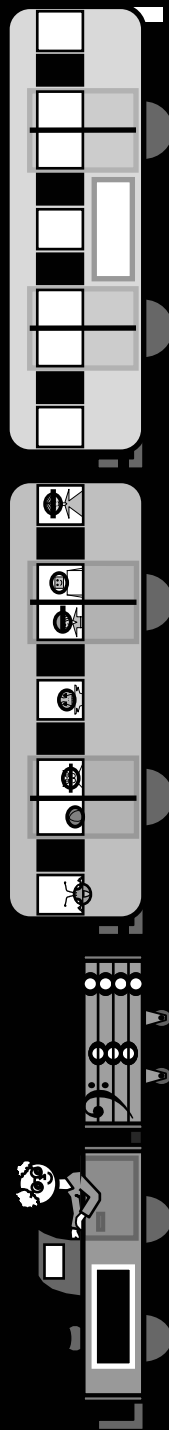
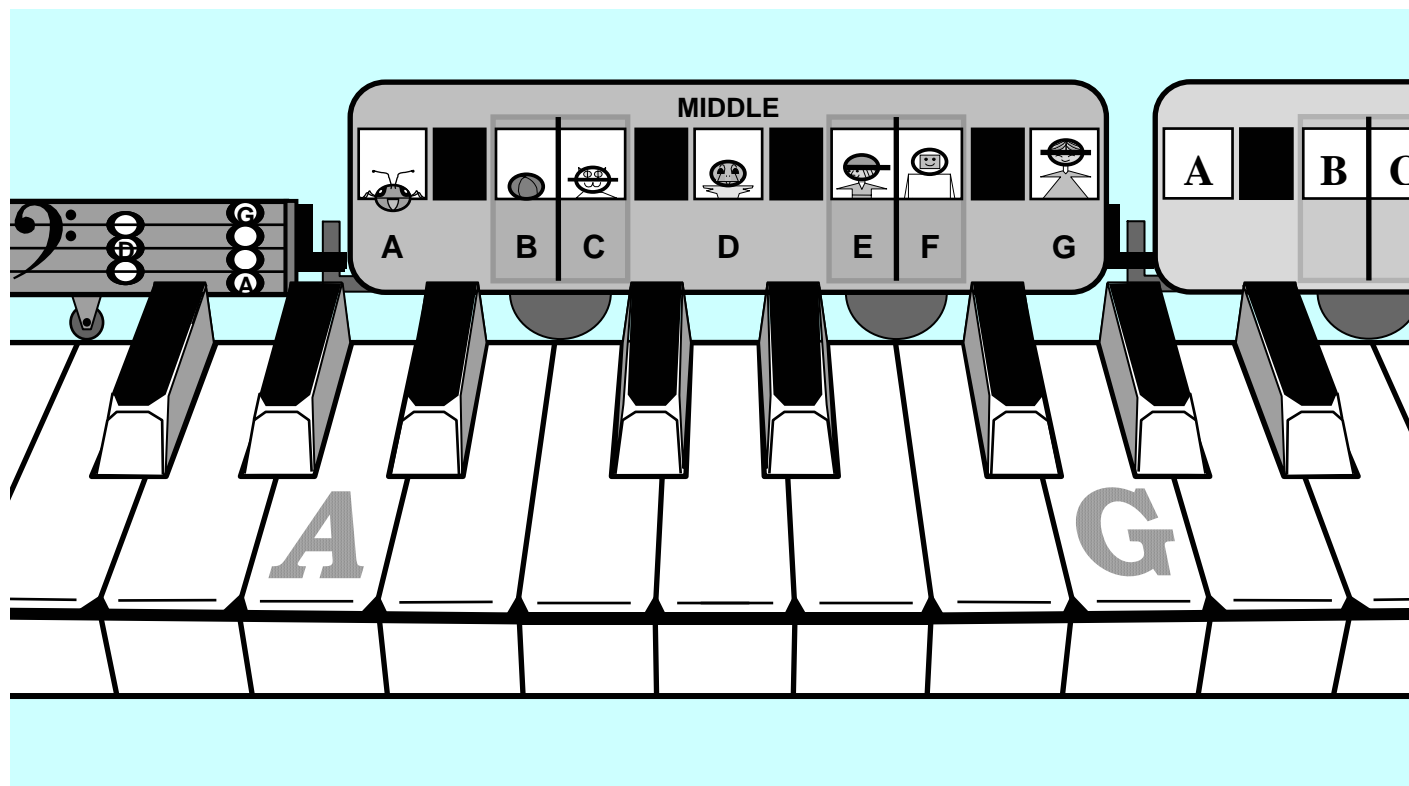


The Keyboard Express

PIANO METHOD: BOOK 1



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



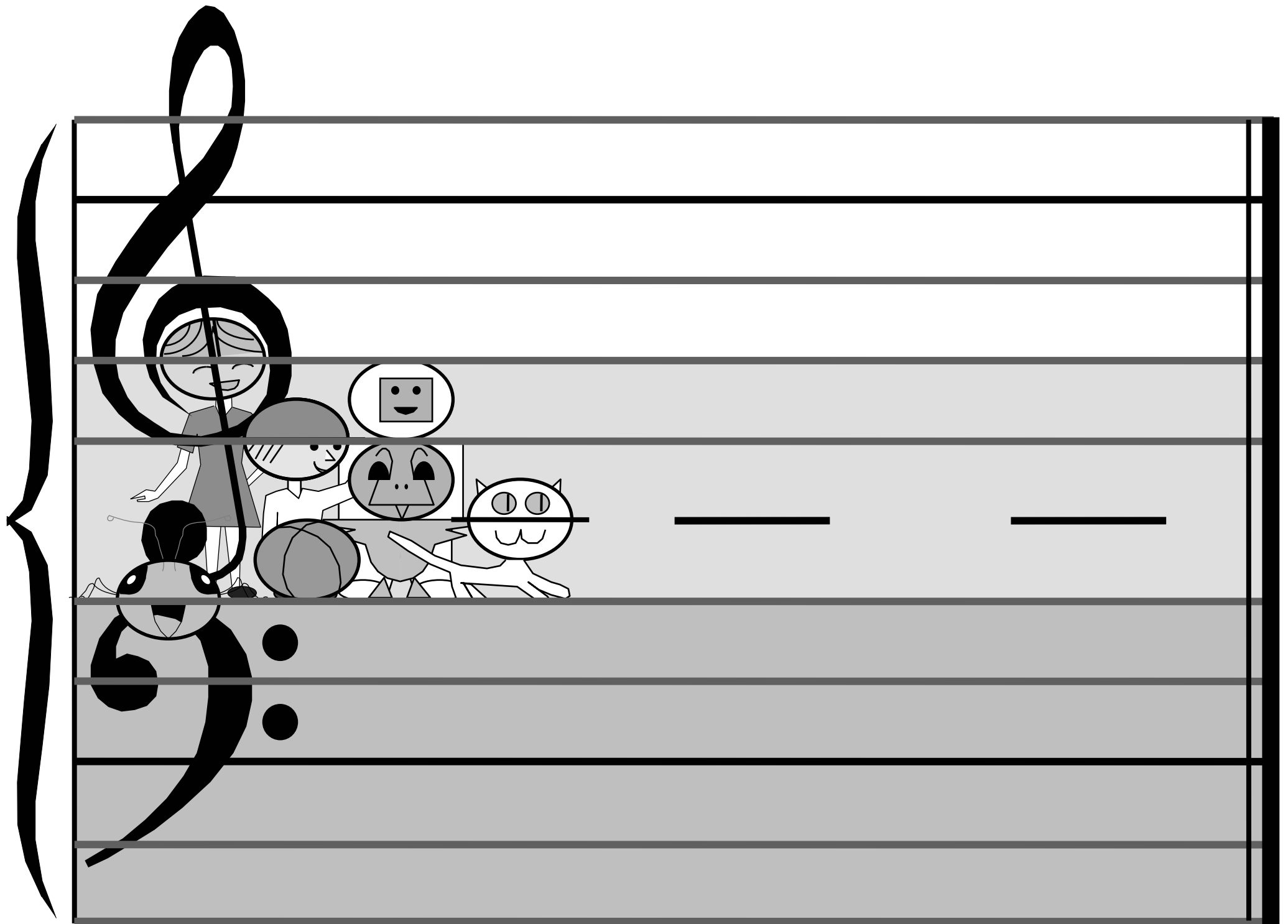
BOOK 1



The Keyboard Express TM
© John F Keller, 2018

A beginner piano method
with middle characters
and keyboard guides

by ***John Keller***



Grand Staff Note Tester: Teacher slides a small coin over the page while student plays the notes.

CONTENTS

T *To the Piano Teacher:*

This method offers a different but effective approach to beginner piano study. Its salient feature is that the white key letter-names are taught in the *symmetrical* units ABCDEFG. To many teachers, seeing the symmetry of A to G on the keyboard will come as a new experience. Teaching the keys this way, however, uses the alphabet predictably, avoiding the conceptual conflict of starting from C. Moreover, the grouping together of keys A to G permits a systematic labelling of *registers*, making it easier to fully specify any note's pitch. A child's average singing range, for example, happens to be roughly middle A to middle G, and the bass spaces go from bass A up to bass G.

It is of interest to note how the letters A to G were assigned to pitches historically. The earliest record of their use, designating the notes of the vocal scale, occurs in *Dialogus de Musica*, written in about 935AD, a century or so before the invention of the stave. This treatise, formerly attributed to *Odo of Cluny*, tells monks how to mark pitches on a *monochord* or single stretched string. The first letter, *capital A*, is marked at one ninth of the string's length, defining a whole tone above the open string (which was presumably tuned to the lowest note the men could sing). Other letters to capital *G* follow. Next come *small* letters, *a* to *g*, and then *double* letters, *aa* to *gg*. Clearly therefore, notes were originally classified into groups of A to G.

In *The Keyboard Express*, each white-key group, ABCDEFG, is likened to (and referred to as) a *carriage* of the keyboard 'train', and the *middle black key* in the three-black-key group becomes the *link* that joins one carriage to the next, as depicted on the front cover of this book.

Other innovations are: a wide range of hand positions to avoid notes being associated with particular fingers, and breaking up the written music into phrase sections for ease of practice. Finger-number and letter-name notes lead to regular stave notation, and *characters* help with the note-learning.

This book is an all-in-one course, containing a variety of attractive pieces with accompaniments, theory and writing activities for the student, and useful lesson guidance and other interesting information for the teacher. Although the book is printed in greyscale, it is suggested that the teacher make ample use of colour (pencils, highlighters, etc.) to draw attention to important points, thus enhancing the educational process.

Wishing both teacher and student a most enjoyable musical journey,

John F Keller

(MMus, FTCL, LMusA, BSc, DipEd) - Oct, 2010

Left Hand Side Pages:		Right Hand Side Pages:	
2	High Sounds and Low Sounds	Notes, Stave; The Grand Stave	3
4	Your Two Hands; <i>The Piano Keyboard</i> ;	Finger Numbers	5
6	Black Key Groups; 'Walking' on Keys	Blackbirds (rest)	7
8	Bullfrogs (slur)	Chords for <i>Blackbirds</i> and <i>Bullfrogs</i>	9
10	Top and Bottom Stave	Taking Sides (phrase sections)	11
12	Merrily We Ride Along	One-thumb and Tutu (repeat)	13
14	Hot Cross Buns	Middle Riddle	15
16	A Special Black Key; Naming Whites	Missing Links	17
18	Train on Platform (Staccato)	Music Alphabet	19
20	First Two White Keys (mA & B)	Which is Last? (mF & G); <i>p</i> , <i>f</i>	21
22	Bass Clef	Treble Clef	23
24	Drawing 2 Clefs; A Child's Voice	Changing Carriages (stepping)	25
26	Bars and Barlines; (<i>Clap & Snap</i>)	Secret Disguise (two 'eyes')	27
28	Stepping; Counting 4 Beats in a Bar	Tap and Rap (mABC & mGFE)	29
30	What's That Hiding? (mD)	Double Bubblegum (C,D,E)	31
32	Middle Characters (Da Capo al Fine)		33
34	Baker	I'm Only an Ant (mA)	35
36	To Frogtown (mA, mG, downward)	Lines and Spaces (stepping)	37
38	(Common time) Middle G the Girl	Keyboard Ladies (mB; octave)	39
40	Li'l Liza Jane (Two notes together)	First Spaceman (mF; space-note)	41
42	The Black Keys' Holiday Drawing Notes on the Stave		43
44	Stepping	Just Step Across (leger lines)	45
46	See the Cat! (mC)	Edgeline Ed (mE)	47
48	Simply Hum a Song	March Your Fingers	49
50	The Keyboard Train Song - Verse 1; Verse 2;		51
52	Keyboard Train Song - Verse 3; Verse 4		53
54	(3/4 time; note position mA) Down By the Stream (reading fractions)		55
56	Skipping; Which Bar Did I Play?	This Tie (mB; Tie)	57
58	The Keyboard Note-guide	This Keyboard Note-guide (mF)	59
60	Old MacDonald (Cha cha cha) (mC; Intervals)		61
62	Daydreams (mG)	Down By the Station	63
64	Driving Test (mA,B & mF,G)	My Car	65
66	Johnny What's'isname . . . and the Odd-bods		67
68	Name this Tune (2/4 time)	Edge-line (mE)	69
70	Freight Train Bass-line (bA to bG)	'Duck' Under (mD)	71
72	Certificate of Achievement		

High Sounds and Low Sounds

- Make these sounds with your **voice**.

T

A young student will understand high and low *positions* already.

In reference to *sounds* however, many children without any prior musical training will have heard the words *up* and *down*, *high* and *low*, only in contexts such as the following:

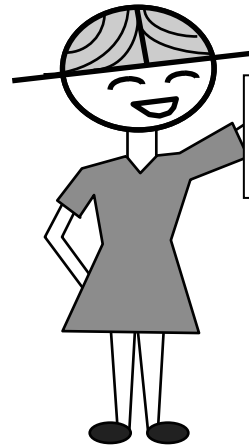
'Speak *up*. I can't hear you!';
'Please turn the television *down*.
It's up way too *high*.';
'*Lower* your voice or you'll wake the baby!'

So it would not be unreasonable for a beginner to think the *words* high and low meant *loud* and *soft*.

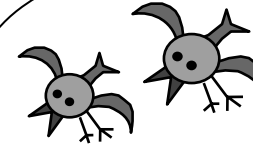
However, if high and low *sounds* are played, a child might describe them as being *little* and *big*, since they will have associated different kinds of sounds with the animals, objects or people (such as babies and giants) that make them.

In view of these various possible confusions, the teacher's task here is really to *redefine* the terms *high sounds* and *low sounds* as clearly as possible.

The Keyboard Express does this efficiently by choosing *birds* and *frogs* to connect the high and low *sounds* with familiar high and low *places*. Moreover, all association with *size* is avoided.



1. Let's put our hands **up high**,
and make some sounds like **birds**
- **high** sounds!

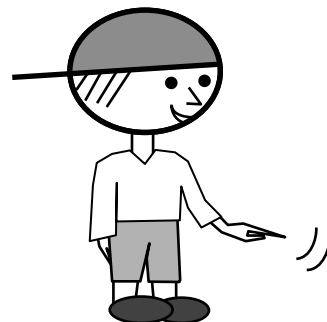


tweet
tweet

A **high** place - and some **high** sounds

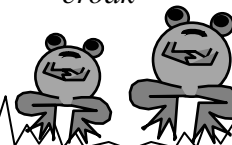


2. Now let's put our hands **down low**,
and make some sounds like **bullfrogs**
- **low** sounds!



A **low** place - and some **low** sounds

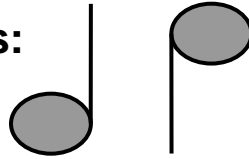
croak
croak



Notes and the Stave

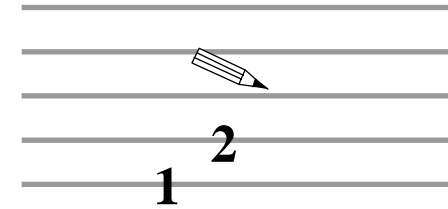
The sounds in music are written as **notes** on a **stave** (or **staff**).

Notes:



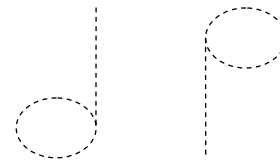
notes

A **stave** (or **staff**):



Count the **lines** of this stave, by numbering them **upwards**.

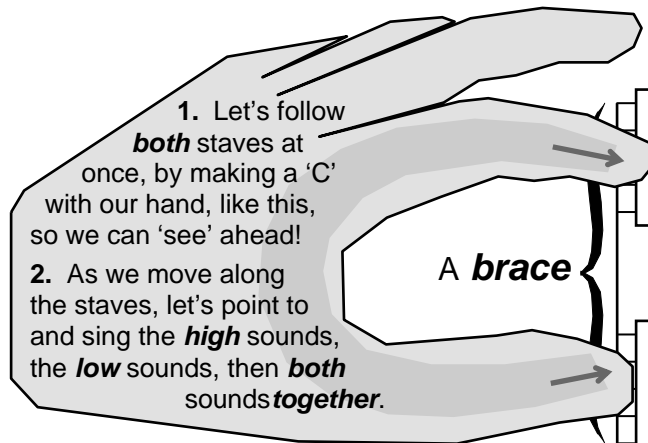
stave



1 2 3 4 5

The Grand Stave

Piano music has **two** staves, joined by a **brace** and **barlines**. The double stave is called a **Grand Stave**.



1. Let's follow **both** staves at once, by making a 'C' with our hand, like this, so we can 'see' ahead!
2. As we move along the staves, let's point to and sing the **high** sounds, the **low** sounds, then **both** sounds **together**.

This **top** stave is for **high** sounds.

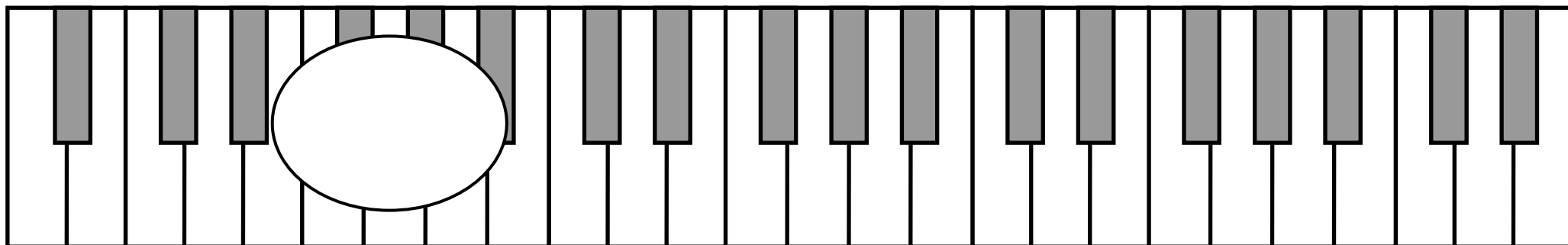
This **bottom** stave is for **low** sounds.

High sound,	Low sound;	Both sounds.

T Using the left hand to point prevents obscuring the notes ahead. It is suggested that the teacher sit to the left of the student. This enables the teacher to play the accompaniments; also to point to the notes, helping the student keep the place if required.

To begin with, staves are used only as a general reference for high, low and middle sounds; to show which hand is to play, and as a background against which 'notes' can be seen as going up or down. At this stage the notes are not intended to correspond to specific lines and spaces, and leger lines are not used.

The **piano keyboard** is shown here in full, over **two** pages:



1. Play some **white** keys near **this end** of your piano keyboard.

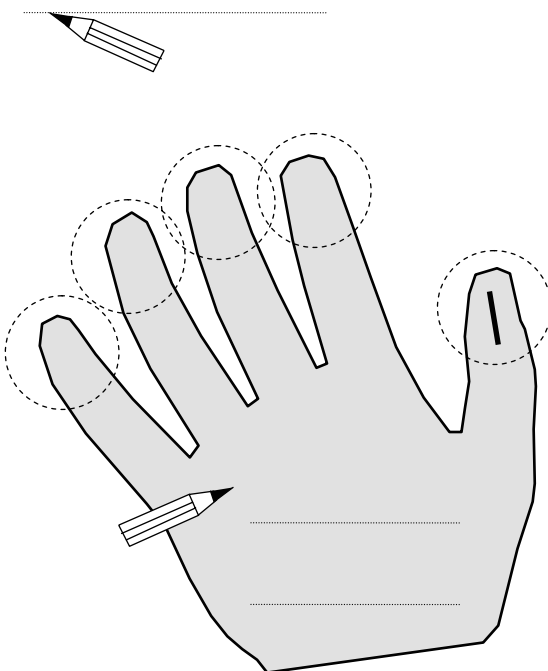
- How do the keys on this side **sound**?*

Then go to the **other** side.

T

* The aim here is to let students discover for themselves that this (left) side of the keyboard sounds low (like frogs), and that the other (right) side sounds high (like birds).

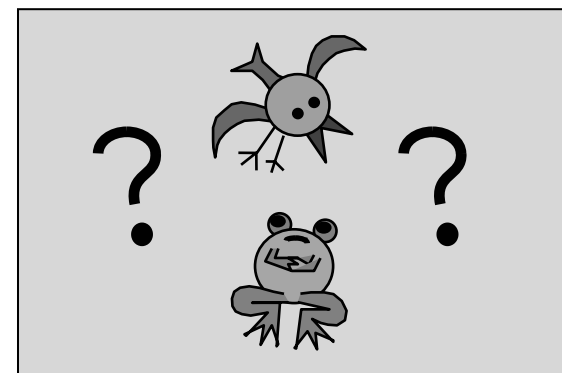
Be careful not to inadvertently give the answers away by referring to 'down here' or 'up on this side' etc.



Your Two Hands

We will call your two hands the **low hand** and the **high hand**.

- Inside the picture of each hand, write '**low hand**' or '**high hand**'.**



T

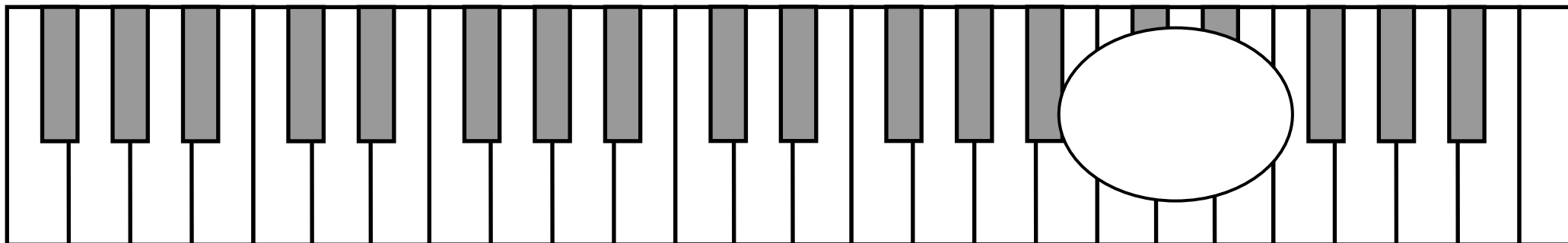
** If the two hands are called 'left' and 'right', some young children will tend to mix them up. If we label them 'low' and 'high' however, then the sounds of the keys themselves will reinforce which hand is which.

