Hal Leonard Student Piano Library

BOOK

CD Included

Adult Piano Method

Lessons, Solos, Technique & Theory

Fred Kern • Phillip Keveren • Barbara Kreader • Mona Rejino

Hal Leonard Student Piano Library

BOOK 1

Adult Piano Method

Lessons, Solos, Technique & Theory

Fred Kern · Phillip Keveren · Barbara Kreader · Mona Rejino

Welcome to the piano! Whether you are a beginner or a student returning to the piano after a break in your study, the music in the **Hal Leonard Adult Piano Method** will excite your interest and imagination. You will find:

- Classical, folk, pop, rock and jazz music with adult appeal
- Realistic pacing that challenges without overwhelming

In addition, you will find:

- **Music Theory** that relates to the music you are playing
- **Technique Tips** that teach you how your physical motions relate to the sounds you want to make
- **Style Clips** that help you with musical interpretation
- **Ad Libs** that teach you how to improvise
- **Quick-Licks** that introduce you to familiar musical clichés so you can sound like a pro right away

Best of all, each book comes with a CD or GM disk, allowing you to play along with an orchestral accompaniment for each piece! Using this model for a polished performance, you will find yourself playing with:

- Increased rhythmic security
- Musical feeling
- Appropriate style

May the **Hal Leonard Adult Piano Method** guide you as you accomplish your life-long goal of learning to play the piano, bringing more music to your life!

Best wishes,

Fred Kern — Phillip Keveren — Barbara Kreader — Mona Rejino

Edited by Alice Brovan

Book/CD: ISBN 978-0-634-06626-9
Book/GM: ISBN 978-0-634-06628-3

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CONTENTS

UNIT 1

Preparation to Play 4
Piano Keyboard – Two Black Keys 5
The Beat Goes On ..... *rhythmic pulse* 6
Three Black Keys 7
Straight Ahead ..... *notes, quarter note, quarter rest* 8
Opening Night ..... *measures, half note, whole note* 9
Water Lily 10
The Music Alphabet 11
C-D-E Groups 12
Party Cat ..... *forte* 13
Aloft ..... *piano* 14
F-G-A-B Groups 15
Traffic Jam ..... *half rest, repeat sign* 16
Music Theory 17
Popcorn ..... *staccato* 18
Star to Star ..... *legato, slur, phrase* 19
Bermuda Bound ..... *4/4 time signature* 20
Star Quest 21
By the River's Edge 22

UNIT 2

Straight Ahead ..... *lines and spaces* 24
Laid Back, Too Hot! ..... *bass clef* 25
Twilight, Private Eye ..... *treble clef* 26
Partly Cloudy ..... *the grand staff* 27
Clear Skies ..... *two-note slurs* 28
Tambourine Tune ..... *interval* 29
Wishful Thinking ..... *mezzo piano, mezzo forte* 30
Barefoot on the Beach 31
Long, Long Ago 32
Surprise Symphony ..... *skips (3rds)* 33
Let Me Fly! 34
Music Theory 35
The Wild Rest 36
Happy Heart 37
Camptown Races ..... *dotted half note* 38
Scottish Air ..... *3/4 time signature* 39
Style Clip 40
The Emperor Waltz 41
Ocean Breezes ..... *tie* 42
Jazz Jig 44
Russian Dance 45

UNIT 3

Rope Bridge ..... *whole rest, dynamic shading* 46
C Major Pattern 47
Song of the Orca 48
Interval Etude ..... *melodic and harmonic intervals* 49
La Cha-Cha 50
Hoedown ..... *D.C. al Fine, interval of a fourth, fortissimo* 51
Sunlight Through the Trees ..... *pianissimo* 52
In My Dreams 53

Music Theory 54
Too Cool! . . . . . *flat* 55
A Little Latin . . . . . *accent* 56
Little Star *8va, 15ma* 58
Andantino . . . . . *sharp* 59
Shifting Winds 60
Quiet Thoughts 61
Star Quest 62
Bayou Blues . . . . . *natural, fermata* 64
Canyon Echoes . . . . . *interval of a fifth* 65

UNIT 4

Gentle Rain . . . . . *ritard* 66
Little River Flowing . . . . . *eighth notes* 67
Watercolors 68
Shooting Hoops 69
Spring . . . . . *upbeat* 70
G Major Pattern 71
Alouette 72
Allegro 74
Handbells 75
Ode to Joy . . . . . *dotted-quarter/eighth note* 76
Style Clip 77
Boogie Baby . . . . . *interval of a sixth, 8va, 8vb* 78
Lavender Mood 79
Trumpet Tune 80

UNIT 5

All Through the Night 81
Viva La Rhumba! 82
Leap Frog 84
Music Theory 85
In Concert . . . . . *damper pedal* 86
Music Theory 88
Mystic Mood 89
Rush Hour 90
Theme from "The New World" Symphony 92
Glossary 94
Index 96

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

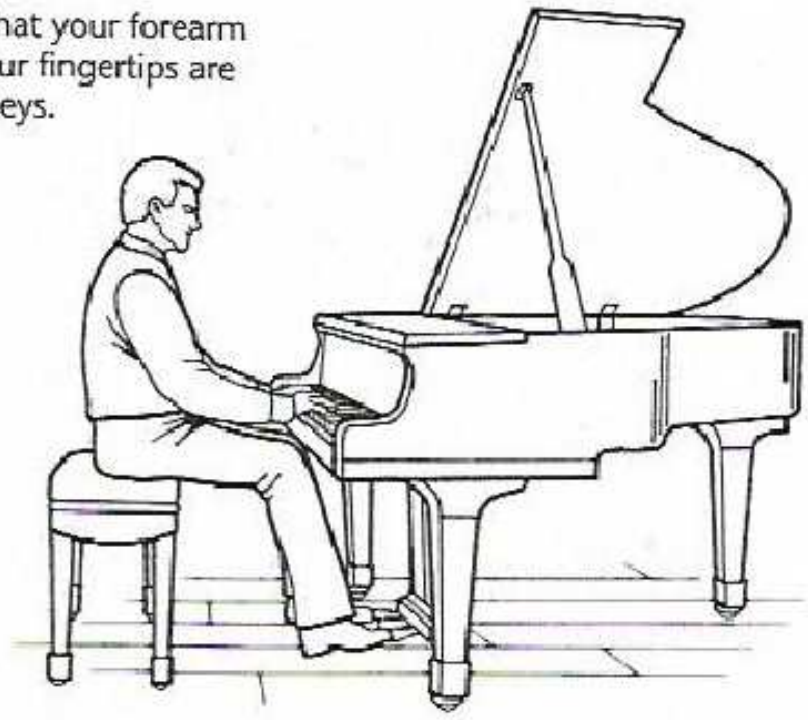
The first track number is a practice tempo. The second track number is the performance tempo.

The GM disk has only one track per title and is a preset performance tempo. GM disk tracks can be slowed down to any practice tempo desired, and can also be made faster than the set tempo at will.

Preparation to Play

Sitting at the Piano

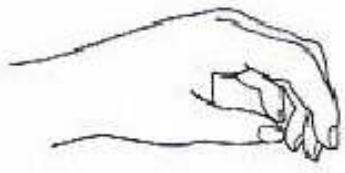
- Sit tall and lean slightly forward, balancing your body weight on the front half of the piano bench.
- Keep your feet flat on the floor.
- Adjust the bench height so that your forearm is parallel to the floor and your fingertips are touching the surface of the keys.



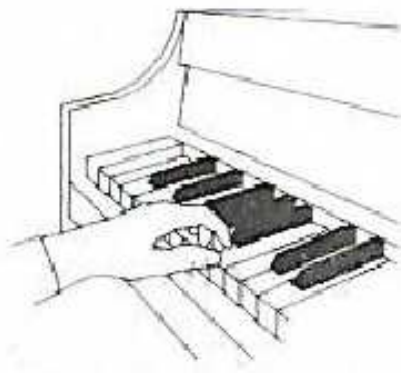
Hand Position

Let your arms hang relaxed at your sides. Notice how your hands stay gently curved.

Keep your hands relaxed and curved as you raise them to the piano keyboard.



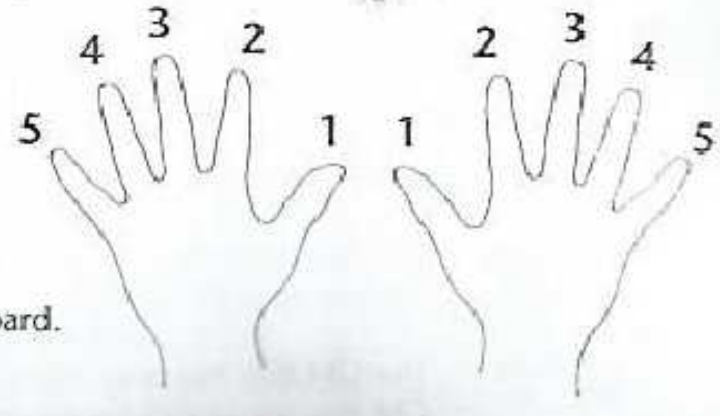
When you are playing the piano, keep your fingers in this relaxed, curved position.



Finger Numbers

Place your hands together with fingertips touching.

Tap fingers 1 (thumbs)
Tap fingers 2
Tap fingers 3
Tap fingers 4
Tap fingers 5



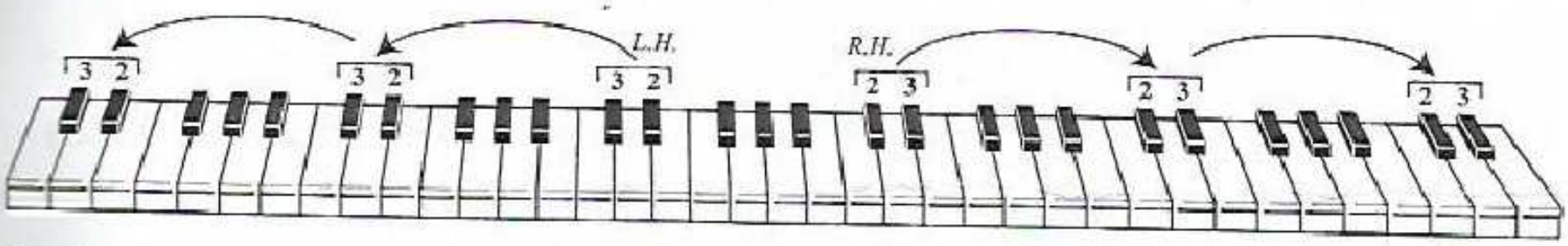
Finger Numbers

Tap this finger exercise on the closed lid of the keyboard.

1. **R.H.** 1-1-3-3 1-1-5-5 4-3-2-1 5-5-5-5
2. **L.H.** 5-5-3-3 4-4-1-1 2-3-4-5 1-1-1-5

Piano Keyboard – Two Black Keys

The black keys are divided into groups of twos and threes.



Low

High

Using your **left hand**, start in the middle of the keyboard and play the groups of two black keys with fingers 2-3 going **down the keyboard to the left.**

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

Technique Tip Beautiful Tone

Use weight from your whole arm as you play each key. Let your arm follow your fingers.

Ad Lib An Improvisation

Improvise your own melody.
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, making up your own melody.

Accompaniment

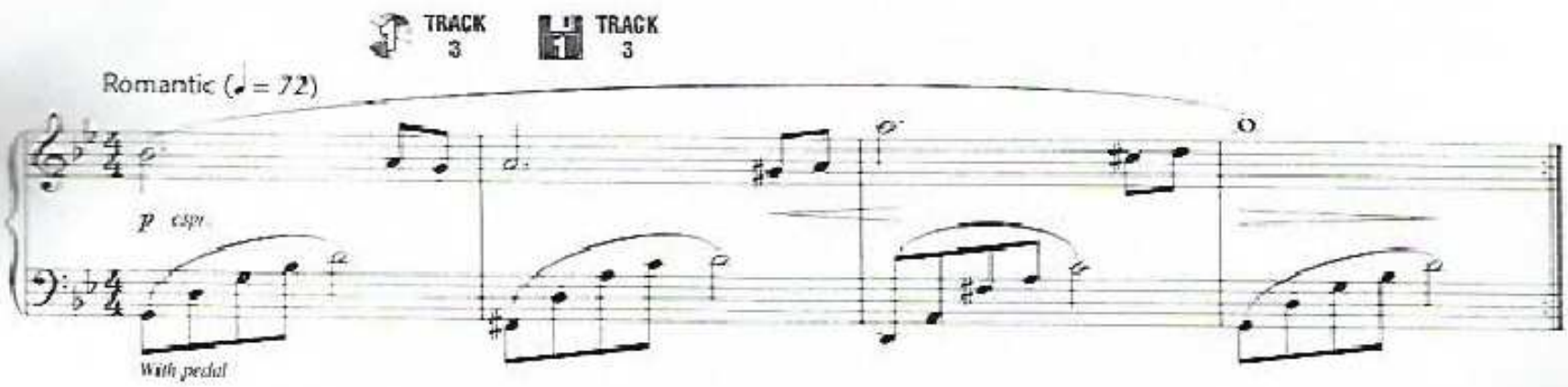
Swing (♩ = 104)

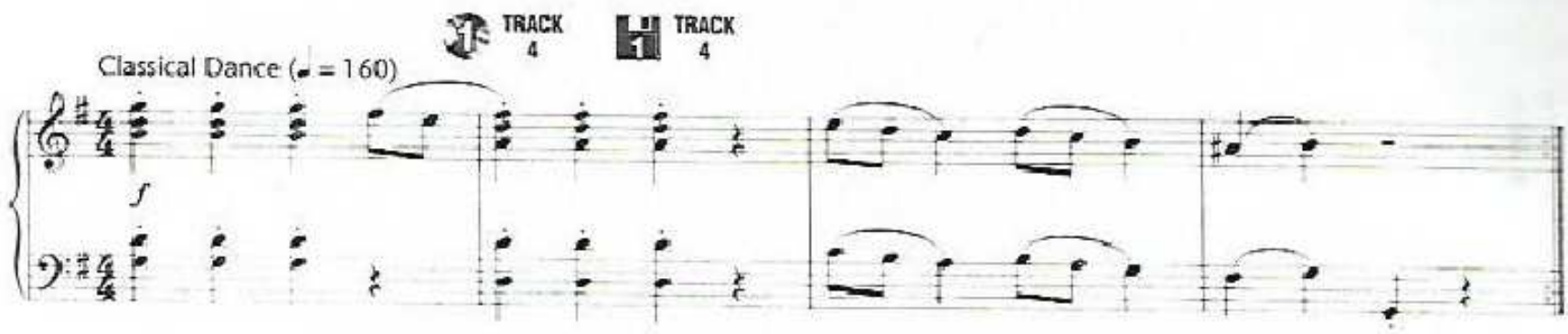
The Beat Goes On

Pulse – The Heartbeat of Music

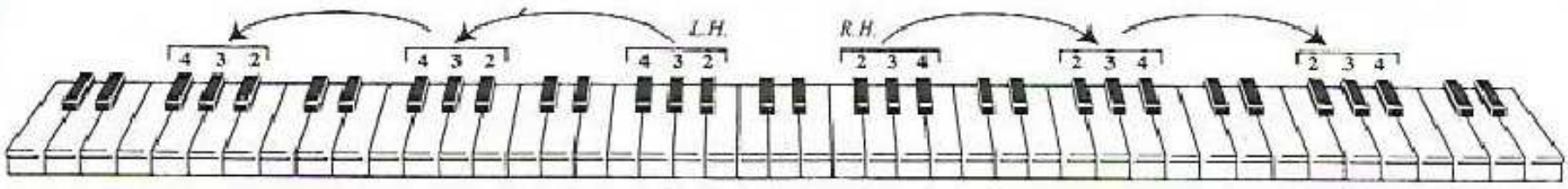
Like your body's heartbeat, music has a pulse. The beat can move at fast, medium, or slow speeds.

Tap your foot with the beat as your teacher plays the musical examples below at three different speeds.





Three Black Keys



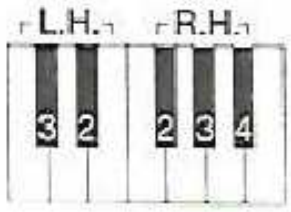
Low High

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**.

Ad Lib — An Improvisation Combining Two and Three Black Keys

As your teacher plays the accompaniment, improvise your own melody using the positions on the keyboard below.



Accompaniment

Dreamily (♩ = 92)

TRACK 5 TRACK 5

Ad Lib — An Improvisation Using Three Black Keys

Using your right or left hand, choose any group of three black keys in the upper part of the piano. Listen and feel the pulse as your teacher plays the accompaniment below, then improvise your own black-key melody and play along.

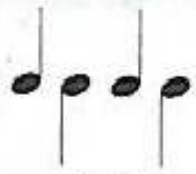
Accompaniment

With a bounce (♩ = 120)

TRACK 6 TRACK 6

Dube - Augustus Pablo

NOTES



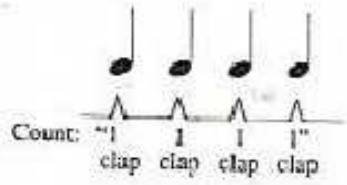
Notes are symbols for sounds. They indicate how long sounds last.

Stems up = Right Hand *(R.H.)*
Stems down = Left Hand *(L.H.)*

QUARTER NOTE

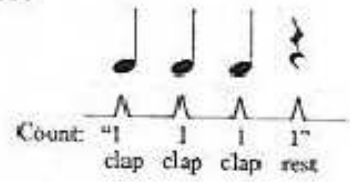
Semínima

A **Quarter Note** lasts for one pulse (beat).



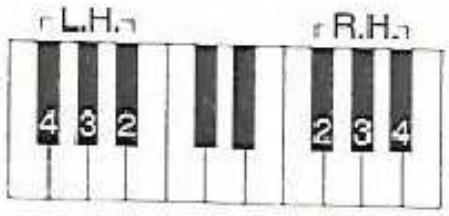
QUARTER REST

Rests are symbols for silence. A **Quarter Rest** lasts for one pulse.



Technique Tip Attention to Rests

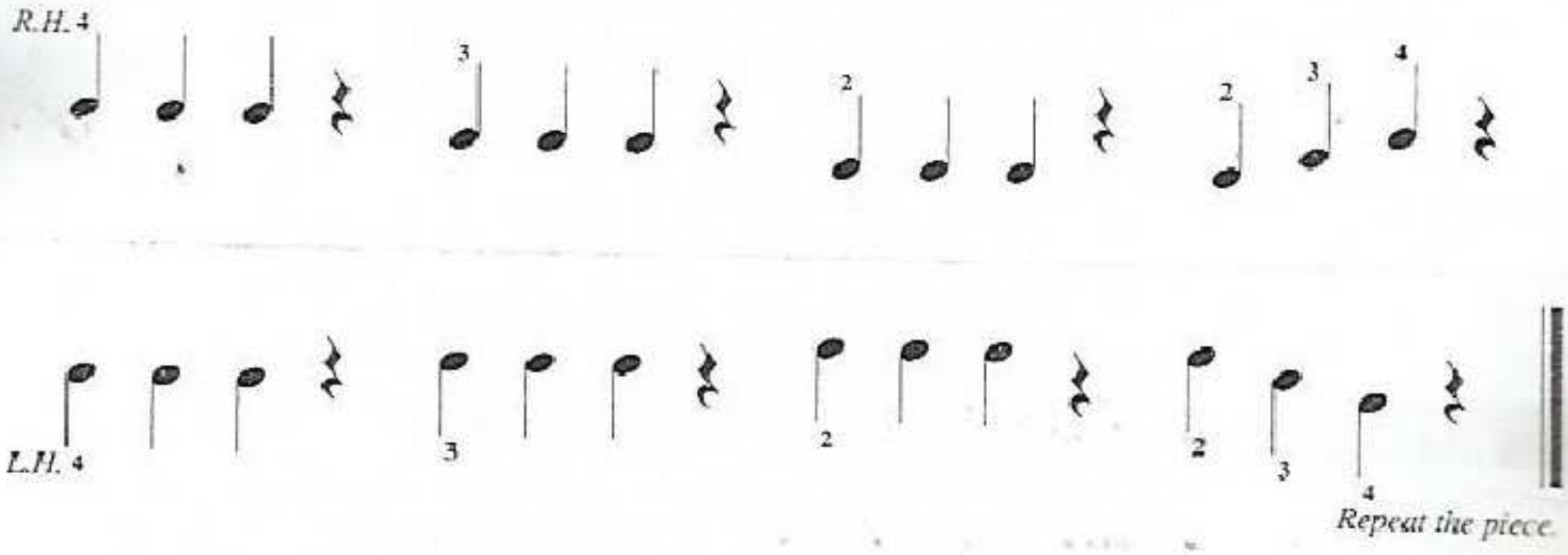
During each rest, release your arm weight, keeping your fingers on the surface of the keys.



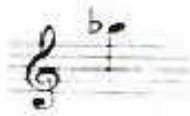
Straight Ahead

Clap the rhythm of this piece before you play it. Play the first line with your right hand, followed by the second line with your left hand.

Steady (♩ = 120)

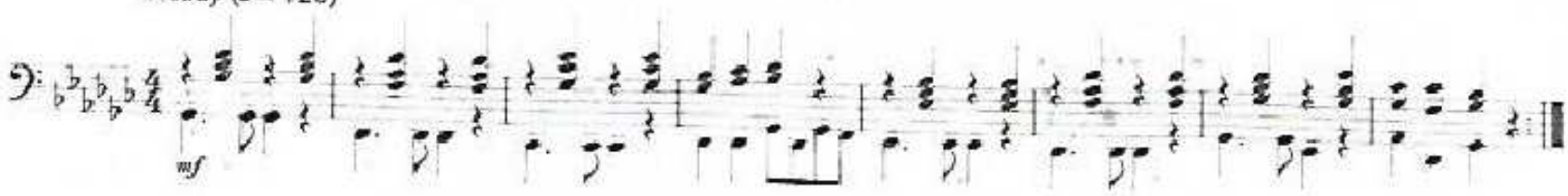


With accompaniment, student starts here:

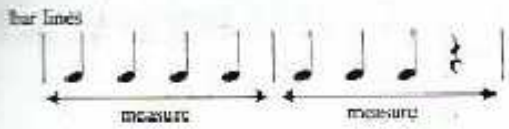


TRACKS 7/8 TRACK 7

Steady (♩ = 120)



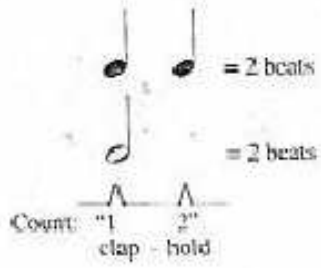
MEASURES



Bar lines group beats into **Measures.**

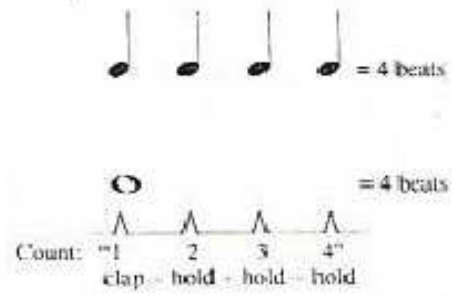
HALF NOTE

A **Half Note** fills the time of two quarter notes.



WHOLE NOTE

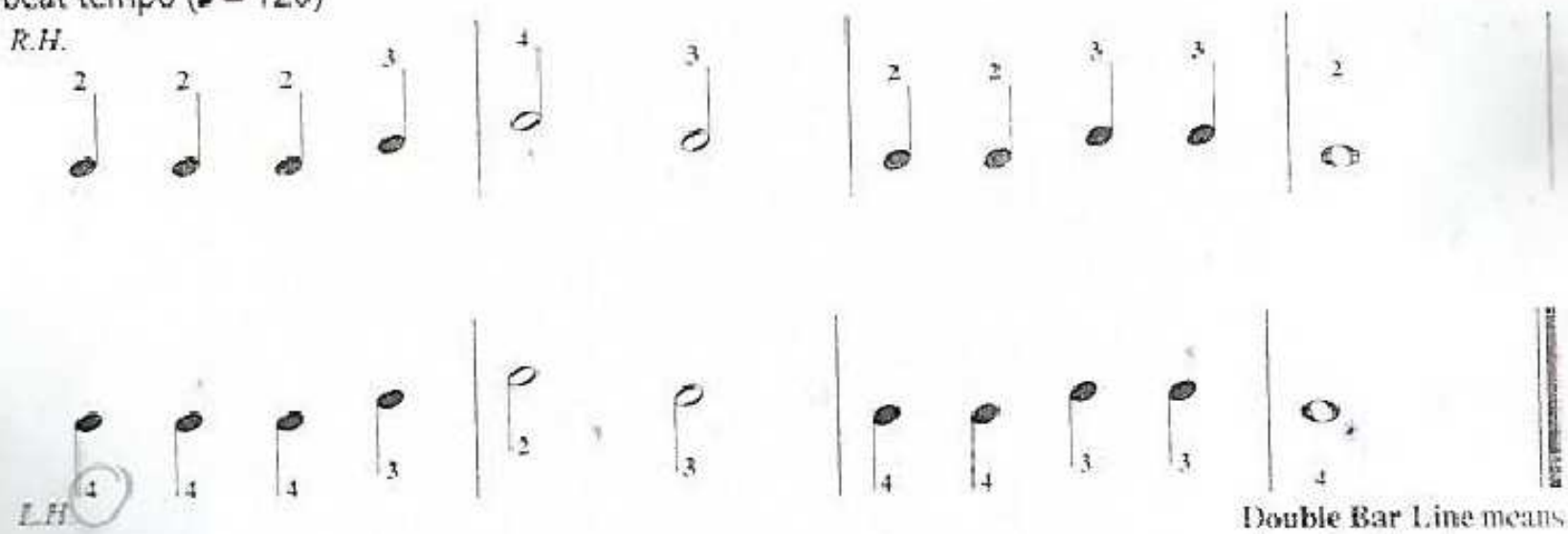
A **Whole Note** fills the time of four quarter notes.



Opening Night

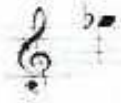
Folk Melody

Upbeat tempo (♩ = 120)



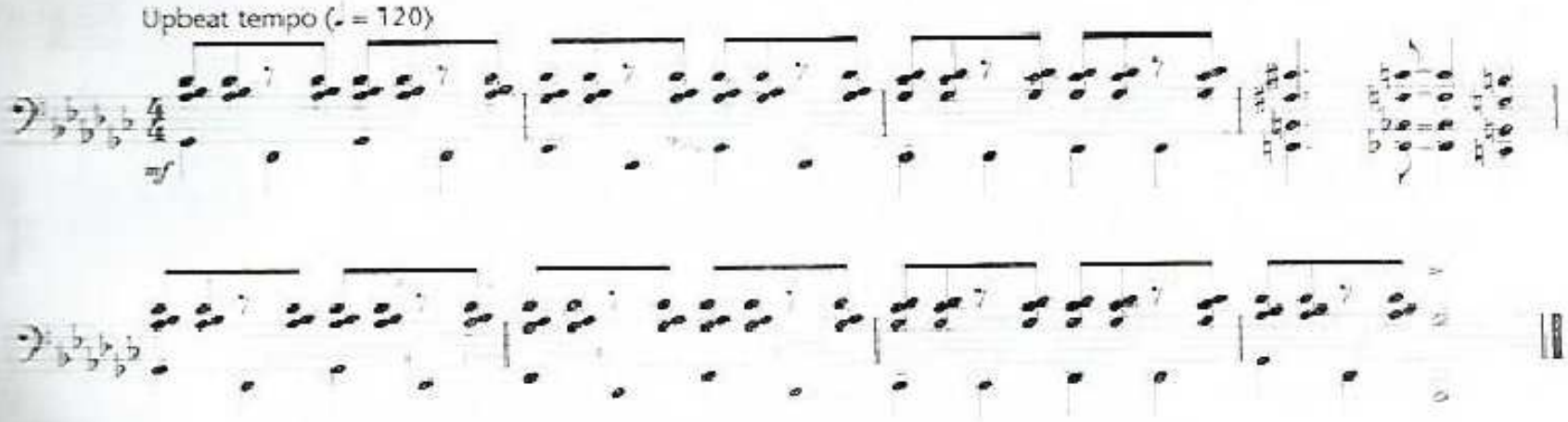
Double Bar Line means the end of the piece.

With accompaniment, student starts here:



TRACKS 9/10 TRACK 8

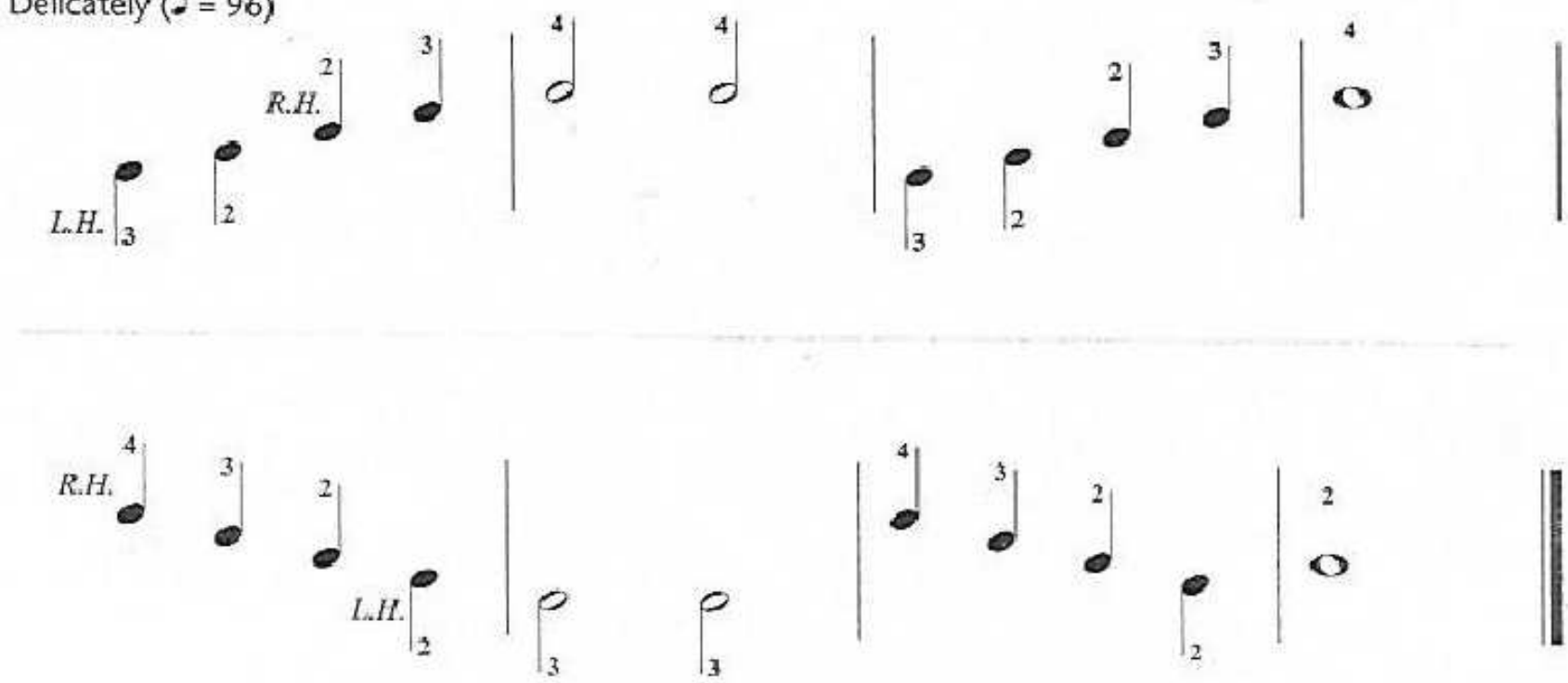
Upbeat tempo (♩ = 120)



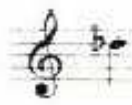
Water Lily

Phillip Keveren

Delicately (♩ = 96)

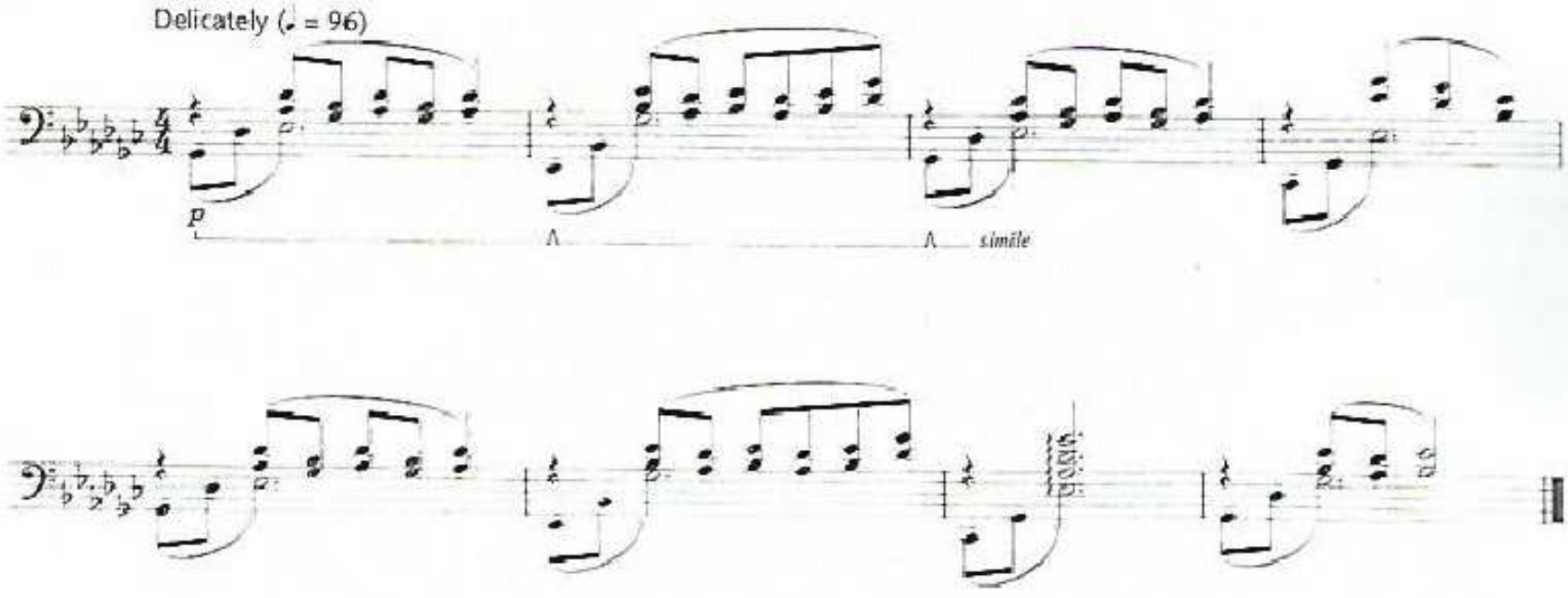


With accompaniment, student starts here:



TRACKS 11/12 TRACK 9

Delicately (♩ = 96)



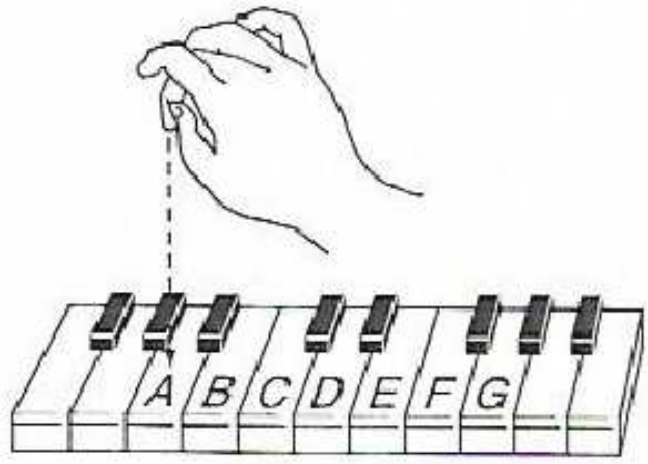
The Music Alphabet

Playing on the White Keys

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

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

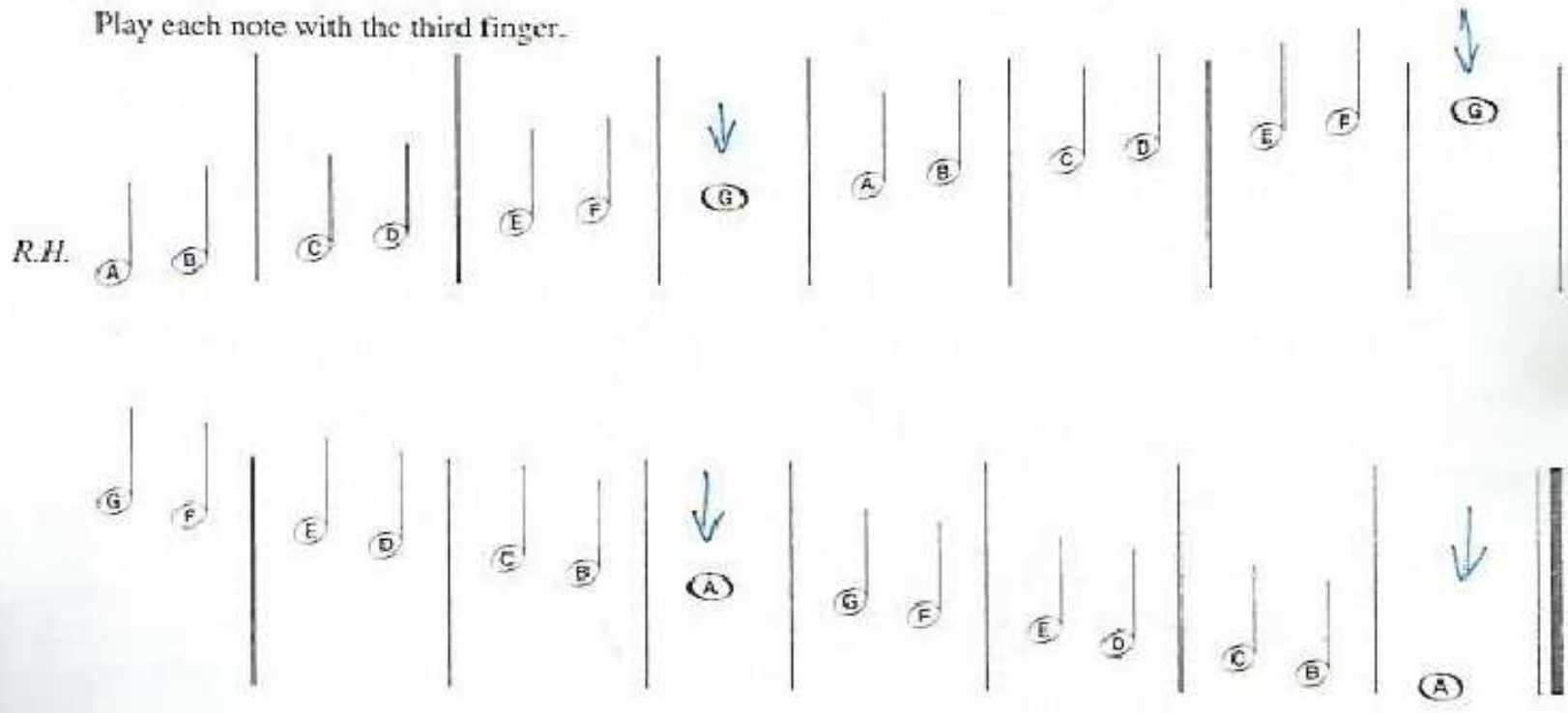
Put your thumb behind the first joint of your third finger. Play and say the music alphabet using this rhythm.



