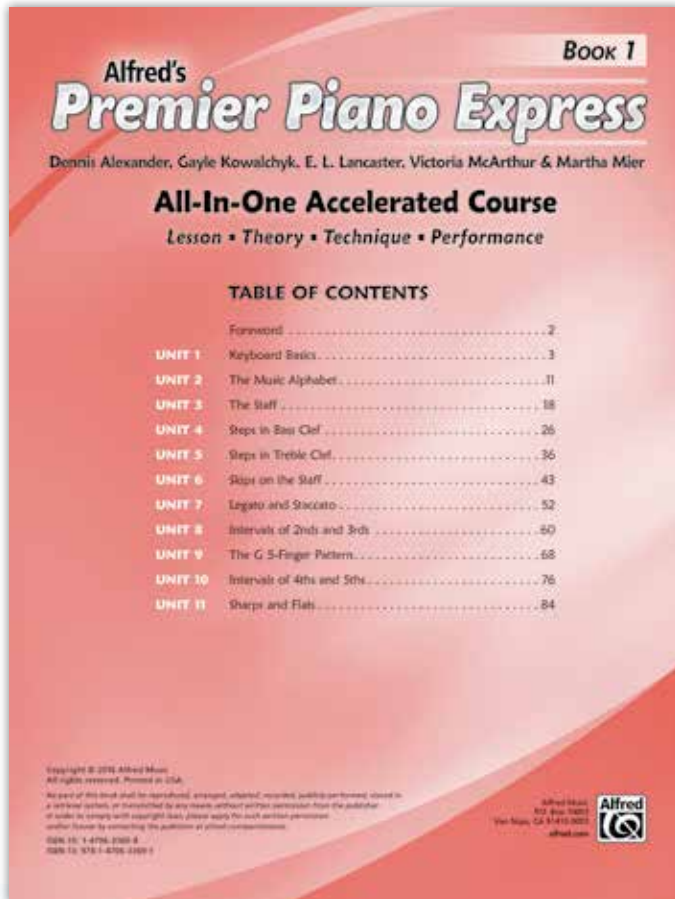


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26

UNIT 4 Steps in Bass Clef

Steps on the Staff
On the staff, a step moves up or down to the next line or space.

Stepping up
line to space

Stepping down
space to line

New Note G
Step up from Bass F
Bass G is written in the 4th space of the bass staff.

Skating

Gracefully

5 Name notes.

Duet: Student plays one octave higher.

Gracefully

Book 1 (45286)

34 UNIT 4: Steps in Bass Clef

Worksheet Steps in Bass Clef

1. A step down from Middle C is **B**. Using half notes, write B three times. Then add a bar line and a double bar.

Step Down

This **B** is a **line** note. (Circle one.)

2. A step down from B is **A**. Using half notes, write A three times. Then add a bar line and a double bar.

Step Down

This **A** is a **space** note. (Circle one.)

3. Write the 5-finger pattern stepping down from Middle C and stepping up from Bass F. Use quarter notes. Name each note.

Stepping Down from Middle C

Stepping Up from Bass F

4. Name each note. Then circle step up or step down.

a. **Step Up** **Step Down**

b. **Step Up** **Step Down**

c. **Step Up** **Step Down**

d. **Step Up** **Step Down**

Book 1 (45286)

UNIT 4: Steps in Bass Clef 35

Moving the Hand for LH Patterns
Move the hand down to play each pattern so that the same finger can play different notes.

Keeping Fit

5-Finger Fitness

1.

2.

3.

Book 2

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UNIT 8 Interval of a 6th

Written:

space to line

Played:

Skip 4

■ white keys
■ letter

Written:

line to space

Listen as you play melodic and harmonic 6ths. Stretch the hand slightly to play a 6th.

1. Name notes:

2. Name notes:

Growing ♩ 18

Moderato

Book 2 (45287)

UNIT 8: Interval of a 6th 49

Worksheet 6ths

- Write the alphabet letter that is up a 6th.
Example:
- Write the alphabet letter that is down a 6th.
- Draw a ✓ under all the 6ths on the staves and keyboards. Write the name of the interval under the others.

50 UNIT 8: Interval of a 6th

Sing Out the News! ♩ 19

Moderately, with energy

Book 2 (45287)

Book 3

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44

UNIT 6 D Major Scale and Chords

Preparation for D Major Scale

a. 

b. 

D Major Scale

The D major scale contains 8 notes—the D 5-finger pattern + 3 notes.

Half steps occur between notes 3–4 (F#–G) and 7–8 (C#–D).

In the D major scale, there are two sharps—F# and C#.



5-Finger Pattern + 3 Notes
D E F# G A B C# D

Playing the D Major Scale (Hands Separately)

Say the finger numbers as you practice slowly. Memorize the fingering.

Right Hand  Repeat 1 octave higher.

Left Hand  Repeat 1 octave lower.

Intervals in the D Scale

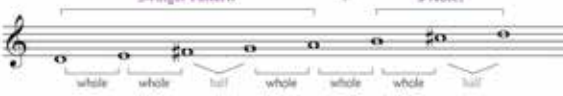


Book 3 (46067)

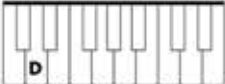
UNIT 6: D Major Scale and Chords 45

Worksheet D Major Scale

5-Finger Pattern + 3 Notes




- Half steps occur between notes _____ and _____.
- The sharps in the D major scale are _____ and _____.
- On the keyboard, write the letter names for the notes in the D major scale. Circle the keys that have a half step between them.




D


- Using whole notes, write the D major scale going up. Circle the notes that have a half step between them.



- On the blank lines above the notes, write the fingering for the RH D major scale. Then play.



- On the blank lines below the notes, write the fingering for the LH D major scale. Then play.




