

# PRELUDE



## FIRST IMPRESSIONS TOOLBOX

### PREREADING SOLUTIONS

SKILLS AND DRILLS | DIRECTIONAL READING

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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*

# TO THE TEACHER

## DIRECTIONAL READING

First Impressions *Flash Drills* utilize directional reading for playing and reading seconds and thirds on a music staff without a clef. The processing of seconds and thirds involves four perceptions: understanding, hearing, playing, and seeing. These Flash Drills are the framework for interval reading, directionality and hand awareness - a solution for creating a foundation that facilitates fluent music reading on the grand staff.

Boom Learning Cards® created by PianoFonics provide online reading exercises to coordinate with the playing exercises in this volume as well as are a gamified, feedback reinforcement of the written pages.

## VOCABULARY

Effective communication begins at the first lesson by starting to establish a common music vocabulary. This introductory book includes sequential keyboard and alphabet drills to promote verbal communication with this new language of music.

Learning the proper location and name of *ten Guide Notes* in the SPACE of the piano keyboard establishes a *Keyboard Framework*.

- Prelude's Keyboard Finger Drills provide pre-reading explorations moving within the context of our Keyboard Framework to locate and identify Guide Notes.
- The Keyboard Finger Drills with seconds and thirds provide aural and tactile experiences with these two primary intervals, an overlooked pre-reading skill.

The First Impressions *Keyboard Framework* serves two purposes: 1) to develop a comprehensive spatial awareness of the piano keyboard, whether there are 88, 76 or 60 notes; and 2) to define an infrastructure in which to later correlate keyboard location and sound with the symbols of

music notation. The familiar, well-defined SPACE on the piano keyboard will evolve to a specific PLACE on the grand staff from High C to Low C.

## RHYTHM

Prelude PreReading Solutions contain ten Rhythm Drills that develop hand awareness (left-right orientation) as well as counting skills. The drills can be introduced on a drum (or piano fall board) and moved to the piano keyboard. The first task is to discover if a student can chant and play simultaneously – can the voice and hand coordinate? If not, this skill must be developed BEFORE playing the piano. A drum style background can add an element of fun to the rhythm drill plus show rhythmic aptitude or lack thereof.

Basic rhythm values include quarter, half, dotted half, whole notes and rests. Why count or chant out loud?

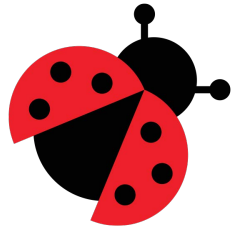
- A 'Say and Point' and 'Say and Play' approach enables the teacher to precisely know how and what the student is processing as they learn how to combine fingers, hands, notation and pulse.
- 'Say and Point' and 'Say and Play' with rhythm syllables is a practical solution that can prevent students from memorizing finger numbers or letter names in order to play notes: 'tah' for quarter notes; 'tah-hold' for half notes; 'tah-hold dot' for dotted half notes, and 'great big whole note' for whole notes.\*

Correct integration is the critical first step toward developing an internal pulse when assimilating numbers, beats, notes, etc. The student cannot chant rhythm syllables and think finger numbers or letter names simultaneously!

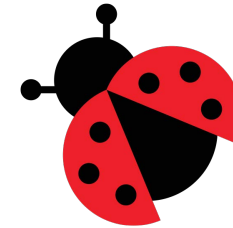
Songs, Drills and Exercises contain only basic note values and thereby facilitate syllabic counting. The series contains: 1) Ten Rhythm Drills for Drum and or/Piano; 2) Five Warm-Up Exercises; 3) Five Ten-Finger Solos; 4) Two Five-Note Songs; and, 5) Thirteen Traditional Songs.

