Children's Piano Method

C Position, Major Scales, Sight Reading, Repertoire, Hanon, and more!

Two Versions of each piece of repertoire:

1. Note names embedded in the notes, and all fingerings.

2. No note names, and only position fingerings.

Audio Available Online

www.RobertAnthonyPublishing.com

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Children's Piano Method

Instructions / Preview pdf files and Audio Links are available at:

www.RobertAnthonyPublishing.com

Instructional Videos will be posted as they are created. If you have questions or concerns, there is a link on the website to email the author directly. If you feel this book deserves a 'Five-Star' review on Amazon, please take a moment and leave such a review. If you feel that it deserves less than five stars, please use the email link to let me know how you believe it could be improved.

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Instructions

1. Break the binding in so that the book will lay flat on a music stand: Open the book to page 70 (mid-point of book) and bend the binding back so that a crease forms down the spine, then do the same at pages 60, 50, 40, 30, 20, and then 80, 90, 100, 100.

2. Read the foreword carefully.

3. Open to page 5: “C Position” and find several C notes on your piano or keyboard. If you are playing a real piano, it will be the center-most C. An 88-key digital piano will have generally have a transpose function which, if in use, may make the note that *looks* like middle C actually sound a different octave or even an entirely different pitch class. Next, while a keyboard with less than 88 keys will share the same potential issues as the digital piano, it may be even trickier to find middle C. There is a video called “Major Scales Lesson” linked on www.robertanthonypublishing.com immediately below the instructions for this book. The very first scale covered is a C Major scale, starting on middle C. You can use that to compare your C notes to find the one that is middle C.

4. Use the diagrams on page 5 to understand how your fingers are numbered, and where they will be placed on

the keyboard:

5. Place your right hand's thumb on middle C, and the remaining fingers on each white key to the right of the key your thumb is on — one finger per key without skipping any white keys.

6. Place your left hand's pinky (finger number 5) on the C directly to the left (or one octave lower) than the C your right hand's thumb is on. Again, place the remaining fingers on each white key to the right of the key your pinky os on — one finger per key without skipping any white keys.

7. Your hands are now placed in C Position. All of the music in this book up to and including page 81 is in C Position.There are two versions of each song and their construction is covered in the books foreword.

8. You are ready to start playing: When you turn to page 6, the entire piece is for the right hand only. The right hand almost always plays the upper staff, while the left hand almost always plays the lower staff. With your hand placed in C position per the diagrams on page 5, play the numbers. For now, use the spacing between notes / numbers to imply the timing — at this stage of learning, the goal is to establish the finger numbers. While counting rhythm is incredibly important

(and briefly covered in the appendix (pg. 155), trying to deal with counting rhythms while also trying to establish finger numbers is usually overwhelming for beginning pianists. When I am training beginning piano students, I am not too concerned with rhythmic counting so long as their playing sounds musical.

9. Surely, you will notice that page 7 has the same exact song as page 6, but without the note names embedded into the note-heads, and without all of the finger numbers written in. Most of the music in this book has both arrangements. The goal is to switch to the second arrangements of each piece as soon as you are able. That said, you might not be comfortable with the second arrangements for quite some time. It is perfectly fine to work substantially through the book with the 'easy' arrangements, and then go back and play the ones without all the answers written in later. There is not one 'right' answer — do what makes sense to you.

10. Pages 23-29 present three songs that nearly everyone will be familiar with. It is at this point where I start to be concerned with rhythm. Again, I am more interested in the songs being musical, so playing them how you expect them to sound is fine at this point. Pages 30-37 start to present some easy arrangements of piano literature that you are very likely to see again

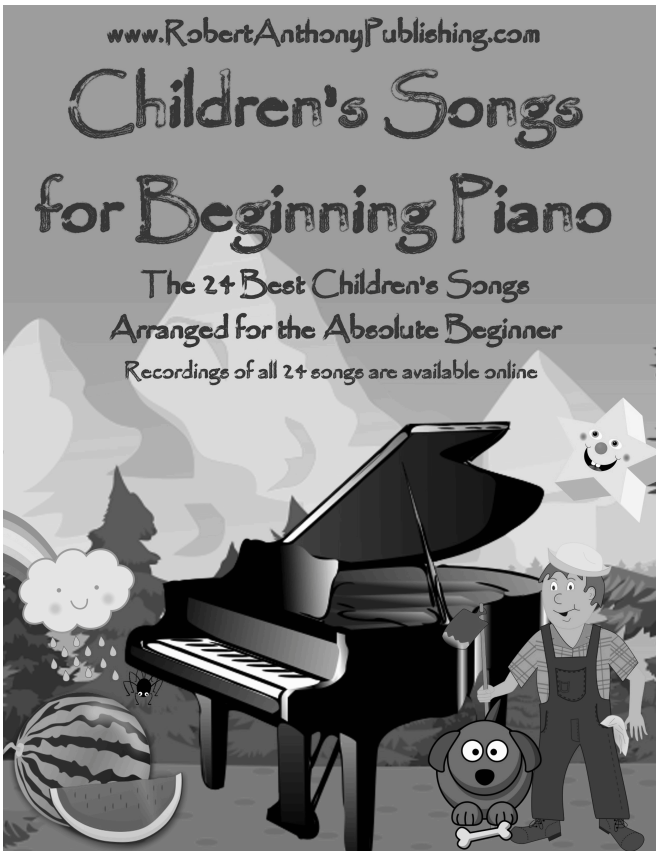
— in their full forms — later on in your studies.

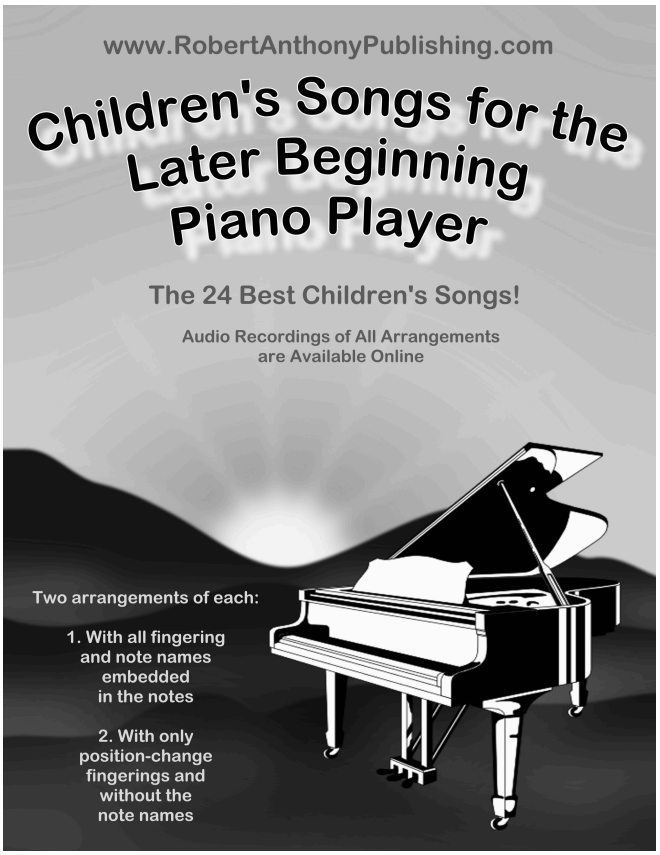
11. The left hand is introduced on page 38. Review the diagrams on page 5 for the finger numbers and hand placement. From pages 38-69, the left hand is put through similar training that the right hand had received from pages 6-37.

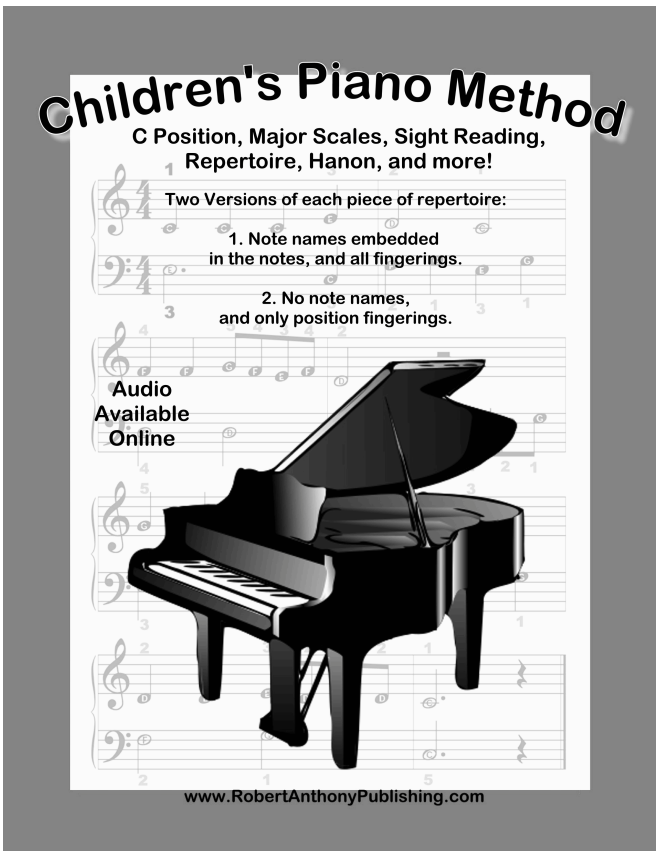
12. Not every student has the same abilities. Go at your own pace. Some pianists will be able to skip over material that is too easy for them, and others will not be able to do so. While I am.a music teacher with extraordinary experience, it is possible that someone may have a question that I had not anticipated. Please do use the email link on www.robertanthonypublishing.com if you need help. If I can answer a simple question via email, I am happy to do so. If I get the same question or issue repeatedly, I will make a video addressing it.

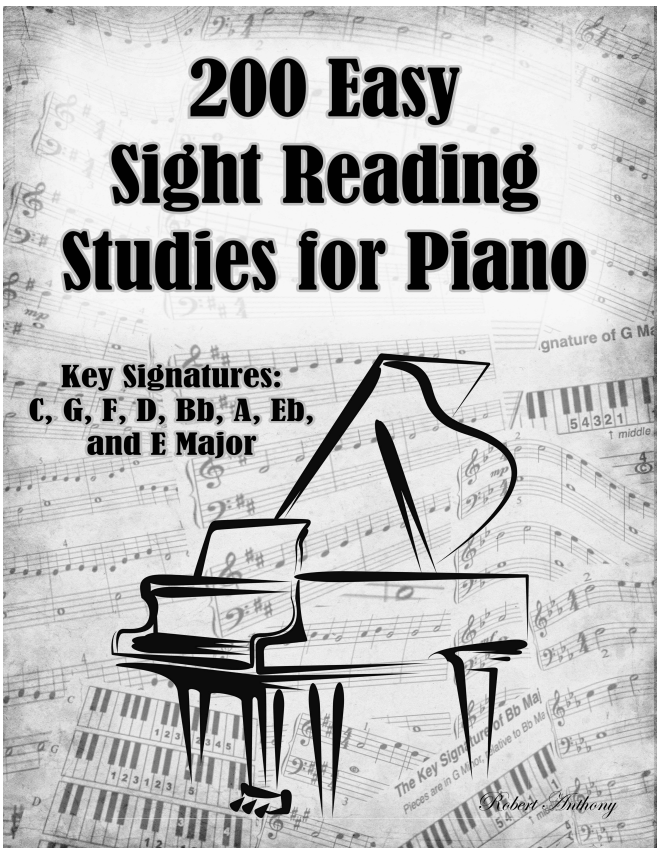
13. I plan on doing several video lessons to support this book. I will post the links on my website below these instructions as they are created.

Available at: www.RobertAnthonyPublishing.com









Foreword

The approach of this book emphasizes C Position, which is clearly defined in the pages preceding the first pieces of music. While that, in and of itself, is not that uncommon, the difference with this book is that it includes two versions of most of the pieces:

The first version has the letter names embedded into the note heads, and includes every finger number for every note except for repeated notes. The bold-black numbers are the initial finger numbers in the piece — or what you might expect to see in much piano music — or any change of position on the keyboard, while the grayscale numbers are the fingerings within the position established by the bold-black numbers.

The second version does not have the letter names embedded into the note head, and has only the bold-black initial fingerings and position changes.

