A piano method with music to please students, teachers and parents! The Hal Leonard Student Piano Library is clear, concise and carefully graded. Perfect for private and group instruction.

Piano Lessons 1-5
Appealing music introduces new concepts

Piano Lessons
Instrumental Accompaniments 1-5
Correlated audio CD or General MIDI disk for lessons and games books

Piano Practice Games 1-4
Listening, reading, and improvisation activities correlated with lessons book

Notespeller for Piano 1-2
Note recognition activities

Piano Theory Workbook 1-5
Written theory activities correlated with lessons book

Piano Technique Book 1-5
Etudes to develop physical mastery of the keyboard (Instrumental Accompaniments optional)

Piano Solos 1-5
Additional correlated repertoire (Instrumental Accompaniments optional)

Supplemental
Teacher’s Guide & Planning Chart
My Music Journal
Flash Cards Set A
Flash Cards Set B

Teacher’s Guide
Piano Lessons Book 1

Includes:
• Teaching Suggestions for Every Piece
• Lesson Planning Chart
• Beginner Composition Cards from Piano Practice Games Book 1

Written by
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Hal Leonard Student Piano Library
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The Hal Leonard Student Piano Library

When music excites our interest and imagination, we eagerly put our hearts into learning it. The music in the Hal Leonard Student Piano Library encourages practice, progress, confidence, and best of all — success! Students respond with enthusiasm to the:

- variety of styles and moods
- natural rhythmic flow, singable melodies and lyrics
- exceptional teacher accompaniments
- improvisations threaded throughout the series
- Instrumental Accompaniments for every piece available on CD or General MIDI disk.

When new concepts have an immediate application to the music, the effort it takes to learn these skills seems worth it. Teachers appreciate the:

- realistic pacing that challenges without overwhelming
- clear and concise presentation of concepts
- uncluttered page lay-out that keeps the focus on the music.

The Library is available in five levels. Each level includes a Lesson Book and several supplementary books:

PIANO PRACTICE GAMES
Imaginative preparation activities to introduce pieces in the Piano Lessons books.

PIANO THEORY WORKBOOK
Fun and creative assignments that introduce the language of music and its symbols.

PIANO SOLOS
Original performance repertoire featuring 14 different composers. Available with instrumental accompaniments on CD or General MIDI disk.

PIANO TECHNIQUE
Etudes to develop physical mastery of the keyboard with optional instrumental accompaniments on CD or General MIDI disk.

NOTESPELLER FOR PIANO
By Karen Harrington
Music worksheets and games in a story-book format that enhance reading and writing skills.
FOREWORD

Method books give you the materials you need, yet only the relationship between you and the student can bring the music to life. This Teacher’s Guide is intended to suggest possible ways to introduce and work with each piece in Piano Lessons Book 1 of the Hal Leonard Student Piano Library.

New Concepts: highlight the new musical ideas presented in each piece

Touch & Sound: highlight the physical skills needed to create the appropriate sound and mood of each piece

Review: highlights those concepts that may need continued work

The teaching suggestions are divided into the following categories:

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<tr>
<th>Prepare</th>
<th>Practice</th>
<th>Perform</th>
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<tr>
<td>Introduces the coordination and rhythm of each piece before combining those aspects of the music with pitch reading.</td>
<td>Includes steps to learning each piece, such as blocking, comparing phrases, and saying note names or intervals out loud.</td>
<td>Includes suggestions for putting all the steps together to play each piece accurately and in the appropriate tempo, mood, and style.</td>
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</table>

Each page also includes references to the coordinated activities in Piano Practice Games, Piano Theory Workbook, Piano Technique, Notespeller, Piano Solos, and Music Flash Cards.

In addition, the Lesson Planning Chart on pages 65-69 gives you an at-a-glance view of how to coordinate all of the books and materials in Book 1 of the Hal Leonard Student Piano Library.

We hope these teaching ideas will stimulate your own unique teaching style and will help you organize your lessons in ways that keep the pleasure of making music the first priority!
Feel The Beat!

Become aware of the heartbeat inside your body. Feel how it beats in an even pulse. Sometimes your heart beats fast, like when you run; sometimes it beats slowly, like when you are asleep, but it always beats evenly.

Rhythm In Music

Music has a pulse, too. Just like your heartbeat, musical pulse can go fast or slow.

Clap this pulse as your teacher plays the accompaniment below three different times at different speeds:
1) at a slow speed, 2) at a medium speed, 3) at a fast speed.

You can also play this pulse on the piano using any black key. Remember to keep the pulse even.

Accompaniments may also be played on audio CD or General MIDI Disk. Numbers indicate the track.

<table>
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New Concept: Musical pulse

Touch & Sound: Clapping with large arm movement
Playing with 3rd finger, supporting first joint with thumb
Playing with full arm weight

Prepare

Read text comparing heartbeat to musical pulse.

Ask student: “Where do we feel our own heartbeat?”

Practice

This activity teaches student how to listen & respond.

1) Student claps pulse while listening to accompaniment, first at slow, then medium, then fast tempos.
2) Student points to each pulse in the lesson book while listening to accompaniment at different speeds.

Perform

To play pulse on the black keys, student:

1) supports first joint of each third finger with thumb.
2) plays with full arm weight.

Theory Workbook

Feel The Beat! pg. 2

* Many activities throughout this book include accompaniments that can be added in the following ways:

Teacher Audio CD General MIDI Disk
New Concept: High and low on the keyboard

Review: Musical pulse

Touch & Sound: Playing with third fingers, supporting first joint with thumb
Playing with full arm weight, alternating hands

Prepare

While listening to Take A Look, student sings lyrics of song (melody is written in accompaniment).

Practicing

While standing, student plays black keys at low end of the keyboard, then walks around piano bench and plays black keys at high end of the keyboard.

Performing

Student sings along with Take A Look. At end of first verse, student plays any black keys way down low. At end of second verse, student plays any black keys way up high.

Theory Workbook

High Or Low?  pg. 3
New Concept: Finger numbers

Touch & Sound: Moving fingers independently
With fingertips touching, student feels and sees natural curve of hand

---

Prepare

Student counts forward, 1-2-3-4-5 and backward, 5-4-3-2-1.

Practice

1) Student places hands together with fingertips touching and taps each finger several times.

2) Student says finger numbers while tapping.

Perform

1) Student places fingertips on piano cabinet and repeats activity, keeping natural curve of hand.

2) Teacher and student may take turns calling out and tapping specific finger numbers.

---

Theory Workbook

Finger Numbers pg. 4
Number That Finger! pg. 5

Notespeller

Finger Numbers pg. 2
When you play the pieces “Climbing Up” and “Climbing Down” on pages 8 and 9, you will play the groups of two black keys as shown here.

TWO BLACK KEYS

Put your thumbs behind the first joint of your third fingers and use your third fingers to play the groups of two black keys. Start at the low end of the keyboard and play higher.

When you play the pieces “Climbing Up” and “Climbing Down” on pages 8 and 9, you will play the groups of two black keys as shown here.

New Concept: Two black keys

Review: High and low

Touch & Sound: Playing hands together supporting third fingers with thumb

Prepare
Ask student: “How many sets of two black keys do you see on the keyboard?”

Practice
1) As shown in diagram, student plays all sets of two black keys by supporting third finger of each hand with thumb.
2) Student begins at low end of keyboard and continues to high end of keyboard.

Perform
Student plays different sets of two black keys up and down the keyboard, as teacher directs by saying, higher or lower.

Theory Workbook
Two Black Keys pg. 6

Piano Technique
Grandfather’s Clock pg. 4
New Concepts: Notes are pictures of sound. Review: Two black keys, going higher
Stems up = RH Right hand, left hand
Stems down = LH Steady pulse
Touch & Sound: Alternating hands with a steady pulse

Prepare
Student taps steady pulse on knees, alternating hands and singing:
1) right, left, right, left, right, left, right.
2) lyrics.

Practice
1) Student plays Climbing Up on the keyboard using third fingers supported by thumb.
2) Student plays second line of piece one octave higher.

Perform
Student may play Climbing Up in four different octaves by repeating the piece and continuing up the keyboard.
Climbing Down
Two Black Keys
Moving Down The Keyboard

With accompaniment, student starts here:

With determination (\( \frac{3}{4} \times 120 \))

```
R.H.
L.H.
```

```
L.H.
```

Low - er, low - er, touch the ground.

```
R.H.
L.H.
```

“Climbing Up” and “Climbing Down” can also be played as one song.

New Concept: Notes are pictures of sound.

Review: Two black keys, going lower

Touch & Sound: Alternating hands with a steady pulse

<table>
<thead>
<tr>
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<th>Perform</th>
</tr>
</thead>
</table>
| Student taps steady pulse on knees, alternating hands and singing: | 1) Student plays Climbing Down on keyboard using third fingers supported by thumb.  
2) Student plays second line of piece one octave lower. | 1) Student may play Climbing Down in four different octaves by repeating the piece and continuing down the keyboard.  
2) Play Climbing Up and Climbing Down as one song. |

1) left, right, left, right, left, right, left.
2) lyrics.
My Own Song

With your right and left hands, choose any groups of two black keys in the upper part of the piano.

Listen and feel the pulse as your teacher plays the accompaniment below. When you are ready, play along and make up your own song.

Have fun!

New Concept: Improvising on two black keys

Touch & Sound: Playing with a steady pulse

Prepare

Student taps pulse while listening to accompaniment.

Ask student: “Is this pulse slow, medium, or fast?”

Practice

Student plays My Own Song using any sets of two black keys.

Perform

Encourage student to play freely, using any sets of two black keys all over the keyboard.

(These improvisations give teachers the opportunity to observe student’s natural technical ability.)
Using your **left hand**, start in the middle of the keyboard and play the groups of three black keys with fingers 2-3-4 going **down the keyboard**.

Using your **right hand**, start in the middle of the keyboard and play the groups of three black keys with fingers 2-3-4 going **up the keyboard**.

---

**New Concept:** Three black keys

**Touch & Sound:** Moving LH and RH fingers 2-3-4 independently

<table>
<thead>
<tr>
<th>Prepare</th>
<th>Practice</th>
<th>Perform</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ask student: “How many sets of three black keys do you see on the keyboard?”</td>
<td>Student plays:</td>
<td>Student plays <em>My Own Song</em> using groups of three black keys.</td>
</tr>
<tr>
<td></td>
<td>1) LH with fingers 2-3-4 on three black keys going down the keyboard while saying finger numbers.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2) RH with fingers 2-3-4 on three black keys going up the keyboard while saying finger numbers.</td>
<td></td>
</tr>
</tbody>
</table>

---

**Theory Workbook**

*Three Black Keys* pg. 7

**Notespeller**

*The Piano Keyboard* pg. 3
When you play these pieces by yourself, use the middle of the keyboard.

