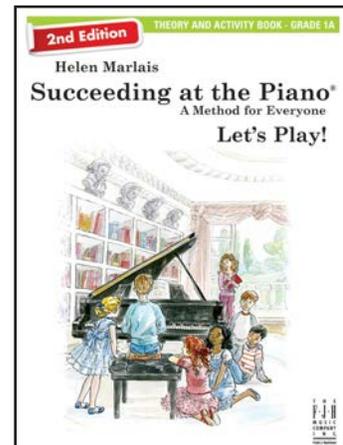
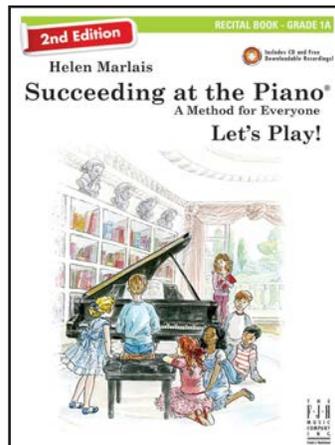
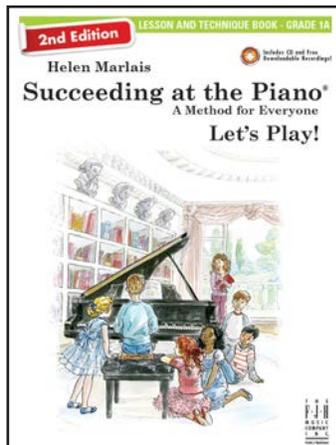
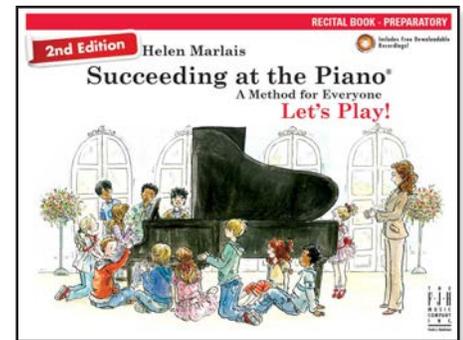
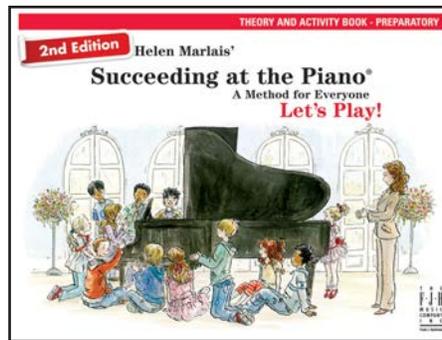
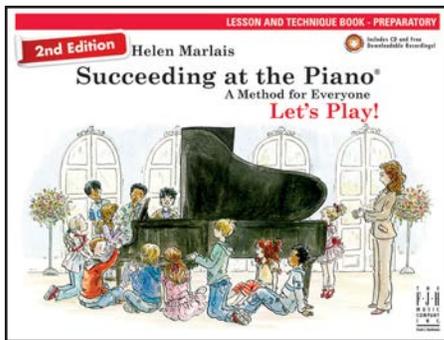


# Sampler Catalog of Succeeding at the Piano® & The All-In-One Approach

by Dr. Helen Marlais

Succeeding at the Piano (SATP) Sampler Catalog: Preparatory, 1A  
The All-In-One Approach to Succeeding at the Piano® (AIO) Sampler Catalog: 1B, 2A



**SATP**  
consists of levels:  
Prep, 1A, 1B, 2A,  
2B, 3, 4, 5

**AIO**  
consists of levels:  
Prep A and B, 1A and  
1B, 2A, 2B, 2C

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**T H E  
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M U S I C  
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I N C .**

Frank J. Hackinson

# Sitting at the Piano

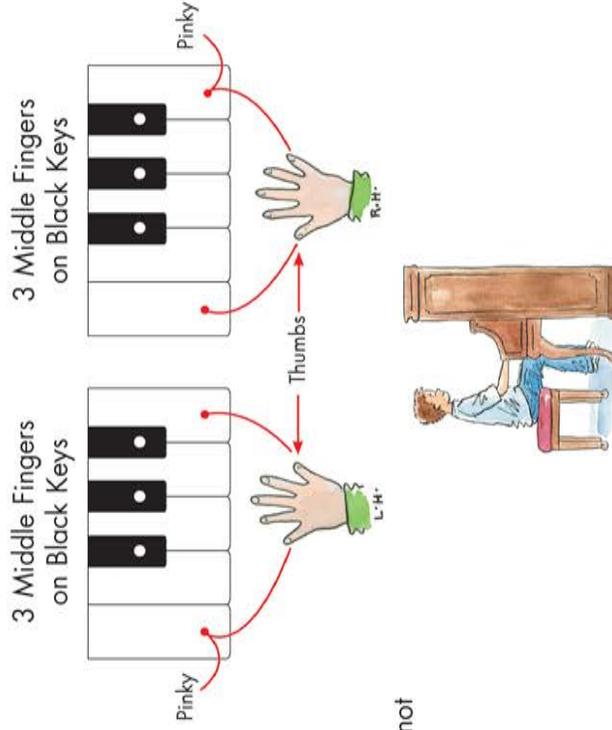


## 1. ON THE BENCH

- With your hands in your lap, sit comfortably on the bench in the middle of the piano.
- Imagine a daisy growing through your spine and out the top of your head. Sit tall.
- Relax your shoulders and breathe easily.
- Use a stool under your feet if you can't reach the floor.

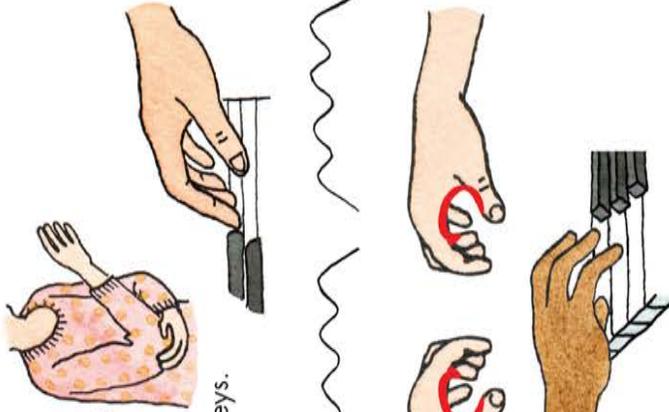
## 2. DISTANCE AND HEIGHT

- Place your hands over the white and black keys.
- The tip of your elbow should be at the same level as the TOP of the WHITE keys.
- Place a book on the bench to raise you up if you need it.
- Can you swing your arms gently from side to side? Notice your elbows will be slightly in **front** of your sides—not by your sides.
- Your forearms should be parallel with the floor.



