

D I A M O N D

PIANO

creating lifelong musicians

DIAMOND PIANO METHOD:  
CURRICULUM OVERVIEW

## Book 1: Pods\* 1-8

**Pod 1: G Clef Gets Going:** G Clef Hand Introduced in Middle C Position  
 • Quarter Notes, Half Notes, Whole Notes • G Clef (Treble Clef) Staff Reading • Finger Numbering System • 4/4 Time Signature and Counting  
 • Repeat Signs with and without Endings • Solfege Transposition – One Hand (Major – Do, Re, Mi only)

**Pod 2: F Clef Gets Going:** F Clef Hand Introduced in Middle C Position  
 • F Clef (Bass Clef) Staff Reading

**Pod 3: Two Hands:** Two-Hand Middle C Position Melodies • Quarter Rests, Half Rests, Whole Rests • Grand Staff Reading • Solfege Transposition – One-Hand (Major – Do, Re, Mi, Fa, So)

**Pod 4: Three-Four Time:** Dotted Half Notes (Dotted Note Rule) • 3/4 Time Signature

**Pod 5: Sharps and Flats:** Rules and Fingering for Sharps and Flats

**Pod 6: Harmony:** One and Two-Handed Harmony

**Pod 7: Tempos and Dynamics**

**Pod 8: Incomplete Measures and Ties:** Songwriting Begins, too!

\* **“Pod”** is Diamond Piano’s term for “Chapter”. Our Pods encompass much more than just the text of a chapter’s worth of material – it also includes all of the online games, videos, audio files, self-checking and prescriptive tests, and incentives!

## Book 2: Pods 9-15

**Pod 9: G Clef Up to High C:** G Clef Reading Expands up to High C • Intervals 2<sup>nd</sup> – 5<sup>th</sup> (Melodic and Harmonic) Introduced • Two-Handed Unison Solfege Transpositions (Major – Do, Re, Mi, Fa, So)

**Pod 10: F Clef Down to Low C:** F Clef Reading Expands to Low C  
 • Mirror Image Cs Introduced

**Pod 11: Eighth Notes and Eighth Rests:** Eighth Notes and Rests  
 • Counting with “ands”

**Pod 12: Dotted Quarter Notes:** Counting Syncopated Rhythms

**Pod 13: Articulation: Legato and Staccato**

**Pod 14: Crescendo and Diminuendo**

**Pod 15: Pedaling:** Pedal/ Notation and Use of the Sustain Pedal • Songwriting Grows

Using Diamond Piano is a smart and enjoyable way to teach!

-Bryson Finney  
 Piano Instructor and General Music Educator  
 Nashville, TN

## Book 3: Pods 16-23

**Pod 16: G Clef Anchor Points:** G Clef Reading Expands to High G • Anchor Points and “FACE” • Two Part – Two-Hand Solfege Transposition

**Pod 17: F Clef Anchor Points:** F Clef Reading Expands to Low F • Anchor Points and “All Cows Eat Grass”

**Pod 18: Major Scales and Key Signatures:** Major Scale Formula and Tetrachords • Key Signatures • Full Major Scale Solfege Transposing in Two-Hand Tetrachord Position

**Pod 19: The I Chord:** Major Triad Formula • The “I” Chord in Major Keys • Transposing with One-Hand Major Solfege Melody and Other Hand “I” Chord

**Pod 20: Minor Scales, Key Signatures and the i Chord:** Minor Scale Formula • Key Signatures • The “i” Chord • Minor Scale Solfege and Transposing a Full Minor Scale Melody

**Pod 21: Relative Major and Minor:** Distinguishing between relative Major and Minor in pieces • Finding the “I, i” Chord • Transposing with One-Hand Minor Solfege Melody and Other Hand “i” Chord

**Pod 22: Triads in Close Position Inversions:** Triad Inversions • Identifying Triad use in Songs • Looking for the “V” Chord • Transposing with “I” and “V” Accompanying Solfege Melody

**Pod 23: Arpeggios and Broken Chords:** Identifying Arpeggios & Broken Chords • “IV” Chord • Transposing with “I” & “IV” Accompanying Solfege Melody • Songwriting Developed Further

