

# WUNDER<sup>®</sup> KEYS



ELEMENTARY PIANO LEVEL 1B

This is a preview (24 of 66 pages).  
Pages have been removed from  
various sections.

# WUNDERKEYS®

## ELEMENTARY PIANO LEVEL 1B



### LEVEL 1B

WunderKeys Elementary Piano Level 1B by Andrea and Trevor Dow  
Copyright © 2019 Teach Music Today Learning Solutions  
[www.teachpianotoday.com](http://www.teachpianotoday.com) and [www.wunderkeys.com](http://www.wunderkeys.com)

All Rights Reserved. This book or parts thereof may not be reproduced in any form, stored in any retrieval system, or transmitted in any form by any means - electronic, mechanical, photocopy, recording, or otherwise - without prior written permission of the publisher, except as provided by copyright law.

WunderKeys® is a registered trademark of Andrea and Trevor Dow  
(Teach Music Today Learning Solutions) in the U.S.A. and Canada

## WELCOME

"I hated piano lessons as a child." Every time an adult says those words, our hearts break a little. So our mission with WunderKeys is simple: to make kids fall in love with piano lessons. No one should grow up to utter those seven awful words.

To help kids become piano-loving adults, a method book must: 1. be developmentally appropriate and perfectly paced, 2. have activities that allow students to engage with notated music in unique and creative ways, and 3. contain story-based excitement that makes kids connect with music. WunderKeys succeeds at all three!



Elementary Piano Level 1B is the final book in our level 1 series and is an immersive musical experience divided into eight units. In what can only be described as magic, we've packed Level 1B with sight reading, technical exercises, piano games, and rockin' rhythm duets while still providing as much repertoire as a traditional method book.

Thirty years from now, your former students will be able to say the seven words we long to hear: "I loved piano lessons as a child."

*Andrea and Trevor Dow*

## The Nitty Gritty

WunderKeys Elementary Piano Level 1B is the final book in our level 1 series. In this book your students will...

- 1 Gain an understanding of accidentals by identifying and playing notes affected by sharps and flats.
- 2 Reinforce note reading in C five-finger scales and G five-finger scales.
- 3 Explore major chords and minor chords in blocked and broken forms.
- 4 Improve bilateral abilities and explore mid-piece hand movements.
- 5 Continue an exploration of rhythm with an introduction to eighth notes.



let's get  
**STARTED**



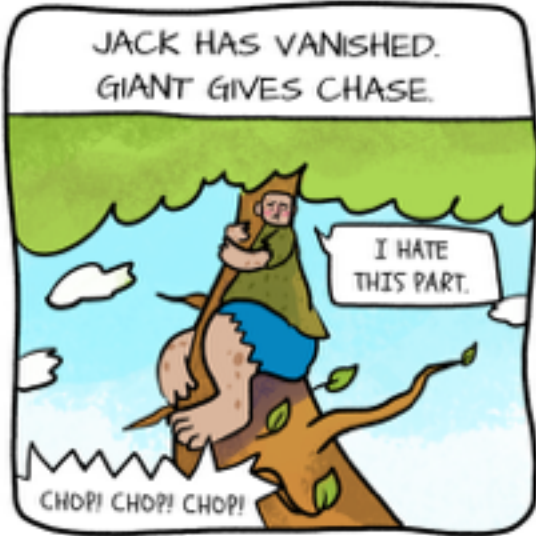
- 1 With your right hand (RH) 1 on Middle C, use your RH 4 to play F. Now use your RH 4 to play the black key directly above F. This key is called F sharp. It is a **half-step** higher than F.
- 2 With your LH 1 on Middle C, use your LH 4 to play G. Now use your LH 4 to play the black key directly above G. The key you just played is called G sharp. It is a half-step higher than G.
- 3 The distance from one key to the very next black or white key is called a half step. On each image, name the marked key and then name (and point to) the key that is a half-step higher.





