Teacher’s Guide for Lesson Book Level 1B

Piano

Willard A. Palmer • Morton Manus • Amanda Vick Lethco

Revised Edition
PURPOSE To suggest an order of lesson activities that will result in a systematic and logical presentation of the material in Lesson Book, Level 1B of ALFRED'S BASIC PIANO LIBRARY. It gives the teacher considerable flexibility and is in no way intended to restrict the lesson procedures.

PRESENTATION This Guide is basically presented 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. The teacher's discretion will apply in each individual situation. Each page in this Guide is numbered identically with Lesson Book 1B for easy reference.

PROBLEM-FREE PROGRESS To avoid GAPS that would 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.)

INTERVAL READING Continued reading by intervals is stressed in Lesson Book 1B. The pieces are very appealing and provide much motivation for students to move forward in the book.

INTERACTION On almost every page, there are comments leading to “Interaction” between the teacher and student. 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. The teacher is especially urged to assign Alfred's Basic Flash Cards, along with the pages of Theory Book 1B and Recital Book 1B as they are recommended in this Guide. These materials strongly reinforce every musical principle introduced in the Lesson Book and provide attractive additional opportunities for learning theory and building repertoire.

IMPORTANCE OF SUPPLEMENTARY MATERIALS Other important materials that are carefully coordinated with Lesson Book 1B include the following: Composition Book 1B, Duet Book 1B, Ear Training Book 1B, Ensemble Book 1B, Fun Book 1B, Graduation Book 1B, Hymn Book 1B, Jazz/Rock Course 1, Merry Christmas! Book 1B, Notespeller Book 1B, Sight Reading Book 1B, Theory Through the Year 1B, Top Hits! Christmas Book 1B, Top Hits! Duet Book 1B, Top Hits! Solo Book 1B and Theory Software Games for Windows and Macintosh computers. A number of solos are also published that fit perfectly with Level 1B.

ASSIGNMENTS The suggested assignments remind the teacher of all of the coordinated materials that fit perfectly with each page of Lesson Book 1B. The teacher can select as much or as little of the suggested material as seems appropriate for each individual student. This precisely graded material is designed to enrich the student's musical experience when introduced as suggested.

MUSICAL GROWTH By the end of Lesson Book 1B of ALFRED'S BASIC PIANO LIBRARY, the student will have a broad base of musical skills and concepts that will be developed further in subsequent books. The student learns something new on practically every page, and the new concepts are constantly reinforced and reviewed. The use of the supplementary materials mentioned above will provide additional reinforcement, and students will enjoy playing a variety of pieces well suited to their needs and abilities. It is good to remind students that they are constantly making progress as they move through the books. Sincere praise from the teacher is one of the most motivating factors in teaching piano. Praise rather than admonish.

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 provide a source that is useful in planning each lesson, and that the results will be beneficial for teachers and students alike.

WILLARD A. PALMER, MORTON MANUS, AMANDA VICK LETHCO
REVIEW

OVERLAPPING CONCEPTS FROM LESSON BOOK 1A

The entire page.

GOAL

Review of concepts learned by students who have successfully completed Level 1A of Alfred’s Basic Piano Library.

IMPORTANT

Lesson Book 1B may also be used as the first book for students who have had some prior musical experience, but have not had piano lessons. This is also an excellent book to start transfer students. The first 15 pages are a complete review of everything introduced in Lesson Book 1A. Teach these pages quickly if the student understands all concepts. However, it may be necessary to emphasize specific concepts the student needs to review.

CONCEPTS REVIEWED

- Grand Staff
- Brace
- Bass Clef
- Treble Clef
- Measure
- Bar Lines
- Double Bar
- Relationship of notes on the staff to the keys on the keyboard
- Dynamic signs
- \(mf\) (mezzo forte)
- \(\frac{4}{4}\) Time Signature
- Note Values: \(\text{quarter note}\) (count 1), \(\text{half note}\) (count 2), \(\text{whole note}\) (count 4)
- Rest Values: \(\text{quarter rest}\), \(\text{half rest}\), \(\text{whole rest}\)

EMPHASIZE

Each of the concepts reviewed is essential to reading and playing.

INTERACTION

Students use page 3 to point out each element reviewed on page 2, with the exception of quarter and half rests. They may point out the quarter rest and the half rest on page 2, explaining each rest.

SUGGESTED ASSIGNMENTS

- Page 3 of Notespeller Book 1B.
- Pages 2–3 of Theory Book 1B.
REVIEW
C Position

OVERLAPPING CONCEPTS
Student has used page 3 to point out elements reviewed on page 2. This interaction assures success when the student plays page 3.

GOAL
To play comfortably and correctly in C position, including the following:
• Playing and saying letter names of notes in C position.
• Clapping (or tapping) \( \text{\textit{q}} \), \( \text{\textit{h}} \), and \( \text{\textit{w}} \) rhythms in “Step Right Up!”
• Playing and counting out loud.
• Playing and singing the words.
• Observing tempo mark: \textit{Moderately slow}.
• Observing :\( \text{\textit{\|}} \) (repeat sign).

EMPHASIZE
Steady rhythm

SUGGESTION
REMIND STUDENT: to play with rounded hand, to count aloud, to keep eyes on the music and to listen!

INTERACTION
• Student points to and explains \( \text{\textit{\|}} \) and \( \text{\textit{\|}} \):
• Then student points to notes in “Step Right Up!” and names each note.
• Student points to and explains :\( \text{\textit{\|}} \)
• Student plays notes that match “step right” and explains that “step right” goes up the keyboard. Student plays notes that match “step left” and explains that “step left” goes down the keyboard.

SUGGESTED ASSIGNMENTS
• Page 3 of Ear Training Book 1B.
• Page 4 of Notespeller Book 1B.
• Page 4 of Theory Book 1B.
• Page 3 of Theory Through the Year Book 1B.

*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.
REVIEW
C position review of Melodic Intervals: 2nds, 3rds, 4ths and 5ths

OVERLAPPING CONCEPTS
• \( \frac{4}{4} \) time signature
• \( mf \)
• \( \text{repeatright} \)
• \( \text{\text{:\textvert:}} \)

GOAL
Preparation to assure success in playing the melodic intervals found in “The Carousel.”

EMPHASIZE
• Melodic 2nds move from a line to the next space or from a space to the next line.
• Melodic 3rds move from a line to the next line or from a space to the next space.
• Melodic 4ths move from a line to a space, skipping a line. They may also move from a space to a line, skipping a space.
• Melodic 5ths move from a line to a line, skipping a space. They may also move from a space to a space, skipping a space.

INTERACTION
Student names all melodic intervals in “The Carousel.” Student says note names of each note in “The Carousel.”

SUGGESTED ASSIGNMENTS
• Page 4 of Ear Training Book 1B.
• Page 5 of Notespeller Book 1B.
• Page 2 of Sight Reading Book 1B.
• Page 5 of Theory Book 1B.
• Page 4 of Theory Through the Year Book 1B.
REVIEW

• Legato = play smoothly connected
• Slur = the indication to play legato
• Slurs often divide music into phrases
• Phrases = musical thoughts
• Dynamics: \( p \) (piano) = soft
  \( f \) (forte) = loud

OVERLAPPING CONCEPTS

• \( \frac{2}{4} \) time signature
• C Position
• \( mf \)
  \( \text{Majestically} \)
  \( \text{Moderately fast} \)

GOALS

• To play legato.
• To observe \( p \) and \( f \) dynamic indications.
• To observe whole rests, half rests and quarter rests EXACTLY.
• To observe \( \text{\textbackslash \{ \text{repeatright} } \) in “Hail to Thee, America!” and in “Brother John.”

