

LESSONS FOR THE PIANO LAB



Madeline Rogers
Berea College

Lessons for the Piano Lab

Madeline Rogers

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UNIT 1: PATTERNS AND NOTE READING

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1.1: The Chromatic Scale

Concepts

- Note names
- Directions on the keyboard
- Finger numbers
- Half steps

Note names are arranged alphabetically and repeated after G: ABCDEFGABCDEFG...etc.)

Notes are arranged on the keyboard from **left to right, lowest to highest**.

The lowest note on the keyboard is A, and the most common note is Middle C (see diagram).

In piano music, the **fingers are numbered** from 1-5 starting with the thumb.

For the chromatic scale, only use fingers 1-3 (thumb, index, and middle).

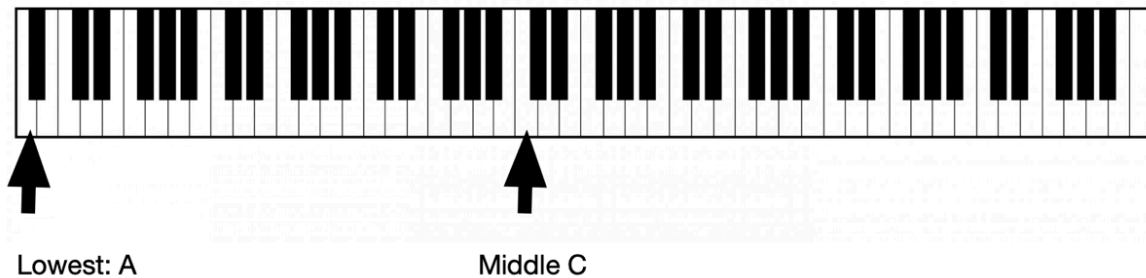
The **chromatic scale** consists of the smallest step that can be taken on a keyboard, called the **half step**.

As we begin, we will only go **up** for the right hand (to the right), and **down** for the left hand (to the left).

Fingering principle:

The middle finger (3) will play black keys, and the thumb (1) will play white keys.

Exception: when two white keys create a half step (B-C or E-F), thumb and index will play (1 & 2).



1.2: Five-Finger Patterns - C

Learning Objectives

Patterns

- C Major

Concepts

- Whole steps vs. half steps
- Finding C on the keyboard
- Combining whole and half steps
- Establishing the sound of a major key
- Playing hands together in the same position

A half step is the smallest step you can take on the piano (see “chromatic scale” pg. 3).

When you put two half steps together, you get a whole step.

Whole steps *don't all look the same*, they can be any of the following combinations:

White key to white key, black key to black key, white key to black key, or black key to white key



In C Major, whole and half steps happen on all white keys in the following pattern:

Starting Note (C), Whole Step, Whole Step, Half Step, Whole Step (Whole Whole Half Whole)

1.3: Five-Finger Patterns – G, D, A

Learning Objectives

Patterns

- G Major, D Major, & A Major

Concepts

- Keys related by “feel” and interval (C+G, D+A)
- Major chords

As we learn how to create 5-finger patterns on different positions, it is important to remember **the first note doesn't count as a step**. Therefore, the “whole, whole, half, whole” pattern describes the space between the first and second note, second and third...etc.

C and G do not require any adjusting, as the “Note-W-W-H-W” pattern occurs naturally.

For the Right Hand, beginning with 1 (thumb)

1 2 3 4 5

Whole Whole Half Whole

For the Left Hand, beginning with 5 (pinky)

5 4 3 2 1

Whole Whole Half Whole

However, the rest of the five-finger patterns will need to be modified to create the correct pattern of steps, including the next two, D Major & A Major. Because the second step is a whole step, the middle finger will need to adjust up to the nearest sharp (F# for D Major, C# for A Major), to keep the pattern correct. Sharps are indicated by numbers in **bold** below:

D Major:

RH: 1 2 **3** 4 5

LH: 5 4 **3** 2 1

A Major:

RH: 1 2 **3** 4 5

LH: 5 4 **3** 2 1

1.4: Five-Finger Patterns – E, B, etc.

