

Debra Perez

Will Baily

*"Way Cool" Keyboarding!*

# Piano Band

*Book Two*

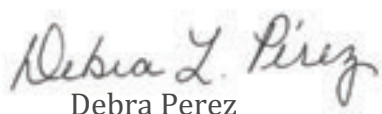




# Welcome to Piano Band Book Two

We are pleased to introduce this new collection of ensemble pieces for piano or keyboard. In **Piano Band Book Two**, you will discover engaging and cool music that covers various styles and performance experiences. Every ensemble presents new creative ideas as well as the opportunity to explore and play beyond the written page.

We believe in the joy and magic that happens when we make music with others. Join us now and discover how collaborative music making can be enjoyable at any age and at any level. Onward!

  
Debra Perez

  
Will Bailly

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# Get Ready

Part One

[ Track 1 Piano Only / Track 2 Band ]

Will Bailly

Both hands play one octave higher



# Get Ready

## Part Two

Will Bailly



Left hand plays one octave lower

5



9



13



17





## *Creative Ideas for Get Ready*

1. **Create a Tempo Challenge!** The piano only recording of *Get Ready* [ Track 1 ] demonstrates how to increase the tempo with each repetition of the piece. Begin by listening and playing along with Track 1. When ready, try the following ideas and create your own tempo challenge without the track.

- Create an introduction similar to what you hear on Track 1.
- When setting the new tempo, play 8 beats using rhythm sticks, drums or octave C's on the piano.
- Chant together to cue the new tempo. (Ex. "1, 2, 3 Get Ready!")

2. **Have fun playing as a side-by-side duet.** Sharing the keyboard with a friend can be a fun experience. Explore the following ideas when sitting side-by-side:

- Both hands in *Part One* play one octave higher and both hands in *Part Two* play one octave lower.
- Experiment with playing *Part Two* staccato and *Part One* legato.
- Stand up and switch parts quickly each time *Get Ready* repeats.
- Have fun!

3. **Use Chromatic Percussion Instruments.** Digital pianos provide an opportunity to explore numerous instruments and how they are used in collaborative performances. Here is one example of creating a 4-part ensemble using percussion instruments.

- Start by learning about chromatic percussion instruments often found in an orchestra. Next, build a quick and easy 4-part ensemble.

- |                                     |   |
|-------------------------------------|---|
| • <i>Part One</i> R.H. melody       | <b>Glockenspiel</b> (one octave higher) |
| • <i>Part One</i> L.H. chord shells | <b>Music Box</b>                        |
| • <i>Part Two</i> R.H.              | <b>Vibraphone</b> (as written)          |
| • <i>Part Two</i> L.H.              | <b>Piano</b> (one octave lower)         |

## *Creative Ideas for **The Fiddle Jig***

1. **Discover the Irish Jig.** This delightful Jig is an opportunity to discover the history behind an Irish folk dance. What is an Irish Jig? Have you ever watched a dance performance of a Jig? (Find a video clip). What time signature is common for a Jig? What are the most common instruments used in Irish folk music?
  
2. **Create an ensemble.** The Ensemble Track 4 is one example of how an ensemble is created using *Parts One, Two* and *Three* of **The Fiddle Jig**. Listen for the instruments listed below and then build your own version of **Fiddle Jig**.

- |                          |   |
|--------------------------|---|
| • <b>Part One</b> R.H.   | <b>Recorder</b> (one octave higher)                     |
| • <b>Part Two</b>        | <b>Fiddle</b> (Play all chord shells as quarter notes.) |
| • <b>Part Three</b> R.H. | <b>Guitar</b>   |
| • <b>Part Three</b> L.H. | <b>Bass</b>   |

The Piano Accompaniment score is included as well as the Piano Accompaniment Track (#5). Including the Piano Accompaniment with the ensemble will provide a strong foundation to help everyone stay together.

3. **Experience a Piano Trio.** Three people will share one piano for this version! As you see below, a few adjustments will be made. But it is definitely doable and a great deal of fun!

- |                     |                                     |
|---------------------|-------------------------------------|
| <b>Part One</b>     | Both hands play two octaves higher. |
| • <b>Part Two</b>   | R.H. only as it is written.         |
| • <b>Part Three</b> | Both hands play one octave lower.   |

4. **Include percussion for even more fun.** Whether you are playing with the Band, Ensemble or Trio, adding percussion instruments will only enhance this delightful dance.
  - Percussion choices include bucket drum, handheld drum, floor drum or a percussion instrument on your digital piano.
  - Use the R.H. rhythm in **Part Three** to create your percussion part.

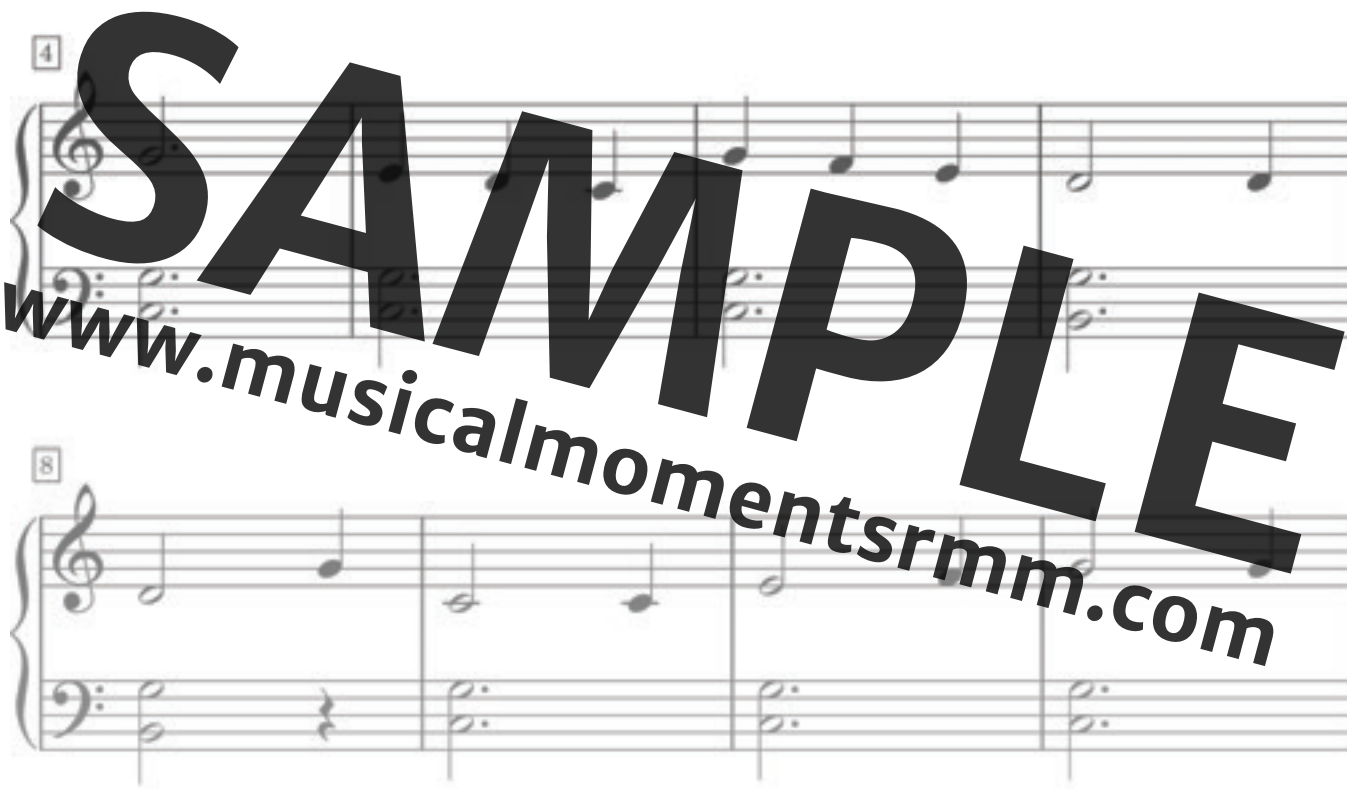
# *The Fiddle Jig*

Part One

[ Track 3 Band / Track 4 Ensemble ]

