

# ALFRED PIANO METHODS

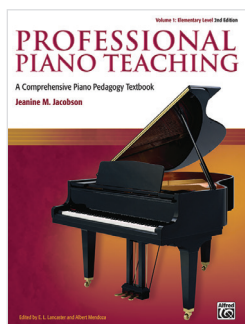


**Alfred Music**  
LEARN • TEACH • PLAY



# CHOOSING A PIANO METHOD

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

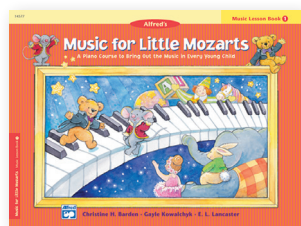


The function of a method book is to provide a logical progression for learning concepts and skills, and music for the practice of these elements. Choosing the appropriate method will help students move through the beginning stages with relative ease, while laying a strong foundation for future study.

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. Successful teachers are familiar with a number of beginning piano methods to assure that educated choices are made for individual students.

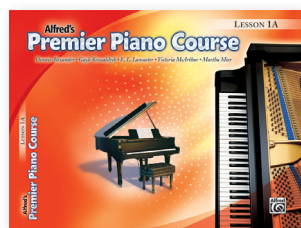
Read more at [alfred.com/MethodsBlog](http://alfred.com/MethodsBlog)

Alfred Music offers a wide range of piano methods for all types of students. This brochure provides an overview of some of our most popular methods for beginners.



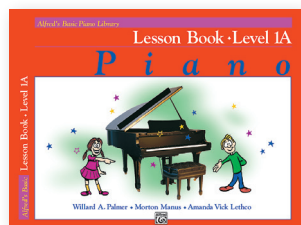
## **Music for Little Mozarts** .....pages 3-4

Designed for beginning students ages 4-6, this method keeps very young students engaged with story-based lessons.



## **Premier Piano Course** .....pages 5-10

This modern, eclectic series offers a wide variety of supplemental options for beginners, as well as the *Premier Piano Express* series for older beginners



## **Alfred's Basic Piano Library** .....pages 11-15

With its vast library of options, *Alfred's Basic Piano Library* remains one of the most popular choices for piano teachers around the world. The Four Courses are specially designed to make it easy to make adjustments as students' needs change.

# 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 Kowalchyk • E. L. Lancaster

*Music for Little Mozarts* was written specifically for the preschool age group (four-, five- and six-year-olds), providing a nice balance between the child's first experience in piano study and the simple enjoyment of music making. The course centers on the adventures of Beethoven Bear and Mozart Mouse and their friends as they learn all about music.



## Core Materials

Three books at each of the four levels guide students 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 coloring pages that reinforce the musical concepts introduced in the *Music Lesson Books*.

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

## Special Features

- Story based lessons
- Age-appropriate music and pacing
- Short pieces to accomodate young students' attention spans
- Beethoven Bear, Mozart Mouse, and their Music Friends plush toys to stimulate the students' imaginations

## Level 1 Overview

## Concepts Introduced

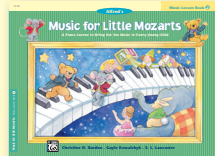
- How to Sit at the Piano
- Hand Position
- Low and High Sounds
- Moving Up and Down the Keyboard
- Loud Sounds (*f*) and Soft Sounds (*p*)
- Finger Numbers
- 2 Black Keys
- Quarter Note (♩)
- Bar Lines and Double Bar
- 3 Black Keys
- Quarter Rest (♩)
- Repeat Sign
- Keys on the Keyboard (D, C, E, B,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



## Level 2 Overview


## Concepts Introduced


- Dotted Half Note ( $\sigma \cdot$ )
- Keys on the Keyboard (F, G)
- Time Signatures ( $\frac{4}{4}$ ,  $\frac{3}{4}$ )
- Mezzo Forte ( $mf$ )
- Line Notes and Space Notes
- Treble Clef
- Steps and Skips
- Treble Clef Notes
- Bass Clef
- Bass Clef Notes
- Grand Staff



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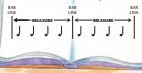
## Bar Lines



 23


**A**fter reading about bar lines in the Magical Music Book, Beethoven has climbed on the keyboard and started “walking in place” on 2 black keys. He thought about how bar lines would help him keep his place in the music, and began to hum a tune to himself. . . .



