

Hal Leonard Student Piano Library

Teacher's Guide

Piano Lessons Book 1

Includes:

- **Teaching Suggestions for Every Piece**
- **Lesson Planning Chart**
- **Beginner Composition Cards from *Piano Practice Games Book 1***



Written by

Barbara Kreader • Fred Kern • Phillip Keveren • Mona Rejino

Teacher's Guide

Piano Lessons Book 1

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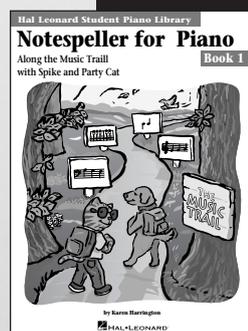
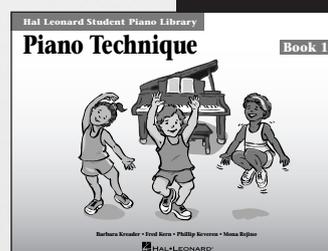
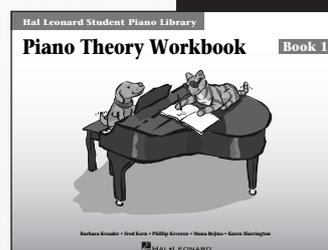
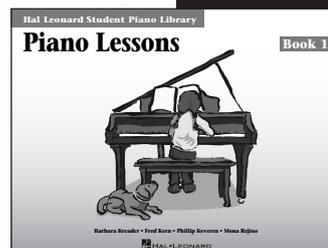
The Hal Leonard Student Piano Library

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

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

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

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



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

PIANO PRACTICE GAMES

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

PIANO THEORY WORKBOOK

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

PIANO SOLOS

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

PIANO TECHNIQUE

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

NOTESPELLER FOR PIANO

By Karen Harrington

Music worksheets and games in a story-book format that enhance reading and writing skills.



FOREWORD

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

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

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

Review: highlights those concepts that may need continued work

The teaching suggestions are divided into the following categories:

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

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

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

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

Barbara Kessler Ted Kern Phillip Keveren Mona Rejzner

Feel The Beat!

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



Rhythm In Music

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



Clap this pulse as your teacher plays the accompaniment below three different times at different speeds:

- 1) at a slow speed, 2) at a medium speed, 3) at a fast speed.



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

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



Accompaniment

Repeat as necessary Last time

4

- New Concept:** Musical pulse
- Touch & Sound:** Clapping with large arm movement
 Playing with 3rd finger, supporting first joint with thumb
 Playing with full arm weight

Prepare

Read text comparing heartbeat to musical pulse.

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

Practice

This activity teaches student how to listen & respond.



1) Student claps pulse while listening to accompaniment, first at slow, then medium, then fast tempos.

2) Student points to each pulse in the lesson book while listening to accompaniment at different speeds.

Perform

To play pulse on the black keys, student:

1) supports first joint of each third finger with thumb.



2) plays with full arm weight.

Theory Workbook

Feel The Beat! pg. 2

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



Teacher

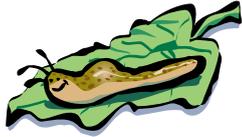


Audio CD



General MIDI Disk

Take A Look!



As you listen to the accompaniment below, stand and sing along with your teacher.

After the words "way down low," play on the **low black keys**.
After the words "way up high," walk around your teacher and play on the **high black keys**.



1) When I look down low by my toe,
Bugs and slugs and snails all grow.
Way down low!

2) When I look up high in the sky,
Birds and kites and planes fly by.
Way up high!

Low ←



(Play the black keys way down low.)

→ **High**



(Play the black keys way up high.)

Accompaniment

Steady (♩ = 145) Kern, Keveren, Kreader

first verse

second verse

Student plays down low. Repeat 4 times.

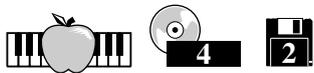
Student plays up high. Repeat 4 times.

5

New Concept: High and low on the keyboard **Review:** Musical pulse

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

Prepare



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

Ask student:

“What things can you think of that *sound high*?”

“What things can you think of that *sound low*?”

Practice

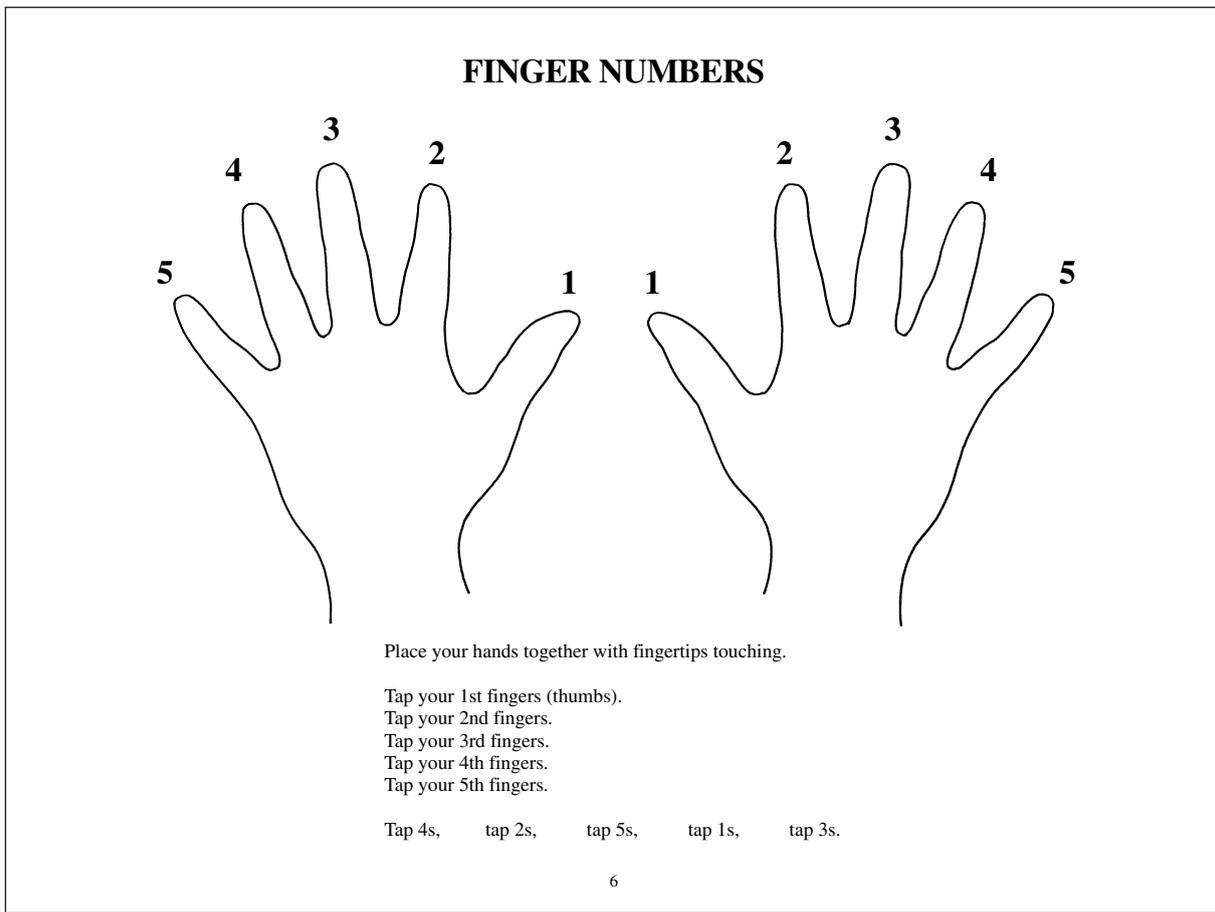
While standing, student plays black keys at low end of the keyboard, then walks around piano bench and plays black keys at high end of the keyboard.

Perform

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

Theory Workbook

High Or Low? pg. 3



New Concept: Finger numbers

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

Prepare

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

Practice

- 1) Student places hands together with fingertips touching and taps each finger several times.
- 2) Student says finger numbers while tapping.

Perform

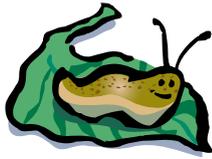
- 1) Student places fingertips on piano cabinet and repeats activity, keeping natural curve of hand.
- 2) Teacher and student may take turns calling out and tapping specific finger numbers.

Theory Workbook

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

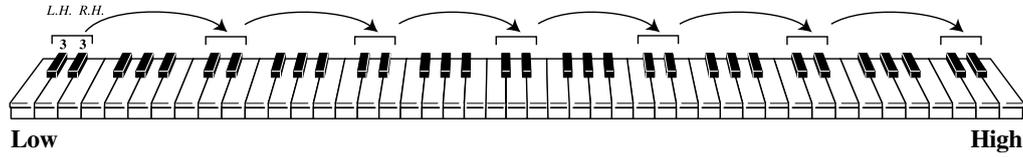
Notespeller

Finger Numbers pg. 2



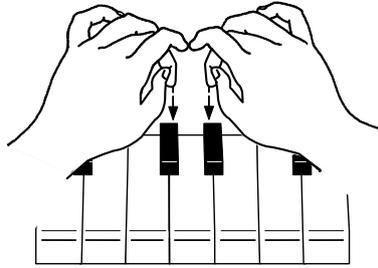
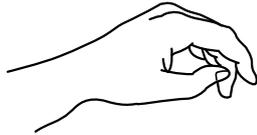
THE PIANO KEYBOARD

The piano keyboard is divided into sets of two and three black keys.



TWO BLACK KEYS

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



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

7

New Concept:

Two black keys



Review:

High and low

Touch & Sound:

Playing hands together supporting third fingers with thumb

Prepare

Ask student:
"How many sets of *two* black keys do you see on the keyboard?"

Practice

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

Perform

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

Theory Workbook

Two Black Keys pg. 6

Piano Technique

Grandfather's Clock pg. 4

NOTES

Notes are pictures of sounds.

Stems up = Right Hand (R.H.)

Stems down = Left Hand (L.H.)

Climbing Up

Two Black Keys
Moving Up The Keyboard

Play this song on two black keys with the third finger in each hand.

It is helpful to clap and sing the words of a piece before playing it. Remember to keep a steady pulse!

With accompaniment, student starts here:

With determination (♩ = 120)

New Concepts:

Notes are pictures of sound.
 Stems up = RH
 Stems down = LH

Review:

Two black keys, going higher
 Right hand, left hand
 Steady pulse

Touch & Sound:

Alternating hands with a steady pulse

Prepare

Student taps steady pulse on knees, alternating hands and singing:

- 1) right, left, right, left, right, left, right.
- 2) lyrics.

Practice

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

Perform

Student may play *Climbing Up* in four different octaves by repeating the piece and continuing **up the keyboard**.

Climbing Down

Two Black Keys
Moving Down The Keyboard

Care - ful as I'm climb - ing down,

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

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

With accompaniment, student starts here:

With determination (♩ = 120)

9

New Concept: Notes are pictures of sound. **Review:** Two black keys, going lower

Touch & Sound: Alternating hands with a steady pulse

Prepare



Student taps steady pulse on knees, alternating hands and singing:

1) left, right, left, right, left, right, left.

2) lyrics.

Practice

- 1) Student plays *Climbing Down* on keyboard using third fingers supported by thumb.
- 2) Student plays second line of piece one octave lower.

Perform

- 1) Student may play *Climbing Down* in four different octaves by repeating the piece and continuing **down the keyboard**.
- 2) Play *Climbing Up* and *Climbing Down* as one song.

My Own Song



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

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

Have fun!

Accompaniment  

Flowing
(♩ = 100)



10

New Concept: Improvising on two black keys **Review:** Steady pulse
High and low

Touch & Sound: Playing with a steady pulse

Prepare



Student taps pulse while listening to accompaniment.

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

Practice

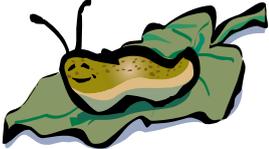
Student plays *My Own Song* using any sets of two black keys.

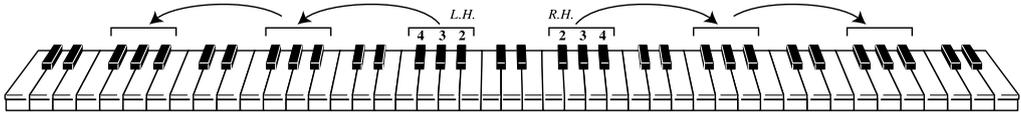
Perform

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

(These improvisations give teachers the opportunity to observe student’s natural technical ability.)

THREE BLACK KEYS

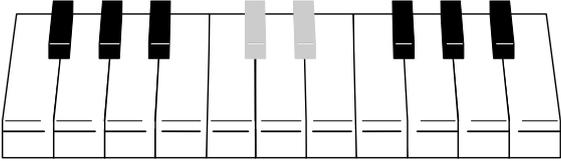


Low **High**

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

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



Play "My Own Song" again, using the groups of three black keys.

11

New Concept: Three black keys  **Review:** Finger numbers 2-3-4
High and low

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

Prepare

Ask student:
"How many sets of *three* black keys do you see on the keyboard?"

Practice

Student plays:

- 1) LH with fingers 2-3-4 on three black keys going *down* the keyboard while saying finger numbers.
- 2) RH with fingers 2-3-4 on three black keys going *up* the keyboard while saying finger numbers.

Perform

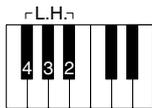
Student plays *My Own Song* using groups of three black keys.

Theory Workbook

Three Black Keys pg. 7

Notespeller

The Piano Keyboard pg. 3



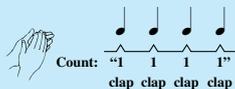
When you play these pieces by yourself, use the middle of the keyboard.

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

QUARTER NOTE



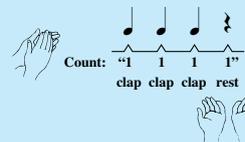
Notes tell us how long the sounds last. A **Quarter Note** lasts for one pulse (beat).



QUARTER REST



Rests are pictures of silence. A **Quarter Rest** lasts for one pulse (beat).



My Dog, Spike

Steady

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

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

"Hot Cross Buns"

With accompaniment, student starts here:

Steady (♩ = 120)

12

New Concepts: Quarter note picture of sound **Review:** LH fingers 2-3-4
 Quarter rest picture of silence Three black keys

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

Prepare



While listening to *My Dog Spike*, student:

1) points to notes and sings lyrics.

2) taps and counts rhythm.

Practice

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

Ask student:
 "Which notes repeat?"

Perform

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

Theory Workbook

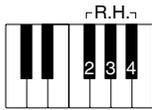
Party Cat's Bubbles pg. 8
Notes pg. 9

Practice Games

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

Music Flash Cards – Set A

Yellow #2, #3



You can play "My Dog, Spike" and "Sorry, Spike" as one song.

Sorry, Spike

Steady

R.H. 4 3 2 4 3 2 2 2 3 3 4 3 2

"Sor - ry, Spike! You won't pass! Bark - ing is - n't taught in class!"

With accompaniment, student starts here:

Steady (♩ = 120)

New Concepts:	Quarter note	Review:	RH fingers 2-3-4
	Quarter rest		Three black keys
Touch & Sound:	Moving RH fingers 2-3-4 independently		

Prepare



While listening to *Sorry Spike*, student:

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

Practice

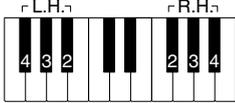
On the piano cabinet, student finger-taps with RH while saying finger numbers.

Ask student:
"Which notes repeat?"

Perform

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

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



WHOLE NOTE

○

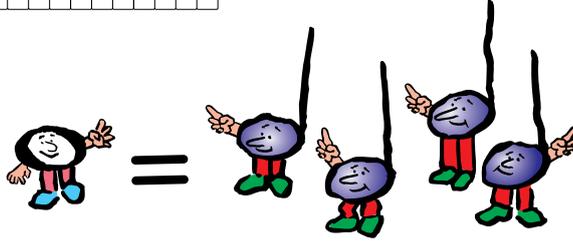
A Whole Note fills the time of four quarter notes.

 = 4 beats

 = 4 beats

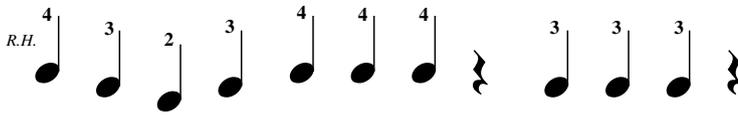
Count: "1 2 3 4"

clap - hold - hold - hold



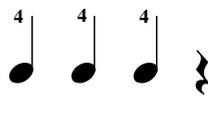
Merrily We're Off To School

Bouncy



Mer - ri - ly we're off to school, off to school,

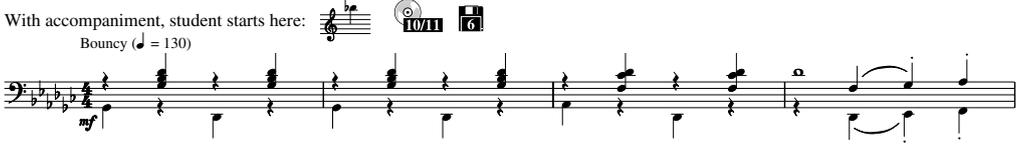
"Mary Had A Little Lamb"



off to school.

