

Foreword

P I A N O 1 0 1, B O O K 1

Piano 101, Book 1, is a group course designed for adults with little or no keyboard experience who want to study piano for fun. Its easy-to-use format also is effective in private lessons. Specifically, it can be used for college piano classes of non-music majors, continuing education classes and music dealer in-store programs.

Piano 101 is easy to use. It contains 15 units. In college classes for non-music majors, each unit is designed to be covered in one week, thus filling an entire semester of study. However, teachers who are using the book in college classes or other situations should move at a pace appropriate for each individual class. The title page of each unit contains the objectives for the unit, a space to record assignments and a section called “*Did You Know?*” This section briefly discusses elements of music history or music theory of general interest to piano students. It can serve as a spring board for further class discussion. Major headings (including all new concepts) are identified by a check mark (✓). Measures are numbered in all examples to promote ease of use in the classroom.

The reading approach is eclectic, combining the best elements of intervallic and multi-key reading. Reading exercises are designed to promote movement over the entire keyboard while maintaining the advantages of playing in familiar positions. Reading examples are a mixture of familiar music and newly composed pieces.

Suggestions for counting are given but the approach used is left to the discretion of the teacher. Rhythms and note values are introduced systematically and specially designed rhythm reading exercises promote rhythmic security.


The student begins to play music immediately. Repertoire has been carefully chosen to appeal to adults who are playing the piano for fun and includes tasteful arrangements of familiar music. A section of supplementary repertoire begins on page 138 for those students who need additional music or for teachers who like a wider choice of music for students. The supplementary repertoire was chosen to represent a variety of levels and can be used throughout the book.

Each unit contains a balance of new information with materials that reinforce concepts

presented in previous units. Written review worksheets appear periodically throughout the text.

Theory, technique, sight-reading, repertoire, harmonization from lead sheets, ear training and ensemble activities are taught thoroughly and consistently throughout the text. The emphasis on ear training and harmonizing melodies from lead sheets will be helpful to those students who are interested in playing by ear. Teacher’s examples for all ear training examples are contained in Appendix A (page 153).

Technique is developed in a systematic way throughout the entire book. Repertoire, lead sheet melodies, technical exercises and sight-reading examples are carefully fingered to aid the student in developing good technique.

This book is fully supported by Compact Discs (CD) and General MIDI (GM) disks. Each example in the text that contains an accompaniment is identified by an icon that shows the disk number and TRACK number for the example:  1-1(43). The first number after the icon denotes the CD/GM disk number. The second number is the TRACK number on the CD and the Type 0 MIDI file on the GM disk. The third number (in parentheses) is the TRACK number of the Type 1 MIDI file on the GM disk. (See MIDI disk documentation for more information on MIDI file types.) Accompaniments range from simple drum patterns to full orchestrations. These accompaniments add musical interest and motivate students to complete assignments both in the classroom and in the practice room.

A Teacher’s Handbook for the text serves as an aid in curriculum development and daily lesson planning. The Handbook contains suggested daily lesson plans, suggested assignments following each lesson plan, teaching tips for each unit, suggested examinations for the semester and answer keys for the written exercises and review worksheets. It also suggests ways to successfully integrate keyboard and computer technology into the curriculum.

Upon completion of this book, students will have a strong grasp of keyboard skills, piano repertoire and musical styles, and will be ready to begin *Piano 101, Book 2*.

