

PRELUDE



FIRST IMPRESSIONS TOOLBOX PREREADING SOLUTIONS TRADITIONAL SONGS

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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

PARENT POINTERS

Traditional Songs with FingerPads

Objectives

To reinforce finger numbers, directionality, counting, hand awareness and directional reading on a five-line staff

READING PROCESS

Traditional Songs

- Discuss which hand plays which notes
Top Staff = Right Hand → Top Hand
Bottom Staff = Left Hand → Bottom hand
- **POINT** and **SING/SAY** the finger numbers
- **PLAY** and **SING/SAY** the finger numbers
- ***POINT** and **SING/SAY** the rhythm Syllables
- ***PLAY** and **SING/SAY** rhythm Syllables

**Saying/singing OUT-LOUD rhythm syllables prevents “thinking” of either finger numbers or note names while playing/reading notation.*
This process promotes student kinesthetic confidence in where hands are located on the piano without looking up and down from music to hands.



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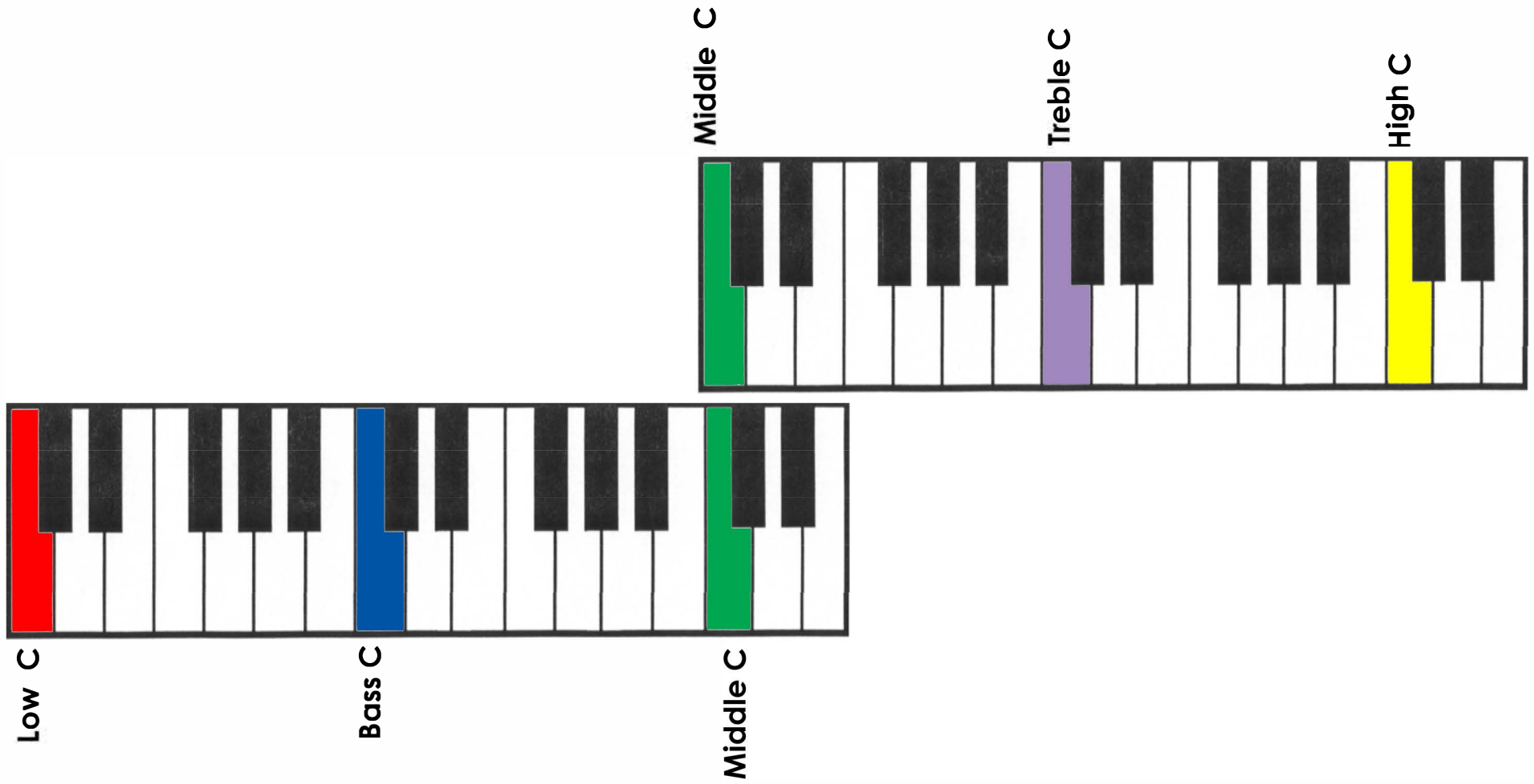
Parent Pointers: Traditional Songs with FingerPads
Guide Notes - Keyboard

