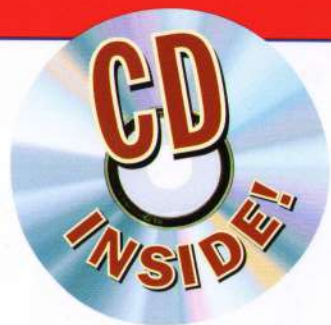


# Lesson Book • Level 1A

# P i a n o



Willard A. Palmer • Morton Manus • Amanda Vick Lethco



## Alfred's Basic Piano Library

# Piano

## Lesson Book • Level 1A

Correlated materials to be used with *Lesson Book, Level 1A*:

| Title                                          | Start on page |
|------------------------------------------------|---------------|
| COMPOSITION BOOK, Level 1A .....               | 29            |
| EAR TRAINING BOOK, Level 1A .....              | 7             |
| ENSEMBLE BOOK, Level 1A .....                  | 15            |
| FLASH CARDS, Level 1A .....                    | 8             |
| FUN SOLO BOOK, Level 1A .....                  | 20            |
| HYMN BOOK, Level 1A .....                      | 14            |
| MERRY CHRISTMAS! Level 1A .....                | 23            |
| MERRY CHRISTMAS! Ensemble Book, Level 1A ..... | 23            |
| NOTESPELLER BOOK, Level 1A .....               | 19            |
| RECITAL BOOK, Level 1A .....                   | 13            |
| SIGHT READING BOOK, Level 1A .....             | 9             |
| TECHNIC BOOK, Level 1A .....                   | 23            |
| THEORY BOOK, Level 1A .....                    | 11            |
| THEORY THROUGH THE YEAR, Level 1A .....        | 9             |
| TOP HITS! Solo Book 1A .....                   | 22            |
| TOP HITS! Christmas Book 1A .....              | *             |

| Title                                 | Start on page |
|---------------------------------------|---------------|
| SHEET MUSIC SOLOS, Level 1A           |               |
| Andy, the Android .....               | 43            |
| Drum and Bugle Band Parade, The ..... | 43            |
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| Walk in Space, A .....                | 43            |

\*Teacher's discretion

FOR TEACHERS ONLY: Teacher's Guide to Lesson Book 1A

A General MIDI disk  (8589) and a Compact Disc  (14541) are available, which include a full piano recording and background accompaniment.

*Theory Games Software* correlating to Levels 1A–5 is available for Macintosh and IBM/Windows-compatible computers.

In this edition, the titles of four pieces (pages 20, 38, 45, 59) have been altered. When using the supplementary materials for Level 1A, the references to these titles will not be correct. Refer *only* to the page numbers.

Willard A. Palmer • Morton Manus • Amanda Vick Lethco



Third Edition

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## A NOTE TO PARENTS



Dear Parents:

### You have a right to be proud!

Giving your child music training shows foresight as well as the appreciation of a fine art.

Music is a language understood by people of all nations. It is one of the most basic mediums of expression. Improved coordination, a broadening of interests, a discovery of the importance of self-discipline, and a world of pleasure are only a few of the rewards pupils receive.

Parents must play an important role in guiding their children's musical training. One question asked by almost all parents is, "How long should my child practise?" Later it will be important that your child practise a specified amount. For now, the length of time is not so important, as long as they practise the assignment **several times** each day.

**Regularity in practice is important!** Let your child select a regular time for practice to begin. With your help, good practising habits will be easily established. Your child's teacher can give you valuable suggestions. As parents, you have the responsibility of showing an interest in your child's progress. Patience, sincere praise, a show of enthusiasm as your child learns new material, and your occasional participation in music-making sessions at home will be very beneficial.

As publishers, it is our pleasure to offer an outstanding course of instruction, prepared for you by three of the nation's leading music educators.

We offer our best wishes to you and your child in your new adventure. It is certain to be exciting and richly rewarding!

THE PUBLISHERS

## A NOTE TO TEACHERS



Dear Teachers,

### Welcome to **Alfred's Basic Piano Library**!

This is a new, easy, step-by-step method. It emphasizes correct playing habits and note reading through interval recognition. It gives a solid foundation in music theory. It is a **true multi-key approach**. Although key signatures are not introduced in Level 1A, the student actually plays in **seven different keys!** The student plays satisfying and entertaining pieces from the very first lesson. Each new challenge brings enjoyment to the student and the teacher, and because the material progresses so carefully, it is problem-free. For reinforcement of each principle as it is introduced, supplementary material is carefully coordinated, page for page, at each level of instruction.

Here is an outline of the basic contents of this book:

|             |                                                                                                                                                                                                                                                            |
|-------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| pages 3–5   | Introduction to playing.                                                                                                                                                                                                                                   |
| pages 6–17  | Keyboard orientation and finger number recognition. Tunes on the black keys for rhythmic reading and development of finger skills. Elementary dynamics. The use of this section avoids the association of any finger numbers with any key, black or white. |
| pages 18–26 | Fluent recognition of key-names through letter-notes. Tunes in MIDDLE C POSITION for more skill development and rhythmic reading.                                                                                                                          |
| pages 27–32 | Introduction to the GRAND STAVE.                                                                                                                                                                                                                           |
| pages 33–49 | Intervallic reading in C POSITION. Melodic & harmonic intervals. Legato.                                                                                                                                                                                   |
| pages 50–58 | Intervallic reading in G POSITION. Sharps & flats. More dynamics. Staccato.                                                                                                                                                                                |
| pages 59–64 | Review pieces. Test & certificate.                                                                                                                                                                                                                         |

As you leaf through this book you will notice the clean and uncluttered pages, the clear music engraving, and the attractive art work, designed to complement the music and to appeal to all.

The authors hope that these pages will help you to open the door of the WONDERFUL WORLD OF MUSIC to many students.

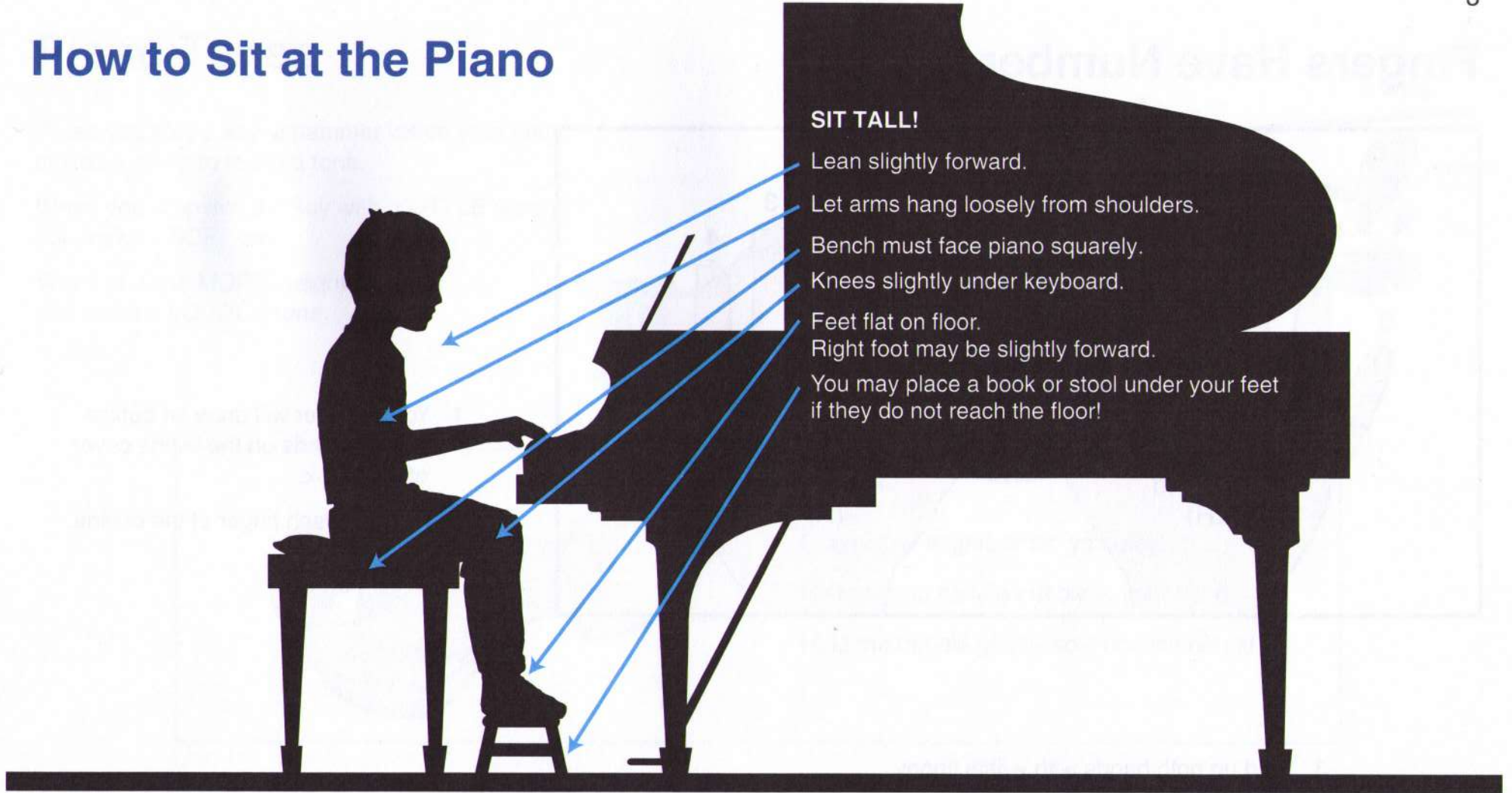
Willard A. Palmer, Morton Manus & Amanda Vick Lethco



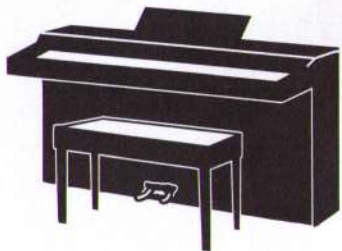
# How to Sit at the Piano

## SIT TALL!

- Lean slightly forward.
- Let arms hang loosely from shoulders.
- Bench must face piano squarely.
- Knees slightly under keyboard.
- Feet flat on floor.
- Right foot may be slightly forward.
- You may place a book or stool under your feet if they do not reach the floor!



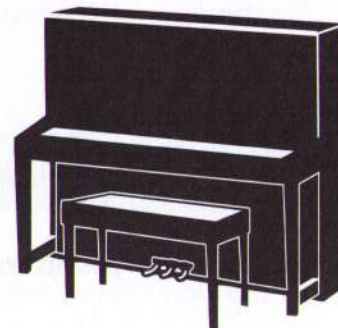
Pianos come in several different sizes and styles.  
Which kind of piano do you have?



**DIGITAL PIANO**



**SPINET PIANO**



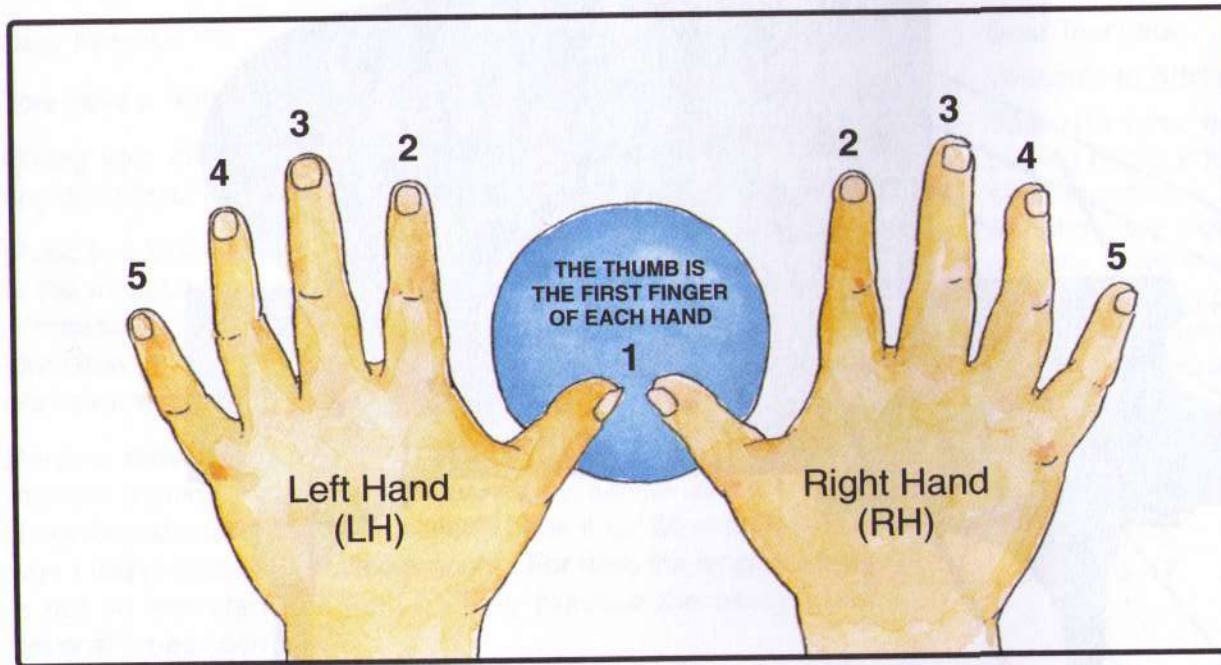
**UPRIGHT PIANO**



**GRAND PIANO**



# Fingers Have Numbers



1. Your teacher will draw an outline of your hands on the inside cover of this book.
2. Number each finger of the outline.

3. Hold up both hands with wrists floppy.

- Wiggle both 1's.
- Wiggle both 2's.
- Wiggle both 3's.
- Wiggle both 4's.
- Wiggle both 5's.

Your teacher will call out some fingers for you to wiggle.