50 UNIT 6: D Major Scale and Chords


D. C. al Coda


D. C. al Coda is the abbreviation for Da Capo of Coda. It means go back to the beginning and play to the small 8. Then skip to the Coda, which means the ending or concluding passage.


Celebration Rag

With a steady beat









2nd time to Coda 8

Deliver left hand up for Coda 8

Book 3 (46067)

Book 4

Alfred's
Premier Piano Express

Dennis Alexander, Gayle Kowalchyk, E. L. Lancaster, Victoria McArthur & Martha Mier

All-In-One Accelerated Course
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Book 4 (46092)

UNIT 2: The Baroque Period and Sixteenth Notes in $\frac{3}{8}$ Time 13

Musical Style Periods: The Baroque Period (1600–1750)

Baroque means “irregularly shaped pearl.” The word Baroque was first used to describe the ornate architecture of the period, which had many twists and other decorations. Much of the music from the same period had ornate sounds created by embellishments or ornaments such as trills.

During the Baroque Period:

- Much music was composed for popular dances of the time, such as minuets and gavottes.
- The main keyboard instruments were the harpsichord with its plucked strings, the clavichord with its delicately struck strings, and the organ.
- Three important keyboard composers were Johann Sebastian Bach (1685–1750), George Frideric Handel (1685–1759), and Domenico Scarlatti (1685–1757). All three composers were born in the same year.

1607 The British settled in North America in Jamestown, Virginia.

1638 King Louis XIV (Mth) of France was born. He ruled for over 70 years and had a great impact on music and dance of the period.

1725 Johann Sebastian Bach compiled the Notebook for Anna Magdalena Bach, dedicated to his wife.

1741 George Frideric Handel composed the Messiah for chorus and orchestra. Even today it is performed frequently, especially at Christmas.

Play these melodies from the Baroque period. Count aloud.

1. Hallelujah Chorus (from Messiah) George Frideric Handel

Allegro

mf

2. Minuet (from Sonata in C Major) Domenico Scarlatti
K. 73: L. 217

Moderato

mf

14 UNIT 2: The Baroque Period and Sixteenth Notes in $\frac{3}{8}$ Time

Practice Plan

Because Baroque music often has independent lines (called counterpoint) being played at the same time, it is useful to practice in a certain way. Follow these suggestions while practicing Minuet in G Major.

■ **Section A (measures 1–16)**

1. Practice each hand separately, carefully observing the phrasing and staccato (lightly detached) marks.
2. On your lap, tap the rhythm of measures 7–8, 11–12, and 15–16 hands together. Then play, hands together.

■ **Section B (measures 17–32)**

1. Practice each hand separately, carefully observing the phrasing and staccato marks.
2. First, play the LH rhythm in measures 25–26 in three quarter notes. Then play, holding the half notes for two counts each. (Notice they overlap.)
3. On your lap, tap the rhythm of measures 25–32 hands together. Then play, hands together.

Minuet in G Major ♩4
(from the Notebook for Anna Magdalena Bach)

Christian Petzold (1677–c. 1733)*
BWV Anh. 114

Section A
Allegro moderato

mf

mp

* Although this piece is often said to be written by Johann Sebastian Bach (1685–1750), recent research suggests that it was composed by Christian Petzold, a German organist and composer.

Book 4 (46092)

94 UNIT 14: Solo Repertoire

Festival fantastico ♩29

Lento maestoso (slow and majestic)

f

molto rit.

Allegro scherzando

mf

mp

f

mp

mf

Alfred's Basic Adult Piano Course

This course is designed for the teenage or adult beginner who wishes to learn piano. It teaches chords for both hands, allowing the adult student to play more than single-note melodies. Musical pieces such as "The Entertainer," "Scarborough Fair," and "Greensleeves" make the learning experience more rewarding.

14

Melodic Intervals

Distances between tones are measured in **INTERVALS**, called 2nds, 3rds, 4ths, 5ths, etc. Notes played separately make a **melody**. We call the intervals between these notes **MELODIC INTERVALS**. Play these MELODIC 2nds & 3rds. Listen to the sound of each interval.

The following excerpts contain only repeated notes and MELODIC 2nds & 3rds.

AU CLAIRE DE LA LUNE

DYNAMIC SIGNS tell how loud or soft to play. **p** (piano) = soft

TISKET, A TASKET

mf (mezzo forte) = moderately loud

Level 1 (2236)

27

Warm-Up using C, G⁷ & F Chords

Practice SLOWLY at first, then gradually increase speed.

WHEN THE SAINTS GO MARCHING IN

(With RH MELODY & LH CHORDS)

INCOMPLETE MEASURE Some pieces begin with an incomplete measure. The first measure of this piece has only 3 counts. The missing count is found in the last measure! When you repeat the whole song, you will have one whole measure of 4 counts when you play the last measure plus the first measure.

March time

You are now ready to begin ADULT SACRED BOOK



94

Eighth Note Triplets

When three notes are grouped together with a figure "3" above or below the notes, the group is called a **TRIPLET**. The three notes of an eighth-note triplet group = one quarter note.

When a piece contains triplets, count "trip-a-let" or "one & then" or any way suggested by your teacher.

AMAZING GRACE

Moderately slow

p legato, with feeling

smile

**smile = sarre. This means continue playing in the same manner. In this case, continue to play triplets each time three eighth notes are joined with one beam.*

Level 1 (2236)

52

Sixteenth Notes

When one sixteenth note is written alone, it looks like this:

Sixteenth notes are usually in **pairs** or **groups of four**, written like this:

Four sixteenth notes are played in the time of **one quarter note**.

COUNT: 1 - a - a - a or 4 sixteenth notes

There can be 16 sixteenth notes in one measure of **COMMON (4) TIME!**

Play several times: first ADAGIO, then ANDANTE, then ALLEGRO MODERATO.