Songs

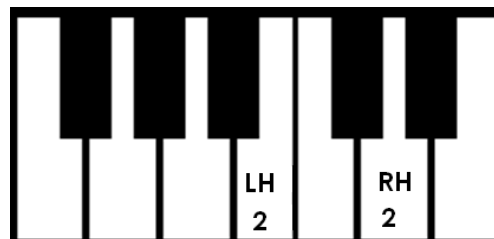
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GUIDE NOTES

Keyboard



Star Light, Star Bright



Traditional
Inabinet

2

RH
D →

LH
B →

Star - light, star - bright, first star I see to - night;

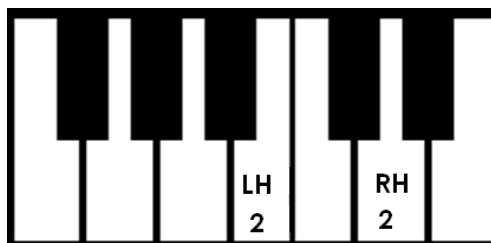
2

2

Wish I may I wish I might; have the wish I wish to - night.

2

Rain, Rain Go Away



Traditional
Inabinet

2 3

RH
D →

LH
B →

Rain, rain, go a - way; come a - gain some oth - er day.

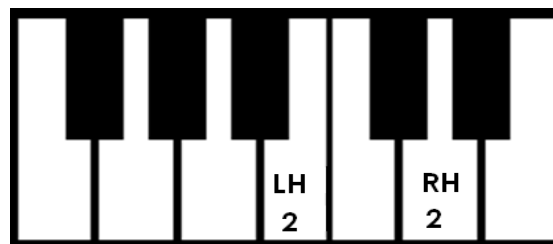
2

2 3

Sun, sun, come on out. We all want to play and shout!

2

Ring Around the Rosie



▲
Middle C

Traditional
Inabnet



RH
D →



LH
B →

2 3 3

Ring a - round the ros - ie; poc - ket full of pos - ies;

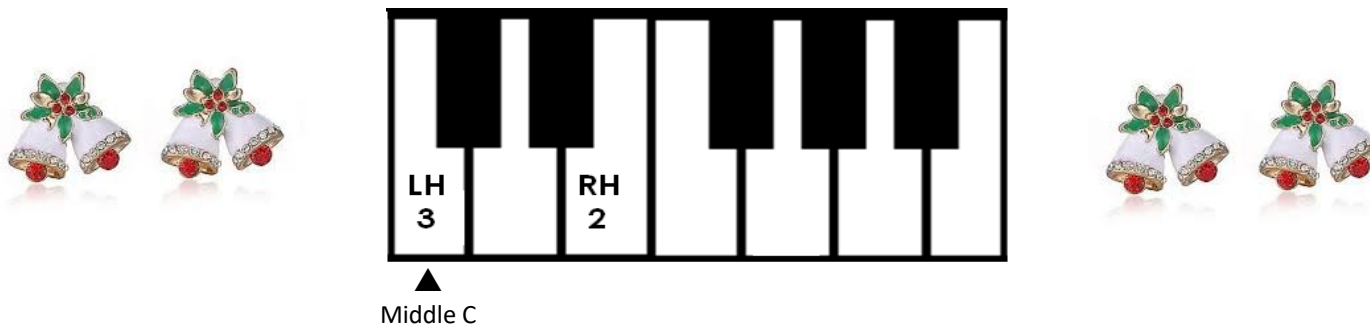
2

2

Ash - es, ash - es, we all fall down!

2 4

Jingle Bells



Traditional Inabinet

RH
E →

LH
Middle C →

2 4 2

Jin - gle bells, jin - gle bells, jin - gle all the way.

3

3 4

Oh, what fun it is to ride a one horse o - pen slei - gh!