Floating (♩ = 80)

Fred Kern

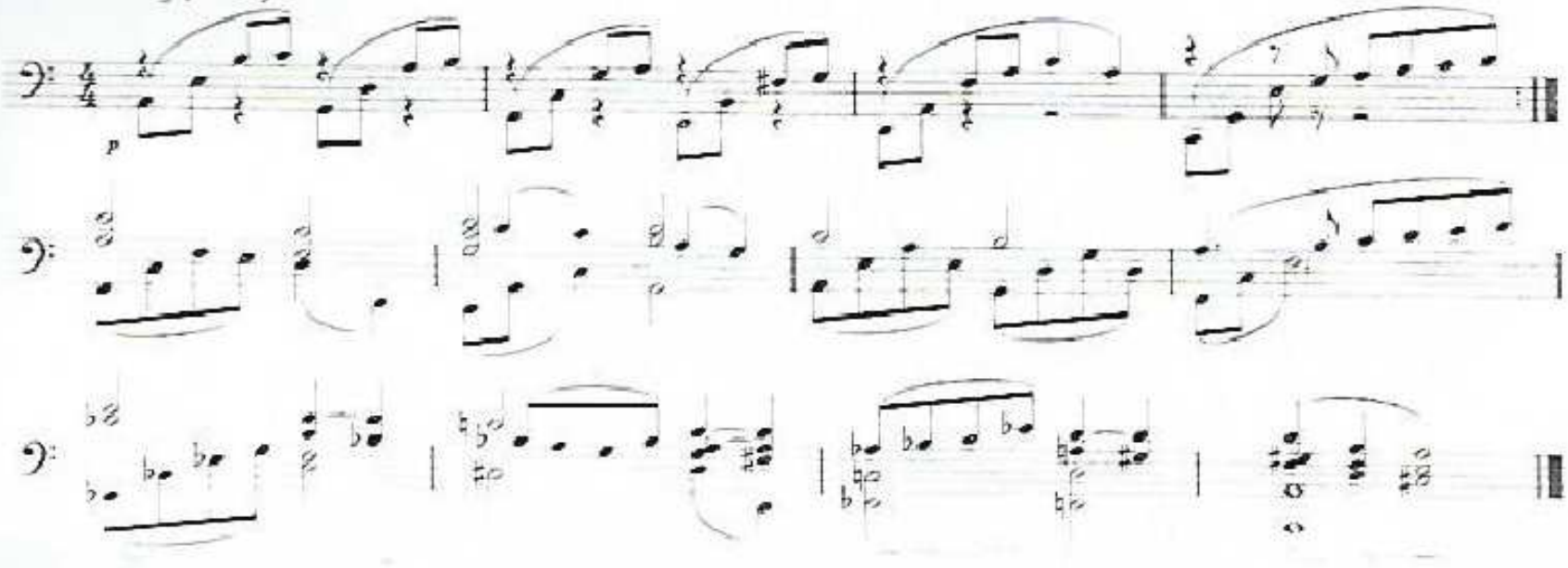
Play each note with the third finger.



With accompaniment, student starts here:

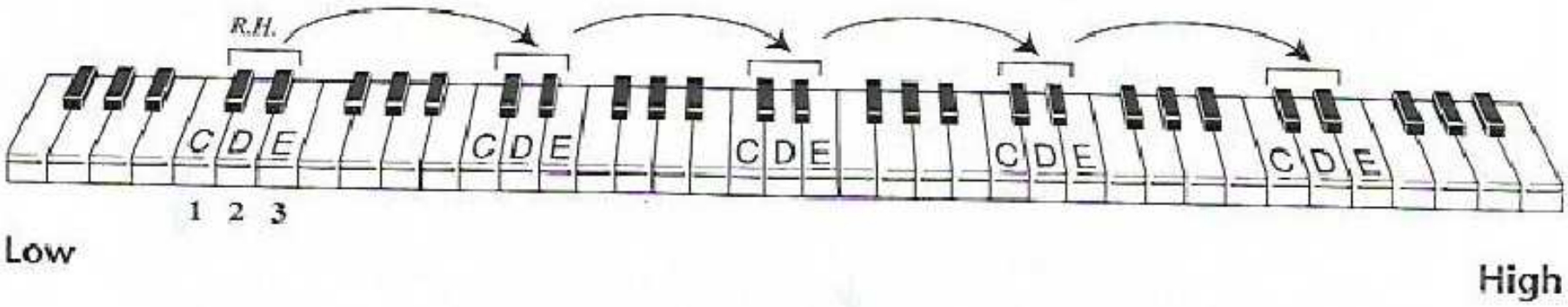
TRACKS 13/14 TRACK 10

Floating (♩ = 80)



C-D-E Groups

Technique Tip When using your thumb, let it rest naturally on its outside tip.



With your right hand, start at the low end of the keyboard and play the **C-D-E** groups with individual fingers **1-2-3** going up the keyboard.

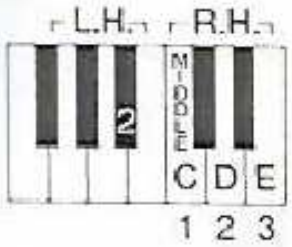
Now explore the keyboard, playing the **C-D-E** groups with your left hand, using fingers 3-2-1.

Ad Lib An Improvisation

Using 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. Join in and play **C-D-E**. Next play **E-D-C** and experiment by mixing the letters in any order to create your own melody.

Technique Tip Playing Forte *f*

Press the key to the bottom of the keybed with full arm weight.

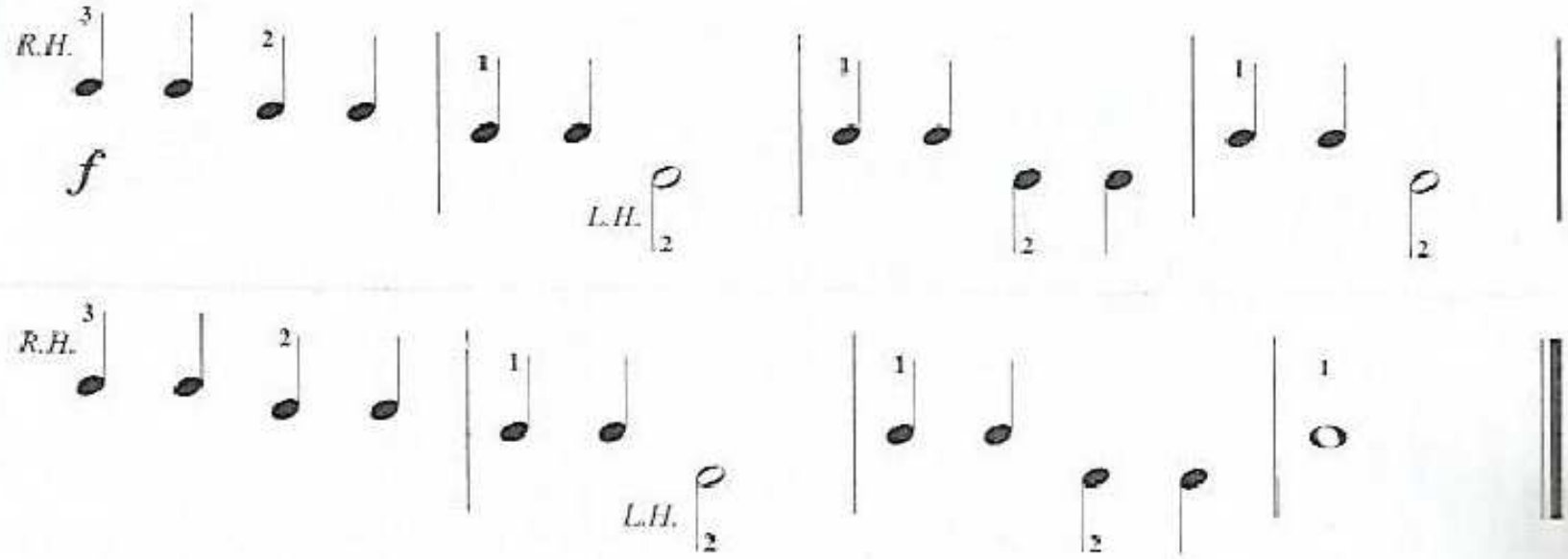


Party Cat

FORTE
f
means play loudly

Rockin' (♩ = 108)

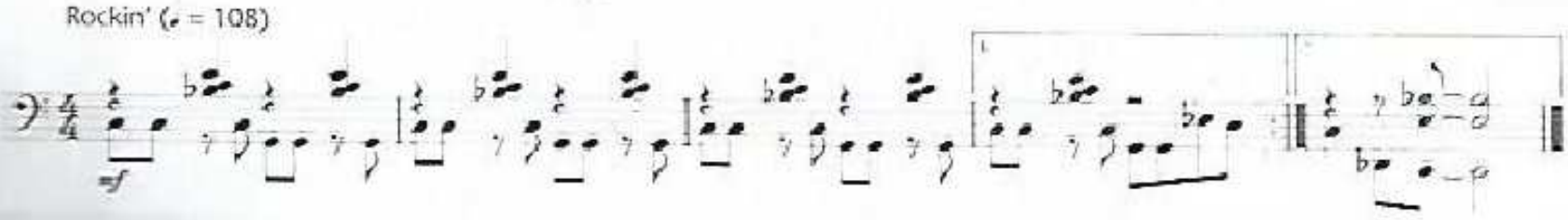
Phillip Keveren



With accompaniment, student starts here:

TRACKS 16/17 TRACK 12

Rockin' (♩ = 108)



Quick-Lick* Vamp for *Party Cat*

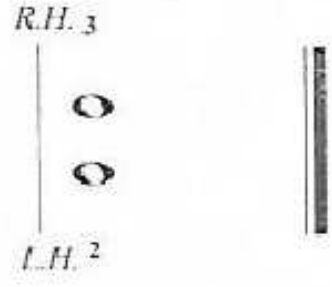
A **Vamp** is a short musical pattern repeated over and over. Repeat the first two measures of the Quick-Lick, then play *Party Cat*. When you finish the piece, add this optional ending.

Quick-Lick Vamp

Intro TRACK 18 TRACK 13

Play *Party Cat*

Ending

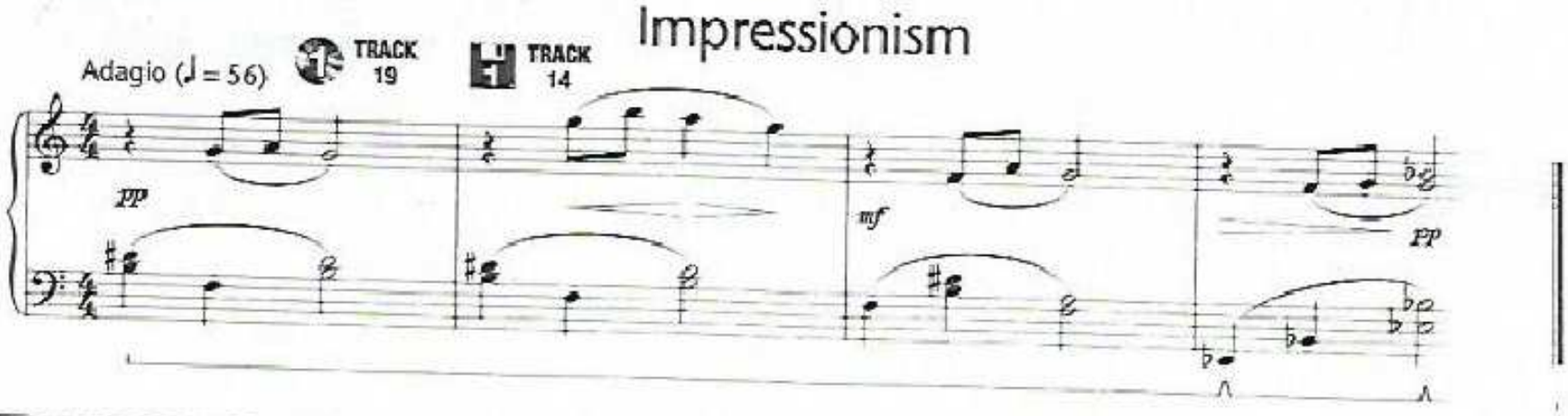


*"A "lick" is a musical cliché often used in popular music.

Style Clip — A Sample of a Musical Style Introducing *Aloft*

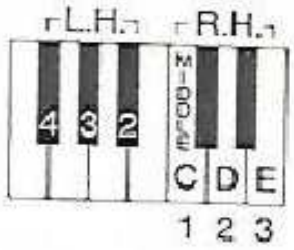
Impressionism: *Aloft* is written in an Impressionistic musical style. This music of the late-19th and early-20th centuries originated in France and used melodies and subtle shifts in harmony to hint at, rather than state, mood, place, or natural events. For further enjoyment, listen to recordings of music by the French composers Claude Debussy (*Clair de Lune*) and Maurice Ravel (*Le tombeau de Couperin*).

Listen as your teacher plays the Style Clip below.



Technique Tip — Playing Piano *p*

Press the key to the bottom of the keybed with less arm weight.



Aloft

PIANO

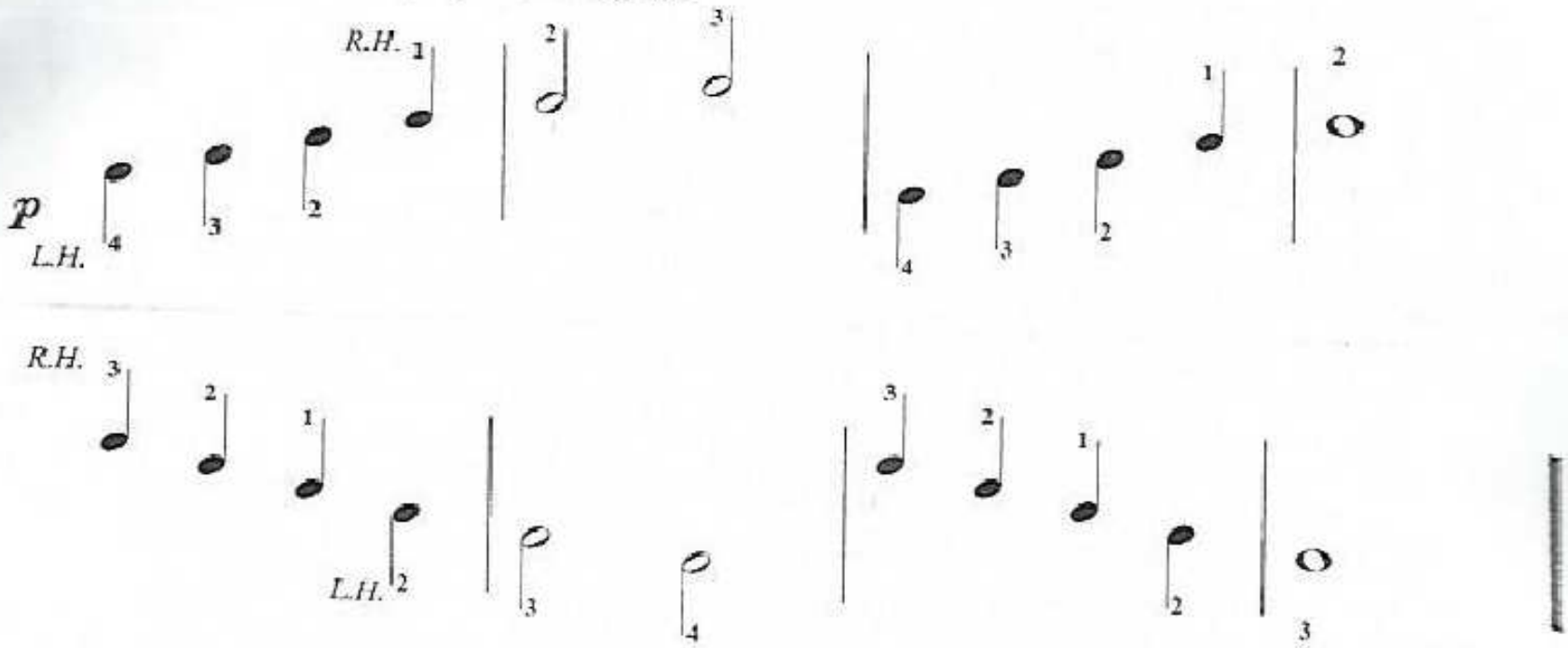
p

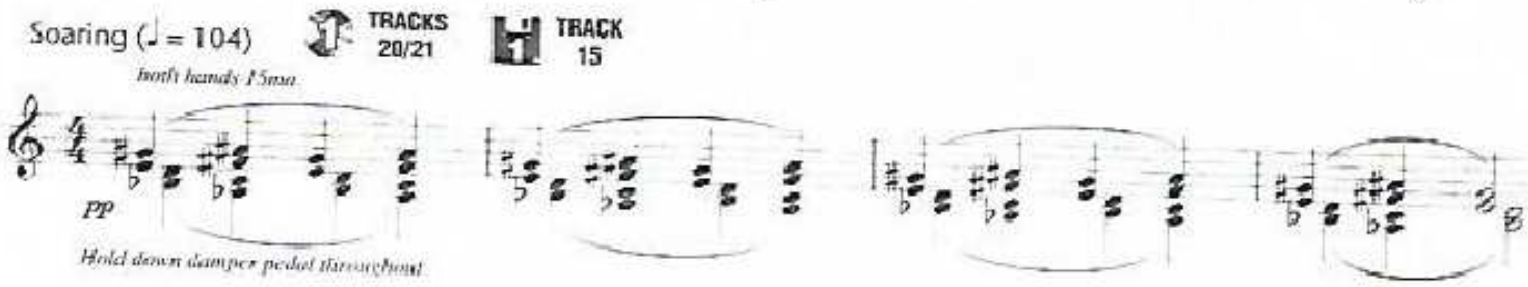
means play softly

Phillip Keveren

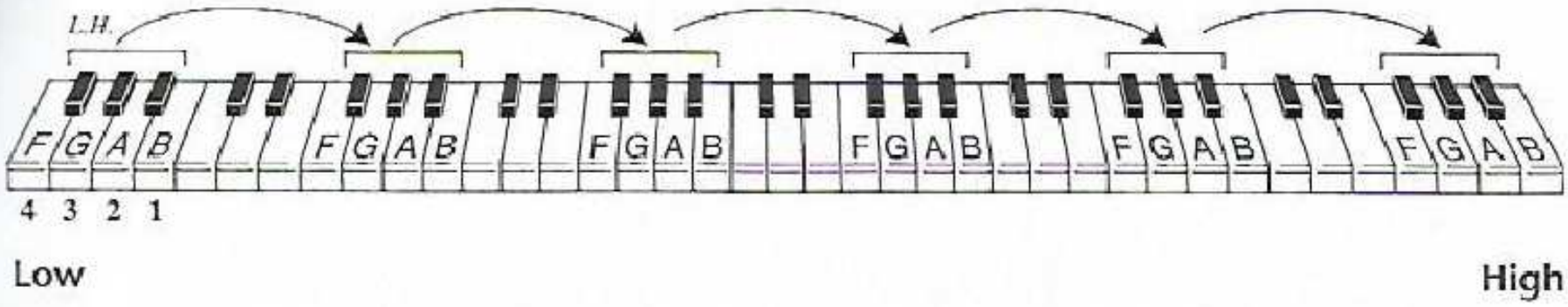
Soaring (♩ = 104)

Hold down the right pedal (damper pedal) throughout.





F-G-A-B Groups

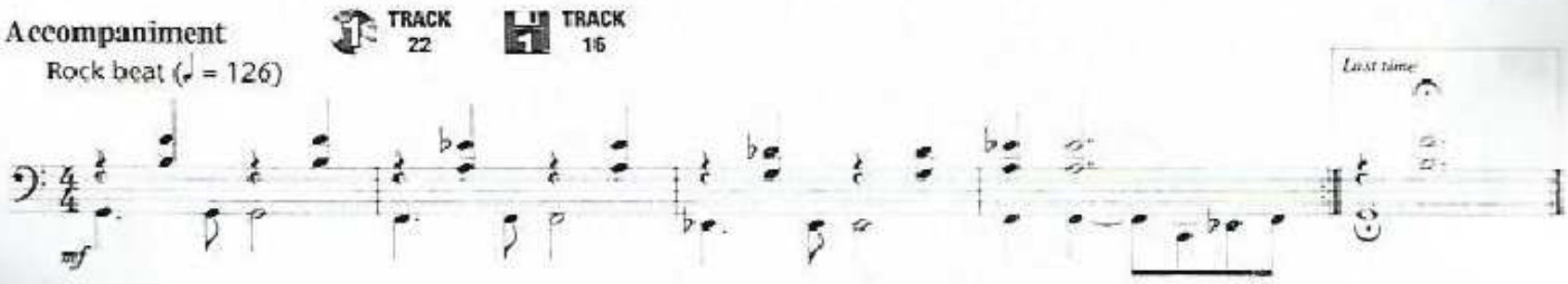


With your left hand, start at the low end of the keyboard and play the **F-G-A-B** groups with individual fingers 4-3-2-1 going up the keyboard.

Now explore the keyboard, playing the **F-G-A-B** groups with your right hand, using fingers 1-2-3-4.

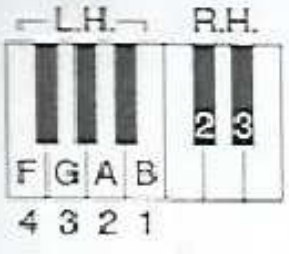
Ad Lib — An Improvisation Using F-G-A-B

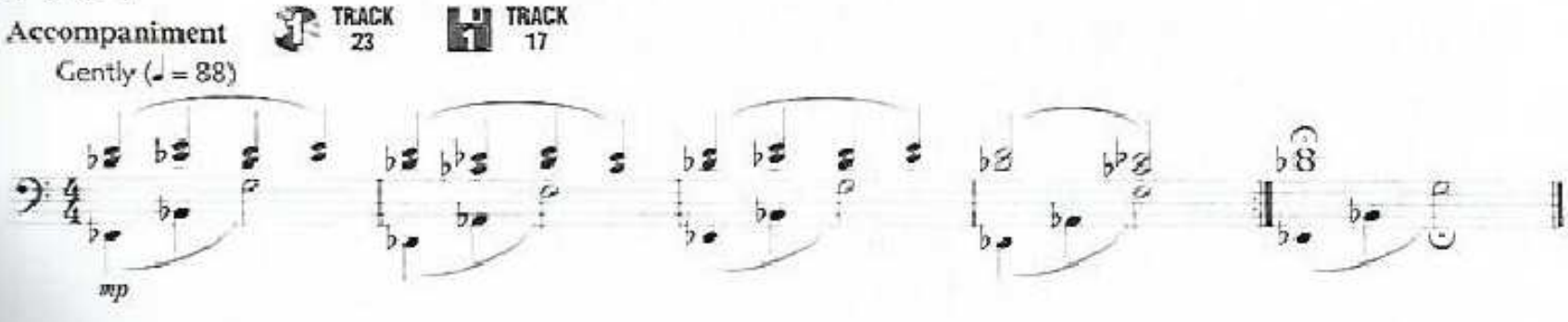
Using your left or right hand, choose any **F-G-A-B** group in the upper part of the piano. Listen and feel the pulse as your teacher plays the accompaniment below. Join in and play **F-G-A-B**, then experiment by mixing the letters in any pattern to improvise your own melody.



Ad Lib — An Improvisation Using F-G-A-B and Two Black Keys

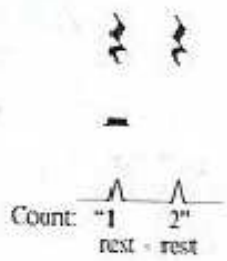
Using the positions below, make up your own melody as you play along with the teacher accompaniment.





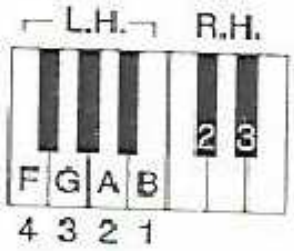
HALF REST

A **Half Rest** fills the time of two quarter rests.



REPEAT SIGN

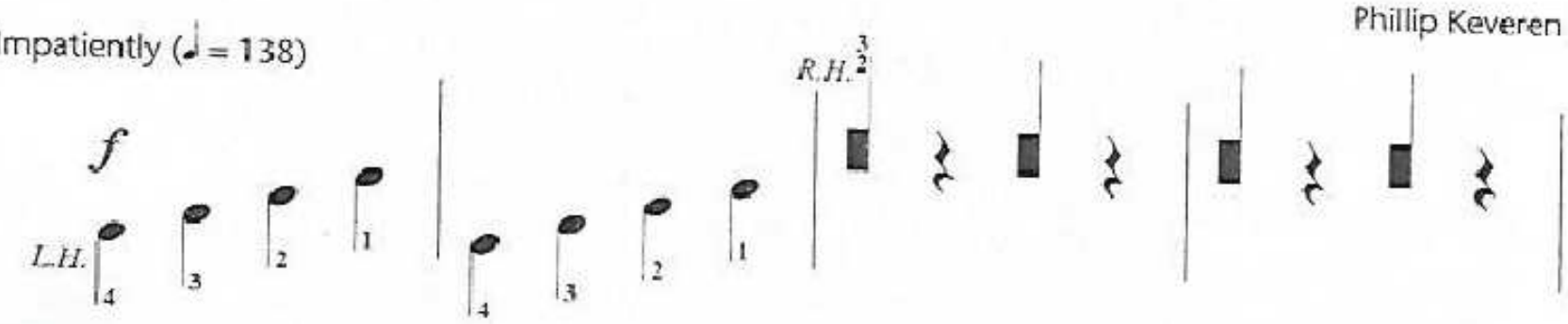
Repeat Sign means play the piece again.

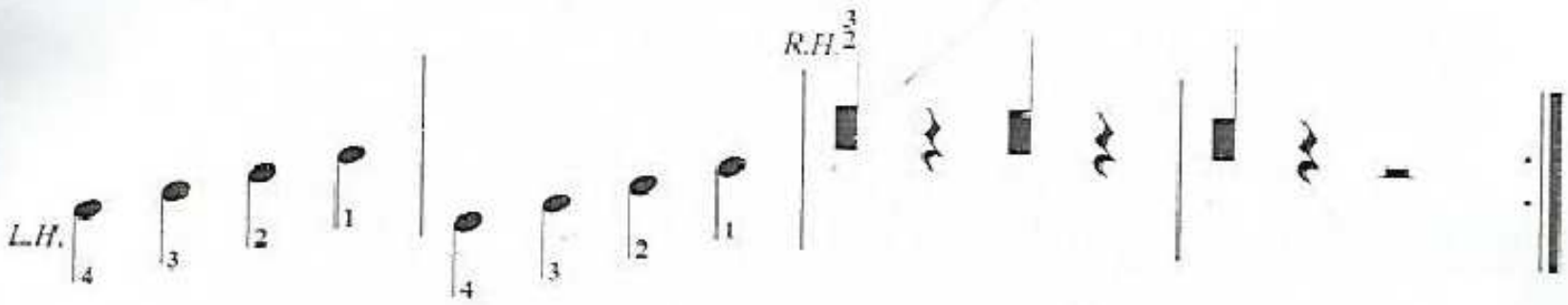


Traffic Jam

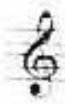
Phillip Keveren

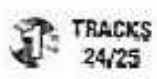
Impatiently (♩ = 138)



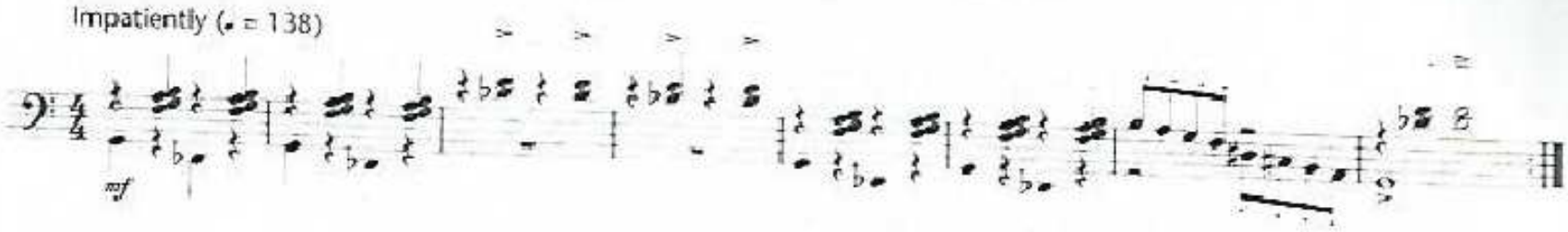


With accompaniment, student starts here:





Impatiently (♩ = 138)



Music Theory

Music theory provides an understanding of the structure of music and its building blocks.

Music Reading

1. Notes move in only three ways: higher, lower, or repeated (staying the same).

   Step Movement from one key to the very next key (up or down).

   Skip Movement that begins on one key, skips a key, and plays the next key (up or down).

   Repeat Movement that continues on the same key (neither higher nor lower).

2. Rhythm in reading involves pulse, time, and note values such as quarter notes, half notes, and whole notes.

Ear Training

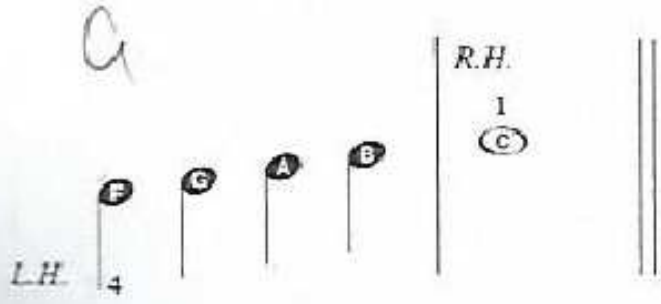
1. Your teacher will play each of the four musical examples in any order. Listen carefully to the rhythm of the notes and observe the steps, skips, or repeats.

2. Write the numbers of the examples in the order in which they are played.

_____ _____ _____ _____

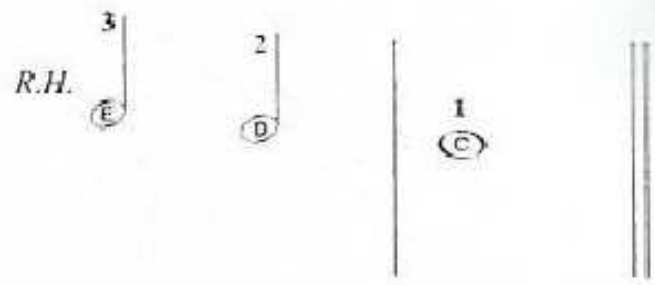
Example 1

a



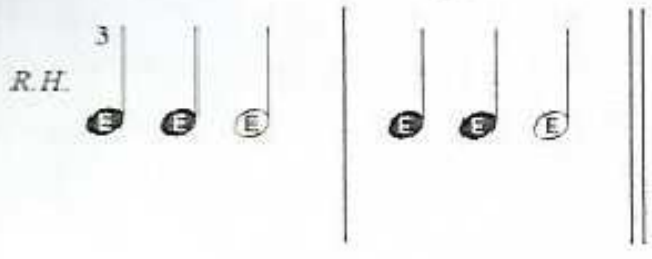
Example 2

b



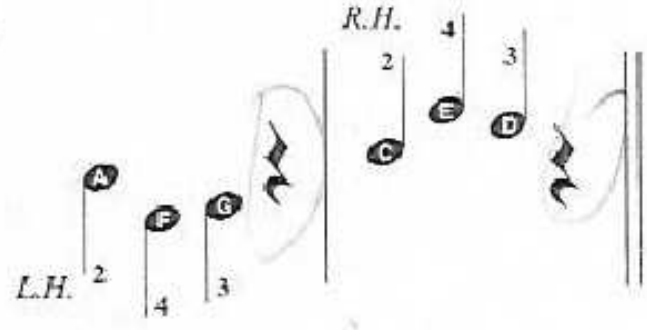
Example 3

c



Example 4

d



18/10/11

Reading

1. Read and play each example above.
2. Experiment by playing the examples in different orders. To create your own piece, choose the order that sounds best to you.

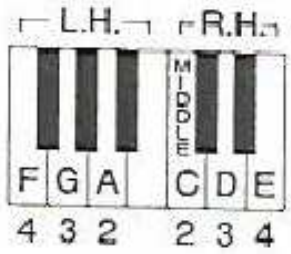
1) b
2) c
3) a
4) d

5) a
6) c
7) b
8) d

A dot over or under a note means to play the note **Staccato,** or detached.

Technique Tip Playing Staccato

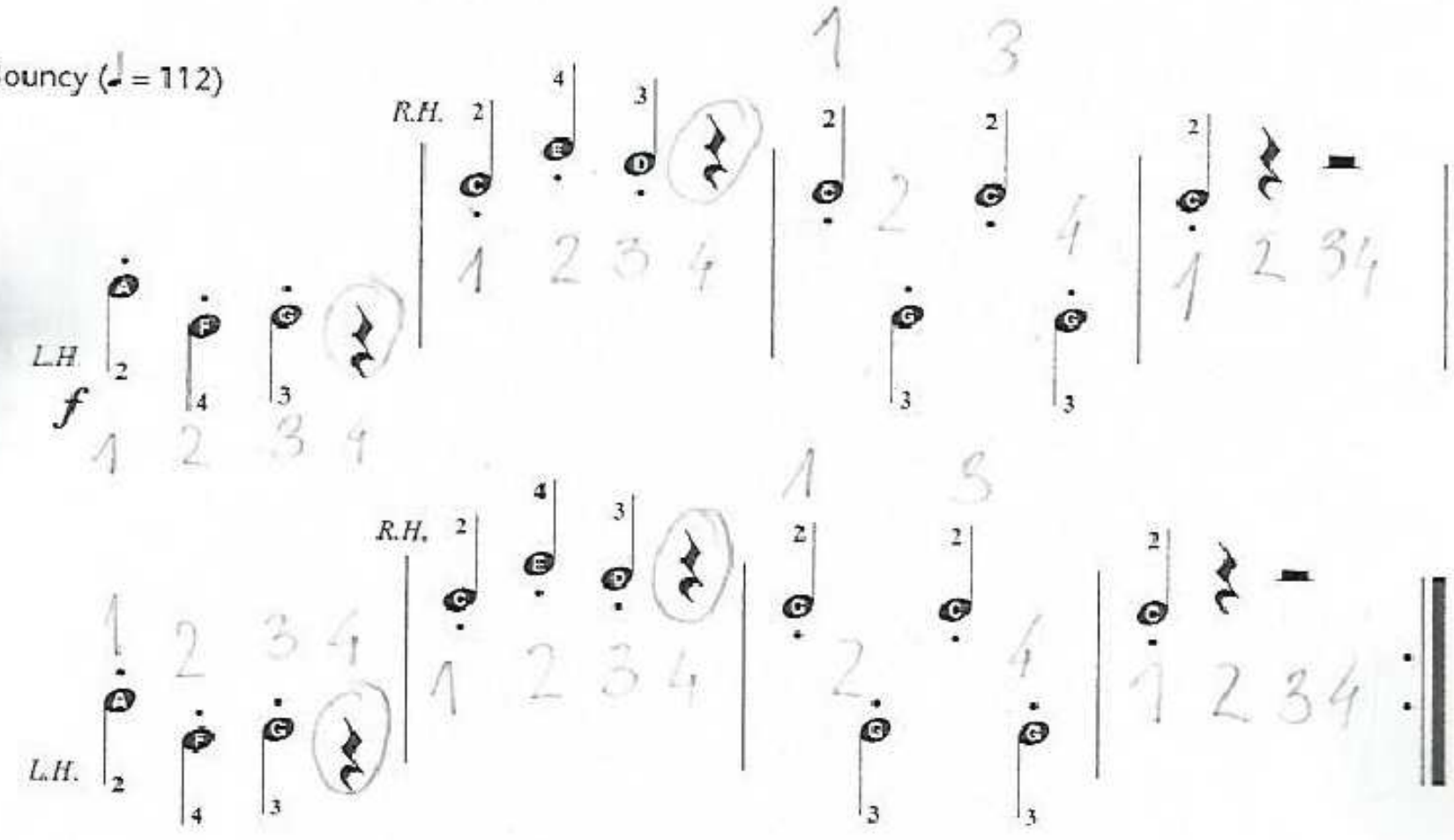
To play *staccato,* release the key as soon as you play it, letting your wrist bounce lightly. Notice how your finger naturally rebounds and comes to rest on the key.



A = La
B = Si
C = Do
D = Re
E = Mi
F = Fa
G = Sol

Popcorn

Bouncy (♩ = 112)



With accompaniment, student starts here:

TRACKS 26/27 TRACK 19

Bouncy (♩ = 112)

LEGATO

Legato indicates smooth and connected playing with no break in the sound.

SLUR

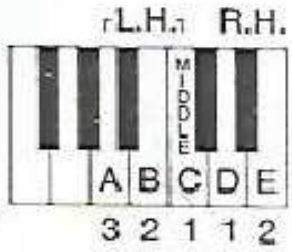
Slur means to play *legato* and is indicated by a curved line over or under several notes.

PHRASE

A **Phrase** is a musical clause or sentence. Slurs often divide the music into phrases.

Technique Tip Playing Legato

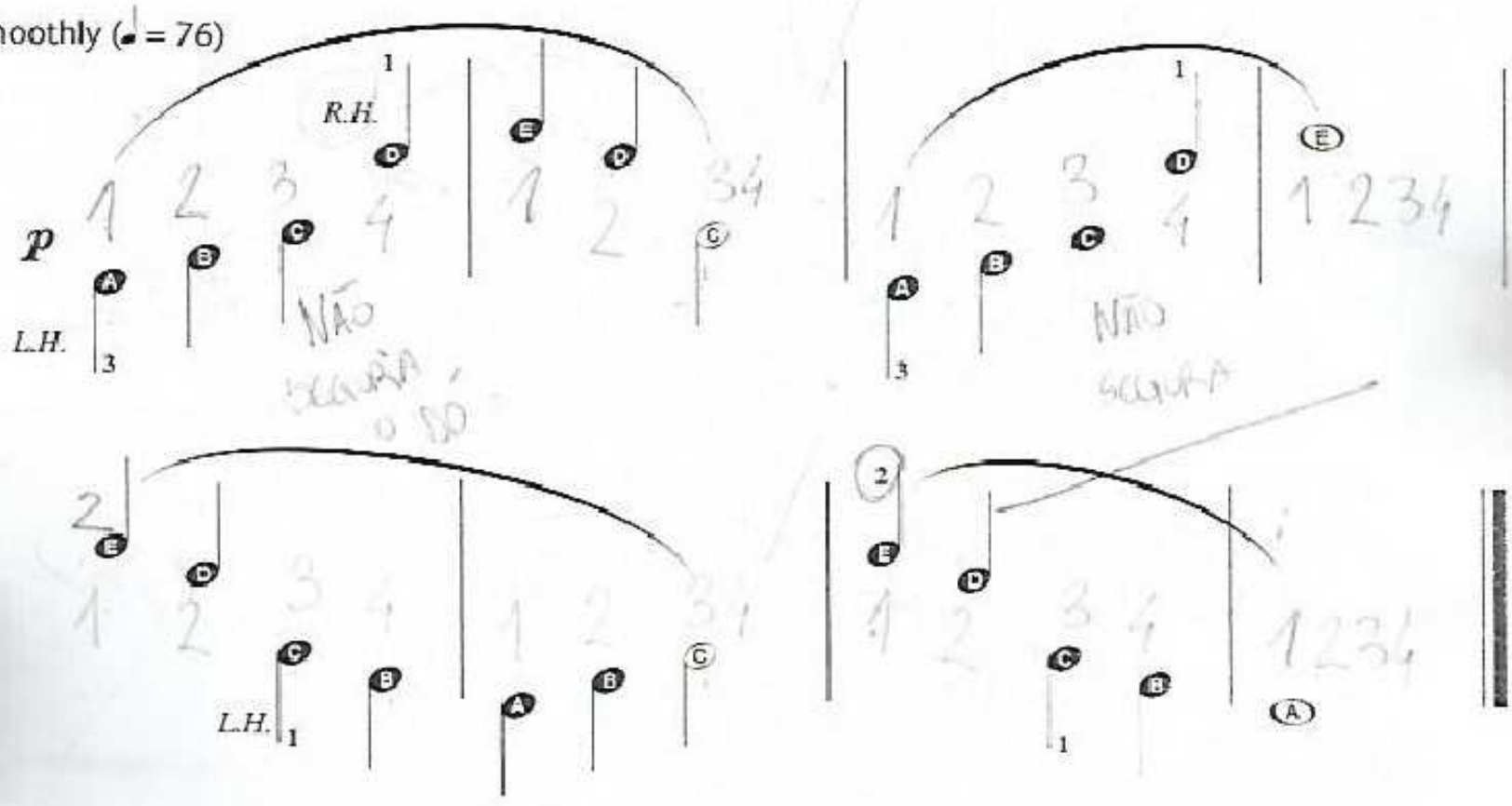
To play *legato*, pass the sound smoothly from one finger to the next.



