

Teacher's Guide for Lesson Book Level 1B

P i a n o

Revised
Edition

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TEACHER'S GUIDE to Lesson Book 1B

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:  (count 1),  (count 2),  (count 4)
- Rest Values:   

2

Review

THE GRAND STAFF



Treble or G Clef

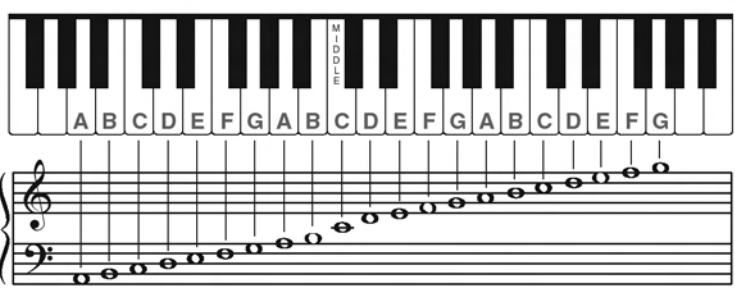
Brace

Measure


Bass or F Clef

Bar lines divide the music into measures.

Double Bar



TIME SIGNATURE


$\frac{4}{4}$ means 4 beats to each measure.
 $\frac{4}{4}$ a **QUARTER NOTE**  gets one beat.


DYNAMIC SIGNS


tell how **LOUD** or **SOFT** to play.

mf (mezzo forte) = moderately loud


NOTE VALUES


 = **QUARTER NOTE**
Count "1"


 = **HALF NOTE**
Count "1 - 2"

 = **WHOLE NOTE**
Count "1 - 2 - 3 - 4"

REST VALUES

 = **QUARTER REST**
Count "1"

 = **HALF REST**
Count "1 - 2"

 = **WHOLE REST**
Count "1 - 2 - 3 - 4"
(or rest for a whole measure)

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

EMPHASIZE

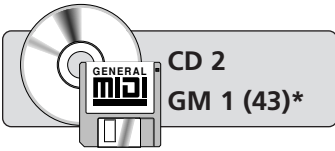
Each of the concepts reviewed is essential to reading and playing.

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) ♩, ♪ and ○ rhythms in “Step Right Up!”
- Playing and counting out loud.
- Playing and singing the words.
- Observing tempo mark: *Moderately slow*.
- Observing :|| (repeat sign).



EMPHASIZE

Steady rhythm

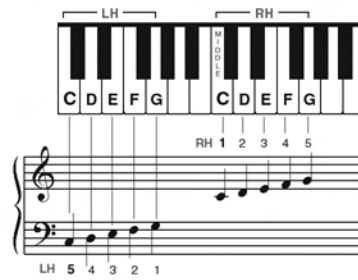
SUGGESTION

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

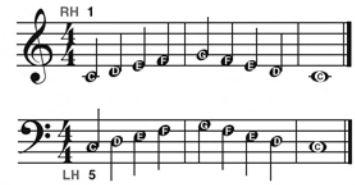
INTERACTION

- Student points to and explains  and 
- Then student points to notes in “Step Right Up!” and names each note.
- Student points to and explains :||
- 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.

C Position Review



Play and say the note names.



Step Right Up!

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

Follow these steps for each piece in this book!



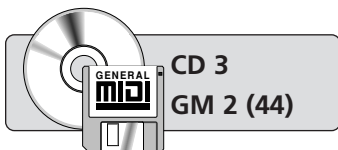
Moderately slow

The DOUBLE DOTS mean REPEAT FROM THE BEGINNING.

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*
- —
- ::

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 line*. 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—Melodic Intervals

Distances between tones are measured in **INTERVALS**, called 2nds, 3rds, 4ths, 5ths, etc.

Notes played **SEPARATELY** make a **MELODY**.

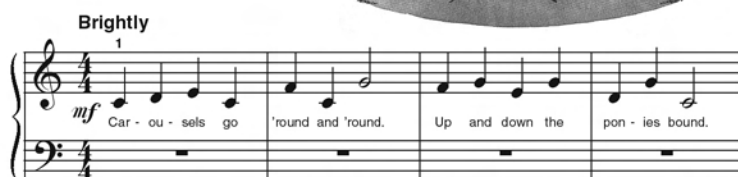
We call the intervals between these notes **MELODIC INTERVALS**.

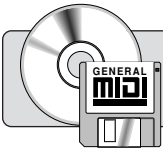
Play these **MELODIC INTERVALS**. Listen to the sound of each interval.



The Carousel

Name all the **MELODIC INTERVALS** in this piece before you play it.





CD 4 & 5
GM 3 (45) & 4 (46)

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

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

GOALS

- To play legato.
- To observe *p* and *f* dynamic indications.
- To observe whole rests, half rests and quarter rests EXACTLY.
- To observe :|| 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 :||
- 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.

Hail to Thee, America!



SLUR means play **LEGATO** (smoothly connected).

Majestically

mf

1. "Hail to thee, A - mer - i - ca!" Proud - ly we are sing - ing.
2. "Hail to thee, A - mer - i - ca!" Hear our voi - ces ring - ing.

3

SLURS often divide the music into phrases (musical thoughts).

p (piano) = soft *f* (forte) = loud

Brother John



Moderately fast

p

1 Are you sleep - ing? Are you sleep - ing? Broth - er John! Broth - er John!

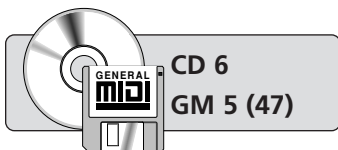
5 3

f

Time for break - fast! Time for break - fast! Please come on! Please come on!

1 1

You are now ready to begin **TECHNIC BOOK, Level 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*
- $\frac{1}{2}$
- $\frac{1}{4}$

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

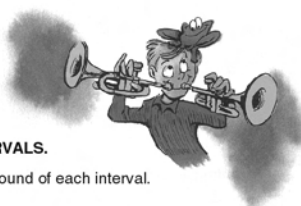
- Student plays random 2nds, 3rds, 4ths and 5ths on
the keyboard.
- Student names intervals in measures 3, 4, 7 and 8
of “Good Sounds.”

Review—Harmonic Intervals

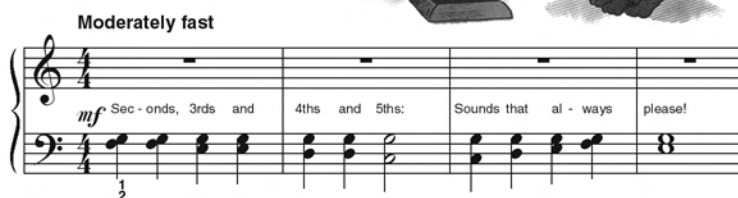
Notes played TOGETHER make HARMONY.

We call the intervals between these notes **HARMONIC INTERVALS**.

Play these HARMONIC INTERVALS. Listen carefully to the sound of each interval.