Can you point to the measures below with notes **affected** by sharp signs? Practice these measures before you begin this activity. Beginning at the giant and ending at the foxes, play the four measures of music that rest on the dotted path. Next, I will use a colored crayon to draw a new four-measure path that begins at the giant and ends at the foxes. Try playing along the new path. **Let's play again.**

*pick-a-path*  
**SIGHT READING**



**NOTE-READING ALERT!**

A sharp sign can be placed on individual notes and on notes that make up harmonic intervals.

In Exercise 2, point to a **harmonic interval** with a sharp sign. Name the bottom and top notes. Next, play the harmonic interval as it would be played if it didn't have a sharp sign. Now play the harmonic interval as written.

technical  
**EXERCISES**

**MUSIC-MARKING ALERT!** Look at Exercise 3. Can you identify the music marking? *Rit.* stands for *ritardando*, which means gradually slow down until the end of the phrase. *ritardando* in Exercise 3.

1

*f*

*p*

*rit.*

4

Sample





FEE FI FALLING

Floating

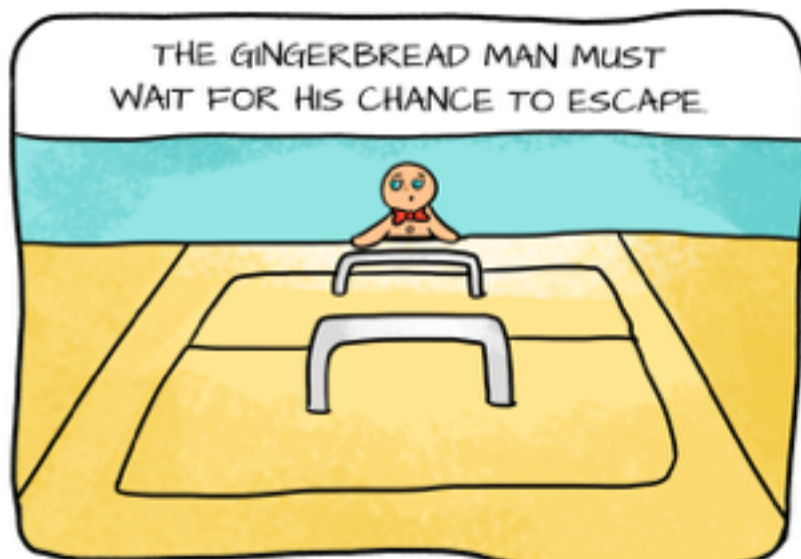
Musical notation for measures 1-4. Treble clef, 4/4 time, key signature of one sharp (F#). Dynamics: *p-f*. Fingerings: 2. Bass clef, 4/4 time, key signature of one sharp (F#).

Musical notation for measures 5-8. Treble clef, 4/4 time, key signature of one sharp (F#). Dynamics: *mf*. Measure 5 is boxed with a '5'. Bass clef, 4/4 time, key signature of one sharp (F#).

Musical notation for measure 9. Treble clef, 4/4 time, key signature of one sharp (F#). Measure 9 is boxed with a '9'. A circled '5' indicates a fingering. Bass clef, 4/4 time, key signature of one sharp (F#).

Musical notation for the final section. Treble clef, 4/4 time, key signature of one sharp (F#). Dynamics: *p*. Instruction: *Play the lowest D on the keyboard.* A circled '3' indicates a fingering. Bass clef, 4/4 time, key signature of one sharp (F#).