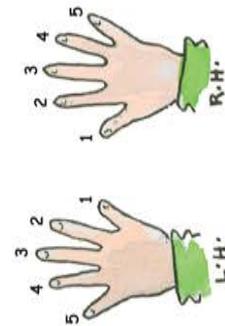
### 3. PERFECT PIANO HANDS

- Place your L.H. (left hand) on your right elbow. Notice the round shape. Notice the space between your fingers.
- Keeping the same shape, place your L.H. over the white keys. Then place your R.H. (right hand) on the white keys.
- Notice your 8 knuckles. They look like 8 small hills.
- Notice the letter "C" in your L.H. Then notice the letter "C" in your R.H. This is a natural hand position.
- Do your 5th fingers look like this? →
- Close the fallboard. Tap your "Perfect Piano Hands" solidly 5 times.



### 4. FINGER NUMBERS

Every finger has a number.



Tap your fingertips together lightly 3 times:

- finger 1's together
- finger 2's together
- finger 3's together
- finger 4's together
- finger 5's together

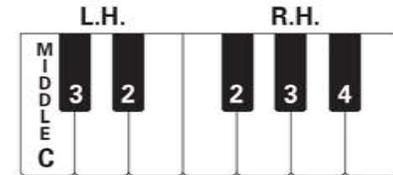
With your R.H. wiggle:

- finger 1
- finger 4
- finger 5
- fingers 2 and 3 together

Now do the same with your L.H.

**Practice steps:**

- Each ♩ gets \_\_\_\_ beat.
- Tap and count aloud. Then tap and say the words.
- Look at the music and not at your hands.



## Popping Popcorn

Lift your hands off the keys, wrists *first*, and place them in your lap.

R.H. 2	3	2	2	3	2	2	3	2	3	4	3	2
Pop - ping	pop - corn,	hop - ping	pop - corn,	let's	all	have	some	snow - white	pop - corn!			
L.H. 3		3		3								



• Did you play with a steady beat?  
If so, great!

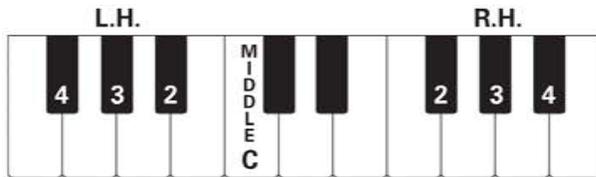
DUET PART: (student plays as written)

R.H.	2	3	1	2	3	1	2	3	1	2	3
L.H.	$\frac{2}{p}$	.	.	.	.	.	.	.	.	5	.

# Melody

A **melody** is a string of notes that make a tune.  
Melody is what we sing or hum!

Do you have a favorite melody?



## Melodies

R.H. 4 3 4 3 4 3 2

I like play - ing mel - o - dies,

glid - ing on the black keys.

L.H. 3 2 3 2 3 4

- Check for strong fingers (no dents!)
- Release your wrists



**repeat sign**  
(Play the piece again.)

DUET PART: (student plays 1 octave higher)

R.H.

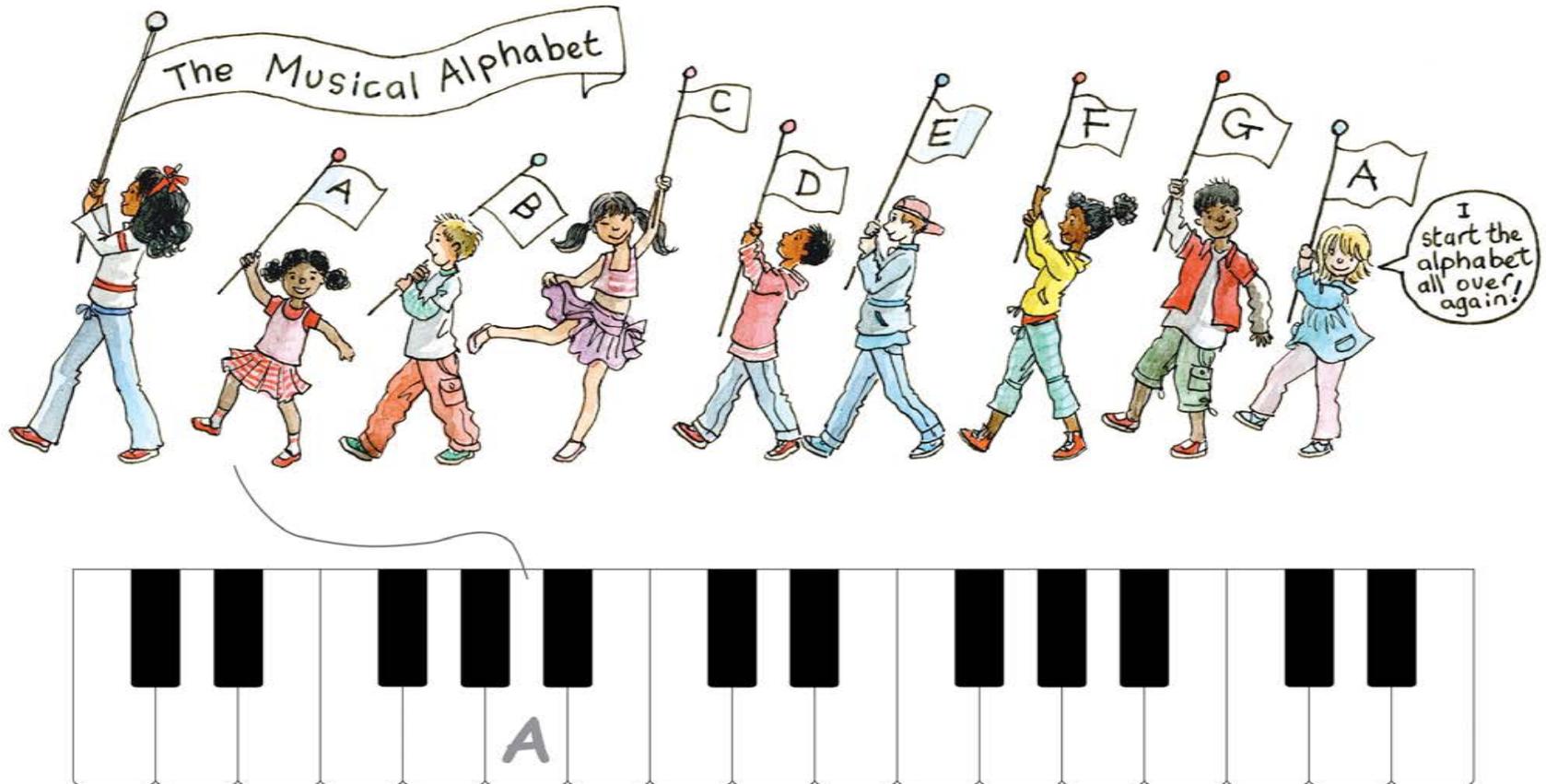
L.H.