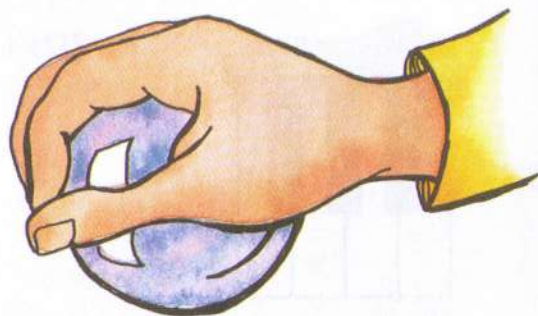
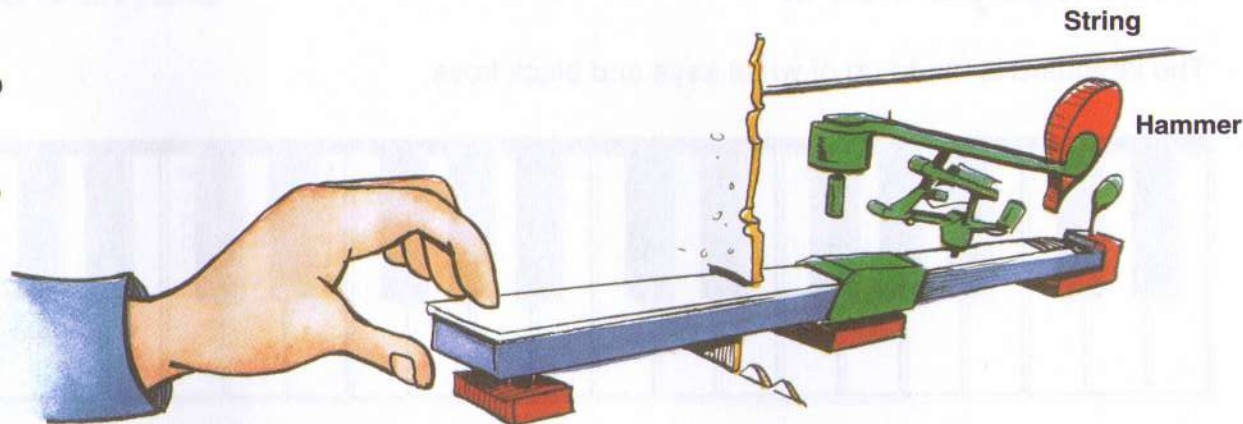


# Piano Tones

When you play a key, a hammer inside your piano strikes a string to make a tone.

When you drop into the key with a **LITTLE** weight, you make a **SOFT** tone.

When you use **MORE** weight, you make a **LOUDER** tone.



Curve your fingers when you play!

Pretend you have a bubble in your hand.

Hold the bubble gently, so it doesn't break!

1. Play any white key with the 3rd finger of either hand, softly.
2. See how many times you can repeat the same key, making the tone a little louder each time you play.

Before you play any key you should always decide how soft or loud you want it to sound.

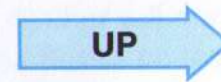
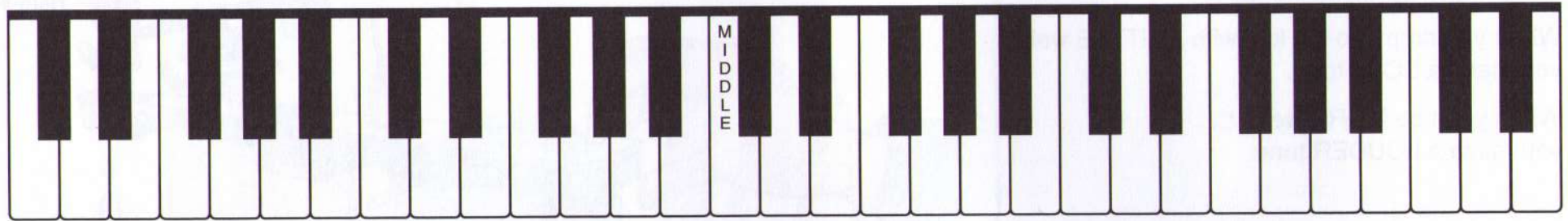
**For the first pieces in this book, play with a MODERATELY LOUD tone.**

**Always LISTEN CAREFULLY to the music you are making!**



# The Keyboard

The keyboard is made up of white keys and black keys.



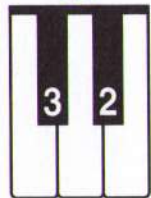
Black keys are in groups of 2's

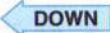


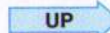
and 3's



**LH**



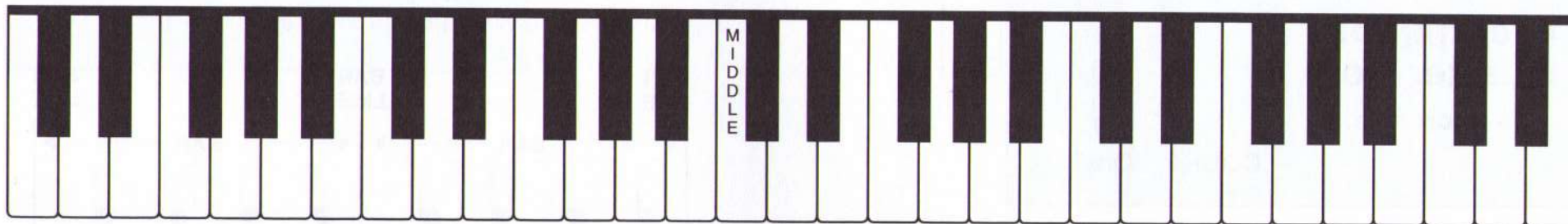
1. Using LH 2 3, begin at the middle and play all the 2 black key groups going  the keyboard (both keys at once).
2. Play them again, one key at a time.  
PLAY: LH 2 3.  
SAY: "Step down" as you play each pair.

3. Using RH 2 3, begin at the middle and play all the 2 black key groups going  the keyboard (both keys at once).
4. Play them again, one key at a time.  
PLAY: RH 2 3.  
SAY: "Step up" as you play each pair.





# Low Sounds and High Sounds



DOWN (Lower)

LOW SOUNDS



UP (Higher)

HIGH SOUNDS



LH



1. Using LH 2 3 4, begin at the middle and play all the 3 black key groups going  DOWN the keyboard (all 3 keys at once).
2. Play them again, one key at a time.  
PLAY: LH 2 3 4.  
SAY: "Step - ping down."

3. Using RH 2 3 4, begin at the middle and play all the 3 black key groups going up the keyboard (all 3 keys at once). 
4. Play them again, one key at a time.  
PLAY: RH 2 3 4.  
SAY: "Step - ping up."

RH



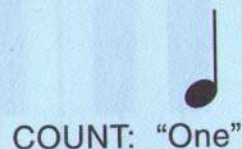
You are now ready to begin Ear Training Book, Level 1A.



Music is made up of **short** tones and **long** tones.  
We write these tones in **notes**, and we measure  
their lengths by **counting**.

## Crotchet or Quarter Note

a **short** note.



When we clap or tap **ONCE** for each note,  
we call it clapping or tapping the **RHYTHM**.

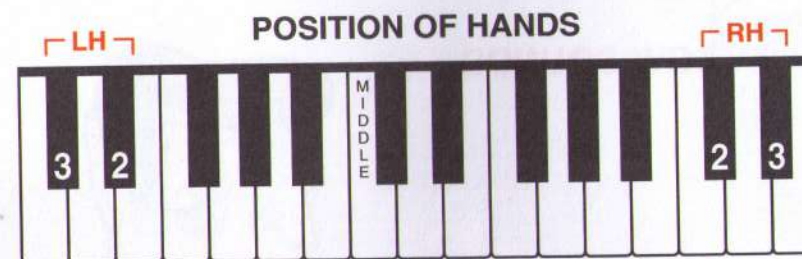
Clap or tap the following rhythm, counting aloud.

**BAR LINES** divide the music into equal **BARS**.

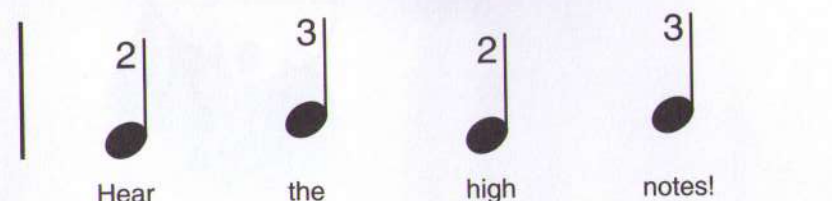
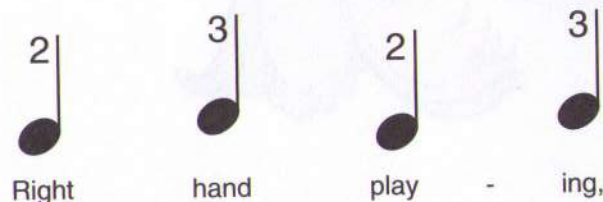


## Right & Left

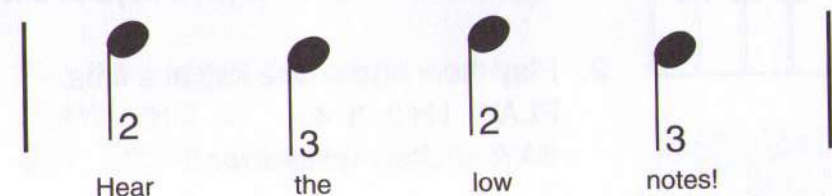
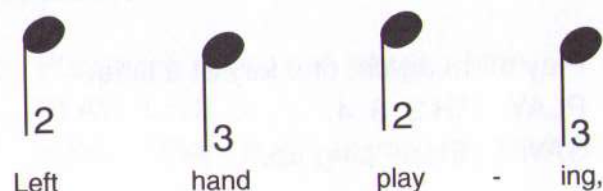
1. Play & say the finger numbers.
2. Play & sing the words.



**RH Fingers:**  
(Stems UP)



**LH Fingers:**  
(Stems DOWN)

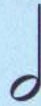


**DOUBLE BAR**  
used at  
the end.

You are now ready to begin using Alfred's Basic Piano Library **FLASH CARDS**.

## Minim or Half Note

a long note.



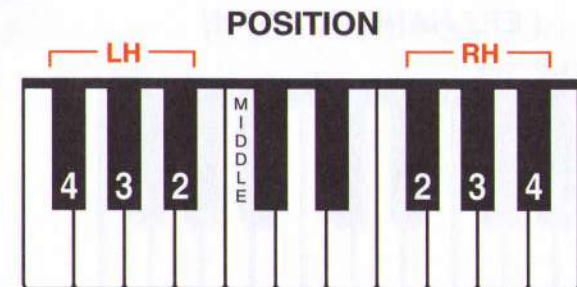
COUNT: "One - two"

1. Clap (or tap) the following rhythm.
2. Clap **ONCE** for each note, counting aloud as you clap.



## Left & Right

1. Clap (or tap) the rhythm, counting aloud.
2. Play & say the finger numbers.
3. Play & sing the words.



LH Fingers:



Left



hand



plays;



Sing



a

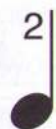
-



long!



RH Fingers:



Right



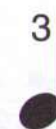
hand



plays;



End



of



song!

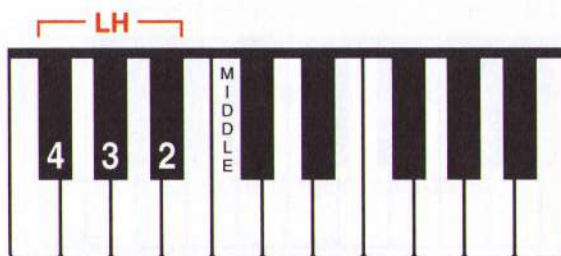




1. Clap (or tap) & count.
2. Play & count.
3. Play & sing the words.



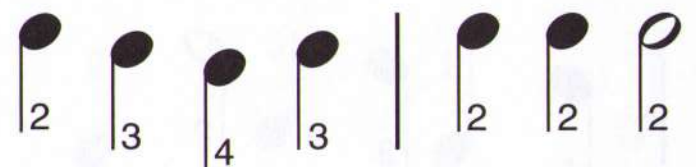
### LEFT HAND POSITION



## Merrily We Roll Along

(FOR LEFT HAND)

LH Fingers:



Mer - ri - ly we roll a - long,



roll a - long, roll a - long,

**DUET PART** (Student uses black key groups ABOVE the middle of the keyboard.)

THIS PAGE:



NEXT PAGE:



## Semibreve or Whole Note

a **very long** note.



COUNT: "One - two - three - four"

1. Clap (or tap) the following rhythm.

2. Clap **ONCE** for each note, counting aloud as you clap.

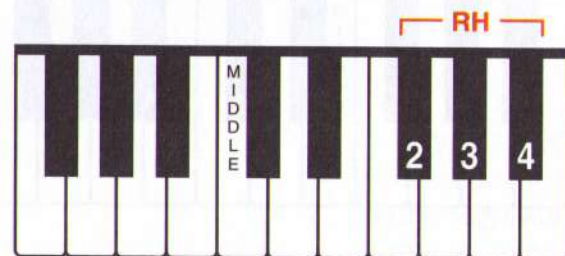


1. Follow 1–3 at the top of page 10.

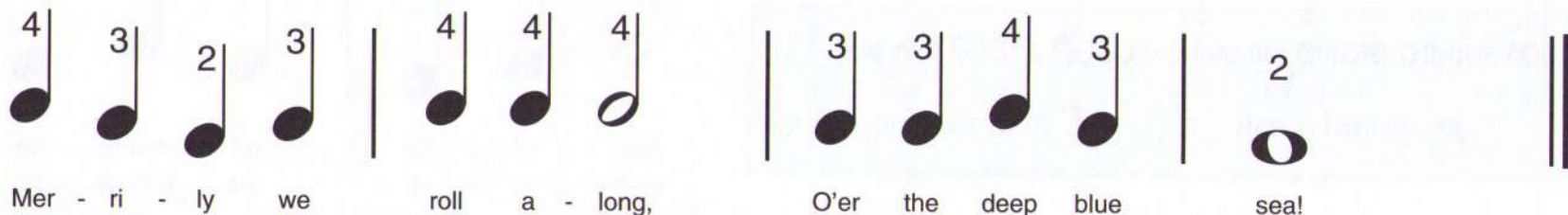
## O'er the Deep Blue Sea

(FOR RIGHT HAND)

RIGHT HAND POSITION



RH Fingers:



2. Play the music on pages 10 & 11 as one song. Count aloud.

3. Play & sing the words.

4. Play a duet with your teacher. Use black key groups **ABOVE** the middle of the keyboard.

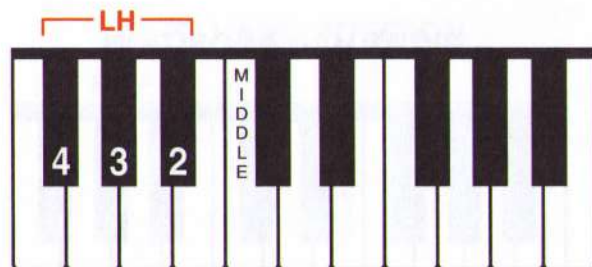
You are now ready to begin THEORY BOOK, Level 1A.



