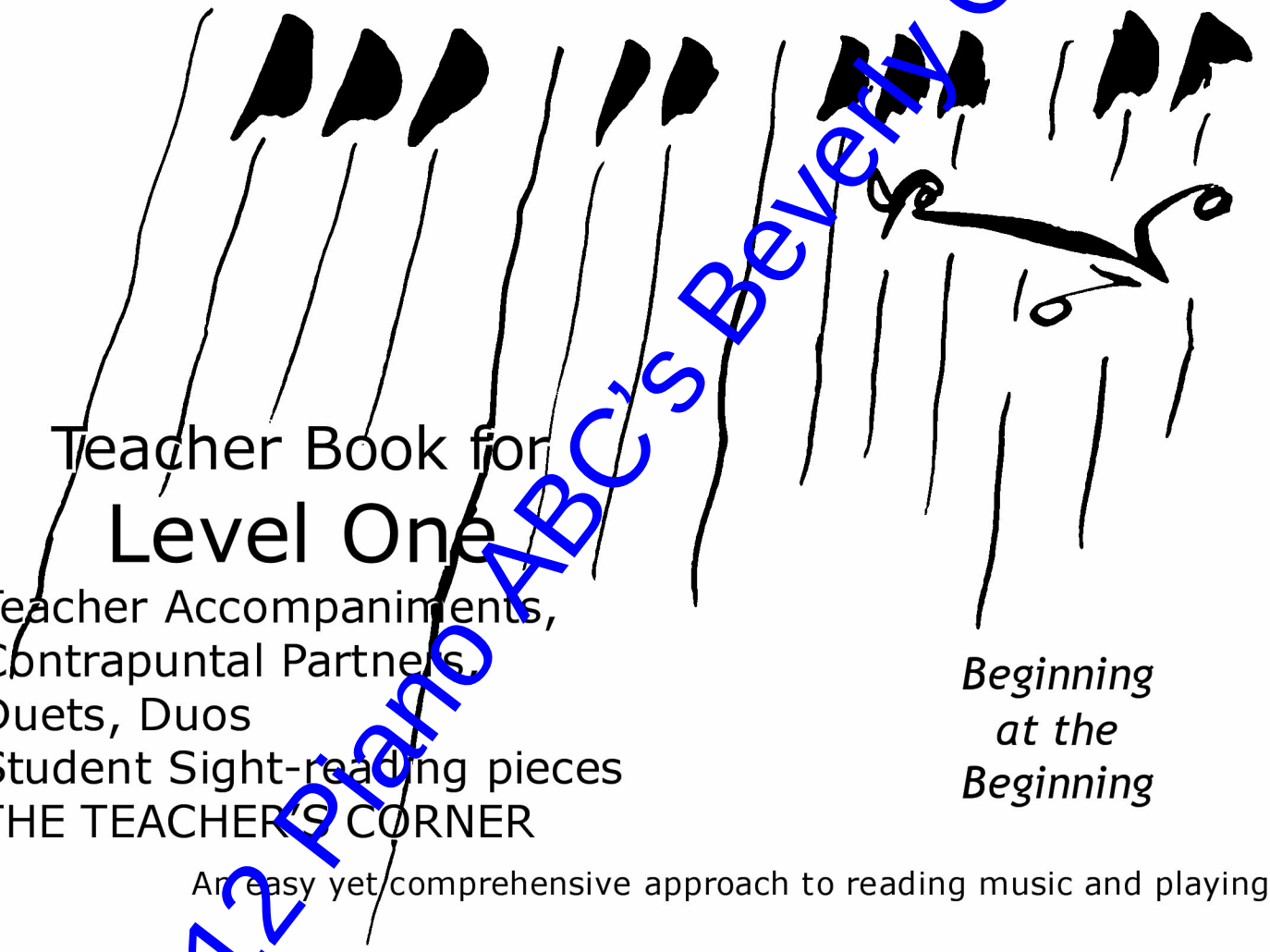
A Unique, Student-Friendly Piano Method for the 21st Century

Piano ABCs



Teacher Book for
Level One

Teacher Accompaniments,
Contrapuntal Partners,
Duets, Duos
Student Sight-reading pieces
THE TEACHER'S CORNER

Beginning at the Beginning

An easy yet comprehensive approach to reading music and playing piano

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Illustrator, François Arnaud

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Patent No. 7,453,036 B1
Joy of Piano Publishing
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Beverly Grace Joy

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PIANO ABC's – Level One, Teacher Book

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About the Author/Composer of Piano ABC's -

Having spent her early years as an accordionist, Beverly Grace Joy has an extensive teaching career spanning approximately fifty years. She has taught students of every age, beginner through collegiate levels, having taught at Hillsdale Freewill Baptist College, Drake University, and Liberty University and has maintained her own studio in Lynchburg, Virginia, for the past 17 years. Her musical journey has taken her from the Accordion Coupe Mondiale in Baden-Baden, Germany, through degrees inPiano (BME-Drake University), Theory and Composition (MM-Drake University)--her major instructors being Elvin Schmitt, Dr. Kenneth Drake, and Dr. Francis Pyle. Additionally, at the University of Oklahoma she studied Piano Pedagogy with Dr. Jane Magrath, Piano Performance with Dr. Ed Gates, and Composition with Michael Hennagin. She was one of six national winners in the first National Conference on Piano Pedagogy Composition Competition, and has been awarded three consecutive Teacher Enrichment Grants from MTNA to study Well-Coordinated, Injury-Preventive Piano Technique with Barbara Lister-Sink. Her students have won awards in local, state, and national contests and festivals, several of whom have then continued to complete degrees in piano from major universities. Beverly has conducted teacher seminars, and performed in recitals in various states and at MTNA and NCPP conventions. She has published piano pieces with Kjos and Heritage Music Press. Her award-winning composition, Etude III, is included in the Prairie Publications collection of "Twentieth Century American Piano Music" recorded by Dr. William Phemister.

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To those who invest their love, time, and energy facilitating music literacy and guiding young people (and adults, too) into the love of making music at the piano--

I truly hope that you will enjoy using this Teacher Book supplement to Piano ABC's Level One which includes duets, accompaniments, contrapuntal partners, and various other ensemble combinations. Some teacher parts could be played on a flute or violin if you or your student's family know of other such musicians who might like to participate from time to time: for instance, the notes for the Right Hand of the Teacher part of "A's On a March" as well as "Dancing D's," the notes for the Left Hand of "Playful C's" or the solo line of "On the Jungle Gym." Then, please notice that "A Time to Go" actually has parts written out for Bass Drum and Snare Drum.

In this Teacher Supplement to Piano ABC's Level One, I have included sight-reading pieces that are coordinated with the compositions in Level One. ***Sight-reading, as any other skill, is best learned by starting at the beginning.*** *This way the interrelated coordination between eyes, mind, hands-fingers, rhythmic understanding, listening and everything else involved in this highly sophisticated mental-phycial-aural skill can progress smoothly; and the student can grow with confidence in this area which is so often neglected. I am convinced that the* ***earliest sight-reading that students do should be supervised.*** *It is essential to help the student find his/her own pace at which he/she can read accurately. If this means that the tempo must be extremely slow, so be it; one can never predict just how a student will assimilate the many pieces of information that must be processed to become proficient at this multi-faceted skill. Also,* ***it is not necessary always for the student to sight-read a piece alone.*** *In band and orchestra, students very often sight-read pieces in ensemble, so "playing/reading" the piece with the student can be very helpful and reassuring for the student.*

Help students form the habit of pre-viewing the sight-reading pieces. My suggestions are that they read the letter names of the notes (rhythmically as much as possible) and then tap the pieces rhythmically—with the Right Hand tapping Right Hand notes and Left Hand tapping Left Hand notes.

Some students' progress in sight-reading may very well keep pace with their progress through the Piano ABCs method—assuming that there is consistent opportunity during lesson time. (Sometimes this can be challenging!) Others may not progress as quickly. However, every person can become a better sight-reader and develop this skill to a greater level of proficiency than would occur were this area neglected altogether.

In both Piano ABC's Level One and in the sight-reading exercises of this book, ***fingerings that may seem*** *unusual for teachers and perhaps a bit crowded are not at all crowded for small hands. Plus, since most pieces have only a few notes playing at any given time (as is necessary in early-level music), students who are first and foremost concentrating on reading notes and counting should be able to freely move hands without getting "locked" into five-finger positions. Many pieces don't even use all five fingers of either hand, yet students learn to read the notes more fluently without this out-moded position approach.*

I hope the ***TEACHER'S CORNER*** *comments will provide encouragement and sometimes clarity and that occasionally you will actually encounter a new idea of two.*

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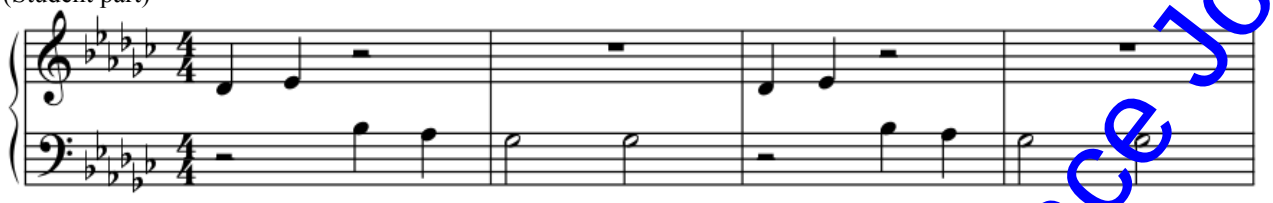
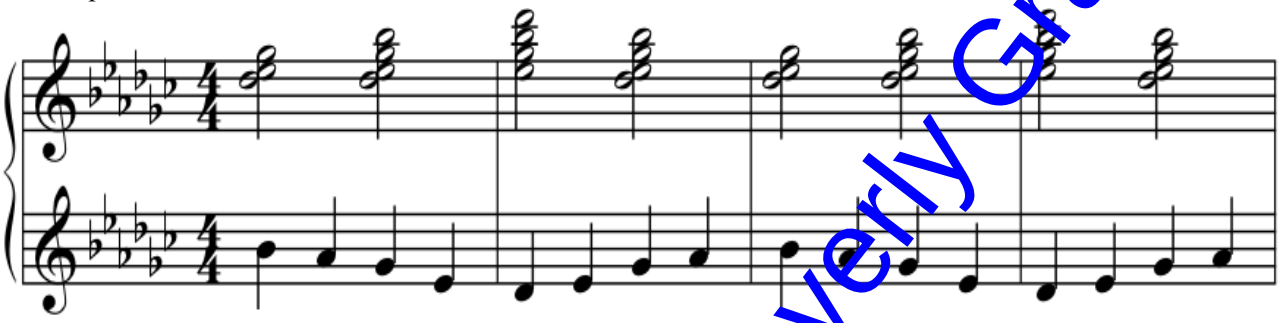
A Happy Day

Beverly Grace Joy

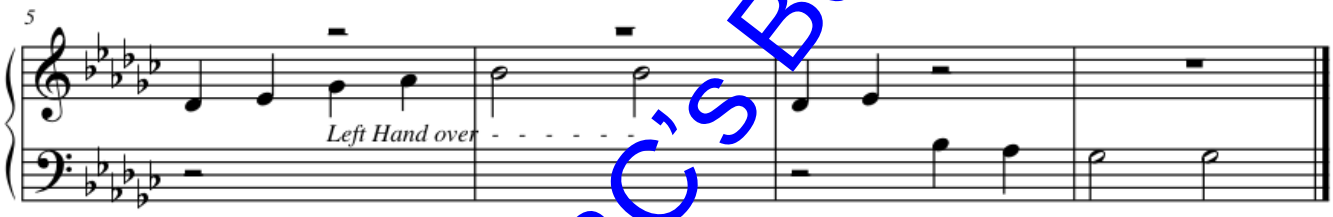
(Student part)

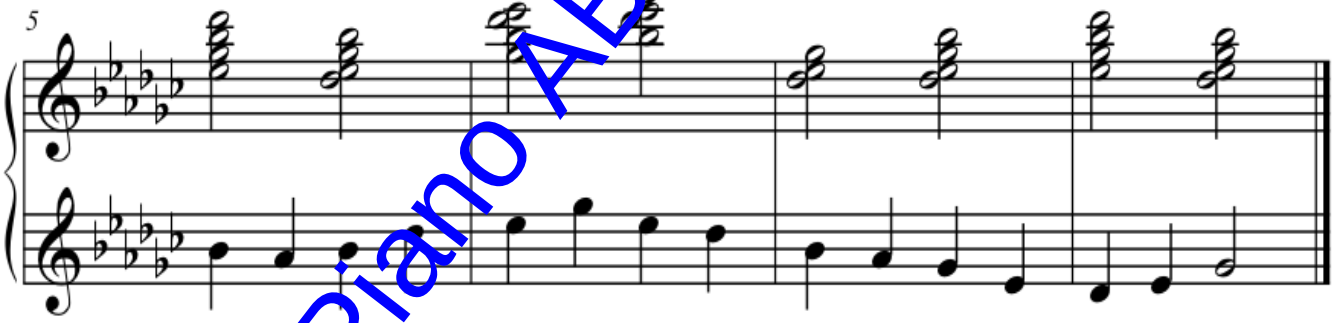


Teacher part



Pedal throughout





THE TEACHER'S CORNER: *You probably already realize that* ***the first "duet-playing" that many students need*** *as they are learning a new piece is to have someone play* ***exactly the same notes*** *(like a sectional rehearsal in orchestra), either in the same octave if there is a second piano, or an octave higher or lower on the same piano. This* ***gives the student confidence*** *that he is "on the right track." When I do this with my students, I often give* ***"body language"*** *signals to help a student do whatever is challenging for that particular student—whether making the use of the third finger obvious by physically "leading" the hand to the keyboard with the third finger, or making a BIG DEAL about*

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A Sunday Afternoon Stroll

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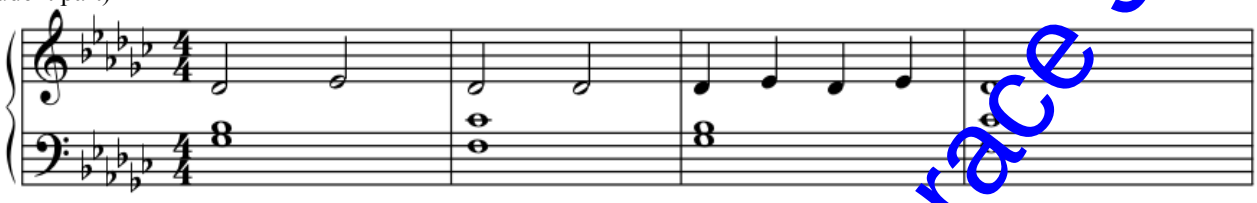
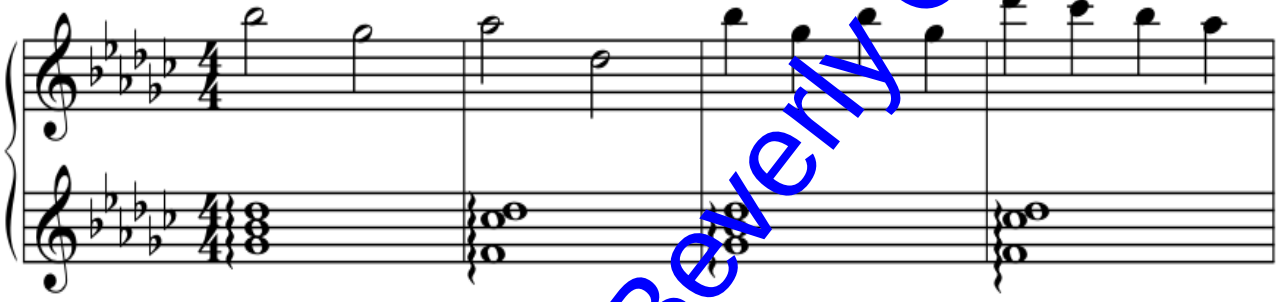
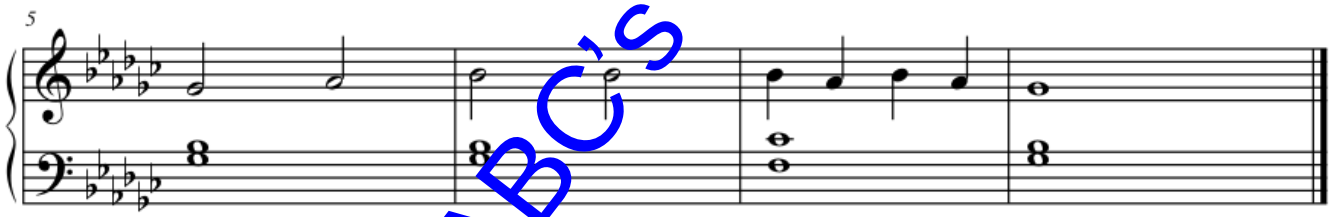
(Student part)

