Continuing a new approach to pianoforte study: using the symmetry of the keyboard

The Keyboard Express - revealing the missing links and forgotten symmetry of white keys ABCDEFG:

BOOK 2

Continuing a new approach to pianoforte study: using the symmetry of the keyboard

by John F Keller

The Keyboard Express™
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Grand Staff Note Tester: Teacher slides a small coin over the page while student plays the notes.
To the Piano Teacher:

After the trial of Book 1 with local piano teachers, and with grateful appreciation for the feedback and helpful suggestions from them, I am now pleased to present the second book of the method.

Beginning with a review of the concepts from Book 1, Book 2 progresses smoothly to cover all note pitches in both staves, intervals, flats and sharps as accidentals, technique, straight and swing time, and an introduction to chord formation. These topics are explored in an assortment of attractive solos and duets. As well as original tunes, there are arrangements of useful songs such as Advance Australia Fair, and familiar favourites including Chopsticks. The pieces use a variety of tonalities, hand positions and hand coordinations, which encourages the student to read notes relatively and learn their names, but to avoid associating them with particular fingers.

Seeing the keyboard in symmetrical groups of keys A to G, rather than in octaves of C to C, is what drives The Keyboard Express. The historical justification for this view and its relation to the bass stave are explained in the song ‘Music History’. The method’s title comes from the fact that each unit, ABCDEFG, is likened to a carriage of the keyboard ‘train’, with the middle black key in the group of three becoming the link that joins one carriage to the next. This approach makes it possible to clearly specify the register of any note, and each middle carriage note, m.A to m.G, has a character to help teach its position on the staves.

Our present system of music notation evolved over the past millennium. Staves were initially designed for a limited vocal range and only for single natural notes. A wider pitch range for instrumental music saw the addition of more leger lines, and as the full chromatic scale became established, so did five accidentals and fifteen key signatures. This book covers the three octave pitch range of the grand staff and gives some guidance for reading legerlines, but purposely limits accidentals and key signatures to one sharp and flat.

Wishing both teacher and student an interesting musical journey,

John F Keller
(MMus, FTCL, LMusA, BSc, DipEd) - July, 2018
The Piano Keyboard

The two sides of your piano keyboard sound different.

Which side sounds high? and which side sounds low?

Which end do you think sounds like day, and which like night?

Blocks of Keys:
The keyboard is divided into two kinds of blocks of keys.

- Each smaller block has a white key at its centre. Colour this key yellow.
- Each larger block has a black key at its centre. Colour this key black.

Your Two Hands

What is another name for your High Hand?
What is another name for your Low Hand?
Write in the finger numbers.
The Stave

Music is written as notes on a stave (staff) of 5 lines, divided by barlines into bars of equal time-length. Piano music is usually written on two staves joined together by the barlines. One stave is for each hand.

The high (right) hand mostly plays in the treble clef;

- and the low (left) hand mostly plays in the bass clef.

Timing...

Different kinds of notes represent different time-lengths of sound, measured against a steady beat. Rests show silence.

Clap & Snap:

To measure out bars of equal time-lengths, clap at the start of each bar and put your hands out to the sides in between. Snap in the middle of each bar if you can. Doing this clap & snap while you chant the words of a song, gives a good strong feeling for the rhythm of the notes.
White Key Letter-names:

- The **white keys** are named by the first **seven** letters of the alphabet, ABCDEFG.
- The seven white keys ABCDEFG make a **symmetrical** pattern, with D in the middle.
- The 7 white keys fall between two ‘special’ **black** keys, each the centre of **three** blacks.
- These ‘special’ black keys **link** every group of white keys ABCDEFG to the next.

Riding on the Keyboard Train

Each set of white keys ABCDEFG is like one **carriage** of the train.

Play this piece in the **middle carriage** of your keyboard ‘train’. Start on the two **links** (L).

(Count-in: One and two and three and four and:)

Teacher’s Accompaniment:

Prepare to play by lightly touching the starting keys with the correct fingers.
Here we go now; Playing all the white keys down. First white key is A; Last white key is G;

Riding on the Keyboard Train.