*\*Any syllabic rhythm counting is acceptable. It is recommended to NOT use numbers for counting at this stage. Students are in the beginning stages of equating numbers with fingers.*





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## DIRECTIONAL READING

### PREFACE

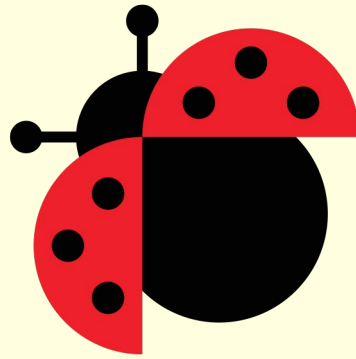
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# SPACES AND LINES

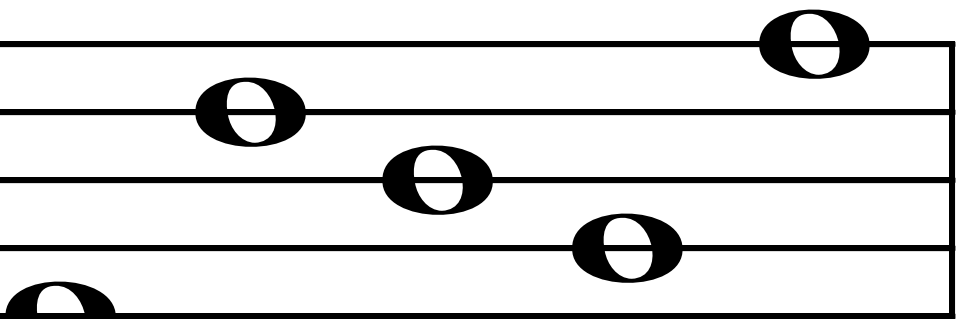






# Spaces

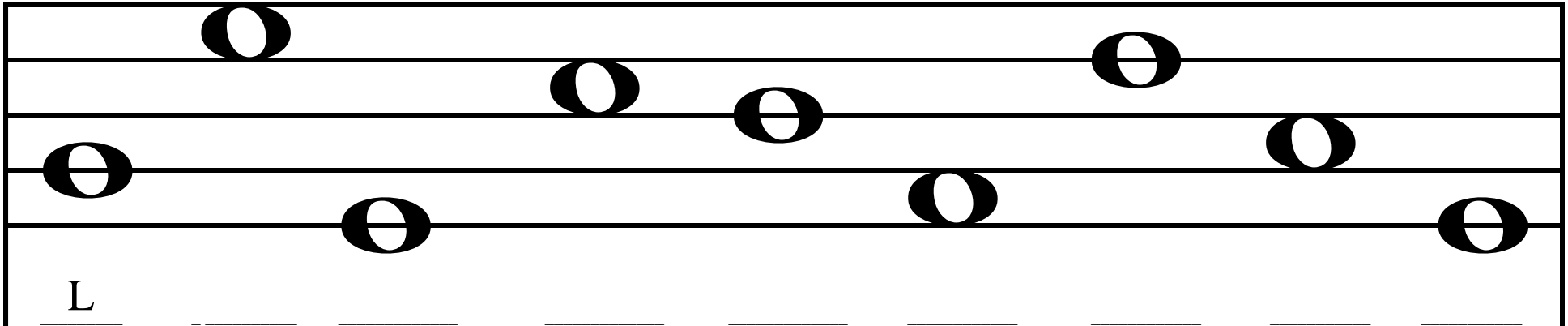
4	o
3	o
2	o
1	o
Number the spaces on the staff below	Draw notes in the spaces on the staff below

# Lines

<p>5 4 3 2 1</p>	
<p>Number the lines on the staff below</p>	<p>Draw notes on the lines on the staff below</p>
	