Will Bailly

Both hands play one octave higher





16

20

24

28

32

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The image displays a musical score for piano, consisting of five systems of staves. Each system begins with a measure number in a box: 16, 20, 24, 28, and 32. The notation is in treble and bass clefs. A large, bold, black watermark is superimposed diagonally across the center of the page, reading 'SAMPLE' in large letters, with the website address 'www.musicalmomentsrmm.com' written below it in a smaller font.

# *The Fiddle Jig*

## Part Two

Will Bailly



16

20

24

28

32

**SAMPLE**  
[www.musicalmomentsrmm.com](http://www.musicalmomentsrmm.com)

The image displays a musical score for piano, consisting of five systems of staves. Each system begins with a measure number in a box: 16, 20, 24, 28, and 32. The notation is in treble and bass clefs. A large, bold, black watermark is superimposed diagonally across the center of the page, reading 'SAMPLE' in large letters, with the website address 'www.musicalmomentsrmm.com' written below it in a smaller font.

# *The Fiddle Jig*

## Part Three

Will Bailly

Sample

www.musicalmomentsrmm.com

The musical score is written for piano in 3/4 time. It consists of three systems of four measures each. The first system starts with a treble clef and a key signature of one sharp (F#). The first measure is marked with a 'C' above the staff. The second system starts with a treble clef and a key signature of one sharp (F#). The first measure is marked with a 'G' above the staff. The third system starts with a treble clef and a key signature of one sharp (F#). The first measure is marked with a 'G' above the staff, and the second measure is marked with a 'C' above the staff. The score is overlaid with a large, diagonal watermark reading 'Sample' and the website 'www.musicalmomentsrmm.com'.

16 Csus C

20 G

24 C

28 G C

32 G C G C

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The image displays a musical score for piano, spanning measures 16 to 32. The score is written for a grand piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into five systems, each containing four measures. The first system (measures 16-19) features a Csus chord in measure 16, followed by a C chord in measure 19. The second system (measures 20-23) features a G chord in measure 23. The third system (measures 24-27) features a C chord in measure 24. The fourth system (measures 28-31) features a G chord in measure 28 and a C chord in measure 31. The fifth system (measures 32-35) features a G chord in measure 32, a C chord in measure 33, a G chord in measure 34, and a C chord in measure 35. A large, diagonal watermark reading 'SAMPLE' is overlaid across the center of the page, and the website address 'www.musicalmomentsrmm.com' is printed below it.



# *The Fiddle Jig*

Piano Accompaniment  
[ Track 5 Piano Accompaniment ]

Will Bailly

Introduction Students Enter

8<sup>th</sup>

9

27

35

**SAMPLE**

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## *Creative Ideas for **Electric House***

1. **Energize the learning using Team Play.** Team Play works well in the early stages of learning a new piece. Divide the players in two teams and try the following:
  - Team 1 plays the R.H. of **Part One** and Team 2 plays the R.H. of **Part Two**. Alternate playing with and without Band Track 6. Repeat and trade parts.
  - Now, try Team Play with the L.H. of **Part One** and the L.H. of **Part Two**. Repeat and trade parts.
  - Ask players to choose their favorite part from above. Then select from synthesizer sounds or distortion guitars and play along with Rhythm Track 7.
2. **Change it up with an acoustic ensemble.** Piano Accompaniment Track 8 provides an immediate way to change the style from Electric to Acoustic. Below is one way to build this new ensemble using acoustic instruments:

- **Part One** R.H. plays the **Oboe**
- **Part Two** L.H. plays **Piano**
- **Part Two** R.H. plays **Flute** (one octave higher)
- **Part Two** L.H. chord shells in both hands on **Harp**

(Try passing the chord shells from hand to hand. The rhythm could be all quarter notes or a combination of quarter and eighth notes.)

Example 1



Example 2

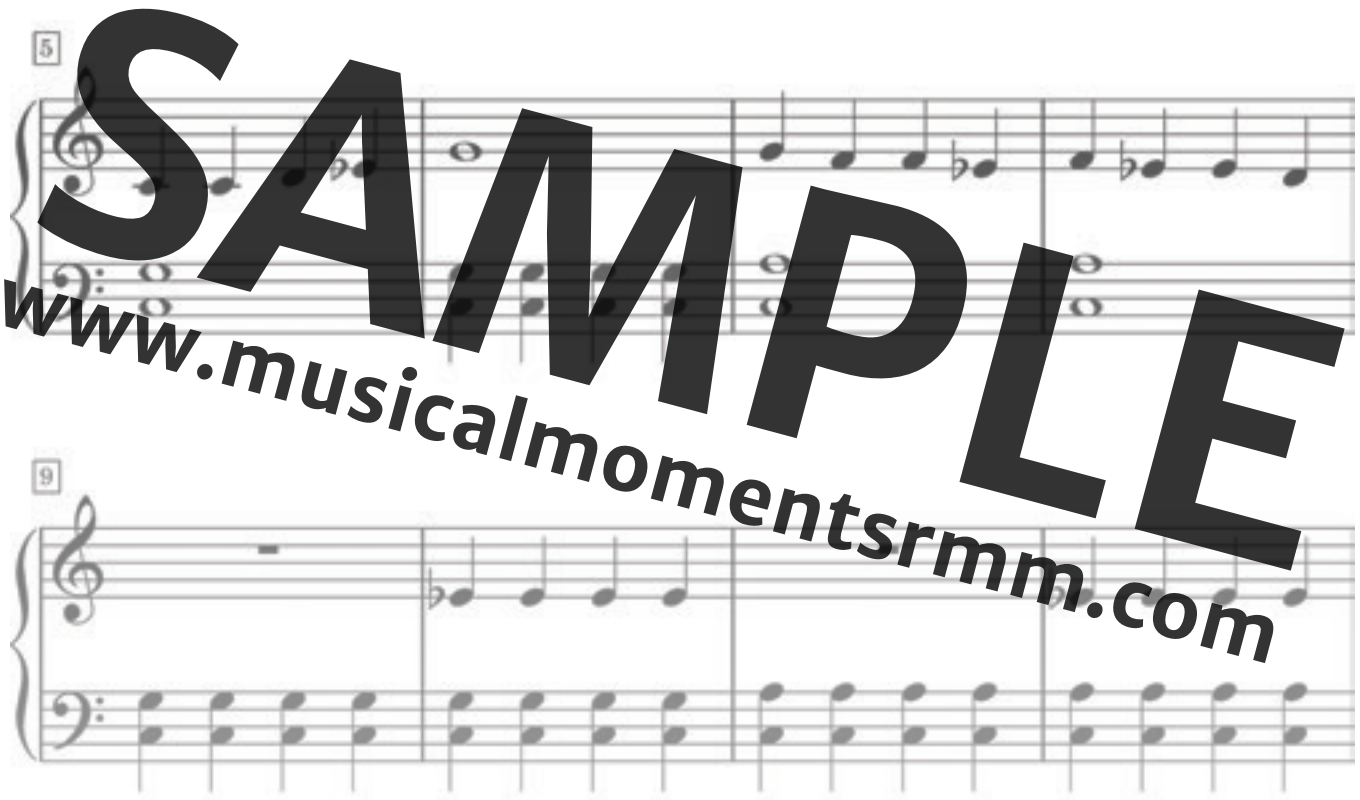


# *Electric House*

Part One

[ Track 6 Band / Track 7 Rhythm Track ]