Two sixteenth notes are played in the time of **one eighth note**.

Play several times: first ADAGIO, then ANDANTE, then ALLEGRO MODERATO.

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- Teaches chord formation with exercises to reinforce the lesson
- Available for Levels 1 through 3

- Popular and familiar favorites mixed with tuneful originals
- Flexible for more ambitious students who want to play some of the great masterworks

56

Theme from **MUSETTA'S WALTZ**
(from "La Bohème")

Giacomo Puccini

Moderately slow

mf

a tempo

poco ritard.

Level 2 (2461)

11

Alberti Bass

This style of LH accompaniment takes its name from the 18th-century Italian composer, Domenico Alberti, who used it extensively in his keyboard music. It consists of broken chords played as follows:

This style was frequently used by almost all the "classical" composers, including Haydn, Mozart, Clementi and Beethoven. The following two examples of Alberti bass are from Mozart's Sonata in C Major, K. 545, and Clementi's Sonatina in D Major, Op. 36, No. 6.

Allegro W. A. Mozart

Allegro con spirito Muzio Clementi

The first line of the music below shows a basic I-IV-V7 progression in C major. The second line shows the corresponding Alberti bass. Practice each line several times before playing *SERENADE* (pages 12 and 13). Be sure to play the eighth notes evenly.

Chord Progression

Alberti Bass

Level 3 (2263)

62

"JUST FOR FUN" SECTION

This section (pages 62-73) contains pieces that are just a lot of fun to play! You may play from this section anytime you wish!

WHISTLIN' SAM

Andante moderato

p

LH staccato

See him slip-pin'

'Round the cor-ner; Must be Whist-lin' Sam!

Al-ways tip-pin' 'Round the cor-ner; Must be Whist-lin'

Sam! There he goes On tip-toes;

OPTIONAL: All pairs of eighth notes may be played long-short.

74

"AMBITIOUS" Section

This section (pages 74 through 93) would like to play well-known classics who are ambitious enough to apply! Each one of these pieces is possibly fully studied all of the preceding material in a little careful and patient practice very satisfying!

PRELUDE IN C MAJOR
from "The Well-Tempered Clavier," Vol. 1

Andante con moto

mf

Ped. simile

"con moto" means "with motion." Avoid holding back or dragging the tempo.

Level 3 (2263)

Alfred's Basic Adult Theory Book

10

The Time Signature

Assign with pages 12-13.

Music has numbers at the beginning called the **TIME SIGNATURE**.
The **TOP NUMBER** tells the number of beats (counts) in each measure.
The **BOTTOM NUMBER** tells the kind of note that gets **ONE** beat (count).

$\frac{4}{4}$ = 4 beats to each measure.
 $\frac{4}{4}$ = QUARTER NOTE gets ONE beat.

	NOTE	COUNT	TOTAL NUMBER OF COUNTS
QUARTER		"1"	1
HALF		"1 - 2"	2
WHOLE		"1 - 2 - 3 - 4"	4

1. In the box under each note, write the number of counts the note receives.

BAR LINES divide the music into MEASURES. Each measure in $\frac{4}{4}$ time has notes adding up to 4 counts.

2. Complete each measure by adding just one G to each, so the counts add up to 4:

3. Complete each measure by adding just one C to each, so the counts add up to 4:

4. Complete each measure by adding just one F to each, so the counts add up to 4:

39

Getting Ready for Eighth Notes

Assign with page 44.

This piece will prepare you to play **EIGHTH NOTES**.

1. Play at a very moderate speed. Count aloud, very evenly.
The sign over the G in the 6th measure is a **FERMATA** or "Hold" sign. Hold the note longer than its value. (Approximately twice its value is a good general rule.)

2. Play again, saying or singing the words.

SHOO, FLY, SHOO!

Brightly

Fly's a - buzz - in', Shoo, fly, shoo! Fly's a - buzz - in', Shoo, fly, shoo!

Fly's a - buzz - in', Shoo, fly, shoo! Don't buzz 'round my dar - lin'!

Eighth Notes

Assign with page 45.

Two eighth notes are played in the time of one quarter note.

To count music containing eighth notes, divide each beat into 2 parts:
count: "1 - &" or "quar - ter" for each quarter note;
count: "1 - &" or "2 - 8ths" for each pair of eighth notes.

COUNT: "1 - &, 1 - &" etc.
OR: "quar - ter, 2 - 8ths," etc.

1. Play at the same speed you played SHOO, FLY, SHOO! Count aloud.

2. Play again, saying or singing the words.

SKIP TO MY LOU!

Brightly

Lost my part - ner, Skip to my Lou! Lost my part - ner, Skip to my Lou!

Lost my part - ner, Skip to my Lou! Skip to my Lou, my dar - lin'!

Level 1 (2462)

23

Inverting Major & Minor Triads

Assign with pages 40-42.

Each triad in the left column is in **ROOT POSITION**.
The **TOP 3** triads are **MAJOR TRIADS**. The **bottom 3** are **MINOR TRIADS**.

1. Write the letter names on each keyboard in the middle column, showing the same triads in the **1st INVERSION**.

2. Write the letter names on each keyboard in the right column, showing the same triads in the **2nd INVERSION**.

3. Draw arrows pointing UP to the **ROOT** of each triad.

	ROOT POSITION	1st INVERSION	2nd INVERSION
MAJOR TRIADS			
MINOR TRIADS			

Write the 3 MAJOR TRIADS that use only WHITE KEYS.
ANSWER: _____ & _____

Write the 3 MINOR TRIADS that use only WHITE KEYS.
ANSWER: _____ & _____

Score 10 for each correct TRIAD. Score 22 for BONUS QUESTION (a).
Score 2 for each correct ARROW. Score 22 for BONUS QUESTION (b).
PERFECT SCORE = 200. YOUR SCORE: _____

13

Alberti Bass in $\frac{4}{4}$ Time in C Major

Assign with pages 52-53.