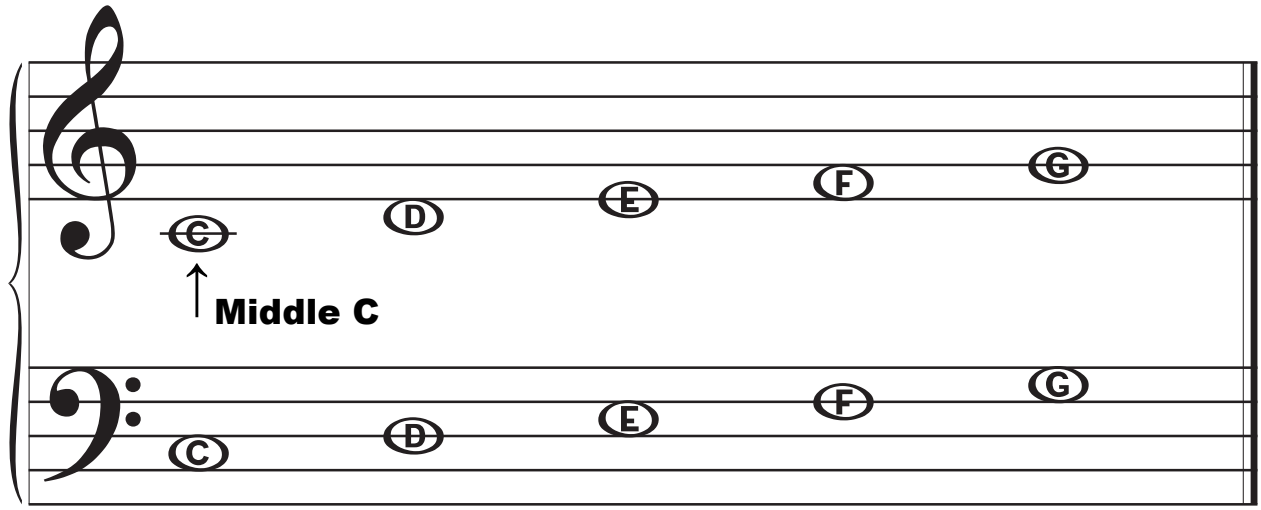
The goal of the student is to use the first versions as needed, and shift entirely to the second versions as soon as they are able. Since ability levels vary so greatly, that switch is likely to happen differently for each individual.

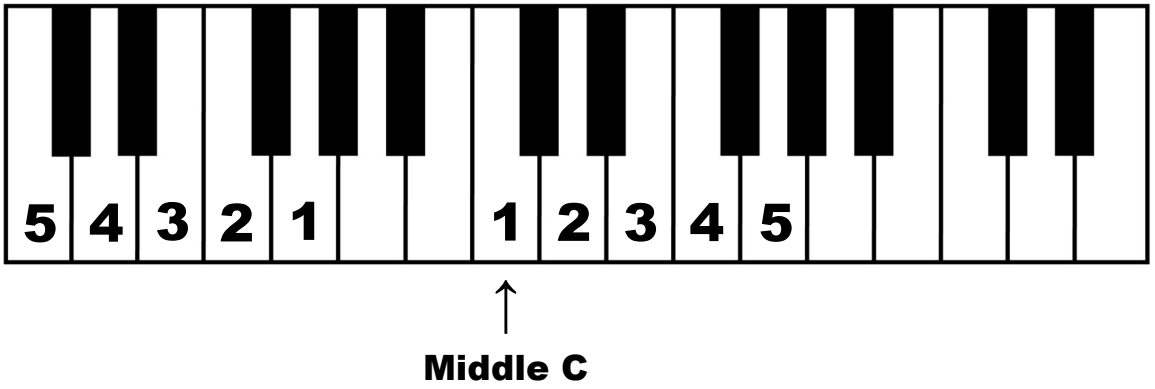
Next, the book is divided into logical sections, first isolating the right hand, then the left, and then a brief section on Middle C Position before continuing onto coordinating both hands in C Position. Lastly, the appendix introduces exercises, scales, basic theory including the Circle of Fifths, rhythm, treble and bass clef, and a glossary of common musical terminology.

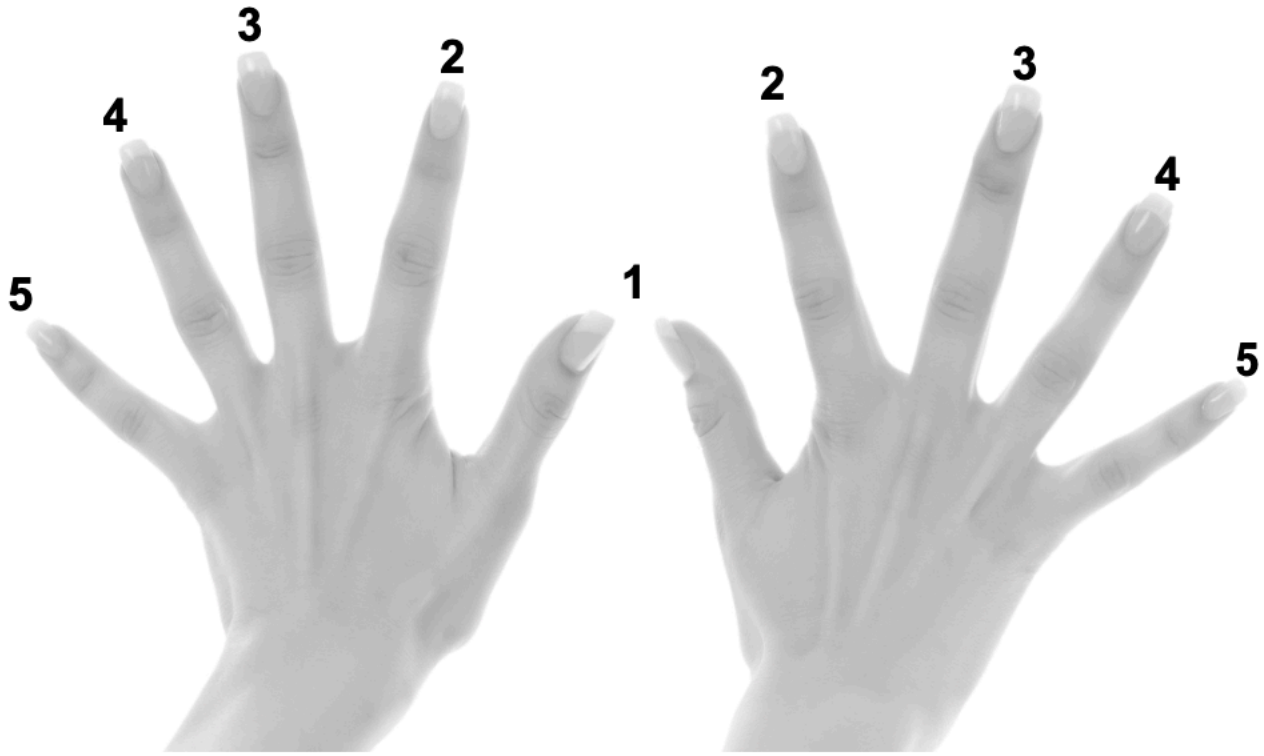
Finally, this book is designed to accommodate a variety of learning styles. There are a preview and instructions in pdf form that can be downloaded from: www.RobertAnthonyPublishing.com, as well as a video link for the corresponding audio.

Preview

C Position

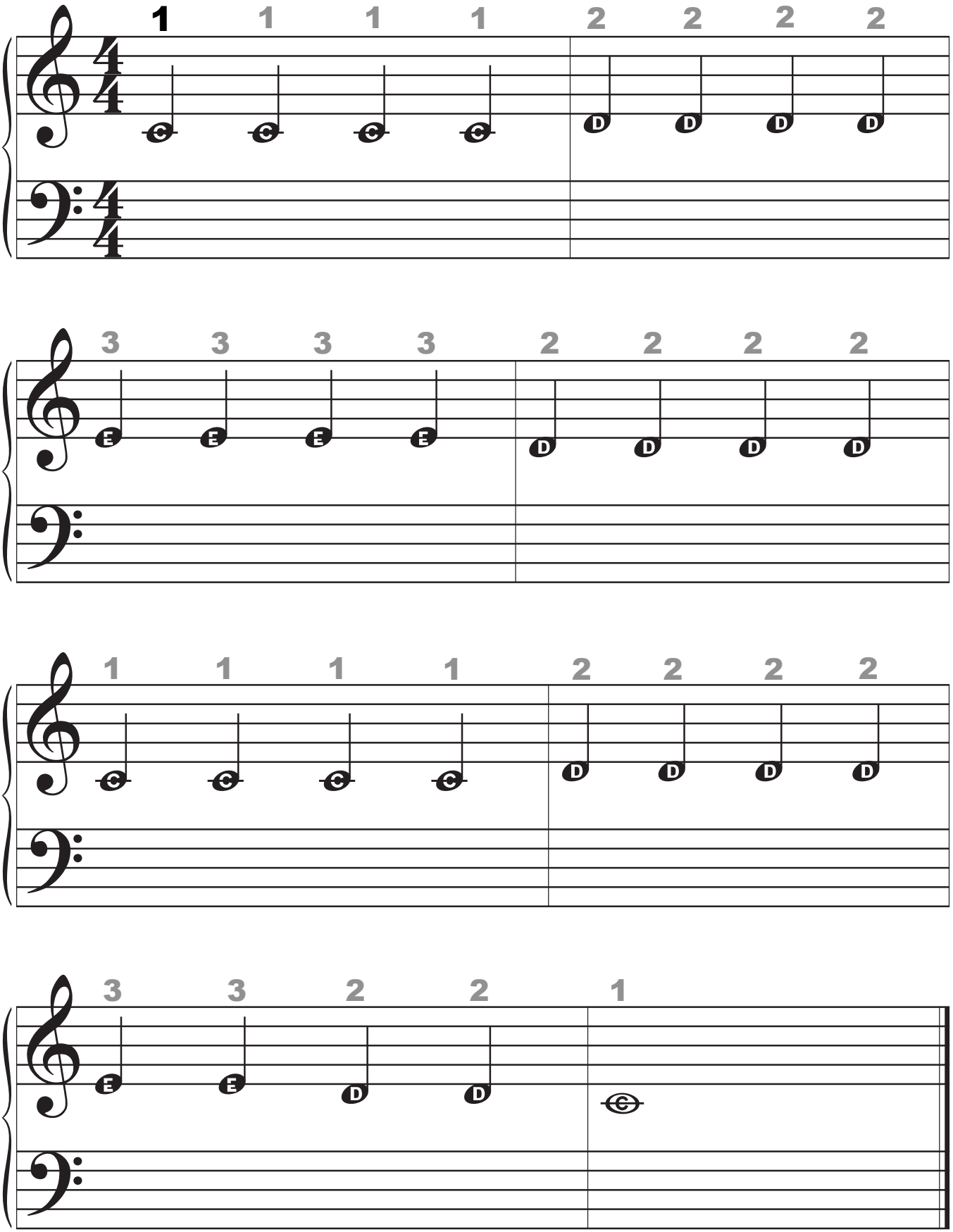






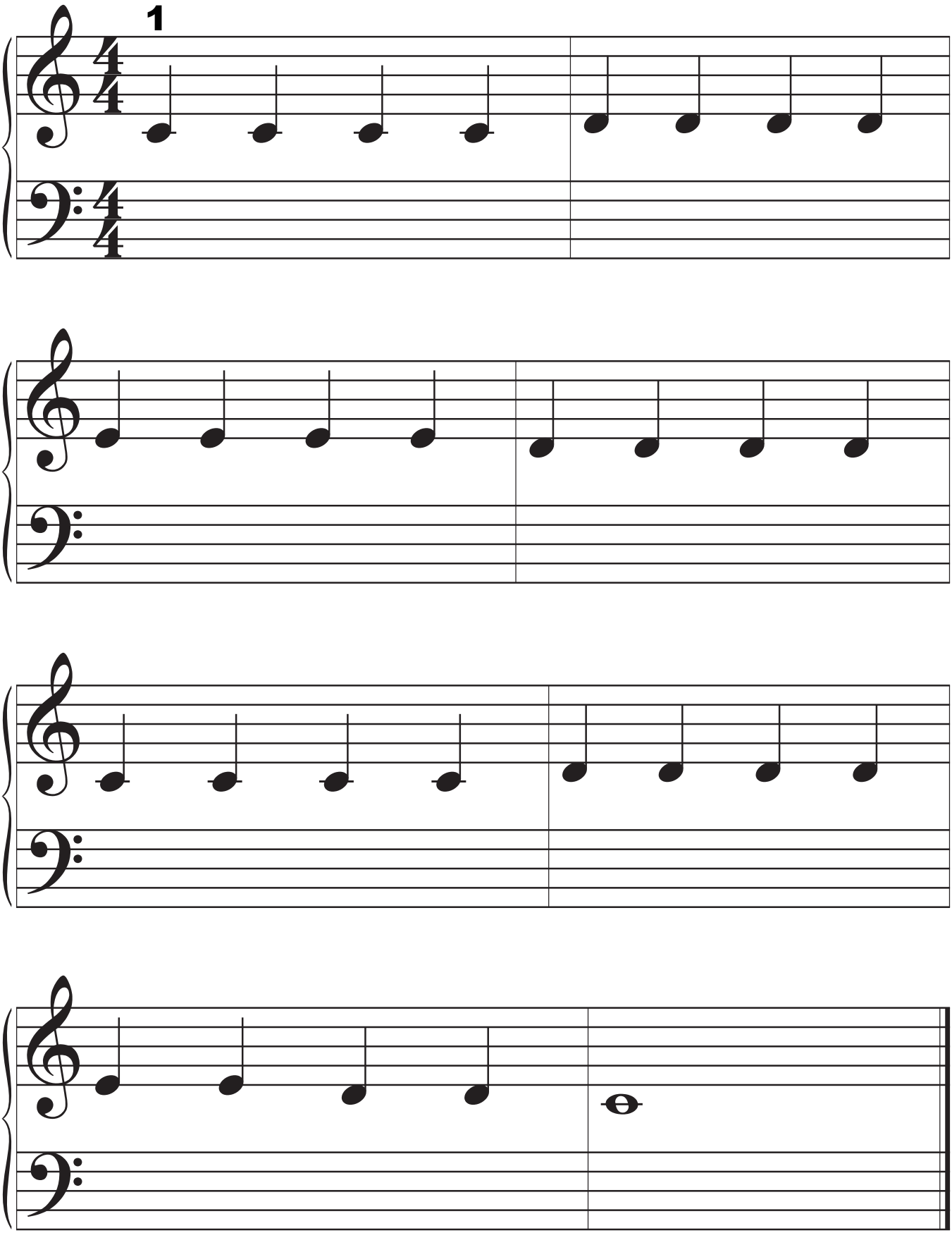
1st Arrangement:
***Note names embedded**
***All finger numbers present**

