

## Chapter 1 : Fundamentals of Piano Practice: Chapter 1: Piano Technique

*(Educational Piano Library). This first book in a series of five piano technique books presents short, 4-measure exercises with helpful text imagery (Warm-Ups), and brief etudes.*

Blog for 5 January Fundamentals of Piano Technique: Part 1 Every pianist needs to possess excellent technique. Good technique is like money in the bank. To paraphrase the great pianist Jozef Hofmann, a pianist without technique is like a starving and penniless man in a restaurant. He wants to eat the delicious food he sees on the menu, but he has no money to pay for it. Many would-be piano players love music and want to play their favorite pieces, but because they are bereft of technique, they will never be able to attain their goals. Every professional pianist also needs to be able to improvise. In fact, I have often been hired by other musicians to teach them how to improvise. They invariably hope that, in one easy lesson, I can impart to them the great secret that has somehow eluded them. Almost always, they are deeply disappointed when I inform them of the hard fact that the ability to improvise is the result of hard work, discipline, diligence, and determination. It seems that no one wants to be told that the key to improvisation is a thorough grounding in, intimate familiarity with, and capability to execute flawlessly all scales, arpeggios, and chords in all inversions. Far too many would-be jazz, ragtime, and popular pianists turned away from classical piano lessons because they vainly and wrongly assumed that jazz and ragtime would provide a refuge from the hard work of learning scales and arpeggios. All pianists, regardless of the genre of music they play, must know and will benefit greatly from knowing all scales and arpeggios. More so than classical pianists who generally just stick to the printed note, jazz and ragtime pianists have an even greater need to know scales and arpeggios, for without these elements of technique, successful and clever improvisation is impossible. The good news, however, is that both technique and improvisational ability are within the grasp of almost anyone. Furthermore, they can be acquired simultaneously through the same means: Every pianist -- especially a ragtime pianist -- needs to have perfect rhythm. An easy way to acquire perfect rhythm is to use the metronome not only when practicing pieces, but also when practicing technique. The metronome, therefore, should always be used for every technical exercise. Speed is never the goal. Slow practice means fast progress. For scales, I recommend a setting no higher than 96, that is, four consecutive notes for every beat of the metronome. For arpeggios, again, no more than 96 three consecutive notes per beat for the major and minor arpeggios and four consecutive notes for dominant seventh, diminished seventh, and major sixth arpeggios is more than sufficient. The pianist should make every effort to avoid twisting the hand at the wrist. Training the thumb to cross under the palm without twisting the wrist is crucially important. Practicing scales and arpeggios slowly will enable the disciplined pianist to monitor and to correct finger and hand position. For instance, the hand should be gently curved as if one were grasping a golf ball in the palm. The fingers should be curved in order to maximize the strength of the attack. The key should be touched with the fleshy pad just behind the nail. The fingernail should never touch the key. The first joint of the finger should always be curved. There are few things more detrimental to tonal control, speed, and accuracy than having the first joint bent backward. It is akin to trying to walk on the sides of your feet rather than on the soles of the feet. As for fingering, there are certain basic principles that will determine the correct fingering. In the major and minor arpeggios, only use the first, second, fourth, and fifth fingers. Using the fourth finger may at times be more awkward than using the third finger, but will result in a stronger fourth finger. Jozef Hoffman was once asked how to strengthen the fourth finger. His answer was simply: Indeed, arpeggios consisting entirely of black notes Gb major, Eb minor, and Gb major sixth, are fingered exactly as if they consisted entirely of white keys. For dominant seventh, diminished seventh, and major sixth arpeggios, the fingering of the right hand never seems to be a problem, but the fourth finger of the left hand is frequently cheated of good exercise when "easier" fingerings are adopted. My rule for the fingering of the left hand is this: If the inversion begins with a white key, start with the fifth finger unless doing so would cause the thumb to play a black note a "no no", in which case, start with the fourth finger. If that, however, causes the thumb to play a black note, begin with the third finger, and so forth. Additionally, if the inversion begins with a black note, always start with the fourth