Will Bailly



17



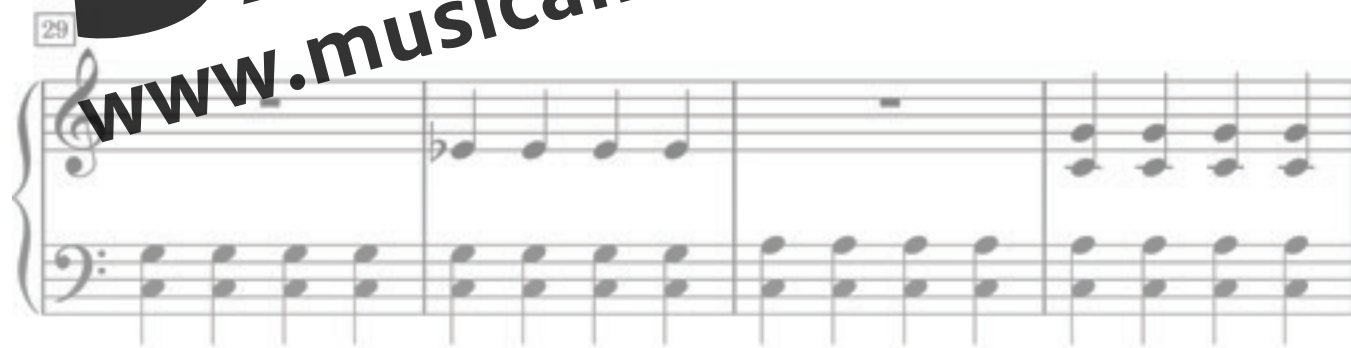
21



25



29



33



8vb

# *Electric House*

## Part Two

Will Bailly

Both hands play one octave higher







# *Electric House*

Piano Accompaniment  
[ Track 8 Piano Accompaniment ]

Will Bailly

Introduction

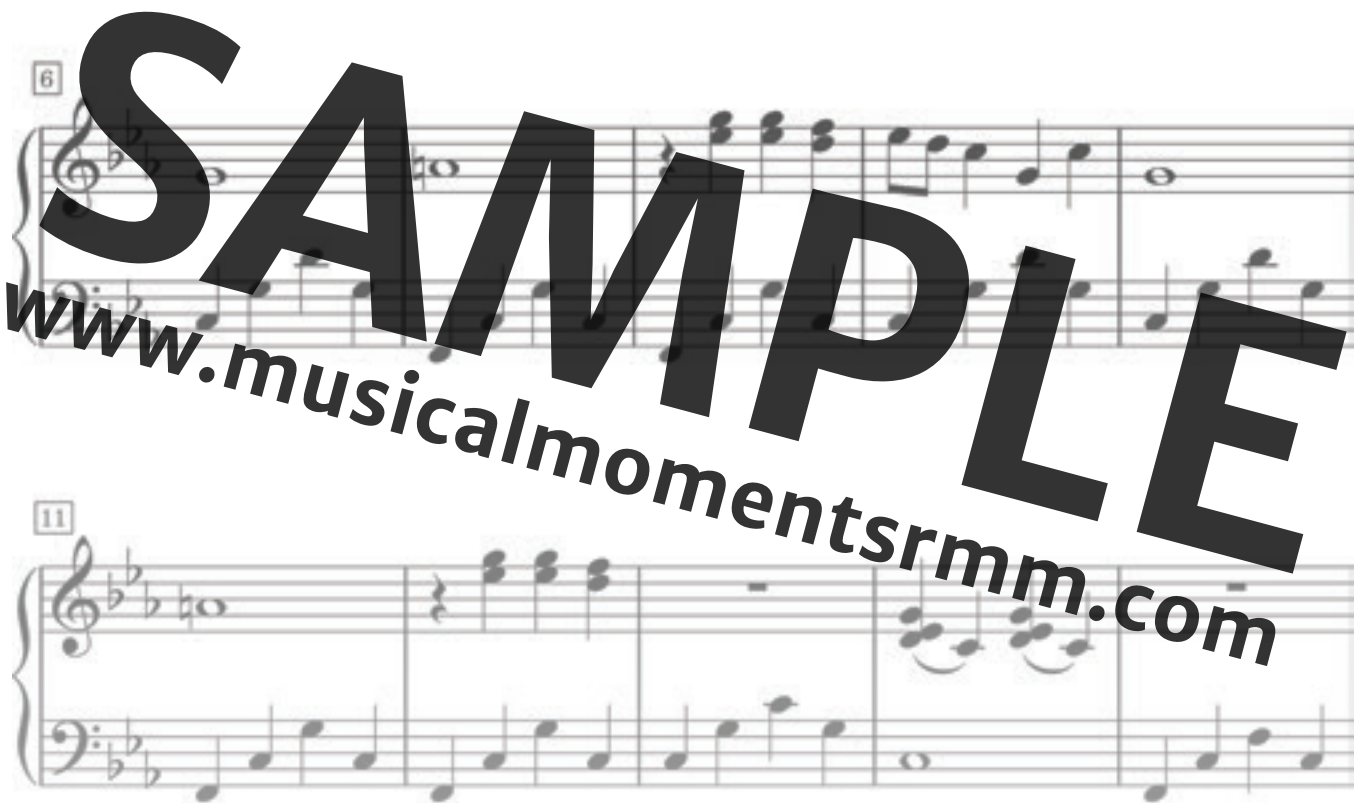
Students enter



The introduction consists of four measures in 4/4 time, key of B-flat major. The right hand plays a melody of eighth and quarter notes, while the left hand plays a bass line of eighth and quarter notes. The first two measures are marked 'Introduction' and the last two are marked 'Students enter'.