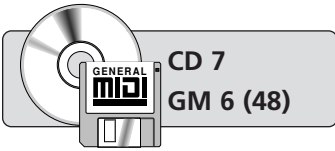
Good Sounds



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

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



OVERLAPPING CONCEPTS

- $\frac{4}{4}$ time signature
- C Position
- *mf*
- Harmonic Intervals: 2nds, 3rds, 4ths and 5ths
- Slurs
- ||

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 || patterns

INTERACTION

- Student defines $\frac{3}{4}$ time signature.
- Student points to each || 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.

TIME SIGNATURE (Review)

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

|| = DOTTED HALF NOTE
Count "1 - 2 - 3"

The Cuckoo

First play the left hand alone, naming each HARMONIC INTERVAL.



Happily

1. Cuck - oo, cuck - oo, sing - ing so near!
2. Cuck - oo, cuck - oo, sing - ing so clear!

As you go wing - ing, What are you sing - ing?

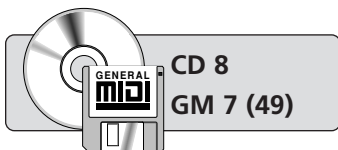
"Spring - time, Spring - time soon will be here!"

You are now ready to begin EAR TRAINING BOOK, Level 1B.

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

- $\frac{4}{4}$ time signature
- Dynamic contrast by exact observance of *f* and *p* indications
- Left hand harmonic intervals
- Right hand melodic intervals
- Exact observance of \sharp

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.

Reviewing the SHARP SIGN



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



When a SHARP SIGN appears before a note, it applies to that note for the rest of the measure.



Money Can't Buy Ev'rything!

March time

f Mon - ey can't buy ev - 'ry - thing! Mon - ey can't make you a king.

Mon - ey may not bring suc - cess; Mon - ey can't buy hap - pi - ness!

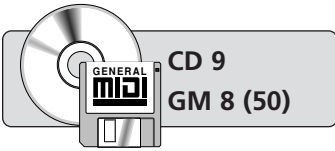
p But of one thing I am sure: Mon - ey does - n't make you poor.

Mon - ey does - n't make you sad; *f* Mon - ey can't be all that bad!

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

- $\frac{4}{4}$ time signature
- *mf* and *f*
- $\{$ and $-$
- Harmonic 2nd

GOAL

Review of staccato articulation.

INTERACTION

- Student draws several \bullet '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."

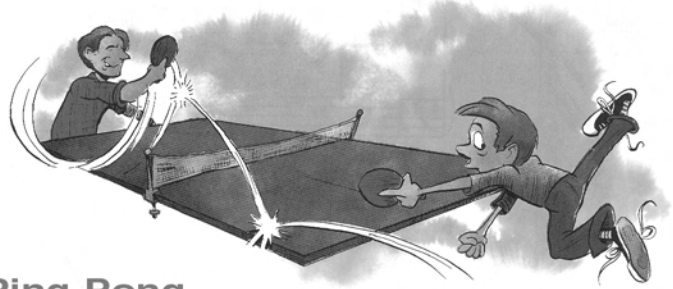
SUGGESTED ASSIGNMENTS

- 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.

STACCATO (Review)

STACCATO is the opposite of LEGATO. It means SEPARATED or DETACHED. To play STACCATO, *release* the key instantly.

STACCATO is indicated by a DOT over $\dot{\bullet}$ or under $\underset{\cdot}{\bullet}$ the note.



Ping-Pong

Brightly

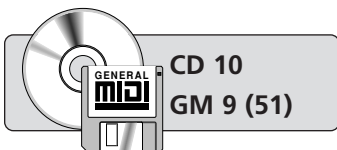
mf 1 4 3

I play ping-pong with my Dad and some-times let him win! (*f* (Oops!))

5

mf 5 4

When he hits the ball too hard I fetch it back a - gain! (*f* (Out!))



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
- } - -
- LH harmonic intervals
- RH melodic intervals
- ::||

GOALS

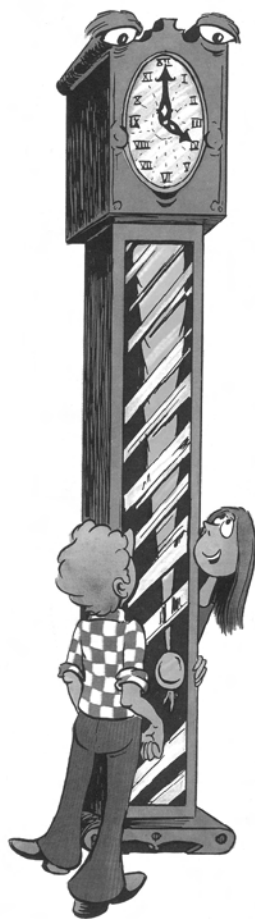
- Exact observance of the overlapping concepts.
- Understanding of incomplete measure at the beginning of the piece.

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.



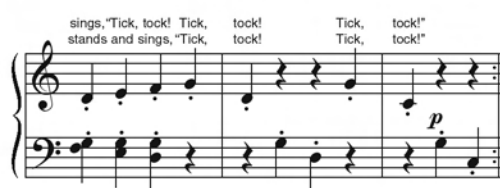
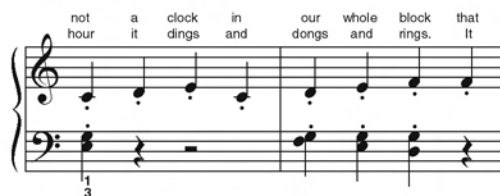
INCOMPLETE MEASURE

Some pieces begin with an INCOMPLETE MEASURE. The first measure in this piece has only 1 count. The 3 missing counts are found in the last measure. When you repeat the whole piece, you will have one whole measure of 4 counts when you play the last measure plus the first measure.

Grandpa's Clock

Moderately fast

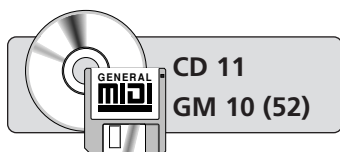
"Tick, tock, tick, tock, tick, tock, tick, tock!" 1. There's 2. Each



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

- $\frac{4}{4}$ time signature
- *f*
- Incomplete measure
- Staccato
- $\}$ and $-$

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.



When the Saints Go Marching In

March time

1

f Oh, when the Saints go march - ing in,

5

TIE: hold for combined value of both notes.

Oh, when the Saints go march - ing in,

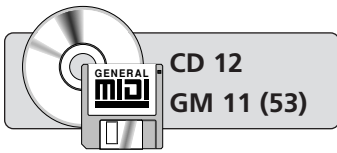
How I want to join that num - ber,

When the Saints go march - ing in!

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

- $\frac{4}{4}$ 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.

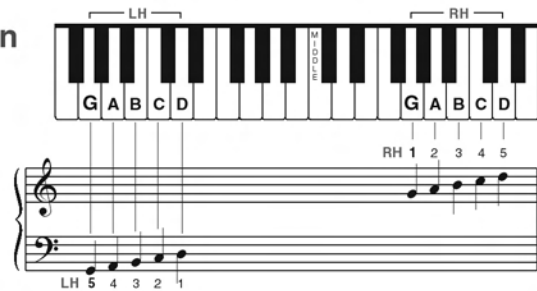
INTERACTION

- 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.

G Position Review



Play and say the note names.