**BAR LINES** divide the music into equal MEASURES.




- 1 Place Beethoven on bar on 2 black keys.
- 2 Clap (or tap) *Left Hand Walking* and count aloud evenly.
- 3 Point to the quarter notes below and count aloud evenly.
- 4 Say the finger numbers aloud while playing them in the air.
- 5 Play one key at a time and say the finger numbers.
- 6 Play and sing the words.

## Left Hand Walking

 24 (26)


Count:	1	1	1	1	1	1	1	1	1	1	1
Stint	2	3	2	3	2	3	2	3	2	3	2



**DOUBLE BAR**  
used at  
the end.

Student plays two times with duet part.

Teacher  
or  
Parent  
Duet  
Part



# 18

## Time Signature

**25** All that fun we had at the music lesson has made me very hungry! Beethoven Bear whispered to Mozart Mouse.

"Me, too!" Mozart Mouse agreed. "I wish we could have a snack!"

Just then, they heard one of the children ask, "May we stop at the ice cream shop? They have *four* new flavors!"

To pass the time, the two music friends began chanting, "1 - 2 - 3 - 4, 1 - 2 - 3 - 4," as they waited.



**1** Clap (or tap) *Ice Cream* and count aloud evenly.

**2** Point to the notes & rests and count aloud evenly.

**3** Say the finger numbers aloud while playing them in the air.

**4** Play and say the finger numbers.

**5** Play and say the note names.

**6** Play and sing the words.



RH




BH

**Ice Cream**

**25**                       

## Level 3 Overview





## Concepts Introduced


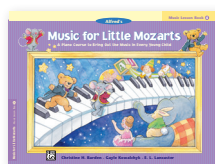
- Bass Clef Notes 
- Staccato
- Intervals: 2nds, 3rds, 4ths, 5ths
- Legato, Slur
- Melodic and Harmonic Intervals
- Playing Hands Together
- *f-p*



## Level 4 Overview

## Concepts Introduced

- Treble Clef Notes 
- Bass Clef Notes 
- Flat Sign (♭)
- Sharp Sign (♯)
- Tied Notes
- Crescendo (  )
- Diminuendo (  )



Visit [alfred.com/LittleMozartsVideos](https://alfred.com/LittleMozartsVideos) for teaching demonstrations, musical examples, and answers to frequently asked questions.



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

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## Staccato

22

"The bus is here!" the music friends all cried together. The children carefully carried them in their music bag to their seats. Soon they were bouncing up and down as the bus made its way to school.

"I've never bounced like this before!" Mozart Mouse said to his sister.

Nannerl agreed, "It's just like playing staccato on the piano. Staccato is when you play the notes short and detached."

- 1 Place Nannerl Mouse or Mozart Mouse on the five keys of the C Position for RH, then place Haylo Hippo or Beethoven Bear on the five keys of the C Position for LH.

- 2 Clap (or tap) **Bouncing on the Bus** and count aloud evenly.
- 3 Point to the notes & rests 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.

### STACCATO

Short, separated  
or detached

Indicated by dots  
over or under the  
notes:

### C POSITION for Both Hands

## Bouncing on the Bus

23

**Bouncing on the Bus**

*Bouncing on the way to school, on the bus. Bouncing on the way to school, look at us!*

### Bouncing happily

*Both hands one octave higher than written*

**Teacher or Parent**

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## Flat Sign

On their way to the lobby, the music friends asked Puccini Pooch where they were going next.

"We will have a lot to do," Puccini Pooch replied. "We are going to the Recital Hall now to hear the piano recital. And I have a surprise for you. Wait until you see how we are going to get there!"

They stepped outside the Civic Center to find a big limousine waiting for them. Just as they were about to get inside, 13,3, Bunny noticed something very unusual about one of the front tires.

- 1 Clap (or tap) *The Trouble* and count aloud evenly.
- 2 Point to the notes and count aloud evenly.
- 3 Say the finger numbers aloud while playing them in the air.
- 4 Play and say the finger numbers.
- 5 Play and say the note names.
- 6 Play and sing the words.

## Tire Trouble ♭ 13 3 3 26 (72)

C Position (with B♭)

Would you look at that? One front tire is flat! Who can change a flat tire real - ly fast?

\*When a flat (♭) appears before a note, it applies to that note for the rest of the measure.

Student plays LH two octaves higher and RH one octave higher with diat. part.

With energy

Teacher or Parent

## Supplementary Repertoire

- Music Recital Books
- Christmas Fun!
- Little Mozarts Perform the Nutcracker
- Little Mozarts Go to Hollywood
- Little Mozarts Go to Church
- Halloween Fun!
- Character Solos

## Supplementary Musicianship

- Notespeller & Sight-Play Books
- Rhythm Speller Books
- Rhythm Ensembles & Teaching Activities
- Coloring Books

Upon completion of the fourth level of the Music for Little Mozarts series, students should continue piano study in *Alfred's Basic Piano Library: Prep Course, Level C*, or *Alfred's Premier Piano Course, Level 1B*.



