

FOREWORD

Music, a universal language with many dialects has been a basic means of human expression and communication from the beginning of time. Now, research on the genetic make-up of humans has discovered that everyone has a musical gene that may explain why music became this “universal language.” Given this genetic connection, it is even more important that we try to develop every persons’ musical potential. Toward this goal, we must help students develop musical independence so that they can expand their knowledge and enjoy music throughout their lives. In this “self-teaching” process, students will know at each level what they know, and will be able to apply appropriate learning processes for moving ahead.

When students read musical notation, they must “decode” symbols in order to create musical sounds--literally to get music “off the paper and into the air”. This cognitive process enables them to transform musical symbols into sounds through their split-second physical actions. Reading skills, therefore, are dependent on basic knowledge, aural discrimination and physical coordination.

Regular practice in creating one’s own music is important in developing our creative thinking processes. Students gain confidence in their abilities to generate unique musical ideas and to realize more fully the extent of their own creative potential through many different types of musical improvisation. Just as improvisation is an enjoyable and desirable activity as such, it also facilitates both the development of good reading skills and confidence in the performance of repertoire. The book “Creative Music” provides examples for creative reading and transposition that relate to the materials that are presented in “Music for Piano.”

Human learning involves a “hierarchy” of subject matter to be studied. One must experience Level I materials and activities before proceeding to Level II, Level III, etc. “Theory Papers” begins a sequential progression of music fundamentals with both written and keyboard examples. Through these “basics”, students understand more fully what they are studying in “Music for Piano” as they acquire the information necessary for further learning.

Students need good technical control to achieve a sensitive and accurate performance. “Finger Builders” provides the psycho-motor link between the cognitive and the affective domains. One objective of this book is to facilitate the development of good hand action and use of one’s hands for a smooth legato or a precise staccato. Good technique is essential for a sensitive, aesthetically satisfying performance, and is the means to this musical end, not an end in itself.

In conclusion, Music for Piano with its related books provides the materials to develop the processes that ultimately will produce better musical products. Students will perfect and perform more pieces when their learning processes are effective.

Suggestions for using the books:

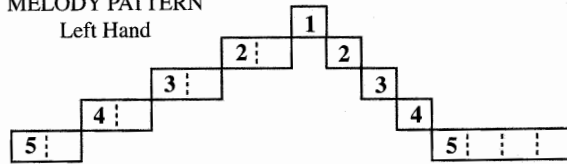
- 1) In general proceed directly through the books rather than skipping around, but at regular intervals, go back to review what has been covered previously.
- 2) Students must realize that they are their own teachers between lessons (6/7th of each week).
- 3) Each pair of pages in Music for Piano, i.e., pages 2-3, 4-5, 12-13, 20-21, has companion materials on the same pages in Creative Music, Theory Papers, and Finger Builders.
- 4) Solos and duets from Recital Series provide necessary “Companion Materials”.

Special thanks to Betty Stoloff for her generous help and suggestions in the revision of this book.

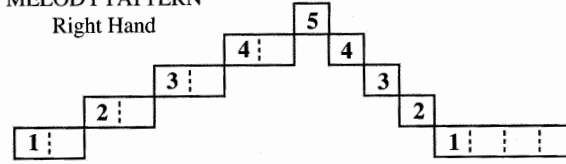
UP AND DOWN

1. Sing the finger numbers for either hand as you “shape” the melody pattern in the air.

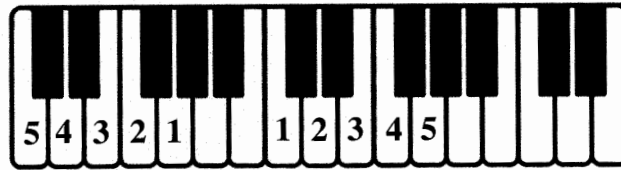
MELODY PATTERN
Left Hand



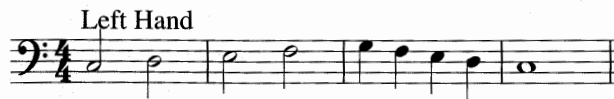
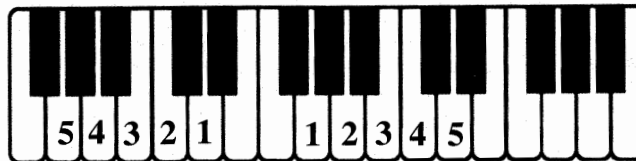
MELODY PATTERN
Right Hand



2. Next, clap the rhythm as you sing the finger number.
3. Again, sing each number as you play this on your arm.
4. Finally, play it on the piano keyboard, as you sing the finger number.



5. Here is another place on the white keys to play “Up and Down.”



Teacher's Music



SKIPS

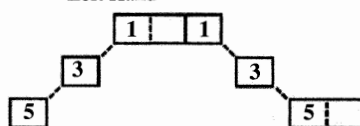
This melody pattern “skips” up then down, since it uses only every other tone.

Again:

1. Sing the finger numbers for either hand as you “shape” the melody pattern in the air.
2. Next clap the rhythm as you sing the finger number.
3. Sing each number as you play this on your arm.
4. Finally, play it on the piano keyboard, as you sing the finger number.

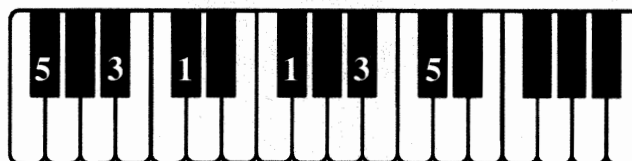
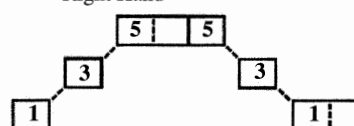
MELODY PATTERN

Left Hand



MELODY PATTERN

Right Hand



5. Using only the white keys shown here, play “Skips” again



Left Hand



Teacher's Music

Right Hand