Learning Objectives

Patterns:

- Beginning on every possible note – patterns that have the same pattern of white and black keys are listed together at the top of the page.

C Major: G Major:

RH: 1 2 3 4 5 RH: 1 2 3 4 5

LH: 5 4 3 2 1 LH: 5 4 3 2 1

C#/Db Major: G#/Ab Major:

RH: **1 2 3 4 5** RH: **1 2 3 4 5**

LH: **5 4 3 2 1** LH: **5 4 3 2 1**

D Major: A Major:

RH: 1 2 **3** 4 5 RH: 1 2 **3** 4 5

LH: 5 4 **3** 2 1 LH: 5 4 **3** 2 1

D#/Eb Major:

RH: **1 2 3 4 5**

LH: **5 4 3 2 1**

E Major:

RH: 1 **2 3** 4 5

LH: 5 **4 3** 2 1

F Major:

RH: 1 2 3 **4** 5

LH: 5 4 3 **2** 1

F#/Gb Major:

RH: **1 2 3 4 5**

LH: **5 4 3 2 1**

A#/Bb Major:

RH: **1 2 3 4 5**

LH: **5 4 3 2 1**

B Major:

RH: 1 2 **3** 4 **5**

LH: 5 **4** **3** 2 1

1.5: Note Reading – Treble Clef

Learning Objectives

Rhythms and Notes on the Treble Staff

Concepts:

- Musical organization
- Whole notes, Half notes, Quarter notes
- Musical alphabet
- Treble clef (“faces are spaces”)

Music is organized by dividing lines that create **measures** - the example below contains four measures.

Rhythm in music is indicated by different shapes - in the most **common time, 4/4**, there are four beats per measure. The below example indicates how the measure can be divided into different rhythms.



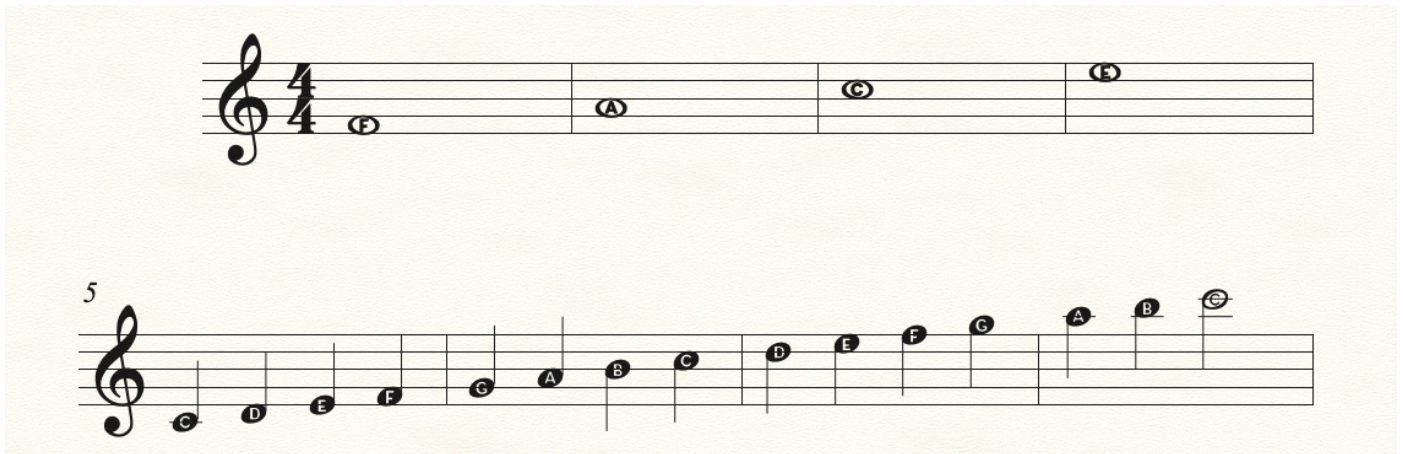
Whole Note	Half Note	Quarter Note	Eighth Note
4 Beats	2 Beats	1 Beat	1/2 Beat
1 per measure	2 per measure	4 per measure	8 per measure

1.6: Note Reading – Bass Clef

The musical alphabet includes the letters A-G, repeating as they go from left to right on the keyboard.

