

Preface Beginner Book

This Beginner Book is what we have all been waiting for. It's appropriate for ages 7 through adults. For private lessons and classrooms. For elementary through college and music schools. Even teach yourself.

All you need is a pencil to work inside, following the careful and complete step by step progressions that are mathematically and structurally presented to insure clear and effective understanding.

Of course, the keyboards used on these pages for notes and scales are situated on the piano staffs. However, the main areas of theory, structure, math, notes and scales are basic for every instrument. The fingering and note ranges would of course have to be changed according to the instrument being used to perform the scales.

In this book I have deliberately used simple vocabulary to insure the understanding of youngsters, adults, and those students whose primary language may be other than English.

The pages are spaciouly designed for comfortable reading and writing. The measures consist of wonderful combinations that prepare the student for all kinds of combinations found in different music.

My aim in this book is to accomplish a solid and varied foundation surrounding the music notes, therefore sliding the student into the next level of training.

We start out by learning about the staffs, clefs, notes, and rests as they appear in written form. These areas are thoroughly drilled to insure that the bass notes are equally learned along with the treble notes to prevent difficulties that hamper reading and playing the left hand accompaniments. Dotted notes are also learned with example charts and drill sheets.

Now the Piano keyboard is introduced with spacious drawings that visualize the instrument along with the relationship of the notes as they are written on the music staff. The notes are then drilled on the (natural-whites) piano keys on treble and Bass staffs.

Italian musical terms and musical signs are presented on easy to read and understand pages. These are among the most common terms and signs used in the beginner level and should be studied.

Before learning the sharps and flats in their entirety, two practice sheets are provided to insure neat and accurate writing of the sharps and flats on the treble and bass staffs. Other practice sheets for writing the sharps and Flats are then written and drilled to complete this area.

Now the sharped and flatted notes are shown with spacious drawings of the piano keyboard. These drawings continue and expand to the area of steps and octaves as they are situated on both black and white keys.

Next, the fractions for note values are shown inside divided circles. Fractions and notes are written in mathematically divided circle examples are combined with question and answer pages for clearer understanding. Mathematically divided circles are also used to show the splitting up and combining of fraction groups as they are related to note values. Finally, easy to read and understand examples and work sheets for half beats are covered. This step starts the student off in “writing in the counting” for music measures.

The two Time Signatures covered in this beginner book are 4/4 and 6/8. (Common Timing) in this book is also called normal timing. This term refers the math being used for the note values that have not changed. 6/8 Timing in this book is also called double timing. This term also refers to the MATH being used for note values that have DOUBLED. This concept enables the student, by association, to keep in mind the mathematical changes in note values. Applying this concept makes it easier for students to remember the note values and to count the music measures.

The two sections in this book that cover the 4/4 and 6/8 time signatures exhibit rules and examples that are carefully worded for clear understanding. Two note and rest charts are included to show the note and rest values, and how they are grouped for counting.

Whole rest charts for 4/4/ and 6/8 timing show and explain how the note rest changes its value according to how many beats are in each measure.

Rhythm work sheets are followed by duplicates “tapping out the rhythm” sheets while saying the sheets while saying the counting aloud are performed. These rhythms are and absolute must for proper rhythmic development.

Pick-ups and split measure charts along with example sheets are introduced and applied in numerous measures. This is an area that confuses many students and should be clearly understood even in this level.

Throughout this book and its numerous areas covered, are work sheets and assignment sheets that reinforce counting of their music measures in a specific way, EXACTLY AS SHOWN. Some assignment sheets require drawing in the missing bar lines, filling in the missing notes and beats and writing your own measures. These drills are a MUST for creating measures that lead up to the ability to compose, along with a solid understanding of music structure.

Some assignment sheets are questionnaires that review notes, rests, dotted notes and rests, steps, counting, values, Italian words and musical signs. Also ASSIGNMENT SHEETS CAN BE USED FOR CLASSWORK, HOMEWORK OR TEST PAPERS. THEY ARE TOTALLY VERSATILE. Also provided are staff and writing pages for notations.

The final section in the book contains example charts, explanations and markings that systematically finger each scale. These systematic fingerings have PROVEN TO PREVENT THE STUDENT FROM PLAYING THE WRONG FINGERING. These systems help prevent the student to learn the correct

scale fingering more quickly, easily, and accurately. Struggling with scale fingerings is frustrating and also creates a “dislike” for playing scales.