INTERACTION

• Student points to and explains how to observe slurs on page 5.
• Student points to and explains meaning of all dynamic markings on page 5.
• Student points to and defines all rests on page 5.
• Student points to and defines \( \text{\textbackslash \{ \text{repeatright} } \)
• Student names intervals on page 5.
• Student says letter names of notes on page 5.

SUGGESTED ASSIGNMENTS

• Page 2 of Composition Book 1B.
• Page 5 of Ear Training Book 1B.
• Begin Group 1 Exercises of Technic Book 1B.
• Pages 6–7 of Theory Book 1B.
REVIEW

Notes played together make HARMONY. Intervals between these notes are called Harmonic Intervals:

- Harmonic 2nds
- Harmonic 3rds
- Harmonic 4ths
- Harmonic 5ths

OVERLAPPING CONCEPTS

- $\frac{4}{4}$ time signature
- C Position
- $mf$
- $\times$
- $\|$

GOAL

To learn fluent response in playing harmonic intervals.

IMPORTANT

The words to “Good Sounds” reinforce and define the HARMONIC INTERVAL being played.

CONTINUING

This piece may also be used to encourage ear training. The student recognizes 2nds, 3rds, 4ths and 5ths when heard because of singing the words to “Good Sounds.”

INTERACTION

- Student plays random 2nds, 3rds, 4ths and 5ths on the keyboard.
- Student names intervals in measures 3, 4, 7 and 8 of “Good Sounds.”

SUGGESTED ASSIGNMENTS

- Page 3 of Composition Book 1B.
- Page 6 of Ear Training Book 1B.
- Page 6 of Notespeller Book 1B.
- Pages 2–3 of Recital Book 1B.
- Page 3 of Sight Reading Book 1B.
- Page 8 of Theory Book 1B.
- Page 5 of Theory Through the Year Book 1B.
**REVIEW**
- \( \frac{3}{4} \) Time Signature
- \( \dot{a} \).

**OVERLAPPING CONCEPTS**
- \( \frac{3}{4} \) time signature
- C Position
- \( mf \)
- Harmonic Intervals: 2nds, 3rds, 4ths and 5ths
- Slurs
- \( \vdots \)

**GOALS**
- Fluent response to harmonic intervals in the left hand while playing melodic intervals in the right hand.
- Understanding \( \frac{3}{4} \) time signature.
- Rhythmic security on \( \dot{a} \) \( \dot{a} \) \( \dot{a} \) \( \dot{a} \) \( \dot{a} \) \( \dot{a} \).

**INTERACTION**
- Student defines \( \frac{3}{4} \) time signature.
- Student points to each \( \dot{a} \) in “The Cuckoo” and counts aloud “1-2-3.”
- Student plays the left hand of “The Cuckoo” alone and names each HARMONIC INTERVAL.
- Student plays right hand alone and names each MELODIC INTERVAL.
- Student traces slurs with a finger and defines meaning of slur.

**SUGGESTED ASSIGNMENTS**
- Page 4 of Composition Book 1B.
- Page 7 of Ear Training Book 1B.
- Pages 2–3 of Hymn Book 1B.
- Pages 4–5 of Recital Book 1B.
- Page 4 of Sight Reading Book 1B.

A second piano part for this piece is contained in the book *Second Piano Parts for Selected Pieces from Lesson Books 1B and 2* (#18120) on page 2.
REVIEW
The Sharp Sign

OVERLAPPING CONCEPTS
• 4\text{\textnormal{T}} time signature
• Dynamic contrast by exact observance of\textit{f} and \textit{p} indications
• Left hand harmonic intervals
• Right hand melodic intervals
• Exact observance of –

GOALS
• Recognition of sharps.
• Playing the 4 sharped notes in “Money Can’t Buy Everything.”
• Fun!

REMEMBER
When a sharp sign appears before a note, it applies to that note for the rest of the measure.

INTERACTION
• Student draws several sharps at top of page 8. (Remind student that sharps look a lot like a tic-tac-toe diagram.)
• Student defines sharps: “Next key to the right, whether black or white.” (Teacher emphasizes that the definition makes a rhyme.)
• Student plays and names random sharps on the keyboard.
• Student plays “Money Can’t Buy Everything” while singing the words with the teacher.

SUGGESTED ASSIGNMENTS
• Pages 2–3 and 4–5 of Duet Book 1B.
• Page 8 of Ear Training Book 1B.
• Pages 2–5 of Ensemble Book 1B.
• Flash Cards 69 and 70.
• Page 2 of Fun Book 1B.
• Page 7 of Notespeller Book 1B.
• Pages 6–7 of Recital Book 1B.
• Page 5 of Sight Reading Book 1B.
• Begin Group 2 Exercises of Technic Book 1B.
• Page 9 of Theory Book 1B.

A second piano part for this piece is contained in the book Second Piano Parts for Selected Pieces from Lesson Books 1B and 2 (#18120) on page 3.
REVIEW
Staccato

OVERLAPPING CONCEPTS
• $\frac{3}{4}$ time signature
• $mf$ and $f$
• $\frac{1}{4}$ and $-$
• Harmonic 2nd

GOAL
Review of staccato articulation.

INTERACTION
• Student draws several $|$’s at top of page 9, and places a dot over or under each to indicate staccato.
• Student defines staccato: “separated or detached notes.”
• Student plays several random staccato notes on the keyboard.
• Student names harmonic intervals in RH of “Ping-Pong.”
• Student names letter names of each note in “Ping-Pong.”

SUGGESTED ASSIGNMENTS
• Page 4 of Duet Book 1B.
• Page 9 of Ear Training Book 1B.
• Page 8 of Notespeller Book 1B.
• Page 6 of Sight Reading Book 1B.
• Page 10 of Theory Book 1B.
• Page 6 of Theory Through the Year Book 1B.
REVIEW
Incomplete Measure

*Upbeat* = incomplete measure.

*Downbeat* = first beat of the measure which follows the upbeat. A downbeat is the first beat of any measure.

OVERLAPPING CONCEPTS
- $\frac{4}{4}$ time signature
- $p$ and $mf$
- Staccato
- $\frac{1}{4}$
- LH harmonic intervals
- RH melodic intervals
- $\|$

GOALS
- Exact observance of the overlapping concepts.
- Understanding of incomplete measure at the beginning of the piece.

PRACTICE SUGGESTION
Student plays the incomplete measure *very* quietly because it is an upbeat, which leads towards a stronger *downbeat*.

INTERACTION
Student counts last measure out loud *plus* the incomplete measure at the beginning of the piece, thus understanding that the sum of the last measure plus the first measure equals four beats. Four beats is equal to one full measure of $\frac{4}{4}$ when the piece is repeated.