It is helpful to clap the rhythm of a piece before playing it.

**My Dog, Spike**

Steady

My dog, Spike, off to school, out to prove that he's so cool.

"Hot Cross Buns"

With accompaniment, student starts here:

**New Concepts:**
- Quarter note \( \uparrow \) picture of sound
- Quarter rest \( \downarrow \) picture of silence

**Touch & Sound:**
- Moving LH fingers 2-3-4 independently

**Prepare**

While listening to *My Dog Spike*, student:

1) points to notes and sings lyrics.

2) taps and counts rhythm.

**Practice**

On the piano cabinet, student finger-taps with LH while saying finger numbers.

Ask student: “Which notes repeat?”

**Perform**

Student plays *My Dog, Spike* on three black keys with a steady pulse.

---

**Theory Workbook**
- *Party Cat’s Bubbles* pg. 8
- *Notes* pg. 9

**Practice Games**
- *Listen & Respond* pg. 3
- *Imagine & Create* pgs. 4-5

**Music Flash Cards – Set A**
- Yellow #2, #3
You can play “My Dog, Spike” and “Sorry, Spike” as one song.

**Sorry, Spike**

```
Steady
R.H.

3 2 4

“Sorry, Spike! You won’t pass! Bark isn’t taught in class!”
```

With accompaniment, student starts here:

```
Steady (\( \frac{4}{4} \))

R.H.

\( \frac{8}{9} \)
```

**New Concepts:**
- Quarter note \( \downarrow \)
- Quarter rest \( \uparrow \)

**Touch & Sound:**
- Moving RH fingers 2-3-4 independently

**Prepare**

While listening to *Sorry Spike*, student:

1) points to notes and sings lyrics.
2) taps and counts rhythm.

**Practice**

On the piano cabinet, student finger-taps with RH while saying finger numbers.

Ask student: “Which notes repeat?”

**Perform**

Student plays *Sorry, Spike* on three black keys.

Extra for Experts:
Play *My Dog, Spike* and *Sorry, Spike* as one song.
Keep pulse steady as student continues with RH on second page.

**Review:**
- RH fingers 2-3-4
- Three black keys
With accompaniment, student starts here:

Bouncy (\(\text{\textbar} = 130\))

Merrily We’re Off To School

\(\text{\textbar} \quad \text{\textbar} \quad \text{\textbar} \quad \text{\textbar}\)

With accompaniment, student starts here:

Bouncy (\(\text{\textbar} = 130\))

Prepare

Practice Games, *Listen & Respond* pg. 7

Theory Workbook

*Left Or Right?* pg. 10

*Which Hand Plays?* pg. 11

Piano Technique

*Long Shadows* pg. 5

*Music Flash Cards – Set A* Yellow #4, #11, #12

New Concepts: Whole note  
Cluster

Review: Quarter note \(\text{\textbar}\) quarter rest \(\text{\textbar}\)
Stepping and repeating

Technique: Playing clusters with full arm weight, keeping fingers close to the keys

Prepare

On the piano cabinet, student finger-taps RH while saying finger numbers.

Perform

Student plays *Merrily We’re Off To School* on three black keys, playing “honks” with a big sound.

Practice

Keep pulse steady as student continues with LH on second page.

1) points to notes and sings lyrics.

2) taps and counts rhythm.
Here’s our school bus. Honk! Honk! Honk! Hurry, it won’t wait.

These small black boxes are called “clusters.” Play notes together using fingers indicated.
**My Best Friend**

Happily

<table>
<thead>
<tr>
<th>R.H.</th>
<th>L.H.</th>
</tr>
</thead>
<tbody>
<tr>
<td>♪♫</td>
<td>♪♫</td>
</tr>
</tbody>
</table>

My best friend is

*Ad Magam* — am pc

We play every day.

Hey, we just got started,
I wish s/he could stay.

With accompaniment, student starts here:

**New Concept:** Half note ♩

**Review:**
Quarter note ♩
Whole note ♩
RH, LH, and finger numbers

**Touch & Sound:** Playing fingers 2-3-4 independently

---

**Prepare**

While listening to My Best Friend, student:

1) points to notes and sings lyrics.

2) taps and counts rhythm.

Ask student:

“How many quarter notes are in this piece? Half notes? Whole notes?”

---

**Practice**

On the piano cabinet, student finger-taps RH and LH while saying finger numbers.

---

**Perform**

Student plays My Best Friend with energy on three black keys.

---

**Piano Technique**

Locomotion pg. 6

---

**Music Flash Cards – Set A**

Yellow #6
I Can Do It!

With confidence

R.H.

I play keyboard all day long.

L.H.

Uh-oh, wrong notes. I go on.

R.H.

I can do it, here's my song.

L.H.

Now it's right with no notes wrong!

Double Bar Line means the end of the piece.

Prepare

Practice Games

Read & Discover pg. 8

Notespeller

Step Up, Step Down, Or Repeat pg. 4

Music Flash Cards – Set A

Pink #1

New Concepts: Measures, barlines, double barline

Review: Clusters

Technique: Playing clusters with full arm weight, passing melody between hands

Prepare

While listening to I Can Do It!, student points to notes and sings lyrics.

Ask student:

“How many measures are in this piece?”

“What measures are exactly the same?”

Practice

On the piano cabinet, student finger-taps RH and LH.

(From this point on, finger numbers for repeated notes are removed.)

Ask student to find three notes:

1) Stepping up

2) Stepping down

3) Repeating

Perform

Student plays I Can Do It! using a strong, confident tone, observing quarter rests in measures two and six.

New Concepts:

Measures, barlines, double barline

Review:

Clusters

Technique:

Playing clusters with full arm weight, passing melody between hands

Prepare

While listening to I Can Do It!, student points to notes and sings lyrics.

Ask student:

“How many measures are in this piece?”

“What measures are exactly the same?”

Practice

On the piano cabinet, student finger-taps RH and LH.

(From this point on, finger numbers for repeated notes are removed.)

Ask student to find three notes:

1) Stepping up

2) Stepping down

3) Repeating

Perform

Student plays I Can Do It! using a strong, confident tone, observing quarter rests in measures two and six.

New Concepts:

Measures, barlines, double barline

Review:

Clusters

Technique:

Playing clusters with full arm weight, passing melody between hands

Prepare

While listening to I Can Do It!, student points to notes and sings lyrics.

Ask student:

“How many measures are in this piece?”

“What measures are exactly the same?”

Practice

On the piano cabinet, student finger-taps RH and LH.

(From this point on, finger numbers for repeated notes are removed.)

Ask student to find three notes:

1) Stepping up

2) Stepping down

3) Repeating

Perform

Student plays I Can Do It! using a strong, confident tone, observing quarter rests in measures two and six.

New Concepts:

Measures, barlines, double barline

Review:

Clusters

Technique:

Playing clusters with full arm weight, passing melody between hands

Prepare

While listening to I Can Do It!, student points to notes and sings lyrics.

Ask student:

“How many measures are in this piece?”

“What measures are exactly the same?”

Practice

On the piano cabinet, student finger-taps RH and LH.

(From this point on, finger numbers for repeated notes are removed.)

Ask student to find three notes:

1) Stepping up

2) Stepping down

3) Repeating

Perform

Student plays I Can Do It! using a strong, confident tone, observing quarter rests in measures two and six.
New Concepts:       Half Rest   Review:       All note and rest values
                   Playing on two black keys (LH)       Measures and barlines
                   and three black keys (RH)       Repeating notes

Technique:       Playing repeated notes with full arm weight

Prepare

While listening to Let’s Get Silly, student:
1) points to notes and sings lyrics.
2) taps and counts rhythm.

Ask student: “How many measures are in this piece?”

Practice

Block out piece by playing only the first note of each measure in whole notes.

(After blocking piece, student will read repeated notes easily.)

Perform

1) Student plays lines one and three 8va, and teacher plays lines two and four (or vice verse).

2) Student plays entire piece with a light and bouncy touch, observing all quarter rests and half rests.

Theory Workbook

Music Flash Cards – Set A

Piano Solos

Drawing Rests  pg. 12
Rhythm Detective  pg. 13

Yellow #7, #13, #14

Water Lily  pg. 2
Mister Machine  pg. 3
R.H. 4

Make up jokes and crazy names;

Sing a funny song.

L.H. 3

Laugh so hard that we can't breathe.

R.H. 3

Bring a friend a long.

L.H. 2

2
New Concept: None, Unit 1 review piece  
Review: All note values
Repeat, step up, step down
Measures, barlines

Touch & Sound: Passing melody smoothly between hands

Prepare

While listening to Night Shadows, student:

1) sways (or taps knees) with a half-note pulse.
2) points to notes and sings lyrics, giving slight emphasis to the half-note pulse.
3) taps and counts rhythm.

Practice

1) Draw a line connecting note heads so that student clearly follows melody line between hands.
2) On the piano cabinet, student finger-taps RH and LH while saying finger numbers.

Perform

1) Student plays Night Shadows on two and three black keys with a gentle tone.
2) Student plays last two measures gradually slower, as if going to sleep.

Practice Games

Listen & Respond pg. 9
Read & Discover pg. 10

Theory Workbook

Rhythm Composer pg. 14
Notespeller pg. 14

Piano Solos

Walking The Dog pg. 4

Finger Painting pg. 5
Music uses the first seven letters of the alphabet. These letters are used over and over to name the white keys.

With your right-hand third finger, play and sing the music alphabet three times, using this rhythm:

**THE MUSICAL ALPHABET**

Playing on the White Keys

**Alphabet Soup**

Prepare

Student recites musical alphabet:
1) forward, A-B-C-D-E-F-G, and
2) backward, G-F-E-D-C-B-A.

Practice

1) While listening to *Alphabet Soup*, student points to notes and sings letter names three times: A-B-C-D-E-F-G

2) Locate the A Key found in the group of three black keys, and ask student to find other A Keys all over the keyboard.

