

# Alfred Piano Methods

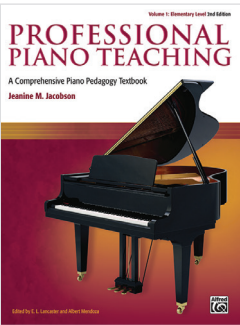


**Alfred Music**  
LEARN • TEACH • PLAY



# Choosing a Piano 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.

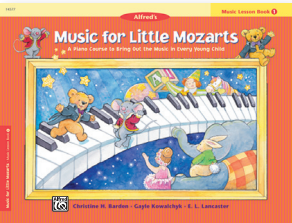
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## Music for Little Mozarts (Ages 4–6)

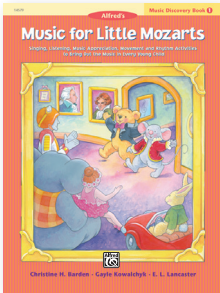
A Piano Course to Bring Out the Music in Every Young Child

Christine H. Barden, Gayle Kowalchyk, and E. L. Lancaster

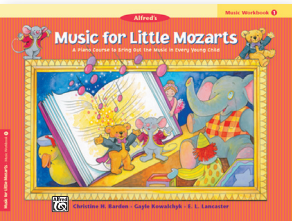
### About the Core Books



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



**Music Discovery Books**  
Features songs that allow students to experience music through singing, movement, and response to rhythm patterns.  
  
(Additional materials are available for the course.)



**Music Workbooks**  
Contains coloring pages that reinforce the musical concepts introduced in the Music Lesson Books.



**Compact Discs**  
Includes all of the music in the Music Lesson Books and Music Discovery Books as well as the narration for the story.

# What Teachers Like About Music for Little Mozarts

- Three comprehensive books at each of the four levels guide the children through a well-paced approach to music learning.
- Beethoven Bear, Mozart Mouse, and their Music Friends plush toys stimulate the student's imagination.



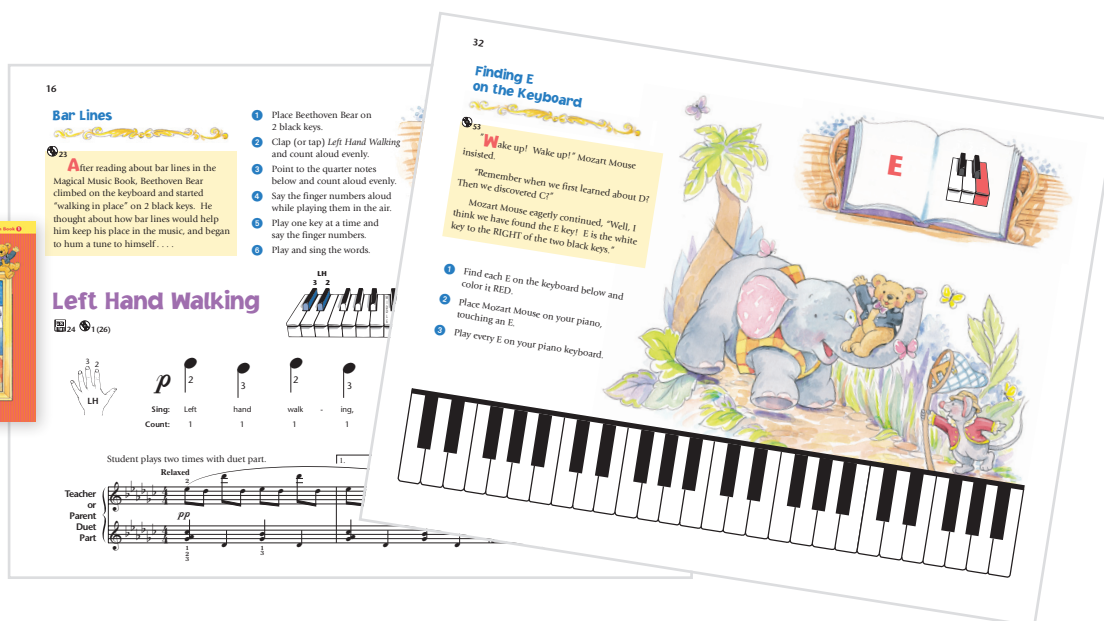
## About the Authors



**Christine H. Barden** is an internationally recognized authority on early childhood music, and holds a degree in piano performance from San Francisco State University. She currently teaches Music for Little Mozarts classes as well as piano and composition students in Reno, Nevada.



**Dr. Gayle Kowalchyk** and her husband, **Dr. E. L. Lancaster**, have authored more than 400 educational piano books based on their years of experience on college faculties and in their private piano studio.