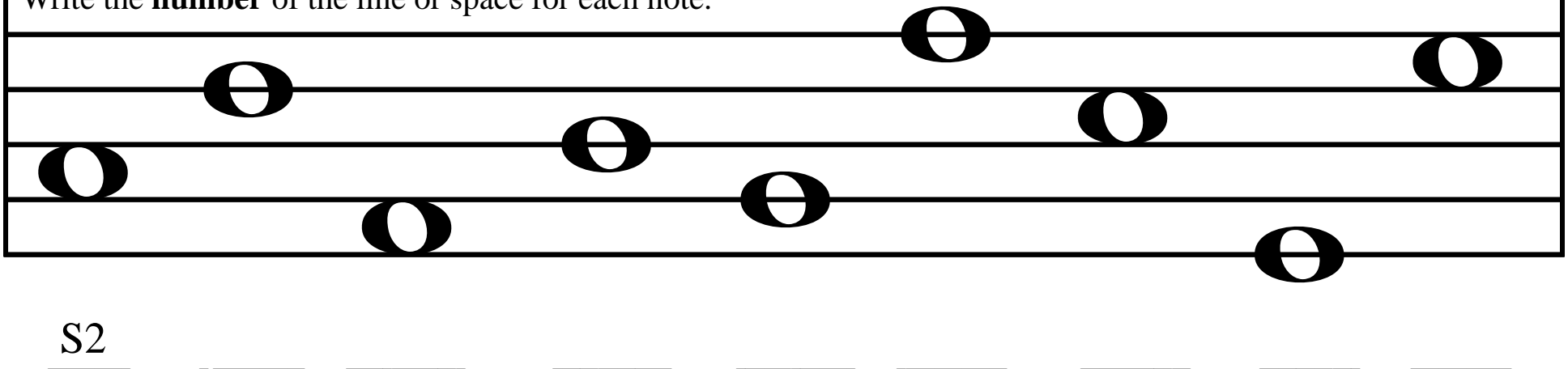
# Lines and Spaces

Write "S" for space note and "L" for line note



A musical staff with five lines. Notes are placed on the lines and spaces as follows: Line 1 (top): Space 1; Line 2: Line 2; Line 3: Space 2; Line 4: Line 4; Line 5 (bottom): Space 4. Below the staff, the letter 'L' is written under the first line, and dashed lines are provided for the other lines and spaces.

Write the **number** of the line or space for each note.



A musical staff with five lines. Notes are placed on the lines and spaces as follows: Line 1 (top): Line 4; Line 2: Space 3; Line 3: Line 2; Line 4: Space 1; Line 5 (bottom): Space 2. Below the staff, the letters 'S2' are written under the first space, and dashed lines are provided for the other lines and spaces.

# Draw Lines and Spaces

Draw the note on the correct line or space

A musical staff with five lines. A black oval note is drawn on the second line from the bottom. Below this staff is a larger, empty rectangular box containing six underlined labels: S3, L3, L1, S2, L4, and L3.

S3

L3

L1

S2

L4

L3

Draw the note on the correct line or space

A large, empty rectangular box representing a musical staff with five lines, intended for drawing notes based on the labels below.

S3

L1

S1

L4

S4

L2

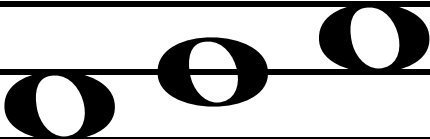

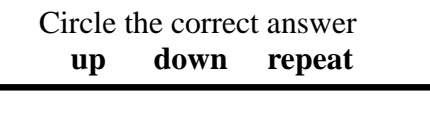
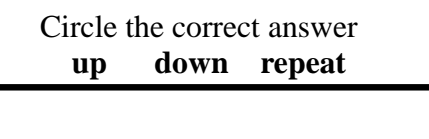
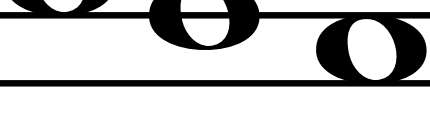
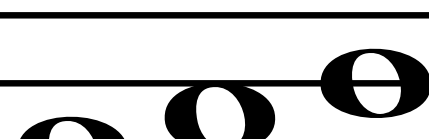

# Copy Up, Down and Repeat

Circle the correct answer  
**up down repeat**

Copy the three notes

Circle the correct answer  
**up down repeat**

Copy the three notes

			
<p>Circle the correct answer <b>up down repeat</b></p>	<p>Copy the three notes</p>	<p>Circle the correct answer <b>up down repeat</b></p>	<p>Copy the three notes</p>
			
			
			

