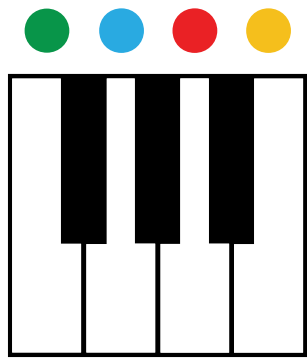


INTERMEDIATE



A

**play**
METHOD**LESSON BOOK**

C

G

F



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EVERYONE PLAYS

Play Method™ is a piano playing technique designed to meet everyone's needs. Whether you're five or eighty-five, Play Method™ can bring the joy of playing the piano to your fingertips in a matter of minutes. It's fun, easy to understand and gratifying to be able to play actual songs the first time you sit down at the piano. It speaks to kids, teens, parents, seniors and educators alike.

Kids: Easy to understand, even for young children and fun at the same time. Engages children into learning music in a new exciting way.

Teens: Much like Karaoke, PlayMethod™ can be used for social events where they can emulate their favorite artists. Play Method™ can also help those aspiring to be musicians themselves.

Parents: Play Method™ is a learning experience that parents can share with their children or undertake on their own. It's an activity that can enrich family time, without any difficulty.

Seniors: It's never too late to learn how to play the piano. Play Method™ is easy for all ages to understand as well as fun.

Educators: Play Method™ gives teachers a new way to engage students into playing music. Teaching students in a way that will eventually bring them to reading standard music notation.

LESSON 1:

Begin Playing

INTERMEDIATE



Congratulations on completing the Beginner Level. Here in the Intermediate, you will gradually begin the transition to reading sheet music, the standard and universally-recognized form of printed piano music.

The major difference in this level is the orientation of the music. In the Beginner Level, you read the music vertically from up to down (**fig. 1.1**). In this level, you will be reading the music horizontally, from left to right (**fig. 1.2**), just like the way you read a book.

This is the way standard sheet music is read, left to right.

If you are using an iPad or other tablet instead of printing the pages, the orientation will change automatically when you rotate the tablet. You can simply prop it up on your piano or keyboard and play.

The numbers and locations of the notes are exactly the same as in the Beginner Level. It shouldn't take you very long to get used to playing in this left to right orientation.

fig. 1.1

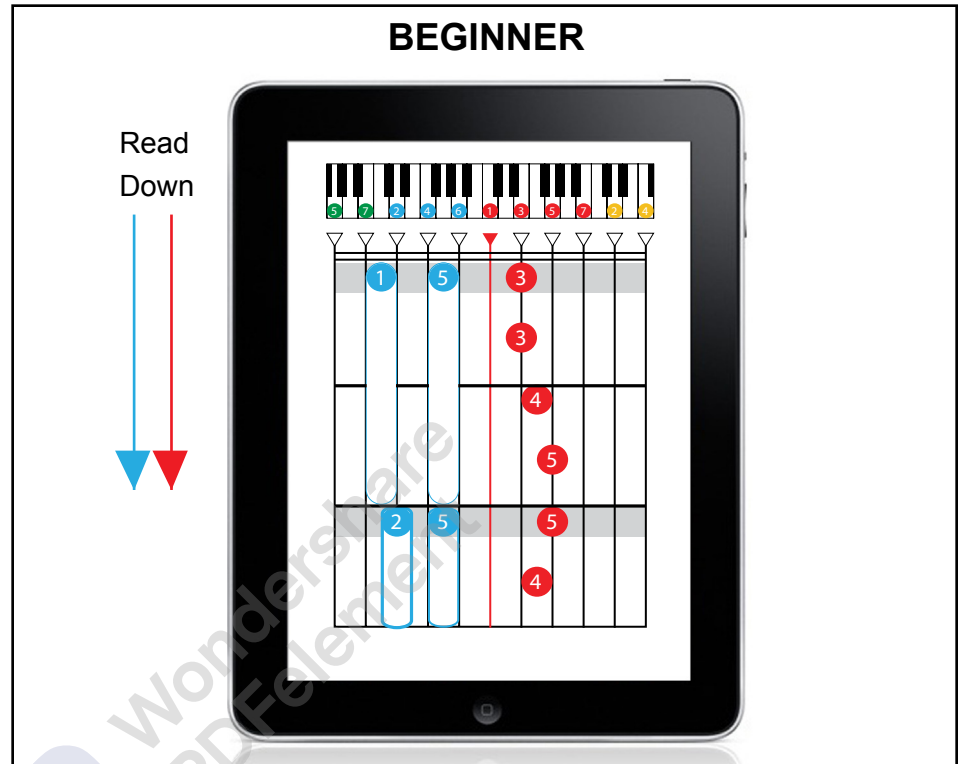
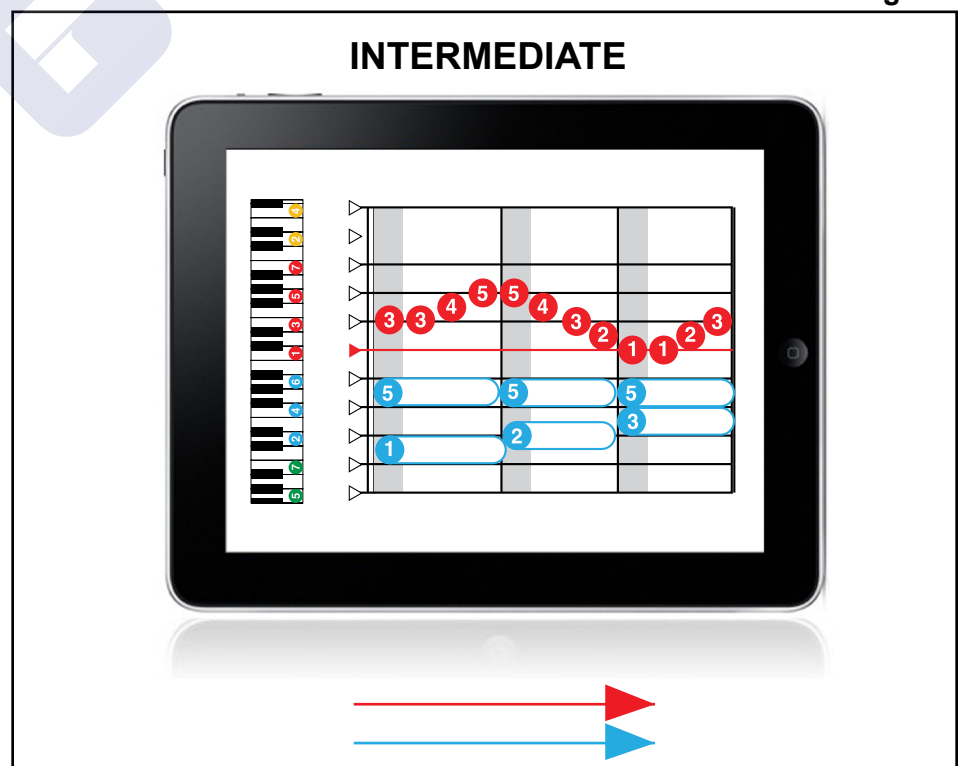