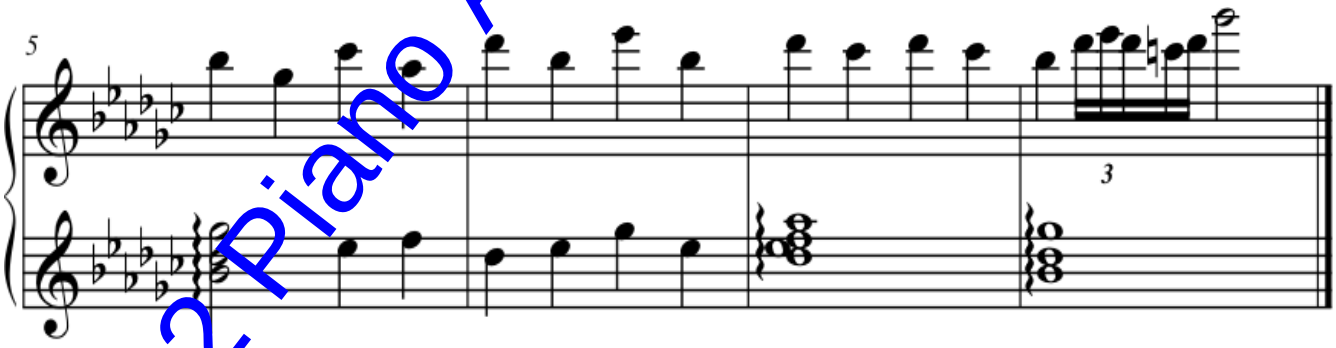


Teacher part



(Pedal)





changing from right hand to left hand using somewhat larger physical gestures (if the student has been "struggling" with coordinating this), or lightly "pumping" my arm as a reminder to give a particular half note two counts. It is always gratifying to see the student ***"absorb"*** *this information* ***through peripheral vision*** *so that additional verbal instruction is often unnecessary in these places.*

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A's On a March

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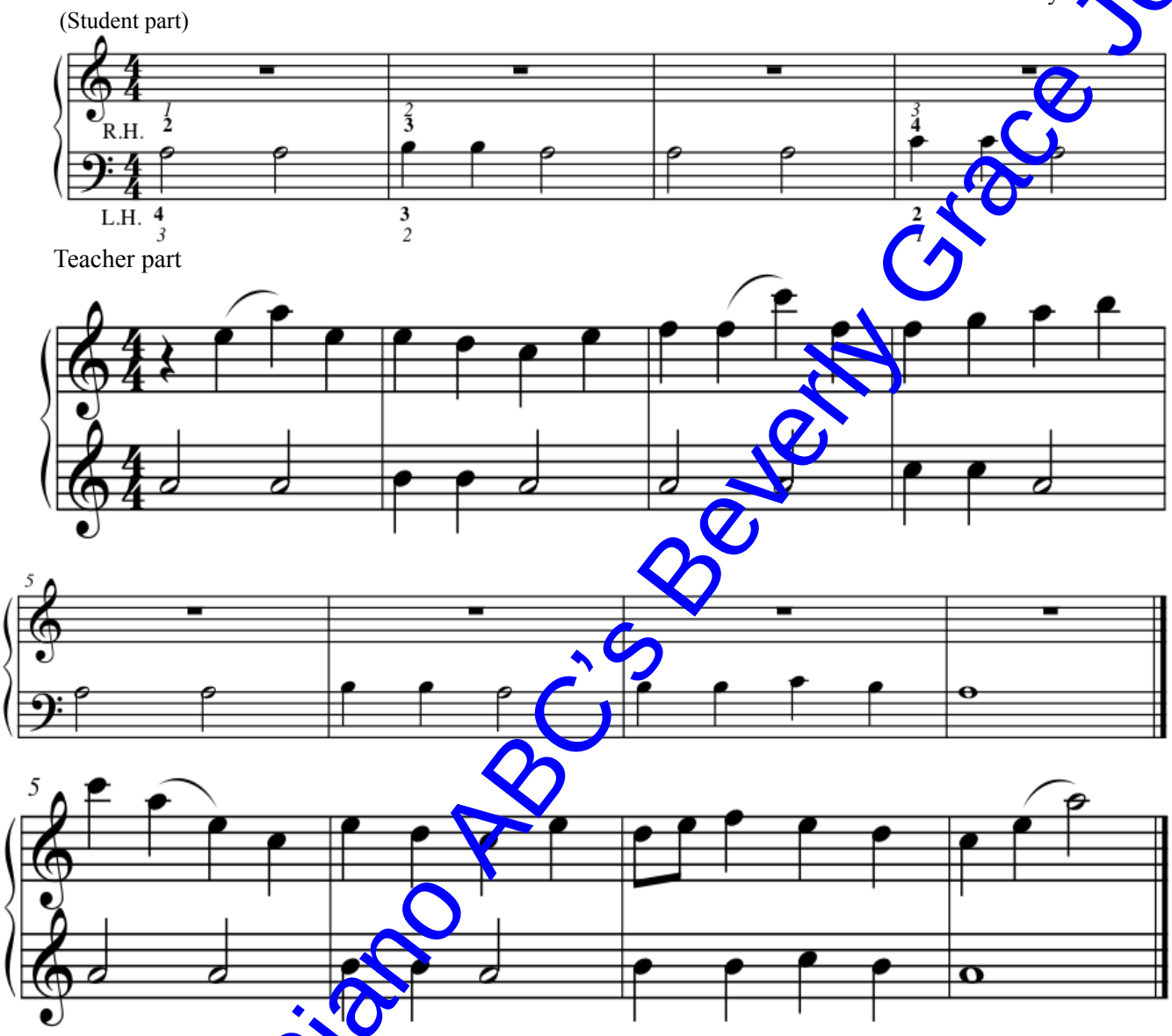

THE TEACHER'S CORNER: *Once the student has become secure playing a particular piece, she can be rewarded by moving up to the next level for a "**real duet**" sticker as she plays along with the Teacher part. This may occasionally require an extra week's practice to prepare for this higher level of accomplishment. Some students aren't ready for this experience on every piece; but it is up to the Teacher to determine what is best for each student.*

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Marching B's

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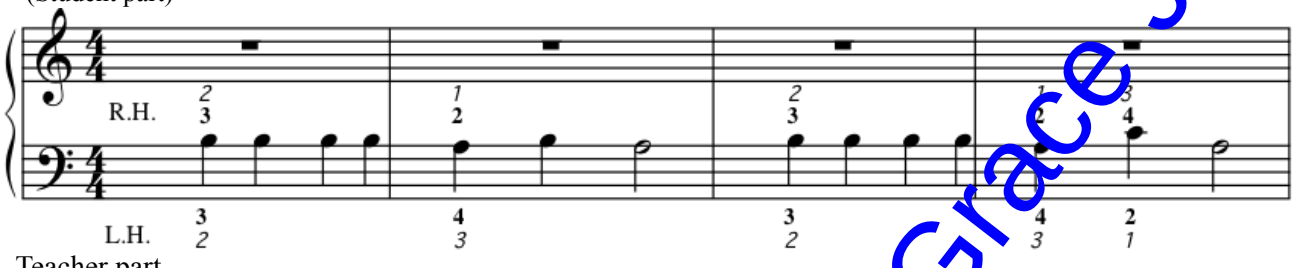
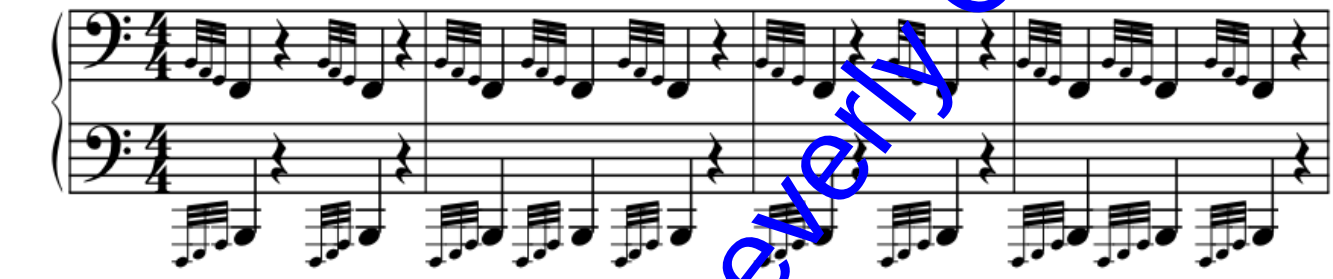
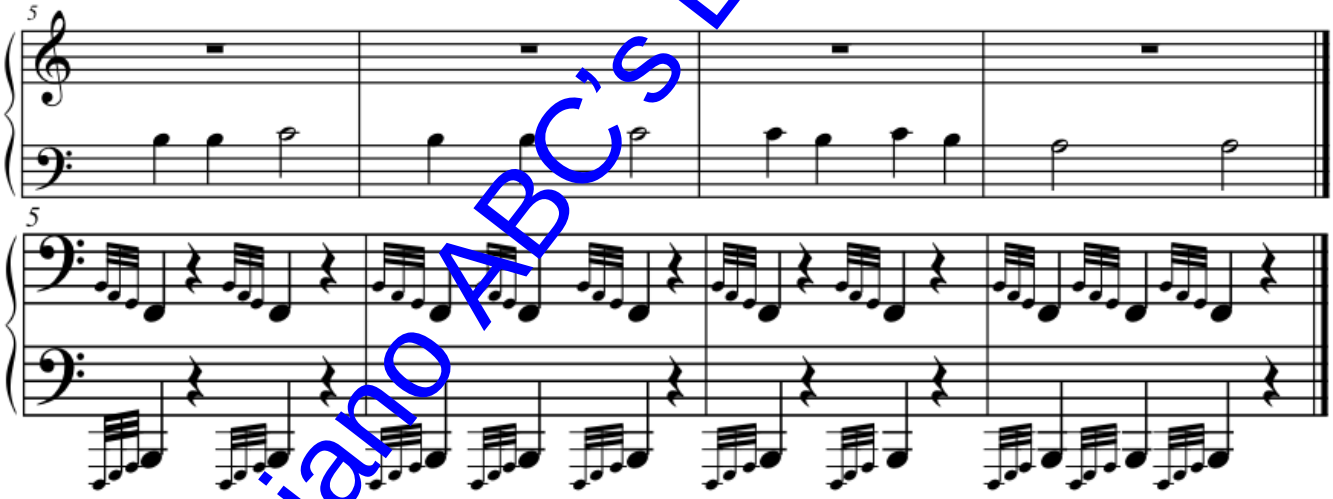
(Student part)



Teacher part





THE TEACHER'S CORNER: *As your student plays these early pieces, if you say (rhythmically) "half-note" or "two-counts" while the student is playing half notes, (or "whole-note-four-counts" during whole notes),* ***this really strengthens the student's rhythmic cognition both intellectually and physically.***

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Playful C's

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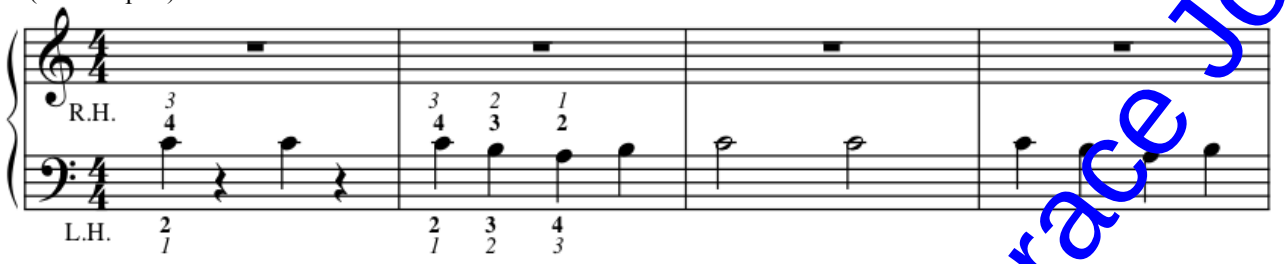
(Student part)



Teacher part

THE TEACHER'S CORNER: *It is helpful to explain to students that in these first duet pieces,* ***his job is to focus on his part*** *and not to listen yet to the other notes which can be distracting at first. This, of course, is what their peers do when playing in band or orchestra. The student can be reminded that if everyone in an ensemble began listening to all the other parts, the piece would probably "fall apart" rather quickly. This "rule" will change in several years, of course, as the student matures musically.*

Feel free to occasionaly "try out" these various Teacher Parts in different octaves especially if you have a second piano or keyboard. If I have written the Teacher Part higher than the Student Part, try it lower or vice versa and see what you and your students like.