G’s in the “BAG”

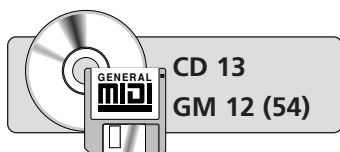


Moderately fast

1. If you know your A B C's, And you know your B C D's,
2. "G G G G A B C, A A A A B C D,

mf 5

f 1
G po - si - tion, you can "C," Is right in the "B A G!"
G G G G A B C, D D D C B A G."



REVIEW

Dynamic Signs

- < crescendo (gradually louder)
- > diminuendo (gradually softer)
- LH harmonic intervals in G position
- RH melodic intervals in G position

OVERLAPPING CONCEPTS

- $\frac{4}{4}$ 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!

REVIEW: Dynamic Signs

CRESCENDO (gradually louder)

DIMINUENDO (gradually softer)

Join the Fun



Moderately fast

5

mf Ev - 'ry - one join the fun! Laugh and sing your cares a - way!

Come and play, ev - 'ry day! We will have such fun!

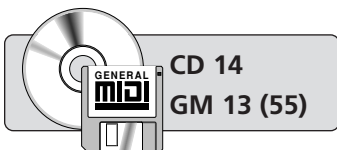
p We'll go swim-ming in the sound, *mf* That's where laugh-ter's al - ways found.

f Come with me! You will see! We'll have lots of fun!

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

- $\frac{4}{4}$ time signature
- G Position
- *mf* and *f*
- Staccato in both hands at the same time
- } - -
- ::||

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 ♪’s at top of page 14 and puts an accent over or under each ♪.
- 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.

14

This is an **ACCENT SIGN**.

When there is an **ACCENT SIGN** over or under a note, play that note **LOUDER**.

Oom-Pa-pa!



Moderately fast

5

mf 1. Pa - pa bought a horn for me to play in the sym - pho - ny.
2. When the bass be - gins to boom, Ev - 'ry pa - pa needs an oom!

"With this hom," he told my ma, "He'll play oom for his pa - pa!"
Like a babe needs its ma - ma, Ev - 'ry oom needs its pa - pa!

f Oom - pa, oom - pa, oom - pa - pa! Oom - pa, oom - pa oom - pa - pa!

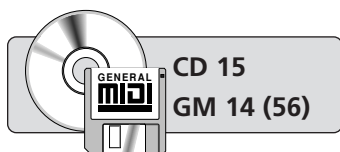
Oom - pa, oom - pa, oom - pa - pa! "He'll play oom for his pa - pa!"
Ev - 'ry oom needs its pa - pa!

Suggestion: After playing the entire piece twice, repeat the last two lines again, playing the LH one octave lower!

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
- \angle \triangleright
- Accents

GOALS

- Recognition of \flat '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 \flat 's at the top of page 15. (Remind student that a \flat looks like a line with half of a heart on the right side of the line.)
- Student defines \flat 's: "Next key to the left, whether black or white."
- Student plays and names random \flat 's on the keyboard.
- Student points to the 10 flatted notes.
- Student plays "The Clown" while singing the words with the teacher.

Reviewing the FLAT SIGN

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

When a FLAT SIGN appears before a note, it applies to that note for the rest of the measure.



The Clown



Moderately fast

See the fun - ny, fun - ny clown. He climbs up and he falls down!

You will nev - er see him frown! He's a fun - ny clown.

Al - ways be a glad clown! Al - ways steal the show!

When you are a sad clown, nev - er let us know.

Fine

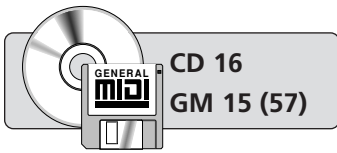
D.C. al Fine

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

- 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 11 of Sight Reading 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*
- —
- ::

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.

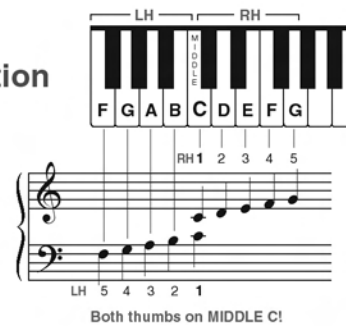
INTERACTION

- 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.

Reading in Middle C Position



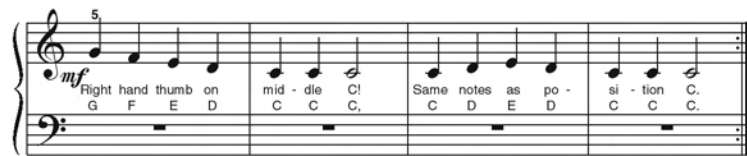
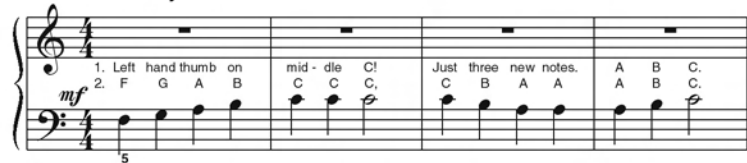
Play and say the note names.

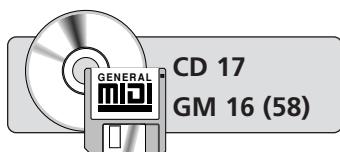


Thumbs on C!



Moderately slow





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
- $\{$ and $\}$
- \langle and \rangle

GOALS

- Understanding of the Italian words that are used for tempo marks.
- Continued ease and fluency in Middle C position.
- Observance of \langle and \rangle .
- 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 \langle and the \rangle in exact rhythm.
- Student claps RH of “Waltz Time” very quietly.

Tempo Marks

TEMPO is an Italian word. It means “RATE OF SPEED.”

Words indicating how fast or slow to play are called **TEMPO MARKS**.

Here are some of the most important tempo marks:

ALLEGRO = Quickly, happily.

MODERATO = Moderately.

ANDANTE = Moving along. The word actually means “walking.”

ADAGIO = Slowly.



Waltz Time

MIDDLE C POSITION

Bring out the LH melody.

Suggestion: Repeat with both hands one octave higher.

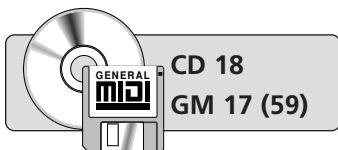
SUGGESTION

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
- \flat 's
- $\langle \rangle$
- —

GOALS

- Fluency with \flat '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.

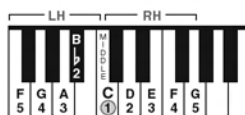
INTERACTION

- 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.

Good King Wenceslas



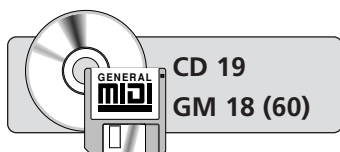
Allegro moderato (moderately fast)

Good King Wen - ces - las look'd out, On the feast of Ste - phen,

When the snow lay round - a - bout, Deep and crisp and e - ven.

Bright - ly shone the moon that night, Though the frost was cru - el,

When a poor man came in sight, Gath - ring win - ter fu - el.



