

Teacher's Guide for Lesson Book Level 1A

P i a n o

Revised
Edition

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Alfred's Basic Piano Library

TEACHER'S GUIDE to Lesson Book 1A

TO THE TEACHER

PURPOSE The purpose of this Teacher's Guide is to suggest an order of lesson activities that will result in a systematic and logical presentation of the material in Lesson Book, Level 1A of ALFRED'S BASIC PIANO LIBRARY. It gives the teacher considerable flexibility and is intended in no way to restrict the lesson procedures.

FORM OF GUIDE The Guide is presented basically in outline form. The relative importance of each activity is reflected in the words used to introduce each portion of the outline, such as EMPHASIZE, SUGGESTION, IMPORTANT, OPTIONAL, etc. While such words are used to indicate the authors' judgment as to the significance of each item, everything in the book should fall into the category of suggested procedures.

GAPS AVOIDED BY "OVERLAPS" To ensure PROBLEM-FREE progress throughout the course, and to avoid GAPS that might impede progress, the authors have used OVERLAPPING CONCEPTS throughout the course. After a concept has been introduced, it continues to be reinforced simultaneously with the introduction of new concepts (overlapping concepts).

A SOUND APPROACH TO READING Reading is taught by intervals. Reading skills are greatly assisted by the titles chosen for the pieces introducing each new interval, i.e., "Just a Second," "Who's on Third?," "July the Fourth," and "My Fifth."

INTERACTION On almost every page, there are comments leading to "Interaction" between the teacher and student at the lesson. Such interaction is valuable to the teacher in ascertaining whether specific concepts actually have been learned. Interaction is valuable to the student because such focused discussion and demonstration leads to quicker and more lasting musical development. If the student is insecure with concepts, the teacher may wish to review them.

DIVISION INTO UNITS AVOIDED Lesson Books in ALFRED'S BASIC PIANO LIBRARY are not divided into units. This allows the teacher to proceed at the correct learning pace of the individual student or of

the group of students in a class lesson. When the student grasps and understands the concepts being presented, turn the page!

CORE MATERIALS All new concepts are introduced in the Lesson Book. The Lesson Book, Theory Book and Recital Book form the core of the course and should be used with all students.

THE IMPORTANCE OF SUPPLEMENTARY MATERIALS Numerous supplementary books and materials are available to coordinate with the Lesson Book and strongly reinforce every musical principle. Teachers should choose supplementary materials to meet the specialized needs of individual students and introduce the new materials as recommended in this Guide. To heighten interest, Select Music Solos are available for use from page 43 on. Mastery of the musical and technical information contained in the core books, together with the supplementary books, will lead logically, comfortably and pleasurably to further musical growth.

THE IMPORTANCE OF PRAISE Sincere praise from the teacher is one of the most motivating factors in teaching piano. Praise often accomplishes more than admonition. Since students learn something new on practically every page of Lesson Book 1A, the teacher has the opportunity to remind them that they are constantly making progress.

RECORDINGS A compact disc and a General MIDI disk are available. Both include a full piano recording and orchestrated background accompaniment. The use of these recordings will aid the student in choosing appropriate tempos and playing correct rhythms from the very beginning. In addition, the recordings reinforce the important concepts that constitute good musicianship. The recordings can be used in the lesson as a "reward" for learning the piece or at home to encourage practice.

The authors hope that this Teacher's Guide will be a source of ongoing musical pleasure both to teachers and students.

**WILLARD A. PALMER, MORTON MANUS,
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THE FIRST PIANO LESSON

The first lesson requires careful planning and pacing. An ideal goal would be for the student to cover all material as far as page 11 in the first lesson. Students who achieve this goal will go home with an introduction to the following:

- Posture at the keyboard
- Fluent response to finger numbers
- Understanding of how piano hammers strike piano strings when a key is played
- Use of a little weight when dropping into a key to make soft tones
- Use of more weight when dropping into a key to make louder tones
- Importance of playing with a rounded hand
- Awareness of Right hand and Left hand
- Concept of *stepping up* and *stepping down* the keyboard
- Concept of *low* sounds and *high* sounds
- Recognition of groups of 2 black keys and 3 black keys
- ♯, ♭, ○
- Bar lines
- Measures
- Double bar at end of a piece
- “Merrily We Roll Along” (for left hand)
- “O’er the Deep Blue Sea” (for right hand)
- The importance of keeping eyes on the music when playing

Some of the pages from page 3 to page 11 should be taught quickly. This Teacher’s Guide will give suggestions for presenting those pages that require special care and emphasis.

NOTE: This is *not* a method of playing by FINGER NUMBERS!

By beginning on the BLACK KEYS, the student learns fluent response to finger numbers without associating any number with any specific KEY, black or white!

BLACK KEYS are used as a beginning for the following reasons.

- They “stick up” above the white keys and are easily found with eyes on the music, or even with the eyes closed.
- Position of the hand is frequently shifted so different numbers fall on different keys.
- Fingers curve easily on black keys.
- Black keys comprise the *pentatonic* scale, which provides tuneful beginning pieces.

IMPORTANT! At the first lesson, the following cannot be overemphasized:

- Play with a rounded hand
- Count aloud
- Keep Eyes ON MUSIC
- LISTEN

These concepts become progressively more difficult if neglected in the beginning. Avoid the necessity for remedial teaching in later lessons after poor habits are formed.

NOTE: For ease in referring to Lesson Book 1A, pages in this Teacher’s Guide are numbered exactly the same as in the Lesson Book. For example, when the student reaches page 23 of the Lesson Book, refer to page 23 of the Teacher’s Guide.

GOAL

Understanding the importance of good posture at the keyboard.

KEY WORDS

- Sit Tall! (The use of a positive statement is preferable to a negative one like “Don’t slump.”)
- Arms hang loosely from shoulders. (Relaxing shoulders prevents tension in the arms. Lack of tension produces more beautiful tones.)
- Knees slightly under keyboard (for more arm freedom).
- Feet flat on the floor (for security and balance, and later for pedaling).

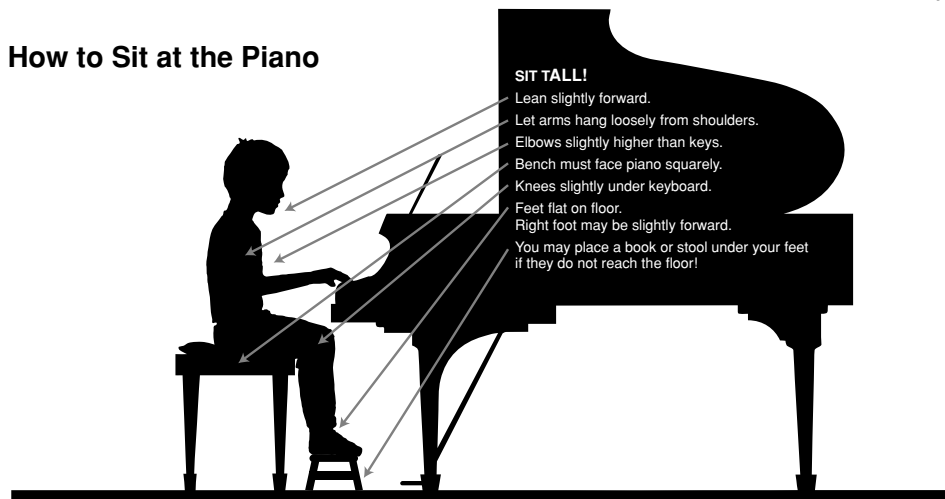
EMPHASIZE

Good posture makes playing easier and more enjoyable.

INTERACTION

Student reviews the posture points with teacher’s help if necessary.

How to Sit at the Piano



Pianos come in several different sizes and styles.
Which kind of piano do you have?



DIGITAL PIANO



SPINET PIANO



UPRIGHT PIANO



GRAND PIANO

GOAL

Preparation to ensure success in first efforts at playing.

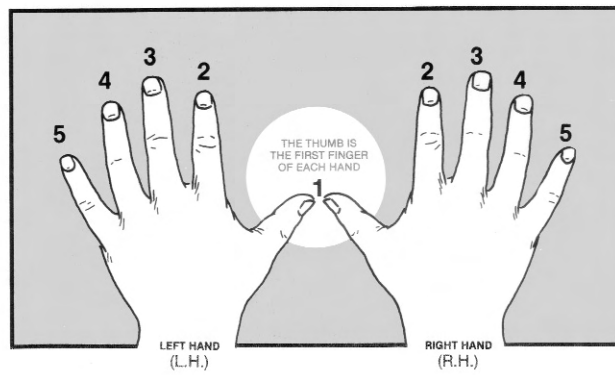
EMPHASIZE

Moving fingers in the air in response to numbers asked for. (Helps student learn to call each finger into play at will. Makes first efforts at playing easier.) A little time spent here may save much time later.

INTERACTION

Student calls out the fingers to be wiggled. Alternate game: Simon says, "Wiggle 2's," etc.

Fingers Have Numbers



1. Your teacher will draw an outline of your hands on the inside cover of this book.
2. Number each finger of the outline.



3. Hold up both hands with wrists floppy.

- Wiggle both 1's.
- Wiggle both 2's.
- Wiggle both 3's.
- Wiggle both 4's.
- Wiggle both 5's.

Your teacher will call out some fingers for you to wiggle.

GOALS

- To make the student conscious of loud and soft tones and how they are produced.
- To teach the student to *listen*.
- To begin to build a *rounded hand*.

SUGGESTION

Let the student observe a hammer striking strings as you play a key (if construction of piano permits).

KEY WORDS

Drop into key. Little weight = soft tone. More weight = louder tone. (For first efforts, have the student play slowly in order to “feel” the difference in dropping into the key with little weight and then with more weight.)

LISTEN

Do the tones sound as intended? *Before* you play any key you should *always* decide how you want it to sound.

INTERACTION

- Student tells teacher *before playing* any key what kind of tone is intended.
- Student drops a finger on a flat surface (book, table top) with a little weight, then with more weight.

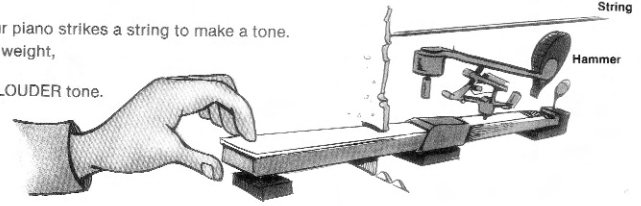
EMPHASIZE

Curve your fingers when you play! It is easier to play with curved fingers. Hold the bubble gently—see illustration. This produces a rounded hand without tension. A rounded hand with curved fingers makes more beautiful tones.

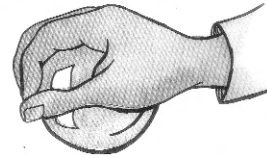
Piano Tones

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When you play a key, a hammer inside your piano strikes a string to make a tone.
When you drop into the key with a **LITTLE** weight, you make a **SOFT** tone.
When you use **MORE** weight, you make a **LOUDER** tone.



Curve your fingers when you play!
Pretend you have a bubble in your hand.
Hold the bubble gently, so it doesn't break!



1. Play any white key with the 3rd finger of either hand, softly.
2. See how many times you can repeat the same key, making the tone a little louder each time you play.

Before you play any key you should always decide how soft or loud you want it to sound.

For the first pieces in this book, play with a **MODERATELY LOUD** tone.

Always **LISTEN CAREFULLY** to the music you are making!

MORE INTERACTION

Student holds fingers straight. All fingers have different lengths. Playing with fingers of different lengths would be like trying to walk with legs of different lengths. When fingers are curved, lengths become equal!

Student demonstrates a rounded hand:

- In the lap
- On a book
- On the keyboard

Proceed as rapidly as possible on this page!

GOALS

- To identify 2 black key groups.
- To learn fluent response to finger numbers 2 & 3.
- To understand concept of HIGH notes and LOW notes.

SUGGESTION

Hold a page of paper over the black keys, leaving only the white keys showing. All the white keys look alike. Remove paper. The keyboard now looks different and groups of 2 blacks and 3 blacks are easy to find.

IMPORTANT

Black keys are used as a lead-in to teaching keyboard topography. Because they begin on black keys, students will always feel at ease playing black keys.

EMPHASIZE

We go DOWN the keyboard to the LEFT. We go UP the keyboard to the RIGHT. (2 black keys are first played *together*, then *separately*.)

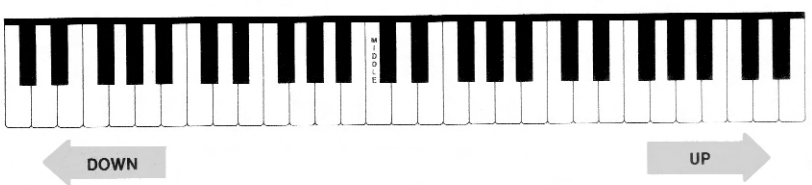
CONTINUING

- We STEP DOWN to neighboring keys with neighboring fingers: L.H. 2, 3.
- We STEP UP to neighboring keys with neighboring fingers: R.H. 2, 3.

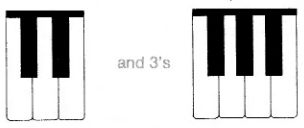
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The Keyboard

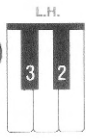
The keyboard is made up of white keys and black keys.



Black keys are in groups of 2's and 3's

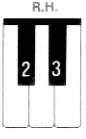


L.H.



- Using L.H. 2 3, begin at the middle and play all the 2 black key groups going **DOWN** the keyboard (both keys at once).
- Play them again, one key at a time.
PLAY: L.H. 2 3.
SAY: "Step down" as you play each pair.

R.H.



- Using R.H. 2 3, begin at the middle and play all the 2 black key groups going **UP** the keyboard (both keys at once).
- Play them again, one key at a time.
PLAY: R.H. 2 3.
SAY: "Step up" as you play each pair.

INTERACTION

Student plays a STEP DOWN on any group of 2 black keys. Student plays a STEP UP on any group of 2 black keys. Ask, "Why is there a 'worm picture' on the left and a 'bird picture' on the right of the keyboard?" Student plays any HIGH note. Student plays any LOW note.

Proceed as rapidly as possible on this page!

GOALS

- To identify 3 black key groups.
- To learn fluent response to finger numbers 2, 3, 4 (in different areas of the keyboard, to avoid associating any finger with any key).

EMPHASIZE

“Next-door” keys are played by “next-door” fingers: 2, 3, 4.

PRACTICE SUGGESTION

Move from one group of 3 black keys to the next without playing the notes (for ease in moving over the keyboard). Do the same with groups of 2 black keys.

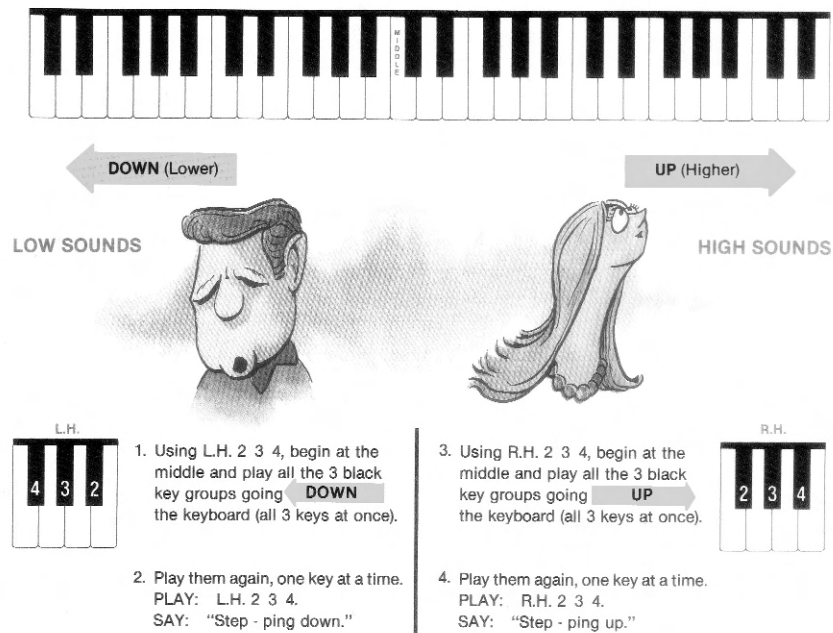
INTERACTION

- Student plays a *low* note from a group of 3 black keys, then a *low* note from a group of 2 black keys.
- Student plays a *high* note from a group of 3 black keys, then a *high* note from a group of 2 black keys.

SUGGESTED ASSIGNMENT

- Page 3 of Ear Training Book 1A.