# Hand-Bells

## PART 1 (FOR LEFT HAND)

1. Clap (or tap) & count.
2. Play & count.
3. Play & sing the words.
4. Play a duet with your teacher.



**DYNAMIC SIGNS** tell us how LOUD or SOFT to play.

***p*** (*piano*) = soft

***f*** (*forte*) = loud

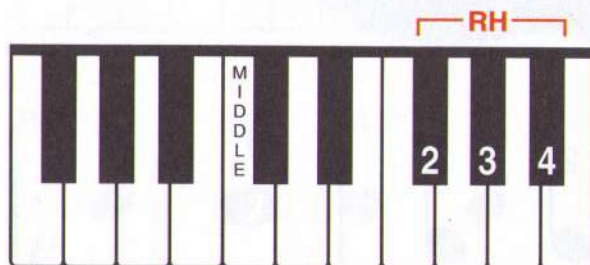
|                 |     |      |     |       |       |      |                 |       |       |       |       |
|-----------------|-----|------|-----|-------|-------|------|-----------------|-------|-------|-------|-------|
| <b><i>p</i></b> |     |      |     |       |       |      | <b><i>f</i></b> |       |       |       |       |
| LH              | 2   | 3    | 4   | 3     | 2     | 3    | 4               | 2     | 4     | 2     | 4     |
| 1. Bells        | are | ring | -   | ing   | sweet | and  | clear,          | Ding, | dong, | ding, | dong! |
| 2. Mer -        | ry  | mu - | sic | fills | the   | air, |                 |       |       |       |       |

# Hand-Bells

## PART 2 (FOR RIGHT HAND)

Follow 1–4 at the top of page 12.

Use these steps for each new piece.



***p*** RH 2 3 4 3 | 2 3 4 | ***f*** 2 4 | 2 :||

Hap - py sounds for all to hear, Ding, dong, ding!  
 Joy - ful sounds are ev - 'ry - where.

**TWO DOTS**  
 mean go back  
 to the beginning  
 and play again.

### DUET PART

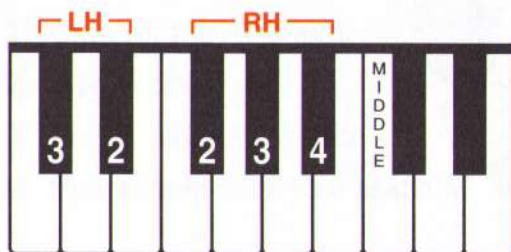
*8va throughout*

You are now ready to begin RECITAL BOOK, Level 1A.



# Jolly Old Saint Nicholas

PART 1 (FOR BLACK KEY GROUPS BELOW MIDDLE)



**RH** *f* 4 | 4 | 4 | 4 | 3 | 3 | 3 | 2 | 2 | 2 | 2 | 4 |

Jol - ly Old Saint Nich - o - las, lean your ear this way!

**LH** 2 | 2 | 2 | 2 | 3 | 3 | **RH** 2 | 3 | 2 | 3 | 4 | 3 |

Don't you tell a sin - gle soul what I'm going to say;

Move both hands up!

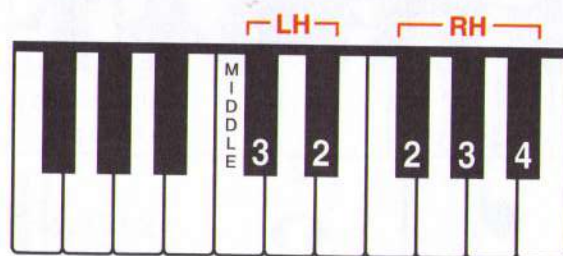
**DUET PART** (Student plays on black key groups ABOVE the middle of the keyboard.)

**RH** *f-p* 1. 2. 8

DUET PART (Student plays on black key groups ABOVE the middle of the keyboard.)

# Jolly Old Saint Nicholas

## PART 2 (FOR BLACK KEY GROUPS ABOVE MIDDLE)



**RH** 4 4 4 4 | 3 3 3 |

*p* Christ - mas Eve is com - ing soon,

2 2 2 2 | 4 |

now, you dear old man,

**LH** 2 2 2 2 | 3 3 |

Whis - per what you'll bring to me,

**RH** 2 | 3 2 3 4 | 2 |

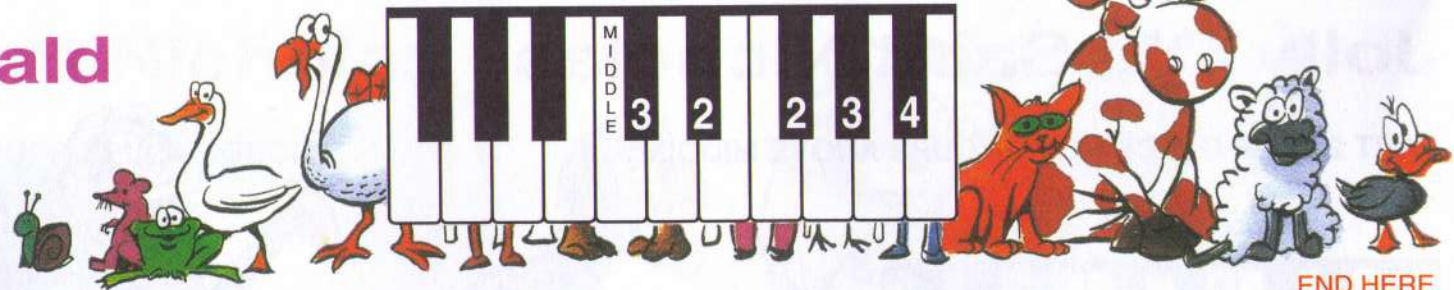
tell me if you can!

### After you learn PART 2:

1. Play Part 1 and then Part 2 to make one song!
2. Move both hands to the next higher black key groups and play a duet with your teacher.



# Old MacDonald



**RH** 2 2 2 | 2 2 2 | 2

**LH** 3 2 2 3

*f* Old Mac - Don - ald had a farm, E - I - E - I - O!

END HERE after playing the next page!

**RH** 2 2 2 | 2 2 2 | 2

**LH** 3 2 2 3

On that farm he had a duck, E - I - E - I - O!

## DUET PART

**RH** 8 8

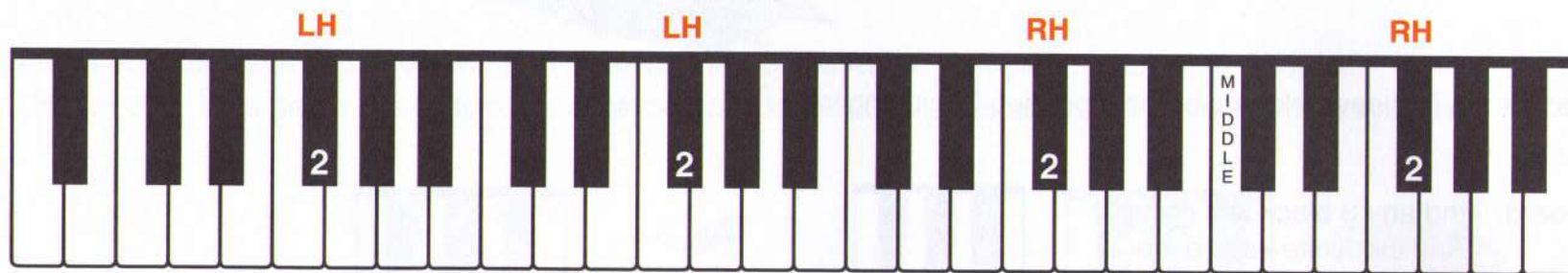
**LH** *mf*

1. 2.

For the next page, rest 4 bars.  
Then repeat the above, taking the 2nd ending.

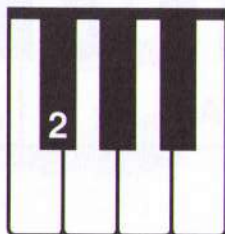


# Sound Effects



Play LH 2  
on bottom key  
of *lowest*  
3 black key  
group on the  
keyboard.

**BEGIN HERE**



**f**  
**LH** 2 2 2  
Quack, quack, here,



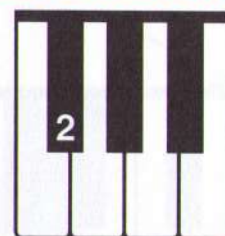
**MOVE UP TO RIGHT**



2 2 2  
Quack, quack, there,



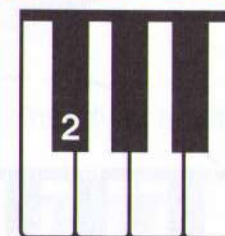
**HIGHER & HIGHER**



**RH** 2 2 2 2  
Here a quack, quack,



**AS YOU PLAY.**



Now end  
*OLD MACDONALD*  
by repeating the  
1st line on page 16.

2 2 2 2  
There a quack, quack.



Play the entire song as many times as you like. Use different animals: PIG ("oink, oink, here.")  
COW ("moo, moo, here.")

Add as many animals as you wish to MacDonald's farm.



A B C D E F G

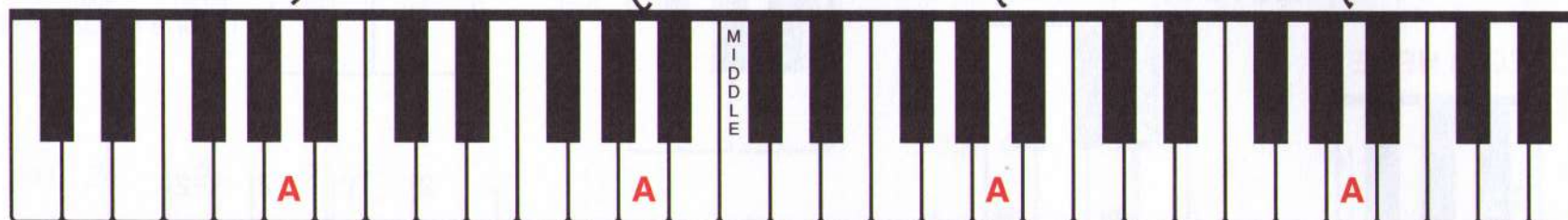


Piano keys are named for the first seven letters of the alphabet, beginning with **A**.

To find A on the keyboard: find any 3 black key group.  
Play the white key between  
the 2nd and 3rd black keys.



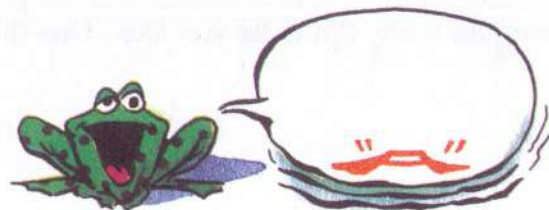
1. Look at the A's on this keyboard:



2. Find all the A's on the short keyboards below. Print an A on each one:

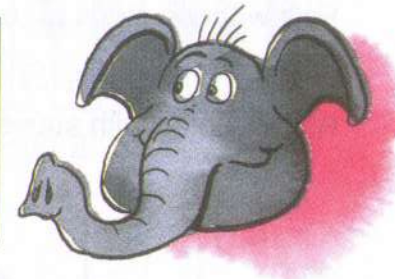
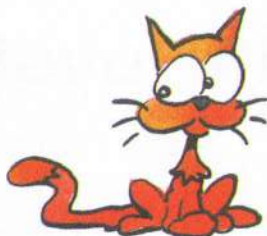


The lowest key on your piano is A.



# An Easy Way to Find Any White Key

Play and name each of the following white keys. Play all the A's on your piano, then all the B's, etc.  
Use LH 3 for keys *below* the middle of the keyboard. Use RH 3 for keys *above* the middle of the keyboard.



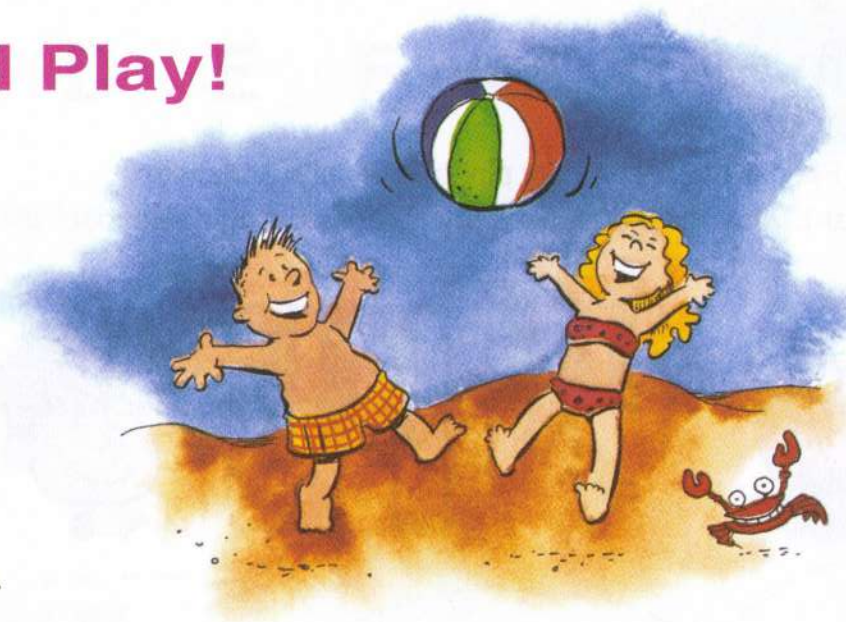
You can now name every white key on the piano. The key names are: **A B C D E F G** used over and over!

