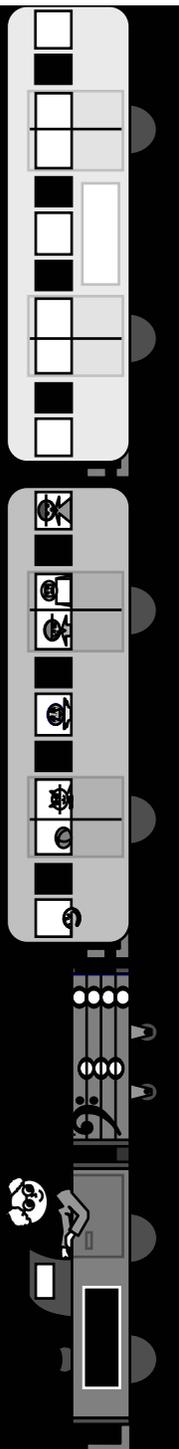
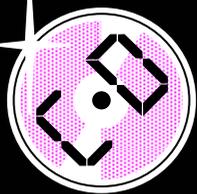
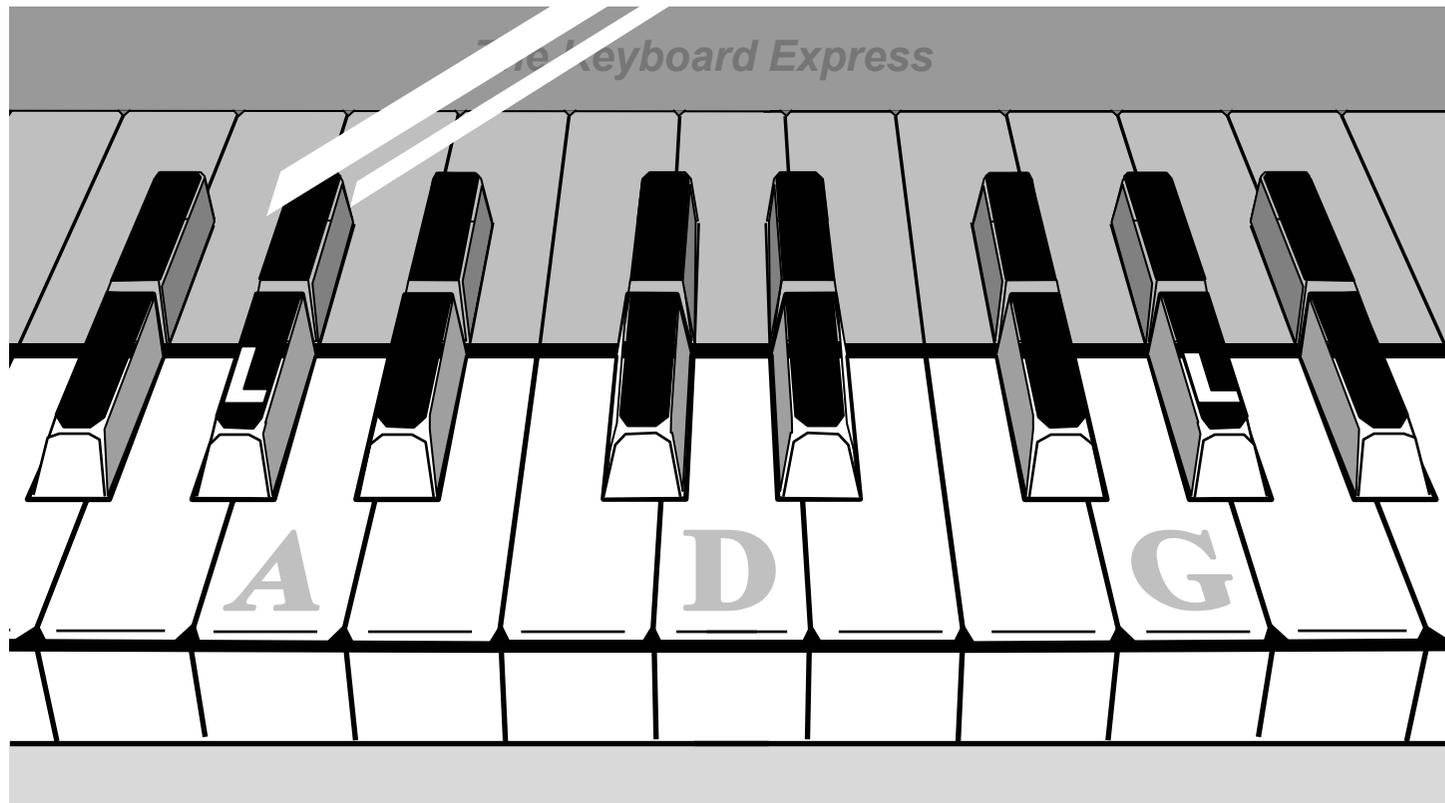


# The Keyboard Express

## PIANO METHOD: BOOK 2



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



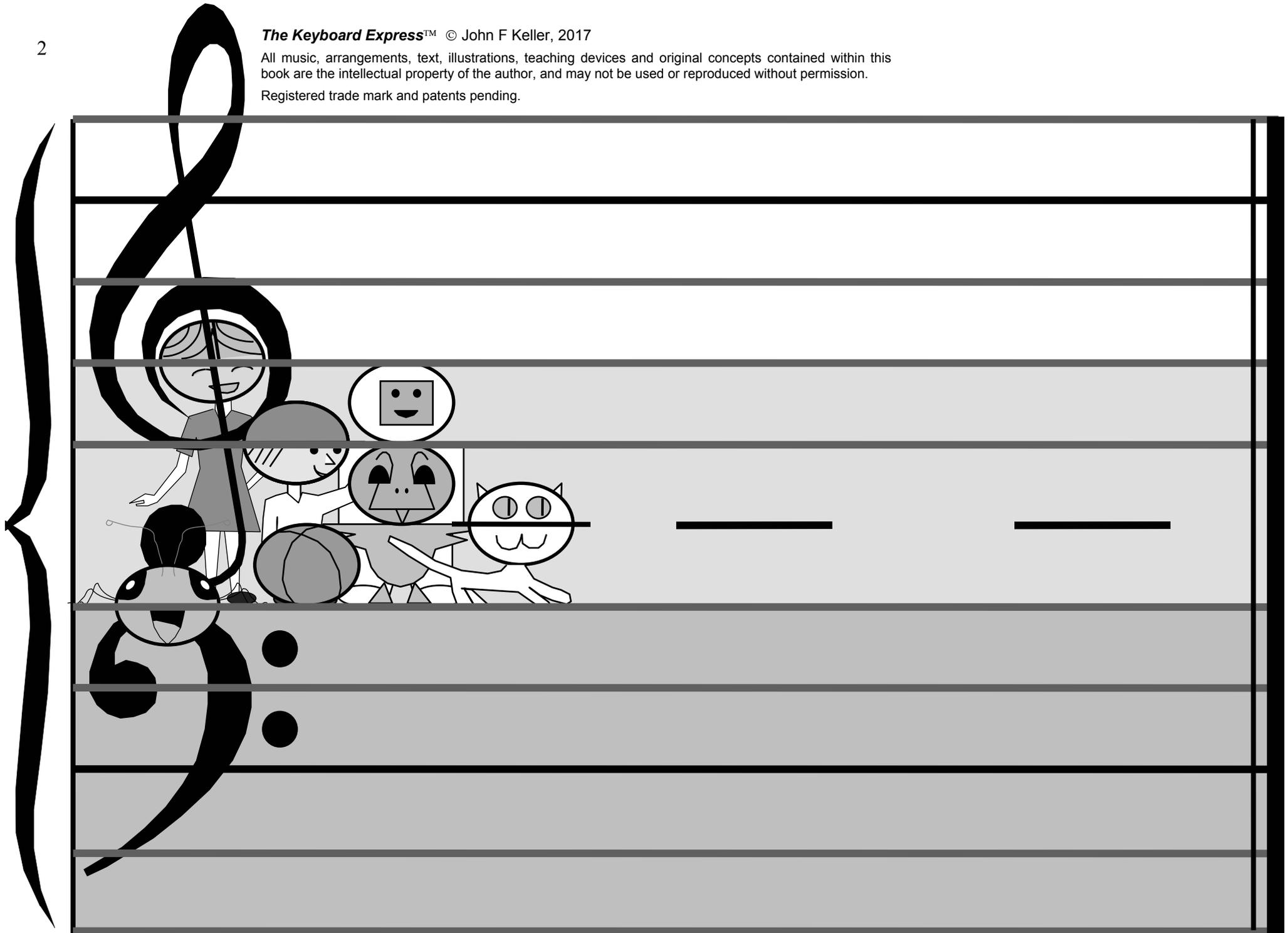
## BOOK 2



The Keyboard Express™  
© John F Keller, 2005

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

by *John F Keller*



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

## **T** *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*

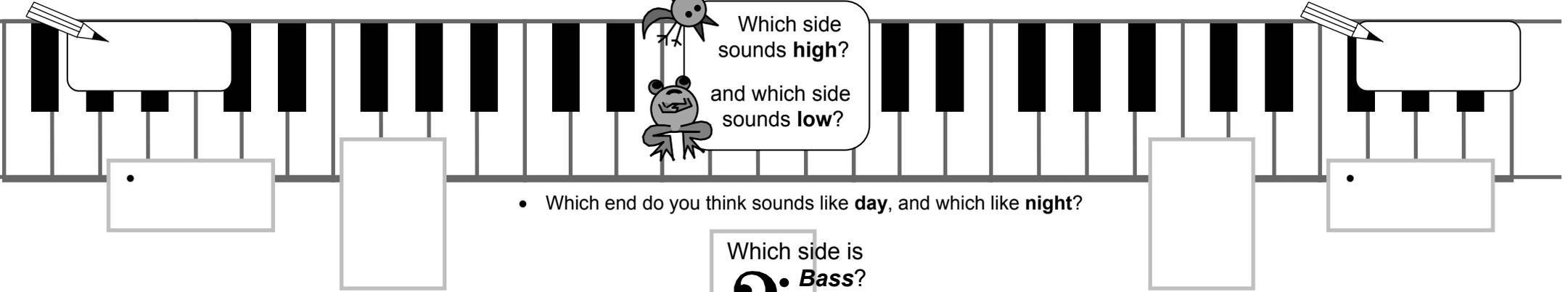
(MMus, FTCL, LMusA, BSc, DipEd) - July, 2018

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# The Piano Keyboard

The two *sides* of your piano keyboard sound **different**.



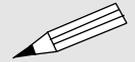
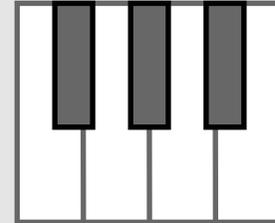
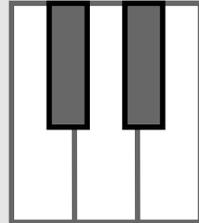
- Which end do you think sounds like **day**, and which like **night**?

Which side is  
 **Bass**?

- and which  
 is **Treble**?

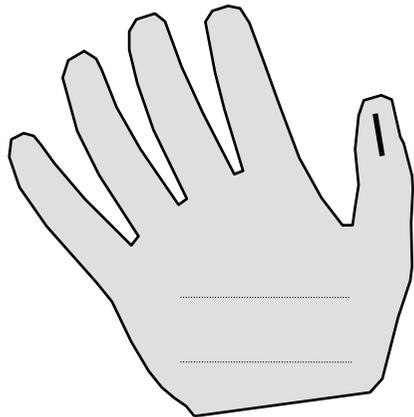
## Blocks of Keys:

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**.