NEW CONCEPT

⌒ (fermata)

OVERLAPPING CONCEPTS

- Andante (moving along)
- Adagio (slowly)
- $\frac{3}{4}$ Time Signature
- Middle C position
- *p* and *f*
- $\text{< } \text{>}$
- Slurs
- $\text{}$
- \flat

GOALS

- Understanding and observing *andante* and *adagio* in the same piece.
- Understanding the ⌒ (hold the note under the fermata longer than its value).

INTERACTION

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

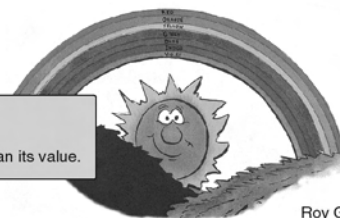
The Rainbow

19



This sign is called a **FERMATA**.

Hold the note under the FERMATA longer than its value.



Roy G. Biv*

Andante (moving along)

There's red, or - ange, yel - low, and green, and blue, And

in - di - go, vi - o - let, ev - 'ry hue, And

where can you find a pot of pure gold? At the

end of the rain - bow, or so I've been told!

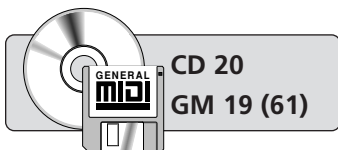
Adagio (slowly)

*Remember the name "Roy G. Biv" and you will always know the colors of the rainbow in the order in which they appear.

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)
- $\frac{3}{4}$ Time Signature
- *mf*
- \frown
- 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 \frown '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.



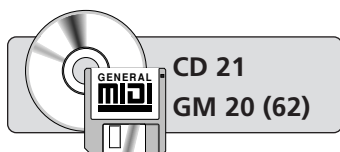
Good Morning to You!

Allegro (quickly, happily)

4 Good morn - ing to you! Good

2 5 3 morn - ing to you! Good morn - ing, Dear

(name)! Good morn - ing to you!



NEW CONCEPT

Eighth Notes

OVERLAPPING CONCEPTS

- Allegro
- $\frac{3}{4}$ Time Signature
- *mf*
- Slurs
- \smile
- $\{$
- 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) $\frac{3}{4}$ several times while counting aloud.
Count “one-and” or “quar-ter” for each .
Count “one-and” or “two-8ths” for each pair of eighth notes.
- Student draws six ’s at top of page, then makes the six ’s into three pairs of eighth notes.
- Student claps (or taps) entire song.
- Student plays “Happy Birthday to You,” being sure to observe the \smile ’s.
- Student inserts name on last line of song.

Eighth Notes

Two eighth notes are played in the time of one quarter note.

When a piece contains eighth notes,

count: “one-and” or “quar-ter” for each quarter note;
count: “one-and” or “two-8ths” for each pair of eighth notes.

Clap (or tap) these notes, counting aloud.



Eighth notes are usually played in pairs.



COUNT: “one-and”
or: “two-8ths”

Happy Birthday to You!

HAPPY BIRTHDAY is exactly the same as GOOD MORNING TO YOU, except for the EIGHTH NOTES!

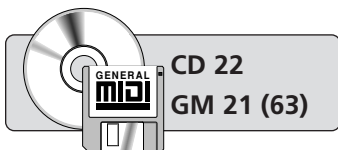


Allegro

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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

$\frac{2}{4}$ time signature


OVERLAPPING CONCEPTS

- Allegro moderato
- *mf*
- Eighth Notes
- — and $\text{}$
- < >

GOALS

- Understanding that in $\frac{2}{4}$ 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:
 $\frac{2}{4}$ 
- 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.

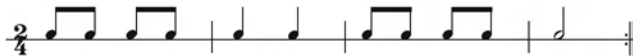
A NEW TIME SIGNATURE

$\frac{2}{4}$ means 2 beats to each measure.
a quarter note gets one beat.



Clap (or tap) the following rhythm.

Clap **ONCE** for each note, counting aloud.



Yankee Doodle

A **WHOLE REST** is used to indicate a whole measure of silence in $\frac{2}{4}$ time.



Allegro moderato



Yan - kee Doo - die went to town, Rid - ing on a po - ny, He



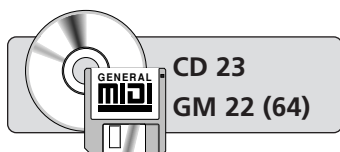
stuck a feath - er in his hat and called it mac - a - ro - ni!

DUET PART: (Student plays 1 octave higher.)



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 *mf*
-
-
-

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*.

ritardando means GRADUALLY SLOWING THE TEMPO.
It is often abbreviated *ritard.* or *rit.*
The words *a tempo* mean RESUME THE ORIGINAL TEMPO.

The Windmill



Andante

Al-ways turn-ing, Al-ways turn-ing! Al-ways face the wind!

Al-ways spin-ning, Al-ways spin-ning! How we love to see you spin!

When the wind is blow-ing, and ev-en when it's slow-ing,

Keep on spin-ning, keep on turn-ing! How we love to see you spin!

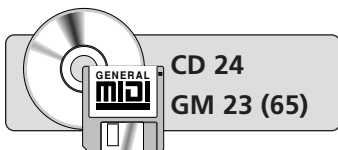
mf *a tempo* (resume original speed)

Suggestion: For recital performance, repeat *THE WINDMILL*, playing both hands one octave higher; then play the last line AGAIN, very slowly and softly.

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
- $\frac{4}{4}$ time signature
- *mf*, *f* and *p*
- >
- Tied notes
- >
- Staccato
- *Ritardando*
- rit
- ar
- dan
- do
- 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.

24

Indians

G POSITION



Moderato

mf 1. Cher - o - kee, Chick-a-saw, Chat - ta - wa, Chip-pe-wa, too,
2. Kick - a - poo, Ki - o - wa, Ot - ta - wa, I - o - wa, Sioux.*

f In - di - an na - tions, here be - fore The great Chris-to-pher Co - lum - bus came!
And there were man - y, man - y more, See how man - y na - tions you can name!

mf Paw-nee, A - ra - pa - ho, Shaw-nee and Na - va - ho, too.

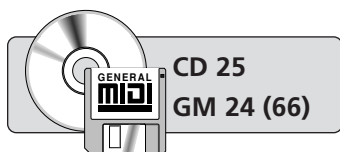
p rit - ar - dan - do

*Note: Sioux is pronounced "Soo." It rhymes with "too."

The double dots inside the double bars indicate that everything between the double bars must be 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
- $\frac{2}{4}$ time signature
- *mf*
- — and $\text{}$
- < >
- Right hand remains in same G Position.

GOALS

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

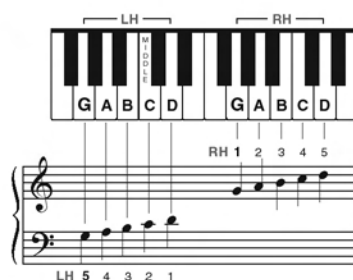
INTERACTION

- 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

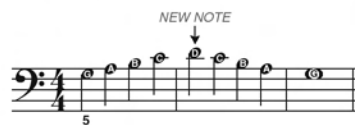
The lyrics reinforce the notes in the song.