Play and name every white key going up the keyboard, beginning with bottom key A.

**You are now ready to begin NOTESPELLER, Level 1A.**



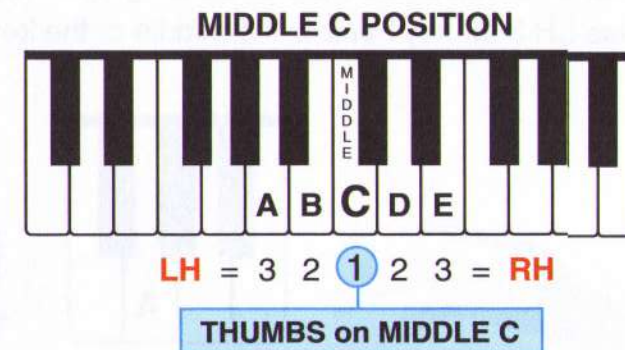
# Come and Play!



1. Clap (or tap) & count.
2. Play & count.
3. Play & say note names.
4. Play & sing the words.

Follow these steps for each new piece.

The C nearest the middle of the keyboard (under the brand name of the piano) is called "Middle C."



**RH** = Notes with stems UP

**LH** = Notes with stems DOWN

**RH 1**

*f* C D E | E D C |

1. Come and play! Come and play!

2. Come and play! Come and play!

**LH 1**

C B A B C |

Let Try the your game best be to - gin! win!

## DUET PART

**RH**

**LH** *mf*

1. 2.

Music has numbers at the beginning called the TIME SIGNATURE.

$\frac{4}{4}$  means 4 beats to each bar.  
 $\frac{4}{4}$  a **crotchet** (quarter note) gets one beat.

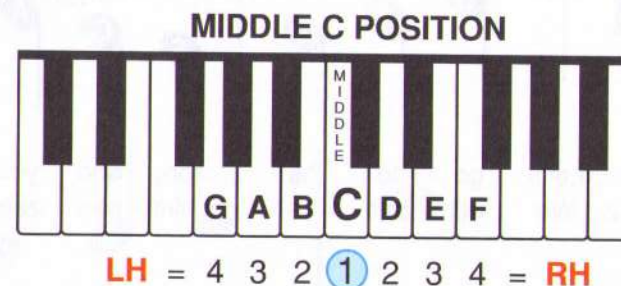
1. Clap (or tap) the following rhythm.
2. Clap ONCE for each note, counting aloud as you clap.



COUNT: "1, 1, 1 - 2, 1 - 2 - 3 - 4"  
 or: "1, 2, 3 - 4, 1 - 2 - 3 - 4"



## My Clever Pup



**4/4** **RH** **f**

1. My dog's fun! My dog's neat! He's a ver - y clev - er pup!  
 2. He stands on his front feet, When I hold his hind legs up!

**LH** **1**

**DUET PART** (Student plays 1 octave higher.)

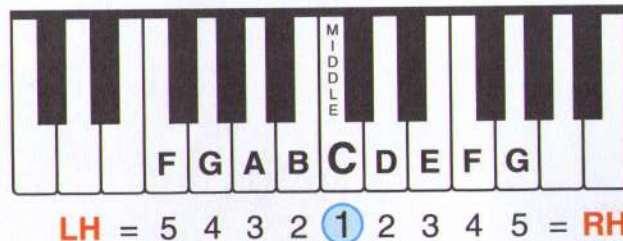
**RH** **LH** **mp**

1. 2.



# NEW DYNAMIC SIGN

*mf* (mezzo forte) = moderately loud



## The Zoo

**4/4** *mf*

**LH** 1 | C | B | A | G | F | G | A | B |

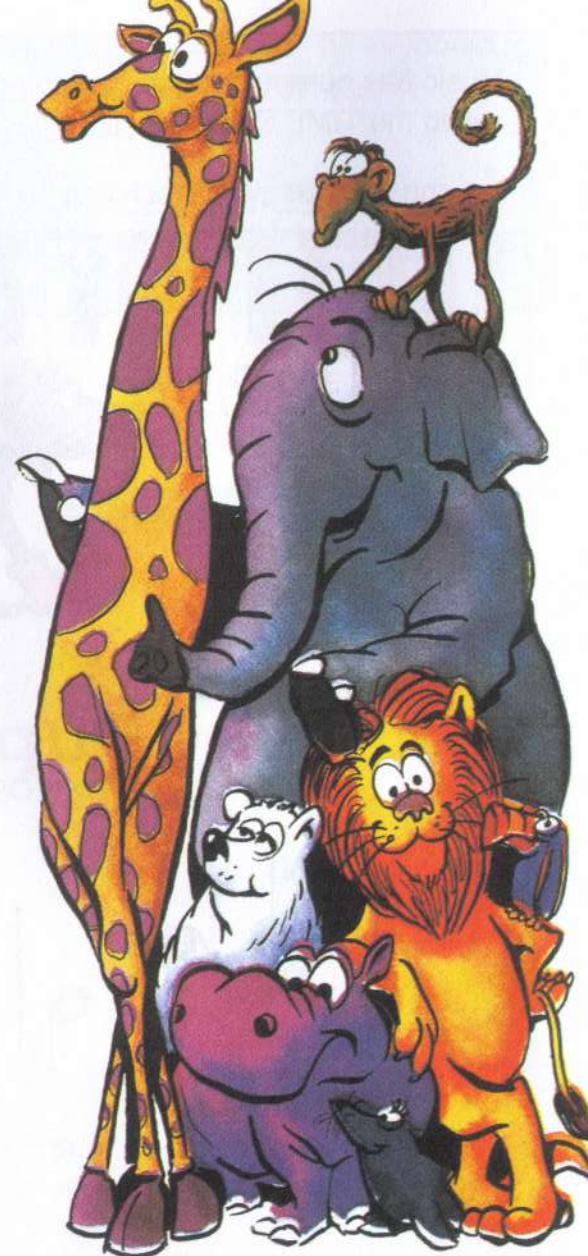
1. Let's go to the zoo, and you can See the tall gi - raffe.  
 2. We will see the chim - pan - zee, and Bears and ti - gers too.

**RH** 1 | C | D | E | F | G |

**RH** 1 | C | D | E | F | G | F | E | D | C | B | A | B | C |

Mon - keys play - ing, swing - ing, sway - ing, Al - ways make us laugh!  
 There is fun for ev - 'ry - one when We go to the zoo!

**LH** 1 | C | B | A | B | C |

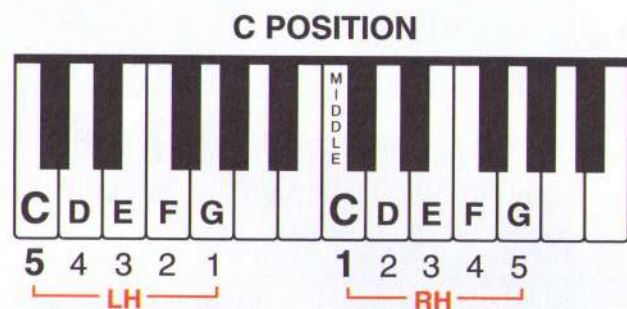


### DUET PART (Student plays 1 octave higher.)

**RH** **LH** *p*

1. 2.

# Playing in a New Position



**4/4** **RH** 1

*mf* C po - si - tion's ver - y E - zy, "C D E F G."

**LH** 1

Gee, I'm play - ing "C D E F G," as you can "C!"

You are now ready to begin **TECHNIC BOOK, Level 1A.**



# A NEW TIME SIGNATURE

**3/4** means **3** beats to each bar.  
a **crotchet** (quarter note) gets one beat.



## Dotted Minim or Dotted Half Note

a longer note.

COUNT: "1 - 2 - 3"

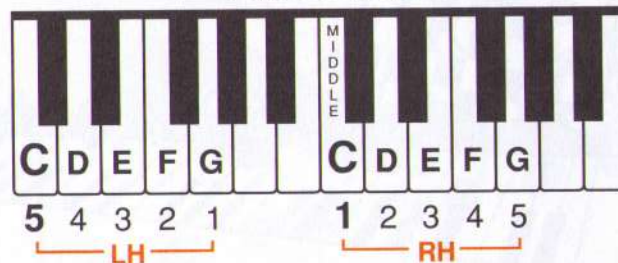


1. Clap (or tap) the following rhythm.
2. Clap ONCE for each note, counting aloud.



## Sailing

### C POSITION



**3/4** **RH** 1  
*mf* 1. Come,  
2. Sea

Come,  
gulls

come  
'round

to  
us

the  
will

sea!  
play.

**LH** 1

Come,  
We'll

come,  
go

sail - ing  
sail - ing

with  
a

me!  
way!



### DUET PART (Student plays 1 octave higher.)

Musical notation for the duet part, showing RH and LH staves with notes and rests.

# Skating

**C POSITION:** Same as pg. 24



**3/4** **RH** 1 |

**mf** 1. Here we go, here up we go, Skat - ing a - long.  
2. First we skate up the hill, And when we're done,

**LH** 1 |

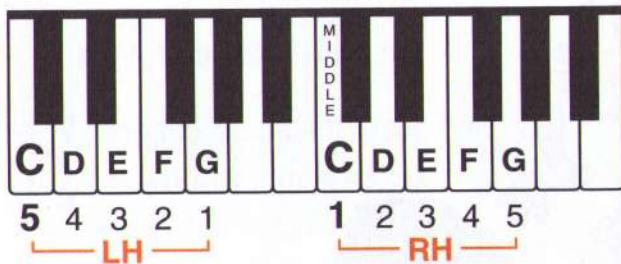
Here we can go, here down we a - go, Sing - ing this song.  
We can coast down a gain; That's the most fun!

## TEACHER'S NOTE:

The DUET PART of *SAILING* may be played with *SKATING*.



# C POSITION



1. Clap (or tap) the following rhythm.
2. Clap **ONCE** for each note, counting aloud.



## Wishing Well

**3/4** **RH** **p**

1. Oh,  
2. If

what you

sto made

ries a

I wish

could or

tell, two,

**LH**

If I

I would

were make

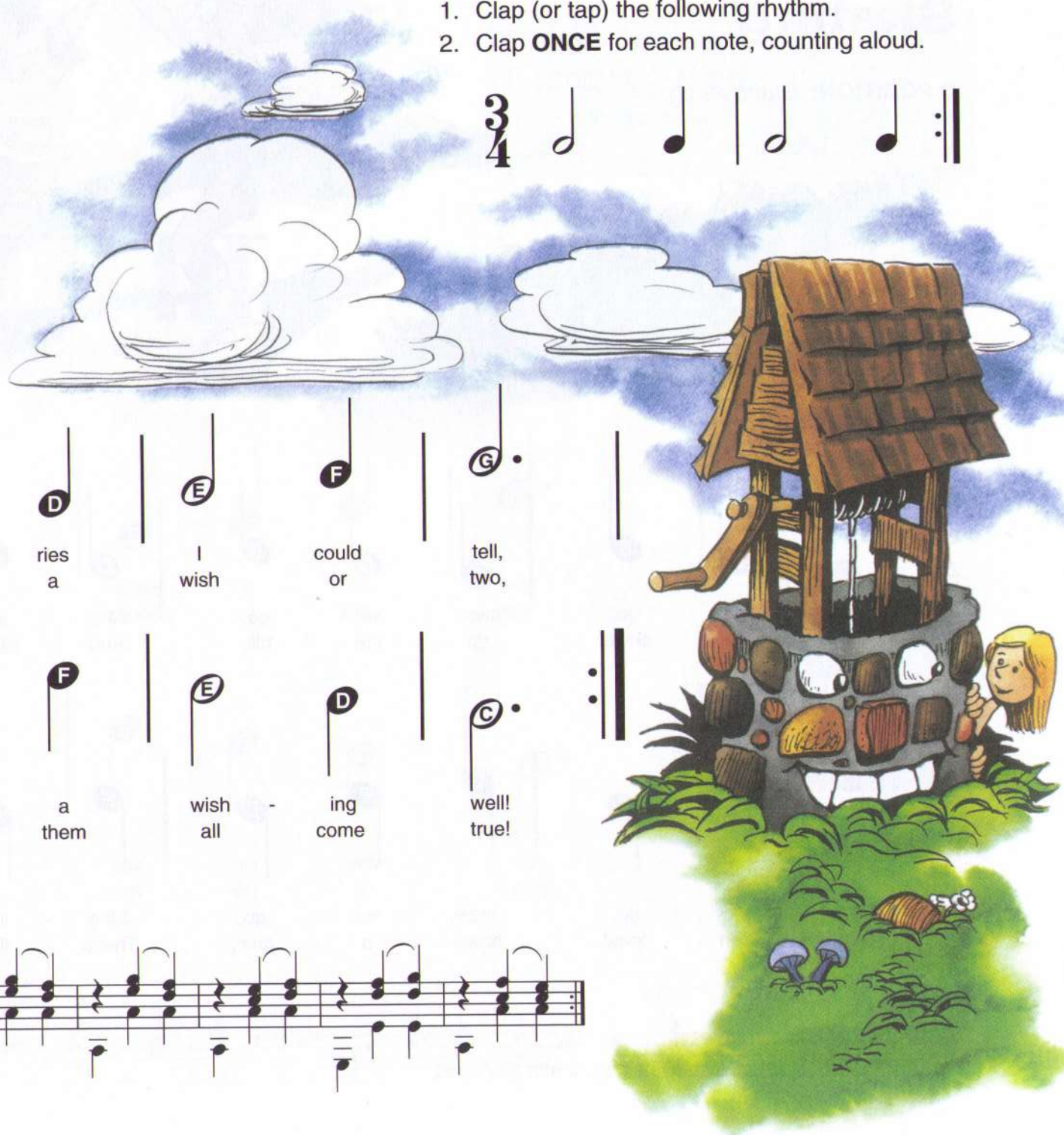
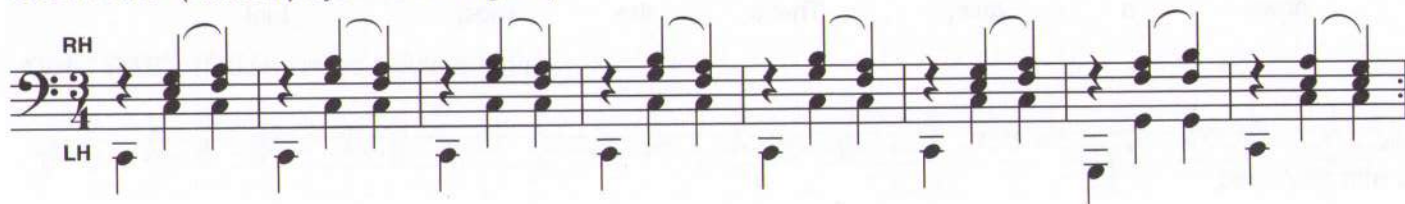
a them