## Book 4: Pods 24-30

**Pod 24: More Anchor Points:** Introducing Double Low and High C • Chord Analysis Begins for Every Song (Pods 24-37) • Fermata •

**Pod 25: New Time Signatures:** 2/2 Time Signature • 6/8 Time Signature • Counting with “e-and-a”

**Pod 26: Sixteenth Notes and Rests:** Sixteenth Notes and Rests • Transposing with “I-IV-V” Accompanying Solfege Melody

**Pod 27: Eighth Note Triplets and Swinging Eighth Notes:** Eighth Note Triplets • Swinging Eighth Notes • Counting with “and-a”

**Pod 28: Chord Families in Major Keys:** Diatonic Triads in Major Keys • 8-Measure Major Key Chord Progression Improvisation

**Pod 29: Chord Families in Minor Keys:** Diatonic Triads in Minor Keys • 8-Measure Minor Key Chord Progression Improvisation

**Pod 30: Harmonic Minor:** Harmonic Minor Scale and Resulting Diatonic Triads • 8-Measure Improvisation - Minor Key Progression with “V” from Harmonic Minor

**Book 4 Technique Section:** All 12 Major and Minor Scales (1-Octave) • Triad Inversions • “I-IV-V” Cadences

## Book 5: Pods 31-37

**Pod 31: Common Accompaniment Styles:** Stride Bass • Root-Fifth-Root and Root-Fifth-Tenth • Rhythmic Block Chords (close position voicings) • Harmonizing a Melody (choosing diatonic triads to support melody)

**Pod 32: Lead Sheets:** Reading Lead Sheets and Arranging Accompaniment • Improvisation with “Student Chosen” Diatonic Chord Progression

**Pod 33: Seventh Chords:** Seventh Chord Formulas (Major Seven, Minor Seven, Dominant Seven) • Improvisation with Diatonic Seventh Chords

**Pod 34: The Circle of Keys:** The Circle of Fifths • Quadrant Chord Families • Parallel Keys • Neighbor Keys • Improvisation with Neighbors and Parallels

**Pod 35: Pentatonic Scales:** Pentatonic Scales (formulas for major and minor) • Pentatonic Improvisation with Guided “Licks”

**Pod 36: The Blues:** Blues Scale Formula • 12-Bar Blues Standard Progression • Common Blues Accompaniment Styles • Melody Writing Using Blues Scale

**Pod 37: You Write the Songs:** Creating Original Music Using Key Signature and Time Signature of Pod Songs

**Book 5 Technique Section:** All 12 Major and Minor Scales (2-Octaves) • Triad Inversions • “I-IV-V” Cadences • Diatonic Triad Families • Five-Finger Scale Positions from Every Scale Tone



Gerry Diamond and his son, Owen

# THE MUFFIN MAN RESTS



Lyrics  
Support  
Theory

2

1. Do you know the whole rest hangs be - low the fourth line of the staff  
2. Do you know the quar - ter rest looks sort of like a light - ning bolt

and the rest that sits a - top the third line is a half? note?  
and a rest gets coun - ted just ex - act - ly like a

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Pod 3-20

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# THE MUFFIN MAN RESTS



Name the notes:

Write the count:

4/4

TEACHER SCORE:	Notes	Rhythm	Technique	Worksheet	Effort	TOTAL (5 X 3 = 15)
EACH CATEGORY 1-6 6 IS BEST	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

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# YOUNG BEETHOVEN



Song-Specific Worksheets

5 4 5 4 5 2 4 3 1

1.

1) Young Bee-tho-ven found out long a go That  
2) Sharps and flats are real-ly good to know.

2.

Sharps and flats are so good to know. So good to

know. So good to know.

# YOUNG BEETHOVEN

Name the notes:

Write the count:

4/4

Answer the questions:

The name of the note played by the G Clef hand on beat four of the first measure is: \_\_\_\_\_.

The name of the note played by the G Clef hand on beat three of the second measure is: \_\_\_\_\_.