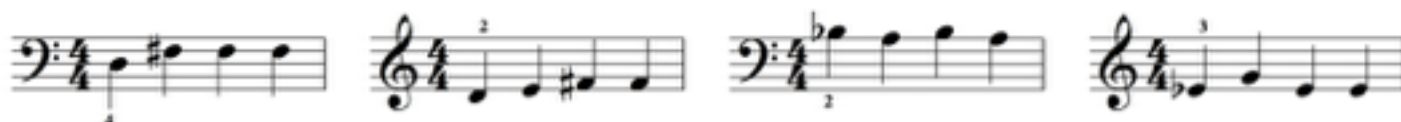
Sample

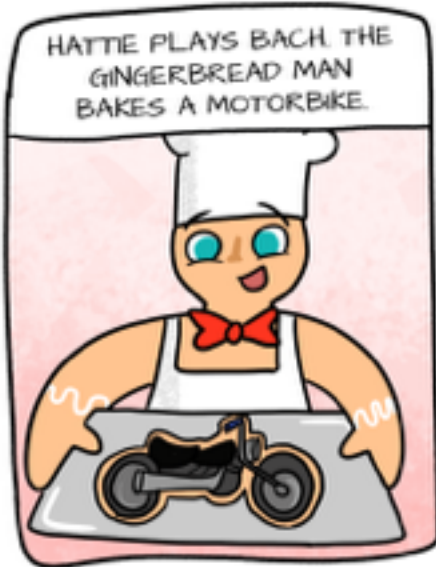


## let's get STARTED



- Sharp signs and flat signs are special music symbols called accidentals. Let's learn about a **special rule** involving accidentals. When an accidental appears in a measure of music, it affects the note it is attached to as well as any more occurrences of the same note in the same measure. It cannot, however, have an effect on notes in the next measure.
- Look at the first measure below. Name the note with the sharp sign. Using a colored pencil, circle notes in the same measure that are affected by the sharp sign. Next, play the measure. Repeat this activity with the remaining measures.





# technical EXERCISES

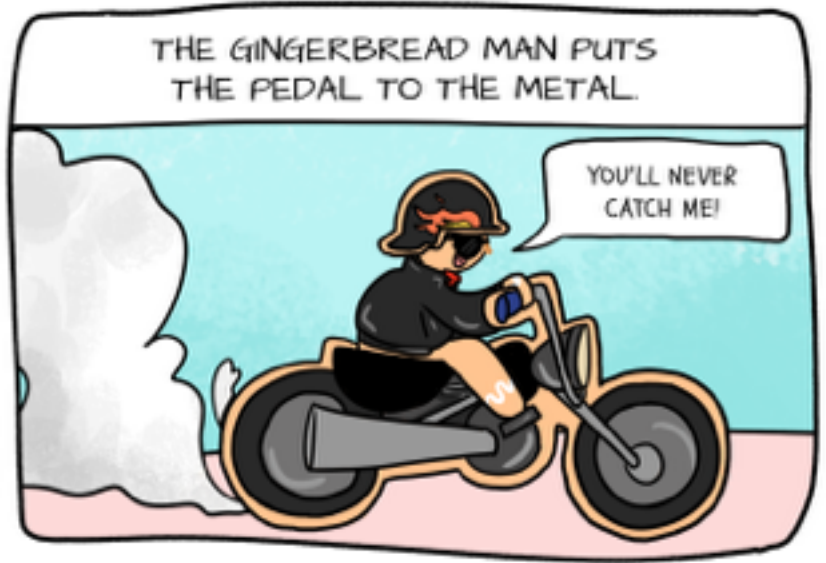
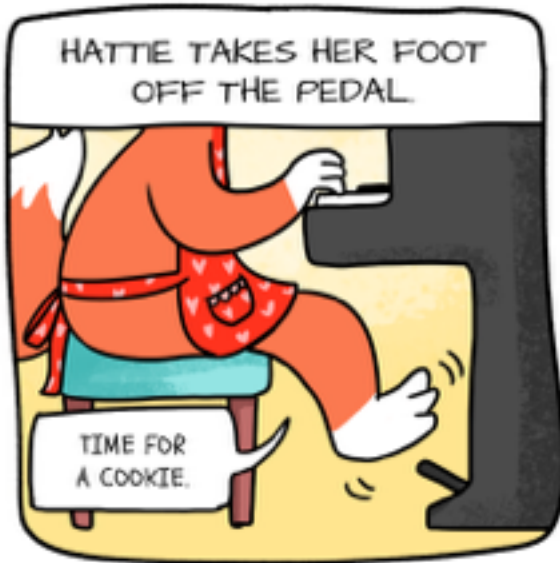
**NEW SKILL ALERT!** The third exercise has an accent marking in the second measure. An accent marking indicates that the corresponding notes louder than the surrounding notes.