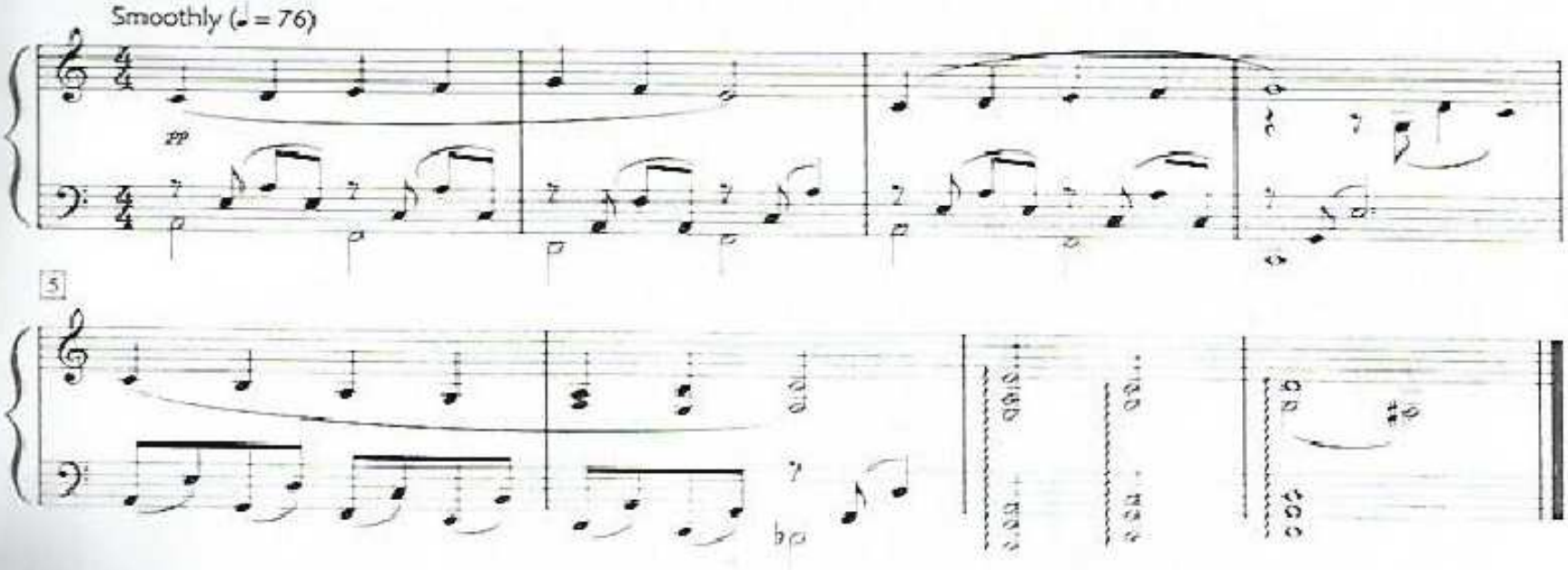
Revisar!

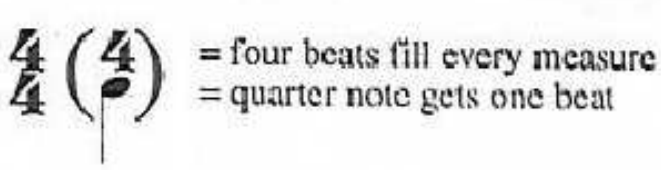
Star to Star

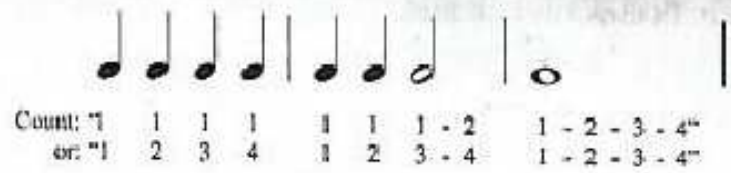
Smoothly (♩ = 76)

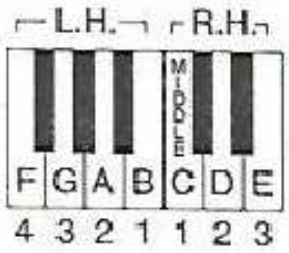


With accompaniment, student starts here: TRACKS 28/29 TRACK 20



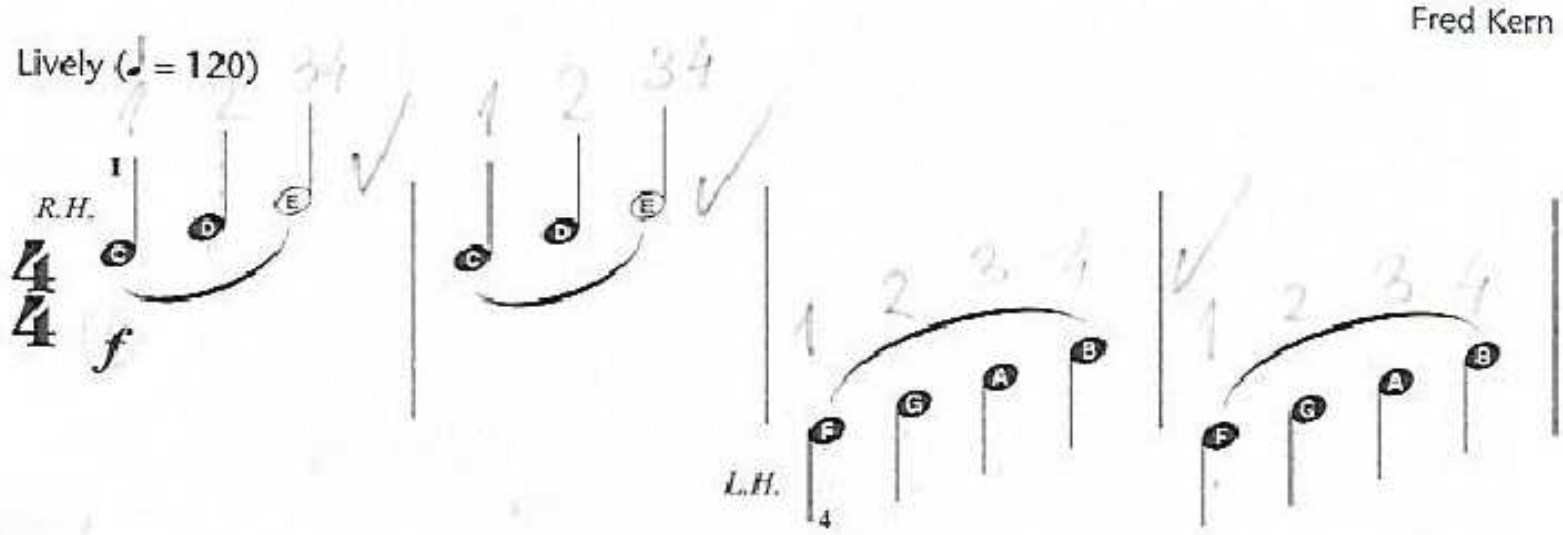


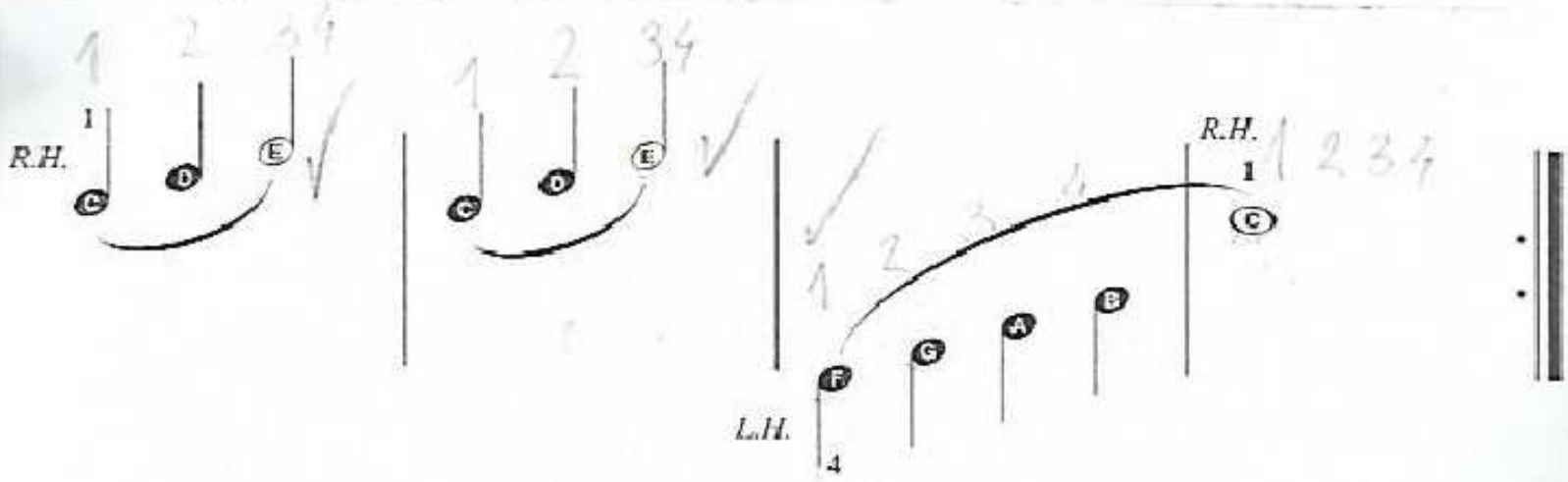


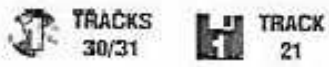


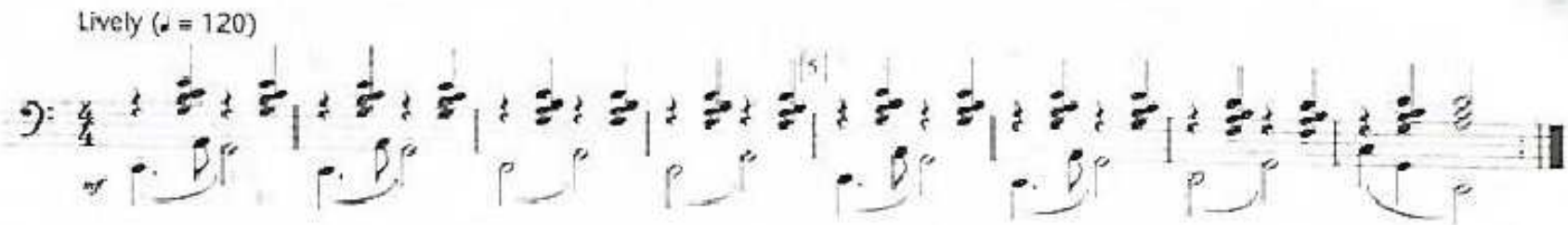
Bermuda Bound

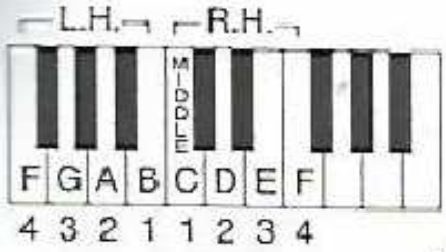
Fred Kern





With accompaniment, student starts here: 



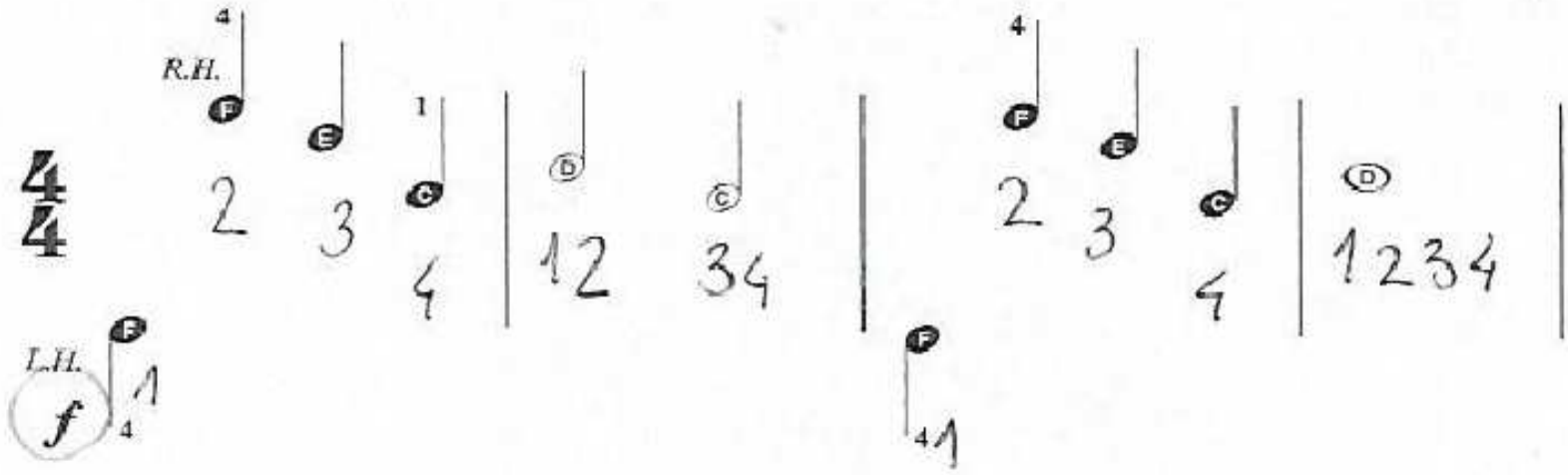


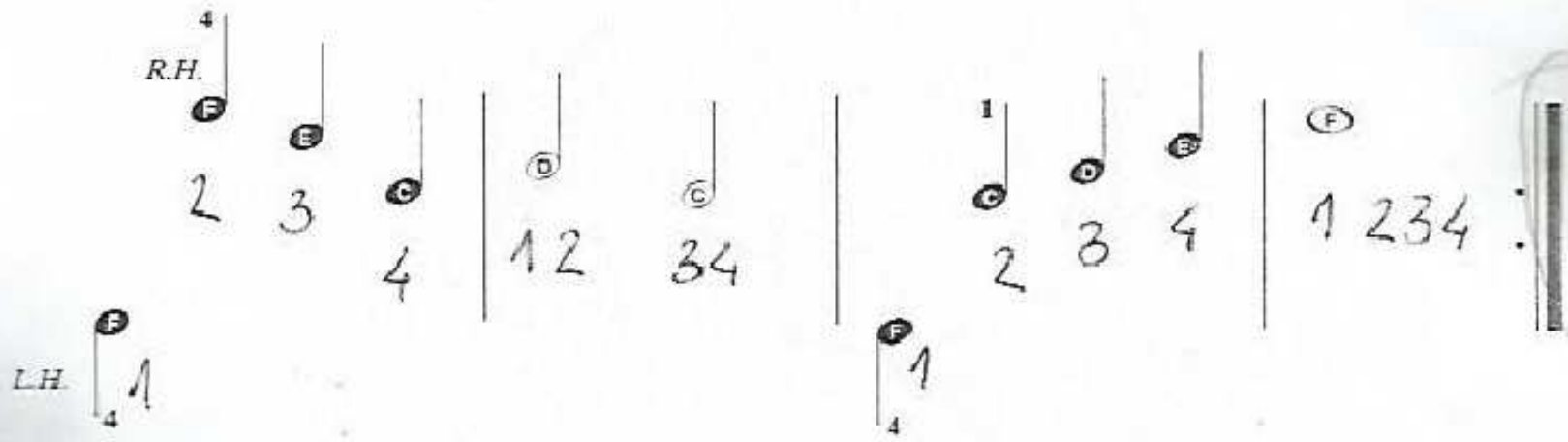
Star Quest

01/11/11

Phillip Keveren

Heroic march (♩ = 120)

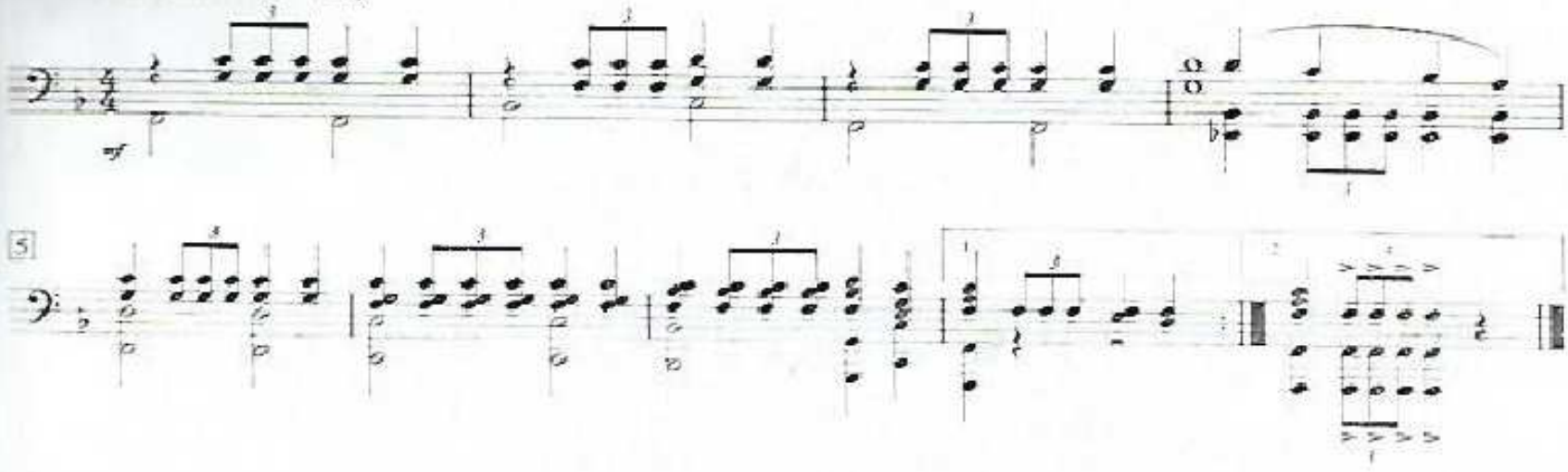




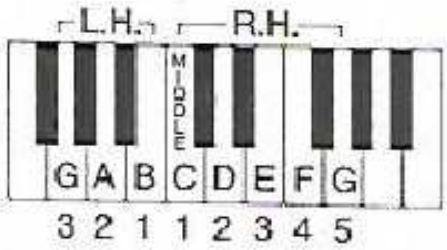
With accompaniment, student starts here:

TRACKS 32/33 TRACK 22

Heroic March (♩ = 120)



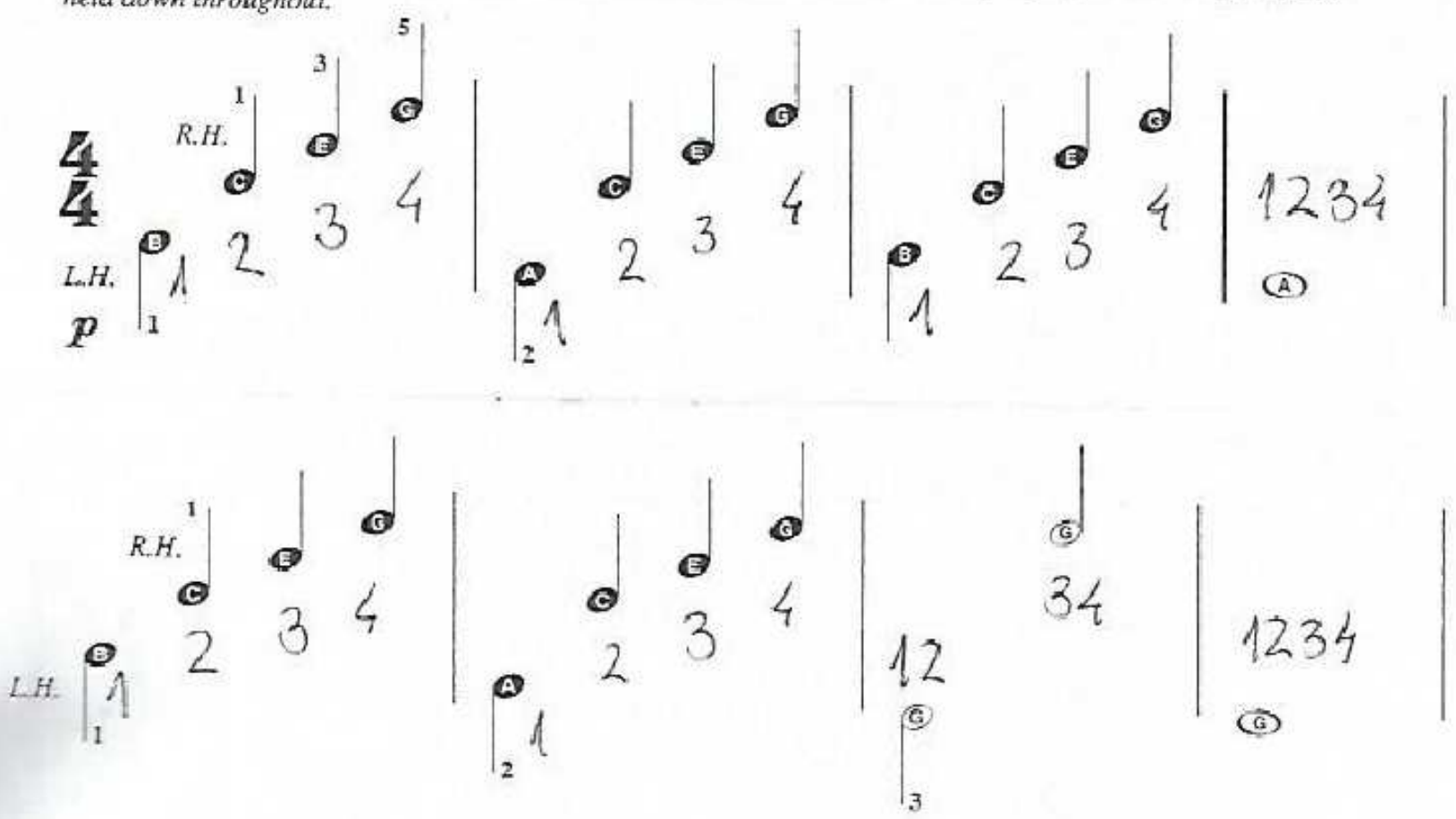
By the River's Edge



Quietly flowing along (♩ = 120)

Carol Klose

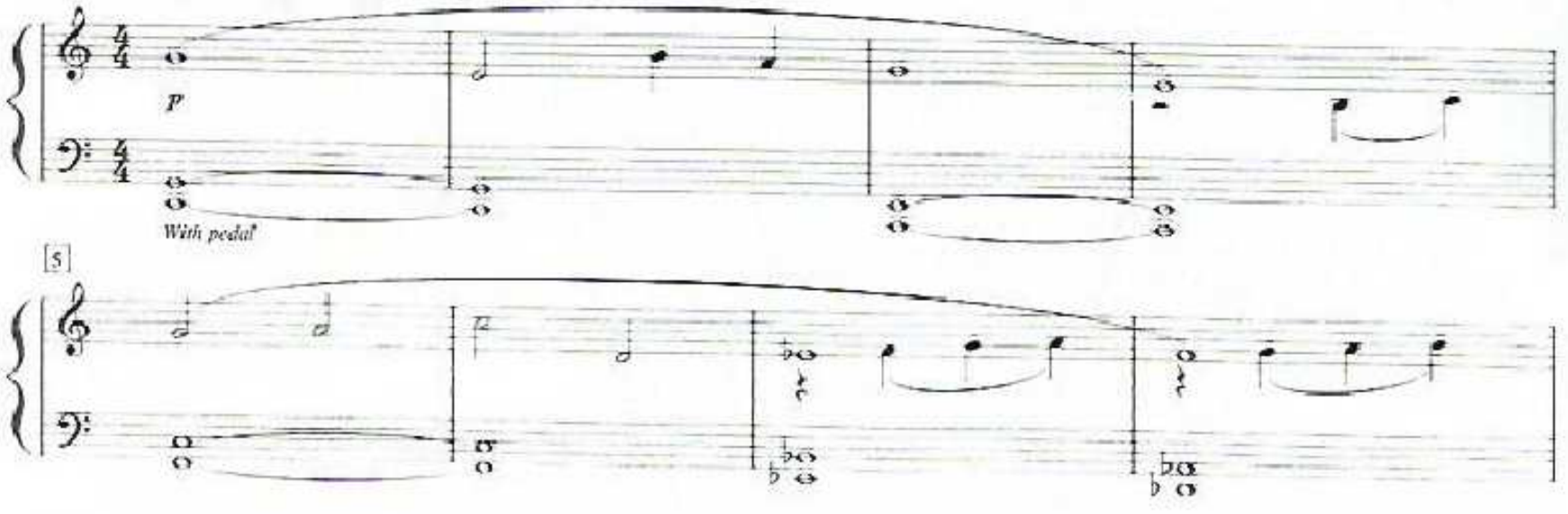
Play legato throughout. When playing without accompaniment, this piece may be played with damper pedal held down throughout.

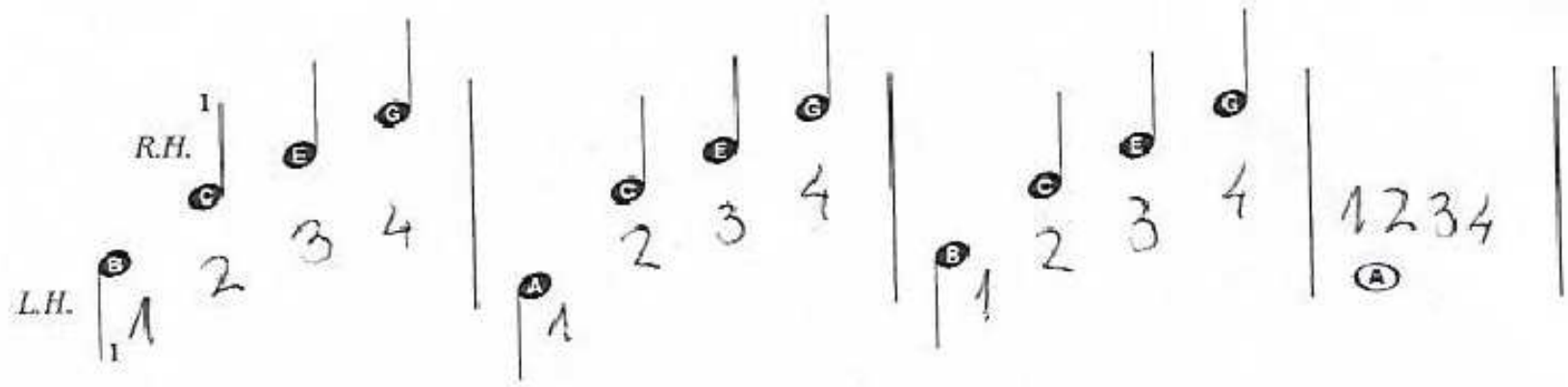


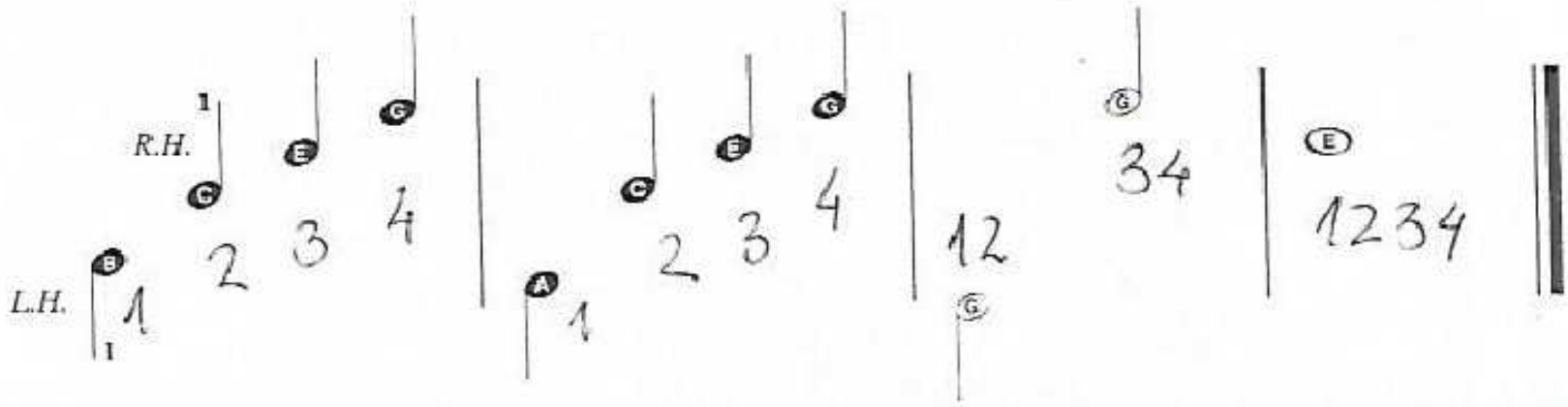
With accompaniment, student starts here:

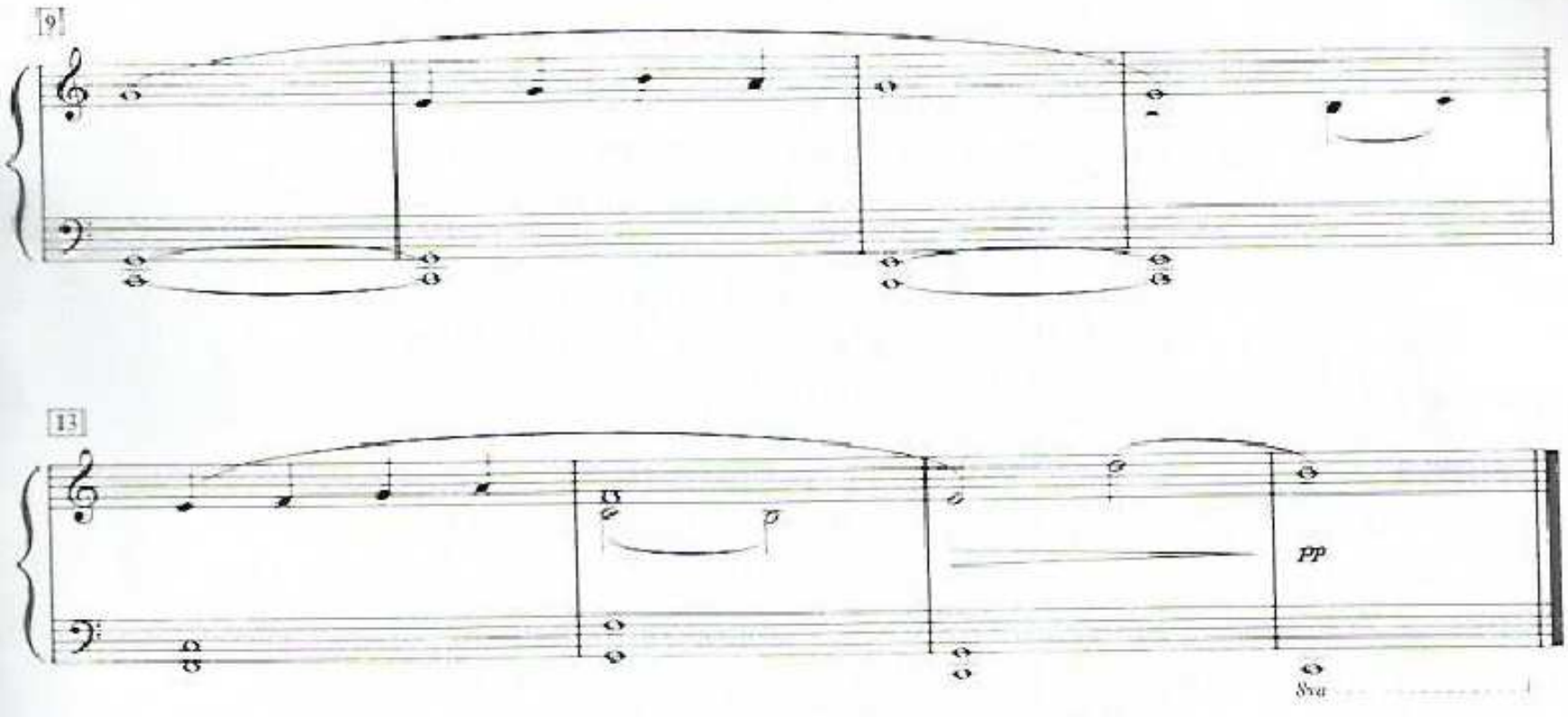
TRACKS 34/35 TRACK 23

Quietly flowing along (♩ = 120)









Até aqui

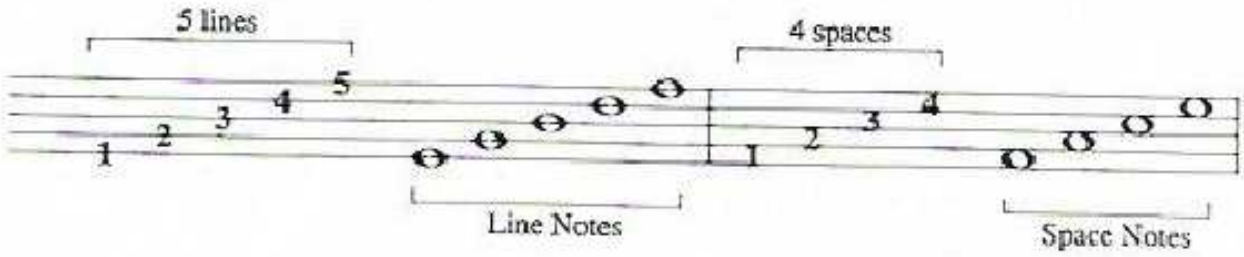
Lines and Spaces

Notes are written on **lines** and in **spaces**.

Line Note

Space Note

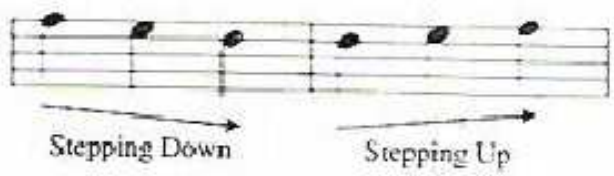
Music is written on a STAFF of 5 lines and 4 spaces.



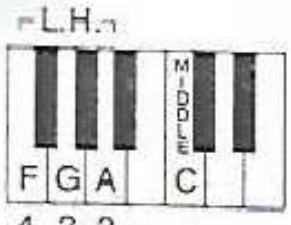
Reading Music on the Staff

Repeated Notes

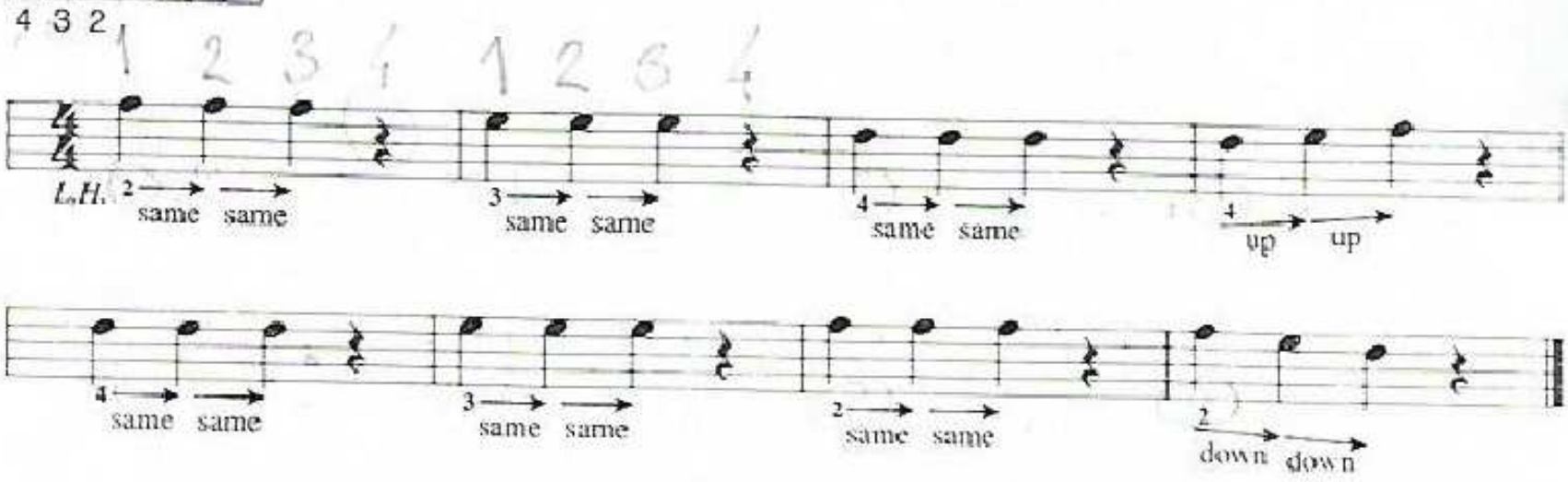
Steps



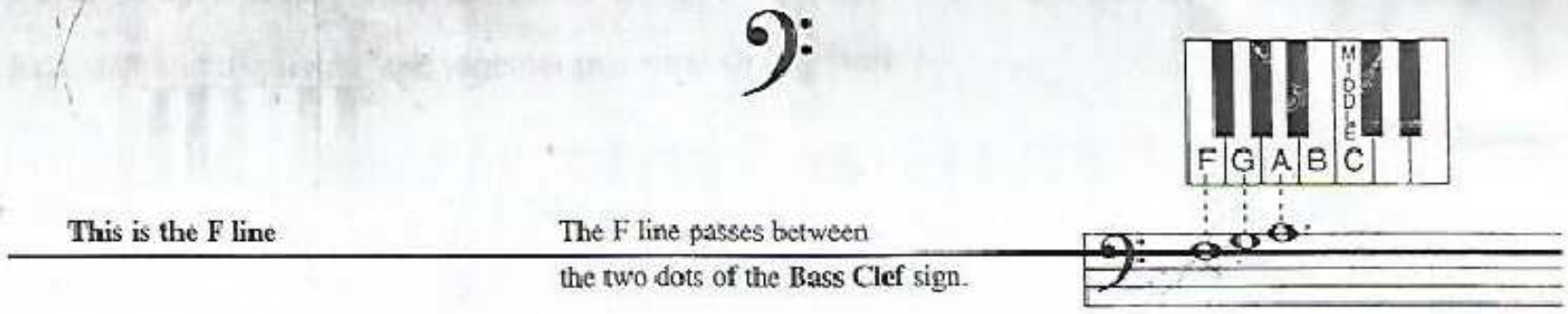
You already know how to play *Straight Ahead*. Now read it on the staff.



