

MIW Basic Keyboard Skills Series

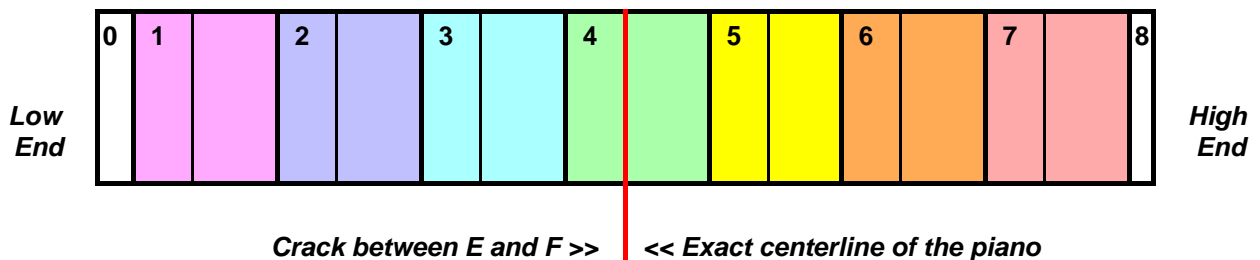
PK-01



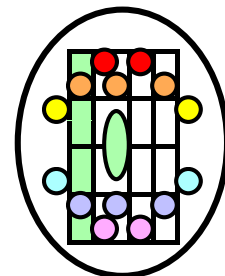
Teacher's Manual

1. Notes move left and right in sync with finger movements and visually identify which keys to play. 2. Notes are drawn to scale for both PITCH and RHYTHM.

Based on a Piano Keyboard Labeled With The Rainbow Colors of the 7 Identical Octave Groups



**From the Music
Innovator's Workshop**



A Word from the Composer

This page is about the concepts, thoughts and ideas that energized the development of this piano notation. I have worked on the development of this music for most of my adult life - full time since I retired in 1995. I became interested in music notation as a student at the Wheaton College Conservatory of Music in Illinois where I received my AB degree as a music major in 1954.

Since college I have spent a good bit of my time experimenting with ways of improving music notation. Some of the motivation for this came from my experiences teaching (or trying to teach) my 5 children to play the piano. They all had similar responses: "Dad, this is too hard!" I had a tendency to blame this on the notation though, mainly, it was hard because learning to play the piano is so very, very demanding. Since retiring almost 25 years ago I have been able to spend full time researching and experimenting with notation, developing the key map notation, the Basic Piano Skills series, and teaching piano.

Music Notation As A Visual Art. *One concept that has motivated my effort is that I see music notation as a visual art form, in addition to its primary role in making music. It can be beautiful and interesting in its own right!. While developing the notation, I was constantly on the lookout for visual beauty that might be reflected in the notation. I love to see multiple colors - and I'm happy to see the colors of the rainbow as an integral element in this notation.*

The Main Objective. *Of course, the beauty of the windows for piano notation is a by-product of the main objective which was to produce a practical piano notation that is as easy as possible to learn and read. The great challenge was to make it easier to learn and read than the traditional notation. Traditional notation is the de facto standard worldwide. It is an incredible invention of mankind and greatly to be respected. I intend for the piano notation to live alongside the traditional notation "in perfect harmony." Clearly, I am NOT trying to replace it.*

"Not Trying to Replace it?" *Then what is the role of the piano notation? Its role is to provide an effective supplementary notation that makes learning to play piano MUCH easier, more rapid, less stressful. I teach my students the piano basics with key diagrams and maps first, then traditional notation when they have learned to play with a modest level of skill. (Most continue to play from this piano notation while learning to play from traditional notation.)*

About the Chart on the Next Page. *This chart isn't necessarily a part of this manual. But it is the best single page explanation of how a key map works that we have. I just thought you might like to have a copy of it.*

Hints on How to Read a Key Map

Based on the 7 Identical Octave Groups of the Keyboard. Each of the colored bars across the top of this key map matches one of the 7 identical octave groups of the piano KEYBOARD. The vertical lines below each of these bars make up the staff for each of these groups. The vertical lines show the locations of the 5 black keys in each group. Notes for the black keys are centered on these lines. Notes for the white keys appear in the spaces between the lines - as shown below at the right of the diagram.

		b/#: None		Beats: 4			
0	1	2	3	4	5	6	7
<p>TrueScaled Map - This key map notation is designed to "map" the movements of the fingers as they play the piano. The <u>NOTES</u> move to the right and left in sync with the <u>FINGERS</u> on the keyboard. The <u>NOTES</u> move down the map in sync with the <u>BEATS</u> of the rhythm. We call this TruScaled because both the pitch and the rhythm are show to scale.</p>				3	Ma-ry had a lit-tle lamb,		
				Lit-tle lamb,	C#/Db D#/Eb F#Gb G#/Ab A#/Bb		
				lit-tle lamb,			
				Ma-ry had a lit-tle lamb, Its			
				fleece was white as snow.			
<p>Visualized Rhythm - The rhythm on the map is shown by the <u>HORIZONTAL LINES</u> crossing the staff. The <u>LIGHT</u> lines mark each beat, and the <u>HEAVIER</u> lines mark each measure. Notes are sized (squeezed or stretched) to show the passage of time (rhythm).</p>							
<p>Mary Had a Little Lamb Fragment Here is a small sample of what a tune looks like on a key map. It is played at the middle of the keyboard in the green octave group. Start with RH finger 3 on the A above Middle C.</p>							
<p>Page Range - This page demonstrates the full range of a key map staff - which is almost never needed. Piano music rarely extends for more than 3 or 4 octaves on a single page.</p>							
<p>Four Way Identification of Octave Groups on the Key Map Staff. 1. Distinctive colored stripe in D space of each group. 2. Colored stripe across the top of each group. 3. Each group has a sequence number at the top with standard numbering. 4. Each group is distinguished by its physical location among the other groups.</p>							

About This Teacher's Manual. *The aim is to provide teachers with useful information about EACH of the instructional units included in the Basic Piano Skills Series - the 15 units listed on the chart shown on Page 6. This manual shows typical pages from each unit, other information on the content of each unit and, in many cases, the conceptual backgrounds on which they are based. The manual begins with general information and then is followed by specific information about each unit of the series.*

About the Basic Piano Chords Series. *Students of this Basic Skills Series focus mainly on playing melodies - one note at a time. At some point before completing the Basic Piano Skills Series, students will be ready to begin adding chords to the melodies that they are learning to play. When the teacher sees that a student has developed sufficient skills to begin playing melodies with chords, the Basic Piano Chords series will add a great deal of pleasure to playing and learning the piano. The Chords series also provides instruction in beginning music theory - focused on scales and chords.*

Where Do We Go From Here? *We are keenly aware that the new key map formats are not yet widely recognized and available. What is the rationale for using them? This is not the place to enumerate the great number of reasons, but a few can be mentioned. They are much easier to learn and read. There is the beauty and practicality of the colors. There is the logical visual connection to the keyboard. Fewer notes to learn. A note for every sound - all 12 of them. The grouping of the octaves. No codes to learn for sharps and flats. It is the only notation that most people will ever need.*

Compatibility With Traditional Notation. *For those students who want to go on and learn traditional notation there is good news. Having learned how to play the piano already, learning to READ the traditional notation is much easier than having to start with it. Also, the 2 notations have many commonalities because they both function the same way - finding which keys to play and when. They both have the same alphabet. For those who go on to learn the traditional notation code, having learned how to play from key maps turns out to be, just the easiest way to get started.*

More About This Teacher's Manual. It is assumed that you already know how to teach the piano, and that you also already know how to play from the key diagrams and maps. As a result, you won't expect that this manual will try to teach you how to teach piano, and it will not attempt to teach you how to read and play key diagrams and maps. Please understand that all suggestions made in this manual are designed to help you effectively use the materials included in the Basic Piano Skills Series - always respecting your ability as a piano teacher.

Important Information That You Won't Find in the Series. As a piano teacher, you already know how important the physical aspects of piano playing are. Most of all TOUCH - along with the positions of the various parts of the body and their movements. These physical aspects are mentioned because we want to emphasize its essential nature and importance - and because the instructional materials in this Series don't mention them. The series makes no attempt to deal with this aspect of piano playing, because the notation doesn't deal with it, and because it lies primarily in the realm of the teacher. We're counting on teachers to do this part of the job, and commend you for it!

About the Music in the Series. A serious attempt has been made to include only music that is worthy to be called "music." This is true in the choices of all songs and pieces that are included in the instructional units and in the collections. Every attempt has been made by the composer that the exercises be of the same high quality. The composer has created all of the exercises except for the excellent exercises borrowed from Aloys Schimtt, composed in the middle of the 19th century. Many of the included songs are well-known folk and children's songs. Contemporary songs have not been included because of copyright restrictions. Some melodies from the classical repertoire have been included. The final unit is made up entirely of wonderful classics from the past three centuries - mostly from the orchestra repertoire. There are no "made up" songs in this series.

About the Page Layouts and Printing Pages. In this unit (and in many of the units of instruction) pages are laid out so that facing pages often have an important connection. One page will have text and the facing page will illustrate what is being explained in the text, or at least will have a relevant connection to the text on the opposite page. All of the pages in the Music Innovators Workshop publications (with rare exceptions) are designed to be printed on both sides. This is mentioned because our publications are often transmitted over the internet and viewed on tablets that show only one page at a time. This is unfortunate because sometimes an important connection between two pages is lost in this way. This is why we recommend that whenever possible, the units be printed on both sides of the page.

**Basic Keyboard Skills
Core Instructional Units and Collectons**

Pages	Page	
PG-01 - Prep Group 1 - Basics		
20	8	<i>PK-00 Intro to Key Diagram and Map Pitch Notation</i>
24	10	<i>PK-05 MIW Piano Music Library Organizer</i>
22	12	<i>PK-10 Intro to the Musical Keyboard, incl. Keyboard Labels</i>
30	14	<i>PK-15 Themes From Children's Songs - Prep.</i>
PG-02 - Prep Group 2 - Exercises		
16	22	<i>PK-25 Basic Keyboard Skills - Focus: Patterns</i>
24	24	<i>PK-30 Basic Keyboard Skills - Focus: Movements</i>
24	30	<i>PK-35 Basic Keyboard Skills - Focus: Rhythm</i>
16	36	<i>PK-45 Basic Keyboard Skills - Schmitt 5-Finger Exercises</i>
10	38	<i>PK-50 Basic Keyboard Skills - Two Octave Major Scales</i>
	41	PG-03 - Prep Group 3 - Collections
20	42	<i>PK-58 My First Song Collection - Part 1</i>
36	48	<i>PK-62 My First Song Collection - Part 2</i>
22	52	<i>PK-65 My First Song Collection - Part 3</i>
22	54	<i>PK-72 Traditional Christmas Carols - 1 & 2 Hand Melodies</i>
16	56	<i>PK-75 Traditional Christmas Carols - 2 Voice</i>
24	58	<i>PK-90 Great Symphonic Themes - Focus: Great Classics</i>

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Teacher's Manual
The page number column above refers to the page in this manual where the unit is discussed. Also, please note that the words "piano" and "keyboard" are generally used interchangeably throughout our materials.

Sequencing of the Units in the Basic Skills Series. Refer to the chart on the previous page, Page 6. The Units fall into 3 groups: Basics, Exercises, and Collections. Within each group, the units should generally be sequenced in the order shown. The Christmas units will normally be studied in the months leading up to Christmas.

Begin Instruction With Units PK-00 and PK-10. These units will require instruction and demonstration by the teacher over a period of several weeks. No exercises are included in these units, and it is basically up to the teacher to demonstrate and explain the content to the younger students. For high school students and older students, home study of the units may be beneficial. These 2 units contain essential information about the structure of the keyboard and the matching music diagrams needed to be understood by students to get off to a good and relatively stress-free start. Instruction from these units may continue over a period of several weeks - for as long as the teacher sees the benefit of continuing with this instruction. See Page 8.

The PK-05 Library Organizer - First Lesson. This organizer is intended for use when the music is printed out rather than being played from a tablet device. This 24 page organizer is intended to convert a view binder into a music library with 8 sections, front and back covers, and tables of contents for each of the 8 sections of the binder. It's recommended that the teacher prepare the binder, including the first few units of instruction, and have it ready for the first lesson. See Page 10.

Unit PK-15 Themes - Begin at First Lesson. Along with initial instruction from Unit PK-00, the first lesson will include helping students play from the exercises, and possibly some of the pieces included in this unit. This unit will provide students with their sheet music and instruction for the first few weeks of lessons. Younger students may stay with this unit for as many as several months. It contains a lot of song melodies that most young students enjoy playing. See Page 14.

Sequencing Within Groups 2 and 3 - Exercises and Collections. The sequencing within each group generally follows the order in which they are listed (which is also their numerical order). We begin working with these two groups when a student has completed working with the units in the Basics group. This time period ranges from several weeks to several months, depending on a student's progress.

Merging Groups 2 and 3. This Basic Skills series is designed so that once the student has completed work with Group 1, the basic instruction, the exercises and collections are to be studied together in the SAME TIME FRAME. The exercises provide the necessary instruction and physical development that make it possible to play the pieces in the collections. The collections provide the enjoyment of playing and also the incentive to keep learning how to play, Merging and sequencing are entirely dependent on the teacher's assessment of the what the student should do next. Sequencing can also be altered in any way that the teacher considers to be beneficial.

**PK-00 - Intro to Key Diagram and Key Map Pitch Notation
- 20 Pages**

An Important Unit With Hands-On Demonstration. This unit is designed to help the teacher demonstrate at the keyboard how the key diagrams work. There are no exercises for the student to play, but there are diagrams that students can play from as the teacher explains how they work. It is really not necessary for a student to have this unit in her or his binder. The work on this unit is intended to be done with the teacher at hand.

Finding the Keys From the Black Lines. This unit focuses on showing the student how the vertical musical staff shows which keys to play. The vertical staff lines stand for the black keys, and notes on these lines show which black keys to play. By the same token, the vertical staff lines show which white keys to play by showing how a note for a white key is "attached" to one side or the other of one of these vertical staff lines.

Octave Group Chart. A chart on Page 3 shows a diagram of a full octave group. It labels all of the parts beginning with the "low group" and the "high group." It explains that there are 7 identical octave groups on the full piano keyboard.

Flash Cards. Most of the rest of the unit, beginning on Page 5 is a set of flash cards taking the student through all of the steps required for learning to read the notes, and how to find the matching keys on the keyboard.

The Summary. The unit concludes on Page 19 with a summary of how to find each octave group by the colors of the labels on the keyboard and the colors of the backgrounds of the musical staff.

A Good Start. This unit is our most detailed and basic explanation of how the key diagrams and maps work. Students working through this unit get the concept of how the pitch notation works - but they still need more hands-on work at the keyboard before they are ready to put these concepts to work. This turns out to be one of our most effective units for getting students to UNDERSTAND how the key diagrams and maps work.