6

11



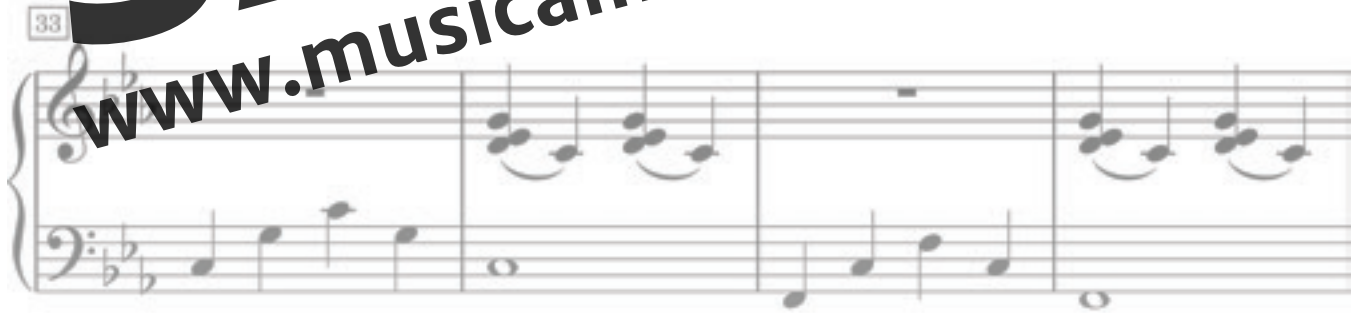
Measures 6 and 11 of the piano accompaniment. Measure 6 shows a continuation of the melody and bass line. Measure 11 shows a change in the right hand melody, with a new eighth-note pattern.

16



Measure 16 of the piano accompaniment. The right hand plays a melody of eighth and quarter notes, while the left hand plays a bass line of eighth and quarter notes.





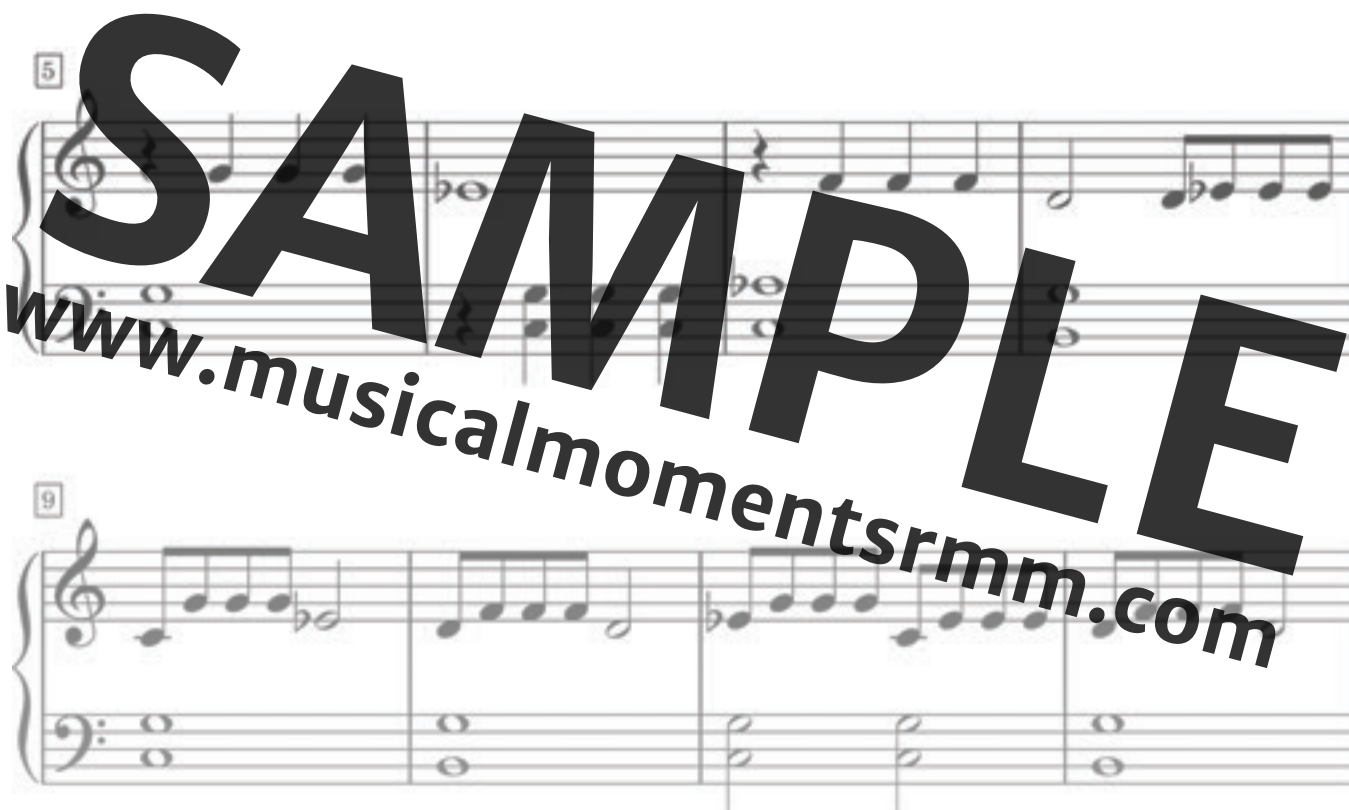
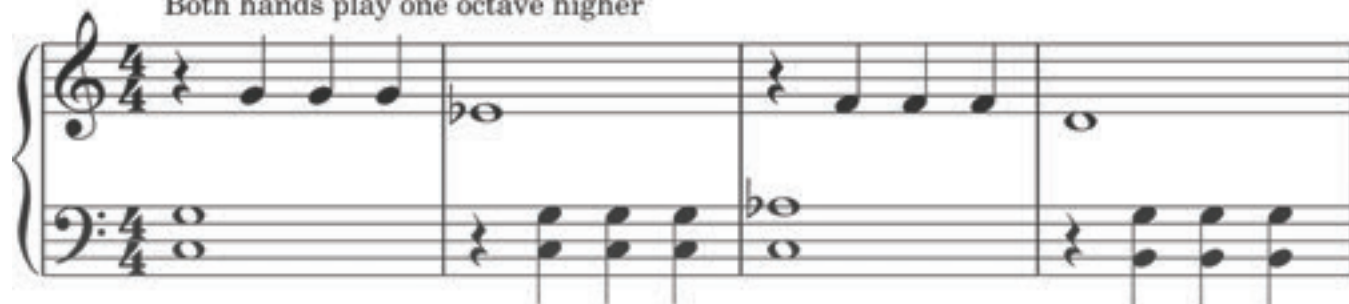
# Way Cool Beethoven

Part One

[ Track 9 Band / Track 10 Ensemble ]

