

P R E L U D E



FIRST IMPRESSIONS TOOLBOX PREREADING SOLUTIONS COORDINATION SOLOS

CAROLYN INABINET, NCTM

MUSIC WORKS ACADEMY
302 WEST BETHANY HOME ROAD PHOENIX, ARIZONA 85013

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INTRODUCTION

PianoFonics® Prelude curriculum targets the younger piano student. First impressions are lasting impressions. *First Impressions ToolBoxes* offer four essential ‘SkillSets’ for the beginning piano student: Coordination, Reading, Rhythm and Vocabulary. Drills and worksheets, solos and traditional songs provide a solid foundation for piano playing. Boom® Learning Cards supplement the content and reinforce concepts with a ‘gaming’ feedback format.

Prelude curriculum is presented in a ToolBox format. What is a ToolBox? A ToolBox is not a page-turning book. It is a “How To” book. It contains reproducible pages that allow the teacher to choose when and what to introduce for supplementing the materials or method books that you are using with your students. A ToolBox design allows the instructor to fill in the blanks and promote comprehension or correct misunderstanding for both new and transfer students.

PreReading Solutions’ six volumes offer two areas of concentration: Skills & Songs and Skills & Drills. Three volumes of **Skills and Songs** present three different pedagogical ‘SkillSets’: 1. **LeapFrog and Improv** – black key playing with fingers 2, 3 and 4 in different octaves - ‘Leapfrogging’ - promotes the use of the entire arm to produce sound. Eye-hand coordination and spatial awareness of the keyboard are essential first impressions often overlooked. 2. **Traditional Songs** – white key playing in a fixed position with ‘no thumbs’. Thirteen songs foster directional reading on a five-line staff with no clef. 3. **Coordination Solos** - five Ten-Finger Solos and two Five-Note Songs introduce the PentaScale ‘fixed’ position to promote beginning transposition, use of the ‘thumb’ and hand coordination with contrary-motion playing.

Three volumes of **Skills and Drills** contain drills and worksheets for developing three basic skills: Pitch, Rhythm and Vocabulary - *Keyboard Geography and Alphabet Theory*.

Prelude’s *First Impressions* ToolBoxes are innovative. A “**How to Play**” awareness created with *The ‘Hokey Pokey’ Piano Hand* [three fingers, a thumb and a pinky] creates a lasting impression on tone production ...from the beginning.

Points to Ponder and Questions to Consider when teaching younger beginning students.

1. How do you assess your student’s rhythmic aptitude in the beginning? What do you do with rhythm BEFORE seeing rhythmic notation? How do you assist in the development of a steady pulse?
2. How do you prevent a student from trying to remember note names or fingers numbers while they play?
3. How do you introduce your student to the piano keyboard? What is there to do with keyboard geography and vocabulary BEYOND Two Blacks and Three Blacks BEFORE starting to play and read music?
4. How do you help a student drop their weight into the piano key? What mental image do you give your student BEFORE they play that first note? What does *The Hokey Pokey* and playing the piano have in common?
5. Do you purposefully establish an awareness of directionality and a spatial understanding of the body in relationship to the keyboard at the beginning? What tools do you use to internalize this awareness beyond the first lesson?
6. What do you do to instill an understanding of notation BEFORE reading music? How do you help your student correlate the piano keyboard with the grand staff?
7. How do you help your students ‘think’ correctly? How do you know what they are thinking when they make a mistake, whether it be a wrong note or wrong finger?

FROM THE BEGINNING...

First Impressions for the Beginning Piano Student

Teaching Aid | Fourteen Concepts for Success

1. Two Blacks and Three Blacks
2. Spatial Orientation and Directionality
 - High UP and Down LOW
 - IN toward the fall board and OUT toward the bench
3. Piano Posture and Body Awareness with *The Hokey Pokey*
 - Fingers, Hands, Wrists, Arms, Shoulders, Hips and Feet
 - Left and Right
 - Finger Numbers
4. Musical Alphabet Loop
 - Forwards
 - Backwards
5. Rhythmic Aptitude Evaluation
6. DRILLS: Steady Pulse Internalization
 - *BoogieTime and Black Key Boogie*
 - Improvisation
 - Basic Note Values
 - White Key Identification
7. Alphabet + Keyboard: Intervals of Seconds and Thirds
8. ALPHABET DRILL with Keyboard Intervals
 - *PLAY and SAY seconds and thirds*
9. Staff: Lines and Spaces
10. Notes: Line and Spaces
11. Staff Intervals: Seconds and Thirds
12. DRILL: Five Note Flash Drills + starting Finger Number
 - *PLAY and SAY seconds and thirds - LH or RH*
13. Keyboard Guide Notes: Location and Terminology
14. DRILL: Keyboard Guide Note Finger Drills
 - *PLAY and SAY seconds and thirds above and below 10 Guide Notes*

MEET THE PIANOHAND

How many fingers do you have? Five is not the correct answer in the world of piano teaching. A PianoHand has one thumb, three fingers, and a pinky. And, all members are NOT equal. Prelude *First Impressions* ToolBoxes offer innovative ways to transform an ordinary hand into a PianoHand - where members are recognized for their individuality.