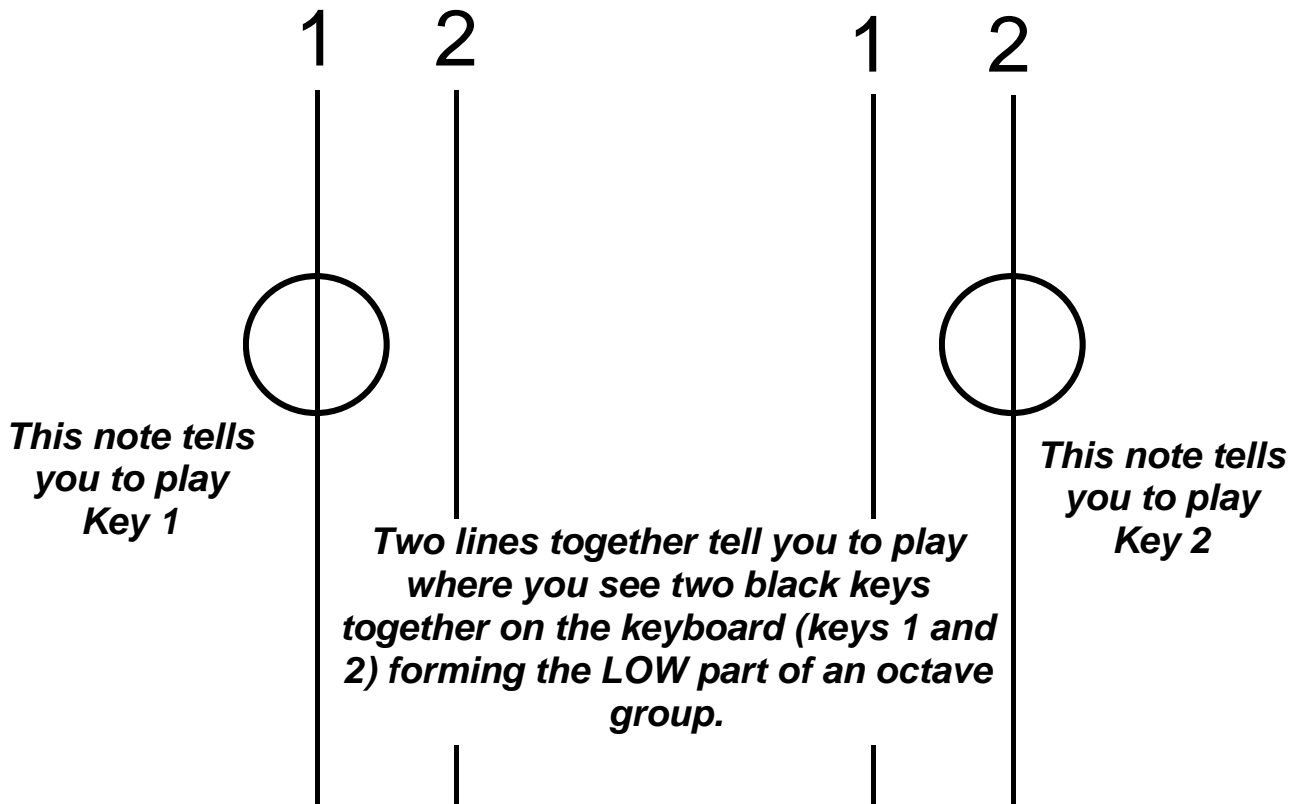
The First Few Lessons. These early lessons need a whole lot of hands on ad lib work by the teacher and the student. The student needs to see, feel, and hear the keys and sounds across the entire keyboard. Include lots of experimentation by the student. This is a time to learn the physical structure of the keyboard and learn the NAMES OF THESE STRUCTURES.

Locating the 2 Black Keys of the Low Group

More
Information

PK-00
Page 8

Remember - The 5 black keys of each octave group are numbered left to right, from 1 thru 5 going from low to high.



Remember - The Low Group has 2 black keys in it. There are 7 low groups on the piano, each group identified by a different number and rainbow color. Without these colors, you can't tell which octave group to play the above notes in.

PK-05 - MIW Piano Music Library Organizer - 24 Pages

This is the first page of Unit PK-05. It is for students who are playing from printed materials rather than from a tablet.

Instructions

The pages of this unit are designed to be 3-hole punched and placed into a 3-ring view binder. The binder will house (A) a set of page dividers that has at least 8 tabs, (B) the pages of this unit and (C) the MIW instructional materials and sheet music that you download and print.

The general plan for keeping track of your musical units is as follows. As you print new units of music and instruction, you place them in the completed binder. The study units for beginning piano students go into the first tabbed section, Tab 1 - Keyboard Studies. The other units go into tabbed Sections 2 thru 8, according to their contents.

***Needing More Space.* When you have filled the binder and have no room for more units, you can split the library into 2 binders by moving complete sections to the second binder according to the space available in the 2 binders. Further splits can be made in the same manner, when space is needed. When you split into 2 binders, you will probably want to move entire sections rather than splitting one of the sections.**

***Assembling the Binder.* 1. - Assemble the binder by inserting the cover page into the front cover of the view binder, and the back cover page into the back cover. 2. - Insert the 8 tab dividers into the binder. 3. - Place the "Library Contents" page in front of the set of tab dividers. 4. - Place each of the 8 section contents pages behind its corresponding tab divider. This completes the assembly of the binder. 5. Insert the pages that you download from the site into the binder according to their content.**

***Printing and Materials.* These instructions assume that you are printing this unit on both sides of the page, just as you should do for all of our materials. You will need a 3-ring view binder and a 3-hole punch so that you can insert the pages into the binder. You will also need a set of 8-tab dividers. This present Unit provides front and back covers, these instructions, and the contents pages.**

Place as the first page in your binder - IN FRONT OF TAB 1.

The MIW Piano Music Library

**PK
05
Page 5**

Library Contents

Tab 1 - Keyboard Studies

Tab 2 - Numbered Collections

Tab 3 - Other Collections

Tab 4 - Pieces

Tab 5 - Christmas Music

Tab 6 - PG Studies

Tab 7 - RT Music

Tab 8 - Other Pages

***From the Music
Innovators Workshop***

PK-10 - Intro to the Keyboard, incl. Keyboard Labels - 22 Page

About This Unit. *This is the last of the two units focused primarily on explaining how the piano and the key diagrams and maps work together to make music. The units following these build on this foundation. These following units are focused primarily on learning to play the piano using the exercises provided, and the song fragments and full songs included in following units.*

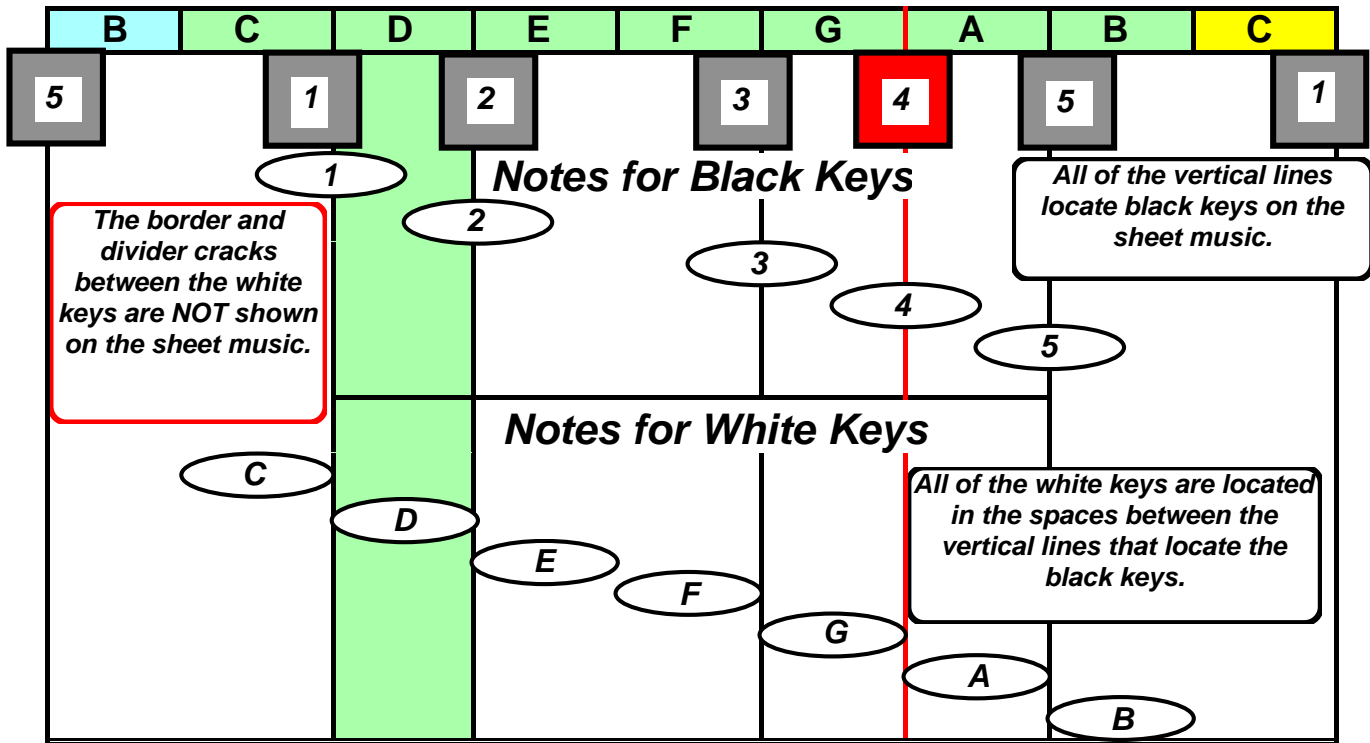
A Guide for the Teacher. *The present unit is a reasonably full explanation of how the notation works. It gives more detail than was included in the introductory unit, PK-00. Basically think of the present unit as a chapter in a textbook that needs to be explained to the student. Younger students won't even look at it. It is mostly designed as material that needs to be demonstrated and explained by the teacher. It is basically a guide for you as to important information that the student needs to absorb and understand very early in her or his piano study. Older students will read it and find it helpful.*

The Octave Group Locator Labels. *These labels are found beginning on Page 15. It is intended that these be cut out and placed on the keyboard. They should remain on the the student's keyboard as long as they remain helpful. Instructions for using the labels are found on Page 14 of the Unit.*

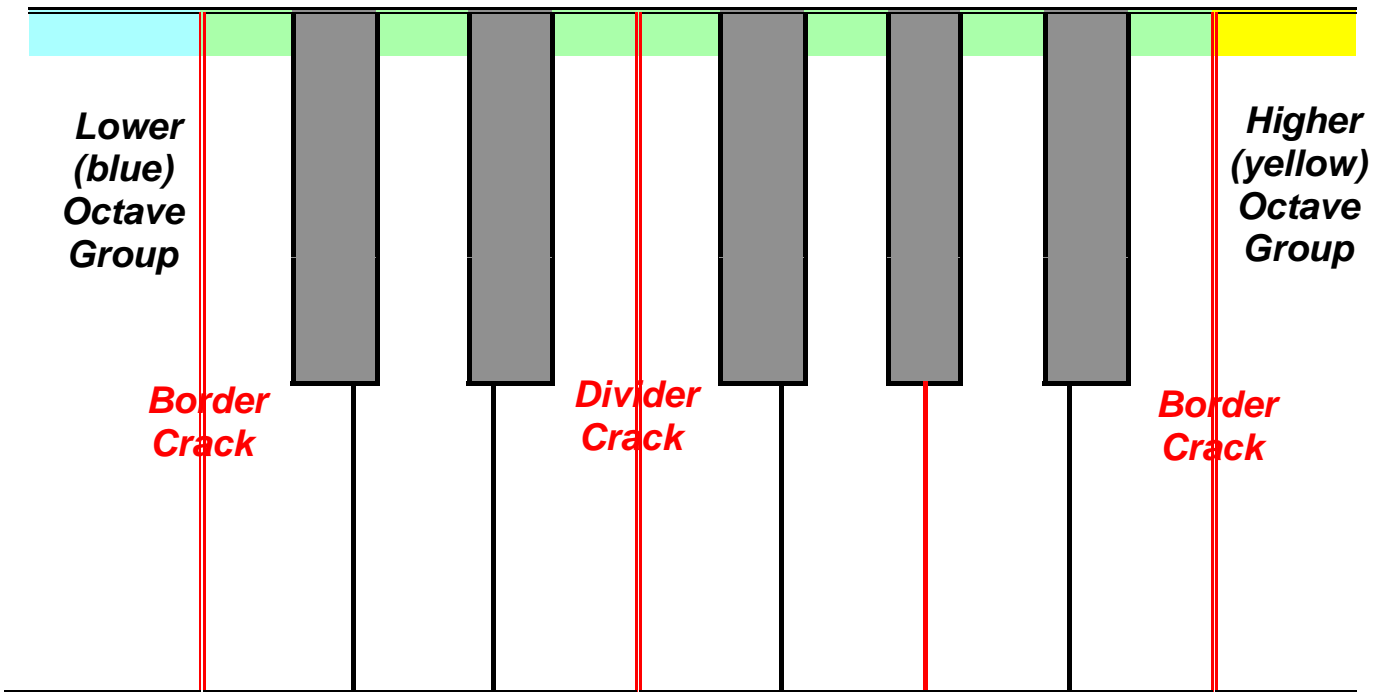
The Student's First Exercises and Songs. *The next unit in the series, PK-15, is introduced at the first lesson, and is the focal point for instruction from the student's point of view. PK-15 is the student's first sheet music for actually playing the piano. See the following pages. Younger students will dwell on it for several weeks or longer. Older students will move on to other units more quickly. It provides a very solid foundation for further development.*

Keyboard Diagram (top) Compared With the Keyboard Layout

PK-10
Page 7



Layout of the Keyboard - "Green" Octave Group With Labels



PK-15 - Themes From Children's Songs - Prep. - 30 Pages

The First Lesson. This unit provides the first exercises and songs in this Series. It is intended to provide the major part of the first several lessons (even though it is the 4th unit in the Series).

Instructions Included in the Unit. You will find much of the information that you may need about using this unit in the instructions to the student included on pages 4, 5, and 6 of the unit.

The Ten Finger (10F) Position. This unit introduces several of the significant innovations in piano instruction incorporated in this Basic Piano Skills Series. One of these innovations is the Ten-Finger (10F) playing position. It is based on several very simple ideas, which when combined, provide an effective (and easy to learn) notational and fingering format for beginning piano.

>> It Consists of Two Adjacent 5-Finger Positions. These are LH and RH 5-finger positions with the thumbs on E and F in the green octave group. (They are in the green group in this unit, but they can be played in any of the 7 octave groups - which many students like to do.) Features include:

- > It is located at the exact middle of the keyboard.
- > This location is easy to find and is directly in front of the sitting position.
- > This location covers the notes: ABCDE and FGABC. This is a full musical alphabet: ABCDEFG plus ABC. (easy to learn - easy to remember)
- > This location covers the range of a 10th which means that MOST SONGS can be played in this position with the hands in place - without moving the hands to new locations for the entire song! (We use this position extensively for beginner's songs.)