Perform

With RH third finger, student plays *Alphabet Soup* three times while stepping up the keyboard.

Extra for Experts:
Student starts on the highest G and plays and sings *Alphabet Soup* three times while stepping down the keyboard:
G-F-E-D-C-B-A

---

**New Concepts:**

The musical alphabet  
Playing on white keys

**Review:**

Stepping up  
Stepping down

**Touch & Sound:**

Playing on the white keys with RH third finger supporting first joint with thumb

---

**Theory Workbook**

*The Musical Alphabet*  pg. 15

**Notespeller**

*Let’s Have Lunch!*  pg. 6

**Piano Technique**

*The Attic Stairs*  pg. 8
**Prepare**

1) Student locates the **C Key** found in the group of two black keys, then finds other **C Keys** all over the keyboard.

2) Student locates **D Keys**.

3) Student locates **E Keys**.

---

**Practice**

1) Student finger-taps 1-2-3 on piano cabinet in three-note impulses with RH then LH.

2) Keeping natural curve of hand, student gently lifts wrist between repetitions.

---

**Perform**

1) Starting at low end of the keyboard, student plays C D E groups going up the keyboard with RH fingers 1-2-3 (playing C D E).

2) Starting at high end of the keyboard, student plays C D E groups going down the keyboard with LH fingers 1-2-3 (playing E D C).

---

**New Concept:** C D E groups

**Review:** Two black key groups

**Touch & Sound:** Playing C D E groups using fingers 1-2-3

First experience playing with thumb

---

**Theory Workbook**

*C D E Groups* pg. 16

**Notespeller**

*Unlock C D E!* pg. 7
With your right or left hand, choose any C D E group in the upper part of the piano.

Listen and feel the pulse as your teacher plays the accompaniment below. When you are ready, play C D E. Experiment by playing E D C.

Mix the letters any way you want and make up your own song.

Have fun!

---

**My Own Song**
**On C D E**

**New Concept:** Improvising on C D E groups  
**Review:** C D E groups, playing thumb
**Touch & Sound:** Playing C D E groups using fingers 1-2-3  
**Steady pulse**
**High and low**

---

**Prepare**

Student taps quarter notes while listening to accompaniment.

**Practice**

With RH or LH, student improvises *My Own Song on C D E* using one or two C D E groups.

**Perform**

Encourage student to improvise freely, using any C D E groups all over the keyboard.
Balloon Ride

Phillip Keveren

New Concepts: C D E group, piano \( p \)  
Review: Stepping up  
Touch & Sound: Playing softly

Prepare

Student practices *Balloon Ride*, listening for smooth transition in melody from LH to RH.

1) Sways (or taps) whole notes.  
2) Points to notes and sings lyrics.  
3) Taps and counts rhythm.

Practice

Extra for experts:  
On repeat, student plays *Balloon Ride* one octave higher.

Perform

1) Student (or teacher) holds damper pedal down throughout piece.  
2) Student plays each 2-measure phrase in one continuous movement, creating a feeling of motion (as if a balloon were soaring away).

Theory Workbook

*Finding C D E On The Keyboard* pg. 17

Piano Technique

*Look At Me!* pg. 9

Music Flash Cards – Set A

*Pink #2, #3*
New Concept: Forte \( f \)  
Review: C D E group

Touch & Sound: Playing loudly

### Prepare
While listening to *Party Cat*, student:

1. Points to notes and sings lyrics, giving emphasis to beats one and three.
2. Taps and counts rhythm.

*Note: students enjoy saying “Bad cat!” at end of piece*

### Practice
1. Block out by finger-tapping piece in half notes, removing the repeated quarter notes.
2. After blocking piece, student will feel and hear direction of melody and will read repeated notes easily.

### Perform
Student plays *Party Cat* in a strong rock rhythm, playing the repeated notes (beats 2 and 4) slightly softer.

Extra for Experts:
Also, students may improvise in the *Party Cat* position with accompaniment (Games pg. 13).

### Practice Games
- **Listen & Respond** pgs. 11-12
- **Music Flash Cards – Set A** Pink #4
- **Practice Games** *Imagine & Create* pgs. 13-14  
  *C D E Flash Cards* pg. 15
Now explore the keyboard, playing the F G A B groups with your right hand using fingers 1-2-3-4.

With your left hand, start at the low end of the keyboard and play the F G A B groups with individual fingers 4-3-2-1 going up the keyboard.

New Concept: F G A B groups

Review: Three black-key groups

Touch & Sound: Playing F G A B groups using fingers 1-2-3-4

Prepare

1) Student locates the F Key found in the group of three black keys, then finds other F Keys all over the keyboard.
2) Student locates G Keys.
3) Student locates A Keys.
4) Student locates B Keys.

Practice

1) Finger-tap 1-2-3-4 on piano cabinet in four-note impulses with RH then LH.
2) Keeping natural curve of hand, student gently lifts wrist between repetitions.

Perform

1) Starting at low end of the keyboard, student plays F G A B groups going up the keyboard with RH fingers 1-2-3-4 (playing F G A B).
2) Starting at high end of the keyboard, student plays F G A B groups going down the keyboard with LH fingers 1-2-3-4 (playing B A G F).

Theory Workbook

F G A B Groups pg. 18

Notespeller

Unlock F G A B! pg. 8
My Own Song
On F G A B

With your left or right hand, choose any F G A B group in the upper part of the piano.

Listen and feel the pulse as your teacher plays the accompaniment below. When you are ready, play F G A B. Experiment by playing B A G F.

Mix the letters any way you want and make up your own song.

Have fun!

New Concept: Improvising on F G A B groups
Review: F G A B groups
Rock rhythm

Touch & Sound: Playing F G A B groups using fingers 1-2-3-4

Prepare

Student taps half notes while listening to accompaniment.

Practice

With RH or LH, student improvises My Own Song on F G A B using one F G A B group.

Perform

Encourage student to improvise freely, using any F G A B groups all over the keyboard.

Extra for Experts:
Student improvises by passing melody between hands.
New Concept: F G A B group

Touch & Sound: Playing with a whole-note pulse
Playing softly

Prepare

Practice
Student practices Undersea Voyage, listening for smooth transition in melody from RH to LH.

Perform
1) Student (or teacher) holds damper pedal down throughout piece.
2) Student plays each 2-measure phrase in one continuous movement, creating a feeling of motion (as if a turtle were diving to the bottom of the ocean).

Theory Workbook
Finding F G A B On The Keyboard pg. 19

Notespeller
“You Lost What?” pg. 9

Piano Technique
Monster Under My Bed pg. 10
New Concept: None, review piece

Touch & Sound: Playing clusters with full arm weight

Prepare

While listening to Taxi Tangle, student:

1) claps honks.

2) points to notes and sings lyrics.

3) taps and counts rhythm.

Practice

1) Students enjoy playing the honks (beats 1 & 3) along with the accompaniment (honks on beats 2 & 4) and can easily hear and read the rests.

2) Practice Taxi Tangle at slow as well as fast tempos.

Perform

Student plays Taxi Tangle with a full sound, using full arm weight when playing clusters.

Practice Games,

Listen & Respond pg. 17
Read & Discover pg. 18

Practice Games

Imagine & Create pgs. 19-20
F G A B Flash Cards pg. 21

Music Flash Cards – Set A
Yellow #15, #16
New Concept: Time signature \( \frac{4}{4} \)  
Playing by letter name, not finger number  
First experience playing on all white keys  

Touch & Sound: Playing in 3-note and 4-note impulses

Prepare

While listening to Sea (C) Song, student points to notes and sings letter names.

Ask student:
“How many times do you play the C D E pattern?”
“How many times do you play the F G A B pattern?”
“Do these patterns step up or step down?”

Practice

Student counts while tapping RH/LH rhythm on knees.  
(There are several good systems for teaching rhythm. Two such presentations are included in the blue concept box. Teachers are encouraged to use the counting system that works best for them.)

Perform

This accompaniment has a rhythmic “island dance” feel, and students enjoy playing Sea (C) Song in a lively tempo.

Theory Workbook

Naming Notes On The Keyboard pg. 20

Notespeller

Going Up, Going Down pg. 10

Piano Technique

Breathe Easy pg. 12

Piano Solos

Quiet Night pg. 5

Music Flash Cards – Set A

Yellow #9, #17
**New Concept:** New RH position “C D”

**Touch & Sound:** Passing melody between hands with a slight emphasis on beats one and three

**Practice**

1) Draw a line connecting note heads so student clearly follows melody line between hands.

2) Student finger-taps piece slowly and deliberately.

**Perform**

Play *Rain, Rain, Go Away* with a delicate touch, imitating the sound of raindrops.

---

Prepare

While listening to *Rain, Rain, Go Away*, student:

1) taps half notes, alternating RH and LH.

2) points to notes and sings letter names. (From this point on, letter names for repeated notes are removed.)

3) taps and counts rhythm.

**Piano Technique**

*Playing Catch* pg. 13
**New Concept:** Reading step up, step down, and repeat using letter names  
**Review:** Piano \(p\), Forte \(f\), Repeat sign  
**Touch & Sound:** Dynamic change \(f - p\)  
Combining 3-note and 4-note impulses  

<table>
<thead>
<tr>
<th>Prepare</th>
<th>Practice</th>
<th>Perform</th>
</tr>
</thead>
</table>
| ![Music Elements](image) | Student finger-taps piece slowly and deliberately. (This is student's first experience reading letters A-G-F stepping down). | 1) Student plays line one *forte* like an Indian drum and teacher plays line two *8va* and *piano* like an Indian flute. (or vice versa).  
2) Student plays entire piece as written with a steady pulse, observing half rest. |

While listening to *Dakota Melody*, student:  
1) points to notes and sings lyrics.  
2) taps RH/ LH rhythm on drum or hard surface, observing dynamics \(f - p\).  

---  

**Theory Workbook**  
*Loud Or Soft?* pg. 22  
**Piano Solos**  
*Bear Dance* pgs. 6-7
New Concept: None, review piece

Touch & Sound: Skipping one finger in L.H. playing 2-4-3

---

**Prepare**

1) While listening to *Knock-Knock Joke*, student follows score and taps the “knock-knock” part on piano cabinet or any percussive instrument.

2) Ask student: “How is line two different from line one?” (The last note is different.)

---

**Practice**

Student plays the melody, and teacher (or another student) taps the “knock-knock” part.