❖ Does a PianoHand have *FingerTips* or *FingerPads*?

Curved fingers playing on FingerTips ... 'Spider fingers'... Imagining an invisible ball or bubble underneath the hand to keep a rounded shape. All of these images are our piano pedagogy heritage. Spider fingers, balls and bubbles have one common denominator - contraction. Prelude proposes a different image - a FingerPad. Fred Karpoff's *Entrada Piano Technique®* is appropriate in the beginning with the younger student. These first impressions last forever. The finger can be encouraged to retain a gentle arch as a FingerPad learns how to produce a tone with less tension than a FingerTip.

❖ How do you make the Thumb equal to the three longer fingers?

- Tradition says to create a rounded hand shape to equalize the three fingers with The Thumb. We thus have a contraction of the entire hand ...a round ball shape.
- How do you solve an anatomical 'problem' like a Short Thumb? Prelude introduces *The Hokey Pokey* PianoHand to all potential pianists ... 'you put your hand IN'. The PianoHand has a forearm. And the forearm can 'put the hand IN' without creating tension in the entire hand. The Thumb goes 'IN' with the arm!
The Hokey Pokey Thumb erases the 'ball image'.

➤ Where is IN?

❖ Spatial Awareness at the Piano

IN is toward the fall board
OUT is toward the bench

Do we create a perception of drawing the fingers into a ball to create equal length among the fingers of the hand?

Or, do we play the Piano Hokey Pokey Game and have the arm manage 'The Short Thumb'? Fact: all students have a short thumb!

SOLOS, EXERCISES AND SONGS

PreReading Solutions offers three pedagogical orientations. All three have unique contributions for the beginning student.

- 1) **LeapFrog and Improv** – Spatial Awareness and Whole Body Experiences at the keyboard. Spatial awareness, directionality, plus gentle hand and finger isolation foster better tone production.
- 2) **Traditional Songs** - 'FingerPads Only' Songs – No Position
 - a) Thirteen Finger Number songs to develop directionality, hand awareness and counting
 - (i) The finger sequence uses LH and RH FingerPad 2, followed by FingerPads 3 and 4.
 - (ii) The remaining solos are learned by finger numbers and gradually add FingerPad 5.
- 3) **Coordination Solos** - 'The Thumb' and PentaScale Position

The PentaScale Position facilitates (a) transposition, and (b) hand coordination with contrary motion. Both hands are engaged in the same motion with the same finger(s).

 - a) Five Warm-Ups and corresponding Solos
 - (i) Fingers 1 and 5, to promote arm motion with IN and OUT finger placement
 - (ii) FingerPads 2, 3, and 4 – clusters plus thumbs;
 - (iii) Introduction of thirds with Fingers 1, 3 and 5;
 - (iv) Introduction of seconds, i.e. using all five fingers;
 - b) Push-offs and triads
- 4) Two familiar Five-Note Songs

SPATIAL AWARENESS

AT THE PIANO FOR YOUNG MUSICIANS

Experiences with OUT and IN | UP and DOWN

"The Hokey Pokey PianoHand"

A. OUT and IN (At the keyboard or the gathering drum)

- a. ASK STUDENTS (standing): How do you?..... make floppy wrists? wiggle your shoulders? flap your elbows? clap your hands? tap your fingerpads?
- b. PLAY COPYCAT: use the above body parts
- c. SAY: (students are sitting at the piano/keyboard or standing/sitting around a gathering drum)
 - i. You put both hands IN (touch the music stand or fall board; or, tap the drum once)
 - ii. You put both hands OUT ("toward the bench" - place hands in lap)
 - iii. You put both hands IN (touch the music stand or fall board; or, tap the drum once)
 - iv. and, Make floppy WRISTS (shake the wrists)
 - v. Flap your ELBOWS
 - vi. and, Wiggle your SHOULDERS
 - vii. Playin' the piano's fun!