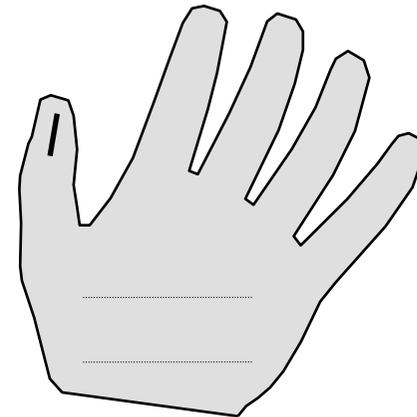
- Each **larger block** has a **black** key at its **centre**. Colour this key **black**.



## Your Two Hands

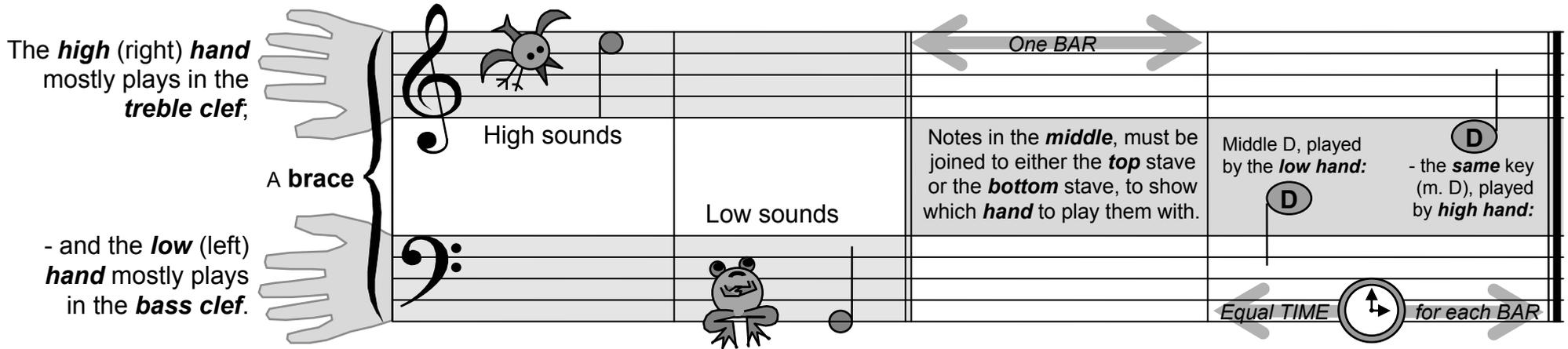
What is another name for your High Hand?  
 What is another name for your Low Hand?

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 staff is for each **hand**.



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

Time signature: - Four quarter beats per bar.

Anacrusis

Quarter Note (crotchet): - 1 beat.

Quarter (crotchet) Rests:

2 Eighth (quaver) Notes:

Half Note (minim): - 2 beats.

Half (minim) Rest:

Whole Note (semibreve): - 4 beats long.

Whole Rest (semibreve rest): - 4 beats long.

Dotted Half Note (dotted minim): - 3 beats long.

Tie

Pause

The **beat**: (One, two, three.) "Play, play, rest, rest, ea-sy, play-hold; On - rest, Play-hold - no - stem; Un - der - neath - rest. Play - hold - dot, ea-sy, tie - hold, play; pause."

## Clap & Snap:

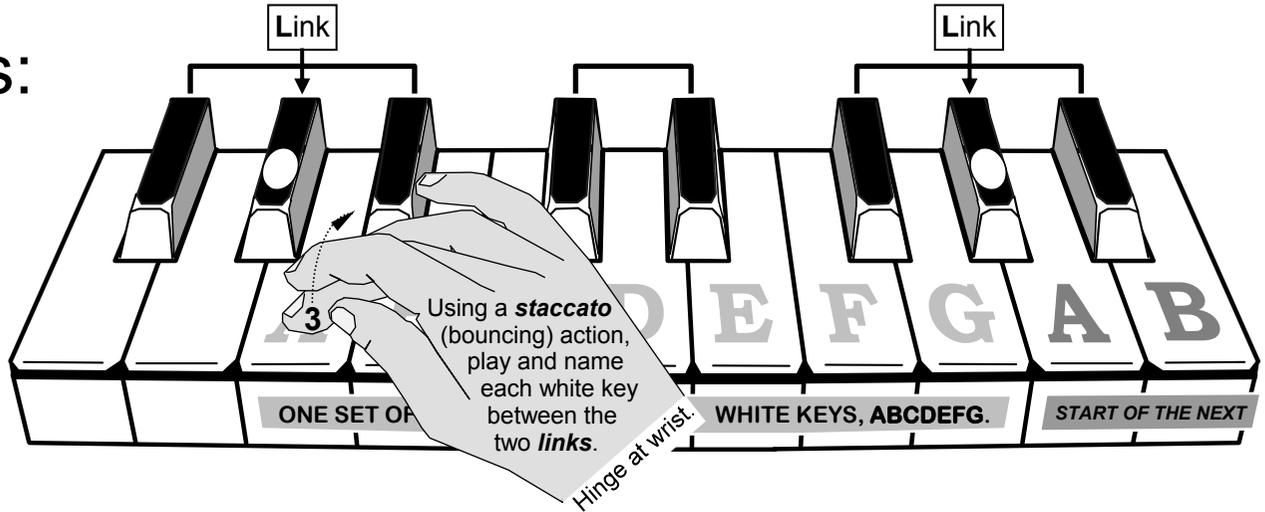
Etc. Clap Snap Clap Snap

Here we go now; Play-ing all the white keys up.

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, **ABCDEFGG**.
- The seven white keys **ABCDEFGG** 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 **ABCDEFGG** to the next.

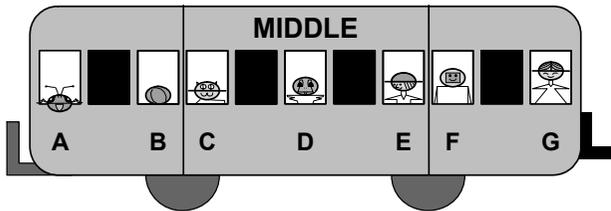


# Riding on the Keyboard Train

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:)



Prepare to play by lightly touching the starting keys with the correct fingers.

Teacher's Accompaniment:

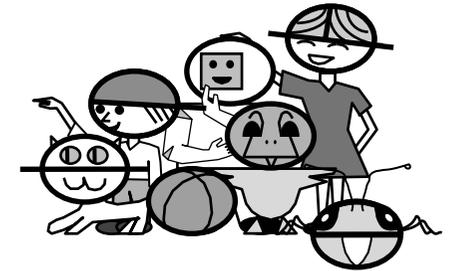
Here we go now; Play-ing all the white keys down. First white key is A; Last white key is G;

Ri - ding on the Key - board Train.



Playing *by heart* means from *memory*.

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



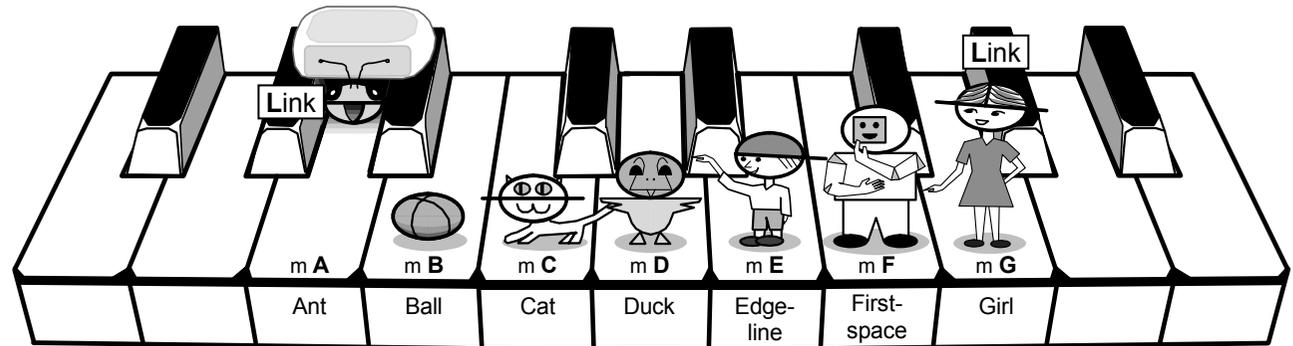
Only the **middle carriage** contains these **characters** to help you learn their note positions.

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

# Middle Carriage Characters:

Each **white key** on the keyboard has a **note** on the grand staff. 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.



Ant	Ball	Cat	Duck	Edge-line	First-space	Girl
- crawls on top of the bass:	- rolls on top of the bass:	- the first leger-line note in the middle:	- 'ducks' under the treble:	- of the treble stave:	- in the treble stave:	- the 2 <sup>nd</sup> treble line:

# The Basement



Teacher's Accompaniment:



(One, two, three, four:) Creak-ing foot-steps on the stair, Down in the base-ment of the house;



RH - anywhere up high, and very fast!

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

# First Space Man's Trick

middle



Teacher's Accompaniment:



(One, two, three, four:)

(space to space)

3

3

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

But he al - so lives at mid-dle F; And he plays this trick, If you don't think quick!

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

middle carriage higher carriage

F G L

space line

Trace, copy and draw.

# Billy Boy

4



A **pair** of Eighth Notes (**quavers**), fit into **one** quarter beat. They are joined by a **'beam'**.



A **single** Eighth Note has a **'tail'** or **'flag'**. It is worth a **half** of the quarter beat.

(An **eighth** is **half** the size of a **quarter**.)

An Eighth Rest (**quaver rest**) looks like a **seven**. It too is worth **half** a beat.



(One and two and go:)

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:



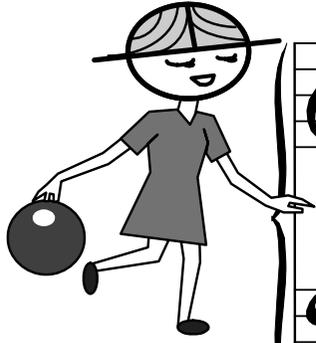
("Ea - sy")

5

# Roll It and Rock It

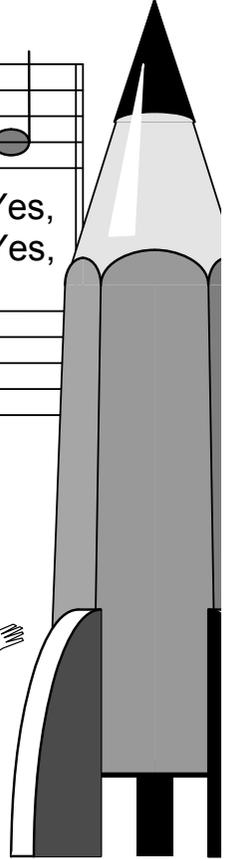
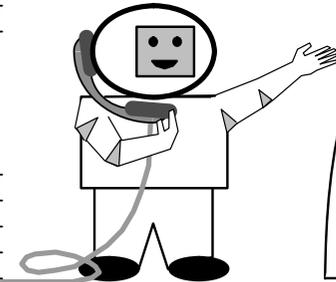
- with intervals of a *2nd* ('steps')

(Count-in: Roll it and rock it;  
Roll it and rock it, now:)



Musical score for the first system. Treble clef, 4/4 time, *f*. The melody starts on G4. The lyrics are: "Hey, if you want to roll it, to rock it and a - roll it; Yes, And if you want to rock it, to roll it and a - rock it; Yes,". The number '3' is circled above the first note (G4) and '2' is circled below the second note (A4).