These names also help students to associate their two hands with the two staves. Pictures of the two hands are sometimes attached to the two staves, as shown on page 13.

Keyboard

5

The **keyboard** is made up of black and white **keys**.

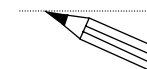


3. Inside each circle on the keyboard above, **draw** either a **bird** or a **frog**.

Which goes where?

2. Now play some **white** keys near **this end**.

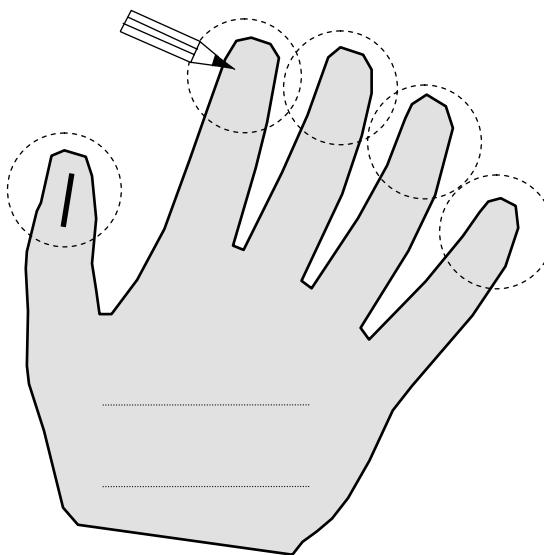
- How do the keys on **this** side sound?



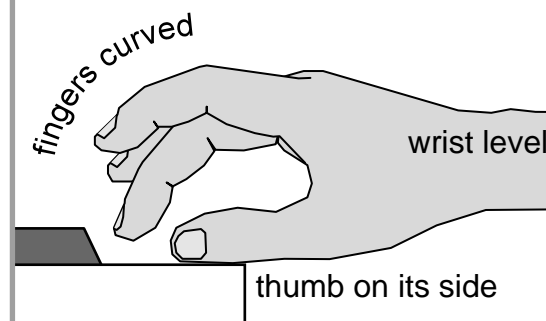
The Finger Numbers

The fingers have numbers: **1 2 3 4** and **5**.
Our **thumbs** are finger number '**ones**' (**1**).

- Write in the finger numbers for both of the hands.



Hand Shape for Playing:

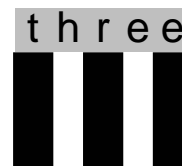


- **NB to parents:** Fingernails should be kept short.

1. **Wiggle** your fingers as your teacher calls out various numbers.
2. Close your eyes and hold out your hand (palm down). Say which finger numbers your teacher **touches**.
3. Have a **race** with your teacher to **touch** the **target** with the finger named. Don't fold other fingers under.

Black Key Groups

Black keys are divided into groups of **two** and **three**. So they are easier to find than the white keys.



black keys

T Cover the black keys with this book to show that all the white keys look alike.

- Find and play all the **two-black-key** groups, using fingers **2** and **3** together.

1. Start down **low** with **low hand**.

2. Go **upwards**

3. Change hands in the **middle**.

4. Finish up **high** with **high hand**.

Standing on Two Feet and One Foot

T This activity introduces **legato** - which can then be used from the outset in the following pieces.

1. Pretend your fingers **2** and **3** are **feet**, and 'stand' on **two keys**.

2. Now lift **one** foot right off, then put it back, playing that key.

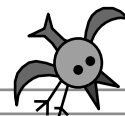
3. Next, lift the **other** foot right off and put it back.

4. Do this again but as you put each foot back, say the **finger number**.

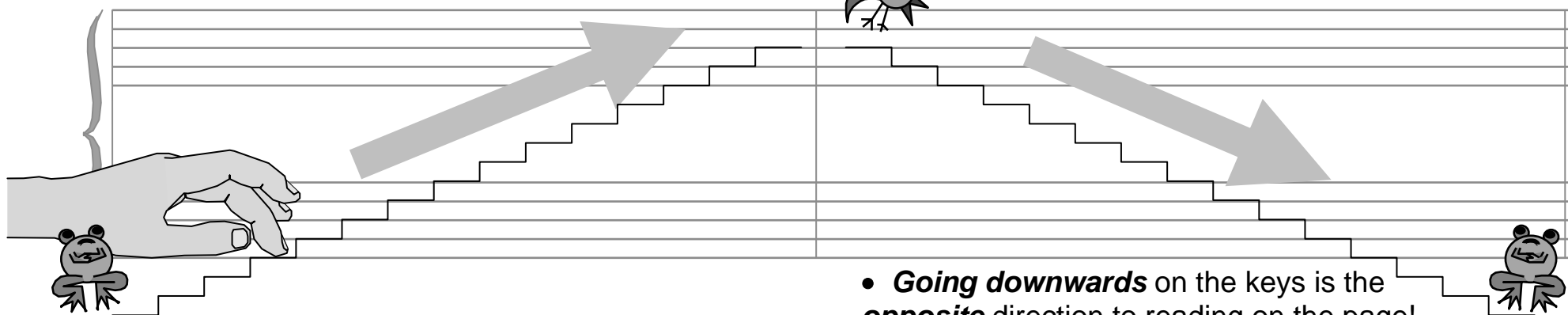
5. Repeat this slowly a few times, feeling your fingers 'walk' smoothly on the keys. Practise it with **each** hand.

Walking Up and Down the White Keys

- Standing side-on to the keyboard, 'walk' your left hand **up** the white keys, all the way from the **low** side to the **high** side.



- Facing the other way, 'walk' your right hand **down** the white keys, all the way from the **high** side to the **low** side.



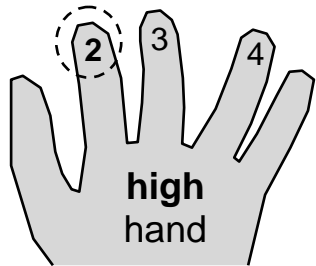
• **Going downwards** on the keys is the **opposite** direction to reading on the page!



Blackbirds

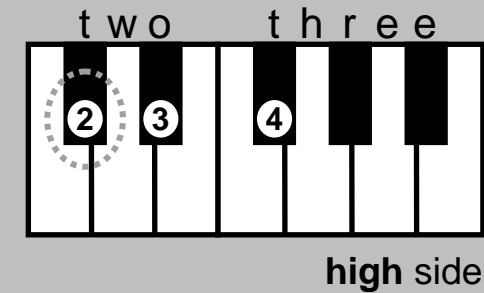
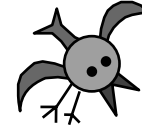
1. To see what the song is about, read its **lyrics** (words). Your teacher can help.

2. Next read the **notes**, saying the **note numbers** and the word 'rest' in time with your teacher's steady walking **beat**. Each **note** and **rest** in this piece lasts just **one beat**.*



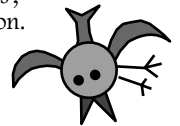
3. The pictures show where to place your hand and fingers.

- *Optional:* Draw a 2 on the starting finger, and place a white 'note sticker' on the black key to start on.*
- *Optional:* Turn the book on its side to follow the notes.



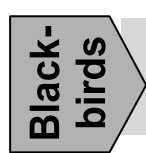
T * This method starts by playing black keys, which are indicated with white 'note stickers', borrowing from Express Stave notation.

Notes worth 2 beats will initially be shown by a length of shading after the note. See page 14.



Count-in . . . One, two, ready, go:

A rest:
- shows **silence**.
Come **off** the key.



2	3	2	3	2	3	2	3	2	3	4
Black - birds fly,		In the sky.		Tweet tweet tweet, they		sing up high.				

T These **boxes** represent the chords to be added later. (See page 9.)

The **beat**:



Teacher's Notation:

Student's Part:

Teacher's Accomp:
(Bullfrogs)

Andante RH: Play 8va or 15ma. (Sing at pitch.)

LH: chords to be added later.

(One, two, read-y, go:)

Two, three, two, rest; Black-birds fly,

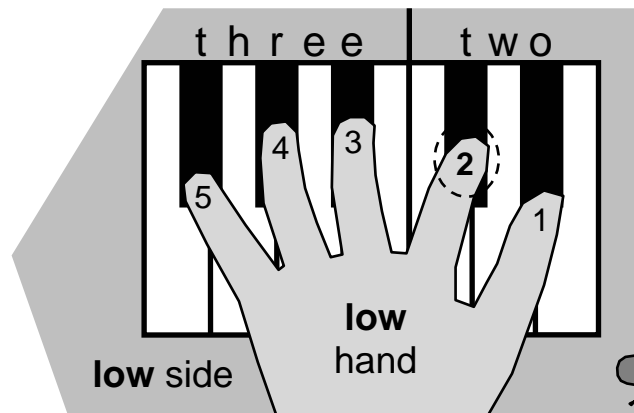
Two, three, two, rest; In the sky.

Two, three, two, three, Tweet tweet tweet, they

Two, three, four, rest. sing up high.

• Playing **by heart** means from **memory**.





Bullfrogs



1. Read the song's **lyrics**.
2. Read the **notes**. Say their **numbers** (and 'rest') to the **beat**.
3. This picture shows where to place your hand and fingers.
 - *Optional:* Turn the book on its side to follow the notes.
4. After the count-in, **play** the piece. Say finger numbers (plus 'rest').
5. **Practise** at home. Play **five repetitions** of any hard sections.
 - Next lesson, you can play while singing the **lyrics** in a **low** voice.

A **slur**:

- notes are joined up smoothly (*legato*).

T * **Pre-playing warm-ups:**
The teacher names and points to the finger numbers in the picture, keeping mainly to pairs of consecutive fingers.

The student is to play each key and hold it till the next. They could also close eyes and play by feel, as numbers are called.

Count-in . . . One, two, ready, go:

T Having finger numbers inside the note **heads** will prevent students from looking at the **stem** end to see what to play.

Teacher's Notation

(Student's Part):

Andante

The RH chords are added later on.
(Teach as shown on opposite page.)



(One, two, read-y, go:) Two, one, two, three; Two, one, two, rest; Two, one, two, rest; Three, four, five, rest.
Bull - frogs live down on the ground. Croak croak croak, Deep low sound.

LH: Play the bass melody at pitch or 8va lower. (Sing 8va higher.)

Trace and copy:

rests



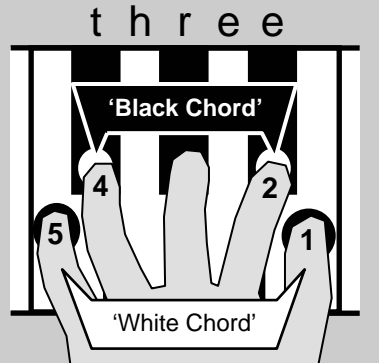
Two Easy Chords:

The '**Black Chord**' and the '**White Chord**'



A **chord**:

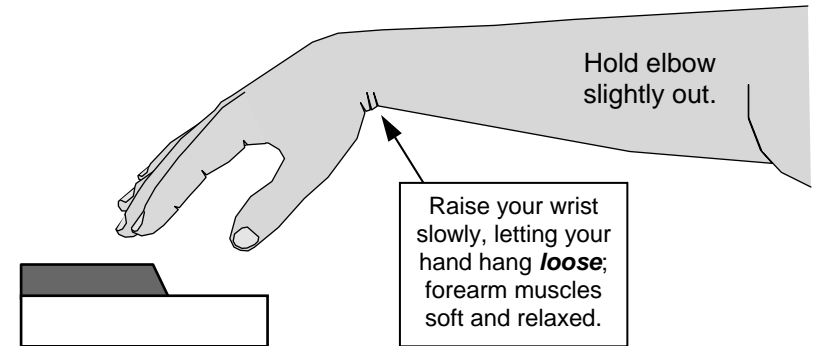
- two or more notes played **together**.



- Play these two **chords** five times with **each** hand.

How to come **off** the keys:

(eg. for **rests**, and at the **end** of a piece)

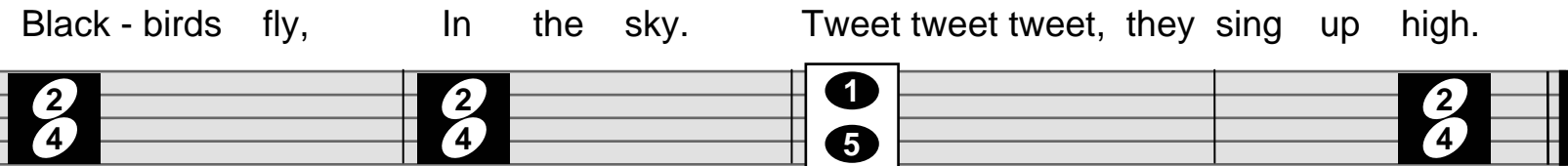


Chords for *Blackbirds*

1. Practise each **chord** with your **low** hand, but a bit on the **higher side** of the keyboard!
2. Sing **Blackbirds**, but play **only the chords**, on the words where they come.



Chords:
(Low hand)



Hands
together
(later)

Chords for *Bullfrogs*

1. Practise each **chord** with your **high** hand, but a bit on the **lower side** of the keyboard!
2. Sing **Bullfrogs**, but play **only the chords**, on the words where they come.

Chords:
(High hand)



Hands
together
(later)



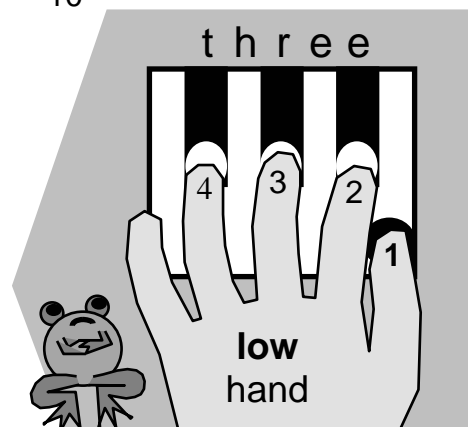
Hands Together:

T Leave these last two steps till a few weeks later (the teacher judging when the student is ready).

1. Learn **Blackbirds** with high hand melody and low hand chords **both together**. Use the music on p.7.
2. Later still, learn **Bullfrogs** on p.8, with hands together. This involves the reverse hand co-ordination.

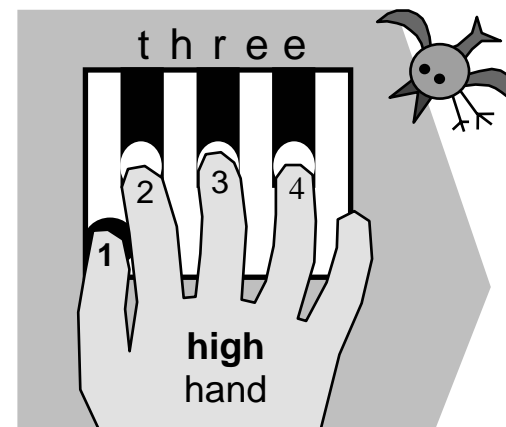
T **Blackbirds** and **Bullfrogs** may also be played together as a duet, by two students. Refer to **Teacher's Notation** on p.7.





Top and Bottom Stave

1. Read the **words** of the song. Use your **high** voice for top stave notes; your **low** voice for bottom stave notes.
2. Get **both** hands ready to play - but **one at a time**.
 - Notice that your **thumbs** play **white keys** in this piece. (The thumbs will play on their **sides**, not on their tips.)
3. **Play**. Sing the **finger numbers** (plus **rests**). Keep to a **beat**.
 - While one hand plays, don't let the other hand come **off** its place.
4. **Practise**. Play five '**reps**' for any hard parts. Sing the **lyrics**.



Count-in . . . One, two, three, go:

Colour-in this brace joining top and bottom stave.

Notes on this stave sound up high.

Notes on this stave sound down low.

Teacher's Accompaniment:

Play with the right hand, crossing under student's left.

p

(con Ped)

mf

p

f

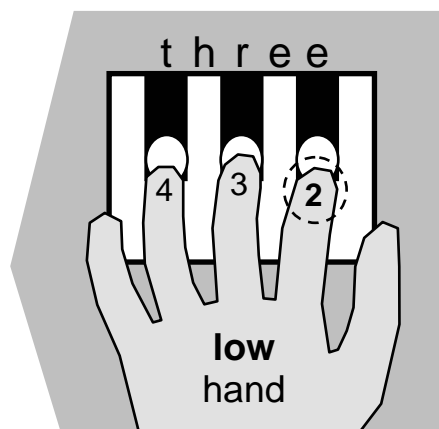
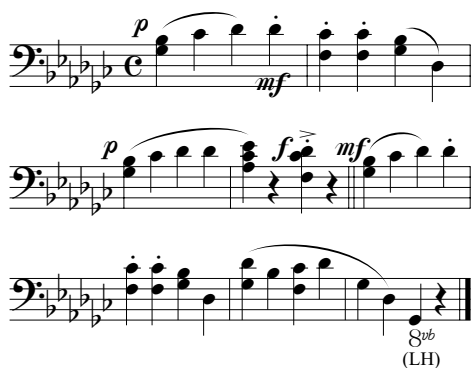
Look out for sections that are similar!

High hand has its turn to try;

Now my low hand gets a go.

Teacher's Accompaniment:

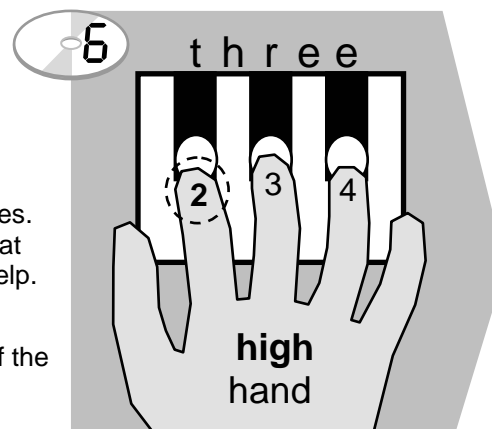
Use the right hand, crossed under student's left.



Taking Sides

- The blackbird and bullfrog 'take sides' in an **argument** as well as on the keyboard!

- Read the **lyrics** in **bird** and **frog** voices. Near the end, both characters speak at once. Your teacher or a parent can help.
- Get each hand **ready** to play.
- At each **practice**, play one or more of the **sections (phrases)**. First sing finger numbers and rests; later the words.



Count-in . . .
One, two, three, go:

T Teaching only one section of a new piece during the lesson can motivate the student to practise more of it at home.

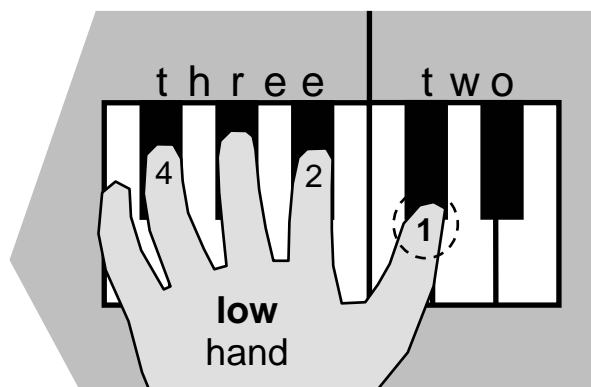
I like sun. And I like rain. I pre-fer it hot. Not me!

I like day. But I like night. We just don't a-gree. That's right!

LOW AND HIGH TOGETHER

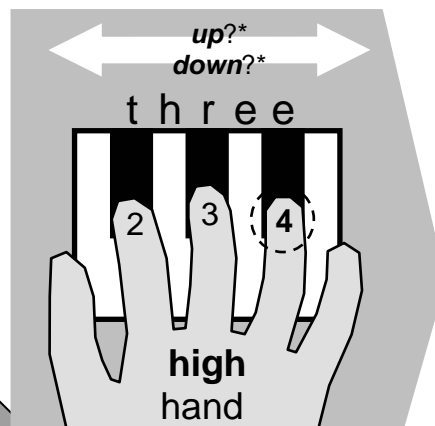
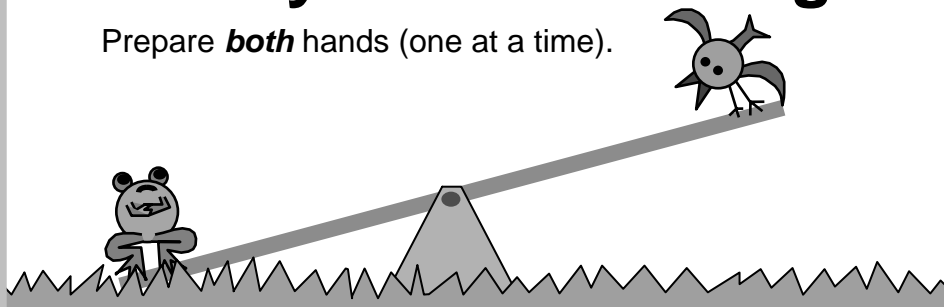
T

Studies in music psychology have shown **high** sounds to be associated with **brightness** ('day') and **low** sounds with **darkness** ('night'). These associations are thought to be innate, rather than learnt.



Merrily We Ride Along

Prepare **both** hands (one at a time).



7 Count-in . . . One, two, three, go:

Notes can go **downwards**, **upwards**, or stay the **same**. Look at the note **heads** - not their **stems**. *On the **keys**, which way goes **up**; which way goes **down**?

Teacher's Accompaniment:

(Right hand crossing under student's left.)