## Level 1 Overview:

### Concepts Introduced

- How to Sit at the Piano
- Hand Position
- Low and High Sounds
- Moving Up and Down the Keyboard
- Loud Sounds (*f*) and Soft Sounds (*p*)
- Finger Numbers
- 2 Black Keys
- Quarter Note (♩)
- Bar Lines and Double Bar
- 3 Black Keys
- Quarter Rest (♩)
- Repeat Sign
- Keys on the Keyboard (D, C, E, B, A)
- Half Note (♩)
- Half Rest (♩)
- Whole Notes (♩)
- Whole Rest (♩)






# Correlation of Materials

In all four levels, the *Music Workbook* and *Music Discovery Book* are correlated page by page with the *Music Lesson Book* to provide well-balanced lessons. Ideally, pages should be assigned according to the instructions in the upper right corner of each page. Materials can be used effectively in either group or private lessons.

**Right Hand Finger Numbers**

17 Learning the right-hand finger numbers should be easy now," said Mozart Mouse.

"Yes," said Beethoven Bear. "Just remember that the thumb is the first finger of the right hand, too."



**Teacher and Parent**

- Name some right-hand fingers for the student to wiggle.
- Help the student draw an outline of his/her RIGHT HAND (RH) in the space above.
- Help the student number each finger of the outline.


18

1 Hold up your RIGHT HAND and show Mozart Mouse how to:

- Wiggle finger 1 (Thumbkin)
- Wiggle finger 2 (Pointer)
- Wiggle finger 3 (Tall Man)
- Wiggle finger 4 (Ring Man)
- Wiggle finger 5 (Pinky)

2 Draw an outline of your RIGHT HAND in the space above.

3 Number each finger of the outline.

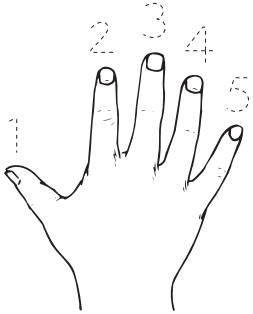



Music Lesson Book 1

**Right Hand Finger Numbers**

Trace the numbers above each finger with a black crayon.

- Color finger 1 (Thumbkin) green.
- Color finger 2 (Pointer) red.
- Color finger 3 (Tall Man) blue.
- Color finger 4 (Ring Man) purple.
- Color finger 5 (Pinky) pink.

13 Use with page 13.

Music Workbook 1

**Finger Play Song**

Practice your finger numbers with Beethoven Bear and Mozart Mouse.


- Sing the *Finger Play Song*. Hold both hands up with fingers open wide; wiggle each finger as you sing about it.
- Keeping your hands open wide, tap each finger on the picture below as you sing the song again.



14 Use with page 15.

**Finger Play Song\***

Lively (♩ = 100) arr. Christine H. Barden



1 Thumb-kin is fin - ger num - ber 1, num - ber 1, num - ber 1.

2 Pointer is finger number 2.

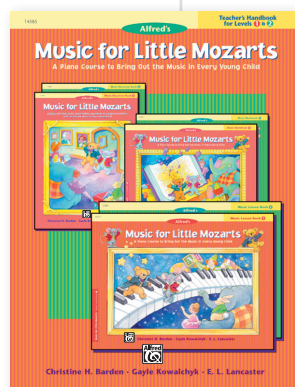
3 Tall Man is finger number 3.

4 Ring Man is finger number 4.

5 Pinky is finger number 5.

\*For a variation on the words, sing: "Where is finger number one, etc.?" As students become comfortable with identifying numbers, ask them to show fingers in a random order.

Music Discovery Book 1



Suggested lesson plans in the *Teacher's Handbook* coordinate the use of all materials.



# Premier Piano Course (Ages 7–9)

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

## About the Core Books

**Lesson Book**—introduces all new concepts.

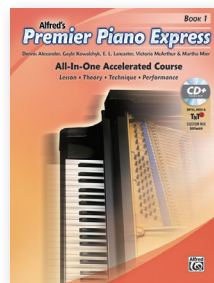
**Theory Book**—promotes comprehensive musicianship.

**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.

(Additional materials are available for the course.)

## Premier Piano Express



This series is designed for students who need a fast-paced approach to piano study. Based on the concepts and music from Premier Piano Course, each level of these All-In-One Accelerated Courses integrates pages from the *Lesson*, *Theory*, *Technique*, and *Performance Books*.

## What Teachers Like About Premier Piano Course

- The music of Dennis Alexander and Martha Mier is appealing and accessible.
- The pacing and sound pedagogy produce strong sight readers.
- The musical structure and concepts are presented in a fun and interactive way.
- The emphasis on performing rhythms in patterns helps with reading and memorization.
- The CDs for *Lesson* and *Performance* books, beautifully performed on acoustic piano, provide an excellent model.
- The creative orchestrations on the GM disks for the *Lesson* and *Performance* books are motivating to students.

## About the Authors



**Dennis Alexander** has earned an international reputation as one of the most prolific and popular composers of piano music for students at all levels. His pieces have been staples on festival and syllabus lists for more than 20 years.



**Martha Mier** is the composer of the popular piano series *Jazz, Rags & Blues*, the top-selling supplemental piano series in the world. Because she taught piano for many years, her compositions reflect her keen sense of what students want to play and how they learn.