---

**Perform**

Student plays *Knock-Knock Joke* and then tells favorite knock-knock joke.

---

**Practice Games**

- *Listen & Respond* pg. 23
- *Read & Discover* pgs. 23-24

---

**Piano Technique**

- *Popcorn* pg. 14

---

**Piano Solos**

- *Stomp Dance* pgs. 8-9
New Concept: None, Unit 3 review piece

Prepare
While listening to Old MacDonald Had A Band, student:
1) points to notes and sings lyrics.
2) finger-taps and counts rhythm.

Practice
Teacher plays the A section and student plays the B section 8va.
Have fun adding new instruments!

Perform
Student plays entire piece with energy.

Drum  Rum-pum here.
       Rum-pum there...

Tuba   Oom-pah here.
       Oom-pah there...

Flute  Tweet-tweet here.
       Tweet-tweet there...

Theory Workbook
Rhythm Jam  pg. 23
Step Or Repeat pg. 24

Notespeller
Fishing For Letter Names pg. 11
R.H. 2
Toot toot here.

L.H. 3
Toot toot there.

R.H. 2
Toot toot ev’ry where.

L.H. 3

Old Mac-Donald had a band.

E - I - E - I - O.
LINES AND SPACES

Music is written on a STAFF of 5 lines and 4 spaces.

New Concepts:
- Line notes
- Space notes
- Lines and spaces on musical staff

Prepare
1) With a finger or pencil, student traces picture of large line note and large space note.
2) Study picture of boy and girl on the ladder and ask student:
   - “Why does the boy’s face look like a line note?”
   - “Why does the girl’s face look like a space note?”

Practice
1) With a pencil, student points to and counts five rungs on ladder starting from the bottom and then points to five lines on staff counting 1-2-3-4-5.
2) Student points to and counts four spaces between rungs on ladder starting from the bottom and then points to spaces on staff counting 1-2-3-4.

Perform

Theory Workbook
- Line Note Or Space Note? pg. 25
- Notes On Lines pg. 26
- Notes In Spaces pg. 27

Notespeller
- Line Notes And Space Notes pg. 12
- Drawing Notes On Lines And Spaces pg. 13
Title: ____________________________

You already know how to play this song. Do you know its name?


c| g|
<table>
<thead>
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</table>
| L.H. 4-3-2 on F-G-A

Perform
1) Student places LH fingers 4-3-2 on F-G-A and plays mystery song by direction, not by letter name.
2) Student recognizes song as My Dog Spike (Hot Cross Buns) and writes title above score.

Notespeller
Line Up The Flags! pg. 14

Theory Workbook
How Notes Move pg. 28
Up, Down, Or Repeat pg. 29

Music Flash Cards – Set A
White #35, #36, #37, #38

37
THE BASS CLEF SIGN  ♭:
(The “F” Clef)

This sign comes from the old-fashioned letter F.

This is the F line.

You will usually play the low tones written on the Bass Staff with your left hand.

Hide And Seek

Mona Rejino

Playfully

L.H.

I'll find you. Need no clue. I know where you'll hide! Boo!

2

Accompaniment

Playfully = 120

(Play any F on the piano!)

New Concepts:

Bass Clef Sign  ♭ (The “F” Clef)  Review:
Reading Guide F
Notes F-G-A on Bass Staff

Prepare

1) With a pencil, student traces the blue F line through the two dots of the Bass Clef and through the entire piece of Hide and Seek. Explain that all notes on the F line are F.

The F note is the reading guide for the Bass Clef.

2) Ask student: “How many F notes are in this song? G notes? A Notes?”

Practice

Student points to and identifies first note of every measure. Fill in magnifying glasses.

While listening to Hide and Seek, student:

1) points to notes and sings lyrics.

2) taps and counts rhythm.

Perform

Student plays piece saying:

F, up, up, rest
F, up, up, rest
A, down, down, up, up___.

A, down, down, rest
A, down, down, rest
F, up, up, down, down___, Boo!

Practice Games

Read & Discover  pg. 25
Theory Workbook
The Bass Clef  pg. 30

Piano Technique
Hot Sand Hop  pg. 16
Molding Clay  pg. 17

Practice Games
Imagine & Create  pgs. 26-27
Music Flash Cards – Set A
Pink #5, White #11, #12, #13
New Concept: None, review piece for bass clef  
Review: Reading guide F  
Bass clef notes F G A  
*Merrily We’re Off To School*

**Prepare**

Help the detective solve this mystery.

Tell student: “You already know how to play this song. Let’s figure out the title by following these clues!”

**Practice**

Clue #1: “What are the note names below the magnifying glasses?” (Write them in.)

Clue #2: Where are the stepping notes?

Clue #3: Where are the repeated notes?

Clue #4: “Where do you place your LH?”

**Perform**

1) Student reads and plays entire piece.

2) Student recognizes piece as *Merrily We’re Off To School* (*Mary Had A Little Lamb*) and writes title above score.

---

**Theory Workbook**

*Notes On The Bass Staff* pg. 31

**Notespeller**

*Drawing The Bass Clef Sign* pg. 15

*Fishes Full Of F Notes* pg. 16

**Notespeller**

*A Tall Tale* pg. 17

*Bass Clef Notes F G A* pg. 18
**THE TREBLE CLEF SIGN**
(The “G” Clef)

This sign comes from the old-fashioned letter G.

- **This is the G line.**
- **The G line passes through the curl of the Treble Clef sign.**

You will usually play the high tones written on the Treble Staff with your **right hand.**

---

**Oh, Gee (G)**

Music by Fred Kern
Words by Claire Berthold

---

**New Concepts:**
- Treble Clef Sign (The “G” Clef)
- **Review:** Reading Guide G
- Notes E-F-G on Treble Staff

---

**Prepare**

1) With a pencil, student traces the blue G line through the curl of the Treble Clef and through the entire piece of *Oh, Gee (G).* Explain that all notes on the G line are G.

The G note is the reading guide for the Treble Clef.

2) Ask student: “How many G notes are in this song? F notes? E notes?”

---

**Practice**

Student points to and identifies first note of every measure. Fill in magnifying glasses.

While listening to *Oh, Gee (G),* student:

1) points to notes and sings lyrics.

2) taps and counts rhythm.

---

**Perform**

Student plays piece saying:

- G, down, down, *rest*
- G, down, down, *rest*
- E, same, same, up, up, __

- E, up, up, *rest*
- E, up, up, *rest*
- F__, same__, down__

---

**Practice Games**

- Read & Discover pg. 29
- Theory Workbook

- Treble Clef Sign pg. 32

---

**Piano Technique**

- Sneaky Footsteps pg. 18
- Fingerpainting pg. 19

---

**Practice Games**

- Imagine & Create pgs. 30-31
- Music Flash Cards – Set A

- Pink #6, White #17, #18, #19
New Concept: None, review piece for treble clef

Touch & Sound: Playing repeated notes with down-up motion of wrist

<table>
<thead>
<tr>
<th>Prepare</th>
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<th>Perform</th>
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<tbody>
<tr>
<td>While listening to <em>Hopscotch</em>, student:</td>
<td>1) Student blocks out piece by playing only notes on first and third beats.</td>
<td>Student reads and plays entire piece.</td>
</tr>
<tr>
<td>1) points to notes and sings lyrics. (Singing lyrics simplifies tricky rhythm in second measure.)</td>
<td>G F E -</td>
<td></td>
</tr>
<tr>
<td>2) taps and counts rhythm.</td>
<td>G F E -</td>
<td></td>
</tr>
<tr>
<td></td>
<td>E F G F</td>
<td></td>
</tr>
<tr>
<td></td>
<td>G F E -</td>
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</tbody>
</table>

New Concept: None, review piece for treble clef

Touch & Sound: Playing repeated notes with down-up motion of wrist

Prepare | Practice | Perform |
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<td>G F E -</td>
<td></td>
</tr>
<tr>
<td></td>
<td>E F G F</td>
<td></td>
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<tr>
<td></td>
<td>G F E -</td>
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</table>

**Theory Workbook**
- *Notes On The Treble Staff* pg. 33
- *Piano Solos* *Howard H. Hippo* pgs. 10-11

**Notespeller**
- *Drawing The Treble Clef Sign* pg. 19
- *Gloves Full Of G Notes* pg. 20
- *Meet Peggy And Gus* pg. 21
- *Treble Clef Notes E F G* pg. 22
THE GRAND STAFF
A Musical Map

The Bass Staff and the Treble Staff together make the GRAND STAFF, a Musical Map that tells you which key to play. Middle C uses the short line (ledger line) between the Bass Staff and Treble Staff.

<table>
<thead>
<tr>
<th>New Concepts:</th>
<th>The Grand Staff</th>
<th>Reading guide Middle C</th>
<th>Ledger line Middle C</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Review:</td>
<td>Reading guide F</td>
<td>Reading guide G</td>
</tr>
<tr>
<td>Prepare</td>
<td>Practice</td>
<td>Perform</td>
<td></td>
</tr>
<tr>
<td>1) With finger or pencil, student points to Bass F on the keyboard and traces the dotted line to the F on the Grand Staff.</td>
<td>Student points to and names each note, ascending on the staff starting from: 1) Bass F</td>
<td>Student plays stepping warm-up while following teacher’s cue, 1) LH in bass clef: F, up, up C, down, down A, up A, down, down</td>
<td></td>
</tr>
<tr>
<td>2) Repeat activity on Treble G then on Middle C, noting the ledger line added between the Bass Staff and Treble Staff.</td>
<td>2) to Middle C</td>
<td>2) RH in treble clef: G, down, down C, up E, down, down E, up</td>
<td></td>
</tr>
</tbody>
</table>

Theory Workbook
The Grand Staff – A Musical Map  pg. 34

Music Flash Cards – Set A
W hite #14, #15, #16
**New Concept:**

Notes B-C-D on the Grand Staff  
Shared thumbs in Middle C  

**Review:**

*My Best Friend* (pg. 16)  
Repeating  
Stepping  

---

**Prepare**

While listening to *My Best Friend*, student:

1) points to notes and sings lyrics, adding name of student’s own best friend.  
2) taps and counts rhythm.  

**Practice**

The Middle C note is the reading guide for *My Best Friend*.  

1) Student plays 5-note alphabet forward A-B-C-D-E and backward E-D-C-B-A.  
2) Student writes starting notes in magnifying glasses.  

Ask student: “How are lines 1 and 2 the same?”  