# Alfred's Premier Piano Course

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

*Premier Piano Course* offers today's students a fully integrated and comprehensive approach to piano instruction, featuring a perfect blend of music, lyrics, pedagogy, art, and fun! Notation and keyboard skills are taught early on, with special emphasis on rhythm reading, technical development, creative thinking, and musicality. The many varied moods and styles of the music provide fresh, enjoyable learning and performing experiences for students.

## Special Features

- Engaging original music written by Dennis Alexander and Martha Mier
- Non-position-based reading approach based on patterns and landmarks
- Concepts presented in a fun and interactive way

## 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 "Now Play This" in *Theory Book*
- *Flash Cards* including sight-reading examples

### Rhythm

- New notes immediately used in short rhythm patterns
- Corresponding rest introduced after each new note value
- 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

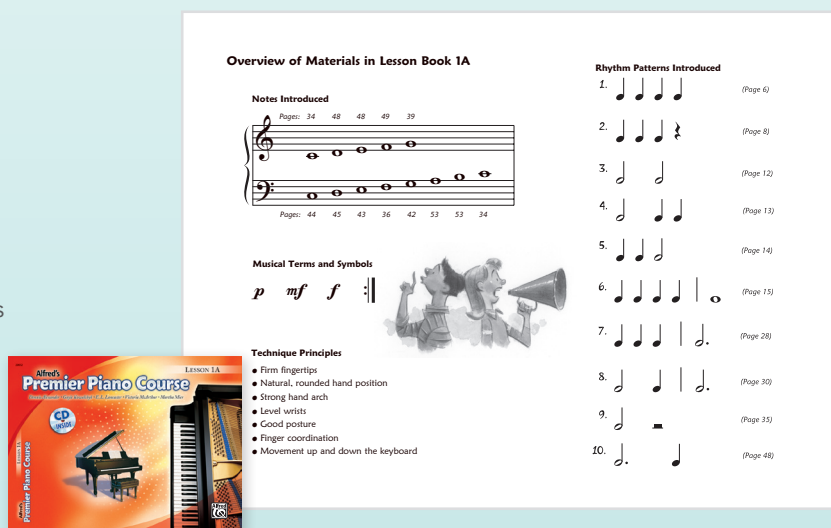
## Core Materials

**Lesson Books** introduce new concepts.

**Theory Books** promote comprehensive musicianship.

**Performance Books** contain outstanding music written in varied styles to reinforce new musical concepts.

**Technique Books** introduce easy-to-understand technique tools and apply them to artistic performance.



**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)



## Supplementary Musicianship

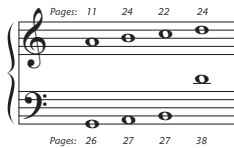
- Sight-Reading
- Notespellers
- Flash Cards

## Supplementary Repertoire

- Christmas
- Pop and Movie Hits
- Jazz, Rags & Blues
- Duets
- Masterworks

## Overview of New Materials in Lesson Book 1B

### Notes Introduced



### Musical Terms and Symbols

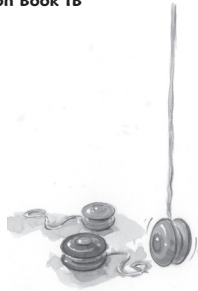
- tie
- legato
- slur
- staccato
- melodic and harmonic intervals of a 2nd, 3rd, 4th, 5th
- rit.
- phrase
- 8va
- fermata
- half step
- sharp #
- incomplete measure
- flat b

### Technique Principles

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

### Rhythm Patterns Introduced

1.  $\frac{4}{4}$  (Page 17)
2.  $\frac{3}{4}$  (Page 21)
3.  $\frac{4}{4}$  (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

### Rhythm

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

### Technique

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

## Overview of New Materials in Lesson Book 2A

### Notes Introduced



### Musical Terms and Symbols

- crescendo
- diminuendo
- tempo, *a 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
- 8va 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.  $\frac{4}{4}$  (Page 20)
2.  $\frac{4}{4}$  (Page 20)
3.  $\frac{4}{4}$  (Page 20)
4.  $\frac{4}{4}$  (Page 21)



## 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
- Sight-reading "Now Play This" and flash card examples

### Rhythm

- Eighth notes
- Eighth-note rhythm patterns

### Technique

- "Workouts" for playing hands together, hand-over-hand crossings, and finger crossings