Beethoven

Both hands play one octave higher

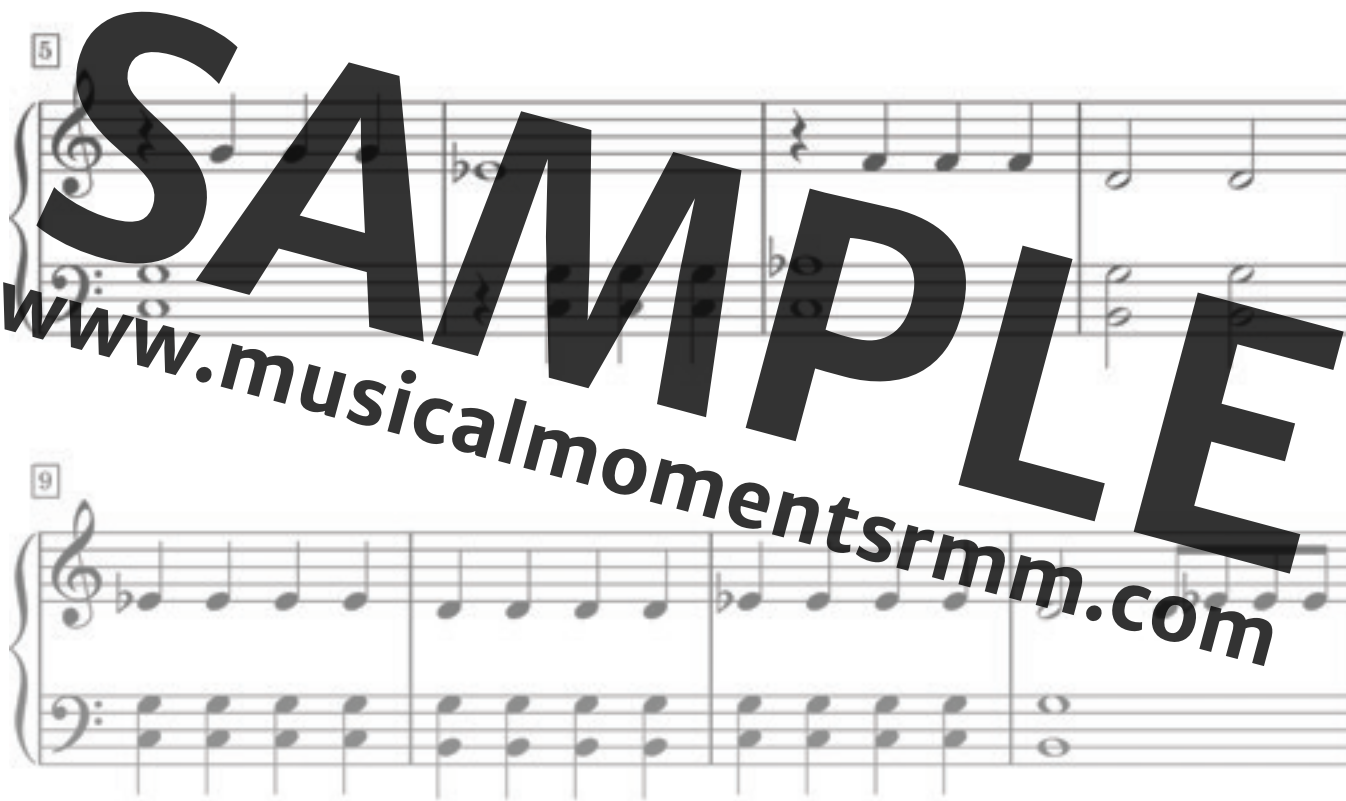




# Way Cool Beethoven

## Part Two

Beethoven











# Way Cool Beethoven

Timpani

Beethoven

sounding pitch

5

9

12

15

18

22

27

freely

## *Creative Ideas for Way Cool Beethoven*

1. **A Majestic Organ Ensemble!** Have you ever imagined what it would feel like to play a big church organ? Did you know that organists play pedals set up like a keyboard with their feet? Well, you won't be using your feet for this ensemble, but you can create a wonderful sound with the organ voices on a digital piano.

When you perform this, slow the tempo, turn up the volume, think majestic and play as smooth and connected as possible. All parts will hold the final note for 6 counts and then release together.

- **Bass Line** **Classical Organ Solo** (measures 1-8).  
After the intro, the remaining instruments enter.
- **Part One** **R.H. Organ**

- **Part One** **L.H. Strings** (one octave higher)

- **Part Two** **R.H. Strings** (doubled one octave lower)

- **Part Two** **L.H. Strings** (two octaves higher)

- **Timpani** Divide pitches between hands  
(Locate the "sounding pitch" of the Timpani on your keyboard. Not all digital pianos are the same. You may need to change the octave to get the most realistic sound for the Timpani.)

2. **A Band plus Organ Combo.** Here is a performance idea that both players and audiences will enjoy. The **Bass Line** played on a Classical Organ sound is a good addition to Contemporary Band Track 9. Try This:

- The **Bass Line** is played on a Classical Organ sound.
- The Organ soloist begins by playing measures 1-8.
- Remember to be dramatic and build suspense.
- When the soloist plays the first note of measure 9, start Band Track 9.
- The style change is a fun surprise for the listeners.
- All players then wait to enter until after the intro on Band Track 9.
- Enjoy!

# Creative Ideas for *Salt Water Taffy*

1. **Let's talk musical concepts.** In both the written music and the backing tracks, this catchy waltz contains several concepts to explore.

- What is a swingin' rhythm and where did it originate? Compare the sound of the swingin' rhythm to how the rhythm is written.
- Notice how **Part One** R.H. and **Part Two** R.H. work together to create an interesting melody. Play the two R.H. parts and discuss how they complement each other.
- **Part Three** creates the harmonic and rhythmic foundation when playing as a Trio. You can use **Part Three** to create both an introduction and ending for *Salt Water Taffy*. And, don't forget to include the pedal.
- Use Relay Play and take turns improvising a new melody over Piano Accompaniment Track 13. Replay Play is a technique where players take turns improvising a few measures and then pass it to another classmate. The goal is to keep it moving around the room. This works best if you close your book, listen and play!
- With the improvisation example, players can choose various woodwind and string voices. Discuss the ranges for each instrument and how to make the voices on a digital piano sound like the real instrument.

2. **The *Salt Water Taffy* Ensemble.** Listen to Ensemble Track 12 and identify the different instruments used for the ensemble. Try using the parts below to create your own version of this piece.

• **Part One** R.H.

• **Part One** L.H.

• **Part Two** R.H.

• **Part Two** L.H.

• **Part Three**

**Flute** played one octave higher.

Try to imitate the articulation played on the track.

**Strings**

Divide the notes between the right and left hand to create a legato sound.