Musical score for the second system. Treble clef, 4/4 time. The melody continues from the previous system. The lyrics are: "if you want to roll it, Try bow - ling a ball! if you want a rock-et, Give First-space a call!". The number '2' is circled below the first note (G4).



Teacher's Accompaniment:

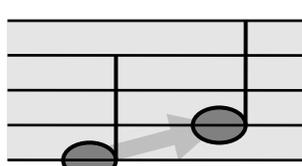
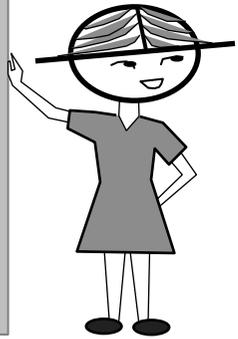
(Roll it and rock it; Roll it and rock it, now:)

Teacher's accompaniment musical score in bass clef, 4/4 time. It includes dynamics like *f*, *p*, and *gliss*.

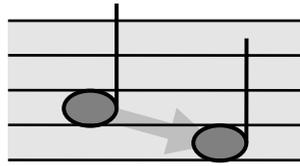
Intervals: Continue to write the numbers on these middle keys.

Diagram showing a piano keyboard with icons on the keys: a bee on C, a ball on D, a smiley face on F, and a girl on G. The first key (C) is labeled '1st'. An arrow points from C to F with the text: "From A to B is a 2nd." Another arrow points from F to G with the text: "The interval from A to F is a [ ]".

- 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.)

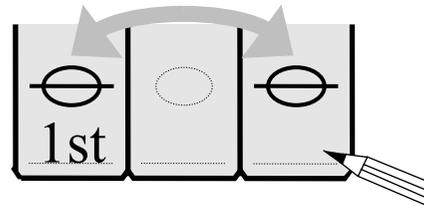


... **line to next line**  
(skipping a **space**)



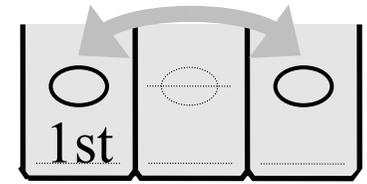
**or** **space to next space**  
(skipping a **line**).

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 :)

Teacher's  
Accompaniment:

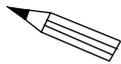


# Copying Machine

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

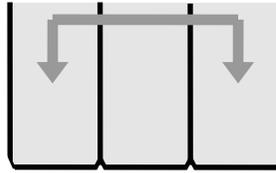
The **low hand** notes are just a copy of the **high hand** notes, but **one octave lower**.

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



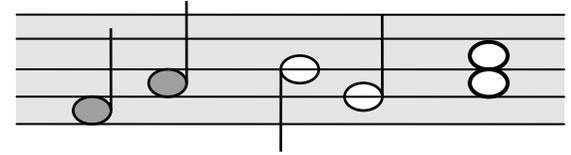
Teachers Accompaniment:

# The Interval of A 3rd:



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

- Notes a **third** apart, might be written so as to be played **upwards**, **downwards**, or **together**.



Teacher's Accompaniment:

# Matching Types of Notes



- 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'**.



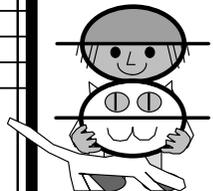
(One and two and three, go:)

Skip-ping from a line note to the next one; Match-ing types of notes: miss one key out.

"One - and, two - and, three, four; ..."

Match-ing types of notes go space space al - so. Catch - ing match-ing notes I'm mad a - bout!

Gotcha!



# 9 My Footpath Walking Song



**Common Time:** -  
Count 4 quarter beats in each bar.

**C** =  $\frac{4}{4}$  1 2 3 4

(One, two, three :)

Some - times I tread on lines. That's just one thing that I do. Some - times I tread in

spac-es and my friends all do it too. I'm al - ways count-ing One two three four

As I walk a - long Un - less I'm mak - ing up My foot-path walk-ing song.




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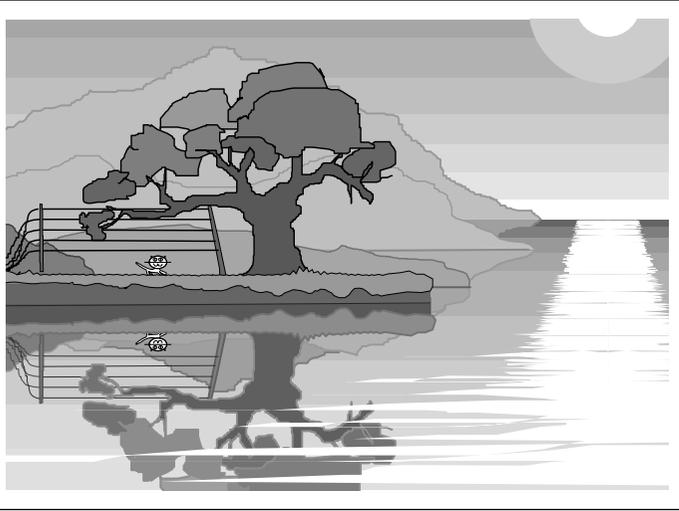
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Middle C Cat is the 1st leger line note *underneath* the treble, as well as being the 1st leger line note *above* the bass.

# 10 Reflections

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

(One, two, three, four:)

Go straight on to **Barcarolle**.

Teacher's Accompaniment:

*Andante espressivo*

- 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*

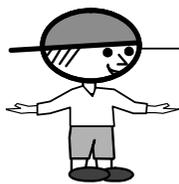
# Barcarolle



Use a smooth, rolling *wrist* motion.

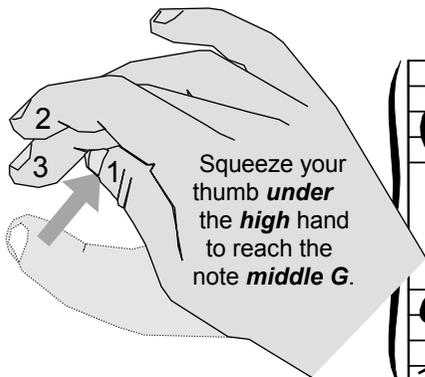
2nd time, hold this m.E, while **preparing** G. (See picture.)

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:)

*p* Bar - ca - rolle, we're sail - ing a - long, we're sail - ing up - on the sea.



Gen - tle swells, on ris - ing tide, the slight, but sooth - ing mo - tion;  
 Grace - ful - ly we roll and glide, ac - ross the wide blue o - cean;

Cross 3rd **over** thumb.

This **line** is:

*bass*

Bar - ca - rolle, we're sail - ing a - long, we're sail - ing up - on the sea.

This **space** is:

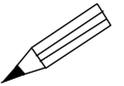
*bass*

# 12 Days of Old

(One, two, three, four :)

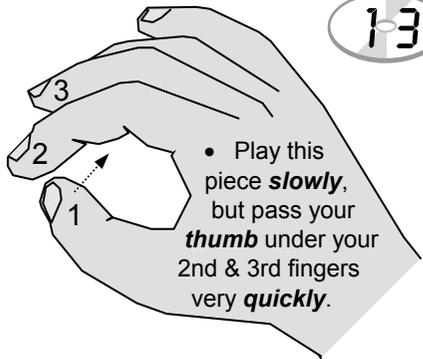
Musical notation for the first system of 'Days of Old'. It consists of a treble and bass clef staff. The treble clef staff has a circled '3' above the first measure, indicating a triplet. The lyrics are: 'Days of old, Days of old, I'm a com - po - ser in days of old.' The bass clef staff has a circled '5' below the first measure and a circled 'G' above the second measure, indicating a chord.

Musical notation for the second system of 'Days of Old'. It consists of a treble and bass clef staff. The lyrics are: 'Writ - ing mu - sic, Writ - ing mu - sic, Mak - ing up pie - ces to play.' The bass clef staff has a circled 'A' below the first measure and a circled 'D' above the second measure, indicating chords.



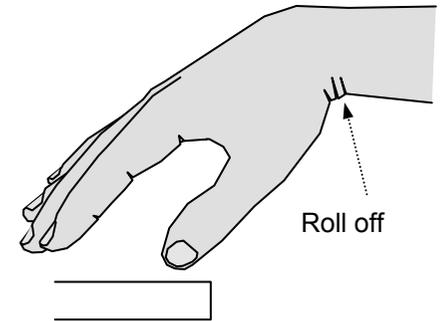
Four sets of blank musical staves for practice, each consisting of a treble and bass clef staff.

# Magic Trick



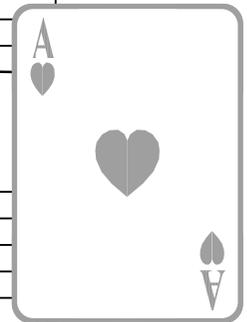
(One, two:)

*p* To push your thumb un - der real quick: (Roll off)



off;) Would look like a good ma - gic trick. (Roll off;) And peo-ple would won-der just

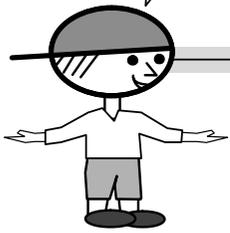
how it was done; Cling on ... That ma - gic trick of the van - ish - ing thumb!



# 14 March of Edgeline and Firstspace

The *low* hand has the *melody*.

Remember . . .  
In the **treble clef**,  
the **Edge-line's E**,



(One, two, three, four:)

*pp* March to the band, as the peo-ple ga-ther round;

1 2 3 5

. . . and the  
**First-space, F!**

March to the band; hear the in-stru-ments re-sound.

*p* 1 3 5 3 3 2

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

*Sub sempre*

*pp*

*p*

*mf*

*f* *ff*

*pp* **pianissimo**  
(double piano)  
= very soft

*ff* **fortissimo**  
(double forte)  
= very loud

**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.

**A 2nd (step):**

- line & space or space & line.

**A 3rd (skip or match):**

- line & line or space & space.

# March of the Seconds and Thirds

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

First system of the musical score. The treble clef staff is in 4/4 time. The first measure has a circled triplet of notes (G4, A4, B4) with fingerings 3, 1, 2. The bass clef staff starts with a half note G2 (fingering 2) and a quarter note G2 (fingering 3). The lyrics are: "March to the band, with a big harmonic sound;"

Second system of the musical score. The treble clef staff continues with notes G4, A4, B4, C5. The bass clef staff has a half note G2 (fingering 1) and a quarter note G2 (fingering 3). The lyrics are: "March to the band, as the big bass drum sticks pound: March-ing Band!"

## 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.

Scale exercise in C major, marked "(Slowly)". The treble clef staff shows an ascending scale: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef staff shows a descending scale: C5, B4, A4, G4, F4, E4, D4, C4. Fingerings are indicated: 1, 2, 3, 4, 5 in the treble and 5, 4, 3, 2, 1 in the bass. Annotations include "Squeeze thumbs under, to prepare." and "Cross thirds over thumbs." with dashed circles around the first and third notes of each hand.