fig. 1.2



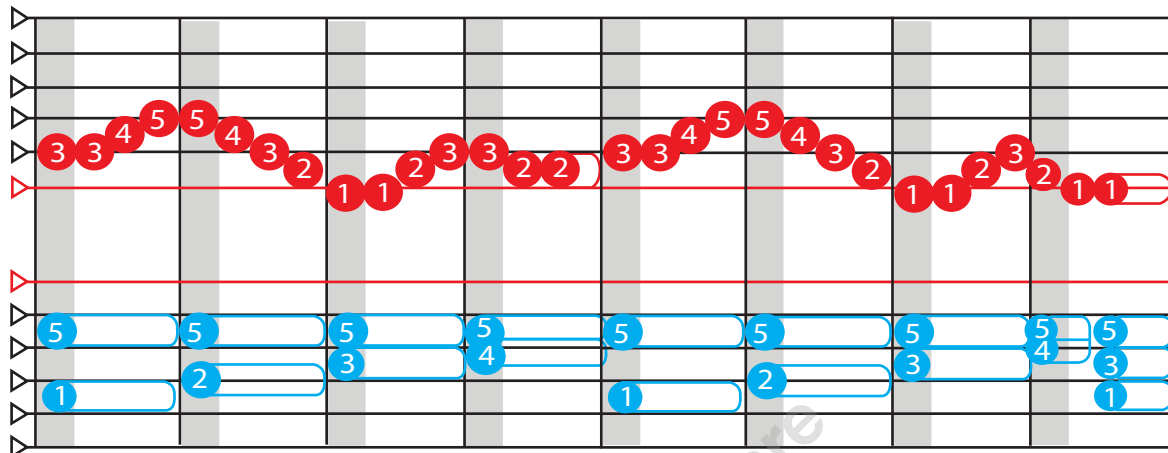
INTERMEDIATE



Ode to Joy

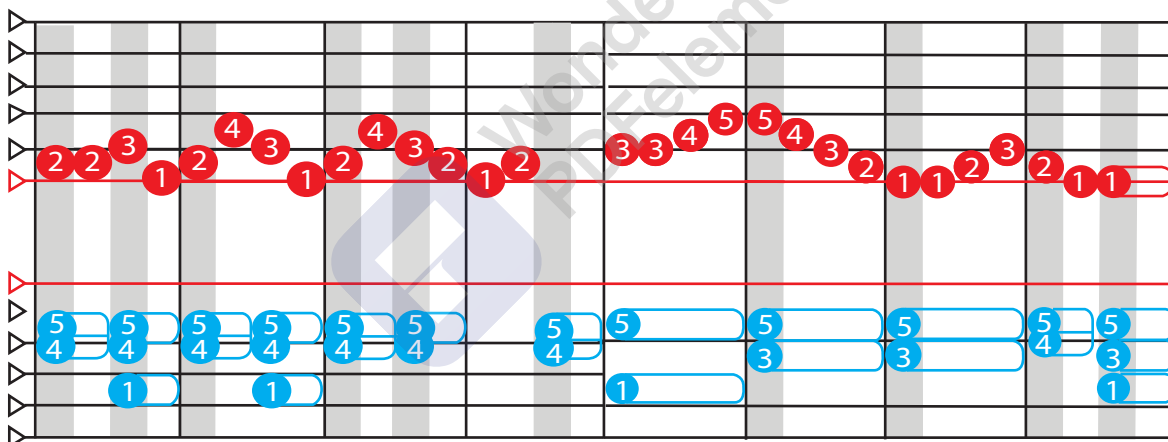
L.V. Beethoven

START HERE

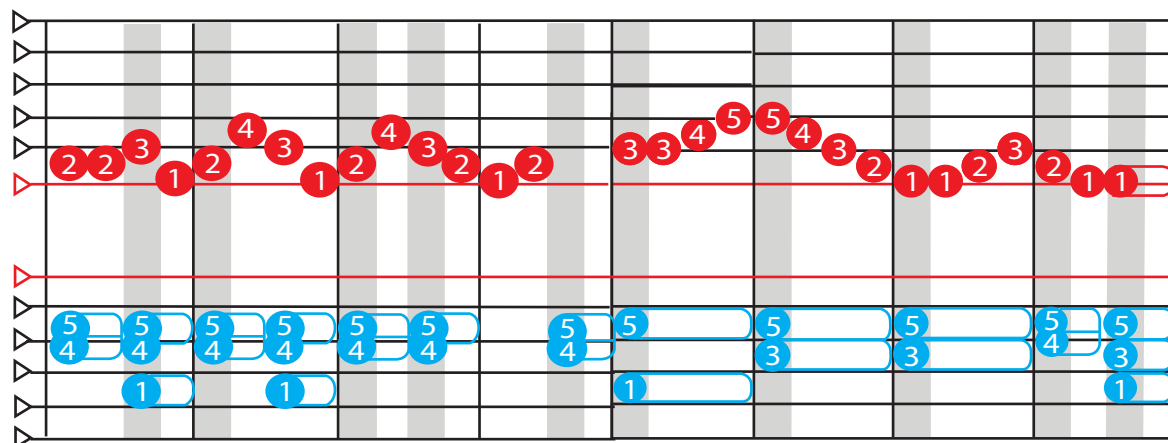


The first system of musical notation for 'Ode to Joy' by L.V. Beethoven. It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The melody is written in red on the top staff, starting on the second line (F4) and ending on the first line (F4). The bass line is written in blue on the bottom staff, starting on the second space (B3) and ending on the first space (B3). The notation includes fingerings (1-5) and a 'START HERE' label on the left.

CONTINUE



The second system of musical notation for 'Ode to Joy' by L.V. Beethoven. It continues the melody from the first system. The notation includes fingerings (1-5) and a 'CONTINUE' label on the left.



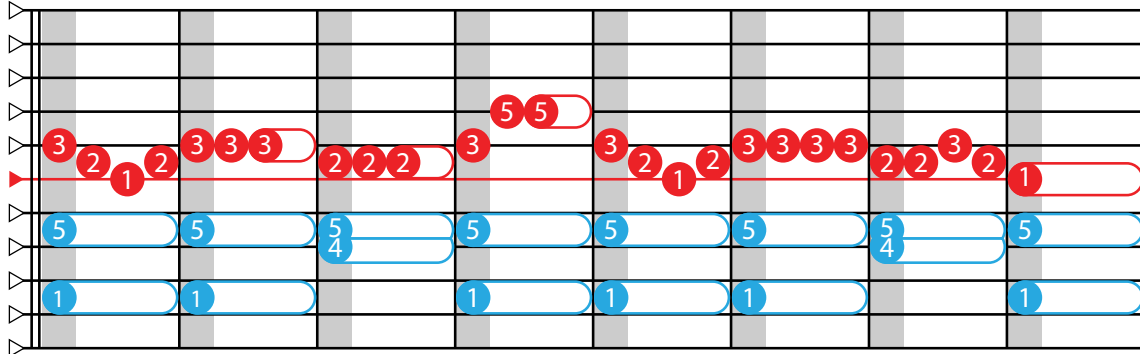
The third system of musical notation for 'Ode to Joy' by L.V. Beethoven. It continues the melody from the second system. The notation includes fingerings (1-5) and an 'END HERE' label on the right.

END HERE

Mary Had a Little Lamb

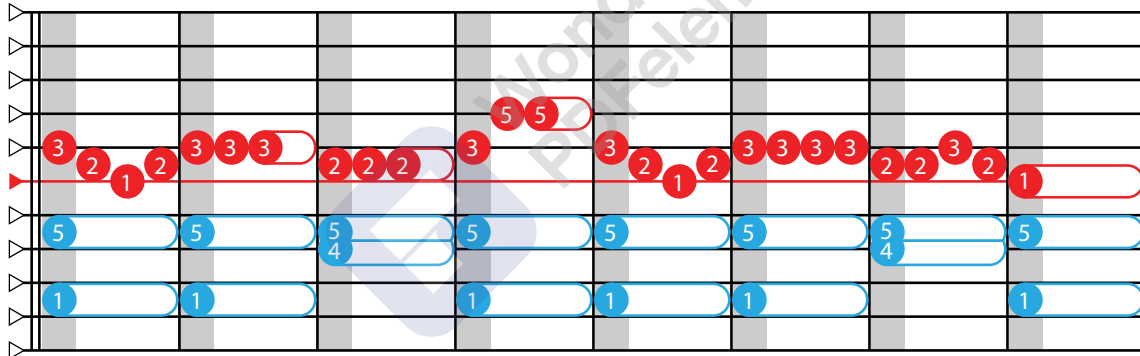
Children's

START
HERE



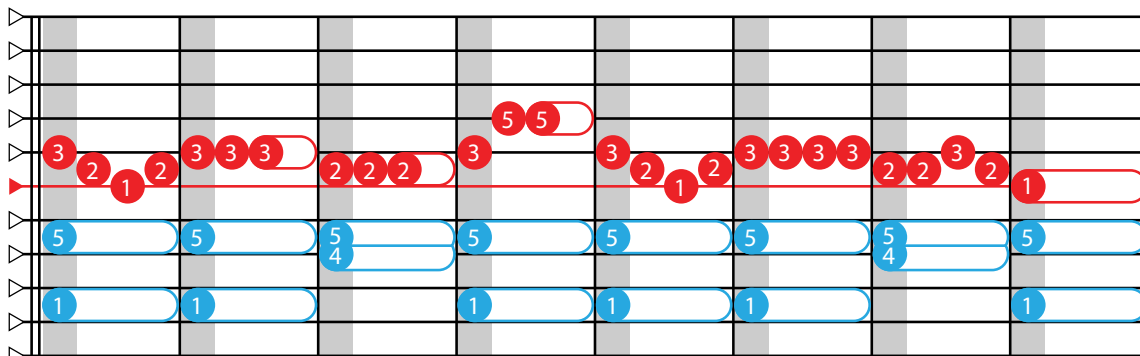
The first system of musical notation for 'Mary Had a Little Lamb' is shown. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in red with fingerings: 3, 2, 1, 2, 3, 3, 3, 2, 2, 2, 3, 5, 5, 3, 2, 1, 2, 3, 3, 3, 3, 2, 2, 3, 2, 1. The middle staff is a bass clef with a key signature of one flat (B-flat). The bass line is written in blue with fingerings: 5, 5, 5, 4, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5. The bottom staff is a bass clef with a key signature of one flat (B-flat). The bass line is written in blue with fingerings: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

CONTINUE



The second system of musical notation for 'Mary Had a Little Lamb' is shown. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in red with fingerings: 3, 2, 1, 2, 3, 3, 3, 2, 2, 2, 3, 5, 5, 3, 2, 1, 2, 3, 3, 3, 3, 2, 2, 3, 2, 1. The middle staff is a bass clef with a key signature of one flat (B-flat). The bass line is written in blue with fingerings: 5, 5, 5, 4, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5. The bottom staff is a bass clef with a key signature of one flat (B-flat). The bass line is written in blue with fingerings: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

END
HERE



The third system of musical notation for 'Mary Had a Little Lamb' is shown. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in red with fingerings: 3, 2, 1, 2, 3, 3, 3, 2, 2, 2, 3, 5, 5, 3, 2, 1, 2, 3, 3, 3, 3, 2, 2, 3, 2, 1. The middle staff is a bass clef with a key signature of one flat (B-flat). The bass line is written in blue with fingerings: 5, 5, 5, 4, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5. The bottom staff is a bass clef with a key signature of one flat (B-flat). The bass line is written in blue with fingerings: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

LESSON 2:

The Grand Staff

INTERMEDIATE



The musical term “staff” (plural “staves”) refers to any group of lines and spaces in which notes are placed. In the Beginner Level, to make it easy for you to get started, we used one large staff with 11 lines. (**fig. 2.1**)

In this level we have separated that one long continuous staff into two smaller staves with a large space between them (**fig.2.2**).

These two staves together with the space in between is called the “grand staff”. Each individual staff consists of 5 lines and 4 spaces.