2



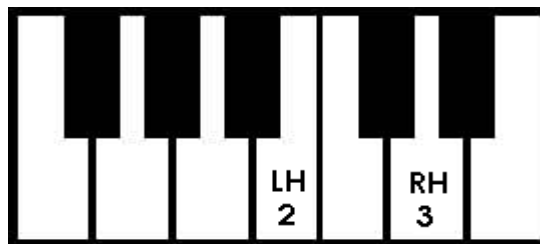
2			4	2
Jin - gle bells,	jln - gle bells,	jln - gle all	the	way.

3

3		4	
Oh, what fun it	is to ride a	one horse o - pen	sleigh!

2

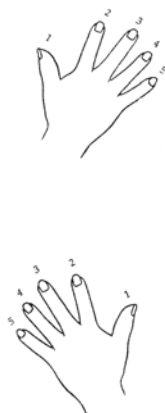
This Old Man



▲
Middle C



Traditional
Inabinet



	3			
RH				
D →				
	This	old	man,	he played one;
LH				
B →				
		2		

4				2
he	played	knick - knack	on my	thumb. With a
		2		

3 2

knick - knack, pad - dy whack, give a dog a bone.

4

3 2

This old man came roll - ing home.

3 2

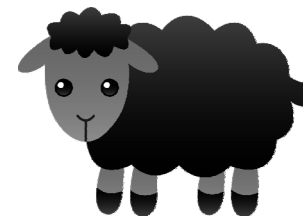
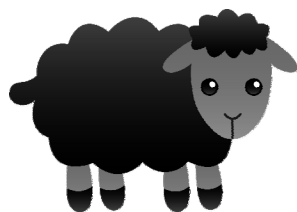
Verses



1. This old man, he played one;
He played knick-knack on my thumb, *etc.*
2. This old man, he played two;
He played knick-knack on my shoe, *etc.*
3. This old man, he played three;
He played knick-knack on my knee, *etc.*
4. This old man, he played four;
He played knick-knack on my door, *etc.*
5. This old man he played five;
He played knick-knack on my hive, *etc.*

6. This old man, he played six;
He played knick-knack on my sticks, *etc.*
7. This old man, he played seven;
He played knick-knack up to heaven, *etc.*
8. This old man, he played eight;
He played knick-knack on my gate, *etc.*
9. This old man, he played nine;
He played knick-knack on my spine, *etc.*
10. This old man, he played ten;
He played knick-knack once again, *etc.*

Baa, Baa Black Sheep



RH
D →



LH
G →

3

Middle C

Traditional Inabinet

Baa,	baa,	black	sheep,	have you	an - y	wool?
------	------	-------	--------	----------	--------	-------

4

Fine

2

Yes,	sir,	yes,	sir,	three	bags	full.
------	------	------	------	-------	------	-------

2

3

One	for	my	mas - ter,	one	for	the	dame,
-----	-----	----	------------	-----	-----	-----	-------

2

3

One	for	the	lit - tle	boy	who	lives	down	the	lane.
-----	-----	-----	-----------	-----	-----	-------	------	-----	-------

2

D.C. al Fine





Hush, Little Baby



▲
Middle C

Traditional
Inabinet



RH
E →

3

Hush, lit - tle ba - by, don't say a word.

LH
G →

5

2

Ma - ma's gon - na buy you a mock - ing bird.

5

2

2. If that mock - ing bird don't sing.

3

5

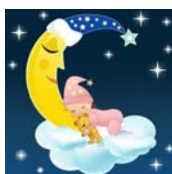
Ma - ma's gon - na buy you a dia - mond ring.

2

5

2

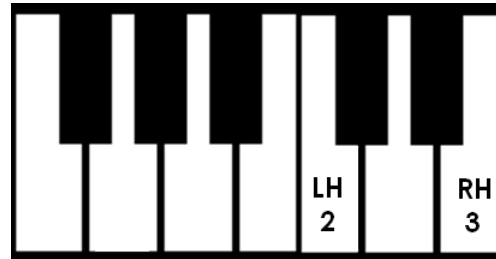
Additional Verses



3. If that diamond ring gets broke, Mama's gonna buy you a billy goat.
4. If that billy goat don't pull, Mama's gonna buy you a cart and bull.
5. If that cart and bull turn over, Mama's gonna buy you a dog named Rover.
6. If that dog named Rover don't bark, Mama's gonna buy your a horse and cart.
7. If that horse and car fall down, you'll be the sweetest little baby in town.