15

# Hot Cross Buns

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

Hot cross buns; Hot cross buns; One a pen-ny, two a pen-ny, Hot cross buns.

Clap Snap

5 1 5 1

1 2 1 3 5

If you have no daugh-ters, Give them to your sons; One a pen-ny, two a pen-ny, Hot cross buns.

5 5

1 5

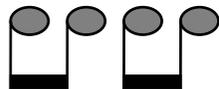
## Four Eighth Notes (*quavers*)

joined with a **beam**:

Eighth notes grouped this way show the **two halves** (*Clap & Snap*) of a common-time bar.

("Ea - sy, ea - sy")

- They are played exactly the same as two pairs of eighths.



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

(One, two, three, four)

12/8

# Finger Teams

Fingers on five next-door white keys.



16

Not middle G, but the next G higher!

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

1 ○ ●  
ODD

2 ● ●  
EVEN

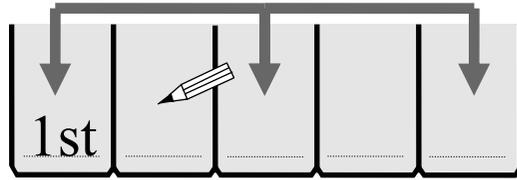
3 ● ●  
○ ●  
ODD

4 ● ●  
● ●  
EVEN

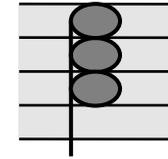
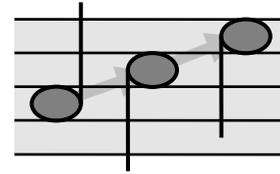
5 ● ●  
● ●  
○ ●  
ODD



... for **three matching types of notes**



... played **melodically** or **harmonically**.



Teacher's Accompaniment:

(1 & 2 & 3 & 4 &)

*p*

*8<sup>th</sup> sempre*



# Little Jack 17

(One and two and three and four and:)

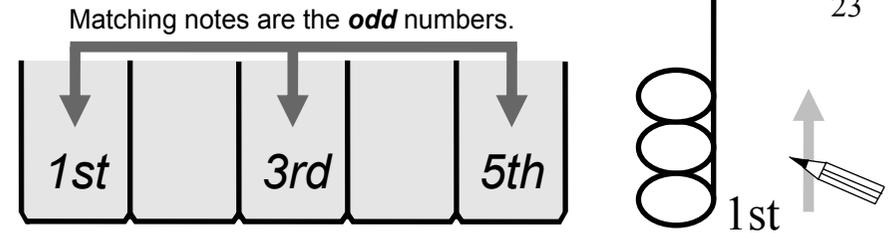
*mf* Lit - tle Jack, pack on back, sets off up this hik - ing track;

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"!

# 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.

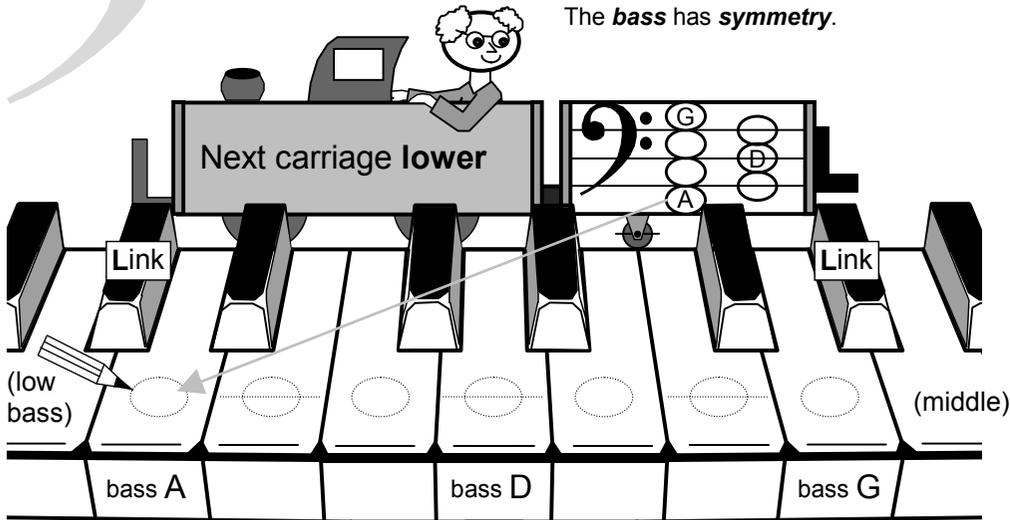
- **Matching** notes above the **1st**, will **also** be **odd** numbers:  
- the **3rd**, **5th**, **7th**, etc.

- 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 18

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 staff is **D**.

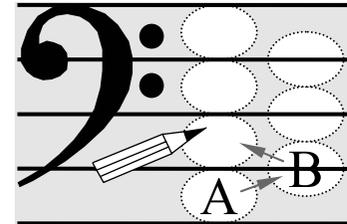
The **bass** has **symmetry**.



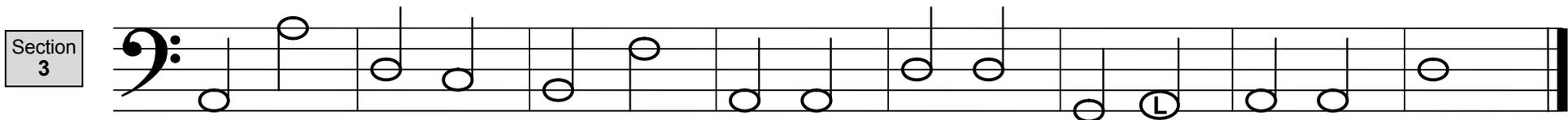
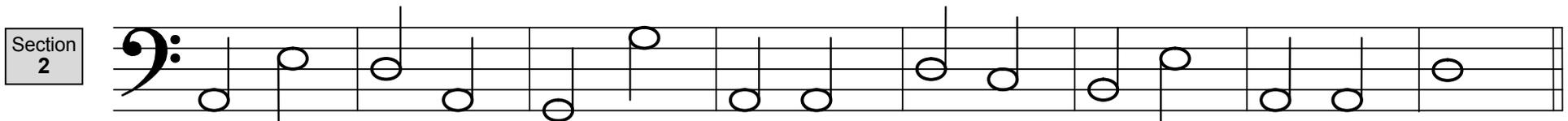
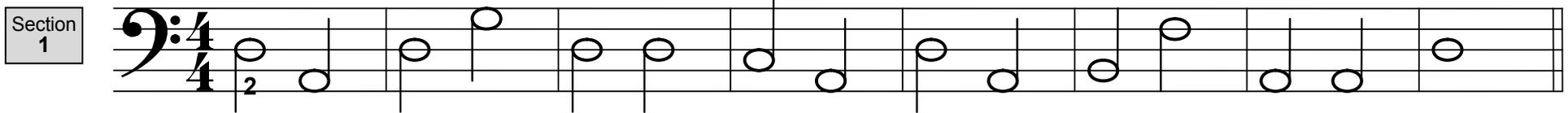
Teacher's Part:



- Trace these **bass** notes and write their letter-names.



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.





# Boogie Woogie Bullfrog

Your teacher plays a boogie woogie bass-line to this piece.

(One and two and three and four and:)

19

A is the space at the bot-tom of the bass; In the treb-le clef, First space is mid-dle F.

*f* You can play in - side the bass, near the top note, G; Or be - low, at the start, A, B, C. (Croak, croak!)

And you'll find each line and space ve - ry eas - i - ly, If you know of the right re - ci - pe. (Croak, croak!)

*Da Capo, ad lib*  
(Back to the start, if you wish.)

Teacher's Accompaniment:

*f*

*Da Capo only*

# Opposite Keys Duet

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

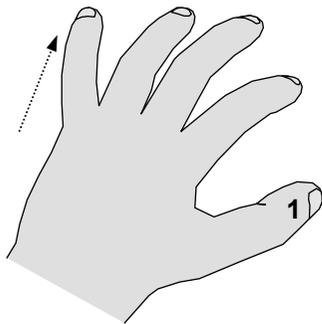
20

**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*.

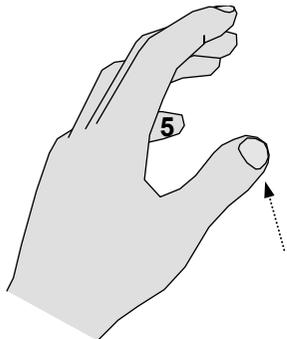
- **Both hands in one staff:**

LOW BASS G (just *below* the bass carriage) *mf*

Stem up = high hand.  
Stem down = low hand.



**Tip** your low hand from side to side.

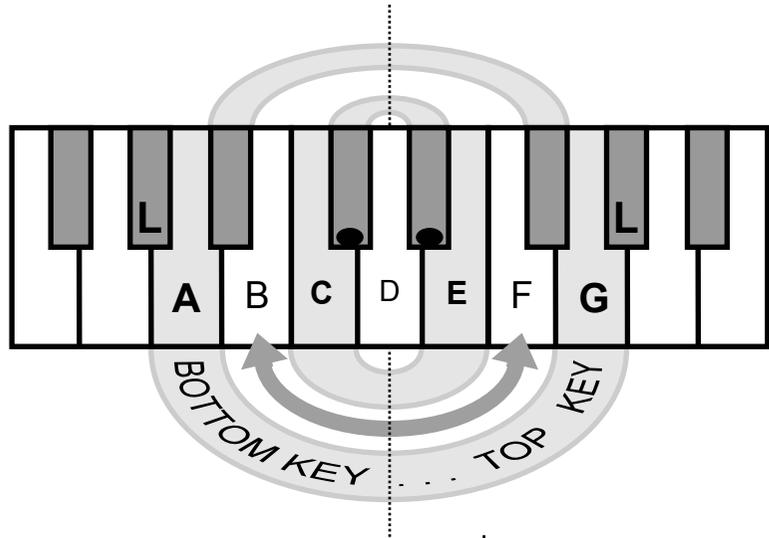


(A - B) *p* *mf*

1st time: 2nd time:

# Opposite Keys Duet

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



21

(One, two, three, four:)

Musical notation for the first system. The left hand (treble clef) plays notes A, A, A, B, B, B, B. The right hand (treble clef) plays notes G, G, F, G. A hand diagram shows the left hand with the fourth finger on A and the right hand with the fourth finger on G. Below the notation, the lyrics are: "Bot-tom key: top key; Se-cond bot-tom; se-cond top;"

27

Musical notation for the second system. The left hand (treble clef) plays notes C, C, C, D, D, D, D. The right hand (treble clef) plays notes E, E, C, D, E, D. Below the notation, the lyrics are: "Third bot-tom: third top; Get the i - dea?"

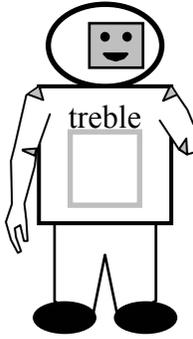
Musical notation for the third system. The left hand (treble clef) plays notes A, B, C, A, B, C, G, F, E, C, B, D, C. The right hand (treble clef) plays notes G, F, E, C, B, E, F, D, C. The dynamics are marked *mf* and *mf*. The time signature is 3/4. Below the notation, the lyrics are: "A - B hold: G - F hold; A - B - C hold: G - F - E hold; ... E F; ? ?"