**Perform**

Student reads and plays *My Best Friend* saying:  

**RH in treble clef:**  
C, same, same, up, up__, down__.  
C, same, up, same, down__  

**LH in bass clef:**  
A, same, same, up__, down__.  
A, same, up, same, down__  

---

**Notespeller**  
*Hiking Up And Down* pg. 23  

**Piano Technique**  
*On The Balance Beam* pg. 20  

**Piano Solos**  
*Wishful Thinking* pgs. 12-13
New Concept: Reading melody between staves  Review: Range A - E on Grand Staff

Touch & Sound: Passing melody between hands

Prepare

While listening to Tambourine Tune, student:
1) taps half notes with tambourine or percussive instrument.
2) taps and counts rhythm of melody.

Practice

1) Draw a line connecting note heads so student clearly follows melody line between staves.
2) Student writes names of starting notes in magnifying glasses.
3) Ask student: “How many A-B-C-D-E patterns do you play?”

Perform

1) Student plays only first two measures of each line 8va and teacher answers by playing last two measures of each line. (or vice versa).
2) Student reads and plays entire piece in a lively tempo, observing repeat.

Practice Games
Listen & Respond  pg. 33
Read & Discover  pg. 34

Theory Workbook
Notes Above And Below Middle C  pg. 35

Piano Solos
Toes In The Sand (with improvisation on A B C D E) pgs. 14-15
Once A Man Was So So Mad

1. Once a man was so so mad, he jumped into a pointed pin.
2. Pair per bag, it was so thin, he jumped up on a pointed pin.

3. Pointed pin, it was so sharp, he jumped upon an Irish harp.
4. Irish harp, it was so pretty, he jumped upon a little kitty.
5. Little kitty began to scratch, he jumped into a cabbage patch.
6. Cabbage patch, it was so big, he jumped upon a big fat pig.
7. Big fat pig began to tickle, he jumped upon a big dill pickle.
8. Big dill pickle was so sour, he jumped upon a big sunflower.
9. Bee came by and stung his chin, and that's the last I've heard of him!

New Concept: Parallel thumb position on Grand Staff
Review: Range G - E on Grand Staff
Touch & Sound: Passing melody between hands

Prepare
Read through all lyrics of Once A Man Was So So Mad together with student.

Practice
While listening to Once A Man Was So So Mad, student finger-taps RH/LH on piano cabinet.

Perform
Student reads and plays piece with a steady bounce.
(The nonsense text is fun and will motivate student to keep a steady pulse when melody passes between RH and LH.)

Theory Workbook
The Grand Staff Garden pg. 36

Notespeller
Stepping Stones pg. 24
Where Is That Cat? pg. 25

Piano Technique
Star To Star pg. 21
Long, Long Ago

Peacefully

Tell me the tales that so me were so dear

Tell me the tales that so me were so dear

Long, long a-go.  Long, long a-go.

Long, long a-go.  Long, long a-go.

Accompaniment (Student plays two octaves higher than written.)

Peacefully \( \frac{\text{d}}{\text{b}} = 120 \)

New Concept:  Mezzo Forte \( mf \)  Review: Range G - E on the Grand Staff
Mezzo Piano \( mp \)

Touch & Sound:  Playing \( mf \), \( mp \)

Prepare  Practice  Perform

While listening to Long, Long Ago, student:

1) claps this rhythm \( \frac{\text{d}}{\text{b}} \) with a strong pulse on beat one.

2) points to notes and sings lyrics, observing new \( mf \) and \( mp \) dynamic markings.

3) taps and counts rhythm.

1) Student points to stepping up patterns, then points to stepping down patterns throughout entire piece.

2) Student writes names of starting notes in magnifying glasses then points and names notes in line one.

3) Student plays line one and finds another line with exactly the same notes.

Student reads and plays entire piece, adding \( mp \) dynamic in last two measures of each page (like an echo).

Theory Workbook
From Soft To Loud  pg. 37
Music Flash Cards – Set A
Pink #7, #8, Yellow #18, #19

Practice Games
Read & Discover  pg. 35
Imagine & Create  pg. 35

Piano Solos
Whistling Tune  pgs. 16-17
Struttin’  pg. 18
Sing me the songs I delighted to hear

long, long ago, long ago.
**New Concept:** None, Unit 4 review piece

**Touch & Sound:** Playing syncopated rhythm with full weight of the whole arm

<table>
<thead>
<tr>
<th>Prepare</th>
<th>Practice</th>
<th>Perform</th>
</tr>
</thead>
</table>
| While listening to *Nobody Knows The Trouble I’m In*, student:  
1) taps this rhythm \( \frac{\cancel{\text{quarter note up}}}{\cancel{\text{half note up}}} \) giving the half notes extra emphasis.  
2) points to notes and sings lyrics, including name of student’s own best friend. | 1) Draw a line connecting all note heads so student clearly follows melody line between staves.  
2) Ask student: “How many times does the RH play C-C-D-E?” | 1) Student reads and plays entire piece, bouncing the wrist lightly on the first repeated note, and leaning firmly into the next note.  
2) Student plays last line, observing quarter rests. |

**Practice Games**  
- *Listen & Respond* pg. 36
- *Music Flash Cards – Set A*  
  Yellow #20, #21

**Practice Games**  
- *Read & Discover* pg. 37
- *Notespeller*  
  Safety Rules pg. 26

**Piano Technique**  
- *Who Could It Be?* pg. 23
- *Old Saw* pg. 19
He saw me spill a carton of juice!

Quick! Let's clean it up!
SKIPS
(3rds)

New Concept:
Skipping on the piano
Skipping on the staff
3rds

Review:
Line notes
Space notes

Prepare
With a finger or pencil, student points to the notes and traces the path of the skipping notes:
1) line to line to line.
2) space to space to space.

Practice
With third finger supported by thumb, student plays skips freely up and down the keyboard, saying letter names:
1) F - A - C - E - G - B - D
2) F - D - B - G - E - C - A

Perform
With thumbs on middle C, student plays skipping warm-up:
1) LH in bass clef:
   F, skip up
   C, skip down
   B, skip down
   A, skip up
2) RH in treble clef:
   G, skip down
   C, skip up
   D, skip up
   E, skip down

Theory Workbook
Skips (3rds) pg. 38

Music Flash Cards – Set A
White #39, #40
New Concept: Skipping up
Skipping down

New Concept: Playing repeated notes with a down-up motion of the wrist

Prepare

Student points to each note saying:

C, same, skip up, same, skip up, same, skip down, rest
F, same, skip down, same, skip down, same, skip down, rest
C, same, skip up, same, skip up, same, skip down, rest
F, skip down, skip down, skip down,
C, skip up, skip down, rest

Practice

Block out piece by playing only notes on first and third beats.

C E G E
F D B G
C E G E
F B C -

Perform

Student reads and plays Surprise Symphony with a steady bounce.

(After blocking piece, student will easily read repeated notes.)

Theory Workbook

Steps, Skips, And Repeated Notes pg. 39

Practice Games

Listen & Respond pg. 38
Read & Discover pg. 39

Notespeller

Skipping On The Staff pg. 27
By The River’s Edge pgs. 20-21
New Concept: Combining steps, skips, and repeats on staff  

Review: Step, skip, repeat  
Range G - F on the Grand Staff  
Parallel thumbs B - C  

Prepare  
Practice  
Perform  

While listening to *Skateboard Doodle*, student:  
1) points to notes and sings lyrics.  
2) taps and counts rhythm.

Student finger-taps piece slowly and deliberately, saying:  
1) C, same, up, up, skip down, skip up, down, etc.  
2) Note names.

Student reads and plays entire piece with energy.

---

Notespeller  
*An Adventure On The River*  
pgs. 28-29

Piano Technique  
*Ping Pong, Anyone?*  
pgs. 24-25  
*On My Way*  
pg. 26
New Concept: None, review piece

Touch & Sound: Passing melody smoothly between hands

Prepare

While listening to Let Me Fly!, student:
1) sways (or taps) half notes.
2) taps and counts rhythm.

Practice

1) Draw a line connecting note heads so student clearly follows melody line between staves.
2) Student writes names of starting notes in magnifying glasses.
3) Ask student: “How are the first two measures of each line similar?”

Perform

1) Student reads and plays only first two measures of each line 8va and teacher answers by playing last two measures of each line. (or vice versa).
2) Student plays entire piece smoothly.

Piano Technique

Dreaming And Drifting pg. 28
New Concept: None, review piece

Review: Reading guide Bass F
Range F - F on the Grand Staff

Touch & Sound: Playing 4th fingers with full arm weight

Prepare

While listening to Star Quest, student:
1) points to notes and sings lyrics.
2) taps and counts rhythm

Ask student: “What other measures are exactly like the first?”

Practice

Student reads and plays only first two measures of each line 8va and teacher answers by playing last two measures of each line. (or vice versa).

(This piece features the F note in both bass and treble clef.)

Perform

Student plays entire piece with a full sound.

Theory Workbook

More Steps  pg. 40
More Skips  pg. 41
TEMPO MARKS appear at the beginning of a piece. They tell the mood of the piece and the speed of its musical pulse. These Italian tempo marks are most common:

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<th>Adagio</th>
<th>Andante</th>
<th>Allegro</th>
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<td>Slowly</td>
<td>Moderately</td>
<td>Happily</td>
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**Solemn Event**

New Concept: **Italian Tempo Marks:**
- Adagio
- Andante
- Allegro

Touch & Sound: Passing melody smoothly between hands at a slow tempo

**Prepare**

While listening to *Solemn Event*, student:

1) points and says notes.
2) taps and counts rhythm

Ask student: “What other measures are similar to the first two?”

**Practice**

Read text describing tempo marks. Discuss the mood and speed of this piece, observing how the dynamics build from soft to loud.

(This is the student’s first experience playing three different dynamic levels.)

**Perform**

Student reads and plays entire piece slowly and smoothly, making sure melody passes seamlessly from one hand to the other.

---

**Practice Games**

*Read & Discover* pg. 40

**Theory Workbook**

*Up To Tempo!* pg. 42

**Music Flash Cards – Set A**

Pink #9, #10, #11
New Concept: D.C (Da Capo) al Fine

Review: Reading guide Treble G Range G - G on the Grand Staff

Touch & Sound: Playing each note with full arm weight

Prepare

While listening to I Like You!, student points to notes and sings lyrics (following the D.C. al Fine).

