

# P R E L U D E



## FIRST IMPRESSIONS TOOLBOX

### SKILLS & DRILLS SOLUTIONS

#### RHYTHM

CAROLYN INABINET, NCTM

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

Copyright © 2020 Music Works Academy, Ltd.  
All Rights Reserved Printed in USA  
Pianofonics and the Pianofonics symbol  
are registered trademarks of Music Works Academy, Ltd.

©2020 MUSIC WORKS ACADEMY, LTD.  
WARNING: LICENSED FOR USE ONLY BY PURCHASING INSTRUCTOR AND HIS/HER STUDENTS.  
THE STUDIO LICENSE MAY NOT BE SHARED WITH ANY OTHER TEACHER IN THE SAME OR DIFFERENT STUDIO

# 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<sup>®</sup> 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.*

# 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

# RHYTHM DRILLS

## PARENT POINTERS

### 1. SAY AND POINT THE RHYTHM DRILL.

*The left - right tracking is 'reading readiness' for not only reading music but also words.*

*Furthermore, the rhythmical quality of chant reinforces a steady pulse.*

*The spoken word guides the fingers to play with a steady pulse.*

- a) Say "Right" or "Left" or "Both" if student needs drill on Right/Left orientation.

***Remember the left hand makes an "L". L = left and LOW***

- b) Use rhythm syllables and count out loud:

Tah; tah-hold; tah-hold-dot; and tah-big-whole-note; and, rest

### 2. SAY AND TAP THE RHYTHM DRILL

- a) On a Hand Drum

- b) On a Piano: Two Blacks or Three Blacks

*Keep a flexible, 'floppy' wrist.*

*Use the 'Piano Paw' with a knocking action.*

*Use FingerPads 2, 3 and 4 – the 'three bears'*

*Use FingerPads 2 and 3 – the 'rabbits'*

### 3. SAY AND PLAY THE RHYTHM DRILL\*

Choose one note on the piano.

Use FingerPad 2 [pointer finger]

SAY and PLAY the rhythm drill.

*\*For extra fun on keyboards, choose different instrumental sounds, rhythm styles, or sound effects.*



# TABLE OF CONTENTS



## RHYTHM

### Preface

Introduction  
To the Teacher  
From the Beginning  
Meet the PianoHand  
Parent Pointers

### Rhythm Activities

Boogie Time .....	3
Drill 1 .....	4
Drill 2 .....	6
Drill 3.....	10
Drill 4.....	12
Drill 5.....	16
Drill 6.....	18
Drill 7.....	22
Drill 8.....	24
Drill 9.....	28
Drill 10.....	30







# FUN WITH RHYTHM





# BoogieTime



Play with MP3 audio file or .mid file  
Use FingerPads to play correct note  
Say rhythm syllables:



Tah = 1 beat; Tah Hold = 2 beats; and, Tah Big Whole Note = 4 beats

1

4 ●	C	C	C	C
--------	---	---	---	---

5

F	F	F	F
---	---	---	---

9

G	G	G	G
---	---	---	---

Right Hand

**1A**

Left Hand

tah tah tah rest    tah tah tah rest



Right Hand

Left Hand

Right Hand  $\frac{4}{4}$

**1B** tah tah tah rest tah tah tah rest

Left Hand  $\frac{4}{4}$



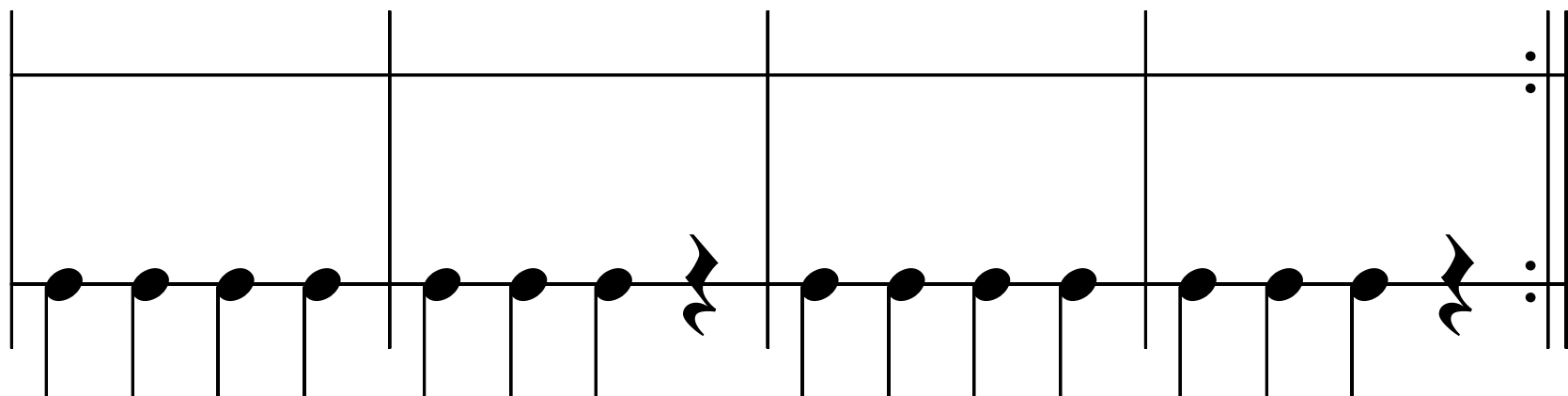
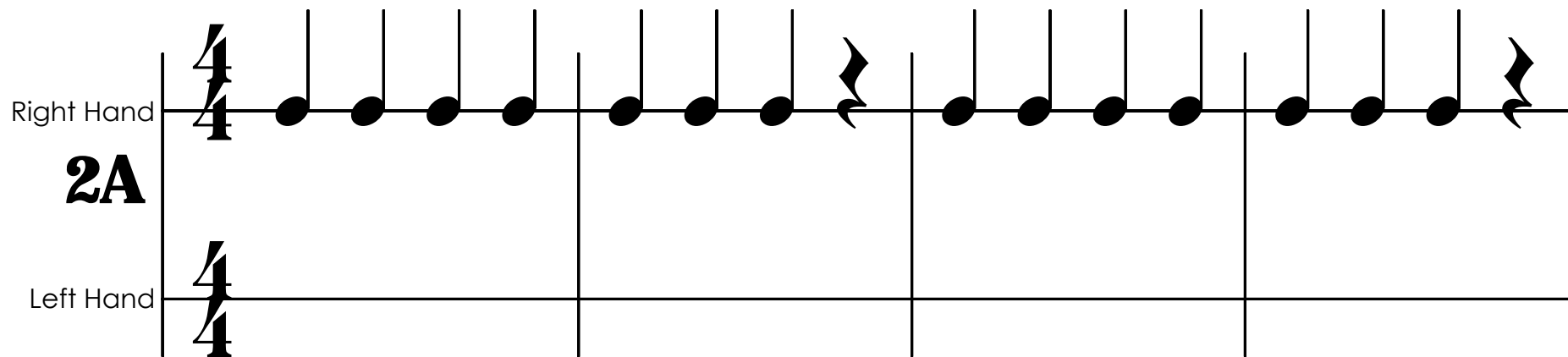
Right Hand

Left Hand

Right Hand

**2A**

Left Hand



Right Hand  $\frac{4}{4}$

**2B**

Left Hand  $\frac{4}{4}$



Right Hand

**2C**

Left Hand





Right Hand  $\frac{4}{4}$

**2D**

Left Hand  $\frac{4}{4}$



Right Hand  $\frac{4}{4}$

**3A**

Left Hand  $\frac{4}{4}$

tah tah tah tah tah tah tah hold



Right Hand  $\frac{4}{4}$

**3B**

Left Hand  $\frac{4}{4}$

tah tah tah tah tah tah tah hold



Right Hand

4/4

4A

tah tah tah tah tah big whole note

Left Hand

4/4



Right Hand

**4/4**

**4B**

tah tah tah tah tah big whole note

Left Hand

**4/4**



**4C**

Musical notation for two staves in 4/4 time. The top staff has a treble clef and the bottom staff has a bass clef. Both staves are marked with a 4/4 time signature. The music consists of quarter notes in the first two measures, followed by a half note in the third measure, and quarter notes in the fourth measure. The notes are: C4, D4, E4, F4, G4, A4, B4, C5 in the treble staff; and C3, D3, E3, F3, G3, A3, B3, C4 in the bass staff.



Musical notation for two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of quarter notes in the first two measures, followed by a half note in the third measure, and quarter notes in the fourth measure. The notes are: C4, D4, E4, F4, G4, A4, B4, C5 in the treble staff; and C3, D3, E3, F3, G3, A3, B3, C4 in the bass staff. The piece ends with a double bar line and repeat dots.

**4D**

Musical notation for two staves in 4/4 time. The top staff has a treble clef and the bottom staff has a bass clef. Both staves contain a sequence of notes: four quarter notes (C4, D4, E4, F4), two quarter notes (G4, A4), a half note (B4), four quarter notes (C5, D5, E5, F5), and a half note (G5). Vertical lines separate the measures.