Straight Ahead



Reading Notes in the BASS CLEF
(The F Clef)



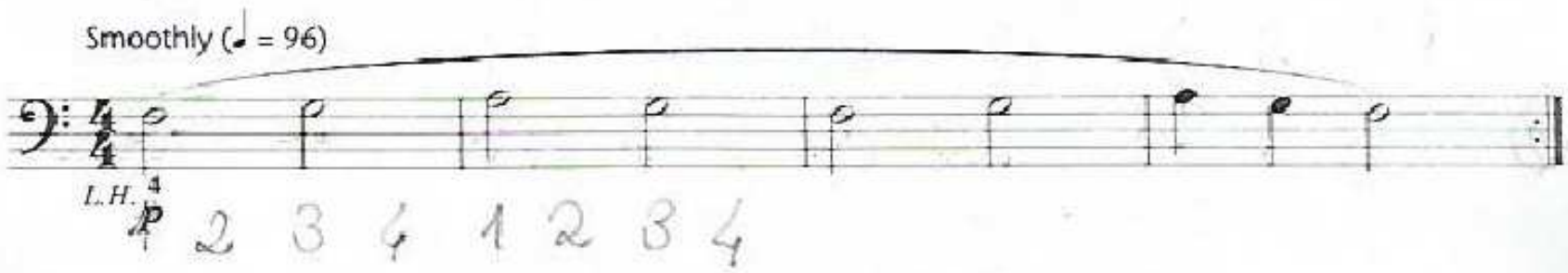
This is the F line

The F line passes between the two dots of the **Bass Clef** sign.

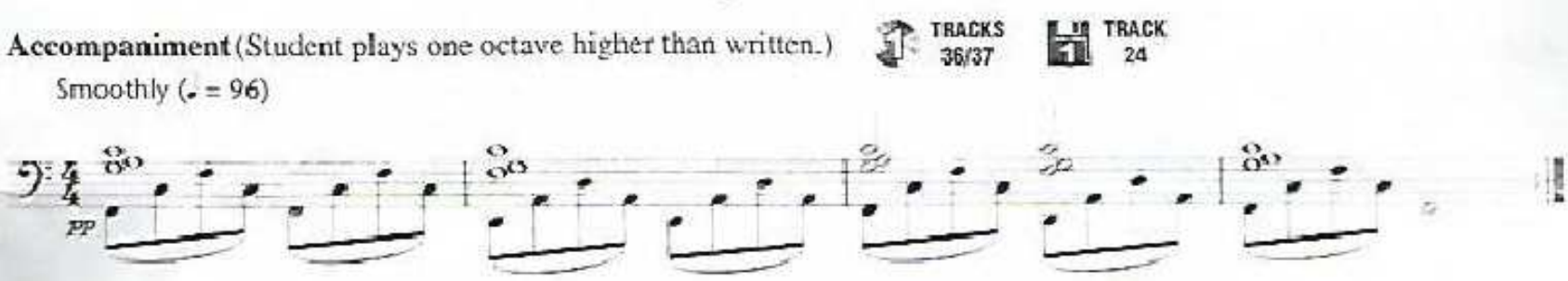
You will usually play the notes written on the Bass Staff with your **left hand**.

The note F is the reading guide for the Bass Clef. You can name any note on the Bass Staff by moving up or down from the F line.

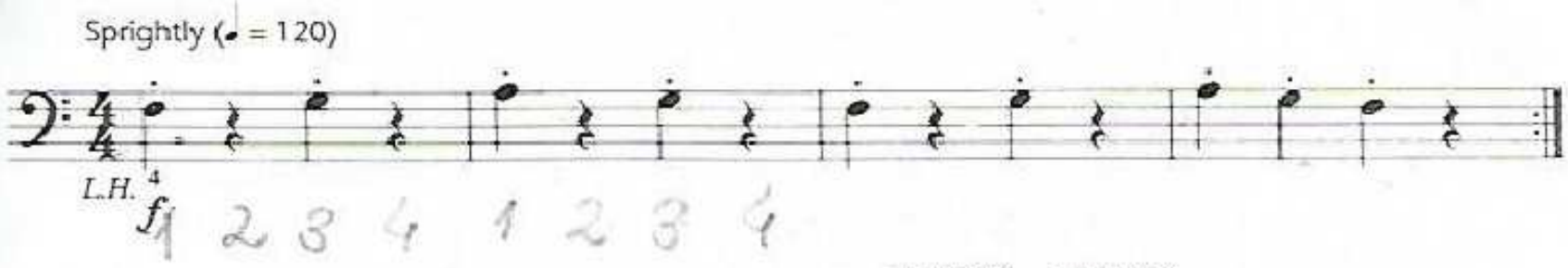
Laid Back



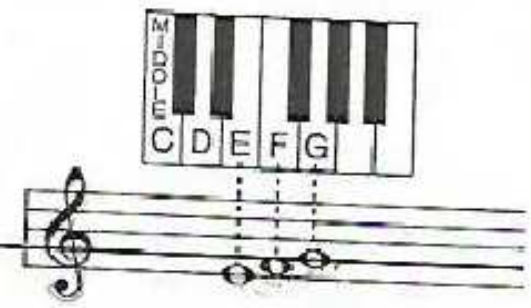
Accompaniment (Student plays one octave higher than written.) TRACKS 36/37 TRACK 24



Too Hot!



Accompaniment (Student plays one octave higher than written.) TRACKS 38/39 TRACK 25



This is the G line

The G line passes through the curl of the Treble Clef sign.

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

The note G is the reading guide for the Treble Clef. You can name any note on the Treble Staff by moving up or down from the G line.

Twilight

Smoothly (♩ = 96)

R.H. 4

p

Accompaniment (Student plays one octave higher than written.) TRACKS 40/41 TRACK 26

Smoothly (♩ = 96)

pp

Private Eye

Mysteriously (♩ = 120)

R.H. 4

p

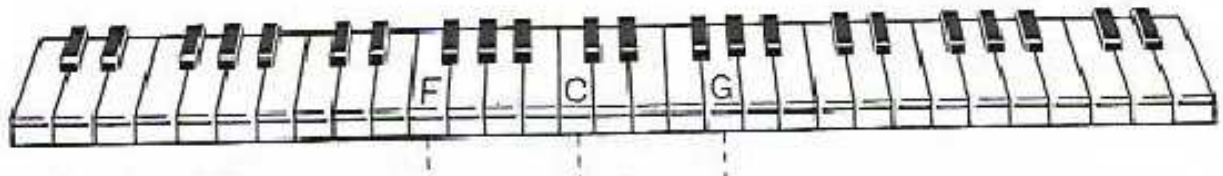
Accompaniment (Student plays one octave higher than written.) TRACKS 42/43 TRACK 27

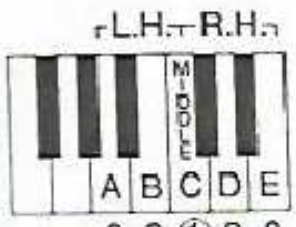
Mysteriously (♩ = 120)

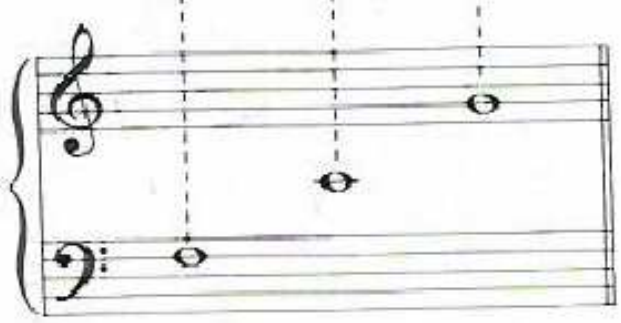
pp

The Grand Staff

The Bass Staff and the Treble Staff together make the **Grand Staff.**



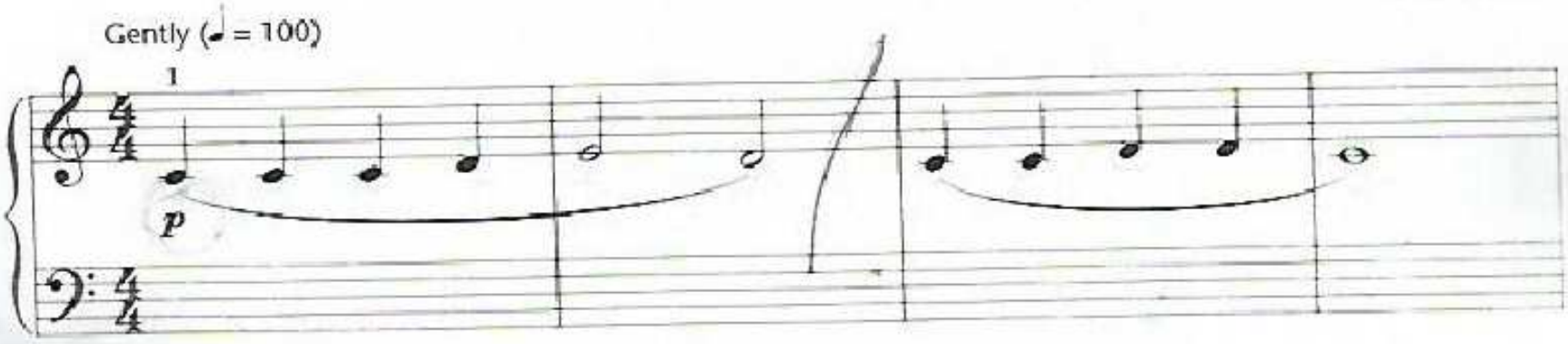


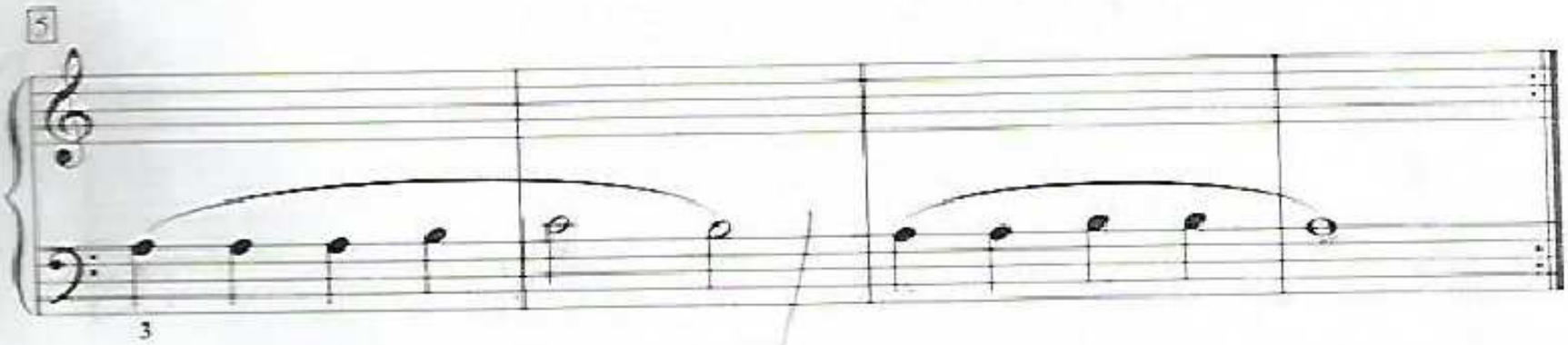


Middle C uses the short line (ledger line) between the Bass Staff and Treble Staff.

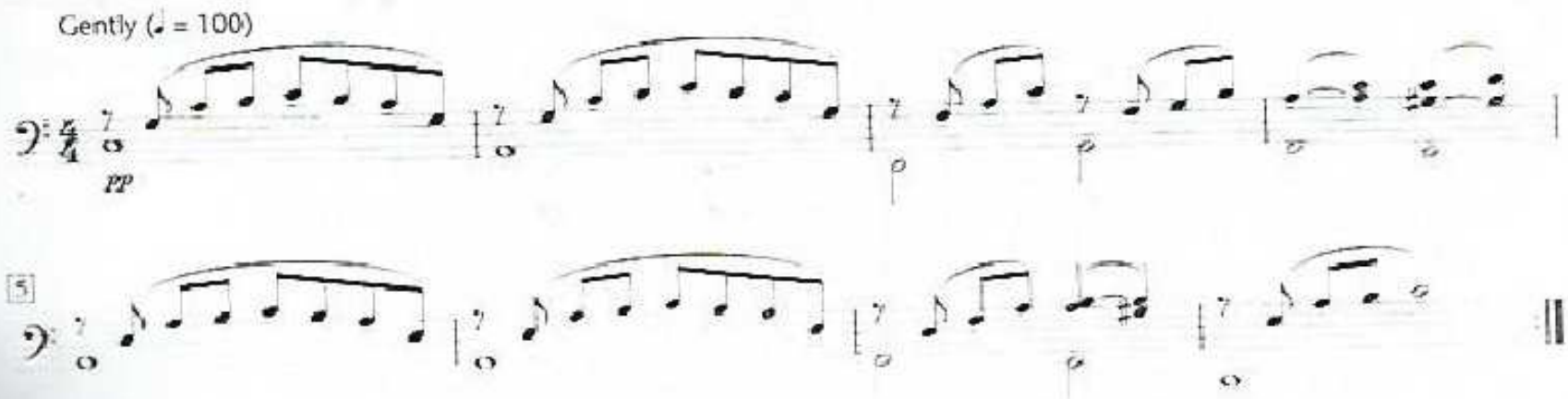
Partly Cloudy

Folk Melody



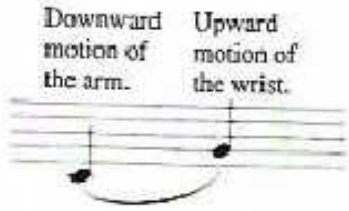


Accompaniment (Student plays one octave higher than written.) TRACKS 44/45 TRACK 28

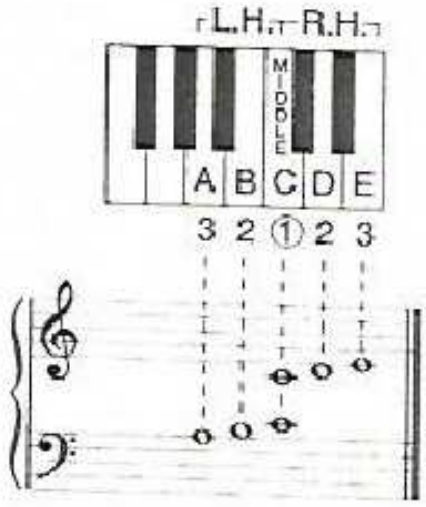


Technique Tip Playing a Two-Note Slur

When playing a two-note slur, use a drop/lift motion.



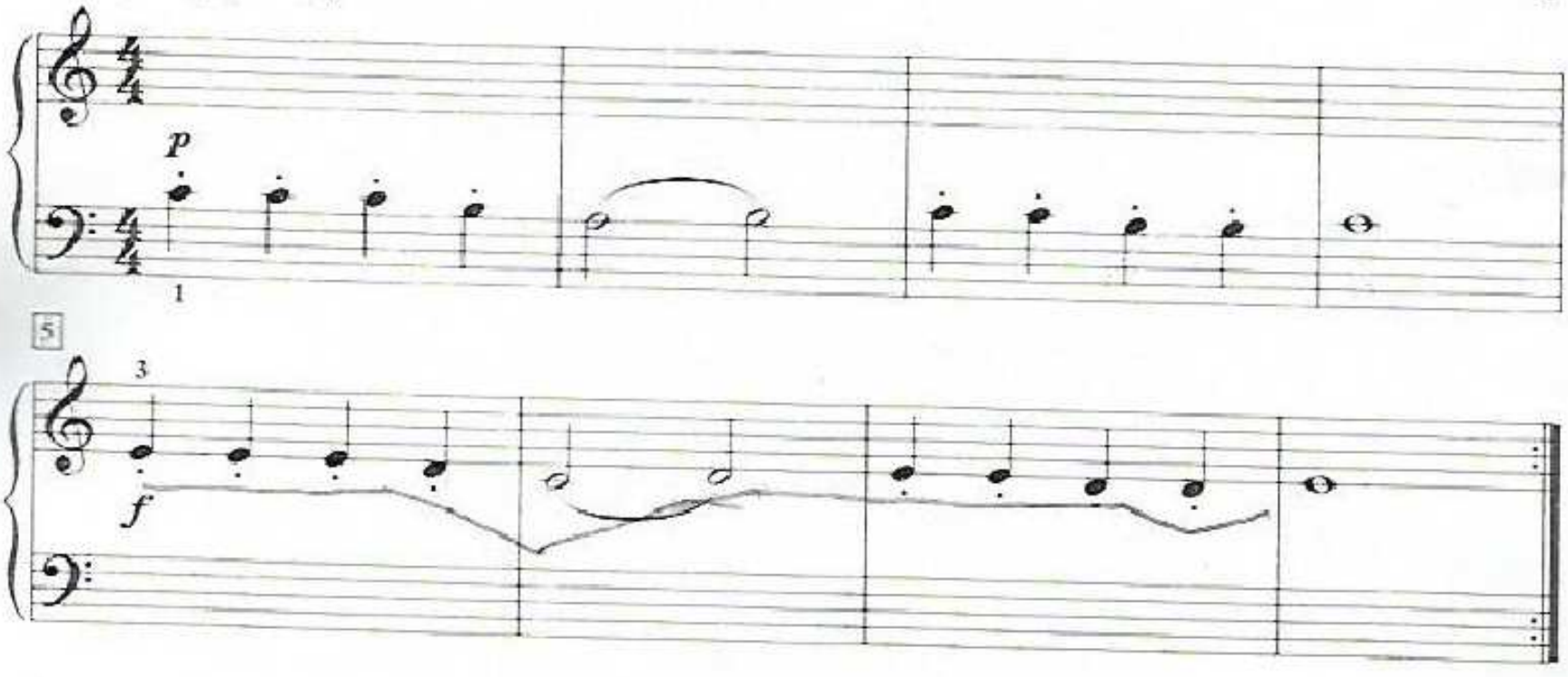
Prepare to "shift gears" between **slurs** and **staccatos** by mastering the different motions in each hand.



Clear Skies

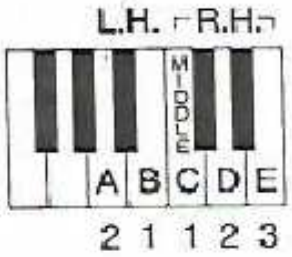
Jauntily (♩ = 116)

Folk Melody



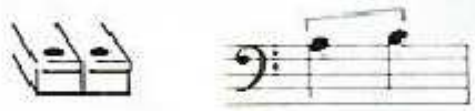
Accompaniment (Student plays one octave higher than written.) TRACKS 46/47 TRACK 29

Jauntily (♩ = 116)



Tambourine Tune

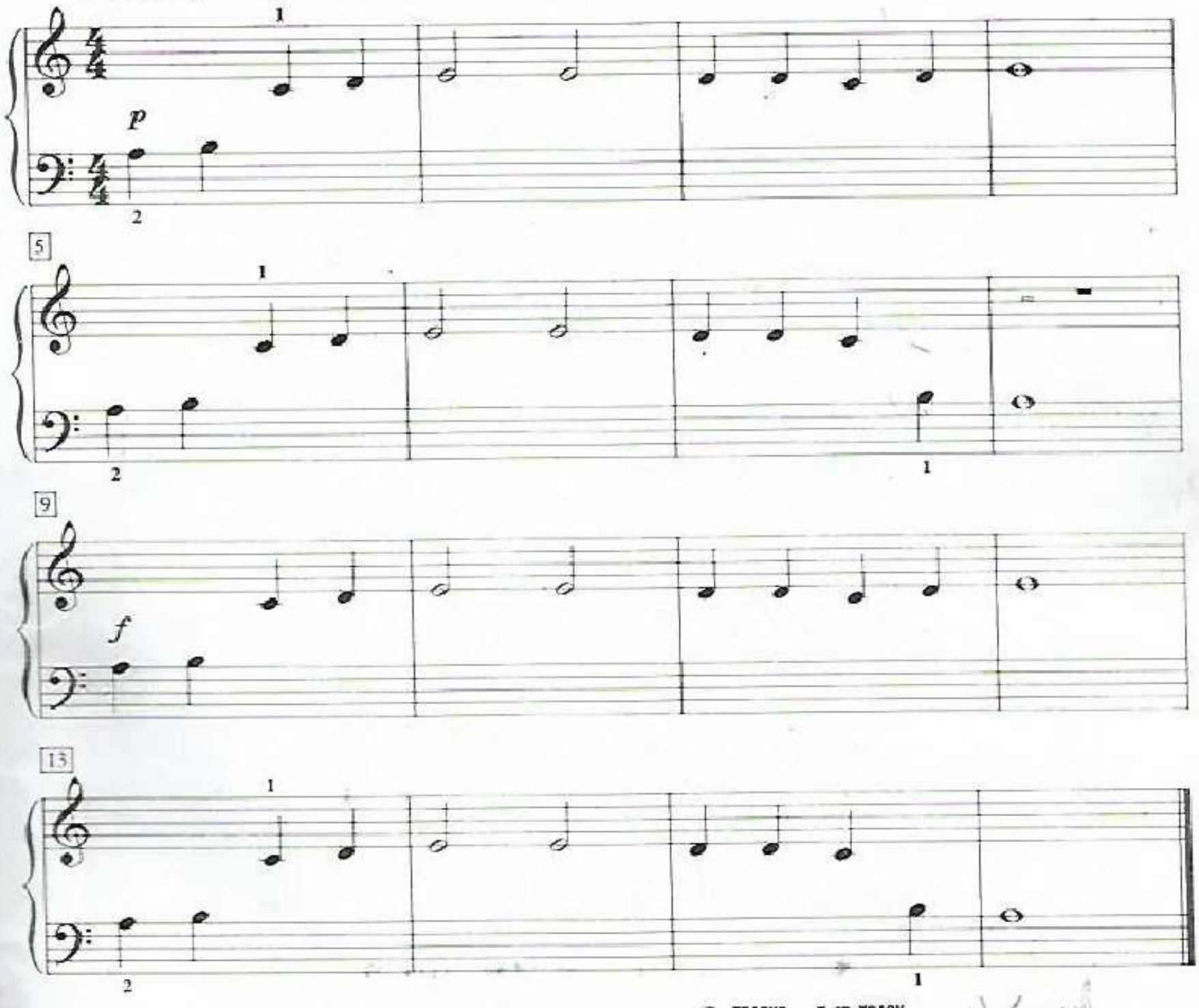
INTERVAL



An **Interval** is the distance from one note to another. On the piano, a **2nd** moves from one key to the next. On the staff, a **2nd** moves from a line to a space or a space to a line.

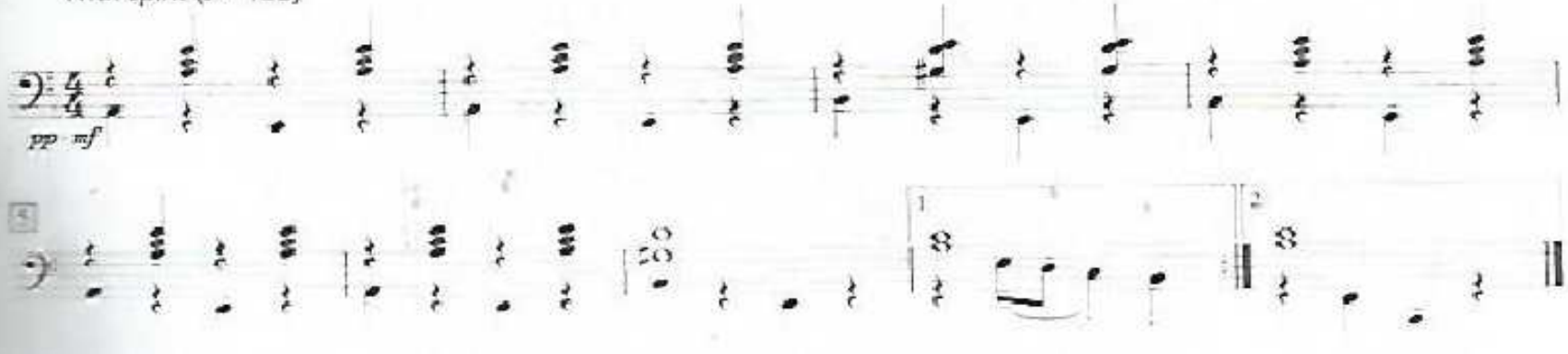
Folk Melody

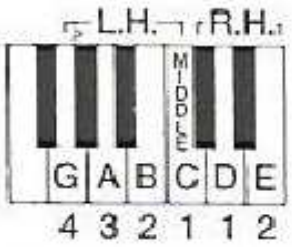
With spirit (♩ = 152)



Accompaniment (Student plays one octave higher than written.) TRACKS 48/49 TRACK 30

With spirit (♩ = 152)





MEZZO PIANO

mp

means medium soft

MEZZO FORTE

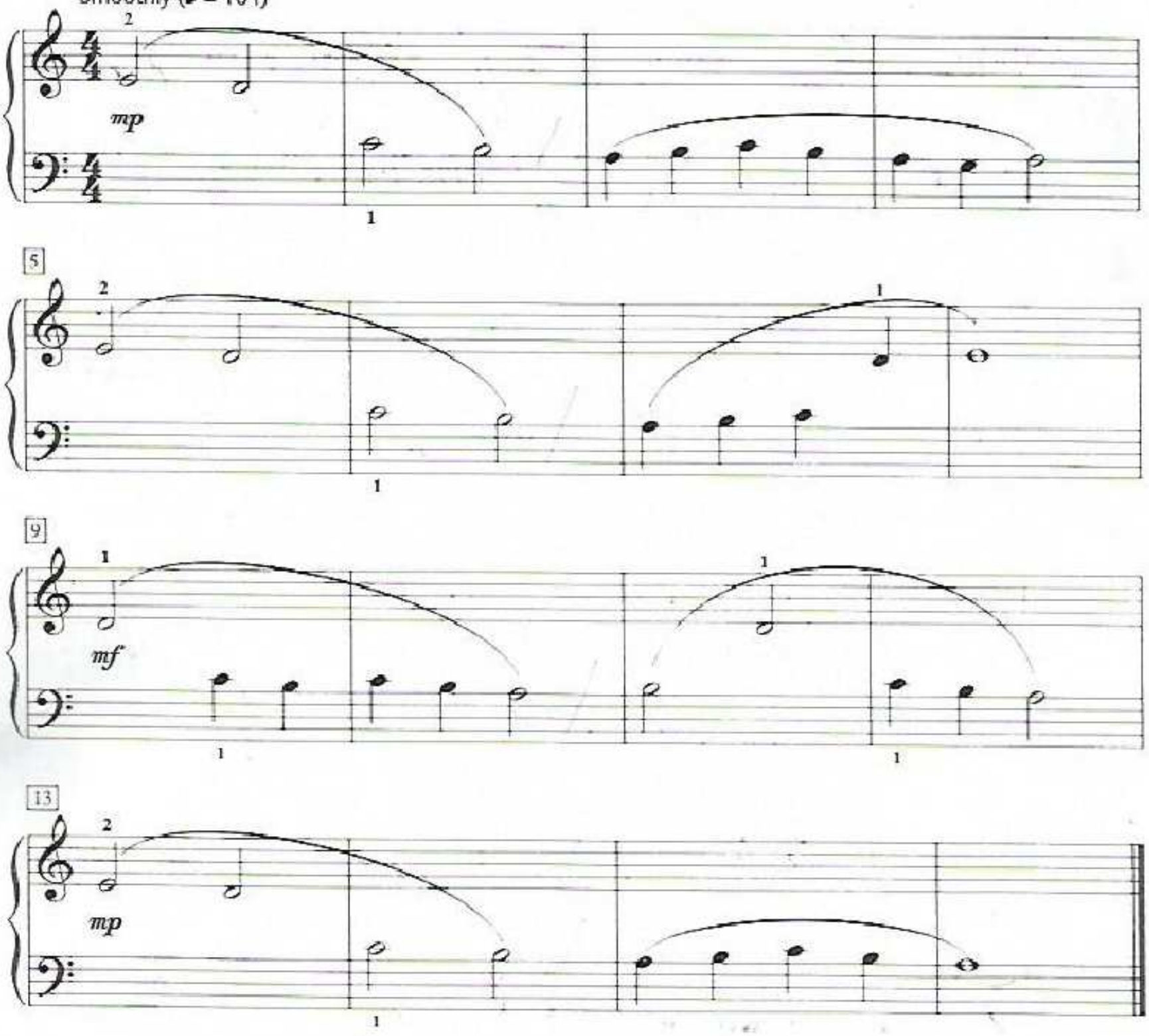
mf

means medium loud

Wishful Thinking

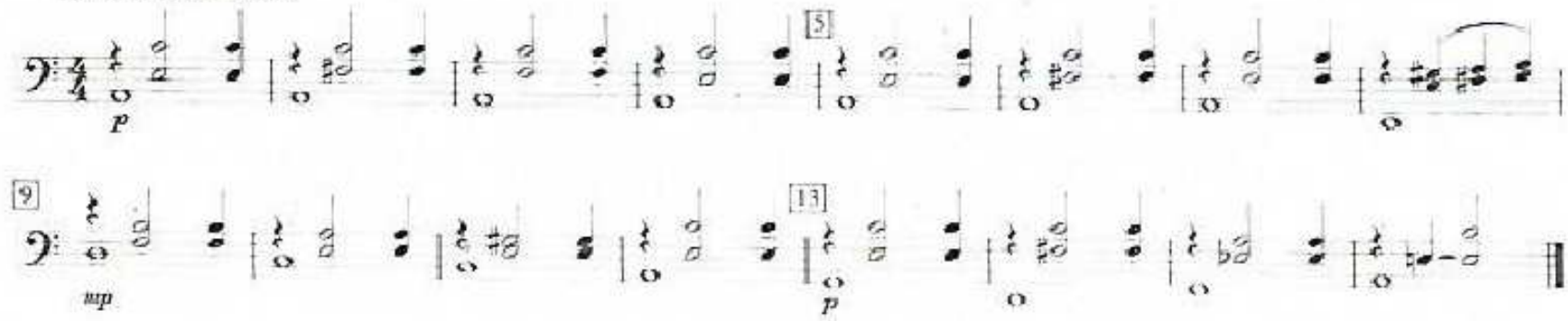
Mona Rejino

Smoothly (♩ = 104)



Accompaniment (Student plays one octave higher than written.) TRACKS 50/51 TRACK 31

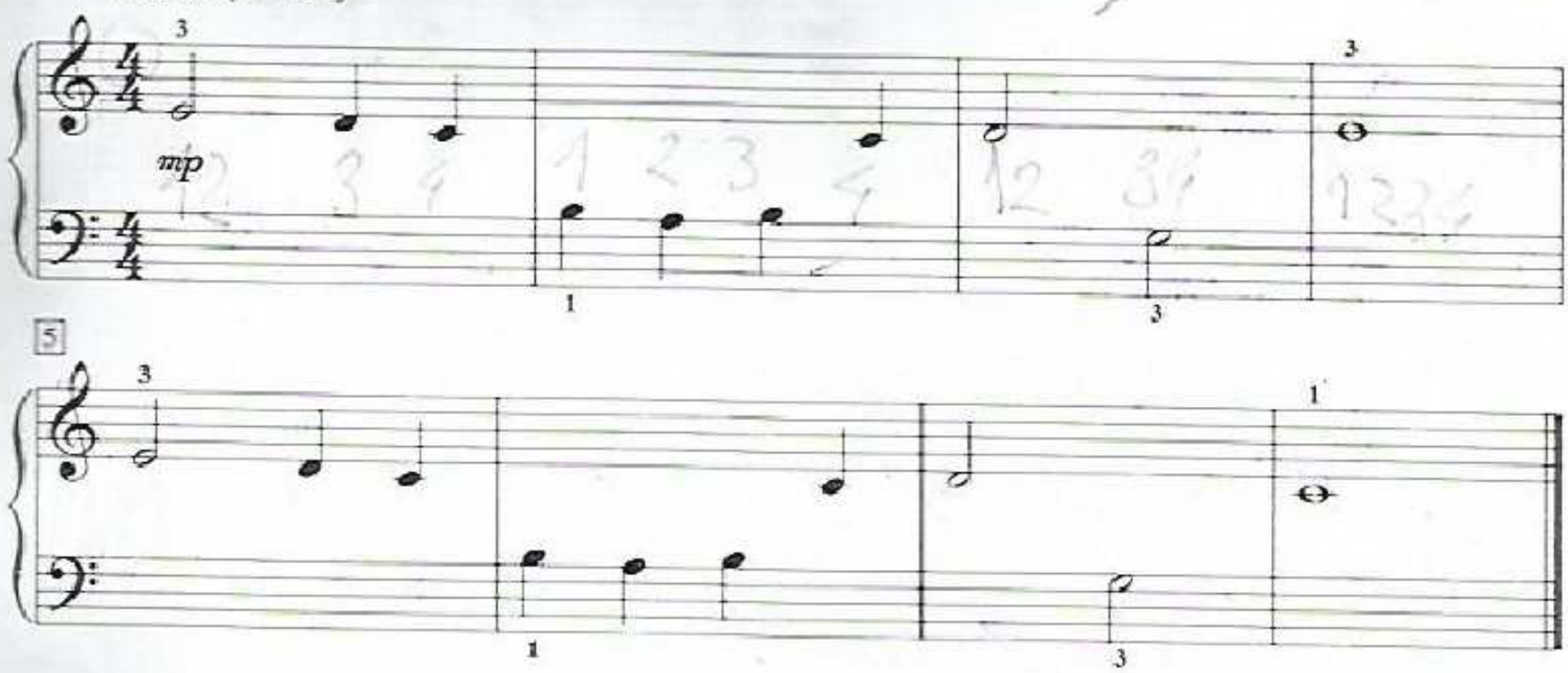
Smoothly (♩ = 104)



Barefoot on the Beach

Relaxed (♩ = 120)

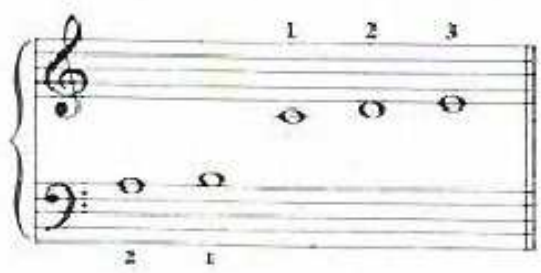
Phillip Keveren



Ad Lib — An Improvisation to *Barefoot on the Beach*

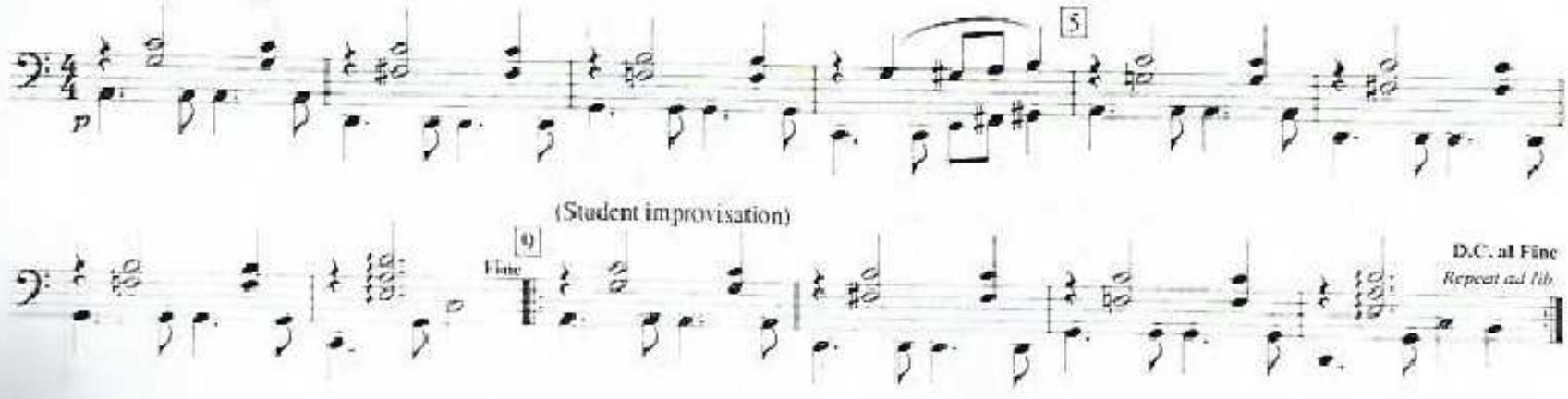
To improvise a contrasting section to *Barefoot on the Beach*:

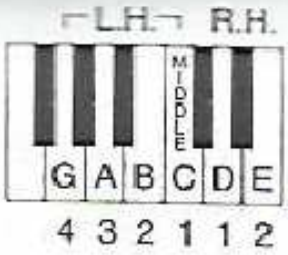
- keep your hands in the A-B-C-D-E position.
- improvise as your teacher plays the accompaniment below.
- return to the main melody (the "head," in jazz slang).



Accompaniment (Student plays one octave higher than written.) TRACKS 52/53 TRACK 32

Relaxed (♩ = 120)





Long, Long Ago

Thomas Haynes Bailey

Peacefully (♩ = 120)

mf

5

mp

9

mf

13

mp

Accompaniment (Student plays two octaves higher than written.) TRACKS 54/55 TRACK 33

Peacefully (♩ = 120)

mp

With pedal

5

p

9

mp

13

p

SKIPS
(3rds)

Line to Line

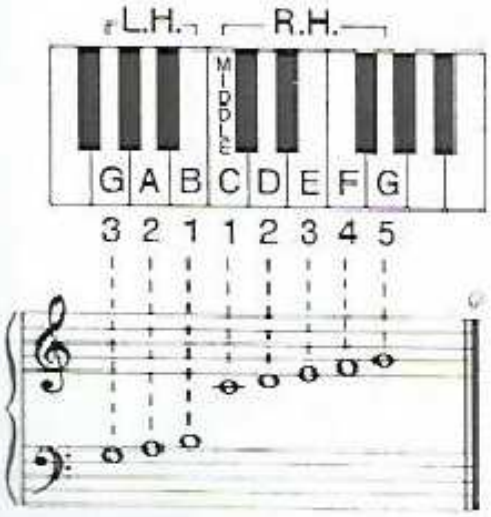
Skip up
(3rd)

On the piano, a 3rd
- skips a key
- skips a finger
- skips a letter

On the staff, a 3rd skips a letter from either
- line to line or
- space to space

Space to Space

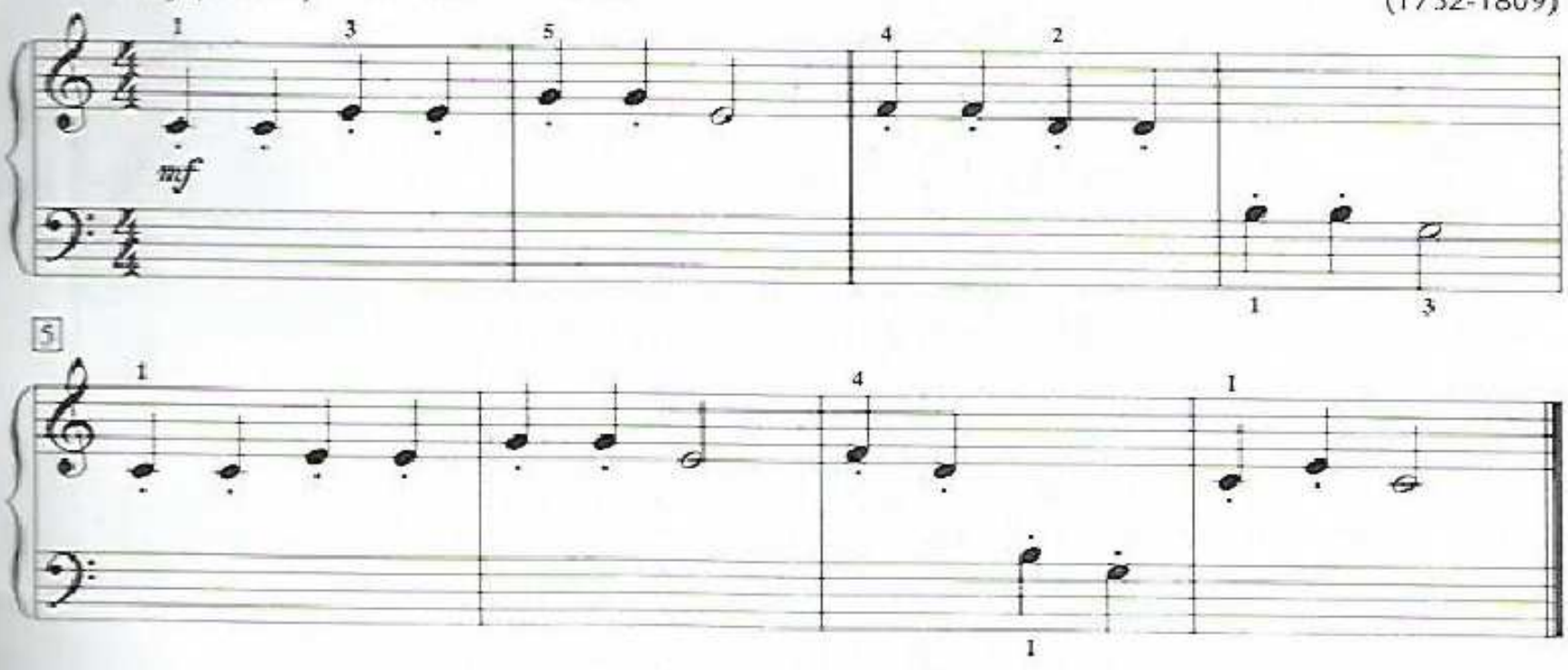
Skip down
(3rd)

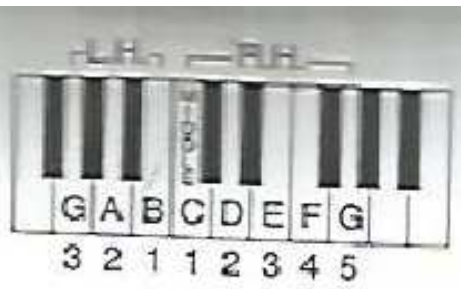


Surprise Symphony

Lively (♩ = 132) TRACKS 56/57 TRACK 34

Joseph Haydn
(1732-1809)





Let Me Fly!