Table of Contents

PIANO 101, BOOK 1

UNIT 1: Playing on Black Keys	
Did You Know? The Power of Music	4
How to Sit at the Keyboard	5
Basic Note Values	6
The Keyboard	7
Dynamic Signs; <i>Two by Three</i>	10
UNIT 2: Playing on White Keys	
Did You Know? History of the Piano	11
Naming White Keys	12
Octave	13
New Signs	14
<i>Summer Night</i>	15
Rests; <i>Simple Elegance</i>	16
Review Worksheet	18
UNIT 3: Exploring Positions on the Keyboard	
Did You Know? Music Theory	19
Playing in Right Hand Middle C Position	20
Playing in Left Hand Middle C Position; <i>First Waltz</i>	21
Playing in C Position	22
Playing in G Position	23
Positions Using All White Keys Moving Up	24
Positions Using All White Keys Moving Down	25
UNIT 4: The Staff	
Did You Know? Musical Style Periods	28
The Staff; The Treble Clef Sign; The Bass Clef Sign	29
The Grand Staff; Middle C on the Grand Staff;	
New Dynamic Signs	30
New Time Signature	31
F Below Middle C	32
G Above Middle C	33
3 Important Notes	34
Right Hand C Position and Right Hand Middle C Position	35
Left Hand Middle C Position	36
Slur & Legato Playing	37
Review Worksheet	38
UNIT 5: Intervals	
Did You Know? The Baroque Period	39
Left Hand C Position	40
Intervals; Tempo Marks	41
2nds; Transposition	42
3rds; New Dynamic Sign	43
4ths	44
5ths; Tied Notes	45
Incomplete Measure	46
<i>When the Saints Go Marching In</i>	47
Review Worksheet	49
UNIT 6: Other Keyboard Basics	
Did You Know? Johann Sebastian Bach	50
The Sharp Sign; <i>Money Can't Buy Ev'rything!</i>	51
The Flat Sign	52
The Natural Sign	53
<i>Bright Lights Boogie</i>	54
Right Hand C Position an Octave Higher	55
Staccato	56
New Time Signature; New Tempo Mark	57
Duet: <i>Lyric Piece</i>	58
UNIT 7: G Position	
Did You Know? Church Music	60
G Position on the Staff; Accent Sign; <i>Midnight Shadows</i>	61
Left Hand G Position an Octave Higher	62
Intervals in G Position	63
New Dynamic Sign; <i>Miniature Waltz</i>	64
Review Worksheet	66
UNIT 8: Major Five-Finger Patterns	
Did You Know? The Classical Period	67
Half Steps; The Chromatic Scale	68
Whole Steps	69
Major Five-Finger Patterns	70
Eighth Notes; Playing Major Five-Finger Patterns	71
Major Triads (Chords); Playing Major Five-Finger	
Patterns and Chords	72
Ensemble: <i>Forty-Finger Ensemble</i>	74
Unit 9: Key of C Major	
Did You Know? Wolfgang Amadeus Mozart	77
The C Major Scale; Tetrachords and the Major Scale	78
Playing the C Major Scale	80
C Major and G7 Chords in the Left Hand; <i>Mary Ann</i>	81
The F Major Chord	82
Playing C, F and G7 Chords in the Right Hand	83
Binary Form (AB); <i>Morning Classic</i>	84
UNIT 10: Key of G Major	
Did You Know? Movies and Music	85
The G Major Scale; Playing the G Major Scale	86
Dotted Quarter Notes	87
Ternary Form (ABA); <i>Dance</i>	88
G Major and D7 Chords in the Left Hand;	
<i>Du, du liegst mir im Herzen</i>	89
A New Position of the C Major Chord in the Left Hand;	
Playing G, C and D7 Chords in the Right Hand	90
The Damper Pedal	91
<i>Kum-Ba-Yah!</i>	92
Review Worksheet	94
UNIT 11: Minor Five-Finger Patterns	
Did You Know? The Romantic Period	95
Major and Minor Five-Finger Patterns;	
Playing Major and Minor Five-Finger Patterns	96
Minor Chords; Playing Minor Five-Finger Patterns	
and Chords	97
Duet: <i>Galop</i>	98
<i>Master Mind</i>	100
UNIT 12: Triads and Arpeggios	
Did You Know? Frédéric François Chopin	101
Five C's	102
Playing Triads of the Key;	
Playing Major Chords (Hand-over-Hand)	103
<i>Parallel Moves</i>	104
Playing Hand-over-Hand Arpeggios	105
<i>A New Day</i>	106
Lead Sheet: <i>Wooden Heart</i>	109
UNIT 13: 6ths, 7ths and 8ths (Octaves)	
Did You Know? The Piano Concerto	110
6ths	111
<i>Waltzing in Sixths</i>	112
7ths and 8ths (Octaves)	114
<i>Summer Memories</i>	115
Lead Sheet: <i>Meet Me in St. Louis, Louis</i>	117
Review Worksheet	118
Unit 14: Key of F Major	
Did You Know? The Contemporary Period	119
Four F's	120
The F Major Scale; Playing the F Major Scale	121
Playing F, B \flat and C7 Chords in the Left Hand	122
Playing F, B \flat and C7 Chords in the Right Hand	123
<i>A Classic Tale</i>	125
Lead Sheet: <i>Dona Nobis Pacem</i>	127
Ensemble: <i>Barcarolle</i>	128
UNIT 15: 12-Bar Blues	
Did You Know? George Gershwin	130
12-Bar Blues	131
<i>A Little Blues</i>	133
New Time Signature; <i>Toccatina</i>	134
Review Worksheet	136
SUPPLEMENTARY SOLO REPERTOIRE	
<i>Give My Regards to Broadway</i>	138
<i>You're a Grand Old Flag</i>	140
<i>Amazing Grace</i>	142
<i>March No. 1; March No. 2</i>	143
<i>Vivace</i>	144
<i>Canon</i>	145
<i>Für Elise</i>	146
<i>Jingle Bells</i>	148
<i>Celebration Boogie</i>	150
<i>Jacob's Ladder</i>	152
APPENDIX A: Teacher's Examples (Ear Training)	153
APPENDIX B: Glossary	156
APPENDIX C: List of Compositions	157
INDEX	159