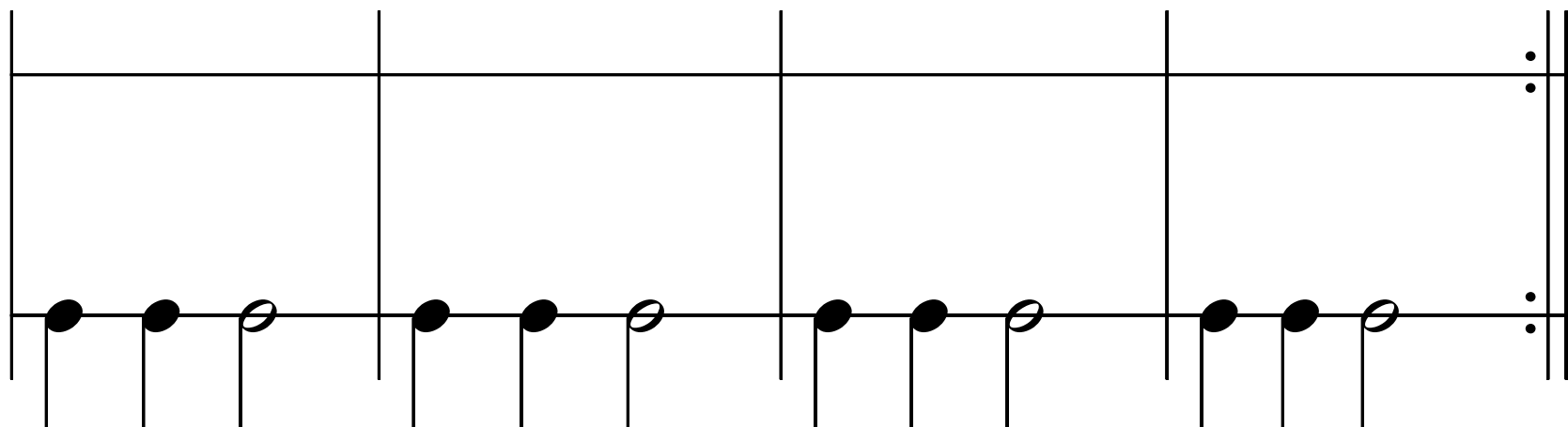
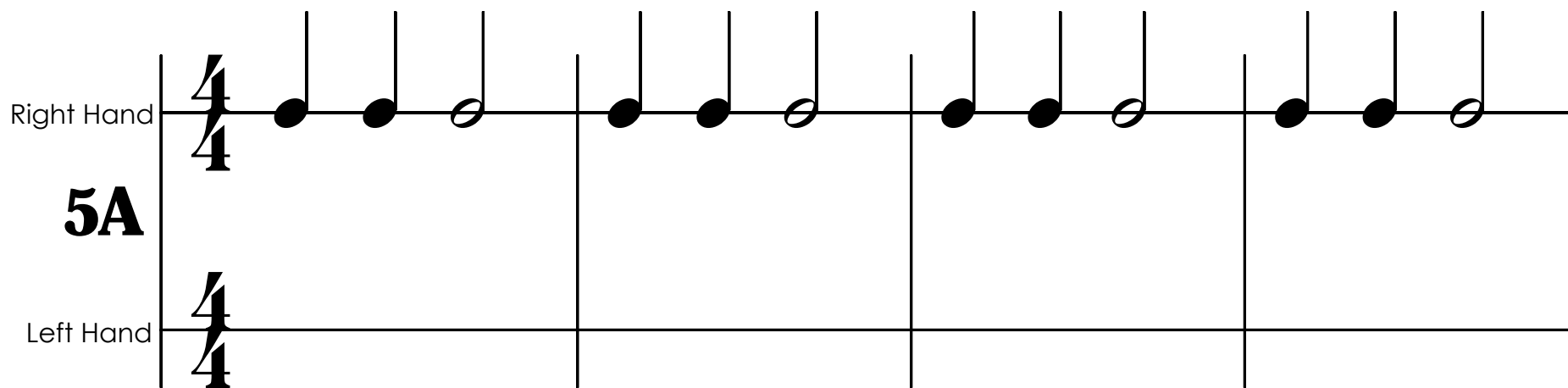


Musical notation for two staves. The top staff has a treble clef and the bottom staff has a bass clef. The top staff contains four quarter notes (C5, D5, E5, F5) and a half note (G5). The bottom staff contains four quarter notes (C4, D4, E4, F4), two quarter notes (G4, A4), and a half note (B4). Vertical lines separate the measures. The piece ends with a double bar line and repeat dots on both staves.

Right Hand  $\frac{4}{4}$

**5A**

Left Hand  $\frac{4}{4}$





Right Hand  $\frac{4}{4}$

**5B**

Left Hand  $\frac{4}{4}$



Right Hand

4/4

6A

Left Hand

4/4



Right Hand

**6B**

Left Hand



Right Hand

6C

Left Hand

The first system of music is written for a right hand and a left hand. Both staves are in 4/4 time. The right hand starts with a 6C chord (F major) indicated by a large '6C' to the left of the staff. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The left hand plays a similar melody: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piece ends with a fermata over the final note.



The second system of music continues the melody from the first system. The right hand plays quarter notes: C5, D5, E5, F5, G5, A5, B5, C6. The left hand plays quarter notes: C5, D5, E5, F5, G5, A5, B5, C6. The piece ends with a fermata over the final note.