Smoothly (♩ = 120)

Spiritual
Arranged by Fred Kern

Accompaniment (Student plays one octave higher than written.)

TRACKS 58/59 TRACK 35

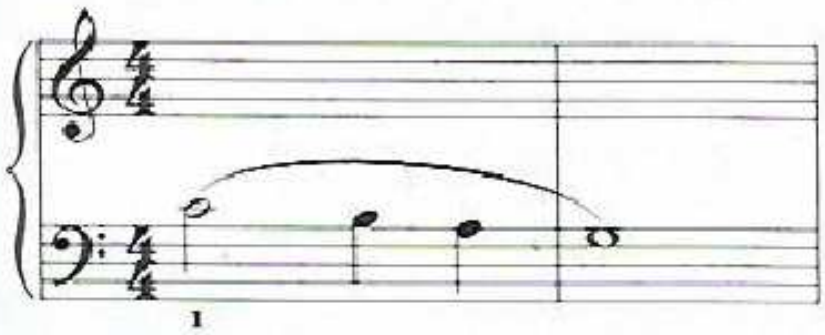
Smoothly (♩ = 120)

Reading Intervals

1. **Step** — Notes that move from a line to the very next space, or from a space to the very next line, up or down
2. **Skip** — Notes that move from line-to-line or space-to-space, up or down
3. **Repeat** — Notes that stay on the same line or space

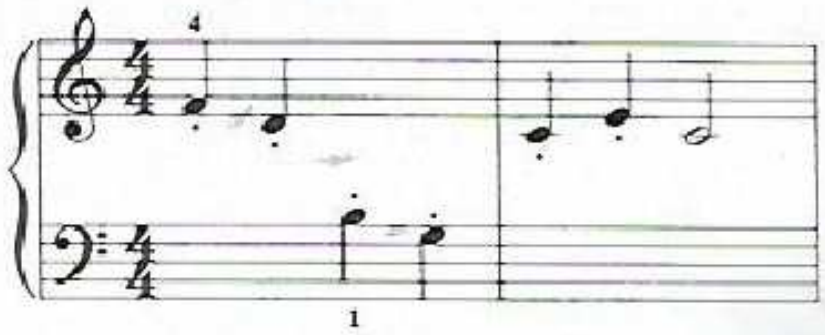
Look carefully at the excerpts below. Observe how the notes move by **Step, Skip,** or **Repeat.** Circle the appropriate description below each example, then play the excerpts on the piano.

1. Long, Long Ago



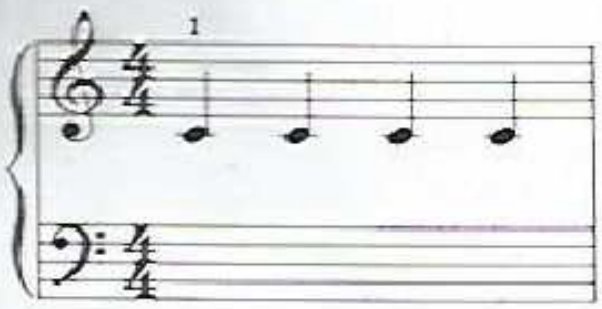
Step, Skip, or Repeat

2. Surprise Symphony



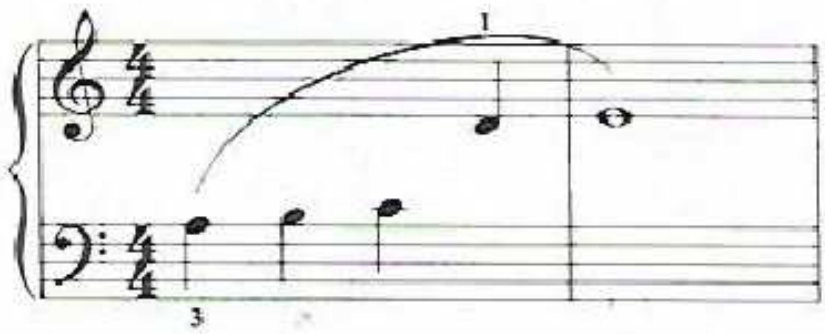
Step, Skip, or Repeat

3. Let Me Fly

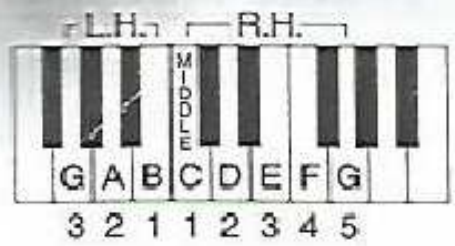


Step, Skip, or Repeat

4. Wishful Thinking



Step, Skip, or Repeat



The Wild Rest

Bill Boyd

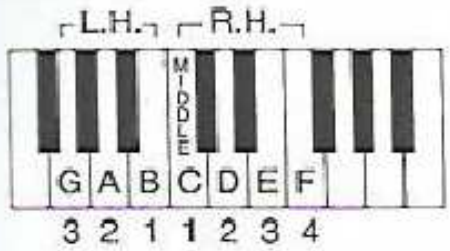
Moderately (♩ = 138)

mf

Accompaniment (Student plays one octave higher than written.) TRACKS 60/61 TRACK 36

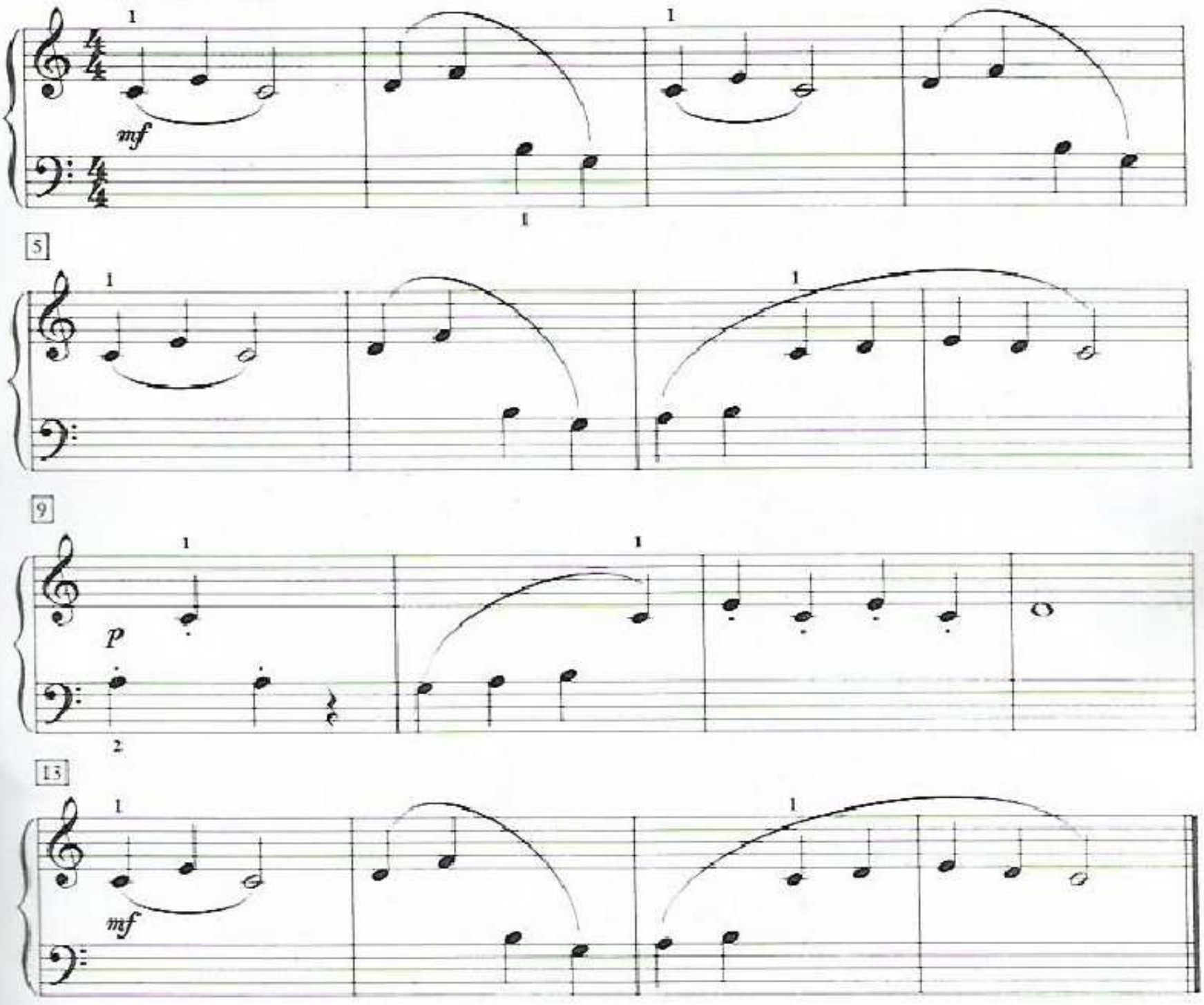
Moderately (♩ = 138)

mp



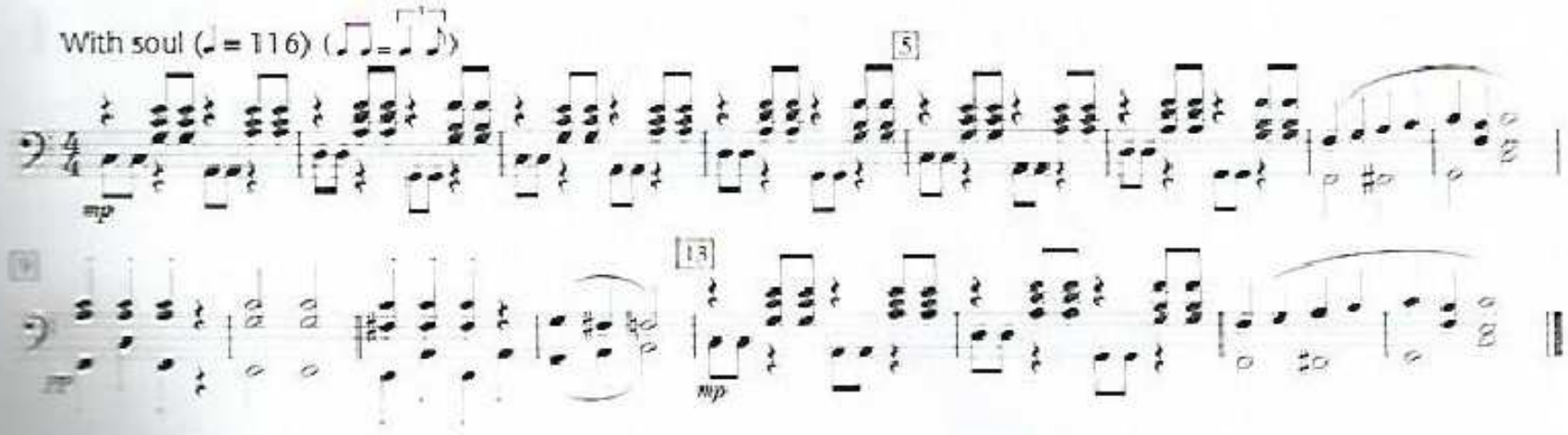
Happy Heart

With soul (♩ = 116)



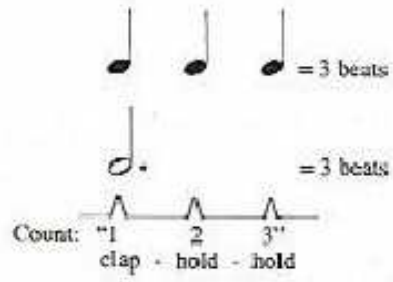
Accompaniment (Student plays one octave higher than written.) TRACKS 62/63 TRACK 37

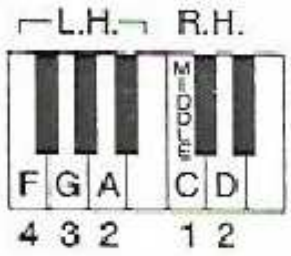
With soul (♩ = 116) (♫ = ♩ ♪)



DOTTED HALF NOTE

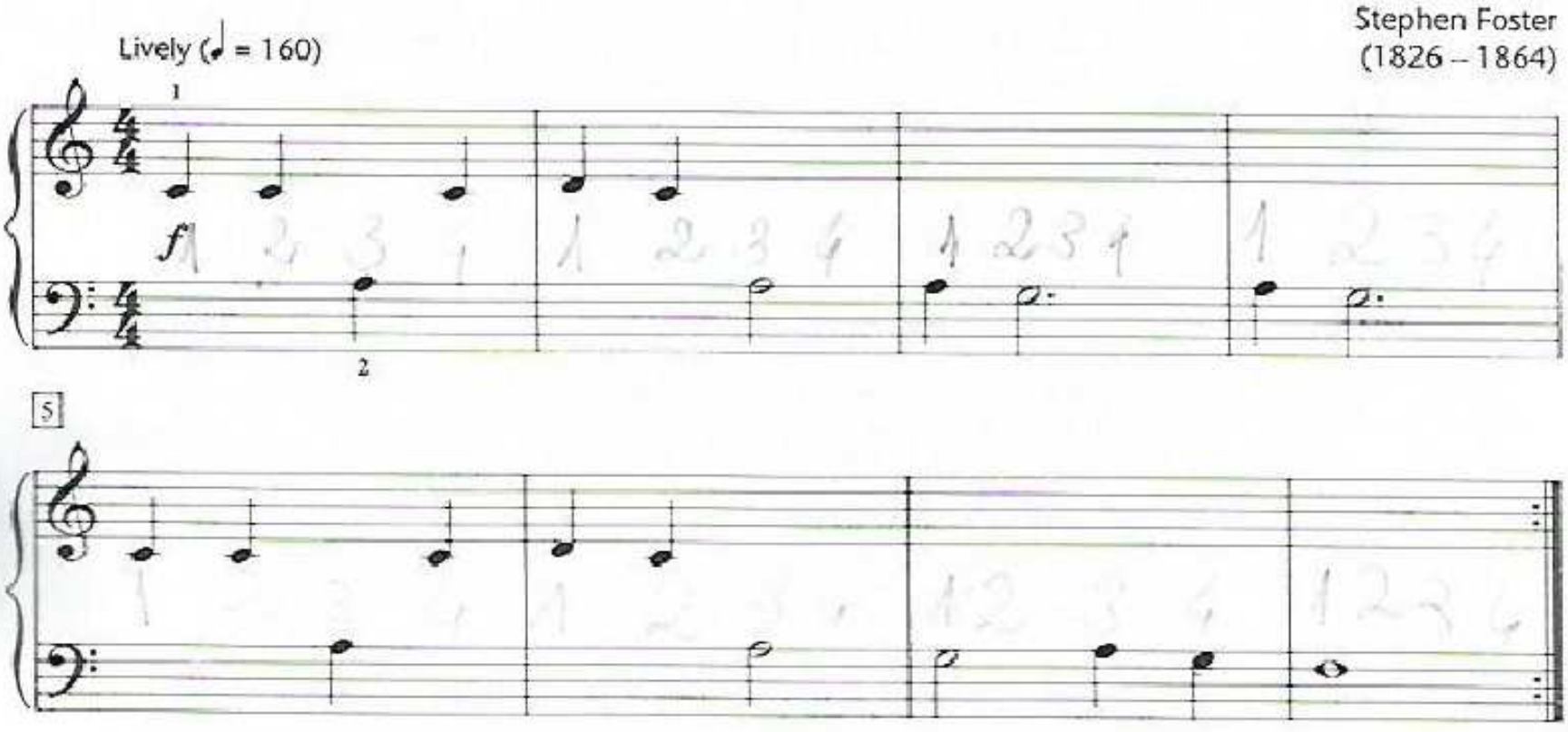
A **Dotted Half Note** fills the time of three quarter notes.



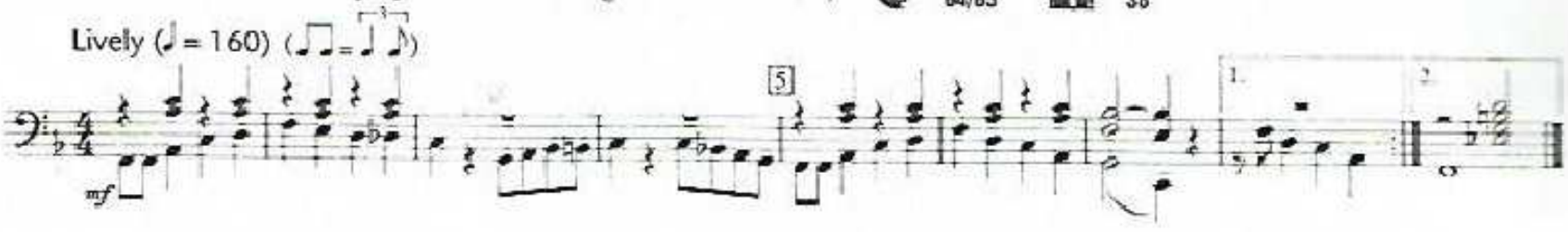


Camptown Races

Stephen Foster
(1826 – 1864)

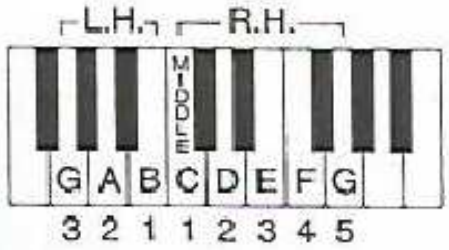


Accompaniment (Student plays one octave higher than written.) TRACKS 64/65 TRACK 38



3/4 TIME SIGNATURE

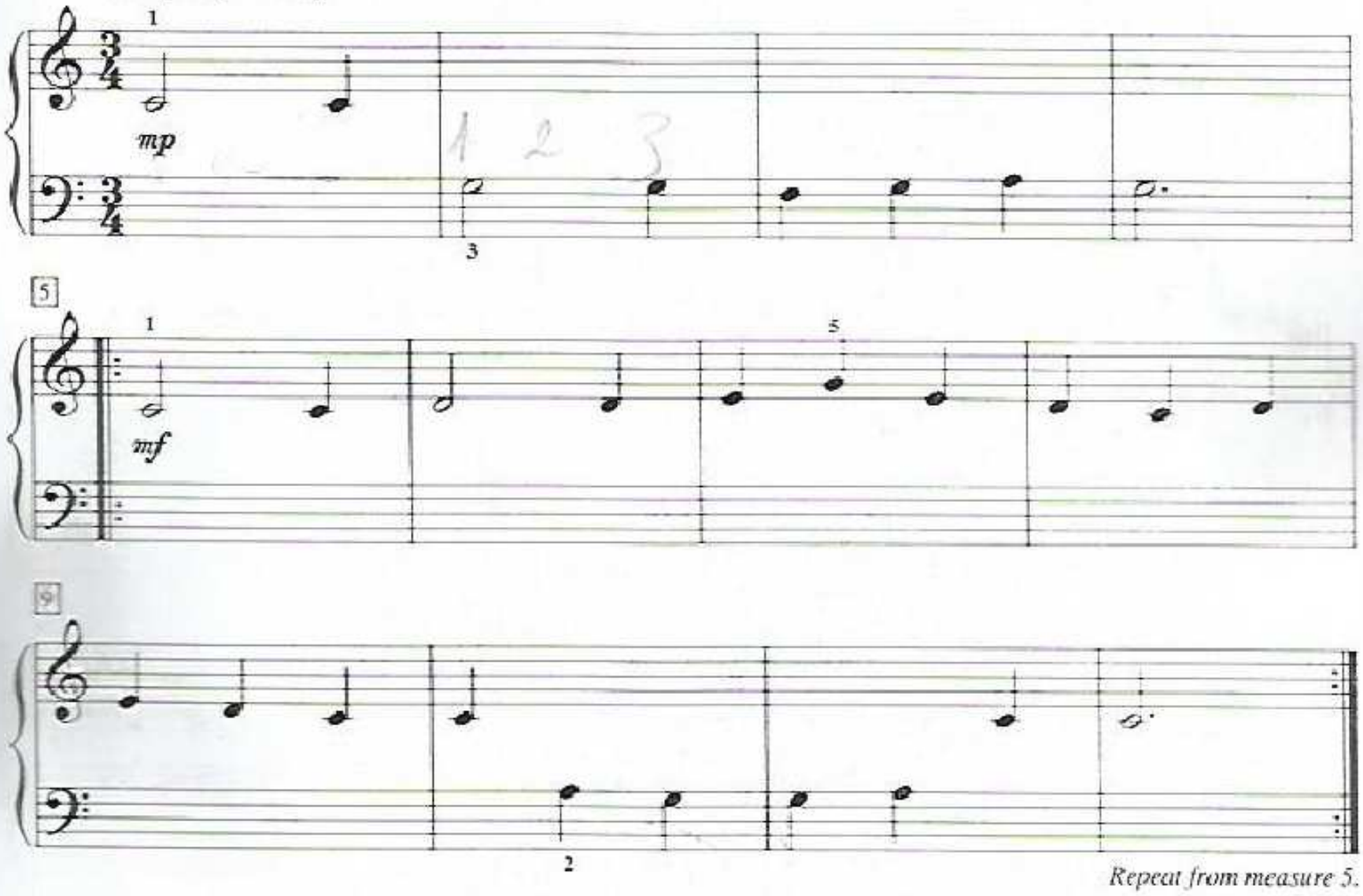
3/4 (3/♩) = three beats fill every measure
= quarter note gets one beat



Scottish Air

Folk Melody

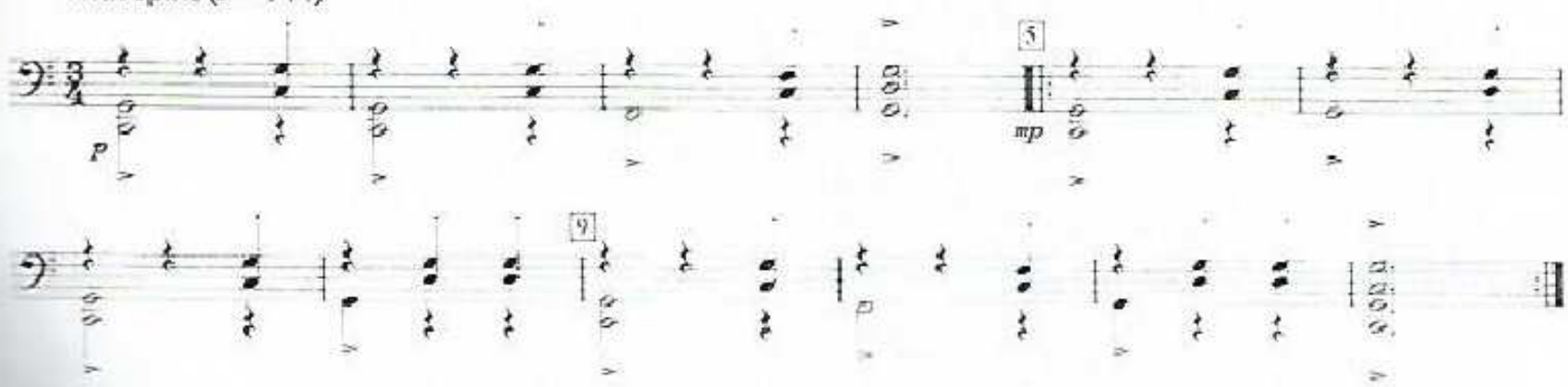
With spirit (♩ = 144)



Repeat from measure 5.

Accompaniment (Student plays one octave higher than written.) TRACKS 66/67 TRACK 39

With spirit (♩ = 144)



Style Clip

A Sample of a Musical Style Introducing *The Emperor Waltz*

The waltz originated in Austria in the late 18th century and became popular in Vienna as a flirtatious dance. The prolific waltz composer, Johann Strauss, Jr. (1825-1899), composed over 500 waltzes, taking this dance form to orchestral heights by introducing it into his operettas. For further enjoyment, listen to Viennese waltzes by Johann Strauss, Jr. *(On the Beautiful Blue Danube)* and Franz Lehar *(The Merry Widow Waltz).*

Listen as your teacher plays the Style Clip below.

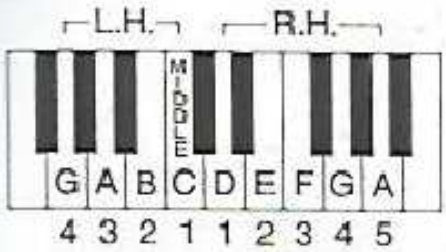
Viennese Waltz

TRACK 68 TRACK 40

Moderate waltz (♩ = 138-144)

Phillip Keveren

mp *f* *mp* *poco rit.* *ten.* *f* *a tempo*



The Emperor Waltz

Johann Strauss, Jr.
(1825-1899)
Arranged by Phillip Keveren

Waltz tempo, smoothly (♩ = 144)

mp

5

9

13

mf *p*

Accompaniment (Student plays one octave higher than written.) TRACKS 69/70 TRACK 41

Waltz tempo, smoothly (♩ = 144)

p

5

9

13

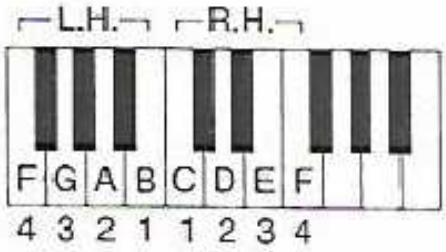
mp *pp*

TIE

two notes = one sound

1 - 2 - 3 tie-2 - 3

A **Tie** is a curved line that connects two notes of the same pitch. Hold one sound for the combined value of both notes.



Ocean Breezes

Mona Rejino

Gently flowing (♩ = 126)

Play both hands one octave higher.

mp

12 3 12 3

Hold down damper pedal throughout. (Solo)

Accompaniment (Student plays one octave higher than written.) TRACKS 71/72 TRACK 42

Gently flowing (♩ = 126)

p With pedal

17

mf

22

27

32

Slower

p

17

mp

22

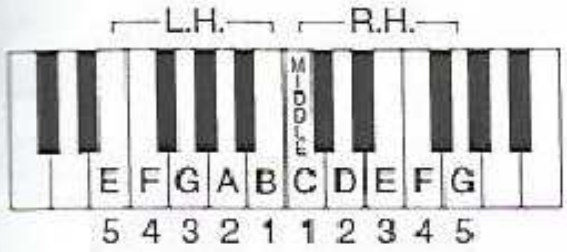
27

32

Slower

rit

pp



Russian Dance

"Trepak"

from the ballet THE NUTCRACKER

Pyotr Il'yich Tchaikovsky
(1840-1893)
Arranged by Fred Kern

Lively (♩ = 168)

f

Accompaniment (Student plays one octave higher than written.)

TRACKS 75/76 TRACK 44

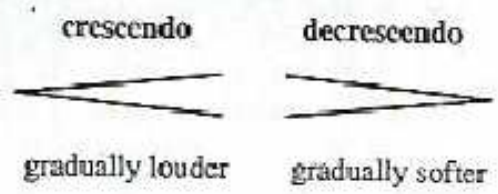
Lively (♩ = 168)

mf

WHOLE REST

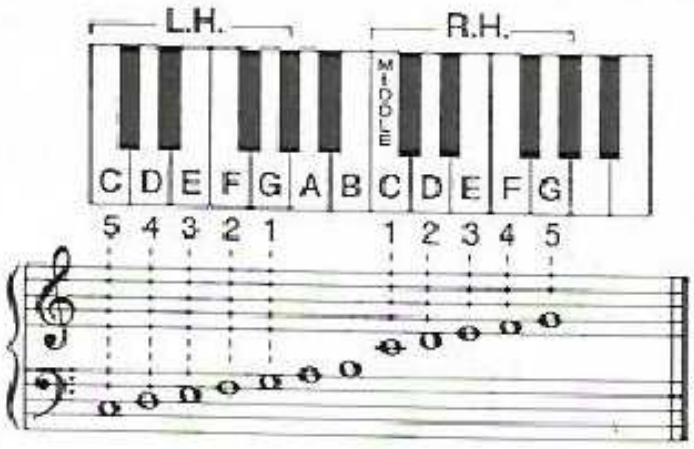
Whole Rest means to rest for an entire measure.

DYNAMIC SHADING

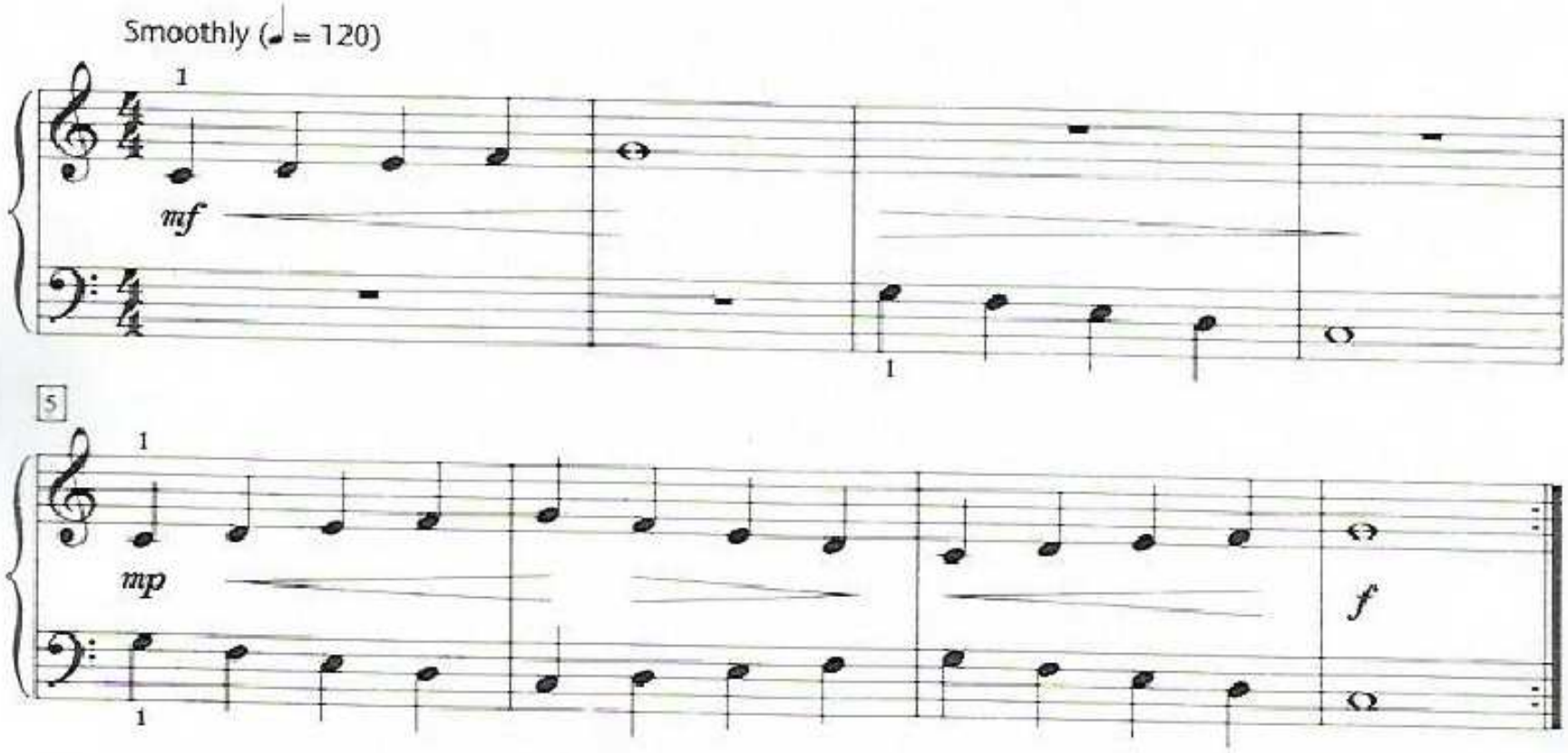


Dynamic Shading is created by gradually changing from soft to loud or loud to soft.

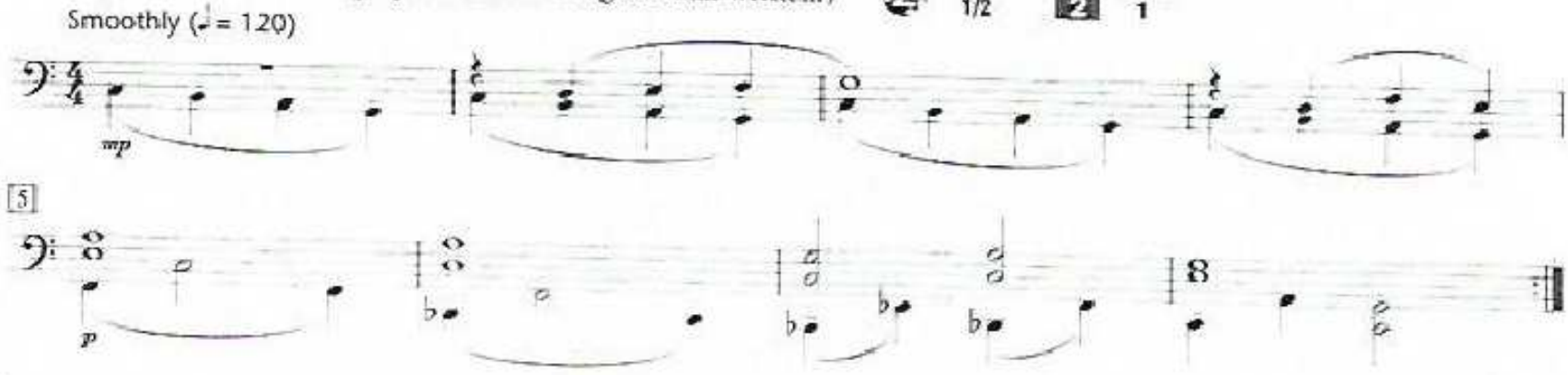
Technique Tip To play *crescendo* or *decrescendo*, press the key to the bottom of the keybed with increasing or decreasing arm weight.



Rope Bridge

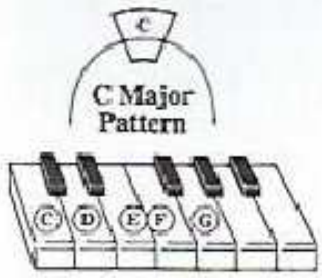


Accompaniment (Student plays one octave higher than written.) TRACKS 1/2 TRACK 1



C Major Pattern

C-D-E-F-G



Technique Tip Play the following warm-up. Balance the weight of your arm over each finger as you move smoothly from key to key. Let your arm follow your fingers as you play.

Smoothly (♩ = 120) TRACKS 3/4 TRACK 2

mf

Ad Lib — An Improvisation

1. Place both hands on **C-D-E-F-G**. Listen and feel the pulse as your teacher plays the accompaniment below.
2. Experiment by playing **C-D-E-F-G**, first with your right hand, then with your left hand.
3. Improvise with each hand.

Accompaniment
Moderately (♩ = 120) TRACK 5 TRACK 3

Repeat as necessary. Last time

Song of the Orca

Phillip Keveren

Singing, with mystery (♩ = 126)

1

mf

5

p

9

mf

13

p

mf

Accompaniment (Student plays two octaves higher than written.) TRACKS 6/7 TRACK 4

Singing, with mystery (♩ = 126)

mp

5

pp

9

mp

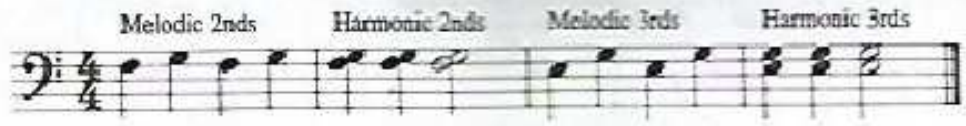
13

pp

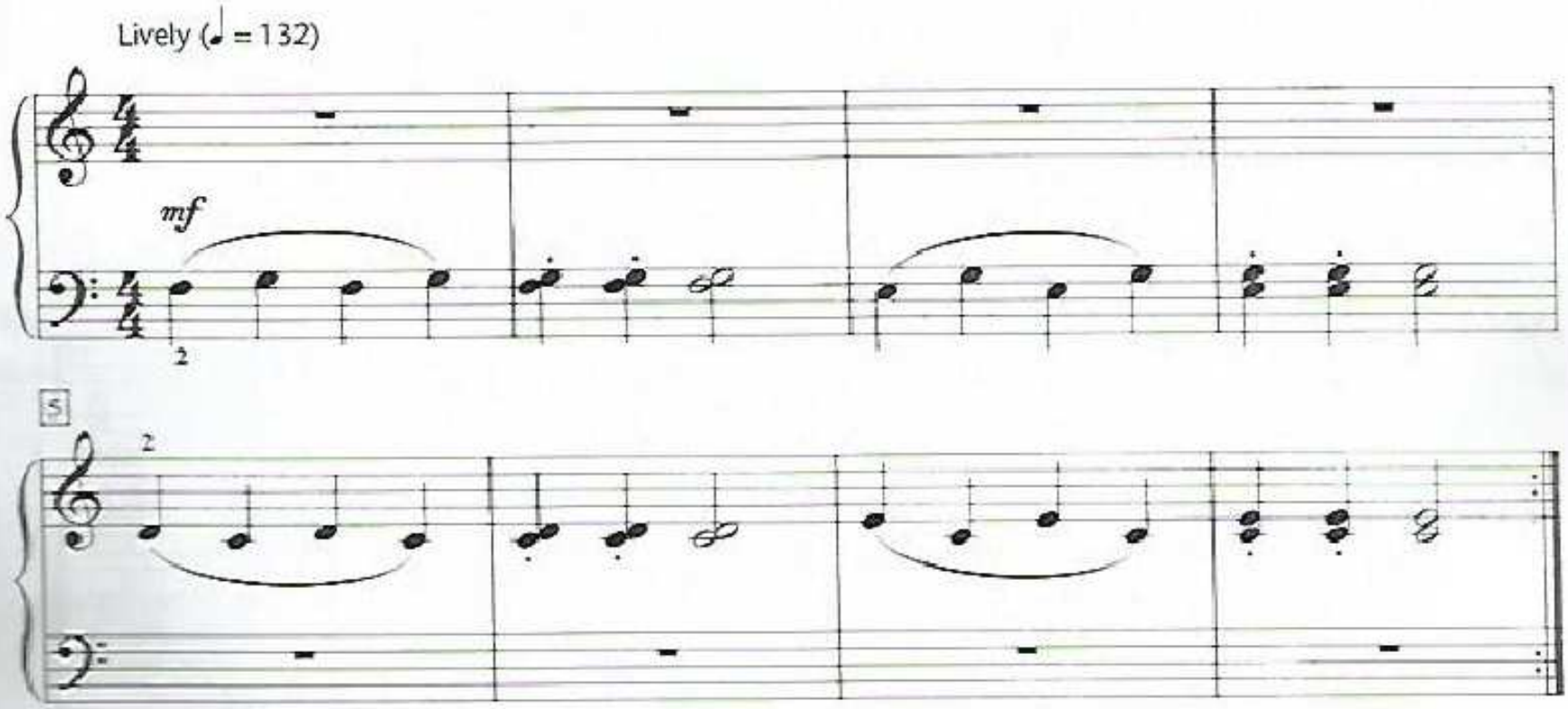
mp

MELODIC and HARMONIC INTERVALS

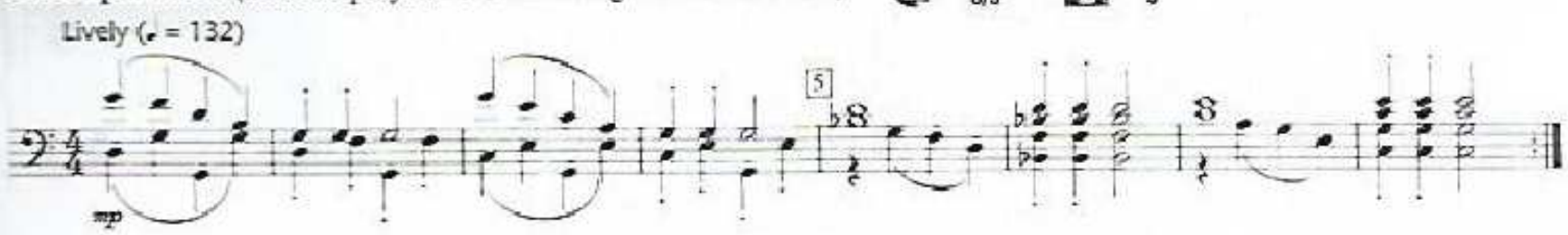
Melodic Intervals – Notes played consecutively make a melody.
Harmonic Intervals – Notes played together make harmony.