With accompaniment, student starts here:

Bouncy (♩ = 130)



14

New Concepts:

Whole note ○
Cluster

Review:

Quarter note ♩ quarter rest ♪
Stepping and repeating

Technique:

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

Prepare



While listening to *Merrily We're Off To School*, student:

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

Practice

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

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

Perform

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

Practice Games,

Listen & Respond pg. 7

Theory Workbook

Left Or Right? pg. 10
Which Hand Plays? pg. 11

Piano Technique

Long Shadows pg. 5
Music Flash Cards – Set A
Yellow #4, #11, #12




 These small black boxes are called "clusters."
 Play notes together using fingers indicated.

Here's our school bus. Honk! Honk! Honk! Hur - ry, it won't wait.

L.H.

2 3 4 3 $\begin{matrix} 2 \\ 3 \\ 4 \end{matrix}$ $\begin{matrix} 2 \\ 3 \\ 4 \end{matrix}$ $\begin{matrix} 2 \\ 3 \\ 4 \end{matrix}$ 3 3 2 3 4

HALF NOTE
 A Half Note fills the time of two quarter notes.
 Count: "1 2" clap-hold

My Best Friend

Happily
 R.H. 2 2 2 3 4 3 2 2 3 3 2
 My best friend is *Ad Mag - am. gie. We play ev - 'ry day.

L.H. 4 4 4 3 2 3 4 4 3 3 4
 Hey, we just got start - ed, I wish s/he could stay.

Play the first line of the song with your right hand; then play the second line of the song with your left hand.
 *Fill in the name of your own friend.

With accompaniment, student starts here: "So long!"

16

New Concept: Half note

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

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

Prepare



While listening to *My Best Friend*, student:

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

Ask student:
 "How many *quarter* notes are in this piece? *Half* notes? *Whole* notes?"

Practice

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

Perform

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

I Can Do It!

With confidence

R.H. 4 3 2 3 4

I play key-board all day long.

Uh - oh, wrong notes. I go on.

R.H. 4 3 2 3 4

I can do it, here's my song.

Now it's right with no notes wrong!

L.H. 4 3 2 3 4

With accompaniment, student starts here: With confidence (♩ = 120)

Bar Lines group beats into Measures.

MEASURES

Bar Lines group beats into Measures.

Double Bar Line means the end of the piece.

Barbara Kreader

17

New Concepts: Measures, barlines, double barline

Review: Clusters
Stepping up
Stepping down

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

Prepare

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

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

“What measures are exactly the same?”

Practice

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

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

Ask student to find three notes:
1) Stepping up
2) Stepping down
3) Repeating

Perform

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

Practice Games

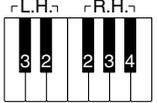
Read & Discover pg. 8

Notespeller

Step Up, Step Down, Or Repeat
pg. 4

Music Flash Cards – Set A

Pink #1





HALF REST

— = 2 beats

A Half Rest fills the time of two quarter rests.

Count: "1 2"
rest - rest

Let's Get Silly!

Barbara Kreader

With excitement

R.H. 4



Come play in the

3



yard with me;

2



laugh and twirl a - round.

L.H. 3



Tick - le all our

4



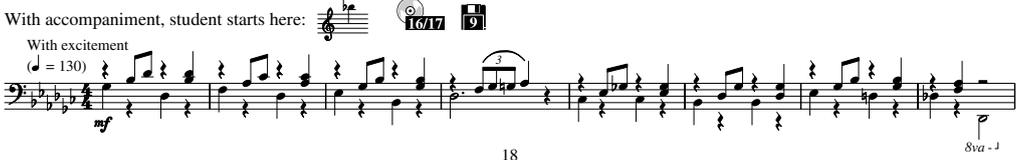
fun - ny bones;

3



fall down on the ground.

With accompaniment, student starts here:



18 8va - 1

New Concepts:	Half Rest — Playing on two black keys (LH) and three black keys (RH)	Review:	All note and rest values Measures and barlines Repeating notes
Technique:	Playing repeated notes with full arm weight		

Prepare



While listening to *Let's Get Silly*, student:

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

Ask student:

"How many measures are in this piece?"

Practice

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

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

Perform

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

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

Theory Workbook

Drawing Rests pg. 12
Rhythm Detective pg. 13

Music Flash Cards – Set A

Yellow #7, #13, #14

Piano Solos

Water Lily pg. 2
Mister Machine pg. 3



R.H. 4
 Make up jokes and 3
 cra - zy names; 2
 sing a fun - ny song.
 L.H. 3

L.H. 2
 Laugh so hard that we can't breathe. *f*
 3
 Bring a friend a - long. 2

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

Touch & Sound: Passing melody smoothly between hands Measures, barlines

Prepare



While listening to *Night Shadows*, student:

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

Practice

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

Perform

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

Practice Games

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

Theory Workbook

Rhythm Composer pg. 14
Notespeller
Finger Painting pg. 5

Piano Solos

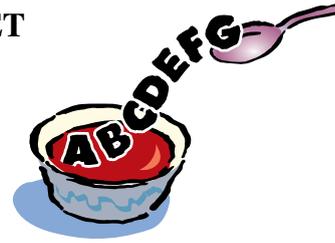
Walking The Dog pg. 4

THE MUSICAL ALPHABET

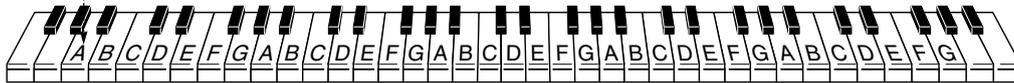
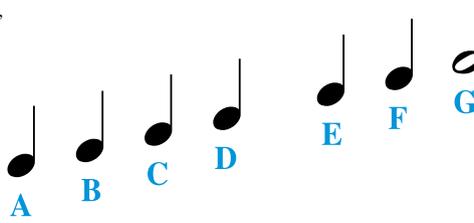
Playing on the White Keys

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

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



Alphabet Soup



Student part to be played by rote.

Steady (♩ = 120) Fred Kern

8va 15ma

Student

Teacher

- | | | | |
|---------------------------|---|----------------|------------------------------|
| New Concepts: | The musical alphabet
Playing on white keys | Review: | Stepping up
Stepping down |
| Touch & Sound: | Playing on the white keys with RH
third finger supporting first joint with thumb | | |

Prepare

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

Practice

-
-
-
-
-
-
-
- While listening to *Alphabet Soup*, student points to notes and sings letter names three times: A-B-C-D-E-F-G
 - Locate the **A Key** found in the group of three black keys, and ask student to find other **A Keys** all over the keyboard.

Perform

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

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

Theory Workbook

The Musical Alphabet pg. 15

Notespeller

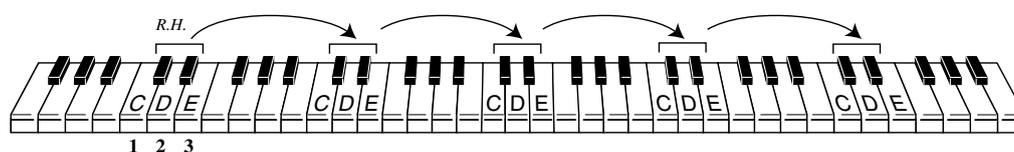
Let's Have Lunch! pg. 6

Piano Technique

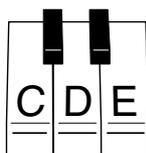
The Attic Stairs pg. 8



C D E GROUPS



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



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

New Concept: C D E groups



Review: Two black key groups
High and low

Touch & Sound: Playing C D E groups using fingers 1-2-3
First experience playing with thumb

Prepare

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

Practice

- 1) Student finger-taps 1-2-3 on piano cabinet in three-note impulses with RH then LH.
- 2) Keeping natural curve of hand, student gently lifts wrist between repetitions.

Perform

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

Theory Workbook

C D E Groups pg. 16

Notespeller

Unlock C D E! pg. 7

My Own Song On C D E



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

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

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

Have fun!

Accompaniment  

Flowing (♩ = 85)

With pedal  *Repeat as necessary*

23

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

Prepare



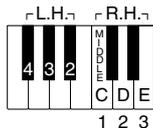
Student taps quarter notes while listening to accompaniment.

Practice

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

Perform

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



PIANO
p
 means soft

Dynamic Signs tell how loud or soft to play and help create the mood of the music.

Balloon Ride

Phillip Keveren

Soaring

p What a day for fly - ing, sun is in my eyes.
 Reach - ing for the heav - ens, float - ing through the skies.

R.H. 1 2 3 1 2

L.H. 4 3 2 4 3 2

Repeat Sign means to play the piece again.

Hold down the right pedal (damper pedal) throughout.

With accompaniment, student starts here:

Soaring (♩ = 120) R.H.

24

New Concepts: C D E group, piano *p*
 Damper pedal, repeat sign :||

Touch & Sound: Playing softly

Review: Stepping up

Prepare



While listening to *Balloon Ride*, student:

- 1) sways (or taps) whole notes.
- 2) points to notes and sings lyrics.
- 3) taps and counts rhythm.

Practice

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

Perform

1) Student (or teacher) holds damper pedal down throughout piece.

2) Student plays each 2-measure phrase in one continuous movement, creating a feeling of motion (as if a balloon were soaring away).

Extra for experts:

On repeat, student plays *Balloon Ride* one octave higher.

Theory Workbook

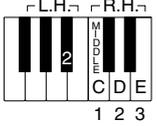
Finding C D E On The Keyboard pg. 17

Piano Technique

Look At Me! pg. 9

Music Flash Cards – Set A

Pink #2, #3



L.H. R.H.
1 2 3



Party Cat

FORTE
f
means loud

Phillip Keveren

Rockin'
R.H. 3 2 1 1 1 1

Rock 'n' roll is where it's at for my fam - 'ly's par - ty cat.

f *f* *f* *f*

L.H. 2 2 2 2

R.H. 3 2 1 1 1 1

Lies a - round and sleeps all day, rocks the night a - way!

f *f*

L.H. 2 2

With accompaniment, student starts here: 

Rockin'
(♩ = 110)

mf

Bad cat!_

25

New Concept: Forte *f*

Review: C D E group

Touch & Sound: Playing loudly

Prepare



While listening to *Party Cat*, student:

1) points to notes and sings lyrics, giving emphasis to beats one and three.

2) taps and counts rhythm.

(Note: students enjoy saying "Bad cat!" at end of piece)

Practice

1) Block out by finger-tapping piece in half notes, removing the repeated quarter notes.

2) After blocking piece, student will feel and hear direction of melody and will read repeated notes easily.

Perform

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

Extra for Experts:

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

Practice Games

Listen & Respond pgs. 11-12

Music Flash Cards – Set A

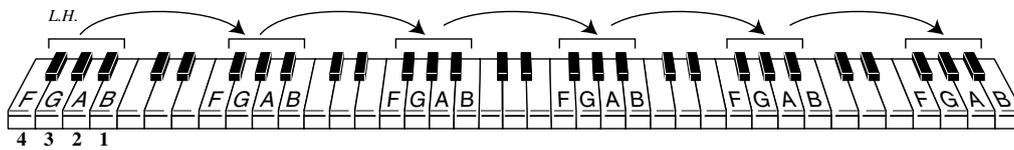
Pink #4

Practice Games

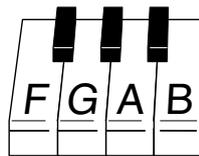
Imagine & Create pgs. 13-14
C D E Flash Cards pg. 15



FGAB GROUPS



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



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

New Concept: FGA B groups

Touch & Sound: Playing FGA B groups using fingers 1-2-3-4



Review: Three black-key groups
High and low

Prepare

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

Practice

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

Perform

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

Theory Workbook

FGA B Groups pg. 18

Notespeller

Unlock FGA B! pg. 8

My Own Song On F G A B



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

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

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

Have fun!

Accompaniment  

Rock beat (♩ = 130)

Repeat as necessary

Last time

27

New Concept:	Improvising on F G A B groups	Review:	F G A B groups Rock rhythm
Touch & Sound:	Playing F G A B groups using fingers 1-2-3-4		

Prepare



Student taps half notes while listening to accompaniment.

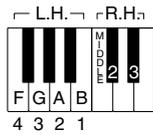
Practice

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

Perform

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

Extra for Experts:
Student improvises by passing melody between hands.



Undersea Voyage

Mysteriously Phillip Keveren

R.H. 3 2 | 3 2

p Deep in - to the o - cean in my sub - ma - rine.
That's the big - gest tur - cle I have ev - er seen!

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

Hold down the damper pedal throughout.

With accompaniment, student starts here:

Mysteriously (♩ = 120)

28

New Concept:	F G A B group	Review:	Repeat sign Stepping down Piano <i>p</i>
Touch & Sound:	Playing with a whole-note pulse Playing softly		

Prepare



While listening to *Undersea Voyage*, student:

- 1) sways (or taps) whole notes.
- 2) points to notes and sings lyrics.
- 3) taps and counts rhythm.

Practice

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

Perform

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

Theory Workbook

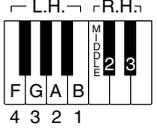
Finding F G A B On The Keyboard pg. 19

Notespeller

"You Lost What?" pg. 9

Piano Technique

Monster Under My Bed pg. 10



L.H. R.H.
F G A B C
4 3 2 1

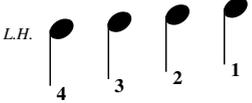
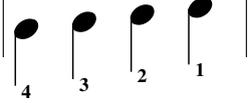


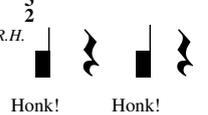
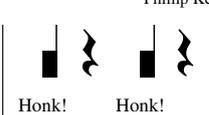
Taxi Tangle

Phillip Keveren

Impatiently ***f***

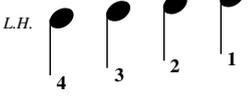
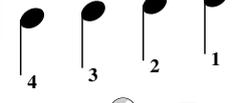
f Tax - i tan - gle on the high - way!

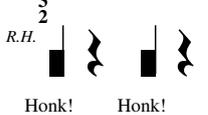
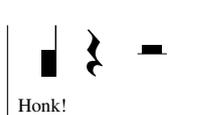
L.H.  

R.H.  

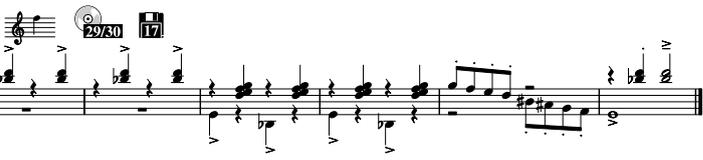
Honk! Honk! Honk! Honk!

Skid, bump! 'Xcuse me! Turned the wrong way!

L.H.  

R.H.  

Honk! Honk! Honk!

With accompaniment, student starts here: 

Impatiently (♩ = 140)

29

New Concept:	None, review piece	Review:	F G A B groups Forte <i>f</i> Stepping up Quarter rest  , clusters 
Touch & Sound:	Playing clusters with full arm weight		

Prepare

   **29/30** **17**

While listening to *Taxi Tangle*, student:

- 1) claps honks.
- 2) points to notes and sings lyrics.
- 3) taps and counts rhythm.

Practice

- 1) Students enjoy playing the honks (beats 1 & 3) along with the accompaniment (honks on beats 2 & 4) and can easily hear and read the rests.
- 2) Practice *Taxi Tangle* at slow as well as fast tempos.

Perform

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

Practice Games,

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

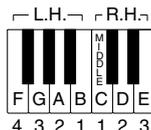
Practice Games

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

Music Flash Cards – Set A

Yellow #15, #16

UNIT 3



TIME SIGNATURE

$\frac{4}{4}$ = four beats fill every measure
 $\frac{4}{4}$ = quarter note gets one beat

Count: "1 1 1 1 | 1 1 1-2 | 1-2-3-4"
 or "1 2 3 4 | 1 2 3-4 | 1-2-3-4"

Sea (C) Song



Fred Kern

Lively 1

R.H. $\frac{4}{4}$ *f*

C D E

C D E

L.H. 4

F G A B

F G A B

R.H. 1

C

F G A B

With accompaniment, student starts here:

Lively $\text{♩} = 120$

mf

New Concept:	Time signature $\frac{4}{4}$	Review:	C D E Group
	Playing by letter name, not finger number		F G A B Group
Touch & Sound:	First experience playing on all white keys		Forte <i>f</i>
	Playing in 3-note and 4-note impulses		Stepping up

Prepare



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

Ask student:

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

Practice

Student counts while tapping RH/LH rhythm on knees.

(There are several good systems for teaching rhythm. Two such presentations are included in the blue concept box. Teachers are encouraged to use the counting system that works best for them.)

Perform

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

Theory Workbook

Naming Notes On The Keyboard pg. 20

Notespeller

Going Up, Going Down pg. 10

Piano Technique

Breathe Easy pg. 12

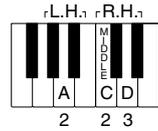
Piano Solos

Quiet Night pg. 5

Music Flash Cards – Set A

Yellow #9, #17

New Position



Rain, Rain, Go Away

Steady

R.H. 4/4 *p* Rain, Sun, *p* rain, sun, *A* go come 2 a on 2 way. out. 2 Come We 2 a all 2 gain want 3 some to 3 oth - er 3 day, shout! *f* Folk Tune

With accompaniment, student starts here:

Steady (♩ = 120) *p* 1. 2.

New Concept:

New RH position “ C D” with fingers 2-3

Review:

Piano *p*
Repeat sign :||
Reading by letter name

Touch & Sound:

Passing melody between hands with a slight emphasis on beats one and three

Prepare



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

- 1) taps half notes, alternating RH and LH.
- 2) points to notes and sings letter names. (From this point on, letter names for repeated notes are removed.)
- 3) taps and counts rhythm.