***If students use a gathering drum for the above exercises,
transfer the actions sitting at the piano before 'performing'
Section B with UP and DOWN***

B. UP and DOWN ~ Directionality at the Piano/Keyboard

- a. **UP:** SING to the tune of *Hokey Pokey*: (students are sitting at the piano/keyboard)
 - i. Piano Fingers run UP (pretend playing piano/keyboard and move hand/fingers to the right)
 - ii. Piano Fingers run DOWN (pretend playing piano/keyboard and move hand/fingers to the right)
 - iii. Right Hand fingers run UP (pretend playing piano/keyboard and move hand/fingers to the right)
 - iv. and, Make floppy WRISTS
 - v. Flap your ELBOWS
 - vi. and, Wiggle your SHOULDERS
 - vii. Playin' the piano's fun!
- b. **DOWN:** SING to the tune of *Hokey Pokey*: (students are sitting at the piano/keyboard)
 - i. Piano Fingers run DOWN (pretend playing piano/keyboard and move both hands/fingers to the right)
 - ii. Piano Fingers run UP (pretend playing piano/keyboard and move hands/fingers to the right)
 - iii. Piano Fingers run DOWN (pretend playing piano/keyboard and move hands/fingers to the right)
 - iv. and, Make floppy WRISTS
 - v. Flap your ELBOWS
 - vi. and, Wiggle your SHOULDERS
 - vii. Playin' the piano's fun!
- c. Continue the sequence as follows
 - i. Right Hand Fingers run UP, etc.
 - ii. Right Hand Fingers run DOWN, etc
 - iii. Left Hand Fingers run UP, etc.
 - iv. Left Hand Fingers run DOWN, etc

- d. SING to the tune of *Hokey Pokey*: (students are sitting at the piano/keyboard or standing/sitting around a gathering drum)
- e. You put both hands IN (touch the music stand or fall board)
 - i. You put both hands OUT (place hands in lap)
 - ii. You put both hands IN (touch the music stand/fall board)
 - iii. and, Make floppy WRISTS (shake the wrists)
 - iv. Flap your ELBOWS
 - v. and, Wiggle your SHOULDERS
 - vi. Playin' the piano's fun!
- f. Continue singing with the following sequence of hands and fingers - at the piano or around a gathering drum:
 - i. Right Hand IN, etc.
 - ii. Left Hand IN, etc.
 - iii. Right Thumb IN, etc.
 - iv. Left Thumb IN, etc.
 - v. Right Pinky OUT, etc.
 - vi. Left Pinky OUT, etc.
 - vii. Right 1 IN, etc. (tap thumb on any white noteor a given note)
 - viii. Left 1 IN, etc.
 - ix. Right 5 OUT, etc.
 - x. Left 5 OUT, etc.