## UNIT 4

Lesson p. 18

# The White Keys

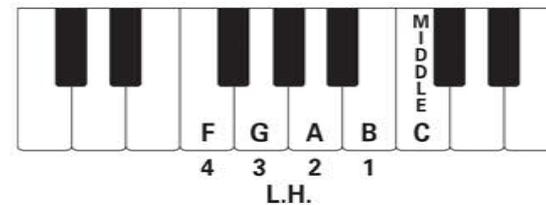
- Starting with A, write the letter names on the keys below.
- Then draw lines from the students to the corresponding keys. One has been done for you.



- Can you play and say the letter names FORWARDS? BACKWARDS?

**Practice steps:**

- How many measures are in the piece? \_\_\_\_\_
- Tap and count aloud.
- Tap and say the finger numbers.
- Tap and say the letter names.
- Point to each note and say the words.



## The Wishing Well

*p* I threw coins in - to the well; what I wished I'll nev - er tell!

L.H. 3 2 1 2 3 4 3 3 2 1 2 3

G A B A G F G G A B A G G G



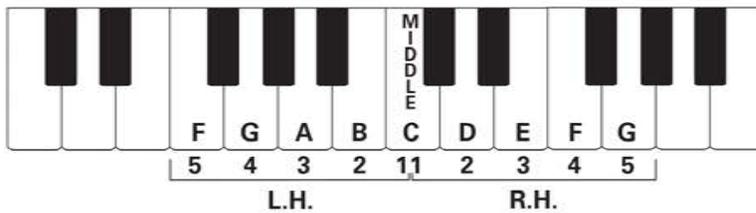
- Did you keep your eyes on the music when you played? If so, great!

DUET PART: (student plays as written)

R.H.

L.H. *pp*

## Middle C Position



### Practice steps:

- Find and circle the repeated notes.
- Keep your eyes on the music and not on your hands.

## Yellow Spaceship

• Check for your 8 hills.

**R.H. 1**  
*f*  
 In my yel - low space - ship, I zoom through the dark blue sky;

Here I watch the plan - ets and com - ets that go rush - ing by.

**L.H. 1**  
*p*

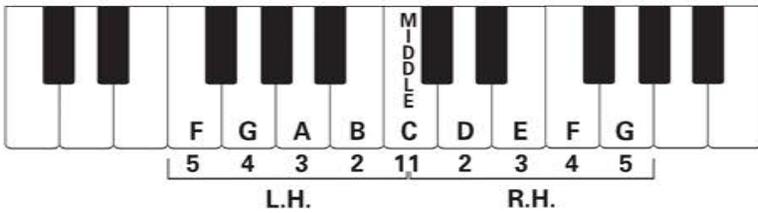
Move up to the next "C" on the repeat.

DUET PART: (student plays 1 octave higher)

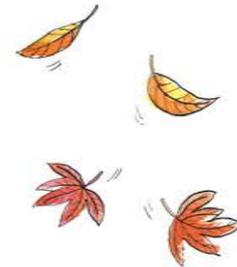
The **time signature** at the beginning of a piece tells you the number of beats in each measure.

**4** The upper 4 means there are 4 beats in every measure.

**4** The bottom 4 means a ♩ gets one beat.



Theory p. 16 • Recital p. 11



**Practice step:**

- Circle the time signature below.

**The Tree House**

R.H. 1

**4/4**    C    C    C    D    D    D    E    F    G

We    built    a    house    in    the    big - gest    tree.

1 - 2    3    4    1 - 2    3    4

*f*

We    like    to    sit    and    just    be    free!

C    C    C    B    A    B    B    C

L.H. 1

DUET PART: (student plays as written)

R.H.    5

L.H.    1 2 4 4 4 4 5

*mf legato*

**Note to Teachers:** It's time to start using metric counting (1 2 3 4) instead of unit counting (1 1 1 1).

## Middle C and Treble G

Middle C      Treble G      Guide Note G

MIDDLE C      X      X      X      G

1      5

The **Treble Clef** has another name – **G Clef**, because it shows where Treble G is on the staff.



## A Rainbow

**Brightly**

1      5

*f* Look - ing out my win - dow, I can see a rain - bow,  
Arch - ing oh so grace - ful - ly a - cross the sky.



- Did you play brightly?
- Can you sing this song?

DUET PART: (student plays 1 octave higher)

R.H.      L.H. *mf*      5 with pedal

# Middle C and Bass F

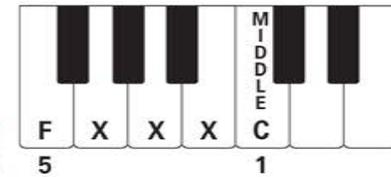
Middle C Bass F

Guide Note F

The **Bass Clef** has another name — **F Clef**, because it shows where Bass F is on the staff.



Theory p. 20, 21 • Recital p. 14



## Moonlight

**Check!**  
Natural "C" shape!

*Peacefully*

Look - ing out my win - dow, I can see the moon glow,

*p* 1 5

5 Gen - tly giv - ing light to all the world be - low.

DUET PART: (student plays 1 octave higher)

R.H. 5

L.H. *pp* 5 with pedal



## “Drip-Drop-Roll”

(arm weight and flexible wrists)



Papa Haydn

### Drip

- Lift your arms and let your fingers hang down. Pretend water can **drip** through your fingertips to your thighs.



### Drop

- Let your arms **drop** to your thighs. Can you feel the weight of your arms drop? This is arm weight.



### Roll

- **Roll** your wrists forward onto your fingertips, and lift your wrists and forearms.