Note that typically you play the notes in the upper staff with your right hand and the notes in the lower staff with your left hand, but that is not a hard and fast rule. There are 88 keys on a regular piano and you only have ten fingers, so as you progress,

you will learn how to move your hands around the keyboard. This will be covered in greater detail later on.

When you look at a piece of music, you may see both staves, or just one or the other. The type of instrument for which the music was written determines which staff is used. (**fig.2.3**)

Although there is a lot of space in between the two staves, there are no notes represented in that large area. The two red lines (one below the top staff and one above the bottom staff) represent the note called “middle C” (**fig.2.3**).

This is often the first note that students learn. It is the fourth C on a standard 88 key piano, and is located near the center of the piano. (In a 61-key electronic keyboard, it is located towards the right.)

fig. 2.1

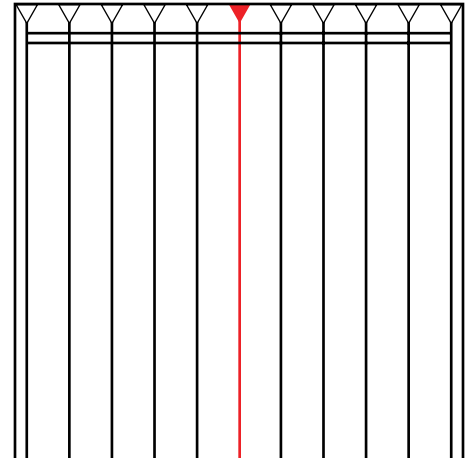


fig. 2.2

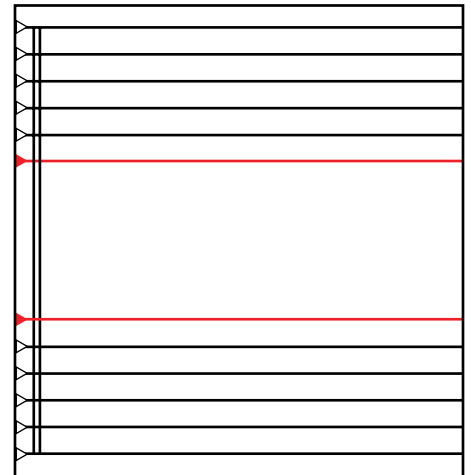
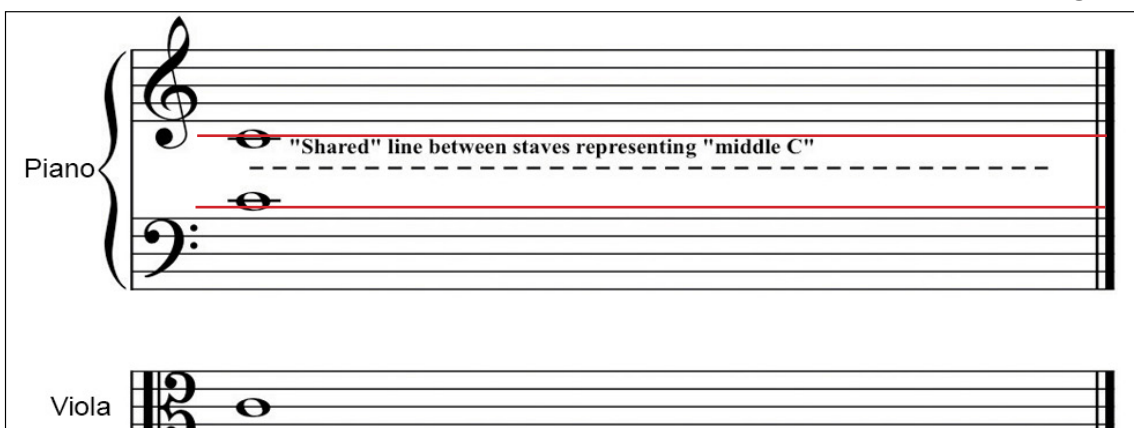


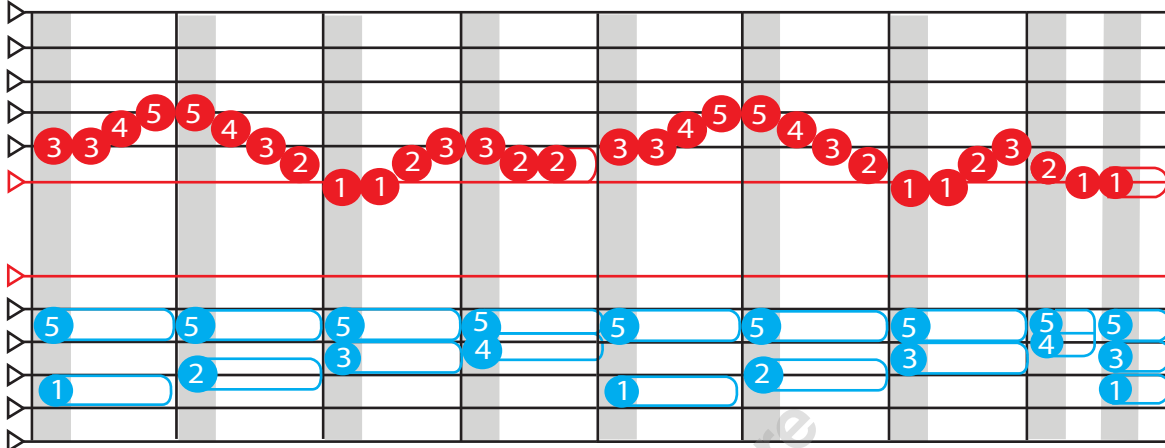
fig. 2.3



Ode to Joy

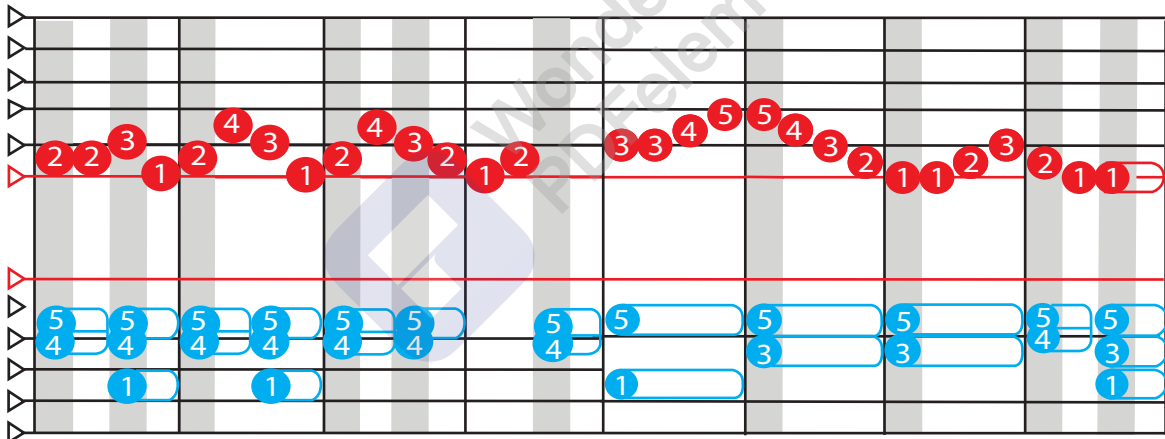
L.V. Beethoven

START
HERE

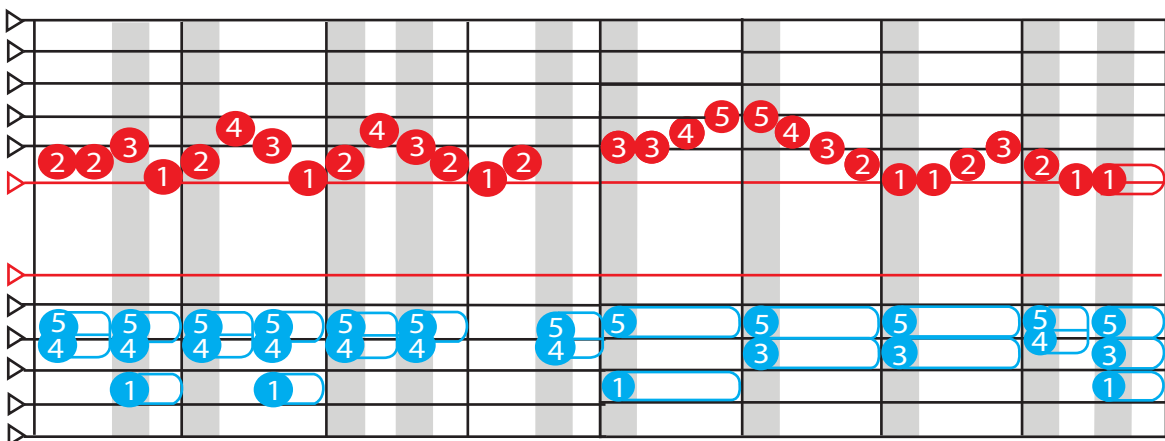


The first system of musical notation for 'Ode to Joy' is displayed on a grand staff. The treble clef staff contains a melody line with red circular notes and fingerings (1-5). The bass clef staff contains a bass line with blue circular notes and fingerings (1-5). The notation is divided into measures by vertical lines, and the system is marked with a red triangle on the left.

CONTINUE



The second system of musical notation for 'Ode to Joy' is displayed on a grand staff. The treble clef staff contains a melody line with red circular notes and fingerings (1-5). The bass clef staff contains a bass line with blue circular notes and fingerings (1-5). The notation is divided into measures by vertical lines, and the system is marked with a red triangle on the left.