UNIT ONE

Upon completion of this unit the student will be able to:

1. Use correct posture and hand position at the keyboard.
2. Identify fingers by number.
3. Apply basic rhythmic concepts to performance at the keyboard.
4. Perform melodies on two- and three-black-key groups.

Assignments

Week of _____

Write your assignments for the week in the space below.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

The Power of Music



Rests

Rests are signs for silence.

Quarter rest (z) means rest for the value of a quarter note.

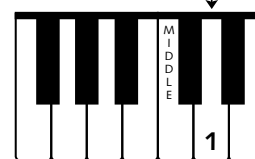
Half rest (—) means rest for the value of a half note.

Whole rest (—) means rest for the value of a whole note or any whole measure.

SOLO REPERTOIRE

Simple Elegance

starting key: LH



Kenon D. Renfrow

1-19 (61)

Moderate

Handwritten musical notation for the solo repertoire piece *Simple Elegance*. The notation is written for the Left Hand (LH) and includes fingerings (1, 2, 3, 4, 5) and dynamics (*f*, *mf*). The piece is marked "Moderate".

Measure 1: *f* LH, D4 (finger 1), G4 (finger 5).

Measure 2: D4 (finger 1), C4 (finger 1), B3 (finger 1).

Measure 3: A3 (finger 1), B3 (finger 1), C4 (finger 1).

Measure 4: Whole rest.

Measure 5: C4 (finger 2), A3 (finger 4).

Measure 6: C4 (finger 2), B3 (finger 2), A3 (finger 1).

Measure 7: G3 (finger 1), A3 (finger 1), B3 (finger 1).

Measure 8: Whole rest.

Measure 9: D4 (finger 1), G4 (finger 5).

Measure 10: D4 (finger 1), C4 (finger 1), B3 (finger 1).

Measure 11: A3 (finger 1), B3 (finger 1), C4 (finger 1).

Measure 12: Whole rest.

Measure 13: B3 (finger 3), A3 (finger 1), B3 (finger 1), C4 (finger 1).

Measure 14: A3 (finger 4), D4 (finger 1).

Measure 15: G4 (finger 5).

Measure 16: Whole rest.

Measure 17: Whole rest.

Measure 18: Whole rest.

Measure 19: Whole rest.