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

#### Notes Introduced



#### Musical Terms and Symbols

- A-B form
- $\text{||:} \dots \text{:||}$
- *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  $\text{—|—}$
- *pp*, *ff*
- A-B-A form
- natural sign
- major scales (C, G)
- three-note V7 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.  $\frac{4}{4}$  (Page 40)
2.  $\frac{4}{4}$  (Page 40)
3.  $\frac{4}{4}$  (Page 42)
4.  $\frac{4}{4}$  (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)
- Sight-reading "Now Play This" and flash card examples
- Key signature for G major

### Rhythm

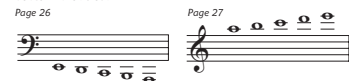
- Dotted quarter-note and eighth-note patterns

### Technique

- "Workouts" including one-octave scales, chord patterns, hand-over-hand arpeggios, and legato pedaling

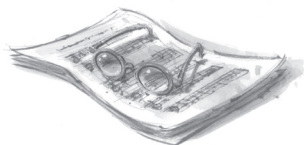
### Overview of New Materials in Lesson Book 3

#### 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  $\text{C}$
- swing style (eighth notes)
- major scales (F, D)
- key signatures (F, D)
- waltz-bass accompaniment
- *poco*
- *molto*
- chromatic scale
- *adagio*
- D, C, al Coda



#### Technique Principles

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

#### Rhythm Patterns Introduced

1.  $\frac{4}{4}$  (Page 8)
2.  $\text{C}$  (Page 14)
3.  $\frac{3}{8}$  (Page 34)
4.  $\frac{3}{8}$  (Page 34)
5.  $\frac{3}{8}$  (Page 34)
6.  $\frac{6}{8}$  (Page 34)
7.  $\frac{6}{8}$  (Page 34)
8.  $\frac{6}{8}$  (Page 34)



## Level 3 Overview

### Pedagogical Focus

- Reading with ledger lines
- Additional major scales
- Subdominant

### Reading

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

### Rhythm

- Patterns in  $\frac{3}{8}$  and  $\frac{6}{8}$  meter
- Syncopation
- Swing-style eighth notes

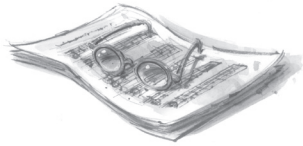
### Technique

- "Workouts" including one-octave scales, chord patterns in new keys, waltz bass, and more complex fingering principles

## 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* **sf**
- *simile*
- tenuto mark **┘**
- *tranquillo*
- triads (root position, 1st inversion, 2nd inversion)
- triplet

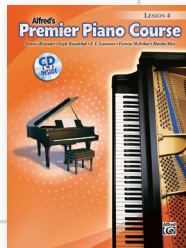


### Technique Principles

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

### Rhythm Patterns Introduced

1.  $\frac{4}{4}$  (Page 34)
2.  $\frac{3}{4}$  (Page 34)
3.  $\frac{2}{4}$  (Page 34)
4.  $\frac{3}{4}$  (Page 34)
5.  $\frac{2}{4}$  (Page 38)
6.  $\frac{2}{4}$  (Page 38)
7.  $\frac{2}{4}$  (Page 38)



## Level 4 Overview

### Pedagogical Focus

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

### Reading

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

### Rhythm

- Triplets and sixteenth-note patterns

### Technique

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

## 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* **C**
- *D.S. al Coda*
- *D.S. al Fine*
- grace note
- key signatures (major sharp keys)
- major scales (A, E, B, B $\flat$ )
- *marcato il basso*
- minor scales (D, G—natural and harmonic)
- *ostinato*
- *poco moto*

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

### 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. **C** (Page 32)
4.  $\frac{6}{8}$  (Page 36)
5.  $\frac{6}{8}$  (Page 36)
6.  $\frac{6}{8}$  (Page 36)
7.  $\frac{6}{8}$  (Page 46)



## 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
- 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

### Technique

- "Workouts" 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 6

## Musical Terms and Symbols








- *animato*
- *calore*
- chords (root position V<sup>7</sup>)
- chord progression (ii-V<sup>7</sup>-I)
- Contemporary period
- diatonic triads
- diminished triads
- *espressivo*
- key signatures (major flat keys)
- *lento maestoso*
- *loco*
- major scales (E<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup>)
- 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<sup>b</sup>, A<sup>b</sup> and D<sup>b</sup> major, C minor)
- *rallentando*
- *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 50)
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-V<sup>7</sup>-I chord progression