SUGGESTED ASSIGNMENTS
- Page 5 of Composition Book 1B.
- Page 10 of Ear Training Book 1B.
- Page 3 of Fun Book 1B.
- Pages 8–9 of Recital Book 1B with page 10 or 11.
- Page 7 of Sight Reading Book 1B.

A second piano part for this piece is contained in the book *Second Piano Parts for Selected Pieces from Lesson Books 1B and 2* (#18120) on page 4.
REVIEW

Tied Notes

When notes of the same line or space are joined by a curved line, we call them tied notes. The key is held down for the combined value of the notes.

OVERLAPPING CONCEPTS

- $\frac{3}{4}$ time signature
- $\cdot$
- Incomplete measure
- Staccato
- $\frac{4}{4}$ and $\cdot$

NEW CONCEPT

March Time

GOAL

Ease in playing RH legato melody with LH staccato harmonic 2nds and 3rds in measure six through the last measure.

EMPHASIZE

The left hand plays the same notes as the right hand in measures 2, 3, 4 and 5, but one octave lower and one measure later.

INTERACTION

- Student counts out loud on the last measure and the first measure, thus discovering that the sum of both measures equals one whole measure of $\frac{4}{4}$.
- Student plays staccato 3rds and 2nds with LH alone.
- Student plays RH melody legato in line 2.
- Student then combines LH with RH in line 2.

SUGGESTED ASSIGNMENTS

- Page 11 of Ear Training Book 1B.
- Page 4 of Fun Book 1B.
- Pages 4–5 of Hymn Book 1B.
- Page 9 of Notespeller Book 1B.
- Page 8 of Sight Reading Book 1B.

A second piano part for this piece is contained in the book Second Piano Parts for Selected Pieces from Lesson Books 1B and 2 (#18120) on page 5.
REVIEW
- G position
- G position letter notes in the bass clef
- G position letter notes in the treble clef

OVERLAPPING CONCEPTS
- 4/4 time signature
- mf and f
- -
- :|

GOAL
Fluent recognition of note names in G position.

EMPHASIZE
The words to “G’s in the Bag” actually tell the student the letter names of the notes in the song.

INTERACTION
- Student says the note names in “G’s in the Bag” before playing the piece.
- Student plays and sings “G’s in the Bag.”

SUGGESTED ASSIGNMENTS
- Page 12 of Ear Training Book 1B.
- Page 10 of Notespeller Book 1B.
- Page 11 of Theory Book 1B with pages 12–14.
- Page 7 of Theory Through the Year Book 1B.
REVIEW
Dynamic Signs
- crescendo (gradually louder)
- diminuendo (gradually softer)
- LH harmonic intervals in G position
- RH melodic intervals in G position

OVERLAPPING CONCEPTS
- $\frac{3}{4}$ time signature
- G Position
- $p$, $mf$ and $f$
- Slurs

GOAL
Student understands and performs $<$ and $>$.

IMPORTANT
When the sign gradually becomes bigger ($<$), the tone gradually becomes bigger.
When the sign gradually becomes smaller ($>$), the tone gradually becomes smaller.

EMPHASIZE
LH harmonic intervals move from a 5th to a 4th to a 3rd to a 4th to a 5th.

INTERACTION
- Student names notes in LH of “Join the Fun.”
- Student names notes in RH of “Join the Fun.”
- Student claps rhythm of “Join the Fun,” clapping louder or softer as indicated by $<$ or $>$. 

SUGGESTION
Student should begin $<$ with less tone so a crescendo is possible. Likewise, student should begin $>$ with more tone so a diminuendo is possible.
This concept is of prime importance in every piece the student ever plays!

SUGGESTED ASSIGNMENTS
- Page 6 of Composition Book 1B.
- Page 13 of Ear Training Book 1B.
- Page 5 of Fun Book 1B.
- Page 11 of Notespeller Book 1B.
- Page 10 of Recital Book 1B.
- Page 9 of Sight Reading Book 1B.
- Begin Group 3 Exercises of Technic Book 1B.

A second piano part for this piece is contained in the book Second Piano Parts for Selected Pieces from Lesson Books 1B and 2 (#18120) on page 6.
REVIEW
The Accent Sign

OVERLAPPING CONCEPTS
• \( \frac{3}{4} \) time signature
• G Position
• \( mf \) and \( f \)
• Staccato in both hands at the same time
• \( \uparrow \downarrow \)

NEW CONCEPTS
• LH legato melody with RH staccato in measures 9, 10, 12, 13 and 14.
• After playing the entire piece twice, the LH plays one octave lower than written when the last two lines are repeated again.

GOALS
• Understanding that accented notes must indeed be louder than unaccented notes.
• Playing “Oom-Pa-Pa,” observing accented notes and unaccented notes.

INTERACTION
• Student draws four \( \uparrow \)’s at top of page 14 and puts an accent over or under each \( \uparrow \).
• Student claps rhythm to “Oom-Pa-Pa,” and claps louder on accented notes than on unaccented notes.
• Student plays “Oom-Pa-Pa,” being careful to play exactly in rhythm when the LH moves one octave lower than written on the last two lines.

SUGGESTED ASSIGNMENTS
• Page 7 of Composition Book 1B.
• Page 14 of Ear Training Book 1B.
• Flash Card 71.
• Page 12 of Notespeller Book 1B.
• Page 10 of Sight Reading Book 1B.

A second piano part for this piece is contained in the book Second Piano Parts for Selected Pieces from Lesson Books 1B and 2 (#18120) on page 7.
REVIEW
• The Flat Sign
• D.C. al Fine (Da Capo al Fine) = repeat from the beginning and play to the end (Fine).

OVERLAPPING CONCEPTS
• \( \frac{4}{4} \) time signature
• G Position
• \( p, mf \) and \( f \)
• LH melody alone
• RH melody alone
• RH melody played with harmonic intervals in LH
• Slurs and tied notes
• \(<\>\>
• Accents

GOALS
• Recognition of \( b \)'s.
• Playing 10 flatted notes in “The Clown.”
• Ease and fluency in playing the note before the accent and the note after the accent not as loud as the accent.

REMEMBER
When a flat sign appears before a note, it applies to that note for the rest of the measure.

INTERACTION
• Student draws several \( b \)'s at the top of page 15. (Remind student that a \( b \) looks like a line with half of a heart on the right side of the line.)
• Student defines \( b \)'s: “Next key to the left, whether black or white.”
• Student plays and names random \( b \)'s on the keyboard.
• Student points to the 10 flatted notes.
• Student plays “The Clown” while singing the words with the teacher.
• Teacher reminds student to make accented notes louder than notes before and after the accent.
• Student defines \( D.C. \) al Fine and moves a finger along each line in “The Clown” to show how the \( D.C. \) al Fine is observed.

SUGGESTED ASSIGNMENTS
• Page 8 of Composition Book 1B.
• Page 15 of Ear Training Book 1B.
• Pages 6–9 of Ensemble Book 1B.
• Page 6 of Fun Book 1B.
• Page 13 of Notespeller Book 1B.
• Page 11 of Recital Book 1B.
• Page 12 of Theory Book 1B.
• Pages 8–9 of Theory Through the Year Book 1B.
NEW CONCEPT
• Middle C Position
• New notes for the LH are A and B below Middle C. LH thumb plays Middle C.