Practice

Student points to each note in line two saying,
D, same, skip, skip,
G, same, skip, skip,
D, same, skip, skip,
G, same, skip, step.

(This piece features the G note in both bass and treble clef.)

Perform

1) Teacher plays line one where written, and student plays line two 8va.

2) Student reads and plays piece with a light and bouncy touch, keeping a steady tempo throughout.

Music Flash Cards – Set A
Pink, #12

Piano Technique
Happy Heart pg. 29

Piano Solos
The Wild Rest pgs. 22-23
New Concept: Parallel thumbs on C-D  

Review: Syncopated rhythm

Touch & Sound: Playing each note with full arm weight

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<th>Prepare</th>
<th>Practice</th>
<th>Perform</th>
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</table>

While listening to *Happy To Be Me!*, student:

1) taps this rhythm \( \dddot{\cdot} \dddot{\cdot} \dddot{\cdot} \) giving the first note extra emphasis.

2) point to notes and sing lyrics, including student’s own name. (Singing lyrics simplifies tricky rhythm.)

**Practice Games**  
Listen & Respond pg. 41

**Practice Games**  
Read & Discover pgs. 41-43

**Notespeller**  
Rafting Down The River pg. 30
New Concept: Dotted half note \( \cdot \)

Review: Range F-D

Shared thumbs on B

Prepare

While listening to Trumpet Man, student:

1) points to notes and sings lyrics.
2) taps and counts rhythm.

Ask student:
How many dotted half notes are in this piece? Quarter notes?
Half notes? Whole notes?

Practice

On piano cabinet, student finger-taps RH and LH while saying:

1) C, same, skip down, skip up, up, down, skip down, etc.
2) Note names.

Perform

Student reads and plays piece in a lively tempo, observing repeat.
(This is student’s first experience playing along with a “swing” accompaniment.)

Theory Workbook

The Dotted Half Note pg. 43

Music Flash Cards – Set A

Yellow #8, #22, #23

Piano Solos

Moving Away pgs. 24-25
Scottish Air

Andante

\[\text{Slide and step and turn to the music. The} \]

\[\text{bag-pipes are droning. A song's in the air.} \]

Accompaniment (Student plays one octave higher than written.)

- Time signature: \(3/4\) - Dotted half note \(\cdot\)
- Range: Bass G - Treble G
- Parallel thumbs on B-C

Prepare

While listening to Scottish Air, student:

1) sways (or taps) dotted half notes.

2) points to notes and sings lyrics.

3) taps and counts rhythm.

Practice

1) Student plays accompaniment by rote (LH-C, RH-G), and teacher plays student part.


Perform

Student reads and plays entire piece with a lilt, making sure melody passes seamlessly from one hand to the other.

Music Flash Cards – Set A

Yellow #10, #24, #25

Theory Workbook

3/4 or 4/4? pg. 44

Notespeller

Things We Found Along The Music Trail pg. 31

Piano Technique

Waterslide pgs. 30-31

Piano Solos

The Step Waltz pgs. 26-27

New Concept: Time signature \(3/4\)  Review: Dotted half note \(\cdot\)

Touch & Sound: Playing in \(3/4\) time with emphasis on first beat of each measure

Prepare

While listening to Scottish Air, student:

1) sways (or taps) dotted half notes.

2) points to notes and sings lyrics.

3) taps and counts rhythm.

Practice

1) Student plays accompaniment by rote (LH-C, RH-G), and teacher plays student part.


Perform

Student reads and plays entire piece with a lilt, making sure melody passes seamlessly from one hand to the other.

Music Flash Cards – Set A

Yellow #10, #24, #25

Theory Workbook

3/4 or 4/4? pg. 44

Notespeller

Things We Found Along The Music Trail pg. 31

Piano Technique

Waterslide pgs. 30-31

Piano Solos

The Step Waltz pgs. 26-27
Pirates Of The Sea

While listening to Pirates Of The Sea, student:

1) sways (or taps) dotted half notes.

2) points to notes and sings lyrics. (Singing lyrics simplifies tricky rhythm in line 3.)

3) taps and counts rhythm.

New Concept: Tied notes

Review: Parallel thumbs on C-D

Dynamic change, mp - mf

Touch & Sound: Playing in $\frac{3}{4}$ time with emphasis on first beat of each measure

Prepare

Practice

Perform

Block out piece by playing the first pattern of each line:

- A - B C - D E ___
- A - B C - F E ___
- F - E D - F E ___
- D - C B - C A ___

Student reads and plays entire piece with a strong pulse on the first beat of each measure, while passing the sound smoothly from hand to hand.

Theory Workbook

Rhythm Jam pg. 45
All Tied Up pg. 46

Piano Solos

Sleepy Time pgs. 28-29

Practice Games

Listen & Respond pg. 45
Music Flash Cards – Set A
Pink #13 Yellow #26, #27
Friend or foe, we sung, Yo! We're the Pirates of the Sea!
Go For The Gold

New Concept: None, Book 1 review piece
Review: Range Bass F - Treble G
Dynamic change $f - mp - f$

Touch & Sound: Playing with full arm weight

Prepare
While listening to Go For The Gold, student:
1) points and says notes.
2) counts while tapping RH/LH rhythm on knees.

Practice
1) Student blocks out piece by playing these patterns in the RH:
   - C -skip up
   - D -skip up
   - E -skip up

Perform
1) Student reads and plays lines 2 and 4 $\delta va$ and teacher plays lines 1 and 3 (or vice versa).
2) Student plays entire piece in a stately tempo, using full weight of the arm in the forte sections.

“What note does the LH play in lines 1, 2, and 4?”

Practice Games
Listen & Respond pgs. 46-47
Theory Workbook
Relay Review pg. 47

Notespeller
Campfire Memories pg. 32
Piano Technique
Ready To Go pg. 32

Practice Games
Imagine & Create pg. 48
Piano Solos
Hard As A Rock pgs. 30-31
HAS SUCCESSFULLY COMPLETED
HAL LEONARD PIANO LESSONS,
BOOK ONE
AND
IS HEREBY PROMOTED TO
BOOK TWO.

TEACHER ____________________ DATE ______

HAL LEONARD

Cut-out may be fitted over student's shirt button.
This Lesson Planning Chart divides Book 1 of the Hal Leonard Student Piano Library into 32 Learning Modules.

- Younger students may average one module per week.
- Older students may average two modules per week.

Beginner Composition Cards  pgs. 70-80

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**Naming Notes on the Keyboard** pgs. 20-21
**Loud or Soft?** pg. 22
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**Step or Repeat** pg. 24
**Line Note or Space Note?** pg. 25
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**Up, Down, or Repeat** pg. 29
**The Bass Clef (F Clef)** pg. 30
**Notes on the Bass Staff** pg. 31

**Monster Under My Bed** pg. 10
**Breathe Easy** pg. 12
**Playing Catch** pg. 13
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**Hot Sand Hop** pg. 16
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**“You Lost What?”** pg. 9
**Going Up, Going Down** pg. 10
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**Line Notes and Space Notes** pg. 12
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**Line Up the Flags!** pg. 14
**Drawing the Bass Clef Sign** pg. 15
**Fishes Full of F Notes** pg. 16
**A Tall Tale** pg. 17
**Bass Clef Notes FGA** pg. 18

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Set A – Yellow #9, quarter note #3, quarter rest
Set A – White #35, repeat #36, step step #37, step repeat #38, step up, step down
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The following Composition Flash Card Activities are featured in *Piano Practice Games Book 1*.

**Compose a piece on three black keys!**

1. Cut out the cards on page 71 and arrange them on your music rack in any order you wish.

2. Place your left hand in this position and play your new piece.

3. Experiment with arranging the cards in different orders to make other pieces.

4. Give your favorite piece a title and save it by taping it on a piece of cardboard.

At your lesson, your teacher can play along with the accompaniment below.

**Accompaniment**

<table>
<thead>
<tr>
<th>Repeat as necessary</th>
<th>Last time</th>
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**Compose a piece on white keys!**

1. Cut out the *CDE* cards on page 73 and write the name of each key in the box on the back.

2. Arrange the cards on the music rack of your piano in any order you wish.

3. Place your right hand on any CDE group and play your new piece.

4. Experiment with arranging the cards in different orders to make other pieces.

5. Give your favorite piece a title and save it by taping it on a piece of cardboard.

**Repeat the same composition activity using *FGAB* cards on page 75, placing left hand on any FGAB group.**

**Compose a piece on the staff!**

1. Cut out the *Bass Clef FGA* cards on page 77 and write the name of each musical symbol on the back. Make a two-measure piece.
   - Begin with the bass clef sign and add the time signature.
   - Arrange the notes and rests in any order you wish.
   - Use the card with the bar line to group the beats into measures. Add the card with the double bar line at the end of the piece.

2. Experiment with arranging the cards in different orders to make other pieces.

3. Give your favorite piece a title and save it by taping it on a piece of cardboard.

**Repeat the same composition activity using *Treble Clef EFG* cards on page 79.**
THREE BLACK KEYS

L.H. 2

L.H. 3

L.H. 4

L.H. 4

L.H. 3

L.H. 3

L.H. 4

L.H. 2

L.H. 2

L.H. 4
CDE WHITE KEY GROUPS
FGAB WHITE KEY GROUPS
THE BASS CLEF (with the F line reading guide)
<table>
<thead>
<tr>
<th>Bass note</th>
<th>Bass note</th>
<th>Signature</th>
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<tr>
<td>Double</td>
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<td>Clef</td>
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THE TREBLE CLEF (with the G line reading guide)
BARBARA KREADER has given workshops throughout the United States, Canada, New Zealand, Australia, Asia, and the United Kingdom. She maintains a private studio in Evanston, Illinois, where she teaches 45 students. Ms. Kreader is the editor for the Parent/Teacher/Child department of Keyboard Companion and is a frequent contributor to Clavier magazine. In the summer months, she is Program Director for the Junior Student Seminars at Rocky Ridge Music Center in Estes Park, Colorado. Ms. Kreader holds a M.M. in piano performance from Northwestern University.

FRED KERN is Professor of Music and a specialist in piano education at the University of North Texas in Denton where he is Coordinator of Keyboard Skills and Music Fundamentals. Widely known as a clinician, author, teacher, composer and arranger, he has published five texts and two methods on piano instruction. Dr. Kern holds graduate degrees in piano performance, music education, and piano pedagogy from Illinois Wesleyan, Northwestern University, and the University of Northern Colorado. He is certified as a Master Teacher through MTNA.