**Dr. Victoria McArthur** was Program Director of Piano Pedagogy at Florida State University, Tallahassee prior to her recent retirement. She is a noted expert in several areas, including piano technique, sightreading, and practice strategies.



**Dr. Gayle Kowalchyk** and her husband, **Dr. E. L. Lancaster**, have authored more than 400 educational piano books based on their years of experience on college faculties and in their private piano studio.



## Level 1A Overview

### Pedagogical Focus

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

### Reading

- Landmark notes C, G, F
- Steps and skips up and down from landmark notes
- Bass clef introduced before treble clef
- Varied fingerings to prevent reading by finger numbers
- No fixed hand positions
- Short sight-reading examples included in *Theory Book*
- Flash Cards include sight-reading examples

### Rhythm

- New notes immediately used in short rhythm patterns
- Corresponding rest introduced after each new note
- Ten multiple-note rhythm patterns develop sight-reading skills
- Duet accompaniments promote a steady pulse


### Technique

- Developed equally in both hands
- Short, effective technical exercises (*Workouts*) included in *Lesson Book*
- Entire range of the keyboard is explored through creative pieces

**Overview of Materials in Lesson Book 1A**


**Notes Introduced**

Pages: 34 48 48 49 39



Pages: 44 45 43 36 42 53 53 34











**Musical Terms and Symbols**

*p* *mf* *f* 

**Technique Principles**

- Firm fingertips
- Natural, rounded hand position
- Strong hand arch
- Level wrists
- Good posture
- Finger coordination
- Movement up and down the keyboard

**Rhythm Patterns Introduced**


1.  (Page 6)
2.  (Page 8)
3.  (Page 12)
4.  (Page 13)
5.  (Page 14)
6.  (Page 15)
7.  (Page 28)
8.  (Page 30)
9.  (Page 35)
10.  (Page 48)



**Overview of New Materials in Lesson Book 1B**

**Notes Introduced**

Pages: 11 24 22 24



Pages: 26 27 27 38




**Musical Terms and Symbols**

- tie
- legato
- slur
- staccato
- melodic and harmonic intervals of a 2nd, 3rd, 4th, 5th
- rit.
- phrase
- duo
- fermata
- half step
- sharp
- incomplete measure
- flat

**Technique Principles**

- Playing hands together (pages 9, 11, 13, 39, 40)
- Legato
- Staccato

**Rhythm Patterns Introduced**

1.  (Page 17)
2.  (Page 21)
3.  (Page 38)



## Level 1B Overview

### Pedagogical Focus

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

### Reading

- New landmark notes, Treble C and Low G
- 2nds, 3rds, 4ths, and 5ths up and down from landmark notes
- Sight-reading, *Now Play This*, and flash card examples continue

### Rhythm

- Review of rhythm patterns from *Level 1A*
- Three new rhythm patterns
- Continuation of duet accompaniments for rhythmic stability

### Technique

- Hands-together coordination developed through a sequence of pieces and *Workouts*



## Level 2A Overview

### Pedagogical Focus

- Expansion of reading range in treble clef
- Eighth notes
- Tonic and Dominant
- Pedal
- Major Five-Finger Patterns

### Reading

- Treble notes E, F, G added
- Melodic and harmonic 6ths used to aid in moving freely around the keyboard
- Sight-reading, *Now Play This*, and flash card examples

### Rhythm

- Eighth notes introduced for the first time allowing for greater rhythmic security
- Eighth-note rhythm patterns added to other rhythms of gradually increasing complexity

### Technique

- *Workouts* continue developing skills for playing hands together, hand-over-hand crossings, and finger crossings

#### Overview of New Materials in Lesson Book 2A

##### Notes Introduced



##### Musical Terms and Symbols

- *crescendo*
- *diminuendo*
- tempo, *o tempo*, *allegro*, *moderato*
- accent sign
- tonic (I) and dominant (V)
- I and V<sup>7</sup> chords
- block chord and broken chord
- *mp*
- $\frac{3}{4}$  time signature
- *diva* lower
- natural sign
- pedal sign
- whole steps and half steps
- transposition
- major 5-finger patterns (C, G, D, A)
- melodic and harmonic intervals of a 6th



##### Technique Principles

- Playing hands together (pages 6, 8, 35, 40)
- LH 2 over 1
- Cross LH over RH and back
- Moving the hand
- Legato and staccato
- Moving 6ths

##### Rhythm Patterns Introduced

1. (Page 20)
2. (Page 20)
3. (Page 20)
4. (Page 21)



#### Overview of New Materials in Lesson Book 2B

##### Notes Introduced



##### Musical Terms and Symbols

- A-B form
- 
- *andante*
- minor 5-finger patterns (A, D, C, G)
- arpeggio
- melodic and harmonic intervals of a 7th, 8th (octave)
- D, C, al Fine
- pedal sign
- *pp*, *ff*
- A-B-A form
- natural sign
- major scales (C, G)
- three-note V<sup>7</sup> chords (in C, G)
- key signatures (C, G)