wish all

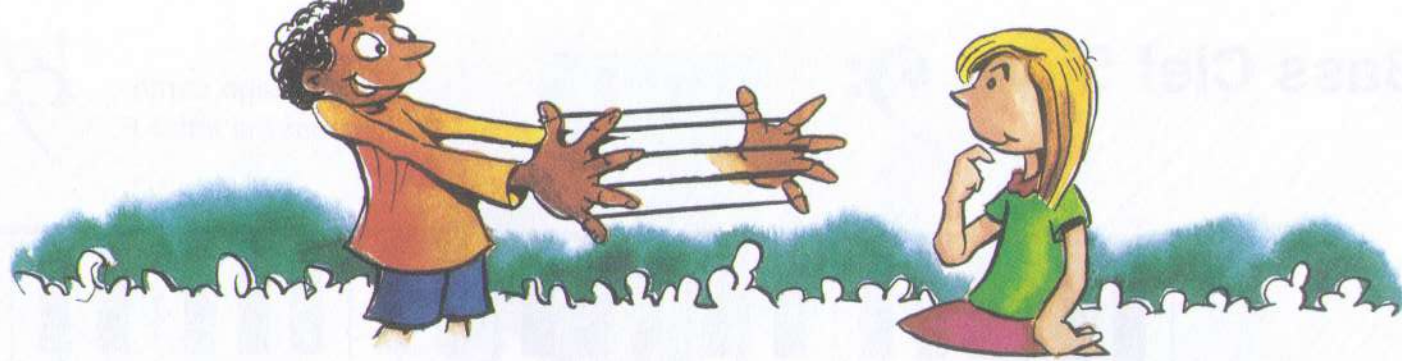
ing come

well! true!

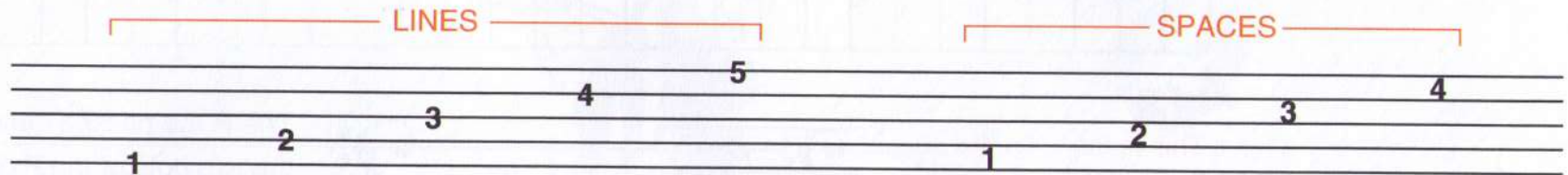
### DUET PART (Student plays 1 octave higher.)



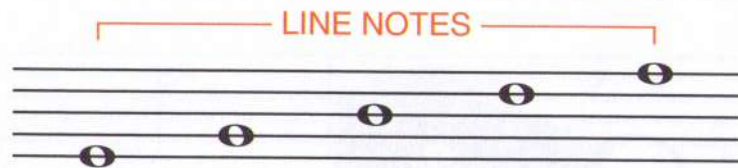
# The Stave



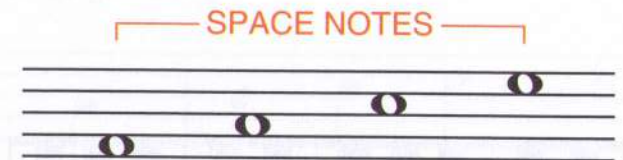
Music is written  
on a STAVE  
of 5 lines  
and 4 spaces:



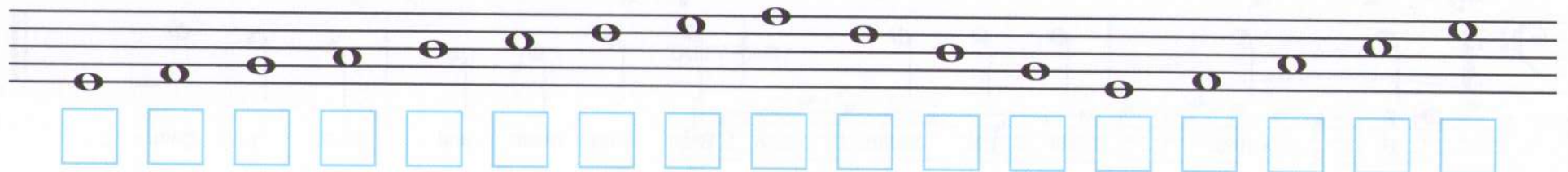
Some notes  
are written  
on LINES:



Some notes  
are written  
in SPACES:



In the boxes below this stave, print an **L** below each LINE NOTE and an **S** below each SPACE NOTE.



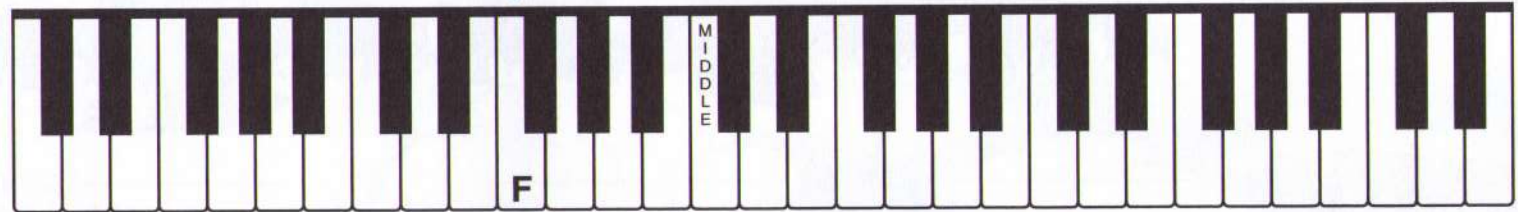


# The Bass Clef Sign



Locates the **F** below the middle of the keyboard.

This sign came from the letter **F**:

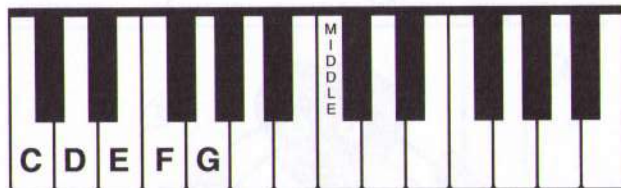


This is the **F** line.



The **F** line passes between the two dots of the **F** clef sign!

By moving up or down from this **F**, you can name any note on the bass stave.



5 4 3 2 1  
LH



Notes **REPEATED** on **same** line or space:  
**REPEAT same** key.

Notes stepping **DOWN** to next space or line:  
step **DOWN** to next white key.

Notes stepping **UP** to next space or line:  
step **UP** to next white key.

*mf*

LH 2  
F, same, still the same; Then step down and up a - gain.



# Rain, Rain!



*mf*

Handwritten musical notation for the first line of the song. The staff is in bass clef with a 4/4 time signature. The notes are: Rain, rain, go a - way! Come a - gain an - oth - er day!

**LH 2**

Rain, rain, go a - way! Come a - gain an - oth - er day!

Handwritten musical notation for the second line of the song. The staff is in bass clef with a 4/4 time signature. The notes are: Rain, rain, go a - way! My friend \_\_\_\_\_ wants to play!

Rain, rain, go a - way! My friend \_\_\_\_\_ wants to play!

(add name)

## DUET PART

Handwritten musical notation for the duet part. The staff is in treble clef with a 4/4 time signature. The notes are: p

*p*

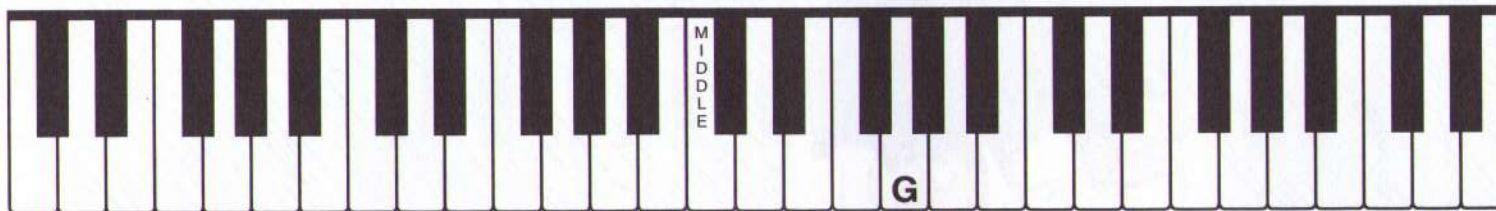


# The Treble Clef Sign



Locates the **G** above the middle of the keyboard.

This sign came from the letter **G**:

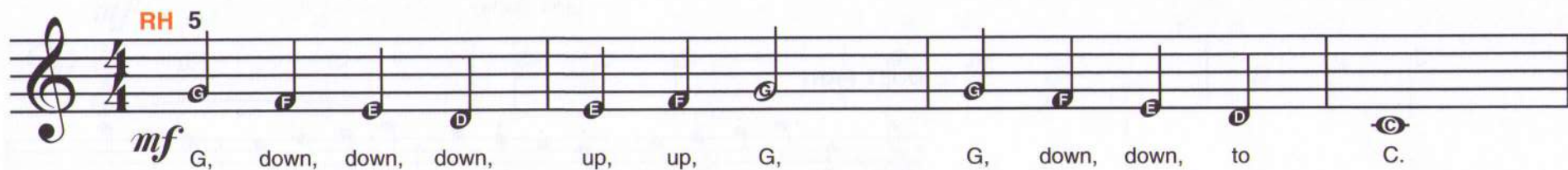
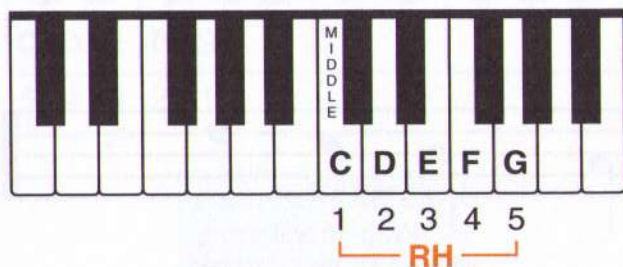


This is the **G** line.



The clef sign curls around the **G** line.

By moving up or down from this **G**, you can name any note on the treble stave.



# A Happy Song



**RH 5**

*f* Here's a ver - y hap - py song! Play and sing a - long!

**5**

When you're sad it makes you glad to play this hap - py song!

## DUET PART

*mf* *simile*



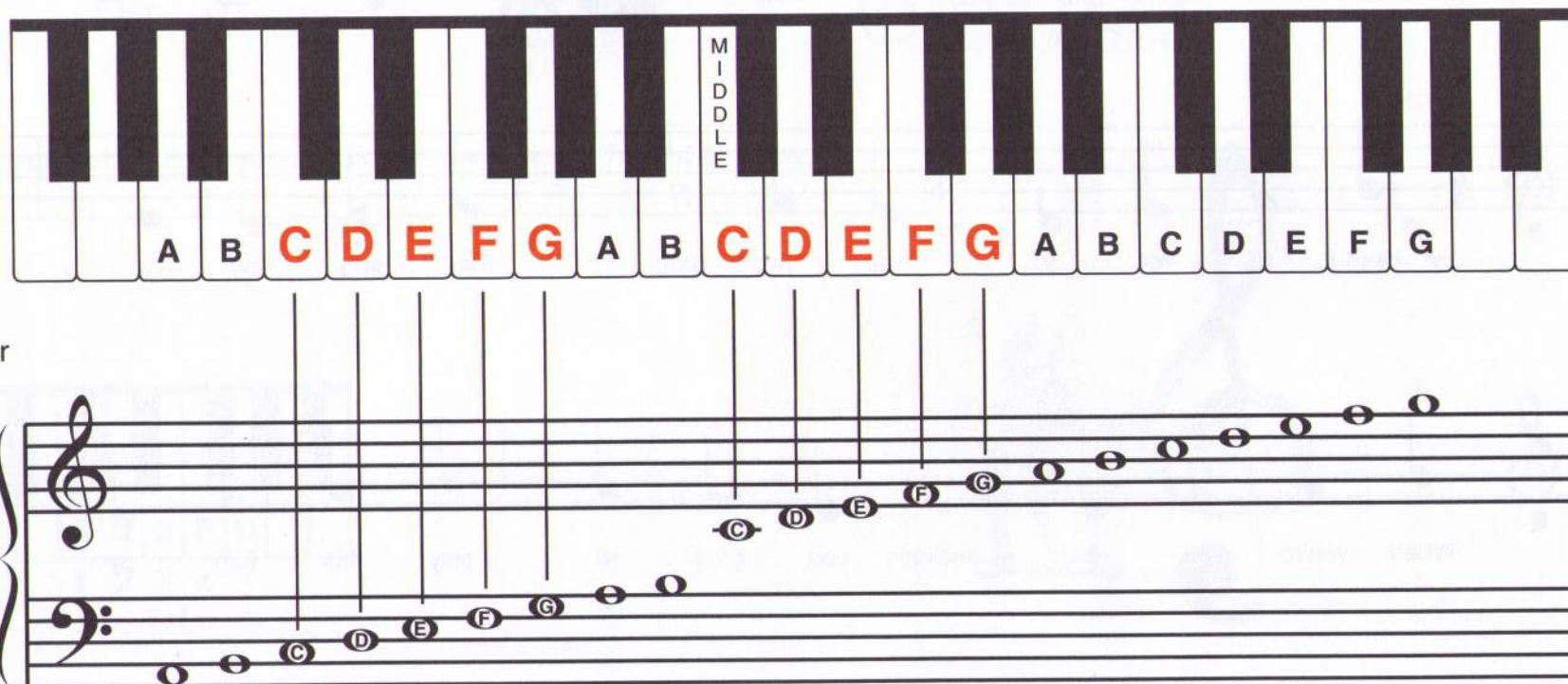
# The Grand Stave

The BASS STAVE and TREBLE STAVE together make the GRAND STAVE.