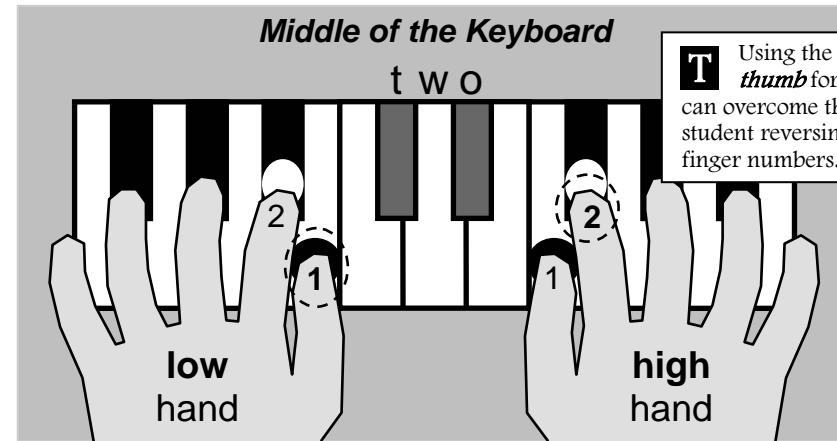
One-thumb and Tutu

FIRST

SECOND



1. Read the **words** of the song.
2. Place hands in **position**. (Your thumbs play on white keys.)
3. **Play**, singing finger numbers and rests. Then sing the lyrics. If you play well, you can go faster on the repeat!
- Use your **high** and **low** voice. At the end, where both hands play at the same time, let your **high** voice be the 'winner'!



T Using the nickname **One-thumb** for finger number 1 can overcome the problem of a student reversing the left hand finger numbers.

(Ready, steady, off you go:)

The **high** stave is for our **high** hand to play.

8 Middle of the Grand Stave

The **low** stave is for our **low** hand to play.

Now, One - thumb was a race - horse, and Tu - tu was one too.

Well, One - thumb won one race, and Tu - tu won one too!

Teacher's Accompaniment:


(2nd time poco plus vif)

(Read-y, stead-y, off you go:)

Repeat signs

Different **kinds of notes** sound for different **lengths of time**.

-
- Middle of Keyboard*
- Diagram illustrating the middle of a keyboard with finger placement for the low and high hands. The low hand (left) is shown with fingers 4, 3, and 2 (circled) positioned over the white keys. The high hand (right) is shown with fingers 2, 3, and 4 (circled) positioned over the white keys. The central black keys are also visible.



- **one** beat long.

Its *time-name*:
"Play"

Half Note
(*minim*):

d

- **two** beats long.

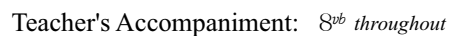
“Play - hold”

Two Eighth Notes
(*quavers*):



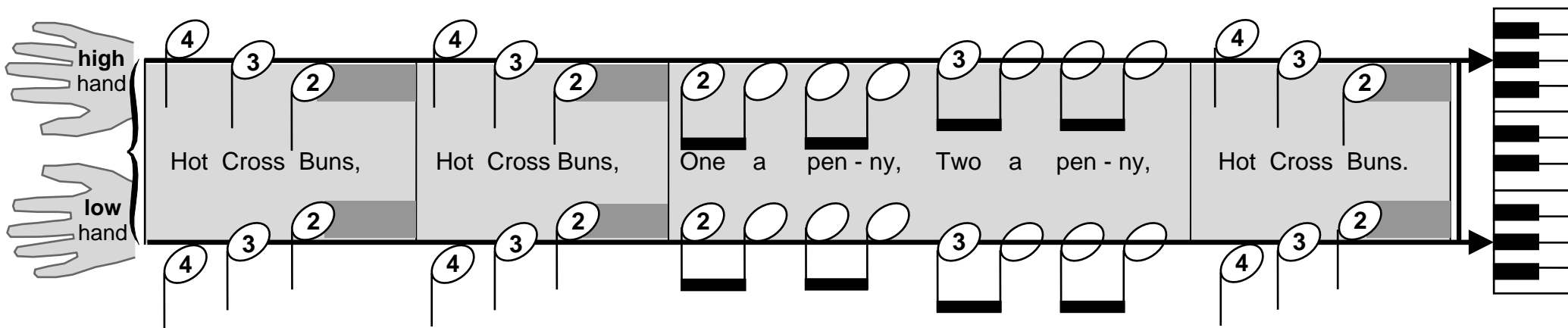
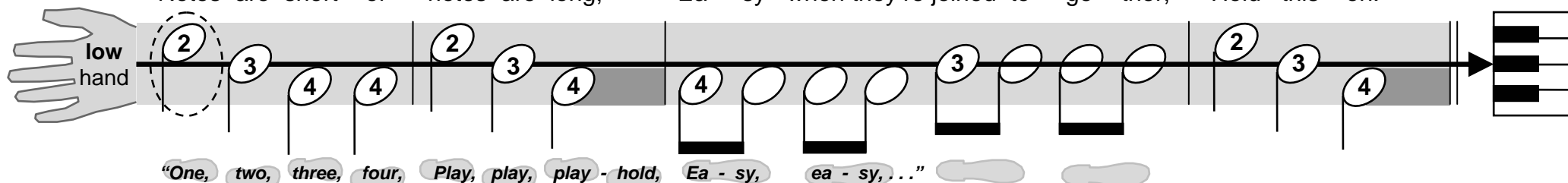
- both ***fit into***
the ***one*** beat.

“Ea - sy”

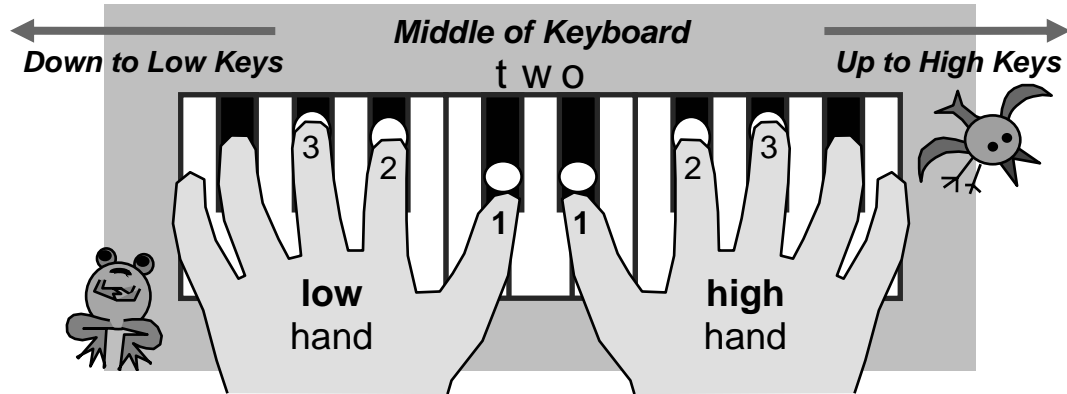


(One, two, three, go:)

Notes are short or notes are long; Ea - sy when they're joined to - ge - ther, Hold this on.



Middle Riddle



We play low notes with low hand,	- and high notes with high hand.	• But which hand would play middle notes?

The **high** stave is for our **high** hand to play.
(Ready, steady, go:) When notes are in the mid - dle, In - stead of high or low,

The **low** stave is for our **low** hand to play.

Then which hand has to play them? That's what I'd like to know!

• **Answer to the riddle:** Use the hand for whichever **stave** a middle note is **joined** to!

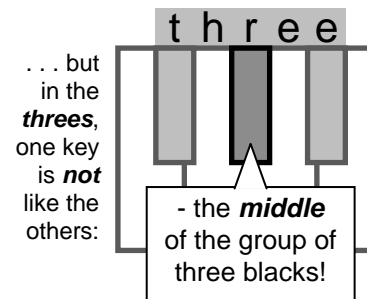
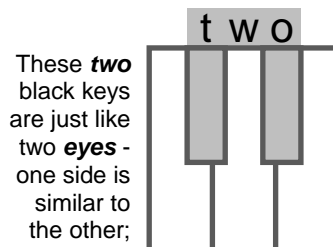
Teacher's Accompaniment:

Lazy country swing *p*

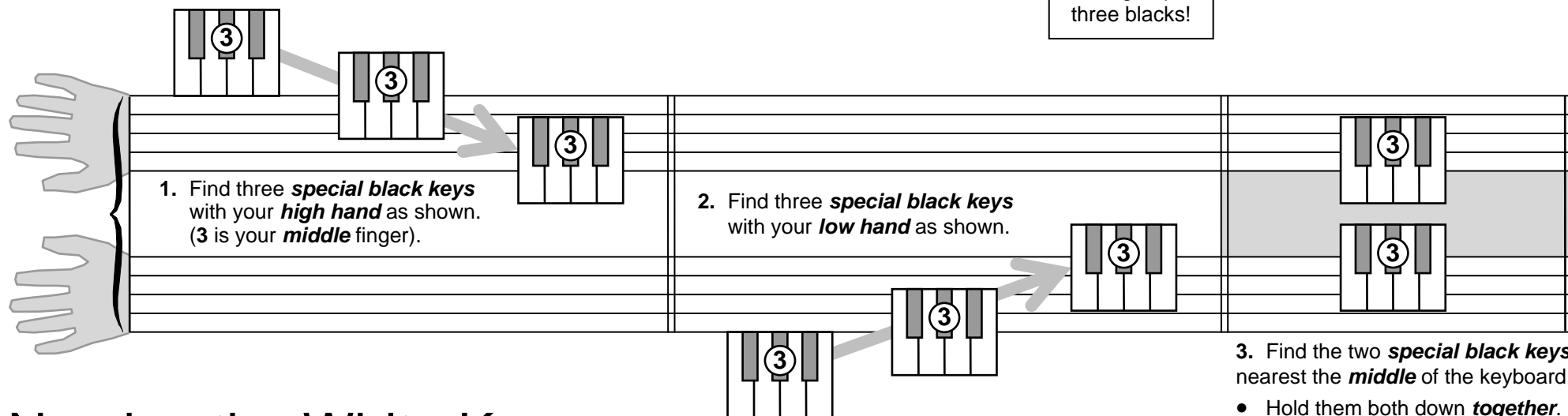
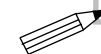
(Read-y, stead-y, go:)

A Special Black Key:

- There are **five** different kinds of **black keys**. But which **one** of them is in a **special** position?



$$2 + 3 = \square$$

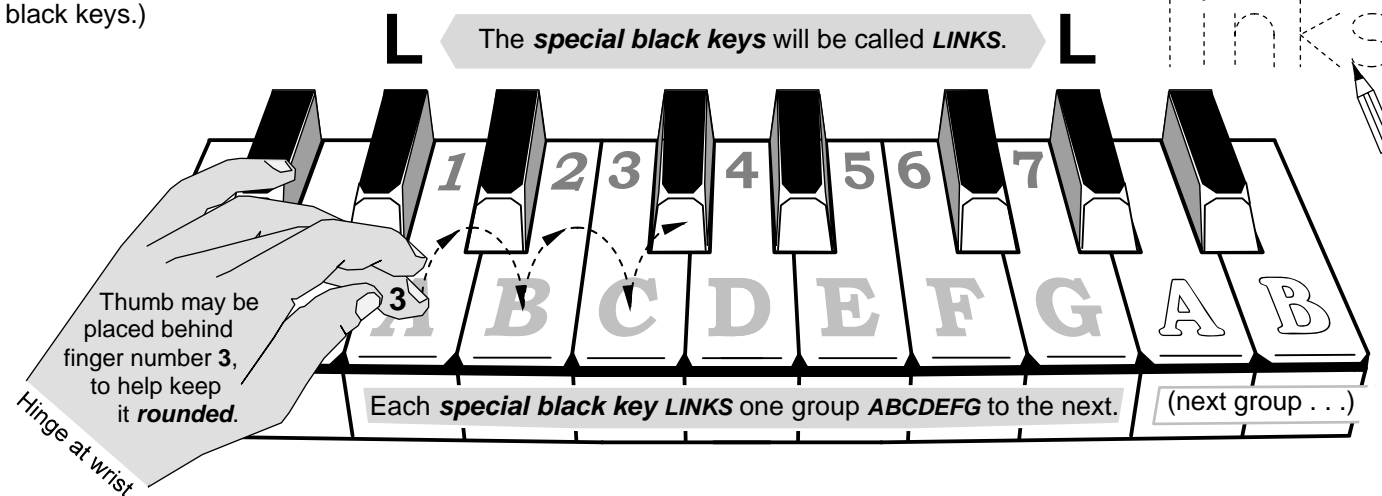


Naming the White Keys:

While holding down the two special black keys, first **count** the **black keys in between**. (Don't go past the special black keys.)

- Then count how many **white keys** are in between.
- These **white** keys are named by the **first seven letters of the alphabet**.
- The seven letters are repeated over and over to name **all** the white keys.
- On your piano, **play up** these seven white keys, saying their **letters** aloud.

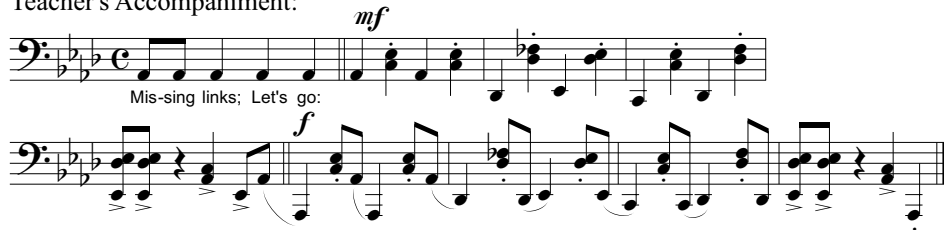
Bounce on the keys with middle finger. Practise with **each** hand.



Missing Links

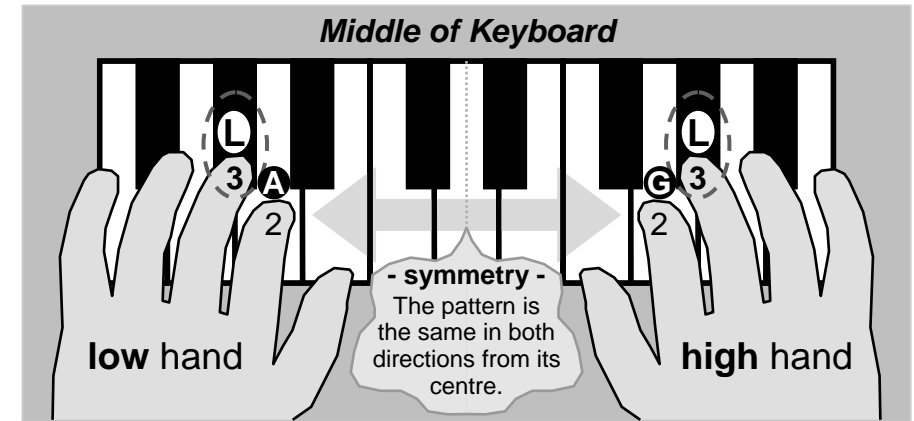
On the keyboard on p.4 & 5,
mark in all the **links** (L).

Teacher's Accompaniment:



(Missing links; Let's go:)

Learn this piece in small **sections**.
First chant the note **time-names**, then
the **lyrics**. Then join up the sections.



• **Notes with letter-names:**

Spe - cial new black keys Help you learn white keys; Mid - dle of black threes: Mis - sing Links!

"Ea - sy, play, ..."

"Ea - sy, rest, play, rest."

Lets you see sym-met - ry From an A to a G; No more mys-ter - y: Mis - sing Links!

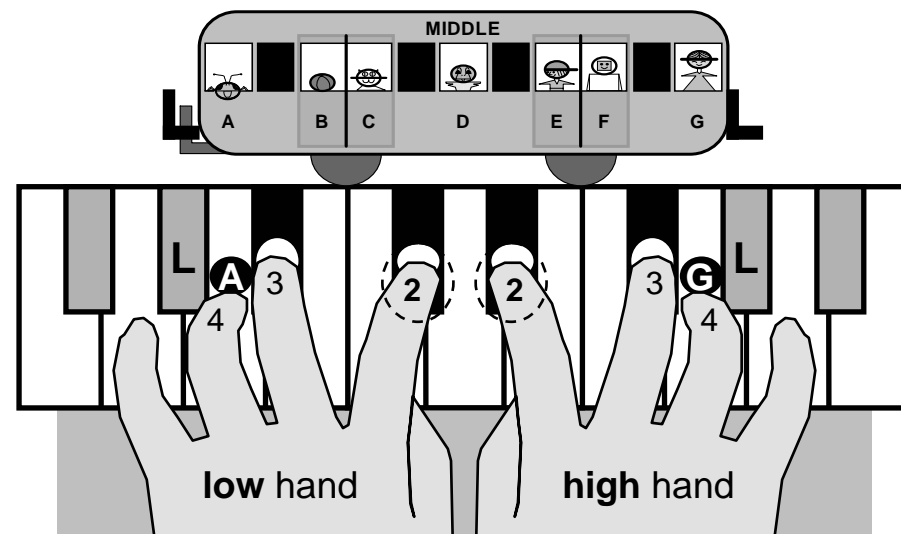
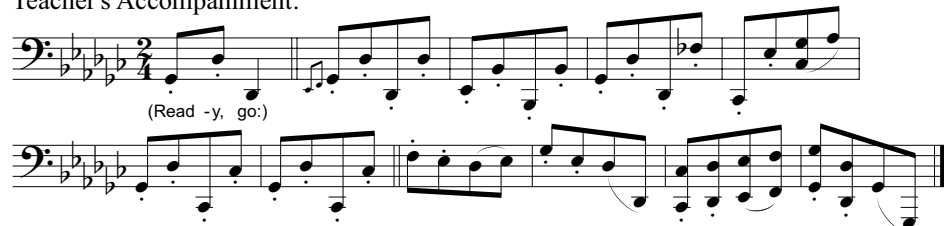
T The term **link**, being new, is '**missing**' from previous piano methods. Moreover, the **symmetry** of each group of keys **A** to **G**, here seen clearly, has nevertheless gone largely unnoticed in the past.



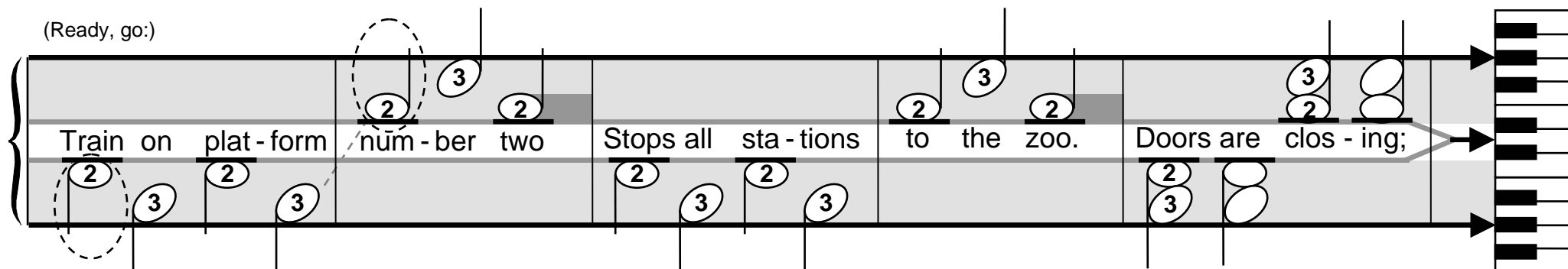
Train on Platform

Place your **middle carriage** at the back of the keys.
Line up the two **links**. Also check the **double doors**.
There are **four black keys** between the two links.

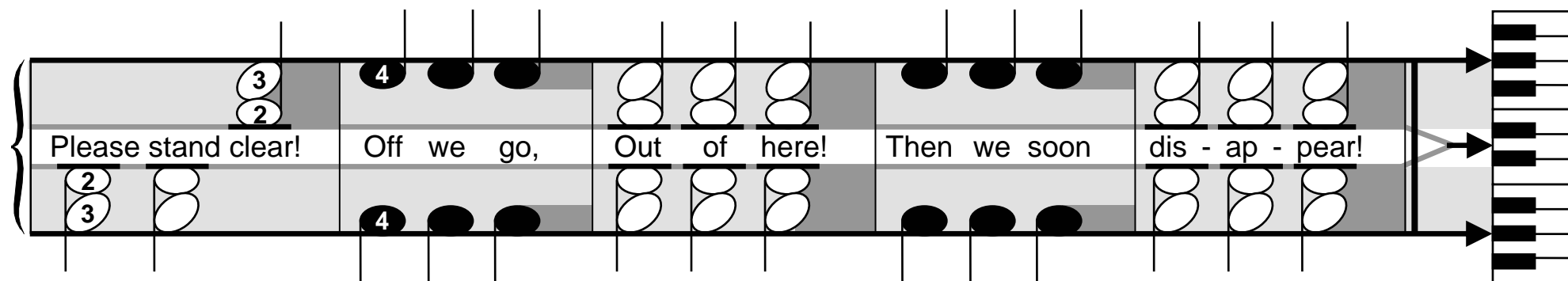
Teacher's Accompaniment:



(Ready, go:)

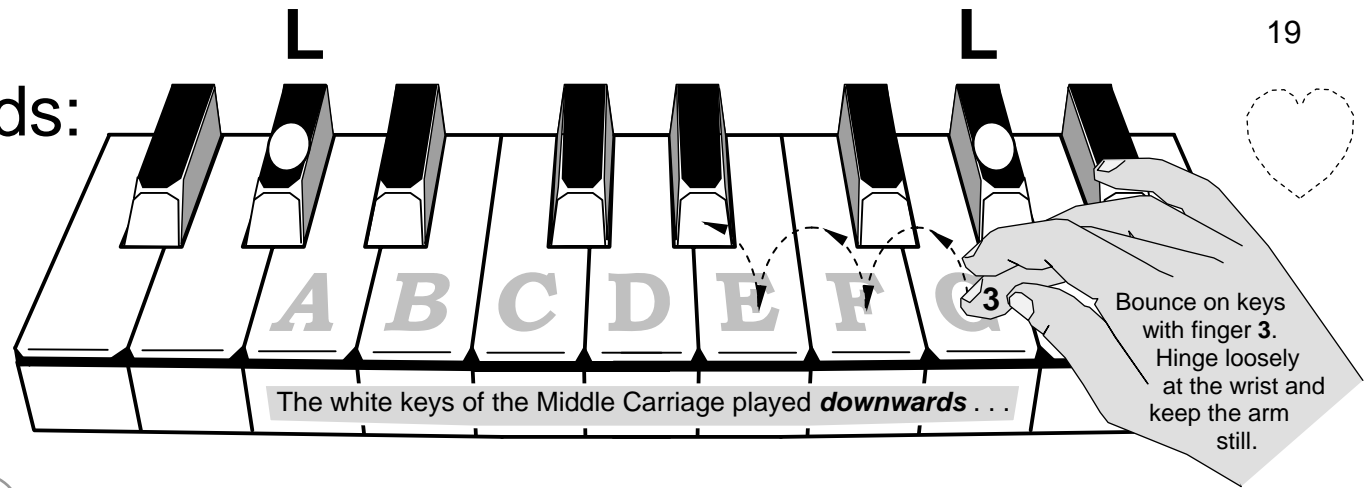


G
A



White Keys Backwards:

- Learn to **say** the musical alphabet **backwards** by memory: **GFE - D - CBA**
- On your piano, **play down** the keys, saying their letter-names aloud. Watch the **keys**.
- Practise this with **each** hand.