Musical notation for the fourth system. The left hand (treble clef) plays notes L, G, F, L, A, B, G, F, E, L, A, B, D, E, L, A. The right hand (treble clef) plays notes G, F, E, G, F, E, F, D, E, D, E, L, A. The dynamics are marked *mf* and *mf*. Below the notation, the lyrics are: "L G F L A B G F E L A B D E L A"

One of *First-space's* older brothers!

# Second Space in Treble Clef 22

(Introducing, to you:)



*f* Sec-ond space in tre - ble clef; Sec-ond space in tre - ble clef; I'm the next space up from F;

5 3 1 5 3

1 3

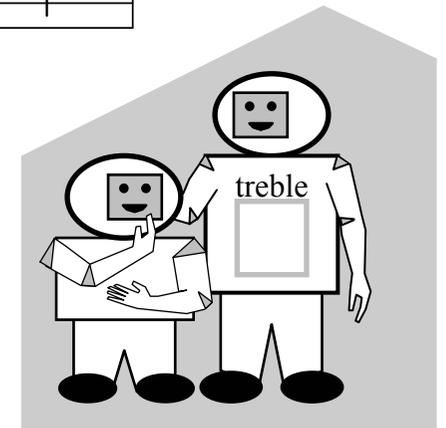
You're the next space up from F. You can call me treb - le A; We can call you treb-le A.

5 1 1

In the se-cond space I stay; In the se-cond space you stay. *ff* First two spa-ces.

5 3 5 3

1 1



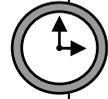
Teacher's Accompaniment: (In - tro - du - cing, to you:)

*f* *mf - f* *ff*

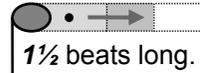
*8vb sempre*

# It's All Good

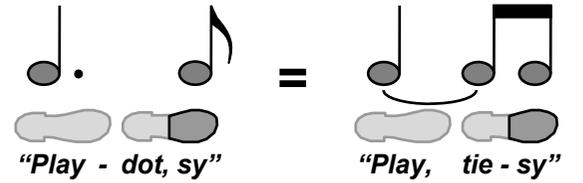
(No teacher's accompaniment required)



Dotted Quarter Note  
(dotted crotchet):



- 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.

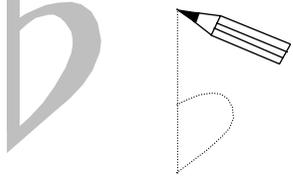


(One and, two and, three and, four:)



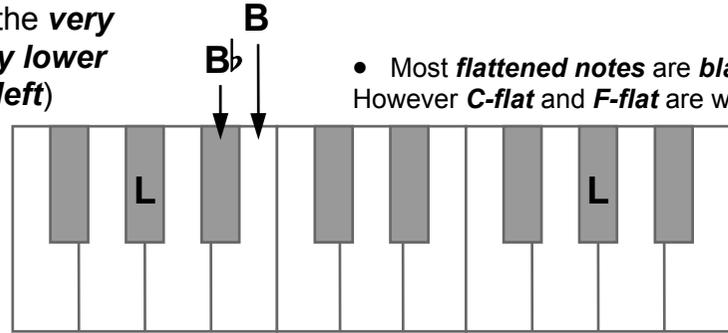
One, two, three, four and    One, two, three, four and    One, two, three, four and    One, two, three, four.

# The Flat



The **flat** sign:    
 - makes the note **sound** a tiny bit **lower**.

- 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.

## Why Flat Signs Look Like That

(Hungarian Rhapsody by Liszt)

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

**tenuto sign:**  
= *not* staccato.

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

Teacher's Accompaniment:

Adagio *f* *accel.* Allegro *p* *mf* *f*

(One, two, three, four:)



25

# Three Spaces March

(One and two and three:)

It's the first; Then the next; And the third space in - side treb - le

clef. (Ea - sy play) Give me F; Give me A; Give me

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

Teacher's Accompaniment:

(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.)

# Happy Birthday

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

26 (One, two:)

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

Musical score for the first part of 'Happy Birthday'. The high hand is in treble clef, 3/4 time, with a key signature of one flat (B-flat). The melody starts with a circled '26' and '(One, two:)'. The first measure has a circled '1' and a 'Cling on!' box. The lyrics are: Hap-py Birth-day to you, Hap-py Birth-day to you, Hap-py. The low hand is in bass clef, 3/4 time, with fingerings 1, 3, 5, 2, 4. It plays chords corresponding to the lyrics.

Musical score for the second part of 'Happy Birthday'. The high hand continues the melody with lyrics: Birth-day, dear Fifth-line, Hap-py Birth-day to you. The low hand continues with chords. Fingerings 5, 1, 5, 1, 1 are shown in the high hand.

- Name all the **intervals** in the candles, then neatly mark each of them somewhere on these white keys:

A piano keyboard with circles on the white keys for interval marking. A pencil is shown pointing to the first circle on the C key. A curved arrow indicates an interval from C to E.

a 3rd

Illustration of birthday candles with interval markings. The top row shows five candles with intervals marked as 3, 3, 5, 3, 5. The bottom row shows three candles with intervals marked as 3, 4, 3. A pencil is shown pointing to the first candle in the top row, and the text 'a 3rd' is written below it.

# Haydn's *Surprise Symphony* - May be played as a *duet* with *Two Team Tussle* (opposite page).

(One two three four:) In this tune that Hay - dn wrote, Find each kind of match-ing note.

27

*mf*

7th  
5th  
3rd  
1st

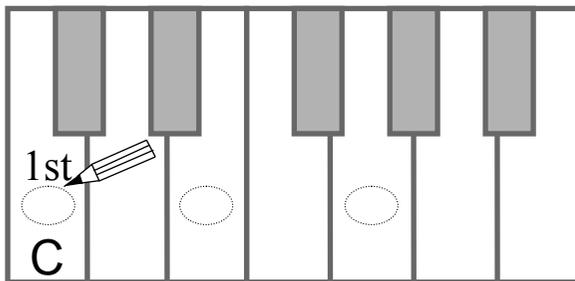
Peo - ple were sur - prised when he Used it in his sym - phon - y!

*ff*

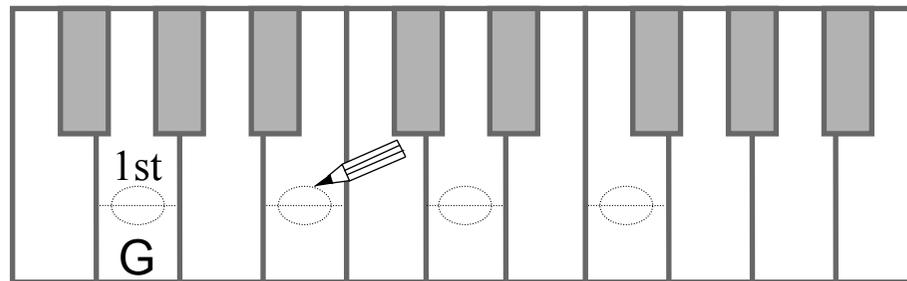
5th  
3rd  
1st

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

**C triad:** (3 matching notes)



**G seventh:** (4 matching notes)



**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 mu - sic is just like sport, it seems; Just like a game be - tween two teams;

Spa - ces and lines pur - sue their dreams; Play - in' the two team tus - sle!

- Listen for the **chord**.
- Does it sound like the **end**, or will we want to **repeat**?

- Write in the letter-names for this big team of **space** notes.

- What **word** can you see?



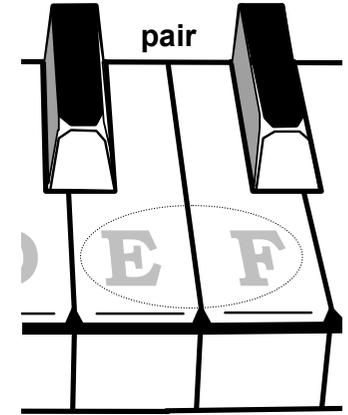
# 2-9 Spaces in the Treble Clef



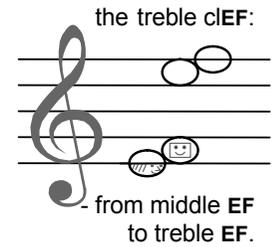
Find the EF *pairs* at the bottom and top of treble.

(One, two:)

Spa - ces in the treb - le clef, Spell a word that starts with  
Go be - tween the out - er



F, lines, And And al - so rhymes with 'space'; And the word keeps you in  
F. And the word they spell, you'll



place, find, If you're in the treb - le clef. face! F A C E, Face; Bass!

# 30 Alberti Bass (with Whole Notes . . . Half Notes . . . and Quarter Notes . . .)

Repeat each bar many times.

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.

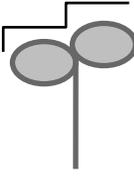
Play the Alberti over and over with a slow steady beat, until it becomes automatic.

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**).

A **Step:**



**Tone**  
or  
**Semitone?**

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

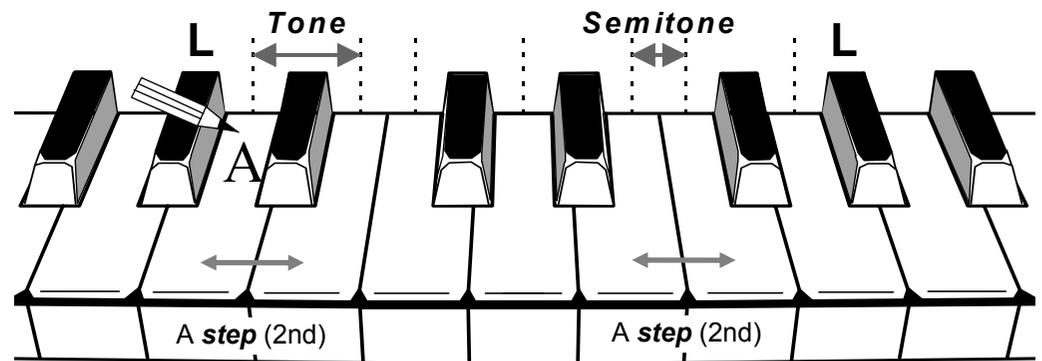
But at the **back** of the keys, you'll see there are **two sizes** of **steps**.

- 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.

31

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

(One two three, four five six:)

**A**

Yum, yum, yum, yum;

**B**

Yum-cha - cha, yum-cha - cha, yum-cha-cha-cha. (And) First try with Chop-stix, then next try with

Chop - stix; it's 'One two three, four five six,

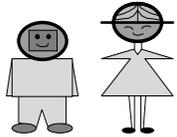
1st time: One two three, four.' (Re - peat:)

2nd time: One two three, four.'

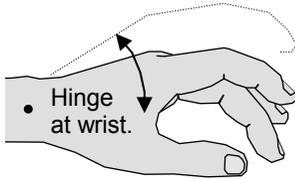


# Yum Cha: A Fantasy Duet with *Chopsticks* (Treble Part)

Middle  
**F & G**



- the famous  
**Chopsticks  
Kids!**



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

**A B Chopstix**

(One two three, four five six:)

First try with Chop-stix, then next try with Chop-stix; it's

1st time: 2nd time:

3 4 4

One two three, four five six, One two three, four.' (Re - peat:) One two three, four.' **Downs** And

**C D**

\* Lift 3 off. Hold 1 on.

3 1 (\*) 4 2 3 1 (\*) 4 2 5 3 3

LH turn page

all go down in har - mo - ny, like a mel - o - dy in good com - pa - ny.