Low Sounds and High Sounds



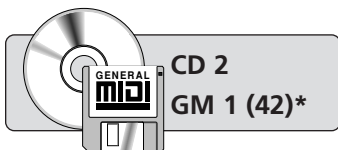
DOWN (Lower) **UP (Higher)**

LOW SOUNDS **HIGH SOUNDS**

L.H. **R.H.**

1. Using L.H. 2 3 4, begin at the middle and play all the 3 black key groups going **DOWN** the keyboard (all 3 keys at once).
2. Play them again, one key at a time.
PLAY: L.H. 2 3 4.
SAY: “Step - ping down.”
3. Using R.H. 2 3 4, begin at the middle and play all the 3 black key groups going **UP** the keyboard (all 3 keys at once).
4. Play them again, one key at a time.
PLAY: R.H. 2 3 4.
SAY: “Step - ping up.”

You are now ready to begin Ear Training Book, Level 1A.



Teaching ♪ here (then later ♪ & ♫) moves from small to larger note values; eliminates thinking in fractions.

GOALS AND OVERLAPPING CONCEPTS

Show student that 5 *new* things are being learned (bar line, measure, ♪, counting, double bar) while other things are being reviewed (right hand, left hand, high notes, low notes, groups of 2 black keys, response to finger numbers 2 & 3).

This concept of overlapping new information with information already grasped is a most important teaching technique followed in *Alfred's Basic Piano Library*.

EMPHASIZE

- Bar lines divide equal measures.
- The words to the song *tell* the student very important information:

Right hand — High notes Left hand — Low notes

NOTE

It is *always* good to have the student actually *sing* the words to any song that has lyrics that help teach the concepts. When the student is shy about doing this, the teacher can sing along.

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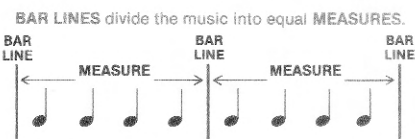
Music is made up of **short** tones and **long** tones. We write these tones in **notes**, and we measure their lengths by **counting**.

Quarter Note

a short note.

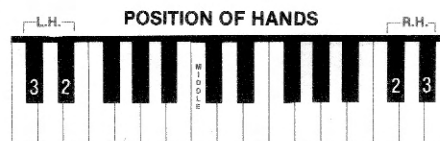
COUNT: "One"
OR: "Quarter"

When we clap or tap **ONCE** for each note, we call it clapping or tapping the **RHYTHM**. Clap or tap the following rhythm, counting aloud.



Right & Left

1. Play & say the finger numbers.
2. Play & sing the words.



R.H. Fingers:
(Stems UP)

2

3

Right

hand

play

ing,

Hear

the

high

notes!

L.H. Fingers:
(Stems DOWN)

2

3

Left

hand

play

ing,

Hear

the

low

notes!

You are now ready to begin using Alfred's Basic Piano Library FLASH CARDS.

DOUBLE BAR
used at
the end.

INTERACTION

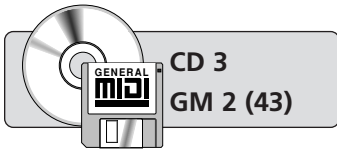
Student holds up L.H. or R.H. as teacher asks for them. Student claps and counts 8 quarter notes. Student plays "Right & Left" in the air, moving 2 & 3 as indicated. Student points to bar lines and double bar.

IMPORTANT

Student is now ready to begin using *Alfred's Basic Piano Library* FLASH CARDS. Assign Flash Card 1.

Remember: The ultimate goal of the flash cards is **SPEED**. Flash cards should be "flashed" with increasing speed to accelerate the student's comprehension and response in identifying each card.

**Next to the CD icon is the corresponding CD track number. Next to the GM icon is the corresponding Type 0 file number and, in parentheses, the Type 1 file number.*



OVERLAPPING CONCEPTS

- Rhythm
- Bar Lines
- L.H. and R.H.

GOALS

- To continue to develop fluent response to finger numbers.
- To use fingers in a new position to avoid the association of any finger number with any key.
- To introduce ♩

IMPORTANT

Use any counting system you prefer! Student claps once for each note, not for each count.

EMPHASIZE

- Student must feel the inner pulse on ♩'s. This may be taught by adding an extra gesture on the inner pulse when clapping ♩'s.
- The words of the song continue to tell the student important information: "Left hand plays," "Right hand plays." Last words: "end of song!" for ||.

INTERACTION

- Student tells teacher which notes in "Left & Right" are ♩'s and which are ♪'s.
- Student tells teacher what is different about the last bar in the piece.

Half Note

a long note.



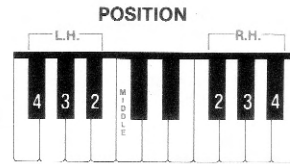
COUNT: "One - two"
OR: "Half-note"

1. Clap (or tap) the following rhythm.
2. Clap **ONCE** for each note, counting aloud as you clap.



Left & Right

1. Clap (or tap) the rhythm, counting aloud.
2. Play & say the finger numbers.
3. Play & sing the words.



L.H. Fingers: 2 3 4
Left hand plays;

4 3 2
Sing a long!

R.H. Fingers: 2 3 4
Right hand plays;

4 3 2
End of song!

OBSERVATION

Asking questions is the WAY to discover exactly what the student has grasped and will result in smoother progress.

NOTICE

The rhythm on this and the previous page combine to prepare for pieces to come.



Mer - ri - ly we roll a long, (p. 10)

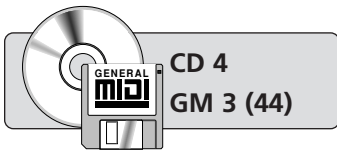
AND: Bells are ring-ing sweet and clear, (p. 12)

AND: Jol - ly Old Saint Nich - o - las, (p. 14)

AND: Old Mac-Don - ald had a farm, (p. 16)

SUGGESTED ASSIGNMENTS

- Flash Card 2.
- Page 4 of Ear Training Book 1A.
- Page 2 of Sight Reading Book 1A.
- Page 3 of Theory Through the Year Book 1A.

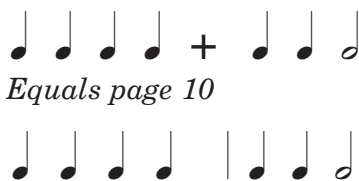


OVERLAPPING CONCEPTS

- The rhythm of the first 2 measures of this piece combines the rhythm of “Right & Left” (page 8) with “Left & Right” (page 9).

Page 8

Page 9



- No new finger numbers are introduced.

GOALS

- To begin a familiar song on the black keys.
- To continue to develop finger number response with L.H.

POINT OUT

Page on *left side* of book is played with *L.H.*!

EMPHASIZE

Playing indicated finger numbers is *easy*.
 Neighboring fingers play neighboring keys.
 Repeating finger numbers play repeating keys.

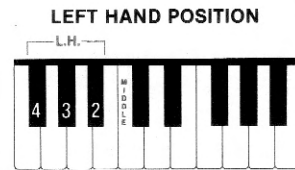
IMPORTANT

Student should clap the rhythm with loose, free gestures, keeping a *steady beat*!

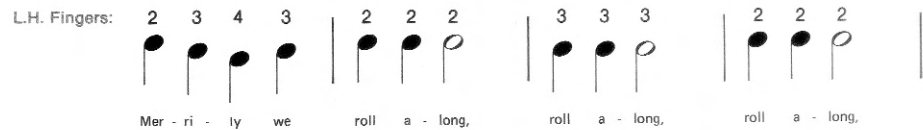
INTERACTION

Student plays “Merrily We Roll Along” in the air, using correct fingers and rhythm. It may also be played silently on the fall board of the piano.

1. Clap (or tap) & count.
2. Play & count.
3. Play & sing the words.



Merrily We Roll Along (FOR LEFT HAND)



DUET PART: (Student uses black key groups ABOVE the middle of the keyboard.)



IMPORTANT

Check to be sure the student feels the inner pulse on the *e*'s.

Proceed to page 11 in the same lesson, if at all practical.

OVERLAPPING CONCEPTS

Reviews rhythms of previous pages.

GOALS

- To complete the song begun on page 10 and send the student home (from the first lesson, if possible) playing a familiar melody
- To continue to develop finger number response with R.H.
- To introduce one new concept: ♩ (count whole notes by any system you prefer)

POINT OUT

- Page on *right side* of book is played with *R.H.*
- Check again to be sure the student feels the inner pulse of the ♩'s.

SUGGESTION

Student may tap the rhythm of "O'er the Deep Blue Sea" using loose fist tapping lightly across upper chest.

EMPHASIZE

Student now has a rhythm vocabulary of



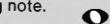
Have student clap and count aloud repeatedly on the above patterns.

CONCLUDING

Play duet part AFTER student is secure on notes and rhythm.

Whole Note

a very long note.



COUNT: "One - two - three - four"

OR: "Whole - note - hold - down"

1. Clap (or tap) the following rhythm.

2. Clap **ONCE** for each note, counting aloud as you clap.

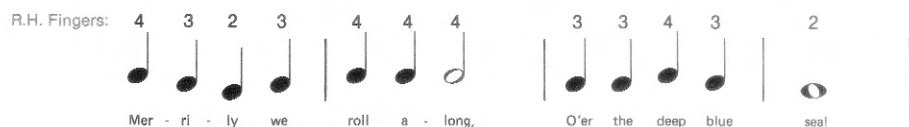
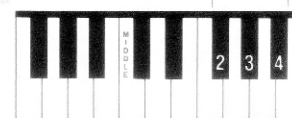


1. Follow 1—3 at the top of pg. 10.

O'er the Deep Blue Sea

(FOR RIGHT HAND)

RIGHT HAND POSITION



2. Play the music on pages 10 & 11 as one song. Count aloud.

3. Play & sing the words.

4. Play a duet with your teacher. Use black key groups **ABOVE** the middle of the keyboard.

You are now ready to begin THEORY BOOK, Level 1A.

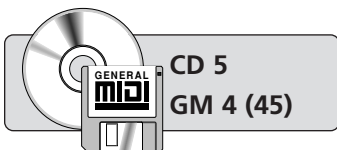
RECOMMENDED

Student may bring a cassette recorder to the next lesson so the teacher can record duet part (page 13). The authors record each duet part three times, adding the subsequent duets at each lesson. The student will review all the pieces that have duet parts at each practice session. This is something students ENJOY!

IT IS ALSO IMPORTANT TO POINT OUT THAT ALL PIECES IN THIS BOOK ARE EFFECTIVE SOLOS, COMPLETE WITHOUT THE DUET PART. Each piece should also be practiced without the duet part.

SUGGESTED ASSIGNMENTS

- Pages 2–4 of Theory Book 1A.
- Flash Card 3.
- Page 5 of Ear Training Book 1A.
- Page 3 of Sight Reading Book 1A.



OVERLAPPING CONCEPTS

Reviews rhythm of “Merrily We Roll Along” and also stresses the understanding of the half note.

GOALS

- Steady rhythm, feeling the pulse on the ♩ 's.
- Understanding of the word *dynamics*.
- Recognition and observation of the *forte* sign.
- Recognition and observation of the *piano* sign.

EMPHASIZE

We drop into the key with *more* weight for a *louder* tone.

We drop into the key with a *little* weight for a *soft* tone (review of page 5).

POINT OUT

Music for LEFT HAND is on the LEFT PAGE. The boy in the illustration is ringing the bell with his LEFT HAND.

SUGGESTION

Ask student to clap “Hand-Bells,” part 1. Student claps loud on *forte* measures and soft on *piano* measures. Remember, student claps once for each *note*, not once for each *count*!

INTERACTION

Student locates *f* and *p* signs on the music and defines them.

Hand-Bells

PART 1 (FOR LEFT HAND)

1. Clap (or tap) & count.
2. Play & count.
3. Play & sing the words.
4. Play a duet with your teacher.



DYNAMIC SIGNS tell us how LOUD or SOFT to play.

p (PIANO) = SOFT *f* (FORTE) = LOUD

L.H. *p* 2 3 4 3 2 3 4 *f* 2 4 2 4

1. Bells are ring ing sweet and clear, Ding, dong, ding, dong!
 2. Mer ry mus ic fills the air,

CONCLUDING

Proceed to page 13 in the same lesson, if practical.

SUGGESTED ASSIGNMENTS

- Flash Cards 4, 5 & 6.
- Pages 5 and UPPER HALF of page 6 of Theory Book 1A.
- Pages 4–5 of Theory Through the Year Book 1A.

OVERLAPPING CONCEPTS

Applies principles of page 12 to R.H.

PROCEDURE

Same as for "Hand-Bells" for LEFT HAND.

POINT OUT

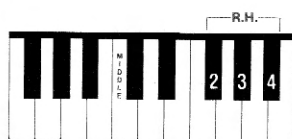
Music for RIGHT HAND is on the RIGHT PAGE. The girl in the illustration is ringing the bell with her RIGHT HAND.

Hand-Bells

PART 2 (FOR RIGHT HAND)

Follow 1—4 at the top of page 12.

Use these steps for each new piece.



R.H. 2 3 4 3 2 3 4 2 4 2

p *f*

Hap - py sounds for all to hear, Ding, dong, ding!
Joy - ful sounds are ev 'ry where.

TWO DOTS mean go back to the beginning and play again.

DUET PART



You are now ready to begin RECITAL BOOK, Level 1A.

INTERACTION

Student points to :|| and tells what it means.

CONCLUDING

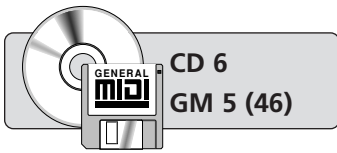
Play duet with student observing the repeat sign.

SUGGESTION

Review previous solo ("Merrily We Roll Along") and play duet with student. Always check for good posture and rounded fingers!

SUGGESTED ASSIGNMENTS

- Page 2 of Recital Book 1A.
- Page 6 of Ear Training Book 1A.
- Page 4 of Sight Reading Book 1A.



OVERLAPPING CONCEPTS

Rhythms are the same as for “Merrily We Roll Along.”

GOALS

- Development of skills in finger number response when hands are playing on different black-key groups.
- Continuing even flow of rhythm when melody notes move from one hand to the other.
- Understanding the word *dynamics*.
- Recognition and observation of *forte* sign.

POINT OUT

LEFT HAND plays two black key group with fingers 3 & 2. RIGHT HAND plays three black key group with fingers 2, 3 & 4.

Keys used are on the LEFT SIDE of the middle of the keyboard. Little girl in illustration is using LEFT HAND when speaking loudly (*forte*) to Santa.

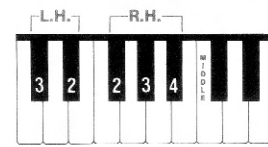
PROCEDURE

Student claps rhythm. Be sure clapping is done at *forte* dynamic level.

14

Jolly Old Saint Nicholas

PART 1 (FOR BLACK KEY GROUPS BELOW MIDDLE)



R.H. 4 4 4 4 3 3 3 2 2 2 2 4

f Jol - ly Old Saint Nich - o - las, lean your ear this way!

L.H. 2 2 2 2 3 3 2 3 4 3

Don't you tell a sin - gle soul what I'm going to say;

Move both hands up!

DUET PART: (Student plays on black-key groups ABOVE the middle of the keyboard.)

R.H. L.H. *f-p*

You are now ready to begin HYMN BOOK, Level 1A.

REVIEW

We drop into a key with *more weight* for a *louder* tone.

INTERACTION

Student locates *forte* sign on the music, defines it and tells why it is appropriate here.

CONCLUSION

Proceed to page 15 in same lesson, if practical.

OVERLAPPING CONCEPTS

Hand positions are similar to previous page but are above the middle of the keyboard.

Rhythms are the same as on the previous page and in “Merrily We Roll Along.”

GOALS

- A feeling of freedom in playing in different keyboard areas.
- Further development of the sense of “high and low” pitches.
- Additional practice in maintaining rhythmic flow while melody moves from one hand to the other.
- Recognition and observation of *piano* sign.

POINT OUT

LEFT HAND plays two black key group with fingers 3 & 2. RIGHT HAND plays three black key group with fingers 2, 3 & 4.

Keys used are on the RIGHT SIDE of the keyboard. Boys in illustration are gesturing with RIGHT HANDS. Boy on RIGHT is demonstrating the meaning of *piano* by saying “shhh.”

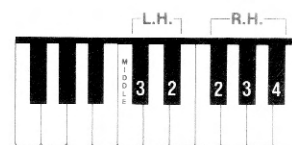
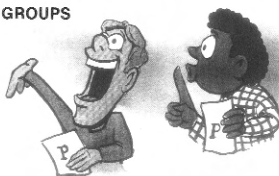
The words to the song “Whisper what you’ll bring to me” give a reason for the dynamic level, *piano*.