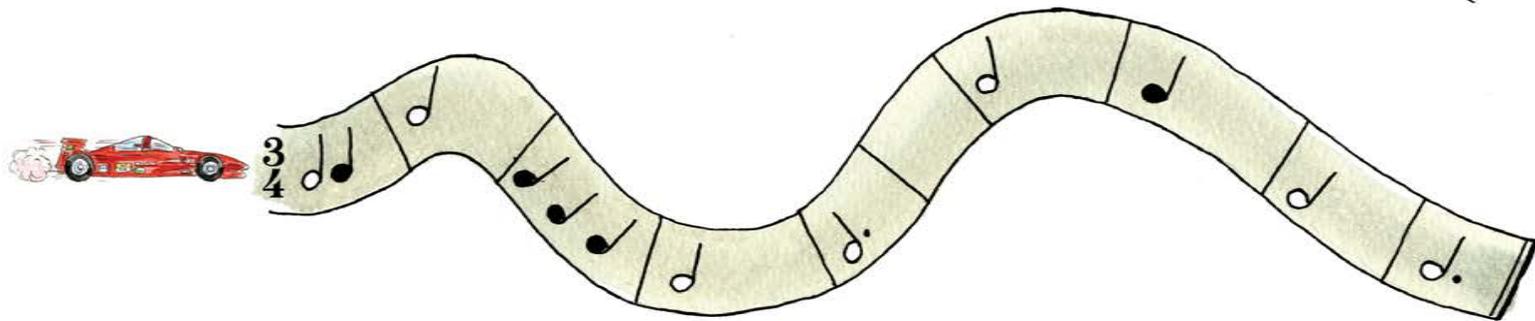
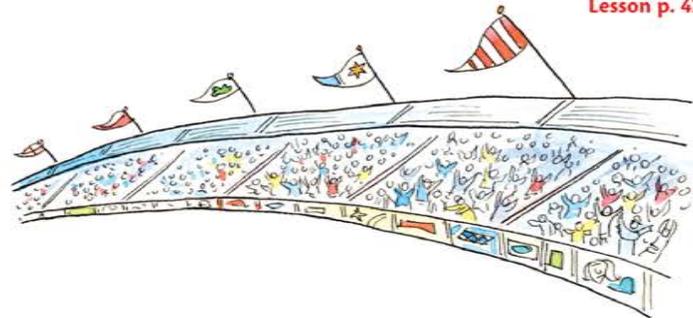


**Note to Teachers:** Using finger 3, have students play any key of their choice. When they drop their arm using a little weight, they make a quiet sound. Using more arm weight, they get a louder sound. Have them experiment with the sound and the technique. Remind students to notice the natural “C” shape between fingers 1 and 2.

# Race Car Math

Lesson p. 42

- How long will it take you to complete the track?  
Time yourself! \_\_\_\_\_ Minutes \_\_\_\_\_ Seconds
- On the racetrack below, add notes to complete each measure.  
Make sure every measure adds up to 3 beats.
- Then, clap and count the *Race Car* rhythm aloud!



- Cross out the measures that have TOO MANY beats.



- Circle the correct time signatures.

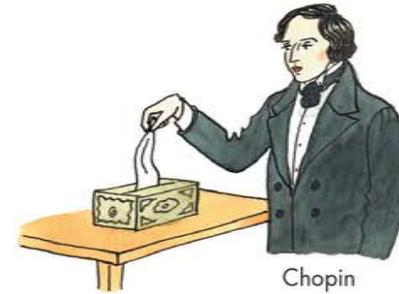


## UNIT 8



# The Tissue Box

- When playing each note below, imagine pulling tissue from a tissue box when you lift off, out of the key.
- Your teacher will press the pedal while you play.
- Use this touch release for a special sound effect—when you want to play quietly and lightly.



Chopin



*Frédéric Chopin (1810-1849) is one of the most famous composers of all time. He grew up in Poland, but spent most of his life in Paris, France. He wrote mostly piano music and was a pianist and teacher as well.*



2		2	
	listen!		listen!

5		
	listen!	listen!
	2	2



- Can you tell your teacher about the sound you make?



# Winter Breeze

## Practice steps:

- Tap the rhythm and count aloud.
- Find and circle the B's in the bass staff.
- Play with your wrist and arm level with each other.

Moderately slow

4 1

*p* Win - ter breeze in the trees, I can hear you blow - ing.

5 2 5

5 1

*f* Win - ter breeze, if you please, let it soon be snow - ing!

5

DUET PART: (student plays 1 octave higher)

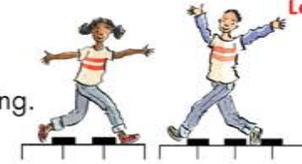
R.H.

L.H. *pp* <sub>2</sub> with pedal

*mf*

# More Skips

Lesson p. 54



1. Fill in the missing answers below. The first one has been done for you. Finish the fingering. Then find and play the notes on the piano.

1 3

skip up  
C E

4

\_\_\_\_\_

\_\_\_\_\_

3

\_\_\_\_\_

\_\_\_\_\_

2

\_\_\_\_\_

\_\_\_\_\_

1

\_\_\_\_\_

\_\_\_\_\_

2. Time to Compose:



- Make up a piece using only skips and repeated notes. Call it *Skipping*, *Jumping*, or *Hopping*.



3. Clap the rhythm you hear your teacher clap. Then circle it.

1. or

2.

4.

Skips are also called 3rds. Count each 3rd like this:

**Note Challenge:**

Play Middle C. Go down a skip. Then go up a step. Lastly, go down a 3rd. What's the letter name of the key you land on? \_\_\_\_\_

# Steps and Skips

Master composer Papa Haydn knew that students all around the world love music. Show him how well you can read.

- Write the answers below.

Ex:

skip up  
E G



1.

\_\_\_\_\_

\_\_\_\_\_

2.

\_\_\_\_\_

\_\_\_\_\_

3.

\_\_\_\_\_

\_\_\_\_\_

4.

\_\_\_\_\_

\_\_\_\_\_

5.

\_\_\_\_\_

\_\_\_\_\_

6.

\_\_\_\_\_

\_\_\_\_\_

7.

\_\_\_\_\_

\_\_\_\_\_

8.

\_\_\_\_\_

\_\_\_\_\_

9.

\_\_\_\_\_

\_\_\_\_\_

- Close your eyes.
- Listen to your teacher play steps and skips.
- Can you hear the difference?



## UNIT 12

Lesson p. 63



### Practice steps:

- Find and circle the 4 octaves.
- What is the letter name of the note that begins the piece? \_\_\_\_\_.

## Lofty Mountains

Steadily (3) on \_\_\_\_\_

*f* In a mead - ow way up high, we can go ex - plor - ing!

*p* Loft - y moun - tains in the sky, it is nev - er bor - ing!

DUET PART: (student plays 1 octave higher)

R.H. *mf* *pp* *mf*

L.H. *mf*

**Practice steps:**

- Circle the skips.
- Write "S" when you see a slur, and "T" when you see a tie.
- Tap and count aloud.



TRACK 11

## Mozart and His Sister

Moderato

1

*mf* Mo - zart and his sis - ter

5

trav - eled far and wide.

DUET PART: (student plays 1 octave higher)

R.H.

L.H. *mp* 2

5

Mozart's sister, Nannerl, was five years older than Wolfgang and was a talented musician.



9

4

*f* When they played for the kings and queens, their

1

13

pa - pa would beam with pride.

move L.H.

5



- Roll off the keys, wrist first, at the end of every slur. If the sound you make is quiet, you are playing musically!

9

*mf*

13

1

**Time to Compose:**



- Make up a melody in the R.H. and write it on the staff. Use these notes.
- Draw a slur from the 1st note to the last note.
- Add a story about the picture:

---



---

(my story)



**Parrot Play:**

- Listen to your teacher play slurs or ties.
- Repeat the same patterns.
- Write "S" for slur, and "T" for tie.