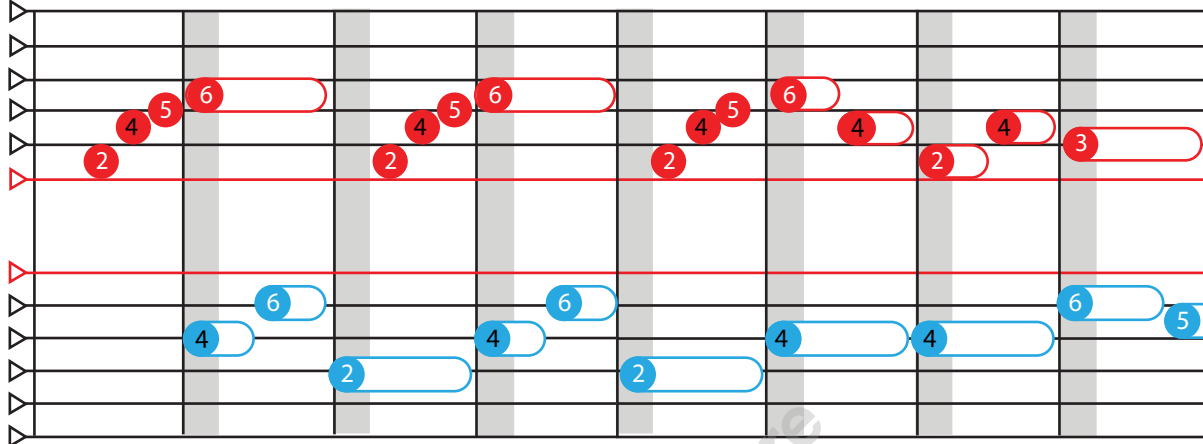
The third system of musical notation for 'Ode to Joy' is displayed on a grand staff. The treble clef staff contains a melody line with red circular notes and fingerings (1-5). The bass clef staff contains a bass line with blue circular notes and fingerings (1-5). The notation is divided into measures by vertical lines, and the system is marked with a red triangle on the left.

END
HERE

When the Saints Go Marching In

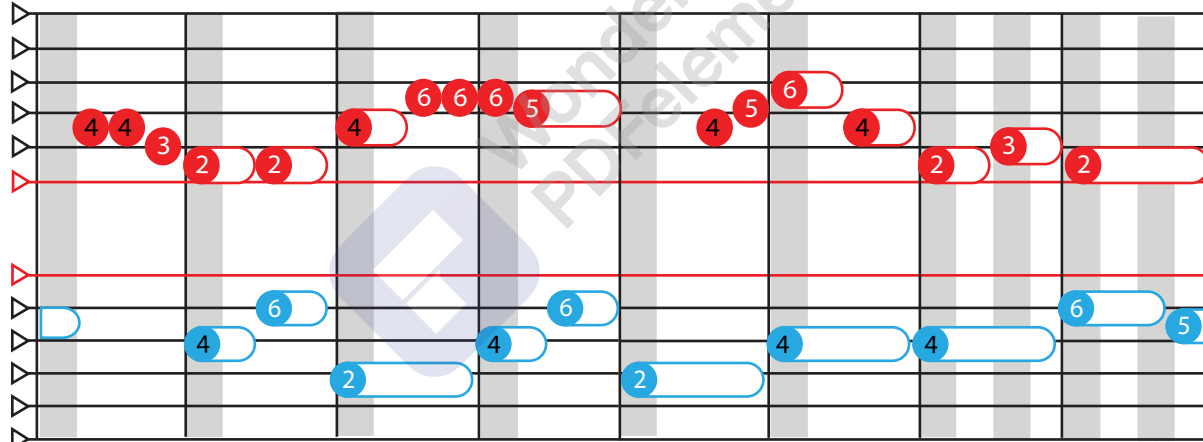
Traditional

START HERE

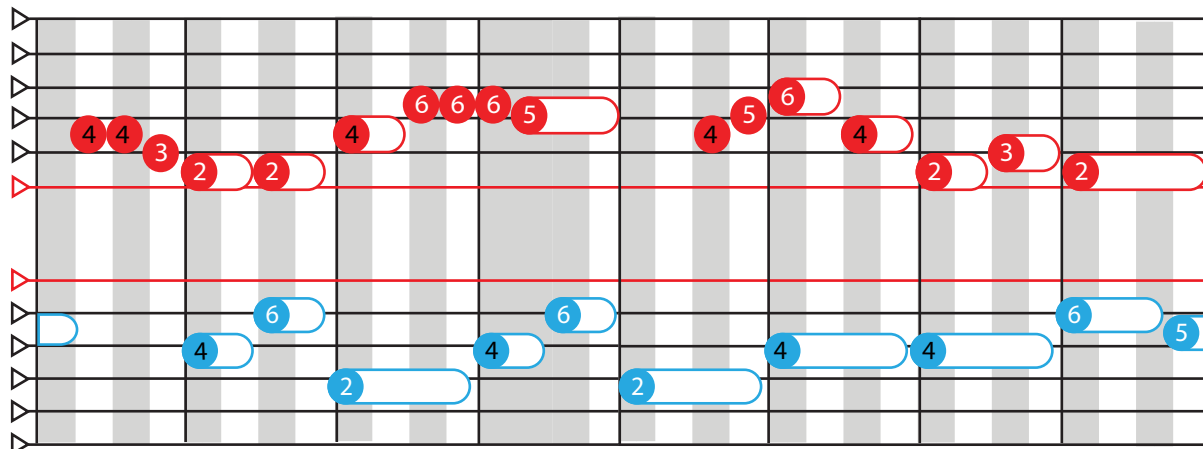


The first system of musical notation for 'When the Saints Go Marching In' is presented on a grand staff (treble and bass clefs). The melody is written in the treble clef, starting on a G4 (first line) and moving through a series of eighth and quarter notes. The bass line is written in the bass clef, starting on a D3 (second space) and moving through a series of eighth and quarter notes. The notation includes fingerings (2, 4, 5, 6) and a 'START HERE' label on the left.

CONTINUE



The second system of musical notation continues the melody and bass line from the first system. The notation includes fingerings (2, 4, 5, 6) and a 'CONTINUE' label on the left.



The third system of musical notation concludes the piece. The notation includes fingerings (2, 4, 5, 6) and an 'END HERE' label on the right.