1

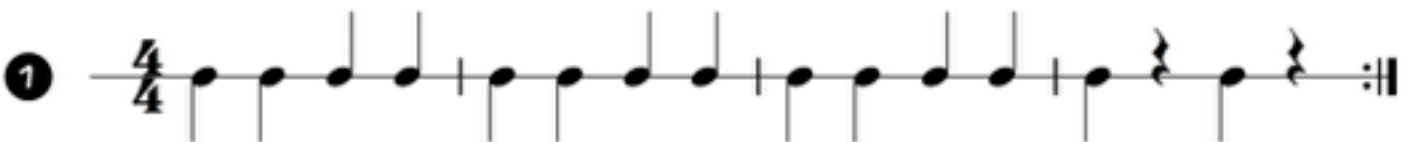
*mf*

*p* *f* *p*

3



**Let's play a Rhythm Duet!** To begin, practice Body Percussions 1 and 2 below. Stem-down notes are performed by tapping both hands on your lap. Stem-up notes are performed by clapping your hands together. Next, I will play the music as an accompaniment while you perform Body Percussion 1 (don't forget the repeat sign). Let's try again with Body Percussion 2. Finally, let's switch roles.



CAN'T CATCH ME

Sneaking

Musical notation for measures 1-4. The piece is in 4/4 time. Measure 1 starts with a forte (*f*) dynamic. Measure 3 begins with a piano (*p*) dynamic and features a circled '3' above the first note, indicating a triplet. The bass line has a circled '5' below the first note.

Musical notation for measures 5-8. Measure 5 starts with a forte (*f*) dynamic. Measure 7 begins with a piano (*p*) dynamic. A circled '1' above the first note in measure 5 indicates a first ending. The bass line continues with a steady accompaniment.

Musical notation for measures 9-12. Measure 9 starts with a forte (*f*) dynamic. Measure 12 features a circled '3' above a note marked with a dashed line and '15<sup>ma</sup>', indicating a 15th measure rest. A circled '3' is also present above the final note of the phrase. The instruction 'Play the highest C on the keyboard.' is written below the staff.

Sample

TIME'S UP

ALERT! Check your starting position.

Steadily

Grieg, arr. by Andrea Dow

Musical notation for measures 1-4. The piece is in 4/4 time. The bass clef part starts with a four-measure rest, then plays a sequence of notes: G2, A2, Bb2, C3, D3, Eb3, F3, G3. The treble clef part has a four-measure rest, then a half note G4, followed by a half note F4. A slur covers the first two measures of the treble part. Dynamics are marked *p-mf*. A finger number '4' is written below the first bass note.

Musical notation for measures 5-8. The bass clef part continues with notes: G3, F3, Eb3, D3, C3, Bb2, A2, G2. The treble clef part has a four-measure rest, then a half note G4, followed by a half note F4. A slur covers the first two measures of the treble part. Measure numbers 5, 6, 7, and 8 are indicated in boxes at the beginning of each measure.

Musical notation for measure 9. The bass clef part continues with notes: G2, A2, Bb2, C3, D3, Eb3, F3, G3. The treble clef part has a four-measure rest, then a half note G4, followed by a half note F4. A slur covers the first two measures of the treble part. Measure number 9 is indicated in a box at the beginning of the measure.

Sample

ave higher.

Musical notation for measures 10-14. The bass clef part continues with notes: G3, F3, Eb3, D3, C3, Bb2, A2, G2. The treble clef part has a four-measure rest, then a half note G4, followed by a half note F4. A slur covers the first two measures of the treble part. Measure numbers 10, 11, 12, 13, and 14 are indicated in boxes at the beginning of each measure. A '2,4' marking is present above the treble staff in measure 12.



let's get  
**STARTED**



1 In this lesson we're going to learn about **chords**. But before we can do that we have to learn about C five-finger scales. There are C major five-finger scales and C minor five-finger scales. They can be written on the bass staff or the treble staff.