How many carriages are there on the whole of your piano keyboard?

Playing by heart means from memory.

• Write in the letter-names (CAPITALS) for the white keys of the next two carriages.

Only the middle carriage contains these characters to help you learn their note positions.
Middle Carriage Characters:

Each white key on the keyboard has a note on the grand stave. Middle carriage notes go in between bass and treble, except for the top middle notes, which have 'grown up' a bit, into the treble stave.

- Learn all the middle carriage note positions, with the help of the middle carriage characters.

The Basement

Teacher's Accompaniment:

(One, two, three, four:) Creaking foot-steps on the stair, Down in the basement of the house;

Some-thing very scar- y lives down there: A ghost? No, a mouse!

RH - anywhere up high, and very fast!
First Space Man’s Trick

Teacher's Accompaniment:

But he also lives at middle F; And he plays this trick, If you don’t think quick!

"First space, Tre-ble clef: Mid-dle - F!"

Trace, copy and draw.

middle carriage    higher carriage

space          line

(One, two, three, four:)

First-space man lives in the treb-le clef:

G
L
F

middle carriage

Trace, copy and draw.

space line
Billy Boy

(One and two and go:)

Oh ------ where have you been, Bil - ly Boy, Bil - ly Boy; Oh ------ where have you been, charm-ing

Bil - ly? I have been to find a wife; She's the id - ol of my life; She's a

shy thing, and will not leave her mo-ther.

Teacher's Accompaniment:

- Two Eighth Notes (quavers):
  - written as separate notes instead of as a joined pair . . .
  In this piece, they are played the same as joined eighth notes:

("Ea - sy")
Roll It and Rock It
- with intervals of a 2nd (‘steps’)

Hey, if you want to roll it, Try bowling a ball!
And if you want to rock it, Give First-space a call!

Intervals: Continue to write the numbers on these middle keys.

1st

From A to B is a 2nd.

The interval from A to F is a

Teacher’s Accompaniment:

(Roll it and rock it; Roll it and rock it, now.)

The interval of a second, (also known as a ‘step’) is the distance from any note to the next note.

(Line to space, or space to line.)
Teacher's Accompaniment:

Hands together play the same. In each octave, notes change place.

Play line to next line:
- Skip one key, and
- Skip one finger.

Play space to next space:
- Skip one key, and
- Skip one finger.

Notes Change Place

(One, two, three, four :)

C E G goes line, line, line. Octave down, it's space space space.

Look-out: for tricky notes!
The **low hand** notes are just a copy of the **high hand** notes, but one octave lower.

If a note is on a line, the **next** octave of that letter-name will be in a

---

**Copying Machine**

First practise each hand **separately** (sep). Later, play with both hands **together** (tog).

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Teachers Accompaniment:
The Interval of a 3rd:

- The distance from any note to the next matching type of note. (Line to line, or space to space.)

Matching Types of Notes

(One and two and three, go:)

- For thirds played together, the matching notes stack neatly one on top of the other.

A 3rd can be also called a ‘match’, or a ‘skip’.

Gotcha!
My Footpath Walking Song

Common Time:
Count 4 quarter beats in each bar.

\[ C = \frac{4}{4} \]

(One, two, three :)

Sometimes I tread on lines. That's just one thing that I do. Sometimes I tread in spaces and my friends all do it too. I'm always counting. One two three four.

As I walk along Unless I'm making up My foot-path walking song.
Reflections

(One, two, three, four:)

Middle C position:
- thumbs *share* m.C.

Middle C Cat is the 1st leger line note *underneath* the treble, as well as being the 1st leger line note *above* the bass.

Teacher's Accompaniment:

Contrary Motion:
The hands play together in *opposite* directions (*outwards* and *inwards*).

Similar Motion:
The hands play together in the *same* direction (*upwards* and *downwards*).

"Barcarolle" (opposite page) - Teacher's Accompaniment:

Flowing

Go straight on to Barcarolle.
Barcarolle

Use a smooth, rolling wrist motion.

In this 1st section, the treble contains only three different notes:
- the Edge-line, the space above it, and the space below.
- And across every barline the notes are always the same.