Practice

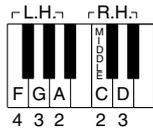
- 1) Draw a line connecting note heads so student clearly follows melody line between hands.
- 2) Student finger-taps piece slowly and deliberately.

Perform

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

Piano Technique

Playing Catch pg. 13



Dakota Melody

With a steady beat

R.H. *f* Native American

L.H. *f*

R.H. *p*

L.H. *p*

With accompaniment, student starts here:

With a steady beat (♩ = 120)

mf *pp*

New Concept: Reading step up, step down, and repeat using letter names

Touch & Sound: Dynamic change *f* - *p*
Combining 3-note and 4-note impulses

Review: Piano *p*
Forte *f*
Repeat sign

Prepare



While listening to *Dakota Melody*, student:

- 1) points to notes and sings lyrics.
- 2) taps RH/ LH rhythm on drum or hard surface, observing dynamics *f* - *p*.

Practice

Student finger-taps piece slowly and deliberately. (This is student's first experience reading letters A-G-F stepping down).

Perform

- 1) Student plays line one *forte* like an Indian drum and teacher plays line two *8va* and *piano* like an Indian flute. (or vice versa).
- 2) Student plays entire piece as written with a steady pulse, observing half rest.

Theory Workbook

Loud Or Soft? pg. 22

Piano Solos

Bear Dance pgs. 6-7

L.H. 4 3 2
R.H. 2

Knock-Knock Joke

With humor
R.H. 2

Knock on piano cabinet
"Knock - knock."

Guatemalan
"Who's there?"

R.H. 2
L.H. A 2, F 4, G 3

R.H. 2
L.H. A 2, F 4, G 3

With accompaniment, student starts here: **37/38** **21**

With humor
♩ = 135
mf

33

New Concept: None, review piece

Touch & Sound: Skipping one finger in LH, playing 2-4-3

Prepare

-
- 1) While listening to *Knock-Knock Joke*, student follows score and taps the “knock-knock” part on piano cabinet or any percussive instrument.
 - 2) Ask student:
“How is line two different from line one?” (The last note is different.)

Practice

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

Perform

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

Practice Games

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

Piano Technique

Popcorn pg. 14

Piano Solos

Stomp Dance pgs. 8-9



L.H. R.H.

G	A	C	D	E
3	2	2	3	4

Old MacDonald Had A Band

With energy

R.H. 2

f

4/4

Old Mac - Don - ald
In his band he

L.H. 3

had a band,
had a horn,

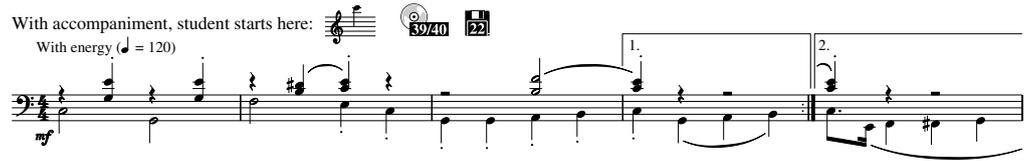
4

E - I - E - I - O.
E - I - E - I - O.

Traditional

With accompaniment, student starts here:

With energy (♩ = 120)



34

New Concept: None, Unit 3 review piece

Prepare



While listening to *Old MacDonald Had A Band*, student:

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

Practice

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

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

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

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

Perform

Student plays entire piece with energy.

Theory Workbook

Rhythm Jam pg. 23
Step Or Repeat pg. 24

Notespeller

Fishing For Letter Names pg. 11



R.H. 2
 C Toot toot here.

L.H. G 3
 f toot toot there.

2
 C Toot toot ev - 'ry - where.

L.H. G 3
 f

R.H. 2
 C Old Mac - Don - ald had a band,

L.H. G 3
 A G

4
 E - I - E - I - O.

C

LINES AND SPACES

Some notes are written on lines:



LINE NOTE

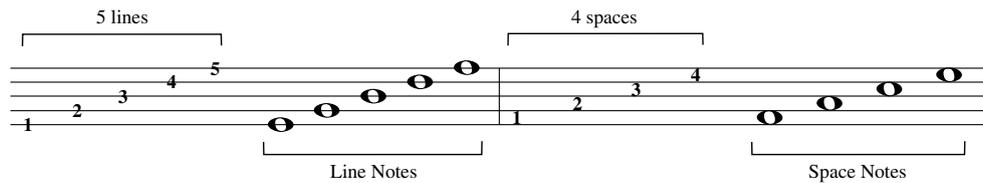
Some notes are written in spaces:



SPACE NOTE



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



- New Concepts:**
- Line notes —●—
 - Space notes —○—
 - Lines and spaces on musical staff

Prepare

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

Practice

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

Perform

Theory Workbook

Line Note Or Space Note? pg. 25

Theory Workbook

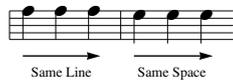
Notes On Lines pg. 26
Notes In Spaces pg. 27

Notespeller

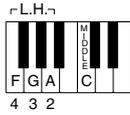
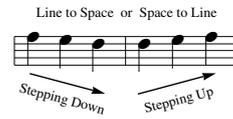
Line Notes And Space Notes pg. 12
Drawing Notes On Lines And Spaces pg. 13

HOW NOTES MOVE ON THE STAFF

REPEAT



STEP (2nd)

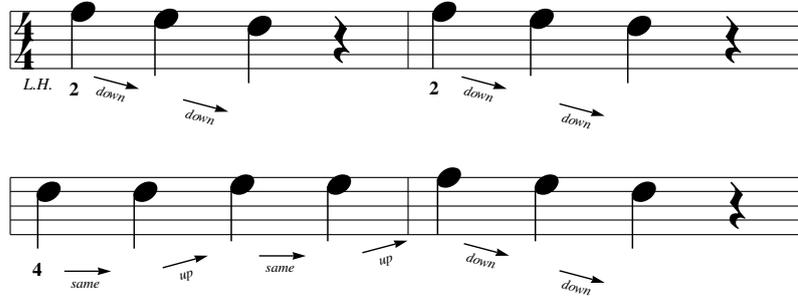


Title: _____

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



Steady



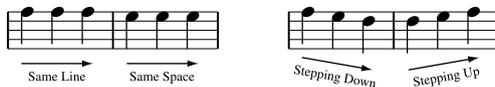
37

New Concept:

How notes move on the staff

Review:

Musical staff



Line notes, space notes
Repeating, stepping
My Dog Spike (pg.12)

Prepare

With a pencil, student points to example of repeating notes saying:

- 1) same-line-line.
- 2) same-space-space.

Student points to example of stepping notes saying:

- 1) step-ping down.
- 2) step-ping up.

Practice

Student points to notes in mystery song saying:

- 2, down, down, *rest*
2, down, down, *rest*
4, same, up, same,
up, down, down, *rest*

Perform

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

Theory Workbook

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

Notespeller

Line Up The Flags! pg. 14

Music Flash Cards – Set A

White #35, #36, #37, #38

THE BASS CLEF SIGN

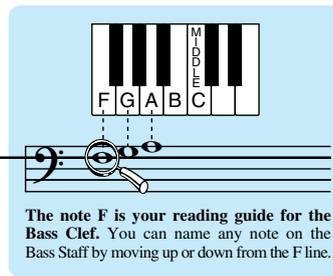
(The "F" Clef)

This sign comes from the old-fashioned letter F. 

This is the F line

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

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



Hide And Seek

Playfully Mona Rejino

Hide and seek! I won't peek! Run and hide out - side.

L.H.  4 4

f  2 2

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

(Play any F on the piano!)

Accompaniment  

Playfully (♩ = 120) 1. 2.

mf *8va - - ♯*

38

New Concepts: Bass Clef Sign  (The "F" Clef) **Review:** Stepping on the staff
 Reading Guide F
 Notes F-G-A on Bass Staff

Prepare

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

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

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

Practice

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



While listening to *Hide and Seek*, student:

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

Perform

Student plays piece saying:
 F, up, up, *rest*
 F, up, up, *rest*
 A, down, down, up, up, __.

A, down, down, *rest*
 A, down, down, *rest*
 F, up, up, down, down, __, *Boo!*

Practice Games

Read & Discover pg. 25

Theory Workbook

The Bass Clef pg. 30

Piano Technique

Hot Sand Hop pg. 16

Molding Clay pg. 17

Practice Games

Imagine & Create pgs. 26-27

Music Flash Cards – Set A

Pink #5, White #11, #12, #13

THE TREBLE CLEF SIGN (The "G" Clef)

This sign comes from the old-fashioned letter G.



This is the G line.

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

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

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

Oh, Gee (G)

Steady R.H. 4 4

Music by Fred Kern
Words by Claire Berthold

f Gee, oh, gee. Gee, oh, gee. Four more min - utes, please.

2 2

No, not yet. Let us play one more game.

Accompaniment

Steady (♩ = 120)

40

New Concepts: Treble Clef Sign (The "G" Clef) **Review:** Stepping on the staff
Reading Guide G
Notes E-F-G on Treble Staff

Prepare

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

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

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

Practice

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



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

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

Perform

Student plays piece saying:
G, down, down, *rest*
G, down, down, *rest*
E, same, same, up, up__

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

Practice Games

Read & Discover pg. 29

Theory Workbook

Treble Clef Sign pg. 32

Piano Technique

Sneaky Footsteps pg. 18

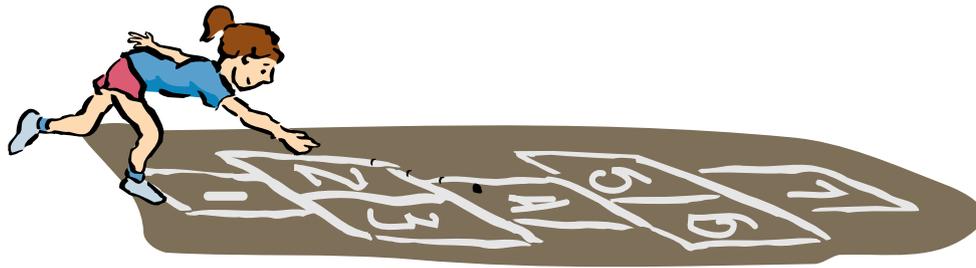
Fingerpainting pg. 19

Practice Games

Imagine & Create pgs. 30-31

Music Flash Cards – Set A

Pink #6, White #17, #18, #19



Hopscotch

Bouncy  R.H. 4 Mona Rejino

f Hop - scotch on the walk. I won - der who will win.

5
2
Lines and spac - es drawn in chalk; now we can be - gin.

Accompaniment   47/48 26

Bouncy (♩ = 120) 5

mf

41

New Concept: None, review piece for treble clef **Review:** Reading guide G
Treble clef notes E F G

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

Prepare



While listening to *Hopscotch*, student:

1) points to notes and sings lyrics. (Singing lyrics simplifies tricky rhythm in second measure.)

2) taps and counts rhythm.

Practice

1) Student blocks out piece by playing only notes on first and third beats.

G F E -
G F E -
E F G F
G F E -

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

Perform

Student reads and plays entire piece.

Theory Workbook

Notes On The Treble Staff pg. 33

Piano Solos

Howard H. Hippo pgs. 10-11

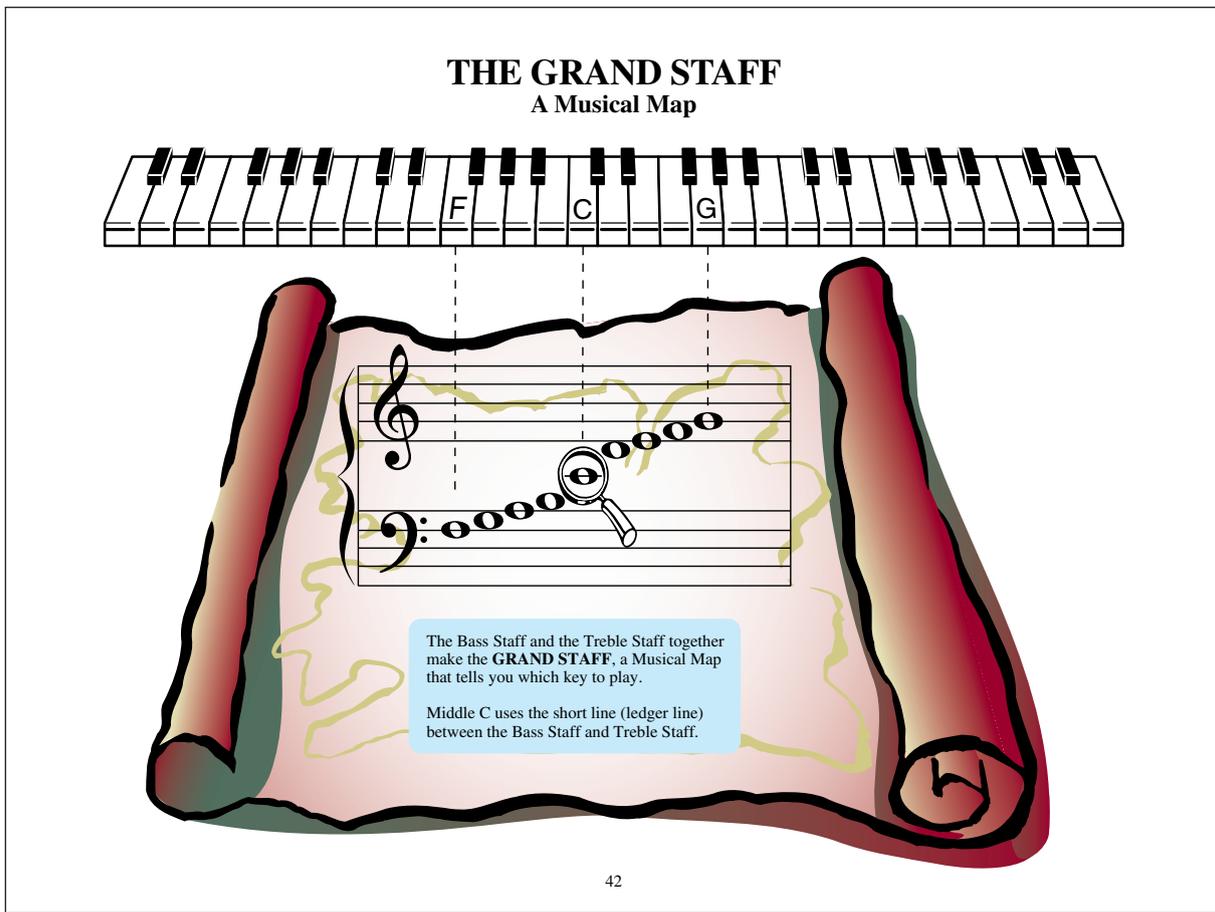
Notespeller

Drawing The Treble Clef Sign
pg. 19

Gloves Full Of G Notes pg. 20

Notespeller

Meet Peggy And Gus pg. 21
Treble Clef Notes E F G
pg. 22



New Concepts: The Grand Staff
Reading guide Middle C
Ledger line Middle C
Brace

Review: Reading guide F
Reading guide G

Prepare

- 1) With finger or pencil, student points to **Bass F** on the keyboard and traces the dotted line to the F on the Grand Staff.
- 2) Repeat activity on **Treble G** then on **Middle C**, noting the ledger line added between the Bass Staff and Treble Staff.

Practice

- Student points to and names each note, ascending on the staff starting from:
- 1) **Bass F**
 - 2) to **Middle C**
 - 3) to **Treble G**

Perform

- Student plays stepping warm-up while following teacher's cue,
- 1) **LH in bass clef:**
F, up, up
C, down, down
A, up, up
A, down, down
 - 2) **RH in treble clef:**
G, down, down
C, up, up
E, down, down
E, up, up

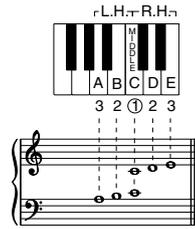
Theory Workbook

The Grand Staff – A Musical Map pg. 34

Music Flash Cards – Set A

White #14, #15, #16

Thumbs share Middle C in this position.



My Best Friend

Happily "Pierrot"

f My best friend is *Lind - say. We play ev - 'ry day.

5

Hey, we just got start - ed. I wish she could stay.

3 * Fill in the name of your own friend.

43

New Concept:

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

Review:

My Best Friend (pg. 16)
Repeating
Stepping

Prepare



While listening to *My Best Friend*, student:

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

Practice

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

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

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

Perform

Student reads and plays *My Best Friend* saying:

RH in treble clef:

C, same, same, up, up__, down__,
C, same, up, same, down__

LH in bass clef:

A, same, same, up, up__, down__,
A, same, up, same, down__

Notespeller

Hiking Up And Down pg. 23

Piano Technique

On The Balance Beam pg. 20

Piano Solos

Wishful Thinking pgs. 12-13

L.H. R.H.
A B C D E
3 2 1 2 3

Tambourine Tune

With spirit Folk Tune

Accompaniment (Student plays one octave higher than written.)

With spirit (♩ = 150)

44

New Concept: Reading melody between staves **Review:** Range A - E on Grand Staff

Touch & Sound: Passing melody between hands

Prepare

While listening to *Tambourine Tune*, student:

- 1) taps half notes with tambourine or percussive instrument.
- 2) taps and counts rhythm of melody.

Practice

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

Perform

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

Practice Games

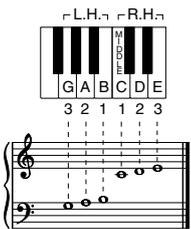
Listen & Respond pg. 33
Read & Discover pg. 34

Theory Workbook

Notes Above And Below Middle C pg. 35

Piano Solos

Toes In The Sand (with improvisation on A B C D E)
pgs. 14-15





Once A Man Was So So Mad

Folk Tune

Steady  1

f 1. Once a man was so so mad, he jumped in - to a pa - per bag.
 2. Pa - per bag, it was so thin, he jumped up - on a point - ed pin.