PROCEDURE

Student claps rhythm. Be sure clapping is done at *piano* dynamic level.

Jolly Old Saint Nicholas

PART 2 (FOR BLACK KEY GROUPS ABOVE MIDDLE)



R.H. 4 4 4 4 3 3 3 2 2 2 2 4

p

Christ - mas Eve is com - ing soon, now, you dear old man,

L.H. 2 2 2 2 3 3 2 3 4 2

Whis - per what you'll bring to me, tell me if you can.

After you learn Part 2:

1. Play Part 1 and then Part 2 to make one song!
2. Move both hands to the next higher black key groups and play a duet with your teacher.

REVIEW

We drop into a key with a *little* weight for a *soft* tone.

INTERACTION

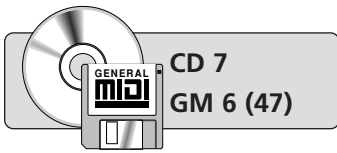
The student locates the *piano* sign, defines it and explains why it is used.

CONCLUDING

Play a duet with Part 1 and Part 2 after the student can play both parts smoothly.

SUGGESTED ASSIGNMENTS

- Page 3 of Recital Book 1A here or after the next piece, “Old MacDonald.”
- The BOTTOM HALF of page 6 in Theory Book 1A.
- Page 7 of Ear Training Book 1A.
- Page 2 of Hymn Book 1A.
- Pages 2–5 from Ensemble Book Level 1A here or after the next piece, “Old MacDonald.”
- Page 5 of Sight Reading Book 1A.



OVERLAPPING CONCEPTS

Hand position is the same as on previous page. Rhythm is the same as for many of the previous pieces.

GOALS

- Finger number response.
- Rhythmic security.
- Alternate playing of melody using R.H. and L.H.
- Observance of *forte* dynamic level.


INTERACTION

Student plays all of page 16 in the air, using correct hand and correct fingers.

SUGGESTION

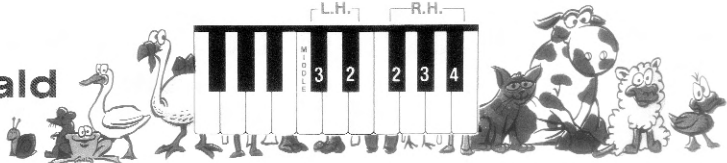
- Student claps rhythm saying, "Right, Right, Right, Left, Left, Left, Left," etc.

EMPHASIZE

Holding  for its full value. Student must feel the inner pulse of 4 full counts.

16

Old MacDonald



R.H. 2 2 2 *f* L.H. 3 2 2 3

Old Mac - Don - ald had a farm, E - I - E - I O!

R.H. 2 2 2 L.H. 3 2 2 3

On that farm he had a duck, E - I - E - I O!


R.H. 4 4 3 3 2

END HERE after playing the next page!

DUET PART:

R.H. L.H. *mf*

For next page, rest 4 measures, then repeat the above, taking 2nd ending.



OVERLAPPING CONCEPTS

Uses previously learned rhythms in a new order.

GOALS

Review of these concepts:

- After using bottom key of lowest group of 3 black keys, move UP to the RIGHT, higher and higher.
- Ease in moving up to different registers on the keyboard.

17

Sound Effects

Play L.H. 2 on bottom key of lowest 3 black key group on the keyboard.

BEGIN HERE

L.H. 2 2 2
Quack, quack, here,

MOVE UP TO RIGHT

L.H. 2 2 2
Quack, quack, there,

HIGHER & HIGHER

R.H. 2 2 2 2
Here a quack, quack,

AS YOU PLAY.

R.H. 2 2 2 2
There a quack, quack.

Now end "OLD MacDONALD by repeating the 1st line on pg. 16.

Play the entire song as many times as you like. Use different animals: PIG ("oink, oink, here.") COW ("moo, moo, here.") Add as many animals as you wish to MacDonald's farm.

PREPARATION

Before playing this page, have student touch bottom key of the lowest 3 black key group with the 4th finger as indicated, using loose, free gestures. Next, move the same finger up to the bottom key of the next higher 3 black key group and play it the same way.

Using R.H. 2, touch the bottom key of the next higher 3 black key group, then move the same finger up to the next higher 3 black key group and touch it also.

POINT OUT

The last note played on page 17 has the R.H. in correct position ON the starting note used when the student repeats page 16.

SUGGESTION

Ask, "Where does 'Old MacDonald' end?"

CONCLUDING

Play the duet part only after the student is secure with notes and rhythms. When playing duet, MOVE OUT OF THE WAY for student to play page 17 alone!

SUGGESTED ASSIGNMENTS

- Page 8 of Ear Training Book 1A.
- Page 3 of Hymn Book 1A.
- Page 6 of Sight Reading Book 1A.

This page begins a new section in which the student learns fluent recognition of white key names (in relation to black keys and through the use of letter notes).

GOAL

Fluent recognition of names of all the A's on the keyboard.

EMPHASIZE

Each A is quickly recognized from its position in the group of 3 black keys. (This concept has been carefully led into, beginning with page 7.)

SUGGESTION

Have student close eyes and visualize how A looks, between the 2nd and 3rd black keys in any group of 3 black keys.

EMPHASIZE

Lowest key on the piano is A.

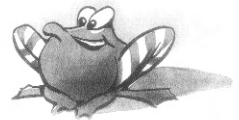
INTERACTION

Student plays all the A's on the keyboard saying, "A, between the 2nd and 3rd black key in the group of 3 black keys."

SUGGESTED ASSIGNMENT

- Pages 7–10 of Theory Book 1A.

A B C D E F G

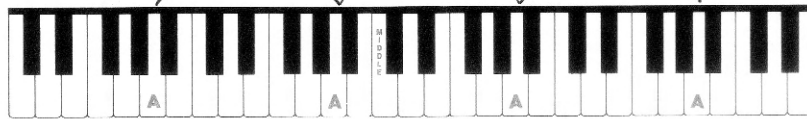


Piano keys are named for the first seven letters of the alphabet, beginning with A.

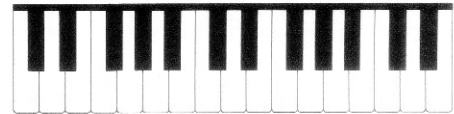
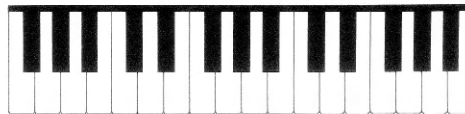
To find A on the keyboard: find any 3 black key group. Play the white key between the 2nd and 3rd black keys.



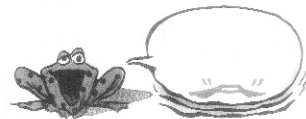
1. Look at the A's on this keyboard:



2. Find all the A's on the short keyboards below. Print an A on each one:

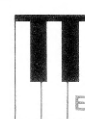
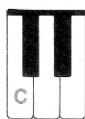
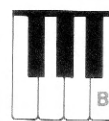
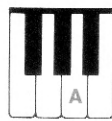


The lowest key on your piano is A.



An Easy Way to Find any White Key

Play and name each of the following white keys. Play all the A's on your piano, then all the B's, etc.
Use LH 3 for keys below the middle of the keyboard. Use RH 3 for keys above the middle of the keyboard.



You can now name every white key on the piano. The key names are: A B C D E F G used over and over!

Play and name every white key going up the keyboard, beginning with bottom key A.

You are now ready to begin NOTESPELLER, Level 1A.

OVERLAPPING CONCEPTS

Keyboard topography has been well established through actual playing on the 2 and 3 black key groups. Because of this, students easily grasp the identification of white keys by their positions in relation to the black key groups.

The concept that notes sound higher and higher as they go higher on the keyboard is also reinforced on this page when the student plays and names every white key going up the keyboard.

GOALS

- Thorough understanding of the use of the musical alphabet, ABCDEFG.
- Ease in recognition of any white key from its position in or near a black key group.
- Freedom in moving from any white key to a different white key with the same name.
- Naming and playing every white key on the piano.

PROCEDURE

Call attention to the position of each white key in relation to its own 2 or 3 black key group. Move through the musical alphabet.

Have student quickly name and play all the keys on the piano. Use L.H. 3 to play notes below Middle C. Change to R.H. 3 at Middle C. Use of 3rd finger gives an opportunity to check for well-rounded hand.

SUGGESTION

After following the above procedure, have student identify white keys in random order, first in relation to 2 black key groups, then in relation to 3 black key groups; for example, C, E, D, then F, B, G, A, then reverse the order.

POINT OUT

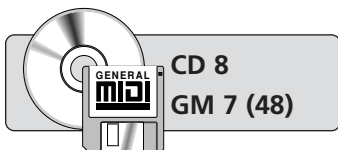
The illustrations help reinforce the letter names and locations of the white keys: Apple, Boy, Cat, Dog, Elephant, Frog, Girl. These pictures are fun for the student!

IMPORTANT

Flash cards may be used to particular advantage here. Students should use them for daily drills at home. Emphasize immediate recognition of each white key after only a fleeting glance.

SUGGESTED ASSIGNMENTS

- Page 3 of Notespeller Book 1A.
- Flash Cards 7–13.
- Page 9 of Ear Training Book 1A.
- Pages 6–7 of Theory Through the Year Book 1A.



OVERLAPPING CONCEPTS

Rhythm vocabulary is the same as used in previous lessons: various combinations of



GOALS

- Familiarity with names of keys in the Middle C Position (letter notes are used for this purpose).
- Review of *forte* dynamic sign.
- Review of rhythm.
- Review of || .

NOTE

Key names are now dealt with in *alphabetical order*, beginning with first letter, A. Only three keys are used in each hand, employing the fingers that are easiest to use.

PROCEDURE

Point out that in this piece the R.H. plays notes with stems *up* and L.H. plays notes with stems *down*.

INTERACTION

Student plays "Batter Up" saying note names and observing || .

IMPORTANT

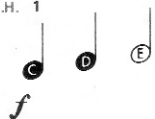
Check for rounded hand when student plays white keys!

Batter Up!

1. Clap (or tap) & count.
 2. Play & count.
 3. Play & say note names.
 4. Play & sing the words.
- Follow these steps for each new piece.

R.H. = Notes with stems UP

R.H. 1



1. Bat - ter up!
2. Bat - ter up!

L.H. = Notes with stems DOWN

L.H. 1



Let the game be gin!
Our team's sure to win!

DUET PART:



You are now ready to begin FUN BOOK, Level 1A.

The C nearest the middle of the keyboard (under the brand name of the piano) is called "Middle C."

MIDDLE C POSITION



L.H. = 3 2 1 2 3 = R.H.

THUMBS on MIDDLE C

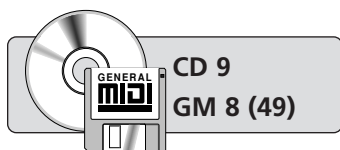
CONCLUDING

Play duet with student as student says letter names of solo part.

SUGGESTED ASSIGNMENTS

- Page 4 of Recital Book 1A.
- Page 2 of Fun Book 1A.
- Page 7 of Sight Reading Book 1A.

The title "Batter Up!" becomes "Come and Play!" in the Universal Edition.



OVERLAPPING CONCEPTS

Student proceeds from 3 keys in each hand used in “Batter Up,” adding only one new key for each hand: L.H. G and R.H. F.

GOALS

- Understanding and comprehension of $\frac{4}{4}$ time signature.
- Extending Middle C Position to include G in L.H. and F in R.H.
- Continued experience with letter notes that include every key in the musical alphabet.

NOTE

Student moves from “known keys” to the new ones, using fingers 1, 2, 3 before playing 4.

SUGGESTION

Review the location of all letter notes in relation to groups of black keys.

CONTINUING

Have student add up the note values in each measure of “My Clever Pup.”

EMPHASIZE

After “measuring” 4 counts, we have a *bar line*.

Music has numbers at the beginning called the **TIME SIGNATURE**.
 $\frac{4}{4}$ means 4 beats to each measure.
 a quarter note gets one beat.



My Clever Pup

MIDDLE C POSITION

L.H. = 4 3 2 1 2 3 4 = R.H.

R.H. 1

$\frac{4}{4}$ *f*

1. My dog's fun! My dog's neat! He's a ver - y clev - er pup!

2. He stands on his front feet, When I hold his hind legs up!

L.H. 1

DUET PART: (Student plays 1 octave higher.)

1. Clap (or tap) the following rhythm.
2. Clap **ONCE** for each note, counting aloud as you clap.

$\frac{4}{4}$

COUNT: “1, 1, 1 - 2, 1 - 2 - 3 - 4”
 OR: “1, 2, 3 - 4, 1 - 2 - 3 - 4”

KEY WORDS

$\frac{4}{4}$ Time Signature.

REMEMBER

Use any counting system you wish.

INTERACTION

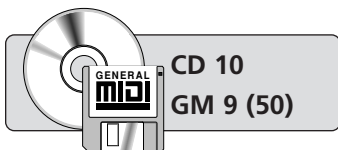
Student points to time signature and defines it.

CONCLUDING

Play duet as student says note names.
 Observe :: . Check for rounded hand.

SUGGESTED ASSIGNMENTS

- Page 11 of Theory Book 1A.
- Page 5 of Recital Book 1A.
- Flash Card 14.
- Page 10 of Ear Training Book 1A.
- Page 8 of Sight Reading Book 1A.



OVERLAPPING CONCEPTS

Student proceeds from 4 keys used in each hand in “My Clever Pup” to 9 keys, adding only 1 new key for each hand: L.H. F and R.H. G. No new rhythms are used.

GOALS

- Understanding and playing new dynamic sign *mf* (*mezzo forte*).
- Remember to have student pronounce mezzo “met-so.”
- Addition of another note at each end of Middle C Position. All 5 fingers are now in use.
- Alternating hands in the same phrase.

NOTE

Student moves from “known keys” to new ones, playing fingers 1, 2, 3, 4 before adding 5.

PROCEDURE

Student claps the rhythm at *mezzo forte* dynamic level. Student plays “The Zoo,” saying letter notes IN RHYTHM.

INTERACTION

Student points to *mf* sign, says the Italian words *mezzo forte* and defines the terms.

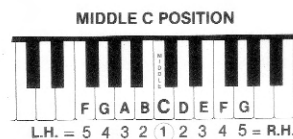
CONCLUDING

Play duet as student says note names.
Observe :||.

22

The Zoo

NEW DYNAMIC SIGN

mf (MEZZO FORTE) = MODERATELY LOUD

4/4 *mf*

L.H. 1

1. Let's go to the zoo, and you can See the tall gi -
2. We will see the chim - pan - zee, and Bears and ti - gers -
raffe -
too.

R.H. 1

Mon-keys play - ing, swing - ing, sway - ing, Al - ways make us
There is fun for ev - 'ry - one when We go to the laugh!

L.H. 1

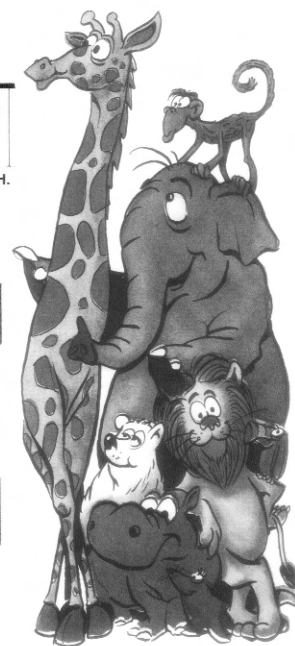
There is fun for ev - 'ry - one when We go to the laugh!

DUET PART: (Student plays 1 octave higher.)

R.H. 1

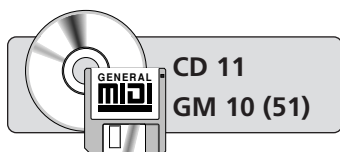
L.H. *p*

1. 2.



SUGGESTED ASSIGNMENTS

- Page 12 of Theory Book 1A.
- Page 6–7 of Recital Book 1A.
- Flash Card 15.
- Page 3 of Fun Book 1A.
- Pages 4–5 of Notespeller Book 1A.
- Pages 4–5 of Hymn Book 1A.
- Pages 6–9 from Ensemble Book 1A.
- Page 9 from Sight Reading Book 1A.



OVERLAPPING CONCEPTS

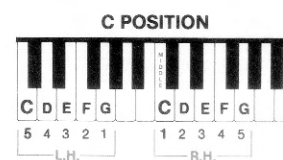
R.H. position is unchanged. Only 3 new keys are used in new position of L.H. Rhythms are exactly the same as preceding page.

GOALS

- Extending knowledge of keyboard topography to C Position.
- Review of *mf*.

Playing in a New Position

23



R.H. 1

4/4 *mf*

C D E F G F E D C D E F G

C po - si - tion's ver - y E - zy "C D E F G."