**Practice steps:**

- Tap and count aloud.
- Plan the slurs.



# On My Bike

Zippering along

4

*mf* Tak - ing a ride on my bike,

5

Be - ing out - side's what I like.

9

3 1 4 2

*p* Down the hills, up the hills, getting louder whis - tling a tune,

13

*mf* When I bike ride in the af - ter - noon.

DUET PART: (student plays 1 octave higher)



- Did you hear the slurs?
- Can you memorize this piece?

R.H. 2 5

L.H. *mp* 2

9 13 3

*pp* *mp*

FJH2270



**Practice steps:**

- Tap and count aloud.
- Where do you see the following pattern?  $\frac{4}{4}$  ♩ ♩ ♩ |

**TRACK 14**

**To the Zoo**

\* Notice your 8 hills.

**With energy**

*mf* It's al - ways fun to see ti - gers and chim - pan - zees.

There's lots to do when we go to the zoo.

Rep - tiles, ze - bras, al - li - ga - tors, and a kan - ga - roo!

*mp* getting louder *f*

*mf* It's great to be with you, here at the zoo!

Musical notation includes piano and bass staves with lyrics, slurs, and dynamic markings. Measure numbers 5, 9, and 13 are indicated in boxes.

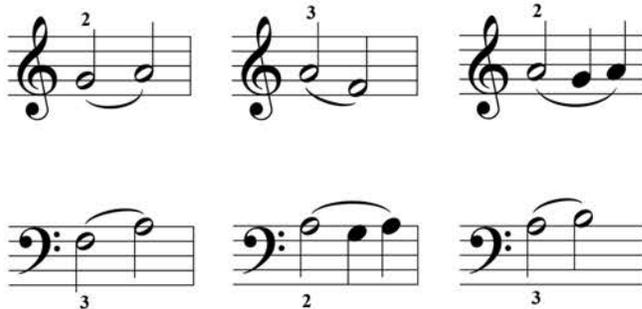
- Were the notes in the slurs *legato*?
- Did you count the ♩?

# Ear Training



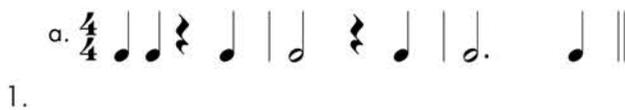
## Parrot Play:

- Your teacher will play patterns with A's in them.
- Can you sing them? Can you play them?



## Follow the Leader:

- Point to the rhythm you hear your teacher tap, a or b.
- Then tap it back, counting aloud!
- Circle the measures that are exactly the same.



## Time to Compose:

- Make up a piece using the A above Treble G in the Treble staff.
- Use 2nds and 3rds.
- Choose one of these students to write about.



Your choice: \_\_\_\_\_

# The “Woodpecker” Touch Release

## Practice steps:

- Like a woodpecker pecking a tree, tap the key with your hand. After playing it, the finger and hand instantly return to their beginning position.
- The wrist stays level with the forearm.



## The Woodpecker

Check! Every finger should rest on a white key. See your “C” shape.



Steadily

1

*mf*

Steadily again

*mf*

finger? \_\_\_



- Did you play on the outside tip of your thumbnail?
- Tell your teacher about the *staccato* sound.

**Note to Teachers:** Although *staccato* is a sudden movement, watch so that students don't force or stiffen their wrists or fingers.



A theme is an important melody. In 1796, the composer Franz Joseph Haydn wrote this piece for solo trumpet and orchestra for a friend, and it was first performed in 1800 at the Imperial Court Theater in Vienna, Austria. This piece is a trumpet concerto.



## Melody by Haydn

Franz Joseph Haydn (1732-1809)

Joyfully

mf p

3 2 1 3

mp getting louder

1

mf

3

DUET PART: (student plays 1 octave higher)

L.H. mp pp p mp

5 9

# UNIT 6

## Intervals

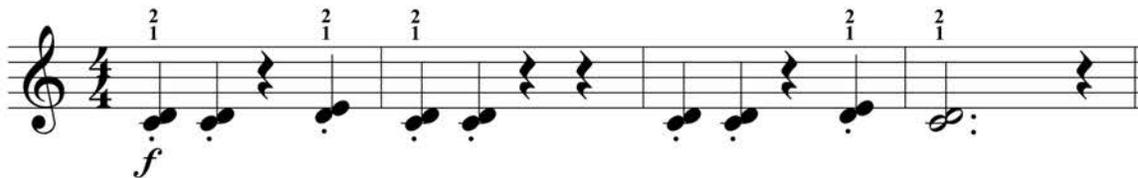
• An interval is the distance between any two keys on the piano.



### Hopping 2nds

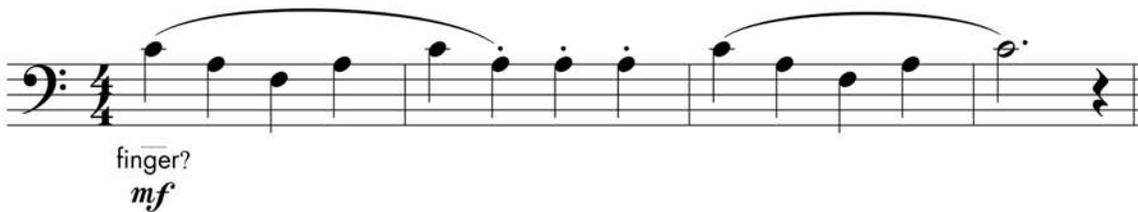
#### Practice steps:

- Plan the 2nds.
- Plan the sound.
- Play with your wrist level with your forearm.



### Determined 3rds

- Plan the 3rds.
- Plan *legato* and *staccato*.
- Play on the side tip of your thumb.



**Interval of a 4th**

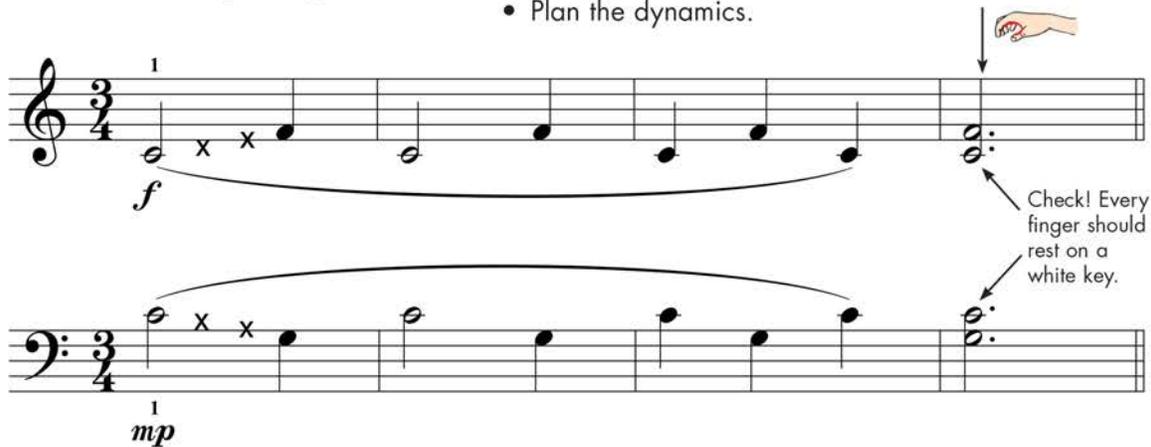
line to space with 2 notes skipped      space to line with 2 notes skipped

Your teacher will play some intervals.