## Reading

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

## Rhythm

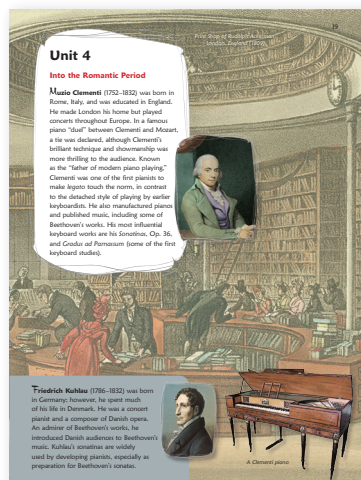
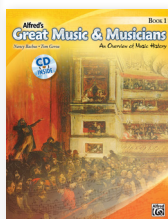
- Mixed meter
- Syncopated eighth and sixteenth-note patterns

## Technique

- "Workouts" including two-octave scales beginning on black keys, two-octave arpeggios, note-against-note coordination, and more complex fingering principles

## Alfred's Great Music &amp; Musicians

These beautiful, full-color books are sure to get your students excited about music history. Covering all of the major cultural periods from the Greco-Roman Era to the present, they guide students through musical styles and the development of music through the ages. The books and online audio include art and listening examples that offer an opportunity for discussions.



# Alfred's Premier Piano Express

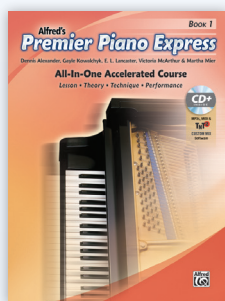
Dennis Alexander, Gayle Kowalchyk, E. L. Lancaster, Victoria McArthur & Martha Mier

## All-In-One Accelerated Course

Lesson ▪ Theory ▪ Technique ▪ Performance

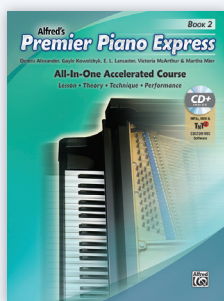
*Premier Piano Express* is designed for students who need a fast-paced approach to piano study.

Based on the concepts and music from *Premier Piano Course*, this All-In-One Accelerated Course integrates Lesson, Theory, Technique, and Performance pages. The book is organized into skills-based units that feature clear explanations of important musical concepts. Worksheets within each unit provide review and strengthen understanding.



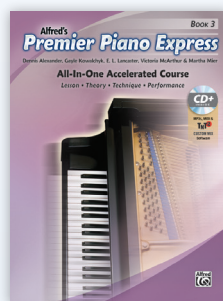
### Book 1

Includes All Concepts  
Introduced in  
**Premier Piano Course  
Levels 1A and 1B**



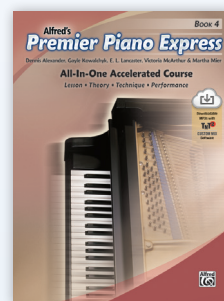
### Book 2

Includes All Concepts  
Introduced in  
**Premier Piano Course  
Levels 2A and 2B**



### Book 3

Includes All Concepts  
Introduced in  
**Premier Piano Course  
Levels 3 and 4**



### Book 4

Includes All Concepts  
Introduced in  
**Premier Piano Course  
Levels 5 and 6**

UNIT 10: Intervals of 4ths and 5ths 77

**Russian Folk Tale** #037

Rather slowly

1 2 3 4 5

*p* 4th

Name interval. \_\_\_\_

5

*mf* 4th

Name interval. \_\_\_\_

9

8va

*p* rit.

Name interval. \_\_\_\_

Duet: Student plays one octave higher.

Rather slowly

*pp* *mp* *rit.*



Visit [alfred.com/PremierExpressVideos](http://alfred.com/PremierExpressVideos) for an overview of each of the books, pedagogical tips, musical samples, and more!

## Supplementary Repertoire

- Repertoire Books
- Christmas Books



# Alfred's Basic Piano Library

Willard A. Palmer • Morton Manus • Amanda Vick Lethco

## A Piano Course for Beginners of All Ages

*Alfred's Basic Piano Library* is an easy, step-by-step method that emphasizes correct playing habits and note reading through interval recognition.

### Special Features

- Four complete courses that are easy to move between as students' needs change
- A wide variety of supplementary materials correlated page-by-page to the *Lesson Books*.