(One, two, three:) Barcarolle, we’re sailing along, we’re sailing upon the sea.

Squeeze your thumb under the high hand to reach the note middle G.

Cross 3rd over thumb.

This line is:
bass

This space is:
bass

In this 1st section, the treble contains only three different notes:
- the Edge-line, the space above it, and the space below.
- And across every barline the notes are always the same.
Days of Old

(One, two, three, four :)

Days of old, Days of old, I'm a composer in days of old.

Writ-ing mu-sic, Writ-ing mu-sic, Mak-ing up pie-ces to play.
Magic Trick

Play this piece *slowly*, but pass your *thumb* under your 2nd & 3rd fingers very quickly.

To push your thumb under real quick: *(Roll off;)*

Would look like a good magic trick. *(Roll off;)* And people would wonder just how it was done;

That magic trick of the vanishing thumb!
March of Edgeline and Firstspace

The low hand has the melody.

Melody:
- a tune; notes sounding one at a time.

Harmony:
- chords; two or more notes sounding at the same time.

Harmonic Intervals:
Play some 2nds and 3rds, and listen to them carefully. Describe the sound of each.

Teacher's Accompaniment (for the two marches in succession):

Pianissimo (double piano) = very soft

Fortissimo (double forte) = very loud

Remember . . .
In the treble clef, the Edge-line's E,
March of the Seconds and Thirds

After learning each march, play this one straight after the previous one, to make one long piece.

Scales in Contrary Motion:

Practise with hands separately at first.

A scale is a row of notes stepping upwards or downwards one at a time.
Hot Cross Buns

(No teacher’s accompaniment required for this piece.)

Four Eighth Notes (quavers) joined with a beam:

Eight notes grouped this way show the two halves (Clap & Snap) of a common-time bar.
- They are played exactly the same as two pairs of eighths.

"Finger Teams" (opposite page) - Teacher’s Accompaniment:

(One, two, three, four.)
Finger Teams

Fingers on five next-door white keys.

ODDS and EVENS

Cheer-ing for my fav’rite team; Al-ways lots of fun. Those "ODD BODS" ver-sus "E-VEN STE-VENS"; Have a guess who won! (two, three, four)

At the sides, one and five; Cen-tre for-ward, fin-ger three: "ODD - BODS" team.

Not middle G, but the next G higher!

* Learn the leger line notes above the bass. They just look like the middle carriage characters!
Little Jack

Teacher's Accompaniment:

(One and two and three and four and:)

Lit - tle Jack, pack on back, sets off up this hik - ing track;

Walks on for an hour or more; then sits down and rests.

Next he sees this Look-out sign;

Goes to read it just in time: “Please as you ad - mire this view, watch for bull - ant nests”!

... for three matching types of notes ... played melodically or harmonically.
Triads:
- chords built upwards by **three matching notes**: a 1st, a 3rd and a 5th.
The triad is named by the letter-name of its 1st (the lowest note).

- Slowly play these triads in the bass stave. Listen carefully to each. Circle your three favourites!

- Next play these triads written in the treble stave and starting on each middle carriage key. Again, circle your three favourite-sounding triads.

Measuring Intervals - the **quick** way: **Count up matching** notes from the 1st by the **odd** numbers (1, 3, 5, 7, etc.).

The lower note of an interval is called the 1st (number 1), which is an odd number.

- **Matching** notes above the 1st, will also be odd numbers: the 3rd, 5th, 7th, etc.

- Notes above the 1st (1) which **don’t match** with it, must be the even intervals: the 2nd, 4th, 6th, etc.
Swanny River Bass-line

It is easy to learn the seven notes inside the bass. They go from A at the bottom to G at the top, and correspond to the keys in the next carriage below the middle. The centre line of the bass stave is D.

The bass has symmetry.

Student’s Accompaniment: Give a count-in, then read and play one section at each practice. Play through the whole piece with your teacher at the next lesson.

Teacher’s Part:

Swing feel

Section 1

Section 2

Section 3

- Trace these bass notes and write their letter-names.
Boogie Woogie Bullfrog

(One and two and three and four and:)

Teacher's Accompaniment:

Da Capo
(Back to the start, if you wish.)
Opposite Keys Duet

Duet: - a piece of music for two players.