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Tiptoe C's

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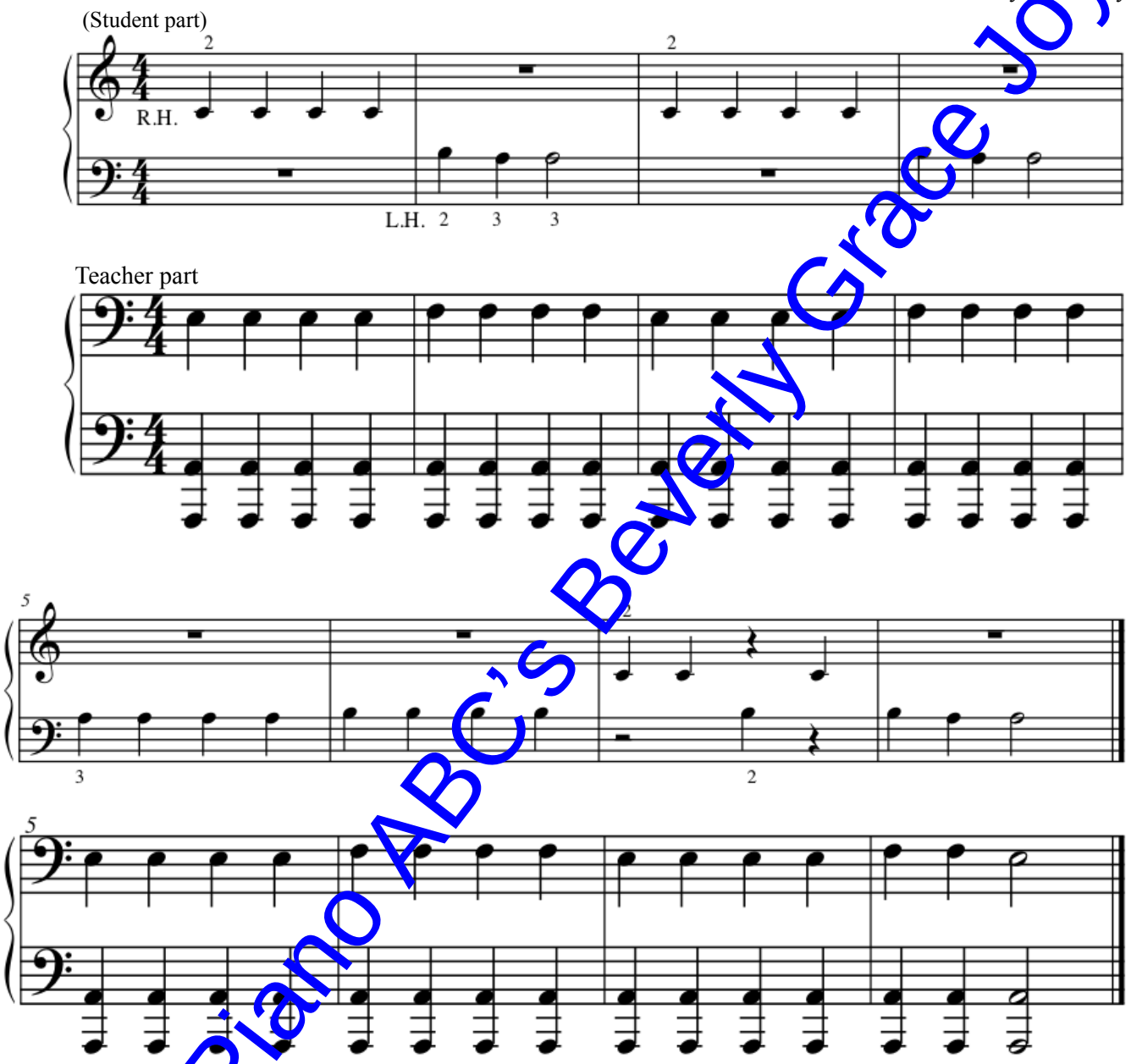

THE TEACHER'S CORNER: *The student should be encouraged to* ***play with a fuller tone on her lead part*** *which on many pieces should be somewhat louder than the Teacher part. As Teacher, you will need to use your musical judgement to determine the balance between the Teacher part and the Student part depending on whether the Teacher part is an accompaniment, duet, contrapuntal partner, or whatever.*

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Dancing D's

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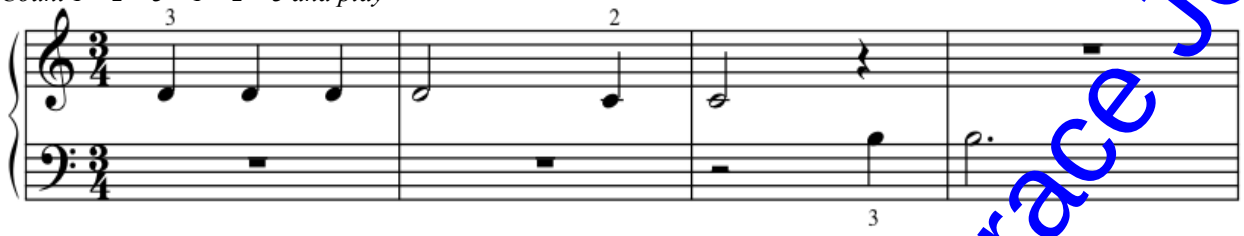
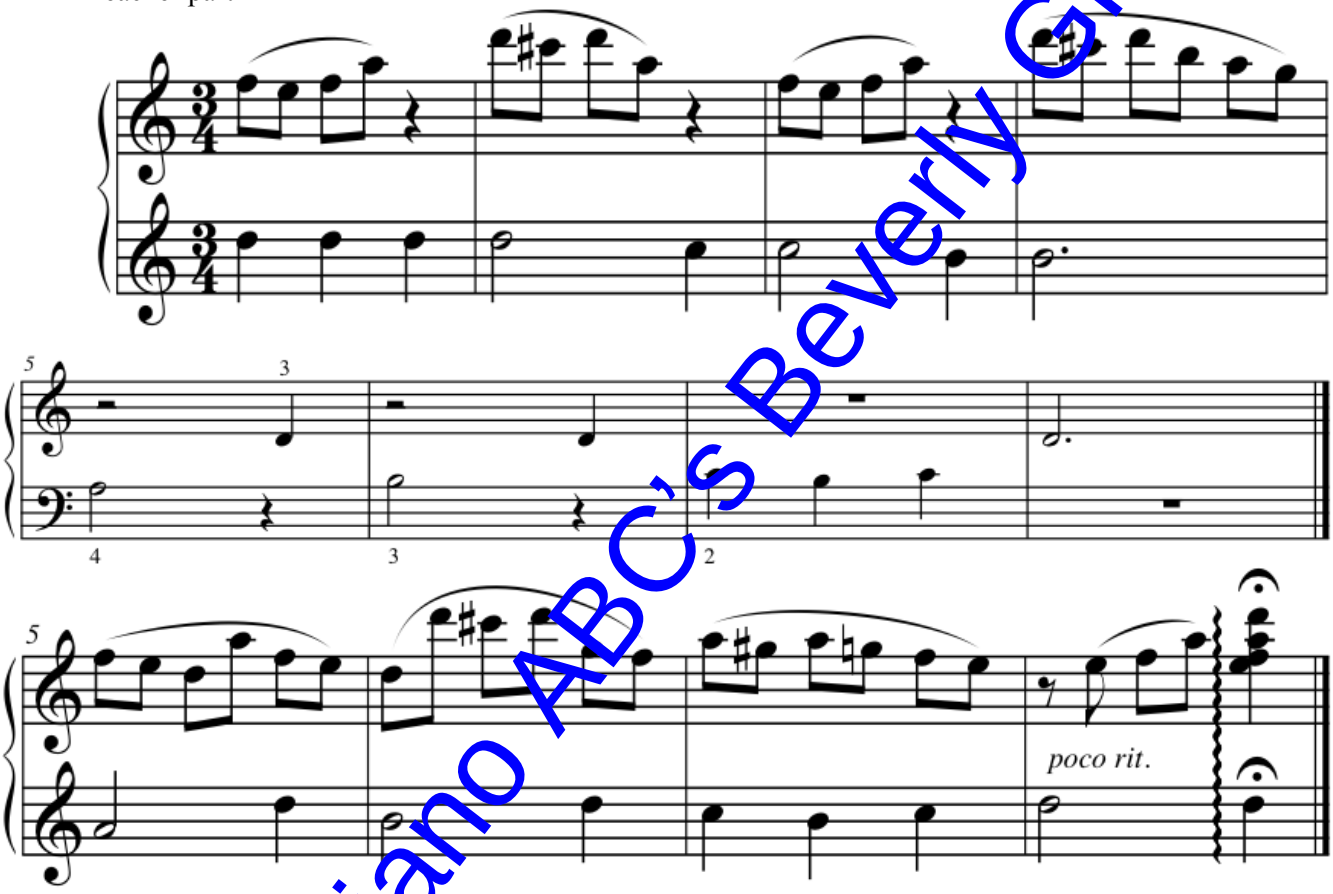
(Student part)

Count 1 – 2 – 3 – 1 – 2 – 3 and play



Teacher part



THE TEACHER'S CORNER: *Since our first pieces have been in 4/4 meter, one cannot assume that the student will readily adapt to the meter of 3/4. Many students unconsciously add an extra "4th" count even while counting "One – Two – Three – ee."* ***Counting aloud with the student while tapping together the rhythm*** *of the piece (as the teacher points at the notes in the piece) is helpful.* ***Conducting and counting aloud while the student plays****, helps greatly as the student sees and "feels" beat three moving to beat one in the conducting pattern.* ***Having the student conduct in 3*** *as the teacher plays is also extremely beneficial. Patience finally wins in this area.*

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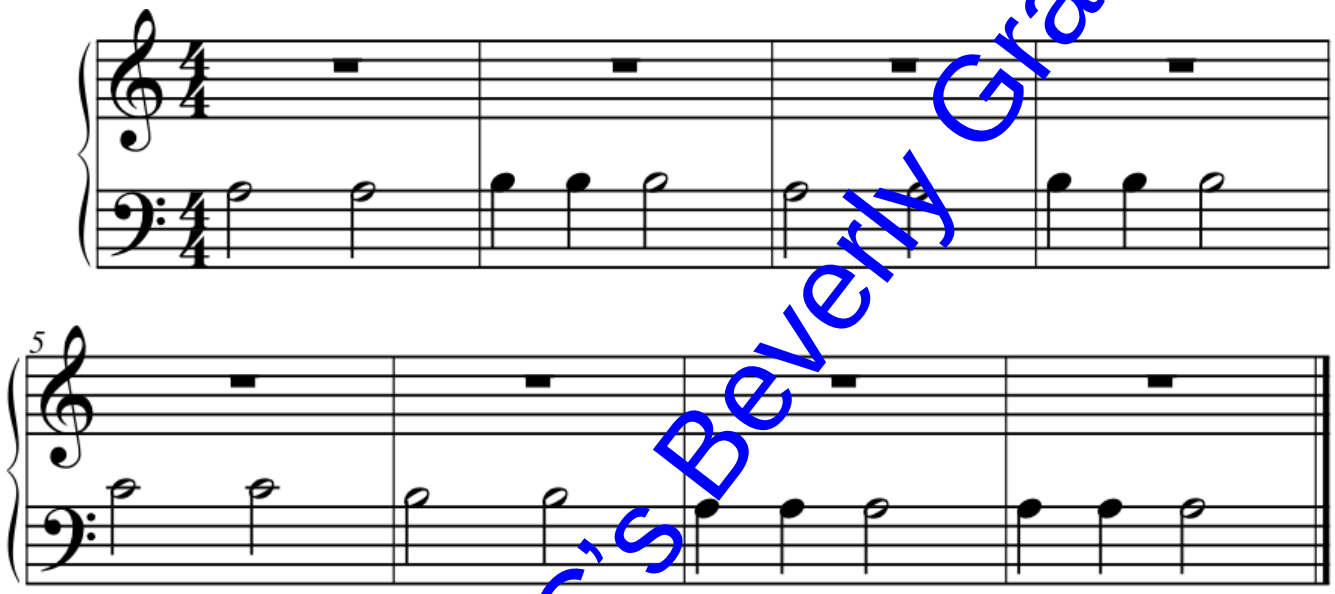
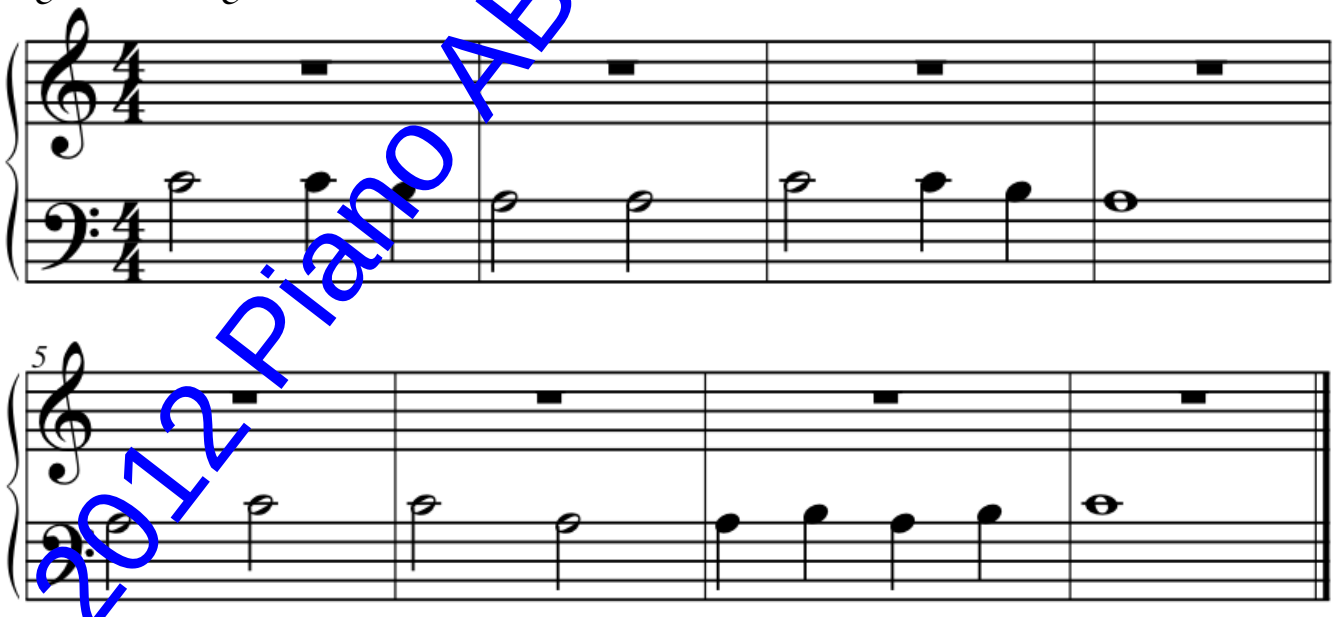
*Sight-reading 1*_____ *(You might like to give it a title)*

Before sight-reading this piece (which means doing your best job to play it correctly the first time), say the notes rhythmically, then tap it rhythmically. Now you are ready to sight-read this with either hand. Watch closely so you can play it correctly. Try it twice only—or at the very most three times. Use any of these ***finger sets*** *on* ***A B and C*** *with either hand:*

L.H. **5 4 3 -- 4 3 2 -- 3 2 1** or R.H. **1 2 3 -- 2 3 4 -- 3 4 5**



*Sight-reading 2*_____ *(use any* ***finger sets****)*



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D's Hopping and Sliding

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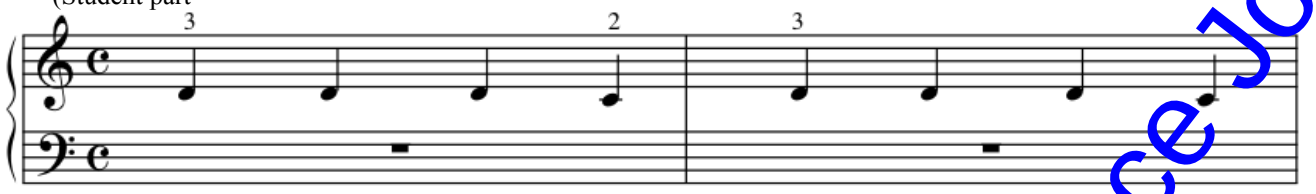
(Student part