Starting Right

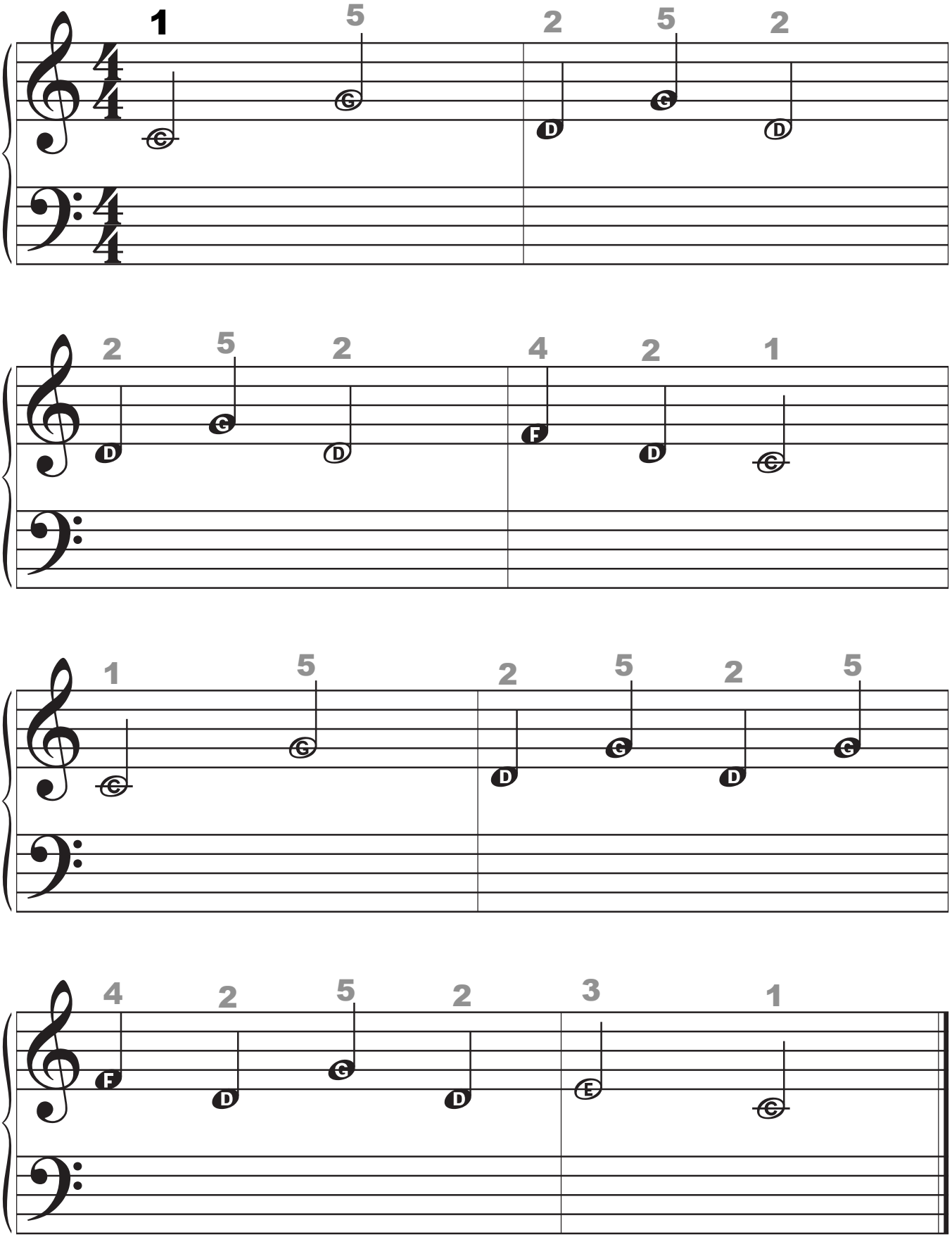


2nd Arrangement:
***No Note Names**
***Minimal Finger Numbers**

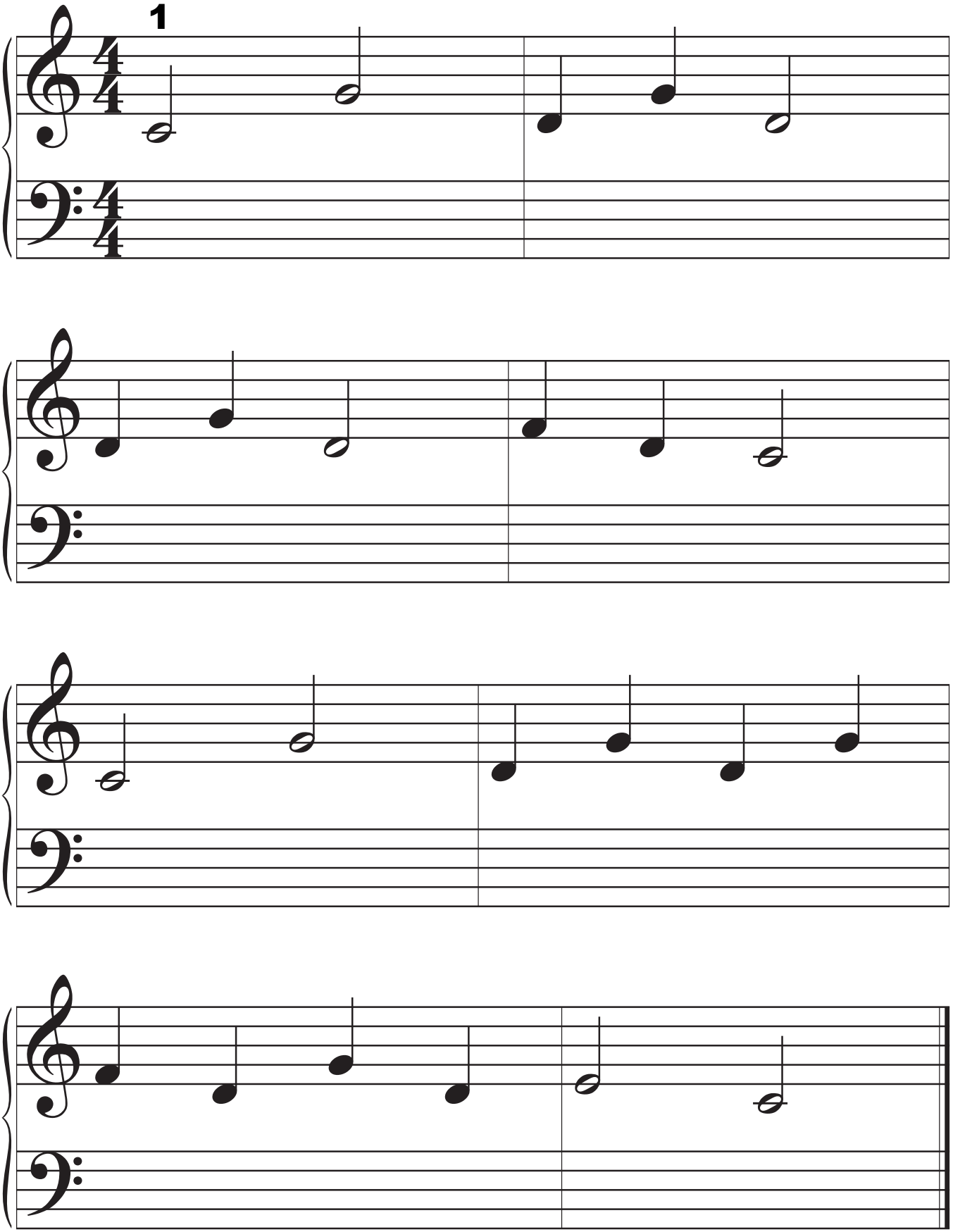
Starting Right



Giant Skips

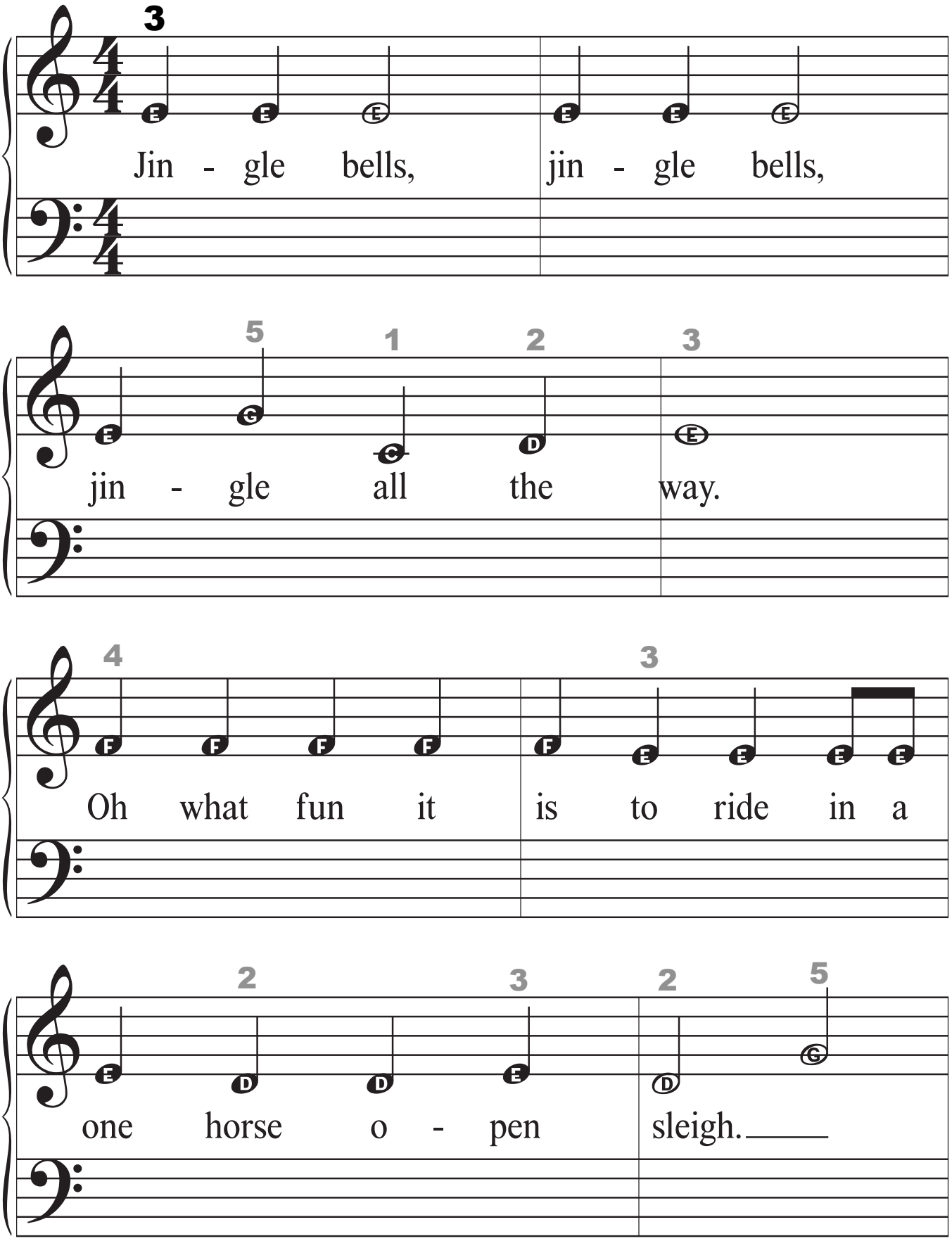


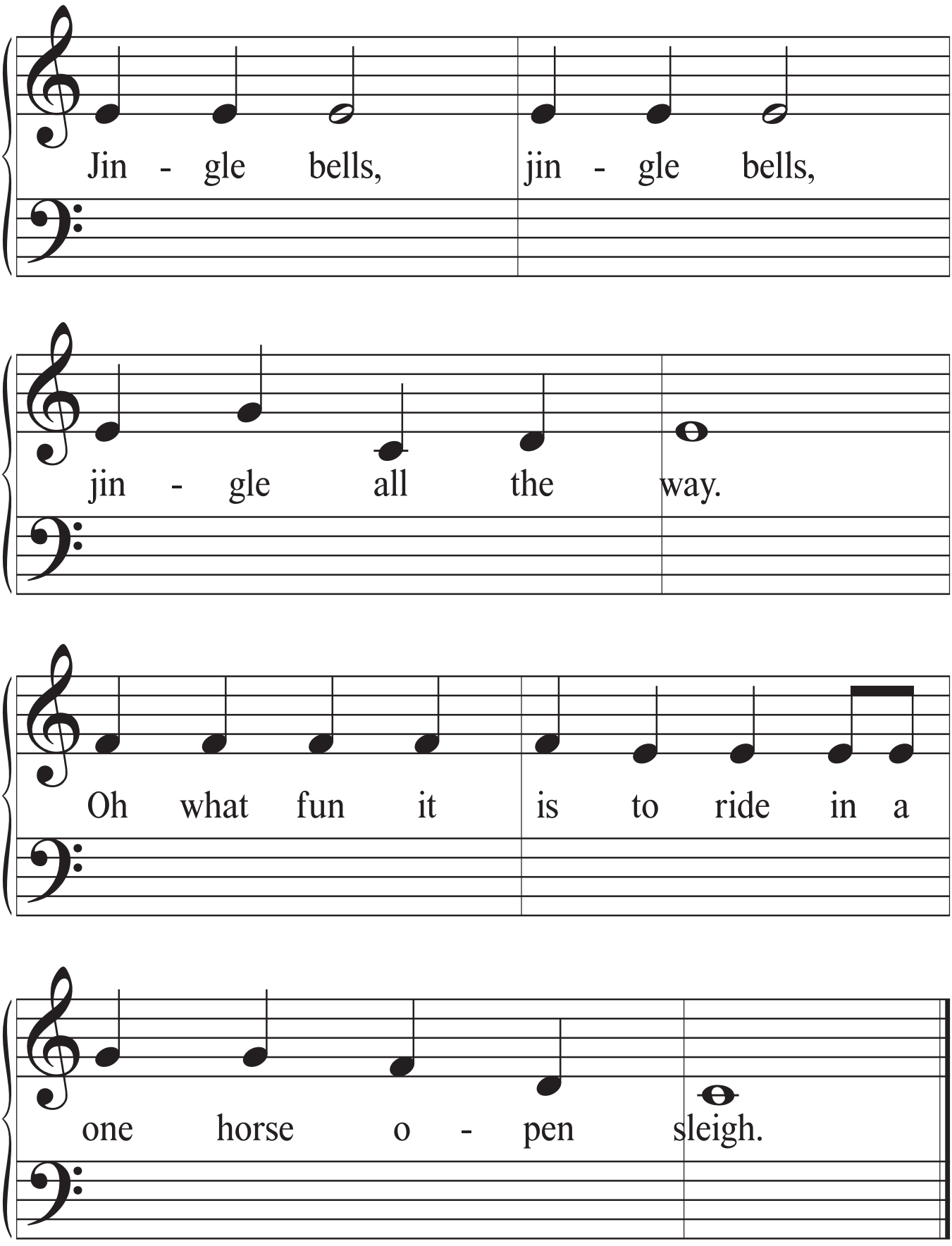