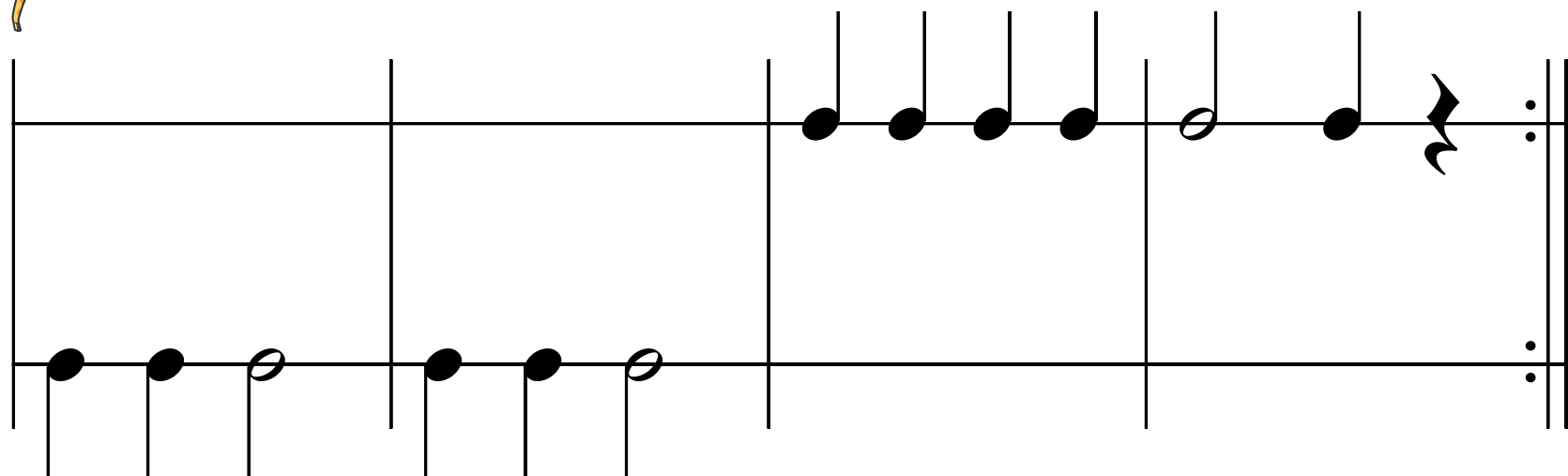
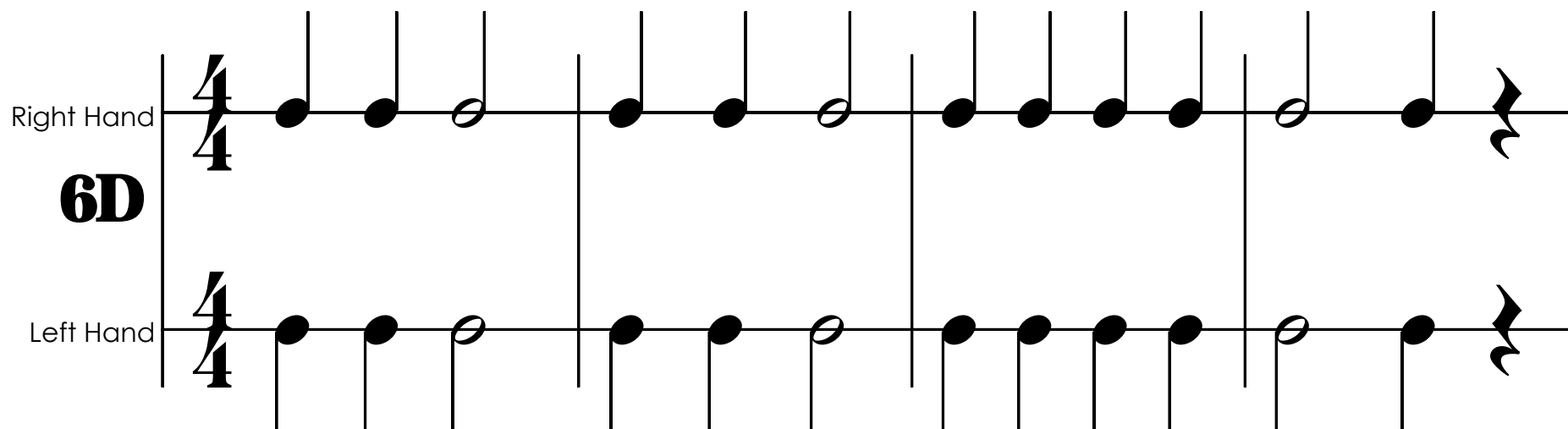
Right Hand