Teacher part

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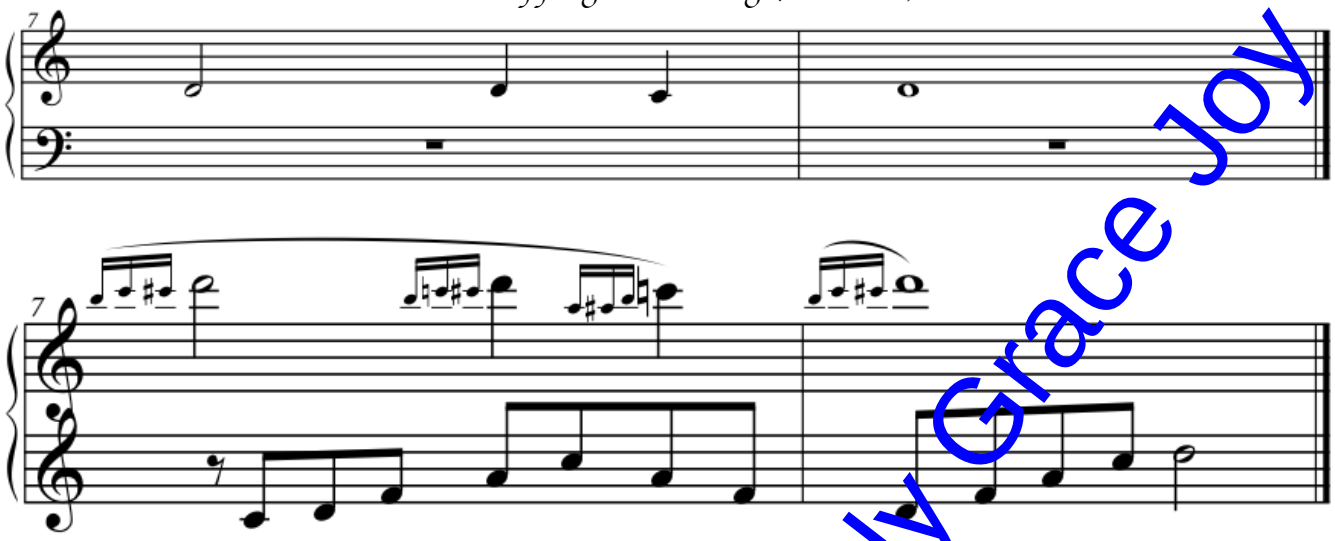
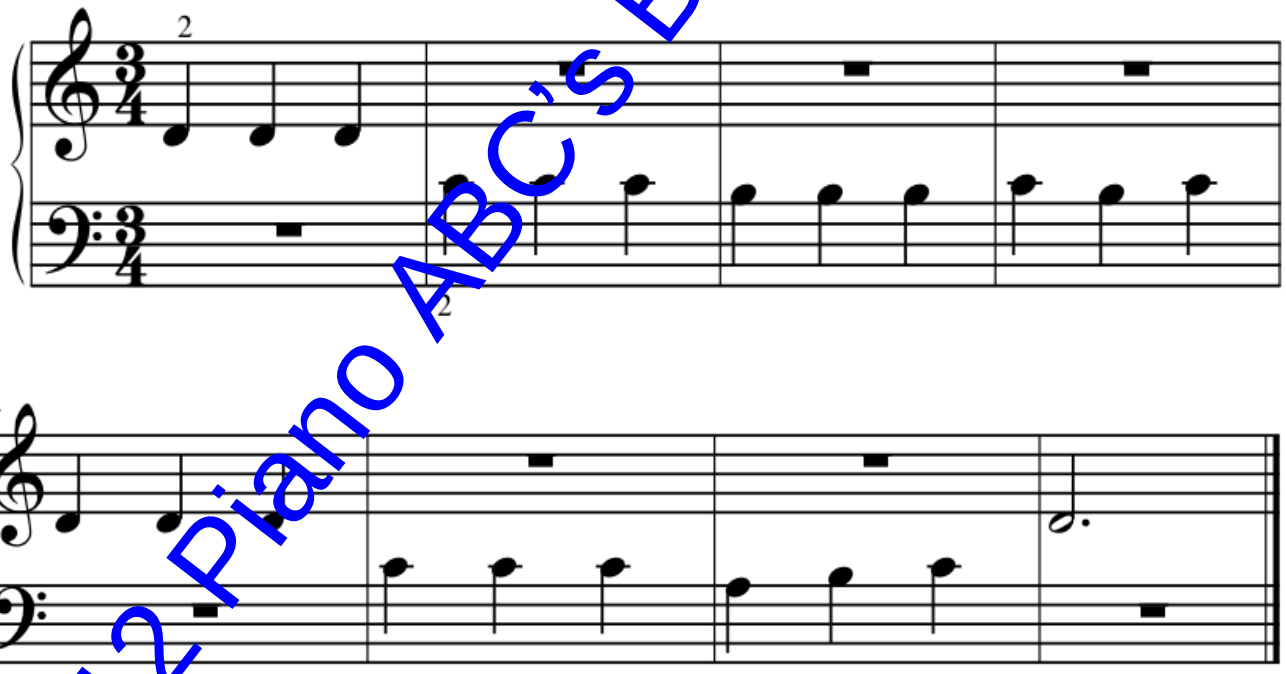


Sight-reading 3_____

Say the notes shythmically, tap the rhythm, then---
Count: **1 - 2 - 3 - 1 - 2 – 3** *(and begin)*



THE TEACHER'S CORNER: *If a sight-reading piece is played more than three times, I think this becomes what is called "practicing."*

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Going to the Country

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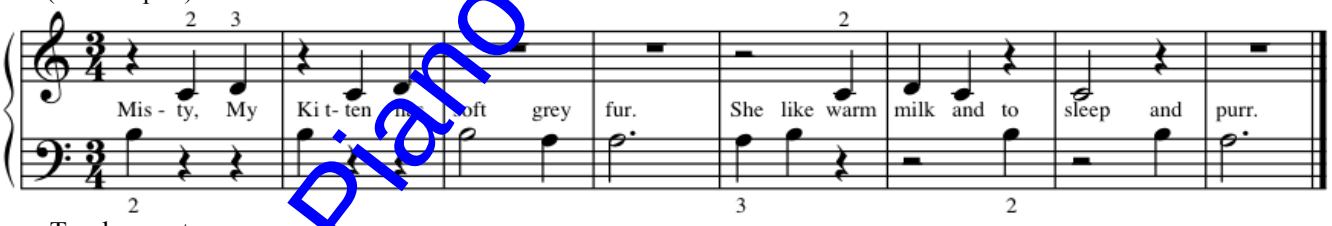
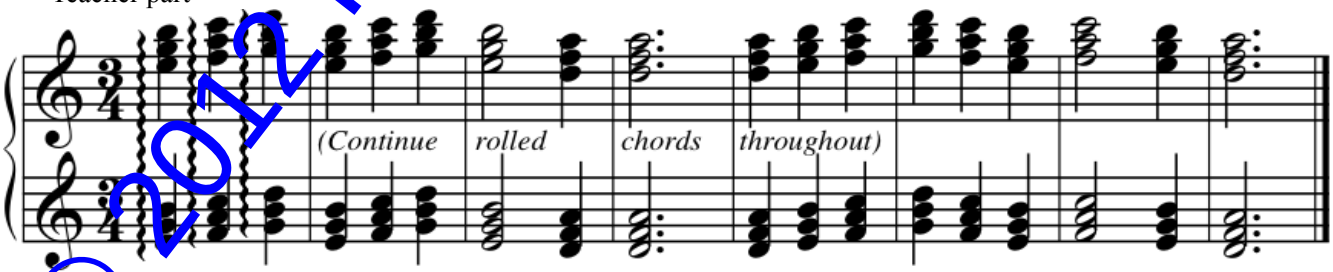
Misty, My Kitten

Beverly Grace Joy

(Student part)



Teacher part



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Building Blocks

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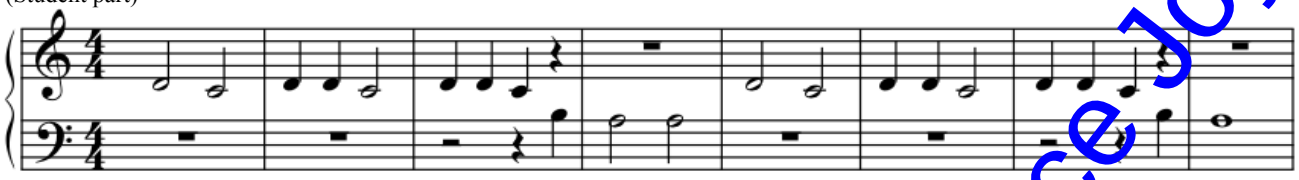
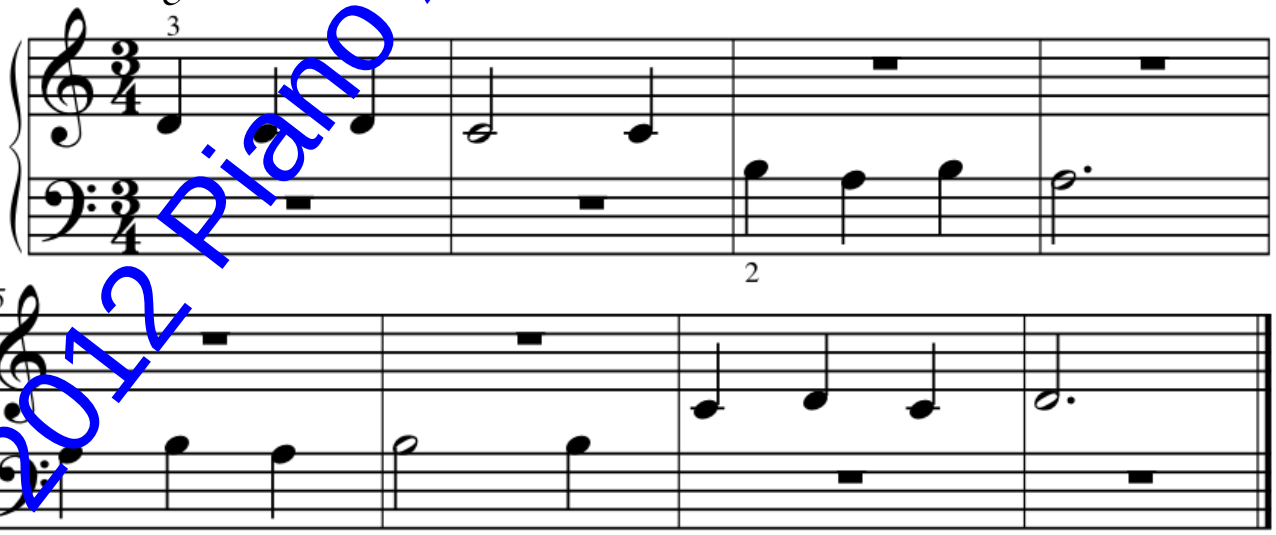
(Student part)



Teacher part

Sight-reading 4



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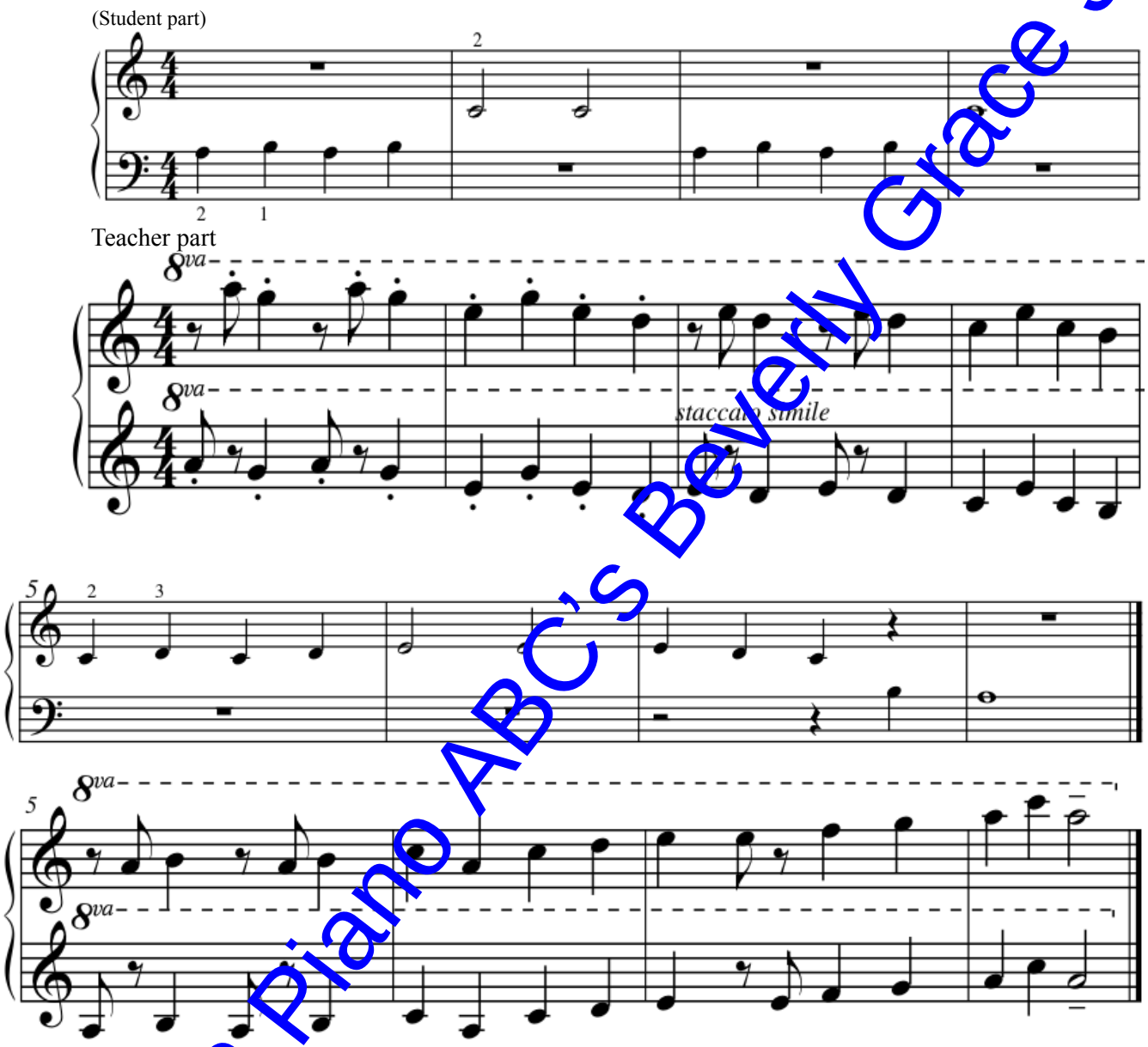
Walking My Dog

Beverly Grace Joy

Teachers: If you have a second piano, the teacher's part can be played "loco," in which case ignore the 8va.