The beginner book is a MUST toward the RIGHT START for anyone stepping into the world of music. It’s a wonderful culture, far more enjoyable when right from the start; learning is made clearer and easier for both student and teacher. Then, what has been learned is retained in the students memory and not so easily forgotten.

DEDICATION

With grateful pride I dedicate this book to my parents, Mr. and Mrs. Ruth and Harry Nadel.

For many years they struggled financially to provide me with the finest professional training in music, voice, piano and dance. Through Julliard, Berkeley, numerous other schools, private teachers and coaches who were also among the best in the world.

With all of the scholarships I worked so hard to obtain, the remaining costs were enormous. My father still had to work three jobs a week to cover the remaining finances for my training. An exhausting devotion by a courageous father and striving mother.

There is nothing I wouldn’t do for them. There are no words in any language to thank them.

From what my parents have so unselfishly given to me, so do I hope to bring knowledge, understanding, pride, performance and fulfillment to all who use this book throughout the world,

Harry Nadel Born July 9, 1906 – Died December 16, 1995.

Ruth Nadel Born June 18, 1911 – Died December 17, 1995.

Laid to rest on the same day, December 18, 1995, they went to heaven as God’s honored chosen angels, and mine. Who are cherished and remembered for eternity, Amen, Amen.

C.R. CAROLE

AUTHOR’S BACKGROUND

At age two, I was offered a contract to sing on radio. My mother at that time felt it appropriate to decline.

Studying and performing opera singing at the age of seven, I was a child prodigy.

I made history as the youngest voice student, at that time, to be accepted into The Julliard School of Music. The newspaper wrote an article about me with my picture and called me the little diva. A multitude of letters, newspaper articles, awards and scholarships.

At pre-eleven years old I was accepted into Julliard, I competed for and won the highest scholarship for six years in a row, from age eleven through age seventeen I completed my studies there.

At age fifteen, I was the only opera singer in thirty years who was permitted to sing at the Juilliard concert of the year.

At age eleven, I started professionally teaching voice and piano. To date, I'm teaching quite a few years, priding myself on the varied and progressively structured training as a private teacher who is intensive and creative. I'm also an author of music workbooks that are revolutionary.

In 1959 and 1960, at ages fifteen and sixteen, I studied under the training and prodigy of teachers as a group of prodigy students, sponsored by the Berkeley Music School in New York, at Nasson College in Springvale, Maine. There I received the highest single and double scholarships given during those two summer sessions.

At age fifteen, I auditioned for a new opera company being opened and directed by Gerhard Peschner and Risa Stevens in New York. I was the first one chosen out of six hundred auditioners. I was to sing the role of Gilda, in the opera Rigoletto. Two months later, very sorrowfully, Gerhard Peschner died. The new opera company, destined to be excellent, was regrettably closed.

I studied and performed in voice and piano for many years, mostly in voice as it was my forte. I studied and played flute in the Jamaica high school orchestra and taught myself violin. Also composing some beautiful music, cutting professional records and master tape recordings.

I was always the lead opera singer and guest artist in operas, operettas, concerts, plays, recitals, functions and banquets.

Among the teachers and coaches I sang for and trained with were, Ms. Evelyn Manacher at Julliard, Gerhard Peschner, Hans Bruch, Ms. Otto Seyfert, Herbert Jansen, Ms. Berkeley, William Stein, agent at the Metropolitan Opera Company, Ms. Evelyn Romano, Ms. Brodsky, and others. All of whom I loved, truly, truly thank them and deeply miss them, as if it were only yesterday.

Whenever I performed, the theater, hall, auditorium or facility was packed. And I tore the house down.....every time!

At ages fifteen and seventeen, I sang at the Theatrical Lambs Club in New York. After I sang, Sophie Tucker shouted out from the audience; "Them is some set of pipes honey! Take good care of them!!"

At age seventeen, I sang on the Ted Mack Amateur Hour Television Show. Upon auditioning for one of their representatives, he took my mother aside, privately, and told her that I was too good for their show and that the other performers wouldn't have a chance against me.

Also at age seventeen, upon auditioning for the head agent of the Metropolitan Opera Company, William Stein, he said to me; "Come, let me take you by the hand. I will get you contracts in opera companies in Europe and all over the world. You will be world famous."

Unfortunately, my exquisite lyric coloratura voice was in a body that could not tolerate immunity vaccines. The risk to disease and its consequences were too great. Mr. Stein was right, I would have been world famous. Rare in more than one respect.

However things turned out, aside from the medals and awards I also won for music and dance, schools subjects of every sort, I made dreams come true for a multitude of students. And now with my books, a whole new clear and easy way to learn music with advancement is being brought fourth for millions to solidly learn.