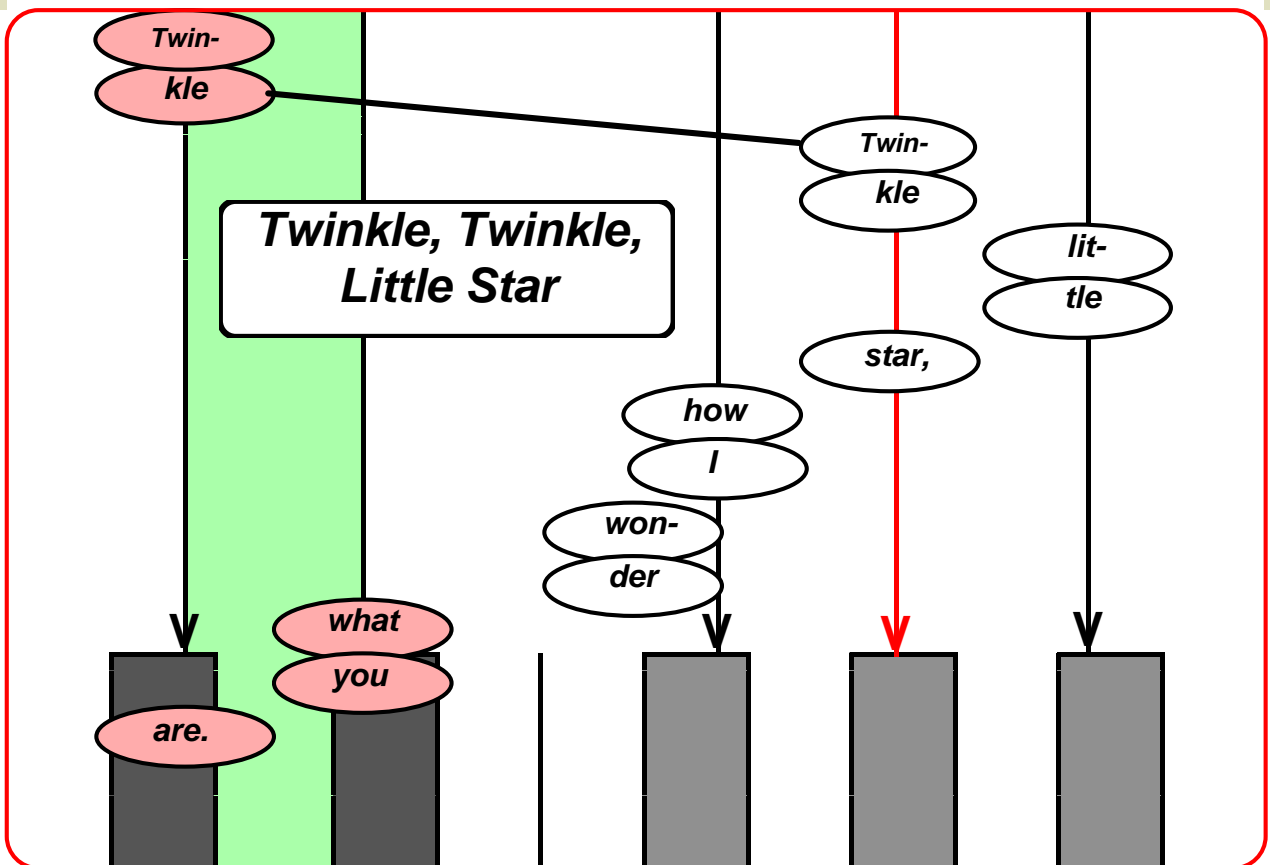
>> Provides a Fixed 10-Finger Hand Position. When combined with the key diagram notation, makes it possible for beginning students to play songs in any key! The thumbs remain in place (keeping the hands in place) while the student is free to move fingers to the necessary black keys - without losing the hand position or the mental orientation to the locations of the keys.

The Five Finger Position. It should be noted that the student's work with the 10F positions is also developing skills with the absolutely essential 5-finger positions.

Themes From Children's Songs - Prep

PK-15
Cover Page

Cut Out or Fold Pages



**From the Music Innovators
Workshop**

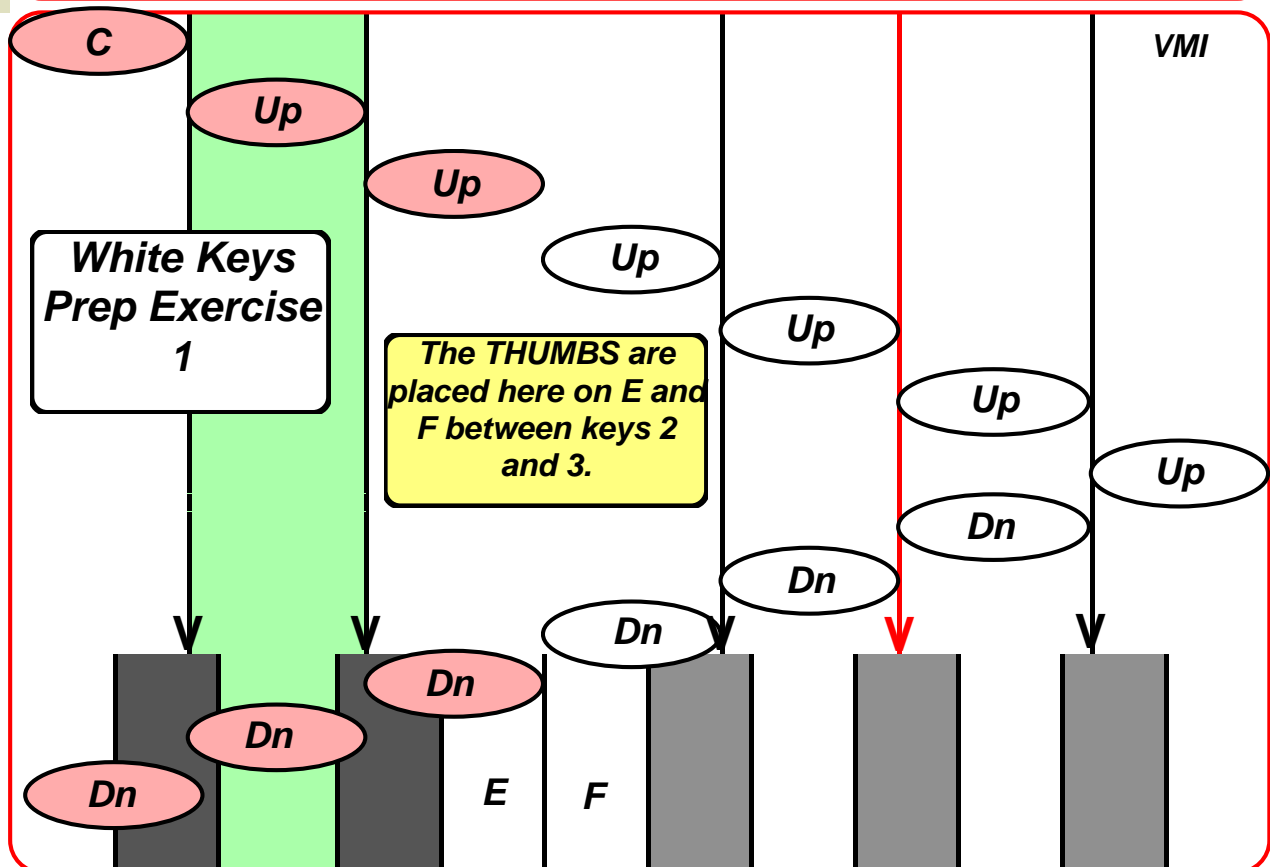
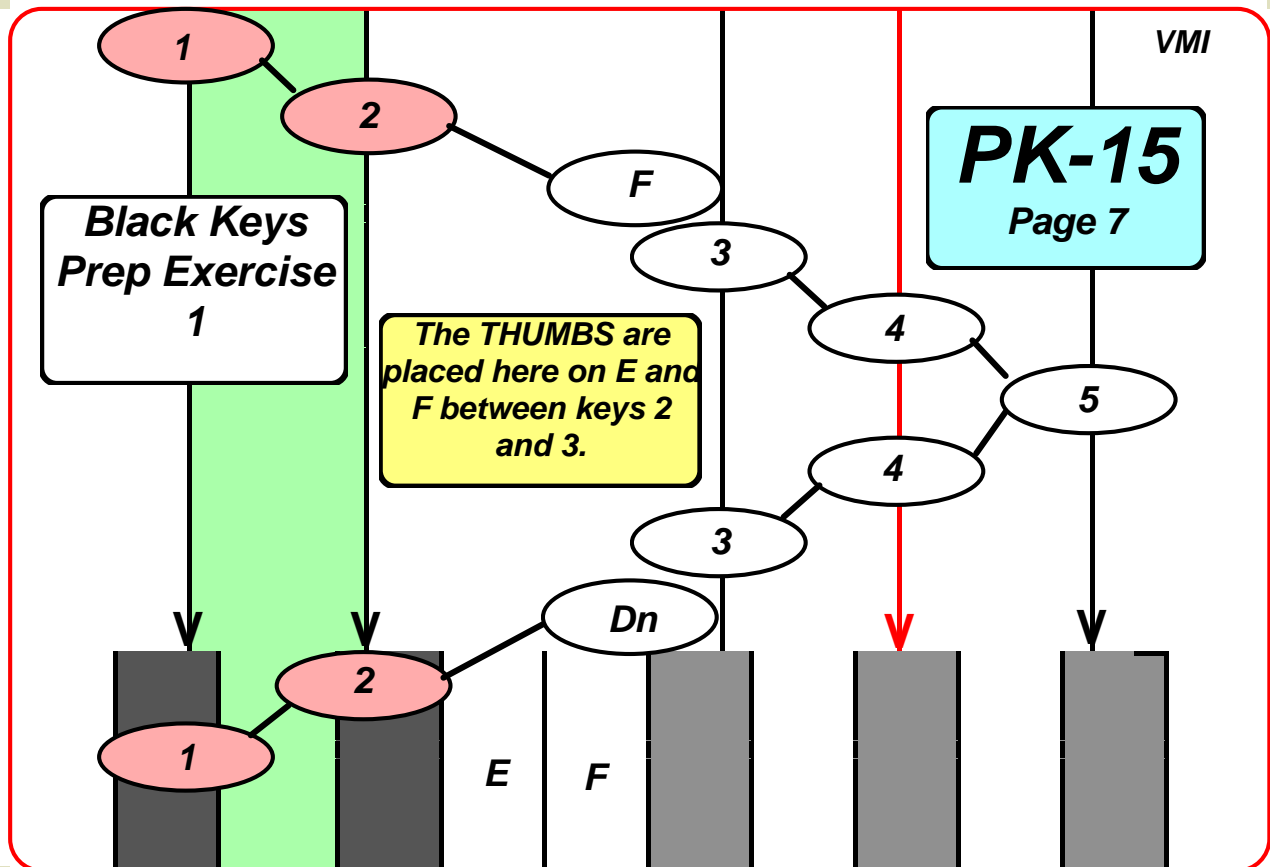
PK-15 - Themes From Children's Songs - Prep. - Continued

Large Staff Sized to Match the White Keys. This innovation is made possible by the key diagram vertical format. The notes in this format are the same width as the fronts of the white keys on the keyboard. This sizing makes it possible to place the sheet music (as formatted in this unit) directly behind the black keys of the keyboard. The notes move down the page in sync with the movements of the fingers to the right and left on the keyboard. This makes it possible for the beginning students actually to see the relationships of the notes to the keys. Many students instantly make the connection. Many others need to think about it for a while - but they get the idea relatively quickly with a minimum of effort.

Comparison With Traditional Notation. One can contrast this with the beginning lessons using traditional notation. Of course, with the traditional notation the notes can't be visually matched with the keys, because they DON'T HAVE any visual connection to the keyboard. That's not the fault of the notation, because the notation is not intended to match up with the keys. It is a code indicating what pitch to play, and is independent of the instrument (or voice) that it is intended for. Now, we're happy to have a notation that does match up with the keyboard and makes learning to read the notes and find the keys so very much easier.

The Coming Transition to Key Maps. The Basic Piano Skills Series provides notation on the key diagrams in the first few units of instruction so that students can easily get off to a good start. The instruction transitions to the key maps after the students have a solid understanding of how the notation works. Because the key maps are miniature versions of the key diagrams, the transition to key maps is seamless.

The Addresses of the Black Keys. Another significant innovation provided by the key diagrams and maps is the addition of ADDRESSES to the identities of the black keys. Referring to the black keys by their addresses greatly simplifies learning to play the black keys for beginners - and it greatly simplifies the reading of the notes for all readers as well. Just think for a moment of the incredibly difficult task of learning to read and play the coded music notation with 3, 4, 5, or 6 sharps or flats. (Note that we are NOT attempting to rename the sharps and flats. The ADDRESSES are simply an additional and effective means of referring to the sharps and flats - which remain deeply imbedded in mainstream music notation.)



PK-15 - Themes From Children's Songs - Prep. - Continued

Learning With the VMI Codes. *Another significant innovation introduced in this PK-15 unit is the Vocalized Melodic Intervals (VMI) note and interval identification and dictation code. The VMI focuses on melodic intervals as well as on the names and addresses of the notes in melodic sequences. The codes are sometimes placed inside the notes to help beginning students quickly identify note names and/or melodic intervals.*