Placement of notes on the keyboard, or **pitch**, is determined by their placement upon a musical **staff**. Higher notes, usually played by the right hand, can be found on the Treble Clef.

Note placement on the treble clef can be remembered by the saying “faces are spaces” - meaning if you spell the word “FACE” going up on each space of the staff, you can use those notes as a reference to find others.



or Position: Right hand 1 (thumb) on middle C.

Interval Intro

Madeline Rogers

Piano

Left hand 5 (pinky) on the C below.

This piece is in **F Major Position:** Right hand 1 (thumb) on the F just above middle C. Left hand 5 (pinky) two Fs below middle C

Score

Red River Reel

Madeline Rogers

(lower than usual!).

Score

Brushy Fork Lead Sheet

Madeline Rogers

This piece begins in a **D Major Position**.



UNIT 2: CHORDS

2.1: Minor Five Finger Patterns and Chords

2.2: Unit 2- Major to Minor Patterns

2.3: Diminished Chords

2.1: Minor Five Finger Patterns and Chords

Learning Objectives

Concepts:

- Transforming major to minor
- Practicing major and minor patterns/chords together

To find a minor pattern:

- Using your pattern of whole steps/half steps, find a Major Pattern
 - (C Major - C D E F G)
- Identify the middle note, finger number 3 (E)
- Move the middle finger down one half step (E-flat)
- Play the same pattern and chord with the third finger on E-flat instead of E-natural



2.2: Unit 2- Major to Minor Patterns

Learning Objectives

- For Major: [note, whole, whole, half, whole]
- For Minor: adjust middle finger down one half step

C Major: C Minor

RH: 1 2 3 4 5 RH: 1 2 **3** 4 5

LH: 5 4 3 2 1 LH: 5 4 **3** 2 1

C#/Db Major: C#/Db Minor:

RH: **1** 2 3 **4** 5 RH: **1** 2 3 **4** 5

LH: **5** 4 3 **2** 1 LH: **5** 4 3 **2** 1

D Major: D Minor:

RH: 1 2 **3** 4 5 RH: 1 2 3 4 5

LH: 5 4 **3** 2 1 LH: 5 4 3 2 1

D#/Eb Major: D#/Eb Minor:

RH: **1** 2 3 **4** 5 RH: **1** 2 **3** 4 **5**

LH: **5** 4 3 **2** 1 LH: **5** 4 **3** 2 **1**

E Major: E Minor:

RH: 1 **2** **3** 4 5 RH: 1 **2** 3 4 5

LH: 5 **4** **3** 2 1 LH: 5 **4** 3 2 1

F Major: F Minor:

RH: 1 2 3 **4** 5 RH: 1 2 **3** 4 5

LH: 5 4 3 **2** 1 LH: 5 4 **3** 2 1

F#/Gb Major: F#/Gb Minor:

RH: **1** 2 **3** 4 **5** RH: **1** 2 3 4 **5**

LH: **5** 4 **3** 2 **1** LH: **5** 4 3 2 **1**

G Major: G Minor:

RH: 1 2 3 4 5 RH: 1 2 **3** 4 5

LH: 5 4 3 2 1 LH: 5 4 **3** 2 1

G#/Ab Major: G#/Ab Minor:

RH: **1 2 3 4 5** RH: **1 2 3 4 5**

LH: **5 4 3 2 1** LH: **5 4 3 2 1**

A Major: A Minor:

RH: 1 2 **3** 4 5 RH: 1 2 3 4 5

LH: 5 4 **3** 2 1 LH: 5 4 3 2 1

A#/Bb Major: A#/Bb Minor:

RH: **1 2 3 4** 5 RH: **1 2 3 4** 5

LH: **5 4 3 2** 1 LH: **5 4 3 2** 1

B Major: B Minor:

RH: 1 **2 3 4** **5** RH: 1 **2 3 4** **5**

LH: 5 **4 3 2** **1** LH: 5 **4 3 2** **1**

2.3: Diminished Chords

Learning Objectives

Concepts

- Transforming from major and minor to diminished
- Moving from minor to diminished chords

To create a diminished chord:

- Find a Major Pattern [note, whole, whole, half, whole] and play a **Major Chord**
 - (C Major - C, E, G)
- Move the middle finger down one half step (E-flat) and play a **Minor Chord**
 - (C Minor - C, E-flat, G)
- Now, move the top note down one half step
 - RH Finger 5 (pinky), LH Finger 1 (thumb)
- **Play the chord again - this is Diminished Chord**
 - (C Diminished - C, E-flat, G-flat)
 - *To double check yourself, there should be 3 half steps between each note of the chord*

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Major

Minor

Diminished

Score

Anglin Falls

Madeline Rogers

Moderato

Score

Hot Tamale from Doña Maria's

Madeline Rogers

Presto

The musical score for 'Hot Tamale' is presented in four systems, each with a treble and bass staff. The first system (measures 17-20) begins with a piano (*p*) dynamic and a first ending bracket over measures 18-20. The second system (measures 21-24) continues the piano texture. The third system (measures 25-28) introduces a mezzo-piano (*mp*) dynamic. The fourth system (measures 29-32) features a mezzo-forte (*mf*) dynamic and concludes with a 'D.C. al Fine' instruction. Fingerings (1 and 5) are indicated for specific notes in measures 18, 21, 25, and 29. The piece ends with a double bar line and repeat dots.

UNIT 3: OCTAVES AND ARPEGGIOS

3.1: Scales- One Octave

3.2: Scales- Two Octaves

3.3: Scales- Two Octaves - Exceptions

3.4: Arpeggios- Part 1

3.5: Arpeggios- Part 2

3.6: Creativity

3.1: Scales- One Octave

Learning Objectives

Concepts

- Pattern of steps (WWHWWWH)
- Finger crossings
- Fingering for RH and LH scales

For the Right Hand, beginning with 1 (thumb)

1 2 3 1 2 3 4 5

Whole Whole Half Whole Whole Whole Half

For the Left Hand, beginning with 5 (pinky)

5 4 3 2 1 3 2 1

Whole Whole Half Whole Whole Whole Half

C Major - no sharps or flats

G Major - one sharp, F#

RH: 1 2 3 1 2 3 **4** 5

LH: 5 4 3 2 1 3 **2** 1

D Major - two sharps, F# C#

RH: 1 2 **3** 1 2 3 **4** 5

LH: 5 4 **3** 2 1 3 **2** 1

A Major - three sharps, F# C# G#

RH: 1 2 **3** 1 2 **3** **4** 5

LH: 5 4 **3** 2 1 **3** **2** 1

E Major - four sharps, F# C# G# D#

RH: 1 **2** **3** 1 2 **3** **4** 5

LH: 5 **4** **3** 2 1 **3** **2** 1

3.2: Scales- Two Octaves

Learning Objectives

Concepts

- Pattern of steps (WWHWWWH)
- Keeping track of the thumb
- Sharps and flats in Bold

Right Hand:

1 2 3 1 2 3 4 1 2 3 1 2 3 4 5

Half Half Half Half

C Major: 1 lands on C and F

1 2 3 1 2 3 4 1 2 3 1 2 3 4 5

G Major: one sharp, F#. 1 lands on G and C

1 2 3 1 2 3 **4** 1 2 3 1 2 3 **4** 5

D Major: two sharps, F# C#. 1 lands on D and G

1 2 **3** 1 2 3 **4** 1 2 **3** 1 2 3 **4** 5

A Major: three sharps, F# C# G#. 1 lands on A and D

1 2 **3** 1 2 **3** **4** 1 2 **3** 1 2 **3** **4** 5

E Major: 1 lands on E and A

1 2 **3** 1 2 **3** **4** 1 2 **3** 1 2 **3** **4** 5

Left Hand:

5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

Half Half Half Half

C Major: 1 lands on C and G

5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

G Major: one sharp, F#. 1 lands on G and D

5 4 3 2 1 3 **2** 1 4 3 2 1 3 **2** 1

D Major: two sharps, F# C#. 1 lands on D and A

5 4 **3** 2 1 3 **2** 1 4 **3** 2 1 3 **2** 1

A Major: three sharps, F# C# G#. 1 lands on A and E

5 4 **3** 2 1 **3** **2** 1 4 **3** 2 1 **3** **2** 1

E Major: four sharps, F# C# G# D#. 1 lands on E and B

5 **4** **3** 2 1 **3** 2 1 **4** **3** 2 1 **3** 2 1

3.3: Scales- Two Octaves - Exceptions

Learning Objectives

Concepts:

- Fingering for flat and sharp keys
- Follow black key pattern for fingering
- Goal: know your thumb notes!

For many scales, the fingering we previously learned doesn't work effectively, so an alternate fingering will be provided for the following three scales:

- B major
- F#/Gb Major
- C#/Db Major.

All three scales use the same fingering concept, and they follow the pattern of the black keys. The two longest fingers (2-3) will be on the group of two black keys, and the three longest fingers (2-3-4) will be on the group of three black keys. The only notes that differ between the scales are played with the thumb. For these scales, the thumb will land on the same notes for both hands.

As a warm up, practice going up and down the keyboard on only the black keys, then add thumb notes. Starting fingers are included below. Sharps/Flats are in **Bold**.

B Major: 1 lands on B and E

RH: 1 **2 3** 1 **2 3 4** 1 **2 3** 1 **2 3 4** 5

LH: 4 **3 2** 1 **4 3 2** 1 **3 2** 1 **4 3 2** 1

F#/Gb Major: 1 lands on B and F

RH: **2 3 4** 1 **2 3** 1 **2 3 4** 1 **2 3** 1 **2**

LH: **4 3 2** 1 **3 2** 1 **4 3 2** 1 **3 2** 1 **4**

C#/Db Major: 1 lands on F and C

RH: **2 3** 1 **2 3 4** 1 **2 3** 1 **2 3 4** 1 **2**

LH: **3 2** 1 **4 3 2** 1 **3 2** 1 **4 3 2** 1 **3**

3.4: Arpeggios- Part 1

Learning Objectives

Concepts:

- Fingering for the right hand is always the same
- Fingering for the left hand changes - for C, F, & G, use 4
- C, F, and G Major feel identical - no sharps/flats

The first step is always to find your major chord.

Start with a normal W-W-H-W major pattern, then play the major chord.

Adjust your fingers as necessary.

Allow each note to release after being played - don't hold!

Keep your wrist relaxed and high enough so fingers can curve and move freely.

C Major:

RH	1	2	3	1	2	3	5
	C	E	G	C	E	G	C
LH	5	4	2	1	4	2	1

F Major:

RH	1	2	3	1	2	3	5
	F	A	C	F	A	C	F
LH	5	4	2	1	4	2	1

G Major:

RH	1	2	3	1	2	3	5
	G	B	D	G	B	D	G
LH	5	4	2	1	4	2	1

3.5: Arpeggios- Part 2

Learning Objectives

Concepts:

- Fingering for the right hand is always the same
- fingering for the left hand changes - for D, E, A, & B, use 3
- D, E & A Major feel identical - one sharp in the middle
- B major includes two sharps

The first step is always to find your major chord.

Start with a normal W-W-H-W major pattern, then play the major chord.

Adjust your fingers as necessary.

Allow each note to go after being played - don't hold!

Keep your wrist relaxed and high enough so fingers can curve and move freely.