##### Technique Principles

- Moving the hand
- Hand-over-hand arpeggios
- Legato pedaling
- Scale fingerings—pass-under and cross-over
- Fingering—stretch

##### Rhythm Patterns Introduced

1. (Page 40)
2. (Page 40)
3. (Page 42)
4. (Page 43)



## Level 2B Overview

### Pedagogical Focus

- Continuing expansion of reading range using ledger line notes
- Systematic development of legato pedaling
- Minor Five-Finger Patterns
- Major scales

### Reading

- Ledger line notes between the staves, E, A, and B
- Melodic and harmonic 7ths and 8ths (octaves) used to aid in moving freely over the keyboard
- Sight-reading, *Now Play This*, and flash card examples continue
- Key signature for G major

### Rhythm

- Dotted quarter-note and eighth-note patterns added to other rhythms of gradually increasing complexity

### Technique

- *Workouts* continue the development of skills, including one-octave scales, chord patterns, hand-over-hand arpeggios, and legato pedaling

## Level 3 Overview

### Pedagogical Focus

- Reading with ledger lines
- Additional major scales
- Subdominant

### Reading

- Ledger lines above and below the staff added
- Entire grand staff
- Sight-reading and *Now Play This* examples continue
- Key signatures for F and D major

### Rhythm

- Patterns in  $\frac{3}{8}$  and  $\frac{6}{8}$  meter added to other rhythms of gradually increasing complexity
- Syncopation
- Swing-style eighth notes

### Technique

- *Workouts* continue the development of skills, including one-octave scales, chord patterns in new keys, waltz bass, and more complex fingering principles

#### Overview of New Materials in Lesson Book 3

##### Notes Introduced



##### Musical Terms and Symbols

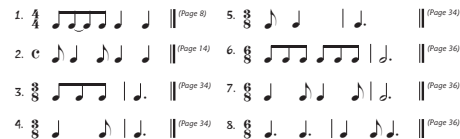
- IV chords (C, G, F, D)
- primary chords (C, G, F, D)
- 1st and 2nd endings
- syncopation
- common time C
- swing style (eighth notes)
- major scales (F, D)
- key signatures (F, D)
- waltz-bass accompaniment
- poco
- molto
- chromatic scale
- odagio
- D. C., al Coda



##### Technique Principles

- Changing fingers on same note
- Chromatic scale fingering
- Scale fingering—pass-under and cross-over

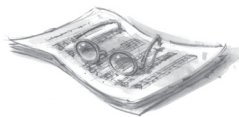
##### Rhythm Patterns Introduced



#### Overview of New Materials in Lesson Book 4

##### Musical Terms and Symbols

- Alberti bass accompaniment
- allegretto
- cantabile
- cadenza
- dolce
- leggiero
- minor scales (A, E—natural and harmonic)
- primary chords (A and E minor)
- relative minor
- risoluto
- scherzando
- sforzando **f**
- simile
- tenuto mark
- tranquillo
- triads (root position, 1st inversion, 2nd inversion)
- triplet



##### Technique Principles

- Arpeggios—one octave
- Blocking
- Changing fingers on same note
- Finger substitution
- Natural and harmonic minor scale fingering

##### Rhythm Patterns Introduced



## Level 4 Overview

### 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

### Reading

- Sight-reading and *Now Play This* examples continue
- Key signatures for A and E minor

### Rhythm

- Triplets and sixteenth-note patterns added to rhythms of increasing complexity

### Technique

- *Workouts* continue the development of skills, including one-octave arpeggios, scales and chord patterns in new keys, blocking, changing fingers on the same note, finger substitution, and Alberti bass



## Level 5 Overview

### Pedagogical Focus

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

### Reading

- Sight-reading and *Now Play This* examples continue
- Key signatures for B-flat major, D and G minor

### Rhythm

- Sixteenth notes in  $\frac{3}{8}$  and  $\frac{6}{8}$  meter
- Dotted eighth and sixteenth-note patterns added to other rhythms of gradually increasing complexity

### Technique

- *Workouts* continue the development of skills, including two-octave scales beginning on white keys, grace notes, off-beat accompaniment patterns, note-against-note coordination, and more complex fingering principles

#### Overview of New Materials in Lesson Book 5



##### Musical Terms and Symbols

- *accelerando* (accel.)
- *allegro ma non troppo*
- arpeggiated chords
- augmented triads
- Baroque period
- Classical period
- cut time or *alla breve*  $\text{C}$
- D.S. *al Coda*
- D.S. *al Fine*
- grace note  $\text{J}$
- key signatures (major sharp keys)
- major scales (A, E, B, B $\flat$ )
- *marcato il basso*
- minor scales (D, G—natural and harmonic)
- *crescendo*
- *poco moto*

- primary chords (A and B $\flat$  major, D and G minor)
- *ritenuto* (riten.)
- *sempre*
- *sostenuto*
- *vivace*
- wedge accent sign  $\text{^}$