TEACHER SCORE:	Notes	Rhythm	Technique	Worksheet	Effort	TOTAL (5 TO 30)
EACH CATEGORY 1-6 6 IS BEST	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

# SOLFEGE - TWO HANDS

"Solfege" is another name for "Do, Re, Mi, Fa, So": for the solfege song on the next page, and those in the next few pods, we'll be using both hands at the same time.

Your G Clef thumb must use the same "DO" as your F Clef thumb. Of course, the chosen "DOs" must be at least one octave (or more) apart from one another. See the pictures below for examples.



Two Hand Solfege  
"Do is D"

Two Hand Solfege  
"Do is F#"



Transposition  
Developed  
Throughout

# PETER PETER PUMPKIN EATER



Name the notes:



Label the intervals:



TEACHER SCORE:	Notes	Rhythm	Technique	Workbook	Effort	TOTAL (5 TO 30)
EACH CATEGORY 1-6 & IS BEST	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

# A LITTLE NIGHT MUSIC

Andante Moderato

1  
f Moon, and stars, and Mer-cu-ry and Mars, belts, and rings, and

1  
all ce-les-tial things. *mp* Night falls, and they all play for us. We lie here

2 1  
ga-zing up to see the sym-pho-ny that plays for you and you and you and you and

f you and me. *p*

Classic  
Repertoire  
Introduced

# A LITTLE NIGHT MUSIC

The song "A Little Night Music" was written by the famous composer Wolfgang Amadeus Mozart. Mozart learned to play the piano and the violin while he was still very young, and he was composing songs when he was just five years old. He composed over 600 songs in his lifetime, including 50 symphonies.



Write the count:

4/4

TEACHER SCORE:	Notes	Rhythm	Technique	Worksheet	Effort	TOTAL (5 TO 30)
EACH CATEGORY 1-6 & 15 BEST	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

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# ERIE CANAL



Andante

*f* I've got a mule and her name is Sal *mp* fif - teen miles on the E - rie Canal

*mp* good old part - ner and a good old pal *f* fif - teen miles on the E - rie Canal. It

*mp* sounds like mu - sic when she brays *mp* sounds like Ma - jor up 'til May *f* but

*f* on those hot, hot sum - mer days *f* it's a Mi - nor scale she plays

Clean,  
Uncluttered  
Layout

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# ERIE CANAL

Build the C Minor Scale:

○ H ○ W ○ W ○ H ○ W ○ W

Build the i Chord from C Minor:

WW

WH

Write the Count:

$\frac{4}{4}$

TEACHER SCORE:	Notes	Rhythm	Technique	Worksheet	Effort	TOTAL (5 TO 30)
EACH CATEGORY 1-6 6 IS BEST	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

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Pod 20-17

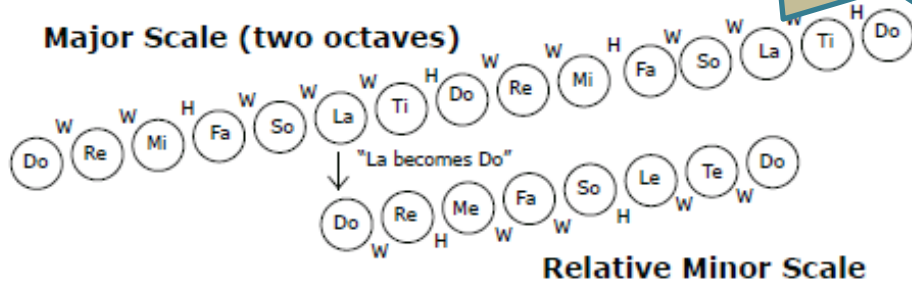
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## RELATIVE MAJOR & MINOR

