

PIANOCUB BOOK 1

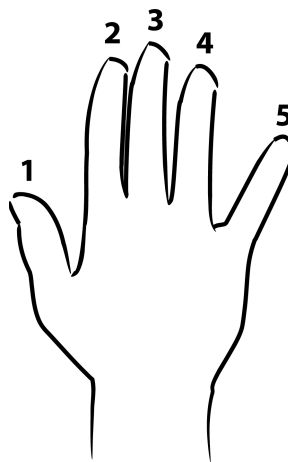
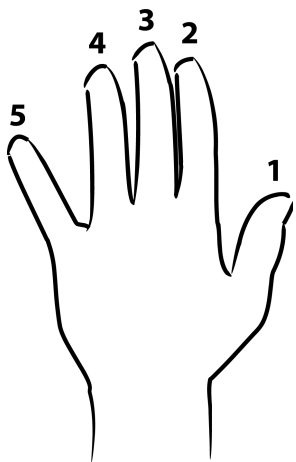
LESSONS



1. Getting Started

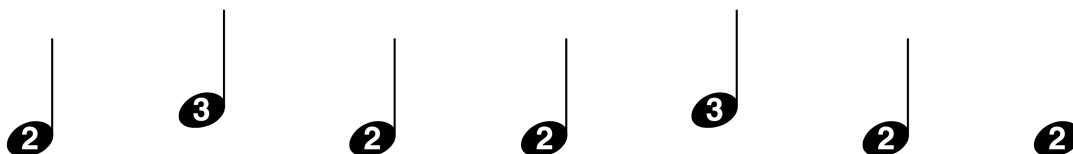
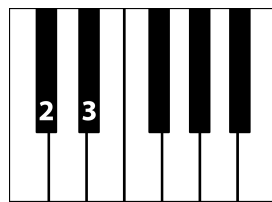


NOTE *Numbers are used to identify fingers as shown below.*



Match your **right hand** fingers to the keyboard as follows:

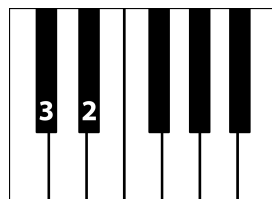
Now play the passage below with your right hand.



2. Playing with the Left Hand

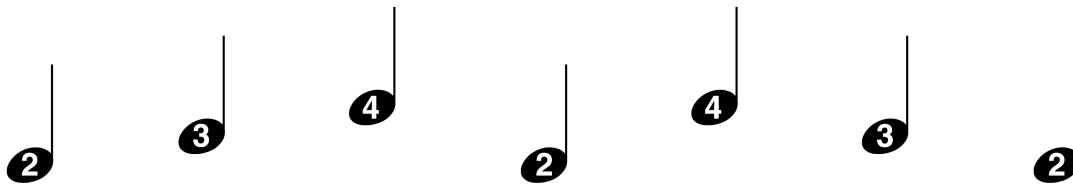
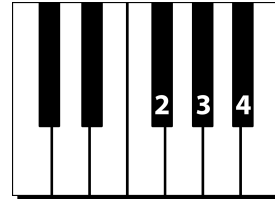
Match your **left hand** fingers to the keyboard as follows:

Now play the passage below with your left hand.



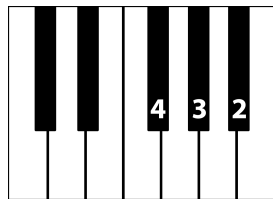
3. A Few More Notes

Match your **right hand** fingers to the keyboard as follows:



4. Copy Cat

Match your **left hand** fingers to the keyboard as follows:

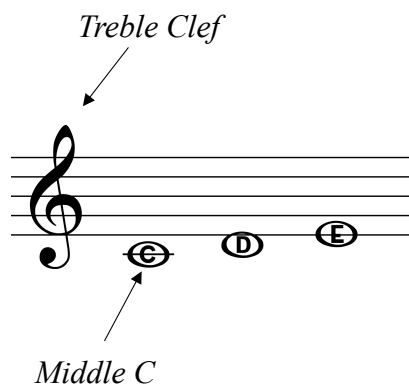


5. By the Brook

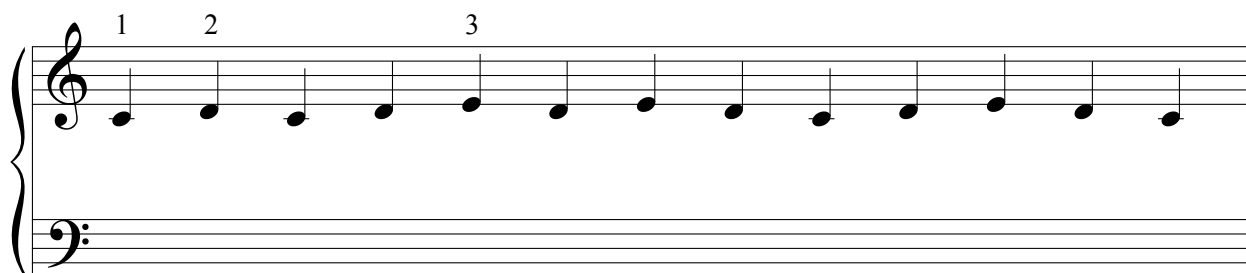
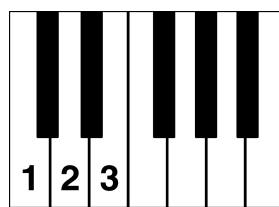


