

REPERTOIRE | by Rote

Seven Piano Pieces to Be Taught without Traditional Notation

By Dennis Alexander
and Amy Greer

Foreword

Repertoire by Rote contains seven pieces to be taught without the aid of traditional notation. Each piece is accompanied by a set of step-by-step instructions for teachers and a reproducible “memory map” to aid students in memorization. The collection is sequenced from the easiest piece to the most difficult, with songs ranging from simple repeating patterns on black keys to scale-based pieces that use the entire keyboard. Think of this collection as a supplement to other pedagogical methods—a resource for interesting, motivational music that will help students acquire the rhythmic, expressive, and technical skills they need to become well-rounded musicians.

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Why Teach by Rote?

Luke comes bounding in for his first piano lesson. He is young, with bright red hair and endless enthusiasm. “I can already play some songs on the piano!” he announces to me and proceeds to bang through a clumsy rendition of “Chopsticks,” the theme to “Heart and Soul,” and the melody of Beethoven’s Ninth Symphony.

“Wow!” I say to him, grinning at his energy. “Where did you learn those songs?”

“My grandma taught me,” he says.

This is hardly the first time I have watched someone proudly demonstrate the music they have learned to play by rote. I have seen adults who taught themselves to play the first page of Beethoven’s *Moonlight Sonata* with little to no formal instruction. I have observed children teaching one another simple tunes on the piano with no thought given to technique or fingering. Over and over again, I have witnessed respectable performances of music that students learned simply because someone had the patience to teach them one note, one pattern, one phrase at a time.

Early in my career, I recognized that teaching music by rote was a highly motivating but often overlooked pedagogical tool. Students loved learning pieces that featured easy patterns but sounded sophisticated. *This* was the music that they wanted to play at recitals and perform for

grandma when she came to visit. Without prompting, students would practice these pieces by the hour, gaining technique and confidence in negotiating the keyboard. Learning rote pieces developed their ear and improved their ability to recognize musical patterns. Rote music provided the opportunity to work on musical character and dramatic effects without the added challenge of deciphering written notes and rhythms. While rote teaching did not substitute for the all-important task of learning to read music traditionally, it was not long before I made this a standard part of my lessons, teaching beginning students colorful pieces that sounded more complicated than they were.

Admittedly, teaching rote pieces takes lesson time, but the payback in motivation, technique building, ear training, and pattern recognition more than outweighs the cost. Time spent on rote pieces does not have to take a huge chunk out of any single lesson; the pieces can be learned in five-minute segments, bit by bit.

Just today, I taught “Oh, Purple Sage” to a six-year-old boy and then to a sixty-six-year-old woman, each with only a month of piano lessons behind them.

They were both grinning from ear to ear the entire time.

Amy Greer



Introducing *Desert Rose*

(Memory map: page 7)

1. Play, ask questions, and sing:

- Play “Desert Rose” for the student and ask the following questions:

Is this piece played on white keys or black keys?

Does this piece use pedal? Which one?

Do the musical patterns in this piece go up or down?

Which hand begins the piece?

What else do you notice about the music?

- Play the piece again and sing the words. Ask the student to count the number of times the phrase “*desert rose*” occurs.
- Without playing, clap quarter notes while singing the words together.

2. Break it down:

- Help the student find the starting position for each hand and identify the fingers used. Demonstrate the steps below one at a time, allowing the student to repeat each one until it is mastered.

Step 1
m. 1

Step 2
mm. 1-3

Oh, Purple Sage

Alexander/Greer

Flowing
Both parts play one octave higher 2nd time.

mf Oh, pur - ple sage, oh, pur - ple sage, oh, pur - ple sage grow - ing.

3 2 3 5 3

When student plays alone, use one pedal for entire piece.

5

Oh, pur - ple sage, oh, pur - ple sage, oh, pur - ple sage blow - ing.

3 2 3

2 LH
3 over
4

Duet Part (Student plays one octave higher)

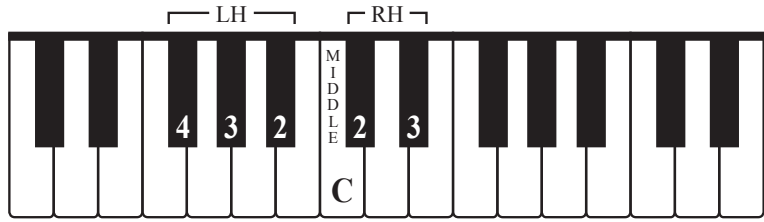
Flowing
2nd time both hands 8va

RH
LH
mp

5

5

Green Frogs



LH 4 3 2
 I ♡ my green frogs.

RH
 3 2 3 2

LH 4
 I ♡ my green frogs.,

RH
 4 3 2 3 2

LH
 2 3 2 3 2 3

bull - frogs too!

LH 4 3 2
 I ♡ my green frogs.

RH
 3 2 3 2

LH 4
 I ♡ my green frogs.

RH
 4 3 2 3 2

LH 3
 LH over Hop!