- Can you sing the intervals?
- Can you play them back?

### Surprising 4ths

- Plan the 4ths.
- Plan the dynamics.



**Practice steps:**

- Point to the notes and count aloud.
- Circle the 4ths and then play them.



# Evening Mist

**Mysteriously**

1

*mp* The sky grows dark, *mp* eve - ning is here;

2 *p*  $\frac{1}{4}$  *p*

5

4 Watch as the mist comes so near. *f* Shad - ows

11

*p* fad - ing, soft - ly the mist ap - pears. *getting softer* *8va*

1

DUET PART: (student plays 1 octave higher)

R.H.

L.H. *pp* *with pedal*

11

*mp* *pp*  $\frac{1}{5}$  *8va*

# Reviewing Notes and Intervals

- Fill in the missing answers below. The first one is done for you.
- Finish the fingering.
- Then play the intervals on the piano.

4th  
C F

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Write a 4th down.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Write a 4th up.

\_\_\_\_\_



### Time to Compose:



- Make up a piece using *only* 4ths.
- Will it be in  $\frac{3}{4}$  or  $\frac{4}{4}$  time?
- Will they be *staccato* or *legato* patterns?
- Your title: \_\_\_\_\_  
Some ideas: *Foghorn at Night, Asian Market.*

### Simon Says:

- Play Guide Note Treble G.
- Go down a 4th.
- Now go up a 2nd.
- Now go down a 4th.
- Circle the note you landed on.

**A B C D E F G**

### Ear Training:



- Close your eyes and listen to your teacher play two patterns. Circle the correct interval.

Which one is a 2nd?

\_\_\_\_\_ or \_\_\_\_\_

Which one is a 3rd?

\_\_\_\_\_ or \_\_\_\_\_

Which one is a 4th?

\_\_\_\_\_ or \_\_\_\_\_



**Practice steps:**

- Notice that your left hand plays in the Treble staff.
- Sit between Treble C and Treble G.



TRACK 44, 45, 46

**What Is It?**

With motion

1 *mf* What is fly - ing all a - round, does - n't e - ven make a sound?

5 Nev - er seems to touch the ground: blink and you will miss him!

9 *mp* Wings that beat real - ly fast, *p* ti - ny thing whiz-zing past.

13 *f* Now be still, don't say a word; it's a hum-ming bird!

DUET PART: (student plays as written)

1 5 R.H. 2

L.H. *mp* 2

9 *p*

13 5 *mf*



# We Love Notes!



## 1. MATCHING GUIDE NOTES

- Draw a line from each guide note to its correct name.

Bass F  
 Middle C (L.H.)  
 Treble G  
 Treble C  
 Bass C  
 High G  
 Middle C (R.H.)

## 2. INTERVALS

- Draw a note **up** from each guide note. Then name the notes.

Up a 2nd                      Up a 3rd                      Up a 3rd                      Up a 4th

Ex:

- Draw a note **down** from each guide note. Then name the notes.

Down a 3rd                      Down a 5th                      Down a 4th                      Down a 2nd

## 3. TREBLE STAFF NOTES

- Name the notes. Then play them.

Treble C Position:



FACE:

These notes are 2nds 3rds apart. (circle one)

These notes are 2nds 3rds apart. (circle one)

## 4. ARTICULATIONS

- Are these notes *staccato* or *legato*?

Now play them!

Check the box when you are done.

**Practice step:**

- Circle the only flat in the piece.

*Frédéric Chopin (1810-1849) is one of the most famous composers of all time. He grew up in Poland, but spent most of his life in Paris, France. He wrote mostly piano music and was a pianist and teacher as well.*



## Melody by Chopin

(Frédéric Chopin)

CD 23, 24, 25 • MIDI 8

Gently

*mp* He was a fine com - pos - er!

4

5

One of the ver - y best. *mf* He wrote such pret - ty

DUET PART: (student plays 1 octave higher)

R.H. *p*

L.H. *p*

5

*mp*



10

mel - o - dies; He loved pi - a - no mu - sic.

move L.H. ②

• Can you sing the theme\*? \_\_\_\_\_  
yes

Place a 😊 on the line when you can!



10

\* a theme is an important melody.

# UNIT 7

## Upbeat

Some pieces begin on another beat besides beat 1.  
An *upbeat* is a note that comes before the first full measure.



### Practice step:

- Find and circle the upbeat in this piece.  
Notice that the 3 beats in the last measure plus the beat at the beginning equal 4!

### Be Upbeat!



**Happily**

*mf* Now keep your chin up, nev - er give up;

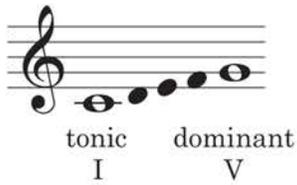
*f* show the world your smile. *mf* So show your best side

and the rest, will be up - beat and the best!

### Time to Compose:



- Make up your own piece using an upbeat. Call it "Hello!"

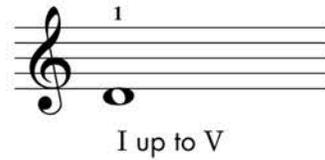
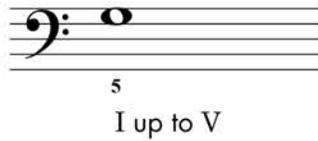
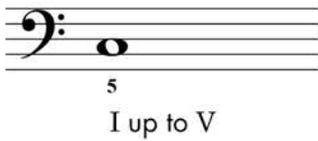


Tonic and dominant are two important notes.

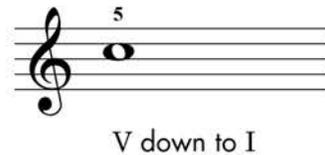
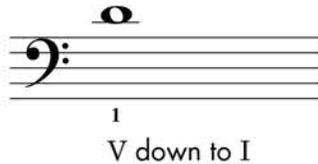


- The first note of the five-finger pattern is *always* called the **tonic**.
- The fifth note of the five-finger pattern is *always* called the **dominant**.
- The **tonic** and **dominant** are always a 5th apart.

- 1.**
- Write the dominant note in each example below.
  - Then play the examples.