In a piano duet, one person usually plays the bass part while the other plays the treble.

Both hands in one stave:
- Stem up = high hand.
- Stem down = low hand.

1st time:

2nd time:

Tip your low hand from side to side.

Low bass G (just below the bass carriage)

(A) - (B)

1st time:

2nd time:
Opposite Keys Duet

Both hands play in the *next carriage higher* than the middle carriage.

(One, two, three, four:)

Bot-tom key: top key; Se- cond bot-tom; se- cond top;

Third bot-tom: third top; Get the i-dea?

A - B hold: G - F hold; A - B - C hold: G - F - E hold; . . . E F;
Second Space in Treble Clef

You're the next space up from F.
You can call me treble A;
We can call you treble A.

In the second space I stay;
In the second space you stay.
First two spaces.

Teacher's Accompaniment:

(Introducing, to you:)

Second Space in Treble Clef

One of First-space's older brothers!
It’s All Good (No teacher’s accompaniment required)

(One and, two and, three and, four:)

Vi-o-lin or man-do-lin, Bow or blow or strum;

Met-ro-nome or drum. Sym-pho-ny or jazz for three,

Count-ing time or hip-hop rhyme,

One, two, three, four and

all ------ good; (rest) It’s all ------ good; (tie) It’s all ------ good; (dot) It’s all ------ good.

**Dotted Quarter Note**
(dotted crotchet): 1½ beats long.
“Play - dot.”

A dot after a note adds on an extra half of that note’s time-value.
The dot is like a tie to the extra note-value.

“Play - dot, sy”
“Play, tie-sy”
“rest-sy”

“Easy”

- A dot after a note adds on an extra half of that note’s time-value.
- The dot is like a tie to the extra note-value.
The Flat

The flat sign: \( \overline{b} \)

- makes the note sound a tiny bit lower.

Why Flat Signs Look Like That
(Hungarian Rhapsody by Liszt)

- Play the very next key lower (on the left) instead.
- Most flattened notes are black keys. However C-flat and F-flat are white keys!
- Use the same finger for B-flat as for B.

The first black key in his - tor - y, Was just be - low the B we know. But

that new note, they still called B; They simp - ly wrote them diff' - rent - ly. But

Teacher's Accompaniment:

Adagio

(One, two, three, four:)
The Origin of the Flat Sign

The music scale with letter-names A to G, was first defined for singing, about 1000 years ago.

It started with the lowest note that the average man could sing, a note they called gamma, the Greek letter G:

After gamma, the notes were called capital A to G, then small letters a to g, then double aa to gg.

But there were two types of notes called b! One, the same as our modern (white key) B, was written as a ‘square’ b. But the other, slightly lower, was written as a ‘round’ b. This was in effect the first ‘black key’, and the round b became the flat sign.
Three Spaces March

(One and two and three:)

C, and you spell chord of F (F, A, C).

This interval is still called a 2nd (step).
(The flat sign makes no difference.)

Teacher’s Accompaniment:

Once any note has been flattened, it stays flattened till the end of the bar.
Happy Birthday

The low hand uses the odd and even finger teams. The odd team has spaces and the evens, lines.

High hand:
Play legato.
(Join the notes smoothly.)

Low hand:
Play staccato.
(Bounce off the notes.)

Name all the intervals in the candles, then neatly mark each of them somewhere on these white keys:
Haydn’s *Surprise Symphony* - May be played as a *duet* with *Two Team Tussle* (opposite page).

(One two three four:) In this tune that Haydn wrote, find each kind of matching note.

- **C triad:** (3 matching notes)
- **G seventh:** (4 matching notes)

**People were surprised when he used it in his symphony!**

This melody (tune) is just made out of 2 different chords.

**Haydn’s surprise:**
- A sudden loud *chord* to wake the audience up!
- Surprise your teacher. Try out the other chord (G7th), instead!
- It might make you want to play the piece again!
Two Team Tussle

(One two three:) For music is just like sport, it seems; Just like a game between two teams;

Spaces and lines pursue their dreams; Play-in' the two team tussle!