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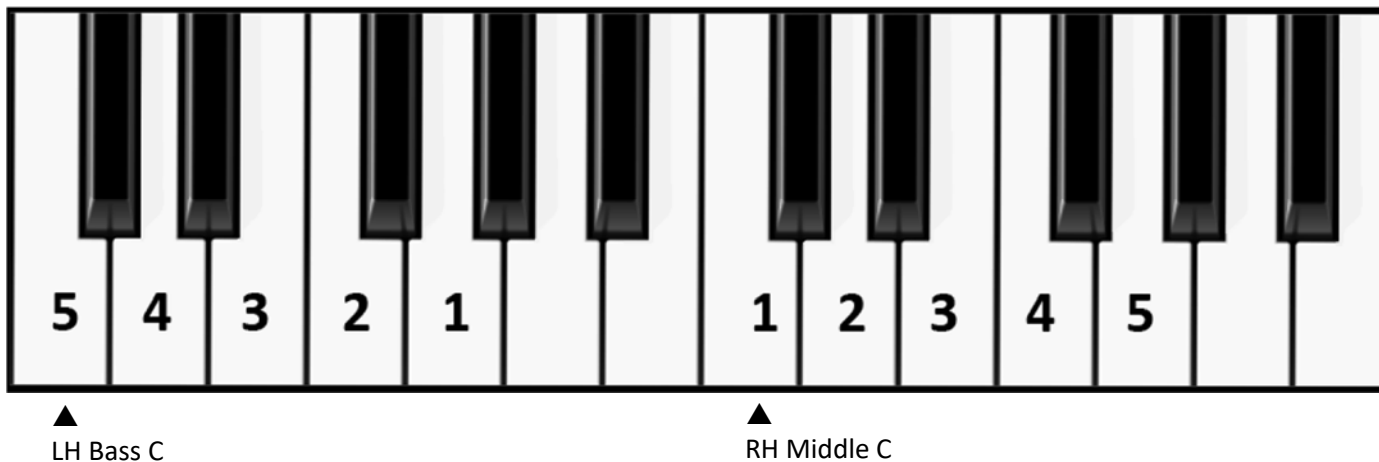
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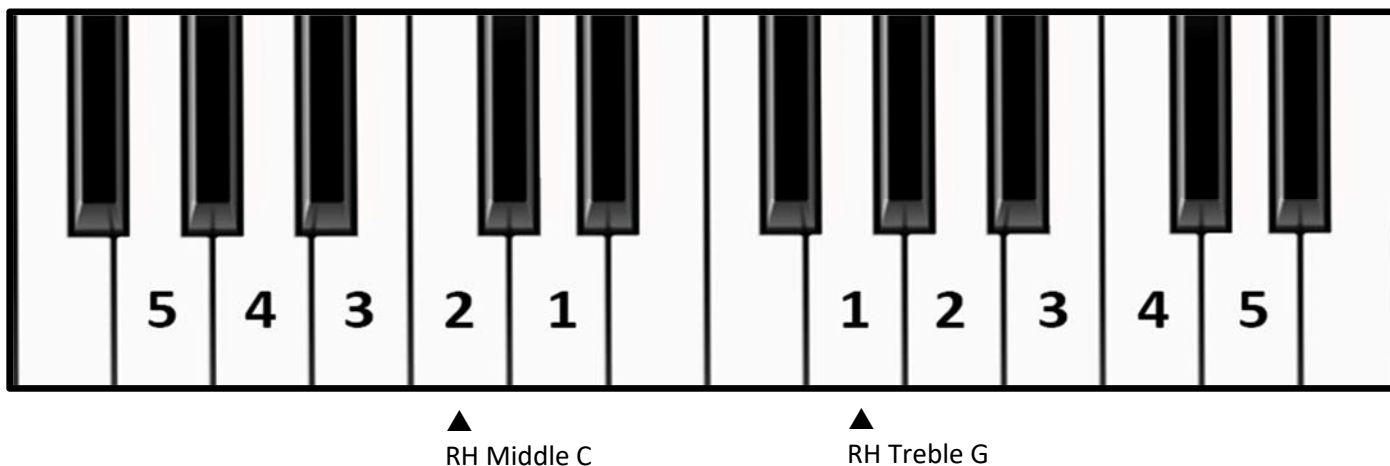
PentaScale Keyboard Positions