END HERE



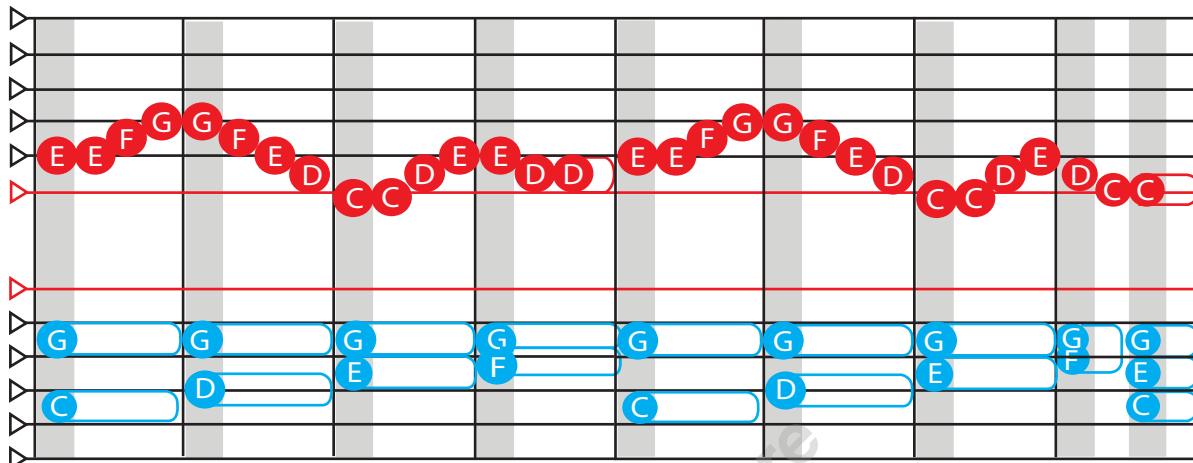
INTERMEDIATE



Ode to Joy

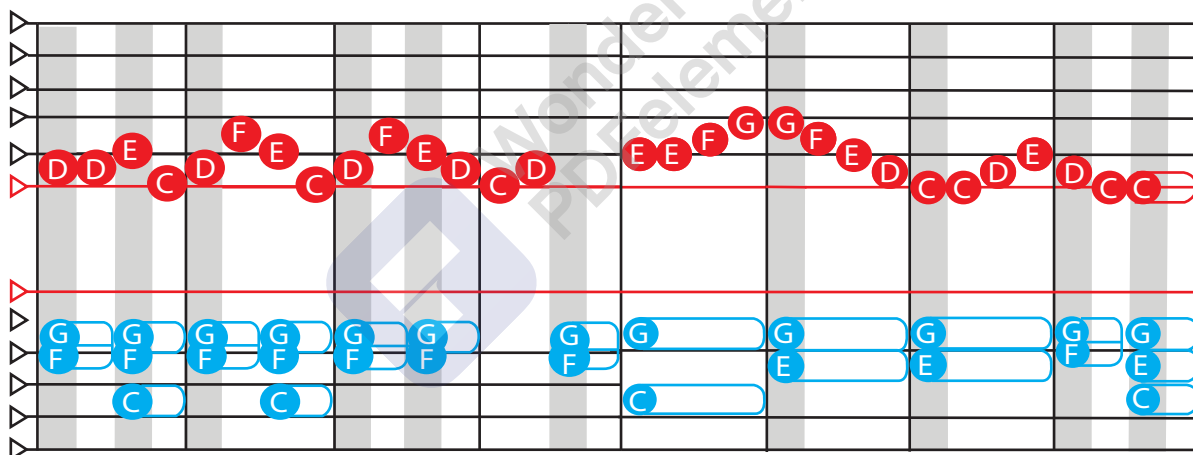
L.V. Beethoven

START
HERE



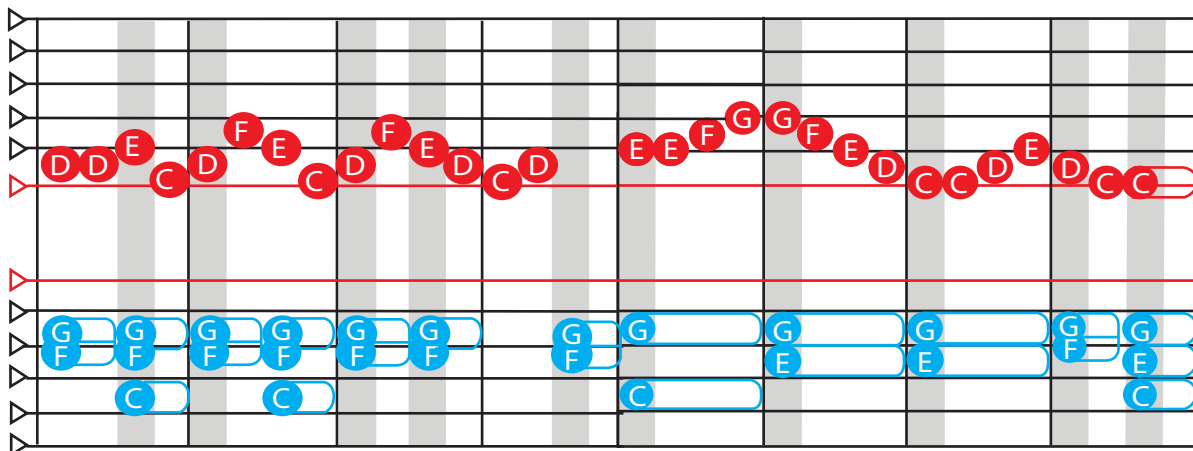
The first system of musical notation for 'Ode to Joy' by L.V. Beethoven. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in red circles. The middle staff is a bass clef with a key signature of one flat (B-flat). The bass line is written in blue circles. The bottom staff is a bass clef with a key signature of one flat (B-flat). The bass line is written in blue circles. The notation includes various musical symbols such as notes, rests, and bar lines.

CONTINUE



The second system of musical notation for 'Ode to Joy' by L.V. Beethoven. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in red circles. The middle staff is a bass clef with a key signature of one flat (B-flat). The bass line is written in blue circles. The bottom staff is a bass clef with a key signature of one flat (B-flat). The bass line is written in blue circles. The notation includes various musical symbols such as notes, rests, and bar lines.

END
HERE

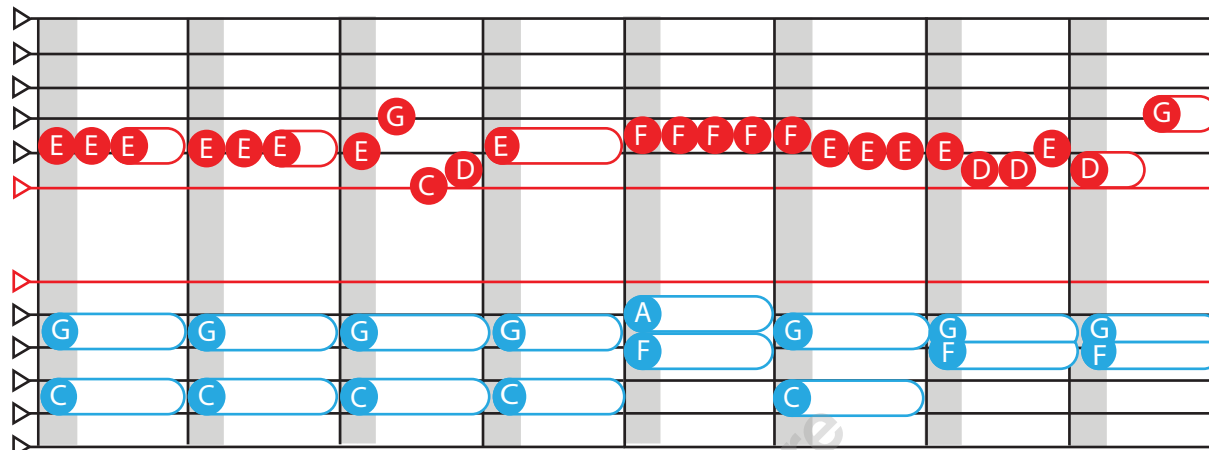


The third system of musical notation for 'Ode to Joy' by L.V. Beethoven. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in red circles. The middle staff is a bass clef with a key signature of one flat (B-flat). The bass line is written in blue circles. The bottom staff is a bass clef with a key signature of one flat (B-flat). The bass line is written in blue circles. The notation includes various musical symbols such as notes, rests, and bar lines.

Jingle Bells

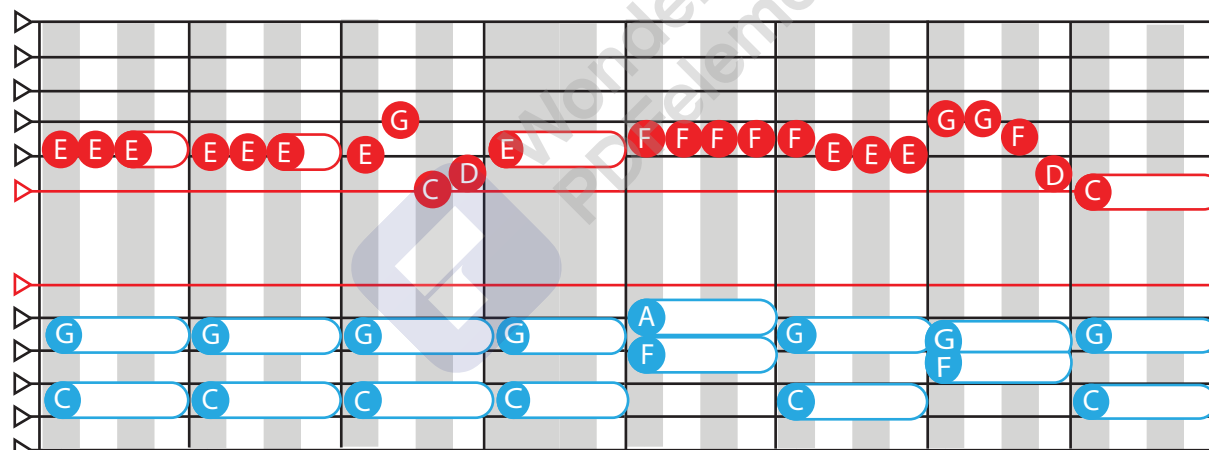
James L. Pierpont

START
HERE



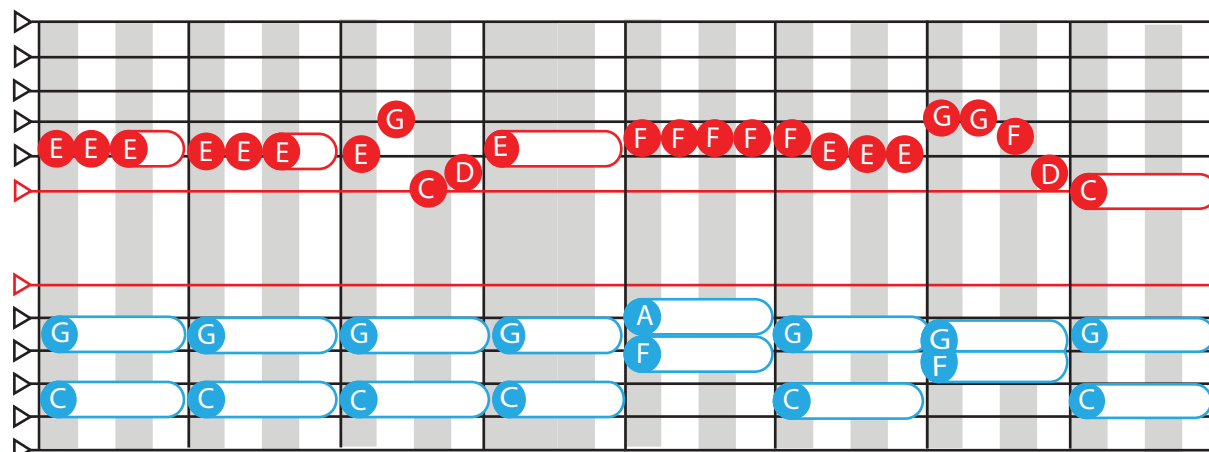
The first system of musical notation for 'Jingle Bells'. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in red circles. The first four measures contain the notes E, E, E, E. The fifth measure contains E, G, D, E. The sixth measure contains F, F, F, F. The seventh measure contains F, E, E, E. The eighth measure contains D, D, E, D. The ninth measure contains G. The bottom two staves are bass clefs with a key signature of one sharp (F#). The first four measures contain the notes G, G, G, G. The fifth measure contains A, F. The sixth measure contains G. The seventh measure contains G, F. The eighth measure contains G, F. The ninth measure contains G, F.