G Position with LH an Octave Higher



In this NEW G POSITION, the LEFT HAND plays ONE OCTAVE HIGHER than before. The RIGHT HAND remains in the same position.

There is only ONE new LH note to learn.



New Position G



Moderato

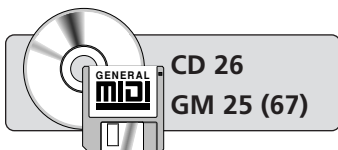
mf

1. G, G, Gee what fun, play - ing up to D!
2. G, G, G A B, B A B C D,


G, the mu - sic sounds so good in new po - si - tion G!
G G D D B B G G D C B A G.

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
- $\frac{2}{4}$ time signature
- New G Position
- *mf*
- $\}$ and $-$
- \therefore



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 down  hold pedal  pedal up
- Student plays "Pedal Play" while LISTENING to the lovely sound.


The Damper Pedal

The RIGHT PEDAL is called the **DAMPER PEDAL**.

When you hold the damper pedal down, any tone you sound continues after you release the key.

The RIGHT FOOT is used on the damper pedal.
Always keep your heel on the floor;
use your ankle like a hinge.



This sign shows when the damper pedal is to be used: 

The sign means:

PEDAL
DOWN

HOLD PEDAL

PEDAL
UP

Pedal Play

This easy PEDAL STUDY will show you how the damper pedal causes the tones to continue to sound, EVEN AFTER YOUR HANDS HAVE RELEASED THE KEYS.

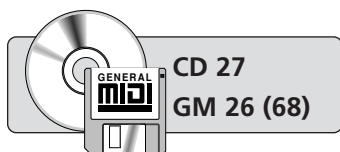
Press the pedal down as you play each group of notes. Hold it down through the rests.

Play **VERY SLOWLY** and **LISTEN**.

Adagio

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
- \therefore

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.

Harp Song



27

Moderately slow

VERY IMPORTANT!

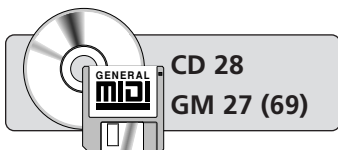
Also play *HARP SONG* in the following ways:

1. Play the 3rd and 4th measures of each line one octave higher than written.
2. Play the 1st and 2nd measures of each line one octave lower than written.
3. Any combination of the above two 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
- \angle
- 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.

8va

The sign *8va* placed over the notes means play the notes one octave (8 notes) higher than written.

Concert Time

The musical score for "Concert Time" is written for piano in 3/4 time. It consists of four systems of music. The first system is marked "Allegro moderato" and "Both hands 8va". It begins with a piano (*p*) dynamic and features a series of slurs and ties. The second system continues the piece, also marked "Both hands 8va". The third system is marked "Fine" and features a forte (*f*) dynamic. The fourth system concludes the piece with a piano (*p*) dynamic and is marked "D.C. al Fine".

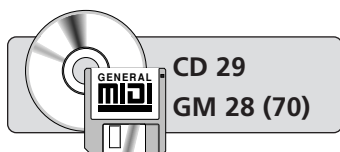
**8va* applies only to the STAFF below it unless "both hands" is added.

1 D.C. al Fine

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*
- $\text{||}\text{}$
- *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

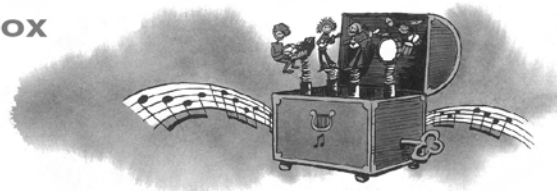
- Student points out measures where LH 5 plays *with* RH 5.
- Student plays “Music Box Rock” hands alone, then hands together.

SUGGESTED ASSIGNMENTS

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

Music Box Rock

29

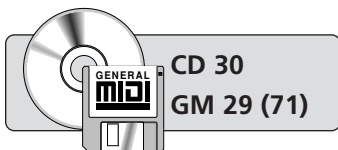


Allegro

Play both hands *8va* throughout.

Here's a lit - tle thing they call the Mu - sic Box Rock,





NEW CONCEPTS

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

OVERLAPPING CONCEPTS

- $\frac{4}{4}$ time signature
- New G position
- *p* and *mf*
- $\{$ — and — $\}$
- *Ritardando*
- Slurs and tied notes
- \parallel : \parallel

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:



- 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.



A Cowboy’s Song

Lazily

A special WESTERN EFFECT may be produced by playing the pairs of eighth notes a bit unevenly, in a “lilting” style:



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.

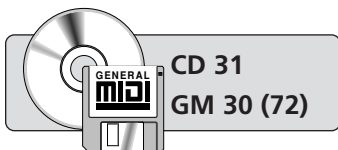
On my po - ny I roam.
As they guide me a - long,

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

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

rit - - - - - *ar* - - - - - *dan* - - - - - *do* - - - - - *p*

Suggestion: Play A COWBOY'S SONG also with LH δ^{va} lower, in the old G position.



NEW CONCEPTS

- 7 Eighth rest—rest for the value of an eighth note.
- Single eighth notes Count “one-and” or “two-8ths.”

OVERLAPPING CONCEPTS

- $\frac{4}{4}$ time signature
- Old G position
- *p*, *mf* and *f*
- Pairs of eighth notes
- Staccato
- Tied notes
- b's
- { — and — }
-
- > (accents)

GOALS

- Understanding and observing 7's.
- Understanding single eighth notes: or .
- 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.

This is an **EIGHTH REST**:



It means REST FOR THE VALUE OF AN EIGHTH NOTE.

When eighth notes appear singly, they look like this:

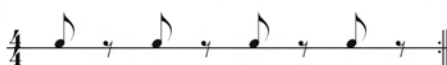


Single eighth notes are often used with eighth rests.



COUNT: “one - and”
OR: “two - 8ths”

Clap (or tap) the following rhythm:



The Magic Man



Mysteriously

1. Who can pull a rab-bit out of
2. Who can van-ish an-y-thing and

The musical score is in 4/4 time. The first measure has a piano (*p*) dynamic and a staccato bass line. The second measure has a mezzo-forte (*mf*) dynamic and a melody in the right hand. The third measure continues the melody. The score includes lyrics and musical notation for both hands.

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.

an - y - bod - y's hat? Oh, the Mag - ic Man can, Mag - ic Man can!

find it in your ear?

Who can wave a wand and change a mouse in - to a cat?
E - ven take an el - e - phant and make it dis - ap - pear? Oh, the mar - vel - ous, mag - i - cal

mys - ti - cal Mag - ic Man can!

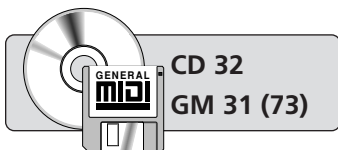
f

p

f

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
-
- LH melody with RH accompaniment

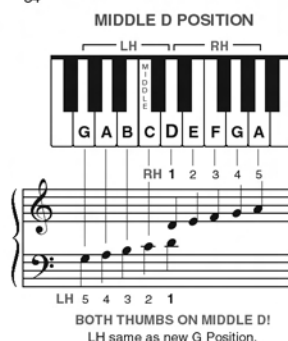
GOALS

- 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.