Transposition | playing the same piece in a different place

C – Position

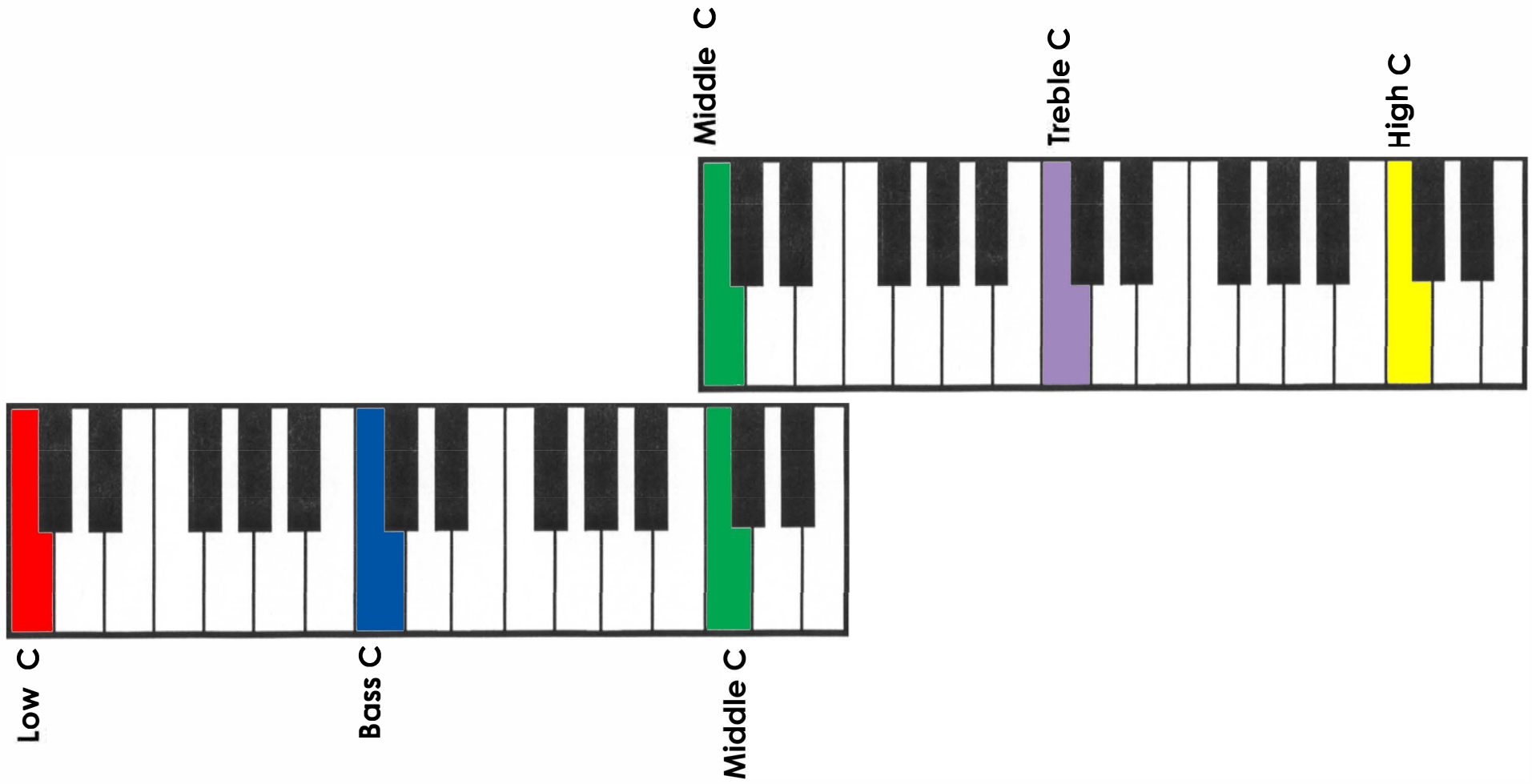


G – Position



GUIDE NOTES

Keyboard



Choo Choo Train



WarmUp 1

IN and OUT



▲
LH Bass C

Inabinet

P - uff, p - uff;	chug, chug p - uff.	P - uff, p - uff	whooo (big whole note)	
In (hold) Out (hold)	In, In Out (hold)	Out (hold) In (hold)	Both (big whole note)	
LH G →				
1	5	1	5	1



A diagram of a piano keyboard showing the sequence of notes for the first five notes of the C major scale: C, D, E, F, G. The notes are labeled 1, 2, 3, 4, 5 respectively.

A cartoon-style illustration of a red steam locomotive with a yellow smokestack and blue accents, pulling a purple coal car filled with black coal. The locomotive has two large wheels and a small window. Three grey smoke clouds are coming out of the smokestack.

	1	5	1	5	1	
RH						
Middle C →						
	P - uff,	p - uff;	chug, chug	p - uff.	P - uff,	whooo (big whole note)
	In (hold)	Out (hold)	In, In	Out (hold)	Out (hold) In (hold)	Both (big whole note)



WarmUp 1

IN and OUT



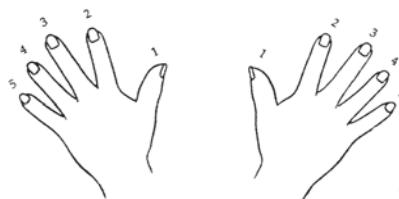
LH Bass C

RH Middle C

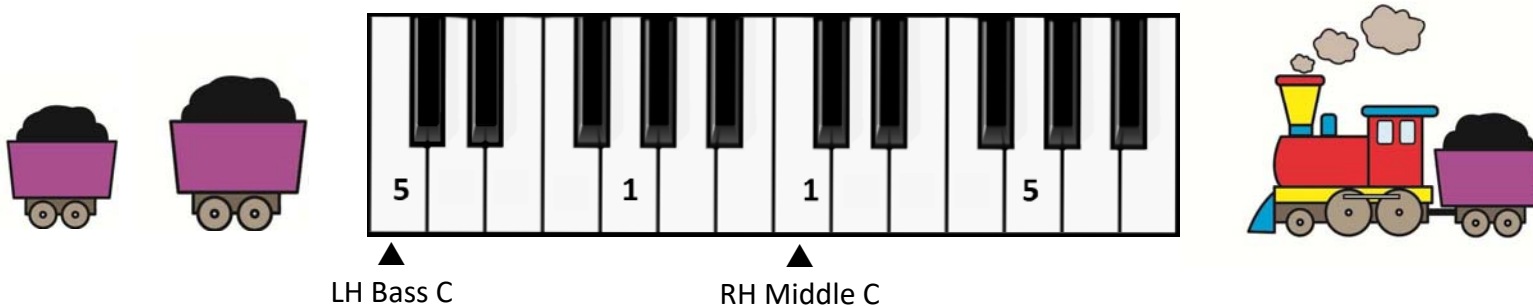


Inabinet

	1	5	1	5	1	
RH						
Middle C →	In (hold)	Out (hold)	In,	In	Out (hold)	Both (big whole note)
LH						
G →						
	1	5	1	5	1	