And within the walls of my created books, I wish the joy of learning music upon all who open the cover to glance inside.

Good Luck!

C.R. CAROLE

PREFACE Intermediate Book

This is an intermediate book that introduces some of the most beautiful note units in music. These decorative combinations called drills, I&a, triplets and mordents are expressive accents in pieces we play, sing, and dance to. They are displayed in beautifully illustrated charts, followed by work sheets and rhythm sheets for solid reinforcing and clear understanding of the unit structure.

Surrounding these decorative music units are charts and work sheets of the entire piano keyboard, along with staff and writing pages for notations.

Leger notes are individually displayed, written and drilled.

Double sharps, double flats, along with special musical signs and Italian musical terms are shown, explained and reinforced on work sheets and questionnaire pages.

All you need is a pencil to work inside following the careful and complete step by step progressions that are mathematically and structurally presented to insure clear and effective understanding.

In this book we cover all four time signatures. 4/4 is referred to as NORMAL timing, also known as common timing, because the note values are NOT CHANGED. 6/8 is referred to as DOUBLE timing, because the note values are DOUBLED. 2/2 is referred to as cut timing, because the note values are CUT

IN HALF. And 12/16 is referred to as QUADRUPLE timing, because the note values are FOUR TIMES LARGER.

These time signature “terms” refer to the changes in MATH that apply to every note, rest and dot according to the bottom number of the time signature.

Time Signature terms, carefully worded, refer to the math in music that make it easier for the student to correctly remember the values of each note, rest and dot by association, as the bottom number of the Time Signature CHANGES.

Special information is also presented about whole rests.

Split measure and pick-ups are given in assignments #37 and #38.

Fractions for notes, rests and dots are displayed in beautiful circled drawings followed by questionnaire work and sheets to insure clear structural understanding.

This area covering fractions is critical. Once we venture beyond notes, rests and dots that equal less than one full beat in value, special methods in counting are necessary in order to understand the structure and rhythmic personality of those music units, AS WELL AS COUNTING MEASURES CORRECTLY.

Also, notes, rests and dots can have two or more dots. The fractions in music become as small as $1/32^{\text{nd}}$ of a beat. Beats are also split up and become syncopated.

All of these areas are spaciouly shown with step by step illustrations, referral charts and work sheets.

In music, measures can contain two or more levels of notes to create harmony. These levels are counted separately and can also share the same notes, rest and dots. Again, a crucial area so misunderstood and confusing to many students. Such measures are generously and carefully illustrated, along with many work sheets and assignment pages.

These numerous assignments systematically cover and drill on every aspect taught in this intermediate book. As in the beginner book, these assignments are TOTALLY VERSATILE. THEY CAN VBE USED AS CLASSWORK, HOMEWORK AND TEST PAPERS.

Major and minor scales are explained and notated for their special harmonic meanings that create their individual harmonic melodies.

Minor “terms” and music symbols that create each of the different minor scales and how they are related to major scales are explained, played and followed by questionnaire sheets.

Counting of music measures is written with special fingering systems to INSURE CORRECT FINGERING as well as faster, easier performance in playing scales.

Counting of music measures is written in a specific way, EXACTLY AS SHOWN.

Some assignments also consist of drawing in missing bar lines, filling in missing notes and beats and composition. These assignments designed for creating measures lead up to the ability to compose in a higher and more creative level.

Sections 33 and 37 deal with “What key are you in?” Another confusing aspect in music that is taught by using association to the Major and Minor Scales. This is very helpful to students of all ages and levels, especially in the beginner and intermediate levels of learning.

Major and Minor Scales are shown and explained in a simple but structural form , followed by work sheets and played on the piano.

Intervals and inversions are also shown and explained in simple but structural form, followed by work sheets and played on the piano.

The step by step, methodical way of learning in this book makes it possible for people to teach themselves as well.

I recommend this book for ages 9 years through adults. From elementary through college and music school. For all instruments, providing the fingerings and registers are changed to meet the needs of instruments of different ranges and fingering, but the basic music structure is the same.

Upon completing the beginner book and this intermediate book, the student’s foundation in music will be solid, and ready to continue into the advanced level very comfortably.

Easier vocabulary has been deliberately used for greater understanding, taking into consideration youngsters and student’s whose primary language may be other than English.

Through many years of teaching and developing these methods of instruction, I have found them to be solidly understood. And equally as important, retained in the memories of my students for a lifetime.

