

ETUDE in C F. Beyer

Scramble Sections

- Scramble 1 Meas. 1 – 2
- Scramble 1 Meas. 3 – 4
- Scramble 1 Meas. 5 – 6
- Scramble 2 Meas. 7 - 8

Technical Facilitators

1. Preview RH legato 5-finger pattern C to G, ascending and descending.



2. Learn RH of entire piece. Using words helps students keep track of the number of 5-finger pattern repetitions. E.g. “Merry Christmas Happy New Year - Happy Birthday to my mother - I like playing Beyer’s Etude”, then add “Now I play the end.”
3. Learn LH notes, then HT using Stop-Prepare before every LH note change.

A musical score for two staves. The top staff is in treble clef and contains a 5-finger pattern (C4-G4) with finger numbers 1-5 above the notes. The bottom staff is in bass clef and contains a 5-finger pattern (C3-G3) with finger numbers 5-1-2-3-4-5 below the notes. The first measure of the top staff is marked with a piano dynamic (*p*) and the second measure with a mezzo-forte dynamic (*mf*). Below the bottom staff, there are three vertical lines labeled "STOP PREPARE" corresponding to the first, second, and third measures of the piece.

4. N.B. Writing finger numbers on the score may help students who are visual learners or serve to reinforce the introduction of music reading skills.

Interpretive Suggestions

1. This is a study in legato playing.
2. Increasing the dynamic level of each phrase to the climax in Meas. 5 and diminishing to the end adds sophistication and beauty to this simple tune. It also clearly demonstrates the ideal shaping of this four two-measure-phrases piece:

1 2 3 4

STROLLING, Op.82, No. 10 C. Gurlitt

Scramble Sections

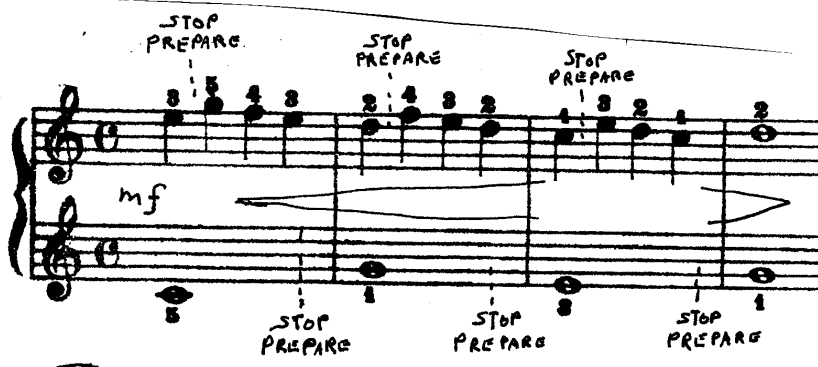
- Scramble 1 Meas. 1 - 2
- Scramble 2 Meas. 3 - 4
- Scramble 1 Meas. 5 - 6
- Scramble 3 Meas. 7 - 8

Technical Facilitators

1. No Preview. Teach HS, then HT.

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2. Technique is legato.
3. Technically, the new challenge is skipping fingers in the RH. Some students may need Stop-Prepare before a finger is skipped.
4. Use Stop-Prepare before each LH note when playing HT.



Interpretative Suggestions

1. The melodic shape of this piece suggests a stroll in the park on a lovely summer day.
2. Each four-measure phrase builds to the third measure peak and relaxes in the fourth measure. (Refer to the example for shaping of dynamics.)

ALLEGRETTO, Op. 117, No. 5 C. Gurlitt

Scramble Sections

- | | |
|------------|----------------|
| Scramble 1 | Meas. 1 - 4 |
| Scramble 2 | Meas. 5 - 8 |
| Scramble 1 | Meas. 9 - 12 |
| Scramble 3 | Meas. 13 - end |

Technical Facilitators

1. Skipping fingers is the main technical challenge. Use Stop-Prepare where patterns change or as needed.

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2. Learn HS. RH first, then LH and play HT. (LH notes are identical to Etude).
3. Using words helps rhythmic control. E.g. say: “Run Mommy, Run Daddy”.
4. N.B. Writing finger numbers on the score may help students who are visual learners or serve to reinforce the introduction of visual (music reading) skills



Interpretive Suggestions

1. Steady rhythm gives this piece a feeling of energy.
2. Following the dynamic indications adds sophistication.

MARCH in C MAJOR D. G. Turk

Scramble Sections

None.

Technical Facilitators

1. No Preview. Learn HS, then HT.
2. There are no technical challenges. This piece serves as reinforcement for the skills previously introduced. Use Stop-Prepare before LH note changes or where needed.

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3. N.B. Write in finger numbers for reinforcement of visual connection to playing. (Suggestion: Have student attempt reading using only the numbers written in the score. If visual skills are not sufficiently developed and repeated notes cannot be recognized, write in the numbers.)