Interval Etude



Accompaniment (Student plays two octaves higher than written.) TRACKS 8/9 TRACK 5



La Cha-Cha

Phillip Keveren

Spirited (♩ = 176)

mf

f

mf

f

Accompaniment (Student plays one octave higher than written.) TRACKS 10/11 TRACK 6

Spirited (♩ = 176)

mp

mf

mp

mf

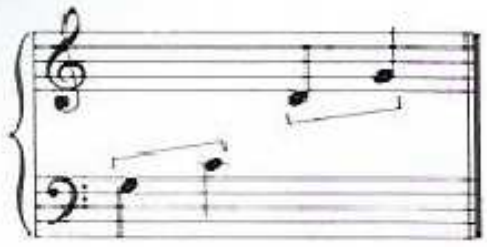
D.C. (Da Capo) al Fine

D.C. (Da Capo) al Fine means to return to the beginning and play to the **Fine** sign.

The form of this piece is **A-B-A.**

INTERVAL of a 4th

On the piano, a 4th
- skips two keys
- skips two fingers
- skips two letters



On the staff, a 4th
- skips two notes from either a line to a space or a space to a line.

FORTISSIMO

ff

means play very loudly

Hoedown

Janet Medley

Toe Tappin' (♩ = 152)

f

5

Fine

9

D.C. al Fine

ff

p

Accompaniment (Student plays one octave higher than written.) TRACKS 12/13 TRACK 7

Toe Tappin' (♩ = 152)

mf

9

Fine

f

pp

D.C. al Fine

PIANISSIMO

pp

means play very softly

Sunlight Through the Trees

Phillip Keveren

Flowing (♩ = 120) TRACKS 14/15 TRACK 8

pp

Play one octave higher than written and hold down damper pedal throughout.

5

10

mp

14

pp

In My Dreams

Jennifer Linn

*Andante (♩ = 108)

p

5

9

mf

13

*Andante means a calm, walking tempo.

Accompaniment (Student plays one octave higher than written.) TRACKS 16/17 TRACK 9

Andante (♩ = 108)

pp

With pedal

5

9

mp

13

Directional Reading and Writing

1. Play each series of intervals below.
2. Write the name of the last note in the box.
3. Draw the notes for each exercise on the staff.

1. Start on F — 3rd, 2nd, 2nd

2. Start on C — 3rd, 2nd, 4th

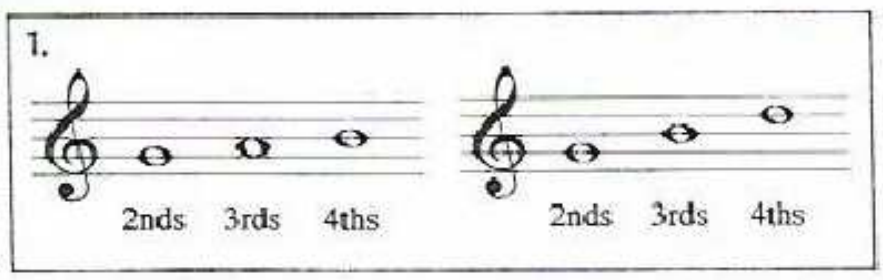
3. Start on G — 3rd, 2nd, 4th

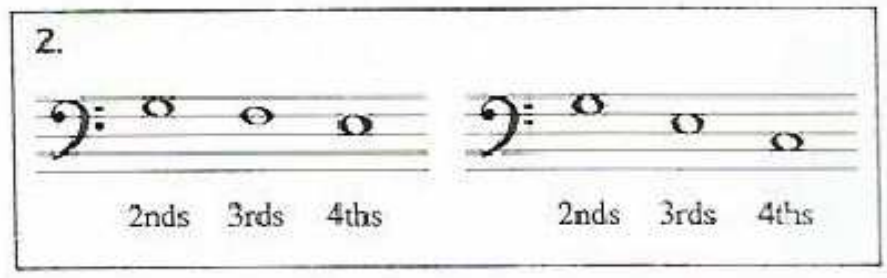
4. Start on F — 2nd, 3rd, 2nd

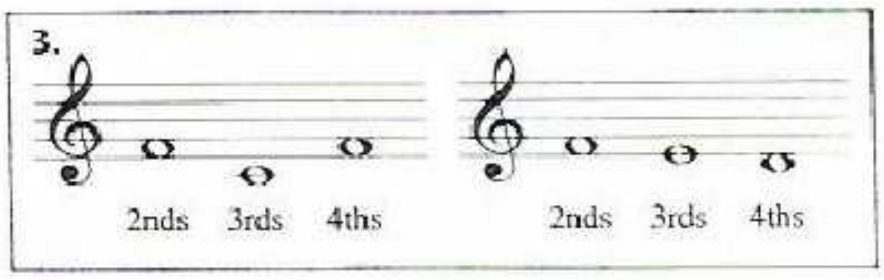
Interval Reading and Ear Training

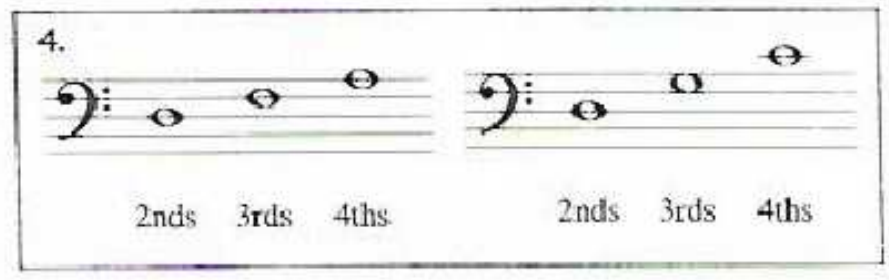
Study each three-note example below.

1. Do the notes move by 2nds, 3rds, or 4ths? Circle the correct answer.
2. Listen as your teacher plays one pattern from each box. Circle the pattern that was played.









FLAT

♭

A **Flat** sign before a note means to play the next key to the left, whether black or white. When a flat appears before a note, it remains flat for the entire measure.

Too Cool!

Phillip Keveren

Slow blues (♩ = 100)

mf

5

9

f

Accompaniment (Student plays one octave higher than written.) TRACKS 18/19 TRACK 10

Slow blues (♩ = 100) (♫ = ♩ ♪)

mp

5

9

mf

FA

LA FA

SOL

ACCENT

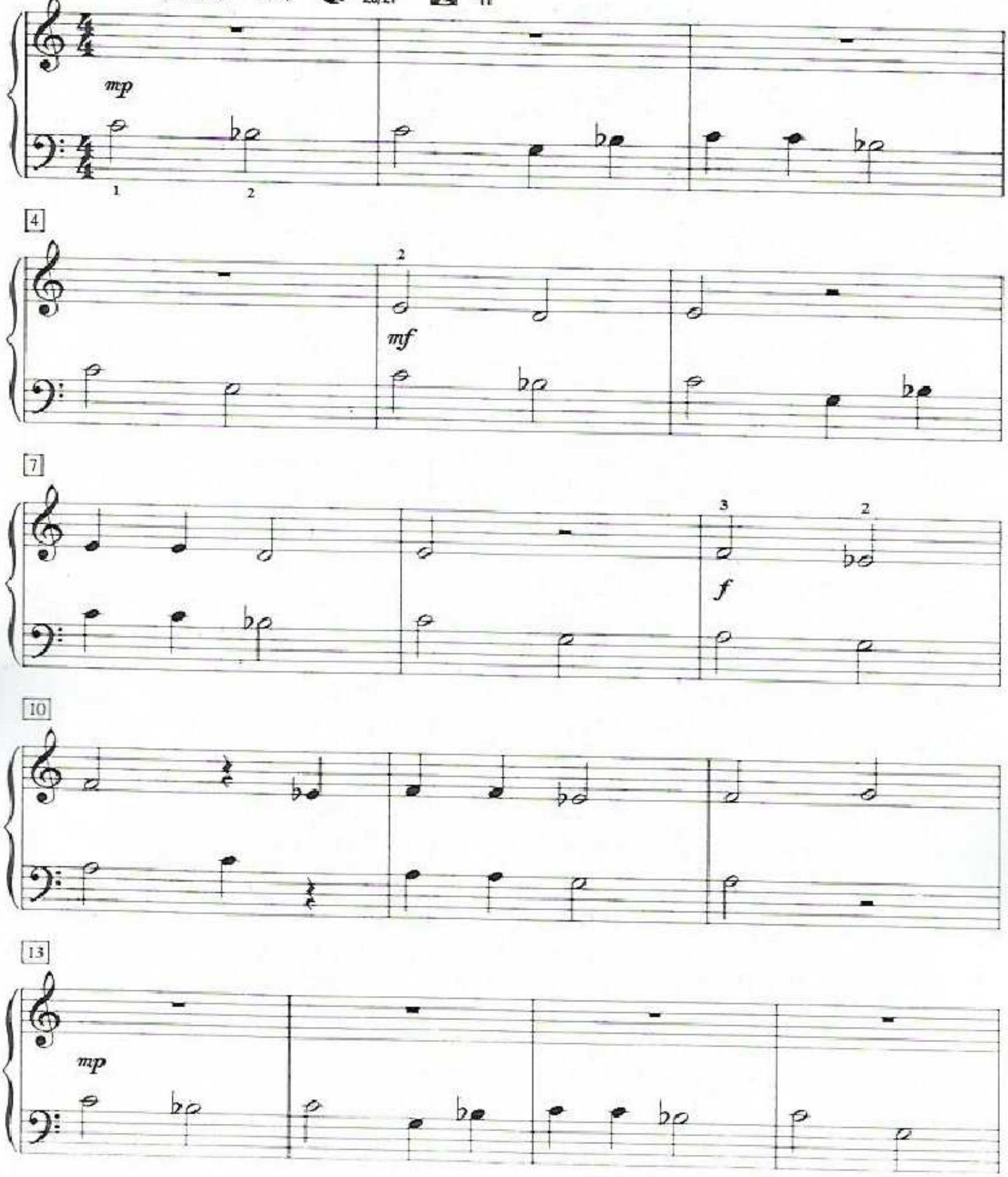
>

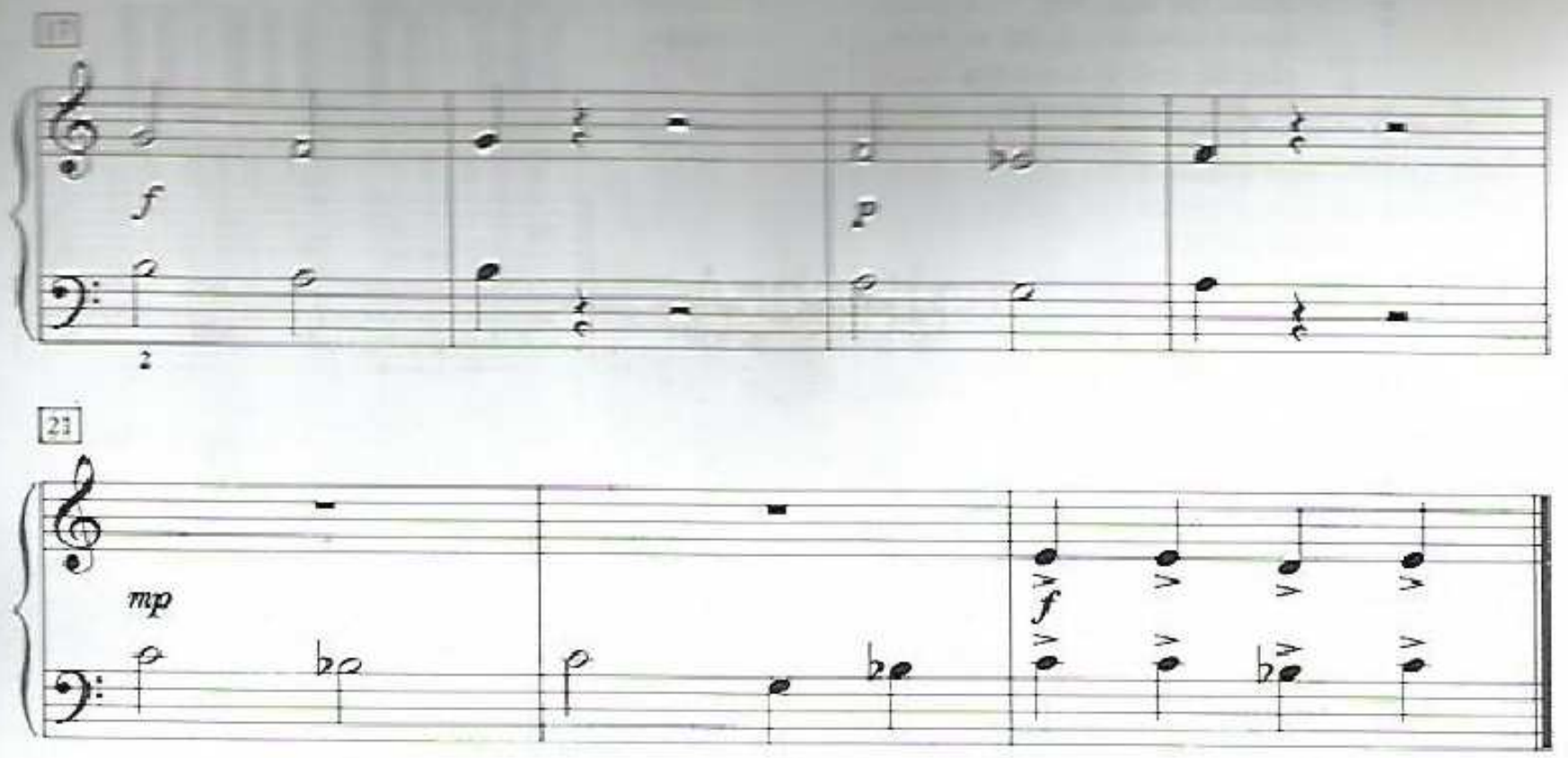
A Little Latin

An **Accent** over or under a note means to play that note louder.

Moderately fast (♩ = 168) TRACKS 20/21 TRACK 11

Bill Boyd

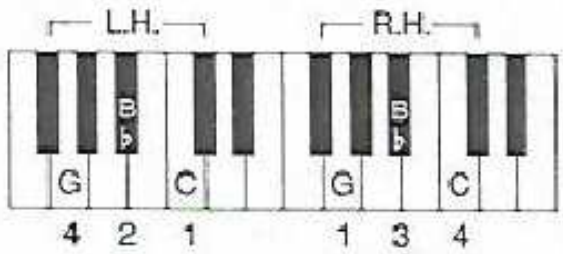




Ad Lib — An Improvisation

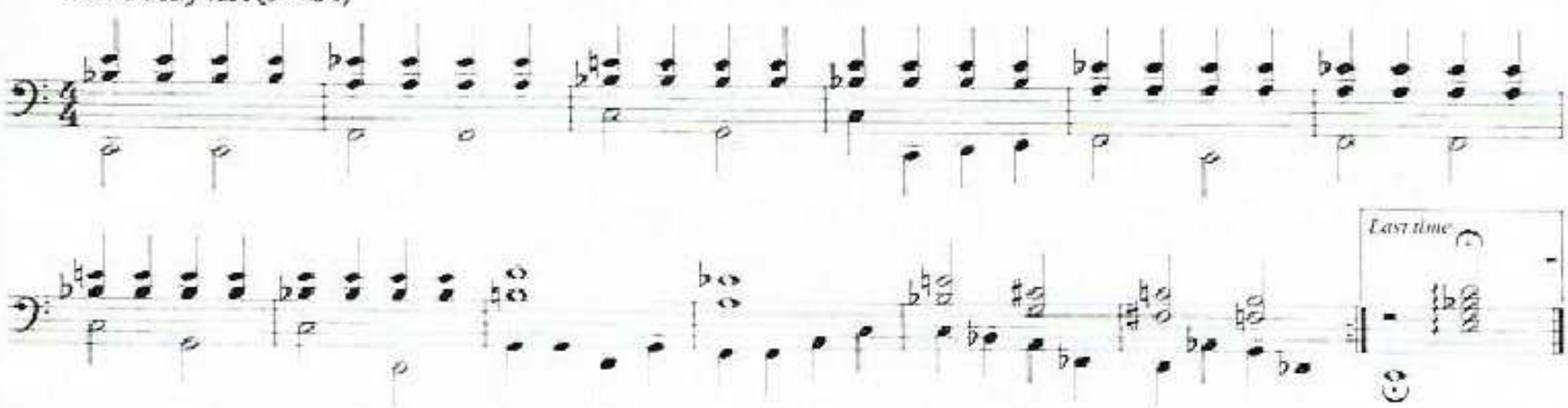
Let your hands talk to each other!

1. One way to create an improvised melody is to trade phrases between the hands.
2. As your teacher plays the accompaniment, make up your own melody using the notes shown on the keyboard below.



Accompaniment TRACK 22 TRACK 12

Moderately fast (♩ = 84)



8va ┐

When the sign 8va ┐ appears over a note or a group of notes, play the note or notes one octave (eight notes) higher than written.

15ma ┐

Play two octaves higher than written.

Little Star

Traditional French
Arranged by Phillip Keveren

TRACKS 23/24 TRACK 13

With wonder (♩ = 76)

Both hands 8va ┐ *Both hands 15ma* ┐ *Both hands 8va continuously*

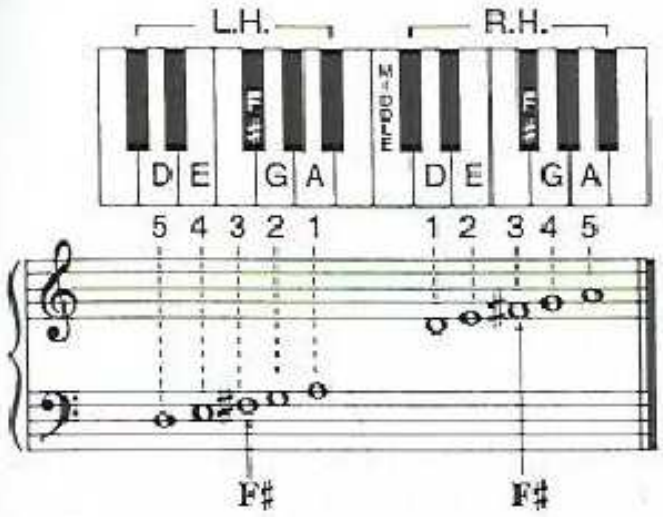
mp (like a music box) *pp* *mp*

Hold down damper pedal throughout.

6 *mf*

11 *pp* *mp*

16 *Both hands 15ma* ┐ *mf* *pp* *Let it ring.*



SHARP

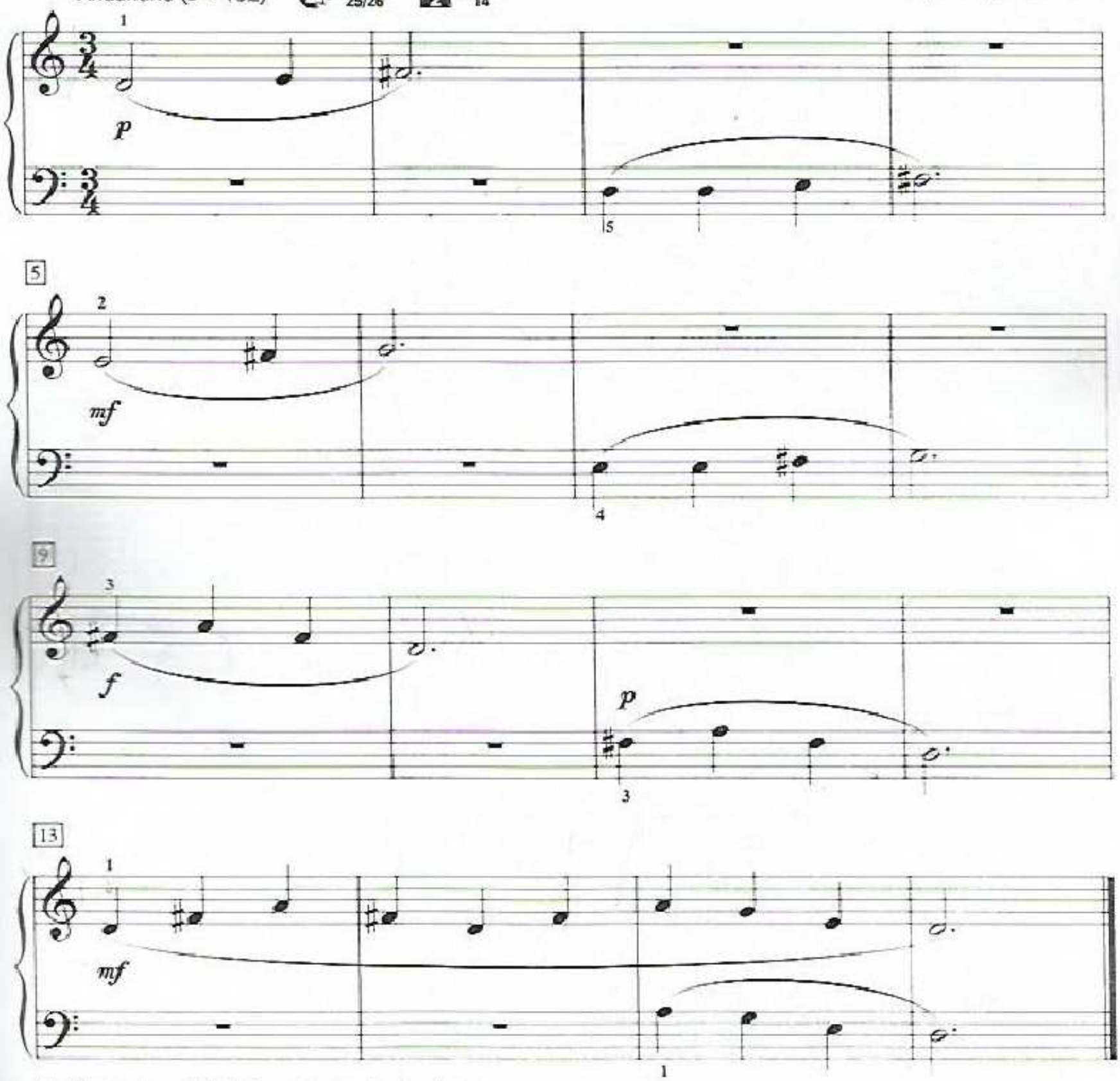
♯

A **Sharp** sign before a note means to play the next key to the right, whether black or white.

Andantino

Louis Köhler
(1820-1886)
Adapted by Fred Kern

*Andantino (♩ = 132) TRACKS 25/26 TRACK 14



*Andantino is a slightly faster tempo than Andante.

Shifting Winds

Soaring (♩ = 116)

Phillip Keveren

mp

A sharp before a note lasts for only one measure.

f

p

mp

Accompaniment (Student plays two octaves higher than written.)

TRACKS 27/28

TRACK 15

Soaring (♩ = 116)

p

mf

mp

p

Quiet Thoughts

J.H. Berens, Op. 62
(1826-1880)
Adapted by Fred Kern

Peacefully (♩ = 100)

mp

5

mf

9

mp

13

mf

p

Accompaniment (Student plays one octave higher than written.) TRACKS 29/30 TRACK 16

Peacefully (♩ = 100)

p

5

mp

9

p

13

mp

pp

Star Quest

Heroic march (♩ = 120)

Phillip Keveren

f

5

9

p

Accompaniment (Student plays one octave higher than written.)

TRACKS 31/32 TRACK 17

Heroic march (♩ = 120)

mf

5

9

pp

13

17

f

21

13

17

mf

21

NATURAL

A **Natural** sign cancels a sharp or flat. Play the natural (white) key.

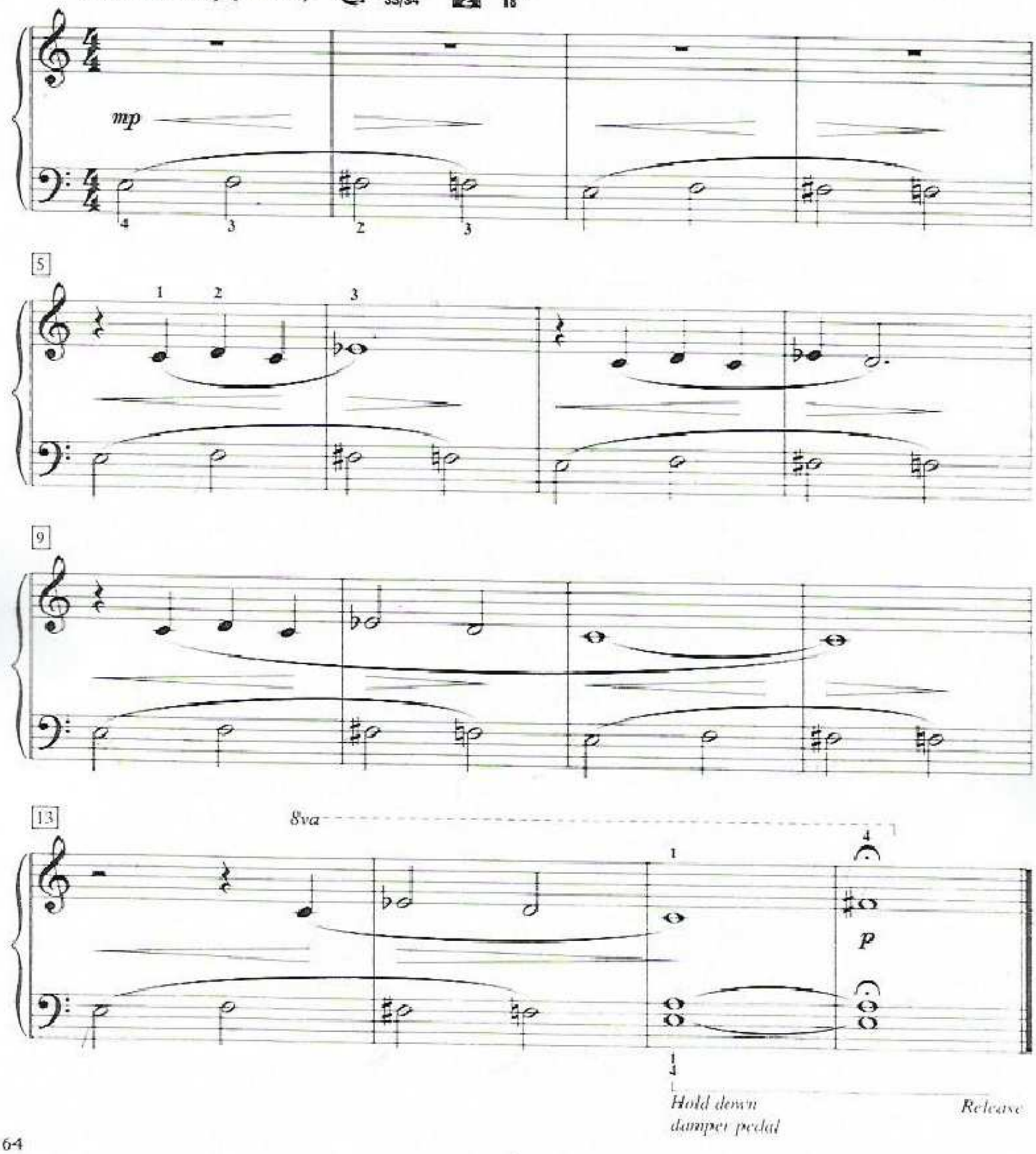
FERMATA

A **Fermata** means to hold a note longer than its rhythmic value.

Bayou Blues

Slow and bluesy (♩ = 108) TRACKS 33/34 TRACK 18

Phillip Keveren



On the piano, a 5th
- skips three keys
- skips three fingers
- skips three letters

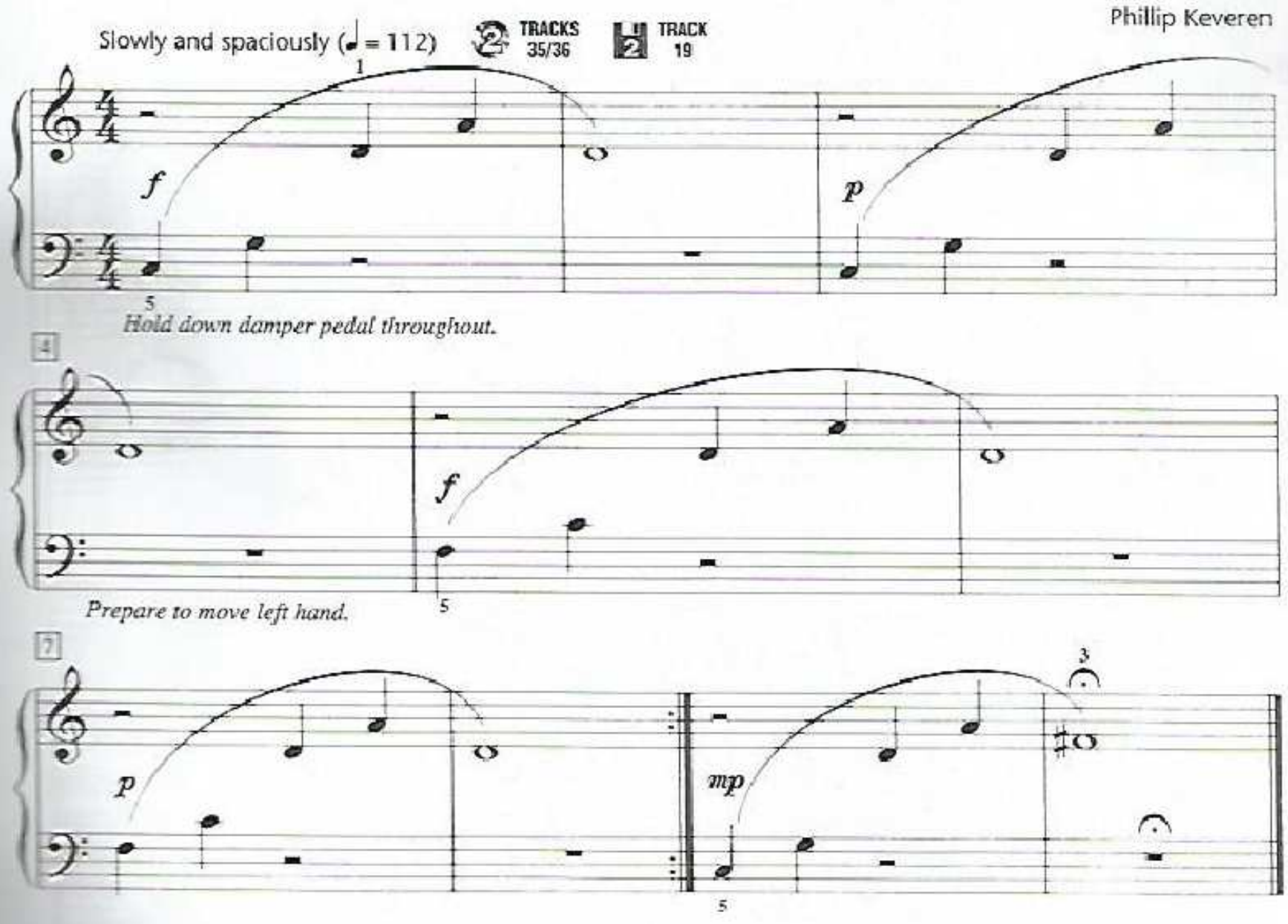
On the staff, a 5th
- skips three notes from either a line to a line or a space to a space.

Technique Tip Changing Positions

When moving from one position to another, use your thumb or fifth finger as a guide. Look ahead. Plan your move to the new position.

Canyon Echoes

Phillip Keveren



RITARD

Ritard or **rit.** means to slow the tempo gradually.

Gentle Rain

Slowly and steadily (♩ = 76) TRACKS 37/38 TRACK 20

Phillip Keveren

Both hands 8va throughout.

p delicately

Hold down damper pedal throughout.

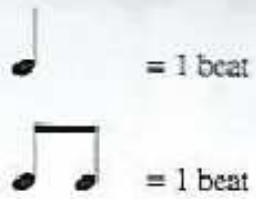
mf

p

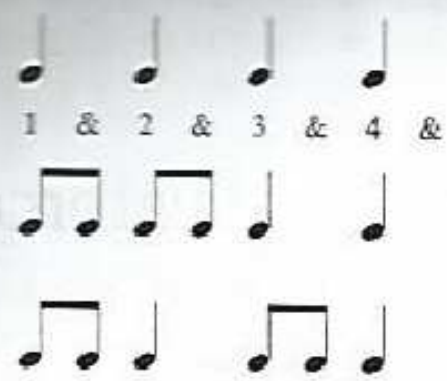
rit.

EIGHTH NOTES

Two **Eighth Notes** fill the time of one quarter note.

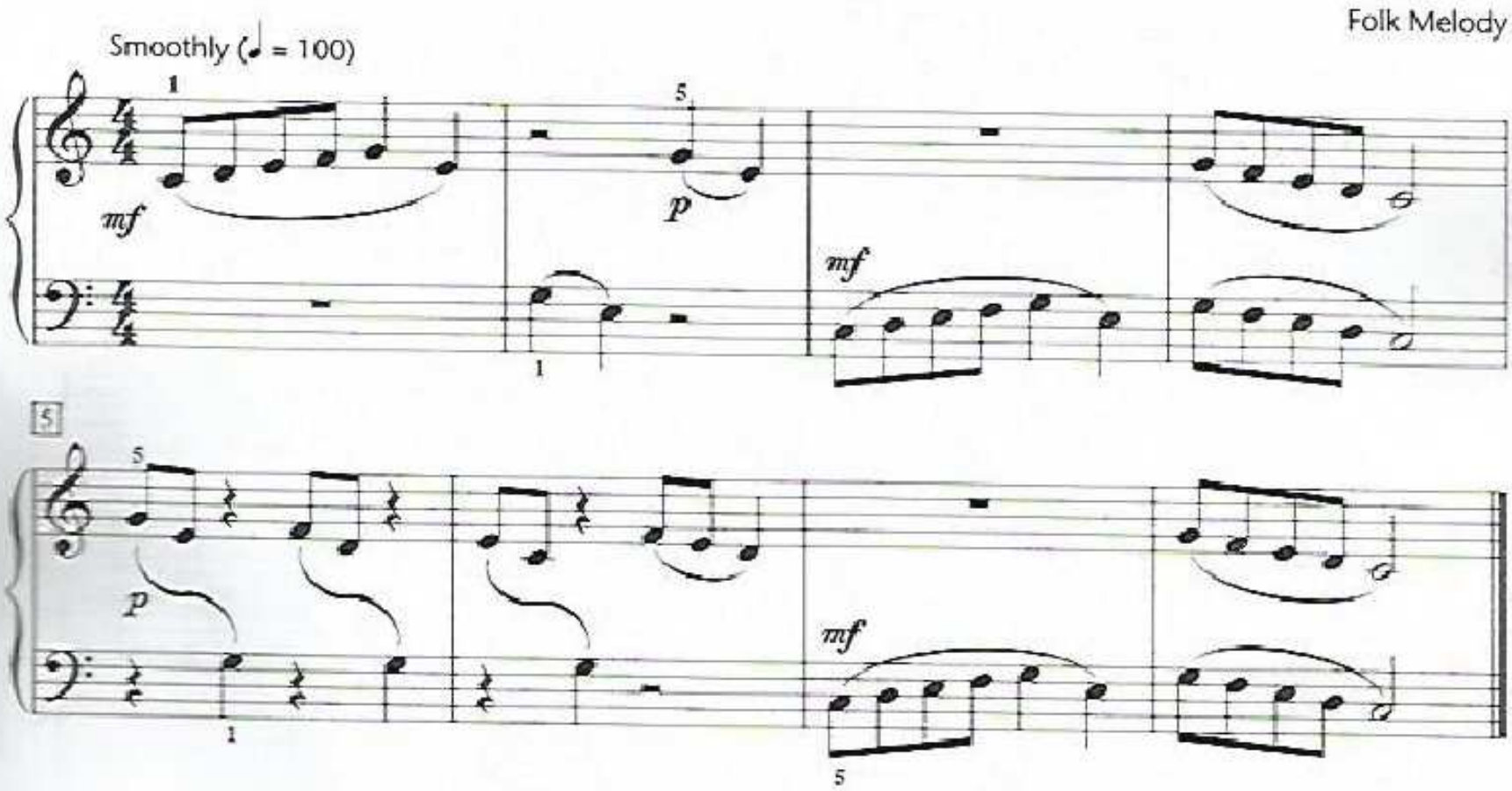


Clap and count these patterns:



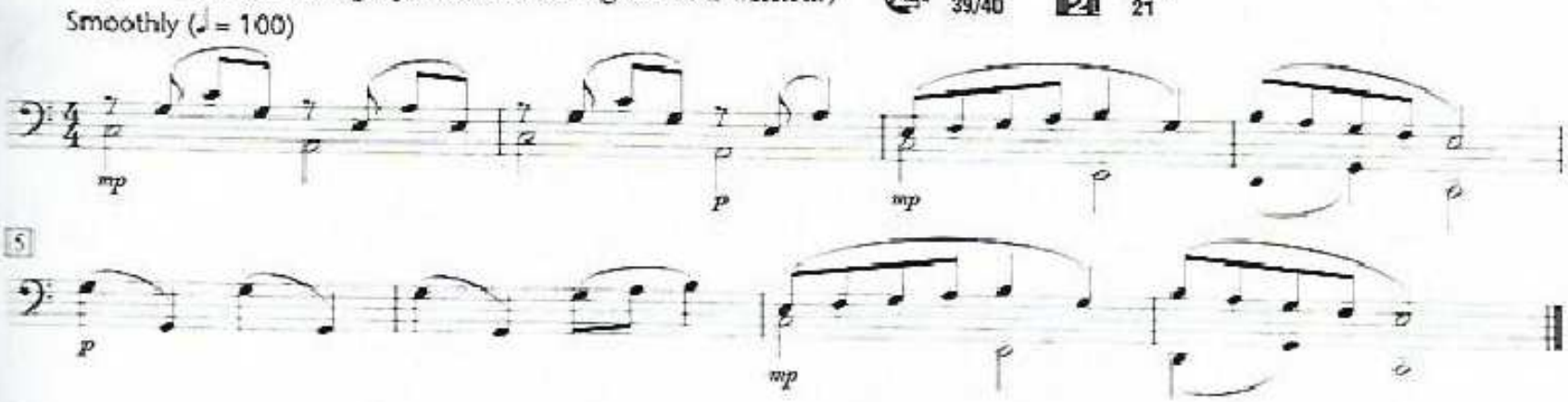
Little River Flowing

Folk Melody



Accompaniment (Student plays one octave higher than written.)