A short line is used between them for MIDDLE C.



The TREBLE and BASS staves are joined together with a BRACE:



**IMPORTANT!** Only LH & RH C D E F G need be learned now!



# C Position on the Grand Stave



## "Position C"

4/4

*mf* "C D E F G," That's "PO - SI - TION C."

LH 5

RH 1

UP to tre - ble G, DOWN to mid - dle C.

### FOR THE REST OF THIS BOOK:

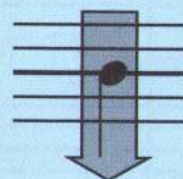
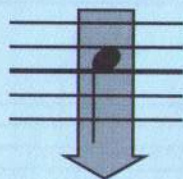
Notes in the TREBLE STAVE  will be played with RH.

Notes in the BASS STAVE  will be played with LH.



Notes ABOVE or ON the middle line have stems pointing DOWN.

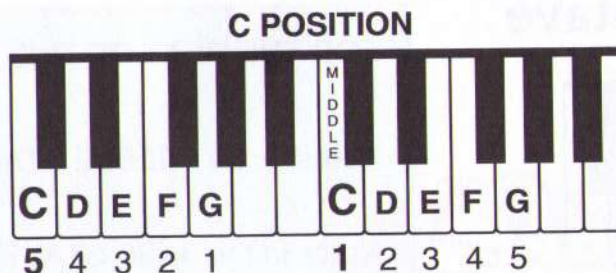
Notes BELOW the middle line have stems pointing UP.





# A Happy Song

(FOR BOTH HANDS)



Happily

RH 4

*f* 1. Here's a ver - y hap - py song! Play and sing a - long!  
2. Play this ver - y hap - py tune, Morn - ing, night, or noon,

LH 1

RH 3

Play it, sing it! Sway it, swing it! What a hap - py song!  
It's a treas - ure! It's a pleas - ure! Play this hap - py tune!

LH 1

DUET PART (Student plays 2 octaves higher than written.)

*mf*

1. 2.

*simile*

# Legato Playing

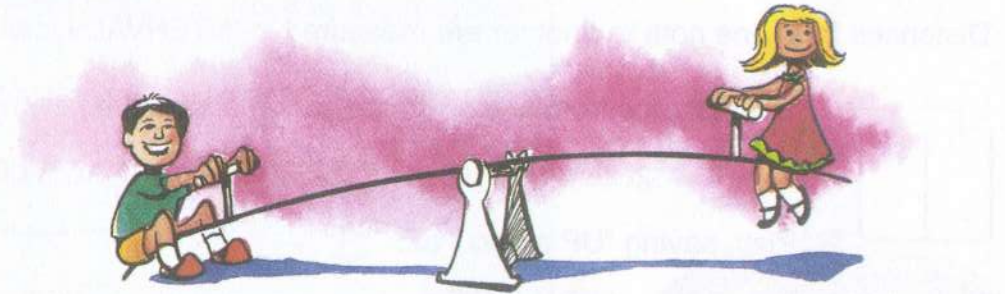
**LEGATO** means SMOOTHLY CONNECTED.

To play LEGATO correctly, one finger must come up just as another goes down, like the ENDS OF A SEE-SAW.

This piece will make it easy for you to learn to play LEGATO.

PLAY SLOWLY! CONNECT SMOOTHLY!

LISTEN CAREFULLY!



## See-Saws

**C POSITION** (See pg. 34)

### SLUR

SLURS mean play LEGATO.

Slurs often divide the music into PHRASES.

A PHRASE is a musical thought or sentence.

**Slow**

**mf**

1. How smooth can le - ga - to be?  
2. We can play le - ga - to now.

On a see - saw we can see!  
See - saw mo - tions show us how!

2

A musical score for a piece titled 'See-Saws'. The score is written for piano (mf) and includes a duet part. The tempo is marked 'Slow'. The key signature is one flat (Bb) and the time signature is 4/4. The piano part consists of two staves, treble and bass. The first two measures of the piano part are slurred together. The lyrics are: '1. How smooth can le - ga - to be? 2. We can play le - ga - to now.' The duet part consists of two staves, treble and bass. The first two measures of the duet part are slurred together. The lyrics are: 'On a see - saw we can see! See - saw mo - tions show us how!'. The number '2' is written below the first measure of the duet part.

**DUET PART** (Student plays 1 octave higher.)

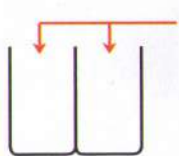
**RH**  
**LH**  
**p**

A musical score for the Duet Part. The score is written for Right Hand (RH) and Left Hand (LH). The key signature is one flat (Bb) and the time signature is 4/4. The RH part is written on a treble staff and the LH part is written on a bass staff. The tempo is marked 'p' (piano). The score includes a slur over the first two measures of the RH part and a slur over the first two measures of the LH part. The lyrics are: '1. How smooth can le - ga - to be? 2. We can play le - ga - to now.'



# Measuring Distances in Music

Distances from one note to another are measured in INTERVALS, called 2nds, 3rds, etc.



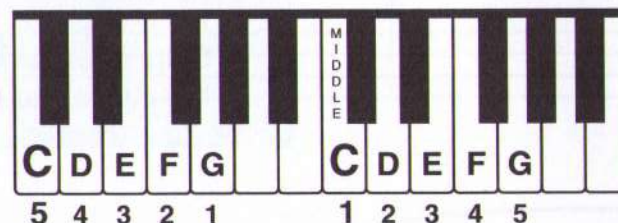
The distance from any white key to the next white key, up or down, is called a **2nd**.

**2nds are written LINE-SPACE or SPACE-LINE.**

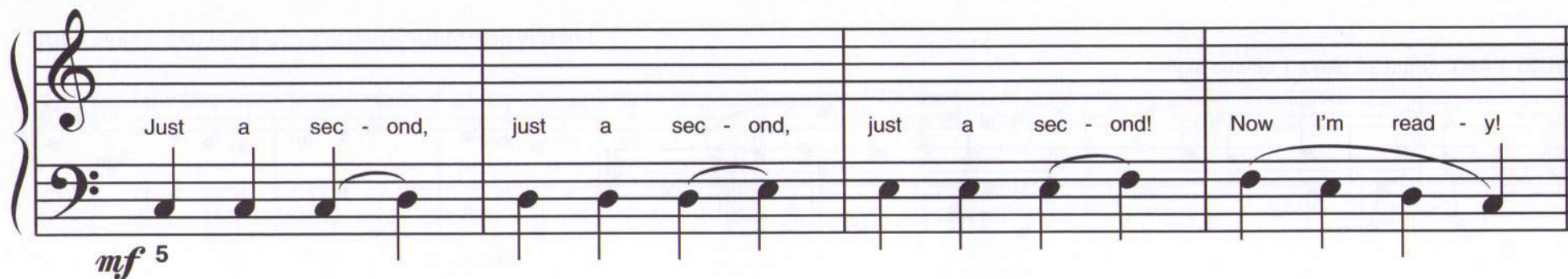
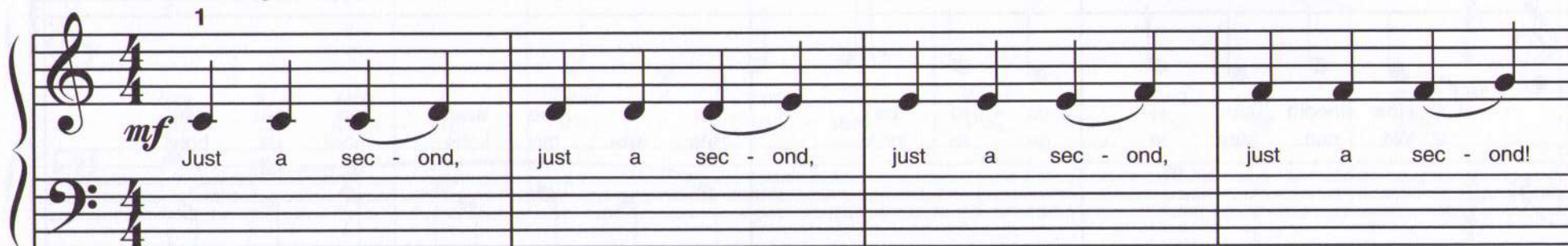
Play, saying "UP a 2nd," etc.



## Just a Second!



Moderately fast



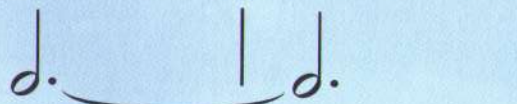


# Balloons

## TIED NOTES

When notes on the SAME LINE or SPACE are joined by a curved line, we call them TIED NOTES.

The key is held down for the COMBINED VALUES OF BOTH NOTES.



COUNT: "1 - 2 - 3, 1 - 2 - 3"

Moderately slow

1. Soar - ing so soft - ly they smooth - ly sail on by,  
2. Glid - ing so gent - ly they glim - mer on high,

*p*

2 (TIED NOTES)

Float - ing like clouds as they fly.  
Bright - 'ning the blue sum - mer sky.

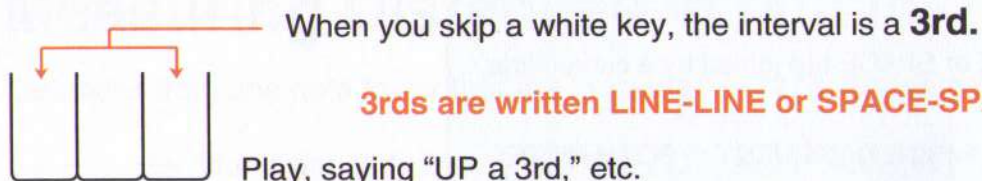
*p*

DUET PART (Student plays 1 octave higher.)

RH  
LH *p*

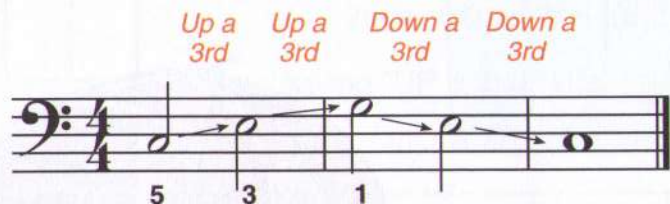






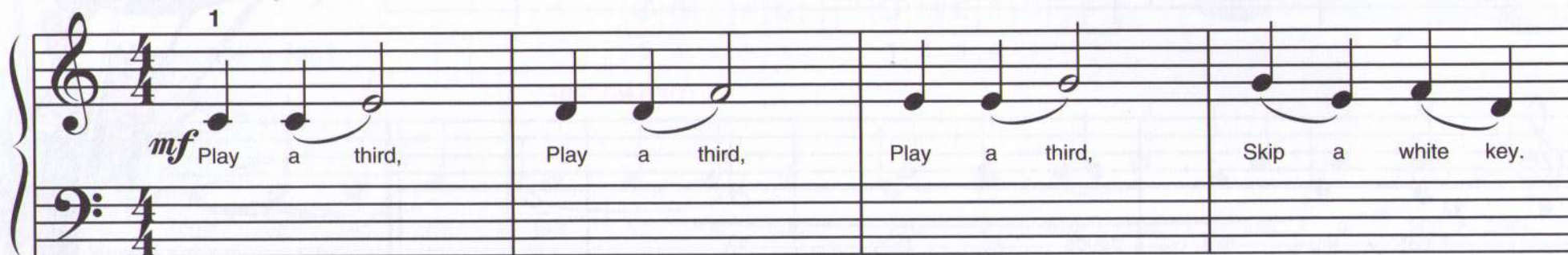
3rds are written **LINE-LINE** or **SPACE-SPACE**.

Play, saying "UP a 3rd," etc.



## Play a Third

**Moderately fast**



# Mexican Hat Dance



Happily

1. Play it! it! it!  
2. Dance it! it!

Play Dance it! it!

Play Dance the fa - mous  
Dance the fa - mous

Hat Hat Dance!  
Hat Dance!

1

5

Play Dance it! it!  
Dance it! it!

Play Dance it! it!

Play It's it now for  
Dance It's such fun to

me!  
see!

DUET PART (Student plays 1 octave higher.)

RH

LH *mf*



# More about Intervals



When notes are played separately they make a MELODY.

We call the intervals between melody notes MELODIC INTERVALS.

1. Play these MELODIC 2nds & 3rds. Listen to the sound of each interval.



When notes are played together they make HARMONY.

We call the intervals between these notes HARMONIC INTERVALS.

2. Play these HARMONIC 2nds & 3rds. Listen to the sound of each interval.



**RESTS** are signs of **SILENCE**.

⌋ This is a **CROTCHET OR QUARTER REST**.  
It means REST FOR THE VALUE  
of a CROTCHET.

1. Clap (or tap) the following rhythm.
2. Clap **ONCE** for each note, counting aloud.
3. Do not clap for the REST!



## Rock Song

**Brightly**

4

*f* 1. Rock is mel - o - dic! Rock Rock is har - mon - ic!  
2. Rock with the right hand! with the mon - ic!

*f* 1 2 1 3

3

Rock Rock is mel - o - dic! Rock Rock is har - mon - ic!  
Rock Rock with the right hand! with the mon - ic!

1 3 1 2

**DUET PART** (Student plays 1 octave higher.)

RH

LH *f*



In *ROCKETS*, harmonic intervals (2nds & 3rds) are played by the left hand in the last two bars of each line.

Play the harmonic intervals softer than the melody.  
The melody must always be clearly heard!