CONTINUE



The second system of musical notation for 'Jingle Bells'. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in red circles. The first four measures contain the notes E, E, E, E. The fifth measure contains E, G, D, E. The sixth measure contains F, F, F, F. The seventh measure contains F, E, E, E. The eighth measure contains G, G, F, D. The ninth measure contains C. The bottom two staves are bass clefs with a key signature of one sharp (F#). The first four measures contain the notes G, G, G, G. The fifth measure contains A, F. The sixth measure contains G. The seventh measure contains G, F. The eighth measure contains G. The ninth measure contains C.

END
HERE



The third system of musical notation for 'Jingle Bells'. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in red circles. The first four measures contain the notes E, E, E, E. The fifth measure contains E, G, D, E. The sixth measure contains F, F, F, F. The seventh measure contains F, E, E, E. The eighth measure contains G, G, F, D. The ninth measure contains C. The bottom two staves are bass clefs with a key signature of one sharp (F#). The first four measures contain the notes G, G, G, G. The fifth measure contains A, F. The sixth measure contains G. The seventh measure contains G, F. The eighth measure contains G. The ninth measure contains C.

LESSON 4:

Measures and Tempo

INTERMEDIATE



In addition to horizontal staff lines, there are vertical lines to help you keep track of where you are in the music, sort of like punctuation in a written sentence. These vertical lines, called “bar lines”, or “measures”, divide a song into a series of equally timed sections, breaking up the musical paragraph into smaller, measurable groups of beats (**fig. 4.1**).

Each measure has a specific number of beats — most commonly, 4 beats. This is easy to count: “1, 2, 3, 4,” and then begin again with “1” in each subsequent measure (**fig. 4.1**).

A short, three-minute song can have more than 200 separate beats. Measures help make sure that you don’t get lost keeping time.

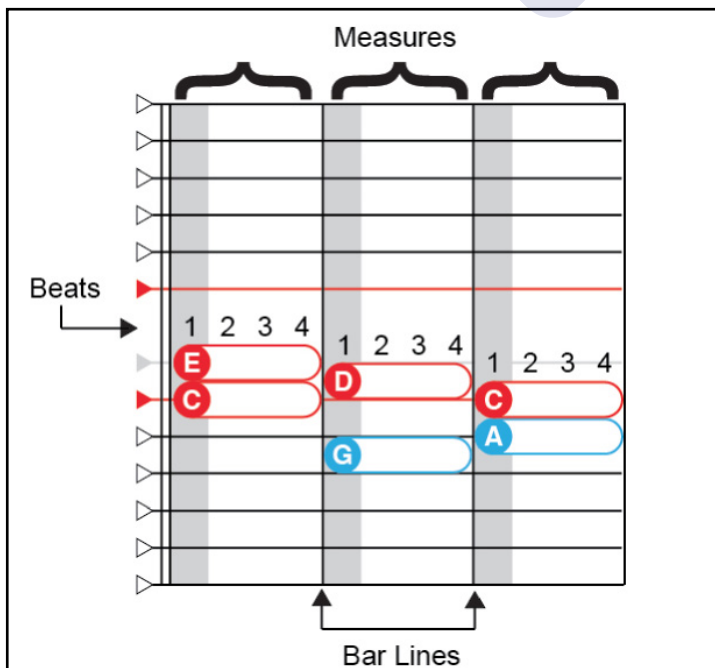
Tempo, the Italian word for time, indicates the speed of a given song. (note: the reason there is so much Italian is because just like the other arts, music first flourished in Italy and that is where modern musical notation was formalized). Every song, no matter the style or key, has a tempo that it follows. This is why you commonly see musicians of all kinds tapping their foot in “time” with the music.

Once again, to simplify things for you, instead of forcing you to learn Italian at this juncture, we have created easily recognizable icons to indicate tempo (**fig. 4.2**).

For more information on tempo, see <http://en.wikipedia.org/wiki/Tempo>

Sometimes students are helped with keeping tempo by the assistance of a metronome, any device that produces regular, equal-interval ticks (or beats or clicks), settable in beats per minute. A free metronome can be found at [http:// www.metronomeonline.com](http://www.metronomeonline.com)

fig. 4.1



Tempo

fig. 4.2

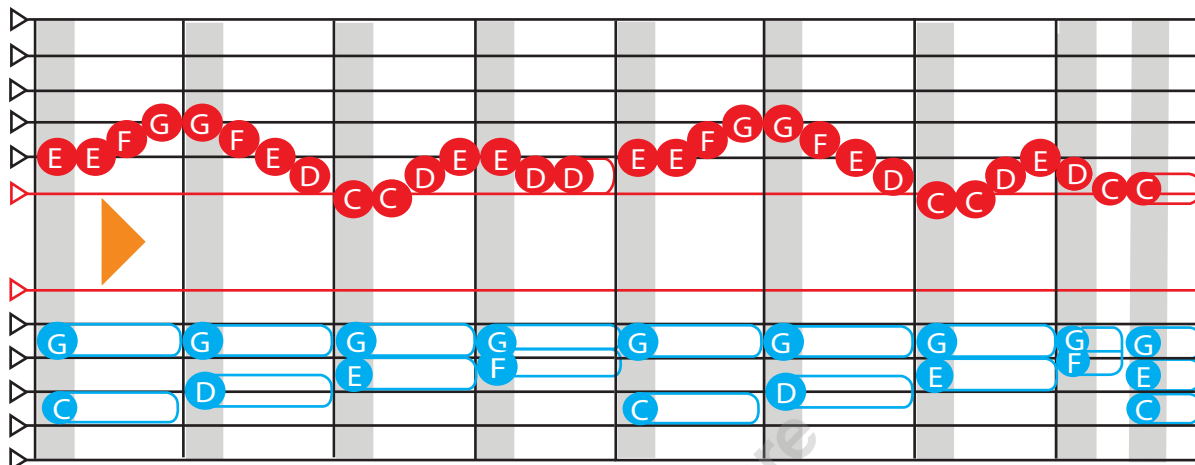
Slow	
Medium	
Fast	

INTERMEDIATE

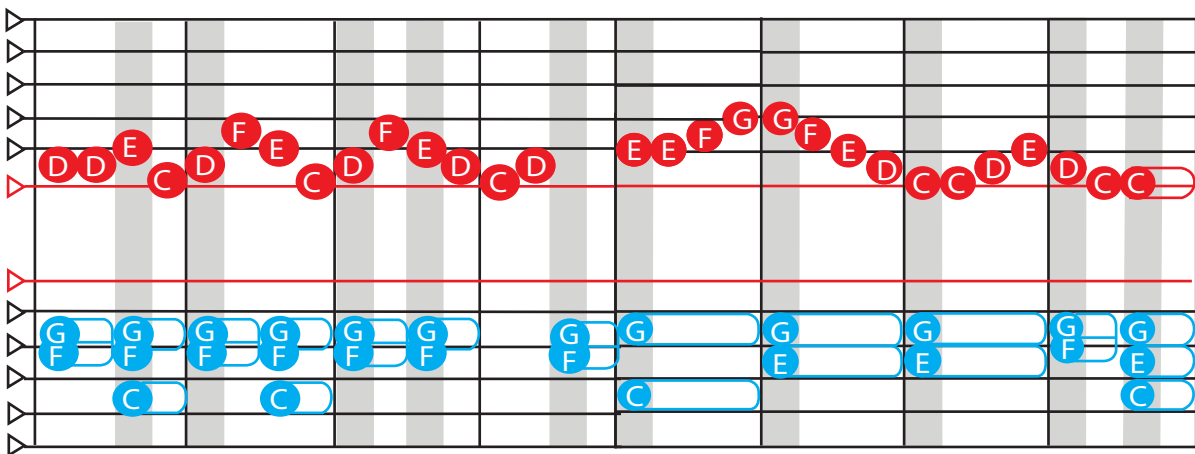
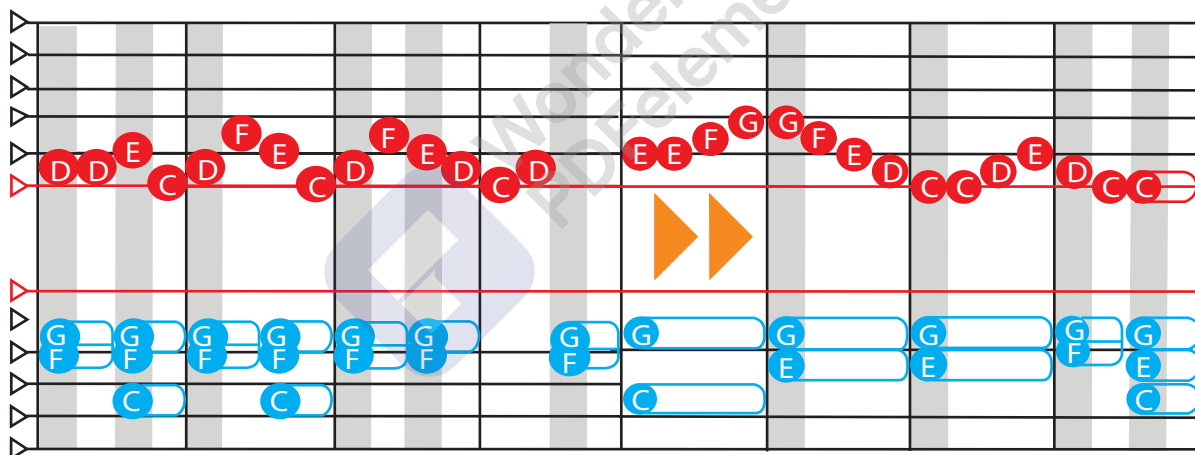
Ode to Joy

