

From Rote to Note

9
PIANO
PIECES

Elementary Piano Pieces That Reinforce Theory and Technique
Designed to Be Taught without Traditional Notation

E. L. Lancaster *and* Kevin Olson

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About This Book

From Rote to Note contains nine pieces that reinforce keyboard theory and technique. Each piece is based on a theoretical or technical concept that students encounter at beginning levels of study and is designed to be taught from a musical map without the aid of traditional notation. Once students can play from the abstract representation, they can examine the notated score. They move intellectually from rote to note, experiencing musical elements before relating them to notation.

The book is geared toward students of varying age groups and can easily be adapted into existing curriculums. It is especially useful for students who play other instruments and are familiar with rhythm notation. Students who are not familiar with rhythm notation can learn the rhythms by ear after hearing teacher demonstrations.

Each piece includes the following:

- An abstract that maps the piece to aid with memory and practice at home
- Traditional notation of the piece, sometimes with an optional duet accompaniment
- A teacher section that identifies the piece's concept, gives steps for introducing the musical map, and outlines strategies for teaching the piece by rote

Tipping the Scales

In both hands, use finger 3 throughout.

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RH 3
C G
*3 LH

With confidence

3/4
*3 LH
RH 3

RH 3
C G C
3 LH 3 LH over

5
RH 3
RH
3 LH over

RH 3
C G C
3 LH 3 LH over

9
RH 3
middle
3 LH over

*Optional fingering for line 1: LH 4 3 2 1; RH 1 2 3 4

Optional Duet Accompaniment (Student plays one octave higher than written.)

With confidence

Tipping the Scales

NOTE 13

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With confidence

mf

RH (1) 3 2 3 3 3 4) 3

LH 3 (4) 3 2 3 1)

5

RH 3

LH 3

9

RH 3

LH 3

3 LH over

3 LH over

LH 3

TEACHER

Tipping the Scales (Major Scales, Tonic and Dominant Tones)

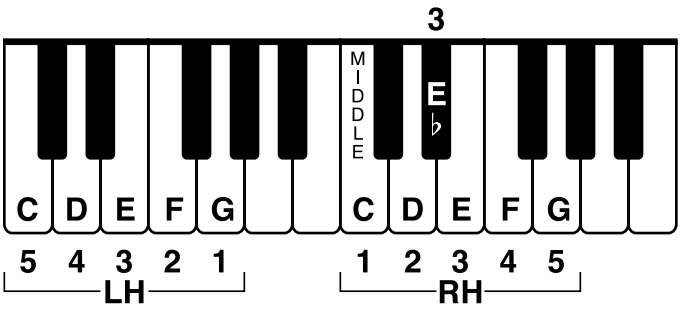
Introduce and Explain Map

1. Line 1 plays an ascending major scale using only finger 3. The first four notes are played with the LH; the last four notes are played with the RH.
2. For a legato sound, use the optional fingering.
3. Lines 2 and 3 alternate tonic and dominant tones with the LH crossing over the RH for mm. 7 and 11.

Demonstrate and Teach by Rote

1. Play the major scale using finger 3 of the LH for the first four notes and finger 3 of the RH for the last four notes.
2. Play tonic and dominant tones in mm. 5–8 with the LH starting on the C below middle C and then crossing over the RH for m. 7.
3. Play tonic and dominant tones in mm. 9–12 with the LH starting on middle C and crossing over the RH for m. 11.
4. Play the entire piece and add optional duet accompaniment.
5. Repeat steps 1–3 in the keys of F, G, and D major.
6. Play the piece with the optional duet accompaniment in the keys of F, G, and D major. (See page 23.)

Major to Minor



RH 3 plays both E and Eb.

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Lively

Optional Duet Accompaniment (Student plays one octave higher than written.)

Major to Minor

NOTE 15

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Lively

1 3 3 3 3

f

5 1 5 1

5

2 5 1

2 1 1 5

TEACHER

Major to Minor (Major and Minor 3rds, Hands-Together Coordination)

Introduce and Explain Map

1. Notes above the line are played with the RH; notes below the line are played with the LH.
2. RH finger 3 plays both E and E \flat .

Demonstrate and Teach by Rote

1. Play the RH of mm. 1–4 pointing out where E changes to E \flat .
2. Play the RH of mm. 5–8 identifying the intervals between the notes.
3. Play the entire RH.

4. Play the LH identifying the intervals between the notes.
5. Play the hands-together notes in mm. 1–5.
6. Play mm. 6–8 pointing out how the hands alternate.
7. Play the entire piece and add optional duet accompaniment.
8. Play the piece with the optional duet accompaniment in the keys of G, D, F, and B-flat major. (See page 24.)