3 

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

4. Irish harp, it was so pretty, He jumped upon a little kitty. 6. Cabbage patch, it was so big, He jumped upon a big fat pig. 8. Big dill pickle was so sour, He jumped upon a big sunflower.

Accompaniment (Student plays one octave higher than written.)  

Steady (♩ = 130) *mf* 1-8. Last time

45

New Concept: Parallel thumb position on Grand Staff **Review:** Range G - E on Grand Staff

Touch & Sound: Passing melody between hands

Prepare

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

Practice

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

Perform

Student reads and plays piece with a steady bounce.

(The nonsense text is fun and will motivate student to keep a steady pulse when melody passes between RH and LH.)

Theory Workbook

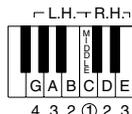
The Grand Staff Garden pg. 36

Notespeller

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

Piano Technique

Star To Star pg. 21



Long, Long Ago

MEZZO FORTE

mf

means medium loud

Peacefully 2 Thomas Haynes Bailey

mf Tell me the tales that to me were so dear

long, long a - go, *mp* long, long a - go.

1 1

Accompaniment (Student plays two octaves higher than written.)
Peacefully (♩ = 120) 5 55/56 30

mp *p*

With pedal

New Concept: Mezzo Forte *mf*
Mezzo Piano *mp*

Touch & Sound: Playing *mf*, *mp*

Review: Range G - E on the Grand Staff

Prepare



While listening to *Long, Long Ago*, student:

- 1) claps this rhythm with a strong pulse on beat one.
- 2) points to notes and sings lyrics, observing new *mf* and *mp* dynamic markings.
- 3) taps and counts rhythm.

Practice

- 1) Student points to *stepping up* patterns, then points to *stepping down* patterns throughout entire piece.
- 2) Student writes names of starting notes in magnifying glasses then points and names notes in line one.
- 3) Student plays line one and finds another line with exactly the same notes.

Perform

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

Theory Workbook

From Soft To Loud pg. 37

Music Flash Cards – Set A

Pink #7, #8, Yellow #18, #19

Practice Games

Read & Discover pg. 35

Imagine & Create pg. 35

Piano Solos

Whistling Tune pgs. 16-17

Struttin' pg. 18

MEZZO PIANO

mp

means medium soft



9 2

Sing me the songs I de - light - ed to hear

mf

4 2

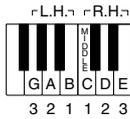
13 2 3

long, long a - go, long a - go. *mp*

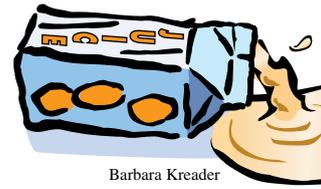
1

9 13

mp *p*



Nobody Knows The Trouble I'm In



Barbara Kreader

Playfully  1

mp No - bod - y knows the trou - ble I'm in.

5 1  3

No - bod - y knows but my friend An - drew. *f*

Accompaniment (Student plays one octave higher than written.)  

Playfully (♩ = 180)

New Concept: None, Unit 4 review piece **Review:** Range G - E on the Grand Staff
Parallel thumbs B - C

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

Prepare

While listening to *Nobody Knows The Trouble I'm In*, student:

- 1) taps this rhythm  giving the half notes extra emphasis.
- 2) points to notes and sings lyrics, including name of student's own best friend.

Practice

- 1) Draw a line connecting all note heads so student clearly follows melody line between staves.
- 2) Ask student: "How many times does the RH play C-C-D-E?"
- 3) While listening to accompaniment, student reads from the score and plays each C-C-D-E pattern.

Perform

- 1) Student reads and plays entire piece, bouncing the wrist lightly on the first repeated note, and leaning firmly into the next note.
- 2) Student plays last line, observing quarter rests.

Practice Games

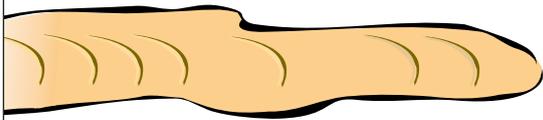
Listen & Respond pg. 36
Music Flash Cards – Set A
Yellow #20, #21

Practice Games

Read & Discover pg. 37
Notespeller
Safety Rules pg. 26

Piano Technique

Who Could It Be? pg. 23
Piano Solos
Old Saw pg. 19



9 1

He saw me spill a car - ton of juice!

13 3

mf Quick! Let's clean it up! *mp*

9 13

mp *pp*

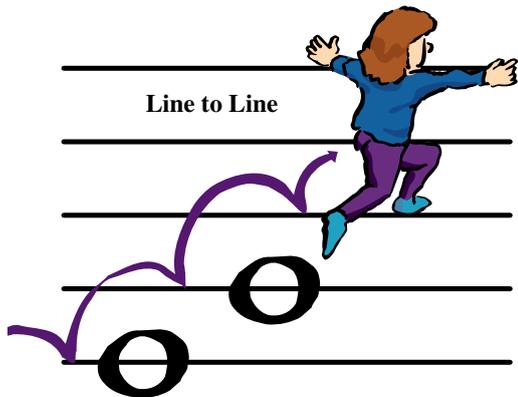
SKIPS
(3rds)

On the Piano, a 3rd

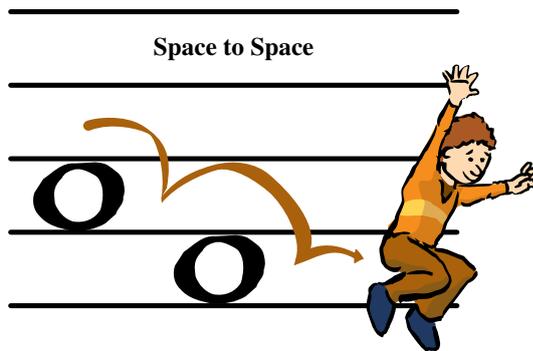
- skips a key
- skips a finger
- skips a letter

On the Staff, a 3rd skips a letter from either

- line to line or
- space to space



Line to Line



Space to Space

Skip down
(3rd)



Skip up
(3rd)



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

Review: Line notes
Space notes

Prepare

With a finger or pencil, student points to the notes and traces the path of the skipping notes:

- 1) line to line to line.
- 2) space to space to space.

Practice

With third finger supported by thumb, student plays skips freely up and down the keyboard, saying letter names:

- 1) F - A - C - E - G - B - D
- 2) F - D - B - G - E - C - A

Perform

With thumbs on middle C, student plays skipping warm-up:

- 1) **LH in bass clef:**
 - F, skip up
 - C, skip down
 - B, skip down
 - A, skip up
- 2) **RH in treble clef:**
 - G, skip down
 - C, skip up
 - D, skip up
 - E, skip down

Theory Workbook
Skips (3rds) pg. 38

Music Flash Cards – Set A
White #39, #40

Surprise Symphony

Joseph Haydn
(1732 - 1809)

Lively

51

New Concept:

Skipping up
Skipping down

Review:

Range G - G on the Grand Staff
mf

New Concept:

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

Prepare

Student points to each note saying:

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

Practice

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

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

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

Perform



Student reads and plays *Surprise Symphony* with a steady bounce.

Theory Workbook

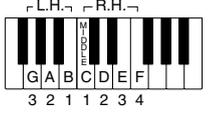
Steps, Skips, And Repeated Notes pg. 39

Practice Games

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

Notespeller

Skipping On The Staff pg. 27
Piano Solos
By The River's Edge pgs. 20-21





Skateboard Doodle

"Yankee Doodle"

With energy **1**

f Once my broth - er sped down - town, rid - ing on his skate - board.

5 **1** **1** **1**

Took a curve and lost his nerve and turned in - to a trash can.

1 **3**

Accompaniment (Student plays one octave higher than written.)

With energy
♩ = 130

mf **5** **61/62** **33** *R.H. over L.H.* *8va - 1*

52

New Concept: Combining steps, skips, and repeats on staff

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

Prepare



While listening to *Skateboard Doodle*, student:

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

Practice

Student finger-taps piece slowly and deliberately, saying:

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

Perform

Student reads and plays entire piece with energy.

Notespeller

An Adventure On The River
pgs. 28-29

Piano Technique

Ping Pong, Anyone? pgs. 24-25
On My Way pg. 26

Let Me Fly!

Smoothly Spiritual

The score consists of three systems. The first system has two staves (treble and bass clef) with a 4/4 time signature. The second system also has two staves. The third system is an accompaniment part for the bass clef, marked 'Smoothly (♩ = 120)' and 'With pedal'. It includes dynamic markings like *mf* and *f*, and includes fingering boxes for the left hand.

53

New Concept: None, review piece

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

Touch & Sound: Passing melody smoothly between hands

Prepare



While listening to *Let Me Fly!*, student:

- 1) sways (or taps) half notes.
- 2) taps and counts rhythm.

Practice

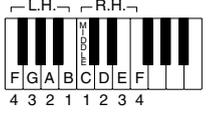
- 1) Draw a line connecting note heads so student clearly follows melody line between staves.
- 2) Student writes names of starting notes in magnifying glasses.
- 3) Ask student:
“How are the first two measures of each line similar?”

Perform

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

Piano Technique

Dreaming And Drifting pg. 28



L.H. R.H.
F G A B C D E F
4 3 2 1 1 2 3 4



Star Quest

Phillip Keveren

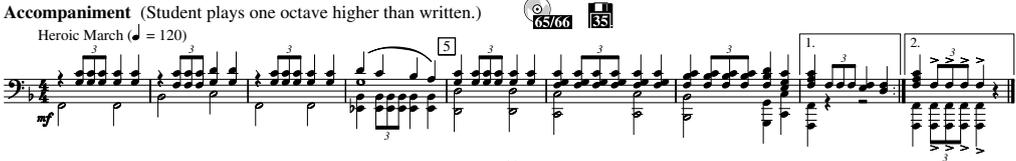
Heroic March  4 1 4

f Glid - ing through the heav - ens; won - der where we are?

5 4  1

Great ga - lac - tic trav - 'lers, search - ing for a star.

Accompaniment (Student plays one octave higher than written.)
Heroic March (♩ = 120)



54

New Concept: None, review piece

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

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

Prepare

  
While listening to *Star Quest*, student:

1) points to notes and sings lyrics.

2) taps and counts rhythm

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

Practice

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

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

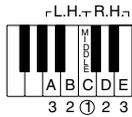
Perform

Student plays entire piece with a full sound.

Theory Workbook

More Steps pg. 40

More Skips pg. 41



TEMPO MARKS appear at the beginning of a piece. They tell the mood of the piece and the speed of its musical pulse.

These Italian tempo marks are most common:

	Mood	Speed
Adagio	Seriously	Slowly
Andante	Calmly	Walking Speed
Allegro	Happily	Quickly

Solemn Event

Italo Taranta

Adagio  3

Accompaniment (Student plays one octave higher than written.)  5

Adagio (♩ = 80)

55

New Concept:

Italian Tempo Marks:

Adagio, Andante, Allegro

Review:

Dynamics *p - mf - f*

A-B-C-D-E on the Grand Staff

Touch & Sound:

Passing melody smoothly between hands at a slow tempo

Prepare



While listening to *Solemn Event*, student:

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

Ask student:

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

Practice

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

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

Perform

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

Practice Games

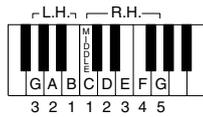
Read & Discover pg. 40

Theory Workbook

Up To Tempo! pg. 42

Music Flash Cards – Set A

Pink #9, #10, #11



D.C. (Da Capo) al Fine
 When you see this sign, return to the beginning (capo) of the piece and play until you see the sign for the end (fine).

I Like You!

Allegro 69/70 37

Folk Tune **Fine**

mf 1 like you! You're my own best friend.

5 2 5 3 5 **D.C. al Fine**

Laugh - ing with me when I'm hap - py, stand - ing by me when I'm crab - by,

1 56 1

New Concept: D.C (Da Capo) al Fine

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

Touch & Sound: Playing each note with full arm weight

Prepare



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

Practice

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

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

Perform

- 1) Teacher plays line one where written, and student plays line two *8va*.
- 2) Student reads and plays piece with a light and bouncy touch, keeping a steady tempo throughout.

Music Flash Cards – Set A
Pink, #12

Piano Technique
Happy Heart pg. 29

Piano Solos
The Wild Rest pgs. 22-23

Just Being Me! Czechoslovakian

Lively mf Run - ning, skip - ping, jump - ing, and hop - ping, and hum - ming, sing - ing, flip - ping, and

flop - ping. I'm hap - py to be *El - lie, I'm El - lie. I'm hap - py to be me!

*Fill in your own name.

Accompaniment (Student plays one octave higher than written.)

Lively mp $\text{♩} = 150$

57

New Concept: Parallel thumbs on C-D **Review:** Syncopated rhythm

Touch & Sound: Playing each note with full arm weight

Prepare

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

- 1) taps this rhythm giving the first note extra emphasis.
- 2) point to notes and sing lyrics, including student's own name. (Singing lyrics simplifies tricky rhythm.)

Practice

Student blocks out piece by playing these patterns with parallel thumbs on C-D:

G F - F G F__
 F E - E F E__
 E D - D E D__

Perform

Student reads and plays entire piece with a lively tempo, letting the wrist bounce lightly on the notes, and leaning firmly into the notes.

Practice Games

Listen & Respond pg. 41

Practice Games

Read & Discover pgs. 41-43

Notespeller

Rafting Down The River pg. 30

DOTTED HALF NOTE

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

Count: "1 2 3"
clap - hold - hold

Trumpet Man "Camptown Races"

Lively 2

Accompaniment (Student plays one octave higher than written.) 2

Lively (♩ = 160) (♩ = $\frac{3}{4}$)

New Concept: Dotted half note .
Shared thumbs on B

Review: Range F-D

Prepare



While listening to *Trumpet Man*, student:

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

Ask student:

How many *dotted half notes* are in this piece? *Quarter notes*? *Half notes*? *Whole notes*?

Practice

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

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

Perform

Student reads and plays piece in a lively tempo, observing repeat.

(This is student's first experience playing along with a "swing" accompaniment.)

Theory Workbook

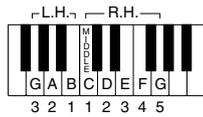
The Dotted Half Note pg. 43

Music Flash Cards – Set A

Yellow #8, #22, #23

Piano Solos

Moving Away pgs. 24-25



TIME SIGNATURE
 $\frac{3}{4}$ (3) = three beats fill every measure
 = quarter note gets one beat

Scottish Air

Andante 1 5 Folk Tune

mf Slide and step and turn to the mu - sic. The

5

bag - pipes are dron - ing. A song's in the air.

Accompaniment (Student plays one octave higher than written.) 2

Andante (♩ = 145)

mp

New Concept: Time signature $\frac{3}{4}$

Review: Dotted half note
 Range: Bass G - Treble G
 Parallel thumbs on B-C

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

Prepare



While listening to *Scottish Air*, student:

- 1) sways (or taps) dotted half notes.
- 2) points to notes and sings lyrics.
- 3) taps and counts rhythm.

Practice

- 1) Student plays accompaniment by rote (LH-C, RH-G), and teacher plays student part.
- 2) Count 1-2-3, 1-2-3, imagining sound of Scottish bagpipes.

Perform

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

Music Flash Cards – Set A

Yellow #10, #24, #25

Notespeller

Things We Found Along The Music Trail pg. 31

Theory Workbook

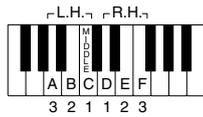
3/4 or 4/4? pg. 44

Piano Technique

Waterslide pgs. 30-31

Piano Solos

The Step Waltz pgs. 26-27



Pirates Of The Sea

TIES

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

two notes = one sound

Boldly Janet Medley

mp Sail - ing ships to far - a - way plac - es, where

treas - ure waits for me!

Accompaniment (Student plays one octave higher than written.)

p Boldly (♩ = 150)

60

New Concept: Tied notes

Review: Parallel thumbs on C-D
Dynamic change, *mp* - *mf*

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

Prepare

-
- While listening to *Pirates Of The Sea*, student:
- 1) sways (or taps) dotted half notes.
 - 2) points to notes and sings lyrics. (Singing lyrics simplifies tricky rhythm in line 3.)
 - 3) taps and counts rhythm.

Practice

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

A - B C - D E ____
A - B C - F E ____
F - E D - F E ____
D - C B - C A ____

Perform

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

Practice Games

Listen & Respond pg. 45
Music Flash Cards – Set A
Pink #13 Yellow #26, #27

Theory Workbook

Rhythm Jam pg. 45
All Tied Up pg. 46

Piano Solos

Sleepy Time pgs. 28-29



9 3

mf Friend or foe, we sing, *f* Yo Ho! *f* We're the

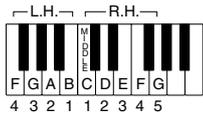
13 1

Pi - rates of the Sea!

1

9 13

mp



Go For The Gold

Stately March Phillip Keveren

1 2 3

3 3

Accompaniment (Student plays one octave higher than written.)

Stately March (♩ = 90)

62

New Concept: None, Book 1 review piece

Review: Range Bass F - Treble G
Dynamic change *f* - *mp* - *f*

Touch & Sound: Playing with full arm weight

Prepare



While listening to *Go For The Gold*, student:

- 1) points and says notes.
- 2) counts while tapping RH/LH rhythm on knees.