TRACKS 39/40 TRACK 21



Technique Tip Playing *Legato* from Hand to Hand

When playing *legato* from hand to hand, strive for a smooth follow-through from one hand to the other. Play each phrase *legato*, beginning with a downward motion of the arm and ending with an upward motion of the wrist.

Watercolors

TRACKS 41/42 TRACK 22

Phillip Keveren

Delicately (♩ = 60)

Play both hands 8va throughout.

mp

Hold down damper pedal throughout.

4

p

7

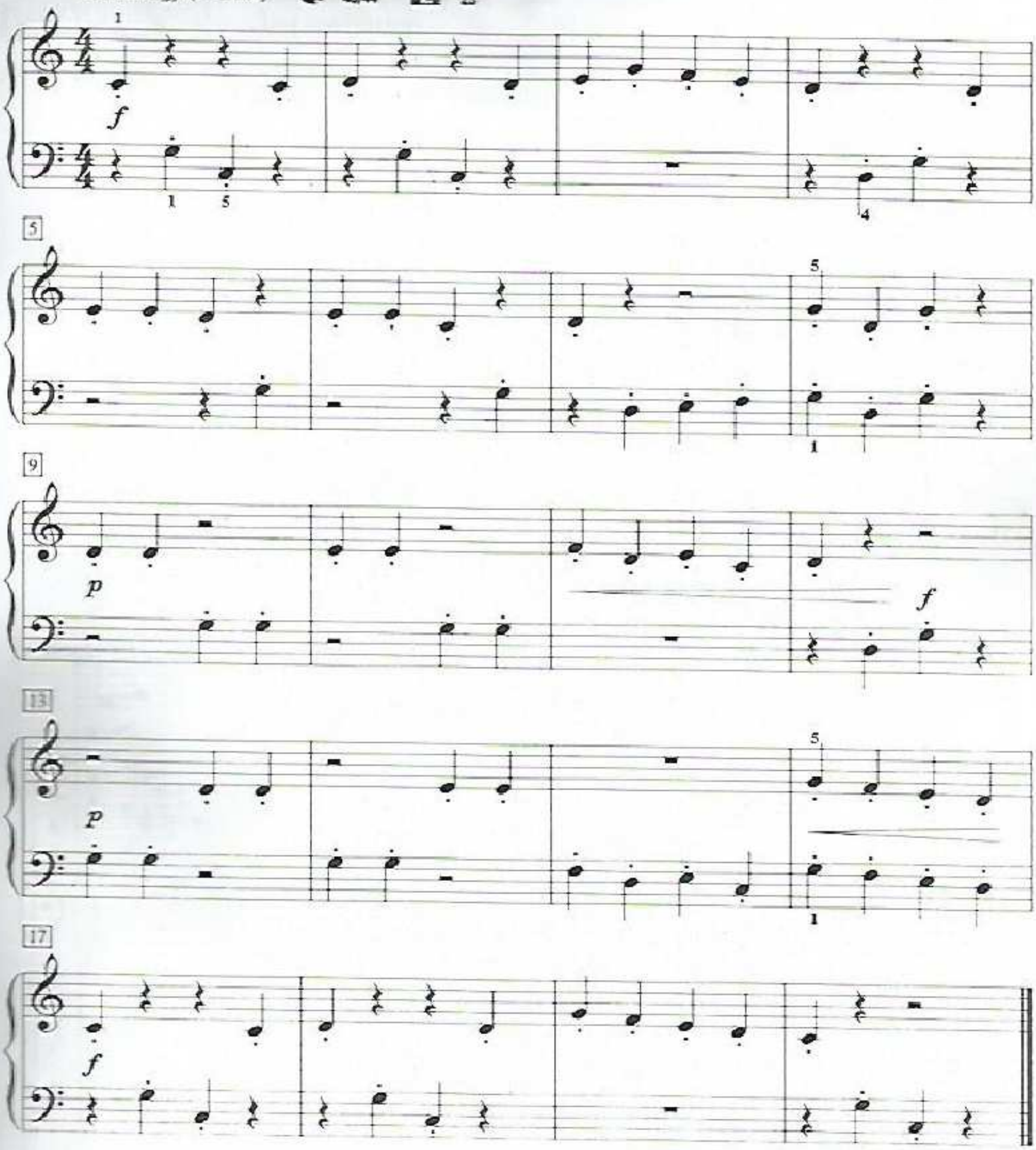
mf

p

Shooting Hoops

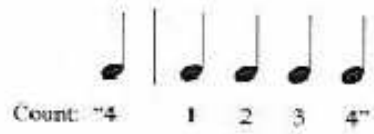
With energy (♩ = 192) TRACKS 43/44 TRACK 23

Phillip Keveren



UPBEAT (Pick-up)

A note that comes before the first full measure is called an **Upbeat.**

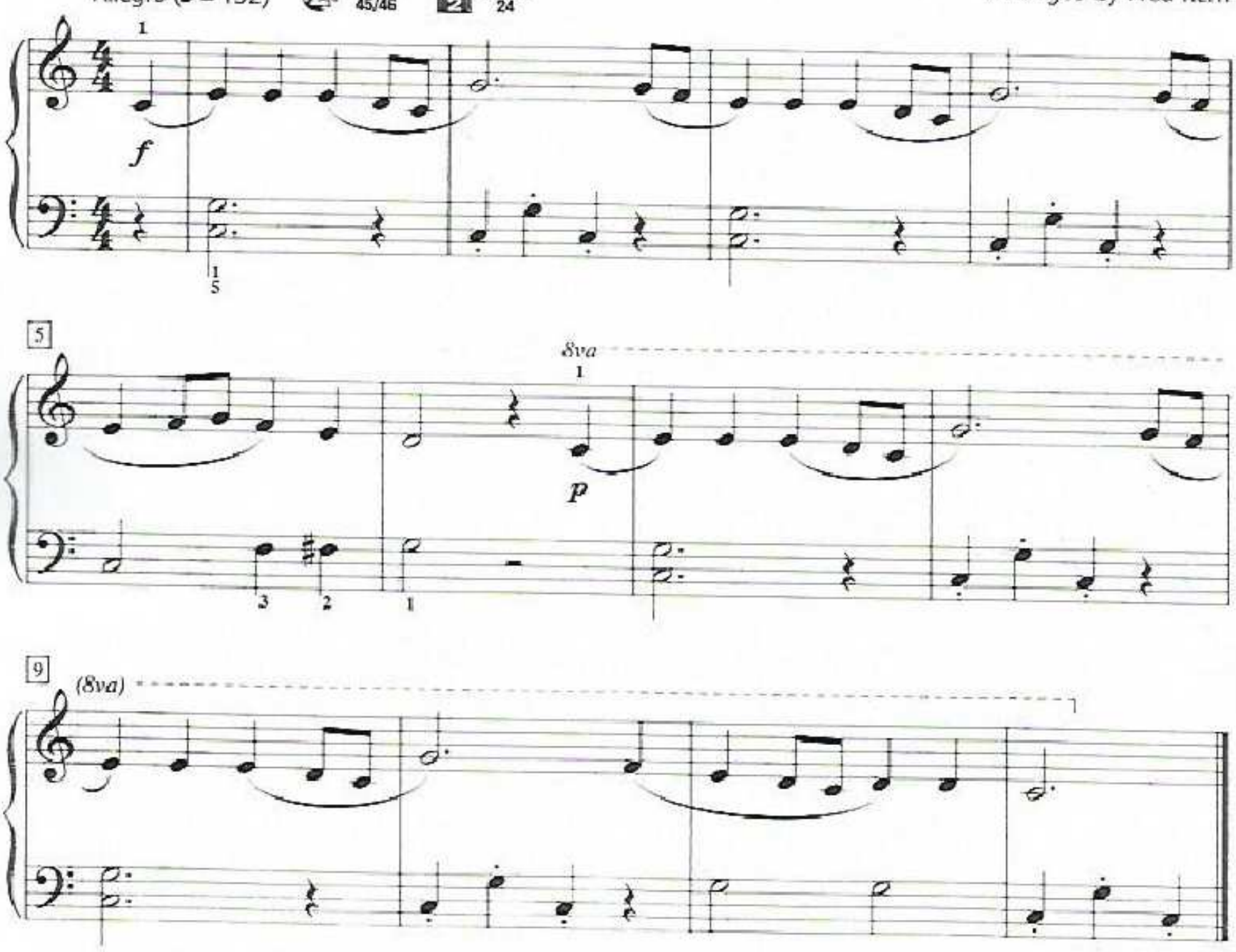


Spring

from THE FOUR SEASONS

Antonio Vivaldi
(1678-1741)
Arranged by Fred Kern

Allegro (♩ = 152) TRACKS 45/46 TRACK 24



G Major Pattern

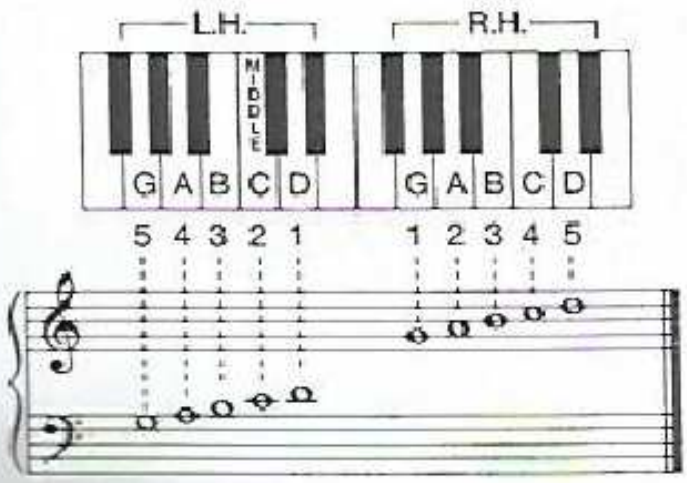
G-A-B-C-D

Ad Lib — An Improvisation

Place both hands on **G-A-B-C-D.** As your teacher plays the accompaniment below, improvise a melody using one hand or the other.

TRACK 47 TRACK 25

Tenderly (♩ = 92)

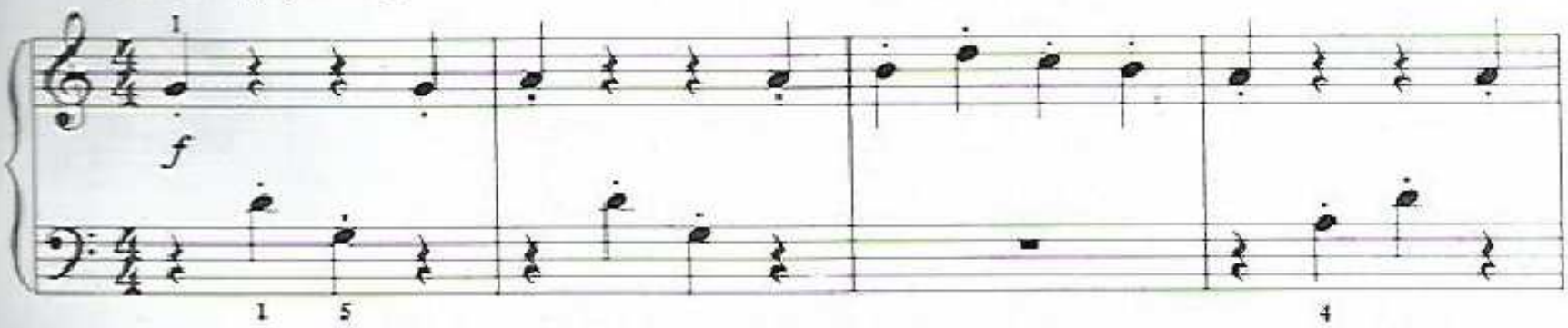


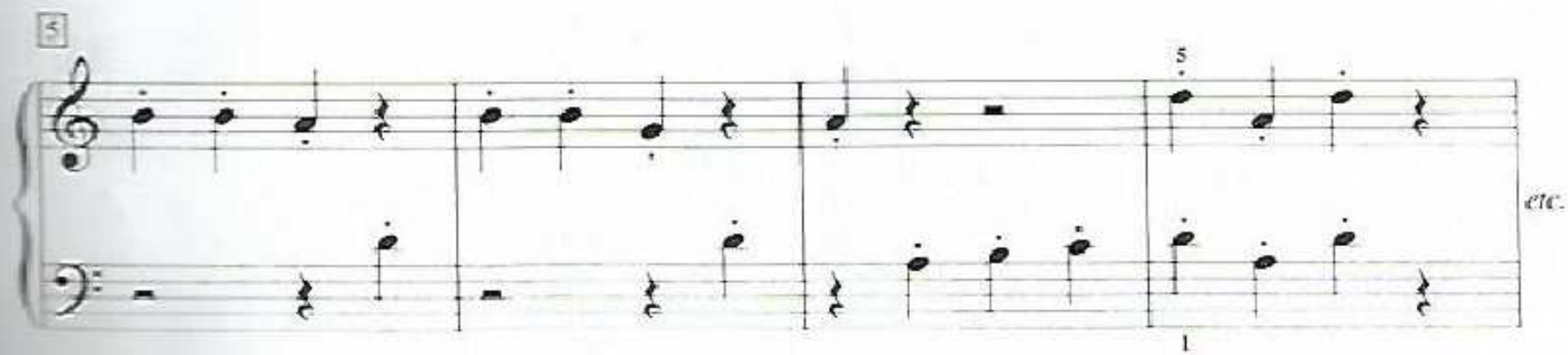
You already know how to play *Shooting Hoops* in the C Major pattern. Now play the piece in the G Major pattern.

Shooting Hoops

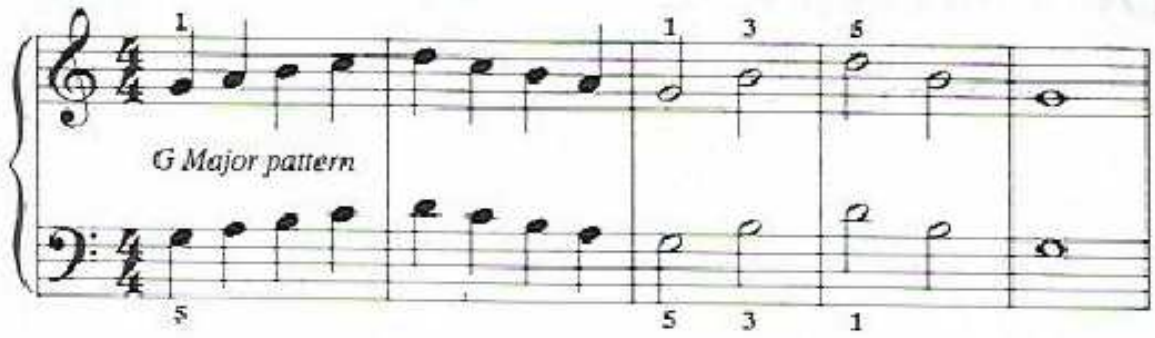
Phillip Keveren

With energy (♩ = 192)



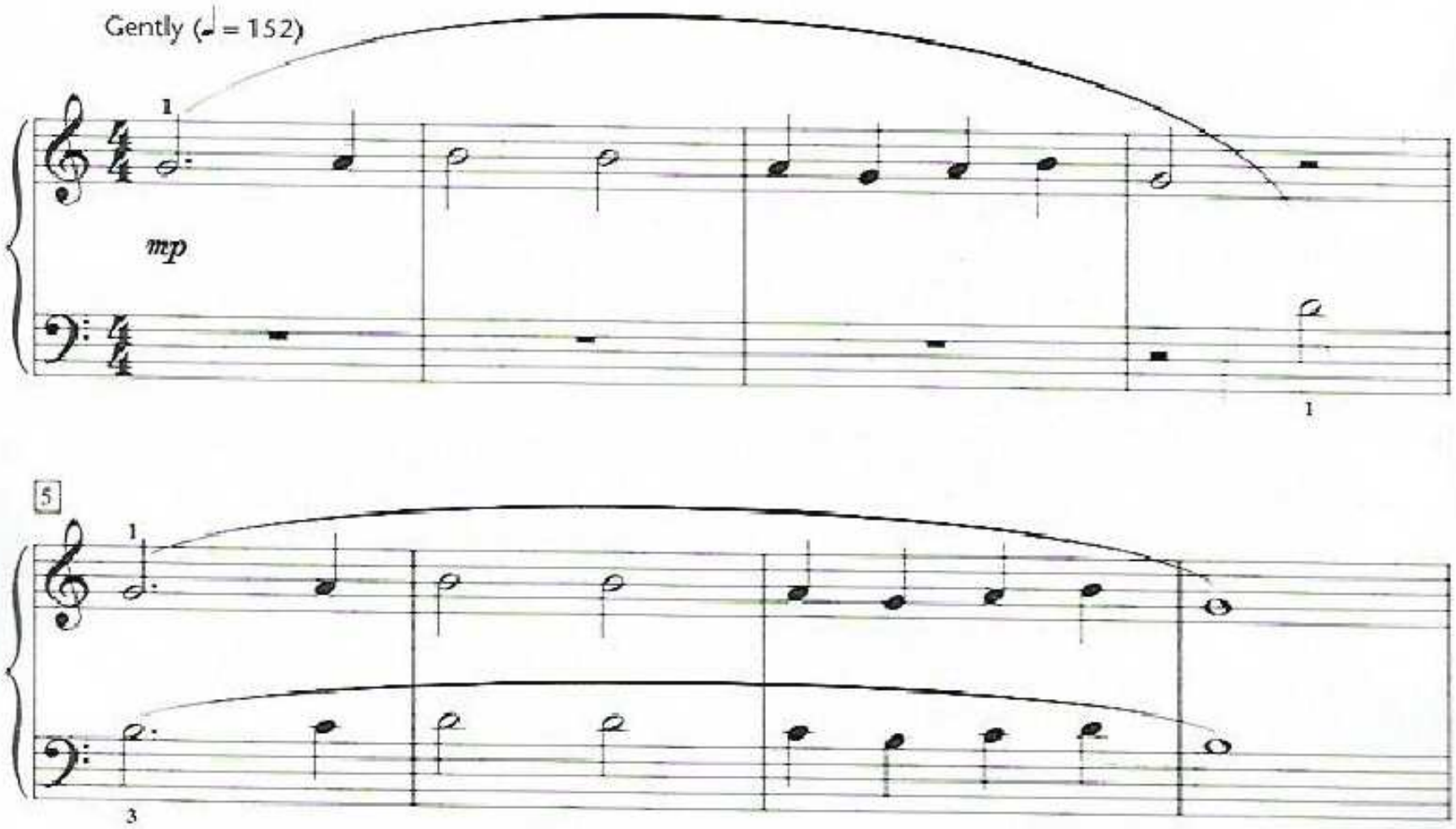


G MAJOR WARM-UP

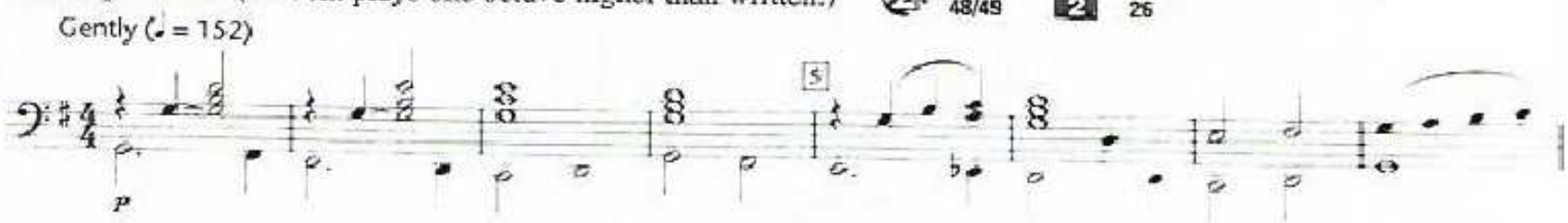


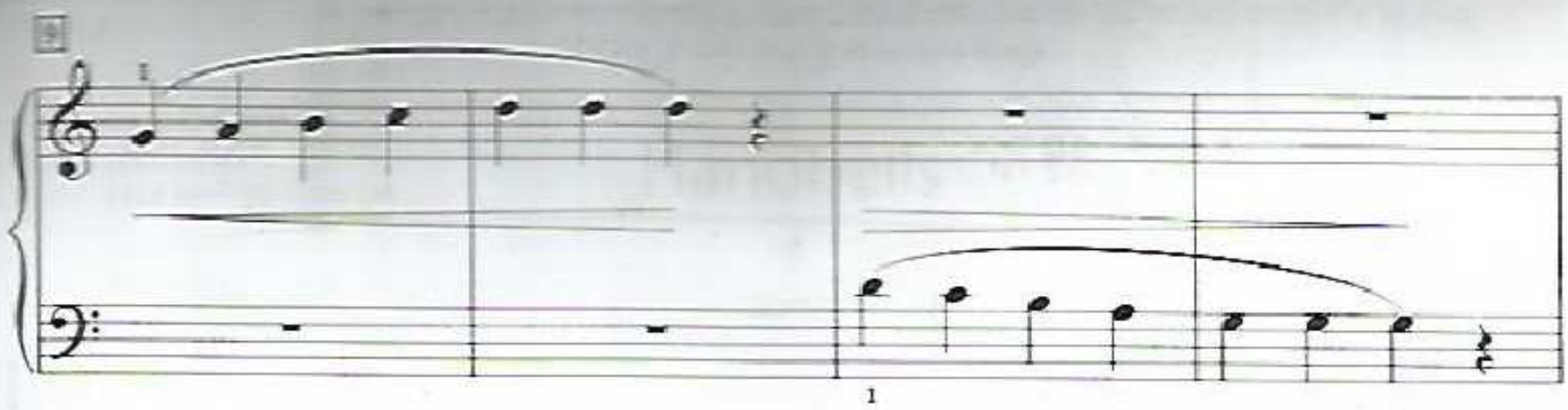
Alouette

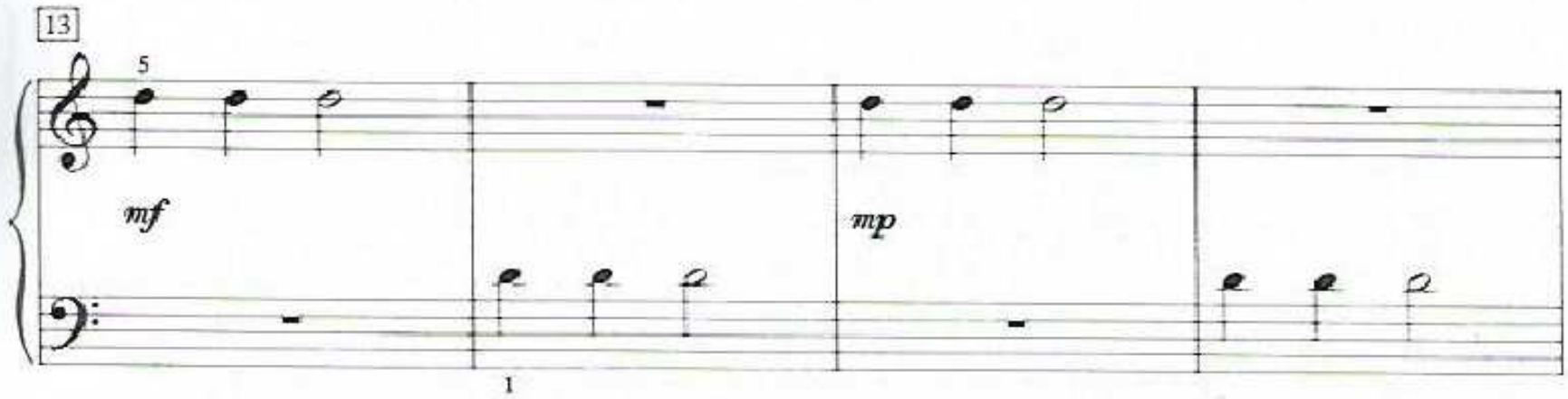
French Folk Melody
Arranged by Phillip Keveren

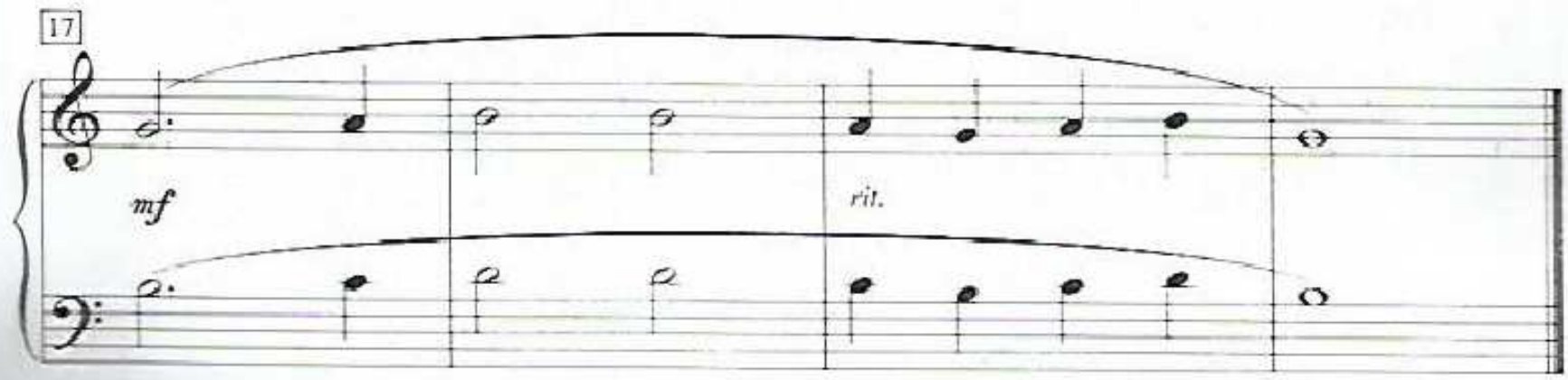


Accompaniment (Student plays one octave higher than written.) TRACKS 48/49 TRACK 26

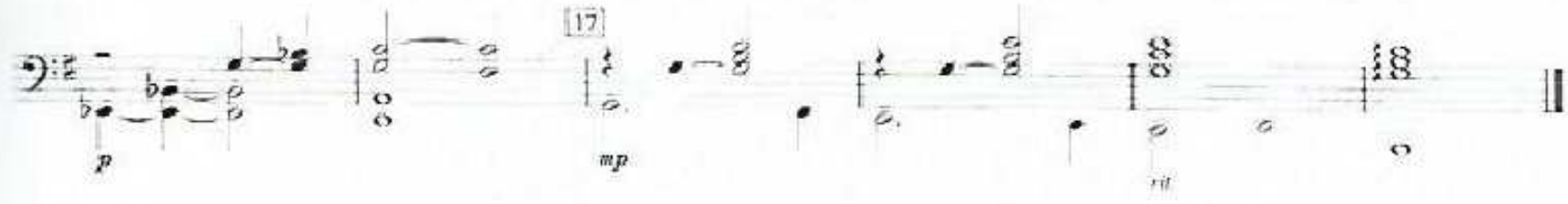



9
1
1

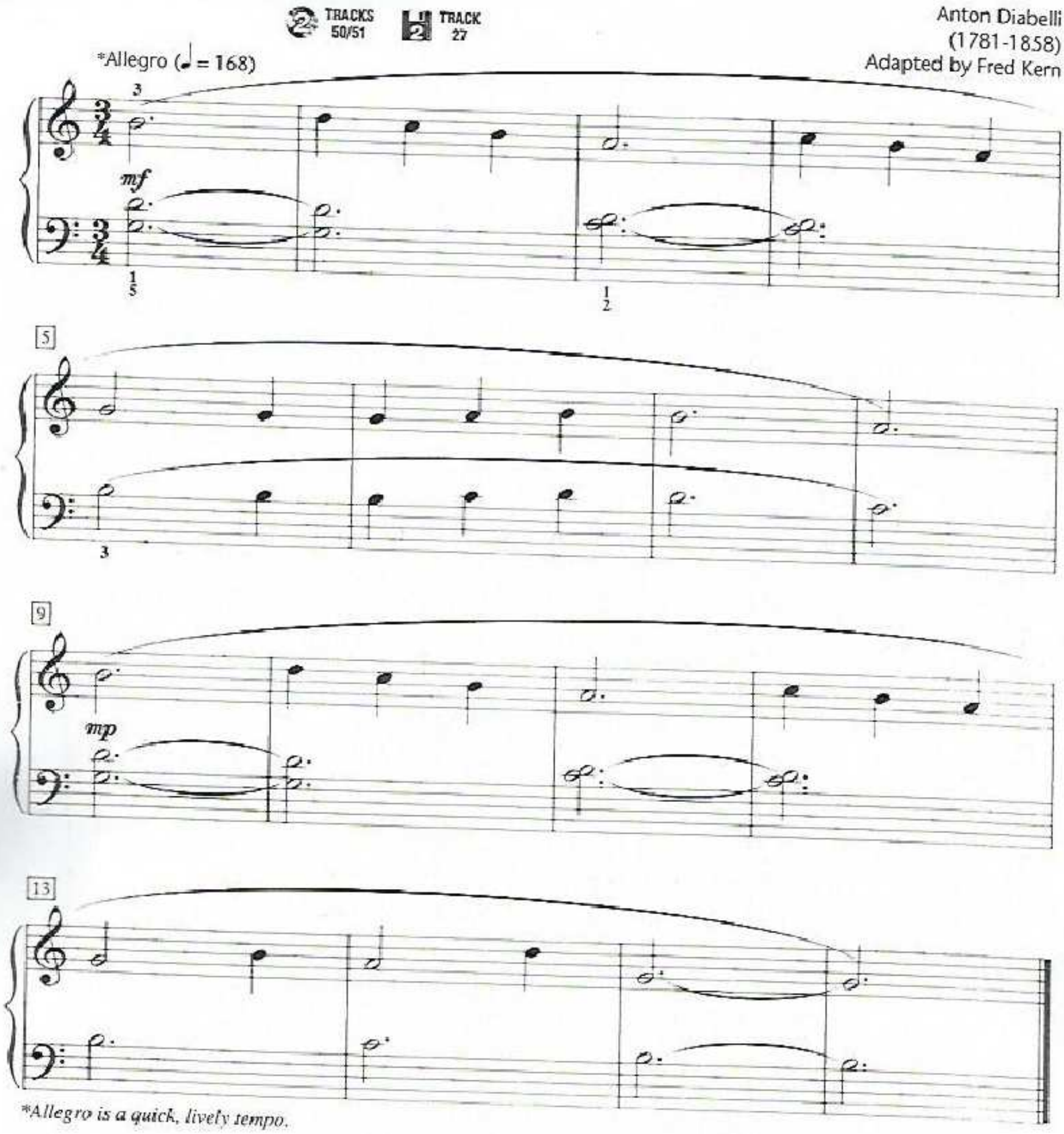

13
5
mf
mp
1


17
mf
rit.

9
13
mp


17
p
mp

Allegro



*Allegro is a quick, lively tempo.

Technique Tip When you play several notes at once, drop your arm weight into each key equally, so that all the notes sound exactly at the same time. Press each key to the bottom of the keybed, using full arm weight for *f* and less arm weight for *p*.

Handbells

Fred Kern

Ringing (♩ = 112)

mf

f

p

f

ff

Accompaniment (Student plays as written.) TRACKS 52/53 TRACK 28

Ringing (♩ = 112)

Play both hands 8va throughout.

mf With pedal, sempre legato

f

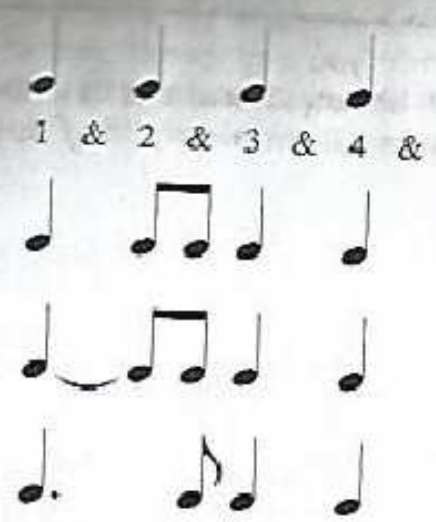
p

f

ff

DOTTED-QUARTER EIGHTH NOTE

A **Dotted-Quarter/Eighth Note Pattern** fills the same time as two quarter notes or four eighth notes.



Ode to Joy

TRACKS 54/55 TRACK 29

Majestically (♩ = 112)

Ludwig van Beethoven
(1770-1827)
Arranged by Phillip Keveren

mf

5

9

p

cresc.

13

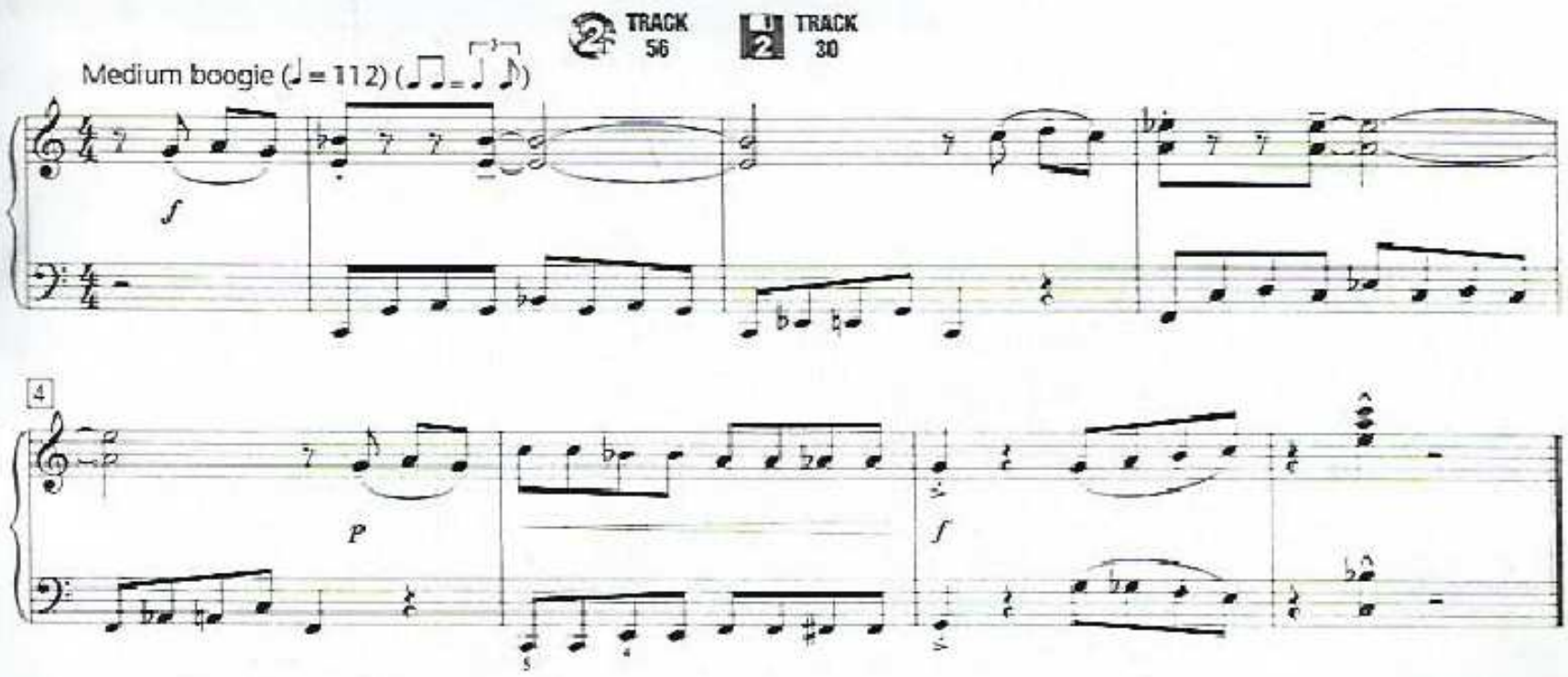
f

Style Clip — Boogie-Woogie Style for Boogie Baby

The boogie-woogie style of piano playing features up-tempo rhythms and a repeated pattern in the bass. The right hand improvises melodic variations over blues harmony.

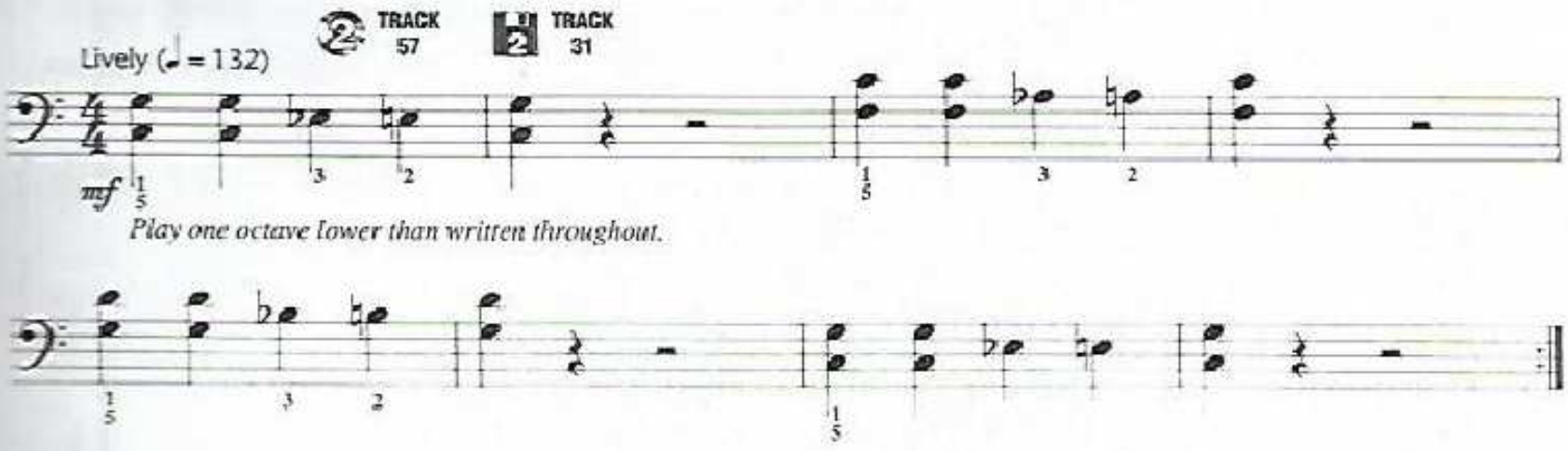
Listen as your teacher plays the Style Clip below.

Boogie-Woogie Style Clip

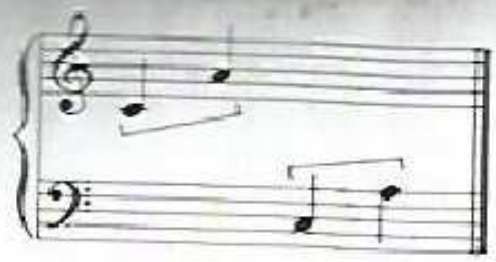


Quick-Lick — Boogie-Woogie Patterns

Parallel harmonic patterns such as these are often used in boogie-woogie style music. Play the left-hand patterns below as preparation for *Boogie Baby* (page 78).