THE TEACHER'S CORNER: *As early as possible, it is wise to help students* ***avoid getting into the "rut"*** *of playing all pieces in 4/4 meter at the same tempo. Likewise, pieces in 3/4 should be played at different tempos. Students can be encouraged to think about what the idea or mood of a piece is, and then they can help decide whether the tempo should be quicker or calmer. The answers even for individual pieces can vary; for instance, compare "Walking" a St. Bernard with "Walking" a Chihuahua.*

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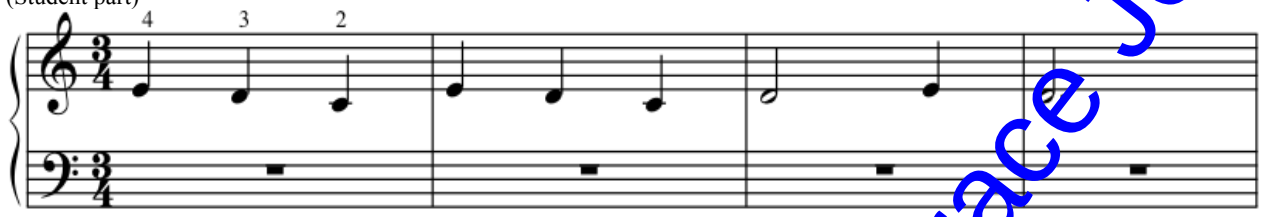
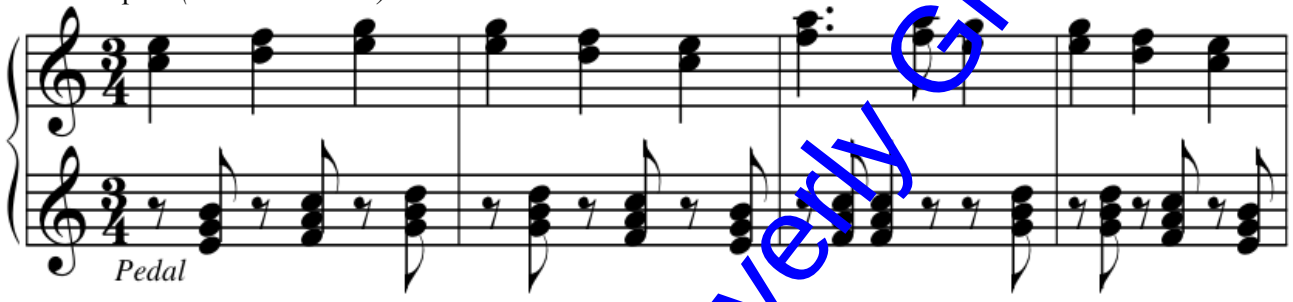
On the Merry-Go-Round

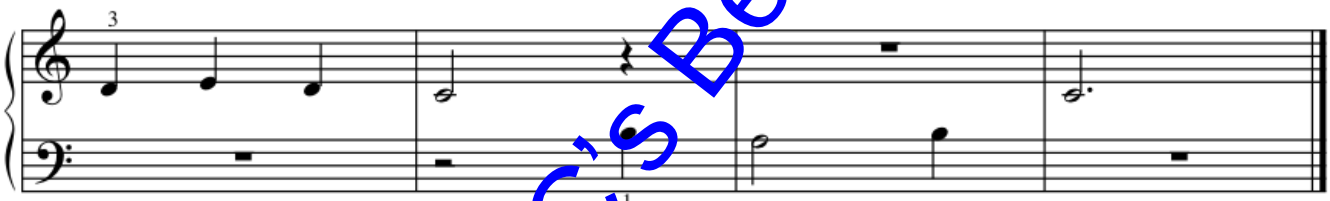
Beverly Grace Joy

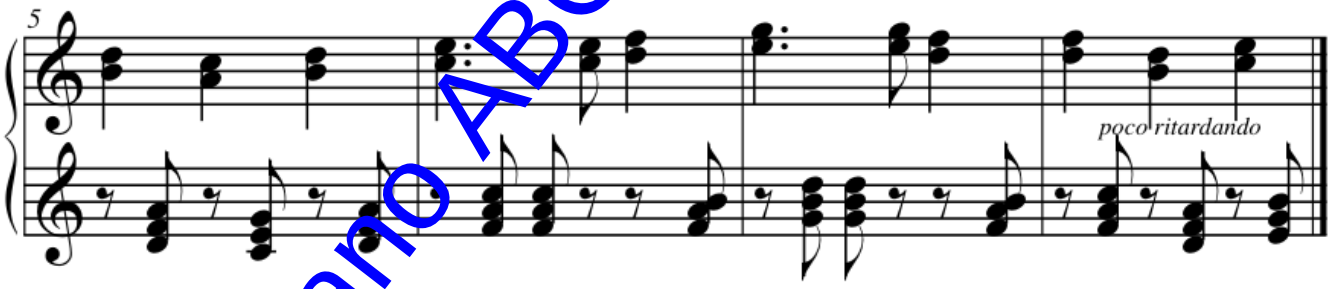
(Student part)



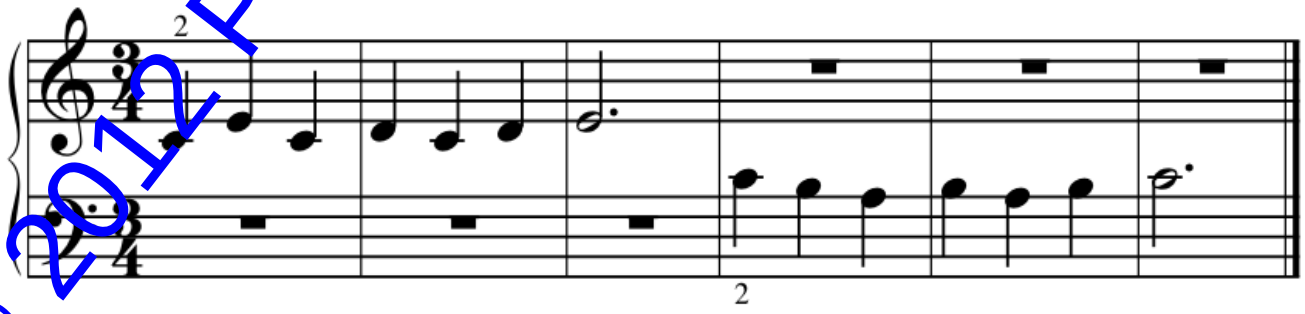
Teacher part *(Both Hands 8va)*







Sight-reading 5



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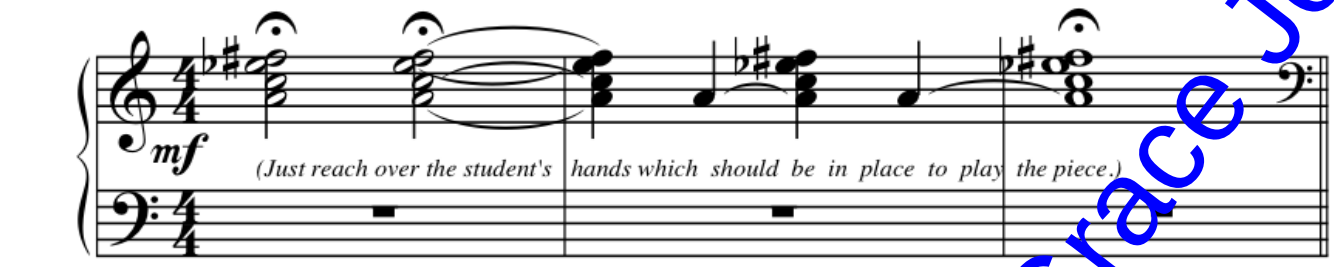
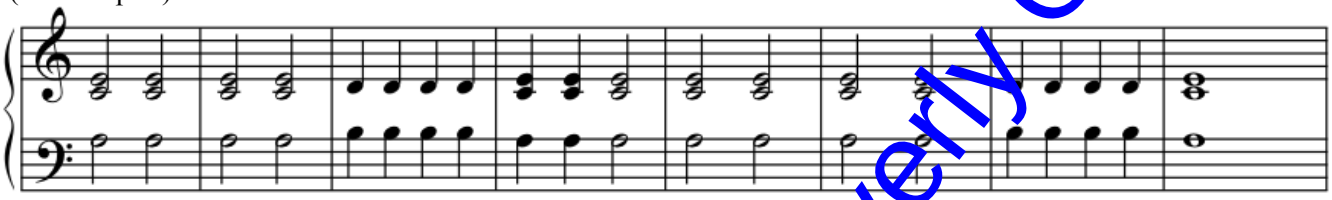
Choo-Choo Train

Beverly Grace Joy

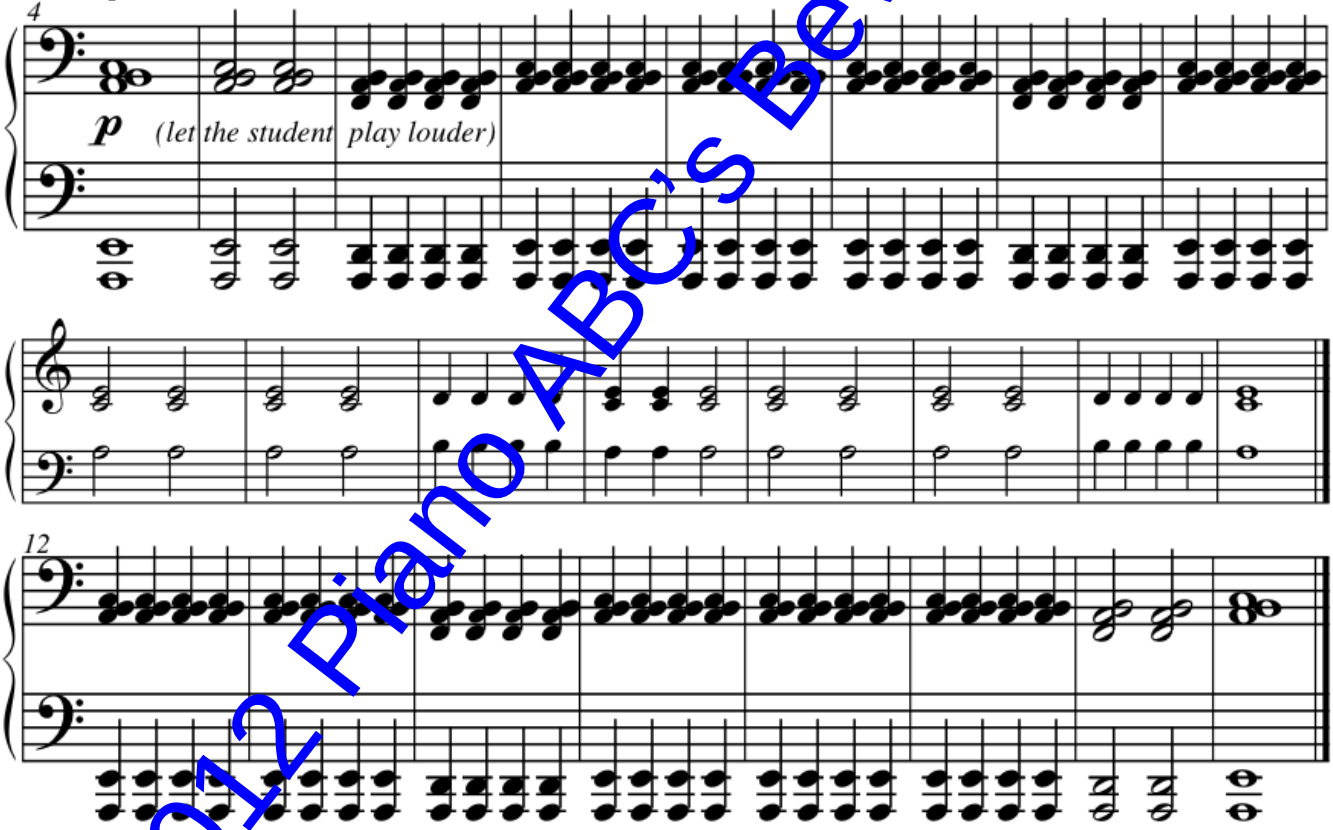
Teacher part (Introduction) *(A Ritardando in measures 19 and 20 would be okay. If you and your student agree, then do it!)*



(Student part)



Teacher part



The Teacher's part is written so the student can play "Choo-Choo Train" twice. If you would prefer that the student not repeat, the Teacher's part can skip measures 8 through 15. In this case, play measures 1-7 and go directly to measure 16 and continue to the end. The Introduction can also be played at the end as a Coda.

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Roses Are Red

Beverly Grace Joy

Zig-Zag

"Zig-Zag" should be played as a <u>Round</u> starting at a two-measures-later interval. If it is repeated non-stop, it will be both more fun and more interesting. The Teacher part can be played either an octave (or two) higher or an octave lower. Let students decide which way they like it best.

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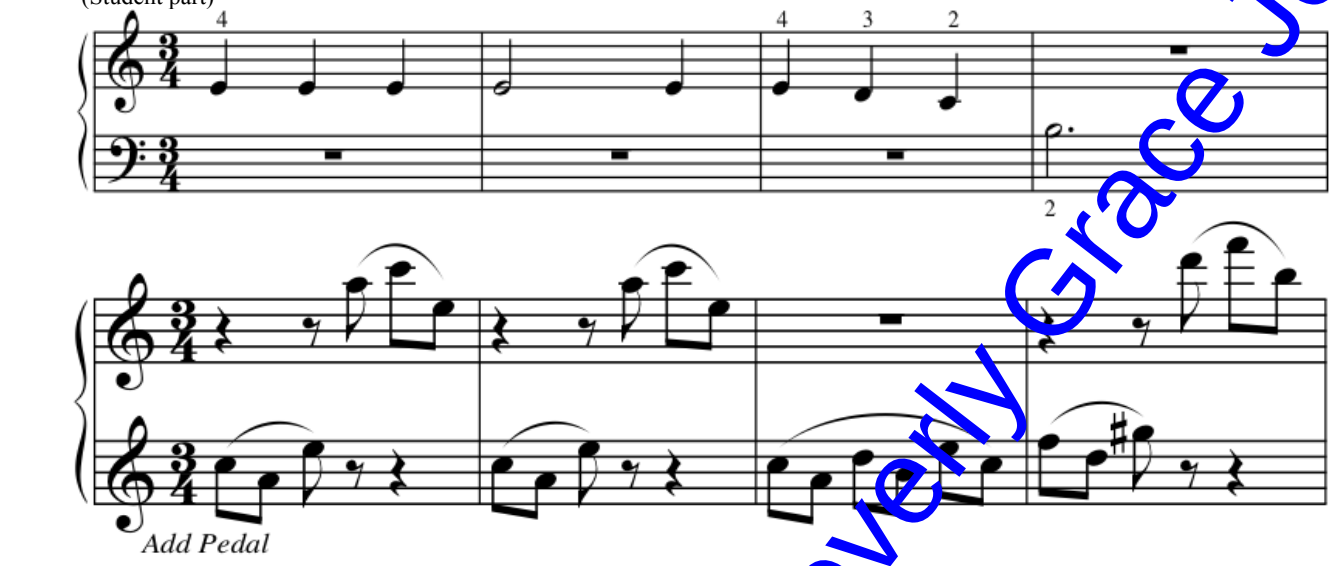
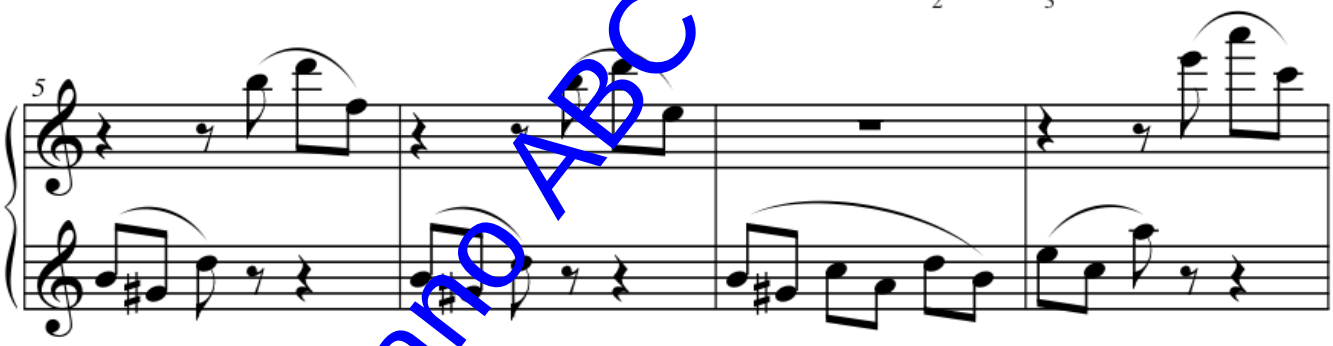
E-Z Waltz

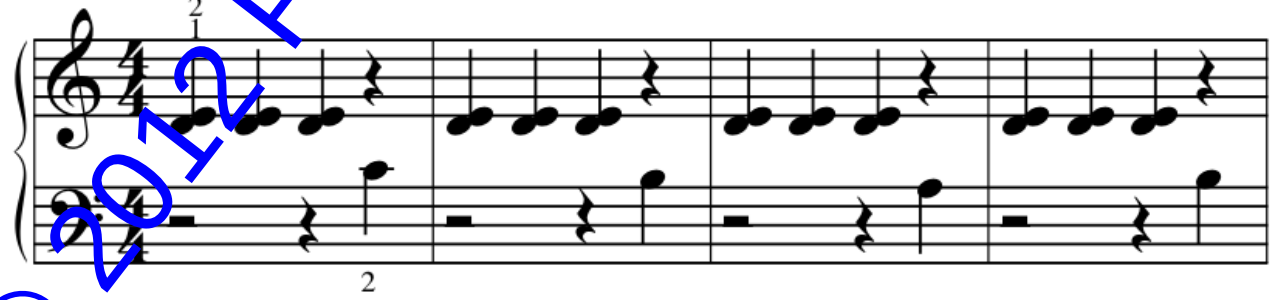
Beverly Grace Joy

(Student part)