finger unless doing so would cause the thumb to play a black note. If this is the case, then begin with the third finger, etc. I think you get the formula by now. Also, when playing octaves, remember that the fifth finger should never play a sharp a black key. All sharps are played with the fourth fingers instead. The skillful alternation between the fourth and fifth fingers enables one to play double octave scales and arpeggios with legato and with increased speed. Basic Daily Routine I recommend the following basic daily practice routine for all pianist wishing to acquire good technique and wishing to learn how to improvise. The routine below is to considered the bare minimum. It is merely what every serious pianist should know and be able to execute flawlessly. Many very valuable points of technique and technical exercises can and should be added to the basic daily routine. Scales an octave apart All 12 major scales: All 12 harmonic minor scales: All 12 melodic minor scales: Arpeggios All major arpeggios based on the major triad in all inversions in all 12 keys, four octaves up and down the keyboard All minor arpeggios based on the minor triad in all inversions in all 12 keys, four octaves up and down the keyboard All dominant 7th arpeggios based on the dominant 7th tetrad in all inversions in all 12 keys, four octaves up and down the keyboard All major 6th arpeggios based on the major 6th tetrad in all inversions in all 12 keys, four octaves up and down the keyboard All minor 6th arpeggios based on the minor 6th tetrad in all inversions in all 12 keys, four octaves up and down the keyboard All three diminished 7th arpeggios based on the diminished 7th tetrad.

## Chapter 2 : Fundamentals of Piano Practice: Chapter 1: Piano Technique

*This first book in a series of five piano technique books presents short, 4-measure exercises with helpful text imagery (Warm-Ups), and brief etudes. The skills emphasized in the Warm-Ups are given a musical context in the Etudes that follow them.*

It takes you step by step with many details about how to learn piano. The flash cards in the book are a great way to learn notes and memorize. Our kid just finished this book and has now moved to the next book from Barry! Rated 5 out of 5 Batya Kershberg â€” April 22, I enjoyed learning the songs in this book. The ones that Barry wrote were very good. The book made it easy to accomplish my goals. I look forward to the next book in the series. Rated 5 out of 5 J. Spencer â€” March 31, This is a brilliant book and part of a remarkable series. My son has been using this series for over a year with amazing results! He had previous experience with a book that was very one dimensional. This series of piano instruction is truly incredible for a number of reasons chief among them is how well thought the overall curriculum is. We bought the book directly from the author for his lessons. The step by step approach integrates music theory, sight reading and fun to play songs from the beginning. The book goes beyond most piano instruction books by providing fun visual and written exercises. My son had fun with the coloring pages to teach him the keys, as well as the multiple ways music note recognition is taught matching games, flashcards, and drawing exercises. He liked building his confidence, from playing songs with just the named notes to playing songs he could read from sight after mastering the treble and clef notes. He liked learning more advanced skills such as fingering and dynamics. Each song also has a metronome speed range to practice as well as different finger positions to really teach him to think like a musician from day one. If you are looking for a piano instruction book that is well thought out, will give you a strong foundation for playing the piano from multiple learning methods, and is fun, you have found it! Rated 5 out of 5 Marine K. The book taught them everything from posture and counting, to note recognition and sight reading. Rated 5 out of 5 Liana Lake â€” December 14, This book is absolutely fantastic for beginners. It provides easy-to-follow lessons that are skillfully put together. The book covers everything from learning to read music to dynamics to hand movements to playing music and more! It is written in a way that even someone completely unfamiliar with music would be able to understand. By the end of the book, a person is able to play various pieces of varying tempos with hand movements and dynamics. I definitely recommend this book for anyone looking to learn to play the piano! Rated 5 out of 5 donnawk â€” January 31, Beginning Basics for Piano is a clear, understandable and very enjoyable manual for anyone wishing to learn piano. It is divided into five workshops which build on one another to guide the student step by step through the material, beginning with the basics of correct posture and fingering in Workshop 1 to playing piano with both hands together in Workshop 5. Each time new information is provided or new skills presented there are activities and workshops to further clarify the information and foster learning. This is done so skillfully that I always felt prepared and ready to move forward from lesson to lesson. I find it remarkable that after only six months I am reading music and playing beautiful piano pieces. I highly recommend Beginning Basics for the Piano to all who wish to experience the joy of learning to play the piano. Rated 5 out of 5 Dianna O â€” January 5, Great book for beginners! I feel that this book has helped my 14 year old learn to play piano in the correct order, simple to follow. The book covers a wealth of information for beginners in a simple format that does not seem overwhelming or too difficult to understand. Rated 5 out of 5 Tamani Eaton â€” December 15, This method is excellent for those who want to learn the foundations of music in a thoughtful, well-organized, large-print format. A learner, or a learner with a teacher will cover all the basics needed to begin their journey in music, including sight and rhythm reading, proper posture, proper technique, and expressive, personal playing. What initially struck me was the direct, no-nonsense approach of delivering information in a straightforward and concise way. Not so with the Wehrli books; they project an attitude of seriousness and integrity that will draw discipline and inspiration out of a student. The supplemental technique books are also great resources for teachers, as they have all the required technic for CM and ABRSM exams conveniently organized into one manual. Rated 5 out of 5 Nancy Brown â€” September 18, This is an excellent instructional