Music Alphabet



Place 3 keyboard carriages on the keys, the links all lined up correctly. Play in MIDDLE carriage.

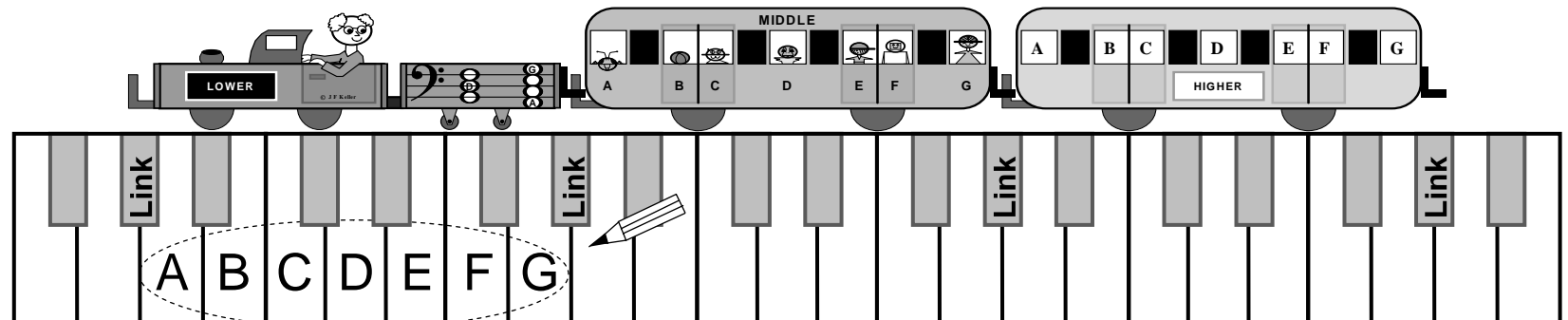
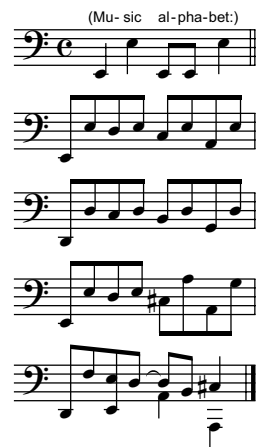
(Music alphabet:)

Up - wards: A B C, D, E F G.

Down - wards: G F E, D, C B A.

Also play in LOWER and HIGHER carriages.

Teacher's Accompaniment:



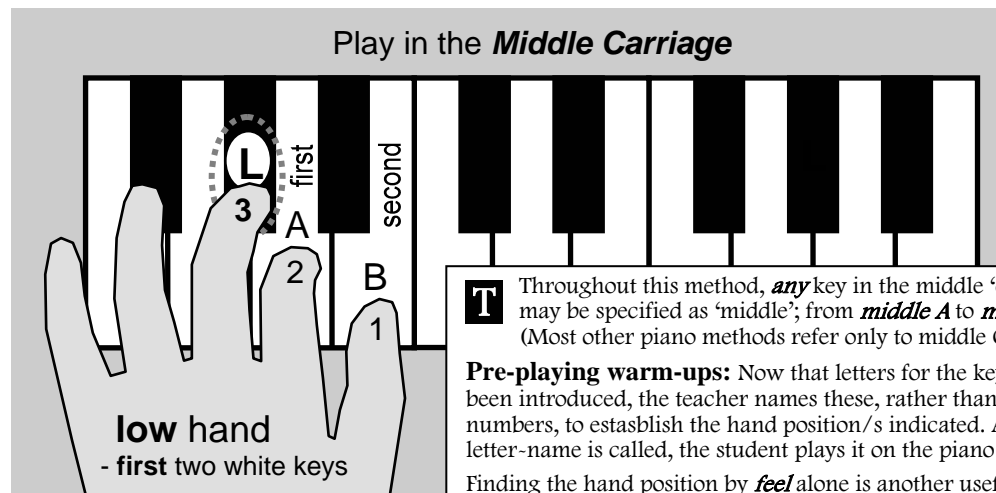
- Write in the letter-names (CAPITALS) for the white keys of the **next two** carriages.

First Two White Keys

Teacher's Accompaniment:



1. Read the **lyrics**. Then read the **note letters**, to a steady **beat**.
2. Position hand. Do **pre-playing warm-ups**, some with eyes shut.
3. **Play** and **practise**. First sing the letter-names, then the words.



T Throughout this method, **any** key in the middle 'carriage' may be specified as 'middle'; from **middle A** to **middle G**. (Most other piano methods refer only to middle C.)

Pre-playing warm-ups: Now that letters for the keys have been introduced, the teacher names these, rather than finger numbers, to establish the hand position/s indicated. As each letter-name is called, the student plays it on the piano (*legato*). Finding the hand position by *feel* alone is another useful and fun activity. (Use this book to cover the hand and keyboard.)

14 (One, two, go:)

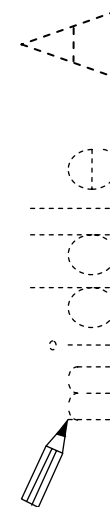
With low voice and with low hand,

These first two white keys play.

"B-hold, rest"

They're writ - ten on the bot - tom stave:

Mid - dle B and A.



Which White Key is Last? 15



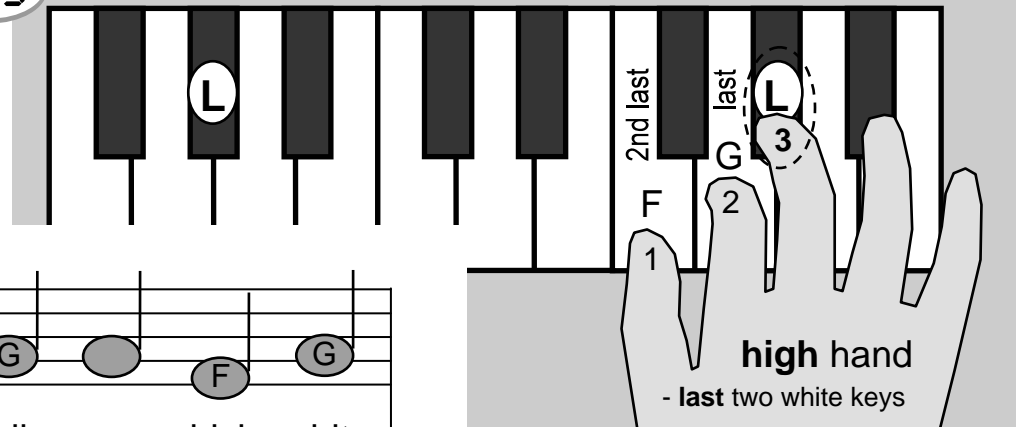
1. **Read** the lyrics and chant letter-names.
2. **Position** hand and do some **warm-ups**.
3. **Play** and practise in phrase sections. They correspond to lines of the poem.

(One, two, three, go:)

Learn it well and learn it fast.

Tell me, which white

Play in the *Middle Carriage*



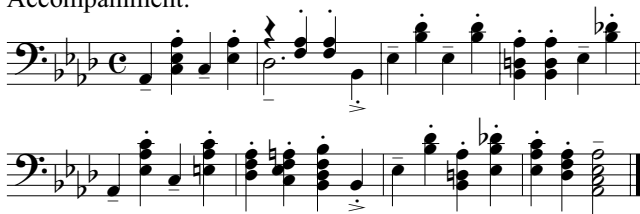
middle G

key is last?

Learn it fast and learn it well.

G's the last key; can't you tell!

Teacher's
Accompaniment:



The Story of the Piano

The piano was invented about three hundred years ago, by a man called **Bartolomeo Cristofori**. His **first** name was **Bartolomeo**, and his **last** name was **Cristofori**.

Did you know that the word **piano** is only a **first** name as well? Its **last** name is **forte**. So the **full** name of our instrument, is the **piano-forte**. We only call it a **piano** for short!

Now when Bartolomeo invented his piano, there were already other types of **keyboards** around, like the organ and the harpsichord, but these instruments could not be played **soft** and **loud**.

The reason Mr Cristofori's invention was special, is that it was the very first keyboard instrument that **could** be played either **soft**, or **loud**, or anything in between.

In fact Mr C. was so excited by his clever invention that he called it a '**Keyboard with Soft and Loud**', or a '**Soft-Loud**' for short!

Well actually this isn't quite true. You see, Bartolomeo lived in **Italy** and didn't speak English at all!

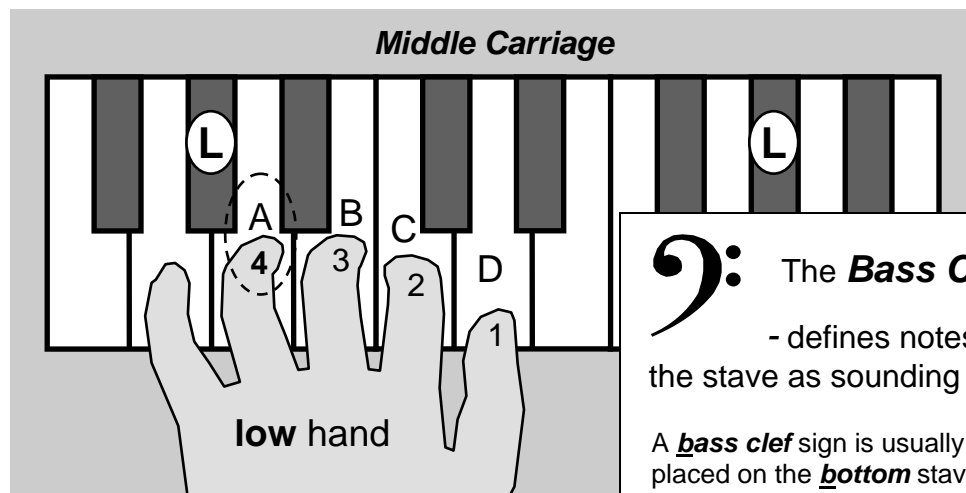
So he named it a '**Piano-Forte**', which is **Italian** for '**Soft-Loud**'.

So **piano** (*p*) means **soft**, and **forte** (*f*) means **loud**.

Bass Clef

15

1. **Read** the lyrics. Learn about the **bass clef**. Then read the **notes**. To an even beat, say "A, B, C-hold, B-hold, A-hold, . . ." **and/or** "B, same, same, up, down, . . ."
2. Position your hand. Do the **pre-playing warm-ups**, some with your eyes closed.
3. Practise in the **sections** or **phrases** shown.



The Bass Clef:
- defines notes on the stave as sounding **low**.

A **bass clef** sign is usually placed on the **bottom** stave, so it's for the **low hand** to play.

(What's this brand new symbol?)

It's the bass clef sign, For this low stave to de - fine. With a

p A B C B A

A B C B C A

Skip a key. Skip a finger.

sing - le stave you would - n't know Whe - ther to play high or low; So find your place,

C C C B B B B B C B A

Teacher's Accompaniment:

(First - ly, sing the let - ters:)
What's this brand new sym - bol?

rit

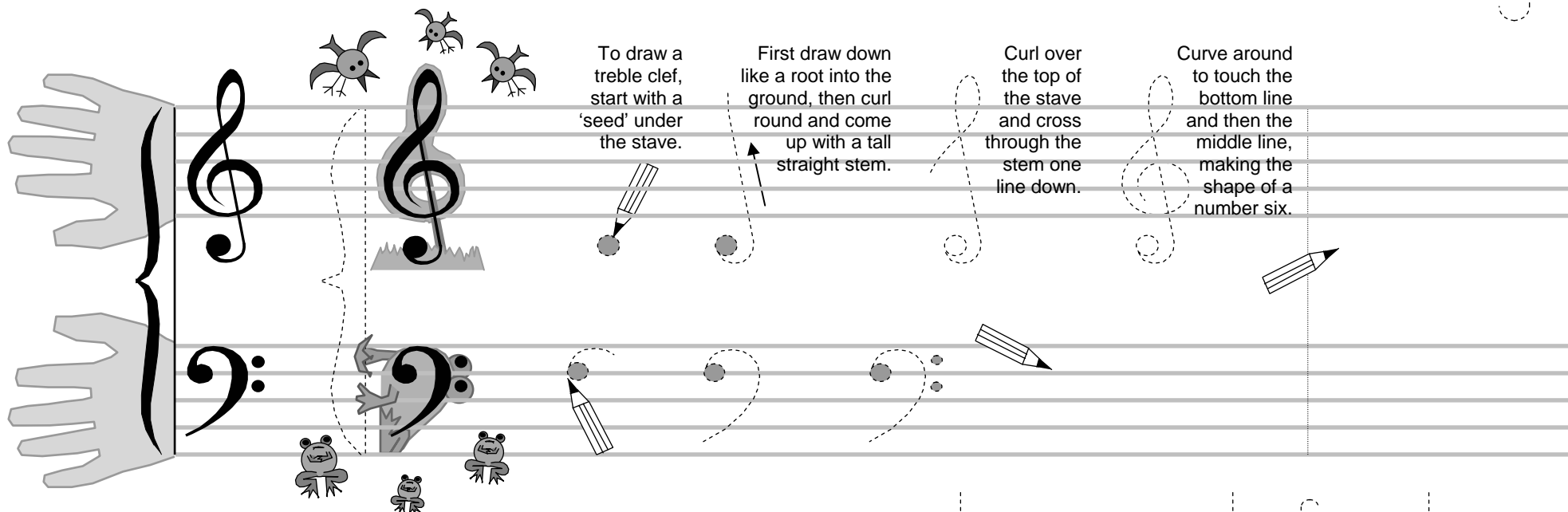
With a clef sign such as bass!

A C A

Drawing the Two Clefs

Top stave = **Treble clef** - (a **T**ree for the blackbirds)

treble clef - high



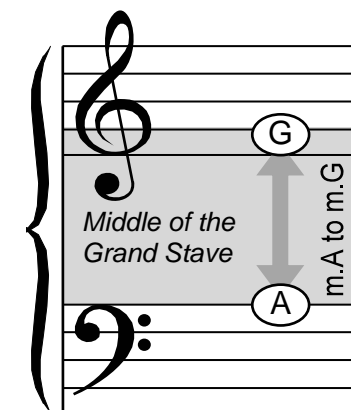
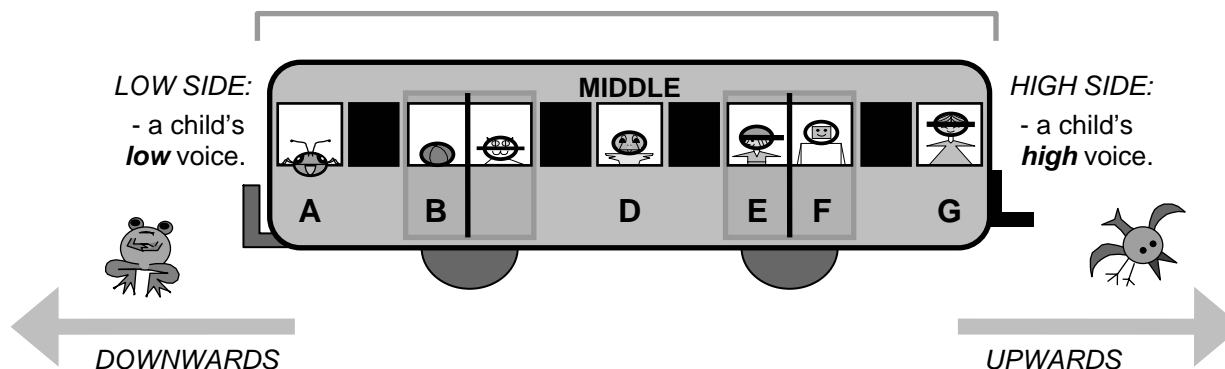
Bottom stave = **Bass clef** - (a big **B**ullfrog)

bass clef - low

A Child's Singing Range:

T It may be explained to the student that an average child's voice does not cover the whole range of the piano keyboard, but corresponds roughly just to the notes within the *middle carriage*.

So for most children, to sing near *middle A* will feel low, while singing near *middle G* will feel reasonably high.

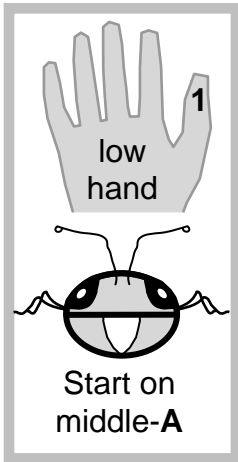


Changing Carriages

- from *middle A* to the *next carriage lower* and from *middle G* to the *next carriage higher*.

18

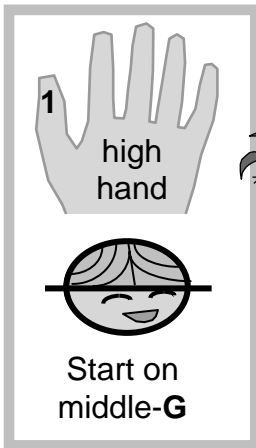
(One, two, three, four:)



From the mid - dle, take it low - er. **Step** down where that bull - frog hops.

middle A *lower G*

- **Staccato** (a dot under or over a note):
- **spring off** the key straight after playing.

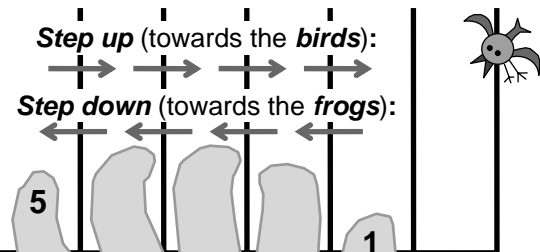
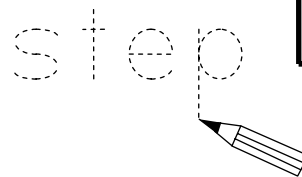


middle G *higher A*

From the mid - dle, take it high - er, Right up to those tall tree tops.

Stepping:

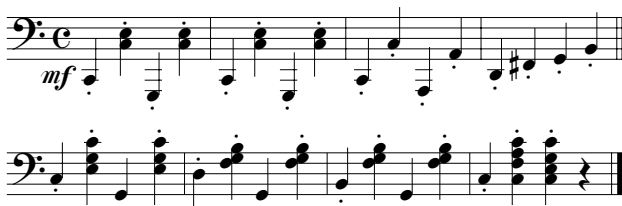
- playing **next-door white keys**.
(A, L, G is **not** called 'stepping' - why?)



Exercise:

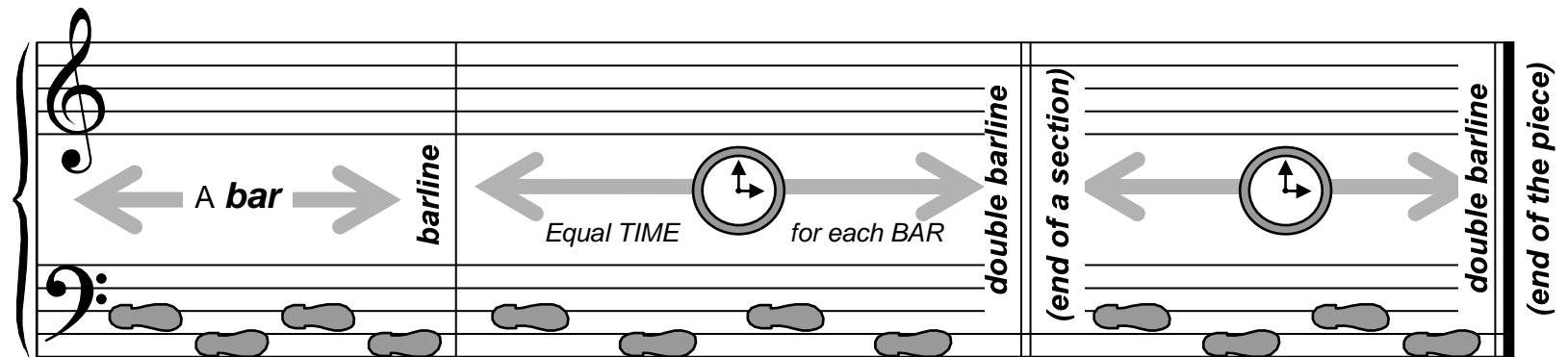
Step up and down five keys with your fingers. Start on any key and practise with each hand.

Teacher's Accompaniment:



Bars and Barlines

Barlines divide music into **bars** (or **measures**).

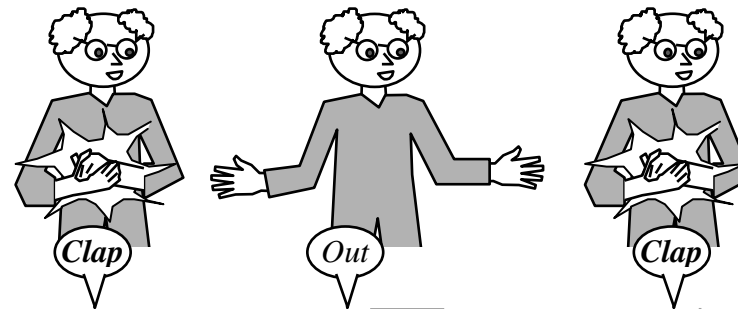


Each **bar** in a piece lasts for the **same length of time**, even if they look to be of different lengths on the page. For example each bar above lasts for a time-length of four beats.

Clapping Strong Beats

We can measure out equal amounts of time, by clapping at the **start** of each bar and putting hands out to the sides in between.

The **first beat** of any bar is always the **strongest** (loudest).



T Teacher and student clap together on the strong first beats, while some rhythmic echo-chanting is added.

This activity helps the student feel rhythmic flow (the 'macro' beat).

Rhythmic Echoing:



barlines

Teacher:

Let's play co-py cats;

Clap and hands out;

Mak-ing one bar each;

All the same length of time;

Clap and snap in- stead;

Ve - ry good!

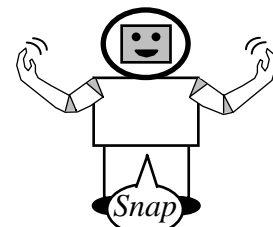
Student echoes:

Let's play co-py cats;

etc...

etc...

While hands are out, **snap** or click your fingers, if you can.