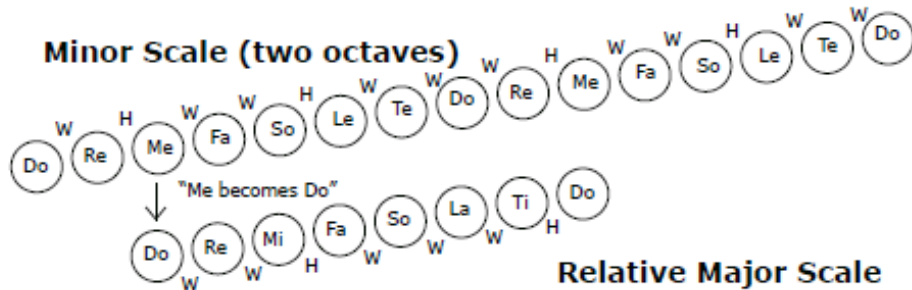
You might have noticed that each of the Major Scales you learned in pod 18 had a Minor Scale in pod 20 with the very same set of seven notes and that the 12 key signatures of all the Major Scales were exactly the same as the 12 signatures of all the Minor Scales. **These identical pairs of Major Scale and Minor Scale note sets are called Relatives.**

The following graphic shows how starting from the "La" of a Major Scale will give you that scale's *Relative Minor* and how starting from the "Me" of a Minor Scale will give you that scale's *Relative Major*.

### Major Scale (two octaves)



### Minor Scale (two octaves)



Solid Theory Foundation

## WHY IT'S GOOD TO KNOW MAJOR FROM MINOR

Q:

The key signatures of Major and Minor are identical, how can you tell if a song was based on a Major Scale or a Minor Scale?

A:

Easy – look at the last note of the melody of the song. Songs almost always end on "Do". So, the last note of the song will either be the "Do" from the possible Major Scale or the "Do" from the possible Minor Scale. Whichever "Do" you find at the end tells you the key the song is in.

Q:

Does it matter whether a piano player knows if a song is in Major or Minor? Can knowing that information help them learn the song more easily?

A:

**Yes, it matters!** Knowing what key a song is in lets the piano player know what "one" chord to look for. Because remember, the "one" chord is the most commonly used harmony.

# OH, SUSANNA

Moderato (swing 8ths)

1. Oh, I love to play the I chord and to switch it to the V. It's the  
*mf* songs that use the I and V and real-ly don't need more, but it's  
 hams-o-my I've heard the most since I have been a-live. 2. There are  
 true that ev-ry now and then you've got to have the  
 IV chord. IV chord. I'm glad that you ex-ist. If you  
 ware-n't in this chor-us here, you would be sore-ly missed.

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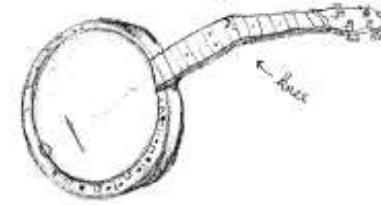
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# OH, SUSANNA

Write the chord changes in the gray boxes in the song.

*...from Alabama with a banjo on my*



Harmonic Analysis

Label the I, ii, iii, IV, V, and vi Chords in Major (include the "W" and "H" step pattern that creates the scale):

I    ii    iii    IV    V    vi

TEACHER SCORE:	Notes	Rhythm	Technique	Worksheet	Effort	TOTAL (5 TO 30)
EACH CATEGORY 1-6 6 IS BEST	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

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# ROLLING ROLLING ROLLING I, IV, V CHORDS FOR TWO PART, TWO HAND SOLFEGE

Practice switching from I to IV to I and from I to V to I with both hands at the same time in all 12 Keys.

**I** **IV** **I**

G Clef  
Fingers 5 3 1

So → La (Move up a whole step)  
Mi → Fa (Move up a half step)  
Do → Do (Same)

La → So (Move down a whole step)  
Fa → Mi (Move down a half step)  
Do → Do (Same)

F Clef  
Fingers 1 3 5

**I** **V** **I**

G Clef  
Fingers 5 3 1

So → So (Same)  
Mi → Re (Move down a whole step)  
Do → Ti (Move down a half step)

Re → Mi (Move up a whole step)  
Ti → Do (Move up a half step)  
Do → Do (Same)

F Clef  
Fingers 1 3 5

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# ROLLING ROLLING ROLLING - TWO PART, TWO HAND SOLFEGE

Hands-On Theory



**I** **IV**

**V** **I**

Rolling, roll-ing, roll - ing, roll - ing all day long. Roll - ing, roll - ing, roll - ing, roll - ing out a song.