OVERLAPPING CONCEPTS
• $\frac{4}{4}$ time signature
• RH stays in C position
• $mf$
• $:\equiv\,$
• $:\equiv\,$

GOAL
Fluency in playing in a new LH position (RH stays in C position).

EMPHASIZE
The words to “Thumbs on C” tell the student the names of the notes being played.

INTERACTION
• Student places both thumbs on Middle C.
• Student plays and says letter notes in the new position.
• Student plays “Thumbs on C” while singing the words.
• Without playing, student names the notes in “Thumbs on C.”

SUGGESTED ASSIGNMENTS
• Page 16 of Ear Training Book 1B.
• Flash Cards 72–74.
• Pages 6–7 of Hymn Book 1B.
• Page 14 of Notespeller Book 1B.
• Page 13 of Theory Book 1B.
• Page 10 of Theory Through the Year Book 1B.
NEW CONCEPTS
• *Tempo* is an Italian word meaning “RATE of speed.”
• *Tempo Marks* are words which indicate rate of speed in playing music.
• LH melody with RH accompaniment.

NEW WORDS
Allegro—quickly, happily
Moderato—moderately
Andante—moving along, walking
Adagio—slowly

OVERLAPPING CONCEPTS
• $\frac{3}{4}$ time signature
• Middle C position
• $p$ and $mf$
• LH melody line played with RH staccato 2nds and 3rds
• Slurs and ties
• $\frac{1}{4}$ and $\frac{3}{4}$
• $<$ and $>$

GOALS
• Understanding of the Italian words that are used for tempo marks.
• Continued ease and fluency in Middle C position.
• Observance of $<$ and $>$.
• Very quiet RH staccato 2nds and 3rds.
• More tone for LH melody.

INTERACTION
• Student defines tempo.
• Student defines allegro, moderato, andante and adagio.
• Student claps each line of $\frac{3}{4}$, observing a different tempo mark in each line.
• Student claps LH of “Waltz Time,” clapping the $<$ and the $>$ in exact rhythm.
• Student claps RH of “Waltz Time” very quietly.

SUGGESTION
Student repeats “Waltz Time” with both hands one octave higher. Also repeat the piece with both hands one octave lower.

SUGGESTED ASSIGNMENTS
• Pages 6–7 of Duet Book 1B.
• Page 17 of Ear Training Book 1B.
• Flash Cards 75–79.
• Pages 8–9 of Hymn Book 1B.
• Page 15 of Notespeller Book 1B.
• Pages 12–13 of Recital Book 1B.
• Page 12 of Sight Reading Book 1B.
• Begin Group 4 Exercises of Technic Book 1B.
• Page 14 of Theory Book 1B with pages 17–18.
• Page 11 of Theory Through the Year Book 1B.

A second piano part for this piece is contained in the book Second Piano Parts for Selected Pieces from Lesson Books 1B and 2 (#18120) on page 8.
OVERLAPPING CONCEPTS

- Allegro moderato (moderately fast)
- $\frac{4}{4}$ time signature
- Middle C position
- $f$, $p$ and $mf$
- Slurs
- $b$’s
- Slurs

GOALS

- Fluency with $b$’s.
- Fluency with melodic line divided between the hands in measures 13–16.

PRACTICE SUGGESTIONS

Echo the 2nd line. Begin the last line quietly enough to be able to crescendo.

SUGGESTION

Student may play the last note in every line slightly quieter than the previous notes.

INTERACTION

- Student points to notes that will be flatted.
- Student plays only the flatted notes.
- Student claps rhythm to “Good King Wenceslas,” observing the dynamics.

SUGGESTED ASSIGNMENTS

- Page 18 of Ear Training Book 1B.
- Page 7 of Fun Book 1B.
- Page 14 of Recital Book 1B.
- Page 13 of Sight Reading Book 1B.
NEW CONCEPT

\( \text{fermata} \)

OVERLAPPING CONCEPTS

- Andante (moving along)
- Adagio (slowly)
- Time Signature
- Middle C position
- Slurs
- \( p \) and \( f \)

GOALS

- Understanding and observing andante and adagio in the same piece.
- Understanding the \( \text{fermata} \) (hold the note under the fermata longer than its value).

INTERACTION

- Student points to and defines \( \text{fermata} \) (the fermata).
- Student reviews the meaning of andante and adagio.
- Student claps rhythm of “The Rainbow,” being very careful to observe the fermata.

SUGGESTED ASSIGNMENTS

- Page 9 of Composition Book 1B.
- Pages 8–9 of Duet Book 1B.
- Page 19 of Ear Training Book 1B.
- Pages 10–13 of Ensemble Book 1B.
- Flash Card 80.
- Pages 8–9 of Fun Book 1B.
- Page 16 of Notespeller Book 1B.
- Page 15 of Recital Book 1B.
- Page 14 of Sight Reading Book 1B.
- Page 15 of Theory Book 1B.
- Page 12 of Theory Through the Year Book 1B.
- Pages 2–3 of Top Jits! Solo Book 1B.

A second piano part for this piece is contained in the book Second Piano Parts for Selected Pieces from Lesson Books 1B and 2 (#18120) on page 9.
OVERLAPPING CONCEPTS

• Allegro (quickly, happily)
• 3/4 Time Signature
• mf
• Slurs
• Incomplete measure

GOAL
Ease in playing “Good Morning to You” with careful observance of rests in measure 2 and 4 as well as the two fermatas in the last measure.

EMPHASIZE
Exact rhythm is essential because this piece will serve as the lead-in for eighth notes to be presented on the next page.

INTERACTION
• Student reviews the concept of the incomplete measure.
• Student claps the rhythm, being careful to observe the " "'s.
• Students enjoy inserting their own name or a friend’s name in the song. This personal touch adds much to the success of “Good Morning to You” and “Happy Birthday to You.”

SUGGESTED ASSIGNMENTS
• Page 20 of Ear Training Book 1B.
• Page 15 of Sight Reading Book 1B.
NEW CONCEPT
Eighth Notes

OVERLAPPING CONCEPTS
• Allegro
• \( \frac{3}{4} \) Time Signature
• mf
• Slurs
• \( \wedge \)
• \( \uparrow \)
• Incomplete measure

GOAL
Understanding and playing eighth notes.

EMPHASIZE
“Happy Birthday to You” is exactly the same as “Good Morning to You” except for the eighth notes.

IMPORTANT! Two eighth notes are played in the same time as one quarter note.

INTERACTION
• Student claps (or taps) several times while counting aloud.
  Count “one-and” or “quar-ter” for each \( \uparrow \)
  Count “one-and” or “two-8ths” for each pair of eighth notes.
  • Student draws six \( \uparrow \)’s at top of page, then makes the six \( \uparrow \)’s into three pairs of eighth notes.
• Student claps (or taps) entire song.
• Student plays “Happy Birthday to You,” being sure to observe the \( \wedge \)’s.
• Student inserts name on last line of song.