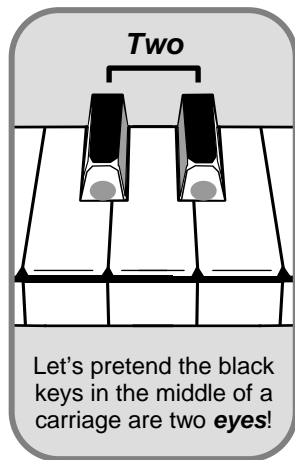
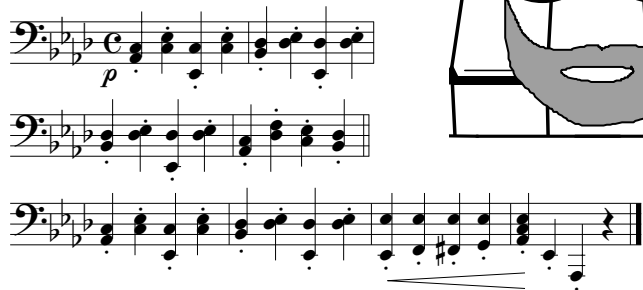
- the 'Clap & Snap' Routine

Secret Disguise 19

1. Doing the **clap & snap**, echo-chant each two bars.
2. **Get both hands ready**, with correct fingers on starting notes.
3. **Play**, singing letter-names (plus 'eyes'), rhythm names and/or the lyrics of the song.

On the keyboard on p.4 & 5, draw the **eyes** for each group of **two** black keys.

Teacher's Accompaniment:



(One, two, three, four:) **Clap** **Snap** **Clap** **Snap** 27

3

All within the middle carriage. *p*

Fake beard and dark glas-ses on eyes;

Play the two black keys (the 'eyes') together.

3 2

"eyes - hold"

2

E - ven Mum would ne - ver re - cog - nise me,

Gradually get **louder**.

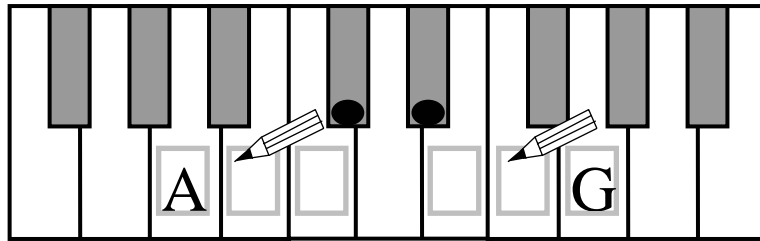
p *f*

When I wear my sec - ret dis - guise. I should be on T. V.!

3 2

Stepping:

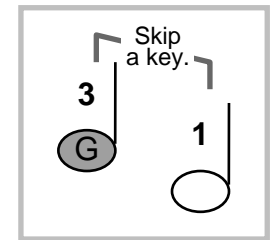
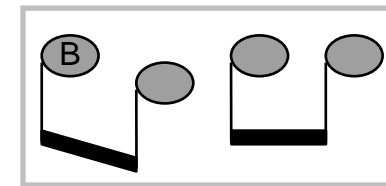
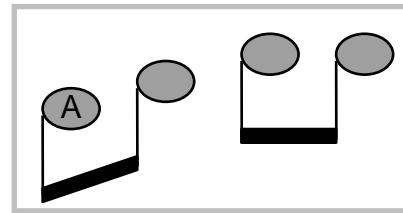
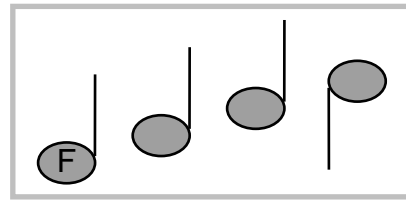
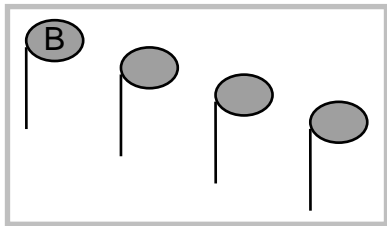
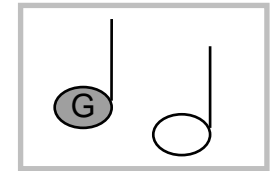
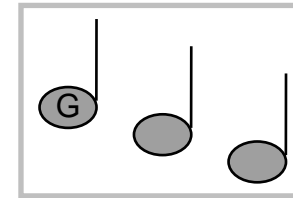
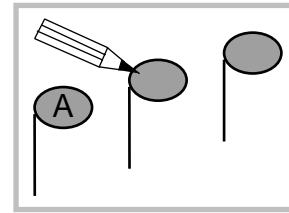
- Next door **white keys**;
- Next door **fingers**;
- Next door **letter-names**.



Up Down

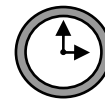
Building Blocks:

Write letter-names in these note-heads, which **step up** or **down** (or stay the **same**).

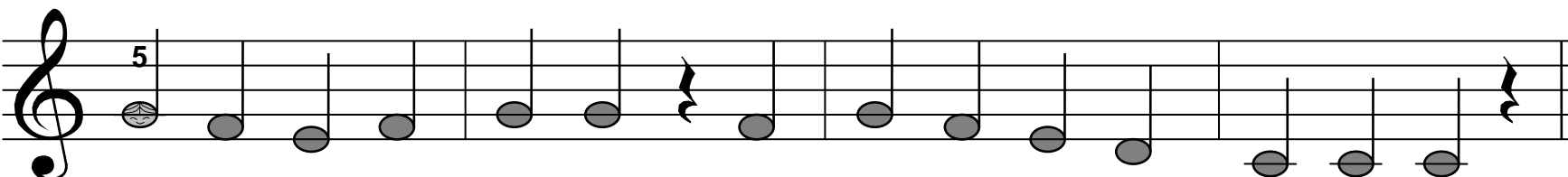
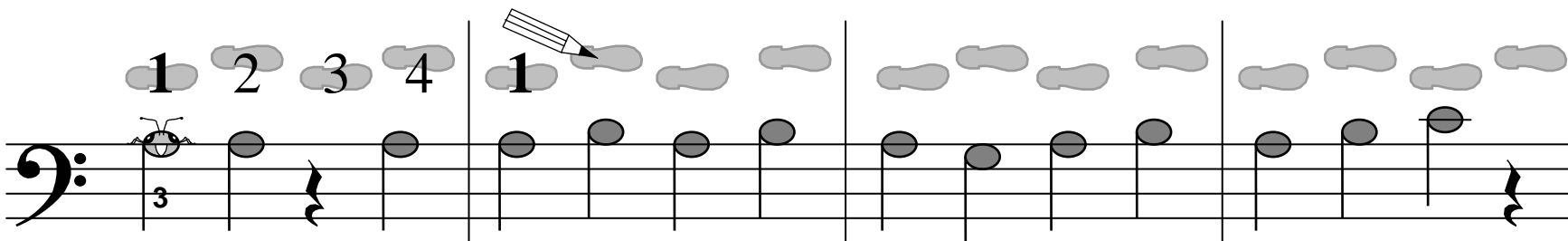


When we **skip** over a white key, it is **not** called 'stepping'.

Counting 4 Beats in Every Bar



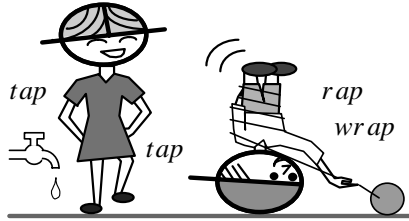
Write the **numbers** for the beats in each **bar**.



Tap and Rap

All within *middle carriage*.

20



1. Chant the **lyrics**: **Clap** on each **first** beat, but **no snaps** for this piece. 2. Play: **low** hand on mABC; **high** hand on mGFE.

(Ready, go:)

p I can tap dance, I can tap dance, It makes peo - ple grin;

3 2 1 G F E E C B B C

3 2 1 A B C C

Coz the prob - lem I get, Is my shoes get all wet! I can rap dance, I can rap dance,

3 1 3 1 G F E E C B B C

3 1 G E A E

Skip a key.

f

And on my head spin! But the prob - lem is that I for - get to un - wrap!

G F G F E C B B C B A B C A B C C

1 2 3 1

Teacher's Accompaniment:

(Ready, go:) *mp*

What's That Hiding? 21

Get **both** starting fingers ready.

5 (One, two, three, four:)

All within the middle carriage.

f What's that hid - ing in the ve - ry cen - tre spot?

2 3

L

Let's get think - ing:

Teacher's Accompaniment:

mf

f

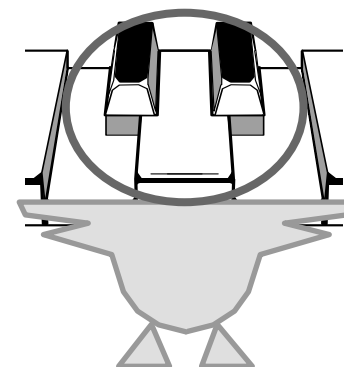
Which hand?

2 3

(rest) What's that?

Some-thing that goes

Hold down the white key on each side of middle D; and reveal the **duck**, with its two eyes and beak!



swim-ming in the pond a lot;

L

Some-thing blink - ing; (rest) Quack, quack!

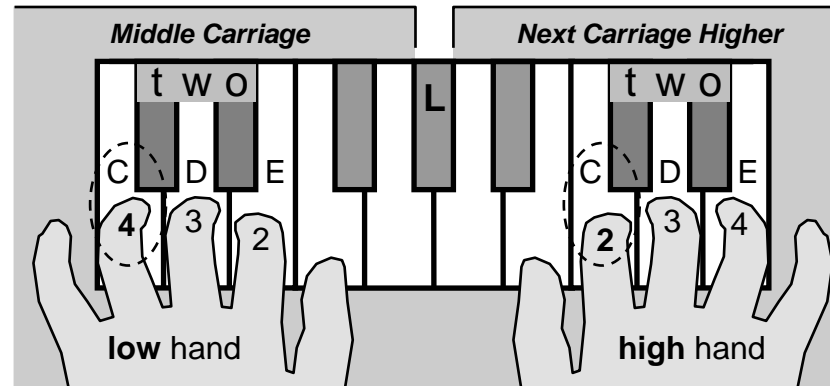
- Find all 'D's on your piano: start at the **low** end, and play them **upwards**.
- Which **one** is **middle** D?

On the keyboard on p.4 & 5, colour-in all the 'D's **yellow**. Also print 'D's in lead pencil.

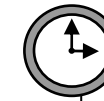
Double 22 Bubblegum

Practice each hand **separately** before putting them **together**.

1. Play, saying the letter-names (plus 'D-hold-no-stem!', etc.).
2. Play, singing the words.



A new note **time-value** . . .



Whole Note (*semibreve*):

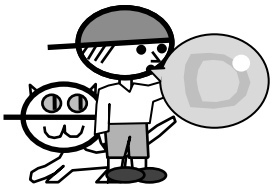
- the **longest** kind of note;



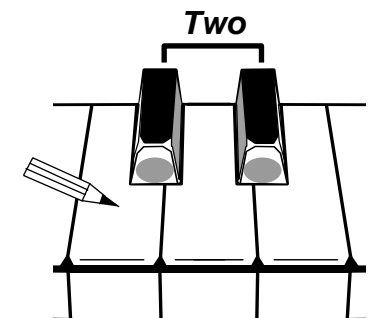
- **four** beats long.

"Play - hold - no - stem"

Mark in the **starting** fingers:



Teacher's
Accompaniment:



- Write in the letter-names for the white keys near the two 'eyes'. Use CAPITALS.

Middle Characters

Place your **middle carriage** in position at the back of the piano keys.

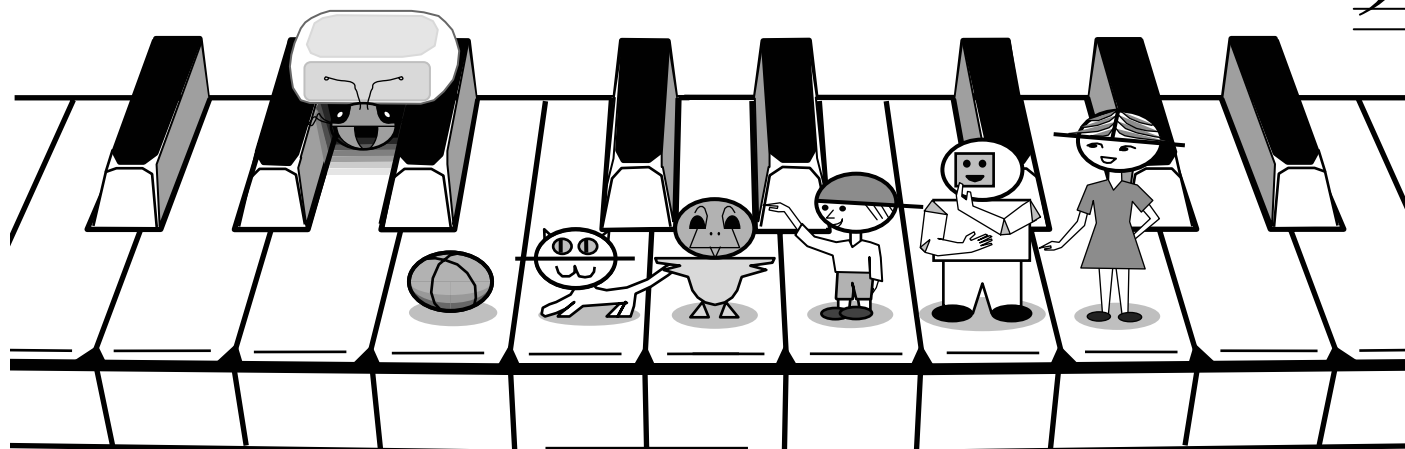
(Ready, steady, go:)

Notes go **inwards (closer)**.

- Shade in after the hollow notes to show that they hold on.

High notes all say "Hi!";

T Teach the middle characters' names. They will help with learning note-positions later. Test the student's memory by covering up various characters' names with your finger.



Middle A **Ant** Middle B **Ball** Middle C **Cat** Middle D **Duck** Middle E **Edgeline** Middle F **Firstspace** Middle G **Girl**

Low notes say "Hel - lo!" **Fine**

To next page:

Middle of the Grand Staff

- Show where these **middle characters** live on the **stave**.

Turn back to the **moveable note** at the front of the book and 'zip' the note up and down in the **middle** area.

Teacher's Accompaniment:

(Rea - dy, stea - dy, go:)

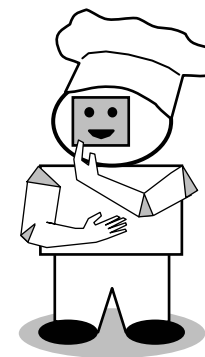
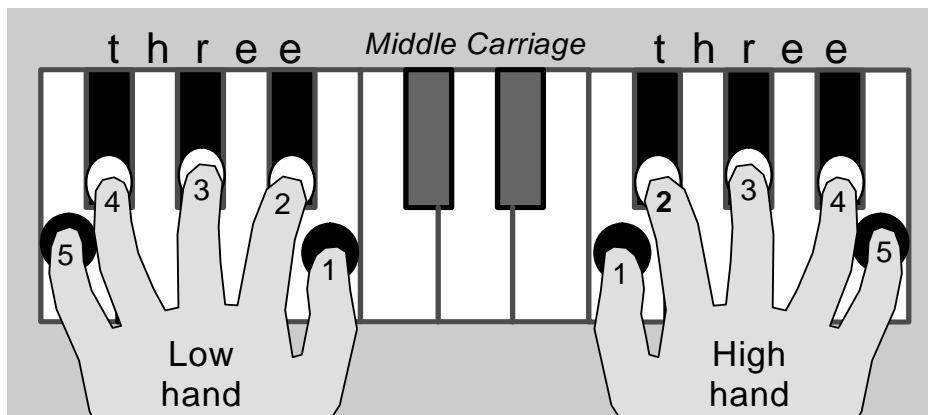
LH: RH:

1. To next page: 2. Fine only.

Baker

24

Teacher's Accompaniment:



An exercise for skipping
from little finger 5,
to middle finger 3.

Play each hand
separately at first.



high hand

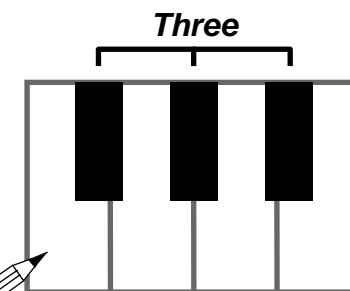
low hand

Ba - ker, make a ta - sty bun. Have it done by half past one.

Diagram showing the piano keyboard with fingerings for the 'Baker' exercise. The 'high hand' (right) plays the notes: 2 (Bb), 1 (Ab), 5 (C), 3 (Ab), 1 (F). The 'low hand' (left) plays the notes: 2 (Bb), 1 (Ab), 5 (C), 3 (Ab), 1 (F). The 'Middle Carriage' (center) is labeled 't h r e e' above the keys.

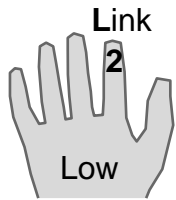
Ba - ker, make a ta - sty cake. Have it done by half past eight.

Diagram showing the piano keyboard with fingerings for the 'Baker' exercise. The 'high hand' (right) plays the notes: 2 (Bb), 1 (Ab), 5 (C), 3 (Ab), 1 (F). The 'low hand' (left) plays the notes: 2 (Bb), 1 (Ab), 5 (C), 3 (Ab), 1 (F). The 'Middle Carriage' (center) is labeled 't h r e e' above the keys.

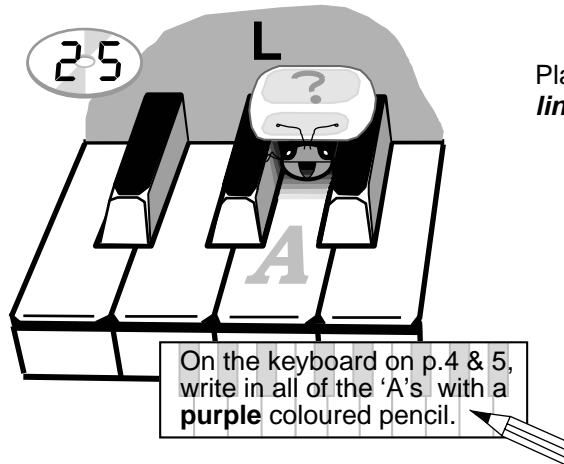


- Write in the letter-names for the white keys near the threes. Use CAPITALS.

I'm Only an Ant



1. Chant the words.
2. Get ready to play.
3. Play, saying **letter-names**: ('L A A A A rest, A L L L L, ...')
4. Play, singing the lyrics.



Play **all** the 'A's **upward** on your piano (the **first** white key after the **links**). Only **one** of these 'A's is for **Middle-A* Ant** - which one?

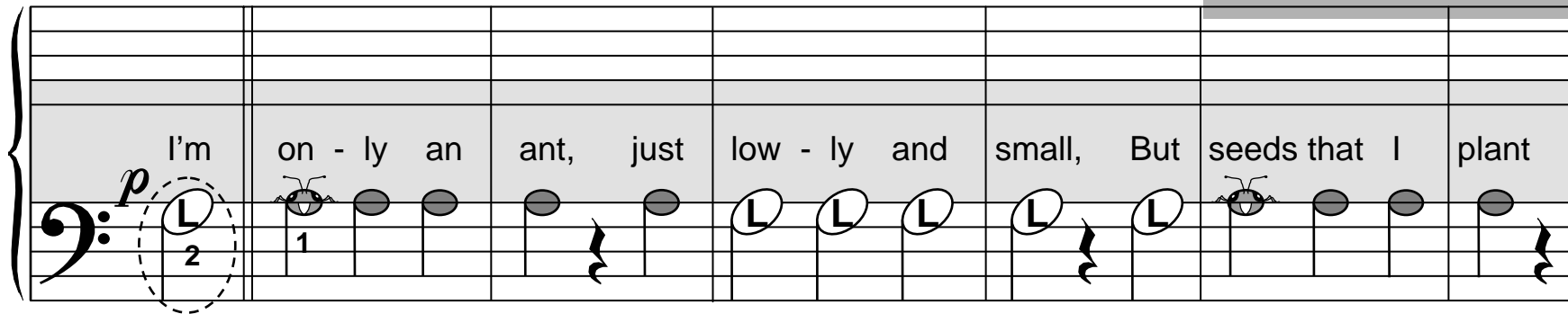
• Smaller notes without letters:

These notes will be for **white keys**.

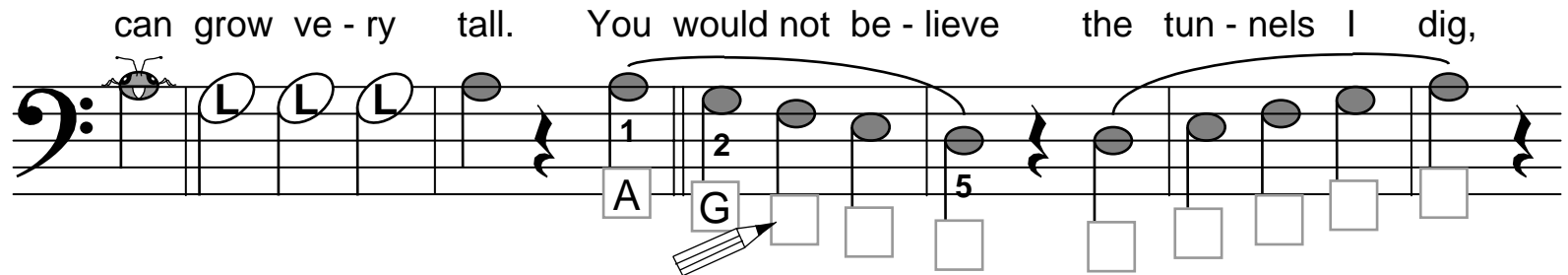
The notes might stay the **same**, or they might **step up** or **down**.

Note characters from the **middle carriage** will help you find the correct key to start on.