D Major:

RH	1	2	3	1	2	3	5
	D	F#	A	D	F#	A	D
LH	5	3	2	1	3	2	1

E Major:

RH	1	2	3	1	2	3	5
	E	G#	B	E	G#	B	E
LH	5	3	2	1	3	2	1

A Major:

RH	1	2	3	1	2	3	5
	A	C#	E	A	C#	E	A
LH	5	3	2	1	3	2	1

B Major:

RH	1	2	3	1	2	3	5
	B	D#	F#	B	D#	F#	B
LH	5	3	2	1	3	2	1

3.6: Creativity

Learning Objectives

Chord Progressions and Inversions

Concepts

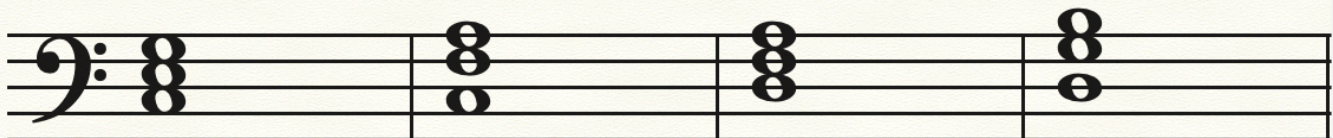
- defining a chord progression
- Creating a chord progression “in the key”
- Inversions

For the purposes of this class, a chord progression will consist of 4 different chords, repeated until comfortable. Since the C Major Scale has no sharps or flats, we will pick a chord progression in the key of C. When the name of the chord is at the bass of the chord, it is in **root position**.



When the same notes are played in a different order, it is called an **inversion**.

For example, the same chord progression could be played more easily with F Major and G Major played in inversion.



When you're comfortable - practice playing the chord progression in the left hand, and improvising a simple melody in the right hand. If you start in a C Major position, most of the notes will sound great with these chords!

Score

Boone Trace

Dr. Madeline Rogers

Measures 1-18 of the musical score for Boone Trace. The score is written for piano in 6/8 time. It features a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like *f* (forte) and *p* (piano). Measure numbers 1, 5, 9, 13, and 17 are indicated at the start of their respective staves.

2 Boone Trace

Measures 19-49 of the musical score for Boone Trace. The score continues from the previous page. It includes measures 19 through 49. The notation includes various musical symbols such as eighth notes, quarter notes, and half notes, along with dynamic markings like *rit.* (ritardando), *f* (forte), and *mp* (mezzo-piano). Measure numbers 21, 25, 29, 33, 37, 41, 45, and 49 are indicated at the start of their respective staves. The score concludes with a double bar line at measure 49.

Score

Carillon Tower

Dr. Madeline Rogers

Musical score for 'Carillon Tower' by Dr. Madeline Rogers. The score is in 4/4 time, key of B-flat major. It consists of four systems of piano accompaniment. The first system starts with a piano (p) dynamic. The second system ends with a forte (f) dynamic. The third system includes a repeat sign. The fourth system ends with a double bar line.

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Score

River of Life

Madeline Rogers

Musical score for 'River of Life' by Madeline Rogers. The score is in 4/4 time, key of B-flat major. It consists of four systems of piano accompaniment. The first system includes a triplet of eighth notes. The second system includes a triplet of eighth notes. The third system includes a triplet of eighth notes. The fourth system includes a triplet of eighth notes.

2

River of Life



Musical score for "River of Life" starting at measure 17. The score is in 3/4 time and features a treble and bass clef. The key signature has one flat (B-flat). The melody in the treble clef includes a triplet of eighth notes (measures 17-18), a quarter note (measure 19), a triplet of eighth notes (measures 20-21), and a quarter note (measure 22). The bass clef accompaniment consists of a steady eighth-note pattern. Measure 21 is marked with a "3" above the treble clef and a "5" below the bass clef. Measure 22 is marked with a "3" above the treble clef and a "2" below the bass clef. The score ends with a double bar line.

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C major

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D major

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E major

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G major

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major

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N _____

note reading

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treble clef

Unit 1: Patterns and Note Reading

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