1. Write in the missing Alberti bass in $\frac{4}{4}$ time.

2. Play, carefully observing phrasing and dynamics.

Andante moderato
2nd time both hands five

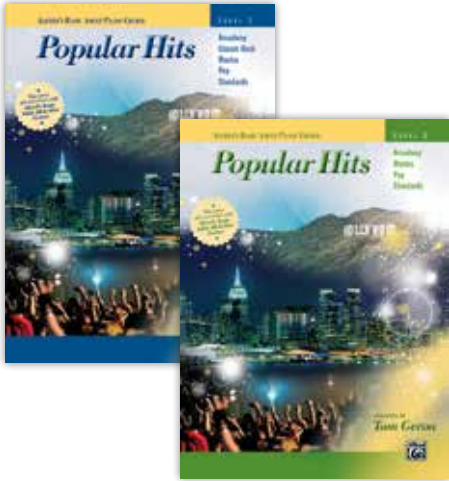
Level 2 (2118)

Level 3 (11745)

Alfred's Basic Adult Piano Course

Popular Hits

Arr. Tom Gerou



Level 1 (44697)

Best Day of My Life
Big Yellow Taxi
Bye Bye, Love
Clouds
Don't Stop Believin'
Everything Is Awesome
(Awesome Remix!!!)
Flicker

I Could Have Danced
All Night
I Got You Babe
I Love Paris
I'll Stand By You
James Bond Theme
Let It Go
Mamma Mia

Over the Rainbow
Raiders March
The Rose
Star Wars®
Take My Breath Away
A Teenager In Love
Try to Remember
You Raise Me Up

Level 2 (44698)

As Time Goes By
At Last
Bring It On Home to Me
Embraceable You
Everywhere You Look
Fever
Firework

Get Smart
Greatest Love of All
Havana
Hedwig's Theme
The Magnificent Seven
The Man I Love
Mia & Sebastian's Theme

My Funny Valentine
Princess Leia's Theme
They Can't Take That Away
from Me
The Wind Beneath My Wings
You'll Be Back

Greatest Hits



Level 1 (16505)

Beauty and the Beast
Blue Suede Shoes
Can You Feel the
Love Tonight
Edelweiss
Hello, Dolly!
I Left My Heart in
San Francisco
It's a Small World
Love Me Tender
Memory
My Heart Will Go On (Love
Theme from Titanic)
Nadia's Theme
On Broadway
Part of Your World
Puff the Magic Dragon
The Rainbow Connection
Rock Around the Clock
She Loves You
The Sound of Music
That's Amore (That's Love)
Tomorrow
What a Wonderful World
A Whole New World

Level 2 (16506)

Beauty and the Beast
Can You Feel the
Love Tonight
God Help the Outcasts
My Guy
My Heart Will Go On
(Love Theme from
Titanic)
Oh, Pretty Woman
One (from A Chorus Line)
People
Que Sera, Sera
Seventy Six Trombones
There's No Business Like
Show Business
This Is the Moment
Think of Me
The Way We Were
Yesterday

Level 3 (19660)

Blue Bayou
Can't Help Falling in Love
Getting to Know You
I Dreamed a Dream
I Love Lucy
My Funny Valentine
The Odd Couple
Puttin' on the Ritz
Reflection
She Loves You
Speak Softly, Love
(Love Theme)
Splish Splash
Till There Was You
A Time for Us
(Love Theme)
The Way We Were
When I Fall in Love
Where Do I Begin
(Love Theme)
Wishing You Were
Somehow Here Again
Written in the Stars
Y.M.C.A.
You'll Be in My Heart
(Pop Version)

Christmas Hits



Level 1 (17108)

The Christmas Song
(Chestnuts Roasting on
an Open Fire)
Frosty the Snow Man
Grandma Got Run Over by
a Reindeer
A Holly Jolly Christmas
(There's No Place Like)
Home for the Holidays
I'll Be Home for Christmas
Jingle-Bell Rock
Let It Snow! Let It Snow!
Let It Snow!
Merry Christmas Darling
Mister Santa
Rudolph the
Red-Nosed Reindeer
Silver Bells
We Need a Little Christmas
What Are You Doing
New Year's Eve?

Level 2 (17109)

The Christmas Song
(Chestnuts Roasting on
an Open Fire)
The Christmas Waltz
Do You Hear What I Hear
Happy Holiday
I Saw Mommy Kissing
Santa Claus
It's Beginning to Look
Like Christmas
Last Christmas
Let It Snow! Let It Snow!
Let It Snow!
A Marshmallow World
Mary, Did You Know?
Rockin' Around the
Christmas Tree
Santa Baby
Shake Me I Rattle
(Squeeze Me I Cry)
Silver Bells

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30

Harmonic 4ths & 5ths

Play these HARMONIC 4ths & 5ths. Listen to the sound of each interval.

JINGLE BELLS

Merrily

Book 1 (5753)

31

Measuring Harmonic 4ths & 5ths

1. Play these HARMONIC 4ths & 5ths. Say the name of each interval as you play.

2. In the empty boxes, write the names of the notes that complete these HARMONIC INTERVALS:

2nd < 3rd < 4th < 5th < 5th <

4th < 4th < 5th < 4th < 4th <

DUELING HARMONICS

3. Write the name of each harmonic interval in the box above it.
4. Play, saying the name of each interval.

128

Writing in the Key of A Minor (Relative of C Major)

Every MAJOR key has a RELATIVE MINOR key that has the same KEY SIGNATURE. The RELATIVE MINOR begins on the 6th TONE of the MAJOR SCALE.