4/4

6D

Left Hand

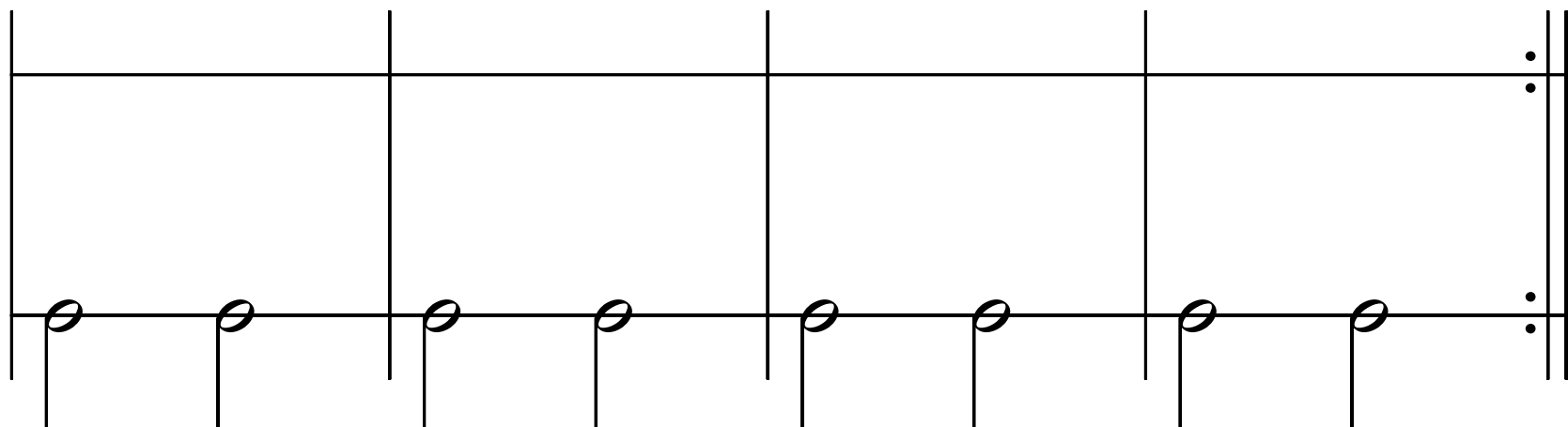
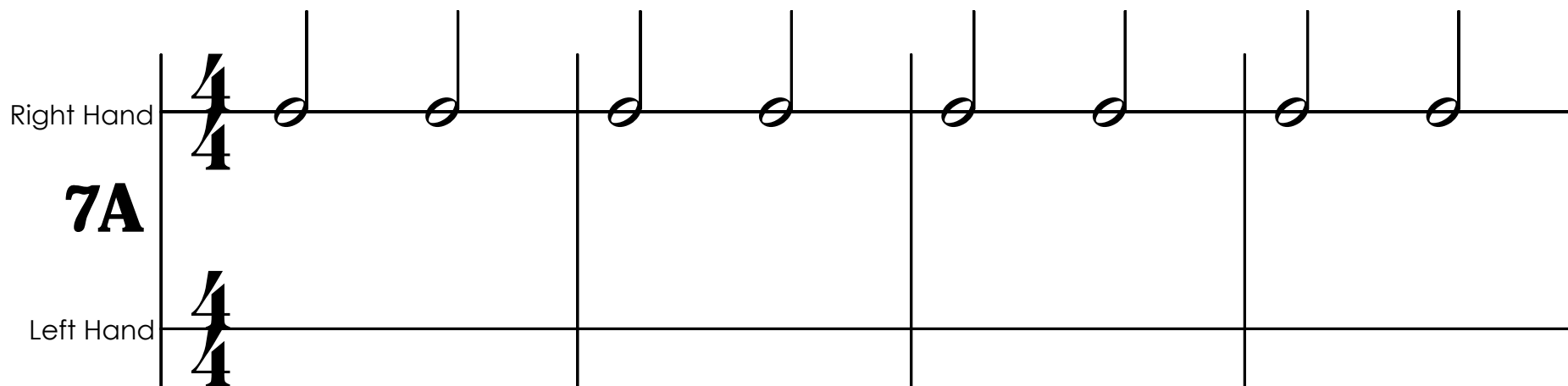
4/4