L.H. 1

G F E D C D E F G F E D C

Gee, I'm play - ing "C D E F G," as you can "C!"

You are now ready to begin TECHNIC BOOK, Level 1A.

PROCEDURE

Student matches hand position to keyboard diagram at top of page.

NOTE

Easiest fingers are used first in both hands. L.H. plays "mirror pattern" of R.H. This ensures equal development of the hands.

IMPORTANT

Words to the song help student remember names of keys:

C plays C, E-zy plays E, CDEFG plays those keys, Gee plays G, As you can "C" ends on C.

CONTINUING

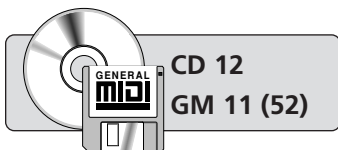
Ask student to point out all places where word matches the key being played.

INTERACTION

- Student locates and names keys in C Position.
- Student points out that L.H. and R.H. are playing same letter names one octave apart.

SUGGESTED ASSIGNMENTS

- Page 13 of Theory Book 1A.
- Page 8 of Recital Book 1A.
- Begin Group 1 Exercises of Technic Book 1A.
- Pages 4–5 of Fun Book 1A.
- Page 11 of Ear Training Book 1A.
- Page 6 of Notespeller Book 1A.
- Page 6 of Hymn Book 1A.



OVERLAPPING CONCEPTS

Hand position is the same as previous page.

GOALS

- New Time Signature $\frac{3}{4}$
- New note value ♩.

NOTE

Easiest fingers begin.
L.H. is “mirror” of R.H.

KEY WORDS

$\frac{3}{4}$ Time Signature
Dotted Half Note

PROCEDURE

- Introduce $\frac{3}{4}$ time signature.
- Introduce ♩. . The function of the dot may or may not be explained at this time.
- Explain that ♩. fills up one whole measure in $\frac{3}{4}$. Also, $\text{♩} \text{ ♩} \text{ ♩}$ fills up one whole measure in $\frac{3}{4}$ time.
- Student plays “Sailing,” counting out loud while playing.

INTERACTION

Student claps and counts 6 ♩. 's.

Student points to $\frac{3}{4}$ and defines.

Student points to notes which fill up one whole measure.

Student writes in and totals counts in “Sailing.”

A NEW TIME SIGNATURE

$\frac{3}{4}$ means 3 beats to each measure.
a quarter note gets one beat.



Dotted Half Note

a longer note.

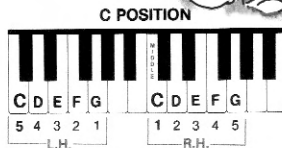


COUNT: “1 - 2 - 3”

1. Clap (or tap) the following rhythm.
2. Clap **ONCE** for each note, counting aloud.



Sailing



R.H. 1 $\frac{3}{4}$ *mf* ♩. ♩. ♩. ♩. ♩. ♩.

1. Come, 2. Sea come, gulls come 'round to us the will sea! play.

L.H. 1 ♩. ♩. ♩. ♩. ♩. ♩.

Come, We'll come, go sail - ing sail - ing with a mel way!

DUET PART: (Student plays 1 octave higher.)



SUGGESTION

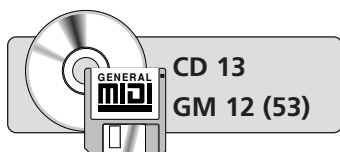
Encourage student to memorize several pieces and always have them ready to share with family and friends.

CONCLUDING

Play duet part as student says names of keys.

SUGGESTED ASSIGNMENTS

- Page 14 of Theory Book 1A
- Page 10 of Sight Reading Book 1A.
- Page 12 of Ear Training Book 1A.
- Flash Cards 16, 17.
- Page 9 of Recital Book 1A with page 24 or 25.
- Page 6 of Fun Book 1A.
- Page 7 of Fun Book 1A with page 24 or 25.
- Pages 10–13 from Ensemble Book 1A with page 24 or 25.
- Page 8 of Theory Through the Year Book 1A.



OVERLAPPING CONCEPTS

Same hand position and rhythmic vocabulary as page 24.

GOALS

Review and reinforcement of concepts presented on page 24.

NOTE

Easiest fingers always begin. L.H. is “mirror” of R.H. This is now used in “Interaction,” below.

INTERACTION

- Student points out that R.H. and L.H. play same finger patterns: (1, 2, 3) (1, 2, 3) (2, 3, 4, 5) but resulting note names are different because of keyboard position.
- Reviewing “Sailing” will show that the same was true of that song, too.

CONCLUDING

Use same duet part as for “Sailing.” Have student say letter names of notes while playing.

SUGGESTED ASSIGNMENTS

- Page 15 of Theory Book 1A with page 25 or 26.
- Page 13 of Ear Training Book 1A.
- Page 7 of Notespeller Book 1A.
- Pages 10–13 from Ensemble Book 1A with page 24 or 25.
- Page 11 of Sight Reading Book 1A.

Skating

(C POSITION: Same as pg. 24)



R.H. 1

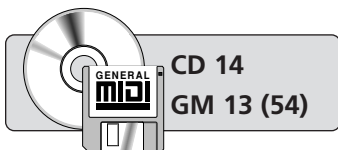
3/4 *mf*

1. Here we go, here we go, Skat ing a long.
2. First we skate up the hill, And when we're done,

L.H. 1

Here we go, here we go, Sing ing this song.
We can coast down a gain, That's the most fun!

TEACHER'S NOTE:
The DUET PART of SAILING may be played with SKATING.



OVERLAPPING CONCEPTS

Same hand position as previous 3 pages. $\frac{3}{4}$ time and ♩ reviewed.

GOALS

- Further application of $\frac{3}{4}$: ♩ + ♩ fill up one whole measure
- Review of piano dynamic level.

IMPORTANT

The “feel” of the rhythm ♩ ♩ is most easily grasped when it is repeated in several consecutive measures. The ♩ in measure 4 gives a feeling for the end of the musical phrase and allows time for the eye to move down to the next line. Remind student to keep eyes on music!

INTERACTION

Student writes counts under notes and totals the counts in each measure of “Wishing Well.”

NOTE

R.H. and L.H. are “mirror patterns.” See if student comments on this.

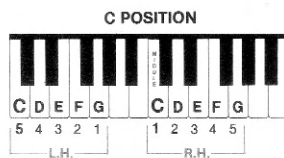
CHECK

Is student maintaining proper posture and playing with rounded fingers?

CONCLUDING

Play duet part *after* student is secure with new rhythm.

Wishing Well



R.H. 3 $\frac{3}{4}$ p

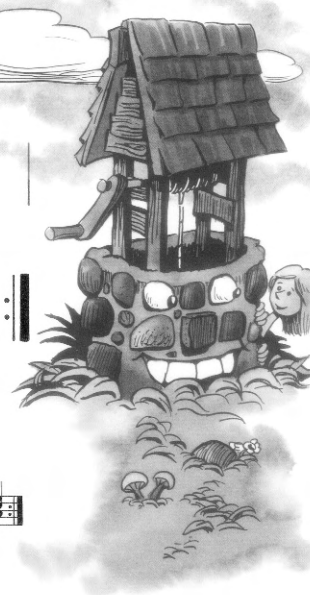
1. Oh, what sto ries I could tell,
2. If you made a wish or two,

L.H. 3

If I would make a wish all ing come well! true!

DUET PART: (Student plays 1 octave higher.)

1. Clap (or tap) the following rhythm.
2. Clap **ONCE** for each note, counting aloud.

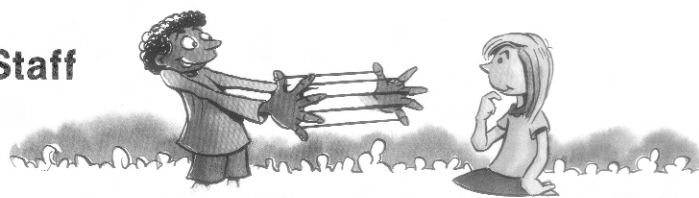


SUGGESTED ASSIGNMENTS

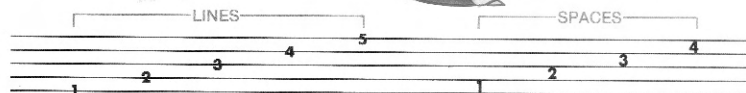
- Page 10 of Recital Book 1A.
- Page 14 of Ear Training Book 1A.
- Page 7 of Hymn Book 1A.
- Page 12 of Sight Reading Book 1A.

The Staff

27



Music is written
on a STAFF
of 5 lines
and 4 spaces:



This page begins a new section in which the student starts to learn fluent recognition of notes on all lines and spaces of the grand staff.

GOALS

Instant recognition of line notes and space notes.

KEY WORDS

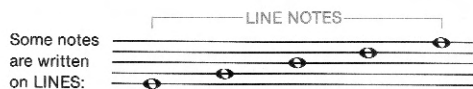
- Staff
- Line Notes
- Space Notes

INTERACTION

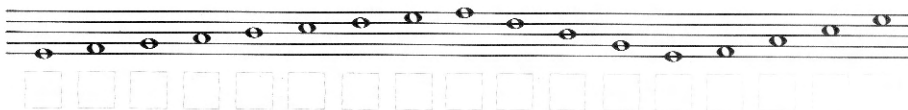
Student uses pencil point to locate imaginary line notes and imaginary space notes on the staff at top of page 27, *saying* kind of note (line or space) *before* they point to a line or a space.

SUGGESTED ASSIGNMENTS

- Page 16 of Theory Book 1A.
- Page 8 of Notespeller Book 1A.



In the boxes below this staff, print an L below each LINE NOTE and an S below each SPACE NOTE.



This is a very important page. It begins the approach to actual interval reading that will be used in Alfred's Basic Piano Library. The words to "F, same, still the same" reinforce "sameness" and stepping up and down. These concepts will be further developed in later lessons.

GOALS

- Understanding and instant recognition of the Bass Clef Sign.
- Instant recognition and playing of the F indicated by the Bass Clef sign. Notes *repeated* on same line or space *repeat* the same key.
- Notes *stepping down* to next line or space *step down* to next white key.
- Notes *stepping up* to next line or space *step up* to next white key.

KEY WORDS

- Bass Clef sign
- F Line
- Bass Staff
- Repeated notes
- Step down to next white key
- Step up to next white key

IMPORTANT

Point out that the Bass Clef sign came from the letter F and indicates the particular F below middle C.

28

The Bass Clef Sign

locates the **F** below the middle of the keyboard.

This sign came from the letter **F**:

This is the F line.

The F line passes between the two dots of the F clef sign!

By moving up or down from this F, you can name any note on the bass staff.

Notes REPEATED on same line or space: REPEAT same key.

Notes stepping DOWN to next space or line: step DOWN to next white key.

Notes stepping UP to next space or line: step UP to next white key.

L.H. 2

F, same, still the same; Then step down and up a - gain.

INTERACTION

- Student points to F clef line F and plays the particular F it indicates below middle C.
- Student points out that the words to "F, same, still the same" tell what to play.

SUGGESTED ASSIGNMENTS

- Page 17 of Theory Book 1A with page 28 or 29.
- Flash Card 18.
- Page 9 of Notespeller Book 1A.

This page exemplifies “arranging success” for the student. Actually, they already know “Rain, Rain” because it is a direct repeat of “F, same, still the same” from page 2.


The insertion of a friend's name in measure 7 of "Rain, Rain" is very appealing to students.

- Student plays “Rain, Rain” using words to “F, same, still the same, etc.”
- Student plays “Rain, Rain” naming the notes as they are played.

Much time spent now on pages 28 and 29 will result in faster reading progress later.

- Flash Cards 20–24.
- Page 8 of Fun Book 1A.
- Page 11 of Recital Book 1A.
- Page 15 of Ear Training Book 1A.
- Page 10 of Notespeller Book 1A.
- Page 13 of Sight Reading Book 1A.
- Page 2 of Composition Book 1A.

Rain, Rain!



A cartoon illustration of two men standing in the rain. One man is holding a large black umbrella over both of them. They are both wearing raincoats and boots. The ground is wet and reflective, with puddles. In the background, there are some trees and a building, all under a heavy rain. The rain is depicted by many diagonal lines falling from the top.

mf

L.H. 2


Rain, rain, go a - way! Come a - gain an - oth - er day!

2

Rain, rain, go a - way! My friend, _____ wants to play!

(add name)

DUET PART:



A musical notation for a duet part. It is written on a single staff with a treble clef and a 4/4 time signature. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes. There is a fermata over the final note. The piece ends with a double bar line and a repeat sign.

GOALS

- Understanding and instant recognition of the Treble Clef sign.
- Instant recognition and playing of the G indicated by the Treble Clef sign.
- Reinforcement and review of up and down concepts.

KEY WORDS

- Treble Clef
- G Line
- Treble Staff

IMPORTANT

Point out that the Treble Clef sign came from the letter G and indicates the particular G above middle C.

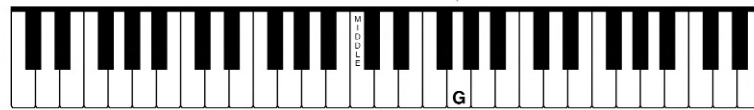
30

The Treble Clef Sign



Locates the G above the middle of the keyboard.

This sign came from the letter G:

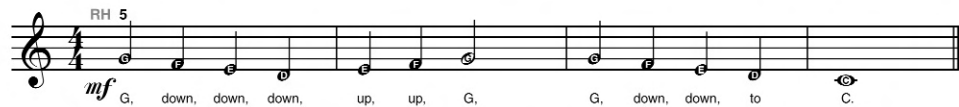
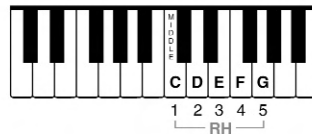


This is the G line.



The clef sign curls around the G line.

By moving up or down from this G, you can name any note on the treble staff.

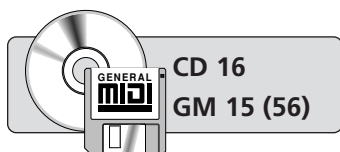


INTERACTION

- Student points to G clef line G and plays the particular G it indicates above middle C.
- Student points out that the words to “G, down, down, down, up, up, G” tell what to play.

SUGGESTED ASSIGNMENTS

- Page 18 of Theory Book 1A with page 30 or 31.
- Flash Card 19.
- Page 11 of Notespeller Book 1A.



OVERLAPPING CONCEPTS

Success of student is assured because the notes of “A Happy Song” were learned when the student played the bottom line of page 30.

GOALS

- Further development of awareness of Treble Clef G.
- Further development of “stepping down,” “stepping up” or “same note.”

INTERACTION

- Student points to each note of “A Happy Song,” saying “step down,” “step up” or “same note.”
- Student says note names of “A Happy Song.”

CONCLUDING

- Play duet with student.
- Student may say note names of solo part while playing, if desired

SUGGESTED ASSIGNMENTS

- Flash Cards 25–29.
- Page 9 of Fun Book 1A.
- Page 12 of Recital Book 1A.
- Page 16 of Ear Training Book 1A.
- Page 12 of Notespeller Book 1A.
- Page 14 of Sight Reading Book 1A.
- Page 3 of Composition Book 1A.

A Happy Song

31

Music notation for "A Happy Song":

First staff (Treble Clef): RH 5. Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Lyrics: Here's a ver - y hap - py song! Play and sing a - long!

Second staff (Treble Clef): 5. Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Lyrics: When you're sad it makes you glad to play this hap - py song!

DUET PART (Bass Clef): *mf* (mezzo-forte). Notes: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (half). *simile* (simile). Notes: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (half).

Names of notes on lines and spaces should not be taught at this time. They are introduced a few at a time on the pages that follow. The concept of the continuity of the notes of the grand staff from low notes to high notes is the important thing at this time.

GOAL

Understanding that the notes of the Grand Staff continue from low notes to high notes: As notes are written higher and higher on the Grand Staff, they are played higher and higher on the keyboard and sound higher and higher in pitch.