A MINOR is the relative of C MAJOR. Both keys have the same key signature (no sharps, no flats). There are 3 kinds of minor scales: NATURAL, HARMONIC & MELODIC.

THE NATURAL MINOR SCALE: This scale uses only the tones of the relative major scale.

KEY OF A MINOR
Key Signature: no ♯, no ♭

ACCIDENTALS: Any sharp or flat not contained in the key signature is called an ACCIDENTAL.

THE HARMONIC MINOR SCALE: The 7th tone (G) is raised 1 half step, ASCENDING & DESCENDING.

2. Add accidental sharps needed to change these NATURAL MINOR scales into HARMONIC MINOR scales. 3. Play with hands separate.

THE MELODIC MINOR SCALE: In the ASCENDING scale, the 6th (F) & 7th (G) are raised 1 half step. The DESCENDING scale is the same as the NATURAL MINOR.

4. Add accidental sharps needed to change these NATURAL MINOR scales into MELODIC MINOR scales. 5. Play with hands separate.

6. (OPTIONAL) Play all of the above scales with hands together, in contrary motion.

Book 1 (5753)

129

An A Minor Chord Progression

THE STRANGER

This new chord progression includes the A minor chord and is often used in ballad-type Jazz/Rock music. The melody in the RH should be played in a legato (smooth) manner while the LH moves down the chord progression at a very steady tempo. First practice measures 1-4 with the LH alone.

This page is from Alfred's Jazz/Rock Adult Course by Bert Konowitz.

24

Theme from SOLACE (A Mexican Serenade)

Very slow march time
(long)

Scott Joplin

Book 2 (14514)

42

SCENE FROM THE BALLET, "SWAN LAKE"

Peter Ilyich Tchaikovsky (1840-1893) was a great Russian composer who found success in every musical medium, including symphonies, songs, opera, chamber music, instrumental and choral works, and ballet. There is no more popular large piano work than his famous Concerto in B-flat Minor, which American pianist Van Cliburn played when he won the International Piano Competition in Moscow in 1957. Tchaikovsky also gave the world its two most famous ballets: The Nutcracker and Swan Lake, from which this scene is taken.

KEY OF G MINOR*
Key Signature: 2 flats (B-flat & E-flat)

Tchaikovsky
adapted by P. M. L.

*REMINDER: G MINOR is the relative minor of the key of B-flat MAJOR.

Book 3 (14540)

67

Invert the Triads!

Each triad in the left column is in ROOT POSITION.

- Write the letter names on each keyboard in the right column, showing the same triad in the 1st INVERSION.
- Draw arrows pointing UP to the ROOT of each root position and 1st inversion triad. The first pair of triads is completed for you, as an example.

ROOT POSITION



1st INVERSION



- BONUS QUESTION: When a triad is in the 1st INVERSION, which note is on the BOTTOM?

ANSWER: ROOT THIRD FIFTH (Circle the right answer.)

Score 10 for each correct 1st INVERSION TRIAD.

Score 2 for each correct ANSWER.

Score 30 for BONUS QUESTION.

PERFECT SCORE = 100.

122

"AMBITIOUS" Section

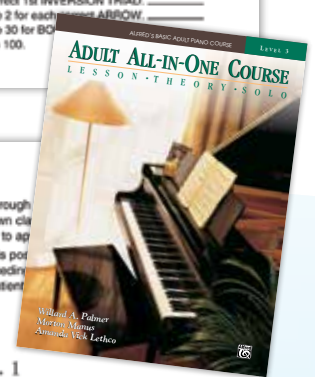
This section (pages 122 through 128) would like to play well-known classical pieces who are ambitious enough to attempt. Each one of these pieces is particularly challenging and has been fully studied all of the preceding material. Put in a little careful and patient practice and you will find it very satisfying!

PRELUDE IN C MAJOR from "The Well-Tempered Clavier," Vol. 1

Andante con moto*

Johann Sebastian Bach

*con moto means "with motion." Avoid holding back or dragging the tempo.



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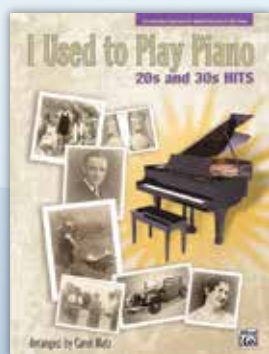
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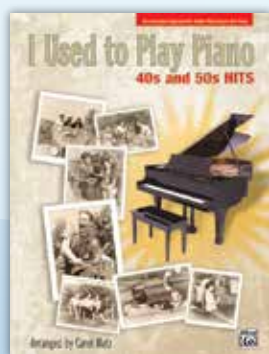
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Correlating Pop Books



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Singin' in the Rain
Five Foot Two, Eyes of Blue
Over the Rainbow
Ain't Misbehavin'
It Don't Mean a Thing (If It Ain't Got That Swing)
Let's Call the Whole Thing Off
They Can't Take That Away from Me
As Time Goes By
Anything Goes
I Get a Kick Out of You
I Got Rhythm
Rhapsody in Blue



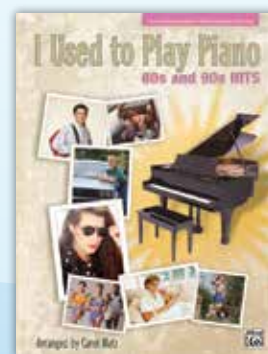
40s and 50s Hits (31400)

Blue Moon
Cruella de Vil
Cry Me a River
Great Balls of Fire
I Could Have Danced All Night
Laura
Misty
Music! Music! Music! (Put Another Nickel In)
My Funny Valentine
(We're Gonna) Rock Around the Clock
Satin Doll
That's Entertainment



60s and 70s Hits (31401)

Gonna Fly Now
It's My Party
James Bond Theme
Killing Me Softly with His Song
The Lion Sleeps Tonight
Old Time Rock & Roll
The Rose
Somewhere My Love
Star Wars®
Theme from "New York, New York"
When a Man Loves a Woman
Wipe Out
Star Wars (Main Theme)
Wipe Out



80s and 90s Hits (31402)

Blue Moon
Cruella de Vil
Cry Me a River
Great Balls of Fire
I Could Have Danced All Night
Laura
Misty
Music! Music! Music! (Put Another Nickel In)
My Funny Valentine
(We're Gonna) Rock Around the Clock
Satin Doll
That's Entertainment



Take Note... (A Note Reading Review)

Note Names

Notes on the staff indicate **pitch**—the *highness* or *lowness* of the music tones.