Bingo



Middle C

Folk Song
In a Baret



RH
E →

3			2	
B	I	N G O,	B	I N G O,

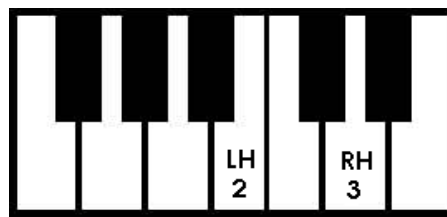


LH
Middle C →

2				
B	I	N G O, and	Bin - go was his	name - o.
2			5	



London Bridge



▲
Middle C



Folk Song
Inabinet

3

RH
D →

LH
B →

Lon - don bridge is fall - ing down, fall - ing down, fall - ing down.

2 3

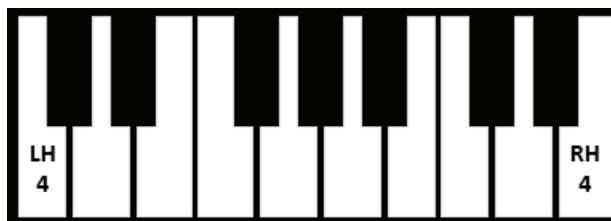
3

Lon - don bridge is fall - ing down, my fair la - dy.

2 3 2 4



Merrily We Roll Along



Bass C

Middle C

Folk Song
arr. Inabinet



4

RH
E →

Mer - ri - ly we roll a - long, roll a - long, roll a - long.

LH
Bass C →

4

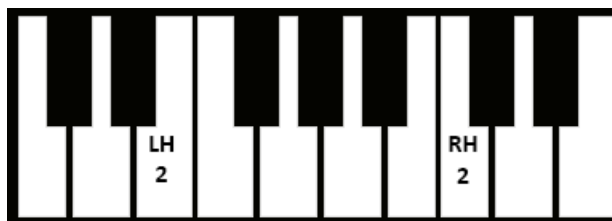
4

Mer - ri - ly we roll a - long, o'er the moun - tain trail.

4

2

Merrily We Roll Along



▲
Middle C

Folk Song
arr. Inabinet



RH
Middle C →

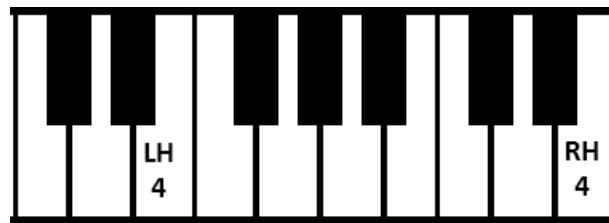


LH
E →

				2								2			
				2								2			
Mer - ri - ly we				roll a - long,				roll a - long,				roll a - long.			
2				2				2				2			

				2								4			
Mer - ri - ly we				roll a - long,				o'er the moun - tain				trail.			
2				2				2				2			

Hot Cross Buns



Bass C

Middle C

Folk Song
Inabinet

Hand diagram showing finger numbers 1-4 for the Right Hand (RH).

4	4		
RH			
E →			
Hot cross buns;	yum, yum, yum!	Pop - corn, hot - dogs	I want some!

Hand diagram showing finger numbers 1-4 for the Left Hand (LH).

Ice cream cone;	yum, yum, yum!	— - — — - —	Give me one!



RH
E →

4	2	3	4
____ - ____ - ____	yum, yum, yum!	cook - ies, can - dy	yum, yum, yum!
4	2	3	4

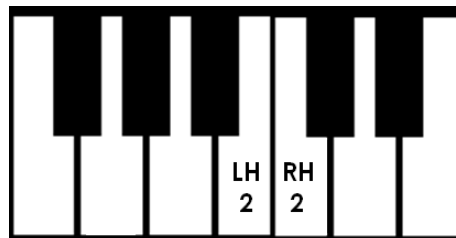


LH
E →

4	2	4	
Brus - sel sprouts,	broc - co - li;	spin - ach, ____ - ____	no, no, NO!
4	2	4	



Yankee Doodle



RH
Middle C →



LH
B →

Traditional
Inabnet

2	2	4	2
Yan - kee	Doo - dle	went to town,	rid - ing on a po - ny.

2

2			
Stuck a fea - ther	in his cap and	called it ma - ca	- ro - ni!

2 4