L.V. Beethoven

START
HERE



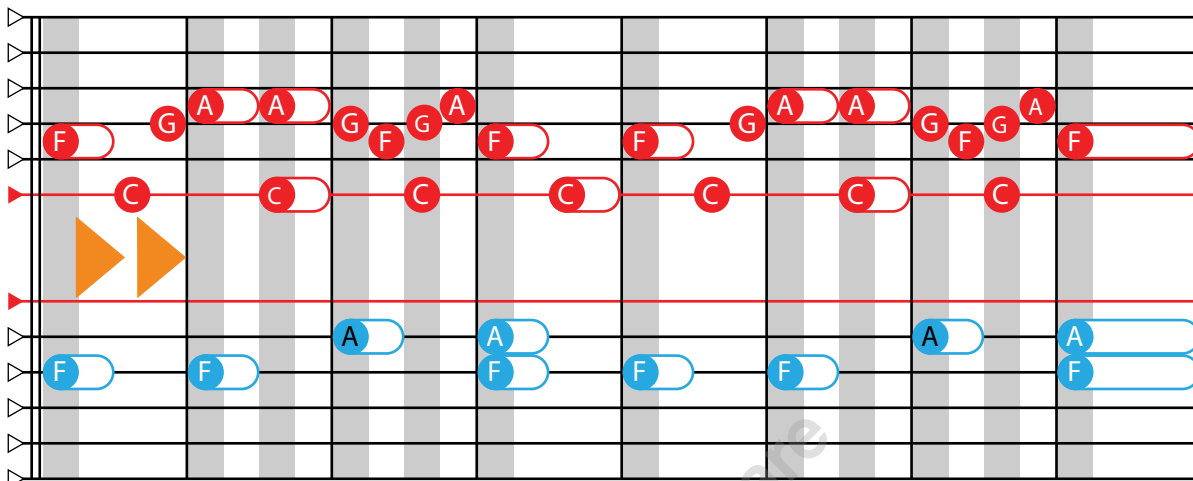
CONTINUE



END
HERE

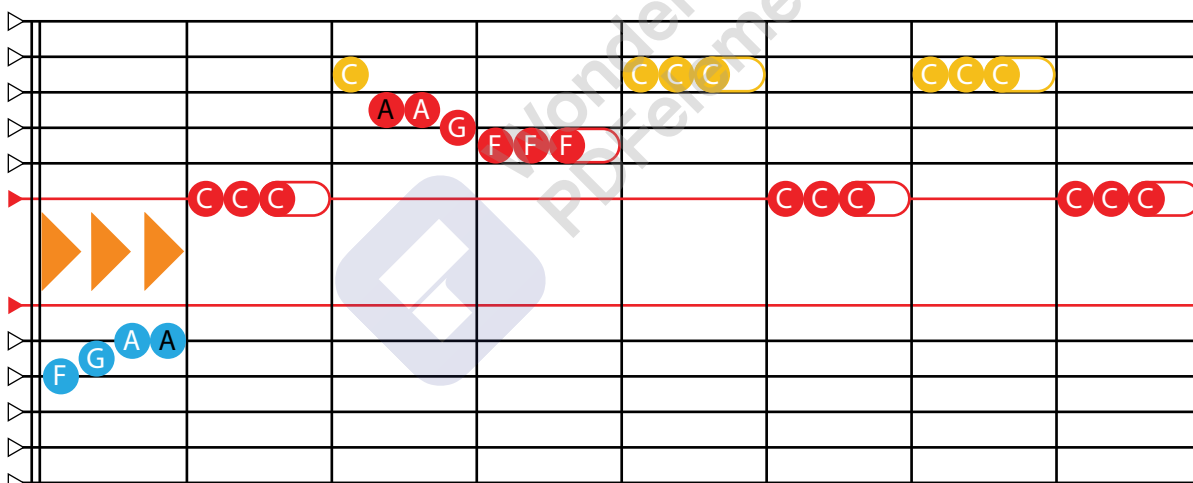
Alouette

START
HERE



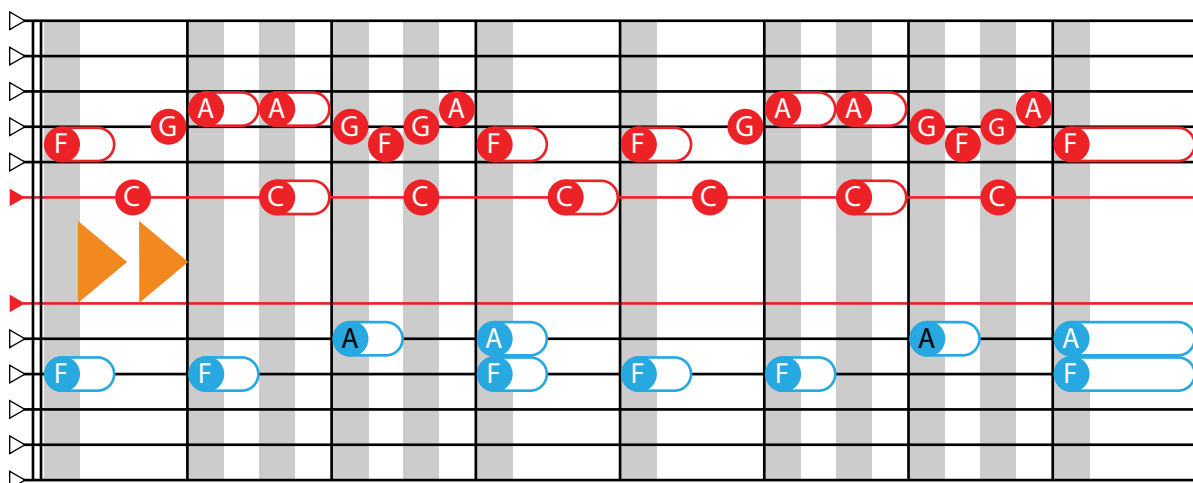
The first system of musical notation for 'Alouette' consists of three staves. The top staff (treble clef) contains a sequence of notes: F, G, A, A, G, F, G, A, F, F, G, A, A, G, F, G, A, F. The middle staff (treble clef) contains a sequence of notes: C, C, C, C, C, C, C, C. The bottom staff (bass clef) contains a sequence of notes: F, F, A, A, F, F, A, A, F, F. The system is divided into measures by vertical lines, with some measures containing multiple notes.

CONTINUE



The second system of musical notation for 'Alouette' consists of three staves. The top staff (treble clef) contains a sequence of notes: C, A, A, G, F, F, F, C, C, C, C, C, C, C, C, C, C, C. The middle staff (treble clef) contains a sequence of notes: C, C, C, C, C, C, C, C, C, C, C, C, C, C, C, C, C, C. The bottom staff (bass clef) contains a sequence of notes: F, G, A, A, F, F, F, F, F, F, F, F, F, F, F, F, F, F. The system is divided into measures by vertical lines, with some measures containing multiple notes.

END
HERE



The third system of musical notation for 'Alouette' consists of three staves. The top staff (treble clef) contains a sequence of notes: F, G, A, A, G, F, G, A, F, F, G, A, A, G, F, G, A, F. The middle staff (treble clef) contains a sequence of notes: C, C, C, C, C, C, C, C. The bottom staff (bass clef) contains a sequence of notes: F, F, A, A, F, F, A, A, F, F. The system is divided into measures by vertical lines, with some measures containing multiple notes.

LESSON 5:

The Key to the Puzzle

When playing from standard sheet music, sometimes the pianist has to play certain black keys instead of white keys. How does the player know when to do this, and which white keys to change to black ones? The answer lies in what is called the key signature.

Key signatures are the flats or sharps you see after the clef and before the time signature (**fig. 5.1**). The purpose of the key signature, aside from telling you what key to play in, is to avoid writing too many sharps and flats in the music. We will go into more detail about this in the Advanced Level. But for now, in order to keep it simple for you to play the song yet also introduce you to this concept in an easy way, we have created what we call the “key box”, a box with each song that contains all the colored notes, including white and black keys, that are in that song (**fig. 5.2**).

fig. 5.1

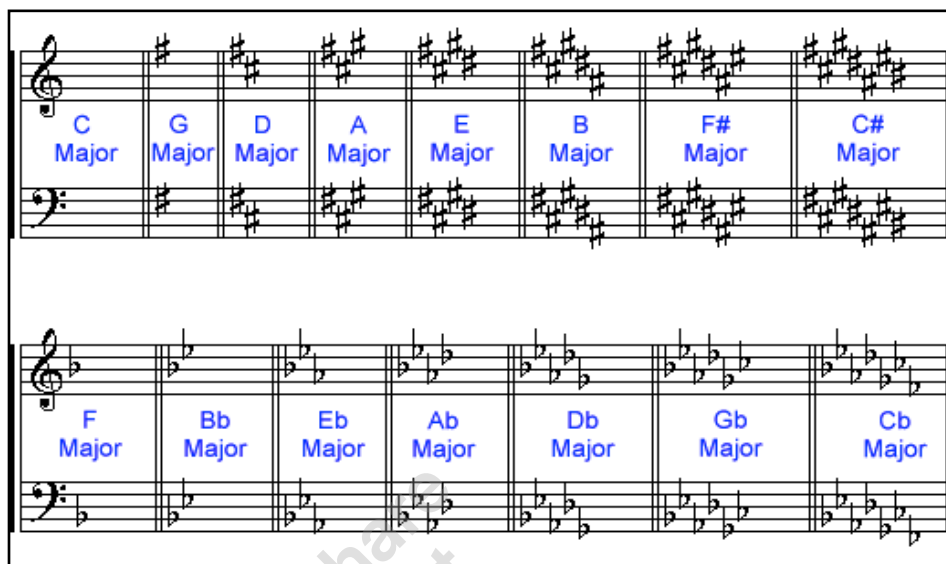
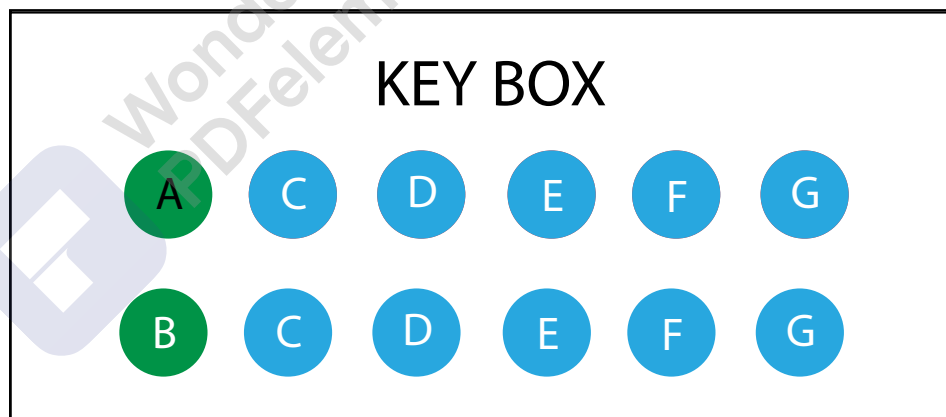