Choo Choo Train



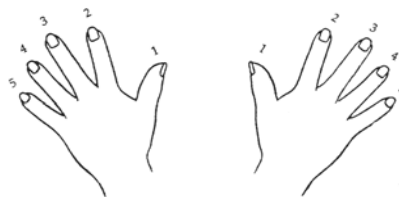
1 5 5 1 Inabinet

RH
Middle C →

Choo-choo train goes chug, chug, p - uff . Wh - oo, wh - oo, whoo (big whole note)

LH
G →

1 5 1 5



Taxi Cab



WarmUp 2

IN and OUT with FingerPad Clusters



▲
LH Bass C

Inabinet

LH
D, E, F →

Honk, honk, ho - nk;	Be - ep, be - ep.	Honk, honk, ho - nk;	Be - ep, be - ep.
Fin - ger pads (hold),	Out (hold), In (hold);	Fin - ger pads (hold),	In (hold), Out (hold).
2 3 4	5 1		



WarmUp 2

IN and OUT with FingerPad Clusters



▲
RH Middle C

	4 3 2		5	1				In a binet
RH D, E, F →								
	Honk,	honk,	ho - nk;	Be - ep,	be - ep.	Honk,	honk,	ho - nk;
	Be - ep,	be - ep.	Honk,	honk,	ho - nk;	Be - ep,	be - ep.	
	Fin - ger	pads (hold),	Out (hold),	In (hold);	Fin - ger	pads (hold),	In (hold),	Out (hold).



WarmUp 2

IN and OUT with FingerPad Clusters



4 3 2 5 1 Inabinet

RH
D, E, F →

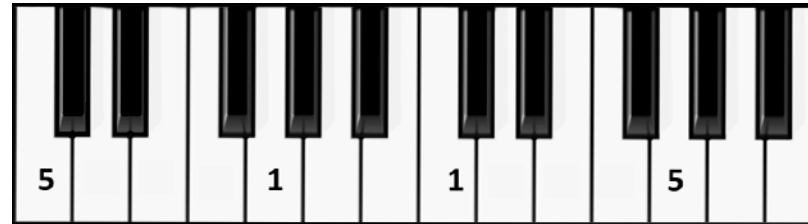
Fin - ger pads (hold), Out (hold), In (hold); Fin - ger pads (hold), In (hold), Out (hold).

LH
D, E, F →

2 3 4 5 1



Taxi Cab



LH Bass C

RH Middle C



1 5 4 3 2 5

RH Middle C →

Tax - i cab goes beep , beep, be - ep. Honk, honk, ho - nk; wait for me - ee.

LH Bass C →

5 1 2 3 4 1 5

Inabinet



Shining Star



WarmUp 3

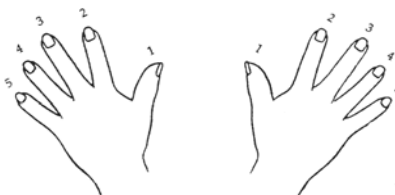
IN and OUT with Thirds



▲
LH Bass C

Inabinet

	Out (hold)	In (hold)	Mid - dle man. (hold)			In (hold)	Out (hold)	Both (big whole note)
LH Bass C →								
	5	1	3		1			



WarmUp 3

IN and OUT with Thirds



▲
RH Middle C



Inabinet

RH Treble G →

5	1	3	1	
Out (hold)	In (hold)	Mid - dle	man. (hold)	In (hold) Out (hold)
Both (big whole note)				



WarmUp 3

IN and OUT with Thirds



▲
LH Bass C

▲
RH Middle C



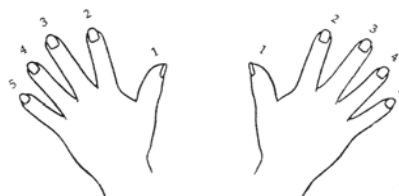
Inabinet

5 1 3 1

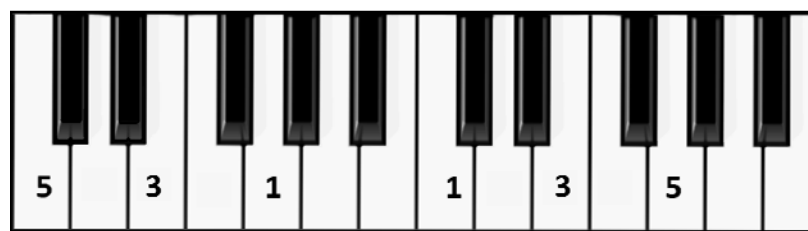
Out (hold) In (hold) Mid - dle man. (hold) In (hold) Out (hold) Both (big whole note)