2 Practice the C major five-finger scales on the staves below. Next, look at the letters below each note. These are called **Roman Numerals**. These letters represent numbers (I = 1, II = 2, III = 3, IV = 4, V = 5). Each note in a five-finger scale is numbered with a Roman Numeral. I will call out a note name in the C major five-finger scale. Can you use its Roman Numeral to tell me its number name?



I (1) II (2) III (3) IV (4) V (5)



I (1) II (2) III (3) IV (4) V (5)



# technical EXERCISES

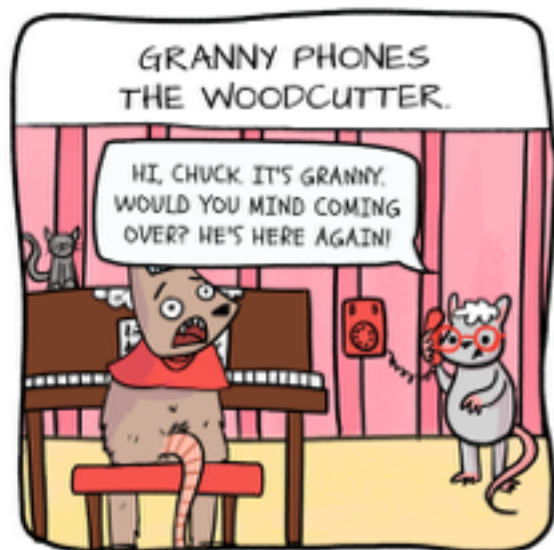
**THEORY TIME!** If a flat sign is placed on the III note of a five-finger scale, it becomes a C minor chord. If a flat sign is placed on the III note of a five-finger scale, it becomes a C minor chord. Practice playing a C minor chord. Practice playing a C minor chord.

1

mf

5





Listen as I play a C major chord or a C minor chord. Locate the box below that corresponds to the chord I played, and roll a die. Inside the selected box, **color a numbered circle** that corresponds to the number rolled. If all circles that correspond to the number rolled have already been colored in previous rounds, draw an **X** over one red circle.

Next, repeat the procedure above until all of the circles inside one of the two boxes are colored or until there is an **X** over every red circle.

## ear-training EXERCISE

**Winning the Game:** The student wins the game if all of the circles in one of the two boxes are colored before an **X** is drawn over every red circle.



### MAJOR

### MINOR

1	5	3	2	1	3
3	M	1	5	m	2
2	4	4	1	4	6



# GRANNYS PIE

Cheerfully

1

*f-p* 1. When you feel so hun - gry, the place you want to be  
2. Her fam - ous cher - ry pie's some - thing you've got to try

5

is sit - ting hav - ing tea here in Gran - ny's  
There is a big sup - ply, here in Gran - ny's

9

a slice of Gran - ny's cher - ry pie!

Sample

# LONELY TONIGHT

Line 2 of this piano piece contains a repeat sign and a first and second ending.  
As you repeat the first two lines, ignore the first ending and play the second ending before moving on to the rest of the piece.

Sadly

Chopin, arr. by Andrea Dow

1

*mf*

5

1. 2.

*mp*

11

*p*



# let's get STARTED



- 1 The first G five-finger scale below begins on Treble G. You learned this scale in the last unit. Now let's learn a **new G five-finger scale!**
- 2 The G five-finger scale in the second excerpt begins on Bass G and ends on D above Middle C. You played with these two notes in the last unit. The remaining notes in this scale are A, B, and C. You already know these notes too. They are the **colored notes** on the bass staff.
- 3 Below the staves are Roman Numeral names for the notes. Can you play the first scale? The second scale? Say the note names as you play.