- Write in the letter-names for this big team of space notes.
- What word can you see?
- Listen for the chord.
- Does it sound like the end, or will we want to repeat?
Spaces in the Treble Clef

Spaces in the treble clef, Spell a word that starts with
Go between the outer

(F, A, C, E, Face; Bass!

Find the EF pairs at the bottom and top of treble.

From middle EF to treble EF.

If you’re in the treble clef, Puts a smile upon your face!

And the word they spell, you’ll place, find,

And so rhymes with ’space’;

And the word keeps you in lines,

And you’re in the treble clef!

And if you’re in the treble clef.

And you’re in the treble clef.

And you’re in the treble clef.

And you’re in the treble clef.

And you’re in the treble clef.
The Alberti Bass pattern is named after Domenico Alberti who made it a popular left hand accompaniment about 250 years ago. It has been used ever since, in a great number of piano compositions.

Play the Alberti over and over with a slow steady beat, until it becomes automatic.

Use the odd fingers, 1, 3 & 5, and tip your hand slightly from side to side in a ‘rotary’ action. Keep fingers 3 & 5 well rounded.

Next add the right hand Whole Note, Half Notes and Quarter Notes, repeating each bar many times.

Be careful to join up all the Alberti notes smoothly (shown by the slurs). But lift or ‘break’ the right hand between its repeated notes (shown by the up arrows).

At the front of the white keys, all steps (2nds) look the same size.

But at the back of the keys, you’ll see there are two sizes of steps.

- On each white key, at the back, write its letter-name.

Most letters are a large step apart. This large step is called one tone.

The smaller steps are semitones.

- Which letters are they between?

The semitones are from to , and from to .
Yum Cha: A Fantasy Duet with Chopsticks (Bass Part)

Yum Cha: a form of Chinese meal in which diners choose various serves from a trolley.

Yum-cha-cha, yum-cha-cha, yum-cha-cha; yum-cha-cha, yum-cha-cha;

Tips (Tip hand from side to side.) Comp (Accompaniment)

Yum-cha-cha, yum-cha-cha, yum-cha-cha. (And)

First try with Chop-stix, then next try with

Chop-stix; it's 'One two three, four five six,' (Re-peat:)

1st time: One two three, four.

2nd time: One two three, four.
Yum Cha: A Fantasy Duet with *Chopsticks* (Treble Part)

Cue letters: **A, B**
- help the two players find the same section.

‘One two three, four five six, One two three, four.’ (Repeat:)

All go down in harmony, like a melody in good company.
Do not drop stix on the ground (yum cha rule). Take care passing dishes around (yum cha rule).

Always say please and use han-ky to sneeze and say par-don if make a bad sound (yum cha rule). And all go down in harmony, like a melody in good company.
Yum Cha (ctd) (Treble Part)

Variations

First, little bit soup with corn; Next, little bit satay prawn; Third, little bit dim sim and

fourth, little bit chow mein, then Sweet stick-y rice roll, sweet stick-y rice roll,
sweet stick-y rice, taste real nice, sweet stick-y rice roll. (And) End little bit ly-chee with four berry ice-cream,

Straw-ber-ry ice-cream; More ber-ry ice, taste real nice! Four ber-ry ice-cream.
Yum Cha (ctd) (Bass)

Yum-cha-cha, yum-cha-cha, yum-cha-cha, yum-cha-cha; yum-cha-cha, yum-cha-cha,

First try with Chop-stix, then next try with Chop-stix; it's 'One two three, four five six,

One two three four', and then yum-cha-cha, yum-cha-cha, yum-cha-cha, yum-cha-cha; yum-cha-cha, yum-cha-cha,

YUM; The end, The end; High, Low.
Yum Cha (ctd) (Treble)

**Rules**

Do not drop stix on the ground (yum cha rule). Take care passing dishes around (yum cha rule).

Always say please and use han-ky to sneeze and say pardon if make a bad sound (yum cha rule).