- 2.**
- The dominant note wants to return to the tonic.
- Write the tonic note in each example.
  - Then play the examples.

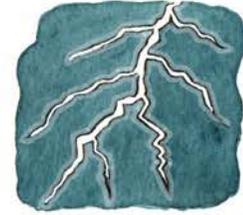


- 3.**
- Circle the examples that show I-V-I.



**Practice steps:**

- Play only the blocked chords.
- Then play the broken chords followed by the cross-overs.



CD 62, 63, 64 • MIDI 25

# The Thunderstorm

Fast and steady

5

*mp* 'Way off in the dis - tance the thun - der is growl - ing, and

1 *L.H. over 5*

1 5 broken chord 1

*mf* I see some light - ning bolts flash through the sky. *f* The *mp*

5 5 5

1 blocked chord

9

rain is ap - proach - ing, the wind it is howl - ing, and

5 *L.H. over 5*

1 2

13

*f* I'm so glad I am in - side! *Whew!*

5 *L.H. over*

1 2

DUET PART: (student plays 1 octave higher)

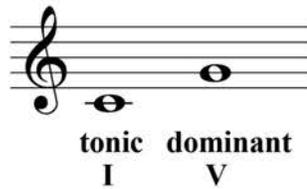
1 9 5 13

1. 2.

*p* *mp* *mf* 8<sup>va</sup>

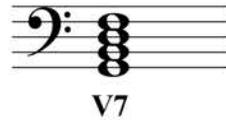
# The I and V7 Chords

As you know, tonic and dominant are two important notes.

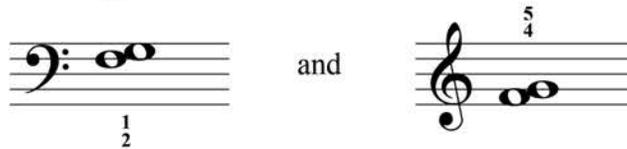


Mozart

Here is a dominant 7th chord:  
It's also called a **five-seven chord**.

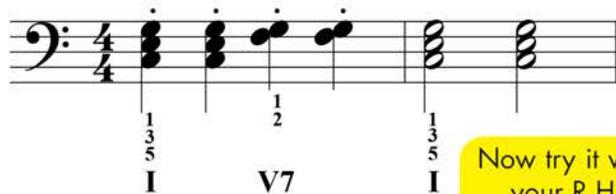


To make it easier to play,  
You'll see this in your music:



## Practice steps:

- Tap the rhythm.
- Practice this warm-up with your left hand:



Now try it with your R.H.



## See the Show

(F. Beyer – adapted)



**Boldly**

*f* Here we are, in the line, buy - ing tick - ets to - day!

We can't wait 'til it's time for this show on Broad - way!

1

5

I      V7

## UNIT 2

# The Phrase

- A **phrase** is a musical sentence. Hum the phrases below with your teacher. Notice where the music rises and falls, just like when we speak. Also notice where you can take a breath.
- A phrase mark  is a slur that shows a phrase. Finish drawing the two phrases shown with dotted lines.



## Melody by Mozart

from *Sonata in A Major, K.331*, 1st movement

Gracefully (♩ = ca. 116)



8

FJH2227

## UNIT 3

# Eighth Notes (8th notes)

In  $\frac{2}{4}$ ,  $\frac{3}{4}$ , and  $\frac{4}{4}$ , a  $\text{♩}$  = 1 beat. An  $\text{♪}$  = 1/2 beat.

- Two eighth notes equal a quarter note:  $\text{♪} \text{♪} = \text{♩}$

Think of an apple cut in half:  = 

- Two eighth notes are usually beamed together:  $\text{♪♪} = \text{♩}$

- Four eighth notes are usually beamed together:  $\text{♪♪♪♪} = \text{♩♩}$

## Counting Eighth Notes

- In the exercises below, write "+" for "and." The first measures have been done for you.
- Point to each note and count aloud, saying "1 + 2 +."
- Then step in rhythm while counting aloud. Each step equals one  $\text{♩}$  beat.
- Use a metronome.  $\text{♩} = 120$   
Your teacher will show you how.



Two beats in every measure.

$\frac{2}{4}$   $\text{♪} \text{♪} \text{♩} \text{♩}$  |  $\text{♪} \text{♪} \text{♩}$  |  $\text{♪} \text{♪} \text{♪} \text{♪}$  |  $\text{♪} \text{♪} \text{♩}$  ||  
1 + 2 +

$\frac{3}{4}$   $\text{♪} \text{♪} \text{♪}$  |  $\text{♪} \text{♪} \text{♪}$  |  $\text{♪} \text{♪} \text{♪}$  |  $\text{♪} \text{♪} \text{♪}$  ||  
1 + 2 + 3 +

$\frac{4}{4}$   $\text{♪} \text{♪} \text{♪} \text{♪}$  |  $\text{♪} \text{♪} \text{♪} \text{♪}$  |  $\text{♪} \text{♪} \text{♪} \text{♪}$  |  $\text{♪} \text{♪} \text{♪} \text{♪}$  ||  
1 + 2 + 3 + 4 +



Follow the Leader:



- Your teacher will clap a rhythm. Clap it back. Which one do you hear, a or b?

a.  $\frac{3}{4}$   $\text{♪} \text{♪} \text{♪}$  |  $\text{♪} \text{♪} \text{♪}$  ||      b.  $\frac{3}{4}$   $\text{♪} \text{♪} \text{♪}$  |  $\text{♪} \text{♪} \text{♪}$  ||

### Practice steps:

- Circle the 3 measures where you see a # followed by a ♯ in the L.H.
- Use "unit" practice (1 measure plus 1 downbeat) and repeat 3 times correctly.



TRACK 17, 18, 19

## The Wizard in the Tower

Mysteriously (♩ = ca. 120)

5

*mp* High in the tow - er, the wiz - ard is schem - ing and

*L.H. legato*

1 2

Detailed description: This block contains the first four measures of the piece. The music is in 3/4 time. The right hand (RH) starts with a triplet of eighth notes (G4, A4, B4) in the first measure, followed by a quarter note (B4) in the second measure, and then a series of quarter notes (A4, G4, F4, E4) in the third and fourth measures. The left hand (LH) plays a single half note in each measure: G3 in the first, B3 in the second, A3 in the third, and B3 in the fourth. The first measure has a '5' in a box above the RH staff. The first measure of the LH has a '1' below it, and the second measure has a '2' below it. The instruction 'L.H. legato' is written below the LH staff.

5

fur - tive - ly cast - ing his spell.