##### Technique Principles

- Even moves
- Finger holds
- More complex hand and finger independence
- Note-against-note coordination
- Off-beat accompaniment patterns
- Singing tone
- Two-octave scale fingering

##### Rhythm Patterns Introduced

1.  $\frac{3}{8}$  (Page 10)
2.  $\frac{2}{4}$  (Page 27)
3.  $\text{C}$  (Page 32)
4.  $\frac{6}{8}$  (Page 34)
5.  $\frac{6}{8}$  (Page 34)
6.  $\frac{6}{8}$  (Page 34)
7.  $\frac{6}{8}$  (Page 46)



#### Overview of New Materials in Lesson Book 6



##### Musical Terms and Symbols

- *animato*
- *colore*
- chords (root position V7)
- chord progression (ii-V7-I)
- Contemporary period
- diatonic triads
- diminished triads
- *espressivo*
- key signatures (major flat keys)
- *lento maestoso*
- *loco*
- major scales (E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ )
- melodic minor scales (A, E, B, D, G, C)
- minor scales (B, C—natural and harmonic)
- *misterioso*
- mixed meter
- popular music
- *presto*
- primary chords (E $\flat$ , A $\flat$  and D $\flat$  major, C minor)
- *ritardando*
- *robusto*
- Romantic period
- *subito*

##### Technique Principles

- Finger substitution
- LH cross-overs
- Two-octave arpeggios
- Two-octave scales

##### Rhythm Patterns Introduced

1.  $\frac{3}{4}$  (Page 6)
2.  $\frac{6}{8}$  (Page 24)
3.  $\frac{2}{4}$  (Page 29)
4.  $\frac{2}{4}$  (Page 50)



## Level 6 Overview

### 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

### Reading

- Sight-reading and *Now Play This* examples continue
- Key signatures for E-flat major, C and B minor

### Rhythm

- Mixed meter
- Syncopated eighth and sixteenth-note patterns added to other rhythms of gradually increasing complexity

### Technique

- *Workouts* continue the development of skills, including two-octave scales beginning on black keys, two-octave arpeggios, note-against-note coordination, and more complex fingering principles

# Alfred's Basic Piano Library (Ages 7–9)

Willard A. Palmer, Morton Manus, and Amanda Vick Lethoco

## About the Core Books

**Lesson Book**—introduces all new concepts.

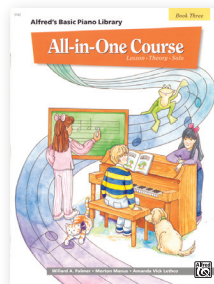
**Theory Book**—contains enjoyable games and quizzes to reinforce concepts and increase musical understanding.

**Recital Book**—provides correlated repertoire to *Lesson Books* that are based on concepts already learned.

**Technic Book**—includes rhythm & reading drills to improve musicianship and develop coordination of the hands.

(Additional materials are available for the course.)

## All-in-One Course



This series combines all the pages from the Lesson Books 1A, 1B, and 2, plus selected pages from the corresponding Theory, Recital, and Fun Solo Books, to create a sequential five-book series.

## What Teachers Like About Alfred's Basic Piano Library

- It is an easy step-by-step method that emphasizes correct playing habits and note reading through interval recognition.
- It provides students a solid foundation in music theory.
- In the first book, entertaining pieces are included along with clever lyrics that help the student play and understand the intervals of 2nds, 3rds, 4ths, and 5ths.
- There are supplementary instructional and performance publications that correlate page-by-page to the *Lesson Books*.
- Alfred's Basic Piano Library offers four complete beginning piano methods that use the same reading approach and theory sequence. See bottom of page 14.
- At the discretion of the teacher, students may switch from one of the courses to another to match the student's rate of progress.

## About the Authors



**Dr. Amanda Vick Lethco** held a Bachelor of Music degree in Piano Performance, a Master of Music degree in Piano Performance and a Bachelor of Music Education degree. In addition to workshops on numerous college and university campuses, Dr. Lethco played recitals and was a clinician at many conventions throughout the United States and abroad.



**Morton Manus** was president of Alfred Music Publishing Co., Inc., founded in New York in 1922 by composer and musician Alfred Piantodosi. A clarinetist and pianist who received extensive musical training in his youth, Morty felt inspired by the need for quality music education products. Drawing upon his musical experience, he oversaw the development of Alfred's Basic Piano Library.



**Willard A. Palmer**, a world-renowned musician, scholar, and music teacher, wrote 789 published works, including this piano method. He was a child prodigy; he played the piano on the radio at age 13 and studied piano and accordion, which formed the basis of his musical endeavors.