# Draw Up, Down and Repeat

Write 5 line notes going up

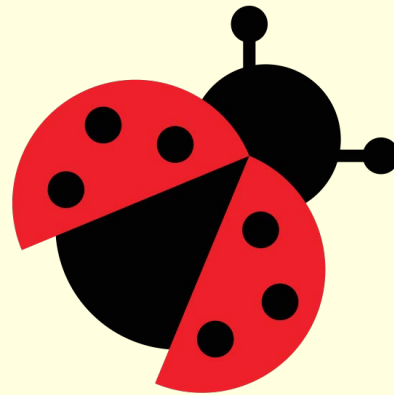
Write 4 space notes going down

Write 4 space notes going up	Write 5 line notes that repeat



# SECONDS

## PENCIL & PAPER

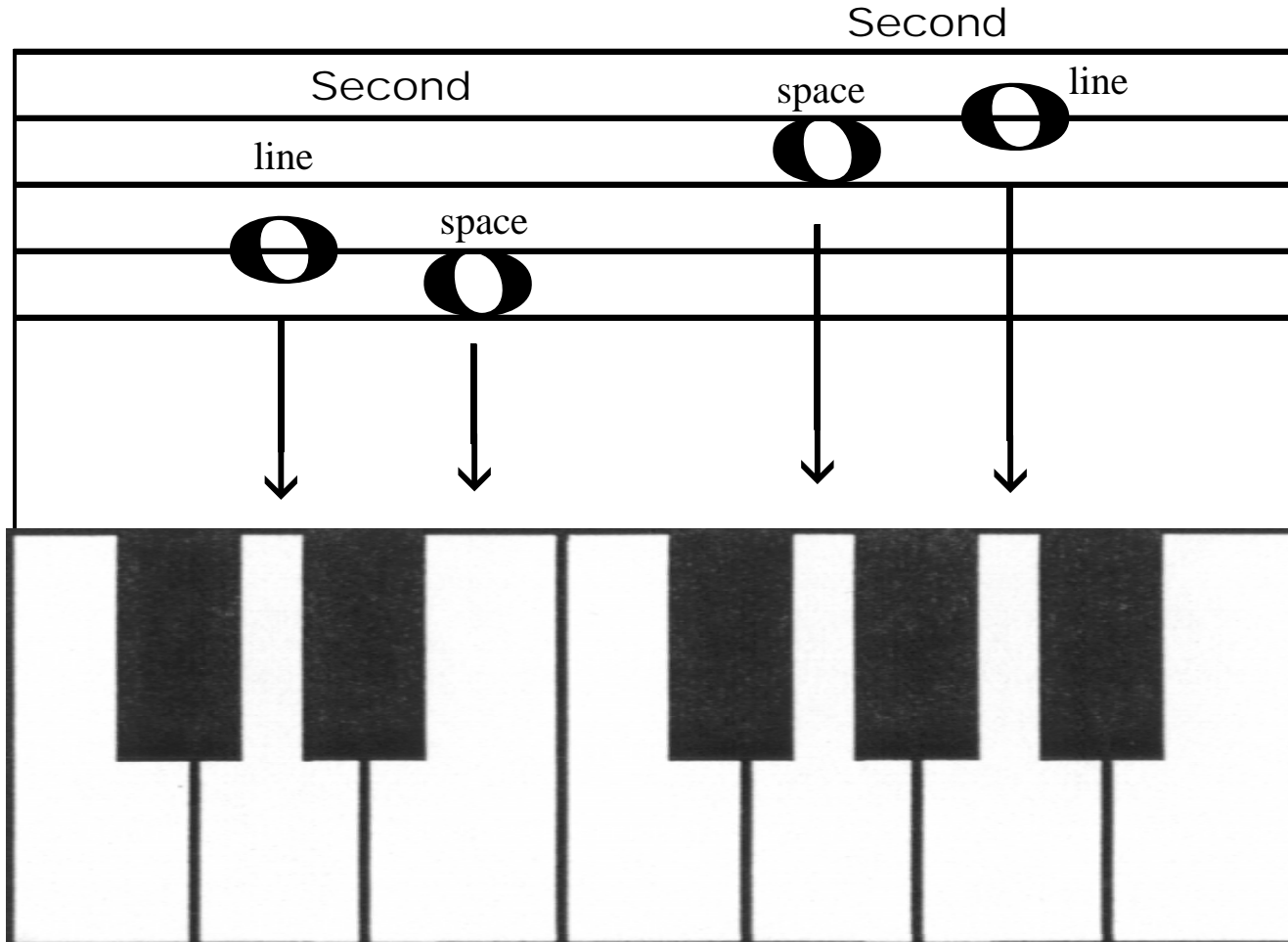


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# Seconds

Seconds are 'next-door neighbor' white notes








# SECONDS UP

Draw seconds going UP from the given note





The exercise consists of three systems of musical staves, each with four staves. The first system has notes on the top staff of each set: G4, C5, E5, and G5. The second system has notes on the bottom staff of each set: C4, E4, G4, and B4. The third system has notes on the top staff of each set: G3, C4, E4, and G4. The task is to draw a second interval above each given note.





# SECONDS DOWN

A second is from a line to a space or a space to a line  
Draw seconds going DOWN from the given note

			
line note DOWN to space note			
 			

space note DOWN to line note			
 			

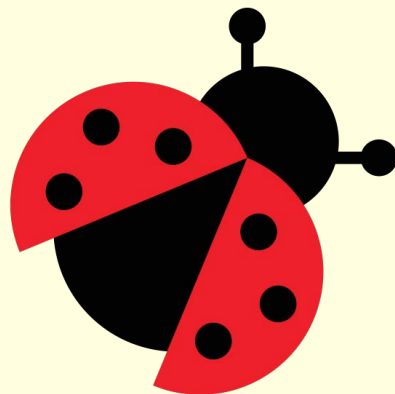
			
			



# SECONDS

## SAY & PLAY DRILLS







# DIRECTIONAL READING

## *Five-Note Flash Drills 1 - 20 | Seconds and Repeats*

Play each exercise  
on any five white keys  
with five fingers

### **SAY AND POINT**

**Point** to the notes on the page  
and *SAY the drill before playing*

### **PLAY PREPARATION**

Which hand?  
What finger?

### **SAY AND PLAY**

SAY and PLAY the Five-Note Flash

**Set 1**

**2**

	2 ↑                      2 ↑
	<b>RH 2</b> 2 ↓                      2 ↓
<b>LH 2</b>	
2 ↓                      2 ↓                      2 ↑	
<b>2</b>	