5 1 4

Detailed description: This block contains measures 5 through 8. The RH continues with quarter notes (D5, E5, F5, G5) in measures 5 and 6, followed by a half note (G5) in measure 7 and a quarter note (G5) in measure 8. The LH plays half notes: B3 in measure 5, A3 in measure 6, G3 in measure 7, and F3 in measure 8. The first measure of this block has a '5' in a box above the RH staff. The LH has '5', '1', and '4' below measures 7, 8, and 9 respectively.

9

*p* "A - la - ka - zu - ma, ka - tree - sa - pa - troo - ma, ka -

Detailed description: This block contains measures 9 through 12. The RH continues with quarter notes (G5, F5, E5, D5) in measures 9 and 10, followed by a half note (D5) in measure 11 and a quarter note (D5) in measure 12. The LH plays half notes: B3 in measure 9, A3 in measure 10, G3 in measure 11, and F3 in measure 12. The first measure of this block has a '9' in a box above the RH staff.

13

zee - ma, ka - zu - ma, ka - zel."

Detailed description: This block contains measures 13 through 16. The RH continues with quarter notes (D5, E5, F5, G5) in measures 13 and 14, followed by a half note (G5) in measure 15 and a quarter note (G5) in measure 16. The LH plays half notes: B3 in measure 13, A3 in measure 14, G3 in measure 15, and F3 in measure 16. The first measure of this block has a '13' in a box above the RH staff. A dynamic hairpin (crescendo) is shown above the RH staff in measure 15.

17 <sup>4</sup>  
*f* O - ver and o - ver he cries,

21  
 lift - ing his arms to the skies!

25  
*mp* "A - la - ka - zu - ma, ka - tree - sa - pa - troo - ma, ka -

29  
 zee - ma, ka - zu - ma, ka - zel." *p*

Roll off the keys, wrists first.

**Practice step:**

- Circle one half step and one whole step in measure 5.
- Where else do you see the same pattern of notes? \_\_\_\_\_



# The Big Bass Drum

**A**

With excitement!

*f* The high school band is march-ing up the street; the flutes and the pic-co-los

sound so sweet. The clar-i-nets are mel-low as they come, but

I just can't wait for the big bass drum! *mp* Now come the sax-o-phones,

march-ing in the sun; next are the trum-pets, they sound as one.

DUET PART: (student plays 1 octave higher)

R.H.

L.H. *mf*

13

Trom-bones and tu - bas are com-ing in - to view; *mf* fi - n'ly the bass drum

1 2 3

16

too! The high school band is march-ing up the street; the

5 2

*L.H. over*

19

flutes and the pic-co-los sound so sweet. The clar - i - nets are

4 5

22

mel-low as they come, but I just can't wait for the big bass drum!

2 4 5 1 2

- Did you play with excitement?
- What is the form? Fill in the box in m.16.

13 16 19 22

*mf*

1 2 3

# UNIT 6



Beethoven

## Major Five-Finger Patterns and the I and V<sup>7</sup> Chords

- Say the following “major five-finger pattern” three times in a row—you’ll remember it! Reminder: Tonic is the first note of a five-finger pattern.

Tonic **Whole** **Whole** **Half** **Whole**



C major:

Say and play: Tonic Whole Whole Half Whole I V<sup>7</sup> I



- The half step is between the third and the fourth notes of the major five-finger pattern.

G major:

Tonic \_\_\_\_\_  
Write answers.

D major:

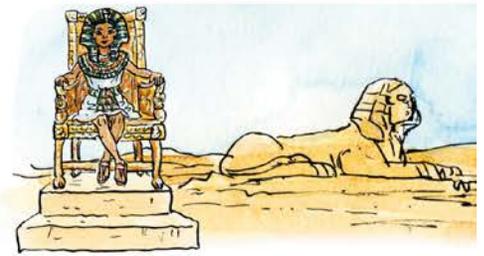
Tonic \_\_\_\_\_  
Write answers.

Place a ✓ under each day you practice five-finger patterns in C, G, and D major, hands separately, up and down, and then hands together, up and down. Play the I-V<sup>7</sup>-I chords after each five-finger pattern. MM = ♩ = 104, 112.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
hands separately	_____	_____	_____	_____	_____	_____	_____
hands together	_____	_____	_____	_____	_____	_____	_____

**Practice steps:**

- What major five-finger pattern will you play in this piece? Circle one: C G D
- Practice the I and V7 chords.
- Which hand has the melody in m.9-10? \_\_\_\_\_.



# King Tut

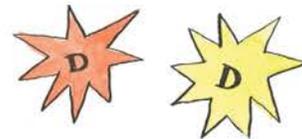
With majesty

Musical notation for the first system (measures 1-4). The treble clef contains the melody with a slur over measures 1-2 and 3-4. The bass clef contains chords. Measure 1 is marked with a circled '1' above the staff. Measure 3 is marked with a circled '5' above the staff. The lyrics are: *mf* 'Way down in an-cient E - gypt, there, man - y years a - go,

Musical notation for the second system (measures 5-8). The treble clef contains the melody with a slur over measures 5-6 and 7-8. The bass clef contains chords. Measure 5 is marked with a circled '5' above the staff. Measure 7 has a circled '3' above the staff, and measure 8 has a circled '2' above the staff. The lyrics are: Lived such a fa-mous king, whose name you real - ly ought to know!

**Technique Tip:**

- Find the F#'s with finger 3's. (Prepare your 3rd fingers **over** the black keys—don't reach for them!)
- Then find all the other keys in the D major five-finger pattern.



DUET PART: (student plays 1 octave higher)

Musical notation for the duet part, showing R.H. (Right Hand) and L.H. (Left Hand) staves. The R.H. part is in the bass clef and the L.H. part is in the treble clef. Both parts are in D major. The R.H. part has slurs and fingerings (3, 4, 3) over measures 1-2 and 3-4. The L.H. part has slurs and fingerings (3, 4, 3) over measures 1-2 and 3-4. Measure 5 is marked with a circled '5' above the staff.

# Ear Training



## Parrot Play:



Here are some ways to remember the sound of intervals.

- Listen to your teacher play the songs. Can you sing them together?

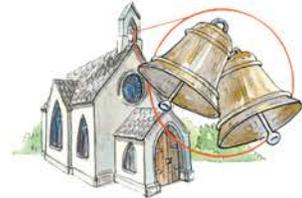
## Yankee Doodle



2nds and 3rds:

Yan-kee Doo-dle went to town, rid-ing on a po - ny.

## Here Comes the Bride



4ths:

Here comes the bride, all dressed in white!

## Baa, Baa, Black Sheep



5ths:

Baa, baa, black sheep, have you an - y wool?

- Now listen to some intervals. Without looking at the piano, tell your teacher which interval you hear. (Sing the melodies above to help you.)

**For teacher use:** Play a, then b. Ask which was a 2nd and which was a 3rd.

1a. 1b. 2a. 2b.

Then make up more patterns for your students, mixing up 2nds, 3rds, 4ths, or 5ths.