Sight-reading 6 _____



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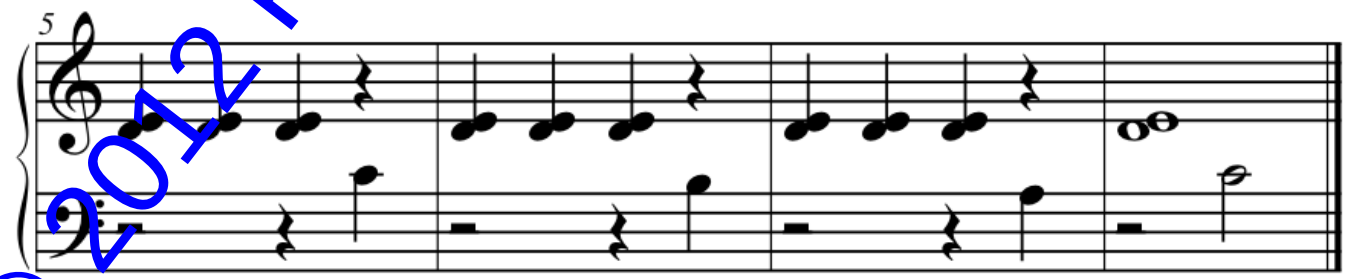
Sight-reading C (Continued)



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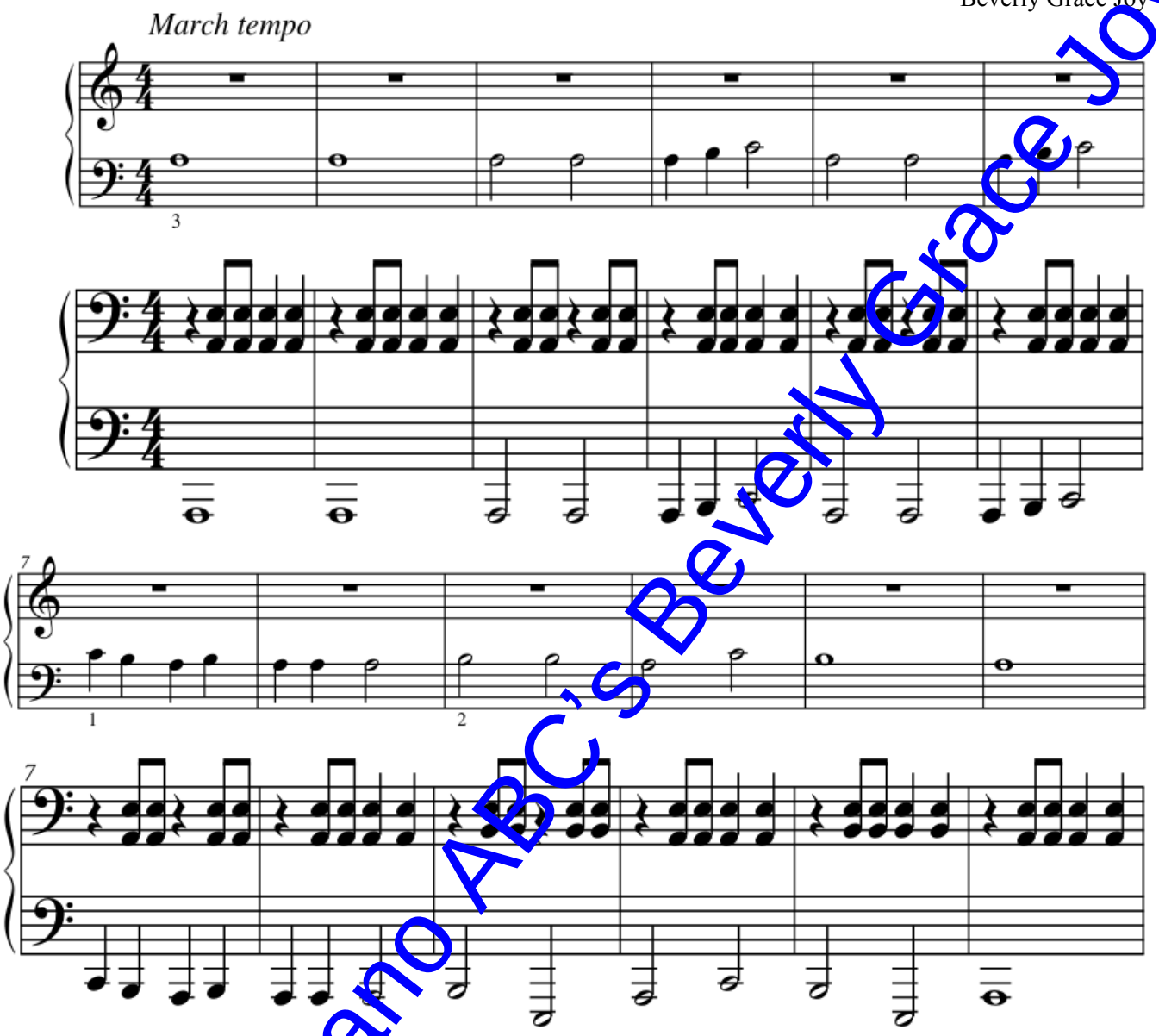
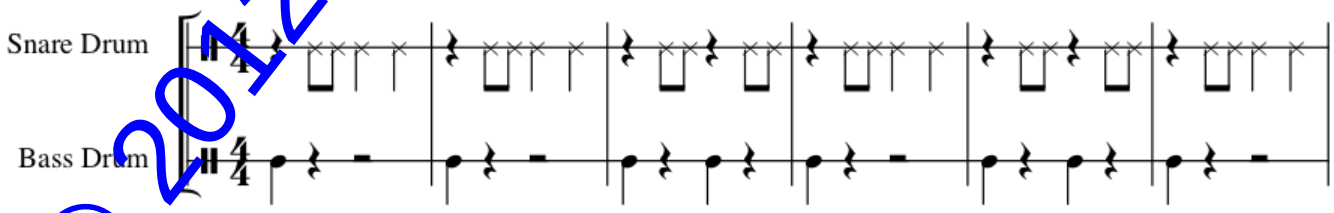
A Time to Go

Beverly Grace Joy



THE TEACHER'S CORNER: *Perhaps you can find a Snare Drummer and a Bass Drummer who would like to help out. If not, it is always fun to have a "kitchen band" and family members could learn a basic rhythmic pattern in 4/4 that would work just fine.*



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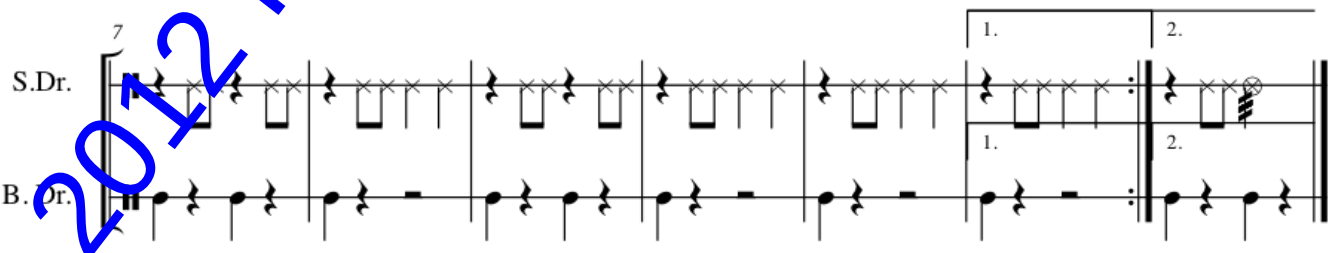
(A Time to Go – percussion parts continued)



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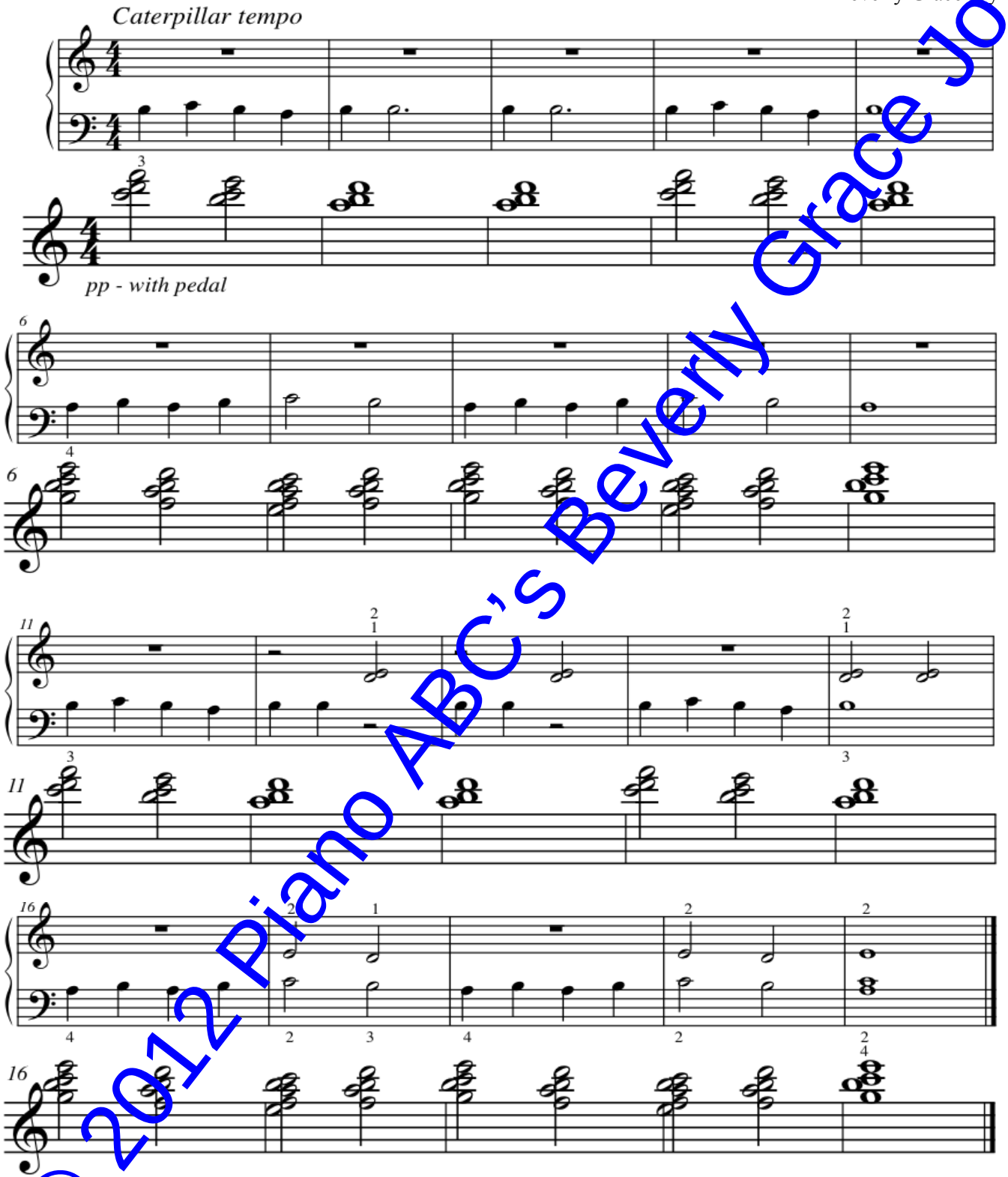
The Busy Caterpillar

Beverly Grace Joy



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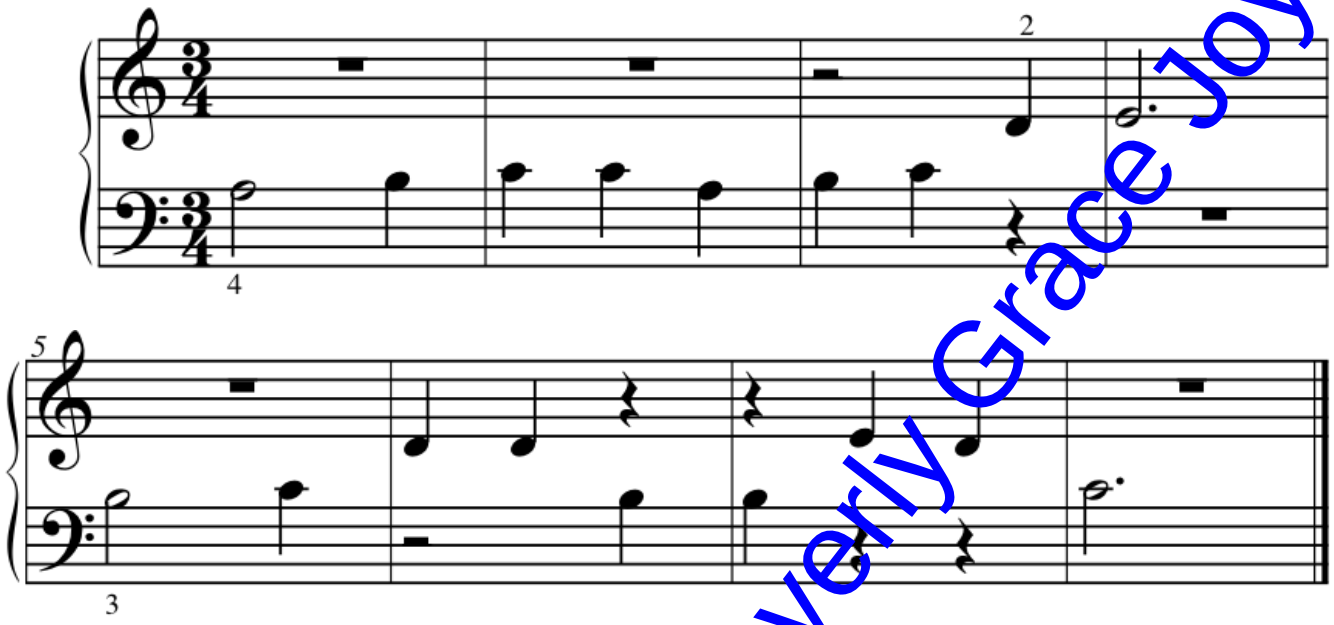
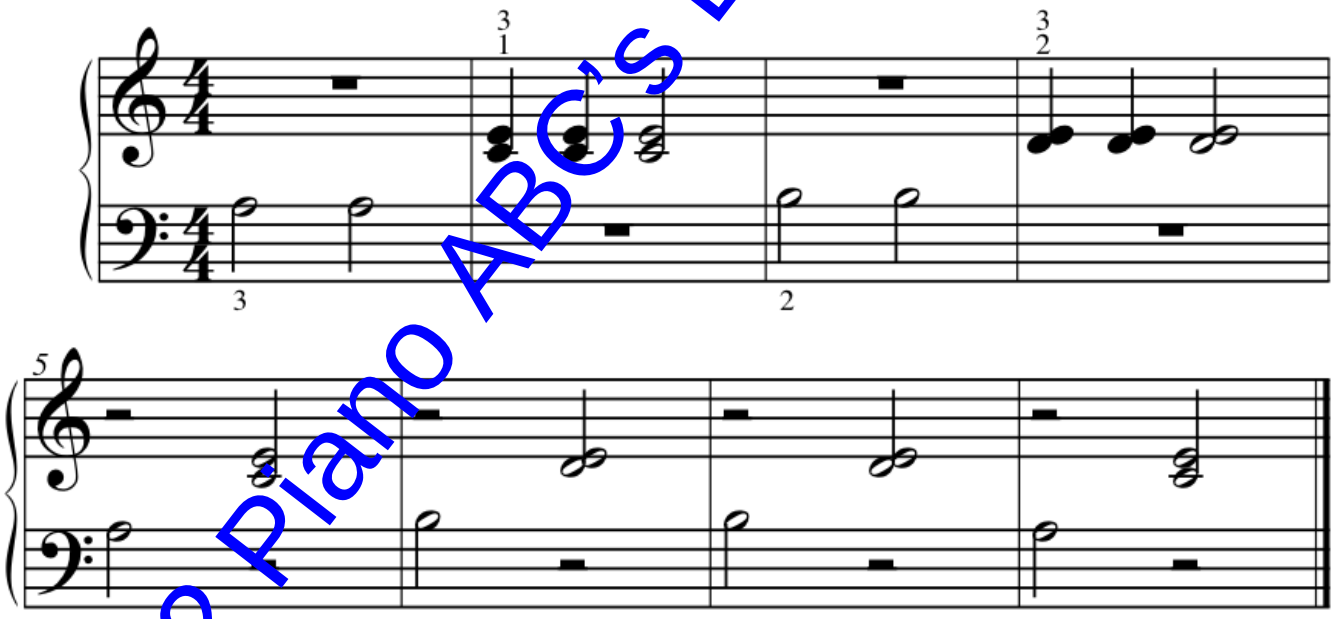
Sight-reading 7 _____