**Chopsticks**

First try with Chop-stix, then next try with Chop-stix; it's 'One two three, four five six,

1st time:

One two three, four.' (Repeat:)

2nd time:

ONE (Roll); The end, The end; High, Low.
**Keyboard Symmetry**

Starting next to the **LINK**, write the letter-name of the white key on one side, then its **opposite** on the other side of the link. Work from the centre out to the edge.

- Then turn the book **upside-down** . . .

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**Doh Ray Me Doh (Frere Jaques)**

Learn this piece **one bar** at a time (five repetitions each). Then join the bars together.

Each bar is repeated.

- **Singing quarter notes (crotchets):**
  - Doh, ray, me, doh;
  - Me, fah, soh------;

- **Fitting two eighth notes (quavers) into the one beat:**
  - Soh lah, soh fah, me, doh;
  - Doh, soh, doh------

This piece can be played by two people as a **round**, either on two keyboards, or at different places on a single keyboard.

One player starts and when they are up to bar two, the second player comes in at bar one. The whole piece can then be played a number of times continuously (going **round and round**).

Two people can also just **sing** the song as a round.
Three Chords Check

C major: C, E, G;
F major: F, A, C;
G major: G, B, D;

Chords checked twice!

C major, F major, G major.
thousand years ago; This monk had tried to teach exactly how some hymns should go. He

realised the lowest note an average man could sing: (Ah) Was clearly just the place a scale for

Write in all the letters upwards, for this stack of matching notes.
Then he calculated where the next notes all must be,  
And marked them out along a string with letters A to G.*  
Then Guido, an Italian, drew a stave and called it Bass;  
And placed each note precisely on a line or in a space.

There inside the Bass those notes all fitted perfectly,  
With A down at the bottom and the top note being G.  
The whole invention had a very pleasing symmetry;  
With three notes underneath and three above the centre D.

Boys and girls and ladies cried out “We can sing as well!”  
So higher staves appeared with different clefs so they could tell  
Which voices they were written for; how high or just how low;  
But in the Bass it all began one thousand years ago.

* Adapted from Dialogus de Musica (Dialogue about Music),  
a medieval treatise formerly attributed to Odo of Cluny.  
This is the earliest recorded use of the letter-names A to G for  
the notes of the scale, and is thought to be written in 935 AD,  
about a century before Guido of Arezzo introduced the stave.

A brief quote:  
“When any chant is marked with these same letters to show its notes,  
the boys learn it better and more easily from the string than if they heard  
someone sing it, and after a few months training, they are able to discard  
the string and sing from the letters alone music they have never heard.”

Repeat for verses 2, 3 and 4 if you wish, then end off with the music at the bottom of this page.
The Sharp

The *sharp* sign: # - makes the note *sound* a tiny bit *higher*.

**Advance Australia Fair**

The Sharp Advance Australia Fair

- Play the **very next key** *higher* (on the right) instead.
- Use the **same finger** for F-sharp as for F.

- Most sharpened notes are **black keys**. However B-sharp and E-sharp are **white keys**.

"F-sharp"

- Makes the note *sound* a tiny bit *higher*.
- The **sharp** sign:

**F-sharp**

- Use the **same finger** for F-sharp as for F.

- Most sharpened notes are **black keys**. However B-sharp and E-sharp are **white keys**.

"F-sharp"

- Makes the note *sound* a tiny bit *higher*.
- The **sharp** sign:

**F-sharp**

- Use the **same finger** for F-sharp as for F.

- Most sharpened notes are **black keys**. However B-sharp and E-sharp are **white keys**.

"F-sharp"

- Makes the note *sound* a tiny bit *higher*.
- The **sharp** sign:
**Which note is a sharp all the way through this piece?**

1. Trace and copy the two clefs.  
2. Trace the notes and name them.  
3. Place a **sharp** or **flat** carefully **in front** of each note.
Peace and goodwill to all peoples, and to all life whose home we share; Come and sing for all to hear, our song, Beethoven’s Ode To Joy.

Come and sing a song of joy, of freedom tell a story; Come and sing a song of joy, for Earth in all its glory.