NOTE

For now, the treble clef will be used only for the right hand. The first three notes of the treble clef can be identified as shown in the illustration to the right.



Using the given notes and finger numbers in the piece below, find your hand position first. Then confirm your position using this finger map:

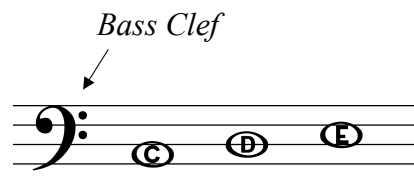


6. The Left Bank

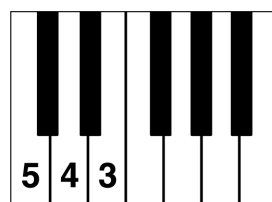


NOTE

For now, the bass clef will be used only for the left hand. The first three notes of the bass clef can be identified as follows:



Using the given notes and finger numbers in the piece below, find your hand position first. Then confirm your position using this finger map:



7. Using Both Hands

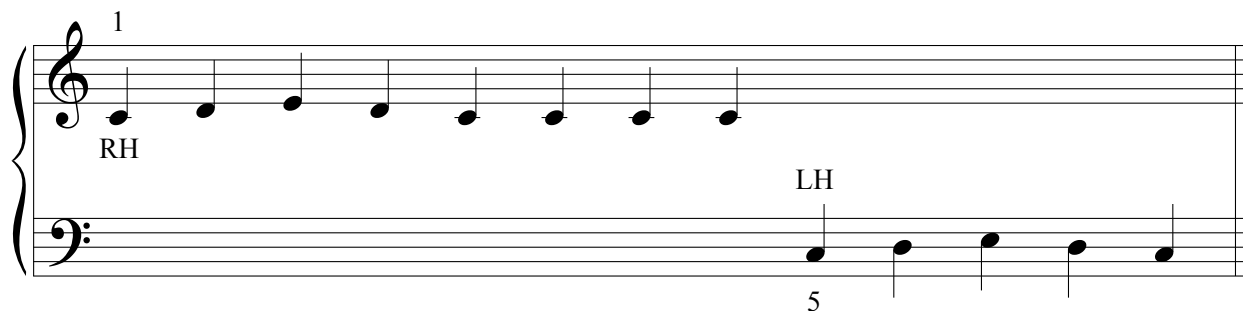
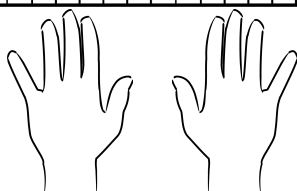
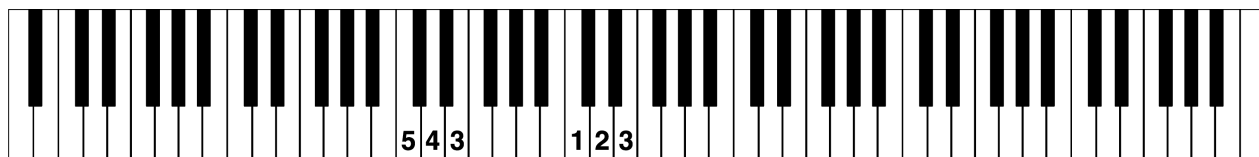


NOTE *This piece uses both the right hand (RH) and the left hand (LH).*

Also notice that this piece ends with a double bar line:



The double bar line indicates that a piece has ended.