Giant Skips



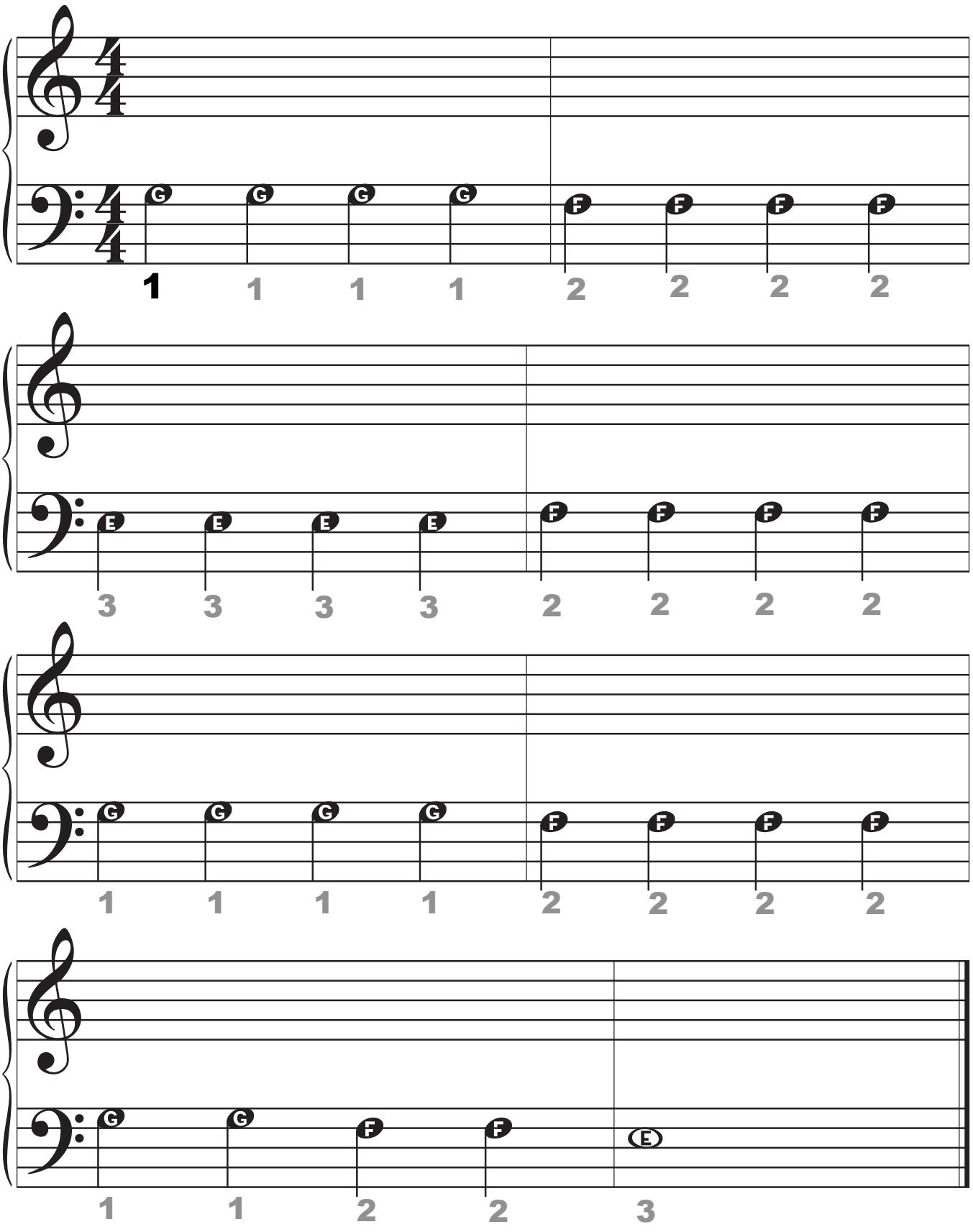
Jingle Bells

Page 1 of First Arrangement

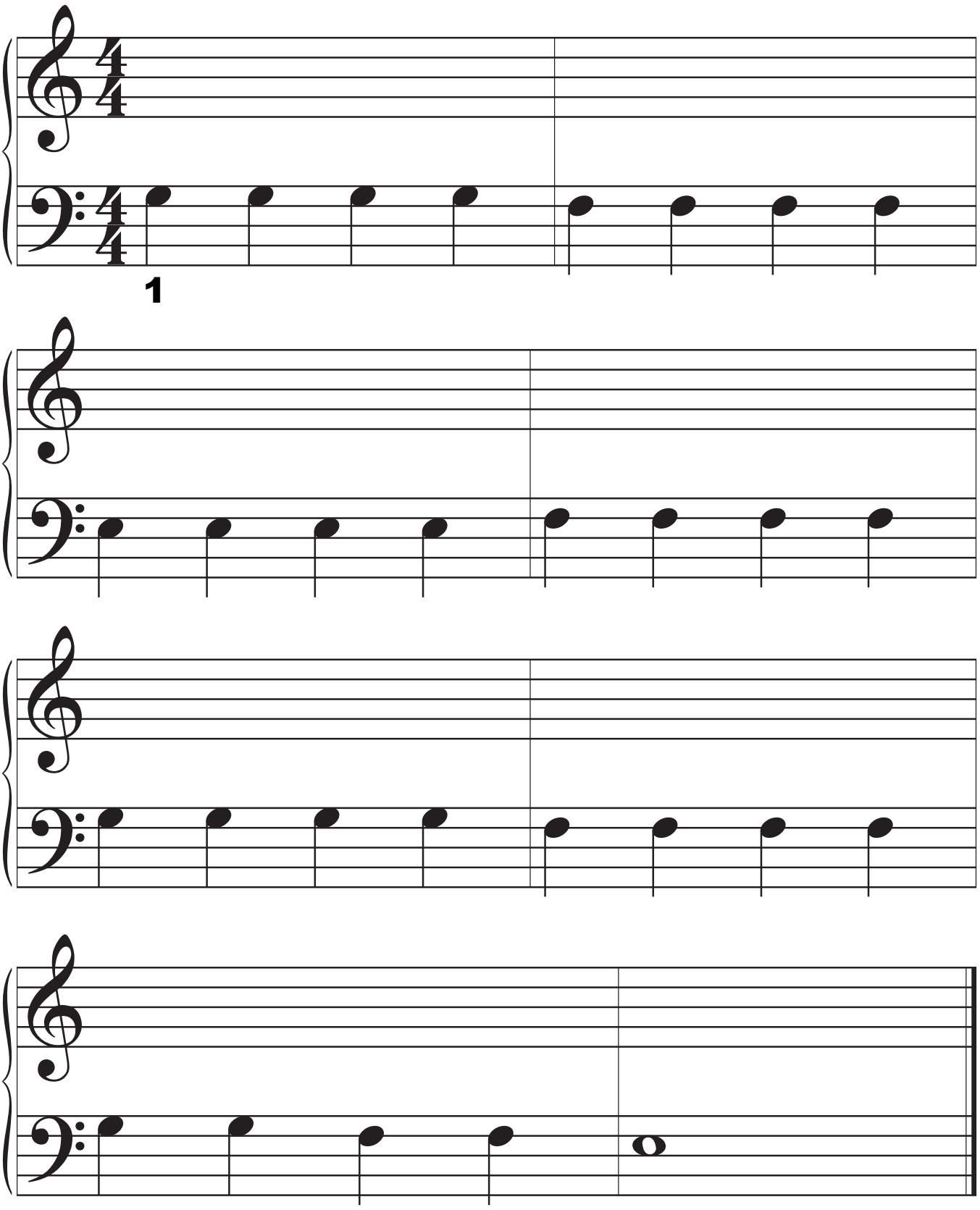



Jin - gle bells, jin - gle bells,
jin - gle all the way.
Oh what fun it is to ride in a
one horse o - pen sleigh.