SUGGESTED ASSIGNMENTS
• Page 10 of Composition Book 1B.
• Pages 10–11 of Duet Book 1B.
• Page 21 of Ear Training Book 1B.
• Pages 14–17 of Ensemble Book 1B.
• Flash Card 81.
• Page 10 of Fun Book 1B.
• Pages 10–13 of Hymn Book 1B.
• Page 17 of Notespeller Book 1B.
• Page 16 of Sight Reading Book 1B.
• Begin Group 5 Exercises of Technic Book 1B.
• Page 16 of Theory Book 1B.
• Page 13 of Theory Through the Year Book 1B.
• Pages 4–5 of Top Hits! Solo Book 1B.
NEW CONCEPT

\( \frac{3}{4} \) time signature

OVERLAPPING CONCEPTS

- Allegro moderato
- \( mf \)
- Eighth Notes
- \( \quad \) and \( \ddots \)
- \( \quad \) and \( \ddots \)

GOALS

- Understanding that in \( \frac{3}{4} \) there are two beats to each measure. A quarter note still gets one beat.
- Further experience with eighth notes.

INTERACTION

- Student claps and counts several times:

\[
\begin{align*}
\frac{3}{4} & \quad \frac{3}{4} & \quad \frac{3}{4} & \quad \frac{3}{4} & \quad \frac{3}{4} \\
\end{align*}
\]

- Student points to each of the above notes and tells what kind of note it is.
- Student claps “Yankee Doodle,” before playing it.
- Student plays duet with teacher.

SUGGESTED ASSIGNMENTS

- Page 11 of Composition Book 1B.
- Page 12–13 of Duet Book 1B.
- Page 22 of Ear Training Book 1B.
- Flash Card 82.
- Page 16 of Recital Book 1B.
- Page 17 of Sight Reading Book 1B.
- Page 17 of Theory Book 1B.
- Pages 6–7 of Top Hits! Solo Book 1B.
NEW CONCEPTS

• Ritardando (gradually slowing the tempo)
• Ritard. or Rit. = abbreviations for Ritardando
• A tempo = resume the original tempo

OVERLAPPING CONCEPTS

• Andante
• \( \frac{3}{4} \) time signature
• \( p \) and \( m f \)
• ▼>
• ♭

GOAL

Understanding and playing subtle changes of tempo within a piece: ritardando and a tempo.

INTERACTION

• Without looking at the music, student claps several measures of \( \frac{3}{4} \), ending with a measure of ritardando.
• Without looking at the music, student claps several measures of \( \frac{3}{4} \), then a measure of ritardando followed by several measures of a tempo.
• Student points to measures that ritard in “The Windmill.”
• Student points to measure in which the original tempo is resumed.
• Student claps windmill rhythm, carefully observing the ritardando and the a tempo.

SUGGESTED ASSIGNMENTS

• Pages 14–15 of Duet Book 1B.
• Page 23 of Ear Training Book 1B.
• Flash Cards 83 and 84.
• Pages 14–15 of Hymn Book 1B.
• Page 2 of Jazz/Rock Course 1.
• Page 18 of Notespeller Book 1B.
• Page 17 of Recital Book 1B.
• Page 18 of Sight Reading Book 1B.
• Page 18 of Theory Book 1B with pages 23–24.

A second piano part for this piece is contained in the book Second Piano Parts for Selected Pieces from Lesson Books 1B and 2 (#18120) on page 10.
NEW CONCEPT
Double dots inside double bars indicate that everything between the double bars must be repeated.

OVERLAPPING CONCEPTS
- Moderato
- \( \frac{3}{4} \) time signature
- \( mf, f \) and \( p \)
- Tied notes
- >
- Staccato
- Ritardando
- \( \wedge \)
- : |
- ‘\( b \)’s

GOAL
Understanding and playing the piece, observing the \( \| : : \| \) signs.

INTERACTION
- Student defines \( \| : : \| \)
- Student says words to “Indians.”

IMPORTANT! It is almost impossible to say the words to “Indians” in the wrong rhythm.
- Student points to each line, telling how it will be played and/or repeated.

SUGGESTED ASSIGNMENTS
- Page 24 of Ear Training Book 1B.
- Pages 18–21 of Ensemble Book 1B.
- Flash Card 85.
- Page 11 of Fun Book 1B.
- Page 3 of Jazz/Rock Course 1.
- Page 2 of Jazz/Rock Performance 1.
- Page 19 of Notespeller Book 1B.
- Pages 18–19 of Recital Book 1B.
- Page 19 of Sight Reading Book 1B.
NEW CONCEPTS
• LH plays in G position ONE octave higher than before.
• LH plays D above Middle C.

OVERLAPPING CONCEPTS
• Moderato
• 24 time signature
• mf
• – and \( \frac{1}{4} \)
• \( \sum \) and \( \Omega \)
• Right hand remains in same G Position.

GOALS
• Expanded keyboard experience.
• Learning one new note for LH (D above Middle C).

INTERACTION
• Student places hands in previous G position, then moves LH to new G position one octave higher.
• Student plays and names LH letter notes in new G position.
• Student points to new D in the piece.

IMPORTANT
The lyrics reinforce the notes in the song.

SUGGESTED ASSIGNMENTS
• Pages 16–19 of Duet Book 1B.
• Page 25 of Ear Training Book 1B.
• Flash Card 86.
• Page 12 of Fun book 1B.
• Pages 16–17 of Hymn Book 1B.
• Page 4 of Jazz/Rock Course 1.
• Page 20 of Notespeller Book 1B.
• Page 20 of Sight Reading Book 1B.
• Begin Group 6 Exercises of Technic Book 1B.
• Page 19 of Theory Book 1B.
NEW CONCEPTS

• The damper pedal.
• The function of the damper pedal.
• [_____] The sign that shows when the damper pedal is to be used.

OVERLAPPING CONCEPTS

• Adagio
• \( \frac{3}{4} \) time signature
• New G Position
• \( mf \)
• \( \frac{3}{4} \) and \( \frac{1}{2} \)
• \( \text{repeat right} \)

GOAL

Understanding the use of the damper pedal.

EMPHASIZE

Right foot is used on the damper pedal. ALWAYS KEEP YOUR HEEL ON THE FLOOR. USE THE ANKLE LIKE A HINGE.

INTERACTION

• Student pedals the damper pedal several times, without playing. BALL OF FOOT STAYS IN CONTACT WITH PEDAL. RELEASE PEDAL SLOWLY TO AVOID “SWISHING” NOISE.
• Student draws a pedal sign:
  
  pedal \| hold pedal \| pedal
down up

• Student plays “Pedal Play” while LISTENING to the lovely sound.

SUGGESTED ASSIGNMENTS

• Page 12 of Composition Book 1B.
• Page 26 of Ear Training Book 1B.
• Flash Card 87.
• Page 20 of Theory Book 1B with pages 26–31.
NEW CONCEPT

mf–p (1st time mf, 2nd time p)

OVERLAPPING CONCEPTS

• \(\frac{3}{4}\) time signature
• New G Position
• Damper pedal
• Slurs
• \(\text{repeat right}\)

GOAL

Expanded use of the damper pedal.

EMPHASIZE

Various ways to play “Harp Song”:
1. 3rd and 4th measures of each line 8va.
2. 1st and 2nd measures of each line one octave lower than written.
3. Any combination of the above.