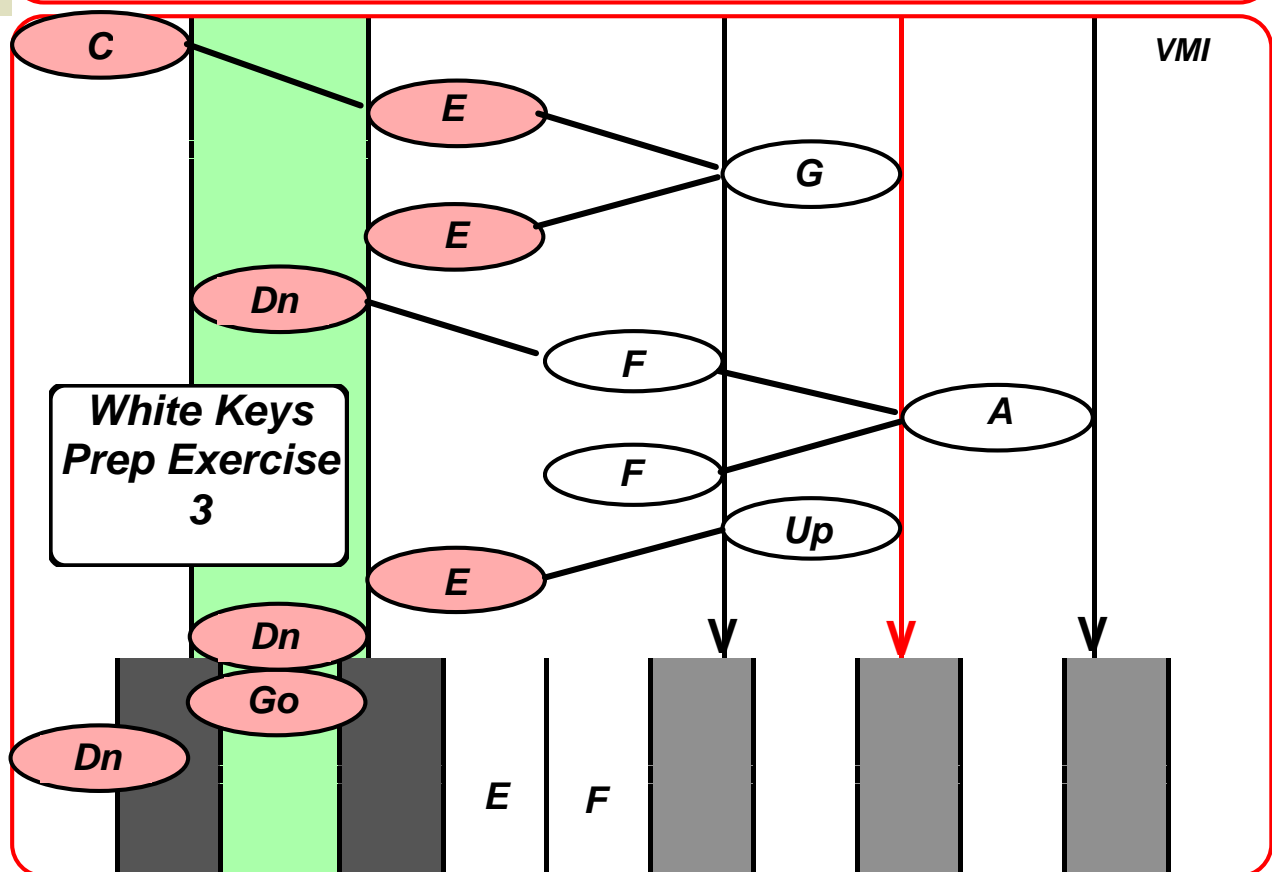
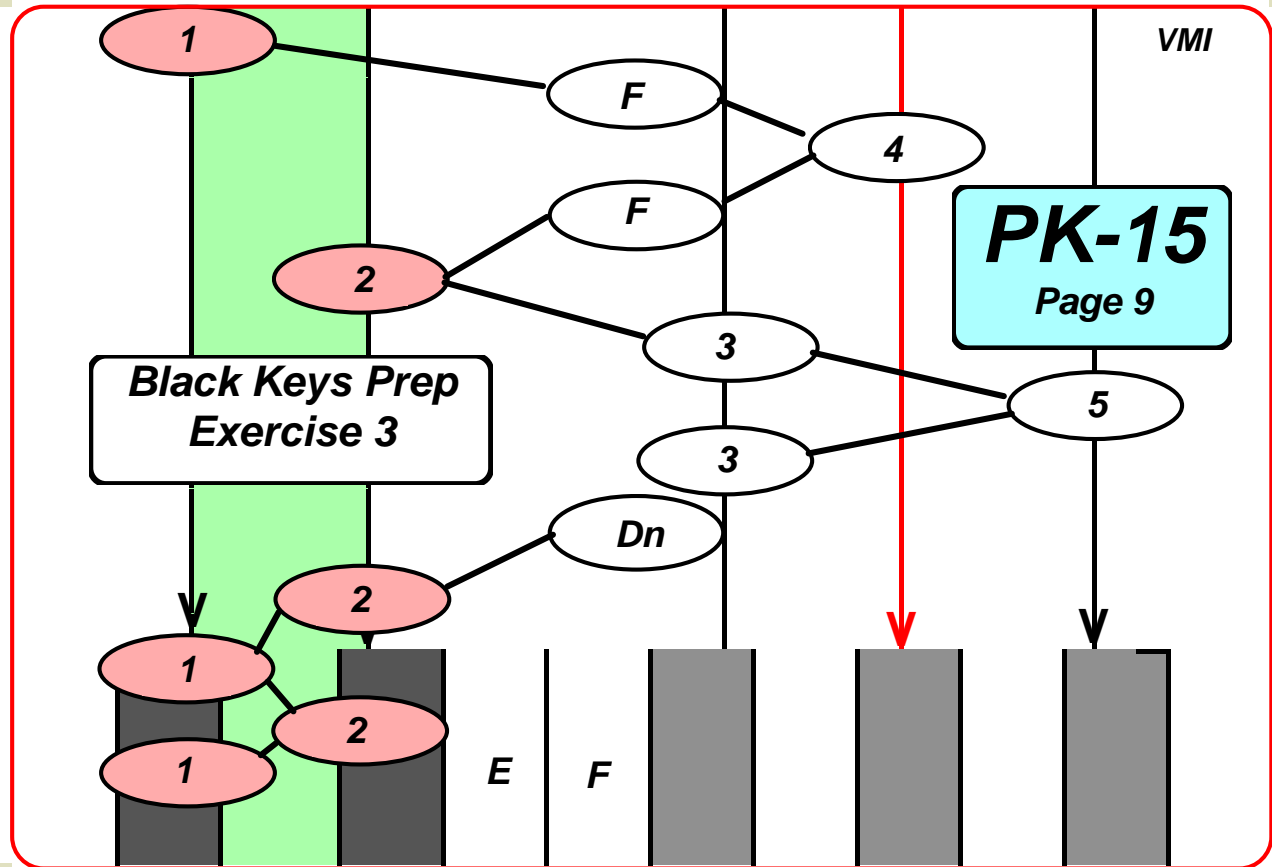
Vocalizing the VMI Codes. *After explaining the codes, teachers will often dictate the codes of a melody for a student to play, while the student watches his/her hands and fingers playing the keys. This is a wonderful way to help beginning students get the benefits of watching their hands while playing - without the distraction of having constantly to look up and down between the notes and the keyboard. Another very effective use of the VMI codes is for students who have learned the codes to read uncoded melodies aloud dictating these codes.*

Interpreting the VMI Codes. *The codes are the following:*

- 1. - First Note - name of the note.*
- 2. - "Go" - repeat.*
- 3. - "Up" - the adjacent white key on the right.*
- 4. - "Down" or "Dn" - the adjacent white key on the left. (These 3 simple movements often account for more than half of the notes in the melody.)*
- 5. - "1234 or 5" - address of a black key.*
- 6. - "ABCDEF or G" - name of a white key.*

When the direction of the next move is not obvious, precede the code with "up" or "down".

Other VMI Codes. *We sometimes use 2 other VMI codes when it seems appropriate. 7 - "Skip" or "SK" - Up to the 2nd white key (skip over a white key and play the next one). 8 - "Skoop" - Down to the 2nd white key (opposite of skip). These codes are used instead of the letter names of the keys a third above or below - for students who don't yet have the skill to name the notes quickly.*

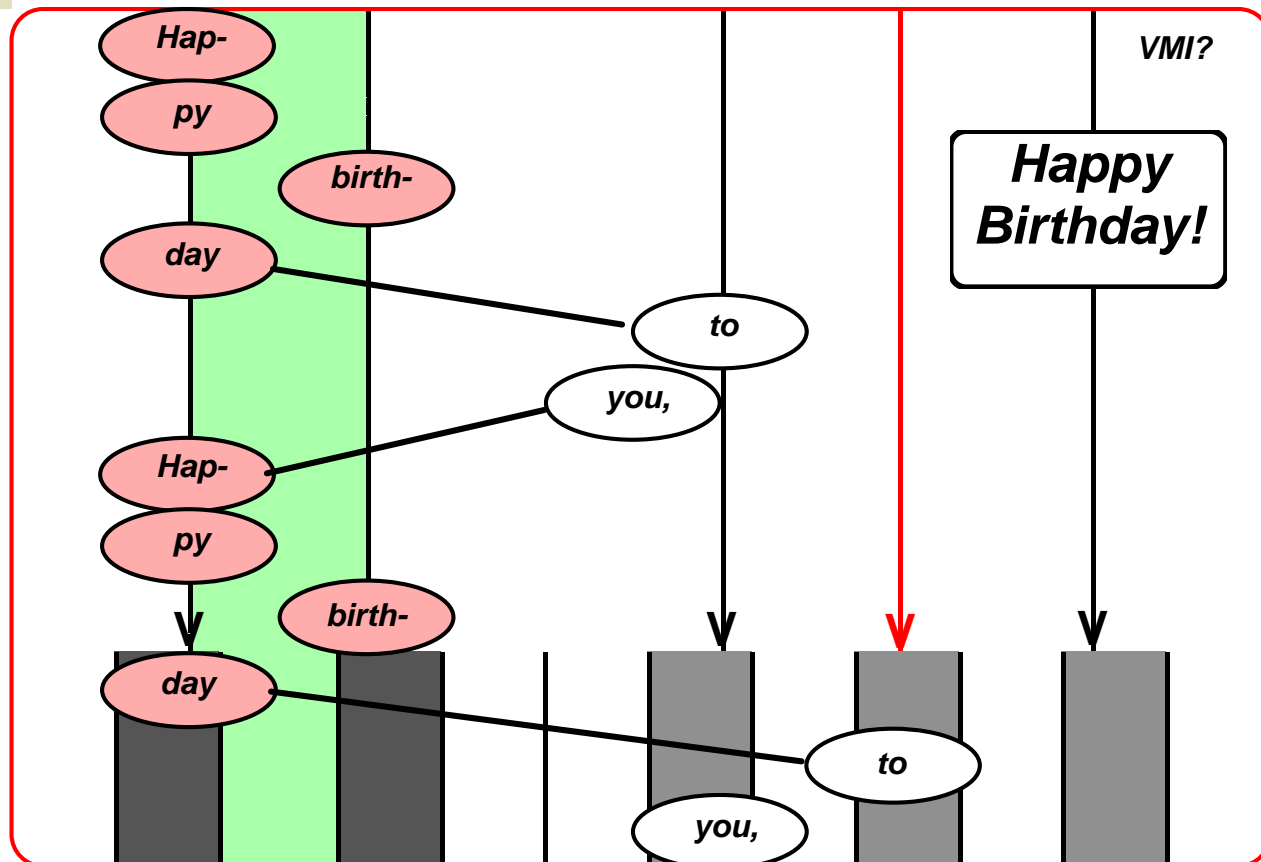
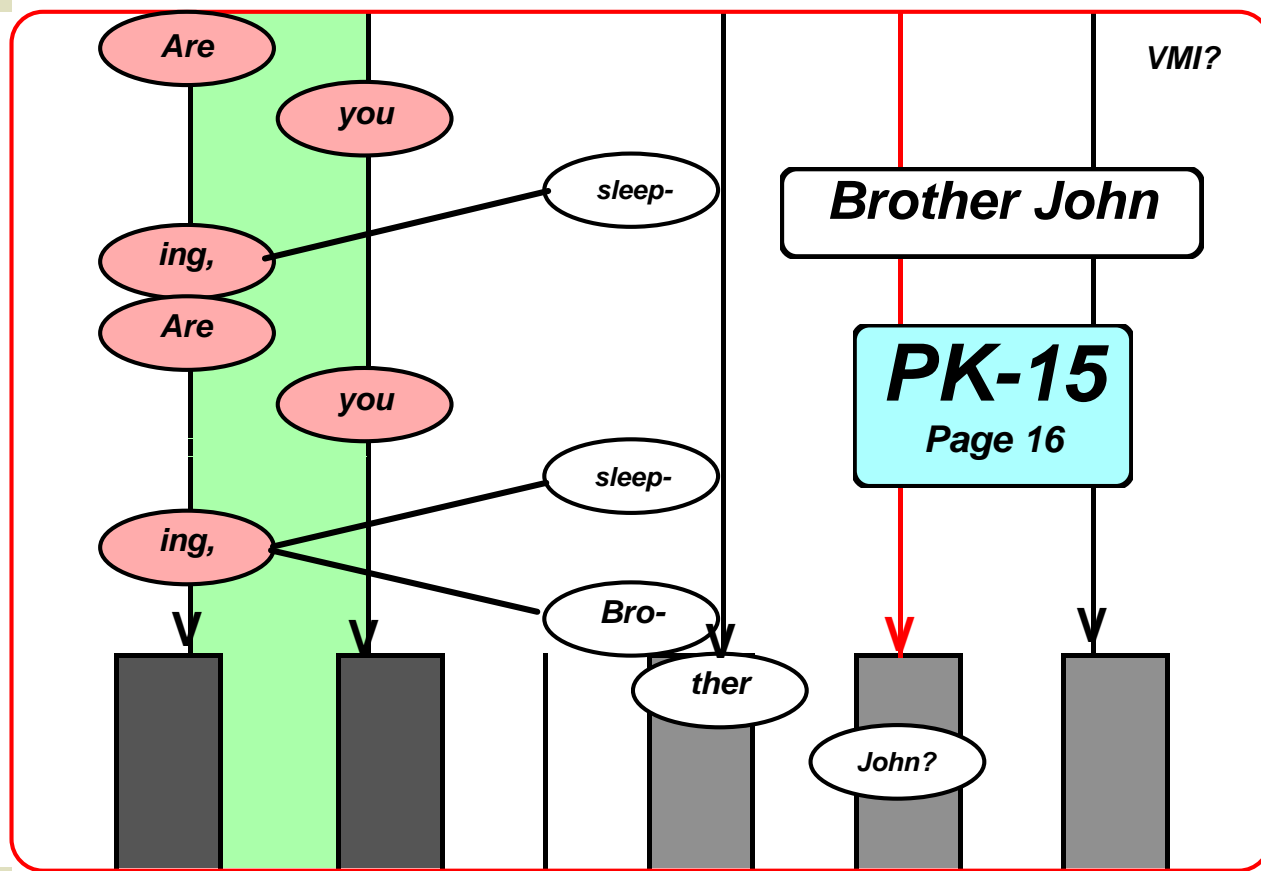


PK-15 - Themes From Children's Songs - Prep. - Concluded

About the Music in this Unit. Beginning with Page 11, the rest of this 30 page unit consists of Themes from Children's Songs, as the title indicates. The presentation of the song themes follows a pattern. There are 2 song themes on each page - as illustrated on the facing page. Each of these 2 theme pages appears 4 times in different arrangements.

The Variety of Arrangements. Two of these pages are notated on (mostly) white keys. The other 2 pages are notated on (mostly) black keys. In each of these 2 sets of pages, the songs on 1 page have notes filled with the song text; on the other page of the set, the notes are filled with the VMI codes. This variety of arrangement is intended to broaden students understanding of the notation and of the keyboard.

About the Rhythm. The tunes are presented without rhythm notation to keep the notation as simple as possible while presenting appropriate learning opportunities. Familiar children's songs have been selected in the hope that the students (even adults) will know some of them and will be able to play those tunes with appropriate rhythm. The teacher, of course, will be able help students apply rhythm to unknown tunes as well. These same songs appear in later units with the rhythm properly notated.



Page	PG-02 - Prep Group 2 - Exercises
22	PK-25 Basic Keyboard Skills - Focus: Patterns
24	PK-30 Basic Keyboard Skills - Focus: Movements
30	PK-35 Basic Keyboard Skills - Focus: Rhythm
36	PK-45 Basic Keyboard Skills - Schmitt 5-Finger Exercises
38	PK-50 Basic Keyboard Skills - Two Octave Major Scales

PK-25 - Basic Keyboard Skills - Focus: Patterns - 16 Pages

Learning the Names of the White Keys. This unit begins with a review of the instruction in the previous unit and provides a review of how one finds which keys to play. It emphasizes the concept of finding patterns within the music as important aids for learning to play. The early pages focus on learning the names of the white keys and provide clues on how to remember these names - along with exercises that reinforce the naming of the keys.

Simple 5-Finger Exercises. The exercises in this unit provide for practice playing many of the basic patterns used in making music of any genre. The exercises are limited to single 5-finger positions for one hand at a time - in contrast to the 10-finger exercises and tunes in the previous lesson. Notes are shown on pictorial diagrams of the keyboard, with notes smaller than in the previous unit. Each page of these exercises is followed by another page of the same exercises - but notated as they appear on key diagrams and maps.

Names of the White Keys. As a further aid to remembering the names of the white keys, Page 14 provides a chart showing the relationships between their names and the names of their locations on the keyboard. Examples: F for at the Front of the high group; B for at the Back of the high group.