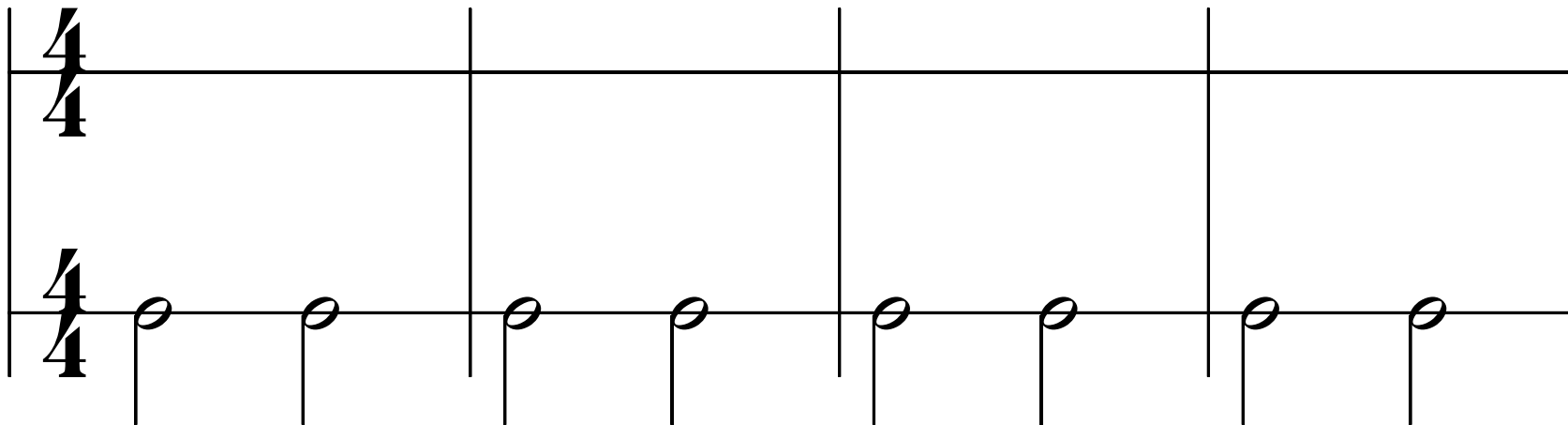
Right Hand

**7A**

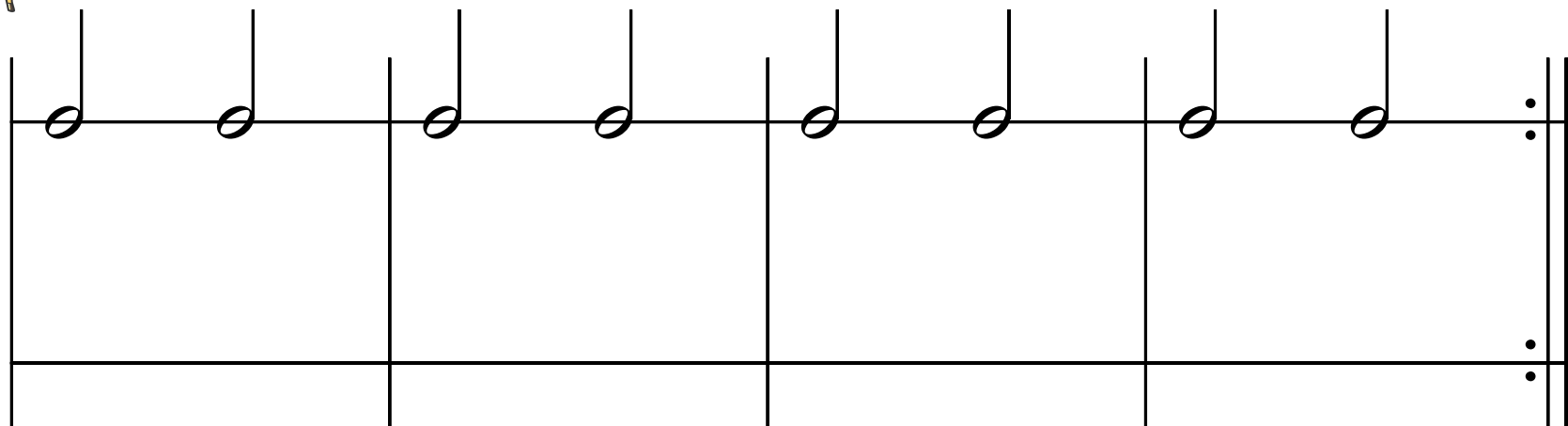
Left Hand



**7B**



A musical staff with a 4/4 time signature. The staff contains eight quarter notes, each with a stem pointing downwards. The notes are positioned on the second line from the bottom of the staff. The staff is divided into four measures by vertical bar lines.



A musical staff with a 4/4 time signature. The staff contains eight quarter notes, each with a stem pointing upwards. The notes are positioned on the second line from the bottom of the staff. The staff is divided into four measures by vertical bar lines. The final measure ends with a double bar line and a repeat sign (two dots).

Right Hand  $\frac{4}{4}$

8A

Left Hand  $\frac{4}{4}$

rest 2, 3, 4

rest 2, 3, 4



rest 2, 3, 4

rest 2, 3, 4



**8B**

Musical notation for 8B. It consists of two staves. The top staff has a 4/4 time signature and contains three measures: the first measure has four quarter notes, the second and third measures contain the text "rest 2, 3, 4". The bottom staff also has a 4/4 time signature and contains three measures: the first measure has four quarter notes, the second and third measures contain a whole rest symbol.