Practice

1) Student blocks out piece by playing these patterns in the RH:

- C -skip up
- D -skip up
- E -skip up

2) Ask Student:

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

Perform

1) Student reads and plays lines 2 and 4 *8va* and teacher plays lines 1 and 3 (or vice versa).

2) Student plays entire piece in a stately tempo, using full weight of the arm in the *forte* sections.

Practice Games

Listen & Respond pgs. 46-47

Theory Workbook

Relay Review pg. 47

Notespeller

Campfire Memories pg. 32

Piano Technique

Ready To Go pg. 32

Practice Games

Imagine & Create pg. 48

Piano Solos

Hard As A Rock pgs. 30-31



Musical notation for the first system, measures 9-12. Treble clef, *mp* dynamic. Bass clef, *mf* dynamic. Measure numbers 9, 1, 4, and 13 are indicated.

Musical notation for the second system, measures 13-16. Treble clef, *f* dynamic. Bass clef, *mp* dynamic. Measure numbers 13, 1, 3, and 13 are indicated.

Musical notation for the third system, measures 17-20. Treble clef, *mf* dynamic. Bass clef, *mf* dynamic. Measure numbers 9, 13, and 13 are indicated.

AWARD CERTIFICATE

HAS SUCCESSFULLY COMPLETED
HAL LEONARD PIANO LESSONS,
BOOK ONE
AND
IS HEREBY PROMOTED TO
BOOK TWO.

TEACHER _____

DATE _____



HAL•LEONARD™



Cut-out may be fitted over student's shirt button.



The Hal Leonard Student Piano Library

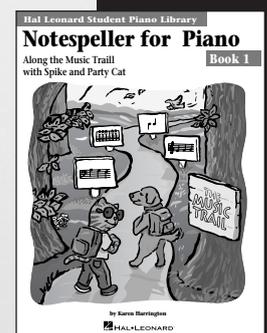
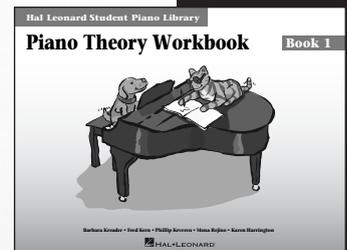
Lesson Planning Chart pgs. 66-69

This Lesson Planning Chart divides Book 1 of the **Hal Leonard Student Piano Library** into *32 Learning Modules*.

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

Beginner Composition Cards pgs. 70-80

As featured in *Piano Practice Games Book 1*.



BOOK ONE	UNIT 1 Module 1	Module 2	Module 3	Module 4	Module 5	UNIT 2 Module 6	Module 7	Module 8
PIANO LESSONS & GAMES	Feel the Beat! pg. 4					Alphabet Soup pg. 21		
	Take a Look! pg. 5					CDE Groups pg. 22		
	Finger Numbers/ Two Black Keys pgs. 6-7					My Own Song on CDE pg. 23		
	Climbing Up/ Climbing Down pgs. 8-9						Balloon Ride pg. 24	
		My Own Song/ Three Black Keys pgs. 10-11					Party Cat pg. 25	
		My Dog, Spike/ Sorry, Spike pgs. 12-13 <i>Piano Games</i> pg. 3		<i>Piano Games</i> pgs. 4-5			<i>Piano Games</i> pgs. 11-12	FGAB Groups pg. 26
		Merrily We're Off To School pgs. 14-15 <i>Piano Games</i> pg. 7					My Own Song on FGAB pg. 27	
		My Best Friend pg. 16						
			I Can Do It! pg. 17 <i>Piano Games</i> pg. 8					
			Let's Get Silly pgs. 18-19					
				Night Shadows pg. 20 <i>Piano Games</i> pgs. 9-10				
THEORY	Feel the Beat! pg. 2 High or Low? pg. 3 Finger Numbers pgs. 4-5	Two and Three Black Keys pgs. 6-7 Party Cat's Bubbles pg. 8 Notes pg. 9	Left or Right? pg. 10 Which Hand Plays? pg. 11	Drawing Rests pg. 12 Rhythm Detective pg. 13	Rhythm Composer pg. 14	The Musical Alphabet pg. 15 CDE Groups pg. 16	Finding CDE on the Keyboard pg. 17	FGAB Groups pg. 18
TECHNIQUE	Grandfather's Clock pg. 4		Long Shadows pg. 5	Locomotion pg. 6		The Attic Stairs pg. 8	Look At Me! pg. 9	
NOTESPELLER	Finger Numbers pg. 2	The Piano Keyboard pg. 3		Step Up, Step Down, or Repeat pg. 4	Finger Painting pg. 5	Let's Have Lunch! pg. 6 Unlock CDE! pg. 7		Unlock FGAB! pg. 8
SOLOS					Water Lily pg. 2	Mister Machine pg. 3	Walking the Dog pg. 4	
FLASH CARDS		Set A – Yellow #2, quarter note #3, quarter rest	Set A – Yellow #4, whole note #6, half note #11, rhythm #12, half note	Set A – Pink #1, double bar Set A – Yellow #7, half rest #13, rhythm #14, rhythm			Set A – Pink #2, repeat sign #3, piano #4, forte	

Module 9	UNIT 3 Module 10	Module 11	Module 12	UNIT 4 Module 13	Module 14	Module 15	Module 16	BOOK ONE
	Sea (C) Song pg. 30 Rain, Rain, Go Away pg. 31			Lines and Spaces pg. 36				PIANO LESSONS & GAMES
		Dakota Melody pg. 32			How Notes Move pg. 37			
			Knock-Knock Joke pg. 33 <i>Piano Games</i> pgs. 23-24			Hide and Seek pg. 38 <i>Piano Games</i> pg. 25	<i>Piano Games</i> pgs. 26-27	
	<i>Piano Games</i> pgs. 13-15		Old MacDonald Had a Band pgs. 34-35				Do You Know This Song? pg. 39	
	Undersea Voyage pg. 28 Taxi Tangle pg. 29 <i>Piano Games</i> pgs. 17-18							
		<i>Piano Games</i> pgs. 19-21						
Finding FGAB on the Keyboard pg. 19	Naming Notes on the Keyboard pgs. 20-21	Loud or Soft? pg. 22	Rhythm Jam pg. 23 Step or Repeat pg. 24	Line Note or Space Note? pg. 25 Notes on Lines pg. 26 Notes in Spaces pg. 27	How Notes Move pg. 28 Up, Down, or Repeat pg. 29	The Bass Clef (F Clef) pg. 30	Notes on the Bass Staff pg. 31	THEORY
Monster Under My Bed pg. 10	Breathe Easy pg. 12	Playing Catch pg. 13	Popcorn pg. 14			Hot Sand Hop pg. 16	Molding Clay pg. 17	TECHNIQUE
"You Lost What?" pg. 9	Going Up, Going Down pg. 10		Fishing for Letter Names pg. 11	Line Notes and Space Notes pg. 12 Drawing Notes on Lines and Spaces pg. 13	Line Up the Flags! pg. 14	Drawing the Bass Clef Sign pg. 15 Fishes Full of F Notes pg. 16	A Tall Tale pg. 17 Bass Clef Notes FGA pg. 18	NOTESPELLER
			Quiet Night pg. 5	Bear Dance pgs. 6-7	Stomp Dance pgs. 8-9			SOLOS
Set A – Yellow #15, rhythm #16, rhythm	Set A – Yellow #9, quarter note #3, quarter rest				Set A – White #35, repeat #36, step step #37, step repeat #38, step up, step down	Set A – Pink #5, bass clef Set A – Yellow #11, bass "F" #12, bass "G" #13, bass "A"		FLASH CARDS

BOOK ONE	Module 17	Module 18	Module 19	Module 20	Module 21	Module 22	UNIT 5 Module 23	Module 24
PIANO LESSONS & GAMES							Skips (3rds) pg. 50 Surprise Symphony pg. 51 Piano Games pgs. 38-39	Skateboard Doodle pg. 52 Let Me Fly! pg. 53
	Oh, Gee (G) pg. 40 Piano Games pg. 29	Piano Games pgs. 30-31 Hopscotch pg. 41	The Grand Staff pg. 42 My Best Friend pg. 43	Tambourine Tune pg. 44 Piano Games pg. 33 Once a Man Was So So Mad pg. 45	Long, Long Ago pgs. 46-47 Piano Games pg. 35	Nobody Knows the Trouble ... pgs. 48-49 Piano Games pg. 36	Piano Games pg. 37	
	Treble Clef Sign (G Clef) pg. 32	Notes on the Treble Staff pg. 33	The Grand Staff – A Musical Map pg. 34	Notes Above and Below Middle C pg. 35 The Grand Staff Garden pg. 36	From Soft to Loud pg. 37		Skips (3rds) pg. 38 Steps, Skips, and Repeated Notes pg. 39	
	Sneaky Footsteps pg. 18	Fingerpainting pg. 19	On the Balance Beam pg. 20	Star to Star pg. 21		Who Could It Be? pg. 23	Ping Pong, Anyone? pgs. 24-25	On My Way pg. 26
	Drawing the Treble Clef Sign pg. 19 Gloves Full of G Notes pg. 20	Meet Peggy and Gus pg. 21 Treble Clef Notes EFG pg. 22	Hiking Up and Down pg. 23	Stepping Stones pg. 24 Where is That Cat? pg. 25	Safety Rules pg. 26		Skipping on the Staff pg. 27	An Adventure on the River pgs. 28-29
				Howard H. Hippo pgs. 10-11	Wishful Thinking pgs. 12-13	Toes in the Sand pgs. 14-15	Whistling Tune pgs. 16-17 Struttin' pg. 18	Old Saw pg. 19
	Set A – Pink #6, treble clef #3, quarter rest Set A – White #17, treble "E" #18, treble "F" #19, treble "G"		Set A – White #14, bass "B" #15, middle "B" #16, treble "B"		Set A – Pink #7, mezzo forte #8, mezzo piano Set A – Yellow #18, rhythm #19, rhythm	Set A – Yellow #20, rhythm #21, rhythm	Set A – White #39, skip up, skip down #40, skip step, step skip	

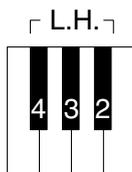
Module 25	Module 26	Module 27	Module 28	Module 29	Module 30	Module 31	Module 32	BOOK ONE
								PIANO LESSONS & GAMES
Star Quest pg. 54								
Solemn Event pg. 55 <i>Piano Games</i> pg. 40								
	I Like You! pg. 56							
		Just Being Me! pg. 57 <i>Piano Games</i> pgs. 41-43						
		Trumpet Man pg. 58	Scottish Air pg. 59	Pirates of the Sea pgs. 60-61 <i>Piano Games</i> pg. 45				
					Go for the Gold pgs. 62-63 <i>Piano Games</i> pgs. 46-47		<i>Piano Games</i> pg. 48	
More Steps pg. 40 More Skips pg. 41 Up to Tempo! pg. 42		The Dotted Half Note pg. 43	3/4 or 4/4? pg. 44	Rhythm Jam pg. 45 All Tied Up pg. 46		Relay Race pg. 47		THEORY
Dreaming and Drifting pg. 28	Happy Heart pg. 29		Waterslide pgs. 30-31		Ready to Go pg. 32			TECHNIQUE
		Rafting Down the River pg. 30	Things We Found Along the Music Trail pg. 31		Campfire Memories pg. 32			NOTESPELLER
	By the River's Edge pgs. 20-21		The Wild Rest pgs. 22-23	Moving Away pgs. 24-25	The Step Waltz pgs. 26-27	Sleepy Time pgs. 28-29	Hard as a Rock pgs. 30-31	SOLOS
Set A – Pink #9, <i>adagio</i> #10, <i>andante</i> #11, <i>allegro</i>	Set A – Pink #12, <i>D.C. al Fine</i>	Set A – Yellow #8, dotted half note #22, rhythm #23, rhythm	Set A – Yellow #10, 3/4 time #24, rhythm #25, rhythm	Set A – Pink #13, tie Set A – Yellow #26, rhythm #27, rhythm				FLASH CARDS

The following Composition Flash Card Activities are featured in *Piano Practice Games Book 1*.



* Compose a piece on three black keys!

1. Cut out the cards on page 71 and arrange them on your music rack in any order you wish.
2. Place your left hand in this position and play your new piece.
3. Experiment with arranging the cards in different orders to make other pieces.
4. Give your favorite piece a title and save it by taping it on a piece of cardboard.



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

Accompaniment

Steady

Repeat as necessary

Last time

* Compose a piece on white keys!

1. Cut out the *CDE* cards on page 73 and write the name of each key in the box on the back.
2. Arrange the cards on the music rack of your piano in any order you wish.
3. Place your right hand on any *CDE* group and play your new piece.
4. Experiment with arranging the cards in different orders to make other pieces.
5. Give your favorite piece a title and save it by taping it on a piece of cardboard.

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

* Compose a piece on the staff!

1. Cut out the *Bass Clef FGA* cards on page 77 and write the name of each musical symbol on the back. Make a two-measure piece.
 - Begin with the bass clef sign and add the time signature.
 - Arrange the notes and rests in any order you wish.
 - Use the card with the bar line to group the beats into measures. Add the card with the double bar line at the end of the piece.
2. Experiment with arranging the cards in different orders to make other pieces.
3. Give your favorite piece a title and save it by taping it on a piece of cardboard.

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

THREE BLACK KEYS



L.H.



L.H.



L.H.



L.H.



L.H.



L.H.



L.H.



L.H.



L.H.

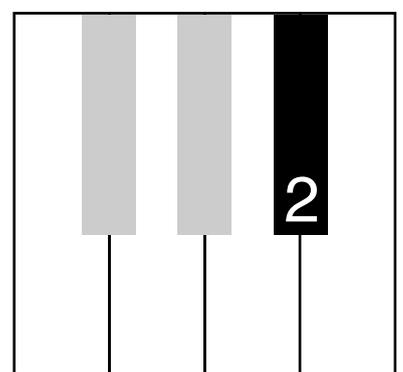
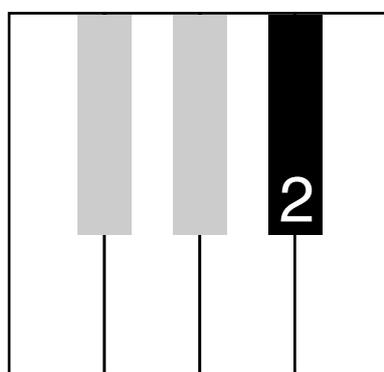
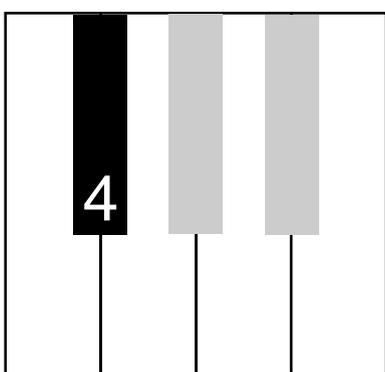
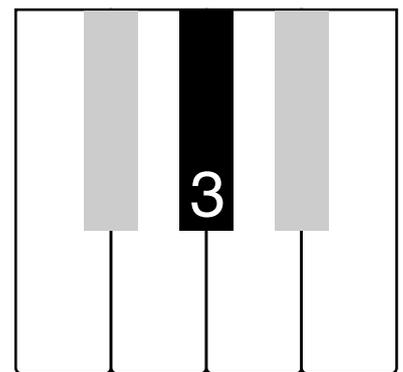
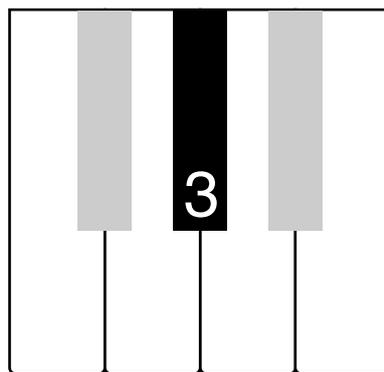
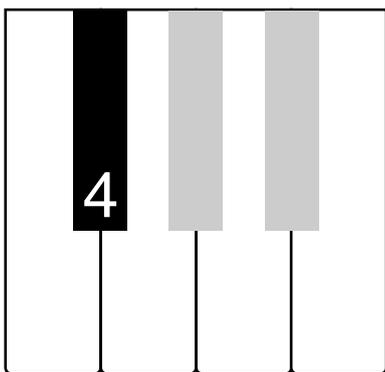
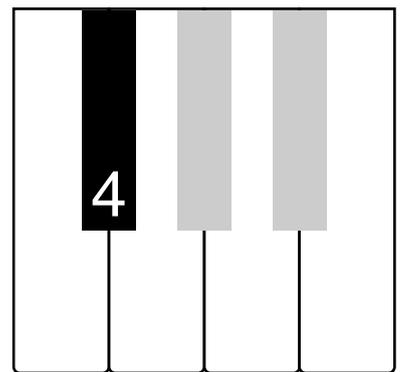
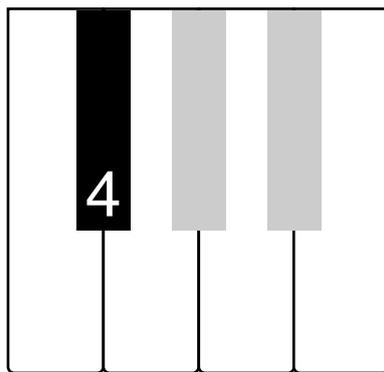
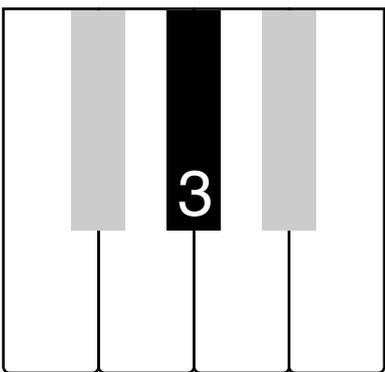
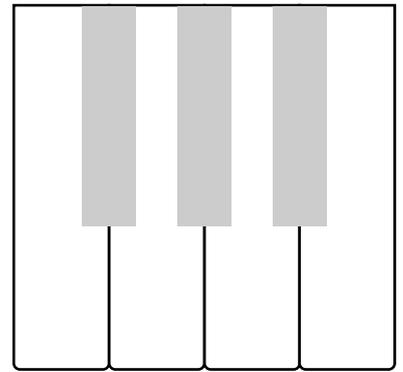
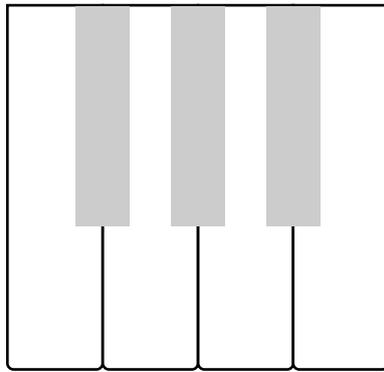
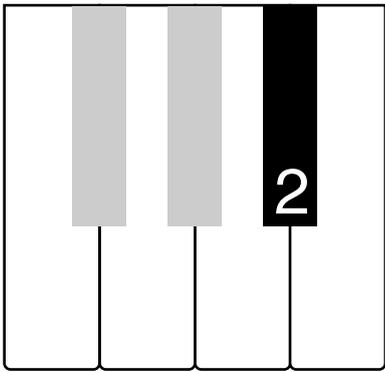