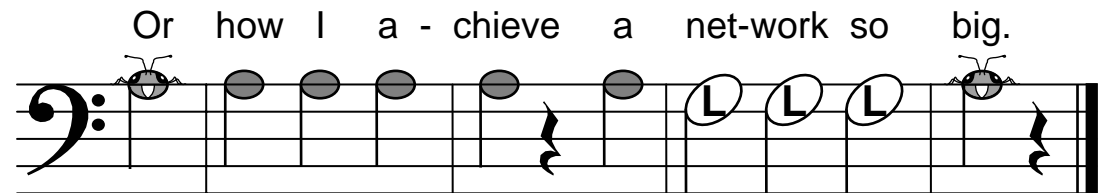
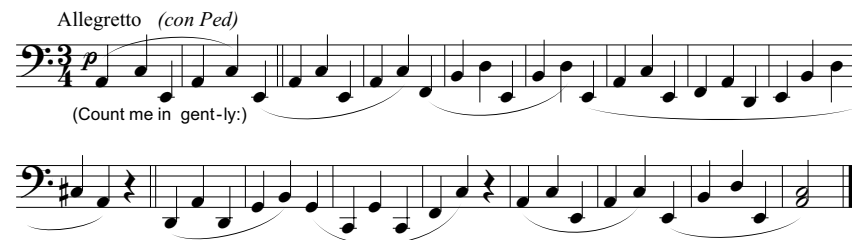
(Count me in gent-ly:)



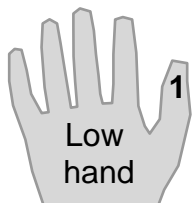
T * The teacher is reminded to use the designation 'middle' to refer to all letters from A to G in the middle alphabet of the keyboard, not just middle C. This conforms to The Keyboard Express's terminology for easily specifying the pitch of any note by its **register** and **letter-name**.



Teacher's Accompaniment:



Make sure you know which way to play **downwards**.

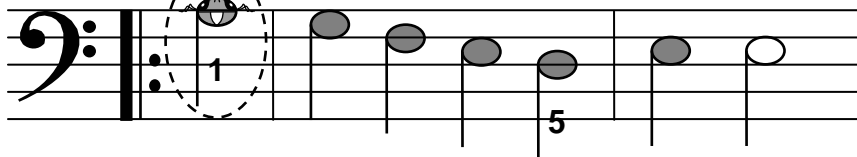


Start on
middle-**A**

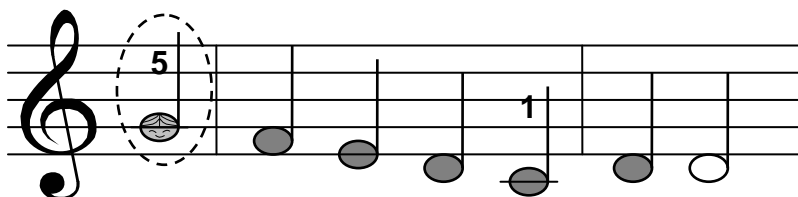
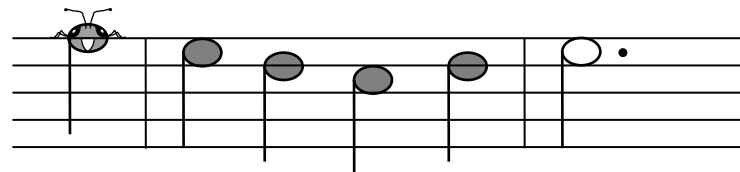


Start on
middle-**G**

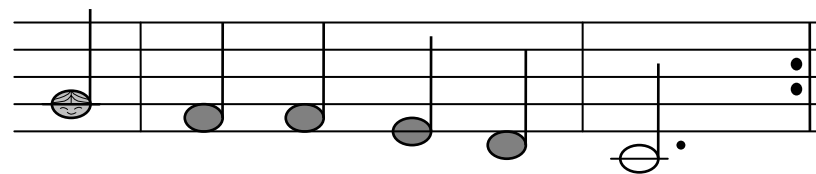
I'd like to go to Frog-town.
So now I've been to Frog-town.



I'd like to know the way.
And now I know the way.



Just take this down di - rec - tion.
He took that down di - rec - tion.



You'll make it there to - day.
And with those frogs did play.

The bass line is written on a single staff in C major, 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, starting on G4 and descending to E3. The notation includes a repeat sign at the beginning and a final double bar line. The lyrics 'The Rose Tree' are written below the staff.

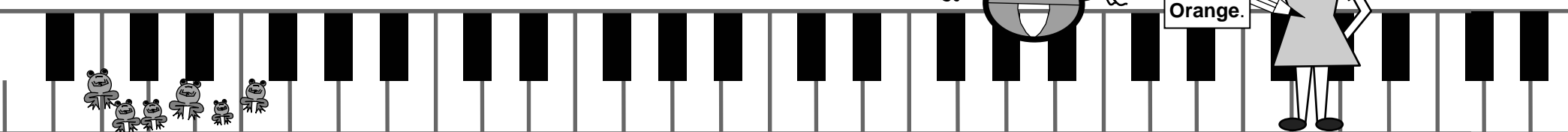
The bass line of 'The Rose Tree' is written in the bass clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The piece concludes with a double bar line and repeat dots.

On the keyboard on p.4 & 5, write in all the 'G's with an **orange** coloured pencil.

Middle G, the *Girl in Curl*

- Starting at the top end, find **all** 'G's **downward** on the piano keyboard.
- Which one is **middle** G?

Orange.

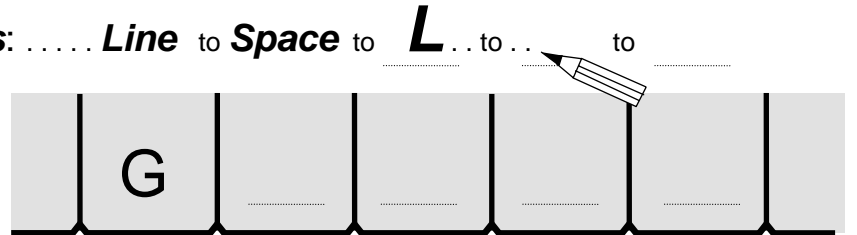
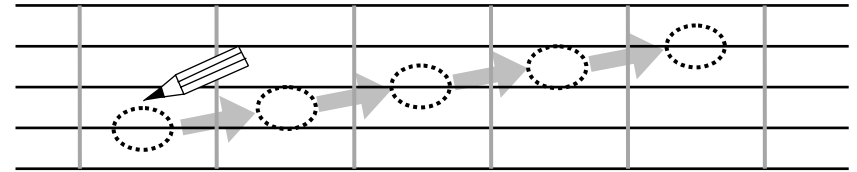


Teacher's Accompaniment:



Stepping:

- Next door **white keys**;
- Next door **fingers**;
- Next door **letter-names**;
- And **next door notes**: **Line** to **Space** to **L** ... to ... to



Lines and Spaces

27

(One, two, three, go.)

Clap Snap Clap Snap

Notes are ei - ther lines or spa - ces,

In these pla - ces all notes go.

- Count **up** the lines in the **bass**.
- **Which line** is for middle A? - the line.

So on white keys, play the right keys,

Line then space, all in a row.

- Count **up** the lines in the **treble**.
- **Which line** is for middle G? - the line.

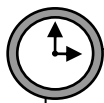
Middle G the Girl

Teacher's Accompaniment:



28

A Time Signature . . .



Common Time: **C**

- every **bar** in the piece has the same time-value as **one Whole Note**.



One **bar**



= one Whole Note

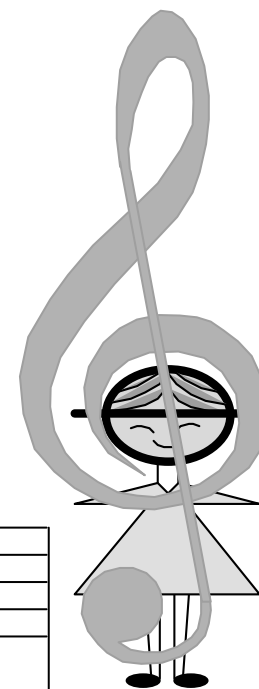
1

2

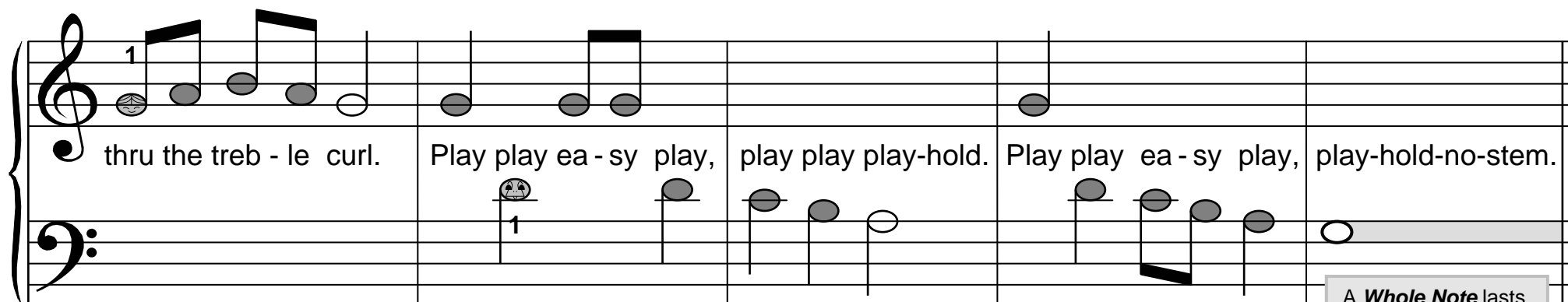
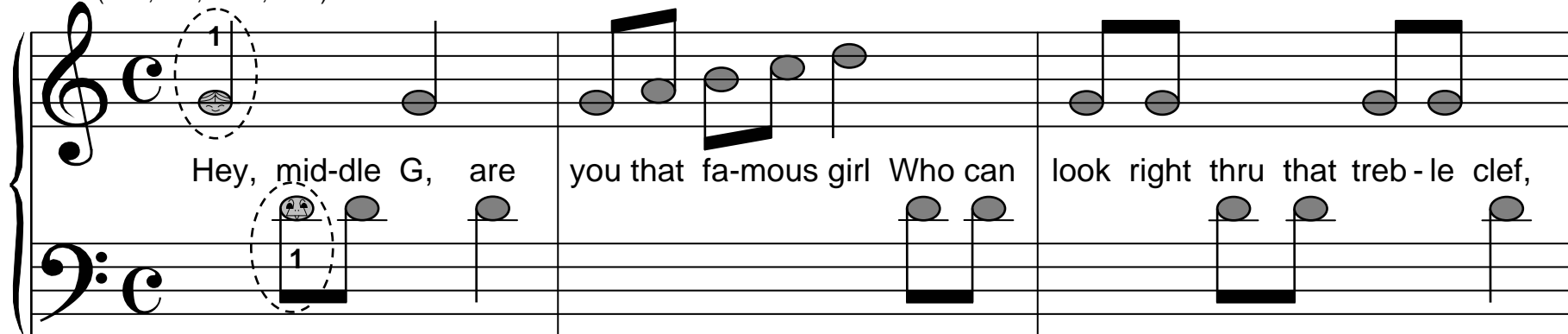
3

4

(- four beats long)



(One, two, three, four:)



A **Whole Note** lasts for the whole bar in **Common Time**.

Keyboard Ladies

29

- Find all the 'B's on your keyboard (just **above** each group of three black keys). Start at the **top** end and play **downwards**.
- Which **one** of them is **middle** B (ball)?



On the keyboard on p.4 & 5, write in all the 'B's using a **red** coloured pencil.

(One, two, three, four:)

mf 1. Key - board la - dies sing this song; Do dah, do dah;
2. Ev' - ry oct - ave fits just right; Do dah, do dah;

- Different **kinds** of **dots**:

Extra time-value dot:

This dot goes **after** its note.



= a **longer** note.

Hold it down for 3 beats!

Staccato dot:

above or **below** note

= a **short** note.

Bounce up off the key!

mf = **mezzo-forte** = half loud

Teacher's Accompaniment:

p - mf

2 Key-board se - ven oct-aves long; Oh, do dah day.
Five keys black and se - ven white; Oh, do dah day.

1 OCTAVE

1 2 3 4 5 6 7 B B

An **octave**:

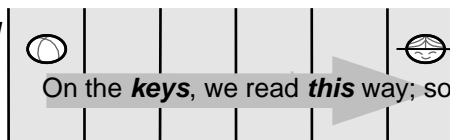
- the **distance** from any key to the **same key** in the **next** carriage;

(Choose two keys an octave apart, and play them together. How do they sound?)

- Colour-in** all the 'B's red.

Li'l Liza Jane - with two notes played **together**.

Naming
the two
notes:



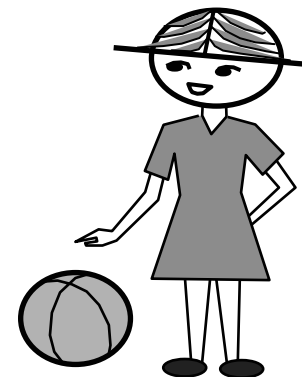
30 (Ready, go:)

mf There's a girl that I once knew; Li'l Li - za Jane. Hair of gold and eyes of blue;

Skip a key.

Li'l Li - za Jane. *f* Oh, Li'l Li - za, Li'l Li - za Jane.

"Play-hold-dot,"



Teacher's
Accompaniment:

mf (Read - y, go:)

f

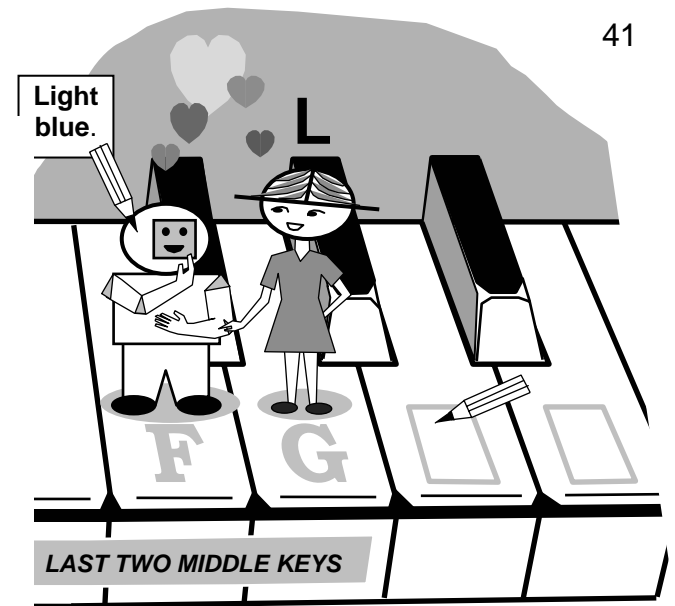
Oh, Li'l Li - za, Li'l Li - za Jane.

31 First Spaceman

- Play all the 'F's **upwards** on your piano (just **below** each group of **3** black keys).
- Which **one** is **middle** F?

(One, two, three:)

mf 1 am mid - dle F, the first space - man.



“ea-sy - play”

first man in space, I am.

On the keys, my ad-dress is

The image shows two musical staves. The first staff has a treble clef and a middle C note on the first line, with a '3' above it. The second staff has a treble clef and a middle C note on the first line, with a '3' above it. The lyrics are: Middle - F; On the stave, it's the First Space, Tre - ble - Clef.

T Ask the student to show the note position for *middle F* with the *moveable note*. Point out that this character has ‘grown’ a bit - from the middle area between the staves, up into the *1st space* of the treble; and that is why he is called *First Spaceman*.

Teacher's Accompaniment:

[illegible]

On the keyboard on p.4 & 5,
write in all the 'F's in **blue**.

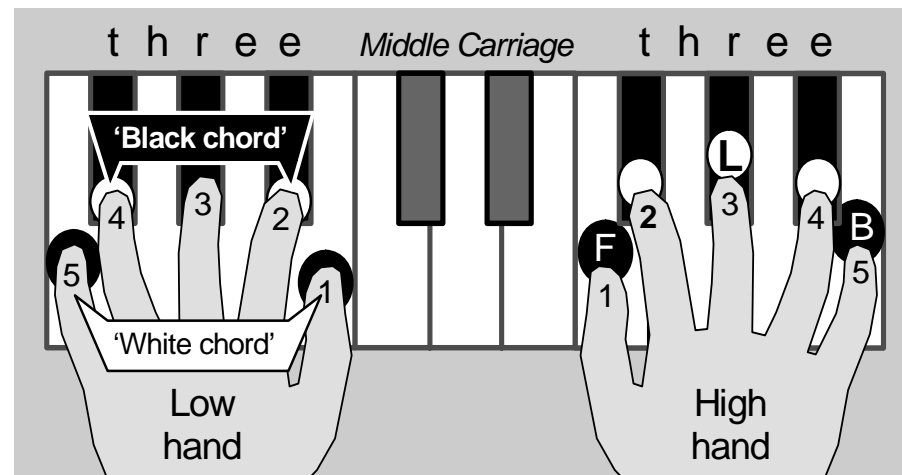
1st

- Number the 4 spaces **upwards**.
- Then trace the **face** in a **space**, and draw 3 more space-notes.

Space-notes go
between the lines.

The Black Keys' Holiday 32

Teacher's Accompaniment:



The **white keys** all have their own letter-names, but the **black keys** don't!*

(One, two, three:)

We will be a-way, on a ho-li-day, look-ing for-ward to some fun. And we

wish that you could be com-ing too, 'cause we'll sure miss ev'-ry-one. So good-

* The term **link** (L) is only a **nickname**. Each **black key** is actually named by its nearest **white key**, and is called **sharp** if it sounds **higher**, and **flat** if it sounds **lower**. So a black key really has two **different** names! The **link** can either be called **G sharp**, since it sounds a bit **higher** than **G**; or **A flat**, since it sounds a bit **lower** than **A**.

bye, to our friends, Here with you, we'd ra - ther stay; But we've

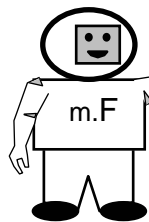
paid, for the trip, So we're off on a ho - li - day!

While the black keys are away, let's learn more about the white keys and their notes ...

Drawing Notes on the Stave

All ordinary notes on a stave belong only to the **white keys**! These notes go **in the spaces** or **on the lines** of the stave.

- Trace and copy these notes.

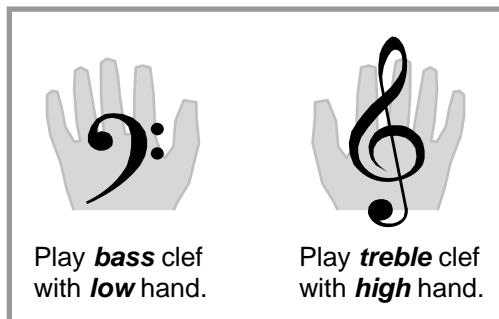


Trace: Copy: The same SPACE note:



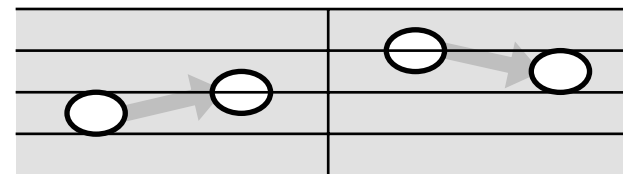
The same LINE note: Middle D "ducks" under the bottom line:



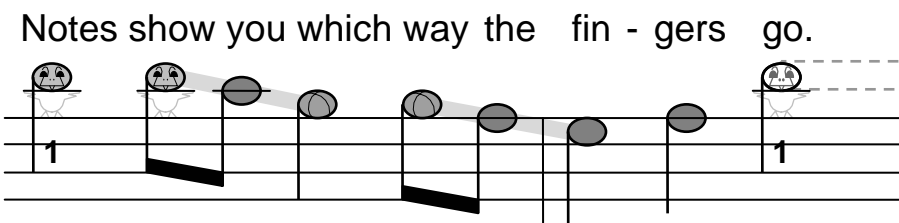
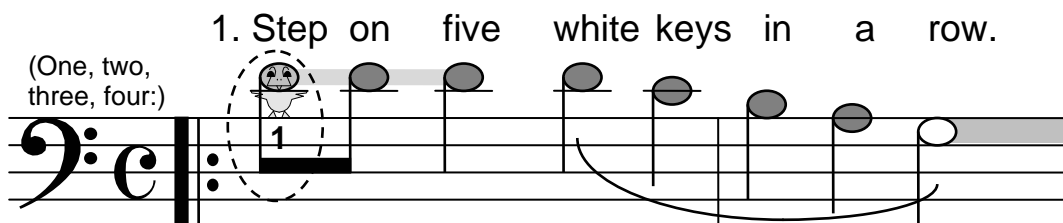


Stepping:

- Next door **white keys**;
- Next door **fingers**;
- Next door **letter-names**;
- And **next door notes**: **space** to next **line** . . . or . . . **line** to next **space**.



Using the **moveable note** at the front of the book, show how the note **steps** from a **line** to a **space** to a **line**, etc.

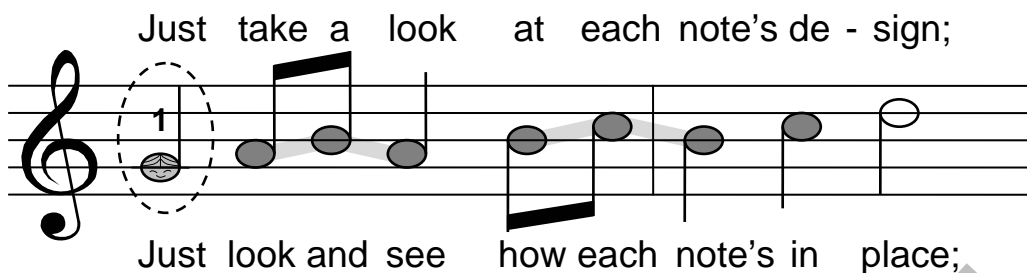


2. Step-ping means play white keys next door.

These are the keys that the notes are for.

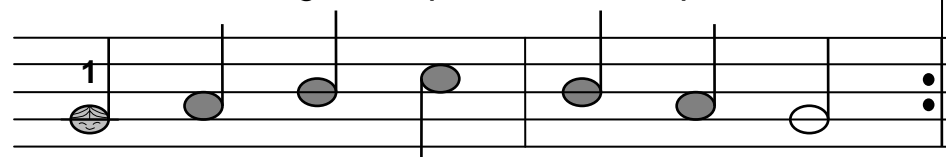


Point out the shapes of the "easy-play"s.

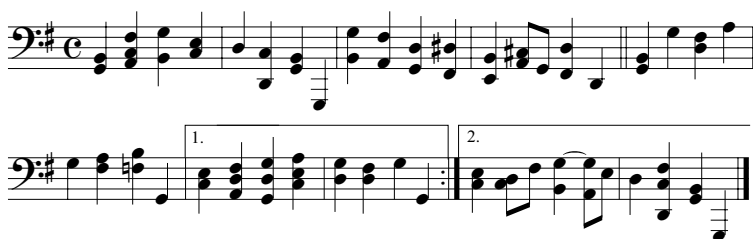


1st verse ending:

Watch them go: **space, line, space, line.**

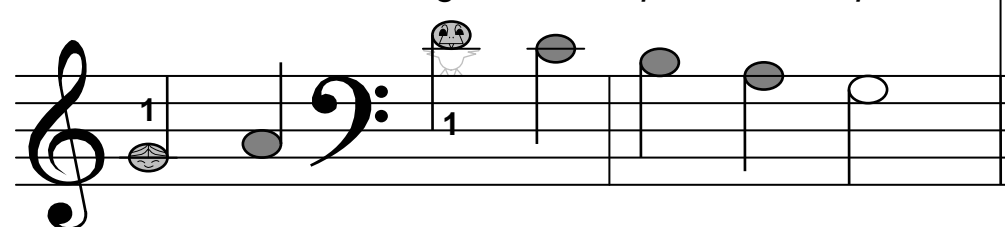


Teacher's Accompaniment:



2nd verse ending:

Watch them go **line, space, line, space.**



34

Just Step Across

All within the *middle carriage*.