PHILLIP KEVEREN, a multi-talented keyboard artist and composer, has composed original works in a variety of genres from piano solo to symphonic orchestra. His original piano collections include New Piano Impressions and Presto Scherzo, and his popular arrangements are featured in The Phillip Keveren Series. Mr. Keveren gives over 50 concerts and workshops yearly in the United States, Canada, Europe and Asia. He is a contributing composer to the Hal Leonard Showcase Solos Series, and creates all the orchestrated CD/General MIDI accompaniments for the Hal Leonard Student Piano Library.

MONA REJINO, an accomplished pianist, teacher, and composer, has maintained an independent piano studio in Carrollton, Texas from 1983 to the present. She is an active adjudicator and performer in the Dallas area and teaches at The Hockaday School. Ms. Rejino has conducted numerous workshops across the United States, and is a contributing composer to the Hal Leonard Showcase Solos Series. Ms. Rejino holds a Bachelor of Music degree from West Texas State University, and a M.M. degree in piano performance from The University of North Texas where she studied with Joseph Banowetz.

KAREN HARRINGTON is an independent piano teacher from Tulsa, Oklahoma where she maintains a studio of more than forty students. She has taught piano for over nineteen years, and is active as an adjudicator and clinician as well. A nationally certified teacher through MTNA, she is a past president of both the Tulsa Accredited Music Teachers Association and the Northeast District of Oklahoma Music Teachers Association. Karen has also served as Secretary and President of the South Central Division of MTNA. She holds a BME degree from the University of Oklahoma where she studied piano with Celia Mae Bryant. Ms. Harrington produces her own theory games through her company, Music Games ‘N Things.

MARGARET OTWELL brings an impressive combination of performing and teaching experience to her role as Director of Educational Keyboard Publications at Hal Leonard. She began teaching during her undergraduate studies at Catholic University in Washington, DC, and has maintained an independent piano studio for over twenty-five years. An active member of MTNA since 1978, she is a past president of the Northern Virginia Music Teachers Association. Peggy has served on faculties of the University of Maryland Eastern Shore, American University Preparatory Department, and George Mason University. She has given lecture-recitals, workshops and master classes, and has appeared in solo and chamber music performances throughout the USA and in Europe. Peggy was awarded a DMA degree in piano performance from the University of Maryland, where she studied piano and pedagogy with renowned teachers Stewart Gordon, Thomas Schumacher, and Nelita True.
From the very first lessons in Book 1, students are making music as they explore the piano keyboard through fun improvisation pieces called My Own Song. The beginning of the book introduces finger numbers, the black-key and white-key groups, and basic rhythm patterns.

Directional reading is taught first by finger number, then by note name, and then by interval (step, skip, and repeat). Once the students are introduced to the staff, they learn reading guides Bass F and Treble G and read by interval in several different hand positions.

LINES AND SPACES

LINE NOTE

Space notes are written on spaces.

SPACE NOTE

Middle C is your reading guide for the notes between the Treble and Bass Clefs.

The F note is your reading guide for the Bass or F Clef ( ).

The G note is your reading guide for the Treble or G Clef ( ).

The G note is your reading guide for the Treble or G Clef ().

TERMS

Adagio
Andante
Allegro
D.C. al Fine

INTERVALIC READING

Step, Skip, and Repeat

IMPROVISATIONS AND KEYBOARD EXPLORATION

Black Key Groups  CDE Groups  FGAB Groups

RHYTHM AND SYMBOLS

\[
\begin{align*}
\text{Lively} & = 160 \\
\text{D.C. al Fine} & \text{ (repeat at Fine)}
\end{align*}
\]

PRACTICE and PERFORMANCE tempos included on each CD!
Book 2 opens with a new My Own Song improvisation on CDEFG. Unit 1 introduces phrasing and legato touch, and also presents harmonic 2nds and 3rds with staccato touch. The following two units are dedicated to the introduction of 4ths and 5ths.

Also in Unit 3, sharps are introduced in a diatonic setting starting on D, and flats are introduced as blues notes. Most pieces in the second half of Book 2 coordinate hands playing together.

This book works very well for transfer students.
PIANO LESSONS BOOK 3

Unit 1 of Book 3 opens with eighthnotes first in $\frac{1}{4}$ time, then in $\frac{3}{4}$ time. Swing eighths are also presented in the first half of the book. Folk, jazz, classical, and contemporary selections provide students with an interesting variety of repertoire.

In the second half of Book 3, five-finger patterns and triads in C Major, G Major, and F Major are presented, as well as their relative minors – A Minor, E Minor, and D Minor.

Concepts

Range

Terms

Loco
A tempo
D.S. al Fine
D.C. al Coda

Intervals

6ths half-steps whole-steps

Five-finger patterns

C Major G Major F Major
A Minor E Minor D Minor

Rhythm and symbols

PRACTICE and PERFORMANCE tempos included on each CD!

Series Books that Correlate Page-by-Page with Piano Lessons Book 3
Book 4 expands on the related five-finger patterns learned in Book 3 to introduce the scales of C Major, A Minor, G Major, and E Minor. Chord progressions in close position are also presented in each of these keys.

Syncopated rhythms, syncopated pedaling and opposing articulations between the hands create performances with style, color, and texture.

CONCEPTS

RANGE

TERMS

Allegretto
Moderato
Poco
Vivace

D.C. al Fine

RELATED KEY IMPROVISATIONS

Combining C Major with A Minor
Combining G Major with E Minor

INTERVALS

7ths
8ths (octave)

SCALES AND CHORD PROGRESSIONS

C Major
A Minor

G Major
E Minor

PRIMARY TRIADS

Tonic
Sub-dominant
Dominant

INTERMEDIATE STUDENT PIANO LIBRARY

Piano Lessons
Book 4

Barbara Kreader • Fred Kern • Phillip Keveren

Piano Practice Games

Preparation activities for pieces in Piano Lessons
- Listening
- Reading
- Creating

Piano Solos

Piano Theory Workbook

Piano Technique

SERIES BOOKS THAT CORRELATE PAGE-BY-PAGE WITH PIANO LESSONS BOOK 4

85
In *Book 5*, students are introduced to sixteenth notes in various rhythm patterns. The wide variety of student selections include 3 folk, 4 jazz, 13 classical, and 8 contemporary original pieces.

Scales (in both 8th and 16th-note patterns) with their cadences are presented in five major and five minor keys. Root, 1st inversion, 2nd inversion, and open position chords for each key center are also introduced.

**CONCEPTS**

**TERMS**
- Accelerando
- Dolce
- Grazioso
- Marcato
- Morendo
- Portato
- Scherzando
- Subito

**RHYTHM AND SYMBOLS**

- Allargando
- Espressivo
- Leggiero
- Molto
- Pesante
- Portamento
- Sforzando
- Sforzato

**SCALES WITH I-IV-I AND I-V-V7-I CADENCES**
- C Major
- G Major
- F Major
- D Major
- B♭ Major
- A Minor
- E Minor
- D Minor
- B Minor
- G Minor

**PRIMARY AND SECONDARY TRIADS**
- Root Position, 1st Inversion, 2nd Inversion, Open Position

**CHORD QUALITIES**
- Major
- Minor
- Diminished
- Augmented

**RELATED KEY IMPROVISATIONS**
- Developing Motives and Sequences
- Creating Question and Answer Phrases
- Using ABA Form

---

**PRACTICE and PERFORMANCE**

Tempos included on each CD!
Showcase Solos is a graded series of solo and duet repertoire for piano, including original compositions, seasonal music, and arrangements of folk and popular melodies for piano. Ranging from Early Elementary through Late Intermediate repertoire, these imaginative pieces provide excellent supplemental material for any method, and are a perfect complement to the Hal Leonard Student Piano Library.

Excellent Material for:
- Spring Recitals
- Special Rewards
- Student Incentives
- Seasonal Enjoyment
ROSEMARY BARRETT BYERS has enjoyed a varied career as pianist, conductor, theatrical director, teacher, composer, and arranger. Since completing a Master of Music degree in piano performance at Indiana University, she has taught children and adults of all ages and levels in a home studio and at various colleges and universities throughout the Southeast and Midwest. Several of her original children’s musicals, including CinderElf, and The Weally Weird Wabbitt have been produced by theater companies in Tennessee and Kentucky. Other published piano compositions include Cat Tales, More Cat Tales, Clown-U-Copia, and Blues Suite.

BILL BOYD (1933-2001) played piano professionally as both a solo performer and band member in hotels, supper clubs, and private clubs in New York and Long Island. Mr. Boyd composed numerous jazz collections including the Think Jazz piano method and the Jazz Starters series for beginners. Mr. Boyd was awarded a Master's degree from Columbia University and taught junior high school band and stage band in Huntington, Long Island for over 20 years. After retiring from teaching, Mr. Boyd devoted all his time to arranging and composing.

MATTHEW EDWARDS studied piano with Laurence Morton and Robert Weirich, and in 1999, he completed his Doctor of Musical Arts degree in piano performance at the Peabody Conservatory of Music, under the instruction of Robert McDonald. Several of Dr. Edwards’ compositions have been performed in concert, including a recent Chicago premiere of a choral work, Christ Is Born. Currently, he is a member of the music faculties at Anne Arundel Community College, Howard Community College, and Washington Bible College. Additionally, Matthew serves as the Director of Music and Youth at the Harvester Baptist Church in Columbia, Maryland, and maintains a private piano studio at his home.

CAROL KLOSE, an accomplished pianist, teacher, and composer, holds piano performance degrees from Rosary College and Villa Schifanoia Graduate School of Fine Arts, Italy. Formerly on the faculty of the Wisconsin College/Conservatory of Music, Milwaukee, she teaches piano privately and is a frequent adjudicator and clinician. Additional published works include original compositions in the new NGPT Allison Contemporary Piano Collection, as well as numerous solos, duets, and folios arranged for students.

JENNIFER LINN, an accomplished performer and composer in St. Louis, Missouri, has maintained a private studio for over 17 years. Her compositions have been selected for the National Federation of Music Clubs’ festival list and have been featured in Keys magazine. In 1999-2000, Ms. Linn served as Visiting Lecturer in Piano Pedagogy at the University of Illinois at Urbana-Champaign. Ms. Linn holds a B.M. and M.M. in Piano Performance from the University of Missouri-Kansas City (UMKC) Conservatory of Music.

