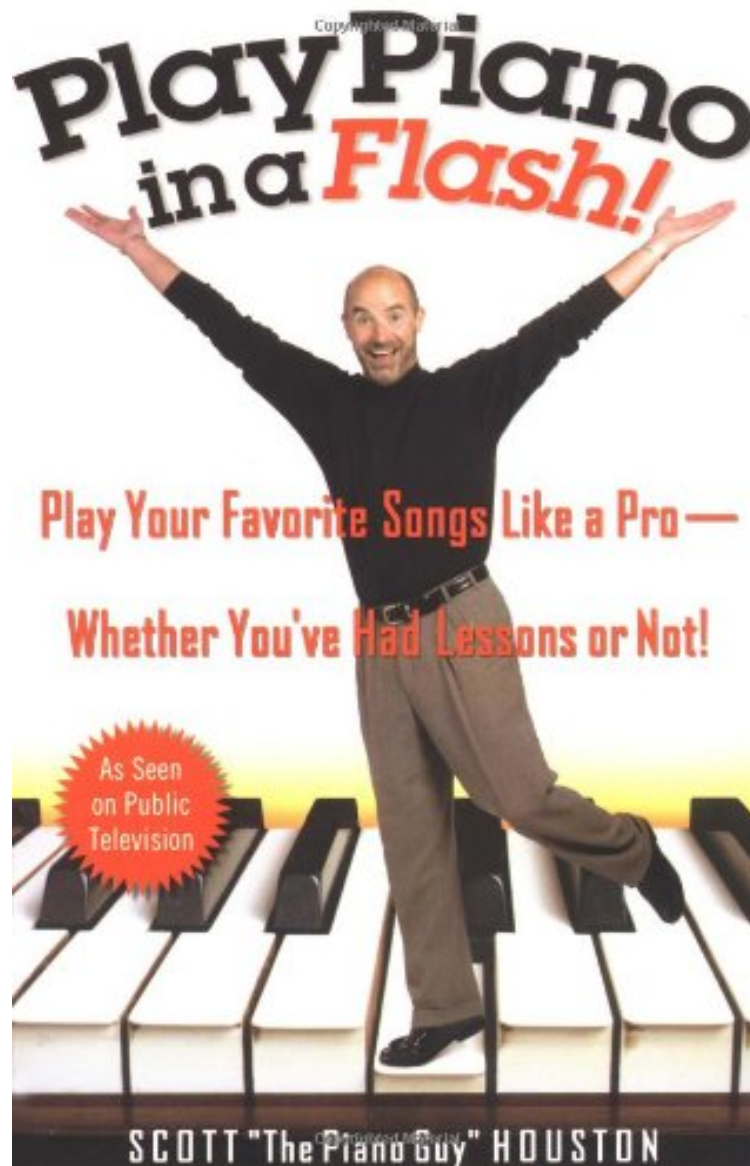


(Mobile ebook) Play Piano in a Flash!: Play Your Favorite Songs Like a Pro -- Whether You've Had Lessons or Not!

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Scott Houston

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Scott Houston : Play Piano in a Flash!: Play Your Favorite Songs Like a Pro -- Whether You've Had Lessons or Not! before purchasing it in order to gage whether or not it would be worth my time, and all praised Play Piano in a Flash!: Play Your Favorite Songs Like a Pro -- Whether You've Had Lessons or Not!:

0 of 0 people found the following review helpful. not great. Sometimes entertaining but often annoying with so many ...By Yunus P KenterIt was OK, not great. Sometimes entertaining but often annoying with so many of his comments and emotions inserted parenthetically in every section. His chapter on counting and time value of each note was weak and if you don't know the melody, it would be hard to read the music. Realistically the book could be reduced from 97 to 60 paperback sized pages with no loss of educational content.0 of 0 people found the following review helpful. It's not as easy as Scott impliesBy Leslie LymanIt's not as easy as Scott implies. It takes a lot of determination, dedication and discipline to be able to play as easily as he indicates.0 of 0 people found the following review helpful. Four StarsBy Ms JainThe content is excellent.

As seen on public television stations nationwide, a revolutionary new approach to playing non-classical music on the piano. Have you ever wished you could play the piano Well, now you can! Scott "The Piano Guy" Houston teaches you to play the way the pros play, in a style enormously simpler than traditional classical piano and with an absolute minimum of note-reading. By focusing on playing the melody with the right hand (one note at a time) and simple chords with the left hand, Houston gives you the tools you need for a lifetime of musical enjoyment. Best of all, your tour guide to this adventure forces you to have fun along the way!

