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Audio Track Listing

Listening is critical! A demonstration recording is included to provide a model for how the exercises should sound when played correctly, musically and with good piano technique.

Track	Title	Chapter	Exercise	Focus
1	Emily; You'd Be So Nice to Come Home To	2	Exercises 16 and 19 (Pages 26 and 30)	Voicing and Pattern P1
2	Emily; You'd Be So Nice to Come Home To	3	Exercises 24 and 27 (Pages 36 and 39)	Voicing and Pattern P2
3	Emily; You'd Be So Nice to Come Home To	4	Exercises 28 and 29 (Pages 41 and 42)	Voicing and Patterns P1 and P2 combined
4	East of the Sun	5	Exercise 32 (Page 55)	Swing "2" and "4" feels
5	Gentle Rain	5	Exercise 34 (Page 59)	Bossa Nova
6	The Shadow of Your Smile	6	Exercise 41 (Page 75)	Five-note voicings with color notes
7	The Shadow of Your Smile	7	Exercise 45a and 45b (Pages 84 and 85)	Voicing and Patterns P1, P2, P3 and P4 combined
8	The Shadow of Your Smile	8	Exercise 47 (Page 92)	Five-note open voicings
9	The Shadow of Your Smile	9	Exercise 50 (Page 101)	Broken chords and passing notes
10	You Go To My Head	10	Exercise 52 (Page 106)	Playing the song's melody
11	Rainy Day	Appendix 1	Etude 1 (Page 111)	Patterns P1 and P2 combined; block chords (Chapter 4)
12	You Love Me	Appendix 1	Etude 2 (Page 112)	Patterns P1 and P2 combined; block chords (Chapter 4)
13	The Moon Has Risen	Appendix 1	Etude 3 (Page 113)	Swing "2" and "4" feel (Chapter 5)
14	Lullaby for the Birds	Appendix 1	Etude 4 (Page 114)	Swing "2" and "4" feel (Chapter 5)
15	A Fool's Day	Appendix 1	Etude 5 (Page 115)	Bossa Nova (Chapter 5)
16	In Love I Will Fall	Appendix 1	Etude 6 (Page 116)	Ballad tempo (Chapter 5)
17	Time and Time Again	Appendix 1	Etude 7 (Page 117)	Patterns P1 and P2 combined with five-note, block chord voicings and color notes (Chapter 6)
18	Far Away a Long Time Ago	Appendix 1	Etude 8 (Page 118)	Patterns P1, P2, P3 and P4 combined with five-note, block chord voicings and color notes (Chapter 7)
19	What Could Be New?	Appendix 1	Etude 9 (Page 119)	Five-note open voicings (Chapter 8)
20	Don't Tell Me	Appendix 1	Etude 10 (Page 120)	Five-note open voicings (Chapter 8)
21	You Are All Things	Appendix 1	Etude 11 (Page 121)	Broken chords and passing notes (Chapter 9)
22	Valentine's Day	Appendix 1	Etude 12 (Page 122)	Broken chords and passing notes (Chapter 9)
23	Embraceable You	Appendix 1	Etude 13 (Page 123)	Playing the melody (Chapter 10)
24	A Foggy Day	Appendix 1	Etude 14 (Page 124)	Playing the melody (Chapter 10)

Before You Begin: Piano Review

GOAL: Work on basic piano skills including scales and chords. The exercises in this chapter will help you in the development finger dexterity, two-hand coordination and the technique required to play well-balanced chords. Practicing the exercises in all keys will give you a visual and kinesthetic awareness of each different key center.

Piano Review is designed to assist non-pianists in gaining basic piano facility. *It is essential that you have basic piano facility prior to beginning Chapter 1 of this book.* Even if you already have a piano background, please take a look at the exercises in this section to determine if you need to brush-up on your skills. If you can already play each of the exercises in this section correctly and at the suggested tempo markings, then you're ready to start on Chapter 1.

TECHNIQUE BASICS

Most physical endeavors, such as tennis, ballet, or piano playing, require a delicate balance of exertion and relaxation. Depending on the activity, certain muscles need to be active while others should remain uninvolved and relaxed. Ideally, the muscles that are active should work efficiently by doing their job without excess exertion or strain. With this in mind, if you feel tension in fingers, arms, or shoulders when playing piano, it is a signal that something needs adjustment.

Consider these tips regarding healthy piano technique:

1. Keep your wrists straight and relaxed. This may require you to move your torso closer to or further away from the piano until you feel comfortable and your elbows are slightly forward without feeling cramped in too close.
2. Shoulders should stay down and arms relaxed. Keep your wrists approximately at the same level as the white keys.
3. Hands should be relaxed with fingers slightly curved, as if you're comfortably holding an orange. Play on the tips of the fingers. It's difficult to play the piano with long fingernails!
4. Fingers should move independently. When one finger depresses a note, the others should stay relaxed, gently resting on the keyboard. This can be tricky if you're new to piano playing.



Diagram 1: Good posture



Diagram 2: Poor posture

TIP For purposes of this book, you're not required to maintain an ongoing practice regimen for piano technique. However, you may find it helpful to occasionally brush up on your technique by revisiting the exercises in this section.

FIVE-NOTE WARMUP

Exercises 1 and 2 should be played as written with both hands together at the same time. Your two hands should play in perfect sync with the notes of the chords sounding at the same time with equal pianistic weight. Remember that fingers should be above the keyboard and slightly curved. All five fingers of each hand should rest gently in position on their respective notes. Practice with a metronome until you can play the exercises at $\text{♩} = 80$. It's okay to start slower at first and gradually increase the tempo. If you find the exercise difficult, try playing with the hands separately, then gradually put the two hands together.



Exercise 1 Major

(A)

C D E F G F E D C

(B)

D \flat E \flat F G \flat A \flat G \flat F E \flat D \flat

(C)

D E F \sharp G A G F \sharp E D

(D)

E \flat F G A \flat B \flat A \flat G F E \flat

(E)

E F \sharp G \sharp A B A G \sharp F \sharp E

(F)

F G A B \flat C B \flat A G F

(G)

G \flat A \flat B \flat C \flat D \flat C \flat B \flat A \flat G \flat

(H)

G A B C D C B A G

(I)

A \flat B \flat C D \flat E \flat D \flat C B \flat A \flat

(J)

A B C \sharp D E D C \sharp B A

(K)

B \flat C D E \flat F E \flat D C B \flat

(L)

B C \sharp D \sharp E F \sharp E D \sharp C \sharp B