OPTIONAL: Play *Simple Elegance* with the RH beginning with finger 5.

TEACHER ACCOMPANIMENT

Moderate (♩ = 180)

Handwritten musical notation for the teacher accompaniment. The notation is written for the Right Hand (RH) and includes fingerings (1, 2, 3, 4, 5) and dynamics (*f*, *mf*, *rit.*). The piece is marked "Moderate".

Measure 1: *f*, D4 (finger 1), G4 (finger 5).

Measure 2: D4 (finger 1), C4 (finger 1), B3 (finger 1).

Measure 3: A3 (finger 1), B3 (finger 1), C4 (finger 1).

Measure 4: Whole rest.

Measure 5: C4 (finger 2), A3 (finger 4).

Measure 6: C4 (finger 2), B3 (finger 2), A3 (finger 1).

Measure 7: G3 (finger 1), A3 (finger 1), B3 (finger 1).

Measure 8: Whole rest.

Measure 9: D4 (finger 1), G4 (finger 5).

Measure 10: D4 (finger 1), C4 (finger 1), B3 (finger 1).

Measure 11: A3 (finger 1), B3 (finger 1), C4 (finger 1).

Measure 12: Whole rest.

Measure 13: B3 (finger 3), A3 (finger 1), B3 (finger 1), C4 (finger 1).

Measure 14: A3 (finger 4), D4 (finger 1).

Measure 15: G4 (finger 5).

Measure 16: Whole rest.

Measure 17: Whole rest.

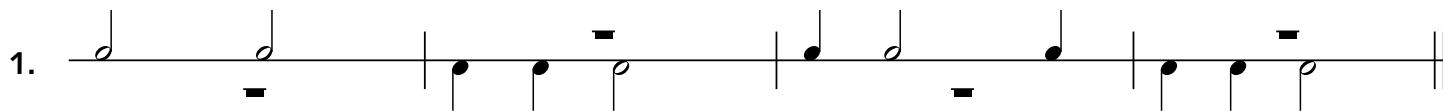
Measure 18: Whole rest.

Measure 19: Whole rest.

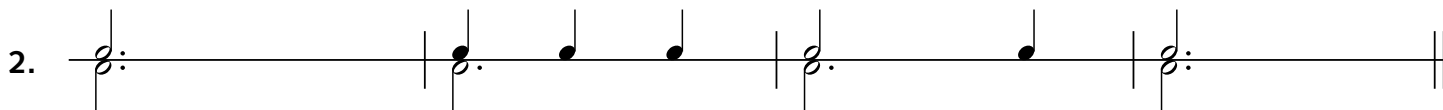
RHYTHM READING

Tap the following rhythm patterns using RH for notes with stems going up and LH for notes with stems going down. Tap hands separately first, and then hands together, always counting aloud.

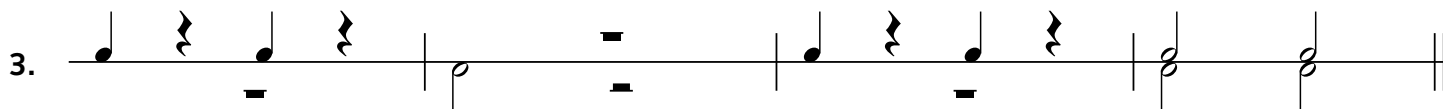
1-20 (62)



1-21 (63)



1-22 (64)



1-23 (65)



EAR TRAINING

1. Your teacher will play LOW or HIGH sounds.
 - Circle LOW if you hear LOW sounds.
 - Circle HIGH if you hear HIGH sounds.
2. Your teacher will play sounds that go UP or DOWN.
 - Circle the arrow pointing up if the sounds go UP.
 - Circle the arrow pointing down if the sounds go DOWN.
3. Your teacher will clap a rhythm pattern.
 - Circle the pattern that you hear.

1-24 (66)

1.

1-25 (67)

2.

1-26 (68)

3a.

1-27 (69)

3b.

Teacher: See page 153.