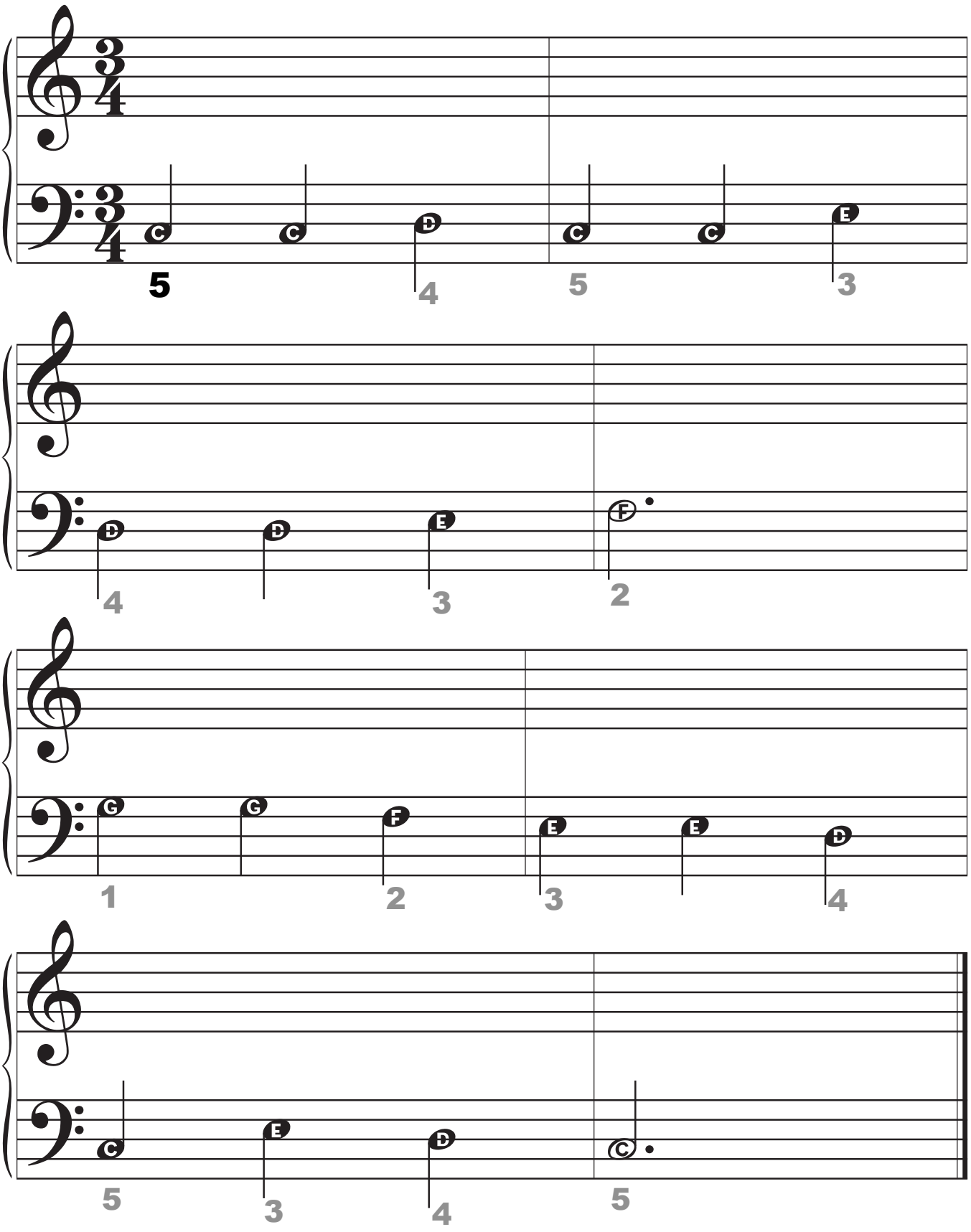
Starting Left



Starting Left



3/4 Time



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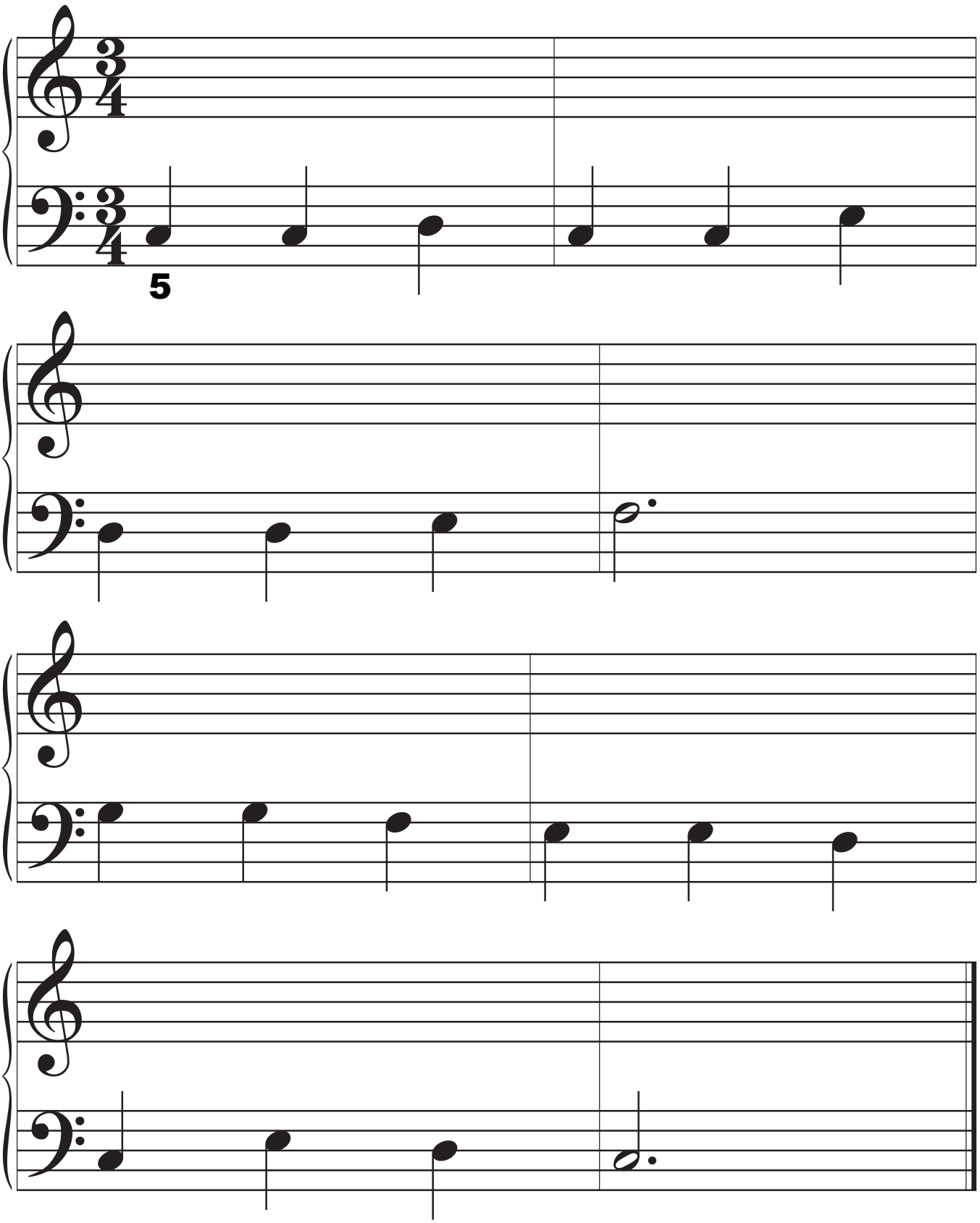
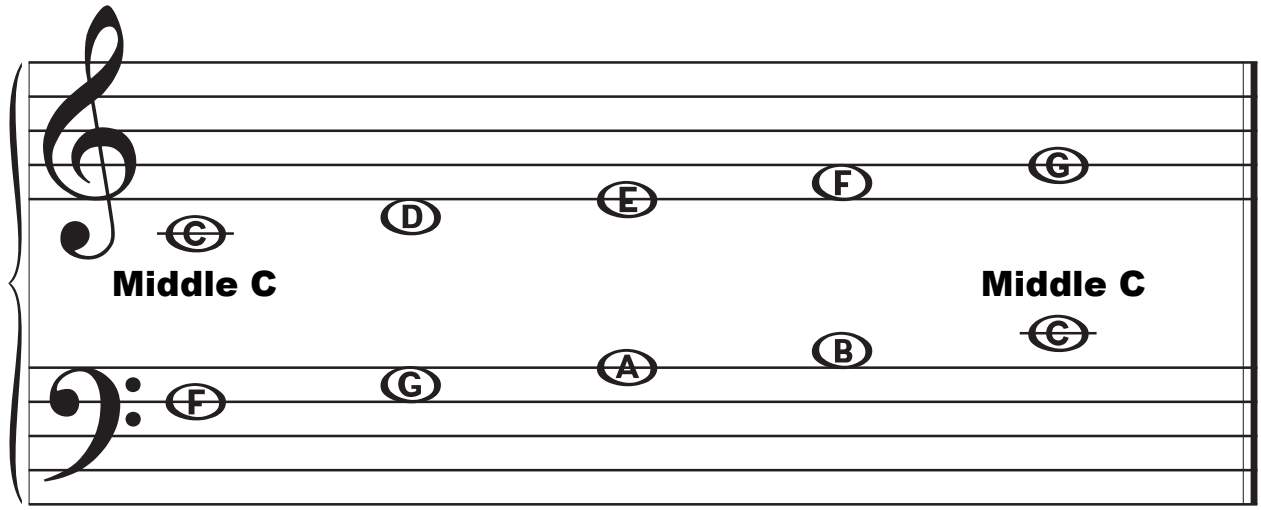
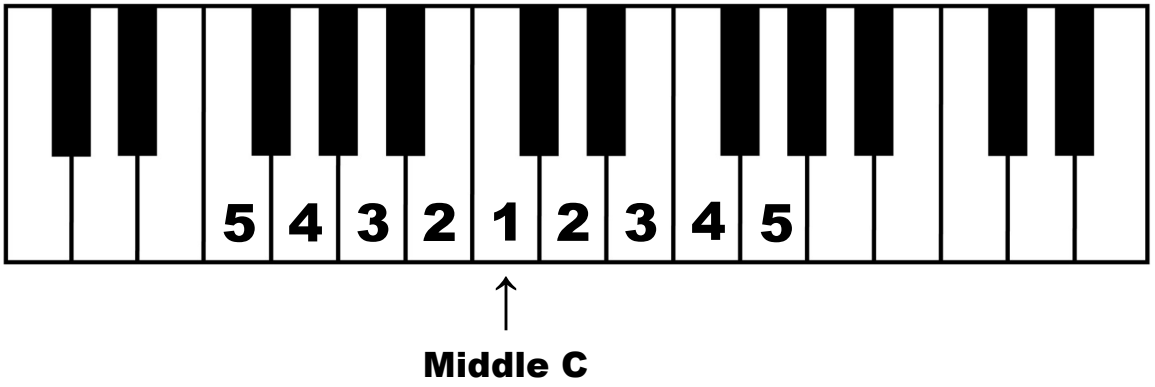
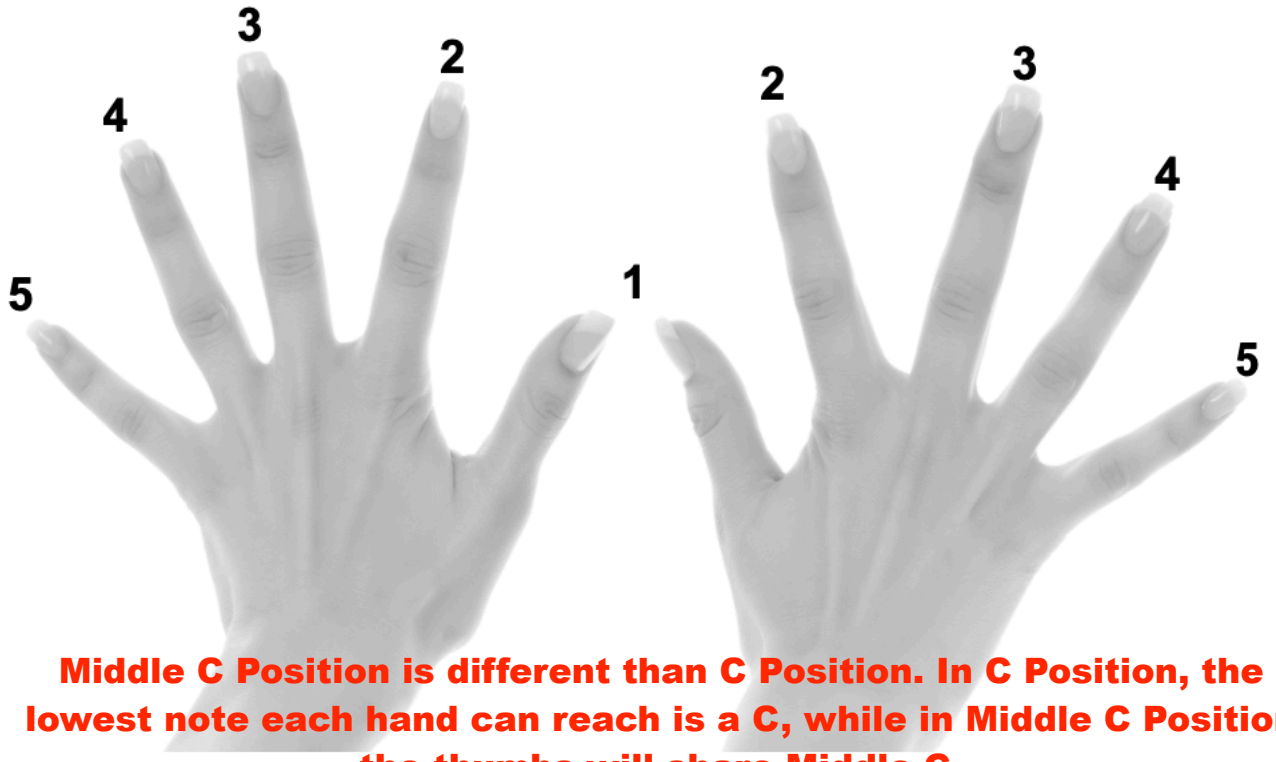