# Yum Cha (ctd) (Bass Part)



**E Rules**

Do not drop stix on the ground (yum cha rule). Take care pas - sing dish - es a - round (yum cha rule).

**F**

SPACES inside the bass:      LINES inside the bass:

Al - ways say please and use han - ky to sneeze and say par - don if make a bad sound (yum cha rule). And

**G H**

all go down in har - mo - ny, like a mel - o - dy in good com - pa - ny.



# Yum Cha (ctd) (Bass)

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

**Comp** I J *mf*

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

K



**Chopstix in canon**

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

*f* L

One two three four', and then Yum - cha - cha, yum-cha - cha, YUM; The end, The end; High, Low.

**Coda** *ff*

# Yum Cha (ctd) (Treble)

**Rules** **I**

Do not drop stix on the ground (yum cha rule). Take care pas-sing dish-es a-round (yum cha rule).

**J**

Al-ways say please and use han-ky to sneeze and say par-don if make a bad sound (yum cha rule).

**Chopstix** **K** **L**

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

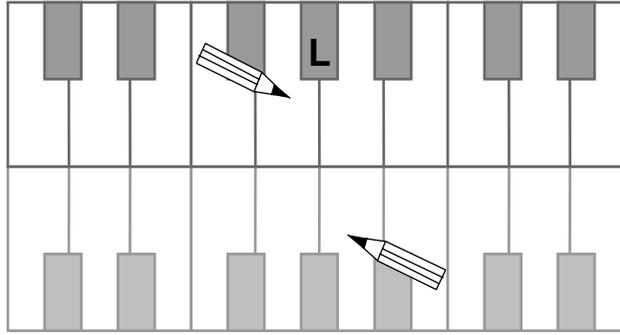
**1st time:** **2nd time:**

One two three, four.' (Re - peat:) ONE (Roll); The end, The end; High, Low.

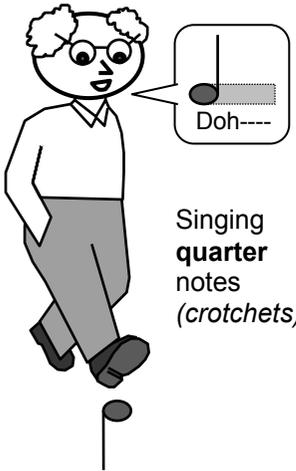
# Keyboard Symmetry

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** . . .



- and similarly write the letter-names on this keyboard:  
**Keyboard Symmetry**



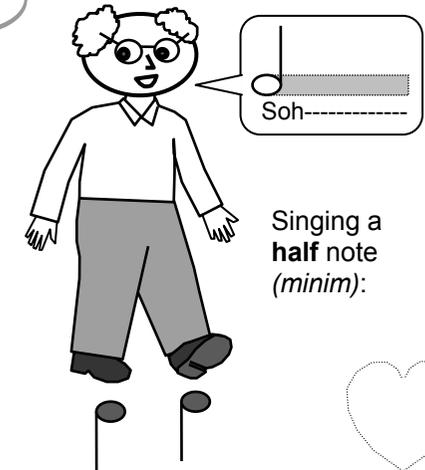
Singing **quarter notes** (*crotchets*):

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

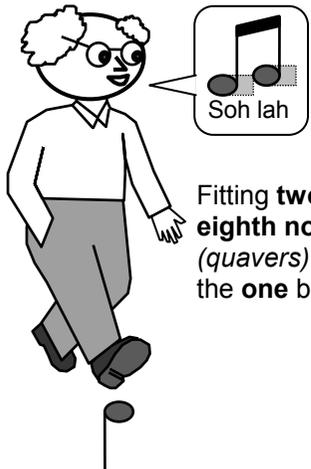
Learn this piece **one bar** at a time (five repetitions each). Then join the bars together.



Each bar is repeated.



Singing a **half note** (*minim*):



Fitting **two eighth notes** (*quavers*) into the **one** beat:

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.

3-3

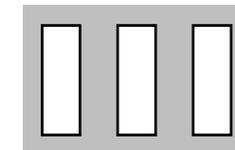
# Three Chords Check

(One, two, three, four:)

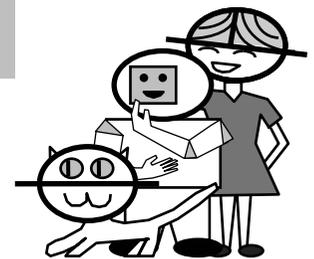
First system of musical notation. Treble clef, 4/4 time. Bass clef, 4/4 time. The piece is in 4/4 time. The first system consists of 12 measures. The first measure has a C major chord (C, E, G) with a finger number '1' above the treble clef. The second measure has a C major chord (C, E, G) with a finger number '5' above the bass clef. The third measure has an F major chord (F, A, C) with a finger number '1' above the treble clef. The fourth measure has an F major chord (F, A, C) with a finger number '5' above the bass clef. The fifth measure has a G major chord (G, B, D) with a finger number '1' above the treble clef. The sixth measure has a G major chord (G, B, D) with a finger number '5' above the bass clef. The seventh measure has a G major chord (G, B, D) with a finger number '1' above the treble clef. The eighth measure has a G major chord (G, B, D) with a finger number '5' above the bass clef. The ninth measure has a G major chord (G, B, D) with a finger number '1' above the treble clef. The tenth measure has a G major chord (G, B, D) with a finger number '5' above the bass clef. The eleventh measure has a G major chord (G, B, D) with a finger number '1' above the treble clef. The twelfth measure has a G major chord (G, B, D) with a finger number '5' above the bass clef.

Second system of musical notation. Treble clef, 4/4 time. Bass clef, 4/4 time. The piece is in 4/4 time. The second system consists of 12 measures. The first measure has a C major chord (C, E, G) with a finger number '1' above the treble clef. The second measure has a C major chord (C, E, G) with a finger number '5' above the bass clef. The third measure has an F major chord (F, A, C) with a finger number '1' above the treble clef. The fourth measure has an F major chord (F, A, C) with a finger number '5' above the bass clef. The fifth measure has a G major chord (G, B, D) with a finger number '1' above the treble clef. The sixth measure has a G major chord (G, B, D) with a finger number '5' above the bass clef. The seventh measure has a G major chord (G, B, D) with a finger number '1' above the treble clef. The eighth measure has a G major chord (G, B, D) with a finger number '5' above the bass clef. The ninth measure has a G major chord (G, B, D) with a finger number '1' above the treble clef. The tenth measure has a G major chord (G, B, D) with a finger number '5' above the bass clef. The eleventh measure has a G major chord (G, B, D) with a finger number '1' above the treble clef. The twelfth measure has a G major chord (G, B, D) with a finger number '5' above the bass clef.

Third system of musical notation. Treble clef, 4/4 time. Bass clef, 4/4 time. The piece is in 4/4 time. The third system consists of 12 measures. The first measure has a C major chord (C, E, G) with a finger number '1' above the treble clef. The second measure has a C major chord (C, E, G) with a finger number '5' above the bass clef. The third measure has an F major chord (F, A, C) with a finger number '1' above the treble clef. The fourth measure has an F major chord (F, A, C) with a finger number '5' above the bass clef. The fifth measure has a G major chord (G, B, D) with a finger number '1' above the treble clef. The sixth measure has a G major chord (G, B, D) with a finger number '5' above the bass clef. The seventh measure has a G major chord (G, B, D) with a finger number '1' above the treble clef. The eighth measure has a G major chord (G, B, D) with a finger number '5' above the bass clef. The ninth measure has a G major chord (G, B, D) with a finger number '1' above the treble clef. The tenth measure has a G major chord (G, B, D) with a finger number '5' above the bass clef. The eleventh measure has a G major chord (G, B, D) with a finger number '1' above the treble clef. The twelfth measure has a G major chord (G, B, D) with a finger number '5' above the bass clef.



C major,  
F major,  
G major.



# 34 Music History

(One, two; One and two:)

**A triplet (3)**  
- three notes fitting evenly into a beat.

**Verse 1**

Mu - sic his - tor - y;

(Left hand and right hand and  
o - ver the top.)

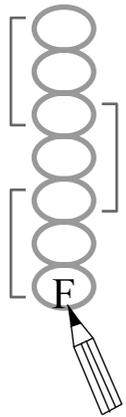
Notes were first de - fined a - bout one

Ped (right or 'sustaining' pedal) ..... \* (Off)

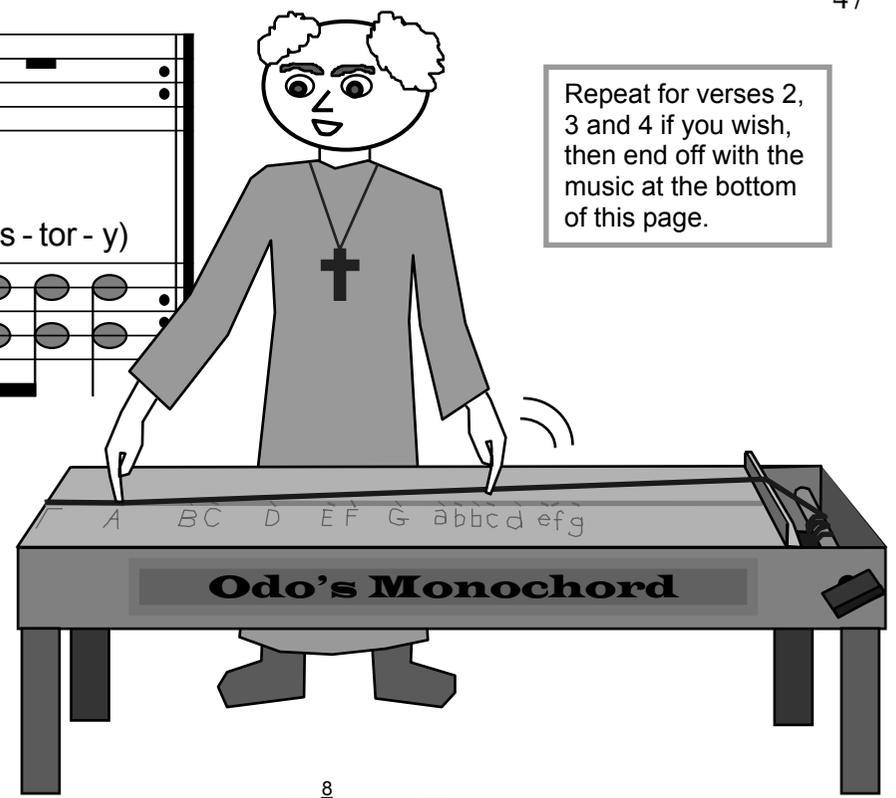
thou-sand years a - go; This monk had tried to teach ex - act - ly how some hymns should go. He

re - a - lised the low - est note an av' - rage man could sing: (Ah) Was clear - ly just the place a scale for

• Write in all the letters upwards, for this stack of matching notes.

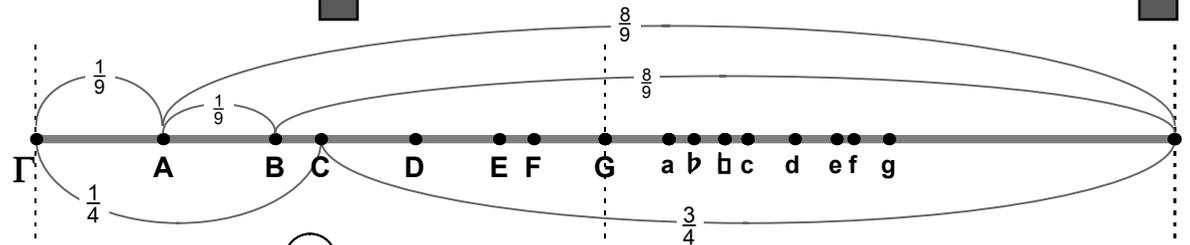


Repeat for verses 2, 3 and 4 if you wish, then end off with the music at the bottom of this page.