**Set 2**

**3**

<b>3</b>	



**Set 5**

2

2

**Set 6**

4

4

**Set 7**

2

2

**Set 8**

4

4



**Set 11**

3

3

**Set 12**

3

3

**Set 13**

Musical notation for Set 13. It consists of two systems of five-line staves. The first system has five notes on the bottom line: C4, D4, E4, F4, G4. The second system has five notes on the top line: C5, D5, E5, F5, G5. A '1' is written above the first note of the second system. A vertical bar line separates the two systems.

**Set 14**

Musical notation for Set 14. It consists of two systems of five-line staves. The first system has five notes on the bottom line: C4, D4, E4, F4, G4. The second system has five notes on the top line: C5, D5, E5, F5, G5. A '1' is written above the first note of the second system. A vertical bar line separates the two systems.



**Set 15**

3

3

**Set 16**

2

2

**Set 17**

Musical notation for Set 17. The notation is presented on a grand staff with two systems of five staves each. The first system shows a descending sequence of five notes on the bottom staff, starting with a finger number '1' below the first note. The second system shows an ascending sequence of five notes on the top staff, starting with a finger number '1' above the first note.

**Set 18**

Musical notation for Set 18. The notation is presented on a grand staff with two systems of five staves each. The first system shows an ascending sequence of five notes on the bottom staff, starting with a finger number '5' below the first note. The second system shows a descending sequence of five notes on the top staff, starting with a finger number '5' above the first note.