KEY WORDS

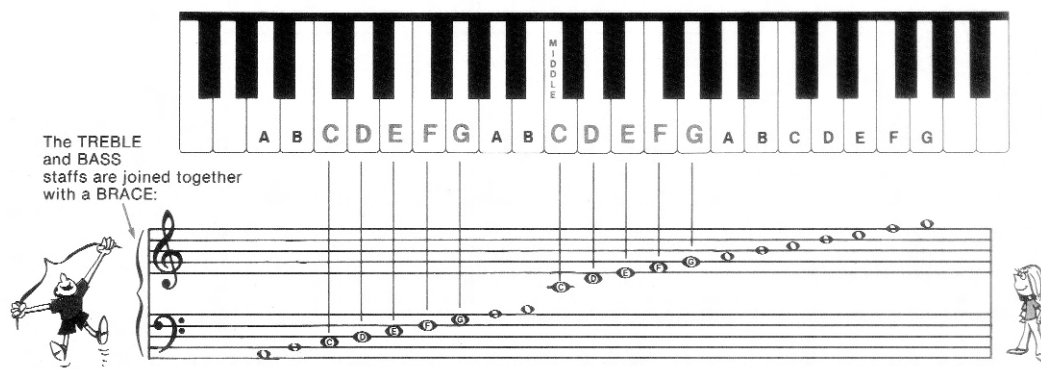
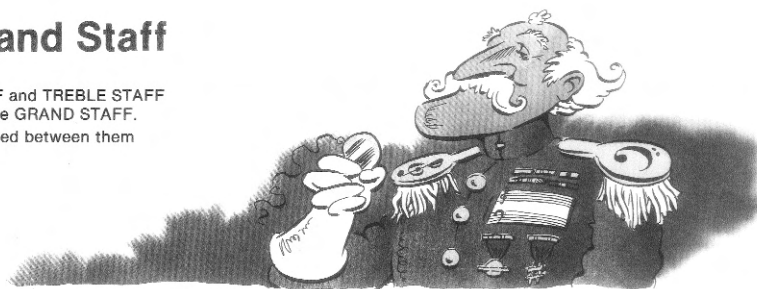
- Grand Staff. (Review Bass Staff and Treble Staff.)
- Brace. (Point out the boy with the brace in lower left corner of page.)

INTERACTION

- Student defines Grand Staff as Treble and Bass Staves joined together with a brace.
- Student points out that a short line for Middle C may be added when needed, between the Bass Staff and Treble Staff.

The Grand Staff

The BASS STAFF and TREBLE STAFF together make the GRAND STAFF. A short line is used between them for MIDDLE C.



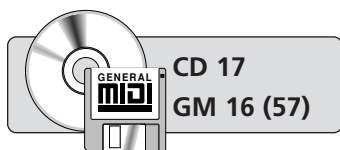
IMPORTANT! Only LH & RH C D E F G need be learned now!

CONCEPT TO BE THOROUGHLY UNDERSTOOD

As notes go higher on the Grand Staff, they go higher on the keyboard, sound higher in pitch and proceed through the letters of the musical alphabet.

SUGGESTED ASSIGNMENTS

- Page 19 of Theory Book 1A.
- Page 13 of Notespeller Book 1A.
- Page 9 of Theory Through the Year Book 1A.



OVERLAPPING CONCEPTS

All keys and rhythms used on this and the following three pages have been previously used.

GOALS

- Note reading in C Positions on the Grand Staff.
- Understanding new rules for note stems. (Note stemming rules apply for the rest of the book!)

PROCEDURE

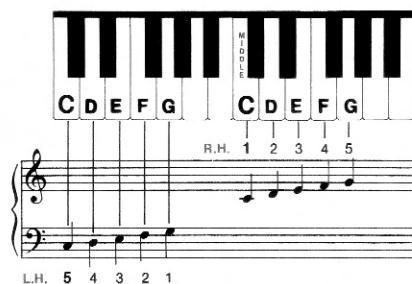
Point out that the words to POSITION C name the notes that are being played and also tell when they go UP or DOWN.

Explain that direction of stems depends on the note's relation to the middle line of either staff. Notes on or above the middle line have stems pointing *down*. Notes below the *middle* line have stems pointing *up*.

INTERACTION

Student points to notes in POSITION C and tells why the stems point up or down.

C Position on the Grand Staff



"Position C"

FOR THE REST OF THIS BOOK,

Notes in the TREBLE STAFF will be played with R.H.

Notes in the BASS STAFF will be played with L.H.

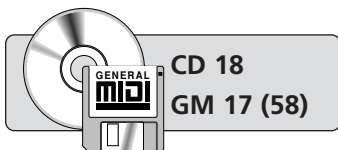
Notes ABOVE or ON the middle line have stems pointing DOWN.

Notes BELOW the middle line have stems pointing UP.



SUGGESTED ASSIGNMENTS

- Page 20 of Theory Book 1A with page 33 or 34.
- Flash Cards 20–29.
- Begin Group 2 Exercises of Technic Book 1A.
- Page 10 of Fun Book 1A with page 33 or 34.
- Page 17 of Ear Training Book 1A.
- Page 14 of Notespeller Book 1A.
- Page 15 of Sight Reading Book 1A.
- Page 10 of Theory Through the Year Book 1A.
- Page 4 of Composition Book 1A.



OVERLAPPING CONCEPTS

Piece has already been learned with R.H. alone. Only L.H. has new things to play.

GOAL

- Added skill in reading notes of C Position on Grand Staff.
- Further development of dividing a piece between L.H. and R.H.

INTERACTION

- Student plays music in the air using correct hands and correct fingers.
- Student taps rhythm of L.H. measures with L.H. and rhythm of R.H. measures with R.H.

CONCLUDING

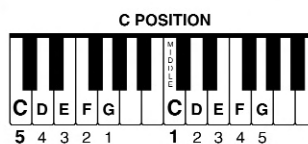
Play the duet part with the student. Review older duets if desired.

SUGGESTED ASSIGNMENTS

- Page 13 of Recital Book 1A.
- Page 18 of Ear Training Book 1A.
- Page 15 of Notespeller Book 1A.
- Page 11 of Theory Through the Year Book 1A.
- Page 5 of Composition Book 1A.

A Happy Song

(FOR BOTH HANDS)



Happily

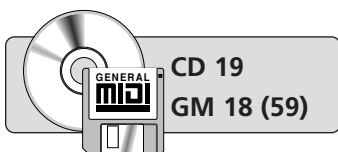
1. Here's a ver - y hap - py song! Play and sing a - long!
2. Play this ver - y hap - py tune, Morn - ing, night, or noon,

Play it, sing it! Sway it, swing it! What a hap - py song!
It's a treas - ure! It's a pleas - ure! Play this hap - py tune!

DUET PART (Student plays 2 octaves higher than written.)

mf *simile*

1. 2.



OVERLAPPING CONCEPTS

No new notes, keys or rhythms are used.
Rhythm dates back to “Merrily We Roll Along.”

GOAL

Understanding and executing smoothly connected legato playing.

PROCEDURE

- Have student make see-saw motions with two arms, using large gestures.
- Later, have student make see-saw motions with fingers 2 & 3 of each hand.

POINT OUT

See-saw motions will produce a true legato when fingers pass one another at the proper place as keys are played. OVERLAPPING legato, with one key lifted after the other is down, is too complex to introduce at this time and is not desired by the authors.

KEY WORDS

- Legato
- Slur
- Phrase

IMPORTANT

Words to “See-Saws” tell the student how to play legato.

EMPHASIZE

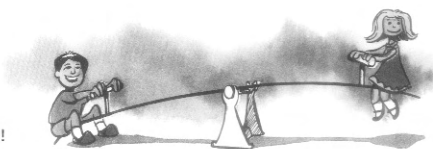
Carefully LISTEN to the blending of tones for a beautiful legato.

Legato Playing

LEGATO means SMOOTHLY CONNECTED.

To play LEGATO correctly, one finger must come up just as another goes down, like the ENDS OF A SEE-SAW.

This piece will make it easy for you to learn to play LEGATO. PLAY SLOWLY! CONNECT SMOOTHLY! LISTEN CAREFULLY!



See-Saws

C POSITION (See pg. 34)

SLUR

SLURS mean play LEGATO

Slurs often divide the music into PHRASES.

A PHRASE is a musical thought or sentence.

Slow

DUET PART: (Student plays 1 octave higher.)

INTERACTION

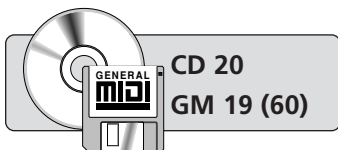
- Student traces slurs in “See-Saws,” then defines “slur.”
- Student says words of first phrase of verse 1, then words of second phrase of verse 1.
- Student writes “phrase 1” over first phrase, and “phrase 2” over second phrase.
- Student defines legato.

CONCLUDING

Play duet with student.

SUGGESTED ASSIGNMENTS

- Page 21 of Theory Book 1A.
- Flash Card 30.
- Pages 11–12 of Fun Book 1A.
- Page 19 of Ear Training Book 1A.
- Page 16 of Sight Reading Book 1A.
- Page 6 of Composition Book 1A.



This is the beginning of a very important section of Lesson Book 1A. At this point, the student begins to learn to recognize INTERVALS by name and sound, and by their appearance on either staff.

A memory device (mnemonic) is used to help the student remember the name and sound of each interval. Each interval is represented by a word in the lyric that can be given an amusing *double meaning*, as indicated by the title “Just a Second.” Memory experts have proven that such associations make learning and remembering much easier. It is important that the student remain in the C POSITION until the intervals of the 2nd through the 5th are learned, for total comprehension of how intervals work in relation to lines and spaces of the staff. After this, they can proceed to a new position. In this way, the idea of “*overlapping concepts*” can be utilized fully to further *arrange for the student’s success*.

GOALS

- Further development of *interval reading*.
- Instant recognition of “up a 2nd.”
- Instant recognition of “down a 2nd.”
- Instant recognition of “same note.”
- Review of slurs and legato.

IMPORTANT

- The word “second” in the song occurs when the student plays a 2nd. Mention the double meaning of the word “second.”
- Student should sing words while playing all songs that teach intervals. It helps if teacher will sing along.

36

Measuring Distances in Music

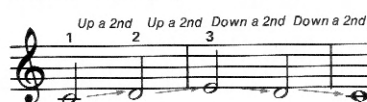
Distances from one note to another are measured in INTERVALS, called 2nds, 3rds, etc.

The distance from any white key to the next white key, up or down, is called a 2nd.

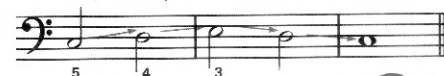


2nds are written LINE-SPACE or SPACE-LINE.

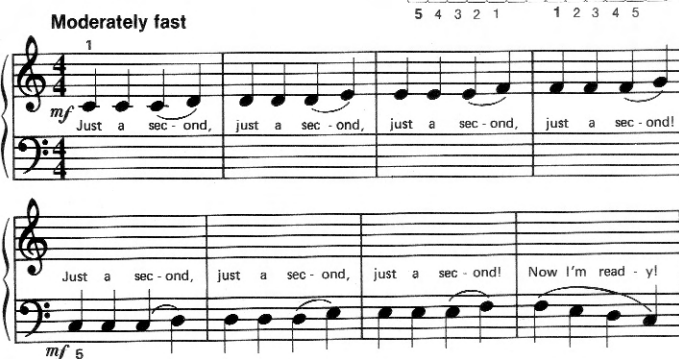
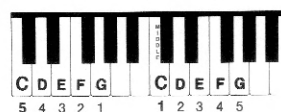
Play, saying “UP a 2nd,” etc.



Up a 2nd Up a 2nd Down a 2nd Down a 2nd



Just a Second!



KEY WORDS

- Interval • 2nd • Line-space • Space-line

REMEMBER

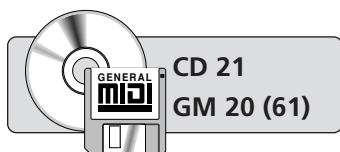
A 2nd covers a span of 2 notes of the musical alphabet.

INTERACTION

- Student points out that 2nds are another way of saying *stepping*.
- Student defines *interval*.
- Student describes both possible ways of writing 2nds (line-space or space-line).

SUGGESTED ASSIGNMENTS

- Page 22 of Theory Book 1A.
- Flash Card 31.
- Page 16 of Notespeller Book 1A.
- Begin Group 3 Exercises of Technic Book 1A.
- Page 13 of Fun Book 1A.
- Page 20 of Ear Training Book 1A.
- Page 7 of Composition Book 1A.



OVERLAPPING CONCEPTS

Only one item on this page is new: the *tie*.

GOALS

- Introduction of *tied* notes.
- Review of 2nds, going *up* and *down*.
- Review of slurs and legato.
- Review of $\frac{3}{4}$ time.
- Review of dotted half note.

KEY WORDS

Tied notes = notes on *same* line or *same* space, *joined* by a curved line.

PRESENTATION

Tied notes are held for the *combined* values of *both* notes. Let tone “hum” for the combined value of both notes!

INTERACTION

- Ask, “How do hot air balloons move through the air?” Answer: “Legato, smooth!”
- Student claps last two measures of “Balloons” several times, clapping only once for 3 counts *plus* 3 counts, i.e., only the *first* of the tied notes is clapped, and the hands are then held together for the duration of the two tied notes.

OBSERVATION

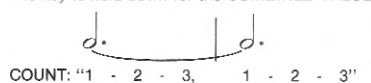
The legato consonants in “Soaring so softly” and “Gliding so gently,” etc., help to convey the legato concept in the words of the piece.

Balloons

TIED NOTES

When notes on the SAME LINE or SPACE are joined by a curved line, we call them TIED NOTES.

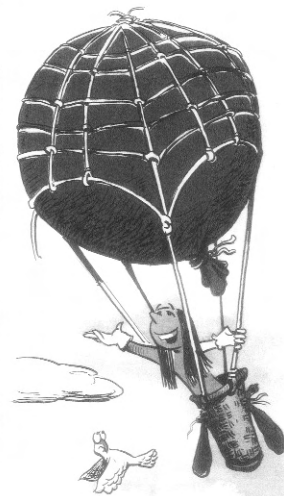
The key is held down for the COMBINED VALUES OF BOTH NOTES.



Moderately slow

(TIED NOTES)

DUET PART: (Student plays 1 octave higher.)

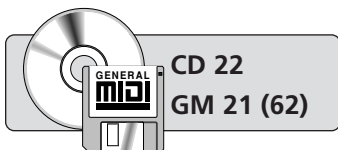


CONCLUDING

- Play the duet part with the student.
- Check for legato touch, observance of tie, rounded hand.

SUGGESTED ASSIGNMENTS

- Page 23 of Theory Book 1A.
- Page 14 of Recital Book 1A.
- Flash Card 32.
- Page 21 of Ear Training Book 1A.
- Pages 14–17 from Ensemble Book 1A.
- Page 17 of Sight Reading Book 1A.



GOALS

- Further development of interval reading.
- Instant recognition of “up a 3rd.”
- Instant recognition of “down a 3rd.”
- Review of slurs and legato.

KEY WORDS

- 3rd
- Line-line
- Space-space

IMPORTANT

The word “third” in the song occurs when the student plays a 3rd.

REMEMBER

A 3rd covers a span of 3 notes of the musical alphabet.

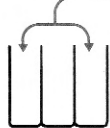
INTERACTION

Student plays a 3rd up or a 3rd down from any key selected at random. This is the first time student has skipped a note since beginning reading notes from the staff.

SUGGESTED ASSIGNMENTS

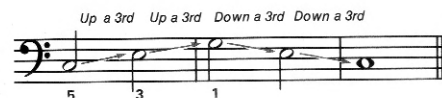
- Page 24 of Theory Book 1A with page 38 or 39.
- Page 15 of Recital Book 1A with page 38 or 39.
- Flash Card 33.
- Page 14 of Fun Book 1A.
- Page 17 of Notespeller Book 1A.
- Pages 8–9 of Hymn Book 1A.

When you skip a white key, the interval is a 3rd.



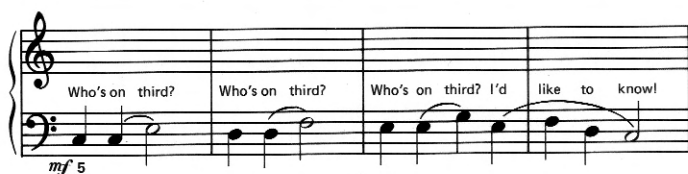
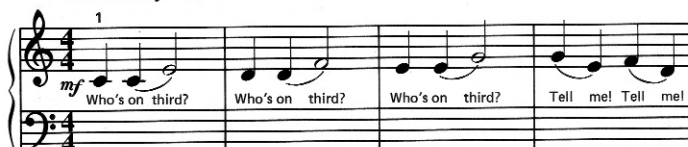
3rds are written LINE-LINE or SPACE-SPACE.

Play, saying “UP a 3rd,” etc.

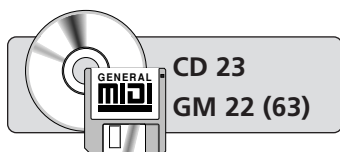


Who's on Third?

Moderately fast



The title “Who's on Third?” becomes “Play a Third” in the Universal Edition.