For verses 2, 3 and 4, vary the melody rhythm or the chord patterns:

- 2 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.
- 3 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.
- 4 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.

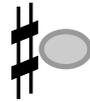
**A brief quote:**

"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."



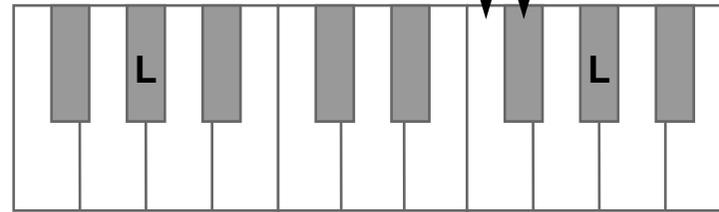
# The Sharp

The **sharp** sign: #



- makes the note  
**sound** a tiny bit **higher**.

- Play the **very next key higher** (on the **right**) instead.
- Most **sharpened notes** are **black keys**. However **B-sharp** and **E-sharp** are white keys!



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



## 35 Advance Australia Fair

Musical notation for the first system of "Advance Australia Fair". The treble clef staff contains the melody with lyrics: "Aus - tra - lians all, let us re - jice, for we are one and free; We've gold - en soil and". The bass clef staff contains the accompaniment. Fingerings are indicated by numbers 1, 2, and 3. A sharp sign (#) is placed above the note for "one".

Musical notation for the second system of "Advance Australia Fair". The treble clef staff contains the melody with lyrics: "wealth for toil; Our home is girt by sea. Our land a - bounds in na - ture's gifts of". The bass clef staff contains the accompaniment. Fingerings are indicated by numbers 1, 2, 3, and 5. A sharp sign (#) is placed above the note for "sea". A box in the upper right corner contains the instruction: "Put thumb under."

1 2  
beaut - y rich and rare;

1  
In his - t'ry's page let

3  
ev' - ry stage ad - vance Aus - tra - lia

1  
fair.

3 4 2  
In joy - ful strains then

1 3 2 3  
let us sing: ad - vance Aus - tra - lia

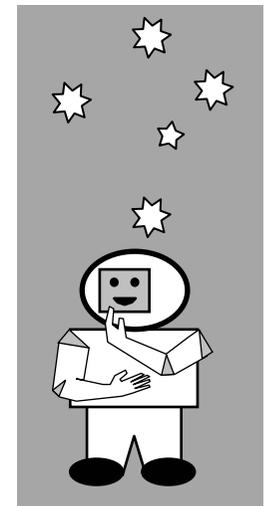
fair.

*rallentando* - gradually slow down

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.

A handwriting practice sheet for musical notation. It consists of two systems of a grand staff (treble and bass clefs). The first system shows a treble clef with a pencil pointing to a note on the first line, and a bass clef with a note on the second line. The second system shows a treble clef with a note on the second line and a bass clef with a note on the second line. There are also sharp and flat symbols placed above and below the notes respectively.



# 36 Beethoven's *Ode To Joy*

1st time: 2nd time:

Come and sing a song of joy, of free-dom tell a stor - - y;  
Come and sing a song of joy, for Earth in all its glor - - y.

Peace and good - will to all peo-ples, and to all life whose home we share; Come - - - - and sing for

all to hear, our song, Beet - ho - ven's Ode To Joy.

Draw some *intervals*: 3rds, 4ths, 5ths.

3-7

# I Think I Can

- with two different low hand Alberti patterns.

Start slowly; gradually accelerate

First system of the musical score. The treble clef staff contains the melody with lyrics: *f* I think I can; I think I can; I know I can; I know I can; If I keep. The bass clef staff contains the accompaniment with fingerings: 4, 1, 2, 5, 1, 3, 4. A circled '2' is shown above the first note in the treble staff, and a circled '4' is shown below the first note in the bass staff.

Second system of the musical score. The treble clef staff contains the melody with lyrics: try - ing, I can win this race. So Chop - sticks Kids, con - grat - u - la - tions;. The bass clef staff contains the accompaniment with fingerings: 4, 5, 4. A circled '2' is shown above the note 'So' in the treble staff.

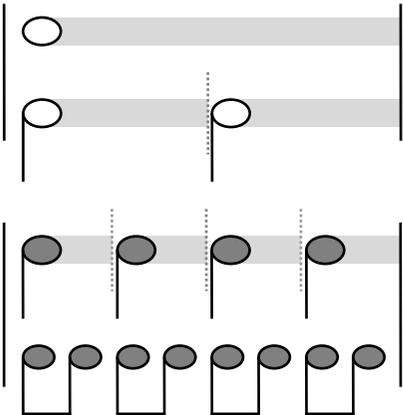
Third system of the musical score. The treble clef staff contains the melody with lyrics: We knew you could do it; get in - to this treb - le stave and win first place!. The bass clef staff contains the accompaniment with fingerings: 5, 5. The notes 'win' and 'first' in the treble staff are marked with '(roll)'. A circled '2' is shown above the note 'treb - le' in the treble staff.



# Note-Values in Common Time

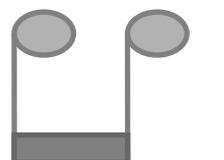
Each **bar** of **Common Time**, **C** is worth:


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

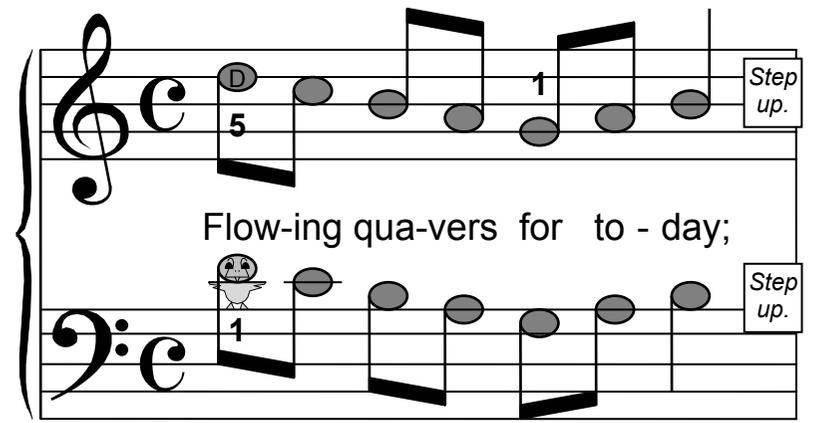


- **Straight** Eighth Notes or quavers take **half** a beat each, and sound **even** and **steady**.

“One and”



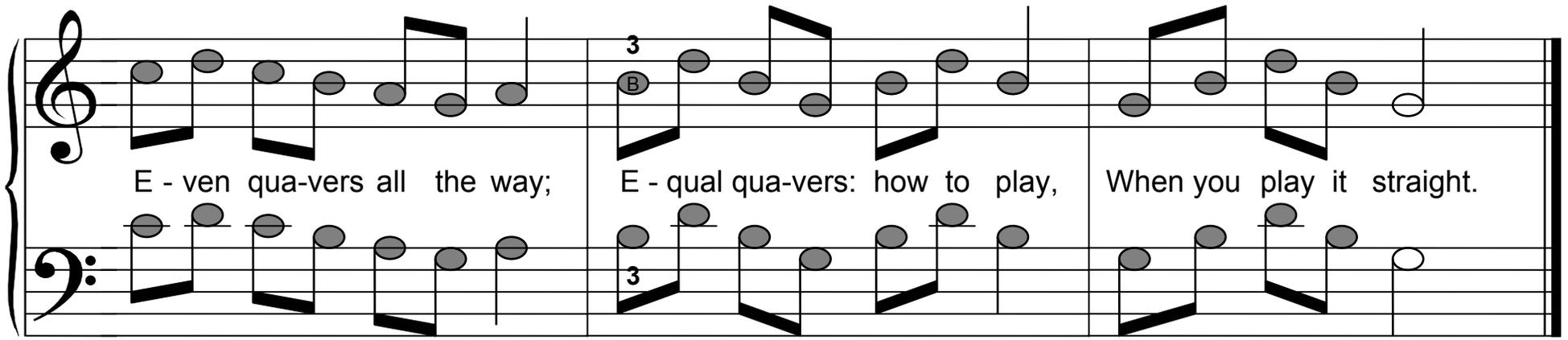
**3/8 Straight . . .**



Flow-ing qua-vers for to - day;

Count the **4 quarter beats**: 

“One and, two and, three and, four; . . .”



E - ven qua-vers all the way; E - qual qua-vers: how to play, When you play it straight.

Teacher's Accompaniment: (Straight Eighths)

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

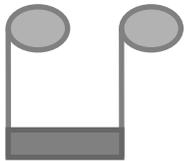


Ped

# ... 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"



Treble D -  
"Down-a-line"

Jerk - y qua-vers for to - day; Jiv - ey qua-vers all the way;

"One - da, two - da, three - da, four; ..."

Blues-ey qua-vers, now to play; Then you'll make it swing!

Teacher's Accompaniment:  
(Swing Eighths)

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



# Two Chord Accompaniment 39

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

(One, two, three;  
- He's got the)

Chord: C ma - jor; Spelt C E G, right! Chord: G sev - enth; G B D F, right!

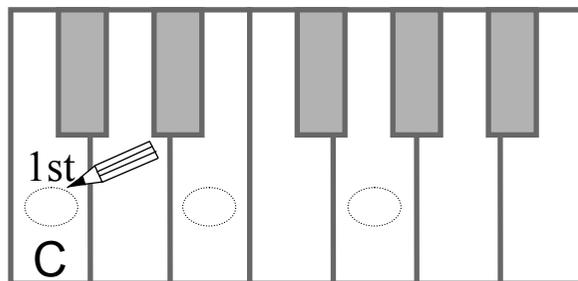
"One - da, two - daah ... four;"

Chord: C ma - jor; Spelt C E G, right! Chord: G sev - enth; Chord of C.

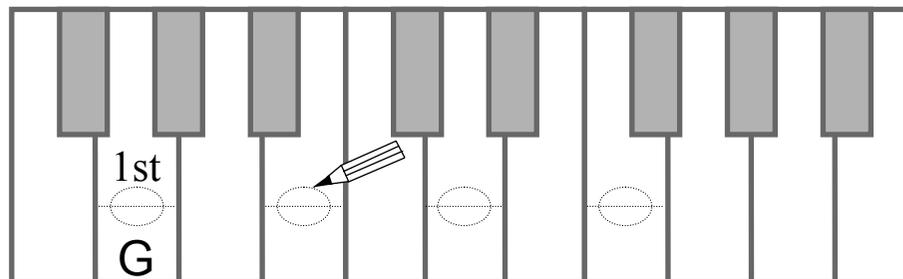
Quite a few songs only have **two chords** ...

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

**C triad:** (3 matching notes)



**G seventh:** (4 matching notes)



Can you say **Geebidy - F** really fast?



# He's Got the Whole World in His Hands

(*Swing* feel.)