LH Bass C →

5 1 3 1



Shining Star



LH Bass C

RH Middle C



1 3 5 3 1

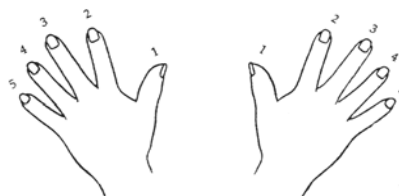
RH
Middle C →

Shin - ing star you are so bri - ght. We see you - ou. Shine at ni - ght.

LH
Bass C →

5 3 1 3 1

Inabinet



Marching Band





▲
LH Bass C

Inabinet

LH Bass C →

Out (hold) In (hold) Three, two one. (hold) In (hold) Out (hold) Three, four, five. (hold)

5 1 3 1 5 3



WarmUp 4

IN and OUT with Seconds



▲
RH Treble G

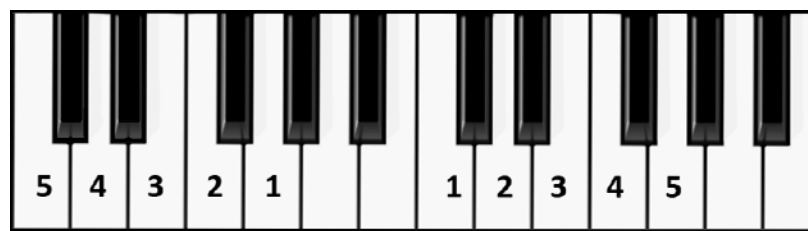


	5	1	3		1	5	3	Inabilet
RH Treble G →								
	Out (hold)	In (hold)	Three, two one. (hold)	In (hold)	Out (hold)	Three, four, five. (hold)		



WarmUp 4

IN and OUT with Seconds



LH Bass C

RH Treble G

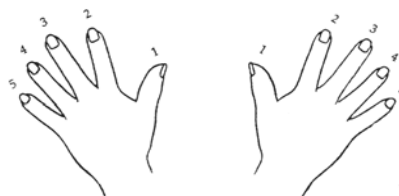
5 1 3 1 5 3 Inabinet

RH Treble G →

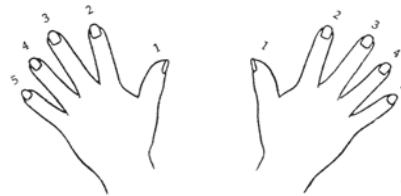
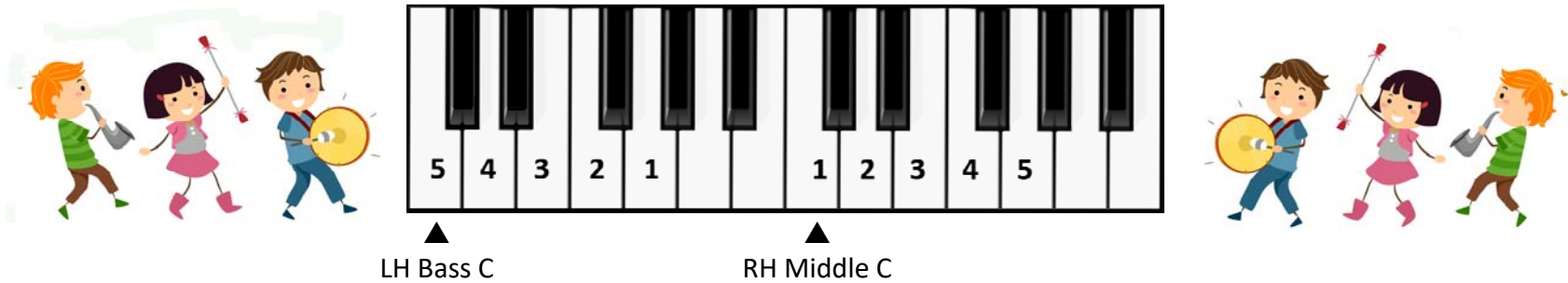
Out (hold) In (hold) Three, two one. (hold) In (hold) Out (hold) Three, four, five. (hold)