Sight-reading 8 _____



THE TEACHER'S CORNER: *After the student has practiced conducting for a couple of weeks by "tracing" the 4/4 pattern and later the 3/4 pattern, I usually have the student* ***stand and conduct a much larger pattern****—as if he is standing before an orchestra or chorus. Later, the student will stand to conduct while the teacher plays, just as the teacher could stand to conduct while the student plays on various pieces (as often as you like).*

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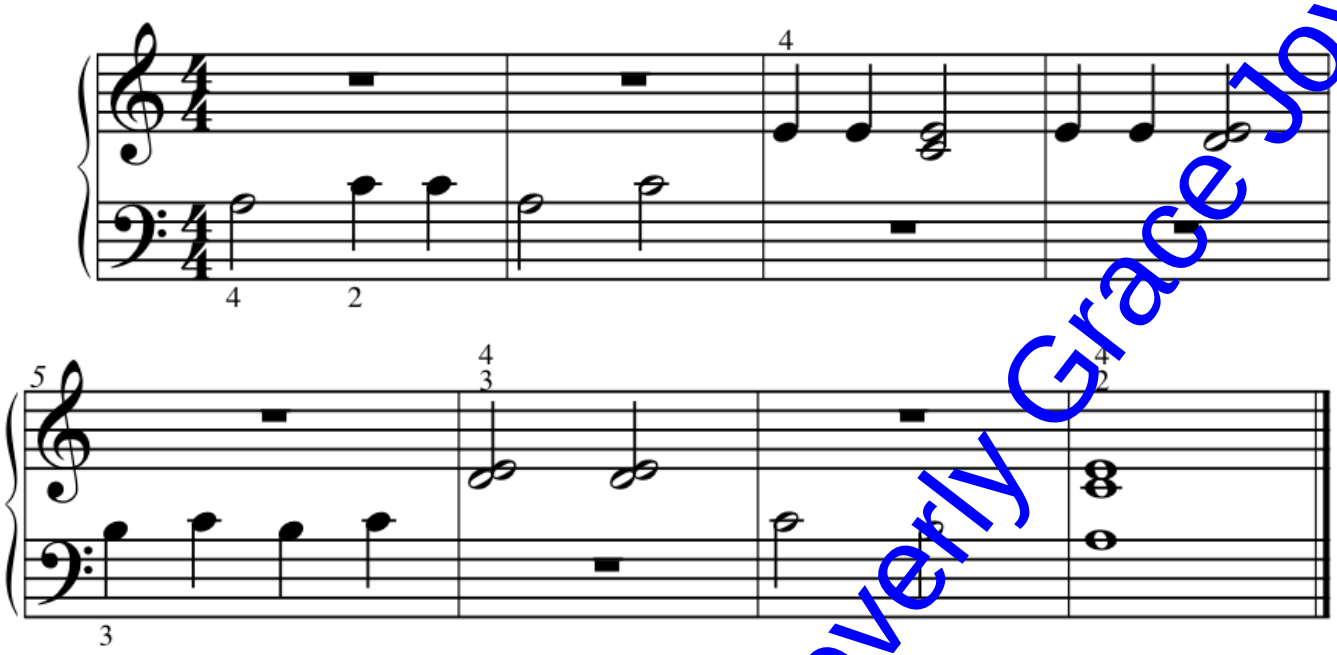
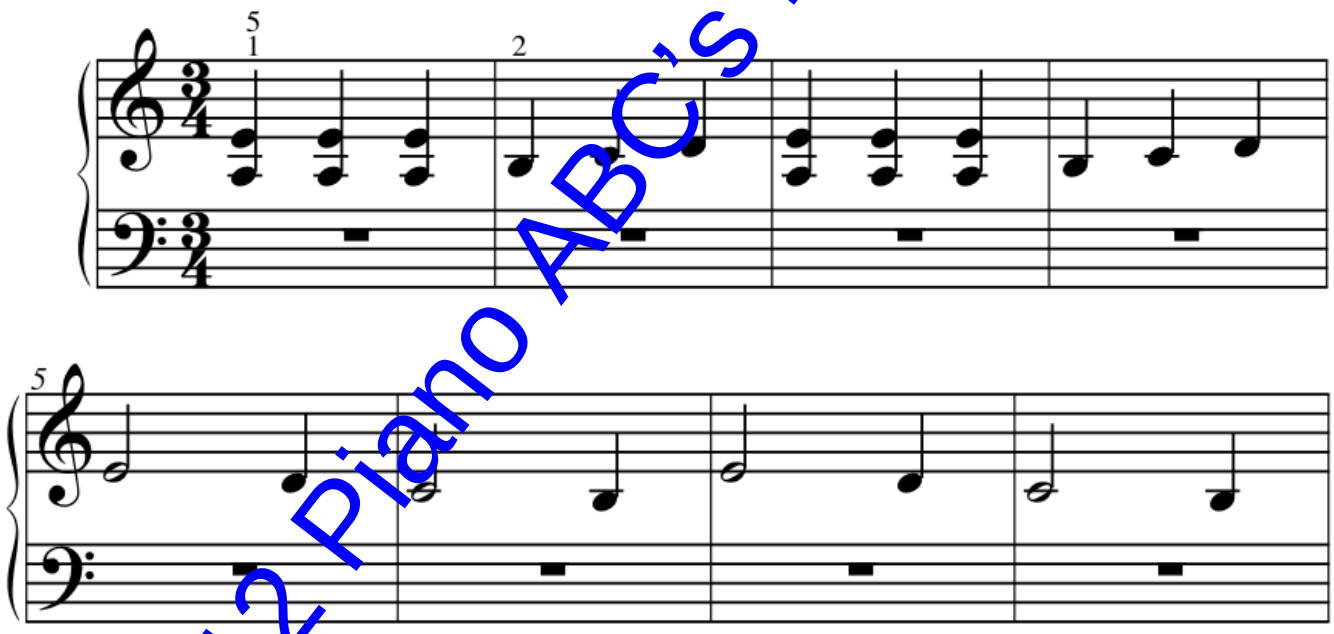
Sight-reading 9 _____



Sight-reading 10_____



THE TEACHER'S CORNER: *It would be better if the student has spent several weeks learning "A Foggy Afternoon," "Taking Turns," "On a New Road," "D's and E's Are Climbing Higher," and "Stomping Dance" before attempting to sight-read Exercises 10 and 11.*

Sight-reading 10 (continued)

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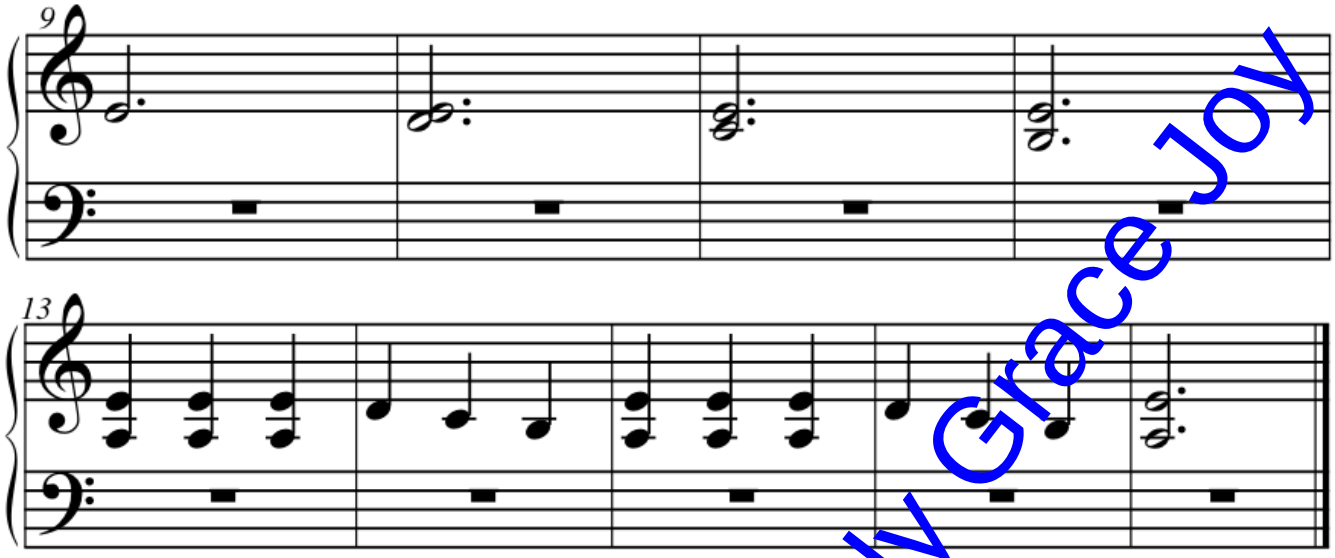
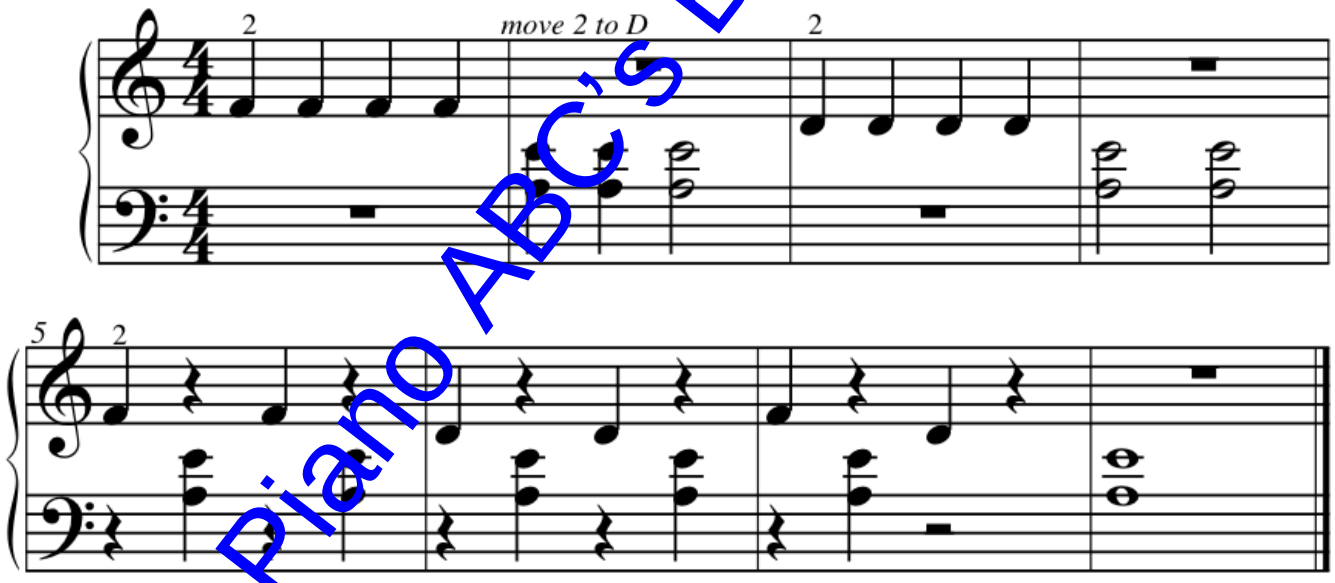


Sight-reading 11

Students: As any wise sight-reader would do, pre-practice the little trick of moving your Right Hand finger number 2 back and forth from F to D before sight reading this piece, and "yes" the D will be just "inside" the Left Hand pattern.



THE TEACHER'S CORNER: *For "Musical Chairs Trick" in the student book, students may need to spend extra lesson time on the first three beats of measure two and the first three beats of measure four. If the Teacher lightly presses the fifth finger playing the half note in these measures, this should help the student who is having difficulty knowing which fifth finger is which as the left brain and right brain compete for dominance in these places. Everything else is fairly easy.*

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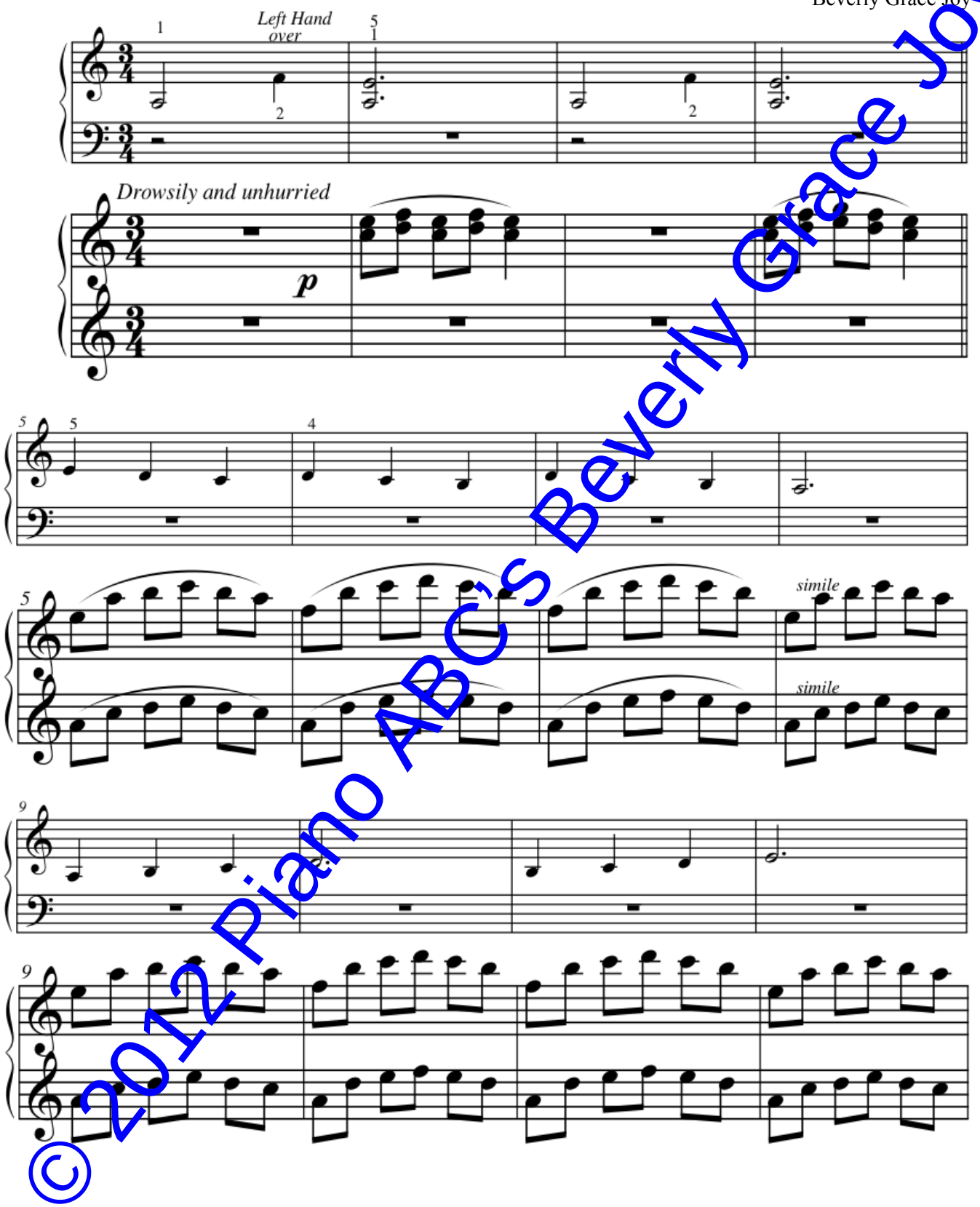
A Foggy Afternoon