GOALS

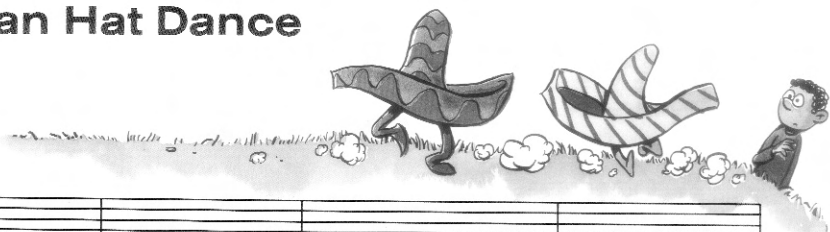
- Review of slurs and legato
- Review of 3rds
- Review of 2nds.

INTERACTION

- Student points to notes in “Mexican Hat Dance,” naming intervals: “G, down a third, up a third,” etc.
- Student names notes in “Mexican Hat Dance”: “G, E, G, E,” etc.

Mexican Hat Dance

39



Happily

1. Play it! Play it! Play the fa - mous Hat Dance!
2. Dance it! Dance it! Dance the fa - mous Hat Dance!

5
Play it! Play it! Play it now for me!
Dance it! Dance it! It's such fun to see!

DUET PART: (Student plays 1 octave higher.)

R.H.
L.H. *mf*

CONCLUDING

Play duet with student. Review “Balloons” and other duets, if desired.

SUGGESTED ASSIGNMENTS

- Page 22 of Ear Training Book 1A.
- Page 18 of Sight Reading Book 1A.
- Page 12 of Theory Through the Year Book 1A.
- Page 8 of Composition Book 1A.

OVERLAPPING CONCEPTS

Student moves from familiarity with 2nds and 3rds played as individual notes (melodically) to 2nds and 3rds with both notes played together (harmonically) and becomes acquainted with these new terms.

GOALS

- Understanding the meaning of the words “melody,” “melodic,” “harmony” & “harmonic.”
- Review of 2nds and 3rds.
- Introduction to playing two notes together with the same hand.

KEY WORDS

- Melody
- Melodic
- Harmony
- Harmonic

INTERACTION

- Student plays melodic 2nds, saying “melodic 2nd” on any 2 notes ascending or descending; also saying “line-space” or “space-line.”
- Student plays harmonic 2nds at random, saying “harmonic 2nd.”
- Student plays melodic 3rds and harmonic 3rds, as above; saying “line-line” or “space-space.”

40

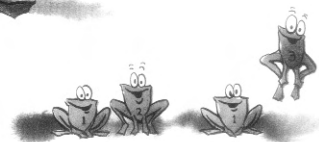
More about Intervals



When notes are played separately they make a MELODY.

We call the intervals between melody notes MELODIC INTERVALS.

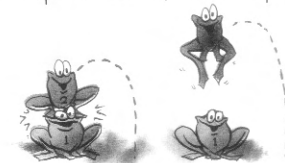
1. Play these MELODIC 2nds & 3rds. Listen to the sound of each interval.



When notes are played together they make HARMONY.

We call the intervals between these notes HARMONIC INTERVALS.

2. Play these HARMONIC 2nds & 3rds. Listen to the sound of each interval.

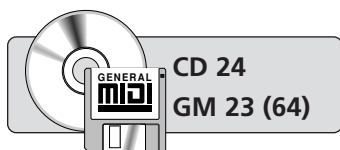


OBSERVATION

Call attention to illustration of “melodic frogs” and “harmonic frogs.”

SUGGESTED ASSIGNMENTS

- Page 25 of Theory Book 1A.
- Flash Cards 34–41.
- Page 23 of Ear Training Book 1A.
- Page 18 of Notespeller Book 1A.



OVERLAPPING CONCEPTS

No new notes, note values or intervals are introduced on this page. Only the quarter rest is new!

GOALS

- Understanding the concept of a *rest*.
- Quarter rests.

IMPORTANT

When the student claps rhythms that include rests, an outward gesture of the arms should be made to show the time value of the silence. Only the **NOTES** are clapped, of course

EMPHASIZE

A quarter rest indicates an *exact* amount of *silence* (exactly the value of a quarter note!).

INTERACTION

Student claps and counts aloud measures 2, 4, 6 & 8, observing rests.

CONCLUDING

Play the duet several times until a *reasonably rapid tempo* is reached. In this piece it may be advisable to play the solo part for the student to illustrate the performance of the rests. If possible, put this duet part on a cassette, so the student can enjoy playing with it at home. This is a student favorite, both as a solo or duet. It has the special motivation of being “peer music.”

RESTS are signs of **SILENCE**.

This is a **QUARTER REST**.

It means **REST FOR THE VALUE OF A QUARTER NOTE**.

Rock Song

Brightly

1. Rock is mel - o - dic! hand! Rock is har - mon - ic! hand!
2. Rock with the right hand! Rock Rock with the left hand!

DUET PART: (Student plays 1 octave higher.)

R.H.
L.H.

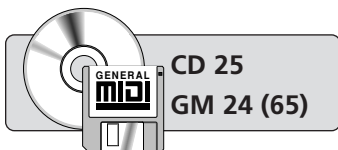
41

1. Clap (or tap) the following rhythm.
2. Clap **ONCE** for each note, counting aloud.
3. Do not clap for the **REST**!



SUGGESTED ASSIGNMENTS

- Page 26 of Theory Book 1A with page 41, 42 or 43.
- Flash Card 42.
- Begin Group 4 Exercises of Technic Book 1A.
- Page 15 of Fun Book 1A.
- Page 24 of Ear Training Book 1A.
- Page 19 of Sight Reading Book 1A.
- Page 13 of Theory Through the Year Book 1A.
- Page 9 of Composition Book 1A.



An important principle is used in the introduction of playing harmonic intervals with HANDS TOGETHER. The hand playing the accompaniment plays the 2nd first, then the 3rd, in that order! This is the simplest “programming” possible for the introduction of the use of harmonic intervals as accompaniment. It is used for the introduction of all intervals in this book!

OVERLAPPING CONCEPTS

Hand position, rhythms, intervals and dynamic signs are all REVIEW items.

GOALS

- *Melodic* 2nds and 3rds used for *melody*.
- *Harmonic* 2nds and 3rds used for *harmony* (accompaniment) in L.H.

IMPORTANT CONCEPT

Play harmonic intervals softer than the melody. The melody must always be clearly heard.

CONTINUING

Student should carefully observe the rest in measure 4. This allows time for the L.H. to move to new position beginning the 2nd line.

EMPHASIZE

L.H. accompaniment consists of a harmonic 2nd followed by a harmonic 3rd.

CONTINUING

The words “Rockets go up” in the song coincide with melodic intervals that go up.

42

In ROCKETS, harmonic intervals (2nds & 3rds) are played by the left hand in the last two measures of each line.

Play the harmonic intervals softer than the melody. The melody must always be clearly heard!

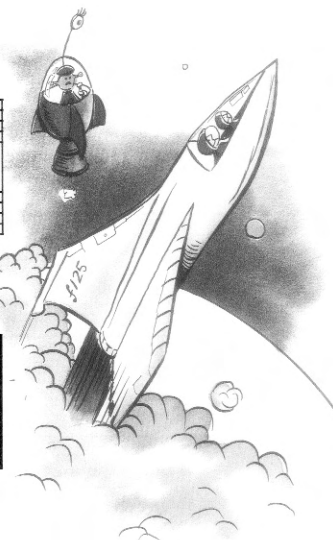
Rockets

Moderately fast

Rock - ets go up, and men land on the moon!

Rock - ets will trav - el to oth - er worlds soon!

IMPORTANT! Play ROCKETS again, playing the 2nd line one octave (8 notes) higher. The rests at the end of the 1st line give you time to move your hands to the new position!



INTERACTION

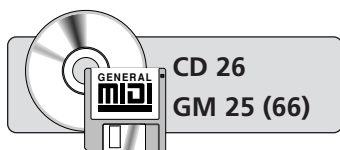
- Student first plays L.H. quietly, saying “2nd” and “3rd.”
- Student plays melody *forte* on first line, omitting L.H. 2nd and 3rd.
- Student plays hands together.

SUGGESTION

After this piece is learned, it can be played through as suggested in the footnote on page 42. It may also be played twice with each line an octave higher until notes are played in 4 different octaves. Say, “Take the rocket all the way to Jupiter!” This gives expanded territory, a feeling of freedom at the keyboard and added confidence.

SUGGESTED ASSIGNMENTS

- Page 16 of Recital Book 1A with page 42 or 43.
- Page 16 of Fun Book 1A.
- Page 19 of Notespeller Book 1A.
- Page 10 of Hymn Book 1A.
- Pages 18–19 from Ensemble Book 1A.



OVERLAPPING CONCEPTS

Hand position, rhythms are the same as on previous page.

GOAL

Harmonic intervals used for *harmony* (accompaniment) played by R.H.

CONTINUING

Student should carefully observe the rest in measure 4. This allows time for the R.H. to prepare for the 2nd line.

INTERACTION

- Student first plays R.H. quietly, saying “2nd” and “3rd” as these intervals occur.
- Student plays melody *mf* on first line, omitting R.H. 2nd & 3rd.
- Student plays hands together.

SUGGESTION

Have student play “Sea Divers” with 2nd line one octave lower than written. This gives expanded keyboard territory, a feeling of freedom at the keyboard and added confidence. The low notes fit the words of the song.

CONCLUDING

Congratulate the student for now being able to play melodies with accompaniment in either L.H. or R.H.

In this piece, harmonic intervals are played by the right hand in the last two measures of each line. Play the harmonic intervals softer than the melody, so the melody can always be clearly heard!

Sea Divers

Moderately slow

The musical score for 'Sea Divers' is written in 3/4 time. It consists of two systems of music. The first system has a melody on the right hand (treble clef) and a harmonic accompaniment on the left hand (bass clef). The melody starts on the first line with a half note G4, followed by a quarter note A4, and then a half note B4. The accompaniment starts on the second line with a half note F3, followed by a quarter note G3, and then a half note A3. The second system continues the melody and accompaniment. The melody ends with a half note C5, and the accompaniment ends with a half note B2. The lyrics are: 'Down in the o - cean the sea div - ers go. May - be they'll find man - y treas - ures be - low!'.

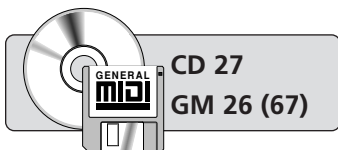
IMPORTANT! Play Sea Divers again, playing the 2nd line one octave lower!

You may assign the following Sheet Music Solos from Alfred's Basic Piano Library at any time between now and the end of the book:

- A Walk in Space
- Andy, the Android
- The Drum and Bugle Band Parade
- Seascape

SUGGESTED ASSIGNMENTS

- Page 17 of Fun Book 1A.
- Page 25 of Ear Training Book 1A.
- Page 11 of Hymn Book 1A.
- Page 20 of Sight Reading Book 1A.
- Page 14 of Theory Through the Year Book 1A.
- Page 10 of Composition Book 1A.



OVERLAPPING CONCEPTS

Rhythms are purposely the simplest (going back to page 10) to allow total concentration on new concept introduced.

GOALS

- Instant recognition of 4ths.
- Review of 2nds and 3rds.

KEY WORDS

4ths = line-space (skipping a line) or space-line (skipping a space).

IMPORTANT

- When you skip 2 white keys, the interval is a 4th.
- Notice that the frogs in the illustration are singing an interval of a 4th, skipping 2 frogs!

CONTINUING

The words “fourth” and “third” occur in the song when those intervals are being played. When words help to teach, it is always good to have the student sing them or to sing along with the student.

REMEMBER

A 4th covers a span of 4 notes of the musical alphabet.

INTERACTION

- Student plays random 4ths on keyboard.
- Student names intervals in “Play a Fourth.”

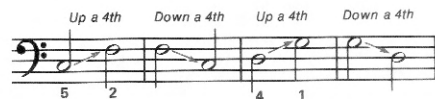
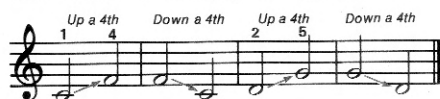
44

When you skip 2 white keys, the interval is a **4th**.



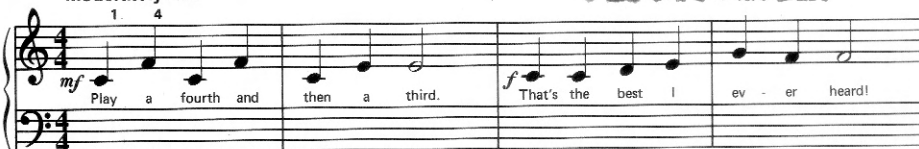
4ths are written LINE-SPACE or SPACE-LINE.

Play, saying “UP a 4th,” etc.



Play a Fourth

Moderately fast



DUET PART: (Student plays 1 octave higher.)

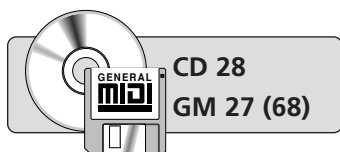


CONCLUDING

Play the duet with the student.

SUGGESTED ASSIGNMENTS

- Page 27 of Theory Book 1A with page 44, 45 or 46.
- Flash Cards 43–47.
- Begin Group 5 Exercises of Technic Book 1A.
- Page 20 of Notespeller Book 1A.



OVERLAPPING CONCEPTS

All rhythms, notes and intervals are review items.

GOALS

- Further development of interval reading, especially 4ths.
- Review of $\frac{3}{4}$ time signature, dotted halves, half note followed by quarter, etc.

OBSERVATION

This is an old familiar tune (“My Bonnie”) with new words that give added experience in playing the intervals studied so far, as well as the rhythms of $\frac{3}{4}$ time.

IMPORTANT

The word “fourth” occurs each time a 4th is played in the song.

INTERACTION

- Student names all intervals in “July the Fourth!”
- Student names note and key names in “July the Fourth!”

CONCLUDING

Play the duet with the student.

July the Fourth!

Find the 4ths before you play!



45

Moderately fast

1 2

f Ju - ly the Fourth! Ju - ly the Fourth! A ver - y won - der - ful date!

5 4

3. 4.

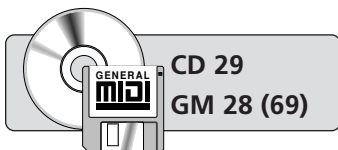
DUET PART: (Student plays 1 octave higher.)

mf

SUGGESTED ASSIGNMENTS

- Page 17 of Recital Book 1A.
- Page 26 of Ear Training Book 1A.
- Page 21 of Sight Reading Book 1A.

The title “July the Fourth!” becomes “Let’s Play a Fourth!” in the Universal Edition.



This piece is deliberately constructed for ease in playing hands together. In keeping with the principle outlined on page 42, the harmonic intervals of the accompaniment occur in the following sequential order: 2nd, 3rd and 4th, the easiest possible progression of these intervals. It is also practical to have the student play the melody much louder than the accompaniment, because the accompanying harmonic intervals always occur after a long note of the melody has been played.

GOALS

- Combination of melodic intervals for R.H. melody with harmonic intervals in L.H. harmony (accompaniment).
- Introduction of the 4th as a harmonic interval.

NEW CONCEPT

f-p = first time *forte*, second time *piano*.

IMPORTANT

L.H. plays harmonic intervals in sequential order (up or down) throughout Lesson Book 1A (2nd, 3rd, 4th, 3rd, etc.). No harmonic interval is ever skipped. This makes it easier for young students to play.

SUGGESTION

Play L.H. harmonic intervals very quietly.

Old Uncle Bill

BEFORE PLAYING HANDS TOGETHER:

1. Play the left hand. Name each harmonic interval.
2. Play the right hand. Name each melodic interval.

Moderately fast

1. Old Un - cle Bill; Lived on a hill.
2. I love old Bill; I al - ways will.

f-p means
1st time *f*.
2nd time *p*.

If he's not gone, He lives there still.
I'll bet he's still up on that hill!

DUET PART: (Student plays 1 octave higher.)

R.H.
L.H. *f-p*

EMPHASIZE

Careful observance of $\frac{3}{4}$ in L.H. of measures 2, 4, 6 and 8.

INTERACTION

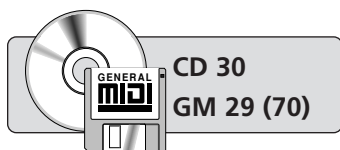
Student claps rhythm loudly *f* for first time through, then softly *p* for the repeat.

CONCLUDING

Play the duet part with the student. Watch for observance of dynamics.

SUGGESTED ASSIGNMENTS

- Page 27 of Ear Training Book 1A.
- Page 21 of Notespeller Book 1A.
- Page 11 of Composition Book 1A.