### Core Materials

**Lesson Books** introduce all new concepts.

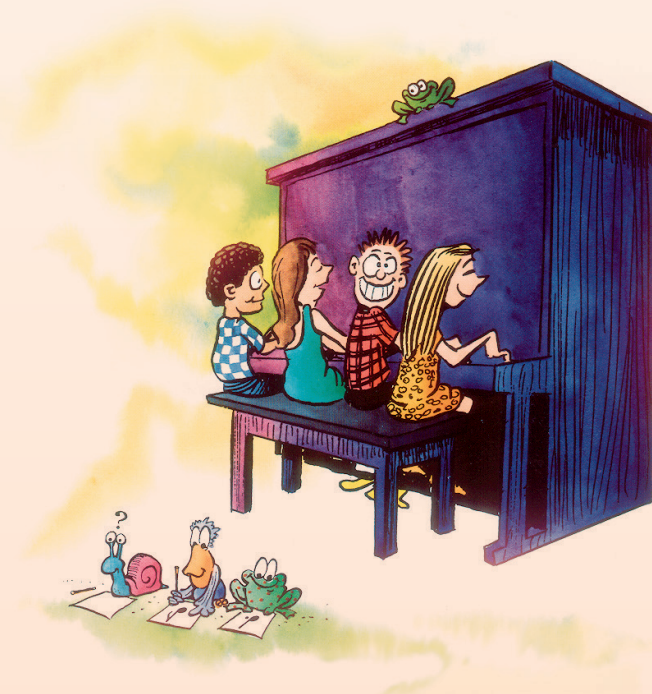
**Theory Books** contain enjoyable games and quizzes to reinforce concepts and increase musical understanding.

**Recital Books** provide supplementary repertoire based on concepts already learned.

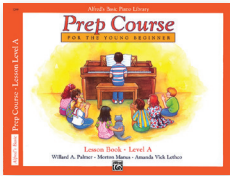
**Technic Books** include rhythm & reading drills to improve musicianship and develop coordination of the hands.



Visit [alfred.com/FourCourses](http://alfred.com/FourCourses) to watch Morton Manus discuss writing the different courses in *Alfred's Basic Piano Library*.

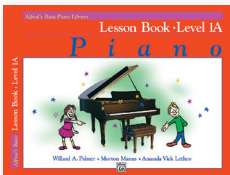


## The Four Courses



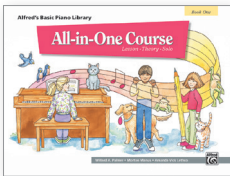
### Alfred's Basic Prep Course

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, as well as the small-sized hands of the young beginner.



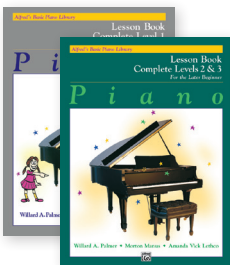
### Alfred's Basic Course

This series introduces a quick way to learn to read by recognizing intervals. Its uncluttered pages, clear music engraving, and engaging artwork are all designed to appeal to young students.



### Alfred's Basic All-in-One Course

Written in response to many requests by teachers for a single course book that would include lesson, theory, and recital material, this series simplifies teacher assignments and eliminates the need for students to carry multiple books to lessons.



### Alfred's Basic Complete Levels

Designed to appeal to older beginners, as well as young students who show unusual musical aptitude, these books fully present all of the principles introduced in Alfred's Basic Piano Library levels 1A & 1B and 2 & 3.

## Supplementary Repertoire

- Popular Hits
- Top Hits!
- Merry Christmas
- Top Hits! Christmas
- Fun Books
- Graduation Books
- Repertoire Books
- Praise Hits
- Hymn Books
- Duet Books
- Top Hits! Duet Books

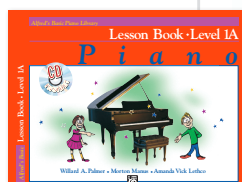
## Supplementary Musicianship

- Notespeller Books
- Sight Reading Books
- Ear Training Books
- Composition Books
- Flash Cards

## 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 (C, Middle C, G)
- Grand Staff
- Intervals (2nd, 3rd, 4th, 5th)
- Melodic and harmonic intervals
- Ties and slurs
- Quarter, whole, and half rests (♩, ♩., ♩)
- Legato and Staccato
- Sharps and flats
- Crescendo and diminuendo
- Repeat, D. C. al Fine



37

### 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 high,

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

**(TIED NOTES)**

**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

*Fine*

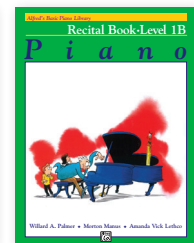
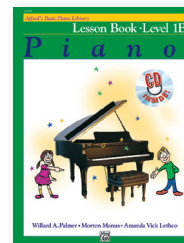
*D.C. al Fine*