Play Piano in a Flash! is the winner of our 2002 Pinnacle Award in the category of "how-to" books. -- National Association of Bookdealers Exchange (NABE)About the AuthorScott "The Piano Guy" Houston's background combines a degree from Indiana University with over fifteen years of experience in the music industry. From teaching to playing professionally to managing a music publishing company, he has been a part of many aspects of the music world. Realizing that most students do not aspire to become concert pianists, but rather want to enjoy being able to sit down at a keyboard and play their favorite music, he has taught thousands of students successfully at universities and colleges nationwide.Excerpt. Reprinted by permission. All rights reserved.Book Excerpt #1 Here is some good, and equally true, news. If you want to learn how to play non-classical popular style piano, you simply need to learn a basic set of rules and techniques and you can start sounding fairly hip right away (as in hours or days, not years). Will you want to keep learning and playing and otherwise keep getting better for the next 5 to 10 years? YES! But, you'll be having the time of your life on the way there. Why? Because you'll be playing instead of practicing. Now I'm sure you're saying to yourself, "Sounds great, Scott, but how can it be that easy to teach?" Well, the reason playing non-classical piano is so much easier to teach someone is that it removes the "A-Number-1 Top-of-the-List" reason that most people never learn to play classical piano at any level of proficiency. That, my friends, is notation reading. You know, getting your hands around a piano is a relatively simple thing to do compared to most other instruments. It's all target practice! Seriously, as long as you get your finger over the right note at the right time, you are good to go. You can't control if the piano is in or out of tune. You don't have to worry about taking a deep enough breath. Pianists don't have to worry about getting their mouths in some correctly contorted position (known as an embouchure) like horn players. Think about poor brass players who's lips get all swollen and puffy and hurt like crazy when they play high notes. Or how about oboe players who must be (at least I know I would be) concerned about their brains squeezing out their ears when they play. Or how about any of you who have had sons or daughters start out on a reed instrument like a clarinet or saxophone. I mean, a better goose call has yet to be invented than the first week of a reed players musical life. In exchange for the extremely difficult task of dealing with a tough instrument, everyone else gets totally bailed out when it comes to note reading. With just a few exceptions (like string players every now and then) all they ever have to read is one note at a time and only in one clef! Must be nice! Think about traditional piano music; multiple notes at one time, in two clefs (which are different), with two hands. It's a brain buster for sure! The thing that makes playing piano such a killer is not the playing, it's the note reading. Piano players (or wannabe players) are strange in this way; I bet if I had 100 piano students look at traditional sheet music (that I knew had notation in it tougher than they could read), 95% of them would say "Scott, I can't play that." That is in contrast with the truth of the matter, which is that they should have said "Scott, I can't read that." Those students wouldn't have any idea whether or not they could physically get their hands over the keyboards in such a way as to play what that notation was recording. I'm sure they never got remotely close to testing their physical abilities on a keyboard. That is because they (like the overwhelming majority of failed "lesson takers") never got to be good enough notation readers to even come close to testing their mechanical abilities. It may seem like a hair splitting distinction, but it is really a huge issue that you must come to grip with, that being: **READING NOTATION DOES NOT EQUAL GOOD PIANO PLAYING.** Can both coincide (good reading and good playing)? Sure, and I applaud those who have toiled to a position where that is the case! But two other possibilities are found in abundance as well. One being, great notation readers who can't play their way out of a paper bag. The other being, those that can't read worth a hoot, who are GREAT players. It is that last description that is of major intrigue to us in this book. I hope you are all quietly thinking to yourself, "You mean I can learn how to play piano without becoming a great note reader?" The answer is a resounding YES!!! We will have to acquire a very basic amount of notation reading skill. But the extremely difficult task of honing your note reading skills that classical students are required to endure for years and years is totally nonexistent as a requirement to playing

non-classical piano. In summary, I reiterate that what you will learn in this book is NOT appropriate for use in playing classical style piano. But, always keep in mind the other side of the coin. If you use the rules of classical piano to play non-classical music, you too will be playing incorrectly. Worse yet, you will be doomed to sound like a corny sheet music player, not like a pro. I'll show you how to sound like a pro...