Musical notation for the second system. It consists of two staves. The top staff has three measures: the first measure has four quarter notes, the second and third measures contain the text "rest 2, 3, 4" and a whole rest symbol. The bottom staff has three measures: the first measure has four quarter notes, the second and third measures contain a whole rest symbol. The system ends with a double bar line and repeat dots on both staves.

Right Hand  $\frac{4}{4}$

8C

rest 2, 3, 4

rest 2, 3, 4

Left Hand  $\frac{4}{4}$



rest 2, 3, 4

Right Hand

4/4

8D

rest 2, 3, 4

rest 2, 3, 4

Left Hand

4/4



rest 2, 3, 4

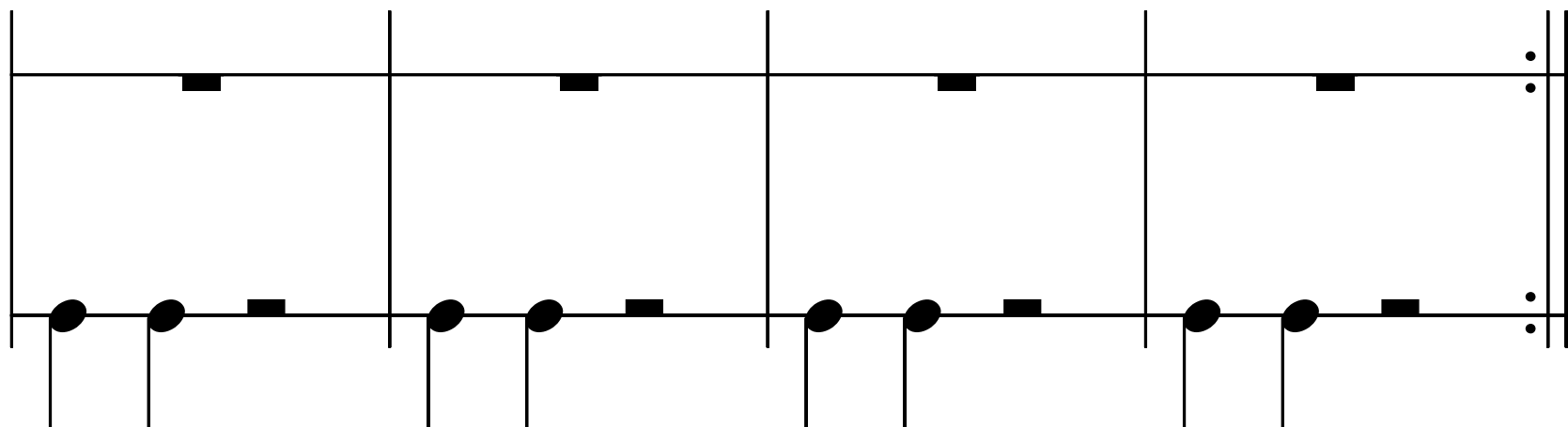
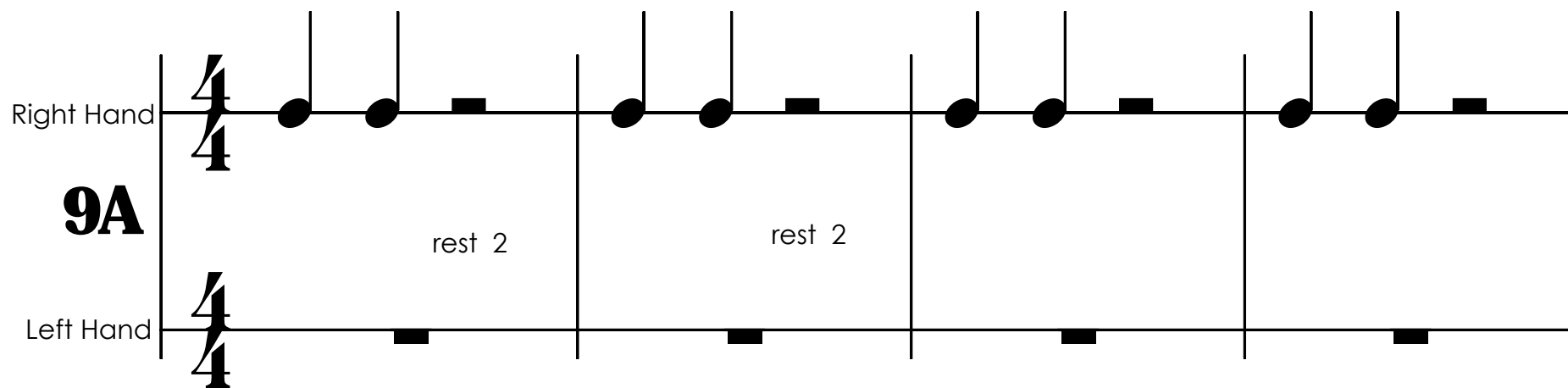
Right Hand  $\frac{4}{4}$