34



The Greatest Show on Earth!

March tempo

mf 4 2 3 4 5

f 5

Come to the Great - est Show on Earth! It's full of

fun! It's full of mirth! Come see the

clowns and tum - blers too; See what our

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.

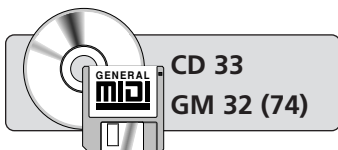
ac - ro - bats can do! And when the

mu - sic starts to play, You'll say "Hoo -

ray! It's Cir - cus Day!'" And you will

shout for 2 all 4 you're worth, "Come to the

Great - est Show on Earth!'" 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 (b) lowers a note a half step.
- :||
- —

SUGGESTIONS

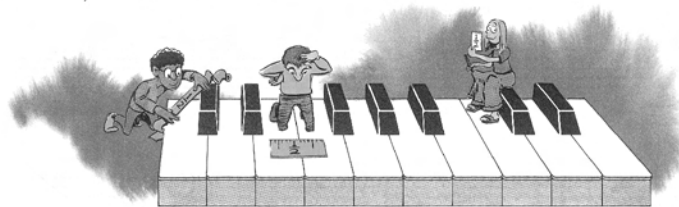
- Hold down *any* key with a pencil eraser and ask the student to play a half step above or a half step below the key that is being held down.
- Teacher plays any black key and asks the student to tell both its names.

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.

Measuring Half Steps

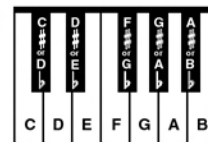
A **HALF STEP** is the distance from any key to the very next key up or down, black or white, with **NO KEY BETWEEN**.



The SHARP sign # raises a note a half step.

The FLAT sign b lowers a note a half step.

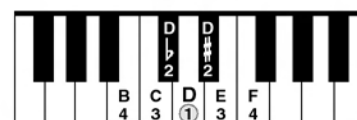
Each black key may be named 2 ways, as shown here:



The NATURAL sign ♮ is used to **CANCEL** a sharp or flat.

A note after a natural is **ALWAYS** a WHITE KEY!

Middle D “Half Step” Position



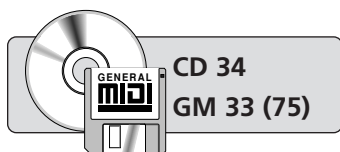
Play & count:

BOTH THUMBS ON MIDDLE D!



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
- $\frac{2}{4}$ time signature
- Middle D “Half Step” position
- *p* and *f*
- \sharp , \flat , \natural
- —
- ◡
- Slurs
- ::||
- Damper pedal
- < >
- *Ritardando*

GOALS

- Understanding and ease in playing half steps.
- Review of sharps and flats.
- Introduction of \flat 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.

The Whirlwind

MIDDLE D “HALF STEP” POSITION

This piece consists entirely of half steps, except for the last two measures.

Allegro moderato

1. Whist - ling, whirl - ing, twist - ing, turn - ing, Soar - ing, swirl - ing, chas - ing, churn - ing,
2. Whip - ping, whisk - ing, curv - ing, curl - ing, Flit - ting, frisk - ing, hum - ming, hurl - ing,

1 Swift - ly swerv - ing, circ - ling, send - ing, Leaves in live - ly spi - rals spin - ning,
2 Puffs of fluff and down of this - ties, How it huffs and howls and whis - tles!

3 Diz - zi - ly it winds and chas - es Ev - 'ry - thing it finds and rac - es

Whirl - ing, twirl - ing, swirl - ing out of sight!

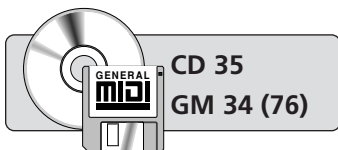
(Cross LH over RH)

LH 4

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

- $\frac{2}{4}$ time signature
- A sharp sign (\sharp) raises a note a half step.
- A flat sign (\flat) lowers a note a half step.
- \therefore
- —
- 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

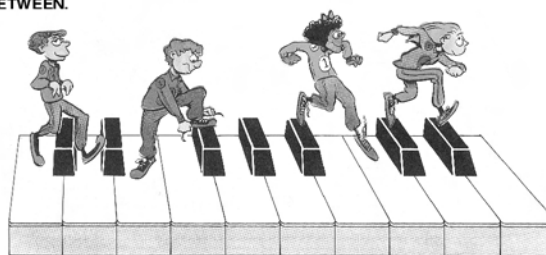
- Hold down any key with a pencil eraser and ask the student to play a whole step above or a whole step below the key that is being held down.
- Teacher plays any black key and asks the student to tell both its names.

INTERACTION

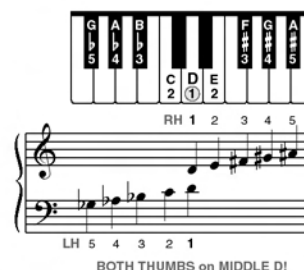
- Student plays any black key at random, saying its two names.
- Student defines a whole step.
- Student plays any key at random, then a whole step *above* it, then a whole step *below* it.
- Student places hands in Middle D “Whole Step” position and plays line at bottom of page 38.

Measuring Whole Steps

A **WHOLE STEP** is equal to 2 HALF STEPS
with **ONE KEY BETWEEN**.



Middle D “Whole Step” Position



When a SHARP or FLAT appears before a note, it applies to that note each time it is used in the rest of the measure, unless it is cancelled by a natural.

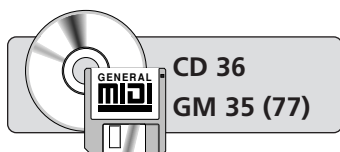
A SHARP or FLAT continues when a note is tied to the following measure. It is not necessary to re-write the sharp or flat before the second of the two tied notes.

Play & count:



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*
- \sharp 's, \flat 's
- Damper pedal
- $\text{—} \{ \text{—} \} \text{—}$
- *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.

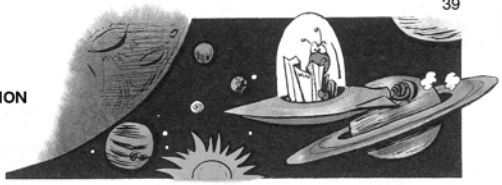
INTERACTION

- 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.

39

The Planets

MIDDLE D “WHOLE STEP” POSITION



Andante

p

1. Mer - cu - ry, Ve - nus, and Earth, and then Mars;
2. Ju - pi - ter, Sat - urn, and U - ran - us, too;

Plan - ets that trav - el 'round the one of the stars, That
Nep - tune and Plu - to, the far - thest from view! Nine

blaz - ing star we call the Sun.
plan - ets trav - 'ling 'round the the Sun.

Can you name them, ev - 'ry one?
Yes, you can name ev - 'ry one!