With the I - IV - V you re - ver will go wrong, roll - ing on, \_\_\_\_\_ roll - ing home.

TEACHER SCORE: C, G, D A, E, B F#, D#, Ab Eb, Bb, F Effort TOTAL (5 TO 30)

2 POINTS EACH KEY EFFORT 1-6

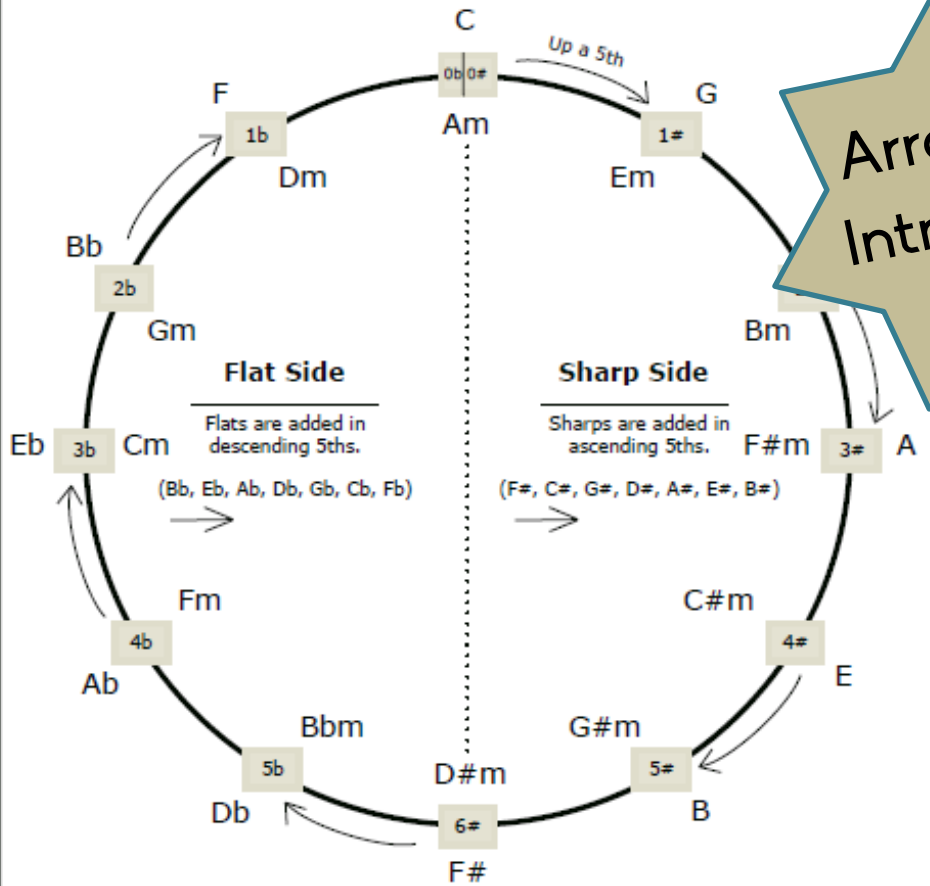
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### CIRCLE OF FIFTHS: THE BIG PICTURE



Arranging Introduced

### SWING LOW, SWEET PENTATONIC

Andante (swing 8ths)

N.C. G C G D

ing low, Sweet Pen - ta - ton - ic, you're the five notes that I love \_\_\_\_\_ *mf* Swing

C G D G N.C.

Sweet Pen - ta - ton - ic, you're the five notes that I love \_\_\_\_\_ *mp* You

C G D G

don't have a Fa and you don't have a Ti \_\_\_\_\_ You're the five notes that I love \_\_\_\_\_ You've

G C G D G N.C.

on - ly got the So, La and the Do, Re, Mi \_\_\_\_\_ You're the five notes that I love \_\_\_\_\_ *mp* Swing

G C G D

low, Sweet Pen - ta - ton - ic, you're the five notes that I love \_\_\_\_\_ *mf* Swing

G C G D G

low, Sweet Pen - ta - ton - ic, you're the five notes that I love \_\_\_\_\_ *p*

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