## Level 1A Overview

### Concepts Introduced

- Introduction to playing
- Keyboard orientation and finger numbers
- Dynamics (*f*, *p*, *mf*, *f-p*)
- Time Signatures ( $\frac{4}{4}$ ,  $\frac{3}{4}$ )
- Quarter, half, dotted half, and whole notes (♩, ♪, ♩., ♩)
- Treble and bass clefs
- Hand Positions (Middle C, G)
- Grand Staff
- Intervals (2nd, 3rd, 4th, 5th)
- Melodic and harmonic intervals
- Ties, slurs
- Quarter, whole, and half rests (♩, ♩., ♩.)
- Legato and Staccato
- Sharps and flats
- Crescendo and diminuendo
- Repeat, D. C. al Fine

**Balloons**

**TIED NOTES**  
When notes on the SAME LINE or SPACE are joined by a curved line, we call them TIED NOTES. The key is held down for the COMBINED VALUES OF BOTH NOTES.

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

Moderately slow

1. Soar - ing so soft - ly they smooth - ly sail on by,  
2. Glid - ing so gent - ly they glim - mer on high,

(TIED NOTES)

Float - ing like clouds as they fly,  
Bright - 'ning the blue sum - mer sky.

DUET PART (Student plays 1 octave higher.)



28

**8va**  
The sign 8va placed over the notes means play the notes one octave (8 notes) higher than written.

**Concert Time**

**Allegro moderato** Both hands 8va

*p*

Both hands 8va

*Fine*

*f*

*p*

*D.C. al Fine*

\*8va applies only to the STAFF below it unless "both hands" is added.

## Level 1B Overview

### Concepts Introduced

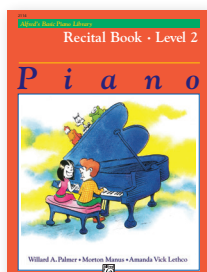
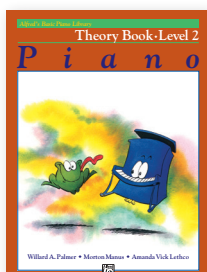
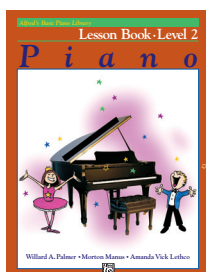
- Incomplete measure
- Accents, tempo markings, fermata
- Eighth notes & eighth rests (♩, ♩)
- Time signatures ( $\frac{2}{4}$ )
- New G Position
- Damper pedal
- 8va
- Middle D Position
- Half steps and whole steps
- Tetrachords & the major scale
- Mixed hand positions
- C and G Major (key signature & scale)



## Level 2 Overview

### Concepts Introduced

- Dotted quarter notes
- Intervals (6th, 7th, 8th)
- Crossing 2 over 1
- Dynamics (*mp*, *ff*, *pp*)
- Major Scales (C, G & D)
- Primary triads in major keys
- The V7 chord
- Chord Progressions (I–IV–V<sup>7</sup>)
- Blocked and broken chords
- D Major (key signature & scale)



20

### Malagueña

*Malagueña*, pronounced "mah-lah-GAIN-yah," is a title given to certain types of Spanish dances and songs composed or improvised in a style that originated in the Spanish region of Málaga.

There are many *malagueñas*, just as there are many tangos and waltzes. The melody divided between the hands at the beginning and end of this piece, as well as the descending LH and RH patterns in the middle sections, are characteristic of the style.

In this piece the LH begins in TREBLE CLEF. In measures 7–9, 27–29 and 31–33, the RH plays in BASS CLEF.

**NEW DYNAMIC SIGNS**  
*ff* (fortissimo) means VERY LOUD. *pp* (pianissimo) means VERY SOFT.

**Allegro moderato** Spanish Folk Melodies

## Level 3 Overview

### Concepts Introduced

- Extended hand positions
- Passing 1 under 2 and 1 under 3
- Contrary motion
- Chromatic scale
- Minor Scales
- Intervals (Major, minor, perfect)
- Major and minor triads
- Overlapping pedal
- Primary triads in minor keys
- F Major, D minor, A minor (key signature, scale, primary chords)
- Time signatures ( $\frac{3}{8}$ ,  $\frac{6}{8}$ )

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### Scherzo\*

Respectfully dedicated to the world-renowned concert pianist, Vladimir Horowitz.

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

**Andante moderato**

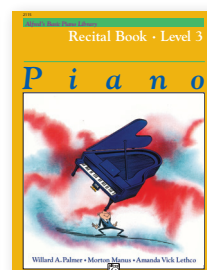
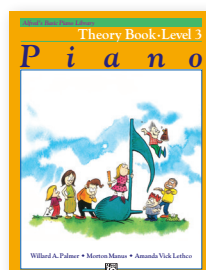
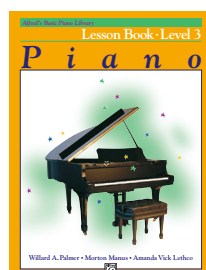
*mf* Much to my sor-row it's Vlad - i - mir Hor - o - witz Who plays pi - an - o much bet - ter than I. *pp* And pi - an - is - si - mo, *ff* al - so for - tis - si - mo.