Notes are named after the first seven letters of the alphabet: **A B C D E F G**

Key Names

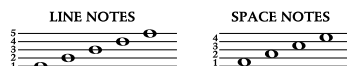
Starting with the lowest white key, the piano keyboard has 88 keys, named A–G, in order.

The key names repeat over and over. (Some electronic instruments have fewer keys.)



Notes on the Staff

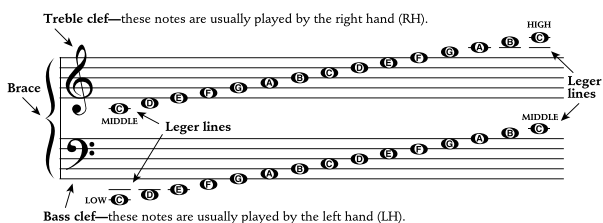
Music is written *on* the 5 lines and *in* the 4 spaces of the staff.



Notes are written on the staff in **treble clef** or **bass clef**.

Treble and bass staves are connected by a **brace** to make the **grand staff**.

Leger lines are used above and below the staff to expand its range.



What Do You Remember? Part Three

1. Write the names of the notes on the lines. Then, play the patterns on the keyboard.



I Used to Play Piano (22166)



Unit Four

MOONLIT SHORES

Just the Facts

Key: C major (no #s or bs)

Tempo: Moderato

Dynamics: *mp*, \leq , \geq , *f*, *mf*, *p*, *pp*

Other: , slur, simile, poco rit.,
a tempo, più, tie



Unit Eleven



CANON

Just the Facts

Key: C major (no #s or bs)

Tempo: Andante

Dynamics: *p*, $\text{ $\textless\textless$ }, \textit{mp}, \textit{mf}, \textit{f}$, $\text{ $\textgreater\textgreater$ }$

Other: , slur, finger substitution 5-4,
phrase, , poco rit., 

Johann Pachelbel
Arr. by Carol Matz



I Used to Play Piano (22166)

PIANO 101

E. L. Lancaster and Kenon D. Renfrow

An Exciting Group Course for Adults Who Want to Play Piano for Fun!

- Great for college non-music majors or continuing education classes
- Effective in private lessons
- A comprehensive approach to functional musicianship at the keyboard
- Includes repertoire, theory, technique, sight-reading, harmonization from lead sheets, ear training, and ensemble pieces
- Fully supported by CDs and General MIDI Disk accompaniments
- Accompaniments from simple drum patterns to full orchestrations
- Accompaniments that add musical interest and motivate students
- Technology to help students turn music of all styles into artistic performances



G Position

UNIT SEVEN

Objectives

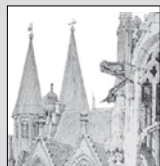
Upon completion of this unit the student will be able to:

1. Expand the reading range by playing in G Position and in G Position an octave higher in the left hand.
2. Identify additional musical concepts (accent sign, pianissimo) and apply them to performance at the keyboard.
3. Identify melodic and harmonic intervals of 2nds, 3rds, 4ths and 5ths on the staff, and perform them on the keyboard.
4. Tap two-part rhythm patterns.
5. Aurally distinguish intervals of 2nds, 3rds, 4ths and 5ths in G Position.

Assignments

Week of _____
Write your assignments for the week in the space below.

Did You Know?

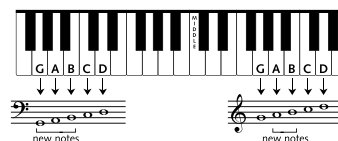


Church Music

Western music as we know it grew out of the early church. The practice of singing during religious services can be traced back to ancient Jewish temples. Portions of the Book of Psalms, written as early as 1,400 years before Christ, refer specifically to singing. As the liturgy of the church later became standardized, almost all faiths began singing these liturgies in plainchant. Plainchant, which later became known as Gregorian chant (named after Pope Gregory the Great), was the first type of music to be written down using a primitive system of notation. During the Reformation in Germany in the early 16th century, the Lutheran church began singing hymns as we know them today. The church is still one of the most accessible venues for amateur musicians to sing and make music.

G Position on the Staff

New notes are G A B in bass clef; A B in treble clef.



Accent Sign



An accent sign over or under a note means play that note louder.

SOLO REPERTOIRE

2-26 (64)

Midnight Shadows

E. L. Lancaster

Mysteriously

Key of D Major

UNIT SIX

Objectives

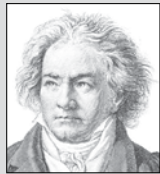
Upon completion of this unit the student will be able to:

1. Play the D major scale and arpeggio using traditional fingerings.
2. Build and play the primary chords in close position in the key of D major.
3. Sight-read music that uses primary chords in the key of D major.
4. Aurally identify incorrect notes in the D major scale.
5. Aurally distinguish I, IV and V7 chords in the key of D major.
6. Perform solo repertoire in the key of D major.

Assignments

Week of _____
Write your assignments for the week in the space below.

Did You Know?