8. Adding F and G

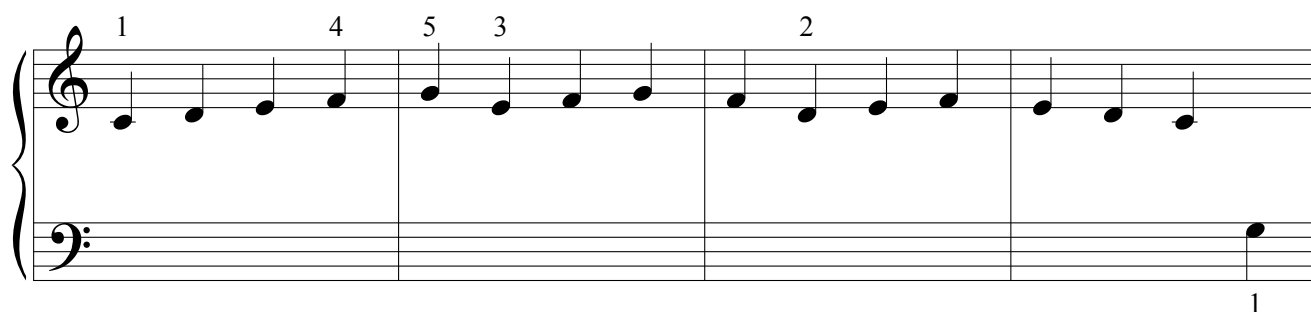
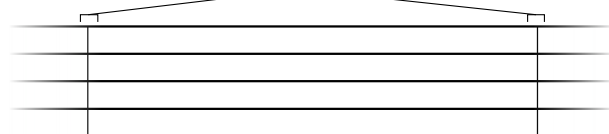


The two notes following C, D, and E are F and G:

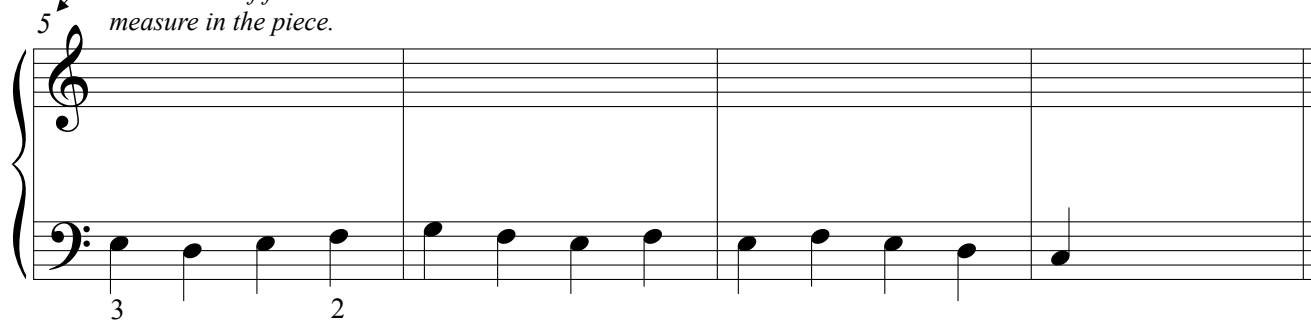


Bar lines

Notice that bar lines have now been added, separating the music into measures, or bars:



The number 5 here indicates the fifth measure in the piece.



9. Starting with the Left Hand



NOTE Try to find your hand position using the starting notes and finger numbers.

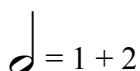
10. Introducing the Half Note



*Quarter notes last
for one beat.*

*Half notes last twice as
long, receiving two beats.*

*The two notes look the
same, except that the
head of the half note is
empty and the head of the
quarter note is filled in.*



1

1 1 1 + 2

5

5

11. Ode to Joy



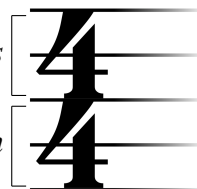
12. Keeping Time



*Our piece now begins with a time signature.
The top number of any time signature tells us
how many beats there are in the measure.
The bottom number indicates the metric
division of each beat, which in this case is
the quarter note.*

Number of Beats

Metric Division



Time signatures are identified by stating the top number, followed by the bottom number. For example, this time signature is called "four-four".

1


5

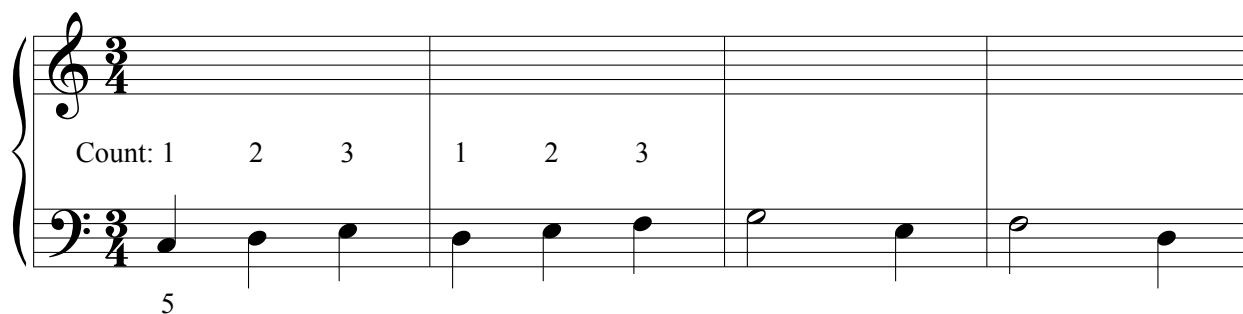
13. Three-Four Time



Our time signature tells us that we now have three beats in every measure.