**Glockenspiel** played one octave higher.

**Acoustic Bass**

**Harp**

# *Salt Water Taffy*

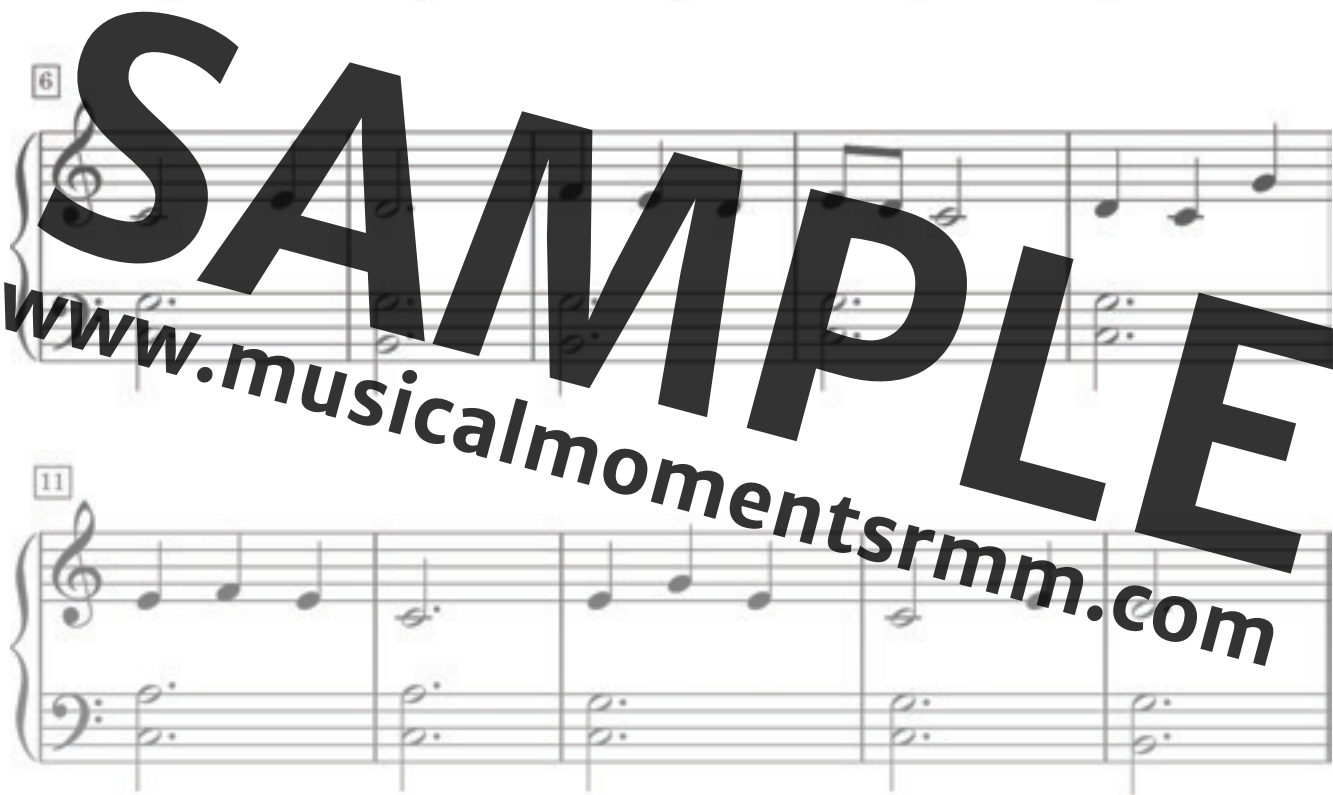
Part One

[ Track 11 Band / Track 12 Ensemble ]

Will Bailly

*Swing It!*

Both hands play one octave higher



21

Measures 21-25: Treble clef contains eighth and quarter notes. Bass clef contains chords.

26

Measures 26-30: Treble clef contains eighth and quarter notes. Bass clef contains chords.

31

Measures 31-35: Treble clef contains eighth and quarter notes. Bass clef contains chords.

36

Measures 36-40: Treble clef contains eighth and quarter notes. Bass clef contains chords.

Measures 41-45: Treble clef contains quarter notes. Bass clef contains chords.



# *Salt Water Taffy*

## Part Two

Will Bailly

*Swing It!*

3 5 1

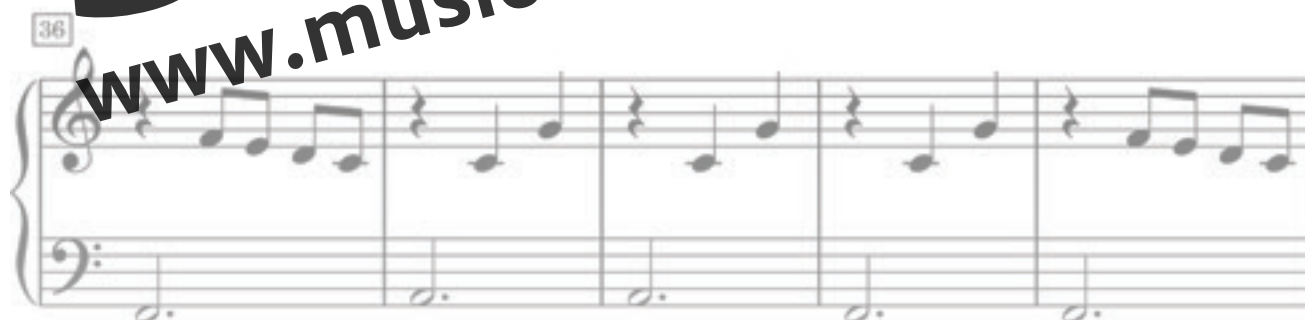
6

11

16

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# Salt Water Taffy

## Part Three

Will Bailly

Am Both hands play one octave higher F C

6 G Am

11 F G

16 Am F

*simile*

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The musical score is written for piano in 3/4 time. It consists of four systems of music, each with a treble and bass staff. The first system (measures 6-9) has a treble staff with a whole rest in the first measure, followed by eighth notes in the second and third measures, and a whole rest in the fourth. The bass staff has eighth notes in the first and second measures, followed by a whole rest in the third, and eighth notes in the fourth. The second system (measures 10-13) has a treble staff with eighth notes in the first and second measures, followed by a whole rest in the third, and eighth notes in the fourth. The bass staff has eighth notes in the first and second measures, followed by a whole rest in the third, and eighth notes in the fourth. The third system (measures 14-17) has a treble staff with eighth notes in the first and second measures, followed by a whole rest in the third, and eighth notes in the fourth. The bass staff has eighth notes in the first and second measures, followed by a whole rest in the third, and eighth notes in the fourth. The fourth system (measures 18-21) has a treble staff with eighth notes in the first and second measures, followed by a whole rest in the third, and eighth notes in the fourth. The bass staff has eighth notes in the first and second measures, followed by a whole rest in the third, and eighth notes in the fourth. The score includes a 'simile' marking at the end of the first system and a large 'SAMPLE' watermark across the middle of the page.

21 C G Am

26 F C

31 G Am F

36 Am F

C

# *Salt Water Taffy*

Piano Accompaniment  
[ Track 13 Piano Accompaniment ]

Will Bailly

Introduction

6 Students enter

11

16

21

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# *It's All Good*

Part One

[ Track 14 Band / Track 15 Rhythm Track ]