OVERLAPPING CONCEPTS

Rhythm goes back to page 10. Nothing is new except the whole rest. Nevertheless, this page represents a *landmark* for the student because it is constructed so that the harmonic intervals 2nd, 3rd and 4th are simple to play in reverse order (4th, 3rd, 2nd). The student deserves praise for this accomplishment, however easy it seems.

GOALS

- Introducing *whole rest*.
- Review of slurs and legato.
- Review of harmonic and melodic intervals of 2nd, 3rd and 4th.

EMPHASIZE

R.H fingering in measures 2, 4 & 6 matches L.H. harmonic intervals.

SUGGESTION

Have student clap the rhythm of the Bass Clef part, making outward gestures with the arms for each count in the whole rests.

INTERACTION

Student plays measures 2, 4 & 6 saying "2nd, 3rd, 4th" or "4th, 3rd, 2nd" several times.

Love Somebody

47

BEFORE PLAYING HANDS TOGETHER:

1. Play the left hand. Name each harmonic interval.
2. Play the right hand. Name each melodic interval.

This is a **WHOLE REST**.

It means **REST FOR THE VALUE OF A WHOLE NOTE** or any **WHOLE MEASURE**.

Merrily

1. Love some - bod - y, yes I do! Love some - bod - y, won't say who!

2. Love some - bod - y; want to hear? Let me whis - per in your ear.

Love some - bod - y, can you guess Who's the one that I love best?

Love some - bod - y, now you've guessed! You're the one that I love best!

f *both times*

DUET PART:

8va ----- *segue*

R.H. *mf - pp* *mf*

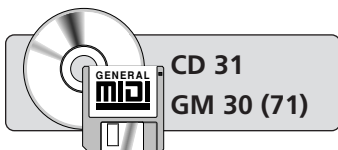
L.H.

CONCLUDING

Play the duet part with the student.

SUGGESTED ASSIGNMENTS

- Page 28 of Theory Book 1A.
- Page 18 in Recital Book 1A.
- Flash Card 48.
- Page 18 of Fun Book 1A.
- Page 28 of Ear Training Book 1A.
- Page 12 of Hymn Book 1A.
- Page 22 of Sight Reading Book 1A.
- Page 12 of Composition Book 1A.



COMMENT

As the use of “memory devices” (mnemonics) continues with “This is My Fifth,” it is important to observe that students will be able to use these devices for the rest of their lives to identify the intervals. Students can softly sing the opening measures of “Just a Second,” “Who’s On Third,” “Play a Fourth,” and “My Fifth” to remind themselves of the sound of these intervals!

GOALS

- Instant recognition of 5ths (by *sight* and *sound*).
- Review of *piano* and *forte* dynamic levels.

KEY WORDS

5th = line-line (skipping a line) or space-space (skipping a space).

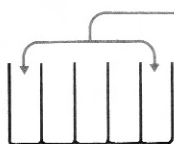
EMPHASIZE

When you skip 3 white keys, the interval is a 5th.

SUGGESTION

Explain that “Beethoven’s Fifth” refers to his Fifth Symphony and show how it begins so the student can understand the humor in this piece. The serious look on Beethoven’s face may result from his thinking that he hears “Fate knocking at the door,” which the opening notes (intervals of last 2 measures of “My Fifth”) were said to represent. Perhaps play a recording of the opening measures of the symphony for the student.

48



When you skip 3 white keys, the interval is a 5th.

5ths are written LINE-LINE or SPACE-SPACE.

Play, saying “UP a 5th,” etc.



My Fifth



Ludwig van Beethoven

REMEMBER

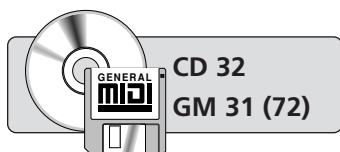
A 5th covers a span of 5 notes of the musical alphabet.

INTERACTION

- Student names all the intervals in “My Fifth.”
- Student says note names in “My Fifth.”

SUGGESTED ASSIGNMENTS

- Page 29 of Theory Book 1A with page 48 or 49.
- Page 19 of Recital Book 1A.
- Flash Cards 49–53.
- Begin Group 6 Exercises of Technic Book 1A.
- Page 19 of Fun Book 1A.
- Page 22 of Notespeller Book 1A.
- Pages 20–23 from Ensemble Book 1A.



OVERLAPPING CONCEPTS

Harmonic intervals of 2nd, 3rd and 4th will now be followed by harmonic 5th, in precisely *that* order!

GOALS

Further development of melodic and harmonic intervals, adding the harmonic 5th.

KEY CONCEPTS REVIEWED

- 2nd, 3rd, 4th, 5th.
- Whole rest.
- Quarter rest.

EMPHASIZE

L.H. intervals are played in this order:
2nd, 3rd, 4th, 5th.

INTERACTION

- Student names each harmonic interval.
- Student names each melodic interval.
- Student points to and names each rest.

The Donkey

Before playing hands together, play L.H. alone, naming each harmonic interval.

Brightly

Sweet - ly sings the don - key at the break of day.

1

p

If you do not feed him, This is what he'll say, "Hee -

2

f

haw, Hee - haw, Hee - haw, hee - haw, hee - haw!"

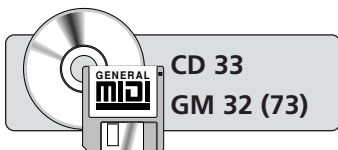
1 4



TEACHER'S NOTE: THE DONKEY may be played as a ROUND for 2 to 3 pianos. The 2nd piano begins after the 1st has played 4 measures. The 3rd begins after the 2nd has played 4 measures, etc. Play 4 times.

SUGGESTED ASSIGNMENTS

- Pages 20–21 of Recital Book 1A.
- Pages 20–22 of Fun Book 1A.
- Page 29 of Ear Training Book 1A.
- Pages 13–17 of Hymn Book 1A.
- Page 23 of Sight Reading Book 1A.
- Page 15 of Theory Through the Year Book 1A.
- Page 13–14 of Composition Book 1A.



Only now that all intervals within a five finger position have been covered can we logically move from the C position to a new position.

OVERLAPPING CONCEPTS

Since a new position is involved, only the simplest rhythms (going back to page 10) are used on this page. Letter names are used to introduce the new position (upper right corner of page).

GOALS

An easy beginning in new "Position G."

EMPHASIZE

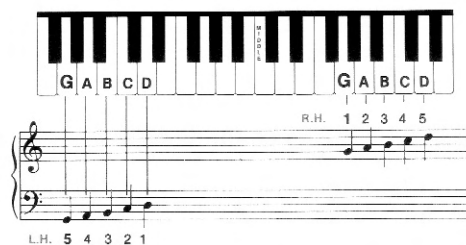
Words of POSITION G name the keys in the new position.

REMINDER

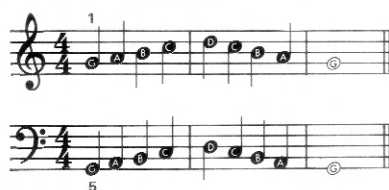
In pieces that have words that teach concepts, have the student sing the words while playing, or sing along with the student.

50

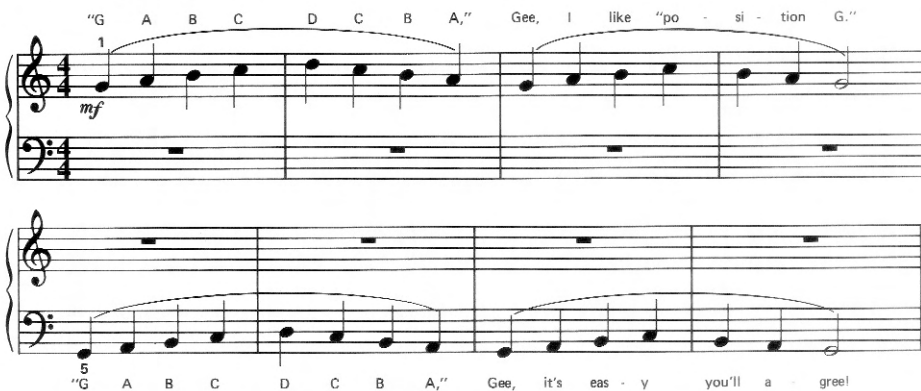
Playing in G Position



Play & say the note names.



"Position G"

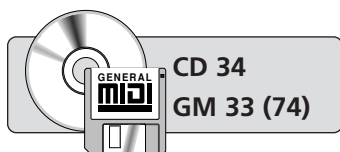


INTERACTION

- Student locates Position G on the keyboard, places hands in lap, then locates position again. Repeat several times.
- Student points out notes in Position G where words actually coincide with note names.
- Student names all the notes of the song "Position G."

SUGGESTED ASSIGNMENTS

- Page 30 of Theory Book 1A.
- Flash Cards 54–60.
- Page 23 of Fun Book 1A.
- Page 23 of Notespeller Book 1A.



GOALS

Further development of harmonic and melodic intervals using the G position.

COMMENT TO TEACHERS

The voice leading of the L.H. is correct and is as simple as possible for this tune. Students enjoy this familiar piece in any season of the year!

IMPORTANT

Be sure the student feels the “inner pulse” of *whole notes* and holds them for their *full* value!

INTERACTION

Student names all R.H. intervals. Student names all L.H. intervals.

CONCLUDING

Play the duet with the student.

SUGGESTED ASSIGNMENTS

- Page 31 of Theory Book 1A.
- Page 22 of Recital Book 1A.
- Begin Group 7 Exercises of Technic Book 1A.
- Page 24 of Notespeller Book 1A.
- Page 24 of Sight Reading Book 1A.
- Page 15 of Composition Book 1A.
- Page 30 of Ear Training Book 1A.

Jingle Bells!

G POSITION (See pg. 50)

51



Merrily

3

f

Jin - gle, bells! Jin - gle, bells! Jin - gle all the way! Oh, what fun it is to ride a one-horse o - pen sleigh!...

1 5

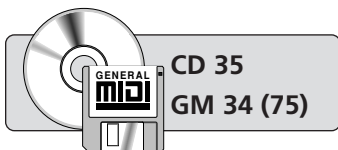
Jin - gle, bells! Jin - gle, bells! Jin - gle all the way! Oh, what fun it is to ride a one-horse o - pen sleigh!

DUET PART:

sva

mf legato

1. 2.



GOALS

- Introduction of *incomplete measure*.
- Further development of L.H. (entire page is L.H. melody).

KEY WORDS

- Incomplete measure.
- Bases & Double Basses. Bass Clef sounds. (Also, Uncle Willie sings in Bass Clef.)

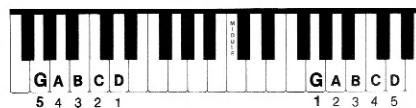
52

Willie & Tillie

(A RIDDLE)



G POSITION



INCOMPLETE MEASURE

Some pieces begin with an INCOMPLETE MEASURE. The 1st measure in this piece has only ONE count. The two missing counts are found in the last measure! When you repeat the whole song, you will have one whole measure of 3 counts when you play the last measure plus the first measure.

Cheerfully



GOALS

- Understanding that the last measure *plus* the upbeat at the beginning of the piece equals one *full measure*. (This is made understandable when the *repeat* is made.)
- R.H. melodic line with L.H. accompaniment in harmonic intervals.



POINT OUT

Melody of this page is in treble clef to match the voice of Aunt Tillie. Aunt Tillie likes certain things. “Why?” Playing this game makes the piece fun for children of all ages.

INTERACTION

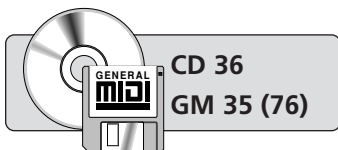
- Student totals counts in each measure.
- Student claps and counts the last measure plus the upbeat of the beginning of the measure on page 52 as *one complete* measure many times, to ensure understanding of the concept of the incomplete measure.

CONCLUDING

Find answer to “riddle.” See lower left of page 53. Student may enjoy playing this game at home or with friends. Name other things Aunt Tillie or Uncle Willie like (Mississippi or Tennessee). They like apples, not pears, etc. A little of this kind of fun at the lesson is a *good* thing, to be sure.

SUGGESTED ASSIGNMENTS

- Page 23 of Recital Book 1A.
- Page 25 of Sight Reading Book 1A.
- Page 16 of Theory Through the Year Book 1A.



OVERLAPPING CONCEPTS

Although this page introduces a new concept and uses old concepts in a new way, it is so simple that most students play the piece at sight and go home with the ability to play something that will delight their parents and friends.

GOALS

- To present a piece summarizing R.H. melodic and L.H. harmonic intervals, easy enough for the student to sight read or learn quickly.
- Understanding that the incomplete measure at the beginning may also have MORE counts than the final measure. The last measure plus the first measure must still equal one full measure.
- To introduce the half rest.

REVIEW OF

- Slurs and legato
- Tied notes
- Quarter rests and half rests
- Incomplete measure
- *ALL* melodic and harmonic intervals

IMPORTANT

Slight stress on R.H. *whole notes*.

L.H. harmonic intervals always move from one interval to the next, up or down.

A Friend Like You

This is a **HALF REST**.

It means REST FOR THE VALUE OF A HALF NOTE.

This piece begins with an incomplete measure of 3 counts. The missing count is in the last measure.

Before playing hands together, play the L.H. alone, naming each harmonic interval.

Moderately slow

The musical score is for the song 'A Friend Like You'. It is written for piano in 4/4 time. The tempo is 'Moderately slow'. The score consists of two systems. The first system has two staves: a right-hand (R.H.) staff and a left-hand (L.H.) staff. The R.H. staff begins with an incomplete measure of 3 counts, followed by a full measure. The L.H. staff begins with a half rest, followed by a full measure. The second system also has two staves. The R.H. staff begins with a half rest, followed by a full measure. The L.H. staff begins with a half rest, followed by a full measure. The lyrics are: '1. A friend like you is hard to find. 2. Where could I find a friend like you? You're al-ways true, A friend so kind, You're al-ways kind. So good, so true.' The score includes fingerings (1, 2, 3, 4, 5) and dynamics (mf).



KEY WORDS

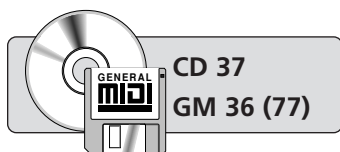
- "5th, 4th, 3rd, 4th, 5th"
- "4th, 3rd, 2nd, 3rd, 4th"
- Quarter rest, half rest

INTERACTION

- Student names melodic intervals in R.H.
- Student names L.H. harmonic intervals *while playing the piece*.

SUGGESTED ASSIGNMENTS

- Page 33 of Theory Book 1A.
- Pages 24–25 of Recital Book 1 A.
- Page 31 of Ear Training Book 1A.
- Page 26 of Notespeller Book 1A.
- Page 26 of Sight Reading Book 1A.
- Flash Card 61.
- Page 16 of Composition Book 1A.



OVERLAPPING CONCEPTS

Use of L.H. melody in same position as used for L.H. melody on page 52, with simple rhythms originating on page 10 (and constantly reviewed) make it simple to deal with the new concept of a *sharp*. Hands play separately through this piece, making it as simple as possible. It is nevertheless a great hit with every student.

The SHARP SIGN before a note means play the next key to the RIGHT, whether BLACK or WHITE.



My Robot

Moderately fast

1. Once I made a fine ro - bot, Made him of a kitch - en pot.

When I fin - ished my ro - bot, He said, "Thanks a lot!"

(ROBOT TALK)

"Thanks a lot! Thank you! Thank you! Thanks a lot!"

3rd time gradually dying away -----



2nd Verse:
"Hope you don't think I am rude,
But please bring me something good.
Pots are programmed to hold food.
Bring me all you've got!"
"Thanks a lot!" etc.

3rd Verse:
If you make a new robot,
Please don't use a kitchen pot.
He'll eat all the food you've got,
And say, "Thanks a lot!"
"Thanks a lot!" etc.

GOALS

- Understanding the meaning of the *sharp sign*.
- Instant recognition and playing of C# in either hand.
- New dynamic concept, "gradually dying away."
- Fluency in reading in the G Position.

IMPORTANT

The directions "gradually dying away" prepare for diminuendo, which will be introduced shortly.

INTERACTION

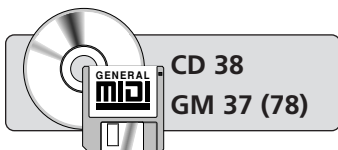
Student quickly plays any black key *sharp* the teacher asks for. (White key sharps may also be discussed, if desired.)

SUGGESTION

This piece is more fun if all three verses are *read*, or even *sung*, while the piece is being played.