MIKE SPRINGER maintains an active schedule as a teacher, composer/arranger, pianist and adjudicator in the Dallas, Texas area. Mr. Springer has composed and arranged extensively for piano, electronic media (MIDI), vocal ensemble, and wind ensemble. Mr. Springer is an accomplished performer in classical and jazz idioms. He has been the pianist at Cornerstone United Methodist Church in Garland, Texas for over twelve years. Mr. Springer studied with Dr. Pamela Paul at the University of North Texas, where he earned his Bachelor of Music and Master of Music degrees in Piano Performance.

CHRISTOS TSITSAROS is currently Assistant Professor of Piano Pedagogy at the University of Illinois at Urbana-Champaign. The recipient of numerous scholarships and awards, Dr. Tsitsaros has appeared in recitals, chamber music concerts and as soloist in Europe and the United States. Dr. Tsitsaros holds the Diplôme Supérieur d’Execution from the École Normale de Musique de Paris, an Artist Diploma and M.M. degree from Indiana University, and a D.M.A. (piano performance) from the University of Illinois. A recent CD recording of his piano compositions is available through Centaur Records, Inc.
### Early Elementary (Level 1)

- **Japanese Garden** by Jennifer Linn 00296127
- **Jazz Jig** by Phillip Keveren 00296128
- **Sledding Fun** by Peggy Otwell 00296154
- **Ocean Breezes** by Mona Rejino 00296169

### Elementary (Level 2)

- **Lost Treasure** by Mona Rejino 00296129
- **Joyful Bells** by Jennifer Linn 00296151
- **Veggie Song** by Jennifer Linn 00296170

### Late Elementary (Level 3)

- **The Happy Walrus** by Mike Springer 00296130
- **Caravan** by Carol Klose 00296131
- **Hummingbird** by Jennifer Linn 00296133
- **White Christmas** arr. Mona Rejino 00296148
- **Harvest Dance** by Jennifer Linn 00296152
- **Quick Spin In A Fast Car** by Phillip Keveren 00296171
- **Little Bird** by Carol Klose 00296172

### Early Intermediate (Level 4)

- **Jump Around Rag** by Bill Boyd 00296135
- **Castillian Dreamer** by Carol Klose 00296139
- **Prelude To Rain** by Mike Springer 00296140
- **Little Mazurka** by Christos Tsitsaros 00296141
- **Smillin’ Mr. Dile** by Rosemary Barrett Byers 00296143
- **Autumn Sunset** by Mike Springer 00296150
- **Meaghan’s Melody** by Jennifer Linn 00296173
- **Snap To It!** by Mona Rejino 00296174

### Intermediate (Level 5)

- **Sassy Samba** by Mona Rejino 00296134
- **Forever In My Heart** by Phillip Keveren 00296136
- **Gypsy Dance** by Christos Tsitsaros 00296138
- **Salsa Picante** by Carol Klose 00296142
- **Indigo Bay** by Jennifer Linn 00296144
- **White Christmas** arr. Phillip Keveren 00296145
- **Witch On The Wind** by Rosemary Barrett Byers 00296149
- **Skater’s Dream** by Carol Klose 00296153
- **Jesters** by Christos Tsitsaros 00296175
- **Twilight On The Lake** by Matthew Edwards 00296176
# Piano Ensembles

Four-part student ensembles arranged by Phillip Keveren, for two or more pianos, featuring student favorites from Books 1-5 of the Hal Leonard Student Piano Library.

Orchestral Arrangements available on CD or GM disk.

### Level One
- **Night Shadows**  
  (by Barbara Kreader)
- **Party Cat**  
  (by Phillip Keveren)
- **Trumpet Man**  
  (Yankee Doodle)
- **Go For The Gold**  
  (by Phillip Keveren)

### Level Two
- **Painted Rocking Horse**  
  (by Phillip Keveren)
- **Basketball Bounce**  
  (by Phillip Keveren)
- **Stompin’**  
  (by Bill Boyd)
- **Summer Evenings**  
  (Alouette)

### Level Three
- **Dixieland Jam**  
  (by Bill Boyd)
- **Calypso Cat**  
  (by Phillip Keveren)
- **Street Fair**  
  (Armenian Folk Tune)
- **Jig**  
  (Irish Dance)

### Level Four
- **Carpet Ride**  
  (by Phillip Keveren)
- **Wade In The Water**  
  (Spiritual)
- **Scherzo**  
  (by Anton Diabelli)
- **A Minor Contribution**  
  (by Bill Boyd)
- **Fresh Start**  
  (by Fred Kern)
- **A Whispered Promise**  
  (by Phillip Keveren)
- **Allegro**  
  from *Eine Kleine Nachtmusik*  
  (by W.A. Mozart)

### Level Five
- **Wade In The Water**  
  (Spiritual)
- **A Minor Contribution**  
  (by Bill Boyd)
- **A Whispered Promise**  
  (by Phillip Keveren)
- **Gypsy Song**  
  (by Hugo Reinhold)

Each book of the Piano Ensembles series also contains a Conductor’s Score with optional teacher accompaniment, and suggested instrumentation for electronic keyboards.
Piano study doesn’t need to be lonely any more! These ensemble versions of favorite piano pieces from the Hal Leonard Student Piano Library will give students the pleasure and inspiration of playing with their friends.

Each selection includes:
- A conductor’s score with optional teacher accompaniment
- Four student parts:
  - Parts I and II for the first piano
  - Parts III and IV for the second piano

Four players at two pianos will be able to give a full and appropriate performance of each piece, yet more combinations of players and instruments are possible. Students can even add an orchestra!

Here are some ideas:
- Use four digital pianos or electronic keyboards that allow students to play the suggested instrumentation for each part.
- Double, triple, or quadruple the student parts.
- Add the orchestral arrangement available on CD or GM disk.
- Add the optional teacher accompaniment, designed for both rehearsal and performance, by using an additional piano or keyboard.

Full orchestral arrangements, available on CD or GM disk, may be used for both performance and rehearsal:

Track 1, a full performance version, includes the four student parts recorded with suggested instrumentation plus an instrumental accompaniment that deepens and broadens the sound of the student ensemble.

Track 2, a rehearsal version, includes the four student parts recorded with suggested instrumentation and a guiding rhythm track.

If students are using a keyboard that lacks a suggested sound, other voices may be substituted. For example, if an instrument does not have “Glockenspiel,” use any available similar sound, such as “Vibes” or “Marimba.” If “Oboe” is unavailable, use any similar sustaining sound, such as “Flute,” “Clarinet,” or “Strings.”

We hope you and your students will enjoy the challenges and pleasures of playing these exciting ensembles. Strike up the piano band!

Barbara Reader  Joel Kerman  Philipp Kerman  Mona Rejino
Christmas Piano Solos
Arranged by Fred Kern, Phillip Keveren, and Mona Rejino.

Carefully graded for all piano methods!
Instrumental Accompaniments with Practice and Performance tempos for every piece available on CD and GM disk.

LEVEL ONE

Jingle Bells
Jolly Old Saint Nicholas
Good King Wenceslas
Away In A Manger
Go Tell It On The Mountain
We Three Kings Of Orient Are
O Come, O Come Immanuel

LEVEL TWO

God Rest Ye Merry, Gentlemen
I Saw Three Ships
It Came Upon The Midnight Clear
Sing We Now Of Christmas
O Little Town Of Bethlehem
What Child Is This?
O Come, Little Children
Silent Night
Joseph Dearest, Joseph Mine
O Come, All Ye Faithful
(Adeste Fidelis)
Up On The Housetop

LEVEL THREE

We Wish You A Merry Christmas
The First Noel
My Favorite Things from The Sound of Music
Rudolph
The Red-Nosed Reindeer
O Christmas Tree
The Chipmunk Song
Carol Of The Bells
Frosty The Snow Man
Deck The Hall
We Need A Little Christmas from Mame
Rockin’ Around The Christmas Tree

LEVEL FOUR

Silver Bells from the Paramount Picture The Lemon Drop Kid
Angels We Have Heard On High
Joy To The World
Parade Of The Wooden Soldiers
Hark! The Herald Angels Sing
The Holly And The Ivy
Jingle-Bell Rock
(There’s No Place Like) Home For The Holidays
A Holly Jolly Christmas
Feliz Navidad
March Of The Toys
It's Beginning To Look Like Christmas
The Christmas Song (Chestnuts Roasting On An Open Fire)

LEVEL FIVE

Still, Still, Still
Mary Had A Baby
I Wonder As I Wander
The Christmas Waltz
Tennessee Christmas
Toyland from Babes in Toyland
Mister Santa
Jingle Bell Classic
Let It Snow! Let It Snow! Let It Snow!
God Rest Ye Merry, Gentlemen
March from The Nutcracker
Dance Of The Sugar Plum Fairy from The Nutcracker
### Level One

- **It’s A Small World**
  from Disneyland and Walt Disney World’s
  *It’s A Small World*
- **The Siamese Cat Song**
  from Walt Disney’s *Lady and the Tramp*
- **Baby Bumblebee**
  *Dangerous Dining*
- **John Jacob Jingleheimer Schmidt**
- **Jingle Jangle Jingle**
  *(I Got Spurs)*
  from the Paramount Picture
  *The Forest Rangers*
- **The Marvelous Toy**
- **Let’s Go Fly A Kite**
  from Walt Disney’s *Mary Poppins*

### Level Two

- **Chopsticks**
- **Can You Feel**
  from Walt Disney Pictures’ *The Lion King*
- **The Love Tonight**
  from Walt Disney Pictures’ *Beauty and the Beast*
- **I’m Popeye The Sailor Man**
  Theme from the Paramount Cartoon
  *Popeye the Sailor*
- **Edelweiss**
  from *The Sound of Music*
- **Do-Re-Mi**
  from *The Sound of Music*
- **Alley Cat Song**
- **Supercalifragilisticexpialidocious**
  from Walt Disney’s *Mary Poppins*
- **Give My Regards To Broadway**
  from Yankee Doodle Dandy
- **Happy Days**
  Theme from the Paramount Television Series
  *Happy Days*
- **Somewhere Out There**
  from Disney’s *Beauty and the Beast*
- **Be Our Guest**
  from Walt Disney’s *Beauty and the Beast*
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