Exercises on the Black and the White Keys

Instructions: Here are some easy exercises to help you get started. You'll play the four exercises on the left with your left hand (LH) and the four exercises on the right with your right hand (RH). The numbers next to the notes are **FINGER NUMBERS**. The the **LEFT HAND** plays the notes **BELOW** Middle C (in the Indigo and Blue octaves). The notes for the left hand are colored **PINK**. The **RIGHT HAND** plays the notes at Middle C and above (the Green and Yellow octaves).

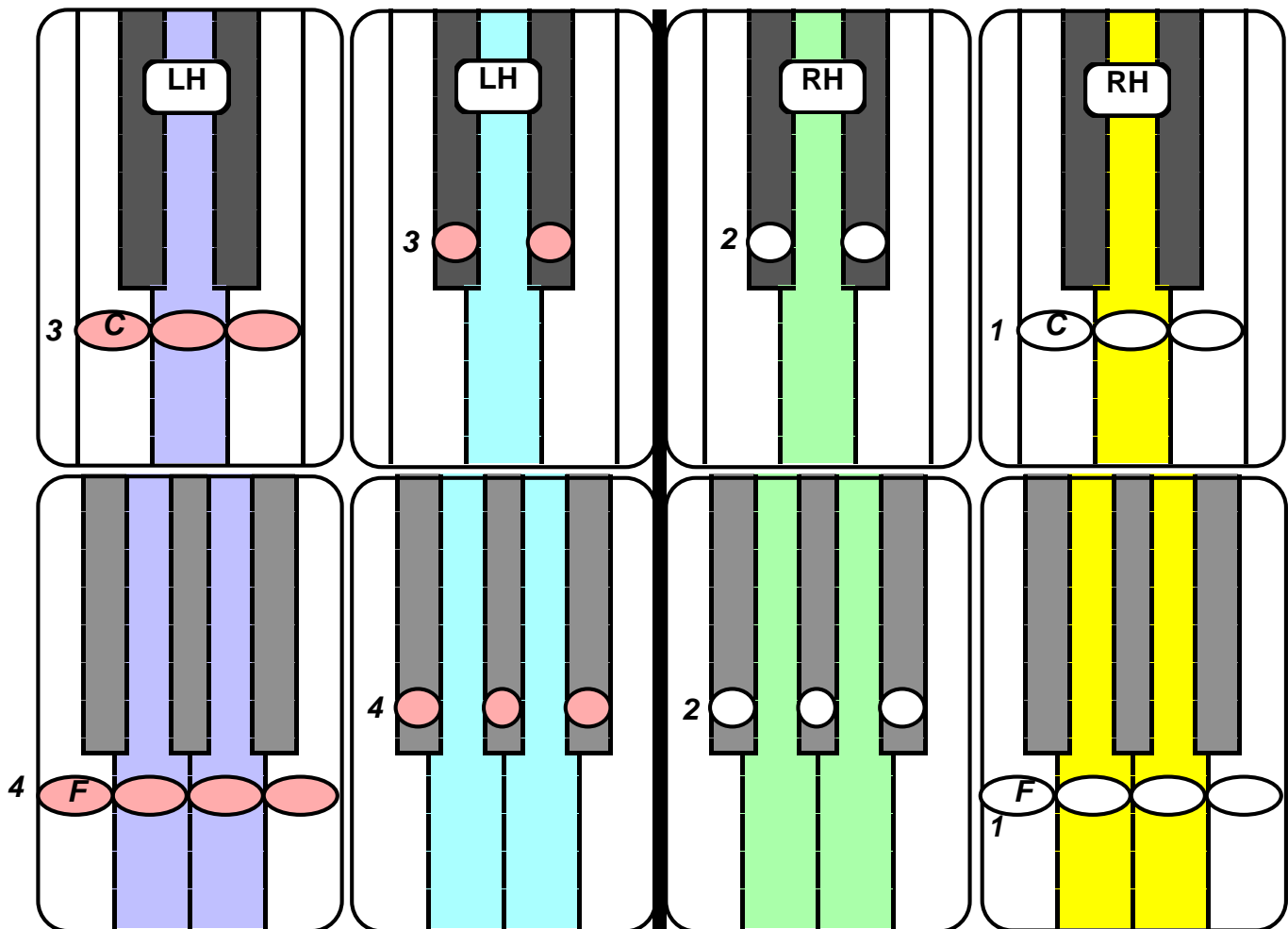
Begin each exercise with the note on the left (next to the finger number). Play the notes in order from left to right. Then continue playing back and forth, repeating each exercise several times.

Steps for Playing Each Exercise

1. Decide which **HAND** to use.
2. On that hand, find the **FINGER** to start with.
3. On the keyboard, find the starting **OCTAVE GROUP**.
4. In that group, find the starting key.
5. Put the starting finger on the starting key.
6. Line up your other fingers over their keys.
7. Press the starting key, to begin playing.

PK-25

Page 8



PK- 30 - Basic Keyboard Skills - Focus: Movements - 24 Pages

Hand and Finger Positions

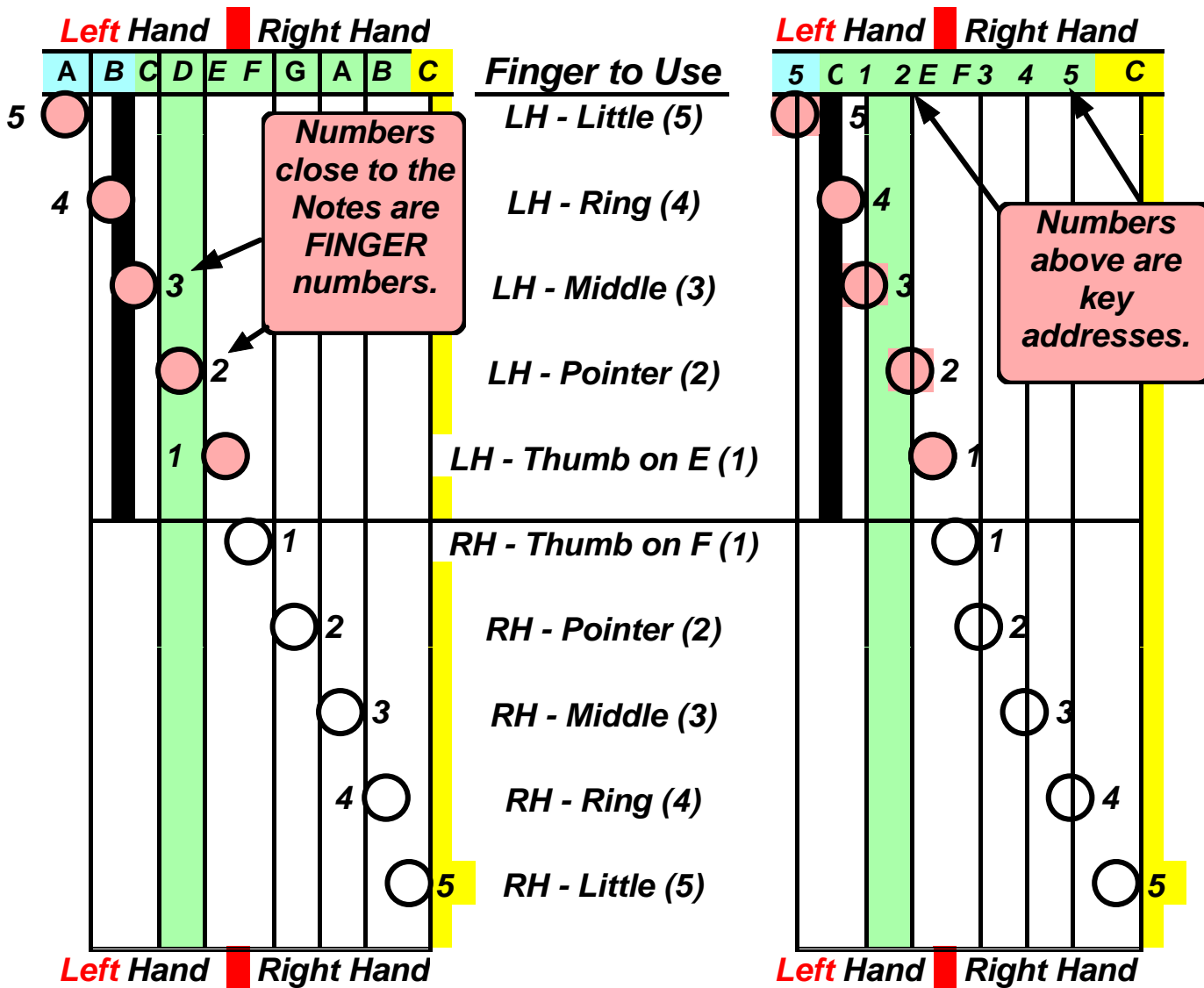
The 10 finger version (10F) of the key map notation is used in the first half of this unit, with the hands and fingers placed at the middle of the keyboard as shown below. The notation in the last half of the unit is the 5-finger colored version (5FC), with the hands moving to several different locations during each exercise.

PK
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Page 2

Finger Placement For Exercises on White Keys

Pink Notes are Played by the Left Hand

Finger Placement For Exercises Mainly on Black Keys



PK- 30 - Basic Keyboard Skills - Focus: Movements - Continued

Five-Finger Colored Version (v5FC) -- This page begins a new series of exercises in which ONE HAND plays the entire exercise. These are some of the SAME TUNES that you learned on the previous pages - but the fingering has changed. The changes in note color mark the places where the hand must move to a new position to play the note marked by the finger number next to it (on the note's right or left NOT, above or below).

With C Major Scales Beats: 4

With C Major Scales Beats: 4

Left Hand

PK
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Page 16

Teacher's Manual

This is the first page in this Piano Skills Series that presents exercises that require a hand to move to a new location during the exercise. It begins a series of exercises that expands the student's range of movement, preparing students to begin playing entire melodies with a single hand.

About the Note Colors - The colors do two things:

- 1. Each color CHANGE starts a new 5-finger position.***
- 2. As long as a color remains unchanged, the HAND REMAINS in its 5-finger position.***

(The actual colors have no significance. It is the CHANGE in color that has significance.)

End

End

PK- 30 - Basic Keyboard Skills - Focus: Movements - Continued

Schmitt Thumb Crossovers. Unit PK- 30 concludes with 2 pages of exercises inspired by the the famous 19th century piano teacher, Aloys Schmitt. These exercises deal with the movements of the fingers on the keyboard that pivot on the thumb. These movements are essential in nearly every piece of music played on a keyboard.

Thumb Note Colors. Contrary to our normal coloring of notes, as illustrated in this unit, the coloring of the notes in these exercises requires that only the notes for the thumbs are colored. All other notes are white. You can see the examples on the facing page. The exercises are very effective.

PK- 30 - Basic Keyboard Skills - Focus: Movements - Concluded

Left Hand

Right Hand

Left Hand

Right Hand

Diagram showing the left hand keyboard with a light blue vertical bar highlighting the notes E4, F4, G4, A4, B4, C5, D5, E5, F5. The number '2' is written next to each note, indicating the second finger is used for all notes.

Diagram showing the right hand keyboard with a light green vertical bar highlighting the notes F5, E5, D5, C5, B4, A4, G4, F4, E4. The number '2' is written next to each note, indicating the second finger is used for all notes.

**PK
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Page 23**

Diagram showing the left hand keyboard with a light blue vertical bar highlighting the notes E4, F4, G4, A4, B4, C5, D5, E5, F5. The number '3' is written next to each note, indicating the third finger is used for all notes.

Diagram showing the right hand keyboard with a light green vertical bar highlighting the notes F5, E5, D5, C5, B4, A4, G4, F4, E4. The number '3' is written next to each note, indicating the third finger is used for all notes.

Diagram showing the left hand keyboard with a light blue vertical bar highlighting the notes E4, F4, G4, A4, B4, C5, D5, E5, F5. The number '4' is written next to each note, indicating the fourth finger is used for all notes.

Diagram showing the right hand keyboard with a light green vertical bar highlighting the notes F5, E5, D5, C5, B4, A4, G4, F4, E4. The number '4' is written next to each note, indicating the fourth finger is used for all notes.

Diagram showing the left hand keyboard with a light blue vertical bar highlighting the notes E4, F4, G4, A4, B4, C5, D5, E5, F5. The number '3' is written next to G4, A4, and B4. The number '4' is written next to C5, D5, and E5. The number '3' is written next to F5. This indicates the thumb is used for all notes.

Diagram showing the right hand keyboard with a light green vertical bar highlighting the notes F5, E5, D5, C5, B4, A4, G4, F4, E4. The number '3' is written next to F5, G4, and A4. The number '4' is written next to B4, C5, and D5. The number '3' is written next to E5. This indicates the thumb is used for all notes.

Keep in mind. All colored notes on this page are played by a thumb.

PK-35 - Basic Keyboard Skills - Focus: Rhythm - 24 Pages

About This Unit. *This unit will help you understand how the notation of rhythm works and provides exercises for playing simple rhythmic patterns. These exercises will also help you with the further development of the very important habit of being able to play and remain in 5-finger positions. A starting finger number appears at the beginning of each exercise. Your hand will stay in the 5-finger position for the entire exercise. The rhythms covered in this unit have beat lengths of 4, 3, 2, 1, 1/2, 1/3, and 1/4 beats.*

PK
35
Page 2

Below is a description of the rhythm counting labels that appear at the right side of a staff. These labels are introduced in this unit to help students keep track of the beats shown by the notes. They are used as visual markers and also for counting aloud when learning to play the rhythm.

Label for Beats: **>** Say "beat"

Label: St This label is shorthand for the word, "Stay." It marks beats when the finger STAYS on the key (holds the key down) while the note is already being played. ("Stay" IS a beat. It's just a beat that occurs when the finger is STAYING on a key.)

Label: & This label is shorthand for the word, "and." Most of the time & marks the middle of a beat, indicating the start of the 2nd half of a 2 pulse beat. When the pulse is in thirds of a beat, the label marks the start of the 2nd triplet of the beat. Labels: "> & a"

Label: a Pronounced "uh" Most of the time it marks the beginning of the 2nd and 4th pulses of a 4 pulse beat (as in: **beat uh and uh**). Labels: "> a & a" Remember - It also appears as a marker for the 3rd pulse of a 3 pulse beat. (as in: **beat and uh**)

Note that in this Unit, notes for the Left Hand have red borders.