Dotted half notes have three beats.

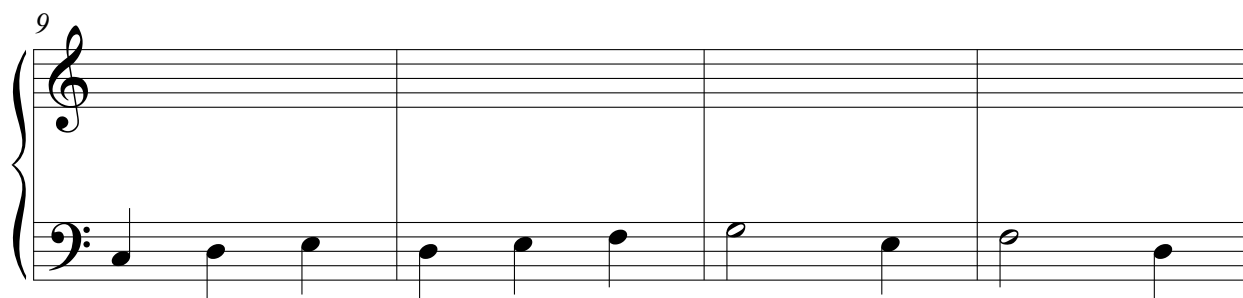
 = 3 BEATS



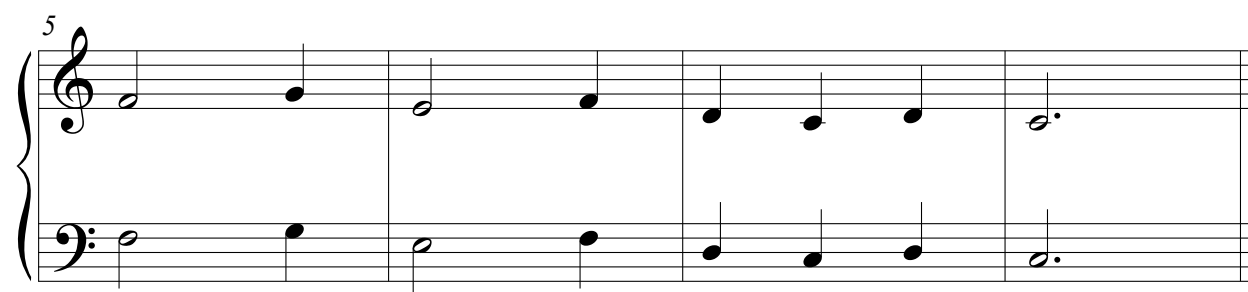
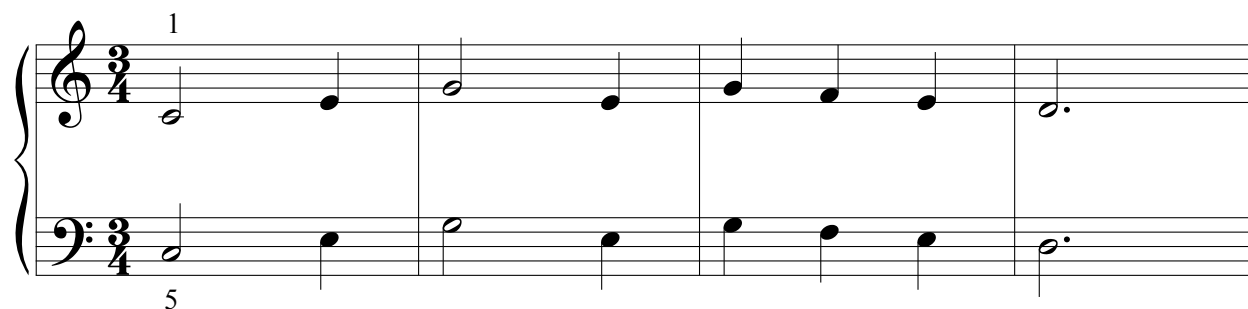
Count: 1 2 3 1 2 3



1 - 2 - 3



14. Hands Together



15. New Hand Position



NOTE *Whole notes last for four beats.*

○ = 4 BEATS

1

2

5

16. Quarter Rests



NOTE *Quarter rests receive one beat of silence*

$\text{♩} = 1 \text{ BEAT}$

5

4

5 4

2

9

13

17. Half Rests and Whole Rests



Quarter rests and quarter notes both receive one beat. The only difference is that the rest represents a beat of silence.

Likewise, half rests and half notes both last for two beats and whole rests and whole notes both last for four beats.

Whole Rest
4 Beats

Half Rest
2 Beats

5 3 *Play these two notes simultaneously.*

5

5

9

13

18. Hands Together