9A

rest 2

rest 2

Left Hand  $\frac{4}{4}$



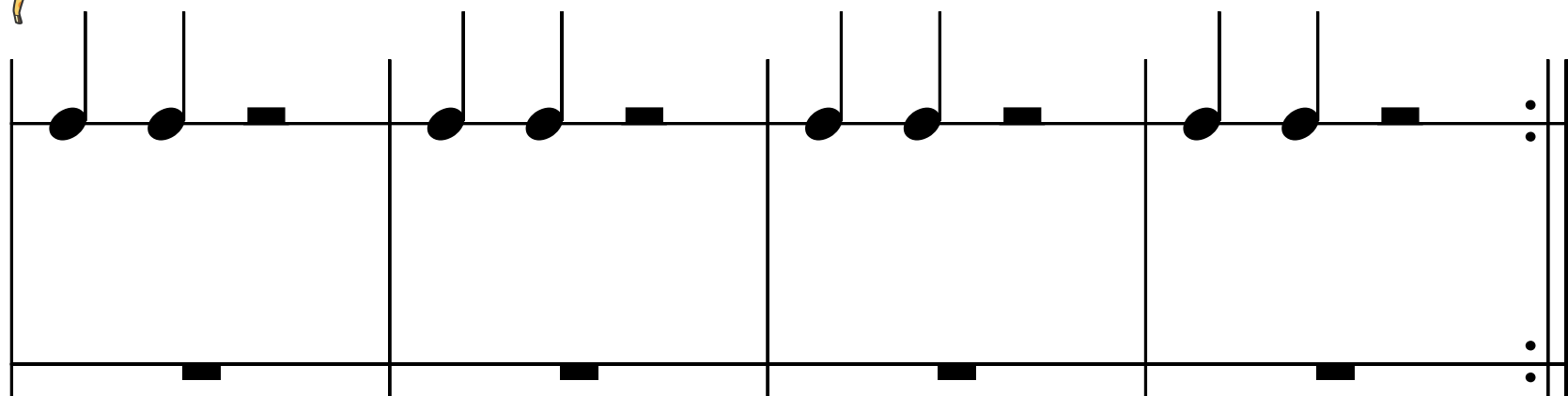
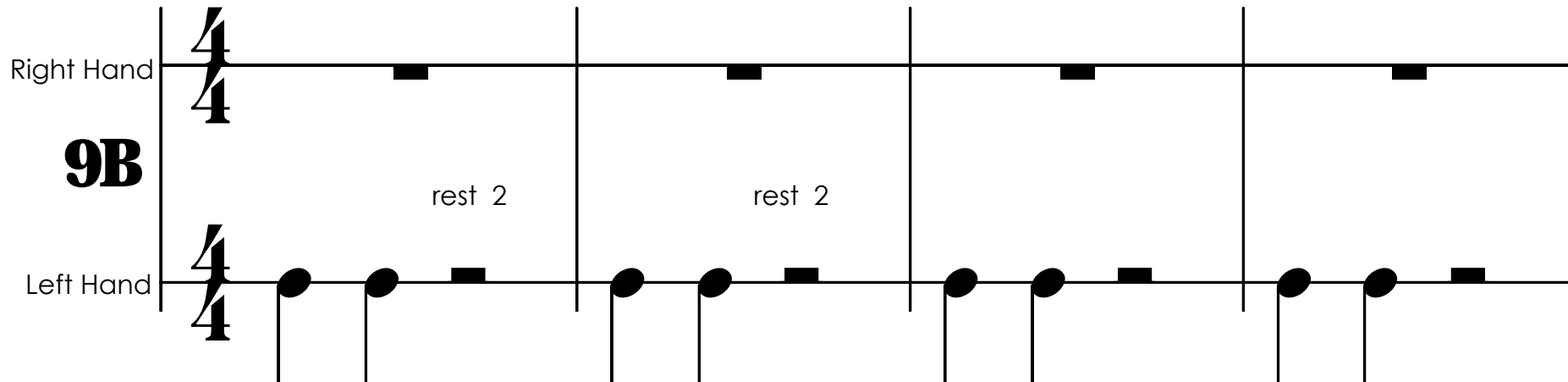
Right Hand  $\frac{4}{4}$

9B

rest 2

rest 2

Left Hand  $\frac{4}{4}$



Right Hand

**3/4**

**10A**

tah tah tah tah hold dot

Left Hand

**3/4**



Right Hand

**3**  
**4**

**10B**

tah tah tah tah hold dot

Left Hand

**3**  
**4**



**10C**

3/4

tah tah tah tah - hold - dot

3/4





Right Hand **3/4** tah tah tah tah hold dot

Left Hand **3/4**