Teacher's Manual


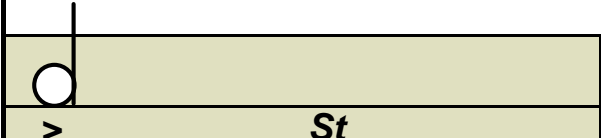
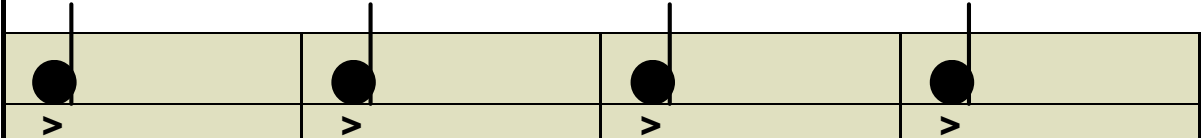
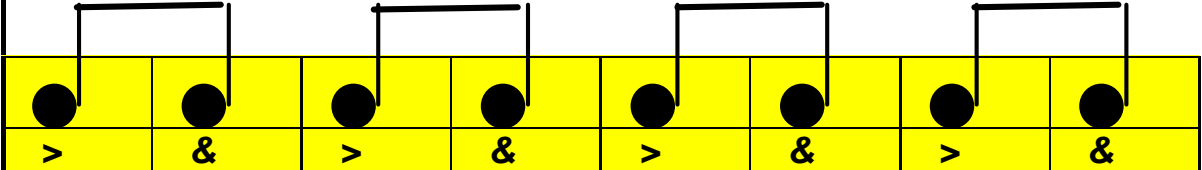
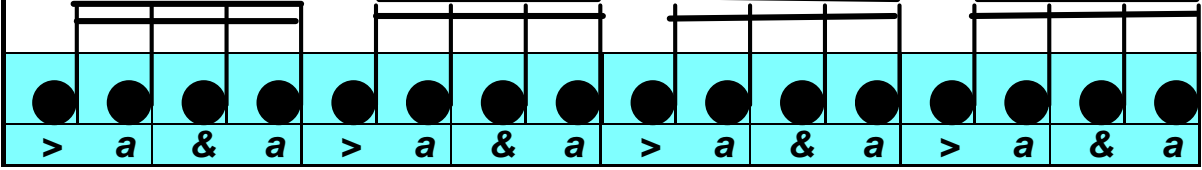


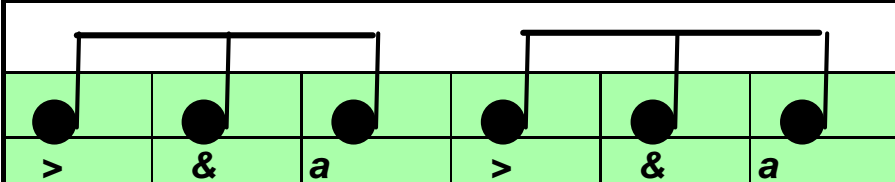
This unit presents our focus on the rhythmic patterns needed and used in basic music instruction. It covers all of the rhythmic patterns typically encountered in elementary piano pieces - and found in advanced pieces as well. This page explains the modified counting system that we use with key maps. The use of 'stay' clarifies whether or not the counting syllable calls for an articulation on the key. Counting with numbers doesn't make this clear. The chart on the next page shows how these beat labels might be used for beat counting with traditional notes.

Relative Time Values in Traditional Rhythm Notation

Chart With Traditional Rhythm Note Names and Beat Counting Labels

In 4/4 time with the quarter note as the beat.*

PK
35
 Page 3

Whole		> <i>St</i> <i>St</i> <i>St</i>
Half		> <i>St</i> > <i>St</i>
Quarter		> > > >
Eighth		> & > & > & > &
Sixteenth		> a & a > a & a > a & a > a & a
<i>(The dot after a note extends the note by half its time value.)</i>		
Dotted Half		> <i>St</i> <i>St</i> <i>St</i> <i>St</i>
		<i>(in 3/4 time)</i> <i>(in 6/8 time)</i>
Dotted Quarter		> >
		<i>(in 6/8 time)</i>
Eighth		> & a > & a
		<i>(in 6/8 time)</i>

*Sometimes the half note is a beat long; other times the eighth note is a beat long. When these changes take place, all of the other note values must be modified on the fly by the performer to maintain the relative beat lengths of the other notes. This provides great flexibility to the rhythm notation, but many people find it very difficult to learn and use.

Exercises Showing Comparative Time Values

Whole Notes
(4 beats)

Three-quarter Notes
(3 beats)

Half Notes
(2 beats)

Quarter Notes
(1 beat)

Eighth Notes
(1/2 beat)

Sixteenth Notes
(1/4 beat)

#: 2 Beats: 4

1

2

3

4

5

6

Teacher's Manual

The exercises begin very simply with notes in the 5-finger position. Over the next few pages they gradually become more complicated until they reach the last page of exercises - shown on the next page.

PK
35
Page 6

Colored Highlights for Notes With Beat Fractions

- >> Yellow - Notes with 1/2 beat are highlighted with yellow.
- >> Green - Notes with 1/3 beat are highlighted with green (next page).
- >> Blue - Notes with 1/4 beat are highlighted with blue.

Version Without the Rhythm Colors

Teacher's Manual

Throughout the exercise pages, the exercises all remain in the 5-finger position so that the students can concentrate on the rhythm without being distracted by difficulties in finding which keys to play.

PK-35
Page 15

#: 2 Beats 4

The image displays six vertical piano keyboard diagrams, each representing a beat in a 4-beat exercise. The diagrams are labeled 1 through 6 at the top. Diagrams 1, 2, and 3 have a colored header bar (pink, blue, and cyan respectively) and a '5' in the top left corner. Diagrams 4, 5, and 6 have a colored header bar (green, yellow, and orange respectively) and a '1' in the top left corner. A thick black vertical bar is positioned between diagrams 3 and 4. Each diagram shows a keyboard with five keys (C, D, E, F, G) and five fingers (5, 4, 3, 2, 1) indicated by circles. Diagrams 1-3 use red circles, while diagrams 4-6 use white circles. The circles are arranged in a descending staircase pattern across the five keys, with the number of circles per key decreasing from left to right.

PK-35 - Basic Keyboard Skills - Focus: Rhythm

Summary Page. The concluding section of this unit begins with a single page summary of how the rhythm notation works. This is followed by a number of exercises that demonstrate examples of the various rhythm patterns found in music. Each page shows several examples from familiar pieces grouped by the similarities in their rhythm patterns.

Here is a list of the rhythm patterns illustrated on the following pages of the unit:

- >> Series of 1 beat notes
- >> Half-beat pairs
- >> Three pulse groups (Three 1/3 beat notes in a beat)
- >> Four pulse groups (Four 1/4 beat notes in a beat)
- >> Two-beat long-short pairs (1 1/2 beat note & 1/2 beat note)
- >> Three-pulse long-short pairs (2/3 beat note & 1/3 beat note)
- >> Four-pulse long-short pairs (3/4 beat note & 1/4 beat note)
- >> Half-beat note grouped with two 1/4 beat notes

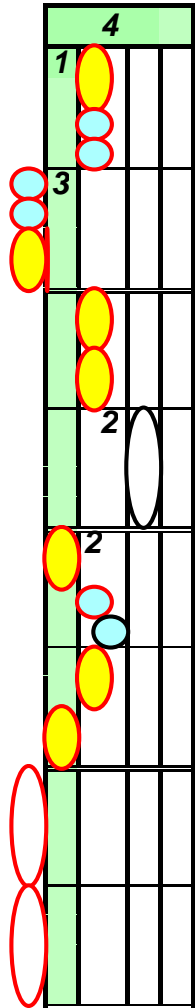
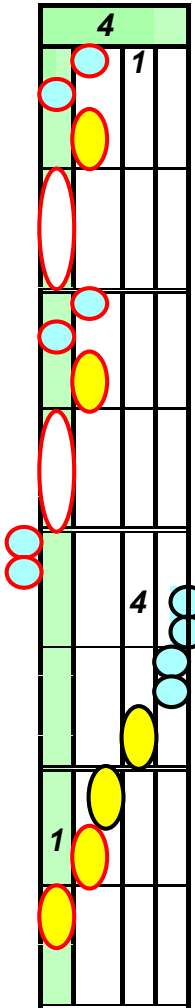
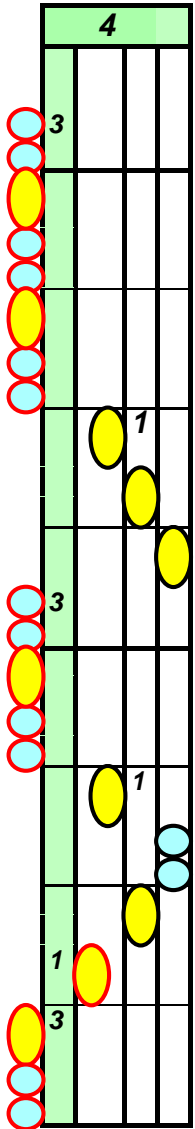
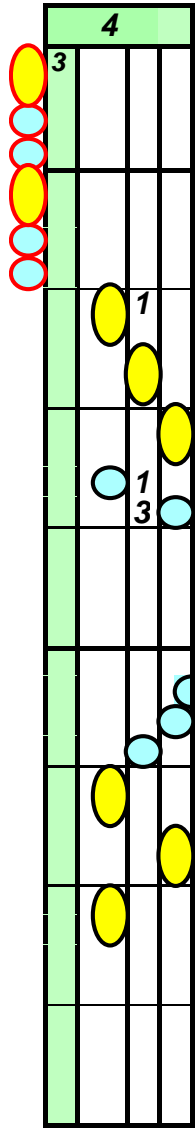
About Colored Notes and Rhythm. As you know, the key map rhythm is determined by the timeline and the length of the notes on the timeline - regardless of color. The use of color for rhythm on key maps is an enhancement. It can be used, as in this unit, to EMPHASIZE the rhythm as an assist in the learning process. COLOR NORMALLY IS NOT USED FOR RHYTHM ON KEY MAPS. Color is SOMETIMES used for rhythm on key maps for aesthetic reasons, that is, it is pleasant to look at. As a matter of fact, we have used colored rhythm on a fairly large number of classical pieces, just because we liked the way it looked. (These pieces are tagged with the following code: RyC.)

Colored Rhythm on Key Diagrams. Just as a reminder and to avoid confusion about the coloring of rhythm; coloring of rhythm on key diagrams (as contrasted with key MAPS) is the BASIS FOR THE RHYTHM on the key DIAGRAMS. The colors used in the key diagrams do have the same meaning as on key maps and in this PK-35 unit: White: whole beat and multiples. Yellow: half-beat and multiples. Green: 1/3 beat and multiples. Blue: 1/4 beat and multiples.

Half Beat Grouped With Two Quarter Beats

PK-35
Page 24

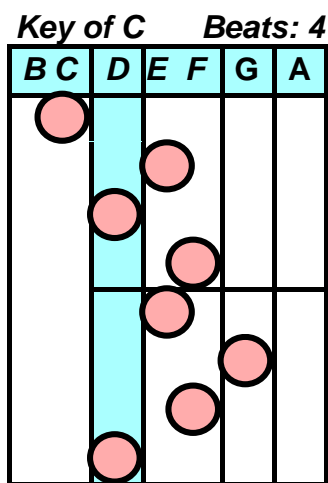
Beats: 4

<p>Beats: 2</p>  <p>Flies in the but- ter- milk, shoo, fly, shoo!</p> <p>Skip to my Lou, my dar- lin'.</p>	<p>Beats: 2</p>  <p>Win- nie the Pooh, Win- nie the Pooh, Chub- by lit- tle tub- by all stuffed with fluff...</p>	<p>Beats: 4</p> <p><i>William Tell Overture - Rossini</i></p> 	
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Basic Keyboard Skills

PK-45
Cover Page

*With 5-Finger Exercises by
Aloys Schmitt*



Teacher's Manual

This unit presents some of the excellent 5-Finger exercises from the famous "Preparatory Exercises" book by Aloys Schmitt written about 150 years ago. They are as effective today as they were so many years ago.

*From the Music
Innovator's Workshop*

PK-45
Page 2

Schmitt Exercise 1 - LH and RH

Key of C		Beats: 4					
		C	D	E	F	G	A
5							
1							

Key of E		Beats: 4						
		C	D	E	F	G	A	B
5								
1								

Teacher's Manual

Schmitt's "Preparatory Exercises" Book only showed the exercises notated in the key of C. However, he stated that they could be played in ALL keys. The present unit notates the selected exercises both in the keys of C and of E.

Two-Octave Major Scales

C Major b#: none

PK-50
Cover Page
of 10 Pages

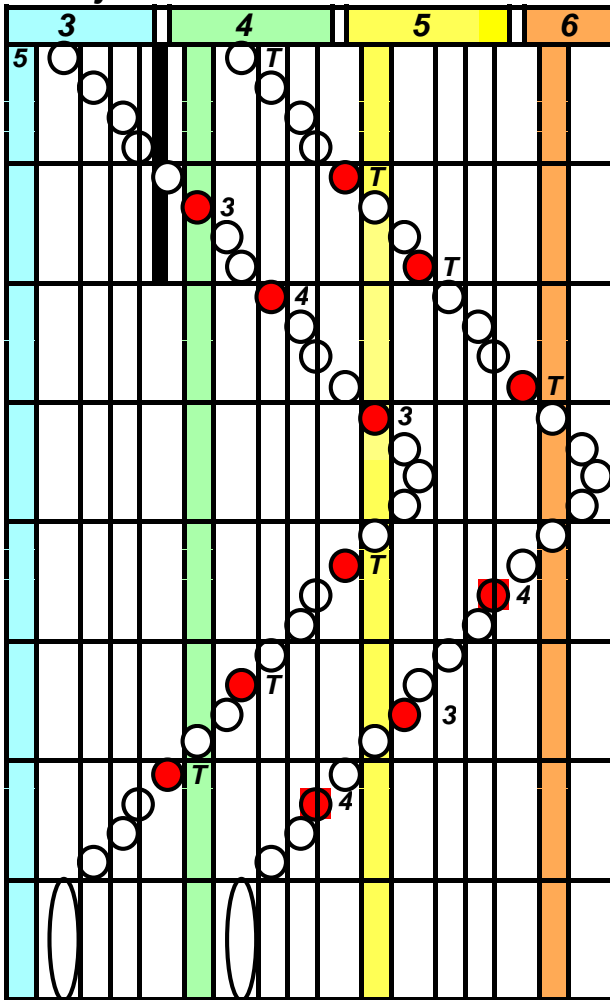
*This unit provides is a complete set of two-octave major scales for the keyboard. In each pair of scales, the scale on the left is for the left hand and the one on the right is for the right hand. Fingering for the thumb is a "T" (instead of 1) to emphasize the importance of the thumb in the fingering of a scale. **Red notes show a hand moving to a new position.***

**From the Music
Innovator's Workshop**

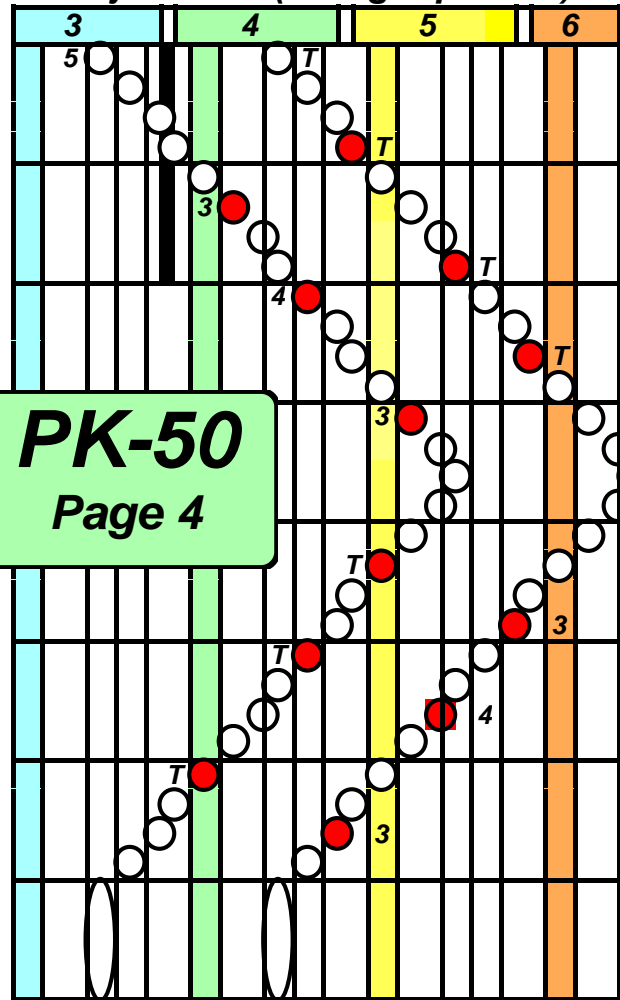
Two-Octave Major Scales

Red notes show where the hand moves to a new position.
 (Note: You will find the C Major Scale on the front cover.)