**Set 19**

1

1

**Set 20**

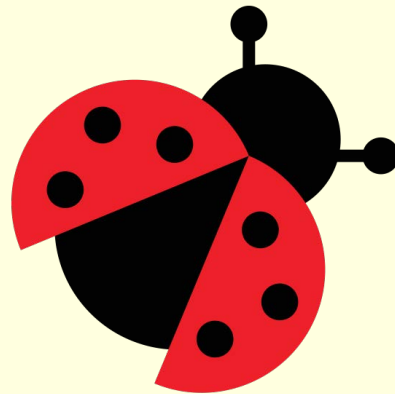
5

5



# THIRDS

## PENCIL AND PAPER

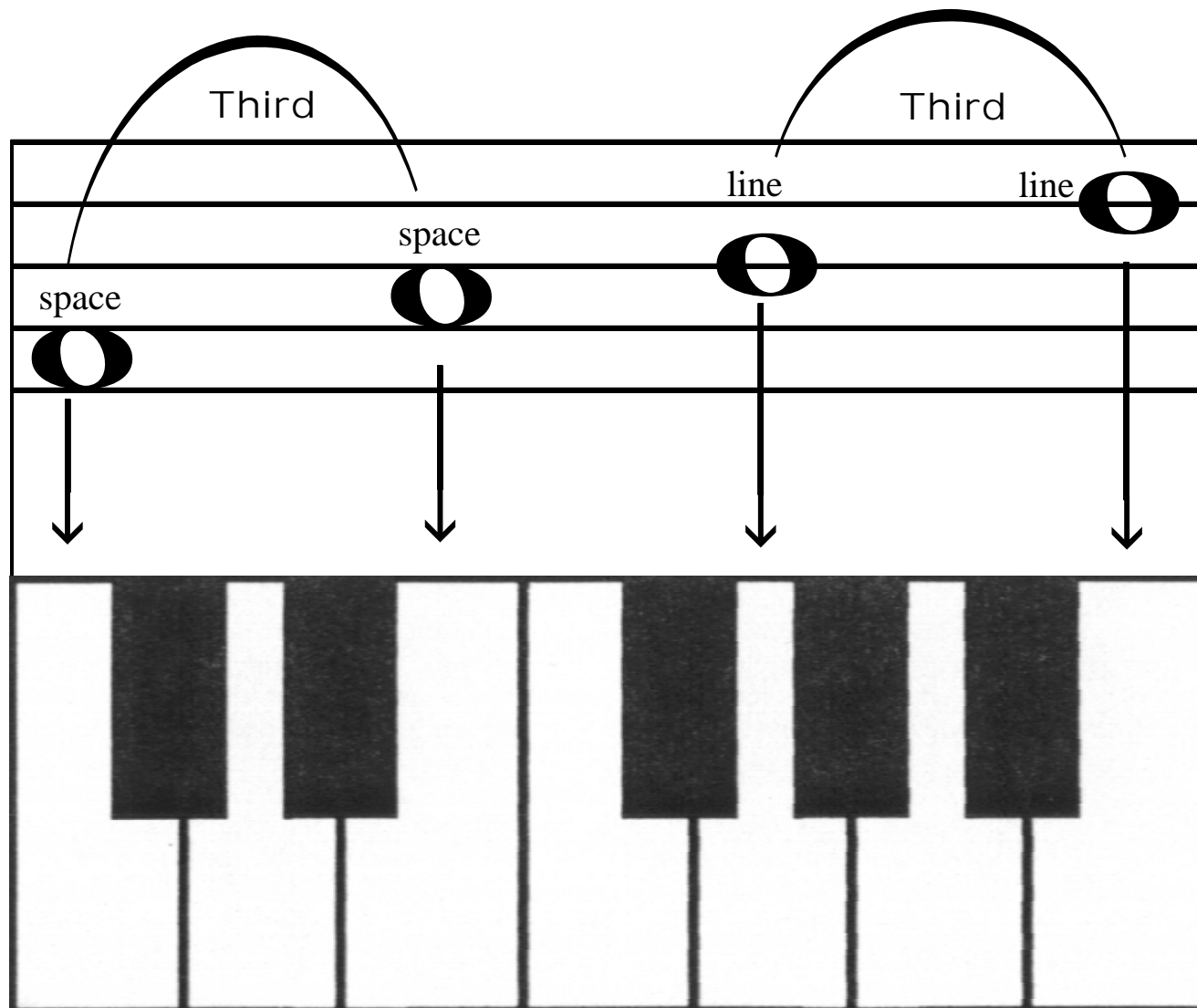


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# Thirds






Thirds always skip one white note







# THIRDS DOWN




A third is from a space to a space or a line to a line  
Draw thirds going DOWN from the given note