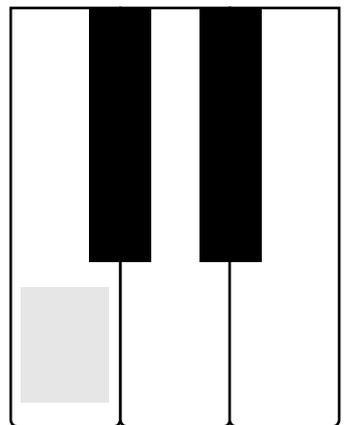
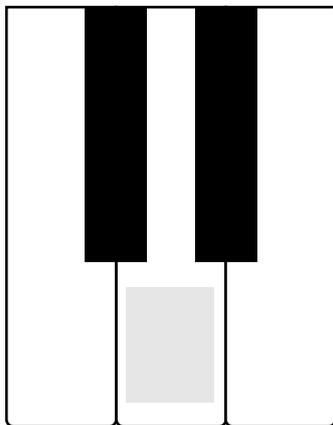
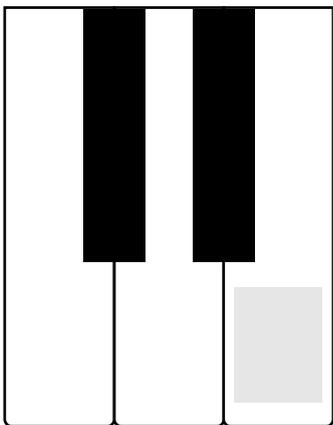
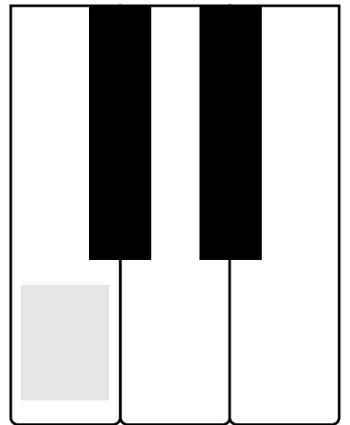
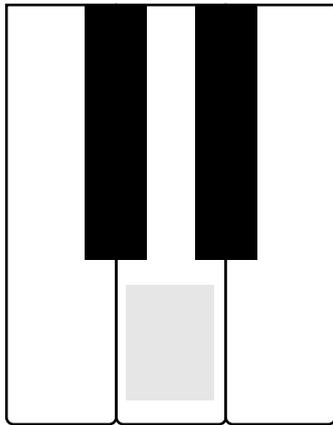
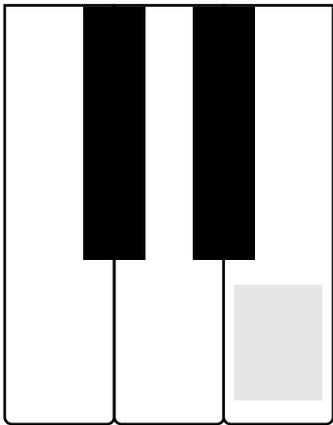
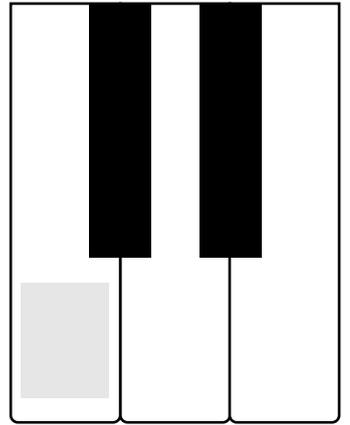
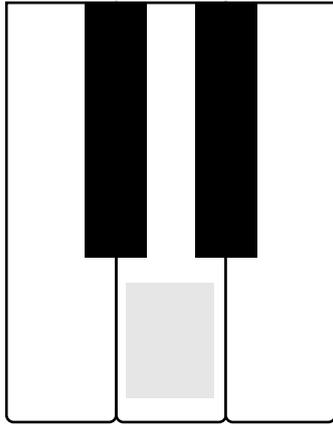
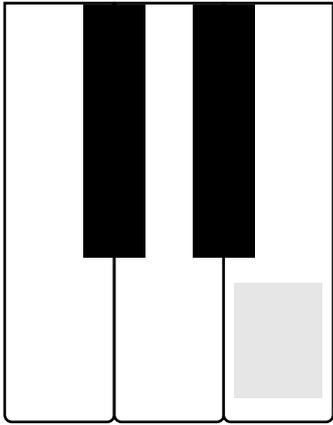
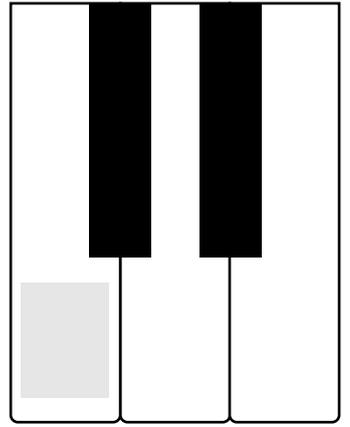
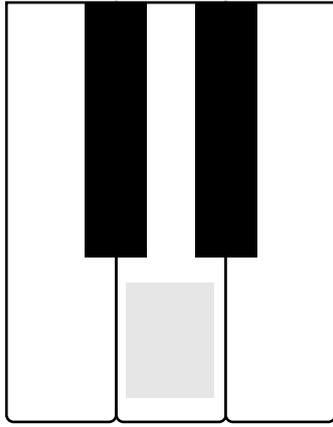
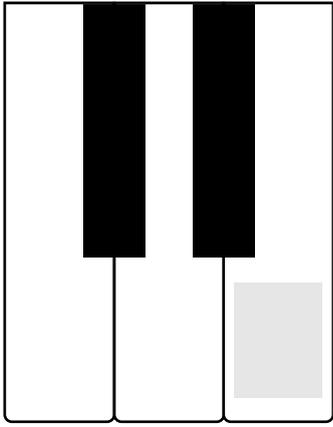
L.H.

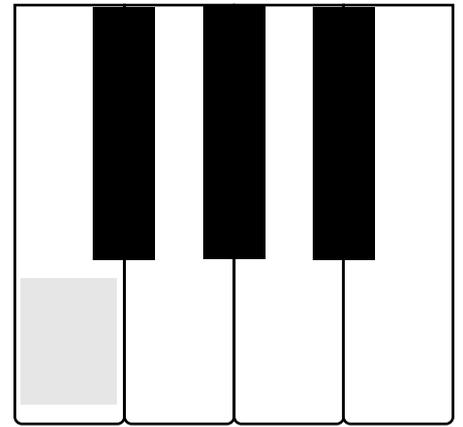
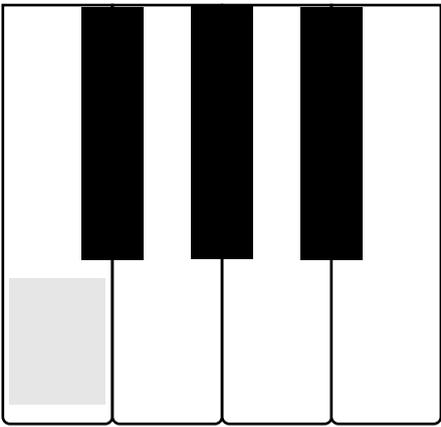
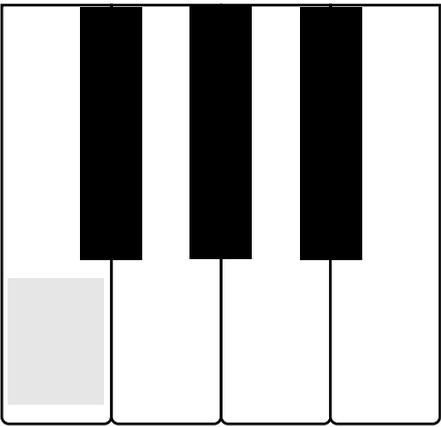
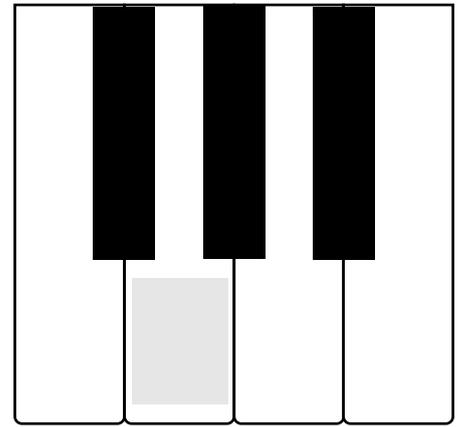
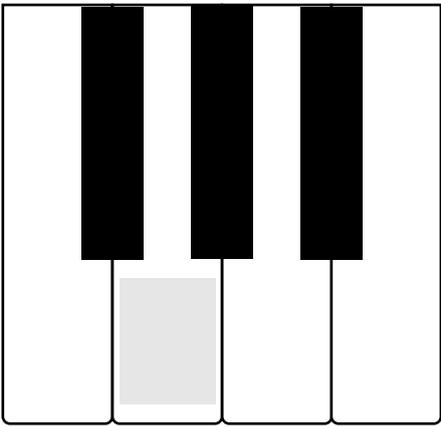
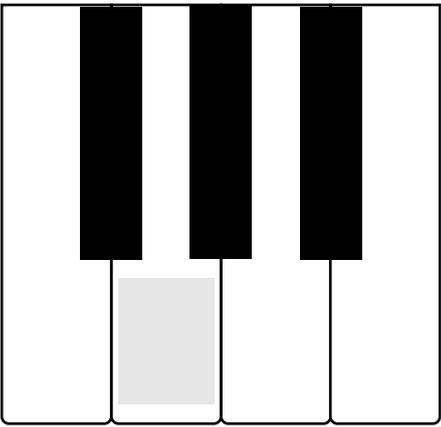
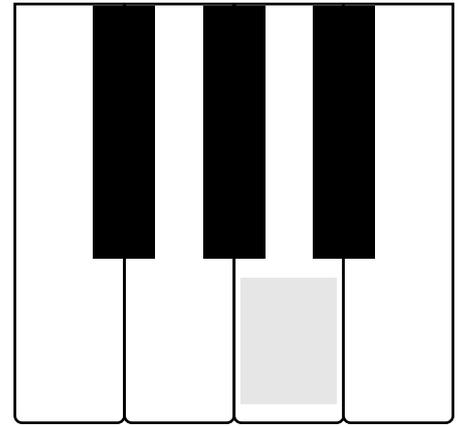
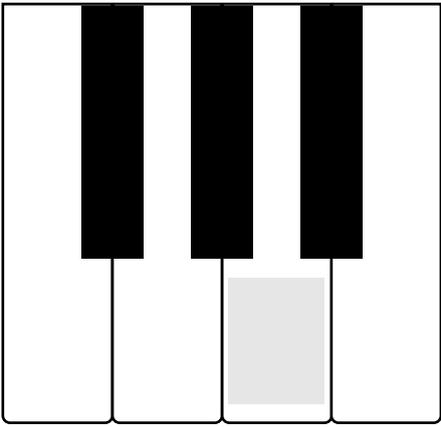
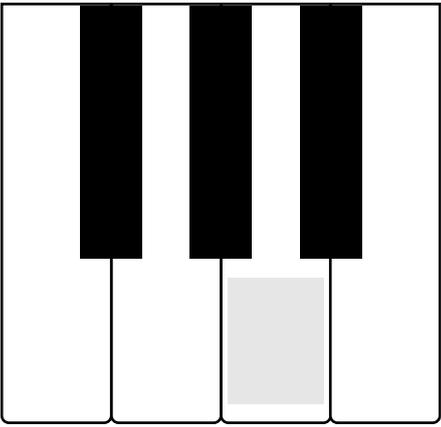
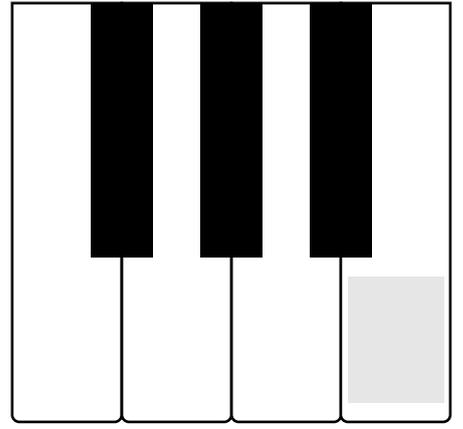
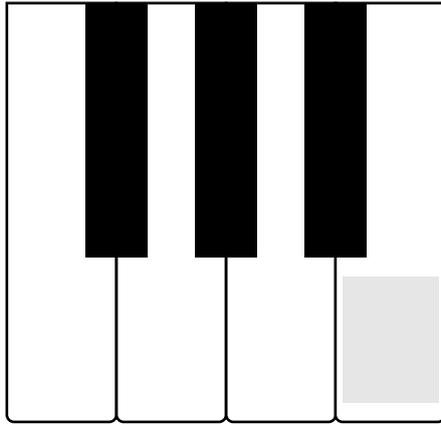
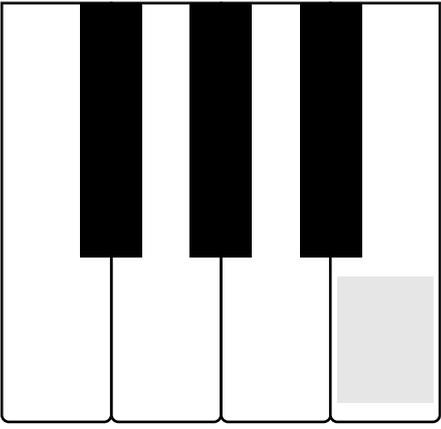


(rest)

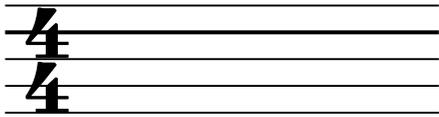
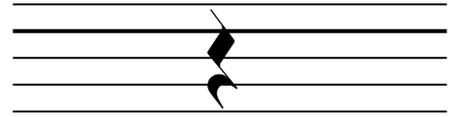
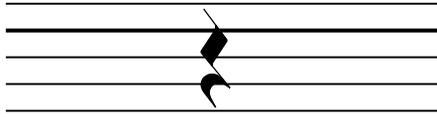
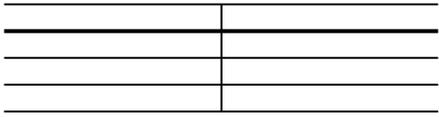
(rest)



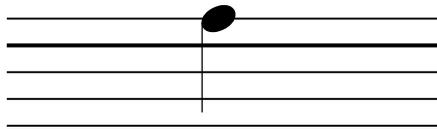




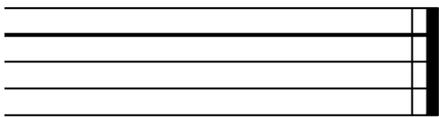
THE BASS CLEF (with the F line reading guide)



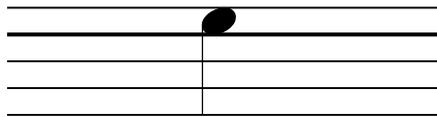
Bass note



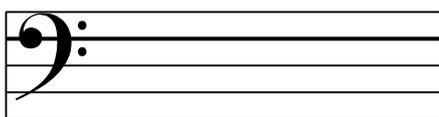
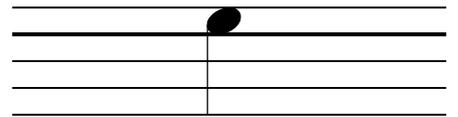
Bass note