Interpretive Suggestions

1. This is a straightforward march requiring steady rhythm and even touch.
2. Attention to dynamics adds sophistication. Some emphasis is appropriate for the first beat of each measure, but avoid accenting or emphasizing other notes.

MINUET in G MAJOR A. Reinagle

Scramble Sections

- Scramble 1a Meas. 1 - 4, 1st beat
- Scramble 1b Meas. 4, last 2 beats - 8
- Scramble 2 Meas. 9 - 12, 1st beat
- Scramble 1c Meas. 12, last 2 beats - 16

Technical Facilitators

1. No preview. Learn in order, one section at a time: HS then HT.

The image shows two systems of musical notation for a piano exercise. The first system consists of four measures. The right hand (RH) plays a melodic line starting on G4, with a slur over measures 2 and 3, and a '5' above the first note. The left hand (LH) plays a simple bass line with notes G2, B2, D3, and G3. Dynamics are marked *mp-mf*. The second system also consists of four measures, starting with a boxed '5' above the first measure. The RH continues the melodic line, and the LH continues the bass line. The piece ends with a double bar line.

2. This piece is in the key of G major and stays within the tonic 5-finger pattern. There are no black keys but this piece introduces the first hand position that is not C major.
3. LH plays only two notes. Once RH is learned, LH may be added immediately after the two notes are identified. At this point, visual learners may look at the score to see where the notes change. This is a good piece to reinforce visual tracking on the bass staff.

Interpretative Suggestions:

1. Feeling one pulse per measure helps to create the lilt of this charming minuet, however, the first beat of each measure should not be strongly accented.
2. Careful attention to the slurred notes enhances the light-hearted energy of this piece.

DANCE, Op. 82, No. 19 C. Gurlitt

Scramble Sections:

- | | |
|------------|---------------|
| Scramble 1 | Meas. 1 - 4 |
| Scramble 2 | Meas. 5 - 8 |
| Scramble 1 | Meas. 9 - 12 |
| Scramble 3 | Meas. 13 - 16 |

Technical Facilitators:

1. Preview playing double-thirds with RH fingers 3&1, 4&2 and 5&3. This is a new technique. If a student cannot make two fingers sound simultaneously, separate the interval of a 3rd into two notes. The upper note of the 3rd is played first and the lower note follows as quickly as possible. After the fingers learn the feeling for the interval separately, playing the notes simultaneously is easier.

The image shows two systems of musical notation for piano. The first system is marked 'mf' and the second system is marked 'p'. Both systems feature double-third chords in the right hand and single notes in the left hand. The first system has fingerings 3&1, 4&2, and 5&3. The second system has fingerings 3&1, 4&2, and 5&3. There are also some circled numbers 9 and 13 in the second system.

2. Once double-third playing is mastered, learn the entire RH section by section.
3. Notice the LH notes (there are only two, and these are the same ones used in *Etude in C*, the first piece in this book). Play HT using Stop-Prepare where necessary. Visual learners may look at the score to play HT.

Interpretative Suggestions

1. Dynamic contrast between the eight-measure sections adds color and interest to this charming dance.
2. Use a light touch to capture the lilt of this piece, especially on the first beat (LH note) of each measure to prevent “bumps” (overly accented notes).

ALLEGRO in C A. Reinagle

Scramble Sections

- Scramble 1 Meas. 1 - 8
- Scramble 1 Meas. 9 - 16
- Scramble 2 Meas. 17 - 24

Technical Facilitators

1. No Preview. Learn in order, one section at a time: HS then HT. Students who listen to the recording learn this piece easily.
2. Memory aid: Use words for the three repetitions of Meas. 17 & 18 to help keep track of how many are played. E.g. "I love this Allegro - Mom loves this Allegro - Dad loves this Allegro".

13 I love this Al-leg-ro
P
2

19 Mom loves this Al-leg-ro Dad loves this Al-leg-ro
mf f
Stop Prepare D.C. al Fin

3. Pay careful attention to Meas. 23 –24 HT. Use Stop-Prepare if necessary.
4. N.B. Writing finger numbers on the score may help students who are visual learners or serve to reinforce the introduction of visual (music reading) skills.

Interpretive Suggestions

1. Making up words to sing makes it easier to grasp the feeling of the lyrical style.

2. The echo effect of the second repetition of Scramble 1 is perfect preparation for Scramble 2 where the dynamic level builds to the climax in Meas. 21.

FANFARE, Op. 117, No. 8 C. Gurlitt

Scramble Sections

Scramble 1a	Meas.	1 - 4
Scramble 1b	Meas.	5 - 8
Scramble 2	Meas.	9 - 12
Scramble 1b	Meas.	13 - end

Technical Facilitators

1. No preview. Learn HS, one section at a time. RH first.
2. The LH consists of only 2 chord shapes. Students with small hands may use fingers 1-3 and 1-5 (or 2-5).