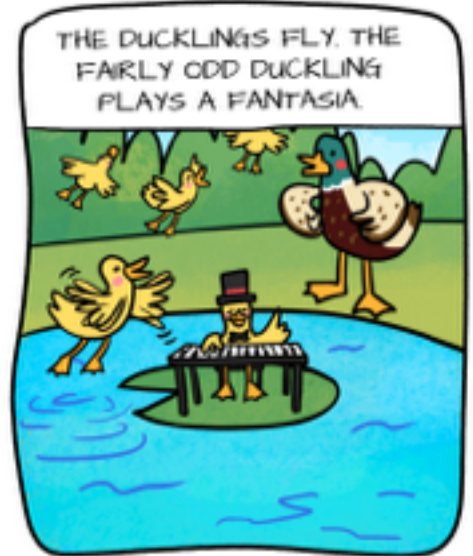
With your LH 5 on Bass G, play the I, III and V notes of the G major five-finger scale at the same time. This is called a **blocked** G major chord.

Next, with your LH 5 on Bass G, play the I, III and V notes of the G major five-finger scale one after another. This is called a **broken** G major chord.

Can you find a blocked G major chord below? Can you find a broken G major chord below?

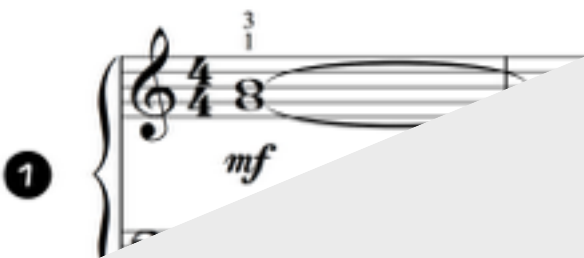
Beginning at the duckling and ending at the sign, play the four measures of music that rest on the dotted path. Next, I will use a colored crayon to draw a new four-measure path that begins at the duckling and ends at the sign. Try playing along the new path. **Let's play again.**