1. Play, saying **letter-names**.
2. Play, singing the **lyrics**.
3. Play, counting the **beats**.

(One, two, three, four:)

In this piece, your **middle** finger (3) **steps** over your **thumb** (1).

When you come "It's the edge,"

to your thumb, you may cry;

Don't just stop, Don't give up,

and be glum! sob and sigh;

Leger lines: the short lines used for notes written **past the edge** of a stave.

Leger line notes still step up or down by **line** and **space**.

Cross over:

- **1st and 2nd time endings:** First time, play the **1st time** bars, then go back for the **repeat**.

Second time, **miss out** the **1st time** bars and play these **2nd time** bars instead.

1st time:

You can still
There's a way,

car - ry on;
if you try;

Just step a - cross.

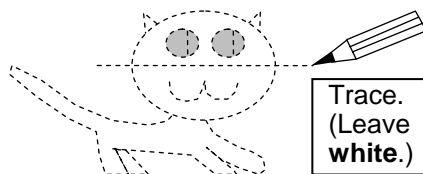
2nd time:

Just step a - cross.

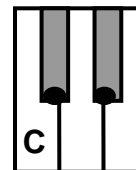
Teacher's Accompaniment:



See the Cat!



Eyes
look
down
to see!



- Find all 'C's on your piano keyboard - just **below** each **two**-black-key group. Play them from lowest to highest.
- Which one of these is **middle** C?

(One, two, three, four:)

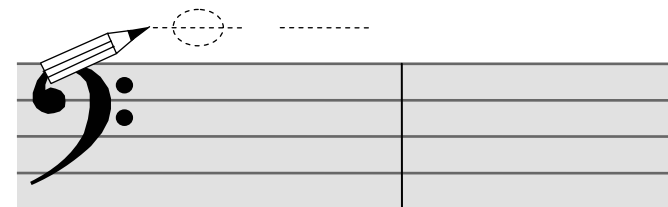
Middle C is the 1st note **between** the bass and treble staves that needs a **leger line** (the cat's **whiskers**).

Teacher's
Accompaniment:



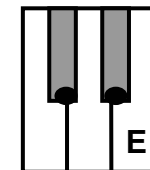
On the keyboard on p.4 & 5,
write in all the 'C's with an
ordinary lead pencil.

- Trace and then copy the note middle C. Draw the **leger line** first, then the **note**.



36 Edgeline Ed

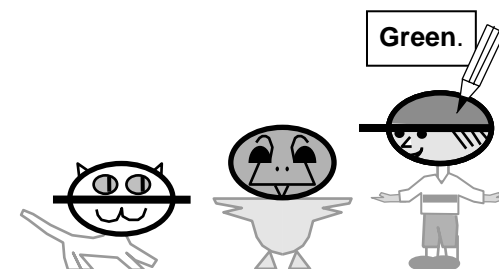
- Find all 'E's on your piano keyboard - just **above** each **two**-black-key group. Play them from highest to lowest.
- Which one of these is **middle** E?



Eyes look **up** to **E!**

47

(One and, two and, three:)



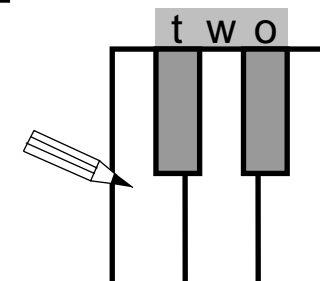
Middle C Cat is **lower** than the duck.
Edgeline is **higher** than the duck.

1st time: 2nd time:

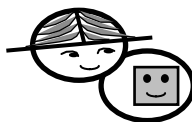
- Write the **letter-names** (CAPITALS) on the 3 white keys near the 'eyes':

Teacher's Accompaniment: *f*

On the keyboard on p.4 & 5, write in all the 'E's in **green**.



Simply Hum a Song



- Colour-in gold - one **whole** gold bar, one **half** gold bar, and one **quarter**:



Cut these gold bars

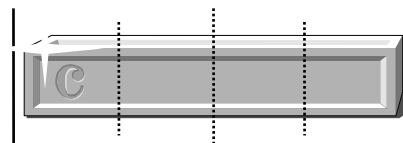
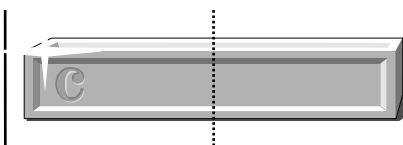
37

(One, two, three, four:)

Simp - ly hum a song, And the work won't seem so long.

- Different note-values - Find some **Whole Notes**, then some **Half Notes**, and some **Quarter Notes**.

Teacher's Accompaniment:

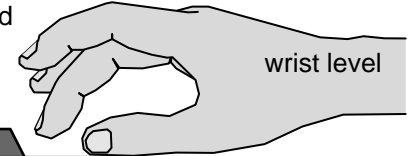


March Your Fingers

38

fingers
curved

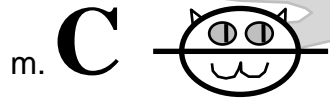
wrist level



fingernails short

thumb on its side

Middle C is the 1st **leger line** note between the bass and treble staves.



It's the only middle note for which the **high** hand version is an exact **copy** of the **low** hand version.

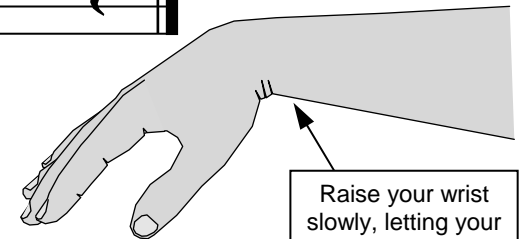
(One, two, three, four:)

First play each hand separately. Both hands starts on the same note, middle C.

March, your fin - gers up and down. Keep those fin - gers strong and round.

Skip from one line to the next. Skip on space notes. Then let's rest!

Teacher's Accompaniment:



Raise your wrist slowly, letting your hand hang **loose**; forearm muscles soft and relaxed.

The Keyboard Train Song

3-9

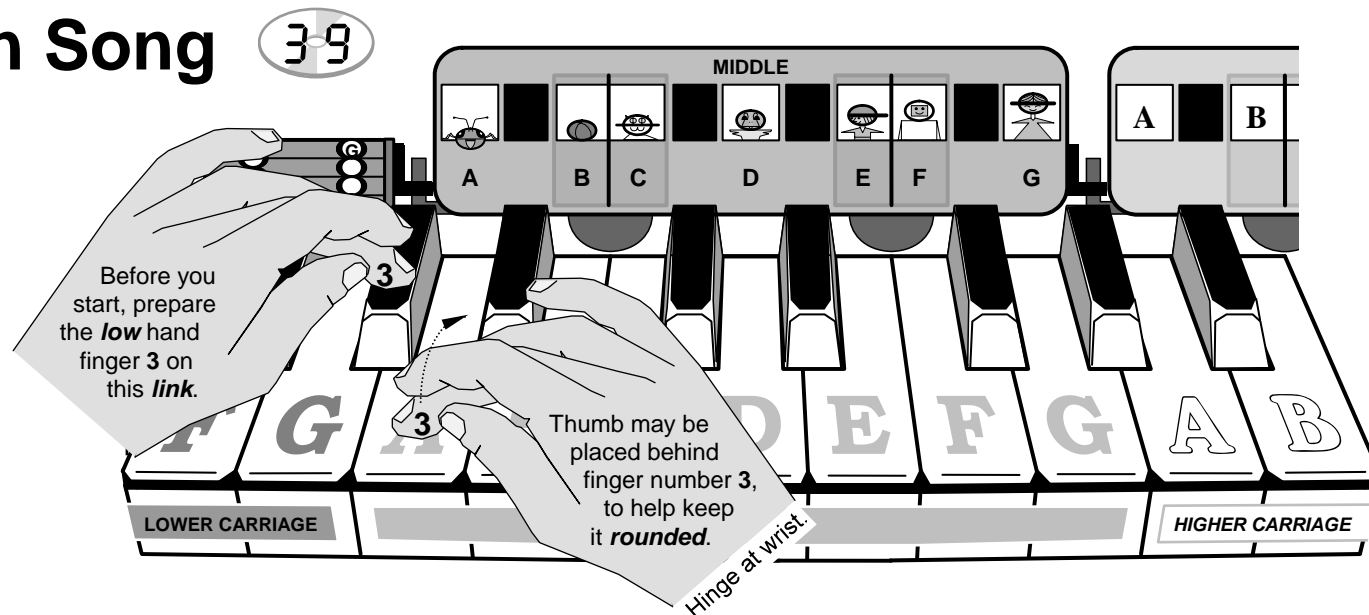
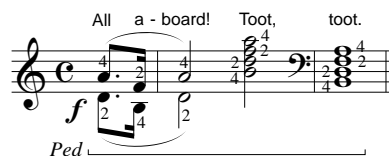
Place your **three** carriages in position on the keys.
The **characters** only live in the **Middle Carriage**.

To learn this piece, don't look at each separate note, but the **pattern** they form in the phrases.

Your goal is to play all four verses by heart!

Introduction:

(May later be taught to student by rote.)



Learn by the patterns:

Bounce **upwards** on the white keys (watching your **hand**).

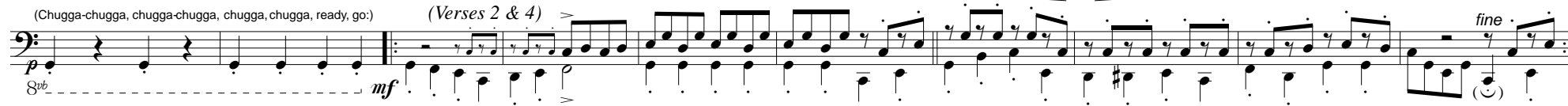
Verse 1:
(Middle Carriage)

Play smoothly at the **high side** (next-door white keys).

Count-in and Teacher's Accompaniment:

(Chugga-chugga, chugga-chugga, chugga, chugga, ready, go:)

(Verses 2 & 4)



Bounce **downwards** on white keys (watching your **hand**).

G F, E D C, B A, Link;

Which hand? L 3

Play smoothly at the **low side** (next-door white keys).

Play the Key-board Train Song.

1

Memorise
Verse 1.



Verse 2:
(Middle Carriage)

In this car-riage, what do I see,

TOGETHER

Rid-ing on the Key-board Train?

1

Friend-ly cha-rac-ters watch-ing me

Play the Key-board Train Song.

1



- Can you **name** all the **middle carriage characters**?

The Keyboard Train Song (ctd)

Verse 3:

Middle Carriage

On - ly Mid - dle keys do they show,

Next Carriage Higher

THUMBS

Rid - ing on the Key-board Train;

Middle Carriage

Higher Carriage

To next car - riage, they do not go.

Play the Key-board Train Song.



Each middle character is either a **line note (l)**,
or a **space note (S)**:

line space

Middle A Ant							Next A higher			
l	S	l								

- Can you figure out why Middle A Ant can't go to the **next carriage higher**?

Verse 4:

One, two, three and, four: count that beat;

Rid - ing on the Key-board Train;

Now ar - riv - ing at Mu - sic Street;

End of Key - board Train Song.

Middle Carriage

Next Carriage Lower

T To help student memorise the four verses, point out that each starts the same way, bouncing from m.A up to m.G, then *link*.

Also, while the student plays, the teacher can state the verse number and give the following verbal reminders at the appropriate time:

V1: hands 'separately' (Also, 'train' is thumb.)

V2: hands 'together'.

V3: 'thumbs' and 'high'.

V4: 'together' and 'thumbs' (or half like V2; half like V3).

A Suggested Ensemble Performance:

If extra keyboards are available, up to four students can perform this piece together as a *round*. When the first student is up to the start of verse 2, the second student enters with verse 1, and so on. Set a different registration on each keyboard.

The teacher plays the same accompaniment on the piano for each verse (p.50). All players end together, with a *ritenuto* at the *fine*.

• Draw & write:-

1: Trace these notes which *step upwards*:

2: Continue drawing notes which *step up*:

3: Name the notes:

4: Trace and draw notes that step *downwards* then carefully *name* them:

Down By the Stream

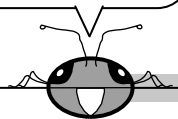
1. Play, saying **letter-names**.
2. Play, singing the **lyrics**.
3. Play, counting the **beats**.

- **Learning note positions**
(*without* note characters being inside):

Middle A is the **lowest** of the middle carriage notes.

So it is usually drawn in the **bass**, and goes on **this line**.

m. **A**

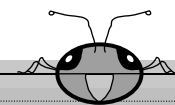


40 (One, two, three:)

mf Down by the stream, where cool wa - ters flow;

A **slur**:
- smoothly;
connected

3 5



A New Time Signature . . .

Three Quarter Time:

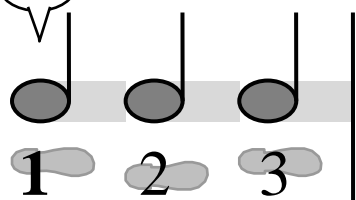
3/4

Clap

(no Snap)

- every bar in the piece has a time-value of 3 Quarter Notes.

(Or **three-quarters** of a **common time** bar.)



Down by the stream, when hearts were a - glow;

3

Teacher's Accompaniment:

p con Ped

L. H. over (optional)

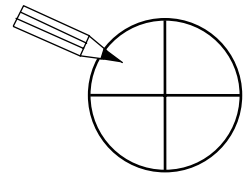
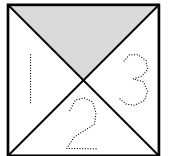
L. H. over (optional)

L. H. over (optional) rit.

p That's where the birds sang so sweet in the trees. *mf* That's where the drag-on - flies

played in the breeze. *f* Down by the stream, when I first met you. *p*

- Colour-in 3 quarters.



• Trace, then copy each of these notes.
- this **line**: - and this **space**:

• What are their letter-names?
middle-

How to Read Fractions:

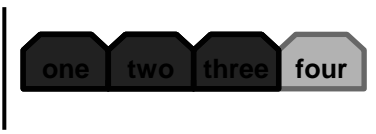
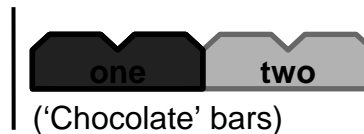
Top number
= **how many**:
Bottom number
= **what kind**:

$\frac{1}{2}$ one
half

$\frac{2}{2}$ two
halves

$\frac{3}{4}$ three
quarters

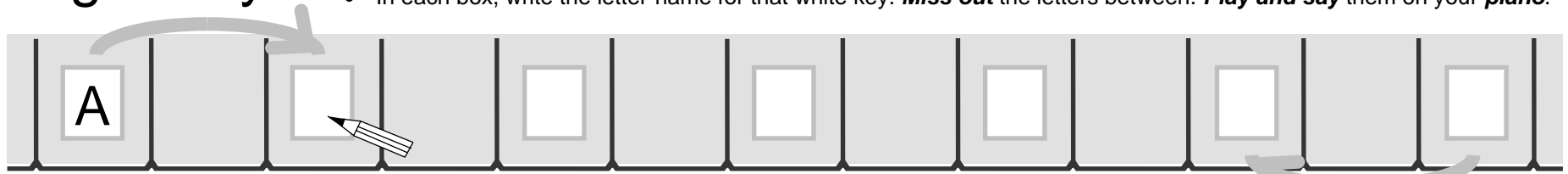
$\frac{1}{4}$? $\frac{2}{4}$? $\frac{4}{4}$?
 $\frac{3}{2}$?



Skipping a Key

Stepping means playing **next-door** white keys up or down. But if we **skip** over a key, we usually also skip one **finger**.

- In each box, write the letter-name for that white key. **Miss out** the letters between. **Play and say** them on your **piano**.



- Also practise playing and saying them **downwards**.

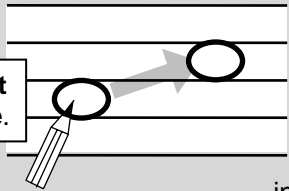
How **notes** go when **skipping** a key:

Space to next **space**
(Skip over a **line**.)

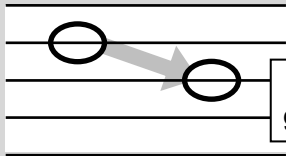
or

Line to next **line**
(Skip over a **space**.)

light
blue.



light
green.

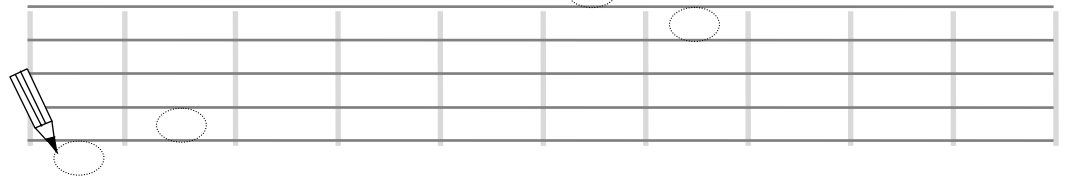


- in other words -

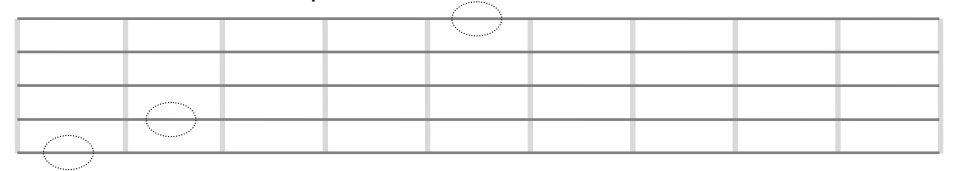
from a note to the next **matching** type of note, up or down.

T Use the **moveable note** to demonstrate how skips have **matching** types of notes.

- Trace and draw **space** notes upwards and downwards.

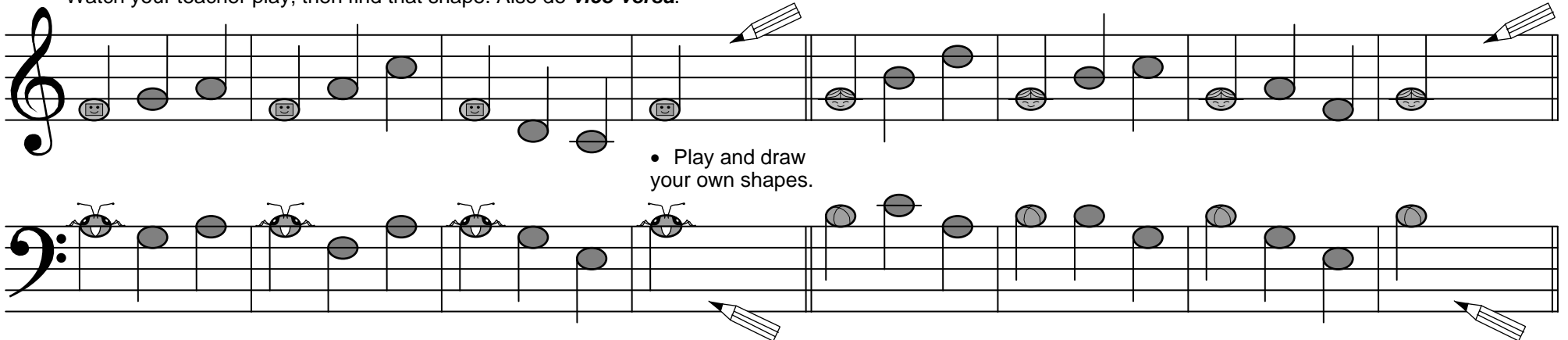


- Then trace and draw **line** notes upwards and downwards.



Which Bar Did I Play?

Watch your teacher play, then find that shape. Also do **vice-versa**.



- Play and draw your own shapes.

41

This Tie

The **space** on **top** of the bass is for **middle B (Ball)**.



m. **B**

(One, two:)

A **tie**

Tied notes: - don't **play**,
- just **hold on**.

This tie is a way to make notes hold on.

The **tie**:  or 
- differs from a **slur**, in that it connects two note **heads** of the **same pitch** only.

The **2nd** note, at the end of the 1st note's time-value, is '**tied**' - which simply means **held on**, not played.

With tied notes they say you hold ex - tra long.

At least once a day you'll have to de - cide

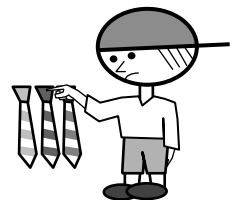
"Play-hold-dot, tie-hold-dot, tie-hold-dot, tie-hold."

Teacher's
Accompaniment:

3 beats + 2 =

Which notes to play, and which to be tied.

Ties **add**
together
their two notes'
time-values.



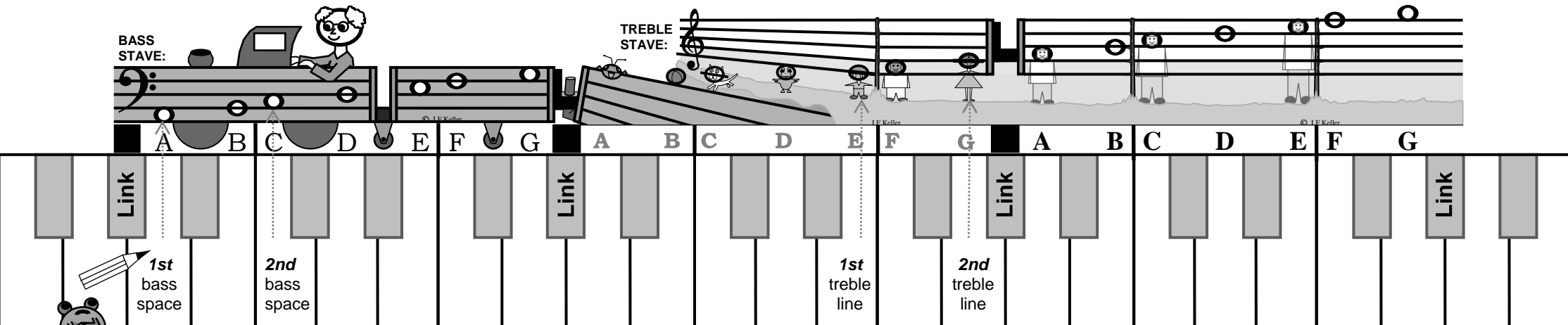
Flip the three Keyboard Carriages over, to make . . . the Keyboard Note-guide



In **Lower ABCDEFG**, the notes go from the bottom to the top of the **BASS STAVE**.