INTERACTION

• Student reviews pressing the damper pedal down without playing.
• Student points to places on “Harp Song” where the pedal goes down, where it holds and where it comes up.
• Without playing, student places hands over G positions as required in optional ways to play “Harp Song.”
• Student plays “Harp Song” in optional ways.

SUGGESTED ASSIGNMENTS

• Page 21 of Notespeller Book 1B.
• Page 21 of Sight Reading Book 1B.
• Page 14 of Theory Through the Year Book 1B.

A second piano part for this piece is contained in the book Second Piano Parts for Selected Pieces from Lesson Books 1B and 2 (#18120) on page 12.
NEW CONCEPT

8va—The sign which indicates that we move one octave higher.

OVERLAPPING CONCEPTS

- Allegro moderato
- $\frac{3}{4}$ time signature
- New G position
- $p$ and $f$
- $b$’s
- Slurs and tied notes

Further use of damper pedal
- D.C. al Fine
- Expanded experience in playing both hands an octave higher.

GOALS

- Expanded keyboard range.
- Expanded use of the damper pedal.
- Understanding and observing 8va.

IMPORTANT

8va is another way of writing 8 notes (one octave) higher.

EMPHASIZE

8va is in effect as far as the dotted line goes. 8va applies only to the staff below it unless both hands is added.

INTERACTION

- Without playing, student places hands in the G positions indicated in the piece.
- Without playing, student counts “Concert Time” aloud and pedals as indicated.
- Student plays “Concert Time” without pedal.
- Student plays “Concert Time” with pedal.

SUGGESTED ASSIGNMENTS

- Page 13 of Composition Book 1B.
- Pages 20–21 of Duet Book 1B.
- Page 27 of Ear Training Book 1B.
- Flash Card 88.
- Page 13 of Fun Book 1B.
- Page 5 of Jazz/Rock Course 1.
- Page 4 of Jazz/Rock Performance 1.
- Pages 20–21 of Recital Book 1B.
- Page 22 of Sight Reading Book 1B.

A second piano part for this piece is contained in the book Second Piano Parts for Selected Pieces from Lesson Books 1B and 2 (#18120) on page 14.
OVERLAPPING CONCEPTS

- Allegro
- $\frac{2}{4}$ time signature
- mf
- Eighth notes
- legato
- ::
- 8va, both hands 8va
- Ritardando
- Tied notes

GOALS

- Steady eighth note rhythm.
- Smooth LH accompaniment.
- Long ritardando the last time the piece is played, in imitation of Music Box “running down.”

PRACTICE SUGGESTION

Student plays LH several times, noticing recurring patterns. Student plays RH alone, observing the long ritardando.

INTERACTION

- Student points out measures where LH 5 plays with RH 5.
- Student plays “Music Box Rock” hands alone, then hands together.

SUGGESTED ASSIGNMENTS

- Page 22 of Notespeller Book 1B.
- Page 23 of Sight Reading Book 1B.
NEW CONCEPTS

- Lazily
- Western effect: playing pairs of eighth notes a bit unevenly

OVERLAPPING CONCEPTS

- \( \frac{3}{4} \) time signature
- New G position
- \( p \) and \( mf \)
- \( \{ \) and \( \} \)
- Ritardando
- Slurs and tied notes
- Repeat

GOALS

- To play a longer piece.
- \( mf \) right hand melody.
- \( p \) left-hand accompaniment.
- Always: exact observance of rests.
- (Optional) Western effect in LH.

INTERACTION

- Student claps LH quietly (\( p \)).
- Student claps RH \( mf \).
- (Optional) Student claps LH in a lilting style:
  long short long short
- Student plays LH saying “long short long.”
- Student plays “A Cowboy’s Song,” listening very carefully for contrast between \( mf \) and \( p \).

SUGGESTION

Student plays “A Cowboy’s Song” with LH \( 8va \) lower, in the old G position.

SUGGESTED ASSIGNMENTS

- Page 14 of Composition Book 1B.
- Page 28 of Ear Training Book 1B.
- Page 14 of Fun Book 1B.
- Pages 6–7 of Jazz/Rock Course 1.
- Page 5 of Jazz/Rock Performance 1.
- Page 23 of Notespeller Book 1B.
- Page 24 of Sight Reading Book 1B.

A second piano part for this piece is contained in the book Second Piano Parts for Selected Pieces from Lesson Books 1B and 2 (#18120) on page 16.
On my pos - sy I
As they guide me a
mam, long.

Ov - er - head, stars
We will show you the
bright, way:

I'm a long way from
We won't let you go
home!

Suggestions: Play A COWBOY'S SONG also with LH 8th lower, in the old G position.
NEW CONCEPTS

• Eighth rest—rest for the value of an eighth note.
• Single eighth notes \( \frac{1}{8}, \frac{3}{8}, \frac{5}{8} \)
  Count “one-and” or “two-8ths.”

OVERLAPPING CONCEPTS

• \( \frac{4}{4} \) time signature
• Old G position
• \( p, mf \) and \( f \)
• Pairs of eighth notes \( \frac{1}{8}, \frac{1}{8} \)
• Staccato
• Tied notes
• \( \flat \)’s
• \( \underbrace{\vphantom{\frac{1}{2}}}_{\text{an eighth rest}} \)
• \( \succ \) (accents)

GOALS

• Understanding and observing \( \gamma \)’s.
• Understanding single eighth notes: \( \frac{1}{8} \) or \( \frac{3}{8} \).
• LH sometimes staccato.
• RH melody legato.
(Notice that the LH staccato is played alone except for the last measure.)

SUGGESTION

Tell the student that the rest looks like a seven (7) but is an eighth rest.

INTERACTION

• Student draws several eighth rests.
• Student claps (or taps) rhythm at top of page.
• Student points to and names each rest in “The Magic Man.”
• Student points to tied notes.
• Student plays “The Magic Man” hands alone, counting aloud.
• Student plays RH measures containing eighth rests, counting aloud.
• Student plays “The Magic Man” hands together.
SUGGESTED ASSIGNMENTS

- Page 15 of Composition Book 1B.
- Pages 22–23 of Duet Book 1B.
- Page 29 of Ear Training Book 1B.
- Pages 22–29 of Ensemble Book 1B.
- Flash Cards 89 and 90.
- Pages 15–17 of Fun Book 1B.
- Page 8 of Jazz/Rock Course 1.
- Page 24 of Notespeller Book 1B.
- Pages 22–23 of Recital Book.
- Page 25 of Sight Reading Book 1B.
- Begin Group 7 Exercises of Technic Book 1B.
- Page 21 of Theory Book with pages 32–33.
- Page 15 of Theory Through the Year Book 1B.
- Pages 8–9 of Top Hits! Solo Book 1B.
NEW CONCEPTS

• Middle D Position: both thumbs on Middle D.

• Fermata over a rest in RH while LH plays ♩’s with fermatas.

OVERLAPPING CONCEPTS

• March time
• \( mf \) and \( f \)
• \#’s
• > Accents
• Tied notes
• – and \( \text{♩} \)

• LH melody with RH accompaniment

GOALS

• Understanding and ease in playing in Middle D position (RH 5 is on A).

• Observance of ♩’s on successive beats in one measure.

• Fun!

INTERACTION

• Student places hands comfortably in Middle D position.