level-one beginner book. This is the primary book for beginners. I like the large font and the pictures. Especially for the older child, say year old beginner. Rated 5 out of 5 Leslee Teichman â€” June 28, My daughter has recently completed this book and has really blossomed in her piano playing. The progress she has made in a short time is really admirable. I know that she is learning invaluable skills in an enjoyable way. I am very pleased with this method. Rated 5 out of 5 venkat â€” June 22, Great book for new artists. The book presents a structured path for a beginner through progressive skill development. This material is developed by combining acclaimed professional skill with decades of teaching expertise. My 8-year-old has benefited immensely from this book. Rated 5 out of 5 Ivana Maslerova â€” June 3, This book is really easy to understand and master even if you have no experience and is definitely a great buy for a beginner learner of any age. Barry Wehrli is a great author, experienced musician and teacher. Rated 5 out of 5 Sonya â€” April 10, As a piano teacher, finding the right method books to use with my students are always something I have struggled with. Although I have found success with many of the well known methods like Alfred, Schaum and Bastien, note recognition, counting, proper hand and body position have always been a challenge. I have found these challenges addressed in Beginning Basics for the Piano as its unique approach to beginner theory, ear training, hand position and technique and note reading help students build a solid foundation in essential skills without the need to juggle between several method books. One of the strengths of this methodology is that students do not start in a fixed hand position which often becomes a hindrance in later repertoire. Students learn to read music and become comfortable finding the correct hand placement over 4 octaves in the first book. In addition, students use the metronome to learn proper counting and tempo consistency right away which develops a consistent practice regime and good counting habits early on. My son has just completed Volume 1 and demonstrates an excellent hand position, the ability to read music, count properly and use his knowledge of musical terms to play with proper dynamics and articulation. It is very well thought out and students will definitely be on their way to becoming budding musicians if they start with this book! Rated 4 out of 5 Amazon Customer â€” November 5, This book is a great tool to learn the basics of piano playing. The best part is the fact, that this book combines different exercises and techniques to help the beginner learn faster and more efficiently. My son Alex is 9 and he loves his piano lessons. He started using Volume 1 several months ago, and now I can see a major progress in his piano playing: If you are a parent looking for a great piano book for your child to start with, then this is the best choice. Rated 5 out of 5 Sharon Samples â€” September 2, During my life, I have taken organ and piano lessons off and on, never staying with it, never really understanding some very basic concepts. I love their system which is presented in a very organized, logical, and varied way in their book. Easy to understand, the material includes fun activities, challenging and rewarding exercises, and selections that include classical and non-classical music. It was like little light bulbs came on in my head, as I began to understand important concepts for the first time. I found the flashcard work and the workshop checklists to be very helpful, as well as the metronome activities, the physical strengthening exercises, the posture exercises, and the ear training work. Rated 5 out of 5 Danny W. After the author explains the musical concept for that section, a workshop follows that the student practices to really get the concept and technique down. From there, normally a one or two page song follows allowing the student to learn and see how the musical concepts are actually used in a musical piece. The approach taken in the book is one that would produce a well-rounded musician ear training exercises, rhythm exercises, note and rest value exercises, note names of all the white keys on the piano exercises, note names on the treble and bass clef exercises, time signature exercises, dynamic marking exercises, tempo exercises, and hands played separately and hands played together exercises. The concepts in the book are explained from a textual, visual, and of course hands-on approach so that the student can utilize their own strength of learning. All in all, I enjoyed this book in that it provided me a well-rounded foundation and was presented in such a way that it built in me confidence as I progressed. I think the foundation that I acquired in this book will serve me well as I progress in my musical aspirations to being a good piano player-musician. The basic piano concepts and fundamentals are easy to grasp. Practicing piano based on the techniques taught in this book has helped my kids with proper posture and coordination. The ear-training and notes-reading activities are easy and fun and help kids grasp the music concepts well. I highly recommend this book to beginners trying to learn piano. Rated 5 out of 5