Middle C Position



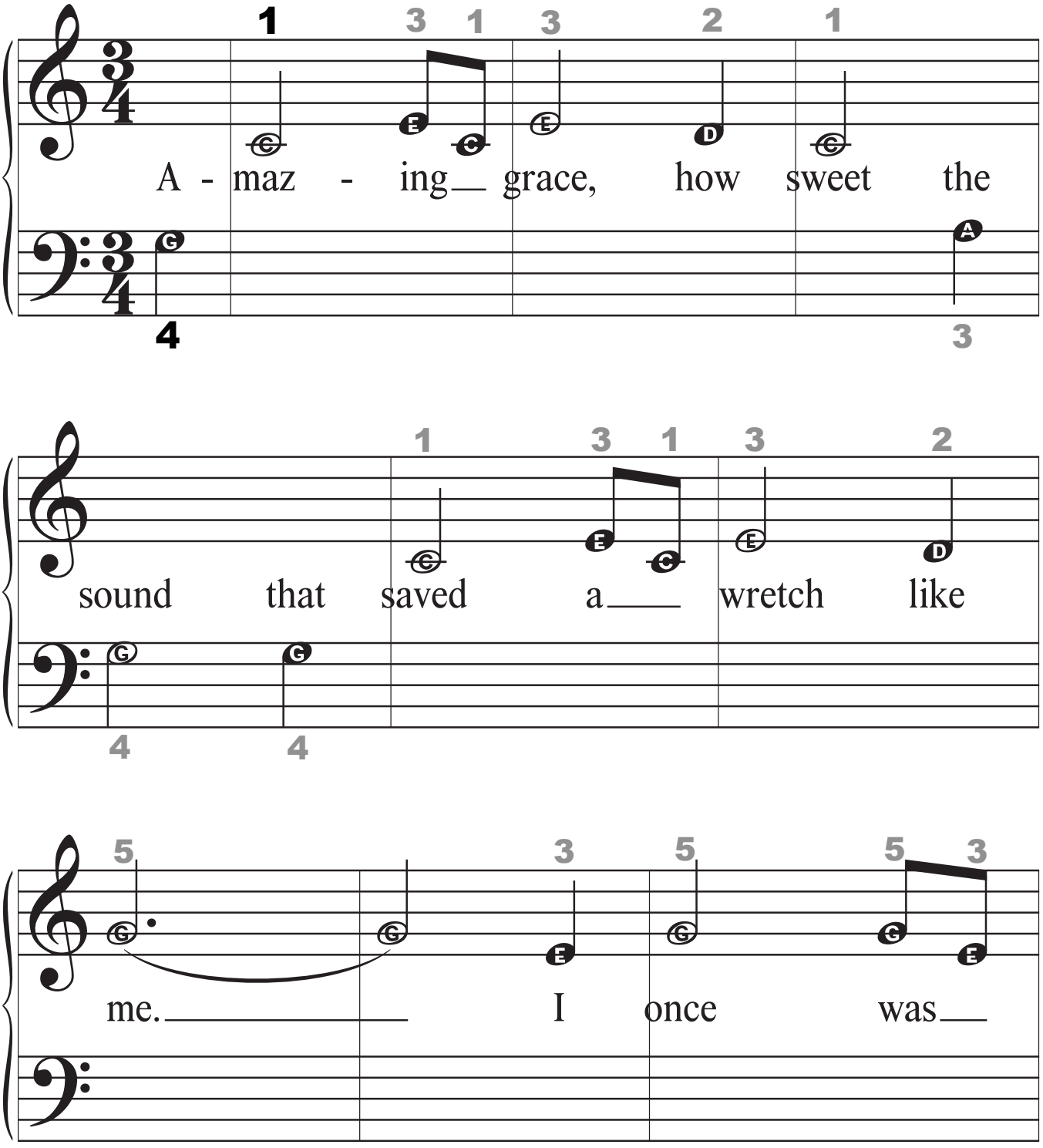




Middle C Position is different than C Position. In C Position, the lowest note each hand can reach is a C, while in Middle C Position the thumbs will share Middle C.

Amazing Grace

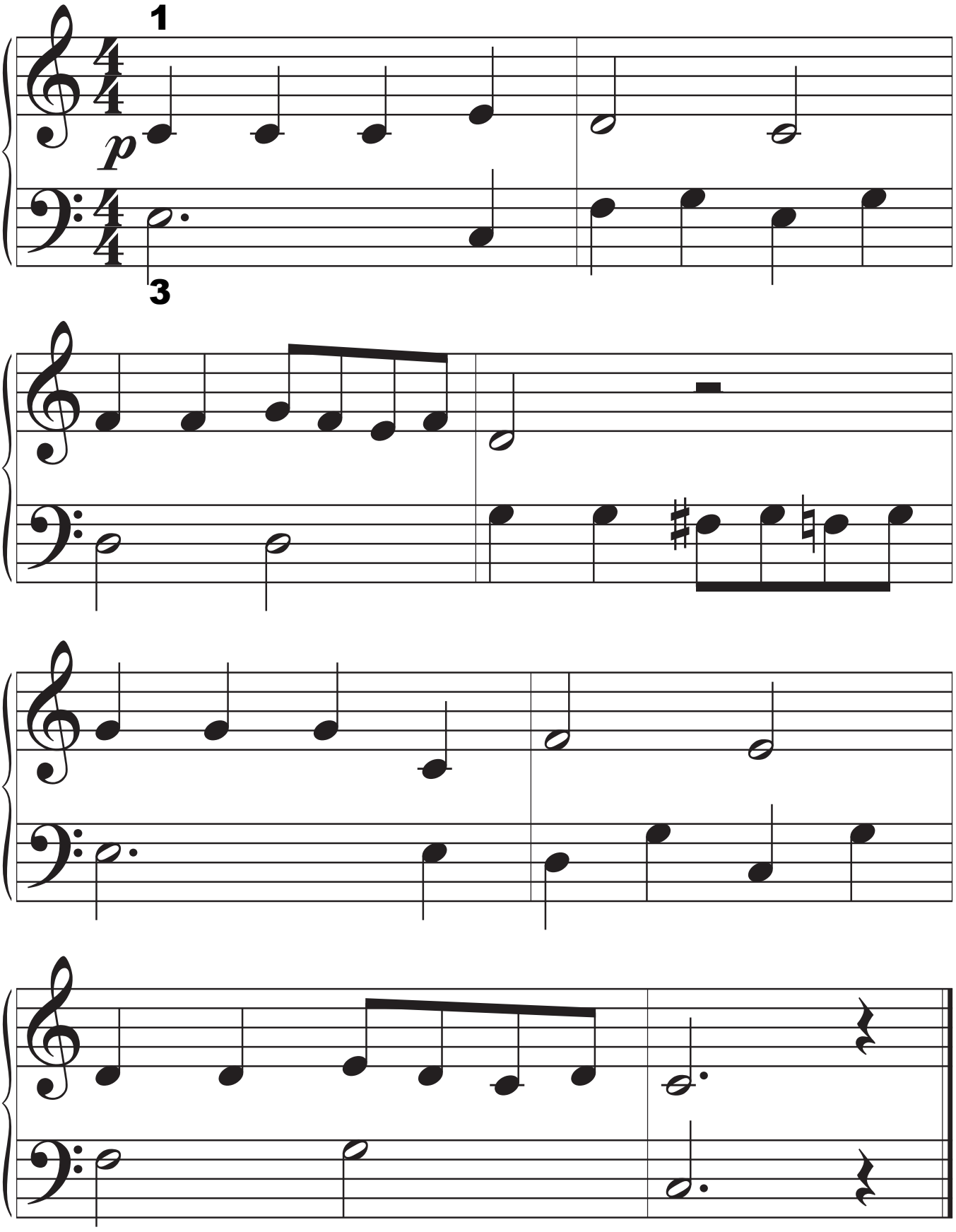
Arrangement 1, Page 1



Andante

Turk

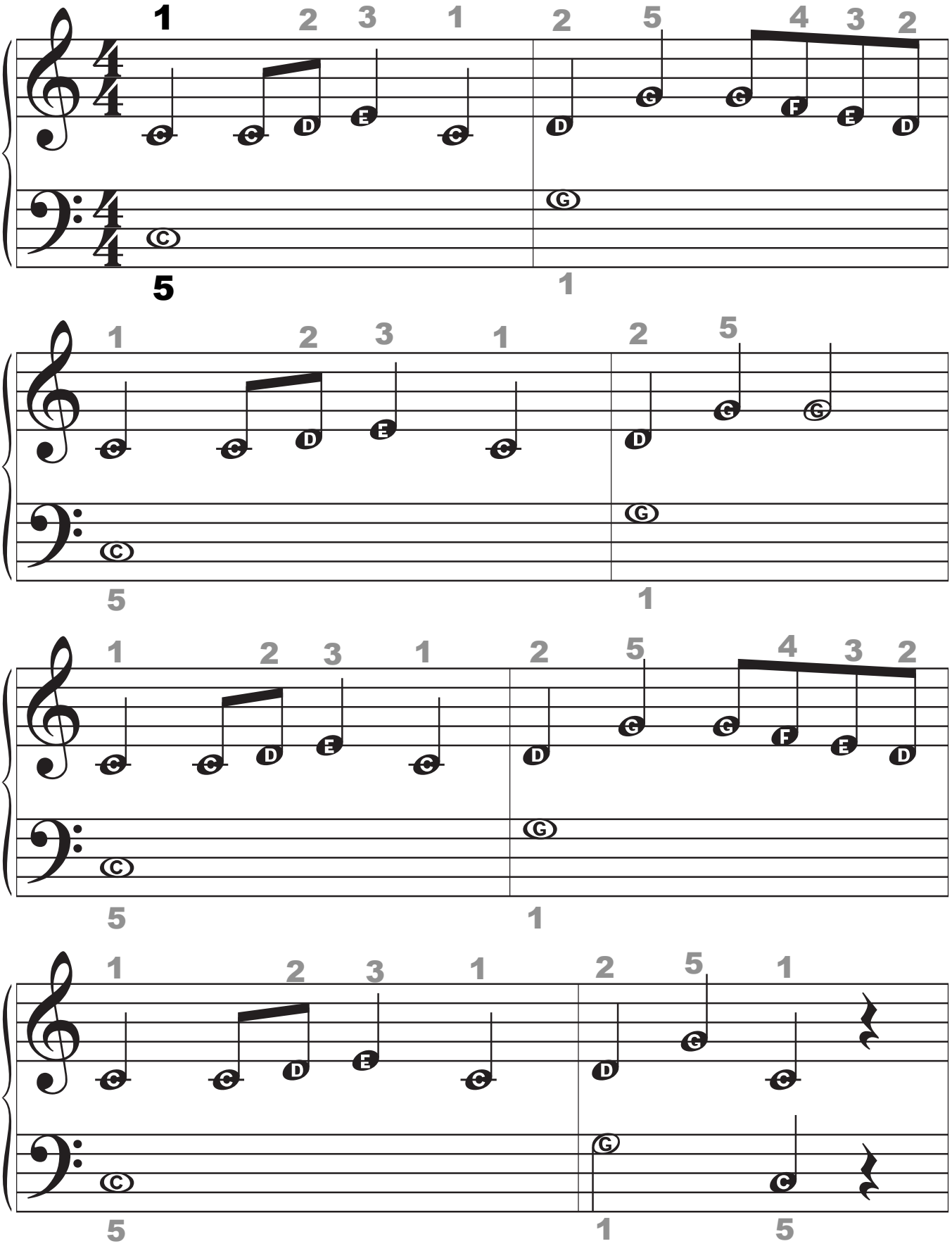
Arrangement 2



Scherzo

Gurlitt

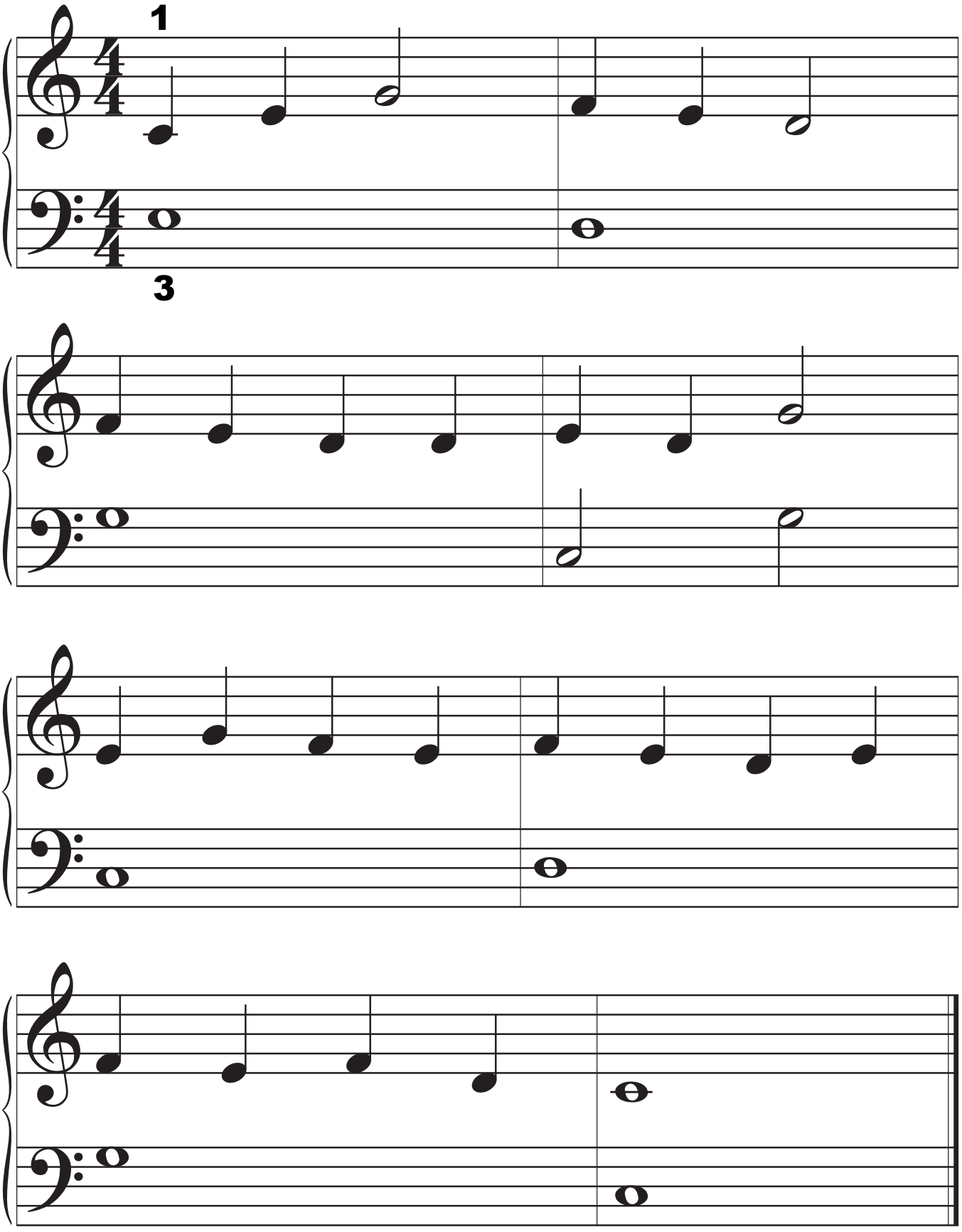
Arrangement 1, Page 1



Appendix

This final section of this book offers some additional resources for your convenience.