**KEY OF F MAJOR**  
(relative of D MINOR)

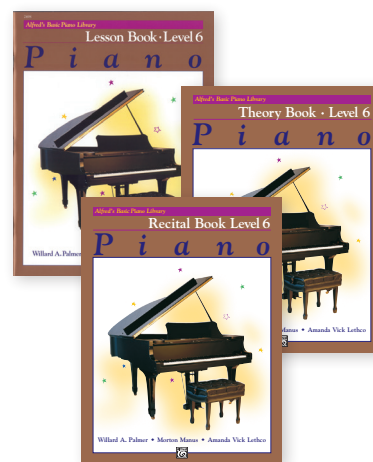
**Allegro**

*mf* I can't be - lieve how his fin - gers can fly! *mf* I just had a mere por - tion of Vlad - i - mir Hor - o - witz' tal - ent, I'd prac - tice all day!

\*Scherzo This word means "a musical jest or joke." It is applied to light and playful pieces.







## Level 4 Overview

### Concepts Introduced

- Eighth note triplets
- Chords (root position, 1st inversion, 2nd inversion)
- Arpeggiated chords (rolled chords)
- Parallel motion
- Syncopation
- Two-part writing (melody and counter-melody)
- 7th chords and inversions
- Sixteenth note and dotted eighth note (♩, ⅛)
- B-flat Major, E minor, G minor (key signature, scales, primary chords)

## Level 5 Overview

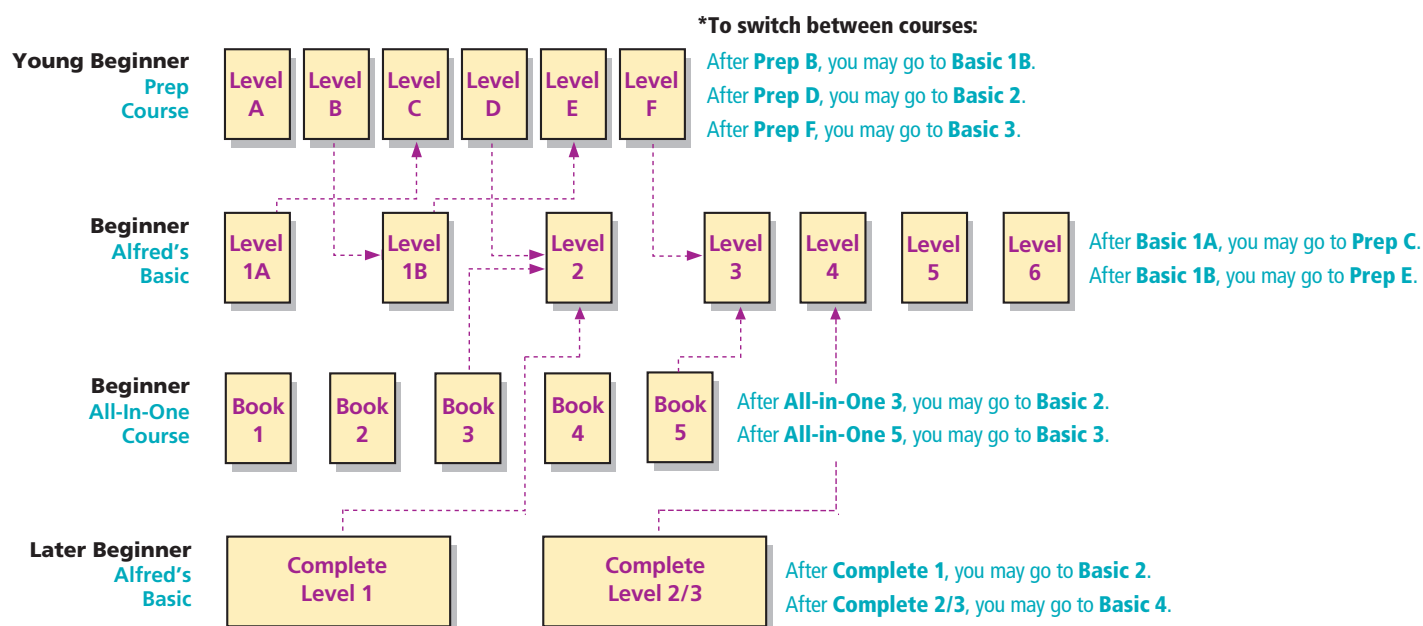
### Concepts Introduced

- Ornaments (long & short appoggiaturas, trill, mordent)
- Sonata form
- Cut time (Alla Breve or  $\frac{2}{2}$ )
- A Major, E-flat Major, B minor, C minor (key signature, scales, primary chords)
- Arpeggios

## Level 6 Overview

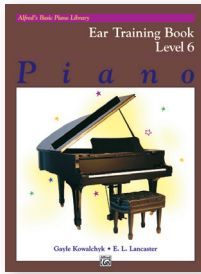
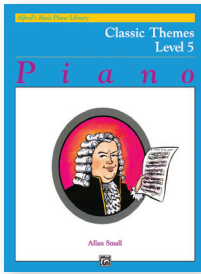
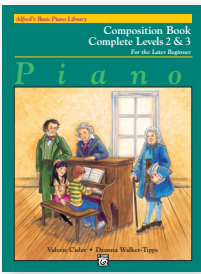
### Concepts Introduced