On the piano, a 6th
– skips four keys
– skips four letters



On the staff, a 6th
– skips four notes from either a line to a space or a space to a line.

8va _ _ ⌋ *8vb* _ _ ⌋

When the sign *8va* _ _ ⌋ or *8vb* _ _ ⌋ appears under a note or a group of notes, play the note or notes one octave lower than written. **Loco** means to play the notes where they are written.

Boogie Baby

Lively (♩ = 132) TRACKS 58/59 TRACK 32

Folk Song
Arranged by Mona Rejino

mp

8va

mf

loco

mp

8va

Lavender Mood

Folk Melody
Arranged by Phillip Keveren

Sweetly (♩ = 100)

mp

5

9

mf

13

mp

rit.

Accompaniment (Student plays two octaves higher than written.) TRACKS 60/61 TRACK 33

Sweetly (♩ = 100)

p

With pedal

5

9

mp

13

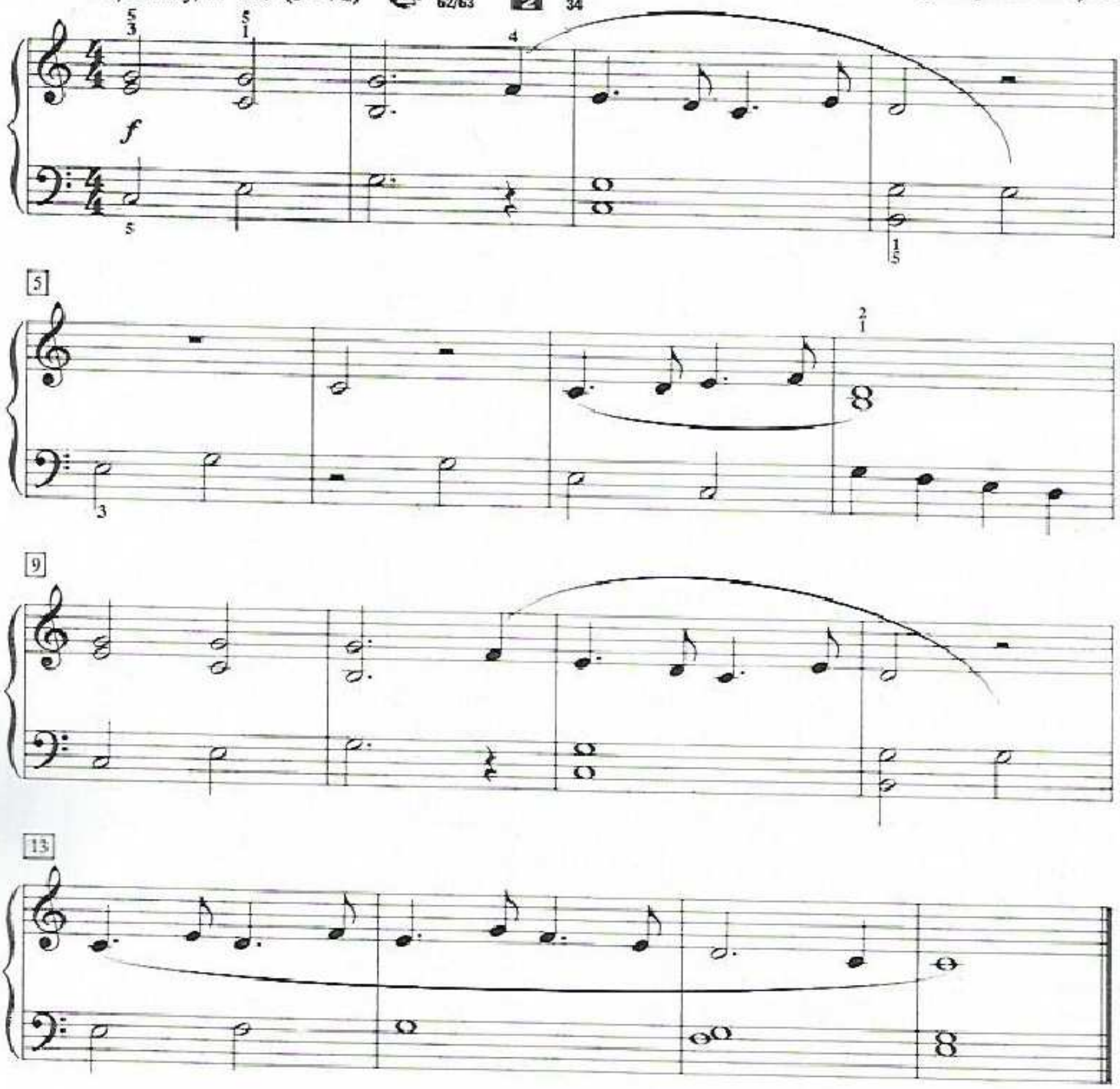
p

rit.

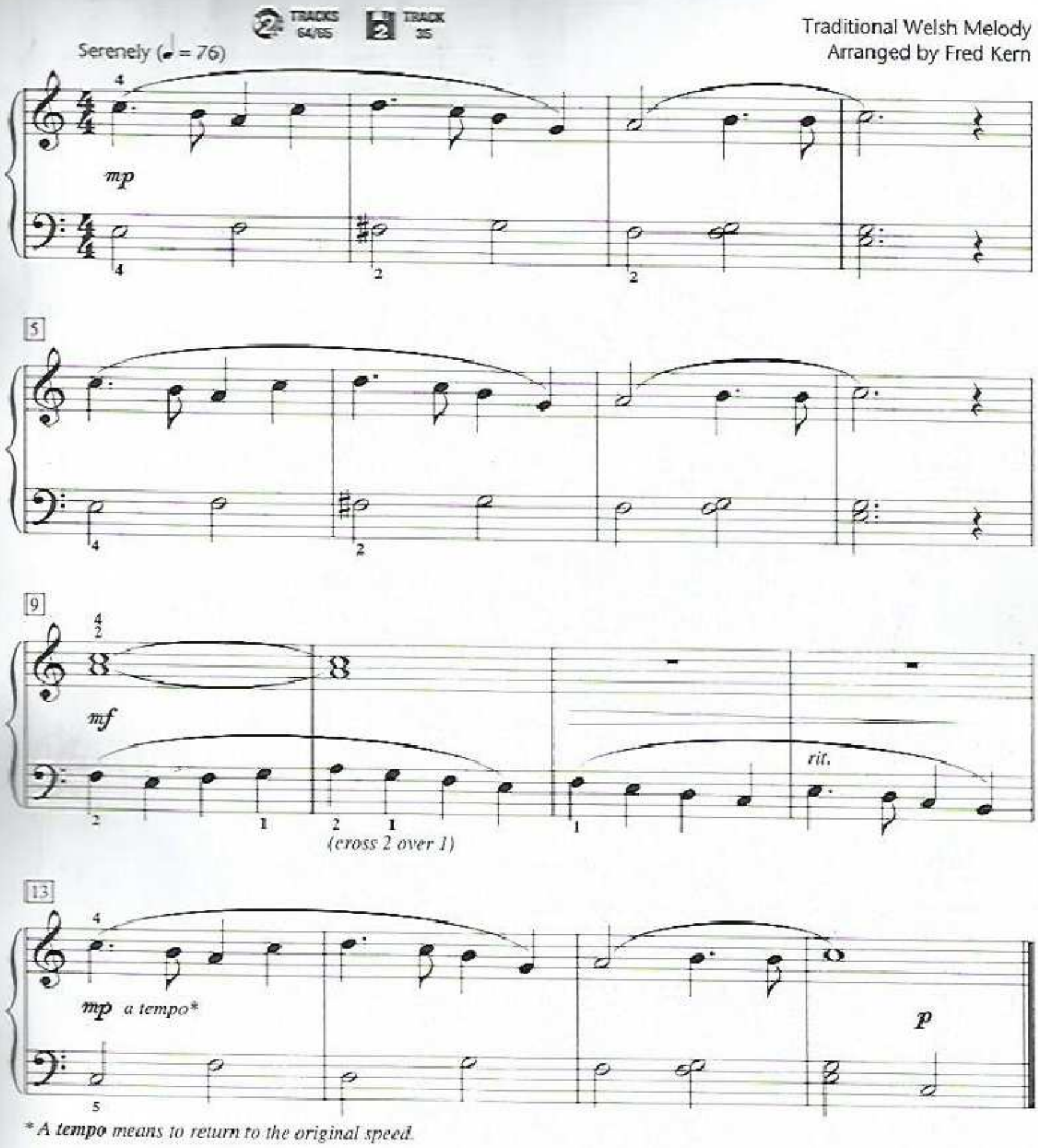
Trumpet Tune

Henry Purcell
(1659-1695)
Arranged by Mona Rejino

Majestically, in 'two' (♩ = 72) TRACKS 62/63 TRACK 34



All Through the Night



* A tempo means to return to the original speed.

Viva La Rhumba!

Carol Klose

Allegro (♩ = 108)

mf

5

9

mp

Accompaniment (Student plays one octave higher than written.)

TRACKS 66/67

TRACK 36

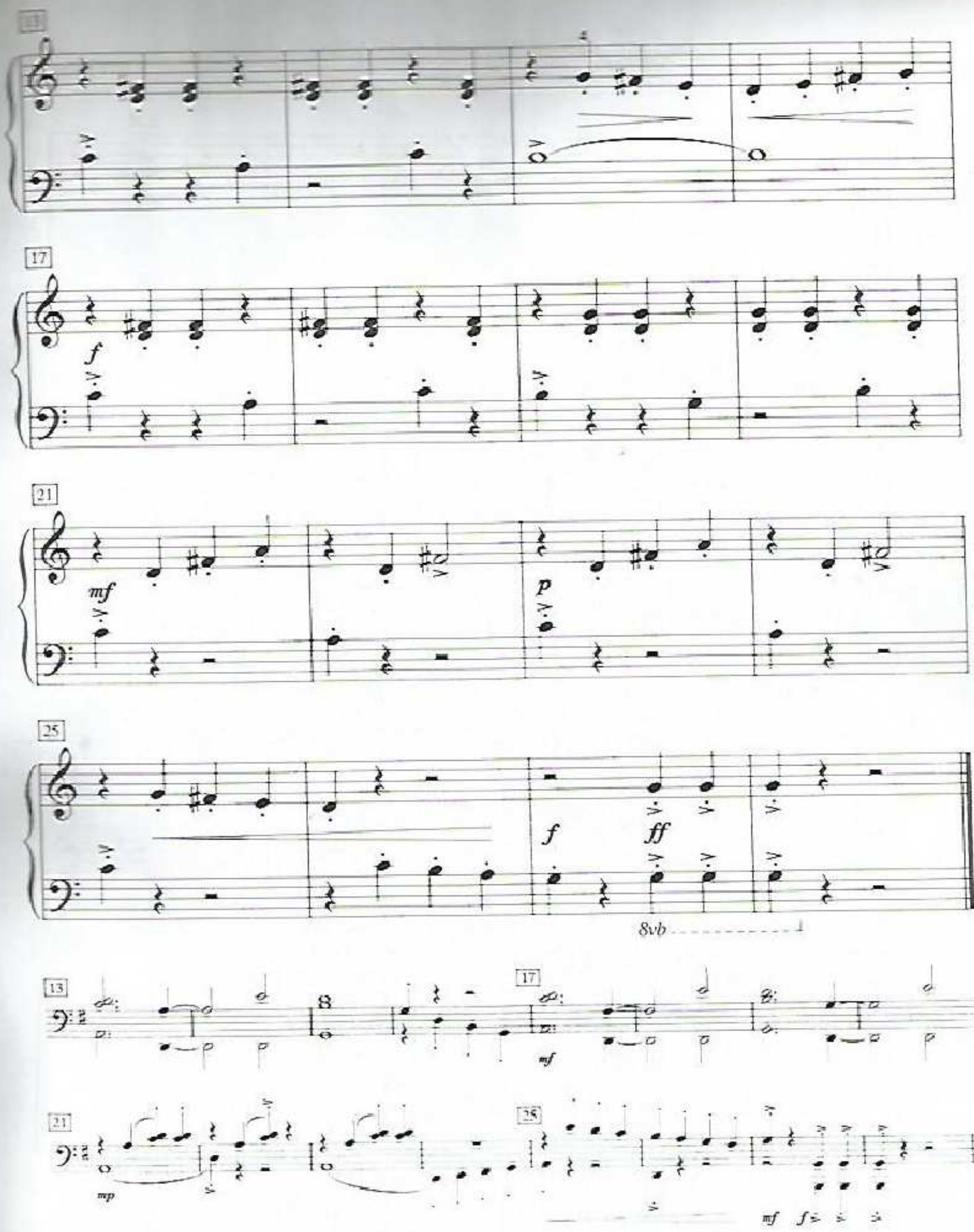
Allegro (♩ = 108)

mp

5

10

mf


13
17
f
21
mf
p
25
f
ff
8vb
13
17
mf
21
mp
25
mf
f

Leap Frog

TRACKS 68/69 TRACK 37

Carol Klose

Allegro (♩ = 160)

mp

L.H. over R.H.

L.H.

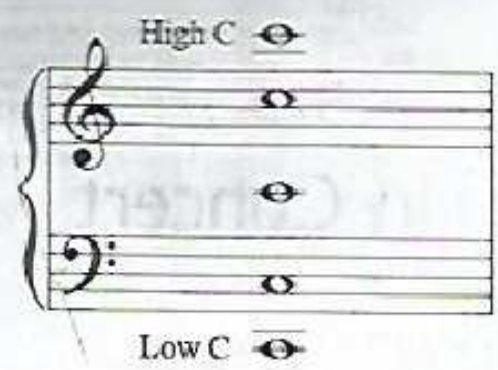
5

9

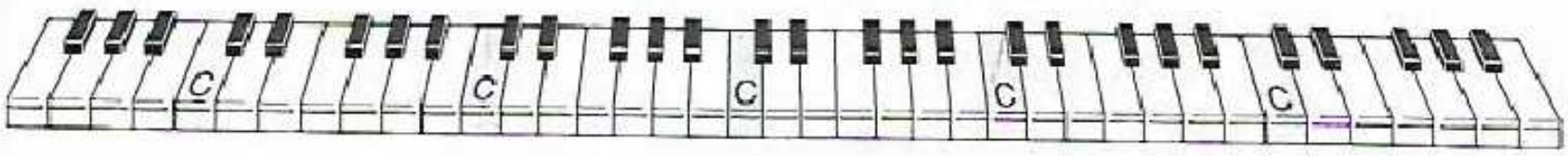
mp

13

Mirror Image Cs – A Shortcut to Reading Ledger Lines



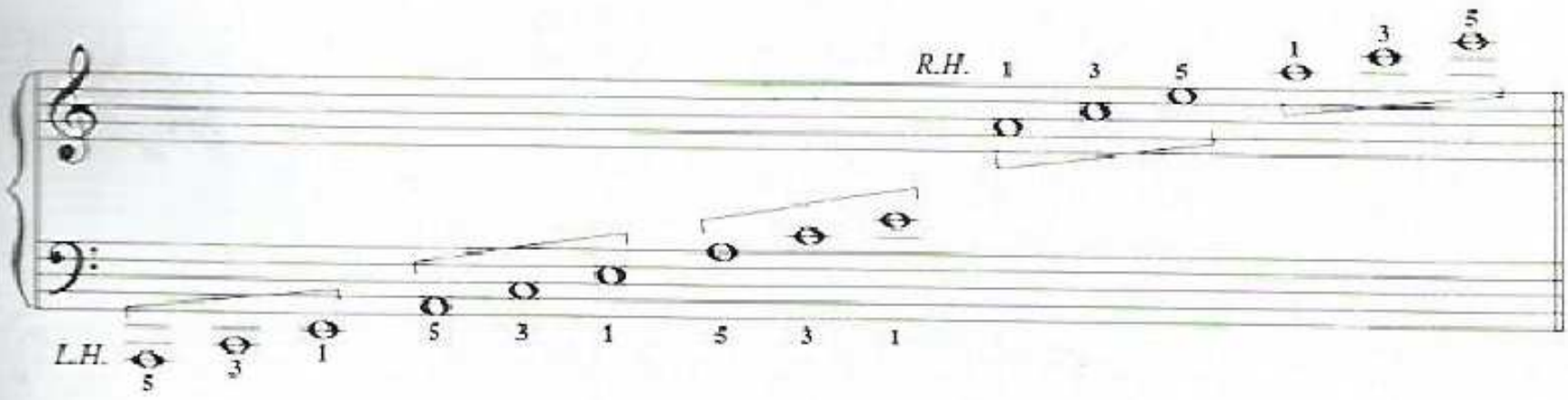
Notice how the high Cs and the low Cs in the treble and bass clefs mirror each other.



Play all the Cs with your third finger.

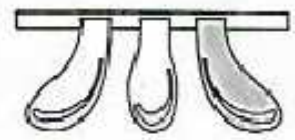
A-C-E Groups

Notice the following A-C-E groups on the grand staff. Ledger lines are for notes above or below the staff. Locate and play each of the groups on the keyboard.



DAMPER PEDAL

The **Damper Pedal** releases the dampers from the strings, causing the sound to vibrate longer. Press the pedal down with your right foot, keeping your heel on the floor. The symbol below tells you when to use the pedal.



pedal down — hold pedal down — pedal up

In Concert

Fred Kern and Phillip Keveren

Grandiose (♩. = 63)

TRACKS 70/71 — TRACK 38

f — R.H. 1 3 5 — L.H. 5 3 1 — 5 3 1 L.H.

4 — R.H. 1 3

8 — *mf* — 5 L.H. — R.H. 1 — 5 L.H.

12 — R.H. 1 — Fine

16

mp

21

p

26

mf

31

D.C. al Fine

p

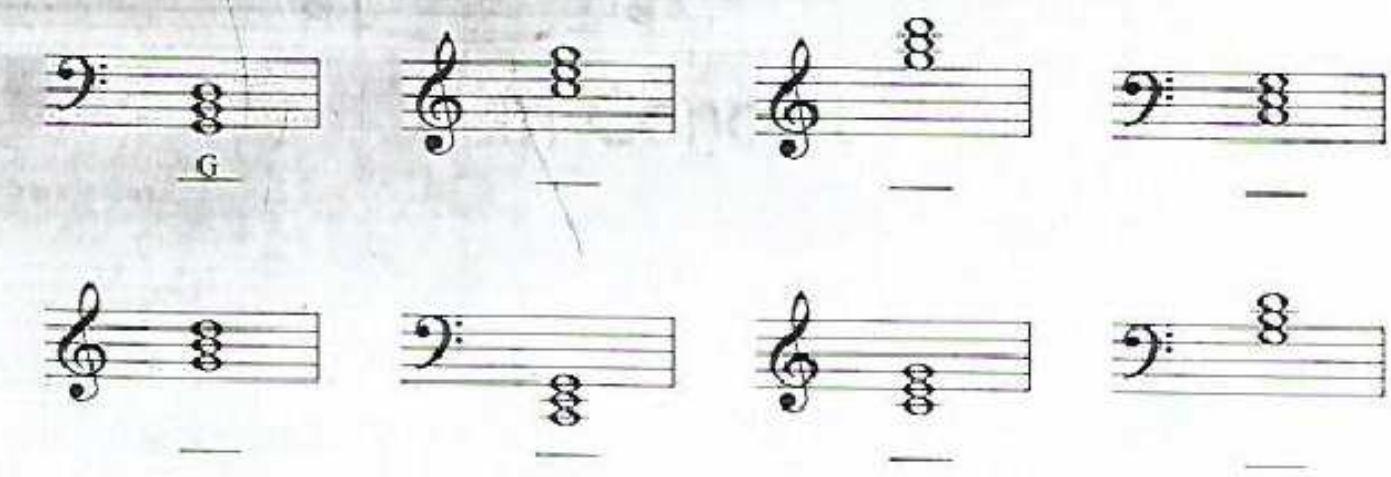
1 3 5

Music Theory

Triads (Chords)

1. A **triad** is a three-note chord that is written on three consecutive lines or three consecutive spaces. The letter name of the chord is the same as the bottom note, the **root**.

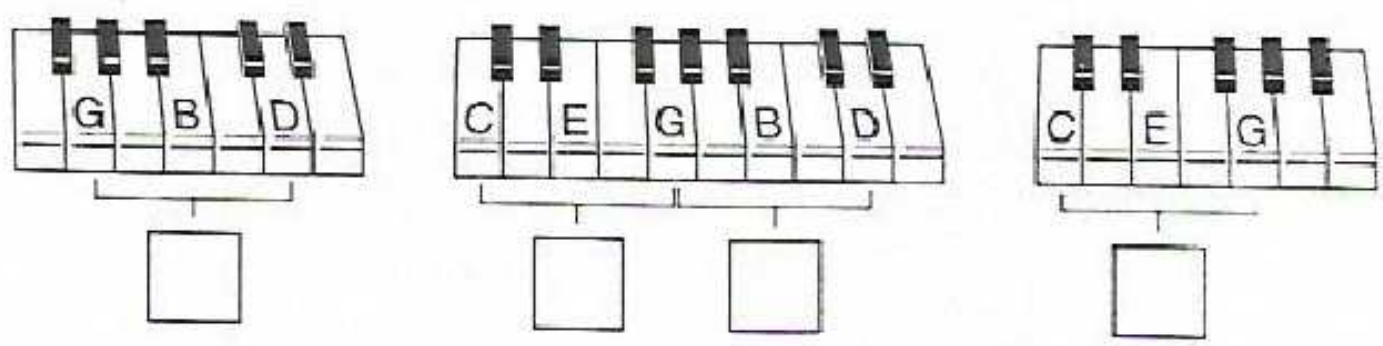
   Write the letter name of each root in the blank under the chord.



   Play each chord in the correct place on the keyboard. Use fingers 1-3-5 in the right hand or 5-3-1 in the left hand.

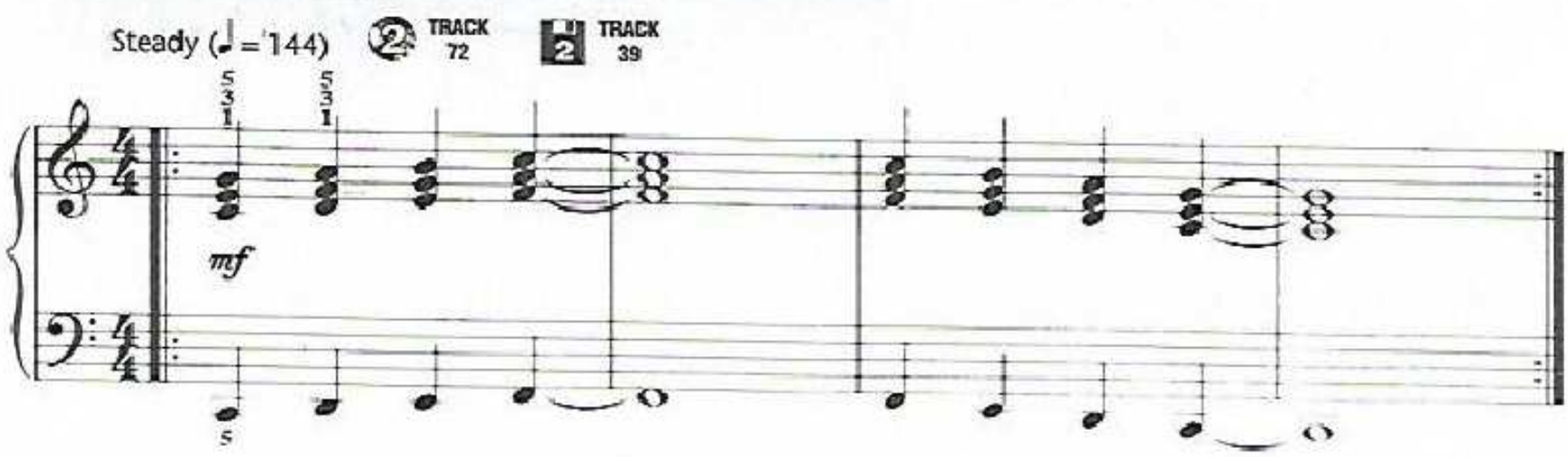
2. The three notes of a triad **(root-third-fifth)** are tones **1**, 3, and 5 of its five-finger pattern.

   Name each triad on the keyboard by writing its chord symbol (letter name) in the box.



Quick-Lick

Parallel chord patterns such as these are often used in popular music. Play the following Quick-Lick using fingers 1-3-5 for each chord in the right hand.



Mystic Mood

Fred Kern and
Brenda Dillon

Slowly (♩ = 88)

mp

5

9

mf

p

Accompaniment (Student plays one octave higher than written.)

TRACKS 73/74

TRACK 40

Slowly (♩ = 88)

p

5

9

mp

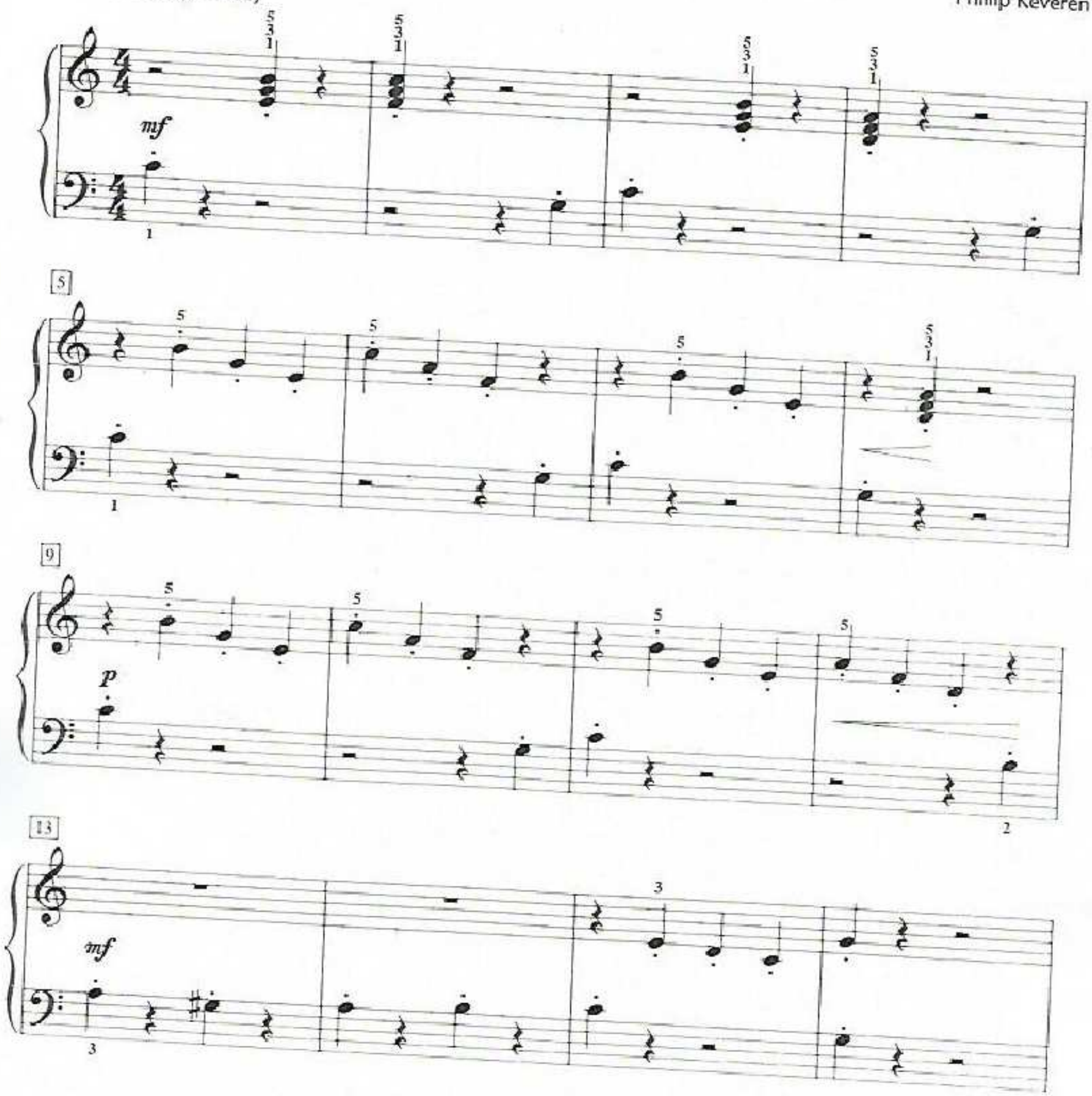
pp

Rush Hour

TRACKS 75/76 TRACK 41

Hectic (♩ = 100)

Phillip Keveren



17

f *mp*

21

f *p* *mf* *rit.*

25

mf *a tempo*

30

f

Theme from "The New World" Symphony

Second Movement Theme (Largo)

Antonín Dvorák
(1841-1904)
Arranged by Mona Rejino

Slowly (♩ = 80)

p

5

9

mf

Accompaniment (Student plays one octave higher than written.)

TRACKS 77/78 TRACK 42

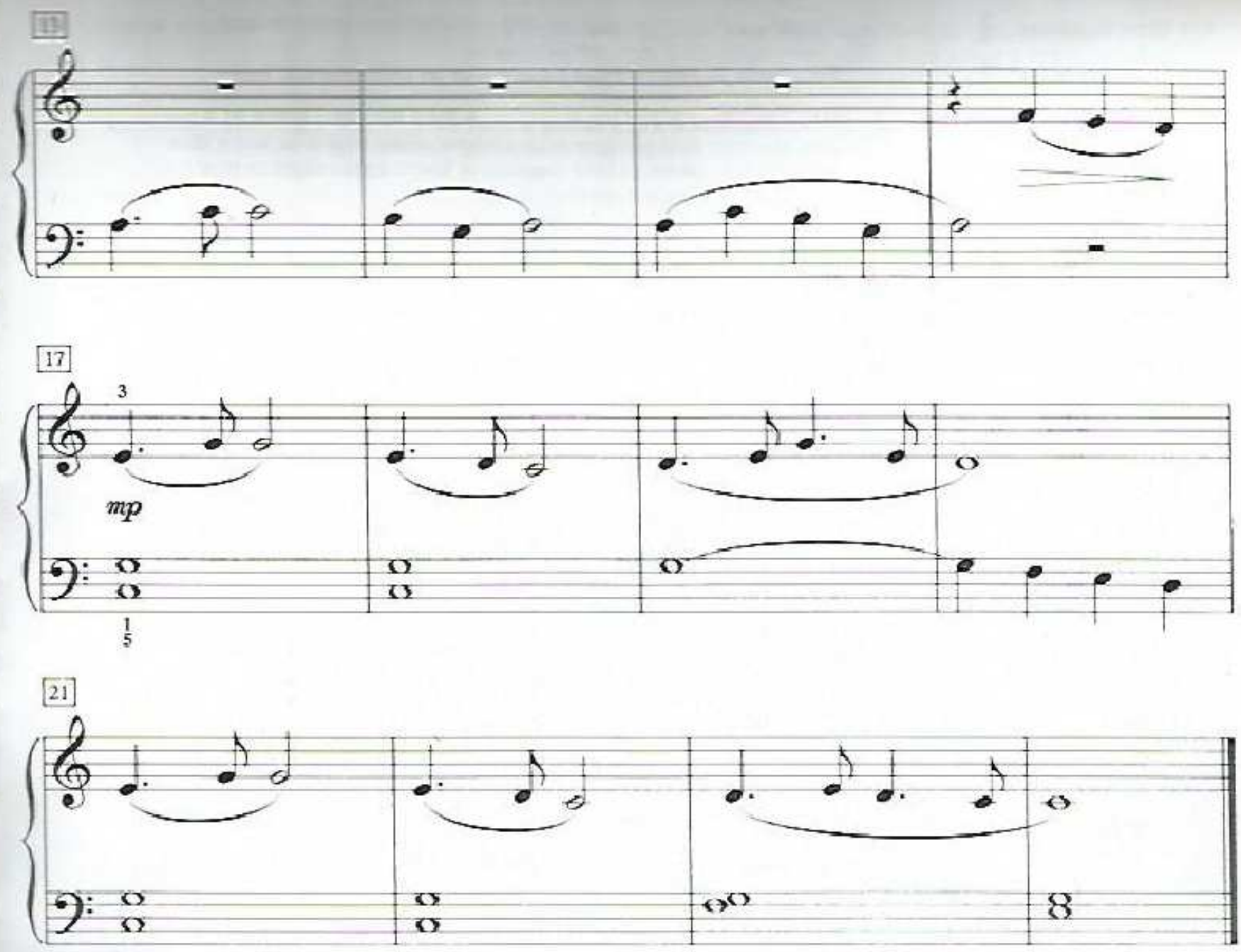
Slowly (♩ = 80)

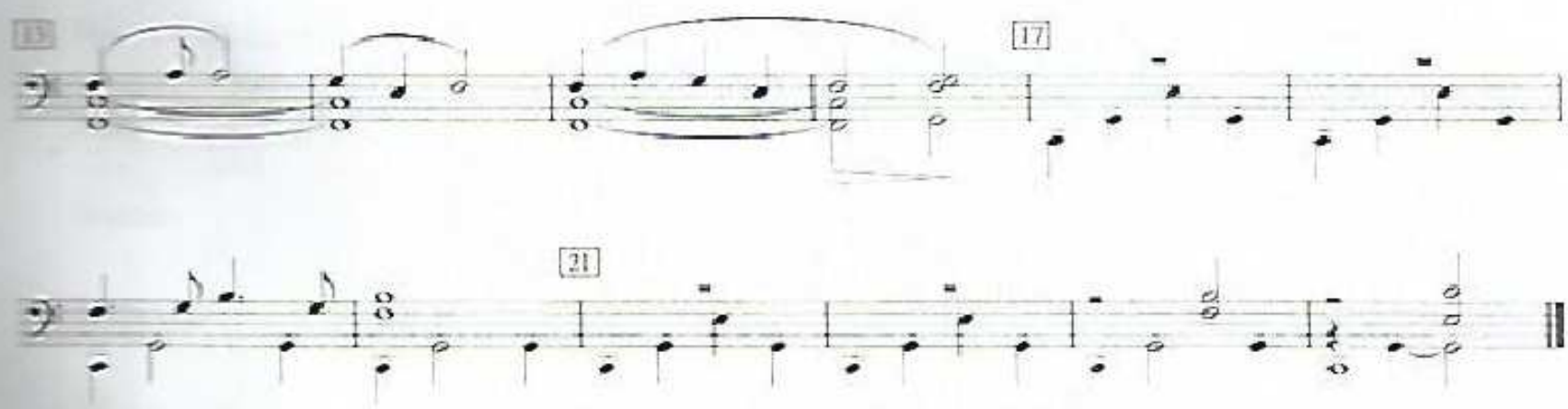
pp With pedal

5

9

mp


13
17
3
mp
1
5
21


13
17
21

3/4 Time Signature $\frac{3}{4}$	Three beats fill every measure and a quarter note gets one beat.
4/4 Time Signature $\frac{4}{4}$	Four beats fill every measure and a quarter note gets one beat.
8va/8vb/Loco	When the sign *8va* appears over or under a note or a group of notes, play the note or notes one octave (eight notes) higher or lower than written. *8vb* means to play one octave lower. *Loco* means to play the notes where they are written.
15ma	When the sign *15ma* appears over or under a note or group of notes, play the notes two octaves higher or lower than written.
A tempo	*A tempo* means to return to the original speed.
Accent	An **Accent** over or under a note means to play that note louder.
Allegro	**Allegro** means a quick, lively tempo.
Andante	**Andante** means a relaxed, walking tempo.
Andantino	**Andantino** is a slightly faster tempo than **Andante**.
Bass Clef 𝄢	The notes written in the **Bass Clef** are usually played with the **left hand**.
Crescendo	*Crescendo* means to play gradually louder.
Da Capo al Fine	**D.C. (Da Capo) al Fine** means to return to the beginning and play to the **Fine** sign.
Damper Pedal	The **Damper Pedal** releases the dampers from the strings, causing the sound to vibrate longer. Press the pedal down with your right foot, keeping your heel on the floor.
Decrescendo	*Decrescendo* means to play gradually softer.
Dotted Half Note 𝅗𝅥.	A **Dotted Half Note** fills the time of three quarter notes.
Dotted-Quarter/Eighth Note ♩. ♪	A **Dotted-Quarter/Eighth Note** pattern fills the same time as two quarter notes or four eighth notes.
Dynamic Shading	**Dynamic Shading** is created by gradually changing from soft to loud or loud to soft.
Eighth Notes ♫	Two **Eighth Notes** fill the time of one quarter note.
Fermata 𝄐	A **Fermata** means to hold a note longer than its rhythmic value.
Flat ♭	A **Flat** sign before a note means to play the next key to the left, whether black or white. When a **flat** appears before a note, it remains **flat** for the entire measure.
Forte *f*	**Forte** means to play loudly.
Fortissimo *ff*	**Fortissimo** means to play very loudly.
Grand Staff	The **Bass Staff** and the **Treble Staff** together make the **Grand Staff**.
Half Note 𝅗𝅥	A **Half Note** fills the time of two quarter notes.
Half Rest 𝄼	A **Half Rest** fills the time of two quarter rests.
Harmonic Intervals	**Harmonic Intervals** are notes played together to make harmony.
Interval	An **Interval** is the distance from one note to another.
Interval of a 4th	A **4th** skips two keys on the piano, skips two fingers, and skips two letters. On the staff, a **4th** skips two notes from either a line to a space or a space to a line.

Interval of a 5th	On the piano, a 5th skips three keys, skips three fingers, and skips three letters. On the staff, a 5th skips three notes from either a line to a line or a space to a space.
Interval of a 6th	On the piano. A **6th** skips four keys and four letters. On the staff, a **6th** skips four notes from either a line to a space or a space to a line.
Legato	*Legato* indicates smooth and connected playing with no break in the sound.
Lines and Spaces	Notes are written on **Lines** and in **Spaces**.
Measures	Bar lines group beats into **Measures**.
Melodic Intervals	**Melodic Intervals** are notes played consecutively to make a melody.
Mezzo Forte *mf*	**Mezzo Forte** means to play medium loud.
Mezzo Piano *mp*	**Mezzo Piano** means to play medium soft.
Natural ♮	A **Natural** sign cancels a sharp or flat. Play the natural (white) key.
Notes	**Notes** are symbols for sounds. They indicate how long sounds last.
Phrase	A **Phrase** is a musical clause or sentence. Slurs often divide music into phrases.
Piano *p*	**Piano** means to play softly.
Pianissimo *pp*	**Pianissimo** means to play very softly.
Quarter Note ♩	A **Quarter Note** lasts for one pulse (beat).
Quarter Rest 𝄽	A **Quarter Rest** lasts for one pulse (beat).
Repeat Sign :‖	A **Repeat Sign** means play the piece, or sections of the piece, again.
Rests	**Rests** are symbols for silence.
Ritard	*Ritard* or *rit.* means to slow the tempo gradually.
Sharp ♯	A **Sharp** sign before a note means to play the next key to the right, whether black or white. When a **sharp** appears before a note, it remains **sharp** for the entire measure.
Skips (3rds)	On the piano, a **3rd** skips a key, skips a finger and skips a letter. On the staff a **3rd** skips a letter from either line to line or space to space.
Slur	A **Slur** is a curved line over or under a group of notes that means to play smoothly (*legato*).
Staccato	A dot over or under a note means to play the note **Staccato**, or detached.
Steps (2nds)	On the piano, a **2nd** moves from one key to the next. On the staff, a **2nd** moves from a line to a space or a space to a line.
Tie	A **Tie** is a curved line that connects two notes of the same pitch. Hold one sound for the combined value of both notes.
Treble Clef 𝄞	The notes written in the **Treble Clef** are usually played with the **right hand**.
Upbeat (Pick-up)	A note that comes before the first full measure is called an **Upbeat**.
Whole Note 𝅝	A **Whole Note** fills the time of four quarter notes.
Whole Rest 𝄻	A **Whole Rest** means to rest for an entire measure.