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

## Level 1B Overview

### Concepts Introduced

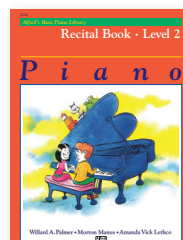
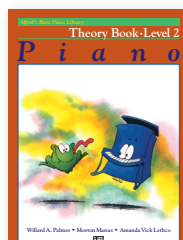
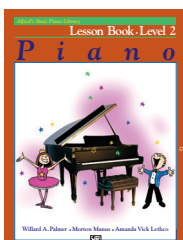
- Incomplete measure
- Accents, tempo markings, fermata
- Eighth notes & eighth rests (♪, ♩)
- Time signatures ( $\frac{2}{4}$ )
- New G Position
- Damper pedal
- 8va
- Middle D Position
- Half steps and whole steps
- Tetrachords & the major scale
- Mixed hand positions
- C and G Major (key signature & 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-V7)
- Blocked and broken chords
- D Major (key signature & scale)



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## 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

*pp* *ff* *mf legato*

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### Scherzo\*

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

**KEY OF D MINOR**  
Key signature: 1 flat (B $\flat$ )

**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! If I just had a mere

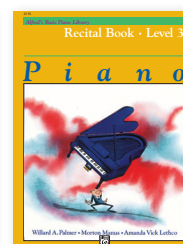
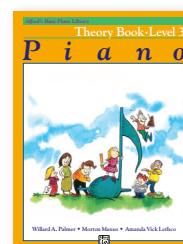
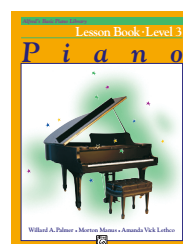
por-tion of Vlad-i-mir Hor-o-witz' tal-ent, I'd prac-tice all day!

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

## Level 3 Overview

## Concepts Introduced

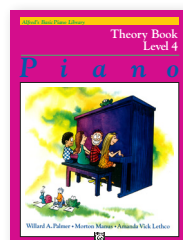
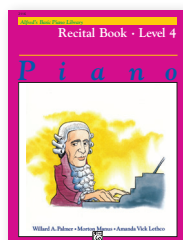
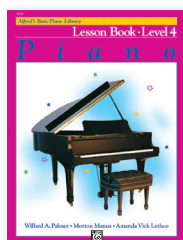
- Extended hand positions
- Passing 1 under 2 and 1 under 3
- Contrary motion
- Chromatic scale
- Minor Scales
- Intervals (Major, minor, perfect)
- Major and minor triads
- Overlapping pedal
- Primary triads in minor keys
- F Major, D minor, A minor (key signature, scale, primary chords)
- Time signatures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



## Level 4 Overview

## Concepts Introduced

- Eighth note triplets
- Triads (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 (♪, ♪)
- B-flat Major, E minor, G minor (key signature, scales, primary chords)



4

## 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.

Practice these warm-ups before playing the next piece.

1

*mf*

2

*mf*

3

*mf*

## Haunted House

**Andante moderato**

*p*

3rd time 8<sup>th</sup> segue<sup>6</sup>

\* **SEGUE** means continuing (to the end, or until further instructions appear).

You are now ready to begin **EAR TRAINING** and **TECHNIC BOOKS, Level 4**.

## Ballade

Johann Friedrich Burgmüller (1806-1874) was a German pianist and composer. He was a very successful teacher and popular performer. He is well known today for the many fine short pieces he wrote, and this **BALLADE** is one of his best known works.

The title **BALLADE** often refers to a dramatic story told in music, as it does in this case.

J. F. Burgmüller  
Opus 100, No. 15

**Allegro con brio\***

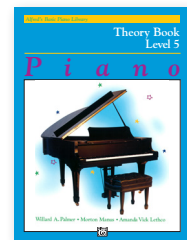
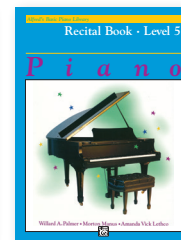
*p misterioso\*\**

\* Con brio means "with vigor." \*\* Misterioso means "mysteriously."