- Ostinato bass
- Symmetrical patterns
- Finger pedaling
- Atonal music
- New time signature ( $\frac{8}{4}$ )
- Diminished triads & 7th chords
- Augmented triads
- F-sharp minor, C-sharp minor, A-flat Major, E Major (key signatures, scales, primary chords)
- Polytonal and atonal music
- 32nd notes, dotted 16th notes



# Popular Correlating Materials

## Alfred's Basic Piano Library



Classic Themes Books

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Duet Books

Ear Training Books

Ensemble Books

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Fun Books

Hymn Books

Merry Christmas! Books

Merry Christmas! Ensemble Books

Notespeller Books

Patriotic Solo Books

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Top Hits! Solo Books

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A student who completes Alfred's Basic Piano Library Level	would begin Premier Piano Course Level
1A	1B
1B	2B
2	3
3	4
4	5/6
5	Standard literature
6	Standard literature

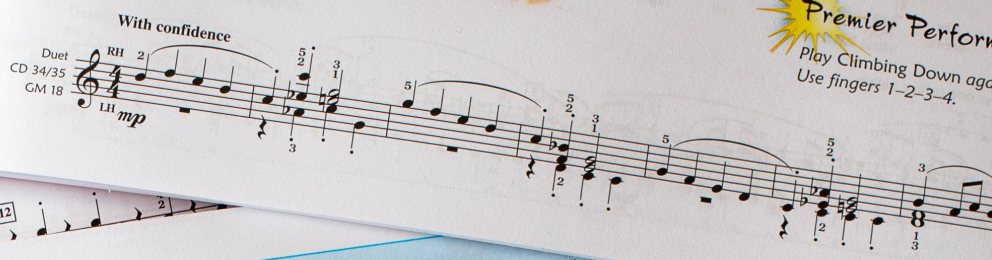
Alfred Piano Leveling and Method Correlation				
Skill Level	Pop Level	Alfred's Basic Prep Course	Alfred's Basic Piano Library	Alfred's Premier Piano Course
Early Elementary (EE)		Levels A and B	Level 1A	Level 1A
Elementary (E)	FF = 5 Finger (E/LE)	Levels C and D	Level 1B	Level 1B
Late Elementary (LE)	BN = Big Note (LE/EI)	Levels E and F	Level 2	Level 2A and 2B
Early Intermediate (EI)			Level 3	Level 3
Intermediate (I)	EP = Easy Piano (I/LI)		Levels 4 and 5	Levels 4 and 5
Late Intermediate (LI)			Levels 5 and 6	Level 6



**Premier Performer**  
 Play Rock Wall again with RH only.  
 Use fingers 1-2-3-4.

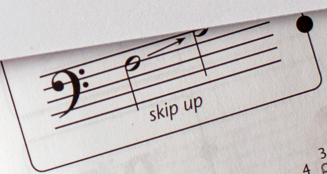
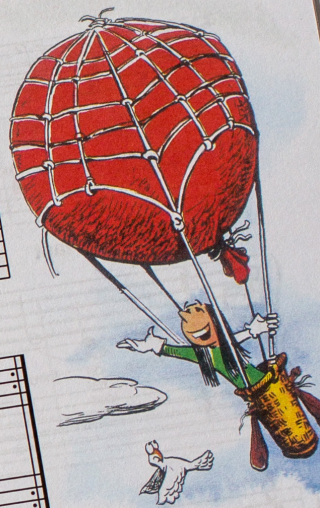


**Premier Performer**  
 Play Climbing Down again  
 Use fingers 1-2-3-4.



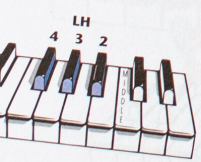
# Balloons

**TIED NOTES**  
 When notes on the SAME LINE or SPACE are joined by a curved line, we call them TIED NOTES.  
 The key is held down for the COMBINED VALUES OF BOTH NOTES.  
 COUNT: "1 - 2 - 3, 1 - 2 - 3"



**Sight-Play**  
 Play and count.

Place Beethoven Bear on 3 black keys.  
 Clap (or tap) A Bear's Song and count aloud evenly.  
 Point to the quarter notes and rests below and count aloud evenly.  
 Say the finger numbers aloud while playing them in the air.  
 Play one key at a time and say the finger numbers.  
 Say the words.



33  
**A**fter hearing Beethoven Bear's new song, Mozart Mouse was inspired to compose a new song for himself.

- 1 Place Mozart Mouse on 3 black keys.
- 2 Clap (or tap) A Mouse's Melody and count aloud
- 3 Point to the quarter notes and rests below and co
- 4 Say the finger numbers aloud while playing them
- 5 Play one key at a time and say the finger numbers.

## A Mouse's Melody