F Major b: 1



G major #: 1 (C finger pattern)



PK-50
 Page 4

A major scale is a fixed pattern of notes (or sounds). It consists of two identical patterns of: step, step, 1/2 step. The second pattern follows the first with a step between the patterns. Major Scales in all keys are designed with this same fixed pattern. For an explanation, see Unit PC-15, Basic Patterns of Keyboard Harmony. Remember! Finger numbers are ALWAYS to the right or left of a note, NEVER above or below.

Teacher's Manual

This unit presents, just for the scales, a temporary departure from our standard note coloring protocols. Clearly showing when the hand moves to a new position with a red note GREATLY SIMPLIFIES the reading and playing of the scales - especially because they are combined with a notation that graphically shows which notes are played on black keys! See the next Page.

PK-50
Page 7

Ab Major b: 4

Musical diagram for Ab Major, b: 4. The diagram shows a 7-octave keyboard with four vertical bars of color: purple (2), cyan (3), green (4), and yellow (5). Fingerings are indicated by numbers 1-5 and 'T' for trills. Trills are shown as pairs of notes with a red dot on the higher note and a 'T' above it. Ellipses at the bottom indicate octave repetition.

E major #: 4 (C finger pattern)

Musical diagram for E major, #: 4 (C finger pattern). The diagram shows a 7-octave keyboard with five vertical bars of color: cyan (3), green (4), yellow (5), and orange (6). Fingerings are indicated by numbers 1-5 and 'T' for trills. Trills are shown as pairs of notes with a red dot on the higher note and a 'T' above it. Ellipses at the bottom indicate octave repetition.

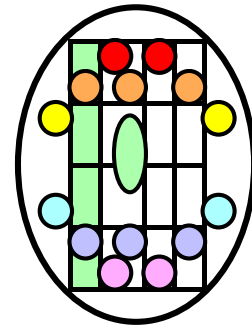
MIW Basic Piano Skills Collections

PK-Series

**Information About the
Collections Begins Here**

	Page	Collections in This Series
PK-58	42	<i>My First Song Collection - Part 1</i>
PK-62	48	<i>My First Song Collection - Part 2</i>
PK-65	52	<i>My First Song Collection - Part 3</i>
PK-72	54	<i>Traditional Christmas Carols - 1 & 2 Hand Melodies</i>
PK-75	56	<i>Traditional Christmas Carols - 2 Voice</i>
PK-90	58	<i>Great Symphonic Themes - Focus: Great Classics</i>

**From the Music
Innovator's Workshop**



PK-58 - My First Song Collection - Part 1 - 20 Pages

Integration of the Exercises and the Collections. As mentioned at the beginning of this unit, though the song collections appear together at the end of the Series, they are intended to be integrated with the instructions and exercises appearing in the first half of this series. As soon as the student has attained sufficient understanding of how to find the keys from the diagrams, and has attained a bit of physical control of the fingers, in the judgement of the teacher, he or she is ready to begin playing the songs in these collections.

Grading, Songs, and Motivation. The collections are graded as you would expect, and are best used beginning with PK-58 and progressing through them as they are listed on the previous page (in their numerical order). Clearly, students are motivated to move on to the songs as soon as possible. Happily, most of the first set of exercises in Unit PK-15 (at the beginning of the Series) are fragments of songs, some of which are likely to be familiar to the students.

Contents - Unit PK-58	Page
About the Keyboard Diagrams	3
Instructions	5
Twinkle, Twinkle Little Star	6
Mary Had a Little Lamb	8
Michael, Row the Boat Ashore	10
Kum Ba Yah	12
London Bridge	14
Brother John	16
Muffin Man	18

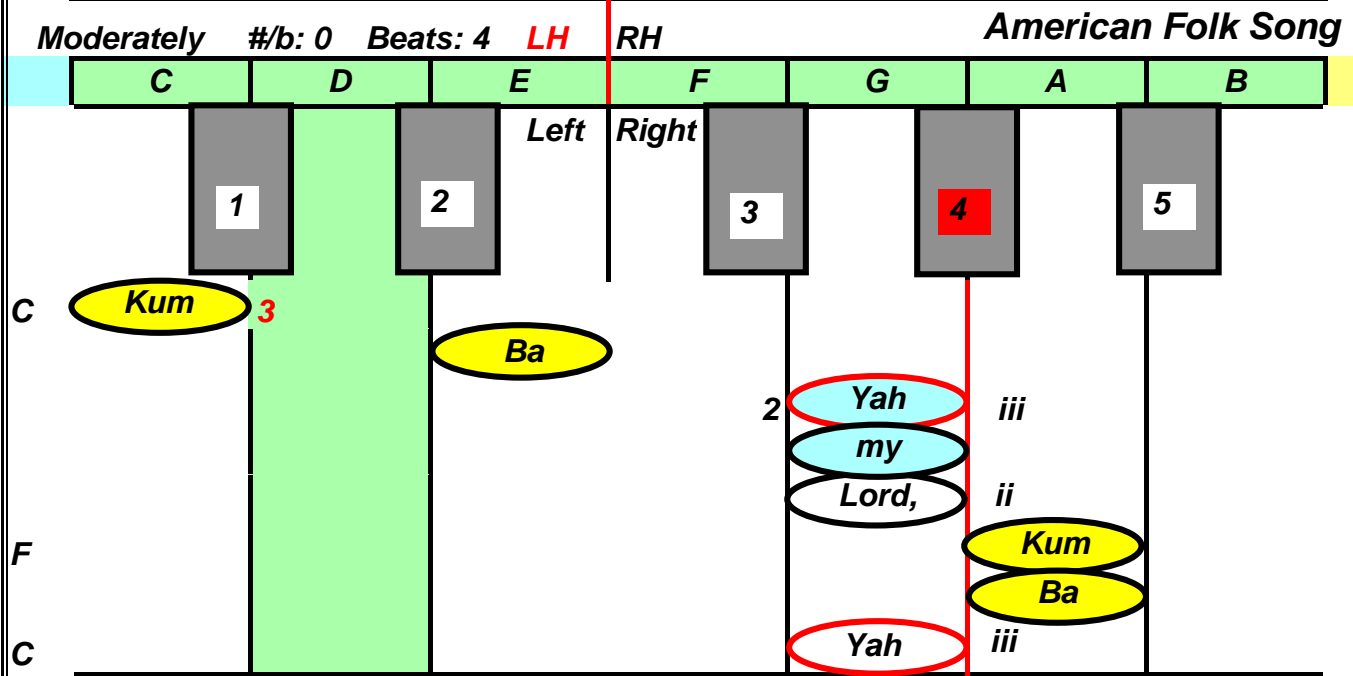
Two Versions on Key Diagrams. The unit begins with several pages of instruction, which are mainly reviews of instructions found in the first part of the series. This collection is the first and only collection in this series based on key diagrams, rather than on the key maps of the following collections. Each song in this unit is shown in 2 versions, to help beginners get started with their first songs. These versions are explained on the following pages.

My First Song Collection - Part 1

PK-58
Cover Page

On Keyboard Diagrams

Kum Ba Yah

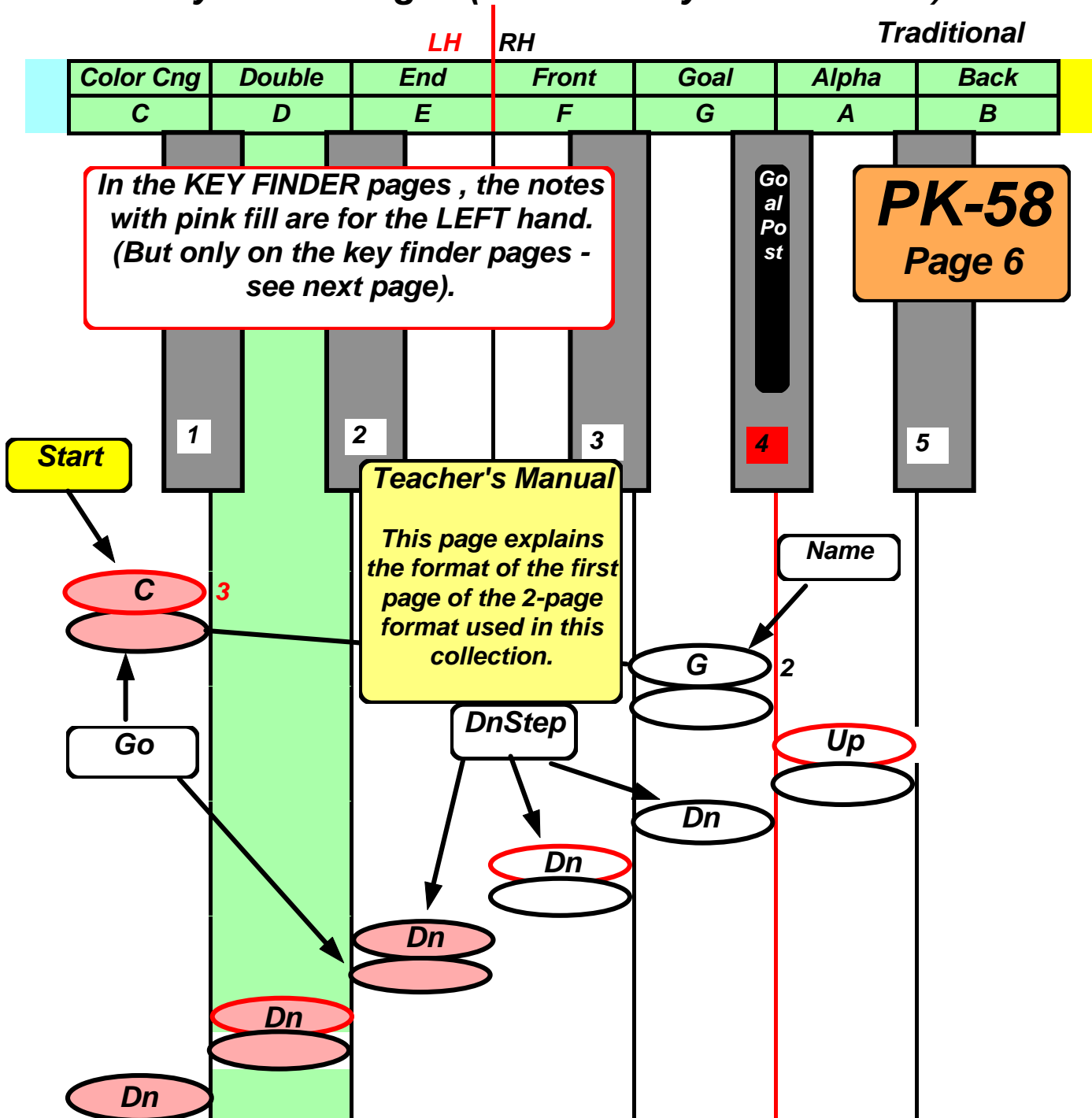


**From the Music
Innovators Workshop**

Twinkle, Twinkle Little Star - Key Finder

The first song of each of the 2 versions of each song shows a version without rhythm notation - to help you get started. A finger number is shown for the first note played by each hand. This will help you place your hands in the correct position for playing the whole song without having to move your hands to either side. Notes with pink fill remind you to play them with your LEFT HAND.

Key Finder Pages (Without Rhythm Notation)



Twinkle, Twinkle Little Star

Pitch Notation - With Rhythm Notation and Text – On these pages with rhythm and song text, the notes with red borders mark the *first note* of each measure.

Jane Taylor

Traditional

Brightly *b/#: 0* Beats: 2 LH | RH

	C	D	E	F	G	A	B
C h o r d s ↓	<div style="display: flex; justify-content: space-between; align-items: center;"> <div style="border: 1px solid black; padding: 5px; background-color: yellow;"> <p>Teacher's Manual</p> <p>This page explains the format of the second page of the 2-page format used in this collection.</p> </div> <div style="border: 1px solid black; padding: 5px; background-color: orange;"> <p>PK-58</p> <p>Page 7</p> </div> </div>						
	1	2	3	4	5		
C	Twin- kle			twin- kle		lit- tle	
F					star,		
C				How			
G			won- der	I			
C		what					
G		you					
C	are.						

Brother John - Key finder

Pitch Notation Only		LH	RH	Traditional French		
Color Cng	Double	End	Front	Goal	Alpha	Back
C	D	E	F	G	A	B
		1	2	3	4	5
C	Up	Up	Teacher's Manual This song is an example of the first page of the 2-page format used in this collection.		PK-58 Page 16	
C	Up	Up				
	Up	Up				
C	Up	Up				
		E	Up	Up	Up	Up
		E	Up	Up	Up	Up
			Up	Up		Up
C		Dn	Dn	Dn	Dn	Up
C		Dn	Dn	Dn	G	Up
C		Dn	Dn	Dn	Dn	
					G	
C					G	
					G	
C					G	

Brother John

Brightly #/b: 0 Beats: 4 **LH** RH Traditional French

	C	D	E	F	G	A	B
	1		2		3	4	5
C	Are ing, Are ing?	you you	sleep- sleep- Bro- Bro- ring- ring- ring- ring-	ther ther	John John Morn- bells are Morn- bells are dong dong	ii ii ing ing	
	3				1		
						ii	
		ii					
							ii

Teacher's Manual

This song is an example of the second page of the 2-page format used in this collection.

PK-58

Page 17

My First Song Collection - Part-2

**Easy Melodies on
Key Maps**

PK-62

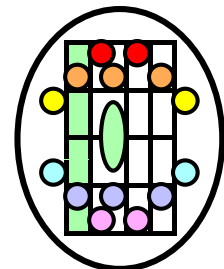
Page 1 of
36 Pages

**Teacher's
Manual**

This unit and the following units are notated with key maps. This table of Contents is found on Page 2 of the unit.

Contents	Pg.
REVIEW	3
introduction to Key Maps	4
About Musical Time (Rhythm)	5
Twinkle, Twinkle, Little Star	6
Beethoven - Ode to Joy (in 4 Keys)	8
Mistress Mary, Quite Contrary	12
Brother John	14
Lightly Row	16
Baa, Baa, Black Sheep	18
Michael, Row the Boat Ashore	20
Muffin Man	22
The Farmer in the Dell	24
Pussy Cat, Pussy Cat	26
The Mulberry Bush	28
Kum Ba Yah	30
Old King Cole	32

**From the Music
Innovator's Workshop**



PK-62

Page 3

Teacher's Manual

Pages 3-5 of this unit contain reviews of material covered in the core instructional units of this Series.