			
			
space note to space note			
			


	line note to line note		
			
			
			





			





			
			










# THIRDS UP

Draw thirds going UP from the given note


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# Interval Search

Draw a short line between seconds

Draw an X on the skipped line or space between thirds

Write 2 or 3 below

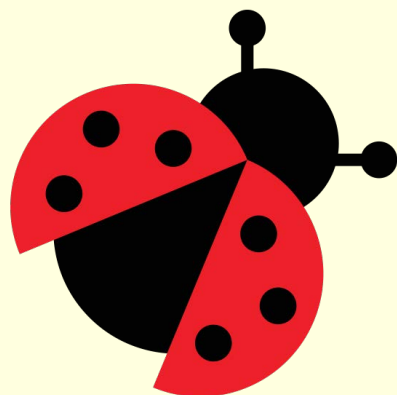
The image shows a musical staff divided into four measures. The notes and intervals are as follows:

- Measure 1:** Two notes on the same line (G4 and A4) connected by a short horizontal line. Below the staff is the number '2'.
- Measure 2:** A note on the second line (B4) and a note on the second space (C5). An 'X' is drawn between the second line and the second space. Below the staff is the number '3'.
- Measure 3:** A note on the second space (C5) and a note on the third line (D5).
- Measure 4:** A note on the second space (C5) and a note on the third space (E5).

Below the staff, there are two more measures of empty musical staves for additional practice.

# THIRDS

## SAY & PLAY DRILLS





# **DIRECTIONAL READING**

## *Five-Note Flash Drills 21 - 26: Seconds, Repeats and Thirds*

Play each exercise  
on any five white keys  
with five fingers

### **SAY AND POINT**

Point to the notes on the page  
and *SAY the drill before playing*

### **PLAY PREPARATION**

Which hand?  
What finger?

### **SAY AND PLAY**

SAY and PLAY the Five-Note Flash

**Set 21**

Musical notation for Set 21, a two-measure exercise. The first measure contains five notes: G4, F4, E4, D4, and C4. The second measure contains five notes: B4, A4, G4, F4, and E4. A piano dynamic marking (p) is present below the first measure. A finger number '2' is written above the first measure and below the second measure.

**Set 22**

Musical notation for Set 22, a two-measure exercise. The first measure contains five notes: G4, F4, E4, D4, and C4. The second measure contains five notes: B4, A4, G4, F4, and E4. A piano dynamic marking (p) is present below the first measure. A finger number '3' is written above the first measure and below the second measure.

**Set 23**

4

4

**Set 24**

2

2





**Set 27**

Musical notation for Set 27. The notation is presented on a grand staff with five lines. The left hand (bottom two staves) contains a sequence of five notes: C4 (labeled '5'), D4, E4, F4, and G4. The right hand (top two staves) contains a sequence of five notes: A4 (labeled '1'), B4, C5, D5, and E5. The notes are arranged in a staggered pattern across the two staves of each hand.

**Set 28**

Musical notation for Set 28. The notation is presented on a grand staff with five lines. The left hand (bottom two staves) contains a sequence of five notes: C4 (labeled '5'), D4, E4, F4, and G4. The right hand (top two staves) contains a sequence of five notes: A4 (labeled '1'), B4, C5, D5, and E5. The notes are arranged in a staggered pattern across the two staves of each hand.

**Set 29**

Musical notation for Set 29, measures 1 and 2. The notation is presented on a grand staff with five lines per hand. The left hand (bottom two staves) contains five notes in measure 1: G2, A2, G2, F2, and E2. The right hand (top two staves) contains five notes in measure 2: G4, A4, G4, F4, and E4. The number '4' is written below the first staff of the left hand, and the number '2' is written above the first staff of the right hand.

**Set 30**

Musical notation for Set 30, measures 1 and 2. The notation is presented on a grand staff with five lines per hand. The left hand (bottom two staves) contains five notes in measure 1: G2, A2, G2, F2, and E2. The right hand (top two staves) contains five notes in measure 2: G4, A4, B4, A4, and G4. The number '3' is written below the first staff of the left hand, and the number '2' is written above the first staff of the right hand.