SUGGESTED ASSIGNMENTS

- Page 34 of Theory Book 1A.
- Page 24–25 of Recital Book 1A.
- Flash Cards 62–63.
- Page 25 of Fun Book 1A.
- Page 32 of Ear Training Book 1A.
- Page 27 of Notespeller Book 1A.
- Page 27 of Sight Reading Book 1A.
- Page 17 of Composition Book 1A.



OVERLAPPING CONCEPTS

G Position still used. No problems in fitting hands together occur, because all L.H. notes are *whole notes*.

GOAL

- Understanding the meaning of the *flat sign*.
- Instant recognition and playing of B \flat .
- Review of tied notes.
- Review of legato touch.
- Review of harmonic 5ths in L.H.; all melodic intervals in R.H.

INTERACTION

- Student quickly plays any black key *flat* the teacher asks for. (White key flats may also be discussed, at the teacher's discretion.)
- Ask the student the difference between the sharp and the flat. Have student play G \sharp , then A \flat . Point out that the same note may be written 2 different ways.

b

The FLAT SIGN before a note means play the next key to the LEFT, whether BLACK or WHITE.



When a FLAT (\flat) appears before a note, it applies to that note for the rest of the measure.

Circle the notes that are FLAT:



Rockin' Tune



Moderately fast

1. *mf* If you're feel - in' blue, if you're feel - in' kind - a wea - ry,
2. Play this Rock - in' Tune, it will sure - ly make you cheer - y;

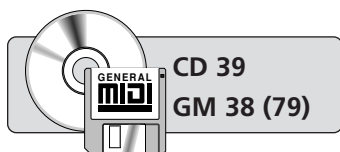
If you're feel - in' blue, bet - ter just hear what I say!
When you feel in trou - ble, just rock it a way!

SUGGESTED ASSIGNMENTS

- Page 35 of Theory Book 1A.
- Flash Cards 64–65.
- Begin Group 8 Exercises of Technic Book 1A.
- Page 26 of Fun Book 1A.
- Page 26 of Recital Book 1A with page 56 or 57.
- Page 28 of Notespeller Book 1A.
- Pages 18–19 of Hymn Book 1A.
- Pages 24–27 from Ensemble Book 1A.
- Page 28 of Sight Reading Book 1A.
- Pages 17–18 of Theory Through the Year Book 1A.

You may assign the following sheet music solos from Alfred's Basic Piano Library at any time between now and the end of the book:

- Indian Celebration
- A Happy Secret
- Mumbo-Jumbo
- Itsy Bitsy Bird



OVERLAPPING CONCEPTS

No new concepts are required to play the notes and rhythms of the piece.

GOALS

- Understanding and observing *D.C. al Fine* (*Da Capo al Fine*).
- Review of *b*'s
- Dynamic contrasts: 4 measures of *f*, 4 measures of *p*, etc.
- Continued experience with interval reading.

KEY WORDS

- *Da Capo*
- *Al fine*
- *Forte*
- *Piano*
- *Tom-toms*
- *Legato*

INTERACTION

- Student claps rhythm of R.H., clapping *loudly* in *forte* measures and *softly* in *piano* measures.
- Student points to each note that is a *flat*.

Indian Song

57

Moderately, like tom-toms

1 know what the In-dians know, I go where the In-dians go.

f *p* *Fine*

I watch Big Chief smoke his peace-pipe, to the pa-poose I'm a friend. We go hunt-ing in the for-est, we are broth-ers to the end.

f *p* *D.C. al Fine*

D.C. al Fine (*Da Capo al Fine*) means repeat from the beginning and play to the end (*Fine*).

NOTE

"Indians" in Lesson Book 1B (page 24) makes a perfect duet with this piece. It may be played as written by a 2nd piano, or the R.H. of "Indians" may be played by a student at the same piano. In the latter case, the L.H. of "Indians" is omitted.

SUGGESTED ASSIGNMENTS

- Page 36 of Theory Book 1A.
- Flash Card 66.
- Pages 27–28 of Fun Book 1A.
- Page 33 of Ear Training Book 1A.
- Page 29 of Notespeller Book 1A.
- Page 29 of Sight Reading Book 1A.
- Page 18 of Composition Book 1A.



CD 40
GM 39 (80)

OVERLAPPING CONCEPTS

This piece is a review of the C Position. Notes simply ascend and descend by 2nds to make them as simple as possible while a new concept is being learned.

GOALS

- Understanding and observance of staccato articulation.
- Review of piano dynamic level.
- Fluency at alternating L.H. and R.H.

KEY WORDS

- Staccato
- Separated
- Detached

EMPHASIZE

R.H. notes are “copy cats” of L.H. notes.

IMPORTANT

Dots *over* or *under* a note indicate staccato.

CONTINUING

Release the key the instant it is played for a clean, crisp staccato.

58

Staccato Playing

STACCATO means SEPARATED or DETACHED.

STACCATO is the opposite of LEGATO.


To play STACCATO, release the key the instant you play it.

STACCATO is indicated by a DOT over or under the note.

Raindrops

C POSITION REVIEW

Moderately fast



1. Pit - ter, pat - ter, see us scat - ter! Do the rain - drops real - ly mat - ter?
2. Scur - ry, scur - ry, bet - ter hur - ryl! Drops of rain can make us wor - ry.

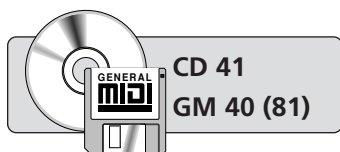
Hel - ter skel - ter, run for shel - ter, Just be - cause of drops of rain!
Drip and drop, the game must stop, and Just be - cause of drops of rain!

INTERACTION

Student plays L.H. 1, 2, 3, 4, 5, then R.H. 1, 2, 3, 4, 5 in G Position—first *legato*, then *staccato*.

SUGGESTED ASSIGNMENTS

- Page 37 of Theory Book 1A.
- Page 27 of Recital Book 1A.
- Flash Card 67.
- Pages 29–30 of Fun Book 1A.
- Page 34 of Ear Training Book 1A.
- Page 30 of Notespeller Book 1A.
- Pages 28–31 from Ensemble Book 1A.
- Page 30 of Sight Reading Book 1A.
- Page 19–20 of Composition Book 1A.



OVERLAPPING CONCEPTS

This is a review piece in G Position. The only new concepts are the signs for crescendo and diminuendo. Oldest rhythms learned predominate. Diminuendo was prepared with “gradually dying away” in “My Robot” (page 55).

GOALS

- Understanding and observing *crescendo* and *diminuendo* signs.
- Review of harmonic and melodic 2nds and 3rds in G Position.
- Review of \flat sign, first use of \flat in L.H.
- Review of staccato.
- Review of *quarter*, *half* and *whole* rests.

EMPHASIZE

As the sign < grows bigger, the tone should grow bigger.

As the sign > grows smaller, the tone should get smaller.

REMEMBER

< implies *beginning* with *less* tone, to make *growing larger* possible.

> implies *beginning* with *more* tone, to make *growing smaller* possible.

INTERACTION

- Student claps 8 quarter notes, making a crescendo.
- Student claps 8 quarter notes, making a diminuendo.

NEW DYNAMIC SIGNS

CRESCENDO (gradually louder) **DIMINUENDO** (gradually softer)

It's Halloween!

G POSITION

Moderately slow
(2nd time play both hands one octave (8 notes) lower.)

1. Gob - lins run - ning down the street, They will get much to eat,
2. Jack - o' - lan - terns, what a sight! You may get quite a fright,

It's the night for "trick or treat," It's Hal - low - een!
When the ghosts come out to - night! It's Hal - low - een!

- Student claps L.H. of “It’s Halloween!,” observing all dynamics while clapping.

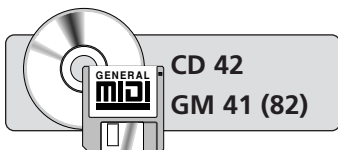
SUGGESTIONS

Have student play “It’s Halloween!” with both hands an octave *lower* for added keyboard experience and for a special “spooky” sound.

SUGGESTED ASSIGNMENTS

- Pages 38–39 of Theory Book 1A.
- Pages 20–21 of Hymn Book 1A.
- Page 35 of Ear Training Book 1A.
- Pages 19–24 of Theory Through the Year Book 1A.
- Page 21 of Composition Book 1A.
- Begin Group 9 Exercises of Technic Book 1A.
- Flash Card 68.
- Page 31 of Sight Reading Book 1A.
- Pages 28–29 of Recital Book 1A.

The title “It’s Halloween!” becomes “Hide and Seek” in the Universal Edition.



OVERLAPPING CONCEPTS

This piece is a review of the C Position and contains no new concepts. It is an effective summary of many of the most important concepts of Lesson Book 1A.

GOALS

- Review of all harmonic intervals in L.H.
- Review of legato touch in R.H.
- Review of *crescendo* and *diminuendo*.
- Review of *incomplete measure*.

SUGGESTED ASSIGNMENTS

- Page 40 of Theory Book 1A with pages 60–61.
- Page 36 of Ear Training Book 1A with pages 60–61.
- Page 31 of Notespeller Book 1A with pages 60–61.
- Pages 22–24 of Hymn Book 1A with Pages 60–61.
- Page 32 of Sight Reading Book 1A with pages 60–61.
- Pages 22–23 of Composition Book 1A with pages 60–61.
- The remainder of Theory Through the Year (pages 20–24) at your discretion.

60



Horse Sense

C POSITION REVIEW

Before playing hands together, play the left hand and name all the harmonic intervals!

Comfortably

1. I'm rid - ing the plains on my fa - vor - ite horse. His
 2. We stopped at the riv - er to get us a drink. He

NOTE

The use of L.H. harmonic intervals in the 2nd line of this page is in *this* order: 2nd, 3rd, 4th, 5th.

INTERACTION

- Have student play L.H. 2nd, 3rd, 4th, 5th, while making a crescendo.
- Have student play L.H. 5th, 4th, 3rd, 2nd, while making a diminuendo.
- Have student clap R.H. of this piece, observing all dynamics.

61

horse wad - ed is right keen, in, so but we I nev - er get the lost. brink. You He

may came not to be - lieve bank me, with but his one teeth thing full I'll of say: gold! This That

horse horse has has more more scents cents than than a his bun boss, die I've of been hay! told!

Ask student, "Which measures are incomplete?" Have student clap the last measure, followed by a repeat back to the beginning upbeat, several times, to show that the two combine to make one complete measure.

SUGGESTED ASSIGNMENTS

- Optional: Pages 30–31 of Recital Book 1A or with the beginning (review section) of Lesson Book 1B.
- Optional: Page 32 of Recital Book 1A or with the beginning of Lesson Book 1B.
- Pages 31–32 of Fun Book 1A.

REVIEW PAGES

SUGGESTION





The test may be filled in at home if desired, or an entire lesson may be taken to administer the test.

SUGGESTED ASSIGNMENTS

- Begin Group 10 Exercises of Technic Book 1A.
- Page 37 of Ear Training Book 1A with pages 62–63.
- Page 32 of Notespeller Book 1A with pages 62–63.

If the student needs further reinforcement before continuing with Level 1B, assign pieces from the Graduation Book 1A. The Graduation Book contains solos that include all the fundamentals introduced in Level 1A and serves as a refreshing interlude before continuing to Lesson Book 1B. All the music was composed by Dennis Alexander and Martha Mier.

Review


-  This is a _____ note. It gets _____ count.
 This is a _____ note. It gets _____ counts.
 This is a _____ note. It gets _____ counts.
 This is a _____ note. It gets _____ counts.


2. How many beats are in each measure of $\frac{4}{4}$ time? _____ What kind of note gets one beat? _____

3. How many beats are in each measure of $\frac{3}{4}$ time? _____ What kind of note gets one beat? _____

4. Match the rests with the notes by drawing a line from each rest to the note of the same value:



-  This is a _____ clef sign.
It comes from the letter _____.

-  This is a _____ clef sign.
It comes from the letter _____.

- These notes are _____. Play them.
(Tied or slurred?)



- These notes are _____. Play them.
(Tied or slurred?)



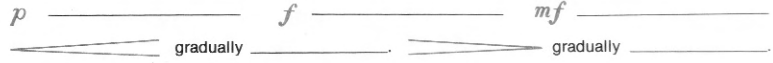
7. Write the name under each of the following melodic intervals. Play each interval. Begin with R.H. 1.



- Write the name under each of the following harmonic intervals. Play each interval. Begin with L.H. $\frac{1}{2}$



8. Write the meaning after each of the following dynamic signs:



9. What does this sign mean?



D.C. *al Fine* means _____ from the beginning and stop at the _____.

10. \sharp This is a _____ sign. It means play the next key to the _____.
 \flat This is a _____ sign. It means play the next key to the _____.

11. Write the name under each of the following notes. Play them all.



12. Which of the following means smoothly connected? _____

Which means separated or detached? _____

Staccato Legato

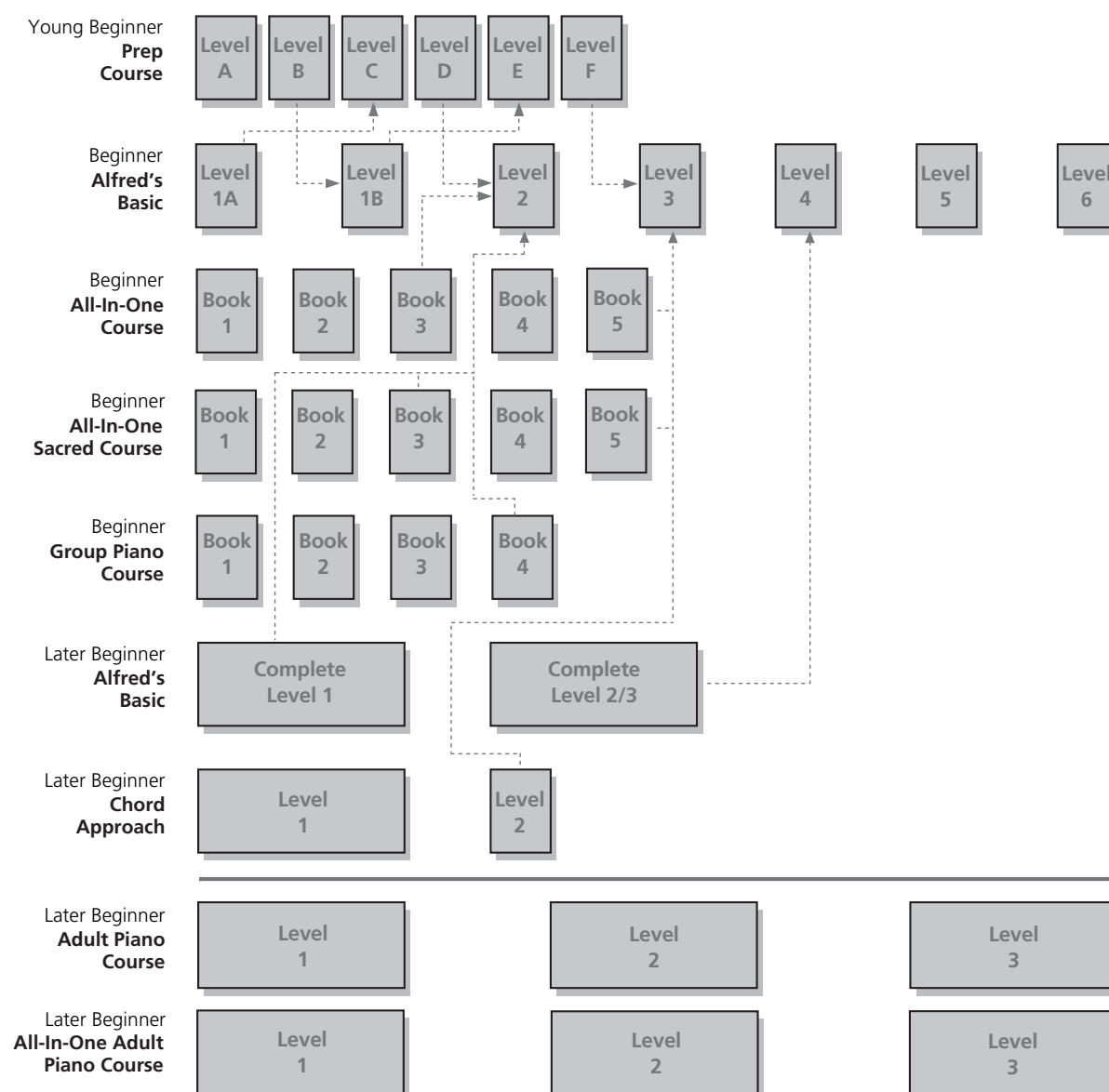


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Willard A. Palmer • Morton Manus • Amanda Vick Lethco

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