• Student points to fermatas in “The Greatest Show on Earth.”

• Student points to tied notes.

• Review: Student names RH harmonic intervals.

• Review: Student points to the notes with accents.

• Review: Student points to and plays the notes that have a sharp before them.

SUGGESTED ASSIGNMENTS

• Page 16 of Composition Book 1B.
• Page 30 of Ear Training Book 1B.
• Pages 18–21 of Fun Book 1B.
• Pages 18–25 of Hymn Book 1B.
• Page 9 of Jazz/Rock Course 1.
• Pages 6–7 of Jazz/Rock Performance 1.
• Page 25 of Notespeller Book 1B.
• Page 24–25 of Recital Book 1B.
• Page 26 of Sight Reading Book 1B.
• Begin Group 8 Exercises of Technic Book 1B.
• Pages 22–23 of Theory Book 1B with pages 34–35.
• Pages 2–5 of Top Hits! Duet Book 1B.
• Pages 10–19 of Top Hits! Solo Book 1B.

A second piano part for this piece is contained in the book Second Piano Parts for Selected Pieces from Lesson Books 1B and 2 (#18120) on page 18.
And when the music starts to play,
You'll say "How ray!
"It's Circus Day!"
And you will shout for all you're worth,
"Come to the Greatest Show on Earth!"
NEW CONCEPTS

• Middle D “Half Step” position
• Each black key may be named two ways:
  - C♯ or Db
  - D♯ or Eb
  - F♯ or Gb
  - G♯ or Ab
  - A♯ or Bb

• The natural sign (♮) is used to cancel a sharp or flat. A note after a natural is always a white key.

OVERLAPPING CONCEPTS

• mf
  - A sharp sign (#) raises a note a half step.
  - A flat sign (♭) lowers a note a half step.

SUGGESTIONS

• Hold down any key with a pencil eraser and ask the student to play a half step above or a half step below the key that is being held down.
• Teacher plays any black key and asks the student to tell both its names.

INTERACTION

• Student plays any black key at random, saying its two names.
• Student defines a half step.
• Student plays any key at random, then a half step above it, then a half step below it.
• Student places hands in Middle D “Half Step” position and plays line at bottom of page 36.

SUGGESTED ASSIGNMENTS

• Pages 30–37 of Ensemble Book 1B.
• Flash Cards 91–97.
• Pages 22–23 of Fun Book 1B.
• Page 26 of Notespeller Book 1B with pages 36–37.
• Page 24 of Theory Book 1B with pages 36–37.
NEW CONCEPT
LH crosses over RH in the last measure.

OVERLAPPING CONCEPTS
- Allegro moderato
- $\frac{3}{4}$ time signature
- Middle D “Half Step” position
- $p$ and $f$
- $\#$, $b$, $\natural$
- $-$
- $\wedge$
- Slurs
- $:\|$ and $\wedge$
- Damper pedal
- $\longrightarrow$
- Ritardando

GOALS
- Understanding and ease in playing half steps.
- Review of sharps and flats.
- Introduction of $\natural$ in a piece.
- Longer crescendo and diminuendo.
- Greater keyboard range when LH crosses over RH.

EMPHASIZE
The words to “Whirlwind” help in feeling the rhythm, as well as the crescendos & diminuendos.

INTERACTION
- With RH in Middle D “Half Step” position, the student crosses the LH over the RH and plays C and E with LH 2 and 4.
- Student points to all sharps; student points to all flats; student points to all naturals.
- Student says note names in “The Whirlwind.” Student claps rhythm, observing dynamics.

SUGGESTED ASSIGNMENTS
- Page 17 of Composition Book 1B.
- Page 31 of Ear Training Book 1B.
- Page 24 of Fun Book 1B.
- Page 10 of Jazz/Rock Course 1.
- Pages 26–27 of Recital Book 1B.
- Page 27 of Sight Reading Book 1B.
- Pages 6–9 of Top Hits! Duet Book 1B.
- Pages 20–21 of Top Hits! Solo Book 1B.

A second piano part for this piece is contained in the book Second Piano Parts for Selected Pieces from Lesson Books 1B and 2 (#18120) on page 20.
NEW CONCEPTS

- Whole steps (two half steps equal one whole step).
- A sharp or a flat continues in effect when a note is tied to the following measure.

OVERLAPPING CONCEPTS

- $\frac{3}{4}$ time signature
- A sharp sign (♯) raises a note a half step.
- A flat sign (♭) lowers a note a half step.
- Tied notes

GOALS

- Ease in playing in Middle D “Whole Step” position.
- Further ease in recognition of sharps and flats.
- Understanding and playing whole steps.

SUGGESTIONS

- Hold down any key with a pencil eraser and ask the student to play a whole step above or a whole step below the key that is being held down.
- Teacher plays any black key and asks the student to tell both its names.

INTERACTION

- Student plays any black key at random, saying its two names.
- Student defines a whole step.
- Student plays any key at random, then a whole step above it, then a whole step below it.
- Student places hands in Middle D “Whole Step” position and plays line at bottom of page 38.

SUGGESTED ASSIGNMENTS

- Pages 24–25 of Duet Book 1B.
- Flash Card 98.
- Page 27 of Notespeller Book 1B.
- Page 25 of Theory Book 1B.
NEW CONCEPT
1st and 2nd endings

OVERLAPPING CONCEPTS
• Andante
• $\frac{3}{4}$ time signature
• Middle D “Whole Step” position
• $p$
• $\#$, $b$’s
• Damper pedal
• $\text{8va}$
• LH crosses over RH in last measure
• Slurs and tied notes

GOALS
• Further ease in playing whole steps.
• Producing the beautiful sound resulting from use of the damper pedal when playing whole steps quietly.

INTERACTION
• Student moves a finger along the measures of the piece, observing first and second ending.
• Student says note names in “The Planets.”
• Without playing, student counts aloud and uses damper pedal according to indications.

SUGGESTED ASSIGNMENTS
• Page 18 of Composition Book 1B.
• Page 32 of Ear Training Book 1B.
• Page 25 of Fun Book 1B.
• Page 11 of Jazz/Rock Course 1.
• Pages 28–29 of Recital Book 1B.
• Page 28 of Sight Reading Book 1B.
• Page 26 of Theory Book 1B.
• Pages 16–17 of Theory Through the Year Book 1B.
• Pages 10–13 of Top Hits! Duet Book 1B.
**NEW CONCEPT**
The series of whole steps and a half step in a special pattern: W W H.

**OVERLAPPING CONCEPTS**
- Half steps
- Whole steps

**GOAL**
Understanding and playing of tetrachords.

**EMPHASIZE**
The notes of a tetrachord must be in alphabetical order.

**INTERACTION**
- Student defines a tetrachord.
- Student plays the top tetrachord on page 40, saying whole step, whole step, half step as the tetrachord is played.

**IMPORTANT**
The pages introducing half steps, whole steps and tetrachords are of utmost importance. This knowledge is vital to later understanding and musical growth.

**SUGGESTED ASSIGNMENTS**
- Page 33 of Ear Training Book 1B.
- Flash Card 99.
- Page 27 of Theory Book 1B.
NEW CONCEPTS

• Pattern for the major scale.
• The key-note is the beginning and ending note of any scale.
• C Major Scale (no sharps, no flats).
• G Major Scale (1 sharp, F♯).
• LH plays lower tetrachord; RH plays upper tetrachord.