Bass note



Bass note



Bass note



Bass note



_____ **Rest**

_____ **Rest**

_____ **Line**

Bass note _____

Bass note _____

_____ **Signature**

Bass note _____

Bass note _____

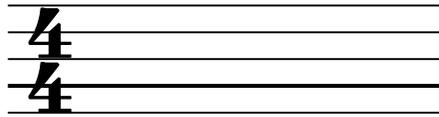
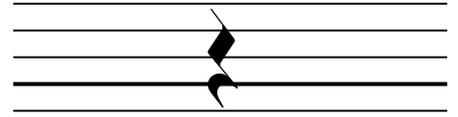
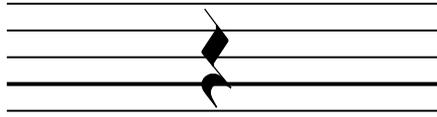
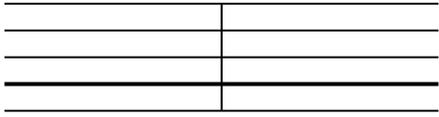
Double _____

Bass note _____

Bass note _____

_____ **Clef**

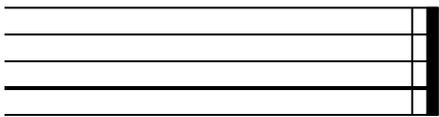
THE TREBLE CLEF (with the G line reading guide)



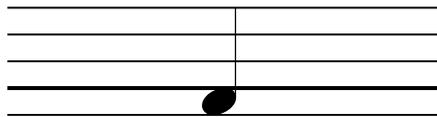
Treble note



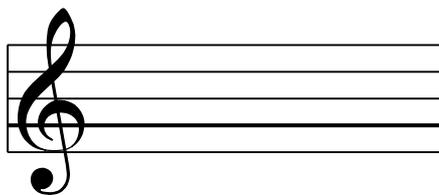
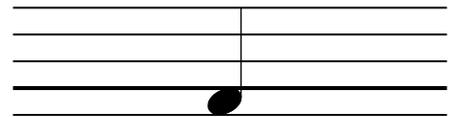
Treble note



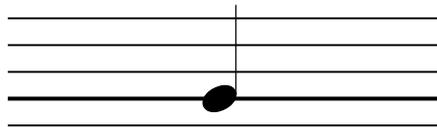
Treble note



Treble note



Treble note



Treble note



_____ **Rest**

_____ **Rest**

_____ **Line**

Treble note _____

Treble note _____

_____ **Signature**

Treble note _____

Treble note _____

Double _____

Treble note _____

Treble note _____

_____ **Clef**

Hal Leonard Student Piano Library

AUTHORS

Barbara Kreader,
Method Author



Fred Kern,
Method Author,
Series Arranger/Composer



Phillip Keveren,
Method Author,
Series Arranger/Composer



Mona Rejino,
Method Author,
Series Arranger/Composer



Karen Harrington,
Notespeller Author,
Theory Books Co-Author



Margaret Otwell,
Director of Educational
Keyboard Publications



BARBARA KREADER has given workshops throughout the United States, Canada, New Zealand, Australia, Asia, and the United Kingdom. She maintains a private studio in Evanston, Illinois, where she teaches 45 students. Ms. Kreader is the editor for the Parent/Teacher/Child department of *Keyboard Companion* and is a frequent contributor to *Clavier* magazine. In the summer months, she is Program Director for the Junior Student Seminars at Rocky Ridge Music Center in Estes Park, Colorado. Ms. Kreader holds a M.M. in piano performance from Northwestern University.

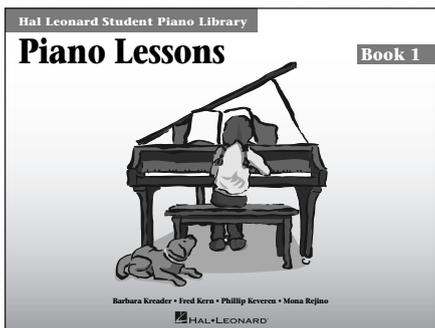
FRED KERN is Professor of Music and a specialist in piano education at the University of North Texas in Denton where he is Coordinator of Keyboard Skills and Music Fundamentals. Widely known as a clinician, author, teacher, composer and arranger, he has published five texts and two methods on piano instruction.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

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

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

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

MARGARET OTWELL brings an impressive combination of performing and teaching experience to her role as *Director of Educational Keyboard Publications* at Hal Leonard. She began teaching during her undergraduate studies at Catholic University in Washington, DC, and has maintained an independent piano studio for over twenty-five years. An active member of MTNA since 1978, she is a past president of the *Northern Virginia Music Teachers Association*. Peggy has served on faculties of the University of Maryland Eastern Shore, American University Preparatory Department, and George Mason University. She has given lecture-recitals, workshops and master classes, and has appeared in solo and chamber music performances throughout the USA and in Europe. Peggy was awarded a DMA degree in piano performance from the University of Maryland, where she studied piano and pedagogy with renowned teachers Stewart Gordon, Thomas Schumacher, and Nelita True.



From the very first lessons in **Book 1**, students are making music as they explore the piano keyboard through fun improvisation pieces called *My Own Song*. The beginning of the book introduces finger numbers, the black-key and white-key groups, and basic rhythm patterns.

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

CONCEPTS

RANGE

TERMS

Adagio
Andante
Allegro
D.C. al Fine

RHYTHM AND SYMBOLS

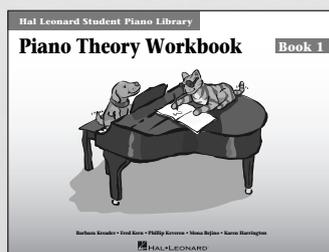
INTERVALLIC READING

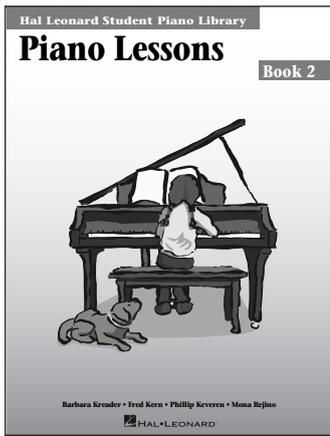
Step, Skip, and Repeat

IMPROVISATIONS AND KEYBOARD EXPLORATION

Black Key Groups CDE Groups FGAB Groups

SERIES BOOKS THAT CORRELATE PAGE-BY-PAGE WITH PIANO LESSONS BOOK 1





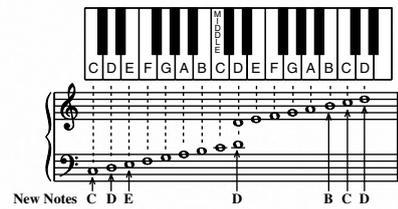
Book 2 opens with a new *My Own Song* improvisation on CDEFG. Unit 1 introduces phrasing and legato touch, and also presents harmonic 2nds and 3rds with staccato touch. The following two units are dedicated to the introduction of 4ths and 5ths.

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

This book works very well for transfer students.

CONCEPTS

RANGE



TERMS

Andantino
Legato
Staccato
Ritard

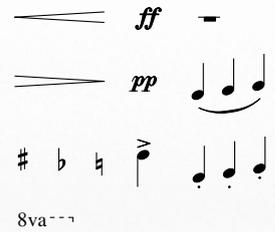
INTERVALS

2nds 3rds 4ths 5ths

IMPROVISATIONS IN NEW POSITIONS

CDEFG GABCD

RHYTHM AND SYMBOLS



Remember. **TIES**

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

Big Ben

Traditional

Steady (♩ = 120)

Big Ben tells time
up in the tower.
Hear the bell chime.
What is the hour?

Hold down damper pedal throughout.

PRACTICE and PERFORMANCE tempos included on each CD!

Brass Fanfare

Phillip Keveren

Triumphantly (♩ = 110)

1 2 3 4 5

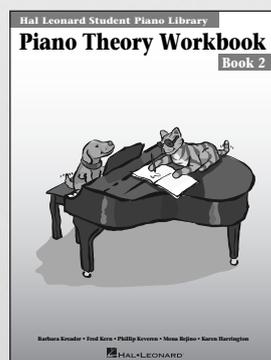
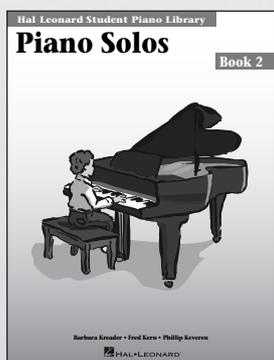
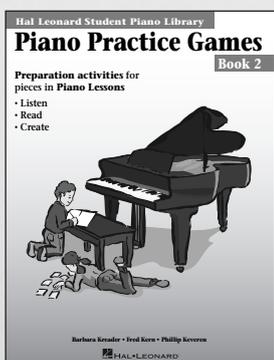
1 2 3 4 5

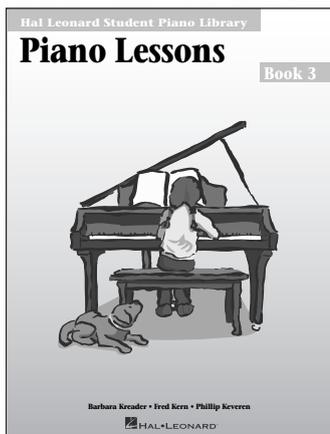
1 2 3 4 5

1 2 3 4 5

27

SERIES BOOKS THAT CORRELATE PAGE-BY-PAGE WITH *PIANO LESSONS BOOK 2*





Unit 1 of **Book 3** opens with eighth notes first in $\frac{4}{4}$ time, then in $\frac{2}{4}$ time. Swing eighths are also presented in the first half of the book. Folk, jazz, classical, and contemporary selections provide students with an interesting variety of repertoire.

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

CONCEPTS

RANGE



TERMS

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

FIVE-FINGER PATTERN IMPROVISATIONS

using the six patterns listed here

RHYTHM AND SYMBOLS



INTERVALS

6ths half-steps whole-steps

FIVE-FINGER PATTERNS

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

$\frac{2}{4}$

PRACTICE
and
PERFORMANCE
tempos included
on each CD!

Swing eighth notes are played unevenly.
long - short long - short long - short long - short

New Note E

Casey Jones
Music by Eddie Newton
Words by T. Lawrence Seibert
Arranged by Phillip Keveren

With a swing ($\text{♩} = 110$)
Start slowly as you leave the station
and build up speed gradually.

Ca - sey Jones, mount-ed to his cab-in; Ca - sey Jones, re-ders in his hand.
Ca - sey Jones, mount-ed to his cab-in, took his fare-well trip - to that prom-ised

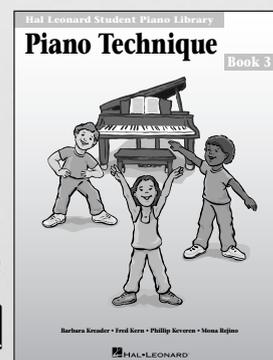
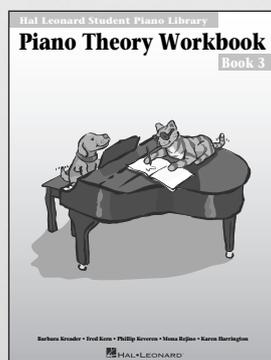
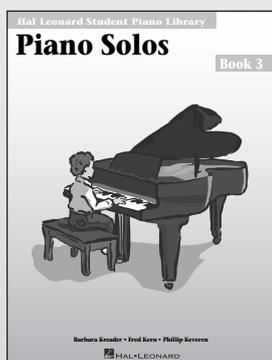
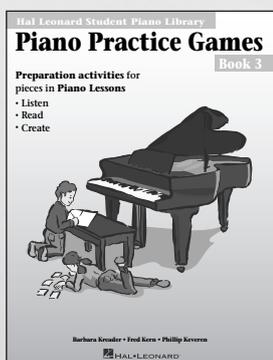
New Notes A B C

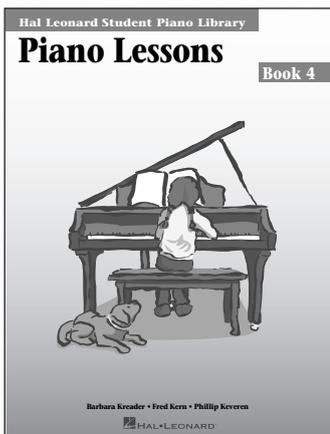
With energy ($\text{♩} = 155$)

Joy
Barbara Kreader

Hold down damper pedal throughout.

SERIES BOOKS THAT CORRELATE PAGE-BY-PAGE WITH *PIANO LESSONS BOOK 3*





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

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

CONCEPTS

RANGE



TERMS

- Allegretto*
- Moderato*
- Poco*
- Vivace*
- Con moto*
- Giocoso*
- Presto*

RELATED KEY IMPROVISATIONS

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

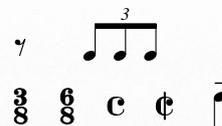
INTERVALS

7ths 8ths (octave)

SCALES AND CHORD PROGRESSIONS

C Major G Major
A Minor E Minor

RHYTHM AND SYMBOLS



PRIMARY TRIADS

Tonic Sub-dominant Dominant

PRACTICE and PERFORMANCE tempos included on each CD!

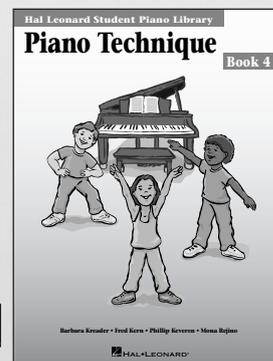
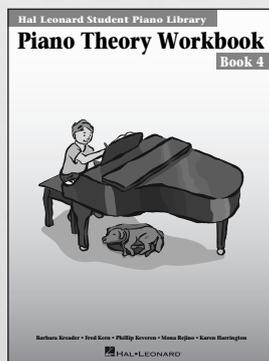
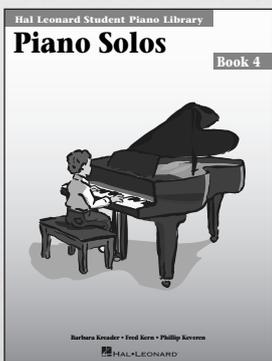
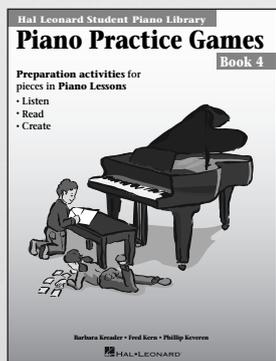
KEY SIGNATURE
Every piece opens with a key signature. It identifies the scale pattern the composer used and tells you which notes to play sharp or flat throughout the piece.

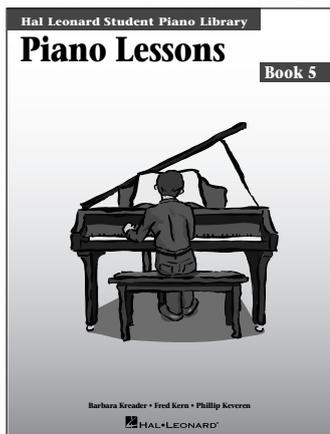
Clap and count:
1 & 2 3 & 4 1 & 2 3 & 4

Calypso Cat
Key of C Major
Key signature: no sharps, no flats
Happily (♩=140)
Phillip Keveren

All The Pretty Little Horses
Slowly (♩=94)
American
Arranged by Fred Kern

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





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

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

CONCEPTS

TERMS

- | | |
|--------------------|----------------------|
| <i>Accelerando</i> | <i>Allargando</i> |
| <i>Dolce</i> | <i>Espressivo</i> |
| <i>Grazioso</i> | <i>Leggiero</i> |
| <i>Marcato</i> | <i>Molto</i> |
| <i>Morendo</i> | <i>Pesante</i> |
| <i>Portato</i> | <i>Portamento</i> |
| <i>Scherzando</i> | <i>Sforzando sfz</i> |
| <i>Subito</i> | <i>Tempo primo</i> |

RHYTHM AND SYMBOLS



SCALES WITH I-IV-I AND I-V-V7-I CADENCES

- C Major G Major F Major D Major B^b Major
- A Minor E Minor D Minor B Minor G Minor
- Chromatic Scales

PRIMARY AND SECONDARY TRIADS

Root Position, 1st Inversion, 2nd Inversion, Open Position

CHORD QUALITIES

Major Minor Diminished Augmented

RELATED KEY IMPROVISATIONS

- Developing Motives and Sequences
- Creating Question and Answer Phrases
- Using ABA Form

PRACTICE and PERFORMANCE tempos included on each CD!

A Whispered Promise Phillip Keveren

DOTTED EIGHTH-SIXTEENTH NOTE PATTERNS

Chop and count:

Slowly, with tenderness (♩=76)

pp dolce

p poco a poco cresc. a tempo

pp

allegro rit.

pp dolce - sweetly

A Minor Contribution Bill Boyd

Moderate Swing (♩=120)

mp

dim.

mp

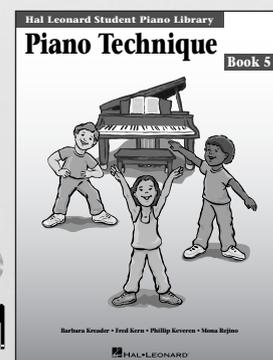
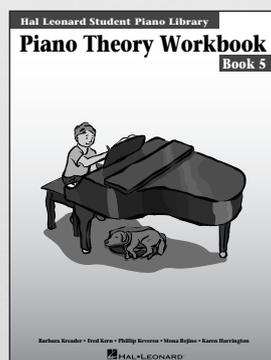
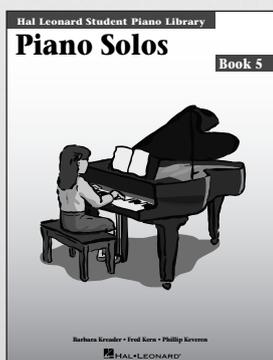
pp

dim.