Ludwig van Beethoven

Ludwig van Beethoven (1770–1827) bridged the gap between the Classical period and the Romantic period. Beethoven was born in Bonn, yet spent much of his life in Vienna. Beethoven was committed to imposing his will on the world through his music. Biographers often describe his horrible disposition, unconventional lack of manners and disgruntled appearance. Yet his works generally are regarded as musical masterpieces. Among his works are 9 symphonies, 5 piano concertos, 16 string quartets, 32 piano sonatas, 2 masses, 10 overtures, 10 sonatas for violin and piano, 5 sonatas for cello and piano, a violin concerto, an opera and numerous miscellaneous works. When his ninth symphony was performed in 1824 in Vienna, Beethoven was already deaf. On the platform with his back to the audience, he was unaware of their response until he turned and saw the enthusiastic applause.

48 Unit 6 ■ Key of D Major

SOLO REPERTOIRE

Turkish March

from *The Ruins of Athens*

Ludwig van Beethoven (1770–1827)
Op. 113
arr. E. L. Lancaster

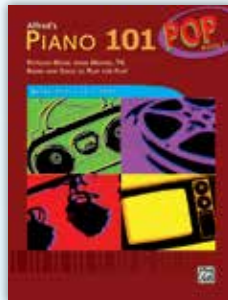
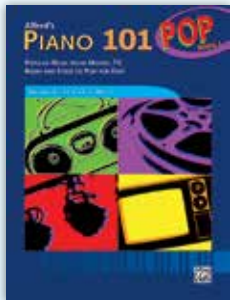
♩ 3-37 (86)
Allegretto

Key of D Major ■ Unit 6 53

Book 2 (14591)

Correlating Pop Books

Arr. Carol Matz



Book 1 (30007)

This Land Is Your Land
Can You Feel the Love Tonight
(from Walt Disney's *Aladdin*)
James Bond Theme
Part of Your World (from Walt Disney's *The Little Mermaid*)
Theme from "New York, New York"
Ding-Dong! The Witch Is Dead
Beauty and the Beast
(from Walt Disney's *Beauty and the Beast*)
(We're Gonna) Rock Around the Clock
Take My Breath Away
What a Wonderful World
Old Time Rock & Roll
The Lion Sleeps Tonight
Wipe Out

Book 2 (30008)

Arabian Nights
(from Walt Disney's *Aladdin*)
When a Man Loves a Woman
Over the Rainbow
Star Wars® (Main Title)
Rhapsody in Blue™
The Imperial March
(Darth Vader's Theme)
Cruella De Vil (from Walt Disney's *101 Dalmations*)
Killing Me Softly with His Song
(Meet) The Flintstones
The Wind Beneath My Wings
Summertime
(from *Porgy and Bess*)

24

Use with Unit 12, pages 101–109.

What a Wonderful World

Words and Music by
George David Weiss and Bob Thiele
Arranged by Carol Matz

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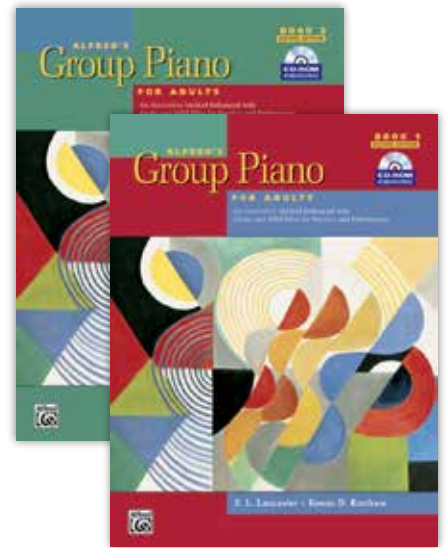
Pop Book 1 (30007)

ALFRED'S Group Piano FOR ADULTS

BOOKS 1 & 2

Selected by E. L. Lancaster and Kenon D. Renfrow

- Designed for college non-keyboard music majors
- 26 units in each book, designed to be covered in one week
- Balance of new information and materials that reinforce previously presented concepts in each unit
- Reading, solo repertoire, technique, harmonization, accompaniments, score reading, and ensembles
- Fully supported by a CD-ROM containing both audio files and MIDI files
- Audio files and MIDI files with over 500 accompaniments and practice exercises
- Accompaniments ranging from simple rhythm patterns to full orchestrations



Unit 6 Minor Five-Finger Pattern Review

Objectives

**Upon completion of this unit
the student will be able to:**

1. Play minor five-finger patterns and minor triads beginning on any key.
2. Perform solo repertoire that utilizes minor five-finger patterns.
3. Sight-read and transpose melodies in minor five-finger patterns.
4. Harmonize minor melodies with tonic and dominant tones as an accompaniment.
5. Perform duet repertoire with a partner.
6. Improvise melodies in minor five-finger patterns as the teacher plays an accompaniment.

Assignments

Week of _____

Write your assignments for the week in the space below.

Solo Repertoire

C This time signature is **alla breve**, sometimes called “cut time.” This indicates $\frac{2}{2}$ time. Count *one* for each half note, etc.

Before playing:

- Map the piece using *D.C. al Fine* and *Fine*.
 - Locate and mark the measures where both hands change to a different position.
 - Tap the rhythm with both hands.
- While playing:**
- Maintain a staccato touch throughout the piece.
 - Observe the dynamics for an exciting performance!