OVERLAPPING CONCEPTS

• Half steps
• Whole steps
• Tetrachords
• ♯

GOAL

Understanding and playing the pattern for the major scale.

INTERACTION

• Student reviews the pattern for a tetrachord.
• Student plays “C Major Scale Piece,” saying the words.
• Student writes whole or half steps between each note in “C Major Scale Piece.”
• Student writes whole or half steps between each note in “G Major Scale Piece.”
• Student says pattern for the major scale.
• Student plays “G Major Scale Piece,” saying the words.

EMPHASIZE

The words to the scale pieces tell us the pattern for the major scale.

SUGGESTED ASSIGNMENTS

• Pages 26–27 of Duet Book 1B.
• Page 34 of Ear Training Book 1B.
• Flash Card 100.
• Page 28 of Notespeller Book 1B.
• Page 29 of Sight Reading Book 1B.
• Page 28 of Theory Book 1B.
• Page 18 of Theory Through the Year Book 1B.
• Pages 14–17 of Top Hits! Duet Book 1B.
NEW CONCEPTS

• A piece based on the G major scale is in the key of G major.

• Key Signature—the F♯ at the beginning of each line tells us to sharp every F throughout the piece.

• Transposition—“Carol in G Major” may also be played in C.

OVERLAPPING CONCEPTS

Pattern for the C Major Scale

GOAL

Understanding and ease in playing in G major and in C major.

INTERACTION

• Student places LH 5 4 3 2 and RH 2 3 4 5 over G major scale position, being sure RH 4 is on F♯.

• Student places hands in C major scale position.

SUGGESTED ASSIGNMENTS

• Page 35 of Ear Training Book 1B.

• Pages 38–41 of Ensemble Book 1B.

• Flash Cards 101–102.

• Pages 26–27 of Fun Book 1B.

• Pages 26–27 of Hymn Book 1B.

• Page 29 of Notespeller Book 1B.

• Begin Group 9 Exercises of Technic Book 1B.

• Page 29 of Theory Book 1B.
NEW CONCEPT
Moving LH from G position to C position, then back to the G position in the same piece.

OVERLAPPING CONCEPTS
• G Major Scale
• RH stays in G position
• LH begins in G position

GOALS
• Ease in moving LH to a different position.
• Remembering to sharp the F#’s in the LH on the last line.

INTERACTION
• Student places LH in G position, then moves gently and easily to C position, then moves back to G position for the D.C. al Fine.
• Student moves a finger along the measures of the piece, observing the repeat signs and D. C. al Fine.

SUGGESTED ASSIGNMENTS
• Page 19 of Composition Book 1B.
• Page 36 of Ear Training Book 1B.
• Pages 28–29 of Fun Book 1B.
• Page 12 of Jazz/Rock Course 1.
• Pages 30–31 of Recital Book 1B.
• Page 30 of Sight Reading Book 1B.
• Begin Group 10 Exercises of Technic Book 1B.
• Page 30 of Theory Book 1B.
• Pages 18–21 of Top Hits! Duet Book 1B.
NEW CONCEPTS

- RH moves from C position to G position.
- Change from key of C to key of G and then back to key of C.

OVERLAPPING CONCEPTS

- LH stays in C position
- RH begins in C position
- Key signature for C
- Key signature for G
- Natural sign (♮)

GOALS

- Longer piece with RH changing positions while LH stays in the same position.
- Remembering to sharp the F’s in the LH when the key signature changes from C major to G major.

INTERACTION

- Student moves hands from C major position to G major position.
- Student points to the notes in the LH that will be sharps because of the key signature of G major.
- Student points to and defines every musical term on pages 44 and 45.

SUGGESTED ASSIGNMENTS

- Page 20 of Composition Book 1B.
- Pages 28–31 of Duet Book 1B.
- Page 37 of Ear Training Book 1B.
- Pages 30–32 of Fun Book 1B.
- Pages 28–29 of Hymn Book 1B.
- Page 13 of Jazz/Rock Course 1.
- Pages 8–9 of Jazz/Rock Performance 1.
- Page 30 of Notespeller Book 1B.
- Page 31 of Sight Reading Book 1B.
- Page 31 of Theory Book 1B.
- Pages 22–25 of Top Hits! Duet Book 1B.
- Pages 22–23 of Top Hits! Solo Book 1B.

A second piano part for this piece is contained in the book *Second Piano Parts for Selected Pieces from Lesson Books 1B and 2* (#18120) on page 22.
OVERLAPPING CONCEPTS

• \( \diamond \)
• \( \# \)
• \( > \) (accents)
• First ending, second ending
• Tied notes

This piece sums up many of the musical elements presented in this book.

INTERACTION

Ask the student how to practice this piece! This will reveal what has been retained regarding learning steps. Of course, if the student is hesitant, the teacher will make suggestions for practicing the piece.

SUGGESTED ASSIGNMENTS

• Pages 21–22 of Composition Book 1B.
• Page 38 of Ear Training Book 1B.
• Pages 42–45 of Ensemble Book 1B.
• Pages 30–32 of Hymn Book 1B.
• Pages 31–32 of Notespeller Book 1B.
• Page 32 of Recital Book 1B.
• Page 32 of Sight Reading Book 1B.
• Page 32 of Theory Book 1B.
• Pages 19–24 of Theory Through the Year Book 1B.
• Pages 26–31 of Top Hits! Duet Book 1B.

A second piano part for this piece is contained in the book Second Piano Parts for Selected Pieces from Lesson Books 1B and 2 (#18120) on page 24.
OVERLAPPING CONCEPTS

All the elements presented in the Review.

IMPORTANT

Student should be able to give definition of each term or know what term is being defined when only the definition is seen.

INTERACTION

• The student finds an example of each term in the Review by looking back at the pages in Lesson Book 1B.
• The student demonstrates each term.

If the student needs further reinforcement before continuing with Level 2, assign pieces from the Graduation Book 1B. The Graduation Book contains solos that include all the fundamentals introduced in Level 1B and serves as a refreshing interlude before continuing to Lesson Book 2. All the music was composed by Dennis Alexander and Martha Mier.
Certificate of Promotion

This is to certify that

 has successfully completed Level 1B of the LESSON BOOK and is hereby promoted to Level 2 of Alfred's Basic Piano Library.

Date ___________________________  Teacher ___________________________


Alfred’s Basic Piano Library
Willard A. Palmer • Morton Manus • Amanda Vick Lethco

A PIANO COURSE FOR BEGINNERS OF ALL AGES

Alfred’s Basic Piano Library offers nine perfectly graded beginning series which are designed to prepare students of all ages for a successful musical learning experience. With the exception of Alfred’s Basic Adult Piano Course, which is complete in itself, all of the beginning series are interchangeable at several levels (see arrows below), and lead into the main Alfred’s Basic course, which is complete through Level 6 (seven levels all together). This course, then, is the most flexible of any method in allowing the teacher to personally design a specific curriculum according to the age and needs of each individual student. On completion, the student is ready to begin playing the great piano masterworks.