Beethoven’s *Ode To Joy*

Draw some *intervals*: 3rds, 4ths, 5ths.
Note-Values in Common Time

Each bar of Common Time, C is worth:

- **1 Whole Note** (semibreve);
- or **2 Half Notes** (minims);
- or **4 Quarter Notes** (crotchets);
- or **8 Eighth Notes** (quavers).

Count the 4 quarter beats:

- **Straight Eighth Notes or quavers** take half a beat each, and sound even and steady.

Teacher’s Accompaniment:
(One and, two and, three and, four;...)

Flowing quavers for to-day;

When you play it straight.

<table>
<thead>
<tr>
<th>One and, two and, three and, four;...</th>
<th>One and, two and, three and, four;...</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step up.</td>
<td>Step up.</td>
</tr>
</tbody>
</table>
... and Swing

- **Swing** Eighth Notes or quavers divide the beat *unevenly*, so that the first quaver is longer than the second. **Swing** is *jerky* and *jazzy*.

“One-da, two-da, three-da, four;...”

Teacher's Accompaniment:
(Swing Eighths)

(One-da, two-da, three-da, four;...)

then you’ll make it swing!
Two Chord Accompaniment

Give this piece a swing feel. Play as a duet with next page.

C triad: (3 matching notes)

G seventh: (4 matching notes)

He's got the whole world, in his hands.

Quite a few songs only have two chords...

Can you say Geebidy - F really fast?
He’s Got the Whole World in His Hands

(One, two, three:) He’s got the whole world,
In his hands; He’s got the whole wide world,
In his hands; He’s got the whole world,
In his hands; He’s got the whole world.

• Draw some chords: triads and 7th chords. (Draw the notes upwards.)
Show Me the Way to Go Home

(One, two-da, three-da, four:)

Show me the way to go home. I'm tired and I wanna go to bed.

set out on a walk about an hour ago; Something bumped into my head!

When a note is sharpened, all notes of that pitch stay sharpened until the end of that bar.

Teacher’s Accompaniment:

mat-ter where I roam, on land or sea or
The Hokey Pokey - with a swing feel.

(One-da, two-da, three:)

You put your right hand in, you put your right hand out, you put your right hand in, and shake it all about; You do the Hokey Pokey and you turn a round; That’s what it’s all about (full stop).

foam, you can always hear me sing-in’ this song: Show me the way to go home.
Heart And Soul

(Swing)

Heart and soul; I fell in love with you; Heart and soul; The way a fool would do;

Heart and soul; So good to be adored; Lost control; I tumbled overboard;

Madly, because you held me tight, by the light of the silver moon.

Gladly; How could you be so smart? To steal away my heart and soul.

1st time:

2nd time:
Oh When the Saints

Oh when the saints go marching in; I want to be there in that number; Oh when the saints go marching in.
The Key Signature of 1 Flat:

When one flat sign is shown at the start of each stave, it means to play that letter-name flat every time its note is written.

To make it easy, the one flat is always B flat, never any other letter.

So look out for all the ‘Bee’s in this piece and play them flat.

London Bridge - with two different Alberti patterns

(One, two and, three, four:)

London Bridge is falling down, falling down, falling down;

London Bridge is falling down, my fair lady.
The Natural

A natural sign: - brings a note back to its original pitch.

"F-natural"

Three Pencils (Straight quavers)

Three pencils in a pack, for writing this and that; Mister sharp, mister natural, mister flat. I take them off to school, with a rubber and a rule; Mister sharp, mister natural, mister flat.

Blunt? No, Flat!
But always my donkey gets me there and back!

Me and heavy pack. He-haw, He-haw; He’s slow, that is for sure;

Riding on my donkey, over mountain track; Such a load to carry;

Donkey Ride (straight quavers)

(One and, two and, three, four:)

But always my donkey gets me there and back!
Monday Morning Blues

Play with a swing feel. On the repeat, play the right hand an octave higher.

Got the Monday morning blues; 'Cause I have to go to school.

(One, two, three, four; One.)

Got the Monday morning blues; 'Cause I have to go to school.

rallentando
The Key Signature of 1 Sharp:

When one sharp sign is shown at the start of each stave, it means to play that letter-name sharp every time its note is written.