3. Clean finger articulation and steady rhythm are essential. Make up words for control, especially on the groups of four 8th notes. (E.g. words for the first four measures: “I love piano, I love playing Fanfare, I love piano, yes I do”.)

Interpretive Suggestions

1. The image of a trumpeter heralding the king or queen promotes the spirit of this

piece.

2. Dynamics are important to the effectiveness, especially the crescendo beginning at Scramble 2 that builds to the climax in Meas. 12.

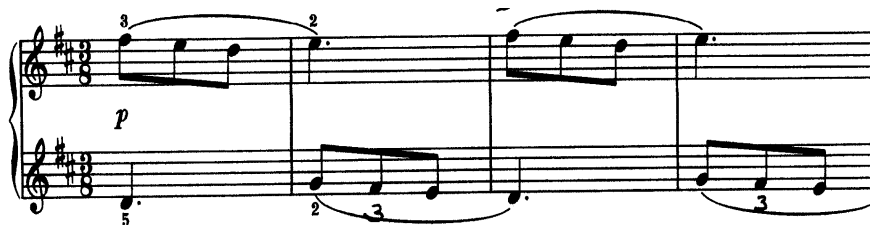
ALLEGRETTO in D C. Gurlitt

Scramble Sections

Scramble 1	Meas. 1 - 4
Scramble 2	Meas. 5 - 8
Scramble 1	Meas. 9 - 12
Scramble 3	Meas. 13 - 16
Scramble 4	Meas. 17 - 20
Scramble 5	Meas. 21 - 24
Scramble 1	Meas. 25 - 28
Scramble 3	Meas. 29 – end

Technical Facilitators

1. This is the first piece to use black keys. It is easily accessible because it is in a five finger position and the 3rd finger of each hand always plays F#. For young children, it is often helpful to color their 3rd finger tips with a felt tipped pen.



2. Preview D Major 5-finger pattern HS. Place the hands in position so that the 3rd fingers rest on F#.
3. Learn RH first section by section.
 - a. Pay careful attention to Meas. 23 & 24. The G# in Meas. 23 changes RH 4th finger placement, and then returns to G natural in Meas. 24.



- b. Visual learners like to read from the score if finger numbers are written in. The wide spacing of the staves in the score makes it easier to write the fingering in.
4. Learn LH, section by section and play HT when secure. Use Stop-Prepare any place needed to help coordinating HT.

Interpretive Suggestions

1. Imagine sitting on a swing. The rhythm and melody in the two measure phrase segments feel like swinging. The forward motion requires energy; no energy is needed as the swing returns to its original position.
2. The dynamics follow the melodic shape in each phrase. From the *pp* marking in Meas. 17, the level begins to rise to the climax in Meas. 23, and the music then returns to the original theme and a graceful end.

TEETER-TOTTER, Op. 599, No. 9 C. Czerny

Scramble Sections

- Scramble 1 Meas. 1 - 4
Scramble 2 Meas. 5 - 8

Technical Facilitators

1. Preview LH chords.
2. N.B. For students who may have difficulty playing three keys at once, practice playing the upper and lower notes only. The middle note may be added after the

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two-note option is mastered. For students who are not yet coordinated enough to play three-notes simultaneously, the middle note may be omitted altogether.

- Learn RH after LH chords are mastered, then play HT using Stop-Prepare before each chord change to position the hand or to prevent lifting the RH when the LH chord changes.

Interpretative Suggestions

- Imagine riding a teeter-totter to create the steady, smooth rhythm that gives this piece its charming lilt.
- Attention to the dynamic markings enhances the playful spirit of this piece.

ETUDE in C A. Biehl

Scramble Sections

None. It is not necessary to learn this piece in sections.

Technical Facilitators

- Preview RH C major scale.

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2. Once C major scale is mastered and played evenly, show the student that the entire piece is the same pattern except for the last measure. The first note simply begins one step higher.

- a. It is helpful to have the student practice the interval of a 7th from the last 8th note of the measure to the first 8th note of the next measure without looking. Gaining a feel for the interval prevents breaking the flow between measures.
- b. Pay careful attention to the last measure. Saying “C arpeggio” facilitates learning.

3. Once RH is secure, learn LH and then HT.

Interpretive Suggestions

1. The essence of this piece is graduated dynamics. It begins softly and builds measure by measure to a forte climax at the end.
2. LH should be played more softly than RH throughout.
3. Even scale playing without any hesitation between measures along with the dynamics gives the feeling of momentum and increasing excitement.