[Play 1st time only!] [Play 2nd time. *8va*]

LH 3

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

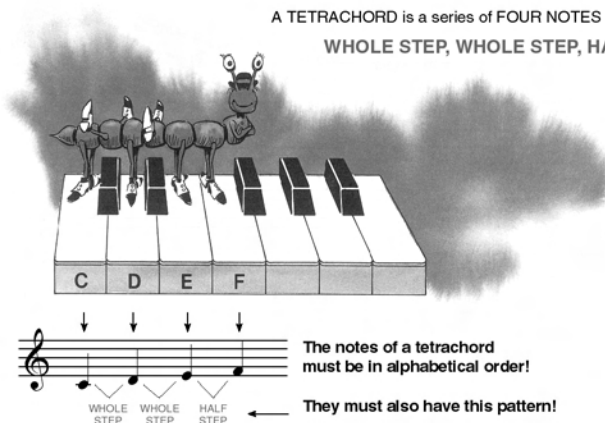
The pages introducing half steps, whole steps and tetrachords are of utmost importance. This knowledge is vital to later understanding and musical growth.

SUGGESTED ASSIGNMENTS

- Page 33 of Ear Training Book 1B.
- Flash Card 99.
- Page 27 of Theory Book 1B.

Tetrachords

A TETRACHORD is a series of FOUR NOTES having a pattern of WHOLE STEP, WHOLE STEP, HALF STEP

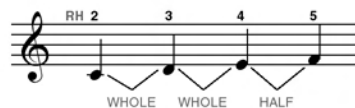


Play the following tetrachords.

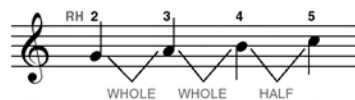
LH tetrachords are fingered 5 4 3 2.

RH tetrachords are fingered 2 3 4 5.

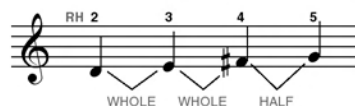
C TETRACHORDS:



G TETRACHORDS:



D TETRACHORDS:





CD 37 & 38
GM 36 (78) & 37 (79)

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.

The Major Scale

The MAJOR SCALE is made of **TWO TETRACHORDS** joined by a **WHOLE STEP**.

THE C MAJOR SCALE



There is **NO** # or b in the **C MAJOR SCALE**.

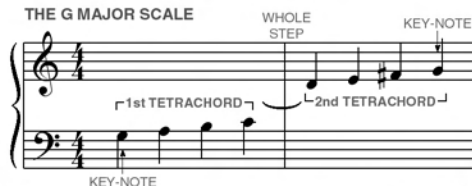
Each scale begins and ends on a note of the same name as the scale, called the **KEY-NOTE**.

C Major Scale Piece

Both 5's play the **KEY-NOTE, C!**



THE G MAJOR SCALE



There is **ONE** # (F#) in the **G MAJOR SCALE**.

G Major Scale Piece

Both 5's play the **KEY-NOTE, G!**



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.



CD 39 & 40
GM 38 (80) & 39 (81)

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.

The Key of G Major

A piece based on the G major scale is in the **KEY OF G MAJOR**.

Since F is sharp in the G scale, every F is sharp.

Instead of placing a sharp before every F, the sharp is indicated at the beginning in the **KEY SIGNATURE**.



Carol in G Major

KEY OF G MAJOR
Key Signature: one sharp (F#)
Play all “F’s” sharp throughout.

HAND POSITION: RH plays the upper tetrachord, LH plays the lower tetrachord.

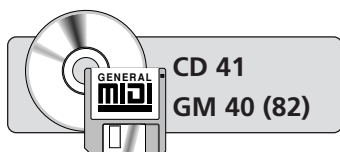
Moderato

The Same Carol in C Major

KEY OF C MAJOR
Key Signature: no #, no b

HAND POSITION: RH plays the upper tetrachord, LH plays the lower tetrachord.

Moderato



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.

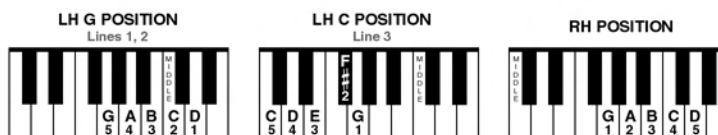
INTERACTION

- 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.

A Piece with 2 LH Positions



From the KEY SIGNATURE you will see that this piece is in the KEY OF G MAJOR—all F's must be SHARPED. Watch for the F's in the LH part of the last line!

French Lullaby



Moderato

p

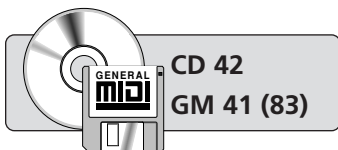
last time ritard.

f-p

(After repeating, move LH to G POSITION)

D.C. al Fine

Fine



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 (♮)

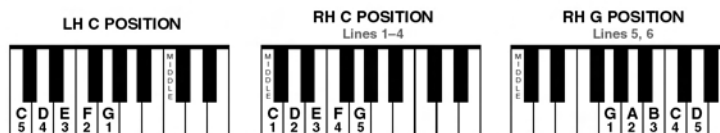
GOALS

- 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.

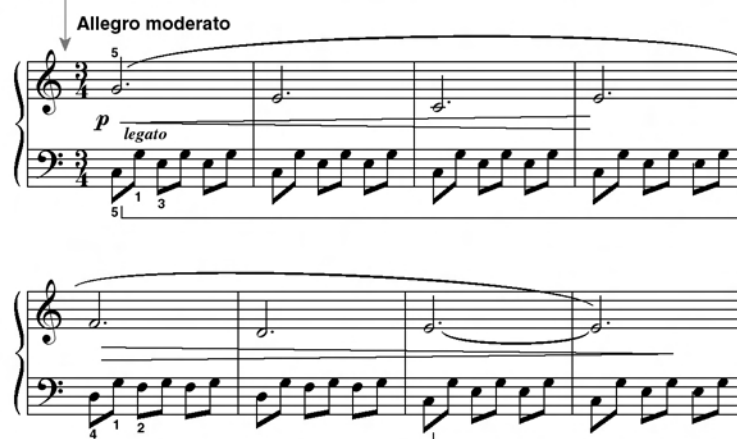
A Piece with 2 RH Positions



The piece begins in the KEY OF C MAJOR, changes to the KEY OF G MAJOR, then returns to C MAJOR. Be sure to make all the F's sharp in the 5th and 6th lines.

Sonatina

KEY OF C MAJOR
Key Signature: no ♯, no ♭



A SONATINA is a short instrumental selection. It may have one, two, or three movements. If the first or only movement begins in the key of C major, the second part of the movement is usually in the key of G major. The movement returns to the original key at the end.

SUGGESTED ASSIGNMENTS

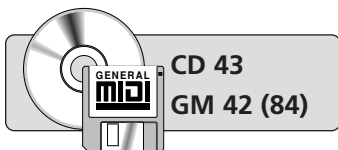
- Page 20 of Composition Book 1B.
- Pages 28–31 of Duet Book 1B.
- Page 37 of Ear Training Book 1B.
- Pages 30–32 of Fun Book 1B.
- Pages 28–29 of Hymn Book 1B.
- Page 13 of Jazz/Rock Course 1.
- Pages 8–9 of Jazz/Rock Performance 1.
- Page 30 of Notespeller Book 1B.
- Page 31 of Sight Reading Book 1B.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



KEY OF G MAJOR
Key Signature: 1 sharp (F#)





OVERLAPPING CONCEPTS

- ♯
- #
- > (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.