fig. 5.2



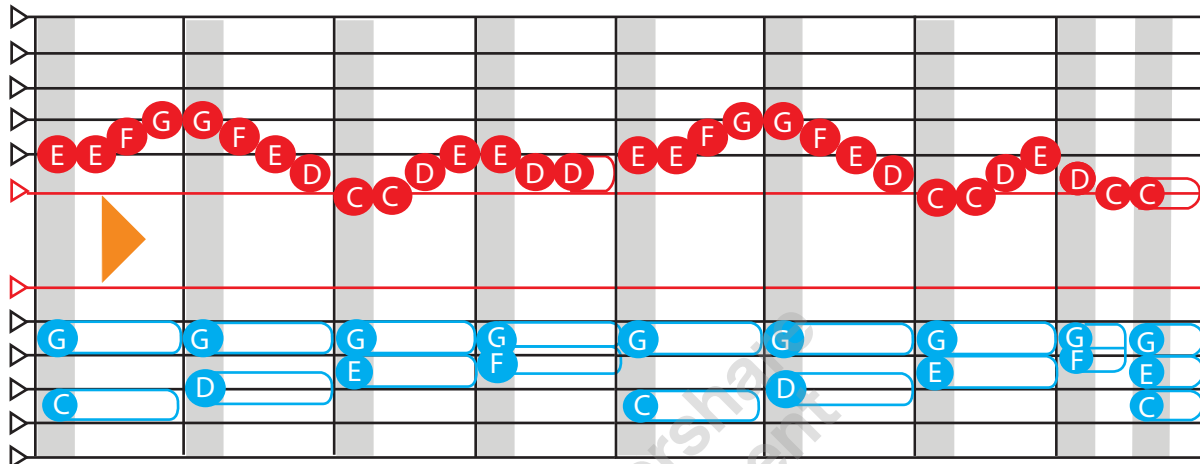
Ode to Joy

L.V. Beethoven

KEY BOX

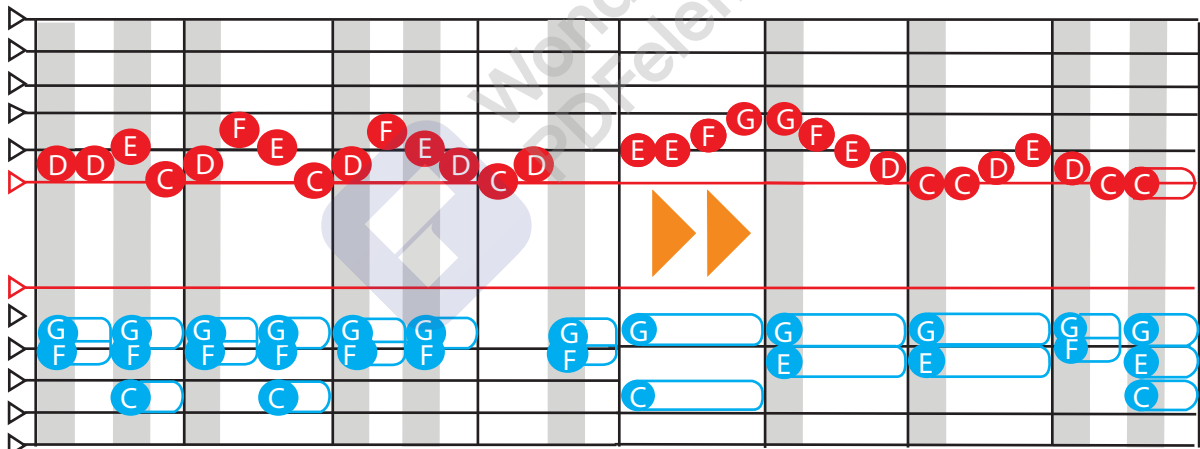
C E F G C D E F G

START HERE

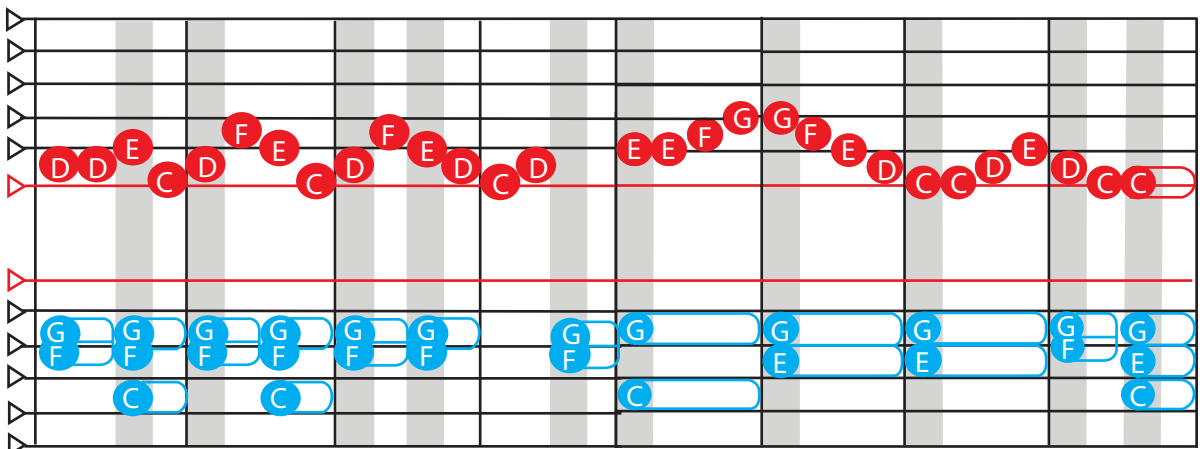


The first system of musical notation for 'Ode to Joy' is displayed on a grand staff. The treble clef staff contains a melody of eighth notes: E4, E4, F4, G4, G4, F4, E4, D4. The bass clef staff contains a bass line of eighth notes: G3, G3, E3, D3. The key signature is one flat (B-flat), and the time signature is 2/4. The system is marked with a yellow arrow pointing to the first measure of the treble staff.

CONTINUE



The second system of musical notation for 'Ode to Joy' is displayed on a grand staff. The treble clef staff continues the melody: D4, D4, E4, C4, D4, F4, E4, D4. The bass clef staff continues the bass line: G3, G3, E3, D3. The system is marked with a yellow arrow pointing to the first measure of the treble staff.



The third system of musical notation for 'Ode to Joy' is displayed on a grand staff. The treble clef staff continues the melody: D4, D4, E4, C4, D4, F4, E4, D4. The bass clef staff continues the bass line: G3, G3, E3, D3. The system is marked with a yellow arrow pointing to the first measure of the treble staff.

END HERE

INTERMEDIATE

Canon

The Gantt chart displays the following task durations and resource assignments:

Task	Start	End	Resources
A	0	4	1, 2, 3, 4, 5, 6, 7, 8, 9, 10
B	4	8	1, 2, 3, 4, 5, 6, 7, 8, 9, 10
C	0	2	1, 2, 3, 4, 5, 6, 7, 8, 9, 10
D	2	4	1, 2, 3, 4, 5, 6, 7, 8, 9, 10
E	4	6	1, 2, 3, 4, 5, 6, 7, 8, 9, 10
F	6	8	1, 2, 3, 4, 5, 6, 7, 8, 9, 10
G	8	10	1, 2, 3, 4, 5, 6, 7, 8, 9, 10
H	0	2	1, 2, 3, 4, 5, 6, 7, 8, 9, 10
I	2	4	1, 2, 3, 4, 5, 6, 7, 8, 9, 10
J	4	6	1, 2, 3, 4, 5, 6, 7, 8, 9, 10

CONTINUE

E	D	C					
B		A	B	A		A	B
G			G		G	F	D
				C			
C		A					
	G		E	F		F	G
					C		



WHAT'S NEXT?

Congratulations on completing the Intermediate Level. You have jumped your second hurdle and are on your way to reading and playing standard sheet music. Before moving on to the Advanced Level, I suggest that you play a variety of songs in the Intermediate Level, which you can find at www.playmethod.com.

This way, not only will you be better prepared for the next level, but you will be playing lots of songs in different genres and styles. After all, that's what the method is about — having fun playing music. We are a young company, and are always looking for ways to improve the method, so feel free to send us feedback at info@playmethod.com. Best of luck in the Advanced Level.