(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

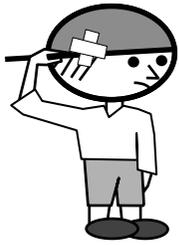
whole world In his hands.

- Draw some **chords**: triads and 7th chords. (Draw the notes upwards.)

# Show Me the Way to Go Home



Swing the eighth notes for this song.



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

Musical notation for the first system, including treble and bass clefs, a 3/4 time signature, and lyrics: "Show me the way to go home. I'm tir-ed and I wan-na go to bed. I".

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

Continuation of musical notation with lyrics: "set out on a walk a - bout an ho - ur a - go; Some-thing bumped in - to my head! No".

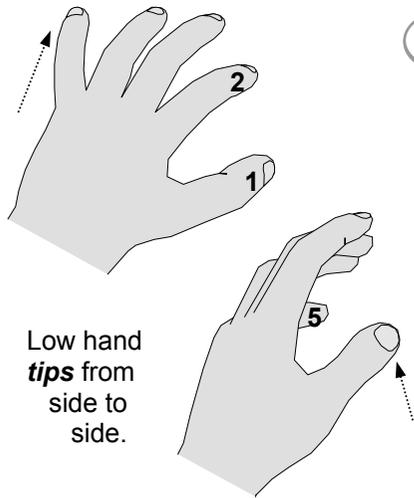
Teacher's Accompaniment:

Three staves of musical notation for the teacher's accompaniment, primarily in the bass clef.

Continuation of musical notation with lyrics: "mat - ter where I roam, on land or sea or".

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

The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains the melody with lyrics underneath. The bass staff contains accompaniment, including a triplet of eighth notes in the first measure and a triplet of eighth notes in the third measure. The piece ends with a double bar line.



## 42 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

The score is in 4/4 time. The treble staff contains the melody with lyrics underneath. The bass staff contains accompaniment, including a triplet of eighth notes in the first measure and a triplet of eighth notes in the third measure. The piece ends with a double bar line.

shake it all a-bout; You do the Ho-key Po-key and you turn a-round; That's what it's all a-bout (full stop).

The score continues from the previous block. The treble staff contains the melody with lyrics underneath. The bass staff contains accompaniment, including a triplet of eighth notes in the first measure and a triplet of eighth notes in the third measure. The piece ends with a double bar line.

# 4-3 Heart And Soul (Swing)

Heart and soul;  
Heart and soul;

I fell in love with you;  
So good to be a - dored;

Heart and soul;  
Lost con - trol;

The way a fool would do;  
I tumb-led o - ver-board;

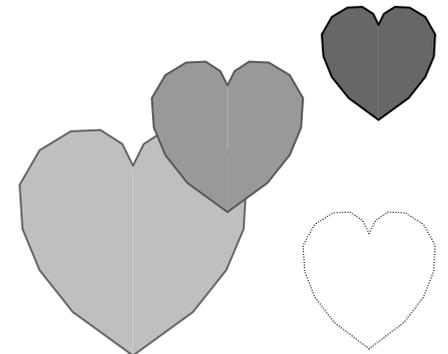
Mad - ly,  
Glad - ly;

Be - cause you held me  
How could you be so

1st time:  
tight, by the light of the  
sil - ver - y moon.

2nd time:  
smart?

To steal a - way my  
heart and  
soul.



44

# Oh When the Saints

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

Oh when the saints go march-ing in; Oh when the

saints go march - ing in; I want to be there in that

num-ber; Oh when the saints go march - ing in.

# The Key Signature of 1 Flat:

When one **flat** sign is shown at the start of each staff, 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**.

Make a **bee-line** for the **flat**!

Name the notes.  
(Some are flats.)

## 45 London Bridge - with two different *Alberti* patterns

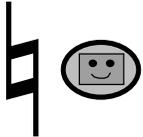
(One, two and, three, four:)

Lon - don Bridge is fal - ling down, fal - ling down, fal - ling down;

Lon - don Bridge is fal - ling down, my fair la - dy.

# The Natural

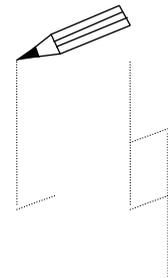
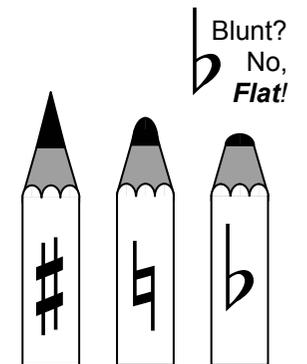
A **natural** sign:   
 - brings a note back to its **original** pitch.

 "F-natural"

## 46 Three Pencils

(*Straight* quavers)

(One, two, three:)

47

**Donkey Ride***(straight quavers)*

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

Musical notation for the first system, consisting of a treble and bass clef staff. The treble clef staff contains a melody of straight quavers with lyrics: "Rid - ing on my don - key, o - ver moun - tain track; Such a load to car - ry;". The bass clef staff contains a bass line of straight quavers with lyrics: "Rid - ing on my don - key, o - ver moun - tain track; Such a load to car - ry;". A first finger fingering (1) is indicated above the first note in both staves.

Musical notation for the second system, consisting of a treble and bass clef staff. The treble clef staff contains a melody of straight quavers with lyrics: "Me and hea - vy pack. He - haw, He - haw; He's slow, that is for sure;". The bass clef staff contains a bass line of straight quavers with lyrics: "Me and hea - vy pack. He - haw, He - haw; He's slow, that is for sure;". A first finger fingering (1) is indicated above the first note in both staves.

Musical notation for the third system, consisting of a treble and bass clef staff. The treble clef staff contains a melody of straight quavers with lyrics: "But al - ways my don - key gets me there and back!". The bass clef staff contains a bass line of straight quavers with lyrics: "But al - ways my don - key gets me there and back!". A first finger fingering (1) is indicated above the first note in both staves.

Tracing musical notation for the third system, consisting of a treble and bass clef staff. The treble clef staff contains a melody of straight quavers with lyrics: "But al - ways my don - key gets me there and back!". The bass clef staff contains a bass line of straight quavers with lyrics: "But al - ways my don - key gets me there and back!". A pencil icon is shown pointing to the first note in the treble clef staff.

# 48 Monday Morning Blues

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

(One, two, three, four; **One**!)

Got the Mon-day morn-ing blues; 'Cause I have to go to school.

Got the Mon-day morn-ing blues; 'Cause I have to go to school.

*rallentando* -----

Got the Mon-day morn-ing blues; I'd ra-ther snooze, But it's the rule, To go to school.

# The Key Signature of 1 Sharp:

When one **sharp** sign is shown at the start of each staff, 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 **Fifth line** is an **F**.  
Also the **First space**.

Name all the notes.  
(Some are sharps.)

## 49 The Purple People Eater (Swing feel)

What is the **opposite** of **F #**?

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

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 pur-ple peo-ple eat-er to me!" It was a

# Leger Lines for the Treble Clef

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

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

One eyed, one horned, fly - ing pur - ple peo - ple eat - er; One eyed, one horned, fly - ing pur - ple peo - ple eat - er;

One eyed, one horned, fly - ing pur - ple peo - ple eat - er; What a sight to see!

# 50 Freight Train

**A**

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

4/4

4 2

3 1 7

4 3 7

4 2

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

2 1 3 7

3 5 3 7

7 7

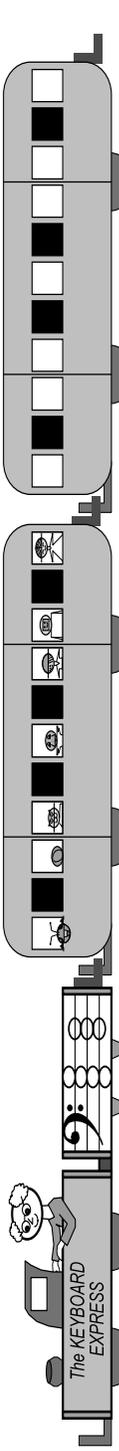
**B**

(•) - Fine

go, go, go; Be - cause I love to hear that num-ber (two, three, four);

5 1 3 4 5

1 5



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!

### *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.

## Leger Lines for the Bass Clef

- Above the **bass staff**, imagine the **middle carriage characters**.

- Below the **bass**, use its **symmetry** and the **opposite keys** to leger lines above.

# 51 Liszt: Liebestraume

*mf con espressione*

*p con pedale*

*Awarded to*

.....  
 for completing  
**The KEYBOARD EXPRESS,**  
**Book 2.**    Date: .....

The  
 KEYBOARD  
 EXPRESS  
 GOLD  
 MEDAL

# *The Keyboard Express 2*



## CD Track Numbers

- |           |                                  |           |                                       |
|-----------|----------------------------------|-----------|---------------------------------------|
| <b>1</b>  | Riding on the Keyboard Train     | <b>22</b> | Second Space in Treble Clef           |
| <b>2</b>  | The Basement                     | <b>23</b> | It's All Good                         |
| <b>3</b>  | First Space Man's Trick          | <b>24</b> | Why Flat Signs Look Like That         |
| <b>4</b>  | Billy Boy                        | <b>25</b> | Three Spaces March                    |
| <b>5</b>  | Roll It and Rock It              | <b>26</b> | Happy Birthday                        |
| <b>6</b>  | Notes Change Place               | <b>27</b> | Haydn's Surprise Symphony             |
| <b>7</b>  | Copying Machine                  | <b>28</b> | Two Team Tussle                       |
| <b>8</b>  | Matching Types of Notes          | <b>29</b> | Spaces in the Treble Clef             |
| <b>9</b>  | My Footpath Walking Song         | <b>30</b> | Alberti Bass                          |
| <b>10</b> | Reflections                      | <b>31</b> | Yum Cha                               |
| <b>11</b> | Barcarolle                       | <b>32</b> | Doh Ray Me Doh                        |
| <b>12</b> | Days of Old                      | <b>33</b> | Three Chords Check                    |
| <b>13</b> | Magic Trick                      | <b>34</b> | Music History                         |
| <b>14</b> | March of Edgeline and Firstspace | <b>35</b> | Advance Australia Fair                |
| <b>15</b> | Hot Cross Buns                   | <b>36</b> | Beethoven's Ode To Joy                |
| <b>16</b> | Finger Teams                     | <b>37</b> | I Think I Can                         |
| <b>17</b> | Little Jack                      | <b>38</b> | Straight . . . and Swing              |
| <b>18</b> | Swanny River Bass-line           | <b>39</b> | Two Chord Accompaniment               |
| <b>19</b> | Boogie Woogie Bullfrog           | <b>40</b> | He's Got the Whole World in His Hands |
| <b>20</b> | Opposite Keys Duet               | <b>41</b> | Show Me the Way to Go Home            |
| <b>21</b> | Opposite Keys Duet               | <b>42</b> | The Hokey Pokey                       |
|           |                                  | <b>43</b> | Heart And Soul                        |
|           |                                  | <b>44</b> | Oh When the Saints                    |
|           |                                  | <b>45</b> | London Bridge                         |
|           |                                  | <b>46</b> | Three Pencils                         |
|           |                                  | <b>47</b> | Donkey Ride                           |
|           |                                  | <b>48</b> | Monday Morning Blues                  |
|           |                                  | <b>49</b> | The Purple People Eater               |
|           |                                  | <b>50</b> | Freight Train                         |
|           |                                  | <b>51</b> | Liszt: Liebestraume                   |

# 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 *intervallic* 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.