To make it easy, the one sharp is always F sharp, not any other letter.

So look out for all the ‘F’s in this piece and play them sharp.

The Purple People Eater (Swing feel)

Well I saw this thing com-ing out of the sky; It had one big horn and one big eye.

I got to think-in’ and I said “Oo-ee! Looks like a purple people eater to me!” It was a...
Leger Lines for the Treble Clef

- Above the treble stave, use FACE, starting with Fifth-line.

- Below the treble, use FACE spelt backwards: ECAF. Start with Edge-line.

One eyed, one horned, flying purple people eater; One eyed, one horned, flying purple people eater;

What a sight to see!
Freight Train, rolling down the railway track;
Listen to the rhythm of the click-ety-clack.
Woah, woah, whistle blow;
Put on steam and go, go, go;
Because I love to hear that number (two, three, four);
Love to hear that rhythm and blues; Love to hear that bouncy, bouncy beat;
bouncy, bouncy beat; Listen to the rhythm of the Freight Train!

Leger Lines for the Bass Clef

- Above the bass stave, imagine the middle carriage characters.
- Below the bass, use its symmetry and the opposite keys to leger lines above.

Suggested Duo Performance

Two players, one on piano, the other on organ, play this piece as a round.

Alternate the A and B sections a few times. End with C and at the Fine.

A younger student may also join in, playing the bassline (Book 1) on the piano, an octave lower throughout.
Liszt: Liebestraume

Awarded to

for completing

The KEYBOARD EXPRESS, Book 2. Date: ___________________
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The **KEYBOARD EXPRESS, Book 2**  
by John F Keller

With its concise review of Book 1, this second book of the piano method invites young students to continue smoothly on their musical journey. It also offers a starting point for older beginners.

The method consistently uses logical explanations that will be readily understood. Thus **The Keyboard Express, Book 2** . . .

. . . promotes a view of the keys as **symmetrical** units A to G, rather than as octaves C to C, leading to greater insights into the geography of the keyboard, flats and sharps, and the bass stave.

. . . uses various tonalities, hand positions and coordinations, and encourages **intervalic** note-reading. The **middle characters** and keyboard symmetry help teach note pitches on the staves.

. . . treats the two staves differently: the treble by means of the traditional ‘FACE’, and the **bass** by its symmetry. This allows easy learning of all note pitches up to three leger-lines for each stave.

. . . contains attractive solos and duets; original tunes as well as familiar favourites, including those fun piano ‘hand-me-downs’.

. . . covers topics such as intervals, triads and seventh chords, accidentals, technique, straight and swing time; and explains the origin of some elements of Western musical notation.

**About the author:**

In addition to his music diplomas, John Keller has a Bachelor of Science in Mathematics and Physics and a Diploma of Education from Sydney University. After winning the inaugural Music Students Overseas Study scholarship, he attended Indiana University, USA, and was awarded a Master of Music with High Distinction in Piano Performance.

John’s diverse interests in music and music performance cover classical, jazz and popular styles. An experienced professional performer of popular music, he has played in bands and piano bars and won the grand finals of many talent quests. As a classical pianist, John has given recitals for music clubs and radio, and performed numerous piano concertos with the Sutherland Shire Symphony Orchestra. He is also associated with this orchestra as their lead violist and regular guest conductor.

For eight years John directed, presented and conducted **Walk Through the Orchestra**, a series of orchestral concerts for children. The programs were popular with children and adults alike, and included orchestrations of some of his pieces to demonstrate his teaching methods.

The piano has always fascinated John. When he began lessons at the age of twelve, he had already experienced seven years of musical discovery, teaching himself to play by ear. In his early years as a piano teacher, the challenges presented by young students and less than adequate teaching materials led John to devise his own beginner method. Before long **The Keyboard Express**, with its unique introduction to the white keys in the symmetrical units A to G, was on its way. Since then, John’s innovative teaching strategies have encouraged his students to develop a range of skills applicable to many areas of musical endeavour, and produced many talented amateur and professional musicians.