## Level 5 Overview

### Concepts Introduced

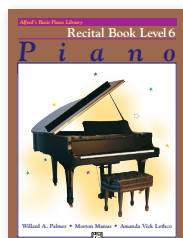
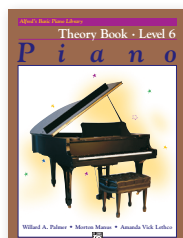
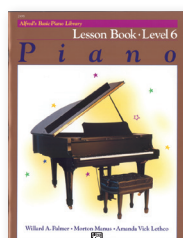
- Ornaments (long & short appoggiaturas, trill, mordent)
- Sonata form
- Cut time (Alla Breve or  $\frac{2}{2}$ )
- A Major, E-flat Major, B minor, C minor (key signature, scales, primary chords)
- Arpeggios



## 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



2

One of the most frequently heard pieces of ancient music is the **CANON IN D** by the 17th century German composer, Johann Pachelbel. The entire piece is based on the following chord progression. Play this several times, until you can play it very smoothly:

RH:

### Variations on the Theme from the Celebrated Canon in D

This piece begins with the LH alone, which states an 8 measure pattern that is repeated throughout the composition. Such a repeated pattern is called an *ostinato* (Italian for "obstinate" or "persistent"). This *ostinato* adds to the almost hypnotic effect of the piece. The RH variations build in complexity and excitement throughout the piece.

**Andante moderato**

Pachelbel  
arr. P.M.L.

You are now ready to begin RECITAL and THEORY BOOKS, Level 6.

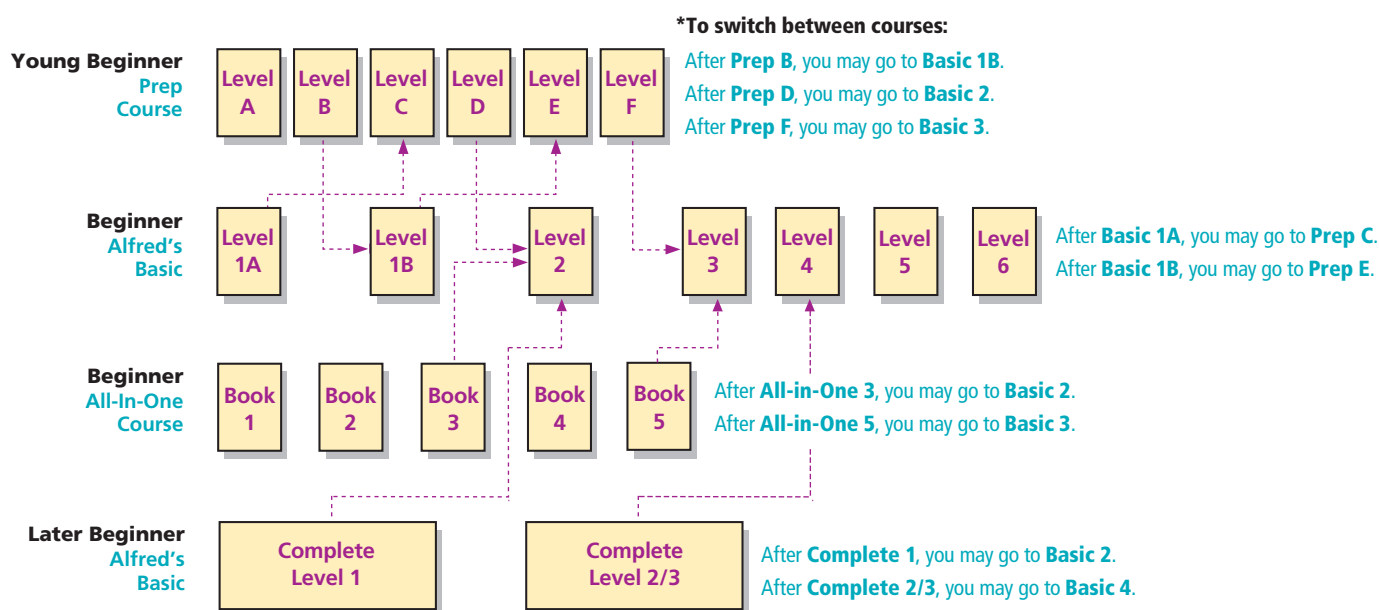


# CORRELATION CHARTS

## 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	Alfred's Premier Piano Express
Early Elementary (EE)		Levels A and B	Level 1A	Level 1A	Book 1
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	Book 2
Early Intermediate (EI)			Level 3	Level 3	Book 3
Intermediate (I)	EP = Easy Piano (I/LI)		Levels 4 and 5	Levels 4 and 5	Book 3 and 4
Late Intermediate (LI)			Levels 5 and 6	Level 6	Book 4

## Alfred's Basic Piano Library



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
5	6
6	Standard literature

Item # 107154



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