*pick-a-path*  
**SIGHT READING**

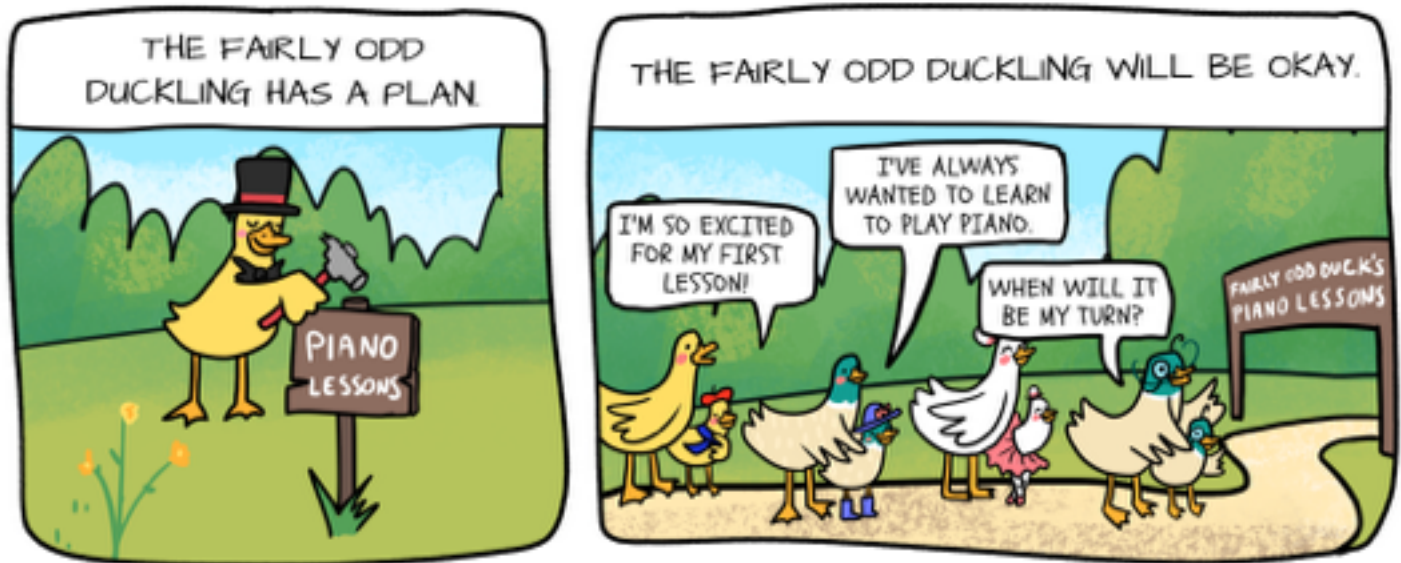


# technical EXERCISES

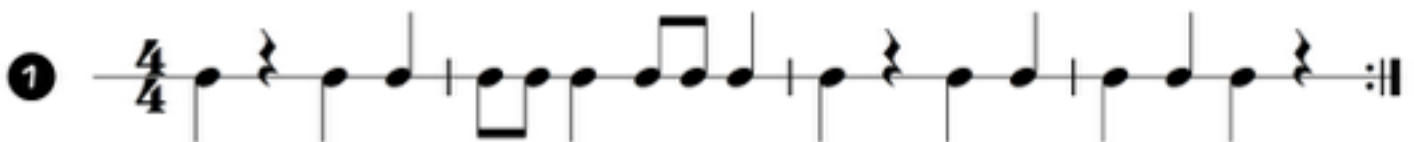
**THEORY TIME!** If a flat sign is placed on the III note of a five-finger scale, it becomes a G minor five-finger scale. If a flat sign is placed on the III note of a G major chord, it becomes a G minor chord. Practice playing...



Sample



**Let's play a Rhythm Duet!** To begin, practice Body Percussions 1 and 2 below. Stem-down notes are performed by tapping both hands on your lap. Stem-up notes are performed by clapping your hands together. Next, I will play the music as an accompaniment while you perform Body Percussion 1 (don't forget the repeat sign). Let's try again with Body Percussion 2. Finally, let's switch roles.



5

FEATHER IN THE WIND

Flowing

3  
f  
5

5  
mp  
mf

9  
p

p  
rit.





SHORELINE SONATA

Gently

Beethoven, arr. by Andrea Dow

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Gently'. The first measure starts with a treble clef, a 3/8 time signature, and a dynamic marking of *mp*. A triplet of eighth notes (G4, A4, Bb4) is indicated with a '3' above and a '1' below. The bass clef part begins with a triplet of eighth notes (F3, G3, A3) marked with a '3' below. A large slur covers measures 2, 3, and 4, with a dynamic marking of *mf* in measure 4.

Musical notation for measures 5-8. Measure 5 is marked with a square '5' in a box. The treble clef part features a slur over measures 5 and 6, and a circled '1' above the first note of measure 7. The bass clef part continues with a melodic line. A dynamic marking of *mf* is present in measure 8.

Musical notation for measure 9, marked with a square '9' in a box. The notation is partially obscured by a large diagonal watermark.

Sample

played one octave higher.

Musical notation for measures 10-13. The treble clef part contains complex fingering with numbers 1-5 and slurs. The bass clef part continues with a melodic line. The piece concludes with a double bar line and repeat dots.

TOP HAT TANGO



With Excitement

Musical notation for measures 1-4. Treble clef, 3/4 time signature. Dynamics: *mf-mp*. A fermata is placed over the first measure. Bass clef accompaniment starts with a chord marked with a '1' above and '3' and '5' below.

Musical notation for measures 5-8. Treble clef, 3/4 time signature. Dynamics: *f*. First ending (1.) and second ending (2.) are shown. Bass clef accompaniment continues with a melodic line.

Musical notation for measures 9-10. Treble clef, 3/4 time signature. Dynamics: *f*. Bass clef accompaniment continues with a melodic line.

Musical notation for measures 11-12. Treble clef, 3/4 time signature. Dynamics: *f*. Bass clef accompaniment continues with a melodic line.

Sample

Thank you for previewing  
**WunderKeys Elementary**  
**Piano Level 1B.**

[Click here to purchase this book.](#)