## Rockets

**Moderately fast**

1

*f*

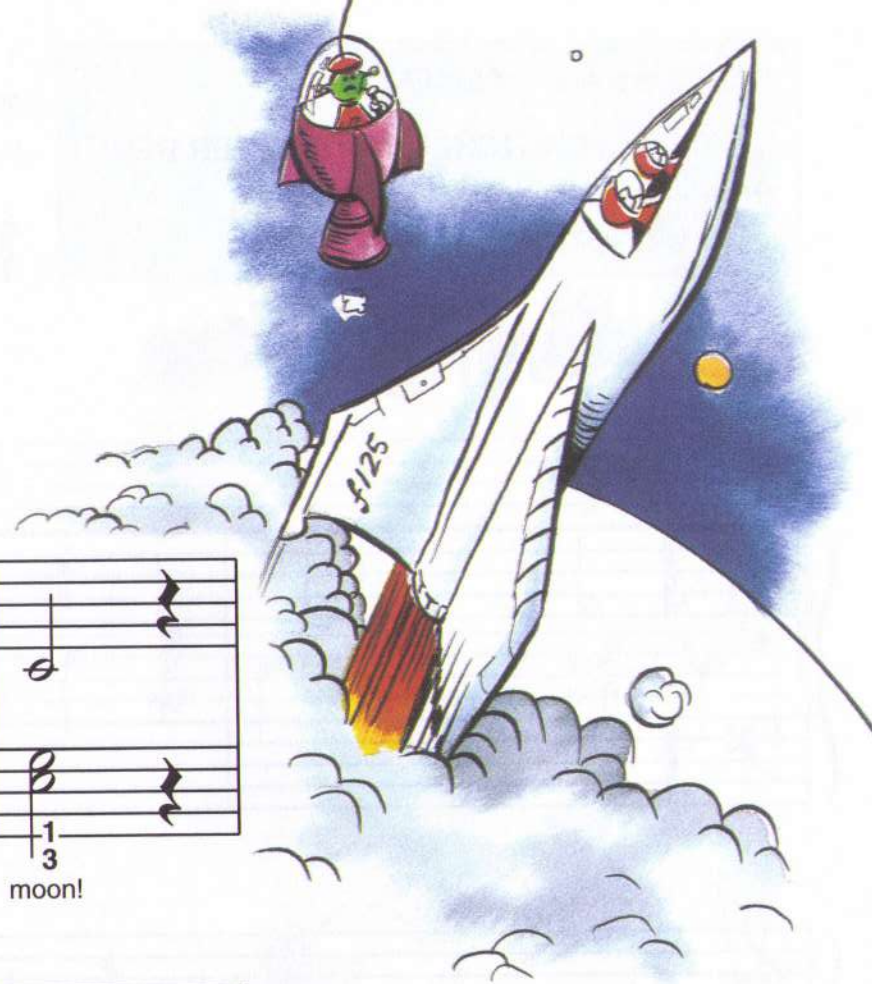
5 1 2 3

Rock - ets go up, and they land on the moon!

*p*

Rock - ets will trav - el to oth - er worlds soon!

**IMPORTANT!** Play *ROCKETS* again, playing the 2nd line one octave (8 notes) higher.  
The rests at the end of the 1st line give you time to move your hands to the new position!





In this piece, harmonic intervals are played by the right hand in the last two bars of each line.

Play the harmonic intervals softer than the melody, so the melody can always be clearly heard!

## Sea Divers

Moderately slow

Down in the o - cean the sea div - ers go.

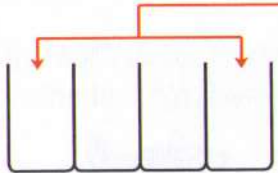
May - be they'll find man - y treas - ures be - low!



**IMPORTANT!** Play *SEA DIVERS* again, playing the 2nd line one octave lower!



When you skip 2 white keys, the interval is a 4th.



4ths are written LINE-SPACE or SPACE-LINE.

Play, saying "UP a 4th," etc.



## Play a Fourth



Moderately fast

DUET PART (Student plays 1 octave higher.)

# Fourths Are Fun!

Find the 4ths before you play!



**Moderately fast**

1 2

*f* Let's play a fourth! Let's play a fourth! They're so much fun to play!

The first system of the musical score is in 3/4 time. The treble clef staff contains the melody, starting with a forte (f) dynamic. It features eighth and quarter notes, with lyrics written below. The bass clef staff is empty. The system is divided into two measures by a double bar line, with the first measure labeled '1' and the second '2'.

Let's play a fourth! Let's play a fourth! I love to play them all day!

*f* 5 4

The second system continues the melody in the treble clef staff. The bass clef staff now contains a bass line with quarter and eighth notes. The system includes a double bar line and a repeat sign at the end. Dynamics include forte (f) and a '5' marking.

**DUET PART** (Student plays 1 octave higher.)

1. 2.

RH LH *mf*

The Duet Part is written for a Right Hand (RH) and Left Hand (LH) duet. The RH part is in the treble clef, and the LH part is in the bass clef. The key signature has one flat (B-flat). The tempo is marked 'Moderately fast' and the dynamics include mezzo-forte (mf). The score includes first and second endings, indicated by bracketed numbers 1 and 2.



# Old Uncle Bill

**Before playing hands together:**

1. Play the left hand. Name each harmonic interval.
2. Play the right hand. Name each melodic interval.

***f-p*** means  
1st time ***f***,  
2nd time ***p***.

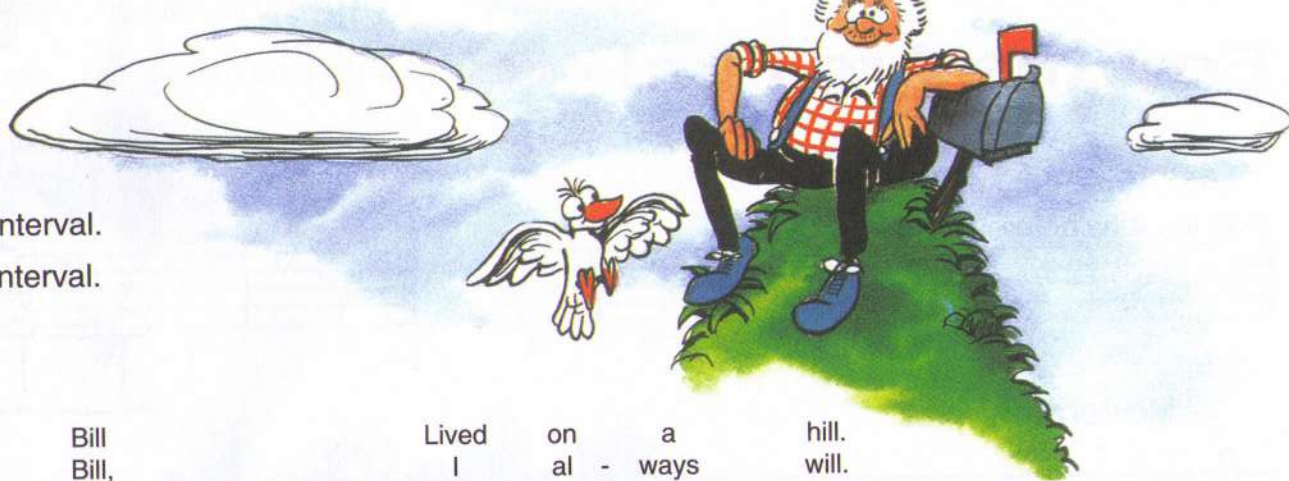
**Moderately fast**

1. Old Un - cle Bill Lived on a hill.  
2. I love old Bill, I al - ways will.

If he's not gone, He lives there still.  
I'll bet he's still Up on that hill!

**DUET PART** (Student plays 1 octave higher.)

RH  
LH ***f-p***





# Love Somebody

## Before playing hands together:

1. Play the left hand. Name each harmonic interval.
2. Play the right hand. Name each melodic interval.

 This is a **SEMIBREVE OR WHOLE REST**.

It means **REST FOR THE VALUE** of a SEMIBREVE or any **WHOLE BAR**.



### Merrily

1. Love some - bod - y,

2. Love some - bod - y;

yes I do!

want to hear?

Love some - bod - y,

Let me whis - per

won't say who!

in your ear.

1

2

3

4

4

3

2

Love some - bod - y,

Love some - bod - y,

can you guess

now you've guessed!

Who's the one that

You're the one that

I love best?

I love best!

*f both times*

### DUET PART (Student plays 1 octave higher.)

*8va throughout*

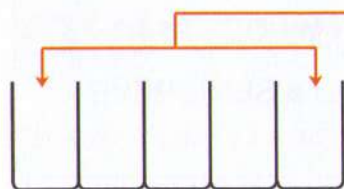
RH

LH

*mf-pp*

*mf*





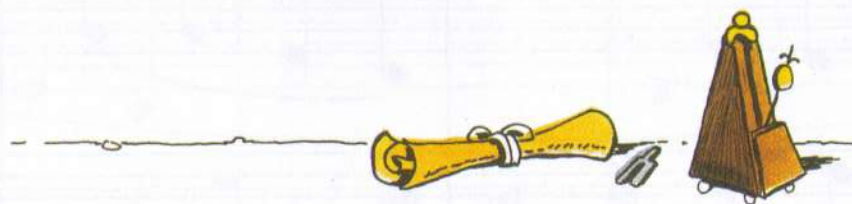
When you skip 3 white keys, the interval is a **5th**.

5ths are written **LINE-LINE** or **SPACE-SPACE**.

Play, saying "UP a 5th," etc.



## My Fifth



**Seriously**

1

*p* 5 *f*



Ludwig van Beethoven

# The Donkey

Before playing hands together, play LH alone, naming each harmonic interval.

**Brightly**

1

*p* Sweet - ly sings the don - key at the break of day.

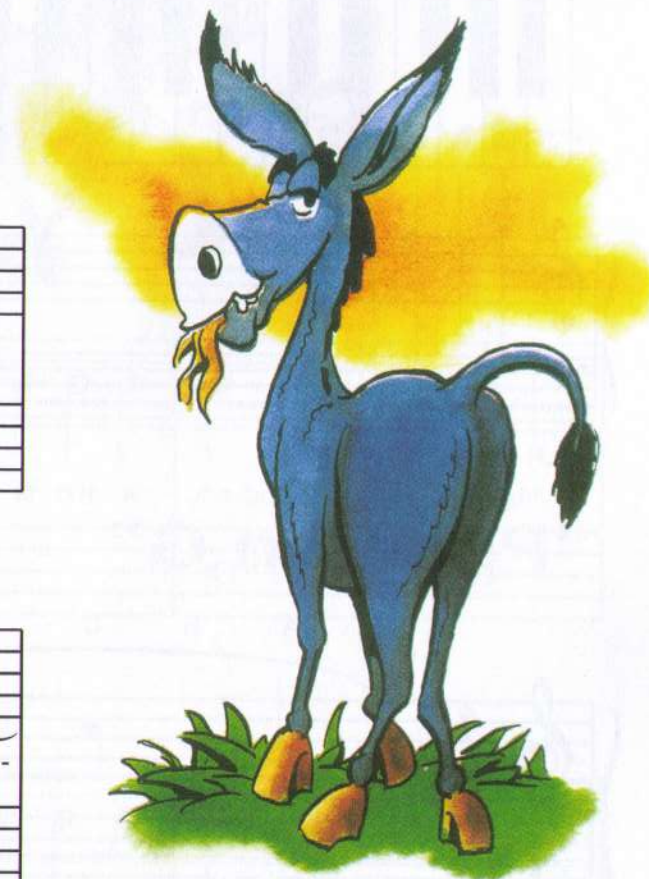
2

3

If you do not feed him, This is what he'll say, *f* "Hee -

4

haw, Hee - haw, Hee - haw, hee - haw, hee - haw!"



**TEACHER'S NOTE:** *THE DONKEY* may be played as a ROUND for 2 or 3 pianos. The 2nd piano begins after the 1st has played 4 bars. The 3rd piano begins after the 2nd has played 4 bars. Play 4 times.



# Playing in G Position

Diagram of a piano keyboard showing the G position. The white keys G, A, B, C, D are labeled on both sides of the middle C. Below the keyboard, a musical staff shows the corresponding notes. The right hand (RH) is numbered 1 to 5 for G, A, B, C, D. The left hand (LH) is numbered 5 to 1 for G, A, B, C, D.

Play & say the note names.



Musical staff showing the G position scale in 4/4 time. The right hand (RH) is numbered 1 to 5 for G, A, B, C, D. The left hand (LH) is numbered 5 to 1 for G, A, B, C, D.

## "Position G"

Musical staff showing the G position scale in 4/4 time. The right hand (RH) is numbered 1 to 5 for G, A, B, C, D. The left hand (LH) is numbered 5 to 1 for G, A, B, C, D. The staff includes lyrics: "G A B C D C B A," Gee, I like "po - si - tion G." and "G A B C D C B A," Gee, it's eas - y you'll a - gree!



# Jingle Bells!

G POSITION (See pg. 50)



Merrily

3

*f* Jin - gle bells! Jin - gle bells! Jin - gle all the way! Oh, what fun it is to ride a one-horse o - pen sleigh!

1  
5

Jin - gle bells! Jin - gle bells! Jin - gle all the way! Oh, what fun it is to ride a one-horse o - pen sleigh!

4 1

## DUET PART

8va throughout

*mf* legato

1. 2.



# Willie & Tillie

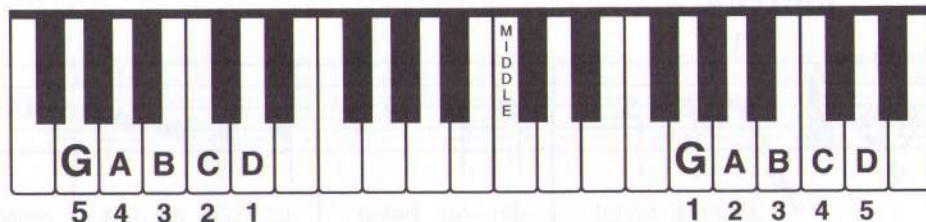
(A RIDDLE)



## INCOMPLETE BAR

Some pieces begin with an INCOMPLETE BAR. The first bar in this piece has only 1 count. The 2 missing counts are found in the last bar! When you repeat the whole song, you will have one whole bar of 3 counts when you play the last bar plus the first bar.