In **Middle ABCDEFG**, the notes cross from on top of the **BASS STAVE** up into the **TREBLE**.

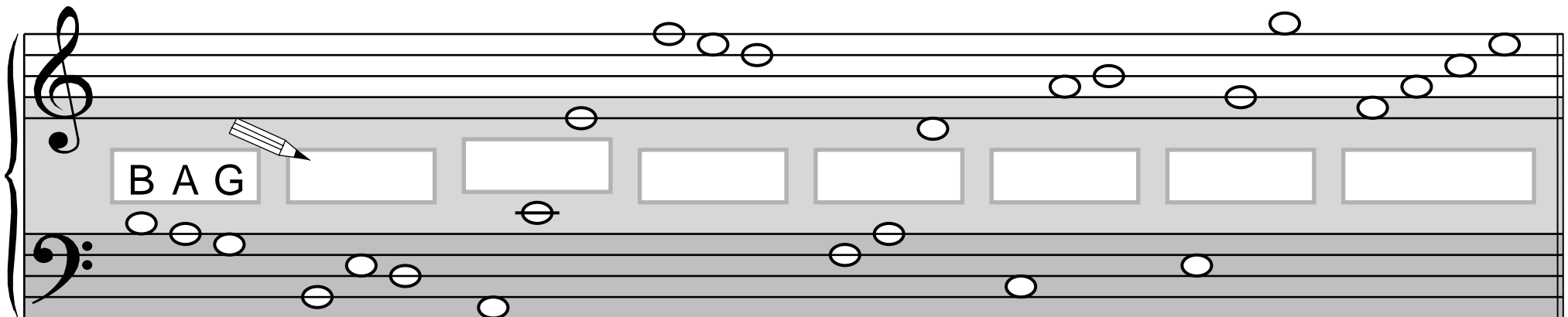
In **Higher ABCDEFG**, the notes continue up in the **TREBLE STAVE**.



- On this page, colour the **4 bass space notes** and their keys **light blue**.
- Then colour the **5 treble line notes** and their keys **light green**.

Naming Notes

For each note, see whether it is in the **BASS** or **TREBLE STAVE** then look for it on the **Keyboard Note-guide** above. Carefully notice which **space** or **line** the note is on.

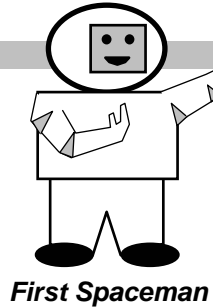


- **On your piano:** Play and name any white key in the three carriages. Look at its **note** on the **Keyboard Note-guide**. Match this note position with the **moveable note**.

Middle F is on the **high** side of the middle carriage.

So it's usually drawn in **treble**, and it goes in the **1st space**.

m. **F**



42

This Keyboard Note-guide


(One, two:)

The **top** middle notes have grown a bit **taller** - up into the treble stave!

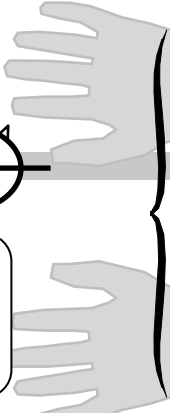
Teacher's Accompaniment:

Old MacDonald (Cha cha cha)

4-3 (One two three four:)

m. **C** 

Middle C is the 1st **leger line** note between the bass and treble staves.



f Old Mac-Don-ald had a farm, E i E i O, (Cha cha cha); And

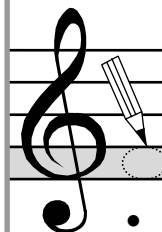
4 on that farm he had a cat, E i E i O, (Cha cha cha); With a meow meow here, and a

Teacher's
Accompaniment:

mf *8va sempre - both hands*

p *f* *ff*

- Trace, then copy each of these notes.
- this first **space**: - and this **line**:



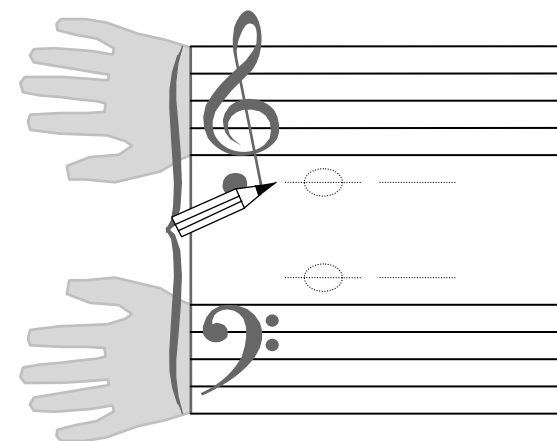
- What are their letter-names?

.....

.....

meow meow there; Here a meow, there a meow, Ev' - ry - where a meow meow; Old Mac-Don-ald

had a farm, E i E i O, (Cha cha cha).



- Trace and copy middle Cs for the high and low hands.

Always draw the **leger line** first, then put the note on it.

An **interval**:

- the **distance** between two keys.

To **measure** the **interval** between any two notes:

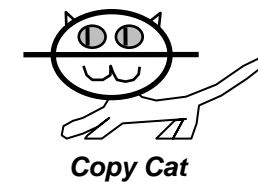
- Call the lower note the **1st** (number 1);
- Count up to the higher note (both lines and spaces).

What is this **interval**?

Middle C Middle F

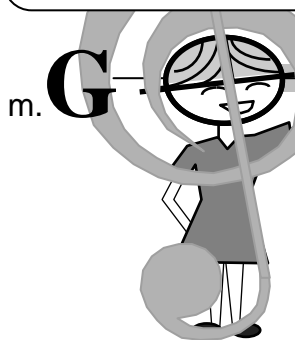
1st 4th

- Write the **numbers** (2nd, etc.) on these white keys. The **interval** from C to F is called '**a 4th**'. This is a short way of saying that if **C** is named as the **1st** note, then **F** would be the **4th** note.



Middle G is the **tallest** of the middle carriage notes.

Middle G has 'grown' up to **this line** of the **treble**.



Girl in Curl

44

Daydreams

Practise each hand **separately** first. When playing **together**, count the **beats**.

(One, two, three, four:)

p - f

Ly - ing by some sha - dy stream, While soft breez - es blow;
In my space ship high a - bove Earth and Moon and Mars;

Both hands step up.

Where the air is crisp and clean; Where the or - chids grow.
Find - ing out the sec - rets of Strange and dis - tant stars.



There is a **rest** of the same time-value as each kind of note.

Whole Rest
(*semibreve rest*):

- **four** quarter-beats long.



"Un - der - neath - rest"



WHOLE NOTE

Half Rest
(*minim rest*):

Quarter Rest
(*crotchet rest*):



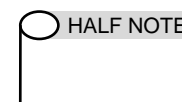
"Rest"



"On - rest"



QUARTER NOTE



HALF NOTE

Teacher's
Accompaniment:

p

f

Four Quarter Time: (= C)

- Count **four**
4 quarters in each bar.



Down By the Station

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

mf Down by the sta - tion, ear - ly in the morn - ing, See the lit - tle en - gines stan - ding in a row.

Next 'eyes' higher

f Up comes the dri - ver, Pulls a lit - tle le - ver; Toot toot toot toot, Off they go.

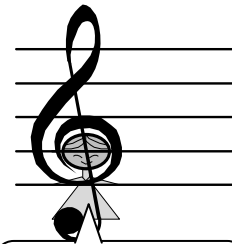
Middle 'eyes'

Teacher's Accompaniment:

mf

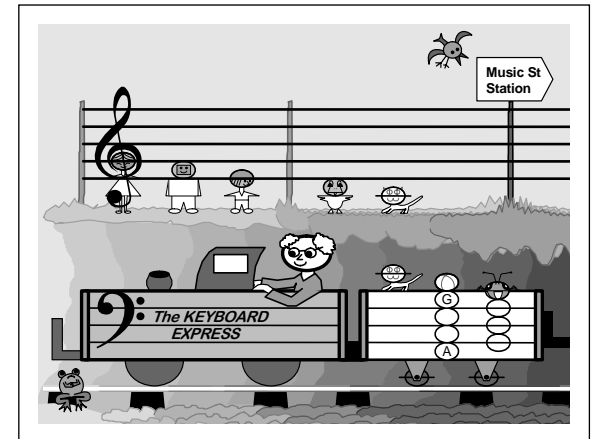
sim

f



- Which line of the treble has m.G 'grown' up to?

- the _____ line.



Driving Test

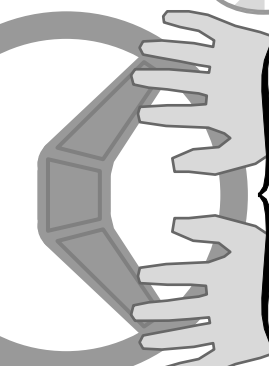
A B
3 2

Use only these
four **middle** notes.

F G
2 3

1. Play, saying the **letter-names**.
For notes played together, say "play".
2. Play, while **counting aloud**
- **four quarter** beats in every bar.
3. If you pass your driving test, you can
play the piece fast and sing the lyrics.

46 (One, two, three, four:)



Driv - ing test, Driv - ing test; Show them what you know! Find first gear;

Go, now it's clear. Look a - head! Stop for red! Move with traf - fic

DRIVER'S LICENCE

First-space Mann
88 Keyboard Drive
Muscatville 1556

SIGNATURE

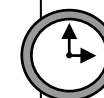
Teacher's
Accompaniment:



Play both these
notes **together**.

flow ... Well now how did I go?

A **pause** (fermata):



- hold the note/s
(or the **rest**) on **longer**.

The **beat** of the music
stops for a while.

My Car

47

(One, two, three:)

f I'm in my car; This traf - fic is in - sane! It's

peak hour rush; Quick, move in - to that lane! *p* I wish my car had

wings so it could fly; Then I would get home all peace-ful, calm and free.

Teacher's Accompaniment:

f *p*

Johnny What's'isname ...

Teacher's Accompaniment:

Fast swing tempo



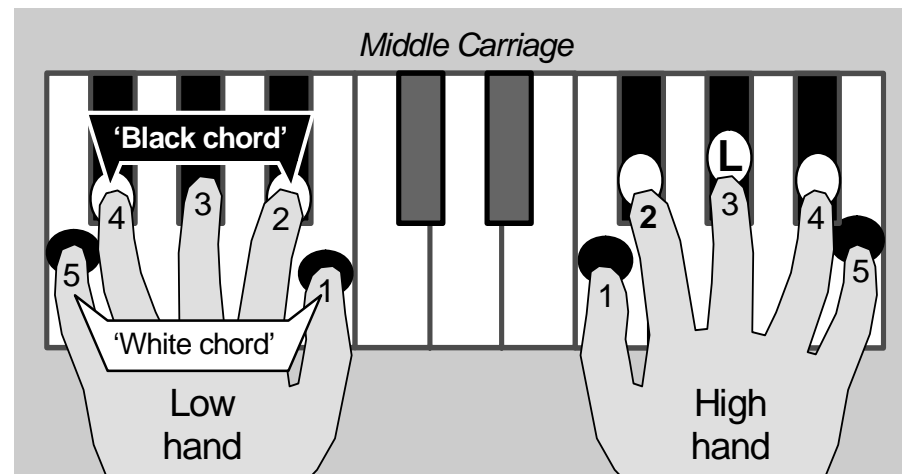
(Odd-bods)



(Da Capo)



(Coda)



48 (a-One, and a-Two, and a-One, two, three, four:)

... and the *Odd-bods* - *Odd finger* exercise: 1 & 5 tied on; 3 *staccato*.



Da Capo al Coda
(no repeat)

These words mean:
from start to coda.

In other words, go back to the **start** of *Johnny What's isname* and play (without repeating) up to the **coda** sign.

Then jump to the **coda**, meaning **end section**.

Hear those fam - ous
Cheer those fam - ous

Odd - bods!
Odd - bods!

(Whistle.....)
(Whistle.....)

Coda
(End section)

Walk-in' down the street.
Walk - in' down the street.
What's - 'is - name!

1 5
2 4
1 5
2 4
2 4
2 4

Drawing Notes

middle A; m.B; m.C m.A; step down step down m.B; **match** down; match down;

middle F; m.E; m.D m.G; match down; match down; m.F; match up; step up;

Name this Tune:

Bar number 1 Bar number 2 Bar number 3

- To finish the tune, play the bars again, but in a different order! Next comes bar number , then bar number , then bar number .

• Join each **name** to its **sign**:
(Look back in the book if you need to.)

- Quarter note
- Quarter rest
- Whole rest
- Half note
- Staccato
- Barline
- Pause
- Stave
- Tie
- Slur
- Brace
- Repeat
- Half rest
- Bass clef
- Treble clef
- Whole note
- Time signature

Another Time Signature . . .

Two Quarter Time: $\frac{2}{4}$

- every bar has a **time-value** of 2 quarter notes (= 1 half note).

- Count two quarter beats in every bar.

T Drawing Notes on the Grand Stave:

To learn note positions on the staves, it is helpful if the student now draws notes on manuscript (large size).

The teacher plays three or four notes, using as starting points m.A & B for bass clef and m.F & G for treble clef.

The student plays these notes, names them, then draws them as **whole notes**. Do a little of this at each lesson.

“Edge-line” (opposite page) - Teacher’s Accompaniment:

Edge-line

49

Middle E's name is 'Edge-line'.

This **first line** of the **treble** staff, is for **middle E**.

(One and two and:)

m. **E**

But I call it the **Edge-line** of the treble instead!

A **Whole Rest** can be used in **any** time signature.

The musical score is written in 2/4 time. It features a piano accompaniment and a vocal line. The piano part uses a grand staff (treble and bass clefs). The vocal line is written on a single treble staff. The lyrics are: "G, F, E's the edge of treb - le clef; Edge-line is his name. He and his big sis - ter look pret - ty much the same. Edge-line boun - ces on his bed. Kids do things like that. Once he fell off on his head, fright - en - ing the cat!"

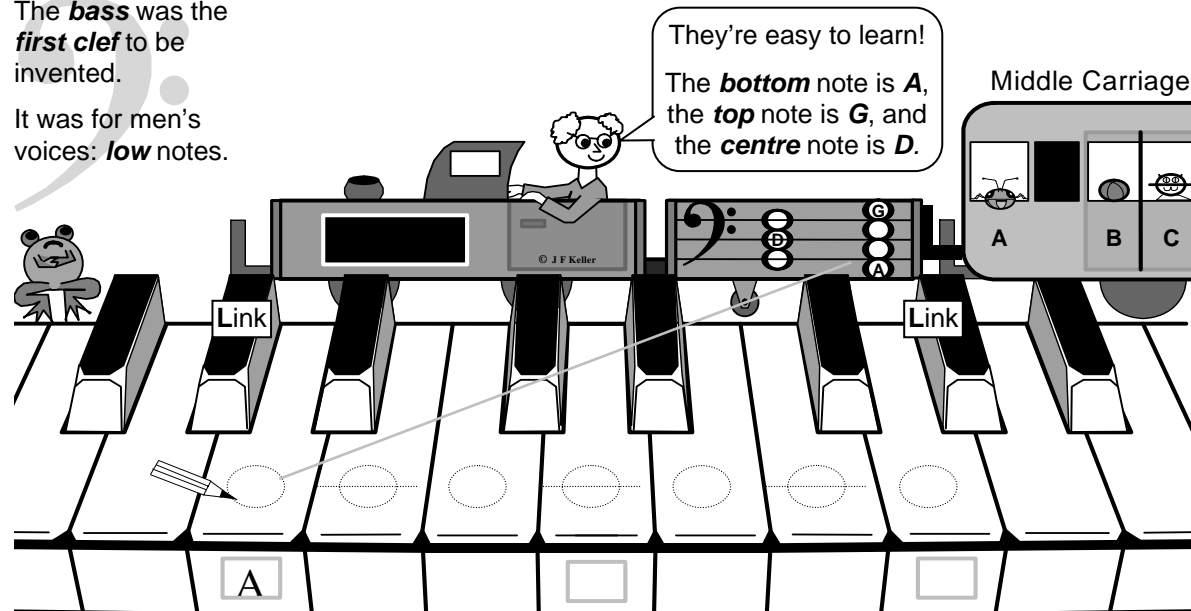
Key musical notations include:

- Fingerings:** Numbers 1-5 are placed above or below notes to indicate fingerings.
- Slurs:** Curved lines above or below groups of notes, indicating they should be played smoothly.
- Ties:** Horizontal lines connecting notes across bar lines, indicating they are held for the duration of both measures.
- Whole Rest:** A horizontal line on a staff, indicating a full measure of rest.
- Edge-line:** A specific line on the treble staff, highlighted in the first system, representing the pitch of the letter E.

Learning Notes *Inside* the Bass

The **bass** was the **first clef** to be invented.

It was for men's voices: **low** notes.



Freight Train Bass-line

Give the **count-in**, then **count aloud** for the whole piece: **four steady beats in each bar**.

50

(One, two, three, four:)

TOP NOTE = bass G

BOTTOM NOTE = bass A

(2nd BOTTOM)

(2nd TOP)

CENTRE

"Freight Train" - Teacher's Part:

Freight Train, rol-ling down the rail-way track; Lis-ten to the rhy-thm of the

click-et-y clack; Woah woah, whis-tle blow, Put on steam and

go go go, Be-cause I love to hear that num-ber;

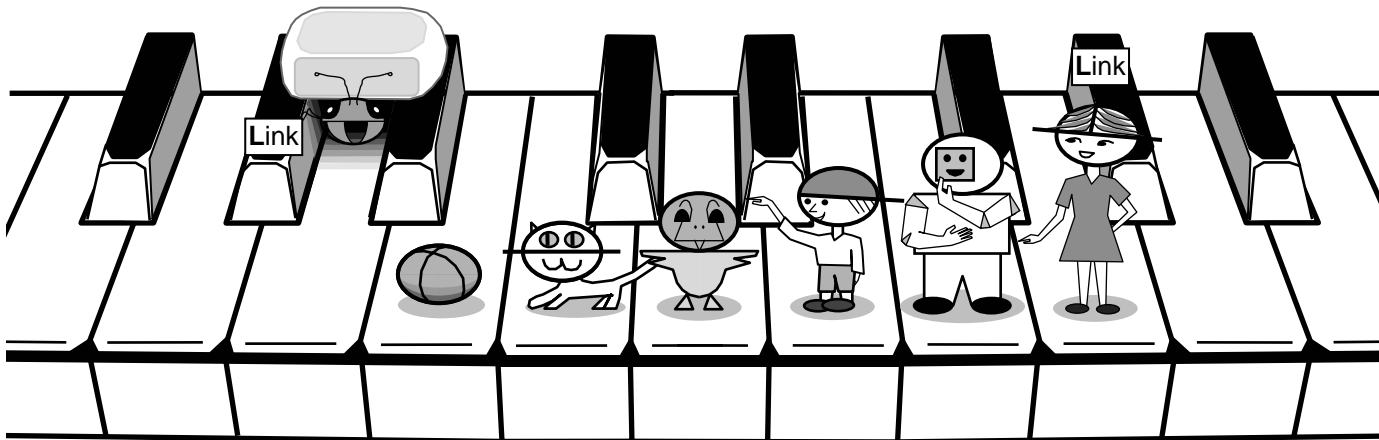
Love to hear that rhy-thm and blues; Love to hear that boun-cy, boun-cy beat,

boun-cy, boun-cy beat; Lis-ten to the rhy-thm of the Freight Train!

Certificate of Achievement

This is to certify that

*has successfully completed **The Keyboard Express, Book 1**
and is hereby eligible for promotion to **Book 2**.*



Teacher's Signature:

Student's Signature:

Date:

.....

.....

.....

The Keyboard Express



CD Track Numbers

1	Blackbirds	21	What's That Hiding?
2	Bullfrogs	22	Double Bubblegum
3	Chords for <i>Blackbirds</i> and <i>Bullfrogs</i>	23	Middle Characters
4	Duet: <i>Blackbirds</i> and <i>Bullfrogs</i>	24	Baker
5	Top and Bottom Stave	25	I'm Only an Ant
6	Taking Sides	26	To Frogtown
7	Merrily We Ride Along	27	Lines and Spaces
8	One-thumb and Tutu	28	Middle G the Girl
9	Hot Cross Buns!	29	Keyboard Ladies
10	Middle Riddle	30	Li'l Liza Jane
11	Missing Links	31	First Spaceman
12	Train on Platform	32	The Black Keys' Holiday
13	Music Alphabet	33	Stepping
14	First Two White Keys	34	Just Step Across
15	Which White Key is Last?	35	See the Cat!
16	Bass Clef	36	Edgeline Ed
17	Treble Clef	37	Simply Hum a Song
18	Changing Carriages	38	March Your Fingers
19	Secret Disguise	39	The Keyboard Train Song
20	Tap and Rap	40	Down By the Stream
		41	This Tie
		42	This Keyboard Note-guide
		43	Old MacDonald (Cha cha cha)
		44	Daydreams
		45	Down By the Station
		46	Driving Test
		47	My Car
		48	Johnny What's'isname
		49	Edge-line
		50	Freight Train
		51	'Duck' Under

The KEYBOARD EXPRESS

by John F Keller



This beginner piano method may be used with children aged from about six to ten, who can recognise numbers and letters. With a unique approach, *The Keyboard Express* . . .



. . . starts with **high** and **low** (rather than **middle**) sounds, showing clearly how the top and bottom **staves** correspond to the right and left sides of the keyboard, and to the two hands.



. . . introduces note **time-names** that can be used with or without pitch-names. A body percussion activity complements this rhythmic innovation, and 'count-ins' for each piece lead readily to counting time.



. . . presents the white key letter-names in the **symmetrical** keyboard units **ABCDEFGF**, rather than by starting from C.



. . . features **note characters** which bring the notation to life and enable students to easily find the starting points for pieces in a variety of different hand positions and tonalities.



. . . includes the **grand stave note tester** (at the front of the book), and (at the back) the three "**keyboard carriage**" **keyboard guides**, plus a **CD** of all pieces in the book.



. . . contains appealing songs, a range of touches and hand coordinations including contrary and similar motions as well as melody with chords, and interesting accompaniments for the teacher. Some pieces are specially designed to be **memorised**.

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.