

Piano

Technic Book ♦ Complete Level 1

FOREWORD

This book is designed for students who want to learn to play as well as they possibly can as quickly as they possibly can, and who are willing to spend 4 or 5 minutes at the beginning of each practice session to make it happen.

When you engage in any physical activity (sports, gymnastics, ice skating, dancing) you perform better if you warm up first. You move with greater freedom and more agility; you make fewer mistakes, and you enjoy the activity more. Even Olympic champions do not attempt to perform without first doing some good warm-ups.

This book provides you with music that will warm you up quickly and make the rest of your practice easier and more accurate. Your weaker fingers will become stronger, your playing will become smoother and more pleasing, you will feel more relaxed when you are playing, and all of your pieces will seem easier.

There are 15 groups of exercises in this book, plus another set for use away from the piano, and each group has just 4 exercises (A, B, C, D). What you are practicing will always fit exactly with the material you are studying in the LESSON, RECITAL, & THEORY BOOKS of COMPLETE LEVEL 1.

When you begin a new group, you may start by practicing just ONE exercise from that group, dropping the first exercise of the previous group. As an example, when you are ready for Group 2 exercises, practice 2A and drop 1A. Add a new exercise every other day, dropping another old one—add 2B, drop 1B, etc.—so you are always practicing FOUR daily exercises.

These exercises offer much more than the development of technical skill. They reinforce every principle introduced in Level 1. They make the new material easier, and they prepare for things to come. They improve musicianship, provide rhythm drills, develop skill in coordination between the hands. The benefits they offer make the very small amount of time they require worth the effort.

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NOTE TO TEACHERS: For students to play the piano comfortably and correctly it is necessary that they develop good control of the fingers, hand, and arm. This involves constant attention to rounded fingers, relaxed wrists and arms, good posture at the keyboard, and all the vital elements with which you, as a professional piano instructor, are so abundantly familiar. Cautions and admonitions about these details are omitted from the music in this book, since they only clutter the page, and cannot, in any event, enforce themselves. Their absence should in no way indicate that the authors do not wish them properly emphasized. The amount of emphasis necessary will vary from student to student, and in this respect no book can replace the judgment and sensibilities of a fine teacher.

C. Harmonic Waltz

Harmonic 2nds, 3rds, & 4ths.

Play this with HANDS TOGETHER only!

Play LH *mf*; RH *p*.

Keep wrists loose and relaxed.



Moderately fast

2 1 3 1 4 1 3 1 2 1 3 1

p

mf 1 2 1 3 1 4 1 3 1 2 1 3

D. Upside-Down Waltz

Play with HANDS TOGETHER only!

Play RH *mf*; LH *p*.



Moderately fast

2 1 3 1 4 1 3 1 2 1 3 1

mf

p 1 2 1 3 1 4 1 3 1 2 1 3

C. Smooth Sailing

An exercise in LEGATO touch,
with CRESCENDO & DIMINUENDO.



Moderately slow

D. Imitators

This exercise begins with an incomplete measure. When you make the repeat, you will have a complete measure of 4 counts when you play the LAST MEASURE PLUS THE FIRST MEASURE.

The right hand leads; the left hand follows, imitating the sound.

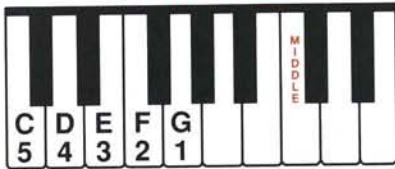
The 1st note of each complete measure is emphasized. The notes of the incomplete measure ("pick-up notes" or *anacrusis*) must not be louder than the "down-beat."



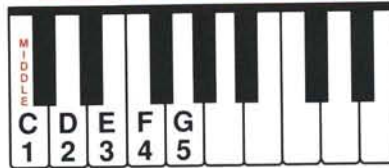
Moderately fast

Assign C & D with BAGATELLE (page 68).

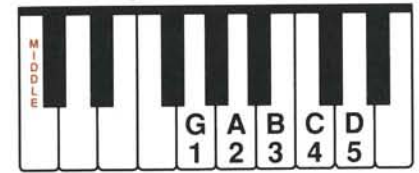
LH C POSITION
ENTIRE PAGE



RH C POSITION
Line 1, EACH EXERCISE



RH G POSITION
Line 2, EACH EXERCISE



C. Etude in Two Keys

An etude is a study or exercise, usually a tuneful one.

Watch the change of KEY SIGNATURE.

The 1st line is in the key of C MAJOR.

The 2nd line is in the key of G MAJOR.



Moderato to Allegro moderato

D. Moving Melody

Although the RH moves a 5th higher for the 2nd line (from C POSITION to G POSITION) the key does not change. The entire exercise is in the key of C MAJOR.



Moderato to Allegro moderato