## DOWNLOAD PDF PIANO TECHNIQUE BOOK 1

Sageous â€” June 18, Barry and Linda Wehrli have released a wonderful book that makes it easy for a novice of piano to quickly understand and gain the fundamental skills required for playing on a keyboard. The book gives an introduction that visually outlines the keyboard with key groupings and key names. Some essential and basic ear training is covered, as well as activities to help learn how to read and write notes before playing them. There are also short and basic renditions of songs that the book includes to help apply new material in each section. Add a review Your email address will not be published.

### Chapter 3 : Grade 1 Piano: Tutorials, Music Theory and Technique - calendrierdelascience.com

*This book is all about a relaxed and natural use of the hand and arm. Easy exercises aimed at the beginning student or a student who needs some gentle technical remediation.*

Hide this panel [1. We must understand what technique is because not understanding technique leads to incorrect practice methods. More importantly, a proper understanding can help us to develop correct practice methods. The most common misunderstanding is that technique is some inherited finger dexterity. The innate dexterity of accomplished pianists and ordinary folk are not that different. This means that practically anyone can learn to play the piano well. There are numerous examples of mentally handicapped people with limited coordination that exhibit incredible musical talent. Technique is the ability to execute a zillion different piano passages; therefore it is not dexterity, but an aggregate of many skills. The wondrous thing about piano technique, and the most important message of this book, is that piano skills can be learned in a short time, if the correct learning procedures are applied. These skills are acquired in two stages: Many students think of piano practice as hours of finger calisthenics because they were never taught the proper definition of technique. The reality is that you are actually improving your brain when learning piano! You are actually making yourself smarter and improving your memory; this is why learning piano correctly has so many benefits, such as success in school, the ability to better cope with everyday problems, and the ability to retain memory longer as you age. This is why memorizing is an inseparable part of technique acquisition. We must understand our own anatomy and learn how to discover and acquire the correct technique. This turns out to be an nearly impossible task for the average human brain unless you dedicate your entire life to it from childhood. Even then, most will not succeed. The reason is that, without proper instruction, the pianist must discover the correct motions, etc. You must depend on the small probability that, as you try to play that difficult passage faster, your hand accidentally stumbles onto a motion that works. If you are unlucky, your hand never discovers the motion and you are stuck forever, a phenomenon called "speed wall". Another misconception about technique is that once the fingers become sufficiently skillful, you can play anything. Almost every different passage is a new adventure; it must be learned anew. Experienced pianists seem to be able to play just about anything because 1 they have practiced all the things that you encounter frequently, and 2 they know how to learn new things very quickly. There are large classes of passages, such as scales, that appear frequently; knowledge of how to play these will cover significant portions of most compositions. But more importantly, there are general solutions for large classes of problems and specific solutions for specific problems.

### Chapter 4 : Piano Technique Book 1 - Book With Online Audio Sheet Music By Fred Kern - Sheet Music Plus

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*This first book in a series of five piano technique books presents short, 4-measure exercises with helpful text imagery (Warm-Ups), and brief etudes.*

### Chapter 6 : Sheet music: Piano Technique Book 1 - Book with Online Audio (Piano solo)

*piano safari® for the older student repertoire & technique book 1 teacher guide by dr. julie knerr title type book page number teacher guide page number unit 1 table of contents 9.*

### Chapter 7 : Technique Book 2 (2nd Edition ) - Piano Safari

## DOWNLOAD PDF PIANO TECHNIQUE BOOK 1

*A Method for Comprehensive Technical and Musical Development. By Catherine Rollin. Piano Book. After acquiring basic reading skills, students are ready to begin this innovative series designed to emphasize artistry in the early stages of piano study.*

### Chapter 8 : Pathways to Artistry: Technique, Book 1: Piano Book: Catherine Rollin

*The only book available today that teaches how to practice at the piano, not just what techniques you need (scales, runs, hand/finger independence, endurance, jumps, tone, relaxation, etc.), but how to acquire such skills quickly, with specific examples from famous compositions by Bach, Beethoven, Chopin.*

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*Technique Book 2 is designed to accompany Repertoire Book 2, but it may be used with any method as a technical supplement. It contains three categories of exercises: Pentascales, Triads, and Special Exercises.*