- Ten more sight reading exercises, but for both hands combined this time.
- Finger exercises that are commonly taught by piano teachers, from Schmitt and Hanon.
- The C Major Scale for the right hand in step-by-step form, plus a graphic page of the remaining right-hand scales that utilize the same fingering as does C Major.
- The Circle of Fifths: Down the road, you will find this tool incredibly useful for many musical concepts. For now, at least memorize the sentence “Frank’s Cat Got Drunk At Elmo’s Bar”.
- Basic Rhythm and Counting.
- Identifying Note Names in Treble Clef.
- Identifying Note Names in Bass Clef.
- Glossary of Musical Terms and Dynamic Markings.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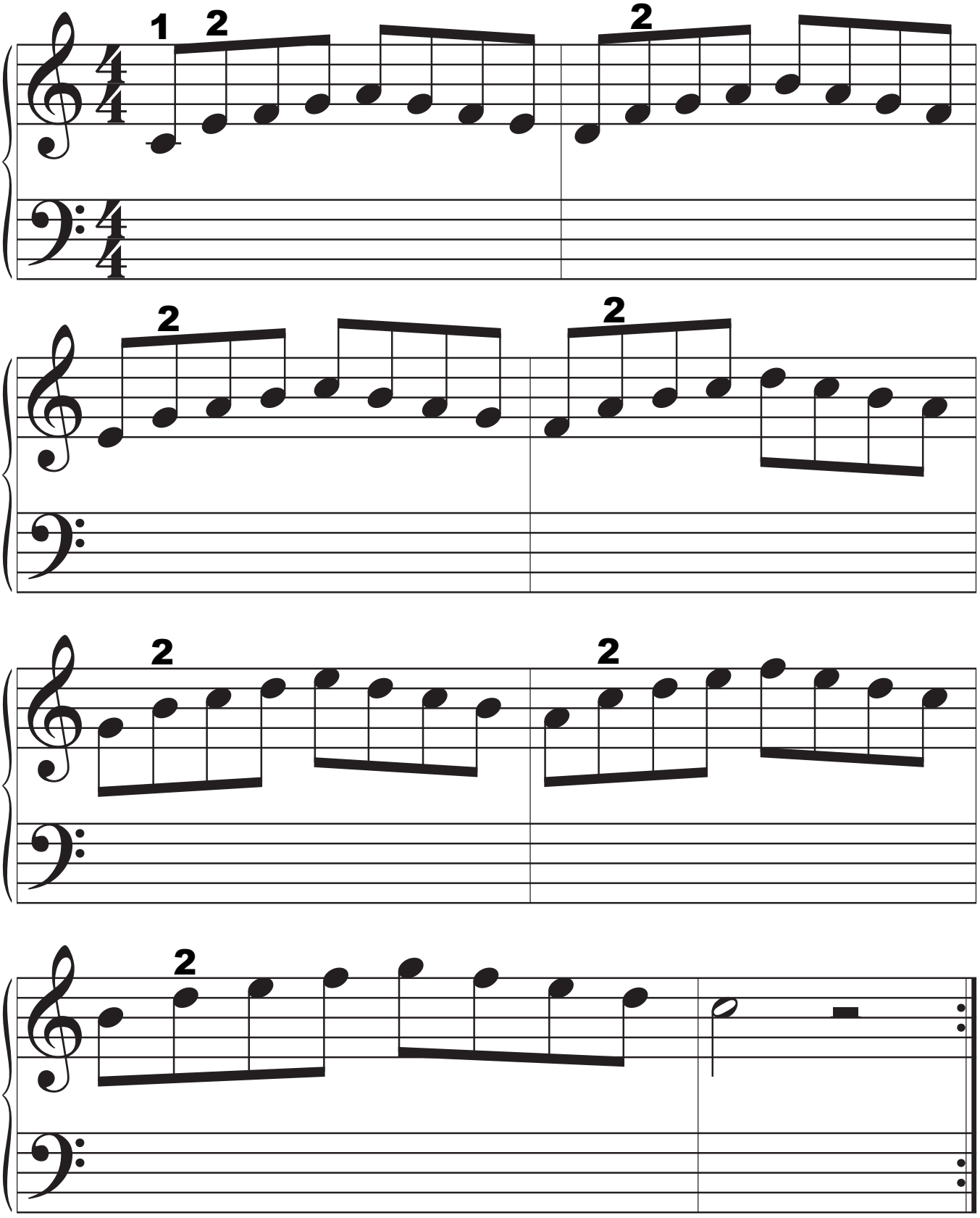
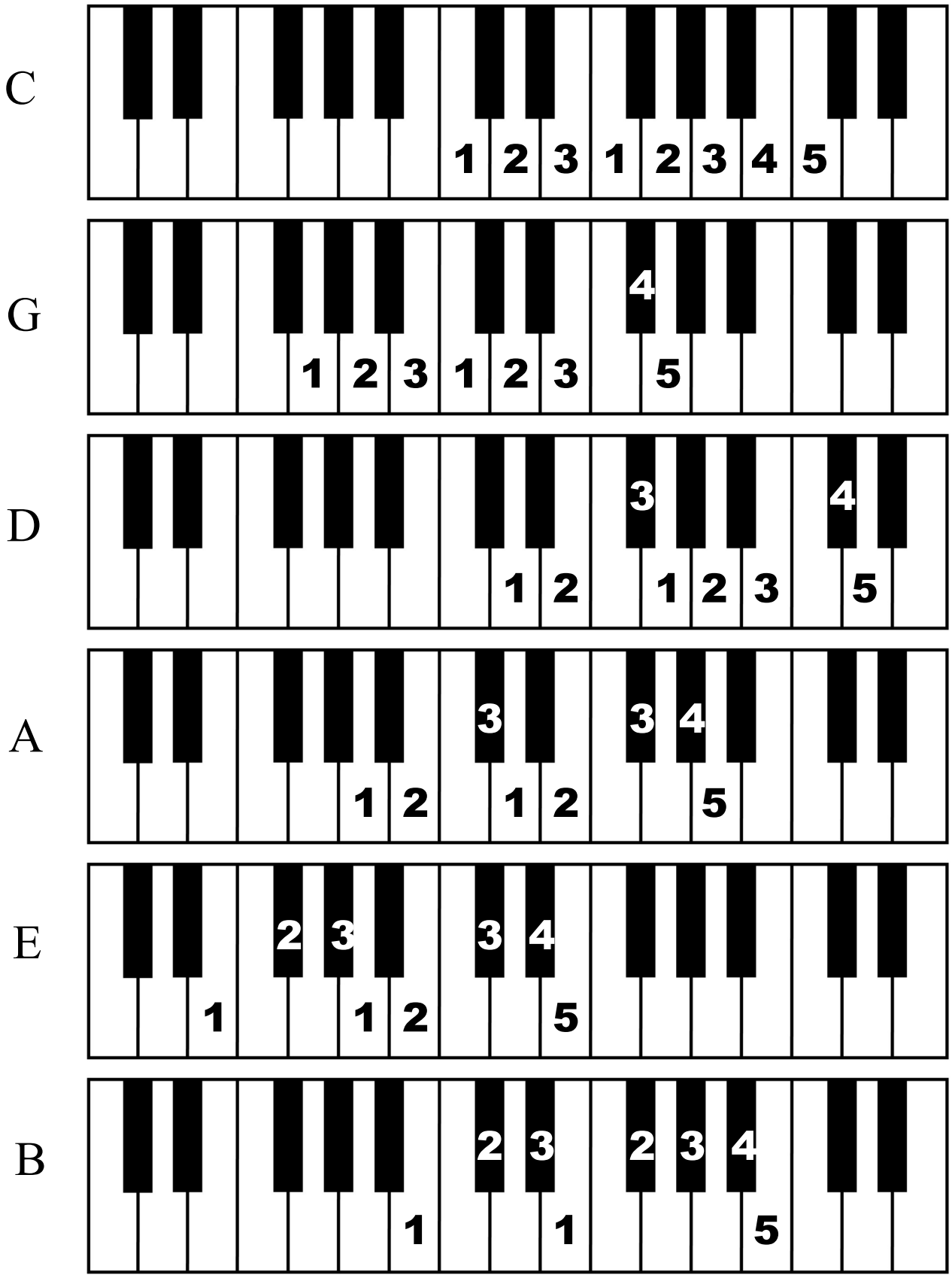
Exercise #3

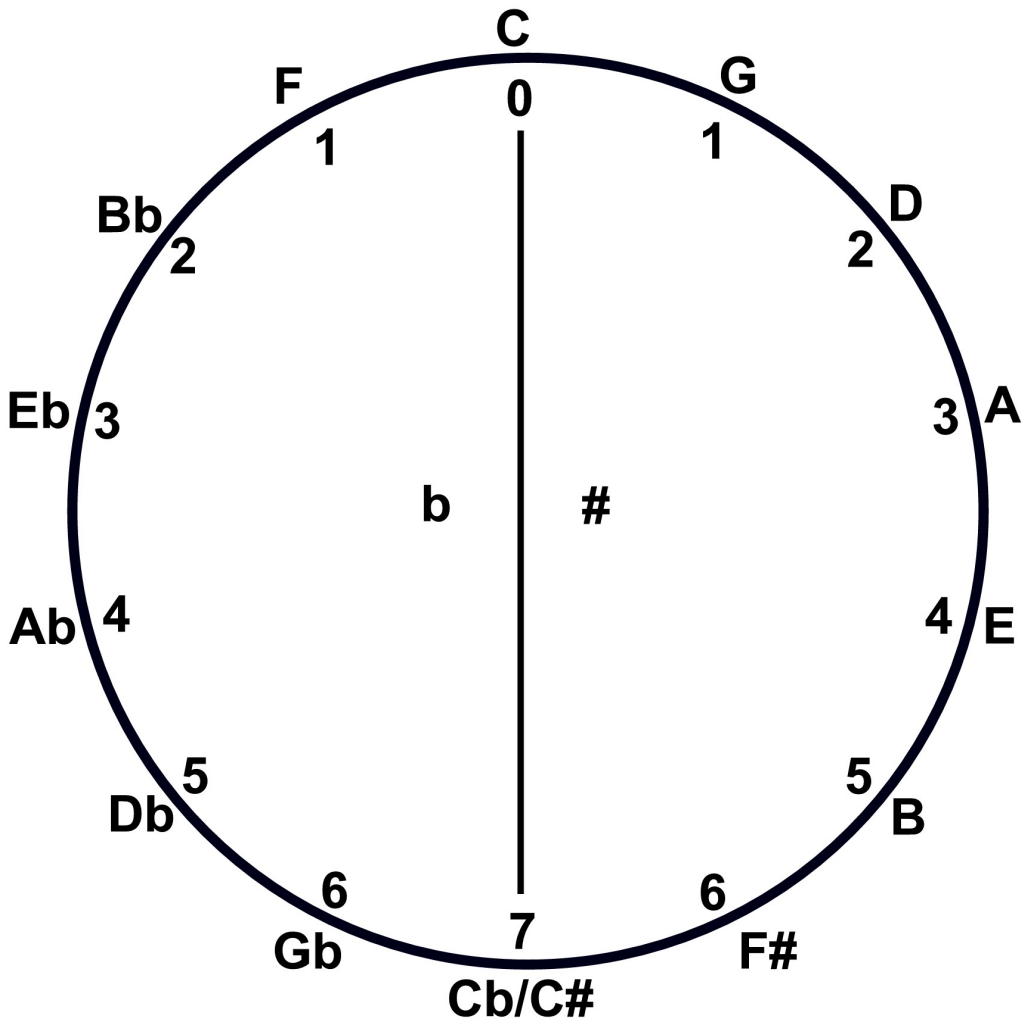
Hanon: Ascending Right Hand



Major Scales: Sharp Keys



Circle of Fifths



You can use the Circle of Fifths to recognize key signatures by how many sharps (#) or flats (b) are in the key. The key of A Major has three sharps, for example, and the key of Bb has two flats. In the key signatures, sharps always occur in the order: F C G D A E B, while flats always occur in the opposite order: B E A D G C F.