## G POSITION



## Cheerfully

*mf*

1. My old Un cle of Wil - lie loves dear old Aunt Til - lie; He  
 2. They're both fond cle of fid - dles and puz - zles and rid - dles, But  
 And  
 Now  
 5

*mf*

al - so likes bass - es and dou - ble bas - soon.  
 they nev - er cared much for games or for rhymes.



dear old Aunt Til - lie a - dores Un - cle Wil - lie; She  
tell me why Wil - lie and Til - lie are sil - ly. Why

1

1  
5

al - so likes bells and bal - loons.  
do they like pen - nies, not dimes?



For the answer, turn the book upside down.

Because of their names, Willie and Tillie decided that  
they like only things that are spelled with double letters.



# A Friend Like You

This piece begins with an incomplete bar of 3 counts. The missing count is in the last bar.

Before playing hands together, play the LH alone, naming each harmonic interval.



This is a **MINIM OR HALF REST**.

It means REST FOR THE VALUE of a MINIM.

**Moderately slow**

1. A friend like you is hard to find.  
2. Where could I find a friend like you?

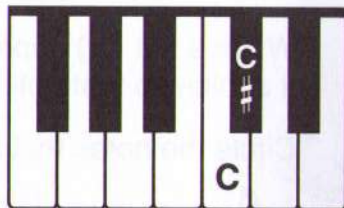
- You're al - ways true, kind.  
A friend so kind,  
You're al - ways kind.  
So good, so true.







The SHARP SIGN before a note means play the next key to the RIGHT, whether BLACK or WHITE.



When a sharp (#) appears before a note, it applies to that note for the rest of the bar.

Circle the notes that are SHARP:



# My Robot

Moderately fast

*f*

5 1 2 1

1. Once I made a fine ro - bot, Made him of a kitch - en pot!

3 *C# and D together!*  
2

When I fin - ished my ro - bot, He said, "Thanks a lot!"

*(ROBOT TALK)*

"Thanks a lot! Thank you! Thank you! Thanks a lot!"

3rd time gradually dying away -----



## 2nd Verse

"Hope you don't think I am rude,  
But please bring me something good.  
Pots are programmed to hold food.  
Bring me all you've got!"  
"Thanks a lot!" etc.

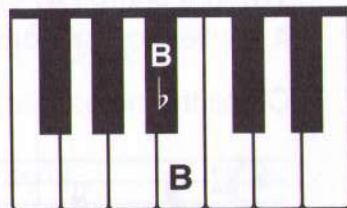
## 3rd Verse

If you make a new robot,  
Please don't use a kitchen pot.  
He'll eat all the food you've got,  
And say, "Thanks a lot!"  
"Thanks a lot!" etc.





The FLAT SIGN  
before a note means  
play the next key to the LEFT,  
whether BLACK or WHITE.



When a flat ( *b* ) appears before a note,  
it applies to that note for the rest of the bar.

Circle the notes that are FLAT:



## Rockin' Tune

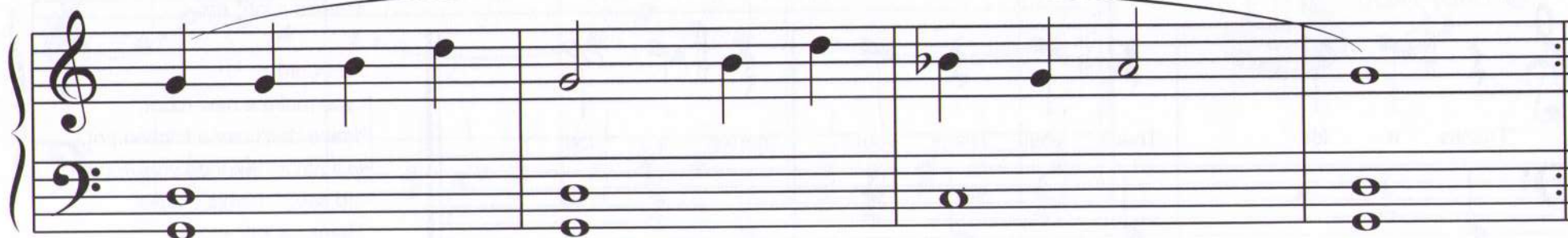


**Moderately fast**

1. If you're feel - in' blue, if you're feel - in' kind - a wea - ry,  
2. Play this Rock - in' Tune, it will sure - ly make you cheer - y;



If you're feel - in' blue, bet - ter hear what I say!  
When you feel in trou - ble, just rock it a way!





# Indian Song



Moderately, like tom-toms

I know what the In-dians know, I go where the In-dians go.

*f* *p*

1 5

*Fine*

I watch Big Chief smoke his peace-pipe, to the pa-poose I'm a friend. We go hunt-ing in the for-est, we are broth-ers to the end.

*f* *p*

*D.C. al Fine*

*D.C. al Fine* (Da Capo al Fine) means repeat from the beginning and play to the end (*Fine*).



# Staccato Playing

**STACCATO** means SEPARATED or DETACHED.

STACCATO is the opposite of LEGATO.

To play STACCATO, release the key the instant you play it.

STACCATO is indicated by a DOT over  or under  the note.

## Raindrops

### C POSITION REVIEW



Moderately fast

1

*p*

1. Pit - ter, pat - ter, see us scat - ter! Do the rain - drops real - ly mat - ter?  
 2. Scur - ry, scur - ry, bet - ter hur - ry! Drops of rain can make us wor - ry.

5

Hel - ter and skel - ter, run for shel - ter, Just be - cause of drops of rain!  
 Drip and drop, the game must stop, and Just be - cause of drops of rain!



## NEW DYNAMIC SIGNS



**CRESCENDO**  
(gradually louder)



**DIMINUENDO**  
(gradually softer)

# Hide and Seek

## G POSITION



**Moderately slow**

*2nd time play both hands  
one octave (8 notes) lower.*

2nd time play both hands  
one octave (8 notes) lower.

*p*

1. When we're play - ing hide and seek, close your eyes, please don't peek!  
2. When I hide, a - way I go, on tip - toe, soft and slow,

The musical score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score consists of two systems, each with four measures. The lyrics are written below the voice staff.

**System 1:**

- Measure 1: Voice: whole note G4. Piano: whole note G2.
- Measure 2: Voice: whole note A4. Piano: whole note A2.
- Measure 3: Voice: whole note Bb4. Piano: whole note Bb2.
- Measure 4: Voice: whole note C5. Piano: whole note C3.

**System 2:**

- Measure 5: Voice: whole note D5. Piano: whole note D3.
- Measure 6: Voice: whole note E5. Piano: whole note E3.
- Measure 7: Voice: whole note F5. Piano: whole note F3.
- Measure 8: Voice: whole note G5. Piano: whole note G3.

**Lyrics:**

I'm so good at hide and seek, I can't be found!  
Where I hide you'll never know. I won't be found!





## Horse Sense

### C POSITION REVIEW

Before playing hands together, play LH alone, naming all the harmonic intervals!

**Comfortably**

1. I'm rid - ing the plains on my fa - vour - ite horse. His  
2. We stopped at the riv - er to get us a drink. He

1

*f*

horse sense is keen, so but we nev - er get the lost. You  
wad - ed right in, but I stayed on the brink. He

may not be - lieve me, but one thing I'll say: This  
came to the bank with his teeth full of gold! That

horse has more scents than a bun - dle of hay!  
horse has more cents than his boss, I've been told!



# Review

1.  This is a \_\_\_\_\_. It gets \_\_\_\_\_ count.
-  This is a \_\_\_\_\_. It gets \_\_\_\_\_ counts.
-  This is a \_\_\_\_\_. It gets \_\_\_\_\_ counts.
-  This is a \_\_\_\_\_. It gets \_\_\_\_\_ counts.

2. How many beats are in each bar of  time? \_\_\_\_\_ What kind of note gets one beat? \_\_\_\_\_

3. How many beats are in each bar of  time? \_\_\_\_\_ What kind of note gets one beat? \_\_\_\_\_

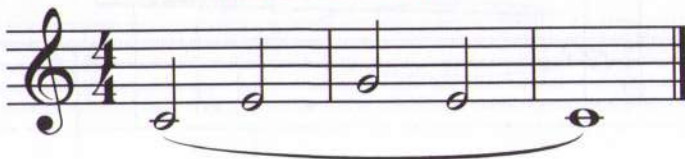
4. Match the rests with the notes by drawing a line from each rest to the note of the same value:



5.  This is a \_\_\_\_\_ clef sign.  
It comes from the letter \_\_\_\_\_.

 This is a \_\_\_\_\_ clef sign.  
It comes from the letter \_\_\_\_\_.

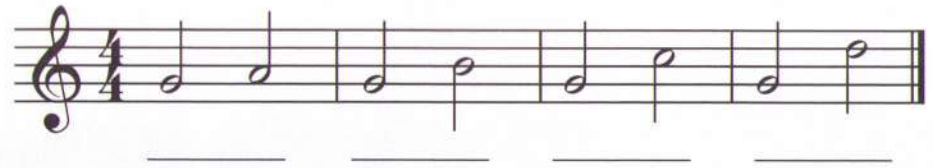
6. These notes are \_\_\_\_\_. Play them.  
(Tied or slurred?)



These notes are \_\_\_\_\_. Play them.  
(Tied or slurred?)



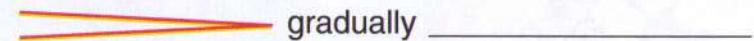
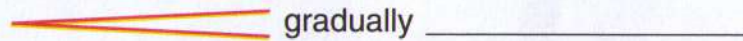
7. Write the name under each of the following melodic intervals.  
Play each interval. Begin with RH 1.



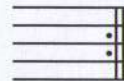
- Write the name under each of the following harmonic intervals.  
Play each interval. Begin with LH 1



8. Write the meaning after each of the following dynamic signs: *p* \_\_\_\_\_ *f* \_\_\_\_\_ *mf* \_\_\_\_\_



9. What does this sign mean?



*D.C. al Fine* means \_\_\_\_\_ from the beginning and stop at the \_\_\_\_\_.

10. *#* This is a \_\_\_\_\_ sign. It means play the next key to the \_\_\_\_\_.  
*b* This is a \_\_\_\_\_ sign. It means play the next key to the \_\_\_\_\_.

11. Write the name under each of the following notes. Play them all.



12. Which of the following means smoothly connected? \_\_\_\_\_

Which means separated or detached?

*staccato*

*legato*

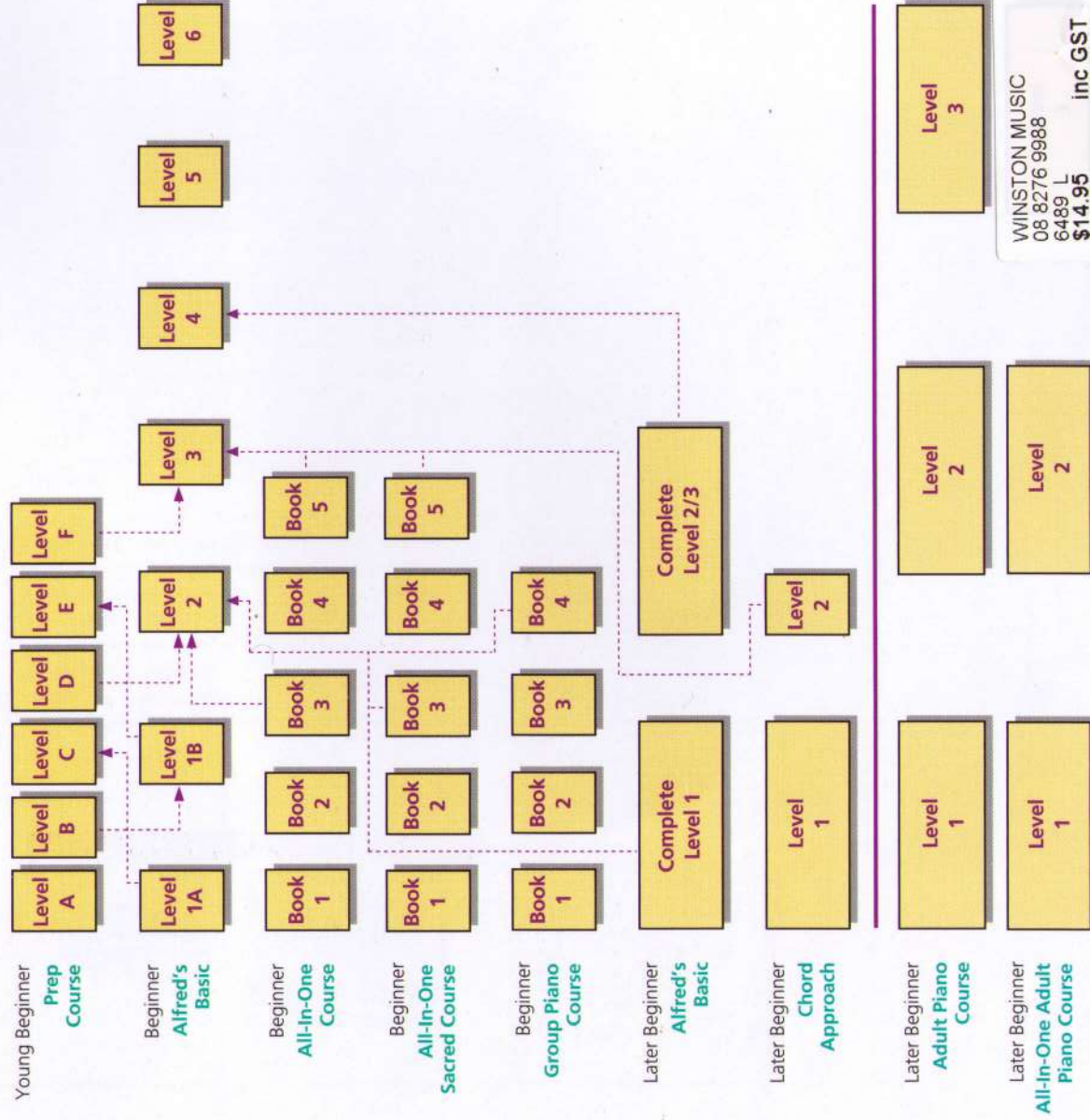


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