Beverly Grace Joy



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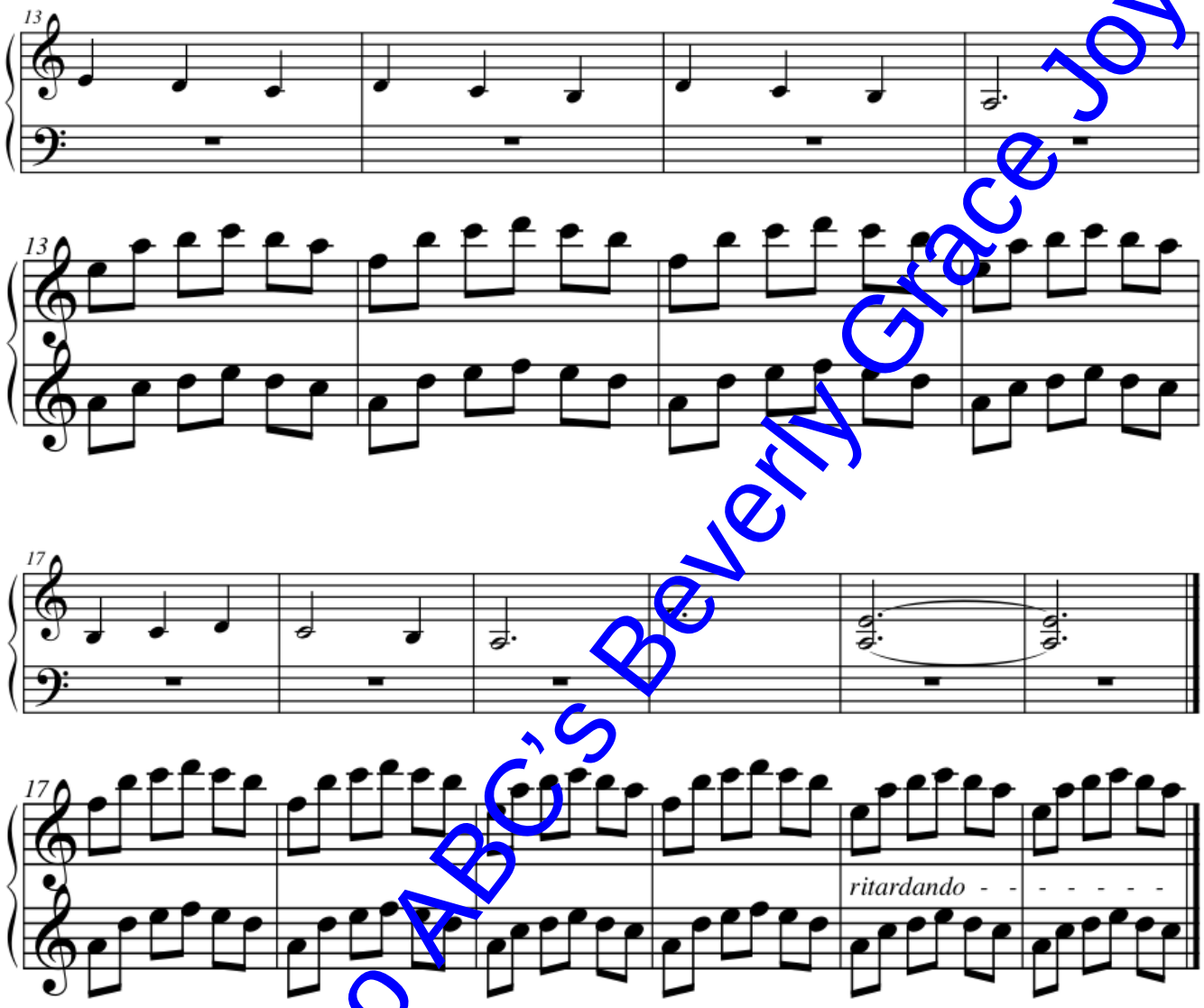

THE TEACHER'S CORNER: *If you happen to have an electronic keyboard, the Teacher part sounds lovely on the Pan Flute. For an even "foggier" effect, try it an octave lower than written also on the Pan Flute.*

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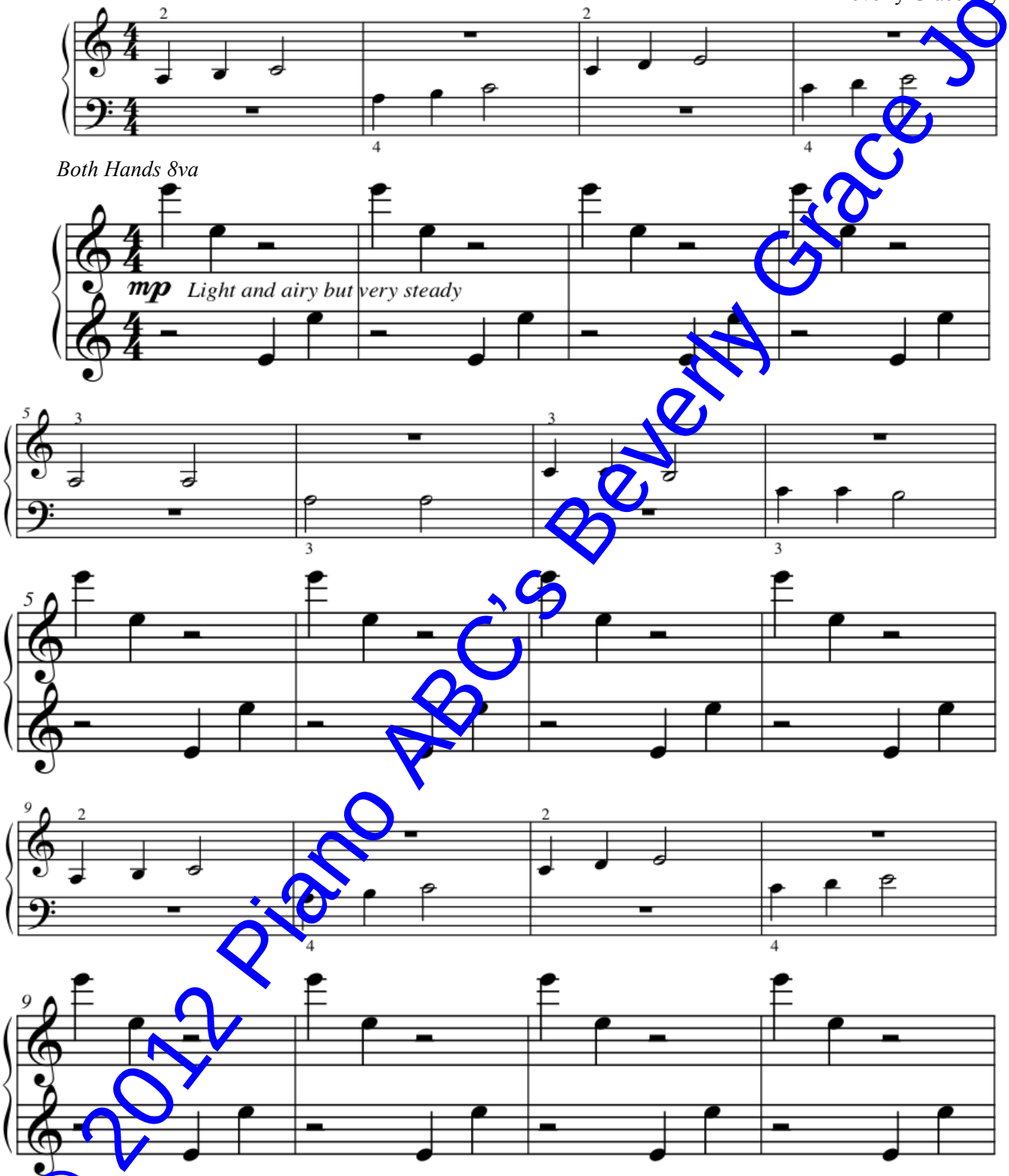
Taking Turns

Beverly Grace Joy



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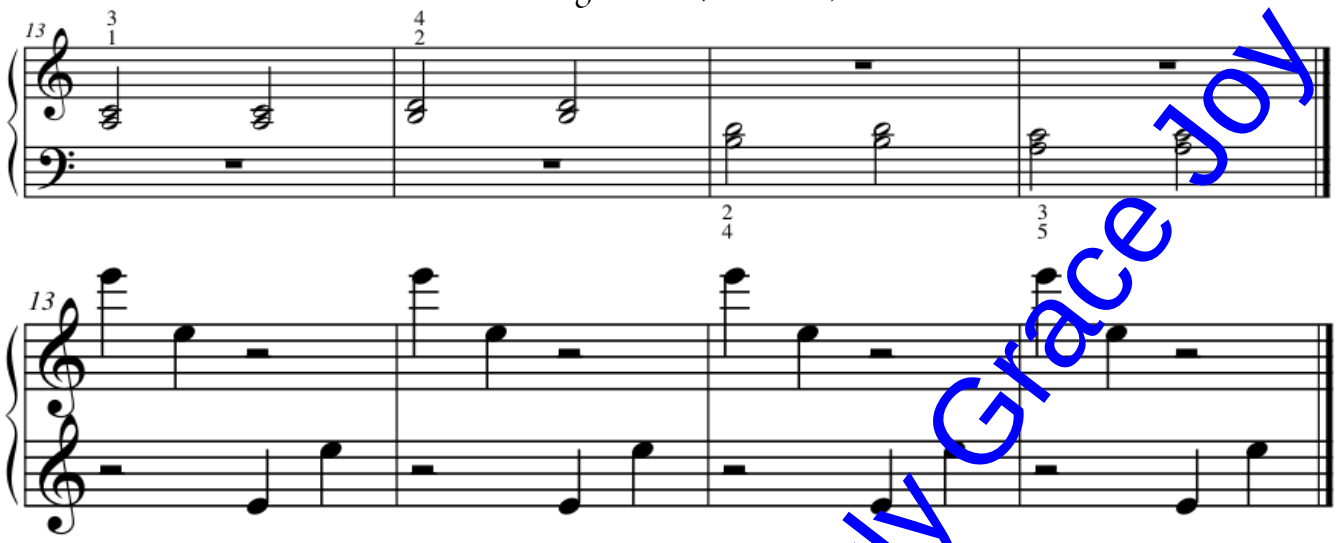
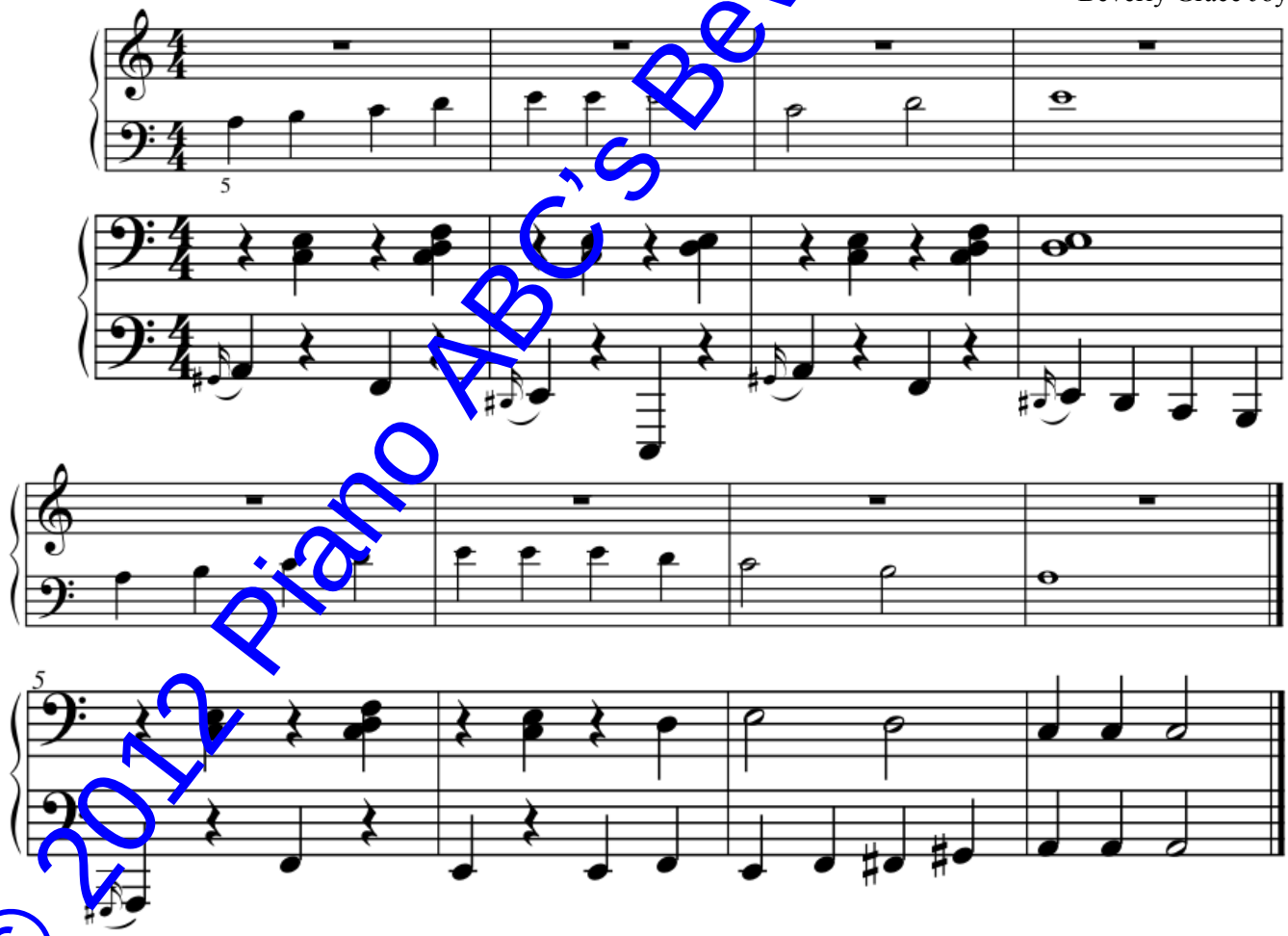


On a New Road

Beverly Grace Joy



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