THE SHEPHERD PIPES T. Salutrinskaya

Scramble Sections

Scramble 1	Meas. 1 - 2
Scramble 2	Meas. 3 - 4
Scramble 3	Meas. 5 - 6
Scramble 4	Meas. 7 - 8
Scramble 5	Meas. 9 - end

Technical Facilitators

1. No preview.
2. Learn RH, section by section (LH same 5th throughout)
 - a. This piece is out of the 5-finger pattern. Pay careful attention to hand position changes and fingering. Use Stop-Prepare before each hand position change.

The image shows a musical score for the right hand of 'The Shepherd Pipes' in 4/4 time. The tempo is marked 'Espressivo MM ♩ = 92'. The piece starts with a piano (*p*) dynamic. The first measure has a fingering of 5. The second measure has fingerings 2, 1, 2. The third measure has a fingering of 1. The fourth measure has a fingering of 2. There are two 'Stop Prepare' annotations above the staff, one above the second measure and one above the fourth measure. The dynamic changes to mezzo-piano (*mp*) in the third measure. The notation includes slurs and ties across measures.

- c. After RH is secure, add LH.
3. Pedal at ending is unnecessary, but even young students love to use it although they may have to stand in order to reach the pedal.

Interpretive Suggestions

1. Legato phrases are important to the gentle feeling associated with a country scene implied in the title.

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2. The piece begins softly, crescendos to the climax in Meas. 5 and then subsides to a very soft ending, as if the sound of the pipes is dying away. The composer enhances the build-up to the climax by increasing the number of melody notes in each phrase.

JUMPING ROPE, Op.82, No. 36 C. Gurlitt

Scramble Sections

Scramble 1	Meas. 1 - 8
Scramble 2	Meas. 9 - 16
Scramble 3	Meas. 17 - 24
Scramble 4	Meas. 25 - 33

Technical Facilitators

1. Scramble 1: Preview Rhythm
 - a. Tap RH rhythm on the piano lid while counting out loud. Then tap HT.
 - b. N.B. Accenting the 1st beat of each measure will help establish the feeling of the pulse

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Scramble ①

WORDS: 1 REST Play 2 REST Play 3 REST Play 4 REST Play 5 REST Play 6 REST Play

STOP PREPARE

2. Learn Scramble 1 RH.
 - a. Memory aid: Use words to help to keep track of the repeated G's. (See the example for one suggestion, however some like to make up their own words.)
 - b. Meas.7: use Stop Prepare for hand position change. Be sure the hand is placed deep into the key bed to prevent twisting the arm when the thumb plays the black key.
3. Learn Scramble 1 LH and play HT
4. Learn Scramble 2 following the same procedure as Scramble 1.
5. Learn Scramble 3
 - a. Tap rhythm first, counting out loud. This is straightforward and simple.

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- b. N.B. The notes of Scramble 3 are identical to those in Scramble 1. The only difference is rhythm.
 - c. Memory Aid: Use words (e.g. 1 Play, Play – 2 Play Play, etc.) to keep track of the repeated G's. Refer to the Scramble 1 example.
6. Learn Scramble 4 HS, then HT
- a. Stop-Prepare before R and L hand positions change in Meas. 27.
 - b. The only challenge is observing the rests in Meas. 30 and 32 precisely. It is helpful to say words such as, “now rest here”.

Interpretative Suggestions

- 1. Precise rhythm with special attention to the rests is the key to creating the spirited energy of this piece.
- 2. The title *Jumping Rope* suggests the feeling to be projected in the music. A jumper is nimble and light of foot, and in the same way, this piece must be played with a light touch and without accents or bumped notes.

THE HARP PLAYER, Op.25, No. 59 A. Krause

Scramble Sections

Scramble 1	Meas.	1	-	6
Scramble 2	Meas.	7	-	8
Scramble 3	Meas.	9	-	14
Scramble 4	Meas.	15	-	16

Technical Facilitators

- 1. No Preview.
- 2. Learn Scramble 1

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- a. Play broken triads HS as blocked chords. Practice HS as chord progressions.

- b. N.B. The two-measure pattern (Root position triad followed by 1st inversion) repeats three times.
- c. Memory aid: the first note of each measure forms a descending, stepwise line.
- d. After blocked chord progressions are learned, play HT in broken form as written.

3. Learn Scramble 3 next.

- a. N.B. the triads are identical to Scramble 1, but are reversed. The triad notes are played from top to bottom and the RH begins each measure.
- b. Follow the same learning procedure as Scramble 1.

4. Learn Scrambles 2 and 4, HS first then HT.

Interpretative Suggestions

1. The image of playing a harp will help create the feeling for the flowing, legato technique of this piece.
2. Dynamic shaping adds sophistication as the arpeggiated triads rise to a climax at Measure 9 and gradually descend to a gentle ending.