Will Bailly

Right hand plays one octave higher

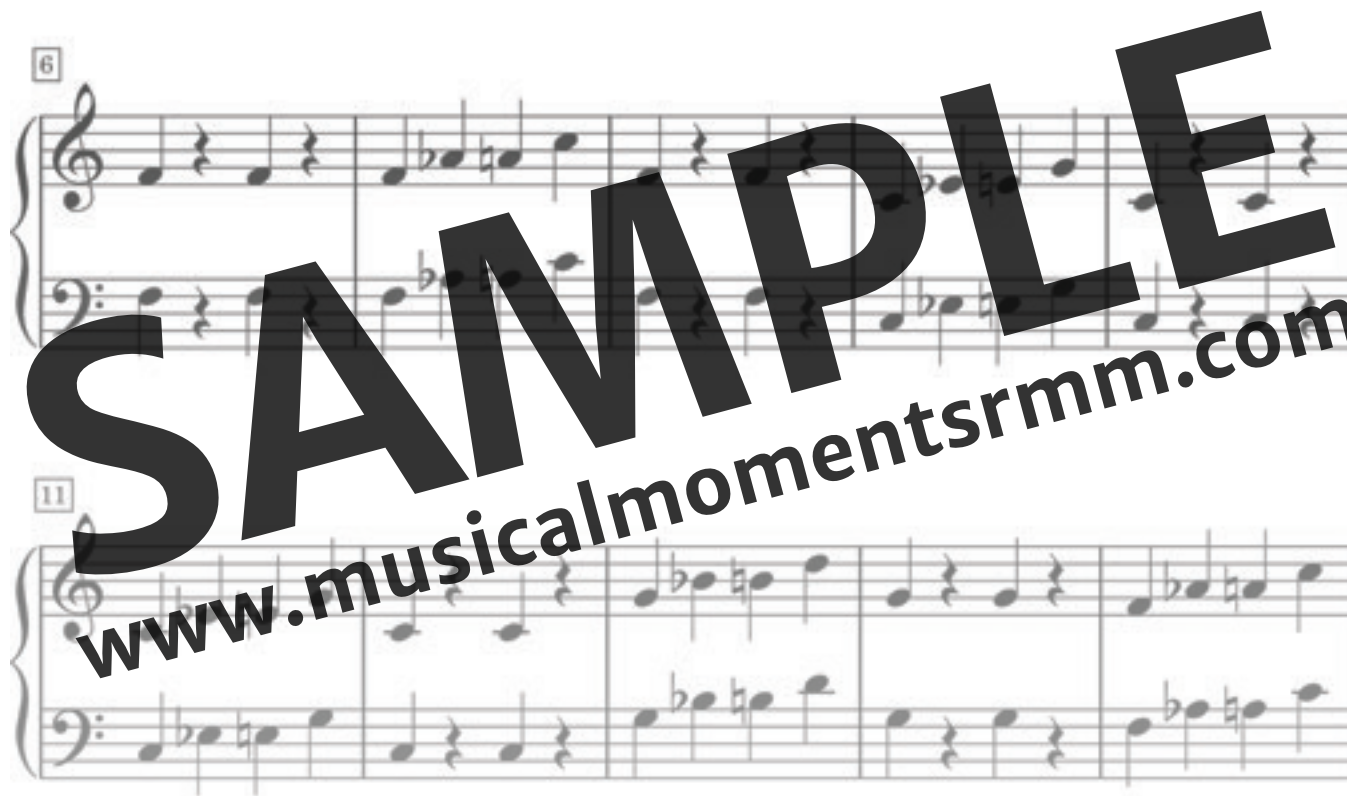




# *It's All Good*

## Part Two

Will Bailly







# *It's All Good*

## Part Three

Will Bailly

Both hands play one octave higher

6

11

16



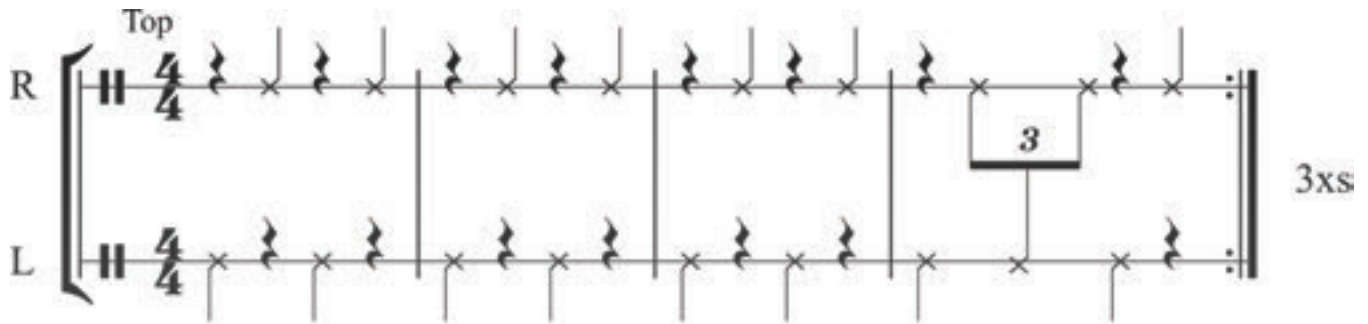


# *It's All Good*

Bucket Percussion

Will Bailly

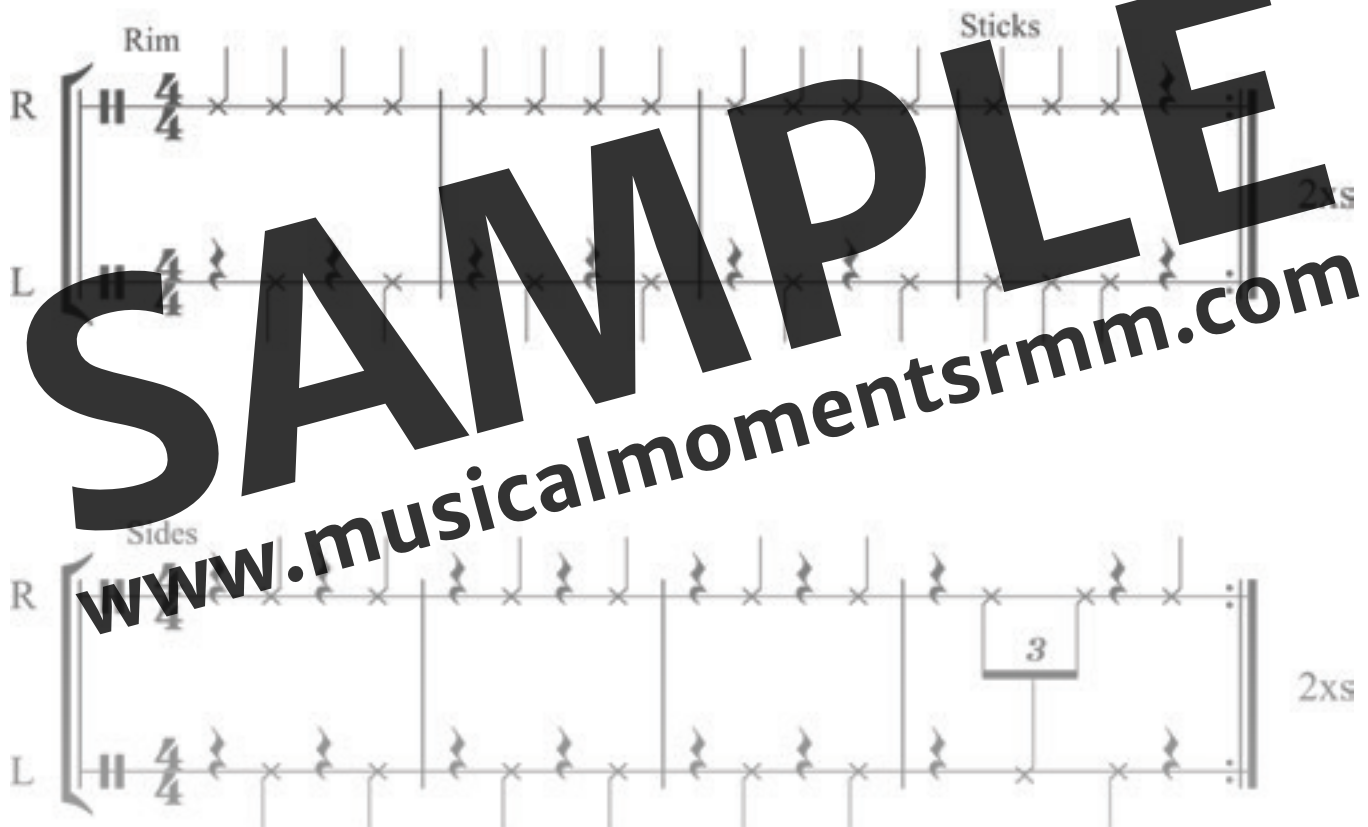
Top



3xs

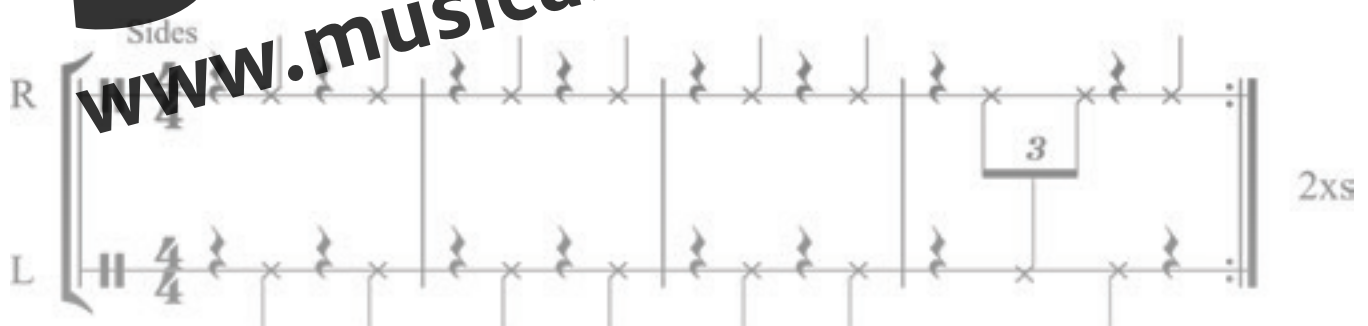
Rim

Sticks



2xs

Sides



2xs

After the introduction, play the lines in the following order:

- **Line 1**                      play 3 times
- **Line 2**                      play 2 times
- **Line 1**                      play 3 times
- **Line 3**                      play 2 times
- Rolls and racket at the end!

## Creative Ideas for *It's All Good*

1. **Revisit and expand *It's All Good*!** Revisiting means to return to a piece that you already know and explore ways to change it up. Here are a few ideas for creating something new with *It's All Good*:
  - If you have a digital piano with rhythms, explore playing along with other Blues, Boogie or Rock rhythm patterns. Once you find a rhythm you like, add **Part One** and create a new style for this piece.
  - Try this fun improvisation with **Part Two**. Team 1 plays **Part Two** as written. Team 2 improvises a new tune using right hand only. If you have more than one player improvising, take turns every 4 to 8 measures. Use the following notes to create a tune:



- Or, try improvising using 3 notes at a time

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- Add Rhythm Track 15 for even more fun!

2. **Now add the *Bucket Percussion* part.** Bucket Drums are one of the easiest and most affordable ways to add percussion to your *It's All Good* Band.
  - Line 1 is played using the top of the Bucket Drum. Play 3 times.
  - Line 2 uses the rim of the Bucket Drum top. Notice the last measure of this line switches to playing Sticks only. Play 2 times.
  - Return to Line 1 and play 3 times.
  - Now go to Line 3 where you will play on the sides of the Bucket Drum. Play 2 times.
  - Use all parts of the Bucket Drum to make a lot of noise for the ending!

# Get Back Home to You

Leadline

[ Track 16 Band / Track 17 Rhythm Track ]

Music by Will Bailly

Words by Rebekah Crawford

F C G Am F C G

Ri-ding through the ci-ty trav-el-in' a-lone Wish I could find my way home.

5 F C G Am F C<sup>2</sup> G C<sup>5</sup>

Ci-ty lights they spar-kle what a per-fect view. But I need to get back home to you. I

9 F C G Am F C

look up at the sky, takes me a while. I saw that same spar-kle in your eye.

13 F C G Am F C<sup>2</sup> G 1. C<sup>5</sup>

I may be a trav-'ler on-ly pass-in' through, Still I need to get back home to you. I

17 2. Am F C<sup>2</sup> G C<sup>5</sup>

you. Still I need to get back home to you.



# Get Back Home to You

Keyboard

Will Bailly

5 F C G Am F C G C<sup>2</sup> G

5 F C G Am F C<sup>2</sup> G C<sup>5</sup> C<sup>2</sup> C C<sup>5</sup>

13 F C G Am F C<sup>2</sup> G [1. C<sup>5</sup>]

17 2. Am F C<sup>2</sup> G C<sup>5</sup> C<sup>2</sup> C

8<sup>vb</sup>

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# *Get Back Home to You*

Fiddle

Will Bailly