Review of the 10F and 5FC Versions

About the 10 Finger Versions - (10F) - *This version of our key maps was developed to help beginning students focus on 5-finger positions. This special version has the hands placed at the very middle of the piano keyboard, with the thumbs on E and F and the other fingers extended over the adjacent white keys. With this position students can play entire songs and exercises while learning to keep the hands in place. The 10F position is designed to help beginners learn to remain in fixed 5-finger positions, to gain the great benefits offered by these positions. Of course, as soon as habit of remaining in place has developed, the student will learn to use the 5-finger positions in other locations, and continue from there to include them in their playing wherever they are warranted.*

About the 5-Finger Colored Versions - (5FC) - *This version of our key maps is an extension of the 10F position described above (which is simply a 5-finger position in each hand with the hands adjacent to each other.) The 5FC version focuses on the series of 5 finger positions that occur when playing a melody. As a student's ability to play melodies progresses, the hands will constantly move to new locations - and these locations will frequently be played with a series of 5-finger positions - with a few gaps between the positions. The note coloring of the 5FC versions signals in advance, when to move the hand and when to remain in position. **WHEN THE COLOR CHANGES OR STOPS, YOU MOVE YOUR HAND TO A NEW LOCATION. YOUR HAND REMAINS IN PLACE UNTIL THE COLOR CHANGES.** Notes that are **NOT COLORED** are **NOT** part of a 5-finger group.*

Teacher's Manual

This page and the next demonstrate the dual page layout of this unit. Left pages, like this one, are arranged with the 10 finger (10F) layout.

PK-62

Page 6

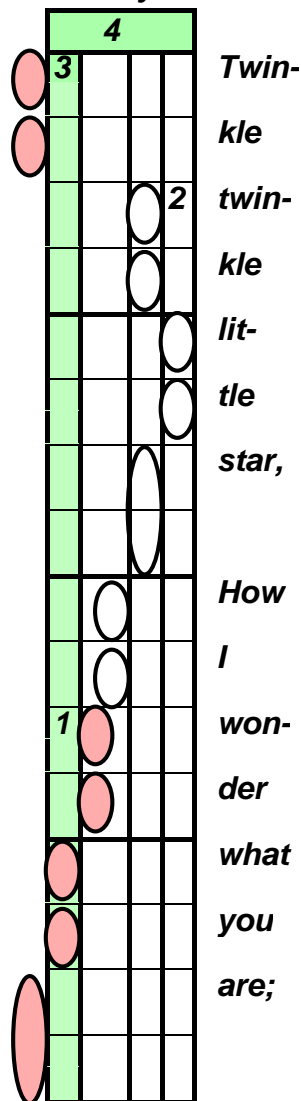
This song is arranged so that you can play it with your hands remaining in a single 2-handed location with your thumbs on E and F. We call this the 10-finger position. The finger numbers located next to the notes show where your fingers should already be if your hands are placed correctly in the 10-finger position.

Twinkle, Twinkle, Little Star

Jane Taylor

French folk tune

Moderately Beats: 4

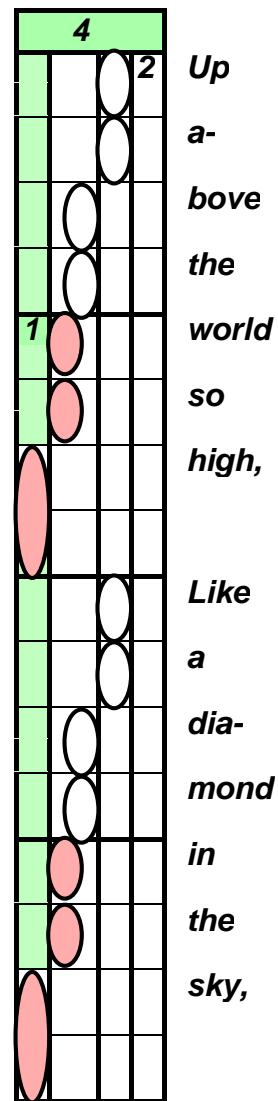


3
2
1

Twin-
kle
twin-
kle
lit-
tle
star,

How
I
won-
der
what
you
are;

2nd time – End Here



2
1

Up
a-
bove
the
world
so
high,

Like
a
dia-
mond
in
the
sky,

Go back to the Beginning

Teacher's Manual

This page demonstrates the layout of the facing pages on the right, with the colored 5-finger (5FC) layout.

PK-62

Page 7

Hand Locations and Colored Notes - As you follow the fingering, you will notice that it will be necessary frequently to move your hand to a new location. You will also notice that the hand often stays in a single location as you play in the 5-finger position. The note coloring in this unit shows you when to move your hand and when to stay in a single location. **WHEN THE COLOR CHANGES, YOU MOVE YOUR HAND TO A NEW LOCATION. YOUR HAND REMAINS IN PLACE UNTIL THE COLOR CHANGES.** Notes that are NOT COLORED are NOT part of a 5-finger group.

Twinkle, Twinkle, Little Star

Jane Taylor

French folk tune

Moderately Beats: 4

A 4-beat staff with a green header '4'. The notes are: 1 (white), 1 (white), 4 (yellow), 4 (yellow), lit- (white), tle (white), star, (white), How (white), I (white), won- (white), der (white), what (white), you (white), are; (white). A '2' is written at the bottom left of the staff. A pink box at the bottom says '2nd time - End Here'.

A 4-beat staff with a green header '4'. The notes are: 5 (green), a- (green), bove (green), the (green), world (green), so (green), high, (green), Like (green), a (green), dia- (green), mond (green), in (green), the (green), sky, (green). A '5' is written at the bottom right of the staff. A yellow box at the bottom says 'Go back to the Beginning'.

My First Song Collection

Part 3

PK-65

Page 1 of 22
Pages

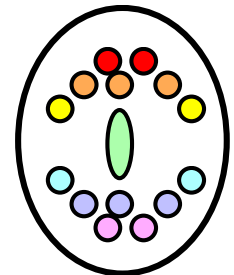
Teacher's Manual

This table of Contents is found on Page 2 of the unit. The songs in this unit are a bit longer and more advanced than in the previous unit (PK-62). They follow a similar 2 version format.

Contents		Pg.
Alphabet Song		3
This Old Man		4
Bingo		5
Yankee Doodle		6
Oh, My Darling Clementine		8
Eensy, Weensy Spider		9
If You're Happy ...		10
Home on the Range		12
For He's a Jolly Good Fellow		13
Polly Wolly Doodle		14
Oh, Susanna		16
Skip to my Lou		18
Comin' 'Round the Mountain		20

Easy Melodies on Key Maps: 10-Finger (v10F) and Right Hand (v5FC) Versions

From the Music Innovator's Workshop



Bingo

PK-65 Page 5

10 Finger Version - LH Pink

Traditional Game Song

Brightly #: 1 Beats: 4

There was a farmer had a dog and Bingo was his name-o.
There was a farmer had a dog and Bingo was his name-o.

RH 5-Finger Colored Version

Brightly #: 1 Beats: 4

Teacher's Manual
Typical 2 version song arrangement in this unit. Some songs require 2 pages; others only one.

There was a farmer had a dog and Bingo was his name-o.
There was a farmer had a dog and Bingo was his name-o.

There was a farmer had a dog and Bingo was his name-o.
There was a farmer had a dog and Bingo was his name-o.

Traditional Christmas Carols

With 5-Finger Colors

PK-72

***Page 1 of 22
Pages***

***Teacher's
Manual***

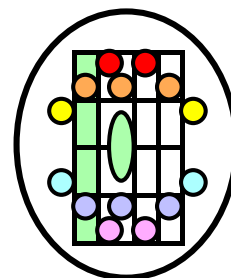
***This table of
Contents is found
on Page 3 of the
unit. As in the
previous 2
collections, the
songs in this unit
follow the same
2-version formats:
v10F and v5FC.***

***The next page
shows a sample
from the
collection.***

<i>Contents</i>	<i>Pg.</i>
<i>The First Noel</i>	<i>4</i>
<i>Silent Night</i>	<i>7</i>
<i>Angels We Have Heard on High</i>	<i>10</i>
<i>God Rest Ye Merry Gentlemen</i>	<i>13</i>
<i>O Come All Ye Faithful</i>	<i>16</i>
<i>O Little Town of Bethlehem</i>	<i>19</i>

***Easy Melodies on Key Maps: 10-Finger (v10F)
and
Right Hand (v5FC) Versions***

***From the Music
Innovator's Workshop***



The First Noel

PK-72
Page 6

10 Finger Version - LH Pink

<p>Traditional tune</p>			
<p>The--- --- first--- --- No- --- el, the--- --- an- gels did say, was to cer- tain poor shep- herds in</p>	<p>fields as they lay; In--- --- fields--- --- where--- --- they lay--- --- keep- ing their sheep, On a cold win- ter's</p>	<p>night--- --- that was--- --- so deep. No- --- el--- ---, No- --- el, No- --- el, No- --- el,</p>	<p>Born is the King--- --- of Is- --- ra- el.</p>

Note that this page is notated in the "10 Finger Version." In this version your thumbs are placed and remain on the keys E and F in the Green Octave Group. The fingers of each hand then are placed in basic 5-finger positions on the nearby keys.

Traditional Christmas Carols

With 2-Part Harmony

PK-75

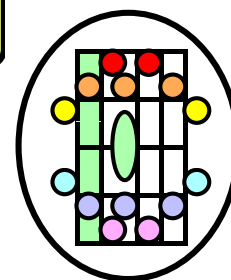
***Page 1 of 16
Pages***

<i>Contents</i>	<i>Pg.</i>
<i>Silent Night</i>	<i>4</i>
<i>Angels We Have Heard on High</i>	<i>6</i>
<i>The First Noel</i>	<i>8</i>
<i>God Rest Ye Marry Gentlemen</i>	<i>10</i>
<i>O Come All Ye Faithful</i>	<i>12</i>
<i>O Little Town of Bethlehem</i>	<i>14</i>

Teacher's Manual

This unit presents the same 6 Christmas Carols as the previous unit, PK-72, in 2-Part arrangements. The left hand notes have a pink fill. The right hand notes are colored with 5FC coloring.

***From the Music
Innovator's Workshop***



PK-75
Page 8

The First Noel - 1

Moderately #: 2 Beats: 3

The---

first---

No-

el,
the---

an-
gels
did
say,
was
to
cer-
tain
poor
shep-
herds
in

Traditional tune

fields
as
they
lay;
In---

fields---

where---

they
lay---

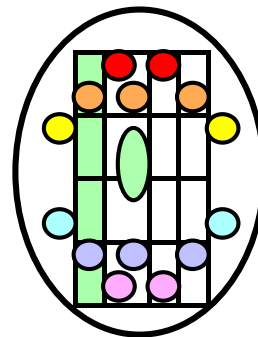
keep-
ing
their
sheep,
On
a
cold
win-
ter's

Great Symphonic Themes

PK-90
Page 1 of 24
Pages

From the Great Classics

***From the Music
Innovator's Workshop***



Teacher's Manual

Note that the uncolored rows (white) in the chronological matrix below form the Table of Contents for this unit. The numbers after the names are the last 2 digits of birth and death dates.

PK-90
Page 2

Contents (white background) and Matrix of Key Contemporaries of the Composers				
Qtr	Key Composers	Key Painters	Other Key Persons	Pg
1650				
16c	Buxtehude 1637-1707	Vermeer 1632-1675		
16d	Corelli 53-13	Rigaud 59-43	Galileo 1664-1732	
	Pachelbel 53-06	Canon in D: Theme		4
1700				
17a	Bach, JS 85-50	Watteau 84-21	Voltaire 94-78	
	Handel 85-59	Hogarth 97-64		
	Bach 85-50	Jesu, Joy of Man's Desiring – Concl.....		6
	Mouret 82-38	First Symphonic Suite: Rondo		8
	Handel 85-59	Water Music Suite: Allegro Maestoso ..		10
17b	Bach, KPE 14-88	Reynolds 23-92	Smith 23-90	
17c	Haydn 32-09	Gainsborough 27-88	Washington 32-99	
		Goya 46-28	Jefferson 43-26	
	Haydn 32-09	Surprise" Symphony: Andante		12
17d	Mozart 56-91	Trumbull 56-43	Whitney, Eli 65-25	
	Beethoven 70-27	Turner 75-51		
	Mozart 56-91	A Little Night Music: Minuet		14
	Beethoven 70-27	Symphony No. 9: Ode to Joy, 4th Mvt....		15
1800				
18a	Schubert 97-28	Delacroix 98-63	Morse 91-72	
18b	Wagner 13-83	Manet 23-83	Lincoln 09-65	
	Chopin 10-49		Darwin 09-82	
18c	Tchaikovsky 40-93	Cezanne 39-06	Edison 47-31	
	Brahms 33-97	Symphony No. 1: Theme from 4th Mvt		16
	Dvorak 41-01	New World Symphony: Theme, 2nd Mvt		17
	Tchaikovsky 40-93	Symphony No. 6: Theme from 1st Mvt...		20
18d	Sibelius 65-57	van Gogh 53-90	Freud 56-39	
	Rachmaninoff 73-43	Matisse 69-54	Gandhi 69-48	
	Dukas 65-35	The Sorcerer's Apprentice: Theme		22
	Sibelius 65-57	Finlandia (tone poem): Theme		24
1900				
19a	Porter, Cole 93-64	Picasso 81-73	Einstein 79-55	

Themes from Canon in D - Page 1

PK-90
Page 5

Johann Pachelbel 1653-1706

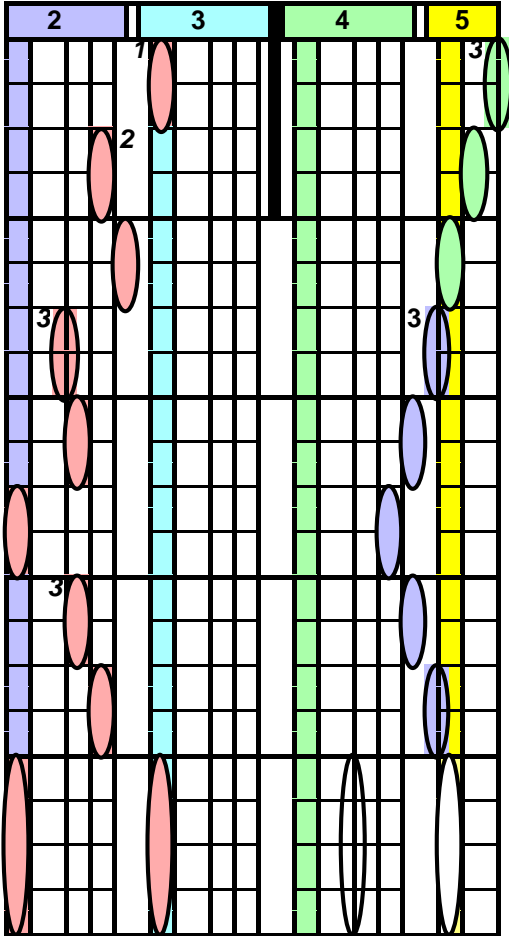
Moderately #: 2 Beats: 4

Teacher's Manual

The classical themes in this unit are arranged as melodies - only occasionally having a second part. Most of the playing is with the right hand. The occasional left hand parts are identified with a pink fill in the LH notes. As you may have noticed, the pieces are arranged roughly in the chronological order of the composers lives. This unit can be a very effective music history and appreciation lesson for the students playing them.

PK-90
Page 6

Themes from Canon in D - Page 2



Teacher's Manual
This is the final unit in the Basic Piano Skills Series. Of course, it is more of a BEGINNING than it is an END. Students who have come this far have a wonderful future ahead of them with the skills to begin playing from the priceless treasures that have been handed down to us through the centuries - along with the contemporary treasures that are being written even now.

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