When Our Band Goes Marching By!

This piece is in the **KEY OF C MAJOR**. Although there are no sharps or flats in the key signature, some sharps occur during the piece. Sharps or flats not in the key signature are called **ACCIDENTALS**.

C POSITION

March tempo

1. When our band goes march - ing to by,
2. It's a band band you want to hear;

Mu - sic just plays and col - ors and fly!
It's just grand for eye and ear!

Peo - ple throw their hats on high, When our band goes
You will stand and proud - ly cheer, When our band goes

1. by! La, la, la, la, la, la, la!
2. by!

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


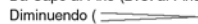

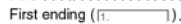
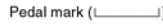



- The student finds an example of each term in the Review by looking back at the pages in Lesson Book 1B.
- The student demonstrates each term.



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.

Review of Musical Terms

47

Accent (>)	placed over or under a note that gets special emphasis. Play the note louder.
Accidental	a sharp or flat not given in the key signature.
Adagio	slowly.
Allegro	quickly, happily.
Andante	moving along (at walking speed).
A tempo	resume original speed.
Crescendo ()	gradually louder.
Da Capo al Fine (D.C. al Fine)	repeat from the beginning and play to the Fine (end).
Diminuendo ()	gradually softer.
Dynamic signs	signs showing how loud or soft to play.
Fermata ()	indicates that a note should be held longer than its true value.
Fine	the end.
First ending (1. )	the measures under the bracket are played the 1st time only.
Fiat sign (b)	lowers a note one half step. Play the next key to the left.
Forte (f)	loud.
Half step	the distance from one key to the very next one, with no key between.
Harmonic interval	the interval between two tones sounded together.
Incomplete measure	a measure at the beginning of a piece with fewer counts than shown in the time signatures. The missing counts are found in the last measure.
Interval	the difference in pitch (highness or lowness) between two tones.
Key signature	the number of sharps or flats in any key—written at the beginning of each line.
Legato	smoothly connected. Usually indicated by a slur over or under the notes.
Major scale	a series of 8 notes made of two tetrachords joined by a whole step.
Melodic interval	the interval between two tones sounded separately.
Mezzo forte (mf)	moderately loud.
Moderato	moderately.
Natural sign (♮)	cancels a sharp or flat.
Octave sign (8va)	when placed OVER notes, means play them one octave higher than written.
Pedal mark ()	press the damper pedal, hold it, and release it.
Piano (p)	soft.
Repeat signs 	repeat from the beginning.
	repeat the measures between the double bars.
Ritardando (abbreviated <i>ritard.</i> or <i>rit.</i>)	gradually slowing.
Second ending (2. )	the measures under the bracket are played the 2nd time only.
Sharp sign (#)	raises a note one half step. Play the next key to the right.
Staccato	separated or detached. Usually indicated by a dot over or under the note.
Tempo	rate of speed.
Tetrachord	four notes in alphabetical order, having the pattern of WHOLE STEP, WHOLE STEP, HALF STEP.
Time signatures ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$)	numbers found at the beginning of a piece or section of a piece. The top number shows the number of beats in each measure. The bottom number shows the kind of note that gets one beat.
Whole step	two half steps. The distance between two keys with one key between.

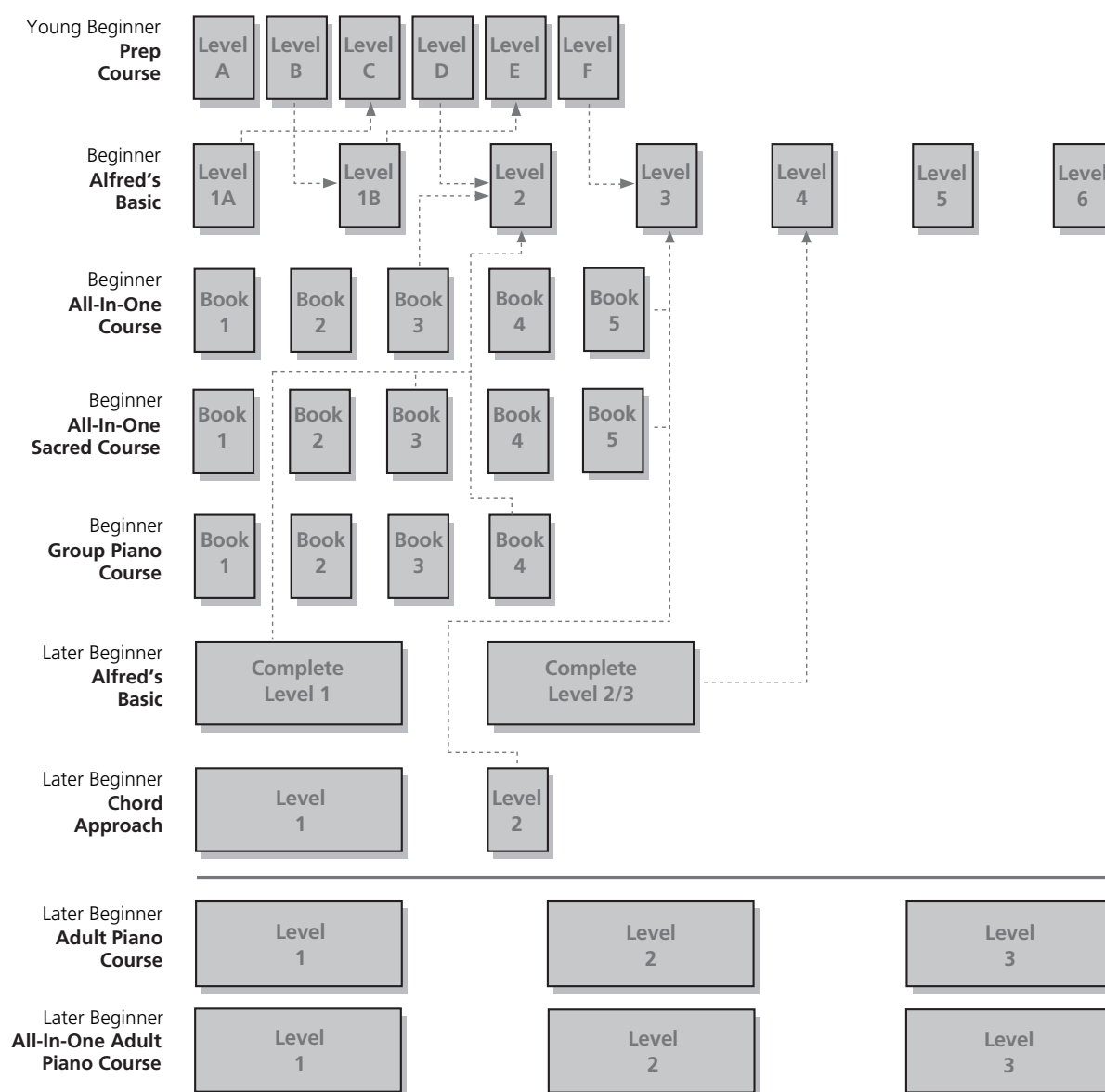
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