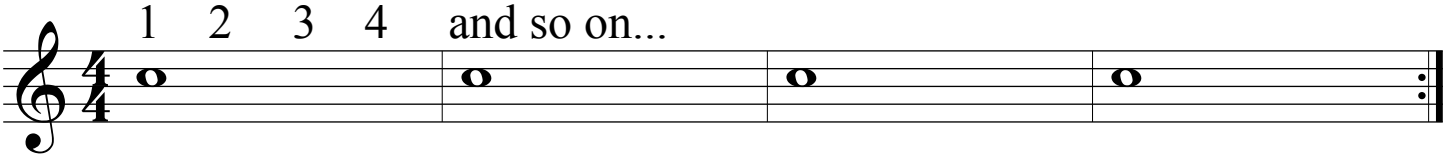
The following sentence will help you to memorize these orders:

Frank's Cat Got Drunk At Elmo's Bar

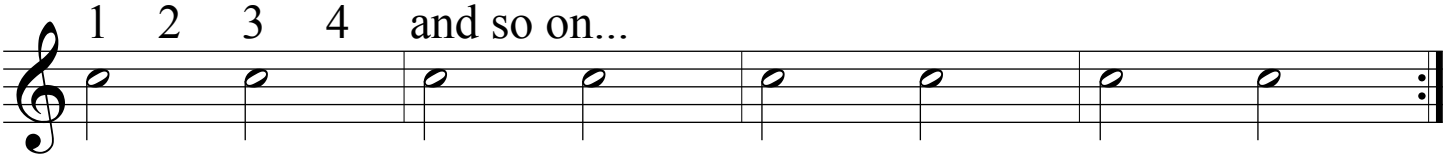
Basic Rhythm and Counting

While counting rhythm is incredibly important, when I am training piano students, we already have finger numbers to deal with. Adding more numbers early on tends to be confusing for the beginning pianist. Keep in mind that the spacing between the notes implies the timing. I am more concerned that their playing sounds musical, and am less concerned — early on — if the counting is perfect. When the student gets to play familiar songs, that is when I will typically emphasize rhythm.

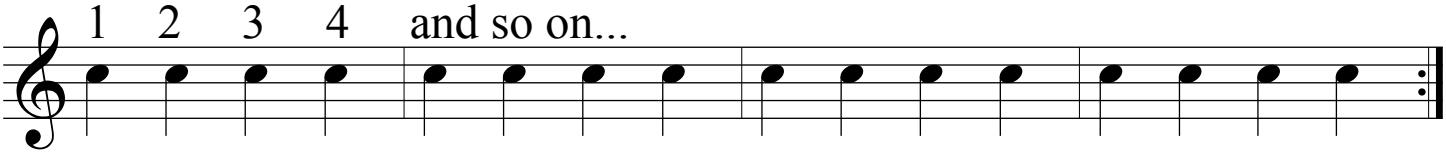
Whole notes receive four beats:



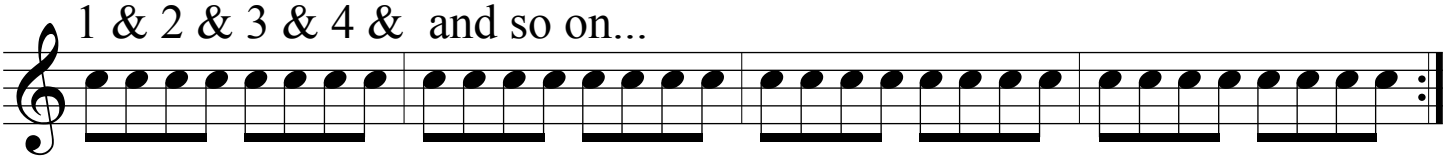
Half notes receive two beats:



Quarter notes receive one beat:

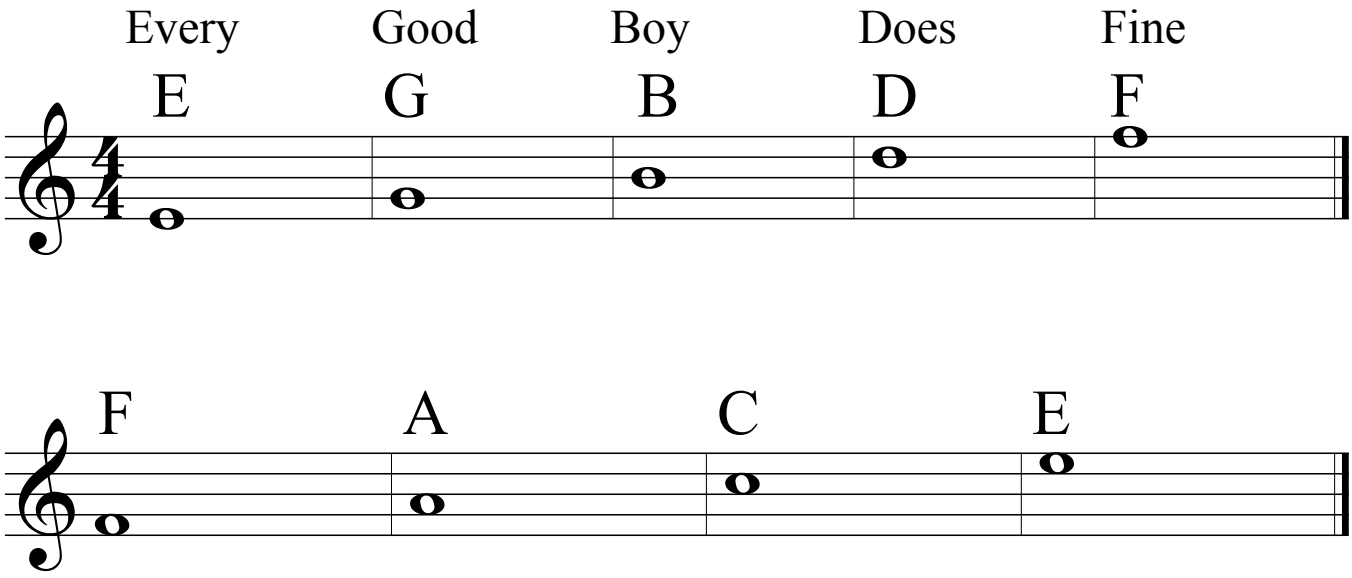


Eighth notes receive half a beat:

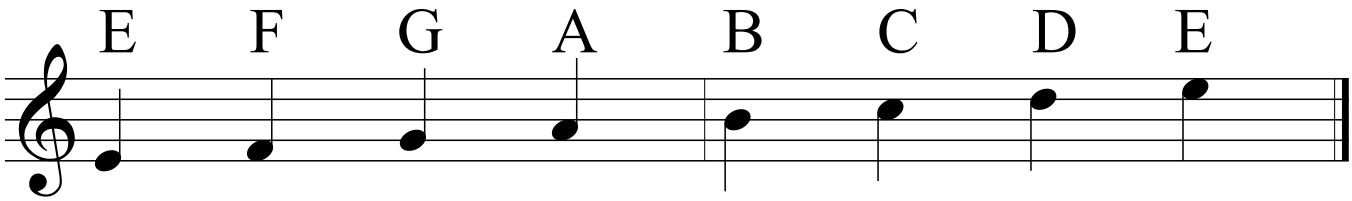


Identifying Note Names in Treble Clef

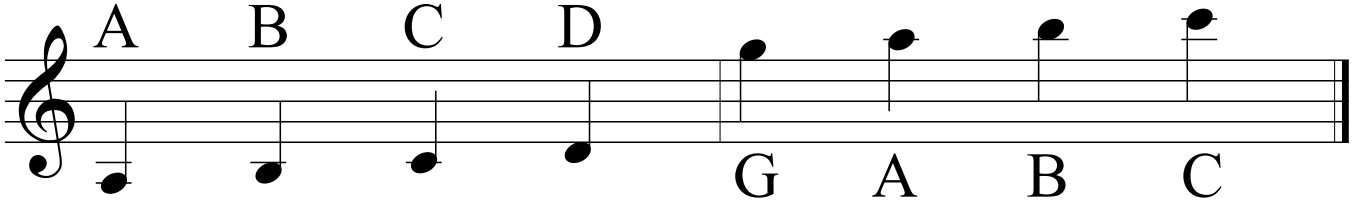
Traditional Approach



While the traditional approach above is helpful, you will likely find it to be even more helpful to know that the musical alphabet (A-G) ascends the lines and spaces of the staff that the notes are written on.

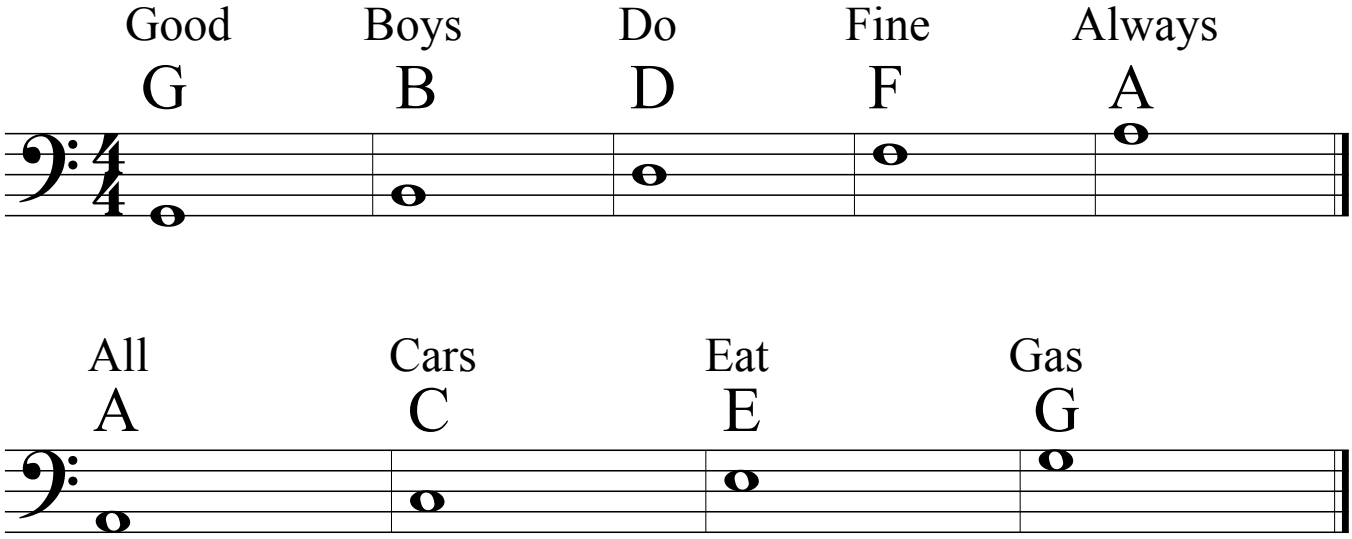


Ledger Lines: Notes written beyond the lines and spaces of the staff appear on additional lines called ledger lines.



Identifying Note Names in Bass Clef

Traditional Approach



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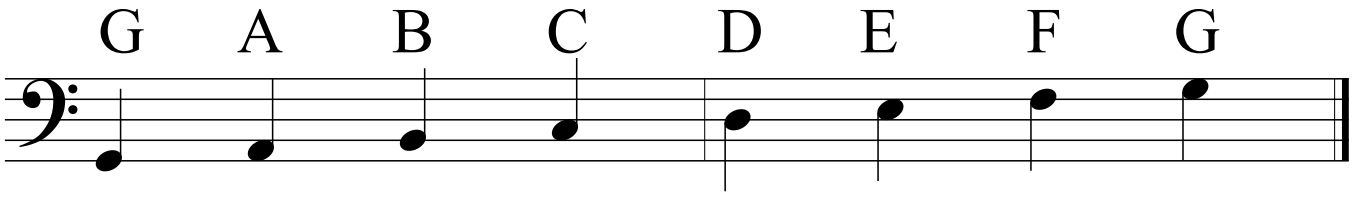

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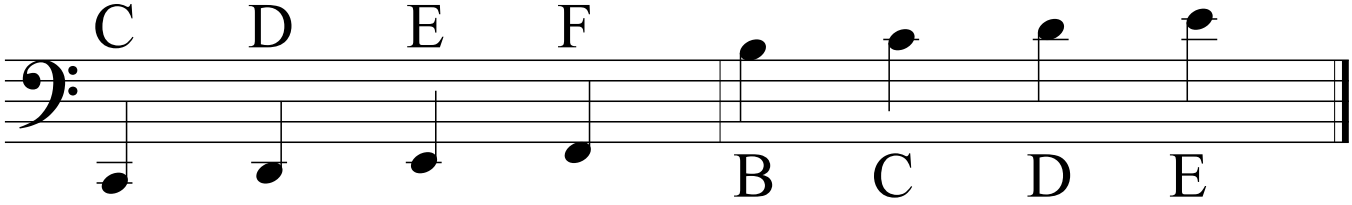

Glossary of Musical Terms

Adagio: slowly
Allegretto: fairly fast
Allegro: fast
Andante: moderately slow
Andantino: usually faster than andante
Animato: lively, animated
Cantabile: in a singing style
D.C. al Fine: repeat from the beginning until fine
Dolce: sweetly
Expressivo: expressively
FIne: the end
Grave: very slow, solemnly
Grazioso: gracefully
Lento: very slow
Mesto: sad
Moderato: Medium Tempo
Ritard: slow down
Très Expressif: very expressive
Vivace: lively
Waltz: in three

Dynamic Markings

Pianissimo ~ **pp**: very softy
Piano ~ **p**: softly
Mezzo Piano ~ **mp**: moderately soft
Mezzo Forte ~ **mf**: moderately loud
Forte ~ **f**: loud
Fortissimo ~ **ff**: very loud