LH Bass C →

5 1 3 1 5 3



Marching Band



Ode to Joy



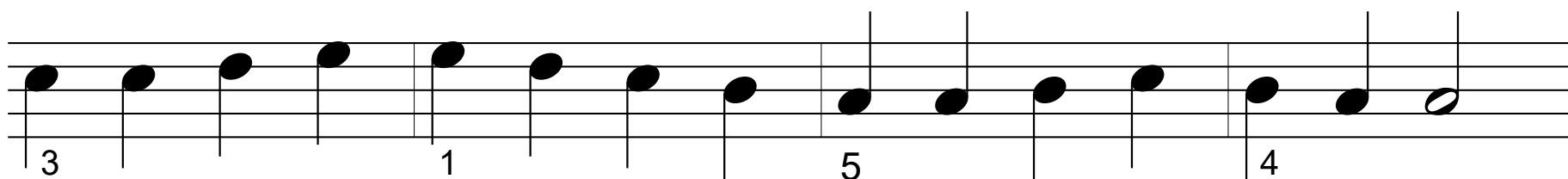
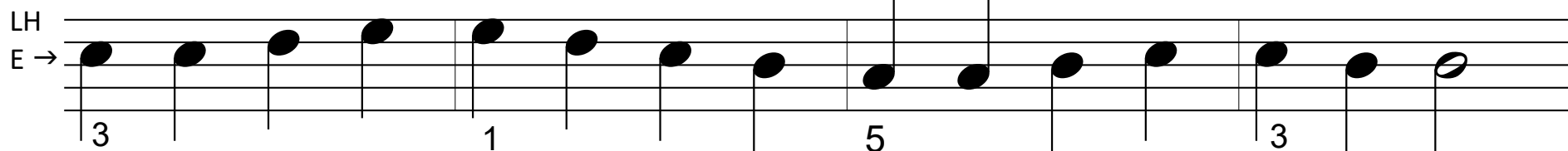
Ode to Joy

Stepping on Seconds



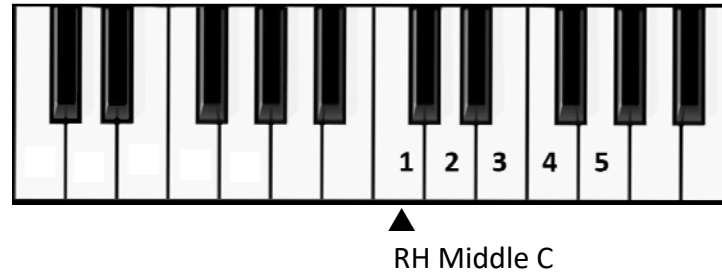
▲
LH Bass C

Beethoven
arr. Inabinet



Ode to Joy

Stepping on Seconds



Beethoven
arr. Inabnet

RH
E →

3 5 1 3

3 5 1 2

Musical notation for the right hand of "Ode to Joy". The first staff shows the melody with fingerings 3, 5, 1, 3. The second staff shows the accompaniment with fingerings 3, 5, 1, 2.



Bought Me A Cat

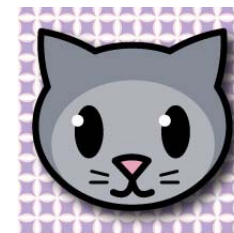


Bought Me A Cat

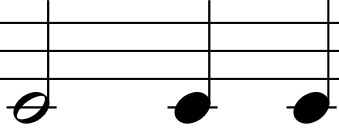


Skipping with 3rds



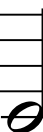
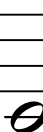

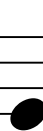
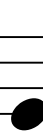
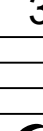
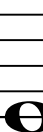
▲
RH Middle C

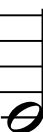
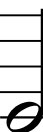

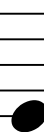
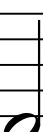
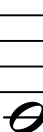
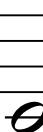
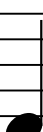


Traditional
arr. Inabinet

	1	3	
RH Middle C →			
	Bought me a	cat.	Cat pleased
			me.



1		3		3		
						
Fed	my	cat	un	- der	yon	- der tree.

1							
							
Cat	went	fid	- dle	- i	- fee;	oh,	fid - dle - i - fee

Bought Me A Cat

Skipping with 3rds



▲
LH Bass C

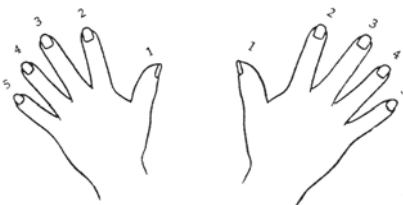
▲
RH Middle C



Traditional
arr. Inabinet

	1	3		
RH Middle C →	Bought	me	a	cat.
				Cat
				pleased
				me.
LH Bass C →				

1
5





1		3		3		
Fed	my	cat	un	- der	yon	- der tree.

1				
Cat	went	fid	- dle - i -	fee; oh, fid