TOCCATINA

E. L. Lancaster

[illegible]

Alfred's Group Piano for Adults: Popular Music Books

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Popular Solo Repertoire	Page	Correlating Unit in Alfred's Group Piano for Adults
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Home	54	25
I Got Rhythm	14	7
Inspector Gadget (Main Title)	28	13
Let It Go (from Walt Disney's <i>Frozen</i>)	32	15
My Funny Valentine (from <i>Babes in Arms</i>)	48	22
Over the Rainbow (from <i>The Wizard of Oz</i>)	8	5
The Pink Panther (from <i>The Pink Panther</i>)	40	18
Star Wars® (Main Theme)	4	3
Summertime (from <i>Porgy and Bess</i>)	34	16
Theme from <i>New York, New York</i>	16	8
Theme from <i>Superman</i>	12	6
We're Off to See the Wizard (from <i>The Wizard of Oz</i>)	20	9
A Whole New World (from Walt Disney's <i>Aladdin</i>)	46	21
Wipe Out	38	17
Yo Ho! (A Pirate's Life for Me) (from Walt Disney's <i>Pirates of the Caribbean</i>)	6	4
You Raise Me Up	52	24

Lead-Sheet Harmonizations		
Baby	10	5
Breakaway	37	17
Bridge Over Troubled Water	51	23
Don't Stop Believin'	43	20
Happy Birthday to You	27	12
Hopelessly Devoted to You (from <i>Grease</i>)	18	8
The House of the Rising Sun	19	9
Killing Me Softly	50	23
Mamma Mia (from <i>Mamma Mia!</i>)	31	14
Puff (The Magic Dragon)	11	6
The Sound of Silence	36	16
This Land Is Your Land	26	12

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California, Here I Come	6	2
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Colors of the Wind (from Walt Disney's <i>Pocahontas</i>)	38	15
Don't Stop Believin'	41	17
Downton Abbey Theme (from <i>Downton Abbey</i>)	25	9
How High the Moon	36	14
Mia & Sebastian's Theme (from <i>La La Land</i>)	32	12
Rhapsody in Blue™	58	25
Singin' in the Rain (from <i>Singin' in the Rain</i>)	4	1
The Sound of Silence	16	6
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You'll Be Back (from the Broadway musical <i>Hamilton</i>)	49	21

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Aquarius (from <i>Hair</i>)	44	18
The Ballad of Gilligan's Island (from <i>Gilligan's Island</i>)	28	10
Blowin' in the Wind	15	5
Fascinating Rhythm	61	26
Fly Me to the Moon	23	7
It Was a Very Good Year	8	3
Love Story (Where Do I Begin)	40	16
Misty	24	8
Open Arms	48	20
Stairway to Heaven	56	23
Star Dust	57	24
Take Me Home, Country Roads	52	22
Try to Remember (from <i>The Fantasticks</i>)	34	12
Weekend in New England	19	6
You Raise Me Up	35	13

18

Use with Unit 8, pages 106–119.

Lead-Sheet Harmonization

Harmonize "Hopelessly Devoted to You" with root position chords. Play each chord two times per measure.

Hopelessly Devoted to You
(from *Grease*)

Words and Music by John Farrar

Moderately slow

Cm

There's no - where to hide since you pushed my love a -

mp

4 F Bb Ddim

side. I'm out of my head, hope - less - ly de -

8 G Cm Adim

vot - ed to you, hope - less - ly de -

12 D+ Gm C

vot - ed to you,

17 Cm D Em Bb

hope - less - ly de - vot - ed to you.

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Popular Music, Book 1 (46270)

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Downton Abbey Theme (from <i>Downton Abbey</i>)	25	9
How High the Moon	36	14
Mia & Sebastian's Theme (from <i>La La Land</i>)	32	12
Rhapsody in Blue™	58	25
Singin' in the Rain (from <i>Singin' in the Rain</i>)	4	1
The Sound of Silence	16	6
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Try to Remember (from <i>The Fantasticks</i>)	34	12
Weekend in New England	19	6
You Raise Me Up	35	13

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Popular Solo Repertoire

Mia & Sebastian's Theme

(from *La La Land*)

Moderately slow, expressively

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Popular Music, Book 2 (46289)

Alfred's Group Piano for Adults: Ensemble Music Books

ENSEMBLE MUSIC, BOOKS 1 & 2

Selected by E. L. Lancaster and Kenon D. Renfrow

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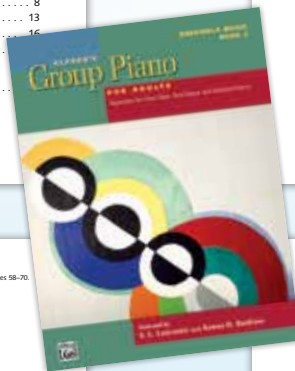
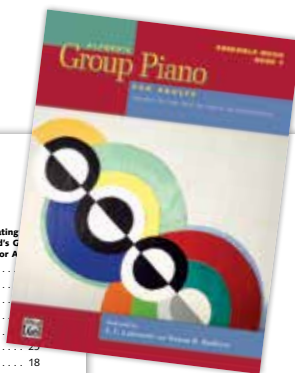


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Ensemble Music, Book 1 (47849)

10 Use with Unit 4, pages 58-70.

Duet Repertoire
(Teacher-Student)

In the Boat
from *Melodious Duets for Teacher and Pupil*
Secondo - Teacher

Arnoldo Sartorio (1853-1936)
Op. 996, No. 14

Moderato non troppo

10 15 20 25 30

"In the Boat" from *Melodious Duets for Teacher and Pupil*, Level 1
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Ensemble Music, Book 1 (47849)

Ensemble Music, Book 2 (47850)

11 Use with Unit 4, pages 58-70.

Duet Repertoire
(Teacher-Student)

In the Boat
from *Melodious Duets for Teacher and Pupil*
Primo - Student

Arnoldo Sartorio (1853-1936)
Op. 996, No. 14

Moderato non troppo
Both hands one octave higher than written throughout

5 10 15 20 25 30

"In the Boat" from *Melodious Duets for Teacher and Pupil*, Level 1
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Ensemble Music, Book 1 (47849)