# *Get Back Home to You*

Electric Bass

Will Bailly

The image displays a musical score for an electric bass part in 4/4 time. The score is written on a single staff with a bass clef. It consists of five measures of music. The first measure is marked with a box containing the number 5, and the subsequent measures are marked with boxes containing the numbers 1, 4, and 3. A large, bold, black 'SAMPLE' watermark is overlaid diagonally across the center of the page. Below the watermark, the URL 'www.musicalmomentsrmm.com' is written in a smaller, black font. The score is divided into four systems, with measure numbers 5, 9, 13, and 17 indicated in small boxes at the beginning of each system. The final measure of the score is marked with a double bar line and a '2.' indicating a second ending.

You may need to change the octave when playing the Electric Bass voice.  
Not all digital pianos are the same.  
The goal is to play in the octave that creates the most realistic sound for that instrument.

## *Creative Ideas for Get Back Home to You*

***Get Back Home to You*** has the typical instrument parts you will find in a Country Band: singer, keyboard, fiddle, bass and drums. Listen to Band Track 16 and notice how the parts all work together. Similar instrument combinations are also found in other styles like Contemporary Worship, Rock and Pop Bands. Let's take a look at the parts:

1. **The Leadline** provides the melody, words and chords of the song. The melody and words are written out for the singer. The singer will typically embellish the tune as they sing and interpret the song. The written out melody is not intended to be played by another instrument when there is a singer. The singer can also play the Keyboard part or simply vamp chords while singing.
2. **The Keyboard** part in ***Get Back Home to You*** demonstrates combining blocked and rocked chords with a bass line. This helps provide both rhythmic and harmonic support for the band. As you play along with Band Track 16 experiment with other ways you can combine the blocked and rocked chords. Also, try different rhythms with the L.H. part. This part could be played using a Piano, Electric Piano or Steel Guitar voice on the digital piano.
3. **The Fiddle** complements the melody by playing notes around the main tune. In different styles of music, the instrument complementing the melody might be a saxophone, flute, or electric guitar.
4. **The Electric Bass** is an instrument that keeps the beat and provides harmonic support for the band. You will notice the Electric Bass part in ***Get Back Home to You*** demonstrates how to use different rhythm patterns to create interest. As you play along with Band Track 16, play around with other rhythms for the bass part. You may discover rhythms that you like better.
5. **Rhythm Track 17** is perfect for building your ***Get Back Home to You*** Piano Band. The track gives a 4-measure introduction before the Singer, Keyboard player, Fiddle player and Bass player join in. Once you are ready, use Track 17 when you perform for friends. Enjoy!



*"Way Cool" Keyboarding 4 Kids*

*"Way Cool" Keyboarding*



*"Way Cool" Piano Band*

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