D.C. al Fine

15

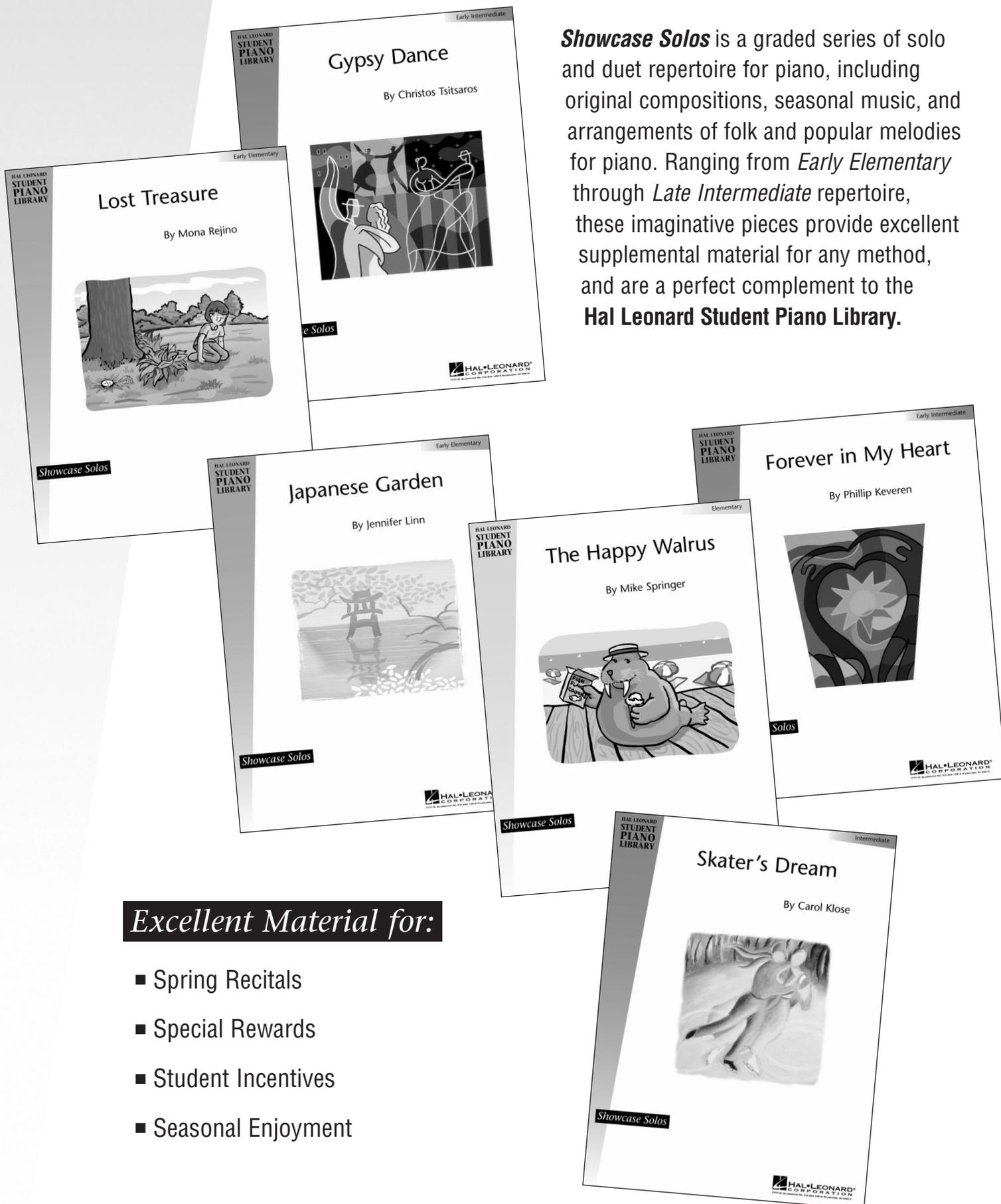
SERIES BOOKS THAT CORRELATE PAGE-BY-PAGE WITH PIANO LESSONS BOOK 5



Showcase Solos

Excellent supplemental sheet music for all methods!

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



Excellent Material for:

- Spring Recitals
- Special Rewards
- Student Incentives
- Seasonal Enjoyment

Hal Leonard Student Piano Library

SHOWCASE SOLOS COMPOSERS

Rosemary Barrett Byers



Bill Boyd



Matthew Edwards



Carol Klose



Jennifer Linn



Mike Springer



Christos Tsitsaros



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

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

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

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

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

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

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

Showcase Solos



Early Elementary (Level 1)

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

Elementary (Level 2)

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

Late Elementary (Level 3)

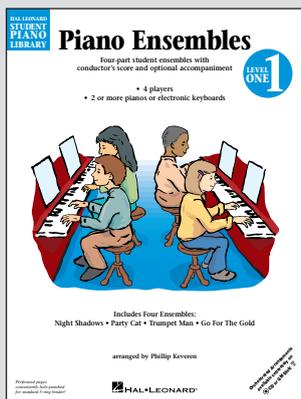
The Happy Walrus	by Mike Springer	00296130
Caravan	by Carol Klose	00296131
Hummingbird	by Jennifer Linn	00296133
White Christmas	arr. Mona Rejino	00296148
Harvest Dance	by Jennifer Linn	00296152
Quick Spin In A Fast Car	by Phillip Keveren	00296171
Little Bird	by Carol Klose	00296172

Early Intermediate (Level 4)

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

Intermediate (Level 5)

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



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

Orchestral Arrangements available on CD or GM disk.



Night Shadows
(by Barbara Kreader)

Party Cat
(by Phillip Keveren)

Trumpet Man
(Yankee Doodle)

Go For The Gold
(by Phillip Keveren)



Painted Rocking Horse
(by Phillip Keveren)

Basketball Bounce
(by Phillip Keveren)

Stompin'
(by Bill Boyd)

Summer Evenings
(Aloutte)



Dixieland Jam
(by Bill Boyd)

Scherzo
(by Anton Diabelli)

Street Fair
(Armenian Folk Tune)

Fresh Start
(by Fred Kern)



Carpet Ride
(by Phillip Keveren)

Calypso Cat
(by Phillip Keveren)

Jig
(Irish Dance)

Allegro
from *Eine Kleine
Nachtmusik*
(by W.A. Mozart)



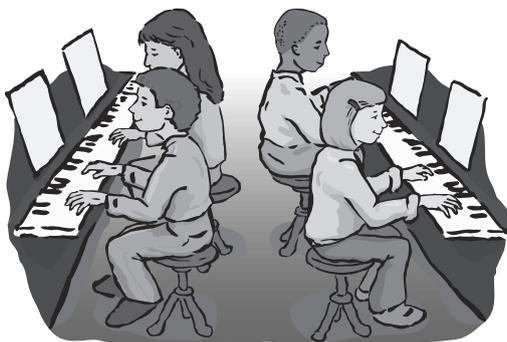
Wade In The Water
(Spiritual)

A Minor Contribution
(by Bill Boyd)

A Whispered Promise
(by Phillip Keveren)

Gypsy Song
(by Hugo Reinhold)

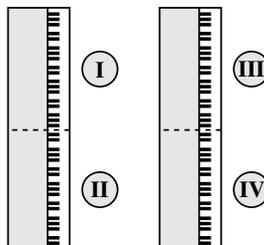
Each book of the Piano Ensembles series also contains a **Conductor's Score** with optional teacher accompaniment, and suggested instrumentation for electronic keyboards.



Piano study doesn't need to be lonely any more! These ensemble versions of favorite piano pieces from the **Hal Leonard Student Piano Library** will give students the pleasure and inspiration of playing with their friends.

Each selection includes:

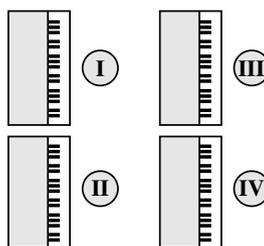
- A conductor's score with optional teacher accompaniment
- Four student parts:
Parts I and II for the first piano
Parts III and IV for the second piano



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

Here are some ideas:

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



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



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

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

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

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

Barbara Keader *Jud Kern* *Phillip Keever* *Mona Rejino*



Christmas Piano Solos

Arranged by Fred Kern,
Phillip Keveren, and Mona Rejino.

Carefully graded for all piano methods!

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



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



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



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



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



Popular Piano Solos

Arranged by Fred Kern, Phillip Keveren, Mona Rejino, Bill Boyd, Carol Klose, and Robert Vandall.

Carefully graded for all piano methods!

Instrumental Accompaniments with Practice and Performance tempos for every piece available on CD and GM disk.

LEVEL ONE

It's A Small World
from Disneyland and Walt Disney World's
It's A Small World

The Siamese Cat Song
from Walt Disney's *Lady and the Tramp*

Baby Bumblebee

John Jacob Jingleheimer Schmidt

Jingle Jangle Jingle (I Got Spurs)
from the Paramount Picture
The Forest Rangers

The Marvelous Toy

Let's Go Fly A Kite
from Walt Disney's *Mary Poppins*

LEVEL TWO

Chopsticks

Can You Feel

The Love Tonight
from Walt Disney Pictures' *The Lion King*

I'm Popeye The Sailor Man
Theme from the Paramount Cartoon
Popeye the Sailor

Edelweiss
from *The Sound of Music*

Do-Re-Mi
from *The Sound of Music*

Alley Cat Song

Supercalifragilisticexpialidocious
from Walt Disney's *Mary Poppins*

Give My Regards To Broadway
from *Yankee Doodle Dandy*

Happy Days
Theme from the Paramount Television Series
Happy Days

Somewhere Out There
from *An American Tail*

Be Our Guest
from Walt Disney's *Beauty and the Beast*

LEVEL THREE

The Munster's Theme
from the Television Series

Chim Chim Cher-ee
from Walt Disney's *Mary Poppins*

At The Hop

Baby Elephant Walk
from the Paramount Picture *Hatari!*

The Glory Of Love

Yellow Submarine
from *Yellow Submarine*

Raiders March
from the Paramount Motion Picture
Raiders of the Lost Ark

In The Mood

Beauty And The Beast
from Walt Disney's *Beauty and the Beast*

LEVEL FOUR

My Favorite Things
from *The Sound of Music*

The Muppet Show Theme
from the Television Series

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from *The Muppet Movie*

Cruella De Vil
from Walt Disney's *101 Dalmatians*

Under The Sea
from Walt Disney's *The Little Mermaid*

Forrest Gump – Main Title (Feather Theme)
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Forrest Gump

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from the Universal Picture
E.T. (The Extra-Terrestrial)

LEVEL FIVE

Star Trek – The Next Generation®
Theme from the Paramount Television Series
Star Trek – The Next Generation®

Can You Feel The Love Tonight
from Walt Disney Pictures' *The Lion King*

Ob-La-Di, Ob-La-Da

Hey Jude

Mission: Impossible Theme
from the Paramount Motion Picture
Mission: Impossible

Chariots Of Fire
from *Chariots of Fire*

Y.M.C.A.

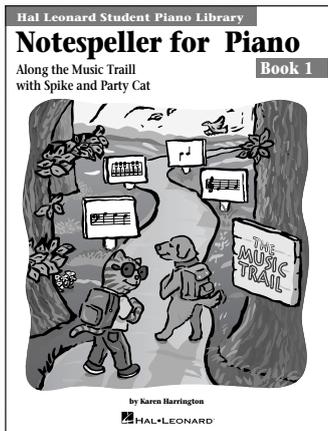
You've Got A Friend In Me
from Walt Disney's *Toy Story*

Candle On The Water
from Walt Disney's *Pete's Dragon*

My Heart Will Go On (Love Theme from 'Titanic')
from the Paramount and Twentieth Century Fox
Motion Picture *Titanic*

You'll Be In My Heart™
from Walt Disney Pictures' *Tarzan™*

Castle On A Cloud
from *Les Misérables*

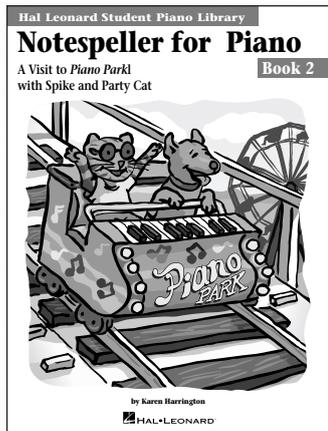


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Along the Music Trail with Spike and Party Cat

Activities that help students use the musical alphabet to read and write notes on the staff.

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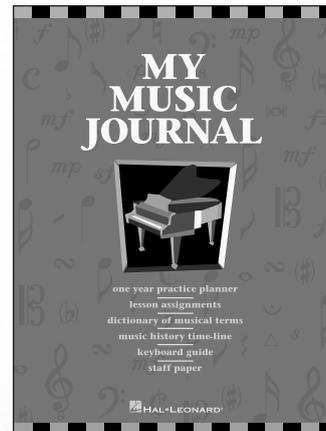


NOTESPELLER FOR PIANO – BOOK 2

A Visit to Piano Park with Spike and Party Cat

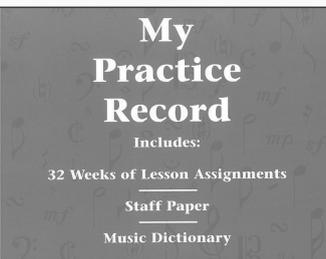
Assignments that help students use the musical alphabet to read and write notes on the staff, identify intervals, and write sharps and flats.

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Includes a one-year practice planner with lesson assignments, a dictionary of musical terms, a music history timeline, a keyboard guide, and staff paper.

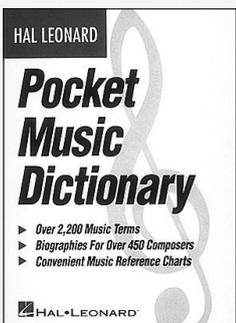
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Hal Leonard Student Piano Library

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Showcase Solos

Title	Composer	Item No.	Retail	Total
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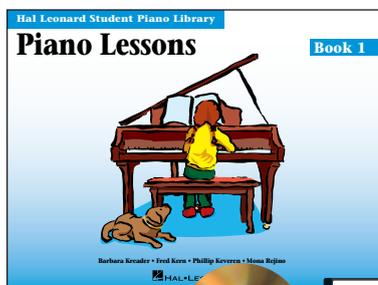


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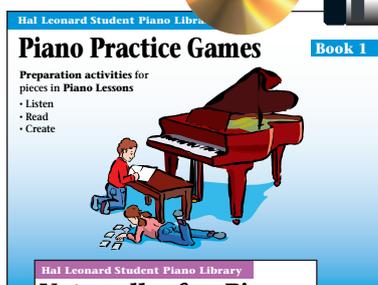


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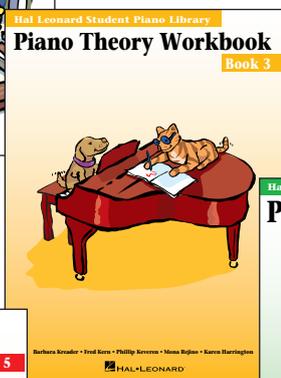


Piano Lessons Instrumental Accompaniments 1-5
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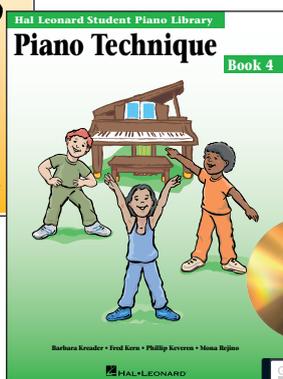
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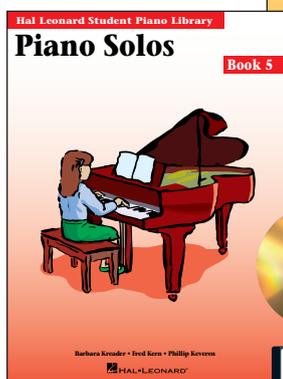
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Piano Solos 1-5
Additional correlated repertoire (Instrumental Accompaniments optional)

Book 1

Piano Lessons
Piano Lessons CD
Piano Lessons GM Disk
Piano Practice Games
Piano Technique Book
Piano Technique CD
Piano Technique GM Disk
Piano Theory Workbook
Piano Solos
Piano Solos CD
Piano Solos GM Disk
Notespeller for Piano
Flash Cards Set A

Book 2

Piano Lessons
Piano Lessons CD
Piano Lessons GM Disk
Piano Practice Games
Piano Technique Book
Piano Technique CD
Piano Technique GM Disk
Piano Theory Workbook
Piano Solos
Piano Solos CD
Piano Solos GM Disk
Notespeller for Piano
Flash Cards Set A

Book 3

Piano Lessons
Piano Lessons CD
Piano Lessons GM Disk
Piano Practice Games
Piano Technique Book
Piano Technique CD
Piano Technique GM Disk
Piano Theory Workbook
Piano Solos
Piano Solos CD
Piano Solos GM Disk
Flash Cards Set B

Book 4

Piano Lessons
Piano Lessons CD
Piano Lessons GM Disk
Piano Practice Games
Piano Technique Book
Piano Technique CD
Piano Technique GM Disk
Piano Theory Workbook
Piano Solos
Piano Solos CD
Piano Solos GM Disk
Flash Cards Set B

Book 5

Piano Lessons
Piano Lessons CD
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Piano Technique Book
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Piano Theory Workbook
Piano Solos
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